Female “Astarte” Figurine
Cypro-Archaic II, late 6th c. BCE
Terracotta (67.63)
Gift of Mr. J. Lionberger Davis

The hands-to-breast gesture of this figurine relates it to others figurines found in the Levant (see no. 3, Palestine case). The emphasis on fertility indicates the goddess Astarte, whose worship had spread to Cyprus from Phoenicia and elsewhere in the Levant. This figurine depicts a goddess wearing a veil and long chiton tied with a fringed girdle; around her neck she wears three necklaces and a chain from which hangs a circular disk with pendant with double rings, a seal ring, and a small figurine. She wears earcaps with pendants. Her elaborate jewelry, dress, and posture identify this figure as a goddess. Such figurines were widely dedicated in sanctuaries on Cyprus. (MAA 10/2005)
Figurine of a Female Tympanon Player
Cypro-Archaic II, ca. 600–550 BCE
Terracotta (64.62)


This type of musician figurine is widespread throughout Cyprus. In ancient rituals, music and dance played an important role; figurines of various musicians (including flute and lyre players) were common offerings in Cyprus. (MAA 10/2005)
Horse
Cyprus (?)
Cypro-Archaic, ca. 700–600 BCE
Terracotta (84.63)
Gift of Mr. and Mrs. Cedric Marks

In addition to figurines of gods, goddesses, and cultic personnel, figurines of animals were also common in sanctuaries. Bulls and horse figurines were especially popular. Bulls were sacrificial animals, while horses represented the wealth of the dedicator. Owning a horse in antiquity was an expensive proposition; one had to have the land, food, and gear to provide for such animals. Aristocrats commonly dedicated offerings that reflected their wealth. Additionally, horses were likely used in religious processions and festivals; the elaborate harness of this horse might indicate such a role. (MAA 10/2005)
Miniature Juglets, Black-on-Red I
Allegedly from near El-Kom, west of Hebron
Cypro-Geometric III, 850–750 BCE
Pottery (68.131.14, X-9)

Amphora, Bichrome III Ware
Cypro-Geometric III, ca. 850–750 BCE
Pottery (91.261)
Gift of Mrs. Fowler Hamilton in memory of Hamilton

Oinochoe, Black-on-Red II Ware
Cypro-Archaic I, ca. 750–600 BCE
Pottery (61.33)
Published: *Handbook* no. 26

Double-Spouted Lamp
Iron Age
Terracotta (70.116)
Ex coll. Townsend

Two-Handled Jar
c. 4th c. BCE
Pottery (64.44.1)

Knob Lug Bowl, Black Polished Ware
Middle Cypriot I–II, ca. 1900–1725 BCE
Pottery (64.61)
**Barrel-shaped Jug, Bichrome I Ware**
Cypro-Geometric I-II, ca. 1050–850 BCE
Pottery (95.15)
Gift of Frances C. Geer in memory of her husband Vasco R. Geer, Jr.

Cypriot Black-on-Red ware (nos. 4, 6) was first introduced to Cyprus from the Levant and was soon copied locally. This sophisticated pottery, characterized by its elegant painting and compass-drawn designs, was exported throughout the Mediterranean. Bichrome ware (nos. 5, 7) was also introduced from the Levant; this style uses black and red painted over a white glaze. (MAA 10/2005)

**White Painted V Ware Amphora**
Cyprus, Cypro-Archaic, 600-475 BCE
Pottery (95.16)
Gift of Frances C. Geer in memory of her husband Vasco R. Geer, Jr.
Double *Bilbil*, Base Ring I Ware  
Palestine  
Late Cypriot II, ca. 1450–1200 BCE  
Pottery (68.229)  
Museum Purchase

Vessels with tiny openings were used for dispensing expensive liquids like perfumes or scented oils. Scholars suggest that *bilbils*, however, contained opium, an important painkiller and anesthetic in antiquity. If turned upside down, the *bilbil’s* shape resembles the pod and stalk of the opium poppy, the plant still used to produce narcotics like morphine and heroin. Hallucinogens likely played a role in religious rituals associated with fertility goddesses, as evidenced by such vases for transporting opium, pipes for smoking opium, and artistic representations depicting the smoking of the drug. The use of opium was widespread throughout the Eastern Mediterranean (Crete, Greece, Egypt, Cyprus, and the Near East) and there was a flourishing opium trade in the Late Bronze Age.

