

## **ATHENIAN POTTERY AND CYPRIOTE PREFERENCES**





# **ATHENIAN POTTERY AND CYPRIOTE PREFERENCES**

**AN INVESTIGATION OF THE ATTIC BLACK FIGURE AND RED FIGURE POTTERY FOUND IN CYPRUS**

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## Abstract

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Attic Black Figure and Red Figure pottery was continuously imported in Cyprus for about 300 years; the first imports are noted ca 580/575 BC, and the last ca 325/300 BC, at about the same time (294 BC) as Cyprus was annexed by Ptolemy I and the city-kingdoms of Cyprus ceased to exist. The material presented in this thesis amounts to 895 pieces of pottery and every possible effort was made to include all known pottery found in Cyprus. The pottery was first imported in the leading harbours of the time and it was then distributed to the other inland find-places.

A similar distribution to the Eastern Mediterranean suggests that a great part of the Cypriote import is of the same mercantile transactions, which were operated by the Phoenicians. There are also reasons to believe that there were direct commercial contacts with Athens and that private individuals who visited Athens brought some of the pottery to Cyprus.

From the cases where the provenance is known and the exact location/context of the finds is known, it is clearly observed that the pottery was recovered not only from tombs but also in sanctuaries and at the palaces of Amathus and Vouni. Most of the documented information derives from the different excavated necropoleis, and there is no information from the habitation areas with the exception of the above-mentioned palaces.

The iconography reflects the imaginary world of the Greeks, depicting Greek gods, Dionysian scenes and well-known heroes; other mythological scenes depict great struggles such as *Gigantomachies*, *Amazonomachies* and *Grypomachies*, everyday life scenes with hunters and warriors, athletes, erotica, symposia, women's life scenes and cultic scenes. There are also scenes depicting animals, birds and fantasy creatures, floral friezes and other decoration.

The preferences of the Cypriots for specific types of pottery, such as drinking vessels, lekythoi and askoi, indicates that the Cypriots wanted a precious piece of pottery that they could use in their everyday activities and at the same time honour their gods and their dead ancestors. The iconography on the vases varied and it seems that it was not of great importance, and this could have been due to their rich and flexible imagery, which enabled the buyer to use them on different occasions. The kraters were the most popular votive types of pottery. Almost all of them derive from the sanctuaries where they were most probably used during the religious banquets, such as the *theoxenia* and *marzeah*; otherwise all kinds of pottery were used to honour the Cypriote gods.

The Attic pottery became a part of the Cypriots' life and it had also inspired the local potters and painters, who created their own versions of the imagery and enriched them with local elements. The presence of the Attic iconography in the Cypriote sanctuaries does not show any ethnic differences which could have existed among the residents of the find-places. It might therefore be suggested that the Cypriote sanctuaries became the media where the ritual practice and the visual symbols were the nodes of a structuralization process that helped the participants to form a common culture and identity.

**Keywords:** Attic, black figure, context, Cyprus, find-spots, geography, history, iconography, microarchaeology, pattern, pottery shapes, provenances, red figure, religion, seriality, social practices, structuralization.



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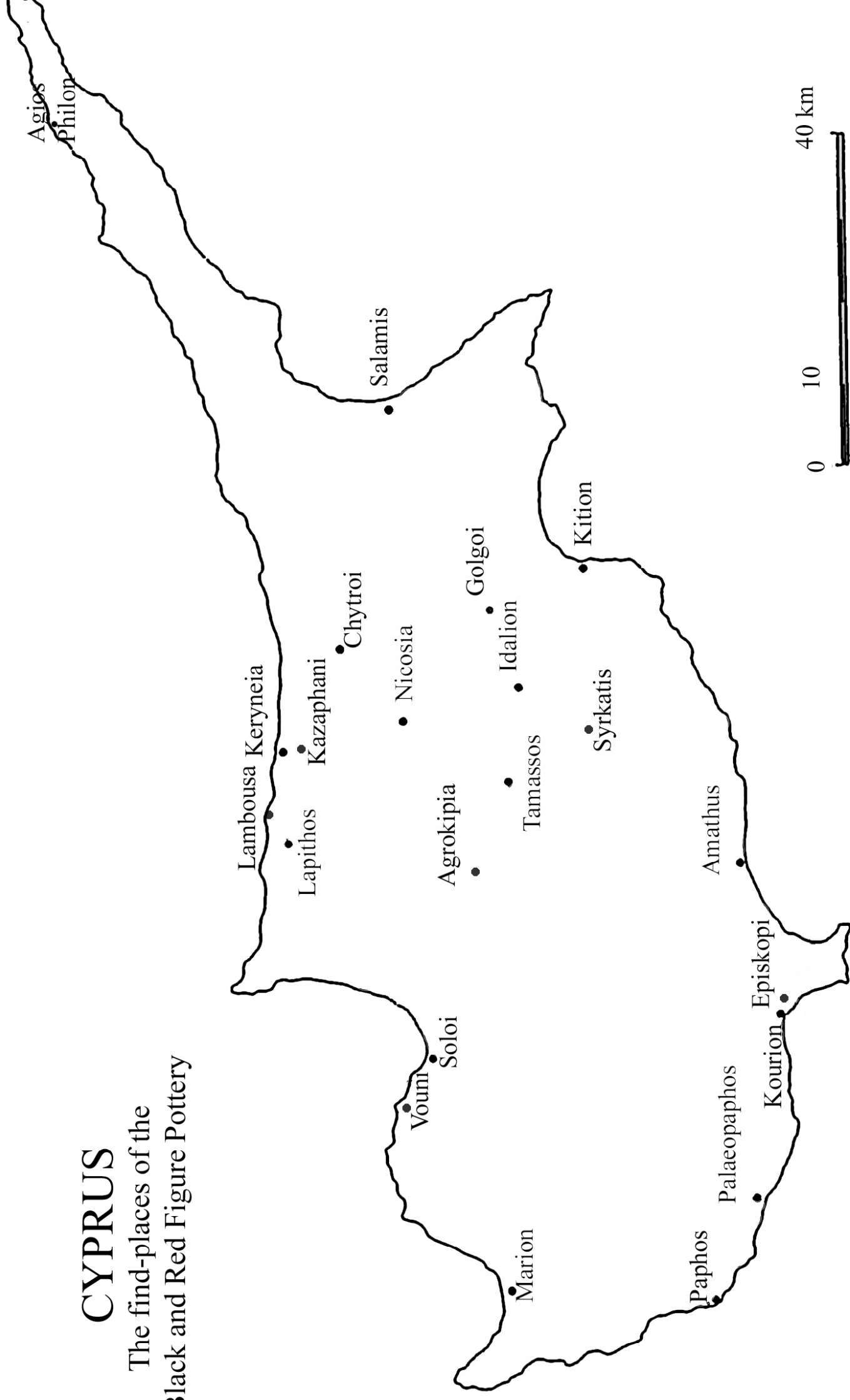
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# CYPRUS

The find-places of the  
Black and Red Figure Pottery



# CHAPTER 1

## INTRODUCTION

### **The Attic Black and Red Figure pottery found in Cyprus**

Attic pottery has always evoked different interests and it can be studied in different ways. For many people the great appeal is the aesthetic appearance of the pottery, which benefits from its rich iconography and enables understanding of Greek culture and religion; others are attracted by the great variety of shapes and their functions, and still others by the potters and painters who created the pottery. This thesis deals not only with the Attic BF and RF pottery found in Cyprus and the above-mentioned aspects, but also with the question of the pottery's role in Cypriote society.

The Black Figure technique, so typical to Athens, was in fact invented in Corinth around 700 BC.<sup>1</sup> By about 620 BC, Athenian artists began to use the Black Figure technique and the Protoattic style was created.<sup>2</sup> During the early years of the 6th century (*c.* 600 to 570 BC) Athens gradually established a monopoly in luxury wares, and the Attic Black Figure pottery effectively replaced the Corinthian and all other regional styles.<sup>3</sup> The Athenian pottery was exported throughout the Mediterranean region as far as Cyprus, Italy, France, Spain, Egypt, Libya, across the Black Sea to the Crimea, the Achaemenid empire and elsewhere. While Attic BF vase painting was used, a new technique was invented, the Red Figure (RF) technique (530 BC), which for a time existed side by side with the older. The last artists of the BF technique are dated around 490 to 480 BC<sup>4</sup> and those of the RF technique around 370 to 300 BC.<sup>5</sup>

### **Material**

The material investigated in this thesis consists of 895 pieces of pottery, complete pots, parts, or fragments. The first arrivals are dated to *c.* 600/580 and the last to *c.* 325/320 BC, and the pottery was unearthed in 17 different find-places: Agrokippia, Amathus, Ayios Philon (Karpasia), Chytroi, Golgoi, Idalion, Keryneia/Kazaphani, Kition, Kourion/Episkopi, Lapithos/Lambousa, Marion, Palaepaphos/Paphos, Salamis, Soloi, Syrkatis, Tamassos, Vouni; under the heading "Cyprus" all pottery with unknown provenance is listed.

The material includes pots that were unearthed during the earliest excavations, which were not authorized at first and when later authorized were not properly documented. Thus Cypriote pottery and other artefacts as well as the Attic pottery, which was always an attractive ware, found their way to the various private collections and museums of the world. As Gjerstad pointed out: "hundreds of tombs with finds of Red Figured and Black Glazed pottery have been excavated, in

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<sup>1</sup> Boardman 1974, 9.

<sup>2</sup> Boardman 1974, 14.

<sup>3</sup> For the Corinthian, Ionian, Aegean and other regional pottery which was found in Cyprus, see Gjerstad 1977.

<sup>4</sup> Boardman 1974, 8 & 234.

<sup>5</sup> Cook 1997, 175.

earlier times, but the tomb-groups have been broken up, and the excavation reports, if existing at all, are so incomplete that they can only be used in supplementary studies...<sup>6</sup>

The first organized and well-documented excavations, where a detailed analysis is given, were carried out by the Swedish Cyprus Expedition. Gjerstad, who has studied the Attic pottery, notes that the Black Figure ware and its contemporary Black Glaze ware were imported approximately with the East Greek pottery. The Red Figure pottery and its contemporary Black Glaze are less in amount and their quantitative relation to the East Greek ware is very uncertain. Gjerstad adds that in Marion, where most of the pottery was found, the amount of Attic pottery approximately equals or even exceeds the Cypriote pottery. He notes, furthermore, that the pottery was not imported continuously in the same quantities.<sup>7</sup>

The material that derives from later excavations is treated in different publications and is mostly based on the shapes and the iconography, and does not give sufficient information to enable a comparative study or to analyze and interpret the pottery in its wider context.

Some of the pieces, however, are well preserved because they were deposited in graves; the material that derives from non-funerary context is unfortunately too fragmentary and, although it may be considered as “second-rate material”<sup>8</sup>, there is still the opportunity to examine the shapes and iconography and the way they were used. Finally it should be pointed out that, since the Turkish invasion of Cyprus in 1974 and the occupation of the northern part of the island (Ayios Philon Karpasia, Chytroi, Keryneia/Kazaphani, Lapithos/Lambousa, Salamis, Soloi, Vouni), the Department of Antiquities cannot exercise its authority in the occupied areas, and there is no information from this part of the island. Excavations, however, in the southern area, which is controlled by the Government of Cyprus, are still carried out and new Attic pottery comes to light; this examination therefore cannot be conclusive.<sup>9</sup>

It is also important to stress that the Attic transport amphorae, the Black glaze pottery as well as the East Greek pottery which was found all over Cyprus in great quantities, are not included in this examination.<sup>10</sup>

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<sup>6</sup> *SCE IV*, 2, 280.

<sup>7</sup> *SCE IV*, 2, 280; Gjerstad notes that the BF pottery was found in only two tombs. Regarding the RF and the corresponding BG he notes that of 261 pieces, 136 (c. 52%) are BG; 33 (c. 13%) pieces are RF and 2 (c. 1%) pieces are White Grounded. The quantitative relation to the Cypriote pottery is: tomb 14 II: 11 Cy – 11 Attic; tomb 14 III: 3 Cy – 10 Attic; tomb 29: 2 Cy – 3 Attic; tomb 34: 25 Cy – 24 Attic; tomb 36: 7 Cy – 12 Attic; tomb 47 II b-c: 10 Cy – 21 Attic; tomb 56 II: 12 Cy – 13 Athenian.

<sup>8</sup> For the “second-rate materials” see Streiffert Eikeland 2006, 24-26.

<sup>9</sup> Karageorghis points out (2002:b, 217) that even though there is a vast amount of material that illustrates the funerary architecture of Cyprus c. 500 BC, there are no public or domestic buildings of the time; the remains of the sanctuaries are very few, and the palaces of the rich city-kingdoms of the island such as Salamis have not yet been revealed.

<sup>10</sup> For the BG pottery in Amathus, see Robertson 1987, p. 41; Petit 1994, 493; Petit 2007, 97; Ayios Philon (Karpasia): Du Plat Taylor 1980; Golgoi: Bakalakis 1988; Idalion: *SCE II*, p.622; Kition: *SCE III*, 68; Jehasse 1981, 75-99; Salles 1983; Salles 1993; Salamis: Jehasse 1978. Palace of Vouni: *SCE III*, 281.



## **Aim**

An important objective of this study has been to present a catalogue of the BF & RF pottery found in Cyprus and at the same time to investigate the following matters:

- In which find-places was the pottery found?
- Which were the most popular shapes of the total import?
- In which locations/contexts was the pottery found, how was it used and which were the preferences of the Cypriots?
- What was the geopolitical situation in the Eastern Mediterranean and what effect did it have on the production of the Attic pottery and its export to Cyprus?
- Was the pottery found in Cyprus made especially for the Cypriote customers or was the import a part of the Eastern trade?
- Why did Cypriots import Athenian pottery, what was the reason for the popularity of the Attic pottery, and what effect, if any, did it have on the Cypriote society of the time?

## **Previous Research and Publications**

Most of the publications that treat the Attic pottery found in Cyprus are descriptive and treat the pottery in each find-place separately.

The first publication of the old collection in the Cyprus Museum, *A catalogue of the Cyprus Museum*, was made by J. L. Myres & M. Ohnefalsch-Richter in 1899 and did not include any illustrations.

J. D. Beazley also published some pieces of high artistic quality in his work *Some Attic Vases in the Cyprus Museum, Proceedings of the British Academy* (33) 1948.

E. Gjerstad in 1975 undertook to publish a corpus of the Greek Geometric and Archaic pottery. As he himself pointed out, in *SCE IV:2* there was already a chapter on the Greek pottery discovered in Cyprus, but this chapter was not complete and did not include any illustrations. This project was realized in collaboration with Yves Calvet, Marguerite Yon, V. Karageorghis and J. P. Thalmann and resulted in the publication Gjerstad et al., *Greek Geometric and Archaic pottery found in Cyprus*, Stockholm 1977.

This publication includes descriptions, attributions and photographs of almost all the Greek Geometric and Archaic pottery known at the time, and which had been found in Amathus, Kition and Salamis by both the Department of Antiquities and foreign archaeological expeditions that had previously published the material in different periodicals, excavations reports and other papers. This publication, however, does not include all the Attic pottery unearthed by the *SCE* and several other pieces that had found their way into the different museums of the world.

Nevertheless, this publication has been of great help, and due to its illustrations it has enabled me to identify the pottery and avoid double references or double entries in my catalogue.

A later publication, *Excavations at Kition, IV: The non-Cypriote Pottery*, Nicosia 1981, was the result of the collaboration of V. Karageorghis, J. N. Coldstream, P. M. Bikai, A.W. Johnston, M. Robertson and L. Jehasse. M. Robertson treated the “Attic Black-Figure and Red-Figure Pottery” found in Kition. This publication includes descriptions and attributions of the BF and RF pottery found mostly in area II (a few of them were found in areas I and IV). It also includes some general comments regarding the Attic pottery found in Cyprus that have enabled me to compare the pottery within the island and even take into consideration other places in the Eastern Mediterranean.

The Attic pottery found in Kition-*Bamboula* was treated by J.-F. Salles in *Kition-Bamboula II: Les égouts de la ville classique*, Paris 1983. This publication treats the pottery found at the locality of *Bamboula* and it also refers to the BG pottery.

M. Robertson has also treated “The Attic Pottery” in *La Nécropole d'Amathonte, tombes 113-367, II: Céramiques non Chypriotes*, Amathonte II, Nicosia 1987, by Karageorghis, O. Picard and Chr. Tytgat. This publication includes the description of the Attic pottery in Amathus and the numbers of several tombs in which the pottery was found; it also refers to some BG pottery and the different attributions. Some of the pottery, however, was previously published by Gjerstad in 1977.

The BF and RF pottery excavated in Salamis was published by L. Jehasse in *Salamine de Chypre: Histoire et Archéologie, État des recherches*, Paris 1980. In this volume L. Jehasse treated in “La céramique attique à figures rouges de Salamine” all known RF pottery excavated between 1890 and 1969. This publication includes information of the earlier excavations at the site, and a descriptive catalogue of the pottery.

Most of the Attic pottery in the Pierides Archaeological Museum in Larnaca was published in two extensive articles in *BCH*, 110, 1986, 176-204 by A. Jacquemin & J-J Maffre and *BCH*, 95, 1971, 627-702 by J.-J. Maffre.<sup>11</sup> These two articles include descriptions and attributions of almost all Attic pottery housed today at the Pierides Archaeological Museum in Larnaca.

B. Bakalakis from the University of Thessaloniki who excavated at Golgoi in 1969/70 published the results of the excavations in “Ανασκαφή στους Γιορκούς (BA) της Αθηάινου”, Athens 1988. This publication also includes the Attic pottery found at the site.

P. Flourentzos published in an article “An unknown collection of Attic Vases from the Cyprus Museum”, *RDAC* 1992, 151-156, several Attic pieces of pottery, which had been found in a sealed box in the storerooms of the Cyprus Museum. As Flourentzos pointed out, more than a quarter of the pottery bears the numbers of tombs, which match the number of tombs excavated in

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<sup>11</sup> According to the Pierides Museum, the collection of the Attic pottery consists of pieces found in Cyprus and most probably in Marion. See also Maffre 1971, p. 628.

Polis (Marion) in 1886, where Max Ohnefalsch-Richter excavated 441 tombs.<sup>12</sup> He concludes that all the pieces were probably found in Polis (Marion). This article includes descriptions and attributions to pot painters.

The most recent work is E. Raptou's book *Athènes et Chypre à l'époque perse (VI<sup>e</sup>-IV<sup>e</sup> s. av. J.-C.)*, Lyon 1999, in which he investigates the relations between Athens and Cyprus from the 6th through the 4th c. BC, and gives an extensive overview of the archaeological and textual evidence of the period. The chapter on the archaeological data starts with an overview of the Attic pottery, which is discussed according to its geographic distribution in Cyprus. He also includes a chronological and a stylistic analysis as well as a list of the painters and groups of painters with further references, but does not include a catalogue of the Attic pottery. This research also treats the Athenian cultural elements in the Hellenization process of the island and discusses to what extent the different Cypriote city-kingdoms adopted the Greek influences. This research has without doubt helped me to enrich my own knowledge of the Hellenization process of the island and find new sources for my own research.

## **Methodological and theoretical framework**

### **The first steps**

In search of the BF and RF pottery found in Cyprus, I have used Beazley's *ABV*, *ARV<sup>2</sup>*, *Paralipomena* and *Addenda*. These works are now digitized. It should be pointed out that I have also used the above-mentioned publications in which the pottery was classified and attributed.

I have also used other articles published in *AA*, *AJA*, *BASOR*, *BCH*, *RDAC* and the catalogues of the Cyprus Museum in Nicosia and other catalogues of relevant museums both within and outside of Cyprus.

In order to get first-hand knowledge of the material I have visited the Cyprus Museum in Nicosia, all the District Museums in Cyprus and the Pierides Archaeological Museum in Larnaca. There are, however, many pieces of pottery in other countries, as in the British Museum, Medelhavsmuseum in Stockholm, the Metropolitan Museum in New York, the Dunedin, Otago Museum in New Zealand, the Louvre Museum in Paris and others. These pieces of pottery were examined by means of photographs; some of them have not been thoroughly described and, for instance, added colours are not always mentioned. I have therefore referred to both written information and to what could clearly be observed from the pictures, which unfortunately were not always of very good quality.

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<sup>12</sup> Part of the finds from these excavations was at auction in Paris in 1887 with the exception of a few pieces, which were sold to the British Museum.

## **The space, the time and the material**

The Cypro-Archaic period (*c.* 750 to 475) was marked by the succession of foreign overlords: Assyria (*c.* 707 to 612 BC), Egypt (*c.* 570 to 526/5 BC), and Persia (*c.* 526/5 to 333 BC).

Cyprus was at the time organized in autonomous city-kingdoms. Assyrian documents mentioned seven and later ten, but since the first inscription is dated to 707 BC, it is very uncertain how long it took this system to develop.<sup>13</sup> It is furthermore difficult to demarcate the borders of these city-kingdoms and understand the political, socioeconomic and religious relations between them.<sup>14</sup>

It is generally assumed, however, that during the Cypro-Archaic period (*c.* 750 to 475 BC), Cyprus was under strong Greek influence. This period was the time of the Greek expansion to the East and of the establishment of Greek colonies in Syria and Cilicia. The Cypriote ports were used as intermediate ports for the Greek ships which were on their way to the east, resulting in the revival of both cultural and commercial connections.<sup>15</sup> During the 6th century the Attic pottery dominated the Eastern Mediterranean world, and in Cyprus it became a part of the Cypriots' activities, such as funeral rites and religious banquets. During the time when BF and RF pottery was imported, Cyprus was for a short period under Egyptian and then under Persian rule (*c.* 525-332 BC), when both the commercial and cultural relations with the Greek world became stronger. The Cypriote city-kingdoms (except Amathus) joined the Ionian revolt of 499/98 BC; when this failed the Cypriots remained under Persian rule. Thereafter several attempts were made by the Athenians to liberate Cyprus from the Persians and include the island within their own sphere of influence.<sup>16</sup> The Cypriote city-kingdoms of the time had different aims and ambitions. For example, Salamis, where great quantities of Attic pottery were found, was under the rule of the pro-Hellenic Euagoras I (411 to 374 BC), whose ambition was to unify the city-kingdoms, but who did not succeed. Kition, on the other hand, has long been considered as a staging ground for the Phoenician expansion on the island, which led to the takeover of Idalion and Tamassos during the mid-fifth century BC. In this case the Attic pottery could have reached Kition through the depot at Al Mina (Syria).<sup>17</sup> Cyprus, however, during the Persian rule was apparently in the process of Hellenization and still had cultural and religious Eastern influences.

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<sup>13</sup> For further information on the Cypriote city-kingdoms see Karageorghis 2002:b, 115f and for a historical survey of the Cypriote kingdoms during the Archaic and Classical periods see Stylianou 1992.

<sup>14</sup> For the boundaries of the city-kingdoms and their ethno-cultural division see Coldstream (1990, esp. 47) who refers to Kourion, Paphos, Marion, Soloi, Lapithos and Salamis as 'Greek' kingdoms, as 'indigenous' the kingdom of Amathus and as 'Phoenician' the kingdom of Kition. For the annexation of Idalion and Tamassos by the Phoenicians see Iakovou 2000, 79-94; 2006, 49-51. For the population of Cyprus during the Archaic period, see Reyes 1994, 11-12 (summary); and for relations between Cyprus and Athens during the Classical period, see Raptou 1999.

<sup>15</sup> Boardman 1964, 62; Karageorghis 1977, 61.

<sup>16</sup> Hill 1940, 122; Nicolaou 1976, 320.

<sup>17</sup> Beazley 1939, 1-44; Robertson 1981, 69.

<sup>18</sup> Boardman 1964, 26.

The interpretation of the archaeological data, therefore, cannot be examined independently or just as imported Athenian pottery found in Cyprus. As Boardman says, it is a comparatively easy matter to interpret the archaeological finds in a homeland Greek site, but when interpreting the Greek finds on foreign shores it is necessary to say something of the principles which should – but rarely do – govern the interpretation of the finds, for they are often the only evidence available to support sometimes far-reaching theories.<sup>18</sup> At this point it should be stressed that an object found outside the symbolic world in which it was created might not have the same symbolic value in another cultural context. Having in mind the above-mentioned sociopolitical situation, I strongly believe that the figurative Attic pottery found in Cyprus must be treated first in a small-scale study, i.e. the find-places and, when possible, the context.

A large portion of the investigated total material (15.2%) is of unknown provenance, and 24.3% is of known provenance but of unknown location or context; the material, therefore, might be regarded as having limited archaeological value. However in order to get as much information as possible, there is still the possibility to investigate the material with a detailed analysis inspired by microarchaeology,<sup>19</sup> a tool that builds “from below and up” rather than “from the top down” and is a method with both a theoretical and a methodological basis.<sup>20</sup> A further key concept in the theory of microarchaeology is the concept of seriality, which means a series of individual and collective action that may be performed repeatedly by both individuals and groups. A practice which is structured may also be regulated and routinely performed in connection with time-space paths which are related to the material world. Individuals, however, may also act and think with solidarity and reproduce patterns according to general social and material conditions. It is important to stress that the serial perspective does not always depart from what the agents may think of the materialities found around them. The basic idea, therefore, is that the slow-flowing inertness of social practices with materialities (material factors) is functioning like the nodes of a structuration process.

In order to extract as much information as possible from the material record, it is necessary to make a number of independent studies on the different localities, in this case the different find-places, which will enable us not only to identify the internal variation but also to identify the differences as well as the similarities, the patterns and the social practices between the find-places. This in its turn leads to a larger scale of analysis without the necessity to think in terms of

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<sup>19</sup> The theoretical basis of microarchaeology is a combination of strands of thought in Sartre’s theory of serial collectivity (1960), Foucault’s ‘archaeology’ (1972), the structuration theory of Giddens (1984), Homi Bhabha’s concept of the ‘third space’ (1994) and Slavoj Žižek’s notion of ideology (1989).

For further reading on the method see Cornell & Fahlander 2002; Cornell & Fahlander 2007, and Fahlander 2003, 13-47.

<sup>20</sup> The theoretical foundation does not have a processual or a postprocessual character, but is based to a certain degree on a poststructuralist theory intensified with the necessary element of constructionism, and prevents the investigation from focusing on the homogeneous.

cultures, societies, ethnic groups or regions as in the case of the ancient world of Cyprus and the different city-kingdoms of the time. It is also important to stress that microarchaeology does not limit the geographical frame for a given analysis since there is always the possibility to enlarge the study and incorporate new traits which may strengthen or alter the picture.

Microarchaeology gives, therefore, the possibility to compare the material with the local geographical Cypriote contexts and even take into consideration the material found in other find-places outside the geographical limits of Cyprus, for example the littorals of the Eastern Mediterranean and the area of the Black Sea and even Etruria.

## **The order of the investigation**

### **CHAPTER 2**

#### **Introduction to the find-places and their sociopolitical background**

This chapter gives a short sociopolitical background of the different find-places.

### **CHAPTER 3**

#### **The organization of the pottery production**

This chapter consists of two parts. **3.1** gives a short orientation of the Athenian **workshops and organization**. Part **3.2** gives some explanations of the different **inscriptions and attributions** found in this examination.

### **CHAPTER 4**

**The BF and RF pottery** This chapter consists of two parts: Part **4.1** The **BF pottery** and part **4.2** The **RF pottery**. Both parts are sorted in alphabetical order according to the find-places. The individual pottery shapes are also sorted alphabetically.

The first two parts of this chapter give a general view of the pottery as the total amount of pottery found in each find-place, followed by the Find-spots, the Shapes and the Chronology. The Painters/Groups of Painters are stated but a stylistic analysis is not included. A conspectus of the approximate dates is given before the catalogue (Appendix I).

### **CHAPTER 5**

#### **The Iconography of the BF and RF pottery**

This chapter treats the **Iconography** and consists of two parts: **5.1 & 5.2**. The first part refers to the **BF pottery** and the second to the **RF pottery**. Both parts are arranged alphabetically according to the find-places and are based on the **Tables of scenes or other decoration**, which are given in **Appendix V**.

I always refer to the specific type of pottery with its number which is found in the main catalogue, and then the descriptions of the different scenes follow. The inscriptions are also noted but not commented upon.

## **CHAPTER 6**

### **Pottery, Location and Iconography: Summing up**

The results from each find-place are brought together and are treated according to the following structure:

- **The total amount of the BF and RF pottery, the find-places and the pottery shapes.**
- **The provenance, location and context.**
- **The Potters, the Painters and the Groups of Painters**
- **The Iconography**

I always refer to the specific type of pottery with its number and add **BF** for the Black Figure pottery or **RF** for the Red Figure pottery.

## **CHAPTER 7**

### **The geopolitical situation in the Aegean and Eastern Mediterranean and the Trade**

Part 7.1 treats the geopolitical situation in the Aegean and Eastern Mediterranean and its effect on the production of the Attic pottery. Part 7.2 refers to trade and the transport routes.

## **CHAPTER 8**

### **The distribution of the BF and RF pottery in Cyprus and the Iconography**

This chapter consists of three parts. In the first part, **8.1**, the results are first presented according to the find-places in order to see the internal variation, and then compared with the other places in order to see the similarities and the differences between the places. The second part, **8.2**, deals with the Athenian iconography and the painters' sources of inspiration. The third part, **8.3**,

The iconography is analyzed according to the scenes in order to give a general view of the depictions. The pottery found in the Eastern markets and the area of the Black Sea is also taken into consideration and some final remarks give a wider overview of the imported pottery in Cyprus. In front of the catalogue number of every piece of pottery is noted the abbreviation of the find-place. For the abbreviations see p. 203.

## **CHAPTER 9**

### **Summary/Conclusions**

## **Appendix I**

### **Catalogue**

The catalogue includes a **Guide to the Catalogue** (p. 123). The Catalogue consists of two parts: **1.1 The BF pottery** found in Cyprus and **1.2 The RF pottery** found in Cyprus. It is indexed in alphabetical order according to the find-places.

## **Appendix II**

### **1. The total amount of the BF and RF pottery, the find-places and pottery shapes**

This table gives a total view of the imported pottery according to the find-places and the different pottery shapes.

## **Appendix III**

### **The find-places/locations and context**

The tables consist of two parts: 1. The **BF pottery** & 2. The **RF pottery**, which demonstrate the different find-places, the locations and find-spots (if known) and the use of the pottery. The tables are sorted alphabetically according to the find-places and the individual pottery shapes.

## **Appendix IV**

### **List of the Potters, the Painters and Groups of Painters**

The list consists of two parts 1 & 2 and presents the Potters and the Painters/Groups of Painters. The first one refers to the **BF pottery** and the second one to the **RF pottery**. The lists are sorted alphabetically according to the different attributions and the find-places. For practical reasons the find-places are noted by the abbreviations found at the top of the list.

The abbreviations are followed by the number of each individual piece of pottery, which is found in the main catalogue (Chapter 2).

## **Appendix V**

### **Tables of the total Pottery shapes, scenes and decoration**

These tables consist of two parts. The first part refers to the **BF pottery** and the second to the **RF pottery**. The tables are arranged alphabetically according to the find-places. They also include information of the pottery type, the total amount of pottery on which the different depictions are found, and the total amount of scenes of each category, which are sorted as follows:



- **Scenes of myth:**  
 Gods (other than Dionysos), Heroes, Amazons, Arimasps or other figures of myth  
 Dionysian: Dionysos on his own or with his thiasos. Satyrs & Maenads or on their own.
- **Scenes of reality:**  
 Archers, Warriors, Mounted men, Hunters & Chariots  
 Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult
- **Animals, Birds & Fantasy Creatures**
- **Other scenes**
- **Floral scenes or other decoration**

## **List of abbreviations**

The list includes the abbreviations used in this examination.

## **List of Illustrations**

This list is organized according to the find-places. Under each find-place the pots are sorted according to their numbers in the catalogue.

## **Bibliography**

## **Plates**

The plates consist of selective photos that represent the Attic pottery found in Cyprus.

## CHAPTER 2

### Introduction to the find-places and their sociopolitical background

Cyprus in antiquity was organized in autonomous city-kingdoms; seven, and later ten, are mentioned in Assyrian documents. The first inscription is dated to 707 BC; it is, however, very uncertain how long it took this system to develop.<sup>21</sup> It is furthermore difficult to demarcate the borders of these city-kingdoms and understand the political, socioeconomic and religious relations between them.<sup>22</sup>

The Cypro-Achaic period (c. 750 to 475) was marked by the different succession of foreign overlords: Assyria (c. 707 to 612 BC), Egypt (c. 570 to 526/525 BC), and Persia (c. 526/525 to 333 BC). When the Cypriote kings submitted to Darius, c. 526/525, Cyprus formed a part of the fifth satrapy. The kings of Cyprus retained their independence as long as they paid their tribute to their overlord, and they could mint their own coins bearing their own names. The Teucrid king Euelthon (560-525 BC) of Salamis was probably the first who minted silver coins.<sup>23</sup>

The Cypriote city-kingdoms ceased to exist when Alexander the Great, the leader of the Greeks, gained considerable success against the Persian Empire, and after the battle of Issos in 333 BC the Cypriote city-kingdoms voluntarily submitted to Alexander.<sup>24</sup>

#### 2.1 Agrokippia

Agrokippia was most probably under the influence of Tamassos.<sup>25</sup>

#### 2.2 Amathus

The historian Theopompus (350 to 300 BC) informs us that the inhabitants of Amathus were the descendants of the companions of the mythical king Kinyras,<sup>26</sup> who were driven away by the Greeks who accompanied Agamemnon after the end of the Trojan War.

The ancient city-kingdom of Amathus<sup>27</sup> is mostly known as the centre of the Eteocyprits.<sup>28</sup> As is evident from three syllabic inscriptions, not all Amathusians spoke Greek. At this point, it should

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<sup>21</sup> For further information on the Cypriote city-kingdoms see Karageorghis 2002b, 115f and for a historical survey of the Cypriote kingdoms during the Archaic and Classical periods see Stylianou 1992 and Reyes 1994.

<sup>22</sup> For the boundaries of the city-kingdoms and their ethnocultural division see Coldstream (1990, esp. 47) who refers to Kourion, Paphos, Marion, Soloi, Lapithos and Salamis as 'Greek' kingdoms, as 'indigenous' the kingdom of Amathus, and as 'Phoenician' the kingdom of Kition.

For the annexation of Idalion and Tamassos by the Phoenicians see Iakovou 2000; 2006, 49-51.

For the population of Cyprus during the Archaic period see Reyes 1994, 11-12 (summary); and for relations between Cyprus and Athens during the Classical period, see Raptou 1999.

<sup>23</sup> Karageorghis 2002b, 214.

<sup>24</sup> SCE IV 2, 507; Reyes 1994, 49-97.

<sup>25</sup> See 2.17 Tamassos.

<sup>26</sup> According to myth, King Agapenor represented the Achaeans of Cyprus, and Kinyras the indigenous population. Regarding the creation of the city-kingdoms see Karageorghis 2002b, 115-117.

<sup>27</sup> According to myth, King Agapenor represented the Achaeans of Cyprus, and Kinyras the indigenous population. Regarding the creation of the city-kingdoms see Karageorghis 2002b, 115-117.

<sup>28</sup> The term Eteocyprite is a rather new term coined in the 19th century and is used to define both the language and the people living in Cyprus before the arrival of the Greeks and the Phoenicians.

be emphasized that Amathus, from the beginning of its existence as a town (in the 11th century), shared a common culture with the rest of Cyprus, and it is therefore doubtful to consider the whole population of Amathus as Eteocypriote.<sup>29</sup>

The Egyptian rule in Cyprus lasted from 570 to 540 (Cypro-Archaic II), and even though a Persian domination followed, the relations between Greece and the Phoenicians were not affected. From the second half of the 6th century, trade between the Aegean and the Greek colonies of the Eastern Mediterranean increased, especially with the foundation of Naukratis<sup>30</sup> in Egypt, which led to a considerable import of Greek vases to the island. Well known is the fact that the Rhodian figurative vases that were found in Amathus influenced the iconography of the local potters; the Attic Black Figure pottery that reached Amathus with its figurative style led the local potters to create the “Amathus style”, but not with great success.<sup>31</sup>

The Egyptian influence in Amathus’ cultural material is also represented in the statues of Horus and Bes, in local artefacts and in other architecture elements. The period of the last quarter of the 6th century and the first quarter of the 5th century is represented by a series of limestone statues wearing the Egyptian *shenti* kilt. Several scholars are of the opinion that the Egyptianizing character of the Cypriote sculpture could have been introduced by the Phoenicians as it had already appeared before 570 BC.<sup>32</sup> The idea, though, that several Aegyptiaca such as scarabs and pendants of faience reached Cyprus through the Levantine region is not rejected. Karageorghis points out that during the 6th century, the Hathor head is frequently apparent in the vase painting of the Amathus style, in stone sculpture, jewellery and pottery. He further adds that the Hathor head had a religious meaning and is not only decorative. He therefore suggests that there could be an Egyptian minority among the population of Amathus.<sup>33</sup>

Because of its multiethnic inhabitants, and the strong elements of the Eteocypriots and the Phoenicians, Amathus did not take part in the revolt of the other Cypriote city-kingdoms against the Persian rule, and was not involved in the Ionian revolt of 449/498 BC. It remained loyal to the Persians; the Cypriote revolutionaries led by Onesilos (king of Salamis) besieged Amathus. The Persians invaded Cyprus in order to save the situation and defeated the revolutionaries, and Onesilos was killed. The alliance with Persia continued into the 4th century.

In 351 a new anti-Persia revolt was organized; the Amathusian king Rhoikos was captured by the Athenians and was released upon payment of a ransom of barley.<sup>34</sup>

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<sup>29</sup> Gjerstad 1979, 232; Karageorghis 2002b, 136.

According to Petit (2002, 93) the language spoken in Amathus was neither Greek nor Phoenician.

For Amathus before the 8th c. BC, Hermary 1986, 361-368.

<sup>30</sup> Hill 1940, 109. Boardman 2001b, 70.

Naukratis was established by the East Greeks (Milesians) in the Nile Delta and the reign of Amasis before the end of the 7th c.. It was mainly a Greek town of merchants with their own temples, and imported among other things fine wares for local use and further distribution.

<sup>31</sup> Karageorghis 2002b, 197.

<sup>32</sup> Karageorghis 2002b, 195; Reyes 1994, 82-84.

<sup>33</sup> Karageorghis 2002b, 197.

<sup>34</sup> *AKEII A* 59.6; Kyrris 1985, 110; Aupert 2000, 27.

When Alexander the Great defeated Darius in the battle of Issus, Androkles sided with him and participated at the siege of Tyre. After Alexander's death he sided with the Ptolemies who took control over Cyprus, and in the year 312 /311 the city-kingdom of Amathus ceased to exist.<sup>35</sup>

### 2.3 Ayios Philon (Ancient Karpasia)

The ancient city of Karpasia<sup>36</sup> is mostly known from literary sources. Traditionally the foundation of the temple is attributed to Pygmalion, the king of Sidon.<sup>37</sup> Pliny also attributes the city to the Phoenicians but there is no archaeological evidence to support this.<sup>38</sup> Engel's proposal, therefore, that the name is purely Greek and that it was a Greek foundation has greater support.<sup>39</sup> Pseudo-Scyllax is actually the earliest (c. mid-4th c. BC) writer who refers to Karpasia as a harbour.<sup>40</sup> In later inscriptions of the 3rd and 2nd centuries, Carpasites are participating in dedications in Delos.<sup>41</sup> Other inscriptions tell us that Carpasites were victors in the Panathenaic Games.<sup>42</sup> The site, however, revealed Cypriote ware, Attic Red Figure pottery and other imported ware.<sup>43</sup>

### 2.4 Chytroi

Very little is known of the historical background of this site. According to tradition the city-kingdom was founded by Chytros, son of Aledros, the son of Akamas.<sup>44</sup> The first historical reference is found on the prism of Esarhaddon (673 to 672 BC)<sup>45</sup> where the name of the place, if rightly identified, appears as Kitrusi and its king as Pilagura identified as Pylagoras or Phylagoras king of Chytroi. The name of this city-kingdom, though, appears also in one of Lysias' speeches in the early 4th century BC. The site of *Ayios Dimitrianos*,<sup>46</sup> situated at the east of the modern village of Kythrea, is identified as the ancient city-kingdom. The site produced Greek pottery of which most of the fragments derived from Attic Black and Red Figure vases.<sup>47</sup>

Two sanctuaries are traced in Chytroi. The first one is a temenos located at the acropolis of Chytroi which is situated on the hill of *Katsourkas*, having to the north *Ayios Demetrianos*.

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The Amathusians cut off the head of the dead body and hung it high up on one of the city's gates. Once the flesh was rotted, the skull was entered by bees, which filled it with honeycomb. The Amathusians consulted the oracle of Delphi, which advised them to bury the skull and hold an annual sacrifice to honour Onesilos as a hero.

<sup>35</sup> Aupert 2000, 32.

<sup>36</sup> The site of Ayios Philon was excavated by the Department of Antiquities in 1935, 1937 and 1938. The excavations were directed by J. du Plat Taylor who published the material much later in 1980.

<sup>37</sup> *AKEII A'* 11.5.

<sup>38</sup> Pliny, *N-H* V, 35, 130.

<sup>39</sup> Engel 1841, 83ff; Hill 1940, 12, 166 note 2.

<sup>40</sup> *AKEII A'* 34.

<sup>41</sup> Durrbach-Roussel, *Inscriptions de Délos*, no 1403, Bb83/4.

<sup>42</sup> *IG II*, 966, 967 (II2, 2313-4).

<sup>43</sup> Du Plat Taylor 1980, 164 ff.

<sup>44</sup> *AKEII A'* 26; Hill 1940, 88.

<sup>45</sup> This is a clay prism which commemorates the rebuilding of the royal palace in Nineveh. It lists ten Cypriot rulers by name and records that they sent raw materials to the king for the rebuilding of his palace.

<sup>46</sup> In 1958 H. Catling with his wife and M.R. Popham often visited the locality of *Ayios Dimitrianos*. Among other finds, there were also found the Attic pieces which are treated in the present investigation and which were published in 1988.

<sup>47</sup> Catling 1988, 328.

On the summit of the hill *Skali* situated at the NW of Chytroi are found the remains and some statues of a goddess, of which some are dated to the end of the 7th or the beginning of the 6th century. This second sanctuary is dated from the Archaic to Hellenistic-Roman times. There are also inscriptions from both sanctuaries; the deity worshipped is referred to as just the *goddess, the Paphian, the Paphian Aphrodite* and *the Golgian*.<sup>48</sup>

## 2.5 Golgoi

According to tradition, Golgoi<sup>49</sup> took its name from Golgos, leader of the colony of Sikyon (today's Kiato) in the Peloponnese; but the place could have been named from Golgos, the son of Aphrodite and Adonis.<sup>50</sup> Golgoi is situated between the Troodos mines and the export centre of Kition. It was an important juncture in the internal network of copper in the 14th c. BC.

Golgoi is not known from the early ancient inscriptions such as the prism of Esarhaddon, but Golgoi's extensive sculptural tradition in limestone indicates that it was of some importance at the time.<sup>51</sup> It is also important to stress that Cesnola had noted the existence of different nationalities in some particular sectors of the sanctuary, and the fact was further suggested by Vermeule.<sup>52</sup>

Very little Attic pottery is known from this site and it is dated to the end of the 4th c. The pottery was found in the habitation quarters of the classical period and it consists mostly of black-glaze ware and some RF fragments. There is also evidence that the Golgians imitated an Attic oinochoe of a metal prototype and some skyphoi.<sup>53</sup>

## 2.6 Idalion

Idalion<sup>54</sup> is one of the inland ancient city-kingdoms of Cyprus, and according to tradition the Greek hero Chalkanor founded the city.<sup>55</sup> Already by the Late Cypriote IIIA period it had a fortified palace on the Western Acropolis (Ambelleri) and a settlement in the Lower City. The first historical reference known is on the prism of Esarhaddon (673/672) where the city was mentioned as *Edial* and its king as *Ekishtura, Akestor* king of Idalion.<sup>56</sup>

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<sup>48</sup> Bennet 1980, 132.

<sup>49</sup> The sanctuary of Apollo at Golgoi was excavated by Cesnola in 1879. Excavations at the site of Giorkous were also carried out by Bakalakis, University of Thessaloniki.

<sup>50</sup> *ΑΚΕΠ* A' 28, 28.1.

<sup>51</sup> Reyes 1994, 24.

<sup>52</sup> Cesnola 1877, 121; Vermeule 1974, 286.

<sup>53</sup> Raptou 1999, 20.

<sup>54</sup> The first organized excavations were carried out by the Swedish Cyprus Expedition 1928, but earlier were others such as Cesnola 1877 and Lang 1868; Ohnefalsch-Richter was the last of the 19th-c. archaeologists who excavated at the site. Much later in 1987 a joint American expedition continued the excavations; other excavations were also conducted by the Universities of New Hampshire and Arizona, and Lycoming College. P. Gaber from Lycoming College continuously excavated the lower city (see Gaber 2008). The Department of Antiquities has been excavating at *Ambelleri* since 1991 under the direction of M. Hadjicosti.

<sup>55</sup> *ΑΚΕΠ* A' 27.

<sup>56</sup> Karageorghis 2001:b, 138; Reyes 1994, 160.

Recent excavations unearthed the remains of a Phoenician administrative centre dating to the 4th century BC.<sup>57</sup> There are also the remains of an earlier fortified building complex, which could have been the Palace of the city-kingdom, which developed into a stronghold at the end of the Cypro-Archaic and beginning of the Cypro-Classical period. This also coincides with an inscription on a bronze tablet in syllabic script covering the years 478 to 470 BC, found on the Western Acropolis. It gives information about an agreement between King Stasikypros and the people of Idalion on the one hand, and a physician and his brothers on the other hand, during the siege laid to Idalion by the Persians and the Kitians. The siege took place during the reign of Baalmelek I, and failed. A second attack took place in the reign of Azbaal (449 to 425) and Idalion surrendered to the Kitians. An inscription found in Idalion refers to the above-mentioned king, as king of both Kition and Idalion, indicating that the city was finally occupied by Kition and ceased to exist as an independent city-kingdom. The Attic pottery found in Idalion is represented by very few pieces.

## 2.7 Keryneia

According to tradition Keryneia<sup>58</sup> was founded by Kephios from Achaia in the Peloponnese on his return from Troy at the end of the Trojan War. This, however, is not written in any ancient source as in the case of the nearby city-kingdom of Lapithos. The name Kelena is mentioned for the first time in a list of names in the temples at Medinet Habu in Egypt (12th century BC, time of Rameses III); this reading, though, cannot be trusted.<sup>59</sup> The nearby Kazaphani is a site that revealed evidence for continuous habitation from the Middle Bronze Age and thereafter. A *favissa* found at the locality *Mines* dated to the Cypro-Archaic II period produced, among other objects, some Attic pottery.<sup>60</sup>

The city site is situated on the shore but, since the modern town covers its ancient ruins, it is difficult to define its limits. The earliest archaeological evidence is from Cypro-Archaic to Hellenistic times, and the site yielded only two Attic vases.<sup>61</sup> Otherwise the first literary source that named the city-kingdom was written by Skylax in the mid-4th century BC; it should also be mentioned that no coins have been attributed to the city. Nevertheless, Keryneia's proximity to the Asia Minor coast must have given the city-kingdom enormous opportunities for foreign contacts and maritime trade, as proved by a (late 4th or early 3rd century BC) shipwreck discovered outside Keryneia's harbour.<sup>62</sup>

In the wars among Alexander's successor Antigonos and Ptolemy I, Keryneia could have been under the influence of the nearby city-kingdom of Lapithos. It is believed that the Cypriote king

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<sup>57</sup> Hadjicosti 1997a, 49-63.

<sup>58</sup> Excavations were carried out by the Department of Antiquities. The site of Kazaphani was excavated by Dikaios in 1934 and was published by Karageorghis in 1978.

<sup>59</sup> Hill 1949, 49 note 4.

<sup>60</sup> Karageorghis 1978, 156.

<sup>61</sup> Karageorghis 1973, 624; Gjerstad 1977, 44:394.

<sup>62</sup> Karageorghis 1970, 291-295. See also Katsev 1990.

Themisson, to whom Aristotle dedicated his “Protreptikos”, was the king of Keryneia. Themisson was suspected of being on the side of Antigonos, and was arrested by Ptolemy in 312 BC.<sup>63</sup>

## 2.8 Kition

Kition<sup>64</sup> was a fortified settlement from the very beginning of its foundation.<sup>65</sup> The fortification of the settlement consisted of a mud-brick wall; a Cyclopean wall succeeded it in the LC IIIA period (c. 1200). Particular indications from the northern part of the site are that an earthquake in the middle of the 11th century BC destroyed the area. But Kition was not abandoned, unlike all the other Late Bronze Age settlements.<sup>66</sup>

It was long believed that the Phoenicians originally founded Kition sometime in the 9th century, but the Phoenicians of course were acquainted with Cyprus from previous commercial intercourse with the island. As mentioned above, the settlement already existed, yet Kition was the first place chosen by the Phoenicians as a starting post for their westward expansion late in the 9th century BC. It is considered that the reason for their establishment in Cyprus was the natural resources of the island, such as metals and timber. It is also pointed out that since the Phoenicians were settled in an already inhabited town, they organized themselves as an *Emporium*, which gradually increased in size. Thus, their mass immigration did not take place before the Cypro-Archaic period (700 to 475 BC).<sup>67</sup>

The name of Kition has caused a lot of discussion. Unfortunately both literary and epigraphic sources are very scanty and dubious; the name Kittim appears in the Old Testament, but it applies to the whole of Cyprus and other islands as well. Later on, the name was used for the Macedonians and the Romans.<sup>68</sup> An inscription of the 4th century lists both the name “new city” (Kartihadast) and “Kition” (Kt), but if we accept the identification of Kartihadast as Kition, then the Phoenicians came from Tyre.<sup>69</sup> We might also assume that during the first years of their arrival, there were close

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<sup>63</sup> Hill 1940, 158 note 4; 159.

<sup>64</sup> The archaeological area of Kition consists of two sites: *Kathari* and *Bamboula*. It is located within the limits of the modern city of Larnaka. During the 18th and 19th centuries, foreign travellers and tomb looters carried out excavations in the area. In 1914 Myres examined the site of Bamboula; the results are not published. The first systematic excavations began in 1929 with the Swedish Cyprus Archaeological Expedition. In 1959, the Department of Antiquities, under the direction of V. Karageorghis, began excavating the site of *Kathari*. Following the events of 1974, the French Expedition of the University of Lyon, which was digging until then at the site of Salamis, undertook the responsibility of excavating the site of *Bamboula*.

<sup>65</sup> Gjerstad 1979, 230-232; Karageorghis 2001b, 105.

Excavations in Kition have been confined to four separate areas: I, II, III and IV. Area II is the largest one and the Temples 2 and 3 found here are dated to the LC II period. They are both of Near Eastern type. Towards the end of the 13th century BC these buildings were abandoned; in about 1200 strong cultural changes are observed.

<sup>66</sup> Nicolaou 1976, 306; Flourentzos 1996, 6; Karageorghis 2002b, 115.

<sup>67</sup> Boardman 2001b, 36; Karageorghis 2002b, 144.

<sup>68</sup> *ΑΚΕΠ Α* 35-35.16; Nicolaou 1976, 308.

<sup>69</sup> Nicolaou 1976, 313; Gjerstad 1979, 234; Yon & Childs 1997, 15.

The identification is accepted by Gjerstad but rejected by others. Gjerstad points out that Kition is not a Phoenician name but perhaps an Eteocyprian. The name Quartheadast appeared as a name of a Phoenician settlement on two bowls found at Moutti Sinoas, a mountain between the villages Kellaki and Sanida NE of Amathus. The inscription referred to “the governor of Quartheadast, servant of Hiram, king of Sidonians of Tyre”. The bowls were dedicated by the governor to Baal of Lebanon, his Lord. The king was identified with Hiram II of Tyre, who paid tribute in 738 BC. Yon & Childs point out that there is no real proof that Kition was the “New city”. She adds that Kition became a kingdom with the arrival of the Persians, who were supported by the Kitians.

links with the metropolis of Tyre. The dependence of Kition ended with the occupation of Cyprus by the Assyrian King Sargon II (707 BC) and followed the fate of the other city-kingdoms of Cyprus. This may also explain the above-mentioned mass immigration of the Phoenicians who presumably found protection under the Assyrians, as happened later with the Persians.<sup>70</sup> It was, however, at Kition that Sargon II set up his stele in 707 BC listing the seven kings paying tribute. This could indicate that Kition played a role as mediator between Assyrians and the other city-kingdoms of Cyprus.<sup>71</sup>

Kition joined the Ionian revolt (499/498) which failed and left the Cypriots under Persian rule, and a Phoenician dynasty was installed starting with Baalmek I. Thereafter several attempts were made by the Athenians to liberate Cyprus from the Persians and encompass the island within their own influence. The most well-known effort was made under the leadership of the Athenian general Kimon, who died during the attack on Kition (449 BC). According to Plutarch, Kimon was buried in Kition and the inhabitants of Kition were ordered by their gods to honour him. Another version of the story tells us that he was buried in Athens instead.<sup>72</sup>

Euagoras I, king of Salamis, who had an ambition to unite the city-kingdoms under his rule, did not entirely succeed as Amathus, Soloi and Kition resisted.<sup>73</sup> The inscription, dated to 392 BC, found on a trophy erected at the naval port at *Bamboula* attests the victory of Milkyaton, king of Kition and Idalion, against the Salaminians and the Palaepaphians.<sup>74</sup> In 388/387 BC the Athenians once again sent a considerable fleet under the command of Habrias, assisting Euagoras to subdue almost the whole island. King Milkyathon was dethroned, and a new king was installed, now in Kition, by the name Demonikos, son of the Athenian citizen Hipponikos; his reign, however, ended within a year, since the former king reclaimed his throne.<sup>75</sup>

Archaeological evidence showed that there was cross-cultural influence between Kition's two main groups, the Greeks and the Phoenicians. These influences are well attested in customs such as religion, where the Greek Herakles was worshipped by the Phoenicians as Melquart, who under the name Herakles-Melquart became the city-god of Kition. The influences are also evidenced in the necropolis of Kition, which was used during the Cypro-Archaic II and Classical periods. The funerary stelae found here bear inscriptions with four different nationalities: Phoenician, Hebrew, Hittite and Greek, indicating the existence of mixed marriages at that period. Other Greek burial customs were observed at the cemetery of *Ayios Prodromos*, and the absence of topheth and the cult of Tanit, both important elements of the Phoenician religion, might suggest that the Phoenicians of Kition had accepted Greek culture and religion during the Cypro-Archaic II and

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<sup>70</sup> Nicolaou 1976, 315.

<sup>71</sup> Yon & Childs 1997, 12. The Greek cities of the island had good relations with Sargon II, who allowed the Cypriote kings a certain degree of autonomy provided they paid their tribute regularly.

<sup>72</sup> Hill 1940, 122-124; Nicolaou 1976, 320.

<sup>73</sup> Nicolaou 1976, 323.

<sup>74</sup> Yon & Childs 1997, 12; Yon & Sznycer 1992, 157. It is suggested that the bronze tablet of Idalion may date to 498 BC, not to 470 BC as was earlier believed, and that it could be a product of the Cypriote revolt against the Persians. See Karageorghis 2002b, 215.

<sup>75</sup> Hill 1940, 133; Nicolaou 1976, 323.



Classical periods. Other important finds that were revealed in the necropolis of Kition were terracotta figurines, faience vessels, and copper objects as well as Phoenician and Attic pottery.<sup>76</sup> Attic pottery was found in the sacral area II and its *vothroi* as well as the sacral area of *Bamboula*.

Kition, however, remained the stronghold of the Phoenicians. In Kition was also born the founder of the Stoic philosophy, Zenon (336 to 264 BC), who settled in Athens in 315 BC where he developed his philosophy at the Poekile Stoa. Three years later (312 BC) Pumiathon, the last king of the city-kingdom, sided with Antigonos in the struggle between him and Ptolemy. Pumiathon was killed and the city's temples were destroyed.<sup>77</sup>

## 2.9 Kourion

According to Herodotus<sup>78</sup> the inhabitants of Kourion<sup>79</sup> believed that this city-kingdom was associated with Argos in the Peloponnese. There is, however, no evidence of any Achaeans – or Anatolian settlers – in Late Cypriote IIIA.<sup>80</sup> It might be possible that the legend had to do with the second wave of colonization in Late Cypriote IIIB as attested by tomb 40 in Episkopi-Kaloriziki. The objects found in this tomb, as well as the custom of cremation, are unique to the area and could have been introduced from the Aegean. Several names in the Kourion area as well as similarities in pottery and weapons indicate Argive connections.<sup>81</sup> It should be added that a later cult of the Argive hero Perseus is one more fact linking Kourion and Argos.<sup>82</sup> The Attic pottery found in Kourion is represented by very few pieces.

Kourion did not avoid the fate of the other city-kingdoms of Cyprus, and by 709 BC was under the rule of the Assyrian King Sargon II. Thus the name of Kourion is first known from a reference on the prism of Esarhaddon (673/672) where the kingdom was mentioned as Kuri and its king as Damasu, meaning Damasos king of Kourion. It followed the Egyptian domination (570 to 540 BC) and later the kingdom, like all the other kingdoms of Cyprus, submitted to Darius *c.* 525 BC.<sup>83</sup>

The Ionian revolt (499/498 BC) did not leave Kourion unaffected. The Kourians entered the battle with their own chariots under the command of their king Stasanor, who betrayed his side and went over to the Persians, who won the battle.<sup>84</sup> Despite the lack of information regarding the fate

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<sup>76</sup> Hadjisavvas 1986, 361-360.

<sup>77</sup> Hill 1940, 159; Nicolaou 1976, 325; Karageorghis 1982b, 173.

<sup>78</sup> Herodotus V, 113; *AKELI A'* 25, 25.1.

<sup>79</sup> The site of Kourion and the sanctuary of Apollo were first explored by L.P. di Cesnola in 1873. Systematic excavations were undertaken in 1933 by the Pennsylvania University Museum, and continued, with a break during the war years, until 1954. During 1980-1983 the excavation of this site was undertaken by the American Mission of the Walters Art Gallery and the Universities of Missouri and Maryland. In 1974-1979 the American Mission of the Dumbarton Oaks Centre for Byzantine Studies carried out excavations in the Early Christian Basilica of Kourion. From 1964 until today the Department of Antiquities of Cyprus is still excavating the site; the Department is responsible for the creation of the archaeological park of Kourion. See also Cesnola 1885.

<sup>80</sup> Karageorghis 1982b, 118.

<sup>81</sup> It is believed that T.40 produced the famous royal sceptre of Kourion dating to the 11th c. BC. The sceptre was first found by looters. See Karageorghis 2002b, 134.

<sup>82</sup> Hill 1940, 89.

<sup>83</sup> Reyes 1994, 160; Karageorghis 2001b, 156; 213.

<sup>84</sup> Hill 1940, 114; Karageorghis 2002b, 215.

of the kingdom during the wars of Alexander's successors Antigonos and Ptolemy I, we may assume that the kingdom was abolished and it came under Ptolemaic rule.

## 2.10 Lapithos (Lambousa)

The city-kingdom of Lapithos<sup>85</sup> was founded according to tradition by Praxandros from Laconia in the Peloponnese.<sup>86</sup> Very little is known about the Early Cypro-Archaic period of this kingdom. Later on, the north-west part of Cyprus – the area that formed a triangle from Ayia Irini, Cape Kormakiti and Lapithos, including Larnaka tis Lapithou – became a district of Phoenician intrusion. It is believed that Darius, who was well-informed on the preparations for the Ionian revolt, had installed a Phoenician dynasty in Lapithos some time before the revolt. This dynasty continued to rule Lapithos until the Hellenistic Period when its last king Praxippos II, known from literary sources, was dethroned by Ptolemy I (Soter) in 313/312 BC.<sup>87</sup> The site, however, revealed very few pieces of Attic pottery.

## 2.11 Marion

The location of the ancient kingdom of Marion<sup>88</sup> has been very much disputed. The archaeological evidence though, found in the area of the modern town of Polis Chrysochous,<sup>89</sup> is generally accepted as the remains of this ancient city-kingdom. It should also be noted that some scholars are of the opinion that the area belonged to the ancient kingdom of Paphos until the 6th century.<sup>90</sup> Pottery, however, which derived from robbed tombs in the areas of *Pelethousa* and *Peristerona* lying at the northern slopes of the valley, has an apparent resemblance to the pottery found in the whole area of Chrysochou. This might lead to the conclusion that the area had its own identity by the 6th century.<sup>91</sup> Its prosperity, which could have been due to the rich copper mines in the region, is represented during the Cypro-Archaic period by several examples of foreign imports of pottery from Eastern Greece, Corinth and Attica. The tendency of Attic imports persisted into the Cypro-Classical period.

It is suggested that the Persians could have sacked Marion after they had dealt with Paphos during the Ionian Revolt in 497/496. Yet it is important to stress that there is no archaeological

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<sup>85</sup> Myres excavated the site in 1917; so did Markides from the Cyprus Museum. Their results were not published. The site was excavated by the Swedish Cyprus Expedition in 1927. Minor excavations in the area were also carried out by the Department of Antiquities.

<sup>86</sup> *AKEII A'* 24.

<sup>87</sup> Diodorus XIX, 79.4-6; *AKEII A'* 80.2.

<sup>88</sup> Ohnefalsch-Richter excavated on the site in 1885-1886. In 1889-1890 Munro and Tubbs continued to excavate for the Cyprus Exploration fund from 1889 to 1890. The site was also investigated by the ex-Keeper of the C.M., M. Markides, and by R. Gunnis, Inspector of Antiquities. In 1929 the Swedish Cyprus Expedition conducted the first organised excavations on the site. The Department of Antiquities of Cyprus has also excavated on the site. W. A. P. Childs from Princeton University in the USA is still excavating Marion.

<sup>89</sup> For recent excavations and surveys in the area see Childs 1997, 37-48, Childs 1999, 223-236, Smith 1997, 77-98 and Maliszewski 2003, 351-376.

<sup>90</sup> Rupp 1987, 150, maps 4, 6.

<sup>91</sup> Childs 1997, 40.

<sup>92</sup> Diodorus XII, 3.3; *AKEII A'*, 61.3.

evidence or written source which substantiates this suggestion. Written sources such as Diodoros tell us that Kimon, when he arrived in Cyprus and was master of the sea, reduced Kition and Marion, treating the conquered in a humane fashion.<sup>92</sup> Thucydides tells us instead that Kimon died during the siege of Kition between 451 and 449, and omits Marion from the account.<sup>93</sup> According to Diodoros, however, Kimon died later and before Salamis.

Marion was a Greek<sup>94</sup> city, but despite its Hellenic character, it also had Phoenician kings during the 5th century. Two silver coins dated around 470 to 460 BC bear the name of the king Sasmai son of Doxandros. Gjerstad suggested that they were Phoenician pro-Persian kings who were installed after the failure of the Ionian revolt and the fall of the nearby philhellenic city-kingdom of Soloi. Doxandros could have reigned early in the 5th century and he would also be the builder of the oriental-style fortress-palace on a hill at Vouni.<sup>95</sup> This is considered to have been an observatory from where the Phoenicians could spy on the pro-Greek city of Soloi. On silver coins are also found the names of two more important kings who ruled Marion during the second half of the 5th century: Stasioikos and Timocharis. As already mentioned, the Athenian general Kimon captured Marion in 449 BC and had replaced the pro-Persian king with the above-mentioned philhellenic kings. Stasioikos I altered the oriental palace of Vouni into a rectangular Hellenic sort of Mycenaean megaron, and a temple of Athena in pure Greek style was erected. The megaron was destroyed by fire in 380 BC.<sup>96</sup>

In the wars among Alexander's successors Antigonos and Ptolemy I (Soter), king Stasioikos II, who reigned in Marion between 315 to 312 BC, sided with the former – but later he changed his mind and followed Ptolemy. Ptolemy I (Soter) was informed of the above alliance; king Stasioikos II was sent into exile and Marion was razed to the ground. Its inhabitants were transferred to Paphos, the nearest city faithful to Ptolemy I (Soter).<sup>97</sup>

## 2.12 Nicosia (Lefkosia)

Lefkosia<sup>98</sup> is today the capital of Cyprus. This area could have been under the influence of Tamassos.

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<sup>93</sup> Thucydides 1, 112.4; *AKEII A'* 61.4.

<sup>94</sup> *AKEII A'* 34.

<sup>95</sup> Gjerstad 1979, 251.

<sup>96</sup> Maier (1985, 36) is not of the same opinion regarding the palace of Vouni. He points out that according to the excavators' date the first building was built c. 500 - c. 450/40 BC, so even Stasiokos I could have built the first palace. He adds that the destruction of Vouni could be a part of Euagoras' operations against Soloi.

<sup>97</sup> After a short time Ptolemy II (Philadelphos) reconstructed the city and renamed it Arsinoe in honour of his sister and wife. Both were deified by c. 272/271 BC. Arsinoe was identified with Aphrodite and was officially worshipped through a priest called Kanephoros in shrines or temples in many parts of Cyprus.

<sup>98</sup> Excavations in the area are conducted by the Cypriote Department of Antiquities.

## 2.13 Palaepaphos/Paphos

Paphos<sup>99</sup> was the name given to two distinct ancient cities in the SW part of Cyprus and 16 kilometres apart. The first, known today as Palaepaphos, is situated c. 1.9 km from the sea, and it never had a proper harbour. Its ruins cover a large area, part of which is now occupied by the modern village of Kouklia. The second city, Paphos, cannot be earlier than the 4th c. BC. Excavations carried out at the site did not date earlier than the 10th century BC (Cypro-Geometric II period) but two other sites, Yeroskipou to the East and Maa-Palaekastro, NW of Paphos, revealed Bronze Age material.<sup>100</sup>

The Late Bronze Age is linked with legends (see below) and the Greek heroes founding cities such as Palaepaphos, where the sanctuary of Aphrodite is the most important edifice discovered in the area. The Mycenaean may have been responsible for the construction of the sanctuary as early as the 12th century BC, but it is quite likely that it succeeded an earlier sanctuary.

In the later 8th century (Cypro-Archaic I, 750 to 600 BC) Palaepaphos was a fortified city, and on the prism of Esarhaddon (673 to 672 BC) is mentioned the name of Ituandar, King of Pappa (Eteandros, king of Paphos).<sup>101</sup> The tombs and the rich grave goods found at the cemeteries<sup>102</sup> attest a flourishing society, and the revival of the Homeric epics as in the sacrificing of horses.<sup>103</sup> Recent excavations carried out at the locality of *Eliomylia* brought to light one of the richest tombs (T. 125) of the Cypro-Archaic period. Among the finds, which present the amalgam of the cultures found on the island at the time, there is a bronze bowl with a syllabic inscription.<sup>104</sup>

The Ionian revolt of 499/8 BC did not leave Palaepaphos unaffected. Excavations carried out at the Northeast Gate of the city, at the locality of Marcello Hill, have proved that the gate, which had been remodelled shortly before the Persian attack, suffered severely (498/7 BC). The existence of a sanctuary outside the fortification walls is also proved, and indicates that the shrine was used by the Persians as a quarry for building the ramp in a hurry. The defence by the Palaepaphians did not succeed. The Persians did enter the city, and like all the other cities of Cyprus, Palaepaphos remained under the Persians, who imposed Persophile Greek or Phoenician dynasties. They also established strong garrisons where it was necessary to ensure the loyalty of the kings. Palaepaphos

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<sup>99</sup> The site was partially investigated from the beginning of the 19th century but systematic archaeological research took place between 1950-55 with the Kouklia Expedition of the University of St Andrews and the Liverpool Museum, directed by J.H. Iliffe and T.B. Mitford. From 1966 archaeological research at Palaepaphos resumed under the auspices of the German Archaeological Institute, joined by the University of Konstanz (until 1972) and Zürich (since 1973) directed by Franz Georg Maier and M.-L. von Wartburg. The Department of Antiquities has excavated a certain number of tombs in the area surrounding Kouklia. Systematic excavations at Nea Paphos started in 1962 by the Department of Antiquities. Nea Paphos has also been the centre of excavations and research by many foreign archaeological missions from universities and schools all over Europe, America and Australia. Both sites since 1980 have been on the World Heritage List of UNESCO.

<sup>100</sup> Maier and Karageorghis 1984, 102.

<sup>101</sup> The late 8th century is contemporary with the beginning of the Assyrian domination.

<sup>102</sup> Localities: *Xylinos, Xerolimni, Mantissa, Marcello, Hassan Agha, Laonas, Lakkos tou Skarnou, Hadji Abdullah, Eliomylia, Skales, Mavromatis, Kato Alonia*.

<sup>103</sup> Location *Kato Alonia*. For the Homeric rites see Coldstream 1977, 350 and Karageorghis 2002b, 168, 173.

<sup>104</sup> Hadjisavvas 2001, 79-98.

<sup>105</sup> Maier & Karageorghis 1984, 192-202.

continued to be the main centre of Aphrodite's cult, and a building which was erected at the locality *Hadji Abdullah*, probably a palatial residence, indicates the good financial position of the city.<sup>105</sup>

In about 300 BC there are indications of an unexpected collapse of the walls, which could have been the result of an earthquake. Life, though, continued above the Gate ruins, now used as a quarry, and at the same time the localities of *Mantissa*, *Asproyi*, *Evreti*, and *Arkalou* were the living and working quarters of the city. A well-shaft at *Evreti* yielded a fair amount of small Attic Black Glaze bowls and some Red Figure fragments of vessels. The Attic and Rhodian pottery found at the sanctuary, the living quarters and the tombs, indicates that Palaepaphos maintained some trading connections with the Greek mainland, but not to the same extent as Marion and Salamis.<sup>106</sup>

In the wars among Alexander's successors, the last of the Cinyrad kings, Nicocles, son of Timarchos, sided with Ptolemy I (Soter) together with the kings of Salamis, Soloi and Amathus. Nicocles had both strengthened his own position and enlarged his kingdom when the inhabitants of Marion were transferred to Palaepaphos. In around 320 BC Nicocles founded the harbour town, Paphos, to which he transferred his throne. This new town later became the capital of Cyprus for more than 500 years.<sup>107</sup>

## 2.14 Salamis

According to written Greek sources, Salamis<sup>108</sup> was founded by Teucer, son of Telamon, king of the island of Salamis, on his return from Troy at the end of the Trojan War. He is recorded as the Greek son of Telamon, and at the same time as son of Laomedon, the king of Troy, who was related to the Teccrians of the Troad and the Tjekker of the "Sea Peoples". Teucer is also regarded as the founder of the temple of Zeus, of which he became the first high priest.<sup>109</sup>

The late 8th century is contemporary with the beginning of the Assyrian domination. The "royal tombs" of Salamis,<sup>110</sup> which were built during this period, testify to a monumental display of power and wealth. The Egyptian domination (569 to 545 BC), although brief, left its traces mostly in arts.

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<sup>106</sup> Maier & Karageorghis 1984, 216.

<sup>107</sup> Maier & Karageorghis 1984, 224f.

<sup>108</sup> Both General L. Di Cesnola and his brother Major A. Di Cesnola had excavated in the area.

After the British occupation Sir Charles Newton took up the project on behalf of the British Museum. Later, M. O. Richter conducted an excavation on the site. The first important excavations at Salamis were conducted at the end of the 19th c. for the Cyprus Exploration Fund under the direction of the British archaeologists A. R. Munro, H. A. Tubbs and W. Wroth. Intensive excavations led by the Department of Antiquities occurred in the area from 1952 to 1974. The French archaeological expedition from the University of Lyon worked in the area with the Department of Antiquities during the years 1964 and 1974.

<sup>109</sup> *AKETI A'* 20.9- 20.14; Karageorghis 2002b, 121.

<sup>110</sup> Certain burial customs observed in these tombs relate to Homeric rites, such as placing sacrificed horses and chariots in the dromoi of the tombs. Sacrifices of horses are known from Anatolia, Palestine and the Aegean world in the Late Bronze Age period and in Lefkandi in ca 950 BC. The phenomenon reappears in Cyprus during the eighth-seventh centuries and it is suggested that Ionic epic poetry and the *Iliad* influenced these rites. The Cypriote epics which narrated the events leading up to the Trojan war and other various incidents in the war previous to the time described in the *Iliad*, and which are ascribed to Stasinus, belong traditionally to the same period. See Coldstream 1977, 30 and Karageorghis 2002b, 168, 173.

During the Ionian revolt of 499 BC, Salamis became the protagonist of the event. Onesilos dethroned his pro-Persian brother and persuaded all of Cyprus to revolt with him. Onesilos as well as the king of Soloi, Aristokypros, fell in the battle fought against the Persians on the plain of Salamis. The Persians then banished the royal dynasty of the Teucrids, and on the evidence of the coins, which are now of Phoenician character, Phoenician tyrants such as Abdemon prince of Tyre were installed on the throne.<sup>111</sup>

Shortly before the end of the 5th century BC, Euagoras I, the Teucid prince, returned from self-exile in Cilicia in 411 BC, deposed the Phoenician Abdemon and restored the Greek rule, but he continued to pay tribute to the Persian king. His ambition was to unite all Cypriote city-kingdoms under his authority and make the island independent. He fortified the city and increased its naval and land forces; at the same time he kept close relations with Athens while Salaminians settled in Athens. Greek artists, intellectuals and musicians were invited to Salamis, comedy was played, and it became fashionable to wed Greek women, wear Greek jewellery and own Greek pottery,<sup>112</sup> a fact that may explain the Salaminians' liking of Attic pottery, which was found at the site in great quantities. The oriental symbols were abandoned, and gold coins were issued according to the standard of Euboea and Rhodes with Herakles' head on the obverse and a goat on the reverse. Moreover, Greek letters were used for the first time in addition to signs of the Cypriote syllabary.

Euagoras I was honoured for his services to the Athenian League with a decree which was erected on the Acropolis in 410/409; he was also granted Athenian citizenship. Later, and after the victory of Cnidus in 394, a bronze statue of the king was erected together with that of Konon in front of the Basileios Stoa in Athens.<sup>113</sup>

King Euagoras I managed to end Persian domination, and in the years 391-388/7 almost the whole of Cyprus was under his authority, but the Peace of Antalcidas (386 BC) changed the situation. Athens withdrew her forces from Cyprus, and Euagoras, who was only helped by his Egyptian ally Alcoris, continued the war against Artaxerxes without the Athenians. The war culminated in the siege of Salamis; he managed, though, to obtain a honourable peace (380 to 379 BC) and remain king of the city. He continued to pay tribute and be subject to Artaxerxes, but as "king to king".<sup>114</sup> King Euagoras I and his eldest son Pnytagoras were murdered in 374/373 and the throne of Salamis was then occupied by his young son Nicocles (374/373 to 361 BC) who was educated in Isocrates' school. He was succeeded by Euagoras II (361 to 351 BC) who was probably expelled by the anti-Persian party when Cyprus followed the Phoenician and Egyptian example and revolted once again against Persia.<sup>115</sup>

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<sup>111</sup> Hill 1940, 127; *SCE IV*, 2, 490.

<sup>112</sup> *SCE IV*, 2, 502 f.; Åström 1974, 37.

<sup>113</sup> *ΑΚΕΠ Α'* 66.16; Hill 1940, 131; *SCE IV* 2, 491.

<sup>114</sup> *ΑΚΕΠ Α'* 66.35, 66:37; Hill 1940, 140; Kyrris 1985, 120.

<sup>115</sup> Karageorghis 1982:b, 166; Kyrris 1985, 120f.

