



A SILVER PATERA
FROM KOURION.

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[PLATE XXX.]

In describing the famous patera from Palestrina, and being puzzled for an explanation of its central medallion, M. Clermont-Ganneau remarks:¹ "Thus far this patera from Palestrina is unique in its class. But it seems to me more than probable that some day in some quarter of the Mediterranean there will be discovered a repetition of it, either exact or more or less complete, with variations which may throw light upon the question of its interpretation." Such a replica has been recently discovered among the treasures from Kourion,² and is now in the Metropolitan Museum of New York. It is not an exact repetition of the Palestrina patera, but a strikingly similar production with just such variations as we are accustomed to find in Phœnikian workmanship. This patera from Kourion is a more highly finished work of art, with more elaborate bands of ornament, an inner zone of more significant design, and a central medallion which may throw some light upon the question which M. Ganneau leaves unsettled. Unfortunately, it is not in a very perfect state of preservation: the ornamental band inclosing the central medallion is entirely gone, as is also the greater portion of the lower zone. But enough remains to give us a sufficiently clear impression of the central medallion and of the figured narrative of the upper zone. These designs are hammered and en-

¹ *La Coupe Phénicienne de Palestrina*, p. 152.

² CESNOLA, *Cyprus*, p. 326: "In the preceding room the various articles lay scattered over the floor, but in this room [Room D of the temple] they were found along the curve of the eastern wall, placed upon a kind of ledge about eight inches above the pavement, and hewn in the rock all around the wall. The vases were standing by themselves; the sixty bracelets were in three heaps, and also apart from other objects; the bowls and dishes were found stacked one inside the other in nine stacks, the top one in each case containing earrings, rings, amulets and fibulae. The bowls and dishes have suffered most, several of the latter being so much oxydized as to make it impossible to separate them, since the silver would fall into dust at the first touch." Through very skilful cleaning by Mr. Balliard, this surface-oxydation has been removed and the design of our patera clearly brought to view.

graved on the inner surface of the patera, nothing being visible on the outer surface but rough patches of oxydation. In shape it resembles the pateræ found at Nimrûd;³ being a little deeper toward the outer edges and flatter-bottomed than the Palestrina patera.⁴ Its dimensions are: diameter of the opening, $8\frac{1}{4}$ ins.; breadth of the upper zone, 1 in.; height, about $1\frac{1}{2}$ in.; ornamental bands, $\frac{1}{4}$ in. and $\frac{1}{2}$ in. For obvious reasons, the breadth of the lower zone and central medallion, as well as the height, cannot be given with exactitude. In color, the patera presents only the rusty brown of oxydized metal, though here and there in small spots we can even yet detect a glimmering remnant of the silver.

The Central Medallion.—The composition of this central scene is not completely preserved. We see only an Egyptian king or hero brandishing his mace with his right hand, and extending his left over the heads of three suppliant figures. Back of him is an attendant, holding a strange object like a short staff surmounted by a circular disk. Above are portions of the wings of a bird. We are not without means of filling in additional details, as there are several other pateræ in which this group is represented. We find it, for example, in a second patera from Palestrina,⁵ which we shall have occasion to refer to as the Eshmunjaad patera; and again in a patera from Salerno.⁶ Both of these contain rather more elaborate compositions than are likely to have found place in our medallion, and the vacant spaces are filled in with cartouches and other ornaments which here seem to have been omitted. In both of the pateræ from Italy the left hand of the figure back of the king clutches a victim by the hair; this figure is certainly absent in our patera. Both contain an additional figure⁷ to the right of the suppliants. There seems to be no room for such a figure, and, besides, we find no trace of its existence, for the lines above the hands of the suppliants seem to be mere scratches. In both of these pateræ from Italy we also see, between the legs of the central figure, a small lion, and further down, separated from the entire scene by a band

³ See especially LAYARD, *Monuments of Nineveh*, Second series, pl. 59.

⁴ The shape is given, somewhat differently, in *Mon. d. Inst.*, x, pl. 31, fig. 1^a; and CLERMONT-GANNEAU, *op. cit.*, pl. I (*Journal Asiatique*, 1877).

⁵ The patera which bears the inscription *Eshmunjaad-ben-Ashto*; figured in *Not. d. Scavi*, 1876, tav. II; *Mon. d. Inst.*, x, pl. 32; *Gaz. Arch.*, 1877, pl. 5; PERROT and CHAPIEZ, *Hist. de l'Art*, III, fig. 36; *Corpus Inscr. Semit.*, fasc. III, pl. XXXVI.

⁶ Figured in *Mon. d. Inst.*, IX, pl. 44.

