

The Dictionary of Art

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8

Cossiers
TO
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GROVE

BC signets were produced in an accomplished Archaic Greek style with leaf-shaped bezels, possibly made by expatriate craftsmen from the Greek cities of Asia Minor. Thereafter, Greek inspiration remained paramount.

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NICOLAS COLDSTREAM

(viii) *Wall paintings.* Evidence for wall paintings on Cyprus goes back to the Neolithic period: traces of a human figure in red pigment on cream-coloured plaster were found on a pier within a building excavated at Kalavassos-Tenta (c. 5500 BC; Nicosia, Cyprus Mus.). The figure has upraised arms and a square head with no facial details. More recent remains of wall paintings were found at Salamis, Tomb 80 (later 6th century BC); the walls were decorated with stylized blue and purple lotus flowers, while the ceiling was painted with crosses and rosettes that recall Egyptian prototypes. Plaster fragments with painted geometric motifs from the 5th century BC were found near the Sanctuary of Aphrodite-Astarte at Tamassos.

Numerous examples of painted decoration survive in Hellenistic tombs at NEW PAPHOS, with either geometric motifs—meanders, wave-crests, guilloches—in red, green, yellow, blue and black, or architectural elements such as pilasters imitated in paint. Tomb B at Ammoi in New Paphos was exceptionally fine: the lower parts of the walls had painted imitations of alabaster slabs, above which ran floral garlands, while on the ceiling a cloth spangled with stars in a geometric frame was painted. This type of decoration finds parallels on Delos and in Alexandria.

The painted decoration of Roman tombs was usually concentrated within the arched niches that held sarcophagi. One tomb in the Glyky Nero area of New Paphos had representations of a dog, an open casket, a pomegranate, a throne and a bird, recalling the Columbarium style of the 2nd-3rd century AD (named after the painted decoration of the Columbarium (tomb) of Pomponius Hylas at Rome). Scattered fragments of wall paintings have been found in ruins of late Hellenistic and Roman houses in New Paphos and Amathus. The decoration was mainly geometric and floral, but small fragments of figured panels were also uncovered. Remains of a mythological scene showing *Hylas and the Nymphs* were painted on the walls of a late 3rd-century AD bath at Salamis. Representations of Muses were uncovered in the House of Aion in New Paphos (mid-4th century AD).

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WIKTOR A. DASZEWSKI

III. Early Christian and Byzantine.

This subsection covers the period from c. AD 330 to 1191; Byzantine art and architecture after that date are discussed in §IV below.

1. Introduction. 2. Architecture. 3. Painting and mosaics. 4. Gold and silver.

1. INTRODUCTION. By AD 325 the Christian church in Cyprus was already well enough established to be able to send at least three bishops to the Ecumenical Council of Nicaea (now Iznik). One of these was St Spyridon, bishop of Trimithos (d.c. AD 348) who, together with St Hilarion (c. AD 291-371) and St Epiphanius (c. AD 315-403), influenced the spread of Christianity on the island. The first half of the 4th century AD, however, was a difficult period for Cyprus. It suffered a long period of drought, and in 332 and 342 earthquakes destroyed Salamis and other important cities. Salamis was rebuilt, renamed Constantia, and the capital was transferred there from Paphos. Cyprus came under the command of the praetorian prefect of the East residing in Antioch until AD 535, when Justinian I joined Cyprus, Moesia, Caria and the Cycladic islands to Scythia. It is not known how long this arrangement stayed in force. After the death of St Epiphanius, the church of Antioch tried to subjugate the church of Cyprus, but the Ecumenical Council of Ephesus (431) decided that the church of Cyprus should remain autocephalous. The matter was not finally settled, however, until Emperor Zeno (reg AD 474-91) gave his support to the building of a church and a monastery near the tomb of St Barnabas, west of Salamis-Constantia.

In the 6th century AD the island became a centre of silk production after silkworms had been smuggled into the Byzantine empire from East Asia during Justinian's reign. In AD 610 Heraklios (reg 610-41) stayed on his way from Egypt to Constantinople in Salamis-Constantia and contributed towards the construction of an aqueduct between Kythrea and Salamis-Constantia (40 km). The prosperity of Cyprus came to an end in the middle of the 7th century AD. In 649 the Arabs attacked the island, destroying Salamis-Constantia and plundering other areas. In 653 they returned, occupied the whole island, destroyed the towns and massacred the population. They established a garrison that remained until 680-81. In 688-9 the caliph Abd al-Maliq (reg 685-705) signed an agreement with Justinian II (reg 685-95; 705-11) in which Cyprus was neutralized and Cypriots were obliged to pay an equal amount of tribute to Arabs and Byzantines. The neutrality of Cyprus was not always respected, however, and several Arab attacks were reported between the 8th century and the early 10th.

