

# Head vases of the Magenta Group from Cyprus\*

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Reynold Higgins published an influential article in 1976 on a group of plastic vessels in “Magenta Ware”: lamp-fillers, handled flasks, and strainer flasks.<sup>1</sup> He believed that they were all manufactured in Campania (Higgins 1976: 5). Other scholars have subsequently established that we are dealing with products made in several centres, of which some were located in the Eastern Mediterranean (Szilágyi 1983; Michaelides 1991; Sguaitamatti 1991; Michaelides 1994; Green 1995; Michaelides 1997; Wieland 2001).

The term “Magenta Group” (preferable to “Magenta Ware”) ought probably to be reserved for vessels made in the Western Mediterranean, but it is maintained here for the Eastern ones as well, so as not to confuse the issue. This contribution deals with a subspecies of these: the handled flasks shaped as a human head. Ursula Mandel gathered many of the scattered examples of this class in 1988, and Demetrios Michaelides later dealt authoritatively with most of the relevant finds from Cyprus (Mandel 1988: 199–206; Michaelides 1991; 1994; 1997). The paper takes its cue from the suggestion of his (1997: 143) that we should search for “the workshop or workshops of these vessels ... perhaps even [in] Egypt and Cyprus herself”, and approaches the possibility that Cyprus was, indeed, one such production centre through an examination of the head vessels found on the island.

A hitherto unpublished plastic vase in the National Museum of Denmark [see *Fig. 2*] serves as a convenient starting point even if its provenance is unknown; it is listed as no. 16 in the catalogue at the end of this paper. The vase is shaped as the head of a woman with an oval face. She has large almond-shaped eyes with incised pupil and iris, full lips and a slightly raised chin. Her hair is brushed back from a parting in the middle of the forehead. She wears a wreath with six ivy leaves and two central *korymboi*, i.e., clusters of flowers. Three cork-screw locks frame the lower part of the face below the ears, which are almost completely hidden by the wreath. On top of the head stands a funnel-shaped vase neck with an incised X between parallel lines (one below and two at the top). The front of the vase is mould-made and detailed, whereas its back is summarily rendered; a vertical line marks the division between the back and front.

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\* I am most grateful to Stephen Lumsden for correcting my English and to Joan R. Mertens for information about the head vase referred to in note 2.

<sup>1</sup> John D. Beazley invented the name “Magenta Class” for such vases due to the “bright purplish-pink pigment of which traces still remain on the better-preserved examples”, cf. Higgins 1976: 2.

A wreath with ivy leaves and *korymboi* is commonly associated with Dionysos and his followers (Blech 1982: 185–201; Hübner 1993: 64–68; Summerer 1999: 46, 67, 174), so the woman is presumably a maenad, although other interpretations cannot be ruled out (Blech 1982: 457 no. 66; Krauskopf *et alii*: 1997: 783; Michaelides 1997: 140–141). Her facial features are somewhat reminiscent of those of a green-glazed head vase of a girl in Missouri, which hardly predates the late 1st century BC (Johnson 1970: Figs 1–2; Mandel 1988: 201 note 1446).<sup>2</sup> On the other hand, she seems stylistically earlier than an Antonine head of Isis from the Villa of Theseus in Nea Paphos (Daszewski 1985: 62–65, Figs 1–3; Anastasiades 2009: 148, Fig. 15.4). A 1st century AD date is accordingly likely for the vase in Copenhagen, and the indication of pupil and iris does not speak against this assumption (Fittschen 2006: 50). But where was it made? A clue may be provided by another handled head flask in the Danish National Museum (no. 7 in the catalogue) representing a youthful Hermes [see *Fig. 4*] True, it is slightly smaller than its counterpart, and has a *palmetto* instead of an X on the front of the funnel-shaped neck, but the texture of the clay and slip seems similar despite subtle colour differences. The Hermes vase was found in Cyprus, as were ten other handled flasks shaped as a human head, which are listed in the catalogue at the end of the paper together with parallels from elsewhere.<sup>3</sup>

The head vases fall into two broad categories: I: displaying Egyptian stylistic traits (nos 3, 4, 5, 6, 8, 9, 10), and II: in Greek style (nos 1, 2, 7, 11).

**Category I:** Egyptian stylistic traits, comprises the following types:

**I.A** (nos 4 and 6)

The head of a woman wearing an alveolar crown above a row of cork-screw locks and with three cork-screw braids on either side of her face. On top of the head stands a funnel-shaped vase neck (cf. Yon 1985: 242–245; Michaelides 1997: 139).

**I.B** (nos 5 and 10)

The head and uppermost torso of a woman with two rows of cork-screw locks above the forehead and four cork-screw braids on either side of her face. On top of the head is a narrow funnel-shaped vase neck with a cruciform emblem on the front. A head vase found in Rhodes (no. 12) is of the same type, perhaps even from the same mould (Michaelides 1997: 139) [*Fig. 1*].