In the Bronze Age and the succeeding historical Greek period, poppies in art are associated with sleep, soothing qualities (literature mentions people drinking opium to forget their grief), hypnosis, hallucination, and fertility symbols (because of their seeds). (MAA 10/2005)
Milk Bowl with Wishbone Handle, White-Slip II Ware
Late Cypriot II, ca. 1450–1400 BCE
Pottery (68.421)
Permanent Loan from the UMC Museum of Anthropology

The near-perfect hemispherical shape of this handmade bowl is likely the result of shaping wet clay over a gourd. Such bowls, likely hung on walls for display, were widely exported, evidence of a Mediterranean market for intricate handmade wares despite the prevalence of fine wheelmade pottery (see contemporary fine wheelmade pottery in the Early Greece case that was also widely exported). They also might have been prized for their impermeable surfaces that made them ideal containers for hot liquids. (MAA 10/2005)
Juglet, White Painted V Ware  
Middle Cypriot III–Late Cypriot IA, ca. 1725–1450 BCE  
Pottery (60.16)

This ware is characterized by its linear, geometric patterns that cover the entire vessel, often in black matte paint in this period. Many shapes have string-hole lugs to attach ropes to the vessels. (MAA 10/2005)
**Lentoid Flask, Base-Ring II Ware**
Palestine  
Late Cypriot II, ca. 1450–1200 BCE  
Pottery (73.268)

This shape was introduced to Cyprus from the Levant, where it was soon imitated. They are called ‘lentoid’ flasks (because of their shape) or ‘pilgrims’ flasks, since they are thought to have carried precious liquids used by pilgrims visiting sanctuaries. Many examples have been found in temples in the Near East and Cyprus, some in tombs. Originally, these containers were made out of skins, and only in the Late Bronze Age was the shape transformed into ceramic. This flask preserves two small holes on the top of the body for attachment of a string; they likely would have been worn around the neck. (MAA 10/2005)
Ovoid Macehead
Neolithic–Late Cypriot III, ca. 8500–1050 BCE
Polished andesite (59.72.25)

This macehead would have been attached to a wooden handle with strips of rawhide or twine, forming a weapon designed to injure by blunt trauma in hand-to-hand combat. The mace was the weapon of choice at this time, but it also carried symbolic value: it was the symbol of royal power and authority. Maceheads were common in depictions of kings and rulers in ancient Egypt and the Near East. (MAA 10/2005)
Spearhead
Cyprus (?)
Early Cypriot I-III, ca. 2300–2000 BCE
Bronze (X-177)

Leaf-shaped spearheads with wooden shafts begin to appear in tombs in the Early Bronze Age. The metal blade had a tang for attachment to a wooden shaft. There is no indication that the Early Bronze Age was an especially violent era, but spearheads and daggers are commonly found in tombs. They were likely status symbols (like the macehead on display) or standard weapons carried to avoid everyday dangers. Many weapons were ritually “killed,” or bent, to ensure that they could not be used after burial. Metal in prehistoric times would have been extremely valuable and owners of goods made of metal would have been among the elite. (MAA 10/2005)
Cups from Cult Vessel, Red Polished III Ware  
Early Cypriot IIIB–Middle Cypriot I, ca. 1900 BCE  
Pottery  (X-12–13)

This period in Cyprus witnessed dramatic social and technological change that affected ritual and mortuary practices. Elaborate rituals cemented social hierarchies, and necessitated elaborate prestige goods. These cups were part of an intricate cult vessel like the one illustrated, which were used in funerary rites. The cups held some sort of offering, perhaps seeds, food, or a liquid like wine or oil.