Owing to its neutral status, Cyprus was largely unaffected by the iconoclast controversy (730-843). The island became a refuge for the iconophiles of Asia Minor and a place of exile for iconophile monks sent there by the imperial administration. Christians from Syria and Palestine, persecuted by the Arabs, also took refuge in Cyprus. In 965 the island once again became a province of the Byzantine empire, and in the 11th century Nicosia became its capital. With the loss of Asia Minor to the Saljuqs (1071-80) and the beginning of the Crusades in 1095,

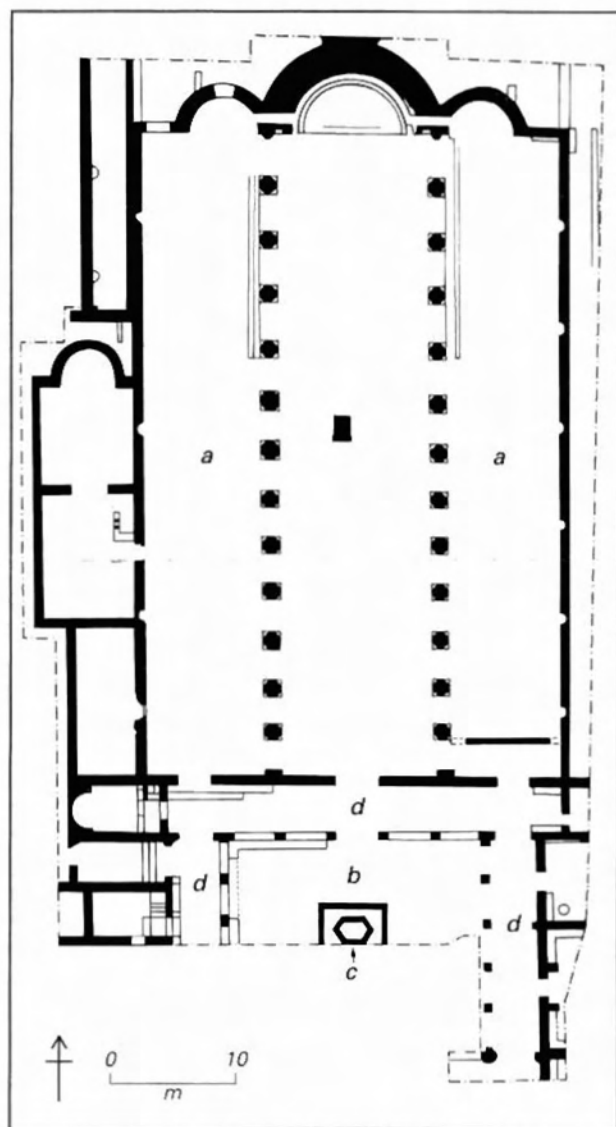
Cyprus became an important strategic centre for the empire, and the castles of St Hilarion, Buffavento and Kantara were built on the island's northern range of mountains. During the mid-12th century Cyprus was raided by Raynald of Châtillon (reg 1153–60) in 1155–6, by the Egyptian fleet in 1158 and by Raymond III, Count of Tripoli (reg 1152–87), in 1161. According to the sources, a three-year drought followed in the 1170s.

In 1184 Isaak Komnenos proclaimed himself King of Cyprus, and for seven years the Cypriots suffered at his hands. In 1191 Richard II, King of England, defeated him and occupied the island, taking with him a large booty to the Holy Land. There he sold Cyprus, which was held briefly by the Knights Templar and then, in 1192, ceded to Guy de Lusignan (reg 1192–4), who established a Frankish kingdom there.

2. ARCHITECTURE. According to the literary sources, small churches existed on Cyprus in the first half of the 4th century AD, but the earliest surviving remains belong to what was probably part of the mid-4th-century AD martyrion of St Herakleidos in the monastery of Hagios Herakleidos (largely 18th century) at Politiko. Excavations have revealed the remains of numerous churches from the late 4th century to the 6th. They are all of the wooden-roofed basilican type; no vaulted basilicas or centralized buildings were built. Most of these Early Christian basilicas have only three aisles, such as Hagios Spyridon (late 4th century) at Tremetousia (anc. Trimitos), Hagios Herakleidos at Politiko, Hagios Philon at Rizokarpasso and the basilicas at Hagia Trias, Amathus, Soli, Pegia, Paphos, Polis, Kourion, Marathovouno, Lysi and on the Akamas Peninsula. The aisles were originally separated from the nave by colonnades, except in the basilica at Marathovouno, where masonry piers replaced the columns.

