UNIVERSITÄT BERN

Strategies for reconstructing and restructuring of museums in post-war places (National Museum of Aleppo as a Model)

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List of abbreviations

The following table describes the significance of various abbreviations and acronyms used throughout the thesis.

Abbreviation	Meaning
AfO	Archiv für Orientforschung (Berlin – Graz / Wien)
IFPO	Institut français du Proche-Orient
ANES	Ancient Near Eastern Studies
ANET	Ancient Near Eastern Texts
ASOR	American Schools of Oriental Research
ATAPA	Authority of Tourism and Protection of Antiquities in Al Jazira canton
CD-ROM	Compact Disc Read-Only Memory
CNR	Consiglio Nazionale delle Ricerche National Research Council (Italy)
DAA	Department of Archaeology of the Free City of Aleppo
DAFA	Delegation Archeologique Francaise en Afghanistan
DGAM	Directorate General of Antiquities and Museums
DIMS	Digital Inventories of Museums of Syria
FAME	Federation of Archaeological Managers and Employers
GIS	Geoinformationssystem
IAC	Idleb Antiquities Center
ID	Identity card
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
ISIL	Islamic State of Iraq and the Levant
ISIS	Islamic State of Iraq and Syria
JPEG	Joint Photographic Experts Group
LPASD	Le patrimoine archéologique syrien en danger
NEA	Near Eastern Archaeology

PPNA	Pre-Pottery Neolithic A
PPNB	Pre-Pottery Neolithic B
SAPAH	Syrian Association for Preserving Archaeology and Heritage
SHC	Syrian Heritage Center
SHIRĪN	Syrian Heritage in Danger: an international research initiative and network
TDA-HPI	The Day After-Heritage Protection Initiative
TSF	Tell Shioukh Fauqani
VAM	Vorderasiatisches Museum
UNESCO	United Nations Educational, Scientific and Cultural Organization

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Abstract

The cultural heritage in Syria is one of the victims of the Syrian war. The destruction of the ancient monuments, museums, and illegal excavations have reached a very high level during the Syrian conflict. Numerous Syrian museums were affected by the armed conflict in Syria. The damages of the museums are relatively different from one another; some museums have suffered from theft, damage, destruction, bombardments, and the impact of explosives and firearms fragments. Unfortunately, the protection efforts were not effective enough to save the museums from harsh damages.

This research presents the status of Syrian museums during the conflict from destruction to protection efforts, with proposals for post-war reconstruction, focusing in particular on Aleppo national museum as a model.

Since the situation of Syria after the war is yet unknown; therefore, it is uncertain which direction will be followed in rebuilding damaged museums in Syria. Whether there will be enough financial resources to build a new museum or to only use the current buildings and reconstruct them.

This thesis aims to create strategies for reconstructing and restructuring of Aleppo national museum - so they are ready in case of any decision- in post- war times.

The first chapter begins with the definition, importance of the museum and the history of the archaeological museums in Syria. In chapter 2, I described the status of Syrian museums during the conflict with a focus on museum damage such as shells, clashes damage, armed attack, looting, theft, and terrorism. In addition to presenting, the protection measures taken by the Directorate General of Antiquities & Museums, non-governmental organizations, and international efforts. At the end of this chapter, the damage to the houses of the archaeological missions has been explained. In chapter 3, I presented the National Museum of Aleppo as a model. This chapter begins by explaining the history of the museum and an overview of its contents before the war (sections, halls, gardens, and museum storages). In addition, the museum situation was presented during the conflict, risk types and threats, destruction and damage, protection measures (Documentation, transfer of removable objects, protection of the immovable objects and the difficulties in protection efforts). At the end of this chapter, the results of protection efforts during the conflict have been presented. Chapter 4, I focused on the future of the Aleppo Museum after the war. It begins to explain the importance of having strategies in reconstructing and restructuring. This chapter also is to take advantage of previous experience of the museums, which have a similar situation of neighbouring countries such as, Beirut museum, Iraqi museum of Baghdad, and the national museum of Afghanistan. Moreover, lessons to be learnt from the modern museums in Switzerland (Antikenmuseum Basel, museum Rietberg in Zurich and Bernisches Historisches Museum), and in other countries through its ongoing visit and interviews with its officials.

In chapter 5, I presented the restructuring scenario in the same building. At first, I presented the previous errors committed at the national museum of Aleppo before the conflict. As well as, I made suggestions for the restructuring of human resources in the museum by analyzing the status of museum staff before and during the conflict, with an emphasis on the need to prepare a good team for the reconstruction phase such as museum Director, Directors of museum sections, technical sections, department of museum development, security and

guarding. In this context, I explained some examples of activities conducted by the University of Bern and UNESCO for Syrian colleagues.

In this chapter, proposals were made for a New Permanent Exhibition at the museum, where the chronological order will be preserved. Section of Prehistoric, Near Eastern Antiquities, Classical, Arab-Islamic, and Modern art. The halls have been redistributed from the prehistoric section to modern art. In addition, proposals were made to open new galleries in the museum, such as Aleppo museum during the war, achievements of the prehistoric humans in the Neolithic period in prehistoric section; Hall of Aleppo during the ages, Tell Umm el-Marra hall, and rescue excavations hall in Near Eastern Antiquities section, etc. Most of the museum collections were studied to provide the artefacts in the halls with the necessary explanations.

In chapter 6, I presented a preliminary plan of a new Museum of Aleppo inspired by the plan of one of the historical buildings in Aleppo, as the second scenario in the reconstruction and restructuring phase. With a Suggestion of a parallel exhibition in the museum beside the permanent exhibition according to a thematical order. This would be more modern to show historical development and traditions throughout the periods

In chapter 7, I explained the relationship between the museum and the community with a focus on the importance of participation of all in the reconstruction and restructuring of the heritage after the war, where heritage facilities, such as museums, can be utilized to raise the public awareness of the importance and value of this heritage as well as to promote a community's ownership of this cultural heritage. Besides, I presented the museum as an educational centre because heritage education is a necessity and can be accomplished through museums, schools, and community projects. In the postwar period, it will be necessary to activate the educational role of the museum through various activities. For example, a radical change in museum exhibitions, in particular, the explanations, information, and the stories told by those artefacts; organize the relationship between the museum and the school; use of modern technologies; workshops and various activities; temporary exhibitions and museum publications.

In chapter 8, the conclusions (Identify strategies), it contains a summary of the six strategies for reconstruction and restructuring of the National Museum of Aleppo as the results of this thesis.

Most of this search focuses on the study of pre-classical artefacts. This is normal because the Aleppo Museum, when opened, was intended to contain pre-classical antiquities, unlike Damascus Museum, that was dedicated to classical and Islamic antiquities.

Chapter 1

1. Introduction

1.1 The Museum

Museums are an institution, telling the stories throughout history. They house a collection of artefacts created by nature and humans, and other objects of scientific, artistic, cultural, or historical importance, and make them publicly available through exhibitions, either permanent or temporary. In modern society, they embrace the cultural soul of the nation. The definition of the International Council of Museums (ICOM) in the statute is, "a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.[1]

The word museum is derived from the Greek word *Mouseion* meaning the seat of Muses. The name museum refers to a temple of Muses. Greek mythology tells us that Muses was the daughter of Zeus, the Greek Jupiter and Mnemosyne the goddess of memory. They were born in Peira at the foot of Mount Olympus - the mountain of gods. Nine of them were considered as the divinities who presided over arts and science.

The nine museums inspired the creative expression of the main arts such as music, poetry, comedy and tragedy (the minor arts, such as sculpture and painting were instead, considered as mere crafts until the Italian Renaissance).

However, the idea of preserving and collecting old records, statues and inscriptions emerged well before the classical period in Mesopotamia, where monuments were often held in palaces as prestigious trophies of royal raids against enemies, or kept in temples as votive offerings for a long time, sometimes for centuries.[2]

The Arabic word for a museum is **متحف**, (mathaf) means exactly: 'the place where masterpieces (mtuhaf) are kept, (**المعجم الوسيط**) Al-Wasitt Dictionary 2004: 81). In some way, the new Arabic word 'mathaf' has translated the meaning of museum as the place where works of art are exhibited, while it does not imply any research connotation.[3]

1.2 The importance of the Museum

Museums ensure understanding and appreciation for various groups and cultures. They promote a better understanding of our collective heritage and promotes dialogue, curiosity and self-reflection. Moreover, they help future generations understand their history and recognize the achievements of those who came before them. Museums are necessary and relevant today. They are the institutions responsible for conserving, protecting and displaying artefacts from

[1] ICOM 1990: 22. Statute, article 1, para. 2. There are discussions within ICOM to adopt a new definition of museums, which may be voted on in June 2020? The proposed definition is: "Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.
[2] Rossi 2011, 297.
[3] Kzzo 2014, 295– 305.

our past and thus preserving our rich heritage. Quite simply, without museums, we will certainly lose the tangible links to our past. The 21st century museum is not there just to care for and conserve collections. J. Simmons identified the many variable definitions attributed to the terms museology, museum studies and museum science.[4] 'Museum studies' is the study of museums, the study of the history and function of museums, their roles in society, and how museums acquire, preserve, and interpret collections. Museum studies include collecting, collection care, collections management, exhibition, public programs, architecture, management, finances, research, and conservation.

In our modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations of a changing world. Today, museums become agents of change and development: they must mirror events in society and become instruments of progress by calling attention to actions and events that will encourage development in societies. They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and they must become part of the bigger communities that they serve and reach out to every group in the society.[5]

1.3 History of archaeological Museums in Syria

Before the end of World War I, Syria had no museums. The museum of Damascus was established in 1919, after the end of the Ottoman Empire and one year before the establishment of the French mandate, to gather under one single roof the remains and artefacts progressively discovered by archaeological expeditions. Until then, these were sent to Istanbul or appropriated by private citizens. It is the oldest cultural heritage institution in Syria. Initially, it was located in al-Madrasa al-Adiliyeh, (**المدرسة العادلية**) historical building in the old city dating to the 12th/13th centuries - Ayyubid Period - located in the historic centre of Damascus,[6] less than two hundred meters northwest of the Umayyad Mosque towards the Damascus Citadel.

In 1936, a new and larger museum was built near the Sultan Suleiman Mosque (Tekkiye Mosque, **التكية السليمانية**), designed by French architect Echocar,[7] to house a collection of the national antiquities relating to the Greco-Roman and Islamic periods only; the materials dating to the pre-classical period were instead (placed) in the National Museum of Aleppo.

In 1950, the western wing of the museum was finally inaugurated, and the new entrance of the museum was decorated with the reconstruction of the façade of the Qasr al-Hayr al-Gharbi, (**قصر الحير الغربي**) an Umayyad palace in the Syrian Desert. New galleries were added in 1956 and 1975. The objects are divided chronologically: prehistory, ancient Orient, Greek, Roman-Byzantine, Islamic antiquities, and modern art.

The development of Syrian museums began with the declaration of independence in 1946. The number of museums has increased rapidly in various provinces of the country, but archaeological museums have seen to be sophisticated more than other museums. This museum revolution was a natural result of the increase of European archaeological expeditions and the dramatic increase in annually archaeological discoveries. During this period, the idea of

[4] Simmons 2015.
[5] Arinze 1999, 1– 4.
[6] Catalogue du Musse National de Damas 1999.
[7] Michel Écochard (1905-1985).

establishing museums was limited to one goal: the collection and preservation of archaeological heritage.

Museums have been established in most Syrian provinces, and have been set up in historic buildings. For the first reason that these buildings were located in the centres of cities where the public can visit them easily and effortlessly, and the second was the limited budget in this area, and finally, these buildings were in good architectural condition, lacking some restorations and equipment only to become museums.[8]

Nevertheless, over time, the exhibition space in the museums was shrinking due to an increase in archaeological discoveries each year and an increase in the number of visitors. At the same time, there are basic requirements that must be in museums such as reception halls, laboratories, technical workshops, administrative offices and temporary exhibitions. This requires an increase in the museum area, which is impossible in the case of historical buildings. For this reason, the General Directorate of Antiquities and Museums has built modern buildings for some museums to replace the historical and old buildings, for example, the museums of Suwaida,[9] Dara'a, Deir Ez-Zour[10], and Idlib.[11]

Today in Syria, there are 38 museums: two national (in Damascus and Aleppo), 12 regional (in Bosra, Dara'a, Deir Ez-Zour, Hama, Homs, Idlib, Palmyra, Latakia, Quneitra, al-Raqqa, Suweida and Tartus), and 11 dedicated to a specific theme (i.e. the Museum of the Arabic Calligraphy in Damascus, or the Museum of Mosaics at Ma'arrat al-Nu'man in the NW province of Idlib). Seven of popular arts and traditions, and several minor museums, such as those located nearby important archaeological sites and displaying their collections, such as those at Dura Europos, or Qala'at Ja'bar.[12]

Anyway, Syrian museums are the only place that keeps all the movable artefacts from Syrian history. The principle of exclusive ownership of antiquities by the state as provided for in the Antiquities law[13] (Article 1) which was last amended in 1999 : *Antiquities are movable and immovable properties built, manufactured, produced, written or drawn by man that date back to at least two hundred Christian years or two hundred and Six Hegira (Hijrah,هجري) years. Antiquities authorities are entitled to consider as antiquities all the movable and immovable properties belonging to a later date if they find that they possess historical, artistic*

[8] Alhaji 2018, 296.

[9] Museum of Suwaida South Syria, established between 1982 and 1988. It is built of basalt stone and a beautiful dome. The contents of the museum are basalt stone statues of various shapes, including Nabataean and Roman ones, stone and flint tools, rare beautiful mosaics, pottery vessels and a collection of gold, silver, bronze and copper coins dating back to the Arab Nabataean, Roman, Byzantine and Arab Islamic periods.

[10] Rossi 2011, 302; „*the Deir Ez-Zour museum was created in 1974 to hold local collections with ethnographic and archaeological materials from the eastern district of Syria, characterised by the presence of important archaeological sites such as Tell Bouqras, Mari/Tell Hariri, Nagar/Tell Brak, Dur Katlimmu/Tell Sheikh Hammad and Doura-Europos. In 1996, the museum was completely renovated and the entire display redesigned. It houses an important archaeological collection of pieces from the Syrian Jezirah and the Lower course of the Euphrates. The new display includes replicas of different monuments such as the house of Tell Bouqras dated to Prehistory, the room of the Zimri-Lim Palace at Mari dated to the Middle Bronze Age and the Gate of Shadikanni/Tell 'Ajaja dated to the Neo-Assyrian period."* **See** Bonatz / Kühne / AI-Mahmoud 1998.

[11] Idlib museum is located in the city of Idlib in northwest Syria, established in 1987 and is one of the most important museums in Syria. It contains the remains of the archeological sites of the Tel Mardikh ancient city of Ebla. In general, the museum includes the harvest of excavation missions, such as Dahas, Tell Karkh, Tell Mastoma, and Tell Afis. The artefacts were presented in chronology from the 3rd millennium B.C until the Islamic times with a hall of folk traditions.

[12] DGAM, National Museums.

[13] Antiquities Law 2000.

or national characteristics. This definition means that all national property must be kept in museums, and there is no private property. Which administratively belongs to the Directorate General of Antiquities and Museums (DGAM) in Damascus, Ministry of Culture.

Chapter 2

2. Syrian museums during the conflict

2.1 Museums damage due to the armed conflict

Eight years have passed and Syria has been drowning in a war that affected every single aspect of life there, from houses, mosques and churches to archaeological sites, museums and most importantly the wellbeing of the Syrian people. The war in Syria has resulted in the biggest humanitarian catastrophe in modern history, millions of refugees and internally displaced people and hundreds of thousands of victims, in addition to costly damages of Syria's infrastructure.[14] Apart from the human catastrophe, the cultural heritage in Syria is one of the victims of the Syrian war. The destruction of the ancient monuments, museums and the illegal excavations have reached a very high level during the Syrian conflict.

Numerous museums were affected by the armed conflict. The damages of the museums are relatively different from one to another; some museums have suffered from looting and theft, damage, destruction, bombardments, and the impact of explosives and firearms fragments. The destruction extended to include physical architecture -windows and doors- of the museums, such as Deir Ez-Zour museum[15] (**Fig. 2.1**).

However, the reported damage to the museums takes multiple forms: as well as direct shelling damage from the conflict, some museums have simply suffered collateral damage. In addition to the direct damage, the breakdown in security has led to increased looting, of which numerous reports are beginning to circulate. Some looting was opportunistic: the conflict left some museums unguarded, providing easy access, but other reports suggest some thefts are planned. It can be said that the location of museums in the centre of the cities has exposed them to many dangers, threats and damage especially to the physical structure of the museum, because it was close to the fighting lines within the cities and clashes or explosions nearby.

However, many institutes and organizations have reported the damages of the museums. Hence, the types of the damage of cultural heritage in Syria can be divided into multiple forms: shells damage, fire shooting, Army Occupation, extremist groups (terrorist actions), looting, theft, and other Damage.[16]

[14] Holmes 23.12.2014.
[15] DGAM 2014, 5.
[16] See Cunliffe 2012; Munawar 2014.

2.1.1 Shells, clashes damage

Fighting near the museums has exposed them to many dangers, threats and damage. For example, the architectural structures of the museums have been exposed to physical damage, like Busra museum, Homs museum, Dara'a museum and Deir Ez-Zour museum

For instance, some windows and doors were smashed, and some suspended ceilings were damaged due to explosions and mortar shelling in areas adjacent to the two museums. Cunliffe said that shells damages are one of the most dangerous factors in increasing the heritage causalities. The damages of the shells could be divided into two types: first, the fire of the shells, which is destroying the building of the museum, second, if the shooting of the shells was repeated on the same site, the destruction of the building is an inevitable result.[17]

The shells damages are mostly concentrated in the outer walls of the museums, for example, Deir Ez-Zour museum, which has also suffered from losses such as windows and doors smashing due to bombings in nearby areas. It was about 150 meters from the fighting lines. Another example of the shells destruction is the damaging of the walls of the Aleppo citadel museum because of mortars shelling. However, its fate was better than of the museum of Popular Traditions (Beit Ejaq Basha). The building was exposed to many shells that left serious damage to the building and the building was largely destroyed because of one of the underground bombings[18] **(Fig. 2.2).**

2.1.2 Armed attack (occupation by the fighters)

Another important element of the destruction of museums is the armed attack. Thereby, some museums have been occupied due to their strategically important location, despite the appeals to stop the involvement of the museums and the heritage sites in the conflict, which have been widely published. Moreover, the fighters have occupied the museums, which are located in the city centres, such as museums of Ma'arrat al-Nu'man,[19] Idlib, and Palmyra, etc.

The fighters used those museums as shields. Hence, some museums have been damaged by the occupation of the fighters. One of the armed groups was using the museums as a fortress and the other one is bombing and using all its power to get them out of the site in order to control it and re-occupy it, and later used it as their own shield.

For example, on 11 October 2012, the rebels set up their headquarters in the Ma'arrat al-Nu'man, which had been controlled by regime forces.[20] Some of the museum artefacts were damaged, such as the damage to 6th century A.D. mosaic from Farkiya. The DGAM damage report of 01 March 2014, notes minor damage to the building and 30 artefacts has been stolen.

On 15 June 2015, at 23.00 h local time, air forces dropped an explosive barrel bomb on the Ma'arrat al-Nu'man museum. The bomb fell on the mosque and hospice, located in the central courtyard of the main museum building. The attack caused severe damage to the museum structure, resulting in a partial collapse of walls and roof, as well as the destabilization of the

[17] Cunliffe 2012, 6– 7.
[18] DGAM 05 May 2014.
[19] Ma'arrat al-Nu'man museum is located in the historic Khan Murad Pasha, dating to early 16th century Ottoman Period, which was restored in 1985. The museum is comprised of four sections with cross-beamed ceilings connected by arched hallways to service facilities. It contains an interesting collection of objects including mosaics (About 1000 square meters) pottery and small objects from many periods.
[20] Naeem AFP 11 October 2012.

eastern part of the building. The cupola, the lobby, and the eastern wall of the mosque have completely collapsed. The explosion also reached the library of the museum located inside the hospice building, which contained several important books and manuscripts. The explosion also destroyed parts of the corridor, which leads to the eastern wing of the museum. The middle part of this corridor collapsed. Four pillars were destroyed, which led to the collapse of the arches and vaults supported by these pillars. Three mosaics were severely damaged in this area; these represented a less significant component of the collection. A few column capitals and basalt doors displayed in the corridor were partially damaged.[21] The museum was bombed on Tuesday, 02 January 2018, at about 9:30 am by the Russian Air Force, causing great damage to the galleries.[22]

Another example of an armed attack is Idlib Museum. Idlib was an early focus of the protests and opponent fighting at the beginning of the conflict in the spring and summer of 2011. The city fell to the rebels (Army of al-Fatah) after a brief offensive in March 2015. 1st May 2015 one-film clip in Idlib museums shows that there is spray paint graffiti on the inside, the building is damaged, rubble and broken glass lie on the floor, and the showcases are empty - one has its glass front hanging open. The full film shows that some items have been left in the museum, large storage jars, stone crowns. The mosaics have been covered with chipboard sheets to protect them from falling debris.[23] Some architectural elements have been placed on old tyres as shock absorbers. In effect, however, the museum is a series of empty rooms containing empty showcases (**Fig. 2.3**), except large pieces that are difficult to move. The rooms of the museum of Idlib have been completely cleared and the archaeological collections have been placed in crates and deposited in the basement. On 02 April 2015, the wall on the east side of the museum was damaged following a bombing by an aircraft that dropped a barrel of TNT in the museum area. Consequently, the museum's archaeological collections are likely to be looted. They are also threatened by new bombings.[24]

What is notable is that the showcases contain no labels and only some of the mounts. If the artefacts had been looted, the labels and mounts, which would allow the identification of the material as stolen property, would have been left behind. This rather looks more like the smaller objects were packaged for removal to safety[25]. Some of the special photos, from the warehouses of the Idlib Museum -where all the artefacts are preserved-, shows that many objects have been destroyed by opening, entering and tampering with their contents, especially the royal archives of the ancient city of Ebla **(Fig. 2.4).** So far, no inventory has been made to find out how many pieces were lost and stolen. However, a local association of local archaeologists has taken responsibility for preserving archaeological artefacts at Idlib Museum. Unfortunately, any international association has not supported them, except in a very limited way.

2.1.3 Looting and theft

Since the armed conflict has started in Syria, archaeological materials have been increasingly looted due to the security situation. The former prime minister of the Syrian government Adel Safar has issued a letter on July 2011, which is stating that gangs of heritage looters have entered to Syria with their equipment to steal the contents of Syrian museums and

[21] PASD 2015.
[22] APSA 2018; IAC 02 January 2018.
[23] LPASD 01 May 2015.
[24] APSA 02 April 2015.
[25] Barford 02 May 2015.

smuggle them to heritage markets to be sold. The letter has mentioned that those thefts have networks in Libya and Iraq, and their goal is to smuggle the artefacts to Lebanon, in an attempt to exploit the deteriorated security situation in Syria. Here is the approximate translation of the letter according to Cunliffe.[26]

„ *Attention: Mr Minister of Communications and Technology*

The Minister of Culture

The Minister of Finance

The Governor of the Central Bank Syria

We received the following information:

"Groups of criminals intend to enter Syria. They have already brought into the country of high technology tools and equipment of satellite communication to communicate with their accomplices. These criminals are specialized in the theft of manuscripts and antiquities, in the looting of museums, chests and banks. This network has operated in Iraq and Libya. Its objective is attacking banks and post offices in the coming days. Please strengthen security measures by installing new security doors, alarm systems and surveillance cameras that are not visible, ensuring increased surveillance of buildings and préposant this task your best. Please let us know by reply actions you have taken.

Damascus on 07/07/2011

Mr Prime Minister

Dr Adel Safar"

The major fear came from the looting of 38 Syrian museums where the security situation might have been compromised as a result of the ongoing armed conflict.

However, the Syrian museums have witnessed the theft of several archaeological artefacts, such as a gilt bronze statue, dated back to the 8th century B.C., Aramaean period, from Hama museum;[27] this was the first looting action to be reported. The statue has been stolen on 26 July 2011, and according to the report, which was issued by *Patrimoine Syrien* - a committee of archaeologists trying to document the Syrian heritage - the doors of museum were undamaged, and the statue was stolen from inside the museum.[28] Besides the stolen statue, the report has mentioned that historical pieces have been stolen from the museum of folklore in Aleppo, namely glassware, Baghdadi daggers, spears, and some traditional garments, etc. The museum of Dura Europos has been looted and stolen as well.[29]

In addition, 17 pieces of pottery were stolen from the hall of Qal'at Ja'bar museum in al-Raqqa northern Syria,[30] with some marble pieces from Apamea museum, as well as many antiquities, including bronze coins, a marble statuette and a small golden earring. Besides, 30 pieces of arts were stolen from Ma'arrat al-Nu'man museum, including small dolls and statues of clay and mud, potsherds and amulets. Several historical and modern pistols and rifles, as

[26] Cunliffe 2012, 11.
[27] Deeb 2015, 30.
[28] Cunliffe 2012, 12.
[29] DGAM 26.03.2013
[30] Abd-Alkarim 2013, 18.

well as modern jewellery, silverware and old documents and books, were stolen from the museum of Deir Attiyeh. As for the Hall of al-Ashraf Abu Saeed Tamr Bugha, several Roman glassware items were stolen, while some others destroyed; numerous paintings and sculptures inside the exhibition building were also destroyed.[31]

The worst was in al-Raqqa museum and the Heraqla storerooms. The museum's collections span the entirety of human history in the region, from the Epipaleolithic to early modern times. The wider region contains a wealth of archaeological sites, including Tell Sabi Abyad, Tell Bi'a, Tell Chuera, Tell Munbāqa, Tell es-Sweyhat, Hammam et-Turkman, Halawa, Tell Sheikh Hassan, and Tell Zeidan. The collections also reflect the main periods of occupation of the city of al-Raqqa, founded in the Hellenistic period as Nikephorion/Kallinikos and successively occupied through the Roman and Byzantine periods. The pre-modern city reached its zenith during the Abbasid Caliphate (750 – 1258 A.D.), rising to prominence under Caliph al-Mansur (714 – 775) and serving as capital from 796 to 809, during the reign of Caliph Harun al-Rashid (763 – 809). The museum housed a large collection of Islamic-period remains, which primarily originate from the Abbasid occupation and later palaces and fortifications excavated within the city. Where all objects have been looted and stolen. An armed group seized six boxes, containing archaeological artefacts, which were stored in al-Raqqa Museum's warehouses. Moreover, three boxes containing 527 artefacts were transported -which belong to the Central Bank of al-Raqqa-, to an unknown location under the pretext of protecting them.[32]

Special Report by ASOR on January 5, 2017, mentioned that Artefacts from this site and elsewhere were shipped to buyers in Turkey through Tal Abyad.[33] The DGAM attempted to protect the collections by moving them to safer locations, but it was unable to secure all of its materials.[34] The organization occasionally recovered missing artefacts, so as in 2013 when the DGAM found three boxes of antiquities from the al-Raqqa museum in the town of Tabqa.[35]

In early December 2017, and on 15th April 2018, the Authority of Tourism and Protection of Antiquities in Al Jazira canton (ATPA) published photographs showing the condition of the building's interior and exterior.[36] Though largely intact, the building's façade has been scarred by the fight for the city. Most notably, a large hole exists at street level in the eastern wall of the building, and another hole is present in the roof of the building. The latter was likely caused by artillery. The interior of the building is full of trash and other debris. The exhibition cases have been smashed open, and their contents are gone.[37]

2.1.4 Terrorism

Terrorism is one of the most dangerous damages of the museums. Since the beginning of the armed conflict in Syria, many terrorist attacks have happened in several places such as Damascus and Aleppo city. Most of those attacks were targeting heritage sites, which were often used as military points or for the sake of ideological disagreement. Regarding the

[31] DGAM 2013, 17– 19; Deeb 2015, 29–34.
[32] Deeb 2015, 30.
[33] Danti et al. 05 January 2017.
[34] UNECO October 2013.
[35] DGAM 11.08.2013.
[36] ATPA December 2017; 15 April 2018.
[37] Danti et al. 05 January 2017.

responsibility of these bombs, both armed conflict's sides have accused the other side of the destruction of those sites; Palmyra Museum is an example.[38]

According to reports published by the DGAM and information reported from Palmyra, the museum has not suffered looting, but the building was slightly damaged due to shelling. The glass of some windows, the furniture of some offices, and part of the ceiling were damaged.[39]

On 12 May 2015, ISIL launched an attack on Palmyra. Clashes continued in the following days. On 20 May 2015, Syrian government troops abandoned the area, and ISIL seized complete control of the town of Tadmor and the ancient ruins at Palmyra. According to the Director-General of the DGAM, Mr. Maamoun Abdelkarim reported on Saturday 23 May, they have broken plaster replicas in Palmyra museum, which represents people that lived there 100,000 years ago and came back on Friday, closed the doors and put guards in front. Regarding the archaeological collections, the DGAM transported the most important objects from Palmyra to Damascus some time ago.[40] The DGAM could also have removed other archaeological items, just before ISIL took control of Palmyra, but the displacement of large items was very difficult.[41] This was evident through 17 Photos. A view shows damaged artefacts inside the museum of the historic city of Palmyra after Syrian government forces recaptured Palmyra from the Islamic State of Iraq and Levant (ISIL).[42]

Syrian antiquities experts said they were deeply shocked by the destruction the extremists had carried out inside the town museum, with scores of priceless relics and statues demolished. Artefacts inside the city's museum also appeared heavily damaged on state TV. A sculpture of the Greek goddess Athena was decapitated, and the museum's basement appeared to have been dynamited, the hall littered with broken statues. The statue of the Lion of Al-Lāt,[43] in front of the museum gate also suffered extensive damage in May 2015.[44]

On 03 July 2015, the Director-General of UNESCO firmly condemned the destruction of the cultural property of Palmyra, particularly the damage to the famous Lion of Al-Lāt. These new destructions of cultural goods of the site of Palmyra reflect the brutality and ignorance of extremist groups and their disregard of local communities and of the Syrian people, she declared. „The Lion Statue of Athena, a unique piece of more than three meters high, represents a feline protecting an antelope between its legs. It represents a protective figure of the ancient

[38] CBS NEWS 28 March 2016.
[39] DGAM 09.07.2013.
[40] Before Palmyra fell to ISIL, authorities were able to rescue more than 400 statues and hundreds of artefacts that were moved to safe areas, but the large statues were left and could not be moved.
[41] Ali 29 June 2015.
[42] During their rule of Palmyra, the extremists demolished some of its best-known artefacts and monuments, including two large temples dating back more than 1,800 years and a Roman triumphal archway. ISIS also killed scores of people, beheaded the archaeological site's 81-year-old director, Khalid al-Asaad, in August after he reportedly refused to divulge where authorities had hidden some of the treasures before the group swept in.
[43] The limestone Lion of Al-Lāt, measures almost 3 and a half meters and weighs 15 tons, and once marked and protected the entrance to the temple of Al-Lāt. Since its discovery by Polish archaeologists in 1977, it has been a renowned fixture of the Museum of Palmyra. The 2000-year old Lion of Al-Lāt statue that once watched over the ancient city of Palmyra, heavily damaged by violent extremists in 2015, stands proudly once again. It was restored thanks to UNESCO's Emergency Safeguarding of the Syrian Cultural Heritage project, funded by the European Union. The restoration undertaken lasted two months. By Dr Bartosz Markowski and Dr Robert Żukowski, both from the Polish archaeological mission.
[44] DGAM 29.06.2015.

city and its people, and a symbol of the protection that the strong owes to the weak".[45] The Islamic State group in Manbij, east of Aleppo has published photographs in 2015 of militants destroying what it says are artefacts looted from the ancient ruins of Palmyra in Syria.[46] These fragments were most likely removed from tombs at the archaeological site and/or possibly taken from the collections of the Palmyra Museum.[47]

In the end, according to *Le Patrimoine archéologique Syrien en danger* (LPASD),[48] one of the biggest threats to museum collections is the lack of documentation, which would mean that in the event of theft, it would be impossible to trace the losses. This is globally recognized as a common problem in museums – UNESCO called it a "significant threat", and the U.K organization FAME highlighted a "Storage Crisis"[49] as vast excavation archives are accumulated without the resources to adequately document and store them.

LPASD fear that in Syria, only the museum links many of the objects to a site and that without adequate documentation, movement in haste will sever any link to a site or source, leaving the artefacts unprovenanced. To protect the collections from looting and shelling, several museums have been partially emptied, and LPASD has expressed concern about the collections at Dara'a Homs, Hama, Idlib, Ma'arrat al-Nu'man, Deir Ez-Zour and Aleppo in particular.[50]

2.2 Protection measures

Before 2011, the museums of Syria were monitored in a way no better than the archaeological sites, because of deficiencies in – or even the total lack of – security measures, in protection, in the archiving of records, and object conservation. These museums were not ready to face a situation that destabilized all Syrian cities of the second half of 2011.[51]

During the armed conflict, Syrian museums faced an increasing number of hazards. In the face of such adversity, measures were taken during the conflict to protect and save museums and heritage from loss, theft, destruction or trading of its contents on the black market.

2.2.1 Directorate General of Antiquities & Museums

The Directorate General of Antiquities and Museums has taken many measures to protect archaeological artefacts in museums:

2.2.1.1 Documentation and archiving

Records of the holdings of the Syrian museums were documented electronically and stored in secure places. In cooperation with the Directorate of Information Technology, a program of documenting and archiving artefacts was launched, and around 118000 artefacts belonging to most of the Syrian museums, including the national museum in Damascus, were documented.

[45] UNESCO 05 October 2017; for more information on Reconstruction of destructed monuments of Palmyra (3D) see Arkawi 2017, 1– 8.
[46] BBC 02 July 2015.
[47] ASOR 03 September 2015.
[48] LPASD 30 April 2012.
[49] FAME 2012.
[50] Cunliffe 2012, 14.
[51] Ali / Makinson / Quenet 2016, 477– 492.

In addition to documenting artefacts in both the museum of Deir Ez-Zour and the museum of Homs, totalling 30000 artefacts, the archiving program will continue until the documentation process of the holdings of all Syrian museums is completed.[52]

Here is the status of the site and museum records during the conflict: Since June 2014, the DGAM has worked to digitize the records and plans of 1500 castles, museums, archaeological sites and mosques in the province of Aleppo.[53] In December 2014, they created a database of icons from Syrian Churches to help preserve and reduce trafficking of stolen icons/archaeological finds from churches.[54] Since March 2015, more than 1000 files for built cultural heritage have been digitized, to preserve the original archive at risk of damage due to the crisis. Files include historic documents, maps and building blueprints[55] (**Fig. 2.5**).

In June 2015, according to the DGAM presentation at the Strategies for Restoration and Reconstruction: Museums, Heritage Sites and Archaeological Parks in Post-War Countries Conference (Bern, 25 June 2015), the DGAM have created a database of sites and are recording the damage to them. Files are available as Google Earth.kmz and GIS shapefiles and on the website. By the end of 2015, they aimed to have 160,000 electronic records, and 150,000 objects photographed.[56] July 2015, the DGAM reported on the progress of their "centralized database of archaeological archives" of the DGAM in Damascus. It combines the databases of the Syrian museums and of archaeological sites, which are listed in GIS-based maps. So far, around 134,000 objects from the museums of Damascus, Palmyra, Aleppo and Hama are integrated into the database. Work on the data of the Damascus old city, Damascus citadel and Bosra is completed. A ‘unified cataloguing system of museums objects in Syria' was made available in 2012 in English and Arabic. A looted objects database is currently being developed. Data is open to researchers and editors. The output of GIS documentation will be produced as site maps, risk and damage map. All information is electronically published.[57]

2.2.1.2 Transporting artefacts

Special measures were taken as regards transporting a large number of artefacts from endangered museums, following the deterioration of events in Syria, like the Museums of Deir Ez-Zour, Dara'a, Homs, and others, to name but a few. Important artefacts were transferred from those museums to secure locations in Damascus for safekeeping.[58] Since March 2015, 300,000 Artefacts and Manuscripts from 34 Syrian Museums have been wrapped and transported to secret locations for safekeeping, including those from Palmyra.[59] In May 2016, DGAM released a statement on Palmyra about the challenges and risks it is facing.[60] September 2015, all artefacts in Palmyra were transported to safety before the arrival of (ISIL) *Da’esh*.[61] In addition, 99% of museum artefacts have been transferred to a safe place.[62]

[52] Deeb 2015, 29– 34.
[53] DGAM 06.02.2014.
[54] DGAM 20.12.2014.
[55] DGAM 02.03.2015.
[56] Perini / Cunliffe 2015, 8.
[57] Perini / Cunliffe 2015, 8; Almidani / Gerrouge 2015.
[58] Deeb 2015, 29– 34.
[59] Neuendorf 30 March 2015.
[60] DGAM 16.05.2015.
[61] Bowen 2015.
[62] DGAM 16.05.2015.

„*The damages to museums is less important than it would have been otherwise because of this preventive action, which of course we praise and consider very, very important*," said Francesco Bandarin, Assistant Director-General for Culture at the U.N Educational, Scientific and Cultural Organization (UNESCO).[63]

2.2.1.3 Protection and enforcement

The internal and external doors and windows of most of the Syrian museums were reinforced; besides, alarm and surveillance systems were installed and activated. During February and March 2013, new protection measures were taken for the safeguarding and preservation of museum holdings.[64]

2.2.1.4 Confiscations

In cooperation with the concerned and specialized bodies, the DGAM has managed to recover around 6500 artefacts by confiscations. The confiscated pieces were mostly funerary busts made of limestone, Palmyrene busts and coins, as well as some pottery and glassware and others. In cooperation with the Lebanese General Security, many artefacts stolen from several archaeological sites in Syria, mostly from Palmyra, were confiscated. These included Palmyrene busts, column capitals, basaltic troughs, pots, and pottery pieces.

In 2014, DGAM published a short report entitled "New Confiscations in Hama" on its website. Detailing the confiscation of a Roman/Byzantine mosaic and a Roman sculptural fragment by the authorities in Hama. The authorities also confiscated a mosaic dating to Roman or Byzantine period with dimensions, 225 × 110 cm. It is almost complete including the internal subject and the external frame.[65]

2.2.2 Non-governmental organizations

The non-governmental organizations had an active role in the protection of museums and artefacts preserved inside. Such as the House of Adolphe Boucha «Poche House», Belgian Consul in Aleppo, which housed a library, as well as several collections of ancient and traditional objects. Some were looted between 2011 and 2012. "In June 2013, members of SAPAH Syrian Association for Preserving Archaeology and Heritage and DAA (Department of Archaeology of the Free City of Aleppo) managed to enter the house and to record previous damage and degradation during this visit. On 18 June 2013, they packed and moved the objects, in cooperation with the Free Syrian Army and the Council of Aleppo Province, and delivered them into the hands of this Council".[66]

The Museum of Ma'arat al-Nu'man, which is considered one of Syria's richest museums with mosaics, also took many protection and restoration efforts. The work is done by Idleb Antiquities Center and Syrian Heritage Center that implemented a project to protect the mosaic paintings in 2014 by covering it with sandbags to protect it from the shelling and explosions in the city (**Fig. 2.6, 2.7**). The museum building was bombed more than once.

On 09 May 2016, airstrikes struck the museum for a second time. This strike caused severe damage, particularly in the bathhouse area of the museum complex. Mosaics, sandbagged in

[63] UN News 2014.
[64] Deeb 2015, 29– 34.
[65] DGAM 10.10.2014.
[66] APSA 05.07. 2013.

previous preservation efforts, were covered in rubble. The exterior of the northwestern wall, which separated the caravansary from the bathhouse, collapsed into the narrow corridor.

Therefore, the volunteers worked sorting out between antiquities, debris, and removed debris from the wings of the museum. Archaeologists from IAC, SHC, aided in collecting of pieces of pottery left in the debris, which were later moved to another wing of the museum for preservation. Mosaics damaged by the airstrike were moved and sandbagged for protection. Column capitals were also relocated into the wings of the museum. The rest of the antiquities on display in the museum halls were moved inside the wings of the site.[67]

In June 2017, the Day After Heritage Protection Initiative (TDA-HPI), in partnership with the Syrian Heritage Center (SHC), began a mitigation project to repair the deviated wall within the museum to protect the building from collapse. Work completed successfully in August 2017.[68] At the same time, Idleb Antiquities Center have documented and preserved more than 1,700 artefacts from the irregular excavation.

In the Eastern region of Syria, The Authority of Tourism and Protection of Antiquities in Al Jazira documented in 2017 the damage to the al-Raqqa museum after the expulsion of the Islamic State soldiers. The damage was stealing contents-significant damage to the building. Where some of potteries, mosaic, plastering frames, crowns of columns and sarcophaguses still exist.[69]

2.2.3 International efforts

Because the Syrian cultural heritage is a part of the world cultural heritage, there was a role for the community and relevant international organizations to contribute to the protection and preservation of this heritage. The international appearance in the Syrian conflict is embodied in the appeals that have been issued by UNESCO to protect the Syrian heritage; moreover, in the suggested resolutions in the United Nations and the Security Council to take effective decisions to stop the war.[70] On the other hand, the U.N has urged to protect them and stop the military actions in the heritage sites with a statement by United Nations Secretary-General Ban Ki-moon and UNESCO Director-General Irina Bokova: „*...World Heritage sites have suffered considerable and sometimes irreversible damage. Four of them are being used for military purposes or have been transformed into battlefields: Palmyra; the Crac des Chevaliers; the Saint Simeon Church in the Ancient villages of Northern Syria; and Aleppo, including the Aleppo Citadel.*.".[71] UNESCO Syria programs wish to bring onboard groups who can create tools for the protection of Syrian heritage, or provide training with a small budget. As well as issued Warnings of the looting of museums and warehouses in Syria. Such as (Warning - October 2013 - Looting of a warehouse containing artefacts from Heraqla archaeological site).

The best international contribution is through fighting against illicit traffic in cultural goods requires the enhancement of legal instruments and the use of practical tools disseminating information, raising public awareness, and preventing illegal export. For that, ICOM decided to publish the Emergency Red List of Syrian Cultural Objects at Risk to help art and heritage professionals and law enforcement officials to identify Syrian objects that are protected by

[67] Alyehia 2016.
[68] O'Connell 2018.
[69] ATPA 05.12.2017.
[70] UNESCO 01 March 2013.
[71] United Nations (UN) 12 March 2014.

national and international legislations. To facilitate identification, the Emergency Red List illustrates the categories or types of cultural items that are most likely to be illegally bought and sold.[72]

Experience has proved that the Syrian museums were particularly vulnerable during conflict: because of destruction, looting, and robbery. As documented by Syrian non-governmental organizations and other international associations. For example Shirīn,[73] which intend to draw the attention of international bodies and the community of scholars to particular situations, and will seek to provide regular updates and relay them to the relevant associations and institutions. In addition, working on Digital Inventories of Museums of Syria (DIMS), and creating a tool for the detection of stolen items subject to illicit trafficking, Shirīn is encouraging the creation of Digital Inventories of Museums of Syria (DIMS). This project aims to produce a large database of the inventories of all the Museums of Syria-using excavation archives to fill the many gaps in 'in-country' records. Working in close cooperation with the Directorate-General of Antiquities & Museums, international organizations (UNESCO), other relevant projects and the directors of excavations in Syria.

2.3 Houses of the archaeological missions

Syria has been the focus of attention for many archaeologists since the beginning of the twentieth century. In 2010, the number of archaeological expeditions working in Syria totalled more than 120 missions, national, joint and foreign, covering all the Syrian governorates. At the onset of the crisis in the spring of 2011, two other missions arrived in Syria, a Belgian and the Hungarian, working at Tell Shagher Bazar in Hasakah and Marqab citadel respectively. Other foreign and joint missions also applied for and received permissions required to resume excavations in Syria. However, they did not come to Syria due to the crisis.[74]

Therefore, we find many houses of archaeological missions spread throughout Syria, especially in rural areas. They contained a large number of diverse objects such as pottery, basalt and bone fragments, as well as the mission's excavation tools and equipment.

In 2012, the situation was exacerbated as even more than several houses and dwellings belonging to the foreign expeditions were subjected to theft and burglary by armed looters, who took advantage of the exceptional security conditions Syria was experiencing due to lack of supervision and accountability by the executive authorities.

In July 2012, the site of Dura-Europos (Salhiya) was vandalized by the onslaught of vandals, looters, who were unfortunate people from the region. They burgled the mission's house and the site museum building or what was known as "the Roman house" because it was installed in an ancient reconstructed house, was completely ransacked. They burgled the doors, windows,

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[72] ICOM 2013, 1– 8.

[73] SHIRĪN-Syrian Heritage in Danger: an international research initiative and network. https://www.iiconservation.org/node/5499. „*Created in 2014 as an initiative from the global community of scholars in the field of archaeology, art and history of the Ancient Near East. Brings together many of research groups that had worked in Syria before 2011. Aims to make their specialist expertise available to wider heritage protection efforts. Seeks to represent the broad sweep of archaeological and historical research in Syria and is supported by the directors of research programmes active in neighbouring countries. Represents the major research institutions in Europe, North America, Oceania, Eastern and Western Asia. The purpose is to support governmental bodies and non-governmental organizations in their efforts to preserve and safeguard the heritage of Syria (Sites, monuments & museums). Seeks to respond to the needs of Syrian colleagues and authorities regardless of their political, religious or ethnic affiliations*".

[74] Taraqji 2015, 41– 45.

artefacts, and all its contents.[75] In Tell Hariri (Mari): armed groups occupied the house of the archaeological mission and the visitors' centre and stole their contents.[76]

In Idlib area, they protected the Italian mission house at Tell Mardikh (Ebla) against damage and violations, in collaboration with the locals and the workers on the site. Some other missions' houses have, nonetheless, suffered violations, such as looting of the Japanese mission house in Tell el-Kerkh, the mission house of Tell Tokan,[77] and the national mission house at Tell Dinit. They have succeeded in transporting to a safe location some of its contents, including shards and seals, prepared for study. As for the house of the Italian mission working at Tell Afis in Saraqib, it has been completely looted. Volunteers have also managed to preserve the contents of the French mission's house working in Dahis, while all the excavation tools and equipment in Harem citadel have been stolen.[78] In addition, the house of the national mission at Tell Sakka in the countryside of Damascus was looted and stolen.[79]

In Aleppo area, numerous houses of the archaeological missions have been subjected to severe and serious damage during the crisis. Such as the house of Syrian-Japanese mission in Ain Dara which was looting most of its electronic devices, the house of the Syrian-German mission working at Tell Gindaros and the building of the Department of Antiquities in Manbij city, near the municipal park.[80] Besides, most houses in the Tishrin Dam area on Euphrates were looted and destroyed, such as Tell Ahmar, Tell Shuyukh Fawqani and Tell Bazi.

The worst example was in Hergla archaeological warehouses, as I mentioned before. The Department of Antiquities of al-Raqqa has collaborated with many foreign archaeological expeditions working at the archaeological sites and hills in the Governorate of al-Raqqa in constructing some warehouses to preserve the unearthed, archaeological finds and remains due to their scientific value for research, including bone, pottery, plaster and basaltic samples and parts of restored mosaics and the like. These warehouses were located within the Hergla archaeological site, 7 kilometers from al-Raqqa city centre, surrounded by several villages. The warehouses include:

- The warehouse of the British mission working in Abbasid Rafiqa.

- The warehouse of the Dutch mission working at Tell Sabi Abyad.

- The warehouse of the German mission at Tell Chuera

- The warehouse of the German mission at Tell Munbāqa.

- The warehouse of the German mission at Tell al-Bi'aa.

- The warehouse of the German mission in the al-Faar city.

- The warehouses of the Department of Antiquities of al-Raqqa.

The DGAM attempted to protect their contents by burying portions of them. However, the warehouses were almost completely looted. In mid-October 2013, almost 100 gunmen attacked the warehouses of Hergla archaeological building and stole their contents comprising of

[75] LPASD 21 July 2012; Ali/ Makinson/ Quenet 2016, 477– 492.
[76] Abdullah 2015, 169– 178.
[77] LPASD 08 December 2012.
[78] Allolo 2015, 141– 146.
[79] LPASD 19 September 2012; DGAM 2014, 20.
[80] Al-Masri 2015, 147– 155.

hundreds of artefacts, such as different kinds of potteries, plaster ware, pieces of mosaics and broken pottery for research, which represent the results of archaeological excavation at different sites in Raqqa over the years. In addition, Hergla site contains furnaces for making hard bricks, used in restoring the archaeological wall of al-Raqqa and al-Jamie Mosque, and contains large amounts of bricks, which have been subjected to theft, too.[81] Despite all the protection efforts like filling and covering the vicinity, doors and windows with coarse sand and bricks.

The ATPA also visited the DGAM storerooms at Heraqla in 2017.[82] The ATPA's inspection revealed that around 150 pieces of mosaics remain in the buildings. Many of these are exposed to the elements due to the poor condition of the buildings.[83]

In May, and June 2015, the International Coalition bombed the house of the German archaeological mission in Tell Chuera, north of al-Raqqa, causing extensive damage to the house and scattered its contents. The house contained hundreds of boxes containing a variety of pottery pieces.[84] Some information confirms the transfer to the city of Qamishli by the Authority of Tourism and Protection of Antiquities after the bombing.

In Al-Jazira area, the houses of the archaeological missions were significantly damaged. For example, the house of the English mission at Tell Brak was vandalized, burgled and looted, and the pottery and excavation files contained therein were damaged and burnt respectively. At Tell Barri (Kahat), unknown groups attacked and looted the house and its contents, including the furniture, clothes, and excavation tools and files, which were vandalized.[85]

Besides Tell Mohammed Diab and Tell Hamidia that was destroyed, some of the walls of Tell Teninir and Tell Baydar were also destroyed. The Authority of Tourism and Protection of Antiquities has transferred the contents of several houses of archaeological missions to the city of Qamishli such as Tell Fecheriye, Tell Halaf, Tell Khesham, and Tell seker Al Ahaimer.[86]

In July 2017, many photos published on Facebook showed many bags of pottery (shards) with small finds like broken bones, utensils, stone tools and trays, were found at a military airport of Tabaqa (Al-Thawra). Members of Islamic State had stolen these boxes from the houses of archaeological missions. These boxes belonged to the houses of the German mission at Tell Munbāqa, and the American mission at Tell Al-Sweihat, according to the numbers and documents written above these bags.[87]

[81] Alfakhri 2015, 157– 167 ; DGAM 02.11.2013.
[82] ATPA 05.12. 2017.
[83] Danti et al. 05 January 2017.
[84] DGAM 25.07.2015.
[85] Al-Yusuf 2015, 179– 186.
[86] ATPA 19 August 2018.
[87] ATPA 01 July 2018.

Chapter 3

3. National Museum of Aleppo as a model

Aleppo, located in northwestern Syria, rivals Damascus as one of the world's oldest continually occupied cities. It boasts a rich and varied history of strategic importance as a trade centre, political outpost, and contact zone between the Hellenistic sphere of the Mediterranean, Anatolia, and Mesopotamia, positioning it as an important centre for the negotiation of Syrian identity.

Aleppo has long rivalled Damascus in trade and as the preeminent seat of political power. Today, this bustling provincial capital is home to more than one and a half million residents. It boasts a vibrant tourist economy centred on the Islamic ruins of the Aleppo citadel and the famously covered souq and balances urban expansion with a UNESCO-recognized historic city centre.

3.1 History of the National Museum of Aleppo

In 1924, the Aleppo Public Works Department restored the historic hall in the citadel to become an antiquities museum, and in the same year, a committee was formed to establish a national museum in the citadel of Aleppo. Headed by Mr. Mohamad Weis.[88]

In 1926, the National Museum of Aleppo was created by order No. 136 of the State of Syria.[89] At first, they deposited the artefacts from the archaeological projects working in northern Syria, particularly the finds emerging from Tell Ahmar and Tell Halaf, in one of the houses of Al-Jamiliya neighbourhood. These objects were the first on display. Since April 1930, a conservative of the museum has been officially appointed. At this time, he began looking for a large and convenient place to be the museum's headquarters.

In 1931, the artefacts were transferred to an Ottoman palace (Al-Na'oura palace),[90] the home of the High Commissioner's representative (**Fig. 3.1**), which was located near the now-famous Baron Hotel.[91] In a few years, the museum was able to come to the forefront of Syria's museums because of the abundance and richness of its antique collections were dating to the prehistoric, Bronze and Iron Ages before the Greek era.[92] This in contrast to the national museum of Damascus which focused on the Classical and Islamic periods.[93]

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[88] Lisan al-'Arab 1924, 9, 10 September, Nr. 552; 8, 9 November 1924, Nr. 577.

[89] Le Musée National d'Alep, 18– 19.

[90] Al-Na'oura palace was built in late 1924 under the rule of Mar'i Pasha al-Mallah, the governor of Aleppo (https://en.wikipedia.org/wiki/Mar%27i_Pasha_al-Mallah). The palace was a huge luxury building in the courtyard of Al-Na'oura, outside bab Al-Faraj, it was prepared for the meeting of the House of Representatives. It was including twelve upper and lower rooms and a twenty-meter-wide lobby. In the front yard, there was an obelisk (memorial stone) to commemorate the French General Gaston-Henri Billotte. Because it was his residence in 1926 (Al-Ghazi 1952).

[91] Watenpaugh 2004, 194.

[92] Ploix de Rotrou 1932, 37.

[93] Perhaps, it was named the National Museum from the beginning, because it houses artefacts from different regions of Syria. National museums can be called national because they receive funding as a matter of national policy and thus display archaeology and history in ways reflect, or more fundamentally construct, national values. See Emberling / Petit 2019, 3– 14; Bennett 1988.

After three decades, the building became too small to host the increasing number of antiques exhibited. Therefore, it was decided to demolish the old building and replace it with a larger modern structure, which still remains to be the current museum until now. Demolishing the building and replacing it with another, was not mentioned in the printed sources, as I know, but by collecting of information and interviews that I conducted it revealed the following:

The Palace was removed in 1959. The arguments that were mentioned at the time, that the building was narrow and small, and it was not equipped to be a museum. However, it seems that the reason for the demolition was the politicization? that characterized Syrian history in the post-independence phase and the attempt to build the national state by the Syrian nature. Therefore, the building was removed because it is related to the French Mandate, especially since there is a memorial in front of the building in the form of an obelisk to commemorate the French general Billotte (which was not welcome). They started removing the memorial first, according to the published photos, and then they demolished the entire building, to build a new museum in the same place.[94]

The foundation stone was laid on 01 February 1961, when Syria and Egypt still formed the United Arab Republic. Construction ended in the late 1960s. The new building was built after the project of Yugoslav architects Zdravko Bregovac and Vjenceslav Richter[95] (1956/1957) who won the first prize for their two horizontal-volume design, a large closed-fronted exhibition pavilion aimed at presenting the intimate atrium and a smaller content pavilion.[96]

The square-shaped museum consists of three-stories, with long interconnecting halls and a large internal courtyard. The underground floor was dedicated for storage of archaeological artefacts.

After this time, the Aleppo museum exhibited the history of northern Syria, for this reason, it is sometimes called the North Syrian Museum. Its collection included the most important finds from the archaeological sites in Syria such as the Danish Expedition in Hama 1930,[97] and the results of the archaeological expedition at Ugarit (Ras Shamra) under the direction of Claude F.A. Schaeffer in1929, and the artefacts discovered at Mari (Tell Hariri) in 1933. Besides, the results of Max Mallowan excavation in the Upper Khabur region at Tell Chagar Bazar (1935 – 1937), and Tell Brak (1937 – 1938).

Later, the museum included and displayed the results of the Italian expedition at the site of Ebla (Tell Mardikh). Further, the results of archaeological excavations in the Syrian Euphrates river valley and dead cities. With the construction of two hydroelectric dams on the Euphrates River (1968 – 1973), more than 60 archaeological teams executed excavations in this area, and all the discoveries came to the Aleppo museum.[98]

Over time, the contents of the Aleppo museum grew with the increased number of archaeological excavations in northern Syria. Later when regional museums were opened in

[94] Interview with Amr Mallah, Grandson of Mar'i Pasha al-Mallah, the governor of Aleppo, 1924. Researcher in Modern History of Syria.
[95] Vjenceslav, Richter. (8 April 1917 – 2 December 2002). https://en.wikipedia.org/wiki/Vjenceslav_Richter.
[96] Mrduljaš 2018, 42– 43; Munivrana / Meštrić (ed.) 2017, 90.
[97] In 1930, the young Danish archaeologist, Harald Ingholt, travelled to the town of Hama, on the Orontes River in Western Syria, to dig some test trenches on the mound. Since these trenches proved promising, Ingholt was allowed to conduct full-scale excavations in the years from 1931 to 1938, with the support of the Carlsberg Foundation.
[98] Freedman (ed.) 1979.

al-Raqqa, Deir Ez-Zour and Idlib many objects were relocated to these new institutions, but much pressure remained on the Aleppo museum to find space for its ever-expanding archaeological collections.[99]

In between 1968 – 1972, a replica of the façade of the temple-palace was reconstructed[100] which was found by Max von Oppenheim at Tell Halaf (Guzāna) and erected at the entrance of the National Museum of Aleppo, following a proposal by Ernst Heinrich, then the president of the German Archaeological Institute (**Fig. 3.2**). Where the artist Mohammed Wafa Dajani with the assistance of Engineer Nabil Ksabji, the restorer Hassan Qasim, and the worker Said al-Laham made the plaster moulds to pour the statues in the popular tradition museum in Damascus and then transferred to Aleppo. The statues were poured in a mixture of black cement with sand and black gravel in front of the entrance of the museum.[101]

In 1975, the section of Arabic-Islamic Antiquities was opened in the museum, which included the artefacts of Islamic art in various periods. It was divided into a group of sections: pottery and ceramics objects from Aleppo citadel, objects from Qal'at Ja'bar, metal, glass, coins, and stone carvings.[102]

The design of the Aleppo museum building is reminiscent of a Byzantine palace, with a central courtyard and three stories of surrounding rooms. The façade of the building is a replica of the Tell Halaf/ Guzāna portico. Thus, the building mimics a palace in both façade and internal structure. The original government purpose for the building is appropriate for the invocation of ancient icons of authority. Interestingly, the National Museums in Damascus and Aleppo both employ palace façades to mark their entrances, illustrating the importance of the museum as a cultural institution. That means the Damascus museum focusing on shared Islamic identity, is façad with an Islamic palace, while the Aleppo museum, which emphasizes local antiquity, chose a northern palace of the pre-Islamic period.[103]

Kari A. Zobler said, „*Aleppo museum presents itself as a survey of the north alone. It emphasizes the material dealing with Aleppo's antiquity and early cultural diversity in the north, with little mention of southern archaeological materials or cultures. While this focus began as a mandate from the French-controlled museum system, its continuation has become part of a modern strategy. It portrays Syria as ancient, with the history of the north providing the roots of its legitimacy*".

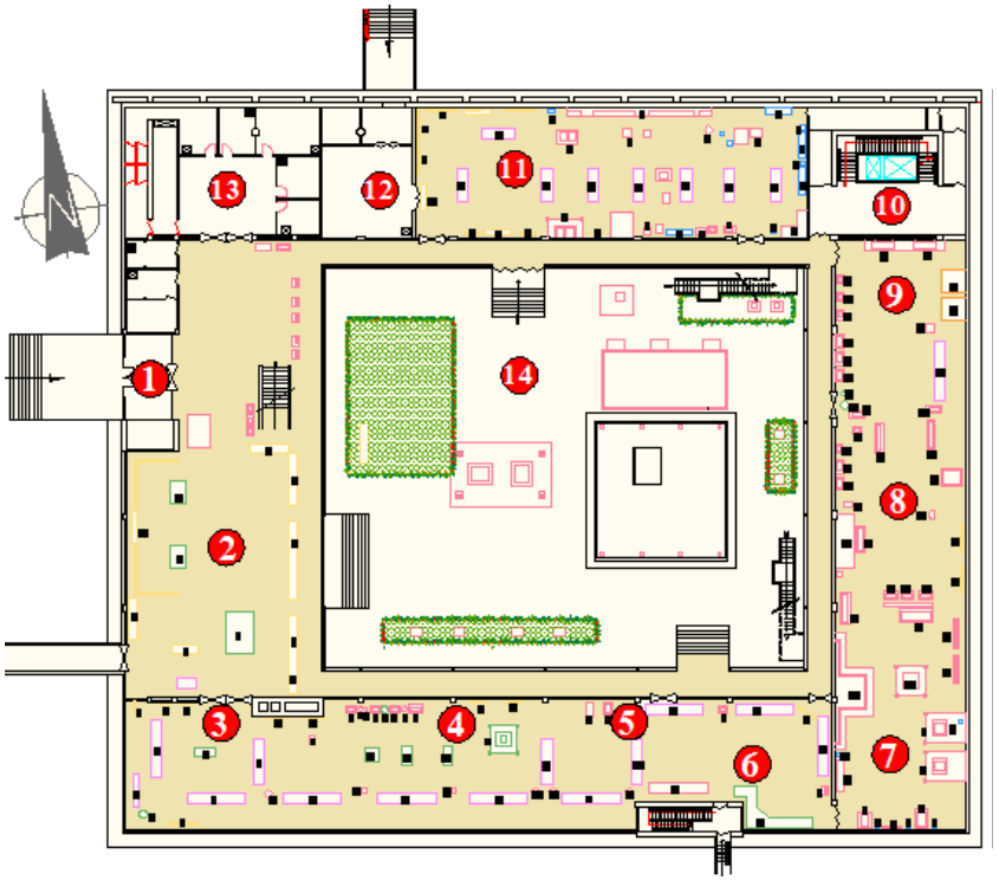
3.2 An overview of the contents of the National Museum of Aleppo before the war

The museum contained the most important collections from across Syria, especially from Aleppo, covering all phases of Syria's history. The importance of the Aleppo Museum is its curation of original collections from the major kingdoms of ancient Syria: Mari, Ebla and Ugarit. The museum also exhibits some of the most important world cultures in the Middle

[99] Kanjou 2016a, 465– 475.
[100] The entrance area of the building with its three monumental, theriomorphic column bases – two lions and a bull– on which three gods stood, is to this day unique in Ancient Near Eastern architecture. Kapara, one of the princes of the Bachiani dynasty, had erected this structure on the citadel of Guzāna presumably at the beginning of the 9th century B.C.
[101] Shaath 1973, 143– 156.
[102] Mutlaq 1976, 257– 264.
[103] Zobler 2011, 171– 191.

East, such as Acheulean, Mousterian, Aramaean, Babylonian, Hittite and Assyrian, which are all displayed at the museum in chronological order.[104]

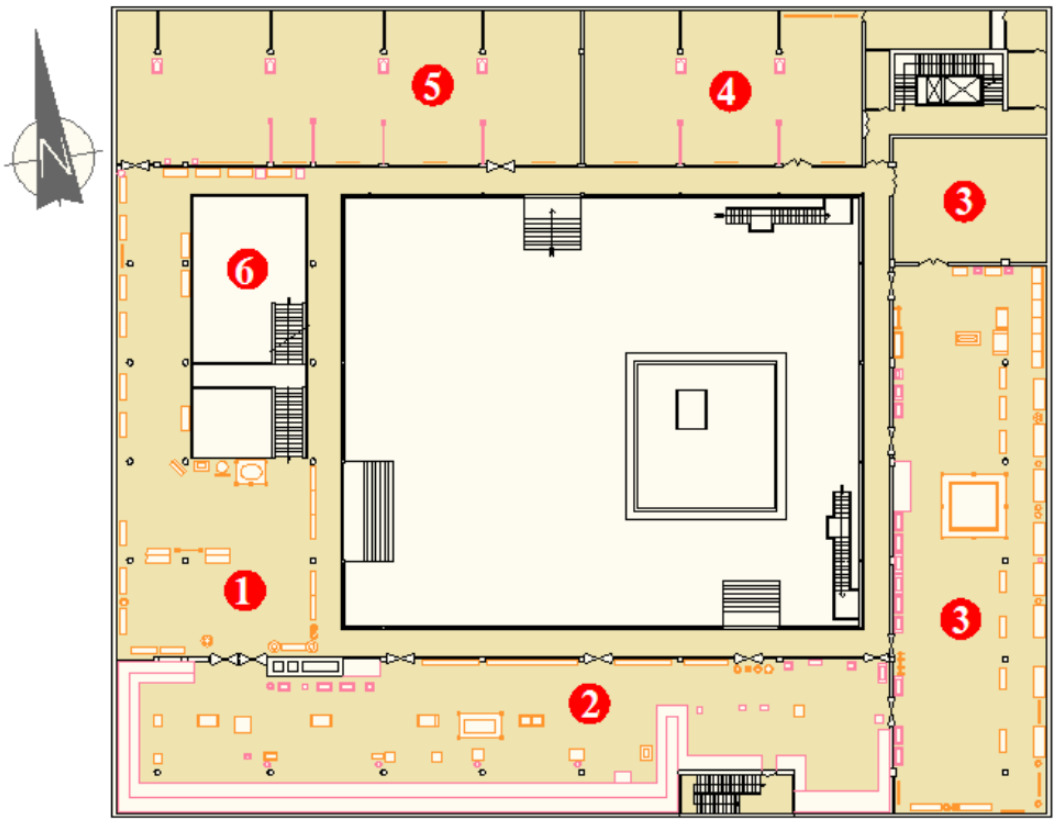
Aleppo museum houses and exhibits countless treasures of ruins and antiques spanning the history. Its contents include thousands of objects reflecting all periods of Syrian history. The museum organized chronologically with preservation as much as possible on archaeological sites, divided into five sections, Prehistoric, Ancient Syrian Antiquities, Classical, Arab-Islamic, and Modern Art **(Plan. 3.1 and 3.2).**



1- Entrance area **2-** Prehistoric section **- Ancient Syrian Antiquities section** **3-** Syrian Jazireh (Tell Brak, Tell Chagar Bazar). Max Mallowan excavations. **4-** Tell al-Hariri (Mari) **5-** Hama **6-** Ras Shamra (Ugarit) **7-** Tell Halaf (Gūzāna)	**8-** Tell Arslan Tash and Tell Hadjib **9-** Tell Ahmar **10-** Side stairs between floors **11-** Ebla and mixed hall **12-** Side entrance (used as administrative office) **13-** Administrative rooms **14-** Indoor garden (inner courtyard)

(Plan. 3.1): Aleppo National Museum, the ground floor. Source, Directorate of Antiquities and Museums in Aleppo and Teko, Oulla Abdul Wadoud 2013.

[104] Kanjou 2016a, 465– 475.



1- Exposition of the International Salvage Campaign in the Euphrates Valley **2-** Classical section **3-** Arabic-Islamic section, hall 1,2	**4-** Arabic-Islamic section, hall 3 **5-** Modern art section **6-** Mezzanine area[105]

(Plan. 3.2): Aleppo National Museum, the first floor. Source, Directorate of Antiquities and Museums in Aleppo and Teko, Oulla Abdul Wadoud 2013.

3.2.1 Prehistoric Section

The prehistoric hall located to the right after the entrance. The artefacts, which were displayed, is a mixture of the results of old and new excavations missions in northern Syria (**Fig. 3.3**). Contains finds and human elements and tools of the Stone Age, such as bones (awls, and needles), and pottery from the regions of Aleppo, Euphrates valley, and Khabur river. Pieces were covering the Acheulean, Paleolithic, Mesolithic and Neolithic periods such as flint tools and obsidian blades, figurines, a burial urn (jar) and various pottery items including some painted pottery from Halaf and Ubaid culture. As well as a copy of the skeleton of a Neanderthal child who was discovered in the Dederiyeh Cave, dating to the Mousterian culture more than 50,000 years ago (middle Paleolithic era).

[105] The low floor between two others in a building, typically between the ground and first floors.

It also contains a Neolithic female figurine from Tell Mureybet around 8000 B.C., one of the earliest known female figurines in the near east. According to many archaeologists, a new type of symbolic revegetation appeared in Syria, apparently expressing an aspect of the immense changes human communities were then undergoing. The first evidence of agricultural practices that would play such an important role in the subsequent development of societies also dates from this time. Accordingly, female figurines would first appear in the material culture of the earliest communities to engage in farming. It is believed that these schematic representations of women intended to symbolize the very principle of fertility. This is very important because it is among the oldest of these types which carved of stone? While later examples were made of terracotta.

3.2.2 Ancient Syrian Antiquities Section

Second section Ancient Syrian Antiquities - One of the most important sections- is divided into three large halls (wings) classified chronological and geographical according to the Syrian regions. It was dedicated to the ancient civilizations of Syria.

The first hall begins with artefacts from the Syrian Al-Jazira area, Max Mallowan excavations in the Upper Khabur region at Tell Chagar Bazar, and Tell Brak from the 4th and the 3rd millennium B.C. Including examples of Eye alabaster idols from the Tell Brak Eye Temple, as well as painted and unpainted pottery, such as plates, cups, jars and some stone and basalt pots. With some cylinder seals, human and animal terracotta, and necklaces of beads from Jemdet Nasr Period, 3100 – 2900 B.C.

This is followed by an extensive collection of Bronze Age finds from Mari (Tell Hariri) 2nd-3rd millennium, including distinctive statuettes of Mari priests, cuneiform tablets and cylinder seals; a larger statue of an Amorite spring goddess 1850 – 1760 B.C, and Bronze lion protome from the Temple of Dagan, the deity of storms. Large sculpture with inlaid eyes and a second lion protome were installed on the walls of the entrance to the inner sanctum of the temple. It was created by hammering bronze sheets over a wood core and affixed on it by nails, ca 1800 B.C. The best object was a diorite statue of king Ishtup-ilum was found in the throne room of the Palace of Mari along with statues of other former kings of the city-state, ca 2200 B.C.

Besides, Fresco Painting on gypsum of a male figure leading a bull to sacrifice. ca 1800 B.C., and Mother-of-pearl and schist inlay on a schist Plaque. A Mari soldier directs a bound naked prisoner, symbolizing the victory of the king. Groups of these plaques were found in a temple within the Palace precincts, ca 2400 B.C. There was also a Terracotta model of a liver to be used for divination. Following the sacrifice of an animal, its liver was examined to find signs for future events. This practice was normally reserved for the ruler. The interpretation was then recorded on a clay model, probably for future reference by the priests, ca 1800 B.C. With many black pottery jars (**Fig. 3.4**), ferrite pots, stone statues, and bronze foundation plaque with a nail from the 2nd millennium B.C., and many Bread moulds.

Next, there is a small section covering finds from Hama including one of the huge basalt lions, which guarded the Royal Palace on the citadel mound there. As well as a collection of painted jars and pots, fragments of pottery with Aramaic writing, bronze needles, and animal, human terracotta from the middle of the 3rd millennium and the beginning of the 2nd millennium B.C.

The rest of this hall is given to the finds of Ras Shamra (Ugarit), on the Mediterranean coast just to the north of Lattakia. Bronze figurines with Egyptian influence, some inlaid with gold dating from the 2nd millennium B.C., bronze tools and weapons bronze and gold jewellery, ivory objects stone friezes, painted pottery and alabaster figurines. Such as a golden bowl embossed and engraved with animals and mythological beings, including leaping ibexes, lions attacking bulls, and a depiction of two men killing a lion. In its centre is a chrysanthemum flower ca 1300 B.C. Moreover, a ceremonial axe with a lion and a wild boar, copper and gold (handle), hardened iron (blade). Axe with a Bronze handle, decorated in relief with the figure of a wild boar and two lions' heads that appear to be spitting out the iron blade. The details of the animals and the motifs (rosettes) were made of gold wire that was inlaid by hammering it into grooves prepared on the surface of the solid copper. This is one of the earliest examples of an item manufactured out of three different metals (13th -14th centuries) in addition to a collection of gold jewellery, bronze bracelets, necklaces, and a mould for jewellery, the end of the 2nd millennium B.C.

The second hall is the hall of the 1st millennium B.C. It is divided into three sections. Numerous massive basalt statues, from Tell Halaf (Guzāna). Including the sculpture of a Goddess, which has a cuneiform inscription. In addition to a sculpture of a Scorpion-birdman from the Scorpion Gate at the Western Palace, and 35 small relief plates of basalt and limestone. The southern wall of the western palace (partly reconstructed), the reconstruction shows alternating red, coloured limestone and black basalt relief slabs. In antiquity, these small (Orthostats) protected the mudbrick walls against the weathering and served at the same time as decoration elements for the building, from early 1st millennium B.C. Moreover, some replicas, such as sculptures of a seated couple, a seated woman, a god, and a Sphinx.[106]

The second section is devoted to items from Tell Hajib and Arslan Tash (ancient Hadatu), and dominated by more massive basalt statues fnezes and a pair of carved lions. These all date from the Assyrian period (9th - 7th centuries B.C.). Besides, showcases dedicated to displaying the delicately carved ivory panels were discovered in the (Ivory house) dating to the 9th century B.C. Further an ivory decorative Plaque of a sphinx. Although this fine ceremonial furniture ornament was found in a palace of the Assyrian governor of Hadatu, the regional seat of Assyrian government, it was doubtless Plunder from an Aramaean city in 800 B.C. in addition to a basalt statue of an Assyrian god dates 744 – 727 B.C. High 173 cm.

The last section contains artefacts from Tell Ahmar on the Euphrates (basin of Tishrin Dam). It dates back to the new Assyrian period. Such as a stela of Esarhaddon A and Asrarhdon B dates to 669 – 680 B.C. It was found during the excavations of Thureau- Dangin in 1929 (**Fig. 3.5**). It represents the victory of an Assyrian king over his enemies. In addition to a series of fragments of frescoes, original and (reproductions of the originals) which had adorned the walls of the Assyrian palace, as had a Fresco mural of two Assyrian dignitaries in court dress. This is a fragment from a larger Fresco in which the two Assyrian dignitaries were presenting a foreign captive before an enthroned Assyrian ruler and his courtiers. ca 750 B.C. Moreover, basalt stone, with a cuneiform inscription of Assyrian King Shalmaneser III (Salmānu-ašarēd III), and a basalt statue found in 1993, height of 1,45 m, preserved without a number. With many different pottery jars, bronze tools and seals that were displayed in the showcases, such

[106] Heretani 2011, 287– 290.

as a pottery vessel in the form of an ostrich, 39 × 19.5 × 17.7 cm, around 800 B.C., and a vessel 14.7 × 22.4 cm, with sieve insert, pottery, around 800 B.C.

The third hall is Ebla Hall or the Mixed Hall because it contains showcases from different sites, in particular, a basin of the Khabur River, such as Tell Boueid, Tell Kashkashuk, Tell Selenkahiyeh, and Tell Abu Hujeira. It contained various models of pottery vessels; especially black metallic ware, as well as necklaces of beads, stone tools and a Terracotta model of humans and animals such as a male figurine (Terracotta), from Tell Selenkahiyeh 11,7 × 4,7 cm, 2000 B.C. M9086. Moreover, alabaster figurines, pottery, jewellery, and cylinder seals from Tell Chuera, and a commemorative stela, of basalt was found in Tell Ashara (ancient Terqa).

Besides, basalt friezes (orthostats) of Ain Dara (northwest of Aleppo). Moreover, replica models of the temple form. In addition, replicas of a basalt Aramean funeral stele bearing an Aramaic inscription, 7th century B.C. found in Neirab or Tell Afis. Original at the Louvre Museum AO3026. And basalt funeral stele of Si`Gabbor, priest of the Moon God, early 7th century B.C., found in Neirab, bears an Aramaic inscription, Original at the Louvre Museum AO25341.

The last part of the hall is given over to artefacts from Tell Mardikh (Ebla), including a selection of clay cuneiform tablets like a mathematical exercise tablet, Terracotta, 2300 B.C.; and various fragments of wooden furniture dating from the Early Bronze Age (2400 – 2250 B.C.) inlaid with shells and carved with delicate human and animal figures. In addition, Piece of lapis lazuli, 2300 B.C. finding a block of lapis lazuli at Ebla is very significant, since certain cuneiform texts from the city may be interpreted as saying that Ebla controlled the trade in lapis lazuli comes from Afghanistan on its way to Egypt. At the end of the hall, we find a showcase containing different artefacts the results of the national excavations at Al-Ansari in the city of Aleppo.

In upstairs, the first hall contains showcases from various sites along the Euphrates most of which were rescue excavations carried out before their inundation by the river due to the construction of the huge dam at Al-Thawra (Tabqa),[107] and the Tishrin dam. There are separate showcases that display the discoveries (findings) of many archaeological missions such as, Spanish archaeological mission at Tell Qara Quzaq and Tell Jamîs; French and Syrian-German at Tell Meskeneh, ancient Emar; German excavations at Tell Munbāqa, Habuba Kabira (Tell Qanas), Jabel Arruda and Tell Bazi; Syrian–Italian at Tell Fray; American excavation at Tell Hadidi, Tell al-Banat, and Tell El-Qitar; British at Jerablus Tahtani; Danish at Tell Jurn Kabir; and French at Tell Shiukh Fawqani.

It contained different objects for example, vessel in the form of a pig (M10167), terracotta , 30 × 25 cm, Jabel Arruda, 3200 B.C.; circular vessel (M11301), pottery, 22.5 × 9 cm, Tell Bazi, 1300 B.C.; bulla, clay envelope (M10170),[108] unbaked clay, 6.3 cm, Tell Habuba Kabira, 3200 B.C. This is in addition to many pottery jars and pots, terracotta, various stone and bronze vessels, ornaments and beads, dating back to the Bronze and Iron Age.

[107] In 1965, with the construction of the Tabqa Dam on the Middle Euphrates, the General Direction of Antiquities and Museums of Syria issued an international call to salvage many archaeological sites threatened by the waters of Lake Al-Assad.

[108] Fortin 1999, 222; „ *Tokens, or calculi, were concealed in a hollow clay sphere like this one and then imprinted with a cylinder seal rolled on the surface. Large notches were made on the outside of the sphere to indicate the number of tokens it held. A bulla was never baked, of course, because the person who received the goods it accompanied had to be able to break open and Count the number of tokens sealed within*".

Moreover, cuneiform tablets, and Aramaic tablets including the longest Aramaic text written on clay (M11305),[109] were found in Syria at Tell Shiukh Fawqani (ancient Burmarina).

3.2.3 Classical Section

The second hall contains artefacts of the Classical art, which was established at Aleppo museum in 1972, as a part of the new building in its current location. It exhibited several objects of Greek, Hellenistic, Roman and Byzantine periods (**Fig. 3.6**). In addition to the Persians (Achaemenes, Parthian, Sassanian) such as potteries, coins, statues (a number of limestone funerary carvings from the ancient city of Manbij), mosaics, glassware, flasks, and many funerary stelae from Palmyra, all displayed chronologically, taking into account the museum presentation according to the material of the pieces presented. The archaeological pieces in this section were the results of archaeological excavations, which are relatively few, especially from the site of Ain Dara, confiscated artefacts, and the pieces that were purchased. The most important exhibits were the Greek pottery from Leonard Woolley excavations at the al-Mina al-Baida site 1930, and some glazed pottery from Dura Europos, copper pots from southern Syria, and a collection of gold, silver and bronze coins exhibited in the centre of the hall. On the opposite wall of the showcases, there were sculptures from Manbaj and Palmyra, mostly tombstones of limestone and some basalt monuments. The most important piece is the statue of the goddess Ishtar, and in the middle of the hall, there was a glazed clay tomb from al-Raqqa, and a tombstone from Manbaj in the shape of a Mihrab containing a statue of young women. There was also an important collection of glass from Roman and Byzantine periods. At the end of the hall to the left of the visitor two Byzantine mosaics were displayed, possibly representing the rivers of Paradise. In the chest hall was a statue of a warrior in Persian-style in addition to many basalt stone carvings distributed on one straightness in front of the wall of the showcases representing several gods, most notably the goddess Al-Lāt, Jupiter, God of the sun, Asclepius the god of medicine, and some funerary statues.

In the end, the number of pieces recorded in the classical museum reached 5225. Nevertheless, there are many pieces in the same number, especially the coins, with totalled 11,316 pieces. While there are some unrecorded pieces of confiscations in the year 2000, and most of them are coins, and the results of the excavations at the sites of Cyrus and Samaan citadel, which exceeds 1200 pieces still under study. The hall displayed 915 pieces. In the gardens of the museum, there are 95 pieces; all are stone sculptures and some mosaics.

3.2.4 Arabic-Islamic Section

The third hall is the section of Islamic Antiquities, which was opened at Aleppo Museum for the first time in 1975, and the year was named (Islamic Antiquities Year).[110] The section contains several Arabic coins, manuscripts, potteries, an Islamic 12th century tomb, and a 12th-century astrolabe, a scale model of Aleppo's citadel and its surrounding areas (**Fig. 3.7**). The method of the display here is based on the item's function and medium, such as pottery, ceramics, metalwork and glass of the various Islamic dynasties as well as a collection of gold and silver coins of the Umayyad, Abbasid, Ayyubid and Mamluk periods. A stone cenotaph carved in floriated Kufic calligraphy is a masterpiece of this hall. Medieval military equipment and an Ottoman wooden ceiling featuring in a side chamber are also presented. All these pieces were displayed in one room, 39 × 39 m. After 2006, it began to think about the need to return

[109] Fales 1996, 81– 121; Fales / Radner / Pappi / Attardo 2005, 595– 694 (655).
[110] Mutlaq 1976, 257– 264.

the museum presentation, after showing the absence of a specific mechanism or method used in the museum presentation, where there were random and mixed pieces of different ages with the absence of the explanations. A new archive of all Islamic coins have been recorded and complete cleaning and filming of each piece, with the allocation of half the space of the main hall of modern art, dedicated to displaying artefacts of the Mamluk and Ottoman Period. Besides using one of the Islamic warehouses to be the hall for Islamic coins. (Details will be discussed later in the restructuring of the Arabic-Islamic Section)

3.2.5 Modern Art Section, mosaic hall, and garden of the museum

Finally, the fourth hall includes Modern Art. Dedicated to the modern artists of Aleppo and other Syrian cities, expressed in various styles such as realism, cubism, expressionism. The hall has been closed for a long time.

Mosaic Hall

This is a square hall located on the ground floor under the Directorate of Antiquities and Museums of Aleppo, next to the main museum building; it is separated from the halls in the museum. It has a modern wooden ceiling and is implemented with a new lighting system. The hall was a showroom (Gallery). It is now used as a mosaic warehouse where the panels are stacked randomly, above each other. The hall contains many mosaic panels from different periods (Roman, Greek, Byzantine and Islamic).

Garden of the Museum

The Indoor garden which is the central courtyard of the museum contains various basalt pieces, including a statue representing one of the Aramaic princes discovered in the Ain Al-Tell, north of Aleppo, 9th century B.C. Besides, another basalt statue was found in Sarrin (Ain al-Arab), length 194 cm, width 47cm, and 9th century B.C. There is also the basalt statue of a woman carrying a small bag in her left hand; the head was broken, found near Tell Halaf (**Fig. 3.8**). One of the most important things you can find in the inner garden is the two Hittite steles from Til Persib (Tell Ahmar). Tell Ahmar stele 1. Representing the god of the weather, discovered through the excavations of the French mission 1928, two pieces: the first 155 × 95 × 70 cm, the second (M11611), 178 × 90 × 75 cm, carved of basalt. Tell Ahmar stele 6. Villagers in the Euphrates river found it during the 1999 excavation season, halfway between Tell Ahmar and Al-Quba village. The stele is a large stone with a Luwian inscription, (Hieroglyphic). It consists of two large blocks, with a height of 3 m, with a side width of one meter, estimated to weigh six tons.

Together with a reconstruction of an underground tomb, it represents the largest and most elaborate burial tomb found at Tell Banat (tomb 7), which, cut into the gravel layers, was part of the complex of buildings and platform (**Fig. 3.9**). The tomb, eight by ten meters, had five interconnected chambers, a *dromos* and an entrance covered by ten large limestone slabs, each weighing several tons. The contents and structure of the tomb had been disturbed in antiquity as far as the covering slab over the *dromos* was removed as well as some of its wall blocks. We bypassed the entrance shaft and went into the tomb through the *dromos*. All the chambers were filled with silt, and some pots were floating high above their original position on the floor. Pots and objects were scattered throughout the tomb, but only a few can be noted here. The greatest concentration of pottery was in Chamber C, while in Chamber D, there was a gold pendant and a lapis lazuli fly bead on the floor and an alabaster tabletop propped up against the wall. Besides,

in one niche there was an ostrich egg with a neck and rim insert of white stone and mother-of-pearl and lapis lazuli inlay. Several other shattered ostrich eggs were on the floor. In one comer, there were two lapis lazuli bottle stoppers inlaid with gold and a decorated stone dish. A wooden coffin lay in the middle of the chamber, and bronze straps decorated its comers. At this part of the coffin had broken free of its base and floated to its final position. Below it were some animal bones, pots, badly decayed alabaster jars, gold studs and stone inlay pieces, and a fragile inlaid object.[111] In the inner garden, there was another variety of artefacts such as the basalt crowns, large jars and a large rectangular mosaic floor.

The outdoor garden in front of the entrance and around the building contains many important artefacts from different periods. Such as Tell Halaf bull figure, which was returned to the National Museum of Aleppo in September 2004, after its restoration at Pergamonmuseum in Berlin, shows what remains of the original substance. In addition to the basalt relief of two geniuses were found in the citadel of Aleppo in 1930. 0,93 × 1,27 × 0,94 m. Moreover, a basalt Lion statue has been found in Arslan Tash (Hadatü) 1927 – 1928, and a basalt Horseman statue from Afrin and Alabaster statue of a woman stands, from the classical period. There were also many limestone crowns from different areas, Dahes, Jebel Barisha, dead cities, and Deir Qinnsrin near Jarabulus on the Euphrates. With numerous basalt tombs doorways, basalt sarcophagus (tomb), and mosaic panels etc.

3.2.6 Warehouses (museum storages)

The main warehouses of the museum are located in the basement under the ground floor. The warehouses are divided between each section. For example, the warehouses of the ancient Syrian Antiquities section includes thousands of objects especially stone and pottery pieces from Ugarit, Mari, Khabur and Euphrates areas (Euphrates Dam and Tishrin Dam). It contains results of the archaeological excavations from Ugarit and Tell Persib in 1928 through Emar and Tell Banat 1997 to Sousan 2011 (**Fig. 3.10**). The classic section has four warehouses, No. (**4.**): 650 × 650 cm, No. (**5.**): 650 × 650 cm, No. (**15.**): 650 × 350 cm, and No. (**24.**): 750 × 420 cm, that contains more than 3 thousand pieces, in addition to a collection of pieces and carvings of medium and large sizes in the corridor of the basement and front of the warehouses. The warehouses of the Islamic section also contained many of the various archaeological pieces, especially the decorations stones with plant forms and writing in Arabic script, and many potteries and pottery glazed jars (**Fig. 3.11**). Along with many nylon bags containing pottery shards, stone and metal fragments packed in old wooden boxes. The most important problems in restoring the warehouses are the very high humidity due to the rise in the level of groundwater, especially in the winter, where it reaches a height of 50 cm from the level of the floors. It had a great influence on antiques, shelves and wooden and carton boxes over the years. In addition to the basement warehouses, there were other places to store the pieces, such as the small side rooms next to the Islamic section, and the corridors behind the showcases, as well as the warehouse of the exhibition hall of the classic section, which it is located between the showcases and the southern museum wall, length 40 m, and 1 m width. Sometimes important and rare pieces are stored in the rooms of the museum director, particularly in the room of the director of the Syrian Antiquities section.

[111] Porter / McClellan 1999, 107– 116.

3.3 National Museum of Aleppo during the conflict

3.3.1 Background of Aleppo war

In 2011, Aleppo was Syria's largest city, with a population of 2.5 million people. A UNESCO World Heritage Site, it has been described as Syria's commercial capital. The city has long been multi-cultural, a complex mix of Arabs, Kurds, Turkmen, Armenians and Circassians which multi-denominational churches and mosques still share the space.[112] Nationwide protests against President Bashar al-Assad began on 15 March 2011, as part of the Arab Spring. In Aleppo itself, large protests started more than a year later in May 2012. During this period, government-organized rallies in support of itself also occurred. Aleppo had remained undisturbed and largely supportive of the regime by the 16-month-long conflict until 22 July 2012. Rebel fighters from the neighbouring villages then converged and penetrated the city, to which the government responded with heavy-handed, indiscriminate bombardments of the city. On 16 February 2012, the U.N General Assembly issued a resolution with a vote of 137 in favour, 12 against, and 17 abstentions, and called on Syria to immediately put an end to all human rights violations and attacks against civilians.[113]

In time, the old city of Aleppo has been destroyed, and most of its historical monuments either have been partially damaged or destroyed[114] (**Fig. 3.12**). Consequently, the city of Aleppo was divided into an eastern part, under rebel control, and a western part, under the regime control, until the end of 2016[115] (UNESCO 2017).

In December 2016, Aleppo was reunited after Syrian government forces took control of the whole city after an evacuation agreement with the rebels in eastern Aleppo.

Based on the damage assessment map of the draft UNESCO report titled "Proposed Materials and Considerations for the Reconstruction of the Ancient City of Aleppo" by Thierry Grandin, almost 90% of the surface area of Aleppo's old city had been damaged.[116] UNESCO said in a statement, "60 percent of the old city of Aleppo has been severely damaged, with 30 percent totally destroyed.[117]

3.3.2 Museums of Aleppo under fire

Aleppo had many museums, most of them in the old city.

The museum of Folklore Art and Traditions at Dar Ejaq Basha building in the Jdeideh quarter, which is from the Ottoman period (built-in 1757 A.D.). According to information disseminated in DGAM reports, the building was exposed to the fall of several shells in repeated fighting, which caused serious damage to the building, and was largely destroyed because of one of the explosions. A number of the wooden ceilings were damaged. The museum has also been looted, which led to the loss of many of the pieces such as glassware, Baghdadi daggers, six Nebals, textiles, folklore clothing, and many important items, more than 300 pieces have

[112] Darke 22 July 2016.
[113] UN News Centre 16 February 2012. Retrieved 17 December 2016. General Assembly demands Syria halt violence without delay (immediately).
[114] Cunliffe 2012; Abd-Alkarim 2014; Perini / Cunliffe 2014.
[115] Ruck 2016.
[116] Qudsi 2017, 15.
[117] UNESCO 19 January 2017.

been stolen. At the time, a team from Aleppo museum transferred all the remaining pieces to the National Museum of Aleppo[118] (**Fig. 3.13**).

The Medicine and Science Museum at Bimaristan al-Arghuni. It was built in the Mamluk period in 1354 A.D. It suffered from destruction following the fighting between regime forces and the Free Syrian Army. A few pictures posted on social networks in 2012 show broken plaster replicas of busts of famous physicians and surgeons. In the hallway, weapons and mattresses were thrown haphazardly on the ground. In 2013, SAPAH (Syrian Association for Preservation of Archaeology and Heritage) members were able to enter the museum to put away objects, and they locked the doors.[119] Some reports have shown that the building was used as a centre for the local community council in the region.

Dar Ghazale is one of the largest and well-preserved houses from the Ottoman period in Aleppo. Dating to the 17th century, it has an archaeological bath and wonderful old wooden decorations. Located in the Al-Jdeideh in Qustul Abshir Pasha Street and Sagha market, it was used as a public school since 1914, and it was restored before the war to host the Memory Museum of the city of Aleppo. Unfortunately, the house was destroyed by the fall of a large number of shells, and most of its old wooden decorations were burnt and destroyed[120] (**Fig. 3.14**).

Aleppo citadel Museum was opened in 1994 in the buildings of Ibrahim Pasha military barracks of the citadel, built-in 1834. It occupies an area of 754 m² at the northern part of the citadel. There is no information about the artefacts in it. Photos taken in May 2015 and published by DGAM, showed that one of the walls of the museum had been destroyed as a result of one of the Mortar shells.[121]

The House of Adolphe Boucha (Beit Boucha), Belgian Consul in Aleppo. A private museum; it housed a library, as well as several collections of ancient and traditional objects such as Islamic copper pieces and Roman glassware and some statues and many pottery objects. All were recorded in the own records collections of the National Museum of Aleppo. Parts of it were looted between 2011 and 2012. In June 2013, members of SAPAH and DAA (Department of Archaeology of the Free City of Aleppo) managed to enter the house and to record previous damage and degradation during this visit. On 18 June 2013, they packed and moved the objects, in cooperation with the Free Syrian Army and the Council of Aleppo Province, and delivered them into the hands of this Council.[122]

The Museum of Education at Al-Shibani Church (belong to the Directorate of Education). It is dating to the 12th century religious and cultural centre, located in "al-Jalloum" old city of Aleppo. It contained objects dated between the 18th and 20th century. Located on the frontline, it has subsequently suffered from damage and theft. In October 2013, The Free Council of Aleppo Province published a report concerning this museum, describing its current state. They also moved its collections to a safe location.[123]

[118] DGAM 16.04.2013; DGAM 05.05.2014.
[119] APSA 12.10.2012 ; APSA 03.03.2015.
[120] Al-Masri 2015, 147– 156.
[121] DGAM 01.06.2015.
[122] APSA 05.07.2013.
[123] APSA 2014 ; Ali / Makinson / Quenet 2016, 477– 492.

3.3.3 National Museum of Aleppo: risk types and threats

The conflict in Syria has put this highly significant museum's collection at risk. The conflict began on March 15, 2011, with peaceful protests but soon took the form of armed conflict, which continues until now. Meanwhile, many Syrian museums' sites are at risk as we mentioned before. From this point, it was necessary to evaluate the security situation in the city of Aleppo, which changed when the armed conflict came closer to the museum. Using different types of weapons, including car bombs, posing an increased threat to the staff attending the museum every day. At the same time, the museum staff began to assess the types of risk that could occur, because of security developments and based on previous experience observed in Egypt, Iraq, and Libya. Would thieves or armed groups steal the objects? Would there be big or small shells or bombs?[124]

In 2011, the security situation was relatively stable. However, in the following year, the armed forces entered the city and the surroundings, and the clashes came nearer to the museum. The first hazard was the terrorist attack on the city centre (Sahat al-Jabri) at the beginning of October 2012, where four car bombs exploded and greatly damaged the museum infrastructure because the suspended ceiling collapsed, windows were blown up (**Fig. 3.15**), and a curator and two public officers were injured.[125]

The museum's location and its proximity to the fighting lines on the frontline of the battle in the old city of Aleppo made it daily vulnerable to large numbers of mortars, gas bombs, shells and bullets. Moreover, the snipers had begun to observe the main door.

3.3.4 Destruction and damage at National Museum of Aleppo

Like Aleppo itself, the museum has been on UNESCO's List of World Heritage in Danger since 2013, with its endangered status being confirmed during the 40th session of UNESCO's World Heritage Committee. The head of the United Nations cultural agency today deplored the recent shelling at the National Museum of Aleppo, located on the edge of the war-torn ancient city in northern Syria, calling once again for a stop of the destruction of cultural property. (UN NEWS, 14 July 2016).

Like the nearby old city of Aleppo, the museum has suffered extensive damage during the past 8 years and the heavy bombardment. Nearly all the long narrow windows that span the west side of the museum were blown out when mortars pierced the roof. The museum has also intermittently sustained serious damage to its adjacent administrative building. The main façade of the museum has also been repeatedly damaged. Also repeatedly damaged have been the museum's exterior walls and structure, ceiling, exterior doors (**Fig. 3.16**), offices (**Fig.3.17**) and the outer fence, approximately 60 meters from the museum's front entrance.[126]

On 27 May 2014, both buildings of the National Museum and the Department of Antiquities of Aleppo were partially damaged due to a blast-taking place nearby. The damage was limited to broken glass, gypsum ceilings, stone façades and stone floor tiles[127] (**Fig. 3.18**).

[124] Kanjou 2016a, 465– 475.
[125] DGAM 12.11.2012.
[126] Lamb 2016.
[127] DGAM 05.05. 2014.

On Sunday 01 June 2014, a mortar shell slammed into the National Museum of Aleppo, causing tangible damage[128] (**Fig. 3.19**).

On 03 June 2014, the Museum was subjected to tangible damage once more due to the fall of mortar shells on the garden of the museum (**Fig. 3.20**), which exposed some employees to (non-serious) injuries.[129]

On 11 July 2016, the National Museum of Aleppo was again attacked by a large number of missiles and explosive bombs, which led to badly damage in the construction structure of the museum, included the partial destruction of the concrete ceiling in different parts of the museum, a big damage in infrastructure, (exterior doors, the offices of employees and museum curators), and destructing the room of the generators, as well as parts of the museum's outer fence.[130] At this time, on 14 July 2016 – The Director-General of UNESCO, Ms. Irina Bokova, called for help once again to stop the destruction at the ancient city of Aleppo, and deplored the recent shelling of the national museum, which is located just outside the boundaries of the Ancient City of Aleppo, a World Heritage property.[131]

On 23 July 2016, the museum was attacked again, by the fall of several explosive bombs surrounding the museum; one of the bomb struck the museum's facade and caused big damage in the existed preventive protections of the main facade.[132]

The good news is that a vast majority of Aleppo museum's treasures were safe, because of the protection measures carried out by the Directorate of Antiquities and Museums of Aleppo since the beginning of the current crisis in March of 2011.

3.3.5 Protection measures at National Museum of Aleppo

Before 2011, the museums of Syria were monitored no better than archaeological sites, because of deficiencies in – or even the total lack of – security measures, to protection, to the archiving of records, and to object conservation. These museums were not ready to face a situation that would destabilize all Syrian cities after the second half of 2011. Therefore, all the protection measures at Aleppo national museum began after the beginning of the conflict in Syria.

3.3.5.1 Documentation

Since the beginning of the conflict in Syria, measures have been taken to protect the museum's collection, such as closing museums, photocopying all museum records and keeping copies (JPEG) of those records, and collecting all the images and documents on CD-ROM and keeping them safe. Moreover, electronic copies of all previous documents were transferred to the General Directorate in Damascus and copies were kept in the department in Aleppo.

In addition to updating a digital archive system for all artefacts records (**Fig. 3.21**) at the end of 2011 and beginning of 2012, all the artefacts were catalogued and entered into the database of the Syrian museum. The archiving process included the entering of all the detailed information concerning the identity of each artefact such as its specifications and the source dating, measurements and participation in international exhibitions, as well as their information

[128] DGAM 01.06. 2014.
[129] DGAM 02.06.2014.
[130] DGAM 12.07. 2016.
[131] UNSCO, MEDIA SERVICES 14 July 2016.
[132] DGAM 23.07. 2016.

from discovered date until the archiving, date. This process began in Aleppo, which took place in two stages. Each stage took 21 days and involved working with the students of the Archaeology Department at the University of Aleppo: comprising two groups, each one including 15 students.[133]

This was a part of a national project, by DGAM (The Directorate of Information Technology), which aimed at creating a central digital and archaeological database as a source of information to help in managing heritage and documenting the archaeological buildings and sites, based on a geographic information system (GIS). In addition, the database will provide the archaeological and historical content and outcomes for the public, researchers and any other interested parties. The museums in Syria were all fitted with a digital system documenting artefacts. Moreover, a new special interface was allocated to damaged and stolen artefacts during the conflict. The central system containing all the data related to the Syrian museums allowed to digitally manage and store data and to obtain reports and quick search results regarding any museum through the data fed into the system. Moreover, all information received from the Directorate of Museums Affairs is updated and fed into the system through a special interface dedicated to the damages and museum artefacts missing during the crisis.[134]

At the same time, several projects have been done to inventory undocumented museum pieces and non-recordings, such as pieces in mosaics warehouse, and restoration warehouse.

3.3.5.2 Transfer of removable objects

The security situation in 2011 was still acceptable so all removable artefacts were moved from the galleries, showcases (**Fig. 3.22**) and gardens (**Fig. 3.23**) to the museum storages. Original objects were replaced with replicas, (display of modern copies and fake). At that time, it was believed that the main danger was thieves attempting to loot the museum. Therefore, important and rare pieces were transferred to a safe place outside the museum.[135] This was done at the request of the Directorate General of Antiquities and Museums in Damascus. In 2015, many artefacts were transferred to a building at the University of Aleppo.

3.3.5.3 Immovable objects

Large and immovable objects (i.e. statues and mosaics) were protected in *situ* (after similar cases had been studied) in different ways. For example, concrete walls were built around some stone artefacts[136] (**Fig. 3.24**), as was done at the Beirut Museum during the civil war. Such stone artefacts include the spring goddess and the statue of Ishtup-ilum in Mari hall and the Alabaster statue of a woman from the classical period in the outdoor garden. Because of the high cost of building materials and the difficulty in obtaining them and transferring them to the museum, it was necessary to think of another way to protecting them. Therefore, the entire objects in the entrance, inside the galleries, and even in the indoor and outdoor garden were covered with sandbags from all sides (50 cm),[137] such as a stela of Esarhaddon in Tell Ahmar hall (**Fig. 3.25**), mosaics and Hittite steles in the indoor garden (courtyard). As for the facade of the museum which represents the interface of the Aramaic Palace of Tell Halaf, of which the original was

[133] Kanjou 2016a, 465– 475.
[134] Almedani 2015, 47– 51
[135] The pieces were placed in wooden boxes and transferred to the Central Bank of Aleppo, and then transported by plane to the National Museum of Damascus.
[136] Novák / Fakhro 2019, 7– 9.
[137] Kanjou 2016a, 465– 475.

destroyed in World War II, and restored at Pergamum museum in Berlin. In order not to repeat the same history, they had to give this facade special care, because it was a symbol of the Aleppo museum and its title. Protection efforts were carried out by covering the front and side facade with two rows of sandbags (**Fig. 3.26**). To solve the height problem, the team replaced the sandbags covering the top by using thick wooden beams of thick beech (5 cm) (**Fig 3.27**).

Sandbags were a bad choice, especially in covering the external pieces, because of the ensuing sun damage and general weather conditions. Therefore, the staff at the museum decided to cover the artefacts with insulation (glass sulphonated) (**Fig. 3.28**), then to build wooden boxes filled with sand around them,[138] especially for the objects at the indoor and outdoor garden (**Fig. 3.29**).

