

the imperfect verb forms have not followed the „no double subject constraint” on clitics. With this much blocking, apparently only the third person was able to maintain the rule when opacity didn't interfere. The first person forms remain with the exceptions probably by analogy.

SUMMARY

These examples of clitics in Amharic have shown three and possibly four constraints.

The first example of a constraint in conjunctions appears to have a natural solution by ordered expansions which would keep any of the three from coming together.

The second set of data shows that the constraint against object clitics on the infinitive can also be described by ordered rules. An explanation for the constraint is the fact that ambiguity would result from second person clitics which are identical in subject and object forms.

The third set of data shows that a possible subject-object constraint in first and second person is not only semantic but is at least partially statable in terms of mutually exclusive sets of clitics. Further data shows that most of these mutually exclusive forms are the same in both perfect and gerund in spite of the fact that all other persons have different markers in the two tenses. Problems come up in the formal address form and the imperfect stem where the subjects and objects are not identical and yet the same mutually exclusive constraint holds. The mutual exclusiveness therefore seems best described with selectional restrictions.

The present and past perfect data gives a strong case for what has been called the „no double subject constraint” since either the stem or the auxiliary may have the subject clitic, but not both. Since the determining factor depends on a phonological assimilation, the constraint will have to be described with a post phonology deletion rule (unless look-ahead global rules are allowed).

The last set of data discusses exceptions to this rule in the imperfect stem, and shows how vowel assimilations would make person and number distinctions opaque in several cases. The exceptions to the „no double subject constraint” can be largely explained as being blocked by this opacity.

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CYPRIOT ANTIQUITIES IN THE POLISH COLLECTIONS
AT THE END OF THE XIX C.*

At the end of the XIXth century there were two large collections of Cypriot antiquities in Poland. One has been preserved in Kraków (in the Archaeological Department of the Jagiellonian University and in the then created Czartoryski Museum) and the other in the Gołuchów castle in Great Poland, near Poznań. Both originated from the collecting passions of two members of the eminent Czartoryski family: prince Władysław and his sister Izabela married to count Jan Kanty Działyński.

As you probably know, the Czartoryski family was one of the richest and most powerful in the Polish Kingdom at the end of the XVIIIth c., during the reign of the last king Stanisław August Poniatowski (1764—1795). Collecting Roman antiquities was popular at the time and as we know, during the enlightenment it was closely connected with the revival of Classical traditions and the first archaeological excavations in Italy¹. But the “Pantheon

* This is a full text of my lecture held at the Warburg Institute (University of London) on May 11, 1977. It was a great pleasure for me to speak at the Institute and to present the results of my studies on the Cypriot antiquities in Poland. I should like to express my deepest gratitude to Professor J. B. Trapp, Director of the Warburg Institute, for his invitation to London and to C. R. Ligota, Associate Librarian, who presided the meeting, for his very constant help during my work in the Library.

¹ M. L. Bernhard, *Stanisław Kostka Potocki, kolekcjoner waz greckich*, Meander 6, 1951, pp. 431—449 (cf. *Fasti Archaeologici* 8, 1953, § 773); K. Michałowski, *Zbiór antyków w Nieborowie jako wyraz kolekcjonerstwa polskiego w dobie Oświecenia*, Biuletyn Historii Sztuki 13, 1951, no 4, pp. 124—137.

of National Traditions", which was created in Puławy near Warsaw at the turn of the XVIIIth century by Izabela Czartoryska *de domo Fleming*, is something unique in Polish cultural history². This collection was dispersed and the Czartoryskis were expelled from Congress Poland after the fall of the insurrection of 1830/1, but traditions of collecting national and not only national antiquities remained alive in the family. As the "uncrowned" Polish king in exile, Adam Czartoryski did not have enough time to occupy himself permanently with fine arts or to collect antiquities. But his children, Władysław and Izabela, received a good education and were brought up in a favorable atmosphere to become art collectors. In the Hotel Lambert which in the XIXth century was the Czartoryski political residence and their home at the same time, Władysław and Izabela collected a large amount of ancient Near Eastern (including Egyptian), Greek, Punic, Mediaeval and other antiquities. The collections at the Hotel Lambert was surely one of the major private collections in the world. A very popular part of it were the "Etruscan vases", as Greek vases were then called, purchased mainly by count Działyński, but with the money of his wife, Izabela Czartoryska. To show the importance of the collection of vases let us mention objects painted by such Attic potters as Brigos, Kriton and the Sapho Painter. Some of vases were shown to the general public during the world exhibition in 1867 and all of them during the world exhibition in 1878. Both times they were a great success. In 1886 appeared in Paris a special monograph of the vases published by Jean de Witte (*Description des Collections d'antiquités conservées à l'Hotel Lambert*). Incidentally, I should like to mention that when the collection went to Poland, the late J. D. Beazley paid a special visit to Izabela's "Paradis terrestre" in Gołuchów in the 1920 and published them in a monograph *Greek Vases in Poland*, which appeared in Oxford 1928. It is worth mention that in the Hotel Lambert numerous Cypriot antiquities were also preserved, but J. de Witte gave descriptions of only 8 Cypriot

² K. Malinowski, *Prekursorzy Muzeologii Polskiej*, Poznań 1970, pp. 17 f (cf. also summary: „Présurseurs de la muséologie polonaise”, p. 153).

vases in his volume³. The reason was very simple. After the Paris revolution of 1871 the Czartoryskis decided to transfer their large and beautiful collection to Poland. Prince Władysław Czartoryski created the Czartoryski Museum in Kraków⁴ and Princess Izabela renovated the old Renaissance castle in Gołuchów in the domain of her husband Jan Działyński for the same purpose⁵. It is interesting that Władysław and Izabela never duplicated each other in their collecting. If I were to point to any difference between their collections, I should say that Władysław's collection was more Polish in character and Izabela's collection was more Europaeian. Both, brother and sister tried to follow the Czartoryskis' maxim "from the past to the future", but not in the same way. Their collections were in fact complementary and created with the intention of making them public in a re-born Poland. The political plans of the XIXth c. Polish emigration failed, but the collections created by the Czartoryski family survived and became the pearls of the Polish National Museums in Kraków and Warszawa.