The largest three-aisled basilica is at Soli, in which the colonnades flanking the nave each had 12 huge stone columns (see fig. 23). To the west lies a partially excavated atrium surrounded by porticos; in the middle was a hexagonal phiale (fountain) on a platform. Another important three-aisled basilica is the cathedral of Kourion. Its polygonal apse was flanked by *pastophoria* (service rooms), common in Syria but unknown elsewhere in Cyprus. The narthex communicated to the west with an open space containing a hexagonal phiale and to the north with the atrium of the baptistery. Corridors with benches along the south and north walls of the basilica were probably used as catechumena. The most sumptuous of the three-aisled basilicas is that of Kampanopetra at Salamis, with its columns, bases and capitals of Proconnesian marble. Its narthex has apsidal ends and is preceded to the west by an atrium and a vast yard. Along the north and south walls of the basilica two corridors link the narthex with another atrium at the east end. The east portico of this second atrium contains a ciborium. Baths and a monumental staircase leading down to the sea lie beyond the east atrium.

Among the few five-aisled basilicas, one example, at Soli, was replaced in the 5th century by the three-aisled basilica. The excavations of the five-aisled basilica of Acheiropoitos at Lambousa (anc. Lapithos) have revealed that the three eastern semicircular apses are enclosed



23. Plan of the three-aisled basilica at Soli, 5th century AD: (a) basilica; (b) atrium; (c) phiale (fountain); (d) porticos

within rectilinear walls, as in the churches of Syria-Palestine, and that the outermost aisles are shorter than the nave and the two inner aisles. The basilica of Hagia Kyriaki (or Chrysopolitissa) at Paphos originally had seven aisles, which were reduced to five in the 6th century. An unusual feature is that it had two apses at the east end of the central nave: an outer apse and an inner one 12 m to the west. In the space between the two apses four granite columns (h. 7.10 m) supported a higher roof and separated the nave from the inner aisles. Marble columns (h. 5.80 m) flanked the rest of the nave. The narthex to the west linked the basilica to the bishop's house to the south. To the west was an atrium with four porticos and a circular phiale. Another seven-aisled basilica is that of Hagios Epiphanius at Salamis. A semicircular synthronon was inserted in the main apse in the 6th century, and the baptistery to the east of the south aisles contains a cruciform font with a hypocaust underneath.

These basilicas were all destroyed by the Arab raids of the 7th and 8th centuries. Although some were later

restored, the colonnades between the nave and aisles were replaced by masonry piers, as in the basilicas of Panagia Kanikaria, Lythrankomi, Hagios Spyridon and Hagios Herakleidios. Others were rebuilt as vaulted basilicas, as in the Panagia and Asomatos churches at Aphendrika, Panagia Syka at Rizokarpasso and Hagia Varvara near Korovia. During the period of the Arab raids, new church plans were introduced into the island, such as the vaulted church with five domes. Hagia Paraskevi (9th century) at Yeroskipos, for example, is a three-aisled vaulted basilica with five domes; three larger domes replaced the vault of the nave and two smaller domes rest on the vaults of the aisles on either side of the central dome of the nave. Another church type introduced into Cyprus in this period was the domed cross-in-square, as in Hagios Antonios (9th century) at Kellia, near Larnaca (anc. Kition). The church was destroyed in 1425 and was rebuilt in the 16th century with a transverse vault in place of the dome.

Slightly later in date are the churches that combine the cross-in-square plan with three domes, as in Hagios Lazaros at Larnaca (9th century; rebuilt 17th century) and Hagios Varnavas (with only two surviving domes) near Salamis. Excavations have revealed that, following its destruction by the Arabs, Hagios Epiphanius at Salamis was rebuilt as a vaulted basilica with three domes over the nave. In addition to the basilican churches, small vaulted chapels were built, such as the chapel (8th century) in an annexe of the basilica at Hagia Trias. Still standing is the chapel of Hagia Solomoni (9th century) at Koma tou Yialou. By the early 10th century, domed, single-aisled churches known as 'inscribed-cross in embryo' were also being built, such as Hagios Giorgios at Aphendrika near Rizokarpasso.

The re-establishment of Byzantine rule in Cyprus in 965 strengthened the ties between Cyprus and Constantinople. New church types were introduced and existing types, such as the domed cross-in-square, became widespread. Examples of this type include Hagios Philon (10th century) near Rizokarpasso; Hagios Giorgios in Kyrenia Castle, the only example in Cyprus in which the dome is supported by four marble columns instead of masonry piers; Hagios Nikolaos tis Stegis ('of the roof'; 11th century) near Kakopetria; Hagios Herakleidios (11th century) in the monastery of St John Lampadistis at KALOPANAGIOTIS; and the churches of Acheiropoioitis at Lambousa, Angeloktistos at Kiti, Hagios Giorgios (11th-12th century) at Chortakia near Sotira and Hagios Synesios (12th century) at Rizokarpasso. Domed, single-aisled churches also became more common, as evidenced by the parekklesion of Hagia Trias (c. 1090) in the monastery of ST JOHN CHRYSOSTOMOS, KOUTSOVENTIS, the ruined church of Hagios Theodoros at Chortakia, Panagia (partly early 12th century) at Trikomo, the Holy Apostles (late 12th century) at Pera Chorio, PANAGIA TOU ARAKOU, LAGOUDEA, the church of the Archangel Michael at Kato Lefkar and others. The cruciform church type is represented by the church of Panagia tis Kyras or Kyriotissa near Livadia, the ruined church of Hagios Giorgios near Koili and the predecessor of the present Hagia Kyriaki (11th-12th century) at Paphos.