**I.C** (nos 8–9)

A woman's head and upper torso. One example (no. 9) wears the alveolar crown, topped, apparently, by a highly stylized wreath with two *korymboi* (?) (Michaelides

<sup>2</sup> For the start date of the lead-glazed workshop in Tarsus, see Oliver 1983: 249–250, and Hayes 1991: 61 note 107. Lead-glazed head vases constitute a group apart from the one dealt with here, cf. Parlasca 1986 and an example allegedly from Hama, Syria, in the Metropolitan Museum of Art, inv. no. 42.11.46, published in Alexander 1945: 133 and 136, and mentioned by Karageorghis *et alii* 2000: 276–277 and no. 447.

<sup>3</sup> No provenances have been quoted for nos 10 and 11, but they are part of a private collection in Cyprus, and Michaelides 1997: 137 and *passim* refers to them as Cypriot.

1997: 140). Another (no. 8) has no crown but a wreath with two rather large *korymboi*. Three stylized cork-screw braids frame the face. On top of the head stands a funnel-shaped vase neck with cruciform emblem on the front. A head vase from Budva (?) in Serbia (no. 13) belongs to this type (Michaelides 1997: 139–140).

**I.D** (no. 3)

The head of a black woman with hair resembling that of Type I.B above.

**Category II:** Greek style, comprises the following types:

**II.A** (no. 2)

The head of a man with full beard wears “an ivy wreath and fillet (?), bunches of grapes fall at his temples, long hair rolled up and tied in a knot at the back”, presumably a silen (or Dionysos) [Fig. 3]. A close parallel is kept in the National Museum of Damascus, Syria (no. 14).

**II.B** (no. 11)

A female head wearing a narrow *taenia* or a wreath with ivy leaves and *korymboi*. The pupils are indicated. On top of the head is a narrow funnel-shaped neck with

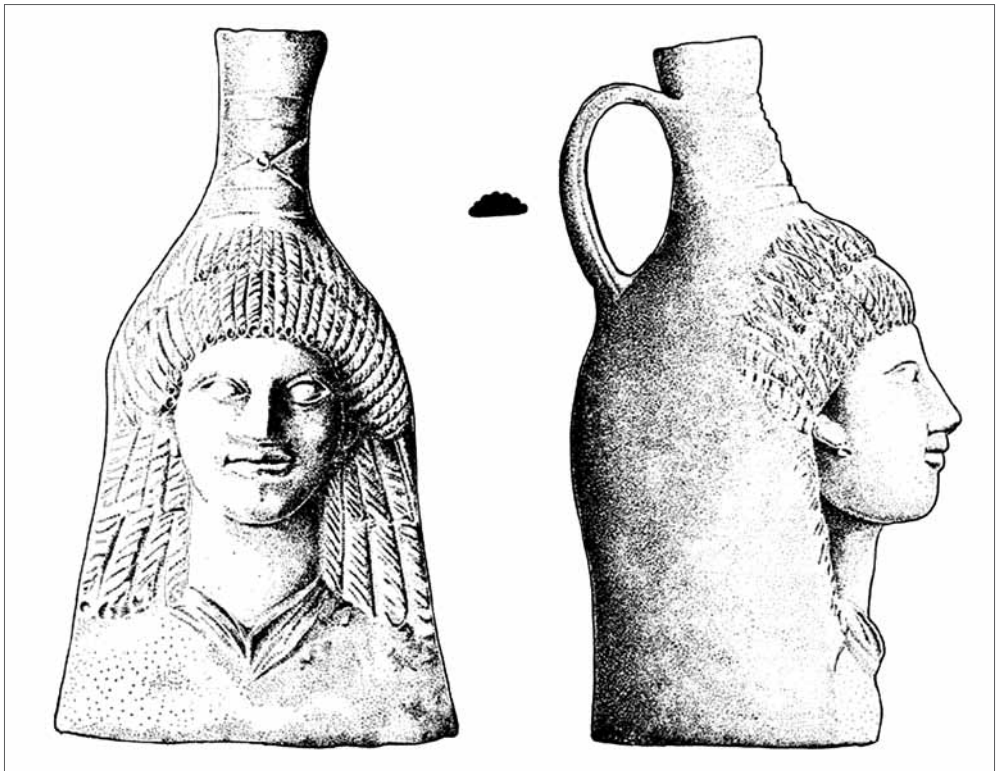


Fig. 1. Head vase (no. 5), Type I.B, from Dali, in Le Musée du Louvre, Paris, inv. no. N 3344 (after Yon 1985: 243, Fig. 1)



Fig. 2. Head vase (no. 16), Type II.B, in The National Museum of Denmark, Collection of Classical and Near Eastern Antiquities, inv. no. 15638, unknown provenance (Courtesy The National Museum of Denmark)



Fig. 3. Head vase (no. 2), Type II.A, possibly from Episkopi, Le musée d'art et histoire, Genève, inv. No. P.719 (Courtesy of the Museum)