During this revolt Salamis was besieged by sea and land, and the king of Salamis, Pnytagoras (351 to 332 BC)<sup>116</sup> submitted voluntarily to the Persian king Artaxerxes II, and continued to rule Salamis. Later, Pnytagoras' fleet together with a Phoenician fleet helped Alexander at the siege of Tyre, who rewarded him with the kingdom of Tamassos. The last king of Salamis was the son of Pnytagoras, Nicocreon (331 to 310 BC), who was accused by Ptolemy of treason. The king and his family committed suicide in the palace, which was set alight.<sup>117</sup>

## 2.15 Soloi

According to Strabo the founders of Soloi<sup>118</sup> were Theseus and Demophon's brother together with the Athenian Phalerus.<sup>119</sup> The friendship of Soloi and Athens is illustrated by the aetiological story of the visit to Cyprus by the Athenian Solon, who visited Cyprus at the end of the Egyptian rule and suggested that the king, Philokypros of Aepeia, move his city-kingdom to a healthier site. The city-kingdom, however, was built already by the 11th c. BC and the advice of Solon is only a legend.<sup>120</sup>

As already mentioned above, during the Ionian revolt of 499 BC Salamis became the protagonist of the event. Onesilos dethroned his pro-Persian brother Gorgos and persuaded all the Cypriots to revolt with him (except Amathus). Onesilos, however, as well as the king of Soloi, Aristokypros, fell in the battle against the Persians on the plain of Salamis; the Ionian fleet left and Gorgos was reinstated by the Persians. The Cypriote city-kingdoms had to yield one after the other to the Persians. Soloi resisted for five months, Soloi's mint ceased to exist and the city was no longer formally an independent state, and it was then put under the control of the Persophile Marion.<sup>121</sup> The site revealed only two Attic pots.

## 2.16 Syrkatis

Today's Syrkatis could have been under the influence of Tamassos or Idalion.

## 2.17 Tamassos

Tamassos<sup>122</sup> was situated in a central area of Cyprus and it must have covered an extensive territory. Copper production became the main product of the area and it seems that trading Phoenicians found their way to Tamassos already c. 800 BC. This was an important goal for Kitian industry; its expansion led to both commercial and religious contacts between the two cities. Such

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<sup>116</sup> Even though he bears the same name as the son of Euagoras I, it is uncertain if he was a member of the royal family.

<sup>117</sup> *SCE* IV, 2, 506; Karageorghis 1982b, 166, 168.

<sup>118</sup> The Soloi excavations were conducted from 1927 to 1931 by the Swedish Cyprus Expedition. From 1965 until the invasion of 1974 the city of Soloi was excavated by the University of Laval, Quebec. Also, the Department of Antiquities has excavated several tombs in the area around Soloi.

<sup>119</sup> Strabo, XIV 683, 3; *AKEII A'* 23.2

<sup>120</sup> Hill 1940, 89, 117; *AKEII A'* 39.6.

<sup>121</sup> *SCE* IV, 2, 476f; See also Marion/Vouni and Maier 1985, 36.

<sup>122</sup> The first excavations at the site were directed in 1889, 1890 and 1894 by Ohnefalsch Richter. Excavations were carried out in 1970-1980 by the German Archaeological Institute under the direction of H-G Buchholz. The Department of Antiquities has also excavated the area.

an occasion is attested in the trip of a Phoenician named ML from Tamassos to Kition in order to make sacrifices to Astarte shortly before 800 BC.<sup>123</sup> Tamassos by the Archaic period was a fortified city and on the prism of Esarhaddon (673/672 BC) is mentioned the name Atmesu, king of Tamesu (Admetos king of Tamassos). The city is mostly known for its two royal tombs dating to the end of the Cypro-Archaic I-II period (650 to 600 BC);<sup>124</sup> the Attic pottery known from this site is restrictive.

A historical event tells us of a king Pasikypros who reigned in about the middle of the 4th century BC. He exhausted his treasury by prodigality and sold his city-kingdom for fifty talents to Pumiathon, king of Kition. After that he retired to Amathus. At this time Pumiathon was the king of Tamassos, Kition and Idalion. This Phoenician control lasted for some thirty years. Pumiathon lost the kingdom of Tamassos when Alexander the Great took it away from him in about 333/332 BC and gave it to Pnytagoras king of Salamis who had helped him at the siege of Tyre. Thereafter Tamassos became a part of the kingdom of Salamis, until 311 BC when the Cypriote city-kingdoms ceased to exist.<sup>125</sup>

## **2.18 Vouni**

For the Palace of Vouni,<sup>126</sup> see Marion and Soloi.

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<sup>123</sup> Karageorghis 2002b, 146.

<sup>124</sup> Buchholz & Untiedt 1966; Solomonidou-Ieronymidou 2001, 167.

<sup>125</sup> Nicolaou 1976, 327; Kyrris 1985, 123.

<sup>126</sup> The Swedish Cyprus expedition excavated the site between 1928 and 1929.



## CHAPTER 3

### The organization of the pottery production

#### 3.1 Workshops and organization

Potters usually installed their kilns and workshops by a river where they could obtain their water. Such an area in Athens was the Kerameikos, which was named after Keramos the potters' hero and the son of Dionysos and Ariadne. The Kerameikos was traversed by the Eridamos, a stream descending from the slopes of Lykabettos, which became the ideal place for ceramic production. The area today is what was to be the Dipylon Gate, where one of the main cemeteries of Athens was situated. There is also evidence that, by the 4th century BC, pottery-making took place south of the Classical Agora and outside the north gate of Athens, towards the area of Acharnai, and in the east where the clay beds and the potteries of Amaroussi are located.<sup>127</sup>

Among the artisans there were also non-citizen metics and slaves, as is suggested by the signatures of some potters and painters. According to Scheibler (1984) these workshops could have been run by one man, or 2-5 members of a family such as parents, sons and daughters. A bigger workshop, though, had a leading master who could be the potter himself and was assisted by 30-40 employees such as painters, apprentices and other assistants.<sup>128</sup> According to Cook (1959), however, 500 workers were involved in the Athenian pottery production; and as Shanks points out, until now Cook's estimation remains the most reliable attempt.<sup>129</sup> Some preserved images of potters and painters at work are found on both BF and RF pottery, and can be seen as subjects of the scenes;<sup>130</sup> but the figured pots were only a small percentage of the production, so we may assume that the potteries had different specializations, as for brick and tile works or clay statuettes and other types of ceramics. The potter, therefore, did not only create beautiful objects but also had to produce pottery that suited different purposes.<sup>131</sup>

The Athenian production of pottery has caused a lot of discussion, and various calculations have been made regarding its annual magnitude. I believe that the exact volume of production cannot be assessed in absolute numbers, but different calculations have suggested that perhaps one to three per cent of the original production has survived. According to Boardman, it is estimated that the figured pottery in Athens of the Archaic and early Classical periods, which were the most productive periods, numbered over 50,000 vases. This is supported by other estimates of personal production and percentage of survival. This fact puts the total production of the Athenian BF and RF pottery into the millions.<sup>132</sup>

Boardman always emphasizes the high level of craftsmanship of the Greek pottery, but Vickers and Gill reject the idea that ceramic artefacts were works of art in the ancient world.

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<sup>127</sup> Boardman 2001a, 139f.

<sup>128</sup> Scheibler 1984, 103f.; Boardman 2001a, 144.

<sup>129</sup> Shanks 1999, 45.

<sup>130</sup> See Boardman 2001a, figs 173-178.

<sup>131</sup> Sparkes 1996, 67.

<sup>132</sup> Boardman 2001a, 162f.

Instead they suggest that ceramics were skeuomorphic, imitating metal vessels which followed the same forms of sheet metal, and that colours imitated metals – black was silver, red was gold, purple was copper and white was ivory.<sup>133</sup>

The value of the pottery is also much discussed, and even though the aim of this thesis is not to discuss the value<sup>134</sup> or the artistic quality of the pottery, it should be stressed that the pottery must have been an important part of the Athenians' economy; it also helps us today to understand the extent of the ancient trade. Moreover, pottery should be seen as a living part of the past, and a part of the Athenians' life and history informing us about a technique that developed through the centuries. The iconographical presentations as well as the inscriptions found on the pottery lead us to the known and unknown world of the ancient Greeks, giving us the opportunity to visualize through their eyes the society in which they lived and created.

### 3.2 Inscriptions and attributions

The first signature on an Athenian Black Figure pot is of Sophilos (580-570 BC). After that, signatures became much more usual and it seems that this was not done for advertisement, but because of personal choice or pride.<sup>135</sup>

It is well known that in a workshop several painters were working at the same time and that artists were influenced by each other, creating images and styles that recalled each other's. As mentioned above, some of the painters and even the potters signed their work. The painters signed with the Greek word *egraphsen* meaning 'painted', and the potters with *epoisen* meaning 'made'. There are also cases where the potter and painter were one and the same person. In the absence of a signature, however, Sir John Beazley managed by examining the style of the painted depictions to recognize the pieces which were created by the same artists.<sup>136</sup>

On some pieces of pottery found in Cyprus there are inscriptions in Greek, some of which are signatures. From Marion, three potters are known by name as *ΠΑΣΙΑΔΕΣ* (RF Alabastron M1), *ΚΑΡΥΑΙΟΝ* (RF Kylix M75) and *ΗΕΡΜΑΙΟΣ* (RF cat. nos. M76 & M77).

The Attic pottery found in Cyprus was attributed to different painters both by Beazley and by other scholars such as Gjerstad, Robertson, Maffre, Jehasse, and Florentzos. As shown by the attributions that refer to the painters of the pottery found in Cyprus, it is clear that most of them belonged to the same groups and workshops.<sup>137</sup> Some of the terms used are given below:

*Companion* refers to a member of a group or workshop.

*Follower or succession* refers to a painter who is influenced by an artist or group of artists but does not have a direct connection with the artist.

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<sup>133</sup> Vickers & Gill 1994, 105-153.

<sup>134</sup> For different estimations of the value of the pottery see Gill 1991, 44-47 and Boardman 2001a, 158f.

<sup>135</sup> Boardman 1974, 12.

<sup>136</sup> For further information regarding connoisseurship see Boardman 2001a, 128-138.

<sup>137</sup> See Appendix IV.

*Circle or neighbourhood* is a term that is more general than workshop or group, and it includes a wider variety of relationships between the painters but does not have to be any direct relationship, and the term may be also used when two painters collaborated on painting a single pot. It is also possible that many groups represented workshops.

*Near or close to* is a term indicating that two painters exhibit similarities in painting *style* and technique. It differs from the term *manner*, which means that the painter in question was influenced by a certain other painter who was the central and most productive figure.<sup>138</sup>

On the pottery are also found other inscriptions labeling the figures depicted; such an example is a lekythos found in Marion (RF Lekythos 96).

On the Panathenaic amphorae are found inscriptions with the legend ‘ton Athenethen athlon’, meaning ‘A prize from the Games at Athens’. In the 4th century was also added the name of Athens’ archon. From the Panathenaic amphorae which are found in Cyprus, only small traces are left and only an inscription such as Θ Ε (Kition BF Amphora cat. no. 3) is preserved.

There are also exclamations that were addressed to the user or spectator, such as *χαιρεκαιπιειν* (drink and feel good) and *χαιρε και πιει τευδε* (be happy and drink in it). Such exclamations are found in Marion (BF Kylikes no. 20-23).

In some other cases the inscriptions *ΚΑΙΟΣ* and *ΚΑΛΕ*, which means ‘beautiful’, are used for praising a male or female person in Athenian society. These inscriptions appear around the mid-sixth to the mid-fifth centuries and are mostly found on Red Figure kylikes. Although they appear in a large scale of scenes, they rarely refer to the figure decoration. Such a case might also be the inscription of a male’s name *ΑΙΚ(ΙΜ)ΑΧΟ(Σ)* found in the palace of Vouni (White-ground (RF) cat. no. 5). Other cases are the inscriptions found in Kourion (RF Krater no. 2) Marion (RF Lekythos no. 82 & RF Kylikes 74, 75 & RF Skyphos 140), Salamis (BF Kylix cat. no. 6). One more inscription, such as *ΝΙΚΟΝ ΚΑΙΟΣ*, is found on a white-ground lekythos and it derives from a funerary context.

Graffiti<sup>139</sup> are not included in this investigation, but it should be mentioned that the potters used to mark their pottery in order to identify the eventual carrier. Some pots were painted before firing. In Athens the marks were letters or monograms, which consisted of two or more letters. They also used some simple symbols.<sup>140</sup>

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<sup>138</sup> For the attributions of the Attic pottery found in Cyprus, see Appendix IV. For further information regarding the terms of attributions, see the Perseus Encyclopedia and the Beazley Archive.

<sup>139</sup> Graffiti are not usually included in the different publications that treat the BF and RF pottery found in Cyprus.

<sup>140</sup> Boardman 2001a, 154.

## CHAPTER 4

### The BF and RF pottery

The following analysis is based on the information found in the Catalogue (Appendix I) where every entry, fragment or not, represents an individual piece of pottery. The pottery is registered according to the find-places and the shapes represented; each entry is given a number, which is used throughout this analysis when referring to a certain piece of pottery. When several fragments belong to the same pot, they are found under the same entry/number. It is also important to stress that a piece of pottery may be a complete pot, a part of a pot or a fragment representing a pot. There are also cases where the fragments might belong to the reverse side of a pot but, since the front side is not identified, they represent an individual piece of pottery. I have, therefore, chosen when referring to the pottery to use the term 'piece' of pottery instead of 'vase' or pot. The exact find-spot if known is also given in the Catalogue. Further information regarding the find-places/location and context is given in Appendix III.

#### 4.1 The BF pottery Find-places/find-spots; Shapes; Number; Chronology; Painters/Groups of Painters

##### 4.1.1 Agrokippia

Only a single fragment of a column krater (cat. no. 1) is known from this site. This piece is dated to the third quarter of the 6th c. and is attributed to the Near the Towry Whyte Painter.

##### 4.1.2 Amathus

The BF pottery found in Amathus consists of 88 pieces of pottery. The pottery derives from both the city itself and the palace area, the sanctuary of Aphrodite, the necropolis, and the site of Ayios Athanasios near Limassol.

**Alabastra** are represented by only one piece (cat. no. 1) dated to the second quarter of the 5th c. and attributed to the Workshop of the Emporion Painter.

**Amphorae** amount to 9 pieces (cat. nos. 2-10); among them there are two Amphoriskoi (cat. nos. 2 & 3); the first one is dated to the very beginning of the second quarter of the 6th c. The second one (cat. no. 3) is dated to the early 4th c. and is attributed to the Bulas Group, where other non-Black Figure miniatures are assigned.<sup>141</sup>

Amphora (cat. no. 4), which is of good quality, is dated to the second quarter of the 6th c. and is attributed to the Lydos Painter and his companion.<sup>142</sup> Five more (cat. nos. 5-10) cover the period of the second half of the 6th c. The shape of one Amphora (cat. no. 10) is of a Cypriote prototype (type V); such imitations are also noticed in some oinochoai of type V, found both in Amathus (cat.

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<sup>141</sup> For the miniature vase types see Boardman 1974, 179.

<sup>142</sup> Robertson 1987, 34.

nos. 72 & 73) and at Marion (cat. nos. 115-117). Amphora (cat. no. 9) is attributed to the Near the Elbows Out Painter.

**Askoi** are represented by only one piece (cat. no. 11), which is dated to the 1st half of the 5th c.

**Dinoi** are also represented by a single piece (cat. no. 11B), which is dated to the 2nd quarter of the 6th c. and may be attributed to the Gorgon Painter. This is the only dinos known in Cyprus.

**Hydriai** amount to 3 pieces (cat. nos. 12-14). The first one is dated to the end of the 6th c. and the beginning of the 5th c. The other two (cat. nos. 13&14) are dated to the 1st quarter of the 5th c. and are attributed to the Near the Half-Palmettes Painter.

**Kraters** amount to 4 pieces. Two of them (cat. nos. 15 & 16) are dated to the 2nd quarter of the 6th c. and are of earliest imports in Amathus; they are also attributed to the Painter of Acropolis 627 and 606. The Kalyx-Krater (cat. no. 18) is dated to the 4th quarter of the 6th c.

**Kylikes** (cat. nos. 19-63) amount to 46 pieces. Among this group there are some fragments of Komast cups and Siana cups (cat. nos. 19-23) dated to the 1st and 2nd quarter of the 6th c. and are the earliest Attic Black Figure pottery found in Amathus. The shape of a fragment (cat. no. 20) is rather uncertain, but according to Robertson the style may be contemporary to the Palazzolo Painter, who had introduced women and painted both Siana and Komast cups.<sup>143</sup> Otherwise the import of kylikes covers continuously the rest of the 6th c. and the first quarter of the 5th c.

Some other fragments belong to hemispherical cups (cat. nos. 24-27); this shape precedes the shape of the eye-cups of type A.<sup>144</sup> Cassel and Droop cups amount to 6 pieces (cat. nos. 28-33);<sup>145</sup> one of them (cat. no. 28) derives from a cup of small dimensions and might be of a later date than the others. Lip-cups are represented by 12 pieces (cat. nos. 34-44B) and follow the Athenian production of the time, and among them there are attributions such as to the Sakonides Painter or Hermogenes (cat. no. 34), Recalls the Lydos Painter or the Oakeshott Painter (cat. no. 39), the Manner of Tleson (cat. no. 40) and, as related, to the Amasis Painter (cat. no. 43). Band-cups amount to 15 (cat. nos. 45-59) pieces. One cup (cat. no. 60) is classified as type sub A and is attributed to the Leafless Group/The Painter of Oxford 236, and one more (cat. no. 61) as type A. There are also two more fragments of cups of uncertain type (cat. nos. 62-63).

**Lekythoi** amount to 7 pieces (cat. nos. 64-70) and are dated to the last quarter of the 6th c. and the 1st quarter of the 5th c. Lekythos cat. no. 69 is attributed to the Phanyllis Group, and lekythos cat. no. 66 is attributed to the Class of Athens 581.

**Oinochoai** amount to 12 pieces (cat. nos. 71-82) and cover the second half of the 6th and the 1st quarter of the 5th c. One of them (cat. no. 71) is attributed to the Painter of the Half-Palmettes. Two of them have the shape of a Cypriote prototype, known as shape V (cat. nos. 72 & 73), of which one (cat. no. 72) is attributed to the Painter of Vatican 365. Two more are attributed to the Painter of Vatican G47 (cat. no. 74) and (cat. no. 75) to G49. Among the oinochoai are noted 2

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<sup>143</sup> Robertson 1987, 36:15.

<sup>144</sup> Thalmann 1977, 82.

<sup>145</sup> Thalmann 1977, 82, 83:202-208; the exact shape of these cups is not specified.

**Olpai** (cat. nos. 81 & 82) dated to the later 6th c. and the early 5th c. The first one recalls the Antimenes Painter and his circle and the second one belongs to the Group of Vatican G50 or the Red-Line Painter.

**Skyphoi** amount to 4 pieces (cat. nos. 83-86). The first two are cup-skyphoi and are dated to the first half 5th c. One of them is attributed to the Haimon Group (cat. no. 83) and the second one to the Lancut Group (cat. no. 84). Two Skyphoi (cat. nos. 85 & 86) are dated to the end of the 6th c. and the beginning of the 5th c.

#### 4.1.3 **Ayios Philon (Ancient Karpasia)**

Only a single fragment from the centre of a lip-cup is preserved from this site, which is dated to the 3rd quarter of the 6th c.

#### 4.1.4 **Chytroi**

The **BF Pottery** found in Chytroi is represented by several fragments, which belong to 3 different types of pottery. According to Catling the sanctuary where they were found could have been dedicated to Aphrodite Paphia.<sup>146</sup>

One of the fragments belongs to an **Amphora** (cat. no. 1) of good work; it is dated to the third quarter of the 6th c. and it probably belongs to the near Group E. One more fragment, although it is very uncertain (cat. no. 5), might derive from an **Amphora** and is dated to the fourth quarter of the 6th c.

Twenty-nine fragments with numerous joins belong to a column **Krater** (cat. no. 2). The krater is dated to the 3rd quarter of the 6th c. and is attributed to the Lydos Painter and his companions; this krater might be one of the largest Attic vases imported to Cyprus. Furthermore, two more fragments belong to two different **Kylikes** of uncertain shape (cat. nos. 3 & 4). They are both dated to the late 6th c.

#### 4.1.5 **Golgoi**

The **BF pottery** found in Golgoi is represented by a single fragment of a Skyphos. This piece derives from a locality known as the hill of Giorkous where the habitation quarters of the Classical period were located and are dated to the end of the 4th c.

#### 4.1.6 **Idalion**

The **BF pottery** found in Idalion is represented by only 7 pieces.<sup>147</sup> The pottery derives from the East Acropolis/sanctuary, a tomb, and the Phoenician administrative centre.

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<sup>146</sup> Catling 1988, 328-330.

<sup>147</sup> Gjerstad 1977, 59, notes nine more fragments of Attic pottery. These fragments, however, belong to BG pottery. See *SCE* II, p. 622, Square G 10; p.624, Squares A-11-12, Squares I-J 14.

Only one **Amphora** (cat. no. 1) is recorded from the site of Idalion and it derives from the sanctuary of Athena at the locality of *Ambelleri*. This piece of pottery is dated to the last quarter of the 6th c. and is attributed to the Manner of the Antimenes Painter.

A **Krater** (cat. no. 2) is dated to the last quarter of the 6th c. and the beginning of the 5th c. and is attributed to the Manner of the Antimenes Painter.

**Kylikes** are also represented by a single band-cup (cat. no. 3), which is dated to the 3rd quarter of the 6th c.

**Lekythoi** are represented by two pieces (cat. nos. 4 & 5). The first one is attributed to the Manner of the Marathon Painter and dated to the 1st quarter of the 5th c.; from the second one which is dated to the end of the 6th and the beginning of the 5th c., only a fragment is left.

Two more **fragments** found at the site are of **uncertain shape** (cat. nos. 6 & 7). The first one is dated to the 2nd quarter of the 6th c. and represents the oldest piece of pottery of the site. The second one (cat. no. 7) is dated to the 1st quarter of the 5th c.

#### 4.1.7 Keryneia

Only a **Skyphos** (cat. no. 1) is known from Keryneia; this piece of pottery is attributed to the Lancut Group and is dated to the 1st quarter of the 5th c.

#### 4.1.8 Kition

The **BF pottery** found in Kition amounts to 24 pieces (cat. nos. 1-24). They mostly derive from Area II bothroi 6 and 9 and between the floors 1 and 2 of the Astarte Temple. One piece derives from the Necropolis of Ayios Georghios (cat. no. 21) and one more from the grand area of Kition, Koshi (cat. no. 22).

**Amphorae** amount to 3 pieces. Amphora cat. no. 1 is dated to the last quarter of the 6th c. and is attributed to the Dot-Ivy group. The other two are represented by two fragments that belong to two different **Panathenaic Amphorae** (cat. nos. 2 & 3) dated to the second half of the 5th c.

**Kylikes** amount to 6 pieces of pottery: one Lip-cup, two Band-cups, one Cup A, one Cup C and one of uncertain shape. The Lip-cup (cat. no. 4) is attributed to the Centaur Painter and is most probably made before the third quarter of the 6th c. Two Band-cups (cat. nos. 5 & 6) belong to the second half of the 6th c.; the second one (cat. no. 6) is attributed to the Tleson Group and may have been made in the last quarter of the century.<sup>148</sup> To the period of the end of the 6th c. and the beginning of the 5th c. is dated the Cup A (cat. no. 7) which is attributed to the Leafless Group. The Cup C (cat. no. 8) is dated to the end of the 5th c. One more cup of uncertain shape (cat. no. 9) is attributed to the Haimon Group and is dated to the 1st half of the 5th c.

Three **Lekythoi** (cat. nos. 10-12) are preserved. The first two (cat. nos. 10-11) are dated to the later 6th and the 1st quarter of the 5th c. The third one (cat. no. 12) is dated to the 1st half of the 5th c.

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<sup>148</sup> Robertson 1981, 67.

**Skyphoi** are represented by 10 pieces of pottery. Seven of them are Cup-skyphoi (cat. nos. 13-19) and are all dated to the second half of the 5th c. and are all Haemonian.

Three Skyphoi (cat. nos. 20-22) are also noted. The first two are dated to the last quarter of the 6th c. and the beginning of the 5th. The third one (cat. no. 22), which belongs to the 5th c., is attributed to the Heron Class/the Krokotos Group and probably the Theseus Painter. Some **fragments** (cat. nos. 23 & 24) of **uncertain shape** of pottery are dated to the end of the 6th c. and the beginning of the 5th c. One of them (cat. no. 24) is attributed to the Dot-Ivy Group and might derive from an olpe.

#### **4.1.9 Kourion/Episkopi**

The **BF pottery** found in Kourion consists of 8 pieces.

Only one **Alabastron** is known from this site (cat. no. 1); this piece of pottery is dated to the 1st quarter of the 5th c. and is attributed to the Emporion Painter.

One **Amphora** (cat. no. 2) found at the sanctuary of Apollo Hylates is dated to the very beginning of the 6th c. This piece of pottery is the earliest import known in the area of Kourion.

Only one **Kylix** is known from the Necropolis II and this is a cup of type A (cat. no. 3) dated to the end of the 6th c. and attributed to the Haimon Group.

The exact provenance of the 4 **Lekythoi** (cat. nos. 4, 6, 7) is not known but it is believed that they all derive from Kourion. Lekythos (cat. no. 5) is found in the grand area of Kourion, Episkopi. Their import covers the period of the end of the 6th c. and the beginning of the 5th c. The first one (cat. no. 4) is attributed to the Cock Group; the second one (cat. no. 5) is attributed to the Manner of the Haimon Painter and the next two (cat. nos. 6 & 7) to the Class of Athens 581.

One **Cup-skyphos** (cat. no. 8) was found at the Necropolis of Kourion; it is attributed to the Lancut Group and is dated to the beginning of the 5th c.

#### **4.1.10 Lapithos /Lambousa**

Only one piece of **BF pottery** is known from this site and is a **cup of type A**.

It is attributed to the Segment Class and is dated to the 4th quarter of the 6th c.

#### **4.1.11 Marion**

A hundred and thirty one (131) pieces are preserved from this site, indicating that Marion was one of the main importers of **BF pottery**. The Swedish Cyprus Expedition excavated at the localities of *Sikkarka-Kokkina*, *Euretades*, and *Potamos tou Myrmikof*. The rest of the evidence derives from earlier excavations, from which unfortunately the exact location of the finds is not always documented.

The first **BF pottery** reached Marion at the very beginning of the 6th c. and the earliest preserved piece is a Lekythos (cat. nos. 94), which is attributed to the Manner of the Gorgon Painter. Lekythos cat. no. 95 is dated to the first half of the century, and lekythos cat. no. 96 to the



middle of the same century. Otherwise there is a gap of time between these first imports and those that follow and which cover continuously the 3rd and the 4th quarters of the 6th c. as well as the beginning of the 5th c.

Only 6 **Amphorae** are preserved from Marion. The second half of the 6th c. is represented by four Amphorae; the first one (cat. no. 1) is attributed to the Affecter Painter; the second one (cat. no. 2), which is of very good quality, is attributed to the Lydos Painter and his companions; the third one (cat. no. 3) is attributed to the Red-Line Painter and the fourth one (cat. no. 4) is attributed to the Antimenes Painter and his circle. The **Amphora** cat. no. 4B is dated to the last quarter of the 6th c. and is attributed to the Group of Oxford 216. The last quarter of the 6th c. and the beginning of the 5th c. is represented by only one piece (cat. no. 5).

Only an **Askos** (cat. no. 6) is found and is dated to the first half of the 5th c.

**Kylikes** are well represented amounting to 87 pieces (cat. nos. 7-93) and cover the period of the 3rd quarter of the 6th c. and the 1st quarter of the 5th c. Forty-two of them are lip-cups (cat. nos. 7-48), thirty-two are band-cups (cat. nos. 49-80), nine are stemless cups (cat. nos. 81-89), three have a short-stemmed foot (cat. nos. 90-92) and one is of type C (cat. no. 93). Among them are the following attributions: the Amasis Painter (cat. no. 7); the Centaur Painter (cat. nos. 11-14); recalls the Centaur Painter (cat. no. 15); recalls the Affecter Painter (cat. no. 16); the Tleson Potter and Painter (cat. nos. 20 & 21); the Elbows Out Painter (cat. nos. 23-24); recalls the Elbows out Painter (cat. no. 25); the manner of the Elbows Out Painter (cat. nos. 55-57); recalls the Munich 1842 Painter (cat. no. 52); the Wraith Painter (cat. no. 58); the Segment Class (cat. nos. 81-83); the Segment Class:London B 460; B480 (cat. nos. 84-86); compare to the Haimon Group (cat. no. 89); the Leafless Group: the Brussels R 245 Painter; recalls the Caylus Painter (cat. nos. 90 & 91) and the Painter of Nicosia C975 (cat. no. 93).

**Lekythoi** amount to 21 pieces (cat. nos. 94-114). As mentioned above, among this group of pottery are noted the earliest imports at the site, which is a lekythos (cat. no. 94) dated to the very beginning of the 6th c. and is attributed to the Manner of the Gorgon Painter. Lekythos cat. no. 95 is dated to the first half of the century, and lekythos cat. no. 96 to the middle of the same century. Otherwise there is a gap of time between these first imports and those that follow and which cover continuously the 3rd and the 4th quarters of the 6th c. and the beginning of the 5th c. Among these lekythoi there are attributions to the Fat Runner Group (cat. no. 97), the Group of Vatican G 52 (cat. no. 98), the Cock Group (cat. nos. 99 & 100), the Phanyllis Group (cat. no. 101), the Little Lion Class (cat. no. 109), the Haimon Group/Near the Haimon Painter/The Manner of the Haimon Painter (cat. nos. 104-106), the Class of Athens 581 (cat. nos. 110-112) and the Edinburgh Painter (cat. no. 113).

Only six **Oinochoai** (cat. nos. 115-120) of which one is an **Olpe** (cat. no. 120) are preserved. Their import covers the period of the 3rd and 4th quarters of the 6th c. as well as the beginning of the 5th c. It is important to stress that three oinochoai (cat. nos. 115-117) are of a Cypriote

prototype, which is also found in Amathus (cat. nos. 72 & 73). These three oinochoai are attributed to the Recall the Ephiletos Painter. One more (cat. no. 119), of different shape, is attributed to the Athena Painter or his companions.

Only one Pelike (cat. no. 121) is known from Marion. It is dated to the end of 6th c. and is attributed to the Antimenes Painter and his circle.

**Skyphoi** are represented by 8 pieces (cat. nos. 122-129). Skyphoi (cat. nos. 122-124) are dated to the 3rd quarter of the 6th. The rest of them (cat. nos. 125-129) are dated to the 4th quarter of the 6th c. and the beginning of the 5th c. Among them are attributions to the Class of Cracow (cat. no. 122), Compare to Hermogenes Potter/Group of Rhodes 11941 (cat. nos. 123 & 124), Connected with CHC Group/the Heron Class (cat. nos. 125-127) and the Manner of the Haimon Painter cat. no. 128).

One **Fragment** (cat. no. 130) from **an uncertain shape** of pottery is dated to the end of the 5th c.

#### 4.1.12 Nicosia

Three **BF Kylikes** are found in the grand area of what is today called Nicosia (Lefkosia); they all derive from different sites and tombs. The first two (cat. nos. 1 & 2) are dated to the 3rd quarter of the 6th c. and the third one to the 4th quarter of the same century.

#### 4.1.13 Paphos/Palaepaphos

The **BF pottery** is represented only by 6 (cat. nos. 1-6) pieces.

Only a fragment of a **Panathenaic Amphora** is preserved (cat. no. 1), dated to the 4th c.

The **Kylix** (cat. no. 2) is a band-cup; the exact find-place of this cup is uncertain but it is believed that it derives from the region of Paphos and is dated to the 3rd quarter of the 6th c.

A **Lekanis** (cat. no. 3) which is attributed to the Polos Painter is one of the earliest BF pottery found in Cyprus and is dated to second quarter of the 6th c. A similar piece is also found in Salamis (cat. no. 14).

The **Lekythos** (cat. no. 4) is attributed to the Little Lion Class and is dated to the very end of the 6th c. and the early 5th c.

The **Skyphos** (cat. no. 5) is dated to the first half of the 5th c.

One more **Fragment** (cat. no. 6) of **uncertain shape** could be a part of a bowl. It is dated to the very end of the 6th c. and the beginning of the 5th c.

#### 4.1.14 Salamis

The **BF pottery** amounts to 20 pieces. The pottery derives from a cistern, a rampart, the Necropolis and the Archaic sanctuary. It is important to stress that even though the preserved Black Figure pottery at this site does not represent the highest number of known pots in Cyprus, it is here that it was found one of the oldest pieces. This piece is an **Amphora** (cat. no. 1) dated to the very early 6th c., depicting the *protome* of a horse. Two more fragments deriving from two different

Amphorae (cat. nos. 2 & 3) represent the very late 5th c. and the first half of the 4th c. One of them is Panathenaic (cat. no. 3).

Only one **Askos** (cat. no. 4) is known from Salamis and it belongs to the first half of the 5th c. A fragment which may derive from a column **Krater** (cat. no. 5) is attributed to the Manner of the Lydos Painter and is dated between the 2nd and the 3rd quarters of the 6th c.

**Kylikes** are represented by 8 pieces: 4 Lip-cups (cat. nos. 6-9), 1 Band-cup (cat. no. 10), 1 cup A or B, and 2 more fragments belonging to 2 different cups of an uncertain shape. The Lip-cup cat. no. 6 is attributed to the Sakonides Painter. All pieces are dated to the 3rd quarter of the 6th c.

Two **Lekanides** (cat. nos. 14-15) are attributed to the Polos Painter and are dated to the second quarter of the 6th c.

A **Lekythos** (cat. no. 16) and a **Pyxis Lid** (cat. no. 17) are dated to the first quarter of the 5th c.

The **Oinochoe** (cat. no. 18) is dated to the second half of the 6th c. and might not be Attic,<sup>149</sup> and the **Fragments** (cat. nos. 19 & 20) are of **uncertain shape** and date.

#### 4.1.15 Tamassos

The **BF pottery** found in Tamassos amounts to only 13 pieces (cat. nos. 1-13).

An **Amphora** (cat. no. 1) dated to the 3rd quarter of the 6th c. is attributed to the Lydos Painter.

Seven (7) **Kylikes** are known from the site: 1 Band-cup (cat. no. 2), 5 of uncertain type (cat. nos. 3-7), and 1 stemless cup (cat. no. 8) which is attributed to the Segment Class. They all cover the period of the 2nd quarter of the 6th c. to the 4th quarter of the 6th c.

The **Lekythos** (cat. no. 9) is dated to the very end of the 6th c. and the beginning of the 5th, and is attributed to the Class of Athens 581.

The fragment (cat. no. 10) might derive from an **Oinochoe**, which belongs to the second half of the 6th c.

The **Skyphos** (cat. no. 11) is not only the earliest piece of pottery found in Tamassos, but is also one of the earliest pieces of Skyphoi found in Cyprus. It is dated to the early 6th c. and is attributed to the KX Painter.

Some more **Fragments** (cat. nos. 12 & 13) derive from two different vases of **uncertain shape**; they are dated to the 2nd half of the 6th c.

#### 4.1.16 Cyprus (Provenance unknown)

Due to the unsatisfactory documentation of the very early excavations that took place in Cyprus, 48 pieces of the preserved BF pottery are of unknown provenance.

One **Hydria** (cat. no. 1) is dated to the second quarter of the 6th c.

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<sup>149</sup> Calvet et Yon 1977, 11:12.

Most of the pottery consists of **Kylikes** (cat. nos. 2-23) that amount to 22 pieces: 5 Lip-cups (cat. nos. 2-6), 11 Band-cups (cat. nos. 7-17) and 6 cups of type A (cat. nos. 18-23). They all cover continuously the 3rd and the 4th quarter of the 6th c. as well as the beginning of the 5th c.

Among them we find attributions like the Centaur Painter (cat. no. 3), the Group of Louvre F81 (cat. no. 7), the Elbows Out Painter/The Painter of Louvre E 705 (cat. no. 8), the Leafless Group (cat. no. 20); the Leafless Group/ the Oxford Painter 236/7 (cat. nos. 18 & 21), the Oxford Painter 237 (cat. no. 22), and the manner of the Haimon Painter (cat. no. 19).

**Lekythoi** are represented by 15 pieces (cat. nos. 24-38) and are dated to the last quarter of the 6th c. and the 1st quarter of the 5th c.

Among them are attributions the Gela Painter (cat. no. 25), to the Phanyllis Group: the Theseus Painter? (cat. no. 28) and the Phanyllis Group B (cat. no. 29), the Class of Athens 581: the Calinderu Group (cat. no. 34), recalls the Haimon Group (cat. no. 35), near the Campana Painter (cat. no. 36), the Class of Athens 581 (cat. no. 33), the Manner of the Haimon Group (cat. no. 30), the Haimon Group (cat. no. 31), compare to the Beldam Workshop (cat. no. 37) and the Bowdoin Group (cat. no. 38).

Only two **Oinochoai** are noted (cat. nos. 39 & 40). The first one is dated to the second half of the 6th c. The second one is an **Olpe** dated to the last quarter of the 6th c. and attributed to the Painter of Nicosia.

**Skyphoi** amount to 7 pieces (cat. nos. 41-47) and are all dated to the last quarter of the 6th c. and the 1st quarter of the 5th c. Even in this case there are attributions such as to the Elbows Out Painter/the Painter of Louvre (cat. no. 41), recalling the N. Painter (cat. no. 42), the CHC Group (cat. no. 43), CHC Group/ the Heron Class (cat. no 44) and the Lancut Group (cat. no. 47).

One more fragment which probably belongs to a krater (cat. no. 48) is dated to the 3rd quarter of the 6th c.

## 4.2 The RF pottery

### Find-places/find-spots; Shapes; Number; Chronology; Painters/Groups of Painters

#### 4.2.1 Amathus

The **RF pottery** found in Amathus amounts to 35 pieces. They derive from the city itself, the palace area, the sanctuaries, the necropolis, and the site of Ayios Philon near Limassol.

**Amphorae** are represented by a single **Amphoriskos** (cat. no. 1) dated to the second half of the 5th c.

**Askoi** amount to 4 pieces (cat. nos. 2-5) and cover the period of the end of the 5th c. and the beginning of the 4th c.

**Hydriai** are only represented by a single fragment (cat. no. 6), dated to the second half of the 5th c; this fragment is attributed to the Meidias Painter.

**Kraters** are represented by 3 pieces of fragments. The first one, which is a Bell Krater (cat. no. 7), is dated to the first half of the 4th c. and is attributed to the Retorted Painter. The other two are Column Kraters (cat. nos. 8 & 9) and are dated to the second half of the 5th c. and the beginning of the 4th c.

**Kylikes** amount to 10 pieces (cat. nos. 10-19) and cover continuously the period of the 5th c. and the beginning of the 4th c.

**Lekanis Lids** are represented by a single lid (cat. no 20) dated to the 4th c.

**Lekythoi** amount to 10 pieces. The first one is a cylinder-shaped Lekythos (cat. no. 21) and is dated to the late 5th c. and the beginning of the 4th c. The other 9 are Squat Lekythoi (cat. nos. 22-30). Three (cat. nos. 22-24) are dated to the 2nd half of the 5th c., two (cat. nos. 25 & 26) are dated to the 4th c. and four of them (27-30) are dated to the last quarter of the same century. Two of them (cat. nos. 25 & 26) are attributed to the Bulas Group.

**Oinochoai** amount to 3 pieces (cat. nos. 31-33). The first two are dated to the 1st quarter of the 5th c. and are attributed to the Class of Cook. The third one is a **Juglet** (cat. no. 33) and is dated to the end of the 5th c. and the beginning of the 4th c.

**Skyphoi** (cat. nos. 34 & 35) are represented by two pieces. The first one is attributed to the Fat-boy Group and is dated to the 2nd half of the 5th c. The second one (cat. no. 35) is dated to the last quarter of the 5th c. and the beginning of the 4th c.

#### 4.2.2 Ayios Philon (Karpasia)

The **RF pottery** found in Ayios Philon consists of 5 fragments and they all derive from the town itself.

**Kraters** amount to 3 pieces (Cat. nos. 1-3) and they all derive from Bell Kraters.

A **Pyxis Lid** (cat. no. 4) and one more **Lid** (cat. no. 5) that may derive from a Pyxis or a **Lekanis**. All pottery is dated to the first half of the 4th c.

### 4.2.3 Chytroi

The **RF pottery** found in Chytroi consists of several fragments, which belong to 3 different types of pottery. They all derive from the same sanctuary where the Attic Black Figure pottery was found, and which according to Catling could have been dedicated to Aphrodite Paphia.<sup>150</sup>

**Kraters** amount to 5 pieces. The first four (cat. nos. 1-4) derive from Bell Kraters and are all dated to the end of the 5th and the beginning of the 4th c. The fifth one is a Column Krater (cat. no. 5) and belongs to the second half of the 5th c.

**Kylikes** are represented by two small fragments (cat. nos. 6 & 7). Due to their small size they cannot be dated.

Only a **Lekythos** (cat. no. 8) is known from this site and is dated to the second half of the 5th c.

### 4.2.4 Golgoi

Only a **Krater** (cat. no. 1) is noted from this site and one more piece from an **uncertain shape** of pottery (cat. no. 2). The first one was found in the habitation quarters and the second in the area of a later Christian basilica. They are both dated to the end of the 4th c.

### 4.2.5 Idalion

Only 3 pieces of Attic Red Figure pottery are yet known from of Idalion, representing 2 different types of pottery.

Two fragments belong to two different **Kraters** (cat. nos. 1 & 2). The first one is dated to the 2nd quarter of the 5th c. and the second one to the 2nd quarter of the 4th c.

A **Squat Lekythos** (cat. no. 3) is attributed to the Straggly Painter and is dated to the last quarter of the 5th c. and the beginning of the 4th c.

### 4.2.6 Keryneia /Kazaphani

The **RF pottery** found in Keryneia amounts to 4 pieces; it derives from both the city itself and a *favissa* at Kazaphani, a site which belongs to the grand area of Keryneia and where there was a temple site near the mines.

Two **Column Kraters** (cat. nos. 1 & 2) were found at the site of Kazaphani. They are both dated to the first half of the 5th c. and the first one (cat. no. 1) is attributed to the Myson Painter or the Group of Euthymiades.

The other two pieces were found in two different tombs. The first one is a **Cup of type C**; the cup is not dated but this type was known in Athens from about the 4th quarter of the 6th c.

The second one is a **Lekythos** and is dated between the 2nd and 3rd quarters of the 5th c.

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<sup>150</sup> Catling 1988, 328-330.

#### 4.2.7 Kition

The **RF pottery** from Kition amounts to 112 pieces. They mostly derive from Area II, the sacred area of the city, its *vothroi* and a looters' pit. Some other pieces derive from the site of *Bamboula*, the Necropolis of *Ayios Georgios* and a tomb at the locality of *Tourabi*.

The RF pottery had reached Kition by the 2nd quarter of the 5th c. The earliest pieces are a Bell Krater (cat. no. 10) attributed to the Alchimachos Painter and two Column Kraters (cat. nos. 81 & 82). Otherwise the imports of the pottery continue through the whole century as well as the whole second half of the 4th c.

Only one **Amphora** (cat. no. 1) is known from Kition and is dated to the middle of the 5th c.

**Askoi** (cat. nos. 2-9) are represented by 8 pieces and they all belong to the third quarter of the 5th c. and first quarter of 4th c.

**Kraters** are well represented by 80 pieces (cat. nos. 10-89) and cover continuously the periods from the 2nd quarter of the 5th c. until the very end of the 4th c. Sixty-two are Bell Kraters (cat. nos. 10-72), eight are Calyx Kraters (cat. nos. 73-80), three are Column Kraters (cat. nos. 81-83) and one is a Volute Krater (cat. no. 84). Five more pieces (cat. nos. 85-89) are of **uncertain shape**.

Among them are the following attributions: the Alchimachos Painter (cat. no. 10); the Bologna 322 Painter (cat. no. 11); perhaps the Munich 2335 Painter (cat. no. 15); the Manner of the Nikias Painter (cat. no. 16); the Manner of the Pothos Painter (cat. no. 25); compared to the Dublin Painter and the Painter of Vienna 1089 (cat. no. 35); perhaps the Plainer Group (cat. no. 36); compared to the Telos Group (cat. nos. 39 & 41); compared to the Iphigeneia Painter and Oinomaos Painter (cat. no. 43); the Retorted Painter/the Telos Group (cat. no. 45); perhaps the Telos Painter (cat. no. 50); the Painter of Athens 12592 (cat. no. 51); perhaps the Black-Thyrsus Painter/the Telos Group (cat. no. 52); compared to the Telos Group (cat. no. 53); compared to the Louvre Painter G 521 (cat. no. 54); compared to the Filotranos Painter/the Telos Group (cat. no. 56); compared to the Philocleon reverse Group (cat. no. 59); the Manner of the Filotranos Painter (cat. no. 63); the Polion Painter (cat. no. 74); perhaps the Dinos Painter (cat. no. 77); the Dinos Painter (cat. no. 78) and the Pronomos Painter or the late work of the Dinos Painter (cat. no. 72).

**Kylikes** amount to 5 pieces (cat. nos. 90-94) and cover the period of the second quarter and the fourth quarter of the 5th c. The first two are stemless cups (cat. nos. 90 & 91); the other three (cat. nos. 92-94) are of uncertain shape.

**Lekanis Lids** amount to 4 pieces (cat. nos. 95-98) and are all dated to the 4th c.

**Lekythoi** amount to 5 pieces (cat. nos. 99-103). The first two are cylinder-shaped and are dated between the end of the 2nd quarter and the 3rd quarter of the 5th c. The other three (cat. nos. 101-103) are Squat Lekythoi and are dated to the 2nd half of the 5th c. Lekythos cat. no. 102 is attributed to the Achilles Painter.

**Pelikai** are only presented by a single piece (cat. no. 104) dated to the 4th c.

**Skyphoi** are represented by 8 pieces (cat. nos. 105-112). Their import covers the period of the second half of the 5th c. and the first half of the 4th until the third quarter of the same century. There are also the following attributions: to the Lewis Painter or the Penelope Painter (cat. no. 106); compare to the Montlaures painter (cat. no. 107) and the Fat-boy Group (cat. no. 109-112).

#### 4.2.8 Kourion/Episkopi

The **RF pottery** found in the kingdom of Kourion consists of only 5 pieces (cat. nos. 1-5).

An **Amphoriskos** (cat. no. 1) is dated to the 4th c.

The **Bell Kraters** (cat. no. 2 & 3) are dated between the 2nd and 3rd quarters of the 5th century, and are the earliest imports at the site. The first one (cat. no. 2) is attributed to the Orestes Painter.

A **Squat Lekyθος** (cat. no. 4) found at the locality of Ayios Ermogenis in Episkopi belongs to the end of the 5th c. and the beginning of the 4th c. **Skyphos** cat. no. 5 is also an early import and is dated between the 2nd and 3rd quarters of the 5th c.

#### 4.2.9 Lapithos/Lambousa

Only two pieces (cat. nos. 1 & 2) of pottery are known from this kingdom. The first one is a covered **Kylix** (cat. no.1) dated to the mid-4th c. and attributed to the Pistoxenos Painter. The second one is a **Skyphos** (cat. no. 2) and is dated to the second half of the 4th c.

#### 4.2.10 Marion

A hundred and forty-five (145) pieces are preserved from Marion. The **RF pottery** derives from the localities of *Kaparga* and *Euretades* where the Swedish Cyprus Expedition excavated. The rest of the pottery derives from other localities known as *Sphageion*, *Ambeli tou Eglesou* and *Tiposita*. There are also several pieces of pottery of which the exact find-spot or locality is uncertain.

The only **Alabastron** (cat. no. 1) known from this site is dated to the end of the 6th c. and the beginning of the 5th c. It is attributed to the Paidikos Alabastra Group and the Pasiades Potter.

**Amphorae** amount to only 2 pieces. The first one (cat. no. 2) is dated between the 2nd and 3rd quarters of the 5th c. and is attributed to the Zannoni Painter. The second one (cat. no. 3) is dated to the 4th c. and is attributed to Compare to the Painter of Athens 12592.

**Askoi** dominate the RF import and amount to 66 pieces (cat. nos. 4-69). Two of them (cat. nos. 4 & 5) are dated to the very end of the 6th c; otherwise their massive import covers the whole 5th c., the whole 4th c. and even the very early 3rd c.

**Kraters** amount only to 3 pieces (cat. nos. 70-72). Two of them are **Bell Kraters**; the first one (cat. no. 70) is dated between the first quarter of the 5th c. and the end of the same century. The second one (cat. no. 71) is dated to the second half of the 5th c. and is attributed to the Munich 2335 Painter. The third is a **Kalyx Krater** (cat. no. 72) and is dated to the late 5th c; it is also attributed to the near the Meidias Painter.



**Kylikes** are few and amount to only 8 pieces (cat. nos. 73-80). The first one (cat. no. 73) is of Type A and is dated to the middle of the 5th c. The rest of them (cat. nos. 74-80) are stemless and are dated to the last quarter of the 6th c. Among them are attributions such as Compared to London E36/connected to the Chelis Group (cat. no. 74); the Hermaios painter/the Kachrylion Potter (cat. no. 75); the Hermaios Painter (cat. nos. 76 & 77); the Euergides Painter (cat. nos. 78 & 79) and the Pithos Painter (cat. no. 80).

**Lekythoi** are the next group of pottery that dominates the RF import in this city. They amount to 46 pieces (cat. nos. 81-126). The first 9 are cylinder Lekythoi; the earliest (cat. no. 81) is dated to the end of the 6th c. and the beginning of the 4th c. The rest of the cylinder-shaped lekythoi cover the period from the second quarter of the 5th c. to the very end of the same century. Among them are attributions to the Providence Painter (cat. no. 82); the Achilles Painter (cat. nos. 83 & 84); the Bowdoin Painter (cat. no. 85); the Group of the Bowdoin Painter (cat. no. 87) and the Dessyrpi Painter (cat. no. 89).

Squat Lekythoi are well represented amounting to 36 pieces (cat. nos. 90-126). Their import covers the whole 5th, 4th and the very beginning of the 3rd c. One of them (cat. no. 91) is attributed to the Painter of Yale Lekythos and three (cat. nos. 92, 95 & 96) to the Meidias Painter.

Only three **Oinochoai** (cat. nos. 127 & 128) are known from Marion; the first one is dated to the second half of the 5th c., while the second is dated to the end of the 4th c. and is attributed to the Fat-boy Group. The third is a **juglet** (cat. no. 129) and is dated between the second and third quarters of the 5th c. It is also attributed to the Group of Philadelphia Ph 2272.

**Pelikai** amount to 5 pieces (cat. nos. 130-134). Four of them (cat. nos. 130-133) are dated to the second half of the 5th and the fourth one (cat. no. 134) to the late 5th c. and the beginning of 4th c. Among them are attributions to the Munich 2335 Painter (cat. nos. 131 & 132) and the Painter of Louvre G 521 (cat. no. 130) and the Painter of Louvre (cat. no. 134).

Only one single **Plate** is preserved (cat. no. 135) and is dated to the beginning of the 4th c.

**Pyxides** are represented by two lids. The first one (cat. no. 136) is dated to the 1st quarter of the 4th c. and is attributed to the Fat-boy Group. The second one (cat. no. 137) belongs to the 4th c.

The only **Rhyton** (cat. no. 138) known from this site has the shape of a ram's head; it is dated to the second half of the 4th c. and is attributed to the Marlay Painter. One more piece (cat. no. 139) might also derive from a **Rhyton** or even a **Kantharos**. It is dated between the 2nd quarter of the 5th c. and the last quarter of the same century.

**Skyphoi** are represented by 6 pieces (cat. nos. 140-145) and cover the second half of the 5th c., and the very late 4th c. Skyphos cat. no. 141 is attributed to the Yale Lekythos Painter, and Skyphos cat. no. 142 to the Workshop of Beldam.

#### 4.2.11 Palaepaphos/Paphos

The **RF pottery** amounts to 12 pieces and was found in Palaepaphos where the sanctuary of Aphrodite is situated, the New Town of Paphos, the localities of *Evreti-Asproyi*, *Hadji Abdullah*, *Toumbalos* where a sanctuary dedicated to Artemis could have been situated, and the Necropolis (*Hassan Agha*).

An **Askos** dated to the 4th c. was found at the locality of *Hadji Abdullah* where there was a palatial residential area, which fell into disrepair at some time during the Classical period.<sup>151</sup>

**Lekythoi** amount to 5 pieces (cat. nos. 2-6). A white-ground **Lekythos** (cat. no. 2) was found at the necropolis of *Hassan Agha* and is dated to the second half of the 5th c. Four more **Squat Lekythoi** (cat. nos. 3-6) are also noted. The first one was found in Palaepaphos and the other two in Kato Paphos (the new town of Paphos); they all belong to the 4th c.

**Oinochoai** (cat. no. 7) are represented by a fragment dated to the end of the 5th c. and the beginning of the 4th.

**Pyxides** (cat. no. 8) are represented by a single fragment of a lid found in Palaepaphos, dated to the 4th c.

**Rhyta** (cat. no. 9) are also represented by one piece, which was found at the sanctuary of Aphrodite. It is dated to the second half of the 5th c. and is attributed to the Sotades Painter.

Three more **Fragments** (cat. nos. 10-12) of **uncertain shape** of pottery are also reported. The first one (cat. no. 10) was found at the site of *Toumbalos* where there was probably the sanctuary of Artemis. This fragment is dated to the end of the 5th century or the beginning of the 4th c. The third one was found in the sanctuary of Aphrodite.

#### 4.2.12 Salamis

Salamis is one more place where the Attic imports are well represented and amount to 98 pieces. Some of the pottery was unearthed during the British excavations,<sup>152</sup> most of it, however, was found by the French Mission in the Southerner rampart.<sup>153</sup> The pottery has been studied by Jehasse<sup>154</sup> (78 pieces) who suggested that in the excavated area there could have been a sanctuary dedicated to Zeus, which could have been constructed c. 500 BC. The date of its disappearance is not yet known.<sup>155</sup> It should also be mentioned that the only piece of pottery that derives from a tomb is a fragment of a cup.<sup>156</sup>

Only two **Amphorae** (cat. nos. 1 & 2) are known from this site. The first one is dated to the very beginning of the 5th c. and is attributed to the Eucharides Painter. The second is dated to the 1st quarter of the 4th c. and is attributed to the near the Meleager Painter or the Oinomaos Painter.

<sup>151</sup> Maier & Karageorghis 1984, 214: 200; Maier & Wartburg 1985, 106.

<sup>152</sup> Munro- Tubbs- Wroth 1891, 143 & 164.

<sup>153</sup> The French Mission excavated in Salamis during 1964-1974. For the rampart see Jehasse 1980, 147-152.

<sup>154</sup> Jehasse 1980, 216 notes 108 pieces but does not give any further references to Yon's and Weil's material. For some Attic pottery which is included in this study see Calvet & Yon 1977.

<sup>155</sup> Jehasse 1980, 215-236.

<sup>156</sup> Karageorghis 1974, 139 pl. 167 no 13.

**Kraters** are well represented and amount to 84 pieces (cat. nos. 3-86). Twenty-nine of them (cat. nos. 3-31) derive from the pictorial part of the Kraters. Ten pieces (cat. nos. 32-41) derive from the Kraters' handles; eleven pieces (cat. nos. 42-52) derive from the area of the lips or under the Krater's lips; twelve (cat. nos. 53-64) derive from the area near the Kraters' handles and twenty-two (cat. nos. 65-86) are parts of the Kraters' feet. The first 29 pieces (cat. nos. 3-31) cover the period of the second quarter of the 5th c. until the third quarter of the 4th c. The Krater handles (cat. nos. 32-41) are dated between the 4th quarter of the 5th c. and the 3rd quarter of the 4th c. The rest of the pieces are not dated. Among them are the following attributions: near the Oreithyia Painter (cat. no. 4), near the Dinos Painter (cat. no. 7), near the circle of the Dinos Painter/near the Chrysis Painter (cat. no. 12), the Suessula Painter (cat. no. 8) and near the Athens Painter 12255/the Meidias style (cat. no. 9).

**Kylikes** amount to 5 pieces (cat. nos. 87-91). Three of them are fragments of feet. Only two are dated (cat. nos. 89 & 91) and belong to the last quarter of the 5th c. Kylix cat. no. 88 is the only kylix that was found in a tomb.

A **Lebes** (cat. no. 91B) dated to the second half of the 5th c. is represented by a single piece.<sup>157</sup>

Only a single fragment of an **Oinochoe** (cat. no. 92) is known from this site; it is not dated.

One **Plate** (cat. no. 93) is dated to the middle of the 5th c. **Skyphoi** cat. nos. 94 & 95 are represented by two pieces of fragments and are not dated. There are also two more **Fragments of uncertain shape** of pottery (cat. nos. 96-97). The first one (cat. no. 96) is dated to the mid 5th c. and the second (cat. no 97) to the 4th c.

#### 4.2.13 Soloi

Two Squat **Lekythoi** (cat. nos. 1 & 2) are dated to the 4th c.

#### 4.2.14 Syrkatis

Only a **Skyphos** (cat. no. 1) is known from this site and it is dated to the second quarter of the 5th c. It is attributed to the Euaichme Painter.

#### 4.2.15 Tamassos

**Kylikes** amount to 5 pieces (cat. nos. 1-5). The first four are stemless cups; the first one is dated between the 2nd quarter and the third quarter of the 5th c. Two more (cat. nos. 2 & 3) are dated to the middle of the 5th c. and one more (cat. no. 4) is dated to the 4th. The fifth (cat. no. 5) is a cup of type C dated to the end of the 6th century.

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<sup>157</sup> Jehasse 1980, 215. Even though this lebes has been reported in previous studies, Jehasse seems to hesitate regarding its provenance.

#### 4.2.16 Vouni

The **RF pottery** found in Vouni amounts to 10 (cat. nos. 1-10) pieces. Nine of them were found in the palace of Vouni and one at the necropolis of *Korakas*, which is situated about 400 metres west of the foot of Vouni.<sup>158</sup>

Nine pieces were found in the palace of Vouni. The first piece, which is an **Amphora**, is represented by two single fragments (cat. no. 1) and is dated between the 2nd quarter and the end of the 3rd quarter of the 5th c.

Two **Askoi** (cat. nos. 2-3) are dated between the 2nd quarter and the 3rd quarter of the 5th c.

One **Kylix** dated between the 2nd and 3rd quarters of the 5th c. is attributed to the Boot Painter.

**Lekythoi** amount to 4 pieces (cat. nos. 5-8). The first one is a white-ground Lekythos and is dated between the 2nd and 3rd quarters of the 5th c. and is attributed to the Vouni Painter/Compare to Athens 12771. The other three are Squat Lekythoi. The first two (cat. nos. 6-7) are also dated between the 2nd and 3rd quarters of the 5th c. Cat. no. 6 is attributed to the Manner of the Kleophon Painter. The fourth Squat Lekythos (cat. no. 8) was found in a tomb at the Necropolis of *Korakas* and is dated between the beginning of the 4th c. and the 3rd quarter of the same c.

The last two **Fragments** derive from an **uncertain shape** of pottery (cat. nos. 9 & 10).

#### 4.2.17 Cyprus (Provenance unknown)

The preserved **RF pottery** with unknown provenance amounts to 88 pieces.

**Alabastra** (cat. no. 1) are represented by one piece dated to the 2nd quarter of the 5th c.

**Askoi** (cat. nos. 2-64C) amount to 65 pieces covering the import of the last quarter of the 5th c. and the first quarter of the 4th c.

A **Kalyx Krater** (cat. no. 65) is dated to the last quarter of the 5th c. and is attributed to the Feuardent Marsyas Painter/Related to the Pothos Painter.

Only one **Cup of type c.** (cat. no. 66) is noted; it is dated to the last quarter of the 4th c. and is attributed to the recalling of the Epeleios Painter.

**Lekythoi** (cat. nos. 66-83B) amount to 18 pieces. The first one is a white-ground Lekythos dated between the second quarter and the third quarter of the 5th c. Seventeen (17) pieces are Squat Lekythoi (cat. nos. 68-83B); The import covers the period of the 2nd half of the 5th c., the whole 4th c.

An **Olpe** (Oinochoe) (cat. no. 84) is dated to the end of the 5th c. and a **Pyxis** (cat. no. 85) is dated to the 4th c.

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<sup>158</sup> SCE III, 298.

## CHAPTER 5

### The Iconography of the BF and RF pottery

The following analysis is made according to the scenes and find-places, and is an effort to examine the variety of the scenes and learn whether the Cypriots had any particular preferences regarding the iconography.

The iconography follows the interpretations made by different authors.<sup>159</sup> Such a case is the *thiasos* of the god Dionysos, where the female members of the *thiasos* are always noted as maenads or other women; since the scope of this investigation is not the Dionysian iconography, no further distinction is made. The same applies to the satyrs.<sup>160</sup> The inscriptions found on the vases are noted but they are not commented upon.

#### 5.1 The Iconography of the BF pottery

##### 5.1.1 Agrokipia

###### Scenes of myth

###### Gods & Heroes

Only the fragment of a Krater (cat. no. 1) is preserved from this site depicting a *Gigantomachy*. What are left are some parts of Herakles and Athena and a part of the chariot team of Zeus.

##### 5.1.2 Amathus

###### Scenes of myth

###### Gods, Heroes, Amazons or other figures of myth

The epic heroes Ajax and Achilles are depicted in the presence of Athena on an Amphora (cat. no. 5) and Polyphemos and Odysseus on an Oinochoe (cat. no. 75). On an Oinochoe of Cypriote type (cat. no. 72) is depicted a seated man holding a spear; he is flanked by two women, and one of them holds a wreath; by her side is the hand of a child visible. To the left are three youths and a dog. To the right are two more youths; one holds a wreath and the other a taenia. There are also two more women and a dog, and on the lip an eye on each side.<sup>161</sup> The theme of this scene is rare and any interpretations may be uncertain. The seated man, however, may be a god or a king and the theme may be mythical. The eyes depicted here are not of the “Dionysian type”.<sup>162</sup>

The lower part of Herakles is depicted on an Amphora (cat. no. 7). The remains of the scene found on a Kylix (cat. no. 28) might also be depicting Herakles and the Lion.

Theseus fighting the Bull to the ground is depicted on a Lekythos (cat. no. 66). Apollo is depicted only on an Olpe (cat. no 81); he is standing and playing a kithara with a deer beside him,

<sup>159</sup> For the classification of the “scenes” see Boardman 1974; 1975; 1989.

<sup>160</sup> For the different distinctions and connotations regarding the female members of the *thiasos*, see Frickenhaus 1912, 27f.; Frontisi-Ducroux 1991, 81; Hedreen 1994, 47-69. and Olsson 2006, 12f. For satyrs see Lissarrague 1988, 335-351 and 1993, 207-220; Isler- Kerényi 2004.

<sup>161</sup> Gjerstad 1977, 51:490.

<sup>162</sup> For the large eyes found on the vases, called here “Dionysian eyes”, see Clark 2002, 90.

and between two goddesses who are probably Leto and Artemis. At the side Hermes is holding a *kerykeion*.

Another scene of myth is the personification a four-winged Boread, known as the son of the north wind Boreas, depicted on an Amphora of Cypriote form (cat. no. 10:a); He is pursuing a death-spirit Harpy who is here depicted as a four-winged woman (cat. no. 10:b).

### **Dionysian scenes**

Dionysos facing a dancing satyr and a maenad is depicted on a fragment, which could belong to a Krater (cat. no. 17). The god is also depicted on an Olpe (cat. no. 82), this time seated, having in front of him a maenad who holds a castanet in her right hand. A maenad riding a donkey between satyrs and flanked by reclining nude figures is depicted on a Kylix (cat. nos. 60:a & 60:b). The reclining figures might be interpreted as Dionysos himself or as komasts.

A maenad is depicted on her own on a Hydria (cat. no. 13); this time she is dancing in a cave in front of an altar. Maenads are depicted on several other fragments together with other figures who are not identified, as on an Amphora (cat. no. 9), and satyrs as on Kylikes (cat. nos. 22, 23, 25 & 39).

A Satyr is also depicted on his own, running and holding an Amphora. The scene takes place in a cave and is found on an Oinochoe (cat. no. 71) as well. Satyrs are shown on some other fragments of Kylikes (cat. nos. 41, 42, 62) and inside a Kylix (cat. no. 60). Big eyes are usually flanking Dionysian scenes; such an eye occurs on the fragment of a Kylix (cat. no. 61).

### **Scenes of reality**

#### **Archers, Warriors, Mounted men & Chariots**

A riding archer is depicted on a Krater (cat. no. 15). On a Lekythos (cat. no. 69) a crouching warrior wearing a Corinthian helmet is depicted; the warrior is flanked by draped standing figures. Warriors are also painted on an Oinochoe (cat. no. 73). The scene runs round the oinochoe and is divided by a dolphin, which is placed under the handles. On an Oinochoe (cat. no. 74) is depicted a fight in which are depicted an archer in a Scythian cap,<sup>163</sup> other warriors, a chariot and a charioteer.

The remains of a mounted man and a draped figure are seen on a Kylix (cat. no. 46), of draped men holding spears on a Kylix (cat. no. 47) and the remains of a warrior and probably of a woman on an Oinochoe (cat. no. 76).

A part of a chariot's wheel is found on the fragment of a Krater (cat. no. 18) and a charioteer is depicted on a Skyphos (cat. nos. 83:a & 83:b).

#### **Erotica, Symposion & Komos**

The remains of a Komos scene are found on a Kylix (cat. no. 20); In this case only the upper part of a woman and the raised arm of a male are preserved. A scene depicting two young men

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<sup>163</sup> For the Scythian archers see Boardman 1974, 208.

crouching may be erotic and is painted on a Kylix (cat. no. 54). The lower part of a naked man depicted on a Kylix (cat. no. 59) is probably a part of a Komos scene. The scenes painted on a Skyphos (cat. nos. 84:a & 84:b) are depicting Symposia scenes; in this case a nude reclining man is holding a drinking horn. On a Dinos (cat. no. 11B) is depicted an aristocratic symposium.

### **Animals, Birds & Fantasy Creatures**

Wild animals such as a panther and probably a fox are depicted on the fragments of Kylikes (cat. nos. 35 & 36). They might also be depicted in groups with other animals and birds such as rams, lions, and swans (cat. nos. 37 & 40). Birds are also found on other fragments of Kylikes (cat. nos. 24, 51, 52).

Fantasy Creatures such as Pegasus are found on two Kylikes (cat. nos. 43:a, 43:b, 44). A sphinx flanked by two youths is also depicted on a Kylix (cat. no. 45), and a siren with a female's face flanked by two draped figures holding staffs occurs on a Kylix (cat. no. 57).

### **Other Scenes**

The head of a bearded man is depicted on each side of the neck of an Amphora (cat. nos. 4:a, 4:b). In some cases the theme of the scenes cannot be identified since only some traces of figures are left. Such cases are found on the different fragments which derive from an Amphora (cat. no. 8), a Hydria (cat. no. 14), Kylikes (cat. nos. 26, 27, 34, 50, 55, 56, 58 & 63) and an Oinochoe (cat. no. 80). On one more Kylix (cat. no. 38) only the remains of two figures are left; the first one holds a stone and the second one wears an animal skin. The theme of this scene is very uncertain; it might be a hunting scene, or even a centaur holding a stone.

### **Floral and or other decoration**

Ivy leaves and berries in combination with a meander frieze are decorating a Lekythos (cat. no. 67). Palmettes are also found as a main decoration on a Skyphos (cat. no. 85) and a Lekythos (cat. no. 70).

On some other fragments of Kylikes (cat. nos. 19, 49, 53) only the remains of the palmettes are left. Friezes of palmettes are also found on several other fragments such as those of an Amphora (cat. no. 6), a Kylix (cat. no. 48) and Lekythoi (cat. nos. 65 & 68).

Lotus or myrtle friezes also decorate the fragments of Kylikes (cat. nos. 29, 32, 33) and a Lekythos (cat. no. 64).

An Alabastron (cat. no. 1) is decorated with a broad band, lines and net. A net decoration is also found on an Amphoriskos (cat. no. 3) and spirals on an Askos (cat. no. 11). Remains of other decoration such as bands, lines, dots, tongues or rays are also found on several fragments of vases such as an Amphoriskos (cat. no. 2), Oinochoai (cat. nos. 77, 78, 79), Kylikes (cat. nos. 30 & 31) and a Skyphos (cat. no. 86).

### 5.1.3 Ayios Philon (Karpasia)

Only a fragment of a Kylix is preserved and is not decorated.

### 5.1.4 Chytroi

#### Scenes of myth

##### Heroes

Herakles fighting warriors is depicted on the fragment of a Krater (cat. no. 2:a).<sup>164</sup>

#### Scenes of Reality

##### Warriors & Chariots

The fragment of an Amphora (cat. no. 1) depicts a warrior leaving home. It also includes a chariot, a charioteer, a man, a woman and other warriors. On a second fragment that belongs to a Krater (cat. no. 2:b) are depicted warriors, of whom one is fallen, and a part of a chariot.

##### Animals & Birds

An animal frieze of panthers, sirens and felines is depicted as a secondary decoration on a Krater (cat. no. 2).

##### Other scenes

On the fragment of a Kylix (cat. no. 4) very few figurative traces are left, such as the leg of an equid and the leg of a man or a satyr. The theme of the scene is uncertain.

##### Floral or other decoration

On a Kylix (cat. no. 3) some remains of a floral decoration are left. The shape of the piece of pottery from which the fragment (cat. no. 5) derives is uncertain, though it is decorated with bands and meander.

### 5.1.5 Golgoi

#### Floral or other decoration

On the fragment of a Skyphos (cat. no. 1) are found the remains of a tongue frieze.

### 5.1.6 Idalion

#### Scenes of myth

##### Amazons

On the fragment of a Krater (cat. no. 2) some traces of an *Amazonomachy* are left. In this case only the lower leg and the knee of a warrior and the hand of a woman are preserved.

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<sup>164</sup> Since very few traces of this depiction are left, however, the scene cannot be identified as a *Gigantomachy* or *Amazonomachy*.



## Scenes of reality

### Warriors & Chariots

On an Amphora (cat. no. 1:a) are depicted a chariot at the gallop, remains of a charioteer and his Boeotian shield, the remains of a spear, and a second shield which is decorated with ivy. In front of the horses a running man is holding a spear. On the same Amphora (cat. no. 1:b) a soldier is bidding his family farewell. On the soldier's shield a hound is depicted. He stands in front of a man; on each side stands a woman and to the right a herald moves away.

### Fantasy Creatures

Only one fragment of a Lekythos (cat. no. 5) is preserved on which some remains of sphinxes are left.

### Floral or other decoration

A frieze of lotus bulbs is decorating a Kylix (cat. no. 3). Palmette friezes decorate a Lekythos (cat. no. 4) and a fragment (cat. no. 7) of an uncertain type of pottery. Of an uncertain type of pottery is one more fragment (cat. no. 6), on which is found a part of a meander frieze.

## 5.1.7 Keryneia

### Scenes of reality

#### Symposion & Komos

A Skyphos (cat. no. 1) is decorated with a scene of a dancing or a crouching man.

## 5.1.8 Kition

### Scenes of myth

#### Heroes & Amazons

On an Amphora (cat. no. 1:a) Athena and a giant are depicted. This is probably a scene of *Gigantomachy*. An *Amazonomachy* scene in which Herakles is fighting with an Amazon is depicted on a Skyphos (cat. no. 13). On one more Skyphos (cat. no. 22) Theseus fighting the bull of Marathon may be depicted; in this case only a part of the animal is left.<sup>165</sup>

#### Dionysian scenes

A fragmentary scene is found on an Amphora (cat. no. 1:b) where a satyr is turned to the right facing Dionysos and a female who is probably Ariadne is facing the god.

Dionysos could also have been depicted on a fragment of an uncertain shape piece of pottery (cat. no. 23). The presence of Dionysos is indicated by a *Kantharos* and the traces of some fingers that are holding it. A woman turned to the right is wrapped in a himation and wears a necklace and a bracelet. There are also traces of a circle and ivy trails.

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<sup>165</sup> Robertson 1981, 52:6.

The lower part of a maenad riding a mule, and a satyr, are found on a fragment of a Lekythos (cat. no. 11). What is left is a part of a foot that could belong to Dionysos, and a vine-trail.<sup>166</sup> On a Skyphos (cat. nos. 20:a & 20:b) is depicted a dancing maenad who performs a *pyrich* dance and holds a *thyrsos* and a young man with a shield and a spear. They are both between conventional trees and palmettes.

On a fragment of a Kylix (cat. no. 7) only the lower part of a satyr is preserved, and on one more fragment of a Skyphos (cat. no. 17) might be depicted two more satyrs. One of them holds a drinking horn and his face looks more like Dionysos than a satyr; he is, however, naked. Two more fragments may belong to an Olpe (cat. no. 24); in this case only the remains of two dancing satyrs are left.

## Scenes of reality

### Warriors & Chariots

On a fragment of a Skyphos (cat. no. 18) only some traces of the shield of a warrior are left; one more warrior seems to advance in order to meet the first one. He wears a high-crested helmet and holds a shield and a spear.

On a fragment of a Skyphos (cat. no. 14) a charioteer with a goad and a spear stands behind the horses. Traces of palmettes are found near the handles. The figures are painted in black silhouettes. On a second fragment of a Skyphos (cat. no. 15) a bearded charioteer is depicted. In this case only the extremities of the horses are left. There are also traces of palmettes near the handles.

### Athletes, Symposion & Komos

On a fragment of a Kylix (cat. no. 4) is depicted a part of a running figure who could be an athlete or a hunter. A beardless male with a pot belly, a spiked diadem, and a torch in each hand is depicted on the fragment of a Skyphos (cat. no. 19). There are also some remains of perhaps a hare and a curved object that could be the buttock of a crouching figure. This is not a usual scene and it might depict a narrative scene of a Symposion or a Komos<sup>167</sup>.

### Cult scenes

On a Lekythos (cat. no. 10) two women are found on either side of a stele, which indicate a temple or a sanctuary.<sup>168</sup>

### Birds

A cock is depicted on a fragment of a Panathenaic Amphora (cat. no. 2) where the remains of column and a shield are also found.<sup>169</sup> Fighting cocks occur on one more fragment of a Kylix (cat.

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<sup>166</sup> A similar scene is found on a Lekythos from Marion (cat. no. 104).

<sup>167</sup> Robertson 1981, 52:13.

<sup>168</sup> For the religious/cultic scenes see Boardman 1974, 212.

<sup>169</sup> See also **Other scenes** (cat. no 3). In this case very few traces of the decoration are left.

no. 6), and hens are depicted on a Kylix (cat. no. 5). Birds that are not identified are found on a Skyphos (cat. no. 21).

### **Other scenes**

On a fragment of a Panathenaic Amphora (cat. no. 3) only a column and an inscription is left.

On a fragment of an uncertain shape of a Kylix (cat. no. 9) the lower part of a seated draped figure is left. Behind the figure is standing one more draped figure holding a staff.

A part of one more seated figure is left on a Skyphos (cat. no. 16). These two scenes cannot be placed in an iconographical context.

### **Floral or other decoration**

A frieze with pointed leaves and blobs is decorating a Kylix (cat. no. 8); a meander frieze and an ivy leaf and berry chain are decorating a Lekythos (cat. no. 12).