In the late 11th century octagonal churches were introduced to Cyprus from Constantinople. Only the

octagonal plan of the katholikon (c. 1090; destr.) of the monastery of St John Chrysostomos, Koutsoventis, survives. Other examples include the roofless church in the castle of St Hilarion and the church of Christ Antiphonitis (12th century) near Hagios Ambrosios in the district of Kyrenia. A local modification of the octagonal church is the hexagonal church of Panagia Apsinthiotissa (12th century) near Sukari. Numerous single-aisled, vaulted chapels were also built in the 11th and 12th centuries, for example at Asinou, Hagios Giorgios at Sakkas near Yialoussa, Hagios Philon at Agridia, Hagia Marina near Yialoussa and Panagia Amasgou (early 12th century; rest. early 16th century) near Monagri. A characteristic of the Cypriot churches of the Middle Byzantine period is that they were built without narthexes, which were sometimes added later, as in the Panagia Phorbiotissa (c. 1105) at Asinou; here the domed narthex is dated c. 1200.

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3. PAINTING AND MOSAICS. Despite the establishment of Christianity in Cyprus in the early 4th century AD, excavations in the Villa of Theseus and House of Aion at New Paphos have revealed mosaic floor panels of the mid-4th century AD to the early 5th that depict mythological scenes (see PAPHOS, NEW and §II, 5(vi) above). The floor mosaic (mid-5th century) in the complex of Eustolios at Kourion is decorated with geometric ornament, fish, birds, a personification of Creation (Ktisis) and inscriptions, including one referring to Christ. Fragments of

mosaic pavement with geometric designs, sometimes combined with representations of birds and animals, have also been found in the remains of Early Christian basilicas at Paphos, Soli, Kourion and of Hagios Giorgios at Pegia.

Most wall paintings and mosaics were destroyed, together with the churches, during the Arab raids of the 7th and 8th centuries. Of the surviving fragments, not all are now *in situ*. The underground shrine of Nikodemus (6th century) at Salamis contained a painted panel of an aquatic scene below a roundel with a bust of a bearded Christ. The earliest known mosaic decoration is in the apse of a basilica incorporated into the PANAGIA KANIKARIA, LYTHRANKOMI. Here in a paradisaical landscape indicated by palm trees the *Virgin and Child Enthroned* appear in a frontal pose, set off from the attending angels in a panel of light. The border contains roundels with the heads of the Apostles. The bold stylization and the use of large tesserae suggest a date for this mosaic of c. 525–30.

The best-preserved mosaic (late 6th century) is that in the apse of the Panagia Angeloktistos at Kiti. The Virgin stands on a footstool holding the Child on her left arm, flanked by the archangels Michael and Gabriel (see fig. 24). A decorative border including fountains of life and pairs of ducks, parrots and stags surrounds the composition. Another mosaic (early 7th century; partly destr.) in the apse of the Panagia tis Kyras near Livadia depicted a full-length *Virgin* with her hands raised in prayer against a golden background. Part of a mosaic perhaps representing three Apostles was found in a niche of an annexe of the episcopal basilica at Kourion.

Few wall paintings from the period of the Arab raids have survived. To the 8th century belong a fragment in the church of the monastery of Hagios Herakleidios, showing the lower half of a full-length Apostle, and the first layer of wall paintings in the chapel of Hagia Solomoni at Koma tou Yialou. The paintings on the second layer show Cappadocian influences and probably date from the 9th century. Of a similar date are the *Crucifixion*, two standing saints and a female saint in the church of Hagios Antonios at Kellia and the aniconic paintings in the eastern dome of the church of Hagia Paraskevi at Yerokipos. The fragmentary wall paintings in the rock-cut chapel of Hagia Mavra in Kyrenia are more typical of 10th-century Byzantine painting. They show part of an *Ascension* and a poorly preserved *Pantokrator* surrounded by four angels, of which only one is preserved. Paintings of two saints in Hagia Paraskevi and of one saint in Hagios Antonios at Kellia also date from the 10th century.