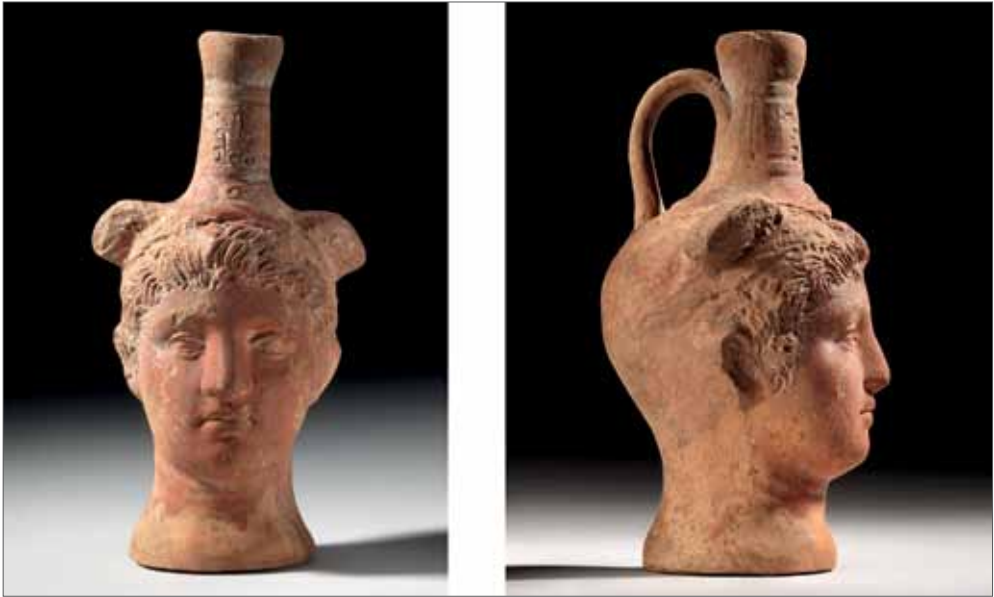


Fig. 4. Head vase (no. 7), Type II.D, from Cyprus, in The National Museum of Denmark, Collection of Classical and Near Eastern Antiquities, inv. no. 1035 (Courtesy The National Museum of Denmark)



Fig. 5. Head vase (no. 15), Type II.E, in the Akademisches Kunstmuseum, Bonn, inv. no. 1008, presumably from Egypt (Photo J. Schubert; courtesy Akademisches Kunstmuseum, Bonn)



cruciform emblem on the front. The vessel in Copenhagen (no. 16, *Fig. 2*) seems to belong to this type.

**II.C** (no. 1)

The head of a woman wearing an alveolar crown, hair falling loosely on either side of the face.

**II.D** (no. 7)

The head of a youthful Hermes with short hair and two wings protruding above each temple. On top of the head is a narrow funnel-shaped neck with an incised *palmetto* (*Fig. 4*).

**II.E** (no. 15)

A grotesque caricature of a man wearing a crown adorned with phalloi. This type is only represented by a single example, which presumably comes from Egypt (*Fig. 5*).<sup>4</sup>

The approximate date of these vases can be established through a combination of various chronological pointers. Marguerite Yon (1985: 244–245) suggested that the woman shown in Type I.A might be Queen Arsinoe II, whose reign fell between 278 and 270 BC, but the identification of the Ptolemies is notoriously difficult “and even the coins are treacherous” (Thompson 1973: 81; see also Stanwick 2002: 56). Still, no. 12 (of Type I.B) was found in a context in Rhodes of the second half of the 3rd century BC, a date that accords well with Yon’s identification of the woman as probably Queen Arsinoe III (220–204 BC) (Yon 1985: 245–247, accepted by Vassiliou 2009: 155, *Fig. 16.4*). The woman in Type I.C seems to be a simplified — and hence presumably later — version of this, perhaps dating from the second half of the 1st century BC; no. 3 (of Type I.D) was found in a “Roman” context.

No. 1 (of Type II.C) was excavated in a tomb and dated to the late 2nd/early 1st century BC. This is the only example in a Greek style to come from an independently dated context, but as we have seen, the head vase no. 16 in Copenhagen (Type II.B) can hardly predate the Augustan period [see *Fig. 3*].

Pending scientific clay analyses it seems futile to speculate on how many of the head vases share the same fabric (as seems to be the case with nos 7 and 16), and one should in any event reckon with the possibility of fabric changes over time within a single workshop. Indeed, Michaelides (1997: 139) noted that of the two vessels classified here as Type I.1, the one listed as no. 4 below was derived from the same prototype as no 6, but was made from a “very worn or secondary” mould, “and the clay is different”.

Mandel (1988: 204) significantly drew attention to an iconographic feature shared by many of the vases: the cruciform motif on the necks of the vessels of Type I.B (nos 5, 10 and 12), Type II.B (no. 11) and Type II.E (no. 15). It occurs in a simplified version on Type I.C (nos 8, 9 and 13), and Type II.B (no. 16), as well as in an even more reduced form on type II.A (nos 2 and 14). It is replaced by a *palmetto* on the Hermes head,

<sup>4</sup> I am grateful to the director of the Akademisches Kunstmuseum, Martin Benz, for permission to publish this vessel.

