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FRONT COVER
Amathus, the city and the harbor.
Aerial photograph by Vassos Stylianou.

BACK COVER
Hathor capital, from the palace of Amathus.
Limassol Museum.

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TABLE OF CONTENTS

Preface 7
Foreword (Pierre Aupert) 9

I: The geographical setting (Pierre-Yves Péchoux) 11

II: History of the excavations (Pierre Aupert) 15

III: History of the city and the kingdom (Pierre Aupert) 17
Amathus before Amathus 17
The origin of the city: myth and history 17
Amathus in the Geometric period (1050–750 BC) 18
Amathus in the Archaic period (late 8th–6th c. BC) 20
Amathus in the Classical period (5th–4th c. BC) 27
Amathus and the end of the Cypriot kingdoms 32
Amathus under the Ptolemies (294–58 BC) 32
Amathus in the Roman Imperial period 34
Amathus from the fourth to the seventh centuries 35
The legend of Amathus 36

IV: Description of the remains of the city 39
1. Agora and baths (Pierre Aupert) 39
2. Subterranean cult place (Pavlos Flourentzos) 43
3. Complex west of the agora (Pavlos Flourentzos) 45
4. The basilica at the foot of the acropolis (Athanassios Papageorghiou) 45
5. The southwest wall and the west gate (Pierre Aupert, Pierre Leriche) 47
6. The central wall of the acropolis (Pierre Aupert, Pierre Leriche) 50
7. The palace (Thierry Petit) 52
8. Archaic and Hellenistic habitations (Pierre Aupert) 56
9. The stairway of Kallinikos (Pierre Aupert) 57
10. The west terrace of the acropolis (Pierre Aupert) 57
11. The sanctuary of Aphrodite (Antoine Hermary, Martin Schmid) 57
12. The Christian basilica on the acropolis summit (Annie Pralong, Jean-Michel Saulnier) 72
13. The north wall (Pierre Aupert, Pierre Leriche) 83
14. The aqueduct (Pierre Aupert) 85

SERIES OF GUIDE BOOKS

GUIDE TO AMATHUS

Under the direction of

Pierre Aupert

With contributions by

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ΠΟΛΙΤΙΣΤΙΚΟ ΙΔΡΥΜΑ ΤΡΑΠΕΖΗΣ ΚΥΠΡΟΥ

THE BANK OF CYPRUS CULTURAL FOUNDATION
IN COLLABORATION WITH THE DEPARTMENT OF ANTIQUITIES

NICOSIA 2000

15. The area northeast and east of the wall (Pierre Aupert) 87
16. The church of Ayios Tykhonas (Heleni Procopiou) 87
17. An eastern suburb (Pierre Aupert) 91
18. The east gate (Pierre Aupert) 91
19. A mausoleum (Pierre Aupert) 92
20. The great southeast basilica (Heleni Procopiou) 92
21. The outer harbor (Jean-Yves Empereur) 92
22. The inner harbor (Pierre Aupert) 96
23. The east cemetery and the basilica of Ayia Varvara (Pierre Aupert) 96
24. Rock-cut tomb (Pierre Aupert) 96
25. The west cemetery and the tomb of the Amathus Beach Hotel (Pierre Aupert) 97

V: Amathus and its territory through the ages (Catherine Petit, with contributions from Pierre-Yves Péchoux and Christine Dieulafait) 99
Prehistory 99
Historical period 101

Bibliography 105
Glossary 107

NB: *Small bold figures in the text always refer to fig. 3 on pp. 12-13; numbers in italics refer to the relevant plans in each chapter. Words marked by an asterisk (in their first occurrence) are explained in the Glossary on p. 107.*

PREFACE

When the École Française d'Athènes launched the publication of the detailed and fully-documented monograph entitled Guide d'Amathonte *in the School's series "Sites et Monuments" (Paris 1996), the Bank of Cyprus Cultural Foundation obtained permission from the School's director to prepare an abridged edition of the guide in Greek and English. These abridged guides were included in the Series of Guide Books launched by the Foundation in 1987 in collaboration with the Cyprus Department of Antiquities.*

The English edition was based on the French texts submitted by the Director of the excavation of the site of Amathus, Pierre Aupert. Anne Pariente, in charge of the French School's publishing department at the time, kindly provided the diverse photographic material required for the Foundation's editions (maps, plans, photographs of objects belonging to museums or private collections, such as the K. & R. Severis or the BCCF collections); the guides were enriched with colour photographs of objects from the Cyprus Museum and the Limassol Museum, submitted by Yannis Hadjisavvas, in charge of the Department of Antiquities' publications. The English translation was undertaken by two competent archaeologists, Diana Buitron-Oliver and Andrew Oliver, who spent considerable time studying the site to ensure the best possible results. Finally, the English Guide to Amathus *was copy-edited by our collaborator, Costoula Sclavenitis.*

The English guide to this ancient Cypriot kingdom is the last one to be published under the general supervision of the archaeologist Maria Iacovou, who has retired from her duties as Director of the Foundation in order to concentrate on the requirements of her teaching post at the University of Cyprus.

The present publication of the Guide to Amathus *brings the total number of copies of the seven guide books issued by the Foundation to 260,000: an impressive print-run designed to satisfy the need for reliable and reasonably-priced guides to the archaeological sites and monuments of Cyprus. Net proceeds from the sales of the guide books remain with the Department of Antiquities to be used towards the conservation and restoration of monuments.*

YANNIS KYPRI
Chairman of the Bank of Cyprus
Cultural Foundation

1. Amathus and its kingdom. The river Vassilikos, or more probably Pentaskinos, defines the kingdom's eastern boundary.

FOREWORD

In memoriam Evagoras Lanitis

This guide is the collaborative effort of Cypriot and French excavators who have worked systematically for more than twenty years to uncover Amathus, capital of one of the kingdoms of Cyprus. Amathus was home to a celebrated sanctuary of Aphrodite and the tomb of Ariadne; at some point it even gave its name, Amathusia, to the entire island.

The guide seeks to present a survey of everything learned by the excavators, combining the evidence of historical texts with land and underwater excavations including geophysical, geographical, and hydrological surveys. It also draws on the evidence of epigraphy and numismatics, as well as the work of artists and craftsmen as reflected in surviving sculpture, terracottas, pottery, and jewelry, and various other categories of material, utilitarian, religious, and magical character: stamp and cylinder seals, amulets, and metal and bone fittings for furniture and doors. The list of categories is long and the numbered bibliography at the end of this guide assembles the detailed studies on which this synthesis is based.

This special Cypriot kingdom, revealing humble as well as remarkable products, and characterized by complex foreign relations and unusual beliefs, has proved a most rewarding subject. We could not have undertaken its exploration without the help of Vassos Karageorghis, then Director of Antiquities, whose invitation to investigate the untouched urban areas of the city we took up in 1975. We are also grateful to his successors, Athanassios Papageorghiou, Michael Loulloupis, Demos Christou, and Sophokles Hadjisavvas for their encouragement. It gives us pleasure to express thanks to our colleagues in the excavation: to Pavlos Flourentzos, Curator of Museums, who directed excavations in the west quarter of the agora, and to the archaeologist Heleni Procopiou, staff member of the Department of Antiquities, who took on the excavation of the church of Ayios Tykhonas and of the basilica in the lower city in addition to necessary salvage operations; and we must not forget Nikos Petrides and Odysseas Michael, two former curators of the Limassol Museum, and Kypros Tsangarides, our foreman, for their work in the project. The late Evagoras Lanitis and his son Platon Lanitis generously allowed us the use of the Amathus Beach Hotel. We also acknowledge the assistance of the Development Council of the Amathus area and our liaison with that group, Pambos Ioannou, the mayor of the village of Ayios Tykhonas where we built our excavation house.

Pierre Amandry, representing the French School in Athens, and Philippe Guillemin from the Ministry of Foreign Affairs established our mission in response to the invitation of Vassos Karageorghis, awarding me the directorship and allowing me to enlist the help of Antoine Hermary as an associate. Two successive directors of the French School, Olivier Picard and Roland Étienne, in collaboration with the Commission on Excavations of the Ministry have continued to grant financial aid to the project. Thanks to them we could pursue our research without interruption and in peace.

PIERRE AUPERT

2. Aerial view of the site from the sea.

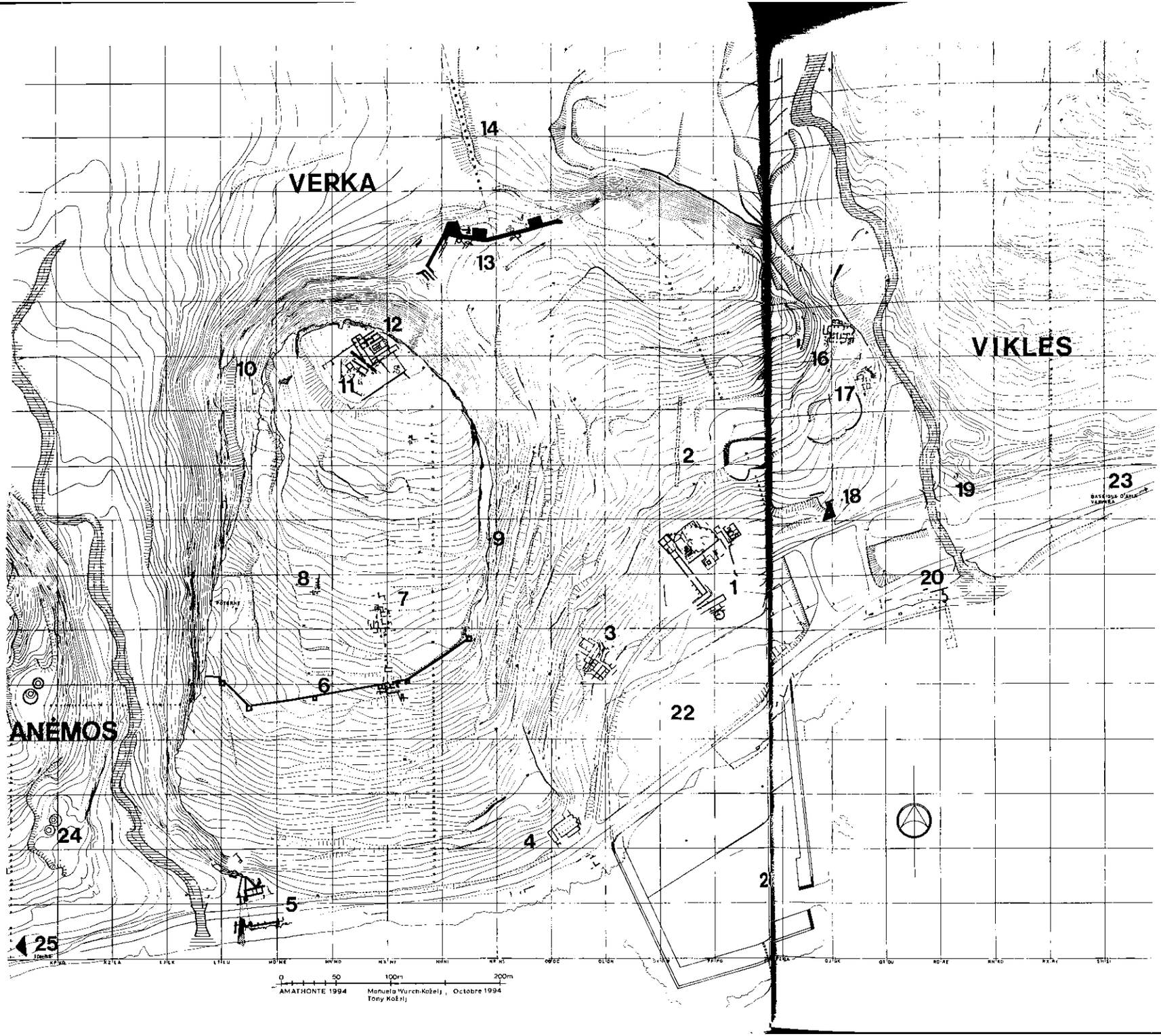
I

THE GEOGRAPHICAL SETTING

The city of Amathus enjoys a remarkable situation, accessible from the sea (figs 1–3), protected by valleys extending from the Troodos mountain range, and adjacent to an adequately watered countryside inland, rich in agricultural and mineral resources. The acropolis served both as a natural defense for its monuments and houses and as a point of surveillance for maritime traffic. Different parts of the lower city spread to the north into the small plain of Verka (fig. 3) where there was an aqueduct **14**; on the coast to the east is a silted-up bay **22** which, given the regional importance of Amathus prior to the construction of the great Hellenistic harbor **21**, might have been equipped as a port. There we hope some day to find the remains of a natural harbor. This combination of natural advantages – defensible position, convenient port, and proximity to the mountain's resources – seems to be rare on the south coast of Cyprus. Yet the continual risk of the rapid silting up of the harbors constituted an ongoing problem.

Several factors have altered the landscape over the centuries: changes in sea level, earthquake activity, and the accumulation of debris through the actions of wind and water. For several centuries human occupants exploited the characteristics specific to a site defined and fashioned over a period of several millennia, making use of the acropolis heights to emphasize the monuments of a sanctuary and to protect the population; and, at the shore, taking advantage of the excellent anchorage offered by the bay of Old Limassol. Other natural features were utilized elsewhere. On the slope of the hill of Vikles, a subterranean fissure **23** served as a shelter and cult center; today it is dedicated to Ayia Varvara. Faced with a dry climate the inhabitants also took advantage of the limestone bedrock which allowed the construction of a great number of silos for grain and cisterns for water throughout the city; countless tombs were also dug into the bedrock in the neighboring cemeteries.

Minor changes in sea level combined with erosion have affected the ground to a certain extent since antiquity. Since 1970, however, grading for a highway through the Anemos hill, expansion of Limassol eastward, and the construction of tourist facilities both along the coast and inland have brought major alterations to the landscape. In the midst of this development only traces remain of the agrarian landscape worked for centuries where local practice called for the harvest of grain crops every other year in fields



3. Plan of city including part of cemeteries.

1 Agora.

2 Subterranean cult place.

3 Complex west of the agora.

4 Southwest basilica.

5 Southwest wall and west gate.

6 Central wall of acropolis.

7 Palace.

8 Archaic habitation.

9 Stairway of Kallinikos.

10 West wall.

11 Sanctuary of Aphrodite.

12 Basilica on the acropolis summit.

13 North wall.

14 Aqueduct.

15 East wall.

16 Church of Ayios Tykhonas.

17 Eastern suburb.

18 East gate.

19 Mausoleum.

20 Southeast basilica.

21 Outer harbor.

22 Inner harbor.

23 East cemetery and basilica of Ayia Varvara.

24 Rock-cut tomb.

25 West cemetery and tomb of the Amathus Beach Hotel.

also planted with olive and carob. Nearby forests of oak provided subsistance for goats and other animals.

This landscape, worked by generations of farmers, was similar to the landscape of antiquity. The climate must also have resembled today's climate, with medium to hot temperatures, generally dry but punctuated with recurrent periods of severe drought. A Mediterranean forest, like that still preserved on the Akamas peninsula, probably covered much of the countryside surrounding the city and furnished firewood to its inhabitants. The loss of forests counts as one of the principal geographical changes to have occurred in the area, but nothing can compare to the changes effected by the incorporation of the site into the urban sprawl of Limassol: today the capital of the ancient kingdom of Amathus is only a decorative feature preserved in the residential and tourist suburbs of a big city.

4. Stone vase transferred to the Louvre in 1865. Aquatint by Luigi Mayer, drawn *c* 1780, published in 1803. BCCF Collection.

II

HISTORY OF THE EXCAVATIONS

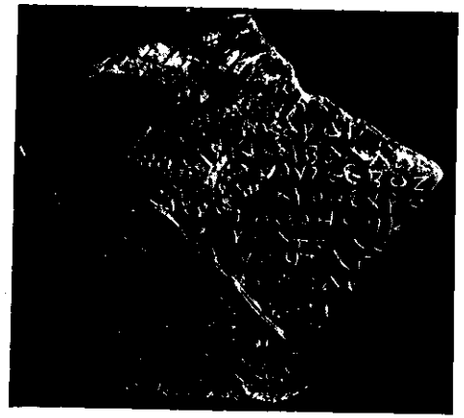
The great stone vases on the summit of the acropolis, along with several tombs, were noticed as early as the Lusignan period (1191–1489). The first proper archaeological mission took place in 1862 led by Count Melchior de Vogüé with the assistance of an architect, Ed. Duthoit, and an epigrapher, W. Waddington. The principal discoveries on the site and in the village of Ayios Tykhonas were a number of inscriptions and one of the colossal stone vases, first seen centuries earlier, the only one to have survived intact (fig. 4). These finds were transferred to the Louvre in 1865. Eight years later, a farmer working in the fields near the inner harbor of the port **22** found a colossal statue of Bes which was later transported by the Turkish authorities to the Archaeological Museum of Istanbul (fig. 5). Among those who excavated for brief periods, the most notable figure is L. Palma de Cesnola who discovered the celebrated Amathus sarcophagus now in the Metropolitan Museum of Art in New York (fig. 18). In 1890 a chance find in a shaft or well at Ayios Tykhonas brought to light an important group of magical texts on mica and lead tablets which are now divided between the Cabinet des Médailles in Paris and the British Museum in London (fig. 6).

The earliest archaeological mission to excavate was that of A. H. Smith and J. L. Myres of Great Britain who, between 1893 and 1894, opened 312 tombs and subsequently published a large part of the material. In 1930 the Swedish Cyprus Expedition excavated a further 26 tombs. There followed a long period of inactivity interrupted only by salvage excavations of the Department of Antiquities and by a few chance finds.

In 1975 Pierre Aupert began the excavations and in 1979 Antoine Hermary joined the project. Sponsored by the French School of Athens, they jointly undertook a systematic excavation of the acropolis in the course of which they uncovered a temple of Aphrodite **11**, a Christian basilica **12**, palace storerooms **7**, and a domestic quarter **8**. The mission also undertook underwater exploration of the port **21** and gradually revealed various stretches of the city's walls **5**, **6**, **13**, **15**, **18**. In addition a team of surveyors explored a large area north of the city to study the development of human occupation in the kingdom.

During this period the Department of Antiquities excavated hundreds of tombs in the east and west cemeteries that were threatened by the construction of tourist facilities,

publishing the results of their work in collaboration with the French School in Athens. In addition the Department of Antiquities excavated a central area of the lower city **1**, **2**, **3** and also uncovered four Christian basilicas **4**, **16**, **20**, **23**. Thanks to the patient labor and diverse talents of the many collaborators, the history of this celebrated ancient city can now be understood better than ever before.



5. Colossal statue of Bes found in the vicinity of the agora. Archaeological Museum, Istanbul.

6. Magical inscription on mica tablet. Found in 1890. British Museum.

III

HISTORY OF THE CITY AND THE KINGDOM

AMATHUS BEFORE AMATHUS

The earliest traces of habitation located in the hills around the site of Amathus date to the Neolithic period. These were settlements devoted to agriculture or to the working of chert. The large settlement at Shillourokambos, northwest of Parekklisha, dated to the aceramic Neolithic period (*c* 8000–7500 BC) is being excavated by Jean Guilaine. This site also includes a ceramic Neolithic phase featuring pottery in the style of Sotira, and is rich in implements and tools made of obsidian imported from Cappadocia in Asia Minor. These settlements were abandoned and remained so from the Chalcolithic period (3900–2300 BC) to the Bronze Age (2300–1050 BC) except for a few residential sites, notably the one at Pyrgos.

THE ORIGIN OF THE CITY: MYTH AND HISTORY

Amathus the city appears in a break in history during a period when writing, which had been known as early as the fifteenth century BC, had temporarily disappeared from the archaeological record. Our view of the city at this period comes from ceramics and terracottas, and from later literary sources. The first appearance of human activity at the barren and isolated site of the future city of Amathus is set at *c* 1100 BC by the evidence of a pottery deposit from the area of the palace and a tomb of possible Late Bronze Age date uncovered at the summit of the acropolis.

Eteocypriot

The term Eteocypriot (coined in the nineteenth century) is used to describe the native language, and by extension the native population living on the island before the arrival of Greeks or Phoenicians. A late fourth-century BC writer, known as Pseudo-Skylax of Caryanda, designated the inhabitants of Amathus as 'autochthonous'. A much later compiler of historical miscellany, Stephanus of Byzantium, writing in the sixth century AD, called them 'Cypriots' to distinguish them from other foreigners who had settled in

Cyprus. And in addition, if one is to believe the Greek historian Theopompus (*c* 350–300 BC), the Amathusians were the descendants of the mythical king Kinyras who lived at the time of the Trojan war.

The autochthonous or native character of the first inhabitants of Amathus is known only from myth; yet, despite chronological problems, it is corroborated by recent studies of skeletons from the cemeteries, as well as by the form of shaft graves inherited from the Aegean Bronze Age. Until the end of the fourth century BC, the kingdom employed two official languages, Greek and the one named by scholars, Eteocypriot, which is transcribed in syllabic characters and, though known nowhere else and not well understood, can be read. It is tempting to attribute this other language to the primitive populations of the island.

As stated earlier the people of Amathus occupied an acropolis with natural defenses, close to a small anchorage and not far from hills offering agricultural and pastoral resources in addition to water and forests. This allowed them to extend their sphere of influence into the neighboring countryside which would eventually become part of the kingdom and contribute much of its revenues. The disappearance of the mining centers of Ayios Dimitrios and Enkomi, which had formerly controlled the copper and other mineral resources of Kalavasos, made the take-over of this region relatively easy.

Religion

The first inhabitants of Amathus worshipped a horned god, perhaps half man, half bull, known in later periods and apparently referred to in a myth told by the Latin poet Ovid who wrote of horned monsters known as the Kerastes transformed by Aphrodite into bulls (*Metamorphoses* x, 220–42). There was also a cult of a fertility goddess who was represented as a stone or as a woman with upraised arms.

AMATHUS IN THE GEOMETRIC PERIOD (1050–750 BC)

Pottery and commerce

Objects from the cemeteries of Amathus include vases from the Levant, imitations of Phoenician pottery, and metal objects of Aegean types indicating that Amathus was already in contact with the Near East and Greece by the Geometric period. At this time a local craft industry also developed, producing original pottery shapes such as *pyxides* (little boxes) and anthropomorphic *askoi* (human-shaped flasks) (fig. 7). From *c* 950 to 900 BC Egyptian imports such as scarab amulets and faience pendants attest to the expansion of maritime commerce.

7. Vase from tomb of the first half of the 10th century BC. Limassol Museum.

8. Cup from Euboea, second half of the 10th century BC. Limassol Museum.

In addition, in the second half of the tenth century BC the presence of objects imported from Greece is testified in tombs, mainly from Euboea (fig. 8) and a few from Attica. Imports from Syria increased during the Cypro-Geometric II period (950–850 BC), but what appears to be a specifically local industry also produced barrel-shaped vases.

Phoenician influence

By Cypro-Geometric III (850–750 BC) Phoenicians were firmly installed at Kition (near modern Larnaca) and by the eighth century they were at Amathus. A necropolis, sculptural lions in tombs, and incense burners in the form of sphinxes attest to their presence as does pottery, especially a type of cup fixed to a saucer and also a large stemmed cup perhaps designed to hold an ostrich egg.

Things specific to Amathus

Situated at the crossroads of two great artistic traditions, Amathus took advantage of the many opportunities offered from overseas and also current in local Cypriot art. The gold diadems found in tombs of the Geometric period reveal the flowering of a craft industry in that precious metal. The chamber tombs from which these objects come belong to a Cypriot tradition. Another type of tomb found at Amathus, but rare elsewhere, consists of a shaft grave with a *dromos* (entrance passageway), less usual and perhaps of local Eteocypriot origin.

Religion

It is difficult to say whether the great goddess of the city was already honored in the sanctuary on the acropolis. Many pottery deposits from the eighth century on remain but no buildings are attributable to this period. Figurines of the Egyptian god Bes appear in tombs toward the end of Cypro-Geometric II (*c* 900–850 BC); the cult of Bes at Amathus was clearly important and continued into the Roman period.

At the dawn of the Archaic period, all elements of the singular history of Amathus were in place: a population that expressed its independence but remained open to foreign ideas; an economy whose motivating elements appear in place since they allow commerce far beyond the Cypriot sphere; a crafts industry solidly established on a local level and perhaps capable of exporting its metal products; and a religion strongly influenced by eastern ideas. Throughout this period increased production reflects a gradual increase in population and wealth. The results can be measured in the blossoming of the next period.

AMATHUS IN THE ARCHAIC PERIOD
(late 8th–6th c. BC)

Royalty and the name of the city

Royal power during the Archaic period shifted among Phoenician, local Cypriot, and Greek rulers, but despite these moves there existed a central power with a strong religious component exhibiting both Semitic and Egyptianizing elements. A royal court featured the recitation of epic poetry and singers of hymns to the Great Goddess who accompanied themselves on musical instruments: vase paintings show singers with a *kinyra/kinnor*, a lyre with ten strings, and with a Phrygian flute (pipes).

After a brief period of Assyrian rule (*c* 709–663 BC) the island regained independence until about 570 BC, after which time a period of Egyptian domination (*c* 570–540) was followed, *c* 540, by the firm rule of Persia. Persian rule lasted until Cyprus was incorporated into the Ptolemaic kingdom of Egypt shortly after 300 BC.

