

Finds from Varna

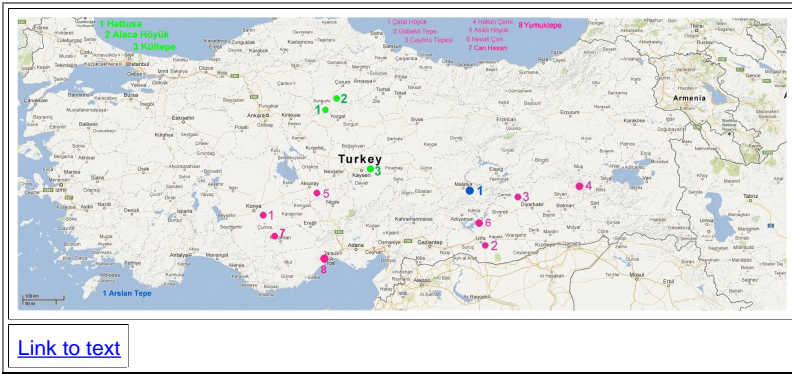
Illustration



[Link to text](#)

Source: All over the Net

Map of Turkey with the places of some early settlements

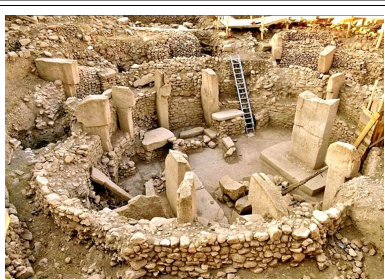


Göbekli Tepe Pictures

[Link to text](#)



Source: Klaus Schmidt: "Göbekli Tepe – the Stone Age Sanctuaries. New results of ongoing excavations with a special focus on sculptures and high reliefs", Documenta Praehistorica XXXVII (2010), p.239. With kind permission.



[Source](#)



[Source](#)



[Source](#)

▶ The "Turtle Dance" bowl from [Nevalı Çori](#).

If you have ever watched a romantic America (=prudish) movie, you know what dancing together signifies.

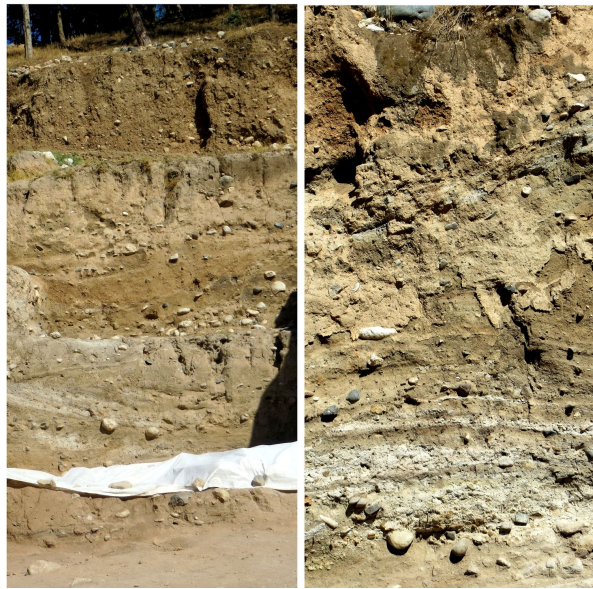


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Source: All over the Net

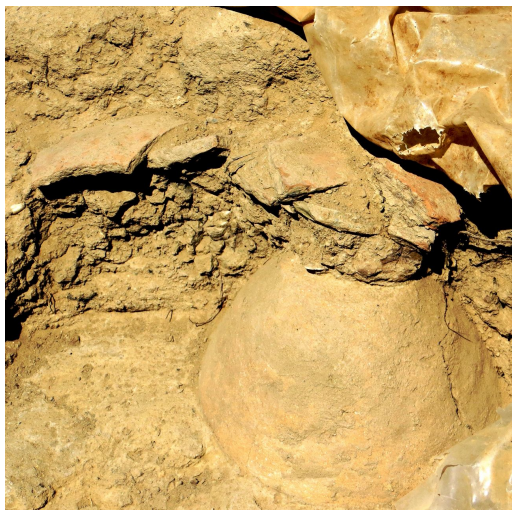
▶ The layers (stratigraphy) at [Yumuktepe](#)

