

**STUDIES  
IN  
ANCIENT ART  
AND  
CIVILIZATION  
17**



**JAGIELLONIAN UNIVERSITY**  
Kraków 2013

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**STUDIES IN ANCIENT ART  
AND CIVILIZATION**

**17**

Universitas Jagellonica

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**DE ANTIQUORUM ARTIBUS  
ET CIVILISATIONE  
STUDIA VARIA**

Pars XVII

Edidit  
*Jaroslav Bodzek*

Cracoviae MMXIII

**STUDIES  
IN ANCIENT ART  
AND CIVILIZATION**

17

Edited by  
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Krakow 2013

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THE 17TH VOLUME OF *STUDIES IN ANCIENT ART AND CIVILIZATION*  
IS DEDICATED  
TO PROFESSOR EWDOKSIA PAPUCI-WŁADYKA  
ON THE 35TH ANNIVERSARY OF SCIENTIFIC WORK

Dear Readers,

We would like to dedicate the present, 17th volume of *Studies in Ancient Art and Civilization* to the 35th anniversary of scientific work conducted by our friend, colleague, teacher and collaborating professor, Ewdoksia Papuci-Władyka.

Professor Ewdoksia Papuci-Władyka is an eminent researcher in the field of Classical archaeology. For 40 years she has been associated with the Institute of Archaeology of the Jagiellonian University, first as a student and then as a teacher and researcher. She began her studies in 1972 and completed her Master's degree five years later under the direction of Professor Maria Ludwika Bernhard. In 1986, Ewdoksia defended her PhD and in 1995 she completed her habilitation. Finally, in 2002, the President of the Republic of Poland bestowed upon her the title of Professor. Ewdoksia completed all the stages of her university career as a member of the Department of Classical Archaeology (formerly the Department of Mediterranean Archaeology). She started as a training assistant and has since risen to the highest rank of full professor. From 2005 up to the present day she has been the head of her department.

Over these years, she has taught many generations of students and has always been admired for her passion and fairness. To date, she has promoted several doctoral and dozens of Master's candidates. She has also lectured as a visiting professor at the International Hellenic University of Themi/Thessaloniki.

An important aspect of her university activity is her administrative role. As well as directing the Department of Classical Archaeology, she has also been coordinator of the ERASMUS program at the Faculty of History and the Institute of Archaeology of the Jagiellonian University.

The research interests of Ewdoksia have always been focused on Classical archaeology, especially that of Greek art and the archaeology of Cyprus and the Black Sea region. Professor Papuci-Władyka demonstrated her fascination with Greek art in her opus magnum *Sztuka starożytnej Grecji* [*The Art of Ancient Greece*] (2001). Her main field of research is pottery and vase painting and she has devoted her most important works to the topic: *Corinthian and Italo-Corinthian pottery from the Polish collections* (1989), and *Nea Pafos. Studia nad ceramiką hellenistyczną z polskich wykopaliisk (1965-1991)* [*Nea Paphos. Studies on Hellenistic Pottery from Polish Excavations (1965-1991)*] (1995) and *Corpus Vasorum Antiquorum*,





Professor EWDOKSIA PAPUCI-WŁADYKA

Poland 11, Cracow 1: Jagiellonian University Institute of Archaeology and Museum Collections (2012). Professor Papuci-Władyka has also been involved in various international projects concerning pottery: *Groupement de recherches sur les céramiques hellénistico-romaines de Méditerranée orientale* at Maison de l'Orient Méditerranéen in Lyon (director: J.-F. Salles), *The role of the Demos in the ancient world. The case of Halasarna on Kos: settlement remains, sanctuaries, cemeteries, political and trade relationships with other centers* (director: Prof. G. Kokkorou-Alevras) and *ΘΑΛΗΣΣ – ΕΚΠΑ – Ιερό Απόλλωνος – Παλαιοχριστιανικός Οικισμός στην Αλάσαρνα της Κω. Η διαχρονική πορεία ενός αρχαίου ιεροῦ και η μετεξέλιξή του σε παλαιοχριστιανικό οικισμό* (director: Prof. G. Kokkorou-Alevras). From 2002 to the present day, she has directed the project of *Corpus Vasorum Antiquorum. New Edition of Polish Pre-War Volumes*.