The Czartoryski maxim "from the past to the future" seems enough to explain the presence of Cypriot antiquities in their collection. For them they were probably part of the Classical heritage so important for us Europaeians. Cypriot antiquities were not the most important in the Hotel Lambert collections of different objects from many countries, or the most rare among the thousands of them. Taking into consideration the not very exact data concerning the origins of the Gołuchów collection, it seems that among the 1000 ancient objects preserved in the castle at least 75 were Cypriot⁶. My estimate is that in the period from the 1870s to the 1890s Władysław and Izabela Czartoryski bought

³ J. de Witte, *Description...*, pp. 147—149.

⁴ S. Komornicki, *Muzeum Książąt Czartoryskich*, Kraków 1929 (= *Muzea Polskie* V).

⁵ T. Jakimowicz, *Izabelli z Czartoryskich Działyńskiej „Paradis Terrestre”*, *Studia Muzealne* 7, Poznań 1969, pp. 55—76; Z. Karcewska-Markiewicz, *Panna Lodowata*, Poznań 1973, pp. 99—115.

⁶ Z. J. Kapera, *Cyprijskie inskrypcje sylabiczne w Gołuchowie* (Les inscriptions chypriotes syllabiques de Gołuchów), [in:] *Studia z archeologii śródziemnomorskiej* z. 1 (= *Prace Archeologiczne* 14), Kraków 1972, pp. 46 f.

150 to 200 antiquities from Cyprus. Unfortunately, very little is known about their origins. It is at least certain that the first 11 Cypriot vases for the later Gołuchów collection were bought by Izabela at the auction of the Louis Palma di Cesnola antiquities which took place on Friday 25 and Saturday 26 of March 1870. This is not the occasion to pay special attention to the very interesting personality of the American consul in Larnaka in Cyprus, an ex-soldier determined to get money and position on the strength of archaeological discoveries, but I should like to add that this man, who became the first Director of the Metropolitan Museum of Art in New York, came into the history of Cyprus not only as the greatest plunderer of its past, but also as a very fortunate popularizer of Cypriot antiquities all over the world⁷. His sale received a great deal of publicity and it seems that not only Izabela, but also her brother Władysław bought many Cypriot objects⁸. It is most probable that the 45 vases, 9 terracottas and 8 limestone heads given by Władysław Czartoryski to the Jagiellonian University Archaeological collection in 1872 came from the 1870 auction. The catalogue of the auction is still held in the Czartoryski Library in Kraków⁹, unfortunately without any

⁷ E. McFadden, *The Glitter and the Gold. A spirited account of the Metropolitan Museum of Art's first Director, the audacious and high-handed Luigi Palma di Cesnola*, New York 1971; Z. (J.) Kapera, *Kariera Louisa P. di Cesnoli (1832—1904)*, *Filomata* Nos. 277—279, 1974, pp. 374—383, 413—431, 458—469 (in Polish).

⁸ It is worth mentioning, that during my research in the Commonwealth Society Library in London I found in the Cobham Collection a copy of the catalogue of the auction with adjusted prices of objects. It was impossible to establish if they were the prices paid or asked but in any case they give us some idea of the general market value of Cypriot antiquities and of the sums paid by the Czartoryski family for the object chosen. In this connection I should like to thank very much Mr. D. H. Simpson, Librarian and Director of Studies of the Library of the Royal Commonwealth Society, for his kind assistance during my work in the Library, as well as for supplying me with additional information about C. D. Cobham — the first Cypriot bibliographer, whose work I continue. Cf. H. Luke, *The Cobham Cyprus Collection*, Library Notes (publ. by the Royal Empire Society) N. S. No 12, Dec. 1957, pp. 1 f.

⁹ (W. Froehner), *Antiquités chypriotes provenant des fouilles faites en 1868 par M. de Cesnola*, Paris 1870.

marginal notes to help identify the objects. So we can only generally say that the objects are probably connected with the excavations of Louis Palma di Cesnola around 1868, mainly in the region of Dhali (ancient Idalion). The pottery is most probably from the tombs, which were opened at that time and plundered by the hundred¹⁰.

Izabela Czartoryski took part in many other auctions and on several occasions acquired new Cypriot antiquities in this way. We know that she bought objects from the André Barré collection in 1878, from the collection Posno in 1886, from the collection of princess Marguerite d'Orléans, and from the old Michał Tyszkiewicz collection in 1898. Many of the objects originated from sales organized by a very well known Paris antiquarian, Henri Hoffman, with the cooperation of an eminent archaeologist, Wilhelm Froehner, in 1887, 1890, 1891. At the first of these auctions were purchased some Cypro-Achaic and Cypro-Classical big amphoras, two red-figure Attic vases imported to Cyprus and 14 Cypriot syllabic inscriptions¹¹. All the antiquities were offered for sale by Max Ohnefalsch-Richter, the well known XIXth century amateur-archaeologist with whom more scholarly research in Cyprus began¹². Incidentally let us mention his cooperation with the real founder of scholarly archaeology of Cyprus, who came to Cyprus later, Sir John Linton Myres, with whom he prepared among other things the first catalogue of the Cyprus Museum in Nicosia in 1899¹³. But returning to the auction conducted by Max Ohnefalsch-Richter after his excavations in Polis tis Khrysokhou

¹⁰ L. P. di Cesnola, *Cyprus: Its Ancient Cities, Tombs and Temples*, London 1877, pp. 61—102.

¹¹ (W. Froehner?), *Antiquités chypriotes. Catalogue des objets antiques trouvés à Arsinoé de Chypre*, Paris 1877.

¹² S. Reinach, *Chroniques d'Orient*, I, Paris 1891, pp. 169—173 (= *Fouilles et découvertes à Chypre depuis l'occupation anglaise*, *Revue Archéologique* 1885, t. II, pp. 340—344); E. Hoffmann, *Zyprische Tongefässe und Terrakotten der Sammlung M. Ohnefalsch-Richter*, *Jahrbuch des Museums für Völkerkunde zu Leipzig* 20, 1964, pp. 374 f, and her: *Zyprische Archäologica der Sammlung Ohnefalsch-Richter*, *Das Altertum* 18, 1972, pp. 69 f.