## **5.1.9 Kourion**

### **Scenes of myth**

#### **Heroes**

On a Lekythos (cat. no. 6) two men holding distaffs or lances and flanked by a woman are depicted. According to Beazley this scene might depict Achilles and Ajax playing draughts.<sup>170</sup>

#### **Dionysian scenes**

On a Lekythos (cat. no. 7) Dionysos and satyrs are depicted. On another Lekythos (cat. no. 5) a goddess mounts a chariot in the presence of Dionysos; a second woman holds a lyre and a draped figure is seated on a stool. A satyr pursuing two maenads is depicted on an Alabastron (cat. no. 1).

### **Scenes of reality**

#### **Women's life scenes**

On a Skyphos (cat. no. 8) are depicted a seated woman and a man leaning on a stick. Palmettes are painted near the handles.

### **Birds & Fantasy Creatures**

On the shoulder of a Lekythos (cat. no. 4) is depicted a cock. Fantasy creatures like a sphinx is found on the body of the same Lekythos: the Sphinx is wreathed and is flanked by a woman holding a distaff and a man holding a torch. A second sphinx is also found on an Amphora (cat. no. 2). Inside a Kylix (cat. no. 3) is depicted a Gorgoneion.

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<sup>170</sup> Beazley *ABV* 1956, 500:43.

### 5.1.10 Lapithos/ Lambousa

#### Scenes of myth

##### Dionysian scenes

Only two scenes are known from this site, and they are both on a Kylix (cat. nos. 1:a & 1:b). On both sides a satyr is riding a mule flanked by satyrs and large eyes.

### 5.1.11 Marion

#### Scenes of myth

##### Gods & Heroes

On an Amphora (cat. no. 3:a) Herakles is fighting the Bull; Hermes and one more figure that could be Iolaos flank the scene. Herakles and the Lion are depicted on two more pieces of pottery, the first time on the fragments of a Kylix (cat. nos. 60:a & 60:b), where Herakles is found between warriors and other figures. The second piece of pottery is an Oinochoe of Cypriote type (cat. no. 116); in this case Athena and Iolaos flank the scene.

On an Oinochoe, which is also of Cypriote type (cat. no. 115), Ajax and Achilles are playing draughts while a warrior is retiring. On an Oinochoe (cat. 119) is depicted an *Amazonomachy*. On a Pelike (cat. nos. 121:a & 121:b) Theseus is killing the Minotaur.

A winged female figure, probably a goddess, flanked by draped figures is depicted on a Skyphos (cat. no. 123). Another winged female appears on a Lekythos (cat. no. 95) among youths holding spears, one of whom is draped and seated.

##### Dionysian scenes

The god **Dionysos**, dressed in a long chiton and himation and holding a drinking horn, is depicted inside a Kylix (cat. no. 81); two big eyes flank the scene. Trails of vine are used as filling decoration. Inside another Kylix (cat. no. 82) the god is depicted with a mule.

On a Kylix (cat. nos. 83:a & 83:b) the depiction is quadripartite. In the centre of each side Dionysos is standing wreathed with ivy and holding vine-trails in his hands. **Dionysos** is also depicted with **other gods** as on an Amphora (cat. no. 4:a), where he faces Athena who holds a shield and a spear; under the shield a feline is visible. Hermes and a maenad flank the main scene.

On some other pieces of pottery, **Dionysos** is depicted only with **maenads or other women** whose identity is not clear. On a neck fragment of an Amphora (cat. no. 5) are found the remains of Dionysos and maenads. On a Kylix (cat. no. 84) the god is depicted seated on a folding stool, holding a drinking horn. In front of him a part of a dancing maenad is visible. A scene painted in black silhouettes is found on a Lekythos (cat. no. 106); a charioteer is stepping into a quadriga while a woman is sitting on a folding stool in front of the horses. Behind the horses are Dionysos and one more figure. All the figures are wrapped with himatia and are probably women.

Dionysos mounting a chariot is depicted on a Lekythos (cat. no. 111); in front of the horses a woman is gesturing, and in this case she is probably a maenad. **Dionysos with a maenad and satyrs** is depicted on an Amphora (cat. no. 4:b). The god is wreathed and wears a long chiton and himation; in front of him a woman who can be Ariadne walks to the right, but has her head turned backwards facing the god. On each side is a satyr.

On a Kylix (cat. nos. 92:a & 92:b) Dionysos mounts a chariot; behind the horses a maenad is moving to the right but has her head turned backwards looking at the god. Satyrs flank the scene. On a Lekythos (cat. no. 104) Dionysos is dressed in a white chiton and seems to be walking; two maenads, one on each side, are riding mules. On each side there is also a satyr holding a drinking horn. On another Lekythos (cat. no. 112) the god is also depicted accompanied by a maenad and a satyr. Some small remains of Dionysos and a wreathed woman and satyrs are found on the shoulder of a fragmentary Lekythos (ca. no 113). On an Oinochoe (cat. no. 117) which imitates the shape of a Cypriote prototype, Dionysos is depicted surrounded by pairs of dancing maenads and satyrs; vine-trails are used as filling decoration.

A dancing **maenad** is depicted on an Amphora (cat. no. 3:b); two **satyrs**, one on each side, are carrying wineskins. A dancing maenad and two satyrs are also found on the body of an Amphora (cat. no. 4B); in this case the pictorial field is without panels and the scenes are separated with a swan placed under each handles. The dancing maenad moves to the right, she is wreathed and dressed in a long chiton and himation; an ithyphallic and dancing satyr follows her. In front of her, one more ithyphallic satyr is dancing to the right. The scene continues with a Scythian archer who holds a spear and walks to the right; his head is turned backwards and looks at a warrior. One more warrior walks to the left. They both have helmets, shields and spears. A maenad avoiding a satyr is also depicted on a Lekythos (cat. no. 110).

A **single maenad** riding a bull is depicted on a Kylix (cat. no. 93:a). On the same Kylix (cat. no. 93:b) a maenad is riding a goat. On a Kylix (cat. no. 13:a) a **single satyr** is running to the left holding a club. On the same Kylix (cat. no. 13:b) an ithyphallic mule is running to the right. Otherwise **single satyrs** are depicted inside three more Kylikes (cat. nos. 87, 90, 92).

Some other scenes also indicate a Dionysian atmosphere, for instance the ones depicted on a Kylix (cat. nos. 90:a, 90:b) where a male (Dionysos?) is reclining between two riding youths. A satyr is depicted inside a Kylix and dolphins are painted under the handles. On a Lekythos (cat. no. 105) a charioteer is depicted behind the horses, and two youths with raised arms seem to be conversing. In front of the horses is a dancing satyr; his head is turned backwards looking at a deer. The scene has without doubt a Dionysian atmosphere but the charioteer is not Dionysos; the figure seems to be a female who is very similar to the goddess Artemis.<sup>171</sup> On a Skyphos (cat. nos. 127:a & 127:b) two big Dionysian eyes and two wings are flanking a helmet.

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<sup>171</sup> Kahil, *LIMC* 1206-1215, Artemis 1210.

## Scenes of reality

### Archers, Warriors, Mounted men & Hunters

A Scythian archer and two warriors are depicted on an Amphora (cat. no. 4B),<sup>172</sup> and on a Kylix (cat. no. 8:a) is depicted an archer in a squatting posture that draws his bow. A warrior might be depicted fighting and holding a stone on a Kylix (cat. no. 11), naked but equipped with a shield and a sword, as on a Kylix (cat. no. 41), or with a sword and greaves and conversing with a youth, as inside a Kylix (cat. no. 85). They might also be fighting with each other among observers, as on Lekythoi (cat. nos. 99, 100, 109) or when they leave home as on a Lekythos (cat. no. 101). A warrior wearing a crested Corinthian helmet is also depicted on an Oinochoe (cat. no. 118).

On a Kylix (cat. nos. 91:a & 91:b) are depicted hoplites and riding youths.

Single nude mounted men are depicted galloping on an Amphora (cat. nos. 2:a & 2:b) and several other Kylikes where they are all painted in profile and are dressed in short chitons (cat. nos. 10:a, 10:b, 26:a, 26:b, 32:a & 32:b); in other cases they are painted in black silhouettes (cat. nos. 34:a & 34:b); they are also depicted among other men (cat. nos. 57, 58:a, 58:b). An antagonistic scene is painted inside a Kylix (cat. no. 86); in this case the successful and riding competitor advances to receive his crown.

A mounted man hunting a deer is depicted on a Kylix (cat. no. 49:a), and a panther running after a hunter holding a stone on a Kylix (cat. no. 49:b). Riding hunters are also depicted among other men and running figures; in some cases they hold spears and staffs, as on Kylikes (cat. nos. 7:a, 7:b, 50:a & 50:b) and as on a Skyphos (cat. nos. 124:a & 124:b).

A hunter running and throwing a stone is depicted on a Kylix (cat. no. 15:a). A hunter might also be the youth depicted on a Kylix (cat. nos. 23:a & 23:b) who is attacking a panther. The same applies to the man attacking a lion on Kylikes (cat. nos. 24:a, 24:b, 25:a, 25:b & 42).

### Athletes, Erotica, Symposion & Komos

A naked youth running and an older draped gesturing man are depicted on an Amphora (cat. no. 1). Running figures are painted on a Kylix (cat. no. 45) and a Lekythos (cat. no. 98); otherwise they are flanked by draped figures, as on Lekythoi (cat. nos. 96 & 97) and on a Skyphos (125:b). Wrestlers are also depicted on Kylikes (cat. nos. 19:a & 19:b; 33:a & 33:b) and are also flanked by draped figures as on a Kylix (cat. nos. 51:a & 51:b).

*Erotic* and *Komos* scenes belong to the world of *Symposia*. Such scenes are found on a Kylix (cat. nos. 16:a & 16:b) where a man is running to a youth (side *a*) and a youth is running to a man (side *b*). Dancers are found on Kylikes (cat. nos. 35:a & 35:b; 47:a & 47:b). On an Olpe (cat. no. 120) a man who is most probably a komast is wearing only a helmet and a himation with which he covers his face. A symposion scene where a man reclines between two women is depicted on a Lekythos (cat. no. 114). Inside a Kylix (cat. no. 91) is depicted a komast.

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<sup>172</sup> See Dionysian scenes.

### **Women's life scenes**

A spinning seated woman and a reclining man with a lyre are depicted on a Lekythos (cat. no. 103).

### **Animals, Birds & Fantasy Creatures**

Single lions or lionesses are decorating several Kylikes (cat. nos. 17:a & 17:b; 18:a & 18:b; 36:a & 36:b; 39:a & 39:b; 48:a & 48:b) and lions attacking a bull are found on a Kylix (cat. nos. 22:a & 22:b). On the body of a Lekythos (cat. no. 98) a man is running between two lions. The shoulder of a Lekythos (cat. no. 109) is decorated with two lions.

Single Hares decorate some Kylikes (cat. nos. 15:b, 30:a, 30:b, & 37); they are also chased by dogs as on the shoulder of a Lekythos (cat. no. 94). Single stags or deer are depicted grazing or running on Kylikes (cat. nos. 29:a & 29:b; 31:a & 31:b; 43:a & 43:b; & 44). Deer are also depicted flanked by panthers on a Kylix (cat. no. 53) and a panther flanked by men is found on a Lekythos (cat. no. 108). The shoulder of another Lekythos (cat. no. 98) is also decorated with an animal, which cannot be identified.

As for birds, Swans are depicted on their own or facing each other as on Kylikes (cat. nos. 21:a & 21:b; 61:a & 61:b), under whose second scene a painted laurel frieze encircles the body of the Kylix. Swans and hens flanked by youths are found on a Kylix (cat. no. 55) and Swans, a cock, hens and palmettes on another Kylix (cat. no. 56). A cock and hens but flanked by rams are also found on a Kylix (cat. no. 54).

Fantasy Creatures: Centaurs are depicted galloping on a Kylix (cat. nos. 12:a & 12:b) holding stones, on Kylikes (cat. nos. 14 & 46) and chasing a figure on a Kylix (cat. nos. 38:a & 38:b). Gorgoneia are depicted inside Kylikes (cat. nos. 88 & 89). Pegasos the winged horse is depicted galloping on a Kylix (cat. nos. 27:a & 27:b). Winged horses are also dragging a biga as seen on a Lekythos (cat. no. 102). Sirens flanked by rams are found on a Skyphos (cat. nos. 122:a & 122:b) and a siren facing a sphinx is found on a Kylix (cat. nos. 20:a & 20:b). A seated sphinx with upraised foreleg is depicted on a Kylix (cat. no. 8:b) and inside a Kylix (cat. no. 9). Sphinxes are also found on two more Skyphoi; on the first one (cat. no. 125:a) the sphinx is flanked by youths, and on the second one two sphinxes are facing each other (cat. nos. 126:a & 126:b).

### **Other scenes**

Two males facing each other are depicted on a Skyphos (cat. nos. 129:a & 129:b). In the field a dotted cross and a palmette flanked by two youths are depicted on the shoulder of a Lekythos (cat. no. 101).

### **Floral or other decoration**

The most frequent flora decoration is the frieze with lotus bulbs and palmettes, and is found on several Kylikes (cat. nos. 65-80). A frieze of lotus bulbs is also found on a Kylix (cat. no. 52).

Palmettes alternating with trees are depicted on a Skyphos (cat. nos. 128:a & 128:b). Tongues, a laurel frieze, a Z-pattern band and rays are decorating a Kylix (cat. no. 62); ivy-leaf friezes also decorate Kylikes (cat. nos. 59 & 63). Dots and strokes are found on a Kylix (cat. no. 64), spirals on an Askos (cat. no. 6) and lines and bands on a Kylix (cat. no. 40).

### **5.1.12 Nicosia**

#### **Birds**

A cock is found inside a Kylix (cat. no. 1).

#### **Floral or other decoration**

A floral decoration is found on a cup (cat. no. 2) and an ivy-leaf frieze is decorating a Kylix (cat. no. 3).

### **5.1.13 Paphos/Palaepaphos**

#### **Scenes of myth**

##### **Gods**

The goddess Athena and a column are depicted on a fragment of a Panathenaic Amphora (cat. no. 1).

##### **Dionysian scenes**

On a pottery fragment of an uncertain shape (cat. no. 6) are depicted a satyr and ivy.

#### **Scenes of reality**

##### **Mounted men & Hunters**

A mounted man between men and youths are depicted on a Lekythos (cat. no. 4). The shoulder of the same Lekythos is decorated with a lion chasing a youth.

##### **Animals & Fantasy Creatures**

A Panther flanked by a deer is depicted on a Kylix (cat. nos. 2:a & 2:b). Fantasy Creatures: sirens and sphinxes are found on a Lekanis (cat. no. 3).

#### **Floral or other decoration**

A palmette frieze is found on a Skyphos (cat. no. 5).

### **5.1.14 Salamis**

#### **Scenes of myth**

##### **Dionysian scenes**

On a fragment of the Lid (cat. no. 17) are depicted a woman and a satyr.



## **Scenes of reality**

### **Warriors & Mounted men**

A mounted man, warriors and a draped figure are depicted on the fragment of a Kylix (cat. no. 10).

### **Athletes**

On a fragment of a Panathenaic Amphora (cat. no. 3) are depicted two running male figures. Of antagonistic character is also the scene depicted inside a Kylix (cat. no. 11); in this case a nude male figure holds a spear while a second figure holds a wreath.

### **Animals, Birds & Fantasy Creatures**

On the fragment of an Amphora (cat. no. 1) is painted the protome of a horse. Two beast-like animals are painted on a Kylix (cat. no. 7) and the paws of a lion and one more animal on a fragment of a Lekanis (cat. no. 15).

The remains of a swan are found on the fragment of a Krater (cat. no. 5); and a swan flanked by two sirens on the fragment of an Oinochoe (cat. no. 18). Sirens are also depicted with sphinxes as on the fragment of a Kylix (cat. no. 12) and a Lekanis (cat. no. 14).

The remains of a winged sphinx are found on the fragment of an uncertain shape of pottery (cat. no. 19).

### **Other scenes**

Some of the scenes depicted on fragments cannot be identified since only a few remains are left.

On a fragment of an Amphora (cat. no. 2) there is only a part of a himation and a bent knee. The same applies to Kylikes (cat. nos. 6 & 8). On the first one only the head and the upper part of a woman is depicted; there is also the inscription  $\Sigma T$  (*POIBOS KAAIOS*). On the second one, there are only the remains of an inscription, which is not readable.

On one more fragment of an uncertain shape of pottery (cat. no. 20), only the remains of a spearhead are left.

### **Floral or other decoration**

The remains of spirals are found on an Askos (cat. no. 4); palmettes are found on a fragment of a Kylix (cat. no. 13).

Other decoration: strokes and lines are found on the fragments of a Kylix (cat. no. 9) and strokes and tongues on a neck fragment of a Lekythos (cat. no. 16).

### **5.1.15 Tamassos**

#### **Scenes of myth**

##### **Dionysian scenes**

Inside a Kylix (cat. no. 8) an ithyphallic satyr is pursuing a maenad; otherwise satyrs are also found on some other fragments of Kylikes (cat. nos. 6 & 7).

On an Oinochoe (cat. no. 10), a bearded man and a veiled woman are depicted. The man might be Dionysos and the woman Ariadne, but it might also be a part of a wedding scene.

#### **Scenes of reality**

##### **Hunters**

On a Kylix (cat. no. 2) a youth who might be a hunter is attacking a lion.

##### **Athletes, Erotica, & Komos**

An Erastes and an Eromenos are depicted on an Amphora (cat. nos. 1:a & 1:b) and a man and a youth dancing are found on a Skyphos (cat. no. 11).

##### **Women's life scenes**

On a Lekythos (cat. no. 9) is depicted a seated spinning woman flanked by two big eyes. The big eyes, however, are of Dionysian character.<sup>173</sup>

##### **Other scenes**

On a fragment of a Kylix (cat. no. 4), only the lower part of the woman is left.

##### **Birds**

A bird, which cannot be identified is depicted inside a Kylix (cat. no. 5).

##### **Floral or other decoration**

On a fragment of a Kylix (cat. no. 3) are found only the remains of a black band and part of a black leaf. On some other fragments deriving from an uncertain type of pottery, there are only the remains of some lozenges (cat. no. 12) and a part of a meander frieze (cat. no. 13).

### **5.1.16 Cyprus (Provenance unknown)**

#### **Scenes of myth**

##### **Gods, Heroes & Amazons**

An epic scene, the recovery of Helen by Menelaos, is depicted on a Lekythos (cat. no. 29); draped youths holding spears are attending the scene.

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<sup>173</sup> On a similar Lekythos from Cyprus (Provenance unknown, cat. no. 33) Dionysos is depicted seated between two spinning women.

Other mythical scenes: Peleus wrestling with Thetis is depicted on a Kylix (19:a & 19:b). This scene is surrounded by Nereids and a seated figure who is probably Nereus himself. Above the wrestlers is depicted a snake.

Herakles and the Lion are depicted two times; the first scene is found on the body of a Hydria (cat. no. 1) and the second one on an Oinochoe (cat. no. 39). This time, however, Iolaos and Athena are flanking the scene. Herakles is also depicted on a Lekythos (cat. no. 25) fighting the bull between spectators. Poseidon riding a sea horse and flanked by Nereids is depicted on a Lekythos (cat. no. 32).

Amazons might be depicted on a Skyphos (cat. nos. 43:a & 43:b) where a quadriga is found between two figures who are dressed in short chitons and whose skin is painted white. On each side a sphinx is turning its back to the main scene.<sup>174</sup>

Two more scenes, depicting seated bearded men, might also belong to the mythical world. On an Olpe (cat. no. 40) a bearded man holding a spear is seated on a folding stool. In front of him stands a woman who faces him. Behind him stands a naked youth holding a spear.

On a Skyphos (cat. nos. 42:a & 42:b) a bearded man is seated on a folding stool holding a staff, flanked by a standing Harpy and a seated man holding a staff. They are both dressed in long chitons and himatia.<sup>175</sup>

### **Dionysian scenes**

**Dionysos with maenads or other women** is depicted on a Lekythos (cat. no. 30) Dionysos is standing behind a chariot whose charioteer is a woman. Close to her, but behind the horses, is a second woman. A third woman stands in front of the horses. In two more scenes that are found on Lekythoi (cat. nos. 33 & 34) the god is depicted seated between two women. In both cases, they are all seated on folding stools and wear long chitons and himatia, and the scenes are similar; in the first case, however, the god holds a drinking horn and the women are spinning. On a Lekythos (cat. no. 36) Dionysos stands between two Maenads. The god holds a drinking horn or a Kantharos.

**Dionysos with maenads and satyrs** is depicted on a Kylix (cat. nos. 18:a & 18:b); a bearded Dionysos, wearing a long chiton and himation and a wreath in his hair, is sitting on a folding stool holding a drinking horn. Two riding women who are also dressed in long chitons and himatia flank the scene. On each side is a satyr holding vine-trails. Under the handles of the Kylix are painted dolphins. On a Skyphos (cat. nos. 44:a & 44:b) Dionysos is depicted standing, wreathed and bearded and dressed in long chiton and himation. Two dancing satyrs and maenads flank the god. On each side is a sphinx.

On a Kylix (cat. no. 21:a) a winged female figure, who is most probably Iris, is depicted between Satyrs. Dionysian eyes flank the scene.

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<sup>174</sup> The figures in a similar scene are interpreted as Amazons. See Boardman 1974, fig. no. 292: Skyphos by the CHC Group.

<sup>175</sup> The seated figure in a similar scene is interpreted as Zeus. See Boardman 1974, fig. no. 138: Amphora by the Princeton Painter.

**Satyrs** and **maenads** between eyes are depicted on a Kylix (cat. no. 21:b). On the fragment of a Kylix (cat. no. 22) a maenad is dancing between two satyrs. On a Lekythos (cat. no. 35) a maenad with a mule is depicted between two dancing satyrs. On a Skyphos (cat. nos. 46:a & 46:b) a satyr approaches a maenad moving to the right.

Four wreathed **maenads** dressed in long chitons are depicted on a Lekythos (cat. no. 24). They are all dancing around a fifth one playing the flute.

On a fragment of a Kylix (cat. no. 20) is depicted a Dionysian scene of which only the remains of a **satyr** are left. Otherwise single satyrs are depicted inside a Kylix (cat. no. 18) and another Kylix (cat. no. 21). The satyr-like draped figure depicted inside a Kylix (cat. no. 19) might represent Dionysos himself.

## **Scenes of reality**

### **Warriors, Mounted men, Hunters & Chariots**

The arming of a warrior is depicted on a Kylix (cat. no. 7) and a warrior leaving home on a Lekythos (cat. no. 28); in the latter case two draped youths holding spears are facing a warrior with a helmet and a shield.

A single Mounted man is depicted on a Kylix (cat. nos. 2:a & 2:b) and a hunter throwing a javelin on a Kylix (cat. no. 3:a).

On a Lekythos (cat. 31) are found a chariot, a charioteer and some other draped figures, which are all painted in black silhouettes. The figures cannot be identified since the painting is of a careless workmanship.<sup>176</sup>

### **Athletes, Erotica, Symposion & Komos**

Athletes as boxers are depicted on a Kylix (cat. nos. 4:a & 4:b), wrestlers on a fragment of a Kylix (cat. no. 5).

On a Lekythos (cat. no. 38) are depicted a man leaning on a stick, a cock and a suspended lyre.

On the shoulder of a Hydria (cat. no. 1) a *Komos* scene is depicted where men holding drinking horns are dancing. A representation of a *Komos* with running figures is also depicted on two more fragments belonging to the same Kylix (cat. no. 8), and a dancing youth flanked by figures dressed in cloaks is depicted on a Kylix (cat. nos. 9:a & 9:b).

### **Women's life scenes**

A youth leaning on a stick and facing a seated woman playing the lyre is also depicted on a Skyphos (cat. nos. 47:a & 47:b).

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<sup>176</sup> The scene is similar to the Dionysian scene depicted on a Lekythos found at Marion (cat. no. 106).

### **Animals, Birds & Fantasy Creatures**

A fawn is depicted on a Kylix (cat. no. 3:b); stags are depicted on a broken Kylix (cat. no. 6) and swans and hens on a Skyphos (cat. nos. 41:a & 41:b). Inside a Kylix (cat. no. 23) is depicted a Gorgoneion.

### **Other scenes**

On a Kylix (cat. no 10) some figures are standing between palmettes. On the shoulder of a Lekythos (cat. no. 28) are depicted a standing draped man and an *anthemion*. On two Lekythoi are depicted three seated draped women (cat. nos. 26 & 27). In both cases the figures are depicted in black silhouettes. The figures, however, cannot be identified.

### **Flora or other decoration**

Friezes with lotus bulbs and palmettes are decorating several Kylikes (cat. nos. 11-17) and a Skyphos (cat. no. 45). A net pattern is used to decorate the body of a Lekythos (cat. no. 37).

## **5.2 The Iconography of the RF pottery**

### **5.2.1 Amathus**

#### **Scenes of myth**

##### **Gods**

On a fragment of a Krater (cat. no. 7) might be depicted the goddess Nike. Some remains of a winged figure who might also be Nike are also found on a Lekythos (cat. no. 21). Nike is also found on a Kylix (cat. no. 12) where only her wings are left. This scene is painted inside the cup and besides the wings of the goddess there are also the remains of a male in a chiton, a traveller's hat, a sword and two spears.

Apollo is found on two Kylikes. Both times the depictions are found inside the cups. On the first one (cat. no. 11) the god is depicted with a quiver and on the second one (cat. no. 15) he stands before an altar holding a laurel branch.

##### **Dionysian scenes**

On the fragment of a Kylix (cat. no. 10) Dionysos is depicted with what seems to be a drinking horn (*keras*) or a cup.

Two small Oinochoai (cat. nos. 31 & 32) have their lower part in the shape of female heads and are considered to be maenads. They are decorated with ivy leaves and their faces are rather rounded with a small nose and mouth. Their eyes are big and slightly almond-shaped.

A squatting satyr is depicted with a running deer on an Askos (cat. no. 5).

#### **Scenes of reality**

##### **Warriors**

On a fragment (cat. 8), which might derive from a Krater is depicted a warrior wearing a helmet and holding a spear. Behind him is depicted one more figure.

##### **Athletes (Palaestra scenes)**

Draped men and youths might derive from palaestra scenes. Such scenes are found on two Skyphoi (cat. nos. 34 & 35). In the first case only the remains of a draped figure are left; on the second one both a post and the suspended strigil are indicating the environment of the palaestra. Similar conversing figures are found inside Kylikes (cat. nos. 18 & 19). On a Kylix (cat. no. 16), one of the figures is seated on a rock.

##### **Women's life scenes**

Women's life activities are depicted on a Hydria (cat. no. 6) where the remains of the rich folded chitons of two women are found. It seems that one of them is seated on a rock, a fact that indicates an activity outside the domestic area.

A domestic atmosphere is found on a Kylix (cat. no. 13) where a woman is seated on a *klismos*. She is dressed in a long chiton and a himation; She also wears a *sakkos* and rounded earrings; in front of her stands one more woman who may be a friend or a servant and who seems to be helping her. A woman's everyday activities are also found outside Kylikes (cat. nos. 18 & 19).

Some other scenes depicting a woman accompanied by youths are found both inside and outside a Kylix (cat. nos. 14). A Similar scene where a woman and a youth are depicted is also found inside a Kylix (cat. no. 17).

### **Animals, Birds & Fantasy creatures**

Animals, both wild and domestic are depicted on several Askoi (cat. nos. 2-4); the animals are hares, a lion confronting a dog, panthers, and a deer.<sup>177</sup> A duck is found on a Juglet (cat. no. 33). Fantasy creatures i.e. a griffin is depicted on a Lekanis (cat. no. 20) and a sphinx on a Lekythos (cat. no. 22).

### **Floral or other decoration**

A rightward ivy with four dots of flowers is found on the fragment of a Krater (cat. no. 9). Net decoration and white blobs are found on an Amphoriskos (cat. no. 1); net decoration on its own or in combination with white blobs is found on several other fragments of Lekythoi (cat. nos. 25, 26 & 30). On the fragment of one more Lekythos (cat. no. 24) are found tongues, which are separated by united lines. Single palmettes are decorating Lekythoi (cat. nos. 27, 28 & 29).

## **5.2.2 Ayios Philon (Karpasia)**

### **Scenes of myth**

#### **Dionysian scenes**

A dancing satyr and a dancing maenad are depicted on the fragment of Krater (cat. no. 1).

#### **Other scenes**

A seated boy on a drapery is found on the lid of Pyxis (cat. no. 4).

The remains of the depictions on the Krater (cat. nos. 2 & 3) cannot be put into any iconographical context.

### **Floral or other decoration**

Only the remains of an egg-shaped frieze are left on a fragment of a lid, which might belong to pyxis or a lekane (cat. no. 5).

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<sup>177</sup> The deer is depicted with a squatting satyr. See Dionysian scenes.

### **5.2.3 Chytroi**

#### **Scenes of myth**

##### **Dionysian scenes**

A small part of a youth holding what it seems to be a thyrsos is found on a fragment of a Krater (cat. no. 1).

#### **Iconography**

No decorations left.

#### **Other Scenes**

The remains of human figures or human feet are found on different fragments deriving from a Krater (cat. no. 2), two Kylikes (cat. nos. 6 & 7) and one Lekythos (cat. no. 8). The remains of these depictions cannot be placed into any iconographical context.

#### **Floral or other decoration**

The remains of flora decoration like laurel leaves are found on the fragments of Kraters cat. nos. 3 & 4 and a tongue frieze on the fragment of the Krater cat. no. 5.

### **5.2.4 Golgoi**

On the frag. of Krater (cat. no. 1), and the second fragment of an uncertain piece of pottery there are no any decorations left.

### **5.2.5 Idalion**

#### **Scenes of myth**

##### **Gods**

The head of Hermes is depicted on a Lekythos (cat. no. 3).

##### **Dionysian scenes**

Dionysos is depicted on two fragments deriving from two different Kraters (cat. nos. 1 & 2). On the first fragment (cat. no. 1) the god is depicted bearded. On the second one (cat. no. 2) the god is depicted as a young wreathed god.<sup>178</sup>

### **5.2.6 Keryneia/Kazaphani**

#### **Scenes of reality**

##### **Athletes, Symposion & Komos**

On the fragments of a Krater (cat. no. 2), are found the remains of two legs and two feet, which might belong to athletes.

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<sup>178</sup> Hadjicosti 1997b, 238; The fragment (cat. no. 1) is perforated on the top in order to be used as a pendant. The most popular pendants in the area of Idalion were those of Bes and the satyrs.



On a fragmentary Krater (cat. no. 1:a) a symposion scene is taking place where a male is reclined on a *kline* having beside him a table and a block-stool. A youth with a wrap in his shoulder runs to the left.

A komos scene is depicted on the same Krater (cat. no. 1:b) where three youths are depicted. The youth to the left carries an amphora and the youth to the right a drinking horn.

### **Cult scenes**

A cult scene is depicted on a Lekythos (cat. no. 4). A woman holds a basket and an oinochoe in front of an altar.

## **5.2.7 Kition**

### **Scenes of myth**

#### **Gods, Heroes & Amazons**

An obscure but dynamic scene is found on a fragment of a Krater (cat. no. 66:a). It is suggested however, that this scene might be depicting Athena rescuing Herakles from the Pyre. What is preserved is the upper part of a naked and bearded Herakles who has a club under his left arm. Behind his right arm stands Athena; only her neck and waist are preserved. She wears a necklace and her aegis is by her side. Below Herakles is seen a part of a wooden construction and some other remains that cannot be interpreted. Robertson points out that the wooden construction cannot be a chariot, he suggests therefore that Athena is there to rescue Herakles from the pyre; he adds furthermore that the black streaks behind Herakles might be the flames.<sup>179</sup>

The remains of the goddess Nike and two horses are found on a fragment of a Krater (cat. no. 34). The small remains of a second figure on the fragment of one more Krater (cat. no. 63) might also be Nike.

The scene on a Krater (cat. no. 67) might be uncertain. It consists of two fragments and it depicts a figure wearing a spiked diadem; to its right one more figure wearing a *pilos* is bending towards the first one. Robertson interpreted the scene as Polyneikes and Eriphyle having in mind Polyneikes who wears a *pilos* on a Pelike of the Chicago Painter.<sup>180</sup>

A small part of an Eros is found on a fragment of a Lekanis (cat. no. 97).

A sphinx is attacking a young man who is most probably Oidipus is depicted on a Lekythos (cat. no. 102). Oidipus is dressed in a chitoniskos, a petasos and he holds a spear.

On a fragment of the inside of a Kylix (cat. no. 92) there are very few traces of a male's legs in a violent movement and the remains of the hoof of an animal. The scene might be depicting an *Amazonomachy*.

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<sup>179</sup> Robertson 1981, 56:37a.

<sup>180</sup> Robertson 1981, 56:38.

## Dionysian scenes

Dionysos revelling Ariadne might be depicted on a fragment of a Krater (cat. no. 33); the god holds a staff, which is most probably a thyrsos. Between him and Ariadne a hovering Eros.<sup>181</sup>

Dionysos and Ariadne are also depicted on the fragment of a Krater (cat. no. 51). The god is depicted as a youth, naked and with long loose hair. He has a clock behind him and on his thighs; his left elbow lies on a striped cushion. A wreathed Ariadne (only her head is left) is found on a lower level and a part of a thyrsos is seen behind her. Between the god and Ariadne a hovering Eros. One more seated woman (shoulder to waist) dressed in an ornamental sleeved chiton holds a circlet in front of her breast. There are also some remains of a meander frieze.

On the fragment of a Krater (cat. no. 53) the remains of the head of a young man wearing an overhanging wreath and mitra might be Dionysos. On a higher level near the lip, a satyr holds a tray with pointed gifts; Eros is hovering to the left holding a circlet.

The young man with the long curly hair and a mitra who is depicted on the fragment of a Krater (cat. no. 61) might also be Dionysos.<sup>182</sup> There are also some traces of a woman; in this case however she is not facing the god, a fact that indicates that the woman is a maenad and not Ariadne.

The remains of a tambourine (cat. no. 40) or satyrs or maenads are found on several other fragments of Kraters (cat. nos. 54:a, 55, 75 & 76) that cannot be put into an iconographical context. Satyrs and maenads are also found on a Krater (cat. no. 39); the scene cannot be fully interpreted since it is partly depicted on three fragments, which are not joining but derive from the same Krater. On the fragment 39:a is depicted the upper part of a squatting satyr on a rock; his forearm and hand muffled in an animal skin; in front of him a thyrsos. On a lower level is seen the head of a maenad. On the fragment 39:b is the elbow of the maenad and on the fragment 39:c the remains of a couch.

One more Dionysian scene depicts satyrs and maenads and consists of 6 fragments is found on a Krater (cat. no. 50). On fragment 50:1, a crowned maenad, wearing earrings, a necklace and bracelets is dressed in a rich folded chiton with a belt. She is moving to the right having her head turned backwards and carries with her right hand a tray with an oval cake with two pyramidal ends. In front of her a crowned and bearded satyr is turned to the left and holds a thyrsos decorated with ribbons. In his other hand he holds what it seems to be a whip. On fragment 50:2, one more satyr is lying on his right elbow and holds what it seems to be a thyrsos. Behind him there are the remains of a maenad's chiton accompanying a child. On fragment 50:3, there are the traces of a human foot and a big palmette. On fragment 50:4, there is a whip with bells, which could have been hold by the

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<sup>181</sup> The scene is also interpreted as Zeus pursuing Aegina, but I think of it as more Dionysian. Robertson 1981, 55:36a.

<sup>182</sup> Robertson 1981, 59:49.

satyr on fragment 5:1. On fragment 50:5, there are the remains of a himation and on fragment 50:6, the head of a young man.<sup>183</sup>

A satyr and Eros are depicted on the fragment of a Krater (cat. no. 52). In this case a wreathed satyr with an animal skin on his right arm is seated on a rock piping. In front of him a hovering Eros is playing the tambourine. Behind the satyr, on a higher level is found a short Ionic column. Plants are growing in between.

Some other scenes might have an ambivalent theme; such a scene is found on a fragment of a Krater (cat. no. 56) where small remains of satyrs and maenads are left: this time however the scene might be an illusion of a mortal komos which are very similarly composed to the Dionysians.<sup>184</sup> One more scene is found on the fragment of a Krater (cat. no. 42) where there are the remains of the upper part of a woman; by her side there is a hanging object, which looks like a cluster of grapes and is also found on other mythical scenes.<sup>185</sup>

An ambivalent subject is also the scene left on the fragment of a Krater (cat. no. 78) where a satyr and a woman with a staff are depicted. Robertson points out that the staff looks more like a sceptre than a thyrsos and the woman holding it, looks more like a goddess than a maenad. He adds furthermore that satyrs were depicted as onlookers on other depictions of the time.<sup>186</sup>

## **Scenes of reality**

### **Warriors, Mounted men & Hunters**

A mounted man and a woman playing pipes are depicted on two fragments of a Krater (cat. no. 12). A departure scene is found on Krater (cat. no. 73). From this scene there are the remains of a youth turned to the left; the remains of a petasos and a scabbard.

### **Athletes, Symposion & Komos**

Athletes might be the small remains of the figures depicted on a Krater (cat. no. 19). On the fragmentary Krater (cat. no. 54:b) are depicted two youths, one of them holds a strigil. Athletes are also depicted inside a Kylix (cat. nos. 91 & 93). On the first one an athlete is depicted in a boxing position having behind him a laver. Inside the second one the athletes are holding strigils. On the outside of the same Kylix two athletes are holding javelins.

Small remains of symposia scenes are found on several fragments of Kraters without iconographical context, there are however the remains of figures holding kylikes or in the act of kottabos, tables or cushions which are all connecting the scenes with symposia (cat. nos. 13, 36, 37, 58, 59, 62 & 71).

A symposion scene, which is restored and largely preserved, is found on a Krater (cat. no. 72). The symposion is in full action where two couches with two wreathed drinkers lying on cushions

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<sup>183</sup> Salles 1982, 296.

<sup>184</sup> Robertson 1981, 59:51.

<sup>185</sup> Robertson 1981, 59:48.

<sup>186</sup> Robertson 1981, 54:31a-b.

are raising their hands in the kottabos gesture<sup>187</sup> (the one to the left does not hold a Kylix). In front of them a nude but wreathed cup-boy with a ladle in his hand is moving to the right. In front of each couch a table with food. The scene is decorated with garlands with berries; ribbons and berries are also decorating the wreaths of the cup-boy and the *symposiastes*.

A Komos scene is found on two fragments that probably derive from the same Krater (cat. no. 38). On the first fragment are found the remains of a wreathed youth holding a stick. On the second fragment only the remains of a male's leg, a foot and some small parts of draperies are left.

### **Women's life scenes**

The head of a woman wearing a kekryphalos is found on Lekythos (cat. no. 103). Women are also depicted on Lekanides (cat. nos. 95, 96 & 98). From the last two scenes very few remains are left. On Lekanis (cat. no. 95) a woman is running holding a sash. Inside a Kylix (cat. no. 94) is depicted a nude dancing girl holding a garment on her left arm; behind her a stool with a patterned cushion.

### **Cult scenes**

Of cultic character are the remains (Krater cat. no. 74) of a depiction where a wreathed youth carries a basket.

Cult scenes are also found on two Lekythoi (cat. nos. 99 & 100). On the first one are depicted two women; one of them is playing the lyre and the other one is seated holding a box. By her side there is an altar. On the second one are depicted funerary women standing by a stele. One of them holds a flat basket with wreaths.

### **Animals, Birds & Fantasy Creatures**

Animals as hares, a running dog, and a feline are found on Askoi (cat. nos. 2, 3 & 5) and a water bird on Askos (cat. no. 7). A part of a deer and very small traces of another animal without iconographical context are found on a fragment of a Krater (cat. no. 41).<sup>188</sup> An owl between olive-sprays is found on a Skyphos (cat. no. 105).

Fantasy Creatures as Sphinxes are found on the Askoi (cat. nos. 4 & 6) and a monstrous bird and odd creatures on an Askos (cat. no. 8).

A winged woman found on the fragment of a Krater (cat. no. 64) with a grotesque mask should also be added to the scenes of Fantasy Creatures.

### **Other scenes**

The following fragments derive from an Amphora (cat. no. 1) the Kraters (cat. nos. 10, 11, 14-18, 20-32, 43, 44, 46-49, 57, 60, 65, 66:b, 68, 69, 70, 79, 83, 85, 86 & 89), a Lekythos (cat. no. 101),

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<sup>187</sup> The game of kottabos was played by spinning a cup with the finger and by directing the dregs of wine at a target in mid-floor. Here only the gesture is seen, accompanied by the toasts of the *symposiastes*.

<sup>188</sup> According to Robertson (1981, 58:45) the deer is a part of a Dionysian scene, but since the deer is also a symbol of Artemis, I have chosen not to include it in the Dionysian scenes.

a Kylix (cat. no. 90) and the Skyphoi (cat. nos. 107 & 112); on these fragments are found very small remains of figures, mantles or other decoration without any iconographical context.

### **Floral or other decoration**

An Askos (cat. no. 9) is decorated with a wreath of olive leaves and an egg shaped pattern round the centre.

On some other fragments of Kraters only the remains of floral or other decoration are left: dots (cat. no. 80), parts of palmettes (cat. no. 81), lotus buds (cat. no. 82), ivy (cat. no. 84), volute (cat. nos. 87), a meander frieze (cat. no. 88). ) On the fragment of Skyphos (cat. no. 106) there are also the remains of buds and volutes.

## **5.2.8 Kourion/Episkopi**

### **Scenes of myth**

#### **Gods**

On a Krater (cat. no. 3:a) Zeus is depicted pursuing a woman who is probably Semele.<sup>189</sup> He is bearded and wrapped in a himation that hangs over his shoulder; he holds a sceptre in his right hand and a thunderbolt in his left. The woman runs to the left having her head turned backwards. She is dressed in a folded chiton and has a fillet in her hair. Above the scene is found a leaf-frieze and under the scene a meander frieze.

On the reverse side of Krater (cat. no. 3:b) a woman is running towards a man. The woman is dressed in a long and well-folded chiton and has her hair bound in a cloth with a tail hanging free. The man is bearded wrapped in a himation and holds a cane. This scene has been interpreted as the contamination of the carrying off, of Thetis by Peleus.

### **Scenes of reality**

#### **Hunters & Chariots**

On a Krater (cat. no. 2:a) a youth is dressed in a chitoniskos and has a fillet in his hair. He is depicted as the charioteer of a biga and holds at the same time a spear. Behind the horses one more youth also dressed as the first and wearing boots. He also holds a spear.

Inscription: *ΜΕΓΑΚΛΗΣ ΚΑΛΟΣ*.

#### **Women's life scenes**

On a Krater (cat. no. 2:b) is depicted a woman flanked by two youths. (The remains of the scene are damaged).

#### **Birds**

An owl flanked by two olive sprigs is found on a Skyphos (cat. no. 5:a & 5:b).

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<sup>189</sup> For the interpretation of the scenes found on the Krater (cat. nos. 3:a & 3:b) see *CVA*, Paris, Louvre 4, III.Id.15.

## Floral or other decoration

An Amphoriskos (cat. no. 1) is decorated with diaper patterns and with a big palmette a Lekythos (cat. no. 4).

### 5.2.9 Lapithos/Lambousa

#### Scenes of reality

##### Warriors & Hunters

A warrior with a bow and a shield with the head of bull are found on a covered Kylix (cat. no. 1).

Two youths who are probably hunters are depicted with stags on a Skyphos (cat. no. 2).

### 5.2.10 Marion

#### Scenes of myth

##### Gods & Heroes

On an Amphora (cat. no. 2:a) a woman holding a spear and a shield is depicted.

A woman who might be Hera or Persephone<sup>190</sup> is depicted on a Lekythos (cat. no. 82); she is dressed in a long chiton with wide elbow sleeves and a folded himation. Her hair is kept together by a diadem; in her left hand she holds a sceptre and in her right, which is outstretched, she holds a shallow bowl (phiale) from which a fluid drops. Inscription: *KAAE*

On a Lekythos (cat. no. 84) Aphrodite, riding a flying swan is depicted crowned and with long curly hair; she is dressed in a long and rich folded chiton and himation and holds a sceptre.

On a second Lekythos (cat. no. 95) Aphrodite with Eros is depicted with Adonis.

In this case both Aphrodite and Adonis are seated facing each other. By her side is Eros. Adonis is holding a club and behind him a tree on which he is resting his left arm. Behind the tree a female figure; behind Aphrodite and Eros to the left two more female figures turned to the right. The first one is seated holding a sprig. Sprigs are also found by the figures' feet that are indicating an outside environment.

On a Lekythos (cat. no. 96), in the centre, is depicted Oidipus killing the sphinx before an Ionic column. To the left a youth (Aenias), a tree and Athena. Above the sphinx a seated Apollo and two more youths Castor and Pollux. They are all named by inscriptions, which are found by their heads (*ΑΠΟΛΛΩΝ, ΚΑΣΤΩΡ, ΠΟΛΥΔΕΥΚΗΣ*).

A winged youth, most probably Hypnos, seated on a stone is depicted on a Lekythos (cat. no. 104). In his left hand he holds a stick or a branch and he is half turned to front by a movement of his outstretched right arm.

Arimasps are depicted in combination with the head of a woman (cat. no. 58) or a panther (cat. no. 31).

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<sup>190</sup> The woman is interpreted as Hera by Beazley *ARV*<sup>2</sup> 1963, 640:79 and as Persephone by Gjerstad *SCE* II, 294:11.

## Dionysian scenes

Dionysos is depicted inside a Kylix (cat. no. 77); the god is bearded and wreathed with ivy; he wears a short-sleeved chiton and a himation and walks rapidly to the right having his head turned backwards. In his left hand he holds a drinking horn and in his right a branch with ivy leaves.

Inscription: *HEPMAIOS EPIOISEN*

Dionysos is also depicted on a Lekythos (cat. no. 85). The god is this time depicted bearded and dressed in a short embroidered chitoniskos; he dances to the right having his hands on his hips. Behind him a small tree and in front a cypress or a large *thyrsos*. Above and under the scene a meander frieze.

On the fragment of a Krater (cat. no. 72), a young and wreathed Dionysos is probably mounting a chariot. In his right hand he holds what it seems to be a *thyrsos* or a torch.<sup>191</sup>

Two maenads and a satyr are depicted on a Krater (cat. no. 71:a) One of the maenads holds a *thyrsos* and in her other hand a drinking horn; a satyr is also a part of the scene.

Two women are depicted on a white-ground Alabastron (cat. no. 1). The first one holds a phiale in her left hand and she is dressed in a long-sleeved chiton and a himation, which, hangs, around her shoulders. Her hair is set-up in a tuft at the back and is decorated with a plume. On the left and walking to the right a maenad dressed in a long chiton, a himation and a nébris. Her hair is covered with a cap and she holds a leafy branch in each hand. Between these figures a crane. Above is found a line with hanging rounded cakes. Above the line is depicted the inscription: *ΠΑΣΙΑΔΕΣ ΕΠΟΙΕΣΕΝ*.

Inside a Kylix (cat. no. 75) is depicted a maenad in Ionic chiton having a leopard skin hanging from her shoulders. She runs to the left having her head turned backwards and plays *krotala*. Inscription: *KΑΧΡΥΛΙΟΝ ΕΠΟΙΕΣΕΝ*.

On a Skyphos (cat. no. 140:a) is depicted a woman with a torch and a phiale a scene which might be combined with the depiction found on the side:b of the same Skyphos where a maenad holding a *thyrsos* is standing by an altar.

Inscriptions on both sides: side:a *ΚΑΛΙΟΣ*; side:B: *ΚΑΛΕ*

On one more scene found on a Skyphos (cat. no. 145:a) a maenad is found with a *thyrsos* with a draped male holding a drinking horn.

A single bearded satyr is found on a juglet (cat. no. 129) ready to pick up a drinking horn. Satyrs are also depicted on three Askoi in combination with animals like a panther (cat. no. 6), a bull (cat. no. 10) and a panther and a ram (cat. no. 60).

As Dionysian might also be considered a scene on a Rhyton (cat. no. 138), which has the shape of a ramp, a symbol of Dionysos. The neck of the Rhyton is decorated with dancing women dressed in chitoniskoi. As Dionysian might also be considered the remains of a King and a woman found on a fragment, which derives from a Rhyton or a Kantharos (cat. no. 139).

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<sup>191</sup> Maffre 1971, 666:20; the scene is also discussed as a Gigantomachy.

## Scenes of reality

### Warriors & Mounted men

On a white-painted Lekythos (cat. no. 83) a departure scene is depicted. A naked and bearded warrior wearing only a belt on his right shoulder, which carries a sword, holds a spear in his left hand. His right arm is outstretched in order to receive his helmet from a woman who is most probably his wife. Behind her a stool and by her head there is an oinochoe is suspended. In the middle of the scene is found a goose.

One more warrior is found on a Skyphos (cat. no. 141:a), the warrior holds a shield with a griffin. On an Oinochoe (cat. no. 127) a naked mounted youth is depicted on a galloping horse.

### Athletes, Erotica & Symposion

On a Krater (cat. nos. 70:a & 70b) the scenes are taking place at a palaestra. On side:a, a young naked youth is running holding a strigil. On side:b, a draped youth is holding a stick by a column indicating the open-air space of the palaestra. A jumping Athlete is found on an Oinochoe (cat. no. 128). In the centre the naked athlete is about to jump over a pillar; on each side a draped man. The one to the right holds a hooked item as a strigil. The other one to the left is about to catch a discus or a ball. One more jumping athlete is depicted in the presence of a draped man, on a Pelike (cat. no. 131).

A palaestra scene is found on the side:b of Skyphos (cat. no. 145:b). In this case two draped figures are depicted facing each other. One of them holds a strigil.

Two more scenes with ambivalent depictions might also be added to the world of the palaestra and erotica. The first one is found on a Lekythos (cat. no. 91) where a flying wreathed Eros is holding an alabastron and a pomegranate. Alabastra are usually carried by athletes but the pomegranate is a symbol of Aphrodite, Persephone and even fertility. Under the scene two cocks are fighting indicating an antagonistic atmosphere at the palaestra or the antagonism between two virile lovers. On a second Lekythos (cat. no. 98) Eros is depicted as a jumping athlete, having behind him a pillar. The scene reminds the depictions of the athletes jumping on the above-mentioned Oinochoe (cat. no. 128) and the Pelike (cat. no. 131).

Three scenes depicted inside three Kylikes might be depicting figures on their way to a symposion. On the first one (cat. no. 74) A wreathed youth wrapped in a himation and seems to walk rapidly to the right. Inscription: *ΚΑΙΟΣ*. On the second one (cat. no. 79) a young wreathed woman dressed in a chiton with long sleeves is also running to the right while her head is turned to the left. A similar scene where is depicted inside one more Kylix (cat. no. 78). The young man is also wreathed and running, the rest of the scene is much destroyed. The scene however implies the same atmosphere.

A reveller is depicted inside Kylix (cat. no. 80). He is depicted reclined wearing a tiara and holding a drinking horn. One more reveller is depicted on a Lekythos (cat. no. 105), the youth is recumbent and has his right arm outstretched. His left elbow rests on a cushion.



## Women's life scenes

A scene from a woman's life is depicted inside Kylix (cat. no. 76). The woman is naked and wears a sakkos and a wreath in her hair. She lifts with both her hands a large laver, which rests on three feet with lion's feet. Inscription: *HEPMAIOS EΠIOIΣEN*

A woman flanked by two draped youths is also found on the side:b of a Krater (cat. no. 71:b).

The head of one more woman whose hair is covered by a sakkos is also depicted on a Lekythos (cat. no. 108). Two antithetic female heads are also decorating the Askoi (cat. nos. 25 & 57). The heads of these women are not identified but they might be the allusion of the women who could be their users.

On two Lekythoi (cat. nos. 107 & 109) single women are carrying a box. These women are most possibly servants carrying the boxes to the ladies of the house.<sup>192</sup>

On a Lekythos (cat. no. 92) is depicted a seated woman who is probably mourning and who is flanked by two girls. One of them holds a *kanistron*.

One seated woman with wool is depicted by a *kalathos* on a Lekythos (cat. no. 114); the lower part of the neck is decorated with stripes; under the scene a tongue frieze. On one more seated woman with vine-vrille in front of her, is found on a Lekythos (cat. no. 111).

Pyxides, usually belong to the world of the women. The hand depicted on the lid of a Pyxis (cat. no. 137) is without doubt the hand of a woman.

## Cult scenes

Cult scenes where an offering woman is standing by an altar are depicted on the Lekythoi (cat. nos. 115, 116 & 118). On one more Lekythos (cat. no. 89) is depicted a woman running holding a phiale, for the act of libation.<sup>193</sup>

On two Pelikai (cat. nos. 133 & 134) two more offering scenes are depicted. On the first one (cat. no. 133) a draped woman is standing by an altar. The draped figure on side:b who is holding a staff might be an attendant. On the second one (cat. no. 134) two confronted women wrapped in himatia stand on either side of an altar. On the centre of side:b, one more woman is found standing in the same way as the women of side:a.

On Skyphos (cat. no. 141:b) a woman is standing holding a phiale in the act of libation.

## Animal, Birds & Fantasy Creatures

On Askoi are depicted various animals and birds like a lioness and a jackal (cat. no. 7). A lion is depicted with a feline (cat. no. 48), a leopard (cat. no. 49), a wolf (cat. no. 12), a hare (cat. no. 23) and an eagle (cat. no. 40). An eagle is also found in combination with a tiger on Askos (cat. no. 15).

Panthers are the most popular depictions, they are both found on their own on Askoi (cat. nos. 8, 17, 32, 35), and with the head of a woman (cat. no. 33).

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<sup>192</sup> Maffre 1971, 677.

<sup>193</sup> Boardman 1975, 221.

They are also depicted in combination with other animals like a lion and a boar (cat. nos. 39 & 43) or birds like swans (cat. nos. 13, 20, 21, 42, 63 & 65). Dogs are also found with panthers on Askoi (cat. nos. 34, 38 & 54) with hares (cat. nos. 4 & 45) or with deer (cat. nos. 66 & 68). Two hares are depicted on their own on Askos (cat. no. 14) and a swan (cat. no. 9).

Swans are, however, also depicted on their own on Askoi (cat. nos. 16, 19 & 46) and with other animals like a dog and a lion (cat. nos. 24) and with a hare (cat. nos. 27 & 41). A swan is found in combination with the head of a woman (cat. no. 29) and an owl (cat. no. 59).

Askoi are furthermore decorated with some other animals like a leopard depicted with a bird, which cannot be identified (cat. no. 44) and two goats (cat. no. 51).

Two Lekythoi are also decorated with animals (cat. nos. 90 & 121) on the first one is depicted galloping deer and on the second one, a horse. Fish, is one more motif that decorates a Plate (cat. no. 135)

Some birds as owls and swans are decorating two Askoi in combination with female heads (cat. nos. 29 & 59). A duck or goose and a woman's face facing a spotted cat-like animal is also found on Askos (cat. no. 61). There is also an Askos in the shape of a duck (cat. no. 11).

Birds are also decorating some Lekythoi where both a goose (cat. no. 106) and a swan (cat. no. 113) are found with raised wings. Another Lekythos (cat. no. 81) is decorated with an owl between olive sprigs, a motif that is also found on two more Skyphoi (cat. nos. 143 & 144).

Fantasy creatures like griffins are found on Askoi (cat. no. 67), or a sphinx and a griffin (cat. no. 5), otherwise in combination with a deer (cat. no. 30) or on their own (cat. no. 55). Sphinxes are also decorating five Lekythoi (cat. nos. 93, 112, 117, 119 & 120); the last one has the face of a woman. Satyrs are also depicted in combination with animals and they are found on three Askoi: with a panther (cat. no. 6), a bull (cat. no. 10), a panther and a ram (cat. no. 60).<sup>194</sup>

## **Other scenes**

As already mentioned above, pyxides belong to the world of the women. On the lid of a Pyxis (cat. no. 136) a youth seated on a piece of cloth is depicted. In this case it is difficult to see the connection with women as the users of the vessels.

On an Amphora (cat. no. 2:b) a man who cannot be iconographically interpreted is depicted. The same applies to some other remains of scenes found on a fragment of an Amphora (cat. no. 3) where two parts of two females are found; the part of a naked man and a pointed object on the fragment of a Kylix (cat. no. 73); the draped women on the Pelike (cat. no. 130) and the youths on the Pelike (cat. no. 132).

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<sup>194</sup> These scenes are also considered to be Dionysian.

## **Floral or other decoration**

Askoi are sometimes decorated with palmettes (cat. nos. 18, 26, 28, 36, 52 & 64) or spirals (cat. no. 53) or only vertical lines (cat. no. 69). Wreaths of olive leaves or olive branches are found on the Askoi (cat. nos. 22, 37, 50 & 62).

On several Lekythoi (cat. nos. 97, 99, 102, 103, 110 & 122) palmettes were used as main decoration. Some other Lekythoi are only decorated with painted lines (cat. nos. 86, 88, 94), a band around shoulder and spirals on the front side (cat. no. 101), a stylised guilloche (cat. no. 123) or a lattice pattern and white dots (cat. nos. 124-126).

Palm leaves in combination with ivy leaves are also decorating a Skyphos (cat. no. 142).

### **5.2.11 Palaepaphos/Paphos**

#### **Scenes of myth**

##### **Gods, Heroes and Arimasps**

A mythical scene is found on the fragments of an Oinochoe (cat. no. 7). In this case only the remains of some Nereids are left. One of them is seated on a hippocampus.

On a fragmentary Rhyton (cat. no. 9) found at the temple of Aphrodite there are found the remains of two scenes. On the upper part of side: a & b1, is depicted the creation of Pandora. (Only the lower part of the figures are left. On the lower part of the Rhyton, side: a 2, is depicted Herakles hunting a boar.

The head of an arimasp decorates the Askos (cat. no. 1).

Eros holding a phiale is depicted on the lid of a Pyxis (cat. no. 8). This is probably a libation scene.

#### **Scenes of reality**

##### **Youth & Warrior**

On a white-ground Lekythos (cat. no. 2) is depicted a funerary scene where a woman holds a wreath to a youth that holds an arrow-staff and who is probably dead. Inscription: *NIKON KAI OΣ*.<sup>195</sup>

On a fragment of an uncertain piece of pottery (cat. no. 12) is depicted a falling warrior.

##### **Cult scenes**

Of religious character is the scene depicted on a fragment of an uncertain shape of pottery (cat. no. 10), on which a woman holds a *kanoun*.

##### **Animals**

Panthers are decorating Lekythoi (cat. nos. 5 & 6).

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<sup>195</sup> Maier & Karageorghis 1984, 217.

## Other scenes

The remains of woman without an iconographical context are found on a fragment of an uncertain shape of pottery (cat. no. 11).

## Floral or other decoration

A palmette is decorating Lekythos (cat. no. 3) and lattice ornament with white dots Lekythos (cat. no. 4).

### 5.2.12 Salamis

#### Scenes of myth

##### Big fights: Amazonomachy & Grypomachy

The remains of an *Amazonomachy* are found on the fragments of a Krater (cat. no. 6). In this case only the leg of a figure is left dressed in an Asiatic costume as the *anaxarydes* and probably an altar.

The remains of a *Grypomachy* are found on the fragment of Krater (cat. no. 24). In this case the arimasps are mounted fighting with griffins. Bunches of grapes are used as filling decoration.<sup>196</sup> On some Kraters on which, *Grypomachies* are depicted, the Side:a is usually depicting Dionysian scenes.

#### Dionysian scenes

The god Dionysos and a maenad are depicted on a fragment of a Krater (cat. no. 23). Dionysos is wreathed and bearded; in front of him stands a wreathed maenad holding an offering basket with a pyramidal cake.<sup>197</sup>

Satyrs and maenads are found on three fragments deriving from three different Kraters (cat. 7-9). On the first one (cat. no. 7) a wreathed satyr standing in front of a maenad that holds a thyrsos are depicted. On the second one (cat. no. 8) are found the remains of a dancing maenad dressed in a chitoniskos and small traces of two satyr's tails. On the third one (cat. no. 9) are found the remains of two dancing maenads and some ivy leaves. On a Kylix (cat. no. 88) is depicted a seated satyr who is probably holding a wineskin. The woman depicted on a fragment of a Krater (cat. no. 12) might also belong to the Dionysian sphere.<sup>198</sup>

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<sup>196</sup> According to Jehasse, Grypomachies are usually decorating the reverse side of other Kraters, a fact that might explain the use of the bunches of grapes as filling decoration. See Beazley *ARV*<sup>2</sup> 1963, p. 1469-1470, no 161.

<sup>197</sup> See Krater, Kition cat. no. 50.

<sup>198</sup> The woman is reminiscent of the already mentioned woman found on the Krater from Kition (cat. no. 50).

## **Scenes of reality**

### **Archers & Warriors**

A part of a Scythian archer having his head covered with an *alopekis* and dressed in chiton with short sleeves is found on the fragment of a Krater (cat. no. 4) and warriors on the fragment of one more Krater (cat. no. 3).

### **Symposion & Komos**

A Komos scene might be depicted on Amphora (cat. no. 1). Only the head and the shoulders of a woman are left who seems to hold a cup.

Some small remains of depictions might derive from Symposia scenes and are found on three fragments deriving from the Kraters (cat. nos. 5, 27, 29). A couch, a reclined figure and Eros (cat. no. 5); a leg, a part of a bed and a hanging cloth (cat. no. 27); a part furniture and drapery (cat. no. 29).

### **Women's life scenes**

On a Lebes (cat. no. 91B side a) the allusion of a bride is depicted among other women and Eros. On the reverse side, a woman. Under the handles: Nike.

### **Cult scenes**

A scene where two figures are standing before an altar of Ionic style is found on Amphora (cat. no. 2). One more offering scene might be depicted on a Krater (cat. no. 13). Only a part of her well-folded chiton is preserved and her outstretched arm.

A religious pompe is found on the remains of a *Lampadarodromy*, which is depicted on Krater (cat. no. 10). Only the head and the shoulder of a woman are left. In front of her there are the remains of the arm and a hand of a figure holding a torch.

### **Animals**

The extremities of a horse are found on a fragment of a Krater (cat. no. 30). The remains of this depiction are too small and cannot enable the reading of the scene. Fish and shells are found on the fragment of a Plate (cat. no. 93).

### **Other scenes**

On several fragments deriving from Kraters (cat. nos. 11, 14, 15, 19, 25, 26, 31, 32, 33, 34, 35 & 42) are found small remains of figures that cannot be put into an iconographical context. The same applies for the remains of scenes, which are left on Kylix (cat. no. 87).

### **Floral or other decoration**

Only the remains of meander friezes or in combinations with interrupting squares or with palmettes are found on the fragments of the Kraters (cat. nos. 16, 17, 18, 21) and the Kraters' handles (cat. nos. 40 & 41). On some others (cat. nos. 43, 44, 45, 46 & 47) there are the remains of oblong leaf-friezes (laurel leaves) or the remains of egg-shaped friezes (cat. nos. 49 & 50), which are also found on the Kraters' handles (cat. nos. 54, 55, 56, 64) and on the fragment of an Oinochoe (cat. no. 92).

Remains of Palmettes or other decoration are found on the Kraters' handles (cat. nos. 36, 37, 38, 39 & 59); Palmettes are also found on two more fragments of an uncertain shape of pottery (cat. nos. 96 & 97).

Reserved Zones, net decoration or lines are found on the frag. of a Krater (cat. nos. 20 & 52) or Kraters' handles and feet (cat. nos. 60, 65, 66, 68, 69, 70, 71, 72, 73, 76, 77, 78, 79, 81, 82, 84, 85 & 86).

A dental decoration is found on the fragment of a Krater (cat. no. 28).

### **5.2.13 Soloi**

#### **Floral or other decoration**

Two Lekythoi (cat. nos. 1 & 2) are decorated with two big palmettes.

### **5.2.14 Syrkatis**

#### **Other scenes**

On the fragment of a Skyphos (cat. no. 1) only the remains of a draped bearded man are left.

The depiction cannot be put into an iconographical context.

### **5.2.15 Tamassos**

#### **Scenes of reality**

##### **Komos**

Inside a Kylix (cat. no. 5) is depicted a komast holding a staff? and a skyphos.

##### **Other scenes**

The remains of figures found on the Kylikes (cat. nos. 1-3) cannot be put into an iconographical context.

#### **Floral or other decoration**

The remains of chequer decoration are found on a Kylix (cat. no. 4).

## 5.2.16 Vouni

### Scenes of myth

#### Gods

The scenes depicted on two fragments of an Amphora (cat. no. 1), has been interpreted as Herakles fetching the apples of Hesperides.<sup>199</sup> On the first fragment that derives from side:a, only the head and a part of youth's shoulder are left. On the second fragment that derives from the side:b, there are the remains of a woman holding an apple, a youth and one more male resting on a stick. The lower part of the neck is decorated with an egg-shaped frieze.

A Cult scene but of mythological character, might be depicted on a fragmentary Lekythos (cat. no. 7) and on which are found the remains of a figure standing to the right and a winged figure coming from the left. Between them a funnel-shaped item which looks like an altar. Under the scene is also found an egg-shaped frieze.

### Scenes of reality

#### Erotica, Symposion, Women's life scenes & Cult scenes

The scenes depicted on a Kylix (cat. no. 4) are of ambivalent subject. They might both be an erotica/symposion scene (Group B) and a cultic scene because of the altars and a woman's every day life scene as depicted inside the Kylix.

Outside: A:1, two groups: a male, leaning on his stick holds out a flute towards a woman who sits facing him and offers him an apple or other fruit; a basket hangs between them. A:2, the second group is separated from the first by a Doric column, a male leaning on his stick, holds a fruit; a woman faces him with a mirror in her hand; behind him is a third figure; uncertain if male or female. B, a male sits on a stone; another male faces him, leaning also on a stick and holding a lyre; a third male leaning on his stick is behind the seated and a fourth holds his stick in his left hand and a hare in his right. The head of the seated man is missing but it must have been turned towards the others. A basket hangs between the third figure and the fourth. Under each handle an altar – one pertaining to each of the two pictures.<sup>200</sup>

On a Lekythos (cat. no. 6) is found a seated man in Persian costume holding a drinking horn and a spear.

In front of him a woman dressed in a long chiton and himation holds a bow. Behind the seated man who is probably a king a Doric column indicating the palace; behind the column one more woman holds her himation behind her shoulders.<sup>201</sup>

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<sup>199</sup> *SCE* III, 229:9

<sup>200</sup> For the scene inside the Kylix (cat. no. 4), see Scenes of reality: women.

<sup>201</sup> Boardman 1989, 218. According to Boardman such scenes may depict kings or satraps in Greek Asia Minor, and in the above case maybe the palace of Vouni in Cyprus.

Women's life scenes are found in the inside of the above mentioned Kylix (cat. no. 4) where a standing woman holds a box. On the left a couch; on the right, a chair. A second scene is depicted on a Lekythos (cat. no. 5) where two women are depicted. From the woman to the left, only her left hand remains. The other woman has a mirror in her right hand. Her left is passed under her himation. Inscription *AAK(IM)AXO(Σ)*

A scene of cultic character where a woman stands above an altar holding a flower is found on Lekythos (cat. no. 8).

### **Animals & Birds**

On Askos (cat. no. 2) a running deer is depicted on each side. A Swan is found on a second Askos (cat. no. 3).

### **Other scenes**

The remains of the scenes found on the fragments of two fragments of uncertain shape of pottery (cat. no. 9 & 10) have no any iconographical context.

## **5.2.17 Cyprus (Provenance unknown)**

### **Scenes of myth**

#### **Gods & Amazons**

An Amazon tying her sandal is depicted on a white-ground Lekythos (cat. no. 67). The Amazon is equipped with a pelta, a quiver and a bow.

A winged Nike offering is depicted on a second Lekythos (cat. no. 71).

#### **Dionysian scenes**

Dionysos with two maenads and a satyr is depicted on a Krater (cat. no. 65:a). The young god Dionysos is depicted wreathed and with a himation hanging over his right shoulder; he also holds a Kantharos in his right hand and has a *thyrsos* resting on his left arm. A Maenad stands in front of him, facing the god; she holds an oinochoe in her left hand and a tympanon in her right. Behind her, a satyr stands on a rock with an outstretched arm and behind Dionysos one more maenad who holds a *thyrsos* and a lyre.

A maenad with a *thyrsos* and a Satyr are found on an Askos (cat. no. 48). Satyrs are depicted in combination with animals on two Askoi (cat. nos. 10 & 49). A winged wine and a Satyr holding an arrow are also found on one more Askos (cat. no. 25).

### **Scenes of reality**

#### **Mounted men**

A mounted youth is depicted inside a Kylix (cat. no. 66). He is dressed in a chitoniskos, a cloak and a petasos. He also holds a spear in his right hand.



### **Athletes**

A palaestra scene might be depicted on the reverse side of a Krater (cat. no. 65:b). The scene consists of three youths wrapped in long himatia. One of them holds an aryballos.

A naked man, most probably an athlete holding in his right hand a himation and in his left a wreath, is found on an Olpe (cat. no. 84).

### **Women's life scenes**

Women's busts are depicted on the Askos (cat. no. 38) and the head of a woman in combination with a palmette on the Askos (cat. no. 54). The head of a woman is also found on the Lekythos (cat. no. 77) and on the lid of the Pyxis (cat. no. 85). These women are not identified but might be allusions of the women who would use these pieces of pottery.

A woman holding a pyxis and a piece of cloth is found on a Lekythos (cat. no. 69); and a woman in front of a spiral-shaped object on a Lekythos (cat. no. 70). On a third Lekythos (cat. no. 76) is found one more woman having in front of her a winged figure, most probably Eros visiting the private sphere of the women.

### **Cult scenes**

A cult scene is depicted on Lekythos (cat. no. 68) where a woman is standing in front of an altar.

### **Animal, Birds & Fantasy Creatures**

Panthers are the most popular depictions, they are both found on their own on Askoi (cat. nos. 4, 6, 14, 15, 29, 33, 34, 35, 45 & 46 ); they are also depicted in combination with other animals like a lion (cat. nos. 13, 32 & 53) a stag (cat. no. 12) and a dog (cat. no. 56). Mostly they are depicted with birds like swans (cat. nos. 7, 9, 11, 18, 19, 24, 36, 42, 51, 57, 63 & 64B). On four others, swans are depicted on their own (cat. nos. 8, 41, 59 & 60) and with a dog (cat. no. 39). A dog is found with a hare on an Askos (cat. nos. 3 & 26) but hares are also found on their own (cat. no. 30) or with an eagle (cat. nos. 23 & 64C).

The head of women are depicted in combination with an owl (cat. no. 5), the busts of animals (cat. no. 17), or a dog (cat. no. 44).

Askoi are also decorated with some other animals like a leopard depicted with a bird, which cannot be identified (cat. no. 62), with deer (cat. no. 64), a lion and boar (cat. no. 43), a lion and stag (cat. no. 20) or stags on their own (cat. no. 55). A stag is also found on a Lekythos (cat. no. 74). One more Lekythos is decorated with an owl (cat. no. 83B).

Fantasy creatures like Griffins are decorating Askoi (cat. nos. 31 & 58) and sphinxes (cat. no. 28). A sphinx is also found on a Lekythos (cat. no. 73).

### **Other scenes**

A part of a woman is found on a Lekythos (cat. no. 83); the remains of the scene cannot be placed in an iconographical context.

## **Floral or other decoration**

Wreaths of olive leaves are decorating the Askoi (cat. nos. 2, 21, 37 & 52). Palmettes as main decoration are found on the Askoi (cat. nos. 16, 22, 40, 50 & 61) and a Lekythos (cat. no. 80).

Other geometrical decoration is found on an Alabastron (ca. no 1) and some vertical strokes or ray ornaments on the Askoi (cat. nos. 27 & 47). Lattice pattern with white dots are found on Lekythoi (cat. nos. 81& 82), with only a palmette (cat. no. 72), with only lines encircling the body (cat. no. 75) or two zones of meander friezes (cat. no. 78). A guilloche pattern is also found on a Lekythos (cat. no. 79).

## CHAPTER 6

### Pottery, Location and Iconography: Summing up

In this chapter the results from each find-place are brought together in order to give a general view of the BF and RF pottery found in Cyprus, according to the following structure:

- **The total amount of the BF and RF pottery, location and context**<sup>202</sup>
- **The Potters, the Painters and the Groups of Painters**<sup>203</sup>
- **The Iconography**<sup>204</sup>

#### 6.1 Agropia

##### The total amount of pottery, location and context

From Agropia only a (BF) Krater is preserved and is of unknown context.

##### The Potters, the Painters and the Groups of Painters

Near the Towry Whyte Painter (BF cat. no. 1).

##### The Iconography

Only the remains of a *Gigantomachy* are left on the above-mentioned fragment.

#### 6.2 Amathus

##### The total amount of pottery, location and context

The total amount of the known pottery in Amathus amounts to 123 (88BF+35RF) pieces (c 13.7%). The pottery was found in the city itself, the palace area, the necropolis and a sanctuary. Two other sites, Ayios Philon and Ayios Athanasios, are situated near Limassol and may be considered as a part of the grand area of Amathus.

The pottery consists of 1 (BF) Alabastron; ; 8 (7BF+1RF) Amphorae; 2 (BF) Amphoriskoi; 5 (1BF+4RF) Askoi; 1 (BF) Dinos; 4 (3BF+RF1) Hydriai; 7 (BF4+3RF) Kraters; 56 (46BF+10RF) Kylikes; Lekanis 1 (RF); 17 (7BF+10RF) Lekythoi; 15 (BF12+RF3) Oinochoai; 6 (4BF+2RF) Skyphoi.

According to the available documentation 46 pieces were found in tombs, 15 pieces in the area of the Palace (the exact find-spots are not known), and 3 pieces in the sanctuary of Aphrodite; 6 pieces are of known location but of unknown context, and 53 pieces are of unknown location.

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<sup>202</sup> For a detailed analysis of the different pottery shapes in each find-place and the total amount of the pottery, see Appendix II. For a detailed analysis of the find-places/location and context, see Appendix III.

<sup>203</sup> For a list presenting the Potters, Painters and the Groups of Painters, see Appendix IV.

<sup>204</sup> For an iconographical analysis presenting the scenes and the type of pottery on which they are depicted, see Appendix V.

### **The Potters, the Painters and the Groups of Painters**

The P. of Acropolis 606 (BF 1 piece); the P. of Acropolis 627 (BF 1 piece); related to the Amasis P. (BF 1 piece); recalls the Antimenes P. (BF 1 piece); the Cl. of Athens 581 (BF 1 piece); the Bulas Gr. (1BF+2RF, 3 pieces); near the Elbows Out P. (1 BF piece); the workshop of the Emporion P. (1 BF piece); perhaps the Gorgon P. (1 BF piece), the Haimon Gr. (1 piece); the Half-Palmettes P. (1 BF piece; near the Half-Palmettes P. (2 BF pieces); connected with the Komast Gr. (1 BF piece); the Lancut Gr. (1 BF piece); the Leafless Gr./The P. of Oxford 236 (1 BF piece); recalls the Lydos P. or the Oakeshott P. (1 BF piece); the Phanyllis Gr. (1 BF piece); the Hermogenes P. (1 BF piece); the Manner of the Tleson P. (1 BF piece); the P. of Vatican G47 (1 BF piece); the P. of Vatican G 49 (1 BF piece), the P. of Vatican 365 (1 BF piece); the Gr. of Vatican G50 or the Red Line P. (1 BF piece).

The Class of Cook (RF 2 pieces); the Fat-boy Gr., (1 RF piece); the Meidias P. (1 RF piece); perhaps the Penthesilea Gr., (1 RF piece); the Retorted P. (1 RF piece); the Telephos P. (1 RF piece).

### **The Iconography**

Most of the figurative scenes, are **scenes of myth** amounting to 34 scenes (25BF+9RF).

