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COMMUNITIES IN THE ANCIENT NEAR EAST

edited by

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LATE CYPRIOT CERAMIC PRODUCTION: HETERARCHY OR HIERARCHY?

Louise Steel

There have been various technological studies of Cypriot pottery (most recently Åström 2001; Karageorghis 2001; Crewe 2004; 2007; Knappett and Kilikoglou 2007); however, the organisation of LC pottery production has received less attention (but see Keswani 1991). This article examines changing pottery production during the LBA. It is proposed that prior to the 13th century BC there was considerable variation in pottery production, and only in the 13th and 12th centuries did ceramic production cut across regional boundaries, a corollary of increasing urbanisation and centralised control (all dates in this paper are cal BC).

Pottery Production and Social Complexity

Various archaeological studies have sought to explain changes in pottery production within an evolutionary paradigm (Peacock 1977; Rice 1981; Underhill 1991; Loney 2000). Changes are viewed as evidence for technological improvement and the rise of complex societies. Consequently, there is a tendency to relate increasing specialisation of pottery production to increasing social complexity (Rice 1981). In an ethnoarchaeological study Peacock (1982) proposed various modes of production related to different stages of social complexity: small-scale, village-based societies were typified by domestic household production, whereas highly standardised mass production within specialist workshops was characteristic of social complexity and urbanised societies (part-time specialisation within chiefdoms and full-time specialisation in states; see Underhill 1991). The development of a wheelmade technology in particular is associated with economic specialisation and mass production within an urban context (Arnold 1985, 206–208; Crewe 2007, 209). Other developments include

better firing techniques and more effective control of reducing/oxidising conditions (Arnold 1985, 123). Recent approaches, however, have questioned the automatic association between the development of complex socio-political structures and technological advance (Loney 2000) and relate specialised production to heterarchical social organisation rather than centralised economic control within a vertical hierarchy (Schoep and Knappett 2004, 26–27).

The adoption of new technologies is voluntary, and people may choose to do so for a variety of reasons which need not be predictable or ‘rational’ (Loney 2000). Pottery production is essentially conservative. Potters are reluctant to change their technological base, and once they have identified suitable clays, tempers and fuels, and suitable modes of production, they continue to exploit these with little internal impetus for change (Rice 1984, 243–244; 1987, 461–465). Arnold (1985, 205–206) notes that the manufacture of pottery involves mastering a considerable number of motor habits; this is a long process and the skills involved are more easily acquired during childhood. Indeed, the motor habits of a particular mode of production (hand-built, mould-made, wheelmade) are so deeply ingrained (Arnold 1985, 206) that they may act as significant barriers to change (1985, 221). Arnold also observes that cultural attitudes and beliefs might impede transmission of new styles, forms and decoration (1985, 223). Hence, changes in pottery production indicate significant cultural transformations that need not necessarily be related to increasing complexity in social organisation.

Late Cypriot Social Organisation

During the 2nd millennium BC, Cyprus underwent a number of socio-economic and demographic transformations associated with an increase in population and greater