¹³ J. L. Myres, M. Ohnefalsch-Richter, *A Catalogue of the Cyprus Museum*, Oxford 1899.

(ancient Marion-Arsinoe) in 1886 at the request of three Englishmen: Christian, Watkins and Williamson, he collected as much as 20,000 francs in gold for them. Salomon Reinach commenting on the results of the auction in the "Revue Archéologique" was very much afraid that this big amount of money, if spent on additional excavations in Cyprus, would cause extensive looting of Cypriot antiquities. Fortunately, this did not happen on that occasion. But another prediction of this well known French scholar, that the selling of these objects by auction would be an irreparable loss and that a scholarly publication of the Marion-Arsinoe necropolis would be made impossible proved correct¹⁴. Hermann's publication of 1888 was very much criticised by reviewers like John Munro and Franz Dümmler¹⁵. Objects from Marion were irrevocably dispersed. Some went to the Louvre in Paris, to the Antiquarium in Berlin, others reached the Gołuchów castle and for a long time disappeared from the scene, hidden in a distant Polish province; the fate of the rest is unknown.

It seems that Mrs. Działyńska and her brother Władysław Czar-toryski bought ancient objects at every major auction in Paris in the last quarter of the XIXth century. We know that Mrs. Działyńska had a special representative, Madame Rousset, who personally took part in the sales. But auctions were not the only way of getting antiquities for the Czar-toryski collections. Examination of the family archives in the Czar-toryski Library in Kraków will shed additional light on the origins of their collections. This work is now just starting but very interesting results have been obtained. It has been established for example that Władysław Czar-toryski employed two Polish visitors to Egypt in the 80ties of the XIXth c., Makarios Szenuda and Edward Marusieński as his agents and art dealers¹⁶. Szenuda was connected with the Austrian consulate in

¹⁴ S. Reinach, *op. cit.*, pp. 357—359.

¹⁵ P. Herrmann, *Das Gräberfeld von Marion auf Cypern*, Berlin 1888. Cf. also reviews by J. A. R. Munro, *Journal of Hellenic Studies* 10, 1889, pp. 281f and by F. Dümmler, *Berliner Philologisches Wochentag* 9, 1889, pp. 1113—1116.

¹⁶ H. Szymańska, *Gromadzenie zabytków egipskich dla zbiorów krakowskich* (Réunion des monuments égyptiens pour les collections de Cracovie), [in:] *Studia z archeologii śródziemnomorskiej* z. 1 (= *Prace Archeologiczne* 14), Kraków 1972, pp. 105—114.

Luxor, Marusieński was a permanent correspondent of the Polish monthly "Wędrowiec" (Wanderer) during the Mahdi rebellion in the Sudan. They spent about 3000 francs in gold on Egyptian antiquities. They were not specialists in the field of Egyptian art and archaeology, but were able to get original objects from recently excavated areas without the brokerage of the Cairo antiquarians. Władysław Czar-toryski visited Egypt only once, from December 1889 till April 1890. He himself bought 180 objects, among them the stele of Merer, two Fayoum portraits and a few Coptic textiles. The then director of the French Archaeological Institute, Urbain Bouriant helped him with these acquisitions. And probably it was Bouriant who introduced to him Marius Panayiotis Tano (or Tanos), a Cairo antiquarian, French citizen, but in fact a Greek born in Larnaca on Cyprus. This man travelled very often on business from Cairo to Paris and to Larnaca. For example, he spent half a year in Cyprus, between November 1892 and April 1893. During this time he sent 6 letters and at least one box with Cypriot antiquities to the Hotel Lambert in Paris. W. Czar-toryski acquired from him seven Phoenician bronzes from Dhali (ancient Idalion) and two terracotta models of ships, very probably from the Amathus region. Tanos wanted 1000 francs in gold, but accepted and received only 700 francs. It is not yet established if Prince Czar-toryski continued his purchases from Tanos after 1893 but it seems possible. Information in the recently "discovered" letters from Tanos give the impression of a longer and constant cooperation¹⁷.

To sum up our loose remarks we can say that the Czar-toryski family's collections of Cypriot (and not only Cypriot) antiquities arose from direct or indirect purchases at sales in Paris and through trustworthy antiquarians or agents. After the creation of the Czar-toryski Museum in Kraków and the renovation of the Gołuchów castle, the antiquities from the Hotel Lambert came to Poland in three main consignments: 1. In January 1872 Władysław Czar-toryski offered a few hundred objects to the new

¹⁷ K. Moczulska, *La correspondance entre Władysław Czar-toryski et l'antiquaire Tanos et l'achat d'antiquités chypriotes (1892—1893)*, *Folia Orientalia* 19, 1978, pp. 191—200.

Archaeological Collection of the Jagiellonian University organized by Józef Łepkowski¹⁸, 2. The rest of W. Czartoryski's collection started to be sent to Kraków to the museum of his name in 1878¹⁹, 3. His sister Mrs. Działyńska transferred her antiquities to the restored Gołuchów residence in 1886. With these three shipments of antiquities also Cypriot objects came to Poland. Later the antiquities were sent successively. The objects sold by Tanos in spring 1893 were already in the Czartoryski Museum in Kraków in June of the same year.

The fate of the Czartoryski collections in Kraków and Gołuchów were similar. Both safely survived the first world war, but the second world war was cruel to them. The Czartoryski Museum in Kraków lost only a few, but very important objects (to mention just the loss of the portrait of a young man by Raphael). The Gołuchów collection was looted by the Germans. It was plundered by the German political police (Sicherheitsdienst) just after the aggression against Poland, in October 1939. The curator of the Gołuchów castle, Nikodem Pajzderski was murdered, evidently with premeditation to cover up the traces of robbery. The very well known collection of Greek vases and of course of Cypriot antiquities disappeared for 16 years. It was fortunately found by the Red Army in the Eastern Part of Germany and in the end was returned to Poland in 1956²⁰. But not all Cypriot antiquities came back. As far as I know, some golden objects, terracottas and vases are lost forever. Of the objects from the Gołuchów collection which were collected for exhibition in the castle only a few (10% or even less) have returned to their original places. All the important objects remain in the Warsaw National Museum. To-day only a small part of the old exhibition prepared by Izabela

¹⁸ C. Z. Gałczyńska, *Historia zbioru zabytków archeologicznych w Muzeum Uniwersytetu Jagiellońskiego*, *Meander* 19, 1964, pp. 456 f and M. L. Bernhard, *Historia zbioru [in:] Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego. Katalog*, ed. by M. L. Bernhard, Kraków 1976, p. 14.

