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## Reproducing a foreign dress

### A short evaluation of the Archaic Cypro-Egyptian kilt

Faegersten, Fanni

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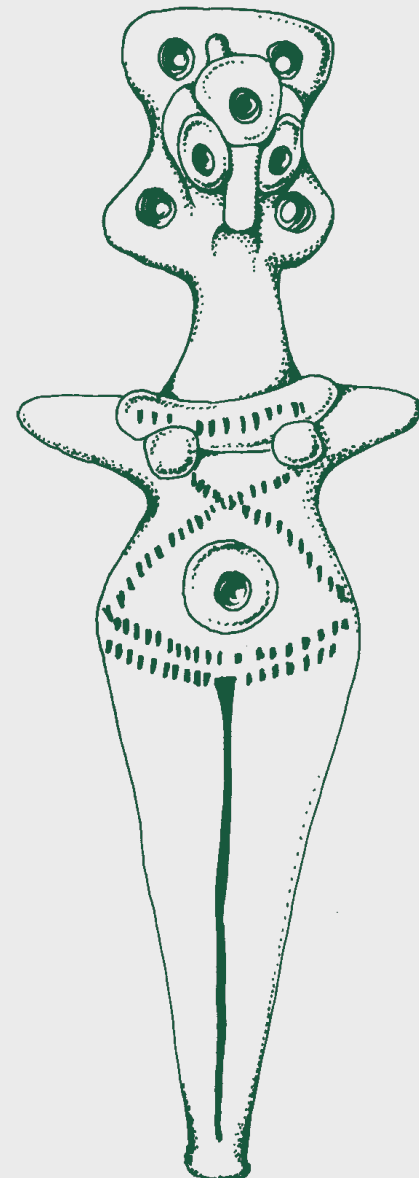
The Environment

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Varia (Chronology, Technology, Artifacts)



Department of History and Cultures, University of Bologna  
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# Contents

## VOLUME 1

Preface. . . . .	xi
INGOLF THUESEN	
Introduction . . . . .	xiii
INGOLF THUESEN	
 <i>Section I: The Environment</i>	
The Landscape Archaeology of Jordan—Early Villages, Towns and Cities: Opening Speech . . . . .	3
ZEIDAN A. KAFABI	
Policy, Activities and New Archaeological Discoveries in Israel . . . . .	11
UZI DAHARI	
Five Years of Archaeology in Palestine . . . . .	23
HAMDAN TAHA	
Housing First Farmers: The Development and Evolution of Built Environments in the Neolithic of the “Hilly Flanks” . . . . .	29
E. B. BANNING	
From Pre-Halaf to Halaf—The Changing Human Environment in the Khabur Headwaters, Northeastern Syria. . . . .	41
OLIVIER NIEUWENHUYSE AND ANTOINE SULEIMAN	
Climatic Variability and the Logic of Ancient Settlement Patterns . . . . .	55
FRANK HOLE	
Tribal and State: The Changement of Settlements and Settlement Pattern in Upper Mesopotamia during the 3rd and 2nd Millennium B.C. . . . .	67
JAN-WAALKE MEYER	
Climate Change and the Aegean Bronze Age. . . . .	81
JENNIFER MOODY AND L. VANCE WATROUS	
Animal Remains from the Middle Bronze and Iron Age settlements at Tell Tuqan (Syria). . . . .	95
CLAUDIA MINNITI	
Archaeological Survey around the Jabal Harûn—Comparison of Methodology and Survey Strategies . . . . .	109
M. LAVENTO, A. SIIRIÄINEN, H. JANSSON, S. SILVONEN, P. KOUKI AND A. MUKKALA	
An Unexpected Window of Opportunity for Settlement on the Red Sea Coast of Yemen in the Mid-Holocene . . . . .	123
EDWARD J. KEALL	

Climate, Weather and History (Summary of a Workshop Held on May 23rd 2000). . . . .	137
B. BRENTJES	
Desertification and Cultural activity—Interactions in the West African Sahel . . . . .	139
HANNELORE KUSSEROW	
Origin of Cattle Pastoralism in Africa—Chronological and Environmental Aspects. . . . .	147
BALDUR GABRIEL	
 <i>Section II: Images of Gods and Humans</i>	
Gods and Humans in Mesopotamian Art:	
A Communication System through Visual Expression . . . . .	153
PAOLO MATTHIAE	
Images of Mesopotamian Gods and Kings: Light, Radiance and The Limits of Visual Representation . . . . .	167
IRENE J. WINTER	
The Case of The Missing Cult Statue . . . . .	181
JUDY BJORKMAN	
Archaeology and Ancient Israelite Iconography:	
Did Yahweh Have a Face? . . . . .	191
WILLIAM G. DEVER	
La communication du roi avec les dieux célestes: quelques remarques sur une imagerie courante dans la glyptique paleo-babylonienne . . . . .	203
SILVANA DI PAOLO	
Style and Prestige in the Early Dynastic Society. . . . .	213
DOMINIK BONATZ	
Nimrud-Kalakh and Ancestor Worship . . . . .	227
B. BRENTJES	
A 'New' Near Eastern Bronze from Olympia . . . . .	231
ELEANOR GURALNICK	
Diversity in Ammonite Religious Iconography. . . . .	243
P. M. MICHÈLE DAVIAU	
Mermaids and Squatting Women: Interlacing Motifs between Prehistoric Mesopotamia and Medieval Europe . . . . .	263
FRANCES PINNOCK	
Divine Symbols or Apotropaic Animals? A Contextual Approach to Animals in Babylon . . . . .	275
CHIKAKO ESTHER WATANABE	
Near Eastern and Egyptian Iconography for the Anthropomorphic Representation of Female Deities in Cypriote Iron Age Sanctuaries . . . . .	289
ANJA ULBRICH	
Reproducing a Foreign Dress. A Short Evaluation of the Archaic Cypro-Egyptian Kilt . . . . .	305
FANNI FAEGERSTEN	



