

THE NORTHERN FACE OF CYPRUS

New Studies in Cypriot Archaeology
and Art History

OFFPRINT

EGE YAYINLARI

THE NORTHERN FACE OF CYPRUS
NEW STUDIES IN CYPRIOT ARCHAEOLOGY AND ART HISTORY

EDITED BY
Lâtife SUMMERER
Hazar KABA

İSTANBUL © 2016

ISBN 978-605-9680-06-6
Certificate No: 14641

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Graphic Design and Layout
Kadir Kaba

Cover Design: Kadir Kaba
Background: 2001 Satellite Image of Cyprus (MODIS/MODLAND/Descrolites)
Gold pendant from the burial chamber 4A in the necropolis of Soli (Photograph by Kadir Kaba)

Print

Oksijen Basım ve Matbaacılık San. Tic. Ltd. Şti.
100. Yıl Mah. Matbaacılar Sit. 2. Cad. No: 202/A
Bağcılar-İstanbul
Tel: +90 (212) 325 71 25 Fax: +90 (212) 325 61 99
Certificate No: 29487

Distribution

Zero Prodüksiyon
Kitap-Yayın-Dağıtım San. Ltd. Şti.
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2016 - İSTANBUL

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YAYINLARI

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A New Artemis Ephesia Statuette from Salamis

Emine Sivri – Lâtife Summerer

Introduction

Artemis Ephesia was the tutelary goddess of Ephesus, a city at the Western coast of Asia Minor. Her temple, the Artemision, was known as one of the seven wonders of the ancient world. Her cult statue out of wood is lost because of its perishable material, but it is recorded in both ancient literature and numerous representations in different media. Several cities depicted the image of the cult statue of Artemis of Ephesia on their coins.¹ Inscriptions and images discovered outside of Ephesus, across wider the Mediterranean, testify the widespread reception of her cult throughout the antiquity.

No evidence of Artemis Ephesia from Cyprus was known till date. On 7th of August 1980 Sergio Galloni, an Italian artist and tourist, discovered a marble statuette with two accompanying animal figures while diving in the inshore waters of Salamis, approximately in the line of the public beach Koca Reis.² The Department of Antiquities and Museums of the TRNC, Famagusta/Gazimağusa, was immediately notified of the find and the statuette was brought to the museum of Morphou/Güzelyurt.³ This paper is the first publication of this discovery.⁴ It will provide a description of the statuette and try to place it in its religious and art historical context. This new find does not only expand the evidence known on the Ephesian Artemis, but also contributes to the understanding of the plurality of religious life in Cyprus.

State of Preservation

The marble surface is largely deteriorated due to intense bioerosion (Figures 1-13). Most parts of the surface yield cavities and tunnels drilled by boring sponges and date shells. It is striking to see that there are also some intact smooth parts, juxtaposition with fissured surface. Apparently, the statuette was partly buried in the sediment where the boring sponges and date shells could not settle down.⁵

The dark marble used for the head is probably a *bigio antico* from Asia Minor, while the type of the white marble is difficult to determine without macroscopic analyses.⁶

Apart from the deteriorated surface, the statuette is almost complete, only missing both forearms and feet which were worked separately probably from the same dark marble and attached by metal dowels (Figures 9.12). The fact that the surface around the dowel hole is not incrustated shows that the forearms

1 Fleischer 1973, 39.

2 This information was retrieved through a personal communication with archaeologist Tuncer Bağışkan.

3 Inventory number GY 80/4/1.

4 A photo of the statuette was published in Hanworth 1993, 64 (above).

5 This is also observed on the marble finds of the ship wrecks. See for example the Mahdia-shipwreck: Pütsch & Steinmetz 1994, 1087-1090.

6 But a pavanozetto from Docimeion can be excluded: Personal communication with Matthias Bruno whom the authors thank.

were still attached prior to its discovery. The largely abraded head was also carved separately in dark marble and fixed in the statuette (Figure 13). As usual for Artemis Ephesia the goddess is accompanied by two stags (Figure 1). One of them is almost complete except of its head and three legs (Figure 10), while from the other one only the plinth is persevered (Figure 11). No conservation or restoration treatments have been applied to the statuette except washing it in distilled water.

