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PATTERNS OF CONTACT BETWEEN THE AEGEAN AND CYPRUS IN THE 13TH AND 12TH CENTURIES BC

Pottery of Mycenaean type in Cyprus has often been seized on as the main - and sometimes sole - evidence for such wide "historical" changes as colonisation, migration and the like. Nowadays most would probably agree rather with a recent observation of Professor Maier that "it is impossible to deduce any large-scale immigration of people, or even of smaller groups of people, from the evidence of pottery alone" (Maier 1973b:312). Nevertheless, pottery can still provide us with a great deal of information: about social and economic organisation, trading relations, or merely at a more basic level who was acquainted with whom. The extreme complexity of the process by which Cypriot, Aegean and Near Eastern cultural elements were amalgamated into a compound Cypriot culture during the 12th and 11th centuries has been underlined by Dr Catling and others and is by now widely accepted (Catling 1973; Sandars 1978: 144-8). It seems to me that pottery of Mycenaean type found on Cyprus confirms this impression of complexity to the point where the one-time view of straightforward waves of migration from the Aegean heartland (that is the Greek Mainland) subsides into insignificance. It is only once it is seen in this way that the evidence of the pottery finally falls into line with other types of evidence - of architecture, religion, bronzework, jewellery- which have long cast obscure shadows on the idea of simple refugee movements from the Greek Mainland*.

In the early 13th century we are faced with the continuing controversy of whether there were a) Mainland exports to Cyprus, b) a Mainland export trade catering specifically for an eastern market, or c) Eastern (especially Cypriot) production of a Levanto-Helladic style. The results of analytical work on fabrics, originally initiated by Dr Catling, seem to provide a very powerful argument for some export from the Peloponnese to Cyprus (Catling, Richards, and Blin-Stoyle 1963; Catling and Millett 1965; Catling, Jones and Millett 1978; Courtois, L. 1971; Asaro and Perlman 1973). This is supported by some very close stylistic, even workshop, resemblances between pottery from Cyprus and the growing body of similar vases from the Greek Mainland, particularly from the North-East Peloponnese (cf. for example Smith 1925: pl 10:7 from Enkomi with a krater from Berbati in Nauplia Museum illustrated in Stubblings 1973: pl XXVII:3). Deep bowl, amphoroid and stemmed kraters with very similar styles and details of pictorial decoration to those from Cyprus can no longer be regarded as rare in the North-East Peloponnese, and there is some reason for supposing that a few of them may also have been exported to Crete (Vermeule 1964: pl XXXII:D from Suda Bay).

The picture of probable Peloponnesian export to Cyprus in the early 13th century suggested by much of the analytical work on fabrics is complicated by the distinctive repertoire of shapes and decorations characteristic of the Mycenaean pottery found on the island at this time. The term Levanto-Helladic, first coined by Sjöqvist to describe pottery which he considered to have originated in Helladic emporia in the Levant [Sjöqvist 1940: 30; Myres (1914) had earlier favoured the term Cypro-Mycenaean, Furumark (1941a) Levanto-Mycenaean], is now rather unfashionable. However, it remains the case that several of the so-called Levanto-Helladic specific shapes are either peculiar to Cyprus and

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the Levant or overwhelmingly more at home there. Near Eastern or native Cypriot prototypes or inspirations for some of them were pointed out long ago, and for at least some still remain the most convincing answer. The most recent results of clay analysis, which tend more and more to support the idea that much of this pottery was in fact imported from the Greek Mainland, thus lend some credence to the concept of a specific market-oriented Mainland production - a concept which, in the context of the 2nd millennium Aegean, perhaps requires some careful thought and investigation. However, there is still some room for the possibility that at least a little pottery of Aegean type may have been produced in Cyprus in the early 13th century (Courtois, L. 1971: 155; Catling, Jones and Millett 1978: 81) though this may well have been the exception rather than the rule. Whatever the origin of the pottery of Mycenaean type found in Cyprus at this time it is widely accepted that it is unlikely to have been the product of Aegean colonists on the island. At the same time, its importance to Cypriot life and possibly Cypriot economy may be reflected in the view of those who regard the Cypriots in this period as playing an extremely active part in the spread of a Mycenaean type of pottery around the Near East (Yannai-James 1980).