Ewdoksia also attaches great importance to field activity. She was a member of the Polish Archaeological Mission (Polish Centre of Mediterranean Archaeology of the University of Warsaw) at Nea Paphos (Maloutena site) in 1984, 1986, 1988-2008 and in 2010. Between 1998 and 2008, Professor Papuci-Władyka headed the Polish part of the archaeological mission of the Jagiellonian University at Koshary (Ukraine) and in the years 2009-2010 the Polish team's excavations at the Zavetnoe 5 site (Ukraine, *chora* of ancient Akra). From 2011 to the present day, she has directed the archaeological mission excavations at the agora of ancient Nea Paphos (Paphos Agora Project).

Professor Papuci-Władyka has taken part in more than 30 international conferences, three of which she organized or co-organised herself. As a scholar or invited guest she has also visited all the major centers of Classical research.

She is a member of many scientific organizations and has repeatedly received awards for her contribution to the field of research.

Last but not least, Professor Papuci-Władyka has been the editor-in-chief of *Studies in Ancient Art and Civilization* since 2010.

The full list of her achievements is, of course, much longer.

By dedicating this volume to her, we – her friends, colleagues, students and collaborators – would like to wish her much continued success in the future.

The Editor

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Joanna Dębowska-Ludwin  
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TELL EL-FARKHA AND ITS  
IMPLICATIONS FOR UNDERSTANDING  
THE EARLIEST ARCHITECTURE  
OF LOWER EGYPT

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**Abstract:** *Discoveries made at Tell el-Farkha prove that the presence of mud brick was well rooted in Lower Egyptian building tradition. The oldest known examples from the site are breweries connected with the activity of Lower Egyptian culture. Soon thereafter, bricks were used in more innovative ways as separating walls. A period of stronger Naqadan influence, which started in Naqada IID1, resulted in the further development of mud brick buildings, initially in the creation of massive walls and rounded corners. From their very first appearance at Tell el-Farkha, these characteristically shaped corners accompanied monumental structures of special significance. A large mastaba from the site dated to Naqada IIIA2/B1, represents the next evolutionary stage of the rounded corner idea, which was continued during the Early Dynastic period by sepulchral enclosure no. 55. These two constructions show that the architectural legacy of the Delta contributed to the formation of the typical Egyptian mastaba. However, due to the scarcity of evidence from other sites, this picture is based mostly on data collected at Tell el-Farkha.*

**Keywords:** *Early Egyptian architecture; mastaba; monumental; rounded corners*

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MULTI-CHAMBER GRAVES  
FROM THE TELL EL-FARKHA  
CEMETERIES

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**Abstract:** *The Tell el-Farkha cemeteries demonstrate the typical burial customs of their periods. From the 120 burials discovered so far, one can distinguish two main types of graves, namely a simple grave pit or a pit lined with mud bricks. The latter has various subtypes including multi-chamber graves. This interesting group, small in number, reveals unusual funeral practice, which was probably connected with the social position of the deceased. In this paper, the multi-chamber group is presented with all its differences and similarities.*

**Keywords:** *Burial custom; Tell el-Farkha cemetery; Proto- and Early Dynastic Egypt; tomb architecture*

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Mariusz A. Jucha  
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TELL EL-MURRA – RESULTS OF SURVEY  
AND PROSPECTS FOR RESEARCH

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**Abstract:** *Tell el-Murra, located in the northeastern part of the Nile Delta, was one of several sites investigated by the Polish Archaeological Expedition during the surveys of 2008 and 2010-2011 at which excavations are still ongoing. It was selected for further research mainly due to good state of preservation of the Tell and the results of preliminary analyses of the archaeological material found there. The main objective of the initial work was to establish the stratigraphy and chronology of the site. In order to accomplish this goal, the first test pits were opened and analysis of the data obtained here then confirmed the existence of a settlement dating from the Predynastic – Lower Egyptian culture until the end of the Old Kingdom. It still remains unclear, however, as to whether representatives of Naqada culture appeared there as early as the second half of Naqada II period or only during Naqada III. The research also demonstrated that both a settlement and a cemetery were present here. The latter was located in the southwestern part of the site. Among the graves, several contained pottery coffins with or without lids and in one case with hollows made in its bottom.*