3.3.5.4 Other measures

Measures were also taken in protection, like taking down large stone pieces from the display bases, placing them upside down to protect the engraved face, and then covering with small pebbles. In addition, the mosaics behind the museum were covered by wooden panels supported by wooden poles to be reinforced, after being isolated by fiberglass anti-wet and fireproof (**Fig. 3.30**). Also, the wooden ceiling of the Islamic coins hall (Ottoman period) was reinforced by building a metal structure rising from the floor of the room up to 10 cm to the ceiling, then helpers built a wooden platform to carry the ceiling for protection in case of a falling state. While the wooden platform was isolated by fiberglass, which is fireproof. As well as making sure that there is no direct connection between the platform and the wooden ceiling to protect the colours and decorations from damage and scratching.

Besides, all the halls and storerooms were secured with metal doors (fireproof) and reinforced with concrete, helping to close everything quickly and to control everything in a short time in emergencies. To ensure security for both the museum and the employees and obstruct armed groups from entering the museum, some staff remained inside the museum at all times. At this time, the museum housed several guards and curators (the families of six guards and three curators were based at the museum).

As well as reducing the effects of groundwater, which is the most difficult problem currently, especially when the power outages for a long time. They implemented a project to raise the levels of the warehouses by raising the floor about 50 cm, using perforated concrete that helps to prevent the arrival of water inside the warehouses. Therefore, it is always necessary to regulate the work of the water pumps and increase the number from 6 pumps to 12 pumps to prevent the rising of water to dangerous levels. However, the groundwater problem remains high, keeping in mind that this method does not reduce the risk of moisture on the artefacts.

3.3.5.5 Difficulties in protection efforts

Museum staff faced many difficulties during the work, such as the absence of an emergency plan in the museum in case of war or fire and other threats. Moreover, the museum's location on the frontline of the battle made it vulnerable to many missiles and explosives.

There were no enough qualified staff to ensure war risk management at the museum. Moreover, there was a lack of funding and slow implementation of projects; sometimes, it takes 6 months to start a protection project. Even though the strategy had been set, it has not been

[138] Many wooden panels were found stored in a museum's warehouse.

possible to execute the full security plan allowing the most thorough protection because of a lack of economic support. Besides, there was no exchange of information and experiences from international organizations, especially in the first three years of the war. They were like in a way abandoned by the international archaeological community. This led to the museum's staff studying similar cases in international museums, and to test new methods. There was also a lack of cooperation with the archaeological excavation missions who had worked in Syria before the war. Especially with the restorer of these missions to exchange information and find out, for example, the best way to save the Cuneiform tablets, bronze, pottery, stone and other tools. One of the difficulties was also the negative effects of the weather, groundwater, and the high humidity in the warehouses[139] (**Fig. 3.31**).

3.5.5.6 Were the protection efforts at National Museum of Aleppo sufficient to preserve the artefacts? (Compared to other Syrian Museums)

There were protection measures in most Syrian museums, but it was limited to the closure of the museum and the transfer of important pieces to a safe place or the warehouses, as in the museums of Dara'a, Suweida, Deir Ez-Zour, Palmyra, and al-Raqqa, etc. As I mentioned above, some of them met a catastrophic fate, such as the al-Raqqa museum and the Palmyra museum.

In comparison with other Syrian museums, there is a notable difference in the protection procedures. Only in the Aleppo museum, there were additional protection efforts such as building concrete walls, covering with sandbags, building wooden boxes filled with sand, etc.

In short, the museum's general safety plan and all protection efforts have contributed to the protection of the Aleppo museum's artefacts. In comparison with other Syrian museums, it benefited much by these measurements, with damage only to the museum's structure, such as walls, windows and showcases, and some minor damage to some of the pottery pieces stored in the upper floor. Some information has mentioned a gas shell (mortar) hit directly the wooden box that protected the Aramaic statue in the indoor garden (**Fig. 3.32**), which led to its bursting into three pieces.

[139] Novák / Fakhro 2019, 7– 9.

Chapter 4

4. Future (post-war) Strategies at the National Museum of Aleppo

The main chapter of my research is to create strategies in a scientific way for reconstructing and restructuring the Aleppo Museum in a Post-War period.

The restructuring will focus on building up different strategies for the National Museum of Aleppo. The situation of Syria after the war is yet unknown; therefore, it is uncertain which steps will be taken in rebuilding damaged museums in Syria. It is not clear yet whether there will be enough financial resources to build a new museum or to use only the current buildings and reconstruct them. I aim to create strategies so I can be ready in case of any decision to be taken in the post-war period.

4.1 Importance of the strategies

Post-conflict reconstruction aims at the consolidation of peace and security and the attainment of sustainable socio-economic development in a war-shattered country. Post-conflict reconstruction is broadly understood as a complex, holistic and multidimensional process encompassing efforts to secure the local population in the long run, and to promote good governance and participation (restoration of law and order), political (governance), economic (rehabilitation and development), and ease social conditions (justice and reconciliation).[140] The economic dimension of post-conflict reconstruction usually involves tasks such as the distribution of relief assistance, restoration of physical infrastructure and facilities, the reestablishment of social services, creation of appropriate conditions for the private sector development, and implementation of essential structural reforms for macroeconomic stability and sustainable growth.

The phases involving humanitarian and emergency aid and rehabilitation are closely intertwined in this area. The initial stages in the rehabilitation of a social and economic welfare system involve the return and resettlement of refugees or people who have been displaced, food security, the rebuilding of homes and physical infrastructure, medical assistance, social assistance, the creation of employment and the introduction of strategies to assist economic development, the legal reform of ownership rights and the development of an effective banking and financial system.[141]

Here lies the importance of reconstructing and restructuring museums in education, cultural development, and community development. "Museum education must have a more inclusive objective: to foster and to support intercultural dialogue, mutual participation and empowerment. The goal of museums is to help people to grow as individuals, to become more critical of our society and more involved, learning to appreciate the dialogue, feel empathy, to

[140] Alert 2007, 55; „ *The post-war rehabilitation phase is understood to apply to the following: 1) Countries or territories that have reached a cessation of hostilities or have signed a peace agreement as to the result of one party emerging victorious or through mediation by third parties) and in which post-war rehabilitation is progressing reasonably well. 2) Countries or territories in which a peace agreement or cessation of hostilities exists but is progressing badly and thus impeding postwar rehabilitation work. 3) Countries or territories that remain in a state of war but which are receiving considerable amounts of post-war international aid, which is often used as an incentive to facilitate the pursuit or fulfilment of an agreement that will allow hostilities to be brought to an end* ".

[141] Alert 2007, 55– 65.

be tolerant, to become more educated and more civilized, to stand up against ignorance and extremism. These ambitious goals require well-educated museum professionals and well-equipped staff for training programmes".[142] This is especially important since migration has shaped and will continue to shape cultural diversity and museums must strive to reflect all communities living in Syria.

The priority is to build the capacity to protect and reconstruct the cultural heritage and museums of both individuals and institutions in all sectors and all levels of the society affected. It also involves aiding people to recover from war effects socially, politically, and psychologically. Therefore, priorities should be established according to the visions of the whole society. The museums in Syria are an important factor in the preservation of the cultural identity, for us and for future generations, as a part of the human cultural heritage. Moreover, the reconstruction of Museums and thereby cultural heritage in the aftermath of war could play a major role in rebuilding a healthy post-conflict society. As for Tourism development, tourism has extensive economic, social and political influence almost everywhere in the world.[143] The economic influence of tourism, including cultural tourism, has long been recognized,[144] but greater attention is being paid to its overall social impact now, which can be positive or negative, depending on how tourism is planned and managed.[145]

Museum audiences have a strong link to tourism since tourists are a part of any audience and for some museums, even a large part of the total number of visitors.[146] The general mandate of most museums is to educate their visitors about the history, the cultural and natural heritage of a city, a region, and or a country or about a chosen subject of special interest, while at the same time preserving these elements for future generations. The presence of museum is commonly understood to indicate the presence of something valuable and therefore relevant to be shared with the public.[147] Pekarik has mentioned that the main role of the museums should be to protect cultural heritage and attract more tourists.

This was not found in Aleppo Museum where only a few Syrians and foreigners were visiting the museum. According to statistics, it was found that the number of visitors to the museum within a year is equal to the number visiting the citadel of Aleppo in a month. This is probably for several reasons to be mentioned later. To achieve the desired goal during the process of reconstruction and restructuring of museums, and to have good results, it is necessary to know the experience and knowledge of others in modern museums and museums that were affected during the wars.

[142] Vuillaume 2015, 8.
[143] Goeldner / Brent 2009, 4– 5.
[144] Kotler and Kotler for example talk about cultural tourism regarding museum financing opportunities. See Kotler, N. / Kotler, P. / Kotler, W. 2008. Museum Marketing and Strategy, 53.
[145] Goeldner / Brent 2009, XV.
[146] Kotler / Kotler / Kotler 2008.
[147] Pekarik 2003, 132– 135.

4.2 Lessons to be learnt from previous experience

To find the best solution for the Aleppo Museum after the conflict, I visited many different museums. My focus was on museums has similar situations and was rebuild after the war. Such as Beirut, Baghdad, and Kabul (online), for example, (Beirut) how did they rebuild the museum after the war, what are the steps and results? During my visit: I have tried to collect ideas and information about these museums from all sides. Starting with the building structure, museum presentation, explanations and display panels, lighting, archiving, warehouse, service items, safety, events, and activities. I was trying to get the best scenario to fix Aleppo museum problem. I have tried to find the best restructuring strategy**.**

Therefore, this chapter is to take advantage of the experience of museums, which have a similar situation of neighbouring countries and modern museums in Switzerland, and other countries through its ongoing visit and interviews with its officials.

4.2.1 Beirut Museum

The National Museum of Beirut was designed and built-in Egyptian Revival Style - boasting decorative elements such as lotus-head pillar capitals inspired by those at Luxor- by Antoine Nahas and Pierre Leprince Ringuet in 1930 – 1937 to house the archaeological collection formerly displayed in a Christian Institute.[148]

Though the building was not completed when World War II broke out, the museum's inauguration finally took place on May 1942 by Alfred Naccache, and it was thereafter enriched by the results of various excavations. The National Museum of Beirut prided itself on having a small yet impressive collection of objects from prehistory to the 19th century.[149]

The museum closed in 1975 at the beginning of the civil war in Lebanon: The Museum and the General Directorate of Antiquities were located on the "green line;" the demarcation between two opposing factions, and the road next to the museum became important as a main communication route between the two sectors, earning the sobriquet "Museum Passage". The building, initially only a witness of the disorder that marked the early phase of the war, later became a further "victim" itself and was converted into a barrack. The roof had caved in, the windows had been shattered and the walls were pockmarked with bullet holes leaving the impression of total desolation after successive fires and the following looting.

A salvage plan was devised to protect the objects exhibited in the gallery and the monuments contained in the deposit. Small valuable finds were moved to secret deposits at the Central Bank; in general, only the objects exhibited were removed from the showcases and hidden in storerooms in the Museum basement. Due to problems of space, some of the antiquities were sent to the Department's stores in Jbeil and Saidah (Unfortunately, objects from these store deposits were stolen during the war years and later appeared on the antiquities market). The large, heavy monuments were left inside the main building and, at the beginning of the troubles, were covered with concrete layers or protected by sandbags. In 1982, when the

[148] The story of the National Museum of Beirut begins in 1919, and specifically with French Officer Raymond Weill's collection of antiquities, exhibited in a temporary hall in a building of the German Deaconesses in Georges Picot Street. In 1923, building on the Archaeological and Fine Arts Service's growing collection, a committee was formed to raise funds for a national museum.
[149] Joreige 2013.

civil war was at its worst, the thin layers that protected sculptures and reliefs were replaced by thicker cement cases, built around wooden structures surrounding the monuments.[150]

November 1995, the Ministry of Culture and the National Heritage Foundation launched a national campaign (project) for the restoration of the national museum and its reopening, under the tutelage of the Development and Construction Council.

'Forget the war and the years of sorrow, and be reborn from the ashes of the past' seems to have been the slogan of the museum's team that took up the challenge.

Between 1995 and 2000, the museum was transformed into a hive of activity: two parallel teams shared the tasks of restoring both the edifice and the archaeological collections. The restoration and renovation of Beirut's National Museum took place thanks to the combined efforts of the Minister of Culture, the General Directorate of Antiquities and the National Heritage Foundation.

In November 1997, the doors of the museum reopened for several months to the Lebanese public,[151] which wished to forget the war and reconcile itself with its past, present and future.

In July 1998, the Beirut national museum closed its doors to complete the repair work, and create the most favourable conditions for the display of artefacts, according to modern museum logical standards. Regarding the minimum of available means, the results have been remarkable.

The definitive reopening in October 1999 was held under the patronage of President Emile Lahud and was acclaimed by the media as the "temple" of national heritage and the core of the rebuilding activities in Centreville Beirut.

Two panoramic elevators on the outside of the building have facilitated access. The museum is now equipped with lighting and sound systems, as well as a security system worthy to protect its collections.[152]

The exhibition designed by the French architect Jean-Michel Wilmotte is articulated on two floors with decorative arts (engraved inscriptions, sculptures and reliefs) on the main floor, and small objects on the upper gallery. Chronological order is followed, from prehistoric to the modern Islamic periods. Some particular groups of materials are displayed together, while the new archaeological finds from the downtown Beirut excavations are partially presented in showcases according to the itinerary and chronologically linked to the earlier collections.

The exhibition's 520 pieces range from the Paleolithic period to the Ottoman Empire. They include Phoenician stelae and rare medieval Christian mummies along with the anthropoid coffins, which display a human face on the sarcophagus and were for a long time a standard for the elite.[153]

On the first floor, a display case presents objects that were damaged during the war. An amalgam of metal, ivory, glass, and stone is the result of a fire that broke out in a storeroom hit

[150] Rossi 2011, 303– 304.
[151] The President Elias Hraoui and the Premier Rafik Hariri celebrated the golden Jubilee of the Independence of the Lebanese Republic with an exhibition of paintings in the museum, temporarily reopened after 18 years of civil war.
[152] Pharès 2003, 38– 43.
[153] The Arab Weekly 2016.

during bombing raids. This display case, like the works of art in the museum, shows evidence of its history and that of Lebanon. Approximately 1300 artefacts are currently exhibited from a collection of proximately 100,000 objects.[154]

The last part of the exhibition is worth mentioning. It is devoted to illustrating the effects of weapon fire on those objects that had been left in the museum. The showcases displayed a melted standing figure in bronze from the near the exit offering a crude illustration: Millennium obelisks temple at Byblos gives a far more vivid picture of the damage caused by the war than any photographs or distant news reports.[155]

Some of the items have never been on public display. Other pieces have not been shown since the 1970s when the museum shut down because it sat on the front line that ran through the city during Lebanon's 1975 – 1990 civil war.

The current exhibit, however, is the first time its basement has been open since the civil war. Even with the basement open, the museum's storage areas contain plenty of undisplayed pieces, and the Culture Ministry has plans for a new history museum in Beirut as well as museums in Sidon and Tyre. Besides, the display cases are equipped with viewers that have adaptable and portable magnifying glasses, which enlarge the exhibits. Responding to pedagogical needs, a film theatre continuously shows videos that relate to the history of the museum and its resurrection, presenting the wealth of Lebanese heritage. A gift shop has been opened in the museum.[156]

In the end, of the museum's collection, it seems that it is impossible to find out which objects went missing during the wars. It appears that the museum had no comprehensive inventory of its collection before the outbreak of the wars. Many of the documents and tags on objects that did exist were destroyed when the basement storage was flooded and its contents deteriorated due to high humidity levels, and when the museum's administrative building caught fire following an attack. The museum thus emerges as symptomatic of the approach to history and politics in Lebanon. Artefacts of national and historical significance seem to have vanished without a trace along with the possibility of investigating their disappearance.[157]

The museum's objects that disappeared are surrounded by eerily similar obscurity and silence. On the one hand, it has been said that little disappeared from the museum's collection during the wars. Yet, on the other hand, in a fiery article from 1991, journalist May Menassa writes, "We have heard that precious pieces from the National Museum of Beirut have been stolen and sold abroad, but we never heard anyone troubling themselves to retrieve them."[158]

On 13 January 2018, Lebanon received a trio of ancient artefacts looted from the country during its civil war and recently recovered by New York authorities; the state news agency reported this fact. The treasures, which arrived back in Lebanon on Friday, include a marble bull's head dating to about 360 B.C., which had been excavated at a Phoenician temple in south Lebanon decades ago. An eagle-eyed curator at New York's Metropolitan Museum of Art discovered it last year, where it had been on loan from a collector. The other two were marble

[154] Pharès 2003, 42.
[155] Rossi 2011, 305.
[156] Pharès 2003, 41.
[157] Joreige 2013, 27.
[158] Menassa May 1991.

torsos from the 4th and 6th century B.C.[159] In addition, *"Torso of a Male*" was returned to Lebanon by the gallery of Berlin.[160]

4.2.2 Iraqi Museum of Baghdad

King Feisal I founded the Iraq museum in 1923, soon after the monarchy in Iraq was created (1921) following World War I and the fall of the Ottoman Empire. One of its promoters was the British scholar Gertrude Bell (1868 – 1926), technical adviser to the British protectorate and friend and confidante of the king. Gertrude Bell, the British woman who helped establish the nation of Iraq, stopped the archaeologist Leonard Woolley from taking out of the country all of his extraordinary 3rd millennium B.C. finds from the ancient Sumerian city of Ur (esp. the jewellery of the royal cemetery) for division between the British Museum in London and the University of Pennsylvania's museum in Philadelphia. She believed that the Iraqi people should have a share of this archaeological discovery made in their homeland and, thereby, in 1927 started a museum in central Baghdad in Ma'moun Street, where it housed the collections formerly in the Serraglio, pressing into service two rooms in Ottoman barracks as its very first galleries. Material from ongoing excavations continued coming into this young museum, and in 1936, it moved to another building likewise on the eastern side of the Tigris River. The museum continued enlarging its collection. Finally, the Iraqi government decided to construct a modern building for this national museum.[161]

Completed in 1960, the new museum was built on the Tigris River's west bank. The present Iraq museum opened in 1964; it is a two-storey brick structure with a basement. The galleries formed rectangular blocks, 13-18 meters wide, arranged around a planted square courtyard, measuring 50 meters in length, surrounded by covered verandas. In 1982, six large galleries were added to the building, for 22 galleries, plus an ample lobby and reception area at the main entrance, covering a surface area of 11,000 m^2.

The galleries were arranged chronologically. Prehistory and Sumerian periods are on the first floor while the ground floor is used to display finds from the Assyrian and Islamic eras. The most inspiring gallery is that of the Assyrian antiquities. Its walls are covered with gigantic carvings some 15 meters long and about 5 meters tall depicting ceremonies in ancient Nineveh and Ashur. Giant human-headed, winged bulls that had once guarded the gates of the Assyrian capitals of Nineveh and Khorsabad stand on pedestals.

In the remaining galleries, over 10,000 items, ranging from tiny cylinder seals to monumental statues were displayed. They comprised objects made of clay, pottery, metal, bone, cloth, paper, glass, wood, limestone and alabaster, spanning the 10,000 years of human civilization from prehistoric times through the Sumerian, Babylonian, Assyrian, Hatrene, Parthian, and Sassanid to the Islamic eras.

The items on display represented fewer than 3% of Iraq's holdings among which are more than 100,000 cuneiform tablets, which include the earliest collection of proto-cuneiform writing from Uruk (3200 B.C.), mankind's oldest codes of law (18th century B.C.), as well as the invaluable sippar archives of some 800 clay tablets from the Neo-Babylonian period (625 – 539

[159] The New Arab 2018; Phys.org/news 2018.
[160] Grace 2018.
[161] Youkhanna 2010, 1– 9.

B.C.). These invaluable holdings make the Iraq national museum one of the worlds greatest repositories of cultural treasures of the ancient Near East and an inescapable place for the study of its history.

During the Gulf War of 1991, the Ministry of Communications, located across the road in front of the museum, was bombed and the resulting tremors shattered a number of the museums' showcases. The museum was closed down and, to protect Objects from bombardment, the staff decided to remove the displayed artefacts to a safer place. Believing the war was not going to last more than a few months, they wrapped the precious Objects of ceramics, ivory, cuneiform tablets, etc., in cotton wool and the metal ones in rubber padding.

These were placed in metal trunks, locked and taken to the basement of the museum's old store building. Unfortunately, events took a different turn. Not only did the bombs not stop, but also, because of the irregular electricity supply, due to the destruction of generators and the sanctions that followed, the pumps that had been installed to empty groundwater from the basements stopped functioning, and the floor became inundated. The metal trunks corroded, allowing humidity to reach the protective cotton wool and rubber padding and turn them into nesting grounds for bacteria, moths and other harmful organisms. Hundreds of items were disintegrating under the eyes of the museums' laboratory staff who were rendered helpless for want of the necessary chemicals, the import of which was not authorised by the Sanctions Committee. When the museum opened its doors to the public nine years later, in April 2000, hundreds of objects that had managed to survive two to three thousand years were damaged, some of them irretrievably.

In February 2003, almost exactly three years later, the museum was again forced to close its doors and look for safer places for its collections. The impact this time was more devastating. The shattered public order in the aftermath of the war brought waves of theft and pillaging. In an unchecked frenzy of cultural theft, looters who pillaged government buildings and businesses after the fall of Baghdad also targeted the museum, stealing and destroying artefacts, some dating 7000 years. Much of the looting occurred on Thursday, 10 April. The museum guards stood by as hordes broke into the museum with wheelbarrows and carts and stole priceless statues, bowls, and clay tablets, etc., leaving its galleries empty except for shattered glass display cases and cracked pottery bowls that littered the floors.[162]

After the heavy damage suffered by the museum in April 2003, the Iraqi authorities, in constant cooperation with the Italian Government, have striven to return the function of the museum, namely, the conservation of the country’s historical heritage. This was done by starting the restoration of the great Assyrian gallery and the Islamic Halls. Among other things, they promoted a new layout, which enhances the colossal alabaster reliefs showing the Neo-Assyrian kings and proposes an important representation of the gateway leading to the royal citadel of Khorsabad.[163]

The project of reopening a part of the museum galleries, where unmovable objects are still exhibited, has been envisaged, with the favour of the museum authorities and the support of the Italian government, since autumn 2003, when the end of the tunnel was glimpsed; it is now completed.

[162] Ghaidan / Paolini 2003, 97–102.
[163] Proietti 2008. Iraq Museum 2008.

In March 2003, the works in the Iraq Museum started with the reconstruction of the restoration laboratories, which were reorganized in a different wing of the Museum. The new laboratories completely furnished and equipped with equipment and basic materials sent from Italy were inaugurated on March 2004, and training courses for 14 new Iraqi restorers had begun. The project was implemented jointly with the Ministry of Cultural Heritage and Activities, acting through its Central Restoration Institute. Under the supervision of Italian experts, who worked from April to June 2004, the objects most subject to decay were recovered from the various deposits of the Iraq Museum.

After long logistic interruptions for security reasons, the work for the new Assyrian and Islamic galleries, planned by Arch. Roberto Parapetti, Director of the Iraqi-Italian Centre for Restoration of Monuments for the ***Centro Scavi di Torino*** and entrusted to a local contractor, is now completed.

In the Assyrian gallery, where samples of a monumental sculpture from Khorsabad and Nimrud are exhibited, a new lighting system and a new architectural contextualization have been installed. In the Islamic gallery, new partition walls have been planned to better organize the chronology and geography of the architectural pieces exhibited. Samples of the statuary from Hatra and educational aids for the explanation of the entire archaeological panorama of Mesopotamian Iraq will be exhibited in the museum's main courtyard.[164]

A new project started in 2012, foresaw the outfitting of the so-called Middle Assyrian Gallery, where the main finds from Nimrud together with other Assyrian objects dating from the half of the 2nd millennium and the 1st millennium B.C. are. The works were planned by Arch. Gianluca Capri and entrusted to the company Consultant Engineering, owned by Eng. Ala 'Anbaki. The windows of the hall were framed by opaque glass, and a new contextualization of the objects was given, thanks to adequate cases and exhibition setting. The most delicate action was the moving and new set of the two human-headed bulls from Nimrud, weighing more than 5 tons each that were previously on display in another aisle of the Museum. The educational tools include an illuminated timeline and many explanatory panels, both in Arabic and in English, on the site of Nimrud. A corner of the gallery has been equipped with a screen and a digital projector for more information.[165]

Moreover, at the end of January 2009, a new website for a virtual presentation of the Iraqi Museum aimed at a wider public was promoted by the Italian Ministry of Foreign Affairs (With the Direction of the Task-force Iraq) and commissioned by the Italian National Centre for Research (CNR). "*The virtual of the Iraqi Museum consists of a digital 3D reconstruction of the museum collection with a limited choice of selected samples from distinctive periods. It offers a tour of about six hours, including interactive 3D visual applications. The visitor can choose between eight different topics passing through virtual doors in several galleries showing a display based on a few selected specimens. It is a virtual modern educational approach to the ancient Mesopotamian civilization*".[166]

[164] Parapetti 2008.
[165] The Iraq Museum in Baghdad 2018.
[166] Rossi 2011, 308; the project of the Baghdad Virtual Museum is edited by S. M. Chiodi under the scientific direction of M. Cultraro and developed with the contribution of the Visual Computing Group of CNUCE/IEI, CNR-Pisa

On February 28, 2015, Iraq's national museum officially reopened in Baghdad, 12 years after it was closed in the aftermath of the US-led invasion. Many of the antiquities looted during the war have now been recovered and restored.[167]

In the end, the Iraqi Museum currently has 18 galleries arranged chronologically from prehistoric times to Islamic times.

1- Hall of the First Ages (Prehistory)

2 - Sumerian Hall

3- The Babylonian Hall

4 - Assyrian Hall

5- New Assyrian Period Hall

6- Ivory Hall

7- Chaldean Hall

8- Hatra (al-Ḥaḍr) Hall 1

9- Hall of Coins

10- Hatra (al-Ḥaḍr) Hall 2

11- Hall of the pre-Islamic era 1

12- Hall of the pre-Islamic era 2

13- Islamic Hall 1

14- Islamic Hall 2

15- Islamic Hall 3

16- Coral Hall

17- Islamic Hall 4

18- Islamic Hall 5

4.2.3 National Museum of Afghanistan (Kabul Museum)[168]

The first museum in Afghanistan was established in 1919 at the Bagh-i-Bala palace overlooking Kabul and consisted of manuscripts, miniatures, weapons and art objects belonging to the former royal families. A few years later, King Amān-Allāh Khan (1919 – 1928)[169] moved the collection to the Bāgča, a small building within the grounds of the Royal Palace in the centre of the city. In 1931, it was officially installed in a building in rural Darulaman (Dār-al-amān),[170] eight kilometers south of Kabul city, which had served as the Municipality. The original

[167] BBC News February 28 2015; Retrieved 01 March 2015.
[168] National Museum of Afghanistan, https://en.wikipedia.org/wiki/National_Museum_of_Afghanistan (accessed: 07 May 2018).
[169] Amanullah. Khan, https://en.wikipedia.org/wiki/Amanullah_Khan (accessed: 07 May 2018).
[170] Darul-Aman-Palast, https://de.wikipedia.org/wiki/Darul-Aman-Palast (accessed: 08 May 2018).

collection was dramatically enriched, beginning in 1922, by the first excavations of the *Delegation Archeologique Francaise en Afghanistan* (DAFA).[171] Throughout the years, other archaeological delegations have added their finds to the museum. Today the collection spans fifty millenniums Prehistoric, Classical, Buddhist, Hindu and Islamic and stands as one of the greatest testimonies of antiquity that the world has inherited.

The museum's permanent collection included objects such as Neanderthal remains, Buddhist stucco sculptures, and ancient Hindu marble statuary. It held a restored statue of King Kaniska and a collection of Bactrian gold objects (100 B.C. to 100 A.D.) that were excavated in northern Afghanistan in the late 1970s. The museum also housed one of the world's most significant collections of Greek and Roman coins. Historical relics belong to very days of Islam were another part of museum collections.

The most remarkable aspect of the Kabul Museum is the fact that every object in its possession came from Afghanistan, excavated of Afghan soil. Collections spanned fifty millenniums of the cultural history of Afghanistan, from the prehistoric, Achaemenid, Bactrian, Indo-Greek, Great Kushan, Kushano-Sasanian and Hephthalite, and Hindu Shahi periods through to the Islamic and the ethnographic present.

„*The museum itself was a two-storey, grey cement building with a network of large basement storerooms. Long symmetrical wings on either side flanked the high, wooden entrance door. The ground floor held offices, the library, a carpenter's workroom, conservation and photo laboratories, and more storerooms. A wide, central flight of steps opposite the entrance hall led to a high-ceilinged, open half-landing and a long exhibition room perpendicular to the back of the museum. The upper floor held offices, storekeepers' depositories, and nine exhibition rooms displaying the major collections. In the 1970s, spacious new rooms were opened at either end of the two wings of the building, one to display recently excavated objects from Ai Khanum (Āy K̲ānom) and the other for temporary exhibitions. An additional storeroom area lay under the roof*".[172]

The museum building, designed as it was in the 1920s to be a government office and not a museum, had adapted its long corridors and small rooms as best as could be to serve its purpose. In 1973, a Danish architect was commissioned to draw up plans for a new museum, which would include appropriate exhibition space, storerooms, conservation laboratories, and heating and humidity control systems. That year, the monarchy was overthrown in a bloodless coup and the Republic was established. Although the land was allocated next to the royal, by then the Presidential, Palace in Kabul city, the museum plans were caught up in events and never carried out.

Many of the museum's treasures were stolen or destroyed during the strife that plagued the region. In 1981, during the invasion of Afghanistan by the Red Army of the former Soviet Union, the museum of Afghanistan was transferred from the building of the museum in Dar ul-Aman to the building of Sardar Mohammad Naim Khan in the central part of the city. During this transfer, some monuments were destroyed.[173] When Soviet troops withdrew from

[171] The activities of the DAFA (French Archaeological Delegation in Afghanistan), which began after a treaty signed with France in September 1922, enriched the collections of the National Museum and those of the Guimet Museum during the years 1920– 1940.
[172] Grissmann 2009, 318.
[173] Islamic Republic of Afghanistan. Ministry of information and culture. A glance at background of National Museum of Afghanistan. http://moic.gov.af/en/page/1291/2122 (accessed: 05 June 2018)

Afghanistan in 1988, the collections were hidden for protection in storerooms, and only large and heavy monuments were left in the galleries.

„ *In the autumn of 1989, the government fearing for the safety of the exhibits so vulnerable on the outskirts of Kabul closed the museum and ordered all objects from the exhibition rooms to be packed and taken for safekeeping to the Central Bank Treasury in the Presidential Palace and the Ministry of Information and Culture. The massive schist sculptures and inscriptions were left in situ, along with the vast DAFA ceramic collection and the contents of the various storerooms on the ground floor and in the basement. All gold and silver coins and gold objects from Tepe Fullol were also deposited in the bank vault at the Presidential Palace, along with the Bactrian Gold hoard from Tillya Tepe*".[174]

During the civil war in the early 1990s, the museum suffered catastrophic damage; the building of the museum was also used as a trench of war, suffering from a devastating rocket attack in May 1993, when looters made off with about three-quarters of the collection. When the Taliban first rose to power in 1996 and seized control of the city of Kabul, the extremist political faction supported the safeguarding of Afghanistan's cultural artefacts. However, the remaining artefacts were decimated in March 2001 when, in a complete reversal, the Taliban purged the museum of its pre-Islamic statues and images and destroyed the famed Buddha statues at Bamiyan.

At the end of 2000, the complete rudimentary inventory of what remained at the Kabul Museum totalled 7,000 objects, mostly fragmentary, from 50 sites, not including the DAFA ceramics still intact in the basement of the museum.

In the spring of 2003, the wooden crates, cartons, boxes, and tin trunks containing the contents of the museum were shifted, for the sixth time, from the ground floor to the fourth floor of the Ministry of Information and Culture, because space was needed for a media centre.

Moreover, in 2000, the Afghanistan Museum in Exile was established outside Basel, Switzerland, to receive donations of objects for safekeeping and eventual return to Afghanistan. From October 1998 to March 2007, Paul Bucherer, head and founder of the Swiss Afghanistan Institute, curated the Afghanistan Museum in Exile. The objects for this museum were transferred to Switzerland by the Taliban to be salvaged from al-Qaeda's destructiveness.[175]

A project for the establishment of an Afghanistan Museum-in-Exile was devised jointly by Afghan architect Asef Alemyar and Paul Bucherer-Dietschi. On 16 April 1999, the Swiss Ambassador presented their proposal to UNESCO. With financial support from private donors and the Swiss Federal Government as well as the Cantonal Government of Basel-Landschaft, the Museum-in-Exile was established in an existing building in Bubendorf beginning in May 1999. The building was transformed to hold seven exhibition rooms, a large conference hall, workrooms, offices and an underground safe.[176]

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[174] Grissmann 2009, 318– 323.

[175] UNESCO 2007, under an agreement with UNESCO, this museum, established by the Foundation Bibliotheca Afghanica, a Swiss foundation created in 1975 as a centre of documentation on Afghanistan, has received more than 1,400 Afghan cultural objects from private donors and established a complete inventory by dedicated volunteer specialists. In September 2006, UNESCO agreed to a request from the Afghan Government to repatriate these objects to the restored National Museum of Afghanistan in Kabul.

[176] UNESCO, culture 2007; more information on the Afghanistan Museum-in-Exile is available on the following website: www.afghanistan-institut.ch.

Anyway, the museum lay in ruins until 2003, when the Ministry of Information and Culture reopened the national museum and then began its reconstruction and reinstitution. With the assistance of the U.S Embassy in Kabul, National Geographic, UNESCO, the Netherlands Embassy in Kabul, and other organizations, the museum conducted a partial paper inventory of its remaining holdings, identifying approximately 12,000 of the objects left inside of the museum but all of the 22,300 held in the vaults beneath the Presidential Palace.[177]

„Electricity *and water were partially restored to the museum in June 2003; the ground-floor rooms were plastered and painted; windows were installed; the museum library was reassembled. International funding was provided for the reconstruction of the upper floor and the roof. A conservation laboratory became functional; Musée Guimet experts restored the Tepe Maranjān Bodhisattva and the much-loved statue of King Kanishka, smashed by the Taleban. Young Afghan staff members, who had not known the museum before its destruction, were sent abroad for training. The Tillya Tepe Bactrian Gold treasure was found intact in the bank vault at the Presidential Palace. Despite a large number of pilfered objects appearing on the international market, the full extent of the loss, through looting or destruction, cannot be ascertained until the contents of the sealed trunks in the bank vault and the ministry are brought to light*".[178] Many of the most precious objects were recovered, having been hidden in a secret deposit, and were inventoried in 2004.

In 2007, the Afghan Ministry of Information and Culture together with UNESCO announced the restitution of important cultural artefacts from Switzerland to Afghanistan a significant act that can only partially mitigate the injuries caused by the war.

In 2012, the Oriental Institute of the University of Chicago was awarded a $2.8 million grant from the U.S Embassy in Kabul to work directly with the national museum of Afghanistan staff to record and preserve the collection as an important cultural resource for the country's future.[179]

The efforts of the project teams are to support the museum staff to complete an inventory of museum objects within a bilingual database (Dari and English). The new database provides the staff of the National Museum with the ability to more effectively manage the collection and prioritise future research, preservation, and display. Collaboration between the national museum of Afghanistan staff and international project staff is ongoing to help preserve and document this collection through database registration, photography, and conservation assessment.[180]

The first efforts by the Oriental Institute team after arriving in Kabul in May 2012 focused on soliciting the opinions of the museum staff by holding workshops, training seminars, and brainstorming sessions nearly every day for several weeks. After that period, the partnership intends to work finishing the design of the database and inventorying system, using a combination of input received international museological standards such as the Getty Museum Object Identification System and a recurrent local feedback system. Alongside the work to integrate the older data and continuing development of the bilingual classification system, the

[177] Lovgren November 2004.
[178] Grissmann 2009,323.
[179] This three-year project is under the direction of Dr. Gil Stein (Director of the Oriental Institute), and supported by Oriental Institute colleagues Steven Camp (Executive Director), Jack Green (Chief Curator), and Laura D'Alessandro (Head of Conservation). Field Director in Kabul, Michael Fisher.
[180] Website: The Oriental Institute-National Museum of Afghanistan Partnership Project.

Oriental Institute team began training sessions meant to empower the curatorial and conservation staff members.[181]

In 2011, the Ministry of Information and Culture of Afghanistan published an open call for design proposals from architects, engineers, planners, designers and artists around the world for the new national museum of Afghanistan in Kabul. As Afghanistan's paramount museum of the archaeological and ethnographic history of the nation, the museum's mission is to conserve, collect, study and exhibit important examples of the nation's uniquely rich and diverse cultural patrimony, while educating the local and international communities and advancing the world's knowledge and appreciation of Afghanistan's remarkable history and traditions. The museum itself is a symbol of this culture and its perseverance and survival.[182]

In 2012, an architecture firm from Spain won a competition for the new design of the Afghan National Museum.[183] From the jury report: The strength of this Design Proposal rests on the balance that has been achieved between the architectural form and the presentation of the collections that will be housed in the proposed new Museum building. This has been achieved by an exterior appearance that is distinctive yet understated and which responds to the local context, along with a coherent scheme of interior spatial articulation taking into account the nature of the materials that might be displayed. Moreover, the design is a relatively simple building solution that is both affordable and realistic to construct with the materials and skills locally available – this design will enable the collection to be safely stored as soon as possible. The clear and simple circulation concept, along with a degree of modularity, results in an efficient spatial arrangement for staff and operations that also provides a degree of flexibility in responding to changing needs and variation of displays.[184]

Work began in 2013 to expand the museum according to international standards, with a large adjoining garden for visitors to relax and walk around.

Overall, the Oriental Institute's five years of cultural heritage preservation work in Afghanistan until 2017 have made significant progress in documenting heritage and in training Afghan heritage professionals through hands-on work in conservation, object curation, database management, and the use of GIS technology. The efforts focus on creating a well trained, well-equipped cohort of Afghan professionals who will ensure that the projects and programs we have developed will be able to stand on their own as long-term sustainable resources to document and protect the irreplaceable historical treasures of Afghanistan's rich history of civilizations.[185]

[181] Fisher / Stein 2016, 449– 463.
[182] Raheen 2011.
[183] First Prize: AV 62 Arquitectos, Spain. Design team: Toño Foraster Mariscal, Victoria Garriga Ariño, Blanca Pujals, Stefano Carnelli, Itziar Imaz, Nuno Lopes, Daria Luce, Luis de la Fuente, Samantha Sgueglia, Marc Marin. Second Prize: Mansilla + Tuñón Arquitectos, Spain. Third Prize: fs-architekten, Paul Schröder Architekt BDA, Germany.
[184] Bustler Editors Thursday Oct 4 2012.
[185] Stein 2017, 143– 150.

4.3 Experiences of modern museums

4.3.1 Bernisches Historisches Museum

The Bern Historical Museum is the second-largest historical museum in Switzerland. It was designed by the Neuchâtel architect André Lambert and built-in 1894.[186] Since it was initially conceived as the Swiss National Museum (which the city of Zurich was later chosen to host), the architect took as his model various historic castles from the 15th and 16th centuries. His historicist style of architecture was intended to revive the period from which some of the central collections of the house had originated.[187] An extension to the original museum building was completed in 2009. The building contains storage rooms, a large-scale exhibition hall and offices. On its southern side, it is encased in an artistically designed layer of concrete with a crystalline texture. Its northern façade is of solid glass and reflects the castle-like annex located opposite it. This exciting dialogue between the old and the new takes place at a respectful distance, thanks to a square between the two buildings which connects the two park areas in front of and behind the Museum castle. A wide flight of stairs leads down onto the lower-lying rear Museum Park (**Fig. 4.1)**.

The museum is one of the most important museums of cultural history in Switzerland. The collections of history, archaeology and ethnography include approximately 500,000 objects dating from the Stone Age to the present and representing cultures from all over the world. The hydria from Grächwil, the Burgundian tapestries, the diptych from Königsfelden and a series of ethnographical objects as well as coins and medals are all internationally renowned. Besides these, other highlights of the permanent exhibitions include the spectacular Bernese sculptures, two Bernese mayoral thrones and much more. The integrated Einstein Museum offers an account of the life and work of the physicist and places it fascinatingly in the context of world history. Temporary exhibitions are regularly staged in the generously proportioned exhibition hall.[188] The collection is divided into four main categories: the archaeological collection, the historical collection, the numismatic collection and the ethnographical collection. The collections are an archive of the material culture and part of the historical and cultural memory. The staff extend the collections in a meaningful way, to preserve, research and educate. „ *To make the collections available to future generations, they must be stored securely and under ideal conservational conditions. The choice of climatic storage conditions depends on the requirements of the material concerned. Metal objects, for instance, are stored in a drier environment than wooden objects. The storage facilities comprise a combined area of approximately 5000 m², almost equalling the exhibition floor space. Some 1000 m² of storage space of the highest modern standard is available in the Kubus annex. Other storage facilities are located outside of the museum. Several thousand photographs of the objects in our collections are available as slides, Ektachromes and negatives. These publication-ready originals are accessible to editors, schools, publishing houses and researchers*".[189]

„ *The archaeological collection comprises about 200,000 objects and has a high degree of completeness across all eras. The oldest finds date back about 1 million years, the youngest collectables date from the early Middle Ages. Private individuals collected the stocks that arrived in the 19th century. In the 20th century, the house expanded its collections with its*

[186] Bern Historical Museum, Geschichte.
[187] Bern Historical Museum, Architektur.
[188] izi.TRAVEL, Bernisches Historisches Museum, Museum info.
[189] Bern Historical Museum, Collection.

excavations. Since 1969/70, the Archaeological Service of the Canton of Bern has been responsible for this. The collection is stored in an area of 350 m². The objects are systematically sorted by location and time. Since the collection is very complete overall epochs, it has a high priority in European archaeology" [190] (**Fig. 4.2**).

Einstein Museum

The museum accompanies Albert Einstein on his life's journey and learns about the brilliant physicist in all his facets.

Albert Einstein (1879 – 1955) was living in Bern when his theory of relativity turned our perceptions of space and time upside down. As part of the Bernisches Historisches Museum, approximately 1000m² of exhibition space in the Einstein Museum offer an account of the life of the physicist. Some 550 original objects and replicas, 70 films and numerous animations outline the biography of the genius and his groundbreaking discoveries, while at the same time illustrating the history of his time.

Both private and professional aspects of Einstein's life are dealt with and show the person behind the genius. Romantic relationships and dramas are covered, as is the fascinating world of the 1920s. Other central themes include the horror of the Holocaust and the dropping of the atomic bomb on Hiroshima. An audio guide in nine languages, inductive headphones and a video guide for the deaf and hearing-impaired (available in Swiss German only) make the Einstein Museum accessible to a wider audience from all parts of the world.[191]

The most important project now at Bern Historical Museum is the Inventory And Collection Assessment Project. Museum collections are only of use to the public and experts if it is known what they contain and where the items are. For decades, the Bernisches Historisches Museum has been deficient in this respect. The inventory and collection assessment project, which started in 2017 and is due to be completed at the beginning of 2022, will put this to rights. In the first stage lasting three years, a general inventory is being taken of all 500,000 or so objects in the collection, and they will be entered into a new centralised database. In this registration process, the total number of objects will be counted; each one will be identified, allocated to a dataset, photographed and given a new electronically readable label. In the second stage, the research staff with additional information per object will expand this basic data. At the same time, certain holdings will be checked for possible deaccessioning. Particularly fragile objects will undergo emergency conservation.

8 minutes 40 seconds per object, the general inventory is being drawn up by a fourteen-strong team, specially put together for the purpose. To complete processing of the estimated half a million objects on schedule, the team has been given an ambitious target: just nine minutes have been allocated for the registration of each object. To ensure that the museum's normal business is disturbed as little as possible while the general inventory is being taken, the stocktaking will be done in nine locations divided into 90 spaces, where the work will be carried out section by section. The inventory and collection assessment project is a milestone for the Bernisches Historisches Museum and is laying the foundation for any future digital strategy.[192]

[190] Bern Historical Museum, Archaeological collection.
[191] izi.TRAVEL, Bern Historical Museum, Einstein Museum; Bern Historical Museum, Einstein Museum, The exhibition.
[192] Bern Historical Museum, Inventory And Collection Assessment Project.

4.3.2 Antikenmuseum Basel and Sammlung Ludwig

The Antikenmuseum Basel was founded in 1961 and opened its doors to the public in 1966. Public figures in Basel were involved in the foundation and its opening by donating their expertise, their passion and their collections of antiquities to the museum. They included Robert Käppeli, the director of Ciba-Geigy, Samuel Schweizer, the director of the Schweizerischer Bankverein, and other patrons such as Giovanni Züst and René Clavel. It is one of the many museums in the Swiss city of Basel and a heritage site of national significance. It is Switzerland's first classic antique museum ever. There are collections of antiquities here and there - it is sufficient here to recall the one in the *Musée d'Art et d'Histoire* in Geneva - but the ancient legacy appears in them, as it does today in Basel, in a local-historical context that limits the location of this art too narrowly.[193] With the donation of Peter and Irene Ludwig's collection of antiquities in 1981, the museum attracted worldwide attention. Moreover, in 1981, the museum expanded through the connection to a neighbouring building (also from Berri and from the same time)[194]. The reopening of the museum under the name Antikenmuseum Basel and Ludwig Collection was in1986. The last significant extensions took place in 2001, where the permanent Egypt department in a separate hall under the courtyard and in 2002 with the department of Orient, Cyprus and early Greece. Nowadays, the Antikenmuseum Basel and Sammlung Ludwig present 5000 years of culture from the Mediterranean world, Egypt, Near East, Greece, and Italy from 4000 B.C. to 400 A.D.

- Egyptian Gallery

„The Basel Museum of Ancient Art houses a rich and varied Egyptian collection. It comprises the museum's holdings (60%) and objects on loan (40%) and is presented in a contemporary manner. More than 600 artworks illustrate the history of art, religion and everyday life of the Ancient Egyptians from five millennia starting with prehistory and ending with the Greek and Roman periods. The collection is arranged in chronological order and is displayed in an underground gallery built-in 2001 with the support of the company UBS AG. The Egyptian collection represents a cross-section of Egyptian art from various public and private collections in Switzerland. It includes objects from a vast array of artistic endeavours: statues and stelae, burial and temple reliefs, painted coffins, mummies and papyri, magnificent stone vessels, pottery, wooden make-up utensils, faience animal figurines, sculptors' models, terracotta artefacts, bronze statuettes, amulets and scarabs. Special attractions include reconstructions of prehistoric crouched burial and a false door from the pyramid of King Djoser at Saqqara. A six-metre-long papyrus and an intact Roman mummy with a mummy portrait and shroud are particularly worth mentioning. Historical black and white photographs, paintings, busts and bronze figures from the 19th century are all part of the exhibition. They represent a period during which Europeans brought many monuments and works of art from the country on the Nile to Europe. The room is lit entirely by artificial light; it is an airy treasure chamber, where you feel transported back to the days of the pharaohs. Suitable for chamber music, receptions/drinks, readings, lectures, A.G. Ms, Film/Video/Multimedia".[195]

[193] Berger 1966, 185–193.
[194] Alioth / Remund 1981, 42– 43.
[195] Antikenmuseum Basel, Egyptian Gallery.

- Orient, Cyprus and early Greece

„The department has 220 works of art on display. These demonstrate how greatly the development of Cyprus and Greece was influenced by the ancient cultures of the Near East. On display are works from the Mesopotamian, Iranian, Cypriot and early Greek cultures. They include, for example, animal-shaped vessels, richly decorated weapons and images of deities, complemented by landscape photographs. The exhibition focuses on the cultural and economic exchanges between east and west from the early third to the 1st millennium B.C. There are three main themes: humankind and nature, religion and cult, and the Orient and Greece. There are three themed islands with benches where visitors can use the screens to learn more. One of the topics discussed is the way certain achievements from the ancient Near East found their way via Greece to Europe. Large-scale landscape photographs provide a worthy background to the ancient works of art. Founded in 2002, the department is based on two private collections".[196]

- Greek vases

„The Antikenmuseum Basel houses an excellent collection of Greek vases. These include vessels from the first golden age of Greek ceramic art, masterpieces from workshops in Athens, and showpieces from southern Italy. These earthenware pots give an important insight into Greek culture from the 8th to the 4th century B.C. (**Fig. 4.3**). The ceramic vessels known as 'vases' are among the objects most frequently found and catalogued by archaeologists. The Greeks used them in every phase of their daily lives – from banquets to burial rituals. The images, which decorate them – scenes from everyday life and mythology –, provide answers to many questions about the history of Greek culture. Moreover, the mythological scenes became more popular, with depictions of heroes, gods and mortals. Visitors to the Museum of Ancient Art can follow the exploits of the most popular hero Heracles, episodes from the Trojan War, battles between Greeks and Amazons and lively scenes from the world of Dionysus. Visitors are also offered an insight into the everyday lives of ordinary people. In addition to depictions of banquets, there are also images showing weddings, sports, hunting scenes, sacrificial acts and cults of the dead. Most of the vases in this collection were made in Greece. They were found, however, in central Italy. They were imported products, popular among members of the local elite there. The vases, therefore, provide information about trading relations and cultural contacts in the Mediterranean region at these times. Cultural products such as wine and oil were transported inside them, while the images on the outside-conveyed mythological and social ideas".[197]

- Greek and Roman sculpture

„The Greek and Roman sculptures from the "classical" heart of the Antikenmuseum's collection. They tell us about the aesthetics and ideals of the ancient world. The dominant theme of Greek and Roman sculpture is human beings. Writers, philosophers and rulers are portrayed. Often, though, the sculptures are not representations of historical people of mythological figures. Dazzlingly white and true to life – these characteristics of Greek sculptures have fascinated people in the West for centuries (**Fig. 4.4**). However, we now know that Greek sculptures were originally very colourful and steeped in symbolic meaning. This department displays examples that show the aesthetics and functions of Greek sculptures. Heads, busts, statues and stelae made of best-quality marble were omnipresent in Greek towns and cities.

[196] Antikenmuseum Basel, Orient, Cyprus and early Greece.
[197] Antikenmuseum Basel, vases.

They adorned temple districts, public spaces, streets and houses. The statues depicted the Greek gods in human form. They commemorated great deeds in battle or sport and immortalised personalities whose thoughts and actions had a significant impact on society. These included poets such as Homer, philosophers such as Plato, and politicians such as Demosthenes or kings such as Alexander. The best sculptors at that time entered their statues in public competitions. The stelae in cemeteries bore images that alluded to the everyday worries of the ancient population: an old father says farewell to his son who has died in battle, a deceased hunter holds up his prey that is still alive, and an old poet hands over his musical instrument to a pupil. Greek sculpture combines aesthetics and perceptions of the ideal in a harmonious whole".[198]

In addition to **Basel Skulpturhalle,** there is a collection of plaster casts of Greek and Roman sculptures. It is located in another building outside the museum. It includes over 2200 copies of statues, which originally came from museums all over the world. One of the largest and most important collections of its kind, the Skulpturhalle Basel is world-famous for its complete assemblage of the architectural sculpture of Athen's Parthenon. Originally a teaching collection for the university, it was exhibited under the auspices of the Antikenmuseum when the museum was founded in 1961[199]. *In the course of austerity measures of the Basel government council, the house will be closed in 2017, and the collection will be magaziniert.*[200]

- Vaulted Cellar

„The long, narrow vaulted cellar, with its Roman sarcophagi and portrait statues, offers an exclusive ambience. The Roman cellar shafts add a reminder of Basel's long history. It is suitable for receptions/drinks, round-table meetings".

- Rome department

After the conquest of Greece in the 2nd century B.C. at the latest, Rome rose to global power. The Museum of Ancient Art has housed some first-class examples of artworks from the city of Rome. Roman art in the provinces of the empire was inspired by the works of art from Rome itself, and this was also the case in settlements and colonies as far away as Basel and Augusta Raurica. Roman art was politically influenced by art. By having high-quality portraits of themselves made, Roman emperors and generals demonstrated their claim to power in various ways. The department also housed funerary and honorary statues as well as beautiful sarcophagi adorned with reliefs depicting Greek myths.

- Bistro Rooms

„In these two rooms of a house designed by Melchior Berri, you breathe pure Basel history. The house, built on the site of the old Cathedral deanery, once belonged to J.J. Bachofen-Merian, and was later turned into Basel's Registry Office. Now, two of its rooms are occupied by the museum's Bistro. It is suitable for receptions/drinks, banquets".

[198] Antikenmuseum Basel, Greek and Roman sculpture. For more information on the collections of the Archaeological Museum in Basel, see: Blome 1999.
[199] Antikenmuseum Basel 2019, Skulpturhalle Basel.
[200] Archaeologie-online.de 27.02.2015. Fortunately, the hall did not closed on this date and is still until today.

- Inner Courtyard

„Idyllically secluded, with its own fountain and Mediterranean plants, the inner courtyard is the perfect place to while away warm summer evenings. At lunchtime, sun umbrellas provide shade. Suitable for receptions/drinks and banquets".

- Meeting room

„On the ground floor, the small but elegant meeting room has an enchanting situation. The windows look on to the idyllic inner courtyard, where you can stretch your legs or have a bite of lunch. Suitable for meetings, conferences, workshops".

The most important feature of the museum in addition to its wonderful collections is its offering of many activities and events throughout the year, as well as periodic and continuous updating of permanent exhibitions.

Temporary exhibitions

At least two large exhibitions per year were held at the Antikenmuseum since 1988. Nowadays, the terms museum and special exhibition are almost synonymous. Exhibitions included different subjects and ages. The museum exhibited archaeological treasure from Italy, Greece, Iran, Syria, Jordan, and Yemen Mesopotamia and – several times – from Egypt. The exhibition Tutankhamun – The Golden Beyond in 2004 was unforgettable and attracted 620,000 visitors. In particular, Novartis AG, but also UBS AG, the Stavros Niarchos Foundation and lately J. Safra Sarasin Bank have generously supported our exhibitions. For example, on 18th January 2017, they opened the exhibition, *Happy Arabia? Myth and Reality in the Land of the Queen of Sheba*. In partnership with the British Museum and with loans from several European museums, they played host to impressive finds from ancient South Arabia. The current human tragedy in war-torn Yemen is scarcely imaginable, and the country's famous World Cultural Heritage is unfortunately, being systematically destroyed. With this exhibition, which featured on the official Website of UNESCO, they publicly drew attention to the precarious situation in the country.

On 29 October 2017, they opened *Scanning Seti. The Regeneration of a Pharaonic Tomb*, which was the second project to engage with issues of the day. Thanks to the latest technology at the Factum Foundation in Madrid, two chambers from the tomb complex of Pharaoh Seti I in the Valley of the Kings near Luxor have been 'rematerialised' in full-scale replicas, which are scientifically accurate down to the last detail. The exhibition documents the tomb's complex history of discovery and excavation, its following plunder and disintegration, and finally, its sacred act of rebirth. The new techniques offer great promise for the future: they preserve original monuments in situ while providing a way of retaining and reconstructing them, ensuring that the memory of the past is not extinguished, and ultimately, offering an answer to the destructions of war. The exhibition is sustainable: after it closes in Basel, the two tomb chambers will be transferred to Egypt, where they will be opened to visitors at the entrance to the Valley of the Kings, along with a reconstruction of the remainder of the tomb complex.

In October 2017, they opened the exhibition *The Decline of Heroes* as part of the Culturescapes arts festival. Contemporary Greek artists set up their works of art and video installations amongst the ancient Greek exhibits of our permanent collection. The thematic links give food for thought. Now, as then, the museum's staff are looking for heroes, questioning our identity, discussing the roles of men and women, and being forced by war and hunger to

emigrate. The parameters and patterns remain the same; only the actors change, depending on the way history unfolds. Today, as responsible citizens, we must take a stance, call attention to controversies and problems, and reveal not only what is beautiful but also, unsparingly, what is unimaginable. Museums, as public platforms, are ideally suited to this task – and that includes our Antikenmuseum.[201]

Moreover, in the last years, the Antikenmuseum Basel has also increased the staging of special exhibitions at the Skulpturhalle, which is threatened with closure, staged as many small exhibitions. They all tried to link between Antiquity and the present and sometimes included works by contemporary artists. The museum has been chosen above all other museums in Europe or the USA. Therefore, they have set new standards and have underpinned their orientation towards new goals. A modern exhibition should not only have beautiful works of art on display but also a meaningful story to go with them.[202]

Education and outreach

The education and outreach department offers an informative and fun approach to Antiquity for young and old through many activities such as workshops for schools and playschools or crèches, offering to celebrate children's birthday parties at the museum.

-Workshops

The workshops are for various age groups; young museum visitors developing a relationship with ancient cultures, and with elderly people interested in the same subjects. They learn, for example, how craftsmen made objects in the ancient world. Moreover, they try out various techniques for themselves: making clay models or plaster casts. On the other hand, they discuss a particular theme - life after death for example. They try to find out what people in the ancient world thought and talk about our ideas of life today.

For example, workshops with a title (Become creative yourself!). These workshops for different ages are about building a relationship between ancient cultures and young museum visitors. They explain how craftsmen made objects in antiquity and let the participants try out different techniques themselves. Alternatively, they talk together about a topic - for example about life after death and learn how people get interested in antiquity thought about it.[203]

During each special exhibitions, they usually have a special program for school classes. For example, Plaster casts of small sculptures to make plaster casts yourself; Get to know Greek and Egyptian sculptures; Egyptian hieroglyphs, understand and write yourself. As well as stories of ancient Zolli eagles, owls and crows are among the most ancient legends as gods, heroes and mysterious women. The children hear stories and then let their imagination run wild and draw to the stories, tinker etc. They also offer tours for schools and other groups. Their education and mediation are changing. Since the schools treat the ancient cultures only at the lower level, they have adapted their offer: They are increasingly focusing on younger children and families. They talk to young people with target events, for example with the museum night. In 2014, in addition to many school workshops, they organized activities such as Mother's Day Special or Family Sunday in the Skulpturhalle for families.

[201] Bignasca / Pompanin 2017.
[202] Bignasca 2015.
[203] Antikenmuseum Basel, Workshops on the collection.

They also organized one of the workshops entitled (discover the archaeology from the excavation in the museum). It is an event for children from 5 - 10 years in the summer holidays. First, the children dug up various objects themselves at the children's dig of soil research. In the afternoon, the participants made a small plaster cast. While the works of art dried, they introduced the children to various sections of the museum. More than 200 children took part in this event.[204]

Moreover, you can book the museum. The Antikenmuseum Basel offers a variety of venues, which can be booked for private functions. Why not hold your concert, lecture or company event in an atmospheric setting, surrounded by unique cultural treasures. In Egyptian or Sculpture Gallery, for example? If you wish it, Bistro will be happy to provide catering. The conference room is available for meetings, while the seminar room is particularly suited to school classes, workshops or membership meetings. Invite your guests to the Bistro for a private culinary experience, enjoy drinks in the Bistro Foyer, or relax in our secluded courtyard. Finally, yet importantly, Skulpturhalle offers spacious facilities for large-scale events.

In short, the temporary exhibitions and activities of the museum are to attract more visitors and provide financial support, especially in the situation of the general decline in the numbers of visitors to permanent exhibitions of the museum in addition to the lack of funding allocated annually by the government to the museums, which now threatens its existence.

4.3.3 Museum Rietberg in Zurich

In 1949, the citizens of Zurich voted on turning the Villa Wesendonck into a museum for the collection of Baron Eduard von der Heydt, which was to be donated to the city. On May 24, 1952, the Museum Rietberg of the City of Zurich opened its doors to the public.[205]

Today, it is the biggest municipal museum in the country. The Museum Rietberg Zurich is the only art museum for non-European cultures in Switzerland exhibiting an internationally renowned collection of art from Asia, Africa and Ancient America. It does not only focus on the fascinating variety of artistic expression, but also on raising interest and understanding of foreign cultures, views and religions.

The Rietberg Museum is one of the ten largest art museums in Switzerland, with about 110,000 entries a year. The house was founded in 1952 to make Eduard von der Heydt's collection publicly accessible; He had handed it to the city of Zurich as a gift. His art collection from Africa, Old America, China, India, Oceania, Japan and Southeast Asia had Eduard von der Heydt in the first half of the Acquired in the twentieth century and gave its particularity to the newborn museum with its understanding of an ***"Ars una".*** The concept of "***Ars una***" is artistic production equivalent - regardless of its geographical origin**.**

Complete experience Museum - Café - Park the Museum Rietberg is located in the idyllic Rieterpark, the largest public park in the city of Zurich, with views of Lake Zurich and the Glarus Alps. The museum's collection comprises some 17,000 works of Asian, African, Old American and Oceanic art as well as a collection of Swiss carnival masks. Every year, four to five temporary exhibitions take place, from international co-operation to in-house productions

[204] Antikenmuseum Basel 2014. Events 2014, 36– 37.
[205] Museum Rietberg, About.

and presentations from parts of the collection. Exhibitions and collections are shown in three locations: Villa Wesendonck, the "Emerald" - the new building opened in 2007 by the architects Krischanitz and Grazioli - and the Park-Villa Rieter. The offer is complemented by thematically coordinated events with concerts, readings, lectures and talks, a café with homemade snacks and lunch menus as well as the temporary summer pavilion of the Japanese architect Shigeru Ban.[206]

The Museum

In 2002, the public works department of the Zurich City Council organized a competition among international architects for the design of a new museum extension. The winners were the architects Alfred Grazioli (Berlin) and Adolf Krischanitz (Vienna/Berlin). Their design convinced by its generous scale, clarity, and restrained elegance. The two architects have created an underground building, which leaves the exterior of the villa and the park unaltered and at the same time provides spacious exhibition halls, which are connected with the old building, the Villa Wesendonck.

The Extension

On 18 February 2007, the new, large extension opened its doors to the public. The exhibition space increased by 125%. The visitors enter the new museum through a glass pavilion, the "Emerald", and proceed into the foyer (**Fig. 4.5**). From here, they descend to the two underground levels, which comprise 1,300 m^2 each.

The new halls, from the glass pavilion on, are divided into China, Japan, Congo, Gabun, Cameroon, West Africa, Nigeria, Ivory Coast and Mali. When we climb, again to the ground floor, we enter directly into Villa Wesendonck to the halls assigned to India, Pakistan, Himalaya and Tibet, South India, Southeast Asia, Indonesia, Swiss Masks (the only relevant group of European art), Alaska, Mesoamerica, Western Mexico, Peru and Oceania. To complete the trilogy of exhibition areas of this museum, the Park-Villa Rieter building presents Indian painting, Iran, Egypt and Oriental carpets in a permanent exhibition although its duration is slightly shorter due to conservation aspects.[207]

The temporary exhibition gallery is located on the second underground level. With an attractive exhibition programme, the museum continues to assert its position as one of the leading European exhibition institutions in the world.[208]

The reopening and restructuration of the Rietberg Museum brought upon various museographic solutions, which were successfully implemented pursuing this same orientation. At the Wesendonck Villa, a neoclassical palace, the architecture of the space was equally well managed to lead through rooms to the various geographical points, shaping and building an exhibition concept in the line of this structure. The toned down and minimalist design of the equipment is rather harmonious with the colour schemes of the rooms. The light and airy atmosphere of the exhibition in the palace links the inner and outer areas through large windows and the intertwining of selected shades and the surrounding environment is decisive (walls in shades of blue to rooms overlooking the lake and others in earthy shades or in green for rooms with a view to the garden). On the other hand, it is quite interesting to note that at sunset, the

[206] Medienmitteilung May 18 2017.
[207] Andrade Baptista Peixoto 2007, 115– 131.
[208] Museum Rietberg, About.

atmosphere of the palace exhibitions changes substantially. The absence of natural light enhances the good lighting directed at the items affording greater dramatic effects and focusing the details. In the sequence of underground rooms of permanent exhibitions, the good use of artificial light, the interesting show of symmetries in the display cases, the efficient array of objects, the colour scheme of the rooms and the enhancement of some items displayed on plinths which were strategically designed for this effect or still intelligently placed at the end of the spacious corridors allow one to engage in contemplation.[209]

Adolf Krischanitz and Alfred Grazioli said, „*The new extension to the museum Rietberg for non-European art recognizes the mathematics of the existing buildings and their positioning in the English landscaped park as related by choice beyond the constrictions of time. The newly created spaces and constellations, both above and below ground, are determined by the supposed contradiction that the structure and the possibilities of current-day technology are exploited to the limit, but at the same time, the architects work with familiar images, associations and meanings. In the process, expansiveness, intimacy and local specific identity are brought together. The gateway building made of glass that is precisely positioned in relationship to the existing buildings forms a diaphanous threshold to the underworld and gives significance to the entrance towards into the underground exhibition levels. In creating this building, the complex technical operation of an all-glass construction is combined with the exclusively aesthetic appeal of a tattoo and- in relationship with the Villa Wesendonck but using; the means of our times- develops an illusionistic and irrational moment. The completely symmetrical spatial order of the two exhibition levels in the plan is overlaid in section by a structural concept whose principles are derived from bridge building. By the basic principle of the project, the enormous technical effort involved remains in the background; the achievement of the structure is reflected in the calculated light machine of an artificial sky that spans the spaces, brings them together and generates a light expansiveness. The conceptual severity of the structure refers to the buildings where these temple treasures were originally displayed; in its developed state, this idea recedes, giving precedence to the determinate quality of the individual spaces. It is the local, specific identity of the spaces with their colours, ways of regulating of light and proportions that ultimately shapes the relationship between space, artwork and viewer and combines them in an impressive inwardness*".[210]

The Collection

The core of the museum's collection dates back to a generous donation of Baron Eduard von der Heydt. Through the long-standing contact with patrons, collectors as well as foundations and corporate sponsors, the Museum Rietberg has been able to grow continuously. With the extension, which opened in February 2007, the new Museum Rietberg has more than doubled its exhibition space. Works of art from Asia, Africa, America and Oceania, which have not yet been shown, are now made publicly accessible for the first time. Vitrines, wall colours and lighting are coordinated to accentuate the distinguishing characteristics of each of the single works of art. The use of wall texts, lengthy text labels, cards and flickering monitors has been purposely avoided since the unique, undiminished splendour of the respective works of art should fully come into their own (**Fig. 4.6**). The multi-lingual audio guide and a short

[209] Andrade Baptista Peixoto 2007, 115– 131.
[210] Flury 2007, 12– 13.

introductory brochure provide information on the respective cultural backgrounds. The collection sorted by regions.[211]

- Africa

„The African collection of the Museum Rietberg ranks among the most important in Europe. The sculptures in the Museum Rietberg represent the quiet, dignified, and introverted element of African art. Only a few pieces exhibit aggressive, grotesque, or frightening features. The most important groups of works include sculptures from the Dogon region in Mali, masks and figures from the Ivory Coast, particularly from the Senufo, Guro, Dan, and Baule regions, 17th century bronzes of the royal capital Benin in Nigeria, world-famous masks from the grasslands of Cameroon, sculptures from the Fang region of Gabon, and important figures and masks from the Luba, Songye, and Vili regions of the Congo".[212]

- Ancient America

„The rather small but exquisite collection of Ancient American art in the Museum Rietberg focuses mainly on Mesoamerica and Peru. Art from the Northwest Coast is also well represented. The regions of the Arctic, the Southeast, and the Southwest are each represented with a small number of works. The museum houses a particularly comprehensive collection of Mexican art, which covers all periods and cultural areas. Among the highlights is an Aztec sculpture of a rattlesnake that was brought to Europe by the German naturalist Alexander von Humboldt, a Tarascan chair in the shape of a coyote from western Mexico, and two stone reliefs representing Mayan princes. With the partial acquisition of the Carmen Dolores Oechsle collection, the collection of art from Ancient Peru was significantly expanded, and its quality increased. The museum is thus able to present outstanding ceramics and textiles from all cultural periods of ancient Peru".

- China

„The Museum Rietberg owns one of Europe's most important collections of Chinese art, with a focus on Buddhist sculpture, funerary art (bronzes, jades, ceramics), and painting from the Ming and Qing dynasties (1368 – 1911). The long-term loan of the world-famous Meiyintang Collection of Chinese ceramics has greatly added to its reputation. The museum possesses a world-famous group of Buddhist stone stelae and sculptures from cave temples of the 6th to the 9th centuries. This includes the stone stelae of the Northern Wei dynasty (386 – 534) and sculptures from Chinese cave temples. As well as many silver vessels and gold and silver jewellery on long-term loan from the Alice and Pierre Uldry Collection, and a small selection of Chinese literati paintings. Due to this bequest, which encompasses several world-renowned masterpieces of Chinese painting, the Museum Rietberg has one of the finest and most comprehensive collections of later Chinese painting in Europe".

- Himalaya

„The Berti Aschmann Collection of Buddhist Art from the Himalaya is a jewel in the museum's holdings. Assembled over forty years by the Zurich collector Ms Berti Aschmann, it entered the museum in 1995 and is exhibited in its entirety in the Villa Wesendonck. It includes

[211] For more information on the collections of the Museum Rietberg Zurich, see Epprecht et al. 2002; Museum Rietberg, collection https://rietberg.ch/en/collection.
[212] Museum Rietberg, Press.
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144 bronzes and 12 thangkas, providing a comprehensive picture of the development of Buddhist bronze sculpture in India, Nepal, and Tibet. The earliest pieces come from the Swat valley in modern-day Pakistan and date to the 7th century. They are followed by bronzes from Kashmir, from India's Pala dynasty, and Nepal. The main body of the collection consists of Tibetan sculptures from the 11th to the 18th centuries. It also includes fourteen exquisite so-called Tibeto-Chinese bronzes, religious images produced in China during the 15th century under the influence of Tibet".

- India

„The India collection consists of Hindu, Buddhist, and Jain sculptures, terracottas and bronzes from the 3rd to the 16th centuries from North and South India, and paintings on paper, textiles and palm leaf from the 12th to the 19th centuries. Perhaps the most famous of the Hindu sculptures is the South Indian bronze one of Shiva Nataraja dating to the Chola dynasty (ca 1000 A.D.). Another highlight of the collection constitutes the white marble stele showing Tirthankara Rishabhanatha, the first "teacher of humankind," considered one of the most beautiful Jain images in the world. The Museum Rietberg owns approximately 1400 Indian miniature paintings. The museum has systematically added works from earlier periods (Sultanate and Mughal paintings). Today, the still-growing collection includes masterpieces such as a group of works by Nainsukh of Guler (ca 1710 to 1778), album leaves from the Gita Govinda series by his sons and nephews, the frontispiece of the Boston Ragamala of Bundi (c. 1770 to 1775), and individual leaves from the Baburnama and the Akbarnama (ca 1595)".

- Japan

„The collection's holdings include Buddhist sculptures, Nô masks, paintings, and woodblock prints. Though small, the collection of Buddhist wooden sculptures from the Kamakura period (1185 – 1333) is exquisite. Among its highlights are two finely carved bodhisattva figures, Jizô and Kokûzô. Thirty-four Nô masks donated by Balthasar and Nanni Reinhart are among the most significant found outside of Japan. All-important types are represented: humans, ghosts, and demons. The majority date to the Edo period (1615 – 1868); some are even older. The painting collection consists of a small number of Buddhist paintings with rich colours and gold from the Muromachi period (1333 – 1568) and a fine group of literati and Zen ink paintings of the 18th and early 19th centuries. A large part of these paintings is ink sketches that unite poetry, calligraphy and painting".

- Near East

„The department of art from the Near East contains works from pre-Islamic antiquity as well as from the epoch following Islamisation. Older focuses are the Near Eastern Luristan bronzes and Egyptian textiles, with seals from Mesopotamia and artworks from ancient Egypt representing two smaller groups. These are joined by individual works from the Mediterranean, which include the famous large limestone sculpture of a woman from Cyprus. The Luristan collection of the Museum Rietberg which consists of 232 bronzes – works which were produced between the 1st and 3rd millennium B.C. - was created thanks to gifts from Rudolph Schmidt and Eduard von der Heydt and represents a rare stroke of good fortune. Worth noting, too, is the collection of Egyptian (late antique, Coptic and Islamic) textiles from the period between the 4th and 12th centuries. More recent focuses are the collection of some 160 carpets and almost 80 textiles, together with a small number of outstanding examples from the rich tradition of Persian book art between the 14th and 18th centuries – including several folios from important

Shahnameh manuscripts – and individual examples of exquisite Islamic calligraphy. Along with some carpets formerly in the possession of Eduard von der Heydt, more than 50 pieces from the former collection of Robert Akeret (1881 − 1972) form the core of the carpet department. In 1988, the collection of Erwin and Hilde Luck with some 80 pieces was added".

- Swiss Masks

„It consists of 162 masks from Central Switzerland, Flums, and the Lötschental. All the masks were carved in the late 19th and early 20th century and were worn during the carnival weeks. The collection also includes works by Albert Anton Willi of Ems, which do not belong to the carnival tradition. Eight masks from the Tyrol and southern Germany, dating to the end of the 19th and early 20th centuries".

- South East Asia

„The Museum Rietberg owns a small but unique and world-renowned group of Cham sculptures from Vietnam. A bodhisattva head and two statues of Uma represent the art of the Khmer that flourished between the 7th and 13th centuries. Statues chiselled from black tuff and bronze figurines bear witness to early Javanese culture. In addition to sculpture, the museum owns a collection of kris handles and masks from Indonesia".

- Oceania

„The small Oceanic collection includes pieces of extraordinary quality. Most of the works come from Melanesia, the part of Oceania, which has been least, westernized and where the people in the more remote areas of the rain forest have retained their religious traditions and ceremonies. On view are also ritual objects from the Sepik region as well as masterpieces from the New Hebrides, the Marquesas Islands, New Ireland, and Maori art from New Zealand".

Storage rooms

„*The opening of the Rietberg's visible storage is the clear answer to various aspects related to the Imaginarium of the actual Museum and its functions. Note how the dialectics "Preserve /Exhibit versus to Observe" is materialised in this room. This visible storage reflects and reaffirms the position of the museum whilst organism that preserves memories or the "memory of the world," through its functions of the connoisseur, scholar and producer of knowledge that through it becomes eternal (reflexions and metaphors that the Museum of Ethnography of Neuchâtel develops in a rather curious manner). On the other hand, the mythical role of the museum is present in certain publics through the fetish wish for museum objects. This aspect of wishing to see testimonies does not fall back only on quality but also on the possibility of greater quantity. Therefore, the museum intends to render accessible a larger number of items and to assure its statute of an organism that maintains studies and preserves "memories" which interestingly fits in with the public's wish for quantity. The visible storages are now a fundamental area of all Museums*"[213] (**Fig. 4.7**).

The basement of the Villa Schönberg, the administrative building of the Museum Rietberg, houses the Museum library. The main topics of the library are books on the arts of China, Japan, India and Africa. It is a reference library; the books can therefore not be borrowed. Besides, the self-service café is located in the former winter garden of the Villa Wesendonck. In the morning various baked goods, as well as breakfast, are offered. For lunch, visitors can enjoy a hot entrée

[213] Andrade Baptista Peixoto 2007,120.

or sandwiches, salads, soup or a Bircher muesli. The menu also features snacks that complement the current special exhibition. In the afternoon, enjoy delicious pastries, fine tea or coffee.[214] Moreover, people might invite guests to a sophisticated event in an extraordinary setting! On the other hand, enjoy a professional tour through the temporary exhibitions or the permanent collection, and host a cocktail reception, a banquet or dinner in the museum's premises.[215]

Events and activities

The museum offers public tours in German of the special exhibitions and the permanent collection. Public tours in English: Every first Wednesday of the month at 6.30 pm., Private tours of the special exhibitions or the permanent collection are available in various languages.

There is crafts studio for children, families and adults; they can create simple objects under the supervision of a tutor. The topics change every three months. The doors of the open workshop are open every Sunday for small and adult art lovers. Foreign objects from Asia, Africa, America and Oceania are at the centre of common design and serve as an inspiration to implement people's ideas. Under guidance, different artistic techniques are presented, which invite to experiment and/or do it yourself.

Workshops - Getting to know the secrets of art. In various workshop formats or guided tours, the participants of each age group deal with exhibition-related topics. They learn more about art and its contexts learn artistic techniques and discover new things about doing and perceiving. These experiences promote understanding of foreign cultures and provide unforgettable moments! For schools, children, families and adults, the varied offer allow gaining experience and knowledge at the same time.[216]

You can invite your guests to an exclusive event in the most beautiful park in Zurich. Let expert leaders guide you through a special exhibition or the collection and then enjoy an aperitif or a dinner at the Museum Rietberg - even outside the regular opening hours.

In addition, if you are planning an event and are looking for an exclusive summer location, the summer pavilion of the Japanese star architect Shigeru Ban complements the Rietberg Museum in summer and can be rented for events in a magical atmosphere. Once a month, the German-language newsletter of the Museum Rietberg informs you about current exhibitions and the calendar of events: lectures, public tours, workshops, Japanese tea ceremonies, the Crafts Studio, dance performances, concerts etc.[217] Moreover, the Rietberg Society is an association of Friends of the Museum Rietberg. It organizes and finances a wide range of events such as lectures, concerts, dance performances etc.[218]

[214] Museum Rietberg, Café and Shop.
[215] Museum Rietberg, Picknick.
[216] Museum Rietberg. Programme (Guided tours, Workshops and Events).
[217] Museum Rietberg, Calendar.
[218] Museum Rietberg, Membership.

Chapter 5

5. The restructuring scenario of the current building

„*The museum as an institution tells the story of the human of the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society, it houses the cultural soul of the nation. (It holds the cultural wealth of the nation in trust for all generations, and by its function and unique position, it has become the cultural conscience of the nation). As a result of their historical beginnings in many "developing" nations, museums are seen as places where unwanted objects or materials are deposited. In modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations in a changing world*".[219] Ames, P divided the objectives of museums into the four main categories; acquisition, conservation, research and education.[220]

„Today, museums become agents of change and development: they must mirror events in society and become instruments of progress by calling attention to actions and events that will encourage development in the society. They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and they must become part of the bigger communities that they serve and reach out to every group in society".[221]

Furthermore, museums have changed from being collection and conservation institutions to become more focused on attracting the public. The new emphasis is placed on museum-audience interactions and relationships. This change in the purpose and priorities of museums has impacted the nature of museum management. The recognition of new roles for museum directors and the need to appeal to differentiated audiences has created new challenges for previously traditional, custodial directors. Today, managing museums entails understanding both the custodial role - preservation, restoration and modern museum display, etc. - and the need to attract even more visitors.[222]

5.1 Previous errors committed at National Museum of Aleppo before the conflict

The Aleppo National Museum suffered from many problems and mistakes before the war, which affected its role as a cultural and educational centre. As well as the reluctance of a large number of the local community to visit it, according to an investigation in Germany between the refugees from Aleppo, where the percentage of those who visited the museum was 20%, and the visit was only once, and some during school trips.

In terms of construction

The museum is small compared to the vast number of important artefacts displayed and preserved in it. In addition to the smallness and narrowness to the space remaining around the museum, such as the outdoor garden and backyard and the corridors surrounding the building were not sufficient for adding new elements needed by the museum. Moreover, there was no

[219] Emmanuel 1999
[220] Ames 1988, 20– 25.
[221] Emmanuel 1999.
[222] Gilmore / Rentschler 2002, 745– 760.

possibility of vertical expansion by adding a third floor to the building because of a big problem threatening the entire building: the presence of groundwater in the basement, which negatively affected the foundations of the museum.

In terms of interior design

The museum did not contain most of the service elements such as a place to keep the secretaries, a place to sell a copy of antiques or gifts, cafeteria, and small and insufficient toilets. The temporary exhibition hall, the lecture hall, and the library were located in the Directorate of Archeology building next to the museum. Where the temporary exhibition hall was used as a mosaics hall and warehouse for some pieces. The lecture hall was neglected and therefore unqualified, because of groundwater, filled with dirt and rubble.

The exhibition halls were large and extended in length and used to display more than one place and more than a period, which made the visitors in case of dispersion and boredom, especially with the lack of places to sit and rest in the exhibition halls or corridors. Besides, there were columns next to the showcases, which hindered the visitor's path.

Moreover, there was a crowding among visitors at the main staircase in the museum, and there was no elevator inside the museum to help the elderly and people with special needs to move freely between floors.[223]

In terms of museum display

There were many errors in the chronological presentation, as in the prehistoric section and in Ebla Hall, also in the hall of the classical section where it had been applied at the level of the showcases and was not applied to the statues.

There were also errors in displaying homogeneous pieces in one scene, such as displaying the statue of the God Zeus and the goddess Hera -in the classical museum- in two places separated without linking them, which are considered as a couple in the temple. Note the lack of temporal harmony in the Euphrates hall; it was more adopted on the geographical area between showcases, also in the presentation and explanations because the museum relied on the Archaeological exploration missions to make these showcases in its way and according to its budget.

In addition, the outdoor garden did not contain any type of display scenario and displayed too many unqualified artefacts in the museum exhibition. The indoor garden had no protection from the weather factors inherent in the pieces presented, such as mosaics, and large pottery jars.

In terms of showcases

The arrangement of the showcases on both sides of the exhibition hall and in the centre forced the visitor to walk either on one side without moving between them, making some pieces displayed on the other side liable to neglect and lack of interest by visitors. It also made the visitors move from one side to another as the artefacts attracted them, and this made them miss some pieces without seeing it. In addition to using a unified model for all presentations in terms of format and content, one showcase was installed inside the wall, some of them automatically having a large display density.

[223] For more discussion, see (in Arabic), Teko 2013.

The museum suffered from the lacked explanations and display panels in different languages. Moreover, of paper cards and glass plates, they were placed inconsistently directly on the floor of the display showcases or its wall, as well as on the bases carrying the archaeological pieces.

The cards did not contain enough information explaining the pieces. Except in some showcases as in Ugarit hall, and the showcases of Dayderiyah cave. Some artefacts had not given any explanation or definition, and the way they were often placed was not good, requiring the visitor to bend deeply to see their content.

Lighting

It depended heavily on external lighting, but there was industrial lighting in the showcases. Though it was mostly coming from the top, it was difficult to control and was a strong thermal type that contributed to raising the temperature in the showcases. There was no special lighting for the statues; it depended on hall lighting and natural lighting. Some lighting units were neglected and needed maintenance and repair. In addition, there was a variety of colours used as each hall or corridor had its colour, which the local paint was used with non-reflective light colour

Protection from theft and fire

Anti-theft protection was limited to traditional means, such as guarding the museum, or a hidden system for closing display showcases, or a T.V. surveillance camera. No modern anti-theft systems had been used. As for fire protection, automatic fire alarm systems were not installed. It had been relying on the system of manual fire distributed between the halls, which was not enough in case of fire, because of their small number, and the ease of spread of fire and the difficulty of controlling it in large galleries. Moreover, there was no emergency exit in the design of the museum. As for the museum staff, there was a lack of specialized teams such as Translator, carpentry workshop, restoration workshop, and laboratory for students, etc.

In the end, all the information leads to the fact that the staff of the Aleppo Museum intend to reopen it, in the same building after cleaning and some restoration on 24.10. 2019. It might have already been opened at the end of this research.

5.2 Human resources in the restructuring phase

It is generally agreed that museum staff should have academic training to give them the necessary background for the execution of their duties, and particularly for research work. Academic training is, in fact, the minimal requirement, for successful research projects depends in the final analysis upon the initiative and interest of the researcher; the human element is most important.[224] This is not to say that the museum in the past was not effectively managed in an empirical, common-sense way. Nor does it mean that no thought was given to how the museum could best be ‘administered'. However, it is a way to learn new knowledge about the experiences of modern museums and their important role in various fields. Museum management is the first step to the success of the museum in its mission and to provide services to the community in

[224] UNESCO Museums and Monuments— IX 1960, 70.

which it is located, and not all specialties are necessary to be present in the museum because each museum has its conditions and needs for staff.

Many staff member of the Aleppo museum immigrated to places outside Syria, during the current crisis for different reasons. Therefore, it is necessary initially to restructure the supervising and staff at the museum to form a museum team for the post-war period.

Museum Director

Before, during the conflict, and for many years, Aleppo Museum had no special director. Often the director of the Syrian Antiquities Section is the director of the main museum. Sometimes, the director of antiquities and museums in Aleppo was the director of the museum. In the restructuring phase, the museum must have a special director, with a suitable scientific qualification, having experience in museum management and knowledge of technical aspects. He should appreciate the importance of study and research and know foreign languages. He should be first and last responsible for all museum works to achieve its goal through a good plan. „ *Management is never easy, and managing a museum in the current environment can be especially challenging*". [225]

Directors of museum sections

Persons who have an appropriate scientific qualification must fill this position. To be able to conduct scientific and historical research on the antiquities preserved in his museum, he is responsible for keeping them in terms of security, environment, tampering or distortion, in addition to supervising the museum's presentation, with the assistance of the specialized team. It can be said that he should do all the works related to the antiques from the moment they enter the museum until the stage of the museum's display. He also has to store and study the artefacts, write explanatory notes and periodic inventory and prepare the data and images of his museum.

He is responsible for the work of his museum in terms of technical, administrative, and cleaning of exhibits as well as halls. He is also assigned the work of offering temporary exhibitions in the museum and giving lectures, and helping researchers in their work and informing them about antiques and proposing scientific references to them. Before the conflict, there were a director and an assistant for each section in the museum. During the last years of the conflict, these assistants were appointed to manage the museum sections such as prehistoric, classical, and Islamic, because the ex-directors were left to work in the museum for various reasons. Therefore, it will be important to raise the efficiency of new directors by participating in many training courses.

Technical sections

At Aleppo museum, there were not many technical sections. There was only the restoration department, which contained only one restorer specializing in pottery restoration. In the past ten years, the museum suffered from a great shortage of staff in all sections, such as the department of restoration and in the new scientific laboratory for bones, which was later closed due to the travel of its director. There were no carpentry workshop, maintenance or any kind of workshops in the museum. In the restructuring, it is necessary to have an integrated technical department in the museum, which includes all the workshops from restoration, preservation,

[225] Davies et al. 2012, 345.

carpentry work, photography, and exhibition lighting, etc., according to the standard in most modern museums.[226]

Department of museum development

This section was created in Aleppo museum during the project of the new Islamic Museum, and was headed by one of the architects. He stopped working because his manager travelled abroad. It has been re-activated at the stage of protecting artefacts in the museum. It had five engineers (architects and electricians). It had a good role in helping the section directors in the conservation and protection that took place in the museum during the conflict. This section should be maintained and equipped with new competencies because of its important role in the restructuring phase.

Security and guarding

It is one of the important sections in the museum, its mission to protect the museum building with its contents of any potential dangers. It is the job of tourism police, antiquities police, or perhaps private security companies. At Aleppo museum, there were civilian police people. They had a room behind the museum and were responsible for protecting the museum building outside. They were present at night with three museum guards, who were responsible for protecting the museum from inside. The museum also had several guards whose main task was to monitor visitors and follow them as they walked through the museum. It was difficult to show them from museum visitors because they did not wear formal clothes, and did not put the I.D. card. They were unable to perform their task because they were few and large exhibits needed more than one guard. Moreover, they were not well trained to do this work.

Besides, there were no special sections or human resources for marketing, communication & education, facility management, shop, and services. There were not even a translator or a guide in the museum.

5.2.1 Training for the staff

Museum staff often carry a wide range of responsibilities, with less opportunity for training but possibly a greater need to keep abreast of new practices. Therefore, modern education should support the training of museum workers in a variety of skills that are essential in their everyday work. Some need training in management, conservation, museum display, restoration, entrepreneurship, marketing and administration to be successful in accessing different stakeholders in innovative ways and in encouraging funding for their institution. The core of museum work is communication and the staff employed are expected to be experienced and skilled in fulfilling this essential role, regardless of what they do.[227]

Therefore, here in Switzerland, we try to help Syrian archaeologists working in archaeological sites and museums in Syria through the «Shirīn Switzerland organization» which was founded in 2015 in Bern as a part of Shirīn international (Syrian Heritage in Danger: an international research initiative and network; https://www.iiconservation.org/node/5499. Shirīn Switzerland has four main goals:

[226] When new guards are employed at the museum, the minimum certificate (primary school certificate) is required, and previous experience is not requested.
[227] Horjan 2011, 13– 15.

• To inform, educate and train Syrian colleagues through the development of partnerships with archaeological and conservation, restoration institutes in Switzerland, as well as with professional associations and organizations, including UNESCO, ICOMOS and ICOM.

• To fight against illegal trade of antiques by utilizing its contacts with professionals, the Swiss government and antique dealers.

• To establish a Safe Haven according to Swiss law (i.e. a place to store and exhibit Syrian cultural goods during the time of war).

• To encourage networking and the sharing of information in local Syrian communities through social media.

On Thursday 25 June 2015, A workshop "Strategies for Restoration and Reconstruction. Museums, Heritage Sites and Archaeological Parks in Post-War Countries" held in Bern University in the frame of the *61e Rencontre Assyriologique Internationale*, to give the possibility for specialists from Syria and Iraq to clearly express their needs in the presence of major international actors in near-eastern archaeology. It was meant to be a starting point for developing respective strategies. The first question was to know what kind of training is needed. A key point is a demand for training in conservation techniques, not only in rebuilding but also for objects of all kinds. The second point was about knowing where training can happen. Most speakers wished training in nearby countries as much as this is possible. No question that these wishes face diplomatic and political difficulties, starting with Visa issues for scholars from different parts of Syria and ending with the difficult matter of funding and providing training camps.[228]

In 2017, Shirín organization in cooperation with the University of Bern had a plan to organize a First Aid Training Programme. This training camp aims to train Syrian archaeologists from those territories that cannot benefit of the activities by the Directorate-General of Antiquities & Museums (DGAM), which has only access to the regions under the control of the regime. They should be prepared for their task to organize protection and safeguarding of all endangered museums, heritage sites and artefacts, to assess the damages and to start the first aid on those museums, sites and artefacts that already suffered from looting, bombing or illegal excavations. Most of the participants were archaeologists and volunteers, who are already strongly engaged in safeguarding cultural heritage, but who often lack specialized training or experience in the required activities. It was scheduled from mid-July until mid-September 2017 during the field campaign of the Swiss-Turkish archaeological mission at Sirkeli Höyük headed by Prof Dr Mirko Novák. It would be conducted in close collaboration with the mission and with the Museum of Adana. However, due to the security situation at the Turkish-Syrian border, the project was cancelled.

In 2018, the project was retried by working on a new-project (protecting cultural heritage - strengthening the role of local communities, the workshop "First Aid for Syrian Cultural Heritage). The project aims to hold a two-week workshop to train Syrian archaeologists from various regions, including the staff of (DGAM), in particular, two from the staff of the Aleppo national museum. Training includes an overview of international legal foundations, an introduction in practical training modules for the protection, rescue restoration, conservation and preservation of cultural heritage. The plan was to implement the project in Switzerland in

[228] Novák / Dunning / Fakhro / Genequand 2018, 513– 515; Novák / Fakhro 2019, 7– 9.

cooperation with institutes, museums and archaeological sites, which have good infrastructure (restoration studio, museum display, conservation for building structures, etc.). Unfortunately, for the second time, the project was postponed for financial reasons.

In this context, on 01 March 2014, UNESCO has worked to help preserve the Syrian heritage during the conflict through the Emergency Safeguarding of the Syrian Cultural Heritage project. The European Union funds the project. The Project Management Unit is based on the UNESCO Field Office in Beirut (Lebanon) to ensure geographical proximity with Syria and readiness to undertake field missions, as well as swift communication with national partners and access to Syrian stakeholders.„The main objectives of this project is to contribute to restoring social cohesion, stability and sustainable development through the protection and safeguarding of cultural heritage in view of the on-going and growing destruction and loss of Syria's rich and unique cultural heritage; training national stakeholders to protect movable heritage and museums during and after the conflict; providing technical assistance and training for the protection of built cultural heritage and planning conservation and restoration works in view of the recovery phase; training of national stakeholders concerning the core concepts and mechanisms of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and specialized training of national stakeholders, civil society organizations and communities concerning the creation of inventories for intangible cultural heritage".[229] Unfortunately, the participation of the staff of the Directorate of Antiquities and Museums of Aleppo in the training projects carried out in Beirut through UNESCO is very limited and do not cover the great needs of the cultural heritage and museums in Aleppo.

5.3 The New Permanent Exhibition

Collections are the powerhouse of museums. Still, they are nothing without good management and the engagement of the audience and these days they are being opened up more and more to the public, which is becoming the driving force to a better understanding of assets and their potential Museum collections are what make museums enjoyable, educational and exciting. The management of these collections is at the centre of a successful organization because the objects and their stories are what makes museums special and different from other visitor attractions.

In this chapter, I will make suggestions for the Permanent Exhibition by redistribution of the halls, and I will focus on studying all artefacts that will be displayed in their historical context.

5.3.1 Museum presentation

Many museums display antiques in different ways according to the artefacts they contain:

Chronological display: especially in archaeological and historical museums. This is one of the best methods of presentation, where the visitors can easily follow human evolution and development tools with times during the ages.

[229] UNESCO March 01 2014. For more information on national and international responses to the protection of the Syrian cultural heritage, see Leckie/ Cunliffe/ Varoutsikos 2017. Towards a protection of the Syrian cultural heritage: A summary of the national and international responses, Volume IV (October 2015 - December 2016). Heritage for Peace 2017. http://www.heritageforpeace.org/wp-content/uploads/2014/10/Heritage-for-Peace-Int-Actions-report-vol-4-oct-2015-dec-2016.pdf (accessed: 28 May 2019)

Geographic display: In this type, the antiques are arranged according to their geographic location. One of the advantages of this type of presentation is that it provides visitors with information about the technical style in an area according to its local traditions and manufacturing methods, and this type clearly shows inherited local influences and extended traditions.

Display by material: In this way, antiques are displayed according to materials made of them, for example, ceramic, wood, metal, glass, stone, coins, ivory, textile, and carpet, etc.

Display by thematical order: such as culture, civilizations, ideology, society, economy, and daily life, etc.

There are countless possibilities for displaying Middle Eastern antiquities and better adapting their display to the varied needs of a diverse audience: the display can be chronologically, geographically, or thematically arranged or these three approaches can be mixed together; it can focus on the context and historical importance of the objects or more on the aesthetic value of some masterpieces: it can show many objects or very few, with lots of explanation or as little as possible, in an intuitively contextualized frame or in a museography more or less detached from the field; it can gather Middle Eastern antiquities with objects from ancient Egypt, Greece, up to more contemporary pieces, etc.[230]

In the restructuring of Aleppo National Museum, the former presentation (chronological order) will be preserved. Section of Prehistoric, Near Eastern Antiquities, Classical, Arab-Islamic period, and Modern art. The presentation will also be based on the geographical area, as it was previously in the Euphrates basin hall. Many showcases will display one material such as glass, stones, coins, and ivory according to the chronological system as it was in the Classical section. Previous errors will be corrected, as well as making new suggestions of a parallel exhibition according to a thematical order. (**Plan. 5.1; 5.2; 5.3; 5.4**)

5.3.2 Museum entrance

As we know, the entrance of Aleppo National Museum is a reconstruction of the entrance of a temple-palace at Tell Halaf. This entrance became the title and symbol of the museum, so it is important to preserve and rehabilitate the entrance as a first step in the restructuring phase.

The visit to the museum begins after the entrance to the right through a display of Syria's natural map, which represents the most important archaeological and heritage sites in Syria, as well as rivers, mountains, valleys and various landscapes (**Fig. 5.1**).

Above the map will be a television screen showing a 5-10-minute film about the history and culture in Syria, focusing on Aleppo and its surrounding areas. The history of the Aleppo Museum and its stages until the stage of restructuring is important to present at the end of the film.

[230] Thomas 2019, 41– 61.

5.3.3 Statues Reception

A collection of basalt statues will be displayed in the lobby immediately after the entrance on stone platforms between 70 and 80 cm high. These statues play a role in welcoming visitors and are examples of different sculptural styles from different regions, for example:

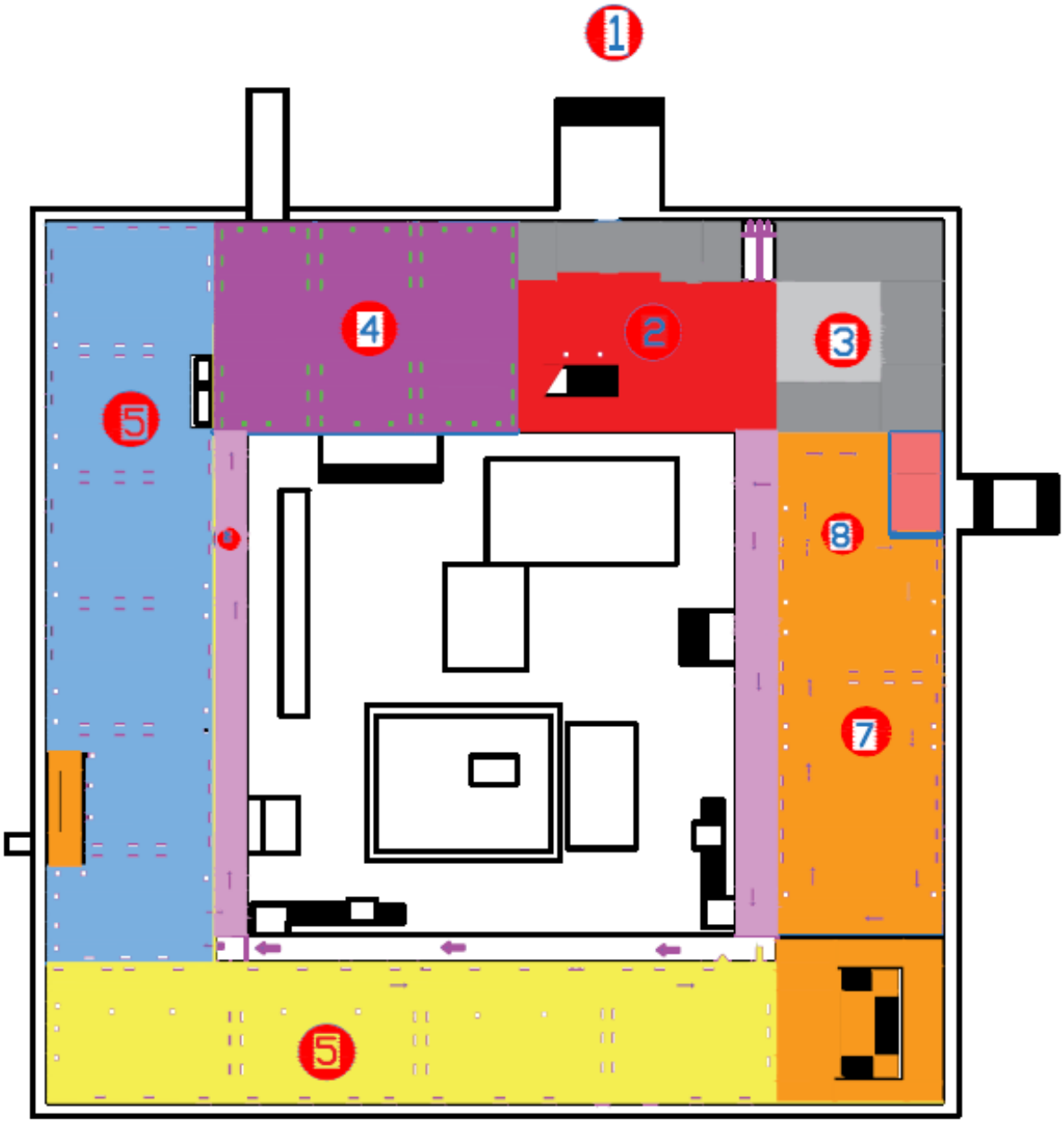
1- Stela of Al-Asharah (M6540), which was discovered by a farmer in the summer of 1948 near Tell Al-Asharah, a town in eastern Syria, located along the Euphrates river, south of Deir Ez-Zour. Commemorative stela of basalt, 90 × 37-39-40-17 cm, 900 B.C. The inscription on this prism-shaped stela informs us that, it was erected to commemorate the Assyrian Victory over the Aramaeans in the region of Sirqu, also known as Terqa, or modern Ashara. The figure armed with an axe and fighting a serpent held in his left hand probably represents the Assyrian king Tukulti-Ninurta II (890 – 884 B.C.), who conquered the local Aramaean population, symbolized here by the serpent, a creature of the desert. A cuneiform inscription of eight lines appears above the animal's head (**Fig. 5.2**). On the second side, the stela presents a small figure, dressed as the king, watching the scene. On the third side, a priest is shown holding a swath of three ears of wheat in his left hand; he is about to offer them to a god in the hope of obtaining divine favours.[231] Orthmann said the stele of Ashara - despite the inscription of an Assyrian ruler - is not really considered a memorial to Assyrian art. In the outer form, it reminds us of the Babylonian Kudurru; the statues on the three sides of the stele reveal features that connect them with the Northern Syriac-late Hittite art.[232]

2- Statue of Sarrin, Ain el Arab (M11444), basalt, Length 1.94 cm; and width 47 cm. 900 B.C. The statue of a prince or Aramaean king wearing a long dress with strap has a tassel; the sword appears from him, and carrying a long stick in his right hand. It is bareheaded with a short beard and the main hair falling into the neck[233] (**Fig. 5.3**). The massive and simplified style and this type of stone are typical of Aramaean sculpture, and the rulers were often depicted in this pose as if they were riding in hunting chariot. According to Orthmann, the statue shows the transition from the independence of the individual views, which are treated as little formed, smooth surfaces, to a more three-dimensional understanding. The statue is closer to the Hittite style known in Carchemish (Karkemiš), from the Aramaic style influenced by the Assyrians. It is similar in some details to the statue of Ain at-Tall and the statue of Arslan Tash.[234]

3- Statue of Teftenaz (M6555), basalt, 155 × 47 × 37 cm, statue of a standing figure (god Hadad?), found in Tell Teftenaz in a small dried lake at the foot of the Tell. He was brought to the museum on (31.12.1955). The god wears a long dress that falls to his knees; his feet are bare and rest on a small base. He holds a cup with lustrous water on his right hand and a harpée or mace in his left hand. He has on his head a half-spherical cap that goes deep into the head and is held by the ears. His beard is long and ends in a rounded shape.[235]

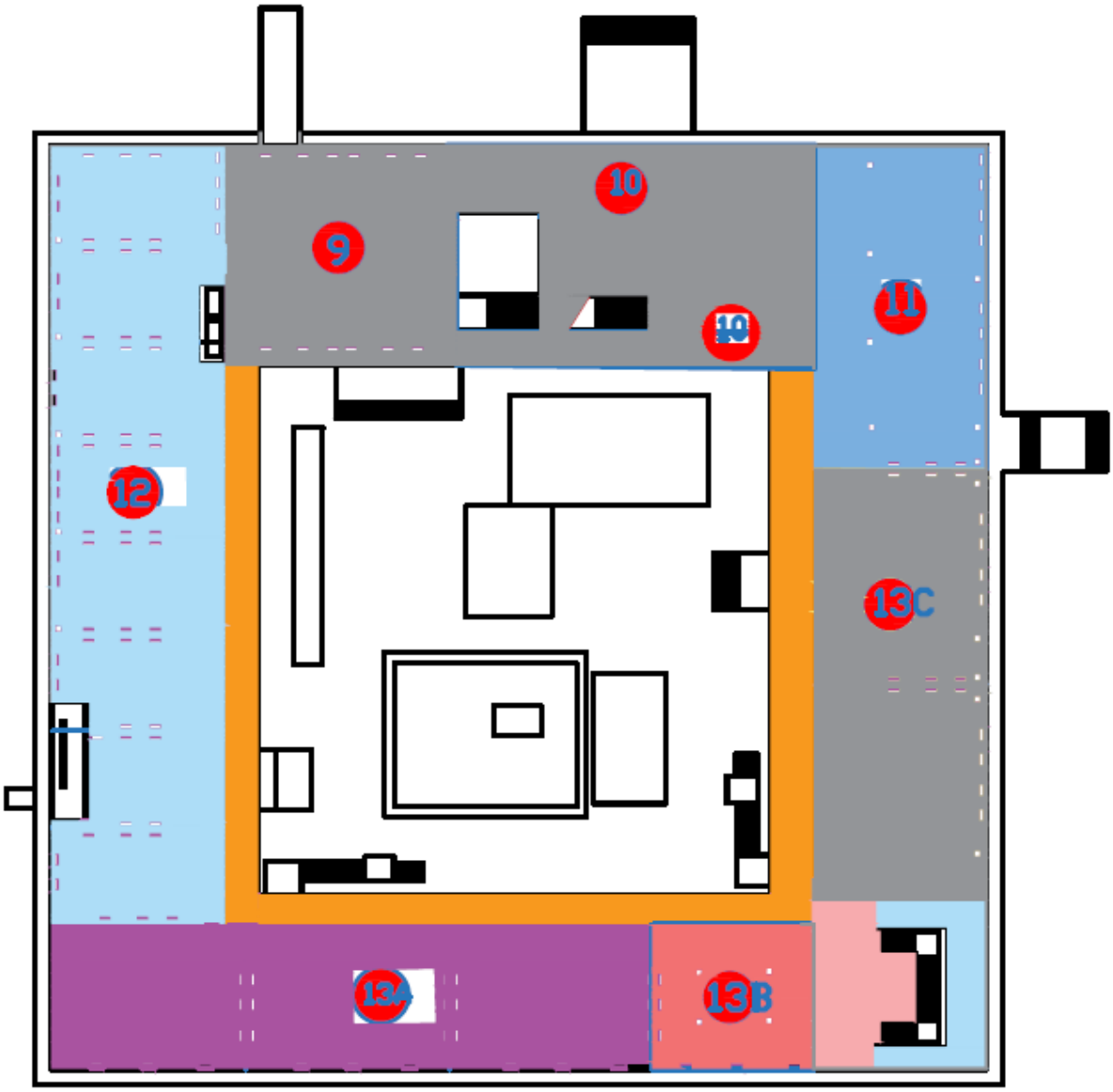
-A corner dedicated to explaining the history of the Aleppo National Museum through posters and photographs.