[Link to text](#)



Source: Photographed Sept. 2013

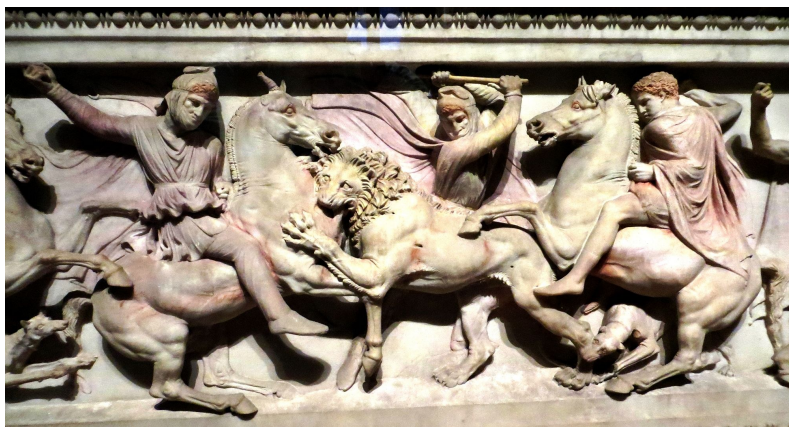
● Here is a pot and some shards "in-situ". You get these artifacts out by removing the soil flake by flake with something like a tooth pick. This takes a lot of time.



Source: Photographed Sept. 2013

Pictures from [Istanbul Museums](#).

Here details from some sarcophagus (probably "Alexander"). Note that the marble was painted.



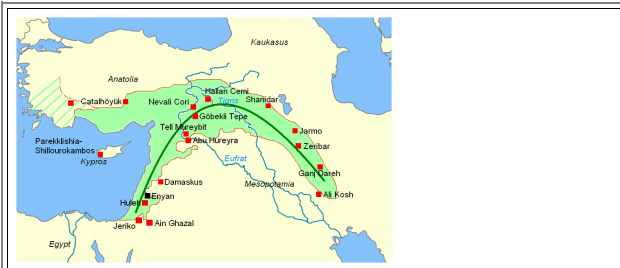
Source: Archeology Museum; Photographed 2012

Large mural of Attila the Hun, doing a bit of conquering. What's the archetype of a villain to some, is a hero to others.



Source: Askeri Museum; Photographed 2012

The "**fertile crescent**" or the region often called the "cradle of civilization". It was here where many of the earliest human civilizations developed. However, as we know now, the fertile crescent was not the only source of civilization and plants and animals were not domesticated there but in the surrounding nuclear area (included here), where the original plant species still grow wild.



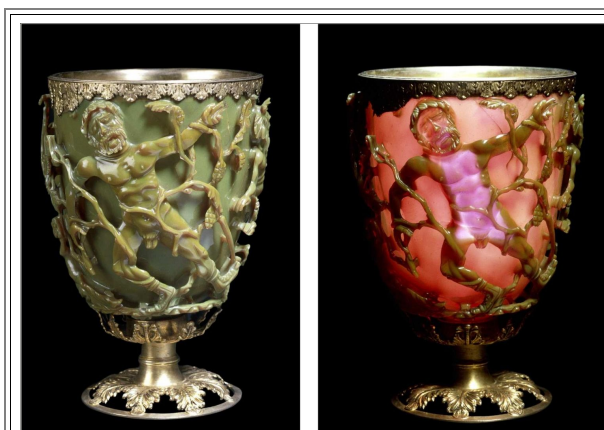
Source: Wikipedia; author Bjoertvedt (based upon PD map by NormanEinstein).

