

**STUDIES  
IN  
ANCIENT ART  
AND  
CIVILIZATION  
21**



**JAGIELLONIAN UNIVERSITY**

Kraków 2018

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**STUDIES IN ANCIENT ART  
AND CIVILIZATION**

**21**

**DE ANTIQUORUM ARTIBUS  
ET CIVILISATIONE  
STUDIA VARIA**

Pars XXI

Edidit

*Jaroslav Bodzek*

**STUDIES  
IN ANCIENT ART  
AND CIVILIZATION**

21

Edited by  
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Krakow 2017

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*Red jasper intaglio presenting Mars or Achilles, 2nd century AD. National Museum in Lisbon, inv. no. Au 1205 (cf. Cravinho, pl. 3, no. 33)*

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Robert Kuhn  
Berlin

DAS FRÜHDYNASTISCHE  
GRÄBERFELD VOM GEBEL  
ES-SILSILEH. POTENTIAL  
UND PROBLEM EINER  
ERNEUTEN ANNÄHERUNG

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**Abstract:** *Between 1897 and 1902 a Predynastic necropolis near Gebel es-Silsileh, Upper Egypt, has been excavated by a French team of archaeologists. The material is now spread over different collections all over Europe and Egypt and awaits a detailed review. Starting with the finds, consisting of pottery, small finds made of bone and stone as well as parts of the human skeletons, stored in the Egyptian Museum in Berlin, it is the goal to re-evaluate this necropolis by using both, the available archaeological methods as well as natural sciences such as 14-C, histology, aDNA etc.*

**Keywords:** *Gebel es-Silsileh; Predynastic; Naqada II; Naqada III; formative Phase; Predynastic Pottery; Slate Palettes; G. Schweinfurth; J. de Morgan; G. Legrain; G. Lampre; D. Fouquet; secondary burial practice; child-burial*

## 1. Einleitung und Übersicht

Auf halber Strecke zwischen Assuan und El-Kab liegt auf dem Ostufer des Nil eine frühdynastische Nekropole, die seit ihrer Ausgrabung zu Beginn des 20. Jh. nahezu in Vergessenheit geraten ist. Ihre Entdeckung verdankt sie zwei französischen Ägyptologen die sie während zweier kurzer Kampagnen 1897 und 1902 untersuchten (de Morgan 1897, 42; Legrain 1903, 218-220). Im Februar 1897 entdeckte der französische Archäologe G. Legrain (1865–

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*Paul Nicholson*  
Cardiff, U.K.

POTTERY PRODUCTION IN EGYPT:  
THE *CHAÎNE OPÉRATOIRE*  
AS A HEURISTIC TOOL

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**Abstract:** *The main steps in the production of pottery are well known and are often similar across much of the world. However, the loci of production where such steps took place, namely the workshops/workspaces, have traditionally attracted less attention from Egyptologists than have the major religious and funerary monuments. In the past three decades or so, however, there has been an increased emphasis on settlement archaeology and ‘daily life’ and this shift has increased the importance of understanding production loci.*

*This paper attempts to use the concept of the chaîne opératoire in association with spatial information in the way which Monteix (2016) has done in his study of Pompeian bakeries in an attempt to better understand the layout of workshops and to identify potential gaps in the archaeological record.*

**Keywords:** *Egypt, Pottery, chaîne opératoire, technology, archaeological theory*

## **Introduction**

Whilst the main steps in the production of pottery are well known and are broadly similar the world over (see for example Hodges 1964/1981, 19-41; Rice 1987) the loci of production where such steps took place, namely the workshops, have until recently attracted less attention from Egyptologists than have the major religious and funerary monuments. Whilst such a situation is entirely understandable – pottery workshops were unlikely

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*Diana Liesegang*  
Heidelberg

THE REIGN OF RAMESSES III  
– UNDER THE INFLUENCE  
OF PERSONAL RELIGION

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**Abstract:** *The phenomenon of “Personal Religion” influenced Egyptian culture for a long time and left behind an impressive heritage of literature, which shows the development of a historical-social change. The reign of Ramesses III is marked by these special religious-cultural changes and influenced the royal self-presentation of the Egyptian pharaoh and his contact with the divine world. The royal image of Ramesses III demonstrates new aspects in the relation between the king and the deities, which emphasized the effect of a special religious conception. It changed the internal structures of the Egyptian empire under the influence of “Personal Religion” and served as a special of royal legitimation.*