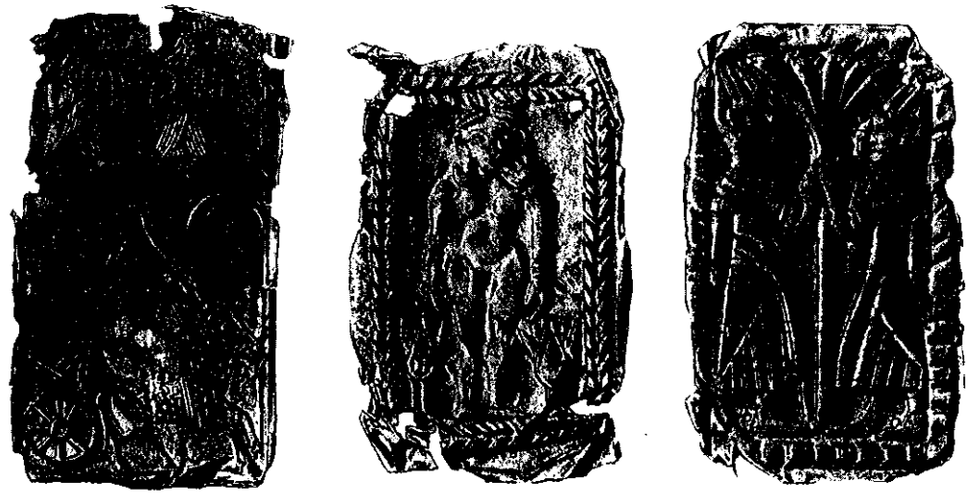
The name of the city poses problems. On the Prism of Esarhaddon (673/2 BC) – a polygonal tablet of fired terracotta now in the British Museum, which lists the ten Cypriot kingdoms paying homage to the Assyrian ruler – the Phoenician name Qartihadasti, or Carthage (New City), may designate ancient Amathus and not, as is usually believed, Kition. This name also appears on two fragmentary bronze bowls in the Cabinet des Médailles found in the Amathus area and dedicated to Baal by the Phoenician governor of the region, a servant of Hiram, the seventh-century king of Sidon. The name

of the city must have changed soon either to become or to return to the native name of Amathus.

Amathus in the late eighth and the seventh century BC

Commerce

During the Archaic period the export of wood, pottery, copper, and other metals throughout the Mediterranean inaugurated a period of prosperity for Cyprus as a whole as well as for Amathus. The safe anchorage attested for the sixth century by the historian Skylax surely facilitated such commerce. The harbor once located between the modern coast road and the agora but now silted probably served as the archaic port 22.



9. Gold repoussé plaques once in the Goluchow collection, late 8th century BC.

10. Silver cup decorated in Egyptianizing style, *c* 650 BC. British Museum.

Ceramics

Large pottery deposits in the silo of the central gate to the acropolis **6**, the west terrace **10**, the temple of Aphrodite **11**, and the north wall **13** speak of increased pottery production. The dancing bird motif characteristic of Amathus appears by the end of the eighth century.

Gold and silver work

The craftsmen of Amathus excelled in metalwork from the end of the eighth century on. Notable products include late eighth- or early seventh-century gold repoussé plaques once in the Goluchow collection (fig. 9), and a superb mid seventh-century silver cup, now in the British Museum (fig. 10), which was found in a tomb and is decorated in

Egyptianizing style showing the Egyptian gods Re, Isis-Nephtys, Hathor, and Horus along with Greek and Assyrian warriors, an eclecticism strongly suggestive of a Phoenician craftsman working in Cyprus. A bronze bucket or *situla*, also in the British Museum and likewise from a tomb, may also be of local manufacture despite being a clear Phoenician type. More gold jewelry is found in tombs of this period than before, and one tomb, containing nuggets of gold and silver conforming to specific weights, might even have belonged to a goldsmith, suggesting a local industry. The weight standard was Mesopotamian, reflecting an Assyrian connection.

Arms and armor

Finds in tombs and pictures on vases suggest that, as before in the Cypro-Geometric period, armament included chariots, scale armor, spears, bows, and round shields of eastern design; swords and daggers, however, were of Greek type.

Sculpture and terracottas

The earliest work of limestone sculpture from Amathus is a head datable to the end of the seventh century now in Brussels. It is not an isolated piece: terracotta figurines of votaries, women, children's toys, all locally made, have been found in tombs. The most remarkable work of the seventh century is the colossal vase made of one piece of stone from the sanctuary of Aphrodite taken to the Louvre in 1865 (fig. 4). Measuring 3.19 m. in diameter and weighing 13 tons, it was one of a pair of vases which served for lustral purification upon entering the sacred precinct. An Eteocypriot inscription, *a-na*, also found on small vases offered to the goddess (see p. 26), is written on one of the bull-ornamented handles of the colossal vase.

Religion

From the onset of the period, the repertory of religious representations becomes richer. The Geometric goddess with upraised arms is now joined by other deities or figures: a figure wearing a horned mask, a bearded person, and a nude goddess similar to Astarte with hair curled up at the bottom like the goddess Hathor. Heads in the style of this goddess, known in Cyprus since the Late Bronze Age, had already appeared in Amathus in Cypro-Geometric III, but only in the Archaic period do the images multiply. It is likely, therefore, that, along with the future patron 'goddess of Cyprus' (*dea Cypria*), later assimilated with the Greek Aphrodite, the people of Amathus also worshipped an eastern goddess, Anat or Astarte, perhaps conflated with the Egyptian Hathor.

Amathus in the sixth century BC

Despite a period of Egyptian rule (570–540 BC) and domination by Persia after 540 BC, the island's foreign relations with Greece and Phoenicia seem not to have been affected. The Great King, Darius, set tribute for the island and incorporated it into a Persian satrapy granting substantial autonomy to the local dynasts. They minted their own coins but on the Persian standard. However, Persian influence in the arts is almost nil.

Sculpture and the decorative arts

Egyptian influence is visible at Amathus in statues of Horus and Bes, in local imitations of Egyptian alabaster objects, in jewelry, and in a bronze head from the palace storerooms **7**. It can also be seen in architectural elements such as the fragment of a half column found south of the central gate of the acropolis **6** (plan 5, *4-5*), in the many Hathor capitals on the site, and in tombs with pitched roofs and multiple burial chambers.

The Amathus style

Between 550 and 530 BC, vase painters developed an original local manner of decorating vases, known as the Amathus style, which incorporated elements of Egyptian origin such as the lotus, sphinx, and Hathor capital (figs 11 and 12). This new style also shows originality in representations of creatures such as fish and roosters, in the density of the ornament, and in scenes of daily life, in particular the country banquet (fig. 14).

The terracotta industry and sarcophagi

Phoenician ideas continue to manifest themselves in terracotta figures of lions, of the deities Bes and Astarte (shown nude), and in miniature models of temples for use as votive gifts. Amathus is also distinguished for its taste for models of chariots and boats. The practice of inhumation (burial of the body instead of cremation) in limestone sarcophagi made to look like wooden ones, briefly in fashion at the beginning of the Archaic period, reappears at the end of the sixth century.

Religion

The multiplication of female figurines and of Astarte nude and offering her breasts testifies to the development of a fertility cult. There was a sanctuary of Astarte on the summit of Vikles. Elsewhere, the concentration of known find-spots of Hathor capitals suggests that her cult was celebrated in the palace **7**.

11. Fragment of painted archaic vase in the Amathus style depicting a Hathor capital. Louvre Museum.

12. Painted archaic vase in the Amathus style depicting a Hathor capital. Limassol Museum.

13. Limestone statuette of priest wearing bull mask found on the acropolis, near the palace storerooms. Limassol Museum.

The goddess and the Eteocypriot name of the city

The goddess resident in the sanctuary of the future Kypris-Aphrodite on the summit of the acropolis seems to have been named Ana or Anat according to the earliest dedicatory inscriptions (*a-na*, *a-na-ma*, *a-na-ta*) which are found on archaic votive vases, among them the colossal stone vase from the sanctuary of Aphrodite. The sequence *a-na* occurs at the beginning of the Eteocypriot version of a bilingual inscription of Hellenistic date: the Greek version reads, 'the Amathusians', while the Eteocypriot text reads, 'a-na.ma-to-ri', a word that resembles Amathus and which might also designate the city or its inhabitants. The city's name would thus be formed from that of its principal goddess, on the analogy of Athens.

On the acropolis, near the west gate of the central wall **6**, a partially broken open grotto contains a deposit from the sanctuary: archaic pottery and terracottas including two plaques showing a nude Astarte holding her breasts. Perhaps this was the location of a cult annex. In addition to these female cults, the presence of the horned god, whose role was that of protector of pregnant women, continues to be attested by statuettes of priests wearing bull masks (fig. 13). The preponderance of female cults is manifested in the festival of the fertility of the harvest (*karposis*) placed under the patronage of Aphrodite of Cyprus. This festival is perhaps represented on a famous vase in the Amathus style (fig. 14).

14. Scene of a country banquet on a Cypro-Archaic amphora. British Museum.

The politics of Amathus during the Greco-Persian wars

During the revolt of Onesilos of Salamis and the other kings of Cyprus against the Persians in 499/498 BC the Amathusians remained loyal to the Persians. As a result of their loyalty to the Persian king they were besieged by the Cypriot revolutionaries led by Onesilos. To save the situation the Persians invaded Cyprus and defeated the revolutionaries in the course of which Onesilos was killed. Because Onesilos had besieged them the Amathusians sought out his body, cut off his head, and hung it before a gate to the city. Once the flesh had rotted, a swarm of bees nested within the empty skull. The Amathusians consulted an oracle which replied that they should bury the skull and offer an annual sacrifice to Onesilos. (Herodotus v, 104-115). A general destruction on the acropolis at the beginning of the early fifth century can be attributed to the siege of Onesilos. Afterwards, the royal palace was rebuilt to the same plan and the sanctuary on the summit was reorganized, with earlier offerings dumped on top of the west wall **10**.

In the course of the fifth century, all attempts by Greeks to recover Cyprus from the Persians ended in stalemate, including those led by Pausanias in 478, the Athenians in 460/459, and Kimon in 450. The Cypriot kingdoms would not rise up, no doubt wary to exchange a loose rule for the possibility of a more constraining one. Allegiance to Persia continued into the fourth century: in 380, in order to avoid coming under the protectorship of neighboring Salamis, the rulers of Amathus turned to the Persians for help through the intermediary of the satraps of Caria (in southwest Asia Minor). In 351, at the time of a new anti-Persian revolt, the Amathusian king Rhoikos was captured by the Athenians and only released upon payment of a ransom of barley.

The kings of Amathus

Power at Amathus, as in all Cypriot kingdoms, resided in a king, a 'basileus', in whom were focused political, economic, and religious functions. Surrounding himself with a high council of princes (*anaktes*), he reigned as an absolute monarch and employed a corps of courtiers (*kolakes*) who were actually spies, charged with keeping the state informed of local opinion and potential resistance. The royal treasury was kept full through taxation and customs' fees, through direct appropriation of agricultural and forest products, and no doubt through exploitation of the copper mines of Kalavasos.

From 460 BC on coins provide the Greek names of these kings. A lion, symbol of

the city, appears on all the coins, couchant on the obverse, sometimes with an eagle flying above; just the head and forelegs of the lion on the reverse. After 391 BC, the Rhodian standard (that is, weight), introduced by Evagoras I of Salamis, was maintained in the coinage of Pyrwos (*c* 385 BC), Zotimos and Ew(e/i)timos (385–380 BC), Lysandros (380–370 BC) and Epipalos (370–360 BC) (fig. 15a–b). The last coins known, struck *c* 350 BC, are those of Rhoikos, the one-time hostage of the Athenians.

Despite political domination by Persia, an inclination toward Hellenism is apparent in the names of prominent citizens as well as in the source of imports and in the changes in style of the arts.

15. Silver two-drachma coin of Epipalos. BCCF Collection.

Culture and religion

Sculpture

In addition to a small glyptic workshop that produced some seal stones with original subject matter, such as a woman riding in a Persian chariot (the *harmamaxa*), two remarkable works herald the entrance of Amathus into the Classical period. One is the large polychrome Hathor capital discovered in 1983 below the palace storerooms (fig. 16). The face of the goddess Hathor appears on both sides of the capital, surmounted by a small chapel with the image of the sacred cobra (*uraeus*). Though clearly of Egyptian origin, the motif is here treated in a Greek manner and displays in addition a high quality of workmanship.

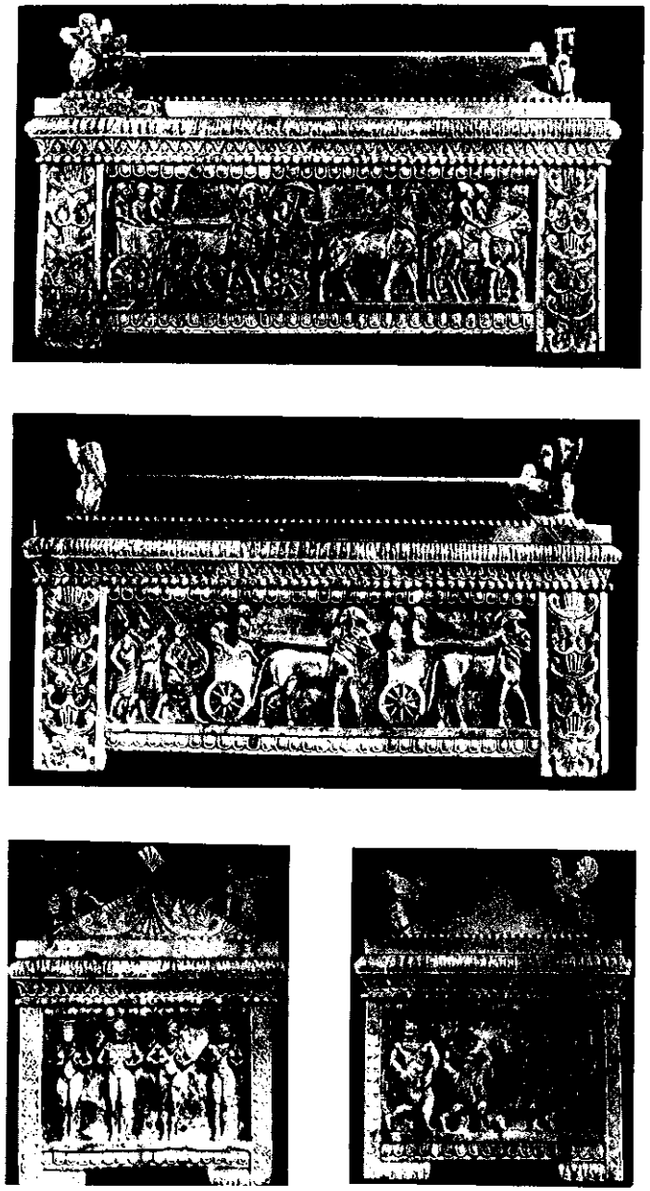
The other is the polychrome sarcophagus found by Cesnola in 1877 in a tomb of the north cemetery (fig. 18). Chariots, horsemen, and soldiers are shown in parade on

the two long sides, while four Bes figures and four nude Astartes stand as ornaments on the two short sides. The rich polychromy recalls the Amathus style; the convergence of eastern and Greek concepts and choice of divinities also suggests a local creation. Whatever the source of the subject matter, the sarcophagus is a major work of Cypriot art. It is the most celebrated example of sarcophagi for inhumation, which become more common during the Classical period.

The fashion of burial in anthropomorphic sarcophagi featuring a bearded face on the lid, made in ceramic as well as stone, stems from Phoenicia where many such sarcophagi have been found. On the other hand the lovely feminine face on a sarcophagus of the early fourth century betrays its origin in the Greek world and in the course of the fourth century Greek ideas and artistic styles extended their reach.

16. Polychrome Hathor capital made of limestone. Limassol Museum.

17. Hathor capital from the acropolis. Staatliche Museen, Berlin.



18. Sarcophagus from tomb in north cemetery. Metropolitan Museum of Art, New York.

Pottery and jewelry

Among potters, mass production seems to have caused the inventive spirit to yield to standardization, especially in the all too stereotyped ornamental patterns. Imported wares, principally from Athens, rival local production in which good quality is concentrated now in pitchers featuring a figure of a woman on the shoulder pouring from a miniature jug. On the other hand, jewelry production flourishes with elaborate and original creations in the fifth century though with a slackening of effort in the fourth.

Religion

Aphrodite of Amathus in her sanctuary on the acropolis summit continued to be honored in her conservative archaic form as a great eastern goddess. Linked with Astarte, she protected fertility. The only indication of her association with a male god, perhaps Adonis, is the representation of a youth taming two horses seen on a Hathor capital found in Amathus in 1890 and now in Berlin (fig. 17). A sacred wedding and sacred prostitution also played a role in the cult. The festival of the *karposis*, regulated by a Hellenistic decree and meant to ensure the health of the people and the fertility of the harvest, took place annually from the Archaic period on and perhaps it began even earlier.

There is also a Cypriot version of the myth of Ariadne. She became pregnant by Theseus but died in childbirth at Amathus where Theseus instituted an annual sacrifice and a rite in which men pretended to carry and bear a child. The deified heroine was buried in a sacred grove called by the Amathusians the wood of Ariadne-Aphrodite, thus assimilating her to the great goddess of the kingdom.

In addition, Phoenician Astarte was worshipped on the summit of the neighboring hill of Vikles, above the east cemetery, where a number of votive gifts have been found, among them a fragmentary limestone throne with sphinxes as armrests, characteristic of this cult.

Apart from Adonis, the only male deities worshipped at Amathus were Zeus and Herakles: Zeus Xenios (good to guests) and Zeus Orompatas (who walks in the mountains); the hero Herakles, protector of cities and sailors, was honored at Amathus as Malika (Melqart) recalling the Phoenician aspect of the kingdom. And after 498 BC, in compliance with an oracle, there was also a hero cult of King Onesilos of Salamis.

King Androkles, known from two bilingual dedicatory inscriptions, was pro-Persian until the battle of Issus when Alexander the Great defeated Darius; he then sided with Alexander with whom he participated at the siege of Tyre. After Alexander's death he sided with the Ptolemaic king of Egypt. But alliances with victors brought no more benefits for him than for any other Cypriot king and soon after this time royalty disappeared. The year 312/311 marks the end of Amathusian royalty. Amathus assumed the appearance of a democracy, enacting decrees in its own name.

Cyprus now became a pawn in the struggles for power among the successors of Alexander the Great, the Antigonids in Asia Minor and the Ptolemies in Egypt. At first the Antigonids gained the upper hand. Their representatives, Antigonos and Demetrios Poliorketes, seem to have occupied the palace after its abandonment by Androkles. The construction of the outer harbor **21** and a major wall of the defense system is also attributable to them. It is likely that the aqueduct **14** that abutted the north wall was a showpiece in the same building program. The presence in the cemeteries of funeral stelai painted in Macedonian style shows beyond little doubt that Amathus was a stronghold of Antigonid presence on Cyprus. The final destruction of the palace is difficult to explain. It seems to have occurred during the time of the sole rule of Demetrius Poliorketes (301–294 BC). The transfer of power from Demetrios and the Antigonids to the Ptolemies was apparently peaceful, but it may be that the Ptolemaic ruler decided to destroy the palace in order to emphasize the point that the period of independant kingdoms in Cyprus was over.

AMATHUS UNDER THE PTOLEMIES (294–58 BC)

Political and economic life

The Ptolemies (the Greek rulers of Egypt) attached little interest to Amathus which lay outside their sphere of interest. They do not appear to have followed the defensive policies of the Antigonid ruler, Demetrios. In the course of the third century the port, no longer maintained and badly silted, ceased being usable as a harbor for large vessels. The new power of the Ptolemies profited from the confiscation of resources of the mines and forests formerly the property of the kingdom. But mining affairs were regulated by a municipal council (*boule*) composed of important citizens who were obliged to accept responsibilities (*leitourgies*), though by this time the council may have admitted a larger body of citizenry.

The acropolis was abandoned and life came to be concentrated in the lower city. Funerary inscriptions show that there was now a lively and cosmopolitan population dominated by Greeks. The only buildings of note known from this period were a second-century BC stoa toward which one Onesicrates contributed funds, and a bathing establishment located at the edge of the inner harbor of the port (plan 1, *1–2*). Near the latter there may also have been a gymnasium now known only from inscriptions. In the first century BC, when the eastern Mediterranean was threatened by pirates, sections of the walls were reinforced.

Religious life

On the acropolis, the cult of the Ptolemaic rulers, notably that of Arsinoe, sister and wife of Ptolemy II, was linked to the cult of Aphrodite and fertility. Fertility was associated with the health of the Amathusians through a popular festival (the *karposis*) organized by a *hegetor* in the course of which a daily sacrifice was offered to insure that farmers and the city in general would not suffer adversely in the coming year. The priestly servants of Aphrodite must have patronized jewelers since jewelry fragments and lenses of rock crystal capable of magnifying were found in the acropolis sanctuary **11**. A combination of Egyptian and Greek ideas modified and enriched the cultural environment. Isis and Serapis, under Ptolemaic guise, appear alongside Aphrodite in a dedication. Zeus Orompatas, Zeus Meilichios, Hera, the Dioscuroi, Eros, and Attis were also worshipped.

A long subterranean tunnel **2** cut under the lower city was used for cult purposes. An altar surrounded by ash and limestone and terracotta statues provides unexpected evidence for a chthonian mystery cult in the heart of the city during the Classical and Hellenistic periods.

Arts and crafts

Funeral stelai from Amathus, painted in Macedonian style, are unique to Cyprus and probably date to the late fourth century BC when Antigonos and Demetrios occupied the city. The economic decline of Amathus is evident in the loss of artistic creativity, craftsmanship, and the jewelry trade. Importation of vases of good quality also ceases. Nevertheless the old tradition of local terracotta work survives furnishing sanctuaries with polychrome figures, mostly representing women. As for large-scale sculpture, we have only the evidence of mediocre votive figures found on the Vikles hill.

Cyprus was annexed in 58 BC by Rome and depleted of 7,000 talents from the treasury of the Ptolemies by Cato the Younger, its first consul, and after 22 BC it became a senatorial province. Under Roman rule Nea Paphos became the center of administration and Amathus declined, its population falling, and the acropolis virtually abandoned. Only the sanctuary of Aphrodite preserved its vitality, and in the later first century AD, perhaps after the earthquake of 77/78, one Loukios Vitellios Kallinikos built a ramp that linked the east side of the acropolis to the lower city. The inscription recording this act of municipal generosity can still be read within a recessed square **9** a little to the north of the east end of the central wall (fig. 20).

The city and the sanctuary of Aphrodite **11**, site of an early religious confrontation between Jews and Christians, suffered from earthquake damage in 77/78, as attested by repairs to the walls at this period and the restoration of the sanctuary 'inside the stelai' (*cf.* below). Also at this time work was undertaken on a temple of proper Greek type in the principal sanctuary of the acropolis.

In the second century, during the reign of the emperor Hadrian, the Romans intervened on an urban level by repairing the water-supply system, public expressions of which can be seen in the Nymphaeum reservoir and the fountain of the agora **1** (plan 21).

The city recovered some of its vitality under the Antonine emperors to judge from the plentifulness of glass and jewelry in tombs; and it thrived from the time of the Severan emperors up to Gordian III (mid third century) to judge from the buildings contributed by private donation in the agora. But major shipping routes no longer included Amathus.

After the second half of the third century, documents ceased to be inscribed on stone, and crafts, except pottery, disappear. Tomb furnishings are meagre.

Religion

Diverse religious beliefs prevailed under the Roman empire. Aside from the well-known cults of Aphrodite (now associated with the cult of the emperor) and of Bes, one of whose colossal statues excavated near the agora **1** served as a fountain (fig. 5), we find also Hathor, Theos Hypsistos, and a sacred place 'within the stelai' restored and dedicated to Titus and Aphrodite by the proconsul Lucius Bruttius Maximus. Texts on mica and lead tablets found at Amathus and preserved in the British Museum and the Cabinet des Médailles reveal that magic was practiced alongside the official cults (fig. 6). Invoking Sisochor, Eumazo, Masomasimablaboio, and a crowd of demons from the netherworld, they shed new light on popular beliefs of the third century.

The fourth century signalled the entry of the city into the Byzantine world and Christianity which would be interrupted by the Arab invasions of the seventh century. The changes from a classical to a Christian world took place in a context of relatively impoverished economic circumstances and amidst natural disasters, especially the earthquake of 365.

Christianity

The fourth century witnessed the first record of a Christian bishop at Amathus, Mnemonios. His successor, Tykhonas (St Tychon), whose life is known to us through the writings of a later, seventh-century Amathusian, John the Almsgiver, was a vigorous evangelist in the city and it may have been he who transformed the temple of Aphrodite into a center of Christian worship, since he is said to have chased out the priestess with a whip. St Tychon is also said to have built a church, and excavations of the ruins of an early church **16** suggest that this tradition has merit. After his death (between 402 and 408), his tomb, probably located against this church, became a place of cures and miracles. We know the names of some of his successors in the fifth and sixth centuries: Heliodoros, Leontios, and Theodoros (a distributor of the alms of John); Theodoros' seal was recently discovered in a tomb in the church **16**.

Architecture

The architectural history of the city in this period is virtually limited to the history of religious buildings as is evident from the activities of the city council. With the exception of the central wall of the acropolis **6**, part of a vast fortification project undertaken for the Roman world by the emperor Justinian (526–565), the construction of Christian basilicas is the most notable architectural activity in Amathus. The ancestral temple of Aphrodite must have been converted into a church by the fifth century, but in the seventh century it was dismantled to provide building material for a new Christian basilica **12**.

