

**STUDIES IN ANCIENT ART  
AND CIVILIZATION**

**14**

Universitas Iagellonica

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ET CIVILISATIONE  
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*Evdoxia Papuci-Władyka*

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**STUDIES  
IN ANCIENT ART  
AND CIVILIZATION**

14

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Krakow 2010

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Scarab with a representation of a sphinx and the symbol of unification of Egypt on its base. From the collection of Princes Czartoryski Foundation in Kraków (inv. no. MNK XI-1117). Photo Jakub Śliwa, courtesy of the Foundation

Photo of Professor Joachim Śliwa on page 7 by Jakub Śliwa

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THE 14TH VOLUME OF *STUDIES IN ANCIENT ART AND CIVILIZATION*  
IS DEDICATED  
TO PROFESSOR JOACHIM ŚLIWA ON HIS 70TH BIRTHDAY

The first issue of *Studies in Ancient Art And Civilization* was published in 1991. The initiator of the series, as well as its creator and the editor of 12 volumes, was Professor Joachim Śliwa. The 14th issue is intended by the current editors as a homage to Professor, and expression of thanks for his activity so far.

Professor Śliwa is an excellent expert on archaeology and art of ancient Egypt and Middle East, as well as a prominent scholar in the field of the history of collections of antiquities and Mediterranean archaeology in Poland; he is the author of numerous books and several hundred articles. His whole career, starting with the studies under the supervision of Professor Maria L. Bernhard, up to now is connected with the Jagiellonian University. He defended his doctoral thesis here in 1969, in 1975 presented his habilitation dissertation, and in 1988 received professor's title. For many years (since 1978) he had been head of the Department of Mediterranean Archaeology, and after the reorganisation of the Institute of Archaeology became head of the Department of Egyptian and Near Eastern Archaeology; the latter post he holds until now.

The scientific activity of Professor Joachim Śliwa comprises four main topics. The first covers research on ancient Middle East and Egypt. It was in the land of the Nile, where he went for the first time in 1966 on a scholarship funded by the Egyptian government, that he made his most important discoveries. The excavations which he conducted in Qasr el-Sagha (1979-1988) resulted in the discovery and investigation of a so far unknown workers' settlement dating to the time of the Middle Kingdom. The art and culture of Egypt and Middle East became the most important topics of Professor Śliwa's books, textbooks and scientific articles.

His teaching activity is connected with this research, and he became the tutor and example of academic excellence for many generations of graduate and doctoral students. He promoted countless master's theses, more than ten doctoral dissertations, and several of his students are today professors themselves.



Professor JOACHIM ŚLIWA

Professor Śliwa's third passion is the research on history of Mediterranean archaeology and collections of antiquities in Poland. Apart from numerous articles on this subject one should recall the book *Egipt, Grecja, Italia... Zabytki starożytne z dawnej kolekcji Gabinetu Archeologicznego Uniwersytetu Jagiellońskiego* (Kraków 2007), of which he was originator, editor, and for which he prepared the majority of texts. Thanks to his interest in the subject and Benedictine patience he restored the memory of many forgotten early researchers and collectors. He has always emphasized their achievements in the context of times in which they lived, and it would not be an overstatement to say that many of them owe their 'second lives' to the Professor.

The fourth area of Professor Śliwa's activity lies in the field of publishing. His first experience in this field was the editorial work for *Studia z Archeologii Śródziemnomorskiej* published as part of *Prace Archeologiczne*. He had redacted for many years the *Recherches Archéologiques* series, which presents in the first place field research of the Institute of Archaeology of the Jagiellonian University. Professor Śliwa also edited or co-edited many books, but *Studies in Ancient Art And Civilization* became his 'most beloved child'. This periodical is an important forum for the exchange of scientific ideas; it also provides Professor's many students, as well as other scholars beginning their career, with the opportunity to publish their first scientific papers. Being always a demanding editor, Professor Śliwa never refused anyone his help and advice.

For all this we owe Him our deepest gratitude.

