



Cyprus-Venice

Cultural Routes

Academic Advisor / Texts :

Professor Gilles Grivaud

Rouen University, France

Study coordinator / Routes design:

Philios Phylaktis

Coordination on behalf of CTO:

Vakis Loizides, Strategy Department

CTO working group:

Maria Skapoulli, Niki Alitopoulou, Christos Koumides

Design / Artistic editing:

George Phylaktis

Photographs

The Leventis Municipal Museum of Lefkosa Figs 5,6,8,20,21,82,101,102,103,104

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Michalis Theocarides Figs 2,9,10,11,12,13,14,15,16,17,22,23,24,25,27,29,30,31,32,33,36,37,38,39,
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Elias Eliades Figs 26,28,68,78,40,79

Nathanael Petrou Figs. 80,81

Andreas Coutas Fig. 107

Department of Antiquities Figs 34,35,58,59,64,65,66,67

Andreas Malekos Fig. 7

Marios Hapsis Fig. 4

Maps

Lands and Surveys Department, Lefkosa Cyprus

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CYPRUS-VENICE HISTORIC RELATIONSHIP



Fig.1 Bertelli Ferrando copper engraved map of Cyprus, 1562

The special relationships that Cyprus maintained with Venice and Italian cities have been marked by contrasting phases that show a consolidation of reports throughout the Middle Ages to the Renaissance.

The first known links go back to the Byzantine period, when the Emperor Manuel Comnenus gives to the Venetians the right to trade and settle on the Island since 1147. A community soon settled in Lemesos (Limassol) and the surrounding region and also in Pafos and Lefkosa (Nicosia). In the 1180s, the Venetians are already a powerful community; no monument of this period remains and the information comes from a manuscript, deposited in a Venetian private collection.

The conquest of the island by Richard the Lionheart and its transformation into a state ruled by the Frankish dynasty of Lusignan, does not strengthen the Venetian settlement on the Island; indeed, for unknown reasons, the properties of the Venetians are confiscated by the Crown in the years 1191-1192. Throughout the thirteenth century, Venice is trying to obtain compensation for this confiscation, but the tensions between the Commune of Venice and the

Fig.2 Detail from Venetian Watch Tower, near Kiti



Kingdom of Cyprus lasted until 1302, without impeding on the activities of merchants in key ports of the Island (Famagusta, Lemesos and Pafos).

With the restoration of diplomatic relations in 1302, starts a period of progressive diffusion of the Italian influence in the Frankish kingdom. This influence is expressed first through the financial and commercial activities, in spite of the climate of rivalry between Genoa and Venice. In this context, the Cornaro family became one of the main supporters of the Lusignan dynasty, and in the 1360s, King Peter I concedes to Marco Cornaro the fief of Episkopi which will become an important centre for sugar production and a source of enrichment for the Venetian family. The support of "Cornaro della Piscopia" becomes essential when the Kingdom of Cyprus enters into a long financial crisis after its defeat by Genoa, which rules Famagusta directly from 1374 until 1464.

The financial dependence of the Lusignans on Venice follows a significant turn in the cultural world when a foundation was established in 1393 to enable young people of Cypriot families (Frankish, Greek and Syrian) to study at the University of Padua, the great intellectual centre of the Venetian Terra Ferma conquered by Venice in 1405. Throughout the fifteenth century, a large part of the elite of the kingdom is educated by Italian teachers; the movement that links the Cypriot elite with the Paduan and Venetian intellectual circles has

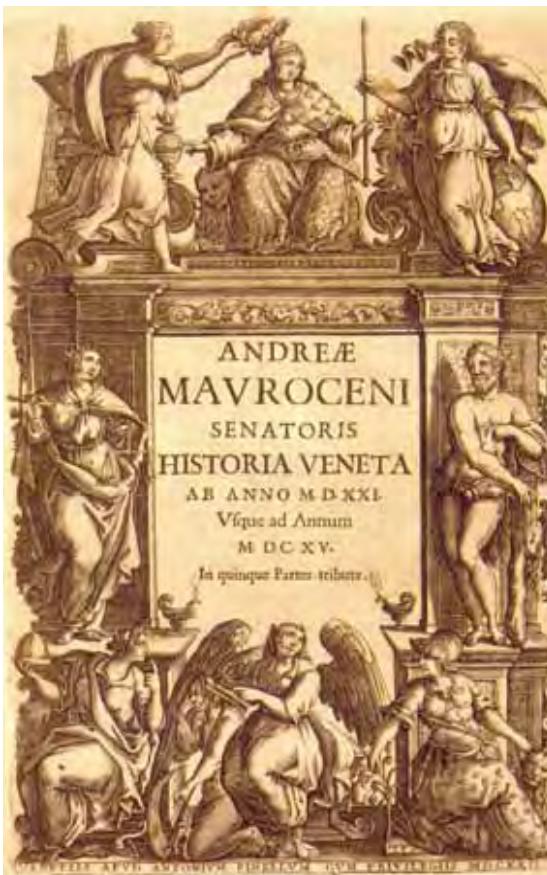


Fig.3 Andrea Morosoni, *Andreae Mavroceni, Senatoris Historia Veneta Ab Anno MDXXI. Usque ad Annum MDCXV. In quinque partes tribute*, Venice Published by: Antonio Pinellum 1623

two fundamental consequences: on the one hand, it feeds permanent exchanges on both sides of the Mediterranean, which causes the progressive settlement of Cypriots in Italy; on the other hand, it strengthens the influence of Venice in the court of the last Lusignan, which precipitated the marriage of James II de Lusignan with Catherine Cornaro.

The sudden death of James II opens the way to the accession to the throne by Catherine Cornaro in 1474 and the beginning of the direct domination of Venice: Cyprus becomes a province of the Venetian maritime empire, administered directly from the mainland. Accordingly, the island becomes part of a colonial system where officers sent by the Senate of Venice introduce their own political and cultural environment; therefore, the defensive system of the island is reorganised according to the principles of military architecture of the Italian Renaissance, both in the interior and the cities on the coast, while Lefkosa and Famagusta are experiencing changes in their public space, according to classic designs of Venetian cities. The period between 1474-1570 is undoubtedly the period where the links between Venice and Cyprus are the most dense. The formal integration of Cyprus into the Dominio da Mar in 1489 enhances the penetration of Italian culture in the island, so that the taste for Renaissance develops within the Cypriot elite, increasingly living half way between Venice, or the

mainland, and the island. This elite borrows the literary, philosophical and aesthetic values that animate the circles of scholars, it follows the fashion of the metropolis and adopts its social behaviours. The civilisation of the Italian Renaissance penetrates deeply the Cypriot nobility and the wealthy do not hesitate to decorate churches on their domains by painters drawing their inspiration from Italy.

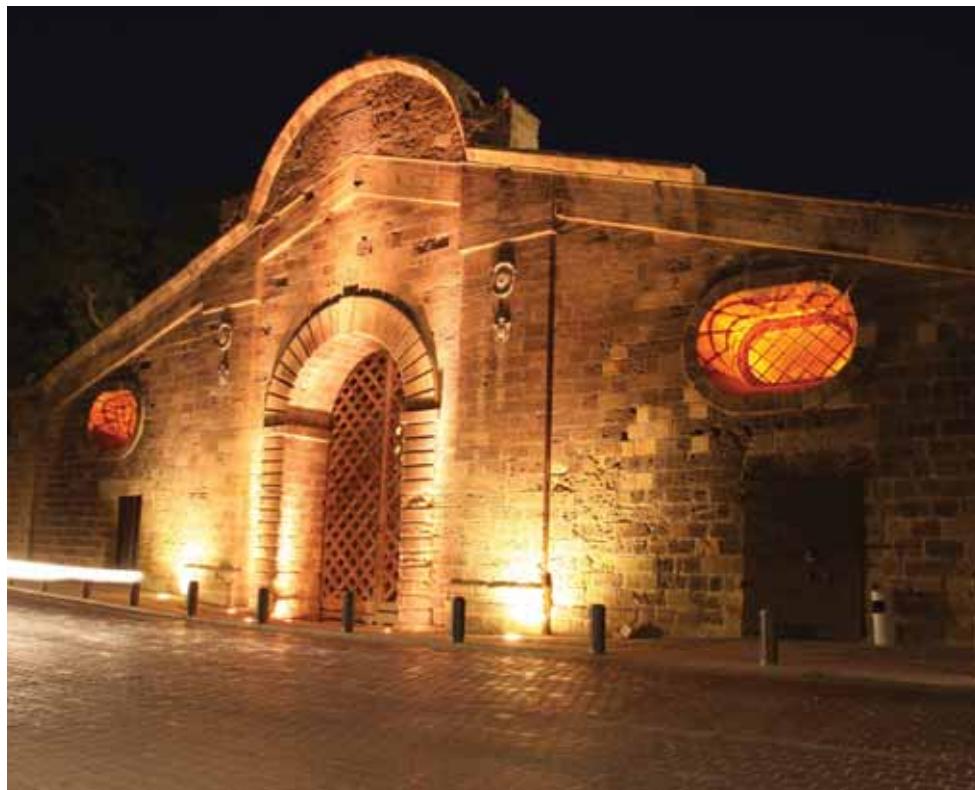
The Ottoman conquest of the summer of 1570 puts an end to the Venetian domination of Cyprus and detaches the island from the Italian environment. Relations with Venice were not totally broken but incorporation into the Empire of the Sultan reinserts the island into the Orthodox world, now becoming accustomed for a long while to live under the government of a Muslim state. The disappearance of the old aristocracy opens the way for the emergence of new elites linked to the Patriarchate of Constantinople and dealing with the Ottomans; gradually aesthetic models inspired by Italian art are no longer renewed and new cultural references are required.

Only a few expatriate noble families in Venice and Italy after 1570 keep the memory of a Greek culture nourished by the principles of the Renaissance but after two or three generations, these families are completely assimilated into Italian society and lose their connection with the island. While the trade relations between Cyprus and Venice continue until the eighteenth century, Venice

still attracts Cypriot scholars, who may acquire books printed in Greek or publish books, as does the Archimandrite Kyprianos in 1777. In this presentation of the historical frame between Cyprus and Italy, it is clear that the monuments showing the close relationship between the two countries are built in Cyprus between 1474 and 1570; before the Venetian domination, it is difficult to distinguish exclusive influence of Italian culture on the island whether in architecture or painting, because during the reign of the Lusignans, the Cypriot civilisation is marked by the Frankish influence until the fourteenth century, before becoming a hybrid culture (Franco-Byzantine) in the fifteenth century. Only the period of the Venetian domination opens the way for the systematic features of Italian civilisation.

In Venice, however, there is scattered evidence of links between Cyprus and Venice in a few monuments that relate to a broader period, from the mid-fourteenth century to the beginning of the seventeenth. It is important to emphasise that many testimonials attesting to the density of relations between Cyprus and Venice are not accessible to a wide audience because these are in manuscripts or documents stored in places with limited accessibility.

Fig.4 Famagusta Gate in Lefkosia



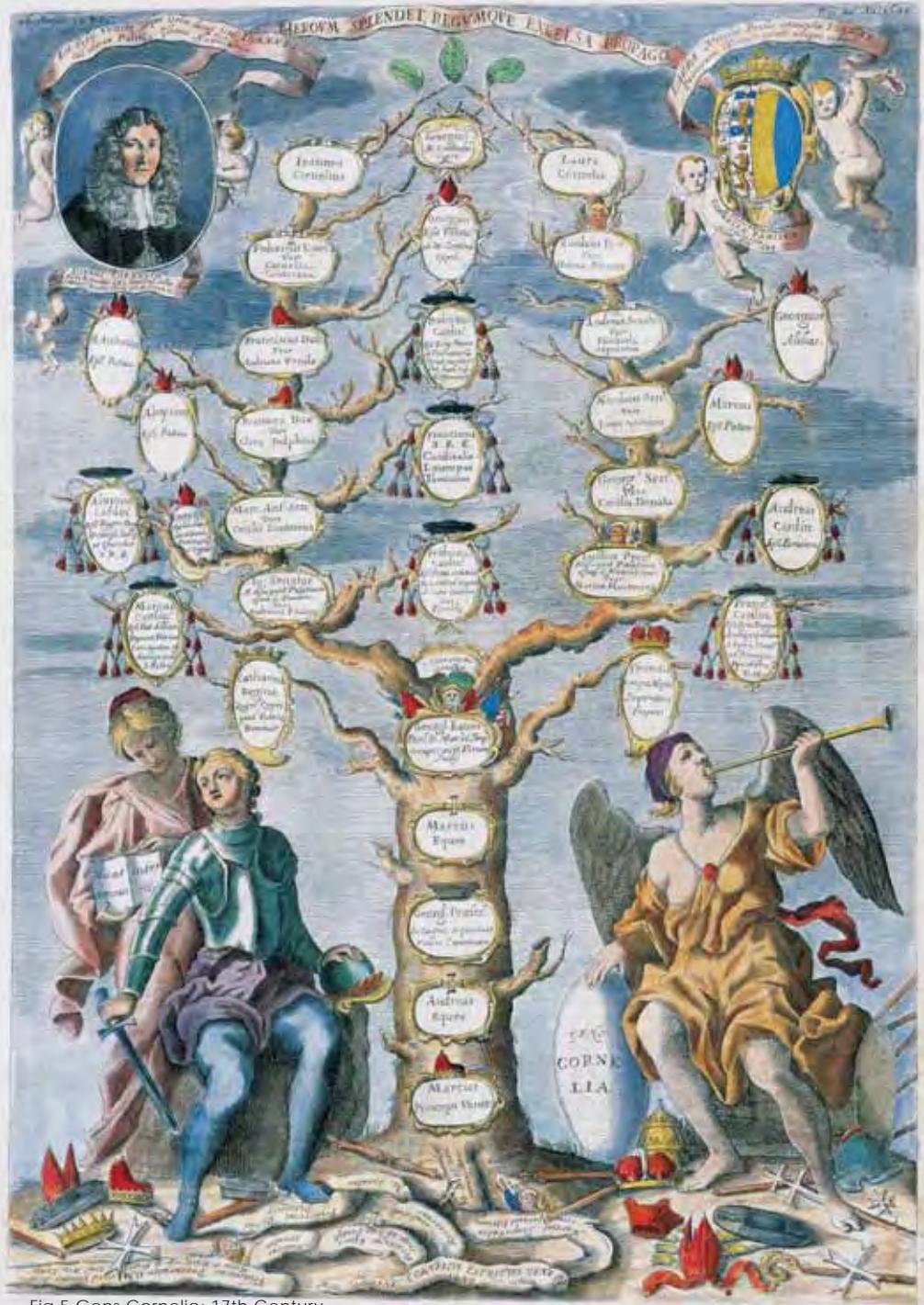


Fig.5 Gens Cornelia; 17th Century

Engraving of the genealogical tree of the Cornaro Family by an anonymous artist

CATERINA CORNARO

Born on 30th of April 1454, Caterina Cornaro was the daughter of Marco Cornaro della Ca' Grande, of a wealthy Venetian family which had close ties with the Lusignan Kingdom during the fifteenth century. By her grandmother, she was related to the Greek family of the Comnenus of Trebizond, and her grandfather was Duke of Naxos; in other words, Caterina had Greek blood in her veins, could speak Greek and therefore was to be very popular among Greek people.

She was married at the age of fourteen, in July 1468, under pressure from the Venetian government which wanted to extend its influence over the Kingdom of Cyprus and obtained from James II, the last Lusignan King, the promise that Caterina would inherit the Kingdom in case James would die first. Caterina received an extraordinary dowry, about 100.000 ducats. The formal wedding ceremony took place in Famagusta in December 1472. Seven months later, in August 1473, she was widowed but being pregnant at the time, gave birth to a son, James III, 50 days later. She acted then as regent of the Kingdom but when her one-year-old child died, in August 1474, she became the heiress of the Kingdom. Immediately, the Venetian government sent Caterina's brother and uncle, together with a fleet and an army in order to secure Venetian power over the island. Living first in Famagusta then in Lefkosa, Caterina

could not reign as an independent queen and, despite her popularity, she was forced to resign and to put the Kingdom in the hands of Venice in 1489 (as one can see in the monument of Doge Pietro Mocenigo in the Saints John and Paul church in Venice).

Caterina arrived in Venice at the beginning of June 1489 and a great company of nobles and ladies accompanying the Doge welcomed the Queen of Cyprus. In order to express gratitude, Venice granted Caterina the territory and castle of Asolo, in the Terra Ferma, in the hilly area of Treviso. In fact, Venice provided a golden exile to Caterina, watching her travels, fearing intrigues and prohibiting too close links with Cyprus. Until the end of her life, Caterina maintained a brilliant court at Asolo, where poets, humanists, musicians and artists could gather. She died on the 10th of July 1510 and was buried in the family chapel inside the church of Santi Apostoli, in Venice. Her remains were later removed to the church of San Salvatore where a slab commemorates her memory.