¹⁹ K. Moczulska, *op. cit.*, p. 191, note 1.

²⁰ M. L. Bernhard, *Powrót zbiorów gołuchowskich*, *Rocznik Muzeum Narodowego w Warszawie* 3, 1958, pp. 319—334.

Działyńska is displayed in Gołuchów, among them a few Cypriot vases and syllabic inscriptions²¹.

Both the Cypriot collections in Kraków and Gołuchów are little known to scholars, as they have been published only in part. The only general description of them so far appeared in 1965, in a popular article of mine about Cypriot antiquities in Poland²². Best known is the Cypriot pottery from the Jagiellonian University Museum collection. It was published twice, by Mieczysława Sabina Ruxer in 1922 and by Kazimierz Bulas in the "Corpus Vasorum Antiquorum, Pologne 2, Collections de Cracovie" in 1935²³. Recently these publications were reviewed again, when I was asked to prepare new, short description and a re-classification of the collection. This new catalogue has been included in the first general catalogue of the Jagiellonian University Museum collection edited in 1976 under the direction of Maria Ludwika Bernhard, the head of the Chair of the Mediterranean Archaeology in the Archaeological Institute at the Jagiellonian University in Kraków²⁴. Unfortunately, this important catalogue is in Polish, with a few illustrations and without any summary in a foreign language. But I hope a full corpus will appear in a few years. Selected objects have been published in annuals like "Études et Travaux", "Recherches archéologiques" and the "Folia Orientalia"²⁵. In the

²¹ If by any chance you happen to be going to Warsaw by car from our western frontier please stop at the 108th km after Poznań, between Pleszew and Kalisz. The Gołuchów castle is just by the road. You could see a beautiful small residence as charming as the Loire castles, with masterpieces of classical and European art inside and surrounded by an old park with rare and magnificent trees. You will see what has remained of the „Paradis terrestre" of Izabella Działyńska.

²² Z. Kapera, *Zabytki cypryjskie w muzeach polskich*, *Filomata* No 191, October 1965, pp. 51—64 and German summary: *Kyprische Altertümer in polnischen Museen*, *Bibliotheca Classica Orientalis* 14, 1969, pp. 44 f.

²³ M. Ruxerówna, *Naczynia cypryjskie i mykeńskie w zbiorach Gabinetu Archeologii Klasycznej Uniwersytetu Jagiellońskiego*, *Przegląd Archeologiczny* 2, 1922, pp. 1—26; *CVA Pologne 2, Collections de Cracovie* par K. Bulas, Varsovie—Cracovie 1935, pls. 74—77, pp. 31—34.

²⁴ M. L. Bernhard, ed., *Zabytki archeologiczne...* (cf. note 18).

²⁵ Quoted successively in the footnotes to the present lecture.

already mentioned catalogue of the Jagiellonian University Museum collection I have described for the first time the Cypriot terracottas and limestone sculptures (heads of statuettes) from the gift of Władysław Czartoryski in 1872²⁶.

Now I should like to characterize the collection and to mention the most important objects.

During the preparation of the new catalogue of the entire collection of classical antiquities in the *Jagiellonian University Museum* 47 vases, 10 terracottas and 23 sculptures have been recognized as Cypriot. 2 other objects are probably of Cypriot origin. One object (a vase), which is known from the inventory description has unfortunately disappeared. In sum, 80 Cypriot antiquities are now kept in the Museum.

*Pottery*²⁷. The main part of the collection contains pottery. All periods from the Early Bronze Age to the Cypro-Classical I are represented. We can observe the development of the Cypriot pottery from the end of the III millennium to 400 B.C.

5 pieces come from the Early Cypriot period, and can be classified as Red Coarse Ware (1 deeper bowl), Red Polished (2 jugs and 1 plate), and Black Painted (1 jug). 9 objects come from the Middle Cypriote Bronze Age and they are classified in "The Swedish Cyprus Expedition", Vol. IV, Part 1 B by Professor Paul Åström as Black Slip II (1 jug with a horned handle), White Painted IV (2 bottles and 2 jugs, including one tripod jug) and Red-on-Black (1 shallow bowl). 10 pieces come from the Late Cypriote Bronze Age and can be classified as Base Ring I (2 jugs and 1 spindle bowl), Base Ring II (1 y-shaped bowl), Red Lustrous Wheel-Made (1 pilgrim flask, 1 spindle bottle), *Bucchero* (2 jugs with round mouth), White Slip II (1 bowl). Seven of these objects are included in the corpus of the Late Bronze pottery in "The Swedish Cyprus Expedition", Vol. IV, Part 1 C by Professor Paul Åström. 1 piece remains unclassified.

²⁶ Z. J. Kapera, *Zabytki cypryjskie* [in:] M. L. Bernhard, ed., *Zabytki archeologiczne...*, pp. 65–94, figs. 10–21. Cf. also: Z. J. Kapera, *Cypriot antiquities in the collection of the Jagiellonian University*, *Recherches archéologiques* de 1974, Kraków 1976, pp. 100–102.

²⁷ Cf. M. Ruxerówna and K. Bulas (as above no 23); Z. J. Kapera, *Zabytki cypryjskie*, pp. 77–94, catalogue nos. 132–177.

Half of the Cypriot pottery preserved in the Jagiellonian University Museum comes from the Iron Age. 9 objects belong to the Cypro-Geometric period and to the following fabrics: White Painted (1 cup, 1 bowl, 1 jug), Black Slip I (2 jugs), Black-on-Red I (2 bowls, 1 jug), Red Painted (1 jug). 2 other pieces (1 amphora and 1 jug) may also belong to the same period. We can see that some objects are a continuation of the Mycenaean patterns, where as others are a continuation of native forms. It is worth mentioning that E. Gjerstad chose our small jug of Black Slip I as a typical form for his corpus in the "Swedish Cyprus Expedition", Vol. IV, Part 2 (cf. p. XXVII and pl. X, 5).