Krzysztof M. Ciałowicz  
Janusz A. Ostrowski  
Ewdoksia Papuci-Władyka

Kraków, October 2010



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## Contents

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Krzysztof M. Ciałowicz	
The boys from Tell el-Farkha.....	11
Joanna Dębowska-Ludwin, Mariusz A. Jucha, Grzegorz Pryc, Piotr Kołodziejczyk	
Tell el-Farkha (2009 Season): grave no. 100.....	23
Maciej Pawlikowski and Joanna Dębowska-Ludwin	
Mineralogical investigation of organic material from graves at the cemetery in Tell el-Farkha, Egypt.....	43
Katarzyna Bodziony-Szweda	
The Great Hunt. Some remarks on symbolic and ritual significance of the hunt and chase motifs in Egyptian art.....	55
Tomasz Podgórski	
Some remarks on the problem of the Horus falcon identification.....	67
Agnieszka Fulińska	
Iconography of the Ptolemaic queens on coins: Greek style, Egyptian ideas?.....	73
Agata Dobosz	
Recent research on the chronology of Rhodian amphora stamps.....	93
Wojciech Machowski	
Ancient barrows in North-Pontic area: origin – evolution – decline.....	115
Marta Korczyńska-Zdąbłarz	
The purpose of the importation of Attic red-figured vases into Etruria.....	135
Małgorzata Dziędzic	
The Italian <i>aes</i> grave from the National Museum in Krakow collection.....	157
Kamil Kopij	
<i>Opera Pompei</i> and the theology of Victory.....	167

Katarzyna Lach	
Imperial Alexandrian coins from the National Museum in Krakow collection. Supplement to <i>Imperial Alexandrian Coins</i> by S. Skowronek.....	179
Agnieszka Ochał-Czarnowicz	
Between East and West: Early Christian architecture in Macedonia in the social context.....	189
Marta Kania	
‘La nación que honra su pasado, honra a sí mismo’. El difícil inicio de la museología nacional y protección del patrimonio arqueológico del Perú (1822-1911).....	207
Leszek Zinkow	
‘Were I not Polish, I would like to be Greek’. Anna Neumann – the forgotten enthusiast of Greece.....	229

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*Leszek Zinkow*

Kraków

‘WERE I NOT POLISH, I WOULD LIKE  
TO BE GREEK’.

ANNA NEUMANN – THE FORGOTTEN  
ENTHUSIAST OF GREECE

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Literary works of female authors and travellers, especially those written during the time of the spectacular growth of tourism in the 19th century, have inspired a lot of interest for a long time (Adams Davenport 1882; Hodgson 2002a; Hodgson 2002b). Not only are they being analyzed within the frame of gender literary criticism, but also constitute a classic example of breaking 19th century mores (Blunt 1994), when women could travel almost exclusively as wives accompanying their husbands, while the task of recording travel memoirs was reserved to men, ‘the main explorer’. As a result, in countless travel memoirs a female character is given only an auxiliary role, at times even anecdotal, as someone who is not able to endure the usual hardships of the voyage and accommodation in exotic venues, who demands male attentiveness and resourcefulness, who tends to surrender to changing moods and weariness – as opposed to the adventurer who is always portrayed as ready to face any challenges in the wilderness of Africa or Asia (as challenging as they may be in case of a Cook package tour or for a voyager surrounded by servants and guides). The author would then parade his erudition in describing natural phenomena, local customs and ancient structures – often by means of copying passages straight from the works of Baedeker and/or Budge.

Of course, the history of travel abounds in examples of women assuming what is typically perceived as male roles, who bravely set on distant and lone travels or stay for years in a culturally distant and unfavourable environment. Therefore those yet undiscovered or undeservedly forgotten personages merit to be remembered and recognized.

One of them is Anna Neumann, a traveller and a writer unknown in Europe. Possibly the term ‘traveller’ is not accurate in her case due to motivational considerations. The reason for Anna Neumann’s travels was her marriage to an Austro-Hungarian diplomat, Theodor Neumann, who would take consular posts in the Balkans (Bulgaria, Romania), Egypt and Greece in the service of the authorities in Vienna. Anna Neumann was intelligent, educated, sensitive, and literarily talented; as a matter of fact, it was her husband who stayed in the background<sup>1</sup>. She would emphasize on numerous occasions that she did not find exotic travels arduous at all. On the contrary, as a young woman she feared being constrained in a banal relationship with a provincial landowner.

Anna Neumann (née Szawłowska), was born in 1854 in Galician Podole (nowadays part of the Ukraine). Her personality was shaped by her parents’ extensive relationship with the local intellectual and literary community, she also debuted early as a poet. Anna met Theodor in Warsaw, where he assumed a consular post. After several years she set on a years-long trip (1879-1893) following the diplomatic path of her husband.