Gods, heroes and other figures of myth amount to 14 (9BF+5RF) scenes and are mostly found on the BF pottery, depicting the Greek god Apollo with Leto and Artemis (BF Olpe cat. no. 81), or Apollo on his own (RF Kylikes cat. nos. 11 & 15). Herakles is depicted twice (BF Amphora cat. no. 7, BF Kylix cat. no. 28) and Theseus fighting the bull once (BF Lekythos cat. no. 66).

Epic heroes such as Ajax and Achilles in the presence of Athena (BF Amphora cat. no 5) or Polyphemos and Odysseus (BF oinochoe cat. no. 75) are also known in Amathus. Other scenes of myth are the personification of a four-winged Boread pursuing the death-spirit Harpy (BF Amphora type V cat. nos. 10:a &10:b) and one more scene in which is depicted a king or a god (BF Oinochoe type V cat. no. 72).

The remains of the goddess Nike occur in 3 scenes (RF Krater cat. no. 7, RF Lekythos cat. no. 21, RF Kylix cat. no. 12).

The majority of the scenes of myth are Dionysian and are mostly found on the BF pottery. They amount to 20 (16BF+4RF) scenes: BF Amphora cat. no. 9, BF Hydria cat. no. 13, BF Krater cat. no. 17, BF Oinochoe, 71, BF Olpe cat. no. 82 & RF Oinochoai cat. nos. 31, 32, BF Kylikes cat. nos. 22, 23, 25, 39, 41, 42, 60:a, 60:b, 61, 62 & RF10. Inside Kylikes: BF60 & RF10; and the RF Askos cat. no. 5.

**Scenes of reality** amount to 29 scenes (16BF+13RF).

Archers, warriors, mounted men, hunters and chariots, are depicted in their majority on the BF pottery, amounting to 11 scenes (10BF+1RF): BF Krater cat. nos. 15, 18 & RF Krater? cat. no. 8,

BF Kylikes cat. nos. 46 & 47, BF Lekythos cat. no. 69, BF Oinochoai cat. nos. 73, 74, 76, BF Skyphos cat. nos. 83:a & 83:b.

Symposia & komoi scenes are fewer (6 scenes) and are depicted only on the BF pottery: Dinos cat. no. 11B, Kylikes cat. nos. 20, 54, 59 & BF Skyphos cat. nos. 84:a & 84:b. Palaestra scenes are also few (5 scenes) and are only found on the RF pottery: inside Kylikes cat. nos. 16, 18, 19, and Skyphoi cat. nos. 34, 35.

**Women's life scenes** are also depicted on the RF pottery and amount to 6 scenes: Hydria cat. no. 6 & Kylikes cat. nos. 13, 14, 17-19.

**Animals, Birds and Fantasy creatures** amount to 18 (12BF+6RF) scenes.

Birds and wild animals are depicted on both BF and RF pottery amounting to 11 (BF7+RF4) scenes, and are found on a smaller type of pottery: BF Kylikes cat. nos. 24, 35-37, 40, 51, 52 & RF Askoi cat. nos. 2-4, RF Juglet cat. no. 33.

Fantasy creatures amount to 7 (4BF+2RF) scenes. Winged horses (Pegasos) are found on the BF Kylikes: cat. nos. 43:a & 43:b and 44; sphinxes on a BF Kylix 45 and a RF Lekythos cat. no. 22; a griffin on a RF Lekanis cat. no. 20 and a syren in combination with draped figures holding staffs on BF Kylix cat. no. 57.

From some **other scenes** only the remains of 14 BF scenes are left and are found on Amphorae cat. nos. 4:a & 4:b, 8, Hydria cat. no. 14, Kylikes cat. nos. 26, 27, 34, 38, 50, 55, 56, 58, 63 and Oinochoe cat. no. 80). Due to their small size they cannot be put into an iconographical context.

**Floral motifs or other decoration** were also used as main decoration (BF Alabastron cat. nos. 1, BF Amphoriskoi cat. nos. 3 & RF cat. no. 1, BF Askos cat. no. 11, BF Lekythos cat. no. 67, & RF Lekythoi cat. nos. 25-30; BF Skyphos cat. no. 85).

### **6.3 Ayios Philon (Karpasia)**

#### **The total amount of pottery, location and context**

Ayios Philon (Karpasia) is one more site where 6 (1BF+5RF) pieces of pottery (c 0.7%) were revealed. The pottery was found in the town itself; the location is known but the context is not certain.

Only one (BF) piece of pottery (frag. of Kylix) is known from this site. The RF pottery consists of 3 pieces of Kraters and 2 Pyxides.

#### **The Iconography**

No decoration recorded on the BF pottery from this find-place.

A **scene of myth** as a **Dionysian scene** is found on a RF Krater cat. no. 1.

**Other scenes** such as a seated boy on a drapery are found on a RF Pyxis lid cat. no 4. Other small remains of scenes deriving from RF Kraters cat. nos. 2 & 3 cannot be placed into an iconographical context.

## 6.4 Chytroi

### **The total amount of pottery, location and context**

Chytroi, where the sanctuary of Aphrodite Paphia was situated, revealed 13 (5BF+8RF) pieces of pottery (c. 1.5%).

The pottery consists of 1(BF) Amphora; 6 (1BF+5RF) Kraters; 4 (2BF+2RF) Kylikes; 1 (RF) Lekythos; and 1 (BF) Fragment of uncertain shape.

### **The Potters, the Painters and the Groups of Painters**

Probably the Group E (1BF piece); Lydos and his Companions (BF 1 piece).

### **The Iconography**

A **scene of myth** where Herakles fights with warriors is depicted on a BF Krater, cat. no. 2:a. One more scene might be Dionysian (RF Krater cat. no. 1). In this case only the remains of a youth who is probably holding a *thyrsos* are left.

Two **scenes of reality** depict warriors and chariots and are found on a BF Amphora, cat. no. 1, and on the reverse side of the above-mentioned BF Krater cat. no. 2:b.

A frieze of **Animals** like felines, panthers and sirens is found on the BF Krater cat. no. 2.

From some **other scenes** only the remains of 5 (1BF+4RF) scenes are left, which cannot be put into any iconographical context: BF Kylix cat. no. 4, RF Krater cat. no. 2, RF Kylikes cat. nos. 6 & 7, RF Lekythos cat. no. 8.

## 6.5 Golgoi

### **The total amount of pottery, location and context**

Very few Attic pieces are known from this site: one BF Skyphos 1(RF) Krater and one more Frag. from an Uncertain shape of pottery. These are all found at the locality of the hill of Giorkous where the habitation quarters of classical times were located.

## 6.6 Idalion

### **The total amount of pottery, location and context**

Only 10 (7BF+3RF) pieces of pottery (c 1.1%) are preserved from this site.

Noted: 1BF Amphora; 3 (1BF+2RF) Kraters; 1 (BF) Kylix; 3 (2BF+1RF) Lekythoi and 2 BF Fragments of uncertain shape.

According to the available documentation only 1BF piece was found in a tomb. One more BF pieces was found in the sanctuary of Athena, 4 (BF+2RF) are of known location but of unknown context and 4 (3BF+1RF) pieces are of unknown location.

### **The Potters, the Painters and the Groups of Painters**

The Manner of Antimenes P. (BF 2 pieces); the Marathon P. (1 BF piece); The Straggly P. (1 RF piece).

### **The Iconography**

Only 4 (1BF &3RF) **scenes of myth** are noted; an *Amazonomachy* (BF Krater cat. no. 2) is depicted once and so is the head of Hermes (RF Lekythos cat. no. 3). On 2 RF Kraters (frgts), cat. nos. 1 & 2, are found the heads of Dionysos.

**Scenes of reality** amount to only 2 scenes. A chariot, charioteer and one more man and a warrior leaving home are found on a BF Amphora, cat. nos. 1:a & 1:b.

The remains of a **fantasy creature** as a sphinx are found on a BF Lekythos (cat. no. 5).

**Floral** motifs are found as main decoration on a BF Kylix (cat. no. 3) and a BF Lekythos (cat. no. 4).

## **6.7 Keryneia/Kazaphani**

### **The total amount of pottery, location and context**

Only three (BF1+RF2) pieces of pottery (0.6%) are preserved from the city itself Keryneia. Both were found in tombs. Two more RF Kraters were found in a *favissa* at a temple site near the mines.

### **The Potters, the Painters and the Groups of Painters**

Connected to the Lancut Gr. (BF 1 piece); the Myson Gr. or the Gr. of Euthymiades (RF 1 piece).

### **The Iconography**

Totally 5 (1BF+4RF) scenes are known from the area of Keryneia.

Two (BF1+RF1) **scenes of reality** are found on the pottery from the city itself.

The first one is a symposion scene (BF Skyphos cat. no. 1) and the second one is a cult scene (RF Lekythos cat. no. 4).

The next two are found on the Krater (RF cat. nos. 1:a & 1:b) from Kazaphani and belong to the world of symposia and komos. A third scene of which only a few remains are left is found on the fragments of one more Krater (RF cat. no. 2).

## 6.8 Kition

### The total amount of pottery, location and context

The total amount of pottery known from this site amounts to 136 (24BF+112RF) pieces of pottery (c. 15.2%). The pottery was found at the location *Kathari (Area II)* where the temple of Astarte was situated, the location of *Bamboula*, the *Necropolis of Ayios Georgios*, the location known as *Tourabi* and one more find-place, called nowadays *Koshi* and which may be considered as a part of the grand area of Kition.

The pottery consists of 3 (BF) Amphorae of which 2 are Panathenaic; 1 (RF) Amphoriskos; 8 (RF) Askoi; 80 (RF) Kraters; 11 (6BF+5RF) Kylikes; 4(RF) Lekanides; 8 (3BF+5RF) Lekythoi; 1 (RF) Pelike; 18 (10BF+8RF) Skyphoi; and 2 fragments of uncertain shape.

According to the available documentation only 3 pieces of pottery were found in tombs. A hundred and twenty (120) pieces were found at *Kathari (Area II)*, the sacred area of Kition; 9 derive from a known location but are of unknown context, and 4 pieces are of unknown location.

### The Potters, the Painters and the Groups of Painters

The Centaur P. (1 BF piece); the Dot-ivy Gr. (2 BF pieces); the manner of the Haimon P.

(1 BF piece) the Haimon Gr. (5 BF pieces); probably the Haimon Gr. (2 BF pieces); the Krokotos Gr./the Theseus P. (1 BF piece); the Leafless Gr. (1 BF piece); the Tleson Gr. (1 BF piece).

The Achilles P. (1 RF piece); the P. of Alchimachos (1 RF piece); the P. of Athens 12592 (1 RF piece) the P. of Berlin 2536 (1 RF piece); the P. of Bologna 322 (1 RF piece); the Dinos P. (1 RF piece); perhaps the Dinos P. (1 RF piece); compare to the P. to the Dublin P./the Painter of Vienna 1089 (1 RF piece); the Fat-boy (1 RF pieces) probably the Fat-boy Gr. (1 RF piece); the Fat-boy Gr., (2 pieces); perhaps the Fauvel P. (1 RF piece); the manner of the Filotranos P. (1 RF piece); compared to the Filotranos P. (1 RF piece); compared to the Iphigeneia P./Oinomaos P. (1 RF piece); the Lewis P. or the Penelope P. (1 RF piece); compared to the Louvre P. (1 RF); the manner of the Meleager P. (1 RF piece); compared to the Montlaures P. (1 RF piece); perhaps the P. of Munich 2335 (1 RF piece); the manner of the Nikias P. (1 RF piece); compared to the Oinomaos P/the Iphigeneia P. (1 RF piece); the Philocleon reserve Gr. (1 RF piece); perhaps the Plainer Gr. (1 RF piece); the Polion P. (1 RF piece); the manner of the Pothos P. (1 RF piece); the Pronomos or the Late Dinos P. (RF 1 piece); compared to the Telos Gr. (RF 2 pieces); the Retorted P. (1 RF piece); perhaps the Thyrsus P. (1 RF piece); the Filotranos P. (1 RF piece); compared to the P. of Vienna 1089 (1 RF piece).

### The Iconography

The **scenes of myth** amount to 33 (BF11+RF22) scenes.

Big fights, gods and heroes as well as other figures of myth amount to 10 (3BF+7RF). As for big fights, a *Gigantomachy* is found on a BF amphora (cat. no. 1:a), and *Amazonomachies* on a BF Skyphos (cat. no. 13) and RF Kylix (cat. no. 92). The remains of a scene where Theseus fights the



bull could have also been known in Kition (BF Skyphos cat. no. 22). The remains of the goddess Nike are found twice (RF Kraters cat. nos. 34 & 63). Other scenes of myth are Herakles on the Pyre while Athena is trying to rescue him (RF Krater 66:a), Polyneikes and Eriphyle (RF Krater cat. no. 67) and a Sphinx attacking Oidipus (RF Lekythos cat. no. 102). A small part of the god of love Eros is also found on a RF Lekanis cat. no. 97.

Dionysian scenes were popular and amount to 23 (8BF+15RF): BF Amphora cat. no. 1:b, BF Lekythos cat. no. 11, BF Kylix cat. no. 7, BF Skyphoi cat. nos. 17, 20:a & 20:b, BF Fragments cat. nos. 23 & 24; RF Kraters cat. nos. 33, 39, 40, 50 51, 52, 53, 54:a 55, 61, 75, 76. On 3 of them (RF Kraters cat. nos. 42, 56 & 78) are depicted satyrs; these satyrs are of ambivalent subject and might belong to other mythological scenes.

**Scenes of reality** amount to 29 (6BF+23RF) scenes. Twenty (5BF+15RF) of them belong to the world of men. Some (4BF+2RF) depict a warrior meeting a second warrior (BF Skyphos 18) and the departure of a young man (RF Krater cat. no. 73).

To this category of scenes belong also the charioteers (BF Skyphoi cat. nos. 14 & 15), a woman playing pipes followed by a mounted man (RF Krater cat. no. 12) and an athlete or a hunter (BF Kylix cat. no. 4). Otherwise Athletes are found on 4 pieces of pottery (RF Kraters cat. nos. 19?, 54:b and Inside the RF Kylikes, cat. nos. 91, 93).

Symposia scenes were popular in Kition and are found on several fragments of 8 RF Kraters: cat. nos. 13, 36, 37, 58, 59, 62 & 71. Only one of the scenes is partly preserved (RF Krater cat. no. 72). Komoi scenes are only 2 (1BF+1RF). The first is found on a BF Skyphos, cat. no. 19., and it might be a narrative scene of a komos; the second is found on a RF Krater, cat. no. 38.

Women's life scenes amount to 5 scenes: RF Lekanides 95, 96, 98, RF Lekythos 103, and RF Kylix 94.

A scene of religious character is found on a RF Krater cat. no. 74. Three more (BF Lekythos cat. no 10 and RF Lekythoi cat. nos. 99, 100) are cult scenes and only women are involved.

**Scenes of animals, birds and fantasy creatures** amount to 14 (4BF+10RF) scenes.

Birds and animals are found on 10 (4BF+6RF) scenes: BF Amphora cat. no. 2, RF Askoi cat. nos. 2, 3, 5, 7, RF Krater cat. no. 41, BF Kylikes cat. nos. 5, 6, BF Skyphos cat. nos. 21 and RF cat. no. Skyphos 105.

Fantasy creatures like phinxes and odd creatures are depicted only on 3 RF Askoi cat. nos. 4, 6 & 8. A fantasy creature like a winged woman holding a grotesque masque is depicted on the RF Krater cat. no. 64.

Some 46 (3BF+43RF) **other scenes**, like the remains of column, are found on a Panathenaic BF Amphora (cat. no. 3). Other remains of scenes cannot be placed in an iconographical context and are found on the RF Kraters cat. nos. 10, 11, 14-18, 20-32, 43, 44, 46-49, 57, 60, 65, 66:b,

68-70, 79, 83, 85, 86 & 89; BF Kylix cat. no. 9, RF Kylix cat. no. 90, RF Lekythos cat. no. 101, BF Skyphos cat. no. 16 and RF Skyphoi cat. nos. 107 & 112).

**Floral motifs** are found as main decoration on a RF Askos cat. 9, a BF Kylix cat. no. 8 and BF Lekythos cat. no. 12.

## 6.9 Kourion/Episkopi

### The total amount of pottery, location and context

The total amount of pottery which is preserved from Kourion amounts to only 13 (BF8+RF5) pieces (c. 1.5%). The pottery was found in the necropolis, the sanctuary of Apollo Hylates, and in nearby Episkopi (Ayios Ermogenis).

The pottery consists of 1(BF) Alabastron; 1 (BF) Amphora; 1 (RF) Amphoriskos; 2(RF) Kraters; 1(BF) Kylix; 5 (4BF+1RF) Lekythoi; 2 (1RF+1BF) Skyphoi.

According to the available information 4 (2BF+2RF) pieces were found in tombs, 1 (BF) piece was found in the sanctuary of Apollo Hylates, 1 (RF) piece is of known location but of unknown context, and 7 (BF7+5RF) pieces are of unknown location.

### The Potters, the Painters and the Groups of Painters

The Cl. of Athens 581(1 BF piece); the Cock Gr. (1 BF piece ); the Emporion P. (1 BF cat. 1); the manner of Haimon P. (1 BF piece); the Haimon Gr. (1 BF piece); the Lancut Gr. (1 BF piece); the Orestes P. (1 RF piece).

### The Iconography

Only 6 (4BF+2RF) **scenes of myth** are preserved from Kourion, depicting Achilles and Ajax (BF Lekythos cat. no. 6) and Zeus pursuing a woman (RF Krater cat. no. 3:a). To this category belongs one more scene depicting a woman running towards a man (RF Krater 3:b).

The other 3 are Dionysian scenes and are found on the BF Alabastron cat. no. 1 and BF Lekythoi cat. nos. 5 & 7.

**Scenes of reality** number only 3 (1BF+2RF). The first one is a hunting scene (RF Krater no 2:a). As women's life scenes may be considered the scene depicting a seated woman and a man leaning on a stick (BF Skyphos cat. no. 8), and a woman flanked by two youths (RF Krater no 2:b).

**Birds and fantasy creatures** are found in 6 (4BF+2RF) scenes. A cock is found on the shoulder of a BF Lekythos cat. no. 4, and an owl on a RF Skyphos cat. nos. 5:a & 5:b.

Fantasy creatures: Sphinxes are found on BF pottery – Amphora cat. no. 2 and Lekythos cat. no. 4. A gorgoneion is found inside a BF Kylix cat. no. 3.

**Floral or other decoration** as main decoration is found twice (2RF) on the RF Amphoriskos cat. no. 1 and the RF Lekythos cat. no. 4.

## 6.10 Lapithos/Lambousa

### The total amount of pottery, location and context

From Lapithos/Lambousa only 2 (BF1+RF1) Kylikes and 1 (RF) Skyphos are known (c. 0.3%). According to the available information the context of the pottery is unknown.

### The Potters, the Painters and the Groups of Painters

The Segment Cl. (BF1 piece); the Pisto Xenos P. (RF1 piece).

### The Iconography

Five (2BF & 3RF) scenes are noted from this site: **scenes of myth**, including a Dionysian scene (BF Kylix cat. nos. 1:a & 1:b), and 3 **scenes of reality** depicting warriors (RF Kylix cat. no. 1) and hunters (RF Skyphos cat. nos. 2:a & 2:b).

## 6.11 Marion

### The total amount of pottery, location and context

The total amount of pottery known from this site amounts to 276 (131BF+145RF) pieces (c. 30.8%). The pottery was unearthed from the different localities of *Sikkarka-Kokkina*, *Euretades* and *Potamos tou Myrmikof*, and *Kaparga* where the Swedish Cyprus Expedition excavated. Some other pieces were found at the localities known as *Sphageion*, *Ambeli tou Eglesou* and *Tiposita*. There are also several other pieces of pottery which derive from previous excavations, where unfortunately the exact location of the finds is not always documented. It is known however that the pottery was found in the different necropoleis of the above-mentioned localities.

The pottery consists of 1 (RF) Alabastron; 8 (6BF+2RF) Amphorae; 67 (1BF+66RF) Askoi; 3 (RF) Kraters; 95 (87BF+8RF) Kylikes; 67 (21BF+46RF) Lekythoi; 9 (6BF+3RF) Oinochoai; 6 (1BF+5RF) Pelikai; 1 (RF) Plate; 2 (RF) Pyxides; 2 (RF) Rhyta of which 1 might be a Kantharos; 14 (8BF+6RF) Skyphoi; and 1 (BF) Fragment of uncertain shape.

According to the available documentation 123 pieces were found in tombs. Twenty-four pieces (24) derive from known locations but are of unknown context, and 129 pieces are of unknown location.

### The Potters, the Painters and the Groups of Painters

The Affecter P. (BF 1 piece); recalls the Affecter P. (BF. 1 piece); the Amasis P. (BF 1 piece); recalls the circle of Antimenes P. (BF 2 pieces); the Athena P. and his Companions (BF 1 piece); the Cl. of Athens 581 (BF 3 pieces); the Cassel cup (BF 2 pieces); the Centaur P. (BF cat. nos. 5 pieces). Recalls the Centaur P. (BF 2 pieces); connected with the CHC Gr. (BF 2 pieces); the CHC Gr./The Heron Class (BF 1 piece); the Cock Gr. (cat. nos. 2 pieces); the Class of Cracow (BF 1 piece); the Edinburg P. (BF 1 piece); the Elbows Out P. (BF 2 pieces); the manner of the Elbows Out P. (BF 3 pieces). Recalls the Elbows Out P. (BF 1 piece); recalls the Euphiletos P. (BF 3 pieces); the Fat-Runner Gr. (BF 1 piece); the manner of the Gorgon P. (BF 1 piece); the manner of

the Haimon P. (BF 2 pieces); near the Haimon P. (BF 1 piece); the Group of the Haimon P. (BF 1 piece); compare with the Haimon Gr. (BF 1 piece); the Leafless Gr./The Brussels R245 P. (BF 1 piece); the Leafless Gr./Recalls the Caylus P. (BF 1 piece); the Class of the little-Lion (BF 1 piece); the Gr. of Oxford 216 (BF 1 piece); the Phanyllis Gr. (BF 1 piece); the Red-Line Painter (BF 1 piece); compare to the Hermogenes Potter (BF 2 pieces).

The Achilles P. (RF 2 pieces); compare to the P. of Athens (RF 1 piece); the Bowdoin P. (RF 1 piece); the Bowdoin Gr. (RF 2 pieces); the Cambridge Askos Gr. (RF 4 pieces); the Karlsruhe Gr. (RF 1 piece); the Dessyrpi P. (RF 1 piece); the Eretria P. (RF 1 piece); the Euergides P. (RF 2 pieces); the Fat-boy (2 RF pieces) the Fat-boy Gr. (RF 1 pieces); the L. M. P. (RF 1 piece); the Louvre P. (RF 1 piece); the Louvre P. G521 (RF 1 piece); Near the Mayence sphinx P. (RF 1 piece); the Marlay P. (RF 1 piece); the Meidias P. (RF 3 pieces); Near the Meidias P. (RF 1 piece); the P. of Munich 2335 (RF cat. nos. 3 pieces); the Paidikos Alabastra Gr./the Passiades Potter (RF 1 piece); the Pierides P. (RF 1 piece); the Philadelphia Gr., 2272 (RF 1 piece); the Pithos P. (RF 1 piece); near the Polion Gr. (RF 1 piece); the Providence Gr. (RF 1 piece); the Straggly P. (RF 1 piece); the P. of the Yale Lekythos (RF 2 pieces); the Zannoni P. (RF 1 pieces)

## **The Iconography**

**Scenes of myth** amount to 64 (41BF+23RF).

Scenes depicting gods and heroes and other figures of myth are very few and amount to only 18 (10BF+8RF) scenes. Herakles killing the bull in the presence of a figure who might be Iolaos or Hermes is found once (BF Amphora cat. no. 3:a); other scenes show wrestling with the Lion among warriors (BF Kylix cat. nos. 60:a & 60:b) in the presence of Iolaos (BF Oinochoe cat. no. 116), Oidipus killing the Sphinx (RF Lekythos cat. no. 96), Ajax and Achilles (BF Oinochoe type V cat. no. 115). Theseus killing the Minotaur is found twice (BF Pelike cat. nos. 121:a & 121:b).

On the RF pottery is depicted a goddess who might be Hera or Persephone (RF Lekythos cat. no. 82), Aphrodite riding a swan (RF Lekythos cat. no. 84), Aphrodite, Adonis and Eros (RF Lekythos cat. no. 95) and the winged boy Hypnos(?) (RF Lekythos cat. no. 104).

To the scenes of myth also belong a warrior and an Amazon (BF Oinochoe cat. no. 119) and a winged female figure who is depicted between youths holding spears (BF Lekythos cat. no. 95) or between draped men (BF Skyphos cat. no. 123). An Arimasp is also depicted with the head of a woman (RF Askos cat. no. 58) or a panther (RF Askos cat. no. 31).

Dionysian scenes amount to 46 scenes (BF31+15RF). Most of the scenes are found on BF pottery: RF Alabastron cat. no. 1; BF Amphorae cat. nos. 3:b, 4:a & 4:b, 4B, 5; RF Askoi cat. nos. 6, 10, 60; RF Kraters cat. nos. 71:a, 72; BF Kylikes cat. nos. 13:a & 13:b, 83:a & 83:b, 84, 90:a & 90:b, 92:a & 92:b, 93:a & 93:b. Inside the BF Kylikes: cat. nos. 81, 82, 87, 90, 92 & RF Kylikes cat. nos. 75, 77; BF Lekythoi cat. nos. 104-106, 110-113 & RF 85, BF Oinochoe cat. nos. 117 & RF 129; RF Rhyton cat. no. 138, RF Kantharos or Rhyton cat. no. 139; BF Skyphos cat. nos. 127:a & 127:b & RF Skyphoi cat. nos. 140:a & 140:b, 145:a.

The majority of the figurative scenes are the **scenes of reality**; they amount to 101 scenes (BF64+RF37) and are found mostly on the BF pottery.

Forty-five (BF42+3RF) scenes depict archers (BF Kylix cat. no. 8:a), a Scythian archer and warriors (BF Amphora cat. no. 4B), warriors (BF Kylikes cat. nos. 41, 91:a & 91:b, inside: Kylix 85, BF Lekythoi 99, 100, 101, 109, RF Lekythos 83, BF Oinochoe 118, RF Skyphos 141:a); mounted men (BF Amphora cat. nos. 2:a & 2:b, RF Oinochoe 128, BF Kylikes 10:a & 10:b, 26:a & 26:b, 32:a & 32:b, 34:a & 34:b, 57, 58:a & 58:b and inside: 86), hunting scenes (BF Kylikes cat. nos. 7:a & 7:b, 11, 15:a, 23:a & 23:b, 24:a & 24:b, 25:a & 25:b, 42, 49:a & 49:b, 50:a & 50:b, BF Skyphos cat. nos. 124:a & 124:b).

There are 34 (22BF+12RF) scenes depicting athletes & palaestra scenes (BF Amphora cat. no. 1, RF Krater cat. nos. 70:a & 70:b, BF Kylikes cat. nos. 19:a & 19:b, 33:a & 33:b, 45, 51:a & 51:b, BF Lekythoi 96, 97, 98, RF Lekythoi 91 & 98, RF Pelike cat. no. 131, RF Skyphos 145:b and erotic scenes, symposia and komasts (BF Kylikes cat. nos. 16:a & 16:b, 35:a & 35:b, 47:a & 47:b and inside 91; RF Kylikes cat. no. 80 and inside: 74, 78, 79, BF Lekythos cat. no. 114, RF Lekythos 105, BF Olpe cat. no. 120, BF Skyphos cat. no. 125:b, RF Skyphos cat. no. 145:b).

Women's life scenes amount to 14 (1BF+13RF). To this group of scenes may belong a naked woman lifting a laver (RF Kylix cat. no. 76 inside), a spinning woman and a man playing the lyre (BF Lekythos cat. no. 103), a mourning woman (RF cat. no. Lekythos 92), a woman carrying a box (RF Lekythoi cat. nos. 107 & 109) a woman flanked by youths (RF Krater cat. no. 71:b), one seated woman (RF Lekythos cat. no. 111) and one more woman seated by a *kalathos* (RF Lekythos cat. no. 114). Some other depictions involving women might be allusions to their users, i.e. women, and are found on RF Askoi cat. nos. 25, 47, 56, 57, RF Lekythos cat. no. 108 and a RF Pyxis lid cat. no. 137.

Cult scenes amount to 9 and are only depicted on the RF pottery. In cult scenes almost only women are involved: RF Lekythoi cat. nos. 89, 115, 116, 118, RF Pelikai cat. nos. 133:a & 133:b, 134:a & 134:b and RF Skyphos cat. no. 141:b).

**Birds, animals and fantasy creatures** are represented by 114 (56BF+RF58) scenes. Birds and animals amount to 86 (35BF+51RF) scenes. The BF scenes which mostly depict Birds and Animals are found on the BF Kylikes cat. nos. 15:b, 17:a & 17:b, 18:a & 18:b, 21:a & 21:b, 22:a & 22:b, 29:a & 29:b, 30:a & 30:b, 31:a & 31:b, 36:a & 36:b, 37, 39:a & 39:b, 43:a & 43:b, 44, 48:a & 48:b, 53, 54, 55, 56, 61:a & 61:b, the shoulders of the BF Lekythoi cat. nos. 94, 98, 109 and the body of the BF Lekythos 108. The RF scenes are mostly found on Askoi cat. nos. 4, 7- 9, 11-17, 19-21, 23, 24, 27, 29, 30, 32, 34, 35, 38-46, 48, 49, 51, 54, 63, 65, 68; two RF Lekythoi cat. nos. 81, 106, 113, 121 and two RF Skyphoi cat. nos. 143, 144.

In one case a panther is facing a woman (RF cat. no. 33). In some other scenes a swan faces a woman (RF Askos cat. no. 29) or an owl (RF Askos cat. no. 59), a duck or a goose (RF Askoi cat. no. 61). A RF Askos (cat. no. 11) has the shape of duck.

Fantasy creatures amount to 28 (20BF+8RF) scenes and are mostly on drinking vessels such as BF kylikes. Centaurs are found on BF Kylikes (cat. nos. 12:a & 12:b, 14, 38a & 38:b and 46), gorgoneia (inside BF Kylikes cat. nos. 88 & 89), winged horses (BF Kylix cat. nos. 27:a & 27:b and BF Lekythos cat. no. 102), sirens and rams (Skyphos cat. nos. 122:a & 122:b) a siren facing a sphinx (BF Kylix cat. nos. 20:a & 20:b), sphinxes (RF Askos cat. no. 55, BF Kylikes cat. nos. 8:b and inside BF Skyphoi cat. nos. 125:a, 126:a & 126:b and RF Lekythoi cat. nos. 93, 112, 117, 119 & 120). Griffins are found only on a RF Askos, cat. no 67, and with a sphinx on a RF Askos, cat. no. 5.

**Other scenes** amount to only 9 (3BF+6RF) and are found on the RF Amphora cat. nos. 2:b & 3, RF Kylix cat. no. 73, BF Lekythos cat. no. 101, RF Pelikai cat. nos. 130 & 132, RF Pyxis lid cat. no. 136 and BF Skyphos cat. nos. 129:a & 129:b.

**Floral** friezes as main decoration amount to 52( 24BF+28RF) pieces on several BF Kylikes, cat. nos. 40, 52, 59, 62-80, on BF Skyphos cat. nos. 128:a & 128:b and on a RF Skyphos cat. no. 142. On the RF pottery, floral motifs as main decoration are mostly found on Askoi cat. nos. 18, 22, 26, 28, 36, 37, 50, 52, 53 & 62, 64, 69. Floral motifs as palmettes are also found as main decoration on several RF Lekythoi, cat. nos. 97, 99, 100,102, 103, 110, and 122. Some RF Lekythoi (cat. nos. 86, 88, 94, 101), are only decorated with painted lines or stylized guilloche (cat. no. 123) lattice pattern and white dots (cat. nos. 124-126).

## **6.12 Nicosia**

### **The total amount of pottery, location and context**

Only three pieces of Kylikes (0.3%) are known from the area which today is called Nicosia.

They were all found in tombs in different localities such as Ay. Omologitades/Nicosia, the village of Deneia, and one more tomb south of Nicosia.

### **The Iconography**

Only 3 scenes are preserved from the area of Nicosia and are all found on BF Kylikes. Inside the first one is depicted a cock (cat. no. 1); the other two are decorated with floral and other decoration (cat. nos. 2 &3).

## 6.13 Palaepaphos/Paphos

### The total amount of pottery, location and context

The pottery found in Palaepaphos/Paphos is not of great quantity and it amounts to 18 (6BF+12RF) pieces (c. 2%). It was found at the sanctuary of Aphrodite in the localities of *Mantissa*, *Evreti-Asproyi*, *Hadji Abdullah*, *Toumbalos* where there could have been a sanctuary dedicated to Artemis, the necropolis of *Hassan Agha*, and the new town of Paphos.

Recorded are 1 (BF) Panathenaic Amphora; 1 (RF) Askos; 1 (BF) Kylix; 1 (BF) Lekanis; 6 (1BF+5RF) Lekythoi; 1 (RF) Oinochoe; 1 (RF) Pyxis; 1 (RF) Rhyton; 1 (BF) Skyphos and 4 (1BF+3RF) Fragments of uncertain shape.

Two pieces (RF) were found in tombs, 4 (BF1+RF3) pieces in the sanctuaries, 7 (BF1+RF6) pieces of known location but of unknown context, and 5 (BF4+1RF) are of unknown location.

### The Potters, the Painters and the Groups of Painters

The Sotades P. (1 RF piece).

### The Iconography

**Scenes of myth** amount to 7 (2BF+5RF) scenes.

The remains of the goddess Athena are found on a Panathenaic Amphora (BF cat. no. 1) and the creation of Pandora is found on a RF Rhyton (cat. no. 9 side:a 1). On the same Rhyton, side *a 2*, is also depicted Herakles hunting a boar.

Eros holding a phiale decorates the lid of a RF Pyxis (cat. no. 8) and an Arimasp on a RF Askos (cat. no. 1).

A scene of myth is also found on the fragments of a RF Oinochoe (cat. no. 7). In this case only the remains of some Nereids are left. One of them is seated on a hippocampus.

The remains of a Dionysian scene are found on a BF Fragment (cat. no. 6).

**Scenes of reality** amount to 5 (2BF+3RF) and include hunters and mounted men (BF Lekythos 4; 2 scenes). One of them (White-ground (RF) cat. no. 2) depicts a funerary scene and one more a warrior (RF Fragment cat. no. 12).

A scene of reality is also a scene of cultic character, depicted on a RF fragment (cat. no. 10).

**The scenes of Animals and Fantasy creatures** amount to 5 (3BF+2RF). A panther flanked by deer is found on a BF Kylix (cat. nos. 2:a & 2:b); panthers are also found on two RF Lekythoi cat. nos. 5 & 6. **Fantasy creatures** appear: sirens and sphinxes on a BF Lekanis (cat. no. 3).

**Floral** motifs: a palmette frieze is only found on a BF Skyphos (cat. no. 5) and a palmette on a RF Lekythos (cat. no. 3). Other ornaments like lattice and white dots decorate a RF Lekythos (cat. no. 4).

## 6.14 Salamis

### The total amount of pottery, the localities and the context

Salamis is one more site where a considerable amount of pottery was unearthed. The total amount of pottery found at this site amounts to 118 (BF 20+98RF) pieces (c. 13.2%). The pottery derives from the necropolis, an Archaic sanctuary, a cistern and a rampart.

The pottery consists of 5 (3BF+2RF) Amphorae of which one is Panathenaic; 1 (BF) Askos; 85 (1BF+84RF) Kraters; 13 (8BF+5RF) Kylikes; 1 (RF) Lebes; 2 (BF) Lekanides, 1 (BF) Lekythos; 2 (1BF+1RF) Oinochoai; 1 (RF) Plate; 1 (BF) Pyxis; 2 (RF) Skyphoi and 4 (2BF+2RF) Fragments of uncertain shape.

According to the available information only two (BF1+1RF) pieces were found in the tombs of the site. The great majority of the pottery, amounting to 95 (BF4+91RF) pieces, was found in the area where it is believed that a sanctuary of Zeus existed; 13 (BF11+2RF) are of known location but unknown context and 8 (BF4+RF4) are of unknown location.

### The Potters, the Painters and the Group of Painters

The manner of the Lydos P. (BF 1 piece); the Polos P. (BF 2 piece); the Sakonides P. (BF 1 piece) near the Dinos P. (RF 1 piece); the circle of the Dinos P./Near the Chrysis P. (RF 1 piece); the Euaichme P. (RF 1 piece); the Euharides P. (RF 1 piece); the style of the Meidias P. (RF 1 piece); near the Meleager P. or the Oinomaos P. (RF 1 piece); near the Oreithyia P. (RF 1 piece); the Suessula P. (RF 1 piece).

### The Iconography

Only 9 **scenes of myth** are preserved (BF1+8RF). Two scenes, an *Amazonomachy* (RF Krater cat. no. 6) and a *Grypomachy* (RF Krater cat. no. 24), are also known from this site.

Seven (1BF+6RF) are Dionysian scenes (BF Lid cat. no. 17, RF Kraters cat. nos. 7-9, 12 & 23 and RF Kylix cat. no. 88).

**Scenes of reality** are also few, amounting to 13 (BF3+RF10) scenes, depicting a Scythian archer (RF Krater cat. no. 4), a warrior and mounted man (BF Kylix cat. no. 10) and a warrior (RF Krater cat. no. 3).

Athletes or other scenes of antagonistic character amount to two (BF Panathenaic Amphora cat. no. 3 & BF Kylix cat. no. 11).

The remains of a komos scene and symposia scenes amount to 4 and are only found on the RF pottery (Amphora cat. no. 1, Kraters cat. nos. 5, 27, 29).

To the women's life scenes (RF Lebes cat. no. 91:a) belongs a bridal scene. The bride is depicted among other women and Eros. On the reverse (side *b*) is a woman. Under the handles is Nike.



Three cult scenes are also known from this site. The first two are libation scenes (RF Amphora cat. no 2 & Krater cat. no. 13) and the second is a religious pompe (RF Krater cat. no. 10).

**Animals, Birds and Fantasy creatures** amount to 10 (8BF+2RF) scenes. Eight of the scenes are found on BF pottery, such as the protome of a horse (BF Amphora cat. 1); the extremities of the horse are also found once (RF Krater cat. no. 30) and so are the paws of a lion (BF Lekanis cat. no. 15). Otherwise swans, sirens, sphinxes or beast-like animals are only found on BF pottery: Kylix 7, Krater cat. no. 5, Oinochoe cat. nos. 18, Kylix cat. no. 12, Lekanis cat. no. 14 and a fragment cat. no. 19. Fish are also found on a fragment of a RF Plate (cat. no. 93).

The remains of some **other** figurative (17 4BF+13RF) **scenes** are depicted on several other fragments that cannot be placed in an iconographical context.

The remains of **Floral** (51 4BF+47RF) friezes or other decoration are found on several fragments of Kraters and Kraters' handles.

## **6.15 Soloi**

### **The total amount of pottery, the localities and the context**

Only 2 (RF) Lekythoi are known from Soloi and both were found in tombs.

### **The Iconography**

Palmettes are decorating both of the Lekythoi (cat. nos. 1 & 2).

## **6.16 Syrkatis**

### **The total amount of pottery, the localities and the context**

Only 1 (RF) Skyphos is known from Syrkatis and is of unknown context.

### **The Potters, the Painters and the Group of Painters**

The Euaichme P. ( 1RF piece)

### **The Iconography**

On this piece of pottery very few remains of the depiction are left.

## **6.17 Tamassos**

### **The total amount of pottery, location and context**

The total amount of pottery found in Tamassos amounts to only 18 (13BF+5RF) pieces (*c.* 2%).

The pottery consists of 1 (BF) Amphora; 12 (7BF+5RF) Kylikes; 1 (BF) Lekythos; 1 (BF) Oinochoe; 1 (BF) Skyphos and 2 (BF) Fragments of uncertain shape.

Seven (6BF+1RF) pieces were found in tombs, 5 (BF) were found in the sanctuary of Aphrodite-Astarte, and 6 (2BF+4RF) are of unknown location.

### **The Potters, the Painters and the Group of Painters**

The Cl. of Athens 581 (BF 1 piece); the KX P. (BF 1 piece); the Lydos P. (BF 1 piece).

### **The Iconography**

**Scenes of myth** amount to 4 (4BF) scenes and belong to the Dionysian sphere. The first one is found inside a BF Kylix (cat. no. 8) depicting a satyr; satyrs are also found on two more fragments of BF Kylikes (cat. nos. 6 & 7). Dionysos and Ariadne might also be depicted on a fragment of a BF Oinochoe (cat. no. 10).

**Scenes of reality** amount to 6 (5BF+1RF). A hunting scene of a youth attacking a lion is found on a BF Kylix (cat. no. 2).

The other 5 scenes belong to the world of palaestra, erotica and komos. An *Erastes* and an *Eromenos* are found on a BF Amphora (cat. nos. 1:a & 1:b), a dancing man and a youth on a BF Skyphos (cat. no. 11) and a komast inside a RF Kylix (cat. no. 5).

**Women's life scenes** are rare. A seated woman spinning is found on a BF Lekythos (cat. no. 9). The woman, however, is flanked with "Dionysian eyes" and might also be seen as Dionysian.

From some **other scenes** only small remains are left, and are found on the RF Kylikes 1, 2 & 3.

## **6.18 Vouni**

### **The total amount of pottery, location and context**

Only RF10 pieces of pottery (c. 1.1%) are preserved from Vouni.

The pottery consists of 1(RF) Amphora; 2 (RF) Askoi; 1 (RF) Kylix; 4 RF Lekythoi; and 2 (RF) Fragments of uncertain shape.

Nine pieces were found in the Palace of Vouni, and one in a tomb.

### **The Potters, the Painters and the Group of Painters**

The Boot P. (RF 1 piece); the manner of the Kleophon P. (RF 1 piece).

### **The Iconography**

A **scene of myth** interpreted as Herakles fetching the apples of the Hesperides is found on the only Amphora (cat. no. 1) found at the site. A cultic scene but of mythical character is found on Lekythos cat. no. 7.

**Scenes of reality** depict a king or a satrap in Persian costume (Lekythos cat. no. 6). Some other scenes are combining cult scenes, women's life scenes and symposion/erotica scenes and are all found inside and outside the same Kylix (cat. no. 4). One more scene depicting women's life scenes is found on Lekythos cat. no. 5.

A **cult scene** is found on Lekythos cat. no 8 (Necropolis-*Korakas*).

**Animals and birds** are rare and are found on Askoi cat. nos. 2 & 3.

The remains of two **Other scenes** (Fragments cat. nos. 9 & 10) cannot be put into an iconographical context.

## 6.19 Cyprus (Provenance unknown)

### The total amount of pottery, location and context

A hundred and thirty-six (BF48+RF88) pieces of pottery (*c.* 15.4%) are of unknown provenance.

Three BF Kylikes are found in tombs.

The pottery consists of 1 (RF) Alabastron; 65 (RF) Askoi; 1 (BF) Hydria; 1 (RF) Krater; 23 (22BF+1RF) Kylikes; 33 (15BF+18RF) Lekythoi; 3 (2BF+1RF) Oinochoai; 1 (RF) Pyxis; 7 (BF) Skyphoi; and 1 (BF) Fragment of uncertain shape.

### The Potters, the Painters and the Group of Painters

The Cl. of Athens 581 (BF 2 pieces); the Cl. of Athens/the Calinderu Gr. (BF 1 piece); the Cl. of Athens/Recalls the Haimon Gr. (BF 1 piece); the Cl. of Athens/Near the Campana P. (BF 1 piece); compared to the Beldam workshop (BF 1 piece); the Bowdoin Gr. (BF 1 piece); the Centaur P. (BF 1 piece); the CHC Gr. (BF 1 piece); the CHC Gr./the Heron Class (BF 1 piece); the Elbows out P./the P. of Louvre (BF 2 pieces); the Gela P. (BF 1 piece); the manner of the Haimon P. (BF 2 pieces); the Haimon Gr. (BF 1 piece); the Lancut Gr. (BF 1 piece); the Leafless Gr. /the P. of Oxford 236 (BF 1 piece); the Leafless Gr. /the P. of Oxford 237 (BF 1 piece); the Gr. of Louvre F81 (BF 1 piece); the Nicosia P. (BF 1 piece); recalls the Nicosia P. (BF 1 piece); the P. of Oxford 237 (BF 1 piece); the Phanyllis Gr. /the Theseus P.? (BF 1 piece); the Phanyllis Gr. (BF 1 piece); the Ure's class A2 (BF 1 piece).

Recalls the Epeleios P. (RF 1 piece); the Feuardent Marsyas P./related to the Pothos P. (RF 1 piece).

### The Iconography

**Scenes of myth** amount to 36 (BF31+7RF) scenes.

Gods, Heroes and Amazons amount to 14 (12BF+2RF) scenes depicting Helen & Menelaos (BF Lekythos cat. no. 29); Peleus wrestling with Thetis (BF Kylix cat. nos. 19:a & 19:b); Herakles and the Lion (BF Hydria cat. no. 1) and in the presence of Athena and Iolaos (BF Oinochoe cat. no. 39); Herakles fighting the Bull (BF Lekythos cat. no. 25); Poseidon riding a sea horse (BF Lekythos cat. no. 32); Amazons (RF Lekythoi cat. no. 67 & BF Skyphos cat. nos. 43:a & 43:b); a god or a king (BF Olpe cat. no. 40 & BF Skyphos cat. nos. 42:a & 42:b). The goddess Nike is also depicted offering over an altar (RF Lekythos cat. no. 71).

The majority of the scenes of myth belong to the **Dionysian** sphere, amounting to 24 (BF19+RF5) scenes, and are found on the RF Askoi cat. nos. 10, 25, 48, 49, RF Krater 65:a, BF

Kylikes cat. nos. 18:a & 18:b, 20, 21:a & 21:b, 22 and inside Kylikes cat. nos. 18, 19, 21; BF Lekythoi cat. nos. 24, 30, 33, 34, 35, 36; BF Skyphoi cat. nos. 44:a & 44:b, 46:a & 46:b.

**Scenes of reality** amount to 30 (BF16+RF11). Seven (6BF+1RF) scenes are depicting a hunter (BF Kylix cat. no. 3:a), the arming of a warrior (BF Kylix cat. no. 8) and a warrior leaving home (BF Lekythos cat. no. 28), mounted men (BF Kylix 2:a & 2:b & inside RF Kylix cat. no. 66) and a charioteer (BF Lekythos cat. no. 32).

Nine (5BF+2RF) scenes are depicting athletes and a palaestra (BF Kylikes cat. nos. 4:a & 4:b, 5, 8, 9:a & 9:b, BF Lekythos cat. no. 38, RF Krater cat. no. 65:b & RF Olpe cat. no. 84) and komoi (BF Hydria cat. no. 1)

**Women's life scenes** amount to 8 (2BF+7RF) scenes depicting a woman playing the lyre in the presence of a youth (BF Skyphos cat. no. 47:a & 47:b); holding a piece of cloth (RF Lekythos cat. no. 69); in front of a spiral object (RF Lekythos cat. no. 70) and Eros visiting the *gynekaion* (RF Lekythos cat. no. 76). Some other scenes depict the busts or the heads of women and are found on two RF Askoi (cat. nos. 38, 54), a RF Lekythos (cat. No. 77) and a Pyxis lid (cat. no. 85).

**A cult scene** is depicted on a RF Lekythos, cat. no. 68.

**Birds, Animals and Fantasy creatures** are represented by 56 (5BF+51RF) scenes.

Birds and animals amount to 56 scenes. The BF scenes are found on Kylikes cat. nos. 3:b, 6 & inside 23 as well as on Skyphoi cat. nos. 41:a & 41:b. Otherwise they are found in their majority on the RF Askoi cat. nos. 3-5, 6-9, 11-15, 17-20, 23, 24, 26, 28-36, 39, 41-46, 51, 53, 55-60, 62, 63 64, 64B & 64C and three RF Lekythoi cat. nos. 73, 74 & 83B.

**Floral or other decoration** was also used as main decoration and is found on 28 (9BF+19RF) pieces. Friezes with lotus bulbs and palmettes decorate several BF Kylikes (cat. nos. 11-17) and a BF Skyphos (cat. no. 45). A net pattern is used to decorate the body of a BF Lekythos (cat. no. 37). Wreaths of olive leaves are decorating the RF Askoi (cat. nos. 2, 21, 37 & 52). Palmettes as main decoration are found on the RF Askoi (cat. nos. 16, 22, 40, 50 61, & 80) and a RF Lekythos (cat. no. 80). Other geometrical decoration is found on a RF Alabastron (ca. no 1) and some vertical strokes or ray ornaments on the RF Askoi (cat. nos. 27 & 47). Lattice pattern with white dots is found on RF Lekythoi (cat. nos. 81& 82), with only a palmette (cat. no. 72), with only lines encircling the body (cat. no. 75) or two zones of meander friezes (cat. no. 78). A guilloche pattern is found on a RF Lekythos (cat. no. 79).

## CHAPTER 7

### The geopolitical situation in the Aegean and Eastern Mediterranean and the Trade

#### 7.1 The geopolitical situation in the Aegean and Eastern Mediterranean and its effects on the production of the Attic pottery

It is commonly argued that the Attic pottery found in the Eastern markets and Cyprus was not always of the best quality and was inferior to that of Etruria, where the Attic pottery was of a better quality and the imports amounted to enormous quantities.<sup>205</sup>

There is no doubt that the geopolitical situation in Athens, in the Aegean and in the Eastern Mediterranean must have affected the commercial routes of the time and, consequently, the Athenian pottery production and its distribution to the Eastern Mediterranean. The situation in Cyprus may be explained in the same terms. The Ionian revolt (499/498 BC) in which the Cypriote kingdoms (except Amathus) were also involved, but which did not succeed, must have affected the economy of the Cypriots, while the Ionian commercial routes and activities diminished. The demand for cheap grain turned the interests of the Athenians to the Black Sea, but as Bouzek points out, during the Greco-Persian wars it was troublesome to travel through the straits, which is a fact that explains the decline of the imports of the Athenian pottery in this area.<sup>206</sup> The same reason may also explain the decline of the imports in Cyprus, between the end of the 1st quarter of the 5th and the beginning of the second quarter of the 5th century; the imports, however, were not completely interrupted.<sup>207</sup> The ships must have followed the routes around the coasts. They left from Piraeus and continued their sailing to the East via Rhodes, Lycia and then Cyprus; so having in mind the political situation of the time, these routes could have not been safe.

As is well known, the Persians invaded Greece in 480/479 and the sack of Athens followed. The pottery industry must also have suffered and it was without doubt temporarily destroyed. The Athenian fleet continued to operate in the Eastern Mediterranean, and its involvement in the Egyptian revolt led to a disaster. Cyprus was also involved since the Athenians had sent troops to Salamis (451 to 450 BC) where the Persians were defeated.<sup>208</sup>

The Peloponnesian War (431 to 404 BC)<sup>209</sup> followed, and once again the Attic production was affected. The Athenians lost their Western markets, so they had to concentrate more on the Black

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<sup>205</sup> Bouzek 1990, 97; Raptou 1999, 145.

<sup>206</sup> Bouzek 1990, 52.

<sup>207</sup> The decline of import has previously been discussed by Maffre (1971, 701-702) who proposed that it was due to the destruction of Athens by the Persians between 490 and 460 BC. According to Picard (1981, 165-66) decline was due to the Ionian revolt (499/98 BC) in which Cypriots had also participated. Perreault (1986, 168) pointed out that the import did not remarkably decline before 480 BC; this date is also in accordance with the present research.

<sup>208</sup> For the Persian rule in Cyprus see Kyrris 1985, 106-122; Euagoras I during c 411-391 BC and the Persians, see Costa 1974, 40-56.

<sup>209</sup> Historians usually divide the Peloponnesian War in three main phases. The first stage, of Archidamos, lasted until 421 BC. There followed a second period of active operations which lasted over the years 415-413 BC and was marked mainly by the Athenian expedition against Syracuse and its disastrous collapse. The third phase, known as the Dekeleian war, lasted from 413 BC until the year 404 BC.

Sea area, where the Athenian imports were so high that they cannot be compared with any statistics of Attic imports in this region or the Eastern markets.<sup>210</sup> Undoubtedly the war and the plague that followed it depleted the working force of the workshops. Potters and painters who left Athens must have started new schools in Lucania, whose origin has been associated with the foundation of Thurii in 443 BC, Apulia, Sicily, Lipari, Olympia, Corinth, Olynthos, and even Old Smyrna; this must have led to the degradation of the artistic vase painting. These new schools were numerous and most of them very successful, and were able to compete with the new Athenian schools that developed during this hard period (the late 5th and early 4th centuries) and made cheaper mass-produced pots. Thereafter the importance of the Attic pottery as an export ware gradually declined.<sup>211</sup>

The Athenian potters and painters made great efforts to maintain the Athenian production. It seems that they were aware of the taste of their clients, and therefore created vases for both the east and the west by adding other foreign cultural details in order to satisfy their different clients. These efforts could have been confusing and did not always enable the buyer to understand the scenes, and it could be worse when the pottery did not reach the right destination.<sup>212</sup> A typical piece of pottery which was created for the Eastern trade is the RF Lekythos (cat. no. V6, pl.25: 6) found in the palace of Vouni and on which is depicted a seated man in Persian dress holding a horn.<sup>213</sup>

As Vries points out, another naive attempt to satisfy the Eastern interests is seen on the 14 kylikes by the Pithos Painter that reached the Achaemenid Empire c. 500 BC. In the tondo of these kylikes, a nude *symposiast*, which is actually a cliché of the Greek kylix painting, is wearing a Persian cap or a tiara and a rhyton is placed by his side. It is also suggested that these kylikes were created at the workshop of the Kleophon Painter, a workshop which, like that of Sotades, was involved in the Eastern trade.<sup>214</sup> Some other lekythoi with Persianizing scenes depicting a procession on camelback and a fantastic hunt in *paradeisos* were found in Italy and the Black Sea region.<sup>215</sup> He adds that an ironic aspect is that Persianizing of the depictions was so bizarre or naive that it is not sure whether they meant much more than the ordinary Greek ones.<sup>216</sup> At this point one of the most amazing examples should also be mentioned, namely some Deianeira lekythoi, one of which was found in Cyprus.<sup>217</sup> According to Mertens who has studied them, these lekythoi – with depictions which consist of a bearded head of a man in profile, placed on the top of a squat

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<sup>210</sup> Bouzek 1990, 52.

<sup>211</sup> MacDonald 1981, 159-163. For the development of the art in general and the religious ideas of the time, see Palagia 2009.

<sup>212</sup> For the Attic pottery and its iconography in the Achaemenid Empire, see Vries 1977.

<sup>213</sup> The palace of Vouni was built after the Ionian revolt (c 498-449 BC) by the Phoenician Persophile kings of Marion in order to control the anti-Persian Soloi. The fortress-palace was built in Oriental style, but the sculptures found there are of Cypro-Greek style. The second face of the Palace (c 449-380 BC), which shows influence by Greek architecture, was burnt and deserted.

<sup>214</sup> The RF Rhyton (cat. no. cat. no. 9) found at the sanctuary of Aphrodite in Palaepaphos is also attributed to the Sotades Painter.

<sup>215</sup> Vries 1977, 547. The Xenophon relief Lekythoi from Kerch, *ARV*<sup>2</sup> 1407; a lekythos from Lucania, BM E695; K. Schauenburg 1965, 76-104; Kahil 1972, 279, fig 13.

<sup>216</sup> Vries 1977, 548.

<sup>217</sup> BF Lekythos cat. no. M94, pl. 9, 94:b.

roundish base – were inspired by the Etruscan Canopic jars, which were most probably produced in Chiusi in order to hold the ashes of the deceased.<sup>218</sup>

Boardman, however, points out that even though there are scenes that were chosen for export, it was pots that the Athenians exported, not images, and the above argument has very little to recommend it. He adds that the Tyrrhenian amphorae that were mainly made for Etruria in the second quarter of the 6th c. depict myths of Greek origin, and that there is no convincing correlation with any Etruscan deity.<sup>219</sup> Osborne explained the Etruscans' taste for the Greek pots by suggesting that the native Etruscan tradition could not supply their own people with mythology, and that this was why they adopted the Greek iconography of the myths.<sup>220</sup> Some other types of pottery such as the Nicosthenic neck-amphorae and kyathoi, which are of Etruscan origin, were also reinterpreted in Athenian workshops. Recent research by Puritani also shows that the Attic oinochoae of type VII were especially made for the Etruscan market.<sup>221</sup> Also worth mentioning are the Attic manufactured pots that imitated Cypriote types. Even in this case the images depicted on these pots cannot be correlated with Cyprus.<sup>222</sup>

## 7.2 Trade

It is believed that Phoenician ships carried out the commercial activities and distributed the pottery to the different destinations. In earlier times there must have been an antagonism between the Greeks and the Phoenicians, but Boardman, who has seriously questioned this view, suggested that there was collaboration and even joint enterprise between the two.<sup>223</sup> This may be true and it also indicates that the Phoenicians did not take into consideration their prejudices against the Greeks when it came to commerce.<sup>224</sup> However, the earlier commercial transactions between Cyprus, the Aegean, Ionia and the Eastern Mediterranean have been long discussed. Aubet, discussing trade in the ninth to seventh centuries BC, points out that trade was basically a private or a state undertaking, which is always associated by the search for profits and the desire to gain.<sup>225</sup> On this basis it could be easily understood that even in the case of the city-kingdoms of Cyprus, when both the palaces and the private sector, the *emporoi*, were looking for profits, so the palace needed the private merchants as much as the merchants needed the protection of the palace.

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<sup>218</sup> Mertens 1993, 5-11.

<sup>219</sup> Boardman 2001a, 236.

<sup>220</sup> Osborne 2001, 290.

<sup>221</sup> Puritani 2009.

<sup>222</sup> BF Oinochoe cat. no. A10; Oinochoai BF cat. nos. A72; A73; M115-117.

<sup>223</sup> The existence of the Kitian *emporoi* (merchants) in Athens is attested in a much later inscription in 333/2 BC when they asked for permission to establish a temple to Aphrodite Ourania. A dedication of Aristoclea of Kition to Aphrodite Ourania in Piraeus is of the same time. See also Bennet 1980, 147.

<sup>224</sup> Karageorghis 1977, 61.

According to Lehmann (1998, 32) the Phoenicians were the agents who dealt with the Greek pottery in Syria. He adds furthermore (p. 31) that after 650 BC the Greek pottery increased dynamically in Syria and Lebanon and replaced the Cypriote imports – a fact that gave profit to both the Phoenicians and the Greeks.

For the Attic pottery see Lehmann 1998, 21.

<sup>225</sup> Aubet 1993, 95.

The above-mentioned exchange policy, however, may also be applicable to the Archaic and Classical periods, in which the introduction of monetary systems marked the transition of gift exchange to trade. As Hadjisavvas points out, taking into consideration the political situation of the Archaic and Classical periods, the royal gifts were replaced with compulsory shipments as a part of the tribute paid to the overlords (Assyria, Egypt, Persia) of the Cypriote kingdoms; but there must have been other shipments for other regions such as the Middle East, the Aegean world, and as far away as Sardinia.<sup>226</sup> The Amarna letters (Bronze Age) and even the Akroterion (Ulu-Burun) shipwreck attest the existence of an exchange policy, and show that Cyprus expected luxury items in return for her large royal shipments of copper.<sup>227</sup> It should also be considered that the reason for the establishment of the Phoenicians in Cyprus was the natural resources of the island, such as metals and timber. This is even attested by later records confirming that the island was self-sufficient in agricultural products and timber which was used for ship-building. Boardman, who has also discussed the establishment of the Phoenicians in Kition, pointed out that since the Phoenicians had settled in an already inhabited town, they organized themselves as an *Emporion*, and not as in a colony of the central and western Mediterranean type.<sup>228</sup>

As seen from the many archaeological finds such as the Attic pottery found in Cypriote tombs, sanctuaries and palaces, there must have been a class of customers of moderate wealth for whom painted pots were near the limit of luxury. Although these Attic pots may be considered as secondary cargo, they testify to the large direct exchange between Cyprus and Athens and through the neighbouring countries.<sup>229</sup> In addition, it is epigraphically attested that Marion exported copper to Attica; and since most of the Greek works of art which are known in Cyprus from the 6th and 5th centuries were found in Marion, it may be assumed that Greeks and Cypriots could have exchanged copper for sculpture and pottery. There is also evidence that marble was imported from the Greek islands and the mainland.<sup>230</sup>

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<sup>226</sup> Hadjisavvas 1995, 97. For the Cypriote ships see Westerberg 1983.

<sup>227</sup> Hadjisavvas 1995, 96.

For a recently discovered shipwreck of the 4th c., 14 miles SW of Larnaca, see Domesticha 2011. For earlier shipwrecks (Ulu-Burun, Gelidonya, Iria) see Karageorghis 2002b, 30, 68f. For the Kyrenia shipwreck, see Karageorghis 1970, 291-295 and Katsev 1990. For the sailingwinds see Murray 1995, 33-44.

<sup>228</sup> Boardman 2001:b, 36. Boardman suggested furthermore that their mass immigration to Kition did not take place before the Cypro-Archaic period (700-475 BC).

<sup>229</sup> For the distribution of Greek vases and long distance trade, see Gill 1988, 175-185. Gill suggests that the BG pottery from Camirus on Rhodes and at Marion during the 5th c. were on the same routes.

<sup>230</sup> Karageorghis 1998, 67; Poyiatzi 2003, 213; For the relations between Athens and Cyprus between the 6th and the 4th c. see Raptou 1999.



## CHAPTER 8

### 8. The distribution of the BF and RF pottery in Cyprus and the Iconography

#### 8.1 The distribution of the BF and RF pottery

The BF and RF pottery was continuously imported for about three hundred years. The pottery was first imported in the leading harbours of the time, where most of the pottery was found and from where it was then distributed to the inland find-places such as Idalion, Tamassos and elsewhere.

By comparing the results of each find-place it is clearly observed that most of the pottery was found in Marion, where the pottery amounts to 276 pieces (131BF+145RF or *c.* 30.8%), besides Kition with 136 pieces (24BF+112RF or *c.* 15.2%), Amathus with 123 (88BF+35RF or *c.* 13.7%), Salamis 118 (20BF+98RF or *c.* 13.2%), Palaepaphos/Paphos 18 (6BF+12RF or *c.* 2%), Tamassos 18 (13BF+5RF or *c.* 2%), Chytroi 13 (5BF+8RF or *c.* 1.5%), Kourion 13 (8BF+5RF or *c.* 1.5%), Idalion 10 (7BF+3RF or *c.* 1%), Vouni 10 (10RF or *c.* 1%), Ayios Philon Karpasia 6 (1BF+5RF or *c.* 0.7%), Keryneia/ Kazaphani 5 (1BF+4RF or *c.* 0.6%), Golgoi 3 (1BF+2RF or *c.* 0.3%), Lapithos/Lambousa 3 (1BF+2RF or *c.* 0.3%), Nicosia 3 (3BF or *c.* 0.3%), Soloi 2 (2RF or *c.* 0.2%), and Syrkatis 1 piece (1RF or *c.* 0.1%).

The most popular pottery shapes of the total import were the Kylikes (186BF+39RF; 225 pieces or *c.* 25%), Kraters (8BF+186RF; 194 pieces or *c.* 21.7%), Askoi (3BF+146RF; 149 pieces or *c.* 16.6%) and Lekythoi (55BF+94RF; 149 pieces or *c.* 16.6%). Fewer were the Skyphoi (34BF+21RF; 55 pieces or *c.* 6.1%), Amphorae/Amphoriskoi (26BF+8RF; 34 pieces or *c.* 3.8%), Oinochoai (22BF+9RF; 31 pieces or *c.* 3.5%), and very few were the Lekanides (3BF+5RF pieces or *c.* 0.9%), Pelikai (1BF+6RF; 7 pieces or *c.* 0.8%), Pyxides (1BF+6RF; 7 pieces or *c.* 0.8%), Alabastra (2BF+2RF; 4 pieces or *c.* 0.4%), Rhyta (RF3 pieces or *c.* 0.3%; one might be a Kantharos), Dinoi (BF1 piece or *c.* 0.1%) and Lebetes (RF1 piece or *c.* 0.1%).

The oldest Attic pot (BF Amphora cat. no. 1) known in Cyprus is dated around 580 and was found in Salamis. Such early imports are also noted in Amathus, (BF Kylikes cat. nos. 19 & 20), Marion (BF Lekythos cat. no. 94) and Tamassos (BF Skyphos cat. no. 11). It should be noted that the first imports were restricted but, during the second and third quarters of the 6th century, the import increased and spread all over the island. The biggest importer of the time was Marion, followed by Amathus, while the import in Kition was limited.

Between the end of the 1st quarter and the beginning of the second quarter of the 5th c., a substantial decline of the imports is noticed, but without total interruption. The import thereafter started to increase steadily and by the 4th quarter of the 5th c. was back to normal, yet it was of inferior quality.<sup>231</sup>

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<sup>231</sup> For the decline see p. 104.

Some similarities and differences are noted between the find-places, regarding both the type of pottery and the kind of excavated find-places, the pottery's shapes and the way it was used.<sup>232</sup> It is also observed that the pottery types were not distributed simultaneously to the different places.

The pottery from Marion amounts to 276 pieces; 153 of them are of unknown context but it is believed that they all derive from the different necropoleis. The first arrivals are noted at the beginning of the 6th c. and are represented by some Lekythoi. The BF Kylikes (67 pieces) dominated the import of the second half of the 6th c. and continued into the 5th c., and Lekythoi followed. The BF Lekythoi amount to only 21 pieces, the highest number noted in Cyprus. Some amphorae (5BF pieces) and Oinochoai (6BF pieces) are also noted, but they are not many. As mentioned above, the imports declined substantially between the 1st and 2nd quarters of the 5th century but were not completely interrupted and then began to increase steadily. The most popular pots were now the RF Askoi, which amount to 66 pieces – a shape which could have been imported especially for Marion. It was used as a gift to the dead, a fact that does not agree with their use in Athens, where the Askoi were not made for graves.<sup>233</sup> The Lekythoi were also popular while Dinoi, Hydriai and Lekanides are not known from this site. However, the site revealed the only ramp-shaped Rhyton and a fragment that may derive from a Kantharos.

In Marion were also found three Oinochoai (BF cat. nos. 115-117) that imitated the shape of a Cypriote prototype and are all attributed to the Recall the Ephiletos Painter. Two Oinochoai of the same type (cat. nos. 72 & 73) are also found in Amathus; the first one is attributed to the Painter of Vatican 365. This indicates that these pieces of pottery were not created by the same hand or in the same workshop. Another Amphora, which was found in Amathus, also imitates the shape of a Cypriote prototype (BF cat. no. 10). Robertson suggests that the small number of these pieces of pottery shows that they were not made for the regular export, but were probably ordered by Amathusians and Marians who visited Athens and brought them to Cyprus.<sup>234</sup> Reyes is not of the same opinion and suggests that the pots in Amathus arrived through Marion.<sup>235</sup>

The BF pottery in Amathus shows a greater variety of larger pots like Amphorae & Kraters. Also found here are the only known Dinos and the only Hydriai of known provenance. This site, however, is the second importer of Kylikes (56 pieces) and it is here that we find the earliest komast cups.<sup>236</sup> The RF pottery is not of the same frequency and amounts to only 35 pieces. From the cases where the context is known, it is clear that the pottery in Amathus was used both as grave gifts and for religious and other official festivities.

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<sup>232</sup> For the analysis of the type of the pottery and the find-places see Appendix I. The find-places/localities and context Appendix III.

<sup>233</sup> Boardman 1979, 118 - 121; Askos means wineskin but this was not the ancient name of the vessel. Boardman points out that round mouths on other vessels are demonstrably for oil and not for wine. He adds further more that Askoi could have been used as feeders or lamp fillers.

<sup>234</sup> Robertson 1987, 36

<sup>235</sup> Reyes 1994, 143.

<sup>236</sup> For early Little Master cups, Siana and Droop-cups in Syria and Lebanon see Lehmann 1998, 21.

The first arrivals in Kition are not noted before the 3rd quarter of the 6th c. Although they are restricted in comparison with Marion, some similarities are noted regarding the BF painters and the painter groups of the second half of the 6th c., where the Centaur Painter is noted both in Kition (cat. no. 4) and Marion (cat. nos. 11-14). The same applies to the Manner of the Haimon Painter (Ki13 & M105, M128) and Group (Ki14 - 17, Ki18? Ki19? & M106). The pottery here was mostly found in the area of the sanctuary of Astarte and consists mostly of drinking vessels such as Kylikes (18 pieces) and Skyphoi. Among the material are also two Panathenaic Amphorae, which were found in the sacred area too, and are discussed further down (BF 2 & 3). By the 2nd quarter of the 5th c. and continuously until the end of the 4th, the RF Krater became the most popular votive gift found in the Phoenician sacred areas of Kition. These vessels were most probably used at the religious banquets, for example the *theoxenia* or *marzeah*.<sup>237</sup> It should also be noted that in Kition very few pieces were found in tombs.

The import of the Attic pottery in Kition has previously been discussed by several scholars, who all pointed out that the RF pottery dated to the 5th c. and the first half of the 4th c. could have first passed the port of Al Mina (Syria).<sup>238</sup> Robertson, who has published most of the figurative material, points out that the quality of most of it is ordinary and that there is a large amount of bad quality, but there were also some decent examples and a few others which may be considered outstanding.<sup>239</sup>

The use of the RF pottery of Kition, however, is similar to that of Salamis where 85 pieces of Kraters are noted and are dated between the 1st and 3rd quarters of the 4th c., a date that coincides with the reign of the king Euagoras I (411-374) who had strong links with Athens and promoted Greek culture.<sup>240</sup> Even in this case, Kraters were found at a place by the southern rampart where a sanctuary of the great god of Salamis, Zeus, could have been situated. Some other similarities are the Panathenaic Amphorae, which are mentioned above (KiBF 2 & 3) and found in Salamis (BF cat. no 3). Such Amphorae may be considered as a rare phenomenon since they were used as prizes at the Panathenaic Games in Athens, where only Greek citizens could compete.

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<sup>237</sup> Markoe 2000, 120; Karageorghis 2006, 143.

The aristocratic banquet was known in Cyprus from the 9th-7th c. BC and it appeared first on the metal vessels. The scenes recall the Near Eastern and biblical *marzeah*, which is a religious association that celebrated religious feasts or funerary banquets and included dancers, musicians, erotic activity, heavy wine drinking and also memorial sacrifices. The musicians played the flute and the tambourine, and the "circle" dance is also seen in many votive sculptures found at the sanctuaries.

Poyiatzi 2003, 211. Banquet scenes were incorporated into the funeral art around the beginning of the 5th c. and are found in Marion and Golgoi.

<sup>238</sup> Robertson 1981, 71. For the RF pottery in Al Mina see Beazley 1939.

<sup>239</sup> Robertson 1981, 72; Some of the artistically best pieces of pottery were published by Beazley in his work *Some Attic Vases in the Cyprus Museum*.

According to Boardman (1974, 55) the regeneration of Al Mina towards the end of the 6th c. was due to the encouragement of the Greek traders by the Persians.

<sup>240</sup> Robertson (1981, 73) pointed out that the import in Kition reflected the dependence of the Syrian trade in Attic pottery and had no close connection with the Greek cities of Euagoras' rise. He added further more that even though the Attic pottery had increased in Syria during the same time and geographical orientation there cannot be a link between these two phenomena.

A Panathenaic Amphora was also found in Palaepaphos, where a Lekanis of the Polos Painter is identical to the one found in Salamis. The Amphorae could have been won by Greek Cypriots who took part in the Games, or could have been the result of second-hand trade.<sup>241</sup> Palaepaphos/ Paphos revealed a very small amount of Attic pottery (18 pieces or 2.02%) but it was at the sanctuary of Aphrodite that the only piece of Attic ritual pottery, a Rhyton, was found. The same sanctuary also yielded a white-ground Lekythos, indicating that the white-ground Lekythoi were not necessarily used as gifts to the dead.<sup>242</sup> One more case is the white-ground Lekythos found in the palace of Vouni (cat. no. RF5).

The palace of Vouni, however, revealed only RF pottery (9 pieces) and some of it is of good quality.

The inland find-places did not yield great quantities of pottery, but it is noticed that among the pottery are pieces of a larger type and of good quality. Such a case is Agrokipia from where only an Amphora is known, attributed to the Near the Towry Whyte Painter.

From Tamassos only 18 (13BF+5RF) pieces are known. Some pieces are of unknown context and some others were found in the sanctuary of Aphrodite or in the tombs of the site. In Tamassos an Amphora of very good quality (BF cat. no. 1) was also found, attributed to the Lydos Painter, and an early BF Skyphos (cat. no. 11) attributed to the KX Painter.

From Idalion very few pieces of pottery (BF7+3RF) are known, but even in this case two pieces of BF pottery, an Amphora (cat. no. 1) and Krater (cat. no. 2), are of the larger type and of good quality. The first one was found in the sanctuary of Athena and the second is of uncertain context; otherwise they are both attributed to the Manner of the Antimenes Painter. A BF Lekythos (cat. no. 4) and a RF Kylix (cat. no. 5) were found in a tomb; some other pieces (BF cat. nos. 4, 5, 7 & RF cat. nos. 1, 2) were found in the area of the Phoenician administrative centre. One of the fragments, on which is depicted the head of Dionysos, was perforated at the top in order to be used as a pendant.<sup>243</sup>

The pottery found in the sanctuary of Chytroi, which could have been dedicated to Aphrodite Paphia, consists of 5 pieces of Kraters and 4 pieces of Kylikes. Chytroi revealed the biggest Krater known in Cyprus.

In a *favissa* by a sanctuary at Kazaphani, two more kraters were found, indicating once again that kraters were in their great majority used in religious festivities.

Some other find-places such as Ayios Philon (Karpasia, coastal), Soloi (coastal) and Syrkatis (inland) revealed very few pieces of pottery.

Cypriots, however, still wanted exclusive pottery, which could be used according to their own needs and with which they could also honour their dead ancestors and gods. Cyprus was well

<sup>241</sup> *IG II<sup>2</sup>* 2313-2314: A much later inscription from 220 and 191 BC mention that Karpasiotēs were victors in pair-horse races at the Panathenaic Games.

<sup>242</sup> White ground Lekythoi were associated with funerary rituals. They were filled with oil and placed both in and on the grave.

<sup>243</sup> In the area the most popular pendants were those of Bes and the satyrs. See Hadjicosti 1977b, 238. For the image confusion of Bes see p.114, note 284.

known for producing scented oils,<sup>244</sup> so Cypriots could have desired a suitable and handsome container for them; we may assume, therefore, that the small RF squat Lekythoi left Attica empty and were filled with local scented oils. This might also explain the great quantity of Askoi, which could have been used for the same purpose. The Kraters were also popular and their rich and flexible imagery made them suitable for the religious festivities held in the different sanctuaries, as in Kition where the Phoenician *marzeah* could have been celebrated. The same might apply to the very few Oinochoai, a vessel which was not required at the Eastern type of banquets, where the wine was not brought to the drinkers in jugs but in single cups.<sup>245</sup>

As is seen from the above analysis, the pottery was widely spread all over Cyprus. It first reached the coastal city-kingdoms and was then distributed to the rest of the find-places, both hinterland and coastal. The comparison of the pottery has allowed identification of distributions, patterns of use, social practices and the variation, similarities and differences of the pottery in each find-place.