The pottery of the Archaic period is represented in the collection by the following fabrics: White Painted IV (1 amphora, 1 jug), White Painted V (1 amphora, 1 jug), Black-on-Red I–II (1 amphora, 1 jug), Bichrome V (1 jug), Red Slip III (1 jug). 1 bowl and 1 plate which seems to be Black-on-Red type are unfortunately of unknown provenience. 1 jug seems to come from the end of the Archaic and beginnings of Cypro-Classical I.

The University collection of Cypriot pottery is not a large or important one. Still, it is very useful for didactic purposes as was pointed out 50 years ago by its first publisher, M. Ruxer²⁸. This feature was later stressed by S. Przeworski²⁹. Nearly all of the most important forms and fabrics from all periods of the development of pottery are included. The collection also has some scholarly value. As has been said, thanks to the publications in the "Corpus Vasorum Antiquorum" this collection is known to scholars interested in Cypriot archaeology.

*Terracottas*³⁰. The number of Cypriot terracottas in the Jagiellonian University Museum is very small. Only eleven pieces are preserved. All the antiquities except one, come from the gift of Władysław Czartoryski in 1872.

The oldest piece is a female votive statuette with raised hands,

²⁸ M. Ruxerówna, *op. cit.*, p. 25.

²⁹ S. Przeworski, *Les antiquités cypriotes en Pologne*, *Revue des Études Anciennes* 30, 1928, pp. 338 f.

³⁰ Z. J. Kapera, *op. cit.*, pp. 65–69, catalogue nos. 98–107, figs. 10–12.

of the so called *psi*-type. This type started in the Late Cypriote period. The statuette can be dated to the VIIth century B.C.

8 others terracottas are in the Proto-Cypriote style, which developed in Cyprus between c. 650 (or earlier) and 540 B.C. of these, 2 statuettes of archaic horses and riders, 1 head of a warrior and a part of a statuette of a warrior in a chariot deserve mention.

The most beautiful is a head of a woman wearing a calathos with sphinxes. This object shows a strong influence of the Greek art of the mid Vth c. B.C. and can be connected with the Sub-Archaic Cypro-Greek style.

The main value of the terracottas is that they fill a gap in the collection of limestone sculptures which does not include valuable objects in the Proto-Cypriote style. It has to be stressed that the collection is the only one of this type in Poland, as the Czartoryski Museum in Kraków and the National Museum in Warsaw have only a few other Cypriot terracottas.

*Sculpture*³¹. The collection of sculpture in the Jagiellonian University Museum is evidently a random collection, but it allows us to observe the development of this branch of Cypriot art from the VIth century to the Roman period. We possess typical examples of heads of all styles except the Cypro-Egyptian and the Roman.

2 objects are Proto-Cypriote (male and female heads) from the middle of the VIth century B.C. 4 pieces come from nearly the same period, but represent the Neo-Cypriote style (1 male head in a helmet), 1 female torso, 2 female heads (one of them veiled). 7 examples are in Cypro-Greek style from about 530 to 470 B.C. Of these a group of 4 sculptures of the "nursing mothers" should be mentioned in the first place. 2 of them are preserved only in part (heads with remnants of thrones). The most interesting is the statuette offered by Stanisław Larysz-Niedzielski, in which we can recognize a strong influence of the Samos sculpture of the 30ties of the VIth. c. B.C.³² Also two heads (male and female)

³¹ Z. J. Kapera, *op. cit.*, pp. 69—77, catalogue nos. 108—131, figs. 13—21.

³² Z. (J.) Kapera, *Une figure de mère à l'enfant cypriote du Musée de l'Université Jagellone*, *Études et Travaux* 2, Warszawa 1968, pp. 121—

from the end of VIth and the beginning of the Vth c. B.C. with a typical archaic smile and wearing diadems with rosettes are very important. The female head resembles the head of the well know Core from Vouni.

The Sub-Archaic Cypro-Greek style is represented by 3 objects of the IVth c. B.C.: 1 female head with a calathos, 1 male head wearing a laurel wreath, 1 female head wearing a Phrygian cap.

Another style which is strongly represented is the Hellenistic style, especially Hellenistic I. First we have to mention 3 heads, in which according to the old supposition of F. N. Pryce we can recognize some features of the portraits of the Hellenistic rulers³³. The male head with a laurel wreath could be connected with images of Demetrius Poliorcetes. The second head with a fragment of the torso (probably a part of a figure of the so-called temple-boy) might resemble the young Ptolemy III Euergetes. And the last one also represents Ptolemy III Euergetes at an older age. The 3 other heads are female and of secondary value. The last object deserving mention is a hand squeezing a piece of cloth. It seems to be a fragment of a statue of a very wealthy person because we can see traces of 5 rings and of a big bracelet. Probably this piece comes from the late Hellenistic or the Roman period. All the sculptures listed are *ex-vota*, produced in great quantities by Cypriot craftsmen in workshops at the sanctuaries.

Apart from a few sculptures in the Warsaw branch of the National Museum, the Cracow pieces are the only ones of this kind in Poland. The didactic value of the collection is evident, and the artistic value of some sculptures cannot be denied.

Now I should like to turn to the *Czartoryski Museum* collection proper. It has never been described. My preliminary information about it will appear in the next issue of the annual

—127; idem, *Śledziejowski zbiór antyków Stanisława Larysz-Niedzielskiego*, *Filomata* No. 221, Oct. 1968, pp. 86—95 and German summary: *Die Antikensammlung von Stanisław Larysz-Niedzielski*, *Bibliotheca Classica Orientalis* 14, 1969, pp. 189 f.

³³ F. N. Pryce, *Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum*, Vol. I, Part 2, London 1931, pp. 68 ff.

to the Institute of Archaeology in Kraków, the "Recherches archéologiques de 1976"³⁴.

We know that the Czartoryski Museum in Kraków has a small but fine collection of Cypriot antiquities. Unfortunately there is no published catalogue of the ancient objects kept in the museum, and what is more, many pieces have undocumented origins. So some antiquities have been recognized as Cypriot only by chance. At the moment it is possible to enumerate the following objects.