This picture is simply amazing, especially for people like me who "are into crystals". The **selenite (=gypsum) crystals** in the "Cueva de los Cristales" in Mexico are like nothing else found so far on this planet. They are exceptionally pure single crystals of $\text{CaSO}_4 \cdot 2\text{H}_2\text{O}$ and thus translucent; the biggest one weighs in around 55 tons!



[Link to text](#) Source: NAICA project Web site. The cave is connected to the Naica Mines in Naica, Chihuahua, Mexico.

The famous **Lycurgus cup** from the late Roman era, fourth century AD. This is a masterpiece and not everyday Roman glassware; it was probably made in Rome.
Left: as seen by looking at it under ordinary outside illumination.
Right: illuminated from the inside.



[Link to text](#) Source: British Museum; free image service

Here is another Roman glassware masterpiece. It is shown in the "Römisch-Germanisches Museum" in Cologne, Germany.



[Link to text](#)

Source: Photographed in the "Römisch-Germanisches Museum" in Cologne, Germany, 2016

▶ A pre-Colombian "birdman" made from surface enriched [tumbaga](#).



Source: Smithsonian

The [Gundestrup cauldron](#) is a richly decorated silver vessel, thought to date between 200 BC and 300 AD, placing it within the late La Tène period or early Roman Iron Age.

The cauldron is the largest known example of European Iron Age silver work (diameter: 69 cm, height: 42 cm). It was found in 1891 in a peat bog near the hamlet of Gundestrup in the Aars parish of Himmerland, Denmark.

It is now housed at the National Museum of Denmark in Copenhagen.

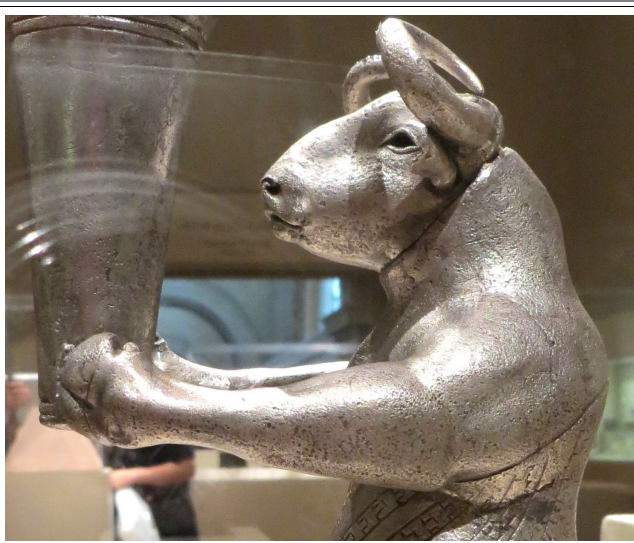


Source: Photographed in the National Museum of Denmark in Copenhagen 2012.

The [silver bull](#) in the [Metropolitan Museum](#).

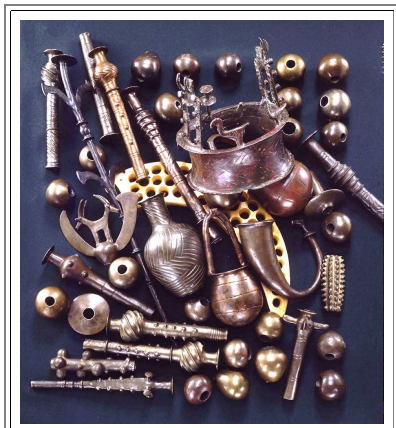
New York City. [Proto-Elamite](#); Susa, Iran. Around 3100 BC - 2850 BC.

Note that the bull, symbolizing power and fertility, started to become a fashionable God with the advent of metals, replacing to some extent the older female Goddesses.



Source: Photographed in the Metropolitan 2013

Parts of the [Nahal Mishmar hoard](#) (3500 BC). Note the different colors of the copper objects, pointing to wildly different concentrations of arsenic (As) and antimony (Sb). The object with the holes was made from hippopotamus ivory; nobody has the faintest idea what it is good for. The intended use of many copper objects is also unclear.



