Treasures
of Time

Research of the Faculty of Archaeology
of Adam Mickiewicz University in Poznań

Location of the main research areas.
Numbering, compare the table of Contents.

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Introduction

In 2019, archaeology at the Adam Mickiewicz University in Poznan celebrated its honourable 100th anniversary! The establishment of archaeology at this university was associated with the strong influence of the authority of Prof. Józef Kostrzewski and a succession of eminent scholars, many of whom we today call Masters.

The year 2019 was a real breakthrough. We started the second century of existence within the Alma Mater Posnaniensis with a new structural independence and quality that the academic archaeology of Poznań had not yet known for its one hundred years of existence. This change, the formation of the first Polish Faculty of Archaeology, has opened new chances and possibilities of which we are now taking advantage.

Prof. Józef Kostrzewski
(1885-1969)

Currently, the Faculty of Archaeology of Adam Mickiewicz University is formed by a number of teams, each with their own leaders. In the majority of cases, these teams are united by interdisciplinarity, which integrates within selected projects the experience of many so-called 'auxiliary' sciences of archaeology. This trend is paralleled by the development of specialised laboratories armed with the latest equipment in the Faculty of Archaeology.

This publication presents the current scientific interests creatively developed by such teams at the Faculty of Archaeology of Adam Mickiewicz University. The research of these teams covers vast areas in time and space, summing up at least the last 9,000 years of prehistory. The following articles, arranged in chronological order, allow us to explore the prehistory of various areas.

The adventure begins around 7100 BC, in the Neolithic settlement of Çatalhöyük located in Turkey. Then, we move on to the loess uplands near Krakow, where the first farmers from the south of Europe had just arrived (5500 BC). A little later (4000-3500 BC), and a little farther north, in the area of Greater Poland, some of the first megalithic constructions in this part of the world were built. Around the same time, about 800 km to the southeast, a settlement

Calibrated date
(calBC/calAD)

of the Trypillia culture remains in the phase of development (3950 BC). The end of the Stone Age in Poland was described in the history of Late Neolithic communities on a hill in the center of Kujawy region (3700-2400 BC). Farther east, in the forest-steppe area of Ukraine, significant cultural and social changes resulted in the formation of the Yamnaya culture (3350-2250 BC), beginning the Bronze Age.

Intense elements of this era can be traced in the area of southern Europe in the Greek Anthemous Valley (3350-1150 BC), in Attica (3000-500 BC) on the plains of the Hungarian Lowlands (2600-1450 BC) and to the Upper Dniester Valley, where numerous burial mounds were formed (2800-1500 BC). A similar chronological range is presented in the articles devoted to a unique site in Bruszczewo, Greater Poland (2300-1350 BC), which not only accumulates valuable metal artefacts, but is also the subject of interest of an interdisciplinary team focused on reconstructing its environmental context.

The next text take us far to the east, to the area of Iraqi Kurdistan, where we can appreciate the importance of Mesopotamian influences in shaping the picture of the Early Bronze Age (2200-2150 BC).

Subsequent texts describe the discoveries of Poznań scientists in Syria (1906-1787 BC) and in Greater Poland (1900-1600 BC). These two distant points describe various aspects of life in contemporary communities in the Middle and Early Bronze Age.

The characteristic archaeological materials of the later centuries of the Bronze Age (1800-1200 BC) reveal an intensification of military conflicts and migration processes (1700-1200 BC). The turn of the eras is illustrated in this volume by texts on the interpretation of representations on ancient Greek and Roman sculpture (400 BC-100 AD), as well as the cultural situation in the Polish lands (400 BC-100 AD).

We are introduced to the new era by an article on the funerary customs of communities from the Polish lowlands describing discoveries at the site of Mirosław (160-175 AD). Moments of the formation of elements of Polish statehood are referred to in texts describing towns at Grzybowo (919-1050 AD) and Poznań in the early Middle Ages (950-1000 AD).

Later parts of the Middle Ages are described by sacral monuments located also in the area of the contemporary city of Poznań: the Collegiate Church of St Mary Magdalene (1263-1802 AD) and the still extant Church of the Blessed Virgin Mary on Ostrów Tumski, founded around 1431 AD in the immediate vicinity of the previously described early medieval site of the 'origin' of the city of Poznań.

The final texts of the volume do not refer directly to a particular period of prehistory, but present the history of Polish archaeological research on the Iberian Peninsula, the contemporary perception of prehistoric art by the inhabitants of present-day Canada and Siberia, and the development of methodological thought among Poznań archaeologists.