Only wall paintings and some icons survive from the period following the Byzantine reconquest of Cyprus (AD 965). The earliest wall paintings (11th century) are in Hagios Nikolaos tis Stegis and depict the *Transfiguration*, the *Raising of Lazarus*, the *Entry into Jerusalem*, the *Ascension*, the *Deposition*, the *Entombment*, the *Dormition*, *Pentecost* and some portraits of saints. There are also several 11th-century wall paintings in Hagios Antonios at Kellia. Of greater importance are the wall paintings of the late 11th century to the 12th, when the Byzantine governors of Cyprus and other officials erected numerous chapels and churches and brought painters from Constantinople to decorate them. The paintings in the parekklesion



24. Mosaic showing the *Virgin and Child* flanked by the archangels Michael and Gabriel, from the apse of the Panagia Angeloktistos, Kiti, late 6th century AD

of Hagia Trias in the monastery of ST JOHN CHRYSOSTOMOS, KOUTSOVENTIS, are of an unsurpassed quality (see fig. 25) and were probably by the artist who painted the Panagia Apsinthiotissa and the ruined chapel of Panagia Apendrika near the monastery.

Another artist who painted in an elegant and expressive style, using harmonious colours, was responsible for both the earliest layer of wall paintings (1105–6) in the Panagia Phorbiotissa at Asinou and those in the Panagia at Trikomo. Other paintings of the first half of the 12th century are preserved in the churches of Hagios Nikolaos tis Stegis, Hagioi Joachim and Anna at Kalliana and Hagia Mavra at Rizokarpasso. Slightly later in date (third quarter of the 12th century) are wall paintings in the church of the Holy Apostles at Pera Chorio. The underdrawings are done so skilfully that they could be mistaken for the final paintings. Among examples of paintings in the late Komnenian style are those in the Enkleistra (1183) of ST NEOPHYTOS MONASTERY and in the PANAGIA TOU ARAKOU, LAGOUDEIRA. The Enkleistra paintings are by Theodoros Apsevdīs, whose work retains a monumental character despite its unusually small scale and whose treatment of drapery is in an exaggerated 'rococo' style. He may also have painted the walls of the Panagia tou Arakou (1192), in which the elongated figures are both elegant and animated.

The earliest surviving icons, the *Virgin Vlachesnitissa* (9th century AD; Nicosia, Mus. Byz. Icons) and *St Maria* (9th century; Paphos, Byz. Mus.), reflect Eastern influences, while later icons were all influenced by contemporary Constantinopolitan painting: these include the *Virgin Hagiosoritissa* (10th century; Machairas Monastery), *Hagioi Anargyroi* (10th century; Nicosia, Mus. Byz. Icons), the *Apostles* (11th century; Nicosia, Mus. Byz. Icons), the 12th-century icons *St John the Baptist*, *Christ* and the *Virgin Arakiotissa* (Nicosia, Mus. Byz. Icons), *Christ* and the *Virgin* in the Enkleistra of St Neophytos Monastery, and the *Annunciation* in the church of the Holy Cross at Lefkara.

See also EARLY CHRISTIAN AND BYZANTINE ART, §III, (3)(i).

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4. GOLD AND SILVER. The wealth of Cyprus in the late 6th century AD and the early 7th is reflected in the two treasure hoards, mostly ecclesiastical plates, found at Lapithos (now Lambousa), which was noted for its gold and silver works. The first discovery, made in the late 19th century, included gold and silver objects bearing the imperial control stamps of Tiberios II (reg AD 578-82), Phokas (reg AD 602-10) and Constans II (reg AD 641-68). Notable pieces are a hexagonal silver censer (diam. 106 mm; AD 602-10; London, BM) chased on each side with a medallion containing a bust of one of the following: *Christ, the Virgin, St Peter, St Paul, St John the Evangelist and St James*, and a silver bowl (diam. 247 mm; AD 641-51; London, BM) with a central medallion in low relief showing the frontal bust of a saint. The second discovery (1902) comprised several gold objects and a set of nine silver plates (AD 610-29; Nicosia, Cyprus Mus., and New York, Met.). They depict scenes in relief from the life of David, such as *David Slaying the Lion, David as a Shepherd, the Marriage of David and Michal, the Anointment of David and David and Goliath* (see EARLY CHRISTIAN AND BYZANTINE ART, fig. 85). Despite the religious subject-matter, both human and animal forms are executed in a classicizing style. It has been suggested that these plates were produced in Constantinople, but since their hallmarks date them to the reign of Heraklios (reg AD 610-41), who is known to have spent some time on Cyprus



25. Wall painting from the parekklesion of Hagia Trias in the monastery of St John Chrysostomos, Koutsoventis, early 12th century

during his war against the Iranians, they may well have been made for him at Lapithos.