## 8.2 The Athenian iconography and its source of inspiration

As is well known, myths imposed a symbolic order upon the world and the images depicted on the pottery were symbols that reflected the society of the period in which they were created. The pot, therefore, and as Shanks points out, is both a signifier and the signified.<sup>246</sup> This means that the pot operates in both ways – it gives and takes, expressing both the potter and the society, since it derives from its social environment in which the potter and painter work. The ancient tragedy, the comedy, the religious and civic festivities, the political life, war and peace, life and death were all part of the society and cannot be separated. The depictions are thus part of a culture's visual world, the social and historical circumstances, the cosmology and the religious ideas of the time; they are at the same time a part of the potters' and painters' expression and perception.

The Greeks considered that heroic mythology was their ancient history; hence it is assumed that there was no great difference between myth and fact, so the painters of the Black Figure pottery were much inspired by the Trojan cycle and by other post-Homeric epics, which completed the famous story of Troy as in the poems of *Cypria*, *Aithiopsis* and the *Little Iliad* and *Ilioupersis*, which dealt with the sack of Troy.<sup>247</sup> Pot-painting also served as a source of information, and the Greeks, in order to justify their claims on a country or a district, improved old myths or invented new ones to serve as political propaganda. Otherwise, Olympian gods and heroes often appear on the Attic pottery, and inform us of mythological events such as Herakles' twelve labours or Theseus killing the Minotaur. Other Athenian events were the Dionysian festivities and the Panathenaea. By 530 BC the RF technique appeared, and the BF technique rapidly declined even

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<sup>244</sup> *AKEH* B, 65:2; 163:25 & 25a; 163:26 & 163:26a.

<sup>245</sup> About the Achaemenid banquets see Vries 1977, 545.

<sup>246</sup> Shanks 1999, 18.

<sup>247</sup> Boardman 1974, 228-231.

though it remained plentiful until 500 BC and some painters made “bilingual” creations.<sup>248</sup> The only BF pots created thereafter were the Panathenaic amphorae. Mythological scenes were almost completely replaced by scenes from real life. These scenes included warriors, athletes, palaestra scenes, *symposia* and the *komos* that followed. Men and women appear naked, and homosexual or heterosexual love-making scenes were not unusual. Women’s life scenes included spinning or working with wool. Cult scenes were also popular and appeared in libation and offering scenes.<sup>249</sup>

The Peloponnesian War and the plague that followed (431 BC) had consequences not only for Athenian society, but also for Athenian art and cultural life. The statuary of this period does not show any particular innovations. According to Palagia, two works of art created during the Archidamian war (431-421) are worth noting; the first consists of the architectural sculptures of the Ionic temple of Athena Nike, which illustrates the triumphalist spirit of the Athenians, and the second one, the frieze of the temple of Ilissos, is in contrast to the first and deals with the war atrocities.<sup>250</sup>

The hard times in Athenian society, which was not static, are also seen in religion. Athenians believed that the Delphic Apollo helped the Peloponnesians and that it was he who had sent them the plague. They turned, therefore, to the Delian Apollo Paion (the healer), and their need for healing brought to Athens the cult of Asklepios (c 420 BC). In about 426 BC the Delian festival expanded; the building activity at the sanctuary of Artemis at Brauron could be due to the plague and its effect on children. Artemis after all was the protector of children, and at the same time the Thracian goddess Bendis was also introduced.<sup>251</sup>

The pot painting was not unaffected. Its themes of exploring the passage to Hades were particularly rich in this period. Painters like Meidias introduced subjects that were intimately related to the development in the imagery of sculpture. The scenes were basically inspired by war and death; a new theme that was introduced was the descent to and return from the Underworld.<sup>252</sup> Such a scene is that of Herakles fetching the apples of the Hesperides, which gave him eternal youthfulness and is also found in Cyprus (palace of Vouni).<sup>253</sup> Some scenes that follow the Athenian production and were created by the Meidias Painter, depicting Aphrodite and Adonis<sup>254</sup> or Oidipus killing the Sphinx, are also found in Marion.<sup>255</sup>

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<sup>248</sup> Boardman 2001a, 81f.

<sup>249</sup> Boardman 1975, 216f.; Boardman 1975, 221.

<sup>250</sup> Palagia 2009, XV (preface). Palagia adds furthermore that the well known architect Iktinos moved to Peloponessus (Philagia) while the tragic poets Euripides and Agathos moved to the court of the Macedonian king Archelaos; Iktinos together with Kallikrates designed the Parthenon (447? 432 B.C.) in Athens, Greece. The most complete surviving example of Iktinos' work is the Temple of Hephaestus in Athens, which has been preserved almost intact as a result of having been a Christian Church. It is a Doric temple.

<sup>251</sup> Flower 2009, 18; Lawton 2009, 74, 79.

<sup>252</sup> Palagia 2009, 35.

<sup>253</sup> Palagia 2009, 38; RF Amphora cat. no. V1.

<sup>254</sup> For the confusion of the Adonis image and Dionysos and the feminization of their images as well as the comparison of these two gods with the Alcibiades and his masculinity, which both fascinated and repelled the Athenians see Shapiro 2009, 236-257.

<sup>255</sup> RF Lekythos, London BM E696, pl. 21:96.

### 8.3 The Iconography of the BF & RF pottery found in Cyprus

By comparing the scenes from each find-place it is observed that they essentially follow the same pattern as the shapes of the pottery on which they are depicted. Thus most of the scenes are found in Marion and the other find-places follow accordingly.<sup>256</sup> Although there is a great variety of scenes, most of them depict animals and birds, and appear on drinking vessels and lekythoi. The RF pottery shows the same tendency, but the depictions are found on the askoi and most of them are found in Marion.

Scenes visualizing the world of men follow; archers, warriors, and mounted men are mostly depicted on the BF pottery while athletes, palaestra scenes, symposia and komoi are found on RF pottery. Symposia scenes are mostly found on bigger vessels like the RF kraters, which were used for the religious symposia; on these vessels are also found other mythological scenes as *gigantomachies*, *grypomachies* and Dionysian scenes. Women's life scenes are very few and are found on smaller types of vessels, and the cult scenes follow the same pattern and depict mostly women.

Scenes depicting gods, heroes and other mythological scenes are third in rank, but most of them belong to the Dionysian world. Cypriots must have been familiar with Greek imagery, but it is not certain that they were aware of all the Athenian myths which were the subjects of the depictions. It is also assumed that the epic poems were known in Cyprus, yet very few vases with epic scenes are preserved; one of them is the "Recovery of Helen by her husband Menelaos".<sup>257</sup> Another scene is of "Odysseus escaping from Polyphemos".<sup>258</sup> Two more epic heroes, Achilles and Ajax, are depicted at play on three different vases.<sup>259</sup> The theme of the scenes, as Woodford points out, is not epic; one of these scenes is depicted on an Oinochoe that imitates the shape of a Cypriote prototype.<sup>260</sup>

In Cyprus, Athena<sup>261</sup> is the only goddess who is found in a few scenes. Athena occurs in scenes of *Gigantomachies* of which only fragments are left.<sup>262</sup> She could also have been depicted on a Panathenaic amphora but even in this case only small fragments are left.<sup>263</sup> Otherwise she is depicted together with Ajax and Achilles on the already mentioned Amphora,<sup>264</sup> with the gods Dionysos, Hermes and a maenad<sup>265</sup> and Herakles.

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<sup>256</sup> See Appendix V.

<sup>257</sup> BF Lekythos cat. no. Cy29.

<sup>258</sup> BF Oinochoe cat. no. A75.

It is believed that Homer and Stasinos, were recited in the royal courts and during the festivals.

For an informative discussion of the post-Homeric poem, *Cypria* which could have been written in Salamis (Cyprus) by Stasinos and is an introduction to the *Iliad* see Kyrris 1985, 95f., and Karageorghis 2002:b, 173.

<sup>259</sup> BF Amphora cat. no. A5; BF Oinochoe (type V) cat. M115, pl.12, figs 115:a-c; BF Lekythos K6.

<sup>260</sup> Woodford 1986, 25.

<sup>261</sup> Athena's image and most probably cult, was known in Cyprus as early as the 6th c. See Karageorghis 1998, 105.

<sup>262</sup> BF Krater cat. no. Ag1 & BF Amphora cat. no. Ki1:a.

<sup>263</sup> BF Amphora cat. P1.

<sup>264</sup> BF Amphora cat. no. A5.

<sup>265</sup> BF Amphora cat. no. M4, pl. 6, fig. 4:a.

It is assumed that the image of Herakles was well known in Cyprus, where the hero was assimilated with the great god of Tyre, Melkart; yet very few scenes of Herakles are noted. On the BF pottery which was found in Cyprus, Herakles is found in 6 scenes. He is depicted fighting with the Lion<sup>266</sup> or in the presence of warriors and other figures.<sup>267</sup> Herakles is also depicted fighting with the Bull in the presence of Hermes and Iolaos(?), and with other figures<sup>268</sup> or fighting with an Amazon (*Amazonomachy*).<sup>269</sup> The lower part of the hero is also found on a BF Amphora cat. no. A7. The remains of two more scenes depict Athena rescuing Herakles from the pyre<sup>270</sup> and Herakles fetching the apples of Hesperides.<sup>271</sup> Herakles hunting a boar appears on the lower part of a RF Rhyton; on the upper part of the same Rhyton are the remains of Pandora's creation.<sup>272</sup>

Another hero, Theseus, is found on three different types of vessels slaying the Minotaur.<sup>273</sup>

Surprising is also the fact that the great goddess of Cyprus, Aphrodite, occurs in only two scenes. The first time she is riding on a swan<sup>274</sup> and the second time she is depicted with Adonis.<sup>275</sup>

The god Apollo, as Citharoedus, is found once between two goddesses who are probably his mother Leto and his sister Artemis. Hermes attends in this scene.<sup>276</sup> He is also depicted on his own in the tondo of two RF Kylikes.<sup>277</sup>

The goddess Nike is found once in a libation scene.<sup>278</sup> Otherwise only the remains of the goddess are left on some other RF Kraters. One more female figure might be Hera or Persephone.<sup>279</sup>

Another scene of myth has Peleus and Thetis (BF Kylix cat. no. Cy19), and was inspired by the *Cypria*.<sup>280</sup> Also mythological is the personification a four-winged Boread, known as the son of the north wind Boreas, and depicted on a BF Amphora of Cypriote form.<sup>281</sup> Oidipus and the Sphinx are found twice. In the second scene Oidipus is depicted killing the sphinx in the presence of Athena, Aineas, Kastor and Polydeukes.<sup>282</sup>

<sup>266</sup> BF Kylix cat. no. A28; BF CyHydria cat. no. 1; BF Oinochoe type V cat. no. M116; BF Oinochoe cat. no. Cy39.

<sup>267</sup> BF Kylikes cat. nos. M60:a & 60:b.

<sup>268</sup> BF Amphora cat. no. M3, pl. 5 fig. 3:a; BF Lekythos cat. no. Cy25.

<sup>269</sup> BF Skyphos cat. no. Ki13.

<sup>270</sup> RF Krater cat. no. Ki66, pl. 16 fig. 66.

<sup>271</sup> RF Amphora cat. no. V1. *SCE* III, 229:9.

<sup>272</sup> RF Rhyton cat. no. P9. The Rhyton derives from the sanctuary of Aphrodite in Palaepaphos; Pandora is interpreted as Aphrodite, going back to older cosmogonies and has a key role to Gaia, the Earth goddess. Herakles is interpreted as Adonis, who after becoming Aphrodite's lover was killed by a boar. Furthermore on this interpretation see Lubsen-Admiraal 2000,183-198.

<sup>273</sup> BF Lekythos cat. no. A66; BF Skyphos cat. no. Ki22 (in this case only small rests of the depiction are left); BF Pelike cat. no. M121, pl. 12, figs 121:a & 121:b

<sup>274</sup> RF Lekythos cat. no. M84, pl. 20, fig. 84.

<sup>275</sup> RF Lekythos cat. no. M95, pl.21 fig. 95.

<sup>276</sup> BF Olpe cat. A81, pl. 2, figs 81:a &81:b.

<sup>277</sup> RF Kylikes cat. nos. A11 & A15.

<sup>278</sup> RF Lekythos cat. no. Cy71.

<sup>279</sup> RF Lekythos cat. no. M82, pl 20 fig. 82.

<sup>280</sup> See above note no 266.

<sup>281</sup> BF Amphora cat. no. A10, pl.1 figs 10, 10:a & 10:b.

<sup>282</sup> RF Lekythos cat. no. Ki102; RF Lekythos cat. no. M96 pl. 21 fig. 96.



Scenes of myths also include the great struggles such as the *Amazonomachies*<sup>283</sup> and *Grypomachies*<sup>284</sup> of which only some remains are left. The *Amazonomachies*<sup>285</sup> in Greek art are associated with the Persian wars, but the *Grypomachies* were probably produced for the market of the Black Sea area where these mythical beings belong, and were at the same time exported to Cyprus, Libya and elsewhere.<sup>286</sup> The same applies to the Arimasps, the Amazons and the griffins, which decorated several RF askoi.<sup>287</sup>

The majority of the mythological scenes are Dionysian. Dionysos, the god of wine and *enthousiasmos* and his *thiasos*, is found almost all over Cyprus but most of the scenes derive from Marion (64 scenes), Amathus (34 scenes) and Kition (32 scenes).

On the BF pottery the god is depicted bearded and dressed in a long chiton and a himation; he is also wreathed with vine or ivy and holds a drinking horn.<sup>288</sup> The god is also depicted between lions<sup>289</sup> or with other gods as Athena and Hermes.<sup>290</sup> He sometimes has a woman standing in front of him or side by side with him. The name of Ariadne is usually proposed for all kinds of women standing in front of Dionysos, symbolising the nymph, the matronly bride, or the god's female companion in the ritual procession of *hieros gamos* at the Anthesteria; and as Burkert points out, Ariadne and Basilinna are in this case synonymous.<sup>291</sup> On the RF pottery, however, Dionysos is mostly found on Kraters and he is depicted without beard and with long curly hair, in symposia scenes with Ariadne<sup>292</sup> and in the presence of Eros and his *thiasos*. In other cases he is bearded, dancing and dressed in a short chitoniskos<sup>293</sup> or running and holding a drinking horn.<sup>294</sup> Dionysos may also be depicted as a charioteer himself.<sup>295</sup> The god, in comparison to other divinities, is a newcomer to Olympus; these scenes, therefore, might be an allusion to his arrival.<sup>296</sup> He is also depicted among other women<sup>297</sup> and in cases where a woman is the charioteer.<sup>298</sup>

There are also scenes on both the BF and RF pottery with other women, perhaps maenads – i.e. wild women who dance and often make music with castanets; they are fully dressed and wear an animal skin over all.<sup>299</sup> In most of the scenes found in Cyprus, however, they are dancing in

<sup>283</sup> BF Krater cat. no. Id2; BF Skyphos cat. no. Ki13; RF Kylix cat. no. Ki92; RF Krater cat. no. S6.

<sup>284</sup> RF Krater cat. no. S24, pl. 24 figs 24:1 & 24:2.

<sup>285</sup> Boardman 2001:a, 92.

<sup>286</sup> Bouzek 1990, 52; Boardman 2001a, 237. *Grypomachies* including arimasps were also found on Korinthian pots and according to Shanks (1999, 209) they were aimed for the area of the Black Sea.

<sup>287</sup> Griffins in earlier times (c 700 BC) decorated bronze cauldrons, which are found in Cyprus, Greece and Etruria but are very rare in the Near East. Their ultimate style of origin may be Urartian with Phoenician influences. See Karageorghis 2002b, 163.

<sup>288</sup> BF Kylix cat. no. M81, pl. 8 figs 81:a & 81:b.

<sup>289</sup> BF Kylix cat. no. M83, pl. 8, figs 83:a & 83:b.

<sup>290</sup> BF Amphora cat. no. M4, pl. 6 fig. 4:a.

<sup>291</sup> BF Amphora cat. no. Ki1:b; BF Lekythos cat. no. A17, RF Krater cat. no. Cy65, pl. 26. See also Boardman 1974, 218; Isler-Kerényi 2007, 119; Burkert 1985, 233.

<sup>292</sup> RF Krater cat. no. Ki51, pl. 16, fig. 51.

<sup>293</sup> RF Lekythos cat. no. M85.

<sup>294</sup> RF Kylix cat. no. M77.

<sup>295</sup> BF Lekythos cat. no. M111, pl. 11, 111:a & 111:b

<sup>296</sup> Boardman 1974, 218

<sup>297</sup> BF Lekythos cat. no. Cy34.

<sup>298</sup> BF Lekythos cat. no. Cy30, pl. 14, figs 30:a & 30:b, 30.

<sup>299</sup> RF Alabastron cat. no. M1, pl. 18 fig. 1; RF cat. Kylix no. M75.

front of the standing or seated god<sup>300</sup> or on their own.<sup>301</sup> They are fully dressed and do not show a wild attitude. There is also a case where a maenad dances in front of an altar<sup>302</sup> or rides a donkey,<sup>303</sup> a bull or a goat.<sup>304</sup>

Satyrs are considered to be fantasy creatures, with both animal and human characteristics; they might appear with a snub nose, pointed ears, a horse's tail, and horse/goat hoofs or human feet.<sup>305</sup> The depictions in Cyprus, however, lack the satyrs with the horse/goat hoofs.<sup>306</sup> They also appear riding<sup>307</sup> or with maenads.<sup>308</sup> They chase them<sup>309</sup> or dance and play with them about the god.<sup>310</sup> It is important to stress that the iconography totally lacks scenes such as the Lenaia<sup>311</sup> and maenads in *enthousiasmos*. There are, however, some maenads in the act of libation<sup>312</sup> or in the act of carrying baskets with pyramidal cakes.<sup>313</sup>

Scenes of reality were also popular and have been found mostly in Marion. These scenes include archers,<sup>314</sup> riding hunters<sup>315</sup> and other figures that are also setting out to hunt.<sup>316</sup> Such scenes appear on both BF and RF pottery and were inspired by the iconography of the east.

Warriors are sometimes found in scenes such as the "arming and departure of a warrior,"<sup>317</sup> or fighting with each other.<sup>318</sup>

Running athletes,<sup>319</sup> boxers,<sup>320</sup> wrestlers,<sup>321</sup> flirting and other palaestra scenes occur.<sup>322</sup> Otherwise the entire world of men is exposed in front of us through the pottery for the *symposion* and the dance that followed, the *komos*.<sup>323</sup> In Cyprus only two paederastic scenes are known.<sup>324</sup>

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<sup>300</sup> BF Olpe cat. no. A82

<sup>301</sup> BF Lekythos cat. no. Cy24, pl.14 figs 24:a & 24:b.

<sup>302</sup> BF Hydria cat. no. A13, pl.1, fig. 13

<sup>303</sup> BF Kylix cat. no. A60, pl. 1 fig. 60:a.

<sup>304</sup> BF Kylix cat. no. M93:a & 93:b, pl. 9 fig. 93:a & 93:b.

<sup>305</sup> Lissarrague 1993, 207-209.

<sup>306</sup> Brommer 1937, 25, 52: The first sherd depicting a satyr with horse's tail, pointed ears and playing the flute derives from the Ionian colony at Naukratis in Egypt. It is also suggested (Kyrris 1985, 60) that the Greek masks of the Silenoi and the Satyroi were inspired by the masks of the Egyptian dwarf demon Bes.

Petit (2002, 98) points out that the image of the satyr in Cyprus was sometimes confused with Bes; the same demon was also confused with the god Herakles-Melquart.

For the 'protosatyr's' see also Helck 1977, 78.

<sup>307</sup> BF Kylix cat. no. La1:a & 1:b.

<sup>308</sup> BF Amphora cat. no. M3, pl.5 fig. 3:b ; BF Amphora cat. no. M4B, pl. 6 fig. M4B:a.

<sup>309</sup> BF Alabastron cat. no. K1; BF Kylix cat. no. T8, pl. 13, fig. 8:b.

<sup>310</sup> BF Skyphos cat. no. Cy 44; BF Oinochoe cat. no. M117.

<sup>311</sup> The Lenaia, was held in January. It was dedicated to the god Dionysos Lenaios, and celebrated both his release from Zeus's thigh and his emergence from the Underworld.

<sup>312</sup> RF Skyphos cat. no M140:a & 140:b.

<sup>313</sup> RF Kraters cat. nos. Ki50, pl.16 fig. 50:a; RF Krater cat. no S23.

On the 12th day of Anthesteria water libations were made in which flour and honey were also added. One more kind of offer that took place during the Anthesteria were the cakes that had a pyramidal or conical shape as seen on two fragments of Kraters; one from Kition and one from Salamis. Cakes were offered to the gods even in Cyprus and cakes could have been baked at the sanctuary of Astarte in Kition.

<sup>314</sup> BF Kylikes cat. nos. M8:a ,& M7:a & M7:b.

<sup>315</sup> BF Kylix cat. no. M50:a, pl.7, fig. 50:a.

<sup>316</sup> BF Skyphos cat. no M124:a & 124:b

<sup>317</sup> BF Amphora cat. nos. Id1:a & 1:b, pl.4, figs 1:a & 1:b.

<sup>318</sup> BF Lekythos cat. no. M109, pl.11 figs 109:a, 109.

<sup>319</sup> RF Krater cat. no M70, pl. 20 fig. 70:a.

<sup>320</sup> RF Kylix Ki91, pl.17, fig. 91:1.

<sup>321</sup> BF Kylix M19:a & 19:b, pl.7 fig. 19:a.

<sup>322</sup> BF Kylix M16:a & 16:b, pl.7 fig. 16:a.

It should also be pointed out that the material totally lacks the love-making scenes of the Athenian production.

Women's life scenes are few and are usually depicted with youths,<sup>325</sup> other women or on their own.<sup>326</sup> In one case a woman is seated by a *kalathos*.<sup>327</sup>

Cult scenes are also few and they mostly depict women in the act of offering.<sup>328</sup>

Animals and birds and fantasy creatures are frequently depicted. Lions, felines, jackals and panthers are found on several RF Askoi. Panthers are depicted on their own or in combination with the head of a woman; the same applies to several birds such as eagles, swans, geese and owls. Lions are often depicted fighting with a youth or with Herakles; they might also flank other main scenes.<sup>329</sup> In one case they are also attacking a bull; this motif is well known in Archaic art and in Cyprus, and is of Oriental origin.<sup>330</sup> Stags, deer and hares are found in groups or on their own gazing.<sup>331</sup> Other animals such as horses are also found in figurative scenes ridden by hunters or by other single youths,<sup>332</sup> ridden by a charioteer<sup>333</sup> or even as a protome.<sup>334</sup> Mules or donkeys are ridden both by maenads and satyrs.<sup>335</sup> Fantasy creatures are found in mythological themes, but are also depicted on their own; such examples are the centaurs,<sup>336</sup> gorgoneia,<sup>337</sup> griffins,<sup>338</sup> sphinxes,<sup>339</sup> winged horses<sup>340</sup> and others.

It is indeed obvious that the preserved Attic pottery found in Cyprus was not exclusively produced for the Cypriote market. There are also images which were adopted in the Athenian repertoires but were created for the Achaemenid Empire, the area of the Black Sea and even Etruria. The pottery's popularity, therefore, was not only based on the Greek population of Cyprus; the flourishing trade in Attic pottery was also directed to the Eastern ports of Al Mina, Bassit, Tel Dor, Tell Soukas and Naukratis in Egypt, and in general to the whole Eastern Mediterranean,<sup>341</sup> where the pottery mostly is of the same type and quality as that found in Cyprus. The iconography is in accordance with the pottery and follows the same pattern. The same applies to the painters and

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<sup>323</sup> RF Krater cat. no. Ke1:a, pl.15 fig. 1:a & 1:b.

<sup>324</sup> BF Amphora cat. nos. T1:a & 1:b, pl.13 figs 1:a & 1:b.

<sup>325</sup> RF Kylix cat. no. A14.

<sup>326</sup> RF Amphora cat. no. M3.

<sup>327</sup> RF Lekythos cat. no. M114.

<sup>328</sup> RF Lekythoi cat. nos. Ki 99, Ke4, M115 & Pelike cat. no M133, pl.23 fig. 33:a.

<sup>329</sup> BF Kylikes cat. nos. M24:a & 24:b; M60:a & 60:b.

<sup>330</sup> BF Kylikes cat. nos. M22:a & 22:b, pl. 7 fig. 22:b; Two bronze sculptures with the same motif are found at Vouni (Tempel of Athena) SCE III, pl.XLII. See plate 26, Cypriote ware fig. 1.

<sup>331</sup> BF Kylix cat. no. M15:b, pl. 7 fig. 15:b; BF Kylix cat. no. M29.

<sup>332</sup> BF Amphora cat. no. M2, pl.5 fig. 2; RF Oinochoe cat. no. M127, pl. 23 fig. 127.

<sup>333</sup> RF Krater cat. no. K2:a.

<sup>334</sup> BF Amphora cat. no S1.

<sup>335</sup> Maenads: BF Kylix cat. no A60:a & 60:b, pl.1 fig. 60:a; BF Lekythos cat. no M104, pl.9 figs 104:a - c. ,104; satyrs: BF Kylix cat. nos. La1:a & 1:b.

<sup>336</sup> BF Kylikes cat. nos. M12:a & 12:b.

<sup>337</sup> BF Kylix cat. no. K3.

<sup>338</sup> RF Askos cat. no. Cy31.

<sup>339</sup> BF Skyphos cat. no. M126, pl. 12 fig. 126:a.

<sup>340</sup> BF Kylix cat. nos. A43:a & 43:b.

<sup>341</sup> For the distribution of the Attic pottery in Phoenicia see Élayi 1988.

For the Attic pottery in Tel Dor, Israel and the trade routes see Stewart & Martin 2005, 79-94.

the groups of painters.<sup>342</sup> From the second half of the 6th c. BC, trade between the Aegean and the Greek colonies of the East increased, due to the foundation of Naukratis in Egypt. Rhodian pottery, which was also found in Cyprus, had influenced the iconography of the local potters in Amathus. During the import of the Attic pottery there was a revival of Greek culture and art, and the potters of Amathus now created (in the middle of the 6th c.) the well-known “Amathus style” (pl. 27, 2 & 3), but not with great success.<sup>343</sup>

The popularity of the Attic pottery owed not only to its high quality, but also to its rich iconography, which enabled the customer to use it in different ways – such as funerary rites, the religious feasts, and the banquets at the palaces – filling, perhaps, the gap between these and the locally produced ware that lacked the iconography of the Greeks. Cypriots must have given local interpretations to the Greek images, and it is difficult to prove that they were deliberately chosen. By taking into consideration the place of origin along with local cultural material and the Cypriots’ own images, the Attic pottery both received and conveyed new meanings and interpretations; the sanctuaries, therefore, as well as the funerary rites became the media where the ritual practice and the visual symbols helped the participants to form common culture and identities. The syncretism of the Greek god Herakles with Melkart<sup>344</sup> and of the goddesses Astarte, Athor and Aphrodite<sup>345</sup> is well attested, yet very few pieces of pottery are left with their depictions.

The most popular scenes in the religious sphere were Dionysian, but in Cyprus there are no indications that the cult of the god existed, and neither is the cult of the god epigraphically attested before Hellenistic times. It may be suggested, therefore, that the image of the Greek god Dionysos must have been introduced through the depictions on the Attic pottery by the second quarter of the 6th c. The question still remains: could Cypriots identify the Greek god Dionysos, or did they see in Dionysos’ image a local god of the time?

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<sup>342</sup> For a detailed list of the Painters in the East see Perreault 1986, 172, tables 2&3, and Beazley 1939.

<sup>343</sup> Karageorghis 2002:b, 197. See also Karageorghis & Gagniers 1974, 113, 1. Texte; and 504-517. Illustrations.

<sup>344</sup> According to Karageorghis (1998, 68) the Cypriots by the 8th and 7th centuries BC had developed their own type of Herakles. His attributes were the lion’s skin, the bow and arrows, the club and the lion of Nemea.

<sup>345</sup> For the great goddess of Cyprus see Karageorghis 1998, 120-132; 198-217.

## **Proposal for further research**

### **Image, confusion and syncretism**

As mentioned above, most of the scenes of myth belong to the Dionysian sphere, and many questions have to be answered regarding the Cypriots' perception of these scenes. The Dionysian iconography therefore should not be treated in terms of the Athenian milieu in which it was created.

Well known is the fact that Cypriots had strong religious ideas and practices which were harmoniously assimilated with Anatolian and Oriental as well as Minoan/Mycenaean influences. The Phoenician impact after the colonisation of Kition in the 9th century became stronger, and the Near Eastern powers such as the Assyrians, Egyptians and the Persians that politically dominated the island continued to influence Cypriote religion thereafter. Other foreign divinities were introduced and the local divinities were given new epithets, enriching and at the same time confusing the Cypriots' iconography and the traits of their cult.

During the Cypro-Archaic period (750-480 BC) there was an interval of political independence (650-570 BC), which resulted in a cultural renaissance. This continued the local cultic tradition of feminine and masculine forces of nature, as expressed by the Cypriots with male and female statuettes in a cross-shaped arrangement, who later were incarnated by the divine couple of the Great God and the Great Goddess. The former was not only the lord of heaven and of the atmospheric powers, but also a solar god such as Apollo. The Great Goddess was the great mother, the goddess of fertility, of love and beauty.

There is no doubt that the Greek deities played an important role in the religious world of the Cypriots, but there is no evidence for the establishment of their worship before the Classical period. Several symbols (such as the bull, serpent, phallus, ivy and wine) known as Dionysian symbols occur all over Cyprus and many other places, both east and west, and were not necessarily seen as Dionysian. Indeed, it is known that the vital forces of nature which ensured the continuation of life were incarnated by the local divine couple, and eventually by a god of the Melquart/Adonis/Osiris type, Apollo/Reshef, Zeus/Ammon or even the Cretan Zeus Velchanos. The question thus remains of whether Cypriots could identify the Greek god Dionysos, or whether they saw in Dionysos' image a local god of the time.

In order to answer this question, a suggestion is to investigate the Dionysian iconography which is depicted on the pottery found in Cyprus, under the title "Image, Confusion and Syncretism" – and to treat the material within the cultural context of each find-place, then of Cyprus as whole.

## CHAPTER 9

### Summary and Conclusions

The material presented amounts to 895 pieces of pottery, and every possible effort has been made to include all known pottery found in Cyprus. The BF and RF pottery was continuously imported for about 300 years; the first imports are noted *c.* 580/575 BC and the last *c.* 325/300 BC, at about the same time (294 BC) as Cyprus was annexed by Ptolemy I and the city-kingdoms of Cyprus ceased to exist. The first pottery, which arrived by the very beginning of the 6th century, did not come in any great quantities. The earliest imported piece is a BF Amphora found in Salamis (cat. no. 1) and is dated around 580 BC. The very early pottery is also noted in Amathus (BF Kylikes 19 & 20), a BF Lekythos found in Marion (cat. no. 94) attributed to the Gorgon Painter, and a BF Skyphos (cat. no. 11) attributed to the KX Painter found in Tamassos.

- The pottery first reached the coastal city-kingdoms such as Marion, Amathus and Salamis, and was then distributed to the rest of the find-places, both hinterland and coastal.

Most of the pottery was found in Marion, which had 276 pieces (131BF+145RF or 30.8%), followed in descending order by Kition with 136 pieces (24BF+112RF or *c.* 15.2%), Amathus with 123 pieces (88BF+35RF or *c.* 13.7%), Salamis with 118 pieces (20BF+98RF or *c.* 13.2%), and the rest of the find-places: Palaepaphos/Paphos 18 pieces (6BF+12RF or *c.* 2%), Tamassos 18 pieces (13BF+5RF or *c.* 2%), Chytroi 13 pieces (5BF+8RF or *c.* 1.5%), Kourion 13 pieces (8BF+5RF or *c.* 1.5%), Idalion 10 pieces (7BF+3RF or *c.* 1%), Vouni 10 pieces (10RF or *c.* 1%), Ayios Philon Karpasia 6 pieces (1BF+5RF or *c.* 0.7%), Keryneia/Kazaphani 5 pieces (1BF+4RF or *c.* 0.6%), 3 pieces each at Golgoi (1BF+2RF or *c.* 0.3%), Lapithos/Lambousa (1BF+2RF or *c.* 0.3%), Nicosia (3BF or *c.* 0.3%) and Soloi (2RF or *c.* 0.2%), and Syrkatis 1 piece (1RF or *c.* 0.1%).

- The most popular pottery shapes in the total import were the Kylikes (225 pieces 186BF+39RF or *c.* 25%), the Kraters (194 8BF+186RF pieces or *c.* 21.7%), the Askoi (149 3BF+146RF pieces or *c.* 16.6%) and the Lekythoi (149 55BF+94RF pieces or *c.* 16.6%). Fewer were the Skyphoi (55 34BF+21RF pieces or *c.* 6.1 %), the Amphorae/Amphoriskoi (34 26BF+8RF pieces or *c.* 3.8%), the Oinochoai (31 22BF+9RF pieces or *c.* 3.5%), and very few were the Lekanides (8 3BF+5RF pieces or *c.* 0.9%), the Pelikai (7 1BF+6RF pieces or *c.* 0.8%), the Pyxides (7 1BF+6RF pieces or *c.* 0.8%), the Alabastra (4 pieces 2BF+2RF or *c.* 0.4%), the Rhyta (RF3 pieces or *c.* 0.3%); one might be a Kantharos), the Dinoi (BF1 piece or *c.* 0.1%) and the Lebetes (RF1 piece or *c.* 0.1%).

- A portion of the investigated total material (15.4%) is of unknown provenance, and 24.3% is of known provenance but unknown location or context. From the cases where the provenance is known and the exact location/context of the finds is known, it is clear that the pottery was used not only in tombs but also at the palaces of Amathus, Vouni, and in diverse sanctuaries in the island. Most of the documented information derives from the excavated necropoleis, while there is almost no information from the habitation areas with the exception of the above-mentioned palaces of Vouni and Amathus. The detailed analysis, which was inspired by microarchaology, has allowed the identification not only of the distributions, variety, similarities and differences in each find-place, but also of the patterns of use which help to reveal the social practices and seem to reflect the preferences of the Cypriots. The Cypriots wanted exclusive pottery which they could use according to their own needs, and did not always follow the Athenian customs. Such examples are the white-ground Lekythoi (1 piece from the palace of Vouni and 1 piece from the sanctuary of Aphrodite at Palaepaphos), which were not found in funerary contexts. The same applies to the several Askoi, which in contrast to Athenian customs mostly derive from funerary contexts. The Kraters were the most popular votive pieces and their majority were found in the sanctuaries, probably used during religious banquets such as the *marzeah* and *theoxenia*. Otherwise all kinds of pottery were used to honour the Cypriote gods. The iconography varied and it seems that it was not of great importance; this could have been due to their rich and flexible imagery, which enabled the buyer to use them on different occasions. This also holds for the various types of pottery which were found in the tombs and became a part of the funerary rites. Since there is no information from the habitation areas, it is naturally assumed that these pots could have been used by the deceased while he/she was in life, and that they could also been gifts from the next of kin.
- The geopolitical situation in Athens, in the Aegean and in the Eastern Mediterranean which was caused by the Persian wars had affected the commercial routes of the time and consequently the Athenian production and distribution to the Eastern Mediterranean. The decline of the imports to Cyprus, which is noted between the end of the first quarter and the beginning of the second quarter of the 5th c., was due to the sack of Athens (480 BC) by the Persians. The inferior quality which is noted during the second half of the 5th c. and the beginning of the 4th c. was mainly due to the degradation of the artistic vase painting in Athens, which in its turn was caused by the Peloponnesian War (431-404 BC) and the plague that followed and forced many potters and painters to leave Athens. The new schools which developed during the late 5th and early 4th c. produced much cheaper and mass-produced pottery.

- Even though there are indications that the Athenian potters imitated a Cypriote type of jug, (e.g. an Oinochoe of type V deriving from an older shape made of metal, as well as a type of Amphora), the rest of the preserved pottery was not exclusively made for the Cypriote market. The iconography follows the Athenian production and reflects the imaginary world of the Greeks, depicting Greek gods, Dionysian scenes and well-known heroes. Other mythological scenes depict big fights, the *Gigantomachies*, *Amazonomachies* and *Grypomachies*. Everyday life scenes occur, such as hunters and warriors, athletes, erotica, symposia, women's life scenes and cultic scenes. There are also scenes depicting animals, birds and fantasy creatures, floral friezes and other decorative elements. There is evidence that some scenes reflected the tastes of the customers in the Black Sea area and the Eastern customers of the Greeks. The most popular scenes of myth were those of the Dionysian sphere; the material, however, lacks the cultic scenes as depicted on the Lenaia vases and the maenads in *enthousiasmos*. It also lacks the the love-making scenes of Athenian society.

A similar distribution of pottery to the Eastern Mediterranean littorals suggests that a great part of the Cypriote import belongs to the same mercantile transactions, which were operated by the Phoenicians. There are also reasons to believe that direct commercial contacts existed, for example the exchange of Cypriote copper for Greek art, implying establishment of strong ties between Cyprus and Athens. The small number of Attic manufactured pots that imitated Cypriote types (Amathus BF Amphora cat. no. 10, Oinochoai cat. nos. 72 & 73; Marion Oinochoai cat. nos. 115-117) also suggests that private individuals who visited Athens could have brought some of the pottery to Cyprus. Further, there are indications that the Attic pottery became a source of inspiration for the local potters and painters, who created their own versions of the imagery and enriched them with local elements.

As seen from the many archaeological finds of Attic pottery in the Cypriote tombs, sanctuaries and palaces, there must have been a class of customers of moderate wealth for whom painted pots were near the limit of luxury. The popularity of the pottery was due not only to the Greek population of Cyprus, but also to the large direct exchange between Cyprus and Athens and through the neighbouring countries. It is epigraphically proved that Marion exported copper to Attica and, since most of the Greek works of art which are known in Cyprus from the 6th and 5th centuries were found in Marion, it is evident that the Greeks and the Cypriots could have exchanged copper for sculpture and pottery. The popularity of the Attic pottery owed not only to its high quality but also to its rich iconography, which enabled the customer to use the pottery in different ways – for example in funerary rites, the religious feasts at the sanctuaries and the banquets at the palaces. Cypriots must have given local interpretations to the Greek images and it is indeed difficult to prove that they were deliberately chosen. The presence of the Attic iconography in the Cypriote sanctuaries does not show any ethnic differences or



preferences; so by taking into consideration the place of origin along with the the local cultural material and the Cypriots' own images, the Attic pottery both received and conveyed new meanings and interpretations. The sanctuaries, as well as the funerary rites, therefore became the media whereby the ritual practices and visual symbols became the nodes of a structuralization process that helped the different participants to form common culture and identities.

## APPENDIX I

### Guide to the Catalogue

The catalogue consists of two parts: 1.1 The BF pottery found in Cyprus and 1.2 The RF pottery found in Cyprus. It is indexed in alphabetical order according to the find-places. Several pieces of pottery lack provenance, and are therefore registered at the end of each catalogue under the heading of Cyprus (Unknown provenance).

When the fragments reveal the shape of the pot, they are found under the shape they represent; otherwise they are registered under the heading Frg. Shape unknown. Each entry is given a number, which is used throughout this analysis when referring to a certain piece of pottery.

When several fragments belong to the same pot, they are found under the same entry/number.

It is important to stress that a piece of pottery may be a complete pot, a part of a pot, or a fragment representing a pot.

There are also cases where the fragments might belong to the reverse side of a pot but, since the front side is not identified, they are catalogued as an individual piece of pottery. I have therefore chosen, when referring to the pottery, to use the term “piece” of pottery instead of “vase” or pot. The individual pieces of pottery type are catalogued alphabetically and in chronological order.

For practical reasons, I have tried to harmonized the approximate dates given in the different publications as follows:

**Fig. 1 Conspectus of approximate dates**

<b>Century BC</b>	<b>1st quarter</b>	<b>2nd quarter</b>	<b>3rd quarter</b>	<b>4th quarter</b>	<b>End/ beginning</b>	
6th 500s	600-575	575-550	550-525	525-500	525-475	
5th 400s	500-475	475-450	450-425	425-400	425-375	
4th 300s	400-375	375-350	350-325	325-300	325-275	
3rd 200s	300-275	275-250	250-225	225-200		
	<b>CCI</b>	<b>CC I Middle</b>	<b>CC I End</b>	<b>CC II</b>	<b>CC II Middle</b>	<b>CC II End</b>
	480-400 475-425	460-440	425-400	400-310 400-325	360-340	325-310 325-300

Every entry gives the inventory number (if any) representing an individual piece of pottery that indicates its present location/collection, the Beazley Archive number if any, and other references to bibliography where each individual piece of pottery was published. In my catalogue, the bibliography always starts with a reference to the Beazley Archive, if the piece of pottery is included there, and other references follow.

The catalogue also includes the different attributions made by J. Beazley, E. Gjerstad, M. Robertson, P. Florentzos and other authors.

The description of the Iconography/Decoration is short and gives mostly information on the main subject of the preserved scene, or what is left from a scene or a figure; there are cases, however, where some floral decorations are also included. When only a single fragment is left from a vessel, the remains of other decoration are registered. When there are depictions on both sides of the same piece of pottery, the front side is noted as A and the reverse side as B. Under the handles is noted as UH.

Inscriptions are noted since they are a part of the main scene.

The catalogue includes information of the specific site/find-spot (if known) of each piece of pottery.

# Catalogue

## 1 The BF pottery found in Cyprus

### 1.1 BF pottery from Agrokippia

	<b>Kraters</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Column Krater</b>				
1	Frg. Nicosia, CM 1983II-16.1 BA 310378 Gjerstad 1977, 50:489	c 550-525	Near the Towry Whyte Painter	Athena, chariot, fallen giant. <i>Gigantomachy</i>	Agrokippia

### 1.2 BF pottery from Amathus

	<b>Alabastra</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	LM 785/28 Robertson 1987, 35:10	c 475-450	Workshop of the Emporion Painter	Tongues, broad band, Lines and net decoration.	Amathus Necropolis Tomb 272
	<b>Amphorae</b>				
	<b>Amphoriskoi</b>				
2	2 Frgts. Exc. no 059 Thalmann 1977, 84:224	c 575-550	Not attributed	Reserved band with three lines.	Amathus
3	Nicosia, CM C.792; 1686 BA no 332247 Beazley <i>ABV</i> 1956, 662.2	c 400-375	The Bulas Group	Net decoration.	Amathus 127 T.572/30-2
	<b>Amphorae</b>				
4	Neck Frg. Limassol, DM 226 BA no 15519; Gjerstad 1977, 53: 506; Thalmann 1977, 84:231	c 560-550	Lydos and his Companions	A: Head of a bearded man. B: The same as A.	Amathus Soundings
5	Neck Frg. Amathus Museum 2571 BA no 19621; Petit 1994, 493:17	c 550-500	Not attributed	Ajax & Achilles playing. Athena.	Amathus Palace area
6	Neck Frg. Amathus Museum 2572 BA no 19145; Petit 1996, 214:5	c 550-500	Not attributed	Palmette frieze	Amathus Palace area
7	Frg. Exc. no AM1879 BA no 28982; Alabe & Petit 1990, 1014:45	c 550-500	Not attributed	Herakles.	Amathus Palace area
8	2 Frgts. Exc. no 058 Thalmann 1977, 84:232	c 550-500	Not attributed	Some traces of a figure (feet).	Amathus
9	5 Frgts. Exc. no 060 BA no 13630; Thalmann 1977, 84:233	c 550-525	Near the Elbows Out Painter	Draped figure. Upper part of a woman (maenad).	Amathus
10 Pl.1	London, BM 1894.11-1.161 (Cypriote form) BA no 11902; Murray-Smith-Walters 1900, 110, figs 161& 162 Gjerstad 1977, 52:502	c 550-525	Not attributed	A: Boread. B: Harpy.	Amathus Tomb 78 British Exc.
	<b>Askoi</b>				
11	Nicosia, CM C.918	c 500-450	Not attributed	Spirals.	Amathus
	<b>Dinoi</b>				
11B	2 Frgts. Exc. no? Petit 2007, 96; 109:7; 110:8	c 560	Perhaps the Gorgon Painter	Aristocratic symposion.	Amathus Palace
	<b>Hydriai</b>				
12	(9 Frgts.) Limassol, DM 870/5.1. Robertson 1987, 32:1	c 525-475	Not attributed	Border dot-ivy. Rays.	Amathus Necropolis Tomb 345
13 Pl.1	Frgts. Limassol, DM 785/56.1 Robertson 1987, 33.2	c 500-450	Near the Half- Palmettes Painter	Shoulder: Palmette linked with volutes to hanging half-palmette. Body: Woman (maenad) dancing in front of an altar in a cave.	Amathus Necropolis Tomb 272
14	Frgts. Limassol, DM 785/56.2 Robertson 1987, 33:3	c 500-450	Near the Half- Palmettes Painter	Body: Traces of a figure and a vessel on block (altar?)	Amathus Necropolis Tomb 272

	<b>Kraters</b>				
15	Frg. Limassol, DM 591.1 <i>BA</i> no 7548; Karageorghis 1978a, 893	<i>c</i> 570-560	The Painter Acropolis 606	Archer on horseback.	Amathus
16	Exc. no? Maxmin 1982, 183-186	<i>c</i> 570-560	The Painter of Acropolis 627	Mounted men	Amathus
17	Frg. Amathus Museum 1882 <i>BA</i> no 29021; Alabe & Petit 1990, 1014:46	<i>c</i> 550-500	Not attributed	Dionysos with ivy, satyr, maenad.	Amathus Palace area
18	Frg. (Calyx) Exc. no 057 <i>BA</i> no 13640; Thalman 1977, 84:234	<i>c</i> 525-500	Not attributed	Chariot.	Amathus
	<b>Kylikes (Cups)</b>				
	<b>Komast-cup</b>				
19	Frg. Exc. no 227 Thalman 1977, 83:185	<i>c</i> 600-550	Not attributed	Spirals of palmettes at handles.	Amathus
	<b>Komast-cup or Siana cup</b>				
20	Frg. Limassol, DM 276/2 Robertson 1987, 36:15	<i>c</i> 600-550	Connected with the Komast group	Arm of male. Upper part of a woman.	Amathus Kambinarka
	<b>Siana-cups</b>				
21	2 Frmts. Exc. no 035 <i>BA</i> no 13663; Thalman 1977, 83:186	<i>c</i> 575-550	Not attributed	Ivy leaves.	Amathus
22	2 Frmts. Exc. no 036 <i>BA</i> no 13660; Thalman 1977, 83:189	<i>c</i> 575-550	Not attributed	Maenads and satyrs.	Amathus
23	6 Frmts. Exc. nos. 037, 038 <i>BA</i> no 13661; Thalman 1977, 83:187, 188	<i>c</i> 575-550	Not attributed	Maenad and satyr.	Amathus
	<b>Hemispherical-cups</b>				
24	Frg. Exc. no 025 <i>BA</i> no 13669; Thalman 1977, 83:204	<i>c</i> 550-525	Not attributed	Part of the head of a cock.	Amathus
25	Frmts. Exc. nos. 18,19,20,22. <i>BA</i> no 13668; Thalman 1977,83:201,202,203	<i>c</i> 550-525	Not attributed	Maenads and Satyrs.	Amathus
26	Frmts. Exc. no 048A-B <i>BA</i> no 13656; Thalman 1977, 84:219, 220	<i>c</i> 525-500	Not attributed	Draped figures.	Amathus
27	Frg. Exc. no 050 <i>BA</i> no 13643; Thalman 1977, 84:221	<i>c</i> 525-500	Not attributed	Part of draped figure.	Amathus
	<b>Cassel/Droop-cups</b>				
28	Frg. Exc. no 042 Thalman 1977, 83:207	<i>c</i> 540	Not attributed	Herakles and the lion.	Amathus
29	Frg. Exc. no 043 Thalman 1977, 83:206	<i>c</i> 540	Not attributed	Lotus frieze.	Amathus
30	Frg. Exc. no 044 <i>BA</i> no 13638 Thalman 1977, 83:205	<i>c</i> 540	Not attributed	Tongues.	Amathus
31	2 Frmts. Exc. no 102 Thalman 1977, 83:208	<i>c</i> 540	Not attributed	Lines; band frieze; rays.	Amathus
32	Limassol, DM 700/28 Robertson 1987, 37:22	<i>c.</i> 525-500	Not attributed	Lines; myrtle frieze; rays.	Amathus Necropolis Tomb 186
33	Frg. Limassol, DM 870/5.2 Robertson 1987, 37:23	<i>c</i> 525-500	Not attributed	Lines; pomegrate net; myrtle frieze.	Amathus Necropolis Tomb 345
	<b>Lip-cups</b>				
34	2 Frmts. Exc. no 031 <i>BA</i> no 13654; Thalman 1977, 83:192	<i>c</i> 550-525	The Sakonides Painter or the Hermogenes P.	Traces of a woman's head.	Amathus
35	Frg. Exc. no 023 <i>BA</i> no 13659; Thalman 1977, 83:190	<i>c</i> 550-525	Not attributed	Panther.	Amathus
36	Frg. Exc. no 024 <i>BA</i> no 13658; Thalman 1977, 83:191	<i>c</i> 550-525	Not attributed	Part of an animal (fox?).	Amathus

37	3 Frgts. Exc. no 026 <i>BA</i> no 13652 Thalman 1977, 83:194	c 550-525	Not attributed	Rams; hens? siren?	Amathus
38	2 Frgts. Exc. nos. 026A, 026B <i>BA</i> no 13651; Thalman 1977, 83:197-198	c 550-525	Not attributed	Hand holding stone. Figure in animal skin.	Amathus
39	2 Frgts. Exc. nos. 028 A, 028B <i>BA</i> no 13651; Thalman 1977, 83:195-196	c 550-525	Recalls the Lydos Painter or the Oakeshott Painter	Satyrs, maenad.	Amathus
40	2 Frgts. Exc. no 027 <i>BA</i> no 13653; Thalman 1977, 83:193	c 550-525	The manner of the Tleson Painter	Rams, lion, swan.	Amathus
41	Frg. Exc. no 029 <i>BA</i> no 13650; Thalman 1977, 83:199	c 550-525	Not attributed	Satyrs.	Amathus
42	Frg. Exc. no 030 <i>BA</i> no 13639; Thalman 1977, 83:200	c 550-525	Not attributed	Satyr.	Amathus
43	Limassol, DM 871/14 Robertson 1987, 36:17	c 550-525	Related to the Amasis Painter	A: Pegasos. B: Same as A.	Amathus Necropolis Tomb 344
44	Limassol, DM <i>BA</i> no 9963; Karageorghis 1982a, 701:45	c 550-525	Not attributed	Pegasos.	Amathus Necropolis Tomb 346
44B	Exc. AM 1986 Karageorghis 1987, 711:509; 715 fig. 157	c 550-525	Not attributed	Painted lines surrounding the body.	Amathus Necropolis Tomb 509
	<b>Band-cups</b>				
45	Frg. London, BM 1894.11-1.207 <i>BA</i> no 11800; Murray-Smith-Walters 1900, 111, fig 2 <i>CVA</i> , London, British Museum 2, IIIHe.6, Pl. (73) 15.5	c 525-500	Not attributed	Sphinx between youths. Palmettes.	Amathus
46	7 Frgts. Exc. no 032 <i>BA</i> no 13666; Thalman 1977, 83:210	c 525-500	Not attributed	Horseman, draped figure. Palmettes. Remains of inscriptions.	Amathus
47	7 Frgts. Exc. no 033 <i>BA</i> no 13667; Thalman 1977, 83:209	c 525-500	Not attributed	Draped men with spears.	Amathus
48	Limassol, DM 789/216 Robertson 1987, 37:21	c 525-500	Not attributed	Floral. Palmette frieze.	Amathus Necropolis Tomb 276
49	2 Frgts. Exc. no 034 <i>BA</i> no 13664; Thalman 1977, 84:212	c 525-500	Not attributed	UH: Palmettes.	Amathus
50	Frg. Exc. no 039 <i>BA</i> no 13662; Thalman 1977, 84:215	c 525-500	Not attributed	Draped figure.	Amathus
51	Frag. Exc. no 040 <i>BA</i> no 13657; Thalman 1977, 84:213	c 525-500	Not attributed	Bird.	Amathus
52	Frag. Exc. no 041 <i>BA</i> no 13670; Thalman 1977, 84:214	c 525-500	Not attributed	Bird.	Amathus
53	2 Frgts. Exc. no 045 <i>BA</i> no 13665; Thalman 1977, 83:211	c 525-500	Not attributed	UH: Palmettes.	Amathus
54	3 Frgts. Exc. no 49A-B <i>BA</i> no 13648; Thalman 1977, 84:216	c 525-500	Not attributed	Two young men crouching. (Erotic?)	Amathus
55	Frg. Exc. no 49C <i>BA</i> no 13644; Thalman 1977, 84:218	c 525-500	Not attributed	Upper part of a draped figure.	Amathus
56	Frg. Exc. no 49D <i>BA</i> no 13644; Thalman 1977, 84:217	c 525-500	Not attributed	Part of hair.	Amathus
57	London, BM 1894.11-1.105 <i>BA</i> no 11802; Gjerstad 1977, 48:451	c 525-500	Not attributed	Draped figures with staffs; Siren. Palmettes at handles.	Amathus Tomb 38 British Exc.

58	Frg. Exc. no 49E Thalmann 1977, 84:223	c 525-475	Not attributed	Part of draped figure.	Amathus
59	Frg. Exc. no 051 BA no 13642; Thalmann 1977, 84:222	c 525-475	Not attributed	Lower part of a naked man (Komos?)	Amathus
	<b>Cup sub A</b>				
60 Pl.1	Limassol, DM 710/16 Robertson 1987, 37:24	c 550-550	The Leafless Group The Painter of Oxford 236	A: Maenad on donkey between satyrs. Reclining nude Dionysos? (twice). B: Same as A. I: Satyr.	Amathus Necropolis Tomb 196
	<b>Cup A</b>				
61	Frg. AM2572 BA no 19623; Petit 1994, 493:18	c 525-500	Not attributed	Eye, vine.	Amathus Palace area
	<b>Cups Frgts. Shape uncertain</b>				
62	Frg. Exc. no AM838 BA no 16980; Hermery/Saulnier/Queyrel 1985, 976:5	c 550-500	Not attributed	Satyr.	Amathus Sanctuary of Aphrodite
63	Frg. Limassol, DM 81.111.9 BA no 10480; Aupert 1982, 750:9	c 550-500	Not attributed	Draped youth.	Amathus Sanctuary of Aphrodite
	<b>Lekythoi</b>				
64	Frg. Exc. no 066 Thalmann 1977, 84:225	c 550-525	Not attributed	Lotus frieze.	Amathus
65	Frg. white-ground; Exc. no? BA no 17074; Hermery/Saulnier/Queyrel 1985, 972:6	c 525-475	Not attributed	Floral. Palmettes.	Amathus
66	Nicosia CM C735 BA no 305353; SCE II, 24:1 Gjerstad 1977, 56:537	c 525-475	The Class of Athens 581	Theseus and the bull. Cloth suspended. Ivy.	Amathus Loures tous anemous Tomb 5 Swedish Exc.
67	Collection unknown White-ground; Murray-Smith-Walters 1900, 163:4	c 525-475	Not attributed	Ivy leaves and berries, meanders, cross-hatching.	Amathus Tomb 110 British Exc.
68	Excavation no? BA no 29709	c 525-475		Frieze with lotus bulbs and palmettes.	Ayios. Athanasios Limassol
69	Limassol Museum 698/3 Robertson 1987, 35:8	c 500-475	The Phanyllis Group	Shoulder: Ivy leaves. Body: Warrior between two standing figures.	Amathus Necropolis Tomb 184
70	Shoulder Frg. Robertson 1987, 35.9	c 500-475	Not attributed	Palmettes.	Amathus
	<b>Oinochoai</b>				
71 Pl.2	Limassol, DM 780/111 Robertson 1987, 35:7	c 500-450	The Painter of the Half-Palmettes The Class of the painter's oinochoai	Satyr running in a cave and holding an amphora.	Amathus Necropolis Tomb 267
72 Pl.3	London, BM 1894.11-1.476 Type V BA no 301608; Murray-Smith-Walters 1900, 105, 152:4; Gjerstad 1977, 51:490	c 550-525	The Painter of Vatican 365	Mouth: Eye. Body: Draped man sitting on a stool holding a spear. Women, youths, dog.	Amathus Tomb 129 British exc.
73	4 Frgts. Limassol, DM M698/12; Type V Robertson 1987, 33:4	c 550-525	Not attributed	Body: Warriors. UH: Dolphin.	Amathus Necropolis Tomb 184
74	London, BM 1894.11-1.681 BA no 303321; Murray-Smith-Walters 1900, 105, 152:5; Gjerstad 1977, 51:491	c 550-525	The Painter of Vatican G 47	Warriors, archer, chariot. Charioteer.	Amathus Tomb 129 British Exp.
75	Shoulder Frg. London BM 94.11-1.289 Murray-Smith-Walters 1900, 111, 163:1; Gjerstad 1977, 51:495	c 550-525	The Painter of Vatican G 49	Polyphemos and Odysseus.	Amathus Tomb 95 British Exc.
76	Frg. Exc. no? BA no 28985 Alabe & Petit 1990, 1010:37	c 525-500	Not attributed	Warrior, woman?	Amathus Palace area

77	Neck & Shoulder Frg. Exc. no 062 Thalmann 1977, 84:227	c 525-475	Not attributed	Lines and dots.	Amathus
78	Shoulder Frg. Exc. no 063 Thalmann 1977, 84:228	c 525-475	Not attributed	Frieze of oblique strokes connected with dots.	Amathus
79	Shoulder Frg. Exc. no 064 Thalmann 1977, 84:229	c 525-475	Not attributed	Lines and dots.	Amathus
80	Shoulder Frg. Exc. no 065 BA no 13641 Thalmann 1977, 84:230	c 525-475	Not attributed	Head of a woman.	Amathus
	<b>Olpai</b>				
81 Pl.2	Limassol, DM 698/1 Robertson 1987, 34:5	c 525-500	Recalls the Antimenes Painter and his circle	Apollo Citharoedus between goddesses (probably Leto and Artemis). Hermes.	Amathus Necropolis Tomb 184
82	Limassol, DM 792/45.2 Robertson 1987, 34:6	c 500-475	The Group of Vatican G50 or the Red-Line Painter	Dionysos seated on stool. Woman (maenad) with castanet in right hand.	Amathus Necropolis Tomb 279
	<b>Skyphoi</b>				
	<b>Cup-skyphoi</b>				
83	Limassol, DM 312.1. BA no 15375; Robertson 1987, 36:13	c. 500-450	The Haimon Group	A: Chariot between palmettes. B: Same as A.	Amathus?
84	Limassol, DM 502.4 BA no 15379; Robertson 1987, 36:14	c 500-450	The Lancut Group	A: Reclining naked figure holding a horn. Palmettes at handles. Ivy leaves. B: Same as A.	Amathus Necropolis Tomb 130
	<b>Skyphoi</b>				
85	Limassol, DM 709/114 Robertson 1987, 36:12	c 500-475	Not attributed	Palmette chain.	Amathus Necropolis Tomb 195
86	Frg. Exc. no 055 Thalmann 1977, 84:226	c 525-475	Not attributed	Lines and dots.	Amathus
87	See 11B				
88	See 44B				

### 1.3 BF pottery from Ayios Philon (Karpasia)

	<b>Kylikes (Cups)</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Lip-cup</b>				
1	Frg. Exc. no (18) F Du Plat-Taylor 1980, 166:16	550-525	Not attributed	Part of a lip-cup's centre. Not decorated.	Under floor. Byzantine Baptistry.

### 1.4 BF pottery from Chytroi

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. Exc. no? BA no 29722 Catling 1988 (1), 329:2	c 550-540	Group E?	Warrior leaving home. Chariot, charioteer, man, woman, warriors.	Chytroi, Sanctuary Aphrodite Paphia?
	<b>Kraters</b>				
2	29 Frgts. Exc. no? BA no 29710 Catling 1988 (1), 328:1	c 550-525	Lydos and his Companions	A: Herakles fighting warriors. B: Warriors. One fallen. Animal frieze: Panthers, sirens and felines.	Chytroi, Sanctuary Aphrodite Paphia?
	<b>Kylikes (Cups)</b>				
3	Frg. Exc. no? BA no 29719 Catling 1988 (1), 329:4	c 525-500	Not attributed	Remains of floral dec.	Chytroi Sanctuary Aphrodite Paphia?
4	Frg. Exc. no? BA no 29721 Catling 1988 (1), 329:3	c 525-500	Not attributed	Leg of equid, leg of man or satyr.	Chytroi Sanctuary Aphrodite Paphia?



	<b>Frgts Shape Uncertain</b>				
5	Frg. Shape? Catling 1988 (1), 329:5	c 525-500	Not attributed	Bands, meander decoration.	Chytroi Sanctuary Aphrodite Paphia?

## 1.5 BF pottery from Golgoi

	<b>Skyphos</b>				
1	Frag. of Skyphos Bakalakis 1988, 101, 35:3	c 325-300	Not attributed	Remains of a tongue frieze	Giorkous' Hill

## 1.6 BF pottery from Idalion

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1 Pl.4	Nicosia, CM 1934.IV-4.4 Now at Idalion Museum MAI 294 BA no 320209 Gjerstad 1977, 52:503	c 525-500	The Manner of Antimenes Painter	A: Chariot, charioteer, lance. Man running holding a spear. B: Warrior leaving home. Handles: Ivy deck. Above panels: Lotus bulbs frieze.	Idalion Acropolis Sanctuary of Athena Ambelleri
	<b>Kraters</b>				
2	Nicosia, CM 1934/IX-28/5 Hadjicosti 1997b, 237:8	525-475	The Manner of Antimenes Painter	<i>Amazonomachy</i> . Lower leg and knee of a warrior. Hand of a woman.	Dali
	<b>Kylikes (Cups)</b>				
	<b>Band-cup</b>				
3	New York (NY), Collins BA no 15484 Gjerstad 1977, 49:463	c 550-525	Not attributed	Frieze with lotus bulbs and palmettes.	Idalion
	<b>Lekythoi</b>				
4 Pl.4	Idalion Museum MAI 134 BA no 15501 Gjerstad 1977, 56:532	c 500-475	The Manner of the Marathon Painter	Shoulder: Staff and tongue ornaments. Body: Frieze with double palmettes and leaves.	Idalion Tomb 2 Elioúthkia tou Kouzourtoú
5	Frg. ID A 93 Hadjicosti 1997b, 237:5	c 525-475	Not attributed	Sphinxes.	Idalion Phoenician administrative centre
	<b>Frgts Shape uncertain</b>				
6	Frg. Nicosia, CM 1972/VII29/1 Hadjicosti 1997b, 237:4	c 575-550	Not attributed	Meander frieze.	Idalion
7	Frg. ID A 247 Hadjicosti 1997b, 237:6	c 500-475	Not attributed	Palmette frieze.	Idalion Phoenician administrative centre

## 1.7 BF pottery from Keryneia

	<b>Skyphos</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Nicosia, CM C705 BA no 331104; Gjerstad 1977, 44:394	c 500-475	Connected to the Lancut Group	Man crouching or dancing. Palmettes at handles. Ivy leaves and vine-trails.	Keryneia

## 1.8 BF pottery from Kition

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frgts. Exc. nos. 1185:1a & 1b 1 BA no 20162; Robertson 1981, 51:1a & 1b	c 525-500	The Dot-ivy Group	Side A: 1185 1b: Athena & giant. <i>Gigantonomachy</i> Side B: 1185 1a Dionysos, Ariadne, satyrs.	Kition 1968 Kathari (Area II) Bothros 6
	<b>Panathenaic Amphorae</b>				
2	Frg. Exc. no 4940 BA no 20161; Robertson 1981, 51:2	c 450-400	Not attributed	Column, cock, shield.	Kition 1977 Kathari (Area II)

3	Frg. Exc. no 3988 <i>BA</i> no 13629; Robertson 1981, 51:3	c 400-300	Not attributed	Column. Inscription: Θ E.	Kition 1975 Kathari (Area II)
	<b>Kylikes (Cups)</b>				
	<b>Lip-cup</b>				
4	Frg. Larnaca, DM 5925C <i>BA</i> no 9180; Robertson 1981, 53:14	c 550-525	The Centaur Painter	Man running.	Kition Kathari (Area II)
	<b>Band-cups</b>				
5	Larnaca, DM CS2535.10 <i>BA</i> no 22310	c 550-500	Not attributed	Hens.	Kition
6	Frg. Exc. no 1423 <i>BA</i> no 13672; Robertson 1981, 53:15	c 550-500	The Tleson Group	Fighting cocks.	Kition 1969 Kathari (Area II) Floor 1 Astarte Temple
	<b>Cup A</b>				
7	Frg. Larnaca, DM 4930 <i>BA</i> no 9181; Robertson 1981, 53:16	c 500-475	The Leafless Group	Satyr.	Kition 1977 Kathari (Area II)
	<b>Cup C</b>				
8	Frg. Exc. no 2206 Karageorghis 1977, 62:17; Robertson, 1981, 53:18	c 525-475	Not attributed	Frieze with pointed leaves and blobs.	Kition 1970 Kathari (Area II) Between floors 1 & 2 of Astarte Temple
	<b>Cups. Shape uncertain</b>				
9	Frg. Larnaca, DM 4900 <i>BA</i> no 9176; Robertson 1981, 53:17	c 500-450	The Haimon Group	Seated draped figure. Draped figure with staff.	Kition 1977 Kathari (Area II)
	<b>Lekythoi</b>				
10	Nicosia, CM C.427 (White-ground)		Not attributed	Two females on either side of a stele.	Kition R.59.2.10.32
11	Frg. Exc. KEF1102 <i>BA</i> no 25118; Christou 1997, 912.51	c 525-475	Not attributed	Maenad, mule, satyr, Dionysos?	Kition, Bamboula
12	Larnaca, DM T6 <i>BA</i> no 8770 Karageorghis, 1982a:65	c 500-450	Not attributed	Ivy leaf and berry chain. Meander	Larnaca
	<b>Skyphoi</b>				
	<b>Cup-skyphoi</b>				
13	Frg. Exc. no 3 <i>BA</i> no 20155; Robertson 1981, 52:7	c 500-450	The Manner of the Haimon Painter	Herakles fighting with Amazon. <i>Amazonomachy</i>	Kition 1976 Area IV
14	Frg. Exc. no 1532 <i>BA</i> no 13889; Karageorghis 1977: 62:19; Robertson 1981, 52:8	c 500-450	The Haimon Group	Charioteer behind horses.	Kition 1969 Kathari (Area II), Between floors 1 & 2 of Astarte Temple
15	Frg. Exc. no 3065 and 3065B <i>BA</i> no 13815; Karageorghis 1977, 62:21; Robertson 1981, 52:9	c 500-450	The Haimon Group	Charioteer, chariot, palmette.	Kition 1971 Kathari (Area II) Bothros 9 Lower layer
16	Frg. Larnaca, DM 1450 <i>BA</i> no 9177; Robertson 1981, 52:10	c 500-450	The Haimon Group	A seated figure. Palmette.	Kition 1969 Kathari (Area II)
17	Frg. Larnaca, DM 4942 <i>BA</i> no 9178; Robertson 1981, 52:11	c 500-450	The Haimon Group	Dionysos? and Satyr.	Kition 1977 Kathari (Area II)

18	Frg. Exc. no 3053 <i>BA</i> no 13816; Karageorghis 1977, 62:20; Robertson 1981, 52:12	<i>c</i> 500-450	The Haimon Group?	Warrior meeting warrior.	Kition 1971 Kathari (Area II) Bothros 9 Upper layer
19	Frg. Larnaca, DM 1509 <i>BA</i> no 9179; Robertson 1981, 52:13	<i>c</i> 500-450	The Haimon Group?	Youth wearing diadem and holding torches.	Kition 1969 Kathari (Area II)
<b>Skyphoi</b>					
20	Famagusta, Hadjiprodromou Collection <i>BA</i> no 15374; Gjerstad 1977, 43:388	<i>c</i> 525-475	Not attributed	A: Dancing woman holding a thyrsos. Youth holding spear and shield. Trees. Palmettes at handles. B: Same as A.	Larnaca, Koshi
21	Larnaca, DM Museum Karageorghis 1980, 790:79	<i>c</i> 525-475	Not attributed	Birds	Larnaca 1979 Necropolis; Ayios Georghios
22	Frg. Exc. no 1143 <i>BA</i> no 20156; Robertson 1981, 52:6	<i>c</i> 500	The Heron Class The Krokotos Gr.; The Theseus P.?	Hind legs of an animal. (Theseus and the bull?)	Kition Area I
<b>Frgts. Shape uncertain</b>					
23	Frg. Exc. no 4715 <i>BA</i> no 20159; Robertson 1981, 52:4	<i>c</i> 525-500	Not attributed	Dionysos, kantharos, woman. Circle and ivy trails	Kition 1976 Kathari (Area II)
24	Olpe? Frgts. Exc. nos. 1185A, 1185B <i>BA</i> no 20158; Robertson 1981, 52:5	<i>c</i> 500-475	The Dot-ivy Group	Dancing satyrs.	Kition 1968 Kathari (Area II)

## 1.9 BF pottery from Kourion

	<b>Alabastra</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	New York (NY), Metropolitan Museum <i>BA</i> no 15517; Gjerstad 1977, 54:511	<i>c</i> 500-475	The Emporion Painter	Below neck: Tongue decoration. Body: Satyr pursuing maenads.	Kourion
<b>Amphorae</b>					
2	Current Collection unknown Exc. no PI785 Dias and Pinto 1987:220, fig. 148	<i>c</i> 580	Not attributed	Sphinx	Sanctuary of Apollo Hylates
<b>Kylikes (Cups)</b>					
<b>Cup A</b>					
3	London 1896.2-1.175 <i>BA</i> no 15523; Murray-Smith-Walters 1900:76, fig. 139; Gjerstad 1977, 50:485	<i>c</i> 525-500	The Haimon Group	Inside: Gorgoneion.	Kourion Necropolis Tomb 73 British Exc.
<b>Lekythoi</b>					
4	New York (NY), Metropolitan Museum 74.51.1412 <i>BA</i> no 15542 Gjerstad 1977, 55:525	<i>c</i> 525-475	The Cock Group	Shoulder: Cock. Body: Wreathed sphinx flanked by a woman holding a distaff and a man holding a torch.	Kourion?
5	Dunedin (N.Z.), Otago Museum, E28.75 <i>BA</i> 305693 Trendall 1951, 183	<i>c</i> 525-475	The Manner of the Haimon Painter	Goddess mounting chariot, woman with lyre, Dionysos, draped figure seated on stool.	Episkopi
6	Current Collection unknown. Pre.: New York (NY) Metropolitan Museum CP1993 <i>BA</i> no 305370 Gjerstad 1977, 56:534	<i>c</i> 500-475	The Class of Athens 581	Lower neck & shoulder: Strokes and tongues. Body: Two men holding distaffs flanking a woman. (Beazley: Achilles and Ajax playing draughts.?)	Kourion?
7	New York (NY), Metropolitan Museum CP1973 <i>BA</i> no 305401; Gjerstad 1977, 56:535	<i>c</i> 500-475	The Class of Athens 581	Lower neck & shoulder: Strokes and tongues. Body: Dionysos and satyrs.	Kourion?

	<b>Skyphoi</b>				
	<b>Cup-skyphos</b>				
8	London BM 1896.2-1.114 <i>BA</i> 331077 Murray-Smith-Walters 1900:76, fig. 139:26 Gjerstad 1977, 43:391	<i>c</i> 500-475	The Lancut Group	Man leaning on stick. Woman seated. Palmettes at handles.	Kourion Necropolis Tomb 6 British exc.