What we do find, however, even on the so-called Levanto-Helladic pottery is the evidence of stylistic influence from LH IIIA2 and IIIB1 - styles which were probably created in the Argolid at a time when the North-East Peloponnese was still leading the Mycenaean world in terms of ceramic fashion (Sherratt 1980; cf. for example Karageorghis 1976: pl 32 for a chalice with composition whorl decoration from Kition). Mainland or Argive LH IIIB1 influences and /or imports can also be seen in the kylikes from the Kition tombs published by Dr Karageorghis, among them the distinctive Zygouries kylix with its single central motif (Karageorghis 1974: pl XXV:119) - a decorative device of which the North-East Peloponnese seems to have been particularly fond at various points in the history of Mycenaean pottery.

At this period Cyprus seems to fall in with other areas of the Mycenaeanised or partly Mycenaeanised world. The influence of the LH IIIB1 style is extremely widespread, apparent even in areas like the Dodecanese where, in the 13th century, the pottery shows some clear differences from contemporary Mainland pottery. Elsewhere too there may be evidence for Argive LH IIIB1 imports, particularly in the case of Zygouries which are often of consistently superb (Argive-looking) fabric, distinct from the fabrics with which they are found.

In the later 13th century the position in Cyprus can also be compared with that of other outliers of the Mycenaean world. Unlike the LH IIIB1 style, the LH IIIB2 style of the Argolid has a more limited distribution, covering mainly the Argolid and adjacent areas such as Attica, Laconia, Achaea and falling off from there as the circle widens (Sherratt 1980: fig 10). From Cyprus there is a single Group B deep bowl (Stubblings 1951: pl IX:1, from Enkomi Swedish Tomb 6), but no sign of the other distinctive innovations of Argive LH IIIB2, most important of all the heavy filled style patterns found not only on bowls but on kraters.

So what happens in Cyprus? It is probable that here, where over the last couple of centuries there had developed a taste for and possibly (cf. Yannai-James 1980) an economic need for pottery of Aegean type, we can see a number of results. In the first place, imports from Crete, which are particularly well documented in the Kition tombs, may for a while at least have increased in number (Popham 1978; that this increase may have lasted only a relatively short time at Kition however is perhaps indicated by Tomb 9 where the lower burial level contained several LM IIIB vases, while the upper level had none at all: Karageorghis 1974: 57, 84). More important, however, we see the beginning of a process in which production of an Aegean type of pottery on the island became well established, either as a new venture or resulting from a vastly increased and expanded output from any existing producers on the island. This

production filled the gap left by a decline in imports from the Greek Mainland, and at the same time produced substitutes for the useful small open decorated shapes formerly produced mainly in local wares (such as the handmade White Slip milk bowls) which were now declining in production, possibly because of changes in Cypriot taste and because of competition from wheelmade wares. The whole process must have been extremely complex, but the potter's wheel, which had steadily increased in use from LC I onwards, and the opportunities for large-scale organisation it would both facilitate and encourage, may have had something to do with it. This is quite another and vast problem in itself; but it seems in any case likely that new or existing Cypriot wheel-using producers of a decorated pottery of Aegean type - with the advantages which the wheel offered for the large-scale organisation of production and distribution - would be ideally placed to feed a growing demand at a time when exports from the Aegean were no longer readily available or reliable.

In answer to the decline in stylistic inspiration and influence from the Greek Mainland at this time, Cypriot producers of a Mycenaean type of pottery threw themselves back on Cyprus' own considerable artistic resources and traditions which, with characteristic skill, blended with stylistic elements already introduced to the island in the pottery of LH IIIA and early LH IIIB. Throughout most of the Bronze Age, including the 13th and 12th centuries, Cypriot potters could make a fair claim to being the best and most versatile in the whole Mediterranean.

