



MERSİN ÜNİVERSİTESİ KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ  
YAYINLARI  
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CILICIAN ARCHAEOLOGY



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**MERSİN ÜNİVERSİTESİ**  
**KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ**  
**BİLİMSEL SÜRELİ YAYINI ‘OLBA’**

**Amaç**

Olba süreli yayını; Küçükasya, Akdeniz bölgesi ve Ortadoğu’ya ilişkin orijinal sonuçlar içeren Arkeolojik çalışmalarda sadece belli bir alan veya bölge ile sınırlı kalmaksızın 'Eski Çağ Bilimleri'ni birbirinden ayırmadan ve bir bütün olarak benimseyerek bilim dünyasına değerli çalışmaları sunmayı amaçlamaktadır.

**Kapsam**

Olba süreli yayını Mayıs ayında olmak üzere yılda bir kez basılır. Yayınlanması istenilen makalelerin en geç her yıl Kasım ayı sonunda gönderilmiş olması gerekmektedir.

1998 yılından bu yana basılan Olba; Küçükasya, Akdeniz bölgesi ve Ortadoğu’ya ilişkin orijinal sonuçlar içeren Prehistorya, Protohistorya, Klasik Arkeoloji, Klasik Filoloji (ile Eskiçağ Dilleri ve Kültürleri), Eskiçağ Tarihi, Nüvizmatik ve Erken Hıristiyanlık Arkeolojisi alanlarında yazılmış makaleleri kapsamaktadır.

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c-Dipnotlar her sayfanın altına verilmeli ve makalenin başından sonuna kadar sayısal süreklilik izlemelidir.  
d-Metin içinde bulunan ara başlıklarda, küçük harf kullanılmalı ve koyu (bold) yazılmalıdır. Bunun dışındaki seçenekler (tümünün büyük harf yazılması, alt çizgi ya da italik) kullanılmamalıdır.
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d) Ayrıca bibliyografya ve kısaltmalar kısmında bir yazar, iki soyadı taşıyorsa soyadları arasında boşluk bırakmaksızın kısa tire kullanılmalıdır (Dentzer-Feydy); bir makale birden fazla yazarlı ise her yazardan sonra bir boşluk, ardından uzun tire ve yine boşluktan sonra diğer yazarın soyadı gelmelidir (Hagel – Tomaschitz).

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Dipnot (kitaplar ve makaleler için)

Richter 1977, 162, res. 217.

Diğer Kısaltmalar

age.	adı geçen eser
ay.	aynı yazar
vd.	ve devamı
yak.	yaklaşık
v.d.	ve diğerleri
y.dn.	yukarı dipnot
dn.	dipnot
a.dn.	aşağı dipnot
bk.	Bakınız

4. Tüm resim, çizim ve haritalar için sadece "fig." kısaltması kullanılmalı ve figürlerin numaralandırılmasında süreklilik olmalıdır. (Levha, Resim, Çizim, Şekil, Harita ya da bir başka ifade veya kısaltma kesinlikle kullanılmamalıdır).



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6. Makale metninin sonunda figürler listesi yer almalıdır.
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**‘RESEARCH CENTER OF CILICIAN ARCHAEOLOGY’**  
**JOURNAL ‘OLBA’**

**Scope**

Olba is printed once a year in May. Deadline for sending papers is the end of November each year.

The Journal ‘Olba’, being published since 1998 by the ‘Research Center of Cilician Archeology’ of the Mersin University (Turkey), includes original studies done on prehistory, protohistory, classical archaeology, classical philology (and ancient languages and cultures), ancient history, numismatics and early christian archeology of Asia Minor, the Mediterranean region and the Near East.

**Publishing Principles**

1. a. Articles should be written in Word programs.
  - b. The text should be written in 10 puntos ; the abstract, footnotes, catalogue and bibliography in 9 puntos ‘Times New Roman’ (for PC and for Macintosh).
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- d) In the bibliography and abbreviations, if the author has two family names, a short hyphen without leaving space should be used (Dentzer-Feydy); if the article is written by two or more authors, after each author a space, a long hyphen and again a space should be left before the family name of the next author (Hagel – Tomaschitz).
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Footnotes (for books and articles):

Richter 1977, 162, fig. 217.

Miscellaneous Abbreviations:

op. cit.	in the work already cited
idem	an author that has just been mentioned
ff	following pages
et al.	and others
n.	footnote
see	see
infra	see below
supra	see above

4. For all photographs, drawings and maps only the abbreviation ‘fig.’ should be used in continous numbering (remarks such as Plate, Picture, Drawing, Map or any other word or abbreviaton should not be used).
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12. The article, figures and their layout as well as special fonts should be sent by e-mail (We Transfer).

## TAŞLICA-MERSİNCİK. A MULTICULTURAL MEETING POINT

Bülent KIZILDUMAN – Seren S. ÖĞMEN \*

### ÖZ

#### Çok Kültürlü Yapının Buluşma Noktasında Taşlıca-Mersincik

Karpaz Yarımadasında Taşlıca köyünde yapılan yüzey araştırması sırasında yeni ve daha önceden arkeoloji bilim dünyasına bilinmeyen bir ören yeri belgelenmiştir. Belirlenen ören yeri konum ve mevcut bölgesel adlandırmalarından dolayı literatüre Taşlıca-Mersincik adıyla işlenmiştir. Yapılan çalışma ile ören yerinin sınırları belirlenmiş ve barındırdığı kronolojik derinlik belgelenerek alanın rolünün ne olduğunu anlamak için, Taşlıca köyündeki çalışmalar detaylandırılmıştır. Bilim dünyasına, Taşlıca-Mersincik olarak tanıtılacak olan bu ören yeri; seramik, kırık ve/veya tamamlanmamış heykel, mimari taş yontu, strüktür parçaları belirlenmiştir. Çok sayıdaki buluntu içerisinde yer alan 24 adet, heykel parçası, taş yontu ve terakota eserden oluşan seçki grubu ile birlikte ören yerinin geneline yayılmış seramikler arasında form veren, kronolojik veriler sunan seramikler, bu çalışma sırasında değerlendirmiştir. Bu eser grubunun, Taşlıca-Mersincik'in Kıbrıs içindeki ören yerleri arasındaki bağımlı anlayabilmek için diğer ören yerleri ile olan benzer yanları ve farklılıkları karşılaştırılarak görece tarihlendirmesi yapılmıştır. Kaba mal ve günlük kullanım kaplarından oluşan Taşlıca-Mersincik seramiklerin büyük çoğunluğunun Kıbrıs Arkaik II'ye ait olduğu belirlenmiştir. Çok az sayıdaki Geç Roma Dönemine ait parçaların varlığıyla, bu ören yerinin kesintisiz olmayan iki farklı döneme ait izler barındırdığı da anlaşılmıştır. Alan içerisinde ele geçen seramikler ve seramik cüraf kalıntılarının kaydedilmesiyle, Taşlıca-Mersincik ören yerinin seramik üretim yeri ve/veya ritüel adak alanı olabileceği ihtimali ön plana çıkmıştır. Yerli ve yabancı özellikler taşıyan heykeltıraşlık eserler, Kıbrıs Arkaik II'nin ikinci yarısına kaydedilmiştir. Taşlıca-Mersincik'in çok kültürlü yapısının göstergesi olan kırık veya tamamlanmamış bu yontular, ören yerinde bir heykel atölyesi, işliği olabileceğini de düşündürmüştür. Taşlıca-Mersincik önemli boğazlara ve liman bölgelerine yakın konumu ayrıca eserlerin çok kültürlü doğası, deniz aşırı temaslara ve kıyıda olası bir liman sahasına işaret etmektedir. Taşlıca'da yapılan yüzey araştırması sonucunda Mersincik ören yerinin

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sosyokültürel ve ekonomik hayatına ilişkin veriler kaydedilmiştir. Bu nedenle, alanda gelecekte yapılacak stratigrafik kazıların bir sonucu olarak, ören yerinin yanı sıra, Karpaz Yarımadası'nın Doğu Akdeniz ağları içindeki rolünün, Yarımada'nın Kraliyet İdeolojisinin anlaşılması ve anlamlandırılması muhtemeldir.

**Anahtar Kelimeler:** Kıbrıs, Arkaik, Konum, Yontu, Çokkültürlü, Liman.

### ABSTRACT

In the course of a survey carried out on the borders of Taşlıca village in the Karpas Peninsula a new archaeological site was recorded. To evaluate the historical role of the area, work at Taşlıca was carried out with special care and was named Taşlıca-Mersincik in the literature. The limits of the archaeological site and its chronology were determined. Within the site which will be declared to the scientific world as Taşlıca-Mersincik, pottery, fragments and unfinished statues, as well as architectural stone sculpture and structural pieces were identified. Among the many finds is a select group consisting of 24 statue fragments, carved stone, and terracotta fragments. Together with diagnostic pottery from the surface they were used for a chronological comparison with other sites. The great majority of the Taşlıca-Mersincik pottery, consisting of coarse ware and vessels for everyday use, belongs to Cypro-Archaic II. The existence of a very small number of pieces of Late Roman date demonstrated the existence of a later occupation as well, but no continuous settlement. Ceramic cinders retrieved within the area, might point to pottery production or ritual activities at the site. The sculptural fragments show both domestic and foreign characteristics and belong to the second half of the Archaic II phase. They indicate a possible sculpture work-shop showing international influences. The location of the site close to important straits and harbour areas, as well as the multicultural nature of the artefacts hints at overseas contacts and a possible harbour site at the coast. As a result of the survey at Taşlıca-Mersincik, information concerning the sociocultural and economic life of the settlement was recorded. Thus, it is likely that, as a result of future stratigraphical excavation, the role of the settlement, as well as that of the Karpas Peninsula, within the eastern Mediterranean networks might become much clearer.

**Keywords:** Cyprus, Archaic, Location, Statue, Multicultural, Harbor.

### Introduction<sup>1</sup>

Cyprus is located at an intersection of ancient and modern cultures in the eastern Mediterranean. For centuries, because of its crossroads location in the Mediterranean, it has succeeded in creating not only a synthesis among cultures but its own particular culture character as well.

It is likely that in ancient times the same currents and seasonal winds governed sailing as they are today. If so, the southern shoreline of the Karpas peninsula would have always been the region from which sailors could use favourable winds and currents to link Cyprus most easily with the Levant<sup>2</sup>. The shipwrecks of Kekova Island and the Kepeç Promontory<sup>3</sup>, both located on the shores of Turkey, as well as

1 We would like to thank Uwe Müller for his contribution to this study.

2 Kızılduman 2017a, 38-39.

3 Greene – Leidwanger – Özdas 2014, 23, 28,

the vessels that once carried the cargos of Bozukkule<sup>4</sup> demonstrate the important role of the region in Archaic maritime commerce. The ports of these maritime routes were found in the Karpas peninsula, where remains of the Archaic Period have been detected in numerous places. The emerging of monumental sculptures has always helped to create interest in the Archaic Period (750-475 BC.)<sup>5</sup>.

On the Karpas peninsula the partially researched Archaic Period necropolis areas of Rizokarpaso-Aphrodite Akraia<sup>6</sup>, Rizokarpaso-Ourania<sup>7</sup>, Rizokarpaso-Tsambres<sup>8</sup>, Galinoporni-Trachonas<sup>9</sup>, Phlamoudhi-Trachonas<sup>10</sup> and Patriki-Avgalidha<sup>11</sup>, with their differing styles of grave architecture, are quite remarkable.