Fig.6 Caterina Cornaro portrait

LEFKOSIA



Fig.7 Aerial photograph of Lefkosa

After the departure of Caterina Cornaro to Venice in 1489, Lefkosa became the capital city of the Regno di Cipro where three officers heading the colonial government were installed. The city was also the main place of residence of the aristocracy and where many religious institutions, Latin or Orthodox, were established since the thirteenth century. In spite of the wealth accumulated by the nobility, the city did not have major monumental construction, except for the **WALLS OF THE CITY**. This was one of the most innovative enterprises of military Renaissance architecture. Its instigator was the engineer Giulio Savorgnano who transformed completely, in six months only (starting on the 1st of June 1567), the defensive system left by the Lusignan which was considered obsolete and unsuited to modern warfare. To complete the project, over 1,800 houses, 4 beautiful palazzi, 80 churches and three monasteries were razed to allow construction of the new walls. It was designed on a radial plan, in a star form with eleven bastions and only 3 gates. The bastions bore either the names of some leading Venetian officers (Mula, Querini, Barbaro, Loredano), or those of nobles who agreed to finance and organise the works (Flatro, Carafa, Podocatato, Costanzo, Davila, Tripoli, Rocas). The perimeter of the enclosure is 4.8 km. The exceptional quality of this enclosure is recognized by the apparatus of walls, built with a facing of beautiful stonework placed on thick mud walls. They are protected by a large

moat that is today partially filled, changing its original appearance. There are three gates. To the east, **FAMAGUSTA GATE** is particularly impressive with the breadth of its internal layout which includes an archway, a high dome and several rooms used for the guard house; the front door of Famagusta Gate is derived from the Lazaretto Gate in Candia (Heraklion), Crete, which was built by Michele Sanmicheli, another major architect of Venice. Its device is simple, combining a triangular facade with the rounded lines of the pediment, the door and the windows, four coats-of-arms of Venetian officers, carved on the pillars. The second gate, to the west, is Pafos Gate. The third to the north, Kyrenia Gate, has undergone considerable changes in the 1930s, so that it has lost its function. An incomplete inscription, related to a Venetian officer stationed in 1562, was inserted there. Despite openings made in modern times to facilitate car access, the Venetian walls of 1567 still impress with their volume and the regularity of their layout. The military qualities of this work did not prevent the capture of the city by the Ottoman troops three years later, on the 9th of September, 1570; however, Lefkosia was a prototype of military Renaissance architecture, and Giulio Savorgnano reproduced this model when Venice charged him, twenty-five years later, to build the fortress of Palmanova, in Friuli, to block the Ottoman threat. Lefkosia has retained little evidence of civil Renaissance architecture.

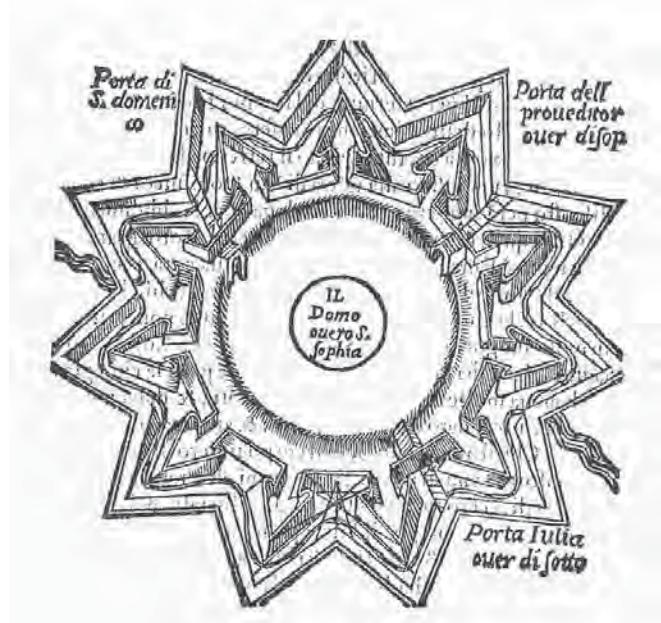


Fig.8 Plan of Lefkosia

Steffano Lusignano, Chronograffia et breve historia universale dell' isola di Cipro, Bologna 1572



Fig.9 Carved marble lintel bearing the Coat of arms of Podocatario family, entrance of Chatzigeorgakis Kornesios House

The main such evidence is associated with **CHATZIGEORGAKIS KORNESIOS' HOUSE**, the grand dragoman of the island between 1779 and 1809. The house is located near the archbishop's palace. This house, which has undergone many alterations over the centuries, is the major example of aristocratic residence of Lefkosa on a plan dating back to the Frankish period. It is highly probable that this house was the Podocatario family's palazzo, because at the entrance of the house there is a carved marble tablet bearing the Coat of arms of the family, as that which can be seen in Venice on the funeral monument of Livio Podocatario in the church of San Sebastiano. The marble plaque combines several symbols, because one recognises the emblem of Venice with the lion of St. Mark above the Byzantine two-headed eagle and foliage carrying pomegranates. The style of this high-relief reveals artists who were rather clumsy in the execution of the original composite motifs. Without any doubt, it is a local production that gives the interesting image of a mixed aesthetic, between the Renaissance model and traditions inherited from the Byzantine civilisation.

The religious architecture, that was so flourishing during the Lusignan time, is not well documented for the period of the fifteenth and sixteenth centuries, probably because the maintenance of many institutions in the Frankish period restricted the capacity of noble families to make new investments.

One of the few foundations was that of the hospital of the Augustinians, at the initiative of Archbishop Guglielmo Goneme, who came to retire in St. Mary's Church, now **OMERİYE MOSQUE**, in 1469. From this hospital, only a wall remains, behind the church, pierced by two windows the decorations of which reveal a direct and early import of Italian models, with a delicate sculpted pediment and jambs.

Apart from the hospital of the Augustinians, traces of the penetration of Renaissance aesthetic in the churches are difficult to identify, because they are in most cases adapted to the Franco-Byzantine style. Thus, the Church of the **PANAGIA CHRYSALINIOTISSA**, the foundation of which dates from the Byzantine period, combines several architectural elements of Franco-Byzantine style, but as they were made at different times, it is difficult to attribute only to the sixteenth century the renovation or construction of the building. The insertion of an Italian styled coat-of-arms in the northern wall of the church indicates the possibility of renovation at the time of the Venetian rule and one can probably attribute to this period the arcades of what could have been the courtyard of the monastery, but their style does not show any assimilation of Renaissance patterns. The door, windows and tops of the capitals are in fact imitations of the Franco-Byzantine local style that follow similar principles to those of Bedestan's great portal.

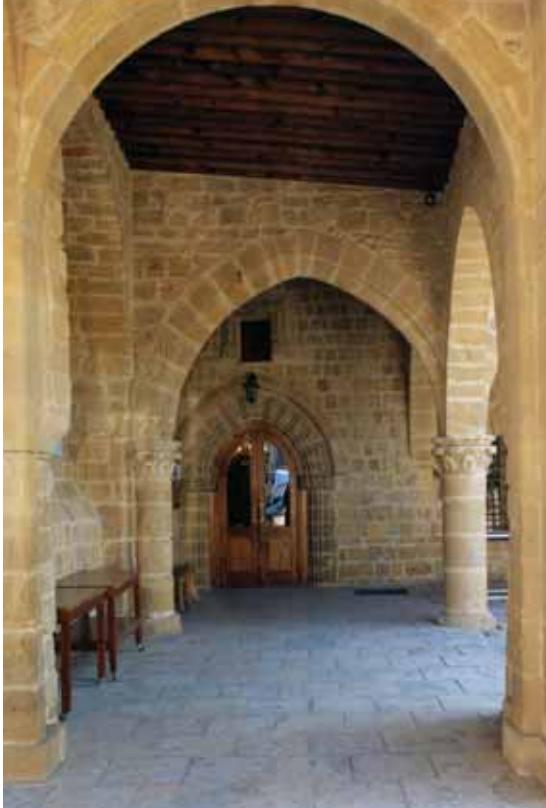


Fig.10 Arches, Panagia Chrysaliniotissa Church , Lefkosa
Fig.11 Window, Panagia Chrysaliniotissa Church, Lefkosa





Fig.12 Renaissance window in hostel connected to the Church of St Mary of the Augustinians, now the Omeriye Mosque in Lefkosa



Fig.13 Mother of God (Madre della Consolazione), end of 15th century Lefkosa ,Church of Our Lady Chrysalinotissa. Now at the Byzantine Museum of Archbishop Makarios III Foundation, Lefkosa



Fig.14 The adoration of the Magi 15th – 16th century Church of Panagia Faneromeni, Lefkosia. Today at the Byzantine Museum of the Archbishop Makarios III Foundation, Lefkosia



Fig.15 Virgin Mary enthroned between St. Nicholas and Saint George from the Church of St. George in occupied Vatili now at the Byzantine Museum of the Archbishop Makarios III Foundation, Lefkosia

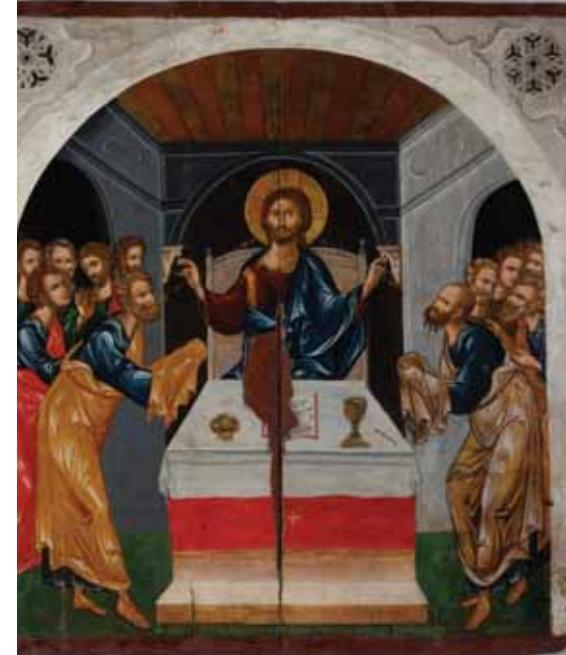


Fig.16 Communion of the Apostles, end of 15th century, Panagia Chrysaliniotissa Church. Today at the Byzantine Museum of the Archbishop Makarios III Foundation, Lefkosia



Fig.17 Decoration on the wall of Stavros tou Missirikou Church, Lefkosa

The church **STAVROS TOU MISSIRIKOU** belongs to this class of monuments where different styles are associated. Located in the city centre behind the church of Panagia Faneromeni, this church is very small and is built according to an unusual plan for Greek churches, with a unique nave topped by a dome. Its exterior decoration is characterised by a cornice composed of corbels and foliage, referring to the Franco-Byzantine motifs, but they are associated with volutes, which are borrowed from the decorative repertoire of Renaissance art. This detail shows in fact a limited influence of Italian aesthetic of the Cypriot architects and master masons of the sixteenth century.

The clearest evidence of the Venetian presence is in Lefkosa's museums. Among the many interesting icons of the **BYZANTINE MUSEUM OF THE ARCHBISHOP MAKARIOS III FOUNDATION** collections, several exhibit the taste for Italian culture of the Cypriot elite of Lefkosa during the late fifteenth and the sixteenth centuries. In twelve icons, the donors are depicted in their Italian dress, both men and women, indicating the importance given to following the standards of the Venetian fashion as the clothes style changes very often from one portrait to another. More than

anywhere else in Cyprus, the icons of the Byzantine Museum demonstrate the different ways by which Italian pictorial culture was received on the island. Some icons present traditional Byzantine composition executed with some Italian architectural display (Communion of the Apostles from the Panagia Chrysalinotissa church) or with attention to the expression of human feelings (The Virgin in the style of Madre della Consolazione, from the Panagia Chrysalinotissa church). Other icons demonstrate that pure Italian composition was adopted by Cypriot artist as the icon of the Pietà (from Agia Marina church at Pera Chorio Nisou). In some cases, Byzantine and Italian aesthetics and techniques are so mixed that the icons could have been produced in any country where Greeks and Venetians lived together (The Virgin between St. Nicholas and St. George, from Agios Georgios church at Vatili). One can also admire the complete assimilation of Renaissance culture in a picture which could have been painted in an Italian province (Adoration of the Magi, from the Panagia Faneromeni church). Apart from the icons, one notes the unique gilded silver chalice made for Agios Mamas monastery in 1501, which reveals the high quality of the liturgical vessels used in the churches of Lefkosa and revealing the art of the silversmiths and goldsmiths working in Cyprus. The collections of the Byzantine Museum can be considered as the best guide to understand how Greek and Italian cultures intermixed.



Two other museums have collections of artefacts connected with the long history of Italo-Cypriot relationships. The **MUSEUM OF THE HISTORY OF CYPROT COINAGE** belongs to the **BANK OF CYPRUS CULTURAL FOUNDATION** and has a permanent exhibition which traces the development of Cypriot coinage from the first coins issued during the sixth century B.C. to modern times. Two thousand and six hundred years of turbulent Cypriot history come alive through more than 500 coins, divided into nine chronological sections and exhibited in twenty three showcases. A chronological section is dedicated to the Venetian period. The Foundation's Rare Historical Documents Collection, focusing on the history of Cyprus, includes manuscripts and printed books, dated from the sixteenth to the twentieth century. The earliest material found in the Collection are letters exchanged between Venetian merchants regarding goods transported through Famagusta harbour between 1407 and 1493. The printed editions include travel books by Europeans who visited Cyprus during the Frankish (1192-1489), the Venetian (1489-1571) and the Ottoman (1571-1878) periods, historical books of the sixteenth century written by the official historiographers of Venice, and a series of books regarding the "War of Cyprus" (1570-71).

Figs.18,19 James III and Caterina Cornaro,1473-1474, with Venetian countermark, end of 15th century Silver gros,2.58 gms,24mm

Obv.: Coat of arms of the Kingdom of Jerusalem, of the Lusignan family, of the Kingdom of Armenia and of the Kingdom of Cyprus KAT[TERIA D GR] IMP CP AR

Rev.: Cross of Jerusalem IACOB[9DGR] IRM CIPA T9. Countermarked with six circular punches:two central punches, one with the value 8 solidi and one margin of the coin BCCF 1998-01-05

The **LEVENTIS MUNICIPAL MUSEUM OF LEFKOSIA** is the historical museum of the capital of Cyprus and a unique museum in the presentation and interpretation of the Venetian Period of Cyprus. The Cornaro Gallery of the museum contains an important collection of paintings and drawings dedicated to Caterina Cornaro the Venetian Queen of Cyprus (1473-1489). Amongst the paintings there are two dedicated to the presentation of the Crown of Cyprus to the Venetian Doge Barbarigo (1489), an important sequence in the history of Cyprus since through this act the administration of the island is officially offered to the Venetian Republic. Special importance is also drawn on the commercial relations between Venice and Cyprus and to the construction of the Venetian walls of Lefkosa, which are considered prototype of the European renaissance military architecture, is depicted through a unique collection of maps of the city as well as through a multimedia interactive table. Last but not least is the presentation of the siege and fall of the city to the Ottomans (1570) which is depicted through publications, a treasure of precious vessels associated with Venetian officers of the period and other artifacts such as coins and engravings.



Fig.20 Caterina Cornaro Gallery, Leventis Municipal Museum, Lefkosa

Fig.21 Flemish armorial tapestry with the Coat of arms of the Cornaro of Venice, circa 1680, Leventis Municipal Museum, Lefkosa



Fig.22 The oldest watermill of Cyprus at Agios Sozomenos (outside view)

THE MANOR HOUSE AND IRRIGATION SYSTEM, POTAMIA. Located about 25 km southeast of Lefkosa, Potamia village was particularly important under the Lusignan reign especially when James I (1389-1398) and Janus (1398-1432) built there a Manor House, the design of which was inspired by early Italian villas. Waterwheels, working day and night, fed tanks, cisterns, fountains and pipes in order to irrigate citrus orchards in such a way that one could admire a green landscape from the manor's loggia. This elegant and refined manor was a place of reception, appreciated by important foreign guests, who called it Bel Vedere. In 1426, the residence was burned down by the Mamelukes of Egypt and never recovered its former glory. Folk tales assert that Caterina Cornaro lived there, a point not confirmed by archive documents or by the archaeological excavations conducted by the French School at Athens. The manor, however, regained some of its economic prosperity from 1521 when the fief of Potamia was purchased by a wealthy and influential family of the Greek aristocracy in Cyprus, the Singlitico. Using the irrigation system developed by the Lusignan, they made Potamia the centre of a prosperous area and a source of considerable revenues.

Today we are left with the ruins of the manor house. In the surrounding countryside we have evidence of its prosperous past in particular in the remains of two water mills, the first in Archangelos (arriving by the road from



Fig.23 The oldest watermill of Cyprus at Agios Sozomenos (from the top)

Lefkosia, before crossing the river Yialias), the other one before Agios Sozomenos, near the bridge across the Alykos. This latter mill, built in the fourteenth century, was in operation until the eighteenth century and is probably the oldest and most monumental watermill of Cyprus where we still observe the aqueduct conveying water and the imposing forced waterline built in massive stones.