Description

The preserved height of the figure is 67cm; together with the lost lower part including feet the total original height of the statuette can be estimated around 70-75cm. The goddess is depicted rigidly frontal with both legs together. Her both forearms are bended at waist level and stretched forward. Some rest of bracelets around the elbows is recognizable. Her head is covered by a veil which looks like a semicircular disc in back view. On both sides of the head protomes of griffins appear. She wears a head gear, the so called polos. From the mortise on the top of the polos, it is not clear that it only served as a shaft for a decorated mural crown or/and a temple like composition as usual for this statue type. No facial features of the goddess are recognizable on the worn surface (Figure 13). The holes at the upper face suggest that the eyes were inlaid with another kind of material. The parted wavy hair is still visible.

The chest of the goddess is adorned by a garland. The area above the garland yields a pectoral with relief decoration, of which one can only discern outlines of two winged female figures in antithetic position (Figure 13). Beneath this there is a fillet which is led parallel to the garland, from which a cluster of 35 globes are hanging in four arch-shaped rows overlapping each other.

The goddess wears a tight fitting over garment which is decorated at the front with foreparts of animals and mythological creatures in five registers (Figure 4): three lions on the top, followed by three eagle-headed griffons, two female protomes flanking a stag, two eagle-headed griffons and two bulls, which jut out. Along both sides of the lower body there are five square zones that contain badly worn reliefs, probably bees, rosettes and female protomes (Figure 6.8). The back of the statue is flat, but concentric arcuate folds are roughly indicated (Figure 2).

The arms are close to the body, the forearms are bended at the elbows and extended forwards (Figure 3). Two lions are striving upwards along the upper arms. The both stags, each standing on a plinth, were probably arranged to along both side of the statuette (Figure 1). One of the stag is persevered with a torso and upper legs as well as supporting profiled pillar (Figure 10), while the other one is entirely missing. Only the plinth with the rest of a support and the paws of the stag as well rest of the wool fillets end remain (Figure 11).

Typological Classification

As pointed out previously the statuette from the offshores of Salamis represents a replica of the Artemis Ephesia which was the most renowned cult image of Ephesus. The original is lost, but known through numerous Hellenistic/Roman copies and replications as well as representations on other media. However, among more than eighty statues and statuettes respectively not two examples are equal in all details.⁷

In terms of construction in two materials the new Artemis Ephesia from Salamis is comparable with some statues and statuettes. In these examples all naked body parts, head, hands and feet, are constructed out of a dark material, either black marble or metal.⁸ An example is the statuette (Albani A 48) in the

⁷ Fleischer 1973; Fleischer 1984; Fleischer 2008, 25; Fleischer 2009.

⁸ Among more than 80 statues and statuettes of Artemis Ephesia only six examples are known till to date in two materials, one of them of alabaster and metal while other five example of white and black marble. Fleischer 1984, Nr. 49.58.60 62.67.68.82; Gregarek 1999, 184 cat. B26-29. For the statue in Naples see also Galvano 1989; Gregarek 1999, 183 cat. B25; De Nuccio & Ungaro 2003, 307-309 cat. 8.

Musei Capitolini in Rome (Figure 14), which is equally made out of marble and *bigio morato* and also comparable in proportions with the new find.⁹

The statuette from Salamis includes most of the iconographic features that appear on the canonical type of the Ephesian Artemis. It has a column-like tapered body with outstretched arms on which the undergarment, a *chiton*, is visible. A tight-fitting over garment is divided into zones which are decorated with reliefs. It yields, as do all survived copies, figural zones with bulls, lions, griffons, sphinxes, deer, lions and bees which differ in number, order and combination. The appearance of female protomes at the front zone is unusual,¹⁰ but has a parallel at a marble statuette in Jena.¹¹ However, these naked female figures emerging from an acanthus, the so called Rankenfrau, are usually winged. The wingless type of the "Rankenfrau" like at the new statuette from Salamis is only attested at the statuette from Caesarea.¹²