Based on the many surface finds such as statues and roof tiles that have been retrieved in locations such as Ardana<sup>12</sup>, Lythrangomi, Leonarisso<sup>13</sup> and Ayia Trias-Vikla Tepesi<sup>14</sup> these are interpreted as probable temenos areas. In contrast there have been very few settlements recorded on the peninsula. Among these the first that comes to mind is the settlement area of Rizokarpaso-Chelones<sup>15</sup> (fig. 1). Still, many more must have existed.

During a recent survey an Archaic site, hitherto unknown and thought to be unrecorded, was identified in the village of Taşlıca.

## 1. The Archaeological Site of Taşlıca-Mersincik<sup>16</sup>

The site is located in a village called Neta in modern Greek and Taşlıca in Turkish in the districts of Taşlı Sırt/Vikles and Mersincik/Mersinaki<sup>17</sup>. It is situated on level ground averaging about 120m above sea level at the half-moon shaped eastern end of a plateau. The site's ancient occupation stretches down over terraces located on the plateau slopes and ends on the flat land below. It is not clear whether the ceramics found in the plain were washed down to this area or are *in situ*. The archaeological area extends about 690m in a north/south direction, while in northeastern/southwestern direction it has a width of about 960m (fig. 2).

4 Özdaş – Kızıldağ 2017, 45; Özdaş 2019, 70.

5 Cypro-Archaic I (750-600 BC.), Cypro-Archaic II (600-480/475 BC.). See: Karageorghis 2003, xii; Reyes 1994, xix.

6 Durugönül 2002, 65; Hogart 1889, 83,

7 Kiessel 2017; Durugönül 2002, 64; Hogart 1889, 85, 88, 96; Ohnefalsch-Richter 1893, 27.

8 Durugönül 2002, 65; Taylor 1939, 24-123.

9 Gjerstad et al. 1934, 461-466.

10 Symenoglu 1972, 190-191.

11 Karageorghis 1971, 401-403.

12 Öztepe 2007, 150.

13 Durugönül 2002, 65; Öztepe 2007, 149; Durugönül 2016, 69.

14 Durugönül 2002, 66; For a different opinion, see: Gunnis 1956, 208.

15 Hogart 1889, 79-80; Ohnefalsch-Richter 1893, 27.

16 It is known that some remains belonging to the Archaic Period were uncovered in the course of excavation work carried out at Taşlıca/Neta by the Swedish Cyprus Expedition over a short period in 1928. Because a comprehensive publication was not done, the location of this area is unfortunately unknown today (personal communication obtained from correspondence with Dr. Fredrik Helander of the Medelhavsmuseet in Sweden on 18 December 2018). Thus, whether the excavation area of the Swedes and the location found in our survey are the same or different is unknown.

17 For the relevant maps see: 1/2500 scale, cadastrro VIII-6-E2.

Within this area pottery is not encountered in the same density in every place. Various potsherds of different periods were found in the gardens of houses within the village. Pottery finds are particularly dense on the plateau and its slopes within an area 450m in length in a north/south direction and in an east/west direction 250m in length (figs. 2-3). Surrounded by forest in the north and southeast, the site is 1,6km away from the sea. To the north and northeast of the site is the Derin/Nisson stream and to the southwest the Sakin/Miritsion stream. Nowadays, they carry water only seasonally. Upon the plateau where the archaeological site was established, at the place where the plateau joins the valley, there is a terraced area (area B), with a spring in its centre which flows periodically (fig. 3). In rocky areas on the shoreline stone quarries used in former periods are located.

In particular, in the areas where the plateau meets the slopes, and also on the level sections formed by terraces, pottery and broken or unfinished statues, stone architectural carvings and structural pieces have been frequently encountered. At two separate points in the north and in the south, stone foundations and walls were found. The stone structure in the north is located on a terrace. It extends to a length of 6,60m in east/west direction (fig. 4). The second wall is found in the south of the site. It is 3,90m long in south/north direction.

In addition, fragments of roof tiles are found on the site. On a small hill located in the southeast of the site there is a very high concentration of good quality, thin-walled pottery sherds and a very small amount of ceramic cinder remains (fig. 3). Immediately to the southwest of this area is a hill containing clay mineral materials suitable for use as red ochre paint.

The archaeological site, is located in the Karpas peninsula, on a plateau and outskirts of a terrace joining the northern and southern shores. The area is shaped like a valley, connecting to other valleys in its surrounding. This allows, when travelling by sea, to cross cargo and passengers to the other shore by land, faster than going around the cape. In addition to this logic, a stone wall situated 1.6 km from the site which has recently been revealed by environmental conditions, and the fact that the southern shore in this region is naturally shielded against waves brings out the possibility of a harbour. The importance of the site can be estimated by this possible harbour, the surrounding area being flat and suitable farming and finally the widespread of ceramics which hints to the possibility of ceramic and carving workshops in the area.

## **2. Archaic Period Cyprus: Royal Ideology and Taşlıca-Mersincik in the Karpas Region**

The Archaic kingdoms of the island held political power by controlling economy and administration. Later, according to D. Rupp, under the pressure of second countries upon which they were economically dependent, and together with the cities' defence of regions close to them, newly founded cities also formed city kingdoms<sup>18</sup>. On the Karpas peninsula this system was typified by the Late Bronze Age settlements

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18 Rupp 1987, 155; Cannova 2008, 38, footnote 12.



of Kuruova-Nitovikla<sup>19</sup> and Kaleburnu-Kral Tepesi<sup>20</sup> and by the Iron Age settlements that were later founded in the area, such as Ayios Philion<sup>21</sup>, Rizokarpaso-*Chelones*<sup>22</sup> and Karpasia<sup>23</sup>. The use of geography completely coincides with economic relations. Philology suggests that there might have been at least three languages spoken in Cyprus: Phoenician, early Greek and a local Eteo Cypriot language<sup>24</sup>. Native Cypriots and people who probably came from outside interacted with each other<sup>25</sup>. According to Rupp's study and map, which cover the west of the island, a definite increase in settlements is observed in the third phase of the Cypro-Geometric Period. In this period the settlement diagram is divided into cities surrounded by walls, towns, and village areas which were country settlements<sup>26</sup>. This pattern was continued into the Archaic Period. At the present state of our knowledge of Taşlıca-Mersincik it is impossible to determine to which of the three settlement systems the site belongs.

The city kingdoms on the island had differences and resemblances according to their topography, available resources and the extent of access to these resources; for this reason, the social and economic development was different for each city. Taşlıca-Mersincik, like the city of Kition, is close to the coastline, with possible port areas and capacity for transport of resources. Like Kition, with its temples and probable areas of production, it is possible to think that Taşlıca may have been a part of a system in which commercial activities were carried out<sup>27</sup>. From the 8<sup>th</sup> century BC onwards, Cyprus was an important commercial power in the eastern Mediterranean<sup>28</sup>. The Cypriot cities during the 7<sup>th</sup> and 6<sup>th</sup> centuries BC developed a regional and political system to continue their existence and strengthen their economy. Within this structure, during the Archaic Period, the island came by turns under the political domination of powers such as Assyria, Egypt and Persia. During the Assyrian domination the interior of the island, centre of copper production, came over time under control of the coastal areas<sup>29</sup>. The Assyrians, in order to get control of the regional commercial routes, particularly in the area around the eastern Mediterranean, must have wanted to bring the island under their own supervision<sup>30</sup>. Increase in settlements in the coastal regions shows there was an increase in power parallel to the economy. Cities like Lapethos, Salamis and Soli using, through their ports, the strategic location of the geography upon which they were founded must have known how to take advantage of this commercial structure. Taşlıca-Mersincik, just as the above-mentioned places, is located at a geostrategic point by virtue of its being a probable port, in an area which was protected and which commanded the straits.

19 Hult 1992, 73; Kızılduman 2008, 161-162, 165; Sjöqvist 1934, 371, 407

20 Kızılduman 2017b, 128, 132.

21 Rupp 1987, map 5.

22 Hogart 1889, 79-80; Ohnefalsch-Richter 1893, 27.

23 Rupp 1987, map 6.

24 Iacovou 2008, 639.

25 Janes 2013, 164.

26 Rupp 1987, 149-151, 161, 162; Cannova 2008, 38.

27 Gjerstad et al. 1937, 74; Karageorghis 1976; Winbladh 2015, 81.

28 Janes 2010, 140; Janes 2013, 147.

29 Iacovou 2002, 80; Iacovou 2008, 643-644.

30 Rupp 1987, 154.

The intensification of commercial activities during Cypro-Archaic and the increase in the range of products and the need for longer periods of storage of products, finally led to the organisation of production and consumption relationships around a medium of exchange. At the same time the kings of Lapethos, Salamis and Soli first struck their own coins during the Late Archaic Period in the 6<sup>th</sup> century BC<sup>31</sup>. Striking coins is a sign of a city turning into a kingdom. For the Late Archaic Period this situation is described as the Royal Ideology<sup>32</sup>. However, no evidence has yet been found for the application of the Royal Ideology in the Karpas in general or at Taşlıca-Mersincik in particular but the potential of the peninsula suggests that it might have been applied here also. Diodorus wrote that every kingdom on the island had large cities and was formed of entities attached to them<sup>33</sup>. The number of Iron Age city kingdoms is still a matter of debate<sup>34</sup>. For this reason, using the names of the authority in question rather than their number is often preferred. Because the cities' very existence may be changeable over time, it is more appropriate to refer to them by the names of rulers, neighbours and their regional borders<sup>35</sup>. As a part of such a construction Taşlıca-Mersincik also lies within the confines of a kingdom. The stele of Sargon II found at Kiton offers important information about the island's Archaic organisation. As understood from this stele and as accepted by many researchers, Cyprus 707 BC was under Assyrian control and kingdoms were formed there<sup>36</sup>. On the Sargon stele Cyprus is referred to as *sharro* 'state' and the city kings are referred to as *sharru*<sup>37</sup>. Another source referring to the kingdoms of Cyprus is the inscription from the Assyrian king Esarhaddon which is known as the Khorsabad inscription<sup>38</sup>. Here Cyprus is called the *Yatnana/Latnana* country in the middle of the sea<sup>39</sup>. In this inscription from around 673/2 BC, instead of the seven kingdoms identified in the Sardon II stele, ten kingdoms of Cyprus are mentioned<sup>40</sup>. These are the kingdoms of Edil (Idalion), Kitrusi (Chytroi), Sillua (Salamis), Pappa (Paphos), Silli (Soloï), Kourion (Kuri), Tamesi (Tamassos), Qartihadasti, Lidir (Ledra), Nuria/Noure<sup>41</sup>. Most of these names seem to be Greek or hellenised, while Quartihadasti and Noure (and in fact also Salamis) are close to Phoenician and researchers have various views on the subject of which cities these might be<sup>42</sup>. Other places, like Karpasia, Marion, Ayia Irini, Amathos and Lapethos are not mentioned in the Assyrian Period. There might be different explanations for this: They may have been subject to a higher administration, they may have become kingdoms only after the Assyrian Period, or they may be either

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31 Tatton-Brown 1987, 76, Pl. 81.

32 Matthäus 2007.

33 Diodorus XVI 42.4.

34 Rupp 1987; Fourrier 2002; Iacovou 2004.

35 Iacovou 2004, 263.

36 Hill 1940, 104; Iacovou 2008, 642 (footnot 127); for a different opinion, see: Rupp 1987, 152; Karageorghis 2000, 77.

37 Iacovou 2008, 642.

38 Rupp 1987, 152, 153; Cannova 2008, 38.

39 Iacovou 2008, 642, footnot 134.

40 Cannova 2008, 39; Hill 1940, 105-108; Gjerstad 1948, 449.

41 Iacovou 2008, 643; 2014, 806.

42 Reyes 1994, 160; Iacovou 2008, 643.

of the kingdoms of Quarihadası and Noure, whose locations are not known<sup>43</sup>.