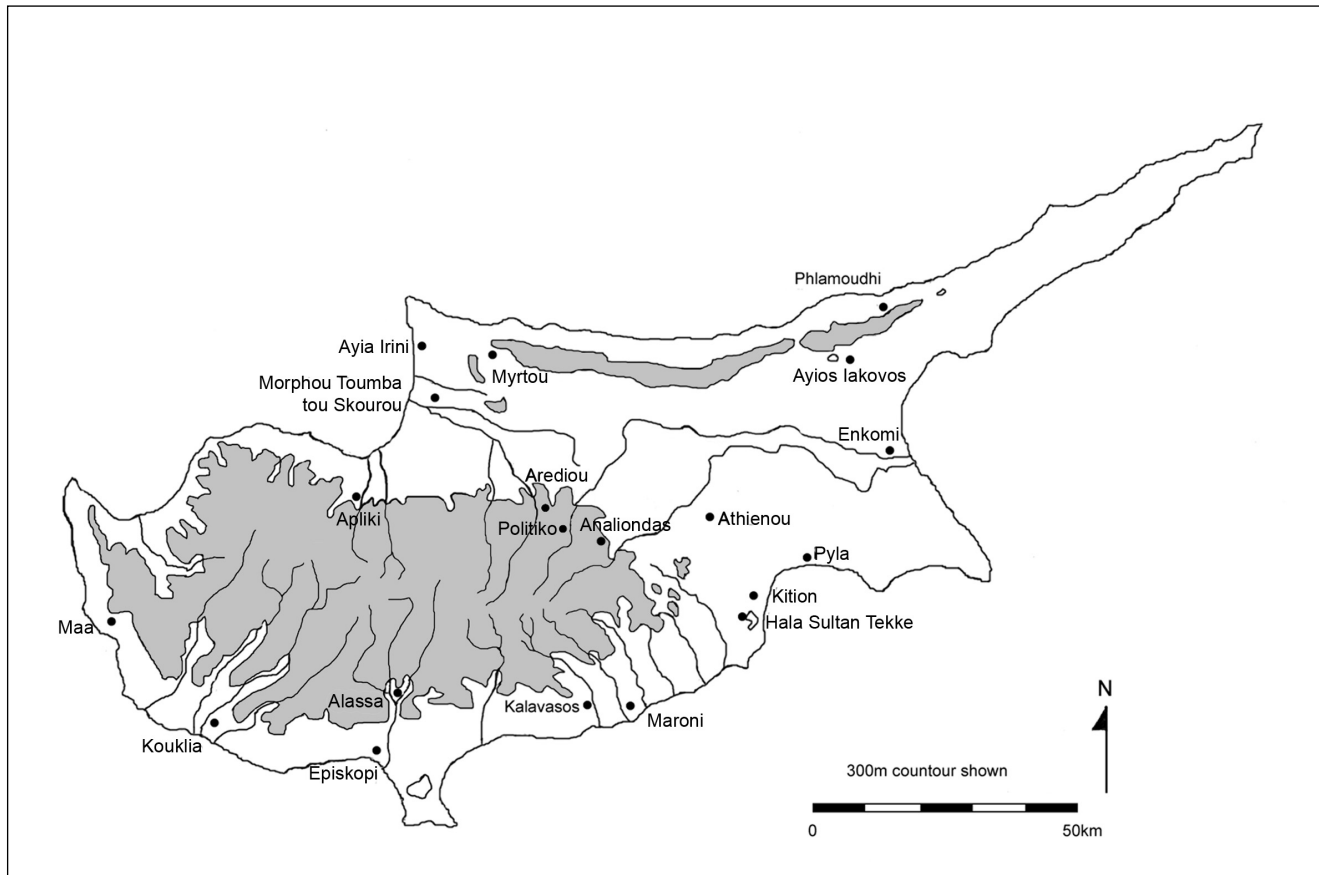


Fig. 13.1 Map of LBA sites.

participation within East Mediterranean trade networks (see Fig. 13.1 for map of principal sites). The transitional MC III–LC I period was a time of social upheaval (Merrillees 1971) typified by the abandonment of settlements and a destruction horizon. Coupled with these changes is evidence for the emergence of new social elites, who identified themselves through elaborate funerary ritual (Keswani 2004, 80).

Present understanding of LC settlement is based on a tripartite model developed by Catling (1962, 142–143; see also Keswani 1993; 1996; Knapp 1997; 2008), comprising large coastal towns and small rural and mining settlements in the hinterland. By the 14th century the towns were the dominant economic and political force within the surrounding landscape. Despite the rich archaeological record, our understanding of the political organisation of LBA Cyprus is limited. We might posit some form of centralised administration located within the urban centres; nonetheless, it is problematic trying to interpret socio-political organisation within conventional, anthropologically derived models. Peltenburg (1996) has argued for the emergence of a state on Cyprus prior to LC II, possibly centred on Enkomi, and associated with increasing exploitation and

external distribution of copper. Certainly, a number of possible signifiers of social complexity can be identified at Enkomi in LC IB: a monumental building serving a number of economic functions (the fortress); Cypro-Minoan tablets; local seal production; and wheelmade pottery.

The island's topography, dominated by the vast Troodos mountain range that was largely impassable and unexploited in antiquity, impeded inter-regional communication (Peltenburg 1991, 107) and presumably the establishment of a unified LC state. Instead, a series of regional polities might be postulated similar to the Iron Age city kingdoms (Iacovou and Michaelides 1999). In fact, there is very little evidence for a hierarchically organised state on Cyprus during the LBA (Smith 1994; Keswani 1996, 234). Instead, socio-political organisation can best be characterised as a series of complex chiefdoms, demonstrating no more than two levels of control (Smith 1994, 33–36). Moreover, the notion of the state itself is problematic (Knappett 1999, 616, 618–619; Adams 2006, 1–2), especially the inherent socio-evolutionary perspective and the overriding focus on economic and political organisation within the urban context at the expense of regional level analysis. Certainly, the LC material does not fit the model of a territorial state,

based on a hierarchical network of administrative units over a wide region, and under the control of a single ruler. Instead, the smaller polity of a city state, based on an urban core and hinterland, appears more attractive (Trigger 2003, 92–119). Another possible model is the ‘village-state’, which is based on kinship linearity, a redistributive economy and ceremonial enactment (Maisels 1990). Whatever the socio-political organisation of LBA Cyprus, the process of urbanisation implies increasing social complexity and as a corollary has important implications for the organisation of craft production, including pottery (Griffin 1965, 104, 113; Sahlins 1972, 101; Rice 1981; Feinman *et al.* 1984, 297–302, 322).