The new statuette shares the chest area adorned with a garland of flowers twisted by a ribbon with the surviving examples of the canonical type. In comparison with the better preserved examples we can reconstruct the worn relief details of the semicircular pectoral with two pairs of winged female figures holding up a single wreath with their outstretched left hands while their lowered right hands are carrying a palm. Probably the new statuette also showed a simple zodiacal neck ornament with a cancer sign as the statuette in Rome (Figure 14), while at some other examples of the Artemis Ephesia a zodiac with five or more signs appears, which represent spring and summer months.¹³

Most characteristic feature of the Ephesian Artemis is the bust covered with several mastoid protuberances. As many other examples of the canonical type,¹⁴ the statuette from Salamis has pendants depending from a fillet just beneath the garland. However, these do not resemble to the acorn necklace of other Ephesia images, they are rather bigger and hardly differentiated from the other mastoid shaped objects. This feature is remarkable and not attested at any of the preserved examples.¹⁵

As at the most examples of the canonical type the head gear of the new statuette was topped either by a mural crown with arched gateways or by an additional temple like composition.¹⁶ The veil that covers the back of the head always appears like a nimbus. As is the case on many examples of the canonical type, it bears winged animal foreparts on the veil, both sides of the head, two at the bottom, one on the top. A lion rampant along each upper arm which raises a paw towards the garland on the chest is also shown at the statuette in Rome (Figure 14).

As mentioned above the feet of the Salamis statuette are missing. They were probably made separately with the fan-like draped undergarment, as shown at the statuette in Rome as well as at many other sculptured images of the Artemis Ephesia.¹⁷ As at the representation on coins is visible long *woolen fillets* were hanging from her wrists.¹⁸

Question of Date

Based on the dated coin images Robert Fleischer was able to establish a chronology of the survived images of the Ephesian Artemis. From the mid of the 2nd century BC till mid of the 2nd century AD the

9 Exhibited in the sala delle Colombe inv. MC 385. Height: 86cm: Jones 1912, 157-158 cat. 49; Thiersch 1935, 23-24 cat. 19; Fleischer 1973, 10-11 cat. E 31; Fleischer 1984, cat. 58; Gregarek 1999, 184 cat. B27.

10 The "Rankenfrau" usually appears in the side zones: Fleischer 1973, 100-101.

11 Wichert et al. 2010, 65-66 cat 28.

12 Fleischer 1973, E 13, pl. 7-9.

13 Fleischer 1973, 70-72. The most central sign of crab may have been associated with lunar aspect of the goddess: LiDonnici 1992, 407.

14 The acorn necklace is also lacking at some early examples see Fleischer 1973, 65.

15 At an example, formerly in a private collection in Bonn, the pendants are also big, but they are clearly differentiated from the "breasts": Fleischer 1973, 20-21 cat. E66, pl. 35-37.

16 Fleischer 1973, 51.

17 Fleischer 1973, pl. 7.8.18.24-27.

18 Fleischer 2009, 43.

canonical type was gradually developed by adding new iconographical elements.¹⁹ The attributes such as the stag and the high polos with the temple-like top are the latest iconographical additions to the iconography of the goddess. Her definitive statue type was accomplished during the Trajanic/Hadrianic period.²⁰ Thereafter the standardized image of the goddess was reproduced till the end of antiquity. This provides a *terminus post quem* for the date of the statuette from Salamis, that is to say, it could have been created any time from the 2nd century AD. However, the use of two different marble materials suggests a rather early date, possibly in the Trajanic/Hadrianic period.²¹

The Original Cult Image of Artemis Ephesia

Scholarship often disputed the relationship between the original cult statue of Artemis Ephesia and its Hellenistic/Roman replicas. It is believed that all survived examples lie under an archaic simple plank-like wooden image, a *xoanon*,²² which was dressed with real garments and lavishly adorned.²³ A central cult base excavated at the Artemision led to the suggestion that a cult image existed here already in the 8th century BC.²⁴ Objects excavated in the early archaic levels, beaten sheet gold reliefs were associated with this cult image and interpreted as ornaments sewn onto dress of the goddess.²⁵ On the other hand, the literary tradition reports of a wooden statue that was carved out of wood by the Athenian artist Endoios in the second half of the 6th century.²⁶ However, written sources contradict each other whether the original cult image was replaced or multiple images existed.²⁷