The basic question is: what was Taşlıca-Mersincik's status on the Karpas Peninsula and in relation to Karpasia's authority. Karpasia lay among the lands of Salamis, which in an earlier period was one of the ten kingdoms of the Archaic I phase<sup>44</sup>, as shown on a map formed according to the Esarhaddon inscription. Furthermore, on another map showing the urban and country temples of the Cypro-Geometric III and Archaic I-II phases together with the locations of royal centres, the royal seat called Karpasia is positioned rather near Ayios Philion<sup>45</sup>. According to Rupp's ideas the easternmost kingdom in Archaic II was Karpasia<sup>46</sup>. In this model Karpasia first was part of the Salamis kingdom but later became independent. Andres T. Reyes also describes the Karpas Region as being not bound to one of the city kingdoms on Cyprus, but as a separate kingdom<sup>47</sup>. He even calls the two burials from at Patriki in the Karpas Region 'royal tombs'<sup>48</sup>. This type of Archaic Period grave in Cyprus is also known from Salamis and Tamassos<sup>49</sup>. They demonstrate that the Karpas Peninsula was rather not subject to another region of the island, but having some authority of its own. Yet, the Royal Ideology retains its mystery.

### 3. Movable Cultural Assets of Taşlıca-Mersincik

At Taşlıca-Mersincik<sup>50</sup> fragments of sculptures from the Cypro-Archaic Period were found, most not *in situ* but on the surface. 39 artefacts were collected, 24 out of these are fragments of statues, stone carving (Catalog No: 1-20) and terracotta works (Catalog No: 21-24). They were distinguished first according to the material they were made of: stone and baked earth. The 20 fragments of stone again were separated into four sub-groups according to their state of preservation. There were only four terracotta artefacts. A separate third group of finds consists of pottery.

#### 3.1. Evaluation and Comparative Dating of Stone Sculpture

Political changes in the history of Cyprus and the possibility of different groups living there makes Cypriot art multi-cultural. Newcomers to the island – for political or commercial reasons – and the native population, became acquainted with different

43 Maurogiannis 1999, 97.

44 Rupp 1987, map 4.

45 Rupp 1987, map 5.

46 Rupp 1987, map 6.

47 Reyes 1994, 121.

48 Karageorghis 1972; Iacovou 2013, 29.

49 Iacovou 2013, 29. For Salamis see: Karageorghis 1999, 109-170. For Tamassos see: Matthäus 2007.

50 The studies of the Swedish Cyprus Expedition at Taşlıca/Neta mention two limestone statues belonging to the Archaic II phase. The researchers associated them with a sacred precinct. The excavators did not publish this. Two of the statues (MM Acc 667 and MM Acc 669) are in the Medelhavsmuseet museum in Stockholm. The catalogue of the Medelhavsmuseet was published in 2003. In this catalogue two statues found at Taşlıca (MM Acc 667 and MM Acc 669) were presented by Sofia N. Fischer under the title 'Limestone Sculpture'. Both statues are of male figures in the Cypro-Archaic Style and dated to the Archaic II. They were found in a place called a temple site (Karageorghis et al. 2003, 265, 266; Fischer 2003, Cat. nos. 305 (Inv. No. MM Acc 667), 306 (Inv. No. MM Acc 669)).

cultures and religions. The native people seemingly adapted harmoniously foreign characteristics into their own culture<sup>51</sup>. Political changes aside, as a reflection of the many cultures in interaction with each other, artistic change on the island bears traces of eastern and western cultures.

During the Archaic Period the island and the Phoenician<sup>52</sup>, Egyptian, Greek and Persian civilisations were mutually influencing one another. Although art and political phenomena do have a relationship with each other, in the Archaic Period the development in rule and those in sculptural art are not chronologically parallel. A culture which had only commercial relations with the island was still able to influence the island's art<sup>53</sup>. While the influence of Greek art is seen in Cyprus in the Archaic Period, Anatolian and Syro-Philistine artists and their works which went to Greece also influenced the Greek art of this time<sup>54</sup>. At Old Smyrna (Bayraklı), there is a woman figure on a vase handle which was described as a Syrian prototype due to her hair and the left hand being held over the right breast, probably made in Old Smyrna roughly 640-630 BC<sup>55</sup>, showing east and west influences. Also there is an applique figure found in the mouth of the bronze cauldron from Olympia, dated to the beginning of the 7<sup>th</sup> century BC. The cauldron piece, which appears to be in Syrian and Greek styles, is a siren with a sun disk which could show Anatolian or eastern impressions<sup>56</sup>. Additionally, the city of Naukratis in Egypt, where elements of Cypriot material culture were found, played an important role making Egyptian sculptural iconography known to Cypriots<sup>57</sup>. Parallel with the earlier Assyrian dominance in Cyprus at the beginning of the Archaic Period and the later dominance of Egypt, earlier statues have been found in Assyrian, later ones in Egyptian dress<sup>58</sup>. Yet even before the Egyptian, through Phoenician contact, examples of statues showing Egyptian influence were made<sup>59</sup>. At Smyrna (Bayraklı), among votive statues in the temple of Athena<sup>60</sup>, Cypriot sculptures dated to 545 BC<sup>61</sup>, give further proof of overseas contacts. The local iconographic characteristics of Cyprus in the Archaic Period are the pointed headdress, the long robe and ringleted beard. These features rather resemble Assyrian reliefs than the works of East Greece<sup>62</sup>. Where eastern Greek iconography is identified in Cypriot type statues, they are based on local traditions<sup>63</sup>.

Studying the sculpture of Taşlıca-Mersincik it is possible to follow the interaction between cultures, as demonstrated in the examples below. In Cypro-Archaic I faces have a vigorous look and a harsher expression than in the Archaic II phase when one

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51 Vermeule 1974, 289.

52 Karageorghis 1994, 10,11.

53 Vermeule 1974, 287.

54 Akurgal 1997, 92; Boardman 2005, 48-54; Marantidou 2009, 179.

55 Akurgal 1997, 92, Lev. 131a.

56 Boardman 2005, 50-51, Fig. 35.

57 Vandenaebale 1989, 179.

58 Karageorghis 1994, 11.

59 Karageorghis 1994, Pl. IIa.

60 Akurgal 1997, 109.

61 Akurgal 1997, 93 footnot. 363.

62 Yon 1981, 51.

63 Andriotti 2016, 111.

can distinguish a softer shape in the facial features and the ‘Archaic smile’. Early and late examples with the general appearance of the Cypro-Archaic I and II can be distinguished according to the sculptors’ skill. Based on the finds at Agia Irini, Kition, Vouni and Mersinaki E. Gjerstad<sup>64</sup> separated the statue styles of Cypro-Archaic. According to this, the Proto-Cypriot style is internally divided into the First Proto-Cypriot (650-600 BC) and the Second Proto-Cypriot Style (600-540 BC). In this group local iconographic elements are dominant.

Following is the Cypro-Egyptian style (570-545 BC). Works of this group are considered as being produced in Cyprus but having the Egyptian characteristics. Thus, they served as prototypes Cypriot works. Subsequently the Neo-Cypriot style (560-520 BC) appears, which can be divided into two: the Eastern Neo-Cypriot and the Western Neo-Cypriot. This division was made according to foreign characteristics identified on statues. Last of the major styles is Cypro-Greek. This style is internally sub-divided into four<sup>65</sup>: the Archaic Cypro-Greek 540-450 BC, the First Sub-Archaic Cypro-Greek 470-400 BC, the Second Sub-Archaic Cypro-Greek 400-380 BC, and the Classical Cypro-Greek Styles 400-300 BC. In the Archaic Cypro-Greek style mainly local and Greek characteristics are used together<sup>66</sup>.

According to this, the stone sculpture of Taşlıca-Mersincik may be classified as follows.

### 3.2.1. Heads of statues

No.1 wears a hair band comparable to the bands of three pieces found at Golgoi in the Sacred Precinct of Ayios Pahlotios (74.51.2650, 41.160.411, 74.51.2618 and 74.51.2624)<sup>67</sup>. These have been dated between the late 6<sup>th</sup> and the first quarter of the 5<sup>th</sup> centuries BC<sup>68</sup>. However, since the details of No.1 are not completely distinct, a potential comparison offers only a notional date.

The general appearance of No. 2 shows similarity to a Kore head in Amathos. The band upon the hair, which on the Taşlıca-Mersincik example is hardly visible, is more distinct on the Amathos example. The curves of the figures’ ears are very similar. The Kore head at Amathos is assigned to the Cypro-Greek style<sup>69</sup>. Relating the depiction of the Amathos example to the Goddess Aphrodite, it has been remarked that this is a reflection of the goddess’s portrayal in Cypriot iconography. The Amathos Kore is dated to the 6<sup>th</sup> or 5<sup>th</sup> century BC<sup>70</sup>. Because our No. 2 is comparable to the Amathos example in both the hair bands and the style of the ears, it is assumed that they are contemporary.

64 Following this classification by Gjerstad, Gerhard Schmidt, Cornelius Vermeule, Vasos Karageorghis, Dimitris G. Mylonas, Pamela Gaber and Derek Counts also evaluated the sculpture of this period from a stylistic point of view.

65 Gjerstad 1948, 92-124.

66 Gjerstad 1948, 92-117; Counts 2001, 148.

67 Hermary – Mertenz 2014, 101, 104, 106, 107, 111, Cat nos.96, 100, 104 and 110.

68 Hermary – Mertenz 2014, 101, 104, 106, 107, 111, Cat nos.96, 100, 104 and 110.

69 Queyrel et al. 1983, 963.

70 Queyrel et al. 1983, 963.

No. 3 is a woman's head. It resembles a figure (76.1563.6) found in the sacred precinct of Aphrodite<sup>71</sup> at Amathos, a place with ties to Naucratis. Both figures have headdresses and their hairdos match. The headdress on the head of the figure at Amathos has been made higher and widens towards the sides while the example from Taşlıca-Mersincik rises straight up. The Taşlıca-Mersincik example is of small size. In general, both are very similar. The Amathos figurine is dated to the early 5<sup>th</sup> or 4<sup>th</sup> century BC<sup>72</sup>. Stylistically a statue head inventoried as E448 in Arsos<sup>73</sup> looks similar but the example from Arsos is Hellenistic, a later period than the Taşlıca sculptures. The work most similar to Taşlıca-Mersincik No. 3 is the figurine from Amathos. By the style of its carving, the Arsos statue also shows a closeness to the Taşlıca-Mersincik work.

The female figurine No. 4 with its close-cropped hair resembles stylistically a male statue in Neo-Cypriote Style found at Arsos (MM Acc 227)<sup>74</sup>. The eyes of the two figurines are different. Those of the Arsos statue are almond shaped, while those of No. 4 are larger. The Arsos statue is dated to the years 550-520 BC<sup>75</sup>. The form of the chin of No. 4 and the way the smile makes her cheekbones fuller show similarity to a male statue retrieved at Arsos<sup>76</sup>. The general facial expression is similar to the Arsos statue head (MM Acc 228), dated to 560-540 BC<sup>77</sup>. The noses are different. The Archaic smile seen on the example from Arsos is present on No. 4 as well. However, on the Taşlıca-Mersincik example the smile is fainter and the lips curve less.

No. 5 is a human head, the gender of which cannot be determined. It is a choice example among the Taşlıca artefacts. Above the eye was an inlay and by this use of a second material it is a lovely example of a local practice of the Karpas peninsula.