[231] Fortin 1999, 229; Tournay, et Souaf 1952, 169–190; Saouaf 1975, 66. Fig. 51.
[232]Orthmann 1971, 130.
[233] Khayyata 1999, 121– 135. Fig.16.
[234] Orthmann 1971, 49– 50.
[235] Saouaf 1975, 79. Fig. 57.



1- The main entrance **2-** Reception area (statues reception, photos of the museum's history and map of Syria) **3-** Administrative section **4-** Prehistoric section **5-** Near Eastern Antiquities section	**6-** The parallel exhibition? **7-** Mixed hall (The hall attached to the Near Eastern Antiquities section) **8-** Hall of Aleppo during the ages

(Plan. 5.1): Aleppo National Museum, restructuring the ground floor.
Drawn by architect Mahmoud Al-Abdullah.



9- Temporary exhibition and lecture hall **10-** Modern art **11-** Rescue excavations hall **12-** Classical section	**13A-** Arabic-Islamic section A **13B-** Arabic-Islamic section B **13C-** Arabic-Islamic section C

(Plan. 5.2): Aleppo National Museum, restructuring the first floor.
Drawn by architect Mahmoud Al-Abdullah.

-**Prehistoric section** (6 rooms)
- The Lower Paleolithic period
- The Middle Paleolithic period
- The Epipalaeolithic period
- The Neolithic period
- The Chalcolithic period
- The most important achievements of the prehistoric humans in the Neolithic period

- Near Eastern Antiquities section (10 rooms)

First wing (Bronze Age)
- Tell Brak and Tell Chagar Bazar
- Tell al-Hariri (Mari)
- Tell Mardikh (Ebla)
- Tell Umm el-Marra
- Hama
- Ras Shamra (Ugarit)

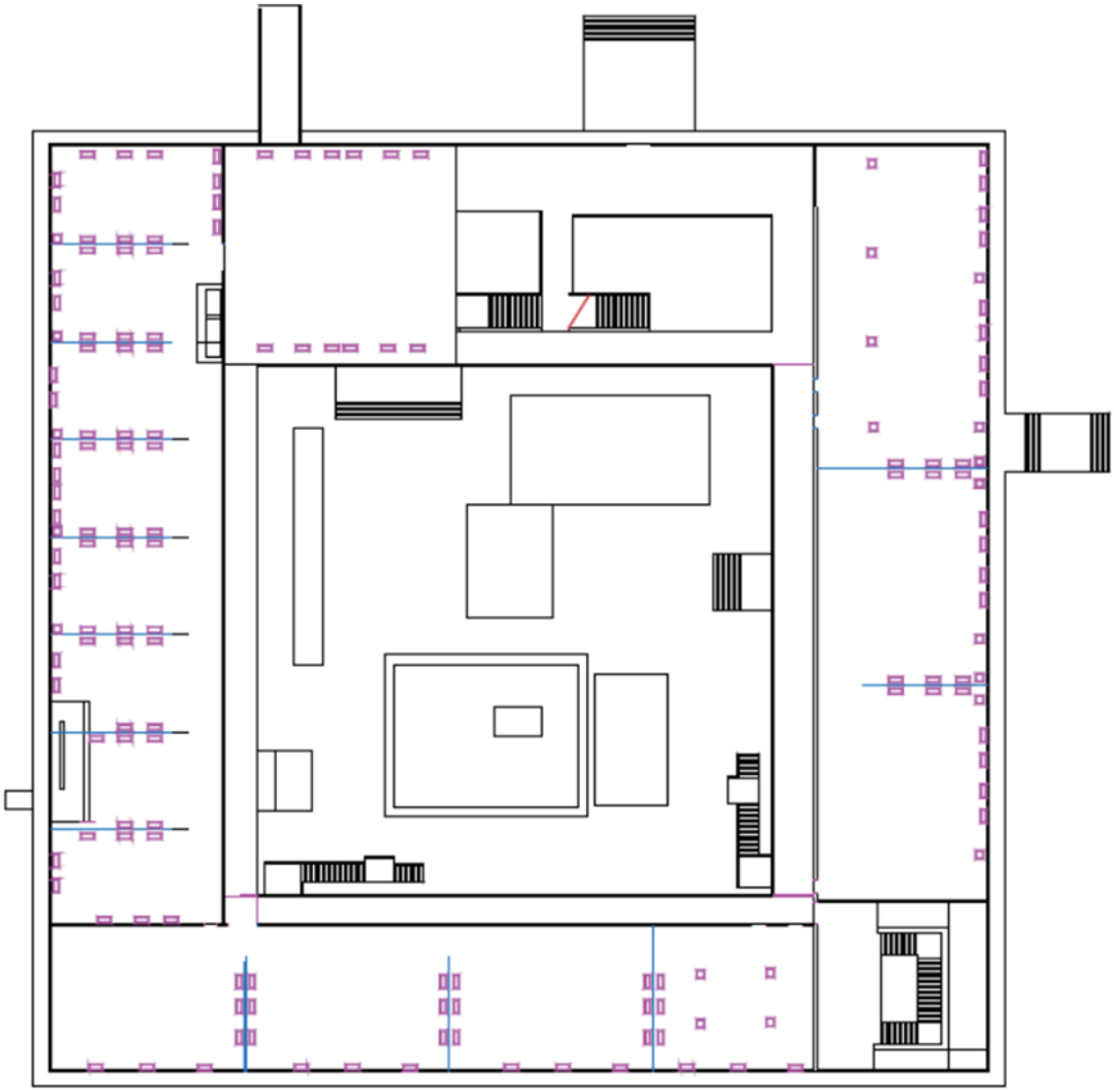
Second wing (*Iron Age)*
- Tell Halaf (Guzāna)
- Ain Dara
- Tell Arslan Tash and Tell Hadjib
- Tell Ahmar

Third wing

- Mixed hall
- Tell Chuera
- Tell Mishrifeh
- Tell Rifa'at

- **Hall of Aleppo during the ages**

(Plan. 5.3): Aleppo National Museum, the ground floor, reorganization of the rooms Drawn by architect Mahmoud Al-Abdullah



- Temporary exhibition and lecture hall, replaced the exposition of the International Salvage Campaign in the Euphrates Valley

- **Modern art**, display important paintings in the corridor to the rescue excavations hall

- Rescue excavations hall

- Euphrates Dam
- Tishrin Dam
- Khabour Dam
- Museum rescue excavations

- Classical section (8 rooms)

- Greek and Hellenistic period
- Roman period and Syria Parthian
- Gods, art of Sculpture, tombs and Syrian women in the classical period
- Trade Relations and coins
- Glass and Metal objects
- Byzantine period
- Byzantine period, church tools, Byzantine pottery and mosaic of Al-Nabgha

Arabic-Islamic section (6 rooms)

- Umayyad and Abbasid period
- Seljuk and Zankiya period
- Ayyubid period
- Coins room
- Mamluk period
- Ottoman period

(Plan. 5.4): Aleppo National Museum, the first floor, reorganization of the rooms Drawn by architect Mahmoud Al-Abdullah

5.3.4 Prehistoric Section:

The prehistory hall is on the ground floor to the right after the entrance**.** Archaeological research has established that Syria played a central role in prehistoric cultural development in southwest Asia. Its location at the junction of routes from Africa, Europe, and Asia made it a focus of cultural innovation and spread. Syria was first inhabited about a million years ago by early humans who came from Africa. There was considerable human activity in Syria during the Middle Palaeolithic (ca 80,000 – 35,000 years ago), and occupation was continuous thereafter. Syria was an important centre for the development of agriculture 10,000 years ago. It witnessed the domestication of several species of plants and animals and the beginning of sedentary village life. The heartland of the succeeding Halaf culture was in north Syria. Its development marked the transition to more complex cultural patterns and, ultimately, to the emergence of urban civilization after 3000 B.C.[236]

5.3.4.1 Definition of the Prehistory

People have lived in various regions in Syria since the Palaeolithic period, more than one million years ago. Human groups migrated out of Africa into Syria, finding suitable occupation sites near springs and rivers where plants and animals flourished. These locations supplied them too with good silicious rocks for their chipped stone industries. A series of Palaeolithic cultures, such as the Acheulean (Lower Palaeolithic), Hummalian (Early Middle Palaeolithic), [237] Yabrudian (Middle-Upper Palaeolithic),[238] Mousterian (Middle Paleolithic), and traces of early human activities, have been discovered in many regions in Syria.[239] For instance, in Dederiyeh cave, Nahr kebir shmali, El-kowm, Euphrates valley, and Orentes valley.

However, Dederiyeh Cave, in the region of Afrin, northwest Aleppo is one of the archaeological sites in Syria that has yielded Neanderthal skeletal remains, along with tools and food residue. The most exciting discoveries were found in the layers from about 75,000 to 50,000 years ago when the Neanderthals inhabited Dederiyeh.[240]

Since the end of the Late Glacial Maximum (ca 14,500 B.P.), people occupied every eco-zone in the Near East. The Levant was the most favourably inhabited belt. Hence, a short, cold, and abrupt crisis at about 13,000 B.P., which was immediately followed by an increase in precipitation and an expansion of woodland and parkland, had a major impact. It made sedentism within a certain "homeland" the most practical settlement pattern, resulting in the formation of the Early Natufian. The technological innovations introduced by the Natufians, such as sickles, picks, and improved tools for archery, were additions to an already existing Upper Paleolithic inventory of utensils that included simple bows, corded fibres, and food processing tools such as mortars and pestles. Demographic pressure was, therefore, the outcome when certain groups of foragers became sedentary while others remained mobile.

Experimental planting, shifts in the location of settlements, and the clearing of land patches resulted in the establishment of the Early Neolithic (commonly labelled PPNA-PPNB) villages.[241] Such as Ain Dara, Halula, and Abu Hureyra.

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[236] Moore 1988, 3– 12.
[237] Wojtczak / Le Tensorer / Demidenko 2014, 23– 48.
[238] Pastoors / Wenigger/ Kegler 2008, 47– 65.
[239] Kanjou / Tsuneki 2016, 1– 7.
[240] Akazawa / Nishiaki 2016, 17– 20.
[241] Bar-Yosef 1998, 159– 177.

Around the 10th millennium B.C., the process of Neolithization began in northern Syria with the rapid return of wetter conditions. This was a new way of life based on agricultural cultivation, and it changed human life and ideology completely. The most important results of Neolithization were that people no longer depended so extensively on natural resources but started to control other living creatures around them. This Neolithization process began in and around the Middle Euphrates basin in northern Syria, an area rich in water, plants and animals,[242] such as Mureybet, Halula, Jerf el-Ahmar, Ja' de el-Mughara and Abu Hureyra.

The Chalcolithic period started in the regions of Syria in the 6th millennium B.C. It is understood to be the period between 6000 and 3000 B.C. where people started to manufacture other types of pottery and corresponds to three cultural phases (Halaf, Ubaid and Uruk also called the Late Chalcolithic).

The Halaf culture (ca 6000/5800 – 5100 B.C.) is one of the most intriguing phenomena of the later prehistoric Near East. The broad (out-lines of Halaf material culture are well-known by now, and they are renowned for its elaborately decorated pottery and round buildings (the so-called "tholoi").

In the period (ca 5100 – 4000 B.C.), much of Mesopotamia shared a common culture, called Ubaid, where craft manufacturing was established on a larger scale. Pottery manufacturing kilns have been discovered at some Ubaid Culture sites on the Euphrates such as Tell al-'Abr and the pottery workshop discovered at Tell Kosak Shamali.[243]

In the late 4th millennium B.C., large Syrian settlements became specific ‘cities' and radical changes appeared in social and religious life, which represents the civilization of Uruk. The appearance of large temples and a writing system were important innovations, indicating the formation of religious and economic authorities. For example, many sites in the Middle Euphrates region were excavated during rescue campaigns such as Djebel Aruda, Habuba Kabira and the Tell Qanas. The archaeological material found is identical to that of Uruk, be it ceramics, cylinder seals, accounting bubbles.

5.3.4.2 Suggestions for the new presentation of the Prehistory section

The best-known museum display methods will be used, such as Geographical location (area and Tell), materials of manufacture, and subject. All this presentation will be in chronological order. The display will focus on the daily life activities of the early societies, with an explanation of the most important cultures that were at that period. It will display the tools used in daily life such as hunting, gathering, agriculture, figurines with express his thought and pottery for his economic processes.

Timetable for Prehistoric periods:

5.3.4.2.1 The first Axis: The Lower Paleolithic Period

1- Chopper, chopping tools (Inv. 235, 237, 239, 240, 241, 245, 247, 248, 252) from Euphrates valley (Zalabiyye and Kouber), and from Balikh valley.
2- Collection of Miscellaneous hand axes (Inv. 559 and 561) from Nahr kebir shmali.

[242] Kanjou / Tsuneki 2016, 1– 7.
[243] Yoshihiro / Nishiaki 2016, 76– 79; the workshop was part of a large burnt building composing at least 10 spatial units. The fire resulted in exceptionally well-preserved room floors, on which numerous ceramics, stone tools, and other objects.

3- Middle Acheulean hand axes (Inv. 174, 178, 179, 1674, and 1675) from Orontes Valley (Latamna) (**Fig. 5.4**).
4- Information and pictures of the owner of this culture (Homo erectus), and his most important tool is Biface, and his most important discovery is fire and his main areas in Syria.
5- A showcase of the Yabrudian tools (lithic technique) as evidence of local culture appearing in Syria on final Acheulean 300,000– 150,000 B.P. „The Yabrudian represents one of the three major lithic industries (facies) characterising the latest part of the Levantine Lower Palaeolithic. It is distinguished from Acheulean and Amudian by different frequencies of the specific lithic techno-typological elements: Yabrudian is typified by the abundant production of sidescrapers on thick flake blanks often using Quinatype retouch, Acheulean by the manufacturing of handaxes and a small number of flake tools, and Amudian by the prominent production of tools on blade blanks. Examples from Dederiyeh cave".[244]

5.3.4.2.2 The second Axis: The Middle Paleolithic Period

Dederiyeh Cave

The Cave is located on the left bank of Wadi Dederiyeh, which transects the limestone plateau of Jabal Samaan, ca 60 km to the north of Aleppo. The altitude is approximately 450 m, and the annual precipitation currently reaches ca 500 mm, allowing the surrounding region to be included in the Mediterranean woodland vegetation zone. This cave has two tunnel-shaped entrances; the main entrance faces the Wadi on the valley slope, while the other, referred to as the "chimney," opens to the sky from ca 60 m deep at the back end of the cave. Its width ranges between 15 m and 20 m, while its height is 10 m to 15 m. For discussion purposes, the interior space has been divided into the entrance, central, and chimney areas. Excavations carried out by the Syro-Japanese mission between 1989 and 2011 have shown that almost the entire area of this cave was occupied during the Paleolithic period. Evidence for particularly dense occupations comes from the entrance and chimney areas, most likely reflecting favourable conditions due to the availability of sunlight. The presence of Late Epipaleolithic occupations was first noted during soundings carried out in 1990.[245]

1- Poster showing Dederiyeh cave, Geographical location, and the archaeological survey of the Syrian-Japanese joint mission. As well as, map of the distribution of the Palaeolithic sites in Afrin valley in 1987.
2- Photos showing the location of the cave with its surroundings, entrance, archaeological excavations, and the stratigraphic sequence.
3- The most important discoveries: The first Dederiyeh Neanderthal child 1993, two years old, was buried in Mousterian deposit over 50.000 years ago. It was lying on its back with arms extended, and bending legs.[246] In addition to displaying the completed skeleton, muscular reconstruction, completed model, and locomotive reconstruction (moving model) of the first Dederiyeh Neanderthal child, as it was in the previous presentation (**Fig. 5.5**).

[244] Yoshihiro / Kanjou / Akazawa 2017, 295– 304.
[245] Akazawa / Nishiaki 2017, 307– 314; Nishiaki / Kanjo / Muhesen / Akazawa 2011, 67– 76; Nishiaki / Yoneda / Kanjou / Akazawa 2017, 7–24; Akazawa / Nishiaki 2016, 17– 20.
[246] Ohta et al. 1995, 77– 86.

4- The second Neanderthal child burial (burial No. 2) two years old was found in 1997. The remains were located in a pit from Mousterian deposit. An overall plan of the burial pit and distribution of the human skeletal remains and several associated materials as flint and animal bones. With the reconstructed skull of the second Neanderthal child from (Burial No. 2), as it was in the previous presentation.
5- A collection of lithic artefacts of the Dederiyeh cave (middle Palaeolithic) such as, flakes (Inv. 3699, 3704, 3705, 3711, and 3718); blades (Inv. 3702, 3706, 3710, 3712, 3714, 3720, and 3723); points; As well as, stone tools date to Dederiyeh middle Palaeolithic; retouched tools (**Fig. 5.6**) ; arrowheads (Inv. 3581, 3582, 7303, 3709, 3715, 3717, and 3719); utilised knives; scrapers (Inv. 3530, 3540, 3598, 3700, 3701, 3707, 3713, 3716, and 3721) ; cores (Inv. 3514, 3515, 3693, 3695, 3696, 3667, 3708), with examples of the functions of the tools through animal bones with Retoucher and Cut marks.
6- Animal bones of the Dederiyeh cave; such as Wild Ox (Bos primigenius), red deer (Cervus elephus), fallow deer (Dama mesoptamica), wild coat (Capra aegagrus), moufflon (Ouis Ammon), gazelle (Gazella Gazella), wild horse (Equus), rhinoceros (Rhynocerotidae), boar (Sus scrofa), tortoise (Testudo graeca), leopard (Panther Pardus), and lion (Panthera leo). The aim of displaying animal bone remains is to reconstruct the natural landscape that prevailed in the region at that period.

5.3.4.2.3 The third Axis: The Epipalaeolithic Period

1- A map showing the most important sites of the Natufian culture (ca 12,000 – 9500 B.C.) in Ancient Syria (Levant).

2- A variety of lithic artefacts, animal bones and other materials of the Natufian culture found in Dederiyeh cave. For example, bladelet core, narrow-faced; bladelet core, prismatic, lunates (Helwan); lunates; scalene triangle; trapeze; backed bladelet; microburin; backed blade; glossed blade; glossed blade (Helwan); borer with glue; truncation burin; endscraper; retouched flake (obsidian); chopper. As well as Late Epipaleolithic ground stone and bone artefacts such as, Bone bi-points with incisions; bone point, tusk beads; stone bead; perforated marine mollusk; bone beads with geometric incisions; bone pendant; bone sickle handle with black pigments; basalt ground slab; basalt hand stone; limestone cup stained with ocher; basalt cup-mortar; sandstone.[247]

3- Tell Abu Hureyra

It is the name of the ruins of an ancient settlement, located on the south side of the Euphrates valley, and on an abandoned channel of that famous river. The excavation of Tell was between 1971 – 1973 by Andrew Moore as a part of salvage excavations program in Tabqa Dam. Nearly continuously occupied from ca 13,000 to 6000 years ago, before, during and after the introduction of agriculture in the region, Abu Hureyra is remarkable for its excellent faunal and floral preservation, providing crucial evidence for the economic shifts in diet and food production. The Tell at Abu Hureyra covers an area of some 11.5 hectares and has occupations from Late Epipaleolithic, Pre-Pottery Neolithic A and B, and Neolithic A, B, and C.[248]

[247] Nishiaki / Yoneda / Kanjou / Akazawa 2017, 7–24.
[248] Moore 1975, 50–77; Moore 1973, 21–23; Boyd 2016, 21– 39.

Abu Hureyra I

Founded ca 11,500 B.C. by hunters and gatherers established a village of multi-roomed pit dwellings. The Tell documented the transition from a hunting and gathering way of life to farming. This transformation took place around 11,000 B.C., earlier than anywhere else did in the world, and environmental change was a contributing factor. The new agricultural economy altered culture and society in general.[249] ***The artefacts to be displayed are***, lithic artefacts (tools) for example, flakes, blades, arrowheads, scrapers, cores such as (Inv. 672, 674, 681, 682, 683, 684, 685, 686, 689, 690, 691, 692, 693, 694, 711, and 712); grinding stones to process wild eatable plants (**Fig. 5.7**) (Inv. 675, 676, 680, 715, and 716); bone tools (Inv. 669, 670, and 700); stone weights (Inv. 731, 732, and 733); beads and amulets (Inv. 671, 701, 702, 703, 704, 705, 706, 707, 708, and 709).

5.3.4.2.4 The fourth Axis: The Neolithic Period

1- **Tell Qaramel** (Neolithic revolution)

„The Tell is situated 25 km north of Aleppo on the right bank of Queiq River, over several different periods, the oldest dating back to the Neolithic period, around the beginning of 11,000 B.C. until the end of 9000 B.C. This is consistent with the Neolithic revolution that occurred in the Levant area from the beginning of 10,000 B.C., and thus Tell Qaramel provides important information about the history of the northern region of Aleppo and northwestern Syria for more than 1000 years. This was an important stage in human history, a transition period when people moved from hunting and gathering to living in permanent settlements. The building of homes and villages, and then acquiring the knowledge, which led to agriculture and domestication of animals".[250] One of the most remarkable phenomena in this historical period is the development of art and beliefs at Tell Qaramel, which were manifested through decoration patterns on pieces of small stone. These were often tools used in daily life, whether for food preparing, hunting or the processing of stone tools; the art forms on the stones varied.

The artefacts that will be displayed are: stone tools (Inv. 1773, 1780, 1954, 1055, 1956, 1959, 3728, 3735, and 3837) ; plaquettes (Inv. 2028, 2037, 2038, 3673, 3730, 3850, and 3851); stone vessels (Inv. 1964, 1965, 1966, 1967, 3675, and 3868); lithic tools (Inv. 1767, 1769, 1770, 1771, 1778, 1782, 1951, 3620, 3621, 3622, 3623, 3676, 3677, and 3727) ; Anthropomorphic figurine (Inv. 2026, 3672, 3894, and 3896); beads (Inv. 1949, 1950, 1962, 2039, 3759, 3760, 3761, 3836, 3839, 3845, 3848, and 3849); and pendants (Inv. 1765, and 1766).

2- **Tell Mureybet**

It is a well-known site situated on the left bank in the Syrian Middle Euphrates, 89 km east of Aleppo, excavated by J. Cauvin and his team in the early 1970s.[251] The occupation of Mureybet covers four millennia. From ca 10,200 to 8200 B.C. (PPNA: Phases IIIA and IIIB), from 9300 to 8600 B.C. PPNB (Phase IVA: ca 8600 to 8200 B.C.). The Middle PPNB (Phase IVB: ca 8200 and 8000 B.C.). The lithic industry will be displayed which is typical of the Euphrates area with unipolar cores, retouched bladelets, micro-borers, geometric microliths as lunates, and herminettes[252] (Inv. 789, 790, 802, 803, 807, 808, 816, 817, 818, 827, 833, 838,

[249] Moore 2016, pp. 31– 34.
[250] Kanjou 2016b, 44– 46.
[251] Cauvin / Stordeur 2016, 41– 43; Ibanez / González / Rodríguez 2008, 363– 406.
[252] Ibanez (ed.) 2008.

840, 841, from 897 to 1004, and 1005,[253]from 2453 to 2572, and from 2574 to 3513) . In addition to new bone, objects appeared such as needles (Inv. 771, 772, 773, 774, 775, 776, and 7781), combs, sheaths for axes, and many beads (Inv. 777, 778, 779, 7780, 7782, 7783, 7784, and 7785). Moreover, the evidence of belief systems in Mureybet will demonstrate by display a group of symbols from the Khiamian onwards[254] (ca 10,200 – 8800 B.C.) with other female figurines from the Mureybetian deposits of aurochs skulls were kept in the collective building. Where PPNA animal figurines were found in the Tell include a possible owl (with possible human attributes) in limestone from Mureybet, and five female human figurines; one in stone and four in baked clay[255] (Inv. 1008[256], and 2095), another small carved stone, broken at both ends, is attributed to being a figurine but there is little detail to indicate the sex.[257] The best example is the female figurine (Inv. 1764), which is considered as one of the oldest of this type carved of stone[258] (**Fig. 5.8**).

3- **Abu Hureyra II** (ca 9600 – 8700 B.C.)

The transition from Epipalaeolithic to Neolithic in the Euphrates Valley. Mixed farming became the basis of the economy. The most numerous artefacts were lithic tools, nearly all made on blades. These included large arrowheads (Inv. 2284, 2287, 2291, 2296, 2373, 2378, and 2386), burins, Axes (Inv. 2071, 2072, 2073, 2074); Cores (Inv. 2308, 2309); knives (Inv. 2312, 2324, 2340, and 2341); scrapers (Inv. 1735, 1736, 1937, 2077, 2078, 2079, 2375, 2380, and 2384); and sickle blades (Inv. 2086, 2087, 2088, 2089, 2090, 2091, and 2092) (**Fig. 5. 9**). There were also bone tools, mostly awls, stone carpentry tools (Inv. 1734, 2075, 2076); fine stone bowls and dishes, as well as ornamental items (Inv. 1253, 1254, and 1255); Obsidian from Turkey was found in all phases of the Abu Hureyra II village (Inv. 2425, 2426, 2427, and 2428); Other items that found their way to the site from far away included basalt, malachite, turquoise, and marine shells.[259]

4- **Jerf el Ahmar**

It is a site of the Mureybetian culture, Pre-pottery Neolithic A (PPNA 9500 – 8700 B.C.), established on the left bank of the Middle Euphrates in Syria. It was occupied between approximately ca 9500 and 8700 B.C. The site was discovered by T. McClellan in the 1980s and was excavated by a Franco-Syrian team from 1995 to 1999 (by D. Stordeur CNRS and B.

[253] „Adze of flint, 12 × 6 cm, 8500 B.C., have been fixed to a handle and used for working wood. This type of tool appeared at the same time that people began to settle and live in permanent houses built in part with wooden beams. A little later, adzes were made of polished stone"; See Fortin 1999, 187.

[254]The Khiamian (El Khiam) is a period of the Near Eastern Neolithic, marking the transition between the Natufian and the Pre-Pottery Neolithic. The Khiamian owes its name to the site of El Khiam, situated on banks of the Dead Sea, where researchers have recovered the oldest chert arrows heads, with lateral notches, the so-called "El Khiam points". The Khiamian levels (IB-II) at Tell Mureybet are dated around ca 9600 B.C. They are located stratigraphically between the Natufian and the PPNA, in association with preserved architectural remains;
See González-Urquijo et al. 2013,177–189.

[255] Cauvin 2000, 44, fig. 7 and 8.

[256] Fortin 1999, 270; „female figurine, fire-hardened clay, 5.6 × 2 cm, 8000 B.C. Most of the female figurines made during the Neolithic period were shaped out of clay that was slightly hardened by fire but not baked. This figurine was one of eight discovered on the site of Tell Mureybet. The artist sought to emphasize the part of the body linked to reproduction, the pelvic region, or maternal womb, and the breasts. Or nourishing bosom. Significantly, all the figurines of this type lack facial features, since these were not directly related to the intended symbolism".

[257] Cauvin 2000, fig. 6:5.

[258] Cauvin 1979, 19– 49.

[259] Moore / Hillman / Legge 2004, 88– 89.

Jamous DGAM) as a rescue excavation due to the construction of Tishrin dam.[260] Today, the site lies under the waters lake formed by the dam. The excavated area was enlarged by more than 1500 m^2 including exploratory trenches on the periphery. At the same time, the discovery of some sixty architectural units scattered through a dozen levels provided evidence for the evolution of construction techniques on the site. First, it was possible to dismantle three of the most significant buildings on the site to rebuild them in a future museum.[261] Communal buildings, rounded and sunken are characteristic of the Late Mureybetian (PPNA Horizon) in the Euphrates valley. They belong to two different types. The earliest ones were found at Mureybet and Jerf el Ahmar. They have the same plans with radial subdivisions forming small cells. They were probably multifunctional (storage, meetings, rituals). The latest ones were only found in the transition phase between PPNA and PPNB at Jerf el Ahmar. Their only feature is a bench, which backs onto the wall and continues around the entire interior, forming a hexagon and embellished by decorated stone slabs. They were places for meeting and/or for ritual. In this way, they are the forerunners of the Early PPNB sanctuaries of Anatolia.[262]

The description of the site details will be displayed, in addition to a collection of different artefacts, for example, lithic tools, axes, scrapers, Helwan[263] and Khiam arrowheads such as (Inv. 1258, 1259, 1260, 2183, 2184, 2185, 2186, and from Inv. 2187 to 2193); A fragment of limestone in the shape of a corner with decorations (Inv. 1256); A fragment of a stone vessel decorated with simple human forms (Inv. 1257); and other materials found in the site.

5- **Dja'de el Mughara** (PPNA, ca 9500 – 8700)

The prehistoric Tell is 5 m high and 1.5 ha. in area, is located 100 km north-east of Aleppo, on the western bank of the Euphrates River. Over 9 m of well-stratified deposits of a settlement dating from the end of the PPNA through the end of the Early PPNB were explored during the excavation seasons between 1991 and 2010. These deposits, dated by a series of 30 radiocarbon dates to ca 9300 – 8200 B.C., were directly overlaid by successive layers of Pre-Halaf habitation, which is dated to the end of the 7th and the beginning of the 6th millennia B.C., based on the ceramic finds. The site was reused as a necropolis in the later Early Bronze Age, after which it appears to have been abandoned. The excavations at Dja'de el Mughara were undertaken within the framework of an international salvage project in the Tishrin Dam area.[264] Dja'de helped to put into perspective the concepts relating to what might be called ‘symbolic thinking' linked to female figurines and the so-called ‘cult of the bull.

The most important discoveries will be displayed such as the well-preserved geometric polychrome painted decoration, (Inv. 3892), 170 × 140 cm, and (Inv. 3893), 70 × 175 cm, it was transferred to the museum in 24.10. 2010. As well as two pieces of the painted decoration transferred to the museum in 2003, (Inv. 3624), 30 × 24 × 14 cm, and (Inv. 3625), 29 × 22 × 15

[260] Stordeur 2015; Stordeur / Willcox 2016, 47– 50.
[261] Stordeur 2000, 1– 4.
[262] Stordeur / Brenet / Der Aprahamian / Roux 2000, 29– 44.
[263] The so-called Helwan point is a type of stone projectile point, which has been roughly defined by the presence of side notches and a tang. The Helwan point was named after the site of Helwan on the east bank of the Nile near modern Cairo, but such projectile points are not numerous in northeastern Africa. Many Helwan points have been found in the Levant.
[264] Christidou / Coqueugniot / Gourichon 2009, 319– 335; Coqueugniot 2016, 51– 53; Coqueugniot said „Dja'de is currently the only known settlement in the northern Levant covering all the 9th millennium and the importance of the archaeological levels (more than 9m thick) allows to show a gradual evolution. This evolutionary continuum leads us to question the hierarchy of cultural change between the PPNA and the Early-PPNB horizons (and during the PPNB), changes whose timing has been precisely dated by more than 50 radiocarbon dates”.

cm; One-piece (Inv. 3871), 40 × 140 cm, of the painted decoration transferred to the museum in 2009 (**Fig. 5.10**). These are the earliest known painted decoration in the world on man-made support (a wall). It is considered the oldest known (ca 9310 – 8830 B.C.) in the Middle East.[265] In addition to Neolithic figurines (Inv. 2039, 3763, 3788, and Inv. 3789); various lithic tools (Inv. 1785, 1786, 1787, 2020, 2021, 2022, from 2221 to 2245, from 2266 to 2276, from 3660 to 3669, 3790, 3791, and 3794); beads (Inv. 2249, 2250); bone (Inv. 2246, 2247, 2248, 2251, 2260, and 2265); and stone tools (Inv. 1783, 1791, 2043, 2044, 2046, 2047, 2259, 2261, and 3872).

6- **Tell Ain Dara III** (PPNB, ca 8800 – 7000 B.C.)

It is situated south of Afrin, the largest town in Afrin valley, and approximately 40 km northwest of Aleppo on the eastern bank of the Afrin river. The excavation, undertaken in 1991 by the Directorate-General of Antiquities and Museums under the direction of (A. Suleiman), revealed a Late Pre-Pottery Neolithic B (PPNB, late 8th millennium B.C.) settlement with architectural remains associated with a rich variety of stone artefacts made from various raw materials. The site's material culture, especially the lithic industry, closely resembles those from other Neolithic sites in Northwestern Syria. The site represents the first human settlement of this period to be established on the alluvial plain. The settlement appears to have continued into the Early Pottery Neolithic (early 7th millennium B.C.), but this conclusion remains tentative.[266]

The artefacts to be displayed are from the findings of the national mission; it consists of Examples of lithic collection of (319 pieces) stored in the National Museum of Aleppo. Such as, axes, hammers, blades, awls, scrapers, and arrowheads (**Fig. 5.11**), (from Inv. 1471to 1490, from 1495 to 1524, 1849, 1850, and 1655); stone tools (Inv. 1532, 1533, 1534, 1535, 1536 and 2098); obsidian[267] (Inv. 1848); bone tools (Inv. 2099, 2100, 2101, 2102, and 2103); and naviform core (Inv. 1490, 1491, 1492, 1493, 1525, 1652, and 2105).

7- **Tell Halula** (PPNB, pre-Halaf and Halaf culture)

The Tell is located in the middle Euphrates valley near Manbij, east of Aleppo. The site comprises of a Tell of 11m in height above the valley and to a total extent of some 7ha. The large Tell (360 × 300 m, 8 m ht.) was first investigated in 1986 by the mission to Tell el-Qitar from Melbourne University, and later in 1989 by M.C. Cauvin , Ahmet Taha (Palmyra Museum), and M. Molist. Tell Halula was excavated between 1991 and 2011 by the Spanish Archaeological Mission under the direction of M. Molist, as a part of the international rescue operation for the archaeological and historical heritage threatened by the construction of the Tishrin dam in the upper Euphrates valley. Occupation phases covering 2000 years of history between ca 7800 and 5400 B.C., has been discovered.[268] The most representative and interesting levels are (PPNB periods -paintings of female figures-,[269] the appearance of the first ceramics, and development of the Halaf culture, ca 7800 – 5400 B.C.). Tell Halula has revealed

[265] Coqueugniot 2016, 52

[266] Arimura / Suleiman 2015, 85– 99.

[267] Arimura / Suleiman 2015, 95; „*most obsidian artefacts are classified as debitage products lacking intensive retouch. There are two bladelet cores, 26 blades/bladelets without retouch (including one crested blade), and five flakes. Retouched tools are rare: nine retouched or used blades/bladelets and one end scraper are present in the collection*".

[268] Molist 2016, 54– 56

[269] Molist 2016, 54; „*in some houses, the remains of paint on the walls and floors were recovered; the finding of a picture assemblage of 24 painted figures on a house floor is one of the most interesting examples. These were painted by a simple technique and are distinguished from the grey floor by their red colour*".

a rich assemblage of vegetal and animal remains that allowed the classification of Tell Halula as a village that can be assigned to the first agriculturalists and herders. This process of a gradual appearance of a new agricultural society is also shown in the change of the tools, mainly the chipped lithic industry,[270] the polished utensils and the bone industry, but also in the cooked clay or bone figurines. The modelling of clay was initially used in the pre-ceramic phase for the elaboration of schematic animal figurines and some seals, decorated with geometric motives (**Fig. 5.12**). In addition, the most interesting feature that the Tell Halula site has revealed is the production of the first pottery vessels and its rapid development to the pre-Halaf and Halaf cultures, both well documented in the settlement.

The artefacts that will be displayed are, stone shoe mold (Template in the shape of a foot)[271] (Inv. 1297 and 2157) ; various arrowheads (Byblos points) (Inv. 1381, 1425, 1428, 1437, 1443, 1448, 1450, 1458, 1459, 1755, 1792, 1796, 3831-32, and 3853); lithic (Inv. 1377, 1379 1383, 1405, 1431, 1432, 1440, 1711, 1721, 1793, 2056, and 3824); pieces of the painted decoration (Inv. 3648, 3649, 3650, and 3787); bone (Inv. 1398, 1407, 1408, 1409, 1410, 1554 - Horn of an aurochs bull, L 39 cm, around 7000 B.C. -, 1733, 1801, 1802, 2057, and 3855); stone (Inv. 1389, 1393,1394, 1412, 1418, 1754, 1795, and 2153); personal ornaments were found in burials pits (Inv. 1395, 1396, 1404, 1444, 1445, 1713, 1714, 1715, 1757, 3628, 3629, 3630, and 3632); pieces from stages of the first pottery production (Inv. 1414, 1415, and 1710); blades of obsidian (Inv. 1419, 1426, 1441, 1442, 1706, 1756, and 2049); stone figurines (Inv. 1446, 1413, and 3875); animal terracotta figurines (Inv. 1406, 1705, 2045, 3602, 3604, 3784, 3822, 3823, and 3827); seals (Inv. 1424, 1429, 1465, 1467, 1468, 1469, 1470, 2055, 3607, 3609, and 3821); scrapers of Samarra style, and fragments of Halaf culture pottery (Inv. 1391, 1392, 1401, 1402, 1555,[272]1746, 1747, 1748, 1749, 1750, 1751, from 1803 to 1806, 3603, 3619, and 3820).

8- **Tell Boueid II** (Late Neolithic)

It is located on the Middle Khabur. It was excavated (Salvage excavations) by Dr Antoine Suleiman (DGAM) in 1997 and 1998. With a surface of less than 0,50 ha., Tell Boueid II offers an example of a small, short-lived Proto-Halaf village. The architecture (a range of rectilinear buildings), the small finds, the Late Neolithic ceramics, the faunal remains, the obsidian, two clay seals and the contents of two Late Chalcolithic pits. The ceramics show strong relationships with the so-called Hassuna and Samarra traditions known from Iraq (5800 – 5000 B.C.). The obsidian tools, too, show affinities with the Samarra tradition but also with local Syrian traditions. Two sealings with stamp seal impressions are of particular significance.[273] Based on the ceramic assemblage, the site was dated to the end of the Pre-Halaf and the beginning of the Proto-Halaf.

The artefacts to be displayed are pottery vessels and fragments of Hassuna and Samarra traditions (**Fig. 5.13**). Such as (Inv. 1556, 1557, 1563, 1564, 1614, 1624, 1626, 1647, 1656, and

[270] Borrell / Molist 2007, 59; „*the excavation of different architectural levels at Tell Halula during the seasons 1996-2003 produced 6,911 chipped flint remains. This number included 3,410 flakes, 3,082 blades, 35 cores and a small number (384) of different pieces like nodules, burin spalls, hammerstones, waste products, etc*".

[271] Certain archaeologists have interpreted this type of object as a cult-related item that would have been placed in a temple, but the archaeologist at Tell Halula believes that, given the object's size and the context in which it was found, it is more likely to have been a form used for making shoes. It is an eloquent reminder of the applications of leather obtained by tanning animal skins.

[272] Fortin 1999, 175; „*painted sherd: bull, of pottery, H 6 cm; B 4.5 cm, 5500 B.C. The bull's head was a very common motif on the pottery of this period. It is believed that such representations are linked to the symbolic role-played by the bull in the concept of reproduction*".

[273] Nieuwenhuyse, Suleiman 2002.

1657); blades of obsidian (Inv. 1632) ; stone tools (Inv.1567, 1568, 1577, 1582, 1583, 1584, 1587, 1644, 1645, and 1646) ; bone (Inv. 1627, 1628, and 1642) ; seal impressions (Inv. 1633, 1635, 1636, and 1640); beads (Inv. 1629) ; spindle (Inv. 1571, 1572, 1573, and 1574)

The Neolithic period is the final stage of cultural evolution or technological development among prehistoric humans. It is characterised by stone tools shaped by polishing or grinding, dependence on domesticated plants or animals, settlement in permanent villages, and the appearance of such crafts as pottery and weaving.

5.3.4.2.5 The fifth Axis: The Chalcolithic Period (ca 6000 – 3000 B.C.)

1- Tell Kashkashok (Halaf culture)

The Tell is located on the left bank of Wadi al-Rujlah 25 km northwest of the city of Hassakeh, North-Eastern Syria. It consists of four neighbouring hills that contain remnants of different periods (Kashkashuk I, Halaf period; Kashkashuk II, Hassuna period; Kashkashuk III, Halaf, Ubaid, Uruk, and BA I-IV periods; and Kashkashuk IV, Uruk and Akkadian periods). The Syrian Archaeological Mission under the direction of Antoine Suleiman excavated Tell Kashkashok between 1986 and 1992, as a part of rescue excavations in Khabour area. It was an agricultural village in the Hassuna period (first half of the 6th millennium B.C.), an important centre of the Halaf culture, and a graveyard in the Ubaid-Uruk period (5th to 4th millennium B.C.). The tools of this period included a variety of pottery, flaked and ground stone artefacts, bone tools (awls and needles), stone bowls and clay artefacts as Mother goddess figurines[274] (**Fig. 5.14**). The pottery consisted of abundant plain coarse ware and a smaller amount of painted pottery with red to brown geometric decorations,[275] such as a painted necked jar and a ceramic bowl (Inv. 1669), 5000 B.C.[276] Moreover, the lithic industry showed close reliance to flint flake production, and also included obsidian blades. The artefacts to be displayed comprises a collection of pottery (Inv. 1553,[277] 1659, 1960, 1961, and 1948); stone tools (Inv.1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, and from 1938 to 1947); terracotta figurines (Inv. 1117,[278] 1118, 1758, 1759, 1960, 1961, 1962, and 1963); and beads (Inv. 2107 and 2108).

[274] Matsutani (ed.) 1991. As agro-pastoral village civilizations gradually developed, there were changes in the production of pottery shapes, which took on various shapes and adopted different types of decoration over time. The changing shapes and decorations of ceramic can be used to reconstruct the chronological sequence of pottery production for a given site or region, and thereby for the Communities that made and used such wares, see http://www.um.u-tokyo.ac.jp/people/lab_nishiaki/tell_kashkashok_2.html (accessed: May 05 2019).

[275] Suleyman / Taraqji 1995, 159– 266.

[276] Its number is in the records of the Ancient Syrian Antiquities section is (M10166), Bowl, hand-made ceramics, around 5000 B.C, Halaf culture, H 5.5 cm; Dm 20.5 cm.

[277] Tow Painted sherds: fish and gazelles of pottery, around 5000 B.C. Fish, H 6.5 cm; B 5 cm. gazelles, H 10.5 cm; B 7.5 cm.

[278] Fortin 1999, 271; „ *female figurine (terracotta), 4 × 4.5 × 6.3 cm, 5000 B.C. Sites from this period yield an abundance of terracotta representations of women with exaggerated hips and breasts. These figurines are interpreted as convincing evidence that the agro-pastoral communities at the time were very much concerned about fertility as a fundamental principle of survival. The figurines are shown with their hands clasped under their bosom so that their breasts are raised by their arms and made more noticeable. The gesture is very much a maternal one, expressing the nurturing aspect of a woman's body. This type of fertility symbol - called a mother goddess by same - appeared in the Near East at the end of the 9th millennium and continued in various related styles of representation for several more millennium*".

2- **Tell Kosak Shamalli** (Ubaid culture)

It is situated on the left bank of the Upper Euphrates, about 50 km southeast of Manbij. Investigations revealed of stratified settlements from the Pottery Neolithic (P.N.) to the Middle Uruk periods, dating from the 7th to 4th millennium B.C.[279] The most important discovery was a series of pottery workshops from the Ubaid and Post-Ubaid periods. The best-preserved pottery workshop of the Ubaid Period was discovered in level 10 of sector A, dated from approximately 5,000 to 5,100 B.C. It was a part of a large burnt building comprising at least 10 spatial units. The fire resulted in exceptionally well-preserved room floors, on which numerous ceramics, stone tools, and other objects had been identified in previous contexts.[280]

A variety of vessels (jars, bowls, oval bowls, etc.) will be displayed in different paintings, sizes, shapes and uses (**Fig. 5.15**). Where the painted motifs were mostly geometric, but animals and birds were also depicted. Pottery was hardened in horseshoe-shaped kilns, and the vessels were piled in storage rooms for later distribution. The complex activities included the use of ovens, infant burials, and grain storage. Example of the variety of vessels (Inv. 1739, 1740, 1741, 1742, 1743, 1745, 1810, 1830, 1928, 1929, 1930, 1931, 1932, 1933, from 1985 to 2015, from 2112 to 2116, and from 2122 to 2150). In addition, other materials will be displayed such as, ring-shaped scrapers; lithic tools (Inv. 1807, 1808, 1812, 1815, 1824, 1826, 1839, 1891, and 1892); stone smoother; pottery molds for the manufacture of yarns (Inv. 1862, 1863, 1864, 1865, 1866, 1867, 1869, 1871, and 1934); terracotta figurines (Inv. 1873, 1874, 1875, 1876, and 1912); horn burnishes (Inv. 1847, and 1848); and stone palettes (Inv. 1837). Others are pottery-manufacturing tools from the post-Ubaid period, seals and seals impressions (Inv. 1910, 1915, 1916, 1919, 1920, 1921, and 2120).

3- **Tell al-'Abr**

It is an (Ubaid-Uruk) site located on the east bank of the Middle Euphrates, 15 km south of the Syrian-Turkish border town, Jarablus. The Tell was excavated in the frame of the salvage excavations carried out during the building of the Tishrin Dam on the upper Euphrates valley in the north of Syria. A Syrian team, directed by Hamido Hammade, excavated the site during five seasons between 1989 and 1993.[281] Radiocarbon samples from the lower levels indicate that the earliest inhabitants of Tell al-'Abr settled as early as around the end of the 6th millennium B.C. (ca 5200 B.C.).[282] An uninterrupted sequence of Northern Ubaid culture was identified at Tell al- 'Abr. The gradual cultural transformation from the very beginning of the Ubaid intrusion into the area to the terminal Ubaid period could be traced especially through its distinctive pottery shreds of evidence. Additionally, it is worth mentioning that at least three layers representing the southern middle to late Uruk, until the terminal Uruk, were found above the Ubaid levels.[283] A variety of pottery showing the development of the Ubaid painted pottery will be displayed, such as small and large jars, bowls, vessels, terracotta bird figurine (**Fig.**

[279] Nishiakl / Matsutani (eds.) 2001.
[280] Nishiakl 2016, 76– 79.
[281] Hammade / Yamazaki 2006; Hammade / Yamazaki 1995, 4– 10.
[282] Yartah 2005, 3; „the rising waters of the Euphrates during the winter of 2000 revealed architectural remains dating from the Neolithic a ceramic. A survey and excavations carried out at Tell al-'Abr in 2001, 2003 and 2004 by a Syrian team confirmed the presence of a final PPNA village, similar to the end of the occupation of Jerf el Ahmar or Mureybet (phase III)".
[283] Hammade / Yamazaki 2016, 80– 83.

5.16), and even burial jars (Inv. 1119,[284] 1120, from 1121 to 1148, 1150, 1228, 1229, from 1230 to 1245, 1690, 1691, 1692, 1935, 1936, and from 3651 to 3658). Most of the painting was geometric as well as ornamental plants and human eyes. Others to be displayed are a lithic tools such as a knife, arrowheads (Inv. 1176, 1182, 1183, 1184, 1199, 1200, 1201, 1202, from 1203 to 1227); Templates in the shape of a foot of limestone (**Fig. 5.17**), (Inv. 1151, 1738 and 1937); and bone tools (Inv. 1185, 1186, and from 1187 to 1194) as well as typical pottery assemblages from Uruk period, such as crude pottery, beveled rim bowl, handmade pottery (Inv. 1246),[285] other distinctive wheel-made pottery, and Uruk terracotta figurines (Inv. 1152 and 1153).

4- **Habuba Kabira** (Uruk culture, ca 4000 – 3100 / 3000 B.C.).

The site in ancient times was located on the eastern edge of the terrace above the flood plain of the right bank of the Euphrates, about 90 km. from Aleppo. It is now submerged, and the modern village, from which it gets its name, has been relocated. A West German expedition, sponsored by the German Oriental Society, explored the Tell and the area south of it in 1969-1974. The site was a settlement from the middle of the 4th to the middle of the 2nd millennium B.C. The expedition exposed an extensive thickly populated city, with broad commercial ties to southern Mesopotamia (Sumer) and Khuzistan (Elam in Iran), as well as to lands in the Mediterranean basin and Anatolia, in the second half of the 4th millennium B.C.[286] It is the site of an Uruk settlement along the Euphrates in Syria; it was built around 3500 B.C.

The finds of Uruk culture will be displayed, for example, typical bell pots, and mass-produced ceramics, such as vessels (M10157, M10158, M10164, M10168, and M10593); a vessel (M10156) decorated with snake motifs, 3500 – 3200 B.C.; spouted ring-shaped vessel.[287] As well as, a Fired clay (M12358), H 45 cm (17 3/4 in.); Diam 33 cm (13 cm in.), late Uruk, ca 3300 – 3000 B.C. Others are clay tablets with numerical symbols (M10575, M10576, M10577, M10578, and M10579); seal Impressions (M8525, M8526, M8527, M8528, M8529, M8530, M8531, and from M8532 to M8538); limestone weights (M10497, M10498, and M10499); terracotta figures, stone jars, spindles, flint knives, bronze implements, and cylinder seals[288] (from M8500 to M8524, M10573, and M10574).

5.3.4.2.6 The sixth Axis: The most important achievements of the prehistoric humans in the Neolithic period

The story of the evolution of lithic technology

Stone tools are the most durable and common type of archaeological remains and one of the most important sources of information about behaviours of early hominins. Man developed in the Lower Paleolithic, late Upper Paleolithic, and during the Neolithic period its techniques in

[284] A deep painted bowl (M1119), H 13 cm, Dm15.5 cm, around 4000 B.C. At the location of this bowl, there was a pottery workshop with ovens (kilns), which explain a large number of similar bowls with almost the same decoration. Around 4000 B.C. Pottery bowls are still made by hand, placing clay beads on top of each other. The bowls walls were then treated with polishing tools, to get a smooth surface. See Fortin 1999, 193.

[285] Beveled rim bowl (M1246), 7 × 15.5 cm, ca 3400 – 3200 B.C. The most common form of ceramic vessel produced and used in the Uruk period, It were formed by pressing clay into a mold-the first imprint of its maker is still visible in the base of the bowl.

[286] Strommenger 1977, 63– 78.

[287] Nissen 2003, 20; „*a band of clay was fashioned into a tube, its ends joined to form a loop. Holes were made in the top for two spouts, perhaps one for filling and a bent spout for pouring. A large foot was attached to the vessel, enabling it to stand. The association of this vessel with monumental which may have had ritual significance, suggests that it possibly was used for libations*".

[288] Strommenger 1977, 63– 78.

lithic knapping (shaping). To manufacture different types of tools, new tools needed to have specific functional capabilities after relying on the one tool for different uses in the upper and middle Paleolithic. In the Neolithic period, we can talk about special tools for each task such as arrowheads, shovels, hoes, scrapers, knives, polishing tools, etc.; each tool has more uses than from those in another period (**Fig. 5.18**). This shows a greater ability to handle raw materials for greater benefit. It explains a deeper reflection and perception of the methods of manufacturing. A variety of tools will be displayed such as, a lithic core, flake, arrowheads, chisel, knife, scraper, perforator, etc. with drawings and pictures showing the lithic industry and the function of each tool.

The story of the agricultural economy

Food sources have been one of the most important goals of early human beings. It developed between collecting, gathering, and hunting until it began to settle down near the natural sources of food, represented by wild plants, but the decisive leap was with the human's awareness of the benefit by the process of agriculture and food production. The emergence of agriculture was not a sudden event or a genius invention by individuals, but rather a far more gradual process. The most important regions in which plants and, sometimes, animals were domesticated are the Middle Eastern Centre of origin, also known as the "Fertile Crescent", which covers an area ranging from Jordan and Syria over the eastern part of Turkey to the valleys of the Euphrates and Tigris Rivers.[289] The beginnings of an agricultural economy fall well after the Natufian, certainly not earlier than 9000 B.C. This places them within the humid Holocene period, and in a context not of scarcity but of wild resource abundance, which would have cushioned village communities from the destabilizing effects of demographic pressure. Cauvin views the transition to agriculture as the outcome of a "Revolution of Symbols" and not as triggered by perplexing decisions made under duress in a time of socio-economic stress. He sees it is very important that the ‘Revolution of Symbols' occurs before the first agricultural communities. He sees the Khiamian in the Levantine core as key to this argument since it indicates ‘a change in collective psychology which must have preceded and engendered all the others in the matter of the process of Neolithisation'.[290] This revolution in symbols mirrored a ‘dissatisfied collective psychology' vis-à-vis a hunting and gathering way of life that had supported the society for countless millennia, ultimately leading to a ‘want' to change its subsistence economy to one based on food production.[291] The oldest crop species that were domesticated there are the grain species, barley, pea, lentil, chickpea, and flax.[292] A collection of agricultural tools will be presented showing the beginning of agriculture in different regions of Syria, such as harvest blades (**Fig. 5.19**), flint axe heads (**Fig. 5.20**), and grinding stones (ground stone), as well as samples of grain that have been found in Syrian areas. Besides, it should be clarified that many grain stores were found in several sites of the Neolithic period in Syria.

The story of the Figurines

Coincident with the processes that led to the development of agriculture and animal domestication, human and animal representations in clay, stone, and plaster were important

[289] Verhoeven 2011, 75– 87.
[290] Cauvin 2000, 23.
[291] Cauvin 2000, 66.
[292] Martin / Sauerborn 2013, 9– 48.
https://www.springer.com/cda/content/document/cda_downloaddocument/9789400759169-c1.pdf?SGWID=0-0-45-1381205-p174720045 (accessed: 16 November 2018)

constituents of the archaeological record across much of the eastern Mediterranean region. The bulk of the evidence comes from the Pre-Pottery Neolithic B (PPNB) period, but there are also important findings from PPNA and the Late Epipaleolithic sites that suggest an increasingly growing concern for the livelihood of expanding human populations in local environments that were becoming more and more influenced by human activities.[293] The discovered figurines gave us a special presentation of the most important ideas and beliefs that inhabited the ideas of ancient humans. Unlike most of the tools, the figurines were non-utilitarian objects; however, they were seemed to be interested in manufacturing them in sufficient numbers and as specific subjects, which confirms their importance in the spiritual or belief spheres. In the Neolithic period, there were no complete religions known of, but some objects such as figurines, horns, frescoes (paintings) and the decorations on pottery provide sufficient insights into the life of similar belief ideas in that period. Neolithic and late Natufian humans focused on certain models of figurines made of stone or clay. The most important figurines were represented as a female in different positions that show their great role infertility. The facial (personal) features are not clear, but they focused on reproductive parts of the female form- thus suggesting that they were perhaps created as fertility images. All this is evidence of the reverence towards the mother figure, and the great role of the female. The earliest models of what became known as the Mother Goddess in the Neolithic period were found in Tell Aswad and Tell Mureybet. They were made of stone, clay, and bone. Despite the many advantages of the Mother Goddess figurines, they were not the only ones in terms of the subject. Many models (Figurines) of the man's (mosculin) faces were found. It was different from the mother's models, where the details of the face and beards were precise and clear, such as the model of Tell al-'Abr III[294] and Tell Mureybet. A variety of figurines (clay and stone) from the Neolithic period sites in Syria will be displayed.

The story of the Pottery

The discovery and manufacture of pottery is an important point in human history. It contributed to the conservation and transfer of various materials, in addition to the manufacture of many tools. Known to be one of the oldest friends of human since the 7th millennium B.C.,[295] Mesopotamia boasts a continuous record of pottery production of almost nine millennia, yet the issue of when and why Near Eastern communities first adopted ceramic containers remains much debated. Approaches to the initial introduction of Mesopotamian pottery tend to be functionalistic. It is often assumed that Neolithic communities invented pottery primarily to cook and to store their agricultural surpluses. The adoption of pottery stimulated population growth. Ceramic containers offered unprecedented means for efficient bulk storage of surpluses.[296] Cooking foodstuff improved levels of hygiene, insofar to reduced levels of disease and child mortality. Cooking also opened up a vast range of new resources by turning otherwise inedible plants into desirable dietary additions.[297] In short, inventing pottery would seem to have been the smartest thing to do. With the spread of pottery in the Neolithic period, the region witnessed a great explosion of art. People found large space to express their ideas and carved them on the body of the pottery jars, either by slitting or by drawing, using natural colors, so

[293] Rollefson 2008, 387– 416.
[294] Yartah 2016, 29– 49.
[295] In Tell Mureybet, the oldest attempts to manufacture pottery were recorded, but they did not succeed. Therefore, they continued to use stone vessels, and possibly wooden vessels with some animal snails.
[296] Nieuwenhuyse / Akkermans / Van der Plicht 2010, 71– 85.
[297] Arnold 1985, 127– 44 ; Rice 1999, 8– 9.

that the pottery industry became a decisive factor for the relative history of archaeological sites. The styles, shapes and techniques have varied from time to time, starting from the earliest Neolithic pottery through the pottery of Amuq, Hassuna, and Samara, to the Halaf and Ubaid, which witnessed the early invention of the wheel, and even to Uruk pottery, which continued in parallel to the transition to the cities (**Fig. 5.21**). A variety of pottery pieces will be displayed from various Syrian sites showing the stages of its development, especially the first attempts at making pottery.

The story of adornments

The Personal Adornments tools dating to the Epipalaeolithic and Neolithic were found in different sites in Syria such as Tell Mureybet, Jerf el-Ahmar, Dja' de el-Mughara, Tell Halula, and Tell Abu Hureyra. They were made of shells,[298] bones, and teeth showing the exploitation of more than 35 animal species for bead and pendant making, eight mineral classes. More than 25 varieties of stones as silica rocks (e.g. carnelian) were identified as well as cowry shells, the tiny discoid stone beads and the so-called "butterfly beads" and other new minerals such as the "semiprecious" stones (carnelian, agate, turquoise, amethyst, amazonite, etc.). The composition of belts, necklaces, head ornaments and bracelets have been presented using additional criteria such as the typological uniformity or diversity, colours, sizes, number of items and symmetry within the ornament. Through the study of the archaeological contexts and the reconstitution of some ornaments, the functions of these objects have been partly addressed. Thus, during the PPNA, the ornaments expressed a social and cultural group affiliation, while from the Middle PPNB onwards; they were also associated with death and particular funeral rituals. Furthermore, it was shown that ornaments in the early Pre-Pottery Neolithic period could have had ritual functions related to religious symbolism. Later, during the PPNB personal ornaments become more frequently associated with the dead and were themselves part of special funerary practices, such as the anthropomorphic pendants systematically broken at the proximal part, suggesting a symbolic ritual of head removal.[299] A variety of ornamental tools to be displayed are found in different areas (**Fig. 5.22**).

Moreover, we can also suggest **the story of clothing** as determining exactly when humans began to wear clothes is a challenge because early clothes would have been things like animal furs and skins or maybe even plants, which degrade rapidly.[300] Therefore, there is very little archaeological evidence that can be used to determine the date when clothing started being worn. It was probably primitive manufacturing without any complexity, which fit the tools might in the first stage of humankind. The oldest evidence of making clothes dating to about 60,000 years is the eyed needles, which were made from bird bones. Sewing needles were found in the later stages of Neanderthal and spread widely with the spread increase of Homo sapiens. They were made of bone, horns and even ivory. Clothing is likely to become more complex in the manufacturing process, with some details having been added for decoration, such as shells and stones. Neolithic sites in Syria contained unique models of moulds in several measurements used for the manufacture of shoes (shoe mould) since the 10th millennium B.C., at the sites of

[298] Alarashi / Ortiz / Molist 2018, 98–112.
[299] Alarashi 2014, 46– 47 ; Alarashi 2016, 20– 28.
[300] A study of clothing lice in 2003 led by Mark Stoneking, a geneticist at the Max Planck Institute in Leipzig, Germany, estimated humans first began wearing clothes about 107,000 years ago. http://www.researchhistory.org/2011/06/19/humans-first-wore-clothing-170000-years-ago/; http://news.ufl.edu/archive/2011/01/uf-study-of-lice-dna-shows-humans-first-wore-clothes-170000-years-ago.html (accessed: 27 November 2018); for further discussion, see Toups et al. 2010, 29– 32.

Tell Halula and Tell al-'Abr. The shoes were made of animal skins around the moulds and sewed from the top to fit the foot. This seems to have been widespread in the Euphrates region, where moulds were found for making children's shoes. Besides, in one burial pit at Tell Halula they found a skeleton in a flexed position and wrapped in a kind of mat; in some of the burial pits possible to document the linen textile that was used.[301]

5.3.5 Near Eastern Antiquities Section[302]

5.3.5.1 The definition of these periods in Syrian history

The past years have seen remarkable changes in the archaeology of Syria. Because of the region's rich archaeological heritage, the intensified demands of rescue archaeology, and the exigencies of contemporary politics, Syria has become a prime focus of Near Eastern fieldwork. Numerous multinational projects have generated a continuous flow of extraordinary results. While the ancient Near East provides information on a vast array of human societal changes, the archaeology of the region has traditionally utilized two grand issues as its basic framework: the Neolithic transformation and the emergence of urban societies.[303]

In post-Uruk era, Syria was primarily a landscape of small communities with little or no evidence of monumental architecture, elite art, or writing. In this period, it seems that there were two centres of significant civilization in Syria. The first was in the Middle Euphrates region, which had a close relationship with the civilization of Uruk in southern Mesopotamia.

The other was in the upper Khabur tributary region, where a local Syrian civilization prospered. The representative site in the latter area is Tell Brak, the ancient city of Nagar, is situated in the Khabur plain, contemporaneous with the civilization of Uruk.[304] One of the most important discoveries was the so-called ‘EyeTemple', which has revealed many eye-shaped amulets (Eye-Idols) was first discovered by Professor M.E.L Mallowan during the 1937 and 1938 spring excavations of Tell Brak in north Syria. The EyeIdols have been dated to the Early to Middle Northern Uruk period.[305] The original views of Northern Mesopotamia developing after the South as a peripheral entity is up for revision, and it is now likely that sites like Tell Brak and to a lesser extent Tell Hamoukar, were points of this human and societal development.[306]

In the 3rd millennium B.C. (by ca 2600 – 2500 B.C.), a new authority having a different culture and administrative system appeared, generally referred to as a ‘city-state'. The city-states had a governor, army and agricultural lands. It is the eventual appearance of large cities, states, and literate societies hundreds of years after the Uruk collapse.[307]

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[301] SAPPO 2007, 9– 13.
[302] Near Eastern Antiquities is a new name for this section instead of Ancient Syrian Antiquities. It is a very common term for ancient Near Eastern collections in other museums.
[303] Akkermans / Schwartz 2003; for further discussion on the late third millennium in the Ancient Near East, see Felix Höflmayer (ed.) 2014. The Oriental Institute of the University of Chicago. Chicago, Illinois. https://oi.uchicago.edu/sites/oi.uchicago.edu/files/uploads/shared/docs/ois11.pdf (accessed: 21 January 2019)
[304] Kanjou / Tsuneki 2016, 3.
[305] Mallowan 1947, 38– 39.
[306] Ur / Karsgaard / Oates. J 2007, 586– 587.
[307] Akkermans / Schwartz 2003, 211.

The ancient city of Mari on the Euphrates at the modern site of Tell Hariri is one of the most important cities in the Euphrates region. Flourished during the 3rd and early 2nd millennium B.C. The foundation of Mari at the beginning of the 3rd millennium had demonstrated the main role played by the Euphrates in the economic life of the Syro-Mesopotamian group. Taking advantage of the configuration of the valley - the confluence of Khabur and the strangulation of the valley at Baghouz, where we find the modern city of Abu-Kemal - the founders of the city aimed to control traffic on the river route between northern Syria, the Khabur plain, the Taurus foothills and the Mesopotamian plain and to dominate the supply of metallurgical products from Babylonia.[308] According to the Ebla texts, Mari was the main rival of Ebla in the 24th century, and both powers jockeyed for control of the middle Euphrates. The southern Mesopotamians, to judge from the Sumerian King List, similarly appreciated Mari's interregional power.[309]

In western Syria, Matthiae and Marchetti said chronologically and historically, western Syria is important as a linchpin between the historically documented societies in Mesopotamia and those in Anatolia and the southern Levant, while it is also significant as a heartland of urban societies with their own trajectories and character.[310] In addition, Daniele Morandi Bonacossi said, „*Western Syria did not suffer greatly from the phenomenon of the collapse of statehood and urban civilization… in the late 3rd and early 2nd millennium B.C.*"[311] Presumably, Early Bronze I and II should follow the fluorescence of Uruk-related material culture and other contemporaneous assemblages labelled Late Chalcolithic,[312] and it was an era when village- and town-based societies were developing into larger-scale entities, but we know relatively little about such social changes in western Syria.[313]

In the mid-3rd millennium B.C., the Early Bronze III period is increasingly better known, thanks to recently acquired evidence from sites such as Ebla (Tell Mardikh), which was one of the earliest kingdoms in Syria. Its remains constitute a Tell located about 55 km southwest of Aleppo. Quite unique documentation singling out Ebla from other archaeological sites is represented by the Royal Archives of Ebla,[314] found in Royal Palace G and dating from the Early Bronze (E.B.) IVA, the so-called mature or classic Early Syrian Phase.[315] As well as Tell Umm el-Marra east of Aleppo in the Jabbul Plain (period VI later) where the 1999 – 2000 excavations by the Dutch-American team achieved significant new results on the history and character of Bronze Age and later occupation at the site. In particular was the discovery of an intact high status (royal) tomb of the Early Bronze Age (ca 2300 B.C.) in the site centre,

[308] Margueron 2003a; Margueron 2003b; seven temples are known dedicated respectively to Ishtar, Ninni-zaza, Ishtarat, Ninhursag and Shamash, or unknown deities (the Enceinte Sacrée and the temple of the Massif Rouge); all except the first were located in the heart of the city. It is in these temples that the exceptional series of statues were found – Ebih-Il, Ur-Nanshe, Idi-Narum, Iku-Shamagan, l'Homme de Mari — as well as many fragments of shell mosaics, a speciality of Mari's.
[309] Akkermans / Schwartz 2003, 263.
[310] Matthiae / Marchetti 2013.
[311] Morandi Bonacossi 2014, 428.
[312] Rothman 2001; Schwartz 2001, 233–264.
[313] Akkermans / Schwartz 2003, 226.
[314] The Palace had burned in antiquity, yielding a rich collection of contents in situ. The most stunning aspect of the discovery was the un-earthing of some 17,000 clay cuneiform tablets and fragments in diverse rooms of the Palace. See Matthiae 1981; Matthiae et al. 1995.
[315] Matthiae / Marchetti 2013, 25– 34.

providing data for testing hypotheses on the character and ideology of Syrian elites in this period.[316] More evidence from Tell Tuqan, Qatna, and Mastumam, etc.

One of the most important characteristics of this period was the form of writing. Cuneiform was used widely in economic, social and religious spheres. Evidence from clay tablets indicates that there were special schools for teaching cuneiform writing. Clay tablets were collected in an archive similar to present-day libraries. Such archives, containing several thousands of cuneiform tablets, were discovered at Mari and Ebla.[317] Akkermans and Schwartz said, „*in the mid-3rd millennium B.C., Syria experienced one of the most important transformations in its history - the full-fledged adoption of urban life and its associated institutions. In a matter of a few centuries, complex urban societies and their complete range of attributes appeared throughout the entire region. Among these were fortified cities associated with hierarchies of satellite communities, large-scale hierarchical political organizations ("states"), monumental building projects sponsored by powerful elites, lavish funerary displays of high social status, and the employment of writing. Current evidence suggests that this broad region saw the formation of a mosaic of city-states of varying power and scale. These early complex societies flourished ca 2600 – 2000 B.C., in the middle and late Early Bronze Age*".[318]

The period of urbanization in 3rd millennium Syria was punctuated by the first unambiguous emergence of "empire" in the ancient Near East, the Akkadian state of southern Mesopotamia, which subjugated or raided large parts of Syria in the 23rd century B.C.[319]

The mid to late 3rd millennium saw a marked increase in the number and size of sites in the middle Euphrates valley, indicating the emergence of an urbanized and dense population. Because of the profusion of mid to late 3rd millennium sites, the salvage operations precipitated by the Tabqa (Thawra) dam project of the 1960s – 1970s and the Tishrin Dam project of the 1980s – 2000s have produced an extraordinarily rich and diverse body of evidence on this period. The region did not generate immense urban centres with interregional power like Ebla or Mari, nor has it yet produced significant evidence of writing, but the middle Euphrates clearly was a key participant in the development of complex societies evident throughout Syria.

Towards the end of the third millennium, Syrian urban civilization suffered a major crisis, perhaps even a collapse. Many discussions on the overall impact of climate change at the end of the 3rd millennium B.C. With the advent of the 2nd millennium B.C., we enter the Middle Bronze period (ca 2000 – 1600 B.C.), which demonstrates a significant change in material culture styles, urban organization, and political entities, which are now dominated by Amorite rulers.[320]

The role of the latter variable seems particularly clear from the textual sources that begin to reappear in the first few centuries of the 2nd millennium. Rulers with names in Amorite, a Semitic language, preside over an array of Syrian and Mesopotamian political entities and include among their number Shamshi-Adad, founder of the first northern Mesopotamian empire

[316] Schwartz et al. 2003, 7– 44.
[317] Kanjou / Tsuneki 2016, 1– 7.
[318] Akkermans / Schwartz 2003, 233.
[319] Akkermans / Schwartz 2003, 277–278; „*Massive and widespread destructions have been noted at key Syrian sites in contexts approximately contemporaneous with the reign of Sargon. Most compelling are the destructions of Ebla palace G, the temples and palace at Mari, the Tuttul (Tell al-Bi'a) palace, Tell Brak, Selenkahiye, Hama J5, Qannas, Hammam et-Turkman and Bderi*".
[320] Schwartz 2013, 2–11; Burke 2014, 403– 413.

ca 1800 B.C., and his younger contemporary the famous Hammurabi of Babylon. Sometimes these kings refer explicitly to their kinship with other Amorite rulers: Hammurabi, for example, claimed descent from the same ancestors as Shamshi-Adad.

In western Syria, similar indications of decentralization and small-scale occupation are evident in the Middle Bronze I period. At Hama, where a large excavated exposure was obtained, the site was reoccupied after the devastating fire of level J l. This reoccupation, period H, is marked by domestic architecture that is oriented differently and is less densely packed than the 3rd millennium settlement. Associated with these early 2nd millennium levels are subterranean brick-lined circular silos, perhaps indicative of localized storage replacing the centrally managed redistribution of the 3rd millennium? By the later 19th century B.C., (Middle Bronze II) re-urbanization and the emergence of regional states like Yamkhad[321] and Qatna in the west, the short-lived empire of Shamshi-Adad in the east, and Mari and its successor state Hana in the Jezireh.[322]

The first phase of the historical development in LBA Syria has been called the "period of Mitannian and Egyptian domination".[323] This period lasted from 1550 to 1350 B.C., its final phase corresponding to the so-called "Amarna-period" in Egypt. These dates are based on the Mesopotamian Middle Chronology. If the High Chronology were applied, the beginning of this phase would have to be dated to ca 1600 B.C.[324] „*The two external powers –Mitanni with its centre in the Khabur headwaters region of northeastern Syria, and Egypt in the Nile Valley – constantly sought to extend their power in the Levant by dominating those kingdoms within their geographical reach. Mitanni exercised overlordship over Halab (Aleppo); Mukish, with its centre Alalakh (Tell Atchana) and Kizzuwatna (Cilicia)*"[325], „*all of which are west of the Euphrates, where Mitanni proper ended. Egypt, on the other hand, tried to repel Mitannian influence through military campaigns into Syria. Thutmose III (1479 – 1425 B.C.) was initially victorious over a coalition of Syrian and Palestinian kings, led by the king of Qadesh, in the dramatic battle of Megiddo (1457 B.C.) and, later on (in 1447 B.C.), reached and crossed the Euphrates at the border of Mitanni, where he erected a stele on the banks of the river as a symbol of Egyptian dominance in the region. However, Egypt did not establish direct rule over the Syrian kingdoms. Instead, peaceful relations were established, always under Egyptian supremacy* ".[326]

„On the Syrian coast, the major LBA trading and cultural centre were indisputably Ugarit, a large site (ca 26 hectares) with a strongly differentiated urban layout containing political, religious, and domestic areas.[327] It was the capital of a densely populated kingdom that extended along the fertile coastal plain from the holy Mount Saphon (mod. Jebel el-Aqra) in the north to the region of Jable in the south".[328]

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[321] Akkermans / Schwartz 2003, 297; „*Yamkhad is far better documented than its southern rival at Qatna, both is textually and archaeologically. Based at Aleppo, the kings of Yamkhad controlled the area from the Mediterranean Coast to the middle Euphrates valley, but they often participated in the politics of regions well to the east, even intervening in southern Mesopotamia*".

[322] Akkermans / Schwartz 2003, 294– 298.

[323] Klengel 1992, 84– 99.

[324] For more discussion of the Mesopotamian Middle, Low, and High Chronologies, see Hrouda 1971 : 23; Schwartz 2008.

[325] Pfälzner 2012, 771; after Wilhelm 1982, 28– 37; 1991, 95.

[326] Pfälzner 2012, 771.

[327] Pfälzner 2012, 776; Van Soldt 1995, 1255– 1266 ; Yon 1997, 2006

[328] Pfälzner 2012, 776; Van Soldt 1997, 683– 705; 1998, 703– 744.

A second phase (ca 1350 – 1200 B.C.), known as the "time of Egyptian and Hittite overlordship",[329] began with the Hittite conquest of northern Syria under Shuppiluliuma I (ca 1350 – 1320 B.C.).

After the defeat of Mitanni, the Hittites conquered the Syrian kingdoms from Alalakh and Ugarit in the north to Qatna in the south. While several of these, such as Ugarit, survived and even prospered under Hittite control,[330]others, such as Qatna, were destroyed and abandoned.[331] „*Egyptian influence was thus pushed back to a line south of the kingdom of Qadesh in central-western Syria. The direct conflict of interests between Egypt and the Hittites culminated in the famous battle of Qadesh (1275 B.C.) where Ramesses II and Muwattalli II clashed –but there was no clear winner. As a result, a peace treaty was concluded between the two superpowers in 1259 B.C., one of the first far-reaching international agreements in world history. It concertedly determined Egyptian and Hittite interests in Syria, to the disadvantage of the autonomy and self - determination of the Syrian kingdoms. The period of a pax in the Levant enforced by the Hittites and Egyptians lasted for only half a century until more major disruptions occurred* „.[332]

The third phase in the LBA history of the Levant is marked by the invasion of the "Sea Peoples" (ca 1200 – 1160 B.C.)[333]. This is mainly known from Egyptian sources, particularly from the reign of Ramesses III (1188 – 1156 B.C.), according to which the Sea Peoples conquered and destroyed Amurru, a state in Western Syria between the Mediterranean and the Orontes Valley and one of the most powerful Levantine kingdoms of the LBA, in order to establish a base from which to launch an attack on Egypt.[334] The Bronze Age Levantine, urban-based political system collapsed,[335] marking the end of a long-lived network of competing kingdoms in the western half of the ancient Near East. This sudden and culturally disruptive transition termed LBA collapse is followed by the Dark Age (1200 – 825 B.C.) during which regional cultures are poorly documented.

[329] Pfälzner 2012, 771; Klengel 1992, 100– 80; 2002; Wilhelm 1991.
[330] Pfälzner 2012, 771; Klengel 1969, 358; 1992, 130– 51.
[331] Pfälzner 2012, 771; Klengel 1992, 156– 157; 2000a, 249.
[332] Pfälzner 2012, 772.
[333] Klengel 1992, 181– 187; Pfälzner 2012, 772; „*The origins, organization, and ethnicity of the Sea Peoples, are hotly debated, and it is doubtful that they arrived as a large group of plundering invaders; Oren ed. 2000. The Sea Peoples and Their World: A Reassessment. Philadelphia; Cline /O'Connor 2003,111. Some scholars suggest that they were small, ununified groups of migrants who had been driven –in a cascade effect- out of their home regions because of economic or social crises, eventually forming ad hoc alliances; Tubb 1998, 95–106. Alternatively, it has been suggested that groups of Sea People settled down peacefully and gradually in the southern Levant, particularly in the Jordan Valley, as early as the late 13th century B.C*".
[334] Bartl 1995, 195; Cline / O'Connor 2003, 108–111, 136.
[335]Kaniewski et al. 2010, 207–215; regarding the possible cause of the LBA collapse, suggestions include destructions by outside forces (the Sea Peoples), climatic, environmental or natural disasters, technological innovations, internal collapses, system collapse and anthropological or sociological theories dealing with states of inequality and the resulting political struggle between centre and periphery.See Neumann / Parpola 1987. Climatic change and the eleventh-tenth-century eclipse of Assyria and Babylonia. Journal of Near Eastern Studies 46, 161–182.; Bryce 2005. The Kingdom of the Hittites. Oxford University Press, Oxford; Gilboa 2006–2007. Fragmenting the sea peoples, with an emphasis on Cyprus, Syria and Egypt: a Tel Dor perspective. Scripta Mediterranea 27–28, 209–244; Weiss 1982. The decline of the Late Bronze Age civilization as a possible response to climate change. Climatic Change 4,173–198; Chew 2007. The recurring Dark Ages. Ecological stress, climate changes, and system transformation. Altamira Press. Lanham; Haggis 1993. Intensive survey, traditional settlement patterns and Dark Age Crete: the case of Early Iron Age Kavousi. Journal of Mediterranean Archaeology, Vol 6, No 2, 131–174.

By the end of the 2nd millennium and at the beginning of the 1st millennium B.C. (Iron Age, ca 1200 – 330 B.C.),[336] new regional states had emerged in Syria. Frequently in conflict with each other and, eventually, with the Neo-Assyrian empire. „*These States and their new and vital styles of elite art are variously referred to as Neo-Hittite, Syro-Hittite, and Luwian-Aramaean. Some rulers' inscriptions were written in hieroglyphics Luwian, one of the languages of the Late Bronze Age Hittite Empire, and their names often emulated those of Hittite kings. Other rulers' names and inscriptions were written in the newly attested west Semitic language Aramaic*".[337]

Juxtaposed with the states dominated by Luwian dynasts were the polities ruled by kings who identified themselves as Aramaeans and employed Aramaic in their inscriptions.[338]

Arameans were political entities in a tribal style, who spread prominently on the Syrian Jezireh, and then moved to all Syrian regions. The Assyrian inscriptions mentioned the conflict with them, noting that they were kingdoms, emirates, or chiefdoms. The first mentions of Aramaeans come from some Assyrian annalistic texts of Tiglath-Pileser I (ca 1100 B.C.).[339] The Aramaeans began at that time to form many independent city-states in northern Mesopotamia and Syria. The significance of "tribal" organization in Aramaean society is inferred from the nomenclature of their new states, with names such as Bit Bahiani (house of Bahiani), Bit Adini, Bit Agūsi, etc., referring to eponymous group ancestors.[340]

Novák said, „*Aramaean architecture could hardly be discussed in isolation from Luwian or "Neo-Hittite" architecture. As far as we can observe, Aramaeans and Luwians coexisted in most of the small political entities that had emerged after the collapse of the Late Bronze Age world with its huge empires. Sometimes, Luwian and Aramaean scripts and languages appear in the same region at the same time; in other cases, it can be difficult to determine if the élites were Aramaean or Luwian in origin*".[341]

When assessing the significance of "Luwian" or "Aramaean" states in Syria, it must be recalled that our information on the ethnic composition of the diverse Iron Age regional States in Syria primarily concerns the rulers. As a result, it is by no means clear what the ethnolinguistic make-up of the majority of the population of these polities was; certainly, the material culture shows no clear distinctions between states dominated by Luwians or Aramaeans. It is safest to conclude that these States were multi-ethnic, as Syrian polities had been for centuries.[342]

According to Assyrian sources, conflicts between the Assyrian kings and Aramaean groups began during a period of famine; the drying up of pastureland may have compelled Aramaean pastoralists to move deep into sedentary zones, leading to a confrontation with the Assyrian authority.

The Assyrian texts mentioned many of the military campaigns waged by the Assyrian kings against the west (Aramaeans states in Syria). Tiglath-pileser I (1114 – 1076) certainly crossed

[336] Mazzoni 2000, 31– 60; Mazzoni recognizes three subdivisions, Iron I (ca 1200-900), Iron II (ca 900-700), and Iron III IC. 700-550), followed by the Persian period (ca 550-330).
[337] Akkermans / Schwartz 2003, 366.
[338] Lipinski 2000.
[339] RIMA 2 A.0.87.4, 34; Grayson 1991, 43.
[340] Akkermans / Schwartz 2003, 367.
[341] Novák 2014, 255.
[342] Kuhrt 1995, 411.

the Euphrates on several occasions. This brought him into direct contact with the looming threat of the Aramaeans. Indeed, on one occasion, he claimed to have defeated six tribes of Aramaeans at the foot of Jebel Bishri. However, as successful as these Assyrian attacks may have been, it did not stop the Aramaeans for very long. By the reign of Ashur-bel-kala (1073 – 1056), the last great king of the Middle Assyrian period, the Aramaeans were causing serious disruptions in communications between Assyria, Phoenicia, and Egypt.[343]

In 894 B.C., one of the Assyrian text mentioned a military campaign at the time of the king Adad-nērārī II (911– 891 B.C.) against the city of Gūzāna (Tell Halaf), he mentioned Abi Salmo offering obedience to the Assyrian king, and sent him a tribute.[344]

Assyrian went into decline until the 9th century that saw the emergence of some great Assyrian kings, notably shurnasirpal II (883 – 859) and his son and successor Shalmaneser III (858 – 824). These two outstanding monarchs brought stability back to the region and began the creation of the Neo-Assyrian Empire

Military campaigns were carried out in each of the 34 regnal years of Shalmaneser III (858 – 824). An outstanding feature of these campaigns is the concentration on two fronts, the North, especially Urartu, and the West.

Where he says: in (A.0.102.1) (81'- 82'a) that he received tribute from Aramu, the man of Bīt-Agūsi: silver, gold, oxen, sheep, wine, and a gold and silver bed.[345]

In addition, in (A.0.102.1) (ii 66b -75a) he says, Ahunu, the man of Bīt-Adini, who had fought with might [and] main since (the days of) the kings, my fathers: at the beginning of my reign, in the eponymy of my name, I moved out from Nineveh (and) besieged the city Til-Barsip (Bursip), his fortified city. I surrounded him with my warriors (and) did battle against him. I cut down his gardens (and) rained flaming arrows upon him. He became afraid in the face of the flash of my weapons (and) my lordly brilliance, abandoned his city, and crossed the Euphrates to save his life.[346]

We know from the texts that, when Shalmaneser III attempted to move west, across the Euphrates, and then south along the Levantine coast he encountered something which none of his predecessors had confronted the Damascus Coalition.[347] This alliance consisted of Adad-idri (Hadad-ezer) of Damascus, Irhuleni of Hamath (these two cities being the leaders), Ahab of Israel, Gindibu the Arab, Byblos, Egypt, Matinu-ba'al of Arvad, Irqantu, Usanatu, Adunu-ba'al of Shianu, Ba'asa of Bit-Ruhubi, and "the Ammonite".

At the battle of Qarqar, (853 B.C.) Shalmaneser claims to beat them and to have slaughtered and plundered as the enemy fled the scene of battle.[348]

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[343] Grayson 2004, 51– 58.

[344] During the 9th century B.C. (894 − 808) Guzāna and its kingdom was undergone to the Assyrian indirect rule, and the Assyrian military garrisons were distributed in its parts, and its rulers became under the control and commands of the Assyrian king. Between (808− 612 B.C.) Guzāna became under the direct control of the Assyrian and ruled by the Assyrians governors and employees. (The city and its surrounding area became a Governorate in the Assyrian Empire). See Novák 2009, 93−98; Novák 2013, 259−280.

[345] Grayson 1996, 10.

[346] Grayson 1996, 21– 22.

[347] For the relevant royal inscriptions, see Grayson RIMA 3, 5–179.

[348] Grayson 2004, 51–58; „*one must always be sceptical of Assyrian claims and the real outcome of the battle at Qarqar is debatable. The only clear indication that the Assyrian boast is justified is the statement, in the same Assyrian sources, that after the battle the Assyrian army proceeded on to the Mediterranean. On the other hand,*

Moreover, Shalmaneser III prepared the way for succeeding kings to move right down the southern Levant, and to the Mediterranean coast (Byblos, Sidon, and Tyre), culminating, with many interruptions, in Ashurbanipal's (668 – 631) - the last great Assyrian king - invasions of Egypt. In more detail, Damascus was taken by the Assyrians in Adad-narari III's reign (810 – 783). After Adadnarari III's reign and the reign of Shamshi-Adad V (823 – 811), there was a decline in Assyrian power until the reign of Tiglath-pilaser III (744 –727). Under his leadership, Assyria campaigned once again to the Levant. Indeed, he went beyond these states to enter the Sinai up to the "Brook of Egypt". This penetration continued farther and farther under the following Sargonid kings and led to the campaigns in Egypt under Esarhaddon (680 – 669) and Ashurbanipal (668 – 631 B.C.).[349]

The Western policy begun by Shalmaneser III would continue, almost to the fall of Nineveh in 612 B.C. - fall of the Kingdom of Great Assyrian- because of the efforts of the coalition of the Babylonian-Medes against it, (collapse of the Assyrian Empire).

5.3.5.2 Suggestions for a new presentation of the Near Eastern Antiquities section

The first wing (Bronze Age). The 4th, 3rd and 2nd millennium B.C.

5.3.5.2.1 The first hall*:* Max Mallowan excavations in Syrian al-Jazira, Tell Brak,[350] Tell Chagar Bazar, and Tell Meifish.

1- Map showing the most important archaeological sites in the Syrian al-Jazira.
2- Showcase for the definition of Max Mallowan with an explanation of his archaeological excavations with photos showing him with his wife, Agatha Christie, in different parts of Syria.[351]
3- **Tell Brak**, the ancient city of Nagar, is one of the largest known sites within the upper Khabur Basin in North-Eastern Syria, located on the Jaghjagh River. The site comprises the central Tell and smaller dense surrounding settlements.[352] Tell Brak has come to be considered by scholars and academics in more recent decades as one of the most significant and earliest known urban centres in Northern Mesopotamia. The main mound of the site is over 40m in height and spans over 800 × 600 m in overall area. It lacks the outer city wall, which characterizes most 3rd and 2nd millennium cities in the Khabur area, for example, Tell Leilan and Tell Beidar. Tell Brak was occupied continuously from at least the 6th millennium B.C., to the end of the 2nd millennium B.C.[353] It is positioned in a significant location, being situated on one of the major trade routes of the region, linking it on an East-West axis to Assyria and the Levant, and on

three further pitched battles were fought with the Damascus Coalition, one in each of 849, 848, and 845. If the coalition had suffered a setback at Qarqar, they had not been beaten. It appears that they had displayed sufficient strength to encourage others to resist the Assyrians; in 849 and 848, Shalmaneser took goods by force from the cities of Carchemish and Bit-Agusi across the Euphrates, although these same states had freely paid tribute in 853 just before the battle at Qarqar. Thus, Assyria did not win a great victory on this occasion but neither did she suffer a great defeat; the result was uncertain".

[349] Grayson 2004, 51–58.

[350] Oates, J 2005, 1–39.

[351] Havlíčková 2005; See Agatha Christie –Wikipedia.

[352] McMahon 2009a.

[353] Oates, J 1997, 287– 297; Tell Brak was occupied from at least the Late Ubaid period (mid-5th millennium B.C.) through the Late Bronze Age (late 2nd millennium B.C) and then again during the Late Assyrian 74 (possibly), Roman, and early Islamic periods. (see e.g. Oates et al. 2001: xxx, Table 1)

a north-west axis to Southern Mesopotamia and Anatolia.[354] A British expedition under the direction of Sir Max Mallowan excavated here for three seasons in the late 1930s (Mallowan 1947). Recent work at the site was resumed in 1976 under the direction of David and Joan Oates.[355] The most important discoveries were during the 1937 and 1938 spring excavations the largest cache of artefacts - Thousands of Eye-Idols, along with animal figurines, stamp and cylinder seals, and hundreds of thousands of beads - was excavated at what was later labelled the 'Eye- Temple'[356]. In addition, Mallowan had discovered there the so-called Palace of Naram-Sin, grandson of Sargon of Agade. The 'palace' was actually a heavily fortified storehouse (the outer wall was 9 meters thick) [357] in which Naram-Sin had fortunately left his name stamped on some of the mud-bricks used in its construction.[358] Tell Brak was occupied throughout the 3rd millennium B.C. The ancient name of Tell Brak-Nagar was originally suggested on the evidence of the 2nd millennium texts from Mari (Charpin 1990; Oates et al. 2001, 379–80), is attested in inscriptions from Brak itself [359] and confirmed by texts at Ebla, south of Aleppo, and the site of Tell Beydar, some 40 kilometres north-west of Brak, a small town that was clearly a dependency of Brak.[360] Following the destruction of the city sometime in the 23rd century B.C., Nagar was rebuilt by officials of the Akkadian Dynasty as a major centre of their provincial administration, a fact clearly attested in the cuneiform documents from the site. In the Old Babylonian period, Nagar was known as a famous cult centre in the Khabur and the seat of the goddess Belet-Nagar, More specifically, texts document how this goddess claimed responsibility for the royal succession at Leilan.[361] In Mitanni times, Tell Brak lay within the heartland of this Late Bronze Age kingdom and its frontier position was of less immediate consequence.The Mitanni kingdom was populated by a largely Hurrian-speaking population and was one of the major powers in the Late Bronze Age world.[362] ***The artefacts to be displayed are:***

1- The Eye-Idols dated to the Early to Middle Northern Uruk period (Jemdet Nasr Period 3100 – 2900 B.C.).[363] They were found mainly in the Grey Eye-Temple

[354] Sołtysiak 2015, 101– 117.
[355] Oates, J 2005, 1– 39.
[356]Mallowan 1947, 1– 87, 38– 39; „*The Eye Temple platform that makes up the total Eye Temple complex is not a singular structure, but instead is made up of at least four separate strata, each probably being a temple. After the abandonment and perhaps destruction of each temple, the structure was tightly packed in with mud-bricks forming a platform upon which the next temple phase was built. Within each phase, artefacts were left in-situ or perhaps placed in during the filling process with the majority found deposited in this manner, accounting for the broken and fragmentary nature of several objects*".
[357] Mallowan 1947, pls 48:2, 59.
[358] Oates et al. 2001, figes 136, 381.
[359] The cuneiform texts from Brak are published by Eidem in Oates et al. 1997, ch. 2, and by Eidem / Finkel and Bonechi in Oates et al. 2001, ch. 3. See also Matthews and Eidem 1993; Archi 1998; Ismail et al. 1996; Sallaberger 1999.
[360] Oates, J 2005, 1– 39; Contemporary cuneiform tablets from Ebla tell us that in the third millennium Nagar was the dominant city in this part of northern Mesopotamia and a major point of contact at the interface between the cities of the Levant in the west and those of Mesopotamia. Indeed the city's importance reflects its position at the western margins of Mesopotamia itself and controlling not only routes to the west but also the Tigris and the south.
[361] Eidem 1997, 39– 47.
[362] Oates, D / Oates, J / McDonald 1997, 1– 35.
[363] Anne Porter in her 2014 book „Mobile Pastoralism and the Formation of Near Eastern Civilizations; Weaving Together Society' builds on Bréniquet's initial weaving theory, but more adequately explains its relationship to the Tell Brak and Hamoukar Eye-Idols. Porter discusses the shift from flax weaving to wool weaving during the Uruk period in upper Mesopotamia, noting that spindle whorls and loom weights found in Uruk level strata in Area CH indicate that wool and flax were present in significant quantities at the site of Tell Brak. She further links

Complex.[364] The artefacts were found both under and, in many cases, mixed into the mortar and brickwork filling the temple, making it highly likely that as artefacts they were a votive offering ritually discarded as a deposit to an unspecified Eye divinity.[365] The numbers of the Eye-Idols in Aleppo museum records are from (M7632 to M7655 and from M10091 to M10096), (**Fig. 5.23**).

2- Altar frieze (M10100) from the Eye Temple, blue limestone, white marble, green shale, gold foil, and silver fastened to the wood. Late Uruk period, 3300 – 3000 B.C. Dimensions 119 × 12.3 × 5.5 cm. „*This unique frieze from an altar in the Eye Temple consists of a band of gold foil at the top and bottom, an upper band of blue limestone decorated with hollowed circles in high relief, a central band consisting of strips of white marble, and a Lower band of corrugated Strips of green shale. The gold foil elements are folded in half, bent over at right angles to the depth of twenty millimeters, the depth of the frieze when it was mounted on wood that has since decayed. Nails, with stems of silver and heads of gold foil, attach the gold bands, into which they are hammered at irregular intervals. The different– coloured stone bands are formed from rectangular places that are perforated at the back to allow the thin copper wire to be threaded through them and attached to the original wood backing*".[366] In addition to Stone rosette (rosette) – rosettes – (M7824, and M7825), a rose-shaped decoration- shaped octagonal star that used in Eye temple decoration. Late Uruk period, 3300 – 3000 B.C. Diameter 16.5 cm. The rosettes from the Eye Temple are composed of eight petals of white marble and black shale, with a centrepiece of pink limestone. As they were found lying flat on the ground adjacent to a fallen strip of cone mosaic, it is assumed that these flowers were part of wall inlay decoration.[367]
3- A group of animal figurines and amulets such as, lions (M7695), rams (M7664, M7680, M7681, M7706, M7707), dogs (M7662), horse (M7663), hedgehogs (M 7665), cow (M7700), frog (M10411), and birds (M7684, M7697, and M7698).
4- A collection of Alabaster statuettes of crouching bears from levels of the Grey Stratum of the Eye Temple.[368] (M7683, M7687, M7690, M7693, M7696, M7699, M7701, M7702, and M7704).
5- A collection of various pottery vessels of Early Dynastic III, ca 2550 – 2250 B.C. Such as (M7606, M7617 - which has decorations of plants, scorpion, and snakes climbing - , and M7785 black vessel - metallic ware -[369] and M7786), dishes

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the stone and clay Spectacle Idols found at numerous sites across northern Mesopotamia and specifically Tell Brak, as tools used in the spinning or dying of textiles as presented by Bréniquet. But Porter goes a step further, theorising that although the Eye-Idols are less functional in design compared with Spectacle Idols, they are intrinsically connected as a more stylised and abstract representation: It is possible spinners transformed some kind of ontological/anthropomorphizing statement, or their adherence to a divine entity, into an object that lay at the heart of their work". See Porter 2014, 113– 115; Bielińska 2016, 33– 41.

[364] Cooper 2016.

[365] Emberling 2002, 82– 90.

[366] Nissen 2003, 19– 20.

[367] Mallowan 1947, 95, pl. 5.

[368] John Oates said another type of object, also known from the 'Eye Idol' level of the Eye Temple, is the charming alabaster bear. For more information on Bears at Tell Brak, see Pittmann 2002. 'Bears at Brak', in Al-Gailani Werr et al. (eds.), 287–296.

[369]Being first found in the 1930s, it was not until 1976 that metallic ware was thoroughly described and discussed by Hartmut Kühne in his study of 3rd millennium B.C. pottery from Tell Chuera (Kühne 1976, 33– 72)
The term 'metallic ware' was introduced because of the supposed resemblance of the pottery to contemporary metal vessels (Kühne 1976, 33). Both before and after Kühne's study, several other names were, and are still, in

(M7618, M7619, M7628, and M7787), jars (M7788), and basins (M7628). Moreover, other pieces such as (basin M7685, and vessel M7692). In addition to a rectangular pottery basin (M7628), decorated with small circles on the edge, in each side a snake overlooking his head inside the basin. Its dimensions: 39,5 × 34 ×12 cm, of 3rd millennium B.C. (**Fig. 5.24**).

6- A collection of cylinder seals and stamp seals of various periods,[370] Eye-Temple level, (M7737, M7752, and M7736), Akkadian ca 2250 – 2150 B.C. (M3705, M7746, and M7757) Syro-Mitannian, and (M8360 and M8549) Middle Syrian. The oldest form of seal known of the stamp seal; these are engraved in figures of various kinds: crouching animals (lions, rams, bulls, eagles, ducks, fish such as (M7752) , L 20 mm, D 8 mm, H 3.5 mm, W 1.8 gm, of Lapis Lazuli. Five slightly wavy horizontal lines. Fish are perhaps visible in some of the line, date: 2800 – 2700 B.C.),[371] and humans (e.g. the figure of a kneeling man). About 70 seals are preserved at Aleppo national museum, from (M7712 to M7780).[372] Such as a stamped seal of stone in the form of animals (M7720 and M7725), around 3200 B.C. Some cylinder seals are adorned with gold ends. They all have a hole bored through the middle and can be hung around the neck.[373] (M10264, and M10265)

7- A collection of necklaces (from the ritual deposit) made of beads of different shapes and materials. Jemdet Nasr period? 3100 – 2900 B.C. (from M7810 to M7823), In the Area FS temple courtyard (Oates excavations), some of the richest of the ritual offerings were found, including a necklace and fine chain of silver together with small silver ingots. These objects had been deposited in a cloth or leather bag, in which the surrounding copper objects had served to preserve the silver. Large numbers of copper and copper/bronze objects were also recovered from this and other ritual deposits.[374] Another necklace (M10113) of gold, lapis lazuli, agate, and blue glass paste, was discovered in one of the tombs around 1200 B.C. (Assyrian period).

8- Examples of cuneiform tablets,[375] dating from the 3rd and 2nd millennium B.C. (old Akkadian ca 2340 – 2200 B.C.). They were discovered at Tell Brak. Malawan excavations.[376] (They are numbers from M7789 to M7799).[377] Recent excavations at Tell Brak have added a new dimension to the origins of recording

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use. This is especially the case for the term 'stoneware', which has mainly been used by the excavators of Tell Brak (Oates et al. 2001).