THE CHURCH OF AGIOS MAMAS, AGIOS SOZOMENOS

The Singlitico family did not only make economic investments in their fields at Potamia. They also built a church, which was probably never completed, and was to serve as a family funeral church. Named Agios Mamas, this church is located in the nearby village of Agios Sozomenos at the foot of the cliff hermitage where Agios Sozomenos was revered, a local saint whose cult was linked to the hope of resurrection after death.

The monument stands proudly on the edge of a village abandoned since 1964. It has lost its roof but there remain parts of the apse, walls, the pillars that separate the three naves and two doors. The building's architecture is of Gothic style but from a later period with inspiration from the great buildings of Lefkosia and Famagusta, without the elegance in the proportions of the great medieval monuments. Two large tombs were constructed in the south wall and decorated with columns and mouldings, the motifs of which clearly belong to the Renaissance repertoire. This church is one of very few examples of religious construction in Gothic style in the countryside. Presumably they were also linked to the donation of the painted panel above the tomb of the saint in the hermitage carved into the cliff overlooking the church and the village.

Fig.24 Agios Mamas Church in Agios Sozomenos village



LARNAKA



Fig.25 Salt lakes in Larnaka known as Salt lakes of San Lazzaro during the Venetian time

Larnaka was just a large village in the sixteenth century the development of which depended on the **SALT LAKES OF SAN LAZARRO** which provided the ballast for ships operating on the Levant trade. Apart from the galleys, boats loaded supplies of salt, the quality of which was appreciated in Venice. The exploitation of the two salt lakes, now abandoned, was an important source of revenue for Venice, and the spectacle of salt extraction was of interest to all travellers and pilgrims stopping in Cyprus.

Salt could be exploited almost everywhere along the Cypriot shores, the main centre of production was located here, near Larnaka, at this area called "Lakes of Saint Lazarus" where the two lakes had a circumference of more than 20 km. These lakes were not exploited according to the usual salt lakes system as the water which filled the lakes did not come from the sea but from two small torrents inland. Due to the proximity of the sea and the nature of the soil, the sun transformed the water to salt through evaporation during summertime; most of the travellers were amazed by the large salt surface of the lakes which contrasted to the usual small squares of the traditional Mediterranean salt lakes.

The salt extraction and trade were a State monopoly since Byzantine and Frankish times, and the Venetians continued this arrangement. All the Cypriots had to buy a certain amount of salt from the State and this tax brought regular incomes



Fig.26 Agios Lazaros Church, Larnaka

to the Treasury. Venice also required that all the Venetian ships bring back to Venice certain quantities of salt in order to sell them on the Northern Italian markets. By that measure, the salt extracted in Cyprus largely sustained the Venetian maritime trade between the Levant and Italy. The extraction was organised under the supervision of Venetian officials, who employed serfs with their donkeys. They had first to break the hard crust with picks, then cut them in large bricks and load them on the donkeys; the animals brought them directly to the shore where the sailors could load them on ship. At times when there were no ships, the blocks were stacked in huge pyramids near the coast, waiting for the next ships.

In Larnaka itself, there are no significant monuments from the Venetian period. However the Agios Lazaros church, a place of pilgrimage visited during the Middle Ages and the fort, built by the Ottomans on older structures, do have a Venetian connection. Additions and repairs in the southern arcade of **AGIOS LAZAROS CHURCH** were carried out in 1559 under the Provveditore of Cyprus Sebastian Vernier. In the **CASTLE** one can see the De Nores family Coat of arms and gravestones.

The collections of the **PIERIDES MUSEUM MARFIN LAIKI FOUNDATION** present some examples of Lapithos type ceramic cookware manufactured in the sixteenth century.



Fig.27 Medieval incised ceramics, Pierides Museum
Marfin Laiki Bank Foundation, Larnaka
Fig.28 Interior of Agios Lazaros Church, Larnaka



Near the villages of Kiti and Pervolia, near the lighthouse, stands the most elegant **VENETIAN WATCH TOWER** of Cyprus, with low and wide proportions, with beautiful stonework in a square form. It has just one floor. We note especially the terrace with machicolations. Without windows, the tower was accessible via an upstairs door, the lintel of which is carved with a lion of St. Mark holding a sword and flanked by two coats-of-arms, like all buildings constructed on the initiative of Venetian officers.

Fig.29 Venetian Watch Tower near Kiti village



AGIA NAPA



Fig.30 Agia Napa Monastery

THE MONASTERY OF AGIA NAPA

The village of Agia Napa, now a well known Mediterranean seaside resort, was a famous place in the late Middle Ages and the Renaissance: pilgrims went there to venerate a miraculous icon of the Virgin Mary in the church of the monastery that was dedicated to the Theotokos. Because of its coastal location, this place of worship attracted people coming from Famagusta as well as sailors and foreign merchants. A unique feature of this monastery was that it had services by both Greek and Latin priests, which shows the strength of attraction of the cult of the icon and the convergence of worship during the fifteenth and sixteenth centuries.

The monastery is no longer isolated since it is surrounded by modern buildings, but it has preserved its enclosure that then protected it from attacks by pirates. The date of construction of the current building, which is not documented, probably goes back to the late fifteenth century, though its foundation was earlier, since the monastery is mentioned in the sources during the fourteenth century. Among the original characteristics of the monastic complex, one notices the combination of civil and religious architecture. The entrance to the monastery is through a door archway under a building comprising a ground and first floor. The first floor included external bays that were once loggias, closed today, indicating that this building was residential.



One notices a carved decoration, typical of the early Renaissance, particularly around the inner window with pilasters, columns and mouldings on jambs and arches.

After passing the main gate, one enters the courtyard of the monastery bathed in a peaceful lovely flowered atmosphere. The cloister, punctuated by beautiful arches in the typical popular Gothic style of Cyprus, has at its center an attractive fountain housed in a dome resting on four pillars: it is an octagonal watershed in travertine marble decorated with carved heads connected by garlands flower, a typical Renaissance motif, alternating with coats-of-arms and other motifs of popular style.

The small church, with roots dating back to Byzantine times, is built over an underground chamber carved into the rock; this is where the miraculous icon of the Virgin was displayed, beside a sacred spring (hagiasma). Within the church, there is a chapel, probably of Latin rite, adorned with late Gothic decoration, where one can distinguish a small rose window.

Fig.31 Agia Napa Monastery

Fig.32 Fountain housed in a dome resting on four pillars, Agia Napa Monastery

LEMESOS



Fig.33 Lemesos Castle

Lemesos has retained very few monuments of the Middle Ages and even less of the Renaissance. Only the **CASTLE** which defended the port is of interest. Built in the late twelfth century, it was repeatedly damaged during conflicts and dismantled by the Venetians after an Ottoman attack in 1538. It was fully re-built in the 1560s by Venetian military engineers. In order to withstand cannon fire, the entire building was surrounded by a thick wall. The castle now houses the **CYPRUS MEDIEVAL MUSEUM** where the finest collection of tombstones and other artefacts of the island are exhibited. In the hall on the ground floor, one sees in particular some examples of graves illustrating the diffusion of Italian customs in Cypriot society such as the grave of Ioannis Yafounis (d. 1558), a man of influence, wearing traditional Cypriot clothes in a late gothic frame. Two years earlier (1556), the tomb of Akylinia Smerleni presents an epitaph on a scroll around skull and bones, according to Italian prototypes unrelated to the Byzantine aesthetics. In other rooms of the museum, different kinds of sixteenth century pottery are exhibited, some imported majolica ware from North or Central Italy but also glazed ware from Lapithos, painted with vibrant colours that recall Italian majolica.



SUGAR PRODUCTION MILL, EPISKOPI

During the Middle Ages and the Venetian rule Episkopi was a major center of sugar production owned by the Venetian family of Cornaro from 1363. Structures and investments there included a four-level palace, a sugar refinery and many store-houses. The surrounding land was irrigated by an ingenious water system (aqueducts, fountains, canals).

This complex of houses and industrial buildings, mostly known through the archives, has not left many traces. Excavations conducted by the Department of Antiquities at a place called Seraya in the southern part of the village brought to light foundations of an impressive watermill, as demonstrated by the dimensions of the mill-stone for grinding sugar cane. All around, one can still see fragments of moulds used to form the sugar loaves that were placed in the Venetian market.



Fig.34,35 Sugar production mill, Episkopi village

PAFOS



Fig.36 Wall painting, Agios Neofytos Monastery, Katholikon, Pafos

Similarly, there are no Renaissance monuments in Pafos. The Fort at the harbour's entrance, although built by the Lusignan and constantly reinforced by the Venetians, was entirely rebuilt by the Ottomans following demolitions in 1570. In the two town museums we can find items from the time of Venetian rule. In the **PAFOS DISTRICT ARCHAEOLOGICAL MUSEUM**, a rare piece of Renaissance sculpture representing four tallish angels supporting a canopy, is exhibited. It comes from the Franciscan church in Pafos. At the **BYZANTINE MUSEUM**, many icons of the Virgin show direct Italian Renaissance influence through the art of her portraits (Panagia Deomeni from Kato Archimandrita, Panagia Philochiotissa from Philousa Kelokedaron). The portraits of the donors on the lower register of the icon of Agios Ioannis Theologos are also good testimonies of the Venetian fashion in the remote village of Agios Nikolaos (1562).



Fig.37 Icon of John the Theologian, Byzantine Museum of Pafos Bishopric

THE CHURCH OF PANAGIA CHRYSSELEOUSHA, EMPA

The village of Empa, about 3 km from the coast of Pafos, was in the late Middle Ages a major centre of sugar production, under the ownership of the royal domain of the Lusignan. The great Byzantine church, dedicated to the Virgin Chryseleousha, located near the centre of the village, was built in the twelfth century and is characterised by two domes that dominate it. Its nave received abundant decoration in the late fifteenth century.

The main dome has kept a strong representation of Christ Pantocrator surrounded by angels, archangels and prophets, all having been executed by an artist who was true to the style of Palaeologian painting. Other panels of the nave, chronicling the life of Christ, reflect the same artistic movement.

However, the icons placed on the gilded wood sixteenth century iconostasis are in a completely different style. The main icon of Christ was executed by the painter Titos in 1536; close to it, we see the two panels of the twelve Apostles, executed with a skilled Italo-Byzantine style, whose faces refer to idealized Venetian prototypes; these panels were ordered by two Italian or Italian-Cypriot families whose coats-of-arms are painted at the bottom. Another coat-of-arms, painted above the north-east door of the church, shows how the principle of artistic patronage was then prevalent among the elite living on the island until the Ottoman conquest.



Fig. 38 Panels with Apostles, Iconostasis of Panagia Chryseleousha Church, Empa

THE MONASTERY OF AGIOS NEOFYTOS NEAR TALA

The monastery of Agios Neofytos, 15 km north of Pafos, near the village of Tala, is a prestigious religious institution founded back in the 1160s when Saint Neofytos dug a hermitage into the cliffside in order to spend there a holy life; paintings that decorate the Enkleistra are among the masterpieces of Byzantine painting, particularly representative of the art of the Comnenian period.

The monastery was built at a much later time, near the end of the fifteenth century or early sixteenth as regards the katholikon. The church, dedicated to the Virgin Mary, has the form of a large basilica with three naves, which includes a large number of paintings executed during the first half of the sixteenth century. In such a conservative spiritual center of Orthodoxy, the decoration followed the rules of Byzantine iconography, as evidenced by all the paintings, especially in the northern vault which contains the cycle of 24 panels drawn from the Akathistos Hymnos.

This theme, also represented in the "Latin Chapel" of Agios Ioannis Lampadistis at Kalopanagiotis, is treated according to the principles of Byzantine iconography but there, the artists added specific features from Italian painting. In the Katholikon of Agios Neofytos, painters remain faithful to the sixteenth century Byzantine style which finds here its most refined expression with an elegant design used by a skillful use of colour.

Rare traces of Italian influence are seen in the Catholikon with clearer influence in some decoration, as seen in plant and floral Renaissance motifs, in the bands that surround the saints represented above the iconostasis. This detail confirms that the painters who worked in Agios Neofytos knew the Italian models, perhaps through the "Latin Chapel" of Kalopanagiotis. One, therefore, concludes that they are turning away from Italian aesthetic formulas by respecting the Byzantine tradition, and that this is a deliberate reaction against the innovations from the West.

THE CHURCH OF AGIA EKATERINI NEAR KRITOU TERRA

Near the village of Kritou Terra (about 4 km east of the village), we find one of the most astonishing churches built in the Cypriot countryside at the end of the fifteenth century-beginning of the sixteenth century. It is believed to have been a dependent monastery of St. Catherine in the Sinai until the end of the nineteenth century. The church of Agia Ekaterini is unique in its architecture, as the narthex is open, like a portico, and domed with three cupols.

The arcades remind those of the inner courtyard at Agia Napa which shows how different influences (local Gothic, Byzantine and Renaissance) could mix together in a remote place. Unfortunately, most of the frescoes of that period disappeared after the 1953 earthquake.



Fig.39 Agios Neofytos Monastery: Enkleistra

Fig.40 Wall paintings in the Katholikon of Agios Neofytos Monastery, Pafos





Fig.41 Church of Agia Ekaterini near Kritou Tera

THE CHURCH OF ARCHANGELOS MICHAEL, CHOLI

The church of the Archangel Michael is located high on the outskirts of the village of Choli. It is unique as it is built against a watchtower that was part of the defence system of the Chrysochrou Bay which includes Pyrgos tis Rigainas in the Akamas. The tower dates from the late fifteenth or early sixteenth century, the same as the church which is decorated with frescoes painted in a provincial and late Byzantine style.

Fig.42 Church of Archangelos Michael, Choli



TROODOS AREA



Fig.43 Church of Metamorphosis tou Sotiros, Palaichori

THE CHURCH OF METAMORPHOSIS TOU SOTIROS, PALAICHORI

The village of Palaichori is located on the slopes of Mount Papoutsas in the Pitsilia area. In the Middle Ages, it was already a rich fief which was successively owned by the Lusignan, the Ibelin family, the military order of the Hospital of St. John, the family of the Counts of Edessa de Grenier and, finally, by the Commune of Venice. As might be expected, these great families left traces of their patronage in the local churches, one dedicated to the Metamorphosis tou Sotiros (Transfiguration of the Saviour) and one dedicated to Panagia Chrysopantanassa.

On the top of a hill, the Church of the Metamorphosis tou Sotiros, sheltered by a large roof as is common in the Troodos, dominates the site. The interior has maintained an extensive programme of frescoes including cycles from the New Testament and some scenes from the Old Testament with representations of military saints and holy monks. The style of these paintings belongs to the late Byzantine tradition of the early sixteenth century and is comparable to those performed by Symeon Afxentis in the church of Agios Sozomenos in Galata. Very few stylistic elements borrowed from Italian art are seen in the Resurrection of Christ.



Fig.44 Wall painting with Saints on arches in Panagia Chysopantanassa, Palaichori

THE CHURCH OF PANAGIA CHRYSOPANTANASSA, PALAICHORI.

A totally different perspective is adopted in the church of Panagia Chrysopantanassa located in Palaichori village center. Frescoes are preserved in the upper parts of walls and on arches separating the three naves. The iconographic program includes the Marian cycle and the Christological one, scenes related to the Invention and the Exaltation of the Holy Cross, scenes from the life of Saint Nicholas, as well as figures of Prophets and Saints, and even personification of virtues.

The variety of topics is served by a strong sense of staging where groups of people are settled in sophisticated architecture. The artists were particularly careful in expressing the feelings of love and tenderness that Anne and Joachim show to the Virgin. The scenes are often animated by the actions of characters and a taste for detail; several scenes depicting the life of Saint Nicholas offer without any doubt the most beautiful portraits of traders and extraordinary performances of merchant ships of the sixteenth century. As in Saint Ioannis Prodromos at Askas, the artists knew the models of the Italian Renaissance and were heavily inspired by them. The series of female portraits personifying the seven virtues, smoothly links Byzantine tradition with Italian modernity. Among the church's icons, we note in particular the one of the Enthroned Virgin and Child, dated



Fig.45 Church of Panagia Chrysopantanassa, Palaichori



Figs.46,47 Wall paintings on arches, Panagia Chrysopantanassa, Palaichori



at 1506, where the donor Cherubina of Acre is kneeling on the left of Mary, while the inscription of the dedication is written on a long scroll on the right side.

Palaichori also houses, **THE BYZANTINE HERITAGE MUSEUM** that deserves to be visited. Among the many icons of the sixteenth century, we note the cross and the cresting of an iconostasis where the movements of the Virgin and St. John depart from the Byzantine tradition. Several liturgical objects of the fifteenth and sixteenth centuries enrich the collections: antidoron dishes, including a copper one bearing an inscription in German Gothic, another one in bronze decorated in the center with a woman holding a scroll; other objects such as chalice, a paten, a phiale and a processional cross belong to the same period and which demonstrate the richness of village churches in the Renaissance when they received metalwork manufactured in Cyprus or imported from Germany and Italy. The liturgical books used by the village priests-displayed in windows-were still brought from Venice during the seventeenth and eighteenth centuries.