Probably the first result of this was the Rude Style - not merely a degenerate copy of the earlier pictorial krater style, but with a strength and inspiration of its own as has often been pointed out (Karageorghis 1965: 231-59). The beginning of this style is put by Dr Karageorghis and others at c. 1250-40 BC (Karageorghis 1965: 257), almost exactly following on the heels of the abandonment of Argive sites such as Berbati and Zygouries and of the destruction outside the walls at Mycenae.

By the end of the 13th century, just before the destructions which hit several Cypriot centres, some well known tomb groups (the Kouklia-Mantissa cemetery, the upper level of Kition Tomb 9, Enkomi Swedish Tomb 18) suggest that the processes outlined above were already far advanced. The preponderance of open bowl shapes in a Mycenaean type of ware is something new in these tomb groups; yet the answer that they represent immigrants from the Aegean bringing with them their pots (or rather pattern-books) seems extremely unsatisfactory. Several of the bowl shapes are peculiar to this part of the world; and for practically all of them Dr Karageorghis was able to point to prototypes or inspirations in either the Levanto-Helladic repertoire or other Cypriot wares such as White Slip (Karageorghis 1965: 156-84; 1974: 86-7). Most of these bowls are simply decorated with bands. Decorated shallow bowls have, in place of the neat bucrania, birds' heads, dot rosettes etc. of the earlier ones, a type of decoration that is both more crudely conceived and executed: one or two roughly drawn fish or birds or other floral or animal motifs (Karageorghis 1976: colour pl II, for a good example of the contrasts; the earlier from Tombs 4-5 at Kition, the later from the upper level of Tomb 9). Cross-hatched lozenges, hatched triangles and other distinctly geometrical motifs, which are not a feature of mainstream (Mainland) Mycenaean pottery at this time (or indeed at any time in the same abundance) often occur on this type of shallow bowl (Karageorghis 1976: pl 19). These "geometrical" motifs have a long ancestry in Cypriot wares (particularly White Slip) and, along with the fish and especially the birds, they go on to play an important part in the pottery of Mycenaean type on the island right through LC III. A few deep bowls from these tomb groups have fairly simple decoration of a type found in many areas of the Mycenaean world in late LH IIIB and early LH IIIC, including the Dodecanese, and which derive ultimately from widespread LH IIIA2 or LH IIIB1 motifs of more or less universal occurrence (Karageorghis

1965: 156-84; 1974: pl LXXII; for similar deep bowls from the earliest reconstructed level of Kition, see Schachermeyr 1976: pl 68-9).

Since we are by now on the verge of LC III, or LH IIIC, it is perhaps worth looking more closely at one of the bowl shapes found in these tomb groups. It is a type of one-handled semiglobular bowl (Karageorghis 1965: fig 38, Type A4) which Dr Karageorghis derived from a Levanto-Helladic shape. Examples from Kouklia-Mantissa with their high-set handles are particularly good illustration of the connection with this earlier prototype (cf. for instance Buchholz and Karageorghis 1973: no 1637). A very similar version (especially in its handle disposition) and probably of much the same date comes from Tarsus in nearby Cilicia (French 1975: fig 15, top). This type of bowl, eventually becoming conical in shape and with a standardised arrangement of linear decoration, becomes one of the more characteristic features of mid LH IIIC when it has a widespread, though not universal, distribution throughout the Aegean where it is particularly popular in the coastal sites of Euboea, Attica and the Cyclades (Naxos). At Lefkandi in Euboea, where there is good stratigraphic evidence, the type does not appear until LH IIIC is well established and does not become popular in its canonical form until an advanced stage of LH IIIC. [The earliest (rare) examples from Lefkandi are semiglobular rather than conical in shape and have not yet acquired their standardised linear decoration. These can be dated to phase 2a, or possibly phase 1b at the very earliest. See Popham and Milburn 1971: 340, fig 4:10 for the earlier semiglobular version]. At Perati too the development of the shape can be traced from a semiglobular version (at the end of phase I) to the conical version in phases II-III: Iakovides 1969 II: fig 86). Strangely enough, on Cyprus it becomes hard to trace the type beyond the earlier part of LC III, and the same may apply in the Dodecanese where a majority of examples are semiglobular rather than conical and have earlier looking linear decoration. What I would like to suggest is that this shape - far from being brought to Cyprus by Mainland refugees fleeing from disasters at the end of LH IIIB - may have had an independent development in the Dodecanese and/or Cyprus and may actually have spread from east to west, probably via the Aegean coasts and islands, during the course of LH IIIC. A strong case, at least for independent evolution, may also be argued for a shallow strap-handled bowl shape found on Cyprus, at Tarsus and possibly Miletus, which on Cyprus Dr Karageorghis derived from Levanto-Helladic or Plain Wheel-made prototypes (Karageorghis 1965: fig 42, Type A9; French 1975: fig 16; the linear-decorated strap-handled rounded and carinated bowls found on the Greek Mainland probably developed from unpainted versions of the same shapes found in LH IIIA-C).