Although the cult image of Artemis Astyrene, a local Mysian goddess, appears in a similar iconography as early as late 4th BC²⁸ the earliest pictorial evidence for the Ephesian Artemis is Late Hellenistic. Her earliest freestanding images are the both late Hellenistic marble statuettes in Basel and in Athens.²⁹ According to Robert Fleischer the style of the etui-like dress of the Ephesian Artemis with the “Phrygian belt” and divided sections, indeed on the cloth sewn metal plates, is the earliest features of the canonic image, which derives from ancient near eastern cultures.³⁰ The decoration elements such as bees (heraldic animal of Ephesus), eagle-griffons and rosettes are also assigned being early, while the lion-griffon is to be added in the 5th century BC. The 4th century additions should be the winged women emerging from an acanthus leaf. The most characteristic attribute of the Artemis Ephesia, the mastoid objects hanging from the chest, is also considered as an Hellenistic addition, although they are attested at the Zeus of Labraunda in the 4th Century BC.³¹ All other iconographic features, such as the relief decorated pectoral, the zodiac, the polos with temple capping and the flanking deer were included in Trajanic/Hadrianic period.³²

However, the question to what extent the first Hellenistic statue was a reproduction of the early wooden image of Artemis Ephesia or a new image was created in archaistic style is still open to discussion.³³ It is

19 Fleischer 1973, 116-137; Fleischer 1984, 763; Fleischer 2008, 35; Fleischer 2009, 95.

20 Fleischer 1973, 112-113.

21 The example of white marble and *nero antico* is dated to the Claudian period, while all others assigned to the 2nd century: Gregarek 1999, 183-184. On the popularity polychrome statues during the 2nd century: Gregarek 1999, 111.

22 Ancient authors give contradictory information on the kind of the wood used for the statue. Written sources on the wooden material of the cult statue have been recently reexamined by Bergbach-Bitter 2008, 266-272.

23 Fleischer 1973; Seiterle 1979, 3-8; Fleischer 1984, 757; Fleischer 2008, 26; Fleischer 2009, 94.

24 Bammer 2008, 77 fig. 5; Muss 2008, 63-64.

25 Pülz 2009, 98. cf. Fleischer 2009, 98.

26 Fleischer 2008, 27 thinks that the statue of Artemis Ephesia stood from the 7th century till to the end of antiquity period always in the place of Artemision, despite later new buildings.

27 For a detailed discussion on this see LiDonnici 1992, 398-401; Bergbach-Bitterer 2008, 330.

28 Fleischer 2002, 209; Fleischer 2009, 92-93 sees these coin images as a *missing link* between the archaic image of Artemis Ephesia and her freestanding Hellenistic statues.

29 Seiterle 1979, fig. 16. Fleischer 1984, cat. 86.

30 Fleischer 2008, 29-30.

31 Fleischer 1973, 88, pl. 138-141; Fleischer 2008, fig. 5.

32 Fleischer 2008, 28-29.

33 Fleischer thinks that the lost wooden statue of the Artemis Ephesia was the “direct model” for the canonic replica. Fleischer 1973, 129: ”In diesem Sinne wird man als direktes Vorbild der “kanonischen” Nachbildungen nicht ein neues, hellenistisch-römisches Kultbild annehmen, sondern das alte Kultbild selbst...“.

argued that at some replicas heads, hands and feet, as also the case at the new statuette from Salamis, are constructed in a dark material to imitate the nard oil-treated wood of the original image.³⁴ In the line with this argument, the diversity of the stone replicas is explained by frequently changing real garments and attributes of the original cult statue. Yet, this interpretation model bears some problems: Firstly, it does not explain, why even the examples from the same period show fundamental differences.³⁵ Secondly, the relationship between the surviving stone replicas and their lost original of perishable material remains unclear. Given the early *xaonon* did exist beneath the steadily changing cloths and adornments through ages,³⁶ its originality can have regarded only its visible parts, heads and hands and toes. Since no example of the surviving replicas shows a head in archaistic style, it becomes clear that they do not copy the early image. Therefore, we argue that the replicas of Artemis Ephesia should not be understood as copies of a single central cult statue, rather as reproductions of different replicas which were created in a transformation process of a wooden sculpture to other media through ages.³⁷