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A. PAPAGEORGIOU

IV. Lusignan and Venetian.

When Richard I (the Lionheart), King of England (reg 1189-99), occupied Cyprus in 1191, the island was already an entrepôt of Levantine trade and a staging point for Western pilgrims and crusaders. After a brief period under the Knights Templar and the ceding of the island to Guy de Lusignan (reg 1192-4), French-speaking Lusignan kings ruled for almost three centuries, successfully managing the competing demands of their Greek Orthodox subjects, the papacy, the Knights Hospitaller and other military orders, the Italian trading republics and the Egyptian sultanate. The Lusignan kingdom declined in the second half of the 14th century and owed tribute to the Mamluks after the invasion of 1426. Caterina Cornaro,

widow of James II (*reg* 1460–73), abdicated in 1489 and retired to her native Venice (*see* CORNARO, (2)). The Venetian occupation was short-lived; Cyprus was annexed to the Ottoman empire in 1571.

1. Architecture. 2. Other arts.

1. ARCHITECTURE.

(i) *Secular*. Once the Lusignan rulers secured power they prudently began to extend and modify the Byzantine castles on the island. Little of this work is preserved. The most complete specimen is the north-west tower of Kyrenia Castle, which has a sloping scarp and high walls pierced by arrow slits; the chambers within carry pointed barrel vaults with square ribs. Other chambers (those on the east side are fairly complete) have barrel and groin vaults in two storeys. A gate-house, inserted into a section of Byzantine wall, is also reasonably well preserved. The window openings are simply moulded and lack carved decoration, a common feature of Lusignan military architecture.

Similar developments can be seen at other sites. At Nicosia, the capital city, a Byzantine fort was under reconstruction as early as 1211; Peter II (*reg* 1369–82) replaced this early building *c.* 1380. By 1372 the city was walled, but all these fortifications were razed by the Venetians in 1564, when the city was made smaller and enclosed by a circular wall with heart-shaped bastions (*see* NICOSIA, §1). At Famagusta, the chief seaport in the 14th century, the Lusignan walls were completely removed when the Venetians refortified the city between 1492 and 1544 (*see* FAMAGUSTA, §1). Low angle bastions of great thickness were built to withstand artillery fire and to house cannon. The Martinengo bastion at the north-west, with its splayed embrasures and arrow-headed plan, is the most impressive and original to have survived: the Ottoman barrage in 1571 focused on the barbican at the south-west corner of the city. The citadel, next to the harbour, also has Venetian towers. A vaulted chamber inside, which may be dated to the late 13th century or the early 14th, has unusual groin vaults with non-structural ribs appended to them; the latter have mostly fallen away.

The mountain castles of St Hilarion, Buffavento and Kantara were also of Byzantine origin and were modified in varying degrees by the Lusignan kings. The royal retreat of St Hilarion, dramatically located overlooking Kyrenia, is similar to coeval structures in that carved decoration, moulded arches and rib vaults were avoided. The most notable portion is a barrel-vaulted chamber (ruined), apparently a royal hall; one window (probably 13th century) retains its tracery. There were also significant early castles at Limassol (rebuilt early 14th century) and Paphos, notably the fortress known as Saranda Kolonnes (*destr.* 1222), but repeated earthquakes reduced their importance. The most complete later building is in the complex at Kolossi, the principal seat of the Knights Hospitaller in Cyprus. The donjon (mid-15th century) is a crenellated three-storey tower. The chambers inside have pointed barrel vaults and are unornamented except for large fireplaces. A barrel-vaulted sugar mill (*rest.* 1591) stands near the donjon.

Civil architecture is poorly represented in Cyprus, as the official residences of the trading communities and individual merchants have mostly been destroyed, together with the royal palaces of the Lusignans and their nobles. An exception is the hall (*destr.* 1426; *rest.*) of the Royal Manor at Kouklia (Old Paphos) and its accompanying sugar mill at nearby Stavros. A number of portals, some showing influence from Mamluk Egypt, may mark noble houses in Nicosia, although little survives other than the entrances and lower façades. The royal palace at Famagusta stood opposite the main cathedral; the façade was rebuilt in the Venetian period and incorporated into the Palazzo del Provveditore; its entablature was restored by the British. Some Renaissance portals are also preserved in Famagusta.

(ii) *Religious*. Chroniclers disagree as to the exact foundation date of St Sophia (now the Selimiye Mosque) in Nicosia, but its establishment and proper endowment was a concern of both Rome and the early Lusignans (*see* NICOSIA, §1). St Sophia became the seat of the Latin archbishop, and coronation ceremonies were performed before the west doors. Work had progressed sufficiently for Amalric (*reg* 1194–1205) to be buried there, and by the mid-13th century the apse, ambulatory and three bays of the nave were complete (for illustration *see* NICOSIA). Instead of a transept, low apsed chapels are appended to the north and south aisles; an additional chapel on the north side may have been used as a burial-place for the earliest Lusignan rulers. The simple, two-storey elevation does not look to the great French cathedrals of the day, such as Chartres and Bourges, but to humbler and older churches in west central France (*see* Gardner). To this were added details from mid-12th-century cathedral architecture: the early flying buttresses, for example, were derived directly from those of Laon Cathedral.

