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## THE ATTIC BLACK-FIGURE AND RED-FIGURE VASES FOUND IN CYPRUS

The subject of this article is the Attic Black-figure and Red-figure pottery found in Cyprus from the Archaic to the Late Classical Period, as well as the trade of pottery during the aforesaid period between Athens and the city kingdoms of Cyprus. The study<sup>1</sup> on which this article is based includes six-hundred and forty-two pottery articles (intact, parts, or fragments), the indexing of which has been arranged in alphabetical order according to their provenance. Furthermore they are grouped into Black-figure and Red-figure and classified in alphabetical order according to their shape.

The considerable amount of articles found so far indicates the strong commercial ties between Greece and Cyprus. It is a fact that there is a relative absence of Cypriot ceramics in Greece, however Greek ceramics are found all over the island along the Cypriot history. Percentages that vary according to location and the frequency of findings usually reflect the level of the relations between the site and the mainland Greece. The Attic pottery trade with Cyprus demonstrates a sense of continuation through the passing of time.

The reason for the strong and uninterrupted commercial relations with Greece is not based only on the ground that the major part of the island was already settled by Achaean Greeks who brought with them their Greek culture and language, but mainly on the fact that the ports of Cyprus were used as intermediate landing ports for Greek ships sailing towards the East. As a result, the flourishing of the Attic trade with the Eastern Mediterranean world effectively influenced the trade of pottery in Cyprus during the 6th c. B.C. From that period onwards Attic art proliferates and covers almost the entire island. Especially, Attic pottery takes a prominent place in the life of the Cypriots and was adopted in their prominent activities such as in funeral rites. It is noteworthy that the existence of this trade was so important to them that although under Egyptian (570/60 - 545 B.C.) and Persian rule (c. 545 - 332 B.C.) Cyprus maintained and developed this commercial activity with the Greek mainland even stronger.

A fact which underlines the dominance of Attic pottery in the markets of the Mediterranean is that from the early 7th c. we observe a steady decline in the trade with Euboea, the Cyclades and Asia Minor towards Cyprus. However, Attic trade during the period between 850 - 550 B.C. is characterized by a dynamic expansion of ceramic exports towards the East. The scale and the effectiveness in the shifting of the imported quantities in favour of Attica could be attributed to the splendour of Attic pottery, the superior quality, as well the massive production capacity of the Attic workshops during that period. These allowed them to diminish their competitors and later enabled them to support and maintain export markets throughout the Eastern Mediterranean Sea over such a long period. As a consequence vivid commercial and economic relations prevailed between Cyprus and the Greek mainland during this period.

It could be possible to distinguish four main periods of Attic wares imported in Cyprus:

1. From 580 - 530/20 B.C. the frequency of importation is rather slow, however steadily increasing,

1. Maria Petsa - Stavrou, The Attic Black-figure and Red-figure pottery found in Cyprus (Greek text). Unpublished M.A. Dissertation, Department of Archaeology and History of Art, Faculty of Philosophy, Aristotelian University of Thessaloniki, November 1990, 193p.

2. from 530/20 - 480/70 B.C. imports scored a considerable increase toward quality as well as quantity, a fact explaining the percentage of Attic ceramics of this period in the inner part of the island,

3. From 480/70 - 450 B.C. a substantial decline in imports commences though they were never interrupted,

4. From 450 - end of 4th c. B.C. the level of previous imports quantities is reinstated (mainly during 430 - 370 B.C.), but this time against quality.

All Black-figure vases found in Cyprus are dated to the Cypro-Archaic II. Red-figure vases and their contemporary black glazed commence their appearance at the end of Cypro-Archaic II and the beginning of Cypro-Classical I and are spread all over the island. They reached their maximum by the end of the 5th and the beginning of the 4th c. B.C.

As percentage of the total number found in Cyprus, the 30% of the Attic Black-figure and Red-figure pottery has Marion as place of provenance. It is well known that *Marion* was one of the largest ports and most prosperous cities of the island at that time. The wealth of Marion probably is due to the trade of copper from the mines in the vicinity; therefore, it is not strange that the majority of the imported Attic pottery was found at Marion with its maximum by the end of 5th c. B.C. - beginning 4th c. B.C. The prominent shape of vases found here is mainly Red-figure askoi.

The pottery found at *Salamis* includes mainly Red-figure kraters and kylikes, elements revealing to what extent life and customs here were Greek-related. Furthermore, the rest of the Attic pottery found at *Salamis* such as lekanides and plates, lead us to the conclusion that great prosperity was prevailing in the town and the existence of trade for luxury goods was prominent. This is also supported by the fact that in 538 B.C. the first silver coins in Cyprus were minted here by king Evelthon (560 - 525).

It is worth mentioning that the *oldest* known Attic pottery found in Cyprus - a fragment of a Black-figure amphora with protome of a horse - is from *Salamis* dated to c. 580 B.C.