Late Cypriot Ceramic Production

CHANGES DURING THE TRANSITIONAL MC III–LC I PERIOD

The advent of the LC period is marked by the appearance of new wares, White Slip (WS), Base Ring (BR), and Monochrome (Merrillees 1971), replacing the traditional Red Polished pottery used for some 500 years. The adoption of these new wares occurred at a varying pace in different parts of the island (Merrillees 1971; Manning 2001, 81; Crewe 2007, 214), reflecting the persistence of strong regional identities against a backdrop of dramatic social change. Two distinct ceramic traditions emerged from the east-west cultural split in the island: the canonical LC wares developed in the northwest of the island while the traditional MC tradition survived in the east. Although the eastern pottery tradition appears archaising, new styles developed here (Bichrome, Red on Black and Red on Red); however, these did not have a lasting impact. The initial use of the LC wares was closely associated with ceremonial practices; the new wares were predominantly used in tombs in the Morphou region but were only gradually adopted in the surrounding settlements (Merrillees 1971, 57). A similar situation is apparent in the east; at Enkomi, for example, the new styles were primarily used as grave goods throughout LC I and were only adopted within household contexts in LC II (Crewe 2007, 214).

Alongside the new wares, traditional vessels were also transformed. Most striking is the preference for flat bases and ring bases for jugs and jars although the traditional round-based jug persisted into LC I. This undoubtedly reflects changing household practices relating to the use and storage of these vessels (Crewe 2007, 227–228). Shapes such as the krater reflect Levantine influence (Amiran 1970, 99–101) and illustrate the adoption of exotic new social customs related to feasting (Crewe 2007, 228). The Plain White handmade storage jars attested in eastern Cyprus (Pilides 1996, 108) demonstrate the adoption of new storage strategies at a time when the organisation of the household was undergoing significant change (Bolger 2003, 32–36).

Regional variation might indicate that pottery production

continued to be village-based, perhaps as a small-scale household industry (Crewe 2007, 216, 227). However, there is significant evidence for pottery production within specialist workshops, suggesting the co-existence of at least two modes of production in LC I (Underhill 1991, 13; Loney 2000, 651). The clearest evidence for a pottery workshop is at Morphou-Toumba tou Skourou (Vermeule and Wolsky 1990); this undoubtedly relates to specialised production discussed by Peacock (1982, 9, 25–26; Underhill 1991, 14, table 2). The excavators suggest that the local elite controlled production (Vermeule and Wolsky 1990, 101); however, rather than imposing a hierarchical model of control, we might explore horizontal differentiation in economic specialisation similar to that proposed for Proto-palatial Crete (Schoep and Knappett 2004, 26–27). The wholesale transformation of the pottery tradition reflects choices made by the LC potters and throws light upon their technological advances. The potters chose to exploit new clay beds in the copper-rich Troodos region (Courtois 1977), the wheel/turntable was used for certain elements (Crewe 2004; 2007), and increased firing temperatures suggest a kiln-based technology. An experimental phase with new clay beds and firing technologies is evident in the variable finish of Proto WS (Cadogan *et al.* 2001, 80–81); similar experimentation is documented at Episkopi-Phaneromeni with Drab Polished, Proto BR and BR I wares (Herscher 2001, 18).

Specialist potters became increasingly proficient with these new technologies throughout LC I, resulting in further changes to their product. Greater control over the kiln allowed the WS potters to achieve temperatures of 1100° centigrade; ironically, however, their improved skill ultimately resulted in an apparent decline in quality. The creamy-white smectitic slip used for WS I had a tendency to blister at this higher temperature and was replaced by a micaceous chloritic clay that gave a duller finish to the ware (Aloupi *et al.* 2001, 23). The higher temperatures also resulted in reducing conditions, and the characteristic WS I bichrome decoration (achieved by the use of an oxidised iron-based red and a manganese-based brown/black pigment) fell out of favour (Aloupi *et al.* 2001, 18). Thus the changes observed in the surface treatment of WS I and II are intrinsically linked to the advancement of technology and not necessarily to the tastes or choices of consumers.

Certain developments reflect foreign influence at a time when the island was increasingly involved in overseas trade. Chief amongst these is the adoption of the wheel in eastern Cyprus. Masson explicitly links the introduction of the wheel to the settlement of Levantine artisans (1976, 152–153). The development of the Bichrome Wheelmade and Red Lustrous Wheelmade wares has been attributed to influence from Anatolia and Syria (Åström 2001, 134–135; Karageorghis 2001, 145–148, 153) while certain decorative aspects of Bichrome Wheelmade may have been adopted

from the Cyclades (Artzy 2001, 163–166). The consensus is that wheelmade pottery developed in Cyprus within a climate of foreign contact and exchange of ideas; however, the mode of transmission is unclear (Crewe 2007, 225–226). Ethnographic studies indicate that new potters are more likely to adopt the practices of the communities into which they moved in response to different resources and local demand, rather than impose new techniques on the resident population (Rice 1984, 245). The transfer of technological skills, in fact, is very difficult to achieve (Loney 2000, 649), and the very different motor habits used to produce handmade and wheelmade pottery represent a major obstacle to the transmission of expertise (Arnold 1985, 221), perhaps explaining why these wares had limited impact on Cypriot production.