THE CHURCH OF AGIOS IOANNIS PRODROMOS, ASKAS

In this traditional village in the Pitsillia area of Troodos there is a stunning sixteenth century church the paintings of which have recently been cleaned by London's Courtauld Institute of Art. The church is dedicated to Agios Ioannis Prodromos.



Fig.48 Processional Cross, Byzantine Heritage Museum, Palaichori

Fig.49 Antidoron dish, Byzantine Heritage Museum, Palaichori





Fig.50 Last Judgment, detail from wall painting, Agios Ioannis Prodromos, Askas

Its exterior offers no particular interest in the manner the building was restored lately. In contrast, the paintings, probably dating from the mid-sixteenth century due to their style, are attractive as they demonstrate knowledge of specific models of the Italian Renaissance. Most of the frescoes are displayed on the arches and columns separating the three naves. The series of saints and holy men and women represented in Renaissance frames on the columns and pillars are among the finest portraits of Cypriot painting of the sixteenth century.

There are several series of attractive paintings, notably those that are a chronicle of the life of Agios Ioannis Prodromos. We note first the great vitality of the scenes where the characters wear varied, refined and coloured costumes (Annunciation to Zacharias, Banquet of Herodias), and in the architectural designs which include perspective (Visitation). The panels showing the public life of Christ are equally developed (Miracle at Cana, Jesus and the Woman of Samaria). The compositions display often the scene of dialogue between several characters by calling each other with vivid and expressive gestures (Healing of the blind, Pentecost).

We admire the profusion of often picturesque details in some panels: the guests at dinner in the Parable of the rich and the beggar Lazarus, fish, octopus and crabs returning the



Fig.51 Nave of Agios Ioannis Prodromos, Askas

heads of the drowned in the scene of the Last Judgment and, finally, one shall not fail to observe the rare scene of the naked couple in bed, thrown to the flames of hell because it is sleeping instead of going to Mass on Sunday; this warning to the faithful recalls the central role of painting in spreading religious morality. Thus, the Church of Agios Ioannis Prodromos shows the dynamism of social relations in a remote mountainous area, served by artists mastering the Renaissance techniques.

THE CHURCH OF AGIA CHRISTINA, ASKAS

Near the village of Askas, towards Fterikoudi, we find an isolated chapel amidst the terraces of olive trees, dedicated to Agia Christina (locally known as Agia Paraskevi), whose

inscription of 1518 allows us to date the figurative decoration. Several panels of frescoes around the bema show that the Byzantine iconographic tradition remains strong in this region in the early sixteenth century while also exhibiting the influence of Italian painting. Thus, one can observe in the apse the treatment of coloured masses in the large panel of the Virgin surrounded by two archangels, or dynamic gestures and architecture represented in the Annunciation in the pediment. The decoration of the chapel of Agia Christina, made about forty years before the one in Agios Ioannis Prodromos, shows how the vitality of the artistic currents of the Renaissance reached the remotest areas of the island in the mountains.



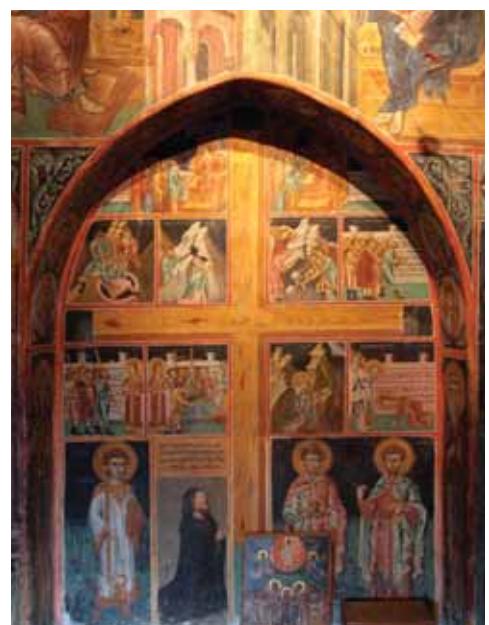
Fig.52 Church of Agia Christina, Askas

THE CHURCH OF TIMIOS STAVROS, KYPEROUNTA AND THE MUSEUM

The church of Timios Stavros, located on a hill in the centre of the village, was one of the numerous places of worship dedicated to the Holy Cross during the Middle Ages. Inside the north side wall of the church, a whole cycle of narrative paintings recall the history of the discovery of the Holy Cross in Jerusalem by Saint Helena. Painted in 1521, those frescoes are executed according to the Byzantine local style but Renaissance influence is rather evident in the four panels displayed on either side of the iconostasis, where the Evangelists are surrounded by sophisticated architectures which shows that the painters were aware of models brought by stamped books. The entrance of the church, opposite to the bema, is converted into a small museum containing

icons and liturgical books, some dating to the sixteenth century.

Fig.53 Wall painting, Church of Timios Stavros , Kyprounta



THE CHURCH OF PANAGIA KATHOLIKI, PELENDRI

Pelendri was an important village in the Middle Ages and a centre of royal bailiwick and until Venetian rule its economy was based on viticulture and gardening. The Church of Timios Stavros is amongst the most interesting ones of the Lusignan period. In the sixteenth century, the church seems to have been expanded to the south with a nave containing some painted panels, but their quality is not comparable to that of the other frescoes in the other village church, dedicated to Panagia Katholiki. This church is protected by a steep tiled roof. The interior is divided into three naves by wooden arcades. On the upper parts of the west wall, we see a Last Judgement the composition of which is rather unusual in its design and technique according to Cypriot standards of the same period compared to similar scenes on the same subject. The iconography is still linked to the traditional Byzantine composition with the distribution around the Preparation of the Throne of the different groups of people (Apostles, Prophets, Saints), and the representation of hell below, on the right side. The style is more influenced by Italian technique with a light and precise design of the faces and dresses and the use of nuanced colours. The details of the Judgement of the Souls show deeper Italian influence as the wild black demons and the naked bodies of the damned are painted with an uncommon sense of physical features. Moreover,

on the whole fresco, all the figures are animated with delicate gestures and vivid expression in the eyes.

On the wood-carved, gilded and painted iconostasis of the church, about fifty icons belong to the same school of Italo-Byzantine painting of the sixteenth century, some of them repainted at a later time. The famous icon of the Virgin, known as Panagia ton Konnaron, looks like a humanistic portrait of a young mother with her child. Other despotic icons show Saints standing with elegant expression, as the icon of Agios Mamas where the young shepherd has a rather unusual appearance - a little provocative - sitting in a supernatural way on the back of a lion that looks more like the emblem of Venice than the stereotyped lion represented by the Byzantine artists. Most of the icons related to religious feast cycles present the same aspects, some introducing in the background sophisticated architecture which remind us of similar Italian prototypes, as in the Presentation to the Temple or in the Entry into Jerusalem. Finally, near the iconostasis, there is another panel of high quality, the Deisis. Once again, even following the Byzantine iconography, the painter creates a totally new atmosphere using design and colours with a manneristic touch that gives the faithful a strong feeling of humanism.



Fig.54 Mother of God holding the child Christ. Known as the Virgin Mary from Konnares c.1500, Chapel of Church of Panagia Katholiki, Pelendri

Fig.55 Iconostasis, Church of Panagia Katholiki, Pelendri

Fig.56 Detail from wall painting, Church of Panagia Katholiki, Pelendri



THE CHURCH OF PANAGIA IAMATIKI, ARAKAPAS

The church of Panagia Iamatiki is located at the eastern end of the village in a hilly area planted with vines and orchards. The wood and tile roofed church has two doors to the south and the west and Gothic arches typical of the Franco-Byzantine style. Inside, the visitor notices the three naves separated by arches adorned with paintings dating from the mid-sixteenth century.

Although the upper part of the murals have been destroyed, on the arches and columns remain high-quality representations of the twelve Apostles, Evangelists, and some scenes depicting the lives of Saints. The ornaments give this church a unique place in the history of Renaissance painting in Cyprus. The backing decorative floral patterns follow the ribs of arches and columns. Among these ornaments, one will notice the garlands, with acanthus and palm leaves, entwined with broad red ribbon drawing frames and, on several occasions, these tapes adorn frames in which angels are painted. This particular feature is borrowed from the Italian Renaissance, showing that the painters knew well the stylistic trends of their times and that they could easily use them.

THE CHURCH OF PANAGIA THEOTOKOS, KAKOPETRIA

Kakopetria, a resort known for its cool climate and plentiful waters, contains several religious monuments of great interest. In addition to the monastery of Agios Nikolaos tis Stegis, with its



Fig.57 Church of Panagia Iamatiki, Arakapas
Fig.58 Wall painting on the arches, Church of Panagia Iamatiki, Arakapas





Fig.59 Wall painting with the Donors above the front door, Panagia Theotokos, Kakopetria
Fig.60 Internal of Agios Sozomenos Church, Galata



precious frescoes of the twelfth to fourteenth centuries in the Byzantine tradition, we have the church dedicated to Panagia Theotokos, which is located at the entrance of the village, arriving from Galata. The dedicatory inscription informs that this church was built in a monastery founded in 1520 by the cleric Leontios, shown with his wife Lucretia in a panel above the front door. In this panel the artist shows his mastery of portrait and emphasises the details of costumes. We also note that the clothes of Leontios and of his wife Lucretia, follow Venetian fashion as in the church of Archangelos at Galata, decorated a few years earlier. The taste for new patterns from Italy is, however, combined with a loyalty to late Byzantine iconographic style, as are most scenes in the nave that are not inspired by models of the Renaissance.

THE CHURCH OF AGIOS SOZOMENOS, GALATA

In the Solea valley, the village of Galata is worth a longer visit, because there are three important churches built and decorated in the sixteenth century that are very similar in their external appearance but different in their interiors. The church of Agios Sozomenos is located in the village centre, while the other two, those of Archangelos (or Panagia Theotokos) and Panagia Podithou, are located before the village when arriving from Lefkosia and the Evrychou main road. The church of Agios Sozomenos is typical of Troodos, with a wood



Fig.61 Church of Agios Sozomenos, Galata

and tile sloping roof that protects the church and the exonarthex. Above the west door, a long inscription relates the construction and decoration of the building to a group of thirteen founders on the 3rd of September 1513. Most of the frescoes were executed by the artist Symeon Afxentis who composed several cycles (Life of Christ, apocryphal cycle of the Life of the Virgin, cycle of St. George) with many portraits of holy men and women. Afxentis' style is very close to the Byzantine tradition in his iconographic types and technique, as seen in portraits of military Saints (Georgios, Nestor, Demetrios) that are loyal to Byzantine prototypes, but they are executed with elegance. In a few cases, the artist can be inspired by western models, for example in the scene of the Resurrection when Christ leaves the empty sarcophagus, guarded by soldiers who have fallen asleep. Nevertheless, Afxentis remains true to the tradition of the Byzantine Church celebrating its history by representing the seven major early Ecumenical councils and the Triumph of Orthodoxy in the exonarthex, on the northern wall.



Fig.62 Church of Panagia Podithou, Galata

Fig.63 The Crucifixion, niche of the west wall, Church of Panagia Podithou, Galata



THE CHURCH OF PANAGIA PODITHOU, GALATA

The church of Panagia Podithou is the only preserved building of a monastic complex the history of which is unknown. The dedicatory inscription denotes that the church was founded in 1502 by Dimitrios de Koron who belongs to a family of officers who served the Lusignan. His portrait, and that of his wife Helen, are represented in the scene of the Foreshadows of the Virgin. The church contains some of the most beautiful frescoes painted in Cyprus during the Renaissance. In the upper part of the western facade, the Foreshadows of the Virgin, show the Virgin and the Child surrounded by ten prophets represented in medallions made of green branches with long leaves, according to iconographic forms of Italian art that we also find in the "Latin Chapel" at Kalopanagiotis.

The most impressive scene, unique in Cyprus, is undoubtedly the Crucifixion, inside the nave, on the west wall. The artist transforms the scene of traditional Christian iconography in a dramatic picture where the death of Christ takes a historical dimension. A lively crowd of expressive characters is surging around the cross; we distinguish in particular a group of women supporting the Holy Virgin, painted with an Italian inspiration, Saint John shaken by a deep sadness, groups of soldiers and people on horseback or foot, in brightly coloured costumes, surrounded by weapons and banners. The iconography used by the painters who worked at Podithou shows that



Fig.64 The Virgin Mary, Pediment of the outer side of the west wall, Church of Panagia Podithou, Galata

Fig.65 The Coat of arms of the Zacharias Family, Detail of the scene of the Donors, Church of Archangelos, Galata



Fig.66 Deisis, below donors and dedicatory inscription, Church of Archangelo, Galata



models of the Italian Renaissance easily circulated among the artistic circles of the island, which reproduced them with imagination.

THE CHURCH OF ARCHANGELOS, GALATA

The Church of Archangelos, otherwise known as Panagia Theotokos, was also decorated by the painter Symeon Afxentis in 1514, that is to say one year after the church of Agios Sozomenos. The donor of the church, Polos Zacharias, is represented on a dedicatory panel above the north gate. It deserves attention in that it presents the usual scene of the Deisis, before which the donor's family kneel and where Polos is shown dressed in black, offering the model of his church to Christ. We see Madelena, his wife, and their three daughters in elegant dresses with deep squared necklines, precious embroidery and silk and beads according to Venetian fashion. This is, therefore, a fine example of a family adopting a Venetian way of life while remaining faithful to the Orthodox rite and Byzantine aesthetics.

AGIOS IOANNIS LAMPADISTIS AND MUSEUM, KALOPANAGIOTIS

Since the twelfth-thirteenth centuries, the village of Kalopanagiotis houses one of the largest monasteries of Troodos, that of Agios Ioannis Lampadistis. The attraction of the cult of the local saint remains partly mysterious, but it quickly won over the Franks since the Lusignan have

left traces of their patronage on the iconostasis of the oldest church of the monastery dedicated to Agios Irakleidios. Each historical period brings evidence of the common worship of both Greeks and Latins especially during the sixteenth century, when a chapel adjoined to the church was adorned with an original and rich decoration. Today, the art historians consider this "Latin Chapel" as one of the masterpieces of the Renaissance in Cyprus, even if the chapel was probably never served by priests of the Latin rite. This chapel is contiguous to two other churches, Agios Irakleidios church and Agios Ioannis Lampadistis church. The chapel is remarkable for the height of the nave covered by a semicircular vault, with large painted surfaces, following a common Italian architectural design. All the iconographic programme is devoted to specific topics of Byzantine religious painting. We note in particular that the Akathyst Hymn, sung in the Orthodox Church in honour of the Virgin, provides the subject of the frescoes of the northern and southern walls of the chapel, where the 24 scenes are inspired by the 24 stanzas of this hymn. Among the first 12 stanzas devoted to the childhood of Jesus, those of the Annunciation and Nativity show the influence of Italian painting in the gestures of the characters and the shape of their costumes. The Tree of Jesse on the western wall is devoted to the genealogy of the Virgin and combines faces represented in medallions connected to the



Fig.67 View of Agios Ioannis Lampadistis Monastery , Kalopanagiotis

Fig.68 Inner yard , Agios Ioannis Lampadistis Monastery, Kalopanagiotis

Fig.69 Tree of Jesse, wall painting in the Chapel of Akathyst Hymn, Agios Ioannis Lampadistis, Kalopanagiotis



trunk with branches; we notice the presence of many prophets holding scrolls where citations related to Mary are written. Very few scenes in Cypriot painting of the Renaissance depict so clearly literate culture. Further details are inspired by Italian painting, as on the two panels of Moses receiving the Tablets of the Law, and Moses before the burning bush, where landscapes lose the symbolic rigidity of Byzantine painting and acquire the traits of figurative Venetian painting.

The roof, finally, deserves special attention because it incorporates several features of the decoration of Italian Renaissance churches; the arch that divides the vault carries 12 medallions of saints made in sets of acanthus leaves; on each side of this arch, the spaces are divided by two diagonal painted lines, formed with floral bands and geometric interlacing. The ochre framing of 12 quadrifoiled medallions of Apostles on the blue stand is reminiscent of the wooden frames of paintings decorating churches in Italy. All the decoration of the vault based on geometric or floral patterns shows how the painter was careful with details; the garlands are rows of green leaves topped with peaches, quince, pear, red ribbons, white flowers and can highlight the technical mastery of the artists giving the illusion of garlands in relief.

THE MUSEUM, located in a special separate building inside the monastic complex, contains old and interesting icons. Most were painted during

the thirteenth-fourteenth centuries but some of them are from a later period. The exhibited sanctuary doors are of special interest.