Source: Courtesy of the Israel Museum

● More large pictures via [this link](#)

▀ This sizeable [bronze cauldron stand](#) is displayed in the "Neues Museum", Berlin; Germany (that's where you find Nefertiti, too). It is probably from Kition / Cyprus. Note that it was broken and mended rather clumsily.



Source: Photographed in the "[Neues Museum](#)", Berlin; Germany. 2012

▀ This is a "[ritual axe](#)" displayed in the Antakya Museum / Turkey. It is likely copper or bronze from long ago; I won't wager a date. The inset shows all the information given by the museum.

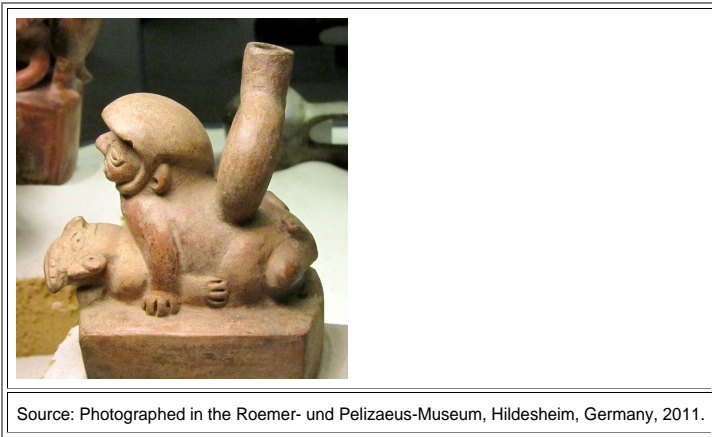


● However, meanwhile I found a rather similar axe in the "[Neues Museum](#)", Berlin, that is traced to the (in)famous [Luristan artifacts](#), i.e. to at least 1000 BC:



▀ Ancient [South American Ceramics](#)
Moche culture, Peru, from 100 AD to 800 AD) from the [Roemer- und Pelizaeus-Museum](#), Hildesheim, Germany.

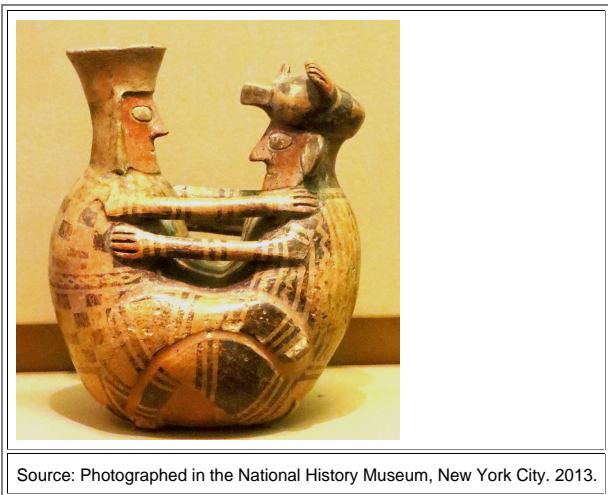




Source: Photographed in the Roemer- und Pelizaeus-Museum, Hildesheim, Germany, 2011.

■ Ancient **South American Pottery** (Moche culture, Peru, from 100 AD to 800 AD) or Recuay style (below) from the [National History Museum](#), New York City.
It is a bit amazing (and encouraging) that this kind of pottery (plus a clear description of what is going in) can be seen in a Museum in prudish and hypocritical America. Probably this is only possible in NYC.





Source: Photographed in the National History Museum, New York City. 2013.