No. 6, a fragmented head, shows similarity to Taşlıca-Mersincik No. 1. It reminds of the head of a Kore from Amathos<sup>78</sup>, assigned to the Greek style. In the Amathos example the hair is behind the ears, while in our example the hair covers the upper portion of the ear. Since both works present closely similar characteristics, the Taşlıca-Mersincik No. 6 figure must be chronologically close to the Amathos example; the latter being dated to around the end of the 6<sup>th</sup> or in the 5<sup>th</sup> century BC. Since it is impossible to compare facial details, the dating remains tentative.

No. 7, a male head, is a work of quality. Because of his beard and the hat he is potentially identifiable as a religious figure. The general expression of the figure's face is in the eastern style. The expression on the face of No. 7 is reminiscent of a head<sup>79</sup> found in the Cesnola Collection and datable to the Late Archaic Period. Works similar to this evocative piece in the Cesnola Collection are generally coming from

71 Hermary 2000, 106, Pl. 49, no. 715.

72 Hermary 2000, 106, Pl. 49, no. 715.

73 Rogge – Zachariou – Kaila 2014, 205, Fig. 6a-c.

74 Fischer 2003, 261, 262, Cat no. 300.

75 Fischer 2003, 261, 262, Cat no. 300.

76 Fischer 2003, 262, Cat. no. 301.

77 Fischer 2003, 262, Cat. no. 301.

78 Queyrel et al. 1983, 963.

79 Vermeule 1976, 22, Fig. 9 (Kansas City, Missouri, William Rockhill Nelson Gallery of Art).

the east of the island, as one example dated to the years 550-530 BC and retrieved at Lefkoniko, one of the centres in the east of the island<sup>80</sup>. The head, the hat, the portion of the face between the cheekbones and the chin, the beard and the general appearance of the male figure at Lefkoniko reminds of No. 6. Another possible comparison is from Trouilli (Larnaca Museum, MLA 638)<sup>81</sup>, dated to 600-550 BC. No. 6 not been completely preserved or was unfinished, makes it impossible to establish its similarity to other artefacts. The cheekbones are suggestive of the same feature on a statue (MM Acc 630)<sup>82</sup> recovered at Qura on the Karpas. The best comparison is dated to 560-540 BC and to Gjerstad's Second Proto-Cypriote Style<sup>83</sup>. Based on its general appearance, it is appropriate to date No. 7 to the 6<sup>th</sup> and 5<sup>th</sup> centuries BC.

The condition of No. 8 is poor. However, the treatment of the figure's hair reminds of Egyptian type statues made in the 6<sup>th</sup> century BC<sup>84</sup>.

The Korai from Salamis<sup>85</sup> are taken as an indication of the influence of the art, style trends and sculptors of Greece, or that Greek sculptors themselves produced on the island. According to the classification, Type II Korai are abundantly seen from the 550's BC onwards. A similarity is seen between the figure of a woman belonging to Type II<sup>86</sup> and the work catalogued as No. 9. Although the details of the head of No. 9 are not very distinct, the faintly visible hair or the headdress on it, whether carved or planned to be carved, do remind one of the Salamis figures. The head of No.10 is probably unfinished, the hair is a little curved and the surface of the face is unworked. Because of the condition of No. 10, there are not any comparable examples to date No. 10.

### 3.2.2. Headless statues

No. 11 and 12 are broken and headless statues. Because they are unfinished or worn it is especially difficult to compare them. No parallels were found.

### 3.2.3. Kouros

Life sized statues in Cyprus must have first appeared in the island in the Archaic Period together with the Assyrian domination in the time of Sargon II (722-705 BC)<sup>87</sup>.

Male statues holding a gift are one of the widespread types between the 7<sup>th</sup> and the 6<sup>th</sup> centuries BC. It is thought that statues of this type really portray a warrior and that they were offered to ensure survival<sup>88</sup>. At Taşlıca-Mersincik a single example is the broken upper portion of a Kouros recorded as No. 13. It reminds of East Greek

80 Karageorghis 1962, Pl. XXXII.

81 Caubet – Yon 1994, 98, Pl. XXVII c.

82 Fischer 2003, 264, Cat. no. 303.

83 Gjerstad 1948, 97-103.

84 Hermary – Martens 2014, 161, Cat. nos 188 (74.51.2545, Golgoi), 189 (41.160.417).

85 Yon 1974; Reyes 1994, 136, Pl.47.

86 Yon 1974; Reyes 1994, 136, Pl.47.

87 Satraki 2008, 27, 28.

88 Counts 2001, 160-1; Satraki 2008, 30.

statues<sup>89</sup>. Similar examples have been retrieved in Greece and are dated between 550 and 530 BC. A detail of the hair on No. 13 is the separation into locks; this resembles the hair of a statue recovered in Cyprus at Golgoi and inventoried as number SN 28.1917<sup>90</sup>. The Golgoi statue resembles closely the Taşlıca-Mersincik statue. Both, the style of their hair and their general appearance betray a similar date. The Golgoi statue (SN 28.1917)<sup>91</sup>, belongs to the late 6<sup>th</sup> century BC and the No.13 thus is probably datable to the second half of the Archaic II phase.

### 3.2.4. Other sculptures

The soft limestone found in the island's centre and southeast was preferred in Cypriot sculpture because it was easy to shape. In the 6<sup>th</sup> century BC, when the Phoenicians contributed to Egyptian influences' reaching the island, Cyprus reached its peak in stone sculpture. However, iconographically, the small and large male votaries of Cyprus also reflect Egyptian influence<sup>92</sup>. It is not easy to interpret the symbolism of Cypro-Archaic statues. The statues presented as votive offerings have been variously interpreted as gods, priests, suppliant figures, depictions of sacrifices to be offered to the gods or even images of politicians<sup>93</sup>. Male statues with long beards are generally of a hieratic character. Long bearded statues can be associated with religion and it is thought that this is a characteristic deriving from social, political and class differences<sup>94</sup>. Examples of bearded male statues with conical headdresses are known in Cyprus from the end of the 7<sup>th</sup> to the 6<sup>th</sup> century BC. It should be emphasised that statues of this type may represent priests or high-ranking individuals, but may also depict other people<sup>95</sup>.

The broken carving of a beard No. 14 bears resemblance to a male head (MM Acc 630) which was found at Qura in the Karpas region This statue head found at Qura was dated to the years 560-540 BC, the Cypro-Archaic II. The carving of our example resembles the styles in which Greek influences are seen<sup>96</sup>. It is similar to the beard of a figure, thought to be that of a priest, which is dated to the last quarter of the 6<sup>th</sup> century BC<sup>97</sup>. The thickness of the beards is different. Beards of this style are often encountered in works having Assyrian and Persian influence<sup>98</sup>. No. 14 is comparable with the beard depictions of some statues retrieved at Golgoi. A statue dated to the second half or third quarter of the 6<sup>th</sup> century BC (74.51.2460 Sanctuary of Golgoi-Ayios Photios)<sup>99</sup> resembles our artefact. However, the beard which is rounded on the chin of the figure at Golgoi, on the Taşlıca-Mersincik example is made sharper in conformance with the chin. On another head found at Golgoi (74.51.2847, Sanctuary

89 Boardman 2001, Pls. 107, 119.

90 Faegersten 2003, 282, 283, Pl. 8.1-2, Cat. 31.

91 Faegersten 2003, 282, 283, Pl. 8.1-2, Cat. 31.

92 Karageorghis 2002, 106.

93 Sørensen 2014, 44.

94 Satraki 2008, 29.

95 Karageorghis 2002, 106.

96 Vermeule 1974, 289, Figs. 2-4.

97 Karageorghis 2000, 109, Fig. 172.

98 Dikaios 1953, Pl. XIX, 4; Karageorghis 1962, Pl. XXXII; Vermeule 1974, Pls. 61,62, Figs. 2-4).

99 Hermay – Mertens 2014, 36, 37, Cat. no. 12.



of Golgoi-Ayios Photios) the concave carving style that is applied to the hairs of the beard very much resembles the concave curls on No. 14. The example from Golgoi<sup>100</sup> is dated to the years 540-520 BC. Still another Golgoi statue (74.51.2849, City of Golgoi)<sup>101</sup>, is again dated to the same time. It has the same depiction of the beard. According to the similar pieces cited above, a date within the second half of the 6<sup>th</sup> century BC seems likely for No. 14. It should belong to the end of Cypro-Archaic II. Other comparable beards are of the the Second Proto-Cypriote and of the Archaic Cypro-Greek styles. Based on its similarity to an example found at Qura (MM Acc 630), according to Gjerstad's classification, No. 14 bears resemblance to the Archaic Cypro-Greek Style<sup>102</sup>. Or, according to another beard depiction, it bears resemblance to examples of the Second Proto-Cypriote Style<sup>103</sup>. Timewise these intersect with each other.

The garment folds of the fragment of a Kore No. 15 show similarity to those of a statue found at Qura<sup>104</sup>, dated to 520-480 BC.

No. 16 also is a fragment. On the lower part of the statue's dress is a fringed cloth, a fashion which frequently appears in Assyrian art<sup>105</sup>, revealing eastern influence. It also resembles a cloak worn on figures of Dionysos in Athenian black figure paintings dated to 560-525 BC<sup>106</sup>. A statue uncovered at Komissarioto in Limasol was assigned to the Greek Cypriot Style<sup>107</sup>. The details of its dress folds show resemblance to No. 16 pointing to a date around 500 BC.

The relief section on a statue (MM Acc 667)<sup>108</sup> found at Taşlıca/Neta by the Swedish Cyprus Expedition shows similarity to No. 17. The statue found by the Swedes is without a head. Because the excavation report was not published its find place is unknown. The figure's left foot is advanced; she wears a short chiton and a himation that hangs down from the shoulder. This work was dated to 500 BC and assigned to the Cypro-Archaic Style<sup>109</sup>. The himation continues from mid-leg downwards. Considering the figure's cloth hanging down from the knee and the position of the foot No. 17 reminds of a similar relief. Because of this resemblance it will be appropriate to assign No. 17 to the Archaic Cypro-Greek Style<sup>110</sup>.

For No.18, maybe the carving of a foot, no parallels were found.

No. 19 is another foot. According to Morrow's classification<sup>111</sup> of the foot typology of Greek statues, the profile of this left foot seems to fit the Archaic Period

100 Hermary – Mertens 2014, 39, 40, Cat. no. 17.

101 Hermary – Mertens 2014, 40, 41, Cat. no. 18.

102 Gjerstad 1948, 109-117.

103 Gjerstad 1948, Pl. XII a,b.

104 Fischer 2003, 264, Cat. no. 304.

105 Roaf 1996, 180; Ataç 2006, Pls. 13, 16, 20-24.

106 Boardman 2003, Pls. 81, 83, 85, 88.

107 Karageorghis 1977, 63, Pl. XXI, no.180 (101-21).

108 Fischer 2003, 265, Cat. no. 305.

109 Fischer 2003, 265, Cat. no. 305.

110 Gjerstad 1948, 109-117.

111 Morrow 1985.

typology<sup>112</sup>. However, because of the space between the big toe and the second toe it is not an exact match. Still a date of 550 BC<sup>113</sup>, 550-540 BC<sup>114</sup> and 520 BC<sup>115</sup> seems possible. The bad preservation of the big toe of No. 19 caused the foot to be compared with several possible similar works and a wide date range was assigned.

No. 20 is a torso. The crosswise placement of the right hand on the centre of the rib cage is a sacred gesture. During the Archaic Period similar statues are encountered in various regions of the island. These are generally interpreted as being figures of priests. However, it should be emphasised that noble families may also have had such statues made in order to underscore their own importance<sup>116</sup>. One can trace eastern and in particular Egyptian influence in this pose seen in Taşlıca. It is similar to examples of the Neo-Cypriot Style of Gjerstad's classification<sup>117</sup>.