Disputes on “Artemis Multimammia”

The most conspicuous attribute of the canonical image of Artemis Ephesia are the mastoid objects on the chest area. From the renaissance onwards they were seen as female breasts for written sources report of Artemis Ephesia as Polymastos or Multimammia.³⁸

The modern scholarship disqualified this literary tradition as polemic or misinterpretations of Christian authors. The evidence, at least at three surviving examples nipples of breasts do appear, was downplayed.³⁹ Little attention was paid to the probability that the nipples could have been shown by painting.⁴⁰ On the other hand, it is also argued that the mastoid objects cannot belong to the anatomy of the goddess, because at the replicas constructed of two materials these mastoid objects are not dark as do other flesh parts like head, hands and feet. Hence, the objects were understood as being fixed onto the garments.

Gérard Seiterle brought the theory that the mastoid objects adorning the chest of the goddess were scrotal sacs of sacrificial bulls.⁴¹ In a project of the Antikensammlungen in Basel and with involvement of the slaughterhouse of Basel a reconstruction of the statue was decked by real bull's scrota, which astonishingly resembled to Artemis Ephesia.⁴² Yet, after a couple of days the disgusting stench was not to sustain and the reconstruction had to be removed.⁴³ Nevertheless, this reconstruction convinced and the interpretation of Seiterle is widely accepted among scholars,⁴⁴ but only rarely objected.⁴⁵ Despite lack of evidence neither in written sources nor in archaeological record⁴⁶ the thesis of a cult image covered with bull's scrota still survives.

34 Fleischer 2008, 26; Fleischer 2009, Bergbach-Bitterer 2008, 268.

35 For example the both earliest statuettes from the 1st century BC in Basel and Athens show a completely different concept and design: Fleischer 2008, 28-29 fig. 7.8.

36 Fleischer 2008, 27: "Die Statue der Artemis Ephesia stand in ihrem Heiligtum, dem Artemision, offensichtlich schon seit dem 7. Jahrhundert v. Chr. An derselben Stelle, an der sie sich ungeachtet aller späteren Neubauten des Tempels bis zum Ende der Antike befand."

37 On the question of originals and copies see the recent discussion Bartsch et al 2010, 27-43.

38 Minucius Felix, Octavianus 22.5 and Jerome, Commentariorum in epistolam as Ephesios proen (PL 26. 442): A detailed discussion of these text sources: Bergbach-Bitter 2008, 317; Szidat 2012/2013, 20. On the reinterpretation of Artemis Ephesia between renaissance and neo-classism: Nielsen 2009, 455-496.

39 Thiersch 1935 observed at the surviving examples a tendency over the time from being round towards to a mastoid shape, which looks more like realistic human breast. Cf. LiDonnici 1992, 396.

40 Surprisingly this option is only mentioned by Bergbach-Bitter 2008, 265.

41 Seiterle 1979, 9-12,

42 Seiterle 1979, fig. 14.

43 This is mentioned by Burkert 1999, 70.

44 According to Fleischer (Fleischer 2008; Fleischer 2009), it is still the best interpretation. Cf. also Nielsen 2009, 455.

45 As far as we see Lynn R. LiDonnici (LiDonnici 1992, 393) is the only author who firmly rejected the interpretation of bull's scrotal arguing that it is influenced by the "twentieth century Western constructions of gender that tend to identify the categories "power" and "virility" with each other".

46 Bergbach-Bitter 2008, 316-312, who extensively analyzed the written sources, could not find any circumstantial evidence on bull sacrifice for the Artemis Ephesia. Analyses of animal bones from the excavation of Artemision also showed that at the sacrificial practices of this sanctuary the bulls did not play a role: Forstenpointer et al 2005, 85-91.