⁷ In the Eshmunjaad patera, a figure of Horus; in the Salerno patera, of Isis.

of hieroglyphs, a crouching figure. The lion or the crouching figure may have appeared in the Kourion patera; but that they were probably absent may be gathered from the examination of a Kypriote patera from Kition,⁸ now in the Louvre. Here, as in the case of our Kourion patera, the artist utilizes the group of the king vanquishing his enemies for the central medallion of a patera with two⁹ zones of figured ornament. He consequently simplifies the composition by the suppression of unnecessary or inconvenient details. It is therefore to the Kition patera that we look chiefly for the restoration of our medallion. From it we may fill out the following details. (1) Complete the central figure, by adding two plumes between the uræi of his headdress; the royal necklace about his neck; the schenti over his loins; possibly the outer cloak showing itself under the left arm and between the legs; and the bow and arrows in the left hand, which also grasps the hair of the suppliant prisoners. (2) Complete the figure behind the king, by adding the captive thrown over his right shoulder, the long spear in his right hand, one or two plumes on his head. (3) Complete the three suppliants, by posing the figure nearest the spectator according to the Eshmunjaad rather than the Kition design. (4) It is not easy to reconstruct the exact position of the winged disk or hawk above. The lines would seem to indicate a hawk extending a plume over the king's head, as in the Eshmunjaad patera, but in the opposite direction. This would have been done without crowding the space above the suppliants. The main difficulty is that the lines representing the plume are much too large. More probably, as in the Kition patera, there was a winged disk over the king, and a Horus-hawk above the suppliants. The hawk would then supply the place of the hierokephalic Horus. The difficulty again is to reconcile this with the peculiar direction of the plumage lines. (5) Below the group place a horizontal ornamental band, and leave vacant the space between it and the circumference of the medallion.

This restoration may be still further substantiated by the similar treatment of the same group on the outer zone of a patera from Kourion,¹⁰ now in the Metropolitan Museum, New York. The central medallion of this patera represents an Assyrian royal figure stabbing

⁸ Figured in *Mus. Nap. III*, pl. XI; also in CL. GANN., *op. cit.*, pl. III; PERROT and CHIZEZ, *Hist. de l'Art*, III, fig. 270.

⁹ The Eshmunjaad and Salerno pateræ have only one figured zone, and have larger central medallions.

¹⁰ Figured in CESNOLA, *Cyprus*, p. 329; CL. GANN., *op. cit.*, pl. IV; *Rev. Arch.*, 1877, pl. I; PERROT and CHIZEZ, *op. cit.*, III, fig. 276.

a lion. In contrast with it, our patera presents us with an Egyptian conquering his enemies. May not this suggest to us that these pateræ were produced at a time when foreign rulers alternately gained the upper hand in Kypros? The composition of the group on our medallion was not an invention of the Phoinikian metal-worker. It was a favorite Egyptian mode of representing a victory, especially from the time of the Ramessides. In the sculptures of the twenty-fifth dynasty, we find this group recording the victory of Taharqa (Tirhakah) over the Assyrians.¹¹ In the very next dynasty, Apries conquered the Kypriotes at sea, and Amasis¹² brought this island under subjection. As it is probable, on other grounds, that the pateræ we have mentioned were made about the middle of the sixth¹³ century B. C., we cannot be far wrong in connecting our medallion with the fact of an Egyptian conquest. Turning now to the Palestrina patera, so ably described by M. Ganneau, may we not carry with us a little light for the interpretation of its central medallion. The man with his arms attached to a post behind his back is not unknown to us. He is to be found on Egyptian reliefs and paintings, represented as a foreigner, an Assyrian, an Abyssinian, *etc.*, and is used, notably in the industrial arts, for the decoration of thrones, handles of vases,¹⁴ *etc.* So common was it, in fact, that we find it reduced to hieroglyphic form, as a determinative of the word *smaw*,¹⁵ "to kill." In the Palestrina patera it is still a bearded Assyrian who is thus consigned to subjection or to death, while the triumphant Egyptian with his long lance occupies the centre of the field. It looks as if the artist sympathized with the conquered people, for the conqueror is represented without the insignia of royalty, while beneath him is a dog or a jackal instead of a lion. M. Ganneau has already observed the Assyrian character of the man linked to the post, and the Egyptian character of the conqueror; but he looks for some narrative connection with the scene upon the upper zone of the patera, or thinks it may be a meaningless fragment of some undiscovered compo-

¹¹ WILKINSON, *Anct. Egyptians*, III, fig. 601.

¹² HERODOTOS, II, 182.

¹³ The Eshmumjaad patera is decorated with hieroglyphs, which, according to MASPÉRO, show no sign of a later origin than the XXVI dynasty (*Gaz. Arch.*, 1877, p. 16). For an excellent enumeration of the pateræ and *résumé* of the epigraphical evidence as to the period to which they belong, see DUMONT and CHAPLAIN, *Céramiques de la Grèce propre*, pp. 112-32.