[370] Benzel et al. 2010, 66– 67; „*in ancient Mesopotamia, a cylinder-shaped seal could be rolled on a variety of objects made of clay. When seals were impressed on tablets or tablet cases the seal impressions served to identify the authority responsible for what was written in the documents, much as a signature does today. When seals were impressed on sealings — lumps of clay that were used to secure doors and the lids of storage jars – the seal impressions served to identify their owner and protect against unauthorized opening. Many cylinder seals have survived because they were made of durable materials, particularly stone, but also metal and fired clay. Perforated through the middle like a bead, seals were also believed to have apotropaic, or protective, functions and were worn as jewellery or pinned on garments*".

[371] Hammade 1994, 39.

[372] Hammade 1994, 38– 44, 85– 95.

[373] Since each seal owner has to have his seal with him constantly, it was worn as a necklace around the neck. Over time, seals were used as jewellery, so they were made in the form of animals.

[374] Oates. D et al. 2001, figs 50, 51, 250.

[375] Gadd 1940, 22– 66.

[376] Finkel 1985, 187– 201; Prior to the 1984 season a small group of mostly fragmentary Old Akkadian inscriptions was recovered during the course of the three pre-war seasons conducted at the site by M. E. L. Mallowan.

[377] See Cuneiform Digital Library Initiative (CDLI); Tablets in the Aleppo National Museum.

systems in the discovery of two pictographic tablets, which reflect either an independent North Mesopotamian tradition, or a very early stage of the development attested at Warka. The epigraphic finds of the 2001 excavation season at Tell Brak included a fragment of a large tablet containing an Early Dynastic scribal exercise. This is the earliest school text from Nagar. The preserved portion of the tablet contains lines 115 – 122 of E.D. Lu A, otherwise known as the "Standard Professions List." The complete tablet must have contained a copy of the full one hundred and twenty-nine-line composition. The text is attested already in Uruk IV (Eng Lund and Nissen 1993), and as such is one of the earliest documents of cuneiform education.[378]

4- **Tell Chagar Bazar,** Chagar Bazar lies on the west bank of the Wadi Khanzir,[379] a tributary of the Khabur River in northeast Syria, approximately 35 kilometers north of Hasakah. Its surrounding "economic landscape" is richly resourced.[380] The ancient site measures approximately 12 hectares (30 acres). The chronological account of the excavations, 1934 –1937: Excavations of M. Mallowan (British School of Archaeology in Iraq and the British Museum)[381]. 1999 – 2003: Joint Mission of the General Direction of Antiquities and Museums of Syria, the University of Liège and the British School of Archaeology in Iraq.[382] In 2004 and following: Joint Mission of the General Direction of Antiquities and Museums of Syria and the University of Liège. Excavations have revealed occupation from the 7th millennium B.C., continuing during the halafienne period from 6000 to 4500 B.C. During the period of Obeid and Uruk, the site seems less important before a major reoccupation at the beginning of Early Bronze Age, circa 3000 B.C. Some cuneiform inscriptions date from the Akkadian period. Around 2000 B.C. the site was abandoned before a new reoccupation 1800 B.C., the date to which the palace was built.[383] At Chagar Bazar, the latest occupation of the mound is still slightly earlier than this; there are a very few fragments of Nuzi or Nuzi-like pottery at best in our own and Mallowan's excavations, on the surface and in the final phase. Thus, the end of the sequence at Chagar Bazar mostly likely dates to within the earlier 16th century, or ca 1550 B.C. at the very latest.[384] ***The artefacts to be displayed are from Mallowan excavations***.

1- A selection of painted female figurines (mother goddess) of the Halaf culture, 5th millennium B.C. 5600 – 5000 B.C.[385] represents naked seated female, with fat

[378] Michalowski 2003, 1– 6.

[379] The wadi's official name, as given on topographic maps, is Wadi Amuda; however, it is locally more Commonly known as the Wadi Khanzir and occasionally as the Wadi Dara.

[380] McMahon 2009b, 15.

[381] Mallowan 1947, 1–25.

[382] McMahon / Tunca / Bagdo 2001, 201–222.

[383] Broadly, Mallowan's excavations revealed that Chagar Bazar was occupied from the late 6th through the mid 2nd millennia B.C., with apparent episodes of abandonment during the late 5th through the 4th and in the late 3rd millennia B.C. (see Mallowan 1936, especially his classic schematic section of the Deep Sounding).

[384] McMahon 2009b, 28.

[385] McMahon 2009b, 21; „*excavations confirm that Chagar Bazar was a substantial site (ca 10-12 ha.) in the Late Halaf Period. There is Halaf material in situ at both the northern end of the site, in Mallowan's Levels 15 through 7 in the Prehistoric Pit, plus the more recent Areas E and F (Tunca / Baghdo / Cruells 2006) as well as in the lowest trench in Area D, at the southern end of the mound. However, it is still not clear whether the Halaf settlement consisted of a large site occupied simultaneously or was a smaller site that gradually shifted throughout the Halaf Period and created a mound that was ultimately larger than the village's size at any precise moment. There was a genuine abandonment of the site during the Ubaid Period*".

thighs and big breasts, (symbol of fertility and continuity and life).[386] (M7657, M7658, M7659, M7660, M7667, M7668, M7669, M7674, M7675, and M7676). In addition to a variety of painted Halaf pottery[387] such as vessels (M7601, M7603, M7604, M7606, M7608, and M7609); cups (M7602, and M7605); dishes (M7610); and bottle (M7607).

2- A collection of various pottery from the 3rd millennium B.C. The pottery includes Ninevite 5 painted,[388] incised and excised styles dated to (ca 3100 – 2550 B.C.). In its earlier manifestations, incised Ninevite 5 pottery entails relatively simple triangular, undulating, arrow and herringbone patterns consisting of thin incised lines and small dots. Later varieties have deeper, thicker incisions interspersed with thin incised lines, a technique called "excision". Among the popular shapes for incised pottery are small cups with bead rims and pointed bases and jars with everted necks and pointed bases.[389] (**Fig. 5.25**) As well as post-Ninevite 5 pottery of "late Early Dynastic" or Early Jezirah III date (Khabur Ware) of the early 2nd millennium B.C.[390] (M7621, M7622 , M7623, M7624, M7625, M7626, M7627, M7929, M7930, M7631, M7783, M9654, M9709, M9710, M9896, M9897, M9898, and M10008)
3- A selection of Bronze and stone weapons such as spearheads (M7804, 7806, and M7809), knives (M7805), axes, and maces (hammer-stones) (M7800, 7801, and M 7802), from the 4th and 3rd millennium B.C. Mallowan's excavations uncovered an expanse of early 2nd millennium B.C. houses at the centre of the north mound (Areas T. D and B. D, with additional less well-preserved structures in Area AB and the top of the Prehistoric Pit. His plans offer an image of a densely occupied small town, while the archive of cuneiform tablets in a room of Area T. D, a number of relatively rich graves with bronze tools and weapons,[391] and the occasional use of baked brick all indicate a significant degree of prosperity.[392]
4- Examples of cuneiform tablets such as, (M9334, M9335, M9336, M9337, M9338, M9339, and M9340). The Old Babylonian texts (about 2000 – 1600 B.C.) from the

[386] Benzel et al. 2010, 11– 12; „*distinctive clay female figures were produced at sites belonging to the Halaf culture. This example displays a strong stylization with an emphasis on the sexual features. She sits with her large thighs extended, supporting her breasts with her arms; neither hands nor feet are shown. Remains of paint may represent jewellery. The meaning of such representations is unknown but may be connected with fertility. The stylized depiction of the nude female form remained an artistic convention in northern Syria, Anatolia, and the Aegean for several millennia".*

[387] Halaf pottery was made by hand and decorated with very finely executed designs in one or two colours. The surface of the finest pottery was then highly burnished and a glossy effect was achieved by the use of fluxes, which serve to lower the melting point of the pigments.

[388] Akkermans / Schwartz 2003, 213; „*painted Ninevite 5 pottery is characterized by geometric motifs (ladders, crosshatch, hourglass designs), naturalistic animal motifs, the employment of festoons on the Iower body of vessels, and a general horror vacui. Common Shapes include tall-necked jars with pedestal bases and wide bowls with high pedestal bases ('chalices")*".

[389] Akkermans / Schwartz 2003, 214.

[390] McMahon 2009b, 21; „*as a general point, Chagar Bazar may prove to be an important cultural crossover link between Eastern and Western Jezirah, since both Ninevite 5 pottery (an Eastern category) and Metallic Ware (a Western category) are present in small but significant quantities* ".

[391] „The minimal presence of working tools is similar in the larger sample of "Level 1" graves excavated by Mallowan; only a single grave (G 3) held a possible metallurgist's crucible (Mallowan 1936, 20; fig. 4, 25). The clarity and specificity of these few tools' functions are notable and may hint at a distinct approach to death and identity for these individuals, but one in a minority. For the vast majority of the dead in Mesopotamia in all periods, work was not a factor in the afterlife: weapons relatively often accompany the dead, but tools, in the sense of industrial equipment, are extremely rare".

[392] McMahon 2009b, 26.

archive recovered in 1937, detail a thriving and diverse economic situation: ration lists refer to (mostly) female employees in textile workshops, male craftsmen (including leatherworkers, blacksmiths, reed workers), scribes, grooms, farmers and herdsmen; an agricultural estate belonging to the "House of Shubat Enlil" was located near the site; and lists of fodder and animals record the presence of horses, donkeys, oxen, cattle, sheep, deer, birds and pigs (Talon 1997).[393] At Chagar Bazar in the early 2nd millennium B.C., there are potential ethnic differences to be signalled, given the mixed Hurrian, Amorite and Akkadian population evidenced by personal names in texts from the site and region.

5- **Tell Meifish and Tell Jedleh,** located in Syrian Jazireh near Tell Brak. The pieces preserved in the museum are only four pottery cups found in Tell Meifish from the Malawan excavations. (M7611, M7612, M7613, and M7620). The most important of which is the cup (M7620). Because it was made in the shape of a smiling face crowned with a circular crown with triangles and large circles and has a beard and moustache (painted in black). Dimensions 12 × 11.5 cm (**Fig. 5.26**). In addition to a large pottery jar painted with lines and black rhombus (M10097). Dimensions 72 × 60 cm.

5.3.5.2.2 The second Hall: Tell al-Hariri (Mari)

Mari was a city-state located 11 kilometers north-west of Abu Kamal, near the west bank of the Euphrates River in Northern Mesopotamia (Eastern Syria) during the Early Bronze Age and the Middle Bronze Age (3rd and 2nd millennium B.C.). Mari was discovered in August 1933, by Syrian villagers who were burying one of them, where they found a 'Sumerian' style statue.[394] From the following December André Parrot was on the site to start the first surveys. André Parrot from 1934–1939, 1951–1954, and 1960–1974 excavated Mari. In 1979, a new expedition began under Jean-Claude Margueron, who ran the excavation until 2004. Since 2005 Pascal Butterlin, ran the excavations up to 2010.[395]

„*From 1933 to 1974, Parrot made marvellous discoveries including temples and tenaces, the famous Zimri-Lim Palace and the earlier palace of the middle of the 3rd millennium. Huge numbers of objects and inscribed documents* (over 15,000 tablets) *have given a unique opportunity to understand Mesopotamian history from the middle of the 3rd millennium to Hammurabi's time. From 1979 to 2004, Margueron aims to understand the development of the city in its regional context. Therefore, a multi-disciplinary project was initiated combining regular excavations, geophysics, and a regional prospection along the Euphrates*".[396] Mari's history as a city and regional power lasted from ca 2950 B.C. to 1760 B.C. and this 1200-year

[393] Talon / with Hammade 1997; the tablets excavated in 1937 are published by Gadd 1937; Gadd 1940; Loretz 1969; Snell 1983; and Talon 1997. A brief note on an archive of tablets regarding beer production found nearby in 2000 and 2001 appears in Tunca/ Lacambre 2002 and a fuller publication in Tunca/ Baghdo 2008. Tunca/ Baghdo (eds.) 2008. Chagar Bazar III (Syrie). Les trouvailles épigraphiques et sigillographiques du chantier I (2000-2002). Leuven : Publications de la Mission archéologique de l'Université de Liège en Syrie.

[394] The Syrian peasants (local Bedouin) informed the French government - this was a period when Syria was controlled by France. Since then, Mari has been a French-excavated site, with most of the literature on the site published in French.

[395] When the Syrian civil war placed further excavation on hold indefinitely. Since 2012, Mari has faced extensive looting.

[396] Butterlin 2016, 228.

history was divided into three major periods by Margueron: City I (3000 – 2600 B.C.),[397] City II (from 2550 to 2300 B.C.),[398] and City III (2200 – 1759 B.C.).[399]

Mari is considered as a new city that was purposely founded during the Mesopotamian Early Dynastic period I ca 2900 B.C., to control the waterways of the Euphrates trade routes that connect the Levant with the Sumerian south.[400] The city was built about 1 to 2 kilometers away from the Euphrates River to protect it from floods and was connected to the river by an artificial canal that was between 7 and 10 kilometers long. After digging a canal to connect two bends of the river, they used the earth from this to raise a perfectly circular area that would form the heart of their new city and through which this canal passed, making the uninhabitable location habitable. Fortifications were constructed, and a grand capital enclosed within two concentric circles took shape, a design it would retain for its entire 1200-year history. Along with the construction of the linking canal, they built two other canals on either side of the city. The eastern one on the eastern side of the river was a navigation canal. The other was an irrigation canal to feed Mari's crops. The city was abandoned at the end of the Early Dynastic period II c. 2550 B.C. for unknown reasons.[401]

In ca 2550 B.C., a new city was founded over the ruins of City I, which were levelled by the new inhabitants, hence the lack of evidence for the end of City I. The new inhabitants completely rebuilt over the old plan of the city and re-dredged the canals.

From ca 2420 to ca 2360 B.C., „*Mari exacted tribute from Ebla, starting during the reign of Iblul-II of Mari. This ended when a dispute over lands held by Mari on the eastern side of a bend in the Euphrates River escalated into a war, which eventually ended in Mari's favour. However, Ebla managed to string together a northern trade route of friendly cities north of Mari's holdings and thus avoided having to rely on Mari for goods from the East. The rivalry between Mari and Ebla ended with the destruction of Ebla ca 2350 B.C* ".[402]

Seven temples are known dedicated respectively to Ishtar, Ninni-Zaza, Ishtarat, Ninhursag and Shamash, or to unknown deities (the Enceinte Sacrée and the temple of the Massif Rouge), all except the first were located in the heart of the City. It is in these temples that the exceptional series of statues were found- Ebih-II, Ur-Nanshe, Idi-Narum, Iku-Shamagan, l'Homme de Mari- as well as many fragments of shell mosaics, a speciality of Mari's.[403]

The Akkadian King and grandson of Sargon, Naram-Sin, destroyed city II. Naram-Sin sought to expand the Akkadian Empire and ca 2220 B.C.; he razed the city and its walls.

Mari was rebuilt under the Akkadians. Local governors called *Shakkanakku* ca 2250 – 1900 B.C controlled the city, and this administrative title became a hereditary title after the first ruler.

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[397] „Mari is considered as a new city that was purposely founded during the Mesopotamian Early Dynastic period I ca 2900 B.C., to control the waterways of the Euphrates trade routes that connect the Levant with the Sumerian south. The city was abandoned at the end of the Early Dynastic period II ca 2550 B.C., for unknown reasons".

[398] Margueron 2013, 524; „*the general plan of City II did not change, but the internal structure was completely different from the City I. City II was built on the remains of City I which were smoothed over and levelled to the height of 174, 50–175 m. The general structure of the City was preserved; the internal organization was completely changed. The religious buildings remained at the heart* ".

[399] Butterlin 2016, 228– 231; it appeared that Mari had been founded around 3000 B.C., before the two cities identified by Parrot.

[400] Margueron 2003a.

[401] Margueron 2014.

[402] Astour 2002, 57.

[403] Margueron 2013, 527.

When the Akkadian Empire fell, ca 2150 B.C., Mari became independent once more and regained dominion over Northern Mesopotamia. The use of the *Shakkanakku* title continued despite Mari's freedom and was used for the rest of City III's existence.[404]

According to Margueron, the construction of a new religious quarter entailed levelling the centre of the city, installing a thick layer of pebbles, and building a high terrace ("ziggurat") and new temples above this foundation.[405] The phase of the old royal palace was replaced by a new palace for the *Shakkanakku*.[406] The tablets and Seal impressions found in the palace reveal that one of its important occupants was Hitlal-lrra, brother of the shakkanaku Puzur-lshtar.[407]

Another smaller palace was built in the eastern part of the city and contained royal burials that date to the former periods.[408] The formerly sacred in closure was maintained, so was the temple of Ninhursag. However, the temples of Ninni-Zaza and Ishtarat disappeared, while a new temple called the "lion temple" (dedicated to Dagan), and was built by the Shakkanakku Ishtup-Ilum. The "lion temple" is unusual for Mari in its *antis* plan.

Around 1830 B.C., the Amorite ruler, Yaggid-Lim took control of Mari and replaced the ″Shakkanakku Dynasty″ with one referred to today as the "Lim" or "Amorite Dynasty."[409] With a notable period of interruption, the rule of Yaggid-Lim's descendants lasted until 1761 B.C. The archive of inscribed clay tablets from Mari dates from this time, and as a result, many key historical actors and stories are known. In 1820 B.C., Yaggid-Lim died, and his son, Yakhud-Lim took the throne. Yakhud-Lim sought to increase Mari's influence both economically and militarily. Along with expanding Mari's already impressive irrigation systems and reinforcing the fortifications of Mari and Terqa, he also sent forces as far west as the coastal cities in the Levant and forced them to pay tribute to Mari. Around 1808 B.C., a war erupted between Shamsi-Adad and Yakhud-Lim for control of the region. After a time, Yakhud-Lim lost and was later assassinated by his own son, Sumu-Iamam, ca 1798 B.C.,[410] who ruled Mari for two years before being crushed by Shamsi-Adad in 1796 B.C. A ruler named Zimri-Lim, who was a grandson of Yakhud-Lim, defeated Yamsakh-Adad with the help of Aleppo in 1776 B.C., after Shamsi-Adad's death, and retook the throne for the Amorite Dynasty. Mari prospered during his ruling as a trading centre and entered a period of relative peace. Zimri-Lim's greatest heritage was the renovation of the Royal Palace,[411] which was expanded greatly to contain 275 rooms,[412] exquisite artefacts such as the Goddess of the Vase statue, and a royal archive that contained thousands of tablets.[413] Some 8500 tablets have been published to date, of which around 2500 are letters.

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[404] Margueron 2003b, 135– 139.
[405] Margueron 1996, 11– 30.
[406] In the period of the shakkanaku rulers, Mari enjoyed a prosperity evident both in monumental public building projects and in smaller-scale residential or industrial contexts.
[407] Akkermans / Schwartz 2003, 286– 287.
[408] Akkermans / Schwartz 2003, 287; „*below the throne room and underneath another large room were elaborate multi-chamber corbeled tombs constructed of baked brick, reminiscent of the Ur III elite tombs at Ur* ".
[409] Astour 2002, 139.
[410] Frayne 1990, 613.
[411] Parrot 1958.
[412] Akkermans / Schwartz 2003, 286.
[413] Charpin 2011, 248– 269; the texts of the royal archives of Mari are published in the series Archives Royales de Mari (31 volumes, 1948-) and Florilegium Marianum (11 volumes, 1992—), with detailed commentaries. Heimpel (2003) offers a selection of 766 letters in English translation (cf. the review Charpin 2005/6). Charpin and Ziegler 2003, in French) is an analysis of the political history of the Mari period while Sasson 1998, offers a good introduction to king Zimri-Lim and his times. For the Old Babylonian period in general, see Charpin / Edzard/

In between 1760 – 1757 B.C., Hammurabi - once an ally of Zimri-Lim - captured Mari. He razed Mari to the ground.[414] When Hammurabi burned the palace, he unintentionally baked the tablets inside, thus preserving the tablets for future excavators of the site. Mari never recovered from this destruction. The city continued as a small settlement until the Hellenistic period before disappearing from records. ***The artefacts to be displayed are from André Parrot excavations.***

1- Objects of the 3rd millennium B.C., stone vessels (chlorite),[415] Steatite fragments, Saucers, and alabaster vessels (M7826, 7827, 7828, and from M7830 to M7839)**.** Such as a vase decorated with a relief, showing serpents intertwined with each other. (The hollows on the surface of the vase were originally inlaid with coloured stones). Another conical vessel with a leopard and snake (M7829) of chlorite, depicting a struggle between a leopard and snake.[416] H.14.5 cm (5.3/4 in.); Diam. 13 cm (5.1/8 in.), were discovered at Ishtar temple, Early Dynastic III, ca 2550–2250 B.C. (**Fig. 5.27**). Some fragments of alabaster bearing traces of form of cuneiform writing, as (M7831 and M7834).

2- Fragments of various parts of stone statuettes of the 3rd millennium B.C (Early Dynastic period), most of them are found in Ishtar temple such as heads (M7845), feet (M7840, M7844, and M7853), eyes (M7841, M7842, M7857, M7858,), hair (M7859 and M7860), Uninscribed stone foundation tablets - Such as tablets were generally placed in the foundations of public buildings, temples and palaces - from Lapis lazuli and Alabaster (from M7846 to M7852), A mould of stone (M10102), and back of an animal (M7843).

3- A group of human, animal clay figurines and clay plates of end of the 3rd millennium B.C., most of them made of mould. Human is (M7969, M7970, M7971, M7974, M7984, and M7986). Such as, standing nude female figures (terracotta M7970), H 14.2 cm (5.5/8 in); W 4 cm (1.5/8 in.), discovered at Ishtar temple, late 3rd millennium B.C.[417] Animals such as, (M7979, 7980, 7981, and M7983), and clay plates, which has human scenes of God, men, naked women, trees, sun disk and others, as (M7973, M7975, M7976, M7977, M7985, M7987, and M7988).

4- A collection of cylinder seals from the beginning of the 3rd millennium to the first half of the 2nd millennium B.C. Most of them are found in Ishtar temple. (From M7921 to M7931). The most interesting seals are from the Early Dynastic period (ca 2900 – 2350 B.C.). For example, (M7923), white stone, L 3.6 cm, D 2.2 cm, H 0.55 cm, W 31gm. Zigzag lines form a rectangular pattern. Within each of the spaces so formed, an almond-

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Stol- 2004, in French and German). Durand (1988) provides the edition of Asqudum's letters (in Chapter 1, pp. 69-228) as well as a detailed Study of the diviners in Mari. A useful general introduction to divination is Maul (2007) while Westbrook (2005) provides a general discussion of patronage in the ancient Near East. Charpin 2007 explores how letters were written, sent, and read in the Mari age.

[414] Van De Mieroop 2005, 64– 78.

[415] Beyer 1989, 109– 120; „*Among the sculptures and other votive objects discovered during excavations of the Ishtar temple at Mari were many complete and fragmentary chlorite vessels in the distinctive "Intercultural Style" that has its closest parallels in the art of eastern Iran. These vessels enjoyed wide distribution along the trade routes that brought lapis lazuli and other precious materials as far west as Mari. "Intercultural Style" vessels have not been found at other Syrian sites, and the extensive international connections of Mari are further emphasized by the discovery of a Central Asian compartmented stamp seal in the pillared room of the Early Dynastic palace"*.

[416] One of the most important themes expressed in the Mari corpus of chlorite vessels is the struggle between two powerful creatures, the leopard and the snake.

[417] „*3rd-millennium Syrian figurines display a variety of stylistic characteristics. These examples, from Mari, depict female figure with clearly indicated breasts. Flared at the base, they stand independently. On the figure the eyes are the most pronounced facial feature; the mouth is absent. Recovered from the Ishtar temple* " ***(Parrot 1956,36),*** the Mari figurine has bent arms, with hands resting on the upper midriff. The figure is nude, and the pubic triangle and navel are indicated with incised lines. It has coffee bean—shaped eyes and wears a headdress over perforated, plaited hair.

shaped lozenge outlined. Date: 2700 B.C. Early Dynastic I; (M6297), white stone, L 4.3 cm, D 3.4 cm, Ishtar temple. A horizontal line divides two bands of figures. Groups of naked heroes and bull-men grasp the heads, tails or legs of goats, lions or bulls. In the upper register, the animal bodies are crossed; in the lower register, the figures hold onto each other. The individual figures are quite crudely rendered. Three cuneiform signs occupy a frame in the upper register, to the left of the figure of a salamander. The inscription, in Sumerian, reads SITA DUMW-NUN. Incantation of a child-deity Dunu-nun". Date: 2500 B.C. Early Dynastic; (M7924), sea-snail shell, L 2.3 cm, D 2.5 cm, H 1.3 cm, W 29 gm. Tow crossed lions are being attacked, the one facing right by a bull-man, the one facing left by an erect, naked figure. To the left of this figure is the seal-owner name: Am-la-u. A second erect, naked figure is flanked by two groups of crossed, horned animals, and is holding one of the animals by its leg. Date: 2500 B.C., Late Early Dynastic.[418]

5- A collection of various pottery vessels (from M7995 to M8023), of the 3rd and 2nd millennium B.C., jars, dishes, cups, and bowls, etc.

6- A large variety of stone statues of the 3rd millennium B.C. (Early Dynastic Period).[419] These sculptures were placed inside temples to personify their owner as being in constant prayer to the deity.[420] These were found among the destruction debris of the temples of Ishtar, Ishtarat, and Ninni-Zaza (**Fig. 5.28**). (From M7877 to M7881, from M7884 to M7903, M10103, and M10104). In addition to, a standing statue (M10406) of Ishqi-Mari (formerly read Lamgi-Mari) of gypsum, on his shoulder is a cuneiform inscription in an early Semitic dialect. The inscription begins on the right arm and continues across the back: Ishqi-Mari (Lamji-Mari), king of Mari, the great ensi of Enlil, dedicated his statue to Inanna.[421] H 27.7 cm (10.7/8 in.); W 10.3 cm (4 in); Thickness 11.5 cm (4.1/2 in.), were discovered at Ishtar temple, Level a, room 20, Early Dynastic IIIB, ca 2400 – 2250 B.C.[422] (**Fig. 5.29**). As well as a standing male statue with clasped hands (M7902) of gypsum, H 54 cm (21.1/4 in.); W 20 cm (7.7/8 in); Thickness 23 cm (9 in.), were discovered at Ninni-Zaza temple, room 13, court XII, Early Dynastic III, ca 2550 – 2250 B.C. This statue is not typical of Mari sculpture where the large, almond-shaped eyes are sculpted in relief. They must have been painted rather than inlaid, for they retain faint traces of black colouring, which would have indicated the pupils. The front of the baldhead is flat, and

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[418] Hammade 1994, 44, 46; for more information on Mari seals at Aleppo national museum see Hammade 1994, 48, 49, 51-55, 61, 62, 66, and 198.

[419] Cholidis 2003, 149; „*most of Mari sculpture is consistent in iconography and style. The most common type of votive image from the site is a male figure standing with his hands clasped at his chest and wearing a long, tufted skirt.* The male figures often wear beards elaborated by patterns such as drilled holes - a hallmark of Mari sculpture - that separate the wavy strands of the beard. Among of many statues were discovered at the site are figures of seated males and females and a masterpiece of carving that represents a musician sitting cross-legged on a woven cushion and named Singer Ur-Nanshe in the inscription on his shoulder. It is a masterpiece of Mari sculpture and one of the great works of art from the 3rd millennium B.C.". National Museum, Damascus, Syria (M2071).

[420] Hansen 2003: 21–22 ; „ *Numerous objects were made by craftsmen for use within the temple, and the majority of art from Sumer, which survives today was originally created for religious purposes; While no cult statues of deities survive, there are clearly identied representations of deities from this period. Statues of worshippers (votive statues) which were dedicated to the god and set up in the temple survive in great quantities*".

[421] Cooper 1986, 89.

[422] Fortin 1999, 92; „*This statue was found in 1934; only one month after archaeological excavations had begun at Tell Hariri site. It represents a person who wished to be immortalized in an attitude of prayer. The inscription borne by the statuette made it possible to identify the person as one of the kings of Mari and thus to infer that the site was the ancient city of Mari itself. The statuette displays royal attributes in two of its features: the arrangement of the hair and the long wavy beard. Unlike other statuettes of the same type, this one has eyes that are sculpted. In back, a protuberance suggests the tail of an animal*".

the ears protrude. The beard, which is reconstructed at the bottom, is rendered in wavy strands, as are the curls at the ears. The hands are oversized. There was some of the black pigment of the beard. Another statue of seated couple (M10104) of gypsum. H 12.8 cm (5 in.); W 9.5 cm (3.$^{3/4}$ in.); Thickness. 8.5 cm (3.$^{3/8}$ in.) was discovered at Ishtar temple, Level a room 17, Early Dynastic III, ca 2550 – 2250 B.C. This statue depicts a man and a woman seated together on a bench; the heads of the figures are broken off, and their upper bodies are very worn. The seated couple is a type of dedicatory sculpture also known at Khafajah and Nippur[423].

7- A collection of bronze finds, among them large nails with heads shaped like a stirrup and many foundation plaques with a nail (M8028, M8029, M8032, M8033, M8034, and M8035), and some inscribed bronze plaques (M8030, and M8031). All were found in the Ishtar temple and date to the 3rd millennium B.C. (Early Dynastic period 2150 B.C.).[424] In addition to different kinds of stone and bronze tools and weapons such as stone hammers, bronze axes, spearheads, arrows, and knives, (From M7954 to M7968).

8- A collection of gold ornaments (from M7948 to M7952), and necklaces of (Early Dynastic period), beads necklaces made of stone such as carnelian, ferrite, lapis lazuli (from M7937 to M7940, and from M7942 to M7946, and M7953, M10305, M10307, M10310, and M10311), some necklaces were of gold and lapis lazuli beads (M7941), and Golden rings and leaves (M10308, and M10309) (**Fig. 5.30**). In addition to a gold ear covering for a large statue (M7947 and M10306).

9- A collection of the art of ivory, shell, limestone, schist inlaid panels.[425] Such as, inlaid panel with an animal sacrifice scene (M1922), ivory, shell, red limestone, schist, and modern frame, H 21.5 cm (8.$^{1/2}$ in.); W 30 cm (11.$^{3/4}$ in.) were discovered at Shamash temple and temple to the northeast of massif rouge, Early Dynastic III, ca 2550 – 2250 B.C. „*Rectangles, triangles, and diamond-shaped pieces of shell, red limestone, and schist have been set against a modern black mosaic background, bordered at the top and bottom by a modern wood frame. On the left is a large, standing male figure, whose upper torso was discovered in a temple to the northeast of the massif rouge. He faces right, his shaved head in profile and his body shown frontally; he is nude above his waist, which is marked by a belt. His hands are held together over his chest in the manner of a votive sculpture. The upper torsos of the two smaller standing figures facing left, together with the most interesting part of the frieze, the slaughter or sacrifice of a goat, were discovered in the Shamash temple. The scene of butchery depicts two males grasping the legs of a goat lying on its back. The figure on the right places his left knee on the throat of the goat, while the man on the left sits on the ground with his left leg bent and his right leg extended, pushing against the animal. A flap of the man's tufted skirt hangs down his back. This is one of three comparable inlays found in the Shamash temple. Whether the scene represented involves butchery or ritual slaughter, perhaps related to the temple in which they were*

[423] Cholidis 2003, 155; see also Fortin 1999, 209.

[424] The construction of a temple entailed all kinds of rituals. One of them was the custom of placing a votive deposit under the threshold or in the corner of the wall foundations. A Votive deposit usually took the form of a nail, which might be shaped to lock like human or animal figures ending in a point. It is believed that the purpose of this ritual was ta indicate symbolically that the temple well and truly exed to the spot — which from then on became a sacred zone — and, at the same time, to keep evil spirits away.

[425] During the 1950s, elements of this frieze were excavated from a number of different locations at Mari and were brought together to suggest a type of frieze that was a popular form of decoration during the Early Dynastic period in Mesopotamia.

found, is unclear".[426] Another example of inlaid frieze of a soldier and prisoner (M4785, and M4793), shell and schist, H 13 cm (5.$^{1/8}$ in.); W 14 cm (5.$^{1/2}$ in.) were discovered at Palace, PP1, corridor 49, room 52, Early Dynastic III, ca 2550 – 2250 B.C.[427] As well as a Mother-of-pearl and schist inlay on a schist plaque (M5113), 12 × 10.3 cm. Early Dynastic III, ca 2550 – 2250 B.C. A Mari soldier directs a bound naked prisoner, symbolizing a victory of the king. A group of these plaques was found in a temple within the Palace precincts. Along with many other similar plaques found at Mari, this would have been part of a mosaic composed of several panels. The image should not be seen as narrating a specific event but rather as expressing the Idea of victory through the symbolism of a captured enemy[428].

10- Fragments of wall paintings from Zimri-lim Palace at Mari. A priest leading a bull to sacrifice. The walls of wings were often decorated such as the palace of the kings of Mari which Hammurabi destroyed in his thirtieth year. The fragments recovered fall into two groups: traditional designs known from seals, and narrative scenes with subjects met sometimes on steles but including, possibly, original compositions. This last group comprises three types of scenes[429]: **(1.)** Mythological, and of this one fragment survives. It shows a bearded figure, full-faced underneath a kind of vault studded with white circles, either stars or raindrops; a glazed tile from a middle Assyrian palace suggests the latter. (**2.)** War Scenes; here, too, only a few fragments of enemy soldiers survive. **(3.)** Scenes of offering. A large figure, dressed in a fringed shawl, appears at the head of two registers of subsidiary figures, wearing similar dresses and, in addition, the felt caps still used in Syria and northern Iraq.[430] They lead some sacrificial bulls with gilded or sivered horn tips and crescent pendants tied round their horns.

11- Statue of Ishtup-ilum king of Mari (M7882), diorite, ca 2200 B.C., H 147 cm, W 44.2 cm, Thickness. 40 cm (**Fig. 5.31**). This statue was found lying on its back in the throne room of Mari's palace. The statue was placed on the tribune 66, at the foot of the steps of the platform, which is located on the small east side of the room. (Parrot 1959, pls. I-II). The statue has an inscription engraved in three boxes on the top of his right arm: **"Ishtup-ilum, shakkanakku of Mari**." The statue of Ishtup-ilum of Mari shows an almost brutal simplification of forms. This is a provincial trait. It recurs in an extreme form in north Syria. The folds in the robes are heavier, the muscles more bulging but flaccid, and heavy bead necklaces are added to the costume.[431]

12- Statue of the Goddess holding the flowing Vase from the Mari palace (M10117), Old Babylonian period.[432] The total height of the sculpture is 1.42 m (Parrot 1959, 11; Orthmann 1975, 292 - 1.49 m). According to the records of the Aleppo Museum, 1.41×

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[426] Cholidis 2003, 156– 157; see also Parrot 1952, 195, pl. 20, 12; Parrot 1954, 163; pl. 18–1, 2.

[427] Cholidis 2003, 157; „*against a background of dark schist, shell inlays depict a soldier using his left hand to hold a nude male prisoner by the right shoulder. The prisoner's arms are bound above the elbow and tied to his torso by a rope; the space between his legs has not been cut away. The soldier is bearded and wears a tightfitting helmet and an ankle-length skirt with a long, fringed hem. Over his right shoulder, he carries a spear with its point down and forward, and from the end of which hangs a double pennant. Suspended from his left shoulder, across his body, is a broad sash with a border and a double row of drill holes that may represent leopard skin or studded leather* ".

[428] Parrot 1969, 202; figs. 11, 12, pl. 15; Fortin 1999, 102.

[429] Moortgat 1964a; the paintings at Mari would extend over three precise periods, the Third Dynasty of Ur, the Assyrian interregnum, and the last years of Zimri-Lim's reign.

[430] Frankfort / Roaf / Matthews 1996, 124– 126.

[431] Frankfort 1970, 116; see also Fortin 1999, 35.

[432] Parrot 1958, 109; 1959, 5– 9, figs. 4–8; found broken into several pieces in Room 64, part of the throne room suite, and Court 106. The head of the statue was discovered somehow farther off, in the courtyard (no. 106).

0.49 × 0.38 m. The woman portrayed in the sculpture was referred to as a goddess, based on her headgear - a tiara with one pair of horns. The eyes of the Goddess were in all probability inlaid, but this inlay did not survive until present. The nose is damaged as well. On the depictions of the sculpture from the rear and the profile, her hair-style can be clearly seen: part of the hair is tied up in a sort of knot, held with a band, and two abundant curls are placed on the shoulders. There is a necklace between them, composed of six rows of massive beads, which completely covers the neck. On the rear, at the back and below, a counter-weight of the necklace can be seen. It is a thick cord with an ornamental boss or knot on the nape, ended with a tassel. The Goddess wears a long robe with engraved depictions of fishes and wavy lines, which possibly imitate flowing water. Toes and part of feet can be seen through a small slit in the front. With her, both hands the Goddess holds a globular vessel with a tall neck, which is slightly inclined forward. There was a canal inside the statue and in the plinth on which it was placed. In all probability, it was to lead water to the vessel, and then the water flowed down along the robe.[433]

13- Lion sculpture of copper, shows only the front part- the pronome - (M7906), early 2nd millennium B.C. (ca 1800 B.C.) (**Fig. 5.32**). Its dimensions: 70 × 54 × 40 cm. It comes from a temple located near the palace and dedicated to the King of the Land, a divinity that has not yet been identified.[434] Another lion that was identical to it, which is today housed in the museum of Louvre, accompanied the lion. The two lions were found in their original positions. The two once stood against a wall inside the temple at the entrance to the inner sanctum, so that they appeared to be leaping out from the wall, ready to pounce on visitors. The eyes are inlaid. The inlaying of the eyes, made of limestone and shale, accentuates the intensity of the animals' gaze; the two lions are shown with their mouths open, snarling or roaring. Their curled-back lips revealed teeth made of bone. Crouching in the shadows of the temple, they kept watching as visitors came and went. Cold-hammering sheets of copper formed the animal's body over a sculpted wooden form, which has since disappeared and fixing them to the wood with nails.[435]

14- Examples of cuneiform tablets from the Mari archive, which shed the brightest light on the Old Babylonian period that ended around 1760 B.C.[436] (**Fig. 5.33**) (From M6595 to M7482) and (From M7907 to M7913). The most important discovery in Zimri-lim palace is the royal archive, which was revealed between 1935 – 1939 and included about twenty thousand cuneiforms.[437] Although this archive covers only a short period of Mary's

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[433] Parrot 1959, 9; Frankfort 1970, 116; Orthmann 1975, 292; Sylwia Betcher 2011, 81– 98; Frankfort said, „*the goddess, once again, pours water from a flowing vase. We have met this motif often, and shall soon find it applied to Kassite architecture, but the figure from Mari is unique in that it dispensed water. A Channel drilled from the Vase to the base, and no doubt connected by piping with a tank placed at a higher level in or behind a wall turned the vessel of the goddess into a true fountain. The vertical wavy lines engraved in her gown do not merely represent folds but render streaming water, as is shown by the fishes engraved alongside*".

[434] The Temple of the Lions" was located in the holy part of the city, built on the southern flank of the High Terrace. The debris of the foundations found buried within its walls indicates that it was built by the Shakkanaku (Prince-Governor) Ishtup-Ilum, who reigned in Mari during the 22nd century B.C. It was dedicated to a god known as "King of the Land," whose exact identity remains unclear. The lions probably were installed when the sanctuary was being rebuilt, at the beginning of the 2nd millennium.

[435] Parrot 1938, 21– 27; Fortin 1999, 93; for more information see Beyer D. et al. 1993, 79– 105.

[436] Cuneiform Digital Library Initiative, Collection Aleppo & Provenience, Mari.

[437] Heimpel / Wolfgang 2003, 4– 6; „*thousands upon thousands of clay tablets covered with cuneiform writing. After six campaigns of excavation, Parrot estimated their number to be 20,000. They were cleaned, lightly baked, packed, and shipped to the Louvre for study. It turned out that a longish room adjacent to the main inner courtyard, identified as room 115, contained the remnants of the royal epistolary archive, and many other rooms had administrative records. In the women's quarters, letters from the king to his wife they found*".

history, between the reign of Yasmh-addu, Yahdun-lim, and Zimri-Lim, it helped to correct the history of the second millennium B.C., adding political, military, religious and economic information of great scientific and historical value. The archive was first studied by G. Dossin, and then alternated with his study by various researchers including M. Birot[438], J. M. Durand and others. The largest collection found in room 115.[439] Many tablets were found in Room 108. It consists of a letter from Zimri-lim to his chief wife, Queen Shibtu.[440] In another hand, Yahdun-Lim's tablets and his brick inscriptions recording his building (dedicated) of the Shamsh temple in Mari.[441] In one text, Yahdun-Lim's begins with the king's name and titulary before introducing the topos of divine election; in this case, Dagan selects Yahdun-Lim for kingship. The text also describes more than a single military campaign, as it records both Yahdun-Lim's victory over the Khanean chiefs and his foundation of the new fortress Dür-Yahdun-Lim.[442] One of these tablets (M5157) was like a Terracotta model of a liver for divination.1800 B.C., 6.3 × 5.8 cm. Following the sacrifice of an animal, its liver was examined to find signs of future events. This practice was normally reserved for the ruler. The interpretation was then recorded on a clay model, probably for future reference by the priests.[443]

15- Moulds and their imprints, terracotta, 1800 B.C. Some 50 terracotta (clay) moulds were extracted from the debris of a palace room. Since this room was close to the kitchens in the domestic quarters of the "king's house," it is thought that the moulds may have been used in the production of dairy products like cheese or, more probably, for making bread and pastries served at the royal banquets described in texts. The most common forms are circular and shallow. For example, mould (M7872) has seven concentric circles, three of which are embellished with 24 birds. 27 × 3.8 cm; Mould (M7866) belongs to a type of mould with geometric designs. 25.2 × 4.7 cm; Mould (M 7862) is shaped like a fish and has scales that are represented in a very realistic style. 30.2 × 11,2 × 5.7 cm; Mould (M10105) is rectangular and is decorated with a deer-hunting scene. A man is returning from the hunt with a stag, which he leads by the antlers, while a dog rears up in front of him as if to inspect the animal. In the background, in the upper left-hand corner is a smaller stag, perhaps a younger deer accompanying his captured father. 23.5 × 19.2 × 7.7 cm.[444]

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[438] Birot 1953; 1955; 1956; Birot 1960.

[439] Dossin 1938, 105– 106,110.

[440] Neufeld 1986, 53– 66 ; according to Sasson, the king was constantly on the move, records of rations for the king's table generally indicate that only during the months of December through May was the king likely to remain in his capital. The rest of the year was devoted to his activities in the provinces and in foreign lands. For more information about Zimri-Lim, see Sasson 1998, 453– 470.

[441] Oppenheim. A. Leo 2011, 246– 248; ANET 1955, 1969, 1974, 556– 557.

[442] Yahdun-Lim, son of Yaggid-Lim; king of Mari, Tutul and the country of the Khaneans; The powerful king, Who controls the banks of the Euphrates; Dagan proclaimed my kingship and handed me a powerful weapon, "Destroyer of Kings Hostile to me"; I defeated seven kings - Khanean chiefs - Who successfully challenged me, annexing their territory; I removed the hostile forces from the banks of the Euphrates, giving peace to my land;
I opened canals, thus eliminating well-water drawing throughout my land; I built Mari's ramparts and dug its moat; I built Terqa's ramparts and dug its moat; And in the burnt field– an arid spot – where not one king since days of yore founded a town,Indeed I, having wished it, Founded a town, dug its moat and called it "Dur Yahdullim"; I then opened a canal for it and called it "Ishim-yahdullim"; I, therefore, enlarged my country and strengthened the structure (lit. foundations) of Mari and my land; Establishing my reputation for eternity.
Whoever discards my commemorations (lit. foundation inscriptions); replacing them with his own such a person — be he, king or governor. May Anum and Enlil curse him darkly; further, curses follow...

[443] Fortin 1999, 286..

[444] Fortin 1999, 101.

5.3.5.2.3 The third Hall: Tell Mardikh (Ebla), western Syria[445]

Ebla (Tell Mardikh) is located 55 km southwest of Aleppo in Idlib Governorate. Occupied from the Early Bronze Age (ca 3500 B.C.) until the 7th century A.D., the site consists of a central high mound/acropolis surrounded by a lower mound comprising the Bronze Age lower town, which is in turn encircled by the remains of a large Middle Bronze Age earth, a stone fortification wall, and a rampart with four gates. The site was excavated by the Italian Archaeological Expedition of the University La Sapienza under the direction of Paolo Matthiae from 1964 until the onset of the Syrian Civil War in 2011.[446] The systematic exploration of Tell Mardikh started in 1964. In 1968, it already led to the identification of the site with ancient Ebla, with the discovery of Ibbit-Lim's inscribed statue. Later on, in 1975, the finding of the Royal Archives produced a large amount of evidence about the most ancient history, not only of Ebla, but also of a large part of Syria during the third quarter of the 3rd millennium B.C. In those first years, the outline of Ebla history through nearly one millennium of history, between the mid-3rd and the mid-2nd millennium B.C., became clear.

Following the still obscure centuries in the history of the first urban formations in Mesopotamia, to which the virtually unknown and certainly limited settlement of Mardikh I of the protohistoric period (ca 3500 – 3000 B.C.) dates back, the true urban development of Ebla probably took place during the Early Dynastic I-III periods of Mesopotamia (corresponding to the age of the Old Kingdom of Egypt) in the still partly obscure phase of Mardikh IIIA (ca 3000 – 2400 B.C.), corresponding to the archaic Early Syrian period (EB I-III).[447] The first flourishing of Ebla took place during Mardikh IIB1, the age of the Royal Archives (ca 2400 – 2300 B.C.) and the high Early Syrian period (EB IVA), corresponding to the last decades of the Early Dynastic IIIb period and to the first years of the Akkad dynasty in southern Mesopotamia, when Egypt was ruled by the first pharaohs of the 6th dynasty of the Old Kingdom.[448]

After the violent destruction of the first Ebla, quite likely by Sargon of Akkad,[449] the renaissance of the second Ebla during Mardikh IIB2 (ca 2300 – 2000 B.C.), in the late Early Syrian period (EB IVB), took place when Mesopotamia ruled, in succession, by the Akkad dynasty, the 2nd dynasty of Lagash, and the 3rd dynasty of Ur. Severe destruction devastated the second Ebla too, perhaps a few years before the end of the late Early Syrian Period. The new settlement of the third great Ebla of Mardikh IIIA (ca 2000 – 1800 B.C.) in the archaic Old

[445] Matthiae 2003, 165; „*in the regions around the great alluvial Plain of Mesopotamia and western Syria, urbanization took Place rapidly during the centuries immediately before the middle of the 3rd millennium B.C. Within a few decades, urban centres arose, comparable in size to the cities of southern Mesopotamia but with economic organization, social structures, and Ideological beliefs that were certainly different*".

[446] Matthiae 2013, 37.

[447] Akkermans / Schwartz 2003, 235, 240; „during the Early Bronze Age Royal Palace (Palace G) was built over the western slope of the acropolis. Excavations in the palace revealed mudbrick walls preserved to a height of seven meters and several precious raw materials and finely crafted finished pieces, some of which were very similar to the elite objet d'art found in the Royal Cemetery at Ur. Important cuneiform archives were also found in situ on collapsed shelves in several rooms in the palace, totalling more than 18,000 tablets dated to around 2350 B.C. and written in Sumerian and Eblaite".

[448] Matthiae 2013, 37– 38.

[449] Matthiae 1995, 241– 250; Sargon recalls that during his famous expedition against the Upper Country (Upper Syria), he conquered and destroyed three towns: Mari, Yarmuti, and Ebla; Durand 2012, 117–132; A literary text from Mari recently published by Jean-Marie Durand (2012) is relevant to Sargon's campaigns in the region and supports the contention that he was the first to subjugate Ebla and Mari.

Syrian period (MB I) followed,[450] and the city was still an important centre during the following classical Old Syrian period (MB II) of Mardikh IIIB (ca 1800 – 1600 B.C.).

The destruction of the third Ebla around 1600 B.C., marked the end of the last great town, after which more modest settlements followed in Mardikh IVA and IVB (ca 1600 – 1200 B.C.), in the Middle Syrian period (LB I and II), and during the centuries of fights and checks among the Mitanni empire, the Egyptians of the 18th and 19th dynasties of the New Kingdom, the Hittites of the Imperial age, and the Assyrians of the Middle Assyrian kingdom. With the end of the Bronze Age, probably also the memory of Ebla was lost, and the small village of Mardikh (ca 1200 – 535 B.C.) occupied a very limited region of the great older urban settlement in the centuries of the Late Syrian period (IA I-III), during which the Luwian and Aramaean princes of Syria tirelessly and uselessly tried to contrast the expansion of the Assyrian empire first, and of Babylon afterward. The last two settlements were during Mardikh (ca 535 – 55 B.C.) in the Persian-Hellenistic period, which featured a rural renaissance, and Mardikh (ca 55 B.C. – 600 A.D.) in the Roman-Byzantine period. During the latter, a small monastic community of stylite hermits' finally settled down among the ruins and pillaged them, putting an end to the history of the long decadence of one of the most glorious towns of the ancient Orient.[451]

Most of the artefacts to be displayed were discovered at the Royal Palace G.

„*The most important artistic works in the palace were probably in the inner court of the Administrative Quarter, where the remains of numerous wood panels decorated with the figures of officials in high relief limestone inlay were found. They were covered with gold leaf and decorated further with skirts, turbans, and belts of applied limestone; these were the only parts left after the city was sacked. In the same court, a Pile of unworked lapis lazuli blocks was discovered. Imported from Afghanistan, they were probably awaiting shipment to other countries, perhaps Egypt. In this regard, it is interesting to note that Egyptian bowls and goblets of diorite and alabaster were discovered in the court; they had been produced during the fourth, fifth, and sixth Dynasties, under direct pharaonic control. Among these vessels, many of which had been severely damaged during the sack of the Royal Palace, about 2250 B.C. There is a diorite bowl carved in hieroglyphs with the name of King Khafre of the Fourth Dynasty, who built the second pyramid at Giza, and an Egyptian-alabaster jar lid with the cartouche of Pepi I (cat. no. 161), the third king of the sixth Dynasty of the old Kingdom*".[452]

1- Examples of cuneiform tablets from Ebla great archive. More than seventeen thousand complete and fragmentary cuneiform documents from the state archives were brought to light in three rooms of the Audience Court and Administrative Quarter at the Royal Palace G. The so-called Great Archive (L.2769), which contained more than fifteen thousand documents, was found below the porch near the entrance to the Administrative Quarter. The so-called Small Archive (L.2761), with fewer than one thousand texts and fragments, was discovered below the porch opposite the

[450] Akkermans / Schwartz 2003, 298– 300; The royal necropolis for this period was discovered beneath Palace Q; it contains many hypogea, formed from natural caves in the bedrock of the palace's foundation and dating to the 19th and 18th centuries B.C. Three have been excavated and were found to contain precious jewellery and funerary objects, some of which were imported from Egypt.
[451] Matthiae 2013, 38; Pettinato 1991, 16.
[452] Matthiae 2003, 166.

monumental gateway.[453] The Trapezoidal Archive (L .2864) was located on the North Side of the Inner Court of the Administrative Quarter. In the Great Archive, the tablets were placed vertically on wood shelves in two rows, in orderly horizontal lines, like the files in a modern archive; in the small Archive, they were placed on suspended shelves, and in the Trapezoidal Archive, they were arranged on benches, probably enclosed Inwood's chests. The documents that were found in a complete state number slightly fewer than two thousand; after examining the fragments, we calculated that the three archives must have held about five thousand texts at the time of the destruction of the town.[454] For example: (M11300), Cuneiform inscription in Eblaite, with a letter from Enna-Dagan, king of Mari, to the king of Ebla, H 13.7 cm (5.$^{3/8}$ in.); W 14 cm (5.$^{1/2}$ in.) ; Thickness 3.8 cm (1.$^{1/2}$ in.), Early Bronze Age, Mardikh IIb 1, ca 2350–2250 B.C. In addition (M10824), Cuneiform tablet as mathematical exercise (Terracotta), 2300 B.C. Scribes were scholars as well as administrators, and they acquired all kinds of useful knowledge in addition to writing, especially if it could be applied in their work. „*The texts in the state archives included a great variety of administrative documents. Some were financial, for the most part registering the receipt of silver and gold by the palace from the elite of the town or disbursements to Individuals of goods produced by the palace, mainly textiles and objects of bronze, silver, and gold. Of great interest are the numerous hosts of offerings to the deities of Ebla made monthly by the king, queen, princes, officials, high dignitaries, and even foreign visitors. From some texts, one can gam an extraordinarily complete picture of the religious pantheon of Early Syrian Ebla. A few very important texts include messages from officials to the king, royal orders to officials, court verdicts, and treaties between towns on commercial and legal matters (Most of the letters found in the archives are addressed from the king or high officials to their subordinates. Whereas the officials are cited by name, the king, according to the Eblaite protocol, is never mentioned). A very limited number of tablets preserve literary texts of great significance, from works of magic to hymns of praise. Among the latter, a hymn to the sun god Shamash is the most ancient extant literary text in a Semitic language. Also worth mentioning here are several special texts, one recording the long ritual of dynastic marriage and another the coronation of the Langthe latter kept in three redactions, one for each king documented in the state archives*".[455]

2- Recumbent human-headed bull or bison (M10782), gold, steatite, and wood, discovered at the Royal Palace G, Administrative Quarter, rooms L 2764. H 4 cm (1$^{5/8}$ in.); W 1.8 cm ($^{11/16}$ in.); L 5 cm (2 in.); Weight 23.2 g. Early Bronze Age, Mardikh IIb 1, ca 2350 – 2250 B.C**.** „*This Statuette was found at Ebla in Palace G. The creature is lying down facing right, with two of the three visible legs tucked under the body. The front left leg, however, has the same twisted, bent knee and the creature's tail passes in similar fashion behind its rear leg and appears on the flank. The large eyes*

[453] Matthiae 2013, 53; „*the tablets from the small Archive were for the most part registrations of rations of cereals, bread, oil, and malt bread for beer preparation. Many allotments were for the court, that is the king, the queen, their children, the princes of other cities visiting Ebla, the Elders, but also the gods, the messengers sent to faraway towns like Mari or Nagar, the female servants assigned to spinning and grinding cereals, and labor units situated in suburban areas. Some documents register deliveries of oil to the sovereigns of some not so distant towns, like Urshaum, Tuba, Emar, or Burman. A few tablets deal with animal consignments and others with distributions of gold and silver, or allotments of oils and perfumes or objects made of prized woods to some officials*".

[454] Archi 1986, 72– 86.

[455] Matthiae 2003, 167.

were probably originally inlaid beneath the eyebrows that join above a prominent nose. The full and luxurious beard, which is formed from a single piece of steatite, consists of twelve locks ending in two rows of curls. The use of gold for the body and head may be explained by the connection between the kusarikkum and the sun god. Ebla's links with Egypt provided access to one of the principal sources of the metal. The small size of the object suggests that it served as an amulet. With the head turned at right angles to the body, this small but exquisite human-faced bison, or kusarikkum, can be linked to the art of the Late Uruk and Proto-Elamite worlds. In addition, the construction of the figurine, which is made of steatite and gold foil over a wood core, connects it with the art of Early Dynastic I and the later, widespread, composite tradition„.[456]

3- Headdresses for composite statues of steatite discovered at the Royal Palace G, Administrative Quarter, rooms L. 2862. Early Bronze Age, Mardikh IIb 1, ca 2350 – 2250 B.C.[457], such as (M10787), H 11.5 cm (4.$^{1/2}$ in.); W 15 cm (5.$^{7/8}$ in.), and (M10590), H 28.5 (11.$^{1/4}$ in.); W 14 cm (5.$^{1/2}$ in.). „The stone headdresses crowned composite statues (made up of different materials) that were either miniature or nearly lifesize. All were excavated in locales associated with elite, if not royal, personages: three were found in the destruction levels of Palace G at Ebla (Tell Mardikh) and one in a rich tomb excavated at Tell Banat (Tomb 7)".[458]

4- A collection of limestone sculptures discovered at the Royal Palace G, Administrative Quarter, rooms L. 2913, Early Bronze Age, Mardikh IIb 1, ca 2350 – 2250 B.C. Such as (M10584), <u>sculpture of upright leopard,</u> H 7.1 cm (2.$^{3/4}$ in.), W 2.4 cm (1 in.), Thickness 1.5 cm ($^{9/16}$ in.). „*The object combines elements of both inlay and sculpture. The body, in profile, is carved from a flat piece of limestone. The left hind leg is straight, while the right leg is bent, with the tail curling in between. The line of the tail gives the leopard a sinuous look, emphasizing the curve of its back. The interstices are deeply cut. A human hand incised on the leopard's right shoulder suggests that the animal was part of a combat scene, as found on inlays and cylinder Seals, where it is associated with bull-men and "flame-haired" heroes. The three-dimensional head, with its prominent, rounded ears, is turned to the right, and the whiskers are indicated by incisions. Leopards frequently are represented on chlorite vessels, struggling with snakes; often, their spots are inlaid* ".[459] This animal, identified as a leopard (in Akkadian, *a nimrum*), was native to Mesopotamia and to Syria in antiquity.[460] Leopards frequently are represented on chlorite vessels, struggling with snakes; often, their spots are inlaid. In addition (M10583), <u>sculpture of recumbent calf,</u> H 3.4 cm (1.$^{3/8}$ in.); W 2.4 cm (1 in.); L 4.4 cm (1.$^{3/4}$ in.). „*The body of this calf lies on the ground with the left foreleg bent in the typical position of an animal about to stand. The raised head is slightly outstretched and turned to the right. The eyes are*

[456] Matthiae 2003, 172–173.

[457] Matthiae 1984, 44– 46; Matthiae (2003): 169– 171; „3rd millennium officials most likely wore ornate wigs for festive, sacred, and ceremonial occasions, the hairstyle of the wig probably being specific to the function for which it was worn. Hairstyle hair ornamentation and certain headdresses were markers of identity that could indicate age, ethnicity, status, profession, or even duties within a given office, and artisans of the ancient world frequently utilized these features to convey information about the figures they created. Indeed, stone wigs have been found that display a range of elaborate coiffures, their variety imbued with significance now largely lost to us".

[458] Matthiae 2003, 170; Matthiae 1979, 20, fig. 4 a- d; 1980, 82, fig. 21.

[459] Matthiae 2003,173.

[460] Chicago Assyrian Dictionary N/2, 234– 35.

incised, and display drilled pupils that may have been inlaid. Short, thin, curving incised lines mark the eyebrows, mouth, chest, and legs, while a pattern of three parallel waves is shown on the neck and bend of the legs. The Chest displays five V-shaped lines. The figure may have been affixed to another object using dowels fitted into two cylindrical holes in the base. The sculpture is dependent on traditions found in the animal forms of Late Uruk and Jamdat Nasr period art. Features of the earlier style in evidence here are the held below the body, the twisting of the head, the strong form of the neck, and the arched eyebrows. However, the foreleg bent upward is more characteristic of the sculpture of the Early Dynastic Period. Moreover, the emphasis on naturalism seen here and in other animal figures from Ebla connects this piece with Akkadian art of the succeeding period ".[461]

5- Inlaid openwork furniture panel (M12352), wood and shell, discovered at the Royal Palace G, rooms L 2601, H 22- 40 cm (8.$^{5/8}$ in.); L 41- 60 cm (16.$^{1/8}$ in.); Thickness 2.5- 3.5 cm (1- 1.$^{3/8}$ in), Early Bronze Age, Mardikh IIb 1, ca 2350 – 2250 B.C.[462] „The group is thought to be from a piece of furniture, perhaps a chair; the fragment would then have been a side panel. The upper border is a rounded moulding, below which is carved an open-worked register decorated with shell inlay. A file of animals-an almost completely preserved bull, a lion, and another quadruped-faces right. An additional register with an animal file, facing left, probably appeared at the bottom of the panel".[463]

6- Pieces of unworked lapis lazuli (M11299), discovered at the Royal Palace G, Administrative Quarter, room L 2913. Early Bronze Age, Mardikh IIb 1, ca 2350 – 2250 B.C. More than twenty-two kilograms of unworked lapis lazuli was found in the destruction level of the Royal Palace at Ebla.[464] Cuneiform texts from the Ebla archives indicate that lapis lazuli was brought there from Mari, a city some 350 kilometers to the east that was presumably also located on the overland route along which the stone was transported from its source in the mountains of Afghanistan.[465] It is probable that lapis lazuli was one of the main commodities available from the Syrian interior that were of interest to the Egyptians.[466] (Ebla controlled the trade in lapis lazuli from Afghanistan on its way to Egypt).

7- A collection of finds from Level VI (6th century B.C.) such as, figures, horses, women, and jars, dishes of various kind.

[461] Matthiae 2003, 174.

[462] Among the extraordinary finds from Palace G at Ebla are the numerous fragments of wood found in one of the two long rooms in the northwest wing of the palace, where the fire that ultimately destroyed the building left elaborately carved wood friezes carbonized but in a remarkable state of preservation. This wood panel inlaid with a shell is part of a group of fragments found in the south end of this room, near the east wall.

[463] Matthiae 2003, 174.

[464] Pinnock 1986, 223; Pinnock 2006, 347– 357.

[465] Matthiae 2003,166;. Fortin 1999,211.

[466] Akkermans / Schwartz 2003, 240.

5.3.5.2.4 The fourth hall: Tell Umm el-Marra

The results from elsewhere in western Syria may not be as dramatic as those of Ebla, but they reveal an analogous development of urban civilization. Relevant survey data indicate a significant increase in the number of settlements in the mid-3rd millennium as well as the appearance of large nucleated sites serving as regional centres. Regions with dense, urbanized populations included the Qoueiq drainage near Aleppo (e.g. Tell Rifa'at), the Jabbul Plain east of Aleppo (with Umm el-Marra founded as a walled centre, and Abu Danne fortified), the Ebla region, the Orontes valley (Hama, Mishrife-Qatna), and the Amuq plain.[467]

Tell Umm el-Marra is the largest Bronze Age site in the Jabbul plain of western Syria, located between Aleppo and the Euphrates valley. Measuring ca. 20ha, the site was probably a regional centre subservient to the greater powers such as Ebla and Aleppo. Thus, investigation of Umm el-Marra allows for an examination of the character of a second-tier centre, in contrast to the usual focus on the largest cities. In addition, the results from Umm el-Marra reveal that the community had an unusual focus on ritual activities and architecture. Excavations were first conducted in 1977 – 1985 by a Belgian team directed by Roland Tefnin. Since 1994, the Johns Hopkins University and the University of Amsterdam have carried out fieldwork at the site under the direction of Glenn Schwartz and Hans Curvers.[468]

Tell Umm el-Marra served as an important centre on the trade route between Aleppo and the Euphrates Valley Mesopotamia. Founded about 2700 B.C., Tell Umm el-Marra was one of the large fortified centres that sprang up across Syria and upper Mesopotamia in the Early Bronze Age, the era of Syria's first urban civilization.[469] „*After several centuries of prosperity, Tell Umm el-Marra and many other early Syrian cities suffered a period of urban collapse about 2000 B.C. This decline is manifested at Tell Umm el-Marra by the abandonment of much (or possibly all) of the site. Urban life resumed there about 1800 B.C., in Middle Bronze Age II, the era of the powerful Yamkhad kingdom based at Aleppo. In the Late Bronze Age, Tell Umm el-Marra's last major occupation phase (ca 1600 – 1200 B.C.), the community became part of the Mttannian and Hittite Empires. A site-wide fire may have been the work of invading armies, and by the period's end, Tell Umm el-Marra had been abandoned*".[470]

Most of the artefacts to be displayed discovered at the tombs dates to about 2300 B.C., in Tell Umm el-Marra's first phase of urbanization. In this period powerful elites presided over the newly emergent city-states of Syria, and the individuals buried in the Tell Umm el-Marra tomb were probably members of this select group.[471] These excavations have demonstrated that Tomb I was part of a mortuary complex that included additional tombs and associated installations.

1- Reconstruct Tomb 1 (top-level) with all its contents (skeletons and objects) to show details on elite ideologies and mortuary behaviours in the period of western Syria's first urban societies. The tomb, found with its contents intact in the summer excavation season of 2000, was a free-standing one-room mausoleum located at a high point in the centre of the site. The Tomb I was part of a mortuary complex that included additional

[467] Akkermans / Schwartz 2003, 244.
[468] Schwartz 2016, 127– 130.
[469] It is probable, though not as yet conclusively demonstrated, that this was the site ancient Tuba, a city often mentioned in the archives at Ebla during the 24th century B.C.
[470] Schwartz 2003, 179.
[471] Schwartz et al. 2003, 325– 361.

tombs and associated installations. Three layers of bodies were interred in what appear to be wood coffins lined with textiles, side by side in the top layer were two individuals in their late teens (one female, the other probably female but with ambiguous skeletal remains), each with a baby at the knee. Ornaments of precious materials such as gold, silver, and lapis lazuli adorned these individuals. In the middle layer were two adult men with more modest accoutrements of bronze and silver, and a baby off to the side. The Lowest layer contained only one adult (whose sex is indeterminate) and a few Silver items.[472] Some examples of the objects discovered in the tomb, a barrel-shaped lapis bead and Wild goat pendant, (M11693), lapis lazuli, H 1.8 cm ($^{3/4}$ in.); L 2.4 cm (1 in.); Weight 4.8 g, Skeleton A, Tomb 1, Early Bronze Age, ca 2300 B.C.; Pendant with a filigree guilloche pattern (M11674), gold, H 2.6 cm (1 in.); W 1.2 cm ($^{1/2}$ in.); Thickness 0.3 cm ($^{1/8}$ in.); Weight. 2.6 g. Chain: L 1.1 cm ($^{7/16}$ in.), Tomb 1, Early Bronze Age, ca 2300 B.C.; Bead with flanges (M11672), gold, L 2,8 cm ($1^{1/8}$ in.); Diam 2.2 cm ($^{7/8}$ in.); Weight 10.2 g, Tomb 1, Early Bronze Age, ca 2300 B.C.; Flat beads with a tubular midrib (M11679.1-2), silver.[473] Each bead: L 10.1cm (4 in.); W 7.8 cm ($3^{1/8}$ in.); Thickness 0,95 cm ($^{3/8}$ in).); Weight 50-52 g, Tomb 1, Early Bronze Age, ca 2300 B.C.; Disk ornament and triangular pendant with a star motif **(A.)** (M11691), shell, Diam 4.4 cm ($1^{3/4}$ in.); Thickness 0.3 cm ($^{1/8}$ in.); Diam of hole 1.4 cm ($^{9/16}$ in.); **(B.)** (M11673), gold, H 1.8 cm ($^{3/4}$ in.); W 2.5 cm (1 in.); Thickness 0.7 cm ($^{1/4}$ in). Weight 2.5 g. Early Bronze Age, ca 2300 B.C. - Given the proximity of the headband and bracelets, it would appear that these ornaments were part of a collection of personal items placed by the head rather than objects adorning the body -. In addition to a large variety of pottery vessels (pottery Cluster), a rusted ball-haped iron object (2.4 × 2.2 × 1.9 cm), and a white stone cylinder seal depicting a contest scene between humans and animals. Many beads of dark stone, carnelian, faience, and lapis were distributed at the top of the skull (skeleton A), while in back of the head a small painted goblet contained two shells with grey/black cosmetic material (probably kohl) inside them. Another shell with similar black cosmetic material was found in the same area.[474]

2- A collection of various archaeological finds found in other tombs (Tomb 3, 4, and 6) of the Early Bronze Age, ca 2300 B.C. Such as pottery of Tomb 3, which included 62 reconstructible vessels, featured a great diversity of types, such as short, flat-based corrugated cups painted Euphrates Banded ware, jars, brown spiral-burnished jars with tall, ridged necks, tripod bowls, large flaring neck jars with tripod feet, and a small amount of Metallic Ware, etc. Objects were recovered from Tomb 4 such as, ivory comb, seven petal-shaped or triangular inlay segments made of ostrich eggshell, two small, square gold ornaments with a lattice design, ceramic vessels, an ivory comb located near the skull, an up-turned miniature basalt table, and a collection of metal objects consisting of four silver toggle pins, three large bronze toggle pins, and two

[472] Schwartz 2003, 180; „*the contrast between the rich furnishing of the female burials in the top layer and the modest objects with the men below is striking but difficult to explain. Given the conspicuous character of the mausoleum, the veneration of elite ancestors may have been an important practice—as has been suggested in connection with sites on the Euphrates such as Tell Banat*".

[473] „These two large silver beads from the "royal" tomb at Tell Umm el-Marra have a flat triangular wing on either side of a hollow central midrib that was presumably used for stringing. Smaller beads of lozenge or disk shape in gold and silver have been found in third-millennium contexts at Ur (Mesopotamia), Tell Brak (Syria), Troy (Anatolia), and Tell Abraq (the Gulf)".

[474] Schwartz et al. 2003, 325– 361.

large hollow silver spirals.[475] In addition is pottery corpus of the Lower level including short, flat-based corrugated cups, shallow ring-based bowls with a short ledge or bead rum, spouted jars, tall-necked jars, small cups, and one jar has Seal impression. Objects were recovered from Tomb 6**,** the largest of the Early Bronze Age tombs in the Acropolis Center such as, West of the coffin area in debris above the floor, one gold and one silver toggle pin of the bent spherical-headed variety, 18 lapis lazuli beads, two biconical gold beads, four carnelian beads, and a small bronze dagger. As well as various vessels of pottery included a Metallic Ware, globular, round-based jar, fragments of a champagne vessel, everted rim globular jars, and a ribbed conical cup.

3- Showcase, contains a variety of archaeological finds dating to the Middle Bronze Age and the Late Bronze Age such as, burials jar of infants sunk into late EB deposits and the pit burial of a baby with a painted jug by the head, A hematite cylinder seal of the old Syrian popular style,[476] and a large ledge-rimmed, flat-based ceramic basin, rectangular in plan (L 83 × W 60 × H 61 cm). As well as complete ceramic vessels, jars, and storage jars from a late MB II. In addition, a collection of finds from Late Bronze Age such as the first cuneiform tablet from Umm el-Marra and, indeed, from the Jabbul region.[477] A terracotta plaque depicting a charioteer driving toward the right, found in a pit in an open area in the Acropolis North, a cylinder seals found in a set of ashy layers below LB architecture in the Acropolis Center. Made of a soft dark material, probably faience, the seal depicts two stick-figure humans who are mostly legs and a long-horned "goat" in an awkward diagonal position.[478] For example (M x) (OM78.573), frit, L 2.6 cm, D 1 cm, H 0.35 cm, W 3.5gm. A hunter stands withdrawn bow, aiming at a bird on the right. Above a crescent Symbol. The seal is bordered top and bottom by a horizontal line. Date: 1500 – 1400 B.C. Syro-Mitannian; (M x?) (OM79.421), faience, L 2.3 cm, D 0.9 cm, H 0.3 cm, W 2.3 gm. Three erect figures in long gowns, their arms are upraised in worship; face the tree of life on the right. The seal is bordered top and bottom by a horizontal line. Date: 1500 – 1400 B.C. Syro-Mitannian.[479] As well as small pottery jars, goblets, bowls, and two large smashed storage jars and a cooking pot on a low brick ledge. The ceramics from the burned rooms in the Southeast Area provide a corpus of radiometrically dated to 14th century B.C. Late Bronze pottery that can be compared to other excavated assemblages. Types include shallow ring-base bowls with simple rims, tall-necked jars, an oil lamp, "piecrust" stands, button base goblets, rare Nuzi ware sherds, cooking ware, a large painted jug, and comb-incised storage vessels.[480]

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[475] Schwartz et al. 2006, 603– 641.

[476] Schwartz et al. 2003, 343; „*the seals depict a common motif for this group: a row of three standing (or walking) long-robed men facing left and raising one hand. The leftmost man faces a snake, represented by a vertical zigzag line with a small triangular head. Behind this man are two large schematically rendered hands placed one above the other*".

[477] Schwartz et al. 2003, 351; „*the tablet derived from the earliest of 3 LB strata, which consisted of the fragmentary remains of rooms with poorly preserved thin walls. Found in the northwestern part of the trench, the tablet was located on or slightly above a room floor. The text is a 15 line Akkadian contract dated to the reign of Shuttarna II (early 14th century B.C.) conferring Mitannian citizenship on several individuals. Below the last line of the text on this tablet is an impression of the cylinder seal of the earlier Mitannian ruler* ***Saushtatar***".

[478] Schwartz et al. 2003, 353.

[479] Hammade 1994, 100– 101, 182.

[480] Schwartz et al. 2003, 325–61.

5.3.5.2.5 The fifth hall: Hama

Hama is located in Central-Western Syria in the Orontes River Valley, which has always served as an important north-south land route parallel to the Mediterranean coast. The Orontes Valley at Hama forms a border zone between the eastern desert of Syria and the mountains to the west, which block access to the Mediterranean coast.[481] Hama is also on the edge of the dry-farming zone - that is, there is usually enough rain annually to support agriculture without irrigation. The site was excavated by the Danish archaeological Expedition from 1931 to 1938.[482] The excavations revealed around 7400 years of settlement on the mound at Hama, beginning with Stone Age farming communities around 6000 B.C. and ending with the destruction of the last major occupation on the mound by the armies of the Mongol conqueror, Tamerlane, in 1401 A.D. All the major periods in the history of ancient Syria are represented on the mound at Hama: an early farming community in the Neolithic period (Stone Age) (ca. 6000 – 4000 B.C.); the Chalcolithic period (Copper Age) (ca 4000 – 3000 B.C.), when the world's first cities developed in the Near East; a small town controlled by neighbors or foreign empires in the Bronze Age (ca 3000 – 1200 B.C.); an important local power destroyed by the Assyrian Empire in the Iron Age (ca 1200 – 720 B.C.); and its inclusion in the great empires of the Hellenistic (ca 175 – 64 B.C.), Roman (ca 64 B.C. – 395 A.D.), Byzantine (ca 395 – 636 A.D.), and Islamic periods (ca 636 – 1401 A.D.).[483] Thousands of years of occupation formed the mound at Hama, and although it is located in the middle of the modern city, it still visually dominates the urban landscape. The mound measures around 300 by 400 meters and rises to a height of 45 meters. The settlement at Hama did not expand beyond the mound until the Roman Period, although tombs were located south of the mound beginning in the Middle Bronze Age.

Before the discoveries at Ebla, the main point of reference for mid to late 3rd millennium in Syria was the sequence provided by the 1930s excavations at Hama,[484] one of the chief urban centres of the Orontes region, possibly mentioned in the Ebla texts as Amad. The large excavated exposure (over 1600 sq.m) and lengthy sequence remain invaluable, although the evidence is compromised by the questionable stratigraphy. At level J (layer is 4m thick) niches and pilasters characterize architecture. Inside the rooms, the author talks about strange gaps having the shape of an egg and calling them "bothroi." The destination is not clear. Beginning around 2400 B.C., this phase ends around 1900 B.C. The levels J8-1, characterized by a calceiform pottery assemblage.[485] „*In levels J8-5, with ceramics comparable to Ebla IIBI, a residential quarter with multi-room freestanding houses of mudbrick above stone foundations evolved into a densely occupied warren of small-roomed houses separated by narrow alleys. All J8-5 occupations except J7 were destroyed by fire or other means. Following the J5 destruction, levels J4-1, with pottery comparable to Ebla IIB2 (ca 2300 – 2200 B.C.), saw a progressive diminution of settlement in the excavated area*".[486] In the Middle Bronze I the large excavated exposure was obtained, and the site was reoccupied after the devastating fire of level J l, perhaps after a hiatus. This reoccupation, period H, is marked by domestic architecture that

[481] The mound at Hama lies along the banks of the Orontes River, the largest river in western Syria. The Orontes rises in Lebanon and flows past the cities of Homs and Hama in Syria and empties into the Mediterranean at the town of Antakya (ancient Antioch) in Turkey. It is neither navigable nor very useful for irrigation; however, the Orontes Valley system forms an important north-south communications route.
[482] Ingholt 1934; Ingholt 1940.
[483] Website: Life in an Ancient Near Eastern Town. The Archaeological Site of Hama. 7400 Years at Hama.
[484] Fugmann 1958.
[485] Parrot / Fugmann 1960, 171– 172.
[486] Akkermans / Schwartz 2003, 245.

is oriented differently and is less densely packed than the third-millennium settlement. Associated with these early second-millennium levels are subterranean brick-lined circular Silos, perhaps indicative of localized Storage replacing the centrally managed redistribution of the 3rd millennium B.C.[487] A sparse level (Hama G), characterized by thin and elegant pottery forms, can be dated to about 1550 – 1450 B.C., and then another gap intervenes, lasting until the beginning of the Iron Age, about 1200 B.C. At this time warlike tribes from the North and the West, the so-called Sea peoples, equipped with powerful weapons of iron, emigrated from their usual habitat to win for themselves new homes in the fertile lands to the south. They must early have established themselves in Hama, where they reigned supreme until ousted sometime during the tenth century by another wave of conquering tribes, the Aramaeans.[488] Hama was one of the new regional states that had emerged in Syria. These states and their new and vital styles of elite art are variously referred to as Neo-Hittite, Syro-Hittite, and Luwian-Aramaean.[489] Luwian dynasts of other states may have had similar ties to their Hittite precursors and may represent Iower-level imperial administrators who became independent rulers after the empire's demise. Such polities included Masuwari (later Til-Barsib), downstream from Carchemish, Pattina (also called Unqi, on the Lower Orontes and the Amuq plain), Hamath (modern Hama).[490] Ingholt said the Aramaeans, who succeeded the Sea peoples in Hama, were Semitic tribes from the desert. For about 200 years, they ruled over the river town, a period marked by great material achievement and more military power than at any other time in its history (Hama E). In 720 B.C., however, the Assyrians under king Sargon II finally caught up with this independent city-state, ruthlessly destroying the town, which had dared so long to oppose their growing might.[491] Some of its buildings were rehabilitated in Hellenistic times.[492]

The artefacts to be displayed are from H. Ingholt excavations dating between the 3rd and the 1st millennium B.C. are greatly influenced by the arts of Mesopotamian civilization. Others more recent in date, going back to the 2nd millennium B.C. These examples illustrate for us the extent of the international commerce, which went on in Syria in ancient times; they also illustrate the purely Syrian art that Syrian schools of art created in the 2nd and 1st millennium B.C.

1- Examples of human clay figurines,[493] such as (M8110, M8111, M8112, M8113, M8115, M8116, M8117, M8118, M8119, M8122, M8123, M8125, M8126, M8127, M8128, M8129, M8130, M8135, and M8136). As well as animal figurines such as ram (M9120); rabbit (M9121); bird (M8124); head of a ram (M8131); a ram with horns (M8132, M8133, M8134, and M9481). Most of them produced by cultures of the 3rd and the beginning of the 2nd millennium B.C. (2400 – 1750 B.C.) (**Fig. 5.34**).

[487] Akkermans / Schwartz 2003, 294.
[488] Ingholt 1942, 469– 476.
[489] Hawkins 1988, 99– 108; after the collapse of the Hittite empire ca 1180 B.C., Carchemish appears to have retained a dynasty of local rulers with familial and cultural ties to the Hittite royal house.
[490] Akkermans / Schwartz 2003, 366.
[491] Ingholt 1942, 469– 476.
[492] Ingholt 1942, 474; „*after Sargon's wholesale destruction of the city, centuries were to pass before a new town or quarter of the town rose again on the mound. In Hellenistic time, under Antiochus Epiphanes, the mound was again inhabited and continued so to be through Roman and Byzantine times, until the Moslems took the city in 650 A.D*".
[493] Ingholt 1942, 469– 476; „human figurines of terracotta now become more numerous, the female ones showing a bird-like face and elongated neck, their male counterparts the same conical headdress as the sculptured head from the preceding level".

2- A variety of artefacts of the 3rd millennium and the 2nd millennium B.C. (Early and Middle Bronze Age). For example, a basalt ploughs, (M8138, and M8139) triangular in shape, which were found in (level J) and dating to the 3rd millennium B.C. (2000 – 2400 B.C.); stone mortar for grinding cereal grains (M8141, and M8142) and a small alabaster statuette (M8147), 8.6 × 3.6 × 1.9 cm.

3- Examples of pottery dating to different eras in the history of Hama from the 3rd and the 2nd millennium B.C. (Early and Middle Bronze Age) (**Fig. 5.35**). Some of them were painted with geometrical designs, known as "Hama Ware ". (M8091, M8093, M8094, M8097, M8098, M8100, M8104, M8105, M8106, M8107, M8108, M8109, M9684, M9691, M9692, M9887, and M9891). During the years 1950 – 1750 B.C., the city enjoyed a period of steadily rising prosperity, to judge from the wealth of pottery and other finds excavated, not only on the mound but also below the hill in rock-cut tombs. The favourite kind of pottery was now the carinate bowl, together with vessels decorated with incised or notched lines or bands in relief.[494] One of these pieces was shaped like a small animal (M8077); the head was missing, standing on four legs on his back a hollow vessel, dimensions: 5.3 × 3.4 × 5.7 cm. Among the pieces are some lumps of clay which bear seal impressions from the 3rd millennium B.C. As well as a collection of very small vessels not intended for daily use. The prevailing opinion is that they were presented to temples as symbolic gifts, such as (M8079, M8081, M8082, M8083, M8085, M8092, M10017, M10018, M10020, M10252, M10253, M10254, M10255, M10256, and M10257, 3.4 × 4.4 cm).

4- A collection of very interesting series of seal-cylinder impressions was found on the necks of jars (level J). Such as (M8089 and M8090). The one illustrated presents a subject of a certain appeal to the men of this ancient town, viz. three men in a boat. As well as one with an Aramaic Inscription (M8088) of the 1st millennium B.C. and seal impression (M8047) with Hieroglyphic inscription, Luwian.[495]

5- A collection of ornaments: necklaces (M8044), silver, stone beads of frit and agate such as (M8038, M8039, M8040, M8041, M8042, and M8043), and gold earrings (M8037).

6- A collection of cylinder seals made of frit (MG3703, M3709, M3710, and MG3711); stone (MG3765); faience (MG3555); hematite (MG3702); and Greystone (MG3704), dating of the 2nd millennium B.C., 1500-1400 B.C (Syro-Mitannian Period).[496]

7- A collection of ivory objects of delicate workmanship dating of (1100 B.C.), such as, (M8051, M8052, M8056 (leg of a cow), M8057, M8058, M8059, M8060, M8061, M8062, and from M8063 to M8074).[497]

8- Lion statue (M8149), basalt, 60 × 50 × 109 cm, dating to the 1st millennium B.C.[498] The head was only carved, with its front (legs or hands), (**Fig.5.36**). The un-carved part

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[494] Ingholt 1942, 469.

[495] Ingholt 1942, 472; „*the Sea peoples burned their dead, and actually, more than 1100 cinerary urns have been found in Hama, deposited in the area below and south of the mound, and brought to light by the expedition under modern courtyards and houses (Hama F). Many interesting objects: swords, daggers, bracelets, fibulae, stamp Seals (Some with Hittite hieroglyphs), cylinder Seals and terracottas had been placed with the burned bones of the deceased*„.

[496] Hammade 1994, 80– 83.

[497] Among them was an ivory cup with a handle shaped like a gazelle (M8075). It was transferred to Hama Museum, This cup, and many human figurines made of bone, were found in Level E, the stratum corresponding to the period when the princes of Hama were flourishing, i.e. the 9th and 8th centuries B.C.

[498] Ingholt 1942, 469– 476; „*it is from this period that the most extensive architectural remains date: a monumental entrance to the citadel, a temple, the house of an official and a building which probably is to be identified with the Palace of the king. The buildings were of mud brick, lined with orthostats of basalt or limestone and reinforced*

(pedestal) was hidden in the wall for installation. Another lion (M8149) which is transferred to the Hama museum accompanied the lion. The lion must be placed in a wall at the entrance of a building (temple or palace) to protect it, and are ready to pounce on visitors.

5.3.5.2.6 The sixth hall: Ras Shamra (Ugarit) [499]

The Tell of Ras Shamra lies about 12 kilometers north of Latakia, less than a kilometer from the Mediterranean coast of Syria, which has been the site of archaeological investigations for more than 60 years. The area is covered with the remains of the ancient city of Ugarit, capital of the Canaanite kingdom of the same name that flourished in the 2nd millennium B.C. In 1929, the accidental discovery of a tomb near the area by a peasant led to initial excavations,[500] which were carried out by Rene Dussaud and Claude Schaeffer at Minet el-Beida Bay. The site was dubbed a royal necropolis and samples of Mycenaean and Cypriot pottery dating to the 13th century B.C., as well as part of the funerary vault, were sent to the Louvre for examination. René Dussaud, in charge of oriental antiquities at the Louvre, noted similarities between the Minet el-Beida vault and those of Cretan tombs and suggested that the cemetery may belong to an important city nearby. The French, therefore, turned their attention 800 meters east to Ras Shamra ("fennel headland") where the *Académie des Inscriptions et Belles Lettres* began excavations in 1929 under the direction of Claude Schaeffer. Schaeffer excavated and published at Tell Ras Shamra for nearly 50 years before Marguerite Yon took over the dig in 1978[501] and served as its director until 1999,[502] and then Syrian French archaeological mission. The excavations of Schaeffer, and later Yon, uncovered that the occupation in Ras Shamra was from the early Neolithic Period (ca 7500 B.C.) culminating in a vast urban metropolis in the last two centuries of the Late Bronze Age (ca 1400 – 1190/85 B.C.).[503] The coast of Syria has been inhabited since Early Paleolithic times. In the Neolithic period, farming villages were established along the coast. Ras Shamra was one of those early farming settlements in this region. The Tell was occupied continuously from the end of the 8th millennium until the end of the 2nd millennium B.C. However, it was during the Late Bronze Age, in the latter half of the

using wooden beams placed on the facade or put through the brick massif. A score of basalt lions with wide-open mouths and ferocious-looking teeth had done their share toward averting the enemy. Some had no doubt been guarding the city for more than a century when Sargon took it".

[499] Website : Mission archéologique syro-française de Ras Shamra – Ougarit.

[500] In the spring of 1928, a Syrian farmer by the name of Mahmoud Mella Az-Zîr was plowing his field near the natural harbor of Minet el-Beida when he stumbled upon a tomb, later to be identified as belonging to the Late Bronze Age (ca 1600-1200 B.C).

[501] The excavations and discoveries from the seasons 1929 -1970 were regularly reported by Schaeffer in *Syria* and seven volumes of *Ugaritica.* A tentative synthesis by J.-C. Courtois appears in the Dictionnaire de la Bible (Courtois et al. 1979). When excavations were resumed in 1978, annual reports were published in Syria publications appeared in the new series Ras Shamra-Ougarit (RSO), edited by M. Yon and sponsored by the French Ministry for Foreign Affairs, ERC editions. To date, eleven volumes have appeared. A general summary of the recent discoveries was published in English by M. Yon in 1992, and a popular book, also by M. Yon, appeared in 1998, and 2006.

[502] Yon 2006, 5.

[503] Yon 2006, 15–18; the coast of Syria has been inhabited since Early Paleolithic times. In the Neolithic period, farming villages were established along the coast. Ras Shamra was one of those early farming settlements in this region. The tell was occupied continuously from the end of the 8th millennium until the end of the 2nd millennium B.C. However, it was during the Late Bronze Age, in the latter half of the 2nd millennium, that the site experienced its heyday, and the kingdom of Ugarit was born. The archaeological excavations on the Tell, continuing now for more than half a century, have shown that Ugarit was the most important Canaanite kingdom of the Late Bronze Age. This extremely long period of occupation makes of Ras Shamra a reference point for the early history of the Near East and the eastern Mediterranean world.

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By 7000 B.C. (Level V B), new techniques had appeared in agriculture (e.g., the breeding of domestic animals), in architecture (houses with a quadrangular plan, made of stone, and in the production of wares. During the Chalcolithic period (Level IV), - apparently, the transition between the two periods coincided with significant sociocultural disturbances and with the arrival of new ethnic groups from the east, which caused profound cultural upheaval- reveals characteristics similar to the so-called "Halaf" civilization that prospered in northern Mesopotamia and Syria, particularly decorated ceramics of excellent quality. At this stage, from about 5250 to 4300 B.C., the architecture became more diversified, the artisans became specialized (in ceramics, for instance), and there was an increase in the importance of breeding small livestock such as sheep and goats. At the Early Bronze Age (Level III-A) 3000 B.C., the site exhibited notable development, apparently gradually, without an abrupt break from Level III B. The settlement began to take on a truly urban character, completed with narrow streets and a rampart. The use of unbaked clay bricks in the architecture gave way to the increasing use of stone, especially in defensive constructions. The flint industry still prevailed but there were also metal tools made from copper and bronze. Bronze was used mainly to produce weapons such as spearheads and daggers, as well as tools (flat axes, needles, etc.) and jewellery (pins, etc.).[504] A new settlement on the site began around 2000 B.C.,[505] in the Middle Bronze Age, with the arrival of nomadic groups such as the Amorites from inland Syria, who gradually became sedentary in Syria. Some of the people who settled on the acropolis of Ugarit were experts in metallurgy; the excavator called them "torque-bearers" because of the round metal necklaces (torque) found in their graves as well as on silver figurines. In addition to these pieces of jewellery, their weapons (triangular daggers, socketed spears, fenestrated axes) are typical, and the discovery of moulds demonstrates that these items were manufactured locally.[506]

The Late Bronze Age was the period when urban development reached new heights, the kingdom prospered more than ever, and the power of the monarchy assumed growing importance. From about 1400 to 1350 B.C., Ugarit was under Egyptian rule. Around 1360 B.C., a fire destroyed part of the Royal Palace, and earlier archives must have disappeared during the reconstruction work.[507] Sometime after 1350, Suppiluliuma, the king of Hatti, undertook an expedition against Mitanni and its Syrian vassals. When Mitanni succumbed to Hittite control, Ugarit, Amurru, and Kadesh fell within the Hittite sphere of influence. Following a period of clashes with the lands of Nuhasse and Carchemish, Hittite domination stabilized during the

[504] Yon 2006, 16.

[505] Around 2200 B.C., as in many other places in the Levant, the tell was abandoned for at least one century, perhaps two, during the transitional period that also marked the end of the Old Kingdom in Egypt and the collapse of the Akkadian Empire in Mesopotamia.

[506] Yon 2006, 18; „*the references to Ugarit at this time was in Mari texts on the Euphrates, which refer to ongoing relations between the coastal kingdom and Upper Mesopotamia. Mention is made of the desire of the king of Ugarit to see the Mari palace and of a visit to Ugarit by the king of Mari. The economic archives refer to the city specifically in the context of tin trade*".

[507] Yon 2006, 20; „*the fact that the Egyptians did not rule directly, however, is borne out by a treaty between King Niqmaddu II and the king of Amurru around 1350 B.C., which imposed an Amorite protectorate of sorts on Ugarit. However, the city was still within the Egyptian sphere of influence*".

reign of the Ugaritic king Niqmepa (1332 – 1260 B.C.).[508] The most notable artefacts the excavators dug up were the numerous tablets inscribed with a variety of texts. Within a month of the start of excavations at Tell Ras Shamra, Schaeffer and his team discovered texts written in Akkadian, Egyptian hieroglyphs, and Cypro-Minoan[509] as well as a multitude of inscriptions written in what was, at the time, an unknown language. The local language, now known as Ugaritic, was an alphabetic language using cuneiform signs. The relatively low variety of signs suggested an alphabetic system and the short word lengths led language experts to assume that Ugaritic was Semitic. Scholars were, therefore, able to decipher the language quickly. The excavations were extended, and the texts were deciphered. An entire city with palaces, temples, houses, and streets came to light. The unknown script turned out to be alphabetic, and the language, dubbed Ugaritic after the ancient name of the city, proved to be a new West Semitic language related to Amorite, Canaanite and Arabic. Among the Ugaritic texts, was an exceptional group of mythological text with El, Baal, and Anat as the principal deities?[510]

At the beginning of the 12th century ca 1190 – 1185 B.C., northern Syria was over run by "Sea People," a term used in Egyptian writings to describe invaders from the Balkans and the plains north of the Black Sea who entered northern Syria and pushed southward. There is no record of the battle, but we know that the Sea people destroyed Ugarit. Thereafter, no other urban settlement was ever located on the site. There is evidence of isolated occupation and a few farming installations on certain portions of the Tell during Persian, Hellenistic, and Roman times, but these farms did not involve the kind of collective organization that characterizes city life.[511]

The development of Ras Shamra certainly owed much to geographical factors: on the one hand, to climatic conditions favourable to agricultural activities; and on the other, to its location on the Mediterranean coast, with an excellent port that made commerce possible with countries accessible by the sea (e.g., Egypt, the Levantine coast, Cyprus, the Anatolian coast, and the Greek world, etc.). Caravan travel on the road following the valley of Nahr al-Kabir put the kingdom in contact with northern and inland Syria, the Hittite world, Mesopotamia, and the Mitannian Kingdom. Sixty years of research at this site have brought to light the urban quarters of a capital city, temples, the remnants of a fortification, an immense royal palace, and many private homes[512] with textual archives-in Akkadian and Ugaritic, but also in several other languages (Hittite, Hurrian, Egyptian, and Cypro-Minoan)-along with a wide variety of archaeological artefacts, some of outstanding quality, but virtually all of significance. These objects are held in Syrian museums located in Damascus, Aleppo, Latakia, and Tartus, and in the Louvre Museum in Paris. ***The artefacts to be displayed in this hall are from the second millennium B.C.***[513]

[508] Yon 2006, 16– 21; Ugarit was caught between two great powers – Egypt and the Hittites – and each sought to control her. Ugarit seems to have been quite successful in her efforts to placate (a Peace) the rivals and maintain peaceful relations with both. The tension between the Hittites and the Egyptians became acute during the 14th and 13th centuries and Ugarit was caught in the middle. After 1360 B.C., Ugarit had to acknowledge Hitt-ite suzerainty and paid tribute. Still, Ugarit tried to main-tain friendly relations with Egypt. After the battle of Kadesh, fought to determine whether Hittites or Egyptians would control Syria, Ugarit enjoyed its final period of prosperity.

[509] Yon 2006.

[510] Yon 2006, 7.

[511] Yon 2006, 21– 22.

[512] Yon 1992a, 19– 34.

[513] Yon 2006, 123; „*the various objects discovered in 60 years of excavations reflect the kind of operations that took place in the local workshops of potters, stonecutters, and scribes, and they attest to developments in metal, ivory, and faience crafts manship. The artefacts provided by the excavations include all sorts of diverse objects*

1- Gold bowl decorated with animals (M10129, RS 5.032), discovered in 1933, at the Acropolis, to the southwest of the Baal Temple. Diameter 17 cm, actual weight 179 grams (approximately 20 shekels), 1300 B.C. (**Fig. 5.37**). Bowl-shaped like a nearly hemispherical skullcap[514] as well as a Gold Astarte pendants (M4576, RS 3.184), discovered in 1931, at Minet el- Beida, H 7 cm, W 3.9 cm. Elongated plaque, the top of which is rolled to make bail; bordered with punctate marks. This pendant features the figure of a nude female. The representation is limited to a face, breasts in relief, and an incised sexual triangle.[515]

2- A ceremonial axe with lion and wild boar (M10127, RS.9.250), discovered in 1937, at the Royal Zone, Hurrian Temple (surface level). L 19.5 × 6.4 × 4 cm. Weight 852 grams, 1400 B.C. (**Fig. 5.38**). Iron and copper inlaid with gold, copper and gold (handle), hardened iron (blade).[516] As well as a Ceremonial weapon, called a sickle sword or harpe-sword (M10136, RS 7.036) of Bronze (cast in one piece), discovered in 1935, at the Acropolis, east Lower city, building area C, L 58 × 5 × 2.4 cm , 1300 B.C. The sickle sword is a weapon with a curved blade at the end of a long straight handle, the two parts being cast as a single piece. The handle on this one was decorated with an inlay of some organic material - ivory, perhaps - that has since disappeared. Weapons of this sort were exceptional and were luxury items. They are relatively rare but are attested from the third millennium on in Mesopotamia (on the "Stele of Vultures," for example), and we encounter examples in the third millennium throughout the Near East, from Bactria to Byblos to Egypt (bearing royal inscriptions). The sickle sword at Ras Shamra, with a blade as long as the handle and cast in a single piece, is characteristic of the Late Bronze Age Levant.[517]

3- A collection of human figurines of bronze, some of them purely Egyptian,[518] - we know from cuneiform texts that the king of Ugarit and Egypt were constantly exchanging

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that were imported to Ugarit, revealing the cosmopolitan character of the emporium. The residents came into direct contact with foreign people, because sailors and merchants from Greece, Cyprus, the Levant, Egypt, Anatolia, and the Euphrates regularly visited Ugarit".

[514] Schaeffer 1949, 1– 48, pls. 2–5, 8; Yon 2006, 164; „*the decoration in repoussé (from the interior to exterior) is made to be viewed from the exterior. The decoration consists of mythological heroes in a hunting scene in a forest of large, stylized trees. Floral motifs complete the exuberant sign, leaving no space. Three concentric registers encircle a navel in the form of a rosette. A continuous spiral band separates the two exterior registers, and another adorns the border. The central register has five ibexes and rosettes ; the second register: lions and bulls with a tree and a stylized palmette surmounted by pomegranates on each side; the third register (principal scene) displays one scene with winged monsters and animals (lions, bulls, gazelles) and one scene of a lion hunt on either side of a stylized tree*".

[515] Yon 2006, 167.

[516] Schaeffer 1939, 108– 125; Fortin 1999, 98; Yon 2006, 167; „*Axe with a bronze handle, decorated in relief with the figure of a wild boar and two lions' heads that appear to be spitting out the iron blade. The details of the animals and the motifs (rosettes) were made with gold wire that was inlaid by hammering it into grooves prepared on the surface of the solid copper. The motif of an animal spitting out a blade, attested in Iran from the 3rd millennium on, spread thereafter to the west. The decorative floral motifs suggest Aegean influence. This is one of the earliest examples of an item manufactured out of three different metals (14th-13th centuries)*". At the time, the privilege of bearing such a luxurious and relatively rare weapon was reserved for gods, heroes and kings. The sickle sword was the mark of the king's status as a warrior and a dispenser of death. It was also the sign of might when borne by war-like divinities. In the king's hands, it symbolized the divine origin of his authority and the control he had over life and death.

[517] Schaeffer 1936,145, pl. 18.2; Yon 2006,169; Fortin 1999, 104.

[518] Akkermans / Schwartz 2003, 354; „*Egyptian elements and stances are often integrated into the stelae, such as the posture of the smiting god with upraised arm and the Egyptian was- and hiq-scepters. The smiting god wearing a short kilt is also attested in a well-documented class of small bronze statues from Ugarit and other Levantine sites, often covered in gold or silver leaf and frequently wearing the tall Egyptian "White crown*"".

gifts to strengthen the bonds of friendship between the two states, and to confirm the commercial ties between them-. For example, a naked woman (M8152, M8154, M8160); seated and standing men (M8155, M8156, M8157, M10131, and M10132); Egyptian shape (M8158, and M10130); god Rashap (M8159, and M8161). In addition, a silver and gold figurine of god Baal (M8162), wearing a gold loin-cloth and necklace and holding in his right hand a gold mace (for fighting).- Baal often carried a mace, it may represent the warrior god and protector of Ugarit-. The figurine was found with a group of votive idols close by the temple of Baal inside a large Jar[519] as well as animal figurines of bronze such as, (M8151, and M8153).

4- A collection of flat gold plaques, such as (M8189, M8190, M199, M10312 and M8177. RS 3.184), which was discovered in 1931, at Minet el- Beida. H 7 cm, W 3.9 cm. Elongated plaque, the top of which is rolled to make bail; bordered with punctate marks. This pendant features the figure of a nude female. The representation is limited to a face, breasts in relief, and an incised sexual triangle.[520] As well as, a collection of small gold discs that form parts of necklaces, some of which have stars and flowers, such as (M8179, M8183, M8184, M8185, M8186, M8187, and M8188). Including a group of ornaments: bronze bracelets (M8194, M8195, and M8196), gold earrings (M8178, M8192, and M8193), and necklaces of different designs and styles of gold and silver, (M8191, M8201, M8202, M8203, M8204, M8205, M8206, M8207). In addition to a necklace (M8201, and M8202) of amber and agate, 1300 B.C. Amber was used exclusively to make beads in the Near East, and only in small quantities, True amber comes from the shores of the Baltic Sea and was introduced to Syria by the Mycenaean's of Greece, who traded the stone during the late bronze age, that is, in the latter half of the 2nd millennium.[521] At the end of this part, it will display two soapstone mould for casting jewellery and metal ornaments (M8176), L. 8.4 cm; W 5.8 cm; H 1.8 cm. Mould of black stone, the engraved band is adorned with geometric shapes, stars and crescent. Besides, Bivalve mould (M10135), discovered in 1936 at the Lower city W 25.7 cm, Diameter 4.3 cm. It is formed of two rectangular blocks, with mortises for fastening the two blocks together. The engraved band is adorned with birds, sphinxes, and hanging pomcjmmares. The design permits the two blocks to contact to allow molten metal to be poured into the cast. The narrowcasting channel is located at one end and is conical in form.[522] The existence of these moulds points to mechanised mass production.

5- This part will be the most important in this hall; the section will display a collection of texts from the scribal school and library of Ugarit in the Akkadian and Ugaritic languages.[523] The archives of clay tablets with the cuneiform script were discovered in

[519] Fortin 1999, 99.

[520] Yon 2006, 166–167.

[521] Fortin 1999, 212; „*Amber is the fossilized resin of coniferous trees. It varies in colour from yellow to brown, is smooth to the touch and polishes well, since the stone is not very hard, it is easy to work and, especially to drill holes through, it produces static electricity and acts as a magnet when rubbed, and because of this was considered to have magic powers*".

[522] Schaeffer 1937, 152, pl. 17; 1939, 43, pl. 32; Yon 2006, 159.