The end of the ancient city

John the Almsgiver, son of a governor of Cyprus and a native of Amathus, became Archbishop of Alexandria in Egypt. When the Persians seized Egypt in 619, he fled the city and returned to Amathus. There he died the same year and was buried in the chapel of Ayios Tykhonas. This episode is merely one of the earlier of the many troubles that

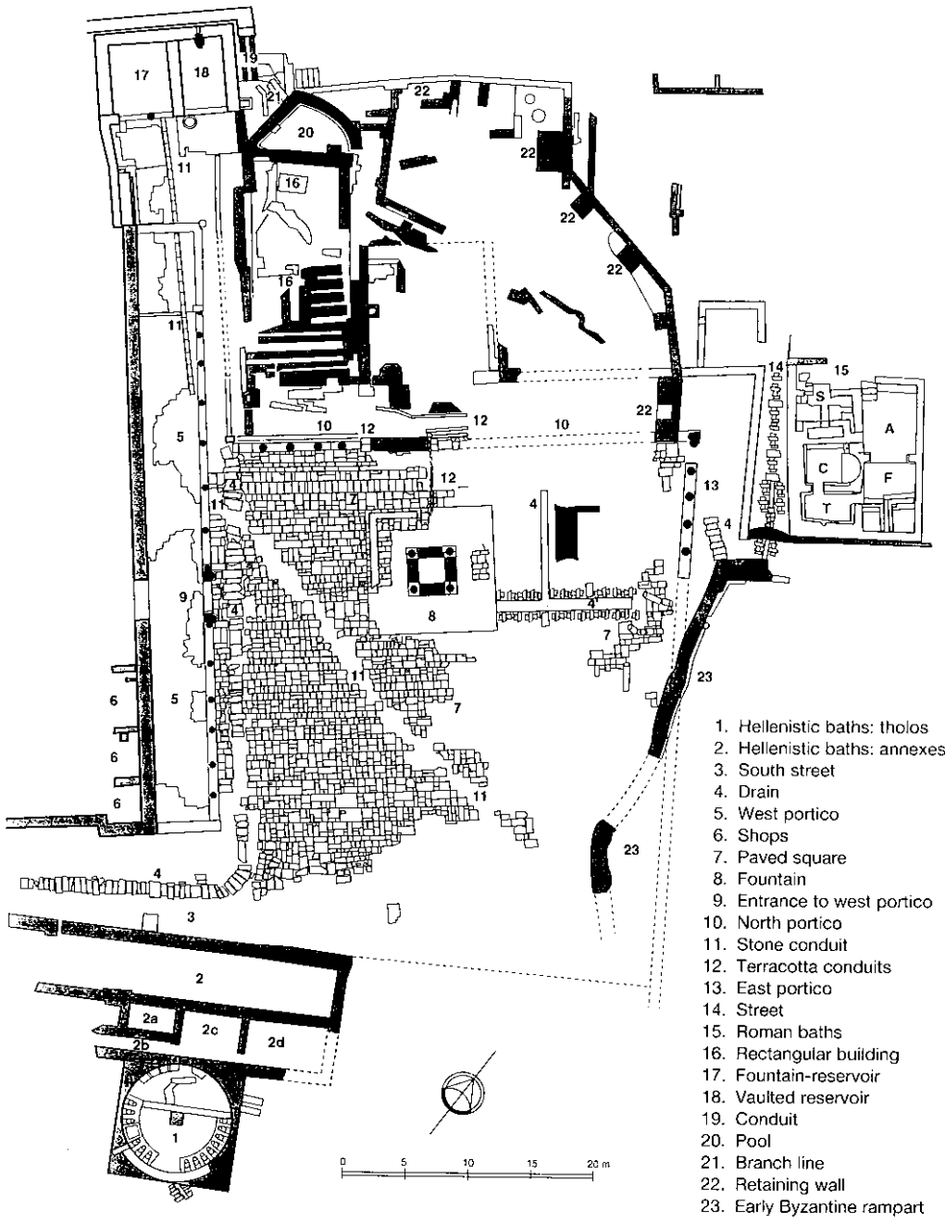
were to beset the Mediterranean in the seventh century. In the 630s the Arabs, inspired by the prophet Mohammed, set forth to conquer much of what had been Persian or Byzantine in the Mediterranean world. In 649, Arabs led by Muawiyah surprised Amathus and, despite its defenses, captured and burned the buildings of the acropolis. In 653/654, Abul Awar, another Arab, raided and sacked the city again. This time the Amathusians were massacred or deported and the city was hard put to recover. Nevertheless, under the Byzantine emperor, Constantine IV (668–680), a fortified courtyard was constructed in front of the central gate of the central wall **6**, the great basilica **20** was partially restored, and the ruins of the basilica on the summit **12** and the basilica of Ayios Tykhonas were reoccupied. But these last attempts at reviving the fortunes of Amathus were not fruitful, and after what seems to have been yet another Arab raid at the end of the seventh century, ancient Amathus disappeared from history and continued to exist only in legend.

THE LEGEND OF AMATHUS

After the seventh century there is no further evidence of bishops at Amathus, despite the recapture of Cyprus by the Byzantine empire in the 960s. After the island was taken over by the Crusaders in the 1190s, the Greek bishops were reduced in number and separated from the newly-introduced Latin bishops: the convention of 1222 to establish Catholic bishops makes it quite clear that it is the Greek bishop of Limassol who is transferred to Lefkara. The title 'Bishop of Amathus' was now merely honorary.

The story circulated by Étienne de Lusignan, and repeated by later chroniclers, that Amathus was the seat of the Byzantine governor Isaac Comnenus, and was taken and destroyed by Richard the Lion Heart, is pure fantasy, fashioned to explain the abandonment of the city when Arab raids were no longer in popular memory. In 1310, when Philippe d'Ibelin embarked on the galley of a Genoese ambassador in secret, it was moored off the site of Amathus so as to be in a discreet and clearly deserted location. The site itself was no longer occupied except by farmers mentioned in accounts of rent established in 1367 by Bernard Anselme for the clergy of Old Limassol (Amathus). A sixteenth-century guide to the seacoast describes the remains of the city as a ruin overtaken by vegetation. The robbing of stone blocks from ruined architecture had begun at least as early as the later eighteenth century as is shown in an engraving of *c* 1780 by Luigi Mayer (fig. 19) and by other witnesses. The story that contractors building embankments along the Suez Canal in the nineteenth century used ruined buildings at Amathus as a source for stones is only a legend; they actually used a neighboring quarry.

The ruins of ancient Amathus have been the site of devotional practices to two saints, Ayios Spyridon and Ayios Tykhonas. The chapel in the grotto of Ayia Varvara, the latest discernible element of the monastery **23**, was the location of a healing cult that continued into the 1980s: visitors took water and wet the afflicted part of the body, usually the eyes. They hung offerings of clothing in a nearby tree and to this day still place images of the afflicted body parts they wish cured in the grotto itself.



Plan 1. Agora 1.

IV

DESCRIPTION OF THE REMAINS OF THE CITY

AGORA AND BATHS
(fig. 3, 1; plan 1)

The agora or marketplace of the city was excavated in the 1980s by M. Loulloupis to whom we express our warmest gratitude for much of the information in this section. Porticoes enclose three sides of a large paved area in the center of which is a monumental fountain *8*. Along the south side of the agora runs a street *3*, the main avenue of the lower city. On the opposite side, behind the north portico, are two buildings, one of which is large and rectangular *16*. A nymphaeum and reservoir *17/18* and a later cistern *20* dominate the northwest corner of the area at the foot of the hill. To the east, beyond a narrow street *14* are baths of Roman date *15*, while to the southeast, across the main avenue of the lower city *3*, are the older Greek baths *1-2*.

The Hellenistic baths 1-2

The area south of the agora was occupied by a public bath building (*balaneion*) of Hellenistic date consisting of an enclosed circular space *1* and adjacent rooms and hallways *2*, *2a–c*. Access to a large hall *2* was gained through its north side through an opening 7 m. wide flanked by two columns. This hall can be understood as a roofed *palaestra* (exercise court) or as a *dromos* (race course). The exact location of the dressing room is not known (*2a*?). After exercising, patrons would cross a vestibule *2d* and another room *2c* paved with a pebble mosaic laid out in checkerboard and rosette patterns. This led to the circular bathing area *1* in the center of which are the foundations for the furnace and reservoir of hot water. Two groups of eight little baths designed to be sat in (*pueloi*), narrow and lacking drain holes, are aligned against the east and west walls in the southern area. Here servants (*parachytai*) with buckets would have rinsed patrons with cold or warm water. This circular room was partially remodeled in the second century BC when five of the little baths were replaced by larger plunge baths in which the bather could be submerged.

Once bathed, patrons moved on to a west room also with pebble mosaics, not completely excavated, or to room *2c* to be dried, massaged, and oiled before reclaiming their

clothing and departing. Room *2a* may also have been a storeroom for supplies. Space *2b*, narrow and lacking a mosaic floor, was probably a corridor.

In the Roman Imperial period the bath complex went out of use and disappeared under a terrace that extended from the street to the inner harbor.

The south street 3

This important street connecting the east and west ports of Amathus also ran beyond to Neapolis (Limassol) and Kourion to the west and to Maroni to the east. A large drain *4* runs westward under the street collecting rain water and the runoff from the nymphaeum and reservoir *17–18*. The limestone foundation of what was probably the base for a statue marking the entrance to the agora is situated against the façade of the hall *2* of the bath building. Another base in dark stone for a bronze statue is located in the square near the front of the bath.

The west portico 5

On the west side of the agora square a paved portico *5* with thirteen limestone Doric columns runs north and south, 49.38 m. (or 167 Roman feet) long and 6.35 m. (or 21.5 Roman feet) wide. In place of the seventh and eighth columns are pillars with engaged columns forming a gate on alignment with an opening in the back wall of the portico: here was a monumental passageway *9* which crossed the portico roughly on axis with the central fountain. At the north end a flight of four steps leads up to a rectangular room. Along its southern extension are shops *6*, and at the very end, along the south street *3*, is a limestone wall of handsomely drafted blocks suggesting the presence of a public building west of the portico at this point. Many of the architectural stones from this portico have been assembled under a shed nearby.

The agora square 7 and the fountain 8

The paving in the west half of the agora square is well preserved. A cut running diagonally from the northwest corner *11* marks the path of a late water conduit made of hollowed out column drums laid end-to-end that runs from the reservoir *17–18*. An elaborate fountain *8* formed a conspicuous centerpiece in the north part of the square. Architectural elements recovered permit the reconstruction of an elevated central basin and fountain covered by a baldachino, the roof of which, perhaps pyramidal, was supported by four spirally fluted columns of dark stone, originally standing on white marble bases (one is preserved) and topped by Corinthian capitals also of white marble (all four are preserved). Two of these columns have been reerected, but not in their original position

on the central fountain. The central fountain was surrounded on all four sides by a lower basin (a 9.9 x 9.9 m. square) with a low outer wall laid over a foundation of hydraulic cement. Water was brought to the fountain from the reservoir through an underground conduit of terracotta pipes *12*. It probably spilled from openings on the four sides of the central basin into the subsidiary one, where it would have been accessible to the public, and then drained away to the east. The whole structure is datable to the early second century AD.

The north portico 10 and room 16

A portico *10* ran the length of the north side of the square. Surviving elements include the flight of three steps elevating it above the square, part of the back wall, and a pillar at the angle of the junction to the east portico *13* with engaged columns on two adjacent sides. Monolithic columns of grey-black marble have been set up on the left end of the portico probably in their original position. Beyond these columns is a deep rectangular building *16* (18.80 by 9.90 m.) accessible up a flight of three steps through a door in the back wall of the portico. A relatively late date is suggested by the poverty of material and the reuse of old column drums and a funerary cippus in the bedding underlying its now mostly missing pavement. Adjacent to building *16* and behind the center of the portico was a second rectangular building (not numbered on the plan), less deep, which must have had a significant function owing to its centrality, on axis with the fountain, either as a temple or as the *Curia* (senate or assembly house) of Amathus. Looking up beyond the back of this building in the debris at the edge of the excavated area one can make out two pillars in front of a vaulted façade, not yet excavated. It has been speculated that this leads to the subterranean cult place (fig. 3, 2) described below (see p. 43).

The fountain-reservoir or nymphaeum 17–18

The nymphaeum and reservoir, located at the end of a ramp and stairs leading up from between the large rectangular building *16* and the west portico *5*, has a deep tank (9.30 by 5.80 m.) and a façade with two columns. The columns may once have supported Nabataean capitals, for the lower part of a capital of this type, recarved as a small basin, lies today near the fountain *8*. The capital currently on top of one of the columns does not belong there. At some stage a water trough was added in front of the reservoir's façade, its base pierced to allow passage of a water conduit *11*.

In later periods, the reservoir was divided in half: the west side *17* was filled in, while the east side *18* was vaulted and remained in use. Water ran from an ogival niche in the back wall which must once have sheltered a statue. An open drainage system was

later installed in the fill of the westernmost half *17*. It is readily apparent that the agora fountain *8* and the Roman baths *15* were provided with water under pressure through conduits from this reservoir, but how was the reservoir itself supplied? A rectangular stone conduit is located behind the construction and water can only have come from the great north aqueduct restored by Hadrian (fig. 3, 14), but the line between the great north aqueduct and the conduit in the agora *19* has not yet come to light.

To the east, behind the large rectangular building *16*, is a later triangular pool *20*, fed by a branch line *21* from conduit *19*, that was built above ground and then buried. To the west of the nymphaeum (off the plan), a vaulted passage gives access to an unexplored area.

Nymphaeum-reservoirs of this type with two columns arranged in a temple-like façade have no parallels in Roman architecture before the reign of the emperor Hadrian. As mentioned in the historical introduction, it was Hadrian who rebuilt the north aqueduct and, if the fountain-reservoir *8* can also be dated to this period, then it is likely that the whole water system can be attributed to an arrangement between the emperor and the municipality.

The east portico 13 and the Roman baths 15

At a higher level behind the preserved part of the east portico *13* is a narrow street *14* and a small Roman bath complex *15*. The essential components of a bath of the imperial period are present in this building: cold rooms on the east side, warm ones on the west.

The north entrance opens onto an *apodyterium* (dressing room) A, furnished with benches and connecting down one step to a *frigidarium* F by a wide opening flanked by pilasters. The *frigidarium* has a well and two cold pools separated by a drain on the south side. Both the dressing room and the *frigidarium* are painted red and traces of figured panels remain. To the west the *frigidarium* opens onto a small vaulted room T in which the **hypocaust* and double wall faced with limestone and marble veneer are only indirectly heated from the furnace of the neighboring room. This room might have served as a place for light sweating (*sudatorium*) as well as a transition to the *caldarium* C. The floor of the *caldarium*, supported by stacks of square bricks to form the hypocaust system, has a hot water immersion pool (*alveus*) once furnished with a *testudo alvei* (the bronze heating apparatus) that spanned the north wall of the pool and hung out over the furnace to provide efficient heating of the water. The niche on the east side might have contained a basin (*labrum*) where one could wash or sprinkle oneself with water, but no trace of piped water supply is preserved.

The service area S is occupied by the furnace, on top of which rested the *testudo* and the boiler. A double system of pipes *12* assured a generous supply of water, its descent from the reservoir *18* achieved by carefully laying the conduit through hollowed out blocks. The presence of blocked-up openings in the northeast and west walls of the *apodyterium* seems to indicate that the building was included in an earlier construction.

Later arrangements

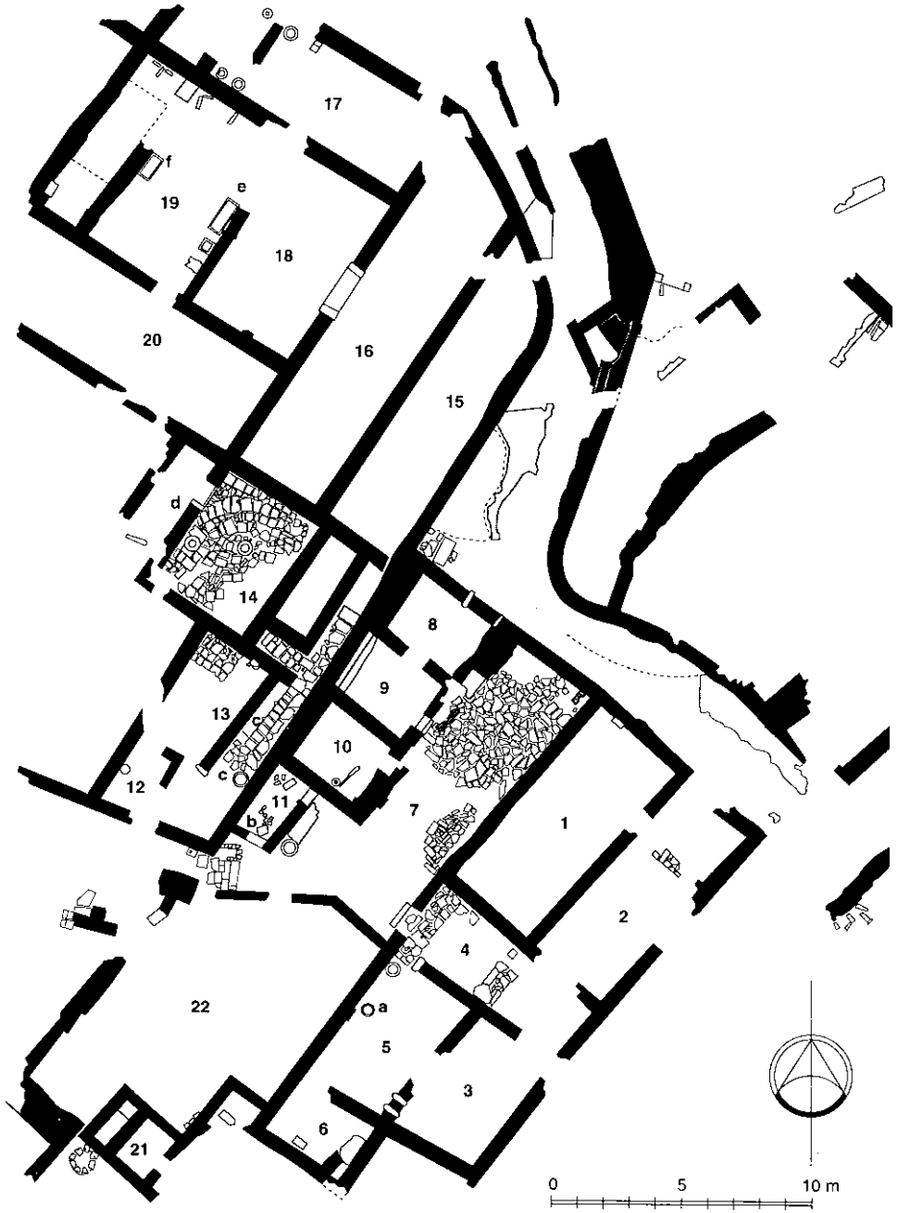
The whole agora is today protected by a retaining wall *22* reinforced with buttressing. On the east side a thick rampart *23* replaced the whole southern half of the portico there. It was constructed using architectural elements and debris from neighboring buildings that had been destroyed during the conflicts of the seventh century. At this time, what remained of the agora was abandoned and rapidly disappeared under windblown sand and debris washed down from above.

Noteworthy among the finds from this area is the colossal statue of Bes (on display in the Limassol Museum) similar to one taken from the site in the 1870s and now in the Archaeological Museum in Istanbul (fig. 5); also an inscription mentioning the proquestor Didius Gallus, a dedication to the Roman emperor Gordian III, a figured Corinthian capital of limestone (visible to the west of the agora fountain *8*), and a boundary stone of the sanctuary (in the Limassol Museum).

SUBTERRANEAN CULT PLACE

(fig. 3, 2)

In the course of tunneling operations for modern sanitation works undertaken by the municipality of Limassol under the ancient city of Amathus, a subterranean cult place was accidentally discovered. Here, in an ancient tunnel at least 60 m. long, breached by the modern tunneling work, were found nearly life-size limestone statues, an altar of limestone still covered with the remains of a sacrifice, and large terracotta statues representing *dadophores* (torch bearers), musicians, female figures, and animals. Lamps and coins were also present and the whole assemblage of objects indicates that the cult place was used in the Classical and Hellenistic periods. The south end is walled up, but it might once have opened onto a sanctuary, thereby providing access for a chthonian mystery cult, or a fountain.



Plan 2. Complex **3** west of the agora.

COMPLEX WEST OF THE AGORA
(fig. 3, 3; plan 2)

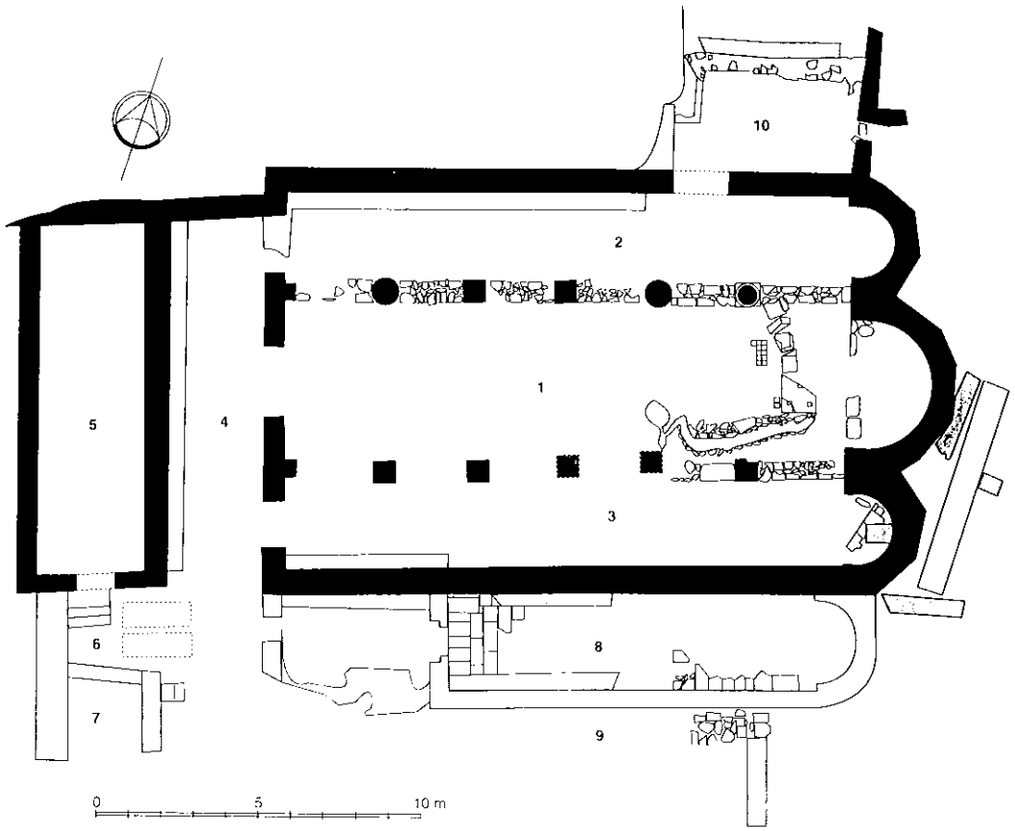
West of the agora on the slope of the hill near the ticket office is a group of structures, including an administration building or a hostel, ranging in date from the Roman Imperial to the Early Byzantine period.

Three levels are apparent in this complex: on the lowest level are six rooms *1-6*: room *5* has a well *a*; room *6* was a storeroom; and room *4* has a paved vestibule with a staircase at the back leading up to the second level. On the second level is a large paved hall *7* commanding access to four rooms, *8-11*, furnished with benches. A beaten earth floor followed the earlier paved floor. A staircase leads off the southwest corner of the paved hall *7* to the third, uppermost level *12-20*. In the first room *12* were found an amphora and a bronze utensil. Some rooms on this level were paved, and sunk beneath the pavement of room *14* with only its mouth showing is a jar. The northern oblong rooms *15–17*, *20* preserve traces of hearths, while in room *19* were found two stone basins e–f. A structure at the south end (west wall of room *21*, conduit or drain and elliptical basin) seems to have served for cleaning the large room *22*. Like much else in Amathus, this complex was abandoned after the Arab raids of the seventh century.

THE BASILICA AT THE FOOT OF THE ACROPOLIS
(fig. 3, 4; plan 3)

The little basilica at the foot of the Amathus acropolis near the modern turn-off to the agora was discovered by chance, identified by Kyriakos Nicolaou, and excavated by this writer from 1965 to 1966. It is a three-aisled basilica *1–3*, the aisles preceded by a **narthex 4* (11.00 by 2.70 m.) and an **exonarthex 5*. Part of the north wall is cut from the living rock. The apses are semi-circular on the interior, polygonal on the exterior. The floors are covered with lime mortar except for the chancel which is paved with **opus sectile*. This combination of flooring is also found in the basilica of Acheiropoietos of Lampoussa and in the episcopal church of Kourion.

Three doors lead from the narthex into the *naos*, that is the main body of the church, as is the case in all three-aisled basilicas in Cyprus. On the other hand, contrary to custom, the atrium, or courtyard, is here replaced by narrow exonarthex *5*. One gained entry to it through the funerary room *6*. The **parekklision 8*, a room (15.50 by 2.75 m.) is attached to the south wall of the basilica. Another building *9*, not completely excavated, is in turn situated further south. The northernmost nave *2* probably communi-



Plan 3. Christian basilica **4** at the foot of the acropolis.

cated with a *skeuophylakion 10*, the room where ecclesiastical utensils and other items were kept.