**Keywords:** *Tell el-Murra; Nile Delta; Naqada III; Predynastic; Protodynastic; Early Dynastic; Old Kingdom; settlement; cemetery*

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SNAKES ON THE NILE.  
ICONOGRAPHICAL AND CULTURAL  
MOTIFS IN EGYPT, NUBIA, AND  
HELLENISTIC WORLD

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**Abstract:** *Analysing the snake as iconographical motif in the Meroitic Kingdom, the study outlines its use as expression of some peculiar patterns (water, New Year, kingship). The examples here collected confirm this meaning, focusing the data from Napata, where an Archaeological Mission is carrying out the digging of the great Natakamani's Palace (probably 1st century BC), as well as some other buildings of the same royal sector. Several architectural and decorative evidences (above all painted pottery) show the use of the snake-motif in the Meroitic culture, and its elaboration in the context of the Meroitic Napata; all the elements of this cultural language are the original elaboration of many inputs from the Pharaonic Egypt, as well as from the Hellenistic world. At the site of Jebel Barkal/Napata the motif of serpent relatively often appears on Meroitic vessels. Its imaginings refer to the idea of rebirth. Very interesting is the depiction of a serpent combined with grapevine. The motifs appearing on pottery show strong religious syncretism referring not only to Pharaonic and Hellenistic culture, but also to the local tradition.*

**Keywords:** *Meroitic Kingdom; Jebel Barkal/Napata; snake; iconography; Meroitic pottery*

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THE ARCHAEOLOGICAL ACTIVITY  
OF J. T. MILIK DURING HIS STAY  
IN JERUSALEM (1952-1961)

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**Abstract:** *As a thirty-year-old Polish biblical scholar, J. T. Milik (1922-2006) would certainly not have expected that, alongside the study of scrolls, archaeological research would occupy his time for a decade in the École Biblique of Jerusalem. Yet by March 1952 he had already discovered the Cave of Timothy in the Qumran cliff and in September of the same year he worked with Father Roland de Vaux in Cave 4 and discovered Cave 5. He then took part in the second, third, fourth and fifth expeditions at Khirbet Qumran and at 'Ain Feshkha and undertook small excavations with Frank M. Cross in the heart of the Judean Desert. He also cooperated with Father Bellarmino Bagatti at Domimus Flevit in Jerusalem and personally discovered several Second Temple tombs with ossuaries close to Jerusalem. Furthermore, in cooperation with Father Jean Starcky, he found many hundreds of Nabataean inscriptions over the course of two expeditions. He certainly was not only a genius epigrapher, brilliant philologist and the co-founder of Qumranology, but also, in the best sense of the word, a biblical archaeologist.*

**Keywords:** *J. T. Milik; R. de Vaux; F. M. Cross; Khirbet Qumran; Judean Desert; Qumran caves; Jerusalem; ossuaries; Nabataea; J. Starcky*

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THE PRESENCE OF EUBOEANS  
IN THE NORTH HELLADIC REGION  
AND THE MYTHS OF HERACLES<sup>1</sup>

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**Abstract:** *Recent excavations carried out in Chalcidice and at the head of the Thermaic Gulf have revealed that the Euboeans played a leading role in these areas, during the first and second Greek colonization. This is also attested by written evidence. The prominent position enjoyed by Heracles in northern Greece, which is confirmed not only by the written sources but also by the relevant representations on monuments found in this region, must be mainly due to the Euboeans. It is difficult, however, to deal with issues relevant to the formation and dissemination of these myths of Heracles and reach definite conclusions. As is well known, the Greeks often created myths in order to legitimize their conquests and territorial claims.*

**Keywords:** *Greek colonisation; myths of Heracles; Euboeans; northern Aegean; myths and political propaganda*

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NOTES ON REPRESENTATIONS  
OF HOPLITES WITH DOUBLE SPEARS  
IN ARCHAIC GREEK ART  
AND THE USAGE OF JAVELINS AND  
SPEARS BY THE ARCHAIC PHALANX