Fig.70 Wall painting, Chapel of Akathyst Hymn, Agios Ioannis Lampadistis Monastery, Kalopanagiotis



Fig.71 Museum of Agios Ioannis Lampadistis Monastery, Kalopanagiotis

Fig.72 Iconostasis, Museum of Agios Ioannis Lampadistis Monastery, Kalopanagiotis





Fig.73 Chrysokourdaliotissa Church, Kourdali

THE CHURCH OF CHRYSOKOURDALIOTISSA, KOURDALI

Along the winding road through the valley descending from the village of Spilia, one reaches Kourdali, built around the monastery dedicated to the Dormition of the Virgin Mary. It was founded by the deacon Kourdalis and his wife at an unknown date during the sixteenth century. A large part of the frescoes have disappeared, but several panels on the bema and especially on the western wall remain, showing several interesting scenes.

There are compositions from the cycles of the New Testament, including two scenes of the Resurrection: one follows the canons of the Byzantine tradition, the other one draws its inspiration from the Italian tradition with Christ leaving the empty sarcophagus guarded by soldiers who have fallen asleep (as in the church of Agios Sozomenos at Galata). The Crucifixion presents also many similarities with the one in the church of Panagia Podithou at Galata. In both cases, the contribution of Renaissance painting is emphasised in the Virgin's expression of physical pain, the rough attitude of characters and the presence of soldiers on horseback. In the Incredulity of Thomas, the architecture is also represented according to western style. The decoration of the church reveals the penetration of the Renaissance aesthetics in the deepest valleys of the Troodos in the middle of the sixteenth century.

THE CHURCH OF ARCHANGELOS MICHAEL AND THE BYZANTINE MUSEUM , PEDOULAS

The small church of Archangelos Michael in Pedoulas contains one of the oldest iconostasis of Cyprus bearing the Lusignan coat-of-arms, indicating that the church was placed under royal patronage. The inscription on the west wall reports the construction and decoration of the building in 1474, that is to say the precise year when Venice established its power on the island through the Queen Caterina Cornaro. The donor, the priest Basil, is depicted over the door with his wife and their two daughters in a scene of great simplicity in which we note the elaborate costumes of the women which stand out in their rich embroidery. No detail in the clothes evokes western fashion, and there is no Italian influence, the artists following the Byzantine tradition.

The Byzantine Museum next to the church, exhibits significant precious icons of the medieval period, as well as several liturgical books printed in Venice in the eighteenth century, reflecting the close ties that continued to link Cyprus to Venice during the Ottoman period.



Fig.74 Manuscript, Pedoulas Byzantine Museum



Fig. 75 Iconostasis, Archangelos Michael Church, Pedoulas

Fig. 76 Scene with Donors, wall painting, Archangelos Michael Church, Pedoulas



ΘΑΛΙΓΕΡΟΝ ΕΚ ΣΑΦΕΝ ΚΑΙ ΝΟΙΚΟ ΔΩΜΑΝ Ο ΠΙΣΣΕΠ ΠΟΣΚΑ ΦΕΙΟ ΣΠΑΣΤΙΚΗ
ΕΓΧΙ ΧΙ ΑΝΑΣ ΒΑΥΚΑ ΠΟΛΛ ΚΟΥΖ ΤΗ ΜΑΙΙ ΣΟ ΚΥ ΒΙ ΜΙΧΙΛΑ
ΕΓΧΙ ΣΑΡΙΑ ΕΡΙΤΙ ΣΥΤΡΙ ΜΑ Ι Ζ Ζ Ζ



Fig.77 Kykkos Museum

THE KYKKOS MONASTERY AND MUSEUM

The most important monastery of Cyprus, Our Lady of Kykkos, was founded during the twelfth century but the Byzantine foundation had no real economic or political influence during the Lusignan and the Venetian periods.

Most of the actual buildings of the monastic complex were built during the eighteenth and nineteenth centuries, as several fires damaged the original structures.

Apart from its importance, the monastery houses one of the main museums of the island, where some objects are linked to the Renaissance period such as icons, dishes and the wood-carved ornamentation of the sixteenth century iconostasis. Among the most interesting pieces is a wood-carved cross, probably made in 1545 by George Lascaris, which can be considered as a masterpiece of micro-sculpture, including scenes from the Old and the New Testament inserted in Late Gothic - Early Renaissance architecture. Engravings and liturgical books printed in Venice during the seventeenth and the eighteenth centuries are displayed in other windows showing the strong cultural relationship that Kykkos maintained with Italy after the Ottoman conquest. It is, therefore, not surprising that the first book relating to the history of the monastery was published abroad in 1751, precisely by Venetian printers.



Fig.78 Wood carved cross, 1545, Kykkos Museum

Fig.79 View of Kykkos Monastery





Fig.80 Kelefos bridge

BRIDGES: ELIA, KELEFOS, ROUDIAS

Several bridges of medieval and modern periods survive, without being possible to determine precisely their dating; on the one hand, these monuments do not bear inscriptions with chronology and, on the other hand, they were built using techniques that little changed over the centuries. They are characterised by large pointed arches spanning the river courses. Three bridges are located in an attractive forested area on the south side of the Troodos mountains, away from modern highways. These are the bridges of Elia, south of Kaminaria and west of Foini, of Kelefos, about 4 kilometres west of the bridge of Elia, and that of Roudias, a further 8 km west of Kelefos.

Fig.81 Elia bridge





Fig.82 Loggetta, Saint Marks square, Venice

VENICE



Fig.83 Loggetta (detail), Saint Mark's Square, Venice

A major centre of Hellenism during the end of the Middle Ages and especially after 1453, Venice has attracted a large number of Cypriots for many centuries; it was often servants, simple soldiers, craftsmen and merchants whose names and specific activities are unknown. Most often, they were assimilated into the Greek community of the city and were not organised in a 'national' independent group. This institutional status explains the difficulty in tracing Cypriots who lived in Venice because most were integrated either into the Greek community (officially recognised by the Venetian State in 1528) in the case of individuals of modest social status, or in the Venetian society, in the case of the aristocratic elite. The first evidence is a code-of-arms engraved in stone commemorating the relationship between Venice and Cyprus is on the **LOREDAN PALACE**, located on the Grand Canal, which nowadays houses some offices of the municipality of the city (on the Riva del Carbon that is to say, on the right bank of the Grand Canal, south of the Rialto Bridge, 500 meters from the vaporetto stop). This palace, probably founded in the twelfth century, retains the look of very old veneto-byzantine palaces, in spite of the clumsy restorations that occurred



Fig.84 Loredan Palace, Venice
Fig.85 Coat of Arms of the Lusignan family,
Loredan Palace, Venice



in the nineteenth century and the construction of the two upper floors. Its portico on the canal and the loggia on the first floor have preserved their original columns and capitals, and the main door of the side entrance is always surmounted by the Coat of arms of one branch of the Cornaro family, who got from King Peter I of Lusignan the fief of Episkopi in 1363. In this emblem are engraved the arms of the Lusignan, those of the Kingdom of Jerusalem and, in the middle, the sword and the scroll on which was usually engraved the motto of the Order of the Sword which was founded by Peter I.

Thanks to the privilege granted by the King of Cyprus, the family took the name of Cornaro-Piscopia, which is what allowed the distinction from the other branches of the family, particularly from the one to which Caterina Cornaro belonged. The palace belonged to the family until the early eighteenth century and Elena Lucrezia Corner-Piscopia (1646-1684), a woman of great erudition who became the first woman university graduate on 25th of June 1678, after studying philosophy at Padua. In the eighteenth century, the palace was in the possession of the Loredan family and was then acquired by the municipality of Venice in 1868.

Caterina Cornaro is without any doubt the historical figure who embodies the closest relationship that Venice maintained with Cyprus. Caterina generated a particular pride in Venice. When she became Queen she achieved a status which no Venetian

lady could dream of, at a time when the highest honour reserved for women was to become the wife of the Doge (Dogaressa). However, in spite of her royal title, Caterina has not left many tangible records in Venice.

In the official history of the city, Caterina Cornaro is celebrated for having offered the Kingdom of Cyprus to Venice in 1489. This, which enabled Venice to expand its colonial domain, is recalled in two bas-reliefs. The first one is in the Dominican church of **SAINTS JOHN AND PAUL (Giovanni e Paolo)**, included in the monument of Doge Pietro Mocenigo (d. 1476), which is on the back side of the front entrance (on the right side). This white marble monument is considered as one of the masterpieces of the sculptor Pietro Lombardo, for the balance of its architecture, the elegant proportions of the volumes and the fineness of the carving. This official tomb emphasises the military prowess of the Doge whose feature in ducal dress is reminiscent of warriors dressed in the manner of ancient Rome. On the sarcophagus, two scenes represent the most important events of the Doge's reign: on the left side, the entry of the Venetians in Smyrna in 1471, and on the right side, Caterina Cornaro handing over the keys of Famagusta, where the city is represented in the background, under the form of classical architecture. The second relief associated with Caterina Cornaro represents the same event and is located on the centre of the funeral monument erected



Fig.86 Doge Pietro Mocenigo Monument, Saint John and Paul Church, Venice

Fig.87 Saint John and Paul Church, Venice



in honour of the Queen of Cyprus, in the right transept of the church of **SAN SALVATORE** (central district of Rialto), above the entrance to the sacristy. This monument was erected in the early 1580s by architect Bernardino Contino, more than seventy years after the death of the Queen (10th of July, 1510), and Caterina is represented as a woman draped in the antique manner, granting to the Doge the model of a city, being accompanied by young women with voluptuous forms that evoke the island of Aphrodite. At the foot of the monument, a slab of white veined marble bears the inscription: Catarina Corneliae Cypri, Hierosolymorum, ac Armeniae Reginae Cineres (ashes of Caterina Cornaro, Queen of Cyprus, Jerusalem and Armenia).

This plaque marks in fact the second burial of the Queen because she was buried in the chapel of the family Cornaro attached to the church of **SANTI APOSTOLI** (district of Canareggio, 300 metres from Rialto Bridge going to the station). The chapel of the family has not preserved any memory of the Queen but houses the tombs of Caterina's father, Marco Cornaro (who died in 1511) and of her brother Giorgio (died in 1540) who were consistent supporters of the Queen when she went through difficult years. The celebration of this unique queen related to the Republic of Venice

Fig.88 Funeral Monument of Caterina Cornaro, San Salvatore Church, Venice



inspired considerable literature that contributed to building a myth around Caterina Cornaro. Several painters have represented her, including Gentile Bellini and Titian, the former's portrait displayed in Budapest and the latter's in Florence. In Venice, Caterina Cornaro appears in an idealised fashion in the Solemn landing in Venice of the Queen of Cyprus who came granting her kingdom to the Commune. This huge canvas painted by Antonio Vassilacchi, as said by Alienese (Milos ca 1556-Venice 1629), is hanging in Hall VI of the **CORRER MUSEUM**. Executed a long time after the death of the Queen, it depicts Caterina Cornaro arriving in Venice and hosted in the midst of festivities. There is speculation but no proof, that the Queen is amongst the ladies of the Venetian aristocracy attending the Miracle of the Cross fall into the canal of San Lorenzo, painted by Gentile Bellini in 1500, exhibited in the Hall XX of the **GALLERY OF THE ACADEMY**. Despite the reputation acquired by Caterina Cornaro after her death, the Queen of Cyprus did not attract much interest among artists during her lifetime. Her name was later given to the family palace, a building located on the Grand Canal and renovated from 1724. This is where Caterina was born in 1454, **CORRER DELLA REGINA PALACE**, on the left bank of the Grand Canal, at the corner of the Rio San Cassiano, opposite the Ca 'd'Oro. Whatever the role of Caterina Cornaro was in granting Cyprus to Venice, the Signoria managed a very important political coup by integrating



Fig.89 Tomb of Caterina Cornaro, Santi Apostoli Church, Venice
Fig.90 Santi Apostoli Church, Venice





Fig.91 Decorated arches, Loggetta, Venice

Fig.92 Palace Correr della Regina, Venice



the Kingdom of Lusignan in its colonial domain. Accordingly, this peaceful conquest was celebrated in the urban setting where the Venetian power featured its potency, namely on the Piazza San Marco. The reconstruction of the **LOGGETTA** located at the foot of the campanile of St. Mark in the years 1537-1549, provided an opportunity to demonstrate publicly the political hegemony of Venice in the Mediterranean world. The Loggetta was designed by Jacopo Sansovino (1486-1570), the great Florentine architect to whom the Signoria had assigned the St. Mark Library building during the same years. Sansovino gave to the Loggetta the appearance of a small monument inspired by ancient architecture, with three profusely decorated arches. In the four niches Sansovino put up bronze statues of Minerva, Apollo, Mercury and Peace that he made between 1540 and 1545. On the upper register, he arranged three bas-reliefs in marble illustrating the official ideology. So, one finds in the middle an allegory of Venice as a woman dispensing justice with a sword in her right hand and a balance in her left, and flanked by two lions. The relief on the left is an allegory of the island of Crete, while the one on the right represents the island of Cyprus, personified by the goddess Aphrodite. In the heart of the city, Cyprus is seen closely associated with its patroness, the Signoria, offering it legendary beauty, a glorious past and an ancient culture. This allegorical representation was partially true because, near the Loggetta, the **ST. MARK LIBRARY**



Fig.93 Portrait of Caterina Cornaro



Fig.94 Entrance of St. Mark Library, Venice
Fig.95 San Sebastiano Church, Venice



deserves to be regarded as a repository of literary culture of Cyprus. The building, the construction of which was initiated in 1537 by Jacopo Sansovino (completed only in 1588), houses the collections of Greek manuscripts donated by Cardinal Bessarion, and also includes several valuable texts for the history of Cypriot culture. During the sixteenth century the manuscripts of George Bustron's and Leontios Machairas' chronicles, the collection of Petrarchist love poems and legal codes of feudal times were added. A tradition of scholarship has linked Venice to Cyprus and, not surprisingly, two scholars of Cypriot origin became curators of the St. Mark Library in the seventeenth century: Giovanni Sozomeno (1626-1632) and Giovanni Matteo Bustron (1659-1667). The St. Mark Library is not the only institution owning texts and documents essential to the cultural history of Cyprus: the State Archives (housed in the monastery buildings of the Frari church) and the collections of the Correr Museum contain priceless documents, such as the Museo Navale, where two wooden models of Famagusta from the mid-sixteenth century are exhibited.

Another important figure in the Cypriot culture of the Renaissance was to Jacopo Sansovino who was assigned the task of creating the monument of Cardinal Livio Podocaturo who died in 1555 and whose grave is located in the church of **SAN SEBASTIANO** (in the district of Dorsoduro, near the Zattere). In this church which owes its fame

to the cycles of paintings by Paolo Veronese, the monument of Livio Podocatario, completed between 1557-1565, reveals itself as a minor work of Sansovino, with its massive proportions and too sober decoration (notice the arms of the Podocatario family in the lower register). However, it is worth recalling the essential role played by the cardinal who belonged to a powerful aristocratic family in Cyprus, whose members attended the University of Padua since the mid-fifteenth century and were often of Latin rite. Before his death, Cardinal Livio Podocatario instituted a foundation in order to allow three young students from Cyprus to study in Padua. This institution functioned until the late eighteenth century and offered a framework to maintain permanent relations between the elite of the island and Venice, throughout the period of Ottoman rule over Cyprus. A last major figure of Cypriot hellenism notable at a slightly later time is Thomas Flanghini (1579-1648). Cypriot by his mother, Corfiot by his father, Flanghini belonged to a merchant family whose social ascent was marked by its admission to the Venetian patrician during the seventeenth century. Two palaces are connected with the family. The first one, the **FLANGHINI PALACE**, was the family residence on the Grand Canal, next to the church of San Geremia, built during the last quarter of the seventeenth century, to which the architect Giuseppe Sardi gave a balanced facade; the other one is located in the Castello district, behind the



Fig.96 Livio Podocatario monument, San Sebastiano Church, Venice

Fig.97 Tomb of Livio Podocatario



church of San Zaccaria. Since 1953 it is seat of the **ISTITUTO DI STUDI ELLENICO BIZANTINI E POSTBIZANTINI DI VENEZIA** (**Hellenic Institute of Venice of Byzantine and Post-Byzantine Studies**), an institution depending on the Greek State. A lawyer and wealthy merchant, Thomas Flanghini left in his will to the benefit of the Greek Community of Venice a huge sum of money (170.000 ducats) in order to create a school for educating the young Greeks, to give dowries to poor Greek girls, and to establish a Greek hospital. After his death, this amount was used to buy some estates near the Greek church of St. George, **CHIESA DI SAN GIORGIO DI GRECI** and to build two houses. One became the main building of the Greek Confraternity (Scoletta) and where the first level was organized as an hospital. The second building housed the Flanghinian College, now Hellenic Institute, which operated for 132 years, admitting about 600 students. Both constructions were designed by the famous Venetian architect Baldassare Longhena for an expense of 14.000 ducats.

