



ABSTRACT SUBMISSION

Color on Phoenician Anthropoid Sarcophagi: A Preliminary Assessment

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Abstract

Painting on Phoenician sculpture has been noted from the earliest days of its discovery. The 1877 excavations of the nekropolis at Ayaa (Sidon) ?attracted international audiences through Osman Hamdi's preliminary publications in *Revue archéologique* and *Revue d'ethnographie*. Hamdi shrewdly built anticipation for his research by withholding color images of Ayaa's relief sarcophagi until the final report of the excavations appeared in 1892. Sidon's relief sarcophagi were then thrust into international discourses about ancient polychromy, especially as concerned Greek sculpture (their assumed source). The recent discovery of extraordinary polychromatic sarcophagi in Kition (Cyprus) published by Giorgos Georgiou in *Cahiers du Centre d'Etudes Chypriotes* (2009) reminds us of the important role color also played on box and anthropoid sarcophagi. Indeed, the evidence of painting on anthropoid sarcophagi is remarkably robust; but it is underexplored. Accordingly, in this paper I provide a preliminary assessment of the evidence of painting on Phoenician anthropoid sarcophagi. My goal is to prepare the way for future study by showing how many sarcophagi have (or had) visible paint on their surfaces, what colors appear (or were once visible) to the naked eye, and on what areas of the sculpted image ?they are (or were) found.

Keywords

Phoenician, sculpture, sarcophagus, color, painting

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4. The materiality of inscribed and figurative objects

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