



1909-1911

Tafel 1-4. SARCOPHAGUS FROM AMATHUS.

The sarcophagus was found in Cyprus, between 1873 and 1876, by the late General Louis Palma di Cesnola, then Consul of the United States, and was acquired from him, with the rest of his collection of Cypriote antiquities, by the Metropolitan Museum of Art. The record of its discovery, (Cesnola, *Cyprus, its Cities, Tombs, and Temples*, London 1877, 254-270) contains exaggerations and inaccuracies; but as late as 1894 the reputed site was still shown at Amathus, a four-chambered tomb of fine masonry, in level ground north-east of the acropolis (*l. c.* 254). This tomb, however, is not "thirty nine feet and a half beneath the surface of the soil" (*l. c.* 269), but only about four feet to the external surface of the masonry, by my estimate made on the spot in 1894. (Cesnola's error may result from subsequent mis-reading of the numerals 2'9 1/2" (i. e. English feet and inches). The internal dimensions of the chambers are approximately correct. The sarcophagus is said to have been found "in the centre of the inner room facing the entrance" where it lay "in a heap broken to pieces" by earlier treasure-seekers (p. 259). Exact verification is impossible now.

*Material, Damage, and Repairs.* The sarcophagus is cut from a single block of a coarse shelly limestone, not of marble as stated by Cesnola (*l. c.* Plate 14. 15). As it was intended to be lime-washed and painted, the surface was left rough from the first, and by long exposure to moisture, has been further corroded everywhere, and in some places has been completely destroyed.

The cover, including the sphinxes, is apparently cut from a single block of the same limestone.

Both sarcophagus and cover were found broken to pieces; parts of the end D, and most of the cover, have not been preserved. The sarcophagus was repaired in Cyprus, and the principal lacunae as well as most of the smaller cracks and deficiencies

were filled at that time with a hard white plaster, and roughly coloured in imitation of the original painting, of which many traces remained. These provisional restorations have not been replaced, except the long central lacuna in the cover, which was re-filled in soft plaster, in the Metropolitan Museum of Art, about the year 1904. In September, 1909, the whole outside was carefully cleaned, under my supervision.

*General Design* (cf. Fig. 1 and 2). The sarcophagus is designed like a wooden chest, (2.288 m x 1.095 m) framed with massive uprights (0.77 x 0.275 x 0.097) at the angles, and horizontal members fitted into them; within the frame is a deeply recessed panel (1.73 m x 0.515 m; 0.902 m x 0.515 m) on each of the four sides A, B, C, D, with sculptured figures in high relief. The uprights, in their turn, are fitted above into the underside of the heavy cornice; below, they project to form low feet (0.085 m x 0.278 m x 0.278 m). The cornice, 2.375 m x 1.185 m over all, x 0.255 m high, consists of five members, described from above downwards, as follows: 1) alternate lotus-petals, convex, (0.074 m high); 2) narrow fillet, convex, (0.015 m); 3) lotus-flowers and buds, concave, (0.07 m); 4) chain of large spherical beads with collars (0.035 m); 5) short, broad, convex tongue-pattern (0.06 m). The last-named is interrupted at the angles by the upright members of the frame, which are decorated on their long sides A, and B, with a conventional "sacred tree"; thence superposed, in relief within a recessed panel 0.218 m wide; and on their narrow sides at the end C, with a running pattern of framed palmettes, similarly recessed, and in D, with a sinuous spray of alternate ivy-leaves. The horizontal frame below the panels repeats the ornament (5) of the cornice, with the ornament (1) below it, to cover the end surfaces of the feet.

The workmanship is never quite accurate, and the dimensions