*Section III: The Tell*

The Birth of a Tell. Site Formation Processes at Tell Shiukh Fawqani (Upper Syrian Euphrates) . . . . .	323
MAURO CREMASCHI AND DANIELE MORANDI BONACOSSÌ	
The Afterlife of Tells . . . . .	337
RAPHAEL GREENBERG	
Archaeological Stratigraphy. Analysis and Interpretation of Ancient Near Eastern Settlements. A Summary . . . . .	345
DAVID WARBURTON	
'Tell' Stratigraphy: A 'Post-Processual' Alternative? . . . . .	349
ILAN SHARON	
Adobe in the Jordan Rift Valley . . . . .	361
KONSTANTINOS D. POLITIS	
Architecture as Source of Chronological Information . . . . .	377
BUSHRA FARAH-FOUGÈRES	
The "Kranzhügel" Culture: Fact or Fiction? . . . . .	391
ALEXANDER PRUSS	
Estimating Ancient Settlement Size: A New Approach and Its Application to Survey Data from Tell Halula, North Syria . . . . .	405
MANDY MOTTRAM	
Planning Activity in Ancient Mesopotamia, Some Questions and Hypotheses . . .	419
R. DOLCE AND F.M. NIMIS	
From Monument to Urban Complex: The City of Ebla as Symbol of Royal Ideology . . . . .	435
A. DI LUDOVICO, D. NADALI, A. POLCARO AND M. RAMAZZOTTI	

*Section IV: Excavation Reports and Summaries*

Four Seasons at Gavurkalesi. . . . .	445
STEPHEN LUMSDEN	
Şaraga Höyük 1999 Salvage Excavations. . . . .	467
KEMAL SERTOK AND FIKRI KULAKOĞLU	
From Tell Khoshi (Iraq, Sinjar) to Tilbeshar (South-East Turkey), 3rd Millennium Urbanism of the Jezireh . . . . .	483
CHRISTINE KEPINSKI-LECOMTE	
Canals and Drains. Sewers in the Early Jezireh Palatial Complex of Tell Beydar . . . . .	489
MICHEL DEBRUYNE AND VÉRONIQUE VAN DER STEDE	
Recherches récentes dans le Moyen-Euphrate: Terqa et Masaikh (1999) . . . . .	501
OLIVIER ROUAULT	
The Excavation of the Northern Fortress at Tell Mardikh-Ebla . . . . .	515
S. BRACCI, S. DI PAOLO AND C. PEZZETTA	
L'acropole de Tell Mardikh à l'époque perse achéménide . . . . .	529
MARCO ROSSI	

The Prehistoric Settlement Patterns of the Rouj Basin. . . . .	541
AKIRA TSUNEKI	
The Syrian-Italian-German Mission at Tall Mishrife/ Qatna:	
Results of the first season in 1999 . . . . .	553
AMMAR ABDULRAHMAN, MARTA LUCIANI, DANIELE MORANDI BONACOSSI, MIRKO NOVÁK AND PETER PFÄLZNER	
Excavations at Wadi Mataha: A Multi-component Epipalaeolithic Site in Southern Jordan. . . . .	569
JOEL C. JANETSKI AND MICHAEL CHAZAN	
Preliminary Report on the Third and Fourth Seasons of Excavations of the Italian-Palestinian Expedition at Tell es-Sultan/Jericho, 1999 and 2000 . . . . .	581
NICOLÒ MARCHETTI, LORENZO NIGRO AND HAMDAN TAHA	
Tel Rehov: The Contribution of the Excavations to the Study of the Iron Age in Northern Israel . . . . .	599
AMIHAI MAZAR	
New Results from the Excavations at Tell el-Ghaba, North Sinai, by the Argentine Archaeological Mission (1998-1999) . . . . .	619
PERLA FUSCALDO	
A Recently Discovered Cemetery at Tell el-Dab'ā . . . . .	625
IRENE FORSTNER-MÜLLER	
 <i>Section V: Varia (Chronology, Technology, Artifacts)</i>	
Staggered Development and Cultural Mutation . . . . .	635
LUC WATRIN AND O. BLIN	
Traders, Warriors and Farmers: Reanalyzing the Egyptian Expansion into Southern Palestine at the end of the Fourth Millennium. . . . .	661
LUC WATRIN	
La transition du Bronze Récent II au Fer I dans le Sud de la Palestine: étude des processus. . . . .	689
MICHAEL JASMIN	
A Middle Kingdom Settlement at Ezbet Rushdi in the Egyptian Nile Delta: Pottery and some Chronological Considerations . . . . .	699
ERNST CZERNY	
Stratum b/3 of Tell el-Dab'ā: The MB-Corpus of the Settlement Layers . . . . .	711
KARIN KOPETZKY	
From Canaanite Settlement to Egyptian Stronghold: The LB I–IIA Ceramic Corpus from Tel Beth Shean. . . . .	721
ROBERT A. MULLINS	
The Pottery of Level 12 from Tell 'Arqa in North Lebanon . . . . .	733
HANAN CHARAF	
The Organisation of Pottery Production at Middle Assyrian Tell Sabi Abyad, Syria: a Brief Sketch . . . . .	745
KIM DUISTERMAAT	

The “Black Top Pottery” from the Gaziantep Region: Pottery Distribution and the Expansion of the Akkadian Empire . . . . .	757
RYOICHI KONTANI	
Vorläufiger Bericht über die römisch-kaiserzeitlichen und spätantiken Tonöllampen aus Seleukeia Sidera in Pisidien (Südwesttürkei) . . . . .	765
ERGÜN LAFLI	
Human Agency in Prehistoric Technological Development. A Case Study of PPNB Plaster Production . . . . .	779
LEA REHHOFF KALISZAN	
The Bronze Age Moulds from the Levant: Typology and Materials . . . . .	789
SILVIA FESTUCCIA, GIUSEPPE FIERRO, GIOVANNI GERBASI AND MAURIZIO PALMISANO	
Excavations at Pyrgos/Mavroraki Cyprus: The Metallurgical Installation of Early-Middle Bronze Age . . . . .	803
MARIA ROSARIA BELGIORNO	
Iron Smelting and Smithing in Northern Syria: the Context and Its Interpretation . . . . .	823
MARTA LUCIANI	
Worked Bones At Tell Mardikh-Ebla. Objects and Tools from the Early Bronze to the Iron Ages: Preliminary Remarks on Typology, Function and Archaeological Context . . . . .	839
LUCA PEYRONEL	

## VOLUME 2

### *Section VI: Islamic Archaeology, General*

Archaeology of the Islamic Period: Opening Speech. . . . .	3
CLAUS-PETER HAASE	
Caesarea Maritima and the Sea-Borne Trade During the Early Islamic Period . . . . .	9
Yael ARNON	
The Pros and Cons of Using Written Texts in Islamic Archaeological Enquiry. . . . .	23
INGRID HEHMEYER	
Les réseaux hydrauliques des Marges Arides de Syrie du Nord: exemples de ‘Umm al-Qalaq et Ma’aqar al-Shamali. . . . .	35
MARIE-ODILE ROUSSET	
Erste Überlegung zum Stuckdekor in Kharab Sayyar. . . . .	51
JAN-WAALKE MEYER	
Una documentazione archeologica dell’espansione aghlabita da Baghdad verso occidente . . . . .	65
ENRICA FIANDRA	
La produzione ceramica del periodo aghlabita a Leptis Magna (Libia) . . . . .	81
ANNA MARIA DOLCIOTTI	
Karawanen-wege und Karawanen-bauten im Nahen Osten. . . . .	93
WOLFRAM KLEISS	