The volume closes with a text describing one of the many perspectives currently faced by the staff of the Faculty of Archaeology of Adam Mickiewicz University in Poznań: the new ArchaeoMicroLab.

We look to the future with great hope that the Staff of the Faculty will provide ideas for many more volumes of Treasures of Time. We trust that this set of articles will present archaeology at the Adam Mickiewicz University in Poznań in its new structure as a Faculty and show its potential. We would thus like to encourage you to get acquainted with our Poznań perspective on archaeological studies, and to reflect on ways of exploring the past.

Andrzej Michałowski

Danuta Żurkiewicz

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400 BC-100 AD

Some Remarks on the Problems of Art Research in Archaeology using the Example of Greek and Roman Sculpture

Ewa Bugaj

Abstract

This article briefly presents some of the author's research on art in archaeology, focusing especially on her contributions to research on Greek and Roman sculpture and its historiography. In particular, the problems of research on copies and imitations in Roman culture, Republican portraits of the elderly, the style of Greek sculpture, and the cult statue of Aphrodite of Cnidus are discussed.

Keywords: archaeology and art, Greek and Roman sculpture, Roman copies of Greek sculpture, Roman portraits, style of Greek sculpture

My research is characterised by an interdisciplinary approach in which I attempt to combine archaeological methods with those developed by art history and demonstrate common problem areas. However, it is on art, or more broadly speaking the visual culture of the ancient Mediterranean area and the interpretation of ancient visual representations within the social and political contexts of their production, functioning and reception, which I mainly focus. Within the study of classical archaeology, art has always held a prominent position. The phenomenon has been understood and interpreted for a long time as similar to modern art; modern aesthetic categories have been applied to it and its creators have been seen as artistic

individualities. This approach has been significantly reformulated in recent years, but the majority of approaches to ancient art, with simultaneous tendency to overlook their theoretical and methodological implications, is impoverishing these studies. Nevertheless, recently published textbooks and compendiums presenting and organising the current state of knowledge and directions of research (e.g. Marconi, 2014) and in-depth discussions of the history of ancient art and its position within contemporary humanities which show its roots in ancient authors' reflection and thus confront essentialist approaches with relativistic ones (e.g. Squire & Platt, 2010) represent a step in the right direction.

The aim of my scientific thought has been to broaden the field of scientific inquiry in archaeology to include issues often absent in its traditional framework. Hence, one intention of my considerations has been to present the importance of images, a subject of archaeological research, within archaeological interpretative procedures. I have achieved it by integrating knowledge of multiple forms of visual data from the archaeolocigal record, and, if necessary, also of other available evidence left behind by ancient societies. I have shown the possibilities afforded by the integration of methods applied by archaeology and history of art in archaeological interpretations and have presented discussions of various applications of these methods most clearly in articles concerning Roman and Greek sculpture (Bugaj, 2014, 2016, 2017, 2018).

As far as the Roman world is concerned, it should be recognized that sculpture has defined Roman art in general, as it was a common visual medium of the time that has remained relatively well preserved to this day. I have made more comprehensive reflections on this cultural phenomenon by concentrating primarily on Republican portraits of the elderly (Bugaj, 2014) and commenting on copies and imitations in Roman culture (Bugaj, 2006). My research approaches have promoted interpretation of such evidence as signs existing in a particular historical and political context, which help to clarify their specific visual expression. I have also tried to explain the social functioning of Roman art.

Copying or imitation are phenomena invariably linked with the Roman civilisation, a fact which has been widely commented on in scientific literature. My reflection on this subject fits into a contemporary research stream, which reformulates a former, pejorative view of this issue. Previously, it was this feature of Roman civilisation – imitation, mainly of Greek works and primarily concerning mythological and genre sculptures – which contributed to an opinion that what was established in Rome was merely a worse version of Greek art. More detailed study of Greek and Roman art in recent years, in my opinion, indicates that the two differed both in terms of objectives and achievements; it should no longer be claimed that Roman art is merely a repeating.

In my analysis I relied on the phenomenon of imitation within ancient literature, drawing on terminology used in considerations of fine arts (Hardwick, 2003). This terminology corresponds to various levels of referring to earlier texts, and this strategy has helped to give individual expression to commonly known examples of paintings, figures, topoi, which were used and understood as a common heritage. One of the main strategies used by the ancients in their artistic practice, which emerges from these studies, is emulation. Recently, emulation has begun to be introduced to a greater extent also to the analysis of visual arts from Roman

Figure 1. Funerary relief of the Vibii family from a Roman tomb, late first century BC.
Now in the Vatican Museums, inv. 2109 (Drawing by M. Markiewicz based on a photo by E. Bugaj).

times, and recognised as crucial (Gazda, 1995), a view I also share. Moreover, I assumed that for understanding the phenomenon of imitation in the Roman world, the question of its objectives and the meaning ascribed to such works by the ancients would be important. For this purpose, I analysed Cicero's letters to his friend Atticus (Marvin, 1993).