The general pose of a votive statue found in the sacred precinct of Apollo at Kourion<sup>118</sup> reminds of No. 20. The head was attached to the body later; it is preserved completely. In both figures the right hand is placed under the left breast and attached to the torso. The right elbows are not positioned on the torso, they hang straight down from the shoulder in a way as to make a protrusion. Although the left shoulder is not completely preserved at No. 20, it is very similar to the example from Kourion. What are probably wrinkles in the dress are discernible from the neck towards the breast of No. 20. This is different from the example from Kourion, yet judging from their common stylistic characteristics the both should have been produced at dates close to each other.

Based on the comparisons above, the Taşlıca artefacts can probably be dated to the second half of Cypro-Archaic II.

### 3.2. Characteristics of the Terracotta Fragments and their Comparative Dating

Archaic terracotta figurines of Cyprus in general are in a style particular to the island but with Phoenician influences<sup>119</sup>. The beginning of the use of moulds usually is attributed to this. This technique was used throughout the Archaic Period in the production of all figurines and was especially used for statuettes' heads<sup>120</sup>.

Figurines were produced locally as well as imported. A common type was the Phoenician goddess Astarte, depicted as naked and holding her breasts. Figurines of this type, found at various places in the island such as Khytroi, Kition, Tamassos and Salamis reflect Phoenician influence, while those showing bathing and baking bread are associated with the local cultures of the island<sup>121</sup>. This demonstrates that Phoenician

112 Morrow 1985, 155, Fig. 1, a.

113 Morrow 1985, 156, Fig. 2, c.

114 Morrow 1985, 156, Fig. 2, d.

115 Morrow 1985, 156, Fig. 2, f.

116 Sørensen 1994, 88.

117 Gjerstad 1948, 105-109.

118 Romano 2006, 14, cat. no.11, 54-28-19.

119 Reyes 1994, 130-131; Vandenabeele 1985, 203-211.

120 Vandenabeele 1986, 351-3, Pl. 30.1-3; Vandenabeele 1989, 266, 267.

121 Vandenabeele 1989, 266, 267.

ideas were in no way dominant, but transformed according to local traditions<sup>122</sup>. Archaic female figures in the eastern Aegean and on Cyprus were depicted with their two arms hanging at their sides<sup>123</sup>. On Cyprus a standing position and covered heads were common. Women depicted in this way wear a transparent garment<sup>124</sup>. Tight-fitting garments that hug the body are particular to Cyprus<sup>125</sup>. Another type found on Cyprus and in the Aegean features women with one arm hanging down and hugging her side while the other arm is placed upon her stomach, holding an offering, their feet standing side by side. Female figures holding an offering are most common during Cypro-Archaic II<sup>126</sup>. The four terracotta pieces of Taşlıca-Mersincik, although showing stylistic details, are not easy to date more exactly. Archaic examples of small sized female terracotta figurines are generally supposed to show priestesses; they are depicted dressed, wearing much jewellery<sup>127</sup>.

The way in which the dress details are worked suggests that No. 21 may belong to a time later than the Archaic Period. Details of the dress of a figurine retrieved at Amathos<sup>128</sup> and the diagonal draping of the cloth show similarity to the cloth on the Taşlıca-Mersincik No. 21. The Amathos figurine is dated to the end of the Classical/Hellenistic Period<sup>129</sup>. Despite these similar details, and in view of the other finds from Taşlıca-Mersincik, No. 21 appears to be Archaic Period.

No. 22 is another broken figurine, resembling a female figurine found at Lapethos<sup>130</sup>, which holds a lyre in her left hand and wears a necklace reaching between her breasts. The musician from Lapethos was partly made with a mould, partly shaped by hand and is dated to Cypro-Archaic II<sup>131</sup>. Although the hair styles are different the necklaces resemble each other: they both end in a round shape. It might be possible that the missing left hand of No. 22 also held a musical instrument. A similar date for both figurines is suggested here.

No. 23 is a statuette of a woman playing the harp has been dated to the 5<sup>th</sup> century BC<sup>132</sup>. Its right arm extending over the breast reminds of a figurine from unknown origin<sup>133</sup>. Considering the general appearance of both figurines is out of question and they probably were made during the same time.

The last of the terracotta artefacts is No. 24. The necklace around the neck of this figurine recalls those of two examples<sup>134</sup> from 2<sup>nd</sup> century BC Amathos, while their general appearance is different. No. 24 must have been produced at an earlier date, here as well an Archaic date is probable.

122 Vandenabeele 1989, 269.

123 Marantidou 2009, 171, 172.

124 Marantidou 2009, 171.

125 Marantidou 2009, 172.

126 Marantidou 2009, 173.

127 Schmidt 1968, Pl. 59:C609; Karageorghis 1993, 53.

128 Hermary 2000, 105, Pl.48, cat no. 704, AM 1798 (88.1002.7).

129 Hermary 2000, 105, Pl.48, cat no. 704, AM 1798 (88.1002.7).

130 Karageorghis 2000, 149, no. 227 (74.51.1670).

131 Karageorghis 2000, 148, 149, no. 227 (74.51.1670).

132 Karageorghis et al. 1999, 74, 75.

133 Karageorghis et al. 1999, no. 135 (Loan 103.10).

134 Hermary 2000, 96, 97, Pl. 42, nos. 628 (AM 2581 (93.4.1)), 634 (AM 1827 (89.501.1)).

Despite the lack of good comparisons, No. 21 wearing a transparent garment underlines the Cypriot character of the finds.

### 3.3. Evaluation and Dating of the Taşlıca-Mersincik Pottery

Surface pottery is spread over all the archaeological site of Taşlıca-Mersincik. A dense concentration of potsherds was encountered in the north of the site (area A) where there are traces of a stone foundation and also in the south of the site (area D), on and around a slope (figs. 2-3). Pottery was collected extensively and chronologically relevant pieces were selected. From this group 31 fragments representing specific forms were analysed in more detail. They represent Plain White, White Painted, Bichrome White and Black on Red Wares. Among the pottery retrieved, Black on Red ware is represented by a single example: No. 28. There are a few examples showing vegetal or linear bands: No. 35 Plain White, No. 34 Plain White, No. 3 White Painted, No. 46 Bichrome (White), No. 33 and No. 51. No. 33 has a profile known from end of the Archaic II and the beginning of the Classic Period. No. 44 shows resemblance to the profiles of plates commonly used at the end of Archaic II and in the Classical Period. The double coil handles are assigned to a wide interval ranging from Archaic to Roman Periods. The pieces that can be dated earliest are the mortars, which start already from the 7th and 6th centuries BC but were used for a long time.

The same is true for No. 30, No. 27, No. 31, No. 52 and No. 53 which can be dated only to the Archaic Period.

Within Cyprus the pottery of Taşlıca-Mersincik shows strong parallels to the sites of Amathos, Idalion, Kition, Salamis and Marion, the closest overseas parallels are Pedasa, Gömeç-Kızçıftlığı, the Agora of Athens and Naucratis. The lotus flower was commonly used on the island and was a votive gift to goddesses such as Astarte-Aphrodite<sup>135</sup>. Yet so far it has not been encountered as a decoration on any of the pottery of Taşlıca-Mersincik. This suggests that if there was a sacred precinct, it should have belonged to some local belief system.

The mass of Taşlıca-Mersincik pottery naturally consisted of coarse ware household and cooking vessels for daily use. Among these everyday containers bowls, mortars, lekanes, jugs, amphorae, plates, funnels and dinoi (lebetes) were identified. In particular, double coil handled forms such as amphorae and single handled jugs are present; these were frequently used from Archaic to Roman Periods. Among the single handled jugs there are those with a ring foot. Bowls and single handled jugs are more numerous than the other shapes. The range of Taşlıca-Mersincik pottery is described extensively in the catalogue. It represents two distinct periods with a hiatus. There are a very few pieces belonging to the Late Roman Period, the majority belonging to Archaic Period. As indicated above, the pottery of Taşlıca-Mersincik has examples similar to the Bichrome IV bowls and to the vessels which Gjerstad classified as Plain White V, dating them to Cypro-Archaic II. Also, comparable examples in the necropolis areas of other sites point to Cypro-Archaic II as a date for

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135 Winbladh 2015, 79.

Taşlıca-Mersincik. In combination with the information retrieved from the sculptures the site can be dated to the second half of Cypro-Archaic II.

The pottery was decorated with the usual bird, fish and human figures and abstract motifs<sup>136</sup>. While the free-field style was often used in the Archaic I, in phase II there is a noticeable decrease in production<sup>137</sup>. In Archaic II the vessels to which this style of decoration was applied were mostly large sized ones<sup>138</sup>. At Taşlıca-Mersincik there are no decoration nor vessel shapes of this kind. Cypro-Archaic oriental influence makes itself felt in art and craft, due to Phoenician contacts. The cultural connection with southern Syria increased towards the middle of Cypro-Archaic I, when the kingdoms in Cyprus were at the height of their development<sup>139</sup>. Archaic pottery shows regional differences: in the west of the island concentric rings and geometric motifs are used, while in the east it is floral motifs and animal and human figures<sup>140</sup>. During the 11th to 8th centuries in the eastern part of Cyprus black circle motifs<sup>141</sup> on Black on Red pottery is common. This is to some degree also observable in Taşlıca-Mersincik. Throughout the Archaic Period palm-leaf designs are encountered in Salamis, Idalion, Ayioi Omologites, Vadili and Kuruova in the Karpaz region.

Palm-leaf designs seem to be particularly concentrated in the southeast part of the island<sup>142</sup>. Kuruova and Taşlıca are just about 7km distant from each other as the crow flies, a direct relationship during the Archaic Period is inevitable.

The Amathos Style, which appeared in Cypro-Archaic II towards the middle of the 6<sup>th</sup> century BC is not present at Taşlıca-Mersincik, even if there are some pieces that are typologically closely similar<sup>143</sup>.

Aside from the visible inter-regional relations and connections that must have existed, but are not traceable the Archaic amphorae<sup>144</sup> that were found during underwater surveys along the coast of Kaleburnu Village also give clues about marine activities<sup>145</sup> along this commercial route.

#### 4. Conclusion: What Material Culture Reflects

The sculptures collected from the surface allow a rather precise dating to Cypro-Archaic II, the 6<sup>th</sup> and early 5<sup>th</sup> centuries BC, this date is confirmed by the pottery finds. Closely similar ones in the Karpas Area were found at Neta<sup>146</sup>, Qura<sup>147</sup>, Urania/

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136 Karageorghis 2000, 93; 2014, Figs. 6, 7.

137 Karageorghis 2014, 88, 100.

138 Karageorghis 2014, 100.

139 Gjerstad 1948, 464 Karageorghis 2014, 94.

140 Gjerstad 1948, 461; Georgiadou 2016, 6; Reyes 1994, 107.

141 Winbladh 2015, 78.

142 Reyes 1994, 109.

143 Georgiadou 2016, 6.

144 Harpster 2016, 161.

145 Cypriot type transport containers and amphorae constitute proof of Archaic marine activity in the Aegean. They are known from Fenike, Miletos and the island of Chios (Özdaş – Kızıldağ 2017, 45).

146 Fischer 2003, 265, Cat. no. 305.

147 Fischer 2003, 264, Cat. nos. 303, 304.

Aphrendika and Golgoi<sup>148</sup>. It has been demonstrated that the Taşlıca-Mersincik statues also bear resemblance to pieces from Amathos<sup>149</sup>, Arsos<sup>150</sup>, Lefkoniko<sup>151</sup> and Troulli<sup>152</sup> showing connections among the sites on the island. Beyond Cyprus there are connections to East Greek and Assyrian art.