The peak point of the imports of Red-figure pottery coincides with the reign of Evagoras I (411 - 374), who promoted and encouraged the links with Athens. Even after his death the presence of Red-figure pottery is prominent at *Salamis* and this extends up to the end of the 4th c. B.C.

One of the richest and most prosperous cities during the Classical period was *Kition*. Fortified and decorated with important temples, *Kition* was the only city where Phoenicians were established on a permanent basis and systematically developed their commercial business from the mid 9th century. Later, in 479 B.C. they established a Phoenician dynasty. The oldest Black-figure pottery from *Kition* is a fragment of a kylix ascribed to the Centaur Painter, dated most probably before the third quarter of the 6th c. B.C. The port of *Kition* was already important from the period of the Late Bronze Age. In degree of importance, it could be compared with the one at *Salamis*, not only because of its privileged geographical position, but also because it was a pure Phoenician port in Cyprus full of commercial activities.

It is likely that the pottery reaching *Kition* was first passing through the Syrio - Palestine coast. At *Kition* most of the Attic pottery is dated from the 5th and mainly from the end of the century and the first half of the 4th c., when the trade of Attic pottery was prospering also at Al Mina in Syria.

*Amathus* was the centre of the Eteocypriot population and is characterized by distinctive elements like the Eteocypriot language. Amathusians were not involved in the revolt of the rest of the Cypriot city-states against Persian rule, and the Ionian revolution was considered as a foreign affair for them. A percentage of 13,86%, mainly Black-figure pottery has been found here.

In the south part of the island another major city was *Kourion* whose port was used as an intermediate stop for ships sailing to and from the Eastern Mediterranean. The ease for the Greek ships in approaching the souther waters of Cyprus and the existence of natural ports was the basic reason for the development of commercial relations with the Greek mainland.

Goods arriving in the southern and eastern ports (Kition, Kourion, Salamis) were also being distributed in the midland cities like Idalion, Tamassos, Golgoi, Chytroi and elsewhere.

Most of the pottery types found in Cyprus are kylikes, skyphoi, kraters, fewer were lekythoi, oinochoai, pelikai, very few rhyta, olpai and pinakia. Because of the types of vessels found, one can easily conclude that the pottery itself was subject to trade and not used as containers for storing goods for saling. Although the amphorae were the media for currying the oil and wine it is difficult to accept that all of the other vessel types were used to transport goods to be sold in Cyprus. Most propable is that the pottery as such was the subject of the trading. One might conclude that the Greek ships were selling their goods, in this instance pottery, or they might exchange them against Cypriot goods such as copper, almonds, wine etc. Within the aryballoid lekythoi and alabastra, it is possible that aromatic oil might be subject to trade.

It is also possible that the Greek pottery was reaching Cyprus through two major ways:

- a) From Greek merchants coming directly to Cyprus or through the Syro - Palestinian coast,
- b) From Cypriot merchants who, when they delivered or sold their goods at Piraeus, purchased pottery which was resold to the Cypriot market.

Most of the pottery was found at Marion. Kition and Amathus and other parts of the island follow. Table I represents articles of pottery as percentage compared to the total amount of articles found in Cyprus and according to their location.

TABLE I

Provenance	Percentage	Quantity (fragments included)
Agios Philon	1,09%	7 pieces of pottery
Agrokepia	0,16%	1 »
Amathus	13,86%	89 »
Chytroi	2,02%	13 »
Episkopi	0,31%	2 »
Golgoi	0,16%	1 »
Hala Sultan Tekke	0,31%	2 »
Idalion	0,62%	4 »
Kazaphani	0,16%	1 »
Kition	21,18%	136 »
Koshi	0,16%	1 »
Kourion	0,78%	5 »
Kyrenia	0,31%	2 »

Lapethos	0,31%	2	»
Limassol	0,16%	1	»
Marion	30,05%	193	»
Nicosia	0,16%	1	»
Palaepaphos	1,09%	7	»
Paphos	0,93%	6	»
Salamis	16,67%	107	»
Sykatis	0,16%	1	»
Tamassos	1,09%	7	»
Vouni	1,56%	10	»
Unknown Provenance	6,70%	13	»

The Cypriots' preference toward specific types of pottery, like kylikes, lekythoi or askoi and kraters, indicates the extended use of them in their everyday life. The care extended to this kind of pottery reveals how precious these articles were for their owners. Even if they were broken there were attempts to fix them by drilling small holes on the fragments to join them together. Probably the Attic pottery was more expensive than the local wares, taking into consideration its high quality.

Furthermore there is strong evidence of the influence of the Cypriot customers towards the manufacturers of mainland Greece. One type of oinochoe called the «Cypro-jug» is the survival of an older shape of vase which was made of metal. It seems that the Cypriots liked this type of vase and placed special orders to the Attic workshops. Also worthwhile to mention is that at Amathus was found pottery imitating the figures of the Black-figure style which reveals the fact that Cypriot artists were affected by the imported Attic pottery.