¹⁴ See PRISE D'AVENNES, *Hist. de l'Art Égypt.*, plates entitled "Art Industriel"; also MASPÉRO, *L'Archéol. Égypt.*, fig. 261.

¹⁵ WILKINSON, *Anct. Egypt.*, III, fig. 604.

sition. We look upon it as a detached composition, sufficiently complete in itself, and intended to convey an impression in contrast to that conveyed by the upper zone. The upper zone says to us, The Assyrian has triumphed over the wild forces of nature: the central medallion replies, Yes, but the despised Egyptian has triumphed over him.

Before we turn to the remaining designs, we have still to ask ourselves, What is the strange object carried in the hand of the attendant? There are two Kypriote monuments which throw light upon this question. One of these is the other patera from Kourion, where the same group is represented on the outer zone. In this case, the disk-like object is distinctly marked with branches, giving us a conventionalized tree.¹⁶ The other is the Kition patera already mentioned. Here the distinct branches have disappeared, and concentric lines of pearl ornament are substituted in their place. There can be no doubt that, in this instance, the attendant behind the king carries a branch or tree, for, in the outer zone of the same patera, three trees are represented in precisely the same way. In our patera from Kourion, the trees in the outer zone are expressed in a compromise-method: the main trunk, by lines; the branches, by rows of pearl ornament: while the object held by the attendant has lost every indication of branches, and presents even the outward form of a tree in an exaggerated way—it has reached the stage of being a mere circular disk filled with cross-hatched lines and mounted upon a stem or handle; a mysterious object inviting all sorts of interpretation.¹⁷

The lower zone.—The adjoining band in the Palestrina patera consists of a procession of eight stallions, over each of which fly two birds. In our patera, we see a more significant procession, involving human figures. We can make out three musicians, parts of two or three standing or walking figures, the head and arm of a figure holding a lotus flower, and the parasol which probably protected a chariot. Beside these figures, there remain only a few mysterious lines, which we leave

¹⁶ On the pedestal of a statue of Herakles from Golgoi, Eurytion, who drives the cattle of Geryon, carries in his arms a well-defined tree (CESNOLA, *Cyprus*, p. 136; *Rev. Arch.*, 1872, pl. 21). On a red-figured vase, reproduced by CL. GANN. (*op. cit.*, pl. VII), Herakles with his club replaces the conqueror; the triple-headed Geryon, the three suppliants; Athena with extended arm replaces Horus; and Hermes, with his wand and a branch, the attendant.

¹⁷ Similar disk-like objects with handles are found upon some of the Hittite sculptures. M. Perrot explains these as pateræ (!), as if pateræ were usually carried on sticks: PERROT and CHAPIEZ, *Hist. de l'Art*, IV, pp. 550, 556; figs. 278, 280.

unexplained. Again we must resort to other pateræ to help us in our restoration. But, unfortunately, we know of no other which gives us precisely this scene. In a silver patera of the Egyptian style from Golgoi¹⁸ we find the three musicians represented as playing the lyre, tambourine and double pipe. Also in a patera now in the Varvakeion,¹⁹ at Athens, the three musicians appear, though differently treated. We may accordingly suppose that in this procession there were only three musicians: the first playing on the tambourine, the second on the double pipe, the third on the lyre; the order of the players being different from that on the other two pateræ.²⁰ Processional scenes, common on Egyptian, Assyrian and Persian monuments, occur also on several Phoinikian pateræ. The one which approaches nearest to that upon our patera is found on the outermost zone of a second patera from Kition,²¹ also in the Louvre. Here are seen mounted and unmounted warriors, and the king in his chariot, forming a grand procession.²² The general spirit of such a procession we may suppose to have been given in our patera.

The mysterious lines to the left of the musicians, apparently part of the original design, suggest another restoration of this lower zone. In the silver patera from Golgoi, the three musicians are in the sacred boat. There are four of these boats at right angles to each other around the central medallion. A similar arrangement of boats occurs on the Eshmunjaad patera. The mounted horseman in our patera does not, as such, conflict with this view; for, between the four boats on the Golgoi patera, we find represented horses, a chariot-scene, cattle, and geese. But the horseman cannot, in this case, occupy such a position, as this would not leave room enough for the four boats. Besides, the boat-scene would be out of relation to the central medallion and the outer zone, in both of which we have significant pictures. Moreover, the lines of the boats would orient the patera in a manner at variance with the orientation established by the scene on the outer zone. If, how-

¹⁸ CESNOLA, *Cyprus*, pl. XI.

¹⁹ PERROT and CHAPIEZ, *op. cit.*, III, fig. 274.