To summarize my considerations, I concluded that in ancient Rome an imitation was an active process of assimilation of classical heritage which engaged not only artists, but also poets, playwrights, and philosophers who attempted a dialogue with tradition during which new qualities were created, while the previously existing practices were selected, criticised, and adapted to the contemporary context. It was a process of making the past present which was essential for building a Roman identity. Images were actively involved, repeated thanks to widespread practices of emulation, and functioned as an important element of persuasive visual communication. I took up a similar problem of convincing visual communication in Roman culture in my next work.

In an article on the Roman Republican portraits of the elderly (Bugaj, 2014) I first thoroughly discussed the evidence and archaeological, historical, and social context in which they had functioned before analysing their numerous interpretations from a historical perspective. I discussed the genesis of the Roman veristic portrait in relation to the tradition of images of ancestors and death masks (e.g. Gruen, 1992; Flower, 1996), and confronted Roman sources with Greek (mainly Hellenistic) and Etruscan traditions. I referred critically to R.R.R. Smith's (1981) suggestions and also discussed the issue of defining portraits (Brilliant, 1991), emphasising that portraiture was meant not only to be similar to a model, but primarily was connected with a concept of identity as being perceived, represented, or understood in various times and places (Figure 1). Referring to S. Nodelman's findings (1993), I emphasised achievements of the Romans in this field, such as a new type of images with an unprecedented ability to express and project internal processes of human experience (Figure 2).

Figure 2. Marble portrait of an elderly woman, late first century BC, from Palombara Sabina, Italy. Now in the Palazzo Massimo collection, inv. 124493 (Drawing by M. Markiewicz based on the photos by E. Bugaj).

Furthermore, I attempted to investigate how the Romans themselves perceived portraiture and its functions, and cited numerous references on the subject by ancient writers. Referring to the most recent studies inspired by theories of aesthetics of reception and the communicative role of images in society (Fejfer, 2008), I discussed the role of statues in the Roman world. Numerous data indicate that being awarded with a portrait (statue), was considered one of the greatest dignities which could be then publicly obtained (Figure 3). Although I referred to J. Tanner's (2000) innovative sociological approach towards the Republican portrait in which the phenomenon was interpreted as a tool in the construction of relations of power, especially in a patronising system, I rather favoured L. Giuliani's (1986) findings as he, in my opinion, has analysed cultural diversity of Republican portraits most profoundly.
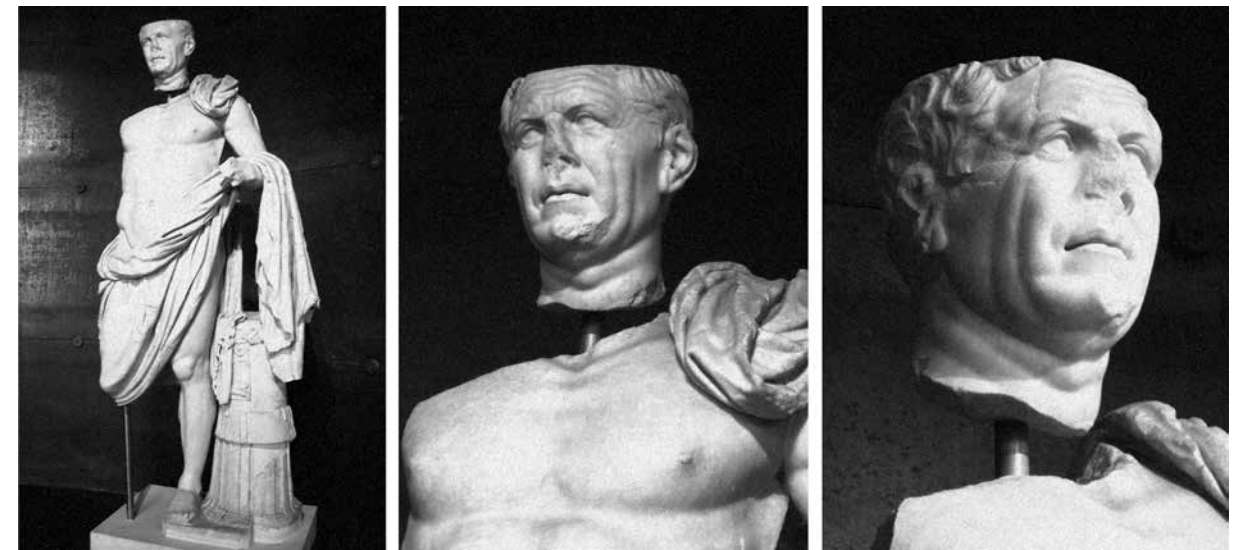
Figure 3. Portrait statue of a Roman General from Tivoli, c. 80-60 BC, Palazzo Massimo collection, inv. 106513 (Drawing by M. Markiewicz based on the photos by E. Bugaj).