The changes apparent in the LC I ceramic tradition are socially and culturally significant. These effectively constitute the disappearance of an ancient tradition that had persisted on the island for some 500 years. At one level the development of new wares illustrates the adoption of new technologies, new modes of manufacture, and the exploitation of new resources, reflecting shifting relations with the physical and technological environment (Binford 1962, 219; Rice 1984, 252). The exploitation of new materials implies interruption to the procurement of the preferred MC resources, perhaps a result of demographic shift. Potters needed to seek out new resources, the properties of which they were not familiar with, and thus had to develop new skills (Courtois 1977; Rice 1984, 244; Vaughan 1991, 119; 1994, 91). Increasing population likewise had a significant impact on pottery production. Production by household specialists was probably no longer sufficient to meet the demand of a larger, urban-based population (Rice 1984, 244–245, 257). Accordingly, Cypriot potters developed new strategies to cope with greater demand. Thus population stress and urbanisation were the impetus for the move away from domestic production or household industries to full-scale ceramic production at specialised centres (Feinman *et al.* 1984, 302).

Nonetheless, this was not simply an economic transformation; the underlying cultural changes are equally significant (Crewe 2007, 225). Material culture expresses the articulation of social groups (Binford 1962, 219; Wiessner 1983; 1985; Rice 1984, 252), and the adoption of new forms and decorative styles reveals changing social practices. The choice, preparation and consumption of food and drink are deeply embedded in cultural traditions; hence the utensils needed for these practices might be particularly resistant to change (Rice 1984, 245; 1987, 463). Consequently, the introduction of new pottery forms in LC I may mirror new social practices linked to changing diet. Subtle transformations continue throughout the LC period, such as the disappearance of the spout after LC IIB (Fig. 13.2, no. 2; Lagarce and Lagarce 1985, fig. 17, no. 68; South *et al.* 1989, fig. 52) and the introduction of the strainer spout in

LC IIIA (Hadjisavvas 1991, fig. 17, nos 1–2, 4–5), perhaps reflecting further changes in food processing techniques and diet. The new wares were initially appropriated in funerary (Merrillees 1971, 57; Crewe 2007, 214) and religious contexts (al-Radi 1983). This would suggest that the new styles were specifically related to innovations in ceremonial practices used to renegotiate and reaffirm social relations at a time of social upheaval. Ethnographic studies support the notion that transformations in ceremonial behaviour, especially when associated with changing fortunes of elite groups, will impact upon pottery production (Rice 1984, 246, 252); moreover, the process of urbanisation, while poorly understood, is probably the key to understanding many changes in pottery manufacture (1984, 248–249) and seems particularly pertinent in the MC–LC period.

LC II: CERAMIC REGIONALISM

By LC II a common ceramic tradition was established throughout Cyprus (Fig. 13.3) “although subtle distinctions in style can still be detected” (Herscher 1984, 27). Despite the apparent standardisation there is some evidence for continued regional variation, which has important implications for understanding the organisation of pottery production and inter-regional exchange. One issue is whether pottery production was centralised and controlled by the urban elite or if small-scale production within village workshops persisted (Knapp and Cherry 1994, 8, 159–161). No potters’ quarters have been identified in the main urban centres, but regional workshops have been identified at Athienou (Dothan and Ben-Tor 1983) and Sanidha (Todd and Hadjicosti 1991; Todd and Pilides 1993; 2001). Following a detailed study of Plain White pottery, Keswani posits a workshop centred at Enkomi, which not only supplied the town but also other communities in eastern Cyprus, and possibly even the residents of Kalavassos-Ayios Dhimitrios (Keswani 1999). However, the mechanisms by which the products of these workshops were disseminated throughout the island are unclear. While there is an “absence of any apparent palatial system of centralised production and distribution of goods” (Vaughan 1994, 91), large monumental buildings, which had an economic, redistributive role, are attested at several urban centres. These may well have regulated an exchange network for the products of regional workshops, including pottery (Keswani 1993; Knapp and Cherry 1994, 159–161).

At first glance the WS II style (Fig. 13.2) appears to be uniform throughout the island. The ubiquitous form was the hemispherical bowl with wishbone handle, decorated in the Normal Style; nonetheless, “subtle distinctions in style ... can still be detected” (Herscher 1984, 27; Table 13.1). The diversity of WS forms attested in the Kalavassos/Maroni region is unparalleled on the island (Fig. 13.2, no. 5; Russell 1989; South and Steel 2001, fig. 3) and perhaps reflects proximity to workshops located in the southern foothills of the Troodos. Particularly noteworthy is the preference in LC