Some scholars see neither breasts nor testicles on the chest of Artemis, but recognize according to own faculty of imagination, ostrich eggs, grapes, dates, leather bags, layered armor often with suggestive chains of reasoning.⁴⁷ Based on finds at the Artemision Anton Bammer and Ulrike Muss suggested that the protuberances on the chest could be dedicative amber pendants.⁴⁸ Thought, it is difficult to connect the small amber finds from the Late Geometric/Early Archaic period with the iconography of the Roman replicas.⁴⁹

Recently, Sabine Szidat suggested that the image of the Ephesia Polymastos was an eclectic creation of Hellenistic period which includes Mesopotamian and Persian iconographic elements. According to Szidat the ovoid decorations of the breast represent hilltops, while the Artemis Polymastos was a Persian goddess of mountains.⁵⁰ This interpretation mainly bases on the linguistic evidence that “mastos” can also mean hilltop, but lacks iconographic arguments with convincing parallels.⁵¹

What these mastoid objects on the chest of the goddess really represent, there seems to be no satisfying answer based on archaeological evidence for the time being. The characterization of Artemis Ephesia as Polymastos/ Multimamma, however, is an historical fact at least for the 3rd - and 4th century AD, independent from the question of reliability of the Christian source.⁵²

Artemis Ephesia beyond Ephesus

The Artemis Ephesia was an eponymic goddess and closely tied with Ephesus and Ephesians. Notwithstanding she was venerated also outside Ephesus, throughout the ancient world. The widespread dissemination of the cult of Artemis Ephesia is attested by both the written sources and the archeological record. Pausanias, a Greek traveler and geographer, who lived in 2nd century AD, remarks in his book “Description of Greece” that “... all cities worship Artemis of Ephesus, and individuals hold her in honor above all the gods”.⁵³ The Ephesian Artemis appears in the in the New Testament as a mighty goddess whom “all Asia and the world worship” (Acts 19.27).⁵⁴

There was a branch of the cult of the Artemis Ephesia in Sardis which was established by the Ephesians.⁵⁵ The colonists from the neighboring city Phocaea founded a sanctuary in Massalia (today’s Marseille) with a replica of the wooden cult image of the goddess and other sacred objects from Ephesus and thought the rituals of the Ephesian Artemis to the indigenous people.⁵⁶ Later the cult statue of Artemis Massalia served as model for the Diana Nemorensis, worshiped in the sacred wood Nemus (today’s Nemi in Italy) and for the Diana Aventinensis worshiped on the Hill Aventine in Rome.⁵⁷ In the beginning of the 4th century BC, the Athenian Xenophon founded a cult of the Artemis Ephesia in Skillos (Elis) in his own estate.⁵⁸ Inscriptions from the northern coast of the Black Sea testify the significance

47 The diverging interpretations are discussed recently by Fleischer 2009, 97.

48 Muss 2008, 96.

49 Also Fleischer 2009, 96 criticizes this understanding of the protrusion.

50 Szidat 2012/2013, 26-28.

51 Szidat 2012/2013, 30-33 suggests that the Persian goddess Anaitis was the first who was represented in Polymastos type which was then taken over for the Ephesian Artemis by Lysimachos.

52 The idea, Minucius Felix and Jerome may have misunderstood or intentionally shifted the real significance of the goddess, is a misleading presumption. On Christians and Artemis in Ephesus see also the discussion of Bergbach-Bitter 2008, 316-321.

53 Pausanias 4.31.8.

54 For discussion on Christian perceptions of Artemis Ephesia see: Oster 1976; Oster 1990, 1704; Oster 2006, 212-215. See also Brinks 2009.

55 This is known from an Hellenistic inscription: Oster 2006, 220 with footnote 22.

56 Strabo 4.1.4. For a detailed discussion of this story see Oster 1976, 1705-1706. Strabo 4.1.5 recounts further that “they [the people of the Greek colony of Massilia in Gaul] founded in Iberia [towns] as strongholds against the Iberians, and they also taught the Iberians the sacred rites of Artemis Ephesia, as practiced in the fatherland, so that they sacrifice by the Greek ritual.”