Islamic Iconography in a Nomadic Funeral Context . . . . .	111
INGE DEMANT MORTENSEN	

*Section VII: Islamic Archaeology, Symposium*

The Umayyad Congregational Mosque and the Souq Square Complex at Amman Citadel. Architectural Features and Urban Significance . . . . .	121
IGNACIO ARCE	
Water Systems and Settlements in the Badiyat al-Sham . . . . .	143
ALISON BETTS	
The Citadel of Aleppo: The Islamic Periods . . . . .	157
JULIA GONELLA	
Making the Invisible Visible: Nessana in the Early Islamic Period . . . . .	171
JODI MAGNESS	
Islamic Archaeology in Lebanon . . . . .	179
SAMI AL-MASRI	
The Change of Caliphate Ideology in the Light of Early Islamic City Planning. . . . .	193
MIRKO NOVÁK	
‘Al-Hayr’ in Abbasid Iraq . . . . .	217
ALASTAIR NORTHEGE	
Approaches to the Islamic Built Heritage. . . . .	231
ANDREW PETERSEN	
Umayyad Building II in Jerusalem. . . . .	243
KAY PRAG	
Early Islamic Arsuf: The Archaeological Aspect of an Urban And Maritime Centre of the Eastern Mediterranean Shore. . . . .	253
ISRAEL ROLL	
The Contribution of “Light” Archaeology to the Study of Fortified Sites in Northern Syria . . . . .	269
CHRISTINA TONGHINI	
The Ancient Macellum of Gerasa in the Late Byzantine and Early Islamic Periods: The Archaeological Evidence . . . . .	281
ALEXANDRA USCATESCU AND TERESA MAROT	
Then and Now—Now and Then: Strategies for Islamic Archaeology in the 21st Century . . . . .	307
ALAN WALMSLEY	
2nd ICAANE Programme . . . . .	315

# Reproducing a Foreign Dress. A Short Evaluation of the Archaic Cypro-Egyptian Kilt

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## Abstract

In the sanctuaries of 6th century Cyprus, a limited group of votive figures carry Egyptian-style dress, head gear, jewellery, and ornaments. This collection of limestone and bronze votaries is merely one category of several, within the island's material, which testify to Egyptian(-izing) preferences. The relation to similar material from the sanctuaries on the Phoenician coast remains to be established. In an area fraught with difficulties, the following is proposed as one of several possible methods of analysis: through detailed comparison with the original Egyptian dress, the Cypriote transformations witnessed in, particularly, the male kilt are identified and better understood. Once recognised, these particular deviations can be used as tools not only in the internal analysis of the group, but also in an external comparison with related material found outside of the island. In the first case, changes taking place in the renderings of certain dress details help establish relationships between individual figures within the Cypro-Egyptian tradition. Secondly, the characteristic—and erroneous—renderings of the figures' dress can be likened to "fingerprints", possible to match against related material found at Phoenician sanctuary sites. The broad aim is, of course, to gain further knowledge regarding from where the Egyptianizing influence reached Cyprus, by which ways, and why it was taken up in the local 6th century workshops at such a scale.

In the Iron Age Levant, in general, and in the art production of the Phoenician cities in particular, a strong Egyptianizing tendency can be seen. It is mainly the elaborate New Kingdom iconography that has been borrowed. In three dimensions, it is specifically the male royal accoutrements of this period which have served as inspiration. The Egyptian royal crowns are depicted, alongside the elaborate floral collar in vogue during that particular period. The emphasis, however, is on the royal New Kingdom kilt (Fig. 1). The Egyptianizing kilt can mainly be found on Phoenician male votive figures made out of stone,<sup>1</sup> but also in ivory renderings, in both two and three dimensions.<sup>2</sup> Egyptian influence, and/or the refer-

1. For Egyptianizing stone votive sculpture found in Phoenician sanctuaries, see, *i.a.*, Dunand 1944–1948: Pls. XVI: 6–9 and XVII: 10–11; Dunand and Saliby 1985: Pls. XLIV and XLVI; Stucky 1993: Taf. 6: 13 and 7: 15–16; and Doumet Serhal et al. 1998: 65–67, #24–26.
2. Ivory plaques of Phoenician manufacture, once nailed to beds, chairs and the like, have been well published and analysed. Among the Phoenician ivory material found at Nimrud were further a certain amount of statuettes in the round. See, for example, Mallowan 1966: 480; Herrmann 1986: Pls. 338–339: 1292 and Pl. 340: 1293.

