Dramatic social and political change marks the period from the end of the Late Bronze Age into the Iron Age (ca. 1300–700 BCE) across the Mediterranean. Inland palatial centers of bureaucratic power weakened or collapsed ca. 1200 BCE while entrepreneurial exchange by sea survived and even expanded, becoming the Mediterranean-wide network of Phoenician trade. At the heart of that system was Kition, one of the largest harbor cities of ancient Cyprus. Earlier research has suggested that Phoenician rule was established at Kition after the abandonment of part of its Bronze Age settlement. A reexamination of Kition’s architecture, stratigraphy, inscriptions, sculpture, and ceramics demonstrates that it was not abandoned. This study emphasizes the placement and scale of images and how they reveal the development of economic and social control at Kition from its establishment by the thirteenth century BCE until the development of a centralized form of government by the Phoenicians, backed by the Assyrian king Sargon II, in 707 BCE.

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For my parents, with love
ART AND SOCIETY IN CYPRUS
FROM THE BRONZE AGE
INTO THE IRON AGE

Joanna S. Smith
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VII.1. Regional designs on the bases of ceramic dishes from Lapithos, Amathus, Palaepaphos, and Kourion, 239
The study of the art and society of Cyprus has engaged me for twenty years. When I was an undergraduate at Princeton University, I announced to my advisor, Professor William A. P. Childs, that I wanted to write a senior thesis to solve the problem of what caused the collapse of palace societies toward the end of the Late Bronze Age. He wisely suggested that I choose only part of that problem to investigate, for the topic was much too large. In opting to write about interconnections between the Aegean and the Near East through finding places of Mycenaean pottery outside of the Greek mainland and Crete, I entered a world of scholarship that has held my interest ever since.

In that study, I left out the island of Cyprus because I thought it was too small and would not make a difference. Soon after completing my senior thesis, I visited Cyprus for the first time in 1988. I discovered that Cyprus does make all the difference in understanding interconnections in the ancient Mediterranean. My involvement with excavations there – particularly with Childs’s Princeton Cyprus Expedition, participation in a survey with the Sydney Cyprus Survey Project, my own Phlamoushdi Archaeological Project, and research with various other teams – has kept me working on both the Bronze and Iron Ages of the island as well as connections across the Mediterranean.

The Bronze and Iron Ages are normally studied separately, as Maria Iacovou has wisely lamented. In this book, I aim to span that gap and solve a significant chronological problem that was built into the original typology of ceramics constructed by Einar Gjerstad early in the twentieth century. In so doing, I have used approaches that have inspired me in my research and teaching, including approaches to visual analysis, social complexity, and epigraphy that draw not only on my background as an archaeologist, but also on my training in art history, anthropology, and philology.
Preface

The sections of this book that are specific to Cypriot pottery stem from research I began based on ceramics in Cyprus, but also in the Levant. In particular this work has benefited from research I have undertaken as part of the Tel Rehov project, directed by Amihai Mazar. I was pleased to be a Visiting Scholar at the Institute for Advanced Study in Jerusalem where I was able to complete my work on ceramics for that project. The original impetus to build on that research and write Art and Society in Cyprus from the Bronze Age into the Iron Age stemmed from an article that I wrote for Claudia Sagona’s 2008 edited volume Beyond the Homeland. For that book, I reviewed the evidence for the relationship between Cyprus and the Phoenicians. That study led me, naturally, to Kition. Vassos Karageorghis had published the last volume about his excavations there in 2005. The detail of those volumes is a model for how excavation information can be published in such a way that the reader can virtually reexcavate and come to new conclusions.

I would like to thank Beatrice Rehl, editor at Cambridge University Press, for seeking me out and reading early drafts of this manuscript. For a mind engaged in thinking about how figurines might relate to recording strategies more usually researched through ancient scripts, it was a pleasure to read Douglass Bailey’s book, Prehistoric Figurines, published in 2005. That book came along at just the right time and provided much food for thought about how I might expand ideas about problem solving in antiquity. Percival has kept me good company during the long days of working on the computer to finish this project. The completion of this book was improved by comments from the anonymous readers of the manuscript solicited by Cambridge University Press as well as its production controller James Dunn, production editor, Ernie Haim; the copy editors; Stephen Calvert and Sara Black, the cover designer; Kevin McGuinness; and the compositor Newgen Imaging Systems. The final indexing and checks of the copyedited manuscript and the proofs were undertaken at the Institute for Advanced Study in Princeton, where my research was supported by the Elizabeth and J. Richardson Dilworth Fellowship.