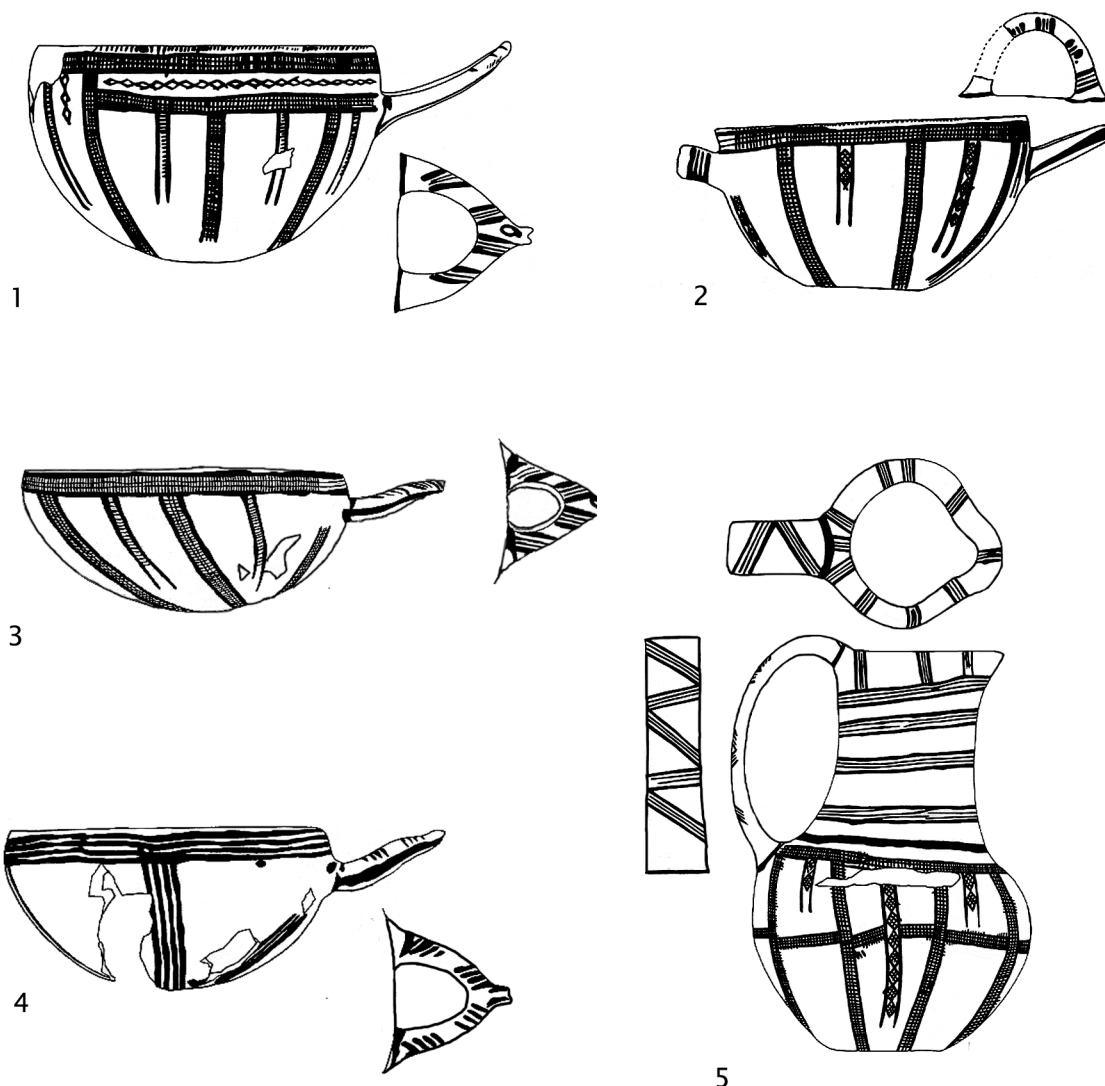


Fig. 13.2 White Slip II pottery (not to scale): (1) WS II Normal Style hemispherical bowl, Kalavassos-Ayios Dhimitrios no. 167; after South et al. 1989, fig. 49; (2) WS II Transitional spouted bowl, Kalavassos-Ayios Dhimitrios no. 137; after South et al. 1989, fig. 52; (3) WS II Normal Style hemispherical bowl, Kalavassos-Ayios Dhimitrios no. 369; after South et al. 1989, fig. 57; (4) WS II Late hemispherical bowl, Kalavassos-Ayios Dhimitrios no. 930; after South et al. 1989, fig. 6; (5) WS II jug, Kalavassos-Ayios Dhimitrios no. 160; after South et al. 1989, fig. 49.