²⁰ On two archaic Kypriot pateræ, the musicians appear in the order, double pipe, lyre, tambourine. One from Idalion is published, *Rev. Arch.*, 1872, pl. XXIV; CESNOLA, *Cyprus*, p. 77; CL. GANNEAU, *op. cit.*, pl. v. The other, from Kourion, now in the Metropolitan Museum, New York, is unpublished.

²¹ Published *Mus. Nap. III*, pl. x; CL. GANNEAU, *op. cit.*, pl. II; PERROT and CHAPIEZ, *op. cit.*, III, fig. 272.

²² Similar processional scenes occur on the pateræ from the tomb of Regulini-Galassi in Cere: GRIFFI, *Mon. di Cere antica*, pls. v, VIII, IX, x; PERROT and CHAPIEZ, III, figs. 268, 275. Also on a silver krater from Palestrina, *Mon. d. Inst.*, x, pl. 33.

ever, we suppose that a procession is represented, the beginning and end of it would fall under the fortification on the outer zone; that is, precisely where we should expect to have it begin and end. We may also observe that the general movement of this procession is from left to right, a fact which helps to cut it off and distinguish it from the scene on the outer zone, where the movement is in the reverse direction.

The ornamental bands: torsade and palmette.—The line of ornament which separates the lower from the upper zone, and which probably also encircled the central medallion, is the torsade or twisted cable, which occurs frequently on the Assyrian monuments, here placed between two circles of diminutive pearl ornament. Upon the archaic pateræ from Idalion and Kourion, and upon the pateræ from Nimrûd,²³ we find the torsade without the pearl ornament. In our patera, we have the more elegant form of the torsade, the loosely twisted cable showing little openings or eyes at regular intervals, enriched by the addition of the circles of pearls. The Kypriote artists of this period appear to have been specially fond of the pearl ornament, as we find it upon a number of pateræ, used not merely as an ornamental band but as a conventional substitute for lines. In one of the pateræ from Kition,²⁴ all the circular bands of ornament are made up of triple rows of pearl ornament. The other band of ornament which forms the outer circumference of the upper zone, we have termed the palmette ornament, from its resemblance to the Assyrian palmette. It is a conventional form of floral ornament derived from the Egyptian lotus. Upon Egyptian wall-paintings,²⁵ an Assyrian pavement²⁶ from Kouyundjik, and a bronze vessel²⁷ from Nimrûd, it appears as a series of lotus blossoms alternately expanded and closed. In this form it also appears upon Kypriote pateræ.²⁸ In our patera, the closed lotus bud has disappeared, and its place is supplied by a diminutive circle or pearl. The expanded lotus flower has also assumed a conventionalized form which shows but little trace of its origin. Greater richness and solidity of effect is secured by placing below the palmette a line of pearls. In the Palestrina patera this uppermost band of ornament is replaced by the more significant, though less decorative, cosmic serpent.

The upper zone.—Here we find, with slight variations in the details and mode of treatment, the same design which appears in the famous

²³ LAYARD, *op. cit.*, pl. 58–68.

²⁴ *Mus. Nap. III*, pl. XI.

²⁵ PRISSE D'AVENNES, *op. cit.*, pl. "*frises fleuronées*." ²⁶ LAYARD, *op. cit.*, pl. 56.

²⁷ LAYARD, *op. cit.*, pl. 57.

²⁸ CL. GANN., *op. cit.*, pls. II, IV.

Palestrina patera. It represents the exploits of a king or hero in Assyrian costume. The narrative begins and ends with the symbolic representation of a walled town, and, like the written language, reads from right to left. It is punctuated, or divided, into four nearly equal parts by the fortification above, the mountain below, and the two hills²⁹ at either side. In the first section (I, II), we see the king starting from the town in his chariot: he descends and shoots a stag. In the second section (III, IV, V), the stag is killed and flayed, and the king offers a sacrifice. In the third section (VI, VII), which begins the *antistrophe*, the king is attacked by a gorilla, is miraculously saved, and in turn attacks the animal. Finally (VIII, IX, X), the king captures and kills the gorilla and returns to the town.

We may now examine the separate scenes in detail and compare them with the corresponding scenes on the Palestrina patera.

I. *The king in his chariot starts out from the town.*—We may fill out this picture by adding the completer details of the king's Assyrian costume and the battle-axe over his left shoulder, the Egyptian driver pressing forward to urge his steeds onward, and the quiver attached to the side of the chariot. The parasol over the king and the bird flying toward the town, which appear in the Palestrina patera, may be omitted in our restoration; as there is no trace of them here, or in the remaining scenes. As slight deviations in the two drawings, we may notice, that, in the Palestrina bowl, the right fore-legs of the horses extend in front of the wheels of the chariot belonging to the next scene; in our patera they are suggested, not fully drawn, behind the wheels: also that, in our patera, traces of the horse's collar are still visible. The wheel of the chariot in this scene is too large and has eight spokes; in the remaining scenes it has only six.