The distances between the columns of the colonnades that line the aisles are irregular, which suggests that the stone capitals (one Corinthian capital has been found) supported wooden beams and not arches of brick or stone. The chancel floor is elevated slightly above that of the rest of the basilica. Within this space was found the altar table base in which were imbedded the lower parts of five little pillars designed to support the table. A drain leads from the table area to a basin called 'the little sea'. Tesserae found in the destruction debris confirm that the basilica once carried mosaic decoration. The

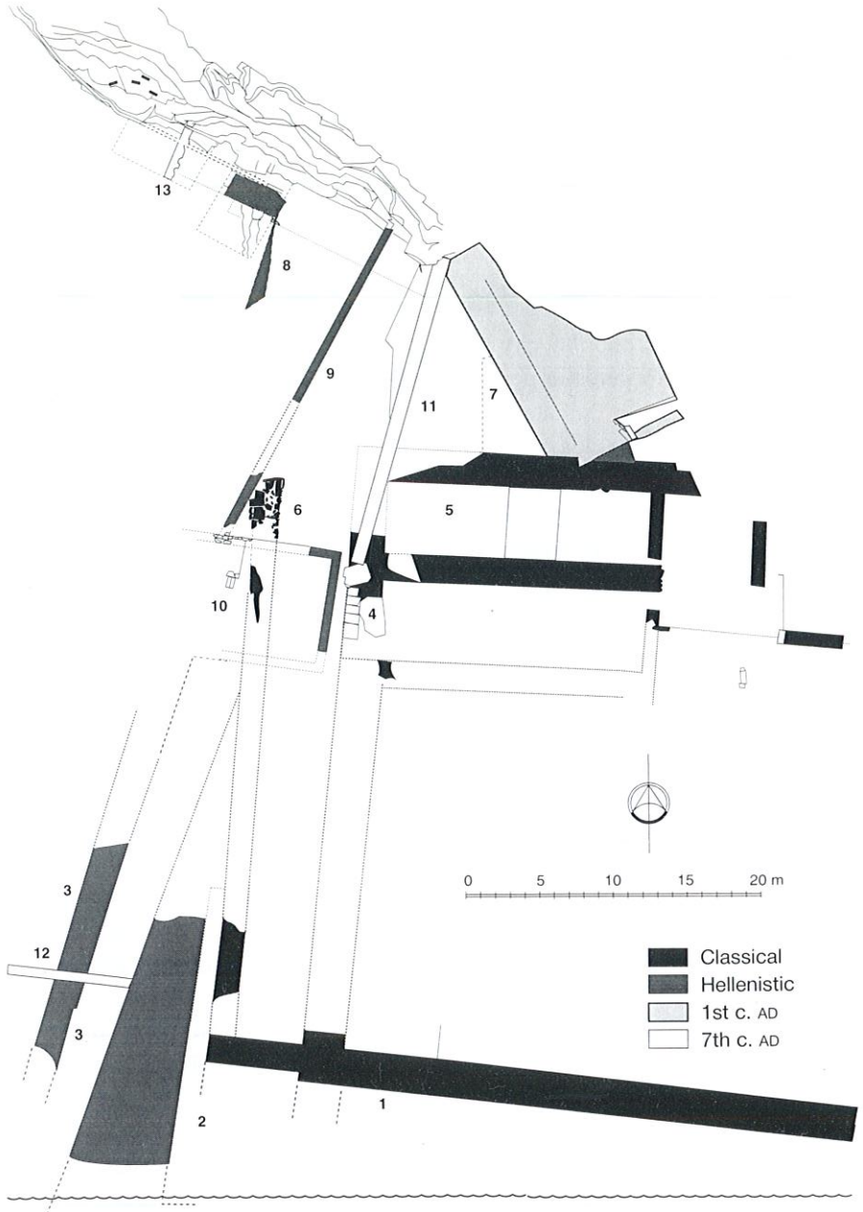
cornices bore plaster reliefs showing dogs chasing does, a style of decoration also found in the house known as the 'oil mill' at Salamis and in basilicas at Kition and Kalavasos. Drawn from the secular world, hunting scenes of this sort were deemed inappropriate for churches according to the early fifth-century theologian Nilus of Ancyra who condemned the practice in a letter to a Byzantine official, the prefect Olympiodorus.

THE SOUTHWEST WALL AND THE WEST GATE
(fig. 3, 5; plan 4)

From the Archaic period on, the city was surrounded by defensive walls. They were reinforced in the early Hellenistic period during construction of the harbor (fig. 3, **21**) prior to 294 BC and again in the late Hellenistic period (*c* 100 BC) when work was done on a section on the north boundary of the city (fig. 3, **13**), perhaps as a result of threats from pirates. The Early Roman Imperial period saw further work. Damage to the defensive systems, exacerbated by the earthquake of AD 365, necessitated construction of a new defensive wall (fig. 3, **6**) under Justinian in the sixth century, and additional reinforcement in specific areas in the seventh century at the time of the Arab raids.

The walls on the seaward side of the modern road (plan 4)

The southeast walls and the west gate can be seen to either side of the old coast road at the foot of the acropolis of Amathus. Along the shore above the beach are the remains of the wall *1* of Archaic and Classical date, with a tower (today in ruins) at each end. The west tower was pictured as a mass of fallen blocks in a painting by Luigi Mayer of 1780 (fig. 19). This defensive system was reinforced in the Hellenistic period with a mighty angled wall *2* (also visible in Mayer's painting and still a prominent feature on the seaward side of the modern road) that ran north to the cliff face and south to a point now below sea level where it turned east to the port and joined a wall on the port jetty. The Hellenistic wall embraced the older Archaic and Classical wall which had been covered in debris of its own collapse. The wall is protected on the west by a supplementary wall in front *3*.



Plan 4. The southwest corner of the wall and the west gate **5**.

19. Painting by Luigi Mayer, *c* 1780. K. & R. Severis Collection.

The walls north of the modern road

The Archaic and Classical sections of the ramparts *4-5* protecting the west gate are readily visible today. The threshold *4* of the west city gate is marked by a line of blocks on one of which is cut a cross designed for the attachment of the bronze plaque of the socket where the inner hinge of the gate pivoted and by a fallen door jamb. The entrance was flanked and dominated by two rectangular bastions, one of which, the northern one *5*, has been completely cleared. The lower part of a later wall, dating to the high empire, abuts its north side *7*. The gate is protected by a thick curtain wall *6* which prevented assailants from mounting a frontal attack.

To the north, near where the Hellenistic wall *2* met the cliff at *8*, a narrow terracing wall *9* was added in the Hellenistic period to retain a mass of pebbles and sand of the ancient beach at the rear of the major wall. A room of uncertain use, also Hellenistic,

10, which should be associated with this work, was uncovered here in 1994. This room blocked the old Archaic/Classical entrance here which was either moved elsewhere or raised to a higher level.

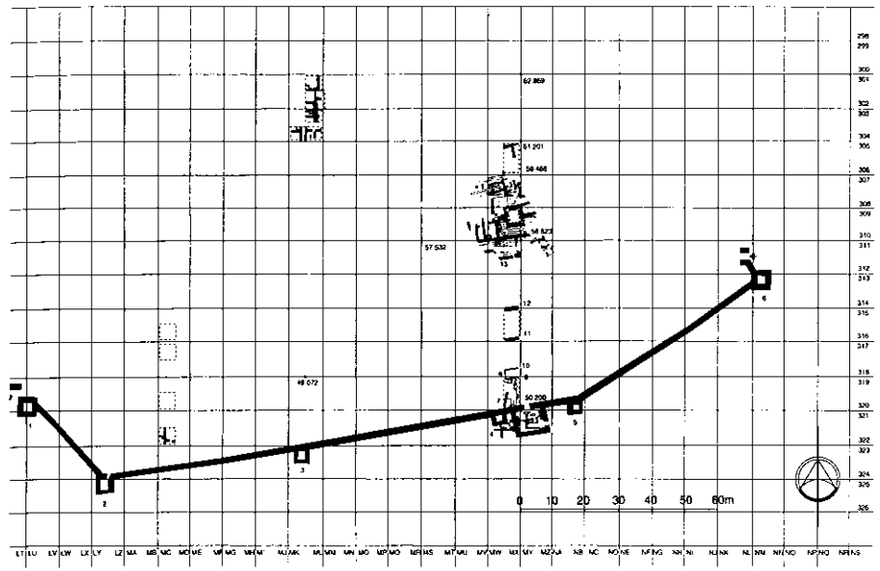
The sequence of earthquakes that struck Cyprus in the fourth century, especially that of AD 365, severely damaged these fortifications and only the threat of Arab raids in the seventh century inspired the Amathusians to set up a new line of defense, walls *11* and *13* on the west, and *12* by the sea.

THE CENTRAL WALL OF THE ACROPOLIS
(fig. 3, 6; plans 5–6)

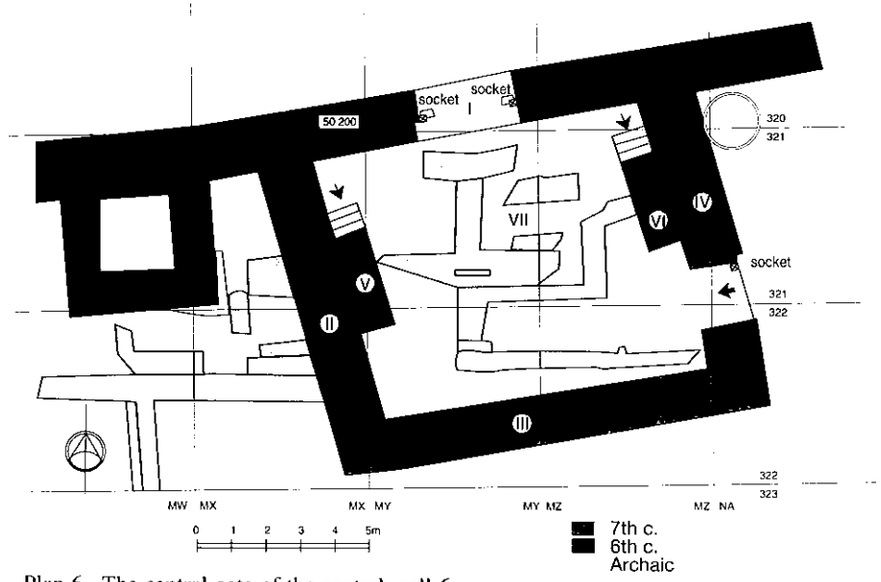
Once the great seawall had crumbled in the fourth century, probably following the earthquake of AD 365, the lower part of the acropolis remained without fortification until the seventh century. In the meantime, the acropolis heights were protected by a great transverse wall, 265 m. in length, 2.80–3.30 m. in thickness, with six square towers (plan 5), constructed in all likelihood under the emperor Justinian (527-565) who sought to defend much of the region against a military threat from Persia. The wall has an outer facing of well-cut, rectangular blocks reused from earlier buildings and an inner facing of smaller, less regular blocks. In places the rubble core still stands higher than the facing blocks which have been robbed by people seeking building stone.

West gate and tower 1

As you ascend the acropolis by the modern dirt road the first sign of the Justinianic wall is tower *1*. Note in the south facing of this tower two column fragments dragged down from the temple of Aphrodite on the acropolis summit: one is from the lower part of a column with blind fluting, the other from an upper part with reeding. The west stretch of wall running between tower *1* and the gate (today blocked) represents a modification of an early arrangement, some vestiges of which can be seen north of the tower. The sequence of floors and burned levels blocking the gate attests to an eventful history of destruction and revival as Arab raids periodically upset city life forcing its inhabitants to flee. Thirty meters north of the tower is a grotto, now largely broken open, but once used as a place for cult or as a dump for discarded votives from the sanctuary, to judge from the accumulation of ceramics and terracottas of Archaic date.



Plan 5. The central wall **6** of the acropolis.



Plan 6. The central gate of the central wall **6**.

Curtain wall 1–4

Continuing east along the curtain wall you come to towers *2* and *3* which preserve their inner gates, apparently walled up subsequent to the first destruction of the city by the Arabs in 649.

The central gate (plan 6)

Around the year 680, in order to provide further defense against Arab raiders, the Amathusians built a barbican in front of the central gate i and the flanking towers *4* and *5* (on plan 5). The barbican (plan 6) was an outer defensive work formed by walls ii–iii–iv, some 9.50 m. wide and 7.50 m. deep. The rampart walks were accessible from within the barbican by two lateral staircases v–vi. The establishment of a new gate on the southeast corner of this new defensive work obliged assailants seeking access through the gate to expose their right flanks, unprotected by shields, to defenders standing on the main stretch of wall.

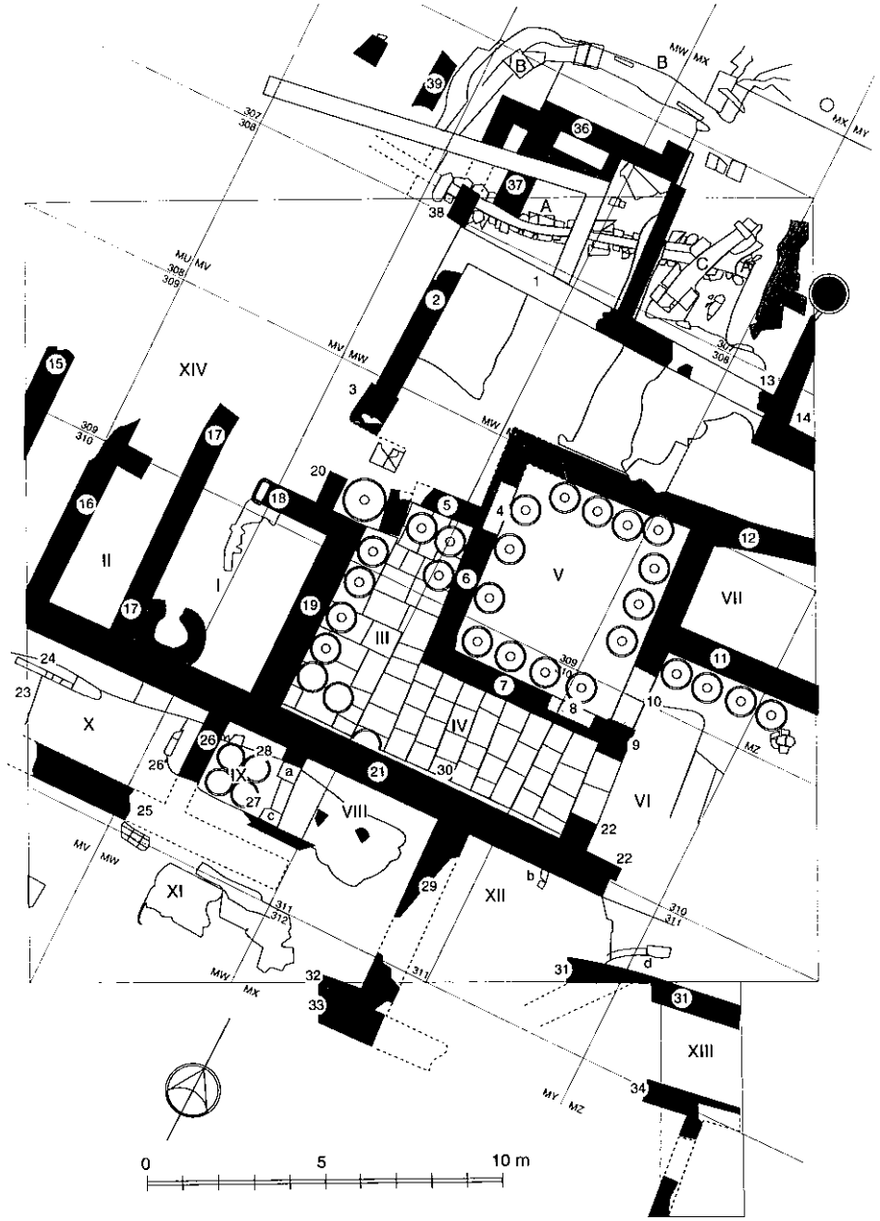
Within the barbican, the access ramp leading to the gate in the wall covers a much earlier bottle-shaped cistern vii of the Archaic period containing Archaic pottery, cut into the rock at this point. A paved square (*7* on plan 5) north of the central gate also dates to this early period. Nearby to the west is a small structure (exedra or stair threshold?) flanked by two built-in posts.

Extending northward up the hill from the central gate is a test trench which revealed a sequence of walls and finds. North of the paved square *7* is a terrace bounded by a first-century AD retaining wall *8* in the fill of which were thousands of terracotta statuettes of female figures and deities, among them Aphrodite, Artemis, and Isis, ranging in date from the Hellenistic period to the first century AD.

Behind wall *8* and east of wall *9* is a third wall *10* in which was found embedded the large polychrome Hathor capital now in the Limassol Museum (fig. 16). Further north are walls of the palace: the major wall *11* still bears traces of the fire attributed to the year 294 BC, and parallel to it wall *12*, which functioned as a buttress for the terrace supporting the palace storerooms (wall *13* and beyond) discussed in the next section.

THE PALACE
(fig. 3, 7; plan 7)

Excavations on the terrace mentioned at the end of the previous section have brought to light the ruins of what was once clearly a building complex of significant architectural quality in which were found storage jars, votive gifts, and evidence of archival work



Plan 7. The palace storerooms 7.

including clay sealings and bronze styluses, all of which suggest that the structure was a dependancy of the royal palace. Built around 700 BC, it was destroyed after the end of the reign of Androkles, the last king of Amathus, about 300 BC.

You can approach the area by climbing up the hill along a test trench from the central gate i of the central wall or by coming down from the modern dirt road which passes above. Coming down from the dirt road on the north side, one first encounters a group of seventh-century AD buildings (the walls shown in white on plan 7). Here, a pottery deposit found in the upper part of a never-completed cistern and dated to the eleventh century BC provides evidence for the earliest human use of the site itself. A little further south (MV–MY 307–308), near wall *1*, are remains of the Early Christian period using earlier walls and a network of conduits, basins, and cisterns which supplied water to adjacent rooms to the south.

However, the most significant part of this area is the complex of storerooms situated on a series of terraces along a major east–west transverse wall *21*. For the visitor, the best place to start is the paved, L-shaped area iii-iv from which vantage point you can look over two low walls *6* and *7* into a square space v: here fourteen pithoi (storage jars for grains, oil, and wine) were found and here too, in a deep test area, an occupation level dating to as early as 750 BC has come to light. Some nine more pithoi were found in the paved area itself iii, where the paving stones were lifted to allow the pithoi to be installed, while four others were found in area vi against wall *11*, though the wall is missing because the stones were robbed long ago. Rooms iii-vii probably formed a single spatial unit, because the low walls *4* to *12* seem to have served only to provide simple supports for the pithoi. Like areas iii and v, zone ix, to the south of the major transverse wall, also contained pithoi, four of them, under which were found several pottery deposits, perhaps placed there during a refitting of the building about 500 BC.

Rooms i, ii, xiv, to the west, in which no pithoi were found, served different purposes. Room i, for instance, contained a significant quantity of copper slag, fragments of crucibles, a number of loom weights, and, in the south corner, the debris of a roughly hewn oven. Beyond room ii to the west is a hall formed by walls *16* and *15* which seems to have been fitted with a staircase leading to a higher level.

The fill and debris that overlay rooms i, ii, xiv yielded quantities of fragmentary votives, some still bearing traces of color: limestone figurines, a statuette of a youth, sphinxes, and incense burners in limestone, male and female figures, goddesses, and models of boats and chariots in terracotta. The offerings suggest the presence of one or more sanctuaries nearby, as is the case with the palace at Vouni. From the same area came fragments of Attic pottery, black- and red-figure as well as black glaze, and also jewelry, amulets, and documents, among them archival texts written on a variety of materials.

The rest of the building is not yet well understood and for the visitor can be quite confusing. To the southeast a wall *31* separates it from another area, linked architecturally but not in function. Test trenches to the south of the exposed complex reveal that the building originally extended down the hill as far as the gate in the wall, if not, in fact, beyond it.

Architectural characteristics

The quality of workmanship and imposing nature of this building complex compare favorably with the palace at Vouni and the two complexes at Palaepaphos (Kouklia) elsewhere in Cyprus, both of the Classical period. Architectural elements found in or near the complex include the Hathor capital found in 1983 and now in the Limassol Museum (fig. 16) and fragmentary capitals of other styles. Another, fragmentary Hathor capital showing just the upper miniature model temple with *uraeus* probably belonged to the second phase of the building.

Sequential phases of the building

Several building phases and periods of use can be distinguished. In the Early Archaic period, that is toward the middle of the eighth century BC, the Amathusians first built a monumental structure here on the bedrock, revealed in the square space v; this may have been followed in the Late Archaic period or sixth century with additional building activity. In the Early Classical period, just after 500 BC, the building was remodeled, some walls were realigned, but the floors, especially those adjacent to the transverse wall *21*, were repaired and reused. The building remained in use in this form until the end of the fourth century at which time it was pillaged and abandoned. After 300 BC, the storerooms were reoccupied by craftsmen and put to a different use. During the Hellenistic period and into the first century AD the storerooms were gradually abandoned and became filled with debris. Finally, centuries later, in the seventh century, what may have been a house was built over one section.

The monumental character of the building complex, combined with the objects recovered in the small sections of the storerooms so far excavated, reveal that the area functioned as a center of economic, administrative, and religious activity during the Archaic and Classical periods. Here was a place for the storage of food supplies and valuable commodities such as wine, fine ceramics, and jewelry. Votive offerings must have been associated with the deities worshipped, among them Hathor and the great goddess of Cyprus and protector of the kingdom of Amathus. Here indeed was part of the palace of the rulers of Amathus, the successors of the legendary Kinyras.

ARCHAIC AND HELLENISTIC HABITATIONS
(fig. 3, 8)

About 50 m. west of the palace, under a shallow Byzantine level, J.-P. Thalmann's excavations have revealed constructions of two periods: Archaic and Hellenistic.

Archaic occupation

At the lowest level secondary walls abut with a primary wall running north–south. Fragments of pottery range from Cypro-Geometric III to Late Archaic (*c* 500 BC). The stoutness of the principal wall combined with dates provided by the ceramics suggest that this might have formed part of the palace, the western extension of which would then have had significance.

A Hellenistic habitation

Above this and dating from the first century BC was another building represented by rooms and passages with intact pots lying on the beaten earth floors of the rooms. The complex was modified at the end of the century at which time the doors were blocked and thresholds raised; domestic material left behind here included handsome plates of Arretine ware imported from Italy (now in the Limassol Museum).

20. Greek dedicatory inscription of Loukios Vitellios Kallinikos.

THE STAIRWAY OF KALLINIKOS
(fig. 3, 9)

A first-century AD dedicatory inscription in Greek, cut in a recessed square of the rock (fig. 20), commemorates the construction of a stairway on the east side of the acropolis at the expense of a benefactor, Loukios Vitellios Kallinikos, no doubt a well-to-do Greek of Amathus who had become a Roman citizen. The work included a vaulted gate at the summit that allowed one to pass over the protective wall of the acropolis. It is tempting to connect the construction recorded in this inscription with the building of a new temple of Aphrodite at the end of the first century AD.

THE WEST TERRACE OF THE ACROPOLIS
(fig. 3, 10)

The Department of Antiquities of Cyprus and the French Mission represented by J.-P. Thalmann excavated an important deposit of Archaic pottery at the foot of the rampart, a site difficult to visit at the moment. Some of the pottery sherds and figurines recovered here, datable to the Late Archaic period (550-500 BC), are inscribed *a-na* or *a-na-ma* in Eteocypriot as on the colossal stone vase (see p. 23).

THE SANCTUARY OF APHRODITE
(fig. 3, 11; plans 8–9)

One of the principal objectives set by the French Mission in 1975 was the identification and excavation of the main sanctuary of the city which also functioned as a major cult center for all of Cyprus up through the Roman Imperial period as recorded in ancient literary sources.

Until work began it was impossible to suggest a precise location for the sanctuary given the absence of visible ruins and the scarcity of ancient texts relevant to it. The most important ancient source is a passage in the *Annals* of the Roman historian Tacitus (iii, 62) concerning the right of asylum decided by the Roman senate in AD 22, which states that the Cypriots defended this right for three sanctuaries: 'the most ancient, founded by Aerias, dedicated to Venus of Paphos, then the one dedicated to Venus of Amathus, founded by Amathus, son of Aerias, and the sanctuary of Salaminian Jupiter founded by Teucer fleeing the anger of his father Telamon'. This text clearly establishes the importance of the sanctuary of Amathus in the heart of the Cypriot community in

this period and, through mythical affiliation, its great antiquity. It is listed immediately after the sanctuary of Aphrodite at Paphos, cited in the *Odyssey*, and its prestige remained great until the end of antiquity. The importance of the sanctuary at Amathus is confirmed by the prominent position of the temple in the Roman version of the sanctuary, but our excavations have not carried its history earlier than the eighth century BC. This is in marked contrast to the sanctuary of Old Paphos which features monumental construction dated to around 1200 BC.

While Tacitus speaks of a sanctuary of Venus or Aphrodite, the second-century AD Greek writer Pausanias relates the story of a necklace preserved at Amathus in 'an ancient sanctuary consecrated to Aphrodite and Adonis', which is described a little further on as 'the sanctuary of Adonis' (Pausanias ix, 41, 2–5). The place accorded the young Adonis, a Near Eastern god, is surprising since he is not mentioned in any other ancient text relating to Aphrodite/Venus of Amathus. Only Stephanus of Byzantium, a sixth-century AD lexicographer, defined Amathus as 'a very ancient city of Cyprus where Adonis-Osiris, a god of Egyptian origin adopted by the Cypriots and Phoenicians, was venerated'. The excavations on the summit of the acropolis have not revealed an important male cult beside that of Aphrodite, nor have they brought to light any image of the goddess of masculine appearance evoked in a vague fashion by the third-century BC writer Paion of Amathus. Citing Paion, the second-century AD Greek writer Plutarch reports that Ariadne, abandoned by Theseus at Amathus, died in childbirth and received, in a 'sacred forest' near her tomb, a cult in the name of Ariadne-Aphrodite (Plutarch, *Life of Theseus* 20, 3–7). One may perhaps see a link between this Amathusian version of the myth of Ariadne and the presence in the sanctuary on the acropolis of a tomb that appears to be substantially earlier than the eighth century BC.