---

**Abstract:** *The purpose of this article is to answer questions concerning the usage of spears and javelins by the warriors of Archaic Greece. More precisely, the possibility of the hoplites using javelins as an offensive weapon when fighting in the phalanx formation will be examined through the analysis of contemporary iconographical sources. The article will also present how depictions of hoplites with double spears could be interpreted and used within the theory of Archaic Greek warfare and examine the reliability of such images.*

**Keywords:** *Ancient Greek warfare; spear; phalanx; Archaic art*

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AN UNPUBLISHED IONIAN CUP  
FROM THE NATIONAL MUSEUM  
IN WARSAW

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**Abstract:** *The aim of this paper is to describe one of the few Ionian cups from the collection of the National Museum in Warsaw. The vase is of East Greek origin and was used as a drinking cup. This type of ceramics was widespread during the Archaic period.*

**Keywords:** *East Greek pottery; Ionian cups; drinking vessels*

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MORE ON THE LABYRINTH  
ON THE COINS OF KNOSSOS

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**Abstract:** *In his 'Natural History' (36.84-93), Pliny the Elder lists four buildings termed 'labyrinths'. His second labyrinth, which came directly after the Egyptian one, was built by Daedalus in Crete, not far from Knossos, and appears on Knossian coins as the symbol of Knossos. The main aim of this article is to discuss the differing forms of this labyrinth and their origins. The first coins of Knossos appeared around 470 BC and bore a pattern of four meanders to indicate a labyrinth. A square labyrinth pattern followed and this was finally replaced by one of circular form.*

**Keywords:** *Crete; Knossos; coinage; labyrinth; Mimos; Minotaur*

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THE FATAL POWER OF APHRODITE?  
SOME REMARKS ON THE ICONOLOGY  
OF HELEN AND PARIS

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**Abstract:** *This article focuses on the iconology of Helen and Paris on the hydria dated to the early 4th century BC in the collection of the Princes Czartoryski Foundation in Krakow.*

**Keywords:** *Red figure vases; vase painting; Helen; Paris*

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MATURE HERACLES AND YOUTHFUL  
KINGS. THEOCRITUS 17  
AND HELLENISTIC ICONOGRAPHY

---

**Abstract:** *In the 'genealogical' passage of the 'Encomium' of Ptolemy Philadelphus Theocritus several times calls upon Heracles as the ancestor of both the Argead and Lagid dynasties, and surprisingly for his time recalls the mature image of the hero when portraying him. The present paper attempts at the interpretation of this passage in the context of the representations of Heracles in the art of the 4th century BC and the early Hellenistic age, and the assimilation of Alexander with his mythical ancestor.*

**Keywords:** *Alexander the Great; Heracles; Theocritus*

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A NEW MOLDMADE BOWL  
FROM ATHENS

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**Abstract:** *A recently found Hellenistic moldmade bowl from the Athenian Agora displays a number of unusual features, but is most likely an Athenian product of the Workshop of Bion, a potter who produced moldmade bowls from the last quarter of the 3rd century until at least 175 BC. One of its stamps, a bull's head, is closely paralleled on bowls made in Argos, and adds to previous evidence for a close relationship between the two producers.*

**Keywords:** *Moldmade bowl; Megarian bowl; Hellenistic pottery; Athenian Agora*

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ATTALOS III, KING AND SCULPTOR.  
AN APPENDIX TO VOLLKOMMER'S  
KÜNSTLERLEXIKON

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**Abstract:** *In his epitome Justin related Pompeius Trogus' story, who apparently wanted to convince his readers that Attalos III, who was insane, accused his relatives of poisoning Berenike and Stratonike. Before he died he had bequeathed his kingdom to Rome. Sallust adduced the words of Mithridates VI, who considered Attalos' testament a Roman forgery. What we know from Justin's version is the Roman version, which was produced to justify the annexation of a foreign country and the seizure of the Attalids' immense treasures. Attalos was one of the best educated Hellenistic monarchs, a lover and patron of the arts and sciences, a sculptor and a man of letters. With the slaying of Attalos III and his closest relatives the Roman senators also terminated the last great project of patronage over the Hellenic arts, letters and sciences.*