In the following Table II, shapes and numbers of Black-figure (b) and Red-figure (r) vases are shown according to their provenance (fragments are included in the numbers when their shape is indicative of the shape of the vase; when it is not, they are referred just as fragments):

TABLE II

Agios Philon:	b: 1 kylix r: 4 craters, 2 lids of pyxides
Agrokepia:	b: 1 crater
Amathus:	b: 1 frgm, 1 alabaster, 6 amphoras, 2 craters, 3 hydriai, 49 kylikes, 2 kylikes-skyphoi, 2 lekythoi, 2 oinochoai, 2 olpai, 1 plate, 1 skyphos. r: 3 askoi, 1 crater, 2 kylikes, 1 lekanis, 8 lekythoi, 1 oinochoe.
Chytroi:	b: 2 amphoras, 1 crater, 2 kylikes r: 5 craters, 2 kylikes, 2 lekythoi
Episkopi:	b: 1 lekythos r: 1 lekythos
Golgoi:	r: 1 crater

- Hala Sultan Tekke: b: 1 frgm  
r: 1 kylix
- Idalion: b: 1 amphora, 1 kylix, 1 lekythos  
r: 1 lekythos
- Kazaphani: r: 1 crater
- Kition: b: 2 frgms, 3 amphoras, 5 kylikes, 7 kylikes-skyphoi, 1 lekythos, 1 skyphos  
r: 1 amphora, 8 askoi, 86 craters, 5 kylikes, 4 lekanis lids, 2 lekythoi, 1 pelike, 10 skyphoi
- Koshi: b: 1 skyphos
- Kourion: b: 1 amphora, 1 kylix, 1 kylix-skyphos, 2 lekythoi
- Kyrenia: b: 1 skyphos  
r: 1 lekythos
- Lapethos: b: 1 kylix  
r: 1 kylix
- Limassol: r: 1 crater
- Marion: b: 1 frgm., 5 amphoras, 64 kylikes, 1 lekanis lid, 19 lekythoi, 4 oinochoai, 1 olpe, 1 pelike, 4 skyphoi  
r: 1 alabaster, 1 amphora, 46 askoi, 4 craters, 1 kantharos, 8 kylikes, 24 lekythoi, 3 oinochoai, 1 plate, 1 pyxis, 1 rhyton, 3 skyphoi.
- Nicosia: b: 1 kylix
- Palaepaphos: b: 1 frgm.  
r: 3 frgms., 1 askos, 1 lekythos, 1 rhyton.
- Paphos: b: 1 frgm., 1 kylix, 1 lekythos  
r: 3 lekythoi
- Salamis: b: 6 frgms., 2 amphoras, 3 kylikes, 1 lekanis, 1 lekythos, 1 oinochoe  
r: 3 frgms., 1 amphora, 1 amphoriskos, 81 craters, 3 kylikes, 1 oinochoe, 1 plate, 2 skyphoi
- Syrkatis: r: 1 skyphos
- Tamassos: b: 1 frgm., 1 amphora, 2 kylikes, 1 lekythos  
r: 2 frgms.
- Vouni: r: 1 frgm., 1 amphora, 2 askoi, 1 crater, 1 kylix, 4 lekythoi
- Unknown
- Provenance: b: 1 alabaster, 1 amphora, 23 kylikes, 11 lekythoi, 1 olpe  
r: 3 askoi, 2 kylikes, 1 lekythos.

Most of the vases examined in this study were assigned to known painters and to their workshops or they recall their work. So, for the two styles of attic vases we have the following catalogue of painters with the number of the vases attributed to them.

The abbreviations in the list are as follow:

Cl. = Class    Gr. = Group    P. = Painter

#### PAINTERS OF BLACK-FIGURE VASES

- The P. of Acropolis 627:1  
 the Amasis P.:1, manner:1  
 the Antimenes P.:1, circle:1, resemblance:1, manner:1  
 the Athena P.:1  
 the Cl. of Athens 581:9  
 the P. of Brussels R245:1  
 the Bulas Gr.:1  
 the Caylus P.:recalls:1  
 the Centaur P.:6, recalls:1, manner:1  
 the CHC Gr.:1  
 the Cock Gr.:2  
 the Comast Gr.: connected:1  
 the Cl. of Cracow:1  
 the Dot-ivy Gr.:1  
 Gr. E:1  
 the Edinburg P.:1  
 the Elbows-out P.:3, recalls:1, manner:2  
 the Emporion P.: 1, workshop:1  
 the Euphiletos P.:1  
 the Fat-Ranner Gr.:1  
 the Gorgon P.: manner:1  
 the Haimon Gr.:9  
 the Haimon P.:1, near:1, manner:4  
 the P. of Half-palmettes:2  
 the Kalinderu Gr.:1  
 the Lancut Gr.:2, connected:1  
 the Leafless Gr.:6