I pointed out that the fact that the Roman Republican portraits were meant to emphasise individual achievements and dignity leads to a conclusion that they were supposed to be realistic, to portray particular people who had to be recognised (Figure 4). The Greeks liked to see their outstanding personae portrayed in a heroic or divine way, while Romans made them socially meaningful. Furthermore, in this society of high aspirations, high offices such as consul were achievable only after reaching the age of 40. A good consul should also be a father and guardian of the homeland - for this reason his look should be harsh, demanding, patriarchal and relentless. By emphasising their age the portrayed might have attempted to draw attention to their long-lasting service to the Republic and to the values they served and virtues they

Figure 4. The Tusculum portrait of Julius Caesar made probably during his lifetime, dated to 50-40 BC, in the collection of the Museo d'Antichitá in Turin (Drawing by M. Markiewicz based on the photos by E. Bugaj).

ministered. Such desirable features of Roman character and function of the Roman Republican portraits led the Romans or other customers or freedmen making portraits of their patrons to order realistic images. In the conclusion of the text, I showed that this realism is a specific strategy of representation using conventions that were assumed to demand and receive a specific response from spectators.

In articles concerning new trends in the study of Greek sculpture (Bugaj, 2016, 2018), I intended to demonstrate that one important objective of recent study has been an attempt to achieve, at least to some extent, an understanding and perception of art as close to that of the ancient Greeks themselves as possible (Barrow, 2015). As a result, one of the most significant aims of study has become the development of more adequate attempts to understand art and to replace past methods equalising ancient and modern works of art. Implementation of this objective has been realised in various, sometimes radical, ways, including agitation to banish the 18th century aesthetics' concepts of ancient art, or even to quit using the category of "art" in the field of classical archaeology. In my considerations, I refer to those researchers, including Polish ones, who suggest that already in Antiquity there was reflection over the methods of production and the features of works of art; categorization had, already then, been attempted via philosophical thought, which anchored permanently within the aesthetics of the contemporary times (Tatarkiewicz, 1986; Porter, 2010; Tanner, 2010).

In the following parts of my texts I discussed what is, in my opinion, the main issue in the field of the study of Greek sculpture: an explanation of an origin of the phenomenon of the classical style, the issue that has been discussed almost since the beginning of classical archaeology as a discipline. I describe various conceptualisations of the classical style, paying attention to their rooting in Hegelianism and the fact that 'style' within classical archaeology has been treated as a historical category, which is a highly problematic approach (Gadamer, 1993). I also refer to Ernst M. Gombrich's views, deeply rooted in science, that a peculiar revolution concerning ways of presenting in visual arts might have occurred in Greece, while also looking at their contemporary reviews (Vout, 2009). When briefly presenting the modern historiography of Greek sculpture, I indicate a dominant tendency to describe its development in terms of mimesis, and the consequences of such an attempt. I quote Christopher H. Hallett's (1986) deep and convincing analyses of the Greek classical style in which he successfully combines an existing tradition of the study of Greek sculpture with a new approach. I also concentrate on Richard Neer's (2010, 2014) reflections, as representing the most critical approach towards the past studies of sculpture.