Type II.D (no. 7). Mandel identified the cruciform pattern with the so-called *περίγραμμα* motif (discussed by Thompson 1964: 317 note 23, Fig. 5–8), and she took this shared image as an indication that the vessels in question were made in the same production centre. Mandel was unaware that many of them also have a shared provenance, i.e., Cyprus, and she suggested Egypt as their “Herstellungsort” (1988: 204). Eleven years later, Michaelides — stressing the Egyptian character of many of the types (Category I above) — proposed that “we should search for the workshop or workshops of these vessels in the Eastern Mediterranean, perhaps even Egypt or Cyprus herself”.<sup>5</sup> But more vessels of a Greek character have come to light since then, and the case for an Egyptian source seems weakened for more than one reason.

Firstly, despite the intensive excavation activity of recent years in Alexandria, only one of our vases *may* come from Egypt (no. 15 below). Secondly, their distribution pattern differs from that of the Ptolemaic queen’s oinochoai of faience, which were in all likelihood manufactured in Alexandria between 270 and 150 BC (Thompson 1973; Nenna, El-Din 2000: 396–402 with bibliography). Only about 11% of these have been found outside Egypt (Nenna, Seif El-Din 2000: 31–33, 422–434): the Athenian Agora (5 specimens), Crete (2 examples),<sup>6</sup> Bughazi (1), Canossa (1), Carthage (1), Corinth (1), Kourion (1), Samaria (1), Rhodes (1),<sup>7</sup> and Xanthos (1). A similar distribution pattern might have been expected for the head vases — had they been made in Egypt. And if that had been the case, one would expect to find one or more specimens in Nea Paphos, which — as capital of Ptolemaic Cyprus — enjoyed close commercial and cultural ties with Alexandria (cf. e.g. Daszewski 1985: 59–62 and Michaelides *et alii* (eds) 2009).

Cyprus, by contrast, remains a strong candidate, as Vera Krstić suggested in 2001 for a head vase in the National Museum of Beograd (no. 12). The relatively numerous examples found in the island indicate that the source of the group as a whole should be sought there, since the distribution of a given artefact type — all things being equal — becomes denser the closer one gets to its source (Rice 1987: 197–200; Orton *et alii* 1993: 197–206). It might be objected that this is hardly surprising, since our investigation departed from the specimens found in Cyprus. But the same pattern emerged from the broader survey carried out by Michaelides (1997: 143): nine out of 18 vessels known to him came from Cyprus.

Moreover, it is hardly fortuitous that most of the specimens with specific provenances come from the central part of Southern Cyprus: specimens of an Egyptian character (Types I.2, I.4 and I.5) were found in Limassol, at Aradippou, and in Idalion in the

<sup>5</sup> Yon 1985: 244 observed that the fabric of nos 2 and 5–6 seems related to that of terracotta figurines from Alexandria, yet she also noted a similarity to mould-made terracotta figurines from Cyprus and technical similarities with Cypriot pottery of the 3rd century BC (247 note 30); for an Egyptian source, see further Queyrel 1998: 652 and no. 1115.

<sup>6</sup> An oinochoe in Kassel, inv. no. T 1018, allegedly from Lasaia in Crete, Busz, Gercke (eds) 1999: 368–370 no. 212, is not listed by Nenna, Seif El-Din 2000.

<sup>7</sup> An unpublished specimen is on display in the Grand Magister Palace in the city of Rhodes.

hinterland, and those in a Greek style (Types II.1 and II.3) at Yeroskipou and Episkopi. It seems logical to search for their workshop (or workshops) in the area (or areas) circumscribed by these provenances, a notion strengthened by the fact that related plastic vessels mainly representing animals have been found in the same part of the island.<sup>8</sup> A vessel from Cyprus in the form of a goat in the Danish National Museum [*Fig. 6*] is somewhat similar to those, but must have been made elsewhere because its slip contains golden mica (Chevalier, Hoffmann 1888: 9 no. 55; Nys, Åström 2004: 27 no. 248, Pl. 8).<sup>9</sup>

In sum: the available evidence suggests that the head vases under review were probably made somewhere in the central part of southern Cyprus, perhaps in the same workshop (or workshops) which was responsible for the plastic vessels of animals. The head vases emerged at the latest in the last quarter of the 3rd century BC and were still being made in the 1st century AD. The earliest ones display Egyptian stylistic traits (Category I above), and some may have portrayed Ptolemaic Queens, but vessels in a Greek style (Category II) appeared on the scene in the (second half?) 2nd century BC. Two of the latter types (II.A–B) seem to represent a silen and a maenad, which suggests that the vases were wine pitchers, and the grotesque figure depicted in no. 15 may point in the same direction. Both categories have been found in tombs (nos 1, 3, and 4),<sup>10</sup> and one (no. 12) apparently in a settlement context. Could it be that these unusual head vases were originally made for a special occasion (perhaps a feast involving wine consumption) to end up in the tombs of their owners? Be that as it may, they fit perfectly in the cross-cultural environment of Hellenistic and Roman Cyprus, which used to attract little scholarly



*Fig. 6. Plastic vase in the form of a goat, from Cyprus, in The National Museum of Denmark, Collection of Classical and Near Eastern Antiquities, inv. no. 3300 (Courtesy The National Museum of Denmark)*

<sup>8</sup> Michaelides 1994: 321–322: a bull from Kedares (Pl. 250.α), and a horse and cock from Vasa (Pl. 250.β–γ); a plastic vessel in the shape of a sandal was found in Kourion (Pl. 249.γ). A plastic vessel of an old woman holding a lagynos, was, on the other hand, found at Kaphazani in the northern part of the island (Pl. 249.β).