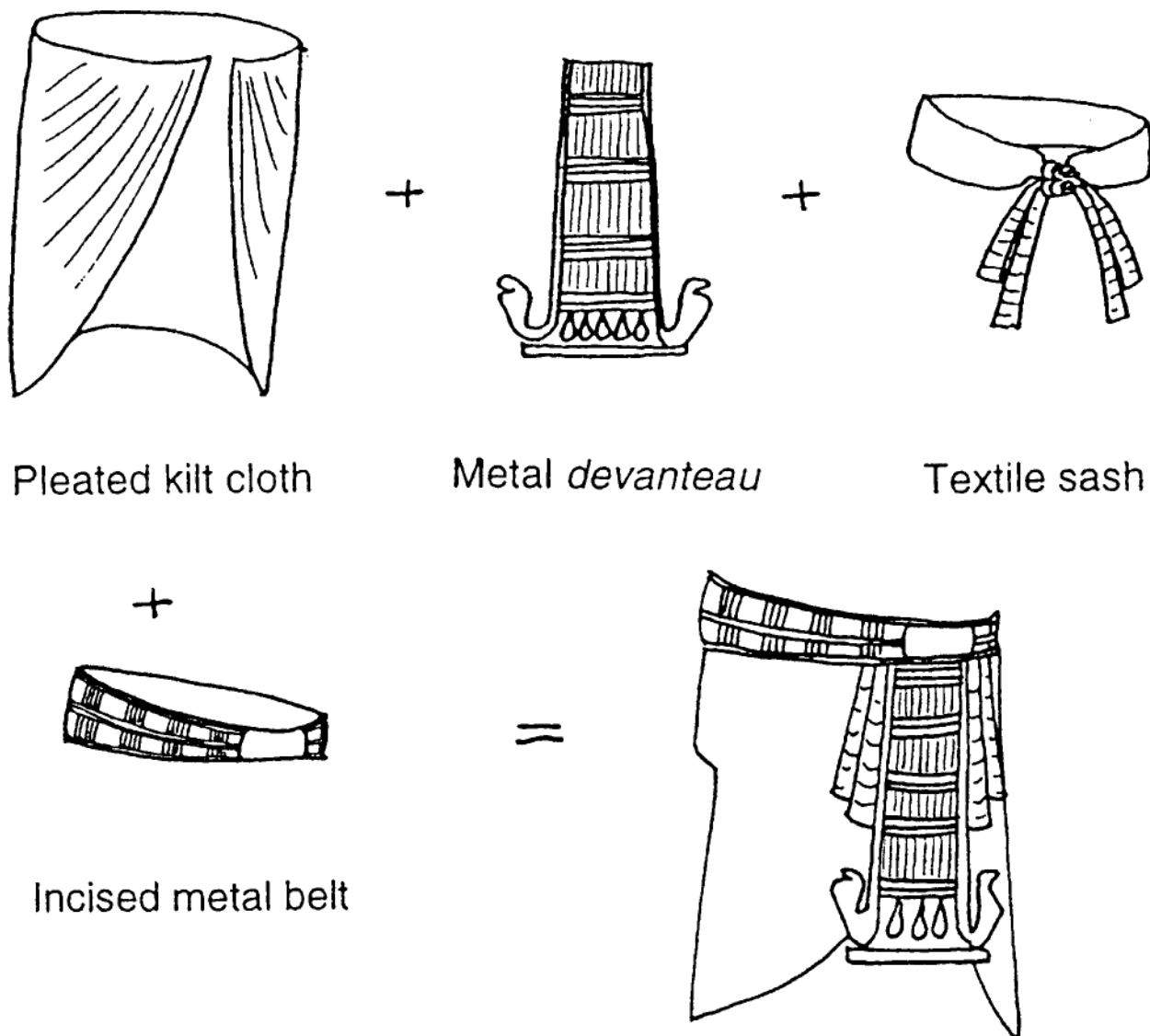


FIGURE 1. The royal Egyptian New Kingdom kilt with *devanteau*.

ence for an Egyptianizing iconography, are further witnessed within religious architecture,<sup>3</sup> jewellery,<sup>4</sup> and metal work, and is not least apparent in the evidence we have regarding rituals surrounding the death of the Sidonian kings.<sup>5</sup> This fact, alongside the materials used—ivory, precious metals, and, no doubt, precious woods—testify to what level of society was involved or acted as patrons.<sup>6</sup> Usage of the term “Egyptianizing” proves adequate when we see

3. Wagner 1980: 107–111.

4. See Marshall 1911: No. 1555, for a Phoenician “Horus collar”, where the falcon heads are turned the wrong way, facing each other.

5. King Tabnit, as well as his son Eshmunazar II (late 6th to early 5th centuries B.C.), chose to be buried in re-used Egyptian anthropoid sarcophagi. The Phoenician inscriptions added to the coffins speak of no Egyptian gods, however, but only of Astarte and Eshmun. See, for the inscriptions, Elayi 1989: 37–40; further, Buhl 1983: 199–200; and Jidejian 1971: Nos. 86–87, for the mummified head of king Tabnit.

6. As do the techniques being used; see Herrmann 1986: Pl. 418 (*cloisonné* technique), and Pl. 419 (gold overlay).

that direct Egyptian imports are few, and that the material culture carrying an Egyptian imprint is instead indigenous,<sup>7</sup> with artefacts seemingly being made locally in Phoenician workshops by Phoenician artisans.<sup>8</sup> P. Wagner has pointed out that the Egyptianizing features in Phoenician material culture reached a zenith during the Persian period, a time when both Egypt and Phoenicia were under Achaemenid rule.<sup>9</sup>

Indeed, the related material culture of Cyprus displays the same particularly strong Egyptianizing tendency, with a similar emphasis on the (late) 6th century B.C. Albeit no religious monumental architecture has been found on the island which can be tied to Egyptian models,<sup>10</sup> there is an abundance in limestone and metal artefacts expressing a similar taste for things Egyptianizing. An obvious material category in this respect is the limited but iconographically homogenous group of male votive sculpture—not seldom rendered in life-size—which carries Egyptian(-izing) dress, jewellery, and head-gear, outfits which are adorned by decorative motifs chosen from Egyptian iconography (Fig. 2).<sup>11</sup> Just like in the Phoenician case, there seems to be no direct Egyptian technical know-how behind the manufacture of these cultic figures, but they are produced in the soft Cypriote limestone by, seemingly, local craftsmen.<sup>12</sup>

It is highly interesting to hypothesize on the reason or the societal background for this Cypro-Phoenician Egyptianizing tendency. There are several inherent difficulties, however, when we ask whether there was a religious consciousness behind the Egyptianizing form so apparent in Cypro-Phoenician material culture.<sup>13</sup> If we wish to approach the tendency—or indeed the mechanisms behind it—we need to narrow our frames of investigation. We believe that what is called for here are detailed analyses of limited groups of material. Only after carrying out such basic work can we attempt to approach the religious, political or other structures underlying these expressions in art. The outcome may not be wide-reaching

7. See the thought-provoking article by C. Lilyquist on Egyptian vs. “Egyptianizing” in the Late Bronze Age, Lilyquist 1998.
8. It has repeatedly been shown, that several artefacts reveal a lack of understanding for the Egyptian religious context from which the included features were borrowed. See, for example, Leclant 1991: 17, who states that no heart scarabs, so crucial within Egyptian burial religion, have ever been found in Phoenician contexts. Moorey 1994: 36, fig. 35 (see text accompanying the illustration) presents an ivory plaque, one of many examples where Egyptian hieroglyphs and cartouches have been used in an erroneous way.
9. Wagner 1980: 177.
10. The façades of the “royal tombs” at Tamassos, however, feature reliefs which are clearly adhering to an Egyptian(-izing) sphere. Further, limestone lions and sphinxes guard the graves of upper class people, if not kings. More than a century earlier, the so-called royal tombs at Salamis are indeed spectacular evidence of a strong tie between the Phoenician mainland and the Cypriote east coast during the 8th–7th centuries B.C.
11. These figures are carried out in the local limestone. Bronze statuettes with similar outfits do occur.
12. The back-pillar support is characteristic of virtually all Egyptian sculpture depicting standing figures. There are occasional statues with a back-pillar support found in Phoenicia, while in the Egyptianizing Cypriote material, this feature is altogether lacking.
13. See I. Winter’s 1990 review article of G. Markoe’s book on Cypro-Phoenician metal bowls, Winter 1990: 240. On religious content following borrowed form, see the cautious suggestions as to possible, wide-spread knowledge of Egyptian magical, protective symbols (amulets) proposed by Leclant 1991: 17, regarding the Phoenician sphere, and by De Salvia 1993: 66–67, for Archaic Greece—where Cypriote women are thought of as conveying the meaning of *Aegyptiaca* to Greek women, thus passing on an Egyptian popular religion based on household magic protecting, mainly, women and children.