Pottery. The collection of pottery consists of 10 pieces, some of them offered to Kraków in 1948 by the London Institute of Archaeology then headed by V. G. Childe³⁵. A majority of objects come from Early Cypriote period. The most interesting are 2 Red Polished III pots: a big jug and a pilgrim flask. I am probably wrong but it seems that not even a single pot comes from Władysław Czartoryski's purchases.

*Terracottas*³⁶. The collection of terracottas is very small, but all the 3 objects bought by Czartoryski should be mentioned: 1 model of a sea-barge, 1 model of a warship(?) perhaps from the Amathus region³⁷ and a female head wearing a diadem with

³⁴ Z. J. Kapera, *Cypriot Antiquities in the Czartoryski Museum Collection*, Recherches Archéologiques de 1976, Kraków 1977, pp. 63 f.

³⁵ Cf. preliminary information on the gift which was published by O. Hirsch-Dyck, *Dary Muzeów Brytyjskich* (Gifts of British Museums), [in:] *Studia z archeologii śródziemnomorskiej* z. 3 (= *Prace Archeologiczne* 19), Kraków 1974, pp. 57—62, pls. 3—5. My attempts to check the origins of the objects donated at the Institute of Archaeology in London were partly successful. As the inventory numbers of the pottery have been changed several times it seems impossible to solve problem now. However a few objects were identified owing to the very generous help I received from Miss Heather Bell, Librarian at the London Institute of Archaeology. It is a pleasure for me to thank Miss Bell for her painstaking investigations.

³⁶ Cf. M. S. Ruxer, *Terakoty greckie i etruskie w zbiorach Czartoryskich w Krakowie* (Greek and Etruscan Terracottas in the Czartoryski Collection in Kraków), Kraków 1955 (unpublished typescript), pp. 1—3, 8—10, catalogue nos. 1, 2, 5, pls. I, 1—2 and III, 1.

³⁷ Z. (J.) Kapera, *Terakotowy model barki morskiej* (A terracotta model of a sea-barge), *Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie* 10, 1970, pp. 39—49; idem. *Terakotowa flota Kinyrasa*, *Filomata* No 194, January 1966, pp. 195—202 and the German

rosettes dated at the Vth c. B.C. This latter piece is strongly influenced by Greek art, but was certainly found in Cyprus.

Sculpture. The collection of limestone sculpture is also very small. The oldest object is a statue of the "kore" type from about 490 B.C., in the Archaic Cypro-Greek style. It comes presumably from the circle of Idalion art and is an interesting example of Greek influences in Cypriot art.³⁸ One piece, a female head with a laurel wreath, seems, to be in the Classical Cypro-Greek style. One example is a typical female head of the early Roman period. A small statuette of Bes also seems to come from the same time. The last two sculptures are rare animal images. One of them is a group representing a greyhound following a hare from the VIth c. B.C. Two similar objects were to be found in the old Gołuchów collection³⁹. The other animal sculpture is a small monkey.

From the other kinds of Cypriot objects let us mention two seals with animal motifs, probably from the Bronze Age, and a basalt pounder with a palette. As they have come to my attention very recently I cannot give any more details.

To finish this review let me mention only the objects sold by Tanos in 1893: 1 candelabrum, 3 lion paws, 3 bronze vessels (including a cauldron), 2 terracottas (the models of ships already mentioned), 1 vase in relief⁴⁰. These antiquities could be dated anywhere between the VIth (or even VIIth) cc. and Hellenistic times. Only the terracotta model of the sea-barge mentioned previously and one Hellenistic vase have been published⁴¹. Still

summary: *Die Terrakottaflotte des Kinyras*, *Biblioteca Classica Orientalis* 14, 1969, pp. 45 f; K. Moczulska, *op. cit.*, p. 197 f and pl. VIII.

³⁸ Z. J. Kapera, *A Female Cypriote Statuette from Cracow* [in:] *Mélanges offerts à Kazimierz Michałowski*, ed. by M. L. Bernhard, Warszawa 1966, pp. 491—494. Cf. M. Yon, *Un dépôt de sculptures archaïques (Ayios Varnavas, site A)*, Paris 1974 (= *Salamine de Chypre* V), pp. 46 ff.

³⁹ P. Bienkowski, *O naczyniach cypryjskich w Gołuchowie w świetle nowych teorii o sztuce prehellénickiej* (Les vases au château de Gołuchów vus sous le jour des nouvelles théories sur l'art préhellénique), *Wiadomości Archeologiczne* 9, 1924—1925, pp. 173 f, the catalogue nos. 31—32.

⁴⁰ Cf. note 17.

⁴¹ K. Bulas, *op. cit.*, p. 17, pl. 68 (= 14), 9 a—b.

unpublished are the Phoenician bronzes which in my opinion are very important (especially the golden cult(?) vessel). I am very sorry that I can offer only the slides without details of the objects but the publishing rights are reserved for Mrs. Ciuraszkiewicz-Moczulska from the staff of the Czartoryski Museum. The 1978 issue of the "Folia Orientalia" will contain her article in which the letters of Tanos to Władysław Czartoryski will be quoted and the objects described in a preliminary fashion. Their photographs will also be published, so in this way they will become available to Cypriot specialists ⁴².

The *Gołuchów collection*, to which I should like to turn now, was described very shortly by Wilhelm Froehner at the very end of the XIXth century, in the very rare publications of the series ("Les antiquités de Gołuchów". The volume devoted to jewellery appeared in 200 copies ⁴³, but the next one, devoted to Mediterranean antiquities (with original photographs of some of them) in 25 copies only ⁴⁴. Both were privately printed and not for sale. So, we cannot be surprised that the Cypriot antiquities described among a thousand other objects escaped the attention of scholars. Only the collection of vases was relatively well known owing in their publication in the "Corpus Vasorum Antiquorum" Pologne 1. ⁴⁵ A simple question of Professor Olivier Masson from Paris about the fate of the Cypriot syllabic inscriptions from Gołuchów once more drew my attention to this important but forgotten collection. Professor Masson "discovered" in 1969 in the archives of the Académie des Inscriptions et Belles Lettres in Paris seven squeezes which were described as being prepared from the Gołuchów objects ⁴⁶. I did not expect too much. I knew about the fate of the Gołuchów collection, But, unexpectedly, my visits to the

⁴² K. Moczulska, *op. cit.*, pls. II—VIII.