Yet it was not through ancient texts that the sanctuary was so quickly discovered, but rather through the search for the remains of a colossal stone vase that, on the evidence of many travelers, had stood next to the one taken to the Louvre in 1865 by the crew of a French warship (fig. 4). In the first days of excavation in 1976, the 'second vase of Amathus' was uncovered and further investigation rapidly confirmed the importance of the area. In 1979 excavations revealed a section of the **krepis* of the temple and two dedications by the fourth-century BC king Androkles (to 'the Cyprian' and 'Aphrodite of Cyprus') which provided positive identification of the sanctuary.

The orientation of the temple and the courtyard where the vases stood showed that one approached the sanctuary from the southeast, following a path up the acropolis that passed near to the rock-carved inscription of Loukios Vitellios Kallinikos (fig. 20).

During some fourteen centuries of occupation, the sanctuary site underwent many modifications, but the most radical changes took place in the sixth and seventh centuries

AD. The basilica complex erected during this period virtually obliterated all trace of the old pagan monuments with the exception of the two great vases. Whatever their function had been, they now served as reservoirs of precious water on a hill where cisterns of uncertain date had been installed since no natural spring existed.

To understand the layout of the buildings of various periods, the visitor should consult the plan of the entire sanctuary (plan 8 on p. 60). Entering from the south, one takes as reference points the large fragment of the great vase still *in situ* iii and the foundations of temple x the lower courses of which have been restored using limestone blocks dressed in the ancient manner. The numerous walls of the Christian period (marked green on plan 8) reflect the situation in the seventh century AD, but all the stonework used in their construction came in fact from the temple of Aphrodite which was more or less completely dismantled to build the later complex. For the earlier periods, the principal remains of interest are as follows: Tomb i located on the north rim of the acropolis (see Ariadne's tomb, p. 70); the courtyard of the two stone vases iii and a small altar ii, now restored to its original position; to the southwest, a small natural grotto iv, an area reserved for sacrifices v composed of a platform cut into the rock, an altar-bothros, and a place to tether sacrificial animals; further to the north are the remains of a small temple xi contemporary with the big temple x of which part of the foundations have been reconstructed. Near the temple are the remains of several structures: a potter's kiln vi dating to the Late Classical or Early Hellenistic period, a portico vii of the Late Hellenistic period, and, to the south of the kiln, another building ix also erected in the Late Hellenistic period but later remodeled and used until the temple was supplanted by the church, in the fifth or sixth century AD.

The sanctuary and cult of Aphrodite in the Archaic and Classical periods (8th to 4th centuries BC) Plan 8

It is regrettably impossible to appreciate the full magnitude of the sanctuary during the city's most prosperous period owing to the successive constructions of the later temple and basilica which have eradicated much of the earlier lay-out. Those elements that do remain are dispersed and often enigmatic, and it is largely through analysis of the material culture found in the excavations (vases, terracotta figurines, stone sculpture, and various small objects) that we can come to understand the chronology and particulars of the cult.

The origin of the sanctuary remains as mysterious as the Eteocypriot language spoken by the people of Amathus. Study of the pottery indicates that the sanctuary only began to function in the eighth century BC (like that of Apollo Hylates at Kourion),

Plan 8. The temple of Aphrodite and the Christian basilica.

although a small pottery deposit of eleventh-century date discovered further south near the palace (see p. 54), combined with tombs of Geometric date ringing the hill, suggest a much earlier human presence. The earliest use of the site of the sanctuary is clearly indicated by tomb i, located at the north end of the plateau, which will be described at the end of this section (p. 70).

You begin the tour in the courtyard at the entrance to the sanctuary, where a small altar ii of Cypriot marble was set up in the Early Roman Imperial period. Note the ring cut into the rock nearby to tether sacrificial animals. The two monolithic stone vases iii were the most significant objects in the courtyard. The fragmentary one still *in situ* rested in a depression cut into the rock while its mate, now in the Louvre (fig. 4), was once set on a leveled platform immediately to the southeast. It seems beyond doubt that both colossal vases were quarried from the north cliff of the acropolis; the work would have demanded a high degree of skill since the complete one in the Louvre, measuring 1.87 m. in height and 3.19 m. in diameter, weighs more than 12 tons. We have no way to date the vase that remains in place, but the bulls and palmettes that decorate the one in the Louvre can be connected stylistically to works of the seventh century BC. The short Eteocypriot syllabic inscription cut on one of the handles of the Louvre vase provides little indication of the function of this huge receptacle, even if it is admitted that the only identifiable word, *a-na*, refers to 'the divinity' or is itself the name of this divinity in the local language (see p. 23). Nevertheless, the bull and palmette decoration cannot have been chosen at random: in Cypriot and Near Eastern civilizations of this period these motifs symbolize life and fertility and it is possible that the water contained in these basins was considered miraculous, a pledge of health, fertility, and longevity. Aphrodite of Cyprus, honored at this sanctuary, was similar to the cow goddess Hathor of Egyptian religion whose Hellenized image appeared frequently at Amathus in the sixth and fifth centuries BC, especially on vases and large stone stelai. One of these Hathor capitals, reused in the wall of a Christian building not far from the stone basins, was probably set up toward the end of the sixth century BC at the entrance to the sanctuary as an image of the goddess of Amathus (fig. 21).

In addition to the fragmentary vase, you can see the remains of staircases giving access to the upper part of the rock which, because of its orientation with the temple, is datable to the Roman Imperial period. The rock is cut into or shaped to receive low walls, bases, or various types of votive gifts and the area must have been open air during the whole period of use of the sanctuary.

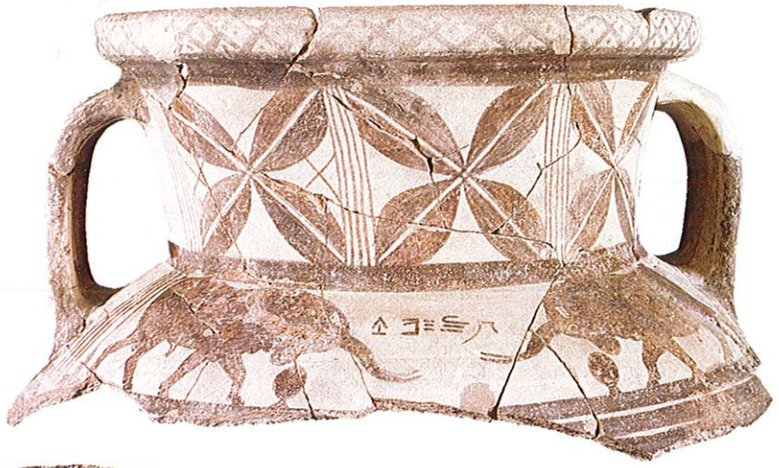
Several meters southwest of the vases is a small, natural grotto iv which must have been

put to religious use to judge from the remains of a wall near the entrance and by the presence of two steps cut into the rock. Access to the grotto was obstructed in the fifth century BC by a deposit of pottery. On view in the Limassol Museum is the upper part of a large ceramic krater found at this spot (fig. 22): exceptional is the style of its figured decoration (bulls and 'tree of life') and the presence of an inscription painted in syllabic characters, its exact meaning unclear, though conceivably giving the capacity of the vessel. Other grottos dedicated to Aphrodite or the Phoenician Astarte are known in the Mediterranean world, but little is known about the rites that took place.

Just behind the grotto (to the south) is a structure v used for sacrifices. A rock enclosure at the foot of the stairs of the temple exhibits lines of holes on the ground, all that is left perhaps of the means of positioning a wood or metal fence to pen up beasts waiting to be sacrificed at the adjoining altar (*bothros*) and to protect them from the curious. Some ring-shaped holes may have been used to tether the animals. Its earliest state is Archaic; the second remained in use until the construction, probably in the first century BC, of the pavement in front of the temple. Around the altar were found most of the Tanagra style terracotta statuettes (all fragmentary) so far found in the sanctuary.

This structure should be associated with the large cavities cut in the rock further west: one of these is partially covered by the remains of a potter's kiln vi with a central pillar, the floor of which was composed of movable clay rods (fig. 23). It functioned for a limited time, beginning in the late fourth or early third century.

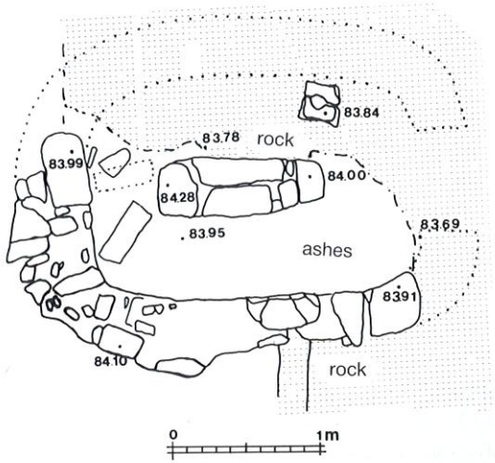
The testimony of these scattered remains is complemented by the figured monuments, the most interesting of which are in the Limassol Museum. We have already spoken of the symbolism of the bull and the assimilation of the local Aphrodite to the Egyptian Hathor. The personality of the goddess is expressed even more clearly by a type of offering made toward the end of the Archaic period: a nude female with her hands on her breasts, of Near Eastern origin, known at Amathus from the handsome sarcophagus in the Metropolitan Museum of Art in New York (fig. 18). Even if they are completely dressed, statuettes of women in stone or terracotta, copies of the Greek *korai*, must also represent the goddess or the Nymphs in her entourage, holding a fruit or a flower. Several fragments show that another type, the seated goddess holding a child on her knee (*kourotrophos*), was also known at the sanctuary. Other figures are more common in the Cypriot context: musicians, horsemen, and various worshippers, and even small animals to recall the act of sacrifice and the sacred banquet. As the bones in the deposit in front of the grotto show, sheep and goat were consumed in preference to bovids, which are much rarer in Cyprus, and pigs not at all. Regrettably few fragments survive of the more valuable offerings such as metal statuettes and vases, jewelry, ivory, and wood furniture.



21. Hathor capital from the sanctuary of Aphrodite. Limassol Museum.

22. Archaic ceramic krater from the sanctuary of Aphrodite. Limassol Museum.

23. Plan of potter's kiln.



The sanctuary in the Hellenistic and Roman Imperial periods (late 4th century BC - mid 3rd century AD)

The Hellenistic sanctuary

The offerings of the last king of Amathus, Androkles, to the 'Goddess of Cyprus' belong to the late fourth century BC: two stone bases, one for bronze statues of his two sons, the other for an offering box and a statue of his son, Orestheus, to which a marble head found nearby might have belonged (fig. 24).

However, the earliest constructions visible in the sanctuary vii date only from the first century BC. Within the interior of the Imperial temple one can follow for more than 20 m. the leveling course of a wall representing the back wall of a Doric portico. The columns were set on a parallel wall preserved farther south. Two paving stones used as bases are still present and several fragments of the colonnade have been found, including one nearly intact capital, reused in a wall of the atrium, or courtyard, of the Early Christian basilica. This portico was reduced to its foundations before the construction of the temple.

The team's architect, M. Schmid, located traces of another building viii with the same orientation as the temple but earlier, the pavement for which remains *in situ* in front of the temple. Its plan and function are uncertain.

South of the temple, left of its façade, is a building complex ix only partially excavated. In its early stage (first century BC?), two rooms opened onto a portico (of which only the thresholds and the outline of the bottom of a column are preserved), a plan suggesting use as a banquet hall (*hestiatorion*). The actual remains measure *c* 11 by 9 m. with five rooms, the interior arrangements lost. After a period of abandonment, corresponding to that of the temple (see below), this little building was reused as a workshop, no doubt for the manufacture of wall plaster and coloring products: a column shaft still in place might have been used as a crusher or grinder. The latest phase (*c* fifth century AD) is contemporary with the transformation of the temple, which finally occasioned the dismantling and collapse of the little building.

The temple at the end of the first century AD (plan 9)

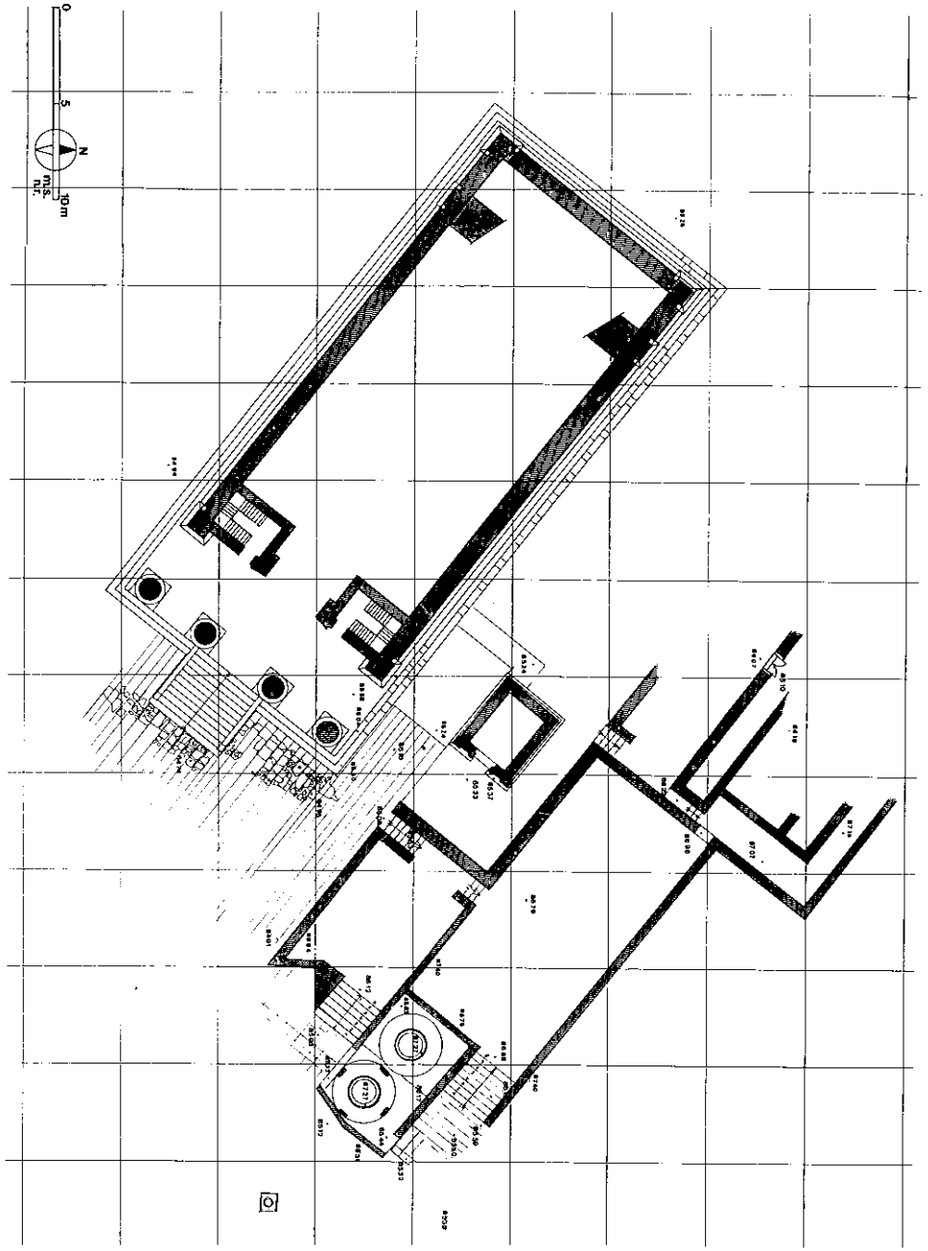
The discovery of a foundation deposit placed under the wall that separates the pronaos from the cella allows us to date the construction of the great temple of Aphrodite x to the years AD 70–100. From a distance, this was the most imposing building of the sanctuary and one of the few Greek-style temples in Cyprus (fig. 25). The sanctuary of Aphrodite at Old Paphos never possessed a building of this type; one can only compare the temple of Zeus at Salamis and the smaller temple of Apollo Hylates at Kourion. Even without

24. Marble head from the sanctuary of Aphrodite, probably belonging to Orestheus, Androkles' son.

the evidence of Tacitus, cited above (see p. 57), the presence of the Amathus temple alone would have made clear the major importance of the sanctuary of Aphrodite of Cyprus in the religious life of the island in the Roman Imperial period.

As mentioned earlier, the basilica complex of the sixth and seventh centuries utilized almost all of the available blocks of the temple: only the lower part of the access stairway, the **krepis* of the long north side and the start of its return on the short west side were spared. The rest of the *krepis* has been reconstructed in modern times as part of a project to restore the monument at the request of the Department of Antiquities.

The dimensions of the building taken at the level of the first course of the *krepis* are 31.87 by 15.12 m. (the dimensions of the temple at Kourion are 14.80 by 9.20 m.). On the north side of the temple, the *krepis* is set directly on the rock; on the south side it was

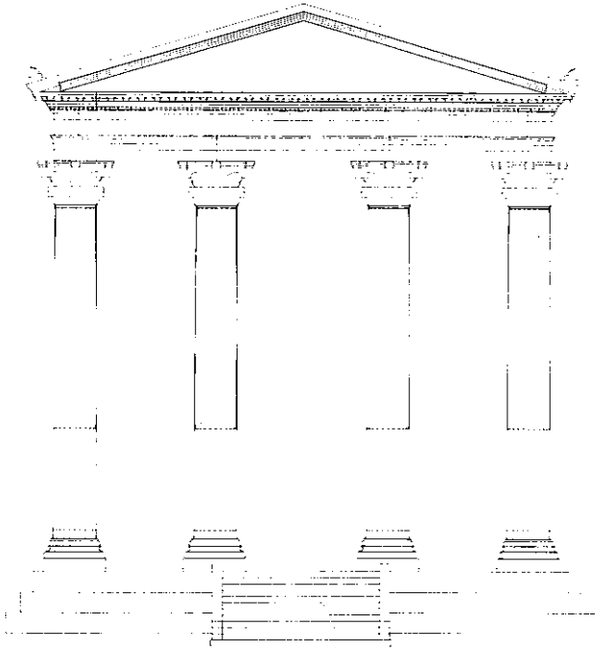


Plan 9. The temple of Aphrodite.

supported by foundations which were completely removed and reused in the sixth or seventh century AD. The foundations, originally built in three steps, gave direct support to the side and back walls which were not surrounded by a colonnade as in most Greek temples. On the façade there were four columns with a slightly wider spacing for the central intercolumnar space. The temple is approached by a narrow flight of steps roughly the width of the opening between the center columns. All of the stonework is local limestone cut from the hill just west of the acropolis: without being particularly hard, this limestone is nevertheless superior to that from the Kourion area and even the limestone from Paphos, of such good quality in fact that the moldings are cut directly into the stone without the need of stucco. No paint has so far been detected on the stonework.

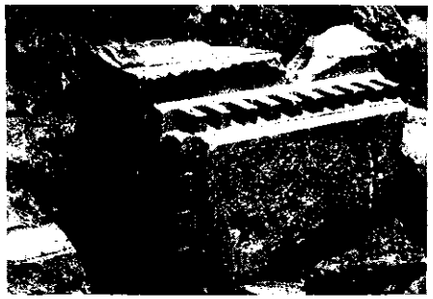
The interior of the temple cannot have been as simple as it seems at first glance: if the existence of a *pronaos*, a sort of vestibule, is indicated by the start of an internal wall, the interior was not one room, a uniform 'cella', since another start of internal wall defined a very narrow room at the back, an *adyton*, or inner room, about 2 m. deep. The floor of this room was lower than that in the rest of the cella, which was on a level with the third course of the *krepis*. In the *adyton*, or inner room, the course of stones between the internal wall and the inner corner of the temple appear to have served as a bench. Inside the cella proper, a row of blocks slightly separate from the temple wall abuts a cutting in the rock, no doubt intended to support a sacred object, perhaps a big vase like the one found at the temple of Apollo Hylates at Kourion. Systematic destruction of the temple makes further analysis of the interior design impossible: nothing specific is known about the existence of a cult statue. There is no sign of interior roof supports in the cella, which implies a span of more that 11 m. for the main beams, entirely feasible given the resources of the Troodos forests in antiquity.

Despite the loss of most of the stonework, the elevation of the temple can be reconstructed more easily than the interior layout. The construction of the wall would have conformed to the economic principles current in Near Eastern architecture in which only the exterior face, that is the visible part, was properly dressed, the backs of the blocks left rough; even the facing exposed in the cella was roughly finished. The spacing between the exterior and interior blocks was filled with hard mortar. Another feature linking this building with religious architecture in Syria is the presence, in the absence of a peristyle colonnade, of pilasters with carefully molded bases set at the exterior corners of the cella wall and at two points near the back marking the presence of the wall of the *adyton*, or inner room, within. Such care to enliven relatively rigid architecture is seen again in the design of the columns on the façade (fig. 25), blind fluting on the lower third, reeding on the rest of the column above. Reeded column fragments can be seen



25. Elevation of the temple of Aphrodite, AD 70–100.

26. Sculpted palmette beneath corner modillions of the cornice. Temple of Aphrodite.



27. Fragment of cornice from the temple of Aphrodite.

built into walls of the basilica complex at the entrance to the courtyard (near grotto iv on plan 8) and in a wall of the basilica (room *14* on plan 10).

The blocks of the entablature, that is the three architectural elements, namely architrave, frieze, and cornice, illustrate the relatively austere principles of this architecture: floral decoration, so common in Hellenistic and Roman architecture, is absent from the moldings of the architrave and the frieze, and from the cornice modillions. Many of these blocks have been brought together on the ground west of the temple. Exceptional is the sculpted palmette in the soffit between two corner modillions of the cornice (fig. 26). The lack of human figures in the pediment, however, is not unusual. It is not known whether the roof was ornamented with *acroteria* (sculptural ornaments at the peak and corners of the pediment). At the height of the capitals some of the wall blocks have vertical, bevelled incisions to create the illusion that two blocks had been carefully juxtaposed.

One of the more interesting aspects of this temple is the design of the capitals used for the columns and pilasters. Not found in Greece, they are called Nabataean owing to their similarity to capitals at Petra (in Jordan) and other Nabataean sites, such as Bosra (in Syria). Despite their fragmentary condition it is clear that the ones excavated at Amathus are of superior quality to those of Petra or Bosra. Each is formed from two blocks, a lower, smaller block, the so-called basket, with plain moldings, and an upper, overhanging one with simplified volutes in the form of projections angled downward at the corners (fig. 25). Less carefully executed capitals of this type are known from Kourion, expecially at the temple of Apollo Hylates, from the gymnasium at Salamis, and at Kition-Larnaca. Their use on one of the principal temples of Cyprus prompts the question of the origin of this style in the absence of a local Cypriot tradition, as in the Nabataean. Even with only a few examples known, it is likely that this type of capital first appeared in Egypt at the end of the Hellenistic period. Originally conceived as a simplified Corinthian capital, the type must have developed independently until becoming, as at Amathus in particular, an element of architecture quite removed in proportions and complexity of design from its model.

One last feature sets the temple of Aphrodite apart from the Greek tradition, namely the names of the fabricator incised before the firing of certain of the terracotta roof tiles: this procedure, also found in the temple of Apollo at Kourion, is apparently unknown at other Cypriot sites. At Amathus, one Orphikos is named in many of the inscriptions.

The new temple was the most spectacular building to transform the sanctuary in the first and second centuries AD, but its construction was not an isolated project. Other architectural work, the existence of which is often only evident in foundations, or merely the trenches of foundations from which the stonework had been removed in antiquity,

follows the orientation of the great temple. Remains of this sort have been traced under the nave and south aisle of the Christian basilica. Aside from the placement of stairs to either side of where the colossal vases once stood, mentioned above (p. 61), the only other construction of this period readily seen in the excavation is a 'small temple' (plan 8, xi) not far from the northeast corner of the temple. The function of this carefully constructed building is not known for sure, but it had a predecessor, the foundations of which served as seating for the *krepis* of the temple (see plan 8, viii). Is there a connection between these two successive buildings and a dedication to the Egyptian gods found reused in this area? Additional, corroborative evidence is unfortunately lacking. Built of the same limestone as the temple, this 'small temple' is also characterized by a spare architectural style. Some of its stonework is spread about, including a corner block of the pediment incorporating an element of the cornice decorated with a false waterspout in the form of a lion's head (fig. 27).

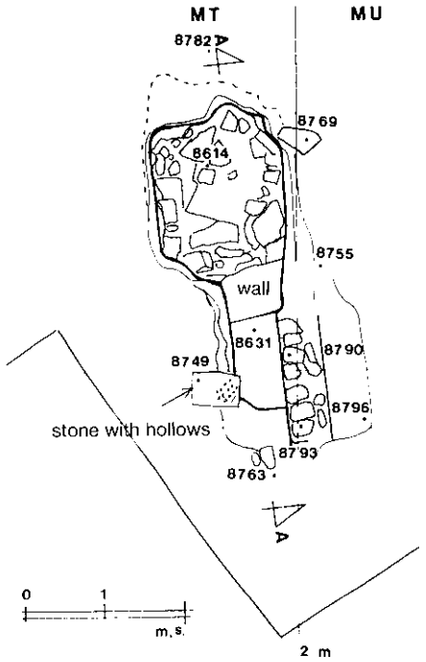
Reuse of the temple in late antiquity (plan 8)

Despite the major work undertaken at the end of the first or early second century, pilgrims apparently did not flock to the renovated sanctuary. Compared to the sanctuary brought to light by M. Loulloupis in the lower city, archaeological material from the acropolis dating to the second and third centuries is scarce, and there are good reasons to argue that from the mid third century, the stairs leading to the temple had partially collapsed. Might the abandonment be attributable to a major catastrophe, such as fire or earthquake? In any case, at some time toward the fifth century the poor state of the building must have justified renovation. This work is not clearly visible inside the temple, but it is apparent at the southern end of the excavated sector in the form of a terrace wall xii that closed off access from the east and in the construction of a new entrance on the south side: one now descended from there toward the temple walking on fill that covered building ix. What was the function of this great renovated building? It would appear now to have served as a Christian cult center earlier than the seventh century as the evidence to be discussed below will indicate.