IIA for drinking sets typically decorated in the Transitional WS II style (Steel 1998, 290). Other regional variants include WS IIA (Popham 1972, 446–447, fig. 51), found primarily in south-west and occasionally in south-central Cyprus. Closely related is the distinctive Parallel Line Style (Popham 1972, fig. 56, no. 4; Russell 1989, 2–3, figs 3–4). Only small quantities have been identified in north-west and eastern Cyprus (Catling 1957, fig. 19, no. 182; Dikaïos 1969, pl. 63, nos 10, 12, 17, 25; pl. 76, no. 31); however, it comprises around one-third of the WS recovered at Kalavassos-Ayios Dhimitrios, perhaps suggesting local production (Russell 1989, 3). The distribution of these styles clearly points to multiple production centres (Knapp and Cherry 1994, 57);

this is further reiterated by chemical analyses (Artzy *et al.* 1981; Knapp and Cherry 1994, 57–59). The proximity of the probable production centres (Kouklia, Kourion, and Kalavassos) to the Troodos massif where basaltic clays compatible with the WS fabric are found (Courtois 1977; Courtois and Velde 1989, 74; Knapp and Cherry 1994, 59) suggests that the main WS workshops were located in the hinterland of these urban sites, perhaps controlled by the urban elites. There was widespread demand for WS both in Cyprus and the Levant, indicative of an efficient distribution system possibly instituted by the polities of the south and west of the island.

“The technical ceramic standards manifested by a

White Slip II Styles	Area	Stylistic components	Shapes
Transitional White Slip II (Fig. 13.2, no. 2; Russell 1986, 42)	South central (Kalavassos region)	Carefully executed ladder pattern with lines of equal length Frontal orientation of decoration Wavy band on lip and handle Subsidiary decoration: chains of carefully executed lozenges, cross-hatched lozenges, double cross-hatched lozenges Free field motifs: dotted rosettes, horned discs, lozenges, group of four dots	Deep bowls, deep spouted bowls, tankards, kraters, hemispherical bowls & rare footed bowls
White Slip Normal (Fig. 13.2, nos 1, 3, 5; Russell 1989, 2)	Island wide	Ladder pattern with thicker outer bands (might have subsidiary decoration, eg. hooked chain)	Hemispherical bowls
White Slip IIA (Popham 1972, 446–447, fig. 51)	SW and south-central Cyprus (Palaepaphos, Kourion, Kalavassos)	Vertical element: ‘palm motif’ (hastily executed vertical zigzag) horizontal element below rim: wavy line & chain of double cross-hatched lozenges	Hemispherical bowls
Parallel Line (Popham 1972, fig. 56(4); Russell 1986, 44–53; Russell 1989, 2–3, figs 3–4)	Kalavassos region	Horizontal element below rim: chain of double-crossed hatched lozenges framed by double parallel bands; also dotted zigzag motif and dotted scallop pattern Vertical element: groups of 4 parallel bands	Various forms: e.g. jars, tankards, spindle bottles and hemispherical bowl
White Slip II Late (Fig. 13.2, no. 4; Russell 1989, 2)	Island wide	Horizontal element below rim: groups of four hastily executed, short, parallel lines overlapping; Vertical element: groups of four hastily executed, parallel lines	Hemispherical bowls

Table 13.1 White Slip II styles.

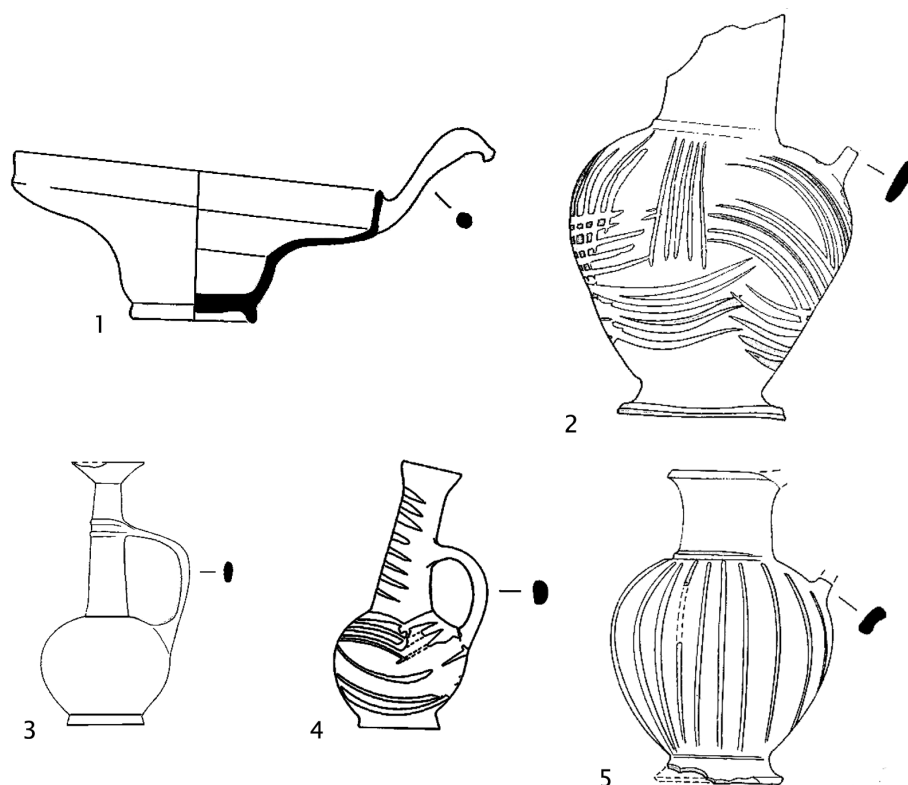


Fig. 13.3 Base Ring pottery (not to scale): (1) BR II carinated cup; after Mee and Steel 1998, n. 66, pl. 11; (2) BR II jug with painted decoration, after Mee and Steel 1998, no. 203, pl. 38. (3) BR I juglet (bilbil); after Mee and Steel 1998, no. 52, pl. 9; (4) BR II juglet with painted decoration; after Mee and Steel 1998, no. 202, pl. 38; (5) Bucchero jug; after Mee and Steel 1998 no. 67, pl. 11.