**Keywords:** *Attalos III; Berenike; Stratonike; sculptor; Pergamon; Rome*

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Georgia Kokkorou-Alevras

Athens

AN HONORARY VOTIVE RELIEF  
FROM LACONIA<sup>1</sup>

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**Abstract:** *Of great typological and iconographical interest is an honorary relief stele in the Archaeological Museum of Sparta inv. no. 2597 (Pl. 1: 1-2). The stele was found by chance in the area of the former municipality of Pharis, close to Sparta, and is carved in dark gray Laconian marble, most probably from mount Taygetos.*

*The stele is horizontally divided in two equal zones. Two rows of three men walking to the right are depicted. Beardless and barefooted, they have short hair and bulky bodies wrapped in himatia long to under their knees in the type IV of himation-men of A. Lewerentz. They have nothing in their hands with the exception of the first figure to the left of the upper section which seems to be holding an unfortunately indiscernible object. The final impression given by the whole representation is that of six men walking rhythmically to the right as if participating in to a ritual procession. Stylistic comparisons with other Laconian reliefs show that the stele should be dated between the end of the Hellenistic – beginning of the Roman imperial period, 1st century BC – 1st century AD. The identification of the six older men commemorated by this stele is not an easy task. Nevertheless, they may be identified with Spartan officials of this late period of Spartan history, presumably with patronomoi, though other local officials cannot be excluded.*

**Keywords:** *Laconian; relief; stele; officials; patronomoi; late Hellenistic – early Imperial*

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MONSTERS, CHIMERAS, MASKS  
OR GODS?<sup>1</sup>

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**Abstract:** *The National Museum in Krakow contains an outstanding set of gems collected by Constantine Schmidt-Ciążyński (1818-1889). Within this extensive group of objects, two very rare intaglios bearing a particular intriguing motif, the double-headed device, stand out from the rest. Since the very beginning, scholars have interpreted this kind of depiction differently and many different hypotheses have been drawn. This paper aims to explain the meaning of this strange iconography and from whence it originated.*

**Keywords:** *Bes; Constantine Schmidt-Ciążyński; Dionysos; double-headed device; gems; intaglios; Phoenician scarabs; Silemus*

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'PAPHOS' SUR LES MONNAIES  
DEPUIS LE IV<sup>ÈME</sup> SIÈCLE AV. J.-C.<sup>1</sup>

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**Abstract:** *The word 'Paphos' emerged as early as the 7th century BC and was subsequently written in varying manners, firstly on inscriptions and later in literary texts. Yet it is only from about the second half of the 4th century BC that it appears inscribed on coins, solely in Greek alphabetic characters. The word is abbreviated to one, two or four letters, which sometimes form a monogram. On the extremely rare silver coins of the last king of Paphos, Nikokles, Paphos is written in a related form, ΠΑΦΙΟΝ and the exact meaning of this word will be considered in this paper. A further legend, ΠΒΑ, written behind the neck of a crowned female head on these late coins and the identification of the head itself have prompted several differing interpretations. The exceptional crown of this figure, the legend and the depiction as a whole will be studied within the political, historical and religious context of Paphos.*

**Keywords:** *Paphos; Nikokles; Timarchos; coin; monetary legend; polos; turreted crown; Paphia; personification*

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HERO OR GOD COMES  
TO NEA PAPHOS

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**Abstract:** *In September 2008, over the course of excavations at the Early Roman House, the bust of a young man was discovered in Room 24. He is depicted with curly hair and is wearing a conical cap. The author of this paper discusses the possible identification of the sculpture. There are two differing ideas. According to the first, the young man could be identified as one of the Dioskouroi, while the other theory considers him to be Attis. The author does not determine conclusively which of the concepts is appropriate, because both are supported by strong evidence.*

**Keywords:** *Cyprus; Nea Paphos; the Hellenistic House; hero-god; bust; sculpture; Dioskouroi*

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AMPHORA STAMPS FROM THE AGORA  
OF NEA PAPHOS, CYPRUS

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**Abstract:** 32 stamped amphora handles were excavated on the Agora site in Paphos (ancient Nea Paphos), Cyprus, within the framework of the Paphos Agora Project conducted by the Department of Classical Archaeology of the Jagiellonian University Institute of Archaeology under the direction of Professor E. Papuci-Władyka since 2011. Most of them were found in contexts dated from the Hellenistic to the Roman period. There are, however, a few stamped handles that were uncovered in definitively uncontaminated Hellenistic contexts. Most probably all of the stamped handles date to the Hellenistic period. They come from Greek amphora production centres including Rhodes, Knidos, Thasos in the Aegean and from Sinope on the Black Sea coast. Most of these stamps are commonly known, although there are several examples of a special interest.<sup>1</sup>