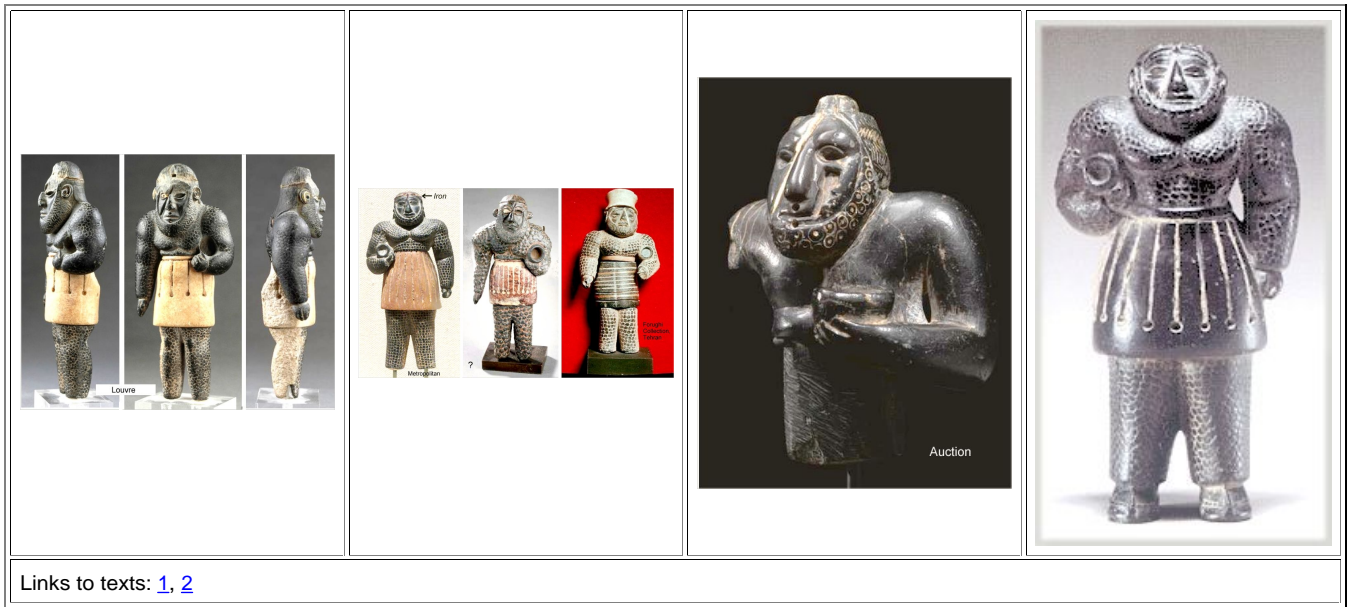
Here are the descriptions of the "scarface" sculptures of the Metropolitan Museum in New York City and the Louvre in Paris.