57 According to an unanimous written tradition Servius Tullius introduced the cult of the Ephesian goddess already in the 6th century BC in Rome building on the hill Aventine a temple.

58 Pausanias, Description of Greece 5. 6. 5: “Xenophon was banished [from Athens] and having made Skillos his home he built in honor of Artemis Ephesia (of Ephesos) a temple with a sanctuary and a sacred enclosure”.

of this cult for the colony foundations.⁵⁹ Richard Oster attributes the widespread dissemination of the Artemis Ephesia to the religious commitments of Ephesians.⁶⁰ According to Oster during the Roman period target missionary activities of travelling Ephesian individuals contributed to the dissemination of the cult of Ephesians.⁶¹

Coin images and finds with freestanding sculptures also testify the dissemination of the cult of Artemis of Ephesians in a wide geographical area.⁶² The most of the surviving examples of the images of the Artemis Ephesia were found in Rome, but also in other big commercial centers and harbors such as Aquilleia, where the *decurio* of the city, a native of Ephesus, was involved in the cult of the Ephesia.⁶³ Not only in the Roman West, but also in the East the cult of the goddess was widespread. Beside the numerous examples from different sites in Asia Minor, a statuette was found in Caesarea Maritima (a harbor city in Roman Palestine).⁶⁴ Till to date no evidence was known from Cyprus⁶⁵, the bichrome statuette from Salamis is first attestation of Ephesia on the island. Statues sculptured using white and black marble, rarely found in Cyprus, stem interestingly in most part from Salamis.⁶⁶

Conclusion

The bichrome statuette that was found by chance in the sea, in the vicinity of Salamis, enhances the corpus of images of the Ephesian Artemis and provides new evidence for the religious life in Cyprus. It belongs to a canonical type of the Ephesian Artemis' image which was reproduced *en mass* during the Middle Imperial Period and disseminated across a broad geographic area. For Cyprus, the statuette from Salamis is the first and only evidence so far.

The presence of the Ephesian Artemis in Salamis can be explained by different scenarios. Although close ties of Salamis to Ephesus are not attested it is quite likely that in Salamis foreign cults were familiar as it was a cosmopolitan harbor in the Eastern Mediterranean and the industrial capital of island.⁶⁷ An immigrant, businessman or visitor from Ephesus may have brought this statuette with him in order to introduce the cult of his patron goddesses, as was the case in several other cities.⁶⁸

On the other hand, Ephesus was a popular pilgrimage destination, since the Artemision maintained the fame as being one of the seven wonders of the ancient world throughout centuries.⁶⁹ Thus, it is conceivable that a Cypriot visited one of the festivals that were regularly celebrated to honor the goddess in Ephesus and brought this statuette with him. The sale of replicas of the Ephesia's cult statue as souvenirs or pilgrimage devotionalia was a flourishing economic sector in the city, as we learn from the famous riot of the Ephesian silversmiths.⁷⁰

59 Oster 2006, 218-219; Kuzmina 2011, 181-187.

60 Oster 1990, 1703-1704 even speaks of "missionary propagation" of the goddess by Ephesians. Cf. Oster 2006, 217

61 Oster 2006, 222-224.

62 Fleischer 1973, map 1-2 only the distribution of coins, but not of other monuments.

63 Steuernagel 2002; Steuernagel 2004, 243.

64 Fleischer 1973, 6-7 cat. E 13 pl. 7-9.

65 Since 5th century BC the cult of Artemis is attested in Cyprus, where she appears in her for Cyprus typical iconography with kalathos-like head gear and holding a deer as mistress of wild life. Artemis is represented in her Greek iconography with bow and quiver on a coin image of 4th Century BC in Salamis: Ulbrich 1959, 159. On a Roman inscription of an unsecure provenience, but attributed to Salamis, is a dedication to "Artemis Paralia" who had a sanctuary at the salt sea near Kition: Ulbrich 2008, 89. 490. For the cult of Artemis in Cyprus see also Wriedt Sørensen 2009. The most important cult in Roman Salamis was to Zeus Olympios: Mitford 1990, 2189.