II. *The king has left the chariot and is drawing his bow to kill a stag which stands in front upon a slight eminence. The driver brings the horses to a stand-still.*—The differences between the two drawings are more marked than before. The peculiarities of the Palestrina representation are, the stag in rapid motion and upon higher ground, no tree behind the king, the two birds, and the parasol. The trees in our

²⁹ The hill to the left is no longer visible, but may be restored by means of the Palestrina patera. The large hill below divides the entire narrative into two parts. The stag episode and the gorilla episode are opposed to each other like the strophe and antistrophe of a Greek chorus. The smaller hill subdivides the narrative still further.

patera are drawn in a geometrical manner, and the branches indicated by lines of pearl ornament: the tree in the Palestrina patera is drawn in a ruder but more natural manner. To complete our picture, we may draw the Egyptian driver in an erect posture, add the quiver to the chariot and collar to the horse, and to this and all subsequent representations of the horse add a long tail drawn very much like a long curved feather.³⁰ The king's garment appears to be the royal *kaunakes*,³¹ and is drawn uniformly in subsequent scenes, without the variations observable in the drawing of the Palestrina patera. The stag is in an expectant, motionless attitude. We may complete his head and antlers, and add, perhaps, the short parallel rows of lines which indicate the hairy texture of his hide.³² We may also complete the hill, giving it the same general form as the hill on the Palestrina patera, but with less elevation. We may draw it according to either one of the two methods employed on our patera. The presence of the stag upon a Kypriote patera presents no such difficulty as does its appearance upon the Palestrina patera, when the attempt is made, as by M. Clermont-Ganneau, to prove that the latter was made in Carthage. For, not only was the stag common in Kypros, but at Kourion itself, as Aelian informs us (*De Nat. Animal.*, v. 56), there were quantities of stags in the sacred grove of the shrine of Apollon (*op. cit.*, xi. 7).

III. *The king has shot the stag.*—We may complete our drawing by placing the bow in the king's right hand, and in his left the arrows extending over his left shoulder. An arrow is seen plunged in the stag's breast, from which the blood is dripping to the ground. The hill is slightly depressed where the king is standing, but rises again toward the end, where the wounded stag is vainly endeavoring to escape.

IV. *The driver has turned the chariot about and feeds the horses: the king is flaying the stag whose carcass is suspended on a tree.*—In this scene on the Palestrina bowl there are two birds flying nearly over the driver's head, and four trees, one of which is the date-palm. On our patera there are no birds, and only three trees, all of the same conventional type. The details of the picture may be completed by adding the tripodal manger from which the horses are feeding, the chariot upturned so that the pole rests against the tree and exhibiting a quiver

³⁰ This method of representing the horse's tail seems to have been the only one employed on Phoinikian pateræ.

³¹ HEUZÉY, *Rev. Arch.*, 1887, p. 257-72.

³² If these lines, as M. Ganneau supposes, were intended to represent spots, the stag becomes the dappled fallow deer sacred to Apollon: see PRELLER, *Gr. Myth.*, p. 183.

attached to this side also, and the king with his knife flaying the suspended stag. The scene occupies less space, and the figures are more crowded, than in the corresponding scene on the Palestrina patera.

v. *The king offers a sacrifice to Apollon.*—This scene terminates the first portion of the narrative. In order to place it in the first half of the zone, the artist was obliged to treat it in a more summary fashion than appears on its Palestrina counterpart. He accordingly omits the two altars, and substitutes a single fixed altar. There is no room for the king seated upon his throne to the right of the altar, so he is represented as standing behind it. There is, perhaps, a difference in the significance of the two pictures to account for the difference of form. The two altars and the combined disk and crescent³³ of the Palestrina patera appear to suggest a double sacrifice, addressed to two divinities, one solar, the other lunar; as well as two kinds of sacrifice, one of blood or wine, the other, and larger, the burnt offering of the stag.³⁴ In the Kourion patera, especially if we suppose that it was made in Kourion or for some one in Kourion, it was enough to represent the sacrifice as made to Apollon alone; for here was the great shrine to Apollon Hylates,³⁵ with its famous grove. The determinative of the god is given by the winged disk above. In Egyptian, Assyrian, Persian and Phoinikian monuments the winged disk had indicated a solar divinity: it may be that we should content ourselves with seeing in the symbol here no more than the general Phoinikian Sun-god. The mount which closes the first half of the narrative is somewhat larger and higher than the corresponding hill on the Palestrina patera. This may be accounted for by the sense of symmetry, which our artist exhibits in his desire to balance the fortification at the top of the patera. Hence he omits the five trees, the stag and the hare, which appear on the Palestrina mount. But we may believe that he did not omit the gorilla's head, which appears from the mouth of a cavern to the right of the hill. There is room enough for it, and its presence would account for the altar being drawn so close to the body of the king in the adjoining scene.