Fig.98 Flanghini Palace, Venice





Fig.99 The Greek Church of St. George and the Hellenic Institute of Venice, Venice



Fig.100 The dome of St. George in Venice by the painter Ioannis, the so-called Kyprios

Fig.101 Portrait of Thomas Flanghini, 17th century

Fig.102 Tombstone of Thomas Flanghini



This College was the second important achievement of the Greek Confraternity, after the construction of the church dedicated to St. George, the construction of which started in 1539. Among the various artists employed on the decoration of the church, we find famous Cretan painters as Michele Damaschino and Emanuele Zane, but also a Cypriot painter was associated with them, Ioannis o Kyprios, also called Giovanni Ciprioto, who made the frescoes inside the dome (1589-1590) and later the Ascension in the bema (1593).

Giovanni Ciprioto and Thomas Flanghini are not the only Cypriots connected to the Greek Confraternity as a number of merchants and immigrants settled in Venice. The archives of the Hellenic Institute hold rich collections of manuscripts, documents and icons that prove the major input made by the Cypriots to the Confraternity. Some died there and asked to be buried in the cemetery behind the church of St. George. For them, as for many Greeks, Venice was a second homeland where one could study the Greek classical heritage and, more generally, humanities. For this reason, Venice became the centre of the Greek learning during the Ottoman rule until the end of the 18th century. Most of the books printed in Greek were edited in Venice and then sent to the entire Greek world, including Cyprus. It is no wonder that the Abbot Ephraim came to Venice in order to print his Description of the Kykkos Monastery in 1751. A few years later,

the Archimandrite Kyprianos followed the same path when he published his Chronological History of Cyprus, in 1777.

The last person demonstrating the close ties between Cyprus and Venice is **MARC ANTONIO BRAGADINO**, the officer who led the Venetian defence of Famagusta in 1570-1571 and became the symbol of the sacrifice of the Republic of Venice to save the Christian world from the Ottoman threat. After the surrender of the city, on the 1st of August 1571, Bragadino was executed by flaying and his skin was shipped as a trophy to Istanbul where it was kept in the arsenal. According to tradition, the skin was stolen and brought to Venice so that the hero of Famagusta received a proper burial. First stored in the church of San Gregorio, the urn was finally displayed on the 18th of May, 1596, in the church of **SAINTS JOHN AND PAUL** (first altar in the right aisle). We note, over the urn, Bragadino's sculpted bust and a monochrome fresco depicting his martyrdom.

The long history of Veneto-Cypriot relationships from the Middle Ages until our days contains also romantic and beautiful imagined memories. One of them, the **REGATA STORICA**, connects a major Venetian feast with the arrival of Caterina Cornaro in Venice in 1489, even if the origins of the naval feasts go further back to the thirteenth century. Every year, during the first Sunday of September, the most famous race takes place where the best rowers of the city compete on their boats



decorated according to old traditions. This very popular event linked to the maritime history of Venice is also an occasion to organise a spectacular maritime procession recalling the former power of the Venetian fleet. On that special day, one can admire a reconstructed Bucintore and the ducal gondola with sailors and officials dressed in traditional costumes.

Fig.103 Marc Antonio Bragadino monument,
Saints John and Paul Church, Venice



Fig. 104 Marc Antonio Bragadino monument, Saints John and Paul Church, Venice



Fig.105,106 Ceremony for the twinning of Larnaka with Venice, May 2010



Venice - Cyprus An ongoing relationship

Municipalities, Cultural foundations as well as the Embassy of Italy in Cyprus organise events perpetuating the strong bonds between Cyprus and Venice. Scientists from Cyprus, especially architects and artists study in universities in Venice. Cyprus participates in the Art Biennale and Architecture Biennale in Venice as well as in other events of international reputation taking place in Venice. Influences of Venetian rule may be detected in the local dialect, design and gastronomy. The twinning of the city of Larnaka with Venice accentuates the will to continue the relationship between the two regions.

Fig.107 Cyprus Pavilion in Venice Biennale, 2011





Fig.108 Othello Tower in occupied Ammochostos (Famagusta)

VENETIAN MONUMENTS IN OCCUPIED AREAS AND PROTECTION OF CULTURAL HERITAGE

As a result of the military invasion by Turkey in 1974 and the subsequent occupation of the northern part of the island, 36.2% of its territory, Cyprus' cultural heritage has been severely affected despite existing internationally binding treaties regarding the protection of cultural heritage. The damage is grave and in many cases, irreversible. There are notable Venetian monuments in the area under occupation. The Republic of Cyprus is continuously striving for the protection of these monuments which are a valuable part of Cyprus' and the world's cultural heritage.

The occupied part of Lefkosa also retains vestiges reminiscent of the Venetian presence on the island. Besides the walls of Savorgnano and the Kyrenia Gate already mentioned, in Atatürk square there is the column that symbolised the power of Venice as can be found in the main square of every town located in the territories that were controlled by Venice. In Lefkosa it is a re-used 6 meters tall Roman column in grey granite. It is set on a hexagonal base on which are engraved six coats-of-arms of major Venetian families whose members occupied official positions in the colonial government (Dona, Contarini, Pesaro and Michiel are discernible). In September 1570 after the Fall of Nicosia, the column lost the statue of the lion of St. Mark which crowned it because it expressed the power and the protection of Venice. The monuments of the sixteenth century can be completed by the Bedestan which was the Greek cathedral in the sixteenth century and which adjoins St. Sophia church, now Selimiye mosque. The building has undergone several changes

and the great west door and several decorative elements of its portals, may be attributed to the Venetian period. Several coats-of-arms nevertheless bear the mark of their time since they belong to the type of winding armories, typical heraldic language of the Renaissance.

Like Lefkosa, AMMOCHOSTOS, which is occupied by Turkey since 1974, has retained its walls from the Venetian period, but these have not been entirely rebuilt. The Venetians had reinforced some parts of the walls and their intervention is evident at several places. Three points show the direct impact of Venice:

The Sea Gate, open on the port, totally rebuilt by the Venetians before the end of the fifteenth century, has kept its bow and marble pilasters decorated according to the criteria of the civil Renaissance architecture. The door has at its top the bas-relief of the lion of St. Mark and, below it, the inscription recording the restoration of the tower by the proveditore Nicolò Priuli in 1496.

The old Lusignan citadel was reinforced. New round towers were built over the former ones. The so-called "Tower of Othello" defends the main gate of the citadel which has above the entrance a huge marble relief of the lion of St. Mark, symbol of the strength of Venice on land and sea. Another important defensive work realised by the Venetians is the famous Martinengo bastion, at the northwest corner of the city walls, considered

as one of the most perfect military masterpieces of the Renaissance. It bears the name of the count Hercole Martinengo, who initiated the works in 1559 and died there two years later. Some major Italian architects, as Gian Girolamo San Micheli, collaborated on this work. The bastion is celebrated for the ability of the Venetian military engineers to adapt theoretical concepts with the reality on the ground.

Most of the main architectural evidence of the Venetian official presence is concentrated around the central square of the city. Opposite the Gothic cathedral of St. Nicholas (converted into a mosque during the Ottoman period), the former royal Lusignan palace was renovated and changed into the Palazzo del Proveditore. Of the monument only the triple arched gate remains which formed the public façade of the palace, on which the arms of Giovanni Renier are carved, Captain of Famagusta in 1552. The decoration shows the direct influence of Renaissance style with the use of very large stone blocks derived from military architecture but decorated with triglyphs and guttae borrowed from ancient Greek classical design, and combined with the use of four granite columns taken from the Roman ruins of Salamis. The gateway was used as an official loggia for public audiences and was a major point for meetings and ceremonies in everyday life. From this loggia, the Ottoman chief commander, Lala Mustafa

Pasha, witnessed the martyrdom of the last Venetian Captain of Famagusta, Marc Antonio Bragadino, on the 15th of August 1571. In front of the Palazzo del Proveditore, and at a central place in the main square of the city, two columns were erected by the Venetian officers, as in most cities under Venetian domination, reproducing the model of the twin columns at the waterfront of Venice, which held aloft the statues of St. Theodore and the lion of St. Mark. In Ammochostos, as in Venice and elsewhere, those two columns had a ceremonial function for processions and punishment. At some time, the famous Sarcophagus of Venus, was displayed between the two columns which symbolised the close association of ancient myth with Venetian strength. The sarcophagus is located behind the gateway of the Palazzo del Proveditore and the two columns in front of the building opposite, an Ottoman madrassa which incorporates part of the old bishop's palace complex. Outside the walls and the main square of the city, few remains of Venetian civil architecture can be found. The ruins of the two palaces worth noting: the first one, is called the "Bedestan Palace" or the "Queen's Palace" and underwent many restorations; only the portal remains in its original form and preserves the stones worked "alla diamante". The second palace, called either "Bulwar's Arch" or "Biddulph's Gate", has few remains of the façade but those are the most interesting and ostentatious of the whole city. Its masonry is similar to the one of

the gateway of the Palazzo del Proveditore with large blocks and rounded arches, but the entablature is rich in finely carved decoration with fine corbels, two of which with rampant lions holding up a shield with a cross.

Finally, it should be noted that the Church of Agios Mamas in occupied Morfou was an important place of worship from the Middle Ages to the eighteenth century. It was the subject of extensive restoration in the Venetian period according to the mixed criteria of the Franco-Byzantine style, especially recognisable in the motifs of the arch above the sarcophagus of the Saint. The iconostasis of the church is faithful to the mixture of styles that are typical of this period. We notice four slender columns with Gothic capitals and finely carved marble panels with Venetian coats-of-arms, executed with care and elegance which refers directly to models of the Italian Renaissance.

The Republic of Cyprus cannot guarantee the safety of visitors in the occupied areas. The Government of the Republic of Cyprus, since it is prevented by the Turkish military forces to exercise effective control over the occupied part of the island, will be unable to offer any help in case of accident, injury, theft, illness etc, and thus foreign nationals may find themselves in a difficult situation in case of need.

USEFUL INFORMATION

Lefkosia

FAMAGUSTA GATE

Lefkosia Municipality Cultural Centre
Tel: 22797660, 22797651

THE HOUSE OF CHATZIGEORGAKIS KORNESIOS

Department of Antiquities
1 Museum Street, Lefkosia
Tel: 22865864
Patriarchou Grigoriou 20
Lefkosia
Tel: 22305316

Open all year round (closed on Public Holidays)

Tuesday, Thursday, Friday 08:30–15:30
Wednesday 08:30–17:00
Saturday 09:30–17:30
Sunday, Monday Closed

OMERIYE MOSQUE

Plateia Tyllirias

PANAGIA CHRYSALINIOTISSA

Chrysaliniotissis Street

STAVROS TOU MISSIRIKOU

Lefkonos Street

BYZANTINE MUSEUM

Cultural Centre of the Archbishop Makarios III Foundation
Archbishopric Grounds
Plateia Archiepiskopou Kyprianou
Lefkosia
Tel: 22430008

Open all year round (closed on Public Holidays)

Monday – Friday 09:00–16:30
Saturday 09:00–13:00
Sunday Closed

THE BANK OF CYPRUS CULTURAL FOUNDATION

The Bank of Cyprus Cultural Foundation
Phaneromenis 86-90
1011 Lefkosia
Tel: 22677134, 22128157

Open all year round (closed on Public Holidays)

Open daily: 10:00–19:00

THE LEVENTIS MUNICIPAL MUSEUM OF LEFKOSIA

A.G. Leventis Foundation and Lefkosia Municipality
Ippokratous 17
Laiki Geitonia
Lefkosia
Tel: 22661475

Open all year round (closed on Public Holidays)

Monday – Saturday 10:00–16:30
Sunday Closed

THE MANOR HOUSE AND IRRIGATION SYSTEM, POTAMIA

Department of Antiquities
1 Museum Street, Lefkosia
Tel: 22865864

Via Dali village, just past the village of Potamia towards Agios Sozomenos, turn right and reach the Manor House. The remains of the irrigation systems can be seen off the road to Agios Sozomenos and Dali before crossing the river Yialias, coming from Lefkosia, and near the bridge across the Alykos.

THE CHURCH OF AGIOS MAMAS, AGIOS SOZOMENOS

Department of Antiquities
1 Museum Street, Lefkosia
Tel: 22865864

In the village of Agios Sozomenos, after Potamia.

Larnaka

LARNAKA SALT LAKE

Main road from Larnaka to the Airport.

PIERIDES MUSEUM MARFIN LAIKI BANK

The Pierides Museum Marfin Laiki Bank Foundation

Zinonos Kitieos 4

Larnaka

Tel: 24814555

Open all the year round (closed on Public Holidays),

Monday – Thursday 09:00–16:00

Friday and Saturday 09:00–13:00

Sunday Closed

KITI WATCHTOWER

Department of Antiquities

1 Museum Street, Lefkosa

Tel: 22865864

Turn off the main road from Larnaka to Kiti towards Meneou village. The tower is off the road from Meneou to Cape Kiti on the right. Access also from the Kiti – Pervolia - Meneou road, between Pervolia and Meneou, off the road on the left. The site can be viewed from the outside.

Agia Napa

THE MONASTERY OF AGIA NAPA

Bishopric of Constantias and

Ammochostou

12 Agiou Georgiou Street, 5820

Paralimni, Tel: 23812456

Open during daylight hours

At the centre of Agia Napa

Lemesos

LEMESOS MEDIEVAL CASTLE AND MUSEUM

Department of Antiquities

1 Museum Street, Lefkosa

Tel: 22865864

Richardou & Berengarias

Lemesos

Tel: 25305419

Open all the year round (closed on Public Holidays)

Monday – Saturday 09:00–17:00

Sunday 10:00–13:00

SUGAR PRODUCTION, EPISKOPI

Department of Antiquities

1 Museum Street, Lefkosa

Tel: 22865864

Turn off the old Lemesos to Pafos main road in the village of Episkopi, just before the Eco Petrol Station, in the direction of Pafos. Then immediately turn left and see the site from the street as it is fenced off.

Pafos

PAFOS DISTRICT ARCHAEOLOGICAL MUSEUM

Department of Antiquities

1 Museum Street, Lefkosa

Tel: 22865864

Leoforos Georgios Griva Digeni 43

Pafos

Tel: 26306215

Open all year round (closed on Public Holidays)

Tuesday, Thursday, Friday,

Saturday 08:00–15:00

Wednesday 08:00–17:00

Sunday and Monday Closed

PAFOS BYZANTINE MUSEUM

Ilission Street, 8047 Pafos

Tel: 26932092

Bishopric of Pafos

Andrea Ioannou Street, 5

Pafos (Next to the Bishopric of Pafos)

Tel: 26931393

Monday – Friday 09:00–17:00

Saturday 10:00–13:00

Sunday Closed

Closed on Public Holiday

THE CHURCH OF PANAGIA CHRYSLEOUSA, EMPA

Bishopric of Pafos

Ilission Street, 8047, Pafos

Tel: 26932092

At the centre of Empa village which you reach by turning off inland from the Pafos to Chlorakas road.

The key can be obtained from the coffee shop across the road from the church. The coffee shop is open daily until late. The key is also available from Father Marios, tel. 99578370.

THE MONASTERY OF AGIOS NEOFYTOS NEAR TALA

The Monastery of Agios Neofytos

8777, Tala

Tel: 26652481

The Monastery can be reached from Pafos via Empa and Tala or by turning off the main Pafos to Polis road at Mesa Chorio, about 5km north of Pafos towards Polis.

The church is open during the day.

THE CHURCH OF AGIA EKATERINA NEAR KRITOU TERRA

Bishopric of Pafos

Ilission Street, 8047, Pafos

Tel: 26932092

The church can be reached by turning off left from the main Pafos to Polis road when going in direction of Polis, between Giolou village and Skoulli towards "Agia Ekaterini". It is the turning after the "Kato Akourdaleia, Pano Akourdaleia" turning.

The features highlighted for this church can be viewed from the outside.

THE CHURCH OF ARCHANGELOS

MICHAEL ,CHOLI

Bishopric of Pafos

Ilission Street, 8047, Pafos

Tel: 26932092

The village can be reached by turning off to the left towards Choli from the main Pafos to Polis road when going in the direction of Polis and following the signs to Choli.

The key, if required, is with Mrs Vasiliki, Tel: 26321124, whose house is about 75m up towards the village on the right, opposite the public telephone box.

Troodos area

THE CHURCH OF METAMORFOSEOS TOU SOTIROS, PALAICHORI



Bishopric of Tamasos and Oreinis
Arch. Makarios III Avenue, Deftera,
Lefkosa
Tel: 22465465

From the main Lefkosa – Palechori - Agros road turn up towards Palaichori and then turn left, towards "Church of Sotiros 16th Century" and reach the church after about 500m.

The key is with the priest, Father Kyriakos, Tel: 22642376, at the last house before you reach the church (outside staircase leading to first floor).

THE CHURCH OF PANAGIA CHRYSOPANTANASSA, PALAICHORI
Bishopric of Tamasos and Oreinis
Arch. Makarios III Avenue, Deftera,
Lefkosa
Tel: 22465465

At centre of village

The key is with Mrs Dora, Tel: 22642217,
99974230

Open Tuesdays and Wednesdays
10:00–13:00. Contact point the cafeteria
across the road (Mrs Androulla)

**MUSEUM OF BYZANTINE HERITAGE,
PALAICHORI**
Bishopric of Tamasos and Oreinis
Arch. Makarios III Avenue, Deftera,
Lefkosa
Tel: 22465465

At centre of village, about 50m across
the street from the church, along the
road leading out of the village.