Very shortly after the deposition of these tomb groups certain Cypriot cities were destroyed. The rebuilt LC III cities produced a great deal more pottery of Mycenaean type rather than had ever been before known from settlement contexts on the island (as much as 46% in Level IIIa at Enkomi as compared with a maximum of 9% in Level IIb: Dikaios 1969: 451, 458), an indication, it could be argued, of the constantly increasing share of the everyday market captured by the enterprising and well organised mass-producers of this ware. This is the point where the Mainland refugee question has to be faced. I would argue that from the point of view of the pottery there is no positive evidence for it, and possibly some against it. The least one can say is that those areas most heavily influenced by the distinctive innovations of Argive LH IIIB2 (such as the Argolid) can have had little to do with it. There is little trace of LH IIIB2, however residual, in the Cypriot pottery, which is not the case in the early stages of LH IIIC areas which did receive LH IIIB2 developments (Sherratt 1980). On the other hand, the close similarities with Rhodes noted by both Furumark and Dikaios at Sinda and Enkomi (Furumark 1965; Dikaios 1969: 271, ch II *passim*), and the generalised resemblances between the Rude Style and other pictorial styles which gradually developed in the East Aegean and East Mediterranean around this time (for in-

stance the Aegeo-Carian kraters described by Courtois (Courtois, J.-C. 1973), suggest that if we should be looking anywhere in the Aegean for an area of cultural contact or cross-influence with Cyprus at this time it is to the Mycenaeanized islands of the Dodecanese and their adjacent coasts.

The marked liking for simple banded decoration in the pottery from the late 13th century and the first levels of the reconstructed cities, found not only on bowl shapes but also on stirrup-jars and possibly the occasional piriform jar (Stubbings 1951: 41-2; Maier 1972: pl XIV:1), recalls Furumark's Simple Style of Syria and Palestine which he characterised as "essentially a simpler version of the late Levanto-Mycenaean IIIB ware" (Furumark 1941b: 116). In other respects too the close relationship which existed between Cyprus and the Levantine coast (above all with Ugarit) before the mid-13th century (cf. Yannai-James 1980) can be seen to continue in the latter part of that century. From Ugarit (Level III, usually thought to have been destroyed c. 1200) and its port of Minet-el-Beida come several vases which are so similar to the pottery of Mycenaean type produced in Cyprus in the late 13th century that the possibility of their being Cypriot imports seems very strong. These include not only a number of Rude Style kraters, but also some of the shallow bowl types and stirrup-jars with simple banded decoration (Schaeffer 1949: fig 122-4, 14, 18, 124, 126). The combination, on a krater fragment from Minet-el-Beida, of a vertical whorl motif of ultimate LH IIIB1 origin with cross-hatched lozenge chains which seem clearly attributable to the White Slip tradition is a particularly good illustration of the influences and traditions underlying the pottery of Mycenaean type produced in Cyprus after the mid-13th century (Schaeffer 1949: fig 124:1). The evidence of ashlar masonry and the religious practises found at Kition provide further close links after the reconstruction of the LC III cities - links so strong that an exodus from Ugarit to Cyprus around 1200 BC becomes at least a plausible proposition (Sandars 1978: 152-3).