FIGURE 2. Limestone statuette found at Tamassos, Cyprus. (The Royal Ontario Museum, Toronto, Inv. 958.61.242. H. 24.5 cm). Courtesy of the Royal Ontario Museum, Toronto, Canada.



conclusions, but at least a better understanding of the internal relationship between related objects. Maybe one can even approach the important question, through what actual material(s) this rich and detailed iconography was perpetuated and spread from workshop to workshop.

At the end of an article presenting an important material of Phoenician stone statuettes, A. Nunn approaches some of the larger, structural questions.<sup>14</sup> The nine Egyptianizing statuettes presented by Nunn, all found together in the Phoenician Eshmun sanctuary at Bostan esh-Sheik outside Sidon, are made of limestone but covered with green varnish. The craftsman/-men who made the statuettes not only sought to reproduce the male Egyptian dress—and the back-pillar support so characteristic of Egyptian sculpture—but further covered them with green varnish to make them look as if they were manufactured in faïence.<sup>15</sup> Nunn identifies six of the statuettes as divine representations,<sup>16</sup> the remaining three as royal. She places them chronologically between 650 and 550 B.C.<sup>17</sup> In the concluding page, she elaborates on the reason for the manufacture of this unique group of figures,<sup>18</sup> and sees the dedication of Egyptianizing votive sculpture in general at the Sidonian Eshmun sanctuary as a manifestation being made by the local king as well as a group of people belonging to the upper strata of society. The suggestion is that a link between people-king-god is established and reinforced by the dedication of similar royal-divine figurines. Apart from Nunn's interesting suggestion, it is notable in itself that this group of material directs our attention towards faïence figurines or indeed amulets, when trying to establish a picture of the sources of inspiration for Phoenician and Cypriote stone artists creating objects adhering to an Egyptianizing style.

In this short paper, I shall take the opportunity to present a detailed albeit very limited analysis of one part of the Egyptianizing Cypro-Phoenician material. I am focusing here on the before-mentioned group of male Cypriote votive sculpture clad in Egyptian(-izing) dress, and a key feature of their outfit will be dealt with; the elaborately decorated kilt. Such an analysis could then easily be widened to regard the other characteristics of the figures, their decorated collars, their head-gear, alongside the rich repertoire of decorative motifs which embellish them.<sup>19</sup> When this has been done, further steps can be taken, relating the results

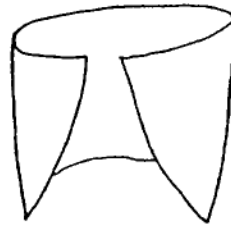
14. Nunn 1996. Thanks are due to Dirk Wicke who presented me with this article in the after-maths of the conference.

15. Macridy-Bey, the excavator, mentions how one statuette—obviously not kept together with the rest of the group in the Archaeological Museum of Istanbul, and therefore not studied by Nunn—carries hieroglyphic signs on the back (back-pillar?) Macridy 1902: 509. Obvious parallels come from the material of faïence amulets/statuettes found at Kition, see V. Karageorghis n.d., *Excavations at Kition, vol. VI. The Phoenician and later levels*.

16. The Egyptian gods Thot, Nefertem, Bes, and Khonsu are identified, based on very fragmentary evidence. In no case is the identification put beyond doubt, not least because all nine statuettes are acephalous. Nunn herself states on p. 257 that Phoenician craftsmen never studied or copied Egyptian objects in detail. It can be argued, that this very fact renders an identification based on Egyptian criteria dubious; can we be sure that a Phoenician kilt-clad statuette with a baboon (?) at its feet was meant to represent Thot only because this animal was the attribute of this particular god in Egypt? Then we must postulate—and bring into discussion—the fact that religious meaning really did follow with a borrowed form.

17. Nunn 1996: 258.

18. The obvious will to echo faïence, although working in stone; the close stylistic ties of stone figures to certain faïence amulets; the monkeys (baboons?) and lions (sphinxes?) placed at the feet of all figures with the lowermost part of the body preserved—all these are unique features for this small group of votive figures.



Plain kilt cloth

+



Textile (linen) apron

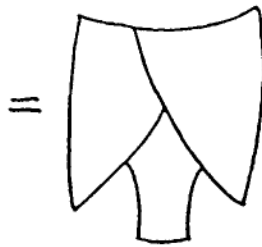


FIGURE 3. (right) The plain, royal Egyptian *shenti* kilt.

FIGURE 4. (far right) Steatite statuette of Pharaoh Amenhotep III, from Karnak. Traces of applied blue-green glaze remain. (The Egyptian Museum, Cairo, Inv. 11515. H. 25 cm) ©Courtesy of the Supreme Council of Antiquities, Cairo. Photo: Niklas Gustafson.

to artefacts from outside the island, mainly to material found on the Phoenician mainland,<sup>20</sup> but also to the Egyptian objects which were being echoed indirectly. The analysis presented here should be viewed as a glimpse of a working method, of the detailed and basic kind mentioned above. Before going into detailed analysis, however, a few things have to be said about the Cypriote figures, as well as on Egyptian royal kilts.