**Keywords:** *Ramses III; Personal Religion; royal self-presentation; special religious conception; legitimation*

### **Introduction**

Ramesses III, the second king of the 20th Dynasty and the last great ruler of Ancient Egypt (Kitchen 2012, 1) has been presented in history as a significant Pharaoh and successful warlord, which still today determines the official image of him. He stands in the tradition of a number of important rulers, such as Thutmose III, who made Egypt to a major power. Ramesses III strove to obtain this political position for Egypt, which was under serious threat from important historical and political changes in the Ancient Near East during his reign (Grandet 1993, 161-164). The Ramesside age has been considered as a time of several changes in the political, intellectual

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Maciej Waclawik  
Kraków

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A FEW PRELIMINARY REMARKS  
ON THE CYPRIOT SCULPTURES  
KNOWN AS TEMPLE-BOYS

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**Abstract:** *Although scholars have pored over them for many years, there are still more questions than answers concerning the temple-boy figurines. Aside from canonical presentations, many figurines are considered as belonging to the temple-boy category, even though they do not possess features compatible with it. Symbolic analysis of the manner of their presentation, as well as animals, fruits and other objects held by the boys, shifts the direction of influence from Phoenicia to Egypt, also raising the age of the presented boys to two to three years old. Finally, they might be interpreted as votive gifts to ensure protection and well-being for Cypriot heirs to the throne.*

**Keywords:** *Temple-boy figurine, Hellenistic Cyprus Art, Symbols of death and life, Egyptian influence, Jagiellonian University Antiquity Collection*

Children of ancient times have been an object of study since the very beginning of the human and social sciences. However, this research has become more intense in the last few decades, in the period of social change that has brought awareness that children are human beings with the same natural rights as adults. Throughout the history of art some of the most popular themes have been studies of the methods of presentation of children in particular times. Research into the Cypriot sculptures known as temple-boys fits perfectly with this branch of studies.

These sculptures are made of clay and limestone – materials very popular on Cyprus in figural art, especially because of their local availability.

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Agata Kubala  
Wroclaw

A FAIENCE ARYBALLOS  
IN THE COLLECTION  
OF THE UNIVERSITY MUSEUM  
AT WROCLAW

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**Abstract:** *In the collection of the University Museum of Wroclaw is a spherical faience aryballos of unknown provenance. It belongs to a group of vessels which enjoyed widespread popularity over a vast area of the Mediterranean in the 6th century BC. The analysis clearly shows that the spherical faience aryballos at the University Museum of Wroclaw should be classified within section 3 of V. Webb's classification, that containing the most common and crudest type of faience aryballos. Aryballoi classified within this section were made, judging from their distribution, partly or mainly at Naukratis and they belong in date to the second part of the 6th century. It is likely that the Wroclaw aryballos is the product of an Egyptian workshop, perhaps of that located at Naukratis. An Eastern Greek workshop cannot be ruled out either.*

**Keywords:** *Wroclaw aryballos; faience ware; spherical aryballoi; University Museum of Wroclaw*

## Introduction

In Poland there are not many preserved objects of ancient art, the more valuable are therefore those that have survived the turmoil of the Second World War and are at present part of the Polish cultural national heritage. Among them are specimens of high artistic quality as well

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Inga Głuszek  
Toruń

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THE ATHENIAN RED-FIGURE  
POTTERY FOUND IN NIKONION  
DURING EXCAVATIONS OF 2007-2012

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**Abstract:** *The article discusses fragments of the Athenian red-figure pottery discovered during excavations in Nikonion, an ancient Greek colony founded on the northern coast of the Black Sea, at the end of the 6th century BC. The collection of Athenian pottery finds at this site is very diverse in terms of technique, style and phase of production. In a short introduction to the article the state of research on the finds of Athenian red-figure pottery from the site is presented, but the main focus is on the findings of the Ukrainian-Polish team of archaeologists who conducted joint excavations at the site in the years 2007–2012. The described fragments of vessels, except for one item, come from the same archaeological context – a residential building discovered in the north-western part of the site dating back to the end of the 5th century – the first half of the 4th century BC. One vessel fragment comes from an earlier phase of the city development dated preliminarily to the second half of the 5th century BC.*

**Keywords:** *Athenian red-figure pottery; northern Black Sea area; ancient Nikonion*

### Introduction

The Greek city Nikonion was located on the northern coast of the Black Sea, near Olbia Pontica – the main Greek polis in this area, and Tyras – a colony established at the same time or a few decades later than Nikonion



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*Kamil Kopij*

Kraków

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## WHEN DID POMPEY THE GREAT ENGAGE IN HIS *IMITATIO ALEXANDRI*?