I would like to thank Vassos Karageorghis and the Department of Antiquities for permission to include the plans of excavations at Kition-Kathari and Kition-Chrysopolitissa, as well as previously published drawings of pottery and photographs of two objects that today cannot be located for restudy. I also thank Marguerite Yon and Annie Caubet for permission to include the plan and section of their excavations at Kition-Bamboula.

My own photographs were taken on Cyprus with the help of my husband, David Kornblatt, and with the kind permission of Pavlos Flourentzos, Director of the Department of Antiquities. My work in the Cyprus Museum was facilitated by Despo Pilides and Efthychia Zachariou, Senior Archaeological Officers of the Department of Antiquities and Efthymios Shaftacolas, Publications Officer. In the storeroom, my work was made possible by George Masouras, the technician;
Preface

Stavros Lagos, the senior technician; and Chrysanthos Chrysanthou, the storeroom assistant. In the Larnaca District Museum, my work was facilitated by Christos Hadjisavvas and Paraskevas Kyriakou. With these same permissions, I made two drawings of kernos fragments that had not previously been published except in photographs.

My drawings of seal designs were made from impressions I made while studying the original seals in Cyprus in 1991–92 and 2008 and from impressions made by Edith Porada that are now stored in the Pierpont Morgan Library in the Collection of Seals and Tablets. I was able to work with that collection with the kind permission of Sidney Babcock, Associate Curator of Seals and Tablets. My work in the reading room was made possible with the help of Inge Dupont, Head of Reader Services, as well as Maggie Portis and Maria Molestina. My work on seals, inscriptions, and textile tools from Kition in Cyprus during the 1991–92 academic year was made possible by a fellowship from the Fulbright Commission and permissions from Vassos Karageorghis of the Anastasios G. Leventis Foundation and the Department of Antiquities of Cyprus. Its director at that time was Michael Loulloupis; he was succeeded by Demos Christou. My work in the Cyprus Museum was assisted at that time by the curator of museums, Pavlos Flourentzos; an archaeological officer, Maria Hadjicosti; and the keeper of the Cyprus Museum storeroom, Gregoris Christou. In the Larnaca Museum, my work at that time was facilitated by Andreas Savva and his assistants, Marinos Avraam and Stavros Rouvithas.
## CHRONOLOGICAL TABLES

### Table 1. Summary of chronological periods mentioned in the text using dates traditionally applied

<table>
<thead>
<tr>
<th>Chronological Period</th>
<th>Absolute Dates</th>
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<tbody>
<tr>
<td>Bronze Age</td>
<td>2500/2300–1050</td>
</tr>
<tr>
<td>Early Bronze Age</td>
<td>(Early Cypriot [EC]) 2500/2300–1950</td>
</tr>
<tr>
<td>Middle Bronze Age</td>
<td>(Middle Cypriot [MC]) 1950–1650</td>
</tr>
<tr>
<td>Late Bronze Age</td>
<td>(Late Cypriot [LC]) 1650–1050</td>
</tr>
<tr>
<td>Iron Age</td>
<td>1050–312</td>
</tr>
<tr>
<td>Geometric Period</td>
<td>(Cypro-Geometric [CG]) 1050–750</td>
</tr>
<tr>
<td>Archaic Period</td>
<td>(Cypro-Archaic [CA]) 750–475</td>
</tr>
<tr>
<td>Classical Period</td>
<td>(Cypro-Classical [CC]) 475–312</td>
</tr>
</tbody>
</table>

All dates are BCE.