Only No. 3 and No. 21 could possibly belong to a later date. The lack of datable comparisons to these pieces makes it impossible to date them exactly. Statues made with local Cypriot characteristics (No. 4), a beard resembling Assyrian depictions (No. 14), a Kouros that resembles East Greek statues (No. 13) and sculptures reminding of statues with Egyptian influence (No. 8) are demonstrating a multi-cultural structure or a multi-cultural level of taste/appreciation. According to Gjerstad's classification No. 14 compares with the Second Proto-Cypriote and the Archaic Cypro-Greek Style, while No. 17 can be identified as the Archaic Cypro-Greek Style. Characteristics as inlaid eyes, spaces between the toes and carved beads of necklaces seems to show that the sculptures of Taşlıca-Mersincik are of a local character, probably particular to the region and not much known elsewhere in the island.

The presence of a stone quarry in the area, the broken statue fragments and the unfinished pieces left by sculptors and stone masons suggest that a sculpture workshop may have existed here. Yet, the site's topography commanding the surrounding area, does not allow to exclude the possibility of a sacred precinct as well.

The numerous groups of plain ware and everyday use vessels, as well as the numerous potsherds and ceramic cinders which were found in bulk on the southeastern part of the site, also allow for the possibility of a pottery production, or of ritual offerings.

The bulk of the pottery belongs to Cypro-Archaic II, very few Roman Period fragments have been identified.

The decorations and plant motifs that show up on pottery used in Cyprus in the Archaic Period must have reached the island through marine activity from overseas regions<sup>153</sup>, in particular Egypt and the Near East. The amphorae found in the sea at the Kaleburnu coast<sup>154</sup>, which is only 10km distant, prove commercial activity on the Karpas, which is the furthest extension of Cyprus towards the Levant. The fact that the pottery of Taşlıca-Mersincik, located directly on the trade route, largely consists of daily use vessels instead of transport vessels, might be interpreted in a way that the site was directly part of the commercial network, but that this connection was established through some regional centre. But the fact that the site is just 1.6km distant from the coast with a possible harbour area makes this rather unlikely (fig. 2).

148 Faegersten 2003, 282, 283, Pl. 8.1-2, Cat. 31; Hermary – Mertens 2014, 36,37, 39-41, Cat. nos. 12, 17, 18.

149 Queyrel et al. 1983, 963, Figs. 9-10; Hermary 2000, 105, 106, Pls.48, 49, 715, cat no. 704, AM 1798 (88.1002.7).

150 Fischer 2003, 261, 262, Cat nos. 300, 301; Rogge – Zachariou – Kaila 2014, 205, Fig. 6a-c.

151 Karageorghis 1962, Pl. XXXII.

152 Caubet – Yon 1994, 98, Pl. XXVII c.

153 Winbladh 2015, 78.

154 Harpster 2016, 161.

Sea trade with the Levant, both sides of the Aegean, Phoenicia, Miletos and Chios<sup>155</sup> played a vital role for Archaic Cyprus, as is demonstrated for example by amphorae of the Cypriot basket-handled type<sup>156</sup> known from the shipwrecks of Kekova Island and Kepçe Burnu<sup>157</sup> or the Cypriot pottery and the Cypriot statue and the terracotta statuettes in the Bozburun wreck<sup>158</sup> and the Cypriot-origin Bozukkule wreck<sup>159</sup>. The same may be said of the Cypriot statues and figurines<sup>160</sup> found in the temple of Athena in Smyrna Bayraklı in western Anatolia, that was destroyed in 545 BC<sup>161</sup>.

The probable port area in the Taşlıca region adds another detail to this picture. As well as, it remains a matter of speculation, whether the sculpture workshop at Vikla<sup>162</sup>, another site on the Karpas Peninsula, may also have exported stone carvings produced at Taşlıca-Mersincik, or whether this Cypriot region send out artists to other lands<sup>163</sup>, but in any case, there is no doubt that Taşlıca-Mersincik was well connected.

The site sheds new light on the economic and socio-cultural structure of the area, but what was its direct or indirect role? Was it a temenos, a workshop, or both, part of a larger economic infrastructure to which it was attached? To learn more about the possible existence of centralised structures, the ‘Royal Ideology’, a comprehensive project in the region would be required.

Such a project might start by locating an archaeological site that might have had central functions to understand the settlement structure on the Karpas Peninsula, the settlement pattern, the demographic structure and the hinterland. In order to do this, it is an archaeological necessity to start a comprehensive survey of the region, followed by international excavations. Only by taking all of the Archaic sites into consideration meaningful conclusions could be reached (fig. 1). The sites include the necropolis areas located on the Karpas Peninsula at Rizokarpaso-Aphrodite Akraia<sup>164</sup>, Rizokarpaso-Ourania<sup>165</sup>, Rizokarpaso-Tsambres<sup>166</sup>, Galinoporni-Trachonas<sup>167</sup>, Phlamoudhi-Trachona<sup>168</sup>, Patriki-Avgalidha<sup>169</sup> and also the probable sacred precincts at Ardana<sup>170</sup>, Lythrangomi<sup>171</sup>, Leonarisso village<sup>172</sup> and Ayia Trias-Vikla Tepesi<sup>173</sup> as

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155 Özdaş – Kızıldağ 2017, 45.

156 Greene – Leidwanger – Özdas 2014, 28.

157 Greene – Leidwanger – Özdas 2014, 23.

158 Özdaş – Kızıldağ 2017, 45.

159 Özdaş 2019, 70.

160 Akurgal 1997, 93 footnot. 363.

161 Akurgal 1997, 109.

162 Durugönül 2002, 66; Gunnis 1956, 208.

163 Jenkins 2000, 158, 161; Sørensen 1978, 120.

164 Durugönül 2002, 65; Hogart 1889, 83,

165 Kiessel 2017; Durugönül 2002, 64; Hogart 1889, 85, 88, 96; Ohnefalsch-Richter 1893, 27.

166 Durugönül 2002, 65; Taylor 1939, 24-123.

167 Gjerstad et al. 1934, 461-466.

168 Symenoglu 1972, 190-191.

169 Karageorghis 1971, 401-403.

170 Öztepe 2007, 150.

171 Durugönül 2002, 65; Öztepe 2007, 149

172 Durugönül 2002, 65; Öztepe 2007, 149; Durugönül 2016, 69.

173 Durugönül 2002, 66; for a different opinion, see: Gunnis 1956, 208.

well as the settlement area at Rizokarpaso-Chelones<sup>174</sup>.

It has to be asked, whether the Karpas was part attached of some known kingdom in Cyprus – as indicated in theoretically drawn models<sup>175</sup> – or indeed a separate kingdom or even several city states. Especially the mostly neglected southern shores, with their proximity to the Levant should be reconsidered.

## Catalogue

### Stone Sculpture

#### Heads of Statues

No. 1 Inv. No. T/N-M17 SSF068

Height: 9.1cm, width: 6.9cm, thickness 8.1cm, limestone. Fig. 5-6.

Head of a male statue. The facial details are almost completely worn away. The beard of the figure, which descends from the ear towards the chin. The hair falling on the forehead is visible on the right side. The ears are the best preserved part; he wears a hair band.

No. 2 Inv. No. T/N-M17 SSF070

Height: 9.8cm, width: 7.1cm, thickness: 8.3cm, limestone. Fig. 7-8.

Head of a possibly male statue, lacking a beard. The nose is distinguishable. The right ear is clearly visible; the hair details and there a hair band are discernible.

No. 3 Inv. No. T/N-M17 SSF072

Height: 7.3cm, width: 5.45cm, thickness: 4.4cm, limestone. Fig. 9.

Head of a female figure, with her hair falling on the forehead and a cover on her hair, covering also the ears. Possibly a votive statue.

No. 4 Inv. No. T/N-M17 SSF073

Height: 8.8cm, width: 6.4cm, thickness: 6.25 cm, limestone. Fig. 10.

Female head with headdress. The hair covers half of the figure's forehead, it extends to the sides and covers the ears. The lines preserved on the back suggest that the headdress continues downwards. Faint 'Archaic Smile'.

No. 5 Inv. No. T/N-M17 SSF074

Height: 14.3cm, width: 10.7cm, thickness: 11.3 cm, limestone. Fig. 11.

The figure is worn to a high degree; its sex is not apparent. There are stones inlaid in both eyes. These stones can also be traced above the figure's eyebrow. Nose and mouth are very faintly discernible. The hair covers the upper part of the ear and extends towards the back.

No. 6 Inv. No. T/N-M17 SSF075

Height: 12.2cm, width: 8.15cm, thickness: 9.1cm, limestone. Fig. 12.

Probably the head of a male statue. The locations of the eyes, nose and mouth portions can be traced. The upper part of the figure's ear is covered by his hair.

No. 7 Inv. No. T/N-M17 SSF084

Height: 39cm, width: 21.1cm, thickness: 14.9cm, limestone. Fig. 13-14.

Fragment of a male figure's head. Facial features faintly recognisable; he is wearing a hat, covering half the

174 Hogart 1889, 79-80; Ohnefalsch-Richter 1893, 27.

175 Rupp 1987, Map 5; Reyes 1994, 121.



forehead. The indistinct facial details and the different carving of the mouth suggest an unfinished product. The back surface is straight, suggesting that the figure might have been set up against a wall.

No. 8 Inv. No. T/N-M17 SSF090

Height: 14.5cm, width: 9cm, thickness: 9.5 cm, limestone. Fig. 15.

The facial features of this work have not been preserved; it is either eroded or unfinished. The general appearance suggests the head of a human statue.

No. 9 Inv. No. T/N-M18 SSF001

Height: 6.5cm, width: 5cm, thickness: 5.2cm, limestone. Fig. 16.

Probably the head of a female statue, neck section is very little preserved. The back is unworked, suggesting either an intended headdress or an unfinished piece.

No. 10 Inv. No. T/N-M18 SSF007

Height: 25cm, width: 15cm, thickness: 12cm, limestone. Fig. 17.

Head of a statue, unfinished. On the face is a flat surface ready to be worked. The main lines of the hair have been shaped, the rear surface is flat.

#### **Headless Statues**

No. 11 Inv. No. T/N-M17 SSF067

Height: 30.4cm, width: 29.6cm, thickness: 13.75cm, limestone. Fig. 18.

Part of the body of a figure. The statue is damaged and worn; details not visible.

No. 12 Inv. No. T/N-M17 SSF080

Height: 29.8cm, width: 26.25 cm, thickness: 16.35cm, limestone. Fig. 19.

Probably a fragment of the torso of a Kouros. The upper portion of the torso is preserved.

No:13 Inv. No. T/N-M17 SSF087

Height: 60.74cm, width: 62cm, thickness: 16.3cm, limestone. Fig. 20.

Fragment of a naked male, head and torso, the part below the breast is missing<sup>176</sup>. The hair is pulled back behind the ears. On the left side there are vaguely visible grooves. The hair, falls partially on the shoulders and is visible on the back. Almost oval facial shape; the chin is pointed. Close to a real human's measurements and anatomy.

#### **Other Sculptures**

No. 14 Inv. No. T/N-M17 SSF077

Height: 9.1 cm, width: 1.52 cm, thickness: 4.5 cm, limestone. Fig. 21.

Fragment of a beard, the hair rendered as regular concave rows of curls. The curls are in four rows from the top down. One part of the beard's concave wave details curls to the right and the other to the left. Looking from the side the beard juts forward.