Little more need be said about the first part of LC III except to note that close links between Cyprus, the Dodecanese and Tarsus have long been observed (as for instance in the bird bowls: cf. Karageorghis 1976: pl 39; Goldman 1956: pl 335:1323-6, 1328-33; Morricone 1972-3: fig 361b). Indeed, so close are the links between the pottery from Tarsus and Cyprus that there seems a strong possibility that the Tarsus pottery of Mycenaean type was manufactured on Cyprus, or at least by potters with close Cypriot ties (Goldman 1956: 206; French 1975: 74). There are also links with the Philistine fringe areas (cf. for instance a stirrup-jar from Beth Shan (Hankey 1967: pl 29c-d) with similar pieces with cross-hatched lozenge decoration from Kouklia, Hala Sultan Tekke and elsewhere in Cyprus). All the same, a strong element of Cypriot tradition and improvisation, as for instance in the original and rather charming disintegrated treatment of spiral patterns at Enkomi (Schachermeyr 1976: fig 71; strictly comparable disintegrated spiral patterns are elsewhere found only at Tarsus: Goldman 1956: pl 330:1256, 1288-9, 1295, 334:1306-7, 1310-12), can be seen as the pottery develops towards the next stage. The gradual development of an elaborate decoration encountered all over the Aegean in mid LH IIIC, can be traced at Enkomi where increasing elaboration can be seen before the end of Level IIIa (Dikaios 1969: pl 307). On Cyprus the continuity from earlier decorative devices seems very strong. Cypriot potters also go on to develop some "hallmarks" of their own: one of their particular specialities is the incorporation of their favourite "geometrical" motifs into these elaborate compositions. They are also fond of strikingly neat multiple outlines and certain grass-like or floral motifs (Buchholz and Karageorghis 1973: no 1646). Some new shapes are incorporated into the repertoire during the course of this development, such as the Kalathos (Dikaios 1969: 845, pl 74:2), the strainer-jug (Dikaios 1969: 845, pl 306:148) and the high cylindrical pyxis (Dikaios 1969: 845, pl 82:87). These, and some new motifs (for example elaborate triangles and concentric semicircles which were to become strong Cypriot favourites) may well have come from the Dodecanese. The influence of these developments on the locally made "Proto-Philistine" pottery of Ashdod XIIIb, and ultimate-

ly on the Philistine ware, seems indubitable [Dothan, M. 1980; cf. for instance a Philistine strainer-jug from Tell Eitun (Gonen 1973: 60), which has both the multiple-outlined "grass-like" (or reversed tongue) pattern and bird and fish types familiar at Enkomi with Buchholz and Karageorghis 1973: no 1646].