³³ For the combined disk and crescent on Phoinikian monuments, see HELBIG, *Ann. d. Inst.*, 1876, p. 217.

³⁴ The stag was offered in Phoinikian sacrifices (see CL. GANN., *op. cit.*, pp. 69–89) the gazelle in Chaldean sacrifices to Šamaš, Ištar and Sin, solar and lunar deities (MÉNANT, *Glypt. orient.*, I, p. 145).

³⁵ ENGEL, *Kypros*, II, p. 667: according to CESNOLA, *Cyprus*, p. 342, the temple of Apollon was outside of and to the north of Kourion.

VI. *The king is returning to the town, when he is attacked by a gorilla, but is saved by divine interposition.*—In our patera the scene is again given in shorter space. The gorilla is just emerging from his cave, instead of being fully out and away from it. To complete the picture, we have only to add the club in his right hand and the waving grass or dust in front of him, which marks the place from which the chariot and its contents are transported to the sky. We have called the monster, who endangers the life of the king, the gorilla, because that term suggests to us, what we have here represented, the troglodyte hairy-man of ancient and modern story. It is evident that it is not an ape that our artist intended to represent: for his Egyptian and Assyrian masters had instructed him how to draw more accurately the simian type. We are at a loss to connect this creature directly with any graphic ancestor. We have reached a missing link, and until we find it must seek an explanation from another quarter. Had we been called upon to predict what kind of a creature would have been employed to endanger the life of the king, we should have looked for a lion, or a lion-headed man, or a griffin, or one of the composite beings known to us in ancient art. But a troglodyte wild man of the woods is an unexpected appearance, and his presence must be accounted for.

We know, from literary sources, that the Phoinikian and Greek imagination had peopled the heart of Africa with monsters resembling our gorilla. Herodotos (iv. 191) tells us that in the eastern desert of Libya there were, according to the Libyans, "*kunocephaloi* and *akephaloi* with eyes in their breasts, and wild men and wild women, and quantities of other imaginary monsters." According to Aelian, beyond the fertile land of Egypt, in the desert toward Ethiopia, there dwelt the *Κυνοπρόσωποι ἄνθρωποι*, or dog-faced men.³⁶ The Troglodytes, of which Aelian speaks (*op. cit.*, vi. 10; ix. 44), were also men. The hairy skins which Hanno brought from western Africa to Carthage appear to have been those of the female gorilla.³⁷ The presence of such

³⁶ *De Nat. Animal.*, x. 25: "Οασιν τὴν Αἰγυπτίαν διελθόντι ἀπαντᾷ ἐπτά ἡμερῶν ὄλων ἐρημία βαθυστάτη· μετὰ δὲ ταύτην Κυνοπρόσωποι νέμονται ἄνθρωποι, κατὰ τὴν ὁδὸν τὴν εἰς Αἰθιοπίαν ἄγουσαν. Ζῶσι δὲ ἄρα οὗτοι θηρῶντες δορκάδας τε καὶ βουβαλίδας. Ἰδεῖν γε μὴν μέλανές εἰσι, κυνὸς δὲ ἔχουσι τὴν κεφαλὴν καὶ τοὺς ὀδόντας· ἐπεὶ δὲ εἰσὶ κασι τῷδε τῷ ζῳῷ, καὶ μάλᾳ γε εἰκότως αὐτῶν ἐνταυθοῖ τὴν μνήμην ἐποίησάμην. Φωνῆς γὰρ ἀμοιροῦσι, τρίζουσι δὲ ὀξύ, κάτεισι δὲ ὑπὸ τὴν ὑπὲρ αὐτοῖς γένειον, ὥς εἰκάσι τοῖς τῶν δρακόντων αὐτό, αἱ δὲ χεῖρες αὐτῶν ὄνυσιν ἰσχυροῖς καὶ δειντάτοις εἰσὶ τεθηγμέναι, τὸ δὲ πᾶν σῶμα δασεῖς πεφύκασι, κατὰ τοὺς κύνας καὶ τοῦτο. Ὡκιστοὶ δὲ εἰσι, καὶ ἴσασι τὰ ἐν τοῖς τόποις δύσβατα· ἐντεῦθεν τοι καὶ δυσάλωτοι δοκοῦσιν.

³⁷ *PLINY, Hist. Nat.*, vi. 36.

a monster on a Kypriote patera of the sixth century need not surprise us, as, in the preceding century, the Kypriotes were in commercial relations³⁸ with Egypt, and could not have failed to have been impressed by the trained monkeys,³⁹ and to have heard of the wilder denizens of the desert.