significant quantity of Base Ring Ware represented a remarkable achievement by potters" (Vaughan 1994, 86), displaying confident use of a very plastic clay to hand build thin-walled vessels fired at high temperatures (Vaughan 1991; 1994). There is some evidence for double firing (Vaughan 1991, 122); this entailed greater investment in time and effort and increased risk in the firing process. Paradoxically, the progressive technical achievements of the BR potters resulted in an apparent decline in the ware's finish: the lustrous BR I vessels formed from fine-grained pastes were supplanted by vessels made from a coarse-grained paste and with a matte surface finish. Alongside this, the range of forms contracted to the small juglet and the Y-shaped carinated cup (Fig. 13.3). These changes, especially the homogeneous profile of the ware, are suggestive of increasing standardisation and centralisation of production, and as a corollary an extensive and efficient distribution network (Vaughan 1994, 86). Petrographic analysis reveals three distinct regional groups, representing overlapping areas of manufacture (Vaughan 1987; 1991; 1994). It is not clear, however, how the BR potters achieved such homogeneity. Possibly, itinerant potters worked between these regions, carefully selecting suitable local clay sources. BR evidently was deemed highly desirable and was prescribed for certain cultural activities, most notably in the religious sanctuaries where the carinated cups were used for liquid libations (Vaughan 1991, 124). These cups were so intrinsically linked to LC religious practices that even after BR production had ceased in the 12th century the form was still being made in plain ware (Courtois 1971, fig. 94; Jones and Catling 1986, 595).

Current evidence therefore supports highly skilled potters working within regional workshops during LC II rather than production at the level of a household industry. There is no indication that urban elites controlled production. Instead a heterarchical system of production might be posited, effectively comprising small groups of independent workshops. Nonetheless, the distribution of the wares implies efficient supply networks throughout the island; it is possible that the urban elites controlled the circulation of these wares between the production centres and their economic hinterland.

LATE CYPRIOT IIC: MASS PRODUCTION AND STANDARDISATION
Scale and competition have been identified as two critical factors which influence pottery production (Feinman *et al.* 1984, 300). A smaller number of large workshops, mass-producing standardised pottery, flourish within centralised, politically controlled economies; alongside greater standardisation less effort is expended in decoration (Rice 1981; Feinman *et al.* 1984, 299–302). Although the LC "data are not sufficiently fine-grained to determine whether centralised production increased through time" (Knapp and Cherry 1994, 161), the technical and morphological evidence support increasing uniformity of pottery production by the

13th century, contemporary with the *floruit* of the urban centres.

LC IIC pottery corresponds well with a model of mass production. In contrast to the varied forms current in LC I–IIB, by LC IIC both WS and BR were characterised by a limited and standardised morphology (Steel 1998, 292) and display considerable uniformity. WS production was restricted to hemispherical bowls and Base Ring to carinated cups. Alongside this there was increasing standardisation in the decoration of the WS bowls: the subsidiary cross-hatched lozenges, hooked lozenges, and rows of dots characteristic of the ware in LC IIA–B disappeared (Fig. 13.2, no. 1); instead the bowls were more simply decorated with the ladder pattern (Fig. 13.2, no. 3), suggesting articles decorated rapidly on a turntable. The end result is exemplified by the seemingly hasty banded decoration of WS II Late bowls (Fig. 13.2, no. 4; Table 13.1; Popham 1972, 456, fig. 57; Russell 1989, 3, figs 3, 6; South and Steel 2001, fig. 5). The apparent decline in surface treatment is paralleled by the later BR products; while the earlier BR I forms were burnished or polished, the later products of the workshops were either simply smoothed, wiped and left unslipped or were dipped in a matte slip (Vaughan 1991, 124, table 12.2). Ultimately, the traditional BR workshops could not withstand the forces of mass production. Despite continuing demand it could not be met by hand-made production. Instead, potters began to experiment with a less plastic clay with large inclusions, which was more suitable to being thrown on the wheel, the result being mass-produced wheel-made imitations of the carinated cup attested at Enkomi and Kouklia (Courtois 1971, fig. 94; Jones and Catling 1986, 595). By *c.* 1100 BC *Bucchero* (a derivative of BR) was being made from a pale firing, less plastic paste, which was covered by a dark slip to achieve the appearance of BR, the final "abandonment of the specialised skills of the traditional Cypriot potters" after some 400 years (Vaughan 1994, 92).