⁴³ W. Froehner, *Collection du Château de Gołuchów. L'Orfèvrerie décrite par...*, Paris 1897 (= *L'Orfèvrerie*).

⁴⁴ W. Froehner, *Collection du Château de Gołuchów. Antiquités décrites par... Objets égyptiens, vases peints (Supplément), terres cuites, verrerie, bronzes, poids antiques, ivoires et os, marbres, antiquités de Carthage*, Paris 1899 (= *Antiquités*).

⁴⁵ K. Bulas, *OVA Pologne 1, Gołuchów: Musée Czartoryski, Varsovie—Cracovie*—Paris 1931, pp. 7—10, pls. 3—5.

⁴⁶ Information from his private letter to me dated June 12, 1969.

Gołuchów castle in autumn 1969 and spring 1970 gave interesting results. First of all I was able to help with the identification of some strange and undecipherable, possibly "hieroglyphic" inscriptions plastered in the wall of a corridor, which were of course Cypriot syllabic inscriptions! The research and inquiries at Gołuchów permitted me to prepare a preliminary publication of the inscriptions ⁴⁷. They were later on discussed by O. Masson in "Syria" 1971 ⁴⁸. Unfortunately the inscriptions were probably the only Cypriot objects in the castle, that were not taken away by the Germans in October 1939. Most other objects which survived the second world war are in the Warsaw National Museum. They are included mostly in the Greek vase gallery in the Museum. Only a few came back to the Gołuchów exhibition. But at the end of the XIXth century the original Gołuchów collection of vases numbered around 30 Cypriot pieces. It contained 11 vases from Cesnola's excavations in the Dhali region and 8 objects from Ohnefalsch-Richter's excavations in Polis tis Khrysokhou ⁴⁹. Other objects originated from various collections. Having no opportunity to study the original objects in the Warsaw National Museum, I can only say that in comparison with the Jagiellonian University Museum vases, these vases have more elaborate shapes and are more colourful. I should like to mention especially the zoomorphic vessels of the Middle Bronze Age and very interesting big archaic amphoras with plastic decoration in the form of bull protomes and women with jugs. They can be classified as Bichrome Red Wares.

The number of Cypriot *terracottas* in Gołuchów was exceptionally small ⁵⁰. The bust of a deity was never illustrated, so it is impossible to comment on it, another bust of a young girl comes from a classical Greek workshop. Both these objects from Marion were probably

⁴⁷ Z. J. Kapera, *Cypryjskie inskrypcje sylabiczne w Gołuchowie* (cf. note no 6 above), pp. 45—59.

⁴⁸ O. Masson, *Inscriptions chypriotes retrouvées ou disparues*, Syria 48, 1971 (publ. 1972), pp. 427—434, figs. 1—4 (§ I. *Inscriptions syllabiques de Marion en Pologne*).

⁴⁹ Cf. notes 9 and 11 above; P. Bieńkowski, *op. cit.*, pp. 149—173, figs. 1—29.

⁵⁰ W. Froehner, *Antiquités* (cf. no 44 above), pp. 104 f, catalogue nos. 12—14.

Greek imports. The last piece known to me, an archaic model of a Phoenician ship with an animal inside⁵¹ seems to resemble the two objects already mentioned from the Czartoryski Museum in Kraków, which were bought from Tanos⁵². The fate of all these three Gołuchów terracottas is unknown.

The collection of *sculptures* consisted of only two but very nice objects. One of the animal relief group represented a greyhound following a hare very similar to the group from the Czartoryski Museum in Kraków. The other one showed a lioness mutilating a young bull. Both limestone sculptures can probably be dated to the VIth century B.C.⁵³

I cannot say too much about the terracotta lamp with a Greek inscription "Epagathou"⁵⁴, or about the 11 glass objects⁵⁵, among which worth mentioning are an amphoriscos from Marion and a small drinking glass (in white glass) with a Greek inscription "Egphainou eph o parei" "seize the day" from the other well known Polish XIXth c. collection of Tyszkiewicz.

Among the 200 gold objects preserved in Gołuchów no less than 13 came from the excavations in Cyprus⁵⁶. 11 of them were gold plaques, 1 was a fragment of a golden phiale and one a gold ear-ring. Of these objects only the Greek phiale was recovered after the second world war and was published by Mrs. Maria Pacek in the annual of the Warsaw National Museum in 1963⁵⁷. According to her the object can be classified as deriving from an Attic workshop and can be dated to the end of VIth c. B.C. This

⁵¹ P. Bienkowski, *op. cit.*, p. 173, catalogue no. 30, fig. 30.

⁵² Some details about this interesting antiquarian can be found in a recent article by O. Masson, *Kypriaka X. Archéologues français à Chypre en 1896*, Bulletin de Correspondance Hellénique 101, 1977, pp. 313—323. Cf. also S. Reinach, *op. cit.*, p. 171.

⁵³ W. Froehner, *Antiquités*, p. 210, catalogue nos. 4—5; P. Bienkowski, cf. note 39 above.

⁵⁴ W. Froehner, *Antiquités*, p. 100.

⁵⁵ W. Froehner, *Antiquités*, pp. 129, 138, 143, 146, 148, 150, 51, 152.

⁵⁶ W. Froehner, *L'Orfèvrerie*, pp. 10—12.

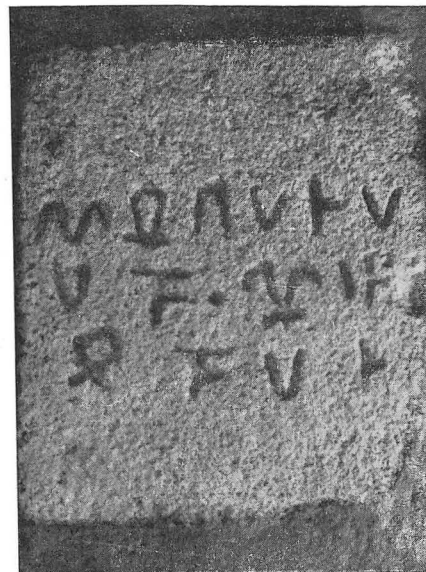
⁵⁷ M. Pacek, *Odnalezienie fragmentu złotej phiale greckiej* (Fragment d'une coupe grecque en or — phiale), Rocznik Muzeum Narodowego w Warszawie 7, 1963, pp. 109—123, figs. 1—2.