### Table 2. Traditional chronology of Cyprus from the end of the Late Bronze Age through the Classical period in relationship to the Iron Age sequence of Types for Cypriot pottery

<table>
<thead>
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<th>Period Designations Used in Relative Chronology</th>
<th>Swedish Cyprus Expedition Types</th>
<th>Traditional Absolute Chronology</th>
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</thead>
<tbody>
<tr>
<td>Late Cypriot IIC</td>
<td>I</td>
<td>1300–1200</td>
</tr>
<tr>
<td>Late Cypriot IIIA</td>
<td>II</td>
<td>1200–1125</td>
</tr>
<tr>
<td>Late Cypriot IIIIB</td>
<td>III</td>
<td>1125–1050</td>
</tr>
<tr>
<td>Cypro-Geometric I</td>
<td>IV</td>
<td>1050–950</td>
</tr>
<tr>
<td>Cypro-Geometric II</td>
<td>V</td>
<td>950–850</td>
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<tr>
<td>Cypro-Geometric III</td>
<td>VI</td>
<td>850–750</td>
</tr>
<tr>
<td>Cypro-Archaic I</td>
<td>VII</td>
<td>750–600</td>
</tr>
<tr>
<td>Cypro-Archaic II</td>
<td></td>
<td>600–475</td>
</tr>
<tr>
<td>Cypro-Classical I</td>
<td></td>
<td>475–400</td>
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<tr>
<td>Cypro-Classical II</td>
<td></td>
<td>400–312</td>
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</table>

All dates are BCE.
### Table 3. Proposed revision of the standard sequence of Types (Table 2) and their absolute dates

<table>
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<th>Period Designations Used in Relative Chronology</th>
<th>Revised Types</th>
<th>Revised Absolute Chronology</th>
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<tbody>
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<td>Late Cypriot IIC</td>
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<td>1300–1200</td>
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<tr>
<td>Late Cypriot IIIA</td>
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<td>1200–1125</td>
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<tr>
<td>Late Cypriot IIIB</td>
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<td>1125–1050</td>
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<tr>
<td>Cypro-Geometric I/II</td>
<td>I/II</td>
<td>1050–925/900</td>
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<tr>
<td>Cypro-Geometric III</td>
<td>III</td>
<td>925/900–800</td>
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<tr>
<td>Cypro-Archaic I</td>
<td>IV</td>
<td>800–700/650</td>
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<tr>
<td>Cypro-Archaic II</td>
<td>V</td>
<td>700/650–475</td>
</tr>
<tr>
<td>Cypro-Classical I</td>
<td>VI</td>
<td>475–400</td>
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<tr>
<td>Cypro-Classical II</td>
<td>VII</td>
<td>400–312</td>
</tr>
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All dates are BCE.

### Table 4. Sequence of Floor levels at Kition and proposed revisions in their dating based on the revision of the system of Types in Table 3

<table>
<thead>
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<th>Published Chronology</th>
<th>Revised Floors</th>
<th>Revised Chronology</th>
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<tbody>
<tr>
<td>Floor IV</td>
<td>ca. 1300–1190</td>
<td>Floor IV</td>
<td>ca. 1300–1190</td>
</tr>
<tr>
<td>Floor IIIA and</td>
<td>ca. 1190</td>
<td>Floor IIIA</td>
<td>ca. 1190–</td>
</tr>
<tr>
<td>Floor III</td>
<td>–1125/1100</td>
<td>Floor III</td>
<td>–1125/1100</td>
</tr>
<tr>
<td>Floor II</td>
<td>ca. 1125/1100–1050</td>
<td>Floor II</td>
<td>ca. 1125/1100–1000</td>
</tr>
<tr>
<td>Floor I</td>
<td>ca. 1050–1000</td>
<td>Floor I</td>
<td>ca. 1000–850</td>
</tr>
<tr>
<td>Floor 3</td>
<td>ca. 800–725</td>
<td>Floor 3</td>
<td>ca. 850–707</td>
</tr>
<tr>
<td>Floor 2A</td>
<td>ca. 725–550</td>
<td>Floor 2A</td>
<td>ca. 707–550</td>
</tr>
<tr>
<td>Floor 2</td>
<td>ca. 550–350</td>
<td>Floor 2</td>
<td>ca. 550–350</td>
</tr>
<tr>
<td>Floor 1</td>
<td>ca. 350–312</td>
<td>Floor 1</td>
<td>ca. 350–312</td>
</tr>
</tbody>
</table>

All dates are BCE.

Note: The revised date of ca. 1340–1315 to ca. 1200 BCE for the Late Cypriot IIC period (also pertaining to Table 3) and hence Floor IV at Kition based on carbon-14 dates (Manning, Weninger, South, Kling, Kuniholm, Muhly, Hadjisavvas, Sewell, and Cadogan 2001) may eventually prove to be relevant for Kition if and when samples from the site are available for testing.