The Tomb of ?Ariadne (plan 8)

Reaching the far north end of the site and having in view the entire basilica complex to be described in the following pages, we should look for a moment at a puzzling feature, a tomb i, cut in the rock close to the north face of the cliff and almost certainly the earliest thing attributable to human activity in the city. A small flight of steps, oriented exactly north–south, leads down to a narrow corridor (*dromos*) and to a roughly circular

funeral chamber (fig. 28). In design it is comparable to tombs of the eleventh and tenth centuries BC found in Old Paphos (Skales necropolis) and, as found in many of these Paphian tombs, it included a large stone in which were cut a cluster of hollows, a type characteristic of the Late Bronze Age (fig. 29). Nothing belonging to an early inhumation burial was found in place, since the tomb had been remodeled and partly filled in the beginning of the Archaic period (late eighth - early seventh century BC), as if resanctified when the sanctuary proper was developed in this period. Its eminent position, alone at the top of the hill, is surprising since the cemeteries proper are located outside the walls. All this makes it tempting to relate it to the tomb of Ariadne-Aphrodite alluded to by Paion of Amathus in a text transmitted to us by Plutarch in the second century AD, but proof is lacking.



28. Tomb i north of the sanctuary.

29. Large stone with cluster of hollows from tomb i.

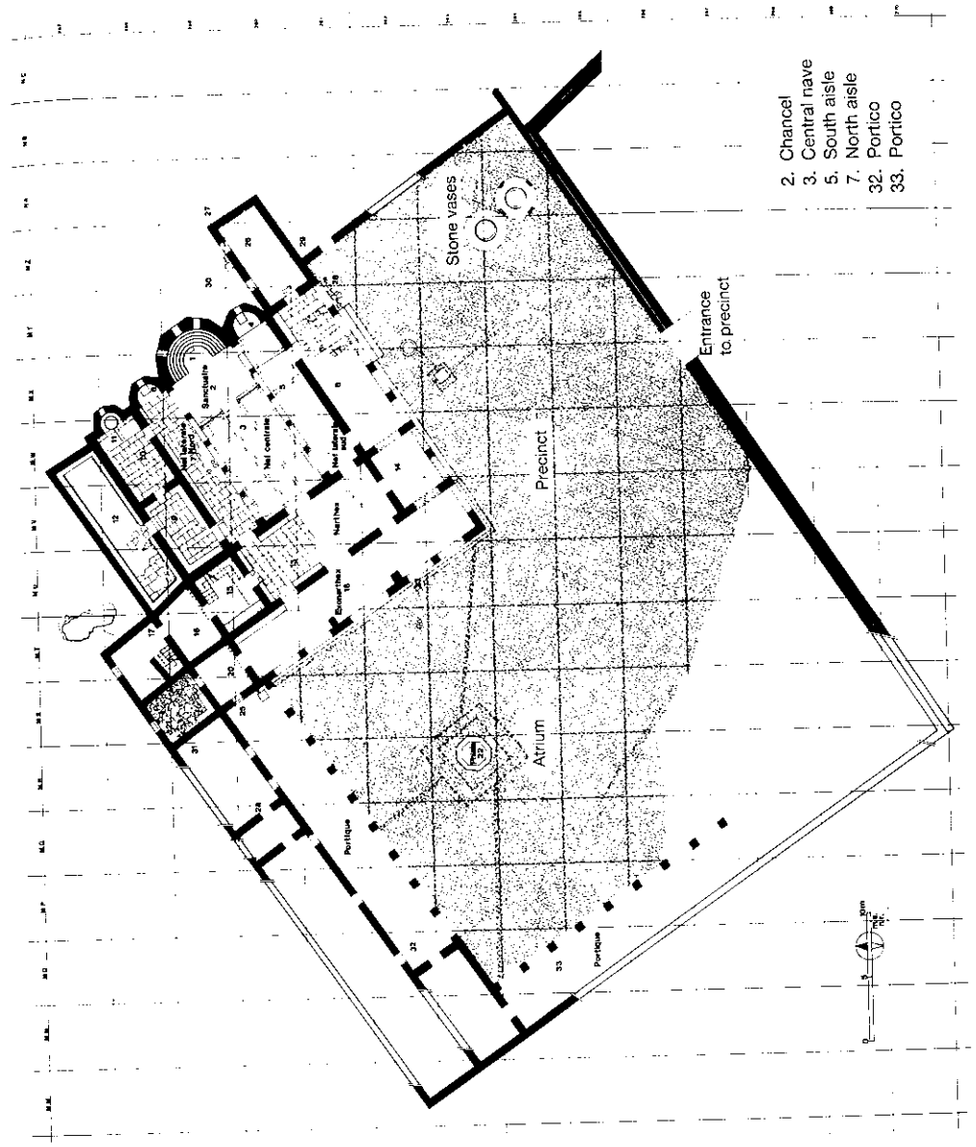
THE CHRISTIAN BASILICA ON THE ACROPOLIS SUMMIT
(fig. 3, 12; plans 8 & 10)

The environs

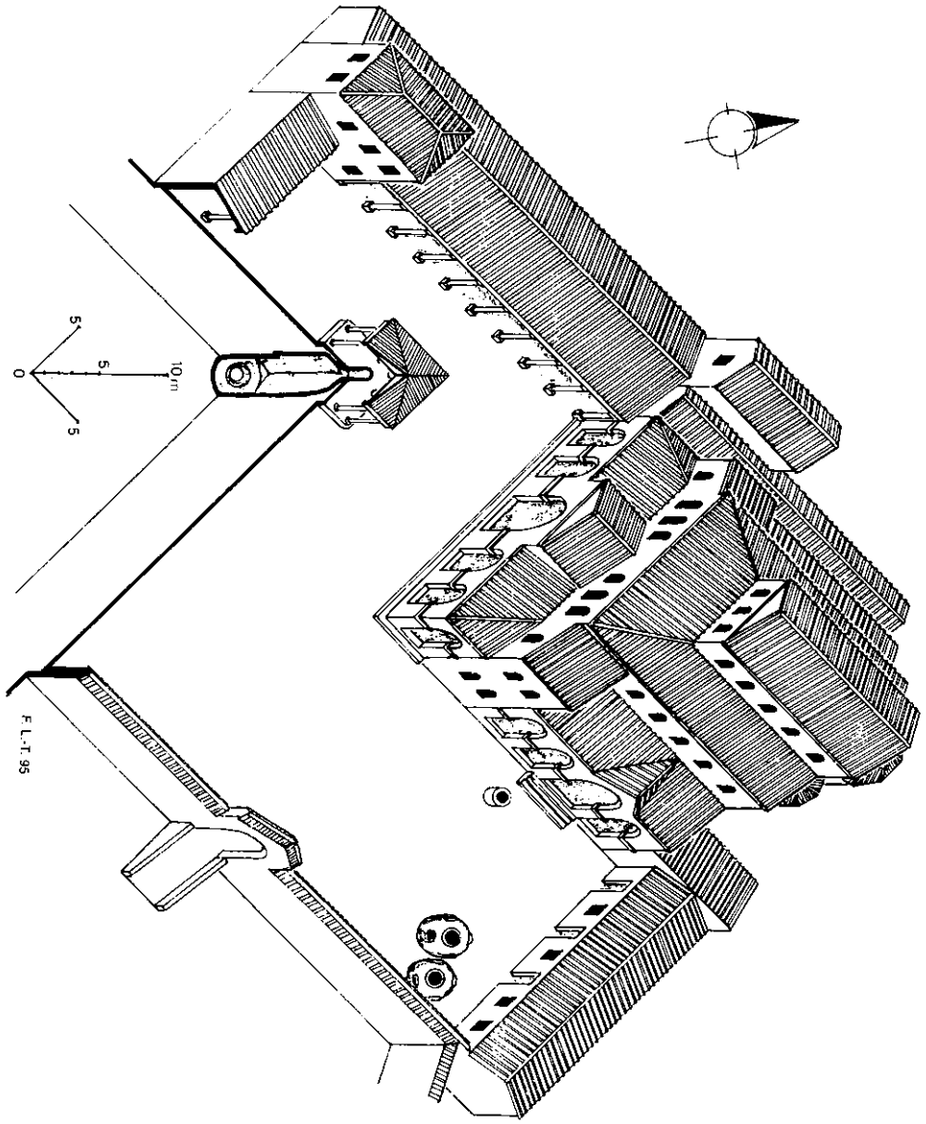
Today, as in the Early Christian period, you approach the basilica precinct (plan 10) from the south. You would have entered a great courtyard (60 x 46 m.) covering much of the summit of the acropolis, paved with irregular limestone slabs obscuring the foundations of all the earlier structures. The basilica and its dependant buildings occupied one quarter of the courtyard to the north and east. Porticoes bordered the courtyard on the rest of the northwest side and on the southwest side; today little of their architecture remains, merely four square foundation pillars of the northwest portico and one pillar foundation of the southwest portico. The columns themselves were of wood. Owing to erosion, nothing can be reconstructed on the southeast side of the courtyard except the entrance.

Off-center in the courtyard, but on axis with the central nave of the basilica, was the great cistern of the **phiale 22*. The cistern is visible today within the foundations of the Roman temple, a great square hole some five meters deep and nearly four meters on a side cut into the living rock. The upper two meters are lined with cut blocks and the whole inner face, rock and cut blocks alike, was lined with hydraulic cement still partially preserved, handsome work that stands in marked contrast to the workmanship in the rest of the complex, demonstrating the particular care paid in this period to con-

30. Limestone Corinthian capital found in the cistern of the *phiale*.



Plan 10. The Christian basilica.



31. Axonometric projection of the basilica.

struction dealing with water. The cistern was originally covered with a barrel-vaulted structure some 2.4 m. in height to judge from surviving fragments.

The only items left in the courtyard from former times for the early Christian visitor to see would have been the two monolithic stone vases which remained in place throughout the time of the remodeling and use of the precinct as a basilica complex. The level of the courtyard would have reached high on their sides as can be seen from traces of pavement preserved near the remaining fragmentary vase. How the vases now would have functioned is not known. A seductive hypothesis that they served as baptismal fonts is surely unacceptable, since baptismal rites required closed buildings.

General remarks

The basilica is oriented to the northeast instead of to the east as is normal for Cypriot basilicas. To simplify matters and to avoid overly complicated directions in describing the basilica we will consider northeast to be east, with other compass directions correspondingly adjusted.

The basilica is set at the very summit of the acropolis in the highest quarter of the precinct quadrangle and is today in ruins. Yet in the highest sections of the hill where one would expect the least to survive, some walls are best preserved, up to a height of one meter. Elsewhere the excavators found the walls plundered down to the foundations.

The overall plan of the basilica is an almost perfect square (25 by 24 m.). It had three naves with apses *3*, *5*, *7* preceded by a **narthex 13* and an **exonarthex 18*. Sequences of rooms are clustered around the church proper on the north and south sides: eight rooms *9–10*, *12*, *15–17*, *20–21* on the north side, four rooms *8*, *26*, *27*, *29* on the south side. Strictly speaking, four of these rooms lie outside the rectangle of the courtyard, rooms *17* and *21* on the north side and rooms *27* and *29* and the south side. Three rooms *12*, *26*, *27* have been damaged by the collapse of the hill in these areas. Galleries were situated above the narthex and side aisles. Note the presence of hearths rudely set up by shepherds at later periods in the exonarthex *18* and in rooms *16*, *17*, *20*, *21* which, with the blocking up of doors, indicates that the building was deserted before being destroyed.

Some features are characteristic of Cypriot ecclesiastical architecture in general: the sequences of rooms around the basilica, the multiplicity of benches built against the walls of various rooms, and the **opus sectile* paving and **champlevé* wall decoration. Other features recall traditions of churches in Constantinople: the exterior design of the apses, the **synthronon*, and raised **stylobates*. A few features are unique to this building: the ambo or preacher's pulpit, the peripheral gutter, and the interior form of the apse *11* at the end of room *10*. The shape formed by the three naves is usually a rectangle;

here it is a square, an anomaly, and moreover very small, only 13 by 13 m., making this the smallest three-naved basilica in Cyprus.

The body of the basilica

The basilica is accessible from two directions: from the south up a flight of three broad steps into room *8* which abuts the south aisle; and from the west, through the exonarthex *18*. The exonarthex (24.8 by 3.6 m.), slightly above the level of the atrium, or courtyard, was surely a portico open onto the courtyard. It was paved in gypsum (sometimes called 'Cypriot marble' or *marmara*), a delicate surface which has largely disintegrated. A bench, still visible at the north end, was built against the east wall.

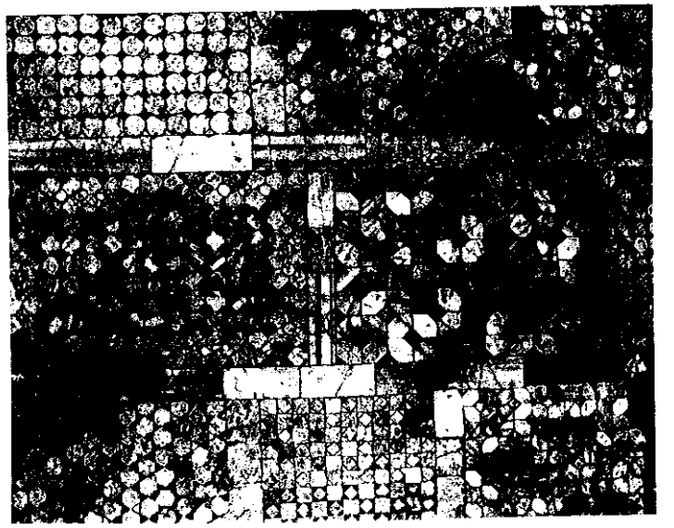
Three doors on axis with the aisles open into the narthex *13*. The northernmost, the one best preserved, retains the threshold of the two-leaved door, flanked by the bottoms of the door jambs.

The narthex *13* (12.2 by 4.9 m.) is also paved with gypsum, here better preserved, and was provided with benches around the sides. Below the floor in the southeast corner is a cistern with a circular curb, cut into the rock and used for the storage of rainwater collected as runoff from a ground-level peripheral gutter still visible in places across the exonarthex and the narthex.

Three more doors led in turn from the narthex into the basilica proper. The south door is gone but the threshold of the northernmost is preserved with the sockets for the hinges of the two door leaves still visible. As for the central door, the most important, two great cavities mark the sockets for the door hinges there.

Inside, two lines of columns would have visually separated the central nave from the two side ones. The columns, four on each side, together with pilasters at the west and east ends supported arches which in turn held up the gallery. Entry into the chancel was barred by a screen running across the nave along a line between the third and fourth columns from the west. The nave is bedded on two courses of limestone blocks, in particular blocks from the temple of Aphodite. The *stylobate* (height 0.30 m.), meant to accentuate the separation between the naves, is made of loosely-built rubble stones covered with marble slabs. On the left side of the central nave one column base of black marble survives *in situ* and nearby is a fragmentary column of white Proconnesian marble.

The floor of the central nave is paved in *opus sectile* (fig. 32). Hexagonal and octagonal units and smaller squares in black, white, and grey marble, sandy-colored limestone, schist, and even terracotta are variously combined to form a variety of repeating patterns, a total of 16 in three long sections, all framed with borders of large flagstones. During restoration work by the Department of Antiquities it was found that many of the slabs were *champlevé* marble panels reused here face down.



32. Basilica: floor of central nave paved in *opus sectile*.

Note the small masonry structure (0.55 x 0.55 m.) set in the northeast corner of this pavement, at the angle of the north *stylobate* and the **chancel* screen, and firmly supported under the pavement. This was surely the support for the ambo, or pulpit, but an ambo of a type not known in Cyprus, though perhaps related to those known in Egypt (at Abu Mina) and later in Italy (St Clement in Rome).

The chancel *2* (4.5 by 6.0 m.) occupies the eastern third of the nave and is paved in large slabs of Proconnesian marble. Its floor is 0.25 m. above that of the nave. One entered the chancel through an opening in the center of a low marble screen or through openings further down the side aisles, the passage from the south aisle more clearly visible today. Among the many fragmentary slabs found in the chancel is one engraved with a fine design of a disk within a 'gadroon' circle. The altar, now lost, was situated in front of the apse on a specially prepared section of pavement of which there remains a fragmentary slab of green breccia (1.5 by 0.5 m.) once outlined with a band of red breccia. The presence of a small marble column, discovered nearby, suggests that the altar was topped by a *ciborium*, that is, a small roofed structure over the altar supported by small columns.

The central apse, five-angled on the exterior, circular on the interior, framed a white marble *synthronon* with the episcopal throne in the center. The semi-circular

floor was paved in *opus sectile* of bluish and black marble. Glass tesserae recovered here suggest that the semi-dome of the apse carried mosaics.

The side naves differ from one another. The north nave *7* (12.80 by 2.70 m.) is paved in gypsum slabs and has a bench along the north wall. Wall decoration survives in the form of plaster fragments painted red and green. The south nave *5* (12.80 by 3.20 m.) is also paved in *opus sectile* of which four panels remain, similar to those in the central nave. The apses of the two side naves *4* and *6* are also paved in *opus sectile*, raised a bit above the floor levels of the naves, and retaining traces of the bases of offering tables.

The surrounding rooms

The surrounding rooms are variously arranged. Four long rooms flank the naves, three to the north *9*, *10*, *12*, with *9* and *10* end to end, equal in space to *12*, and one to the south *8*. Beyond room *8* outside the square of the courtyard is another room *26*. Smaller rooms flank the ends of the narthex, one to the south *14*, and three connecting ones to the north *15–17*; likewise two connecting rooms lead off the north end of the exonarthex *20–21*.

The two rooms end to end adjacent to the north nave *9–10* connect with one another by a door (blocked in a later period), and are also each accessible from the nave, room *9* through a wide door with a fine threshold. They are paved with relatively well-preserved rectangular gypsum slabs. Room *9*, but not room *10*, had masonry benches of various types against the walls. An unusual feature at the east end of the south bench forms a kind of headrest. A door and three steps in the north wall give access to room *12*. A slightly raised section of the floor in front of apse *11*, at the end of room *10*, is paved with two panels of *opus sectile* with a dividing band of marble decorated in *champlevé*. Beyond, within the semicircle of the apse itself, the floor is paved with black and white marble and green schist, and with reused pilaster capitals decorated in *champlevé* with acanthus leaves, laid flat, all arranged in a circular design, a meter across (fig. 33). The exterior wall of this apse has disappeared. No furniture has been found and the scarcity of fittings argues against the placement of a baptistry here. Nevertheless the quality of the decoration suggests that this space was used for a particular purpose (perhaps involving an offering table?).

The long room *12*, with a slightly oblique wall at the west end, is paved in gypsum on a fine foundation of pebbles and has benches all around the walls, the lower parts faced with hydraulic cement. This type of facing, combined with the presence of a drain in the southwest corner, suggests that the space was without a roof. Everywhere in this

room were found fragments of window panes and lamps, as well as mosaic tesserae, indications of active use and rich decoration. The room clearly saw many phases but its purpose remains uncertain.

Room *8* across the basilica to the south is paved with relatively well-preserved gypsum slabs and shows traces of a bench against the north wall. The gypsum pavement in room *26* beyond it is poorly preserved. A conduit for rainwater runs diagonally across a corner of this room. Beyond room *26* was yet another room *27*, only the northwest corner of which has survived the collapse of the hill. In the angle formed by the projection of room *26* and the perimeter wall of the courtyard is a room *29* paved with mortar containing black inclusions, a room apparently related in finish to the group of rooms to the north of the narthex and exonarthex. At the opposite end of room *8* and accessible from the south end of the narthex is another, poorly preserved room once paved with gypsum *14*. Note the stone foundations here of the small temple of the Roman period (xi on plan 8).

Three connecting rooms lead off the north end of the narthex *15–17*. The first room *15* has benches against the east and west wall and a staircase on the north side leading up to the galleries over the narthex and side naves. The top step forms a landing for the start of a wooden staircase along the east wall. There was a door at the landing level limiting access to the upper story. In this room were found many funerary cippi of the Roman Imperial period.

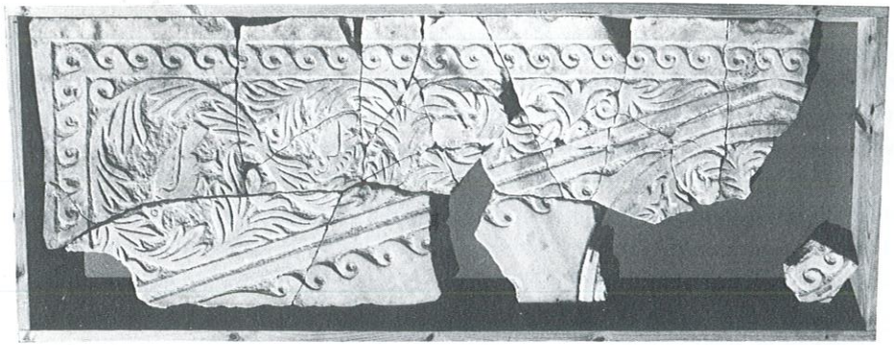
The second room *16* has a fine, mortared floor. A terracotta drain running from room *12* to room *20* passes through this room a meter off the floor in the corner and drops along the south wall into a cavity covered with stones and tiles before connecting with the great drain in front of the basilica.

The third room at the end *17* is entered through a door cut in the original outer wall of the precinct; it was later walled up with blocks, among them a Corinthian capital. In the southwest corner a flight of four steps might have led to a later tower.

Two more connecting rooms lead off the exonarthex *20–21*. Room *20* is covered with a coping of mortar, badly holed and burned. Along the south wall is a line of paving stones over the conduit crossing at this point. Room *21* is paved with polygonal limestone slabs and was outfitted with two low benches angled into the southwest corner of the room. The door connecting to room *20* was walled up at some late period. This area was used as a foundry as ripped-out tiles and cuttings in the floor indicate. Here was found a well-preserved set of coarse-ware amphoras dating from the sixth and seventh centuries.

Lastly, beyond the back wall of the north portico are small rooms *24*, paved in gypsum and limestone, that might have been used by monks or pilgrims. In one were found four limestone balls, perhaps ballista stones, suggesting defensive use of this site

33. Floor of apse *11*, at the end of room *10*, adjacent to the basilica's north nave, decorated in the *champlevé* technique.



34. Basilica: marble slab (early 5th c.?) carved in *champlevé*, from the cistern of the *phiale*.

in the late period. Additional Early Christian buildings seem to have been situated to the northeast.

Dating criteria

In the absence of information from literary and epigraphic sources, only the architecture itself and evidence from excavations are available for dating the complex. The basilica was partially constructed over earlier buildings, such as the temple of Aphrodite and the small temple, using stonework of the temple. But before then, sometime in the fifth century, the Roman temple, which had been partially abandoned about AD 250, was renovated, but for what purpose? It is known that Christian communities in the fifth and sixth centuries took over the use of some pagan temples for their own worship, and one factor suggests that that was the case here, namely the employment of old panels of *champlevé* work in the layout of *opus sectile* in the basilica. In addition, excavation of the cistern of the *phiale 22* brought up fragments of an upright marble slab (originally 2.30 by 0.90 m.) also carved in *champlevé* (fig. 34), which in size, quality, and style, with its birds in floral scrolls, belongs to the same artistic tradition as the *champlevé* work of the early fifth-century basilica at Kourion. It can be argued that these discarded or reused decorative elements were part of the renovated old temple, but the possibility that they came from other basilicas at Amathus, all earlier than the one on the acropolis, cannot be excluded. The transformation of the temple into a church must remain a hypothesis, though if it could be shown to be the case, then it would match the one other known instance of such reuse in Cyprus, namely the transformation of the temple of Zeus at Salamis into a church.

Pottery and coins found in the excavations date the construction of the basilica to the late sixth or early seventh century. The main body of the building was certainly built in one phase without remodeling, unlike the practice so often seen in other early Cypriot churches in which successive pavements were laid atop one another. Here excavations below the pavement in the central nave revealed nothing earlier.

To judge from coins of Constans II (641–668) and Constantine IV (668–685) found in levels of abandonment, it would appear that the basilica went out of use during the disturbances of the last quarter of the seventh century (*cf.* pp. 35–36). Nevertheless there was continued occupation of some kind, as indicated by the many blocked doors, and hearths on the floor of the exonarthex *18* and in rooms *12*, *16*, and *20*, and in the thick layer of debris in the narthex *13*. The discovery of limestone ballista stones, difficult to date, in the destruction debris of one of the little rooms partially excavated beyond the north wall of the atrium evokes troubled times. The geographical setting of the acropolis, high up yet close to the sea, offered an ideal vantage point to observe approaching danger, and at the same time afforded the feasibility of melting into the hills, all too necessary in a seventh-century world dominated by Arab expansionism.

Identification

This richly-ornamented basilica, so prominently situated on the acropolis, was not the burial place of John the Almsgiver, archbishop of Alexandria, who died in Amathus, his native city, after returning from Egypt in 619. No grave of this period has been found here and it is rather in basilica *16* that one should look for the burial place of this saint. Moreover, in the absence of a baptistry, this basilica cannot have been an episcopal complex. On the other hand, some of the rooms in the complex surrounding the basilica could have been used by monks or pilgrims.