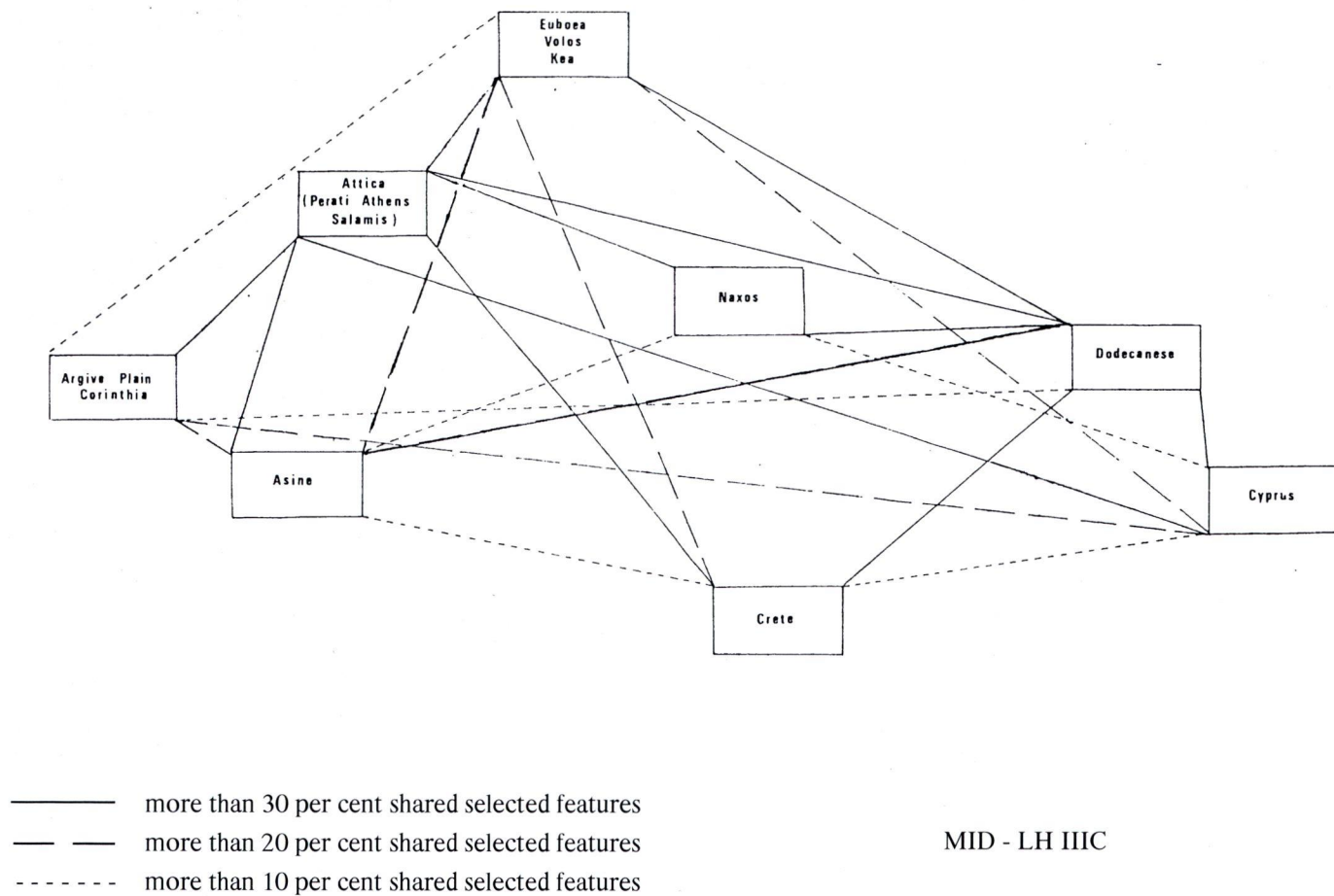
At this point developments in Cyprus are best considered against the background of the Aegean as a whole in mid LH IIIC. This period sees a distinct renaissance in ceramic activity throughout the Aegean area. It sees a renewal of interest in both formal and decorative experimentation. New shapes and motifs are widely adopted, and everywhere the range of shapes in use is extended. Ultimately Crete was probably largely responsible for this movement, starting in LM IIIB to exert heavy stylistic influence on the Dodecanese where these influences were adapted and consolidated in early LH IIIC and, along with contributions originating from the Dodecanese itself, were passed to the islands of the Central Aegean (particularly Naxos) and the eastern coast of the Mainland (especially Attica) towards the end of early LH IIIC and in mid LH IIIC. Many of the innovations in both shape and decoration at this time occur in almost every region. Others, more interestingly, have a widespread but patchier distribution. At the same time, against this background, several regions develop their own stylistic specialities or "hall-marks" which incorporate selected aspects of the common stock or artistic innovations. Hence, Argive Close Style, the Octopus stirrup-jars of the Aegean islands and coasts, the reserved style of Perati, the Cretan Fringed Style to name but a few.

If one plots those features which have a geographically wide but less than universal distribution, one finds little consistency in their distribution pattern, except insofar as they quite clearly centre round the sea-routes of the Aegean (Fig. 1). The general pattern of links produced almost certainly indicates a plethora of criss-cross multidirectional operating all over the Aegean. These multidirectional contacts suggest wide-ranging seaborne connections, in conditions that were probably largely peaceful and certainly prosperous, as the standard of architecture and non-ceramic artefacts of this time suggests. This in turn may suggest the interaction of equally prosperous and mobile autonomous communities rather than of societies subject to any one source of political control or conditioned by political or military pressures from any one area.