Open Tuesdays and Wednesdays
10:00–13:00, Tel 22643012

**THE CHURCH OF IOANNIS PRODROMOS,
ASKAS**
Bishopric of Tamasos and Oreinis
Arch. Makarios III Avenue, Deftera,
Lefkosa
Tel: 22465465

Turn down, from the main street at
centre of village (signposted in Greek).
The church is likely to be closed. The
keys are with Father Andreas, Tel
22642332 and Mr Kostakis Konstantinou,
Tel: 99579369. One or the other is usually
available. The house of Father Andreas
is on the main village street, about 50m
from the turning to the church, in the
direction of Palechori, on the right.

THE CHURCH OF AGIA CHRISTINA, ASKAS
Bishopric of Tamasos and Oreinis
Arch. Makarios III Avenue, Deftera,
Lefkosa
Tel: 22465465

Turn, down, from the main road
between Askas and Fterikoudi on a
tarmac road signposted to "St Christina
Chapel (St Paraskevi)" and follow this
road for 1,5km to its end. The church is
likely to be closed. The key is with Father
Andreas, Tel: 22642332 and Mr Kostakis
Konstantinou, Tel: 99579369. One or the
other is usually available.

**THE CHURCH OF TIMIOS STAVROS,
KYPEROUNTA AND THE MUSEUM**
Bishopric of Lemesos
306 Agiou Andreou, 3035 Lemesos
Tel: 25864300

Near the centre of the village on a hill,
past the village square and the church
of Panagia Katholiki.

The key is at the village council offices,
about 75m before the church, Tel:
25813204, 99468168 open 08:00–14:00,
17:00–19:00, closed on Saturday and
Sunday) and with Father Ioannis, Tel:
99409041, whose house is after the
school on the right, on the road leading
steeply down on the left when going in
the direction of the church, just after the
village council office and the co-op.

**THE CHURCH OF PANAGIA KATHOLIKI,
PELENDRI**
Bishopric of Lemesos
306 Agiou Andreou, 3035 Lemesos
Tel: 25864300

At the lower end of the village. Take the
steep narrow turning, down, just before
the co-op store on the main street,
when coming from the direction of the
Lemesos – Troodos road.

The key is at the house next to the church's courtyard (Mrs Panagiota, Tel: 99994932, 25552268).

THE CHURCH OF PANAGIA IAMATIKI, ARAKAPAS

Bishopric of Lemesos
306 Agiou Andreou, 3035 Lemesos
Tel: 25864300

At the far end of the village when coming from Kalo Chorio along the Lemesos – Agros main road, above the main village church. The church is likely to be closed.

The keys are with Mrs Androulla, Tel: 96539606 and Mr Kostas Kalamaras, Tel: 99428957, 22622880. One or the other is usually available.

THE CHURCH OF PANAGIA THEOTOKOS, KAKOPETRIA

Bishopric of Morfou
3 Mitropoleos Street, Evrychou
Tel: 22932401

On main street between Kakopetria and Galata just before the petrol station on the right coming from Kakopetria. The key is at the butcher's shop opposite the petrol station. The shop is normally open 07:30 – 20:00 except Sunday all day and Wednesday afternoon. (The church light switch is in a box at the far end of the church from the door on the opposite side).

THE CHURCH OF AGIOS SOZOMENOS, GALATA

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401

Off the main Galata village road from the centre, by the bridge. Take the steep road, up, roughly opposite the bridge in the direction of Kakopetria. Go past the village church and take the second turning on the left.

The key is with Mr Athos Savvides
Tel: 99476149 and 22952580
09:00–12:00, 13:00–16:00

Meeting point: Coffee shop/post agency, opposite bridge.

THE CHURCH OF PANAGIA PODITHOU, GALATA

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401



Off main Lefkosa – Troodos road at Galata village, signposted "Church of Archangel, Panagia Podithou". Turn off, follow this side road past the cemetery and after 150m turn down, right, along an earth road. The church is straight ahead.

The key is with Mr Athos Savvides
Tel: 99476149 and 22952580
09:00–12:00, 13:00–16:00

Meeting point: Coffee shop/post agency opposite bridge.

THE CHURCH OF ARCHANGELOS , GALATA

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401

Off main Lefkosa – Troodos road at Galata village signposted "Church of Archangel, Panagia Podithou". Turn off, follow this side road past the cemetery and after 150m turn down, right, along an earth road. Immediately turn left.

The key is with Mr Athos Savvides
Tel: 99476149 and 22952580
09:00–12:00, 13:00–16:00

Meeting point: Coffee shop/post agency opposite bridge.

AGIOS IOANNIS LAMPADISTIS, KALOPANAGIOTIS

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401



From the main road at the centre of the village take the turning down towards "Agios Ioannis Lampadistis" and after 500m cross bridge.

The church is open:

October – March 09:00-12:00,

13:00-16:00

April – September 09:00-18:30

The museum is open:

October – February 10:00-15:00

March – May 09:30-17:00

June – August 09:30-19:00

September 09:30-17:00

On Sundays from 11:00

Closed on Easter Sunday

Father Andreas, Tel: 99476149, 22952580

Father Artemios, Tel: 97629644

THE CHURCH OF

CHRYSOKOURDALIOTISSA, KOURDALI

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401

In the village of Kourdali, just below Spilia.

The key is at the stone house across the tarmac road, with Sister Isidora.

Tel: 22922212, 99779592.

Closed 13:00-15:00

THE CHURCH OF ARCHANGEL MICHAEL, PEDOULAS

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401

At cul-de-sac at the lower end of the

village, signposted. The key is with the Byzantine Museum caretaker, across the road, and at the house just before the church.

The key is also available with Mr Andreas Pavlou, Tel: 99635584

THE PEDOULAS BYZANTINE MUSEUM

Bishopric of Morfou
3 Mitropoleos Street, 2831, Evrychou
Tel: 22932401

Across the road from the Church of Archangel Michael.

Opening hours:

Tuesday – Saturday 10:00-16:00

Sunday, Monday Closed

Closed on Public Holidays

KYKKOS MONASTERY AND MUSEUM

Bishopric of Kykkos and Tylliria
Agiou Prokopiou Street, Lefkosia
Tel: 22390000

About 18km from Pedoulas on the main road going west.

Opening hours:

November – May 10:00-16:00

June – October 10:00-17:00

Tel: 22942736

BRIDGES (a) ELIA, (b) KELEFOS, (c) ROUDIAS

Along the route turning off the Pedoulas to Kykkos main road, turn off towards, and past, Kaminaria village, first reach Elia Bridge, then Kelefou, then Roudias, then, via Vretsia village, reach the Pafos side of Troodos mountains. The road after Kelefos to Roudias is not tarmac and is often unsuitable for driving. Access to the bridges is also possible from Agios Nikolaos village on the Pafos to Troodos main road and from Milikouri village, off the Pedoulas to Kykkos main road. Parts of the route after Milikouri can also become unsuitable for driving.

Venice

MUSEUMS

DUCALE PALACE

PALAZZO DUCALE

San Marco 1, 30124 Venezia

1 November - 31 March : 09:00-17:00

1 April - 31 October : 09:00-19:00

Closed 25 December, 1 January

Vaporetto stop : San Marco, San Zaccaria

MUSEUM CORRER

MUSEO CORRER

San Marco 52, 30124 Venezia

1 November-31 March : 09:00-17:00

1 April-31 October : 09:00-19:00

closed 25 December, 1 January

Vaporetto stop : San Marco, San Zaccaria

GALERY OF THE ACADEMY

GALLERIA DELL'ACADEMIA

Campo de la Carità 1050, 30123

Venezia

Tuesday-Sunday: 08:15-19:15

Monday : 08:15-14:00.

Vaporetto stop : Accademia

BYZANTINE MUSEUM (HELLENIC INSTITUTE)

MUSEO DIPINTI SACRI BIZANTINI (ISTITUTO ELLENICO)

Castello 3412, 30122 Venezia

Tuesday-Saturday : 09:00-12:30,

13:30-16:30 ; Sunday : 10:00-17:00

Closed on Monday

Vaporetto stop : San Zaccaria

CHURCHES

THE GREEK CHURCH OF SAINT GEORGE

CHIESA DI SAN GIORGIO DEI GRECI

Castello 3412, 30122 Venezia

Monday-Saturday : 09:00-12:30,

14:30-16:30 ; Sunday : 09:00-13:00

Closed on Monday

Vaporetto stop : San Zaccaria

SAINT JOHN AND PAUL CHURCH

BASILICA SANTI GIOVANNI E PAOLO (SAN ZANIPOLO)

Campo SS. Giovanni e Paolo, Castello 6363, 30122 Venezia

Every day : 07:30-12:30, 15:30-19:30

Vaporetto stop : Ospedale

SAN SALVATORE CHURCH

CHIESA SAN SALVADOR

Campo San Salvador, San Marco 4826, 30122 Venezia

Winter (September - May)

Monday-Saturday 09:00-12:00, 15:00-19:00

Sunday : 15:00-19:00

Summer (June - August):

Monday-Saturday 09:00-12:00, 16:00-19:00

Sunday: 16:00-19:00

Vaporetto stop : Rialto

SAN SEBASTIANO CHURCH

CHIESA SAN SEBASTIANO

Campo di San Sebastiano, Dorsoduro 1686, 30123 Venezia

Monday-Saturday : 10:00-17:00

Closed on Sunday, 24-25 and 31

December, 1 January, 15 August, Easter



Source: Open street map

Routes in Venice

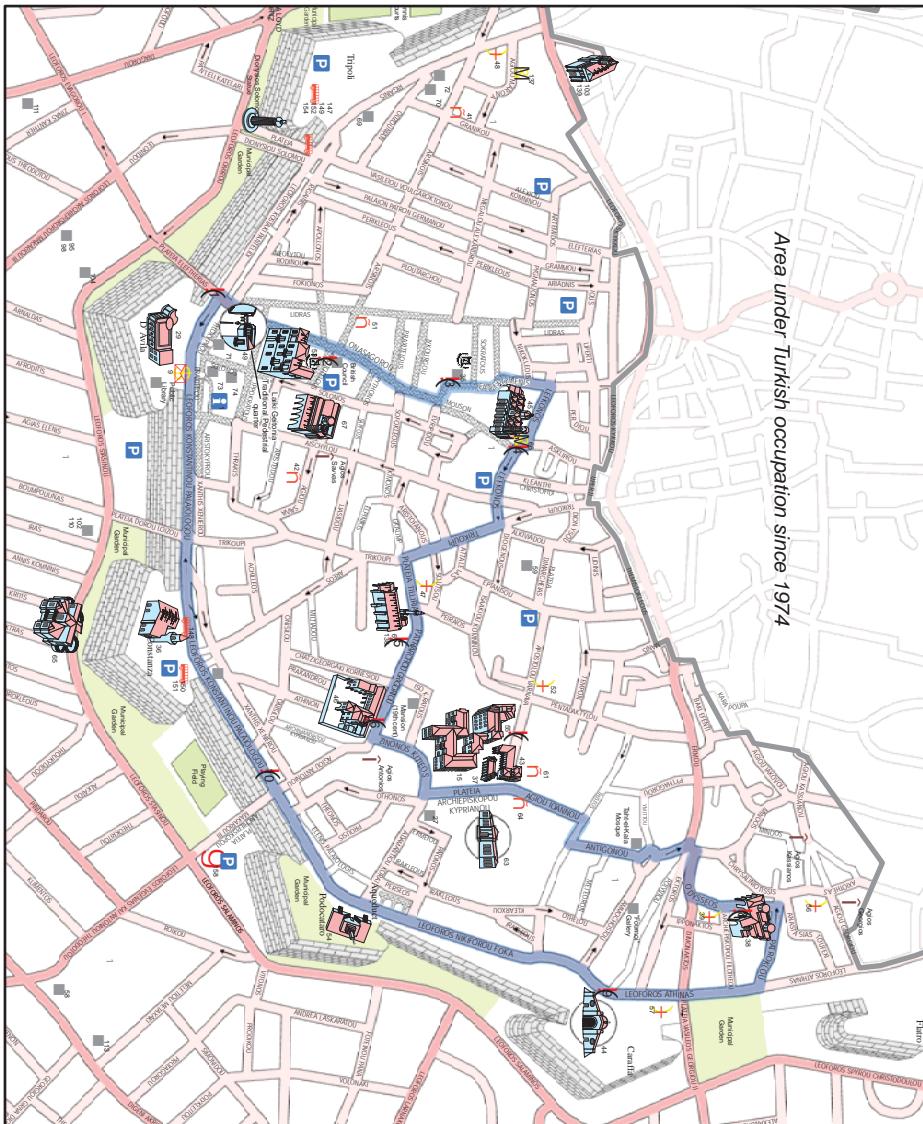
ROUTE 1

- 1 Correr Museum
- 2 Loggetta
- 3 St Mark's Library
- 4 Ducale Palace
- 5 Hellenic Institute
- 6 The Greek Church of St George
- 7 Saints John and Paul Church

ROUTE 2

- 1 Loredan Palace
- 2 San Salvatore Church
- 3 Santi Apostoli Church
- 4 Cornaro della Regina Palace
- 5 Flanghini Palace

Area under Turkish occupation since 1974



ROUTE 1

- Plateia Eleftherias & Walls
- Leventis Municipal Museum
- Bank Of Cyprus Cultural Foundation
- Stavros tou Missirikou
- Omeriye Mosque
- House of Chatzigeorgakis Kornesios
- Byzantine Museum
- Panagia Chrysanthiotsa
- Famagusta Gate
- Walls

REFERENCE

- | | |
|--|------------------------|
| | Main Road |
| | Main Road One Way |
| | Secondary Road |
| | Secondary Road One Way |
| | Pedestrian Zone |
| | Route 1 |
- Limit of area under Turkish occupation since 1974