Aside from these uncertainties, the geographical setting, the vast enclosure, and the richness of the preserved decoration indicate a place of privilege, conceived to welcome the faithful. The reinforcements of the ramparts in the lower city in the sixth and seventh centuries further indicate the importance of the activity in this area deemed worthy of protection.

THE NORTH WALL
(fig. 3, 13; plans 11–12)

Much care was paid by the designers of the walls to the defense of the low-lying area between the hills and the access to the city. The walls were constructed on a narrow, sometimes rocky crest that linked the foot of the acropolis to the upper reaches of the lower city. The Archaic/Classical wall, which already included robust towers (plan 11, B and C), was reinforced in the Hellenistic period by an impressive tower A on a corner and by the remodeling of the curtain walls between towers A–B and B–C. Gate *1* was at a higher position near the acropolis, which would have brought potential attackers directly in line of fire from the corner tower and the west curtain wall. In the course of this work the older defenses were not removed but rather were strengthened.

Date

The construction style of the older parts of the wall system, tower C and a stretch of wall east of it, matches a stretch of wall on the west side of the acropolis (fig. 3, **10**), which has been dated to between 550 and 500 BC. The external fill of the curtain wall between towers A–B was deposited during the second century BC at the earliest, but the internal fill is later, dating from the early Roman Imperial period.

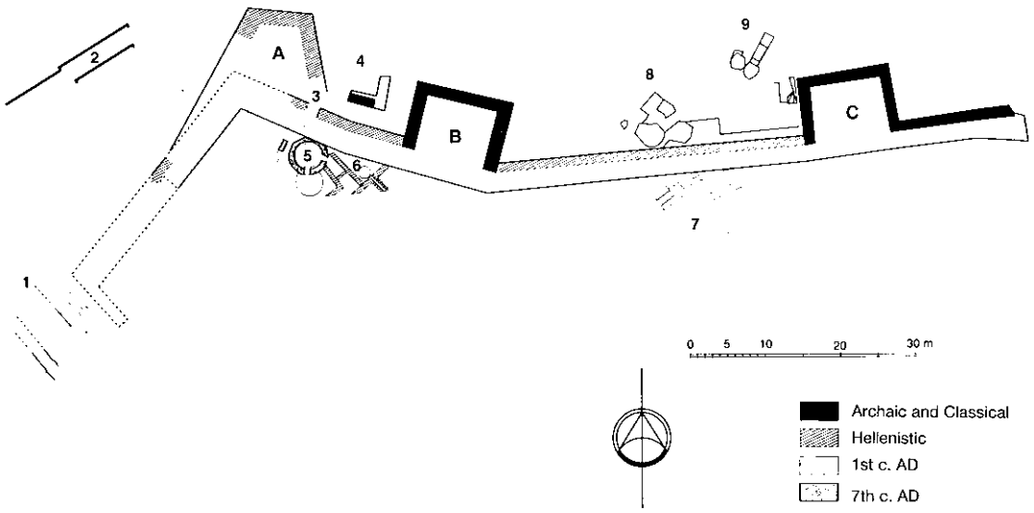
The road and the north gate 1 (plan 12)

The road leading up to the city from the countryside inland skirts the foot of the terrace wall *2* and enters the city in a south-eastward, and then south direction. Between two bastions at the north gate *1*, the road, about 2.80 m. wide at this point, is paved and, in addition to cart wheel ruts in the pavement, shows the mark of the socket for the door hinge. The southwest bastion, the best preserved, retains paving of Ptolemaic date which could be either its ground floor or the surface of a later route of the road. Between the gate *1* and the corner tower A, a stretch of wall is visible on the ground.

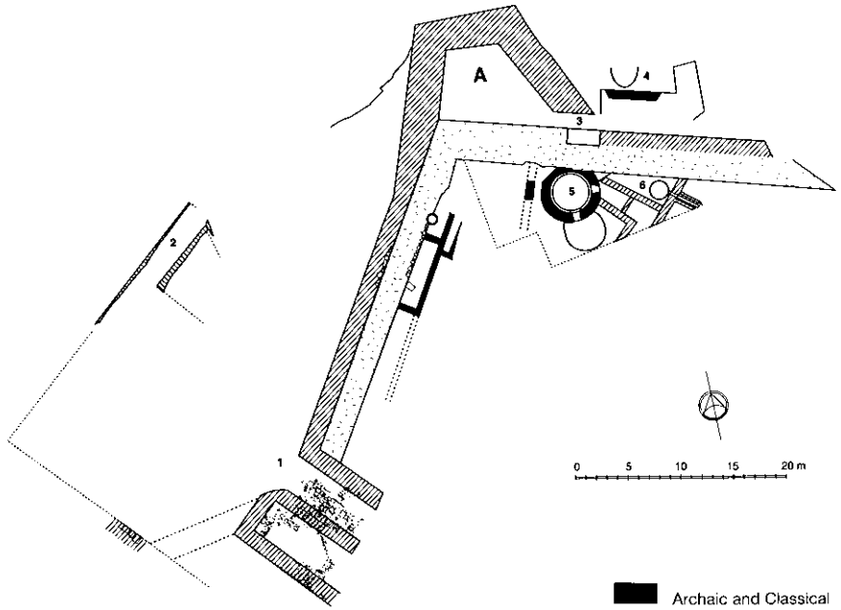
The angular wall lower down to the west (not shown on plan 12) is later. Near it was found a duplicate of the dedication to the emperor Titus and to Aphrodite on the occasion of the rebuilding of the sanctuary 'within the stelai' by Lucius Bruttius (*cf.* p. 34).

Towers A and B

Between the Hellenistic tower A and the Archaic tower B is a stretch of wall 13 m. long and 8 m. in thickness, not quite aligned with the longer stretch between towers B and C. Its outer face is formed by large well-cut ashlar blocks of Hellenistic date, its inner face



Plan 11. North wall of lower city.



Plan 12. West zone and gate of north wall.

Correction: In the Hellenistic period, gate 1 and the curtain wall between it and tower A were moved a few meters further west.

shows the squared smaller stones of various sizes of the Roman period. Within must be concealed the old Archaic wall. In front of this wall is a terrace formed by a small wall *4* which gives access to the postern gate *3*. The terrace covered a circular deposit of pottery and figurines, mostly Archaic, among which were inscribed sherds including one with the signature of the Athenian potter Amasis. The rubble west wall of the great silo or cistern in which this deposit had been thrown is still visible.

Tower C

A forty-one meter stretch of wall runs between towers B and C. The wall marks the boundary between the city proper and the cemetery which began right at the edge of the walls (plan 11, tombs *8* and *9*) and filled the field to the north. Rooms of uncertain use *7* abut the wall on the interior, and a staircase is preserved leading to a second storey. In the seventh century AD a water tank (now in the Limassol Museum) was installed near these rooms fed from outside the walls by lead piping and designed to distribute water elsewhere through two terracotta conduits.

The destruction of the wall

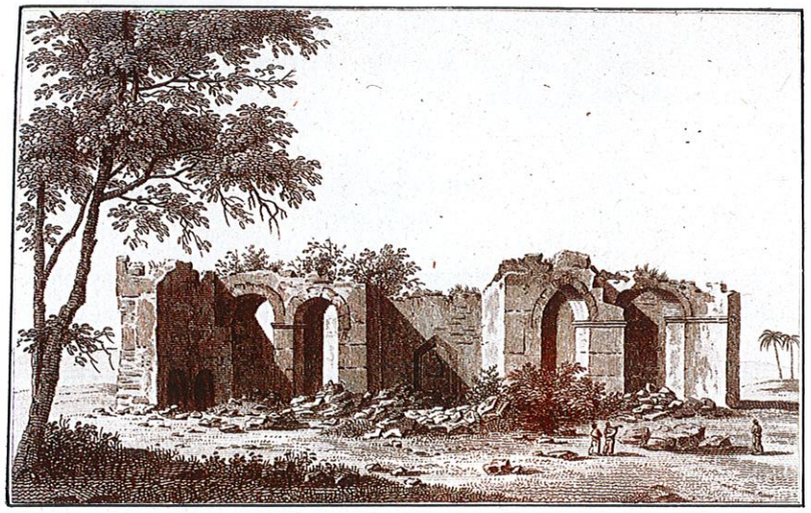
In the seventh century the Amathusians were constantly preoccupied with the defense of their city against Arab raids, as a repair to a stretch of wall behind tower B indicates. A lime kiln *5*, with two vaulted doors, shows that makers of lime later used blocks of the abandoned wall. Cistern *6*, with its drain for overflow, long part of the city's water system, was transformed into a kiln.

THE AQUEDUCT
(fig. 3, 14)

Standing on the north walls and looking toward the modern highway one can see the rubble foundations of a once arcaded section of the great aqueduct that crossed the cemetery field on a line just north of tower B. The aqueduct brought water from the springs of Armenokhori in the hills to the north and linked up with the walls (fig. 3, **13**) which here doubled in function to support a feeder system of water for the city. A date in the Hellenistic period is suggested by its construction technique using dry jointed stretchers and headers. An important offshoot must have carried water to the fountain-reservoir (Nymphaeum) that in turn fed water to the fountain in the agora (fig. 3, **1**; plan 1).

The network of conduits was reorganized under Hadrian, as shown by inscriptions on terracotta pipes found at the foot of tower A and elsewhere in the countryside (*cf.*

35. North cemetery, tomb NT226. Offerings found between the legs of the deceased.



36. Church of Ayios Tykhonas by Ali Bey El Abbasi; *Voyage d'Ali Bey*, Paris 1814. BCCF Collections.

p. 103). The presence of a water tank and conduit behind the stretch of wall east of tower C shows that this system was maintained until the final years of the city.

Excavations in a depression east of the aqueduct revealed two tombs, one of which, intact, dated to the Geometric II period (fig. 35); in the same general area Cesnola found the famous sarcophagus now in the Metropolitan Museum of Art (fig. 18).

THE AREA NORTHEAST AND EAST OF THE WALL
(fig. 3, 15; plan 21)

The great wall (the Archaic construction to the east of tower C) continued along the breast of the escarpment north and east of the lower city, punctuated by two other towers **15–16**). The platform located between tower **16** and the small valley was used as a cemetery and later the site of a sequence of basilicas, the last one the church of Ayios Tykhonas.

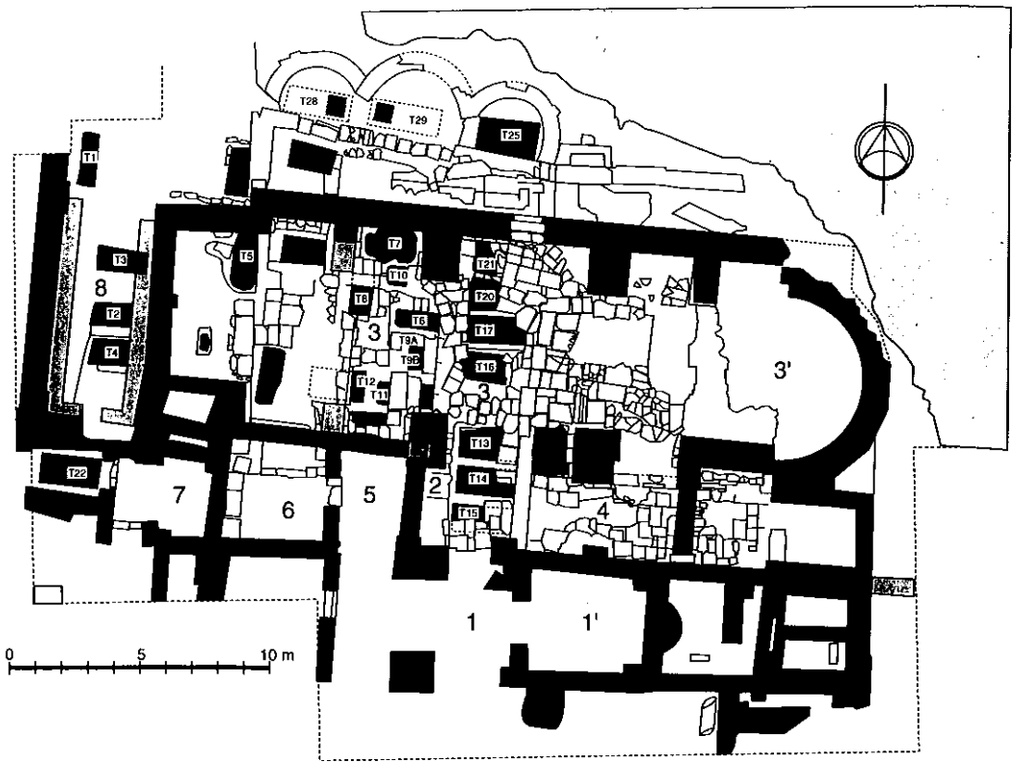
THE CHURCH OF AYIOS TYKHONAS (ST TYCHON)
(fig. 3, 16; plans 13–15)

The latest architectural phase of the church of Ayios Tykhonas (plan 13) was built in the late fourteenth or early fifteenth century, during the period of Frankish domination in the island. It is situated just outside the old city walls to the northeast and can be found by turning off the coast road near the modern church of Ayia Varvara (not the ruins of the ancient church of Ayia Varvara which is located further east) and by walking up the dry stream bed. Étienne de Lusignan knew the church in the sixteenth century, but when Luigi Mayer painted it around 1780 it was already in ruins and in 1806 it was drawn by Ali Bey (fig. 36). Nevertheless around 1874, L. Palma di Cesnola, the American consul in Cyprus, reported that each Sunday a local priest, ringing his bell, summoned neighboring farmers to pray in the ruins. The Frankish church was built over a much earlier basilica of the second half of the fifth century (plan 14), itself set on a funerary chapel of the late fourth or early fifth century (plan 15). According to Leontios, a seventh-century bishop of Neapolis (Limassol), St Tychon was buried there shortly after 400, and John the Almsgiver in 620.

The church of the Frankish period (phase III) (plan 13)

The main body of the church

You approach the church on the south side, passing through a porch *1* supported by a sturdy pillar *1* and flanked to the east by an apsidal chapel *1′*. Crossing a vestibule *2* and leaving to your right the south aisle of the church *4*, you enter the nave *3*. Now a ruin measuring about 26.0 by 6.8 m., the nave once displayed figural paintings, and had a



Plan 13. The basilica of Ayios Tykhonas (phase III, *c* 1400).

vaulted roof reinforced by four double arches carried on eight massive piers against the side walls. The east apse *3'* is largely gone, but its foundations, on a much lower level, show it to have been of standard design, semi-circular on the interior, polygonal on the exterior. At the west end, up a flight of three steps, there was an elevated space. Beneath the partially preserved pavement of the nave and the entrance vestibule were some sixteen tombs dating to shortly before the fourteenth century and all largely robbed long ago. One tomb, however, a much earlier one, tomb 9B, was found undisturbed and still contained the remains of a woman of the Late Roman empire and her jewelry. To the southwest are three rooms *5*, *6*, *7* and in addition, opening off room *7*, a funerary enclosure with an Early Christian ossuary, T22, in which the bones of many deceased had been collected for reburial.

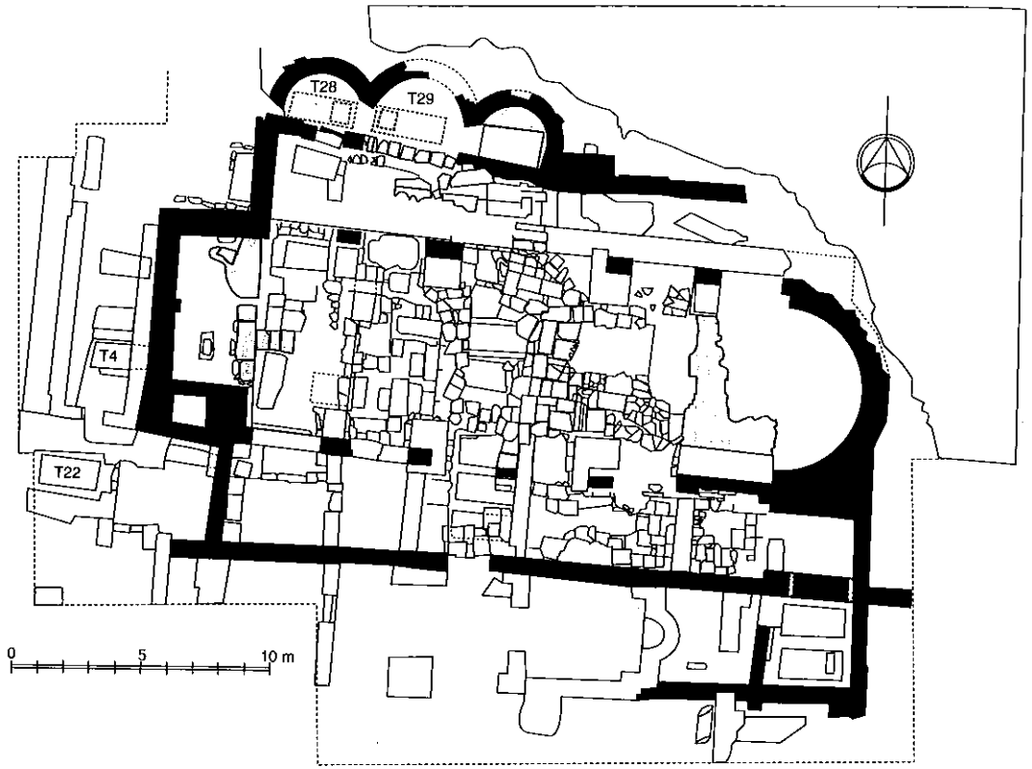
The west aediculum

Beyond the west end is an oblong room *8* with two benches on the sides. Here, where an accumulation of late nineteenth- or early twentieth-century ceramics was found, were four more tombs (T1–4). Tomb 2 contained an ossuary with secondary burials associated with a Ptolemaic coin, which constitutes the earliest use of this site. Tomb 4 contained the episcopal seal to be discussed below.

The Early Byzantine church: *c* 450–500 (phase II) (plan 14)

The Frankish structure of 1450 or earlier reused to a large extent the architectural features of an early Christian church which had three naves separated by two rows of five pillars each (plan 14). The tombs of the very first church (phase I) were sealed under the pavement by the church of phase II, but inhumation continued on the periphery of the building. An ossuary (T22), situated at the southwest corner of the building and dating to about 600, probably received part of reburials. A striking feature of this church is the set of three apsidal chapels facing northward off the west half of the north nave. You can best reach them by going out the door on the north side of the nave of the Frankish church and turning left. The two westmost apses sheltered tombs T28 and T29, remarkable for their vaults and, in the case of T29, the marble veneering on the sides. The contents of these tombs were carefully removed, from which it became clear that the relics had been translated long ago. The same is true for tomb T4 beyond the west end of the church.

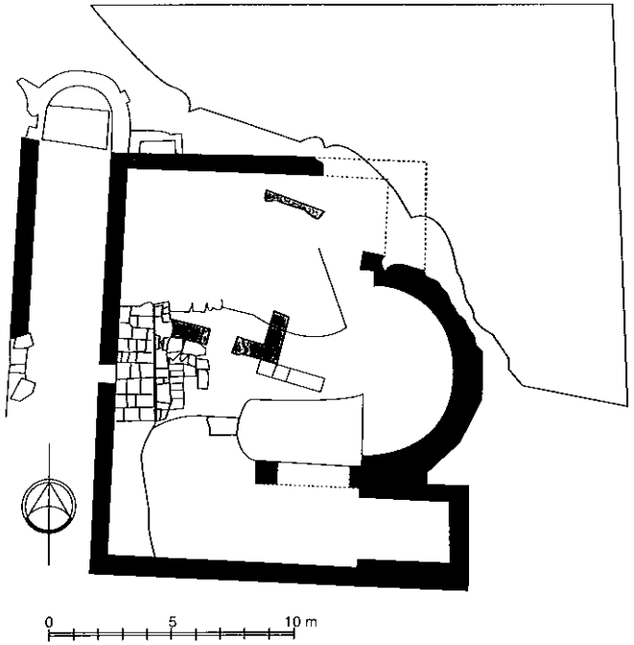
The Early Byzantine church was built shortly after the death of St Tychon and the coins recovered show that the complex was in use until the end of the seventh century. It appears to have been a cemetery basilica, or martyrion, once containing the remains of the early bishop, Tychon, and of John the Almsgiver, a native of Amathus who had become bishop of Alexandria. It is not yet certain if these two church figures had once been buried in the apsidal side chapels. The absence of skeletons can be explained by the transfer of the relics elsewhere after the city was abandoned, notably that of St John the Almsgiver which was taken to Venice according to the Roman Catholics. The hypothesis that the Amathus bishops were inhumated in the Ayios Tychonas church became even more likely after the discovery in tomb T4 of a seal of bishop Theodoros (*c* 600–650), distributer of the alms of St. John (Leontius of Neapolis, *Life of St. John the Almsgiver*, lvii).



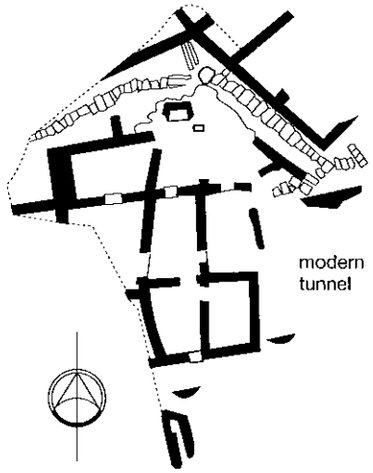
Plan 14. The basilica of Ayios Tykhonas (phase II).

The first Early Christian phase (phase I) (plan 15)

The earliest building on the site was a three-apsed cemetery chapel, or martyrion, facing east (plan 15). It is one of the oldest identified Christian structures on the island, datable through numismatic evidence to the late fourth century, thus contemporaneous with Mnemonios, the first known bishop of Amathus, and with his successor Tychon.



Plan 15. The basilica of Ayios Tykhonas (phase I).



Plan 16. Early Byzantine settlement outside the walls.

AN EASTERN SUBURB
(fig. 3, 17; plan 16)

Excavation of an Early Byzantine habitation outside the walls brought to light a paved road, with a central drain, running down from the area of the church.

THE EAST GATE
(fig. 3, 18)

The earliest entrance to the city was a gateway, 10.50 m. wide, situated next to tower **18** in the east rampart, and blocked by a massive rubble fill behind a substantial stone facing. North of here, the collapsed stretch of wall was crossed by a wide staircase, built after the new rampart was erected in the east area of the agora.

A MAUSOLEUM
(fig. 3, 19)

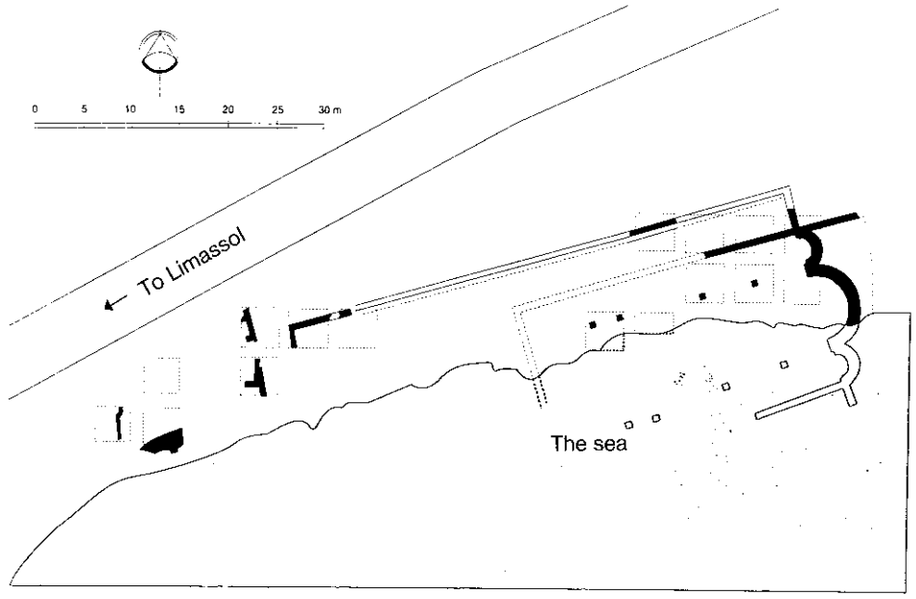
In a cemetery east of the site, across the stream bed and at the foot of the Vikles hill, M. Loulloupis revealed the remains of a rectangular, molded podium of the only mausoleum known at the site. The south and west sides are destroyed. Since such tombs were built along roads outside of a city, it is likely that the road that passed through gate **18** must have run just south of the now missing south façade of the mausoleum. To the west is the pedestal of a tomb, more modest and surely later, in which a funerary cippus was found reused.

THE GREAT SOUTHEAST BASILICA
(fig 3, 20; plan 17)

Work along the beach east of the ancient agora has revealed the remains of a 70 m. long basilica half of which has been destroyed by the sea. One of five churches at Amathus, this one, built in the second half of the fifth century, had three naves with corresponding apses, two colonnades, and floors paved with *opus sectile*. There was a narthex and a porticoed atrium, or courtyard. Some of the surrounding rooms feature benches. The complex was damaged by the Arab raid of 653/54 and partially restored under Constantine IV (668–680).