the Little-Lion Cl.:1  
 the Gr. of Louvre F81:1  
 Lydos:2, group:1, companions:2  
 the P. of the Munich Lekythos: connected:1  
 P. N.:1  
 the Nicosia P. C975:1  
 the P. of the Nicosia Olpe:1  
 the Gr. of Oxford 216:1  
 the P. of Oxfrord 237:1  
 the Phanyllis Group B:1  
 the Phanyllis Group E:2  
 the Polos P.:2  
 the Red-Line P.:1, related:1  
 the Gr. of Rhodes 11941:3  
 Sakonides:1  
 the Segment Cl.:4  
 the Tleson P.:2, manner:2  
 the Towry Whyte P.: near:1  
 the Gr. of Vatican G50: related:1  
 the Gr. of Vatican G52:1  
 the Wraith P.:1

#### PAINTERS OF RED-FIGURE VASES

the Achilles P.:3  
 the Alkimachos P.:1  
 the P. of Athens 1259:1  
 the P. of Athens 12255: near:1  
 the Gr. of the Cambridge Askos:1  
 the P. of Bologna 322:1  
 the Boot P.:1  
 the Bowdoin P.:1, workshop:2  
 the Bulas Gr.:2  
 the Carlsruhe P.:1  
 the Chrysis P.:1

the Dessypri P.:1  
the Dinos P.:3, near:1, circle:1  
Douris:1  
the Eretria P.:1  
the Euaichme P.:1  
the Eucharides P.:1  
the Euergides P.:2  
the F.B. Gr.:5  
the Fauvel P.:1  
the Filottrano P.: near:1  
the Hermaios P.:3  
the Iphigeneia P.: recalls:1  
the Kadmos P.:1  
the Kalymnos P.:3  
the Kleophon P.: manner:1  
the P. of the Yale Lekythos:2  
the P. of London F128:3  
the Marlay P.:1  
the Meidias P.:1, near:1, manner:1  
the Meleager P.:1, near:1  
the Mountlaures P.: resemblance:1  
the P. of Munich 2335:3  
Myson:1  
the Nikias P.:1  
the Oinomaos P.: recalls:1, near:1  
the Oreithyia P.: near:1  
the Pasiades P.:1  
the Penthesilea P.:1  
the Philadelphia Gr. 2272:1  
the Pierides P.:1  
the Pithos P.:1  
the Pistoxenos P.:1  
the Plainer Gr.:1  
Polion:1, near:1

the Pothos P.:1  
 the Pronomos P.:1  
 the Providence P.:2  
 the Retorted P.:2  
 the P. of the Sphynx Mayence:1  
 the Sotades P.:1  
 the Straggly P.:2  
 the Suessula P.: near:1  
 the Telos P.:3  
 the Thalia P.:1  
 the Vouni P.:1  
 the Zannoni P.:1

Every possible effort has been made to include all known pottery, nevertheless the subject under study cannot be considered as conclusive since new finds may emerge at any time. In addition, the situation in the occupied part of the island is a major set back since study and field research is halted. It is also a regrettable reality the fact that the archaeological and cultural heritage is subject to blunder and destruction by the Turkish occupying forces, making an integrated study on the subject impossible at present<sup>2</sup>

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### ΠΕΡΙΛΗΨΗ

Το άρθρο πραγματεύεται τα Αττικά Μελανόμορφα και Ερυθρόμορφα αγγεία που βρέθηκαν στην Κύπρο καθώς και τις εμπορικές σχέσεις των Κυπριακών βασιλείων από την Κυπρο-Αρχαϊκή εποχή ως το τέλος της Κυπρο-Κλασσικής. Στο σύνολο των αγγείων (642) την πρώτη θέση σε εκατοστιαία αναλογία κατέχει το Μάριο με 30,05%, ακολουθεί το Κίτιον με 21,18%, η Σαλαμίνα με 16,67%, η Αμαθούς με 13,86% και άλλες περιοχές με μικρότερο ποσοστό. Παρατίθεται επίσης κατάλογος των ζωγράφων του μελανόμορφου και του ερυθρόμορφου ρυθμού στους οποίους έχουν αποδοθεί τα αγγεία, καθώς επίσης και κατάλογος με τα είδη και την ποσότητα των αγγείων που βρέθηκαν σε κάθε περιοχή.

2 The study was already completed when new finds came into light, probably from old excavations or survey, which were unknown for years in the storerooms of the Cyprus Museum, cf. P. Flourentzos, An unknown collection of Attic vases from the Cyprus Museum, RDAC 1992, pp 151 - 156. Those finds are not included in the present study.

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