Work on St Sophia appears to have been interrupted in the mid-13th century when Henry I (*reg* 1218–53) and Hugh II (*reg* 1253–67) built an extensive Dominican monastery in Nicosia. The church became the favoured burial-place for the Lusignan rulers and many of their nobles. The whole complex, east of the present Paphos Gate, was pulled down by the Venetians in 1567. A modest example of 13th-century monastic architecture is preserved at BELLAPAIS ABBEY, which enjoyed royal patronage. The church was built on a Byzantine site, as shown by a reused carved lintel over the north door, and is notable for its square sanctuary pierced by three identical windows, a design of Cistercian derivation. As at St Sophia, cylindrical piers were used, but instead of colonnettes the arches spring from corbels, a device used frequently in later architecture. The non-projecting transept bays have barrel vaults, as if to emphasize the unimportance of this feature in Cyprus. The builders may have intended to extend the nave as far as the monastery's west gate, but only three bays were constructed.

Cyprus became increasingly important after the fall of Acre (now 'Akko in Israel) in 1291, with Famagusta emerging as one of the leading ports in the eastern Mediterranean. Many churches were built as the city

developed in the 14th century. The first and most important undertaking was the cathedral, dedicated to St Nicholas. An inscription to the side of the south door indicates that three aisle vaults on each side of the nave were complete in 1311; the location of the inscription suggests that the church was built from west to east (for further discussion and illustration *see* FAMAGUSTA). While the west front distantly echoes Reims in its general configuration, the immediate stylistic sources are from the Rhineland: the window tracery, the flying buttresses topped with quatrefoils and the clerestory gables are closely related to Cologne. Other features, such as the ground-plan without a transept and the two-storey elevation, are more characteristic of Cyprus.

The cathedral of St Nicholas, probably finished by *c.* 1320, had a significant impact. In Famagusta, St George of the Latins and some smaller churches (all ruined) were probably built by members of the cathedral workshop. In Nicosia, St Sophia was finished using variations on the designs introduced at Famagusta; the consecration in 1326 indicates that most of the work was finished. The west portals, however, tentatively assigned to *c.* 1347, when Pope Clement VI issued a bull referring to the restoration and completion of the church, introduce a more detailed and decorated style. The dogtooth ornament on the portals became a frequent feature in the second half of the 14th century. Equally influential were the framed panels for painted images (*destr.*) in the tympana. The conventual buildings at Bellapais Abbey, which were commissioned by Hugh IV (*reg* 1324–59) and probably completed in the 1350s (for illustration *see* BELLAPAIS ABBEY), more fully exemplify the developments seen in the St Sophia portals. Architectural spaces carry forward the lightness and delicacy of Famagusta Cathedral, but the sculpture is handled in a cramped and somewhat rustic manner. The refectory door has dogtooth ornament and a particularly striking chevron moulding, the first of many examples in Cyprus.

The readoption of earlier motifs is symptomatic of the dramatic reformulation of architecture that emerged in the time of Peter I (*reg* 1358–69). No royal buildings from his reign have survived in Nicosia or elsewhere, and the development is best illustrated by St George of the Greeks (ruined; *see* fig. 26), Famagusta. This was apparently the largest Orthodox church built during the 14th century and ranks as the most remarkable product of the Lusignan period in its adaptation of the Gothic style to Orthodox requirements in a dynamic and highly original manner. The church was built next to an earlier Orthodox shrine and laid out as a grand basilica without an ambulatory or transept. Recalling earlier traditions, the piers were reduced in diameter so as to resemble monolithic columns, and a large dome was placed over the central bay and half domes over the apses. The windows (especially in the apses) were made smaller to provide space for extensive narrative frescoes in the Byzantine manner. The interior and exterior were purged of carved ornament and the west front reduced to a plain wall pierced by three doors and a small oculus. Rib vaults and simple flying buttresses were effortlessly integrated into this scheme; the quality of masonry and command of vaulted space show that the lessons of Famagusta Cathedral had been fully assimilated. The building served as a model for later churches, notably



26. St George of the Greeks, Famagusta, 1360s; view from the north-west

St Mammas (15th century; rebuilt from 1725) at Morphou and the Katholikon (early 16th century) at St Neophytos Monastery. St George of the Greeks can be assigned to the 1360s owing to its similarity to the Nestorian church in Famagusta, known to have been constructed before the Genoese occupation of the city in 1371. St George is also closely related to SS Peter and Paul in Famagusta, which was built in the time of Peter I and shows that the new style was used for churches of the Roman rite. Its appearance can be explained by Peter I's anachronistic attempt to resuscitate the crusading enterprise, an effort which appears to have fostered the use of older forms. Certainly Peter's ill-conceived economic policies contributed to the kingdom's decline and were instrumental in encouraging a chaste architectural style. Plague ravaged the island during his reign, and while its effects on architecture cannot be directly measured, the disease seems to have reinforced the conservative outlook that dominated much of the eastern Mediterranean from the 14th century (*see* Meyendorff).