- Museum
Place of Interest

PostOffice

Places of worship other than Greek Orthodox

Church

- School
Aphrodite's Cultural Route

ParkingPlace

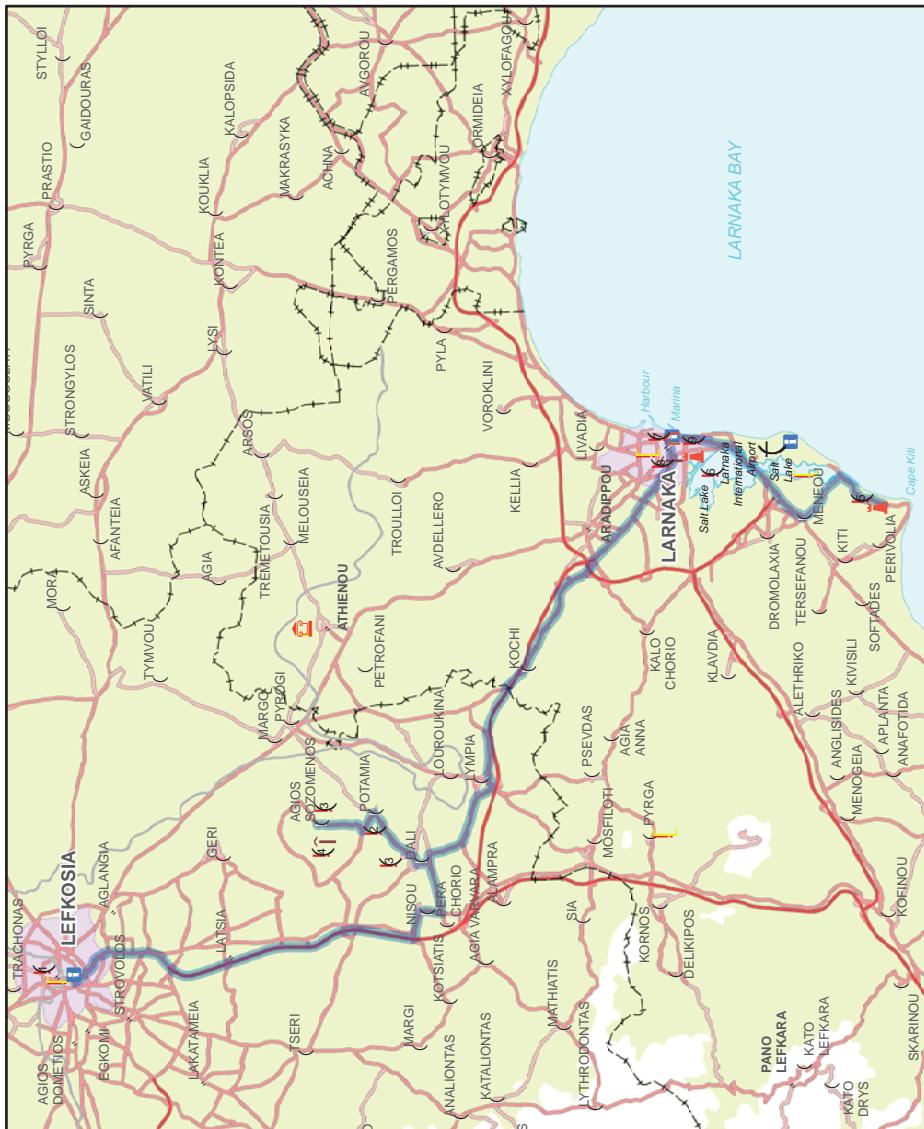
Tourist Information Office

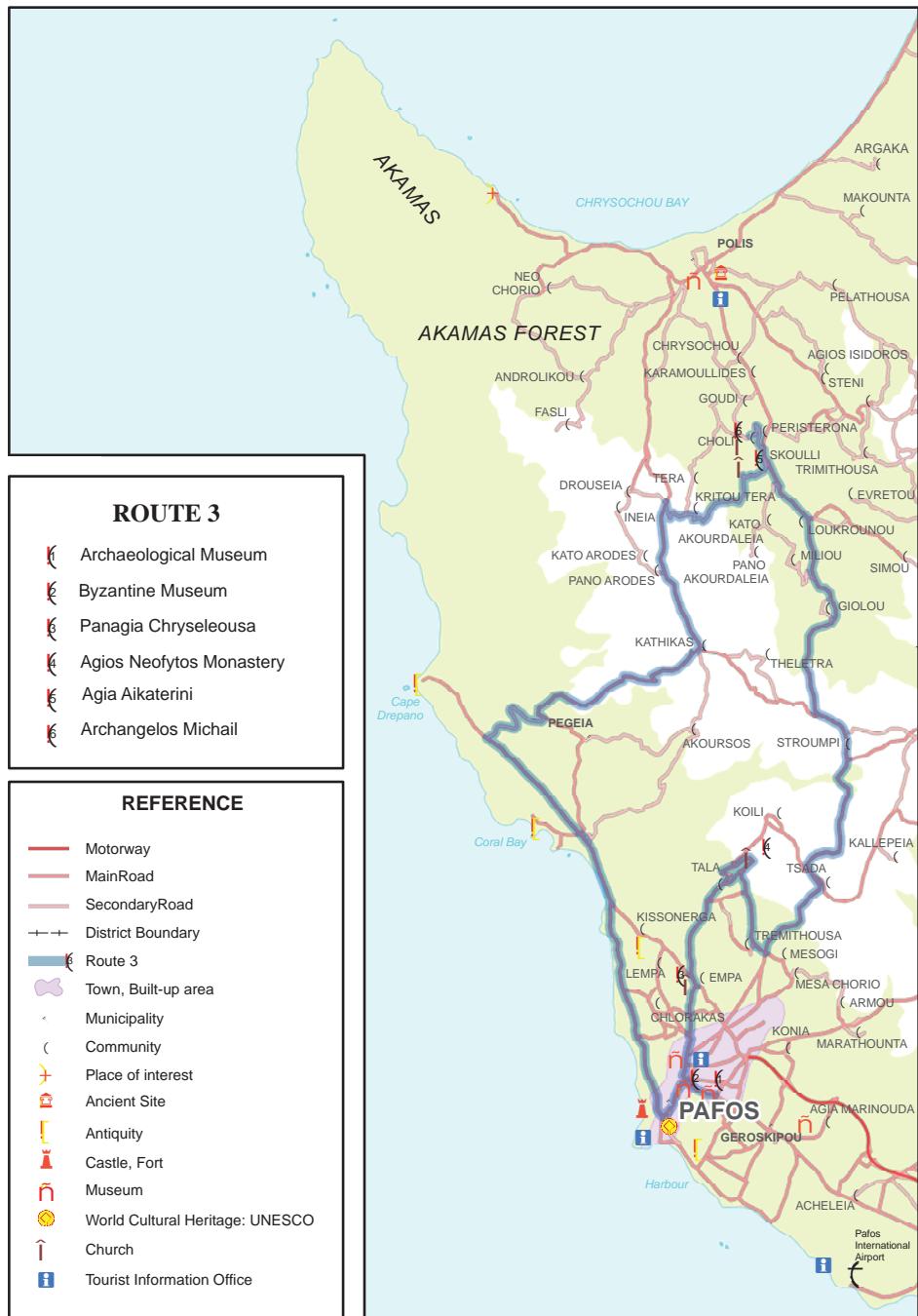
ROUTE 2

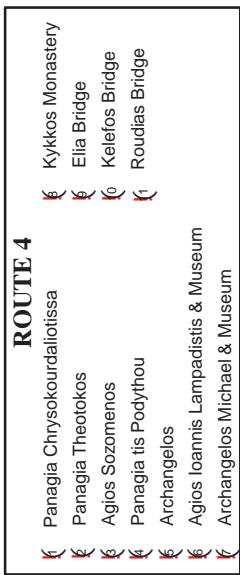
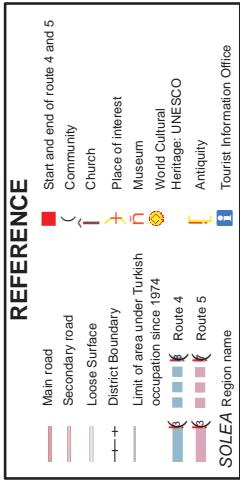
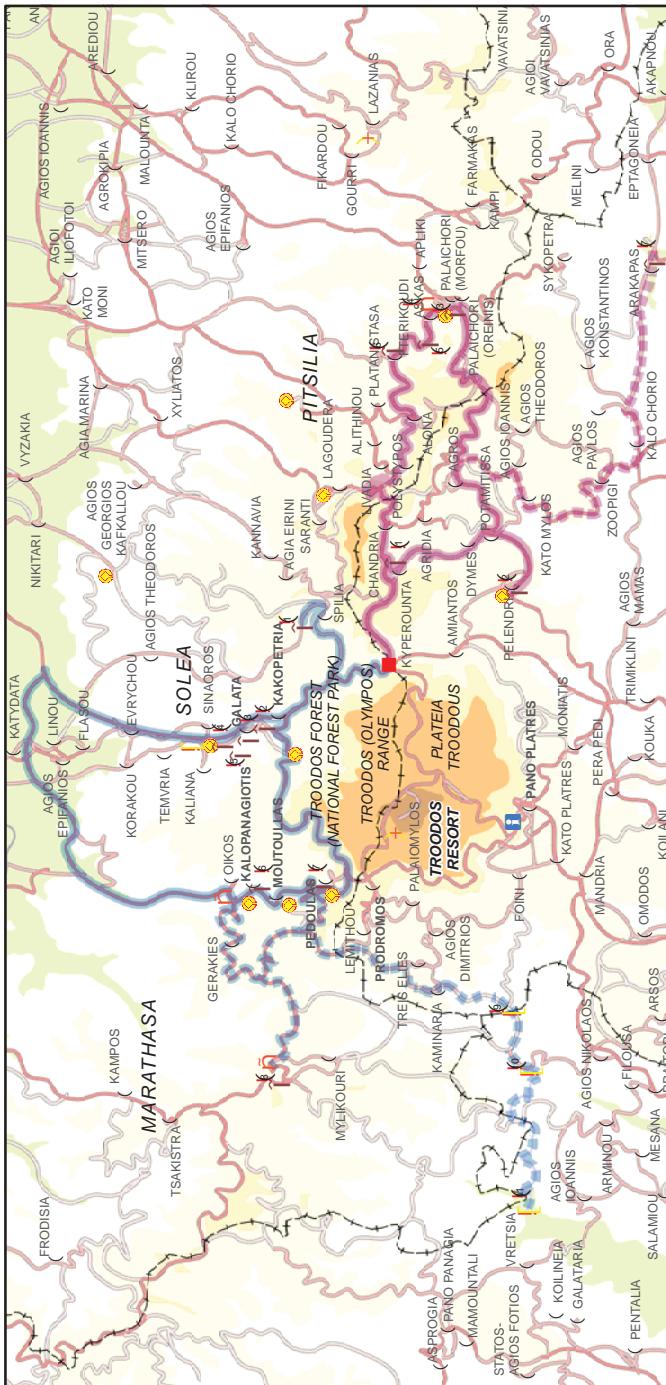
- Lefkosa within the walls
- Potamia Manor House
- Irrigation System
- Agios Mamas
- Kiti Tower
- Larnaka Salt Lakes
- Pierides Marfin Laiki Bank Museum
- Agios Lazaros
- Castle

REFERENCE

- Motorway
- MainRoad
- Secondary Road
- District Boundary
- Sovereign Base Area Boundary
- Limit of area under Turkish occupation since 1974
- Route 2
- Town, Built-up area
- Municipality
- Community
- Ancient Site
- Antiquity
- Castle, Fort
- Museum
- World Cultural Heritage: UNESCO
- Church
- Tourist Information Office







CTO OFFICES ABROAD

UNITED KINGDOM

CYPRUS TOURIST OFFICE

17, Hanover Street London W1S 1YP

Tel. 0044-207-569 8800,

Fax: 0044-207-499 4935

E-mail: informationcto@btconnect.com

IRELAND

CYPRUS TOURISM ORGANISATION

71 Lower Leeson St., Dublin 2

Tel. 00 353-1-662 92 69

Fax: 00 353-1-662 92 70

E-mail: cyprusinfo@eircom.net

GERMANY

FREMDENVERKEHRSZENTRALE ZYPERN

FRANKFURT

Zeil 127, 60313 Frankfurt

Tel. 0049-69-25 19 19,

Fax: 0049-69-25 02 88

E-mail: info@cto-fra.de

BERLIN

Wallstr. 27, 10179 Berlin

Tel. 0049-30-23 45-75 90,

Fax: 0049-30-23 45-75 92

E-mail: cto_berlin@t—online.de

SWITZERLAND

FREMDENVERKEHRSZENTRALE ZYPERN

Gottfried Keller – Strasse 7, CH-8001 Zürich

Tel. 0041-44-262 3303

Fax: 0041-44-251 2417

Geneva: Tel: 0041-22-741 33 03

E-mail: ctozurich@bluewin.ch

AUSTRIA

ZYPERN TOURISMUS

Parkring 20, A-1010 Wien

Tel. 0043-1-513 18 70

Fax: 0043-1-513 18 72

E-mail: office@zyperntourismus.at

FRANCE

OFFICE DU TOURISME DE CHYPRE

15, Rue de la Paix, 75002 Paris

Tel. 0033-1-42.61.42.49

Fax: 0033-1-42.60.48.53

E-mail: cto.chypre.paris@wanadoo.fr

BELGIUM

OFFICE DU TOURISME DE CHYPRE

DIENST VOOR TOERISME VAN CYPRUS

Avenue de Cortenbergh 61,

Kortenberglaan

B-1000 Bruxelles/Brussel

Tel. 0032-2-735.06.21

Fax: 0032-2-735.66.07

E-mail: cyprus@skynet.be

SWEDEN

CYPERNS TURISTRÅD

Sveavägen 66, 111 34 Stockholm

Tel. 0046-8-10 50 25

Fax: 0046-8-10 64 14

E-mail: info@ctosweden.org

GREECE

CYPRUS TOURISM ORGANISATION

ATHENS

Voukourestiou 38, Kolonaki, Athens

10673

Tel. 0030-210-36 10 178, 0030-210-36 10 057

Fax: 0030-210-36 44 798

E-mail: cto-athens@ath.forthnet.gr

THESSALONIKI

Nikis Ave. 37, Thessaloniki 54013,

P.O.Box 50046

Tel. 0030-2310-242880

Fax: 0030-2310-286881

E-mail: kotthes@the.forthnet.gr

FINLAND

KYPROSEN MATKAILUTOIMISTO

Aleksanterinkatu 48B, 00100 Helsinki

Tel. 00358-9-476 09 100,

Fax: 00358-9-476 09 120

E-mail: info@ctofinland.org

ITALY**ENTE NAZIONALE PER IL TURISMO DI****CIPRO**

Via Santa Sofia 6, 20122 Milano

Tel. 0039-02-58 31 98 35, 0039-02-58 30 33 28

Fax: 0039-02-58 30 33 75

E-mail: info@turismocipro.it

UNITED STATES**CYPRUS TOURISM ORGANIZATION**

13 East 40th Str. New York, NY 10016

Tel. 001-212-683-5280

Fax: 001-212-683-5282

E-mail: gocyprus@aol.com

THE NETHERLANDS**CYPRUS VERKEERSBUREAU**

Keizersgracht 424 II, 1016 GC

Amsterdam

Tel. 0031-020-624 4358

Fax: 0031-020-638 3369

E-mail: cyprus.sun@planet.nl

ISRAEL**CYPRUS TOURISM ORGANISATION**

Top Tower-14th floor, Dizengoff Centre

50 Dizengoff Str., - Tel-Aviv 64332

Tel. 00972-3-52 57 442

Fax: 00972-3-52 57 443

E-mail: cto@netvision.net.il

RUSSIAN FEDERATION**CYPRUS TOURISM ORGANISATION****MOSCOW**

Povarskaya 9, Building 2, 121069,

Moscow

Tel. 007-495-223-9684

Fax: 007-495-744-2955

E-mail: ctomoscow@visitcyprus.com

ST. PETERSBURG

27, Furshatskaya street,

191123 St. Petersburg

Tel. 007-812-332-58-08

Fax: 007-812-332-58-09

E-mail: spbcto@yandex.ru

HUNGARY**CIPRUSI IDEGENFORGALMI HIVATAL**

H-1051 Budapest, Dorottya Str. 3. III floor

Tel. 00-36-1-266 6044

Fax: 00-36-1-266 6043

E-mail: ciprusinfo@t-online.hu

POLAND**CYPRYJSKA ORGANIZACJA****TURYSTYCZNA**

Ul Piekna 20, 00 549 Warsaw

Tel. 0048-22-827 90 36

Fax: 0048-22-8279037

E-mail: cto@cypr.pl

CZECH REPUBLIC**KYPERSKÁ ORGANIZACE CESTOVNÍHO****RUCHU**

Václavské náměstí 1282/51, 110 00 Praha 1

Tel. 00-420-224-281 285

Fax: 00-420-224-281 286

E-mail: cto.praague@volny.cz

MIDDLE EAST AND ARABIAN GULF**CYPRUS TOURISM ORGANISATION**

Al Ghurair Center, Office Tower, No 436B,

P.O.Box 94670, Deira, Dubai, UAE

Tel. 00971-4-2277637

Fax: 00971-4-22 77 638

Email: tourism@cyprusme.com

**CYPRUS TOURISM
ORGANISATION IN CYPRUS**

Leoforos Lemesou 19, Lefkosa (Nicosia)

P.O.Box 24535, CY 1390 Lefkosa

(Nicosia) Cyprus

Tel. 22 69 11 00

Fax: 22 33 16 44

E-mail: cytour@visitcyprus.com

Web-site: www.visitcyprus.com

TOURIST INFORMATION OFFICES

Open every morning except Sundays
and on Monday, Tuesday, Thursday and
Friday afternoons

LEFKOSIA (NICOSIA)

Aristokyprou 11, Laiki Geitonia
(East of Plateia Eleftherias)
CY 1011 Lefkosa
Tel. 22 67 42 64
Fax: 22 66 07 78

LEMESOS (LIMASSOL)

a) Agiou Andreou 142
CY 3036 Lemesos
Tel. 25 36 27 56, Fax: 25 74 65 96
b) Georgiou A' 22, CY 4047 Lemesos
Potamos tis Germasogeias
(eastern entrance of Dasoudi beach)
Tel. 25 32 32 11
Fax: 25 31 34 51
c) Lemesos Harbour
P.O.Box 55605, CY 3781 Lemesos
Service to all passenger boats
Tel. 25 57 18 68
Fax: 25 56 03 43

LARNAKA

a) Plateia Vasileos Pavlou
CY 6023 Larnaka
Tel. 24 65 43 22
Fax: 24 65 34 92
b) Larnaka International Airport
CY 7130 Larnaka
Tel. 24 00 83 68
Fax: 24 00 83 69

PAFOS

a) Gladstonos 3, CY 8046 Pafos
Tel. 26 93 28 41
Fax: 26 95 33 41
b) Poseidonos 63A, CY 8042, Kato Pafos
Tel. 26 93 05 21
Fax: 26 93 05 19
c) Pafos International Airport, CY 8320
Pafos
Tel. 26 00 73 68 (service to all flights)
Fax: 26 00 73 69

POLIS

Vasileos Stasioikou A' 2
CY 8820, Polis Chrysochous
Tel. 26 32 24 68
Fax: 26 32 13 27

AGIA NAPA

Leoforos Kryou Nerou 12,
CY 5330 Agia Napa
Tel. 23 72 17 96
Fax: 23 72 45 07

PARALIMNI - PROTARAS

Protara 14
CY 5296 Paralimni
Tel. 23 83 28 65
Fax: 23 83 28 64

PLATRES

CY 4820 Platres
Tel. 25 42 13 16
Fax: 25 81 30 80

Many thanks to:

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CYPRUS TOURISM
ORGANISATION



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