### 1.10 BF pottery from Lapithos/Lambousa

	<b>Kylikes (Cups)</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Cup A</b>				
1	Nicosia, CM C651 <i>BA</i> no 15479; Gjerstad 1977, 49:472	<i>c</i> 525-500	The Class of Segment	A: Satyr riding mule, flanked by eyes. Satyrs by the handles. Vine-trails. B: Same as A. Inside. Men.	Lambousa

### 1.11 BF pottery from Marion

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Larnaca, Pierides Museum AR151 (MIP 902) <i>BA</i> no 1674; Maffre 1971, 635:4 Gjerstad 1977, 52:500	<i>c</i> 540-525	The Affecter Painter	Draped older man standing gesturing. Naked youth running. Trace of a third figure.	Marion?
2 Pl.5	Nicosia, CM C436 <i>BA</i> no 15554; Gjerstad 1977, 52:499	<i>c</i> 550-525	The Companions of Lydos	A: Nude youth riding a horse. B: Same as A.	Marion 1886 Necropolis II Tomb 216
3 Pl.5	Michaelides Collection, CM 1968/V-30/348 <i>BA</i> no 1852; Gjerstad 1977, 53:504	<i>c</i> 525-500	The Red-Line Painter	A: Herakles fighting the bull, Hermes, Iolaos? B: Dancing maenad flanked by satyrs carrying wineskins.	Marion?
4 Pl.6	Larnaca, Pierides Museum AR93 (MIP921) <i>BA</i> no 15533; Gjerstad 1977, 52:501	<i>c</i> 525-500	The Antimenes Painter and his circle	Side A: Dionysos, Athena, Hermes, maenad. Side B: Dionysos, maenad flanked by satyrs.	Marion?
4B Pl.6	Larnaca, Pierides Museum AR98 (MIP922) <i>BA</i> no 15521; Gjerstad 1977, 53:505 Jacquemin & Maffre 1986, 181:3, 182:4-7	<i>c.</i> 525-500	The Group of Oxford 216	Neck: Palmettes. Shoulder: Tongues. Body: Dancing maenad between dancing satyrs. Warriors, shield, swans by the handles.	Marion?
5	Neck Frg. Berlin, Antiken-sammlung 3140.177 <i>BA</i> no 6081; <i>CVA</i> , Berlin, Antikemuseum 5, 62, Beilage G.5, Pl. (2191) 46.4	<i>c</i> 525-475	Not attributed	Dionysos and maenads.	Marion?
	<b>Askoi</b>				
6	Nicosia, CM C912	500-450	Not attributed	Spirals	Polis; Munro 7
	<b>Kylikes (Cups)</b>				
	<b>Lip-cups</b>				
7	Paris, Musée du Louvre CA2918 <i>BA</i> no 310514; Gjerstad 1977, 44:401	<i>c</i> 550-525	The Amasis Painter	A: Horseman flanked by youths holding spears. A lion on each side. B: Same as A.	Marion
8	Paris, Musée du Louvre AM81, A242 <i>BA</i> no 12062; Gjerstad 1977, 45:409	<i>c</i> 550-525	Not attributed	A: Archer. B: Sphinx. UH: Palmettes.	Marion
9	Paris, Musée du Louvre AM78, A241 <i>BA</i> no 12555; Gjerstad 1977, 45:410	<i>c</i> 550-525	Not attributed	Inside: Sphinx.	Marion 1886 Necropolis II Tomb 145

10	Paris, Musée du Louvre AM80, A240 BA no 12063; Gjerstad 1977, 45:411	c 550-525	Not attributed	A: Horseman. B: Same as A.	Marion
11	Frg. Paris, Musée du Louvre, CP10267 BA no 302485; Beazley <i>ABV</i> 1956, 189:4	c 550-525	The Centaur Painter	Warriors. One holding stone	Marion
12	London B408; 1890.7-31.25 BA no 302484; Gjerstad 1977, 45:406	c 550-525	The Centaur Painter	A: Galloping centaur. B: Same as A.	Marion
13	Mrs Tsolakides Collection BA no 350756; Gjerstad 1977, 45:408	c 550-525	The Centaur Painter	A: Satyr running holding a club. B: Mule.	Marion?
14	Larnaca, Pierides Museum BA 302503; Gjerstad 1977, 46:427	c 550-525	The Centaur Painter	Centaur with stones in each hand.	Marion
15 Pl.7	Larnaca, Pierides Museum AR109 (MIP931) BA no 4295; Maffre 1971, 643:7; Gjerstad 1977, 45:416	c 550-525	Recalls the Centaur Painter	A: Man running, throwing stone. (Hunting). B: Hare.	Marion?
16 Pl.7	Larnaca, Pierides Museum AR 108 (MIP930) BA no 4296; Maffre 1971, 638:5 Gjerstad 1977, 46:418	c 550-525	Recalls the Affecter.	A: Erotic? Man running to youth. B: Youth running to man. UH: Palmettes.	Marion?
17	Larnaca, Pierides Museum AR 107 (MIP929) BA 4294; Maffre 1971, 645:8; Gjerstad 1977, 46:419	c 550-525	Not attributed	A: Lion. B: Same as A.	Marion?
18 Pl.7	Larnaca, Pierides Museum AR 110 (MIP932) BA no 4293; Maffre 1971, 645:9; Gjerstad 1977, 46:420	c 550-525	Not attributed	A: Lion. B: Same as A.	Marion?
19 Pl.7	Larnaca, Pierides Museum AR113 (MIP935) BA 3797; Maffre 1971, 647:10; Gjerstad 1977, 46:429	c 550-525	Not attributed	A: Wrestlers. B: Same as A.	Marion?
20	Tampa (FL), Museum of Art 86.50 BA no 301194; Gjerstad, 1977, 45:404	c 550-525	The Tleson Potter and Painter	A: Siren and Sphinx. B: Same as A. By the handles on both sides Palmettes franking the inscription: <i>Χαιρεκαλλιειεν</i>	Marion
21	Nicosia, CM C438 BA no 301187; Gjerstad 1977, 45:405	c 550-525	The Tleson Potter and Painter	A: Swan. B: Same as A. By the handles on both sides Palmettes franking the inscription: <i>Χαιρεκαλλιειεν</i>	Marion
22 Pl.7	Limassol, C. Kakoyiannis Collection BA no 15381; Gjerstad 1977, 45:403	c 550-525	Not attributed	A: Lions attacking bull. B: Same as A. By the handles on both sides palmettes franking an inscription: <i>Χαιρε και πει τευδε</i>	Marion
23	Limassol, C. Kakoyiannis Collection BA no 301437; Gjerstad 1977, 45:417	c 550-525	The Elbows Out Painter	A: Youth attacking panther. B: Same as A. By the handles on both sides palmettes franking an inscription: <i>Χαιρε και πει τευδε</i>	Marion
24	Nicosia, CM C661 BA no 15460; Gjerstad 1977, 46:422	c 550-525	The Elbows Out Painter	A: Man attacking lion. B: Same as A.	Marion
25	Nicosia, CM C667 BA no 15400; Gjerstad 1977, 46:421	c 550-525	Recalling the Elbows Out Painter	A: Man holding a sword, attacking lion. B: Same as A.	Marion 1886 Necropolis II Tomb 210
26	Nicosia, CM C649 BA no 15393; Gjerstad 1977, 45:412	c 550-525	Not attributed	A: Horseman. B: Same as A.	Marion 1886 Necropolis II Tomb 244

27	Famagusta, Hadjiprodrinou Collection BA no 15396; Gjerstad 1977, 45:413	c 550-525	Not attributed	A: Pegasos. B: Same as A.	Marion
28	Nicosia, CM C659 BA no 15397; Gjerstad 1977, 45:414	c 550-525	Not attributed	A: Horseman. B: Same as A.	Marion 1886 Necropolis II Tomb 68
29	Nicosia, CM C668 BA no 15424; Gjerstad 1977, 46:423	c 550-525	Not attributed	A: Stag. B: Same as A.	Marion 1886 Necropolis II Tomb 21
30	Nicosia, CM C616 BA no 15425; Gjerstad 1977, 46:424	c 550-525	Not attributed	A: Hare. B: Same as A.	Marion 1886 Necropolis II Tomb 144
31	Nicosia, CM C1015 BA no 29755; Flourentzos 1992, 151:C1015	c 550-525	Not attributed	A: Deer (Stag). B: Same as A.	Marion Tomb 210
32	Nicosia, CM C1017 Exh. MMA 204 (I,g) BA no 43578; Flourentzos 1992, 152:C1017	c 550-525	Not attributed	A: Horseman. B: Same as A.	Marion Tomb 245
33	Nicosia, CM C1016; BA no 43579; Flourentzos 1992, 152:C1016	c 550-525	Not attributed	A: Wrestlers. B: Same as A.	Marion Tomb 244
34	Nicosia, CM C1037 BA no 43580; Flourentzos 1992, 153:C1037	c 550-525	Not attributed	A: Horseman. B: Same as A.	Marion ?
35	Nicosia, CM C1038 Exh. MMA 202 (I,g) BA no 43651; Flourentzos 1992, 153:C1038	c 550-525	Not attributed	A: A pair of dancers. B: Same as A.	Marion Tomb 288 II
36	Nicosia, CM C1063 BA no 29753; Flourentzos 1992, 154:C1063	c 550-525	Not attributed	A: Lion with protruding tongue. B: Lioness. Palmettes at handles.	Marion
37	Nicosia, CM C1064 BA no 29754; Flourentzos 1992, 153:C1064	c 550-525	Not attributed	A: Running hare.	Marion?
38	Nicosia, CM C1065 BA no 29752; Flourentzos 1992, 152:C1065	c 550-525	Not attributed	A: Centaur chasing figure. B: Same as A.	Marion Tomb 274
39	Nicosia, CM C1066 BA no 29751; Flourentzos 1992, 154:C1066	c 550-525	Not attributed	A: Lion. B: Same as A.	Marion Tomb 210
40	Nicosia, CM C1067 BA no 29750; Flourentzos 1992, 154:C1067	c 550-525	Not attributed	Band and line. Inside: Reserve circular area.	Marion Tomb 210
41	Frg.Nicosia, CM C1068 BA no 29749 Flourentzos 1992, 154:C1068	c 550-525	Not attributed	Naked warrior holding shield and sword.	Marion
42	Frg. Nicosia, CM C1069 BA no 29748; Flourentzos 1992, 155: C1069	c 550-525	Not attributed	Youth attacking lion.	Marion
43	Nicosia, L. Kyriakidou Collection BA 3956 Karageorghis 1979, 686:44	c 550-525	Not attributed	A: Stag. B: Same as A.	Marion
44	Frg. Paphos, DM 471 BA no 15427; Gjerstad 1977, 46:425	c 550-525	Not attributed	A: Running stag.	Marion
45	Frgts. Paphos, DM 474, 473 BA no 15388; Gjerstad 1977, 46:433	c 550-525	Not attributed	Youths running.	Marion
46	Frg. Paphos DM 472 BA no 15428; Gjerstad 1977, 46:426	c 550-525	Recalls the Centaur Painter	A: Centaur running with stone in each hand.	Marion
47	Nicosia, CM 1935.645 BA no 15395; Gjerstad 1977, 46:430	c 525-475	Not attributed	A: Men dancing (Komos). B: Same as A.	Marion?
48	Nicosia, CM C680 BA no 15389; Gjerstad 1977, 46:432	c 525-475	Not attributed	A: Lion. B: Lion.	Marion

	<b>Band-cups</b>				
49	London, BM 1891.8-6.84; 91.8-6.84 BA no 302500; Gjerstad 1977, 47:437	c 550-525	The Centaur Painter	A: Riding man hunting a deer. B: Panther after Hunter holding stone.	Marion?
50 Pl.7	Larnaca, Pierides Museum AR104 (MIP926) BA no 3798; Maffre 1971, 650:11 Gjerstad 1977, 47:438	c 550-525	Not attributed	A: Running figures, horseman, flanked by draped men. On each side a ram. B: Running figures, horseman flanked by draped men. On each side a ram or a lion.	Marion?
51 Pl.7	Larnaca, Pierides Museum AR112 (MIP934) BA no 3799; Maffre 1971, 652:12; Gjerstad 1977, 48:453	c 550-525	Not attributed	A: Two men wrestling franked by spectators. B: Same as A.	Marion?
52	Larnaca, Pierides Museum AR106 (MIP928) BA no 330217; Maffre 1971, 656:14; Gjerstad 1977, 47:436	c 550-525	Recalls the Munich 1842 Painter	Lotus buds chain.	Marion
53	Frg. Collection unknown BA no 15386; Gjerstad 1977, 47:443	c 550-525	Not attributed	Side A: Deer flanked by panthers. Palmette on each side.	Marion 1886 Tomb 131
54	Frg. Collection unknown BA no 15385; Gjerstad 1977, 47:444	c 550-525	Not attributed	Side A: Cock and hen flanked by rams. Palmette on each side.	Marion 1886 Tomb 131
55	Frg. Collection unknown BA no 301442; Gjerstad 1977, 47:440	c 550-525	Manner of Elbows Out	Swans and hens flanked by youths.	Marion
56	Frg. Paris Market BA no 301443; Gjerstad 1977, 47:442	c 550-525	Manner of Elbows Out	Swans, cock and hens. Palmette on each side.	Marion 1886 Necropolis II Tomb 131
57	Nicosia, CM C674 BA no 15543; Gjerstad 1977, 48:448	c 550-525	Manner of Elbows Out	Man riding, flanked by figures. Palmette on each side.	Marion 1886 Necropolis II Tomb 218
58	Nicosia, CM C437 BA 15377; Gjerstad 1977, 47:445	c 550-525	The Wraith Painter	A: Running figures, horseman flanked by draped men. B: Same as A. Palmette on each side.	Marion 1886 Necropolis II Tomb 214
59	Nicosia, CM 660	c 550-525		Ivy leaves in two zones. Ray ornaments towards foot.	Polis, Munro F19
60	Cup Frgts, Nicosia, CM C1040 BA no 43577; Flourentzos 1992, 153:C1040	c 550-525	Not attributed	A: Herakles and the Lion between warriors and other figures. B: Same as A.	Marion?
61	Nicosia CM, C678 BA no 15529; Gjerstad 1977, 48:450	c 550-525	Cassel Cup	A: Swans facing each other. Laurel frieze. B: The same as A. Palmette on each side.	Marion?
62	London, British Museum 1890.7-31.30 BA no 15531; Gjerstad 1977, 48:449	c 550-525	Cassel cup	Tongues, laurel frieze, Z-pattern band, rays.	Marion 1889 Tomb A20
63	Nicosia, CM C1062 BA no 29739; Flourentzos 1992, 154:C1062	c 525-475	Not attributed	Double ivy leave frieze.	Marion?
64	Nicosia, CM C1031 BA no 29738; Flourentzos 1992, 152: C1031	c 525-475	Not attributed	Dots and strokes.	Marion?
65	Nicosia, CM C1023, BA no 29733; Flourentzos 1992, 152:C1023	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 253
66	Nicosia, CM C1024; 1619 BA no 29737; Flourentzos 1992, 152:C1024	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion?

67	Nicosia, CM C1059 <i>BA</i> no 29734; Flourentzos 1992, 154:C1059	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 177
68	Nicosia, CM C1058 <i>BA</i> no 29735; Flourentzos 1992, 154:C1058	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 244
69	Nicosia, CM C1057 <i>BA</i> no 29736; Flourentzos 1992, 154:C1057	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 244
70	Nicosia, CM C1022 <i>BA</i> 29740 Flourentzos 1992, 152:C1022	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion?
71	Nicosia, CM C1021 <i>BA</i> no 29741; Flourentzos 1992, 152:C1021	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 217
72	Nicosia, CM C1020 Exh. MMA 205, (I,g) <i>BA</i> no 29742; Flourentzos 1992, 152:C1020	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 177A
73	Nicosia, CM C1019 <i>BA</i> no 29743; Flourentzos 1992, 152:C1019	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 177B
74	Nicosia, CM C1018 <i>BA</i> no 29744; Flourentzos 1992, 152:C1018	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 218
75	Nicosia, CM C1039 <i>BA</i> no 43652; Flourentzos 1992, 153:C1039	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion 1886 Tomb 277
76	Larnaca, Pierides Museum AR111 (MIP933) <i>BA</i> no 3801; Maffre 1971, 659:15; Gjerstad 1977, 48:455	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion
77	Larnaca, Pierides Museum AR161 (MIP936) <i>BA</i> no 3802; Maffre 1971, 659:16; Gjerstad 1977, 49:456	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion
78	Stockholm, MM M050:009 <i>SCE</i> II, 321:9 Gjerstad 1977, 48:546	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion Kaparga Tomb 50
79	Cambridge, Fitzwilliam Museum: CEF91; GR91.1890 <i>BA</i> no 12823 <i>CVA</i> , Cambridge, Fitzwilliam Museum 2, 52, Pl. (509) 30.1	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion Tomb K48
80	Collection unknown <i>BA</i> no 15504; Gjerstad 1977, 48:457	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Marion Tomb 125
	<b>Stemless cups</b>				
81 Pl.8	Nicosia, CM C431 <i>BA</i> no 302695; Gjerstad 1977, 49:473	c 550-525	The Segment Class	Inside: Dionysos holding a drinking horn flanked by eyes. Vine-trail.	Marion Sikarká
82	Frg. Berlin, 3140.233 (not known where) <i>BA</i> no 302694; Beazley <i>ABV</i> 1956, 213:12.	c 550-525	The Segment Class	Inside: Dionysos, Mule.	Marion
83 Pl.8	Nicosia, CM M1568 CM C658; Exh. MMA 208 (I,g) <i>BA</i> no 15481; Gjerstad 1977, 49:471	c 550-525	The Segment Class	A: Dionysos between lions. Ivy trails. B: Same as A.	Marion 1889 Necropolis II Tomb 228
84	Frg. Lost <i>BA</i> no 302686; Gjerstad 1977, 50:482	c 550-525	London B 460 The Segment Class	Seated Dionysos holding a drinking horn. Maenad.	Marion Kaparga Outside T. 48
85	Paris, Musée du Louvre A240A <i>BA</i> no 302684; Gjerstad 1977, 50:480	c 550-525	London B 460 The Segment Class	Inside: Hoplite facing a youth.	Marion



86	London, British Museum, B461 London, 1890.7-31-24 <i>BA</i> no 302685; Gjerstad 1977: 50:481	c 550-525	London B 460 Group. The Segment Class	Inside: Two youths. One riding and one walking to the right.	Marion
87	Frg. Paphos, DM 2337 <i>BA</i> no 11791; Karageorghis 1977, 718, 2:3, 719:22.	c 525-500	Not attributed	Inside: Satyr.	Marion
88	Frg. Paphos, DM 1471 <i>BA</i> no 15603; Gjerstad 1977, 50:487	c 525-500	Not attributed	Outside: Undecorated. Inside: Gorgoneion.	Marion
89	Frg. Nicosia, CM C1073 Exh. MMA 216 (I,g) <i>BA</i> no 29745; Flourentzos 1992, 155:C.1073	c 525-475	Compare to the Haimon Group	Outside Undecorated. Inside: Gorgoneion.	Marion Tomb 206
	<b>Cups/ Short-stemmed foot</b>				
90	Polis, Elia <i>BA</i> no 331850; Beazley <i>ABV</i> 1956, 638.82, 652	c 550-500	The Brussels R 245 Painter; The Leafless Group	A: Dionysos reclining between horsemen. B: Same as A. Inside: Satyr. UH: Dolphin.	Marion
91	Nicosia, CM C655 <i>BA</i> no 331945; Gjerstad 1977, 50:479	c 525-500	Recalls the Caylus Painter The Leafless Group	A: Hoplites and riding youths. Ivy trails. B: Same as A. UH: Ivy leaf. I: Komast.	Marion
92	Famagusta, Hadjiproddromou Collection <i>BA</i> no 15476; Gjerstad 1977, 49:477	c 525-500	Not attributed	A: Dionysos, chariot, maenads, satyrs, vine trails. B: Same as A. Inside: Satyr.	Marion
	<b>Cup type C</b>				
93 Pl.9	Nicosia, CM 1949/IV-7/14 Kolokassides Collection <i>BA</i> 340241 Gjerstad 1977, 49:478	525-500	The painter of Nicosia C975	A: Maenad riding a bull. B: Maenad riding a goat. Vine-trails	Marion
	<b>Lekythoi</b>				
94 Pl.9	Nicosia, CM 1958/IV-22/3 <i>BA</i> no 350311; Gjerstad 1977, 54:513	c 600-575	Manner of the Gorgon Painter	Shoulder: Dogs chasing hare. Body: Man running flanked by lions. Below handle, head of a man.	Marion Euretadhes
95	Collection Unknown <i>BA</i> no 15536 Munro & Tubbs 1890, 42	c 600-500	Not attributed	Shoulder: Lotus frieze Body: Winged woman, among youths holding spears. One draped youth seated.	Marion 1889 Necropolis II Tomb K.33
96	Nicosia, CM C810 <i>BA</i> no 15507; Gjerstad 1977, 54:515	c 560-540	Not attributed	Shoulder: Lotus between rosettes and flanked by draped figures. Body: Man running flanked by draped figures.	Marion 1886 Necropolis II Tomb 177
97	Nicosia, CM 1965/I-25/2 <i>BA</i> no 15601; Gjerstad 1977, 54:516	c 525-500	The Fat Runner Group	Athlete running flanked by figures.	Marion
98	Nicosia, CM C734 <i>BA</i> 330305 Gjerstad 1977, 55:520	c 525-500	The Group of Vatican G 52	Shoulder: Animal between ivy leaves. Body: Two nude youths running.	Marion 1886 Tomb unknown
99	Nicosia, CM C730 <i>BA</i> no 330418; Gjerstad 1977, 55:521	c 525-500	The Cock Group	Warriors franked by figures.	Marion 1886 Necropolis II Tomb 47
100	Nicosia, CM C738 <i>BA</i> 340768 Gjerstad 1977, 55:522	c 525-500	The Cock Group	Shoulder: Lotus flanked by ivy leaves. Body: Three warriors.	Marion 1886 Tomb unknown
101	Oxford, Ashmolean Museum V252; 252 <i>BA</i> no 330381; Gjerstad 1977, 54:518	c 525-500	Near the Arming Lekythoi; The Group of the Hoplite-leaving home: The Phanyllis Group	Shoulder: Palmette franked by youths. Body: Hoplite leaving home flanked by youths.	Marion
102	Nicosia, CM C727 White-ground <i>BA</i> 15463; Gjerstad 1977, 57:543	c 500-475	Not attributed	Biga, charioteer, winged horses.	Marion 1889 Necropolis II Tomb K 12

103	Famagusta, Hadjiprodromou Collection <i>BA</i> no 15496; Gjerstad 1977, 56:531	c 500-475	Not attributed	Seated woman spinning, man with lyre.	Marion
104 Pl. 9	Nicosia, CM C926 <i>BA</i> 351889 Gjerstad 1977, 57:545	c 500-475	Near the Haimon Painter	Shoulder: Tongue and strokes. Under lines dots. Body: Dionysos flanked by two riding maenads, followed by two satyrs holding a horn.	Marion 1886 Tomb 58 Necropolis II
105 Pl.10	Nicosia, CM C728 Exh. MMA 209 (I,g) <i>BA</i> no 305679; Gjerstad 1977, 57:542	c 500-475	The Manner of the Haimon Painter	Chariot, Charioteer (woman), women, satyr, deer, vine-trails.	Marion Necropolis II Tomb 39
106 Pl.10	Nicosia, CM C740 <i>BA</i> no 305721; Gjerstad 1977, 57:546	c 525-475	The Haimon Group	Chariot, charioteer, Dionysos behind the team, women.	Marion 1886 Necropolis III Tomb 50
107	Frg. Nicosia, CM C1056 <i>BA</i> no 29746; Flourentzos 1992, 154:C1056	c 525-475	Not attributed	Shoulder: Tongues and strokes. Under lines of dots. Zone with palmettes.	Marion?
108	Nicosia, CM 1965/I-25/3 <i>BA</i> no 15548; Gjerstad 1977, 55:524	c 525-475	Not attributed	Panther flanked by men.	Marion
109 Pl.11	Larnaca, Pierides Museum AR 94 (MIP898) <i>BA</i> 330610; Maffre 1971, 663:18; Gjerstad 1977, 55:523	c 525-475	The Little Lion Class	Shoulder: Two lions. Body: Warriors, one falling; flanked by figures.	Marion
110	Nicosia, CM C736 <i>BA</i> 305418; Gjerstad 1977, 56:533	c 525-475	The Class of Athens 581	Shoulder: Staff and tongue ornaments. Body: Maenad avoiding satyr. Vine-trails, bunch of grapes.	Marion 1886 Tomb 200 Necropolis II
111 Pl.11	Larnaca, Pierides Museum AR 92 (MIP879) <i>BA</i> no 305379; Maffre 1971, 660:17; Gjerstad 1977, 55:526	c 525-475	The Class of Athens 581	Dionysos mounting chariot, in front a bearded figure. Stem of vine.	Marion
112	Polis, Elia <i>BA</i> no 305406; Beazley <i>ABV</i> 1956, 501:78	c 525-475	The Class of Athens 581	Dionysos, maenad, satyr.	Marion
113	Frg. Nicosia, CM C14 <i>BA</i> no 15464; Gjerstad 1977, 56:540	c 525-475	The Edinburgh Painter	Satyrs, woman, Dionysos.	Marion 1886 Necropolis I Tomb 117
114	Collection unknown. (Lost) Pre. N.Saripolos collection <i>BA</i> 9018024	c 500-450	Not attributed	Symposium. Man reclining, between women.	Marion
	<b>Oinochoai</b>				
115 Pl.12	Nicosia, CM C443; (CM C1603) Type V <i>BA</i> no 301727; Gjerstad 1977, 51:492	c 550-525	Recalls the Ephiletos Painter	Ajax and Achilles playing. Warriors.	Marion. Said to be found at Necropolis II Tomb 239 or an uncertain tomb.
116	Paris Market Type V <i>BA</i> no 330046; Gjerstad 1977, 51:494	c 550-525	Recalls the Ephiletos Painter	Herakles wrestling with Nemean Lion. Iolaos and Athena.	Marion
117	Paris Market Type V <i>BA</i> no 330047; Gjerstad 1977, 51:493	c 550-525	Recalls the Ephiletos Painter	Tongues below neck. Dionysos between pairs of dancing maenads and satyrs. Vine-trails.	Marion
118	Frg. Nicosia, CM C1055 <i>BA</i> no 29747; Flourentzos 1992, 154:C1055	c 550-525	Not attributed	Warrior wearing a crested Corinthian helmet.	Marion?
119	Polis, Elia <i>BA</i> no 330839; Beazley <i>ABV</i> 1956, 529:50	c 525-475	The Athena Painter or his Companions	Warrior, Amazon. <i>Amazonomachy</i>	Marion

	<b>Olpai</b>				
120	Nicosia, CM C428 <i>BA</i> no 15599; Gjerstad 1977, 51:496	<i>c</i> 525-500		Man wearing a helmet and a himation with which he covers his face.	Said to be found in the same tomb as C431.
	<b>Pelikai</b>				
121 Pl.12	Larnaca, Pierides Museum AR99 (MIP923) <i>BA</i> 15514; Gjerstad 1977, 54:512	<i>c</i> 525-500	Antimenes and his circle	A: Theseus killing Minotaur. B: Same as A.	Marion?
	<b>Skyphoi</b>				
122	Larnaca, Pierides Museum AR105 (MIP927) <i>BA</i> 3800; Maffre 1971, 654:13 Gjerstad 1977, 43:385	<i>c</i> 550-525	The Class of Cracow	A: Siren flanked by rams. Palmettes by the handles. B: Same as A.	Marion?
123	Frg. Lost <i>BA</i> no 350947; Gjerstad 1977, 43:386	<i>c</i> 550-525	Compare to Hermogenes Potter. Group of Rhodes 11941	Winged goddess between draped men.	Marion
124	Nicosia, CM C650 <i>BA</i> no 350952; Gjerstad 1977, 48:452	<i>c</i> 550-525	Compare to Hermogenes Potter. Group of Rhodes 11941	A: Horseman. Youths some holding spears other staffs. Bird. B: Same as A.	Marion Tomb 2 Exc.1889-90
125	Nicosia, CM C622 <i>BA</i> no 306340; Gjerstad 1977, 44:398	<i>c</i> 525-475	Connected with the CHC Group The Heron Class	A: Sphinx flanked by draped youths. B: Youth running flanked by draped youth. Palmettes at handles.	Marion Tomb III/2
126 Pl.12	Nicosia, CM C1041 <i>BA</i> 43653; Papageorghiou 1991, 794:14	<i>c</i> 525-475	Connected with the CHC Group	A: Sphinxes facing each other. B: Same as A. Palmettes at handles.	Marion?
127 Pl.12	Nicosia, CM C1042 <i>BA</i> 43654; Papageorghiou 1991, 794:15	<i>c</i> 525-475	Connected with the CHC Group	A: Helmet between eyes B: Same as A.	Marion
128	Nicosia, CM C623 Now at Paphos DM Museum <i>BA</i> no 331736; Gjerstad 1977, 44:392	<i>c</i> 500-475	The Manner of the Haimon Painter	A: Palmettes alternating with trees. B: Same as A.	Marion Dromos of Tomb 86 Exc. 1935
129	Nicosia, CM C613	<i>c</i> 500-475	Not attributed	A: Pair of males facing each other. In the field dotted cross. B: Same as A. Palmettes at handles.	Polis Sphageion T.158/II
	<b>Frgt. Shape Uncertain</b>				
130	Small fragments. Collection unknown SCE II, 202:4	<i>c</i> 400	Not attributed	Not described.	Marion Potamos tou Myrmikof Tomb 7, filling
131	see 4B				

## 1.12 BF pottery from Nicosia

	<b>Kylikes (Cups)</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Lip-cups</b>				
1	Nicosia, CM 1997/IV-30/1 Hadjisavvas 1998, 2 a-b	<i>c.</i> 550-525		Inside: Tongue frieze; Cock	Ayioi Omoloyitades Tomb 43/33
2	Excavation no? Georgiou 2005, 121:43, pl 143:43(1:3)	<i>c</i> 550-525		Floral	Deneia Tomb 12/41
	<b>Band-cup</b>				
3	Nicosia, CM CS2415.22 <i>BA</i> no 4424; Karageorghis 1978a, 884:2	<i>c</i> 525-500	Cassel cup	Tongue frieze; Ivy-leaf frieze; leaf frieze.	South of Nicosia Tomb CS 2415

### 1.13 BF pottery from Palaepaphos/Paphos

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Panathenaic Amphora</b>				
1	Frg. London, B607.1 BA no 13257; CVA, London, British Museum 1, IIIHf.4, pl. (35) 5.1	c 400-300	Not attributed	Athena, column	Palaepaphos Sanctuary of Aphrodite
	<b>Kylikes (Cups)</b>				
	<b>Band-cup</b>				
2	Nicosia, CM, 1968.XI.25.1 BA no 3980; Gjerstad 1977, 47:441	c 550-525	Not attributed	A: Panther flanked by deer. Palmettes at handles. B: Same as A	Paphos?
	<b>Lekanis</b>				
3	Collection unknown Decaudin 1987, 23:4, pl.11:4	c 575-550	The Polos Painter	Siren, Sphinxes	Palaepaphos
	<b>Lekythoi</b>				
4	Geneva, Musée d' Art et d' Histoire, P698.1889 BA no 5654 CVA, Geneva, Musée d' art et d' histoire 2, 41, pl. (128) 72.1-4	c 525-475	The Little-Lion Class	Shoulder: Lion, after youth. Body: Riding man between men and youths.	Palaepaphos
	<b>Skyphoi</b>				
5	Geneva, Musée d' Art et d' Histoire, P698.1889 BA no 5672 CVA, Geneva, Musée d' Art et d' Histoire 2, 36, pl.(124) 68.6	c 500-450	Not attributed	Palmette frieze.	Palaepaphos
	<b>Frgt. Shape Uncertain</b>				
6	Frg. (bowl?) Kouklia Museum TMI1 BA no 29723 Maier & Karageorghis 1984,178:165	c 525-475	Not attributed	Satyr, ivy.	Palaepaphos Mantissa Well TMI 1

### 1.14 BF pottery from Salamis

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. Nicosia, CM SAL 7841 BA no 1440; Calvet et Yon 1977, 11:8	c 600-580	Not attributed	Horse protome.	Salamis 1973 Archaic sanc. KV/h8
2	Frg. (Amphora?) Nicosia, CM 67/745 BA no 15461; Calvet et Yon 1977, 11:13	c 550-525	Not attributed	Part of bent leg with incisions of muscles. Part of a himation.	Salamis 1967 Archaic pit KVI/g3
	<b>Panathenaic Amphorae</b>				
3	Collection unknown Pouilloux 1973:107 Karageorghis 1966, 326:121	c 560-530	Not attributed	Two male figures running.	Rampart
	<b>Askoi</b>				
4	Nicosia, CM C890	c 500-450	Not attributed	Spirals. Handle and spout broken.	Salamis?
	<b>Krater?</b>				
5	Frg. of column Krater 69/2504 BA no 15455 Calvet et Yon 1977, 11:11	c 560-530	The Manner of the Lydos Painter	Part of a swan's head.	Salamis 1969 Archaic sanc. KV/ζ6
	<b>Kylikes (Cups)</b>				
	<b>Lip-cups</b>				
6	London B402.1; 1891.8-6.75 BA no 301099; Gjerstad 1977, 44:402	c 550-525	The Sakonides Painter	Woman. Inscription: Στ(ροιβος καλος).	Salamis 1890 Cistern
7	Frg. Collection unknown Munro- Tubbs-Wroth 1891, 143: 3	c 550-525		Two beasts facing each other.	Salamis 1890 Cistern

8	Frg. Collection unknown Munro- Tubbs- Wroth 1891, 143:4	c 550-525		Inscription of 10 letters. Not readable.	Salamis 1890 Cistern
9	Frg. Collection unknown Munro- Tubbs- Wroth 1891, 144:7	c 550-525		Broad yellow band covered with vertical strokes. Red lines above and beneath.	Salamis 1890 Cistern
	<b>Band-cup</b>				
10	Frg. Nicosia, CM 72/V-991 BA no 15432 Calvet et Yon 1977, 11:15	c 525-500	Not attributed	Warriors, draped figure, horseman. Palmettes at handles.	Salamis 1972 Archaic sanc.
	<b>Cup A or B</b>				
11	Collection unknown Munro- Tubbs- Wroth 1891, 144, 5	c 525-500	Not attributed	Inside: Nude male figure holding a spear. The arms of a second figure facing him and holding a wreath.	Salamis 1890 Cistern
	<b>Cups, shape uncertain</b>				
12	Collection unknown (low foot) Munro- Tubbs- Wroth 1891, 143:1	c 550-500		Rim: Black dots. Band: Sirens and winged sphinxes. Rosettes. Round foot; Radiating strokes.	Salamis 1890 Cistern
13	Frg. 66/Z-973 Collection unknown Calvet et Yon 1977, 11:14	c 550-525	Not attributed	Palmette.	Salamis 1966
	<b>Lekanides</b>				
14	Frgts. Nicosia, CM SAL 5341 BA no 15429; Calvet et Yon 1977, 11:9	c 575-550	The Polos Painter	Siren, Sphinxes.	Salamis 1969
15	Frgt. 67/533, Collection unknown BA no 15454; Calvet et Yon 1977, 11:10	c 575-550	The Polos Painter	Paws of lion, one more animal.	Salamis 1967 KVI/γ3
	<b>Lekythoi</b>				
16	Fragment Gjerstad 1977, 56:530	c 500-475	Not attributed	Lower neck & shoulder: Strokes and tongues.	Necropolis II
	<b>Pyxides/Lids</b>				
17	Frg. Nicosia, CM 67/999 BA no 15426; Calvet et Yon 1977, 11:16	c 500-475	Not attributed	Woman, satyr.	Salamis 1967
	<b>Oinochoai</b>				
18	Frg. Nicosia, CM SAL 4619 BA no 15430; Calvet et Yon 1977, 11:12	c 550	Not attributed	Swan flanked by sirens.	Salamis 1969 Archaic sanc.
	<b>Frgts. Shape Uncertain</b>				
19	Frg. Collection unknown Munro & Tubbs 1891, 144:6	Not dated	Not attributed	Remains of a winged sphinx?	Salamis 1890 Cistern
20	Frg. (bottom) Collection unknown Munro -Tubbs – Wroth 1891, 144: 8	Not dated	Not attributed	Black “spear head”; Pattern radiating from base.	Salamis 1890 Cistern

## 1.15 BF pottery from Tamassos

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1 Pl.13	Nicosia, CM C440 BA 310174; Gjerstad 1977, 52:498	c 550-525	The Lydos Painter	A: Erastes and Eromenos. B: Similar to A.	Tamassos Chomazoudia Tomb 16
	<b>Kylikes (Cups)</b>				
	<b>Band-cup</b>				
2	Collection unknown BA no 2905; Buchholz 1978, 174:13B	c 550-525	Not attributed	Youth attacking lion?	Tamassos Chomazoudia Tomb II
	<b>Cup Frgts. Shape uncertain</b>				
3	Frg. Exc. no 1363.1978 BA no 44441; Buchholz 1987, 225:56C	c 575-525	Not attributed	Black band; part of black leaf?	Tamassos
4	Frgts. Exc. no 1020.1977 BA no 44222; Buchholz 1987, 225:56A	c 575-525	Not attributed	Lower part of woman.	Tamassos

5	Collection unknown, 779 <i>BA</i> no: 4614; Buchholz 1978, 174, 175:13A	c 550-525	Not attributed	Inside: Bird.	Tamassos Chomazoudia Tomb II
6	Collection unknown <i>BA</i> no 543; Buchholz 1973, 353, 349:51A	c 525-500	Uncertain	Satyr, part of an eye.	Tamassos Aphrodite- Astarte sanctuary Layer disturbed
7	Collection unknown <i>BA</i> no 178; Buchholz 1973, 353, 349:51B	c 525-500	Not attributed	Satyr.	Tamassos Aphrodite- Astarte sanctuary Layer disturbed
	<b>Stemless cup</b>				
8 Pl.13	Nicosia, CM C653A <i>BA</i> no 302700; Gjerstad 1977, 49:474	c 550-525	The Segment Class	Satyr pursuing maenad.	Tamassos Chomazoudia Tomb II
	<b>Lekythoi</b>				
9 Pl.13	Nicosia, CM C653 <i>BA</i> no 4611; Gjerstad 1977, 55:527	c 525-475	The Class of Athens 581	Woman spinning between eyes.	Tamassos Chomazoudia Tomb IV (A),2
	<b>Oinochoe?</b>				
10	Frg. Excavation no? <i>BA</i> no 29074; Buchholz & Untiedt 1996, 28, pl. 27:b	c 550-500	Not attributed	Man (Dionysos?) and Woman.	Tamassos Aphrodite- Astarte sanctuary Layer disturbed
	<b>Skyphoi</b>				
11	Cambridge, Fitzwilliam Museum, X5; GR126.1892 <i>BA</i> 300302; <i>CVA</i> , Cambridge, Fitzwilliam Museum 1,4, pls. (240, 244) 2.8A-B, 5.20	c 600-550	The KX Painter	Man and youth dancing.	Tamassos Chomazoudia Tomb 12 (11)
	<b>Frgs. Shape unctain</b>				
12	Frg. Excavation 1970-72 Buchholz 1973, 353, 349:51C	c 550-500	Not attributed	Strokes.	Tamassos Aphrodite- Astarte sanctuary Layer disturbed
13	Frag. Excavation 1970-72 Buchholz 1973, 353, 349:51D	c 550-500	Not attributed	Part of meander frieze	Tamassos Aphrodite- Astarte sanctuary Layer disturbed

### 1.16 BF pottery from Cyprus (Provenance unknown)

	<b>Hydriai</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	New York (NY), Metropolitan Museum, CP1968; 74.51.1331 <i>BA</i> no 306504 Shauenburg 1965, 103, 102:26	c 570-560	Not attributed	Komos, men with drinking horns dancing. Body: Herakles and the Lion; Sirens; nonsense inscriptions.	
	<b>Kylikes (Cups)</b>				
	<b>Lip-cups</b>				
2	Nicosia, CM C644 <i>BA</i> no 15399: Gjerstad 1977, 45:415	c 550-525	Not attributed	A: Horseman. B: Same as A.	Cyprus
3	NY, Metropolitan Museum CP2012; 74.51.1371 <i>BA</i> no 302486 Gjerstad 1977, 45:407	c 550-525	The Centaur Painter	Side A: Hunter throwing a javelin. Side B: Fawn.	Cyprus
4	NY, Metropolitan Museum 74.51.1361 <i>BA</i> no 14757; Gjerstad 1977, 46:428	c 550-525	Not attributed	Side A: Athletes boxing Side B: Same as A.	Cyprus
5	Nicosia, CM C645 Now at Paphos DM	c 550-525	Not attributed	Wrestlers (broken).	Cyprus Tomb 215.II

6	Nicosia, CM C668	c 550-525	Not attributed	Stags (broken).	Cyprus Tomb 216/2
	<b>Band-cups</b>				
7	Frg. Lost BA no 302517; Beazley <i>ABV</i> 1956, 191:6	c 550-525	The Group of Louvre F 81	Arming.	Cyprus
8	Frgts. New York (NY), Metropolitan Museum 74.51.5870, 74.51.1389 BA no 301424; Gjerstad 1977, 47:439	c 550-500	The Elbows Out Painter of Louvre E 705	A: Komos. Running youths.	Cyprus
9	Nicosia, CM C652 BA no 15378; Gjerstad 1977, 48:447	c 550-500	Not attributed	A: Youth dancing flanked by figures. Palmettes at the handles. B: Same as A.	Cyprus
10	Nicosia, CM C28 BA no 15380; Gjerstad 1977, 48:446	c 550-500	Not attributed	Figures between palmettes.	Cyprus
11	Nicosia, CM C646 BA no 15482; Gjerstad 1977, 49:464	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Cyprus
12	Nicosia, CM 1935.C657 BA no 15488; Gjerstad 1977, 49:460	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Cyprus 1935
13	Nicosia, CM C.647	c 525-475	Not attributed	Palmette frieze	Cyprus Tomb 21572
14	Nicosia, CM 1935.C.648 BA no 15503; Gjerstad 1977, 49:459	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Cyprus
15	Nicosia, CM C670 BA no 15491; Gjerstad 1977, 49:461	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Cyprus
16	Nicosia, CM 1963.IV-20.84; 1963.IV-20.1 BA no 15525; Gjerstad 1977, 48:454	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes.	Cyprus
17	Famagusta, Hadjiprodomou Collection BA no 15490; Gjerstad 1977, 49:462	c 525-475	Not attributed	Frieze with lotus bulbs and palmettes	Cyprus
	<b>Cups A</b>				
18	Michaelides Collection CM 1948/V-30/347 Gjerstad 1977, 49:476	c 550-500	The Leafless Group; The Painter of Oxford 236	Side A: Seated Dionysos holding a drinking horn flanked by riding women and satyrs. Vine-trails. Side B: Same as A. I: Satyr. UH: Dolphins	Cyprus?
19	Paris, Musée du Louvre A245 BA no 331674; Gjerstad 1977, 50:483	c 500-475	Manner of Haimon Painter	A: Peleus wrestling with Thetis, snake, old man seated on rock (Nereus). Vine-trails. B: Same as A. Inside: Draped satyr like figure (Dionysos ?)	Cyprus
20	Frg. Nicosia, CM C932 BA no 15604; Gjerstad 1977, 50:486	c 500-475	The Leafless Group	A: Dionysiac scene. Inside: Komast?	Cyprus
21	Sarasota (FA), John and Mabel Ringling Museum BA no 331820; Gjerstad 1977, 49:475	c 500-475	The Leafless Group; The Oxford 237 Painter	Side A: Winged goddess (Iris ?) between satyrs. Eyes at handles. Vine-trails. Side B: Maenads and satyrs between eyes. Inside: Satyr. Vine-trails	Cyprus
22	Frgts. Nicosia, CM 1949.I-81 BA no 15544; Gjerstad 1977, 50:484	c 500-475	The Painter Of Oxford 237	A: Maenad, satyrs, vine-trails.	Cyprus
23	Nicosia, CM 1961/VIII-17/38 Gjerstad 1977, 50:488	c 500-475	Not attributed	Inside: Gorgoneion.	Cyprus
	<b>Lekythoi</b>				
24 Pl.14	Nicosia, CM 1949.IV-7.13 BA no 15510; Gjerstad 1977, 54:514	c 550-525	Not attributed	Lower neck: Tongues. Above panel: net decoration. Body: Dancing wreathed women (maenads). Woman playing pipes.	Cyprus
25	Nicosia, CM C735 BA no 330569;	c 550-500	The Gela Painter	Lower neck: Strokes. Shoulder: Palmettes. Shoulder line: frieze.	Cyprus

	Gjerstad 1977, 56:536			Body; Herakles fighting the bull flanked by figures.	
26	Nicosia, CM 1961/VIII-17/36 BA no 15465; Gjerstad 1977, 56:539	c. 500-450	Not attributed	Lower neck & shoulder: Strokes and tongues. Body: Three draped seated figures. Vine-trails.	Cyprus
27	Nicosia, CM C749 BA no 15500; Gjerstad 1977, 56:529	c 500-450	Not attributed	Lower neck & Shoulder: Strokes and tongues. Below: Meander frieze. Body: Three draped figures sitting on folding stools. Vine-trails	Cyprus
28	Nicosia, CM 1961.VIII-17.30 Karageorghis, 1962, 339:14; Gjerstad 1977, 54:517	c 525-475.	The Phanyllis Group; The Theseus Painter?	Shoulder: Young draped man and large anthemion. Body: Two draped young men holding spears facing soldier.	Cyprus
29	Copenhagen, National Museum 9402 BA no 340634; Gjerstad 1977, 54:519	c 525-475	The Phanyllis Group B	Lower neck & Shoulder: Tongues, below Lotus frieze. Body: Recovery of Helen. Menelaos between youths holding spears.	Cyprus
30 Pl.14	Paphos, DM 668 BA no 305725; Gjerstad 1977, 57:544	c 525-475	The Manner of the Haimon Group	Chariot, Charioteer (woman), Dionysos behind. Two women flank the team.	Cyprus
31	Nicosia, CM C748 BA no 305753; Gjerstad 1977, 57:547	c 525-475	The Haimon Group	Lower neck & Shoulder: Strokes and tongues. Body: Chariot, Charioteer, draped figures.	Cyprus
32	Nicosia, CM C732 BA no 305377; Gjerstad 1977, 56:541	c 525-475	The Class of Athens 581	Neck & Shoulder: Strokes and tongues. Shoulder line: Dotted band. Body: Poseidon riding a seahorse, flanked by nereids.	Cyprus
33	New York (NY), Collins BA No 15505; Gjerstad 1977, 55:528	c 525-475	The Class of Athens 581	Lower neck & Shoulder: Strokes and tongues. Body: Dionysos holding drinking horn or a kantharos sitting between women.	Cyprus
34	Limassol, C. Kakoyiannis Collection BA no 305397; Beazley <i>ABV</i> 1956, 510:70	c 525-475	The Calinderu Group. The Class of Athens 581	Seated Dionysos and maenads.	Cyprus
35	Sèvres, Musée Ceramique 10691.4.2 BA no 305423 <i>CVA</i> , Sèvres, Musée Ceramique, 34-35, pl. (546) 17.1.3.5.	c 525-475	Recalls the Haimon Group; The Class of Athens 581	Lower neck & Shoulder: Strokes and Tongues. Shoulder line: Frieze. Body: Maenad, mule, dancing satyrs. Vine-trails.	Cyprus
36	Sèvres, Musée Ceramique 10691.4.1 BA no 305466; <i>CVA</i> , Sèvres, Musée Ceramique, 34, pl. (545) 16.10.12	c 525-475	Near the Campana Painter; The Class of Athens 581	Lower Neck & Shoulder: Strokes and Tongues. Shoulder line: Frieze. Body: Dionysos holding a drinking horn between maenads.	Cyprus
37	Geneva, Musée d'Art et d'Histoire, P689.1889 (White ground) BA no 5626; <i>CVA</i> , Geneva, Musée d'art et histoire 2, 52-53, pl. (134) 78.13-14	c 475-425	Compare to Beldam Workshop	Body: Pattern (net).	Cyprus
38	Nicosia, G. G. Pierides Collection (White ground) BA no 208224; Karageorghis 2002a, 126:126	c 475-425	The Bowdoin Group	Man leaning on stick, cock, lyre.	Cyprus
	<b>Oinochoai</b>				
39	New York (NY) C. Bastis:155 BA 28052; Bothmer 1987, 264-265	c 550-500		Herakles and the Lion, between Iolaos and Athena.	Cyprus
	<b>Olpai</b>				
40	Nicosia, CM C809 BA 330183; Gjerstad 1977, 51:497	c 550-525	The Painter of Nicosia	On top of panel: Lotus frieze. Seated bearded man holding a spear. Flanked by naked youth and a woman.	Cyprus



	<b>Skyphoi</b>				
41	Nicosia, CM 1953/II-6/3 Kolokassides Collection Beazley <i>ABV</i> 1956, 251:40; Gjerstad 1977, 43:387	<i>c</i> 550-525	Elbows Out (The Painter of Louvre)	Side A: Swans and hens. Side B: Same as A.	Cyprus
42	Nicosia, CM 1952/X-6/1 Beazley <i>ABV</i> 1956, 626; Gjerstad 1977, 44:397	<i>c</i> 525-475	Recalling the N. Painter	Side A: Seated bearded man holding staff between two harpies and flanked by two seated men holding staffs. Side B: Same as A.	Cyprus
43	Nicosia, CM C.439 <i>BA</i> no 306220; Gjerstad 1977, 44:400	<i>c</i> 525-475	The CHC Group	Side A: Quadriga between two amazons?, between sphinxes. Ivy frieze on lip. Tongues above base. Side B: Same as A.	Cyprus
44	New Orleans (LA), Isaac Delgado Museum of Art <i>BA</i> no 306300; Gjerstad 1977, 44:396	<i>c</i> 525-475	The CHC Group; The Heron Class	Side A: Dionysos with drinking horn between satyrs and maenads, between sphinxes. Palmettes at handles. Side B: Same as A.	Cyprus
45	Madrid, Museo Arqueologico National, 10953 <i>BA</i> no 14533; <i>CVA</i> , Madrid, Musée Archeologique National 1, IIIHE.10, Pl. (47) 29.2	<i>c</i> 525-475	Not attributed	Lotus and palmette frieze.	Cyprus?
46	Nicosia, CM C.621 Hore Collection <i>BA</i> no 350986; Gjerstad 1977, 44:399	<i>c</i> 525-475	Ure's Class A2	Side A: Satyr and Maenad. Palmettes at handles. Tongues above base. Side B: Same as A	Cyprus
47	Collection unknown Previous: NY, Metropolitan Museum 74.51.1360 <i>BA</i> no 331076; Gjerstad 1977, 43:390	<i>c</i> 500-475	The Lancut Group	Side A: Youth leaning on stick, seated woman playing lyre. Palmettes at handles. Side B: Same as A.	Cyprus
	<b>Frgt. Shape Uncertain</b>				
48	Frag. (Krater?) Limassol museum 591/I <i>BA</i> no 7549; Nicolau 1980-81, 62:53	<i>c</i> 550-525		Wedded pair? Archer	Cyprus

## 2 The RF pottery found in Cyprus

### 2.1 RF pottery from Amathus/Limassol

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	<b>Amphoriskoi</b>				
	1986/T488 Karageorghis 1987, 709:488	c 475-400	Not attributed	Net decoration and white blobs.	Amathus Tomb 488
	<b>Askoï</b>				
2	Frg. Limassol DM 459/23 BA no 3975; Robertson 1987, 39:36	c 425-375	Not attributed	Hares.	Amathus Tomb 116
3	Limassol DM 502/5 Robertson 1987, 39:37	c 425-375	Not attributed	Lion and dog confronted.	Amathus Tomb 130
4	Limassol DM BA no 4234; Karageorghis 1972, 1032:43	c 425-375	Not attributed	Panthers.	Amathus Tomb 130
5	Collection unknown Murray-Smith-Walters 1900, 111; fig. 163:3	c 425-375	Not attributed	Running deer/squatting satyr holding branch.	Amathus Tomb 256
	<b>Hydriai</b>				
6	Frg. Exc. no 2574 BA 19615; Petit 1994, 493:19	c 450-400	The Meidias Painter	Women, one seated on rock. Under meander- frieze.	Amathus
	<b>Kraters</b>				
	<b>Bell Krater</b>				
7	Frgt. Nicosia, CM 151 BA no 260150 Beazley <i>ARV</i> <sup>2</sup> 1963, 1430.29	c 400-350	The Retorted Painter	Body: Woman, (Nike?).	Ayios Philon Limassol
	<b>Column Kraters</b>				
8	Frg. Nicosia, CM AM717 BA no 29725; Hermayr 1984, 268; pl. 60:1	c 500-450	Not attributed	Warrior.	Amathus Probably from a sanctuary
9	Frg. Limassol, DM 785/56.3 Robertson 1987, 38:25	c 475-425	Not attributed	Rightward ivy, four dots flowers.	Amathus Tomb 272
	<b>Kylikes (Cups)</b>				
10	Frg. Exc. no? Petit 2007, 96, Fig 5	c 500-475	Not attributed	Part of Dionysos holding a <i>keras</i> or a cup.	Amathus Palace
11	Frg. Exc. no AM2516 BA no 21598; Petit 1996, 217:8	c 500-450	Not attributed	Inside: Apollo with quiver.	Amathus Palace
12	Frg. Limassol, DM 282 Robertson 1987, 40:44	c 475-450	The Penthesilea Painter?	A: Volute and buds. And part of a himation. I. Male, dressed in chiton with belt. Travellers hat, sword, spears. Wings of a second figure. Nike?	Amathus Soros A
13	Frg. Limassol, DM AM527; 77.1008.1 BA 29711; Queyrel 1988 (2), 69:1	c 475-450	Not attributed	Women, one seated on chair.	Amathus Acropolis LZ 269
14	Collecypion unknown BA 275899; Beazley <i>Para</i> 1971, 421:35BIS	c 475-425	The Telephos Painter	Side A: Woman seated, youths. Side B: Same as A. Inside: Woman seated, youth.	Amathus
15	Frg. Exc. no AM1878A BA no 21569 Petit 1996, 217:10	c 475-425	Not attributed	Inside: Apollo with laurel branch at altar.	Amathus Palace
16	Exc. no AM1875 BA no 28986; Alabe & Petit 1990, 1006:27	c 450-400	Not attributed	Inside: Draped youths, one seated on rock. Meander frieze encircling the scene.	Amathus Palace
17	Frg. Exc. no AM1878 BA no 28983; Alabe & Petit 1990, 1009:43	c 425-375	Not attributed	Inside: Woman? Youth, fillet suspended. Meander- frieze encircling the scene.	Amathus Palace
18	Nicosia, CM 1978/VII-5/1 Karageorghis 1979, 676; 674 fig 4.	c 425-375	Not attributed	Outside: Women's every day activities. Inside: Two athletes talking.	Amathus
19	Nicosia, CM 1966/X-29/5	c 425-375	Not attributed	Outside: A woman's every day activities. Inside: Two young men talking.	Amathus

	<b>Lekanis Lids</b>				
20	Lid Frg. Exc. no 440, <i>BA</i> 19624; Petit 1996, 216, 218:13	c 400-300	Not attributed	Griffin.	Amathus Palace
	<b>Lekythoi</b>				
21	Nicosia, CM C.742 Murray-Smith-Walters 1900, 111	c 425-375	Not attributed	Winged goddess (Nike?).	Amathus Tomb 98 British Exc.
	<b>Squat Lekythoi</b>				
22	Limassol, DM T494.26: <i>BA</i> 43033; Karageorghis 1987, 711, 713:137	c 450-400	Not attributed	Sphinx.	Amathus Tomb 494
23	Frg. Limassol, DM 701/107.1 (Frg. of mouth and part of body) Robertson 1987, 38:29	c 425-375	Not attributed	No decoration left.	Amathus Tomb 187
24	Frg. Limassol, DM 770/137.1 (Frg. of mouth and neck) Robertson 1987, 39:30	c 425-400	Not attributed	Tongues separated by relief lines.	Amathus Tomb 256
25	Frgts. Limassol, DM 800/30 Robertson 1987, 39:31	c 400-300	The Bulas Group	Neck: Tongues. Shoulder: Black relief outline; white blob. Body: Black relief-line pattern with white blobs.	Amathus Tomb 287
26	2 Frgts. Limassol, DM 806/40 Robertson 1987, 39:32	c 400-300	The Bulas Group	Relief net with white blobs.	Amathus Tomb 293
27	Frg. Limassol, DM 242/15 Robertson 1987, 39:33	c 325-300	Not attributed	Palmette.	Amathus Tomb 110
28	Frg. Limassol, DM 770/131 Robertson 1987, 39:34	c 325-300	Not attributed	Palmette.	Amathus Tomb 256
29	Nicosia, CM C.780	c 325-300	Not attributed	Palmette.	Amathus Tomb 154
30	Collection unknown 1986/T484 Karageorghis 1987, 709:487	c 325-300	Not attributed	Net decoration.	Amathus Tom 484
	<b>Oinochoai</b>				
	<b>Figure Vases</b>				
31 Pl.15	Nicosia, CM C434 <i>BA</i> no 218570; Beazley 1989, 37:19 pl. 18 1-2	c 500-475	The Class of Cook	Female head. Dotted front locks. Ivy leaves on top of head.	Amathus
32	Nicosia, CM C808 <i>BA</i> no 218571; Beazley 1989, 37:20 pl. 18 3-4	c 500-475	The Class of Cook	Female head. Dotted front locks. Ivy leaves on top of head.	Amathus T.91.1638
	<b>Juglet</b>				
33	Exc. no? <i>BA</i> 43032 Karageorghis 1987, 709:134, 713:134	c 425-375	Not attributed	Duck.	Amathus Tomb 488
	<b>Skyphoi</b>				
34	Frg. Exc. no 2573 <i>BA</i> no 19625; Petit 1996, 216, 218:14	c 450-400	The Fat-boy Group	Draped youth.	Amathus Palace
35	Frg. Exc. no AM1877 <i>BA</i> no 19620; Petit 1996, 215, 218:12	c 425-375	Not attributed	Palaestra. Draped youths, post and strigil.	Amathus Palace

## 2.2 RF pottery from Ayios Philon (Karpasia)

	<b>Kraters</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Bell Kraters</b>				
1	Frg. Exc. no (195) FC Du-Plat Taylor 1980, 172:56	c 380-370	Not attributed	A dancing satyr with a dancing maenad	Ayios Philon Area FB section 1

2	Frg. Exc. no (151a) FC (Reverse side) Du-Plat Taylor 1980, 172:57	c 380-375	Not attributed	Neck and shoulder of a figure	Ayios Philon Area FB section 1
3	Frg. Exc. no (151b) FC (Reverse side) Du-Plat Taylor 1980, 172:58	c 380-370	Not attributed	Rest of figures Meander frieze	Ayios Philon Area FB section 1
	<b>Pyxis Lids</b>				
4	Frg. Exc. no (16, 17, 194) FC Du-Plat Taylor 1980, 172:59	c. 380-370	Not attributed	Boy seated on some drapery. Egg-shaped frieze	Ayios Philon Area FB section 1.
	<b>Pyxis or Lekanis Lid</b>				
5	Frg. Exc. no (151c) FC Du-Plat Taylor 1980, 172:60			Remains of decoration. Egg-shaped frieze	Ayios Philon Area FB section 1

### 2.3 RF pottery from Chytroi

	<b>Kraters</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Bell Kraters</b>				
1	Frg. Exc. no? BA no 29715 Catling 1988 (1), 329:11	c 425-375	Not attributed	Youth with thyrsos?	Chytroi Sanctuary
2	Frg. Exc. no? BA no 29714 Catling 1988 (1), 329:12	c 425-375	Not attributed	Lower legs and feet of a man. Floral decoration. Meander frieze.	Chytroi Sanctuary
3	Frg. Exc. no? BA no 29713 Catling 1988 (1), 330:13	c 425-375	Not attributed	Horizontal band of laurel leaves.	Chytroi Sanctuary
4	Frg. Exc. no? BA no 29712 Catling 1988 (1), 330:14	c 425-375	Not attributed	Horizontal band of laurel leaves.	Chytroi Sanctuary
	<b>Column Kraters</b>				
5	Frg. Exc. no? BA no 29720 Catling 1988 (1), 329:6	c 450-400	Not attributed	Neck & Shoulder: Tongue frieze.	Chytroi Sanctuary
	<b>Kylikes (Cups)</b>				
	<b>Cups. Shape uncertain</b>				
6	Frg. Exc. no? BA no 29717 Catling 1988 (1), 329:9	c. 450-400	Not attributed	Remains of human figures.	Chytroi Sanctuary
7	Frg. Exc. no? BA no 29718 Catling 1988 (1), 329:8	c 450-400	Not attributed	Inside: Part of human foot.	Chytroi Sanctuary
	<b>Lekythoi</b>				
8	Frg. Exc. no? BA no 29716 Catling 1988 (1), 329:10	c 450-400	Not attributed	Part of human foot. Meander frieze.	Chytroi Sanctuary

### 2.4 RF pottery from Golgoi

	<b>Krater</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. of Krater Bakalakis 1988, 44; pl.65:23	325-300	Not attributed	No decoration left	Giorkous' Hill
	<b>Frgt Shape Uncertain</b>				
2	Frgt. of a small vessel Bakalakis 1988, 44	325-300	Not attributed	Lines	Giorkous' Hill.

### 2.5 RF pottery from Idalion/Dali

	<b>Kraters</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. Nicosia, CM1948/VII13/2 Hadjicosti 1997b, 238 fig 3:7	c 475-450	Not attributed	Part of a head. Dionysos.	Idalion Ambileri
2	Frg. Nicosia, CM ID A 341 Hadjicosti 1997b, 238 fig 3:11	c 375-350	Not attributed	Wreathed youth. Dionysos.	Idalion Ambileri Phoenician adm. Centre

	<b>Lekythos</b>				
	<b>Squat Lekythos</b>				
3	Washington (DC), National Museum of Natural History, 154536B <i>BA</i> 230176 Beazley <i>ARF</i> 1963, 1368:1	<i>c</i> 425-375	Straggly Painter	Head of Hermes.	Idalion

## 2.6 RF pottery from Keryneia/Kazaphani

	<b>Kraters</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Column Kraters</b>				
1 Pl.15	Frgts. Nicosia, CM C.812 1934/III-16/1 (MK50) <i>BA</i> no 202373; Gjerstad 1977, 58:556	<i>c</i> 480	The Myson Painter or the Group of Euthymiades.	Side A: Symposion. Reclined male on couch. Youth, table, stool. Side B: Komos. Three youths, drinking horn, amphora, and cup. Ivy-leaf friezes & Lotus frieze.	Kazaphani, Favissa. Temple site near the mines.
2	Frgts. Nicosia, CM no? <i>BA</i> no 29726; Karageorghis 1978b, 164:50	<i>c</i> 500-450	Not attributed	Parts of legs and feet of two youths (Athletes?).	Kazaphani Favissa. Temple site near the mines.
	<b>Kylikes (Cups)</b>				
	<b>Type C</b>				
3	Keryneia Museum 111-36/14 Karageorghis 1973, 624:53	<i>c.</i> 475-450		Upper part and foot black glazed, the rest painted orange.	Keryneia Tomb 36/14
	<b>Lekythoi</b>				
4	Keryneia Museum 111-36/16 <i>BA</i> no 2944 Karageorghis 1973, 624:52	<i>c</i> 475-425	Not attributed	Neck & Shoulder: Tongues and strokes. Body: Woman holding basket and oinochoe at altar. Above and Under: Meander frieze.	Keryneia Tomb 36/16

## 2.7 RF pottery from Kition

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. Larnaca, DM 4106 <i>BA</i> 9182 Robertson 1981, 53:19	<i>c</i> 450	Not attributed	Part of a female head.	Kition 1975 Kathari (Area II) Looters' pit
	<b>Askoi</b>				
2	Frg. Exc. no 3152A <i>BA</i> no 20106 Robertson 1981, 64:110	<i>c</i> 425-375	Not attributed	Hare.	Kition 1972 Bothros 6A
3	Frg. Exc. no 4481, <i>BA</i> no 20105; Robertson 1981, 64:111	<i>c</i> 425-375	Not attributed	Running dog.	Kition 1976 Kathari (Area II)
4	Frg. Exc. no 4588A <i>BA</i> 20104 Robertson 1981, 64:112	<i>c</i> 425-375	Not attributed	Sphinx.	Kition 1976 Kathari (Area II)
5	Frg. Exc. no 4588B <i>BA</i> 20109 Robertson 1981, 64:113	<i>c</i> 425-375	Not attributed	Feline.	Kition 1976 Kathari Area II
6	Frg. Exc. no 4085C <i>BA</i> no 20103 Robertson 1981, 64:114	<i>c</i> 425-375	Not attributed	Sphinx.	Kition 1975 Kathari Area II
7	Frg. Exc. no 3930 <i>BA</i> no 20102 Robertson 1981, 64:115	<i>c</i> 425-375	Not attributed	Loop handle. Red painted strainer, flat rim. Water bird; part of paw.	Kition Kathari Area II
8	Frg. Exc. no 3152 <i>BA</i> no 20101 Robertson 1981, 65:116	<i>c</i> 425-375	Not attributed	Loop handle. Red painted strainer, flat rim. Monster-bird in front floral or one more odd creature.	Kition 1972 Kathari (Area II) Vothros 6A
9	Frg. KEF 496 Salles 1983, 46:125	<i>c</i> 425-375	Not attributed	Wreath of olive leaves. Egg shaped pattern round centre.	Kition Bamboula Drainage 168

	<b>Kraters</b>				
	<b>Bell Kraters</b>				
10	2 Frgts. Larnaca, DM 5304 A-B BA no 9163 Robertson 1981, 61:62	c 475-450	The Alchimachos Painter	A: Draped woman in peplos. B: Drapery.	Kition Kathari (Area II)
11	Frgt. Nicosia, CM (Reverse-figures) BA no 275710 Beazley <i>ARF</i> 1963 1707.11	c 450-400	The Bologna 322 Painter	Draped youths.	Kition
12	2 Frgts Larnaca, DM 754 BA no 3006 Karageorghis 1974, 845:38	c 450-400		Horseman, woman playing pipes.	Kition Bamboula
13	Frg. Larnaca, DM 4550A BA no 9162; Robertson 1981, 60:53	c 450-400	Not attributed	Hand holding kylix. (Kottabos)	Kition 1967 Kathari (Area II)
14	Frg. Larnaca, DM 5305B BA no 9183 Robertson 1981, 61:63	c 425-400	Not attributed	Part of a woman in chiton.	Kition Kathari (Area II)
15	Frg. Larnaca, DM 4762 BA no 9164; Robertson 1981, 61:64	c 425-400	Perhaps the Munich 2335 Painter	Rim: Leaf-frieze. Woman in himation.	Kition 1976 Kathari (Area II)
16	Frg. Nicosia, CM 4764 BA no 11716; Robertson 1981, 61:65	c 425-400	The Manner of Nikias Painter	Draped bearded man.	Kition Kathari (Area II)
17	Frg. Exc. no 5299 Robertson 1981, 62:77	c 425-400	Not attributed	Small remains of picture or ornament. Under: Meander frieze with cross-in-square.	Kition Kathari (Area II)
18	Frg. Exc. no 5300A Robertson 1981, 63:87	c 425-400	Not attributed	Part of a figure.	Kition Kathari (Area II)
19	Frgts. Nicosia, CM 5302C; 5303C BA no 11714 Robertson 1981, 61:61a-61b	c 425-375	Not attributed	Athletes?	Kition Kathari (Area II)
20	Frg. Exc. no 5298 Robertson 1981, 62:70	c 425-375	Not attributed	Part of elbow of arm lifted high and bent.	Kition 1976 Kathari (Area II)
21	Frg. Exc. no 5290A Robertson 1981, 62:71	c 425-375	Not attributed	Zigzag line on top. Hanging object. Part of mantle.	Kition Kathari (Area II)
22	Frg. Exc. no 5302B Robertson 1981, 62:73	c 425-375	Not attributed	Handle-ornament. Part of lower skirt and foot.	Kition Kathari (Area II)
23	Frg. Exc. no 5306a Robertson 1981, 62:74	c 425-375	Not attributed	Part of male foot. Under: Meander frieze.	Kition Kathari (Area II)
24	Frg. Exc. no 5306b Robertson 1981, 62:75	c 425-375	Not attributed	Toes of left foot. Part of woman's skirt moving to left. Under: Meander-chequer square	Kition Kathari (Area II)
25	Frg. Larnaca, DM 5297 BA no 9158 Robertson 1981, 63:82	c 425-375	The Manner of the Pothos Painter	Part of draped figure.	Kition Kathari (Area II)
26	Frg. Larnaca, DM 3937 BA no 9161 Robertson 1981, 63:88	c 425-375	Not attributed	Lower part of draped figure. Below: Meander frieze.	Kition 1975 Kathari (Area II)
27	Frg. Exc. no 5295B (Reverse-figure) Robertson 1981, 63:89	c 425-375	Not attributed	Lower part of mantle.	Kition Kathari (Area II)
28	Frg. Exc. no 5297A (Reverse-figure) Robertson 1981, 63:90	c 425-375	Not attributed	Lower part of mantle and a part of a skirt.	Kition Kathari (Area II)
29	Frg. Exc. no 5304A (Reverse-figure) Robertson 1981, 63:92	c 425-375	Not attributed	Part of mantle.	Kition Kathari (Area II)
30	Frg. Exc. no 5304E (Reverse-figure) Robertson 1981, 63:93	c. 425-375	Not attributed	Part of mantle	Kition Kathari (Area II)

31	Frg. Exc. no 5305A (Reverse-figure) Robertson 1981, 63:94	c 425-375	Not attributed	Part of mantle	Kition Kathari (Area II)
32	Frg. Exc. no 5305C (Reverse-figure) Robertson 1981, 63:95	c 425-375	Not attributed	Upper arm muffled in mantle. Edge of drapery.	Kition Kathari (Area II)
33	Frgts. Nicosia, CM 5297B; 4395, 2430, 1519 BA no 11703; Robertson 1981, 55:36a-36b	c 400-375	Not attributed	Zeus pursuing Aigina, or Dionysos and Ariadne, Eros.	Kition 1969 Kathari (Area II)
34	Frg. Larnaca, DM 4085B BA no 9188 Robertson 1981, 56:39	c 400-375	Not attributed	Heads of horses, Nike.	Kition 1975 Kathari (Area II)
35	Frg. Nicosia, CM 4550 BA no 11709 Robertson 1981, 59:50	c 400-375	Compare to the Dublin Painter and the Painter of Vienna 1089	Part of a standing woman wearing a long garment and something like a nébris. She holds a staff (thyrsos?). Part of seated figure.	Kition 1967 Kathari (Area II)
36	Frgts. Nicosia, CM 3705, 5253, 5298 BA no 8869 Robertson 1981, 60:55	c 400-375	Perhaps the Plainer Group	Part of handle. Palmette, part of figure, couch and table. Parts of bearded figures. Cushions. Below: Meander frieze.	Kition Kathari (Area II)
37	Frg. Exc. no 5302A BA no 20090; Robertson 1981, 60:56	c 400-375	The Manner of the Meleager Painter	Part of male torso. Cushion.	Kition Kathari (Area II)
38	Frgts. Nicosia, CM 4764A, 3980, 60A, 60B BA no 11713; Robertson 1981, 61:60	c 400-375	Not attributed	Komos: Men and women.	Kition 1976 Kathari (Area II)
39	Frgts. Nicosia, CM 2429 BA no 11707; Robertson 1981, 57:43	c 400-350	Compare to the Telos Group	1: Satyr, Maenad, thyrsos 2: Elbow of maenad 3: Couch.	Kition 1970 Kathari (Area II)
40	Frg. Exc. no 5807 Robertson 1981, 58:44	c 400-350	Not attributed	Part of rim. Part of tambourine and hanging fillets.	Kition 1970 Kathari (Area II)
41	Frg. Nicosia, CM 4529 BA no 11708 Robertson 1981, 58:45	c 400-300	Compare to the Telos Group	Deer, another animal.	Kition 1976 Kathari (Area II)
42	Frg. Larnaca, DM 3534 BA no 9187 Robertson 1981, 59:48	c 400-350	Not attributed	Woman, part of bunch of grapes.?	Kition 1974 Kathari (Area II)
43	Frg. Larnaca, DM 4802 BA no 11717; Robertson 1981, 61:66	c 400-350	Compare to Iphi- geneia Painter and Oinomaos Painter	Draped bearded man.	Kition Kathari (Area II)
44	Frg. Exc. no 5300b Robertson 1981, 62:76	c 400-350	Not attributed	Small remains of picture: Feet, drapery or handle-ornament. Under: Meander and dotted chequer-square.	Kition Area II
45	Frgts Larnaca, DM 5301 A-C BA no 9168; Robertson 1981, 62:80	c 400-350	The Retorted Painter The Telos Group	1: Lower part of figure in himation. Below: Meander frieze 2: Part of figure; part of wing. 3: Part of figure, wing of Nike.	Kition Kathari (Area II)
46	Frg. Exc. no 5308 Robertson 1981, 62:78	c 400-300	Not attributed	Remains of object with irregular outline. Border of ivy leaves. Skirt and foot?	Kition Kathari (Area II)
47	Frg. Exc. no 5306c Robertson 1981, 62:79	c 400-300	Not attributed	Offset of rim. Remains of picture: Pointed object, fingers, covered head?	Kition Kathari (Area II)
48	Frg. Larnaca, DM 5303A BA no 9160 Robertson 1981, 63:86	c 400-300	Not attributed	Part of woman in chiton.	Kition Kathari (Area II)
49	Frg. Exc. no 5305B (Reverse-figure) Robertson 1981, 63:91	c 400-300	Not attributed	Part of mantle.	Kition Kathari (Area II)
50 Pl.16	Exc. no KEF/221 6 frgts. Collection unknown, BA 1393 Nicolaou 1978, 533 Salles 1982, 295	c 400-300	Perhaps the Telos Painter	1. Satyr, maenad with basket. 2. Satyr, maenad, child. 3. Foot, palmette. 4. Whip. 5. Himation. 6. Head of man. Meander frieze.	Kition Bamboula Central drain.