Further below are pictures of all 5 scarfaces known to me in a direct comparison

Metropolitan	Louvre
<p>Monstrous male figure</p> <p>Period: Bronze Age</p> <p>Date: ca. late 3rd-early 2nd millennium B.C.</p> <p>Geography: Bactria-Margiana or eastern Iran</p> <p>Culture: Bactria-Margiana Archaeological Complex</p> <p>Medium: Chlorite, calcite, gold, iron</p> <p>Dimensions: H. 4 in. (10.1 cm)</p> <p>Classification: Stone-Reliefs-inscribed</p> <p>Credit Line: Purchase, 2009 Benefit Fund and Friends of Inanna Gitt; Gift of Mr. and Mrs. Horuchi, 2010</p> <p>Accession Number: 2010.166</p> <p>This artwork is currently on display in Gallery 403</p> <p>Share Add to MyMet</p> <p>Provenance</p> <p>The work was reportedly found in the early 1960's with five similar works near Faza, 75 kilometers southeast of Shiraz in the province of Fars in Iran. According to Roman Christman, who published the work in 1963, the work was once in the Azteghlou collection in Tehran, Iran, but was sold before 1963. In 1966, the work was exhibited at the Musée Rath in Geneva, Switzerland and the catalogue accompanying the exhibition noted that the work was in a private collection. The Metropolitan Museum believes, but does not have independent confirmation, that the private collection was that of Charles Gillet, who died in 1986, or his partner, Marion Schuster, both of Lausanne, Switzerland. Marion Schuster apparently inherited all or most of Charles Gillet's collection upon his death. When Marion Schuster died, one of her daughters, Mathilde de Goldschmidt Rothschild, who lived in Europe, inherited the work. On July 13, 1989, the work was sold at a Sotheby's auction in London, Antiquities from the Collection of the Late Madame Marion Schuster, Lausanne and by Descent the Property of Madame Mathilde de Goldschmidt Rothschild, as lot 58. In 1992, the work was sold by Robin Symes to Bodo Schöps, who, in 2004, transferred ownership to the Esarfo Foundation. The Esarfo Foundation then transferred ownership to Mrs. Hiroko Horuchi who, in 2010, transferred ownership to Mr. Noriyoshi Horuchi, from whom The Metropolitan Museum of Art acquired the work.</p>	<p>"Scarfaces" are anthropomorphic dragon-snakes belonging to the mythology of central Asia, where they incarnated the hostile forces of the underworld. Their power was controlled not by killing them, but by reflecting them to absence by a slash across the right cheek. This dominated, they could become benevolent.</p> <p>Uncertain origin</p> <p>Very few scarface statuettes exist. Only four complete and three fragmentary examples are known. These pieces are thought to have been found in the Fars region of Iran, close to the modern town of Chiraz. However, this is uncertain, first, because it is based only on hearsay, and second, because the choice of materials and the way in which it can be taken apart links this small statue closely with the stone sculpture of the Oxus civilization in Bactria and Margiana during the third millennium BC. That civilization produced numerous princesses in chlorite or steatite and calcite.</p> <p>Description of the "scarfaces"</p> <p>Like the princesses of Bactria, scarfaces are bicolor statuettes, but the use of the materials-chlorite and calcite-is reversed. The body of the scarface is green and covered with snake scales, signifying his ophidian nature, and the skirt is white. There are two other white touches, in the eye and a tiny incrustation in the lower lip. These are calcium carbonate, perhaps fragments of shell. The head is circled by a band of melonitic iron and there is a small hole in the forehead for filling horns. Like the three other complete examples, that in the Louvre is meant to hold a vase under his arm. This would perhaps contain beneficial water that the evil figure is withholding. The strength of the figure is expressed in his emphasized musculature, and his expression is made more intense by the absence of a neck.</p> <p>Links with the great goddess</p> <p>The scar across his cheek that gives the figure its nickname is a mark of the domination exerted by the great goddess of Central Asian mythology, who reigns over beings and their conflicts. The scar certainly serves to ward off the evil power of the dragon. The two tiny holes on either side of the lips are additional signs of domination, being intended for a nail to prevent the character from speaking. Thus mastered and dominated, the scarface loses his evil powers but is not killed. Dragons belong to a fundamental layer of very ancient oriental mythology, reaching from Mesopotamia to the Far East. They symbolize primitive, archaic forces in nature. They rarely take human form and their appearance is generally that of strong animals such as lions, snakes, and birds of prey.</p> <p>Bibliography</p> <p>Benot Agnès, <i>Art et archéologie: les civilisations du Proche-Orient ancien</i>, Paris, 2003, pp. 314-17.</p> <p>Ghirshman Roman, "Notes iraniennes XII. Statuettes élamites archaïques du Fars (Iran)", in <i>Artibus Asiae</i> 26, 1963, pp. 151-60.</p> <p>Nagel-Wolffram, "Westbaltische Rundplastik", in <i>Berliner Jahrbuch für Vor- und Frühgeschichte</i> 8, 1968, pp. 110-11 et pp. 104-19.</p>

Source: Internet

Here is a direct comparison of the 5 scarfaces known to me. The similarities of the first four are obvious; the fifth one is different.



This is a (restringed) necklace made from (corroded) beads of native copper and bone pieces. The parts were found in the Danube region and belong to the "native copper pocket" that existed there around 5000 BC, assigned to the "Danube Culture".



Source: Photographed 2015 in the National Museum, Budapest, Hungary.