<sup>9</sup> Inv. no. 3300, acquired at an auction in Paris on 14 March 1888.

<sup>10</sup> The fine state of preservation suggests that this may also have been the case with most of the other specimens.



interest, but is now highly appreciated — thanks in no small part to the research carried out by Wiktor Andrzej Daszewski and the Polish archaeological team (PCMA) at Nea Paphos for more than four decades.

## Catalogue of handled flasks shaped as a human head from Cyprus and similar (or related) vessels found elsewhere

### Cyprus

- 1) The Paphos Museum, inv. no. P.M. 3070/78, from “one of the early burials ... must date to the late 2nd or, more likely, the early 1st century B.C.” in a tomb at Yeroskopou: a vessel in the form of a woman’s head on a squarish pedestal. It is made of “fine quality, orange buff clay, and its front is covered by a dark orange slip. On top of this there was a thin coating of diluted chalk which acted as the base for additional colours”. H. 17.9 cm (Michaelides 1991: 193–194, Pl. 51; Michaelides 1994: 311, 313–314, Pl. 246.α–β; Michaelides 1997: 137–139, Pl. 44.c with more references).
- 2) Le Musée d’art et histoire, Genève, inv. no. P. 719, possibly from Episkopi, acquired in 1889 from the Collection of Louis Castan: a vessel in the form of the head of a man with a long beard. H. 18.6 cm [see *Fig. 3*] (V. Karageorghis, in Karageorghis *et alii* 2004: 71, no. 126).
- 3) The Limassol Museum, inv. no. LIM 1092/LML/T 198/13, from Tomb 198 on the Odos Evangelistrias “de la période romaine”: a vase in the shape of the head of a black woman; light brown and grey clay with dark orange to black slip. H. 19 cm (Karageorghis 1987: 722, Fig. 207; Michaelides 1994: 316 note 20, Fig. 247.β; Michaelides 1997: 141 note 26, Pl. 46.d).
- 4) The Cyprus Museum, Nicosia, inv. no. CS 2269, found in 1975 in a Hellenistic and Roman tomb in the Koukoúlas area, about 1 km. south of the village of Aradippou: a vessel in the form of the head of a woman with Egyptianizing features; fine reddish-brown clay and brown to brownish-red slip. H. 16 cm (Karageorghis 1976: 852, Fig. 40; Nicolaou 1976: 204, 261 no. 7+8, Pl. 33; Yon 1985: 242–245, no. 1, Fig. 2, Pl. 39.1–2; Michaelides 1991: 194 note 30; Yon 1992: 337 note 21, Fig. 3; Michaelides 1994: 314 note 14, Pl. 246.δ; Michaelides 1997: 139 note 16, Pl. 45.a).
- 5) Le Musée du Louvre, Paris, inv. no. N 3344, from Dali: a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features; brownish-red clay; dull red slip. H. 26 cm [see *Fig. 1*] (Colonna-Ceccaldi 1882: 291 no. 28, Pl. 29; Yon 1985: 244–246 no. 3, Fig. 1–2, Pl. 39.3–4; Michaelides 1991: 194 note 31; Michaelides 1994: 314–315 note 15, Pl. 247.α; Michaelides 1997: 139 note 17, Pl. 45.b; Queyrel 1998: 651–652 no. 1115).

- 6) The Cyprus Museum, Nicosia, inv. no. 1935-D 716: a vessel in the shape of the head of a woman with Egyptianizing features; Fine, reddish-brown clay with brown to brownish-red slip. H. 16 cm (Yon 1985: 242–245 no. 2, Fig. 2; Michaelides 1994: 314 note 13, Pl. 246.γ; Michaelides 1997: 139 note 15, Pl. 44.d).
- 7) The National Museum of Denmark, Collection of Classical and Near Eastern Antiquities, inv. no. 1035, Acquired in March 1878 from H. Hoffmann in Paris, allegedly from Cyprus: a vase in the shape of the head of the god Hermes, identified by two small wings protruding above each temple above a headband; the back of the head is summarily rendered. Pink to reddish yellow fine clay (7.5YR 7/4 to 6/4) with a red to reddish yellow slip (2.5YR 5/6 to 5/4), which mainly covers the front. H. 18.5 cm [Fig. 4] (Blinkenberg, Johansen 1931: 143, Pl. 185.1; Mandel 1988: 203 note 1473; Siebert 1990: 372, no. 992.b, Pl. 283; Michaelides 1997: 141 note 27; Nys, Åström 2004: 27 no. 247).
- 8) The Metropolitan Museum, New York, from Cyprus, previously in the Cesnola Collection, inv. no. 74.51.541: a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features. H. 14.5 cm (Di Cesnola 1878: 402, Fig. 13; Myres 1914: 293 no. 1728; Michaelides 1994: 315 note 19; Michaelides 1997: 140 note 23, Pl. 46.c; Joan R. Mertens, in Karageorghis *et alii* 2000: 276–277 no. 447, where the height is given as 15.1 cm).
- 9) The Robert H. Lowrie Museum of Anthropology at the University of California, Berkeley, inv. no. UCLMA 8/3000, from Cyprus: a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features; “Pale orange-buff clay; mottled orange glaze”. H. 15.1 cm (Karageorghis, Amyx *et alii* 1974: 36 no. 87, Fig. 87.a–c; Michaelides 1991: 194 note 32; Michaelides 1994: 315 note 18; Michaelides 1997: 139–140 note 19, Pl. 45.d).
- 10) Private collection of George and Nefeli Giabra Pierides, Nicosia, presumably from Cyprus: a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features. H. 28.5 cm (Michaelides 1997: 137, 139–140, Pl. 44.a–b; Marquié 2002: 185 no. 245; Vassiliou 2009: 155, Fig. 16.4).
- 11) Private collection of George and Nefeli Giabra Pierides, Nicosia, presumably from Cyprus: a vessel in the shape of the head of a woman with a *taenia* bound with ivy leaves and korymboi. H. 24.2 cm (Michaelides 1997: 137, 140–141, Pl. 44.a–b; Marquié 2002: 184–185 no. 244).