### The Cypriote Egyptianizing figures—a brief presentation

Witnessed in limestone and bronze, but never in terracotta,<sup>21</sup> the Cypriote Egyptianizing figures come in all sizes, from the miniature to the colossal.<sup>22</sup> They stand bare-footed

19. Such an analysis is attempted in my forthcoming dissertation, *Egyptianizing Sculpture from Cyprus—a Testimony of Cross-Cultural Contacts in the Archaic Age*.
20. K. Lembke of the DAI in Damascus is currently working on the rich votive material from the temple or Ma'abed at Amrit, Syria, in cooperation with geologist C. Xenophonos. It will be highly interesting to relate the Cypriote Egyptianizing figures to the Egyptianizing material found at this important sanctuary site.
21. The lower part of a colossal terracotta figure found at Tamassos indeed has two worm-like cobras hanging down along the central part of its "kilt". See Karageorghis 1993: Pl. XIX: 5, cat.no. 72.
22. A statuette from Amathus, depicted in Karageorghis, Mertens et al. 2000: 114, no. 179, was originally between 15–20 cm in height. A torso from Golgoi, on the other hand, kept today in the Ringling Museum of Art in Sarasota (Inv. SN 28.1923), belonged to a figure of over 250 cm in height. See Cesnola 1885: Pl. XXII: 50.

with the left leg advanced,<sup>23</sup> and have their arms hanging along the sides of the body, alternatively one arm bent with the clenched fist resting on the chest. The group of figures can basically be defined by their wearing of the Egyptian kilt, a garment which comes in different versions from the plain to the elaborately decorated. The upper part of the figures' bodies are often covered by a tight-fitting, short-sleeved tunic, over which is occasionally placed the broad and beautifully decorated Egyptian collar, or *ousekh*. It can be noted, that the decoration of the Cypro-Egyptian collars clearly harks back to the elaborate New Kingdom floral type. In its Cypriote form, it displays the characteristic olive leaves and blue lotus petals, alongside mandrake or persea fruits, all in a highly standardized form.<sup>24</sup> Apart from the pleated wig and the plain head-cloth or kerchief, the Cypriote figures are carrying a squat version of the Egyptian double crown on their heads. Occasional examples of helmets and rosette diadems occur crowning these kilt-wearing figures.<sup>25</sup> Despite their foreign outfit, the Cypriote Egyptianizing figures remain distinctly Cypriote in material, style, and modes of technical execution. They display several traits which tie them closely to the remaining corpus of limestone votive sculpture from the island, a fact clearly testifying to their manufacture within indigenous workshops.

The basic feature relating these figures to each other remains the plain or decorated kilt, and it is on this garment that we shall focus in the remaining section of this paper.

### The Egyptian kilts

To be able to evaluate the Cypriote kilt, we first have to get to know the Egyptian kilt proper. Generally speaking, there are two kinds of Egyptian kilts. First, the so-called *shenti*, introduced during the Old Kingdom—a plain or pleated kilt cloth wrapped around the hips, overlapping the upper part of an apron with concave sides (Fig. 3). Secondly, the New Kingdom pleated kilt with a frontally hanging *devanteau*, a device which in most cases was provided with laterally hanging cobras, or *uraei* (Figs. 1 and 4). A fundamental difference between the apron belonging to the *shenti*, and the *devanteau* hanging in front of a kilt, was that of material; while the apron was an integrated part of the *shenti* kilt and thus made of cloth—mostly linen—the *devanteau* was a bead-or metal device suspended from a metal belt by means of tiny hooks.<sup>26</sup> This material difference is worth keeping in mind when studying the Cypro-Egyptian material.

The original Egyptian *shenti*, although highly prestigious, was quite a simple type of kilt, while the New Kingdom kilt with *devanteau* was subjected to the general elaboration of dress taking place during that period of time, with various complementary devices added to it. The most frequent addition were the beautiful textile sashes which were tied around the waist of the kilt-bearer, and whose ends were depicted in a—soon enough—standardized manner, hanging down on each side of the *devanteau*.

23. One single Cypriote figure, a bronze statuette from Idalion, has the right leg advanced, instead. Reyes 1994: Pl. 11: c (the British Museum, Inv. 1872.8–16.96).
24. No less than ten out of the seventeen elaborately decorated Cypriote collars have this distinct set of decoration in their registers. See Faegersten n.d..
25. See Karageorghis, Mertens et al. 2000: 113 (no. 177) and, for a figure in the *Antikensammlung*, Staatliche Museen zu Berlin: Sk 7873, Inv. TC 6682.3; Brönnner 1990: 39–42 (no. 26).
26. Vogelsang-Eastwood 1993: 32; Carter 1927: 134–135, Pl. LXXXIII: B; Vogelsang-Eastwood 1999: 99, fig. 6: 6.

Judging from Egyptian representations, the *shenti* kilt was originally a royal privilege, but already during the Middle Kingdom it had spread to other—albeit aristocratic—levels of society.<sup>27</sup> The New Kingdom kilt, on the other hand, with its decorated bead-or metal *devanteau*, frequently equipped with a pair of royal cobras or *uraei*, seems to have been restricted in use for Pharaoh himself, alongside, of course, the male gods of the Egyptian pantheon.

### The Cypriote reproductions of the Egyptian kilt

Turning now to the kilts of the Cypriote figures, they display—not surprisingly—transformations or deviations in relation to the Egyptian kilt types. In a high-quality piece, found at the site of ancient Golgoi/Ayios Photios (Fig. 5), a diagonally pleated kilt cloth fully overlap the upper part of an apron with concave sides. This is the finest correspondence in the Cypriote material to an Egyptian *shenti*. However, the apron is not the plain *shenti*-apron one could await; first, it displays centrally hanging cobras, where the creatures indicate that we are dealing with an Egyptian *devanteau*, although they have abandoned their lateral positions. Secondly, the “apron” is decorated by four sash-ends, two on each side of the centrally placed snakes. As seen above, the Egyptian New Kingdom kilt has the ends of elaborate sashes coming down on each side of the *devanteau*, covering part of the kilt cloth. Here, the “sash-ends” are merely added as decoration to what we may term a hybrid form, a combined apron-*devanteau*. In this particular statue, the elements of the Egyptian kilt have been combined in a new way, creating a specific hybrid form. Interestingly, this particular arrangement is found in only one further instance in the island’s material, in a fragmentary colossal figure found at the very same site, Golgoi.<sup>28</sup>

A majority of the Cypro-Egyptian figures wear a kilt dress which more closely echoes the New Kingdom kilt with *devanteau*.<sup>29</sup> A second life-size figure excavated at Golgoi has a broad belt holding up a plain kilt cloth. In front of the kilt hangs a rectangular device with rows of bead-like, standing rectangles, its lateral borders made out by thin, hanging cobras (Fig. 6). The lower edge of this Cypriote *devanteau* is cut off straight just underneath the cobras. On each side of the *devanteau* hang four plain sash-ends. If we choose to go into details, we may note that the general Egyptian *devanteau* known to us from depictions and archaeological contexts is trapezoid, its lower end being the broader. What is more conspicuous; on each side of the lateral cobras of the figure in question there are ridges, confusing the impression that the slender bodies of the cobras are the true outer limits of a metal device. Instead, if we are to judge by the lowermost part of the *devanteau*, the cobras are adorning a broad apron. There is clearly a lack of correspondence between the upper and the lower part of the kilt of this votive.<sup>30</sup>

27. Vandier 1958: 108 and 249.

28. Cesnola 1885: Pl. XXII: 50. The John and Mable Ringling Museum, Sarasota (Inv. SN 28.1923). See above, note 22.

29. In fact, all Cypriote examples of kilts, without exception, carry at least one of the elements which are characteristic of the elaborate New Kingdom dress.