[523] The ancient city of Ugarit has produced a great wealth of textual material ever since the excavations started in 1929. Over 3.000 tablets and many hundreds of fragments have been found at Ugarit and Ras Ibn Hani, of which more than 2.000 have been published. Among the tablets that still await publishing those from the archives of Raʾpanu and Urtenu are the most important. All the texts date from the only period during which bureaucracy was in place in Ugarit, the Late Bronze Age, and ca 1330–1180 B.C.

several areas of the Royal Palace.[524] As is the case in other parts of the city (The West Archives,[525] The Annex Office of Archives,[526] The Central Archives,[527] The Southwest Archives,[528] The South Archives,[529] The East Archives).[530] The most famous of the Ugarit texts are approximately fifty epic poems. Such as Baal Cycle, the Legend of Keret and the Tale of Aqhat. The other texts describing the Ugaritic cult and rituals, letters of correspondence, scribal education, legal texts (local and international, Akkadian is considered to have been the contemporary language of law), and administrative or economic texts. In the texts, at least eight names of kings are mentioned, beginning in the 14th century B.C. It appears that the kings used dynastic cylinder seals. A list of the succession of kings covering two centuries, from Amistammru I to Ammurapi, the last king at the beginning of the 12th century B.C.[531] Among them was the first alphabetical system of cuneiform characters, composed of 30 letters inscribed in alphabetical order, which later continued in its Phoenician form. The writing system at Ugarit consists of 30 cuneiform signs that were impressed on soft clay. Several abecedaries have been recovered at the site and are generally considered to be documented with a pedagogical function. The abecedaries typically assume the common form and proportions of rectangular Ugaritic tablets, the lone exception being the exemplar recovered from the Royal Palace.[532] It is considered, one of the most important tablets discovered in 1948, at the Royal Palace, northwest entrance hall. (RS 12.063), Damascus Museum (inv. 3561). H 5.2 cm, W 1.7 cm, D 1.6 cm. A clay tablet of elongated form, featuring the inventory of alphabetic signs, and

[524] Virolleaud / Nougayrol 1957-1970 ; Margueron 2004a, 143– 147·

[525] Yon 2006, 43;„*found near the northwest entrance (rooms 25), these tablets are mainly administrative documents written in Ugaritic: lists of personnel (salaries), villages (taxes), and lists of trades. The most famous abecedary (no. za) discovered at Ugarit was found near the base of the north column in the entrance porch. There are also letters in Akkadian and ritual texts in Hurrian*".

[526] Yon 2006, 43; „*some 20-odd texts were found in room 73, located to the west of the Throne Room and cut off from the rest of the palace. The nature of the documents is quite disparate (letters, legal decisions, a mythological text, several texts concerning wine). These tablets are considered the remnant of an archive that had been moved elsewhere and was stored in an annexe; they probably fell from the floor above, as well*".

[527] Yon 2006, 43; „*the tablets in these archives were discovered in courtyard IV, in the large room designated courtyard VI, and in several neighbouring rooms, as well as on the remains of the walls. They are mostly Akkadian documents legal texts (contracts between individuals, deeds of sale, royal arbitrations, etc.) and royal letters-but there are also legal texts and letters in Ugaritic*".

[528] Yon 2006, 44; „*the documents in the Southwest Archives were primarily found among the ruins in 81, in the nearby stairwell (80), and on the remains of the walls. This was not their original place, and they must have fallen from the floor above. There is a wide variety of texts: mythological and ritual fragments in Ugaritic: lists of towns, tributes, and trades, two abecedaries, and letters in Akkadian, among others. Also, found in room 81 were miniature liver models in ivory*".

[529] Yon 2006, 44; „*the documents of the South Archives were found scattered in Courtyard V, in the areas to the south (68, 69), and as far outside the building as the plaza between the Royal Palace and the house known as the South Palace (House of Yabninu). They include an extensive diplomatic correspondence in Akkadian regarding the relations of the kingdom of Ugarit with the Hittite overlord, with the king of Carchemish acting as intermediary, and other diplomatic relations with Syrian kings or high officials. There are dozen-odd letters, legal documents, and so forth written in Ugaritic*".

[530] Yon 2006, 44; „*the texts of the East Archives were found in the northeast section of Garden III, in the areas to the northeast of the garden (54-57) and stairwell 53 and the passage with two columns opposite it. The texts are primarily in Ugaritic (letters; a mythological text; lists of trades, salaries, agricultural activities, weapons, furniture, etc.). Other documents are in Akkadian (copies of letters written by the king of Ugarit, letters addressed to him, a few legal judgments and accounting documents, etc.). There are also two magic texts in Hurrian and a bilingual, Akkadian-Hurrian collection of maxims*".

[531] Yon 2006, 19.

[532] Van Soldt 2010, 84– 124.

written from left to right on three lines.[533] As well as (RS 19.031, Damascus Museum, inv. 5018), discovered in 1955, at the House of Yabninu (South Palace), room 204. H 3.7 cm, W 5.2 cm, D 2.1cm. A rectangular clay tablet, featuring the inventory of alphabetic signs, and written from left to right on four lines. Examples of the tablets to be displayed are (from M8210 to M8227, from M8570 to M8590, M8655, M8656, and M8875- Fragment of a pottery jar with Ugaritic writing -, M8876, M8877, and M8878). Such as tablet (M8220) a lexical list. 22.3 × 15 × 3.4 cm, 1300 B.C. In three columns on either side of this tablet, ascribe transcribed lists of Sumerian words that began with the same cuneiform sign or that were related from a thematic point of view.[534]

6- A collection of several clay figurines (animal and human), with signs of Egyptian and Aegean influence on them. For example, animal figurines (M8309, M8311, M8312, M8315, M8319, and M8324); Human figurines (M8310, M8313, M8314, M8317, and M8323). As well as pottery plates, representing a s scene of a naked woman, her hands on either side, with thick hair dangling on her chest, and ending in a spiral, as (M8318, M8320, M8321, M8322, and M8325).

7- A collection of cylinder seals which illustrate the long history of Ugaritic civilization and various influences exerted upon it by the Mesopotamian lands and Egypt, and its local, native characteristics. For example, (M5873, M4574, M4615, M8359, M8360, and M8361, from M8364 to M8375, and from M8659 to M8685). The oldest one is (M8359), steatite, L 3.7 cm; D 2.3 cm; H 0.6 cm. Date: 2300–2200 B.C. Akkadian. The god Ea, wearing a long, flounced gown, is seated on a stool with footrest, facing left; water is flowing down around him from a vase in his left hand. He is being approached by four erect figures in a row. The first three represent the god Zu between two other deities, being brought to justice before Ea. At the rear is a fourth figure, a worshipper bearing a gazelle. The four figures are all bearded. Zu has the tail and legs of a bird; the others wear long gowns.[535] As well as, (M4459), hematite, L 2.5 cm; D 1.3 cm; H 0.4 cm. Date: 2150 – 2100 B.C., Ur III. The god Shamash, climbing a mountain and holding a weapon, faces left. Approaching him are two figures wearing long gowns. Behind them at the Ieft is the lightning symbol, and to the left of that is an inscription: **IM gu-gal (an) na**: Hadad giver of water.[536] Moreover, (M4567), 2000 – 1900 B.C., old Syrian. Isin-Larsa; (M6708), 1750 – 1650 B.C., old Syrian, Ugaritic with Mesopotamian influence; (M8366), 1600 – 1400 B.C., Syro-Mittanian.[537] Besides, many of the scarabs which were imported from Egypt such as, (M8363, M8376, and M8377, (1 × 2.2 × 1.7 cm), the seal represents Egyptian priests such as *Ibis* with the head of an animal and Amun with the Egyptian crown and another god.

8- Examples of some beautiful ivory objects showing Aegean influence, such as part of a vase (M8380), disk used for covering pots, decorated with chrysanthemum flower (M8381), cylindrical loop (M8382), pomegranate flower (M8383 and M8385), and a the head of the goddess *Isis* in her Egyptian dress (M8386). As well as a cosmetic ladle (M8379, RS 9.795), discovered in 1937 at the Lower City, tomb L VI, L 15.6 cm. Composition covered with a pale green glaze, moulded. The bowl is supported by a

[533] Yon 2006, 125; *Syria 28* 1951, 22– 23.
[534] At the time that the tablet was inscribed, Sumerian was a dead language, but apprentice scribes continued to learn it as part of their education, the reason for this was that Sumerian was the first language to have been written in the Near East, around 3200 B.C.
[535] Hammade 1994, 57.
[536] Hammade 1994, 58.
[537] Hammade 1994, 64–65.

hand in relief beneath the bottom at the end of the handle, which terminates in the turned-backed head of a duck.[538]

9- A collection of bronze tools and implements of various shapes for various uses (weapons, axes, and harvest tools) (**Fig. 5.39**). For example, arrowheads (M8392, M8393, M8394, M8395, M8396, and from M8406 to M 8415); spearheads (M8391, M8398, M8402, and M10243); axes (M8399, M8395, M8396, M8399, M8400, M8401, and M8432); a sickle (M8424, M8425, and M8433). In addition to other tools such as chisels, hammers, knives, shovels, needles, nails, mace (M10136), dish (M8471), and bowls (M8469, M8470, and M8474). In this section, we can also display two vertebras (M8405), showing a youth being struck by an arrow, it has been found at Ugarit during the excavations. (A diagram constructed based on a particular find).

10- A variety of pottery vessels designed for use and show (everyday life, and personal funerary objects), which has different shapes and uses such as, jars, vases, bowls, cups, jugs, dishes, etc. (**Fig. 5.40**), (from M7483 to M7493, from M8248 to M8302, and M8306 (Vase-shaped hedgehog), M8364, M10137, M10138, and from M10219 to M10242). These objects make plain how far the commercial relations of Ugarit extended in ancient times. It was the evidence of contact with various civilizations: Egyptian, Aegean, Mycenaean as, (M8294, M8295, M8297, M8298, and M10139), Cypriot as, (M8292, M8293, and M10140), and Anatolian. Besides, a group of oil lamps, which are in the form of dishes, such as (M8240, M8241, and M8242). „*Local pottery constitutes more than 95% of the ceramics found in the excavations of the last period of Late Bronze Age Ugarit (13th century) and very fine, imported ceramics from the Aegean or Cyprus make up the remainder of the tableware of the houses. The few tombs of the period that were not plundered reveal that local tableware was also manufactured regularly for use as funerary items. The majority of these are plain ceramic without decoration, but in addition to these mundane products, pottery decorated with brown paint was also manufactured by local specialist workshops. Simple geometric decorations were the most frequent, but stylized vegetable and even animal motifs, such as goats, stags, birds, and even exceptionally complex scenes have been found* ".[539]

11- A collection of precious alabaster vessels of various shapes and sizes (**Fig. 5.41**). (From M8327 to M8358, and M10142, M10143). For example, Amphora on a matching stand (M6198 M6199), Alabaster, discovered in 1966, at the Residential Quarter,[540] topographic point. Amphora, H 45.5 cm; Diameter 14 cm, stand: H 14.5 cm ; Diameter 19.8 cm. Egyptian amphora with ovoid body, two vertical handles on the shoulder, cylindrical neck, and a Tenon under the base. Convex pedestal.[541] In addition, on one fragment (M8326), there were a hieroglyphic Inscription naming King Ramses II. Presumably, these objects were imported into Syria in the 14th century B.C. Besides,

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[538] Schaeffer 1938, 241, pl. 22.2; Yon 2006, 157; „*this object belongs to a series of Egyptian cosmetic containers made from precious materials: faience, ivory, alabaster, and, of course, wood. According to its context in tomb LVI, this one appears to date to 1650-1550' It is a prototype because other examples show that the type becomes more prevalent in the Levant beginning in the 14th century*".

[539] Yon 2006, 141.

[540] Yon, has suggested that the increasing urban density of Late Bronze Ugarit can be attributed to an Influx of rural populations intent on benefiting economically from proximity to the royal establishment. She interprets the distribution of luxury items such as ivories and alabaster jars in the private houses at Ugarit in a similar vein,- positing that the urban dwellers profited from their association with royal prosperity. See Yon 1992b, 111-122; Akkermans / Schwartz 2003, 351.

[541] Schaeffer 1954, pl. 5; Yon 2006, 159.

a variety of frit vessels (different shapes and uses such as M8303, M8304, M8305, M8307, M8308, and M10144). The frit vessels were mostly decorated with geometric, animal and plant forms, for example (M8303), 14 × 7.2 × 7.2 cm. A conical cup, decorated with two palm trees, two birds, broken lines, circles and points. As well as the dish (M10144), 16 × 3.2 × 8 cm, with a decorated edge (lines), and hand-shaped like a duck.

12- A collection of stone statues[542] such as, Egyptian basalt statue (without a head) of Princess Chnumet (M7378? RS 3.336) discovered in 1931 at the Acropolis, to the south of the High Priest's Library. „*H. (preserved) 35 cm, black polished basalt; Egyptian statue from the Middle Kingdom. The statue is missing its top, which was broken (intentionally) off at the torso. It represents a female seated on the traditional cubic seat, with her two hands resting on her knees. She is clothed in a long tunic, and her feet are resting side by side on the base, which bears a hieroglyphic inscription that is repeated on both sides of the feet. The text reveals the name Chnumet, the daughter of Amenemhat II. Princess Chnumet-Nefret-Hedjet, the princess "of the beautiful crown," was the wife of Sesostris II. However, according to the tutelary, this statue dates before her marriage, to approximately 1920 B.C.*"[543] As well as a stele (M10146), diorite, with the high priest or the king of Ugarit in front of the seated god El (father of the gods). 44.5 × 29.7 × 21.5 cm, ca 1400 – 1300 B.C. He is wearing a crown with horns (Symbol of divinity). In the background is a winged sun disk. And stele (M10147), limestone, 22.5 × 14,2 × 7.2 cm, ca 1500 – 1400 B.C. Stele with a scene for a table, two men, and lotus flower representing a ritual (called the scene of the swearing). Moreover, an Egyptian limestone obelisk (M4625, RS 2.038), discovered on the acropolis surface west of Baal temple dated to 1400 – 1300 B.C. A female with thonged sandles holds a spear in front in her left hand with the point showing upwards. She faces the right, but her head is missing, and the upper part of her body is damaged. Wings cover the lower part of the long dress. In her right hand, she holds an object, which might possibly represent the Egyptian ***ankh***.[544]

The second wing: (Iron Age). The late 2nd and the 1st millennium B.C.

5.3.5.2.7 The seventh hall: Tell Halaf (Guzāna)

Tell Halaf (ancient Guzāna) is located in Northeastern Syria, at the Djirdjib River, one of the branches of Khabur, 3 km to the east lies the modern town of Ras El-ʻAin. Directly to the north of the Tell is the legendary Baghdad railway, which forms the current border between Syria and Turkey. The ancient settlement is divided into a town complex with an almost rectangular citadel measuring 6 hectares area and some 20m in height, and another almost rectangular, lower town of approximately 60 hectares.[545] Max von Oppenheim (1860 –

[542] The excavations at Ras Shamra have not yielded many statues of stone. One interesting group is the Egyptian statues that were found mainly on the Acropolis in the 1930S and have been dated to the Middle Kingdom period. As for local craftsmanship, there is very little for us to assess.

[543] Syria 13 1932, 20, pl. 14.1; Yon 2006, 131; Ugaritica IV, 212–13, pl. 19.

[544] Cornelius 2008, 107.

[545] Novák 2013, 259; „*Tell Halaf is situated in upper Mesopotamia, close to the karstic sources of the Khabur, the major tributary of the Euphrates. One of the main trade routes connecting Assyria with the northern Levant and the Mediterranean passed through the region, known in Neo-Assyrian times as the ḫarrān šarri (King`s Road).*

1946)[546] discovered the site in 1899.[547] Regular excavations by Oppenheim followed in the years (1911 – 1913) and (1929) before they were interrupted. After 77 years, the Directorate General of Antiquities and Museums in Damascus and the Museum of the Ancient Near East in Berlin formed a joint excavation expedition, in cooperation with the universities of Halle, Tübingen and Bern. The new excavations began in 2006, followed by five campaigns before the work was unfortunately interrupted in 2011.

The excavations produced around buildings and great amounts of typically painted pottery and other objects (seals, terracotta-figurines, etc.) from Halaf culture, ca 6000 – 5300 B.C. (Neolithic and Chalcolithic periods). Where the oldest culture recognized as human at Tell Halaf goes back to the 6th millennium B.C. We saw examples of it in the Prehistoric section (painted pottery, painted clay figurines). Tell Halaf culture has become a technical term for a particular stage in the early history of regions of the Arab Orient.[548] - After the Chalcolithic age, the place was abandoned and not resettled before the early 4th millennium B.C.-. At the beginning of the 1st millennium B.C., the Aramaic ruling dynasty known as Bit Baḫiani founded their capital on the prehistoric settlement mound. The most important ruler of Guzāna was presumably Kapara, during whose reign in the late 10th to early 9th century B.C. the 'Western Palace' was erected. Oppenheim called this building the 'temple palace',[549] „*it is a lso called Bit Hilani, the Assyrian name for a northern Syrian type of palace consisting of two parallel long rectangular rooms and featuring a collonaded portico at the entrance*.„[550] The city of Guzāna was mentioned at the first time in the Assyrian texts during the report of a military campaign dates back to 894 B.C., at the time of the king Adad-nērārī II (911 − 891 B.C.), he mentioned Abi Salmo offering obedience to the Assyrian king and sent him a tribute. During the 9th century (894 − 808 B.C.) Guzāna and its kingdom were undergone to the Assyrian indirect rule, and the Assyrian military garrisons were distributed in its parts, and its rulers became under the control and commands of the Assyrian king. Between (808 − 612 B.C.), Guzāna became under the direct control of the Assyrian and ruled by the Assyrians governors and employees. (The city and its surrounding area became a Governorate in the Assyrian Empire). Shalmaneser the 5 besieged the city for 3 years 726 − 722 B.C. during the reign of his brother Assyrian King Sargon II 721 − 705 B.C., according to the biblical novels (Books of Kings 17:5-6). In 612 B.C., was the fall of the Kingdom of Great Assyrian because of the efforts of the coalition of the Babylonian-Medes against it, (collapse of the Assyrian Empire) where it was still inhabited

The area offers good conditions for agriculture, as it is located within the stable rain-fed zone and is additionally supplied with water by a large number of natural sources."

[546] For more information about Max von Oppenheim, see Cholidis / Martin 2002.

[547]Orthmann 2002, 9; The discovery of Tell Halaf by Max von Oppenheim during his journey through the Upper Mesopotamia in 1899 is one of the more exciting adventures of Near Eastern archaeology at the end of the 19th century.

[548] Oppenheim 1931, 207− 215; „Tell Halaf is the eponymous site for the late Neolithic Halaf culture that derives from older ancestors within the Pottery Neolithic period. This agricultural, village-based culture-expanded across the entire northern Mesopotamian landscape – the northern part of the «fertile crescent» – between ca. 6000–5300 B.C. The early excavations at Tell Halaf, conducted by Max von Oppenheim, produced great amounts of typically painted pottery and other objects (seals, terracotta-figurines, etc.) from the Halaf period. However, the excavators were not able to identify the structures within the prehistoric debris; for more information on the results of the new excavations in the prehistoric levels", see Becker 2012, 11−46; Becker 2013, 45−64.

[549] Oppenheim 1931, 81; „this great building thus served at the same time both as temple and as the king's government palace. That is why we have called it a 'temple palace'".

[550] Martin 2016, 269.

until the Hellenistic period? Today, parts of the citadel are used as a cemetery for the neighbouring village of Tell Halaf.[551]

The finds of Oppenheim excavations were divided between the national museum in Aleppo and Oppenheim himself, who took his share to Berlin, where he created a private museum in an old iron foundry. The artefacts to be displayed are the share of Syria from Oppenheim excavations (basalt and limestone, of the 1st millennium B.C.).[552]

Tell Halaf statues were lying together in a few places. Most of them are for decorating the Western palace. The biggest and finest were part of the north front. There were relief slabs and sculptures in the round in the gateway passage, before it stood a gigantic bird. The second passage, too, to the main hall or room had great relief slabs. The south bastions and recesses in the face of the under-structure carrying the temple-palace were faced below with numerous smallish orthostats. The gateway of the temple-palace was flanked by two huge stone slabs on which were depicted scorpion birdmen. The second place where a find was made lay just east of the citadel gate under a mass of mud bricks in steps standing out into the town area. Where the two-throned goddesses had been set up on graves. The third such place was a room for worship and with figures of gods, in the town area.[553] ***Artefacts from the Western palace, tombs at the southern citadel gate, and town area:***

The passageway (entrance), rather over 9 meters wide, between the two veiled sphinxes was broken up by three huge animal colossi of basalt. In the east-to-west, direction there stood here a lion, a bull, and lioness. The animal colossi are, like the sphinxes, about 3 m long. On them stood giant figures of two gods and a goddess. The lion and the lioness bore high rectangular bases, which were one with the body.[554] In the bull, this cube formed a separate intervening part with a pin of its own, which formerly was inserted into the bull's back.[555]

1- The statue of a goddess, (M7535), basalt, 273 × 83 × 50 cm, was standing on a lion in the entrance niche, holding her right arm to her breast and with the left hand holding a vessel to her waist[556] which also contains a cuneiform inscription of Kapara.[557]
2- Copy of the statue of a god (M7534), 273 × 71 × 50 cm (**Fig. 5.42**). The male figures stand to bolt upright. With a swell at the shoulders and hips, they have otherwise the look of cylindrical pillars. The top of the heads is flattened and exactly parallel to the

[551] Novák 2009, 93− 98; Novák 2013, 259− 280.
[552] In 1927, the Syrian-French Directorate of Antiquities handed over some of the finds to the excavator. Von Oppenheim had a museum built in Aleppo for those objects that were to remain in Syria, and this part of the Tell Halaf collection is now housed in the National Museum of Aleppo (Lutz Martin).
[553] Oppenheim 1931, 96− 97.
[554] On the right and the Left is a god and a goddess, each standing on a lion and lioness, while in the middle is a god standing on a bull Since the bull is the symbol of Hadad, the weather god, it is supposed that the statue represents him. In the reconstruction (entrance of Aleppo museum), we see that the statues each carry, above the head covering, cylindrical support which connects the head with the roof of the facade. Baron von Oppenheim, had these supports reproduced in the belief that their presence in the original was to keep shadows off parts of the face when the sun was shining? and that this was the reason why the heads of the statues did not directly touch the roof. See Oppenheim 1931; Langenegger / Müller / Naumann 1950, 23− 96; Cholidis / Martin 2002; Orthmann 2002.
[555] Oppenheim 1931, 117; Oppenheim 1955, 22− 24, pls.127− 135.
[556] Oppenheim 1931, 124− 125.
[557] Cholidis / Martin 2002, 26; „*palace of Kapara, the son of Khadianu: What my father and my grandfather, who (have become) gods (that is, are dead), did not do, I have done. Who so blots out my name, and puts (his) name in - seven of his sons shall be burned before Adad (the weather god); seven of his daughters shall be dedicated (?) to the goddess Ishtar as hierodules. Abdi-ilu has written the name of the King*".

pedestal. To make this surface horizontal, the back of the head was brought high up. On the back of the statues, only the heads and hanging hair are carved, but this is done in great detail. The line of the back narrows at the waist.[558]

3- A Bull figure of basalt discovered in the West Palace, at the entrance, long 285 cm see Tell Halaf III, pl. 124−126. The figure was returned to the National Museum of Aleppo in September 2004 (display in the outer garden), after its restoration at Pergamon Museum in Berlin, shows what remains of the original substance (**Fig. 5.43**).
4- Copy of a Sphinx figure (M7529), 169 × 243 × 62 cm. It was guarded the three colossal basalt caryatid statues at the entrance of Western Palace (B*it Hilani*).[559] It is considered one of the oldest veiled statue in the world. On the side surface of the veiled sphinx shows a lion.
5- A relief slab of a lion in step position (M7532), discovered on the east side of the entrance to the Western Palace. 128 × 220 × 35 cm. The lion turned to the left was immediate to the right next to the entrance attached.[560]
6- A relief of winged sun-disk, (M7533), basalt, 125 × 140 × 41 cm (**Fig. 5.44**). A mythical scene carved on a large panel, which was part of the facade of the Western Palace. Winged sun-disk over bull people, the upper half having the form of a bearded man, the lower half that of a bull. They are carrying the winged sun-disk. Between them is a man in a short tunic who is poised to run in his knee and who is helping the two bull-men beings hold up the sun-disk.[561] (*Gilgamesh between two bull-men supporting a winged sun-disk*)?
7- A relief slab of Archer behind the bull, a wild bull hunt (M7530), basalt, 139 × 198 × 24 cm. A hunter standing behind him is following a bull moving to the right. Only one ear and one horn are represented of the bull, the horn being almost on the middle of the head.[562]
8- A relief slab of a wild deer hunt (M7527), basalt, 152 × 186 × 30 cm. The Archer points his arrow towards the deer and the deer turning its head back.
9- A collection of small Orthostats of the Western Palace, The series of "small orthostats" consisting of 178 reliefs were discovered at Tell Halaf. Originally, the number must have been higher because the sequence of the reliefs is interrupted by several disturbances. The reliefs were placed at the rear of the building in such a way that their

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[558] Oppenheim 1931, 121; „*each of the giant statues is carved from a single block of basalt. The mean height from head to plinth is 2.60 meters. The feet are slightly apart, the left one a little in front of the right. The axis of the figures was so well calculated that the tall stone bodies were in the right position for equilibrium on their pedestals. In the case of the completely preserved man's figure, the greater part of the pedestal was left; in the woman's figure, the part in front was missing*".

[559] Oppenheim 1931, 98; „*within this gateway, passage stood the three mighty statues of gods on colossal animals, and together with the two sphinxes split up the entrance to the temple-palace into four rather narrow and very lofty openings* ".

[560] Orthmann 2002, 56; „the decor is designed in symmetrical reliefs (Orthostates). Next, to the gate sphinx, there is an inward-facing lion in step position. On the west side, it is followed by a god depicted in his face, and wears a horns crown and holding a bludgeon and crooking-wood in the hands. while on the east side, relief of two bull-men carrying a wing-sun is depicted; between the bull-men a human figure appears running in the knee, whose raised hands support the elbows of the bull-men. On the outside, there is a hunting scene: on the left a hunter with a bull, on the right hunter with a deer turning its head back. On the inside of the east tower, a male sphinx is depicted, turning her head towards the observer".

[561] Orthmann 2002, 58; „the bull-men and the sphinx have an upturned headgear with horns, while the deity has horns that attach directly above the ears to a low cylindrical crown. The rendered garments do not show the body shapes and are decorated only with fringes; next to the apron of the kneeling figure under the winged sun, there is a cloak exposed by the hunters, and by the god a long, closed garment. None of the figures wears sandals or shoes".

[562] Oppenheim 1931, 99− 100.

upper edge forms a horizontal line on which woods could be laid; the alternation between orthostats made of basalt and those made of red limestone has been carefully observed.[563] The orthostats preserved at Aleppo National Museum are 35 pieces (**Fig. 5.45**). (M7537) a man throws the arrow (archer); (M7539) wild goat; (M7540) Wild goat moves to the left; (M7543) a man throws the arrow (archer), and wears a long dress; (M7544) a head and wings for a bird, and a lion's body (winged lion), with two lines of a cuneiform inscription; (M7545) Palm tree; (M7546) head and wings of a bird, a lion's body (winged lion), with a line of cuneiform inscription; (M7555) a boar jumps to the right; (M7556) a horse-drawn War-Chariot with a cuneiform inscription;[564] (M7557) A lion jumps to the left, with a cuneiform inscription; (M7558) a man with a rope in his hand, wears a short dress, with a cuneiform inscription in front of his head; (M7559) deer (Antelope) with one horn jumps to the left, below it is a cuneiform inscription; (M7560) Fighting lion and bull, with three lines of cuneiform inscription; (M7561) lion jumps to the left, (M7562) bird like an ostrich, behind the head some of the cuneiform letters; (M7563) a man raises his right hand to the top and holds a square shape in his left hand, he wears a short dress, above the man is a line of a cuneiform inscription; (M9931) a spear fighter with three lines of a cuneiform inscription, basalt, H 63 cm, B 35 cm, west wall tower I; (M9932) bull jumps to the right, has one horn, and one line of a cuneiform inscription; (M9933) bull jumps to the left, has one horn, behind his head are two lines of a cuneiform inscription; (M9934) a man wearing a short dress carrying a twisted stick in his hands; (M9935) Lion jumps and runs his head back, with two lines of cuneiform inscription; (M9936) antelope and tree; (M9937) winged lion jumps to the right, behind his head a line of a cuneiform inscription; (M9938) lion screams and jumps, and wraps his tail between his hind legs, with unclear cuneiform letters; (M9945) long-necked bird; (M9953) deer in front of tree; (M9956) palm tree; (M9959) tree has four branches; (M9961) the lower part of an orthostat, shows a man wearing a long dress standing above a bull walking, on the top is a crescent and a star; (M9962) antelope and tree, the antelope jumps to the left, and runs his head back toward a tree with branches; (M9980) a man pulls an animal, as another man shows behind him; (M10148) winged bull jumps to the right, he has one horn and one wing; (M10149) A man in a short dress, carrying a stone ball in his right hand, and a weapon in his left hand, in front of his head a vertical line of cuneiform inscription; (M10150) a lion jumps to the right opening his mouth to show his tooth, behind him a vertical line of cuneiform inscription; and (M10151) archer, with unclear cuneiform inscription. In addition to many copies, such as (M7541) a man with a beard and thick hair wearing a long dress; (M7542) the bull is running, above him a dog with a collar, and between them are two lines of cuneiform inscription (red color); (M7547) a man carrying a twisted weapon, in the front of him three lines of cuneiform inscription (red color); (M7548) tree trunks (black color); (M7549) a man carries a twisted weapon in his left hand, behind the weapon are two vertical lines of cuneiform inscription, under the arm, two other horizontal lines of the cuneiform inscription (red color); (M7550) an animal, his head like a bear, behind its head three lines of cuneiform inscription, and below the belly two other lines of cuneiform inscription; (M7551) phoenix, head and wing of a large bird and lion body looking to the left (black color); (M7552) spear fighter, in front of him some cuneiform

[563] Orthmann 2002, 70− 71.

[564] Orthmann 2002, 80; „the chariot, which reminds us of the Assyrian chariots, is pulled by two horses, of which only one is shown. In the chariot, there is a warrior and a charioteer; under the horse's body lies a fallen enemy".

letters (black color); (M7553) lion jumps to the right, with two lines of cuneiform inscription, and (M7554) a man climbing a tree, above the tree there is a bird, between the branches two lines of cuneiform inscription (red colour). As well as four copies of plaster orthostats, (M10152) winged lion; (M10153) a man carrying a weapon in his hand; (M10154) winged man holds the bow with his hands, and (M10155) two gazelle and tree.[565]

10- Scorpion birdman (M7528), basalt, from the west side of the Scorpion Gate.[566] 161 × 220 × 48 cm (**Fig. 5.46**). The head of a man, the body of a lion, the wings and claws of a bird, and the tail of a scorpion.[567] Oppenheim said, *they placed the scorpion-birdmen as archway orthostats before the gate as wardens to refuse the entry to any but those summoned. They keep off foes and evil-minded men with their sting. They are the same fabulous beings that Gilgamesh comes to when he makes the journey to Utnapishtim to win the Herb of Immortality. They watch over the gate through which the sun daily goes out and comes in. Above them, the slopes of Heaven rise, their breast below reaches the Underworld. 'Scorpion-folk watch over the gate, whose awesomeness is dreadful, the sight of whom is death', is what we read in the Gilgamesh epic. The only difference is that here these watchers are not both men, but the scorpion-man and his wife*.[568]

11- Copy of seated woman statue (M7531), basalt, holding a bowl in her right hand, 1.80 m high, 0.82 m broad, 0.95 m deep (**Fig. 5.47**), discovered at the tombs at the southern citadel gate.[569] Oppenheim said, „*perhaps the most impressive statue on Tell Halaf is the great throned goddess, which we found walled in a huge mass of mud bricks, and over a grave shaft driven into the living rock not far east of the south citadel gate. The statue, weighing almost four tons, is of basalt, like all the large pieces of Tell Halaf sculpture in the round. It represents a woman seated upright on a high chair without back or arms. The stiff, calm and stately bearing at once marks her out as a goddess on a throne. Her feet are resting on a low stool. Seen from the side, the chair shows crosspieces below and has net-like ornamentation on the edge of the seat*".[570]

12- Statue of a seated goddess (M7536), basalt, holding a bowl in her right hand, found 5.50 m north of the great-throned goddess, but somewhat smaller. It was about 1.42 m high, 0.55 m broad and 0.72 m deep. The goddess sits on a stool - like a chair with crosspieces, but without any ornament at the sides. Her feet are on a low stool of the same workmanship. The shoulders are sloping, more womanly, and the breasts are more marked. On the head is a low crown of feathers.[571]

13- A copy of a double statue (M7538), basalt, 0.80 m high, 0.88 m broad, 0.43 m deep, found at the cult room in the southern city area. „*The statue is worked from one stone*

[565] According to museum records, these copies are a gift from the German Democratic Republic during the Rimini exhibition.

[566] Novák 2013, 261− 262; „the Western Palace (*Hilan*i), decorated with huge caryatid statues of the main deities at its entrance and a large number of relief slabs along the south and north façades. Connected to the palace, the richly decorated so-called Scorpion Gate gave access to the inner part of the citadel. The Scorpion Gate was part of the inner wall, thus copying the structure of Luwian and Aramaean citadels in the west".

[567] Orthmann 2002, 70− 71.

[568] Oppenheim 1931,188.

[569] Both goddesses (M7531, and M7536) were wardens of graves with the small one the shaft lay a little to the side of the ground slabs she stood on. No skeletons were found in the shafts, but only traces of remains from fire. The dead had undoubtedly been burnt and their ashes buried. The grave gifts came from the most various times. In one grave was found a very old limestone bowl with three feet, whose edge shows men in long gowns fighting with beasts and fabulous beings. See Oppenheim 1931,193.

[570] Oppenheim 1931, 189; Cholidis / Martin 2002, 15− 17; Orthmann 2002, 48− 51.

[571] Oppenheim 1931:192.

and represents a man's and a woman's figure. They are sitting on a bench, their bare feet resting on the base-slab. The figures have a great likeness to the small-throned goddess. The left hands rest on the lap, while the lower joints of the fingers hang over it. The right hands are clenched; they may once have held the handle or the foot of some kind of beaker that was afterwards knocked off„.[572] In front of the god's platform, there was an altar made of fired bricks 75 cm high, and before it lay a rectangular basalt trough on the floor (M7538), 66 × 45 × 26.2 cm, with an ornamented partition with a hole in it. The socle made an altar for the slain offerings, whose blood ran off, first, down into the first compartment of the trough and then flowed through an opening in the partition into the second and slightly lower part.

14- A collection of basalt objects, such as (M9960, M9979, and M10060) door socket; (M9963, and M9987) millstone; (M9978) part of a column has sixteen ribs; (M9982) round basin with three legs; (M9983) column capital; (M9992) cylindrical stone. Besides, a vase of black pottery has a spherical shape (M9577).

15- The story of Max von Oppenheim's Tell Halaf collection, which was transferred to Berlin, will be displayed through a large poster, where the collection has been destroyed in Berlin (von Oppenheim's own Tell Halaf Museum) during the Second World War. However, a small team of archaeologists and conservators from the National Museums in Berlin ventured to do the impossible and reassembled more than thirty sculptures and relief slabs from 80 cubic meters of rubble.[573]The team of three scientists, four conservators and a technical employee began work in January 2002, after overcoming all obstacles. The Tell Halaf project is the largest restoration project that the Museum of the Ancient Near East has carried out since the late 1920s, and has enabled us to present more than 90% of the basalt sculptures from the former Tell Halaf collection both to the scientific community and, in a special exhibition, to the public at large on 2011.[574] The plan now is the façade of the Western Palace will be the gateway the future entrance to the Museum of the Ancient Near East in the projected new structure connecting the north and south wings of the Pergamon Museum. Visitors will enter the exhibit of the Museum of the Ancient Near East through the reconstructed main gateway of the Western Palace. In front of the gate, the monumental sculpture of a bird of prey and a glazed brick altar will be erected- objects, which according to the excavation report, stood in the forecourt of the Western Palace.[575]

[572] Oppenheim 1931, 194; see also Cholidis / Martin 2002, 17; Orthmann 2002, 51− 53.

[573] In 1994, two students had made a preliminary inventory and published their findings in the *journal Das Altertum*. In that article, they suggested that a concerted effort centering on the fragments -27,000 of them according to current estimates- should make it possible to restore at least some of the sculptures. Between 2001 and 2010, they were reassembled in a large-scale project led by Lutz Martin and Nadja Cholidis. The following exhibition 2011 in Berlin reached about 780,000 spectators. In 2014 was carried out another special exhibition at the Bundeskunsthalle in Bonn. The last exhibition with Tell Halaf monuments took place in 2019 as part of the Royaume oubliés exhibition at Louvre Paris.

[574] Cholidis / Martin (eds.) 2010.

[575] Martin 2011, 396– 402; Salje 2011, 391– 394; Cholidis / Martin 2002, 53− 62.

5.3.5.2.8 The eighth hall: Ain Dara

Ain Dara is situated 40km northwest of Aleppo and 7km south of the town of Afrin at the east bank of the Afrin-river, a tributary of the Orontes. The hilly landscape is characterised by plenty of water supply and fertile ground, giving good conditions for human settlements. The spring, which gave the place its name, is located approximately 800m to the west. The archaeological site had been recognized in 1954 when the first sculptures were discovered. Excavations were conducted by the General Department of Antiquities and Museums in Damascus in 1956, 1962, and 1964 under the responsibility of F. Seirafi, and after a long interruption, 1976, 1978 and 1980- 86 under the direction of Ali Abou Assaf.[576] Additionally, a lower town survey was undertaken in 1982– 84 by an American team led by E. Stone and P. Zimansky.[577] Tell Ain Dara is a multi-period archaeological site consisting of a high citadel mound measuring 125 m in north-south and 60 m in the east-west direction, situated close to the river, and a flat lower town of 270 m to 170 m, which is adjacent to the north and the east of the citadel.

Excavations and surveys have revealed the long history of occupation, starting in the Neolithic period[578] and lasting, with only a few interruptions, until medieval times. The site divides into two main phases. The earliest excavated remains date from the late second to early 1st millennium B.C., where both lower town and citadel mound shows a dense settlement in the Late Bronze Age as well as in the Early and Middle Iron Age. This first phase of settlement lasted until the 1st century B.C. Some Aegeanizing ceramic sherds were discovered at the site, giving further chronological indications and attesting relationships to the west.[579] After a period of abandonment lasting roughly 600 years, the second phase of occupation occurred from the 7th –14th centuries A.D., Occupation on the lower mound parallels much of the sequence on the upper mound. However, by 600 A.D., no significant occupation remained in this area.[580]

The temple is the most important discovery,[581] which covers the northern quarter of the citadel mound in an elevation of about 20m above the plain level. The proper building rests on a 70 cm high artificial terrace and measures 38m in length and 32m in breadth, oriented from southeast to northwest.[582] Most likely, it was part of a larger *temenos* of which an extended courtyard to the south and southeast is attested. This courtyard is paved with altering basalt and limestone slabs and contains a well and a stone basin, situated 14 m south of the eastern corner of the temple. These installations were used for either washing or libation activities in front of the temple's entrance.[583] On its narrow southeastern side, the temple terrace is accessible through an 11m broad stone staircase with four to five stairs made of basalt monoliths. The core

[576] Abu Assaf 1990; Abu Assaf 1996, 47– 111.
[577] Stone / Zimansky 1999.
[578] Arimura / Suleiman 2015, 85– 99.
[579] Novák 2012, 41– 57.
[580] Stone / Zimansky 1999, 139; „*the ceramic evidence reviewed by McClellan shows 'Ain Dara's post Iron-Age occupation followed the pattern seen at many other north Syrian sites: nothing identifiable for the Achaemenid period, abundant materials for the last three centuries B.C., little or no evidence for the first centuries of Roman control, and then a revival in the Late Roman Byzantine period. It does not appear that much of the architecture of these periods survives, however, and there was no substantial occupation of the lower tell after ca 600 A.D*".
[581] Zimansky 2002, 177– 191; the great temple atop the steep-sided citadel mound at Ain Dara, is one of Syrian archaeology's most impressive and enigmatic monuments.
[582] Abou Assaf 1989/1990, 203– 207.
[583] Novák 2012, 45– 48.

of the temple consists of a portico, an ante-cella, and a cella.[584] The precise dates of the temple's construction and use remain unknown. The temple was likely founded towards the end of the second millennium and underwent a series of changes before its destruction, possibly in the 8th century B.C.[585] According to the excavator, the building was cleared of rubble in preparation for its reconstruction, but this never materialised. The building was eventually covered and built over in the following centuries. If the observations of the excavators concerning the building phases are correct, it seems likely that a temple in antis already existed a long time before the first reliefs were carved. It might even date back to the Middle Bronze Age since the architectural type was already known in that period, and ceramic of that period is attested at the site. Therefore, the site might have been an important sanctuary even in the time before it became part of the Hittite Empire. Then, either Anatolian immigrants or local inhabitants, willing to adapt Hittite culture, decided to adorn the temple by adding reliefs of deities, lions and sphinxes in a pure Hittite iconography, probably inspired by temples and open-air sanctuaries in Anatolia.[586]

„The temple is decorated on its outer facade and its inner walls by well modelled and deep cut reliefs on basalt stone blocks and orthostats. The outer facade of the terrace is decorated with lions and sphinxes shown in profile but turning their heads in face. Apart from some reliefs from the gallery, like the depiction of a sitting person, and additional lions and sphinxes belonging to a renovation phase of the front part, they may represent the latest figures of the temple. Some details make it most likely that they should not date earlier than the 11th century B.C.".[587] „A monumental staircase, flanked on each side by a sphinx and two lions, led up to the temple portico. The four basalt steps, only three of which survive, were decorated with a carved guilloche pattern, which consists of interlacing curved lines. The building itself was covered with rows of basalt reliefs of sphinxes, lions, mountain gods and large clawed creatures whose feet alone are preserved. Both in its initial and its terminal layout, the building belonged to the well-known type of the (temple) *templum in antis*, which is attested in the Northern Levant and Northern Mesopotamia from the Early Bronze Age III".[588]

In the end, the Tell of Ain Dara was a substantial population centre in the centuries that saw the collapse of the Hittite Empire, the floruit of Syro-Hittite civilization, and the emergence of the Arameans as the dominant population group in Syria. The temple did not stand in isolation,

[584] Novák 2012, 46; „*the front room of the temple is a broad niche between two antae. Two circular basalt bases prove the existence of wooden columns between the antae and a roof covering the niche. The entrance niche gives direct access to the inner rooms of the building: a rectangular antecella (15.80 m broad and 6.00 m deep), and an adjacent square cella (16.70×16.80 m), both paved with limestone slabs. The thresholds are flat limestone monoliths, two at the entrance of the antecella and one further at the entrance of the cella. The first one is decorated by two parallel large footprints of approximately 1m length, carved into the stone. The second one shows a left footprint of the same size, the third threshold a right one. Probably the way should have been indicated, which was gone by the supernatural owner of the temple. Almost halfway inside the cella, a row of decorated orthostats is running cross to the axis of the temple*".

[585] Abu Assaf 1990, 10; Stone / Zimansky 1999, 3; Novák 2012, 50; the date of Ain Dara should be estimated in the time between 1250 and 1100 B.C.

[586] Novák 2012, 51; „*such projects were undertaken probably on several sites, as the example of Aleppo strongly indicates. The result of the connection of different cultural traditions was the creation of a new style of art and architecture as the expression of a newly structured cultural identity. Likely, new Luwian or Luwianized elites in the cities of the Northern Levant pushed forward this process in a conscious act*".

[587] Novák 2012, 48.

[588] Novák 2012, 46.

but was erected in a substantial population centre and overlooked a large and thriving community for several centuries in the Iron Age.[589] ***The artefacts to be displayed are:***

1- Relief of Ishtar/Shaushga, goddess of war and love (M10263), basalt, 96 cm tall, 68 cm wide and 50 cm thick, dated to the 11th or 12th century B.C. She stands in the mixed northern Syria-Hittite-Mesopotamian tradition. It was found on the south wall in the ante-cella near the entrance of the temple and thus can hardly be the central cultic image of the temple.[590] She takes to pose of a warrior deity and carries a staff or spear in her left hand and, possibly, an axe in her right. There seems to be a quiver on her shoulder. She wears a split or diaphanous robe, and her pubic triangle is very prominent. Her shoes turned up at the toe, are typical of the mountain areas of Anatolia and northern Syria (**Fig. 5.48**).
2- A group of three basalt orthostats facing of the cult pedestal in the temple's cella (M6550, M6551, M6552). Each panel depicts a representation of a weather-god flanked by two-hybrid creatures. All figures have their hands raised and thus carry, like atlases, the potential cultic image on the cult pedestal.[591]
3- A group of four basalt reliefs of Hittite mountain deity in the high horned crown of deity and wearing shoes with turned-up toes found in the temple's cella (M6546, M6547, M6548, and M6549). This was originally set in front of the cult pedestal in the cella. All four sides show a relief frieze of various mythological creatures. Regarding the plinth in the order of sides A, D, C, and B result in the sequence of mountain-gods, lion-men, mountain-gods, bull-men (**Fig. 5.49**), bird-men, lion-men. Because the cultic plinth stood before the cult pedestal, it was not used as a base for the cultic image of the temple. It probably held a cultic installation that served as an altar or table. Such an object was presumably made of wood with a metal coating and would have fallen victim to the sack of the temple.[592]
4- A copy of the temple with all its details, the entrance, a portico, an ante-cella, a cella, and the thresholds with its bare footprints. (This copy was in the museum's old presentation).

It seems certain that the sculptures from Ain Dara all belong to a single style group, except the two gate lions Ain Dara A/1.2, the sculptures were attached to the temple. There is nothing to suggest that the sculptures were not made for the building on which they were found. They were therefore probably created within a not-too-long time. The high quality of the work proves that there were sculptors at work here whose skills did not lag behind that of the Carchemish school and which were far removed from any provincial awkwardness.[593]

[589] Stone / Zimansky 1999, 139.
[590] See Abu Assaf 1983, 7–8; Abu Assaf 1993: 169; 155– 171; Niehr 2014,156– 157; Novák 2012, 41– 54, tafel 12 ; Orthmann 1993, 245– 251, taf. 25:1.
[591] Abou Assaf 1990, 28, 57 f, plates 43– 46.
[592] Niehr 2014, 127– 204. (156– 157); See also Orthmann 1971, 56– 59.
[593] Orthmann 1971, 56– 59.

5.3.5.2.9 The ninth hall: Tell Arslan Tash and Tell Hadjib

Tell Arslan Tash is located to the northeast of Aleppo in the plain of Seroudj around 30 kilometers east of Carchemish and the Euphrates and nearby the town of Ain Arab (Kobanî). The name means 'the stone lions' and reflects the fact that there were lion statues (one standing, and the other lying) at the entrance of the site. The first Europeans to see the basalt orthostats were members of the Chesney expedition, during their travels in 1836.[594] In 1886 and 1889, stone reliefs from Arslan Tash and elsewhere were transported to the museum in Constantinople, Istanbul Arkeoloji Müzerli.[595]

In 1928, the French archaeological mission directed by F. Thureau-Dangin excavated in two brief campaigns at Arslan Tash. He exposed the portal lions and bulls in the area of an Assyrian temple, along with additional sculptures in other locations, including a large statue of a minor deity, a stela, and stone blocks with figures.[596] Among other important discoveries at Arslan Tash were the ancient enclosure wall with three of its gateways partially preserved[597] and a royal residence in which painted decoration was still visible on several walls.[598] He also discovered a collection of fine ivories in the appropriately named 'Bâtiment aux ivories'. This collection is now shared between the Musée du Louvre and the National Museum of Aleppo. In the framework of the ivories study project, a joint Syro-Italian archaeological expedition has been operating since 2007 at Arslan Tash. The archaeological research aims to find the missing data relating to the archaeological context of the discoveries from the 1928 season.[599]

In antiquity, Arslan Tash stood along a major east-west route that passed through the cities of Guzāna (Tell Halaf) and Harran, crossing the Euphrates at Til Barsip (Tell Ahmar), Carchemish (Jerablus) or Biredjik. The site was known in the Assyrian period by the name of Hadātu or Khadatu. The partially legible cuneiform inscription carved on one bull (Louvre AO11500) and on two fragments (now lost) of a colossal lion from the west gate furnish this identification although Unger suggests that the city may be identified with Dur-Tukulti-apal-esharra.[600] During the reign of Shalmaneser III (858 – 824 B.C.). Hadātu was elevated to a provincial Assyrian city of some importance since. It may have been an important stopping place for Assyrian kings when they campaigned in North Syria and a military base for the royal army. The city may have served similar purposes in earlier times, from the reign of Shalmaneser III on. The inscription carved across the body of one bull firmly dates the animal and its companion piece to the reign of Tiglath-pileser III (745 – 727 B.C.).[601]

In the 8th century B.C., the city was part of the province of Harran. A post-Assyrian occupation phase is attested by the discovery of a modest "Greco-Orientale" temple complex

[594] Chesney 1850, 114– 15, map 1; Olmstead 1923, fig. 67.
[595] Unger 1925, 4 ; 1928b, 156.
[596] Thureau- Dangin et al. 1931, 54– 67, 81– 85.
[597] Thureau-Dangin et al. 1931, 68– 78.
[598] Thureau-Dangin et al. 1931, 16– 54.
[599] Cecchini / Venturi 2012, 325– 341
[600] Thureau-Dangin et al. 1931, 62– 63, 85– 89 ; Albenda 1988: 5– 30.
[601] Albenda 1988, 5; „*there is no archaeological evidence to suggest that they were set up at the same time. They show stylistic differences and may have been carved by artisans in separate but contemporaneous workshops. However, that explanation requires the presence of several schools of stone carvers working alongside but independent of one another. It is more likely that the sculptures were executed in different periods. The absence of secure contexts for the majority of the sculptures and the general lack of inscriptions make it difficult to determine the respective periods of manufacture*".

built over a portion of the Assyrian palace;[602] but architectural features indicate that the temple is actually of the Roman-Syrian type, similar to the Roman temple at Dmeir.[603] The favourable location of Arslan Tash in the western provinces and the general east-west movements of people passing through its gates led to a productive, creative environment. The Assyrian rule may have led to prosperity and thus to the conspicuous decorations of the gateways to the city and the temple complex with symbols of its imperial wealth and affiliation.[604] ***The artefacts to be displayed are:***

1- Huge sculptured animals were discovered in four places at Arslan Tash: the east gate, the west gate,[605] the Assyrian temple, and the principal entrance to the temple area. Lions decorated the first three locations and bulls the last.[606] Each animal was carved in relief from a single block of basalt and designed as one of a pair lining the lateral walls of the respective entrance. The head and front of the animal originally may have projected beyond the flanking walls of the entrance, since those portions of the animal were sculpted in the round. The gateway lions and bulls were discovered mostly in *situ*. In all probability, the temple lions were originally set up at the outer entrance of the religious structure.[607] For example, **(1.)** A portal lion from the Assyrian temple (M7519), the block measures 160 × 63 × 240 cm. One, intact and lying on the unsculptured side, showed the animal's left side. The lion is stark and brutish. It is set upon an undulating baseline and combines two views: standing and striding. The result, visibility of five legs, is characteristic of the 9th to 8th century B.C. Assyrian portal animal sculptures.[608] Also, fragments of the right hind part of another lion of the temple, (M7520), which was restored and displayed in the old museum after, made a copy of the front part of it (**Fig. 5.50**). **(2.)** The north side lion of the east gate which was moved to Aleppo museum in early 1980 [609] (**Fig. 5.51**). The upright lion was intact while the fallen lion, resting on its unsculptured side, lacked the head and hind part. The upright and fallen lions had their right and left sides sculpted, respectively. Both animals were the same size originally, and the measurements of the upright lion are length 3.84 m, depth 0.82 m, height 2.45 m. Traces of a cuneiform inscription covered the sculpted side of the upright lion, beginning at the top of the stone and ending above the level of the paws.[610] On the reverse side were three Greek letters and signs (Aramaic) that extended nearly across the stone.[611] The backs of the lions from the east gate originally facing the wall each bear three inscriptions. They were only partially inscribed by Thureau-

[602] Thureau-Dangin et al. 1931, 9– 15.
[603] Brummer 1984, 131– 34, figs. 20, 21.
[604] Albenda 1988, 26.
[605] Thureau-Dangin et al. 1931, pls. 6, 14: 2.
[606] The two basalt portal bulls from the entrance of the Ishtar temple were found almost intact and in *situ*. They bear Assyrian inscription of King Tiglath-Pileser III, and are today in the Louvre museum (AO 11500, AO 11501).
[607] Albenda 1988, 7– 8.
[608] Albenda 1988, 24– 25; the temple lions postdate Shalmaneser III, and a possible date for their production is the reign of Adad-nirari III (810 –783 B.C.).
[609] Southside lions of both the east and west gates were erected in al-Rasheed Park in the city of al-Raqqa in 1980, with reconstructed parts. During the Syrian civil war on April 28, 2014, ISIS militants bulldozed both of the lions in al-Raqqa into pieces. See DGAM 27.04.2014; ASOR 2017, 81– 86.
[610] From Aramaic and Assyrian inscriptions engraved on the gate lions, recently read by Wolfgang Röllig and Hannes Galter, we learn that Ninurta-bel-usur, naming himself the district chief of Kar-Salmanu-asharedu and eunuch of Shamshi-ilu, built the walls and put the lions at the gates. For the Assyrian and Aramaic inscriptions, see Röllig 2009, 265– 278; Galter 2004, 444– 460; For the Luwian inscription see Hawkins 2000.
[611] Thureau-Dangin et al. 1931,70– 73, figs. 22, 23, pl. 6 ; Albenda 1988, 23.

Dangin. The southern lion in al-Raqqa e.g. points to top 9 lines in Aramaic, below left 9 lines in Assyrian and right next to it 4 lines in Hieroglyphic Luwian. They are so appropriate that - due to the Reading direction - each inscription seems to represent the beginning. The Northern Lion in Aleppo has duplicates of the three inscriptions on the wall side. They were about exposed to the weather for centuries and are far less well preserved than the parallel copy in al-Raqqa.[612] As well as in the outer courtyard of the Aleppo museum where there is a fragment of basalt (M9944) like lion's feet with a cuneiform script, 94 × 82 × 70 cm. Thureau-Dangin assigned all the animal sculptures to the reign of Tiglath-pileser III (Thureau-Dangin et al. 1931, 2–3), but he does not substantiate his conclusions. The city gate and portal lions are similar in style and may have been carved at about the same time, during the late 9th or early 8th century B.C. Albenda said, „*the earliest date for the production of the animal sculptures in the east and west city gates is the reign of Shalmaneser III (858 – 824 B.C.)*".[613] In the end, Galter said, „*Thureau-Dangin mentions that the south lion's head is missing.* (Thureau-Dangin et al.1931, 73). *In the photo from 1883, a part of the head is visible on the left side between the two persons and the excavation photo Thureau-Dangins seems to show this piece. It is likely to be identical to a basalt fragment (A2.2) showing the upper head of a lion with forehead, eyes and snout. It measures 72 × 60 × 72 cm and is located without a number in the courtyard behind the museum in Aleppo*".[614] The head of a basalt lion with the adjoining part of the upper wall cladding, which could belong to the Northern Lion, lies without a number in the courtyard behind the Museum of Aleppo.[615] He measures 175 × 100 × 56.5 cm. This object is mentioned in the 1932 published catalogue of the Archaeological Museum of Aleppo and is listed together with the following leg fragment under the number 29.[616] Another basalt fragment of the belly of a lion walking to the right is without a number in the courtyard behind the Museum of Aleppo. It measures 71 × 56 × 56 cm and shows parts of the chest and peritoneum of the lion as well as the attachment of the left front leg. The back is not preserved. Another basalt fragment of a lion walking to the right is without a number in the garden of the Museum of al-Raqqa.[617]

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[612] Galter 2004, 444– 460; „*the Assyrian text reports that Ninurta-bel-usur, the governor of Kar-Salmanassar, had the wall of Hadātu and its gates built and the lion figures set up in these gates. A curse against the future prince who destroys the inscription concludes the text. The Aramaic text is far worse preserved and therefore more difficult to read but seems to be a literal translation of the cuneiform text. The Hieroglyphic Luwian Inscriptions by David Hawkins, already published in his Corpus of Hieroglyphic Luwian Inscriptions, looks like an independent inscription. In the first lines, there is a report about a one-year building activity of the ruler of Masuwari (= Til Barsip) in the town Hatata*".

[613] Albenda 1988, 23– 24; „*according to the four fragments with inscriptions confirm that the undecorated sides of the lions in the west gate were carved with texts in cuneiform and Aramaic (Thureau-Dangin et al. 1931, 74– 75, 85– 89, pl. 14, 2). The cuneiform inscription on the largest fragment states that the Assyrian king installed the basalt lions; moreover, among the several persons mentioned in the bel- pahate of Kar-Shalmaneser. Where Shalmaneser III in the third year of his reign, the Assyrian king captured Til-Barsip from the ruler of Bit-Adini and renamed it Kar-Shalmaneser*".

[614] Galter 2007, 193– 211; „*he said in the middle of a square in the village of Arslan Tash, the excavators found a basalt fragment of the front shoulder of the north lion (Western Gate) (*Thureau- Dangin et al. 1931, 78– 88*). It is 75.5 cm high, 84 cm wide and 69 cm thick and is now? Without a number in the courtyard behind the museum in Aleppo*".

[615]Galter 2007, 204– 205; „*a basalt fragment with the lion's forelegs without inscription (92 × 73 × 64.5 cm) is without a number in the courtyard behind the Museum of Aleppo . It was also found as a fountain edge at the well A in Arslan Tash and already mentioned in 1932 as a museum inventory*".

[616] Ploix de Rotrou 1932, 53 (no. 29); the dimensions of the object are given there with 180 × 61 × 141 cm.

[617] Galter 2007, 207.

2- A collection of basalt reliefs for example, (M7514), 90 × 68 × 36 cm, carved with tow figures carrying vessel and bags[618] (M7515), 105 × 96 × 32, stone blocks depicting military persons (two soldiers carrying the spear and shield);[619] (M7516), 90 × 92 × 39 cm, carved with Assyrian soldier on a horse behind another horse depicting military parades,[620] as evidenced by the Arslan Tash and other neo-Assyrian bas-reliefs, a function of the paired riders was to protect the king during his travels, at which times they stayed close behind the royal vehicle; (M9952), 100 × 86 × 26 cm, two people carrying wooden plates and basalt relief (M7518), 97 × 76 × 40 cm, carved with figures of processions of tribute bearers and Assyrian attendant stone, two armed Assyrian attendants turned to the left are depicted, may belong to the procession showing the persons advancing to the right (below). All the stones probably were set up originally in the same location - *In the museum records, they said it was found at Tell Hadjib*. The relief belongs at the right side of the line of foreigners advancing to the viewer's right. The two Assyrian attendants are bearded, wears a long garment beneath a flounced shawl that covers one shoulder, and has heeled sandals. Each attendant extends his right arm down and carries in his left hand a bow with duck head extremities. Each attendant also has a quiver with long thongs and a long sword at the waist.[621] Besides, two stone reliefs that Thureau-Dangin did not record are (M7514 and M7523). - In the museum's records, it was mentioned as being from Tell Hadjib. They may belong to the group of four basalt stones Hamdy Bey mentioned in 1883 and subsequently described by Unger, but which Thureau-Dangin later observed were unsculptured.[622]

3- Statue of a deity holding a chest (M7517), basalt, standing on a base, the statue measures 173 × 61 × 48 cm; the base has a height of 34 cm, the width of 58 cm, and a thickness of 45 cm (**Fig. 5.52**). The statue was found near the entrance to the Greco-Oriental temple, but it certainly comes from the Assyrian temple. The deity is wearing a round helmet topped with a jewel and topped with a pair of ox-horns. On his head is an embroidered shawl with loose ends. He is wearing as the Assyrian officials, a long fringed gown, and a scarf with very long fringes folded several times on itself. The chest that he holds with both hands is probably meant to receive gifts from worshippers.[623]

4- A collection of different ivories found in the earliest Assyrian building (*Batiment aux ivories*). These were interpreted as decoration of royal furniture based on a dedicatory inscription to the name of the King Hazael, who reigned in Damascus from 845 – 805 B.C. Hazael was known for his fierce resistance to the Assyrian invaders.[624] The ivories were discovered in Room 14 on the western side of the inner court of the '*Bâtiment aux*

[618] Thureau-Dangin et al. 1931, Pl. XIII. The carving is unclear.
[619] Thureau-Dangin et al. 1931, pl. XI 1– 2.
[620] Thureau-Dangin et al. 1931, pl. IX. 2; Albenda 1988, 9, fig. 7; „*Stylistic criteria indicate that the military parades were carved after the middle of the eighth century B.C. The restored arrangement of each military parade relies on comparative artworks with similar themes, all datable to the same period. The palace wall reliefs of Tiglath-pileser III (745–727 B.C.) and Sargon II (721–705 B.C.) bear depictions of the royal chariot with foot soldiers who precede and guide the vehicle*".
[621] Albenda 1988, 23; „*the art works from Khorsabad indicate that each of the two partially reconstructed Arslan Tash compositions originally included the Assyrian king, and that The relief belongs at the right side of the line of foreigners advancing to the viewer's right*".
[622] Unger 1925, 8– 9 ; Thureau-Dangin et al. 1931, 78.
[623] Thureau-Dangin et al. 1931, 66, pl. I.
[624] Thureau-Dangin et al. 1931, 135– 141.

ivories.[625] The ivories of Arslan Tash and the pieces from the Borowsky collection[626] are therefore now shared between a large number of different museums and institutions. As for those from the Thureau-Dangin excavations, seventy-one are in the Archaeological Museum of Aleppo, forty-six are registered in the Musée du Louvre,[627] and six more exist in the École Biblique in Jerusalem. As for the pieces of the former Borowsky collection, forty-one pieces and more than a hundred fragments are in the Badisches Landesmuseum–Karlsruhe, seventeen in the Metropolitan Museum of Art, twenty-one in the Bible Lands Museum and one in the Museum für Kunst und Gewerbe in Hamburg.[628] Between 2005 and 2009, the Louvre Museum cooperated with the Syrian Directorate General of Antiquities and Museums on the analysis and conservation of a hoard of ancient ivories, excavated at Arslan Tash in 1928 – 1929 and shared between Paris and Aleppo. In 2006, the University of Bologna, the Musèe du Louvre and the General Directorate of Antiquities and Museums of Syria developed a project for the study and the publication of the Arslan Tash ivories.[629] The hundreds of ivory plaques and the frame of an ivory bed were probably originally applied to thrones and other pieces of wooden furniture. They are decorated in (Plique-à-jour), or relief technique, with motifs such as the Lady in the window, the suckling cow, the birth of the infant Horus in the papyrus grove, and various cultic scenes, most of them repeated on several plaques, with a few stylistic variants.[630] The Arslan Tash ivories share an amalgamation of Egyptianizing motifs typical of the Phoenician style and forms characteristic of North Syrian art that may indicate a south Syrian or Damascene origin of this group.[631] The seventy-one collection at the National Museum of Aleppo[632] has different and varied forms such as cow and calf (suckling cow), winged sun disk, winged lions, two men binding papyrus, deer, sphinx, and the birth of Horus. For example, (M783), ivory depicting a cultic scene during the process of cleaning and consolidation. The note remains of gold leaf and purple pigment; (M833) decorative plaque with sphinx, 7.9 × 5.8 × 1 cm. The sphinx, a winged lion with a human head, is a figure borrowed from the Egyptian repertoire; and (M817) cow suckling a calf, 11.5 × 5.7 × 1.6 cm.[633]

5- A collection of amulets such as (M1329), 8.2 × 6.7 cm in size, bears a Phoenician incantation (or perhaps more accurately, two or more incantations) inscribed in an Aramaic script, based on which it is dated to the 7th century B.C. Together with a companion piece and (M1330), it is one of the only stone tablet ‘text amulets' to bear an inscription in any Canaanite dialect, and is therefore unique in several respects. Made

[625] Thureau-Dangin et al. 1931, 41, 89, pl. XVIII, 1.
[626] In 1954 the renowned collector and dealer E. Borowsky was able to recover and buy a large collection of ivories, which had been preserved in the bank vaults in Paris and London. The ivories of the Borowsky collection are very similar to the Arslan Tash ivories in terms of style and iconography.
[627] Fontan / Reiche 2011, 283– 295.
[628] Caubet 2016, 87– 95; Affanni 2012, 193– 208.
[629] Caubet 2016, 87– 95.
[630] Caubet 2016, 90.
[631] One-piece bears a dedicatory inscription in Aramaic to King Hazael, who ruled Damascus during the second half of the 9th century (ca 843-806 B.C.), suggesting that this collection of ivory furniture inlays could have been taken by the Assyrian state as tribute or booty from Damascus, see Thureau-Dangin 1931, 135–137, Pl. XLVII.
[632] Caubet said, ivories at Aleppo national museum had suffered overtime in the dry climate of Aleppo, from the mountings on rusty iron pins or the lining of the ivories’ backs with adhesive tape etc., nor the consolidation and cleaning process.
[633] Fortin 1999,208.

from limestone or gypsum tablet and could have been produced from a mould.[634] „The form of the amulet is a common Mesopotamian type, but it is otherwise unattested among those bearing incantations in Northwest Semitic languages. The figures on the amulet (the striding warrior figure, the sphinx, and the dog-like creature) reflect different cultural traditions and have been brought together in an unorthodox manner. The text follows Canaanite orthography and grammar for the most part but is rendered in an Aramaic script. The language of the text is likewise a 'mixture' of Aramaic and Canaanite forms. These are the objections to its authenticity.[635] The amulet (M1329), stone tablet (carved from limestone or perhaps gypsum). The front of the amulet depicts three figures, a winged sphinx with a pointed helmet, a recumbent wolf with the tail of a scorpion, and a small human figure being devoured by the wolf creature, all carved in low relief. Its back depicts a striding warrior figure, wielding a double axe and dressed in a short tunic and Assyrian long coat, parted to reveal a leg. The carvings reflect the style of provincial Assyrian art during the 7th and 8th century B.C."[636]

Tell Hadjib: is located three kilometers east of Arslan-Tash (Hadātu). At the end of the 19th century, Hamdy Bey had a series of orthostatic reliefs brought to Istanbul (Arkeoloji Muzerli).

The Tell (mentioned previously by Thureau-Dangin) is the largest mound in the Sarug plain and was occupied from the Halaf to the Ayyubid period, including an Uruk-period settlement and a vast Early Bronze Age (EBA) occupation. The lower city is today covered by a modern village.[637]

In 1992, Directorate of Antiquities and Museums of Aleppo transferred of many antiquities (most of them relief panels), to Aleppo national museum after an emergency excavation.

1- A relief (M7521), basalt, 93 × 33.5 × 30.5 cm. It shows soldier armed with a bow and arrows, and a dagger on his waist.
2- A relief (M7522), basalt, 81 × 66 × 32 cm. It shows a soldier armed with a bow and arrows, and a dagger on his waist. He is wearing a long gown and holding the stick with his left hand.
3- A relief (M7523), basalt, 107 × 164 × 30 cm. It shows three soldiers armed with spears, circular shields, and a dagger appear on waist. They wear a short gown and a tapered helmet on their heads.
4- The lower part of a relief (M7524), basalt, 58 × 46 × 28 cm. It shows a man in a long, embroidered dress, ending with ruffles.
5- A relief (M7525), basalt, 96 × 46 × 28 cm. It shows a bearer of gifts heading to the left, holding a bag on his back, and a bowl in his right hand. He is wearing a long dress with the end of ruffles.
6- A part of a relief (M9949), basalt, 45 × 50 × 27 cm. It shows a bearer of gifts, holding a bag on his back (left shoulder), and a bowl in his right hand.

[634] See Teixidor 1983, 105–108; Van Dijk 1992, 65– 68.
[635] The objections underline the tablet's unique nature and its challenges to our understanding of contemporary artistic, linguistic and other conventions, but as far as its authenticity is concerned, they are far from conclusive. See Häberl, Unpublished paper on the Arslan Tash Amulet No. 1.
[636] Häberl, Unpublished paper on the Arslan Tash Amulet No. 1.
https://www.academia.edu/5074216/Arslan_Tash_Amulet_No._1_AT1 (accessed: 29 March 2019).
[637] Weiss 1994, 101– 158.

Tell Hadjib reliefs was belonging to the same group of Arslan Tash and were produced within a period that extended from the reign of Shalmaneser III (858 – 824 B.C.) to that of Sargon II (721 – 705 B.C.). During that period, Hadātu was a centre of cross-cultural activity and functioned as an important stopping place for Assyrian kings and as a military base for the royal army.

5.3.5.2.10 The tenth hall: Tell Ahmar

Tell Ahmar is located on the left bank of the Euphrates River, about 20 km south of the modern Syrian-Turkish border. Semi-circular in shape, it was about 56 ha in size at the time of the Assyrian domination in the 8th / 7th century B.C. The first excavations were undertaken by a French expedition under the direction of F. Thureau-Dangin and Maurice Dunand in 1928 and from 1929 to 1931.[638] Excavations were resumed at the site in 1988, first under the auspices of the University of Melbourne, then, from 2000 onwards, as part of the "Mission archéologique de l' Université de Liége en Syrie", University of Liège, Belgium, under the direction of Guy Bunnens.[639]

The ancient site consists of three parts: an artificial mound or "Tell" (on which stood the Acropolis), a natural terrace to the west (the Middle Town), and a flat depression to the north and east (the Lower Town). Both the Middle and Lower Towns were not occupied until the beginning of the 1st millennium. The Lower Town was inundated in 2000 by the waters of the Tishrin Dam, and the Acropolis now forms a kind of promontory in the lake. The name of the site in antiquity is known only for the period covering the first four centuries of the 1st millennium B.C. It was then called either Til Barsib – an Aramaic name – in the Assyrian texts as the capital of Bit-Adini, an Aramaean kingdom of northern Syria, and Masuwari in the Luwian/Neo-Hittite inscriptions. The Assyrians, in the 9th century, renamed it Kar-Shalmaneser,"Port-Shalmaneser", a name that never entirely replaced Til Barsib. Tell Ahmar's history covers more than 5000 years, from the Chalcolithic period[640] to the end of Classical Antiquity.[641]

The occupation of the 2nd half of the 3rd millennium (Early Bronze IV) is better known. On the eastern slope of the Tell stood a temple of the type called '*in- antis'*. It was more than 9 m long and about 6m wide inside.[642] In addition to a monumental funerary complex "Hypogeum". It consisted of a chamber constructed with huge stone blocks, a room – probably for the preparation of offerings – to the north and another chamber to the north-west, situated at a lower level, was accessible through a flight of stairs. Several cist graves were dug around this complex. Tell Ahmar might have been a ceremonial centre for communities living in this part

[638] Thureau-Dangin 1929, 185– 205; Thureau-Dangin / Dunand 1936.
[639] Bunnens 1989, 1– 11; 1990; 1992, 1– 13.
[640] Thureau-Dangin / Dunand 1936, 120– 124; Bunnens 2002-2003, 164– 165; „The earliest evidence for human occupation dates from the Ubaid period (ca 5000/4500) and is known from painted pottery sherds found by the French expedition in layers going down to the bedrock. Architectural remains dating from the Late Chalcolithic 1-2 period (ca 4500/4000) were excavated on the Tell. They consist of part of the remains of a tripartite house, i.e. of a house belonging to a type of architecture, which gives the first signs of emerging social complexity. The house was associated with hand-made pottery among which one notices painted sherds in the tradition of the Ubaid painted pottery".
[641] Thureau-Dangin / Dunand 1936, 75– 83; Bunnens 2016a, 239– 242; Roobaert / Bunnens 1999, 163– 178.
[642] Bunnens 2016a, 240; Bunnens 2016b, 187– 198.

of the river valley in the 3rd millennium B.C.[643] The next period of significance is the Middle Bronze Age II, especially the period ca 1750 – 1600 B.C. Five buildings, each one room wide, formed a curving line on the summit of the Tell. They were used both as storage facilities and as living quarters. Door sealings and sealed labels show that the complex had an administrative function.[644]

In the late Bronze Age, Tell Ahmar was probably a small town. The remains of a house consisting of four parallel rooms were the most noticeable from the second half of the 2nd millennium. A few sherds of (Nuzi ware), a pottery type characteristic of the time of the Mitannian domination, helps date the level to which the house belongs to the 15th / 14th centuries.[645] One of the main periods in the occupation of the site is the Iron Age (especially the 9th to 7th centuries B.C.). As the capital city of the kingdom of Masuwari, as the stronghold of Ahuni, tribal leader of Bit Adini, and as a provincial capital of the Assyrian empire. Tell Ahmar went through Assyrian occupation – which is represented by Middle-Assyrian pottery sherds as well as a cylinder seal – and a reversion to the status of a village. It quickly recovered from its decline with the creation of the principality referred to as Masuwari that adopted the Neo-Hittite, or Luwian, language for its display inscriptions and the Syro-Hittite style for its monumental reliefs and stelae. A spectacular example is a storm-god stele discovered in the Euphrates at some distance from the Tell. Also remarkable is the pebble mosaic in a chequer-board pattern found on top of the Tell. It must have been part of a public building of which no other remains could be excavated. Masuwari, also named Til Barsib, was integrated into the tribal state of Bit Adini, which was defeated and conquered in 856 B.C. by the Assyrian king Shalmaneser III, who renamed it Kar-Shalmaneser. In the early 8th century, Til Barsib/Kar-Shalmaneser had become the capital city of a province, the governor of which was a servant of the powerful *turtanu* Shamshi-ilu. It was probably Shamshi-ilu who gave to Tell Ahmar its maximum development by enclosing it in a semi-circular wall of which one gate - the 'Lion Gate'- has been excavated. It was decorated with two basalt lions carved with an Assyrian inscription exalting Shamshi-ilu's achievements. In the late 7th and 8th centuries, Tell Ahmar reached its apogee. On the Tell, a palace was erected on the model of the Assyrian royal palaces. It was decorated with wall paintings that still form the largest collection of Near Eastern wall paintings ever discovered. In the middle town, near the rampart, a large residential structure was excavated. It yielded typical Late Assyrian pottery. One of its courtyards were paved with a chequer-board pebble mosaic. Among other discoveries, a collection of carved ivories and 21 cuneiform texts, as well as two Aramaean tablets, must be mentioned. A life-size statue of an Assyrian official was found near a barrel vault tomb to the north of this residential structure.[646] With the collapse of the Assyrian empire, Tell Ahmar lost its privileged position.The Hellenistic and Roman periods are represented by scattered remains, in which we can see an indication

[643] Thureau-Dangin / Dunand 1936, 96–110; Roobaert / Bunnens 1999,164– 166 ; Bunnens 2002-2003, 163–172; Bunnens 2016a, 240; Baccarini 2014, 213– 225.

[644] Roobaert / Bunnens 1999, 166; Bunnens 2002-2003, 163–172; Bunnens 2016a, 241; „Tell Ahmar may have been a control point on a trading route in the first half of the 2nd millennium. It also included a residential quarter, - however, as is shown by a four-room house excavated in the south-eastern slope of the tell. Both architectural complexes disappeared in a big conflagration in the 17th century".

[645] Roobaert / Bunnens 1999, 166; Bunnens 2002-2003, 163–172; Bunnens 2016a, 241.

[646] Roobaert / Bunnens 1999, 167– 172; Bunnens 2016a, 241– 242; during this entire period, Tell Ahmar was not only the capital of a province but also an unavoidable crossing point of the Euphrates, on a road linking Assyria with its western provinces.

that, although Ptolemy (in the 2nd century A.D.) still knew of a place called *Bersiba* in the region, Tell Ahmar was a village again.[647] ***The artefacts to be displayed are:***

1- A collection of pottery (bowls, pots, jars, jugs, dishes, cups, and champagne cup) from the 3rd millennium (Early Bronze IV) (**Fig. 5.53**), found by Thureau-Dangin in the "Hypogeum".[648] Such as, (M7573, M7574, M7575, M7576, M7577, M9401, and from M9417 to M9425, from M9426 to M9463, from M9465 to M9475, and from M9812 to M9826).

2- A collection of human and animals clay figurines (terracotta), such as (M7567, M7570, M7571, M9415, and M10383). As well as, pottery plaques with human scenes, such as (M7564, M7569, M9414). In addition to, bronze tools[649] such as, spearhead (M9796, M9797, M9798, M10377, and M10378); knife blade (M9799); grip of the knife (M10368); chisel (M9780); vase (M9811); bronze ring (M10333); axe (M10367) and nail (M10386). Including moulds of white stone for the casting of weapons (M9976, and M9977).

3- A collection of antiquities found by Guy Bunnens, of Early Bronze Age IV, Middle Bronze Age II). For example, pottery from infant burial F 19.113, below the Hypogeum complex, miniature cups from a large EBA building on the southeastern slope of the Acropolis, pottery sherd with seal impression, and clay figurine and model of a chariot from house A3. As well as an impression of MBA, cylinder seal and MBA pedestal bowl.[650]

4- A collection of small antiquities of Iron Age (Late 2nd millennium and 1st millennium B.C.). For example, cylinder seals such as (M262), hematite, L 2.2 cm, D 1.1cm, H 0.4 cm, W 6.5 gm, 1300 – 1200 B.C, Middle Assyrian. The god *Ea*, facing right, holds a vessel spouting water. Opposite him are two gods with arms lifted in worship. All are wearing long gowns; (M260), steatite, L 2.5 cm, D 1.2 cm, H 0.25 cm, W 6 gm, 1300 – 1200 B.C., Syro-Assyrian. The naked goddess (Ishtar) is carrying a bird in each hand. To the right is another goddess, wearing a long gown and carrying an animal in each hand; (M261), steatite, L 3.1 cm, D 1.5 cm, H 0.4 cm, W 13 gm, 900 – 800 B.C., Neo-Assyrian. A priest, facing left, tends a fire on an altar. Across from him are two worshippers facing right. Between the god troups, a star and a crescent are visible[651] and seals impression (M11584). There is also a group of pottery pots as well as a collection of ivories such as Egyptian zing ivory head from room XV of Building C1 (H.6.1 cm); ivory Plaque with a griffin standing on a composite tree from room XV of Building C1 (H.15.9 cm); and ivory plaque showing a procession of musicians and figures carrying provisions, from a pit in room XV of Building C1 (L.32.3 cm).[652] Besides, examples of the Aramaic tablets,[653] stone fragment with an Aramaic inscription as (M10463), 9.4 × 8.3 × 2.6 cm, and Cuneiform tablets (Archive of Hanni). „*In Rooms XI and XII of Building Cl, about twenty-three cuneiform tablets, including fragments, were found in the debris of the first phase of the building. They seem to belong to one Hanni who is*

[647] Thureau-Dangin / Dunand 1936, 75– 83; Roobaert / Bunnens 1999, 167; Bunnens 2016a, 242.
[648] Thureau-Dangin / Dunand 1936, 96– 106.
[649] Thureau-Dangin / Dunand 1936, 106–108.
[650] Bunnens 2002-2003, 163– 172.
[651] Hammade 1994, 199– 201.
[652] Bunnens 1997, 26– 28.
[653] Bordreuil / Briquel-Chatonnet 1996-1997, 100– 107.

mentioned several times in the texts. He probably was the owner of the house. The texts are essentially contracts, with a few economic texts".[654]

5- Two large steles of the Storm-god, early 9th century B.C. **(1.)** ***Stele B*** (M11611), dimensions, first piece 155 × 95 × 70 cm, second 178 × 90 × 75 cm, found by Thureau-Danginin 1927, about 200 meters northwest of the former city walls (**Fig. 5.54**). They were transported by Darrous to Aleppo in May 1928.[655] The stele has inscription (29 lines) in Hieroglyphic Luwian. The inscription, carved after the death of Hamiyatas (king of Masuwari), belongs to a king whose name is lost.[656] **(2.)** ***Tell Ahmar 6***, the large stele of the Storm-god discovered in 1999 in the Euphrates River near Tell Ahmar (village of Qubbah). The stele, broken into two pieces of blackish basalt, over three meters high. The front is carefully carved, showing a smiting Storm-God in relief standing on a bull (with a winged sun-disc at the top and a guilloche-motif at the foot), brandishing an axe in the right hand and a trident-thunderbolt in the left. He is wearing a conical tiara with a bulbous top and two pairs of horns. He has a long squarish beard and a long pigtail with a curling end. He is also wearing a short kilt with a large belt from which a dagger or short sword is hanging on his left side. Shoes with upturned toes protect his feet.[657] The rear sides bear an eight-line text in Hieroglyphic Luwian running sinistrorse and continuing boustrophedon, with monumental sign forms, and in an excellent state of preservation.[658] The text is mentioned Hamiyatas (king of Masuwari) as well as the Storm-god by name (Tarhunzas - in Luwian - of the army (Storm-god of the Army).[659] The name often accompanied by an epithet, such as "Celestial Tarhunzas", "Tarhunzas of the Vineyard", or associated with a place, e.g. "Tarhunzas of Malatya" "Tarhunzas of Aleppo", which was mentioned in Tell Ahmar 5.[660]

6- A collection of basalt reliefs with Hieroglyphic Luwian inscriptions, such as ALEPPO 2, which is originally from Tell Ahmar, 90 ×63 cm, with a 26-line of Luwian inscription. It was displayed in the inner hall near the entrance. The text according to Hawkins, about "Arpas" and includes his relationship with his brother "Hamiyatis".[661] As well as, TELL AHMAR 5, a fragment of a relief, height 70 cm, width 50 cm, thickness 10 cm. The relief was found at the western door of room 15 in the new Assyrian building C1 by Bunnens. The relief formed the southern corner of the outer part of the entrance (reused). The Luwian inscription begins from the left (B) at the right edge, and extends to the left until the back of the relief (C) and from the right (D) and extends with alternating writing (right to left and left to right alternately). The text is about the dedication of granaries to the Storm-god in Aleppo "Tarhunzas of Aleppo" by the father of the author "Hamayatas", and the support by god for his success.[662] In addition, it can be display a collection of relief fragments such as part of relief (M9946), 97 × 33 × 26 cm, with four lines of Luwian inscription; part of relief (M9964), 26 × 31 × 16.5 cm; part of relief (M9965), 18 × 16 × 11.5 cm; part of relief (M9967) and part of relief

[654] Dalley 1996-1997, 66– 99; Bunnens 1997, 25.
[655] Thureau-Dangin / Dunand 1936, 135– 136, pl. III.
[656] Hawkins 2000, 224– 245, pls.91– 102.
[657] Bunnens 2006; Bunnens 2004, 57– 81.
[658] Hawkins 2000, 227– 248, pl. 91– 105.
[659] Hawkins 2006, 11– 31.
[660] Hawkins 2000, 231– 234, III.3; pl. 95f.
[661] Hawkins 2000, 235– 238.
[662] Hawkins 2000, 231– 234; the first line: the name of Hamatias king of Masuwari. Lines 2-4: Father Construction of grain silos for the Storm-god in Aleppo. Line? 7: Mantra to protect the silos. Lines 8-9: The death of the father. Lines 10-12: God preferred and his spokesman (?). Line? 13 - 14: ... is unclear.

(M9966), with one and half lines of Luwian inscription that was displayed at the corner of Ebla hall.

7- A collection of Hittite and Assyrian orthostats,[663] such as (M9950), limestone, 112 × 80 × 30 cm. It shows an archer riding a horse, holding the arrow in his right hand, and passing over a man lying on his back;[664] (M7496), basalt, 94 × 63 × 25 cm, found at a depth of about 3 m between the village and the western cemetery.[665] It shows a woman and a child stood in front of her, both her arms outstretched, as she wanted to offer something to the child, who raises his hands to the level of his face;[666] (M9949), basalt, 76 × 69 × 16 cm. A man passing to the left and holding a harp or bow in his left hand on his shoulder, with his right hand opened. The costume does not offer any particularity. He is strapped at the waist by a wide belt, almost completely erased, but of which there are still definite traces. The sword with a spherical cap-shaped head is a Hittite style;[667] (M7494), basalt, 116 × 63 × 34 cm. A man heading to the left and wearing a long dress; (M7495), hard limestone, 107 × 79 × 20 cm. Two animals griffins (gryphons) sitting on both sides of the sacred palm tree;[668] (M7498), basalt, 85 × 62 × 35 cm. A winged eagle carrying in his hand a vessel of holy water;[669] (M7499), basalt, 96 × 88 × 22 cm. Two men carrying tribute (tribute bringer), they wear a short tunic, heading to the left side, one behind the other, and carrying things that are not clear;[670] (M9951), basalt, 43 × 92 × 23 cm. A scene of a besieged city.

8- Two Assyrian reliefs with cuneiform inscription. **(1.)** Shalmaneser III relief (M7503), 177 × 98 × 77 cm. Thureau-Dangin said that there were thirty lines on the obverse and seventeen on the left edge. The inscription, on one surface and the left edge, was left unfinished since the text stops abruptly (at L.E. 17); although there is room enough for continuation. It begins (lines 1- 30? and L.E. 1-9) with an invocation of gods, royal name, and genealogy. It then continues with a geographic survey of Shalmaneser's conquests. There is no obvious connection between the content of the text and the provincial city in which it was found.[671] **(2.)** A relief with Assyrian Inscription of basalt, 98 × 77 × 27-45 cm. It is found lying on the inscribed side, three quarters buried, close to the southeast of the western cemetery. The text consists of five lines, the translation according to Thureau-Dangin : **1-** which arrives, striker until Tiamat (the sea); **2-** which

[663] „The style of Til Barsib orthostats art must begin with a separation of the sculptures from the Assyrian ones, which are in the late Hittite tradition. F. Thureau-Dangin has already divided the sculptures into a "Hittite", an "Assyrian" and an uncertain group in the publication. The Assarhaddon stele, the gate lions and the Ištar stele can be assigned to the Assyrian group according to their inscriptions, and some of the fragments are also classified according to their typical Assyrian themes (tribute bringer, besieged city) or the details of clothing and hairstyle (in Assyrian style). The other works of art show the characteristics of late Hittite art. One can assume from the outset that they were not created at the same time as the Assyrian sculptures by Til Barsib. From this result in the following for the Late Hittite Reliefs of this place, a well-founded *terminus ante quem*". See Thureau-Dangin / Dunand 1936; Orthmann 1971, 46.

[664] Thureau-Dangin / Dunand 1936, 137– 138, pl. X 3.

[665] The orthostats from Til Barsib were not found in *situ*. A part of the reliefs is fragments of orthostats that belonged to one or more buildings; the other works are stele, which may have been placed in the urban area or outside.

[666] Thureau-Dangin / Dunand 1936, 137, pl. VII 3.

[667] Thureau-Dangin / Dunand 1936, 160– 161, pl. XI.1.

[668] Thureau-Dangin / Dunand 1936, 161, pl. XI 8.

[669] Thureau-Dangin / Dunand 1936, 161– 192, pl. XI 3.

[670] Thureau-Dangin / Dunand 1936, 192, pl. XI 6.

[671] Grayson 1996, 26; Thureau-Dangin / Dunand 1936, 159

is in the land of Nairi (Lake Van);[672] **3-** until Tiamat (the sea); **4-** which (at) set of the sun-god (sunset);[673] **5-** the hand arrived (i.e. that his hand had reached until sunset). The text is similar to lines L.E. 10-14 from the inscription of Shalmaneser III. The translation, according to Grayson: *Conqueror from the sea of the land Nairi to the western sea; he conquered*.[674] The relief was in the museum's outdoor garden.

9- Copies of the wall paintings of the Neo-Assyrian palace, which was richly decorated with wall paintings in the Assyrian fashion; in total, thirteen of the palace's rooms were colourfully painted with scenes depicting royal life.[675] According to Albenda, there are three main periods of artistic production for the ornamental wall paintings at Til Barsip. Early (first half of the 8th century B.C. before Sargon II); middle (latter part of the 8th century B.C.); and late (7th century B.C.), which includes the identification of Sennacherib in the depiction of Room 24, panel and probably also Room 27, panels c and d (the only representation of Sennacherib while hunting.[676] For example (M7504), 62 × 42 cm. Two Assyrian dignitaries (bearded), wearing a red and black headband, and blue and black embroidered clothes; (M7505), 47 × 62 cm. The leg of a man with lines showing muscles, above the leg appears part of the dress; (M7506), 16 × 20 cm, Two circles and a part of a circle, inside one of them appears ahead of a man with a flower on it; (M7507), 45 × 63 cm. A bearded man with a red spear in his right hand, and a red and blue shield in his left hand, as well as bracelets in his wrist; (M7508), 70.5 × 41 cm. A bearded man with bow and arrow on his shoulder, and a waistband with horizontal lines coloured in red, black and blue; (M7509), 41 × 38 cm. Two Assyrian dignitaries in court dress. This is a fragment from a larger *Tresco* in which the two Assyrian dignitaries were presenting a foreign captive before an enthroned Assyrian ruler. They have dressed a headband decorated with rosettes, earrings, and dress fringed with fringes, the colours are black, blue and red; (M7511), 43 × 48 cm. Goat is coloured in blue, red and green. It has a long curved horn decorated with small blue plates on a red background; (M7512), 75 × 43 cm. A battle between the ships. A red warship with soldiers hiding behind the shields and a man wears a helmet and shows as the captain of the ship. A man also stands on the ship catching another man's arm in his left hand, and hitting him with an unclear weapon. At the bottom of the ship appears crab and fish.[677]

10- Neo-Assyrian basalt statue, during the 1993 season, three pieces of a life-size of a blue greyish basalt statue145 cm, were found in a pit dug into one of the large walls surrounding an Iron Age vaulted tomb. They were brought to this location in separate pieces, perhaps with the deliberate intention of burying them. The head was cut off as if the statue had been decapitated. The torso was separated from the Lower portion of the statue by an oblique cut that divided the figure just below the waist. The cut runs downwards from the back and continues underneath the clasped hands at the front. The Lower part of the statue seems to have been separated from the missing feet by a horizontal cut. The features of the beardless face were erased in antiquity, except for the

[672] According to this information and to other texts, it is possible to deduce that in the Assyrian geography Nairi lay "in an area north of the Taurus Mountains and the Murat Su, which extended at least as far as the area of Lake Van, see Salvini 1998, 87– 91.
[673] Thureau-Dangin / Dunand 1936, 159.
[674] Grayson 1996, 26.
[675] Thureau-Dangin 1929, 185– 205.
[676] Albenda 2005, 69– 74.
[677] For more information about wall paintings, see Thomas 2019a.

left eye, of which traces are still visible. The ears have been carefully carved and are adorned with long earring pendants. No traces of a headdress are visible. On the top of the head, just above the left forehead region is a small hole made by the statue's' 'killers". The hair is depicted in a stylized manner. It has been arranged in eleven horizontal bands of vertical wavy lines, which run down from the top of the head to the nape of the neck.[678] „*Posture, dress and jewellery, as well as the high quality of the carving of the statue, suggest that the person that the statue depicts was a high-ranking Assyrian official and very likely the governor of Til Barsib during the early part of the reign of Sargon II* (**Fig. 5.55**)*. The statue has been defaced and knocked in the chest and on the top of the head as if profaners had wanted to "kill" it. The fact that it was found in a funerary context tends to confirm its intentional "killing." The "murder" was probably committed when the Assyrian empire collapsed*". [679]

11- Two stelae of Esarhaddon (King of Assyria). „*Soon after his successful campaign to Egypt in the year 671 B.C., king Esarhaddon of Assyria (681– 669 B.C.) commissioned three large stone stelae, each with a carving on its face showing the king raising an emblem of royal power in one hand while two small captives - the rebellious king Abdi-Milkutti of Sidon, captured in 677, and the crown prince of Egypt, captured in the recent Egyptian campaign - stand or kneel at his feet. On the sides of each stele are images of the two sons Esarhaddon had recently appointed as his heirs to the thrones of Assyria and Babylonia. The three stelae were erected in two northwestern provincial capitals of the Assyrian empire, two of them in Til Barsip, a long-established provincial capital on the upper Euphrates, and the third in Sam'al, a western vassal city that had become a provincial capital under direct Assyrian rule not long before Esarhaddon's reign*".[680] ***Esarhaddon A***, (M7502), basalt, 380 × 171 × 59 cm. It was erected to the west of the Tell at the foot of the citadel, approaching the Assyrian palace, on a base that was 110 cm in height; ***Esarhaddon B***, (M7497), basalt, 330 × 166 × 66 cm, It was erected on the ground just inside the eastern city gate (lions gate). „*The scene on the stelae reinforced the message of Assyrian dominance. On the face of each stele the crowned figure of Esarhaddon, more than six feet high, looms over the captives placed in front of him, whose heads scarcely reach to his waist. Staring implacably in front of him, he seems oblivious to the royal captives at his feet*". The captive figures are Abdi-Milkutti, the Phoenician rebel whose revolt against Esarhaddon had been summarily suppressed in 677 B.C., is identified both by his Phoenician hat and by his captive state as well as the Egyptian prince, which was Nubian and is identified both by his Negroid features and by the uraeus crown of Egypt that he wears.[681] No text was inscribed on the Esarhaddon B near the gate, although one may have been planned. Esarhaddon A has an inscription which tells a story of Assyrian power. The first seven lines now destroyed and unclear, at the end of line 7 is (Hazael, king of the Arab). „*After an introduction, the text describes Esarhaddon's kindnesses to a faithful Arab vassal, whose gods, plundered by Esarhaddon's father Sennacherib, Esarhaddon had*

[678] Roobaert 1996, 79– 87; Bunnens 1997, 17– 28.
[679] Bunnens 1997, 24–25.
[680] Nevling Porter 2000, 143; See also Thureau-Dangin 1929, 191–192; Thureau-Dangin / Dunand 1936, 151–152, pl. XII, pl. XIII;
[681] Nevling Porter 2000, 156– 157; „*the defeat of Egypt, represented by his kneeling form, signalled the elimination of Egypt as Assyria's last significant challenger for control of the west after more than forty years of Egyptian support for western uprisings against Assyria; even more important, it signalled the recovery of Assyria s military position in the west*".

refurbished and returned, whose female compatriot, also carried off by Sennacherib, Esarhaddon had returned and made queen, and whose son, deposed by a rival, Esarhaddon had later helped to reclaim the throne of his father, seizing the belongings of the hapless rival in the process. After establishing Esarhaddon's military prowess by extolling his various conquests (including his defeat of the nearby Cilicians), the text concludes with an account of Abdi-Milkutti's defeat at Esarhaddon's hands".[682] At the top of Esarhaddon A, there were symbols of gods.

In the end, I suggest that the fragments of the lion's statues that were placed in the University of Aleppo be returned to the Aleppo Museum and placed in Tell Ahmar hall.[683] The only available evidence on the Assyrian presence at Tell Ahmar before the building of the palace is precisely this inscription of Šamši-ilu on one of these lions. It can be inferred from this inscription that the lions were made on Šamši-ilu's order, as was probably also the gate. It is even possible that the entire city wall was built at that time.[684] The west lion is 250 cm in height from the base to the top of his head. The width of the base is 120 cm and its height 30 cm.[685] The text is in the form a royal dedicatory inscription, but the author is Šamši-ilu, *turtanu*, the field marshal, who does not mention any royal name. After the dedication to various deities and the listing of several titles for himself, Šamši-ilu goes on to describe a successful campaign against Argištu, king of Urartu. The text commemorates the erection of the two lions and records each of their names.[686] Šamši-ilu, the general, is a very important person who played a political and national role and was the first defender at the northern border of the Assyrian empire against Urartu. It may be related to the Assyrian Queen Sammu-ramat, or the king Adad Nirari III (810 – 783 B.C.). Dalley went even further; she said Šamši-ilu was king of the western Assyrian kingdom. It is virtually certain that Šamši-ilu was a favoured relation - perhaps a son, nephew or younger brother - of Sammu-ramat. It may have been he rather than Adad-nirari III who married the king of Damascus' daughter. [687]

[682] Nevling Porter 2000, 174; Thureau-Dangin / Dunand 1936, 193– 196.

[683] The basalt lion statue was exhibited in Aleppo University Square. Shawqi Shaath, Hamido Hamadeh, and Guy Bunnens transferred it in 1987 to the University. The sculpture was placed in front of the Central Library at the University. The sculpture was left untouched for 15 years. The sculpture was designed as a symbol of the University of Aleppo, and parts of this sculpture were installed in front of the College of Agriculture in 2004. The work is still awaiting completion for technical reasons. In 2004, the Syrian team, which brought the statues to the university, did not notice that they belonged to more than one statue, so it was difficult for them to install pieces that looked incomplete when they were discovered.

[684] Bunnens 2009. 67– 82; „*Tell Ahmar lions were in the Assyrian tradition, were still close to Syro-Hittite models, as a comparison with a lion from Havuzköy. This is another indication that the Assyrian conquest did not put a sudden end to local traditions. The first years of the Assyrian domination over Tell Ahmar witnessed a progressive dilution of Syro-Hittite tradition into the Assyrian lifestyle, but the ruling elite probably remained Aramaean*".

[685] Thureau-Dangin / Dunand 1936, 141–151; the lion was visible before Thureu-Dangan excavations and was never buried. His image was published in 1909, in King. AAA 2, 185– 86, pl. XXXVII; in 1912, by Thompson, PSBA 34, 66– 74, pls. IV-VI.

[686] Grayson 1996, 231– 233; Thureau-Dangin / Dunand,1936: 145– 151; All the written documents discovered in Tell Ahmar were studied and analyzed in a master's thesis at the University of Aleppo, see (in Arabic), Fakhro 2008.

[687] Dalley 2000, 79– 88.

The third wing (Various)

This wing will be divided into two sections: The first will be devoted to the presentation of archaeological finds from different sites in Syria, which dates back to different periods. The second will be devoted to Aleppo during the ages.

Section I (Mixed Hall).

This hall is attached to the Near Eastern Antiquities section; it will contain showcases from three of the most important Syrian sites in the 3rd, 2nd and 1st millennium B.C. To explain the importance of these archaeological sites in the history of Syria through the display of a few artefacts preserved in the museum as results of old excavations**.**

5.3.5.2.11 Tell Chuera

Tell Chuera is located directly south of the Turkish border in the middle between Khabur and Balikh in a flat steppe landscape divided by wide, flat valleys (wadis). In this area, the annual rainfall is sufficient for rain-fed agriculture, agriculture without artificial irrigation. Today, as in ancient times, agriculture and animal husbandry play an important role for the inhabitants. The Tell, a so-called "wreath hill" discovered by Max von Oppenheim during his travels in northern Syria at the end of the 19th century B.C., has been excavated since 1958 at the suggestion and support of the Oppenheim Foundation, under the direction of Professor Dr Anton Moortgat. It was continued until his death in 1977. The excavations were not resumed until 1982, initially by his wife, Dr Ursula Moortgat-Correns in collaboration with Professor Dr Winfried Orthmann, and since 1986 under Orthmann's sole responsibility. Since 1996, the 19th excavation campaign on Tell Chuera, the Goethe University Frankfurt has also been involved, and since 1998, the management has been entirely in the hands of Professor Jan-Waalke Meyer.[688] The extensive and long-inhabited ruins occupied a dominant position in the region, especially in the first half of the 3rd millennium B.C.,[689] with large religious buildings erected on stone terraces, a spacious palace, two city walls and dense residential buildings.[690] ***The artefacts to be displayed are from Moortgat excavations:***[691]

1- A collection of human and animal figurines (terracotta), such as (M6559, M6560, M6561, M6562, M6563, M6564, M6565, M6566, M6581, M6582, M6591).
2- A collection of cylinder seals (**Fig. 5.56**), such as (M6567), limestone, L 4.5 cm, D 2.3 cm, H 0.5 cm, W 42 gm, 2600 B.C., Early Dynastic II. A scene of fighting animals. Three rows of groups of crossed animals, each group consisting of a Lion and a bull[692]; (M6568), frit, 2.8 × 1.9 cm. A geometrical shape and lines in many directions; (Seal without a number), faience, L 1.1 cm, D 0.95 cm, H 0.15 cm, W 1 gm, 1500–1400 B.C.

[688] Meyer (hrsg.) 2010.
[689] The excavations have shown that two main settlement periods can be distinguished: Tell Chuera I: an extensive settlement of the entire ruin during the Early Syrian period (3rd millennium B.C.). Tell Chuera II: a much smaller complex from. The Mittani, Middle Syrian period (middle to end of the 2nd millennium B.C.).
[690] Orthmann et al. 2005.
[691] Moortgat 1964b; „the excavations have found several fine buildings and temples of a unique type (Nord-Tempel in *Antis*), as well as alabaster sculptures of worshippers dating to the first half of the third millennium B.C. An interesting series of terracotta figures came to light from area IV-V, south-west of the temple came remains of the (cylinder seals, seal impressions, Nuzi ware, etc.). As well as other finds of shell and agate used in inlay work on artistically decorated panels, bronze weapons, and fragments of pottery storage jars engraved with symbols and numerical signs".
[692] Hammade 1994, 47.

Syro-Mitannian. A geometrical pattern made of groups of short, oblique lines[693]; (M4332), sea-snail shell, L 2.5 cm, D 1.7 cm, H 0.4 cm, W 9.5 gm, 2600 B.C., Late Early dynastic. Two lions, in crossed, heraldic position, are each attacking a goat. Between the Lions is an eagle, and below the eagle is a scorpion.[694] In addition to the jars' lids (stoppers), which contain seals impressions, such as (M6585), 6 × 5.5 cm. A scene of animals within two frames; (M6586), 7.1 × 4.4 × 1.6 cm. A man among a group of animals; (M6587), 7.3 × 3.2 × 1.2 cm. A scene of animals (unclear); (M6588), 7.9 × 7.2 × 1.4 cm. A scene of fighting animals; (M6589), 5.1 × 2.7 × 1.5 cm. A scene of people sitting on chairs; (M6590), red clay, 2.4 × 2 × 1.4 cm. Two scenes separated by a line, the upper scene animals, and the lower animals with a man.