Referring to R. Neer (2010) and Jeremy Tanner's (2001) studies (among others), I argue that the current shift in thought on Greek sculpture is a fundamental one. In the past, Greek sculpture was analysed as a relation between a work of art and its model or a work of art and the outside world. Currently, Greek sculpture is being analysed as a relation between a work of art and its (also ancient) receiver. This invalidates attitudes which restricted the development of art in the Greek period to only the categories of *mimêsis* and the "Greek revolution" to the mastering of depicting an illusion of reality in visual arts. On the contrary, it allows rich description of art as attempts by Greek craftsmen to create the thing embraced in the complex term *thauma idesthai*.
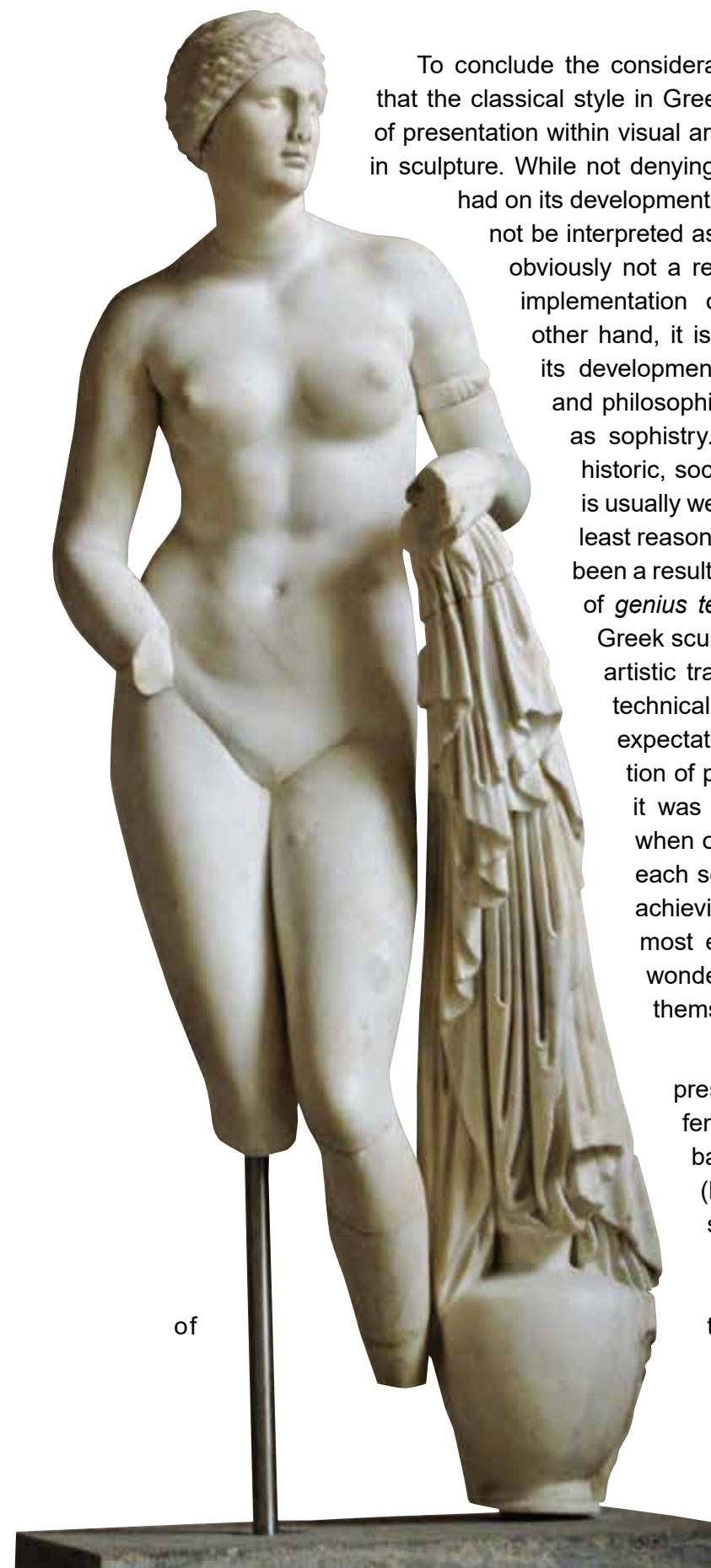
To conclude the considerations discussed in the articles, I assumed that the classical style in Greek art was a sort of solution to the problem of presentation within visual arts, which especially clearly manifested itself in sculpture. While not denying the influence the most talented craftsmen had on its development, which must have occurred, the style should not be interpreted as an invention of an individual genius. It was obviously not a result of a simple observation of nature and implementation of techniques to copy it better. On the other hand, it is also very problematic to demonstrate that its development was directly dependant on new political and philosophical ideas which appeared at the time, such as sophistry. However, situating art within a particular historic, social and political situation in the Greek world is usually well-argued in the literature on the subject. The least reasonable seems an assumption that it might have been a result of some inevitable development and a result of *genius tempi*, in this case a genius of Greek spirit. Greek sculptors worked and learned within a particular artistic tradition. This tradition had its own logic and technical expectations; it resulted, above all, from the expectations of the society. The strategies of presentation of particular subjects were important. However, it was the aim of the work of art – its meaning when observed – that really mattered. The style of each sculpture was a set of tools and a method of achieving such features of visualisation which were most expected, and as such it helped to create wonderful and graceful masterpieces, expressing themselves in the process of being watched.