30. Much related is another life-size figure found west of Salamis. In this case, the confusing ridges on each side of the cobras are not present, but the “*devanteau*” is indeed depicted as a separate device hanging in front of the kilt. Accordingly, the Salamis figure makes out our closest Cypriote parallel for the Egyptian New Kingdom kilt with *devanteau*. It is today in the Famagusta Museum—it follows that I have not had the possibility to study the piece myself. See Karageorghis 1961: 286, fig. 40.



FIGURE 5. Sculpture found at Golgoi, Cyprus, wearing Egyptianizing dress. (The Metropolitan Museum, New York, Inv. 74.51.2472. H. 130 cm). The Cesnola collection, Purchased by subscription, 1874–76.

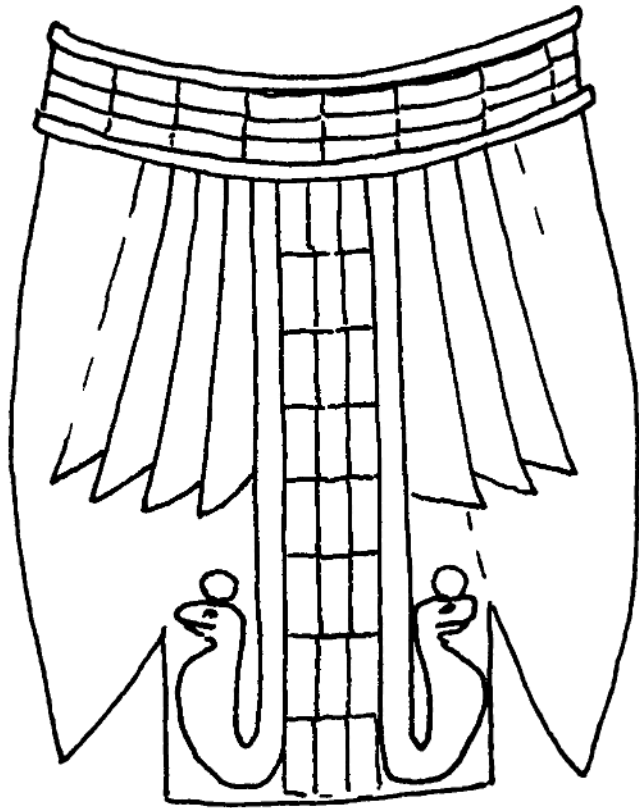


FIGURE 6. Drawing of the kilt of a sculpture found at Golgoi, Cyprus, wearing Egyptianizing dress. (The Metropolitan Museum, New York, Inv. 74.51.2471. H. 105 cm)



FIGURE 7. Fragmentary Egyptianizing statuette, found at Idalion, Cyprus. (The British Museum, London, Inv. 1917.7-1.149 (1873.3-20.48). H. 30.5 cm). ©Copyright The British Museum. Photo: Philip Nicholls.

The kilt of this last figure echoes the Egyptian *devanteau* which consisted of either rows of thin vertical beads, kept in place by thin, horizontal space bars, or the inlaid metal version thereof (Fig. 1). Such a metal *devanteau*, made of gold and inlaid with lapis lazuli, was indeed found in the grave of young Pharaoh Tutankhamun.<sup>31</sup> In the Cypriote figure, the sculptor emphasized the rows of vertical beads. Let us have a look at two further figures where the horizontal space bars of the *devanteau* have been accentuated, instead. One of the fragmentary limestone statuettes found at the sanctuary at Idalion (Fig. 7) has clear-cut details of dress. Sturdy cobras hang down from the belt at a certain distance from each other, curving away from one another in the characteristic rearing position.<sup>32</sup> Between the bodies of the cobras, connecting them at intervals, are three broad horizontal bands. Most

31. Carter 1927, Pls. XXX and LXXXIII.

32. Much remains to be said on this piece, for instance that the coiling tail of the right-hand side cobra—coming out from underneath the sash-ends—most probably constitute a misunderstanding of an Egyptian dress feature. In Egyptian representations of New Kingdom kilts with sashes, an additional sash—often much longer than the rest—can be tied into a loop just underneath the belt. Where, and in what material, did the Cypriote sculptor see this detail, in order to misinterpret it in this way? Details like this one add perspectives to our questions regarding the ways and materials through which the transmission of motifs between art centres took place. See Faegersten n.d.

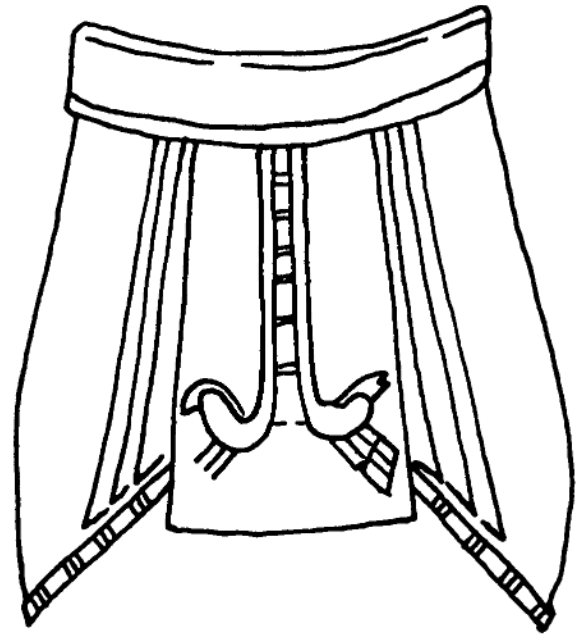


FIGURE 8. (left) Limestone statuette from Cyprus, exact provenance unknown. (The Louvre Museum, Inv. MNB 408. H. 30 cm). ©Département des Antiquités orientales/ Musée du Louvre.

FIGURE 9. (above) Drawing of the kilt of the Louvre statuette of fig. 8.

probably, the bands echo the horizontal space bars found on Egyptian *devanteaux*; here, as well, rectangular areas are created between these horizontal bars.