The kingdom of Cyprus declined dramatically with the death of Peter I and the Genoese occupation of Famagusta. During the 15th century the most notable building took place after the marriage of John II (*reg* 1432–58) to Helena Palaiologina (*d* 1458), daughter of Theodore II, Despot of Morea and Duke of Sparta (*reg* 1407–43). Helena, who arrived in Cyprus in 1442, sought to promote Orthodoxy and was encouraged by the reconciliation that had been effected between the Greek and Latin churches at the Council of Florence (1439). An architectural residue of this rapprochement can be seen in the church of Panagia Hodegetria (now known as the Bedesten) next to St

Sophia in Nicosia. The church was founded in the Byzantine period, and there had been several campaigns of reconstruction under the Lusignans (see Willis). The north façade was completely replaced in the mid-15th century and fitted with three elaborate portals. This effectively turned the conceptual orientation of the church towards the square in front of the cathedral and thereby presented the Orthodox claim to equal participation in the affairs of the kingdom. The main portal is a close copy of the southwest portal of St Sophia, while the windows and other entrances were inspired by the cathedral and other important buildings in Nicosia. It is the clearest demonstration of how 15th-century Cypriot architecture drew exclusively on its own traditions and resources. The royal chapel of Hagia Ekaterina at Pyrga, constructed in the time of Janus (reg 1398–1432), is a simple, barrel-vaulted cell that exemplifies the humble nature of later building outside the capital. Under Venetian rule (1489–1571) the fortifications were extensively rebuilt, but there were no significant additions to church architecture.

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2. OTHER ARTS. The turmoil surrounding the Ottoman conquest in 1571 led to the destruction and dispersal of many works of art. Historical accounts indicate that tombs in the Latin churches were pulled down by the Turks when the buildings were turned into mosques; the only funerary objects to survive (aside from a few carved fragments) were incised tomb slabs, most dating to the 14th century (see Chamberlayne). Figurative sculpture was also destroyed: other than several large lions of St Mark, which were apparently preserved as trophies, there are only two specimens of note. A tympanum from Larnaka (1210–20; London, V&A) shows stylistic links with northern Italy, and a damaged standing figure (mid-13th century), possibly from the destroyed church of St Dominic, is purely French in style (see Boase).

There are literary accounts of numerous objects from Lusignan and Venetian times, but in most cases connections cannot be made to surviving pieces. For example, a

mid-13th century inventory (Rome, Vatican, Bib. Apostolica, Cod. P. Gr. 367) enumerates the vessels, books, images, candelabra etc from a church in Nicosia, but none of these objects has been located. Similar problems surround the silk, brocade, taffeta, linen and *camlet* for which Lusignan Cyprus had a wide reputation. Few samples seem to have been preserved, but it has been suggested that the Berne altar frontal (excepting the later end panels) was produced in Cyprus (see Folda). Recognizably Cypriot characteristics of this work have yet to be determined, and it is difficult to establish a corpus given the paucity of documentation.

Many luxury objects were imported. Glazed ceramics from Italy were brought to Cyprus well into the Ottoman period, and accounts of 15th-century travellers mention a vessel in Nicosia similar to the celebrated Alhambra vases (see ISLAMIC ART, §V, 4(iv) and fig. 176). Manuscripts also seem to have been imported for the Lusignans. When the barons of the Holy Land wanted a coronation gift for Henry II (reg 1285–1324) they turned to the workshops in Acre (now 'Akko in Israel) for a sumptuous *Histoire Universelle*.

Irrefutable evidence for local manuscript production survives in the earliest musical manuscripts of the Cypriot Orthodox church (16th century). Luxury metal objects were both imported and locally made. In 1397 the goldsmiths of Nicosia produced a model ship in gold, which was presented to the Ottoman sultan Bayazid I (reg 1389–1403) by James I (reg 1382–98). A reliquary from Famagusta, carried to Diyabakir by Armenians in the 16th century, was also likely the work of Cypriot craftsmen (see Willis). The most impressive piece of metalwork from the Crusader period is the brass basin with gold and silver inlay (Paris, Louvre) made for Hugh IV (reg 1324–59). Incised with Arabic and French inscriptions and evidently intended as a gift for Hugh, the basin is closely related to those produced in Mamluk Egypt or Syria (see ISLAMIC ART, §IV, 3(iii)(a)). A second basin made for Hugh is in the L. A. Mayer Memorial Institute, Jerusalem.

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