3- A collection of various pottery vessels, such as (M6569, and M6570) bottle; (M6573) 14 × 8.3 cm, a red-coloured cup with geometric motifs; (M6584), 8.9 × 7 cm, cup has a conical shape and a round base. As well as pottery fragments containing geometric decorations such as lines, circles, and plants as leaves and spike (M6571, M6572, M6574, and M6579).
4- A collection of bones tools, such as (M6578, and M6580), needles have a tapered head and a neck with a hole. As well as a set of bronze nails, pins and needles, such as (M6592, M6593, and M6594).

5.3.5.2.12 Tell Mishrifeh (Qatna)

It is situated about 18 km northeast of Homs near the village of al-Mishrifeh, in a large fertile plain situated between the dry steppe of the Palmyra region and the nearby Orontes valley. The city was an important centre throughout the 2nd millennium B.C. (Middle and Late Bronze Age), and the first half of the 1st millennium B.C. Due to its position at the crossroads between the main north-south route from Anatolia to Egypt and the important east-west route from Mesopotamia through the Syrian Desert to the Mediterranean shore, it was one of the major Syrian kingdoms and a commercial centre of outstanding importance.[695]

Qatna in the middle Orontes region was the centre of a powerful state and a rival of Yamkhad. According to the Mari archives, the kingdom of Qatna ruled southern Syria, extending from the upper valley of the Orontes river to Qadesh and the territory of Palmyra.[696]

Qatna was excavated by Count Robert du Mesnil du Buisson who worked on the site from 1924 to 1929.[697] The excavations at the site indicated the existence of a massive 100 ha city in the Middle Bronze Age fortified with earthen ramparts and chambered gates. He exposed the vast t*emple de Nin-Egal*, where he found the well-known sphinx dedicated by Princess *Ita*, daughter of Amenemhet II (ca 1900 B.C.). As well as the tablets with the inventories of the treasure of Nin-Egal and the gods of the King. From 1991 to 1998, a Syrian Expedition, directed by Michel Al-Maqdissi, resumed excavations at the site. In 1999, a joint Syrian-Italian-German archaeological project was initiated, with operations in five different areas.[698] It contained one

[693] Hammade 1994, 180.
[694] Hammade 1994, 45.
[695] Novák 2004, 299– 317.
[696] Klengel 1992; 2000a, 239– 252.
[697] Mesnil du Buisson 1926, 289– 325 ; 1927a. L'ancienne Qaṭna.
[697] Klengel 1992 ; 2000a, 239– 252.
[697] Mesnil du Buisson 1926, 289– 325 ; 1927a, 277– 301 ; 1927b, 13– 33 ; 1930, 146– 163 ; 1935 ; 1936-1937 ; 1937.
[698] Abdulrahman / Luciani / Morandi Bonacossi / Novák / Pfälzner 2016, 553– 568.

of the largest royal palaces of Bronze Age Syria and an intact royal tomb that has provided a great amount of archaeological evidence on the funerary habits of that period.[699] In the new excavations, evidence has revealed that the Late Bronze Palace excavated in the 1920s was founded in the Middle Bronze period, providing additional clues to this important era in Qatna's history.[700] ***The artefacts will be displayed are from Mesnil du Buisson excavations:***

1- A collection of various pottery vessels such as, Mycenaean bottle with red lines, and a long neck (M9519, and M9539); jars (M9520, M9521, M9525, M9528, M9530, M9531, M9537, M9538, M9546, M9548, M9553, M9559, M9713, and M10062); bowls (M9522, M9526, M9529, M9532, M9540, M9541, M9542, M9543, M9547, M9552, M9559, and M9658); cups (M9524, M9527, M9533, M9549, M9550, M9558, M9665, M9677, and M10006); dishes (M9534, M9535, M9536, M9544, and M9993 round dish has three legs).
2- A collection of bronze objects for example, a part of the lock of the Qatna palace (No. 385), 23 × 10 × 11 cm, found during the excavations of Mesnil du Buisson and Ploix of Rotrou in 1929 and a tapered bronze case - to protect the end of the hinge of the Qatna palace door - (No. 386), 26 × 23 × 0.5 cm, were found during the excavations of Mesnil du Buisson and Ploix of Rotrou in 1928[701] as well as a sheep's head of bronze (M9479).
3- Head of Qalpaq (M6534), basalt, 49 × 34 × 36 cm, found in Qatna 1924. Head a little bit bigger than normal, with curly hair, and a short beard. Syrian art from the second half of the 2nd millennium B.C.[702]
4- A collection of the cuneiform tablets (No. 232, 233, 234, 235), found by Mesnil du Buisson in 1927. These tablets contained an inventory of the treasure of the temple of the Nin-Egal and the gods of the king. Read for the first time by M. Charles Virolleaud,[703] she has revealed the name of the ancient city of Qatna.[704]
5- The Lower part of a seated statue (No. 393), basalt, 24 × 25 × 17 cm, found during the excavations of Mesnil du Buisson in 1927. A barefoot person, wearing a striped tunic, sits on an unmade seat, from the 2nd millennium B.C.[705]
6- A collection of triangular ploughs (plows) or shovels (No. 379-383), stone and flintstone, 19 × 26 × 26 × 03 cm, found in 1928.[706]
7- A collection of chariot-wheels, such as (M9523, M9659, M9660, and M9661).

5.3.5.2.13 Tell Rifa'at (Arpad)

The Tell is situated in the middle of the village of the same name, thirty-five kilometers to the north of Aleppo. It lies five kilometers east of the Aleppo-Azaz road, close to the Turkish border, and is on the railway line from Aleppo to Istanbul. The Czech philologist Hrozny made trial excavations on this site in 1924, but after three months' work, he abandoned his investigations; no detailed report on this work has so far been published, and apart from a few

[699] Novák 2008, 207– 232.
[700] Novak / Pfälzner 2000, 253– 296.
[701] Ploix de Rotrou 1932, 78.
[702] Ploix de Rotrou 1932, 42, fig 8.
[703] Virolleaud 1928, 90– 96 ; 1930, 311– 342.
[704] Ploix de Rotrou 1932, 72; „*it was discovered on the floor of the sanctuary of the Nin- Egal temple which destroyed in 1375 B.C., and may date to the ca 1500 – 1400 B.C. Among the objects of gold, silver and precious stones of the inventory of the treasure, several objects in iron?*"
[705] Ploix de Rotrou 1932, 75– 76
[706] Ploix de Rotrou 1932, 78.

fragments in the Aleppo Museum, no material from the excavation appears to be extant.[707] The small finds of Hrozny excavations, one part remained in Syria, probably in Aleppo, another part brought to Prague. M. V. Seton Williams carried out new excavations for three seasons 1956, 1960 and 1964, under the auspices of the Institute of Archaeology, University of London, Museum of Archaeology and Ethnology, Cambridge University and others.[708] „The excavations revealed of five levels: level XII, 5th and 4th millennium B.C. (Chalcolithic); level XI, 3rd millennium B.C. (Early and Middle Bronze Age); level III, end of the 2nd millennium and the 1st millennium B.C. (ca 1350 – 700 B.C., Aramean, and the Assyrian); level II, 7th and 6th centuries B.C. (New Babylonian); level I, 5th century B.C. until the 4th century A.D. (Persian (Achaemenid), Hellenistic, and Roman). Where many buildings, tombs, and artefacts were found, such as pottery, figurines, seals, and coins dating back to those ages".[709]

Between 11th and 25th October 1977, an archaeological survey sponsored by the Institute of Archaeology, London University, was made in the area around Tell Rifa'at. The main purpose of the survey was to determine the settlement patterns in the area for every period of its past. A special interest of the expedition was the topography of Bit- Agūsi, the Aramaean kingdom that flourished in the area in the 8th and 9th centuries B.C.[710] Bit- Agūsi was an ancient Aramaean state, established by Gūsi of Yakhan at the beginning of the 9th century B.C. It had included the cities of Arpad, Nampigi (Nampigu) and later on Aleppo. Arpad was the capital of the state-kingdom. Of all the Aramaic dynasties that ruled in Northern Syria, Bit- Agūsi is perhaps the only one whose founder is explicitly mentioned in the written sources. Gūsi is indeed a contemporary of Ashurnasirpal II to whom he pays tribute around 870 B.C. It seems certain that Gūsi was the founder of the dynasty that gave his name to the territory where it was established. Indeed, on the one hand, the country of Yakhan on which he ruled corresponds, according to the indications of the Assyrian royal annals, to the territory later known as Bit-Agūsi. It is therefore probably the foundation of the state of Bit- Agūsi in the first quarter of the 9th century. During the first decade of the reign of Salmanasar III, it seems that there was no confrontation between Bit-Agūsi and Assyria. While the neighbouring states of Bit- Agūsi are in open war with Assyria, Aramu son of Gūsi continues to avoid the armed conflict by paying the tribute in 858, 857 and 853 B.C.[711] In 847 B.C, Salmanasar III controlled Arnê (this city could be located in Tell Arane southeast of Aleppo) with a hundred other cities belonging to (Aramu) the son of Gūsi. (When Aramu opposed the Assyrian king's advance).[712] Arnê was later abandoned by the kings of the Bit- Agūsi who took (Arpad) as their capital.[713] Under the

[707] A Short article by Hrozny on Tall Rifa'at appeared in the *Central European Observer*, Vol. IV, 1926, 512.
[708] Seton 1961, 68– 87.
[709] Seton 1967a, 16– 33; 1967b, 69– 84; Clayton 1967, 143– 154.
[710] Matthers et al. 1978, 119– 162.
[711] Grayson 1996, 25; Shalmaneser III A.0.102.2. (94b-99) „Moving on from the city Hazazu, I approached Urimu, a fortified city of Lubarna, the Patinean. I razed, destroyed, burned, (and) consumed the city. I inscribed a stele (and) erected (it) there in. I received tribute from Aramu, the man of Bit-Agūsi: silver, gold, oxen, sheep, wine, (and) a bed of gold, ivory, (and) boxwood. I uprooted 22,000 people of the land Hatti (and) brought (them) to my city Assur".
[712] Grayson 1996, 37– 38; Shalmaneser III A.0.102.2. (ii 55-67) „In my tenth regnal year, I crossed the Euphrates for the eighth time. I razed, destroyed, (and) burned the cities of Sangara, the Carchemishite. Moving on from the cities of the Carchemishite I approached the cities of Aramu (and) captured the city Arnê, his royal city. I razed, destroyed, (and) burned (it) together with one hundred cities in its environs, (ii 60) I massacred them (and) plundered them. At that time, Hadadezer (Adad-idri), the Damascene, (and) Irhulenu, the Flamatite, together with twelve kings on the shore of the sea, trusting in their united forces, attacked me to wage war and battle. I fought with them (and) (ii65) defeated them, I took from them their chariotry, cavalry, and military equipment. To save their lives they ran away".
[713] Sader 1987, 136– 152.

reign of King Mati'ilu, the kingdom extended to include the region of the city of Aleppo, as well as the surrounding area of Jabul Lake. The inscriptions of Tiglath-Pileser III (744–727 B.C.) and Sefire[714] have given us a series of names of cities that belonged to Bit- Agūsi. In 743 –740 B.C., the Assyrians under Tiglath-Pileser III besieged King Mati'ilu for three years, thanks to it being an ally of Urartu.[715] Once captured, the city is destroyed, and its inhabitants are massacred. A coalition of princes, which had been allied to the city, is also defeated, including the kings of Kummuhu, Que, Carchemish, and Gurgum. (The surrender of Arpad in 740 B.C. encouraged several Syrian states to dispatch tribute to Tiglath-pileser III.)

For the material from Tell Rifa'at, in 1970, John Matthers received from Veronica Seton-Williams the copyright to publish British excavations. The material was at that time in Syria and Great Britain. Matthers **could not find most of the finds in Syrian museums; the finds are lost there.** However, Matthers received ceramics collections from Tell Rifa'at in Syria, which he could take with him to Great Britain. In London, the excavation documentation and a further part of the finds were in the Institute of Archaeology, smaller collections from Tell Rifa'at are in the British Museum and the Birmingham Museum. John Matthers had made considerable progress in processing the findings when he died in 1981. (John Matthers (1934 – 1981) in AfO 29-30 (1983 – 1984), 332). Of course, a thorough review of the excavations at Tall Rif'at cannot take place, and although Lehmann has already published numerous finds, the documents must be edited and published by John Matthers to be able to present the results of the excavation at Tell Rifa'at.[716]

In the end, the excavations of Tell Rifa'at, at least according to the current publication, are disappointing. From the capital of the most powerful Aramaic state in the 8th century B.C. where insignificant remains have been uncovered to date. This lack of information should be attributed to the partial nature of the excavations. Even in the case of further excavations, the real face of the Aramaic city cannot be recovered, which seems to have been destroyed by its resistance to the Assyrian invaders.[717]

The artefacts to be displayed are:

1- A collection of various human and animals figurines (terracotta),[718] such as (M10176), 278 pieces of various figurines; (M9464), head of a female figurine of red clay (Hrozny excavations); (M10351), head of an animal, 2.5 × 2.7 × 1.2 cm ; (M10358), lower part of red figurine showing the legs, 3 × 3.2 × 3 cm, and (M10385), part of figurine. The terracotta figurines were drawn and photographed by John Matthers; the drawings are in his documents (Novakova 1971, 9).[719]

2- A collection of various artefacts of Hrozny excavations in 1924 and 1925. Matthers had listed these finds from Tell Rifa'at in the National Museum of Aleppo: glass and faience objects (Mus. Nr. 418, 647, 648, 656, and 657); clay beads (Mus. Nr. 658, 660-662, 670);

[714]The Sefire steles consist of a treaty concluded between Bar-Ga'yah, king of KTK, and Mati'ilu, son of Atarshumki, king of Arpad, see Fitzmyer 1961, 178– 222; Sader 1987, 139– 142.

[715] Tiglath-pileser III attacked Arpad in 743 B.C., besieging King Mati'ilu for several years (until he surrendered in 740 B.C.). As well as, he repelled King Sarduri III of Urartu, who had sent troops to Arpad in 740 B.C.

[716] Lehmann 1996, 210– 218.

[717] Sader 1987, 151– 152.

[718] Seton 1967b, 69– 84; „John Matthers investigated the find at the National Museum in Aleppo and drew the terracotta figurines there; this material is still unpublished today. As well as, Nea-Novakova published the figurines that came to Prague in 1971. She informs that the collection of Tell Rifa'at finds in Czechoslovakia was destroyed in a fire in 1969 (Novakova1971: 9-10)".

[719] Lehmann 1996, 211.

weaving weights (Mus. Nr. 644 - 646, 649, 650, 653, 654, 659, 664-669, 671, and 672); spinning whorl (Mus. Nr. 655, and 673); bronze ring (Mus. Nr. 76); and "hammers" (Mus. Nr. 77-79).[720] ***Note***: Many finds that was in Czechoslovakia, largely destroyed by fire in 1969, according to the information at Novakova must have been the following finds (Novakova 1971, 94 n. 7 and passim here literal reproduction of their information): **(1.)** Inscriptions, 8 unreadable fragments of Neo-Assyrian cuneiform script documents, many fragments with Aramaic characters on stone and ceramics, a Phoenician inscription, Hittite seals (one with Luwian hieroglyphics), Egyptian seals and Greek seal vessels. **(2.)** Pottery, most monochrome vessels, one finally large storage vessels, some lamps and weaving weights. There were also Islamic glazed ceramics. **(3.)** Figurines, about 400 terracotta figurines, fragments and complete pieces. **(4.)** Metal and bone finds, glass and coins. **(5.)** Sculpture fragments, basalt grinding stones and bowls. Today the finds that survived from the fire are said to be in the Narodni Gallery *Sbirka orientalniho umeni*. These are "200 fragments of mother deities in terracotta, 13 fragments of oil lamps, 16 ceramic vessels broken, 2 bone objects, some metal finds and stone objects" (L. Hajek letter of 17 May 1977 to John Matthers).[721]

3- A collection of pottery vessels for example, (M10343), 7.2 × 7.2 cm, (M10344), 8.5 × 10.5 cm, (M10345), 5 × 8.3 cm, (M10346), 7.2 × 8 cm, and (M10347), 10 × 12 cm.
4- Aramaic Obelisk (M6542), white stone, 55 × 35 × 15 cm. This piece was purchased by the museum in 1953. It contains a scene of a man sitting on a square-shaped chair and wearing a long dress that ends with ruffles. He puts his right hand on his knee and holds a cup in his left hand, in front of him a table with two legs, with things in a conical shape?
5- Gravestone (M6543), limestone, 57 × 31× 17 cm. Found at Tell Rifa'at, 9th century B.C. The museum, in 1956, purchased this piece. It contains a banquet scene in low relief, where a man sits on a chair, has thick hair, wears a long dress to his bare legs, which lean on a base. In front of him is a table with four legs (x-shaped). The man puts his left hand on the table while raising his right hand with a cup in his mouth.[722]

This section will also display various objects of archaeological interest which the museum had acquired by purchase or gift, or through confiscation, and which represent many periods in the ancient history of Syria.

5.3.6 Hall of Aleppo during the ages (Section II of this wing)

Aleppo is the second-largest city in Syria (after the capital Damascus) and is the commercial capital of Syria. Aleppo has a long history, extending from the 6th millennium B.C., 3rd millennium B.C. to the Islamic era. It is one of the oldest continuously inhabited cities in the world. The remains and monuments are evidence from those great civilizations. In 1986, UNESCO added old Aleppo city to the World Heritage List.

The results of surveys and archaeological excavations conducted in the area surrounding Aleppo (Basin of Qwaiq and Sajur rivers and in the region of Afrin and Jubul) revealed of

[720] Lehmann 1996, 211.
[721] Lehmann 1996, 214.
[722] Khayyata 1999, 121– 135.

human settlement from the Stone Ages. This has been confirmed by stone tools belonging to the various stone ages (palaeolithic, Neolithic, and Chalcolithic).[723]

Aleppo in the 3rd Millennium B.C. was already a capital of northern Syria when that region underwent its first urban growth in the 3rd millennium B.C. Under the name of Halamki, it is attested in the tablets of Ebla as the seat of the Great Temple of Adda, one of the major West Semitic deities.[724] „*A few ceramic sherds retrieved from the city centre and pottery from several tombs that have turned up in the antique market (possibly from the area around Bab al-Faraj or along the old banks of the Nahar Qwaiq) attest to the occupation of the site from around 2700 to 2200 B.C. Aleppo was then one of the expanding centres of the Caliciform culture, the ceramic horizon also epitomised by Ebla (Mardikh IIB) and Hama (J), which distinguished urban Syria in the second half of the 3rd millennium B.C.*".[725] According to the number of cemeteries in the neighbouring sites of the Nahar Qwaiq and Afrin, basins suggest that Aleppo continued to be a flourishing centre in the Early Bronze Age (EB IV, 2300 – 2000 B.C.).

„*The greatest political expansion of Aleppo occurred at the beginning of the 2nd millennium B.C., with the ascent to power of an Amorite dynasty, which from around 1800 B.C. pushed Yamkhad into an increasingly powerful role among the kingdoms of Syria-Palestine and Mesopotamia. This political supremacy epitomized by the famous statement on a tablet from Mari that "the great king of Yamkhad rules over seventeen kings*".[726] "According to the Mari archives, north-western Syria was ruled mainly by the kingdom of Yamkhad, with its capital, Aleppo. Its area of influence essentially extended from the upper Euphrates, including the cities of Karkemish and Emar, in the east to the Mediterranean Coast westward, controlling the harbour of Ugarit.[727]

The kings of Yamkhad often participated in the politics of regions well to the east, even intervening in southern Mesopotamia. Like Ebla in the 3rd millennium, Yamkhad derived much of its power from its crucial strategic importance at the intersection of north-south and east-west trade routes, in combination with its productive dry-farming hinterland.[728] The primary source of data for Yamkhad apart from Ebla comes from the westerly reaches of the kingdom at Tell Atchana, ancient Alalakh.[729] „*The most useful evidence derives from the later Middle Bronze II period in level VII that produced monumental architecture and a royal archive of cuneiform tablets. The Alalakh VII texts, written in "peripheral" Akkadian, identify the site as the capital of the region of Mukish and vassal of the Yamkhad kingdom, whose rulers were related by birth to those of Alalakh*".[730] Thanks to the archives of Alalakh and Mari, the history of the dynasty of Yamkhad during the 19th - 17th century B.C., is known. The kings Sumu-epukh (ca 1820 –1790 B.C.) and especially Yarim-Lim (ca 1790 – 1770 B.C.) succeeded in subduing northern Syria around 1800 B.C., conquering Alalakh, Ebla, and Hama, and thus extending

[723] Muhesen 1999, 49– 74.
[724] Archie / Piancentini / Pomponio 1993, 257– 260.
[725] Nigro 2000, 46.
[726] Nigro 2000, 47.
[727] Klengel 1992; 2000, 239–252; Nigro 2000, 47; Klengel said with its advantageous geographical and ecological setting, Halab became, along with Qatna, the most powerful Syrian kingdom of the MBA.
[728] Akkermans / Schwartz 2003, 297– 298.
[729] See Woolley 1955; „Tell Atchana a mound of some 20 ha. Leonard Woolley, the celebrated excavator of Ur in southern Mesopotamia, directed excavations here in the late 1930s and late 1940s. Located on the Plain of Antioch near the Orontes, Alalakh benefited from its rich agricultural environs and its position controlling trade from the Mediterranean inland to Aleppo and beyond".
[730] Akkermans / Schwartz 2003, 304.

their political hegemony from the Antioch plain to the Orontes and the Afrin valleys to the Euphrates.[731] A large corpus of royal cylinder seals known from the vassal kingdom of Alalakh analysed by Dominique Collon,[732] from where also comes the statue of Prince Idrimi. It has a cuneiform inscription telling us the history of a member of the royal family during the 16th century B.C.,[733] which allowed for the recognition of well-stratified Middle Bronze II glyptic styles. A frequent scene involves the figure of the king or seal owner before a deity, with an interceding goddess in attendance, representations of the important Aleppo deities of Adad, the weather god, and his wife Hepat can be identified with some degree of confidence on these sealings. An "Aleppo school" of seals associated with the Yamkhad court has been identified at Alalakh, with examples also attested at Ugarit and Umm el-Marra.[734] For the following two centuries, the sovereigns of Aleppo ruled over this country as one of the major powers of the ancient Near East.[735] This political situation deeply influenced art and material culture, and northern Syria, therefore, exhibits a strong cultural homogeneity in this period. Notwithstanding its important historical role, however, we know very little about the actual town of Aleppo in this period.

The kingdom of Yamkhad, a major power in Syria during the MBA, was of minor political importance during the LBA. It seems to have been particularly reduced insignificantly by its mighty neighbour Mitanni, who dislodged Alalakh from Yamkhad's control. Later, under Hittite hegemony (probably mid-14th century B.C.), Halab was further reduced by being forced to hand over territories to its southern neighbour Nukhashe and its eastern neighbour Ashtata.[736] In Late Bronze Age, Aleppo seems to have had special importance for the Hittites. The Hittite viceroy with the political control over the area ruled from Carchemish, but Aleppo received its prince from the royal family, whose role seems to have been both military and religious.[737] The special status Aleppo gained in the Hittite power system was certainly due to the prominent position of the cult of its Storm-God.[738] The cult of the Aleppine Storm-God was established in Hattusa already after a military campaign of Hattusili I, i.e., in the 16th century B.C.[739] After the collapse of the Hittite Empire, it is conceivable to think that several fights to control the lands around the old cities took place filling the vacuum left by the Hittite army. If any of the Hittites stayed in Aleppo, they probably tried to protect the city and its temple institution. However, in contrast to Carchemish, there seems to be no evidence for the continuation of the Hittite royal family in Aleppo. After Halpa-ziti, only rulers of minor rank were in charge of Aleppo, which was additionally subordinated to Carchemish.[740]

Archaeological excavations on the citadel of Aleppo have brought to light a Temple of the Storm God, the only structure yet known from ancient Halab. The Archaeology of Empire, the MBA, was destroyed by fire at the end of the period, probably in the wake of the Hittite attack. In the LBA (14th / 13th century B.C.), it was rebuilt and equipped with relief orthostats before being modified in the 11th century B.C., at the beginning of the Iron Age. As in previous periods,

[731] Nigro 2000, 47.
[732] Collon 1975, 314; Collon 1981, 33– 43.
[733] Klengel 1981, 269– 278; Meyer 1996, 333– 350.
[734] Collon 1981, 33– 43; Akkermans / Schwartz 2003, 305.
[735] Klengel 1992, 49– 65.
[736] Klengel 1965, 175– 202; Kühne 1982, 203– 267; Na' aman 1980, 34– 42; Pfälzner 2012, 770– 796.
[737] Klengel 2001, 255– 271.
[738] Schwemer 2001.
[739] Popko 2002, 73– 80; Richter 2002, 295– 322.
[740] Aro 2010, 1– 9

the LBA temple must have been one of the most prominent religious centres in Syria, proving that the religious importance of Halab persisted despite its political decline.[741] „*According to the preliminary excavation reports, the striking Hieroglyphic Luwian inscription on the eastern wall of the cella of the temple in Aleppo citadel belongs to "Taitas", King and Hero, ruler of the land Palasatini, undoubtedly stating that he was not a native of Aleppo. Nevertheless, the figure of the Storm-God to which Taitas pays homage gives a nearly perfect copy of the Hittite Imperial style Storm-God. This implies clearly that whatever the origin of Taitas, and regardless as to how much time had elapsed between the Hittite reign in Aleppo and his own, his efforts were at least to give the impression of belonging to the descendants of the Hittites. If Taitas can safely be linked with Unqi/Patina, as suggested by David Hawkins, and if his reign is proved to have taken place ca 1100 B.C., he might still have regarded the Hittite Great Kings as his ancestors*".[742] At some point later, a shift of power from the Luwian dynasty/dynasties to Aramean rulership seems to have taken place in Aleppo. It is impossible to point to the exact date of the takeover, and there are yet no documents to enlighten the inner political circumstances and developments. Some scholars specializing on Aramean states suggest that Aleppo did not yet belong to Bīt Agūsi /Arpad in the 9th century B.C., when the only source on the city is a short reference made by the Assyrian king Shalmaneser III.[743] During the 8th century B.C., Aleppo has mentioned in connection with the rulers of Bīt Agūsi /Arpad, and after the conquest of Arpad by Tiglat-Pileser III, the city became part of the Assyrian province with the same name.[744]

In the pre-Hellenistic period, Aleppo was called halab (halaba, hlb, etc.). J. Sauvaget assumed the existence of 'Tell' (hill-ruins) in the western hill inside of the city wall without any proof.[745] However, the location of the center of the ancient town on the ʻAqaba mound led Sauvaget wrongly to interpret the important discoveries of Ploix de Rotrou, who had uncovered impressive structures from the Middle Bronze and Iron Ages in a deep sounding on the Islamic citadel,[746] as an extramental sanctuary (a kind of Biblical "High Place"), since it was placed on the top of what he thought was mainly a natural hill.[747]

In Hellenistic period, H. Gaube and E. Wirth estimated the wider area between the river Quwaiq outside of the western city wall and the citadel (castle) inside of eastern city wall as the location of the Tell. They found the Hellenistic street system along the chief line between Bab Antäkiyah and the citadel. The quadrangle form of the whole city and the grid-pattern system of the streets were the model of a Greek architect, Hippodamus. They measured the size of each island, which is almost regular. The result is 124 meters long and 47.2 meters wide. The size of each island is almost equal to that of Antäkiyah (Antiochia) streets. When this street system set in Aleppo was uncertain, J. Sauvaget supposed it in the reign of Seleucus Nikator, 301– 281

[741] Kohlmeyer 2009, 190– 202; Kohlmeyer 2000; Gonnella / Khayyata / Kohlmeyer 2005.
[742] Gonnella / Khayyata / Kohlmeyer 2005, 92; Aro 2010, 5.
[743] Kahn 2007, 66– 89.
[744] Hawkins 2000, 390; Klengel 2000b, 21– 30.
[745] Sauvaget 1939, 61– 62; Nigro 2000, 49,„*the reconstruction of the urban plan of ancient Aleppo started with the work of Jean Sauvaget, who proposed to identify the centre of the pre-classical town with the Islamic quarter of al'Aqaba, a mound 200 m wide, which stands 12 m up on the western side of the city. This identification was based on the hypothesis that the town had been founded on the east bank of Nahar Quweiq*".
[746] Dussaud 1931, 95– 96.
[747] Nigro 2000, 49.

B.C. when Aleppo was named *Beroia*.[748] There should have been an Agora (a Greek market), a temple and other urban facilities. H. Gaube and E. Wirth do not support this estimation.[749]

The new name *Beroia* should have remained under the Roman reign, but in the Byzantine period, the old name, Halab, was used again. Under the reign of Justinian I (527 – 565 A.D.) Aleppo was conquered by Persian army bitterly but soon rebuilt with the new stone city wall. Her long history in the pre-Islamic age shows us the comprehensiveness of her inhabitant, by which they had accepted various cultures, especially those of classical cultures in the Mediterranean.[750] Like many cities in Syria, Aleppo shows a continuity of growth from the Hellenistic to the medieval Islamic city, via the Roman and Byzantine city. Moreover, its urban structure continues to recall such urban models even today.[751]

In 636 A.D., the new age of Aleppine urban development has begun with the Islamic conversion of her inhabitant. According to Gaube and Wirth, Islamic cities have had another model of city formation from the Hellenistic one. Where the Great Umayyad Mosque (705–715 A.D.) and the neighbouring Süq became the city centre. Several chief passage streets run to the city gates, from west to east, Bab Antäkiyah, Bab al-Jinän, Bab al-Faraj, Bab an-Nay, Bab al-Hadid, Bab al-Nairab, Bab al-Maqäm and Bab Qinnasrin. In 944 A.D., it became the seat of an independent Emirate under the Hamdanid prince Sayf al-Daula and enjoyed a period of great prosperity. On 9 August 1138 A.D., a deadly earthquake ravaged the city and the surrounding area. In 1183 A.D., Aleppo came under the control of Saladin and then the Ayyubid Dynasty. When the Ayyubids were toppled in Egypt by the Mamluks, the Ayyubid emir of Aleppo An-Nasir Yusuf became sultan of the remaining part of the Ayyubid Empire. In 1259, the city was taken by the Mongols under Hulagu. In September 1260 A.D., Aleppo was under the controlled by the Mamluks after the defeat of the Mongols at the Battle of Ain Jalut. Aleppo soon recovered under the reign of the Mamluks, reaching to the new era of her prosperity in the 14th century.[752] In 1516 A.D., Ottoman Sultan Selim I conquered Syria after defeating the Mamlukes at the Battle of Marj Dabiq near Aleppo.[753] Syria was part of the Ottoman Empire from 1516 to 1918 A.D. In the end, Islamic ruling made it a great city by rebuilding walls, gates, towers and the citadel. The city was very interested building mosques, churches, schools inns, markets, hospitals, bathrooms and public utilities. Aleppo flourished and became the third city in the Ottoman Empire after Istanbul and Cairo.[754] ***The artefacts that will be displayed are:***

1- Collections of artefacts of early and middle Bronze Age were found in the ancient city of Ansari on the western edge of Aleppo, 4600 m from the Aleppo National Museum. The excavations we have undertaken since 1973 have led to the discovery of valuable landmarks of civilization. These excavations have enriched us with finds of pottery, figurines and bronze pieces. These finds proved the settlement of a great city in that period. This civilization belonged to the kingdom of Yamkhad (Aleppo).[755] For

[748] Sauvaget 1941.
[749] Gaube / Wirth 1984, 17–18, 76–77, 119–121, fig. 21,123, fig. 20, 120.
[750] Terao 1996, 77– 104.
[751] Neglia 2010, 115–154.
[752] Gaube / Wirth 1984, 19, 79, 227; Kalan 2006 424– 439.
[753] Masters 1999, 17– 36.
[754] Russell 1974, 1– 2; Gaube / Wirth 1984, 228– 237.
[755] Suleiman / Gritsenko 1987, 231– 243; Suleiman 1983, 179– 194; Suleiman 1999, 79– 91.

example, pottery vessels[756] (M8478, M8480, M8486, M8487, M8488, and M8489); plates (M8479, M8490, M8491); cup (M8481); bottles (M8482, M8483, M8484, and M8485). In addition to, figurines (terracotta) (M8492, and M8493), and cylinder seal (M8496).

2- Collections of artefacts were discovered in the Necropolis of ʻAin ʻAssan of Early and Middle Bronze Ages[757] for example, a various pottery pieces[758] such as, jugs (M9833, M9834, M9852, M9879, and M9881); cups (M9835, M9836, M9839, M9840, M9842); vessels (M9837, M9862, M9863, M9864, M9865, M9866, M9880, M10415); jars (M9858, M9859, M9860, and M9861); dishes (M9838, M9843, M9867, M9868, and M9873); and bottles[759] (M984, M9846, M9847, M9848, M9849, M9850, M9851, M9853, M9855, M9856, M9857, M9870, M9872, M9876 and M9882). In addition to, figurines (terracotta) (M9874, and M9875); a bowl of basalt with six legs (M9854), 6.8 × 6.1 × 16 cm; a scarab (M10286) with a seal of a standing man, and Egyptian influences and bronze knife (M9885).

3- Fragment of basalt with cuneiform inscription discovered on the citadel of Aleppo.[760] Its dimensions 20 × 20 × 12-16 cm. Hamido Hammade, who studied the inscription, said that it might date to the kingdom of Yamkhad, which was ruled by the Amorite dynasty in the 18th century B.C. The text mentions a group of goddesses such as Dagan the father of the goddess, Nergal, Sin, Shamsh, Ishhara, Ishtar, and a bunch of curses.[761]

4- The Hieroglyphic-Luwian inscription -*spolium*- (reused) of the King Talmisarruma, around 1300 B.C. The inscription was on one of the walls of the Mamluk mosque al-Qayqan in al-Aqaba quarter in Aleppo city. Only the first half of the text is concept: „*This temple built for Hepat (and) Sarruma Talmisarruma, the king of Aleppo, the Telepinu, the high priest, son …*". [762]

5- A relief (M9955), basalt, 110 × 130 × 95 cm, discovered in Aleppo citadel by the French archaeologist Georges Ploix de Rotrou in 1929.[763] It was carved with two winged genii (genies) in a "dancing" pose underneath a solar symbol, and an upturned crescent are seen on this distinctive relief (**Fig. 5.57**). It was reused as an ordinary cornerstone in a medieval foundation, hiding the figural decoration.[764] Both figures have a long square beard, hair reeling over the shoulders, short dresses, wide band on the waist and bare feet. On the headwear high, pointed, horned hats and short kilts. The facial features are strong, especially the nose with its powerful shape. They each hold one arm by their

[756] There are several kinds of pottery: big storage jars, small jars for storage and water vases, big and small plates, bottles and cups. Some, mostly of small size, have handles extending between the rim and the shoulder. Wheels were used in producing the vases, which were of very good quality.

[757] The village of 'Ain' Assan is located in the northern part of Jebel Al-Ahass 26 km northwest of the town of Sfiré. In 1931 and 1932, an archaeological mission of the Aleppo Museum carried out rescue excavations under the direction of Georges Ploix de Rotrou, director of the museum, and Soubhi Saouaf his assistant.

[758] See Al-Maqdissi 2006, 143– 152.

[759] „*Syrian bottles are often characterized by a heavy black/grey slip, highly burnished. Its diffusion is related to the burial context and it spread from the coast to the Euphrates, with a more widely attested presence in Inner Syria. The so-called "Syrian bottle" is a small or medium-sized jar with ring base. They are often used in funerary and votive contexts as attested at Tell Mardikh (favissae), Tell Afis, Tell Tuqan, Saraqeb, Ansari, Hama, and in the tombs of Mourek. Syrian bottles are also known at Tell Shiyukh Tahtani, Habuba Kebira, Tell Bi'a, Tell 'Ain 'Assan, and Tell Hammam et-Turkman* "; see Ascalone 2014, 189– 225.

[760] Saouaf 1975, 87, fig. 64

[761] Hammade 1999, 101–104.

[762] Gonnella 2010, 105–106; Werner 1991, 50– 51.

[763] Dussaud 1931, 95– 96.

[764] Khayyata / Kohlmeyer 1998, 69– 96.

side and the other bent in front of their face; both fists are clenched on each figure. The wings are rendered in diagonally opposed positions on each genie.[765] It is considered one of the oldest artefacts displayed in Aleppo Museum.[766] It is one of a series of single ancient reused sculptures and reliefs, which were dispersed on the citadel. Between 1996 and 2006, Syrian-German excavations at the citadel of Aleppo yielded an important Bronze and Iron Age temple dedicated to the storm god, one of the major cultic places in the entire Middle East. „*The temple was decorated not only with various sets of spectacular reliefs depicting the storm god himself and his entourage but also with an exceptional portrait of King* ***Taita****, a potent but yet little-known ruler of the 11th century B.C. These reliefs were added to the temple at various stages and are currently dated between 1400 and 900 B.C.*".[767] These excavations revealed that these blocks belonged to the original decoration of the former temple when, in 2003 and 2004, the practically intact interior of the eastern and southern walls of the temple was exposed, yielding nine further *mashrabiyya* blocks still in *situ*. From this, it was clear that the other five blocks originated from the western wall, which had been destroyed in the Ayyubid period during the construction of a series of storage rooms.[768]

6- Melqart (Bir-Hadad) stela (M6544), a basalt monument found in the late 1930s at the village of Bureij, 7 km north of Aleppo. It dates to the 2nd half of the 9th or first quarter of the 8th century B.C. „*The stela, slightly more than a meter in height 115 × 43 × 20 cm, is carved with relief representation of the god Melqart, which surmounts a four-line Aramaic inscription that identifies the donor of the monument as a certain Bir-Hadad* (**Fig. 5.58**). *It was found, out of its original context, incorporated into the remains of some Roman period walls at Bureij. Since there is no evidence of Iron Age occupation around the village, it might have been brought from somewhere nearby (perhaps closer to Aleppo) during the Roman period when the settlement at Bureij was built.*" The translation of the text according to Pitard as follows: "*The stela which Bir-Hadad the son of Attar-hamek, king of Aram, set up for his lord Melqart, to whom he made a vow and who heard his voice"*.[769] „One of the most startling things about the Melqart stela in the context of north Syria is the strong Phoenician aspect of the relief of the god Melqart. The garment that Melqart wears, with its back flap, its waistband that slides down toward the front, and its two cobra decorations hanging down the front of the Skirt from the waist, is Egyptianzing in form and is well paralleled in Phoenician iconography. The conical hat is well known from Phoenician examples, most notably on representations of Melqart himself. The objects in the god's hands also are Phoenician in style. The crescentic axe is a popular archaizing feature in Phoenician art. These Phoenician aspects of the iconography on the stela suggest trade relations with the coastal city-states during the mid-9th century B.C."[770]

[765] For further discussion, see Orthmann 1971, 54.
[766] Ploix de Rotrou 1932, 41– 42, fig. 5.
[767] Gonnella 2010, 114; see also Kohlmeyer 2009, 190– 202; Kohlmeyer 2000; Gonnella / Khayyata / Kohlmeyer 2005;
[768] Gonnella 2010, 114– 116; „*these storage rooms still exist to the east of the lower mosque and now? after clearing? Expose the foundation of the temple wall. When the Ayyubid workmen had this wall demolished, they removed the decorated stone blocks from their original location and incorporated them into the upper mosque, which was completely rebuilt under the Ayyubid sultan al-Malik al-Zahir (r. 1186-1216) after it burned in a fire in 1212*".
[769] Pitard 1988, 3– 4; see also Dunand 1939, 65– 76; Gotthard / Reinhold 1986, 115– 126.
[770] Pitard 1988, 13– 21.

7- Statue of Ain at-Tall (M6554), basalt, standing on a square base, 250 × 51 × 50 cm, of 9th century B.C., discovered in 1955 during construction works for the electric power station. He wears a long dress with short-sleeved, and bracelets in his hands. He is hatless with curly hair, embellished with two necklaces (sun and moon), and carries a dagger on his waist. Maybe it is a statue of Aramaic prince (**Fig. 5.59)**. In addition to a collection of artefacts has been found - in the rooms and a hall 10 × 6 m with plastered walls, empty and burnt - by Faisal Seirafi and Soubhi Saouf after a short salvage excavation, such as terracotta figurines, bronze objects, a several bowl-shaped pottery, stone tools, two cylinder-seals, and a scarab.[771]

8- A collection of important artefacts of the results of the emergency excavation inside the water storage system at Aleppo citadel in June 2004.[772] Where during the excavations large collections of archaeological finds were recovered, which included: metal objects of Mamluk and Ottoman periods (**Fig. 5.60**). These metal pieces were for everyday household uses, such as bases of candlesticks, pot bases, boxes, boxes keys, and medical tools. They contain Islamic decorations such as floral motifs, flying ducks and Arabic inscriptions.[773] In addition to pottery and glass fragments from the 14th and 13th centuries, (early Mamluk period). About 39 pieces of glazed pottery multicolour, type-graffito ware (or sgraffito) were made by etching or grooving techniques. The most important observation is related to a rare piece, which represents a bowl placed inside a plate, decorated with peripheral lines dwelling the outer surface of the goblet into zones: the central or main area, ornamented inside with the Arabic letter **(ا)** used for decorative purposes. This collection provides historical and cultural knowledge about the citadel and the city of Aleppo during the Mamluk period, particularly the objects used primarily by residents of the castle that were mostly manufactured in Aleppo or imported.[774]

9- Salsabil for water (S331) built of limestone, from the Ottoman period. Its façade was decorated with ceramic-tiled mosaic (Qashani)[775] consisting of floral and geometrical patterns (**Fig. 5.61**). It was brought from Janpolad Palace[776] just north of Bab al-Nasr, in the old city of Aleppo on 11.04.1981. - *In the records of the National Museum of Aleppo, it was mentioned that it brought from Al-Kawakibi School* -. Salsabil usually built in the places or areas that have many daily works, where it works to secure drinking water (such as palaces, schools, squares, mosques and others). A typical salsabil consist of a water spout in the back wall of an *Iwan*; an inclined, carved marble slab called a *shadirwan* on which water flows; a long and thin channel running through the middle of the *iwan*; and a pool in the middle of the courtyard in which the salsabil water flows.

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[771] Saouaf 1972, 20– 21, fig.16; Khayyata 1999, 121– 135, fig.17.

[772] This water reservoir (well) was for the market and located opposite the administrative offices and the Byzantine Hall. The project was supported by the Aga Khan Foundation, which was working in the citadel.

[773] Yusof / Kanjou. Metal objects of Mamluk and Ottoman periods from Aleppo citadel (Unpublished).

[774] Yusof / Kanjou 2016, 433– 436; „*it must be noted that the citadel was an important place in the Mamluk period due to its proximity to the northern Mamluk borders and this reflects the establishment and rebuilding of important sections of the citadel, such as the (throne hall) and the north and south towers*".

[775] Qashani or Kashani is a Persian decorative art, which had been popular in Iran in the 16th to 18th century, and then moved to Turkey in the time of the Ottomans with the transfer of many Persians artists to Turkey, becoming the basis for decorating the walls of mosques, palaces, shrines and tombs.

[776] Beit Junblatt (Arabic: **بيت جنبلاط**) is a historic palace in Aleppo, built during in the 16th century by a Kurdish emir (prince) of the Jumblatt family. It is believed to have the largest iwan in Aleppo, decorated with fine qashani ceramic-tiled mosaic wall. On both of its sides is there a room whose door faces the iwan and windows overlook the courtyard. It is a typical sample of the Ottoman houses prevailing in the city with local impact mixed with Ottoman architectural and decorative elements see Syrian Directorate General of Antiquities. Interactive Map of Conflicted Archaeological Sites. http://archive.is/Aa6mR (Accessed: 21 February 2019)

Many salsabil also originate under a muqarnas vault, and many have a small intermediary pool a short distance away from the *shadirwan*.[777]

5.3.7 Rescue excavations hall

Water is the most important element in the survival of organisms after air, so most of the ancient civilizations were formed and flourished on the banks of rivers such as Pharaonic civilization ancient Egypt (Nile), and Mesopotamia civilization (Tigris, Euphrates, and Khabour). The first place where life was growing on is the most fertile place on Earth. It paved the way for the establishment of communities near natural water resources. To include all aspects of life in transport, agriculture, industry, animal husbandry and others.

Anyway, the fertile river plain (Middle Euphrates), where intensive agriculture is possible, is very limited and not able to provide subsistence to very large communities. Hence, it is no wonder that the Bronze Age settlements in this region were in general much smaller than those in the neighbouring and more advanced regions and that period of high urbanisation are always followed by periods of vast deurbanisations. „*Besides agriculture, trade was a very important resource for the region in periods in which good conditions prevailed: the Middle Euphrates was an interface between Babylonia (called "Southern Mesopotamia"and partly also "Central Mesopotamia"in the south-east, Assyria (the northern part of "Central Mesopotamia and Tigris) and the Khabur region in the east, and the Northern Levant, including the Mediterranean shore, in the west, and provided an important communication route from Central Anatolia in the north and north-west to Babylonia in the south-east. Hence, it was, in periods of developed interregional commercial activities, an important communications node, and thus serves as an important interlink between regional chronologies in Anatolia, Northern Levant and Central and Southern Mesopotamia*".[778]

In Modern Syria, the Euphrates and the Khabur rivers are the most important sources of life like in the ancient ages. Euphrates basin contains more than 86% of the country's water resources: the volume of water flowing on average each year through Syrian rivers is estimated 30 billion m3, including 26.2 billion m3 for the Euphrates in its crossing of Syria. It was, therefore, essential to consider the development of the Euphrates basin.[779]

5.3.7.1 Euphrates Dam

It is an earthen dam on the Euphrates, located 40 kilometers from the city of al-Raqqa. The city of Al-Thawrah (Tabqa) is located immediately south of the dam. The dam is 60 meters high and 4.5 kilometers long and is the largest dam in Syria. The dam was constructed between 1968 and 1973 with help from the Soviet Union. In 1973, the dam was completed, and an enormous artificial lake, some 80 km. in length and 8 km. in width is being formed behind the dam. When the lake reaches 300 m. above sea level, it will have inundated a vast territory rich in archeological sites which date from the Mesolithic period (9th millennium B.C.) through the 15th century A.D. A campaign to salvage the antiquities, destined to be submerged, started in 1963 and reached its climax in January 1971. This campaign was facilitated by an appeal from

[777] Tabbaa 1986, 34– 37.
[778] Finkbeiner / Novák / Lebeau 2015, 3– 4.
[779] Bourgey 1974, 343– 354; „a part from the Euphrates basin, the waters of the other Syrian rivers are already well used, especially those of the Orontes (Rastan dam), the Barada (Ghouta de Damas irrigation), or the Yarmouk near the Jordanian border. As for groundwater, it is generally overexploited".

the Syrian Arab Republic, through the mediation of UNESCO, for international participation in the salvage operations. Interested nations, as well as scientific and archaeological institutions of the world, were invited to cooperate in this enterprise in the interest of all humanity. A great echo resounded throughout the world, and archaeological teams came in great numbers to the Euphrates.[780] To inform the public about the excavation and restoration, which had been accomplished, and to display its scientific results, the Directorate General of Antiquities and Museums of Syria organized an exhibition in Aleppo Museum on November 16, 1974, under the official title: *Exposition of the International Salvage Campaign in the Euphrates Valley*. The exhibition contained 30 display showcases filled with objects, accompanied by a large number of panels illustrating the plans and photographs, and platforms displaying large artefacts. The exhibition was divided into three parts: the activities of the Syrian archaeological teams and cooperative efforts; the materials discovered in the Qal'at Ja'bar ; the discoveries of the foreign expeditions;[781] and many panels illustrating the conservation and restoration of the Qal'at Ja'bar and the removal and transfer of the minarets.[782] The most important monuments have been rescued from all periods of history: Natufian and microlithic (9th millennium); Neolithic cultures (8th - 7th millennium) at Tell Mureibet and in the neighborhood of Abu Hureira (Both are mentioned in the prehistoric section) ; the Halaf culture (5th millennium) at Shams-ed-Din-Tannira, and at Hallawa; the Ubaid culture (4th millennium) at Tell ᶜAnab-al-Safina; the Uruk Period (the end of the 4th millennium) at the fortified settlement of Habuba (south), Jebel Aruda, and Tell Qannas; the Akkadian and Amorite Periods (3rd and 4th millennium) at Tell Salenkahieh, Tell al-ᶜAbd, Munbāqa, Tell Sueihat, and others; the Old Babylonian, Mitannian and Assyrian Periods at Tell Fray, Meskeneh (west), and Tell Hadidi.

The most important discoveries from the salvage excavations (the majority of the Tells, which were explored) at the Euphrates Dam will be displayed on the first floor, in the hall that was dedicated to the section of Modern Art.[783]

Shams ed-Din Tannira

An expedition from the American University of Beirut explored this site on the east bank of the Euphrates in 1974. Examples of pottery of the Halaf period (5th millennium B.C.). The pottery is handmade and painted with polychrome abstract and geometrical patterns. In addition to implements of flint and translucent obsidian.[784]

Tell Qannas

It was located on the west bank of the Euphrates near Habuba Kabira (mentioned in the prehistoric section). A Belgian expedition undertook to explore it in 1967 and ascertained that

[780] Bounni 1977a, 1– 7.

[781] „In the permanent exhibition, (at the Dutch National Museum of Antiquities) rescue work of northern Syria forms the center of numerous associated topics like museum ethics and heritage management. One of the questions visitors often ask is if the countries of origin would not like to have their possessions back. Indeed, many have tried to answer the question "Who owns the past?" The answer to this question is complicated and the texts in this part of the permanent exhibit stimulate and provoke discussion among the visitors and between curators and the public", see Petit 2019, 87– 99.

[782] Bounni 1977a, 1– 7; „the exhibition demonstrates that the results far surpassed our fondest hopes. The greater part of the endangered Sites have revealed their secrets and yielded their remains. The most important monuments have been rescued and majestically displayed".

[783] The Exposition of Archaeology of the Euphrates Basin was on the upper floor and occupies the area between the classical pavilion and the modern art pavilion.

[784] Khayyata 1991, 73; for more information see Uerpmann 1982, 3– 52.

it had been the site of important settlements during the Old Babylonian period (beginning of the 2nd millennium B.C.) and the Uruk period (2nd half of the 4th millennium B.C.) The most important discoveries are two notable temples of the style of the Uruk temple. The settlement seems to have declined in size in old Babylonian times.

Many artefacts from Uruk culture to be displayed. For example, Uruk ware of various shapes (M9114, M9119, M9120, and M9121); seal impressions (M8559), figurines (terracotta) (M9115); two animal sculptures in limestone, a basalt quern for grinding cereal grains (M9117); a limestone mould for casting metal weapons (M9118).[785]

Tell al-ᶜAbd

It was once located on the left bank of the Euphrates upon a limestone cliff overlooking the river, at a crossing between Jebel Sin to the east and Jebel Aruda to the west. The first excavations at Tell al-ᶜAbd were carried out in 1971–72 by a Syrian expedition led by A. Bounni under the auspices of the Directorate General of Antiquities and Museums of Syria as part of the international rescue programme connected with the building of the Tabqa Dam. The excavations were resumed by a Syrian-German mission under the direction of Uwe Finkbeiner, Tübingen University, from 1992 to 1994.[786]

The Tell lay next to the village of Tannira and 3 km north from Tell Munbaqa, the best-known site in the neighbourhood, ca 50 km NW of Tabqa, the dam town. Tell el-ʻAbd was part of a cluster of sites extending along the riverbank, the various parts of which flourished in different historical periods. Level I, Early Roman period, Hellenistic, Achaemenid and Neo-Babylonian period. Level II, Early 2nd millennium B.C. (MB I) dated from 19th to the 21st centuries B.C. Level III, The section of this level which has been excavated represents about four centuries (2450 – 2195 B.C), including the Early Dynastic (Pre-Sargonic), Akkadian, Ur III , EB III and MB I periods.[787]

The artefacts to be displayed are human and animal figurines, pottery, such as plain goblets with a ring base, greenish beige pots, conical cups, ring-based goblets, plates with moulded rims from level II. In addition to pottery, such as handmade jars and pots of different sizes, one colour (beige or greenish beige), and figurines (a spout in the shape of a bulls head). As well as worked steatite box, a jar-stopper with a third-millennium sealing, EB sherds with seal impressions, and several bone needles.[788] Others include small pots, stone and bronze beads, shell discs, and bronze pins which have rolled heads (others have disk-shaped or spherical heads or heads moulded in bird or animal shapes). Most of them have been found in the necropolis at level III– some ten EBA cist graves at the foot of the southeast slope.

Munbāqa (Mumbaqat)

The Tell is situated on the east bank of the Euphrates, (the lake now), about 90 km to the east of Aleppo. The site with a dimension of 14 ha has a core settlement, rather like a city centre (Kuppe) of 2.18 ha, which is surrounded by an Inner neighbourhood (Innenstadt) and an urban area as an extension of the town (Außenstadt). The German Oriental Society began its

[785] Strommenger 1977, 63– 78.
[786] In 1992, when the mound re-emerged as a small peninsula, a German team from the Altorientalisches Seminar of Tübingen University, under the direction of Uwe Finkbeiner, resumed excavations. For more information on the results of German excavations see Finkbeiner 2016, 143-146; Finkbeiner et al. 2019.
[787] Bounni 1077b, 49– 61.
[788] Weiss 1994, 101– 158.

archaeological exploration of Tell Munbāqa in 1973 – 1974 by Winfried Orthmann[789]- Alfred Werner Maurer in 1977, University of Saarbrücken, led the Excavations. From 1979 on, Dittmar Machule of the Technical University of Hamburg was the director. The excavation was resumed in 1999 and continued in six seasons until 2010 under Machule and Felix Blocher.[790] It gained its importance at the beginning of the 2nd millennium B.C. (2000 – 1200 B.C.), because of its location at one of the fords at which the river could be crossed. Tell Munbāqa is one of the best-excavated sites of this period in Syria. No other place offers such a wealth of information about life in a city from the middle of the 2nd millennium B.C. The settlement was founded at the end of the Early Bronze Age (ca 2500 B.C.) and continued to exist during the Middle Bronze Age (1st half of the 2nd millennium B.C.). At the beginning of the Late Bronze Age, the city experienced its heyday. It is currently the best-researched settlement of the 2nd millennium B.C. in northern Syria.[791]

Examples of the artefacts to be display are**,** pottery vessels (M8958, M8963, M8966, and M8978); bronze implements (M8967, M8969, From M8970 to M9001); stone vessels, clay figurines (M8948, M8952, M8953, M8954, M8955, M8956, M8965); cylinder seals (M8549, M8549); seal impressions (M8957); a scarab (M8550); gold pieces (M9002, from M9003 to M9018); silver pieces (M9019, M9020, and M9021); figurine of stone (M8947), 25.6 × 12.5 cm, and clay amulets in the shape of the liver.

Tell Selenkahiye

The site is a defended settlement on the west bank of the Euphrates, some 80 km east of Aleppo. M. N. van Loon conducted the four seasons of excavations at Selenkahiye for the Universities of Chicago and Amsterdam, between 1967 and 1975. The Tell measured 700 × 200 × 7m and proved to have been inhabited between 2500 and 2000 B.C.[792]

The artefacts to be displayed are**,** chlorite cylinder seal (M8556) showing a late version of the Early Dynastic with its impression: lion, cow, hero, and dagger motif, (dagger is a common shape in the Middle Bronze Age);[793] cylinder seal (M8556), pottery, showing shape of a spike, and a standing man and a seated man; seal impression (M8557); figurine (terracotta) (M9082, M9083, M9085, M9086, M9087, M9088, M9091, M9092, M9093, and M10496). For example, female figurine (M11236), 32 × 10 cm, phase III, about 2000 B.C. It has been interpreted as the representation of a major deity. This interpretation was based on the figurine's relatively large size, the object resembling a drinking horn held in her right arm, which is bent towards her chest, and the stump-like arm, which is extended in front and perforated so that a rod could be inserted in it.[794] In addition to bronze implements such as axe (M9096, and M9098); dagger (M9097), needle (M9095) 27.8 × 1.2 cm. As well as pottery vessels (M9084, M9099, M9100, M9101, M9102); A stone basin with decorations (M9094), 12.2 × 5.7 × 6.5 cm.

[789] Orthmann 1976, 25– 45.
[790] See Werner 1998; Machule / Blocher 2013, 357–374; Machule / Blocher. Excavations at Tall Munbāqa/ Ekalte (Province of Raqqa) 1999-2010. http://www.orientarch.uni-halle.de/digs/munbaqa_1999_2010.pdf (accessed: 21 March 2019).
[791] Machule 2016, 139– 142.
[792] Van Loon 1977, 97– 112; Meijer 2016, 191– 193.
[793] Van Loon 1977, 103.
[794] Van Loon 1977, 103, fig. 10.

Tell Fray (Tell al-Furayy)

The Tell lies 20 km, west of the Tabqa dam on the Euphrates. In 1972 and 1973, the work of the Excavation Service concentrated on Tell Fray, which was in the imminent danger. The Service worked jointly with the University of Rome directed by P. Matthiae, the Aleppo Museum directed by Shawki Cha'ath, and Johns Hopkins University. (Several expeditions cooperated in exploring it: Joint Syrian-Italian and Joint Syrian- American). They discovered a civilization, which goes back to the second half of the 2nd millennium B.C. The most Important of their discoveries was the impression of a seal of the Hittite king Hattushili and his wife Putihepa, and buildings resembling buildings discovered in Level IV of the city of Alalakh in Antioch and Bogazkoy in Anatolia. Among other finds was a small palace, the headquarters of the Hittite governor. It was possible to identify the name of the ancient city (Yakharisha) by studying the tablets in the "House of Tablets," which go back to the mid-Babylonian period. The city met its end in a great fire resulting from an unexpected Assyrian attack about 1270 B.C.

The artefacts that will be displayed are**,** terracotta figurines, both human and animal; censers with slots or windows, with animal decorations like cows (M10489, M10495, and M10542); cylinder seals and seal impressions (M10540); pottery vessels of various sizes and shapes (M10159, M10490, M10491, M10492, M10493, and M10494); mold of red stone for the manufacture of ornaments (M10539); maces, bronze implements (M10541); and cuneiform tablets.

Tell Meskeneh (Emar)

The Tell lies on the western bank of the Euphrates on a natural tenace rising from east to west above the original floodplain, about halfway between the cities of Aleppo and Raqqa and 7.5 km east of the modem town of Meskeneh. In the historical landscape of Syria, the Bronze Age site of Emar is mentioned alongside the settlements of Ebla, Mari, Qatna, Alalakh, Halab and Carchemish; it is one of the most important sites of the 3rd and 2nd millennium B.C. Over the centuries, the settlement grew into a transfer point between trade by river and trade by land; it became one of the most important ports for river traffic between Babylonia, Anatolia and coastal Syria.[795] Emar was abandoned at the beginning of the 12th century B.C, until Late Roman times when the eastern half of the settlement became the location of the border city of Barbalissos. The walls of the city were rebuilt by the Byzantine Emperor Justinian and are still partly standing. After the Muslim conquest of Syria, the city was renamed Balis and was settled until the Ayyubid period. Research at Emar began with the rescue excavations of a French mission under the direction of J. C. Margueron from 1972 to 1976.[796]

The French team excavated a temple area with the sanctuaries of the weather god Ba'al and - possibly – of his consort Astarte as well as several private houses dating to the Late Bronze Age (14th to beginning 12th century B.C.). In many squares, especially of the Lower Town, clay tablets were exposed, ca 800 cuneiform texts, which the philologist Daniel Arnaud (Paris) has evaluated and published.[797] Dominique Beyer (Strasbourg) has taken care of the numerous sealings that were stamped or rolled onto the clay tablets.[798] In 1992, the Syrian Antiquities

[795] Sakal 2016, 300– 303.
[796] Margueron 1975, 53– 85 ; Margueron 1977, 153– 175.
[797] Arnauld 1975, 87– 92; 1985-1987; the official publication of the tablets found during the French excavations in the 1970s.
[798] Beyer 2001.

Department took charge of the site and began another round of scientific excavations under the direction of Shawki Cha'ath, archaeologist, with Farouk Ismail and Muhammad Salih al-Alusi (philologist).

From 1996, a Syrian-German team under the direction of Uwe Finkbeiner excavated (five seasons) the remains of the Bronze Age town of Emar while a Syrian-American team under the direction of Thomas Leisten was working in the Byzantine/Islamic town of Barbalissos/ Balis.[799] The Syrian-German excavations unearthed- beside Late Bronze Age findings – occupation layers from the Middle and Early Bronze Ages (that is from the second half of the 3rd and the first half of the 2nd millennium B.C.).[800]

The artefacts that will be displayed are from French excavations (Late Bronze Ages) for example, cuneiform tablets (M8560, M8561, M8562, M8563, from M8591 to M8646, from M8650 to M8651, from M8880 to M8946, from M9146 to M9333); a foot shape with a cuneiform inscription (M8649, 10561); clay liver with a cuneiform inscription (10534) ; stone figurines (M10442); clay models of houses and towers (M10262, M10444, M10536, M10537 ; cylinder seals (M8565); seal impressions (M8564, M10535 ; bronze weapons (M10439; glazed pottery (M10161, M10333, vessel with foot of Faience, 12.3 × 11 cm , ca 1300 B.C. This vessel, which comes from a temple in the city of Emar, maybe was used for religious ceremonies); small animal trap (M10443), and head of ivory (M10440). As well as numerous artefacts from the ***Syrian-German excavations*** (early Bronze Age, ca 2200 – 2000 B.C.). For example, diagnostic pottery vessels (small collared-rim jars, a storage jar with reserved slip and a potter's mark); other finds included jewellery made of mother-of-pearl and stone, terracotta figurines, and a triple bowl decorated with terracotta figurine heads.

Tell Hadidi

The Tell is located in the "big bend" area of the Euphrates River on the west bank and is approximately 110 km east of Aleppo. Excavations were conducted from 1972 to 1978 as part of an international salvage project initiated in 1963. The first two years of excavation were conducted by a Dutch team from the University of Leiden under the direction of H. Franken, and the succeeding five seasons were directed by Dr Rudolph Dornemann, then of the Milwaukee Public Museum. The occupied area is roughly semicircular, with a diameter of 500 meters (Dornemann 1997). Area C is located on the low Tell, and was occupied during the Early Bronze Age IV (EBA, ca 2350 – 2000 B.C.) and early Late Bronze Age periods (LBA ca 1550 – 1400 B.C.). The occupation begins at the end of the Early Bronze Age. In the Middle Bronze Age, the site contracted to the area of the upper Tell and then expanded once more in the Late Bronze Age to cover both portions (upper and lower) of the Tell.[801] Among the most important discoveries were 20 cuneiform tablets (of Syro-Mitannian, ca 15th century B.C.) in which the name of the ancient city was mentioned: *Azu*.[802]

The artefacts to be displayed are, examples of cuneiform tablets, terracotta figurines (M9129, M10526); a collection of bronze implements; cylinder seals (M8547, and M8834) ;

[799] Finkbeiner / Leisten 1999–2000, 5– 57.
[800] Finkbeiner 2001, 41– 110; Finkbeiner 2002, 109– 146; Finkbeiner / Sakal 2003, 9– 117.
[801] Dornemann 1977, 113– 151; Boor 2009, 17– 30
[802] Dornemann 1977, 113– 151; „the tablets found in Area H, 2 are administrative texts, 1 is a letter and the remaining 11 legal documents. The letter is very short-only eight lines long including the address. The tablet is inscribed only on the obverse, the reverse bearing a seal impression. The letter is from Urhi to A- Rl-hal-pa and asks for the return of something that was taken from the "the villages of the city *Azu*." the name of Tell Hadidi".

seal impressions (M8540, M8544, M8545, and M8548); pottery vessels (M9122, M9123, M9124, M9125, M9126, M9127, M9128, and M10523); fragment of a mould for casting bronze implements; and a necklace (M10524), frit, around 2350 B.C.

We can add more showcases of other sites from Tabqa Dam area such as National excavations at Tell ᶜAnab-al-Safina; American excavations at Tell Sueihat; Dutch excavations at Djebel Arruda; German excavations at Tell Halawa; and Japanese excavations at Tell Roumeila.

5.3.7.2 Tishrin Dam

The dam is located on the Euphrates, 90 kilometers east of Aleppo. It is 40 meters high and has 6 water turbines capable of producing 630 MW. Construction lasted between 1991 and 1999. This dam will create a reservoir of some 50 km in length extending as far as Jerablus/ Carchemish on the Turkish border. The Tishrin Dam Lake will flood of many archaeological sites, which were located in the basin of Euphrates. To preserve and document as much information from these sites as possible. The General Directorate of Antiquities and Museums in Damascus launched an international project to rescue archaeological sites threatened by the construction of the Tishrin Dam. The archaeological excavations were carried out at 15 sites during construction of the dam. This part of the hall will document the results of the salvage excavations at the Tishrin Dam, which were richness and variety and from different periods. For example, Pre-Pottery Neolithic, and Neolithic (Jerf el Ahmar, and Dja'de el Mughara); Ubaid (Tell Kosak Shamall, and Tell al-'Abr) - All were mentioned in the prehistoric section-. As well as, the sites of the Bronze Age and Iron Age (The 3rd, 2nd and the 1st millennium B.C. Such as Tell Jerablus Tahtani, Tell ᶜAmarna, Tell Banat, Tell Qara Quzaq, Tell Shiyukh Tahtani, Tell Shioukh Faouqâni, Tell Ahmar/Til Barsib (mentioned in Near Eastern Antiquities section), Tell Bazi, Tell Jurn Kabir, Tell Jamîs and Tell Qumluq.

Tell Jerablus Tahtani

The Tell is situated on the western bank on the Euphrates river, in the fertile Jerablus plain opposite the site of Shiukh Fawqani, 5 km south of Carchemish. The site is 2.7 ha mound, ca 150 × 180 m. In spite of its small size, it served as a communication hub across the Euphrates and towards Carchemish and the west. The University of Edinburgh conducted 13 seasons of excavation here, from 1992 to 2003. The team identified five major periods of occupation from the Late Chalcolithic, Uurk, and Early Bronze Age to the Iron Age.[803]

„*A carefully planned fort was installed over the burnt remains of the open village of Period IIA. This period IIB fort is arguably the most profound alteration to the configuration of the site, changing it from the Lower mound to a lofty, compact stronghold. Settlement nucleation, therefore, took place at the start of period IIB ca 2750 B.C. The fort continued in use for some 500 years until ca 2250 B.C.*".[804] Jerablus Tahtani has only provided a relatively short and discontinuous sequence, with limited evidence to suggest that the site was located in a dynamic alluvial environment for much of the later 4th and 3rd millennium, and that atypically high mega-floods coincided with the terminal phases of its Bronze Age occupation ca 2500 – 2200/2300 B.C.[805] Some 70 graves were placed in the north sector and the lower space. Individual and multiple burials occurred in a range of grave types: pits, cists, pithoi and chambers. Almost all

[803] Peltenburg 1999, 427– 442; 2016, 131– 134.
[804] Peltenburg 2016, 132.
[805] Peltenburg 2007, 247– 266.

belong to the late history of the period IIB fort, a chronology that suggests the existence of in the surrounding countryside in the earlier 3rd millennium B.C.

Most of the artefacts to be displayed are from the Jerablus graves (Bronze Age) particularly from the tomb (T. 302) with two stone-built chambers and an entrance passage flanked by walls in antis. For example, Uruk bevel-rim bowls, figurines (terracotta), pottery vessels as champagne cups, beads and ornaments, and a collection of bronze implements such as weapons (axes, spearheads, and daggers), and ornaments (pins, tweezers, necklace components and pendants).[806] In addition to artefacts from the Iron Age graves.

Tell Shiyukh Tahtani

The Tell is located in the heart of a broad alluvial plain, which extends on the left bank of the Euphrates River halfway between Carchemish and Tell Ahmar. The site consists of a steep-sided conical mound, and a square Lower Town, mainly extending to the south and east. Although originally falling within the flood zone, the Tell was fortunately spared from the inundation of the Tishrin Lake in the summer of 1999, so that what was originally conceived of as a salvage operation has become a long-term project. The Italian excavations have revealed a long sequence, ranging from prehistoric to Byzantine and Islamic times. Most interesting, however, is the continuous occupation during the 3rd and 2nd millennium B.C. throughout most of the Bronze Age,[807] where the site showed a marked cultural continuity throughout the whole 3rd millennium, with a major growth at its very beginning (2900 – 2700 B.C.). In this period, a large quarter with similar buttress architecture occupied the west side of the mound. „*At the end of the Early Bronze Age, the settlement at Shiyukh seems to have been abandoned. Thereafter, in the Middle Bronze Age (2000 –1595 B.C.), a new ethnic group arrived and settled above the ruins of the earlier town*". A small community lived mainly on the summit of the Tell in the Iron Age (1000 – 600 B.C.). After a long hiatus, a new era of greater urban expansion took place during the Roman and early Byzantine periods.[808]

A variety of artefacts will be displayed from different periods, especially from the early Bronze Age. For example, pottery vessels, and champagne cups which characterised the famous 'cist burials' found in a Jar burial of 3000 – 2700 B.C.; tiny cups, fine unguent flasks, vessels, various ornaments, such as toggle-pins, bronze torques, polychrome beads etc., and a bull bronze figurine of 3rd millennium B.C.; pottery ware decorated with linear or wavy impressions obtained from a comb-like tool (Combed Ware), and highly polished oil flasks (Grey Ware) of funerary use of Middle Bronze Age. As well as, a scarab of Menkheperre/Thutmoses III, H 1.4 cm, beads and various ornaments, and bronze implements.

Tell Bazi

The Tell lies at a strategically important point on the eastern bank of the Euphrates. The citadel is situated in fortified mountain of 60 meters high. In the north and west, there are settlement areas, some of which are flooded by the Tishrin Dam. Since 2000, the excavations of the Institute of Near Eastern Archaeology at the University of Munich have focused on the investigation of the northern town and the citadel.[809] The excavations were funded by the

[806] Graham 2015, 127– 142.
[807] Falsone 1998, 22– 64; Falsone / Sconzo 2012, 167– 190; Falsone / Sconzo 2016, 277– 281.
[808] Falsone / Sconzo 2016, 277– 281
[809] Since 1999, the lower parts of the settlement have disappeared in the Tishrin Lake. Bazi has been excavated in the framework of rescue excavations between 1993 and 2010.

German Research Foundation DFG and led by Adelheid Otto and Berthold Einwag. Tall Bazi was a major town in the Euphrates valley from the Early to the Late Bronze age (ca 2500 –1350 B.C.). The citadel was heavily fortified already around 2500 B.C., and a large temple was erected in the MBA and LBA here. The 50 houses of the western lower town, still containing many remains of their inventory, offer an ideal example of a functioning settlement of that time. This temple and the lower town were destroyed violently around 1350 B.C. The citadel was reused in Late Roman time only. The site consists of a large citadel and an extended lower town at its foot. The citadel was fortified as a stronghold already in the middle of the third millennium. It continued to be in use until 1350 B.C. Then there was an occupation gap until the Late Roman period when a sanctuary was erected on the citadel. The lower town merges into the settlement of Tell Banat.[810]

A variety of artefacts will be displayed from different periods of the Early, Middle and late Bronze Ages. For example, pottery vessels; A steatite stone mould for producing jewellery, L 8.2 cm, B 4.2 cm (nine different molds); pilgrim bottles (Middle Bronze) from house 8 and 9; H 20,9 cm and 27,5 cm; amulet in form of a stylised anthropomorphic, figure (terracotta); H. 4,3 cm (Formed as a pear-shaped disc); miniature vessel made of frit with geometric decoration (house 12); H 3,8 cm; golden jewelry disc with four double spirals; a silver strap on the back ; Diameter 23 mm; mould for axes and daggers (M11304), limestone, 24 × 13 × 6.5 cm, 1300 B.C.; examples of the numerous bronze tools such as, a sickle, a chisel, a knife, and dagger such as (M11302), bronze, 29 × 3.7 × 1.2 cm 1300 B.C.; fragments of (*Kernos*) with a completely preserved potty and a spout in the shape of a ram's head; circular vessel *a kernos* (M11301), pottery, 22.5 × 9 cm,1300 B.C., this vessel consists of three small globular vases and a ram's head supported by a round tubular base;[811] terracotta figurine such as, female figure holding her breasts; a bird and hand-formed figurine of a breast-holding figure.[812]

Tell Banat

The Tell was located on about sixty acres of land on the east bank of the Euphrates River in Syria, dating to the mid to late 3rd millennium B.C. During that time, it contained extensive manufacturing, administrative, and mortuary facilities. The unusual burial structures found there are of particular note, for they indicate complex social relationships beyond simple class divisions that no doubt included the pastoralists utilising the steppe to the east of the settlement as well as the farmers of the river valley. These structures include a large earthen funerary mound outside the city, one inside the city beneath the first public buildings of the mid-3rd millennium B.C., and an elaborate stone-built sepulcher of five chambers constructed in conjunction with those buildings (Tomb 7) found in Tell Banat North, the conical mound that we call the White Monument.[813] Although the architecture of Tomb 7 is unique, many of the objects it contained have parallels in the cultural remains of southern Mesopotamia, Anatolia, and the Aegean. Decorated ostrich eggs alabaster vessels and a variety of inlaid objects are only some of the materials that reflect these international connections. In one richly furnished

[810] Einwag / Otto 1996, 15– 58 ; Einwag / Otto 1999, 179– 191; Otto / Einwag 2016, 215– 217.
[811] It was used to make libations during ceremonies, such as those surrounding the burial of the dead. Liquid was poured into the little vases and flowed through holes into the tubular ring.
[812] Einwag / Otto 1996, 15– 58; Einwag / Otto 2006, 105– 135.
[813] McClellan 1998, 243– 271; McClellan / Porter 2016, 107– 110.

chamber was found the negative impression of disintegrated wood coffins that contained a single articulated skeleton.[814]

Many artefacts will be displayed especially those found in Tomb 7 (which was deconstructed and transferred to Aleppo Museum and displayed in the inner garden). For example, a collection of pottery pots in different shapes and types (Tombs 1, 4, 7 , and 9) ; alabaster vessels, tomb 7; bowl with triangle cutouts for inlays (M12354), stone, H 2.9 on (1.$^{1/8}$ in.); Diam of rim 8.4 cm (3.$^{1/4}$ in.); Diam of base 3.1 cm (1.$^{1/4}$ in.), tomb 7, Early Bronze Age, mid-to-late 3rd millennium B.C.; beads and pendants (M11561, M11564, M11564, M11566, M11568), gold, tomb 7; pin with a bird head of copper alloy; pendant with an applied lozenge (M11296), gold, H 1.9 cm ; W 3.3 cm, tomb 7 [815]; bull-man pot, and goat boy pot, Banat Period III, 2450 – 2300 B.C.[816] As well as bronze implements found in Tomb 1 such as pins, daggers and ring.

Tell Qara Quzaq

The small mound is located on the left bank of the Euphrates River, some 30 km south of the Turkish border, in the modern village of Qara Quzaq. Some meters northwards runs the main roadway that crosses the northern region of Syria from east to west, from Aleppo to Hasakah. Since ancient times the area has been a crossroads, where the overland trade routes that link eastern and coastal regions meet the north-south movement of the river routes. The Tell is a conical mound lying some 350 m above sea level, with a height that will allow it to avoid being flooded by the waters of the dam, which will cover the surrounding countryside. It is 20 m high and has a diameter of 150 m at its greatest extent. Sir Leonard Woolley noticed the mound for the first time, during his excavations at Charchemish.[817] Spanish Mission from the University of Barcelona led by G. del Olmo Lete, started the excavations in 1989, as a part of the salvage project in the Tishrin Dam. The occupation on the Tell is represented by 5 main levels, from the early Bronze Age II (ca 2800 B.C.) to the Roman period (1st century B.C. to 1st century A.D.). The level IV of the Early Bronze Age III (ca 2400 B.C.), a level III of the Early Bronze Age IV (ca 2200 B.C.) and a level II of the Middle Bronze Age II (ca 1800 B.C.). Outside the Tell, which was located 150 m from the river, there are two necropolises that have been partially excavated. The north one was Islamic necropolis, and the southern necropolis seems to belong to the Bronze period.[818]

A variety of artefacts from the Bronze Age will be displayed. For example, a collection of small objects (333 different objects) found in a jar between the terrace and the temple, made of alabaster, ceramics, shells, mother-of-pearl, stones, cylinder seals, and small bull; pottery vessels (jars, vases, champagne cups, and various bowls that found in the tombs of early Bronze I-II; A set of clay seals discovered in the area of the northwestern part of the Tell.[819]

[814] McClellan / Porter 1999, 107– 116.
[815] Mcclellan / Porter 2003, 184– 186.
[816] Porter 2015, 241– 260.
[817] Valdes Pereiro 1999, 117– 127.
[818] Olmo Lete / Molina Martos 1997, 325– 329.
[819] For further discussion, see Gonzalo Matilla Séiquer et al. 2012.

Tell Shioukh Fauqani

The Tell is located on the left bank of the Euphrates, about 15 km from the Syrian-Turkish border. The site appears as a control point at a possible location to cross the river between two main sites: (Jarabulus, Charchemish), 6 km north, and Tell Ahmar (Til Bersip), 15 km south. It was excavated by Luc Bachelot (Centre national de la recherché Scientifique Paris), and F. M. Fales (University of Udine, Italy) from 1994 until 1998, after which the French team remained alone, in cooperation with Syrian teams. The occupation of the Tell was in three main levels: End of the 4th millennium B.C. (Late Uruk, Early Bronze Age) in Sector D (temple, and residential area); 2nd millennium B.C. (Middle Bronze Age) in Sector E (Collection of completely burnt houses); 7th and 8th centuries B.C. (Iron Age levels) in (Sector H, F, G), where there was a presentation of all aspects of life: such as the economy, housing, crafts workshops, and tombs of the 6th century B.C., where 50 m east of the Tell, they found about 50 funerary pots.[820]

A variety of artefacts will be displayed. For example, a collection of the cuneiform and Aramaic tablets, such as (M11305) contract in Aramaic, clay, 5.8 × 3.5 × 1.5 cm, 800 B.C. One of the longest Aramaic texts written on clay in Syria (21 lines);[821] seals (M110601),1.9 x 1.2 × 2.2 cm, and seal impressions (M11600), 1.7 × 1.7 × 1.9 cm, were found in the house of one trader (Še-ᶜŠny). As well as pottery vessels such as (M11599, and M11597). Many objects were also found in funerary jars such as necklaces, beads jewellery, pottery vessels, and spindles, arrowheads of bronze, and bangle and knives of iron.

We can add more showcases of other sites from Tishrin Dam area such as, Syrian excavations at Tell Qumluq; Belgian and Spanish excavations at Tell Amarna (right bank); Danish excavations at Tell Aushariye (right bank); Australian (Melbourne) excavations at Tell El- Qitar; and Danish excavations at Tell Jurn Kabir.

The scale of international participation in Syrian archaeology has continued to intensify in the succeeding decades. Salvage projects have involved multinational participation at numerous sites in the area of the middle Khabur dam south of Hasakah (inaugurated 1984), the Khabur dam area northwest of Hasakah (inaugurated 1985), and the Tishrin Dam on the middle Euphrates (inaugurated 1989).

5.3.7.3 Al-Khabour Dam

The Khabur River Project, begun in the 1960s, involved the construction of a series of dams and canals. Three dams were built in the Khabur Basin as part of a large irrigation scheme that also includes the Tabqa Dam on the Euphrates. Two dams, Hasakah West and Hasakah East, have been constructed on tributaries to the Khabur between Ra's al-'Ain and Hasakah. The capacity of the reservoir of Hasakah West is 0.09 km^3. The capacity of Hasakah East is 0.2 km^3. A third dam, Hasakeh South, was constructed on the Khabur 25 km south of Al-Hasakah. The reservoir of this dam has a capacity of 0.7 km^3. The Khabur valley, which now has about four million acres (16,000 km^2) of farmland, is Syria's main wheat-cultivation area. The northeastern part is also the centre for Syria's oil production.[822] Several excavation projects have been carried

[820] Bachelot 1999, 143-162; Bachelot / Fales (eds.) 2005.
[821] Fales 1996, 81– 121; Fales et al. 2005, 595– 694; „The text inscribed on this tablet covers 21 lines and represents a contract for an Ioan of money between two people. By deciphering the text, epigraphists have been able to identify the city in which the tablet was found as Burmarina".
[822] Mutin 2003, 1–10.

out in the Khabour Basin since 1985. These sites are situated in the salvage area along the Khabur, which are destined to submerge under the rising water due to the construction of the Hasakeh dams. For example, national excavations at Tell Kashkashouk, Tell Abu Hgaira, and Tell Boueid; German excavations at Tell Bderi; German excavations at Tell Knedig and Japanese excavations at Tell Taban, etc.[823]

Tell Abu Hgaira

The site lies in the area of the West Hasakeh Dam Lake, 20 km northwest of Hasakeh city and a few kilometers south of Tell Kashkashouk. The Tell has an ovoid shape 250 m long by 200 m wide and about 16 m high above the surrounding plain. From 1987 to 1990, Joint mission of the General Directorate of Antiquities and Museums Damascus and the former Academy of Science of the German Democratic Republic under drection of Antoine Suleyman and Joachim Voos / Lutz Martin worked there. The excavations showed that the Tell was a small centre of the 3rd millennium B.C., where they discovered several types of buildings. The excavations of the Syrian mission focused on three areas, Sector B located on the eastern edge of the top of the Tell (several pottery vases; a cylinder seal decorated with an animal motif; bronze sickles in room 9; vases and cylinder seal of limestone decorated by a simple pattern of a standing character surrounded of animals lying down in room 10; objects of Nineveh period 5 (2nd half of the 3rd millennium B.C.): two-cylinder seals decorated with geometric patterns, pottery vases with incised surface found in the third unit). Sondage 2 located in the northern half of the eastern slope. Sondage 3 located in the middle of the western slope.[824]

The artefacts to be displayed are**,** pottery vessels such as, vases, dishes, and bowls (M10459, M10596, M10597, M10598, M10599, M10600, from M10601 to M10623, and M10635); cylinder seals (M10458) ; terracotta figurine (M10456, M10457, M10626, and M10627); beads necklaces (M10628, M10629, M10630, M10631, M10632, and M10633); and a collection of bronze implements such as spearhead, needle, knife, chisel, and sickles (M10637, M10638, M10639, M10640, M10641).

5.3.7.4 Museum excavations (Department of excavation)

In 2003, the department of excavation was established in the Directorate of Antiquities and Museums of Aleppo. The main mission for this department is to carry out all emergency, and rescue excavations, as well as supervision of the work of foreign archaeological excavations in Aleppo. These excavations discovered a large collection of objects (pottery, glassware, metal tools, Jewelry, and ornaments) from different periods (Bronze, Iron, and Classical Ages). The last one in 2011, was a Tomb in the region of Ain al-Arab (Kobanê).

Sousan Tomb

The department of excavations at Aleppo uncovered a burial chamber dating back to Early Bronze Age at the village of Sousan, 12 km west of Ain al-Arab. The burial chamber was carved in limestone and accessible through a narrow entrance facing south ending in a circular stone door, diameter 100 cm. leading into the oval-shaped burial chamber. The excavations discovered the remains of eight skeletons of different ages and in different positions. Other finds include funerary artefacts such as pottery (champagne cups, jars, vessels, dishes, small

[823] Baghdoo 2009; Al-Maqdissi 2003, 3–9.
[824] Suleiman 1995, 183– 190; to the results in general see, Martin / Tietze 1992, 247–258; Martin / Wartke 1993/94, 200–215; Suleiman / Quenet 2004; Suleiman / Quenet 2006; Suleiman / Quenet 2012.

cups, and other wares more than 150 pieces) (**Fig. 5.62**). As well as a bone fragment decorated with interlocking geometric shapes. In addition to a collection of bronze implements (spearhead, pins, needles, axe, a bracelet, necklace, female figurine, and a bull-shaped figurine); and Ornaments and beads of gold and silver.[825]

5.3.8 Classical Section

Archaeological artefacts in the classical period were preserved in the national museum within the general register of the museum before the Aleppo museum was divided into several sections according to the ages. The classical section was founded in 1972. As a part of the new construction in its present location. The classical section displays the Antiquities of Greek, Roman, Byzantine and Persian civilizations (the Achaemenids, Parthians, and Sasanians) in the first floor.

5.3.8.1 Definition of the classical period

The classical era is representing the achievements of the Greek and Roman civilizations in the southern European continent and the basin of Mediterranean in general. Despite the political expansion and great civilizations built by the Greeks on large areas of the Mediterranean basin, starting from the 7th century B.C. and over three centuries, but there was no political presence for them on the eastern Mediterranean because the region was under the control of the Persians (Achaemenid). However, this political dimension did not prevent the existence of trade and economic relations between Syria and the countries of the Greeks through trade exchange between the two regions, especially the cities on the Syrian coast. This is what we find through many of the Greek artefacts found in several sites in Syria such as al-Mina al-Baida on the coast, Ain Dara, and Hama in the Syrian centre.

Despite this political divergence, Syria's submission to Greek domination was sudden and fast, mainly with Alexander's entry into Syria and his victory over the Achaemenid Persians in the Battle of Isos in 333 B.C. At this time began a new period known as the Hellenistic era, which symbolizes the integration of East and West (The integration of Hellenistic civilizations into Eastern civilizations).

The transformation was quick and strong enough to cover all aspects of life, despite the cultural strength of the Greeks and their superiority in the field of art and science at that time, the Eastern features were evident in most aspects of life, as seen in the art of sculpture and the Eastern gods, which emulated Greek gods in their attributes and functions.

In this period, Syria has taken its form by uniting into an independent political entity known as the Seleucid Kingdom, founded by ***Seleucus I Nicator*** 312 B.C. This period witnessed the founding of many new cities such as Apamea, Antioch (which became the traditional capital of Syria) and Cyrus, as well as new neighbourhoods of old cities such as in Aleppo (Beroea) and Manbij (Hierapolis).

The integration cultural of the Seleucid civilization (Syrian and Hellenistic) continued until the Roman domination of Syria by ***Pompey the Great*** in 64 B.C. During the Romanian period, Syria became a Roman province. It was particularly important through its military location on

[825] Fakhro 2015, 23– 39.

the borders of the Persian (Parthian-Sasanian) state, the traditional enemy of the Romans, and became a centre of Roman military garrisons.

This period lasted until the middle of the 4th century A.D., when the Roman Empire in its eastern region adopted Christianity as a religion and became known as the Byzantine Empire.

This period began with the conversion of the Roman Emperor ***Constantine the Great*** 305 - 339 A.D., to the Christian religion. At this time, cultural changes began to appear in the Syrian society, such as architecture, art and religion, which greatly influenced Syrian society.

Although the Syrian political demographic has not changed, cultural changes were sufficient to bring the Byzantine era out of the general features of the classical ages (Greek and Roman) to form the beginning of the Middle Ages. The Byzantine era in Syria stopped with the Islamic conquest of Syria in 635 A.D.

5.3.8.2 Suggestions for a new presentation of the Classical Section[826]

Greek period

1 - A collection of the early ancient Greek coins, showing the activity and commercial relations between the Greeks and Syria.

2 - Coins from Manbij and Sidon that refer to the political situation of Syria before Alexander the Great.

3 - Pottery vessels from the Mycenaean and Athenian period (**Fig. 5.63**).

4 - Ways of defining the technical and cultural changes during the classical era through displaying the statue of Jupiter (**Fig. 5.64**), and Hera (Greek goddess) (**Fig. 5.65**), which were carved by a local sculptor.

Hellenistic period

1- Definition of Alexander through the display of the coins that he minted and through the cities that minted Tetradrachma according to the existing pieces.

2 - Definition of the Seleucid period using coins of the successors of Alexander as well as most of the Seleucid kings.

3 - Reference to the Ptolemaic period and the control of southern Syria through two coins.

4- Display shows the most important cities in the Seleucid period through coins.

The museum contains a complete collection of coins from the period of Seleucus Nicator (358–281 B.C.) until the period of Antiochus XIII (69–64 B.C.).

5 - Antiquities of various shapes and materials from the same period as Jabal Khalid objects.

The Roman period

1 - Definition of the Roman period through the medium of coins minted by of the Roman emperors.

[826] Interview with Ammar Kannawi, former Curator of the Classical Section. To collect more ideas and more discussion I have made Interviews with Aleppo Museum staff. To know their opinions on the restructuring of the museum after the war, and what difficulties faced them before the war?

2 - Showcase containing Terra Sigillata pottery (Ain Dara)[827] as an example of the period.

3. Various tools and pottery vessels.

Syria Parthian

1- A collection of the Achaemenid, Parthian, Sasanian coins.

2 - Definition of the Parthians and their relationship with Syria through the pottery of Dura Europos.

3. Statue of a Parthian warrior.

Gods in the classical period

1- Greek gods as:

Asclepius: God of medicine, healing, rejuvenation, and sovereign of physicians (**Fig. 5.66**).

Venus: Goddess of love, beauty, desire, sex, fertility, and prosperity.

2 - Local gods as, Atargatis[828] (**Fig. 5.67**), Aglibol and Yarhibol, and Al-Lāt.

3. Exotic gods as Mitra, God of the sun, friendship, and energy. As well as Isis, the major goddess in ancient Egyptian mythology.

4- A collection of statues and figurines (Terracotta) that represent the gods.

Art of Sculpture

In this room, statues of different schools will be displayed.

1- The Classical School, such as two-winged kings.

2- The local school that was influenced by classical art, such as Martama Statue (M769) found at Manbij (Hierapolis) (**Fig. 5.68**).

3 - Palmyra School, such as tombstone with lintel.[829]

Tombs

1- Funerary sculptures of Manbaj.

2- Tombstones from different regions.

3- The Roman eagle found in a grave on the Euphrates (**Fig. 5.69**).

4- The glazed tomb, which was found in the area of al-Raqqa (**Fig. 5.70**).

5- A display showing a grave with all its contents, with a detailed explanation of the customs governing and traditions burial in the classical period.

[827] Stone / Zimansky 1999.
[828] Saouaf 1972, 141, Fig. 33. Basalt relief found at Manbij, 1st century B.C.
[829] Lintels were usually carved around the entrance to tombs in Palmyra.

Trade Relations of Classical Syria

1- A showcase contains pottery jar used for export and pottery jars and vessels imported from different regions. The museum contains a variety of ***amphorae or amphoras***,[830] which were used for storage and transport of olive oil and wine.

2. Map showing the origin of pottery jars exhibited in the showcase.

3 - Balance with weights found in different areas, such as Gindaros and Samaan citadel.

Syrian women in the Classical period

1- Jewellery and adornment tools.

2- Statue of Venus (**Fig. 5.71**). Venus is the Roman goddess of love, beauty, charm and attraction. For the Greeks, she is called Aphrodite. She is the goddess of fertility of all creations. Archaeologists believe that her cult originated from the ancient Eastern sacred traditions, where the power of fertility and love is represented by the ancient Syrian deity, the goddess Ashtar. Venus usually appears as a naked female figure during the Roman age, the artists created her in a natural pose, usually naked or covered with a piece of textile.

3- Spinners and knitting tools

Coins during the classical period

This room is dedicated to showing different models of coins during the classical period with examples.

1- Forms of early coins

2- The original Athenian Tetradrachm and the counterfeit pieces.

3- Hellenistic coins with their categories.

4- Roman coins with their categories.

5- Byzantine coins with their categories.

Glass objects

1- Glasswares in various shapes, and sizes showing their functions and purposes.

2- Glass manufacturing and decoration techniques.

Metal objects

1- Large metal pots, such as pots from Bosra al-Sham

2- Small metal pots,

3- Metal lamps, such as the bronze lamp, Siraj (M951) from Gindaros.

[830] Amphore, https://de.wikipedia.org/wiki/Amphore (accessed: 25 November 2018)

Byzantine period

The last part of the classical section will be devoted to the Byzantine period and contains several axes.

1- Definition of the Byzantine period through coins

The symbolism in the Byzantine era shown by a collection of different artefacts.

1- The mosaic of the rivers of Paradise.

2- A lintel showing a picture of a lamb, perhaps to signify Jesus Christ. From the site of Jarada in the dead cities.

3- Anchor. A golden ring with a picture of an anchor from Chalcis site (Qinnasrin) south of Aleppo. Does it symbolize early Christians?

4- Mosaic of Believers with the vase of life (**Fig. 5.72**).

5- A Cross-types from different objects.

6- Pottery lamp withdrawing of the rooster on it from the city of Carthage.

The symbolism in the Byzantine era shown by a collection of different artefacts.

Church Tools

1- Crosses and christening tools (baptism) such as incense tools and lamps.

2- Amulets, small clay tools with seal impressions, such as impression showing St. Simeon.

3 - Stone reliquary[831] in various shapes such as a Sarcophagus.

4- Slabs and columns of a chancel, on one of them is a Syriac inscription found at Bir- el-Qantari in Djezireh[832] (**Fig. 5.73**).

Byzantine pottery

A collection of Byzantine pottery found in different regions of northern Syria.

The mosaic of Al-Nabgha.

Which represents the period of the prevention of human and animal scenes by the church in the 6th century A.D. (period of anti-icons). Where most of the animal scenes were distorted in the mosaic of Al-Nabgha.[833]

Transition to the Islamic period

Through a tombstone found in Ain Dara representing Christian-Muslim co-existence.

Examples of artefacts displayed in the classical section

- A mosaic panel of Tell Amarna, Length 122.5 cm, width: 121.5 cm, thickness: 4.5 cm, dating to the first half of the 5th century A.D. Part of this mosaic piece surrounded by a frame at the

[831] For more information about Reliquary, see O'Connor 2013.
[832] Saouaf 1975, 90, fig. 69.
[833] Balty et al. 2008.

top and on the right, showing a wavy leg (wave) of the plant, with a white background containing duplicate roses appearing on the left side as a supplement to another part.

- Martama Statue (C769), limestone, Length 150 cm, width 64 cm, thickness 38 cm, Manbij Confiscation, 2nd century A.D. Statue of a woman sitting on a chair inside a niche (Mihrab) and wearing a loose dress and a necklace, a braided bracelet in each hand, and a ring in her finger, a headdress, and a shaded hat inside the niche. At the bottom of the niche is a Greek inscription indicating the statue's owner as Martama, who is sorry for her youth (whose her youth is wasted), maybe she was the daughter of the king of Manbij?

- Statue of the goddess Al-Lāt (C685), basalt, H 95 cm; B 53 cm; T 26 cm, Khanaser southeastern Aleppo, Roman period. She is riding a camel and carrying a spear in her right hand (**Fig. 5.74**). It had been loaned to the Arab World Institute in Paris since 2011.

- Lamp (Siraj) (C951), bronze, 20 cm, and two wings 12.5 cm, Gindaros, Roman period. A three-slot lamp with two at the front and one at the back, with an eagle opening his wings, his beak is curved.

- Jar (Attic Jar) (C1389), pottery, Length 25 cm, Ain Dara excavations, 5th century B.C., Greek period. A pottery jar with red soil, black drawings on the first side of two boxing men, and the other face is a man with a spear and a shield (**Fig. 5.75**).

5.3.8.3 Mosaic hall

As I mentioned before, it is located on the ground floor under the Directorate of Antiquities and Museums of Aleppo, next to the main museum building. It is separated from the halls of the museum. It was closed for several years, even before the war. During the war, this hall was used as a warehouse to save many mosaic panels. The most important mosaic panels that were displayed are the mosaic of Sarrin. In the middle of the hall, you find a large mosaic panel of many Greek legends found in the city of Sarrin in the winter of 1982–1983, northeast of Manbij (Hierapolis), dating to the 6th century A.D., during the rule of Justinian. It represents goddesses, dancers and hunting scenes (**Fig. 5.76**). The mosaic panel is composed of six panels of different scales. The first is dedicated to Artemis (the Huntress), 8.57 × 1.87 × 2.01 m. The second is dedicated to Dionysus and Arian, 8.5 × 1.51 ×1.63 m. The third is dedicated to a scene of the Kidnapping of Europe 2.53 × 2.56 - 1.74 × 1.77 m. The fourth mosaic represents the scene of Aphrodite's victory, 2.32 × 2.41 - 1.54 × 1.77 m. The fifth represents the scene of Herakles and Augé, 2.72 × 2.80 × 1.48 m. The last mosaic painting depicts the scene of two hunters, a man, and a woman sitting on the rocks above the skin of a tiger (**Fig. 5.77**). Moreover, a 51 cm wide frame, including the grape branches and the Nile, surrounds the mosaic panel.[834]

A variety of mosaic panels will be displayed in chronological order around of mosaic of Sarrin. There were more than 100 mosaic panels preserved in the museum from different periods (Roman, Byzantine, and Islamic). It contained different scenes between human, animal, plant, text, and geometric shape. These panels were found in many regions, such as Cyrhus (Nebi Hori), Gindaros, Manbij, Al-Nabgha, Deir Qinnsrin,[835] and Tell Bajer, etc.

[834] Balty 1990; Balty 1988-1989, 263– 269.
[835] Fakhro 2016, 404– 407.

5.3.8 Arabic-Islamic Section

This section was opened at Aleppo Museum in 1975. It was dedicated to the display of Islamic artefacts that were kept at the Aleppo National Museum. This section contains pottery, ceramics, metalwork and glass of the various Islamic dynasties as well as a collection of gold and silver coins of the Umayyad, Abbasid, Ayyubid and Mamluk periods. In 2007, the new museum exhibition project was launched and reopened in 2009.

5.3.8.1 Definition of the Islamic period

Between 634– 640 A.D., Arab Muslims arrived in the Levant and conquered most of the Syrian cities, which was under Roman-Byzantine, rule, and thus became part of the Islamic caliphate. In the mid-7th century, the Umayyads were the first Muslim dynasty rule the caliphate, placed the capital of the caliphate in Damascus. Syria was divided into four districts: Damascus, Homs, Palestine and Jordan. The Islamic empire expanded rapidly and at its height stretched from Spain to India and parts of central Asia; thus, Syria prospered economically, being the centre of the caliphate. Early Umayyad rulers such as Abd al-Malik and Al-Walid I constructed several splendid palaces and mosques throughout Syria, particularly in Damascus, Aleppo and Homs. In 750, the Umayyad dynasty was overthrown by the Abbasid dynasty, who moved the capital of the caliphate to Baghdad. For periods, Syria was ruled from Egypt, under the Tulunids (887–905), and then, after a period of anarchy, ruled by the Ikhshidids (941 – 969). Northern Syria came under the Hamdanids of Aleppo. Saif al-Daula the Hamdanids (944 – 967) resisted Byzantine efforts to reconquer Syria by skilful defensive tactics and counter-raids into Anatolia.

After his death, the Byzantines captured Antioch and Aleppo in 969. Syria was then in turmoil as a battleground between the Hamdanids, Byzantines and Damascus-based Fatimids. The Byzantines had conquered all of Syria by 996. The Seljuk Turks (1084 – 1086) then conquered Syria. After a century of Seljuk rule, Syria was conquered (1175 – 1185) by Saladin, founder of the Ayyubid dynasty of Egypt. In 1260, the Mongols briefly swept through Syria. The withdrawal of the main Mongol army prompted the Mamluks of Egypt to invade and conquer Syria. The Mamluk leader, Baibars, made Damascus a provincial capital. The Mamluks eliminated the last of the Crusader footholds in Syria and repulsed several Mongol invasions. In 1400, Timur Lenk (Tamerlane), invaded Syria, defeated the Mamluk army at Aleppo and captured Damascus. In 1516, the Ottoman Empire conquered Syria until the end of World War I.[836]

5.3.8.2 The new presentation of the Arabic-Islamic Section[837]

As I mentioned before between 2007 and 2009, the new museum presentation project was completed. The project had good results due to the efforts and cooperation of the Director of the Islamic section with the architect and other technicians. Many changes were made at various levels (museum display, showcases, lighting, posters, etc.) (**Fig. 5.78**) with the addition of two new wings to the museum. A new inventory and archive of all Islamic coins have been done, including complete cleaning and filming of each piece. As well as, the allocation of half the space of the main hall of modern art to display the artefacts of the Mamluk and Ottoman

[836] Syria country study guide 2012, 67– 69.
[837] Interview with Assad Yusof, former Curator of the Arabic-Islamic Section.

Periods. Besides, using one of the Islamic warehouses to be the hall for Islamic coins. Thus, we have three halls.

The first hall is the main hall 39 × 11 m, contains artefacts of Islamic art, which displayed in chronological order from Umayyad, Abbasid, Seljuk, Zankiya, and Ayyubid periods. It is the results of the many excavations of different sites, such as Meskeneh (ancient Bālis), Hader Qansrin, Qal'at Halab, Dibsi Faraj, Bab Al Faraj in the city of Aleppo, and Qal'at Ja'bar, in addition to the sources of the gift, purchase, and confiscation. The most important artefacts that were exhibited was pottery pieces such as jars, dishes, bowls, cups, kitchen utensils, jugs, glazed tableware, moulds for making pottery with engravings, and pilgrim's flasks. In addition to inscriptions from various Islamic eras such as tombstones. As well as metal tools of iron, bronze, gold and silver, which were used as weapons and ornaments. The hall was also equipped with a screen to show a film about Islamic civilization for 12 minutes in Arabic and English. Each corner of the hall contains a historical poster of the names of the caliphs and the dates of their rule. ***Examples of the pieces displayed in the hall:***

- A dish (S1778), glazed pottery, H 3.5 cm; D 12.6 cm, Hader Qansrin excavations 2000, Abbasid period, (**Fig. 5.79**).