51 Pl.16	Frgts. Nicosia, CM 3552/1 & 2, 4028, 4122B BA no 11705; Robertson 1981, 57:40:a-c	c 375-350	The Painter of Athens 12592	Dionysos & Ariadne, Eros, thyrsos, Woman holding circlet. Part of handle palmette. Meander frieze	Kition 1974/1975 Kathari (Area II)
52 Pl.16	Frg. Larnaca, DM 919 BA no 9186 Robertson 1981, 57:41	c 375-350	Perhaps the Black-Thyrsus Painter; The Telos Group	Eros with tympanon, seated satyr playing pipes.	Kition 1967 Kathari (Area II)
53 Pl.16	Frg. Nicosia, CM 3490 BA no 11706 Robertson 1981, 57:42	c 375-350	Compare to the Telos Group	Satyr holding tray, Dionysos? Seated, Eros.	Kition 1973 Kathari (Area II)
54	Frgts. 4122, 4119 BA 11715 Robertson 1981, 58:46	c 375-350	Compare to the Louvre Painter G 521	Rim: Leaf-frieze; Ovolo at handles, below palmettes. Side A: Maenad wearing sakkos and wreath, thyrsos. Wreathed male head. Side B: Two draped youths, one holding strigil. Small part of a third youth.	Kition 1975 Kathari (Area II)
55	Frg. Larnaca, DM 244 BA no 9172; Robertson 1981, 59:47	c 375-350	Not attributed	Maenad, Tambourine.	Kition Area I
56	Frg. Nicosia, CM 5544 BA no 11710; Robertson 1981, 59:51	c 375-350	Compare to Filotranos Painter and the Telos Gr.	Satyrs and maenads? Flowering plants. (Or mortal komos) Below: Meander frieze.	Kition 1976 Kathari (Area II)
57	Frg. Larnaca, DM 4550 BA no 9159 Robertson 1981, 63:83	c 375-325	Not attributed	Head of young man.	Kition 1976 Kathari (Area II)
58	Frgt. Exc. no 1143C ollection unknown. BA no 20089 Robertson 1981, 60:57	c 375-350	Not attributed	Reclining men on coach holding circles. Cushion.	Kition 1963 Area I
59	Frg. Nicosia, CM 4550 BA no 8868 Robertson 1981, 60:58	c 375-350	Compare to Philocleon reverse Group	Part of reclining figure. Hanging patterned basket.	Kition 1976 Kathari (Area II)
60	Frg. Exc. 5306D Robertson 1981, 63:85	c 375-350	Not attributed	Back of head and mantle-folds at neck of youth. Behind part of suspended discus.	Kition Kathari (Area II)
61	Frg. Larnaca, DM 3684 BA 9185 Robertson 1981, 59:49	c 360-340	Not attributed	Youth head with long curly hair, wreath, and mitra. Dionysos? and maenad?	Kition 1974 Kathari (Area II)
62	Frg. Larnaca, DM 4595 BA no 9171; Robertson 1981, 60:59	c 360-340	Not attributed	Figure with long hair. Parts of tiara and oriental cushion?	Kition 1976 Kathari (Area II)
63	Frg. Larnaca, DM 802 BA no 9165; Robertson 1981, 61:67	c 360-340	Manner of the Filotranos Painter	Woman, Nike? Below: Meander frieze.	Kition Area I
64	Frg. Larnaca, DM 3685 BA no 9166; Robertson 1981, 61:68	c 360-340	Not attributed	Winged woman with grotesque mask.	Kition 1974 Kathari (Area II)
65	Frg. Larnaca, DM 4801 BA no 9167 Robertson 1981, 62:69	c 360-340	Not attributed	Woman in chiton.	Kition 1976 Kathari (Area II)
66 Pl.16	Frg. Nicosia, CM 3370; 3934, 4834 BA no 11704; Robertson 1981, 56:37a-37b	c 350-325	Not attributed	A: Herakles and Athena. (Herakles on the pyre?) B: Herakles or Theseus or Satyr. Below: Meander frieze.	Kition 1973/74 Kathari (Area II)
67	Frgts. Larnaca, DM 1154A; 1154 BA no 9173; Robertson 1981, 56:38	c 350-325	Not attributed	Rim: Leaf-frieze. A: Polyneikes and Eriphyle? Head of woman with spiked crown. Pilos slightly lower. B: Draped youth.	Kition 1976 Kathari (Area II)
68	Frg. Exc. no 5304d Robertson 1981, 62:72	c 350-325	Not attributed	Part of drapery and an angled object crossing it.	Kition Kathari (Area II)
69	5 Frgts not joining. Exc. no 5016 Robertson 1981, 63:81	c 350-325	Not attributed	1: Part of rim; Garland, 2: Lower part of skirt and feet. Below: Meander frieze 3: Below, edge of meander frieze and a part of handle ornament. 4: Part of handle ornament.	Kition 1976 Kathari (Area II)



				5: Offset of rim; Part of a youth's face and his lifted forearm.	
70	Frg. Exc. no 5297C Robertson 1981, 63:84	c 350-325	Not attributed	Part of hair and beardless chin and drapery of figure to right.	Kition 1976 Kathari (Area II)
71	Frg. Larnaca, DM 4122A BA 9170 Robertson 1981, 60:54	c 425-375	Not attributed	Part of skirt and a part of male foot. Part of kottabos-stand?	Kition 1975 Kathari (Area II)
72 Pl.17	Larnaca, DM exc. nos. , 864; <u>1382</u> BA no 12956; Robertson 1981, 59:52	c 400-375	The Pronomos Painter or late work of the Dinos Painter	Rim: Leaf-frieze. Ovolo at handles. Below: Palmettes. A: Reclining men on couch. Naked boy with ladle. B: Draped youths. Below A+B: Meander frieze.	Kition 1967 Kathari (Area II)
	<b>Calyx Kraters</b>				
73	Frg. Exc. no 4092 Robertson 1981, 54:29	c 450-400	Not attributed	Surface ruined. Youth, petasos, striped scabbard. Departure scene.	Kition 1975 Kathari (Area II)
74	Frg. Larnaca, DM 4761 BA no 9174; Robertson 1981, 54:30	c 425-400	The Polion Painter	Wreathed youth in himation, carrying basket.	Kition 1976 Kathari (Area II)
75	Frg. Larnaca, DM 4763 BA no 9175; Robertson 1981, 55:33	c 425-375	Not attributed	Satyr, ivy wreath, shaft of thyrsos.	Kition 1976 Kathari (Area II)
76	Frg. Nicosia, CM 3987, 4532 BA no 11702 Robertson 1981, 55:34-35	c 425-375	Not attributed	Ivy leaf, satyr, tree.	Kition 1975/76 Kathari (Area II)
77	Frg. Exc. no 5295D Robertson 1981, 54:27	c 400-375	Perhaps the Dinos Painter	Above ovolo, below small ovolo. Relief contour.	Kition Kathari (Area II)
78	Nicosia, CM 4455, 4085A BA 11700 Robertson 1981, 54:31a-31b	c 400-375	The Dinos Painter	1: Wreath with white berries. 2: Shoulder of satyr; female figure; mirror; part of wing. Judgement of Paris?	Kition 1975/76 Kathari (Area II)
79	Frg. Nicosia, CM 3705 BA no 11701; Robertson 1981, 55:32	c 400-375	Not attributed	Woman, tripod?	Kition Kathari (Area II)
80	Frg. Exc. no 5341 Robertson 1981, 54:28	c 400-300	Not attributed	Ovolo with dots between.	Kition 1974 Kathari (Area II)
	<b>Column Kraters</b>				
81	Frg. of handle Exc. no 4321 Robertson 1981, 53:22	c 475-450	Not attributed	Palmette.	Kition 1975 Kathari (Area II)
82	Frg. of neck 4417 Robertson 1981, 53:23	c 475-450	Not attributed	Lotus buds.	Kition Kathari (Area II)
83	Frgts. 3886, 3886A, 3504F, 5293B, 5293C BA no 11699; Robertson 1981: 53:24-26	c 450-400	Not attributed	Draped figures, one holding staff. Side boarder of ivy.	Kition 1975 Kathari (Area II)
	<b>Volute Krater</b>				
84	Frg. Exc. no 4749 Robertson 1981, 53:21	c 400-300	Not attributed	Part of handle: ivy.	Kition 1976 Kathari (Area II)
	<b>Kraters. Shape uncertain</b>				
85	Frg. K77-1684 Salles 1983, 4:112, fig. 18	c 400-375	Not attributed	Traces of decoration	Kition Bamboula Drainage 136
86	Frg. K77- 4074 Salles 1983, 46:113, fig. 18	c 400-375	Probably the Fat- boy Group	A big palmette; part of a himation; the feet of the figure.	Kition Bamboula Drainage 136
87	Frg. K77- 4077 Salles 1983, 46:114, fig. 18	c 400-375	Not attributed	Part of volute decoration.	Kition Bamboula Drainage 136
88	Frg. K78-513 Salles 1983, 46:115, fig. 18	c 400-375	Not attributed	Part of a meander frieze.	Kition Bamboula Drainage 168

89	Frg. K77-1846 Salles 1983, 46:118	c 375-300	Not attributed	Part of an outstretched arm. Part of drapery by a knee.	Kition Bamboula Locus D
	<b>Kylikes (cups)</b>				
	<b>Stemless cups</b>				
90	Frgt. Exc. no 5292B Robertson 1981, 65:124	c 475-450	Not attributed	Inside rim: Wreath. Outside: Part of face.	Kition Kathari (Area II)
91 Pl.17	Frgts. Exc. nos. <u>2055</u> , 4043:2 <i>BA</i> no 20099 Robertson 1981, 65:122:1 65:123:2	c 425-400	Not attributed	1: Inside: Athlete, boxing. Laver behind him. 2: Part of legs.	Kition 1970 Kathari (Area II)
	<b>Cups. Shape Uncertain</b>				
92	Frg. Exc. no 4758, <i>BA</i> no 20098; Robertson 1981, 65:125	c 475-450	Compare to Marlay Group	Amazonomachy?	Kition 1976 Kathari (Area II)
93 Pl.17	Frg. Exc. no 4750 <i>BA</i> no 20097; Robertson 1981, 66:126	c 450-400	The Painter of Berlin 2536	Athlete with javelins. Inside: Athletes with strigils. Meander frieze	Kition 1976 Kathari (Area II) Vothros
94	Frg. Exc. no 4758 <i>BA</i> no 20096 Robertson 1981, 66:127	c 425-400	Perhaps the Fauvel Painter	Inside: Naked woman. Stool.	Kition 1976 Kathari (Area II)
	<b>Lekanis Lids</b>				
95	Frg. Exc. no 2431 Robertson 1981, 64:105	c 400-300	The Schefolds Class B	Running woman holding a sash in her left hand.	Kition 1970 Kathari (Area II)
96	Frg. Exc. no 3899 Robertson 1981, 64:106	c 400-300	The Schefolds Class B	Box and sash, no doubt, hold by a running woman.	Kition 1975 Kathari (Area II)
97	Frg. Exc. no 5291B <i>BA</i> no 20107; Robertson 1981, 64:107	c 400-300	The Schefolds Class B	Flying Eros	Kition 1976 Kathari (Area II)
98	Frg. Exc. no 5295A Robertson 1981, 64:108	c 400-300	The Schefolds Class B	Part of a head in sakkos, above end of sash?	Kition Kathari (Area II)
	<b>Lekythoi</b>				
99	Frg. Larnaca, DM CS2488.10 <i>BA</i> no 30899 Karageorghis 1980, 791:80	c 475-425	Not attributed	Women with lyres, one seated. Altar	Kition 1979 Necropolis Ayios Georgios
100	Excavation no? (White-ground) <i>BA</i> no 29757	c 475-425	Not attributed	Women with flat basket with wreaths, sash. Stele	Larnaca
	<b>Squat Lekythoi</b>				
101	Frg. Exc. no 4021 <i>BA</i> no 20110 Robertson 1981, 64:109	c 440-430	Not attributed	Head of youth.	Kition 1975 Kathari (Area II)
102	Nicosia, CM C6294 (T27/35) <i>BA</i> 275429 Karageorghis 1962, 410 (a)	c 450-400	The Achilles Painter	Sphinx attacking youth (Oidipus)	Larnaca Tourabi Tomb 27
103	Frgts. Exc. nos. K777.4020, K81.183.	c 425-400		Palmette, meander frieze. Woman wearing kekryphalos	Kition Bamboula J4
	<b>Pelikai</b>				
104	Frg. Exc. no 5290B Robertson 1981, 53:20	c 400-300	Not attributed	Mouth. Ovolo on offset lip.	Kition 1976 Kathari (Area II)
	<b>Skyphoi</b>				
105	Frgt. Exc. no 2025 Robertson 1981, 65:121	c 450-400	Not attributed	Lower part of owl between olive-sprays.	Kition 1970 Kathari (Area II)
106	Frg. Exc. no 5297D Robertson 1981, 65:117	c 430-400	The Lewis Painter or the Penelope Painter	Buds and volutes.	Kition 1976 Kathari (Area II)
107	Frgts Exc. no 3932 <i>BA</i> 20100 Robertson 1981, 65:118	c 425-400	Compare to Montlaures Painter	Draped man with staff	Kition 1975 Kathari (Area II)

108	Frg. Exc. no 5294 Robertson 1981, 65:119	c 425-400	Not attributed	Raised bent arm and part of hand.	Kition 1976 Kathari (Area II)
109	KEF-336 Salles 1983, 43:108	c 400-375	The Fat-boy Group	Draped men with staff.	Kition Bamboula
110	Frg. K78-951 Salles 1983, 42:98	c 360-340	The Fat-boy	Part of a big palmette and a part of a draped man.	Kition Bamboula
111	Frg. K78-514 Salles 1983, 43:102	c 360-340	The Fat-boy	Part of a man dressed in himation.	Kition Bamboula
112	Frgt. Exc. no 2572 Robertson 1981, 65:120	c 350-325	Not attributed	Loin and left hand of naked male. Above part of right arm; Disc.	Kition 1970 Kathari (Area II)

## 2.8 RF pottery from Kourion/Episkopi

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Amphoriskoi</b>				
1	Collection unknown (Red ground) Murray-Smith-Walters 1900, 76, 139:10	c 400-300	Not attributed	Diaper patterns	Kourion Tomb 10 British Exc.
	<b>Kraters</b>				
	<b>Bell Krater</b>				
2	Paris, Musée du Louvre, A258 BA no 214718; CVA, Paris, Louvre 4, III.Id.15, pl. (233) 23.9.12	c 475-425	The Orestes Painter	Side A: Charioteer, biga, youth in boots, spear. Side B: Draped youths flanking a woman. Above, leaf-frieze and below, meander frieze. Inscription: <i>Megagles Kalos</i>	Kourion?
3	Paris, Musée du Louvre, AM341 and A257 BA no 10877; CVA, Paris, Louvre 4, III.Id.15, Pl. (233) 23.8.11	c 475-425	Not attributed	Side A: Zeus with thunderbolt pursuing woman. Side B: Running woman, draped man with staff. Above, leaf-frieze and below, meander frieze.	Kourion
	<b>Lekythoi</b>				
	<b>Squat Lekythos</b>				
4	Episkopi Museum 342 BA 22309	c 425-375	Not attributed	Palmette	Ayios Ermoyenis Episkopi
	<b>Skyphoi</b>				
5	London, BM1896.2-1.161 BA no 11919; CVA, London, British Museum 4, II.Ic.5, Pl. (225) 32.6 Murray-Smith-Walters 1900, 76, 139:73	c 470-440	Not attributed	A: Owl flanked by olive sprigs. B: Same as A	Kourion Tomb 73 British exc.

## 2.9 RF pottery from Lapithos/Lambousa

	<b>Kylikes (Cups)</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Covered Kylix</b>				
1	Frg. Nicosia, CM 1.1934.IV- 23.1 BA no 211354 Beazley 1989, 35:XVIII.1934.iv-23.1	c 460-450	The Pistoxenos Painter	Warriors, bow, shield with bull- head. Arming and departing? Inscription: LO	Lambousa
	<b>Skyphoi</b>				
2	Nicosia, CM C.617 1933/I-18/2	c 450-400	Not attributed	On each side pair of youths holding stags. Palmettes at handles. Circles on base.	Lambousa Tryphonas

## 2.10 RF pottery from Marion

	<b>Alabastra</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1 Pl.18	London, BM, B668 (White-Ground) <i>BA</i> no 200859; Murray 1887, 318, pl.82 Gjerstad 1977, 58:558	525-475	The Paidikos Alabastra Group The Pasiades Potter	Woman with phiale and a maenad. Crane. Above and under egg-shaped frieze. Inscription: <i>ΠΑΣΙΑΔΕΣ ΕΠΙΘΙΣΕΝ</i>	Marion
	<b>Amphorae</b>				
2	Nicosia, CM C767 <i>BA</i> no 207890; Beazley <i>ARV</i> <sup>2</sup> 1963, 673.6	c 475-425	The Zannoni Painter	Side A: Woman holding a spear and a shield. Side B: Man.	Marion T.134.II.1652
3	Frg. Nicosia, CM C1086 <i>BA</i> no 29728; Flourentzos 1992, 156:1086	c 400-300	Compare to the Painter of Athens 12592	Two women. One wearing a necklace.	Marion Tomb 142
	<b>Askoi</b>				
4	Nicosia, CM P.T. 41/5 (missing) <i>SCE</i> II, 294:5	c 525-500	Not attributed	Basket handle; Dog hunting hare; behind dog.	Marion 1929 Kaparga Tomb 41 Swedish exc.
5	Nicosia, CM P.T. 41/18 (missing) <i>SCE</i> II, 295:18	c - 525-500	Not attributed	Basket handle; Griffin with raised wings/Sphinx in similar position.	Marion 1929 Kaparga Tomb 41 Swedish exc.
6 Pl.19	Stockholm, MM.056:031 <i>SCE</i> II, 340:31	c 480-450	Not attributed	Basket handle. Ring shaped; Crouching satyr and running panther.	Marion 1929 Kaparga Tomb 56 Swedish exc.
7	Nicosia, CM P.T.14/29 (missing) <i>SCE</i> II, 223:51	c 460-440	Not attributed	Basket handle; Lioness, foreleg upraised/Resting jackal or lynx, head and foreleg raised.	Marion 1929 Kaparga Tomb 14 Swedish exc.
8	Nicosia, CM P.T.14/56 <i>SCE</i> II, 223:56	c 460-440	Not attributed	Basket handle; On each side, crouching tiger or panther, foreleg upraised.	Marion 1929 Kaparga Tomb 14 Swedish exc.
9	Collection unknown <i>SCE</i> II, 340:6	c 425-400	Not attributed	Basket handle; Crawling dog and swimming swan.	Marion 1929 Kaparga Tomb 56 Swedish exc.
10	Oxford, Ashmolean Museum, V330; 330; 1890.669 <i>BA</i> no 13276; <i>CVA</i> , Oxford, Ashmolean Museum I, pl. (137) 45:6	c 450-400	Not attributed	Basket handle. Ring shaped; Satyr and Bull.	Arsinoe
11	Nicosia, CM C.862 Exh. MMA 201 (I,g)	c 450-400	Not attributed	Duck shaped. Basket handle; Spout broken.	Polis Munro B.12
12	Collection unknown <i>SCE</i> II, 227:13	c 425-400	Not attributed	Basket handle; Lion in defensive position/wolf in the same position.	Marion 1929 Kaparga Tomb 15 Swedish exc.
13	Collection unknown <i>SCE</i> II, 227:24	c 425-400	Not attributed	Basket handle; Recumbent panther/Swan with unfolded wings.	Marion Kaparga Tomb 15 Swedish exc.
14	Nicosia, CM 47/36 <i>SCE</i> II, 315:36	c 425-400	Not attributed	Basket handle; Squatting hares.	Marion 1929 Kaparga Tomb 47 Swedish exc.
15	Nicosia, CM 47/42 <i>SCE</i> II, 315:42	c 425-400	Not attributed	Basket handle; Crouching tiger facing eagle.	Marion 1929 Kaparga Tomb 47 Swedish exc.
16 Pl.19	Stockholm, MM M.058:011 <i>SCE</i> II, 348:11	c 425-375	Not attributed	Basket handle; Swan with raised wings on each side.	Marion 1929 Kaparga Tomb 58 Chamber Swedish exc.

17	Nicosia, CM C.821 Collection Pancyprian Gymnasium	c 425-375	Not attributed	Basket handle; Panthers.	Polis 1918 Sphageion Tomb 8
18	Nicosia, CM C.822 Exh. MMA 486 (II,6)	c 425-375	Not attributed	Basket handle; Palmettes.	Polis 1916 Sphageion Tomb 8
19	Nicosia, CM C.823	c 425-375	Not attributed	Basket handle; Swans.	Polis Munro B.9
20	Nicosia, CM C.827	c 425-375	Not attributed	Basket handle; Panther/swan.	Polis Munro K.12
21	Nicosia, CM C.832	c 425-375		Basket handle; Panther/swan.	Polis 1918 Sphageion
22	Nicosia, CM C.842	c 425-375	Not attributed	Basket handle; Wreath of olive leaves. Egg shaped pattern round centre.	Polis 1916 Sphageion Tomb 20/8
23	Nicosia, CM C.852	c 425-375	Not attributed	Basket handle. Spout broken. Hare/Lion	Polis Munro B.11
24	Nicosia, CM C.855 Exh. MMA 464 (II,6)	c 425-375	Not attributed	Handle broken; Spout in the shape of lion's head. Swan/Dog/Lion.	Polis Sphageion Tomb 22
25	Nicosia CM C.879 Exh. MMA 213 (I,g)	c 425-375	Not attributed	Basket handle; Antithetic female heads. Egg pattern round edge.	Polis Sphageion Tomb 12
26	Nicosia, CM C.883 Exc. MMA 489 (II,G)	c 425-375	Not attributed	Basket handle; Palmettes and spirals.	Polis 1916 Sphageion Tomb 14
27	Nicosia, CM C.886 Exh. MMA 485 (II,6)	c 425-375	Not attributed	Basket handle; Hare and swan.	Polis 1916 Sphageion Tomb 19
28	Nicosia, CM C.881	c 425-375	Not attributed	Basket handle; Palmettes.	Polis Munro B.8
29	Nicosia, CM 899 Exh. MMA 463, (II,6)	c 425-375	Not attributed	Basket handle; Top perforated Palmette, swan and two female heads on either side.	Polis 1916 Sphageion T.22
30	Nicosia, CM C1087 BA, 29727 Flourentzos 1992, 156:C1087	c 425-375	Not attributed	Basket handle; Couching sphinx and deer.	Marion?
31	Limassol, Ch. Kakoyiannis Collection Karageorghis 1961, 300:4, fig. 51	c 425-375	Not attributed	Ring shaped handle; Top perforated. Spout in the shape of lion's head. Panther facing an arimasp.	Marion?
32	Nicosia, CM 1961/II-2/4 Karageorghis 1962, 340:16	c 425-375	Not attributed	Basket handle; Top perforated Panthers, palmette.	Marion
33	Nicosia CM 1961/II-2/5 Karageorghis 1962, 340:17	c 425-375	Not attributed	Basket handle; Panther/Head of woman; Volute.	Marion
34	Nicosia, CM 1965/II-2/1 Karageorghis 1966, 311:4, fig. 29	c 425-375	Not attributed	Basket handle; Crouching Panther/Crouching dog.	Marion
35	Nicosia, CM 1965/II-2/2 Karageorghis 1966, 311:5, fig. 30	c 425-375	Not attributed	Basket handle; Crouching panthers.	Marion
36	Nicosia, CM 1965/I-25/18 Karageorghis 1966, 311:6, fig. 31	c 425-375	Not attributed	Ring shaped handle; Top perforated. Palmettes.	Marion
37	Nicosia, CM 1965/II-2/3 Karageorghis 1966, 311:7, fig. 32	c 425-375	Not attributed	Basket handle; Olive branches.	Marion
38	Reading, University, 47.VII.2 BA 14260; CVA, Reading, University, 1, 43, pl. (554) 27.5A-B	c 425-375	Not attributed	Basket handle; Panther and dog.	Poli
39	Warsaw, National Museum 142360; BA 415; CVA, Goluchow, Musée Czartoryski, 28, pl. (041) 41.12	c 425-375	Not attributed	Ring formed handle; Panther, Boar, Lion. Head in relief forming spout.	Arsinoe

40	Cambridge, Fitzwilliam, GR4D.1890; 4.1890A <i>BA</i> no 12720; <i>CVA</i> , Cambridge, Fitzwilliam, Museum 1, 38, pl. (277) 39:2	c 425-375	Not attributed	Basket handle; Lion/ Eagle on rock.	Arsinoe
41	Cambridge, Fitzwilliam, GR4D.1890; 4.1890A <i>BA</i> no 12719; <i>CVA</i> , Cambridge, Fitzwilliam, Museum 1, 38, pl. (277) 39:3	c 425-375	Not attributed	Basket handle; Hare /Swan.	Marion
42	Oxford, Ashmolean Museum, V329; 329; 1890.670 <i>BA</i> no 13278; <i>CVA</i> , Oxford, Ashmolean Museum 1, 37, pls. (137, 140) 45.9, 48.38	c 425-375	Not attributed	Basket handle; Panther, swan, floral.	Arsinoe
43	Oxford, Ashmolean Museum, V331; 1890.671 <i>BA</i> no 5747; <i>CVA</i> , Oxford, Ashmolean Museum 1, 37, Pl. (137) 45:5	c 425-375	Not attributed	Ring shaped. Basket handle; Panther and boar. Panther and deer.	Arsinoe
44	Paphos, DM 2432.6 <i>BA</i> no 7385; Karageorghis 1980, 974:3, fig. 22	c 425-375	Not attributed	Basket handle; Leopard and bird.	Marion
45	Paphos, DM <i>BA</i> no 7384; Karageorghis 1980, 974:3, fig. 23	c 425-375	Not attributed	Basket handle; Dog and hare.	
46	Paphos, DM 1800 <i>BA</i> no 4138; Nicolaou 1968, 372, pl. 124:17	c 425-375	Not attributed	Basket handle; Two Swans.	Marion Tipozita
47	Paphos, DM, 1779 (1789.1) <i>BA</i> no 2678; Nicolaou 1968, 371, pl. 124:16	c 425-375	Not attributed	Basket handle; Heads of two women.	Marion Tipozita
48	Paphos, DM MP 332712 Hadjisavvas 1998, 669:18	c 425-375	Not attributed	Basket handle; Feline and lion.	Poli, Ambeli tou Englesou
49	Larnaca, Pierides Museum CL23 (MIP904) <i>BA</i> 30395 Jacquemin & Maffre 1986, 191:7; 192, figs 17-19	c 425-375	Not attributed	Basket handle; Lion/Leopard.	Marion?
50	Larnaca, Pierides Museum CL39 (MIP 905) <i>BA</i> 4582 Maffre 1971, 669:21, fig. 25	c 425-375	Not attributed	Basket handle; Olive branches.	Marion?
51	Larnaca, Pierides Museum CL40 (MIP906) <i>BA</i> 30392 Jacquemin & Maffre 1986, 191:6, 192, figs 14-16	c 425-375	Not attributed	Basket handle; Goats.	Marion?
52	Larnaca, Pierides Museum CL50 (MIP916)	c 425-375	Not attributed	Basket handle; Top perforated; Palmettes.	Marion?
53	Uppsala, Museum Gustavianum, UAS1435. SCE II, 288:31	c 400-375	Not attributed	Basket handle; Egg-shaped around edge. Spirals on shoulder.	Marion 1929 Kaparga Tomb 39
54	Collection unknown SCE II, 291:15	c 400-375	Not attributed	Basket handle; Crouching panther; running dog.	Marion 1929 Kaparga Tomb 40 Swedish exc.
55	Nicosia, CM P.T.44/23 (missing) SCE II, 307:23	c 400-375	Not attributed	Basket handle; Sphinx on each side.	Marion 1929 Kaparga Tomb 44 Swedish exc.
56	Nicosia, CM M67.13 <i>BA</i> no 230912; SCE II, 381:13 (imitation?)	c - 400-375	The Cambridge Askos Group	Basket handle; Heads of two women and olive springs.	Marion Euretades Tomb 67 Swedish exc.

57	Nicosia, CM C.879 Exh. MMA 213 (I,g) BA no 230910; Beazley <i>ARV</i> <sup>2</sup> , 1963 1505:2	c - 400-375	The Cambridge Askos Group	Basket handle; Pair of antithetic female heads. Egg shaped pattern round edge.	Polis Sphagheion Tomb 12
58	Cambridge, Fitzwilliam Museum, X34; GR.P34 BA no 230909; Boardman 1989, fig. 426A	c - 400-375	The Cambridge Askos Group	Basket handle; Heads of arimasp /women.	Marion
59	Nicosia, CM C.884 Exh. MMA 214 (I,g) BA no 230916; Beazley <i>ARV</i> <sup>2</sup> 1963, 1505.8	c - 400-375	The Cambridge Askos Group	Basket handle; Female head and owl. Egg shaped pattern round edge.	Polis Sphageion Tomb 15
60	Goluchow, Czartoryski, 163; Current collection unknown BA no 14094; CVA, Goluchow, Musée Czartoryski, 28, pl. (0.41) 41.10	c - 400-375	Not attributed	Ring shaped handle. Top perforated; Panther, satyr, drinking horn, ram.	Arsinoe
61	Polis Museum, P.T.55/11 SCE II, 337:11	c 360-340	Not attributed	Ring shaped handle; Duck or goose with an egg/Woman's face; goose facing a spotted crouching cat.	Marion 1929 Kaparga Tomb 55 Swedish exc.
62	Polis Museum, P.T.55/16 SCE II, 337:16	c 360-340	Not attributed	Basket handle; Olive branches around edge.	Marion 1929 Kaparga Tomb 55 Swedish exc.
63 Pl.19	Stockholm, MM M.057:010 SCE II, 344:10	c 360-340	Not attributed	Basket handle; Crouching panther and swan with raised wings.	Marion 1929 Kaparga Tomb 57 Swedish exc.
64 Pl.19	Stockholm, MM M. 034:009 SCE II, 271:9	c 360-340	Not attributed	Ring shaped handle; Palmettes around body.	Marion 1929 Kaparga Tomb 34 Swedish exc.
65 Pl.19	Stockholm, MM M. 034:25 SCE II, 272:25	c 360-340	Not attributed	Basket handle; Recumbent tiger with raised foreleg/Swan with curved neck and raised wings.	Marion 1929 Kaparga Tomb 34 Swedish exc.
66	Stockholm, MM M. 36.3 Now at Antik Museum in Gothenburg. SCE II, 257:3a	c 325-300	Not attributed	Basket handle; Lying deer/dog with raised foreleg.	Marion 1929 Kaparga Tomb 27 Swedish exc.
67	Collection unknown SCE II, 257:3b	c 325-300	Not attributed	Basket handle; On each side, recumbent griffin with raised foreleg.	Marion 1929 Kaparga Tomb 27 Swedish exc.
68	Collection unknown SCE II, 277:3	c 325-300	Not attributed	Basket handle; Crawling dog/galloping deer.	Marion 1926 Kaparga Tomb 36 Swedish exc.
69 Pl.19	Stockholm, MM M. 061:014 SCE II, 365:14	c. 310-300 Early Hellenistic	Not attributed	Basket handle; Dots and tongue frieze around strainer. Vertical lines on body.	Marion 1929 Kaparga Tomb 61 Swedish exc.
	<b>Kraters</b>				
	<b>Bell Kraters</b>				
70 Pl.20	Larnaca, Pierides Museum CL55 (MIP925) BA 3837 Maffre 1971, 675:23, 676:29 a-b	480-400	Not attributed	Under lip: Leaf-frieze. Body side A: Naked running youth holding an object in the form of a strigil. Side B: Draped youth holding stick. Column.	Marion?
71	Polis, Elia BA no 215384; Beazley <i>ARV</i> <sup>2</sup> 1963, 1163.35	450-400	The Munich 2335 Painter	Under lip: Leaf-frieze. Side A: Maenads, one with drinking horn, one with thyrsos. Satyr. Side B: Woman flanked by draped youths.	Marion

	<b>Kalyx Kraters</b>				
72	Frag. Larnaca, Pierides Museum CL 51 <i>BA</i> 3969 Maffre 1971, 666:20	c 420-410	Near the Meidias Painter	Part of the upper body and head of young Dionysos Probably mounting chariot drawn by two panthers or griffins.	Marion?
	<b>Kylikes (Cups)</b>				
	<b>Cup type A</b>				
73	Frag. Larnaca, Pierides Museum <i>BA</i> 2233 Maffre 1971, 664:19	c 460-450	Not attributed	Part of upper body of naked man. Upraised arm and hand. Pointed object.	Marion?
	<b>Low stemmed cups</b>				
74 Pl.20	Nicosia, CM C.654 <i>BA</i> no 275054; Gjerstad 1977, 57:548	c 525-500	Compare to London E36 Connected to the Chelis Group	Outside: Undecorated. Inside: Draped youth walking to the right. Inscriptions: <i>ΚΑΛΙΟΣ</i>	Marion
75	Boston (MA), Museum of Fine Arts, 95.33 <i>BA</i> no 200938; Gjerstad 1977, 58:552	c. 525-500	The Hermaios Painter; The Kachrylion Potter	Outside: Undecorated. Inside: Maenad with krotala. Inscription: <i>ΚΑΡΡΥΑΙΟΝ ΕΠΙΟΙΣΕΝ</i>	Marion 1886 Necrop. II Tomb 174
76	London, British Museum, E34 <i>BA</i> no 200943; Gjerstad 1977, 58:553	c 525-500	The Hermaios Potter and Painter	Outside: Undecorated. Inside: Naked woman lifting a laver with three feet with lion paws. Inscription: <i>ΗΕΡΜΑΙΟΣ ΕΠΙΟΙΣΕΝ</i>	Marion 1886 Necrop. II Tomb 174
77	St. Petersburg, State Hermitage Museum 647 <i>BA</i> no 200937; Gjerstad 1977, 58:554	c 525-500	The Hermaios Potter and Painter	Outside: Undecorated. Inside: Dionysos holding drinking horn and a branch with ivy leaves. Inscription: <i>ΗΕΡΜΑΙΟΣ ΕΠΙΟΙΣΕΝ</i>	Marion
78	Frg. London, BM, E28 <i>BA</i> no 200851; Gjerstad 1977, 58:555	c 525-500	The Euergides Painter	Outside: Undecorated. Inside: Running youth wearing wreath.	Marion
79 Pl.20	Lost, <i>BA</i> no 200830; Gjerstad 1977, 58:551	c 525-500	The Euergides Painter	Outside: Undecorated. Inside: Running woman, wearing wreath and chiton.	Marion
80	Nicosia, CM C.672 <i>BA</i> no 201181; Gjerstad 1977, 57:550	c 525-500	The Pithos Painter	Inside: Man with tiara reclining; drinking horn.	Marion Myres 1654
	<b>Lekythoi</b>				
81	Collection unknown <i>BA</i> no 15537; Munro 1891, 312 fig.1a	c 525-475	Not attributed	Owl between olive sprigs.	Polis E. Necropolis Tomb 29 British Exc.
82 Pl.20	Nicosia, CM P.T. 41/11 <i>BA</i> no 207431; Beazley 1989, 32:XIII. M 41.II; <i>SCE</i> II, 294:11	c 475-425	The Providence Painter	Neck & Shoulder: Egg-shaped frieze, palmettes scroll. Body: Goddess (Hera) with sceptre and phiale. Above and under meander frieze. Inscription: <i>ΚΑΑΕ</i>	Marion 1929 Kaparga Tomb 41 Swedish exc.
83	London, British Museum, D51 (White-ground) <i>BA</i> no 214023; Munro 1891, 315, pl.14	c 475-425	The Achilles Painter	Neck & Shoulder: Egg-shaped frieze, palmette scroll. Under shoulder: Meander frieze. Body: Woman holding helmet. Warrior with spear, and sword. Stool, goose, oinochoe suspended.	Polis W. Necropolis Tomb 57 British Exc.
84 Pl.20	Oxford, Ashmolean Museum, 1891.451; V324; 324; <i>BA</i> no 213903; Munro, 1891, 317, pl. 13 <i>CVA</i> , Oxford, Ashmolean Museum 1, 30, pl. (131) 39.2	c 475-425	The Achilles Painter	Neck & Shoulder: Egg-shaped frieze, Palmette scroll. Body: Aphrodite riding swan. Above & under: Meander frieze.	Polis W. Necropolis Tomb 57 British Exc.
85	Nicosia, CM C.739 <i>BA</i> no 208076; Gjerstad 1977, 58:557	c 475-425	The Bowdoin Painter	Neck & Shoulder: Tongue frieze. Palmette scroll. Body: Dancing Dionysos in chitoniskos. Above & under: Meander- frieze.	Marion 1886 Necrop.I Tomb 13
86	Nicosia, CM C.745 <i>BA</i> no 208284; Beazley <i>ARV</i> <sup>2</sup> 1963, 693.10	c 475-425	The Group of Bowdoin Painter	Above a reserved band with two lines.	Marion



87	Nicosia, CM C.746 <i>BA</i> no 208298; Beazley <i>ARV</i> <sup>2</sup> 1963, 694.24	c 475-425	The Group of Bowdoin Painter	Undecorated.	Marion
88	Nicosia, CM P.T. 41/6 (Bl. Gl. Painted) <i>SCE II</i> , 291:6	c 450-400	Not attributed	Lines above base and above shoulder. Luncut shape strokes on shoulder.	Marion 1929 Kaparga Tomb 40
89	Nicosia, CM C.744 <i>BA</i> no 215820 Beazley <i>ARV</i> <sup>2</sup> 1963, 1197.5	c 450-400	The Dessypri Painter	Running woman holding a phiale.	Marion
	<b>Squat Lekythoi</b>				
90	Collection unknown <i>SCE II</i> , 363:81	c 480-475	Not attributed	Galloping deer.	Marion 1929 Kaparga Tomb 60 Swedish exc.
91	Limassol, Kakoyiannis Collection <i>BA</i> no 207735; Karageorghis 1961, 299:3, fig. 50	c 475-425	The Painter of Yale Lekythos	Body: Eros with wreath, alabastron and pomegranate. Under: Cock fight.	Marion
92	Frg. Nicosia, CM C1085 <i>BA</i> no 29729; Flourentzos 1992:C1085	c 475-375	The Meidias Painter	Sitting mourning? woman flanked by two girls. One holding <i>kanistron</i> .	Marion Necropolis II Tomb 142A
93	Nicosia, CM P.T. 42/5 <i>SCE II</i> , 298:5	c 460-440	Not attributed	Seated sphinx with raised wings.	Marion 1929 Kaparga Tomb 42 Swedish exc.
94	Nicosia, CM P.T. 42/12 (Bl. Gl.) <i>SCE II</i> , 298:12	c 460-440	Not attributed	Painted lines around shoulder.	Marion 1929 Kaparga Tomb 42 Swedish exc.
95 Pl.21	London, British Museum E699 <i>BA</i> no 220600; Munro & Tubbs 1890, 48; pl. 4	c 450-400	The Meidias Painter	Palmette frieze; egg-shaped frieze. Aphrodite, Eros, Adonis holding club. Women one with string. Tree. Palmettes and scrolls.	Marion Tomb 2
96 Pl.21	London, British Museum E696 <i>BA</i> no 220603; Murray 1887, 320; pl.81	c 450-400	The Meidias Painter	Palmette frieze; egg-shaped frieze. Oidipus killing the sphinx, Apollo, Athena. Youths with spears named Aineias, Kastor, Polydeukes. Palmette scrolls.	Marion
97	Larnaca, Pierides Museum CL124 Jacquemin & Maffre 1986, 197:9; figs 22&23	c 450-400	Not attributed	Palmette.	Marion?
98	Nicosia, CM C.756 <i>BA</i> , 216943; Beazley 1989, 37:21 C756	c 450-400	The Eretria Painter	Eros jumping, pillar.	Marion
99	Nicosia, CM C.772	c 450-400	Not attributed	Palmettes.	Polis?
100	Nicosia, CM C.773 (White-ground) Now at Exh. MMA 217, (I,g)	c 450-400		Strokes and garland. Meander band round body.	Polis Munro 6
101	Collection unknown <i>SCE II</i> , 222:29	c 450-400	Not attributed	Band around shoulder, spirals in front.	Marion 1929 Kaparga Tomb 14
102	Stockholm, MM. 032:Niche 3:001 <i>SCE II</i> , 267:1	c 450-400	Not attributed	Fan-shaped palmette.	Marion 1929 Kaparga Tomb 32 Swedish exc.
103	Stockholm, MM. 032:Niche 3:002 <i>SCE II</i> , 267:2	c 450-400	Not attributed	Fan-shaped palmette.	Marion 1929 Kaparga Tomb 32 Swedish exc.
104 Pl.22	Stockholm, MM. 018:006 <i>SCE II</i> , 233:6	c 425-400	Not attributed	Winged boy (Hypnos. ?), resting on stone and holding a rhabdos or a branch.	Marion 1929 Kaparga Tomb 18 Swedish exc.

105	Stockholm, MM. 018:001 SCE II, 233:1	c 425-400	Not attributed	Recumbent youth with short hair wrapped in himation having his right arm outstretched. Left elbow rests on cushions.	Marion 1929 Kaparga Tomb 18 Swedish exc.
106	Nicosia, CM P.T. 46/11 SCE II, 310:11	c 425-400	Not attributed	Standing goose with raised wings. Flower.	Marion 1929 Kaparga Tomb 46 Swedish exc.
107 Pl.22	Larnaca, Pierides Museum CL48 (MIP915) Maffre 1971, 677:24; fig. 24	c 425-400	Not attributed	Female holding a box, vrill.	Marion?
108 Pl.22	Larnaca, Pierides Museum Maffre 1971, 677:25; fig. 31	c 425-400	The Straggly Painter	Head of woman wearing <i>sakkos</i> .	Marion?
109	Larnaca, Pierides Museum CL49 (MIP914) Maffre 1971, 677:24; fig. 30	c 425-400	L.M. Painter	Female holding a box.	Marion?
110 Pl.22	Larnaca, Pierides Museum CL45 (MIP913) Maffre 1971, 677:26; fig. 32	c 425-375	Not attributed	Palmette.	Marion?
111	Nicosia, CM 1965/II-2/4 Karageorghis 1966, 311:3; fig. 28	c 425-400	Not attributed	Seated woman. In front of her a vine vrille. Behind her a piece of cloth.	Polis
112	Berlin Antikensammlung V13140.73 BA 9003643; CVA, Berlin, Antikenmuseum 8, 64, pls (3085, 3086) 44.9, 45.1	c 425-375	Not attributed	Female sphinx with raised wings.	Polis Necropolis
113	Berlin Antikensammlung 3140.287 BA 1006358; CVA, Berlin, Antikenmuseum 8, 65, pl. (3086) 45.3	c 425-375	Not attributed	Swan with raised wings	Polis Necropolis
114	Berlin, Antikensammlung 3140.286 BA 1006357; CVA, Berlin, Antikenmuseum 8, 64-65, pl. (3086) 45.2.8-9	c 425-375	Not attributed	Domestic woman seated on stool with wool at kalathos.	Polis Necropolis
115	Nicosia, CM C.759 Exh. MMA 462 (II,6)	c 425-375	Not attributed	Female holding a piece of cloth in front of an altar.	Polis Sphageion T.19
116	Nicosia, CM C.764 Exh. MMA 461 (II, g)	c 425-375	Not attributed	Below neck-base: Egg-border. Body: Female in front of altar.	Polis 1917 Sphageion T.18
117	Nicosia, CM C.768 Munro & Tubbs 1890, 48	c 425-375	Not attributed	Seated sphinx.	Polis Munro B.9
118	Nicosia, CM C.774 Now at Exh. MMA 221 (I,g)	c 425-375	Not attributed	Female figure in front of altar. (Neck broken)	Polis Munro B.13.1661
119	Nicosia CM C.777 BA 230083; Munro & Tubbs 1890, 48	c 425-375	Near the Mayence sphinx Painter	Sphinx.	Polis Munro K 12
120	Nicosia CM C.778 Munro & Tubbs 1890, 48	c 425-375	Not attributed	Sphinx.	Polis Munro K. 12
121	Nicosia, CM C.802	c 425-375	Not attributed	Neck broken. Horse	Polis Munro 41
122	Collection unknown SCE II, 284:3	c 425-400	Not attributed	Shoulder: Leaf shaped lines. Under a meander frieze. Body: Palmettes	Marion 1929 Kaparga Tomb 38
123	Nicosia, CM C.758	c 400-300	Not attributed	Stylised guilloches round body.	Polis T.117.I; T.106. Polis catal. P.174
124	Nicosia, CM C.790	c 400-300	Not attributed	Lattice pattern and white dots.	Polis Munro. C.
125	Nicosia, CM C.813	c 400-300	Not attributed	Lattice pattern and white dots.	Polis B.T.4 1916
126	Nicosia, CM C.982	c 400-300	Not attributed	Lattice pattern and white dots.	Polis D.T.2. 1916

	<b>Oinochoai</b>				
127 Pl.23	Nicosia, CM C.765 <i>BA</i> no 215548; Beazley 1989, 39:22	c 450-400	Near the Polion Painter	Neck: Egg-shaped frieze Body: Riding youth.	Marion
128 Pl.23	Nicosia, CM PT2INI <i>BA</i> no 230629 <i>SCE</i> II, 239:1; Beazley 1989, 39:24	c 325-300	The Fat-boy Group	Athlete jumping, draped youths, strigil, column, diskos suspended.	Marion 1929 Kaparga Tomb 21
	<b>Juglet</b>				
129	Nicosia, CM C429 <i>BA</i> no 209604; Beazley <i>ARV</i> <sup>2</sup> 1963, 779.6	c 475-425	The Group of Philadelphia Ph 2272	Satyr, drinking horn.	Marion
	<b>Pelikai</b>				
130	Frg. Nicosia, CM C1082 <i>BA</i> , 29731; Flourentzos 1992, 155:C1082	c 450-500	The Painter of Louvre G 521	Neck: Egg-shaped frieze Side A: Upper parts of draped women. Side B: Upper part of draped woman.	Marion?
131	Lost, <i>BA</i> no 215377; Beazley 1989, 40	c 450-400	The Munich 2335 Painter	Athlete jumping. Draped youth.	Marion
132	Frg. Nicosia, CM C1083 <i>BA</i> , 29732; Flourentzos 1992, 155:C1083	c 450-400	The Munich 2335 Painter	Neck: Egg-shaped frieze. Side: Youths facing each other. Side B: Youth	Marion?
133 Pl.23	Nicosia, CM 1958/XII-1/1 Karageorghis 1969, 342:7	c 450-400	Not attributed	Side A: Draped woman at altar. Side B: Male figure in chlamys holding a staff.	Polis Tomb?
134	Frgts. Nicosia, CM C1084 <i>BA</i> no 29730; Flourentzos 1992, 155:C1084	c 425-375	The Painter of Louvre.	Neck: Egg-shaped frieze. Side A: Draped women at altar. Side B: Draped woman.	Marion?
	<b>Plates</b>				
135	2 Frgts. Larnaca, Collection Zenon Pierides <i>BA</i> 4581 Maffre 1971, 669:22	c 400-375	The Pierides Painter	Fish.	Marion?
	<b>Pyxis Lids</b>				
136	Larnaca, Collection Zenon Pierides CL52 (MIP918) Jacquemin & Maffre 1986, 194:8,195:21	c. 400-375	The Fat-boy Group	Lid: Naked youth sitting on a piece of cloth.	Marion ?
137	Warsaw, National Museum, 142352 <i>BA</i> no 14098; <i>CVA</i> , Goluchow, Musée Czartoryski, 28, Pl. (041) 41.8	c 400-300	Not attributed	Lid: Hand.	Arsinoe
	<b>Rhyta</b>				
	<b>Figure Vase head (Ram)</b>				
138	Toronto, Royal Ontario Museum, 360 <i>BA</i> no 216213 Beazley, <i>ARV</i> <sup>2</sup> 1963, 1278.26	c 450-300	The Marlay Painter	Dancing women in chitoniskoi.	Marion
	<b>Rhyton or Kantharos</b>				
139	Paphos, DM 470 <i>BA</i> , 209116; Beazley <i>ARV</i> <sup>2</sup> 1963, 736.124	c 475-425	The Karlsruhe Painter	King and woman	Marion
	<b>Skyphoi</b>				
140	London, British Museum E141 <i>BA</i> no 11922; <i>CVA</i> , London, British Museum 4, III.Ic.4, Pl. (222) 29.6A-B	c 500-450		Side A: Woman, torch, phiale. Inscription: <i>KAAOΣ</i> Side B: Maenad, thyrsos, altar. Inscription: <i>KAAE</i> Palmettes at handles.	Poli 1890
141	Berlin, Antikensammlung, 3140.197 <i>BA</i> no 207751; <i>CVA</i> , Berlin, Antikensammlung Pergamonmuseum 1, 48-49. Pls (140, 141) 29:7, 30:1-2.	c 475-425	The Yale Lekythos Painter	A: Warrior holding shield with griffin. B: Woman with phiale.	Marion

142	London, British Museum, 90.7-31.32 <i>BA</i> no 16812; <i>CVA</i> , London, British Museum 4, III.Ic.5, pl. (225) 32.13	c 475-425	The Beldam Workshop	Ivy, Palm leaves, laurel frieze. UH: Palmette.	Poli
143	Larnaca, Collection Zenon Pierides CL54 (MIP924) <i>BA</i> 30393 Jacquemin & Maffre 1986, 189:5, fig. 12	c 470-440	Not attributed	Owl between olive leaves.	Marion?
144	Nicosia, CM P.T. 44/28 <i>SCE</i> II, 307:28	c 425-400	Not attributed	Owl between olive sprigs.	Marion 1929 Kaparga Tomb 44 Swedish exc.
145	Stockholm, MM 61.009 <i>BA</i> no 46002; <i>SCE</i> II, 365:9	c 325-300	Not attributed	Inside rim Palmettes. A: Maenad, thyrsos, male figure holding drinking horn. B: Draped male figures, one holding strigil.	Marion 1929 Kaparga Tomb 61 Swedish exc.

## 2.11 RF pottery from Palaepaphos/Paphos

	Askos	Date	Attribution	Decoration/Iconography	Site
1	Frg. Kouklia Museum Maier & Karageorghis 1984, 214, fig. 200	c 400-300	Not attributed	Head of an arimasp	Palaepaphos Hadji Abdullah
	<b>Lekythoi</b>				
2	Constantinides Collection, Paphos (White ground) Maier & Karageorghis 1984, 217:202	c 475-450	Not attributed	Woman holding a wreath to a youth holding an arrow-staff. Inscription: <i>Nikon kalos</i>	Palaepaphos Necropolis Hassan Agha
	<b>Squat Lekythos</b>				
3	Nicosia, CM C.786		Not attributed	Palmettes	Palaepaphos
4	Exc. no 2520/22 Michaelides & Mlynarczyk 1988, 156, fig. 4		Not attributed	Lattice ornament, white dots near the points of intersection.	Paphos Eastern Necropolis Tomb 2520
5	Frg. Paphos, DM, 2707.6 <i>BA</i> no 22312; Karageorghis 1985, 962	c 450-400	Not attributed	Body: Panther	Kato Paphos
6	Frg. Paphos, DM, 2707.8 <i>BA</i> no 22360; Karageorghis 1985, 962	c 450-400	Not attributed	Body: Panther	Kato Paphos
	<b>Oinochoai</b>				
7	Frgts. Excavation, KD169:6 <i>BA</i> no 29724; Maier & Wartburg, 1985:106; pl. 12:6	c 425-375	Not attributed	Nereids, one on hippocampus.	Palaepaphos Evreti-Asproyi KD169 Settlement-pit
	<b>Pyxis Lids</b>				
8	Frg. of lid, Collection unknown <i>BA</i> no 949 Maier 1968, 686, fig. 22		Not attributed	Eros with phiale	Palaepaphos Kaminia TE I 104; Well
	<b>Rhyta</b>				
9	London, British museum, E789 <i>BA</i> no 209466 <i>CVA</i> , London, British Museum 4, III.Ic, pl. (232) 39. 2.a-2.b, 3.a-3b.	500-450	The Sotades Painter	Side A and B1: Pandora? Women one holding a staff? Draped man. Side A2: Herakles and boar.	Palaepaphos Sanctuary of Aphrodite
	<b>Fragts. Shape unknown</b>				
10	Frg. Collection unknown Hadjisavvas 1999, 625:26	425-375	Not attributed	Woman holding <i>kanoun</i>	Paphos Toumballos Artemis sanc.?
11	Frg. Collection Unknown <i>BA</i> no 2386 Maier 1968, 686, fig. 21	400-300	Not attributed	Woman	Palaepaphos Kaminia TE I 12; B.Well

12	Frg. Kouklia Museum TA163.15 Maier & Karageorghis 1984, 214:201		Not attributed	Warrior, falling	Palaepaphos Sanctuary of Aphrodite
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## 2.12 RF pottery from Salamis

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1 Pl.24	Neck and shoulder Frgt. 490; Inv. 69/6698 Jehasse 1980, 218:1	c 500-475	The Eucharides Painter	Under lip: Tongue frieze. Woman turned to right holding a cup. Komos	Salamis K VI/γ4
2	Frg. 1320; Inv. 1967.V.151 Jehasse 1980, 221:9	c 400-375	Near the Meleager Painter or the Oinomaos Painter	Two figures in front of an altar of Ionic style.	Salamis S. Rampart
	<b>Kraters</b>				
3	Collection unknown Munro & Tubbs 1890, 144:1	c 475-375		Outside of rim: Meander frieze. Warriors.	Salamis Cistern
4	Frg. 325; Inv. 1967 Jehasse 1980, 220:2	c 470	Near the Oreithyia Painter	Skythian archer Meander frieze.	Salamis
5	Collection unknown Munro & Tubbs 1890, 144:2	c 425-375		Couch, reclined figure, Eros.	Cistern
6	Frg. 33; Inv. 68/6595 Jehasse 1980, 223:13	c 425-375	Not attributed	Part of leg, dressed in Asiatic costume. Anaxyrides. Part of altar? Amazonomachy?	Salamis S. Rambart
7	Frg. 244; Inv. 1967 Jehasse 1980, 220:4	c 415	Near the Dinos Painter	Wreathed satyr facing a maenad that holds a thyrsos.	Salamis S. Rampart
8	Frg. 383; Inv. 68/6654 Jehasse 1980, 220: 5	c 400	The Suessula Painter	Dancing maenad in short chiton. Traces of two satyrs' tails.	Salamis S. Rampart
9	Frg. 255; 1967 Jehasse 1980, 220:6	c 400	Near the Athens Painter 12255; The Meidias style	Two dancing maenads. Ivy leaves.	Salamis S. Rampart
10	Frg. 320; Inv. 1967 Jehasse 1980, 221:7	c 400-375	Not attributed	Lampadodromy? Woman and the hand of a second figure holding a torch.	Salamis S. Rampart
11	Frg. 250; Inv. 1967 Jehasse 1980, 221: 8	c 400-375	Not attributed	Under lip: Laurel leaves; Part of Ero's or Nike's wing.	Salamis S. Rampart
12 Pl.24	Frg. 7/4/65 Jehasse 1980, 221:12	c 400-375	The circle of Dinos Painter; Near the Chrysis Painter	Head and part of upper body of a woman wearing diadem, necklace and earrings.	Salamis S. Rampart
13	Frg. 278; Inv. 1967 Jehasse 1980, 223:14	c 400-350	Not attributed	The lower part of a woman with outstretched arm. Seems to be offering.	Salamis S. Rampart
14	Frg. 277; Inv. 1967 Jehasse 1980, 223:15	c 400-350	Not attributed	Meander frieze. Parts of two feet and himation.	Salamis S. Rampart
15	Frg. 332; Inv. 1967 Jehasse 1980, 223:16	c 400-350	Not attributed	Part of meander frieze. Figure walking to the right.	Salamis S. Rampart
16	Frg. 337; Inv. 67/2295 Jehasse 1980, 226:25	c 370	Not attributed	Palmette underlined with meander frieze interrupted by dotted squares.	Salamis S. Rampart
17	Frg. 387; 68/6658 Jehasse 1980, 226:26	c 370-320	Not attributed	Palmette underlined with meander frieze interrupted by dotted squares.	Salamis S. Rampart
18	Frg. 389; 68/6660 Jehasse 1980, 226:27	c 370-320	Not attributed	Palmettes and volutes	Salamis S. Rampart
19	Frg. 390; Inv. 68/6661 Jehasse 1980, 226:28	c 370-320	Not attributed	Male's foot? Underlined with meander frieze.	Salamis S. Rampart
20	Frg. 392; Inv. 68/6663 Jehasse 1980, 226:29	c 370-320	Not attributed	Zone with volute-like decoration separated with dots.	Salamis S. Rampart
21	Frg. 529; Inv. 68/6865 Jehasse 1980, 226:30	c 370-320	Not attributed	Traces of meander frieze and palmette.	Salamis S. Rampart
22	Frg. 598; Inv. 68/6934 Jehasse 1980, 226:31	c 370-320	Not attributed	No decoration left	Salamis S. Rampart
23	Frg. 1690; Inv. 1967 Jehasse 1980, 221:10	c 360-350	Not attributed	Wreathed bearded Dionysos facing a wreathed maenad holding an offering basket. Part of wing.	Salamis S. Rampart

24 Pl.24	Frg. 5092; Inv. 1969 Jehasse 1980, 221:11	c 360-350	Not attributed	<i>Grypomachy</i> . Fight between arimasps and griffins. Bunch of grapes in between. Traces of Asiatic bonnet. Amazons and arimasps.	Salamis S. Rampart
25	Frg. 595; Inv. 68/6931 Jehasse 1980, 223:17	c 360-340	Not attributed	By the lip garland. Part of curly hair and a diadem.	Salamis S. Rampart
26	Frg. 394; Inv. 68/6665 Jehasse 1980, 223:18	c 360-340	Not attributed	Under lip: Laurel leaves. Two figures facing each other. In the middle a quadrant with a cross.	Salamis S. Rampart
27	2 Frgts. 336; Inv. 67/2294 Jehasse 1980, 223:19	c 360-340	Not attributed	Part of a figure's leg. In front the foot of a bed from which hangs a fabric.	Salamis S. Rampart
28	Frg. 955; 68/6975 Jehasse 1980, 225:24	c 360-340	Not attributed	Dental decoration.	Salamis S. Rampart
29	Frg. 304; Inv. 68/6760 Jehasse 1980, 225:20	c 350-300	Not attributed	On the left, part of furniture? On the right, part of drapery.	Salamis S. Rampart
30	Frg. 937; Inv. 68/6958 Jehasse 1980, 225:22	c 340	Not attributed	The extremities of a horse's legs and tail.	Salamis S. Rampart
31	Frg. 300; Inv. 68/6756 Jehasse 1980, 225:21	c 325-300	Not attributed	On the left, a huge head of a male with large curls. On the right, a circle or a tympanon decorated with a cross.	Salamis S. Rampart
	<b>Frgts of Kraters' handles</b>				
32	Frg. 938; Inv. 68/6959 Jehasse 1980, 226:32	c 425-400	Not attributed	Part of palmette and drapery.	Salamis S. Rampart
33	Frg. 940; Inv. 68/6961 Jehasse 1980, 226:33	c 425-400	Not attributed	Part of palmette, drapery and the knee of a figure.	Salamis S. Rampart
34	Frg. 87; Inv. 68/6638 Jehasse 1980, 226:34	c 400-320	Not attributed	A part of drapery and meander.	Salamis S. Rampart
35	Frg. 526; Inv. 68/6862 Jehasse 1980, 228:35	c 400-320	Not attributed	Grooves and encircled points laid out in volutes. Probably clothing decoration?	Salamis S. Rampart
36	3 Frgts. 291; Inv. 68/6747 Jehasse 1980, 228:36	c 400-320	Not attributed	Zones separated by dots and flanked with the remains of big palmettes.	Salamis S. Rampart
37	Frg. 596; Inv. 68/6932 Jehasse 1980, 228:37	c 400-320	Not attributed	Part of a palmette.	Salamis S. Rampart
38	Frg. 611; Inv. 68/6947 Jehasse 1980, 228:38	c 400-320	Not attributed	The extremities of a palmette.	Salamis S. Rampart
39	3 Frgts. 659; Inv. 67/1960 Jehasse 1980, 228:39	c 400-320	Not attributed	Frgt.1: Painted and reserved line. Frgts 2+3: Parts of a palmette flanked by a circle.	Salamis S. Rampart
40	Frg. 826; Inv. 68/6789 Jehasse 1980, 228:40	c 400-320	Not attributed	Part of a meander frieze.	Salamis S. Rampart
41	Frg. 941; Inv. 68/6962 Jehasse 1980, 228:41	c 400-320	Not attributed	Part of a meander frieze.	Salamis S. Rampart
	<b>Frgts of Kraters</b>				
42	Frg. 391; Inv. 68/6662 Jehasse 1980, 228:42	Not dated	Not attributed	Under lip: Laurel-leaf frieze. On the right the hair of a figure.	Salamis S. Rampart
43	Frg. 224; Inv. 67/2042 Jehasse 1980, 228:43	Not dated	Not attributed	Under lip: Laurel-leaf frieze. Inside 1cm under edge net dec.	Salamis S. Rampart
44	Frg. 301; Inv. 68/6757 Jehasse 1980, 229:44	Not dated	Not attributed	Under lip: Laurel-leaf frieze.	Salamis S. Rampart
45	Frg. 302; Inv. 68/6758 Jehasse 1980, 229:45	Not dated	Not attributed	Under lip: Laurel-leaf frieze.	Salamis S. Rampart
46	Frg. 444; Inv. 67/2101 Jehasse 1980, 229:46	Not dated	Not attributed	Under lip: Laurel-leaf frieze.	Salamis S. Rampart
47	Frg. 527; Inv. 68/6863 Jehasse 1980, 229:47	Not dated	Not attributed	Under lip: Laurel-leaf frieze; under fine moulding.	Salamis S. Rampart
48	Frg. 723; Inv. 67/2194 Jehasse 1980, 229:48	Not dated	Not attributed	Undecorated. Frg. of lip.	Salamis S. Rampart
49	Frg. 957; Inv. 68/7041 Jehasse 1980, 229:49	Not dated	Not attributed	Under lip: Egg-shaped frieze.	Salamis S. Rampart
50	Frg. 338; Inv. 67/2296 Jehasse 1980, 229:50	Not dated	Not attributed	Under lip: Egg-shaped frieze.	Salamis S. Rampart
51	Frg. 340; Inv. 67/2298 Jehasse 1980, 229:51	Not dated	Not attributed	Frg. of lip. Undecorated.	Salamis S. Rampart
52	Frg. 844; Inv. 68/6807 Jehasse 1980, 229:52	Not dated	Not attributed	On lip: moulding. Under reserved net decoration.	Salamis S. Rampart

	<b>Frgts of Kraters' handles</b>				
53	Frg. 188; Inv. 67/2425 Jehasse 1980, 229:53	Not dated	Not attributed	Incised rays.	Salamis S. Rampart
54	Frg. 288; Inv. 68/6744 Jehasse 1980, 230:54	Not dated	Not attributed	Circular zone of an egg-shaped frieze.	Salamis S. Rampart
55	Frg. 289; Inv. 68/6745 Jehasse 1980, 230:55	Not dated	Not attributed	Circular zone of an egg-shaped frieze.	Salamis S. Rampart
56	Frg. 290; Inv. 68/6746 Jehasse 1980, 230:56	Not dated	Not attributed	Circular zone of an egg-shaped frieze.	Salamis S. Rampart
57	Frg. 352; Inv. 67/2310 Jehasse 1980, 230:57	Not dated	Not attributed	Greenish spots cover part of the handle.	Salamis S. Rampart
58	Frg. 382; Inv. 67/2340 Jehasse 1980, 230:58	Not dated	Not attributed	Two rolls with widened base. Not decorated	Salamis S. Rampart
59	Frg. 388; Inv. 68/6659 Jehasse 1980, 230:59	Not dated	Not attributed	Part of circular egg-shaped frieze and the extremities of a large palmette.	Salamis S. Rampart
60	Frg. 443; Inv. 67/2100 Jehasse 1980, 230:60	Not dated	Not attributed	Reserved zone decorated with dots.	Salamis S. Rampart
61	Frg. 614; Inv. 68/6950 Jehasse 1980, 230:61	Not dated	Not attributed	Undecorated	Salamis S. Rampart
62	Frg. 642; Inv. 68/6706 Jehasse 1980, 230:62	Not dated	Not attributed	Undecorated	Salamis S. Rampart
63	Frg. 722; Inv. 67/2193 Jehasse 1980, 230:63	Not dated	Not attributed	Undecorated	Salamis S. Rampart
64	Frg. 1023; Inv. 66/4634 Jehasse 1980, 232:64	Not dated	Not attributed	Remains of an egg-shaped frieze.	Salamis S. Rampart
	<b>Fragments of Kraters' feet</b>				
65	Frg. 61; Inv. 68/6612 Jehasse 1980, 232:65	Not dated	Not attributed	Reserved zones in the groove of the foot	Salamis S. Rampart
66	Frg. 223; Inv. 67/2041 Jehasse 1980, 232:66	Not dated	Not attributed	Reserved zone in the groove of the foot	Salamis S. Rampart
67	Frg. 226; Inv. 67/2044 Jehasse 1980, 232:67	Not dated	Not attributed	Rounded cylinder in the groove of the foot.	Salamis S. Rampart
68	Frg. 296; Inv. 68/6752 Jehasse 1980, 232:68	Not dated	Not attributed	Reserved zone in the groove of the foot	Salamis S. Rampart
69	Frg. 305; Inv. 68/6761 Jehasse 1980, 232:69	Not dated	Not attributed	Reserved zones. Inscription: FA	Salamis S. Rampart
70	Frg. 339; Inv. 67/2297 Jehasse 1980, 232:70	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
71	Frg. 384; Inv. 68/6655 Jehasse 1980, 232:71	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
72	Frg. 393; Inv. 68/6664 Jehasse 1980, 232:72	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
73	Frg. 408; Inv. 68/6679 Jehasse 1980, 232:73	Not dated	Not attributed	Reserved Zones	Salamis S. Rampart
74	Frg. 428; Inv. 68/6850 Jehasse 1980, 233:74	Not dated	Not attributed	Undecorated	Salamis S. Rampart
75	Frg. 534; Inv. 68/6870 Jehasse 1980, 233:75	Not dated	Not attributed	Undecorated	Salamis S. Rampart
76	Frg. 597; Inv. 68/6933 Jehasse 1980, 233:76	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
77	Frg. 623; Inv. 68/6992 Jehasse 1980, 233:77	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
78	Frg. 688; Inv. 67/1988 Jehasse 1980, 233:78	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
79	Frg. 689; Inv. 67/1989 Jehasse 1980, 233:79	Not dated	Not attributed	Reserved groove	Salamis S. Rampart
80	Frg. 690; Inv. 67/1990 Jehasse 1980, 233:80	Not dated	Not attributed	Undecorated	Salamis S. Rampart
81	Frg. 691; Inv. 67/1991 Jehasse 1980, 233:81	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
82	Frg. 711; Inv. 67/2182 Jehasse 1980, 233:82	Not dated	Not attributed	Reserved net decoration	Salamis S. Rampart
83	Frg. 842; Inv. 68/6805 Jehasse 1980, 233:83	Not dated	Not attributed	Not decorated	Salamis S. Rampart
84	Frg. 843; Inv. 68/6806 Jehasse 1980, 233:84	Not dated	Not attributed	Reserved zones	Salamis S. Rampart
85	Frg. 920; Inv. 68/6833 Jehasse 1980, 234:85	Not dated	Not attributed	Reserved zones	Salamis S. Rampart

86	Frg. 983; Inv.68/6975 Jehasse 1980, 234:86	Not dated	Not attributed	Cylindrical moulding encircled with two reserved lines.	Salamis S. Rampart
	<b>Kylikes (Cups)</b>				
87	Frg. Collection unknown Munro & Tubbs 1891, 4	Not dated	Not attributed	Inside: Feet of two figures and palmette	Salamis Cistern
88	Collection unknown Karageorghis 1974, 139, 13:A	c 325-300	Not attributed	Seated satyr. Probably holding wine-skin	Salamis Tumulus 77
	<b>Frgts of Kylikes' feet</b>				
89	Frg. 37; Inv. 69/7039 Jehasse 1980, 234:87	c 425-400	Not attributed	Not decorated	
90	Frg. 401; Inv. 68/6672 Jehasse 1980, 234:88	Not dated	Not attributed	Not decorated	Salamis S. Rampart
91	Frg. 1024; Inv. 66/4635 Jehasse 1980, 234:89	c 425-400	Not attributed	Not decorated	Salamis S. Rampart
	<b>Lebes</b>				
91B	Munich Market BA 220561 Beazley <i>AR1</i> <sup>2</sup> 1963:1322.12 Jehasse 1980, 216	450-400	The Meidias Painter	A: Women, one seated (bride), Eros. UH: Nike B: Woman	Salamis?
	<b>Oinochoai</b>				
92	Frg. 409; Inv. 68/6680 Jehasse 1980, 234:92	Not dated	Not attributed	Under and inside the lip: Egg- shaped frieze.	Salamis S. Rampart
	<b>Plates</b>				
93	Frg. 243; Inv. 1967 Jehasse 1980, 225:23	c 460-440	Not attributed	Volute shape frieze. Egg-shaped frieze. Fish and shells.	Salamis S. Rampart
	<b>Skyphoi</b>				
94	Frg.? Inv. 68/6656 Jehasse 1980, 234:90	Not dated	Not attributed	Palmette.	Salamis S. Rampart
95	Frg. 772; Inv. 67/2243 Jehasse 1980, 234:91	Not dated	Not attributed	Reserved zone	Salamis S. Rampart
	<b>Frgts Shape Uncertain</b>				
96	Frg. 293; Inv.1967 Handle. Stamnos. ? Hydria? Amphora? Or Krater. Jehasse 1980, 220:3	c 460-440	Not attributed	Large palmette on the base of handle.	Salamis S. Rampart
97	Frg. 307; of vase with lid. Pyxis or lekaneis; Inv. 68/6763 Jehasse 1980, 235:93	c 400-300	Not attributed	Palmettes	Salamis S. Rampart
98	see 91B				

## 2.13 RF pottery from Soloi

	<b>Lekythoi</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Squat Lekythoi</b>				
1	Collection unknown 1967/T.XI, Δ1 Karageorghis 1968, 328	c 400-300	Not attributed	Palmette	Soloi Tomb XI
2	Collection unknown Frgts 1967/T.XI, Δ2 Karageorghis 1968, 328	c 400-300	Not attributed	Palmette	Soloi Tomb XI

## 2.14 RF pottery from Syrkatis

	<b>Skyphoi</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Frg. 1936.xi-5.-I BA 209667 Beazley 1989, 35:XVII. 1936.xi-5-I	470-460	The Euaichme Painter	Draped bearded man.	Syrkatis



## 2.15 RF pottery from Tamassos

	<b>Kylikes (Cups)</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
	<b>Stemless cups</b>				
1	Frg. Excavation, 1204.1978 <i>BA</i> no 44437; Buchholz 1987, 225:56B	<i>c</i> 475-425	Not attributed	Man? With staff?	Tamassos
2	Frg. Excavation, 1975 <i>BA</i> no 44438; Buchholz 1987, 225:56D	<i>c</i> 450-400	Not attributed	Youth.	Tamassos
3	Frg. Excavation, 1315.1978 <i>BA</i> no 44439; Buchholz 1987, 225:56E	<i>c</i> 450-400	Not attributed	Draped figure.	Tamassos
4	Frg. Excavation 1972 <i>BA</i> no 44442; Buchholz 1987, 225:56F	<i>c</i> 400-300	Not attributed	Chequers	Tamassos
	<b>Cup Type C</b>				
5	Cambridge, Fitzwilliam Museum, GR116.1892 <i>BA</i> no 4610; Buchholz 1978, 185:35	<i>c</i> 525-500	Not attributed	Inside: Komast holding a staff (?) and a Skyphos.	Tamassos Chomazoudia Grave II

## 2.16 RF pottery from Vouni

	<b>Amphorae</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	2 Frgts V.9 <i>SCE</i> III, 229:9	<i>c</i> 475-425	Not attributed	Lower neck: Egg-shaped frieze. Side A: Head and part of shoulder of youth. Side B: Young man, woman holding an apple, male figure resting on thick stick. "Herakles fetching the apples of Hesperides"	Vouni Palace 1928/29 SE court, debris.
	<b>Askoi</b>				
2	Frg. Stockholm, MM V.415 <i>SCE</i> III, 254:415	<i>c</i> 475-425	Not attributed	Running deer on each side	Vouni Palace 1928/29 Room 13
3	Stockholm, MM Frg. V.305 <i>SCE</i> III, 250:305	<i>c</i> 475-425	Not attributed	Swan with raised wings	Vouni Palace 1928/29 Room 81
	<b>Kylikes (Cups)</b>				
4	Nicosia, CM P. 414 Outside Red-figure Inside White ground <i>BA</i> no 210161; Beazley 1989, 34: XV.V.414 <i>SCE</i> III, 253:414	<i>c</i> 475-425	The Boot Painter	Outside: Woman, box, couch, chair. Male, flute, woman, fruit. Column, woman, mirror, figures, lyre. Under handles: Altar Inside: Woman, box, couch, chair.	Vouni Palace 1928/29 Room 13
	<b>Lekythoi</b>				
5 Pl.25	Nicosia, CM V.453 (White-ground) <i>BA</i> no 209195; Beazley 1989, 34: XV.V.453; <i>SCE</i> III, 255:453	<i>c</i> 475-425	The Vouni Painter Compare to Athens 1277I	Shoulder: Palmettes and volutes. Under shoulder: Meander Body: Two women; one holding mirror. Under: Meander frieze Inscription: <i>AAK(IM)AXO(Σ)</i>	Vouni Palace 1928/29 Room 13
	<b>Squat Lekythoi</b>				
6 Pl.25	Stockholm, MM V.294 <i>BA</i> 215238 <i>SCE</i> III, 249:294	<i>c</i> 475-425	The Manner of Kleophon Painter	Above: egg-shaped frieze Body: Doric column, standing woman; seated man dressed in Persian costume holding a drinking horn. Woman holding an arrow. Under: Meander frieze	Vouni Palace 1928/29 Room 44
7	Frg. Stockholm, MM V.417 <i>SCE</i> III, 254:417	<i>c</i> 475-425	Not attributed	Standing figure and a winged figure. Between them funnel shaped object. Altar? Under: Egg-shaped frieze	Vouni Palace 1928/29 Room 13

8	Collection unknown SCE III, 332:4	c 400-325	Not attributed	Woman holding a flower above an altar.	Necropolis of Vouni-Korakas Tomb 14
	<b>Frgts. Shape uncertain</b>				
9	Frg. Stockholm, MM SCE III, 250:317	c 475- 425	Not attributed	Remains of dressed figure	Vouni Palace Room 66
10	Frg. Stockholm MM Acc 0695	Not dated	Not attributed	Remains of figures	Vouni Palace

## 2.17 RF pottery from Cyprus (Provenance unknown)

	<b>Alabastra</b>	<b>Date</b>	<b>Attribution</b>	<b>Decoration/Iconography</b>	<b>Site</b>
1	Nicosia, CM C.432	c 475-450	Not attributed	Geometrical decoration.	Cyprus
	<b>Askoi</b>				
2	Nicosia, CM C.423	c 425-375	Not attributed	Wreath of olive leaves	Cyprus T.74.I
3	Nicosia, CM C.421	c 425-375	Not attributed	Hare and dog.	Cyprus T.29.III
4	Nicosia, CM C.814	c 425-375	Not attributed	Basket handle; Panthers	Cyprus T.74.I
5	Nicosia, CM C.815 Beazley <i>ARI</i> <sup>2</sup> 1963, 1505:9	c 425-375	The Cambridge Askos Group	Basket handle;. Female head/Owl. Egg pattern.	Cyprus
6	Nicosia, CM C.816	c 425-375	Not attributed	Basket handle;. Panther	Cyprus T.26:I
7	Nicosia, CM C.817	c 425-375	Not attributed	Basket handle;. Panther/Swan	Cyprus T.21.III
8	Nicosia, CM C.818	c 425-375	Not attributed	Basket handle; Swans.	T.72.II
9	Nicosia, CM C.819	c 425-375	Not attributed	Swan/Panther/Palmette.	Cyprus 1916 B.T. 4a
10	Nicosia, CM C.820	c 425-375	Not attributed	Ring-shaped; Basket handle; Hare/Running satyr	Cyprus 1916 D. T.8
11	Nicosia, CM C.824 (Broken)	c 425-375	Not attributed	Basket handle; Swan/Panther	Cyprus A.T.6 Floor
12	Nicosia, CM C.825	c 425-375	Not attributed	Panther/stag	Cyprus 1722 T.95:I
13	Nicosia, CM C.826	c 425-375	Not attributed	Lion/Panther. Palmette between handle and spout.	Cyprus 1783 Myres
14	Nicosia, CM C.828	c 425-375	Not attributed	Basket handle; Panthers	Cyprus 1710.72
15	Nicosia, CM C.829	c 425-375	Not attributed	Handle broken; Panthers.	Cyprus T.72.II
16	Nicosia, CM C.830	c 425-375	Not attributed	Basket handle; Palmettes.	Cyprus
17	Nicosia, CM C.831	c 425-375	Not attributed	Basket handle. Knot-shaped. Woman's & animal's busts on either side.	Cyprus 1916 A.T.3.
18	Nicosia, CM C.834	c 425-375	Not attributed	Swan/Panther.	Cyprus T.72.II
19	Nicosia, CM C.837	c 425-375	Not attributed	Basket handle broken, spout missing. Swan/Panther.	Cyprus
20	Nicosia, CM C.838	c 425-375	Not attributed	Handle broken; Lion/Stag.	Cyprus 14
21	Nicosia, CM C.839	c 425-375	Not attributed	Basket handle; hole at the centre. Wreath of olive leaves.	Cyprus T.26.I
22	Nicosia, CM C.841 (Karephyllakis Collection)	c 425-375	Not attributed	Palmettes.	Cyprus
23	Nicosia, CM C.844	c 425-375	Not attributed	Basket handle; Hare/Eagle.	Cyprus T.76.II
24	Nicosia, CM C.845	c 425-375	Not attributed	Basket handle; Panther/Swan.	Cyprus T.49.II
25	Nicosia, CM C.846	c 425-375	Not attributed	Winged wine/Satyr holding arrow.	Cyprus T.209.II
26	Nicosia, CM C.847	c 425-375	Not attributed	Dog/Hare.	Cyprus T.21.III
27	Nicosia, CM C.848	c 425-375	Not attributed	Vertical strokes. Spout in the form of lion's head. Strainer in the centre.	Cyprus 1916 A T.12