In the case of Enkomi, stylistic links with the Dodecanese seem particularly close and can probably be seen in the adoption of such features as the strainer-jug, the kalathos, and certain decorative treatments including the use of reserved elements (Dikaios 1969: pl 309; for some particularly close parallels to the Enkomi pottery from Kos see Morricone 1972-73: fig 355a, 366, 373h, 374). Links with Attica are also close. Links with the Central Argolid, on the other hand, are not especially strong; and there is no Close Style from Cyprus (Furumark's Close Style pottery from Sinda (Furumark 1965) falls within his generally wide use of the term). Links with Crete at Enkomi seem even less direct, and I would argue for reasons too lengthy to be discussed here that apparently Cretan elements seen in the LC III pottery may mainly have been channelled through the Dodecanese. That these stylistic links came about by two-way contact rather than a unilateral movement from west to east is indicated by finds of Cypriot origin other than pottery, for instance from Perati on the Attic coast: a sealstone and an amulet from before the end of Perati phase I, and a cylinder seal and several earrings of various designs from phase II (Iakovides 1969).

The so-called wavy line decoration which at Enkomi and Kition comes to predominate towards the end of this elaborate phase provides continuing evidence of these trans-Aegean links. It too is universal, but seems to arrive in different areas at different times with the appearance of moving east-west rather than vice-versa. For instance, its stylistic context at Perati seems quite certainly earlier than that

Fig. 1 Diagram showing the nature of the distribution of certain ceramic features around the Aegean in mid LH IIIc, based on thirteen features including shapes, individual motifs and stylistic elements. Different ranges of selected features produce some differences in the intensity of the links between some individual areas, but the overall criss-cross nature of the pattern remains the same.



of the Central Argolid. The origin of its popularity remains obscure, and it may have developed gradually in several areas, ultimately perhaps from the sorts of LH IIIA- or early LH IIIB-derived narrow horizontal patterns common in very many areas at the end of LH IIIB or the beginning of LH IIIC (French 1975: 70). However, in both Cyprus and the Dodecanese (including Miletus) it seems possible that its gradual development can be traced earlier and more consistently in the sequence of the LH IIIC than in other areas (Dikaios 1969: pl 310; especially the examples from Enkomi Level IIIa). If so, could its popularity too have been transmitted from Cyprus and/or the Dodecanese to the west, rather than introduced as a novelty to LC III Cyprus by a final wave of "refugees" from the Argolid (Karageorghis 1976: 90)?

The next stage, and Proto-White-Painted, is really outside the chronological span of this paper. While it is during this period that the best archaeological evidence (in the form of chamber tombs) for the arrival of Aegean settlers first appears, it seems less likely that the rather depressed products of the material culture found in the homeland of these immigrants at this time would have had very much effect in Cyprus, at least on the pottery. Proto-White-Painted as a cohesive style seems to be a truly Cypriot creation, Aegean-derived to the extent that it incorporated and modified several of the residual traits of the elaborate and wavy line repertoire, both from the point of view of shapes and decorations absorbed by Cypriot potters. A few new features, such as the bottle shape, may have come from the Levant (Dothan, T. 1967: 142 for the bottle shape in Philistine ware; though Dothan also suggests that the shape may have been borrowed by Philistine potters from Cypriot Proto-White-Painted). Other refinements, particularly formal ones like deliberately ridged kylix stems and truly conical feet, were perhaps the result of an innate Cypriot ingenuity and love of form left largely to its own resources at a time when inter-Aegean trade had probably largely subsided and Aegean pottery was in a stage of stagnation and comparative isolation in final LH IIIC and/or Submycenaean. (Indeed, it was perhaps precisely these circumstances of Aegean depression that drove Greek-speaking migrants, because of economic or political difficulties at home, overseas to seek new pastures in Cyprus). As often before, Cypriot potters were asserting their claim to be the best and most inventive in the business. The results of their inventiveness, as Mr Desborough so convincingly showed, may ultimately have had a considerable effect on the Subminoan pottery of Crete and on the pottery of Attica, Euboea and the Cyclades where it helped to turn what was an extremely depressed "sub" type of Mycenaean pottery into Protogeometric (Desborough 1972: 54-5; 1973: 82-3). A renaissance, helped by a strong impetus from the east, came into being again.