**Keywords:** The Paphos Agora Project; agora; Nea Paphos; amphora; amphora stamps

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THE 'EPHESIAN' TERRACOTTA  
OIL LAMPS FROM THE AGORA  
OF NEA PAPHOS

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**Abstract:** *Ephesian terracotta oil lamps are a group of Hellenistic lamps used during the last two centuries BC and probably also in the 1st century AD. This very interesting mould-made type has very characteristic form, clay and ornamentation. Widespread across the whole Mediterranean, they were present in Cyprus and examples were discovered during the Paphos Agora Project. From certain findings it is even possible to suggest that Nea Paphos was a place where they were produced.*

**Keywords:** *Cyprus; oil lamps; Hellenistic period; Nea Paphos; Ephesus*

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CYPRIOI LAGYNOI  
WITH A FUNNEL SHAPED MOUTH  
AND A TWISTED HANDLE<sup>1</sup>

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**Abstract:** *Lagynoi with a funnel shaped mouth and a twisted handle are commonly found in Cyprus. They come in a standard type (with a squat version), as well as in at least two variants. Their contexts and distribution suggest that the former were manufactured in southeastern Cyprus, between c. the middle of the 2nd century and the middle of the 1st century BC, whereas the two variants were probably manufactured in the central, southern and northern parts of the island. These vessels further our understanding of the regional distribution patterns of pottery (and by implication perhaps other goods as well) in Hellenistic Cyprus.*

**Keywords:** *Hellenistic Cyprus; the area of Salamis; lagynoi; regional patterns of pottery production and distribution*

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UNE NOUVELLE PEINTURE FUNÉRAIRE  
DE PAPHOS À DÉCOR SYMBOLIQUE

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**Abstract:** *The city of Nea Paphos is the only ancient city of Cyprus to have preserved much of the painted decoration of its buildings and tombs and the following paper aims to present a fresco that has recently come to light in one of the cemeteries of the city. The newly found painting was discovered on the right-hand side of the entranceway to the funerary chamber of a tomb of Hellenistic and Roman date and may be part of a larger decoration that has been destroyed. A human figure, possibly a young man, is depicted inside a frame created by branches bearing pomegranates. The figure is holding a fruit and is turned to his right, possibly towards another person. Behind him, an open mirror hangs from the wall over something that looks like a funerary monument. Although fragmentary, the scene depicts features that have a deeply symbolic meaning observed for the first time in Paphos. It presents an opportunity to examine new funerary iconography and discuss issues concerning afterlife beliefs in the ancient city.*

**Keywords:** *Cyprus; funerary chamber; Nea Paphos; painting; tomb*

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MAGICAL AMULET FROM PAPHOS  
WITH THE  $\iota\alpha\epsilon\omega$ -PALINDROME<sup>1</sup>

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**Abstract:** *During the first excavation campaign of the Paphos Agora Project (3rd July – 6th August 2011), an interesting object was discovered. In Trench II, Area 2 (Room 5), in the upper, late Roman layer, an oval amulet was found (siltstone, 39.41 x 41.32 x 4.81mm). The layer is dated to the 6th century AD, partially due to the presence of ceramic objects of the Cypriot Red Slip Ware type (Hayes form 2, AD 450-550). The obverse of the amulet contains a schematic, simplified figure of a sitting Harpocrates and below the mummy of Osiris in a boat, as well as depictions of animals (a crocodile, a rooster and a snake) and symbolic astrals (a half-moon and a star). On the reverse, however, an eight-line text of the so-called  $\iota\alpha\epsilon\omega$ -palindrome, consisting of 59 letters of the Greek alphabet, was carved. According to the current state of knowledge, it was translated in the following way: "Yahweh is the bearer of the secret name, the lion of Re secure in his shrine". Both the depiction and the text carved into the surface of the amulet clearly indicate the influence of the Orient and the context of solar ideas; the object may be dated to the 5th-6th century AD.*