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**Abstract:** *The aim of this article is to revisit the issue of Pompey the Great's imitatio Alexandri, especially the timetable for its beginnings and development. Previous studies of the subject have indicated that either the Roman general was involved in imitating the Macedonian king since his youth, or he did not do so at all. Meanwhile, this article presents evidence indicating that the most likely scenario implies that the image of Pompey as the Roman Alexander was created during his eastern campaign against Mithridates. Moreover, it was probably Theophanes of Mytilene, Pompey's friend and trusted advisor, who developed this theme. Additionally, there is evidence indicating that Pompey tried to limit the use of imitatio Alexandri primarily to the eastern parts of the Roman Empire, fearing that an ambiguous perception of Alexander in Rome would harm his image.*

**Keywords:** *imitatio Alexandri; Pompey the Great; Roman Republic; Roman politics; propaganda*

### Introduction

Alexander the Great is one of history's most recognizable figures. In the Hellenistic era his superhuman achievements made him a point of reference for philosophers trying to create a description of the ideal ruler. He was also a role-model for kings wanting to be perceived as his successors (cf. Stewart 1993). The Romans, who began to interfere with the affairs of the Hellenistic world at the turn of the 3rd and 2nd centuries BC,<sup>1</sup>

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<sup>1</sup> All the dates are BC unless stated otherwise.

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Alexis Bonnefoy, Michel Feugère  
Lyon

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HERMÈS DIONYSOPHORE :  
LE BRONZE LORMIER

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**Abstract:** *The ‘Lormier bronze’, named after its earliest known owner, is an exceptional statuette made of copper alloy. It is remarkable, both by its subject and its style, of very fine quality; but also by its state of conservation, namely its gilding, which allows us to contemplate, for once, such a statuette close to its original aspect. The iconography, rather rare in the field of small bronze figurines, clearly derives from the large statuary and illustrates a little-known episode of the Graeco-Roman mythology. Through the diverse possible models and their repercussion in the ‘minor arts’, the article allows to place this work in the Graeco-Roman production by following, in its main lines, the long way going from the original work to the series crafts, sometimes, as here, of high quality.*

**Keywords:** *iconography; statuette; figurine; bronze; Hermes; Mercury; Dionysos; Bacchus; Dionysophoros*

Une figurine de bronze doré, provenant de l’ancienne collection Charles Lormier (Rouen, 1825-1900), est récemment apparue sur le marché des antiquités et nous a été soumise pour étude. L’objet appartient à un marchand parisien de la galerie La Reine Margot ; auparavant, il avait été la propriété de Michel de Bry qui l’avait acquis en 1967 auprès de Marguerite Mangin, fondatrice de la même galerie. Haute de 165mm, c’est une statuette en fonte pleine, figurant Hermès portant Dionysos enfant, dont nous décrirons les caractéristiques morphologiques, techniques et stylistiques<sup>1</sup>. Un examen

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<sup>1</sup> Nous remercions M. Cohen (Galerie « La Reine Margot » à Paris) ainsi que M. Piot, qui nous ont accordé toutes facilités pour effectuer l’étude de ce bronze à Lyon ; les données



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Graça Cravinho  
Lisbon

ROMAN ENGRAVED GEMS  
IN THE NATIONAL ARCHAEOLOGICAL  
MUSEUM IN LISBON

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**Abstract:** *The article presents the collection of Roman engraved gems in the National Museum of Archaeology, in Lisbon. Although a small cabinet, it contains a wide variety of themes and motifs. Among the intaglios, the nicolos deserve to be especially highlighted for their quantity when compared with the others, thus strengthening the evidence for the existence of a regional quartz industry in the city of Ammaia, which particularly specialized in the manufacture of nicolo gemstones. The themes match those existing throughout the Empire, but some items deserve special attention: Eros removing a thorn from a lion's paw (no. 3); three Satyrs performing a sacrifice (no. 1); the wounded warrior (no. 31); the 'prodigy scene' (no. 36); Faustulus, the Capitoline Wolf and the twins (no. 37); a possible portrait of Cleopatra (no. 42); the Jewish symbols (no. 70) and the magical amulet (no. 72).*