## Greece

- 12) City of Rhodes, associated with terracotta lamps datable mainly to the second half of the 3rd century BC: a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features (Konstantinopoulos 1967 [1969]: 536, Pl. 391.α; Michaud 1970: 1135 and 1137, Fig. 544; Yon 1985: 242 note 6; Mandel

1988: 200 note 1431 with discussion of the context date; Michaelides 1994: 316 note 21, Pl. 247.γ; Michaelides 1997: 139 note 18, Pl. 45.c).

### Serbia

- 13) The National Museum of Beograd, inv. no. 232/1 (previously 2403), from Budva (?): a vase in the shape of the uppermost torso and head of a woman with Egyptianizing features. H. 15 cm (Velickovic 1957: 90 no. 32, Pl. 15; Mandel 1988: 204 note 1479; Michaelides 1997: 140 note 21, Pl. 46.a; Krstić 2001: Fig. 3.a–b and Pl. 2.1).

### Syria

- 14) The National Museum of Damascus, inv. no. 13.863, place of finding unknown: a vessel in the form of the head of a man with a long beard. H. 18 cm (Abdul-Hak, Abdul-Hak 1951: 84 no. 19, Pl. 44.c; Mandel 1988: 204 note 1477).

### Egypt

- 15) Akademisches Kunstmuseum, Bonn, inv. no. 1008, presumably from Egypt,<sup>11</sup> previously owned by Friederich Wilhelm von Bissing. H. 26.6 cm: “Das Gefäß hat die Form eines karikierten Kopfes von abstruser Häßlichkeit ... Als Stirnschmuck trägt der Kopf einen Kranz von Phalloi. Als Mittelembem dient ein geflügeltes Exemplar. Über dem Kopf flaschenartige Röhrenmündung, vorn von einer vierteiligen Rosette gesmückt. Hinten bandförmiger Henkel... Der rote Firnis an vielen Stellen abgerieben“ [see *Fig. 5*] (H. Gabelmann [in:] Gabelmann *et alii* 1971: 218 no. 261; Mandel 1988: 204 note 1478).

### Unknown provenance

- 16) The National Museum of Denmark, Collection of Classical and Near Eastern Antiquities, inv. no. 15638, provenance unknown:<sup>12</sup> for description, see *supra*. Light reddish brown, fine clay (5YR 6/6), covered (except for areas on each side of her neck) by a red (2.5YR 4/6) to reddish brown (2.5YR 4/4) slip, which has partly peeled off. H. 19.9 cm; H. of neck approx. 5.6 cm; max. W. approx. 10 cm [see *Fig. 2*] (Michaelides 1997: 142).

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<sup>11</sup> H. Gabelmann [in:] Gabelmann *et alii* 1971: 218: “Das Kopfgefäß dürfte als Geschenk v. Bissings aus Ägypten stammen”.

<sup>12</sup> The vase was left behind by a visitor to the National Museum in 1961 and never subsequently reclaimed; it was included in the Collection of Classical and Near Eastern Antiquities in 1994. Its provenance is unknown; the statement by Michaelides 1997: 142, “allegedly originating in the Aegean or the Eastern Mediterranean”, was based on erroneous information regrettably supplied by the present writer.

## Additional note

Since this paper went to press I became aware of yet another head vase of the sub-species under discussion. It was found during the Italian excavations at Elaiussa Sebaste in Cilicia; it is dated to the 1st century AD, A.F. Ferrazzoli, Economy of Roman Eastern Rough Cilicia: Some Archaeological Indicators, *Bollettino di Archeologia on line* I 2010/ Volume speciale G / G10 / 5, [www.archeologia.beniculturali.it/pages/pubblicazioni.html](http://www.archeologia.beniculturali.it/pages/pubblicazioni.html), 42 note 8 Fig. 16.