Potters in this period often made whimsical, creative vessels (often with figurine attachments) that are not easily classified into standard shapes. (MAA 10/2005)
Jug, Red Polished I (Philia) Ware
Nicosia-Ayia Paraskevi, Tomb 14A, Cyprus
Early Cypriot Philia Culture,
c. 2600/2500–2300 BCE
Pottery (73.214.8)

This distinct handmade ware has a lustrous red slip that is highly burnished, sometimes with incised lines filled with lime. Its abrupt appearance on Cyprus has been interpreted as evidence for the arrival of settlers from Anatolia at the end of the Chalcolithic period (either refugees, invaders, or colonists). Today, we tend not to equate arrival of new pottery with arrival of populations. Recent evidence suggests that this ware was a local development, but strongly influenced from the ceramic traditions of Anatolia. (MAA 10/2005)
These objects, widely separated in time and geography, illustrate a fundamental activity of women in the ancient Mediterranean world, namely, spinning and weaving. The most widely used material was wool, with linen being the next most commonly used fabric. Raw flax and linen were mainly imported, however, particularly from Egypt. Wool, from sheep raised in Cyprus and Greece, was, therefore, the material that these objects were probably used to spin and weave. The spinning wheel was not used. Instead a simple hand-spinning method, still employed in rural districts today, employed spindles and distaffs. The whorls kept the spindle weighted and turning. Whorls were often decorated. These Cypriote examples have incised white-filled designs on them. Shapes of whorls may vary from tall or squat conical, as these Cypriote ones, to biconical, to flat. (An example of a flat glass whorl is on exhibit in the Glass Display.)

Once the wool was spun, it was woven on a loom. In Classical Greece, where the Corinthian loomweight belongs, the warp threads were hung from the cross-bar of an upright loom and weighted at the bottom by loomweights, or tied to a second cross-bar. The warp-weighted loom, as this type of loom is called, was widespread in the ancient world. The Corinthian weight is an unusually elaborate example. The intaglio scene on it shows a bull walking past a tree; a similar scene occurs on some Roman coins issued at Corinth as part of the depiction of a hero shrine. The loomweight may, therefore, have been made as a votive object, rather than for use in a household. It provides an example of how an object may have more than one meaning.

Loomweights were often decorated but usually with more simple designs, perhaps stamped with a signet ring, or marked with an incised cross. Some form of identification was probably necessary, in order to keep sets of weights separate, one from the other. (MAA 8/95)
Jug, Red Polished Ware  
Cyprus, Ayia Paraskevi, Tomb 14A  
Early Cypriote I-II, ca. 2300-2000 B.C.  
Pottery (73.214.8)  
Exchange with University of Sydney, Australia  

Gourd Juglet, Red Polished III Ware  
Early Cypriote III-Middle Cypriote I  
Ca. 2000-1800 B.C.  
Pottery (X-10)  
Published: Handbook, no.24  

Red Polished pottery is the typical ware of the Early and Middle Bronze Ages on Cyprus, and the shape of the jug with its tall cutaway spout is also characteristic. The incised and white-filled patterns on the gourd juglet represent typical decoration of this pottery. Modeled elements were also frequently used. Some of the shapes in this ware were impractical for daily use and must have been made especially as grave-goods.

The University of Missouri has had a long association with the archaeology of Cyprus. The gourd juglet was obtained long before the founding of the museum in 1957, as its accession number shows; all objects numbered X were acquired before 1957. Although there are no records of how this and other Cypriote objects in the X Collection were acquired, other groups of Cypriote material came to the university as the result of excavations. The 1955 Missouri-Cyprus Expedition to the site of Phaneromeni, under the direction of Professor Saul Weinberg, brought the university a share of the finds from the tombs that were excavated in that season. (At that time, the Cypriote Archaeological Service would share finds from excavations by foreign schools. This is no longer allowed, and only Israel continues the practice.) A second group of excavation material was given to the museum from the excavations of the late James R. Stewart for the University of Sydney. In return for financial support, the museum received three tomb groups. The Red Polished jug is one of the vessels from Stewart's excavations.