In reference to research on sculpture, I also presented a text regarding investigations of the female nude in ancient Greek monumental art based on the example of Aphrodite of Cnidus (Bugaj, 2017). I first emphasised that Greek statues mostly represent deities and heroic figures in human forms. One of the reasons for this was the anthropomorphisation of the gods and heroes, the base of the

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Figure 5. The so-called Aphrodite Braschi, Roman copy from first century BC of the iconic statue of Aphrodite of Cnidus, Munich, Glyptothek München, inv. 258 (Photo: Bibi Saint-Pol, © Glyptothek München, http://creativecommons.org/licenses/by-nc-sa/3.0/).

Greek religion. As a result, the image of the human body constantly occupied the imagination of sculptors. Recently, there has been a shift of interest in the study of Greek statues, particularly cult statues. Iconographic and iconological considerations have been increasingly replaced by attempts to comprehend and receive the sculpture just like ancient Greeks. My text quotes a large group of researchers who have undertaken fresh efforts to interpret Greek cult statues, combining a meticulous analysis of ancient texts with studies on the preserved body of works and contemporary reflection on visual culture and the ways it influences and is received by people. Important in these studies is also the recognition of the enormous impact of the modern, especially post-Enlightenment, tradition on the contemporary reception and meaning attributed to the ancient Greek art, especially statues (e.g. Barrow, 2015).

The article then provided a clear overview of various interpretations of the Aphrodite of Cnidus, a famous work of Praxiteles, in the context of the considerations about statues and their agency, and explored the development of the so-called naturalistic style in Greek sculpture (Havelock, 1995; Stewart, 1997). The paper shows
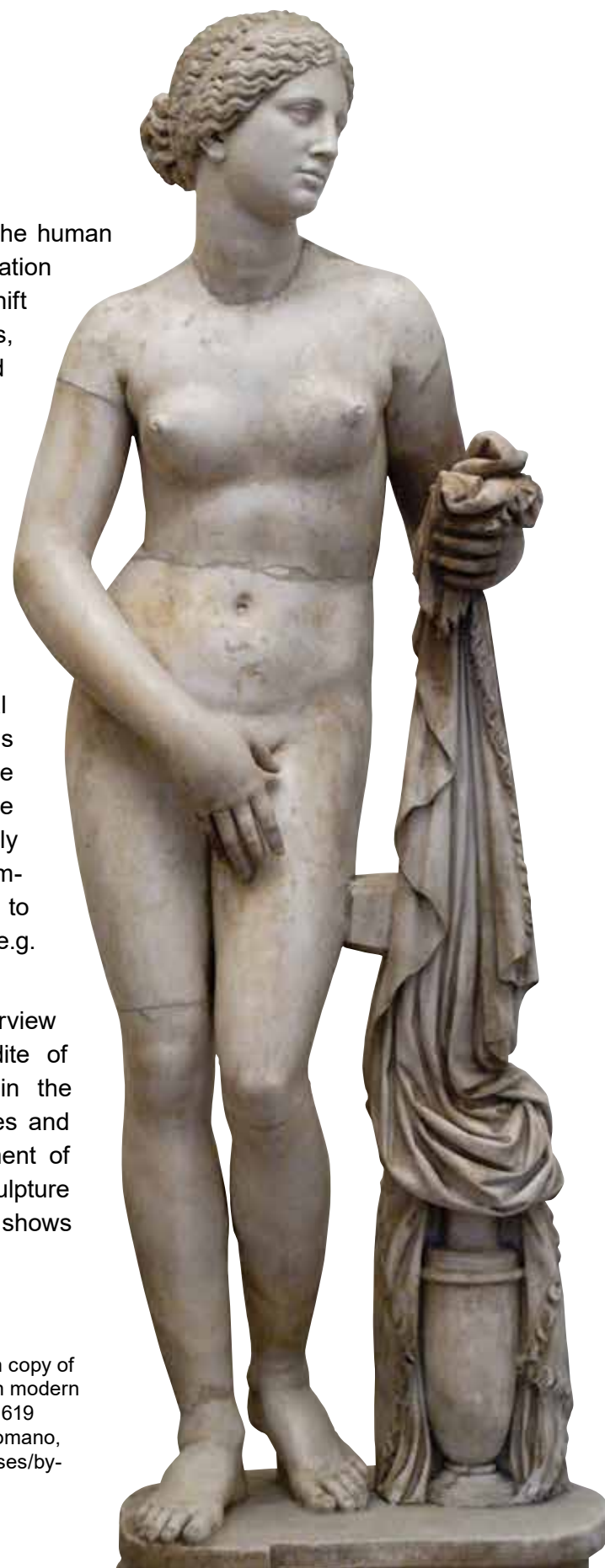
Figure 6. The so-called Aphrodite Ludovisi, Roman copy of the cult statue of Aphrodite of Cnidus, completed in modern times (head, limbs), Rome, Palazzo Altemps, inv. 8619 (Photo: Marie-Lan Nguyen, © Museo Nazionale Romano, PalazzoAltemps, http://creativecommons.org/licenses/by-nc-sa/3.0/).