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# ABBREVIATIONS

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AA	<i>Archäologischer Anzeiger</i> , Berlin
AAAS	<i>Annales archéologiques arabes de Syrie</i> , Damas
ABSA	<i>Annual of the British School of Athens</i> , London
AJA	<i>American Journal of Archaeology</i> , New York
APF	<i>Archiv für Papyrusforschung und verwandte Gebiete</i> , Leipzig, Stuttgart
ASAE	<i>Annales du Service des Antiquités de l'Égypte</i> , Le Caire
BAAL	<i>Bulletin d'Archéologie et d'Architecture Libanaises</i> , Beirut
BABesch	<i>Bulletin antieke Beschaving</i> , Louvain
BCH	<i>Bulletin de correspondance hellénique</i> , Paris
BdÉ	<i>Bibliothèque d'étude</i> , Le Caire
BEFAR	<i>Bibliothèque des Écoles françaises d'Athènes et de Rome</i> , Rome, Paris
BIFAO	<i>Bulletin de l'Institut français d'archéologie orientale</i> , Le Caire
BSFE	<i>Bulletin de la Société française d'égyptologie</i> , Paris
CCE	<i>Cahiers de la céramique égyptienne</i> , Le Caire
CCEC	<i>Cahiers du Centre d'études chypriotes</i> , Nanterre
CdÉ	<i>Chronique d'Égypte</i> , Bruxelles
CRAI	<i>Comptes rendus de l'Académie des inscriptions et belles-lettres</i> , Paris
CSEL	<i>Corpus Scriptorum Ecclesiasticorum Latinorum</i> , Vienna
EtTrav	<i>Études et travaux</i> , Varsovie
GM	<i>Göttinger Miscellen</i> , Göttingen
GRBS	<i>Greek, Roman and Byzantine Studies</i> , Durham, NC
IEJ	<i>Israel Exploration Journal</i> , Jerusalem
JbAC	<i>Jahrbuch für Antike und Christentum</i>
JEA	<i>Journal of Egyptian Archaeology</i> , London
JGS	<i>Journal of Glass Studies</i> , New York
JHS	<i>Journal of Hellenic Studies</i> , London
JJP	<i>Journal of Juristic Papyrology</i> , Warsaw
JRA	<i>Journal of Roman Archaeology</i> , Ann Arbor, MI
JRS	<i>Journal of Roman Studies</i> , London
KHKM	<i>Kwartalnik Historii Kultury Materialnej</i> , Warszawa
LIMC	<i>Lexicon iconographicum mythologiae classicae</i> , Zurich
MDAIA	<i>Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung</i> , Berlin
MDAIK	<i>Mitteilungen des deutschen archäologischen Instituts, Abteilung Kairo</i> , Wiesbaden
MEFRA	<i>Mélanges d'archéologie et d'histoire de l'École française de Rome. Antiquité</i> , Paris
MIFAO	<i>Mémoires publiés par les membres de l'Institut français d'archéologie orientale</i> , Le Caire
NC	<i>Numismatic Chronicle</i> , London
NumAntCl	<i>Numismatica e antichità classiche</i> , Logano
OLA	<i>Orientalia Lovaniensia analecta</i> , Louvain
PAM	<i>Polish Archaeology in the Mediterranean</i> , Warsaw
RACrist	<i>Rivista di archeologia cristiana</i> , Cité du Vatican
RBK	<i>Reallexikon zur byzantinischen Kunst</i> , Stuttgart