A similar rendering can be found in a statuette of unknown provenance, today in the Louvre Museum (Figs. 8–9).<sup>33</sup> In this figure, we find a kilt cloth bordered by a typical Egyptian pattern, in front of which hangs a slightly trapezoid *devanteau*. The lower end of the device is the broader, in this coming quite close to the Egyptian model. On both sides of the *devanteau* are three standardized sash-ends, and two winged cobras hang down centrally along the device. Were it not for the central placing of the cobras, the figure's kilt would make out quite a well-understood replica of the Egyptian dress. Between the bodies of the snakes, however, we find six thin horizontal bands, beneath which there is a final plain, incised line between the hoods of the cobras. This clearly indicates to us that the sculptor had the Egyptian *devanteau* in mind. Here, too, the parallel horizontal bands most probably reflect the space bars of the Egyptian device. In this case, we end up with a *devanteau*—the cobras and the horizontal bands between them—placed on a *devanteau*, the trapezoid device hanging in front of the plain kilt cloth.

The two last statuettes presented here, in general, and the appearance of the kilt of this last figure in particular, make it possible to propose the following, regarding the placing of the cobras on the Cypro-Egyptian kilts. We know by now that on Egyptian *devanteaux*, the

33. Musée du Louvre, Inv. MNB 408.



FIGURE 10. (above) Fragmentary Egyptianizing statuette, found at Idalion, Cyprus. (The British Museum, London, Inv. 1917.7-1.67 (1873.3-20.17). H. 25 cm). ©Copyright The British Museum. Photo: Philip Nicholls.

FIGURE 11. (above right) Fragmentary life size figure, found at Idalion, Cyprus. (Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Antikensammlung, Inv. Sk 508. H. 71 cm). Antikensammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz. Photo: Johannes Laurentius.

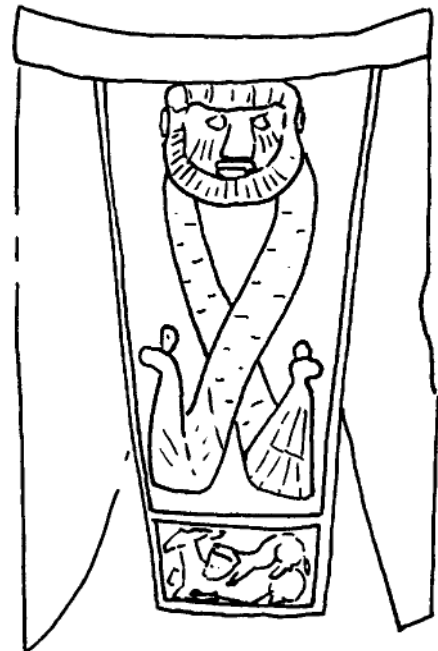


FIGURE 12. (right) Drawing of the kilt of a sculpture found at Amathus, Cyprus, wearing Egyptianizing dress. (The Metropolitan Museum, New York, Inv. 74.51.2605. H. 37 cm)



cobras made out the lateral borders of the device. In the Cypriote figures, this placing is very rarely repeated. The cobras are rather found placed centrally on the “*devanteaux*”, not infrequently hanging down body to body (Fig. 10). The cobras of the Louvre figure are connected by horizontal bands, just like in the normal *devanteau*, but the creatures are treated not as the outer parts of a dress component, but rather as ornaments decorating the “*devanteau*” of the figure. It may be, that this is a key to understanding why a majority of the Cypriote sculptors depicted the cobras close together; in these figures, the memory of the original horizontal space bars was gone for good, and what remained were cobras which belonged together, and therefore were placed centrally—often body to body—on the kilt.

It further seems, that once the Cypriote cobras have reached this central position, they can come to life, even interact. In a fragmentary life-size figure, found at Idalion, the cobras are vividly rendered with wide-open mouths and protruding tongues (Fig. 11). The same goes for the winged creatures on another kilt originally from Golgoi, today found in the Cesnola collection of the Metropolitan Museum of Art.<sup>34</sup> In the elements decorating the kilt of this figure, however, the cobras’ elongated bodies have been left out of the composition. In certain figures, the freedom of the cobras is further highlighted by their interplay, their two bodies overlapping (Fig. 12).<sup>35</sup> This is indeed far from the metal counterparts placed as vertical decoration on Egyptian *devanteaux*.

### Summary

In this short paper the focus has been on the male Cypriote Egyptianizing kilt. As was said above, all Cypriote kilts display one or more features which reveal that they were influenced by the elaborate New Kingdom type of kilt, with *devanteau*, sash-ends, and laterally hanging cobras. A handful of local Cypriote deviations from this Egyptian original dress have been presented and it is suggested, that the nature of these deviations or hybrid forms can be of help in the evaluation of the Cypriote group of Egyptianizing votive sculpture as a whole.

Despite the very restricted range of this paper, certain arguments can be made. It seems evident, from the variations encountered among the Cypriote hybrid kilt forms, that the local sculptors did not have actual textile objects at hand to imitate, but rather depictions in art of the male Egyptianizing dress. Further, in terms of the rendering of the individual dress features, the Cypriote Egyptianizing kilts deviate strongly from the Egyptian original ones. This fact, taken together with the above-mentioned lack of Egyptian technical know-how witnessed in the Cypriote figures, makes it improbable that the influences reached Cyprus by way of Egyptian workshops.

Analyses of the remaining elaborate outfit of the Egyptianizing figures from Cyprus—of their head-gears and collars, as well as of the motifs adorning them—can be added to this picture. The results will not only enable the establishment of internal relationships

34. The Metropolitan Museum, New York, Inv. 74.51.2603. See (Cesnola 1885), Pl. XLII: 279, but, for a better picture, Karageorghis et al. 2000: 112, no. 176.

35. Cesnola 1885: Pl. LIV: 347. See, further, a figure which used to be part of the Cesnola collection in New York, but which today is housed in the John and Mable Ringling Museum in Sarasota (Inv. SN 28.1917). It displays vertically hanging cobras whose bodies overlap in a similar manner. For a parallel from the Phoenician sanctuary at Amrit, see the colossal torso with demonic head and overlapping cobras reproduced in Dunand 1944–1948, Pl. XVI: 9 (the Tartus Museum, Inv. 1328).

among the Cypriote figures themselves, but further—and perhaps more importantly—can be used for comparative analyses with related material found outside of the island, most notably at Phoenician sanctuary sites. We may then approach issues like through what actual material(s) this iconography was perpetuated and spread from workshop to workshop. Indeed, identifying and comparing hybrid forms is one possible way to approach the Cypro-Phoenician Egyptianizing material culture.

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