28	Nicosia, CM C.849	c 425-375	Not attributed	Basket handle; Sphinxes.	Cyprus T.142.II
29	Nicosia, CM C.850	c 425-375	Not attributed	Panthers.	Cyprus T.76.II.2
30	Nicosia, CM C.851	c 425-375	Not attributed	Basket handle; Hares.	Cyprus T.146.II
31	Nicosia, CM C.853	c 425-375	Not attributed	Basket handle; Griffins.	Cyprus T.26.1
32	Nicosia, CM C.854	c 425-375	Not attributed	Lion/Panther. Palmette between handle and spout. Strainer at centre.	Cyprus T.61
33	Nicosia, CM C.856	c 425-375	Not attributed	Basket handle; Panthers.	Cyprus T.16/1-1308
34	Nicosia, CM C.858	c 425-375	Not attributed	Basket handle; Panthers.	Cyprus T.78.1
35	Nicosia, CM C.859	c 425-375	Not attributed	Basket handle; Panthers.	Cyprus T.178.II.24
36	Nicosia, CM C.860	c 425-375	Not attributed	Swan/Panther/Palmette.	Cyprus T.88.II
37	Nicosia, CM C.863	c 425-375	Not attributed	Wreath of olive leaves and seeds. Strainer at centre.	Cyprus K.35
38	Nicosia, CM C.865	c 425-375	Not attributed	Basket handle; Female busts.	Cyprus T.21
39	Nicosia, CM C.866	c 425-375	Not attributed	Basket handle; Swan/Dog.	Cyprus T.17.II
40	Nicosia, CM C.867	c 425-375	Not attributed	Three palmettes; Strainer at centre.	Cyprus A.T.2
41	Nicosia, CM C.869	c 425-375	Not attributed	Basket handle; Swans.	Cyprus T.231.II.239.21
42	Nicosia, CM C.871	c 425-375	Not attributed	Basket handle; Panther/Swan.	Cyprus T.26.III
43	Nicosia, CM C.872	c 425-375	Not attributed	Basket handle; Lion/Boar Incised:	Cyprus 27.37
44	Nicosia, CM C.873	c 425-375	Not attributed	Double ribbed basket handle; Woman/Dog.	Cyprus B.T.9
45	Nicosia, CM C.874	c 425-375	Not attributed	Palmettes/Panthers Strainer at centre.	Cyprus T.25.II
46	Nicosia, CM C.880	c 425-375	Not attributed	Basket handle; Panthers.	Cyprus T.26.1
47	Nicosia, CM C.882	c 425-375	Not attributed	Ray ornament and egg pattern Handle and spout broken.	Cyprus 18
48	Nicosia, CM C.887	c 425-375	Not attributed	Woman with thyrsos/satyr. Handle and spout broken.	Cyprus B.8
49	Nicosia, CM C.888	c 425-375	Not attributed	Swan/Satyr (komast) Broken.	Cyprus 1916 A.T.6 floor
50	Nicosia, CM C.889	c 425-375	Not attributed	Three palmettes Strainer at centre.	Cyprus T.82.1
51	Nicosia, CM C.891	c 425-375	Not attributed	Basket handle; Panther/Swan.	Cyprus T.17.II
52	Nicosia, CM C.892	c 425-375	Not attributed	Basket handle; Olive leaves and egg pattern.	Cyprus 1916 B.T.7
53	Nicosia, CM C.893	c 425-375	Not attributed	Spout in the shape lion's head. Handle broken. Strainer at the centre. Two panthers/Lion.	Cyprus T.54.II
54	Nicosia CM C.895	c 425-375	Not attributed	Head of woman/palmette.	Cyprus T.I.B
55	Nicosia CM C.896	c 425-375	Not attributed	Basket handle; Stags; Base incised.	Cyprus 1712
56	Nicosia CM C.900	c 425-375	Not attributed	Basket handle; Panther/Dog.	Cyprus T.146.II
57	Nicosia CM C.902 Ht. 5,5 cm	c 425-375	Not attributed	Basket handle; Panther/Swan.	Cyprus T.226
58	Nicosia CM C.903 Collection E. Karephyllakis	c 425-375	Not attributed	Griffins and palmette Strainer at centre.	Cyprus
59	Nicosia CM C.904	c 425-375	Not attributed	Swans.	Cyprus T.88.II
60	Nicosia CM C.973	c 425-375	Not attributed	Swans.	Cyprus A.T.6

61	Nicosia CM C.974	c 425-375	Not attributed	Palmettes.	Cyprus Δ.T.4
62	Nicosia, CM 1980.III.3.7 BA no 7386; Karageorghis 1980, 969:7; fig.8	c 425-375	Not attributed	Basket handle; Leopard/bird.	Cyprus
63	Nicosia, CM 1961VIII-17/31 (Private Collection) Karageorghis 1962, 343:18, fig 20	c 425-375	Not attributed	Basket handle; Crouching panther/swan; volute.	Cyprus
64	Nicosia, CM 1961/VII-17/32 (Private Collection) Karageorghis 1962, 343:19, fig. 21	c 425-375	Not attributed	Basket handle; Crouching deer	Cyprus
64B	Nicosia, Kamitsis Collection Karageorghis 1960, 280:b, 2	c 425 -375	Not attributed	Basket handle; Crouching Panther /swan	Cyprus
64C	Nicosia, Kamitsis Collection Karageorghis 1960, 280:b, 3	c 425-375	Not attributed	Basket handle; Eagle/hare	Cyprus
	<b>Kraters</b>				
	<b>Kalyx Kraters</b>				
65 Pl. 26	Nicosia, CM C. 430 Beazley 1989, 39: 23, c. 430	c 425-400	The Feuarent Marsyas Painter; Related to the Pothos Painter	Side A; Dionysos, one foot on rock. He holds a thyrsos and a kantharos; He faces a maenad with oinochoe and tympanon; behind her a satyr. Behind Dionysos a maenad with thyrsos and a lyre. Side B: Three draped youths.	Cyprus?
	<b>Kylikes (Cups)</b>				
	<b>Cup Type C</b>				
66	Nicosia, CM 1938.I-4.1 BA no 15487; Gjerstad 1977, 57:549	c 525-500	Recalls the Epeleios Painter	Outside: Undecorated. Inside: Riding youth holding a spear and wearing chitoniskos, chlamys, petasos.	Cyprus
	<b>Lekythoi</b>				
67	(White-ground) Paris, Musée du Louvre, AM94 and A256 BA no 7006; Devambeiz <i>LIMC</i> I, pl. 512, Amazones 660	c 475-425	Not attributed	Amazon tying sandal. Pelta; quiver; bow.	Cyprus
	<b>Squat Lekythoi</b>				
68	Nicosia, CM C.754	c 450-400	Not attributed	Female in front of altar	Cyprus
69	Nicosia, CM C.757	c 450-400	Not attributed	Female figure holding pyxis and a piece of cloth.	Cyprus Myres 1663. T.20.III
70	Nicosia, CM C.760 Exh. MMA 220, (I.g)	c 450-400	Not attributed	Female standing in front of a spiral-shaped object. Egg-pattern below.	Cyprus Myres T.158.II.1660
71	Nicosia, CM C.769	c 450-400	Not attributed	Winged Nike offering over an altar.	Cyprus Myres 1659
72	Nicosia, CM C.775	c 450-425	Not attributed	Palmette.	Cyprus 1675 T. 60 Myres
73	Nicosia, CM C.761	c 425-375	Not attributed	Seated sphinx.	Cyprus Δ T.4 1916
74	Nicosia, CM C.762	c 425-375	Not attributed	Tree and stag.	Cyprus T.23.II
75	Nicosia, CM C.763	c 425-375	Not attributed	Pair of encircling lines round body.	Cyprus T.158.II.1673
76	Nicosia, CM C. 791	c 425-375	Not attributed	Woman with winged figure in front. Palmettes spreading from the handle.	Cyprus
77	Nicosia, CM C.753	c 425-375	Not attributed	Head of a woman.	Cyprus
78	Nicosia, CM C.743	c 425-375	Not attributed	Two zones with meander frieze.	Cyprus
79	Nicosia, CM C.784	c 400-300	Not attributed	Horizontal band filled with guilloche round body.	Cyprus 1671
80	Nicosia, CM C.785	c 400-300	Not attributed	Palmette.	Cyprus T.96.I
81	Nicosia, CM C.788	c 400-300	Not attributed	Lattice pattern and white dots Rim broken.	Cyprus T.164.I

82	Nicosia, CM C.789 Hore collection	c 400-300		Lattice pattern and white dots.	Cyprus
83	Nicosia, CM C.781	Not dated	Not attributed	Part of a woman.	Cyprus
83B	Nicosia, Kamitsis Collection Karageorghis 1960, 280:b, 3		Not attributed	Owl	Cyprus
	<b>Oinochoai</b>				
	<b>Olpe</b>				
84	Larnaca, Pierides Museum AR303	c 400	Not attributed	Naked youth holding in his right hand a himation and in his left a wreath.	Cyprus
	<b>Pyxides</b>				
85	Nicosia, CM C.751	c 400-300	Not attributed	On lid: Head of woman.	Cyprus
86	see 64B				
87	see 64C				
88	see 83B				

## APPENDIX II

### 1. The total amount of the BF and RF-pottery, the find-places and the pottery-shapes

	Alabastra		Amphorae/ Amphoriskoi		Askoi		Dinoi		Hydriai		Kraters		Kylikes		Lebetes		Lekanides		Lekythoi		Oinochoai Olpai/Jugs		Pelikai		Plates		Pyxides		Rhyta		Skyphoi		Frgts		TLB	TLR	T	%	
	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R	B	R					B
Agrokippa											1																									1		1	0.1
Amathus	1		9	1	1	4	1		3	1	4	3	46	10			1	7	10	12	3									4	2			88	35	123	13.7		
A. Philon											3	1														2								1	5	6	0.7		
Chytroi			1								1	5	2	2																		1		5	8	13	1.5		
Golgoi												1																	1				1	1	2	3	0.3		
Idalion			1								1	2	1						2	1												2		7	3	10	1.1		
Keryneia/ Kazaphani												2		1																			1		1	4	5	0.6	
Kition			3	1		8						80	6	5			4	3	5					1							10	8	2		24	112	136	15.2	
Kourion	1		1	1								2	1						4	1											1	1		8	5	13	1.5		
Lapithos/ Lambousa													1	1																				1	2	3	0.3		
Marion		1	6	2	1	66						3	87	8					21	46	6	3	1	5		1	2		2	8	6	1		131	145	276	30.8		
Nicosia													3																					3	0	3	0.3		
Palaepaphos/ Paphos			1			1							1				1		1	5			1			1		1		1		1	3	6	12	18	2.0		
Salamis			3	2	1						1	84	8	5		1	2		1		1	1			1	1					2	2	2	20	98	118	13.2		
Soloi																					2														0	2	2	0.2	
Syrkatis																																			0	1	1	0.1	
Tamassos			1										7	5					1		1										1		2	13	5	18	2.0		
Vouni				1		2								1						4														2	0	10	10	1.1	
Cyprus		1				65			1			1	22	1					15	18	2	1				1				7		1		48	88	136	15.2		
<b>Total</b>	2	2	26	8	3	146	1	0	4	1	8	186	186	39	0	1	3	5	55	94	22	9	1	6	0	2	1	6	0	3	34	21	12	8	358	537	895		
	4		34		3	149	1		5		194		225		1		8		149		31		7		2		7		3		55		20		895				
%	0.4		3.8		16.6		0.1		0.6		21.7		25.0		0.1		0.9		16.6		3.5		0.8		0.2		0.8		0.3		6.1		2.2						

## APPENDIX III

### The find-places/location and context

#### 1. BF pottery

BF	Necropoleis/ Tombs	Palace area	Sanctuaries	Location known/ Context unknown	Location Unknown	Total
Agrokipia					<b>Krater:</b> 1 (1) 1	<b>1</b>
Amathus	<b>Alabstra:</b> 1 (1) <b>Amphorae:</b> 2 (9)  <b>Hydriai:</b> 3 (3)  <b>Kylikes:</b> 8 (46) <b>Lekythoi:</b> 3 (7) <b>Oinochoai:</b> 5 (10) <b>Olpai</b> 2 (2) <b>Skyphoi:</b> 2 (4) 26	<b>Amphorae:</b> 3 (9)  <b>Dinoi:</b> 1(1) <b>Kraters:</b> 1 (4) <b>Kylikes:</b> 1 (46)  <b>Oinochoai:</b> 1(10)  7	     <b>Kylikes:</b> 2 (46)    2	     <b>Amphorae:</b> 1 (9)    <b>Kylikes:</b> 1(46) <b>Lekythoi:</b> 1(7)  3	     <b>Amphorae:</b> 3 (9) <b>Askoi:</b> 1 (1)  <b>Kraters:</b> 3 (4) <b>Kylikes:</b> 34 (46) <b>Lekythoi:</b> 3 (7) <b>Oinochoai:</b> 4 (10)   <b>Skyphoi:</b> 2 (4) 50	<b>88</b>
Ayios Philon/ Karpasia				<b>Kylikes:</b> 1 (1) 1		<b>1</b>
Golgoi				<b>Skyphos</b> 1 (1) 1		<b>1</b>
Chytroi			<b>Amphorae:</b> 1(1) <b>Krater:</b> 1(1) <b>Kylikes:</b> 2(2) <b>Shape</b> <b>Uncertain:</b> 1(1) <b>Amphora?</b> 5			<b>5</b>
Idalion	<b>Lekythoi:</b> 1 (2)  1		<b>Amphorae:</b> 1 (1)  1	<b>Lekythoi:</b> 1(2) <b>Shape</b> <b>Uncertain:</b> 1(2) 2	<b>Kraters:</b> 1 (1) <b>Kylikes</b> 1 (1)  <b>Shape</b> <b>Uncertain:</b> 1 (2) 3	<b>7</b>

<b>BF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Keryneia</b>					<b>Kylikes :</b> 1 (1) 1	<b>1</b>
<b>Kition</b>	<b>Skyphos:</b> 1 (10)  1		<b>Amphorae:</b> 3 (3) <b>Kylikes:</b> 5 (6)  <b>Skyphoi:</b> 7(10) <b>Shape Uncertain:</b> 2 (2) 17	<b>Lekythoi:</b> 1 (3) <b>Skyphoi:</b> 2 (10)  3	<b>Kylikes:</b> 1 (1) <b>Lekythoi:</b> 2 (3)  3	<b>24</b>
<b>Kourion</b>	<b>Kylikes:</b> 1 (1)  <b>Skyphoi:</b> 1 (1) 2		<b>Amphorae:</b> 1 (1)  1		<b>Alabastra:</b> 1 (1)  <b>Lekythoi:</b> 4 (4)  5	<b>8</b>
<b>Lapithos/ Lambousa</b>					<b>Kylikes:</b> 1 (1) 1	<b>1</b>
<b>Marion</b>	<b>Amphorae:</b> 1 (6)  <b>Kylikes:</b> 35 (87) <b>Lekythoi:</b> 11 (21) <b>Oinochoai:</b> 1 (5) <b>Olpai:</b> 1 (1)  <b>Skyphoi:</b> 4 (8) <b>Shape Uncertain:</b> 1 (1) 54			<b>Kylikes:</b> 2(87) <b>Lekythoi:</b> 1 (21)  3	<b>Amphorae :</b> 5 (6) <b>Askoi:</b> 1 (1) <b>Kylikes:</b> 50 (87) <b>Lekythoi:</b> 9 (21) <b>Oinochoai:</b> 4 (5)  <b>Pelikai:</b> 1 (1) <b>Skyphoi:</b> 4 (8)  74	<b>131</b>



<b>BF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Nicosia</b>	<b>Kylikes:</b> 3 (3) 3					<b>3</b>
<b>Paphos/ Palae- paphos</b>			<b>Amphorae:</b> 1(1)  1	<b>Shape Uncertain:</b> 1 (1) 1	<b>Kylikes:</b> 1 (1) <b>Lekanis.</b> 1(1) <b>Lekythoi:</b> 1 (1) <b>Skyphoi:</b> 1 (1) 4	<b>6</b>
<b>Salamis</b>	<b>Lekythoi:</b> 1 (1)  1		<b>Amphorae:</b> 1 (3)  <b>Kraters:</b> 1 (1) <b>Kylikes</b> 1 (8)  <b>Oinochoai</b> 1 (1) 4	<b>Amphorae:</b> 2 (3)  <b>Kylikes:</b> 6 (8)  <b>Lekanides:</b> 1 (2) <b>Shape Uncertain:</b> 2 (2) 11	<b>Askoi:</b> 1 (1)  <b>Kylikes:</b> 1(8)  <b>Lekanides:</b> 1 (2) <b>Lid:</b> 1 (1) 4	<b>20</b>
<b>Tamassos</b>	<b>Amphorae:</b> 1 (1) <b>Kylikes:</b> 3 (7) <b>Lekythoi:</b> 1 (1) <b>Skyphoi:</b> 1 (1) 6		<b>Kylikes:</b> 2 (7)  <b>Oinochoai:</b> 1 (1) <b>Shape Uncertain:</b> 2 (2) 5		<b>Kylikes:</b> 2 (7)  2	<b>13</b>

<b>BF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Cyprus (Provenance unknown)</b>	<b>Kylikes</b> 3(22)  3				<b>Hydria:</b> 1 (1) <b>Kylikes:</b> 19 (22) <b>Lekythoi:</b> 15(15) <b>Oinochoai:</b> 1 (1) <b>Olpai:</b> 1 (1) <b>Skyphoi:</b> 7 (7) <b>Shape Uncertain:</b> 1 (1) 45	<b>48</b>

## 2. RF pottery

<b>RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Amathus</b>	<b>Amphoriskos:</b> 1 (1) <b>Askoi</b> 4(4)  <b>Kraters:</b> 1(3)  <b>Lekythoi:</b> 10(10) <b>Oinochoai:</b> 2 (3) <b>Skyphoi:</b> 2 (2) 20	<b>Hydriai:</b> 1 (1)  <b>Kylikes:</b> 6(10) <b>Lekanides:</b> 1(1)  8	<b>Kraters:</b> 1?(3)  1	<b>Kraters:</b> 1 (3) <b>Kylikes:</b> 1(10)  <b>Oinochoai:</b> 1(3)  3	<b>Kylikes:</b> 3(10)  3	<b>35</b>

<b>RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Ayios Philon (Karpasia)</b>				<b>Kraters</b> 2 (2) <b>Pyxis Lid</b> 1 (1) <b>Pyxis or Lekanis Lid</b> 1 (1) 5		<b>5</b>
<b>Chytroi</b>			<b>Krater:</b> 5 (5) <b>Kylikes:</b> 2 (2) <b>Lekythoi:</b> 1(1) 8			<b>8</b>
<b>Golgoi</b>				<b>Krater:</b> 1 (1) <b>Shape uncertain:</b> 1 (1) 2		<b>2</b>
<b>Idalion</b>				<b>Kraters:</b> 2(2) 2	<b>Lekythoi:</b> 1(1) 1	<b>3</b>
<b>Keryneia/ Kazaphani</b>	<b>Kylikes:</b> 1 (1) <b>Lekythoi:</b> 1(1) 2		<b>Kraters:</b> 2(2) 2			<b>4</b>
<b>Kition</b>	<b>Lekythoi:</b> 2(5) 2		<b>Askoi:</b> 7 (8) <b>Kraters:</b> 77 (80) <b>Kylikes:</b> 5 (5) <b>Lekanides:</b> 4(4) <b>Lekythoi:</b> 1(5) <b>Pelikai:</b> 1(1) <b>Skyphoi:</b> 8(8) 103	<b>Amphorae:</b> 1(1) <b>Askoi:</b> 1(8) <b>Kraters</b> 3(80) <b>Lekythoi</b> 1(5) 6	<b>Lekythoi:</b> 1(5) 1	<b>112</b>

<b>RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Kourion/ Episkopi</b>	<b>Amphoriskos:</b> 1(1)  <b>Skyphoi:</b> 1 (1) 2			<b>Lekythoi:</b> 1(1)  1	<b>Kraters:</b> 2(2)  2	<b>5</b>
<b>Lapithos/ Lambousa</b>					<b>Kylikes:</b> 2 (2) 2	<b>2</b>
<b>Marion</b>	<b>Amphorae</b> 2 (2) <b>Askoi:</b> 40(66)  <b>Kylikes:</b> 2(8) <b>Lekythoi:</b> 22(46) <b>Oinochoai:</b> 1 (3)  <b>Skyphoi:</b> 2(6) 69			<b>Askoi:</b> 6(66) <b>Kraters:</b> 2(3) <b>Kylikes:</b> 1(8) <b>Lekythoi:</b> 6(46)  <b>Pelikai:</b> 3(5) <b>Plates:</b> 1(1) <b>Pyxides/ Lids:</b> 1(2)  <b>Skyphoi:</b> 1(6) 21	<b>Alabastra:</b> <b>1(1)</b>  <b>Askoi:</b> 20(66) <b>Kraters:</b> 1(3) <b>Kylikes:</b> 5(8) <b>Lekythoi:</b> 18(46) <b>Oinochoai:</b> 2(3) <b>Pelikai:</b> 2(5)  <b>Pyxides/ Lids:</b> 1(2) <b>Rhyta:</b> <b>2(2)</b> <b>Skyphoi:</b> 3 (6) 55	<b>145</b>
<b>Paphos/ Palae- paphos</b>	<b>Lekythoi:</b> 2(1)  2		<b>Rhyta:</b> 1(1) <b>Frg. Shape uncertain:</b> 2(2) 3	<b>Askos</b> 1(1) <b>Lekythoi:</b> 2 (5) <b>Oinochoai:</b> 1(1) <b>Pyxis Lids:</b> 1(1)  <b>Frg. Shape uncertain:</b> 1(1) 6	<b>Lekythoi:</b> 1(1)	<b>12</b>

<b>RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Salamis</b>	<b>Kylikes:</b> 1(5)		<b>Kraters:</b> 82(84) <b>Kylikes:</b> 3(5)  <b>Oinochoai:</b> 1 (1) <b>Plates:</b> 1(1) <b>Skyphoi:</b> 2(2) <b>Frgts. Shape uncertain:</b> 2(2) 91	<b>Kraters:</b> 2(84)	<b>Amphorae</b> : 2(2)  <b>Kylikes:</b> (1) 5  <b>Lebes:</b> 1(1)	<b>98</b>
<b>Syrkatis</b>					<b>Skyphos:</b> 1(1) 1	<b>1</b>
<b>Soloi</b>	<b>Lekythoi:</b> 2(2) 2					<b>2</b>
<b>Tamassos</b>	<b>Kylikes:</b> 1 (5) 1				<b>Kylikes:</b> 4(5) 4	<b>5</b>
<b>Vouni</b>	<b>Lekythoi:</b> 1(1)	<b>Amphorae:</b> 1(1) <b>Askoi:</b> 2(2) <b>Kylikes</b> 1(1) <b>Lekythoi:</b> 3(4) <b>Frgts. Shape uncertain</b> 2(2) 9				<b>10</b>

<b>RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
<b>Cyprus (Prove- nance unknown)</b>					<b>Alabastra:</b> 1 (1) <b>Askoi:</b> 65(65) <b>Kraters:</b> 1(1) <b>Kylikes:</b> 1(1) <b>Lekythoi:</b> 18(18) <b>Oinochoai:</b> 1(1) <b>Pyxis Lids:</b> 1(1) <b>88</b>	<b>88</b>

<b>Summary BF/RF</b>	<b>Necropoleis/ Tombs</b>	<b>Palace area</b>	<b>Sanctuaries</b>	<b>Location known/ Context unknown</b>	<b>Location Unknown</b>	<b>Total</b>
Agrokippia					BF1	1
Amathus	46 (BF26+RF20)	15 (BF7+RF8)	3 (BF2+RF1)	6 (BF3+R3)	53 (BR50+RF3)	123
A Philon				6 (BF1+RF5)		6
Chytroi			13 (5BF+RF8)			13
Golgoi				3 (BF1+RF2)		3
Idalion	BF1		BF1	4 (BF2+RF2)	4 (BF3+RF1)	10
Keryneia	RF2		RF2		BF1	5
Kition	3 (BF1+RF2)		120 (BF17+RF103)	9 (BF3+RF6)	4 (BF3+RF1)	136
Kourion	4 (BF2+RF2)		BF1	RF1	7 (BF5+RF2)	13
Lapithos/ Lambousa					3 (BF1+RF2)	3
Marion	123 (BF54+RF69)			24 (BF3+RF21)	129 (BF74+RF55)	276
Nicosia	BF3					3
Paphos/ Palaepaphos	RF2		4 (BF1+RF3)	7 (BF1+RF6)	5 (BF4+RF1)	18
Salamis	2 (BF1+RF1)		95 (BF4+RF91)	13 (BF11+RF2)	8 (BF4+RF4)	118
Soloi	BF2					2
Syrkatis					RF1	1
Tamassos	7 (BF6+RF1)		BF5		6 (BF2+RF4)	18
Vouni	RF1	RF9				10
Cyprus	BF3				136 (BF45+RF88)	136
	<b>199</b>	<b>24</b>	<b>244</b>	<b>73</b>	<b>354</b>	<b>895</b>

**Remarks:** As seen from the above tables and even though the material is not suitable for statistics, a number of the pottery (354 or c. 39.7%) lacks totally provenance or derive from unknown location or context but in the cases where the provenance and the exact location/context of the finds is known, it is clearly observed that the pottery was not only revealed from tombs but also at the palace area of Amathus, in the palace of Vouni and in sanctuaries.

## APPENDIX IV

### List of the Potters, the Painters and the Groups of Painters

#### 1. The BF pottery

The abbreviations used in front of the pottery number correspond to pottery's provenance and the number that follows to the item's number in the main catalogue.

A = Amathus, Ch = Chytroi, Id = Idalion, Ke = Keryneia, Ki = Kition, K = Kourion  
La = Lapithos/Lambousa, M = Marion, N = Nicosia, P = Paphos/Palaepaphos,  
S = Salamis, Sy = Syrkatis, T = Tamassos, V = Vouni, Cy = Cy

**The P. of Acropolis 606:** A15

**The P. of Acropolis 627:** A16

**The Affecter P.:** M1

**Recalls:** M16

**The Amasis P.:** M7

**Related:** A43

**The Antimenes P.:**

**Manner:** Id1, Id2

**Circle:** M4, M121

**Recalls:** A81

**The Athena P. and his**

**Companions:** M119

**The Cl. of Athens 581:**

A66, K6, K7, M110, M111, 112

T9, Cy32, Cy33

**The Cl. of Athens/ The Calinderu Gr.:** Cy34

**The Cl. of Athens/Recalls the Haimon P.:** Cy35

**The Cl. of Athens/Near the Campana P.:** Cy36

**The Beldam workshop:**

**Compare:** Cy37

**The Bulas Group:** A3

**The Bowdoin Group:** Cy38

**The Cassel cup:** M61, M62; N3

**The Centaur P.:** Ki4

M11, M12, M13, M14, M49, Cy3

**Recalls:** M15, M46

**The CHC Gr.:** Cy43

**Connected:** M126, M127

**The CHC Gr./The Heron Class:** M125, Cy44

**The Cock Gr.:** K4, M99, M100

**The Cl. of Cracow:** M122

**The Dot-ivy Gr.:** Ki1, Ki24

**The Gr. E?:** Ch1

**The Edinburgh P.:** M113

**The Elbows Out P.:** M23, M24

**Manner:** M55, M56, M57

**Recall:** M 25

**Near:** A9

**The Elbows Out P./**

**The P. of Louvre:** Cy8, Cy41

**The Emporion P.:** K1

**The workshop:** A1

**The Euphiletos P.:**

**Recalls:** M115, M116, M117

**The Fat-Runner Gr.:** M97

**The Gela Painter:** Cy25

**The Gorgon P.:**

**Manner:** M94

**Perhaps:** A11B

**The Haimon P.:**

**The Manner:** Ki13, K5, M105, M128

Cy19, Cy30

**Near:** M104

**Group:** A83, K3, M106

Ki9, Ki14, Ki15, Ki16, Ki17, Ki18?, Ki19?, Cy31

**Compare to the Haimon Gr.:** M89

**The P. of Half- Palmettes:** A71

**Near:** A13, A14

**The Komast Gr.:**

**Connected:** A20

**The Krokotos Gr./The Theuseus P.:** Ki22?

**The KX P.:** T11

**The Lancut Gr.:** A84; K8; Cy47  
**Connected:** Ke1

**The Leafless Gr.:** Ki7, Cy20  
**The Leafless Gr./The Brussels R245 P.:**M90  
**The Leafless Gr./Recalls the Caylus P.:** M91  
**The Leafless Group/The P. of Oxford 236:**  
A60, Cy18  
**The Leafless Group/The P. of Oxford 237:**  
Cy21

**The Little-Lion Cl.:** M109, P4

**The Gr. of Louvre F81:** Cy7

**The Lydos P.:** T1  
**Manner:** S5  
**Companions:** A4; Ch2; M2  
**Recalls the Lydos P or the Oakeshott P.:** A39

**The Marathon P.:**  
**Manner:** Id4

**The Munich 1842 P.:**  
**Recalls:** M52

**The P. of Nicosia**  
**The Nicosia P. C975:** M93; Cy40  
**Recalls:** Cy42

**The P. of Oxford 237:** Cy22  
**The Gr. of Oxford 216:** M4B

**The Phanyllis Gr.:** A69; M101  
**The Phanyllis Gr./The Theseus P.?:** Cy28  
**The Phanyllis Gr. B.:** Cy29

**The Polos P.:** P3, S14, S15

**The Red-Line P.:** M3

**The Sakonides P.:** S6  
**The Sakonides P. or**  
**The Hermogenes P.:** A34  
**Compare to Hermogenes Potter/ The Gr. of**  
**Rhodos 11941:**  
M123, M124

**The Segment Cl.:** La1,  
M81, M82, M83, T8  
**The Segment Cl./The London**  
**B460 P.:** M84, M85, M86

**The Tleson P/P.:** M20, M21

**Manner:** A40  
**The Tleson Gr.:** Ki6

**The Towry Whyte P.:**  
**Near:** Ag.1

**The P. of Vatican G47:** A74  
**The P. of Vatican G49:** A75  
**The P. of Vatican 365:** A72

**The Gr. of Vatican G50 or**  
**The Red Line Painter:** A82  
**The Gr. of Vatican G52:** M98

**The Ure's Class A2:** Cy46

**The Wraith P.:** M58



## 2. The RF pottery

**The Achilles P.:** Ki102, M83, M84

**The P. of Alchimachos:** Ki10

**The P. of Athens:**

**Compare:** M3

**The P. of Athens 12255:**

**Near:** S9 (Near the Meidias style)

**The P. of Athens 12592:** Ki51, M3

**The Beldam Workshop:** M142

**The P. of Berlin 2536:** Ki93

**The P. of Bologna 322:** Ki11

**The Boot P.:** V4

**The Bulas Group:** A25, A26

**The Bowdoin P.:** M85

**Group:** M86, M87

**The Cambridge Askos Group:**

M56-59, Cy5

**The P. Karlsruhe:** M139

**The Chelis Group:**

**Compare to London E36:** M74

**The Class of Cook:** A31, A32

**The Dessyrpi P.:** M89

**The Dinos P.:** Ki78

**Near:** S7

**Circle:** S12 (Near the Chrysis P.)

**Perhaps:** Ki77

**The Dublin P. &**

**The Painter of Vienna 1089**

**Compare:** Ki35

**The Epeleios P.:Recalls:** Cy66

**The Eretria P.:** M98

**The Euaichme P.:** Sy 1

**The Euharides P.:** S1

**The Euergides P.:** M78, M79

**The Fat-boy:** Ki110, Ki111,

M128, M136

**The Fat-boy Group:** A34, Ki109,

M136

**Probably:** Ki86

**The Fauvel P.**

**Perhaps:** Ki94

**The Feuardent Marsyas P.:** Cy65

( see Related to Pothos P.)

**The Filotranos P.:**

**Manner:** Ki63

**Compare:** Ki56

**The Hermaios Potter & P.:** M76, M77

**The Hermaios Painter:** M75

**The Iphigeneia P./Oinomaos P:**

**Compare:** Ki43

**The Kachrylion Potter:** M75

**The Kleophon P.:**

**Manner:** V6

**The Lewis P. or**

**The Penelope P.:** Ki106

**The L.M. P.:** M109

**The Louvre P. :** M134

**The Louvre P. G 521:** M130

**Compare:** Ki54

**The Mayence sphinx P.:**

**Near:** M119

**The Marlay P.:** M138

**Compare:** Ki92

**The Meidias P.:** A6, M92, M95-96,

S91B

**Near:** M72

**Style:** S9

**The Meleager P.**

**Manner:** Ki37

**The Meleager P.**

**The Oinomaos or**

**Near:** S2

**Montlaures P.:**  
**Compare:** Ki107

**The P. of Munich 2335:**  
M71, M131, M132  
**Perhaps:** Ki15

**The Myson P.:** Ke1  
or **The Eythymiades Group**

**The Nikias P.:**  
**Manner:** Ki16

**The Oreithyia P.:**  
**Near:** S4

**The Oinomaos P. &  
The Iphigenia P.:**  
**Compare:** Ki43

**The Orestes Painter P.:** K2

**The Paidikos Alabastra Group/  
The Passiades Potter:** M1

**The Pierides P.:** M135

**The Penthesilea P.:**  
**Perhaps:** A12  
**The Philadelphia Group 2272:** M129

**The Philocleon reserve Group:** Ki59

**The Pistozenos P.:** La1  
**The Pithos P.:**M80

**The Plainer Gr.,**  
**Perhaps:** Ki36

**The Polion P.:** Ki74  
**Near:** M127  
**The Pothos P.:**  
**Manner:** Ki25

**Related:** Cy65

**The Pronomos P. or  
Late Dinos P.:** Ki72

**The Providence P.:** M82

**The Retorted P.:** A7,

**The Schefolds Class B:** Ki95-98

**The Sotades P.:** Pa9

**The Straggly P.:** Id3, M108

**The Suessula P.:** S8

**The Telephos P.:** A14

**The Telos P.:**  
**Perhaps:** Ki50  
**The Telos Group:**  
**Compare:** Ki 39, Ki41, Ki53  
**The Filotranos P./The Telos  
Group:** Ki56  
**The Retorted P./The Telos group:**  
Ki45  
**Perhaps the Thyrsus P. /The Telos  
Group:** Ki52

**The P. of Vienna 1089**  
**Compare:** Ki35

**The Vouni P:**  
**Compare to Athens 12771:** V5

**The P. of the Yale Lekythos:**  
M91, M141

**The Zannoni P:** M2

## APPENDIX V

### Tables of the total Pottery shapes, Scenes and Decoration

#### 1 The BF pottery

##### 1.1 Agrokipia

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Amazons	Dionysian scenes	Archers, Warriors Mounted men, Hunters & Chariots	Chariots Athletes, Erotic, Symposion & Komos				
<i>Kraters</i>	1	1 (1)							1
<b>Total</b>	1	1							1

##### 1.2 Amathus

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, Amazons Other figures of myth	Dionysian scenes	Archers, Warriors Mounted men, Hunters & Chariots	Athletes, Erotic, Symposion & Komos				
<i>Alabastra</i>	1							1 (1)	1
<i>Amphorae/ Amphoriskoi</i>	9	5, 7 10:a, 10:b (4)	9 (1)				4:a, 4:b 8 (3)	2, 3 6 (3)	11
<i>Askoi</i>	1							11 (1)	1
<i>Dinos</i>	1				11B (1)				1
<i>Hydriai</i>	3		13 (1)				14 (1)		2
<i>Kraters</i>	4		17 (1)	15, 18 (2)					3
<i>Kylikes</i>	46	28 (1)	22, 23, 25, 39, 41, 42 60:a, 60:b 61, 62 Inside: 60 (11)	46, 47 (2)	20, 54, 59 (3)	24, 35 36, 37, 40 43:a, 43:b 44, 45 51, 52, 57 (12)	26, 27 34, 38 50, 55 56, 58 63 (9)	19 29, 30 31, 32 33, 48 49, 53 (9)	47
<i>Lekythoi</i>	7	66 (1)		69 (1)				64, 67, 68 65, 70 (5)	7
<i>Oinochoai/ Olpai</i>	12	72, 75 81 (3)	71,82 (2)	73, 74 76 (3)			80 (1)	77, 78, 79 (3)	12
<i>Skyphoi</i>	4			83:a, 83.b (2)	84:a, 84:b (2)			85, 86 (2)	6
<b>Total</b>	88	9	16	10	6	12	14	24	91

##### 1.3 Ayios Philon (Karpasia)

1 Kylix. No decoration left.

## 1.4 Chytroi

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Amphorae</i>	1			1 (1)					1
<i>Kraters</i>	1	2:a (1)		2:b (1)		2 (1)			3
<i>Kylikes</i>	2						4 (1)	3 (1)	2
<i>Shape Uncertain</i>	1							5 (1)	1
<b>Total</b>	5	1		2		1	1	2	7

## 1.5 Golgoi

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Skyphos</i>	1							1 (1)	1
<b>Total</b>	1							1	1

## 1.6 Idalion

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Amphorae</i>	1			1:a, 1:b (2)					2
<i>Kraters</i>	1	2 (1)							1
<i>Kylikes</i>	1							3 (1)	1
<i>Lekythoi</i>	2					5 (1)		4 (1)	2
<i>Shape Uncertain</i>	2							6, 7 (2)	2
<b>Total</b>	7	1		2		1		4	8

## 1.7 Keryneia

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Skyphoi</i>	1				1 (1)				1
<b>Total</b>	1				1				1

## 1.8 Kition

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos & Cult scenes				
<i>Amphorae</i>	3	1:a, (1)	1:b (1)			2 (1)	3 (1)		4
<i>Kylikes</i>	6		7 (1)	4? (1)		5, 6 (2)	9 (1)	8 (1)	6
<i>Lekythoi</i>	3		11 (1)		10 (1)			12 (1)	3
<i>Skyphoi</i>	10	13, 22 (2)	17 20:a, 20:b (3)	14, 15, 18 (3)	19 (1)	21 (1)	16 (1)		11
<i>Shape Uncertain</i>	2		23, 24 (2)						2
<b>Total</b>	24	3	8	4	2	4	3	2	26

## 1.9 Kourion

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos & Women's life scenes				
<i>Alabastra</i>	1		1 (1)						1
<i>Amphorae</i>	1					2 (1)			1
<i>Kylikes</i>	1					3 (1)			1
<i>Lekythoi</i>	4	6 (1)	5, 7 (2)			4 Shlder: 4 (2)			5
<i>Skyphoi</i>	1				8 (1)				1
<b>Total</b>	8	1	3		1	4			9

## 1.10 Lapithos /Lambousa

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Kylikes</i>	1		1:a, 1:b (2)						2
<b>Total</b>	1		2						2

## 1.11 Marion

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos & Women's life scenes				
<i>Amphorae</i>	6	3:a (1)	3:b, 4:a 4:b, 4B, 5 (5)	2a, 2:b, 4B (3)	1 (1)				10
<i>Askoi</i>	1							6 (1)	1
<i>Kylikes</i>	87	60:a 60:b (2)	13:a, 13:b 83:a, 83:b 84 90:a, 90:b 92:a, 92:b 93:a, 93:b  <b>Inside:</b> 81, 82, 87 90, 92 (16)	7:a, 7:b 8:a, 10:a, 10:b 11, 15:a 23:a, 23:b 24:a, 24:b 25:a, 25:b 26:a, 26:b 32:a, 32:b 34:a, 34:b 41, 42 49:a, 49:b 50:a, 50:b 57, 58:a, 58:b 91:a 91:b <b>Inside:</b> 85, 86 (32)	16:a, 16:b 19:a, 19:b 33:a, 33:b 35:a, 35:b 45 47:a, 47:b 51:a, 51:b <b>Inside:</b> 91 (14)	8:b, 12:a, 12:b 14, 15:b 17:a, 17:b 18:a, 18:b 20:a, 20:b 21:a, 21:b 22:a, 22:b 27:a, 27:b 29:a, 29:b 30:a, 30:b 31:a, 31:b 36:a, 36:b, 37 38:a 38:b, 39:a, 39:b 43:a, 43:b 44, 46 48:a, 48:b 53-56 61:a, 61:b <b>Inside:</b> 9, 88, 89 (45)		40, 52 59, 62-80 (21)	130
<i>Lekythoi</i>	21	95 (1)	104 - 106 110 - 113 (7)	99 - 101 109 (4)	96, 97, 98 103, 114 (5)	94, 102, 108 <b>Shldr:</b> 94, 98, 109 (6)	<b>Shldr:</b> 101 (1)		24
<i>Oinochoai/ Olpai</i>	6	115, 116 119 (3)	117 (1)	118 (1)	120 (1)				6
<i>Pelikai</i>	1	121:a, 121:b (2)							2
<i>Skyphoi</i>	8	123 (1)	127:a, 127:b (2)	124:a, 124:b (2)	125:b (1)	122:a, 122:b 125:a, 126:a, 126:b (5)	129:a 129:b (2)	128:a, 128:b (2)	15
<i>Shape Uncertain</i>	1								
<b>Total</b>	131	10	31	42	22	56	3	24	188

## 1.12 Nicosia

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Kylikes</i>	3					1 (1)		2, 3 (2)	3
<b>Total</b>	3					1		2	3

## 1.13 Paphos/Palaepaphos

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Amphorae</i>	1	1 (1)							1
<i>Kylikes</i>	1					2:a, 2:b (2)			2
<i>Lekani- dides</i>	1					3 (1)			1
<i>Lekythoi</i>	1			4, Shldr: 4 (2)					2
<i>Skyphoi</i>	1							5 (1)	1
<i>Shape Uncertain</i>	1		6 (1)						1
<b>Total</b>	6	1	1	2		3		1	8

## 1.14 Salamis

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion & Komos				
<i>Amphorae</i>	3				3 (1)	1 (1)	2 (1)		3
<i>Askoi</i>	1							4 (1)	1
<i>Kraters</i>	1					5 (1)			1
<i>Kylikes</i>	8			10 (1)	11 (1)	7, 12 (2)	6, 8 (2)	9, 13 (2)	8
<i>Lekanides</i>	2					14, 15 (2)			2
<i>Lekythos</i>	1							16 (1)	1
<i>Pyxis Lid</i>	1		17 (1)						1
<i>Oinochoai</i>	1					18 (1)			1
<i>Shape Uncertain</i>	3					19 (1)	20 (1)		2
<b>Total</b>	20		1	1	2	8	4	4	20

## 1.15 Tamassos

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds, & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos & Women's life scenes				
<i>Amphora</i>	1				1:a, 1:b (2)				2
<i>Kylikes</i>	7		6, 7, 8 (3)	2 (1)		Inside: 5 (1)	4 (1)	3 (1)	7
<i>Lekythos</i>	1				9 (1)				1
<i>Oinochoe</i>	1		10? (1)						1
<i>Skyphos</i>	1				11 (1)				1
<i>Shape Uncertain</i>	2							12, 13 (2)	2
<b>Total</b>	13		4	1	4	1	1	3	14

## 1.16 Cyprus (Provenance unknown)

<i>BF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposia, Komos & Women's life scenes				
<i>Amphorae</i>									
<i>Hydriai</i>	1	1 (1)			Shldr: 1 (1)				2
<i>Kylikes</i>	22	19:a, 19:b (2)	18:a, 18:b 20 21:a, 21:b 22 Inside: 18, 19, 21 (9)	2:a, 2:b 3:a, 7 (4)	4:a, 4:b 5, 8 9:a, 9:b (6)	3:b, 6 Inside: 23 (3)	10 (1)	11-17 (7)	32
<i>Lekythoi</i>	15	25, 29, 32 (3)	24, 30 33, 34 35, 36 (6)	31, 28 (2)	38 (1)		26, 27 Shldr: 28 (3)	37 (1)	16
<i>Oinochoai/ Olpai</i>	2	39, 40 (2)							2
<i>Skyphoi</i>	7	42:a, 42:b 43:a, 43:b (4)	44:a, 44:b 46:a, 46:b (4)		47:a, 47:b (2)	41:a, 41:b (2)		45 (1)	13
<i>Shape Uncertain</i>	1								
<b>Total</b>	48	12	19	6	10	5	4	9	65



## 2. RF pottery

### 2.1 Amathus

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of Myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Amphoriskos</i>	1							1 (1)	1
<i>Askoi</i>	4		5 (1)			2, 3, 4 (3)			4
<i>Hydriai</i>	1				6 (1)				1
<i>Kraters</i>	3	7 (1)		8 (1)				9 (1)	3
<i>Kylikes</i>	10	11, 12 15  (3)	10  (1)		13, 14, 17, 18, 19 Inside: 14, 16, 18, 19 (9)			17  (1)	14
<i>Lekanides</i>	1					20 (1)			1
<i>Lekythoi</i>	10	21 (1)				22 (1)		25 - 30 (6)	8
<i>Oinochoai/ Juglets</i>	3		31, 32 (2)			33 (1)			3
<i>Skyphoi</i>	2				34, 35 (2)				2
<b>Total</b>	35	5	4	1	12	6		9	37

### 2.2 Ayios Philon (Karpasia)

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of Myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Kraters</i>	3		1 (1)				2, 3 (2)		3
<i>Pyxis Lid</i>	1						4 (1)		1
<i>Pyxis or Lekanis Lid</i>	1							5 (1)	1
<b>Total</b>	5		1				3	1	5

### 2.3 Chytroi

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of Myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos Women's life scenes & Cult				
<i>Kraters</i>	5		1? (1)				2 (1)	3- 5 (3)	5
<i>Kylikes</i>	2						6 Inside: 7 (2)		2
<i>Lekythoi</i>	1						8 (1)		1
<b>Total</b>	8		1				4	3	8

### 2.4 Golgoi

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of Myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos Women's life scenes & Cult				
<i>Kraters</i>	1								1
<i>Shape uncertain</i>	1							1 (1)	1
<b>Total</b>	2							1	2

### 2.5 Idalion

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Kraters</i>	2		1, 2 (2)						2
<i>Lekythoi</i>	1	3 (1)							1
<b>Total</b>	3	1	2						3

## 2.6 Keryneia/Kazaphani

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Kraters</i>	2				1:a, 1:b, 2 (3)				3
<i>Kylikes</i>	1								
<i>Lekythoi</i>	1				4 (1)				1
<b>Total</b>	4				4				4

## 2.7 Kition

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Amphorae</i>	1						1 (1)		1
<i>Askoi</i>	8					2-8 (7)		9 (1)	8
<i>Kraters</i>	80	34, 63 66:a, 67  (4)	33, 39 40, 42 50, 51 52, 53 54:a 55, 56 61, 75 76, 78  (15)	12, 73  (2)	54:b 13, 19? 36, 37 38, 58 59, 62 71, 72 74  (12)	41, 64  (2)	10, 11 14-18 20-32 43, 44 46-49 57, 60 65, 66:b 68-70, 79 83, 85 86, 89 (38)	80, 81 82, 84 87, 88  (6)	79
<i>Kylikes (Cups)</i>	5	Inside: 92 (1)			Inside: 91, 93, 94 (3)		90 (1)		5
<i>Lekani-des</i>	4	97 (1)			95, 96, 98 (3)				4
<i>Lekythoi</i>	5	102 (1)			99, 100, 103 (3)		101 (1)		5
<i>Pelikai</i>	1								
<i>Skyphoi</i>	8					105 (1)	107, 112 (2)	106 (1)	4
<b>Total</b>	112	7	15	2	21	10	43	8	106

## 2.8 Kourion/Episkopi

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Amphoriskoi</i>	1							1 (1)	1
<i>Kraters</i>	2	3:a, 3:b (2)		2:a (1)	2:b (1)				4
<i>Lekythoi</i>	1							4 (1)	1
<i>Skyphoi</i>	1					5:a, 5:b (2)			2
<b>Total</b>	5	2		1	1	2		2	8

## 2.9 Lapithos/Lambousa

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos Women's life scenes & Cult				
<i>Kylikes</i>	1			1 (1)					1
<i>Skyphoi</i>	1			2:a, 2:b (2)					2
<b>Total</b>	2			3					3



## 2.11 Paphos/Palaepaphos

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes, & Arimasps	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Askoi</i>	1	1 (1)							1
<i>Lekythoi</i>	5			2 (1)		5, 6 (2)		3, 4 (2)	5
<i>Oinochoai</i>	1	7 (1)							1
<i>Pyxis</i>	1	8 (1)							1
<i>Rhyta</i>	1	9a&9b (2)							2
<i>Frgts Shape uncertain</i>	3			12 (1)	10 (1)		11 (1)		3
<b>Total</b>	12	5		2	1	2	1	2	13

## 2.12 Salamis

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Amphorae</i>	2				1, 2 (2)			1 (1)	3
<i>Kraters</i>	84	6, 24  (2)	7-9 12, 23  (5)	3, 4  (2)	5, 10, 13 27, 29  (5)	30  (1)	11, 14 15, 19 25, 26 31-35 42  (12)	16-18 20, 21, 28 36-41 43-47 49, 50, 52 54-56, 59 60, 64-66 68-73 76-79 81, 82 84-86 (43)	70
<i>Kylikes</i>	5		88 (1)				Inside: 87 (1)		2
<i>Lebes</i>	1				91B (1)				1
<i>Oinochoai</i>	1							92 (1)	1
<i>Plates</i>	1					93 (1)			1
<i>Skyphoi</i>	2								
<i>Frgts Shape uncertain</i>	2							96, 97 (2)	2
<b>Total</b>	98	2	6	2	8	2	13	47	80

### 2.13 Soloi

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Everyday life scenes		Animals, Birds & Fantasy creatures	Other scenes	Floral or other decoration	
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Lekythoi</i>	2							1, 2 (2)	2
<b>Total</b>	2							2	2

### 2.14 Syrkatis

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Skyphoi</i>	1						1 (1)		1
<b>Total</b>	1						1		1

### 2.15 Tamassos

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Kylikes</i>	5				5 (1)		1, 2, 3 (3)	4 (1)	5
<b>Total</b>	5				1		3	1	5

## 2.16 Vouni

<i>RF Pottery shapes</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunters & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Amphorae</i>	1	1 (1)							1
<i>Askoi</i>	2					2, 3 (2)			2
<i>Kylikes</i>	1				4 (1)				1
<i>Lekythoi</i>	4	7 (1)			5, 6, 8 (3)				4
<i>Frgts. Shape Uncertain</i>	2						9, 10 (2)		2
<b>Total</b>	10	2			4	2	2		10

## 2.17 Cyprus (Provenance unknown)

<i>RF Pottery types</i>	Pieces of pottery	Scenes of myth		Scenes of reality		Animals, Birds & Fantasy Creatures	Other scenes	Floral or other decoration	Total scenes
		Gods, Heroes & Amazons	Dionysian scenes	Archers, Warriors, Mounted men, Hunter & Chariots	Athletes, Erotica, Symposion, Komos, Women's life scenes & Cult				
<i>Alabastra</i>	1							1 (1)	1
<i>Askoi</i>	65		10, 25 48, 49		38, 54	3, 4, 5 6-9 11-15 18-20 23, 24, 26 28-36 39, 41-46 51, 53 55-60 62, 63, 64 64B&64C (48)		2, 16, 21 22, 27 37, 40 47, 50 52, 61 (11)	65
<i>Kraters</i>	1		65:a (1)		65:b (1)				2
<i>Kylikes</i>	1			Inside: 66 (1)					1
<i>Lekythoi</i>	18	67, 71 (2)			68, 69, 70 76, 77 (5)	74, 73, 83B (3)	83 (1)	72, 75 78-82 (7)	18
<i>Oinochoai/ Olpai</i>	1				84 (1)				1
<i>Pyxis-Lids</i>	1				85 (1)				1
<b>Total</b>	88	2	5	1	10	51	1	19	89



## List of Abbreviations

BF = Black Figure  
RF = Red Figure  
BG = Black Glaze

BM = British Museum  
CM = Cyprus Museum  
DM = District Museum  
MM = Medelhavsmuseet

SCE = The Swedish Cyprus Expedition

Cat. = Catalogue  
no. = number  
nos. = numbers

Frg. = Fragment  
Frgts = Fragments

I = Inside  
UH = Under handles

*c.* = circa  
c. = century

A = Amathus  
Ch = Chytroi  
Id = Idalion  
Ke = Keryneia  
Ki = Kition  
K = Kourion  
La = Lapithos/Lambousa  
M = Marion  
N = Nicosia  
P = Paphos/Palaepaphos  
S = Salamis  
Sy = Syrkatis  
T = Tamassos  
V = Vouni  
Cy = Cyprus

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BF Amphora, Cypriote type, London, © BM 1894,11-1.161



10



10:a



10:b

BF Hydria, Limassol, DM 785/56.1



13

BF Kylix, Limassol, DM 710/16



60:a

BF Oinochoe, Limassol DM 780/111



71:a



71:b

BF Olpe, Limassol, DM 698/1



81:a



81:b



BF Oinochoe, type V, London, © BM 1894.11-1.476



72:a



72:b



72:c

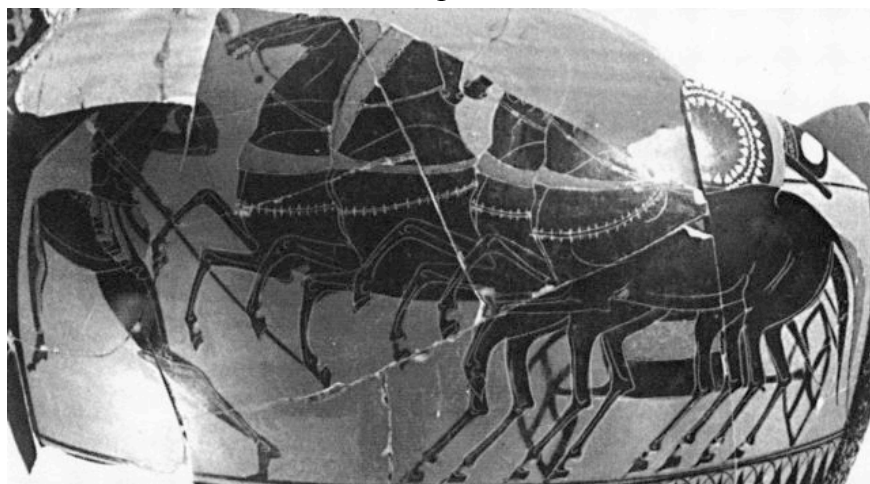


72:d

BF Amphora, Idalion Museum MAI 294



1



1:a



1:b

BF Lekyθος, Idalion Museum MAI 134



4



BF Amphora, Nicosia, CM C436

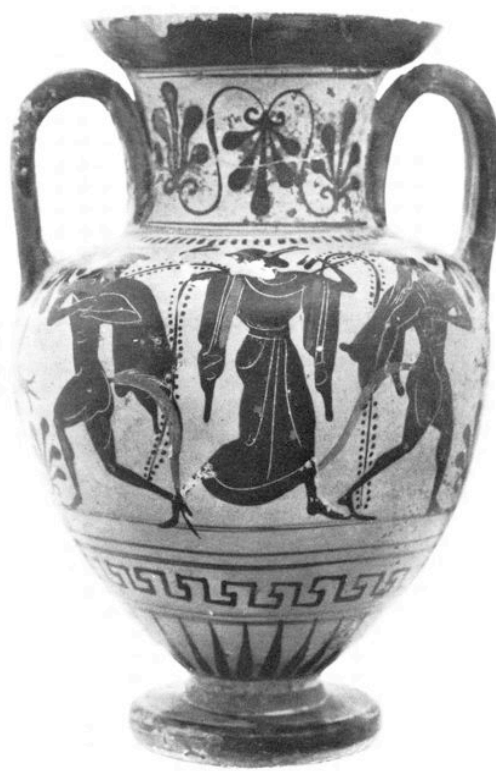


2

BF Amphora, Nicosia, CM 1968/V-30/348, Michaelides Collection



3:a



3:b

BF Amphora, Larnaca, Pierides Museum AR93 (MIP921)

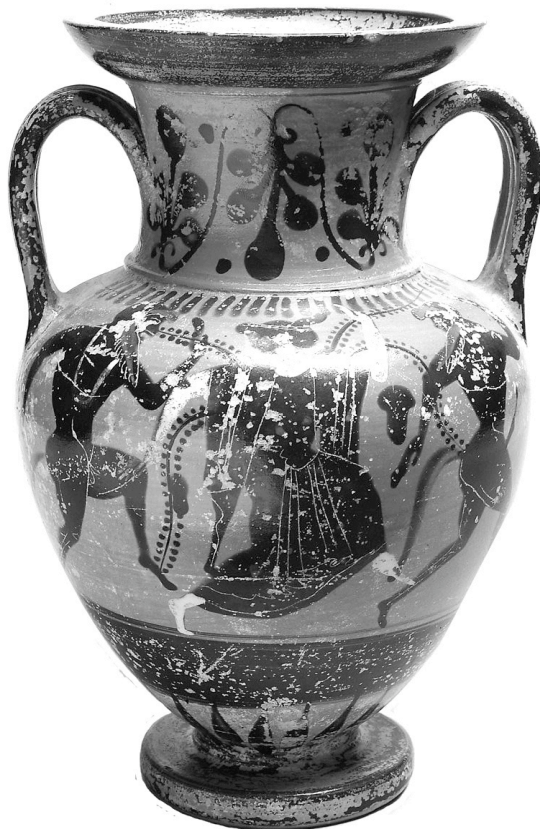


4:a

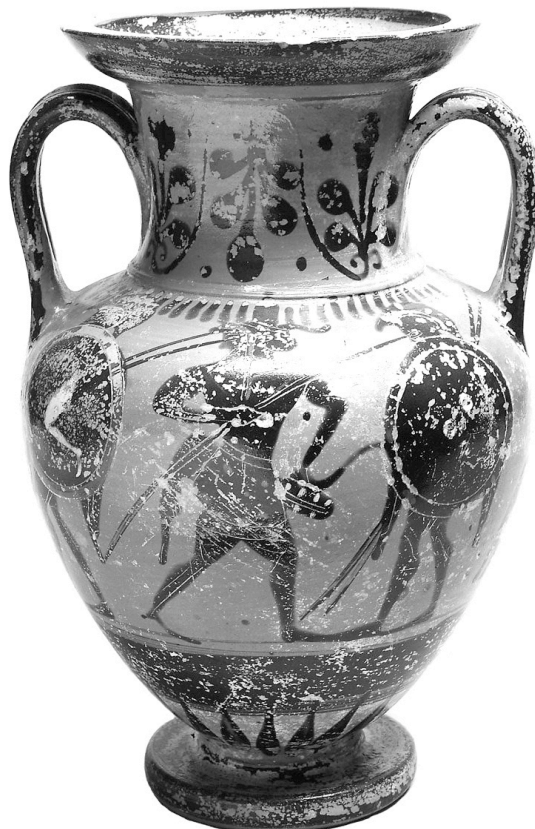


4:b

BF Amphora, Larnaca, Pierides Museum AR98 (MIP922)



4B:a



4B:b



**PLATE 7**

BF Lip-cup, Larnaca,  
Pierides Museum AR109 (MIP931)



15:b

BF Lip-cup, Larnaca,  
Pierides Museum AR108 (MIP930)



16:a

BF Lip-cup, Larnaca,  
Pierides Museum AR110 (MIP932)



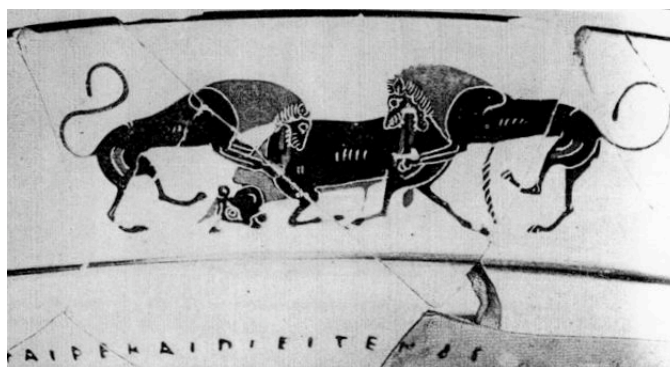
18:a

BF Lip-cup, Larnaca,  
Pierides Museum AR113 (MIP935)



19:a

BF Lip-cup, Limassol, C. Kakoyiannis Collection



22:b

BF Band-cup, Larnaca,  
Pierides Museum AR104 (MIP926)



50:a

BF Band-cup, Larnaca,  
Pierides Museum AR112 (MIP934)



51:b

Kylix, Stemless, Nicosia, CM C431



81:a

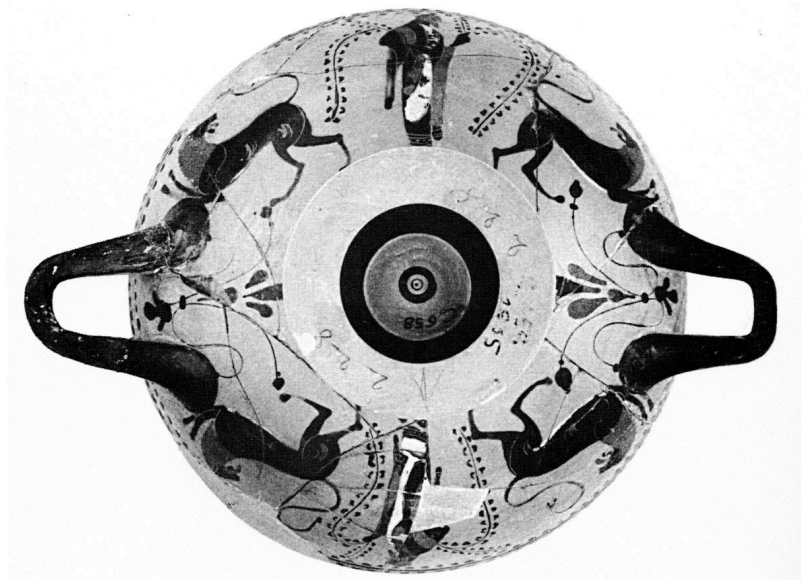


Inside: 81

Kylix, Stemless, Nicosia, CM M1568

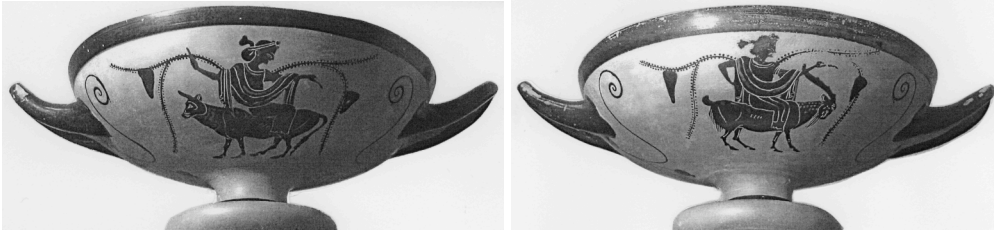


83:a



83

BF Cup type C, Nicosia, CM 1949/IV-7/14, Kolokassides Collection,



93:a

93:b

BF Lekythos, Nicosia, CM 1958/IV-22/3



94:a

94:b

BF Lekythos, Nicosia, CM C926



104:a-c





BF Lekythos, Nicosia, CM C728



105:a-c



105

BF Lekythos, Nicosia, CM C740



106:a-c



106

BF Lekythos, Larnaca, Pierides Museum AR94 (MIP898)



109:a



109

BF Lekythos, Larnaca, Pierides Museum AR92 (MIP879)



111:a



111:b

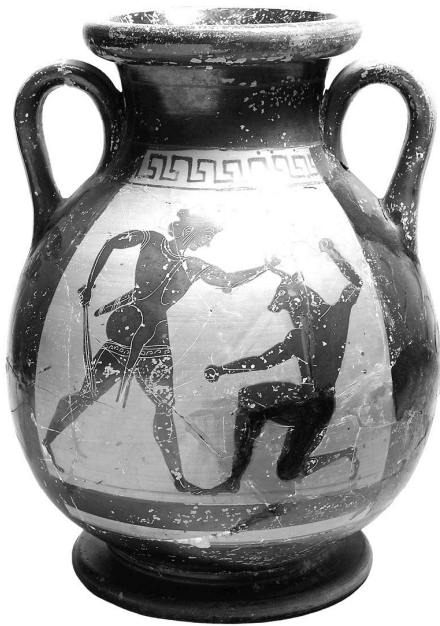


BF Oinochoe type V, Nicosia, CM C443

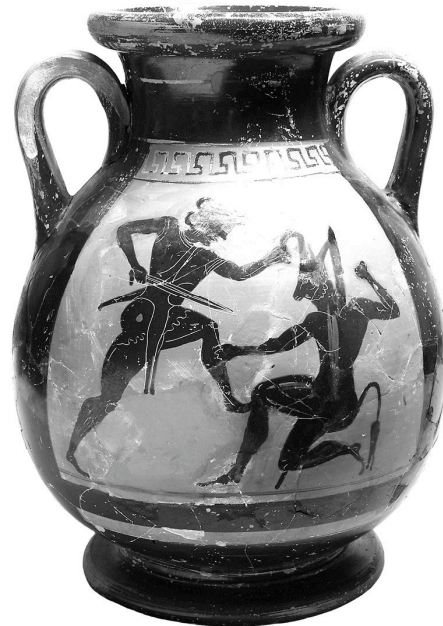


115-a-c

BF Pelike, Larnaca, Pierides Museum AR99 (MIP923)



121:a



121:b

BF Skyphos, Nicosia, CM C1041



126:a

BF Skyphos, Nicosia, CM C1042



127:a



BF Amphora, Nicosia CM C440



1:a



1:b

BF Kylix Stemless, Nicosia, CM C653A



8:a



8:b

BF Lekythos, Nicosia, CM C653



9

BF Lekythos, Nicosia, CM 1949.IV-7.13



24:a

24:b

BF Lekythos, Paphos Museum 668



30:a

30:b



30

RF Figure Vase, Nicosia, CM C434

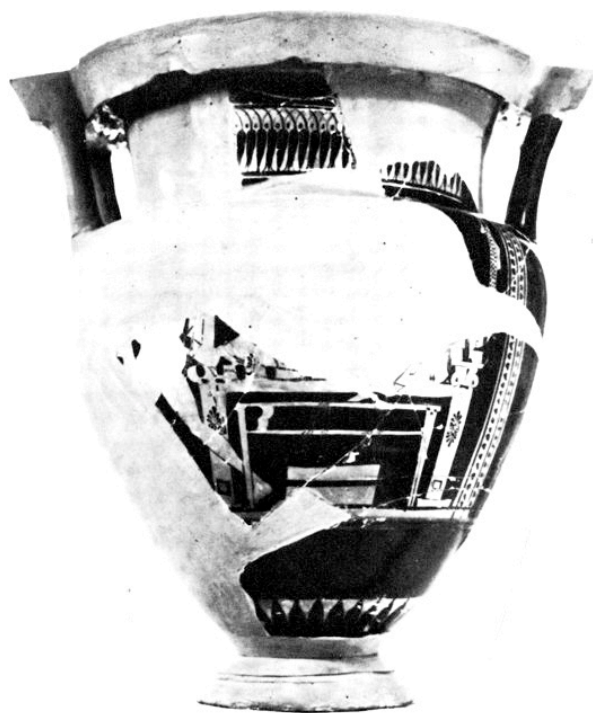


31:a

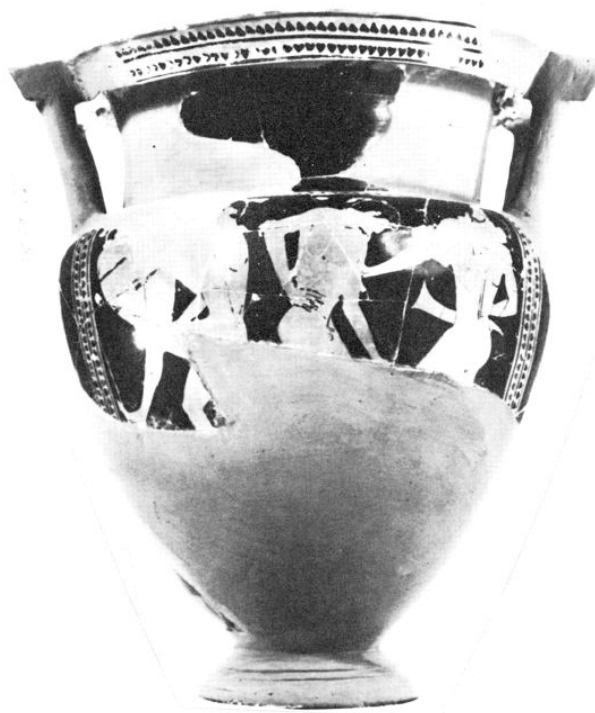


31:b

RF Krater, Nicosia, CM C812



1:a



1:b

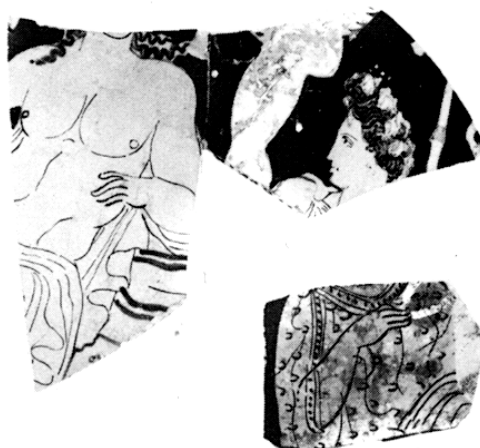


RF Krater, Exc.no KEF/221



50:a

RF Krater, Nicosia, CM 3552/1&2



51:a & b

RF Krater, Larnaca, DM 919



52

RF Krater, Nicosia, CM 3490



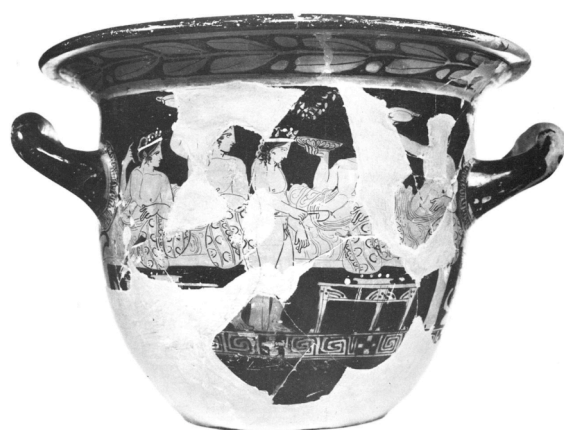
53

RF Krater, Nicosia, CM 3370



66

RF Krater, Larnaca Museum, Exc. nos 864; 1382



72:a



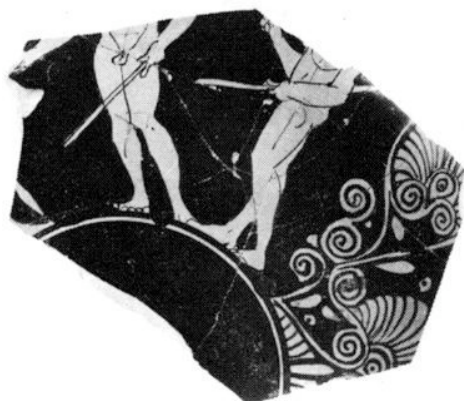
72:b

RF Kylix, Stemless. Exc. no 2055, 4043:2



91:Inside

RF Kylix. Exc. no 4750



93:a



93: Inside





RF Askos, Stockholm,  
© MM.M.056:031



6

RF Askos, Stockholm,  
© MM M.058:011



16

RF Askos, Stockholm  
© MM M.057:010



63

RF Askos, Stockholm  
© MM M.034:009



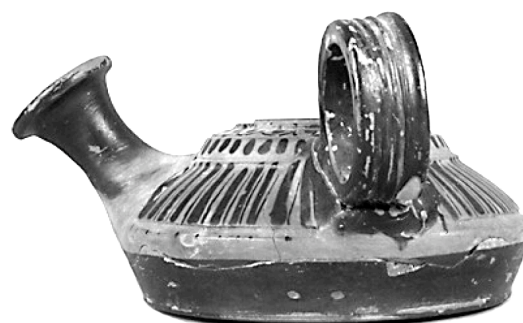
64

RF Askos, Stockholm  
© MM M.034:025



65

RF Askos, Stockholm  
© MM M.061:014



69

RF Krater, Larnaca, Pierides Museum CL55 (MIP925)



70:a



70:b

RF Kylix, low stemmed, Nicosia, CM C.654



74

RF Kylix, low stemmed, lost



79

RF Lekythos, Nicosia, CM P.T.41/11



82

RF Lekythos, Oxford AM 1891.451; V324; 324



84

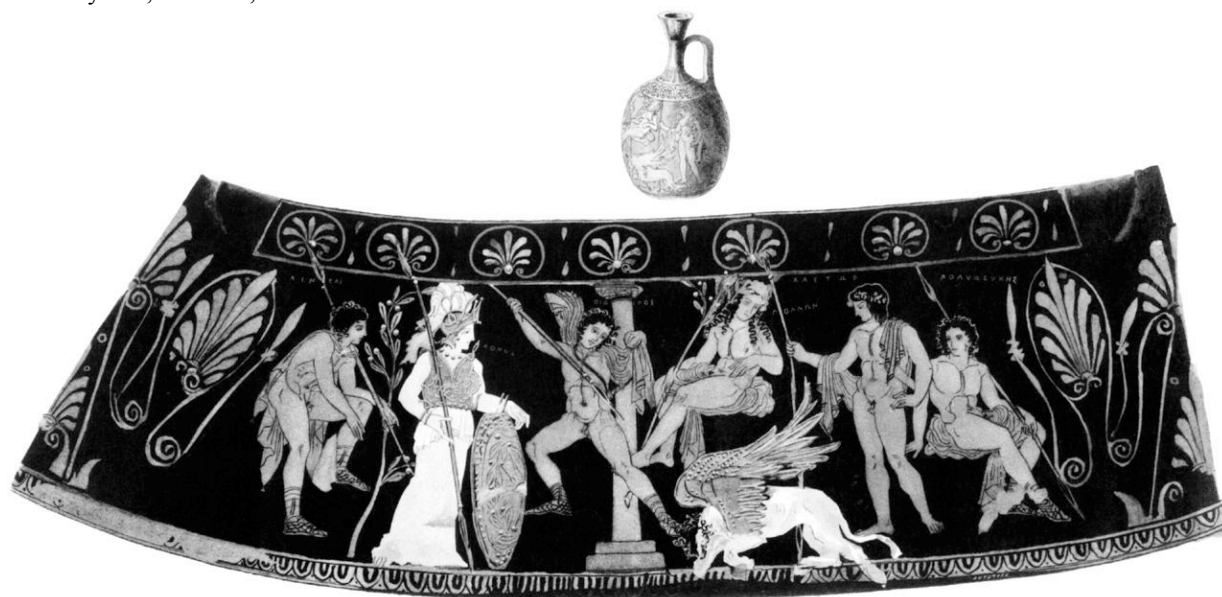


RF Lekythos, London, © BM E699



95

RF Lekythos, London, © BM E696



96

RF Lekythos, Stockholm  
© MM M.018:006



104

RF Lekythos, Larnaca,  
Pierides Museum CL48 (MIP915)



107

RF Lekythos, Larnaca,  
Pierides Museum



108

RF Lekythos, Larnaca,  
Pierides Museum CL45 (MIP913)



110

ARF Oinochoe, Nicosia, CM C.765



127

ARF Oinochoe, Nicosia, CM PT21NI



128

ARF Pelike, Nicosia, CM 1958/XII-1/1



133:a



133:b



RF Amphora, frg. 490. Inv. 69/6698



1

RF Krater, frg. 7/4/65



12

RF Krater, frgts, 5092; inv.1969



24:1



24:2

White-ground Lekythos, Nicosia, CM V.453



5

RF Lekythos, Stockholm, © MM V.294



6:a



6:b



RF Krater, Nicosia, CM C.430



65:a



65:b

### CYPRIOTE WARE

Bronze sculpture, Nicosia, CM.



Fig. 1

Amphorae, Amathus style

Limassol, DM inv. Amathus t.251:8



Fig. 2

Larnaca, Pierides Museum



Fig. 3

Jugs (Hydriai)

Nicosia, CM C. 389

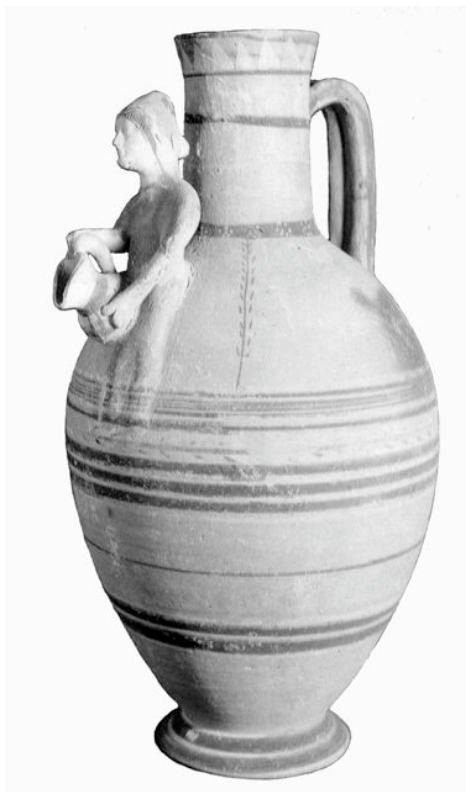


Fig. 4

Nicosia, CM 1961/I-14/8



Fig. 5