how common research interest in goddess-related issues has been, most notably interest in the statue from Cnidus (Figure 5). On the one hand, this stems from the popularity of gender studies, blossoming also in research on Antiquity, and on the other hand, from a reflection on modern European art coming from feminist art history. Unfortunately, within these approaches, Praxiteles' work is subject to accusations because the sculptor supposedly showed Aphrodite as weak and embarrassed with her nudity, as opposed to proudly presented nudity in male statues (e.g. Salomon, 1997). The embarrassment manifested in covering up shows the goddess as weak and vulnerable, susceptible to injury. The naked Aphrodite of Cnidus is therefore believed to have been sexually objectified by being subordinated to the male gaze and thus devoid of any impact.

I argue that such interpretations overly reduce the meaning of the cult statues and their functioning in antiquity, as presented at the beginning of the paper. We cannot forget that Aphrodite was first of all a goddess, not an ordinary woman; the religious aspect of the functioning of the statue, so important for the ancients, should not be overlooked in the interpretation (Pironti, 2010; Bremmer, 2013). My paper thus showed that an ancient Greek, a follower of the goddess, is unlikely to have separated their gaze from their religious beliefs, given that the Greeks viewed the sculpture as a statue and the goddess at the same time. Other interpretations of Praxiteles' work are also given. Based on studies of religion as well as literary and historical references, it has been argued that Aphrodite cannot be called a modest goddess. Hence, her perfect and attractive body, carved by Praxiteles, was probably meant to emphasise her power (Figure 6). Furthermore, the decision to leave the genitals of the statue of Aphrodite of Cnidus unmarked could have resulted from an intention to distinguish her divine body from the bodies of ordinary women. This permitted the goddess, embodied in the statue, to retain impact and power.

The nudity of the Aphrodite of Cnidus rendered by Praxiteles in a very sensual manner, seemed to manifest her bodily availability, yet ultimately, the goddess was not fully accessible (both in the myths about the goddess and the legends about the statue). Her beauty, worthy of the highest admiration and lust and masterfully shown by Praxiteles, enabled the Greek to imagine her inner divine qualities. Thus, the aim of the representation was perhaps not to stimulate lusty glances and intimate relations with the statue, but to inspire religious awe and elation.