No. 15 Inv. No. T/N-M17 SSF081

Height: 18.9cm, width: 15.05cm, thickness: 8.4 cm, limestone. Fig. 22.

Fragment of a Kore, the folds of the dress are preserved.

No: 16 Inv. No. T/N-M17 SSF089

Height: 15.45cm, width: 15.3cm, thickness: 9.2cm, limestone. Fig. 23.

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176 This piece was found by villagers in the stone masonry of a house constructed before 1974. It was extracted and left in the find place.

Fragment, probably of a male figure; the part from the knees to the feet is preserved. The left foot is standing forward. Probably there was the base beneath its feet. The garment has been worked in detail from all four sides and extends to the feet. This piece must have been commissioned by a wealthy person either as votive statue or as representation of a priest. He wears two separate garments. There is a long garment with a cloak on top. On the edges of the cloak there is a double row of rectangles. Beneath these are rows of lines.

No. 17 Inv. No. T/N-M17 SSF092

Height: 12cm, width: 7.15 cm, thickness: 5.4 cm, limestone. Fig. 24.

Fragment probably of a human figure may be the lower part of a leg.

No. 18 Inv. No. T/N-M18 SSF002

Height: 14.5cm, width: 11cm, thickness: 4cm, limestone. Fig. 25.

Probably part of the left foot of a statue. Toes broken off during production or later.

No. 19 Inv. No. T/N-M18 SSF004

Height: 14.5cm, width: 11cm, thickness: 4cm, limestone. Fig. 26.

Probably the left foot of a statue carved on a base. The curved details of the left foot's inner arch and up to the ankle are roughly visible.

No. 20 Inv. No. T/N-M19 SSF004

Height: 23cm, width: 20.8cm, thickness: 6.4cm, limestone. Fig. 27

Fragment of a clothed statue preserved from the shoulder to the waist. The right arm hangs down from the shoulder and is bent at the elbow the hand in front of the breast probably holding an offering.

### **Terracotta**

No. 21 Inv. No. T/N-M17 SSF093

Height: 8.65cm, width: 4.6cm, thickness: 2.3 cm, baked clay, shaped in a mould. Fig. 28.

Condition: This is a broken figurine of a woman. She is standing; the face and feet are broken. When her garment is looked at one understands that it is a woman. The free hanging dress is attached from the shoulders beneath the neck and is shown as folds. The right hand is held over the middle of the chest. The left arm has not been preserved. The garment that the figure wears gives the appearance of a transparent dress. Beneath the dress the breasts were made in the shape of mounds.

No. 22 Inv. No. T/N-M19 SSF001

Height: 10.2cm, width: 7.8cm, thickness: 4cm, baked clay, shaped in a mould. Fig. 29.

Fragment of a female figure. The hair is in double rows of moulded tresses, extending to the shoulders. On top of one necklace another one has been depicted as a V-shape between the figurine's breasts. The right upper arm hangs straight as far; the lower arm extends towards the breast and is decorated with two bracelets. The closed fist suggesting that the figure holds some object. Details of the fingers are visible. The left arm is not preserved, where it should be there is a protrusion, maybe the remains of a musical instrument.

No: 23 Inv. No. T/N-M19 SSF002

Height: 8.45cm, width: 5.65cm, thickness: 3.4cm, baked clay, shaped in a mould. Fig. 30.

Not very well preserved, probably the figure of a woman, breasts seem discernible. Necklace consisting of a single strand with leaf shaped beads. Probably there is a second necklace pointing down to the breasts. The right arm ends immediately below the left breast.

No. 24 Inv. No. T/N-M19 SSF003

Height: 12.8cm, width: 6.5 cm, thickness: 2.7 cm, baked clay, shaped in a mould and by impression. Fig. 31.

Fragment resembling a section of a pottery handle. The head section is not preserved. There is a necklace shaped of thick, long beads or a row of leaves, strung in a single row.

### Pottery

Bowls are frequent. The examples of Plain White ware No. 25 (T/N-M18 SC004-007) and No. 26 (T/N-M18 SC004-009) have Archaic rim profiles (figs. 32b, o, 33b, o). They resemble bowls of Archaic II Bichrome IV<sup>177</sup> and No. 26.

Pottery fragments with everted rim and belonging to the following ware groups are of the same type (figs. 32l, d, c, 33l, d, c): No. 27 Black on Red (T/N-M18 SC004-005), No. 28 Plain White (T/N-M18 SC004-011) and No. 29 Plain White (T/N-M18 SC004-012). Of these bowls, rim and body parts are preserved. The rim profiles are similar to a bowl retrieved at Idalion<sup>178</sup> and dated to the Archaic II; the sharp narrowing towards the base observable on the Idalion bowl is not present on No. 27 and No. 29 (figs. 32l, c, 33l, c).

No. 30 Plain White (T/N-M17 SC022-005) is very similar to a bowl<sup>179</sup> found at Gömeç Kızçiftliği Höyüğü, in the Turkish province of Balıkesir (figs. 32g, 33g). Another Plain White bowl retrieved at Kızçiftliği Höyüğü Gömeç<sup>180</sup>, has a similar rim profile as No. 31 (T/N-M17 SC022-007), but their body sections are different (figs. 32r, 33r). These comparisons are dated to the Archaic Period. However, the evidence is too weak to establish a connection between the two sites.

No. 32 Plain White (T/N-M17 SC022-003) is a rim fragment from a thin-walled bowl. While it generally resembles a bowl uncovered at Amathos grave number 251 and dated 545-475 BC<sup>181</sup>, the rim profile is rather different (figs. 32a, 33a).

No. 33 Bichrome White (T/N-M17 SC022-024) and No. 34 White Painted (T/N-M17 SC022-025) are comparable to Ionian bowls (figs. 32m, n, 33m, n). Their profile is resembling two bowls (77.1679 and 77.1725) found at Idalion (West Terrace)<sup>182</sup>. The rim of No. 34 is everted upwards. Between the body and the rim there is a sharp demarcation. No. 34 shows similarity to vessel no.20<sup>183</sup> (77.1725) from Idalion, which is dated to the end of Cypro-Archaic II and Early Classical (phase 5). No. 34 also shows similarities with bowl no.10 (77.1679) from Idalion (West Terrace)<sup>184</sup>. Thus No. 33 and 34 should also date to Cypro-Archaic II. The rows of horizontal painted bands, common in the Archaic Period, are present on both the interior and the exterior of No. 34. Catalogue No. 35 Plain White (T/N-M17 SC022-002). On the outer surface there is band decoration, on the rim and the inner surface there are traces of paint (figs. 32f, 33f).

No. 36 Plain White (T/N-M18 SC004-003) (figs. 32k, 33k) is similar to a piece from Amathos (Bichrome Ware IV, Amathos 7.102)<sup>185</sup>. According to Gjerstad's classification it belongs to the Cypro-Archaic II.<sup>186</sup> A bowl<sup>187</sup> found in the excavations carried out at Lefkoşa near the Agios Georgios hill has a profile close to that of No. 36 dated to Cypro-Archaic<sup>188</sup>.

Bowl/funnel No. 37 (T/N-M17 SC022-029; figs. 32u, 33u) has a wide rim diameter (41cm). The vessel is shaped like a bowl and gets distinctly narrower towards the base. Perhaps it was a funnel.

Dinos (lebes) No. 38 Bichrome Plain White (T/N-M17 SC022-023) is a fragment of rim and body (figs.

177 Gjerstad 1948, Fig. XXX, no. 13.

178 Gjerstad 1948, Fig. XLIV,2).

179 Polat 2009, 99, 131, Kat No. 50.

180 Polat 2009, 99, 131, Kat No. 50.

181 Petit 2007, Pl. V, 12, 198, 199.

182 Stager – Walker 1989, 17, 18, 28, 29, Fig.7, nos 10, 20.

183 Stager – Walker 1989, Fig.7, no. 20.

184 Stager – Walker 1989, Fig.7, no. 10.

185 Gjerstad 1948, Fig. XXX, 7.

186 Gjerstad 1948, Fig. XXX, 7.

187 Pilides – Destrooper – Georgiades 2008, 313, Fig. 4, No. 5.

188 Pilides – Destrooper – Georgiades 2008, 312, 314.

32e, 33e). The rim is everted. It is close to a lebes dated 550 BC from the Agora of Athens<sup>189</sup>, dated 500 BC. No. 38 should have been made at a similar date. It also resembles an Archaic dinos from Naucratis<sup>190</sup>.

Five different rim fragments belong to mortars (figs. 32t, j, h, s, i, 33t, j, h, s, i): No. 39 Plain White (T/N-M18 SC004-001), No. 40 Plain White (T/N-M18 SC004-010), No. 41 Plain White (T/N-M17 SC022-001), No. 42 Plain White (T/N-M17 SC022-010) and No. 43 White Painted (T/N-M17 SC022-006). Comparisons come from at Amathos<sup>191</sup>, Kition<sup>192</sup> and Salamis<sup>193</sup> in Cyprus and Pedasa in Turkey<sup>194</sup>.

No. 44 Plain White (T/N-M17 SC022-030), is a shallow plate (figs. 32p, 33p). It reminds of a vessel which Gjerstad classed as Plain White V<sup>195</sup>. Both have thick walls, are shallow, standing on thick bases. No. 44 has a wider form and a thicker walled prominent base. In Cyprus this type occurs more often in the Classical Period.

No. 45 (T/N-M17 SC022-031) coarse ware base fragment belonging to a lekane (figs. 34f, 35f).

No. 46 Bichrome (T/N-M17 SC022-015), neck fragment of a jug or amphora (figs. 34b, 35b). On the exterior traces of a painted band decoration. Another example, No. 47 Plain White (T/N-M17 SC022-016), is a base fragment (figs. 34d, 35d), probably belonging to a jug. The profile is unusual, however, there are similar Type IV amphora bases<sup>196</sup> known from Marion. No. 46 has a profile which opens upwards.

No. 48 Plain White (T/N-M18 SC003-001) is a base fragment belonging to a jug (figs 34i, 35i). There is a similar base profile of an amphora (S.6.4 White Painted IV)<sup>197</sup>.

No. 49 Plain White (T/N-M17 SC022-013) reminds of the base profile (figs. 34e, 35e) of an example<sup>198</sup> of Type IV in the Cypriot ceramic typology. No. 50 (T/N-M17 SC022-014) is a Plain White base fragment belonging to a ring footed, single handled jug or amphora (figs. 34c, 35c). Aside of a few differences it recalls no.145 found in the Agora of Athens<sup>199</sup>, which is dated to 525-500 BC. No. 51 Bichrome (T/N-M18 SC004-002), probably a neck section of an amphora (figs. 34a, 35a). On the preserved fragment is a row of horizontal bands. No. 52 Plain White (T/N-M18 SC004-004) is a wheel-made base fragment from a single handled jug or amphora (figs. 34j, 35j). Wheel-marks are visible on the inside. The body widens as it expands towards the outside. An amphora having a similar profile has been identified as Bichrome IV according to the classification of Gjerstad<sup>200</sup>. Another amphora of this classification<sup>201</sup> is a fragment of the base and body of an amphora or jug. This reminds of No. 53 Plain White (T/N-M18 SC004-006).

Double coiled handles (figs. 34h, g, 35h, g): No. 54 Plain White (T/N-M17 SC022-032) and No. 55 Plain White (T/N-M17 SC022-033). These handles must belong to an amphora or a single handled jug. This type of double coiled handles is encountered from the Archaic to the Roman Period.