**Keywords:** *Amulets; ancient magic; Harpocrates; Osiris; palindromes; Paphos*

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A FEW COMMENTS  
ON LOOMWEIGHT DECORATION

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**Abstract:** *This short paper aims to provide an overview of the two main types of ornamentation applied to loomweights. This type of artifact, though usually classified in the so-called 'small finds' category, often contains very interesting objects on which we can observe various kinds of ornamentation. The author will firstly identify two main types of decoration. The first of them relates to the application of signs, symbols or letters, while the second is more spectacular as it involves the application of engraved, impressed or painted iconographic representations. The author will then attempt to outline the hypotheses which have been put forward concerning the reasons behind the decoration of loomweights. The author will focus on three main possible causes. The first is the marking of the manufacturer of the weight, the second is the personal desire of the owner (e.g. decorative purposes) and the third relates to the votive and funerary nature of this type of artifact.*

**Keywords:** *Small finds; loomweight; ornamentation*

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A FIND OF AN ISTRIAN CAST  
'WHEEL COIN' AT KOSHARY (UKRAINE)

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**Abstract:** *This article's aim is to publish a cast Istrian 'wheel coin' found at the Koshary site. The site is located on the northern shore of the Black Sea on the right bank of the Tiligulskii Liman and consists of a settlement, a sacral zone around an open air altar (eschara) and a necropolis. The settlement existed between the end of the 5th and the middle of the 3rd centuries BC. Among other artifacts, 55 coins have been found at the site during regular archaeological excavations. Apart from a bronze coin of Tyras and the discussed Istrian piece, all the other coins found at Koshary are Olbian. The 'wheel coin' was discovered in a dugout located in the southern part of the sacral area around the eschara. The cast 'wheel coins' were produced in the 5th-4th centuries BC in Istros and were in circulation in a wide area covering a great part of the western and northwestern Black Sea shore. The find at Koshary, when combined with other finds in Luzanivka and Ochakov, marks a trade route between Istros, Nikonion and Olbia. As it was found in the eschara area, one can suppose that the Istrian coin was not used as currency, but possessed a sacral nature instead.*

**Keywords:** *'The wheel coin'; cast; find; Koshary; Istros; Olbia; the Black Sea; 'eschara'*

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THE FORTIFICATIONS  
OF THE ENTRANCE GATE  
IN THE WESTERN DEFENSE WALL  
OF WESTERN TANAIS

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**Abstract:** *Since 1999 the Polish Archaeological Expedition has been working in Western Tanais. One of the important structures recovered in Trench XXV is the entrance gate.*

**Keywords:** *Tanais; Hellenism; fortifications; gate*

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CALLATIS  
AS A SEAPORT

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**Abstract:** *The task of the following paper is to give some details of the ancient harbour of Callatis. Over the course of archaeological investigations, a reconstruction of the shoreline has been put together and many architectural and portable sources have been discovered. The archaeological coastal sites of the Black Sea are partially submerged and the research carried out within the port area of Callatis is therefore of great importance.*

**Keywords:** *Callatis; Black Sea ancient harbours; Greek colonisation; underwater research*

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REMARKS OF A JAGIELLONIAN  
UNIVERSITY PROFESSOR  
CONCERNING THE STATUES  
OF VENUS SEEN IN THE YEAR 1845  
IN ITALIAN MUSEUMS