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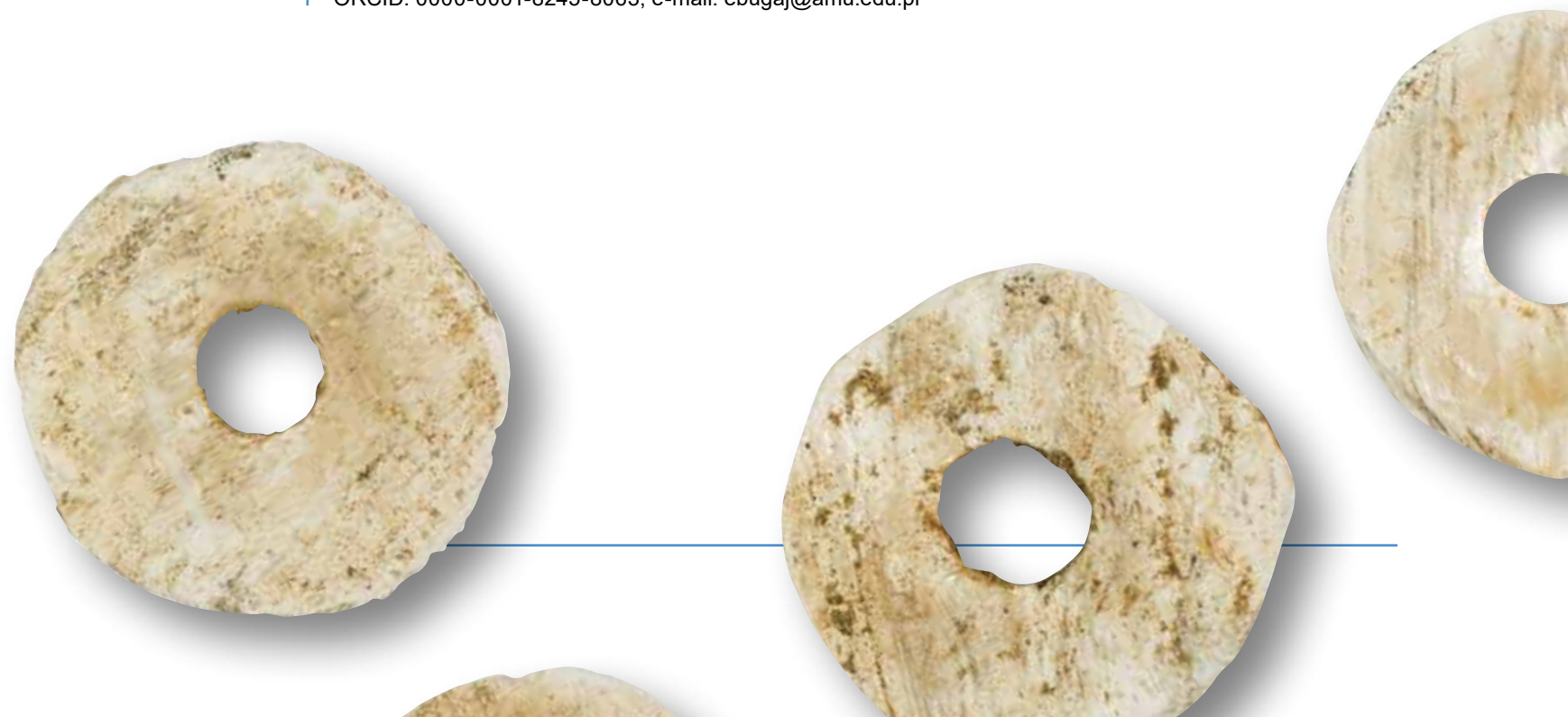
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27. Archaeology under a microscope: research at ArchaeoMicroLab
of the Faculty of Archaeology Adam Mickiewicz University in Poznań

26. Are we where we wanted to be? Modernist tendencies versus the postmodern reality
Some remarks on the methodology of archaeologists at Adam Mickiewicz University in Poznań

25. Rock art as a source of contemporary cultural identity: a Siberian-Canadian Comparative Study

24. Polish archaeological research in the Iberian Peninsula

23. Archaeological research of the Gothic Church of the Blessed Virgin Mary on the island of Ostrów Tumski, Poznań

22. Research on Kolegiacki Square in Poznań (St. Mary Magdalene Parish Collegiate Church)

21. Poznań in the early Middle Ages

20. The stronghold in Grzybowo and its settlement base in the context of in-depth interdisciplinary research

19. Barrows in the Skirts of the Forest. Excavation of a Wielbark culture cemetery
at Mirosław 37, Ujście commune, Piła district, Greater Poland Voivodeship

18. Some Remarks on the Problems of Art Research in Archaeology using the Example of Greek and Roman Sculpture

17. About the 'interim' or discovering the depths of the pre-Roman Iron Age

16. Migration and kinship in East-Central Europe in the 1st half of the 2nd millennium BC

15. Aspects of ancient warfare: Multidisciplinary research on war and warriors in Bronze Age Europe

14. Metallurgy in the Early Bronze defensive settlement in Bruszczewo, site 5, Śmigiel commune, Kościan district. One more step on the way to the synthesis

13. From the cradle to the grave

12. From clay you are

11. When archaeology meets environmental sciences: the Bruszczewo site revisited

10. Kakucs-Turján: a multi-layered settlement in Central Hungary

9. The barrow culture of the Upper Dniester Basin in the 3rd and 2nd millennia BC. The Polish-Ukrainian research projects

8. Some Remarks on the Problems of Researching Art in Archaeology using the Examples of Prehistoric Figurines and Attic Geometric Pottery

7. In the Valley of Anthemous … (Northern Greece)

6. Between the East and the West of Europe. The Eneolithic and the Beginning of the Bronze Age in light of studies on bio-cultural borderlands

5. Late Neolithic Hilltop Communities in Central Kujawy

4. Excavations in Kamenets-Podolskiy, Tatarysky: Small-scale insight on large-scale questions

3. Lost and found: The Funnel Beaker culture's 'megalithic tombs' in the cultural and natural landscape of Greater Poland

2. Heritage regained: results of rescue excavations in the Land of Cracow

1. Late Neolithic and post-Neolithic settlements and burial grounds in the TPC Area at Çatalhöyük. The research project of the archaeological team of Adam Mickiewicz University in Poznań

6000   4000   2000   1calBC/1calAD   2000