It is to be expected that the divinity would protect his pious worshipper from danger. Here the miraculous preservation is accomplished, not by Baal, but by his counterpart Baaltis or Astarte. It was natural that the Kypriote artist should not overlook his chief divinity. He may also, by representing the lunar goddess, have intended to suggest that it was already evening when the king was returning to his castle. Or it may be that the king has passed from the district of Apollon's shrine, and is already under the dominion of Astarte.⁴⁰ She is represented here by a winged Hathoric mask, bearing aloft, in her long arms, chariot and horses, king and driver. The symbol, like that for Apollon, is an Egyptian symbol, but it is not likely that are represented here the Egyptian gods which Amasis endeavored, with small success, to introduce into Kypros. It would be more natural to see, in her, Artemis, the counterpart of Apollon. The curved wings, with which she appears in Persian and early Greek art, her association with Apollon and with the stag, would point in this direction. But it is Hera rather than Artemis that the Argive settlers of Kourion would have carried with them to Kypros. So we content ourselves with seeing only the more general Phoinikian goddess, in whom were combined many of the attributes which the Greeks, in a later day, distributed amongst Hera and Artemis, Aphrodite, Athena and Demeter. It is probable, also, that at this time the Phoinikian population⁴¹ of Kourion outnumbered the Greek. The miniature-skill of the artist in representing the whole chariot-scene within a circle of $\frac{1}{4}$ in. diameter should not be overlooked.

VII. *Saved by the divinity, the king attacks the gorilla.*—We may complete the chariot as before, omitting the parasol and two birds represented on the Palestrina patera. In our patera, the gorilla has not fallen to the earth, but is ascending a hill. The frightened horses, which have overtaken him, are represented in more spirited fashion. The interposition of a hill, dividing this scene from the next, introduces a

³⁸ ATHENAIOS, XV. 18; PETRIE, *Naukratis*, I, p. 4.

³⁹ AELIAN, *op. cit.*, VI. 10.

* ⁴⁰ This suggests that the unknown temple discovered at Kourion was a temple of Astarte.

⁴¹ PERROT and CHIZEZ, *op. cit.*, III, p. 288.

symmetrical rhythm into the composition of the frieze, marking as it does the middle point of its second half. It is more carelessly drawn than the larger hill: its wooded character is indicated by two conventional trees, which fill the space occupied by the Horus-hawk on the Palestrina patera. Though differently drawn from the hill on the opposite side of the frieze, it conveys the impression that, in returning to the town, the king passes through the same hilly woodland country as that upon which he met the stag. The mountainous character of the country about Kourion, and especially in the direction of the shrine of Apollon, will account for the representations of hills on our patera.

VIII. *The king captures the gorilla.*—The treatment of this scene is more conventional than in the Palestrina patera. The pose of the king and that of the gorilla are both derived from the ordinary group representing conquest, such as we find in our central medallion. Even the tying of the captive's arms behind his back is a common Egyptian motive. To complete the design, we have merely to finish the lines of the battle-axe, and draw the king's left arm which grasps the gorilla's hair. In this scene, the king's garment is more clearly preserved than in any other figure of the king on this or the Palestrina patera. It is evidently the woolly *kaunakes*, figured on Chaldean and Assyrian monuments, and highly valued by the Greeks.⁴² The parallel rows of little lines are reminders of the mode of its manufacture, but come to denote also its hairy or woolly texture, for the hairy skins of the stag and of the gorilla are indicated in the same manner.

IX. *The king returns to the town.*—The Palestrina picture adds to ours the bird and the king's parasol, both of which were here intentionally omitted. The only difference between the two is that, in the Palestrina picture, the horses have reached their destination, and their fore-limbs already lose themselves behind the walls of the town. It is substantially the same design as that of the first scene.

X. *The town is reached.*—There is room enough for another scene, before our hero has reached his destination. What that scene was we cannot tell, for it has been lost through the fracture in the patera. Nor can the Palestrina patera enlighten us, for, in that, the ninth scene is the last. Possibly, the king descends from the chariot to enter the town on foot. At all events, the end is not like the beginning, and we must wait until another patera of similar design is found before we know the end of the story. The wall-structure, with its three

⁴² ARISTOPH., *Wasps*, 1056-1131.

crenellated towers, is not a castle, but the symbol for a town. This appears to be proved by the triple-towered structure represented on a patera from Amathous,⁴³ also in the Metropolitan Museum of New York. In this case, we can look through the walls into the city, where we see houses of domical construction, like the "bee-hive" tombs of Asia Minor, Greece and Etruria. The structure on our patera seems, then, to represent the walls of Kourion, within which the king returns.