189 Sparkes – Talcott 1970, 242, Pl. 4, no. 86; Polat 2009, 81-141, Kat No. 85.

190 Schlotzhauer – Villing 2006, 63, Fig. 34.

191 Fourier 2009, 72, Figs. 61-62.

192 Karageorghis 1999, Pl. CXLIX, no. 3706, Pl. CLXXIV, 3725, 3726.

193 Karageorghis 1967, Pl. XLI, CXXV, 4; Karageorghis 1970, Pl. XLV, CXCIX, 132, Pl. CXVII, CCXXV, 7, Pl. CXXXI, CCXXX, dr. 5; Karageorghis 1973, Pl. CCXXXIII, 209, 211, 994; Karageorghis 1978, Pl. IX, XLVI, 5; Karageorghis 1999, Pl. CXLIX, 3706.

194 Özer 2017, 65-67, Res 3-6.

195 Gjerstad 1948, Fig. LVI, no. 23.

196 Gjerstad 1948, Fig. XXIX, no.2.

197 Gjerstad 1948, Fig. XXX, 3.

198 Gjerstad 1948, Fig. XXIX, no.1

199 Sparkes-Talcott 1970, 246, Pl.8, Fig. 3.

200 Gjerstad 1948, Fig. XXXVI, no.2.

201 Gjerstad 1948, Fig. XXXVI, no.3.

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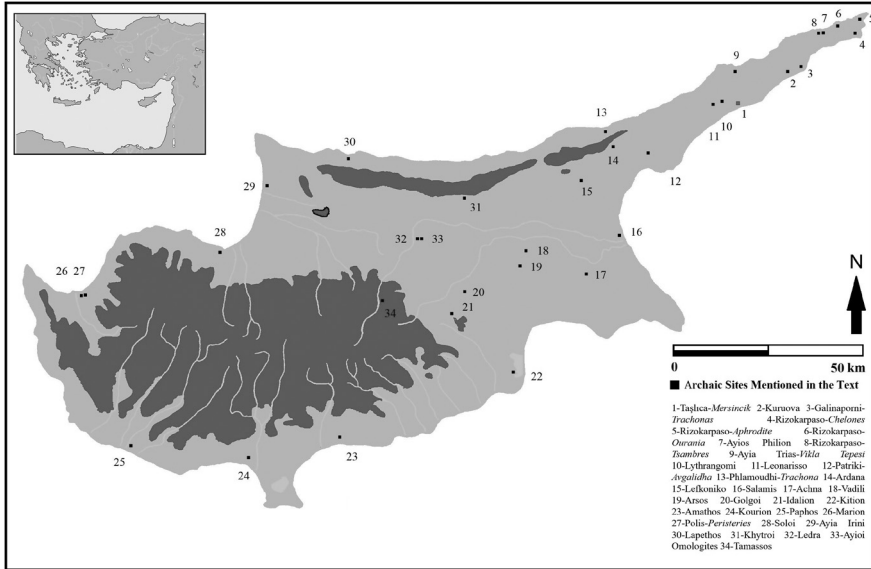


Fig. 1 Cypro-Archaic sites mentioned in the text.

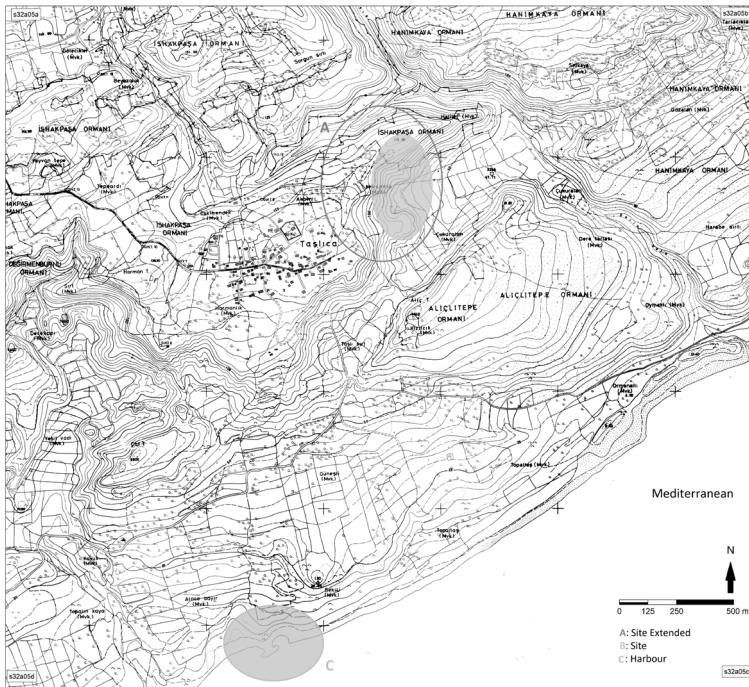


Fig. 2 1/5000 scale topographic map of Taşlıca-Mersincik and the surrounding area.

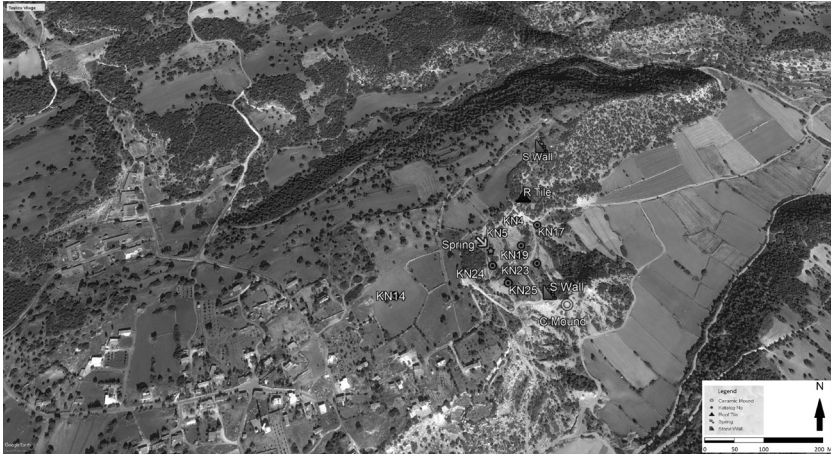


Fig. 3 Aerial photograph of Taşlıca-Mersincik.



Fig. 4 Architectural structure in the north of Taşlıca-Mersincik.



Fig. 5 No. 1 statue head, frontal view.



Fig. 6 No. 1 statue head, side view.



Fig. 7 No. 2 statue head, frontal view.



Fig. 8 No. 2 statue head, side view.



Fig. 9 No. 3 statue head, frontal view.



Fig. 10 No. 4 statue head, frontal view.



Fig. 11 No. 5 statue head, frontal view.



Fig. 12 No. 6 statue head, frontal view.



Fig. 13 No. 7 statue head, frontal view.

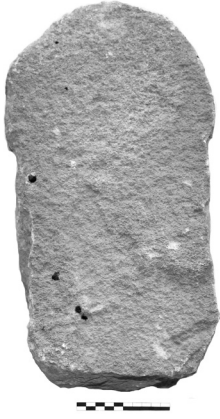


Fig. 14 No. 7 statue head rear side view.



Fig. 15 No. 8 statue head, side view.



Fig. 16 No. 9 statue head, frontal view.



Fig. 17 No. 10 statue head, frontal view.



Fig. 18 No. 11 torso, frontal view.



Fig. 19 No. 12 torso, frontal view.



Fig. 20 No. 13 Kouros fragment, frontal view.

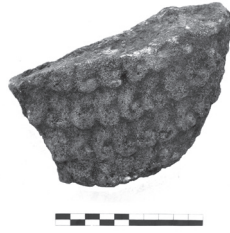


Fig. 21 No. 14 beard fragment, frontal view.



Fig. 22 No. 15 Kore fragment, frontal view.



Fig. 23 No. 16 statue on a plinth, rear view.



Fig. 24 No. 17 fragment, frontal view.



Fig. 25 No. 18 foot fragment, top view.



Fig. 26 No. 19 foot fragment, frontal view.



Fig. 27 No. 20 torso, frontal view.



Fig. 28 No. 21 terracotta figurine, frontal view.



Fig. 29 No. 22 broken female terracotta figurine, frontal view.



Fig. 30 No. 23 broken female terracotta figurine, frontal view.



Fig. 31 No. 24 female figurine, frontal view.



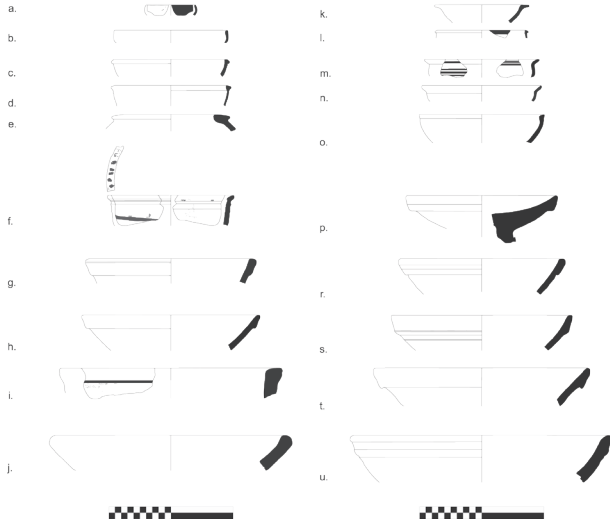


Fig. 32 Drawing of rims from Taşlıca-Mersincik.

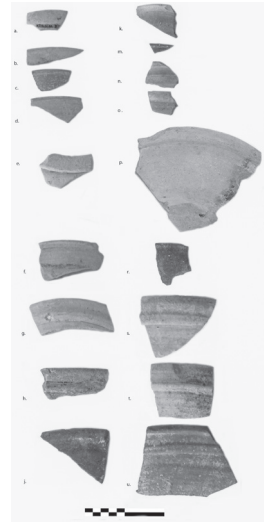


Fig. 33 Photography of rims from Taşlıca-Mersincik.

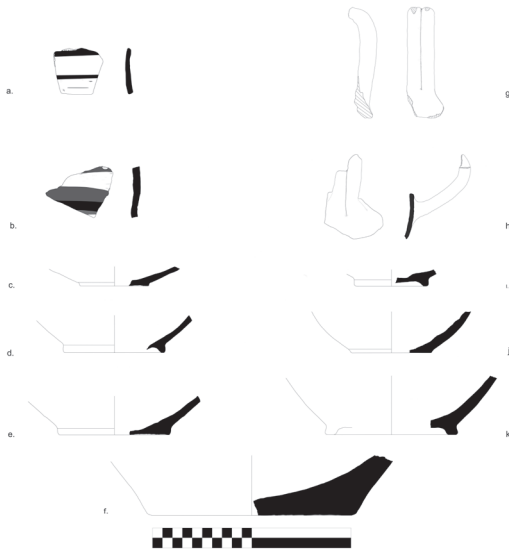


Fig. 34 Drawing of bases, body and handles from Taşlıca-Mersincik.

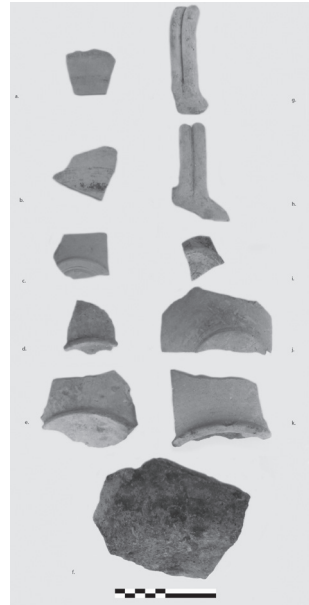


Fig. 35 Photography of bases, body and handles from Taşlıca-Mersincik.