Not content with just casual touring, Anna strived to always thoroughly learn about history, historic structures, culture and customs of countries in which she was supposed to live. Thanks to her social position guaranteed by her diplomatic status, Anna was able to rely on state officials and eminent experts as her guides. She knew how to reach the most extraordinary places, ask pertinent questions, and obtain sincere answers. Starting from the year 1884, Anna published her observations and reflections in the form of regular dispatches entitled *Listy z podróży*, published in the *Gazeta Narodowa* in Lvov, as well as in Warsaw and Petersburg periodicals<sup>2</sup>.

Anna Neumann’s travel memoirs were unquestionably dominated by Egypt and Greece. Anna was fascinated by Egypt’s orientalism, even though the life in Alexandria or Cairo at the end of the 19th century was significantly influenced by European culture, which was also promoted

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<sup>1</sup> A low ranking diplomat, Theodor Neumann has not been mentioned in any dictionaries of diplomats or in *ÖBL* 1978.

<sup>2</sup> Still during her stay in the East she published *Zza Dunaju nad Nil. Wspomnienia z podróży po Egipcie* (Lwów 1886). After her return to Poland, Anna Neumann’s dissertation *Obyczaje, oświata i sztuka Arabów w Egipcie* was published by a popular science periodical, *Biblioteka Warszawska* (1898, vol. 4), soon followed by a significantly extended two-volume version; *Obrazy z życia na Wschodzie. Rumunia-Bułgaria-Egipt-Grecja* (Warszawa 1899), and a collection of tales *Legandy i baśnie Wschodu* (Kraków 1899); a literary series of short narratives *Ze świata. Akwarele i szkice* (Warszawa 1900) based on travel memoirs, as well as *Poezje* (Kraków 1901).



Fig. 1. Anna Neumann.  
(née Szawłowska, 1854-1918).  
After Neumann, *Ze świata...*,  
frontispiece (see note 2).

by authorities. Orientalism was at that time perceived as a mere curiosity that could be experienced only away from the cosmopolitan community of metropolitan cities: during visits to ancient monuments, while in the meantime engaging in observation of the life of the fellahin, or nomadic Bedouins. Anna Neumann made numerous successful attempts to visit unique places (as a woman she was allowed to enter harems), as well as to observe local festivities and traditional customs. She visited all of the most important monuments of the ancient

civilization. Anna won the favour of Gaston Maspero<sup>3</sup>, an Egyptologist, who noticed how interested the young Polish author was in Egyptian antiques. Maspero would invite her to the unwrappings of Egyptian mummies, which constituted a popular pastime at the time and attracted the entire social elite of Cairo. She gave much attention to the history of the museum of Cairo and the first museum in Bulaq, as well as to the role of Auguste Mariette (Dawson *et al.* 1995, 275-277; Goldschmidt 2000, 124-125) in laying down the foundations of modern Egyptology.

Anna Neumann also gained recognition of the Cairo European community. At a session of the Geographic Society (Société Khedivale de Géographie) in Cairo, Anna delivered a lecture under the title of *La Lithuanie et ses légendes*, for which she was awarded the member and correspondent diploma, and which subsequently got published in the Society's bulletin.

Nevertheless, Greece, another diplomatic post of her husband (the consular office in Patras), appealed to Anna much more in view of its Mediterranean exoticism, whose cultural heritage she found significantly closer to her own. All educated Europeans in the 19th century were immersed in the tradition of classical Antiquity, since the Greek and Roman tradition constituted the foundations of school education. 'Were I not Polish, I would like to be Greek', wrote Anna Neumann<sup>4</sup>. She was interested both in ancient

<sup>3</sup> From the year 1880 he was the head of Institut Français d'Archéologie Orientale (Dawson *et al.* 1995, 278-279).