1. Izabela Czartoryska-Działyńska (1830—1899)
(from the Collection of the Jagiellonian Library)



2. Władysław Czartoryski (1828—1894)
(from the Collection of the Jagiellonian Library)



3. a, b. Syllabic inscriptions from Marion (Gołuchów Collection)
ICS 105, 106 — fot. Z. J. Kapera



4. Figurine of Bes (Czartoryski Collection, National Museum, Cracow)
fot. K. K. Polesch

opinion is based on the relief technique and comparisons of the shapes of the acorns and palmettes. The ear-ring already mentioned with a circular hoop and pendant composed of balls seems to be older than the phiale and from a local Cypriot workshop. A similar object from Tamassos preserved in the Cyprus Museum in Nicosia is dated by Angeliki Pierides to the Cypro-Geometric III, 850—700 B.C.⁵⁸

The most valuable of the Cypriot jewellery pieces from Gołuchów are the 11 plaques in seven different types, which Froehner described together in a special subchapter as "stamped gold plaques found in Amathus, Cyprus". He mentioned the place of discovery, but said nothing about the circumstances of the purchase. It is well known that very similar objects came at the same time to the British Museum⁵⁹, the Antiquarium in Berlin⁶⁰, and to the Cyprus Museum in Nicosia⁶¹. Unfortunately so far my inquiries about the so-called "Laniti collection" have been in vain⁶².

Among the seven types of plaques preserved in Gołuchów four represent a nude goddess frontally, whom we can identify as Astarte. The most remarkable of them is a plaque of a naked woman with her hands down by her sides. She is wearing bracelets on her wrists and a kind of a fillet on her head. She stands within an oblong frame formed by a double row of leaves. Another interesting object is a plaque with two persons standing face to face by a palm tree. Both are in Egyptian dress. The biggest of the

⁵⁸ A. Pierides, *Jewellery in the Cyprus Museum*, Nicosia 1971, p. 25, pl. XIII, 10.

⁵⁹ Cf. F. H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman in the Department of Antiquities, British Museum*, London 1969 (= 1911), pp. 150 f. I should like to thank Mr. D. Bailey (from the Greek and Roman Department of the British Museum) for showing me these interesting objects and supplying additional information on their origin.

⁶⁰ Cf. *Archäologischer Anzeiger* 1891, p. 126, fig. 1a.

⁶¹ J. L. Myres, M. Ohnefalsch-Richter, *op. cit.*, p. 34.

⁶² It is interesting to mention that one of the members of the Lanitis family published at the very end of XIX c. a pamphlet about the need for better protection of Cypriot antiquities. Cf. Dr Nicolas Cl. Lanitis, *The Question of Antiquities in Cyprus*, Limassol (Cyprus) July 1899, „Alithia” Printing Office, 8°, pp. (2); 4.

Gołuchów plaques is a plaque with two fields of decoration. In the upper part two figures are walking to the right. Each has a radiated tiara and a diadem. They are wearing Egyptian loin-cloths and carrying a lotus flower in each hand. In the lower row a horse can be seen pulling a chariot. In the chariot are two persons standing. In the top right corner is a solar disc with a crescent above it.

Some of the Gołuchów gold objects were noticed and quoted by F. Marshall in his catalogue of the jewellery from the British Museum⁶³. Subsequently they disappeared from the field of interest. Einar Gjerstad, who so carefully classified Cypriot gold objects of these types in the "Swedish Cyprus Expedition" vol. 4 part 2 did not even mention the Gołuchów items⁶⁴. Anyhow, on the basis of his evaluation of similar objects from the British Museum and the Berlin Antiquarium, the Gołuchów plaques can be dated to the Cypro-Geometric and Cypro-Achaic periods. They seem to represent different stages of development. Concerning their every day use, we can say they were used as mountings of female head-gear as shown on a Proto-Cypriot bowl from Idalion⁶⁵.

Last but not least, I should like to say a few words about the syllabic inscriptions⁶⁶. All 14 of them came from ancient Marion-Arsinoe. Only one, the two syllable inscription, has disappeared. 6 of the preserved stones simply have just one character like "lo, to, pa". The remaining 7 are longer and typical Greek epitaphs, like that of Onaios (o-na-i-o-se e-mi, I am Onaios), of Philocrates (pi-lo-ke-re-te-o-se e-mi, I am Philokrateos). Some have more elaborate texts, like the epitaph of Timandros (ti-ma-to-ro e-mi to o-na-sa-ko-ra-u, I am (tomb) of Timandros son of Onasagoras), or the epitaph of Aristokypros (a-ri-si-to-se er.. text interrupted a-ri-si-to-ku-po-ro another interruption pa-i-ti, Aristos built this stela for Aristokypros his son). It is very difficult to establish the dating of the objects. Generally we can say that they are from the Achaic and Classical periods. Some of them

(like the last quoted inscription of Aristokypros) are very important for the study of ancient Cypriot onomastica⁶⁷.

In conclusion, I should like to say that I am planning to publish a kind of reconstruction of the old Gołuchów collection of Cypriot antiquities. This task is worth undertaking. The description will appear as one of the fascicles of the Corpus of Cypriot Antiquities in Poland. Another issue will be reserved for the publication of the Kraków collections.

⁶⁷ Cf. O. Masson, *Les Inscriptions Chypriotes Syllabiques*, Paris 1961, pp. 156 f and also his article: *Inscriptions chypriotes retrouvées ou disparues*, Syria 48, 1971, p. 430.

⁶³ F. H. Marshall, *op. cit.*, p. 151.

⁶⁴ Cf. E. Gjerstad, *The Cypro-Geometric, Cypro-Achaic and Cypro-Classical Periods*, Stockholm 1948, p. 168 and fig. 36: 19—21.

⁶⁵ E. Gjerstad, *op. cit.*, p. 397.

⁶⁶ Cf. Notes 47 f above.