The Aegeanising WPWM III (Fig 13.4) pottery further illustrates centralised, mass production of pottery within the urban environment (Sherratt 1991, 191). Chemical analyses suggest several production centres at Enkomi, Kition and Kouklia (Jones and Catling 1986, 606). This ware mimicked the Mycenaean imports popular in Cyprus throughout the LC II period although only a limited range of shapes were produced. These largely comprise kraters and bowls (Sherratt 1991, 192), which were easily formed on the wheel and decorated on turntables, the ultimate rapidly produced ceramic product. Likewise, Cypriot potters were unable to reproduce the fine lustre of the surface slip and painted decoration that was typical of the Mycenaean imports, and the decoration was highly standardised and formulaic. By the time of the Bronze-Iron Age transition (LC IIIB–CG I) wheelmade decorated pottery was being mass produced on a large scale and a homogeneous, island-wide ceramic style was established (Steel 1994).

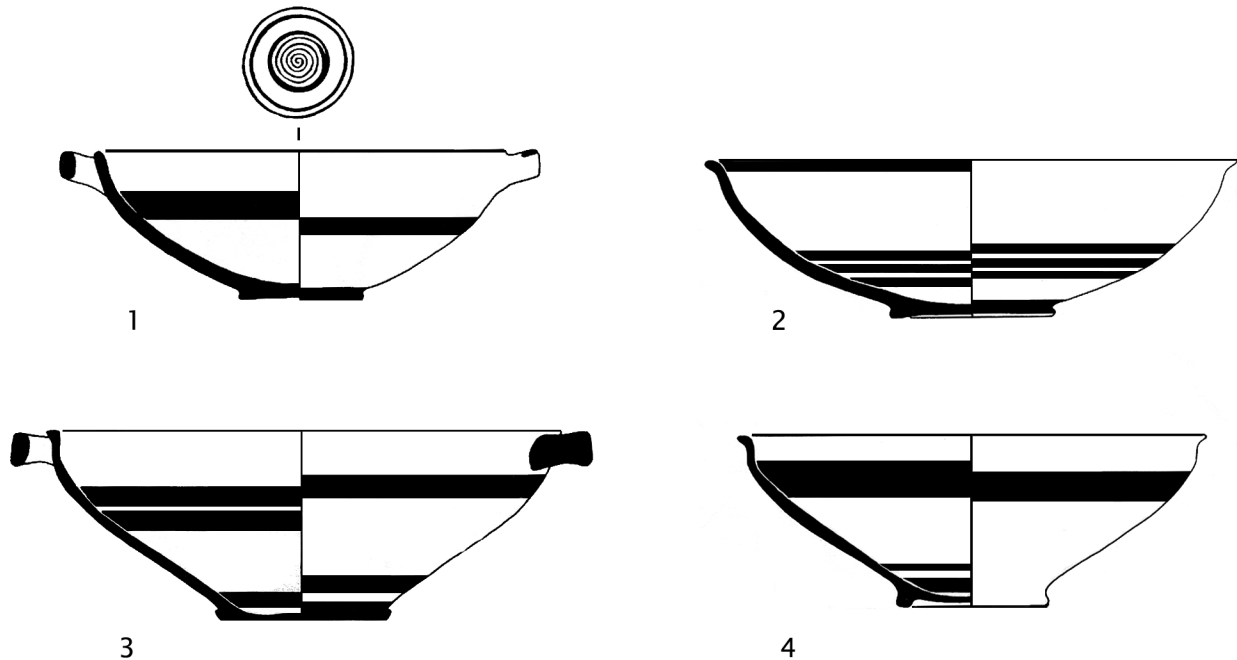


Fig. 13.4 White Painted Wheelmade II shallow bowls (not to scale); after South et al. 1989, fig. 12. (1) Kalavassos-Ayios Dhimitrios no. 1036; (2) Kalavassos-Ayios Dhimitrios no. 1034; (3) KAD no. 1037; (4) Kalavassos-Ayios Dhimitrios no. 1035.

Conclusions

The changing dynamics of LC pottery production are associated with demographic and sociopolitical changes. The technical advances apparent in LC I indicate increasing specialisation of production and the establishment of regional workshops, producing goods for internal consumption and external trade. By LC II there was an effective distribution system circulating pottery throughout the island. Possibly distribution was centrally controlled, but throughout most of the LC period the evidence points to a heterarchical production and distribution system. By the 13th century, however, there is considerable evidence for increasing standardisation and specialisation typical of mass production. This process peaks in LC IIIA, marking the final stage in Cypriot Bronze Age ceramic production. It is no coincidence that mass production of wheelmade pottery coincided with the height of urbanisation and foreshadowed the homogeneous Iron Age ceramic industry.

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List of Abbreviations

BR	Base Ring
CG	Cypro-Geometric
LBA	Late Bronze Age
LC	Late Cypriot
MBA	Middle Bronze Age
MC	Middle Cypriot
WPWM III	White Painted Wheelmade III
WS	White Slip

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