The University of Missouri has continued its association with Cyprus through continued excavations by the Department of Art History and Archaeology. Professor David Soren excavated at the site of Kourion in the late 70s and early 80s, and more recently Professor Marcus Rautman has been conducting survey and excavation at Kalavasos in the Vasilikos Valley, together with Murray McClellan of Boston University. Publication of the results of this work is now underway. (MAA 8/95)
Jug, Base-ring I Ware
Palestine, tomb near Hebron (?)  
Late Cypriote II, ca. 1450-1300 B.C.  
Pottery (68.50)

Juglet, Base-ring I Ware
Palestine, same tomb as 68.58 (?)  
Late Cypriote IA-IIA, ca. 1600-1375 B.C.  
Pottery (68.59)

These three vases illustrate a type of pottery named from the characteristic conical bases, or feet, of jugs and juglets. The small double vase is an interesting version of the basic jug and juglet shape, which consists of the foot, globular body, long neck and everted rim. Sometimes called bilbils, these vases are thought by some scholars to have been used for the transport of opium, because when turned upside down their shape resembles the opium poppy. Whether used for opium or not, one can at least be certain that they were used to transport some sort of precious liquid, since vases of this kind were imported into other countries such as Egypt and Palestine. (The museum's Base-ring Ware vessels were purchased on the antiquities market in Israel.) Base-ring Ware is a typical ware of the Late Bronze Age and its distribution is a good indicator of the prosperity of Cyprus in that period when international trade was flourishing. (MAA 8/95)
CYPRUS

Oinochoe or Jug, Black-on-red II (IV) Ware
Cypro-Archaic, 750-600 B.C.
Pottery (61.33)

Published: Handbook, no.26

Two Miniature Juglets, Black-on-red I (III) Ware
Palestine, near El-Kam, west of Hebron (?)
Cypro-Geometric III, 850-750 B.C.
Pottery (X-9, 68.131.14)

This wheel-made jug is one of the most pleasing vases in the museum's collection. It is decorated in black, on the red ground of the vase, one of the principal decorative schemes for pottery of the Archaic period on Cyprus (750-475 B.C.). The decoration of concentric circles is a development of forms found on pottery of the preceding Geometric period, as can be seen from the miniature juglets displayed nearby. This decorative scheme is typical for the ware. The interesting feature of this jug is, however, the small bull painted on the front shoulder.

The bull walks to the right. He is painted in outline with three vertical stripes on his body and two around his neck above a solid-filled area. (Lines on the neck occur on bulls in other media, such as ivory or bronze; the lines on the painted bull may reflect their influence.) The bull's eye is represented as an oval with a line across. The bull is painted as stepping neatly along, well placed between the concentric circles that decorate most of the vase.

Representations of bulls are not unknown on Cypro-Archaic pottery, but figured compositions are rare on Black-on-red Ware. Among the many vases in this ware that have survived, only about twenty have drawings of animals on them. Several of them were found near the city of Paphos, and it is thought that the workshop must be located in that area. The drawing of the bull on the Missouri vase is more competent than that of the animals on the vases probably from the Paphos area, but it is possible, given the unusual presence of animals on this ware, that the artist was a member of the same workshop.

A jug like this one could have been used in private life to hold wine or water. One would imagine that it was used only on special occasions. Given its excellent state of preservation, it undoubtedly survived because it was placed in a tomb. (MAA 8/95)
Figurine of a Standing Woman
Said to be from Cyprus, Famagusta, Cypro-Archaic, ca. 700-600 BCE
Terracotta (70.157)
Museum Purchase