Thus, between 1300 and the mid-11th century a series of changing patterns of contact between Cyprus and the Aegean can be seen in the pottery of Aegean type or derivation found on the island. A period of imports and influence from the Greek Mainland, albeit possibly catering for a taste that was modified by local and Near Eastern traditions and preferences, came to an end in the mid-13th century. It was followed by the growth of a local production of a Mycenaean type of pottery based largely on a combination of the earlier Levanto-Helladic repertoire with some native Cypriot ceramic traditions and ideas. After the decline of the Greek Mainland (particularly the North-East Peloponnese) as a major source of ceramic influence and imports, the focus of dynamic development shifted, if anything, to the East Aegean; and from c. 1200 onwards Cypriot producers of a Mycenaean type of pottery were probably quite closely associated with the establishment of an LH IIIC style in this area. By the mid-12th century a trans-Aegean pattern of contacts that were essentially multidirectional had established itself; and Cyprus certainly participated in this. When regular contacts again began to fail around 1100, and much of the Mycenaean world entered a period of fragmentation and recession, the inventive and ex-

perimental skill of Cypriot potters once more showed what it could do, eventually affecting the islands of the Aegean and the Greek Mainland at the start of a new period of prosperity.

E. Sherratt

ΠΕΡΙΛΗΨΗ

Μεταξύ του 1300 και των μέσων του 11ου αιώνα π.Χ. μια σειρά από αλλαγές στις επαφές Κύπρου-Αιγαίου γίνεται αντιληπτή στην αγγειοπλαστική αιγαιακού τύπου ή ενός τύπου που προέρχεται από αυτή και ανευρίσκεται στην Κύπρο. Μια περίοδος εισαγωγών και επιδράσεων από την κυρίως Ελλάδα, η οποία δυνατό να ανταποκρινόταν σε γούστο που υπέστη αλλαγές από ντόπιες και ανατολικές επιδράσεις και προτιμήσεις, τελείωσε γύρω στα μέσα του 13ου π.Χ. αιώνα. Αυτή την περίοδο την ακολούθησε η ανάπτυξη ντόπιας παραγωγής ενός τύπου Μυκηναϊκής αγγειοπλαστικής που βασίστηκε σημαντικά σ' ένα συνδυασμό του προηγούμενου Ανατολικό-Ελλαδικού (Levanto-Helladic) ρεπερτορίου και σε κάποιες ιθαγενείς κυπριακές κεραμικές παραδόσεις και ιδέες. Ύστερα από την παρακμή της κυρίως Ελλάδας (ιδιαίτερα της βορειο-ανατολικής Πελοποννήσου), που ήταν η κύρια πηγή κεραμικής επίδρασης και εισαγωγών, το επίκεντρο δυναμικής ανάπτυξης μεταφέρθηκε στο Ανατολικό Αιγαίο. Από το 1200 περίπου π.Χ., Κύπριοι παραγωγοί ενός τύπου Μυκηναϊκής αγγειοπλαστικής ήσαν ίσως αρκετά στενά συνδεδεμένοι με την καθιέρωση ενός Ύστερο-Μυκηναϊκού ΠΠΓ στιλ σ' αυτή την περιοχή. Όταν φτάνουμε στα μέσα του 12ου αιώνα καθιερώνεται ένα αιγαιακό πρότυπο επαφών που ήταν στην ουσία πολλαπλών κατευθύνσεων, και ασφαλώς η Κύπρος συμμετείχε σ' αυτό. Όταν οι τακτικές επαφές άρχισαν και πάλι να εξαφανίζονται γύρω στο 1100 π.Χ. και πολύ μεγάλο μέρος του Μυκηναϊκού κόσμου μπήκε σε περίοδο διάσπασης και ύφεσης, το επινοητικό και πειραματιζόμενο μυαλό των Κυπρίων αγγειοπλαστών για ακόμη μια φορά έδειξε τι μπορούσε να πετύχει, επηρεάζοντας σταδιακά τα νησιά του Αιγαίου και την κυρίως Ελλάδα και σηματοδοτώντας την αρχή μιας νέας περιόδου ευδαιμονίας.

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