66 Fejfer 2005, 85.

67 Mitford 1980, 1321-1324.

68 Oster 2006; Steuernagel 2002.

69 Zwingmann 2012, 158-183.

70 On Artemis Ephesia images as souvenirs and *devotionalia* see: Künzel & Koeppl 2002, 70-73; Zwingmann 2012, 377-378.

It is also possible that the Ephesia was adopted in Salamis associating her with the cult of the goddess “Great Mother” in the city.⁷¹ Assimilations of traditional gods with newly introduced “foreign” divinities are an often encountered phenomenon across the Roman world.

While all these interpretations are equally plausible, nothing is known about the context or setting of the statuette. Does it stem from a shipwreck or from the coastal zone of Salamis which was flooded by the rise of the sea level? If we knew more about the circumstances in which the statuette was found one explanation could turn out more likely than the other.

The chance find of Artemis Ephesia statuette urges underwater archeological investigations in the offshore of Salamis.

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71 On the evidence of the Great Goddess of Salamis see Karageorghis 1980.

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Figure 1. Artemis Ephesia Statuette from Salmis (photograph by Kadir Kaba).



Figure 2. Back view of the Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 3. Detail with the upper body of the Artemis Ephesia Statuette from Salmis (photograph by Kadir Kaba).



Figure 4. Detail with the lower body of the Artemis Ephesia Statuette from Salmis (photograph by Kadir Kaba).



Figure 5. Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 6. Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).

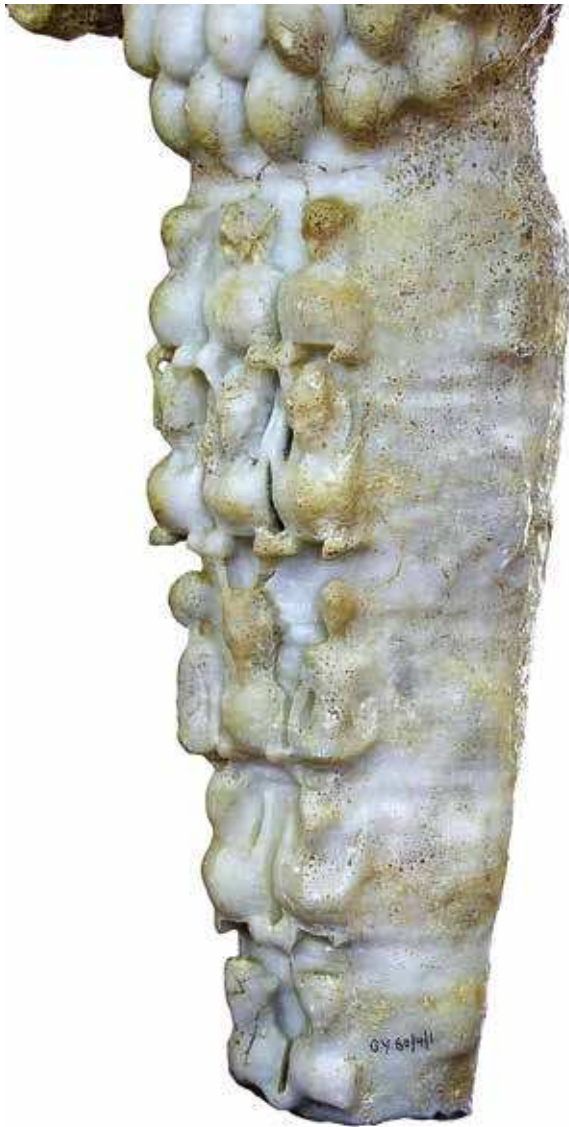


Figure 7. Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 8. Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 9. Artemis Ephesia
Statuette from Salamis
(photograph by Kadir Kaba).



Figure 10. One of the stags of the Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 11. Plinth of the second stag (photograph by Kadir Kaba).



Figure 12. Detail of the right arm of the Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 13. Head of the Artemis Ephesia Statuette from Salamis (photograph by Kadir Kaba).



Figure 14. Artemis Ephesia Statuette in the Musei Capitolini, Rome (photograph by Musei Capitolini).