*Abbreviations*

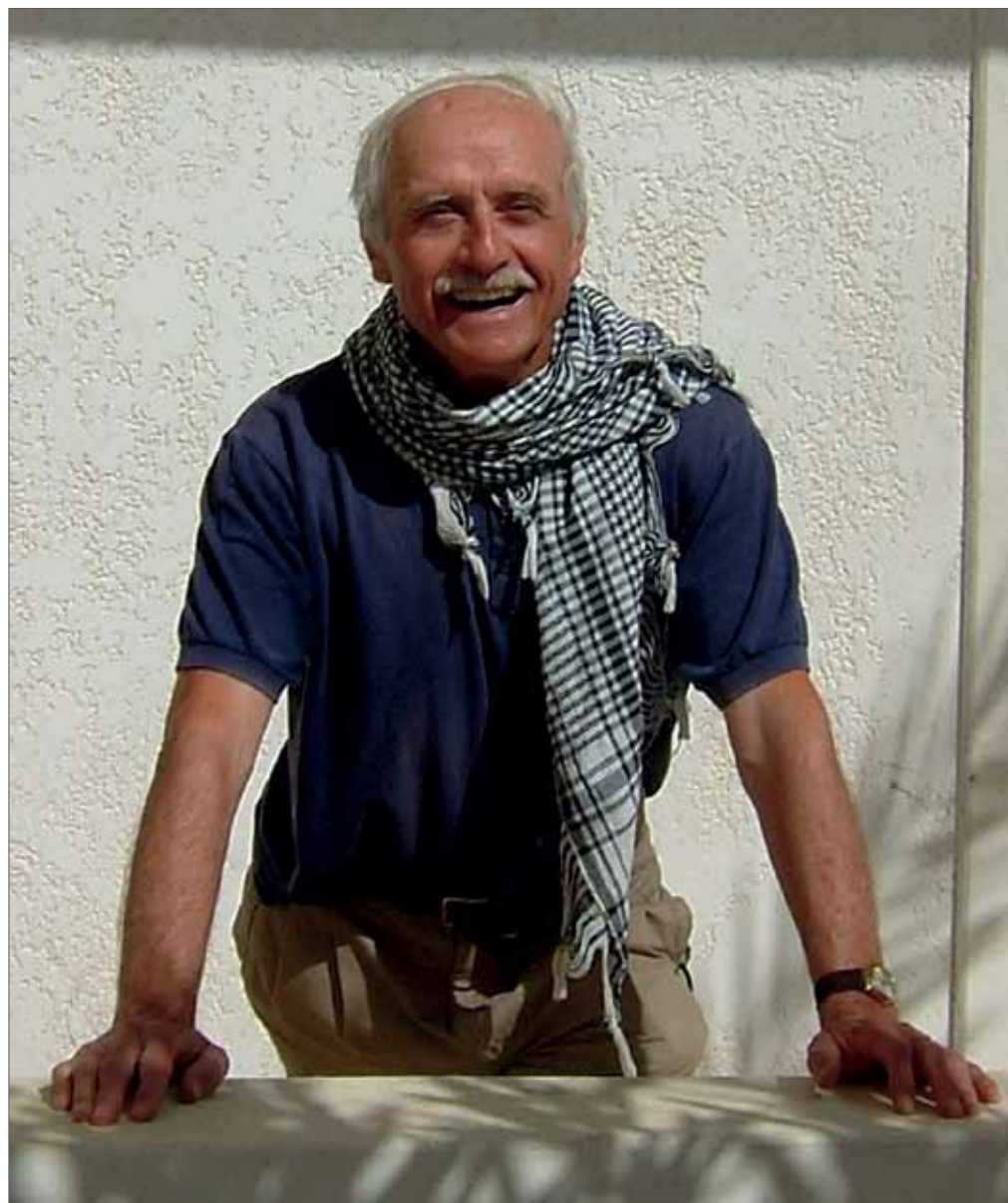
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<i>RDAC</i>	<i>Report of the Department of Antiquities, Cyprus, Nicosia</i>
<i>RdÉ</i>	<i>Revue d'égyptologie, Paris, Louvain</i>
<i>REPPAL</i>	<i>Revue du centre d'études de la civilisation phénicienne-punique et des antiquités libyques</i>
<i>RMNW</i>	<i>Rocznik Muzeum Narodowego w Warszawie, Warszawa</i>
<i>RSO</i>	<i>Rivista degli studi orientali, Roma</i>
<i>RTAM</i>	<i>Recherches de théologie ancienne et médiévale, Gembloux</i>
<i>RTAM</i>	<i>Recherches de théologie ancienne et médiévale, Gembloux, Louvain</i>
<i>SAAC</i>	<i>Studies in Ancient Art and Civilization, Kraków</i>
<i>VetChr</i>	<i>Vetera christianorum, Bari</i>
<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik, Bonn</i>

\* \* \*

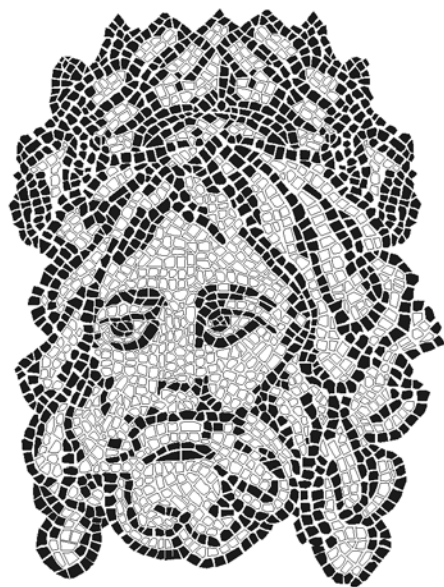
<i>DACL</i>	F. Cabrol, H. Leclercq, <i>Dictionnaire d'archéologie chrétienne et de liturgie</i> , Paris, 1907–1953
<i>LCI</i>	E. Kirschbaum, W. Braunfels (eds), <i>Lexikon der christlichen Ikonographie</i> , Rom: Herder, 1968–1976
<i>RealEnc</i>	A. Pauly, G. Wissowa, W. Kroll, K. Mittelhaus, <i>Real-Encyclopädie der classischen Altertumswissenschaft</i> , Stuttgart–Münich, 1893–1980

CLASSICA ORIENTALIA





# CLASSICA ORIENTALIA



Essays Presented to  
Wiktor Andrzej Daszewski  
on his 75th Birthday

Polish Centre of Mediterranean Archaeology  
University of Warsaw  
Wydawnictwo DiG

# Polish Centre of Mediterranean Archaeology University of Warsaw

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