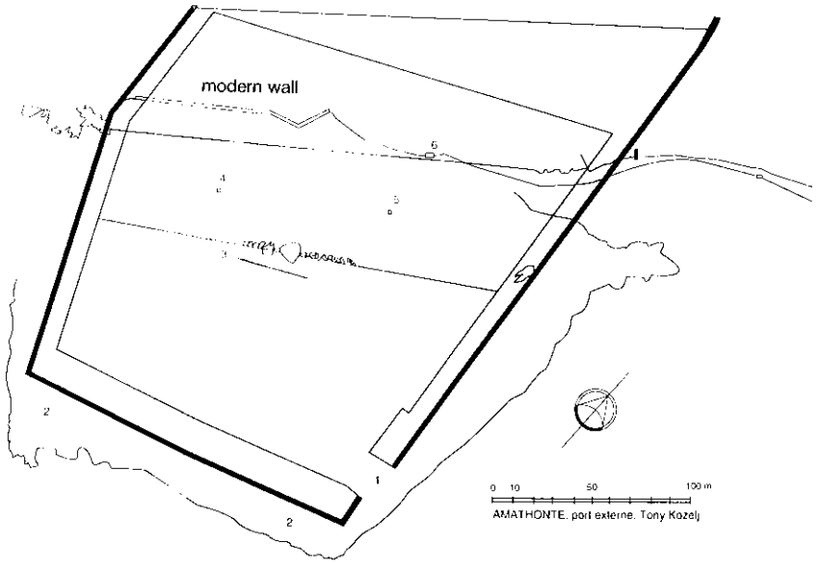
THE OUTER HARBOR
(fig. 3, 21; plan 18)

The outer harbor at Amathus, the submerged jetties of which can still be seen (fig. 37), was once an integral part of the city's defense system (fig. 39). Two great moles extending from the shore combined with a breakwater on the south side *2* running east from the western mole enclosed a harbor about 180 by 100 m. in area. The entrance *1*, some 20 m. wide, was situated at the end of the eastern mole. The inner mass of the jetties, about 11 m. wide on the east and west sections, about 18 m. on the south side, was formed by laying down some 5000 rectangular blocks weighing up to three tons apiece. These huge blocks must have been put in place by a formidable mechanical device, the likes of which has been reconstructed on paper by T. Koželj (fig. 38). On the seaward sides, the jetties carried strong defensive ramparts, 1.80 m. in width.



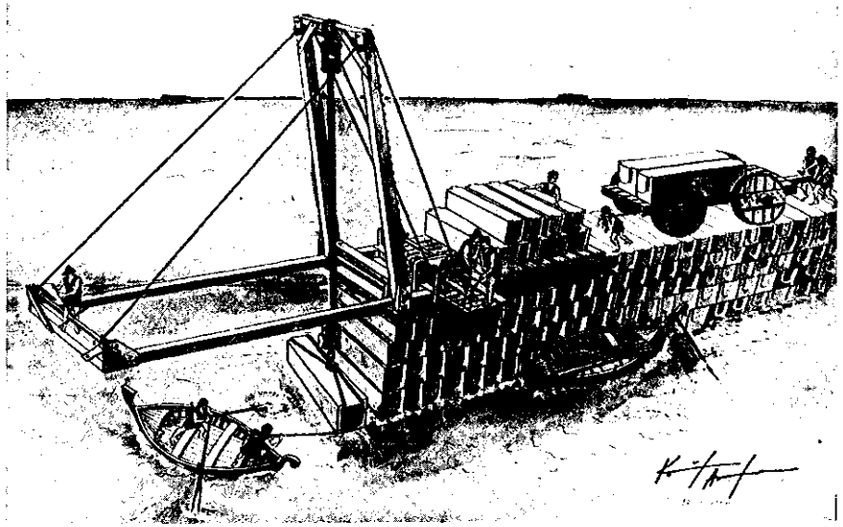
Plan 17. Southeast basilica outside the walls.

This harbor, constructed in the time of Demetrios Poliorketes at the end of the fourth century BC, functioned for only a brief period owing to rapid silting, and cannot have been used after the early third century BC except by fishermen. Seismic elevation in land levels, combined with the accumulation of sand deposited by wind and water, moved the effective line of the beach into the middle of the harbor by the first century AD (plan 18, line of beach stones at *3*), and the harbor then seems to have dried out altogether. The archaeological team dug two wells at points *4* and *5* finding fresh water and also excavated a wooden water wheel at point *6* finding parts of the wooden framework and ceramic buckets for the water. This complex, filled with debris, including vast amounts of sixth- and seventh-century pottery, is again submerged owing to a subsequent rise in the sea level.

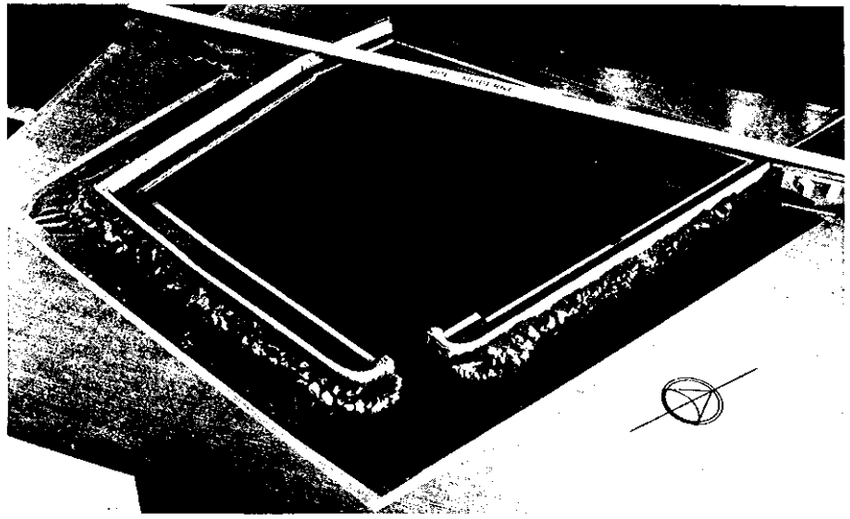


Plan 18. The outer harbor **21**.

37. Aerial view of the outer harbor. Arrows show entrances to outer and inner harbors.



38. Outer harbor: reconstruction of elevating device used in the construction of the jetties.



39. Model of outer harbor.

THE INNER HARBOR
(fig. 3, 22)

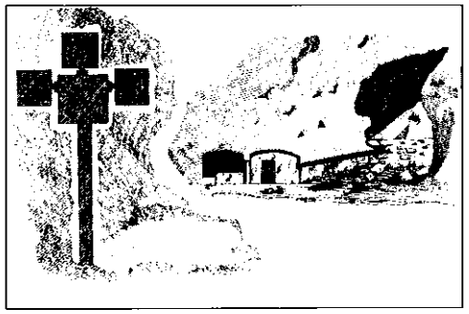
Between the road leading from the ticket office to the agora (fig. 3, 1) and the modern coast road is a broad, sandy depression. This was the site of the inner harbor of the port 22 as electromagnetic surveys, test trenches, and other forms of analysis have shown. The abandonment of this natural cove, where one could seek refuge from rough weather and could beach the boats, was probably a consequence of the silting up of the outer harbor in the late fourth/early third century BC which would have curtailed access to shipping before eliminating it altogether.

THE EAST CEMETERY AND THE BASILICA OF AYIA VARVARA
(fig. 3, 23, to the east)

East of Amathus, the foot of the Vikles hill is occupied by an important cemetery with rock-cut tombs some of which are worth a visit. In these tombs, the *dromos*, or access ramp, is generally provided with a flight of steps, sometimes with a vaulted roof; the **stomion* is furnished with a door and with one or more rooms roofed with limestone slabs laid flat or pitched. At the east end of this cemetery, M. Loulloupis exposed a basilica and an oil press (off fig. 3, to the east) built around the entrance of a grotto-chapel dedicated to the healer, St Barbara, and still frequented by the devout who leave sheet metal and wax votives at a tree nearby. This complex with its little five-nave basilica (chancel apse decorated with a mosaic) surrounded by cell-like rooms and dependancies such as a water tank and oil press could be interpreted as a monastery.

ROCK-CUT TOMB
(fig. 3, 24)

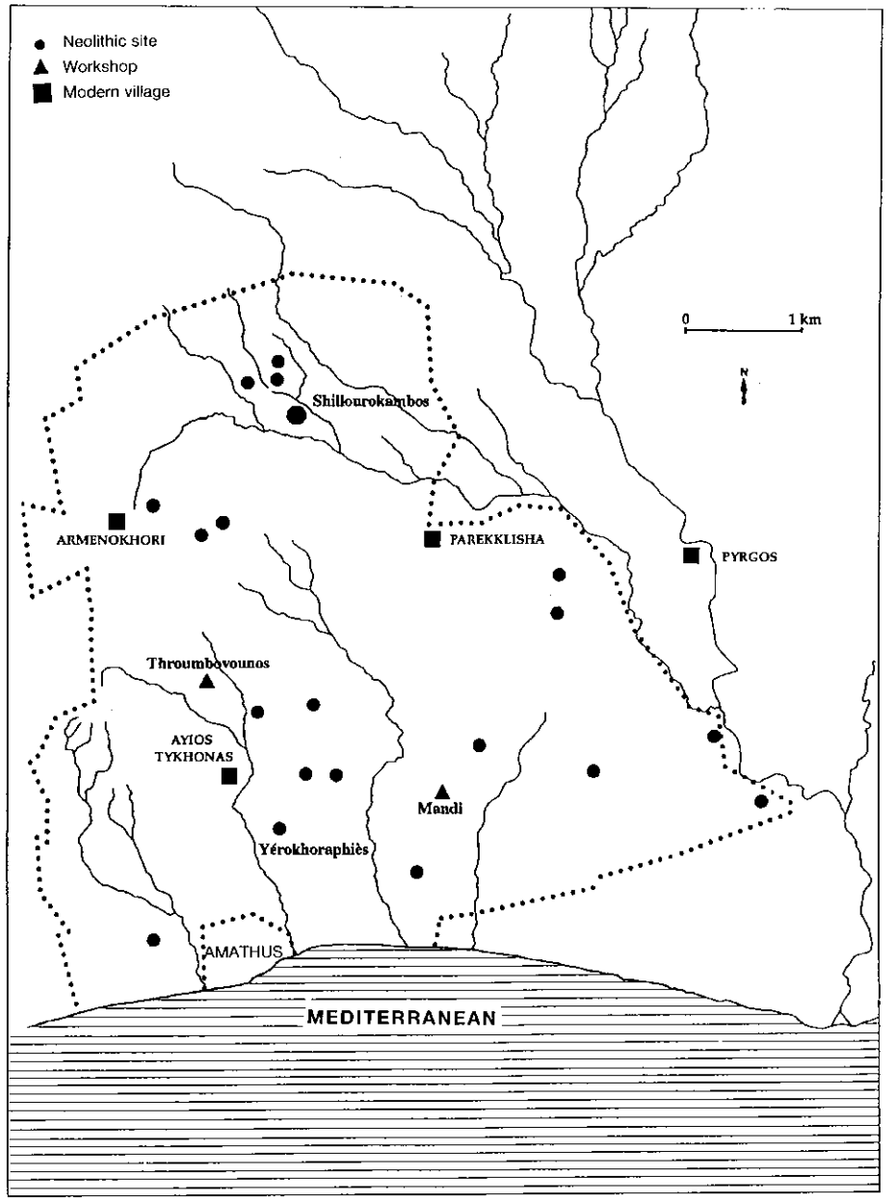
West of the archaeological site toward Limassol, at the foot of the hill of Anemos, is tomb 24 sketched by Ali Bey in 1806 (fig. 40) that has at the end of a long *dromos* a central room off of which are three subsidiary funerary chambers. In design, it recalls similar Egyptian structures.



40. Plan of tomb **24** by Ali Bey El Abbasi, *Voyage d'Ali Bey*, Paris 1814. BCCF Collections.

THE WEST CEMETERY AND THE TOMB OF THE AMATHUS BEACH HOTEL
(fig. 3, to the west)

As in the case of the Vikles hill, the lower south slope of the Anemos hill, west of the acropolis, was entirely occupied with a rich cemetery. The grave furnishings, now in the Limassol Museum, comprise vases, figurines, and even jewelry, and range in date from the Geometric period to the Roman Imperial period. The most interesting of the many tombs investigated here is Tomb 2 of the Swedish Cyprus Excavations, brought to light in the 1930s (now located at the exit of the Amathus Beach Hotel). With its 13 m. long flight of steps and two vaulted rooms, once separated by a wooden door, it is one of the largest of the area. The first room contained a libation table and a sarcophagus and was richly furnished with goods for the deceased: arms and armor including iron swords, arrow and spear points, and 16,000 fragments of metal-studded leather armor, and luxury items made of faience, alabaster, and glass. The care given to the construction of this tomb and the unusual presence of a vaulted roof suggest that here was once buried a rich warrior or perhaps even a king. It dates from about 750/725 BC.



Plan 19. Neolithic sites in the countryside of Amathus.

V

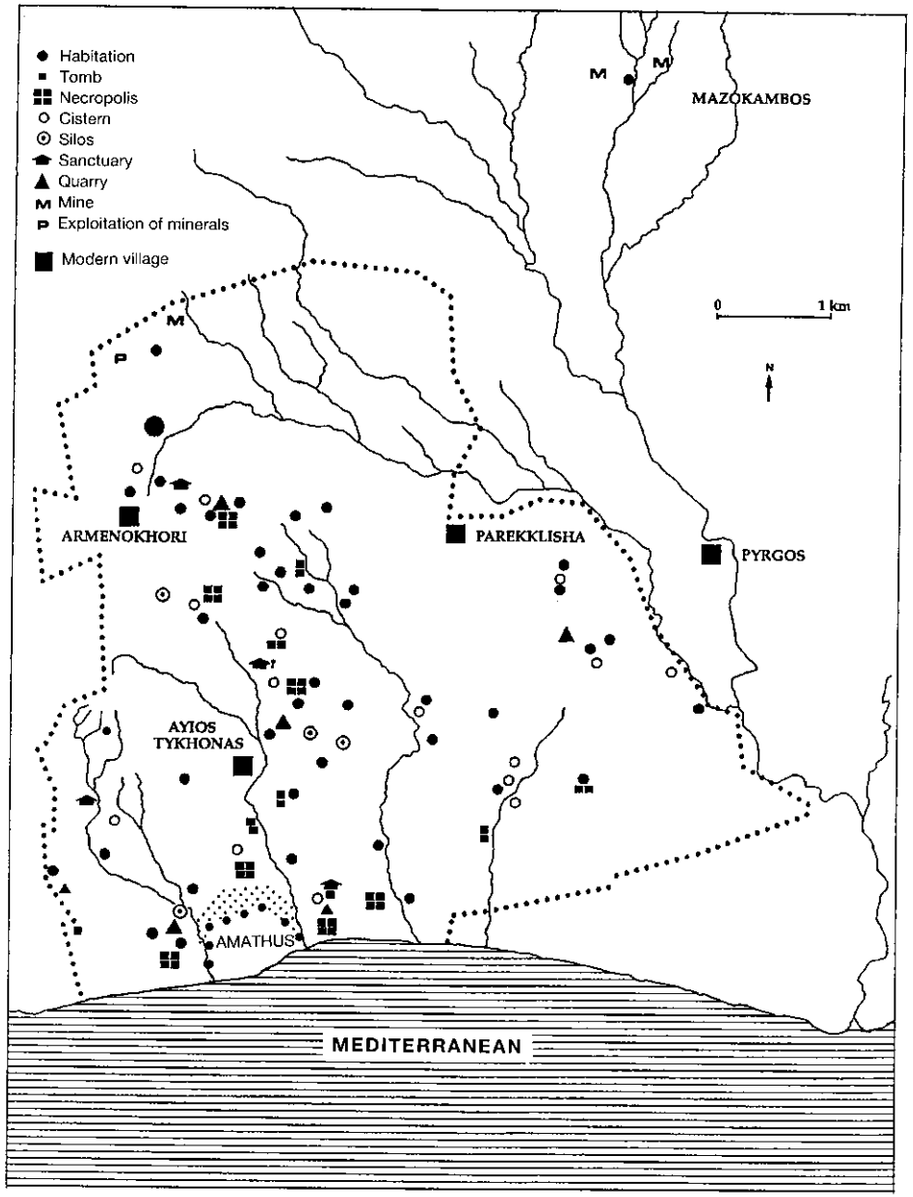
AMATHUS AND ITS TERRITORY THROUGH THE AGES

Given the paucity of ancient sources, only a systematic survey could increase our understanding of the organization and resources of the surrounding countryside, its economy, and the density and variation of human activity through time. This survey covered an area of 2,700 hectares including the city and the districts of four modern villages: Ayios Tykhonas, Armenokhori, Parekklisha, and Pyrgos, from the coast to the base of the Troodos forests.

PREHISTORY
(plan 19)

Twenty-two settlements of various sizes of the Neolithic period have been identified. Through their deposits, those of Mandi and Throumbovounos can be interpreted as flint workshops. The most remarkable is the site of Shillourokambos which covers four hectares. The excavations of J. Guilaine have begun to demonstrate that it is one of the oldest and longest occupied sites on the island. There are two Aceramic phases of occupation. The first, between 8000 and 7500 BC, is characterized by an architecture unique in Cyprus and which remains enigmatic, with large rectangular walls driven into the rock and reinforced by posts. The lithic material is abundant and includes obsidian blades imported from Cappadocia. The next phase is characterized by circular structures and the use of opaque, local chert. Finally, the silos of the Ceramic Neolithic period included abundant material: large blades of opaque chert, red-slipped pottery. This last occupation phase is contemporaneous with the Sotira culture.

In this general area, sites of the Chalcolithic and Bronze Age are not so well represented. There are two sites; one in the area of Pyrgos, while a Bronze Age tomb has been identified near the church of Ayia Marina, north of Armenokhori.



Plan 20. Settlements of the historical period in the Amathus countryside.

Habitation and agriculture

Material collected in the survey has provided chronological evidence for the occupation of the sites. The earliest rural settlements seem first to have appeared at the end of the Geometric period (10 sites) at the same time that the city of Amathus was emerging. These sites continued to be inhabited and increased in number to 27 until the Hellenistic period which should be considered the apogee of occupation in the area.

The Roman Imperial period is marked by a general decline of the city, by a shrinkage of the inhabited area, and a distinct loss of economic activity. The same holds true for the surrounding countryside where only 18 sites were occupied from the first century AD to the beginning of the second century. There is an apparent hiatus for the period from the end of the second and throughout the third century.

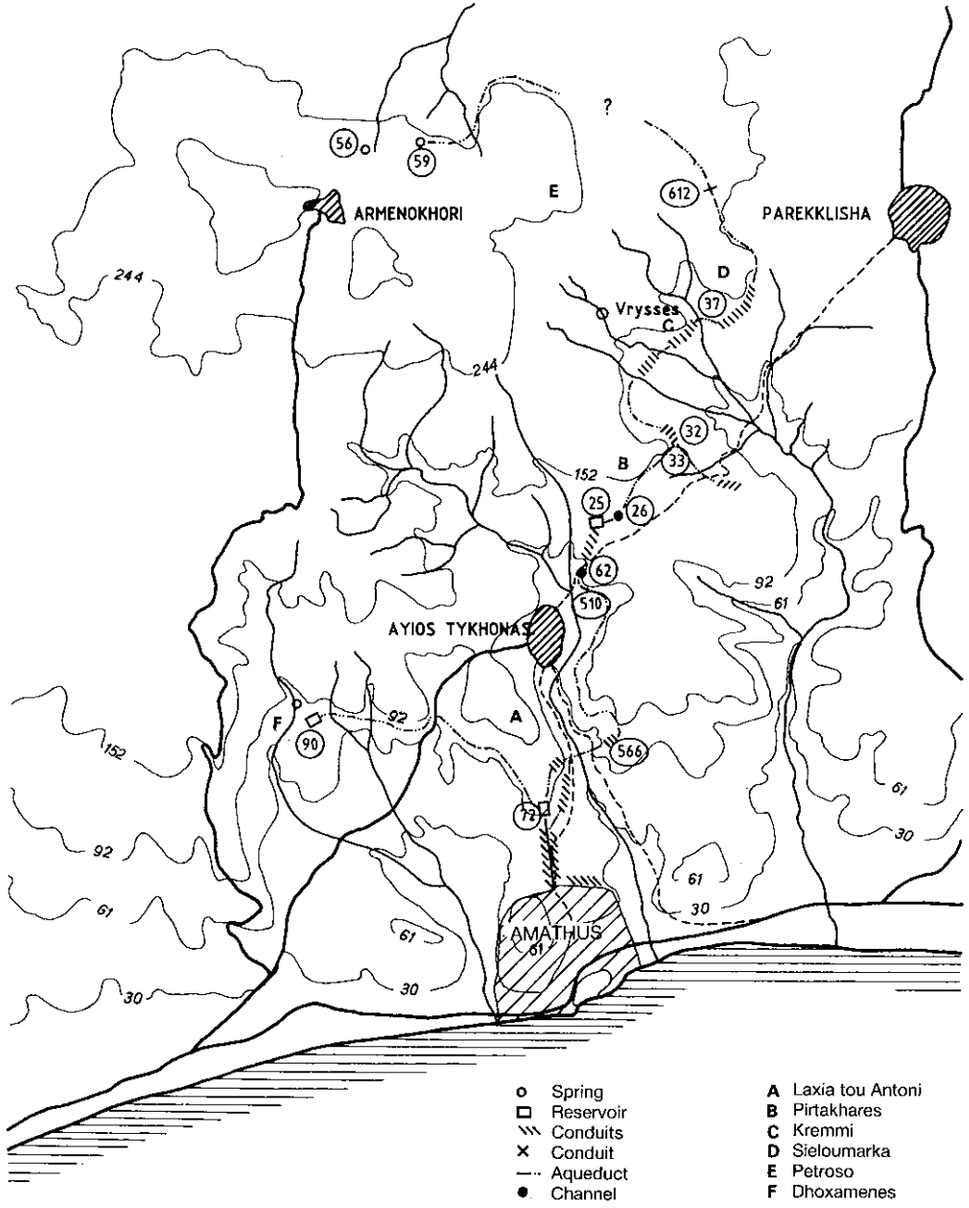
Economic and cultural life revived in the fifth century and expansion continued into the sixth and seventh centuries. The city again became active, with new ramparts and many churches, while in the surrounding area 28 sites came to life.

The Amathus countryside was thus progressively sprinkled with habitations of various sizes, from big farms with oil presses and water tanks to more modest establishments. The best example is provided by an important farm, discovered north of Armenokhori and occupied from the Geometric period to the seventh century AD. It was a site of developed agricultural activity (silos, cisterns, oil presses, hydraulic installations) and of commercial activity (grindstones and exploitation of minerals).

The terrain of Amathus was exploited more or less intensively depending on the period, with the creation of farms and the complexities of an agricultural system apparently founded on the Mediterranean trio of wheat, olives, and grain in combination with the breeding and rearing of animals.

Quarries and mines

Certain limestone quarries in the immediate vicinity of Amathus served as the source of building stone for the various monuments and the port. However, Amathus built its reputation for richness on the exploitation of copper. Aside from the great mining site of Kalavasos, other deposits were worked at all periods. The closest ones were north of the city at Armenokhori and Parekklisha, or in the thick of the Limassol forest.



Plan 21. Traces of the water-supply network of Amathus.

Cemeteries and sanctuaries

Other archaeological indicators are cemeteries, generally situated near settlements, and sanctuaries. There are four sanctuaries, one located adjacent to the west reservoir (plan 21, site 90) identifiable from the presence of figurines.

The outskirts and suburbs of the city

The suburbs of Amathus covered a considerable area. They were bounded to the east and west by two streams and they extended to the north to the village of Ayios Tykhonas. There are also signs of occupation on the upper parts of neighboring hills to the east and west, above the cemeteries. The discovery of a limestone kouros and Archaic figurines on the summit of the Vikles hill confirms the location of a sanctuary there where earlier a throne of Astarte was discovered.

The aqueduct (plan 21)

Conduits of terracotta pipes (fig. 41), rock-cut channels, and stone covers show that a double aqueduct, restored under Hadrian as indicated by inscriptions on terracotta pipes, supplied Amathus with water from the springs north of Armenokhori (plan 21, site 59) and from the large reservoir (plan 21, site 90) abutting the remains of pillars still in place near the great north wall.

41. Fragment of terracotta pipe with inscription, from the second year of Hadrian's rule.

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GLOSSARY

CHAMPLEVÉ: Originally used to describe a jewelry technique of gouging of the surface of metal to create a design. Also used to describe the technique of chiseling sunk relief on a flat stone slab. The recessed areas achieved by the stone carver were sometimes filled with glass or colored wax to form a contrast with the stone.

CHANCEL: Also called the *bema*. The east part of the nave or central aisle of a basilica reserved for the clergy, often raised on a slightly higher level from the rest of the church. The chancel screen, sometimes in the form of a marble parapet, was designed to separate the chancel from the rest of the central nave.

EXONARTHEX: A vestibule preceding the narthex, often in the form of a simple portico.

HYPOCAUST: The area under a raised floor for heating by hot air or furnace gases.

KREPIS: A stepped platform, superimposed on the foundations of a building (usually a temple), on which rest the columns (*stylobate*) and walls (*toichobate*).

NARTHEX: An enclosed vestibule in front of the three aisles of a basilica.

OPUS SECTILE: A Latin term for a floor pavement or wall paneling composed of small slabs of marble and other stones cut in geometric shapes.

PAREKKLISION: A room flanking the aisle of a basilica.

PHIALE: The fountain or cistern located near the center of the atrium or courtyard of a basilica, usually on axis with the central nave, and including the structure covering the cistern.

STOMION: A restricted space, blocked by a slab, stones or a door, which separates the access ramp or stairway from the funerary chamber.

STYLOBATE: The substructure, often raised, of a row of columns or pillars (*cf. krepis*).

SYNTHRONON: In a basilica, the several tiers of benches, usually of marble, reserved for the clergy, and arranged in a semicircle in the apse of the central nave.