- Stone cenotaph (S330), carved limestone, H 98 cm (with cover) 126 cm, L190 cm, W 93.3 cm, found at Salihin cemetery, south of old city of Aleppo in 1988, Zangid–Atabeg period (12th century A.D.). A classical sarcophagus with a concave base, a cubic centre composed of two side stones, a front and a back stone, a solid convex lintel and a separate lid on the top (**Fig. 5. 80**). The decoration consists of a magnificent inscription in foliated Kufic script taken from the Qur'anic verse "Ayat al-Kursi" ("Throne Verse"). The verse runs in bands around all four sides of the tomb, only interrupted by the carved vine-stem motif corner blocks. Two weave-like friezes decorate the base and the lintel of the cenotaph. Four small vertical cartouches are centrally located on each side of the cenotaph. These mention the deceased, Husayn b. Hasan al-Shukri.[838]

- Lustre bowl with a sun motif (S561), frit, with dark-brown lustre decoration on transparent glaze with a strong greenish tinge. H 14.1 cm, D 41.5 cm, Qal'at Ja'bar excavations 1973/1974, on the left bank of the Middle Euphrates, Ayyubid period (early 13th century A.D.). It is a remarkable example of so-called Raqqa-ware. The decoration is dominated by an impressive sun with a female face, almond-shaped eyes, beauty marks on the cheeks and loosely curled hair. The solar-shaped face is framed by two halos of radiating rays, which cover the ventral surface of the bowl[839] (**Fig. 5.81**).

- Biconical bowl (S394), composite body, underglaze-painted, Ayyubid period. Interior decoration consists of four evenly spaced cobalt blue trilobed leaves. The exterior is undecorated. Museum Register: Acquired, 1980.[840]

- Segmental bowel with a flat rim (S415), composite body, underglaze-painted, Ayyubid period. Interior decoration consists of four evenly spaced turquoise blue radiating stripes on the cavetto. The exterior is undecorated. Museum Register: From an unknown excavation.[841]

[838] Gonnella 2019a.
[839] Gonnella 2019b.
[840] Jenkins-Madina 2006, 44.
[841] Jenkins-Madina 2006, 52.

- Wide-based dish (S173) with Low vertical walls and broad flat rim (waster). Composite body, underglaze-painted, of Ayyubid period. Interior decoration consists of six evenly spaced radiating stripes in cobalt blue alternating with turquoise blue on the rim. The exterior undecorated. Museum Register: Confiscated by police, 1965.[842]

- Medium-neck jug (S105), composite body, underglaze-painted, Ayyubid period. The decoration consists of four evenly spaced cobalt blue roundels on the body. Museum Register: Bought from Jamil Baroody (active in Damascus and Hama), 1962.[843]

- Medium-neck jug (S10), composite body, underglaze-painted in black, Ayyubid period. The decoration on the body and neck consists of a wide band with a spindly vegetal design bordered above and below by a series of rings of varying widths. The handle bears a series of horizontal lines. Museum Register: Purchased, 1988.[844]

- Inverted pear-shaped jar (S262), with cylindrical neck and everted rim, composite body, underglaze-painted in cobalt blue and black, Ayyubid period. The decoration on the body consists of a series of contiguous bisected arches. The sloping shoulder bears broadband with evenly spaced dots circumscribed by bands above and below. The cylindrical neck has a broad plain band bordered at the top by a narrow band. Museum Register: Purchased from Kaysun, 1976.[845]

The second hall is (coins hall), 11 × 11 m, the hall was provided with sixteen showcases to display the coins, according to the annual sequence, in one period or other Islamic periods. As well as in chronological order during the Islamic periods: Umayyad, Abbasid, and until Ottoman. Approximately 245 coins displayed in this hall of all Islamic periods. Most of them are by confiscation. Among them are rare and qualitative coins. Such as the oldest coin (dinars, S344) of the Umayyad period, minted in 79 Hegira. The records of the Islamic section include coins from various Islamic periods. (Umayyad, Abbasid, Fatimid, Taherian, Tulunids, Seljuk, Atabeg, Zangid, Ayyubid, Mamluks, Mongol and Ottoman. The number of coins registered in the museum is (2946) gold Dinars, silver Dirhams, and copper Fils. Each showcase has a magnifying glass that can be moved vertically and horizontally. As well as, posters showing the names of the caliphs, sultans, and rulers with their years of rule and maps, that represent the extent and expansion of the state's influence. In addition to detailed information on the place coin minted, and its year with the name of the Caliph. There's also a large map of the most names and locations of cities instrument (minted), showing the development of the coins since the beginning of the emergence of the Islamic state to the stage of full Arabization in the year (77 A.H.; 696 A.D.). The hall is equipped with maps containing the main centres of the Islamic world with explanations in both Arabic and English. ***Examples of coins displayed in the hall:***

- Dinar (gold coin, S344) one of the oldest coin at the museum, Umayyad period, minted in Hegira 79. On the first, face (a Koranic Aya) "qul huwa Allahu Ahad". God is One God; The eternal and indivisible, who has not begotten, and has not been begotten and never is there; His equal (**Fig. 5.82**).

[842] Jenkins-Madina 2006, 57.
[843] Jenkins-Madina 2006, 68
[844] Jenkins-Madina 2006, 112.
[845] Jenkins-Madina 2006, 113.

- Dinar (gold coin, S69/16)[846] Tulunid period, minted in Hegira 229 (887– 905 A.D.). Source: Confiscation. The date of entry to the museum on May 5, 1961. It is an important Dinar as a document at the height of the differences between the Abbasid Caliphate represented by the Caliph and Commander Lulu, (one of the senior leaders of Ahmed ibn Tulun) and the Tulunids state at that stage (**Fig. 5.83**).

- Dirham (silver coin, S252/612), Ayyubid period. Source: Purchase. The date of entry to the museum in 1972.

The third hall: 11 × 17 m, it was dedicated to the Mamluk and Ottoman periods. The hall includes of many artefacts, such as; Mamluks Rünük (stone blazon), with written inscriptions, or symbolic images displayed based on its function. Where the entrance to the hall was decorated with a wall to carry this Rünük; A collection of pottery vessels decorated with geometric motifs, which were the product of Hama in the late Ayyubid period; A collection of the founding written inscriptions, and tombstones of the Mamluk period; A limestone tomb belonging to Abu Yazid al-Aqsarawi of Mamluk period; A variety of vases, pilgrim's flasks - Zamzamiyat - decorated with textual decorations (safety motifs); A collection of metal vessels from the national excavations in the citadel of Aleppo in 2004, such as (candlesticks holders, and utensils for daily uses); Vessels of the Chinese imitative ceramics dating to the Ottoman period (15th and 16th centuries) produced in Damascus, Iznik (İznik Gölü) and Kütahya; And written inscriptions of Ottoman period from old city of Aleppo. ***Examples of artefacts displayed in the hall:***

- Stone blazon (S533), carved limestone, Height 51.4 cm, width 55 cm, depth 18.7 cm, Mamluk period. Hegira late 9th–early 10th century/ late 15th–early 16th century A.D. The stone roundel with the tripartite blazon represents a widely used composition from the late Mamluk period: it contains the symbol of the jamdar (master-of-the-robes) with a so-called "napkin" in the upper field, the stemmed cup of the cup-bearer (saqi) charged with the pen box of the dawadar (secretary) in the central field, flanked by what has been identified as a pair of powder horns (**Fig. 5.84**). A second, smaller, stemmed cup is placed in the lower field.[847]

- Pilgrim's flask (QH 2004 - X 227) of moulded earthenware, Height 23.8 cm, diameter 16.5, diameter (of mouthpiece) 3.7 cm, Mamluk period, Hegira 8th century/14th century A.D. This well-preserved pilgrim's flask from the National Museum of Aleppo was uncovered during the course of recent Syrian-German excavations at Aleppo citadel. Its decoration is highly unusual: it shows a large crescent on top of a solid triangular base, flanked by a pair of swords inscribed in a roundel. The background is covered with small impressed circles. The upper segment of the roundel is separated and decorated with foliage. Knotted bands run along the outer edges of the body.[848]

- Nineteen rings (S603), gold, in different sizes and weights, from Bab Al-Faraj - the old city of Aleppo. Source: Confiscation. The date of entry to the museum on February 6, 1986.

[846] The dinar is one of the types of coins that Muslims circulated. It was, by definition, made from gold and was the type of coin with the highest value in compared to the dirham, which was made of silver, and the fils, which was made of copper. It weighed about four grams.
[847] Gonnella 2019c.
[848] Gonnella 2019d.

5.3.10 Modern art Section

This section was founded in 1971 and included a collection of oil paintings on canvas by Syrian artists - most from Aleppo city - representing the various art schools prevalent in the world, such as the school of realism, cubism, and others. The most important paintings are from the collection of artist Louay Kayali, such as four paintings representing the Old City Market, and the Great Mosque of Aleppo. The section also included the work of the late artist Fathi Mohammed and Fateh Moudarres, in addition to many sculptural works and oil paintings.

Some of these paintings will be displayed on the western wall of the corridor between the temporary exhibition hall and the rescue excavation hall on the first floor.

Chapter 6

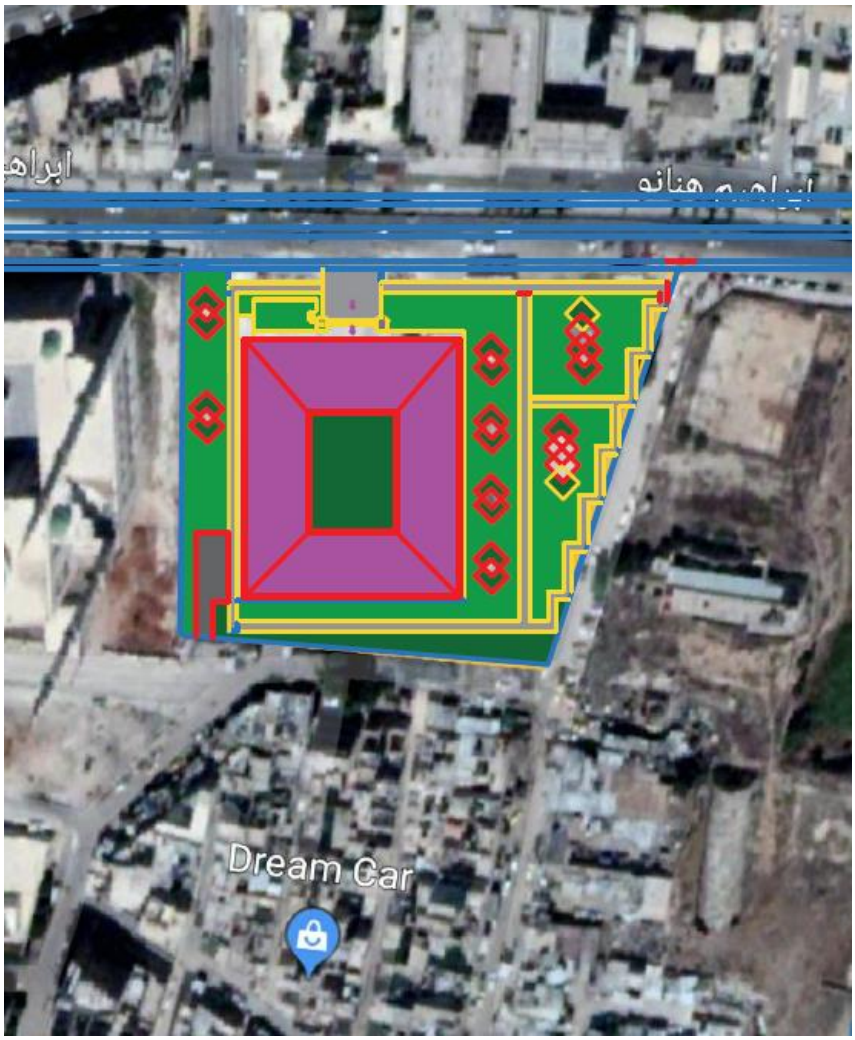
6. The second scenario is the construction of a new museum in Aleppo

Aleppo has a long history extending from the 3rd Millennium B.C. to the Islamic period. In the countryside of Aleppo, more than 20 exploration missions were carried out in the sites from prehistoric times to the Islamic period. More than 150 thousand artefacts are preserved in Aleppo museum from various Syrian sites. Therefore, it is important to build a modern central museum in the city of Aleppo to be an important centre for cultural and social development, which preserves the history, identity and cultural diversity of the Syrian people. The artefacts should be used to convey the cultural-historical development in Syria, through the increase of its space and the re-distribution of archaeological collections by presenting them in scientific ways suitable and more attractive to visitors and the local community with facilities for researchers and educational activities and workshops. Additional visitors will need facilities as a Garage, cafeteria, etc. which did not exist in the old building. Before the war, there were many projects to build a new museum in several cities in Syria, such as the new Homs Museum and the Hasakah Museum, which has been almost completed. In Aleppo, the idea of building a new museum in Aleppo before the war was discussed, especially where the museum should be built. One suggestion was to be at one of the bus stations near Bāb Antioch (Bāb Antakiya, Arabic: **باب أنطاكية**) at the old city wall.

6.1 Museum location

I suggest that the location of the new museum be in Ibrahim Hanano Street Opposite the municipal palace in Aleppo in the city centre and at the same time close to the old city. The place was used as a bus stop (Hanano garage) before being moved out of the city. The proposed area is about 13,000 square meters. The circumference is about 470 m (**Fig. 6.1; plan. 6.1).**

About 600m between the old building and the new building. Easy to reach by the Natives. Next to the project of building the National Library in Aleppo. Therefore, we can have a cultural landscape market in the centre of Aleppo, especially if we used the old museum building as a centre for archaeological and academic studies for researchers and archaeological missions.



- Ibrahim Hanano Street - The main entrance - The outdoor garden - Visitors paths	- The green Zone - Display platforms - The back entrance

(Plan.6.1): The museum location. Drawn by architect Mahmoud Al-Abdullah

6.2 Preliminary plan

The design of the new museum should reflect the historical background of the artefacts that will be displayed in it, and reflect the cultural and architectural identity of Aleppo. Therefore, the Preliminary plan of a new museum will be inspired by the plan of one of the historical buildings of the city of Aleppo (Madrasat al-Firdaws) (**Fig. 6.2**). Only the exterior design will be used (façade, 11 Domes, courtyard and water basin). So, there will be no restrictions or obstacles related to plan of the internal details of the distribution of halls and rooms.

Madrasa al-Firdaws, whose name means "paradise," is located some distance outside the medieval city walls of Aleppo in the neighbourhood known as al-Maqamat. Its patron was Dayfa Khatun, the wife Ayyubid sultan al-Malik al-Zahir Ghazi, and the effective queen of the region between 1236 and 1242. She is one of the most prominent architectural patrons in Syrian

history, having established large endowments for the maintenance and operation of her charitable foundations. An inscription mentions that the madrasa's "construction was ordered" in 1236/633 AH, but the attribution in the same inscription to Dayfa Khatun makes this problematic given her regnal dates of 1236 – 1242 / 633 – 640. It is thus possible that the inscription refers to the foundation rather than the completion of the complex. „Due to its location outside the city walls, the madrasa was developed as a freestanding structure and takes the form of a rectangle surrounding a square courtyard. The building has a stark façade made of neatly dressed stone slabs. The building's eleven domes that rise around its perimeter add to its monumental impact. The madrasa originally had four entrances: one on the east, one on the west, and two on the north side of the building. Today, only the eastern portal is functional. This portal takes the form of a shallow *iwan* with an elongated, narrow archway and muqarnas vault. The portal leads to the courtyard through a vaulted corridor. The courtyard itself is paved with beautiful black-and-white stone designs and is equipped with an octagonal basin at its centre. Surrounding the courtyard on three of its four sides is a covered aisle supported with an arcade (riwaq), while the north side is dominated by a large *iwan*".

„Inscription bands on under the riwqas surrounding the courtyard feature a highly unusual combination of verses in Arabic containing a combination of poetic passages and Qur'anic text. Through the riwaqs, one comes to the domed chambers on the east, south, and west sides. Each is one bay deep and three long. The space on the south side of the courtyard serves as a prayer hall. Here, an elaborate muqarnas base and twelve small openings distinguish the mihrab dome. The mihrab is made of veined white marble, red porphyry and green diorite. Its niche is composed of granite columns with muqarnas capitals. Two additional domed chambers flank the prayer hall in the southeastern and southwestern corners of the building".

„The large *iwan*, or classroom, is across the courtyard from the prayer hall. The walls are carved with three niches used for book storage. This *iwan* is backed by a larger *iwan* that faces north and opens onto the exterior of the building. Though this iwan currently faces a wall due to the dense urban growth around al-Firdaws, it is believed to have been originally open to a walled garden and a large pool. Tabbaa compares this double-sided *iwan* in al-Firdaws to similar *iwans* in Baghdad madrasas, palatial structures in Mardin and early Islamic palaces in Samarra and Bust, tracing its origins to the palatial typology. Residential cells are located in the northeastern and northwestern parts of the building".[849] In 2014, Madrasat al-Ferdous was damaged and destroyed in many parts during shelling and clashes in the area.[850]

6.2.1 Administrative Section

The Administrative Section is inspired by the Bimaristan al-Arghuni plan, located in Bab Qinnisrin quarter, was built in 1354 by Arghun al-Kamili who represented the Mamluk sultanate in Aleppo. „It is considered one of the most important traditional hospitals built in the Islamic world. The hospital was used as Aleppo's main health care institution with the Mamluk sultanate providing it with complete funding for medicine, instruments and research. The hospital has a complex plan, intricate architectural elements, and detailed ornamentation. The building has distinct and separate wings to accommodate the different programs that were

[849] Tabbaa 1997, 169–182; 1988, 23– 34; Allen 2003a; for further discussion see Hammad 2004; 2005, 79– 92; Madrasa al-Firdaws Aleppo, Syria. Archnet.org: https://archnet.org/sites/1803. (accessed: 15 May 2019)
[850] APSA 2014b.

offered at the hospital". The main parts are the main entrance, the outpatient examination area, inpatient rooms, and the service area (kitchen, storage, service entrances and main bathrooms).

„The main entrance is situated on the west side of the building. It is marked with large double wooden doors covered with copper plates. These doors lead into a hallway that opens onto a large room. This room functions as a filter to the other parts of the hospital. The main courtyard is a large rectangular open space with a big fountain and a well. The courtyard is wrapped with peristyle that opens to the different functions. The southern side of the courtyard opens to the large *iwan*. This is mirrored on the northern side by a smaller *iwan* with a similar facade and a small hallway that leads to the larger examining/ operating rooms. The eastern and western sides open to individual rooms. The main entrance hallway also leads to three more independent wings that are more secluded and far from the noise on the street. Each has its own smaller courtyard, individual rooms and *iwan*".[851] The ground floor is dedicated to technical departments and a library. The first floor is for administrative offices.

6.2.2 The Permanent Exhibition

The halls will be distributed as proposed for the reconstruction and restructuring of the old building **(Plan. 6.2; 6.3)**, with some changes and suggestions for opening new halls, and a new showcaces of artefacts from important sites in its historical context, for example in Classical section:

Jebel Khaild

„*Jebel Khalid is a large limestone mesa on the right bank of the Euphrates in north Syria, covering some 50ha of undulating land. There, early in the 3rd century B.C. the Macedonian conquerors of the territory established a military colony to control the surrounding region as well as the river traffic. To protect the site, 3.4 km of walling was promptly constructed on the inland side, along with 30 bastions and towers and massive city gates, and within these walls, a separate walled acropolis was established on high ground, enclosing 2.2 ha of land with its defensive towers and gateway. The riverine side was adequately protected by high cliffs*".[852]

Jebel Khalid was intended to be a major fortification within the Seleucid defence system. Safeguarding river trade was of immense importance and probably one of the reasons for the establishment of Jebel Khalid. Excavation has shown no evidence of pre-Hellenistic occupation on the jebel. Being substantially abandoned by the late 70s /early 60s B.C., Jebel Khalid provides a unique glimpse into life in Syria during the Hellenistic period. An Australian team led by Professor Graeme Clarke of the Australian National University has systematically excavated specific areas of the site since 1986.[853] ***Examples of the artefacts that will be displayed*** are pottery, 95% of the pottery "was locally made," of which the bulk was classified as Common Ware. Eastern Sigillata A predominated among the imported fine wares; eating and drinking vessels, jugs and amphorae ; tableware pottery (Greek shapes); limestone head found in Temple, area B ; stucco fragments decorated in the Hellenistic masonry style with red, black and yellow orthostats and a figured frieze featuring Erotes driving lively goat chariots, that had found in the *Oikus* of the House of the Painted Frieze; persian rider figurines and Astarte

[851] Allen 2003b; Archnet.org: https://archnet.org/sites/1801 (accessed: 15 September 2019).
[852] Clarke / Jackson 2016, 335..
[853] Clarke / Jackson 2016, 335– 338.

plaques, albeit alongside Greek-style figurines found in the Insula. As well as terracotta figurines, lamps, coins where 85% of the coins, which peaked between 96 and 72 B.C., were minted at Antioch. A coin dated between 89 and 31 B.C. was found in the upper fill. It is thought to have been lost by a visitor after the abandonment of the site; Spindle whorls, loom weights and spindles as evidence of textile manufacture, which was an important household activity at Jebel Khalid; green-glazed ware, probably imported from the east.

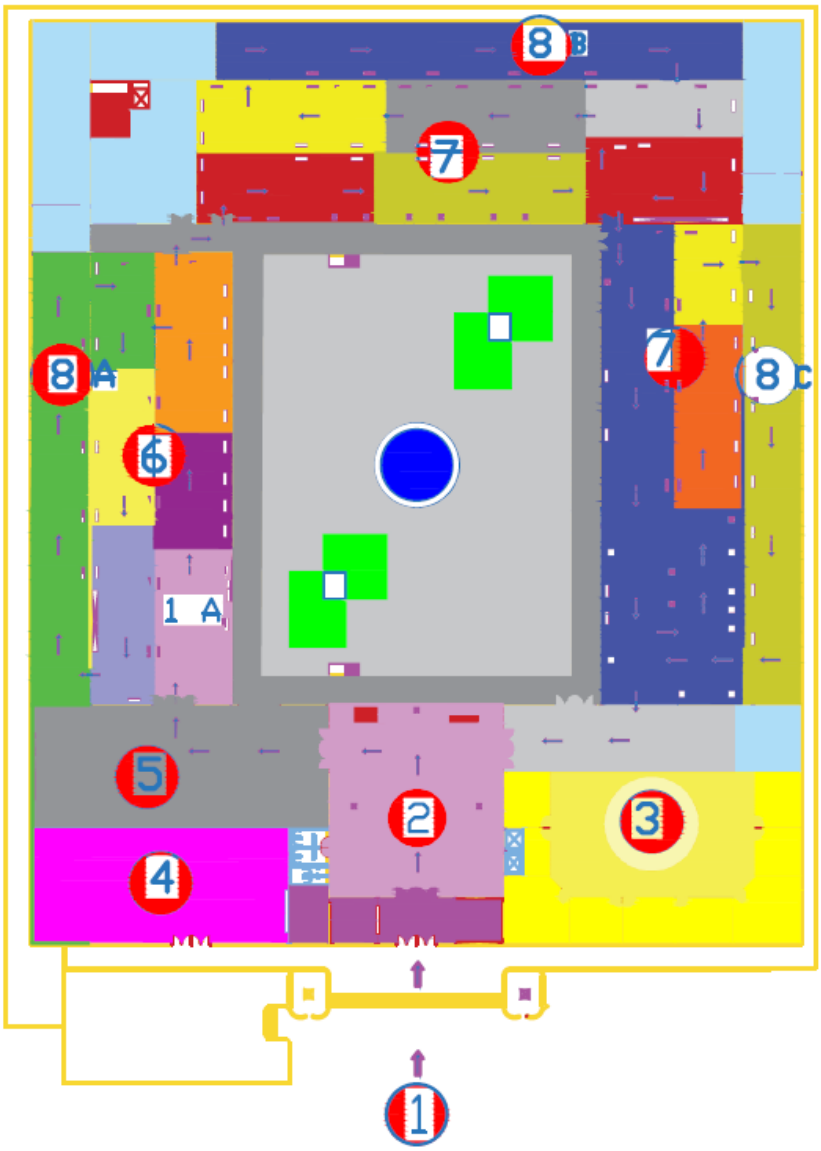
Gindaros

Gindaros is located in the Al-Amuq plain- Afrin area northwest of Aleppo. The Syrian-German mission from 1992 to 2004 carried out excavations in the eastern mound under the direction of Dietrich Seuerenhagen, Antoin Sulaiman and Muhammad Qadour. Between 2006 – 2010, a Syrian mission has continued working on the western mound under the direction of Ammar Abdulrahman. The excavations revealed many levels dated to Early Bronze Age, Middle Bronze Age, and Iron Age II. The earliest level (4.) from the Classical period dates to the Seleucid period (3rd century B.C.). Level (3.) is of the Parthian-Roman period (1st century B.C.), with the subsequent level (2.) referring to the Late Roman period (3rd century A.D.). The top-level (1.) produced Byzantine results (4th –5th centuries).[854]

„*The name of the town during the Classical period, as mentioned in the relevant inscriptions of the Hellenistic and Roman periods, was indeed Gindaros, and this is the origin of the present-day name of the town. In the Seleucid-Parthian period, Gandaros had an important geographical location. It lay on the road between Antioch and Cyrhus (Nebi Hori) – the same road that leads to the major town of Zeugma on the Euphrates. Gindaros was the main supply base for all the military and other centres in the region in terms of food and other necessities (the population, in the main, being Greeks and Macedonians). In Early Roman times, Gindaros was neutral in the Parthian-Seleucid struggles. After the agreement between the two conflicting Parties in 131 B.C., the Euphrates became the border that separated them. However, the peace was a short one, and in 38 B.C., the Parthians invaded west of the Euphrates and took control of Gindaros, killing the governor, Bacoros. During the Late Roman period, the Sassanids were to become a major power, with ambitions to control the western region. The name Gandaros is mentioned, in a script from the time of Shabur, during his journey to Antioch and Cyrhus, as an occupied town (255/256 A.D.). By Byzantine times (the first half of the 4th century A.D.), Gindaros had become an important centre with its own bishop*".[855] ***The artefacts to be displayed are from the Classical period***, of numbers (from C4517 to C4896). For example, Various pottery vessels (C4517 – C4550, C4570 – C4598, and C4634 – C4658); figurines (C4659, C4660, and C4661); bone tools (C4566, C4674, C4838, and C4839); metal tools bronze and iron (C4560 – C4565 , C4616, C4672, C4673, C4702 – C4706, C4778 – C4783, and C4825 – C4837); Jewellery and beads (C4551, C4552, C4553, C4600 – C4607, and C4663 – C4667); glassware (C4662, C4819); bronze coins (C4707 – C4726, C4784, C4785, C4786, C4787, and C4844 – C4853); stone tools (C4554, C4555- C4559, C4567, C4568, C4569) and pottery lamps (C4754 – C4762).

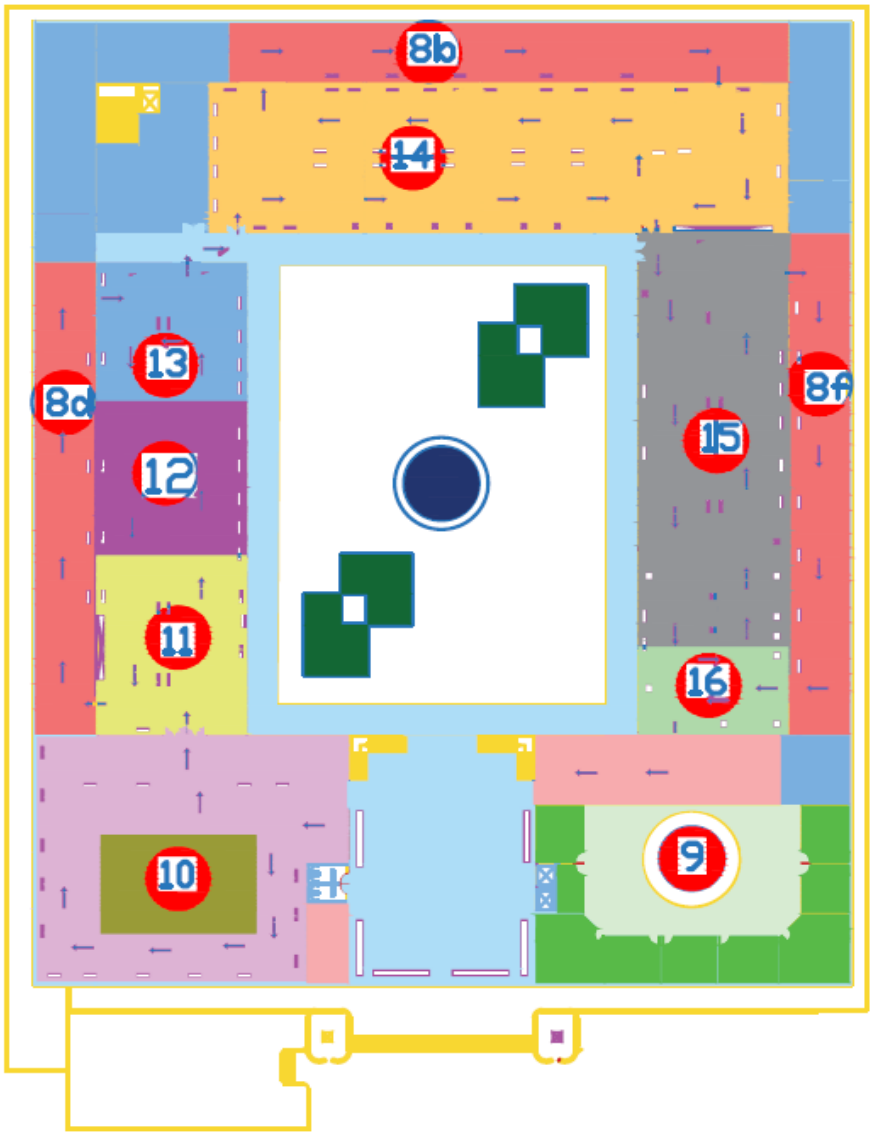
In the end, I suggested that it would be better to close the room of modern art and move it to a modern building with large new galleries built specially to host the permanent collection of the museum of modern art and temporary exhibitions.

[854] Abdulrahman 2016, 371– 374.
[855] Abdulrahman 2016, 374.



1- Entrance Area **2-** Reception Area (Tickets, gift shop, toilet, elevators, reception statues etc.). **3-** Technical section **4-** Cafeteria **5-** Temporary exhibition and lecture hall **6-** Prehistoric section	**7-** Near Eastern Antiquities section 1 - Near Eastern Antiquities section 2 **8-** <u>The parallel exhibition</u> <u>8A</u>- Origins of civilization - Organization of society <u>8B</u> - Organization of the economy 1 <u>8C</u>- Organization of the economy 2

(Plan. 6.2): Aleppo National Museum, (New Museum Ground Floor Plan), distribution of the Halls. Drawn by architect Mahmoud Al-Abdullah.



8d- Organization of thought (Spiritual life) 1 8b- Organization of thought (Spiritual life) 2 8f- The legacy of Islam **9-** Administrative section **10-** Mosaic hall **11-** Mixed hall	**12-** Rescue excavations hall **13-** Hall of Aleppo during the ages **14-** Classical section **15-** Arabic-Islamic section **16-** Modern art room?

(Plan. 6.3): Aleppo National Museum, (New Museum First Floor Plan), distribution of the Halls. Drawn by architect Mahmoud Al-Abdullah

Note: Vaishali? published on Cadbull 17.08. 2019, 3d model cad drawing details of Aleppo new museum building, that includes a detailed view of flooring view, doors and windows view, staircase view, balcony view, wall design, dimensions, roof or terrace view, name hoarding, logo, display area, parking area, and gate, etc.[856]

[856] Vaishali 2019; https://beta.cadbull.com/detail/62438/Aleppo-new-museum-building-3d-model-cad-drawing-details-skp-file (accessed: 23 November 2019).

6.2.3 The parallel exhibition

I suggest to install a parallel exhibition in the museum, which should be organized thematically. This, way historical developments and traditions throughout the periods could be presented in a modern way. The exhibition would rely mainly on the past exhibition: "Syria, land of civilizations", which was hosted in Basel (03 November – 31 March 2000) Switzerland; Quebec (30 May – 07 January 2001) and Alberta (10 February – 13 May 2001) Canada; and California (13 June – 02 September 2001), New York (10 October – 06 January 2002) and Colorado (15 February – 02 June 2002) in the United States.[857]

The display that is organized thematically has become a method used in most permanent and temporary exhibitions of the world museums. For example, the Vorderasiatisches Museum's new permanent exhibition in the south wing of the Pergamon Museum will open to the public under the leitmotif "Unlocking Architectures Communicating Cultures: „*Ancient Middle Eastern Worlds in the Vorderasiatisches Museum" in 2030. For the first time in the museum's history, it will combine the presentation of ancient Middle Eastern cultural history in its full thematic and material breadth with archaeological and museological background information. The exhibition will be designed with a multimedia display designed to the latest scientific and didactic standards and supported by the material evidence. The new exhibits will highlight the many areas of cultural praxis in the ancient Middle East, including society and daily life, the cult of the dead, writing, knowledge cultures, and religion. The aim is to highlight the particular significance of the objects exhibited in terms of cultural policy*".[858]

In addition, Ariane Thomas said, „*given the multiplicity of Middle Eastern antiquities, it is tempting to try to reconcile at least the historical, artistic, and archaeological approaches as far as possible, even while making room for modern history and appealing to the imagination. Hopefully in future, the Ancient Near Eastern Antiquities galleries will even better fit the museum's unity, and the specific contexts related to the objects on display. Various experiments have recently been carried out along these lines, notably during a recent exhibition at the Louvre-Lens Museum, a new place of an experiment for temporary and semi-temporary exhibitions led by the Louvre Museum. Based on the Louvre's Mesopotamian collection along with major loans, the show provided an opportunity to display the works differently, not only from the standpoint of exhibition design but also in terms of discourse developed, tools used, and the proposed path of the visit. In contrast to the chronological presentation traditionally employed at the Louvre, a thematic pathway was devised, to better underscore certain constant features of Mesopotamian civilization. Given the appeal of attempting to combine the respective advantages of chronological and thematic paths while maintaining overall coherence*".[859]

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[857] Fortin 1999; Eisenberg 2000; „over 400 objects, including several major sculptures, are presented in an exhibition that has been organized by five themes: the origins of civilization, the organization of society, the organization of the economy, the organization of thought, and the transmission of scientific heritage to the West".
[858] Martin 2019, 73– 86; „*the new permanent exhibition will be able, to present a comprehensive description of ancient Middle Eastern societies and their cultural practices that is structured both thematically and spatially, and covers the archaeological study of these societies right up to the present day. The exhibit will illuminate inner-societal discourses and development processes, while also visualizing the strategies of ancient Middle Eastern societies, with their diverse cultures, to develop ways for dealing with the world around them. Religious concepts and cult practices will play a prominent role here*".
[859] Thomas 2019, 41– 61.

6.2.3.1 Introduction

The millennium provides a perfect environment for a few reflections on human history. In the beginning, some people began to live together in larger groups, for which they needed certain rules. How did the first societies come together? How were they organized? How did they develop? Here we are dealing with the origins of civilization, the phase in which people developed a system that still influences our social contacts, our economic foundations, and our intellectual models of thought. Syria for more than 12,000 years has been an important cultural landscape that produced some of the fundamental achievements of civilization, such as the development of urban life and the alphabet. Unique historical and archaeological monuments bear witness to the country's rich history, spanning thousands of years from the civilizations of the ancient Near East, to Greek and Roman antiquity, and on through the Byzantine-Christian and Islamic eras. At the same time, the greater region's geographical location between the Mediterranean, the Anatolian-Iranian highlands and the Persian Gulf made it a hub for long-distance trade. The character of the cultural heritage of Syria was strongly shaped by the mobility of people and goods, and the diversity that this brought with it. In general, Syria is a flat desert plateau, mountains with a narrow coastal plain that fronts the Mediterranean Sea. In the west central and north, the Anti-Lebanon and Bishri mountains dominate the landscape. The highest point, Mount Hermon, stands in the far southwest at 2814 m. Significant bodies of water include Lake al-Assad (a man-made reservoir,) created by a dam on the Euphrates River. The Euphrates and its longest tributary, the Khabur, (both coming from the mountains of Turkey) are the major rivers. Dozens of small rivers flow down into the central valleys. In short, Syria has been the meeting point of different civilizations that have played a crucial role in human history.[860]

6.2.3.2 The origins of culture as means « civilization»

Since the end of the 19th century, the term civilization has been used to describe a complex system that includes sciences, faith, arts, morality, and creed. As well as other abilities and customs of human. Anthropologists proposed the term civilization for all organized societies. Thus, the nature of the socio-political organization has become the crucial criterion for the definition of civilization: a strong central government with the political elite. These form the apex of a social hierarchy that includes different classes that are specialized in the specialty of work and protected by a legal system". Such a socio-economic structure is rooted in agriculture and cattle breeding. For their part, archaeologists have tried to find evidence in the material heritage that indicates the existence of civilization. For example, the presence of public buildings in cities assumes a special technical knowledge that only members of the community possess who have the means of making it available to the public when a higher authority asks them to do so, as well as creating high-end works of art that symbolize social cohesion. Religion, another possible means of influencing members of the social relations, was under state control. In turn, the members of this body that were responsible for directing economic production had to oversee the distribution of food surpluses among members of the community or exchanged these for other products with the help of control systems, for which writing is one of the most important factors. This implies an economic system of exploitation based on social inequality. Where political power is usually exercised either by a single member of society or by a small group of elite. It was a complex administration run by a small ruling class, and the political elite used this surplus in production to monopolise luxury products for themselves.

[860] Fortin 1999, 21– 22.

Through trading with distant regions, the elite, on the one hand, resorted to buying the luxury goods to express their social status, and on the other, huge works of art reflecting social cohesion, which required specialized workshops. More specifically, researchers used to study the first major civilization in three main aspects of society, economy and spirituality.[861] The parallel exhibition will follow this approach.

Syria as the land of civilization: About 10,000 B.C., people lived in certain regions that are now part of the Syrian Arab Republic. There they lived to survive, and eventually they established permanent settlements. These new communities soon evolved into collective structures that later adapted to the favorable new framework of climatic conditions. Thus, the different activities within a community could be organized more efficiently (**organization of the society**). The primary purpose of the economic activities of these early societies was to ensure the provision of basic food for their members. Later, they achieved agricultural surpluses that allowed individuals to perform other tasks (such as handicrafts). These surpluses could also be exchanged with other products that did not exist in the immediate environment of a community. Of course, such an exchange requires more sophisticated administration (**organization of the economy**). For a life in the community to be possible, it must be able to rely on a common system of values, a prevailing ideology as well as a collective thought: in the representation of supernatural forces, in the concrete formulation of abstract elements or the institutional system. For example, religion is a way to express such ambitions is expressed (**organization of thought**).

Archaeologists have demonstrated that civilization in Syria was one of the most ancient on earth. Syria is part of the Fertile Crescent, and since approximately 10,000 B.C., it was one of the centres of Neolithic culture (Neolithization), where agriculture and cattle breeding appeared for the first time in the world. Certain geographical features of the Syrian territory contributed to the formation of the world's first agricultural communities, as well as the development of great civilization.[862] In the west, the narrow coastal plain runs parallel to the Mediterranean Sea. Here Mediterranean climate prevails, which provides the cultivated land on both sides of the Sea-mountains with enough rain. 58% of the Syrian state receives less than 250 mm of rain each year: this means semi-arid steppe, in some places even deserts where agriculture is not possible. However, these dry soils are suitable for breeding sheep and goats, with the caravans since the 2nd millennium B.C., such as Palmyra (Oasis) located along the great connecting routes. Two mountain ranges constitute the desert's northern border, the Palmyrenian Mountains and the Djebel Bishri. Between the two mentioned landscapes, lies the peninsula of Zagros Mountains, which extends semi-circularly into an area with plains, valleys and plateaus.[863]

This area receives an annual rainfall of 200 – 400 mm and thus is suitable for support a dry-farming agriculture traditionally characterised by winter wheat cultivation (i.e. winter planting, late spring harvesting).[864] In this region early, agricultural was first established, economic activities evolved and various peoples their crops. Syria's landscaped offered many areas that were suitable for these developments, including the Gate of Homs, the Orontes river valley, as well as the great plain around the modern city of Aleppo, which extends eastward into the

[861] Fortin 1999, 25– 28.
[862] Kanjou / Tsuneki 2016, 1– 7.
[863] Fortin 1999, 31– 34; Akkermans / Schwartz 2003, 2– 4.
[864] Akkermans / Schwartz 2003, 4.

Euphrates valley. On the other side of the Euphrates, there is a large area where cereal crops can be grown with irrigation agriculture. It is called "Al Jazira". Two main tributaries of the Euphrates (Balikh and Khabur) flow through this region. The largest stream that crosses Syria is of course the Euphrates–, one of the two rivers that define Mesopotamia. The Euphrates passes over 500 – 600 km through the Syrian territory. It irrigates the river valley, which is well suited for agriculture. It also serves as a link between northern and southern Mesopotamia, as well the Mediterranean Sea, which is only about 150 km away from Aleppo.[865]

Artefacts to be displayed:

- Statue of the goddess holding the flowing vase (M10117), 1.41 × 0.49 × 0.38 m, from the Mari palace, the body of this goddess was found in the antechamber (64) to the throne room and its head in the courtyard. Old Babylonian period. The woman portrayed in the sculpture was referred to as a goddess, based on her headgear - a tiara with one pair of horns. A channel led from the vase to the base of the statue to allow water to flow out of the vase. **(Fig. 6.3)**.

6.2.3.3 Organization of society

Civilization is characterized, first, by an organized and complex social organization, based on a hierarchical system led by the political elite, ruled by one person or president. All members of society, united by family ties, have the same status.[866] Originally, the social organization of rural life was dependent on agriculture and domesticated animals. A highly organized social system is the nucleus of a potential political system. In the beginning, its existence is dictated by the need to provide food to all members of the group. As numbers grow agricultural technologies develop. Based on this political and social organization, social structures were illustrated in an agricultural village, with no more than several families. That phase saw the emergence of a more densely populated commercial village, run by a single president, relying on the exercise of his authority over a class of employees. Some cities such as Mari, Ebla, have took control of the neighboring land and invested in it to secure the lives of their citizens, especially those who fulfilled tasks other than farming.

These cities emerged and prospered thanks to trade, the management of which required a great collective effort. Later, Syrian territory, or more specific parts of it, were sometimes forcefully annexed by these kingdoms. Traditionally, these kingdoms were ruled by dominant ethnic groups, such as the Amorites, Assyrians, Hurrians, Hittites and Arameans. Even though these groups, were alien to the areas were they governed, they respected the local interests of those areas. Therefore, the rest of the Syrians, with extensive political organizations comprising several regions, included several empires. The Hellenistic, Roman, Byzantine and Muslim rulers, respectively, imposed their directives on politics and economics, by the centralized state approach, but they also understood how to adapt to local realities.[867]

Up to 200,000 B.C., (Paleolithic), the representatives of Homo erectus in Syria lived in caves and were hunters and gatherers. They hunted wild animals and collected plants. Between 200,000 and 40,000 B.C., Neanderthals gradually began to leave the caves and naturally protected places to live in outdoor shelters near springs. From 40,000 to 12,000 B.C., they were

[865] Fortin 1999, 23– 35.
[866] Fortin 1999, 39.
[867] Fortin 1999, 42.

still living from hunting and gathering wild plants that they found in their environment, but their stone tools had become more efficient. There is not much to say about the social structure, but the discovery of a skeleton of a Neanderthal child who was intentionally buried in Dederiyeh cave suggests that the group's members respected and cared for each other.

Between 16,000 – 12,500, people inhabited the coastal plains and Mediterranean woodlands but also occupied parts of the semi-arid steppes and deserts such as the EI-Kowm and Palmyra regions in Syria. The settlements are usually found close to water sources, such as perennial springs, the interfluves of drainage systems, and small, sometimes seasonal, ponds and lakes. Most sites were very small and ephemeral (some 15–25 to 100–150 sq. m), although there were some larger occupations of between 400 and 600 sq. m. What seems to be even more extensive settlements (up to 6000 sq. m) in area like the EI-Kowm oasis in central Syria often consist of successive occupations over long periods rather than a single large site. At no time were there large numbers of people in any one place.[868]

About 12,000 B.C., a radical change in the way of life of the people who settled in Syria can be seen. Some even refer to it as a "revolution". Groups of hunters and gatherers started to settle permanently in areas where they found natural resources throughout the year, especially wild grains. People lived in round huts made of branches and animal skins. This is how the first pre-agricultural villages originated in Syria. They mainly benefited from the natural resources (abundance of wild animals and plants) in this part of the Syrian territory. The most important achievements of this period were developments in stone tool technologies. The archaeologists refer to this period as the Neolithic period. In the Neolithic period, the houses became more spacious, were built of mud and straw. Their interiors were divided into compartments, serving as space for various domestic activities. Besides, small rectangular structures in the immediate vicinity were built of stone (1 × 1 m), which served as storage spaces. Here, people stored seeds of plants, which they intended to plant in the following spring. However, hunting remained the main basis of meat supply. Later, houses, still consisting of walls made of mud and straw chaff, developed into buildings with rectangular floor plans; these permanent residences were now based on a planned principle. The usual floor plan shows several rooms, arranged lengthwise in three rows. There is a room at the entrance to prepare the food, which includes storage areas and cooking facilities. Some of the roads between the houses have a sewage system; obviously, society developed rapidly now.[869]

During the Neolithic period, settlements had up to 50 houses, each inhabited by one family consisting of 5 to 6 persons. It is assumed that each village was headed by a family or clan chief, who was respected even after his death by preserving his skull and reshaping the features of his face with colored plaster.[870] Women appear to have played a very important role in these societies because female figurines of stone and burnt clay are attested since 9500 B.C. These figurines particularly display the sexual characteristics, thus representing fertility, at a time when human society began to control the reproduction of animals and plants when they switched to new food strategies based on livestock and crops.

By about 6000 B.C., the agricultural and livestock-oriented village had become a common feature in several regions of Syria. Even though many groups continued with sedentary life, other groups adopted a nomadic lifestyle. Pottery was made in this period with painted motifs

[868] Akkermans / Schwartz 2003,16– 18.
[869] Fortin 1999, 45– 46.
[870] Stordeur / Khawam 2016, 57– 60.

like buchrania and goat heads. In the settlements of this period, there are many female figurines made of terracotta, which may imply that humans increasingly tried to dominate reproduction process in nature. Shortly before 5000 B.C., the villages of Syria came under influence of a culture rooted in southern Mesopotamia (now Iraq). Agricultural communities, already familiar with irrigation and an innovative economy gradually evolved as a result of new social classes, thus empowering tribal structures/leaders. During this time, larger houses – perhaps dwellings of political leaders – appear in various settlements. In the settlements of Tell al-'Abr[871] and Tell Kosak Shamalli[872] in the upper Euphrates valley, ceramic production facilities were discovered, suggesting that there was a new social structure that included specialized craftsmen who no longer relied on agricultural production. In the late Neolithic, private property, social inequality, and economic specialization become increasingly apparent, paving the way for the development of urban societies.[873]

During the 4th millennium B.C., Syrian urban settlements grew into 'cities'. They were situated especially on the banks of the Euphrates or along trade routes. During this period, social life underwent significant changes. This process was in parts associated with the expansion of Uruk culture during the second half of the 4th millennium B.C.[874] One of these settlements (town) Habuba Kabira on the middle Syrian Euphrates, was an important transshipment point along the way from southern Mesopotamia to Anatolia. Some of these cities expanded considerably, reaching up to 10 ha in size. The settlement at Habuba Kabira was protected by thick walls and contained many houses, some larger than others, where the members of the ruling class lived. Additionally, there were meeting rooms where decisions on defense and trade policy were made.[875] Among the many public buildings in these cities, there were large warehouses, to store the goods or to exchange products. Their quantity, weight and market value were calculated, recorded using a marking or counting system (*calculi*) with tokens. The latter were used to keep track of traded goods, even after the first written documents had started to appear. Furthermore, a social class responsible for administrative tasks emerged during this period.[876]

During the 3rd millennium B.C., large city-states were formed in different places on the Euphrates. In the city of Mari, archaeologists were able to identify the oldest public building as a palace, the seat of civil authority. This included a throne room with columns arranged in two rows of three, and a sacred area consisting of a large central space surrounded by smaller rooms, which in turn were surrounded by a corridor. The deity stood in the hall south of the central room, where there was an altar. This plan helps us to better understand the nature and origins of the royal power and religious power at this time: even though they did not rest in the hands of a single person, they were nevertheless hosted in the same building. Another architectural feature of the Palace of Mari is that one of its large courtyards served as a workshop for a mother of pearl cutter. Numerous of inlays have survived deposit friezes of figurines in (war scenes or gift giving) of Mother-of-pearl, slate and bitumen, 2400 B.C. These objects were imported from distant regions, for example, lapis lazuli, gold, copper, and most of bitumen imports from Afghanistan, silver from South Mesopotamia[877], and necklaces from Italy. Moreover, Mari had

[871] Hammade / Yamazaki 2016, 80– 83.
[872] Nishiakl 2016, 76– 79.
[873] Akkermans / Schwartz 2003, 1.
[874] Akkermans / Schwartz 2003, 181.
[875] Strommenger 1980; Strommenger 1977, 63–78.
[876] Fortin 1999, 50.
[877] Mari was in an excellent position to control traffic between southern Mesopotamia and Syria.

an irrigation system ensuring the city's water supply. On the left bank, there is a 120 km long and 11 m wide canal connected the Euphrates and its tributary Khabur so that shipping to the fertile irrigated Khabur plains north of Mari was possible even during drought. This water system shows the importance of the public works of a powerful city-state of the 3rd millennium B.C.[878]

Ebla was another large urban centre that flourished like Mari during the 3rd millennium B.C. The King's palace covered an area of over 2500 m^2. Its most noteworthy feature was a large open area of 35 × 60 m enclosed by pillared halls on two sides. The excavators refer to this area as the Audience Court, where the ruler may have received caravans, ambassadors, and officials. To document the resolutions taken, the words were written on clay tablets dried in the air. Thousands of tablets have been discovered in a famous archive room, about 17,000 cuneiform tablets of different content (accounting, economics, administration, justice, diplomacy, worship, knowledge, and literature). They are very well preserved, because a fire destroyed the palace around 2300 B.C.[879] According to the Ebla texts, Mari was the main rival of Ebla in the twenty-fourth century, and both powers jockeyed for control of the middle Euphrates. Mari's interregional power was similarly appreciated by the southern Mesopotamians, to judge from the Sumerian King List.[880]

„*In around 2000 – 1600 B.C., we encounter one of the most compelling issues of Bronze Age Syrian archaeology: how did Syrian complex societies reinvent themselves after the 2000 B.C., collapse"? Although there is no clear answer to this problem yet, several factors can be explored. Among these are the role of economic or political stimuli from external complex societies, the survival of smaller-scale administrative entities, technological changes, enhanced climatic conditions, and new ethnic groups. The role of the latter variable seems particularly clear from the textual sources that begin to reappear in the first few centuries of the 2nd millennium. Rulers With names in Amorite, a Semitic language, preside over an array of Syrian and Mesopotamian political entities and include among their number Shamshi Adad, founder of the first northern Mesopotamian empire ca 1800 B.C., and his younger contemporary the famous Hammurabi of Babylon*".[881]

The Amorites established diverse kingdoms throughout Syria, but mainly in Mari and Ebla. Originally, the Amorites raised sheep in the north of Syria, a region, which is called in cuneiform texts *Amurru*. Mari became an important city around 1800 B.C., ruled by an Amorite dynasty. Members of the latter erected the new great royal palace, which encompassed two and a half hectares and numbered about 300 rooms and courtyards, thus serving as an impressive display of power. The walls of wings of the palace were decorated with wall paintings of three types of scenes: Mythological, war and offering. This art shows that the king's power stood under divine protection. Additional evidence of the importance of the governing body of the palace of Mari is provided by the 20,000 clay tablets of the palace archives. These documents can be divided into two large groups: administrative texts and letters. The former dealt with food rations to groups of people (e.g. artisans). The latter contain information on the correspondence between the king and his ambassador, as well as daily life in the palace.[882] Around 1950 B.C., it was decided to protect Ebla with an earthwork mound. This shows that

[878] For more information about Mari, see Margueron 2004b.
[879] Matthiae 1999, 54– 55.
[880] Akkermans / Schwartz 2003, 263.
[881] Akkermans / Schwartz 2003,288.
[882] Fortin 1999, 56– 57.

the royal power was supported by the military. At this time, the ruler owned several luxurious palace residences, which he probably shared with members of his family. Additionally, the city was occupied by numerous temples. One of them was dedicated to the cult of the royal ancestors and protected the royal necropolis with ten princes' tombs, which contained jewellery and other precious objects. These gifts for the deceased kings reflect indicate respect toward royal authority. At the same time, these objects show that wealth was concentrated in the hands of the elite.[883]

After Hammurabi of Babylon had destroyed and looted Mari in 1761 B.C., and the Hittite king Mursili I defeated Ebla in 1600 B.C., „*Syria is drawn into an ever-widening net of International connections and affiliations. Politically, Syria serves as the primary arena of confrontation for a succession of competing multiregional polities, including the Mitannian, Egyptian, Hittite, and Assyrian empires. Economically, Syria is an active participant in the international trade famously documented in the Amarna letters*".[884] However, local population groups organized themselves and formed political units (such as the Aramaeans and the Hurrians), thus forming a counterweight to the foreign powers. Around 1500 B.C. the Hurrians on the Khabur established themselves at Tell Mozan (Urkesh), Tell Brak (Nagar, Nawar), Tell Hamidiye and Tell Fekheriye. Palaces and temples bear witness to the importance of these cities. From texts in the Hurrian language, we know that there were at least three social classes in Hurrian society: plowman, farmer, and artisan, who in addition to state land, also had private ownership. Furthermore, we know of "day laborers" who had little or no land, but were exempted from taxes.[885]

Around 1380 B.C., the Hittites, descending from Anatolia, succeeded in taking over larger areas in the north of Syria. For example, Emar (Tell Meskeneh) on the Euphrates served as the residence for a governor, whose main task was to control the Euphrates valley. The archaeological material found here includes footprints of children's feet. A sales contract discovered along with these feet says that a father had to sell his four children to pay off debts. The Hittites rose to become the most important power and they fought with the Egyptians over the rule of the Levantine coastal region in 1286 B.C. Neither side was able to win the battle at Qadesh on the Orontes. Therefore, a peace treaty was signed that became famous, as it is considered the oldest of its kind in history. While the Hittites controlled inland Syria, the Egyptians established there rule along the Mediterranean coast and maintained extensive trade relations with port cities. Ugarit was the most important port in the second half of the second millennium. Thanks to maritime trade, it enjoyed a period of great prosperity. The royal palace included a large throne room and princely residences. Furthermore, the city featured planned residential quarters, temples, and tombs containing precious gifts (ornaments). The most important contribution of Ugarit was the invention of a new, alphabetical cuneiform system: Ugaritic. The mythological texts provide many insights into the faith of the Ugaritic people at that time.[886]

Around 1200 B.C., Klengel said Syria further development was strongly influenced by changes in the economic relations in the eastern Mediterranean basin. These were connected with the breakdown of the former political control by the great powers, growing piracy and the

[883] Fortin 1999, 57.
[884] Akkermans / Schwartz 2003, 327.
[885] Fortin 1999, 58– 61.
[886] Yon 2006.

attacks of the so-called "Sea Peoples"; but they were mainly caused by economic and social changes, which had taken place in the Syrian territories themselves already during the Late Bronze Age. Settled areas had been left and changed into pastures with a seasonal population; the urbanized regions with-drew and concentrated in fertile zones and river valleys. Several settlements, with an economy once based upon agriculture, handicraft and trade, were now abandoned, leaving their territory as pastures to an at least proportionally growing half-nomadic population. After the 1st centuries of the 2nd millennium, now again the relations between sedentary and politically uncontrolled semi-nomadic groups became an important factor in regional history. The situation was complicated by the fact that during the Late Bronze Age many peasants were impoverished or uprooted whereas in the urban center's social conflicts had increased, sometimes leading to an exodus of the former inhabitants. It is also possible that a deterioration of the environmental conditions by a series of dry years and increasing insecurity contributed to the economic and social setback during the outgoing 2nd millennium.[887]

The Hittite Empire and its political system has been destroyed. Hittite groups that survived formed small independent kingdoms in eastern Anatolia and northern Syria organized around urban centers like Tell Ahmar, Aleppo and Ain Dara northwest of Aleppo. Shortly before 1000 B.C., the Arameans formed tribally organized political entities which spread prominently into the Syrian Jezireh and then moved to all Syrian regions. They were governed by rulers, who were surrounded by an aristocratic class. Landowners, artisans, farmers. laborers and slaves made up the rest of these societies. In addition to the preparation of food and educating children, women were also responsible for the manufacture of textiles. In the army, the Archers had priority, but cavalry and chariot drivers were highly regarded as well. The significance of "tribal" organization in Aramaean society is derived from the nomenclature of their new states, such as Bit Bahiani, Bit Adini, Bit- Agūsi, etc. While the Aramaeans formed small, independent principalities, the Neo-Assyrian kings attempted to gain a foothold in northern Syria to counter the flow of the Aramaeans. In 856 B.C., king Salmanassar III conquered Til Barsip on the Euphrates, and renamed it Kar-Shalmaneser. In the early 8th century B.C., it had become the capital city of an Assyrian province and served as a staging point for Assyrian campaigns into Syrian territory. Further to the east, a new palace was built in another Aramaic city called Hadatu (now Arslan Tash), which was also conquered by the Assyrians. Various ivories were found in the earliest Assyrian building (Batiment aux ivories). These were interpreted as decoration of royal furniture based on a dedicatory inscription to the name of the King Hazael, who ruled Damascus 845 – 805 B.C.[888]

Sometimes the Assyrian kings had to oppose "Arab" tribes militarily, from some texts we know that these Arabs were traders, camel-riders and ranchers who settled in the Ḥawrān area in southern Syria. The Arabs are mentioned – by this name – for the first time in history, in an inscription of the Assyrian king Shalmaneser III. There, the Assyrian king mentions the Jendbo Arabi as one of the parties that participated in the coalition formed by the King of Damascus, which the Assyrians allegedly defeated in the battle of Qarqar (north of Hama).[889] However, we only have very little information about them during this period. Their role in the history of Syria can only be better documented in later times. In 612 B.C., Nabupolassar, Nebukadnezzar

[887] Klengel 2000b, 21–30; see also Akkermans / Schwartz 2003, 358–359.
[888] Fortin 1999, 64–70; for more information see Bunnens 1999, 605–624; Novák 2014, 255–271; Akkermans / Schwartz 2003, 360 –386.
[889] Fortin 1999,72 ;Grayson 2004, 51–58.

II's father, conquered Syria and integrated it into the Babylonian Empire; this political and administrative dependency did not leave its mark on material culture, however.

In 538 B.C., Syria was incorporated into the vast empire of the Achaemenids who came from Persia. The rule of Persia's Achaemenid kings was sanctioned by divine right, and the empire associated with the person of the king. Submission to the king, who was the source of justice and order, was the only major imperial demand expected of all the empire's subjects. In spite of the centralized, despotic nature of their rule at the centre of the empire, the Achaemenids accepted and carefully managed the diverse cultures of the provinces through a policy of decentralized authority, permitting, or perhaps accepting, a high degree of local autonomy. Although most high administrative posts were reserved for Persians, some governors were of local origin, and Persian rule is characterized in the sources as lenient and fostering cosmopolitanism by allowing local elites to remain in charge of their native lands and peoples and to maintain their own traditions. As their empire expanded, the Achaemenids adopted and adapted the local forms of social control.[890]

After Alexander the Great's victory over the Persians in 333 B.C., and after the bitter struggle that ensued among his generals over his succession between 323 B.C. and 312 B.C., Syria was ruled by Seleukos I Nikator (the victor). He made it the nucleus of his empire, stretching from the Mediterranean coast to India. The Seleucid period was a crucial phase in the diffusion of Greek culture in Syria. Seleucus and his descendants deserve credit for fashioning northern Syria into an urbanized region with great centres like Antioch (his capital) , Seleucia, Laodicea, Apamea (on the Orontes), Beroea (Aleppo), Chalcis, Hierapolis, and Zeugma,[891] as well as Dura-Europos on the Euphrates.

In 113 B.C., the Parthians occupied Dura-Europos; at this time, small local Arab rulers took advantage of this situation and strengthened their independence, which led to the collapse of the Seleucid kingdom.[892]

In 64 B.C., the Romans, who sought to increase their commercial interest in the eastern Mediterranean, occupied parts of Syria under the command of general Pompeius. Syria was declared a Roman province, which was administered by about 100 governors during the 400 years of Roman rule. Roman Syria was therefore a collection of self-regulating political entities of various sizes and types, usually ruled by local elites, all of which were loosely managed by a small number of officials appointed by the emperors. Normally, however, the highest representative of Roman authority was the governor. Under the republic the governors had been of senatorial rank, appointed on a yearly basis (with exceptions for certain individuals like Gabinius or Crassus), and chosen by lot in the senate.[893] „Crassus was the first to start a war with the Parthians in the hope for rich booty, but he was killed in battle (?) in 53 B.C. The Parthians continued to incite the local population against the Romans, resulting in unstable conditions in Syria. The situation continued until 68 A.D., when Vespasian was declared emperor by his Syrian-stationed troops. A peaceful era began; during which Roman culture spread and societies economically and culturally integrated into the Roman Empire. The Roman presence was soon manifested in the construction of palaces, buildings, bridges, roads, the establishment of irrigation systems, and in the cultivation of sparsely populated regions. Some

[890] Fortin 1999, 73; Butcher 2003, 23.
[891] Fortin 1999, 75; Butcher 2003, 26.
[892] Fortin 1999, 75–76; for more information see Butcher 2003, 28–30.
[893] Fortin 1999, 76; Butcher 2003, 80.

of the cities, such as Palmyra became particularly prosperous thanks to trade. Besides, the social classes in the cities retained the original tribal structure; this is why there are many temples in the city".[894]

Between the 1st and 4th centuries A.D., the regions of Syrian territory experienced a marked increase in population, which was essentially an agricultural society. However, the city-craftsmen also had great social importance. They were organized in workshops or companies. Some of their products are typical of Roman Syria: blown glass, purple pots, fabrics (such as those found in the tombs of Palmyra), pottery, stone, bronze sculptures and goldsmith's work. Southern Syria (Bosra and Suweida) were of great significance in the Roman era, especially during the reign of Philip Arabs (244 – 249 A.D.). He organized major celebrations to celebrate the first millennium since the founding of Rome, and his native village turned into a typical Roman city called Philippolis (now Shahba in south Syria).[895] In the meantime, the Sasanians, who had overthrewn the Parthians, launched frequent attacks into Syrian territory. The king of Palmyra, Odaenathus, managed to push them back and even chased them twice (262 and 267) to their capital (Ketsiphon) in Iran. The Romans rewarded this bold deed. Odaenathus was succeded by his widow Zenobia, who ruled excellently. She extended the limits of her rule considerably, so that her empire at times included Anatolia, Egypt, and the northern part of the Arab peninsula. To ensure the territorial unity of the Roman Empire in the east, the Roman Emperor Aurelian captured Queen Zenobia after besieging Palmyra in 272 A.D. The destruction of Palmyra brought an end to one of the more distinct cultures that had evolved in Syria under the aegis of Rome, and led to other groups, such as the Roman military and the Arab tribes of the steppe and desert, exercising greater influence over this region of the Syrian interior[896].

In 313 A.D., Emperor Constantine granted religious freedom to all citizens of the Roman Empire, while Theodosius (379 – 395 A.D.), the last ruler of the entire Roman Empire, proclaimed Christianity as the state religion. After his death, the Roman Empire was divided in two, Western and Eastern Rome. The former was known as the Byzantine Empire with its capital Constantinople. In the course of the barbarian invasions in 476 A.D., the Western Roman Empire was defeated. The Byzantine Empire, however, survived for another thousand years until the Ottomans took it in 1453. They renamed Constantinople Istanbul, which became the capital of their new empire.[897]

The Byzantine Empire comprised about 50 provinces, which together formed five dioceses. In addition to major epidemics and earthquakes, religious conflicts weakened the Byzantine Empire. Some even led to bloody conflicts, because some Christians supported views that the Patriarch of Constantinople considered heresy. This situation reflects the contradiction between regional forces in the East and the Greek-Latin central power, which endangered the political unity of the empire. With the triumph of Christianity in Syria, the spiritual power of bishops grew in social and political terms. The monks, whose numbers and fame increased considerably, had a strong influence on the population.[898] The Holy Man did not need any formal authority conferred upon him by the church: his power came directly from heaven. Syrian asceticism took some extreme (and occasionally sensational) forms. Simeon the Stylite (ca 386 – 459), the pillar-dwelling saint, was Syria's most celebrated ascetic, whose renown spread from Gaul to

[894] Fortin 1999, 76.
[895] Fortin 1999, 76– 77.
[896] Fortin 1999, 79; Butcher 2003, 58– 60.
[897] Fortin 1999, 79– 80.
[898] Fortin 1999, 80

Persia. A monk whose growing dissatisfaction with monastic life led him to increasingly strange acts of devotion, Simeon abandoned his monastery and became a hermit, living on a hill above the settlement of Telanissus (Deir Semaan), close to the plain of Dana - *(author region)* -, between Antioch and Beroea. He was unable to avoid the attentions of the crowds of devotees, and eventually, in world, he ascended a column (ca 412) order to divorce himself further from on which he stood in almost continuous prayer. The first column was replaced by a second, higher one, and then a third. which reputedly raised him about 20 meters (65/2 feet) off the ground. Here he lived an austere life of prayer and contemplation, but he also succeeded in attracting increasing numbers of pilgrims, who were eventually served by a monastery and hostel around the foot of the pillar. His assistants climbed a ladder to deliver messages and food. Twice daily Simeon would interrupt his prayer to listen to individuals or to address the crowds. Emperors, elites and peasants alike wanted his advice, prophecies and judgements. In spite of the extreme rigours of his lifestyle, Simeon lived on columns for nearly fifty years and was over seventy years old when he died.[899]

After Saint Simeon's death, a large church was constructed in his honor on the mountain where his pillar had stood (Samman today). The church was made up of four basilicas emanating from the sides of a central octagon where the famous column was enshrined. In the 6th century, the people in Syria prospered and the population grew: The country was more densely populated than in the previous era. The population consisted mainly of wealthy peasants. There were many populous cities: For example Apamea with about 100,000 inhabitants. The artisans organized in associations. Both staple foods and luxury goods were available. All crafts were represented, and the artisans gave themselves a professional ethic. Syria, however, under the rule of Justinian (527 – 565 A.D.) and its immediate successors, fought many wars against the Sassanians. The confrontation between the Persian and Byzantine empires culminated between 611 and 639 A.D. when the Sasanian occupied Syria.[900]

Since 634 A.D., two years after the death of the Prophet Muhammad, Christian Arab tribes in eastern Syria accepted Muslim rule without resistance. Following the Muslim conquest of Damascus in 635 A.D., the Syrian territory was divided into four regions (jund), which were governed by the commander of Damascus. In 647 A.D., Muʿawiya bn. Abi Sufyan - governor of Syria since 639 - the head of the tribe of Bani Umayya (Omayyad's grandfather) founded the first Islamic dynasty (the Omayyads). The following year, Damascus became the capital of the Omayyad Empire (661 – 750 A.D.)[901]; the Umayyad Caliphate controlled the Middle East, parts of India, Iberian Peninsula, much of North Africa, and Spain. Military governors and tax officials administered the provinces with the help of locals. Unlike under Byzantine rule, rural areas were now economically and socially dependent on the cities, and they were controlled by the army. In an attempt to unify this vast empire, all the administrative offices (diwán) were forced to use Arabic when drafting administrative documents. Therefore, control records were translated from Greek and Persian into Arabic. In addition to Arabization, the unified religion, Islam, contributed to the cohesion of this great empire. This new management system affected aesthetics that appeared in Mosques, religious centers, rich palaces, and the residences of the new elite. In 750 A.D., the Umayyad dynasty was overthrown by the Abbasid dynasty, who moved the capital of the caliphate to Baghdad in 762 A.D. Damascus, being the former capital, was less appreciated, and central and southern Syria were neglected. Only under the reign of

[899] Butcher 2003, 392.
[900] Fortin 1999, 81.
[901] Fortin 1999, 81; Hawting 2000, 21–30.

the caliph Haroun al-Rashid (766 – 809 A.D.), northern Syria received some attention, as his residence was moved to al-Raqqa on the Euphrates. Since 850 A.D., when the downfall of the Abbasid Empire began, Syria was ruled by various dynasties.[902]

Syria was ruled from Egypt, under the Tulunids (887 – 905 A.D.), and then, after a period of anarchy, by the Ikhshidids (941– 969 A.D.). Northern Syria came under the Hamdanids of Aleppo. Saif al-Daula the Hamdanids (944 – 967 A.D.) resisted Byzantine efforts to reconquer Syria by skilfull defensive tactics and counter-raids into Anatolia. After his death, the Byzantines captured Antioch and Aleppo in 969 A.D. Syria was then in turmoil as a battleground between the Hamdanids, Byzantines and the Damascus-based Fatimids.[903]

The region saw a major turning point from small farms to big land ownership. The agricultural products were sold in the city in market streets (Suq); Craftsmen usually had their workshops in small rooms, jewelers and moneychangers usually had their offices near the main mosque. An official was appointed to monitor public morality and administrative rules. The structure of a new society can be seen, because wholesalers and officials had now moved to the top of the social pyramid, while the army formed a new aristocracy.

In 1153 A.D., a new Turkish prince named Nûr al-Din (1146 – 1174 A.D.) conquered Damascus, reunified Syria and tried to expel the Crusaders. This was achieved by one of his generals Salâh al-Din (1137 – 1193 A.D.) who destroyed the army of Crusaders in 1187 and founded the Ayyubid dynasty. Salâh al-Din and his successors sought a policy of good neighborliness with the Christians, who were allowed to return to Jerusalem freely. The Ayyubids built many castles (e.g. in Damascus and Aleppo) during this period; Syria was a flourishing country both spiritually and artistically. In 1260 A.D., the Mongols briefly swept through Syria. The withdrawal of the main Mongol army prompted the Mamluks of Egypt to invade and conquer Syria. The Mamluk leader, Baibars, made Damascus a provincial capital. The Mamluks eliminated the last of the Crusader strongholds in Syria and repulsed several Mongol invasions. Economically, the Mameluks continued to support the export of typical Syrian products to Italy and Spain: jars, metals and silks. During this time, art, architecture and handicrafts flourished in Syria. In 1400 A.D., Timur Lenk (Tamerlane), invaded Syria, defeated the Mamluk army at Aleppo and captured Damascus.[904] In 1516, the Ottoman Empire conquered Syria and ruled over the territory until the end of World War I.

Artefacts to be displayed:[905]

- A variety of lithic tools from the Epipalaeolithic and Neolithic periods (Balikh valley, Nahr kebir shmali, Orontes Valley and Dederiyeh Cave).

- Statuette of a couple embracing (M10104), gypsum, discovered in Ishtar temple, Mari, 2400 B.C.

- Statuette of Lamgi-Mari (M10406), gypsum, discovered in the remains of Ishtar temple, Mari, 2400 – 2250 B.C.

[902] Fortin 1999,82
[903] Syria country study guide 2012, 67– 69
[904] Fortin 1999, 83– 86.
[905] Most of the artefacts to be displayed in the parallel exhibition will be from exhibition, Syria: Land of civilizations in Switzerland, Canada and the United States, see Fortin 1999; Eisenberg 2000.

- Lion sculpture (M7906), copper, 70 × 54 × 40 cm, discovered in the temple of the lions, Mari, ca 1800 B.C. This copper sculpture shows only the front part– the pronome – of a lion with its jaws open.

- A collection of gold ornaments and necklaces (from M7948 to M7952), Mari, Early Dynastic period, 2400 – 2250 B.C.

- Statuette of God Hadad or Baal the "master" (M8162), silver and gold, H 28 cm; W 5.5 cm, Ras Shamra/ Ugarit, around 1800 B.C.

- A collection of cylinder seals from the 3rd millennium B.C. found in Ishtar Temple, Mari. Such as (M7923), white stone. L 3.6 cm, D 2.2 cm, H 0.55 cm, W 31gm. Zigzag lines form a rectangular pattern. Within each of the spaces so formed, an almond-shaped lozenge outlined, 2700 B.C., Early Dynastic I.

- Moulds and their imprints, terracotta, discovered in the debris of a Palace room in Mari,1800 B.C., it is thought that the moulds may have been used in the production of dairy products like cheese or, more probably, for making bread and pastries served at the royal banquets described in texts.

- Inlay (M5113), mother of pearl, bitumen, L 12 cm; B 10.3 cm, Mari palace, 2400 B.C. Soldier wearing a long tunic, pushing a naked prisoner.

- A ceremonial weapon, known as a sickle sword (M10136), bronze, 58 × 5 × 2.4 cm, Ras Shamra/ Ugarit, around 1300 B.C. The sickle sword is a weapon with a curved blade at the end of a long straight handle; the two parts were cast as a single piece. The sickle sword was the mark of the king's status as a warrior.

- Decorative plaque with sphinx (M833), ivory, 800 B.C. „This ivory plaque was used to ornament a piece of ceremonial furniture. It was discovered in a palace of the Assyrian governor of the city of Hadatu (Arslan Tash). The sphinx, a winged lion with a human head, is a figure borrowed from the Egyptian repertoire. Its use demonstrates the way Aramaean craftsmen were able to integrate themes originating in the countries with which they had contact".[906]

- Fragment of a human head (M11123), basalt, 56 × 36 × 28 cm, Ain Dara, around 700 B.C. This impressive female head with a horned crown and rosette diadem comes from the Ishtar temple of Ain Dara, dates back to the Hittite period and conveys hints of Hittite art. The head is an interesting example of the presence of the Hittites in Syria.

- Wall painting fragment depicting Assyrian dignitaries (M7509), paint on wall plastering, 41 × 38 cm, Assyrian palace, Tell Ahmar/Til Barsip, around 750 B.C.

- Stele depicting two men on a chariot (M10172), basalt, 96 × 56 × 17 cm, found near Tell Ahmar/Til Barsip, around 800 B.C. This stele shows the military presence of the Assyrians in northern Syria between the 9th and 7th centuries B.C., since the two-wheeled chariot was used exclusively for military purposes. The relief technique is typical of local sculptors' workshops.

- Stele of the god Sin (front and back) (M4526), limestone, 38.7 × 28 × 7,3 cm, around 700 B.C. The main motif of the stele shows us the moon god Sin, whose symbol, the crescent moon, appears several times. The god stands in an Assyrian robe in front of a building, which is represented by two towers. On the back is the depiction of a winged genius. This stele could be

[906] Fortin 1999, 108.

evidence of the Assyrian occupation of northern Syria at the beginning of the first millennium B.C, which was achieved by military means.

- Limestone head found in Jebel Khalid temple, area B. It is evidence of colossal Greek-style statues carved in imported Parian marble as well as indigenous images in local limestone. This religious sanctuary was designed to cater to a worshipping community of mixed ethnicities.[907]

- Candelabra (C1955); Lamp with a cross (C1953); Lamp in the form of an eagle (C1951); Libra (C1952), bronze, found in Tell Gindaros, Byzantine period, around 600 A.D. It can be considered as evidence of the trade, which was an important aspect of the economy at that time.

6.2.3.4 Organization of the economy

Every human society rarely cares about the nature of its social structure but seeks to secure its nutritional power, which plays an essential role in the survival and continuation of the human race. Thus, there is an urgent need for human societies to increase and diversify their activities, rather than to just gather and deplete food sources available in their local environments.

In the northern Levant, the shift from foraging to farming seems to have taken place in the late ninth to early 8th millennium B.C., but in a gradual manner. While people at places like Mureybet and Dja'de el Mughara continued to rely completely on hunting and gathering to make a living, the earliest Neolithic settlers at Abu Hureyra and Halula began to practice small-scale agriculture as a supplement to their foraging activities. Neolithic settlement at Abu Hureyra was associated with the introduction of a range of domestic plants, such as emmer wheat, hulled six-rowed barley, lentils, chickpea, horse bean and common vetch.[908] „It is the first time in the world, man cultivated seasonal plants and raised animals, the first two conditions for the formation and emergence of a flourishing civilization. This new form of subsistence expanded rapidly, thus creating revenue and surplus, which was initially aimed at ensuring the annual reproduction of plants and animals. This allowed redistribution of food to people following non-agrarian professions. Agricultural production throughout the ages, even under complex political systems, has been the foundation of the economy. The land provided raw materials such as flintstone, clay and gypsum, through which it was possible to manufacture tools, equipment and pots, which in turn facilitated many tasks. The range of tools that we know were used by the first Syrian villagers is limited. They soon became interested in luxury items. These were first made from local materials, and later, from materials brought from other regions. With time, people invested in such products more and more, thus creating a sense of individual ownership. These luxury goods were obtained by exchanging them for other goods, such as agricultural imports, which intensified their production, to create a surplus for commercial purposes. Syria's geographical location in the Near East, in particular, thanks to its river route (the Euphrates), has made it an inevitable transit zone for distant trade. The multiplicity and diversity of trade-related activities necessitated the development of early forms of control and management".[909] At first by simple means, like using seals to mark exchanged products, a method used throughout all Ages, as well as more complex and sophisticated means. Initially, small pieces of clay were used to calculate the goods. This system later evolved. In addition to checking the number of goods exchanged, the first forms of writing gradually

[907] Clarke / Jackson 2016, 335– 338.
[908] Akkermans / Schwartz 2003, 72– 73.
[909] Fortin 1999, 130.

emerged. Several Syrian cities have provided a surprising number of cuneiform tablets, carrying commercial product lists, and information on administrative, political, and judicial activities. As their needs evolved, they simplified and developed cuneiform writing. Eventually, at Ugarit, they even adopted an alphabetical system. Over the centuries, other measurement systems, such as weight and currency, followed.[910]

When the climate started to become warmer around 10,000 B.C., the vegetation along the Euphrates and other perennial streams was much more abundant and varied than today, with dense reed marshes and forests of poplar, willow, tamarisk, ash, elm, plane, and alder. The ample presence of water, food, and shelter attracted a wide variety of animals, including aurochs, wild boar, fallow deer, and many smaller mammals and birds.[911]

„In this period, people began to settle in the Fertile Crescent in permanent village settlements, the first of their kind in human history. This area provides favorable conditions for agriculture, thus facilitating the cultivation of wild grains and legumes as well as animal husbandry of some species. Also, the area receives enough rain to grow grain without human intervention. The presence of these plants, especially barley, attracted various herbivorous species according to the seasons. However, the inhabitants of these villages were satisfied to gather the fruits of the very fertile soil in this area. Around 9000 B.C., earlier than anywhere else on earth, these settlers began to cultivate certain types of wild-crops, in the fields close to the village, such as barley, wild cereals, and starchy wild grasses. These spread rapidly in the area of the Fertile Crescent, and they are now grown next to the wild species and some legumes such as peas, lentils and chickpeas".[912]

The storage places that appear in the villages in the form of pits in the soil are evidence of a new way of agrarian life. At the same time, skeletons of domesticated animals started to show morphological changes.[913] However, „before 8000 B.C., goat breeding originated in Syria. Several centuries later, around 7500 B.C., sheep breeding followed. Around 7000 B.C., breeding of pigs, sheep and goats had spread dramatically goats. The dog had been used to supervise herds of domesticated animals since 10,000 B.C. Parallel with agriculture; they began hunting gazelles, aurochs, and sparrows with arrows and slingshots. People started to produce animal figurines of terracotta, stone and even bones. Stone vessels began to appear in the form of animal as well as animal motifs on clay vessels. The transition into the new form of livelihood was accompanied by significant changes in the structure of the villages, which became larger, reaching sizes of up to 12 hectares. Between the houses were passageways that led to public spaces. Houses were rectangular and no longer round, and they consisted of several connecting rooms, with floors and walls made of dry bricks covered with a layer of lime. Each room had a function according to its shape and the equipment in which it is found. For example, these facilities were used in the kitchen: ovens, stoves, shelves for food and space for storage".[914] Sometimes such as in Tell Buqras on the middle Euphrates, the walls and the floors were painted with representations of birds (common crane), human heads, and female figures. They also found a dry stone terrace (3 meters thick) and fortification with gates. These public works were quite exceptional for that time and require coordination and sense of community. This cultural

[910] Fortin 1999, 131–133.
[911] Akkermans / Schwartz 2003, 42– 45.
[912] Fortin 1999, 133; for more information see Akkermans 2013, 17–31; Redman 1978, 22.
[913] For more information, see Cauvin 2000.
[914] Fortin 1999,134.

process has been accomplished in Syria, since 7000 B.C.[915] „*The development of food-producing economies brought changes, not only in the social and economic realm but also in material culture. Longer-lived settlements supported the development of crafts and new technologies as well as the exploitation of raw materials in regions often distant. New tool kits provided the means for the clearing and cultivation of the land, the processing of the harvests, and the continued procurement of food in the wild* ".[916] Where another innovation in agriculture has recently been found through microscopic examinations of lithic blades showing different signs of wear. To make harvesting more efficient, they used a sickle made of wood or bone handles, with flint blades attached to them (designed with variously curved blades). In addition, to increase yields, a new system was used to remove the grains. A wooden sledge the (*tribulum*), with numerous flint blades inserted on its bottom, was used to thresh grain. In the process, the stalks of the plants were crushed, producing chopped straw and fine-cuts straw from the sheaves of cereal laid on the threshing floor. This straw was mixed with clay to make mud-bricks to build the walls of houses.[917] „This method explains how agricultural works contributed to the development of architecture. Houses of this period featured a long T-shaoed space (up to 11 m), which was surrounded on both sides by smaller rooms (stores), with a fireplace built into the wall. In addition, the houses had a sewage system: gutters in the gypsum or plaster on the floor or the threshold led into holes in the walls that were intended to drain water".[918] „*In the late 7th millennium, people began to employ circular structures or tholoi as large as 5-6 m in diameter for a wide variety of purposes. Their distribution cuts across traditional cultural boundaries, but tholoi tend to be absent in more remote areas like Bouqras and the desert sites, where earlier building traditions were maintained. By the mid-6th millennium, circular structures were predominant in the Halaf culture over much of northern Syria and Iraq. Although most tholoi had only one circular room, keyhole-shaped buildings consisting of a circular room enlarged by a rectangular antechamber also existed. The buildings are usually thought to have had a beehive-shaped superstructure*".[919]

Around 6000 B.C., agricultural life was common in Syria. The villages consisted of large rectangular houses that could contain up to 20 small rooms including sleeping areas, reception rooms and kitchens, thus suggesting a more complex way of life. The most important architectural feature was the small circular structure with a diameter of about 3 meters, which was created outside these houses as a collective silo. Agriculture reached another important stage during the 4th and 3rd millennium B.C. Breeders started to use their animals without having to slaughter them: milk, leather, wool and fur of sheep and goats, the use oxen and donkeys for pulling. In agriculture, animal-pulling ploughs appeared during this period, replacing manual ploughs, creating irrigation channels. In addition, metal tools became popular. Pastoral life gradually turned into a source of commercial agricultural and animal products (cereals, animals

[915] Roodenberg 1986.
[916] Akkermans / Schwartz 2003, 79.
[917] Roaf 2017, 31; „*to make mud-bricks mud, chopped straw and water are mixed together and allowed to steep for some days. The straw stops the brick from cracking as it dries. Sometimes gravel or other material is used instead of straw. The brick maker takes a lump of mud and presses it into a square or rectangular mold. The bricks are then left to dry in the sun for several weeks. For this reason, mud-bricks are normally made in summer after the harvest, when there is little danger of rain and when straw is available. The Shape and size of mud-bricks varied from period to period and thus the type of bricks in a building can sometimes help to determine its date*".
[918] Fortin 1999, 135–136.
[919] Akkermans / Schwartz 2003, 103– 105.

and animal skins) or livestock products (such as wool or dairy products) were exchanged for raw materials from remote areas. [920]

„The 3rd millennium B.C. texts from Ebla mention the cultivation of fruit trees, the production of olive oil and wine. For the first time, we learn about the cultivation of grape and olive trees in Syria. From the 3rd to the 1st millennium B.C., the heavily cultivated areas spread from Mari to the Khabur region, and with the arrival of the Assyrians in the 1st millennium B.C., they developed an advanced irrigation system on both sides of the river to create more cultivated land in the plains of the river valley. The Arabian camel (dromedary) was introduced as a transport animal for goods in the desert areas. In the rest of Syria, the Aramaeans produced olive, oil and wine. Under the rule of the Persian Achaemenids, agriculture flourished. In Damascus, a new collection of grapevines was introduced, as well as pistachio, which made Aleppo particularly famous. Wheat was the main crop of agriculture in the Roman period, even when the climate was less favorable; they built supply channels that carried water from the mountains and cisterns to the crops. The foothills in the north and south were suitable for the cultivation of olive trees and grapes. In the coastal regions, they planted pear and apple trees as well as fig plantations. In short, agriculture was the main economy of Roman Syria and not the caravan trade. In the Byzantine period, the agricultural activities were mainly focused on vegetables, fruit trees and the production of olive oil and wine, as well as the raising of sheep and cattle. The products were sold in the city, and the profits were large. From the 6th century A.D. (527 A.D.), the situation changed dramatically: Syria was repeatedly attacked and looted by the Sasanians. At the same time, because of earthquakes and epidemics, food production declined, leading to poverty of the rural population. This decline in agricultural productivity accelerated with the arrival of the first Islamic dynasties, despite the introduction of new irrigation methods, particularly the Noria, **الناعورة** (waterwheel), which became a common feature in the Islamic period. The Islamic dynasties in Syria focused on the cultivation of cotton and linen for the internal market. The villages belonged to the cities, agricultural areas were neglected, and some areas were even abandoned since the time of the Omayyad dynasty. They were not cultivated again until the 20th century".[921]

About the materials used in their struggle for survival and their quest to improve the quality of life, humans began to use the materials they found in their immediate and distant environment. During the Paleolithic, they used lithic (flint), after knapping the conchoidal fracturing stone (lithic core) through the process of lithic reduction to manufacture stone tools. Such as hand-axes, two-sided stones and arrowheads that were used as hunting weapons and as scrapers to dissect animals. Later, in the Neolithic, flint stones in the form of small blades were inserted into a groove that spans longitudinally on a piece of wood or a length animal bones, such as antler handle. These were the first sickles used for the harvest of the plants. At the same time, other stone implements such as basalt grinding stone that were used for the grinding process of grains appeared. This stone-making technique also began to produce other stone tools, such as axes, which were necessary to cut down trees. Wood was needed as fuel and building material. The vessels were also made of lime, marble or plaster, which needed experience and skill. Some artisans give their products the shape of animals. Besides, they discovered the property of the obsidian, a volcanic hard rock, glassy, which shared many characteristics of flint. Since this rock existed only in a few places, including present-day east

[920] Fortin 1999, 136.
[921] Fortin 1999, 137–142.

of Turkey, it was one of the first goods, which came from distant areas through bartering mechanisms.[922]

Animal bones were also raw material. Bones are mainly tools such as awls, needles for leather processing, spatulas, and fishhooks, the latter sometimes with an eye for suspension, as well as also more elements such as toggle pins, and objects made in humans or animal form. In addition, Ivory art developed especially between the 10th and 8th centuries B.C. Their products were mainly decoration of furniture. Around 700 B.C., the Elephant disappears and the raw material had to be imported from Africa. Ornamental items such as beads and pendants for necklaces and bracelets were produced from sun-dried clay, stone, bone, or marine shells brought from the Mediterranean or the red sea.[923]

„Clay was a raw material widely used in Syria throughout the ages. At first used to cover walls, floors and other facilities such as basins, vessels or to prepare rectangular containers for storage in the earliest villages in Syria. At the same time, clay was used to make animal figures, as well as small female figurines. In the Syrian region, the first pottery appeared between 6500 and 6000 B.C. These early vessels had simple, mostly rounded and hand-made shapes from attached clumps of clay and straw with fine clay layer on their surface, sometimes featuring painted decorations. Between 3500 and 3000 B.C., the potters started to produce their goods on the disk (wheel). When Syria (since the 8th century B.C.) was incorporated into the great empires, the pottery was similar to other regions, with the continued existence of local products. In Roman times, pottery roof tiles were produced. In Islamic periods glazed pottery was widely spread".[924]

„As for metals, the Ebla texts indicate the palace's supervision over metal production, and metal was extremely important as an indicator of wealth and status. Epigraphic evidence also indicates that silver was employed as a standard of value. There are no large deposits of raw materials in the territory of Syria, so they imported raw materials for processing in local workshops. Gold, the favorite material for making jewelry for members of the social-political elite, or temples, and other metals such as silver, copper with a little tin for making bronze, and iron were imported. The first silver objects, especially jewelry, appeared around 3500 B.C. However, silver has another function, as it was used as a currency. Originally, its value corresponded to its weight. Later its worth was indicated by numbers imprinted on the coins. The first mineral by Syrian artisans was copper, which was imported from Anatolia. It can be hammered cold, which increases its hardness but reduces its formability to the point of breaking. It becomes pliable again when heated at 400 to 500 ° C and then cooled slowly. If you want to make devices and weapons with sharp edges, it should be hard. Sometimes it is mixed with other metals, thus creating an alloy such as arsenic (arsenic copper) to increase its hardness. Bronze, the most common type of copper requires 9 to 17% of tin. The objects made of copper and bronze are large. Sometimes craftsmen melted it down and cast it in moulds to make tools and weapons such as axes and daggers. Bronze was gradually replaced by iron, especially in the production of tools and weapons. The first smelting attempts of iron were found in the Near

[922] Fortin 1999, 143–147; Akkermans / Schwartz 2003, 79– 83.
[923] Fortin 1999, 145–146; Akkermans / Schwartz 2003, 81.
[924] Fortin 1999, 147–149.

East around 1200 B.C. At the time of the Crusades, straight and non-circular sword blades were made in Damascus called "Damascus steel" ".[925]

Glass and glazed products: Pearl necklaces were the first objects are attested in the Near East since 5400 B.C. Faience was not introduced until around 3000 B.C. It was manufactured by heating a mixture of fine quartz granular powder and a small amount of sodium or potassium hydroxide. In contrast to faience, glass has a homogeneous structure, because all its components are fully connected. For glass production, a mixture of silica (about 75%) found as quartz, sand particles, soft additives (15 to 20%) of ash derived from plants, soda, potash, lime and manganese were used. Additionally, color or metal oxides could be added to turn the glass dull, glossy, colored or simply transparent. The same temperature should be maintained for a few hours, before dropping to 1100 – 1300 ° C, which makes the mixture more flexible. Until now, the earliest glass objects from the Middle East date to the mid-2nd millennium B.C. They were found in a palace at Tell Brak in northeast Syria. It seems that Syria played a very important role in the development of glass manufacturing technique, according to the recent discoveries of glass blanks from the 16th century B.C.[926]. „The technique of blowing translucent glass vessels was reputedly developed in the Syrian region in the later 1st century B.C., but it spread so rapidly in the Mediterranean that glass vessels appear at many different sites at roughly the same time, between the end of the 1st century B.C., and the beginning of the 1st century A.D. All previous methods of manufacture had involved melting and fusing glass in moulds or forming them around a core. Common vessels were small, core-formed bottles and mould-made bowls. Blown glass, on the other hand, extended the number of possible forms and decorative techniques, allowing glass to become a substitute for a variety of vessels of other materials".[927]

„In addition to the manufacture by hand, which was not widely used, coating a core with glass threads rods was the first real glassmaking process. It was a technique of different colored, heated glass threads that were placed around a sand core. At that time, the decoration usually consisted of colored glass grids connected to the surface and merged with the still viscous vessel body. This reputation of the Syrian glassworkers was continued until Islamic times: Damascus and Aleppo were big production centers of blown glass. At the same time, based on their experience since the middle of the 2nd millennium B.C., Syrian glass makers discovered another technique that allowed the surface of an object to be covered with ceramic, glazed, colorless or colored glaze. In 800 A.D., the potters replaced the clay container, the basic material for the production of ceramics with siliceous rocks, which were provided with white paint under a transparent glazed. The white and blue decorations appeared at the same time (al-Raqqa Ware)".[928]

Exchange production and trade development: The stored surpluses allowed agricultural communities to exchange parts of their goods or raw materials that were not present in their immediate environment. This type of trade, which developed rapidly in the Near East, was made possible through various transport routes by land and sea. Throughout the Neolithic period, stone artisans in Syria sought to obtain obsidian, black volcanic and glassy rocks that were

[925] Fortin 1999, 149– 151; Akkermans / Schwartz 2003, 270; „ *the use of metal escalated remarkably in this period and was accompanied by great technical advances. While arsenical copper was still common, the use of tin-bronze became increasingly frequent in Syro-Mesopotamia. A persistent problem has been the identification of the source of Near Eastern tin*".
[926] Fortin 1999, 151– 152; Oates et al. 1997.
[927] Butcher 2003, 201– 202.
[928] Fortin 1999, 151–155; for more information on early Islamic glass from al-Raqqa, see Henderson 2013.

abundant in Eastern Turkey and can be made into sharp blades. Trade was a major driver of the cultural development of the first inhabitants of Syria. Painted pottery motifs indicate connections between northern Syria and southern Mesopotamia.[929] „*Remarkable finds in the Ubaid levels (Tell Mashnaqa) were the fragments of two pottery boat models, strongly suggesting that people along the Khabur river already made use of boats for transport and fishing in ca 5000 B.C., if not before*".[930]

During the 3rd millennium B.C., important cities appeared on trade routes such as Mari or Ebla. At that time, trade initially used waterways, which was fast and cheap. The Euphrates with its tributaries is certainly the most important waterway. Mari's authorities dug an 11m wide and 120 km long shipping canal in the area where the Khabur and Euphrates rivers converge, for easy transportation.[931] „The ships were made of wooden boards and branches tied together with palm leaves. They floated on sheepskins filled with air and could carry five to 36 tons. The goods were transported in sealed containers like bags of animal skins, woven reed baskets or pottery jars of different sizes, which often contained very specific goods. The city of Ebla, on the other hand, halfway between the Euphrates and the Mediterranean, was a transit point for agricultural trade. Port cities also appeared on the Mediterranean coast, such as Ugarit. As a result, Syria entered into contact with the Mediterranean world. The domesticated donkey was the first animal used for carrying in the Middle East. In the 3rd millennium B.C., people began to use horses, as well as mules that could carry larger loads and were faster than donkeys. The tamed bull was also used for dragging four-wheeled chariots. It is assumed that a distance of 15 km could be covered in one day. Bulls need a lot of food and water, so their maintenance is expensive. Only the camel can cover long routes through the desert and dry steppe. However, it should not go unmentioned that the early 2nd millennium B.C. texts from Mari mention a route allegedly used by donkey caravans, which led from Mari via Palmyra to Qatna (Homs) and from there through the Gate of Homs gate to the Mediterranean coast or south to Damascus. A camel can carry twice as much as a four-wheeled chariot, and can cover stretches of more than 32 to 40 km per day through rugged terrain. In the Hellenistic period (4th to 1st century B.C.), the camel became the common transport animal for trade. Cities such as Dura-Europos, Halabiya, Palmyra and Apamea were founded and served as important stations for a new way to transport goods. These were now moved by ship on the Euphrates and then loaded on to camel caravans that brought them to the Mediterranean coast. As a Roman province, Syria was integrated into the extensive trading network of the Roman Empire. For example, the oasis of Palmyra profited from this situation, as most of its wealth was due to the caravan trade".[932]

„The Syrians generally enjoyed a good reputation as merchants in the Roman Empire. In the Byzantine period (5th – 7th century B.C.), trade increased dramatically and urban life flourished. During this time, loads of luxury goods such as silk, ivory, spices and precious stones were imported, from the far east to Halabiya-Zenobia on the Euphrates. There, caravans headed to Antioch on the Mediterranean via Resafa (Sergiopolis), Aleppo or Apamea on the Orontes. Under the Ayyubids (since 1076), Syria played an important role in trade again. During this time, it controlled the trade in the Mediterranean with the Italian city-states, especially with Venice. There was a great demand for Damask silk cotton fabrics, copper pots, inlaid woodwork, gilded glass, glazed ceramics, enamel tiles and leather goods. The main

[929] Fortin 1999, 155– 156.
[930] Akkermans / Schwartz 2003, 167–168.
[931] Margueron 1999, 157.
[932] Fortin 1999, 158– 162

commercial cities were Damascus and Aleppo, where many caravansaries were built, which served as warehouses, shipping points and as hostels. During this time, Syria exported silk brocades, cotton or linen garments with embroidery, glass products (mostly gold plated), finely crafted jewelry and various weapons, among them the famous Damascus sword, to Europe and other countries of the Middle East. The Syrian merchants, for their part, imported horses, furs, amber and wax from the Baltic region, gold, precious woods and ivory from Africa, precious stones and metals from India for armor and harnesses, as well as silk, spices, dyes, and medicines from the Far East. These goods were sold over time in purpose-built markets (souqs and khans "caravanserais")".[933]

„Writing: Since the first commercial contacts, there was a need to record these transactions in some way. The first accounting method used in the Near East were small terracotta objects that represented goods and quantities. They are called Tokens (*calculi*) or counters. People seem to have used them to represent merchandise for accounting purposes. They were eventually reproduced two-dimensionally on tablets and are thus thought by many to have been the precursors of writing".[934]

The counting stones accompanied the goods that were traded. The perforated pieces were probably attached to a string. When goods were traded, the person responsible for transporting them wore these tokens threaded on a string and gave them to the receiver, who knew how to decipher them. The quantity of the merchandise being traded was given by the number of lines, and its nature was symbolized by the shape of the token itself.[935] Two clay tablets found at Tell Brak, in northeast Syria, containing what appear to be early pictographs, show the whole animal, instead of just the head, as on the Uruk tablets, which suggests that the invention of writing was a complex process. The use of signs to represent objects was an important stage; the later use of signs to represent sounds was perhaps equally important.[936]

The number of signs that we know of has gradually increased to 1200; each one had a very specific meaning. Scribes used styluses with sharp triangular tips. The wedge-like impressions they left on clay is what we refer to as cuneiform. It is assumed that writing was invented to record commercial data. For this reason, the content of the majority of the cuneiform texts is related to accounting content (e.g., lists of goods stored in warehouses, bills of deliveries and inputs of any kind, as well as contracts). However, political issues also required correspondence between rulers and treaties. Furthermore, we know so-called "intellectual" texts lexical lists, dictionaries, exercises for students as well as texts of scientific and mythological content that were organized in libraries like the one found in 3rd millennium B.C. Ebla. Over time, the script developed. One of these developments was the alphabet, which was introduced in Ugarit in the 14th and 13th centuries B.C.; Ugarit was a major port city on the Mediterranean at that time. The Ugaritic script is a cuneiform (wedge-shaped). It has 30 letters inscribed in alphabetical order. The script was written from left to right. Aramaic, on the other hand, was the starting point for the alphabets of the Arabic, Syriac and Hebrew languages.[937] Since about 200 B.C., Paper was discovered so they wrote on both sides and folded up and formed the booklets (Manuscripts) with several texts. The production of paper eventually became part of Arabian knowledge when

[933] Fortin 1999, 162–165.
[934] Fortin 1999, 166.
[935] Fortin 1999, 166.
[936] Roaf 2017, 70– 71.
[937] Fortin 1999, 166–168; for more information about the origins of writing in Syria, see Talon / Van Lerberghe (eds.) 1997.

the Arab forces defeated the Chinese army in Samarkand in 751 A.D.; they learned the secrets of manufacturing from Chinese prisoners of war.

Sealing of containers: „*In the second half of the 7th millennium, people in Syria began to use stone as well as clay, wood, bone, and shell for the manufacture of stamp seals in many different shapes and dimensions. Usually, the seals' flat surfaces were carved with geometric designs, but animals and plants were also represented. The engraved surface was meant to be impressed on lumps of wet clay or plaster placed on the fastening of baskets, ceramics, stone vessels, sacks and other containers or covering their opening entirely. In this manner, seals helped to define individual property and secure the containers against unauthorized opening, a useful tool in the organization of storage and in the control of exchange networks*".[938]

Due to holes in the handles of seals, it is assumed that it was worn on a cord around the owner's neck or wrist. All cylinder seals are pierced along their longitudinal axis so that they can be worn as jewelry hanging on a cord. Most of the seals that have been recovered in excavations were used to seal doorway knobs. Knobs of this sort - with a square bottom end and a cylindrical handle – were set into walls beside doorways. One end of a cord was tied to the knob anchored in the wall, while the other was attached to a handle made in the wooden door, thus controlling access to a room. Both ends of the cord were covered with wet clay, on which a cylinder seal was rolled or a stamped seal was impressed. This system was commonly used in public buildings like palaces, where there were storage rooms containing food and goods acquired through trade.[939]

Weights: Exchange of goods is usually based on metric systems, e.g. weight units in the case of goods that cannot be counted. Therefore, it may be assumed that such systems existed in the Near East since people first started to trade. The first weights were pieces of stone of differing manufacture and shape. Its users set up units of mass that we can no longer understand today. We can only do this if we have a whole series of weights of different sizes, which belong to the same system, as for example in Ugarit. Of the 600 weights found at the site so far, some 60 are in metal and half of these are in the shape of animals such as frogs, lions, rams and cows. The weighing system used in Ugarit was based on a standard called the mina, which was subdivided into 50 shekels, a shekel being equivalent to about 9.4 grams.[940] This type of weight was used to weigh products of great value, such as spices or precious metals, rather than foodstuffs.