**Keywords:** *Ammaia; Cleopatra; intaglio; cameo; nicolo; etched carnelian; 'prodigy scene'; foundation of Rome*

The National Museum of Archaeology (Museu Nacional de Arqueologia) was created in Lisbon in 1893 by the archaeologist José Leite de Vasconcelos, under the name of Museu Etnográfico Português, although it officially opened only in 1906. It gathers the founder's first collections, those of the archaeologist Estácio da Veiga and many others coming from the Portuguese Royal House, the former Beaux Arts Museum, the Antiques Cabinet of the National Library, the excavations held by the museum or by other archaeologists (although several monographic museums have been

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Jean-Louis Podvin  
Boulogne-sur-Mer (France)

## LE SUCCÈS D'HARPOCRATE À NEA PAPHOS

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**Abstract:** *Even though we find only a few traces of the Egyptian god Harpocrates on epigraphic inscriptions, his cult was widespread in Ancient Near East during the Graeco-Roman period. The discovery of figurines (terracotta, glass, bronze, silver, and sometimes gold) and other artefacts depicting the young god (for instance on lamps) is a good sign of his popularity at all stratas of society. In Cyprus, such representations of Harpocrates are scarce (Amathontes, Salamine), except for Nea Paphos. The recent publication of an amulet discovered in Nea Paphos gives the opportunity to discuss its interpretation and to come back on the presence of the young god on the island.*

**Keywords:** *Harpocrates; Isis; Sarapis; Paphos; Cyprus; magical amulet*

Différentes études ont d'ores-et-déjà souligné la présence des cultes isiaques à Chypre à l'époque gréco-romaine. Parmi celles-ci, on retiendra notamment celles d'Ino Michaelidou-Nicolaou (1978) et d'Aristodemos Anastasiades (2009) portant sur l'ensemble de l'île, d'Andrzej Daszewski (1985) sur Nea Paphos, et de Richard Veymiers (2005) sur Paphos. Si l'on suit le témoignage de Macrobe (*Saturnalia*, I, 20, 16-17), certes bien tardif puisqu'il date du Ve siècle après J.-C., et sans aucune précision sur le lieu où l'oracle de Sérapis aurait été réalisé, ces cultes isiaques auraient intrigué et intéressé le souverain chypriote Nicocréonte, dès la fin du IV<sup>e</sup> siècle avant J.-C. De fait, des documents isiaques apparaissent au III<sup>e</sup> siècle, pour se multiplier à l'époque romaine. Sérapis semble plus honoré que sa compagne

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*Hadrien J. Rambach*  
Brussels

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A MANUSCRIPT DESCRIPTION  
IN KRAKÓW OF THE ‘TRIVULZIO  
MUSEUM’ IN MILAN

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**Abstract:** *An early nineteenth-century manuscript is preserved in the Jagiellonian Library in Kraków. This document in Italian, entitled ‘Breve Descrizione del Museo Trivulzio’, describes the contents of a collection of an aristocratic family in Milan, as seen shortly after the death of its builder – Don Carlo Trivulzio (1715-1789). The author compares it to a published text in French by Aubin-Louis Millin, and publishes up-to-date descriptions of the engraved gems evoked in the manuscript. Thanks to various sources, five of those seven cameos and intaglios can also be illustrated together for the first time.*

**Keywords:** *Trivulzio; Milan; Millin; cameos; intaglios; rings; collecting*

This article presents a manuscript entitled *Breve Descrizione del Museo Trivulzio*, preserved in the Biblioteka Jagiellońska in Kraków (ms. Ital. Qu. 25).<sup>1</sup> Stamped ‘*Ex Biblioth. Regia Berolinensi*’, this volume entered the Royal Library in Berlin on 5 October 1849, accession no. 3318. It had been acquired via a certain ‘Franck’, after having been auctioned in Paris by ‘de Buce’ (or de Bull?).<sup>2</sup> It was brought to Silesia during the Second World War and has since remained in Poland.<sup>3</sup>

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<sup>1</sup> With thanks to Anne-Beate Riecke and Monika Jaglarz for their kind assistance, to Alessandra Squizzato and Gabriella Tassinari for their suggestions and advice, and to Paweł Gołyźniak for examining the watermarks on my behalf.