Interpretation.—If we ask, who is the royal, priestly hero whose exploits are here related, an answer comes from Kypriote mythology. Can it be any other than Kinyras,⁴⁴ the mythical king of Kypros, the cherished priest of Aphrodite and heartily beloved by the golden-haired Apollon?⁴⁵ He was the founder of Kourion,⁴⁶ as well as of Amathous, Paphos, and other cities of Kypros. He was the inventor of the hammer and chisel, and of mining,⁴⁷ and hence an appropriate subject for the decoration of a patera. He was called the king of Assyria,⁴⁸ and here wears the Assyrian royal costume. The stag episode tells us of his priestly character, and the gorilla episode reveals to us both the tender care of the goddess and the lack of personal courage of the Kypriote king who gave to Agamemnon the beautifully wrought breastplate of kyanos and gold and tin (*Il.*, XI. 20 ff.), but who failed to send the promised support to Troy, and was afterwards driven from his possession in Amathous. Lucian (*De dea Syr.*, 9) tells us of an ancient shrine to Aphrodite established by Kinyras in Mount Libanos, a day's journey from Byblos; so that Syro-Phoinikian tradition furnished materials for a similar and earlier treatment of the Kinyras myth.

The middle zone of the patera is almost wholly lost, but the figures which are left may be explained within the limits of the Kinyras myth. Kinyras was the personification of Phoinikian music, which was based upon the pipe. He came into musical conflict with Apollon and was overcome by him. His name is suggestive of the plaintive songs which were sung in the various Adonis festivals over the ancient world: Greece, Asia Minor, Kypros, Syria, Palestine, and Egypt had similar dirges in honor of a youthful god or hero whose

⁴³ CECCALDI, *Mon. antiq. de Chypre*, pl. VIII; and *Rev. Arch.*, 1876, pl. I; CL. GANN, *op. cit.*, pl. VI; CESNOLA, *Cyprus*, pl. XIX; PERROT and CHAPIEZ, III, fig. 271.

⁴⁴ ENGEL, *Kypros*, II, pp. 94-136; MOVERS, I, pp. 233-53.

⁴⁵ PIND., *Pyth.*, 2. 15.

⁴⁶ ENGEL, I, p. 204.

⁴⁷ ENGEL, II, p. 105.

⁴⁸ HYGIN., *Fab.* 242; BION, I. 24.

life was suddenly cut short.⁴⁹ May it not be that the procession in the second zone of our patera expresses in plaintive notes the sorrow over Phoinikian downfall in Kypros? The central medallion we have already explained as signifying Egyptian triumph, but we have not explained the man who follows the triumphant king. If we refer to the Egyptian monuments which contain similar representations, there are few that give us any help. In one of these, however, representing the triumphant Taharqa,⁵⁰ we see to the left of the scene the prototype of this figure. It is the solar divinity Amen-ra,⁵¹ crowned with two ostrich feathers, bearing in one hand the long sceptre and in the other the symbol of life, and drawing after him the captive nations symbolized by human-headed cartouches. A similar divinity of inferior order was the Egyptian Shu,⁵² the "sun of the sun," crowned with one or four ostrich feathers. Translated into Phoinikian mythology, he is Melkarth or Herakles,⁵³ who was closely associated with the cult of Apollon and Aphrodite⁵⁴ in Kypros, upon whose altar human sacrifices were offered, and who was responsible for the death of Kinyras.⁵⁵ Instead of the sceptre he carries a spear, instead of the symbol of life he carries the cedar-tree which was to be placed before the temple of Aphrodite and on which on the sad opening days of the Adonis festival a human figure was hung.⁵⁶ With Egyptian conquest comes Phoinikian death. This seems to be the key which unlocks to us the meaning of the patera.

Conclusion.—The striking resemblance of the figured narrative on the Kourion and Paestrina pateræ at first suggests a single artist: yet, the stronger decorative sense shown in the general composition, the finer ornamental bands and more carefully executed details of the Kourion patera make it probable that it was not made by the artist of the Paestrina patera. The differences, however, are not so great, but that either may have been a modified copy of the other or derived from the same design. M. Ganneau is inclined to ascribe to the Paestrina patera a Carthaginian origin: but that the Kourion patera was made in Kypros is almost a certainty. Not only does it exhibit the mixed characteristics of Kypriote art, but, if our interpretation be correct, it has a

⁴⁹ ENGEL, II, p. 115; MOVERS, I, pp. 243-53.

⁵⁰ LENORMANT, *Hist. anc. de l'Orient*, II, p. 367.

⁵¹ WILKINSON, III, p. 9.

⁵² *Idem*, III, p. 172.

⁵³ In the patera from Salerno he wears the lion-skin.

⁵⁴ MOVERS, I, p. 382.

⁵⁵ ENGEL, II, p. 617.

⁵⁶ *Idem*, pp. 558-59.