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**Abstract:** *Michał Wiszniewski (1794-1865), professor of the Jagiellonian University, philosopher, psychologist, historian and historian of literature, visited Italy in 1845. Apart from academic activities, he was also for some time involved in politics, which resulted in his emigration to Italy in 1848, during the turbulent period of this year's Revolutions. He died in Nice, which in 1860 was incorporated to France, and earlier had belonged to the Kingdom of Sardinia. He was buried in the capuchin church on the mount Cimies near Nice. During his stay in Italy in 1845 he visited monuments and museums, and made very detailed notes. Among others he wrote the first and also only Polish description of the rooms and collections of the Museo Borbonico (nowadays the Museo Archeologico Nazionale) in Naples. He devoted whole sections to the ancient sculptures of Aphrodite-Venus. He compared various statues of Venus: the Capitoline Venus, the Medici Venus and the crouching Venus by Doidalsas. One of the numerous Roman copies of this work is kept in the museum in Naples, together with the statue of Venus Kallipygos, discovered in Rome in the 16th century. The same museum possesses also the so-called Venus of Capua, discovered c. 1750 and reconstructed with certain degree of liberty in 1820 by the sculptor Augusto Brunelli, disciple of Antonio Canova. Brunelli supplemented the arms, parts of the nose and garments; moreover, he added the figure of Eros, which by now had been removed, but can be seen on the 19th century drawings. Wiszniewski*

*saw and described the statue in this shape. During his stay in Sicily, in the museum of Syracuse he admired the statue of Venus discovered in 1804 by the archaeologist Saverio Landolino, and named after him. It is still one of the most important objects of this museum. His short impressions are the only Polish texts that describe the Greek sculptures representing Aphrodite, even if they are less well known than the Venus of Milo from Paris.*

**Keywords:** *Michał Wiszniewski; Jagiellonian University; statue; Venus of Capua; Kallipygos Venus; Venus Landolina*

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NOTE SULLA LAGUNA DI VENEZIA  
IN EPOCA ROMANA

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Articolo dedicato a fu Franco Pianetti  
geologo

**Abstract:** *The author use key hydrographic, climatic and textual sources to reconstruct the changing landscape of the Venetian Lagoon, enabling us to track the alterations which have taken place here from Roman times up to the present day.*

**Keywords:** *Roman period; Venetian Lagoon; environmental studies; archaeological finds*

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A LOST IVORY DIPTYCH PANEL  
IN AN INDIAN PAINTING

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**Abstract:** *It is argued that the composition of part of an Indian miniature painting in a private collection in Los Angeles is ultimately based on a late Roman ivory diptych panel, although the mechanism of transmission is uncertain.*

**Keywords:** *Collection; consular diptych; ivory; miniature painting; India*

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AN EARLY CHRISTIAN PENDANT  
AMULET (?) IN THE COLLECTION  
OF THE NATIONAL MUSEUM IN  
WARSAW – A PHILOLOGICAL  
APPROACH

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**Abstract:** *This text is the publication of a talisman bearing a Greek text from Miletus which has been dated using palaeography to the 2nd-4th centuries AD. The author will examine and analyse the inscription to reach the conclusion that the item probably belonged to a Christian.*

**Keywords:** *Miletus; talisman; Christianity; Greek inscription; religion; National Museum in Warsaw collection*

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WHO OWNS, WHO DECIDES  
AND WHY NOT US? THE DEBATE  
ON THE OWNERSHIP  
OF ARCHAEOLOGICAL HERITAGE:  
OLD QUESTIONS, NEW SOLUTIONS

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**Abstract:** *In this very short article, two cases relating to the restitution of archaeological heritage will be presented. Political, ideological and moral issues will be deliberated alongside the problem of human rights and the recommendations of the UNESCO Conventions (1970; 1972). The first is the well-known and still unresolved discussion between the Greek government and representatives of the British Museum over the return of the 'Elgin Marbles'. This debate, which has been ongoing for many years, has not yet to reach a satisfactory conclusion and the economic and political crisis that Greece has been experiencing over recent years has not aided the Greek case. The second is the probably lesser-known debate between the Peruvian government and representatives of Yale University in New Haven (USA) concerning the return of artifacts from the 'Machu Picchu collection', which were taken out of the Republic of Peru by the team of the American professor, Hiram Bingham, one hundred years ago. It is an unusual case, since the right to possession and access to national cultural heritage was eventually respected and the collection of exported artifacts returned.*

**Keywords:** *'Elgin Marbles'; 'Machu Picchu collection'; heritage; Greece; Peru*

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#### 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 2011 (vol. 15) 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 became an annual journal in 2007 (vol. 10) edited by the Jagiellonian University Institute of Archaeology. Księgarnia Akademicka S.A. has been the publisher since 2011.

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

SAAC publishes papers on 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; it also deals with 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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