<sup>4</sup> *Obrazy...* (note 2 above), vol. 1, 148.

and modern Greece, and in her writing she unwittingly reflected contemporary historiosophy, which was so popular in the 19th century, pointing out the disparity between the ancient legacy (not only that of Greece, but also of Egypt) and the cultural standing of contemporary inhabitants of these lands. Post-romantic deliberations had been summarized by a German historian, Jacob Philipp Fallmerayer (1790-1861), who dismissed the comparison of contemporary and ancient Greeks by demonstrating that modern Greeks were entirely different (even by race) and in a way ‘contaminated’ by oriental and Slavic influences throughout the millennia. ‘We must also confess that we hold numerous false views about modern Greece; the period of short-lasting enthusiasm of the philhellenes was followed by disillusionment with contemporary Greeks who are believed not to be equal to their ancient forefathers’, Anna Neumann wrote<sup>5</sup>. This however did not stop her from expressing sincere enthusiasm for the naturality and courage of contemporary Greeks, admiring their political temperament and determination to preserve their independence, regained not so long ago. As opposed to Egypt, which she visited from Alexandria to the cataract, Anna’s discovering of Greece was more fragmentary. Thanks to familiarity with Pausanias’ *Periegesis*, she could imagine ancient structures and at the same time indulge in extensive digressions about tragic vicissitudes, as the destruction was caused not only by time, but also by barbaric actions of men.

Anna Neumann devoted two chapters (18 and 19) of her *Obrazy...*<sup>6</sup> to memoirs from Greece. Her gateway to Greece was the port of Corfu, from where Anna proceeded to Patras, her husband’s post. She was enraptured by Achaia, Corinth, and Attica, but the trip to the ruins of Olympia made the greatest impression on her. She would write extensive accounts of the history of discovery and first explorations of this place: British research at the close of the 18th century, French quests 1829-1933 and systematic German excavations, especially in the years 1875-1881 (Ernst Curtius; see e.g. Kyrieleis 2002), which from Anna’s perspective took place not so long ago. She also discussed the circumstances in which ancient artefacts were discovered: sculptures, architectonic pieces; the Greek, mindful of impudent extraction of invaluable testimonies of Antiquity, strived to prevent this from happening more and more efficiently, both by adopting relevant legislation and regulations and by organizing local museums. Anna Neumann described in detail the museum of Olympia, which was then

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<sup>5</sup> As above, vol. 2, 154.

<sup>6</sup> See note 2 above.

a new enterprise (1885), erected thanks to the efforts of a banker, Andreas Singrios. The Archaeological Museum in Olympia, which Anna Neumann visited, no longer exists. In the following years, the so-called Old Museum was not only damaged by numerous earthquakes, but also became too small for its permanent exposition<sup>7</sup>. In her recollections from a visit to Eleusis Anna Neumann also reminisces about most recent discoveries (1885, see e.g. Lauenstein 1987).

During her visit to Athens, Anna Neumann not only studied the Acropolis carefully along with adjacent historical structures, but also visited numerous expositions, which were then dispersed between the so-called Central Museum, and the buildings of the Technical University of Athens, where the excavations of Schliemann from Mycenae, Tyrinth, Tanagra, and Sparta were stored. At that time in Greece a lively discussion took place, concerning the prospective localization of a single leading museum of Hellenic civilization. The initial concepts did not take Athens into account (among the cities considered was Aegina, where Greece's oldest archaeological museum had been established). But eventually it was in the city of Athens that the Central Museum of Archaeology, which occupied the Theseum, was located by a royal decree. In the year 1866, construction works began, thanks to several substantial donations, including a large centrally located plot of land donated for the new museum (called The National Archaeological Museum), to be completed in 1889. The following years were devoted to gathering collections spread among many other places.

\* \* \*

Anna Neumann's works are of extreme value not only for travel researches. They may form a source of interesting information for historians of archaeology, as the author offers firsthand relation about numerous details concerning the research conducted in Egypt and in Greece during the 1870s and 1880s, as well as the fate of contemporary archaeological collections. Unfortunately Anna Neumann's books, which were highly popular among readers, did not meet with a favourable reaction from the critics: the reviews were in most part paradoxical. Critics claimed that Anna Neumann's works

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<sup>7</sup> In the mid-20th century the decision was made to erect a new building for the museum (in a different place). The new building was erected in the 1960s and 1970s. Following a gradual transfer of collections the official inauguration of The New Museum was held in 1982. In 2004 the exposition underwent modernization (see e.g. Vikatou 2006).

would have a hard time finding the proper readership in view of their excessively fairy-tale-like character, which is not suitable for scientific works, while at the same time they are too scientific to be categorized as fairy tales.

Anna Neumann passed away in Vienna in the year 1918.

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Leszek Zinkow  
leszekzi@interia.pl