<sup>2</sup> The volume is listed by Lemm (1918, 79), without any precision on the provenance. The 1849 (?) auction could not be identified in Lugt 1953.

<sup>3</sup> The manuscript bears short watermarks on the lower-right part of the pages: the letters

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Mateusz Bogucki,<sup>1</sup> Arkadiusz Dymowski,<sup>2</sup>

Grzegorz Śnieżko <sup>1</sup>

1. Warszawa, 2. Gdynia

THE COMMON PEOPLE AND  
MATERIAL RELICS OF ANTIQUITY.  
THE AFTERLIFE OF ANCIENT COINS  
IN THE TERRITORY OF PRESENT-DAY  
POLAND IN THE MEDIEVAL  
AND MODERN PERIODS

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**Abstract:** *Ancient coinage, almost exclusively Roman denarii from the 1st or 2nd century AD, constitutes a small percentage of hoards and other assemblages dated (with the latest coins present) to either the Middle Ages or to the modern period in the territory of present-day Poland. Such finds can be seen as strongly indicating that ancient coinage did function as means of payment at that time. This hypothesis is further supported by written sources. Moreover, ancient coins have also been recorded at other sites in medieval and modern period contexts e.g. in burial sites, which are less easy to interpret than hoards. Finds often include pierced coins and others showing suspension loops, which suggests they may have been used as amulets, jewellery or devotional medals. Other finds, such as Roman coins placed in alms boxes in modern period churches in Silesia, also point to a religious context. At the same time, written sources attest that at least since the Late Middle Ages, Roman denarii were known to common people as 'St John's pennies'. The name is associated with a Christian interpretation of the image of the emperor's head on the coin, resembling that of John the Baptist on a silver platter.*

**Keywords:** *ancient coins; Roman coins; coin finds; coin hoards; medieval context; modern context; monetary circulation; non-monetary functions of coins*



## EDITORIAL NOTE

Since volume 14 of the *Studies in Ancient Art And Civilization*, published in 2010, the design of our periodical has slightly changed, and we also started to use the so-called Harvard referencing (or parenthetical) system, all due to the fact that *SAAC* was listed in the reference index of reviewed journals of the Polish Ministry of Science and Higher Education (List B).

Since 2010 (vol. 14) the publisher has been Księgarnia Akademicka Ltd. in Krakow. Starting with volume 16 (2012) an external review procedure has been introduced, compliant with the double-blind review process (anonymity of both the reviewed author and the reviewer). The referees include both members of the Editorial Board and others. The list of referees is published on the journal's website and in the hard copy. The primary version of the journal is the electronic format. As far as the names of the towns in Poland are concerned, these are given in their original form (e.g. Poznań, Gołuchów etc.), with the exception of the well established English ones such as Warsaw and Krakow (but in the title pages the original name Kraków is used).

With the 2011 issue we also introduced the following abbreviations, apart from those used in the *American Journal of Archaeology* and *Lexikon der Ägyptologie*:

*PAM* – *Polish Archaeology in the Mediterranean*, Warsaw

*RechACrac SN* – *Recherches Archéologiques. Serie Nouvelle*, Krakow

*SAAC* – *Studies in Ancient Art and Civilization*, Krakow

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*Studies in Ancient Art and Civilization* was created in 1991 by Professor Joachim Śliwa as an occasional series and since vol. 10 (2007) has become a regular annual journal edited by the Jagiellonian University Institute of Archaeology. Księgarnia Akademicka S. A. has been the publisher since 2011.

Nineteen volumes have been published to date, among them two monographs, two conference proceedings and three festschrifts for distinguished researchers from our Institute.

SAAC publishes papers in the fields of the archaeology, art and civilization of ancient Egypt, the Near East, Greece and its colonies, Cyprus and Rome, as well as other, non-Mediterranean ancient civilizations; also in the history of archaeology, antiquities collecting and the reception of ancient culture in modern Europe. Special attention is given to topics concerning predynastic and early-dynastic Egypt, the Greek and Roman periods in the Black Sea region, and the archaeology of Cyprus, thanks to excavations conducted by researchers from our Institute in these areas. Material from these excavations is published in SAAC.

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