„Coins: The first coins, as we know them today, appeared only around 650 B.C. in Lydia in western Asia Minor, Initially, they were made of a natural alloy of gold and silver (electron). Towards the end of the 6th century B.C., when Syria was annexed by the Persian Empire, Syria was given a monetary system; the Achaemenid kings had quantities of gold (Dareikos) and silver coins (Siglos), for internal traffic between the individual satrapies of the empire. Already around 2500 B.C., however, as we know from cuneiform texts from Ebla, goods were exchanged for certain amounts of silver. During the reign of Alexander the Great, the Athenian standard was introduced to unify the value of coins. Gold, silver and bronze coins all bore the name Alexander in Greek and the head of different gods. The Seleucids retained the use of a single currency, not least to provide an economic, but also cultural and political link among the heterogeneous population they ruled. Even after Alexander's (?) death, coins were still

[938] Akkermans / Schwartz 2003, 139–140.
[939] Fortin 1999, 168–169; see also Roaf 2017, 72–73.
[940] Fortin 1999, 172; Yon 2006, 171.

engraved with his counterfeit in the Middle East. Since the 2nd century A.D., a single currency was introduced with the intention of linking the economies of the different regions more closely. In Syria, only the minting workshop in the capital Antioch continued to exist.[941] In the Roman Period, historians generally assume that the Roman Empire was a single monetary system, with a commonly accepted currency. This standardization is thought to have been due to the tax demands of the Roman state, which coincidentally facilitated regional and long-distance trade. As the Roman Empire expanded, it imposed its coinage on conquered regions, and was thus able to bring those regions into a monetary economy centred on Italy. Taxes in coin flowed out of tax-producing provinces to the centre (Rome), and were then redistributed to tax-consuming provinces, particularly those where large armies were stationed. A single monetary system greatly facilitated trade, enabling tax- producing provinces to engage in overseas exports to win money with which to pay taxes. In this way, taxation stimulated trade, and the monetary system provided an ideal environment for these activities".[942]

From this Period, there are many coins that have been found at Syrian sites. The inscriptions were now in Latin, and the depictions showed emperors, who were depicted as military leaders, consuls or heroes. The numerous Byzantine coins found in the villages bear witness to the wealth of the rural population and their trade activities during this period. The basic unit was the gold pound (327 g), from which 72 coins - nomismata - were minted of practically pure gold (4.54 g each). This currency remained stable until the end of the 11th century A.D. After the Muslims took control of the region, the last Byzantine gold coins and the Sasanian silver drachmas remained in circulation. They were first engraved with Islamic sign, later they bore the portrait of the caliph. Around 700 A.D., the caliph's portrait was replaced by texts from the Quran, along with the place, the date, and the name of the person responsible for minting the coin, i.e. the caliph, ruler, or commander). From this time, the Islamic monetary system relied on the gold dinar (4.25 g) and the silver dirham (2.91 g). These coins were very popular throughout the Middle East, but also in the Mediterranean and southern Europe.[943]

Artefacts to be displayed:

- Painted sherd: bull (Inv.1555), pottery, 6 × 4.5 cm, Tell Halula, 5500 B.C. Buchrania were a very common motif on the pottery of this period. It is believed that such representations are linked to the symbolic role played by the bull in the concept of reproduction.

- Painted sherds: fish and gazelles (Inv.1553), pottery, 6.5 × 5; 10.5 × 7.5 cm, Tell Kashkashuk I, 5000 B.C. While people hunted animal species like the gazelle, which was found throughout Syrian territory, they also fished wherever the environment permitted.

- Slingshot balls (M10477), terracotta, 3 to 4.1 cm in diameter, Jebel Aruda, 3500 B.C. These balls are evidence of another weapon used for hunting wild animals: The slingshot.

- Aurochs or wildon horn, (Inv.1555), 39 cm, Tell Halula, 7000 B.C. „These animals were in fact in the process of being domesticated, but the change in the way they lived had not yet affected their morphology at that time. Although cattle were not the first animals to be domesticated in the Near East, the wild bull had a symbolic role in the development of domestication. Several sites predating the appearance of animal raising have revealed a great

[941] Fortin 1999, 172–173.
[942] Butcher 2003, 212– 222.
[943] Fortin 1999, 173.

number of aurochs horns, which are thought to have represented the male aspect of reproduction".[944]

- A vessel in the form of a hedgehog (M7656), terracotta, 6.5 × 5.6 cm, Nereb, around 2500 B.C. This animal vessel was not intended for everyday use but was used as a luxury or cult object

- A vessel in the form of a pig (M10167), terracotta, 30 × 25 cm, Jebel Aruda, 3200 B.C. In Syria, the pig was domesticated at the same time as cattle, around 7000 B.C., when goat and sheep raising had already been well established. Wild pigs lived in marshy regions receiving more than 300 millimeters of rain each year and in wooded areas.

- A vessel in the form of an ostrich (M7565), pottery, 39 ×19.5 × 17.7 cm, Tell Ahmar/Til Barsip, around 800 B.C. The natural habitat of ostriches in the Middle East extended from the Mesopotamian border to the plain of Antioch. During the Neo-Assyrian period, from which this vessel originated, ostrich hunting was a royal pastime. Therefore, it is not surprising that ostriches were used as motifs for luxury objects.

- Animal trap (10443), terracotta, 37.5 × 13 cm, Tell Meskeneh (Emar), 1200 B.C. Storage areas for grain attracted small rodents in such numbers that people had to think up ways of keeping them out. The size of the holes in this trap suggests that it was intended to catch rats.

- Grinding stones (Inv. 716), basalt and limestone, 8 × 44 × 24 cm; friction stone: 4 × 21 × 7.5 cm, Abu Hureyra, around 7000 B.C. To grind grain, a coarse-grained stone was used, which was rubbed back and forth on a larger millstone fixed in the ground. Basalt was particularly suitable for grinding grain due to its very hard surface.

- Mortar and pestle (M11128 and M11129), basalt, L 12 cm, Dm 27 cm; pestle 21 cm, Tell Bazi, around 1500 B.C. To grind grain in smaller quantities. It had a wide variety of uses, from food preparation to grinding pigments. Similar stone vessels were used from the Natufian to the Islamic periods.[945]

- Round grind with grinding stone (M11127), basalt, H 10 cm, Dm 15 cm, Tell Bazi, around 1500 B.C. The grinding process changed and improved thanks to the invention of a mill with two round grinding stones. With this tool, grain could be gradually filled during grinding through the hole in the upper stone.

- Templates in the shape of a foot (M1297, M2157, M1151, M1738, M1937), limestone. Found in Tell al-'Abr and Tell Halula, 5500 B.C. Certain archaeologists have interpreted this type of object as a cult-related item that would have been placed in a temple. However, the archaeologist at Tell Halula believes that, given the object's size and the context in which it was found, it is more likely to have been a form used for making shoes from animal skins.

- Twining devices (Inv.1149), terracotta, 21 × 17.5 × 13 cm, were found in Tell al-'Abr, 4000 B.C; and (M1113), 21, 8 × 12 cm, Tell Kashkashuk , 2800 B.C. One of these objects was once thought to be an idol with eyes, but recently they have been interpreted as being instruments for making cord out of wool or linen threads spun with a spindle. By twisting two or three strands together, a cord maker could produce a much stouter type of thread.

[944] Fortin 1999,176.
[945] Roaf 2017, 28.

- Spindle whorls (Ivn.1156), terracotta, 4.5 to 2.5 × 3 to 1.5 cm, Tell al-'Abr, 5000 B.C. These little spherical objects were used as weights in the process of spinning threads. A whorl was slipped onto one end of a short wooden stick called a spindle to act as a weight. The person spinning pulled strands from a hank of animal or plant fiber and twisted them into a thread that wound around the spindle as it was made to twirl up and down.

- Loom weights (M10497, M10498, and M10499), limestone, 9.3 × 7.8; 7.4 × 6.2; 8.9 × 7.2 cm, Tell Habuba Kabira, 3200 B.C. When plant or animal fibers were woven on a loom, even a primitive one, weavers used weights like these, ranging from 800 to 1000 grams to…..

- A collection of toggle pins (M8990, M8993 and M8994), bronze, 11 × 12.5 × 11 cm, Tell Munbāqa, around 2500 B.C. These pins with head and hole in the upper third were used to hold clothes or coats together.

- Adze (Inv.1005), flint, 12 × 6 cm, Tell Mureybet, 8500 B.C., An adze such as this one would have been fixed to a handle and used for working wood. This type of tool appeared at the same time as people began to settle and live in permanent houses built in part with wooden beams.

- Rings (M4404 and M4384), shell, 2.5; 2.3 cm, Mari, 1200 B.C. It has been established that the shells that were used to make these rings must have come from the Indian Ocean. One of the rings is simply decorated with incised motifs, but the other is carved with circular depressions that would have been inlaid with precious stones, held in place with bitumen.

- Deep bowl (Inv.1119), pottery (painted), 15.5 × 13 cm, Tell al-'Abr, 4000 B.C. A potter's workshop equipped with kilns was unearthed on the site where this bowl was found. In this period, vessels were still shaped by taking coils of clay and laying them in spirals to form the sides. The surfaces were then trimmed with a flat instrument to obtain a smooth finish.

- Bowl (M10166), pottery (painted), 20.5 × 5.5 cm, Tell Kashkashuk, 5000 B.C. As agro-pastoral village civilizations gradually developed, there were changes in the production of pottery, which took on various shapes and adopted different types of decoration over time.

- Sieve insert of a cooling vessel (S. 521), pottery, H 27.5 cm; Dm 20 cm, origin unknown, circa 1200 AD. The use of sieve inserts in jugs, wine jars and refrigerated vessels was introduced in the 12th century A.D. Most of the known vessels belonged to unglazed or unfinished vessels, which kept the liquid cool inside thanks to their porous walls.

- Potter's wheel? (M 9117), basalt, Tell Kannas, around 1800 B.C. This is not actually a potter's wheel, but a slow rotation base. With this, the potter could not manage to turn the disk and form the vessel at the same time, so he needed an assistant to turn the disc. It consists of two parts. The lower half forms a stable base plate on the ground with a tap hole. The upper half consists of a disc with an elongated pin protruding from the center of its bottom side.

- Mould for axes and daggers/Dagger (M11304 and M11302), limestone/ bronze, 24 × 13 × 6.5 cm / 29 × 3.7 × 1.2 cm, Tell Bazi, 1300 B.C. Since there are no copper-bearing geological formations in Syria, this metal had to be imported from the mountains of eastern Anatolia (Turkey). The copper ore underwent initial processing in the form of crushing and extraction near the mine. Ingots of the metal were then shipped to cities, where craftsmen melted and cast them in moulds like this one to make tools and weapons.

- A collection of bronze tools such as, Adze (M9107), bronze, 11.7 × 4 cm, Jebel Aruda, 3000 B.C.; Ax (Inv. 1287), bronze, 37.5 × 8.3 cm, Tell Kashkashok, 2800 B.C. These bronze tools

were used to work wood. The square ax and the carpenter's adze would have been provided with wooden handles.

- Necklace (M10113), gold, lapis lazuli, agate, and blue glass paste, Mari, 1200 B.C. „This necklace comes from one of the tombs dug by the Assyrians at what might have been a military post built on the ruins of Mari. The necklace consists of 21 elements. Beads with four spirals, like the gold ones shown here, have been found from the Aegean to the Indus valley. Apart from lapis lazuli and carnelian, agate was the most popular semiprecious stone in Mesopotamia, especially for making necklace beads. Agate was imported to Syria from eastern Iran or India".[946]

- Necklace (M10524), frit, Tell Hadidi, around 2350 B.C. Frit is a material with a crystalline structure, made from a low-temperature mixture of large amounts of silica (silicon) and little potassium or sodium carbonate. It is related to faience, from which it differs due to the lack of a glazed surface.

- Vessel with a foot (M10533), faience, 12.3 × 11 cm, Tell Meskeneh (Emar), 1300 B.C. Faience and frit are terms that are often confused since in the Near East they both refer to forms of melted quartz that are chemically different from glass because they have a crystalline structure. However, faience Objects are distinguished from frit by having a sort of glassy coating, so that the object seems to have a tainted, vitrified surface.

- A collection of glass artefacts from the Islamic period, such as (S1597 and S1598) transparent glass flask; (S1599) vase; (S1297) cup with symmetrical decorations.

- A collection of glazed artefacts from the Islamic period, such as Lustre bowl with a sun motif (S561), frit ware with dark-brown lustre decoration on transparent glaze with a strong greenish tinge. H 14.1 cm, Dm 41.5 cm, Ayyubid, early 13th century A.D.

- Cow suckling a calf (M817), ivory, 11.5 × 5.7× 1.6 cm, Arslan Tash, 800 B.C. In the Near East, cows, as well as other animals such as goats, sheep and camels, were raised for their milk. It appears likely that the people of the Near East developed simple methods of conserving milk products early on in their history since such food goes bad very quickly in a hot climate.

- Vessel with a sieve (M7581) pottery, H 14. 7 cm; L 22.4 cm, Tell Ahmar/Til Barsip, around 800 B.C. This vessel has a spout poured and a sieve to filter liquids, such as wine, to which herbs were sometimes added to make them less perishable.

- Jar (M10514), pottery, 33 × 28 cm, Tell Habuba Kabira, 3400 B.C. According to a recent study, such jars could be interpreted as a chum for making butter; the vessel would have been filled with milk and rocked back and forth on its base. When milk is shaken, the particles of fat that it contains tend to collect.

- Statuette of a couple embracing (M10104), gypsum, 12 × 9.5 × 8.5 cm, Mari (temple of Ishtar), 2400 B.C. In this statuette, the surface of the woman's robe and the man's skirt have been carved to look like sheepskin, represented by highly stylized tufts of fleece. Sheepskin was perhaps used for a type of traditional ceremonial garment worn by worshippers when they presented offerings to deities in temples.

[946] Fortin 1999,200.

- Piece of lapis lazuli (M11299), 13 × 5.5 × 4.5 cm, Ebla, 2300 B.C. „Lapis lazuli was no doubt one of the most popular semiprecious stones in the ancient Near East. It symbolized splendor and prestige, was associated with the gods, and was therefore used to make cult-related objects. Lapis lazuli began to be imported to Syria about 4000 B.C., probably from a region in modern-day Afghanistan. The discovery of a block of lapis lazuli at Ebla is very significant, since certain cuneiform texts from the city may be interpreted as saying that Ebla controlled the trade of lapis lazuli between Afghanistan and Egypt".[947]

- Vase in the shape of a truncated cone (M7829), chlorite, 14.5 × 13 cm, Mari (temple of Ishtar), 2500 B.C. The temple dedicated to the goddess Ishtar at Mari has yielded an abundance of luxury vessels sculpted out of a soft grey or greenstone, which is called chlorite. This material is found in a mountainous region in eastern Iran, where such vessels were sculpted before being exported.

- Necklace (10556), rock crystal, Tell Kashkashok III, 2600 B.C. Rock Crystal is a sort of colorless quartz, because of its hardness and fragility it is more difficult to work than other semiprecious stones. However, it was commonly used in Mesopotamia as early as the 6th millennium B.C. The stone is found near Syrian territory in Iran and Turkey.

- A collection of wagons, terracotta, 2500 – 2000 B.C. Carts were developed towards the end of the 4th millennium B.C. At first, they were drawn by donkeys or oxen, which were preferable for transporting goods on rocky roads. The two-wheeled model is called a cart. The merchandise carried in four-wheeled wagons was protected with a cover.

- A collection of Tokens (calculi) (M10576 - 9, M8535), terracotta, Tell Habuba Kabira, 3200 B.C. Small clay objects like these are found in abundance on the sites where writing was eventually developed (around 3000 B.C.). People seem to have used them to represent merchandise for accounting purposes when goods were traded; the person responsible for transporting them wore these tokens threaded on a string and gave them to the receiver, who knew how to decipher them.

- Bulla (clay envelope) (M10170), unbaked clay, 6.3 cm, Tell Habuba Kabira, 3200 B.C. „Tokens, or calculi, were concealed in a hollow clay sphere like this one and then imprinted with a cylinder seal rolled on the surface. Large notches were made on the outside of the sphere to indicate the number of tokens it held. A bulla was never baked, of course, because the person who received the goods it accompanied had to be able to break it open and count the number of tokens sealed within".[948]

- Numeral tablet (M10169), terracotta, 9 × 8 × 2.8 cm, Jebel Aruda, 3200 B.C. It soon became obvious that marking the number of calculi inside a bulla on the clay ball's surface was somewhat redundant. People began to mark flat unbaked-clay tablets with the symbols for quantity – that is, notches and circular depressions – that had been previously provided by tokens, this type of tablet had to accompany the goods it quantified since their nature was not indicated.

[947] Fortin 1999,211.
[948] Fortin 1999,222.

- Tablet: mathematical exercise (M10824), clay, 6 × 5.8 × 1.7 cm. Ebla, 2300 B.C. Scribes were scholars as well as administrators, and they acquired all kinds of useful knowledge in addition to writing, especially if it could be applied in their work.

- A collection of cuneiform tablets, such as Tablet in an envelope (M10471), clay, 11 × 8.5 × 4 cm, Tell El-Qitar, 1300 B.C. The tablet is a legal document relating to an inheritance[949]; tablet lexical list (M8220), clay, 22.3 × 15 × 3.4 cm, Ras Shamra/Ugarit, 1300 B.C. In three columns on either side of this tablet, a scribe transcribed lists of Sumerian words that began with the same cuneiform sign or that were related from a thematic point of view.

- Tablet: contract in Aramaic (M11305), clay, 5.8 × 3.5× 1.5 cm, Tell Shioukh Fauqani, 800 B.C. The Aramaeans used an alphabet, but they wrote it with a system of cuneiform signs that had been simplified by the Assyrians (450 ideograms instead of 1200). After 538 B.C., the Aramaean language outlasted the Aramaeans themselves and for a long time continued to be used as an international language for commercial transactions.

- Seals in the shape of animals (M7725 and M7720), stone, 3.7 × 2.2 × 1.6 cm; 2.7 × 1.9 × 2 cm, Tell Brak, 3200 B.C. People who owned seals had to have them ready at all times to carry out their responsibilities and therefore wore them as pendants.

- A collection of seals (M8517, M8518, M8520, M8509, M8523, M8519, M8506, M8514, M8522).Tell Habuba Kabira, ca 3500–3300 B.C.[950]

- Weights in the shape of animals (M10133, M10134, M8170, M8169, M8168, and M817), bronze and lead, 3.8- 9.1 × 1.7- 4.5 × 2.2- 4.4 cm, Ras Shamra/Ugarit, 1500 B.C. Weights in animal shapes are well attested in the Near East during the period when Ugarit prospered. Of the 600 weights found on the site so far, some 60 are in metal and half of these are in the shape of animals such as frogs, lions, rams and cows. The bronze weights with hollow bases that were filled with lead and fitted with bronze stoppers to hide the opening as well as a collection of stone weights, such as (M8165, M8166, M8167). One is shaped like a spindle; it is of black hematite, gleaming because of the elements of iron and silver, which it contains.[951]

- Arabic inscription (S2025), limestone, 100 × 40.5 × 24 cm, Deir Qinnsrin, 299 Hegira; 912 A.D. It contains thirteen lines of Arabic inscription, simple Kufic calligraphy. The inscription relates to the replacement of the factor on the abscess with another factor **(Fig. 6.4)**.

- A large and varied collection of coins from the period of Alexander the Great to the Ottoman period, where the museum has a complete collection covering all these periods. For example Alexander the Great Tetradrachms from Manbij **(Fig. 6.5)**; The Athenian drachma of fourth century, and 5th and 6th century **(Fig. 6.6)** and Roman tetra-drachma of gold, 195-222 A.D., from Khan Tuman (**Fig. 6.7).**

[949] Fortin 1999, 226; „in accordance with the custom at the time, the tablet was concealed in an envelope on which the same text was transcribed. If one of the two parties concerned came to believe that, the other had falsified the terms of an agreement. A judge opened the envelope so that he could compare the provisions written on the tablet with those given by the text on the envelope".
[950] Hammade 1994, 27– 34.
[951] Fortin 1999, 230; „the weighing system used in Ugarit was based on a standard called the *mina*, which was sub-divided into 50 sicles, a sicle being equivalent to about 9.4 grams. The site of Ugarit also yielded weights corresponding to the mina of Egypt and Babylonia, regions with which Ugarit merchants had trade relations. This type of weight was used to weigh products of great value, such as spices or precious metals, rather than foodstuffs".

6.2.3.5 Organization of thought (Spiritual life)

„Since their first efforts in construction, parallel with the economic and social development, communities wrestled with their environment and the role each individual played in this new social order. They began to adopt a common ideology that expressed their aspirations, their repressed fears, or the interpretation of these omnipotent forces. They tried to understand the phenomena that occurred around them and to explain them according to their knowledge and experiences. From earliest times, the gods were represented in human form, mainly with female features whose symbolism is not clear. The fact that abstract ideas are developed is primarily related to the emergence of the first artistic forms of expression. Over time, these "human" gods were given names to better characterize them. Mythological narrations illustrate the interrelationships between earthly reality and prevailing divine powers. The afterlife of a society can be traced in material culture through different symbolic objects that emerged within communities, and through organizing their temples, which contained traces of cultural practices that evolved over time. From a certain point of time, Syria has known the great monotheistic religions of the earth. These religions emanate from a single god. One of the most interesting elements in this regard is probably the processing of spiritual values at different times. Moreover, death and the preparation for life in the afterlife are the starting point to consider some of these aspects".[952]

Symbols: In Jerf el Ahmar in the Euphrates valley, and Tell Qaramel in northern Aleppo, stone tiles decorated with abstract motifs, one of which showed an animal. Dating to around 10,000 B.C., one can assume, that the motifs are more than mere decor, but signs or symbols. These are one of the earliest symbolic manifestations from the entire Middle East. These discoveries could bring us closer to the feelings and imagination of one of the oldest human groups.[953]

The mother goddess: „*Figurines and statues in stone, bone, clay, and plaster have been found at many Neolithic settlements, although usually in small quantities. They are mostly small, stylized figures in human and animal forms; while the body and face are rendered naturalistically in a few cases, the majority are highly schematic. If gender is indicated, the anthropomorphic figures are almost invariably female. The figurines are represented in a variety of postures: some are standing, with the arms sometimes supporting the breasts, whereas others are seated or kneeling*".[954] In this period, the first depictions of deities appeared as a female figurine of fertility with clear sexual characteristics. These early specimens are often referred to as"mother goddess". Because she symbolizes fertility, she represents the basis for survival because. Thus, her femininity and motherhood are emphasised in reference to the tropes of fertility and reproduction. They are either made of stone or burnt clay and are often painted. Furthermore, there was an increase animal figurines. Especially depictions of bulls were popular. Possibly, they symbolized masculinity and the male power of procreation. These two forms of symbolic representation continued in the following periods. Many female terracotta figurines have been found at various sites. Gods were also often depicted in clay and appeared in different forms, e.g. a figure with a bull body and a human head.[955] In the house of Tell Halula, floor paintings with human figures were found around that date to about 7000 B.C.

[952] Fortin 1999, 234– 235.
[953] Stordeur / Willcox 2016, 47– 50; Kanjou 2016b, 44– 46.
[954] Akkermans / Schwartz 2003, 84–85.
[955] Fortin 1999, 237; for more information about figurines of terracotta, see Badre 1980.

The paintings were executed in a dark red color containing iron minerals (hematite) and show 23 human figures arranged around a square field in two different types.[956]

Gods and myths: Around 3000 B.C., a socially and politically organized society was established. The gods were also organized hierarchically. In the written documents, the gods are listed according to their genealogical descent or the roles they played in myths. From this time on, we also know their names. In spite of the geographical diversity of the country and the multitude of peoples, there was a religious unity. The highest god of the Syrian pantheon was El, the creator of all other gods. Together with his wife Athirat (Asherah), the god sits enthroned in the heavens and presides over the assembly of gods. Depending on the region, he had a different name: Adad, Hadad, or Baal, the "Lord". Other gods were grouped around these deities. Baal inhabited the mountaintops, and sent Lightning and Thunder. Baal descended from a mountaintop to the pastures, turned into a young bull, to romp around with his wife, the young cow Anat. Another Syrian goddess is the beautiful Astarte, Mesopotamian Ishtar. Astarte represented fertility, sexuality, and war. Her symbols were the lion, the horse, the sphinx, the dove, and a star within a circle indicating the planet Venus.[957] In the Hellenistic and Roman eras, oriental mythology was reinterpreted and adapted to the respective needs. For example, during the Hellenistic period, the oriental gods were quated with Greek gods. Baal became to Zeus, and the Romans turned him into Jupiter. Astarte was equated with Aphrodite and later Roman Venus, while the Arabs adopted her as Al-Lat, (She brought with the Nabataeans from Arabian Peninsula). In the 4th century A.D., with the emergence of the concept of a single god, the basis of the monotheistic religions, the pagan rites in Syria gradually disappeared.[958]

Places of rituals: The archaeological levels at Dja'de el Mughara (9310 – 8290 B.C.) are particularly rich regarding technical developments (tools) and they give indices on the social organization burial practices and (House of the Dead), collective hunts and remnants of collective meals (‘feasting’?), Semi-underground community building with painted decoration. It is well-preserved geometric polychrome painted decoration, the oldest known in the Middle East. Contemporary with the (communal buildings') known at Mureybet, Jerf el Ahmar, Tell 'Abr and Göbekli, the “house of the paints” presents an original architectural solution with its painted piers that separate rounded cells (apses).[959] „The early societies established places where they could practice rituals. The temple is probably the best known and most important of these places, although the rituals could take place in the open air as well. In the Middle East, the temple was the house of God. He lived there, which meant that the people had to worship him there, where his presence was indicated by a statue or a symbol. This was the starting point for the ritual acts of the priests. The statues wore clothes and were fed as if they were human. Even divine weddings were organized. The decision to build such a building with a well-defined function is also linked to the emergence of a developed social structure. In Syria, a special type of temples – the temple in *antis*, a temple ground plan – was developed between the 3rd and 1st millennium B.C. An example of this was discovered in Emar. In the second half of the 2nd millennium, Emar was under the control of Mitanni and later of the Hittites. Two of the temples were built side-by-side on the highest point of the settlement. The temple and a large open space towards the east were most probably surrounded by a *temenos* wall and separated from the city.

[956] Molist 1999, 238.
[957] Fortin 1999, 239; for more information about Gods and myths in Syria and Mesopotamia, see Haussig et al. (Hrsg.) 1965.
[958] Fortin 1999, 239– 241.
[959] Coqueugniot 2016, 51– 53.

Whoever entered the area came upon this courtyard, which was paved with large stone slabs that led towards a flight of stairs. Over those stairs, the visitor arrived at a terrace from which rose the temple of Baal. On either side of the stairs, there appeared almost square rooms, the outer walls of which were in line with the walls of the *cella* as well as an altar located in the doorway. For a long time, it was thought that some of these temples were represented in miniature by architectural models that were found in association with temples".[960]

Akkermans and Schwartz said, „*the house models at Emar seem to conform to the typical Emar house, consisting of a rectangular set of rooms surmounted by a smaller second story. Emar also yielded numerous incised miniature tables with burned residues, perhaps incense burners. As is often the case, the functional or symbolic interpretation of these types of objects remains ambiguous. Better understood are the clay models of sheep livers found at Ugarit, Alalakh, and sites in the middle Euphrates, used for divining the future in accordance with the traditional Mesopotamian practice of extispicy*".[961] „However, it is now thought that these objects were used as foundation deposits. It was common practice to place objects under thresholds and beneath walls when the temples were built, but they were more often made of square plates of bronze or gypsum bearing inscriptions to commemorate the founding of the temple or to ward off evil spirits. Such plates were fixed to the ground with large metal spikes that went through a hole made in the center of each plate. The objects most frequently used as foundation deposits were long bronze nails driven into the thickness of the walls at the four corners of the temple. The religious ceremonies in the temples required certain facilities and equipment. These included tables, altars and censer of various shapes. Frankincense, an aromatic resin obtained from trees and shrubs growing in southern Arabia, which gives a distinctive smell when burning. These aromatic substances were used to purify the air and to attract the attention of God".[962]

Furthermore, „the Bronze Age temples were also equipped with luxury items that were probably used in libations. These vessels were often made of stone, such as grey or green steatite imported from eastern Iran. A new find from Mari shows that such vessels could also be made of alabaster or were made of shells imported from the coasts of the Indian Ocean. Certain ceremonies involved sacrificing animals, which were led in a procession to the altar in the courtyard facing the temple. Archaeologists digging in the area of a temple at Ebla found remains that are related to this practice. In the inner courtyard of a massive cultic stone terrace, they found an enclosure for keeping the sacred lions that were destined for the cult of Ishtar, which was centered in a nearby temple. Once the animal was sacrificed, the priests examined its liver, which was supposed to help them predict the future".[963]

In the Hellenistic and Roman periods, "temple design a certain elements of the religious sanctuary (*temenos*) were common to most cults. A surrounding wall (*peribolos*) or cutting defined the limits of the sacred space. The main ritual events, the sacrifice, the burning of victims and the division of the carcass among the crowd, occurred within this area. The courtyard of the temenos might not contain any monumental buildings, but it would at the very least have an altar for these sacrifices. The temple (*naos*) was normally reserved for the priests and the cult image of the deity; it might be placed in the middle of the temenos, towards the

[960] For more information, see Muller, Béatrice 1997, 255– 267.
[961] Akkermans / Schwartz 2003, 357–358.
[962] Fortin 1999, 244.
[963] Fortin 1999, 244– 245; for more information about temples, see Evans / Roßberger (eds.) in cooperation with Paoletti 2019.

rear, or projecting from the back wall. It stood on a podium, elevating it above the pavement of the sanctuary. The main entrance to the temenos (*propylon*) typically faced the temple's façade, and the altar stood between".[964]

The great monotheistic religions: „The territory of present-day Syria is closely linked to the emergence and development of the three great monotheistic teachings, Judaism, Christianity, and Islam. These three religions refer to the same biblical ancestor Abraham, and all three embrace the belief in one God. Further, all three teach their doctrines with one book: the Jews with the Torah, the Christians with the Bible, and the Muslims with the Koran. Although throughout history, these three religions often competed with each other, it should be noted that their belief in a single God reveals their common root. This God created the world and made man announce his will through prophets and messengers. On the last day, humanity will be judged for its actions".[965]

The only god who created heaven and earth: The ancient peoples of the Near East worshipped several gods who personified the natural forces. Around 2000 B.C., Abraham led Aramaic nomads from the city of Ur in southern Mesopotamia (now Iraq) to the Mediterranean. Abraham and his people worshipped only one God, the creator of heaven and earth. In the Roman Empire, there were about 8 million followers of this religion around the time. Saul, better known as Paul, who served as tax collector in the Roman province of Syria, first fought the spread of Christianity. After Christ appeared to him on his way to Damascus, he converted to Christianity. Since then, he preached his teachings faithfully with devotion and founded churches in many places in the East. However, it was not until Constantine the Great (306 – 337 A.D.) that Christians were granted freedom of belief and the existence of the Catholic Church was acknowledged.[966]

Theodosius (379 – 395 A.D.), the last emperor to rule the entire Roman Empire, elevated Christianity to the sole and official state religion. The beginnings of the Catholic Church were marked by great religious controversy over the question of the nature of Christ within the Trinity. These disputes reflected the opposition of the Semitic regions to the Greco-Roman central power, which endangered the political cohesion of the empire. In response, Saint Jacob Baradaeus, founded a monophysitic, dissident church of Syriac in Syria. The Arab tribes of the desert converted to this church that used Syriac language in its teachings. The oldest house, which served as a place of prayer for a Christian community, was discovered at Dura-Europos.[967] „The baptistery is located in a building just behind the city wall. The building originally functioned as a house, but was converted into a meeting place for Christians around 230 – 240 A.D. From the street, the Christians entered their church through an entrance room, which leads to the courtyard. Of all the rooms around the courtyard, only one was decorated with wall paintings. Due to the paintings found in room six, it is believed that this room was the most important of the church. The room has a rectangular shape and at the western wall, the Christians built a basin of around 96 cm deep. Because of this basin, most scholars have assumed that the room functioned as a baptistery".[968] After the 4th century A.D., the architecture of churches in Syria spread widely and had different schemes such as basilicas featuring central naves with one aisle at each side and an apse at one end opposite to the main door at the other

[964] Butcher 2003, 352– 353.
[965] Fortin 1999, 249.
[966] Fortin 1999, 249– 250.
[967] Fortin 1999, 250– 254.
[968] Klaver 2012– 2013, 63–78; for more details about the house church, see Mell 2010.

end. The apse was a raised platform, where the altar was placed. As well as a second type in the form of a Greek cross, that consists of four long wings and a central dome.

Islam: Islam originated in Mecca and Medina at the start of the 7th century A.D. In 610 A.D., Muhammad began receiving what Muslims consider to be divine revelations. Muhammad's message won over a handful of followers and was met with increasing opposition from Meccan notables. In 622 A.D., a few years after losing protection with the death of his influential uncle Abu Talib, Muhammad migrated to the city of Yathrib (now known as Medina) the city of the Prophet. This was the time of the Hegira (emigration). This moment is of great importance to the Islamic culture because this is where the Islamic era begins. The circle of its followers grew so fast that Muhammad formed an army and declared the holy war against his enemies. He succeeded in taking Mecca, where he destroyed all pagan idols. The following year, almost the entire population of Arabia professed the new religion and Mecca became the holy city for the Muslims. Mohammed called his religion Islam, which means "submission to God".[969]

„The great Umayyad Mosque in Damascus is one of the earliest mosques in the Islamic world. Its layout us based on older basilicas. The Umayyad Mosque of Damascus is a sacred place for both religions, because also Christians worshipped the relics of John the Baptist there. Since the Abbasid dynasty (8th century A.D.), mosques were built according to a plan that includes a large room, which is covered by a roof supported by a multitude of columns. A minaret in the form of a square tower was added to the wall opposite the *qibla* so that the muezzin could call the faithful from there to for the five daily prayers. Around the mosque, a large open space (*ziyada*) was created for the believers on all sides except the qibla side".[970]

Cult of the dead: Death, a part of life, is also a socially and religiously an important moment because in most cultures it represents the end of a short stay on earth or the beginning of eternal life in the afterlife. The earliest burials in Syria were recognized in a pit in Dederiyeh cave, where a Neanderthal child was buried about 40,000 B.C.[971] In the Neolithic period, when people began to organize themselves in villages, skulls were removed from the skeletons of the deceased to receive special treatment by being painted plastered. They were set up on stand made of fire-hardened clay.[972] „From about 5000 B.C. onwards, the entire body was buried in simple pits, sometimes directly under the floor of the houses where the deceased had lived. Later, cemeteries appeared outside the villages. The tombs were built of mud-bricks, in which the bodies were buried. Many finds were found in the tombs that were given to the deceased. They include jewelry made of semi-precious stones and metal, clayware, weapons and equipment made of metal and much more. From this time, the type of burial reflects the deceased`s position in society. During the 3rd millennium B.C., royal tombs were constructed in cities such as Mari or Ebla".[973] However, in Greco-Roman times there were a real tomb structure (Houses of Eternity) such as tower-tombs at Palmyra, some towers in the Hauran, tomb with a pyramidal roof, and canopy tomb in the northwestern Syria. The individual tombs are pits whose walls are made of precisely cut stone blocks. They are covered with large flat stone slabs. Tomb goods were often rich among the upper class: pieces of jewelry, everyday

[969] Fortin 1999, 255– 257.
[970] Fortin 1999, 257.
[971] Fortin 1999, 259; for more information see Akazawa / Muhesen (eds.) 2002; Akazawa / Nishiaki / Aoki (eds.) 2013.
[972] Stordeur / Khawam 2016, 57– 60.
[973] Fortin 1999,260.

objects such as mirrors or perfume bottles and in exceptional cases gold masks or helmets with face protection were found in them.[974]

The artefacts can be displayed are:

- A collection of ornate platelets (Inv. 3727, 3728, 3729, 3730, 3732, 3733, 3741, 3742, and 3844), stone, Tell Qaramel, around 9000 B.C. What they expressed is unclear (**Fig. 6.8)**.

- Female figurine (M10165), calcite, 9 × 4.5 cm, Tell Mureybet, 8000 B.C. Around 8000 B.C., a new type of symbolic representation appeared in Syria, apparently expressing an aspect of the immense changes human communities were undergoing then. It is believed that these schematic representations of women were intended to symbolize the very principle of fertility. The figurine is important because it is among the oldest of this type that have survived.

- Female figurine (Inv.1008), terracotta, 5.6 × 2 cm, Tell Mureybet, 8000 B.C. The artist sought to emphasize the part of the body linked to reproduction - the pelvic region, or maternal womb, as well as the breasts, or nourishing bosom.

- A collection of female figurines, such as (Inv.1117), terracotta, 4 × 4.5 × 6.3 cm, Tell Kashkashuk, 5000 B.C. Sites from this period yielded an abundance of terracotta representations of women with exaggerated hips and breasts. These figurines are interpreted as convincing evidence that the agro-pastoral communities at the time were very much concerned about with fertility as a fundamental principle of survival. This type of fertility symbol was-called thea mother goddess; (M9092), female figurine, terracotta, 16× 5.3 cm, Tell Selenkahiye, 2000 B.C.; (M9093), female figurine, terracotta, 24.5 × 4.5 cm, Tell Selenkahiye, 2000 B.C.; and (M11236) female figurine, terracotta, 32 × 10 cm, Tell Selenkahiye, 2000 B.C. „This terracotta figurine has been interpreted as the representation of a major deity. This interpretation was based on the figurine's relatively large size, the object resembling a drinking horn held in her right arm, which is bent towards her chest, and the stump-like left arm, which is extended in to the front and was perforated so that a rod could be inserted in it. All three figurines from Tell Selenkahiye were unearthed under the threshold of a house with a raised floor whose floor had been raised. They were no doubt used in the practice of some household cult".[975]

- Male figurine (M9086), terracotta, 11.7 × 4.7 cm, Tell Selenkahiyeh, 2000 B.C. This figurine has a pointed head. The site of Tell Selenkahiyeh alone yielded 17 such figurines. According to the specialists who recorded them, this head shape identifies the figurine as being the representation of a male.

- Fragments of floor paintings with human figures (Inv. 3648, 3649, 3650, and 3787), Tell Halula, around 7000 B.C.

- Two pendants of gold, found in Ras Shamra/Ugarit, 1500 B.C. (M10450) depicting the goddess Athirat, 7 × 4 cm. Athirat was an important goddess in the Syrian pantheon of that time. In myths, she was the wife of the great god El, and thus the mother of seventy other gods. Nudity was a symbol of her fertility. She holds a lotus flower in each hand. Her hairstyle reveals Egyptian influences; and (M10451) depicts the goddess Astarte, 7×4 cm. She symbolizes femininity in oriental mythology. Astarte, the daughter of the great god El, is the goddess of war and love.

[974] Butcher 2003, 295– 302.
[975] Fortin 1999,272.

-A relief with a representation of the goddess Al-Lāt on a dromedary (C686), basalt, H 95 cm; B 53 cm; T 26 cm, Rhana Saher, Khanaser southeastern Aleppo, Roman period, around 200 A.D.

- Foundation plaque with a nail (M8030), bronze, 14 × 14 cm, Mari, the temple of Ninhursag, 2150 B.C. The construction of a temple entailed all kinds of rituals. One of them was the custom of placing a votive deposit under the threshold or in the corner of the wall foundations. Some nails, like this one, were driven through a bronze plaque inscribed with the name of the king who had the temple erected and the divinity to which the temple was dedicated.

- House model (M6538), terracotta, 57 × 42 × 27 cm, Selimiyeh (near Hama), around 1300 B.C. On the one hand, they are regarded as dwellings – in this case, a two-storey flat-roofed house – on the other hand, as miniature temples, which may have served to set up offerings before the gods. It was even thought that these models might be a kind of shrine erected to commemorate deceased family members.

- Tower models (M10489 and M10542), terracotta, 22 × 15 cm ; 31 × 18 cm, found at Tell Fray, around 1300 B.C. They are usually interpreted as serving for offerings, altars, censers, or even as ossuaries. However, because many fragments of such towers were found in houses, they are considered as objects of family worship

- Circular vessel (M11301), pottery, H 9 cm; Dm 22.5 cm, Tell Bazi, 1300 B.C. This vessel consists of three small globular vases and a ram's head supported by a round tubular base. It is called a kernos and was used to make libations during ceremonies, such as those surrounding the burial of the dead. The liquid was poured into the little vases and flowed through holes into the tubular ring. The libation was made through the ram's mouth.

- Footprints of children's feet (M8649 and M10561), terracotta, 3 × 13.5 × 6 cm; 3 × 10.9 × 5.8 cm, Tell Meskeneh (Emar), around 1200 B.C. „The sales contract discovered on its feet states that a father had to sell his four children to pay off his debts. The fortune-teller who had bought them still considered them young, and thus returned them to the care of parents until they grew older. In the meantime, he kept a footprint of each of these children to prove that they belonged to him. Each footprint bears the name of a child accompanied by the seal impressions of two witnesses".[976]

- Model of a Liver (M5157), terracotta, L 6.3 cm; B 5.8 cm; D 3.1, Mari, around 1800 B.C.

- Fragment of a wall painting (M10119), fresco on plaster, 52 × 47 cm, Mari, around 1800 B.C. The painting was on a thick layer of plaster covering the wall of the main courtyard of the royal palace of Mari. It shows offering scenes, a priest leading a bull to sacrifice.

- Two mythological reliefs from Palmyra, the moon god Aglibol and the sun god Yarhibol **(Fig. 6. 9)**. Religious iconography in Palmyra, situated on a principal trading route in ancient Syria, often showed a hybrid of east and west: the oriental gods are dressed in very Roman-looking military dress.

- Fragment of a Sarcophagus of the God Bacchus, the 1st century A.D.

- Marble statue of the Goddess Isis, 3rd century A.D. **(Fig. 6.10)**.

[976] Fortin 1999,286.

- Cross (C2115), bronze, L 8.5 cm; B 2.2 cm; D 0.2, Ain Dara acropolis, Byzantine period. It is the so-called Greek cross; it can be worn as a necklace around the neck. The front is decorated with large and small circular patterns.

- A collection of lamps from the Byzantine period, such as (C1894 A-B), terracotta, it shows simple Christian emblems: both are decorated with the cross motive.

- Baptismal font (C1606), terracotta, H 39 cm; Dm 50 cm, Byzantine period. This object has an inscription in old Syriac on the outside, which the Eastern Christians used as a liturgical language **(Fig. 6.11)**.

- Two Qur'an manuscripts (S437 and S557), paper, Ottoman period. Written in Ottoman calligraphy. The first pages are framed by a blue and gold-colored decorative band and floral motifs. The earliest manuscripts of Qur'an date from the second half of the 7th century A.D. The final text version of the Qur'an was written under caliph Abd al-Malik (685–705 A.D.) in Damascus, who unified Arabic orthography when he made Arabic the official language of the Islamic empire.

6.2.3.6 The legacy of Islam

From the 9th to the 15th century A.D., scientists from the Islamic world, especially those living in Syria, played a leading role in most fields of research. For a long time, the Islamic world was seen as a passive custodian of the Greco-Roman heritage in the field of science, while in fact, it contributed a lot to its development and dissemination. From the beginning, science and religion have complemented each other harmoniously in Islamic culture. The word science itself appears in 160 Qur'an verses, and the Qur'an explicitly encourages the acquisition of knowledge.[977]

To preserve the Greco-Roman traditions, many scientists sought to transfer the Greco-Roman science to the Muslim world, especially after the destruction of the Library of Alexandria in Egypt, which had been the center of science and philosophers. One of these scientists was Sergius of Reshaina (died 536 A.D.), a senior physician from the city of Ras al-'Ayn on the upper Khabur. He brought with him from Alexandria about thirty medical treatises of Aristotle's texts, which he translated into his mother tongue, Syriac. Sergius was a Christian, which explains why he wrote in Syriac, the language of the Christian communities in northern Syria since the beginning of the Byzantine Empire around 400 A.D. It is astonishing that his Christian faith was no obstacle to the transmission of Greco-Roman science to the Islamic world.[978]

„Great religious conflicts shook the Byzantine Empire, many researchers in the community, including numerous doctors, fled and took their manuscripts with them to Sasanian Persia, where they settled in Gondešapur in southwestern Iran, a large medical research center that was incorporated into the Islamic Empire in 636 A.D. In 765 A.D., the Abbasid caliph al-Mansur brought the Nestorian doctors from Gondešapur to Baghdad to treat his stomach diseases. These settled there and opened a hospital and a medical school. Both institutions quickly gained great fame throughout the Islamic world. There, all medical and scientific studies of Greek and

[977] Fortin 1999, 311.
[978] Fortin 1999, 312; see also McCollum 2011, 165 – 178.

Roman scholars were collected and translated into Syriac and then into Arabic. After this time, Muslim scholars were immersed in various scientific books. When al-Ma'mun (813 – 833 A.D.), who himself was a researcher, became a caliph, he wanted to contribute to the progress of science. Therefore, he sent envoys and translators to the Byzantine Empire, where they sought Greek scientific works and translated them into Arabic. During the reign of the Abbasid caliph Haroun al-Rashid (768 – 809 A.D.), a translation school in Baghdad was built, which translated Greek and Latin texts systematically first into Syriac and later into Arabic. As a result, Arabic became the scientific language of the Middle Ages. Additionally, the introduction of paper after the victory of the Arab troops over the Chinese at Samarkand (751 A.D.) also played a major role in the spread of books and manuscripts throughout the Muslim world".[979]

Medicines and the first hospital: In 1154 A.D., Nûr al-Din built the famous al-Nûri Hospital ((bîmâristân in Arabic) in Damascus, where he employed the most famous doctors of his time. With him a period marked by the construction of hospitals and schools (madrasa in Arabic) began in Syria. Institutions were established in Damascus, Aleppo and other cities.[980] Arabic medicine was based on the twelve books of the famous Greek physician Hippocrates (460 –377 B.C.) and the sixteen books of Galen (129 – 216 A.D.) and another Greek physician who practiced in Pergamon and Rome.) These works were translated into Arabic from the 9th century A.D. onwards, and later, with the help of commentaries and the results of clinical research, the Arabic scientists came to understand that Arabic medicine represented a successful mix of theoretical and practical knowledge.

One of the most famous doctors in that period was Ibn Sînâ (980 – 1037 A.D.), who lived at a time when Islamic medicine reached its peak.[981] Ibn al-Nafis (died 1288 A.D.), a Syrian doctor trained in Damascus at al-Nûri Hospital, went even further than his master Ibn Sînâ, because three centuries before their discovery in Europe, he already described the blood circulation in the lungs. Parallel to medicine, pharmacology was developed, which made medicine mainly made of plants. It can be assumed that various types of vessels were used in the manufacture of the remedies: pestles and rubbing bowls, small spherical vessels, ointment vessels, pharmacist pots and cupping heads.[982]

„Astronomy is another field of science in which the Arabs excelled. The Islamic authors describe it as the "science of the appearance of the universe". Their goal was to observe the movements of the sun, moon, planets and stars, to work out a geometric representation based on them - as well as mathematics, and geometry. This is related to certain assumptions in Islamic religion. The Islamic calendar follows the moon cycle, and every beginning of the month is determined by observing or predicting the first appearance of the moon crescent. For each day of the year, throughout the Islamic world, prayer times were calculated based on astronomical phenomena, be it the sunrise or sunset, or the length of shadows on the ground at

[979] Fortin 1999, 313– 314.
[980] Allen 2003c; archnet.org https://archnet.org/sites/3548# (accessed: 27 September 2019).
[981] Fortin 1999, 315– 316; see also Ahmad et al. 2011, 46– 53; „Abu Ali Al-Husain Ibn Abdullah Ibn Sînâ who has been called the prince of physicians, known as Avicenna in the west. He was born in the village Afshena near Khorasan in Iran on August, 980AD (Safar 370H) and brought as a child to Bukhara where he received his earliest education under the direction of his father who was a high official. He was particularly contributed in the field of Aristotelian philosophy and medicine. He composed the Kitab ash-shifa (Book of Healing), a vast philosophical and scientific encyclopedia, and Al-Qanoon fi Al-Tibb (The Canon of Medicine) which is among the most famous books in the history of medicine in both east and west".
[982] Fortin 1999, 316– 317.

a certain time of day".[983] Moreover, the lunar calendar is based on the plot out the stars along with the moon's sidereal revolution, as seen from earth, of roughly twenty-seven and third days. This can be viewed as a lunar zodiac in which the moon appears to station or lodge (*yanzilu*) among distinct stars each night. Since the moon's path is within five degrees of the ecliptic, the stars it stations in are almost all from zodiacal constellations. Early Islamic scholars describe a formal system of twenty-eight lunar stations (*manäzil al-qamar*) consisting of either single stars, pairs or larger asterisms.[984]

In the 13th century A.D., the office of the muwaqqit appeared in the great mosques. This was an astronomer whose main task was to determine the prayer times so that the muezzin could call for prayer from the minaret of the mosque at the right time. Also, the faithful must pray in the direction of the holy Kaaba in Mecca, indicated by the qibla. Therefore, it is not surprising that Islamic astronomers invented instruments to observe the movements of stellar objects that could solve the astrological problems of their religion. One of these instruments was the astrolabe, which was made of metal – usually copper or iron.[985]

Essentially, it is a two-dimensional model of the sky, an analog computer for solving the problems of spherical astronomy. A typical astrolabe consists of a series of brass plates nested in a brass matrix known in Arabic as the *umm* (meaning "womb"). The uppermost plate, called the *'ankabut* (meaning "spider") or in Latin the rete, is an open network of two or three dozen pointers indicating the position of specific stars. Under the rete are one or more solid plates, each engraved with a celestial coordinate system appropriate for observations at a particular latitude: circles of equal altitude above the horizon (analogous to terrestrial latitude lines) and circles of equal azimuth around the horizon (analogous to longitude lines). By rotating the rete about a central pin, which represents the north celestial pole, the daily motions of the stars on the celestial sphere can be reproduced.[986] The outer circle was engraved with lines and Arabic letters. In the middle, there were instructions on how to carry the astrolabe. Islamic scholars also made important contributions to astronomy and mathematics by writing thousands of handwritten texts. The Islamic astronomers provided the believers with astronomical tabulates – known as Zîj – of which we know about 200 today. Zîj is an Islamic astronomical book that tabulates parameters used for astronomical calculations of the positions of sun, moon, stars, planets, and the chronology, and astrology.[987] During the reign of the Ayyubids in the 12th and 13th centuries A.D., several astronomers lived in Damascus, but they devoted themselves to teaching more than to writing".

Other sciences: There were many other sciences at which the Arab Muslims. For example, astrology, which was based on the principle that a universe is a unit and the earth is influenced by the movements of the celestial bodies. These should be interpreted as indications of past and future events. Arab scientists also worked on chemistry –and alchemy.

[983] Fortin 1999, 317– 318.
[984] Varisco 2000, 615– 650.
[985] Fortin 1999, 318
[986] Gingerich 1986, 74– 83.
[987] Fortin 1999, 318– 319; see also King / Samsó 2001, 12; „the term Zij is traditionally derived from *Pahlevi* zik, originally meaning 'thread' or 'cord' and already used in *Pahlevi* with the meaning 'astronomical tables', presumably by extension of the notion of a thread to the warp of a fabric and hence to the orthogonal framework of an astronomical table . However, recent research suggests that the term was originally used in Arabic to denote an astronomical text in verse, as in Sanskrit *tantra*, without any tables".

One of the most famous scientists was Djâbir ben Hayyân. Abu Musa Djâbir ben Hayyân Al-Azdi, sometimes called al-Harrani and al-Sufi, is considered the father of Arab chemistry and one of the founders of modern pharmacy. He was born in the city of Tus in the province of Khorasan in Iran in 721 A.D. His father Hayyan Al-Azdi was an "Attar" (druggist or pharmacist) from the Arabian Azd tribe in Yemen, who resided in the city of Kufa in Iraq during the rule of the Umayyads. Djâbir studied in Yemen under the tutelage of the scholar Harbi Al-Himyari. He learned chemistry (alchemy), pharmacy, philosophy, astronomy, and medicine. He became the court alchemist during the reign of Caliph Haroun Al-Rashid and was a physician working for his grand ministers. He died at the old age of 94 in 815 A.D. in Kufa. It is claimed by some authors that he was a prolific writer authoring 300 books on philosophy, 1300 books on mechanical devises and hundreds of books on alchemy.[988]

He wrote a scientific work in which he systematically classified all known metals and explained all their specific properties. In his work, he describes how to make steel, avoid rusting, how to polish metals, dye leather and fabrics, make colors of clothing ceramics, improve glass by adding manganese dioxide, and get nitric acid by distillation or chemical processes such as combustion, crystallization, dissolution, and sublimation.[989] In addition to the main principles of many industries such as ceramics, fabrics, carpets, paints, metals, jewelry and damask.

Artefacts to be displayed are:

- A collection of Arabic and Islamic manuscripts. The city of Aleppo, represented by the Waqf Library and the Institute of Arab Scientific Heritage at the University of Aleppo, contains a large and varied collection (more than 5,000) manuscripts of medicine, astronomy and arithmetic as well as manuscripts in the types of forensic and linguistic sciences. One of the most important manuscripts that have been achieved at the Institute of Arab Scientific Heritage is a book of Ibn al-Razzaz al-Jazari (1136–1206): *Al-Jami' bayn al 'ilm wa al' amal alNafi' fi sina'at al-hiyal* (**الجامع بين العلم والعمل النافع في صناعة الحيل**) or also known as The Book of Knowledge of Ingenious Mechanical Devices.[990] Donald Hill, who translated his book, said, "it is impossible to over-emphasize the importance of Al-Jazari's work in the history of engineering. Until modern times there is no other document from any cultural area that provides a comparable wealth of instructions for the design, manufacture and assembly of machines…"[991]

Unfortunately, there is insufficient information on the manuscripts of the Waqf Library in Aleppo, which disappeared during the most recent conflict in Syria.

- Pharmacy vessel (S163), pottery, H 26.5 cm, diameter 6.9 cm, origin unknown, around 1300 A.D. The vessel is a pharmacy pot (called albarello), used as a container for spices and medicines. This type of vessel was used in Syria in the 12th and 13th centuries A.D. and was developed as one of the most famous products of Damascene potters. Damascene vessels were

[988] Amr / Tbakhi 2007, 53–54.
[989] Fortin 1999, 321.
[990] "Al-Jazari" indicates that his family came from Al-Jazira, northern Syria between the two rivers Tigre and Euphrates. The Mechanical Engineer: was an Islamic polymath: a scholar, inventor, mechanical engineer, artisan, artist and mathematician. He is best known for writing The Book of Knowledge of Ingenious Mechanical Devices in 1206, where he described 100 mechanical devices, some 80 of which are trick vessels of various kinds, along with instructions on how to construct them.
[991] Hill 1973; see also Romdhane / Zeghloul 2010, 1– 20.

widely accepted as transport containers thanks to the spice trade around the Mediterranean Sea, which was dominated by Damascene merchants in particular **(Fig. 6.12)**.[992]

- Plate for spices (S434), pottery, H 12 cm; Dm 37 cm, origin unknown, around 1200 A.D. This plate with seven depressions was used for separate storage and for enhancing the flavor of dishes, but also at the request of doctors as a treatment. The doctor Al-Razi (865 –925 A.D.) believed that the purpose of spices is to mitigate the harmful effects of certain foods.[993]

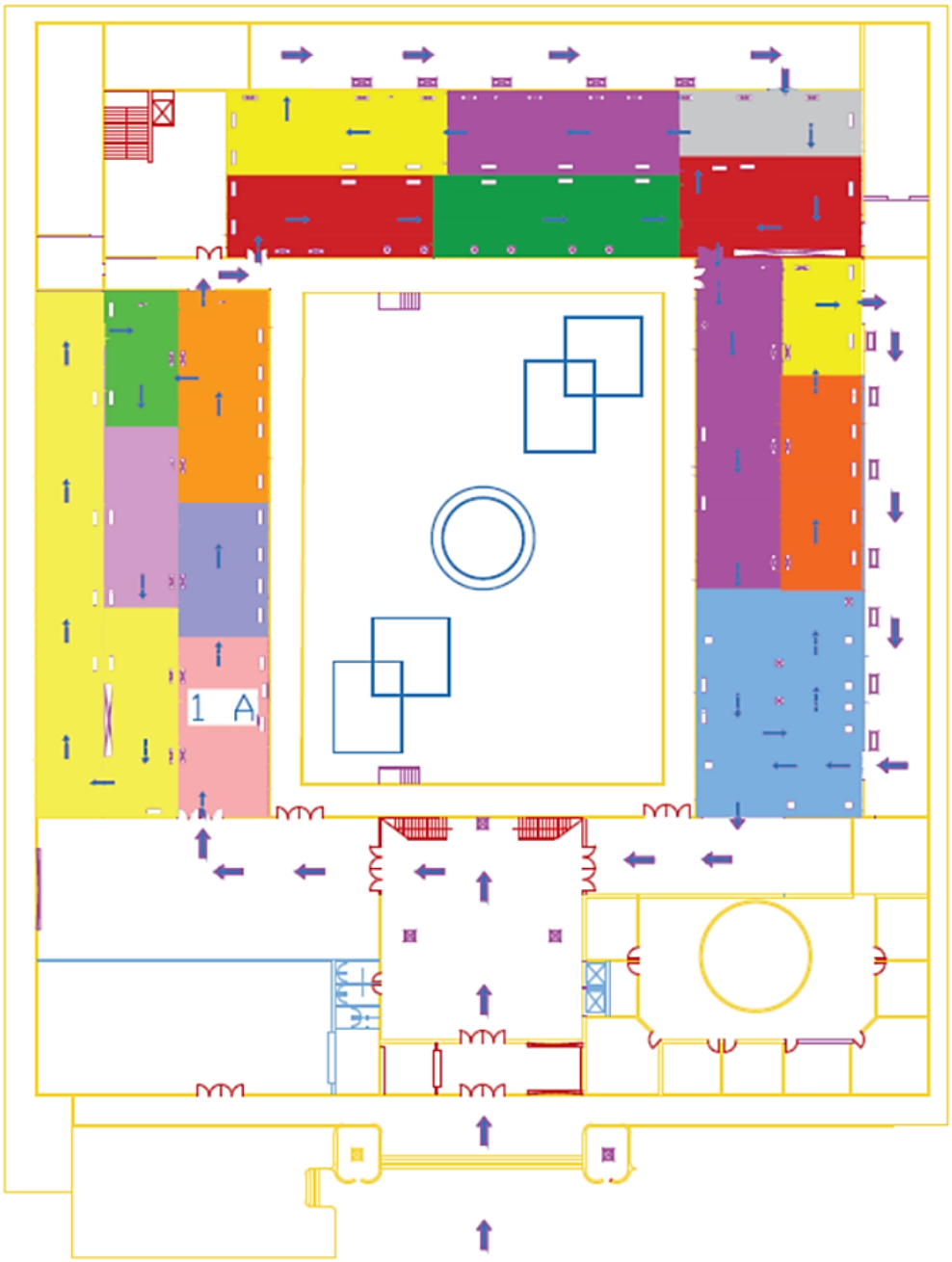
- Triangular stand (S165), pottery, 20,5 × 29 cm, around 1300 A.D. It is covered with a layer of glazed turquoise. The top has three round holes. The exact function of the object is unknown. The feet of the stand mimic those of wooden furniture.

- Astrolabe (S372), copper, zinc, lead, and tin, Dm 20.6 cm, origin unknown. It bears the names of the following cities: Salem, Toledo, Tangier, and Marrakesh. The astrolabe was the most widely used instrument of Arab astronomers **(Fig. 6.13)**. The oldest known Islamic astrolabes date back to the 9th century A.D. More than 1200 copies have been preserved. A common use of the astrolabe was to determine the direction in which Mecca located.

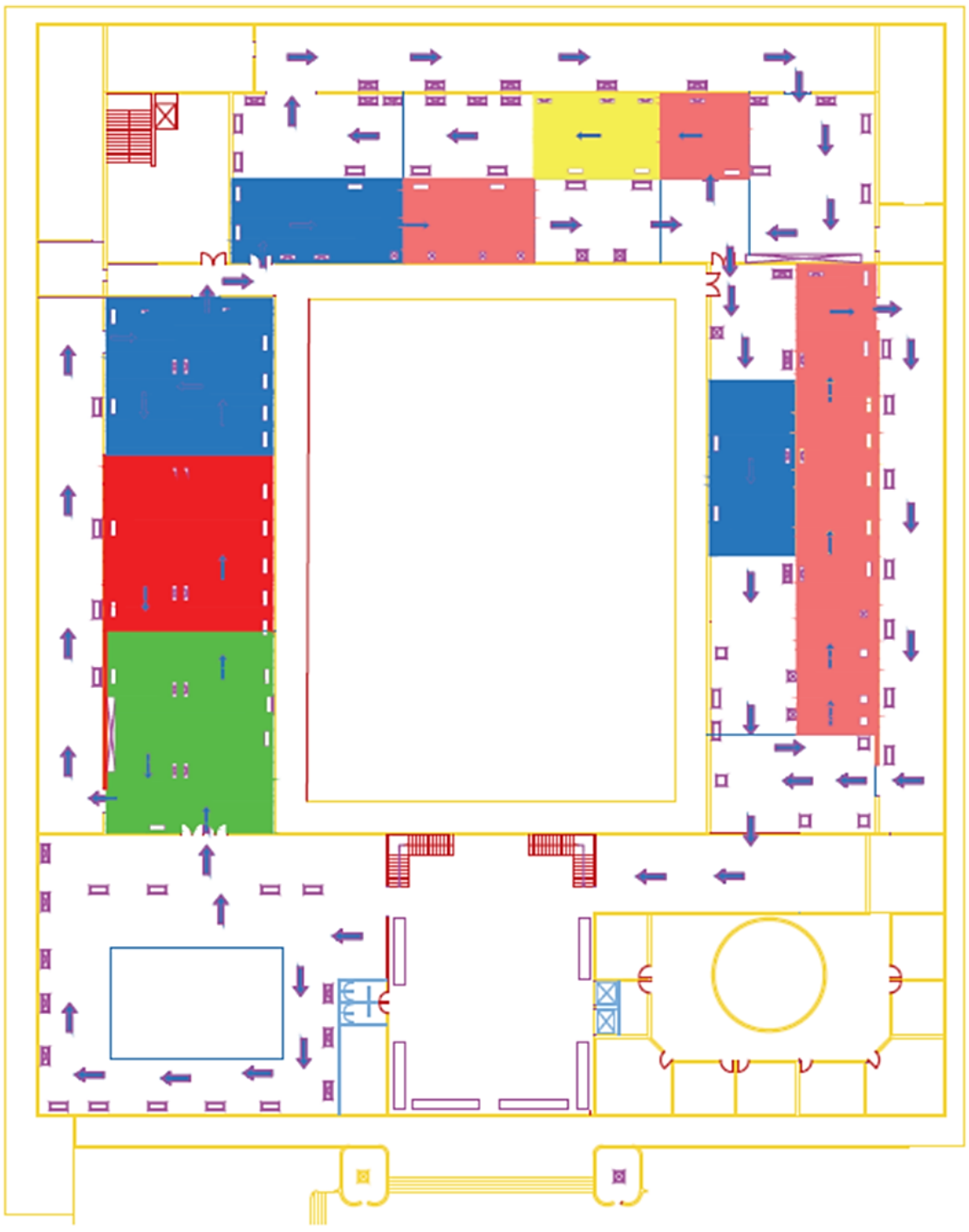
6.2.3.7 The way of the exhibition's display

The parallel museum will be displayed inside halls, which are accessed through the permanent exhibition halls. The people can wander freely, with a proposal for regular movement of visitors within the galleries (**Plan. 6.4; 6.5**). In the current building, the side corridors that are about three meters wide can be used to display the parallel exhibition, which can be accessed by side doors starting with the ancient Syrian antiquities section. However, this space is narrow and not enough for the exhibition; perhaps we should add an extension to the corridor with a width of about 3 to 4 m from the inner garden side.

[992] For more information, see Porter, Venetia 1995, 93.
[993] Fortin 1999, 328.



(Plan. 6.4): Aleppo National Museum, (New Museum Ground Floor Plan), Visitors Movement in the Museum. Drawn by architect Mahmoud Al-Abdullah



(Plan. 6.5): Aleppo National Museum, (New Museum First Floor Plan), Visitors Movement in the Museum. Drawn by architect Mahmoud Al-Abdullah

The thematic arrangement of the museum will deal with the issues of education and access. Museums have primarily the role of educating the public based on their collections. Nevertheless, we will take into account the great variety of the audience, in every respect: age, culture, education, etc.

The museum display will try to actively engage children in educational and entertaining experiences through innovative and excellent exhibitions, programs, and items of its collection. This will encourage children to develop an understanding and respect for themselves, others and the world around them by exploring cultures, arts, sciences, and the environment. To achieve this goal, the exhibition will execute child-focused, interactive workshops and motivate children to learn about their cultural heritage, which will distinguish the new Aleppo Museum from traditional museums.

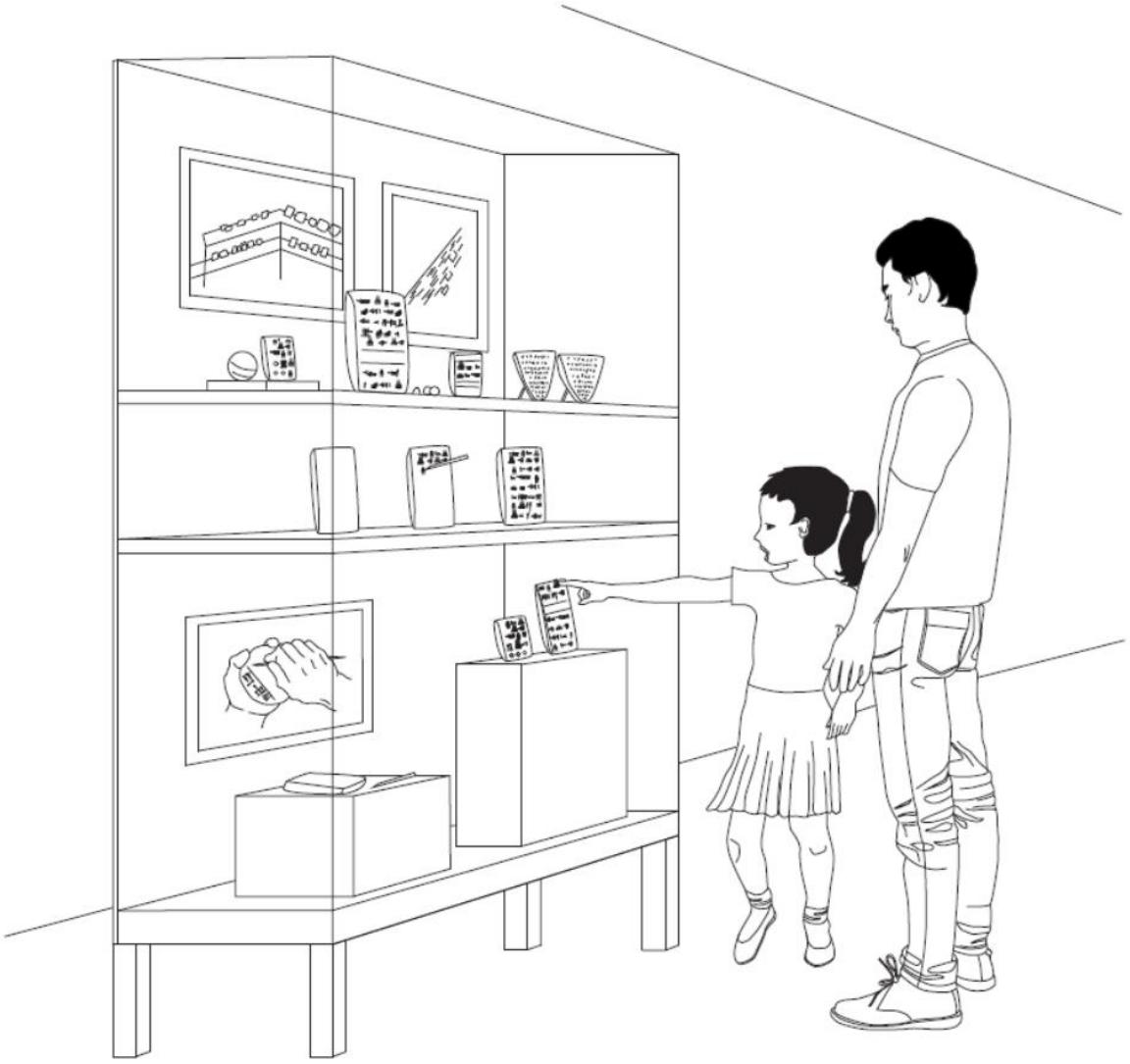
The parallel museum showcases will be installed on two levels: the first is dedicated to all visitors, where selected artefacts will be displayed with detailed information.

The second will be dedicated to children, and will be focused on concepts of making knowledge accessible. Significant emphasis will be placed on interactive educational programming. It will explain the nature of the artefacts, environment, their function, the way they were made, the stages of manufacturing, and will compare these aspects to modern examples. In addition to display items, some copies of original pieces will be made to provide more hands-on experiences for children. Children are easily bored with just looking or ’interactive’ push-button displays in museums. They would rather dress up, touch exhibits, and participate in the process of manufacturing copies of artefacts (**Plan. 6.6**). For this, the museum will offer workshops regularly during the year. Furthermore, the exhibition will be made more lively by installing digital frames showing GIFs and videos. Additionally, the halls will be equipped with amenities geared toward families and old people, like seats.

Badre said, „*the thematic presentations illustrate the logical progression the visitor follows from one theme to another in a smooth transition throughout the museum. While the display of masterpieces plays an important role in the chronological concept, in the thematic presentations textual and illustrative information are essential and more important in assembling the components of the story*”.[994]

In short, the parallel museum is a way to encourage the Syrian people to participate in artistic, cultural and scientific activities through interactive exhibitions and educational museum programs. The Aleppo Museum will therefore become a center that provides a great variety of themes and facilities that can be used in teaching and learning. This will contribute to the upbringing of modern generations, which we hope will be sensible, free, active and rational.

[994] Badre 2019, 196– 209.



(Plan. 6.6): Aleppo National Museum, parallel museum display

(Showcase for the stages of writing development)

Drawn by Gabriele Elsen-Novák

Chapter 7

7. Community in the reconstruction and restructuring phase

Cultural heritage is the link between past and present, and it serves as an inspiration for the future. The social importance of heritage lies in the sense of identity it can create for individuals, giving them a connection to their history, their civilization and the values of their ancestors. This connection leads to an increased sense of belonging to a country and its culture, and it fosters a sense of cultural identity and pride in one's ancestor's contribution to human history, whether it be material heritage such as ancient monuments, or intangible heritage such as traditions and handicrafts. It represents the identity of a community. „*The cultural identity of regional and local communities is shaped according to a series of parameters that relate to the history and traditions of the region, contemporary creation taking place there, the natural environment, the civic or rural social stratification, and so on. Since identity is a major motive for the creation of heritage, it is no surprise that heritage is the principal instrument for shaping distinctive local representations of place, which can be exploited for external promotion as well as in strengthening the identification of inhabitants with their localities*".[995] It comes from the past, it lives in the present, and, from that present, is transmitted to future generations. Therefore, destroying Syria's heritage means damaging the soul of its people and the identity of the nation (*Irina Bokova, Director-General of UNESCO, March 2012*).

7.1 Museum and local community

The importance of the local community in the protection of monuments, heritage, and museums has emerged in a significant way during the Syrian war. The war has reached a point where the archaeological authorities and non-governmental organizations are no longer able to protect all sites and museums. Without community participation, however, the actions of governments and international organizations will not lead to the most appropriate response.[996] Therefore, the Syrian people had to get involved in protecting the cultural heritage that has brought them together for millennia. However, unfortunately, the most community attempts to protect the heritage and museums have been counterproductive.

„The local community's inability to contribute to the protection of monuments stems from a lack of resources and a lack of knowledge. A general lack of knowledge about the importance of heritage in society has resulted in a lack of respect for it by combatants on every side. As the fighting intensified around most sites, non-combatants abandoned these areas, and armed groups took over. In the beginning, some local communities attempted to protect museums. This effort was curtailed as the fighting intensified, but renewed to some extent when the security situation improved".[997]

One of the main reasons for the lack of effective participation in the protection of heritage and museums is the Syrian Antiquities Law, which is the legal basis for protecting heritage sites. It does not contain any guidance or explanation of the rules it laid out. Similarly, the protection of sites has depended mainly on the use of force, without regard for a local community's interests (Syrian Law of Antiquities, Ch. 1, article 2- 4). Many communities are

[995] Bounia 2017, 29– 30; Graham / Ashworth / Tunbridge 2000, 204.
[996] Kanjou 2018, 375– 391.
[997] Loosley 2005, 589– 596;see also Fakhro 2018, 42– 47.

ignorant of the law and enforcement by the police, and municipal authorities have not made efforts to inform them about it. Thus, the local communities did not share equally in any official activities relating to heritage sites.[998] This negative impact of the community has had on efforts to preserve Syria's cultural treasures has highlighted the need to raise awareness of the importance and value of this heritage, as well as the importance of everyone's participation in the reconstruction and restructuring of the heritage after the war. Where heritage facilities, such as museums, can be utilised to raise this public awareness.

„If the aim is to reconstruct cultural heritage in time after the war, it is important not only to focus on the preservation of the objects but also to promote a community's ownership of that cultural heritage. In this sense, heritage recognition constitutes a priority and a vehicle toward building and preserving peace. That means that the most important thing is not the heritage per se but the people in the community, who differ from place to another. It is important to establish links between the community and the heritage because heritage belongs to the community and would not exist without it. Heritage is a cumulative process of community cultural production over time and is a key element of identity. It reinforces the connection between a community and the land and re-establishing that connection is often a part of peacebuilding".[999]

In post-war contexts, national and international efforts to reconstruct cultural heritage focus primarily on those representations of collective identities of the concerned societies, which are embodied in religious and historic monuments.[1000] The importance of cultural heritage for local people lies in it being a crucial element linking their past with the ambiguous future but now threatened by the ongoing conflict. Similarly, in post-conflict contexts, cultural heritage represents a "thread of continuity"[1001] by which the identity of the wounded society is reconstructed as an essential part of the national reconciliation and the peacebuilding process.

Therefore, museums can play an important role to encourage community in the reconstruction of their heritage and linking it to the preservation of cultural property and national identity. Syrian museums and identity have a significant connection since the foundation of the National Museums of Damascus and Aleppo. Focusing on the aspects of Syrian heritage related to Islamic Arab culture at such museums as part of the Syrian governmental strategy to reinforce a strong national identity, in particular at the National Museum of Damascus.[1002] Syrian culture and society, however, have always been a mix of ethnicities and religions. A display of that historical reality and its importance in museums would provide a deeper sense of identity that references the entire past rather than specific periods. It would contribute to the protection of that past as a part of reconciliation and peacebuilding.[1003]

[998] Kanjou 2018, 375– 391.
[999] Loosley 2005, 595; Lostal / Cunliffe 2016, 248– 59; Walters 2017, 39– 52; Kanjou 2018, 375– 391; Fakhro 2018, 42– 47.
[1000] Munawar 2018.
[1001] Stanley-Price (ed.) 2007, 17– 25; De Jong 2008, 131– 134.
[1002] Zobler 2011, 171–92; Watenpaugh 2004, 185– 202.
[1003] Walters 2017, 39– 52.

7.2 Museum education

The social mission of museums in the educational sphere can be defined as follows: „*Keeping and transferring to the following generations the cultural experience and humanitarian traditions of human mankind, developing axiological, moral and philosophical principles regarding tolerance for natural, ethnical, cultural and religious diversity, as well as developing the creative potential of personality (including communication skills) through specific forms of educational work and use of museums as a unique carrier of historical and cultural memory of the humankind coded in authentic objects of its heritage*".[1004] Therefore, the main challenge of figuring out how to create a culture of learning around the museum.

Museums are no longer merely repositories of culture, but vital educational institutions that can have a profound effect on public discourse. Museums are not only about the pride in representing the culture of a nation or the world's common heritage. This is undertaken to make the museum's knowledge and collections known to the public, to people of all ages and backgrounds, and to let them participate in knowledge and culture. Consequently, every action of the museum must aim to serve the public and their education.[1005]

„*To fulfil their role in the community, museums must accept that they are quintessentially educational and that they must actively promote that aim. By recognizing education as their reason for being, museums not only return to the purpose for which they were first created but also firmly establish themselves in a role that is essential to the future of the society*".[1006]

Aleppo museum did not take its educational role well. There was a lack of explanation (stories) at the museum and even in the archaeological sites. The absence of the discussion was very evident in the museum during school tours. School visits to the Aleppo Museum are limited to routine tours without any explanation: large numbers of students arrive without any prior coordination with the museum or any instructive activities being conducted by their teachers.[1007] At the same time, the museum was not ready for its educational role, through the lack of staff responsible for education, if any. There were no educational activities or training for children in the museum, except in very limited experiments **(Fig. 7.1)**.

Because heritage education is a necessity and can be accomplished through museums, schools, and community projects. In the postwar period, it will be necessary to activate the educational role of the museum through various activities. The post-war recovery plan should include the participation of the local communities; otherwise, the conflict can protract on a social level and consequently last for further generations.[1008] Therefore, the museum should take the initiative reaching out to the public and working on heritage programs through activities with the community outside of the museum, at archaeological sites, in schools, at local markets, or with NGOs. The public needs to be invited to participate in these activities, which include indirect themes about the importance of heritage.[1009]

[1004] UNESCO, ICOM 2012, 4.
[1005] Brüninghaus-Knubel 2004, 119– 132.
[1006] Talboys 2005, 10.
[1007] Kanjou 2018, 375– 391.
[1008] Munawar 2018.
[1009] Kanjou 2018, 375– 391.

7.2.1 A radical change in museum exhibitions (the restructuring)[1010]

In particular, the explanations, information, and the stories told by those artefacts. That was the main chapter in this thesis, where detailed information was provided on most of the artefacts in the Aleppo museum. In addition, proposals to open new halls such as, Aleppo hall through the ages, which focuses on the presentation of different cultures to the history of the entire spectrum of the Aleppo people through the ages. For example, Aleppo has been inhabited for millennia, and a large number of families, including Muslims, Christians, and Kurds have lived and worked there for many centuries. However, the explanation of these phenomena should promote the relationship between place and collective memory, which is of major importance in ensuring that the community understands the underlying stories.[1011] These measures will link the museum to its community, which will be the first defender to protect it in the time of crises and war.

7.2.2 Museum and school

There must be a program at museum that regulates the relationship between the museum and the school, which aims to increase school pupils' engagement with the culture at the museum. These museum education programmes help deepen partnerships between schools and museums and increase levels of pupil attainment. The Aleppo Museum and the Directorate of Education in the city should work together to develop an annual programme and to develop a specific and relevant educational orientation should coordinate this program. For example, a museum visit is especially for pupils of the last year of the primary school, and in specific groups of no more than 20 pupils accompanied by at least with two teachers. That would enable the museum to play a wider role in learning museum, especially if there are cooperation and a good team in the museum to organize these activities. For example, museum Rietberg offers many opportunities for schools, kindergartens, day-care centres, and teachers to learn about the cultures of countries and regions beyond Europe. The museum's varied educational programme combines learning and adventure. In workshops, guided tours, or discussions, students consider topics related to the museum's exhibitions. The intention is to stimulate the learning process in individuals, to arouse curiosity through students' creative efforts, and to foster an appreciation of foreign cultures.[1012] Besides, a special programme for teachers, where frequent introductions and upskilling courses on a variety of topics help teachers to prepare for a visit to the museum with their class.[1013]

7.2.3 Modern technologies to facilitate quick access to information.

The impact of new technologies on museums is high. Through technology, museums can manage their collections better, offer unforgettable experiences to their visitors and exceed their physical limits by using online distribution and communication channels. This is what we have seen in most modern European museums where easy access to the museum's information such as halls, collections, activities, educational programmes, management and others via the Internet (online).[1014] According to Black and Skinner, „technological innovation is the means through which museums can offer people an active visiting experience. People who visit

[1010] Before the war, exhibitions were based only on the results of archaeological and academic research, without any explanation of their relationship to people in the present.
[1011] Fagin 2018, 405– 417.
[1012] Museum Rietberg, Programme for school groups 2019.
[1013] Museum Rietberg, Programme for teachers 2019.
[1014] Pop / Borza 2016, 398.

museums are in search of a pleasant social outing, but also wish to discover new things and broaden their horizons".[1015] For this reason, learning must be embedded in a social activity, which combines relaxation, conversation, social interaction, participation and collaboration. Innovating approaches and the development of participating content with the help of modern technology are ways through which museums can rise to this standard.[1016]

Therefore, it will be necessary in the restructuring phase to focus on the use of modern technologies, especially that the museum has electronic databases facilitate the management, collection and storing of information and based on them can be generated reports on the movement of items within and outside the museum, the number of exhibitions for each item and the restoration procedures to which each item was subjected. They also help systematise and display the information about the museum's visitors, income and exhibited collections. Museums can use the Internet to facilitate the access of the public to images and information about their collections.[1017]

On the other hand, „we can improve the visiting of the public through Audio-visual media used attractively as part of the presentations, besides, graphics, diagrams, posters, maps, and photographs. Such as video presentations on simple screens or projected on a wall; Guided presentation with the help of audio guides, video projections and other means, which accompany the visitors throughout their visit. On the other hand, the museum has become a public sphere, which reflects the demographical and psychological character of the society. It can be observed that the audience has a facilitating and encouraging effect on curators and organizers through social media. Museum web sites are remarkable. These web sites are accessible easily by students, researchers and all people who are internet users. Museum web sites and their social networks as safe online networks undertake the role as a shielder of cultural content by spreading out the information of society. The presentation of museums' exhibitions, collections, the news of events and programmes and detailed information about the museums could be shared on those social media platforms".[1018]

7.2.4 Workshops and various activities

These activities offer the children and young people the opportunity to learn in new and exciting ways. Workshops are important educational activities in the museum for different ages. This activity offers participants the possibility to explore techniques connected to the making and preserving of cultural objects or to undertake scientific research or inquiry. For example, traditional crafts like pottery, wood and metalwork, cooking, fire making, or other local traditions may be experienced and rediscovered. In the museum of Aleppo, many topics can be in the program of workshops throughout the year. For example pottery through the methods of manufacturing and restoration and colouring; cuneiform writing on clay; the art of mosaic manufacturing; and archaeological excavations, etc. Most museums have such activities and programs. For example, museum Rietberg has an annual program for a variety of workshops covering all age groups from kindergarten to high school. In Antikenmuseum Basel workshops for various age groups, young museum visitors develop a relationship with ancient cultures. They learn, for example, how craftsmen made objects in the ancient world. Moreover, they try

[1015] Black / Skinner 2016, 1– 22.
[1016] Pop / Borza 2016, 398– 405.
[1017] Pop / Borza 2016, 398– 405.
[1018] Pop / Borza 2016, 400– 401; Karagöl 2014, 12– 18.

out various techniques for themselves: making clay models or plaster casts.[1019] (I mentioned some activities earlier). In addition, the Archaeological Museum of the American University of Beirut has many educational activities, un by young volunteers who, through their contribution, bring so much life into the Museum and attract extra visitors, of all ages, to these special activities, including monthly lectures and exhibitions-to name but a few: „Arabic Calligraphy including some early Arabian inscriptions and Jewelry through the Ages. The children's programs address a variety of topics: lamps through the ages, making mosaics, producing mummies, excavating in the field according to scientific methods. Children are first introduced to the topic in the museum, seeing all the objects relevant to the concerned theme. They then move onwards to the next-door, large, multi-function room, where tables and necessary materials are set for the kids to start on the manual activity".[1020]

7.2.5 Temporary exhibitions

The most active parts of a museum are the temporary exhibitions where different design and interpretation approaches can be tried and more focused messages and contextualization addressed.[1021] Azara and Marin said, „*temporary exhibitions are a way to educate, to show, to study a modern or ancient culture. A temporary exhibition is an essay, not an historical study. Ideas, materials, shapes, relations, and narratives can be tried that would be too hazardous in a permanent exhibition. A temporary exhibition is a trial and error experiment. This does not mean that you should take great financial risks, but it means that it is possible to be more adventurous in a temporary exhibition. Novel ways of associating and displaying items in successful temporary shows can then be applied in permanent exhibitions. We may also propose that a temporary exhibition deals with hypothesis while a permanent display has to deal more with facts, proved facts-or at least facts and interpretations accepted by the academia*".[1022]

In Syria, most Syrian museums do not have the idea of "temporary exhibitions", which aim to display artefacts within an annual program for a specified period. It includes new topics, discoveries, or a definition of a site, region, material, art, culture, civilization, or display artefacts from other museums in Syria. The idea of a temporary exhibition will help our museums to constantly regenerate, which will attract the public to visit the museum several times a year. As well as educational exhibitions, which in contrast to a more traditional object-oriented presentation, a didactic or pedagogic exhibition is often argument-oriented. With educational exhibitions, active styles of teaching should mainly be used.[1023] Besides, Aleppo museum should offer a variety of lectures and talks (every week, or every month) focused on the current exhibitions, conservation projects, the museum's rich collection, and other topics. The lecture hall will replace the exposition of the international salvage campaign in the Euphrates valley, which was moved to the hall of Modern Art.

7.2.6 Museum publications

Information on the collections or a temporary exhibition can also be conveyed through the classic medium of a book, booklet or catalogue. The text and illustrations can consolidate knowledge and reactivate experience of the exhibition. The museum must keep in mind the intended readers and users: publications, guides and catalogues for children and teenagers need

[1019] Antikenmuseum Basel, Workshops 2019.
[1020] Badre 2019, 196– 209.
[1021] Collins 2019, 15– 26.
[1022] Azara / Marin 2019, 27– 37.
[1023] Brüninghaus-Knubel 2004, 125– 126.

to be designed accordingly. The texts must be comprehensible and entertaining and can include comics and pictures. In contrast, the more advanced reader will appreciate fuller information and interpretation and the results of the more advanced research carried out by the curators or outside specialists.[1024] Unfortunately, Aleppo National Museum has suffered a great lack of publications. There were only two small books that spoke about some of the museum's artefacts. Saouaf. Soubhi (1975) in French, and Khayata.Wahid (1991) in English.

Chapter 8

8. Conclusions and recommendations (Identify strategies)

Museums of the ancient cultures today establish different publics, or audiences, and present more varied connections with the distant past. „*Museums attract large numbers of visitors and provide richly illustrated and authoritative accounts of topics of public interest. They are places to visit and even learn with friends and family, as well as places to stimulate interest and social dialogue. The stories they tell reveal as much about contemporary interests and concerns as they do about their ostensible subjects. In part for that reason, museums are also increasingly the subject of critical scholarly interest-they have become "good to think"* ".[1025]

At the same time, museums that have ancient Middle East collections consisting of thousands of objects face many of the same issues with display as those with only a few objects: how to make them both meaningful and relevant. *Modern display strategies are known to be effective tools in creating knowledge creating new object worlds-but how is this to be achieved? There is increasingly a move towards designing permanent galleries "around a manageable number of key objects carefully chosen to helpfully focus visitors' attention, and act as gateways to the "intended messages"*[1026]. Thus, representative (and often the aesthetically most pleasing) objects speak for the rest of the collection. „*The challenge here is to provide sufficient contextualization, which must be paramount if a museum is to claim as one of its goals the understanding of another culture, time, or place*".[1027]

The National Museum of Aleppo exhibited the history of Syria through the ages. It is considered one of the most important museums in the world. Previous research at Aleppo museum has centred on general information about museum collections; however, little of those researches has focused on documenting damage and destruction in the museum during the conflict. This study was designed to address this shortcoming in the information of the museum collections, through a create strategies in scientific ways for reconstructing and restructuring of Aleppo museum in Post-War times. In this chapter, I summarize the study, including identify strategies, and its major findings and recommendations, and suggest directions for future work.

[1024] Brüninghaus-Knubel 2004, 129.
[1025] Emberling / Petit 2019, 3– 14.
[1026] Batty et al. 2016, 75.
[1027] Collins 2019, 15– 26; for more information about Museums of the Ancient Middle East display see Emberling / Petit (eds.) 2019.

8.1 Strategies

This research offers several strategies for reconstructing and restructuring of Aleppo national museum. In this section, I outline those strategies.

8.1.1 Assessment of the museum state before and during the war (exhibits, problems, destruction, protection).

This strategy focuses on the museum's status before and during the conflict. Aleppo museum contained the most important collections from across Syria. The museum suffered from many problems and mistakes before the war, which affected its role as a cultural and educational centre. Especially in terms of construction, interior design, museum display and showcases, etc.

The conflict in Syria has put this highly significant museum's collection at risk. The museum's location and its proximity to the fighting lines on the frontline of the battle in the old city of Aleppo made it daily vulnerable to large numbers of mortars, gas bombs, shells and bullets. The main façade of the museum has been repeatedly damaged. Also repeatedly damaged have been to the museum's exterior walls and structure, ceiling, exterior doors, offices and the outer fence. This study explained the damage and destruction at the museum, and all the preliminary works that were carried out to protect, document, secure, and save all the artefacts in the museum. The main objective of this strategy is to conduct an assessment, insurance, take advantage of previous mistakes, other damages prevention, and establish the foundations of the reconstruction process.

8.1.2 Lessons from previous experiences

8.1.2.1 Similar situation

History tells us about the destruction of many museums during the wars such as Beirut museum, Iraqi museum of Baghdad and the National Museum of Afghanistan where the direct damage from war action has been less serious than what might be imagined, thanks to evacuation, storage and all protection efforts. However, there have been striking cases of looting the museum's collections by armed groups, which has led to the dispersal of some of these artefacts through illicit trafficking. In the post-war time, governments and museum authorities in those countries have taken many measures to restore, reconstruct and reopen the museums to the public.

1- Launch a national campaign and project for the restoration of the national museum and its reopening under the slogan: 'Forget the war and the years of sorrow, and be reborn from the ashes of the past'. The authorities in these countries have striven to return the function of the museum, namely, the conservation of the country's historical heritage.
2- The works started with the reconstruction of the restoration laboratories, which were reorganized in the museums. The new laboratories completely furnished and equipped with equipment and basic materials.
3- Prepare a good team for the reconstruction phase through training courses at the museum or by sending staff members abroad for training.
4- Make an inventory of museum objects within a bilingual database. This new database provides the staff of the museum with the ability to more effectively manage the collection and priorities future research, preservation, and display.
5- Cooperation between museums staff and international experts from the international organizations to help in reconstruction, restoration, preservation and documentation of

museum collections through database registration, photography, conservation assessment and museum presentation under the supervision of these experts.

6- Secure the necessary international funding before starting the reconstruction process.
7- Make changes in the halls and exhibitions in collaboration with international experts according to modern museum logical standards. A new lighting and sound systems and a new architectural contextualization have been installed. New partition walls have been planned to better organize the chronology and geography of the architectural pieces exhibited educational aids for the explanation of the entire archaeological panorama. The windows of the hall were framed by opaque glass, and a new contextualization of the objects was given, as well as a security system worthy to protect its collections.
8- Devote one room in the museum to illustrate the effects of weapon fire on the artefacts that had been left in the museum, it gives a far more vivid picture of the damage caused by the war than any photographs or distant news reports.
9- Educate local and international communities and advancing the world's knowledge and appreciation of the country's history and traditions. Where the museum itself is a symbol of this culture and its perseverance and survival.
10- Published an open call for design proposals from architects, engineers, planners, designers and artists around the world to build the new national museum.
11- Keep trying to get back the pieces that were looted during the war.

In the end, Alissa J. Rubin wrote in the ***New York Times***, „*if people remember anything about the Iraq Museum, it is most likely the televised images of it being looted in 2003 as American troops watched from their tanks. This spring (2019), 16 years later, I was back at the museum. It had reopened in 2015 after conservators had repaired some of the damage and European countries, among others, had helped restore several galleries. Still, I expected to see bare rooms and empty niches. Instead, I found that despite the loss of 15,000 works of art, the museum was filled with an extraordinary collection. In a well-lit gallery, I stared up at two majestic alabaster creatures at least 12 feet tall but looking even taller because they were set on plinths. They had the bearded faces of men, four or five legs, the wide wings of eagles, and the bodies and tails of bulls. Known as lamassu in the ancient Sumerian language, they were thought to be spirit guardians so they were set at city gates, palace entrances and the threshold of throne rooms*".[1028]

8.1.2.2 Modern museums

Modern museums first emerged in Western Europe and then spread into other parts of the world. Switzerland is one of the most developed countries in the world, with a rich cultural heritage, with many world-class museums. Museums and art galleries feature some of the best art shows. It is home to many great artists and with its long list of excellent museums and galleries, Switzerland has established itself as a leader in the international cultural scene. In this section, I will present some lessons that can be learned from museums in Switzerland, through my visits and interviews with some of their staff.

1- The importance of preparing the team of staff working in the museum from all the specialities that it needs. For example, in Bern Historical Museum, there are about 120 employees (management, collections, exhibitions, marketing & communication, administration team, project manager and a team of Inventory and collection assessment

[1028] Rubin 09 June 2019.

project and project visitor centre of the Swiss national bank. The British Museum also has around 100 curatorial staff on the payroll at any one time. All are recognized scholars in their field and this is acknowledged practically by the museum's status as an Independent Research Organization, which entitles curators to apply to the same sources of academic funding as researchers in British universities.[1029]

2- The exhibitions in the museums were designed by interdisciplinary teams, including archaeologists, architects, communication designers, curators, and interaction designers, among others. Finkel and Fletcher said, „*we are fortunate in the British Museum to have colleagues who are specialists in exhibition design, interpretation, and production, and this leaves a very specific role within any project team for curators. Our input involved identifying crucial messages about the objects on display, taking a fresh look at apparently familiar objects, and bringing alive their stories. This approach required establishing a curatorial voice within the gallery that might even be humorous, provocative, or surprising, while at the same time maintaining awareness of readership and academic rigor*".[1030]

3- Continuous renovation plans in museums of the ancient Middle Eastern, such as in Dutch National Museum of Antiquities, where the former gallery, curated by Peter Akkermans, focused on specific topics, such as kings, towns, language, religion, and pottery. „About 550 ancient Middle Eastern objects from different areas and times were shown to explain particular themes. In April 2013 (After two months of renovations), visitors were able to enjoy a little more than 400 objects on a floor area of 245 square meters. By choosing fewer objects, it was hoped that those objects would get more public consideration. The objects were organized in five different groups, determined by the reasons for adding the objects to the ancient Middle Eastern collections: **(1.)** material culture associated with the land of the Bible, **(2.)** objects showing ancient Middle Eastern writing, **(3.)** objects revealing links with plants or animals, **(4.)** objects representing military and political power, and **(5.)** objects brought to the museum for ethical reasons, or the exact opposite".[1031]

4- The importance of a sound foundation of knowledge about the collections and their contexts through the explanations, posters and images that tell the stories and the function of the artefacts within the historical context. This research helps to maintain a museum's vital reputation as a repository of reliable information and expertise, cementing the public's trust in the institution.

5- Using the interactive media in the exhibition as a way to expand traditional knowledge transfer methods and to make exhibitions more interesting to new generations of visitors. That means focusing on the development of new knowledge transfer methods using interactive media for exhibitions with the main goal of increasing the visitor experience. For example, the Einstein museum uses technology that provides a visually, mentally, and socially stimulating environment as a way to attract visitors and interaction with them. Showcases are equipped with a scanner and screen, allowing viewers to access additional text (in multiple languages), films, and images for artefacts of interest.

6- A special department for education and outreach. It is responsible for organizing and supervising all educational activities in the museum, such as workshops, and crafts

[1029] Finkel / Fletcher 2019, 62– 72.
[1030] Finkel / Fletcher 2019, 62– 72.
[1031] Petit 2019, 87– 99.

studio for children, families and adults, and organizing periodic workshops for schools. Providing them with more knowledge about art and its contexts, learn artistic techniques and discover new things about doing and perceiving. For example, at Augusta Raurica museum, they have hands-on teaching for schools full of excitement. Such as baking bread using flour from the Roman mill, by shaping pots as the Romans did or by working on a real archaeological excavation.

7- The establishment of many temporary exhibitions besides the permanent exhibition, which may reach up to 3 exhibitions per year. Exhibitions included different subjects and ages from different regions and cultures, such as exhibition Syria: The Land of civilizations was held at Antikenmuseum Basel.[1032]
8- An important lesson that can be learned is the Inventory And Collection Assessment Project at Bern Historical Museum. This is what we need in the Aleppo national museum after the war. A general inventory should be made of all objects in the collections and then entered into a new centralised database.
9- The opening of the storage rooms of the museum for visitors (visible storage), which are considered now as a fundamental area of all museums. For example, a special feature of the Museum Rietberg is the new "Schaulager, visible storages": As part of the renovation work, the museum opened up its warehouses for visitors. The collection displayed in glass showcases, in large numbers and overcrowded, and carefully arranged, presented itself to the astonished visitor. One of the biggest challenges that will face us in the reconstruction of the Aleppo museum is finding suitable solutions to the many problems that the museum's warehouses have suffered, such as a large number of artefacts, the lack of organization and arrangement, as well as the groundwater.
10- Easy access to all museum information through websites and social networking sites. For example, the Louvre's website received over 16 million visits in 2016.[1033] As well as you can visit Bern Historical Museum and Einstein Museum and listen to a detailed explanation of the exhibits in many languages like German, English, French and even Chinese.[1034] You can also found all information with various pictures of all the halls of the museum through the websites.

8.1.3 Museum management

Managing the museum is one of the most important challenges facing post-war reconstruction. Because museums as custodians of the cultural, natural, and scientific heritage of a people, region, or nation have a special responsibility to function as nearly as possible above reproach. Therefore, one of the more important factors of museum management in post-wartime is creating a cohesive and effective team. Sustaining such a team requires leadership, vision, and a commitment to the value of team effort. The most powerful function of an effective manager is that of inspiring others to be part of the team. „Effective museum management is a responsibility that embraces all the resources and activities of the museum and involves all the staff. It is a necessary element in the development and advancement of a museum. Without proper management, a museum cannot provide the appropriate care and use for collections, nor can it maintain and support an effective exhibition and education programme. Public interest and trust can be lost without qualified management, and the recognition and value of the museum, as an institution in the service of society, can be jeopardised. It needs to be a reflection

[1032] Eisenberg 2000, 8– 17.
[1033] Thomas 2019, 41– 61.
[1034] Bern Historical Museum, Exhibits featured with Audio; Einstein Museum, Audio tours.

of a high level of social development with personnel with a range of educational and decision-making skills".[1035]

It is not enough to get funding without a team specializing in post-war reconstruction - in addition to a national decision and good management -. The best proof of this is what happened during the past four years at the Umayyad Mosque in Aleppo. Not much has been achieved so far despite the large Chechen funding, estimated at 7 billion Syrian pounds.

8.1.4 The New Permanent Exhibition (the study of museum collections), the main strategy.

This strategy focuses on redistribution of the halls in the museum and study and explanation of all museum collections (A detailed study of all artefacts within the historical context had presented). In addition, proposals were made regarding the artefacts to be displayed and the opening of new halls such as Hall of Aleppo through the ages to play an important role in explaining the history of the city of Aleppo. The new permanent exhibition at Aleppo national museum revolves around a topic Syria's history through ages from prehistory to the Islamic period (presentation in chronological order). Section of Prehistoric, Near Eastern Antiquities, Classical, and Arab-Islamic. With the proposal to install a parallel exhibition next to the permanent exhibition in the museum, which should be organized thematically.The visitors move from unit to unit in a chronological sequence designed to be meaningful instructional and / or aesthetically. Because, the museum artefacts is normally considered as a unique piece that represents many different things, not necessarily beauty, but also history, memory, identity or scientific information among other things, to a person or group of persons.

Permanent exhibitions need to have a lasting design quality that will still look good in years. The permanent exhibition will have to pull off many tricks to ensure its success and a successful museum exhibition these days will need to be entertaining, informative and appeal to a wide audience, while also resonating with the museum's targeted audiences. The aim is to communicate a message to the audience that is engaging and compelling, which will involve researching and disseminating information and then determining the most effective way to display and convey it. All of these considerations point to the overreaching aim: providing an excellent visitor experience.

„An exhibition is a means of communication aiming at large groups of the public to convey information, ideas and emotions relating to the material evidence of man and his surroundings. A museum exhibition is essentially a form of visual communication. It achieves this through the museum objects and works of art, aided by the use of graphics and written information in the form of text panels, captions and individual object labels. The ultimate aim should be to communicate the message of the display or exhibition in a clear and precise visual and written language, easy to understand at whatever level or levels of interpretation are intended, just as in a good newspaper or magazine".[1036]

[1035] For further discussion, see Edson 2004, 133– 145.
[1036] Herreman 2004, 91– 103.

8.1.5 The primary plan of the New Museum.

The museum has been playing an important role in the community as a reference centre, particularly about the past or history. Compared to the role of an old traditional museum, the role of this institution nowadays is different and serves more than just preserving, storing and displaying artefacts and displaying cultural collections. In developed countries, the new museums have transformed to become more interactive and by adding creativity elements such as information, communication and technology and new products.

Due to the many problems that existed in Aleppo national museums before the war, such as groundwater and the inability to add any new wings, halls or facilities, in addition to what happened in the museum building during the war, the idea of building a new museum in Aleppo became one of the reconstruction strategies.

The main goal I had concentrate on in this concept of preliminary design was to re-form the space of the Madrasa al-Firdaws in Aleppo city (a rectangle surrounding a square courtyard), and create it again to serve the flowing and movement between the interior and exterior show areas as well as to re-produce the experience of these spaces between the privacy and the public and make it a part of the show.

The new proposal - which can also be used in the old building - is the parallel exhibition in the museum according to a thematical order. This would be more modern according to show historical development and traditions (organizing of the society, organization of the economy, Organization of thought (Spiritual life), and the legacy of Islam) throughout the periods.

Plans consist of entrance area, Permanent exhibition, the parallel exhibition, temporary exhibition and lecture hall, Administrative section, Technical section, cafeteria, and the outdoor garden.

The New Museum building will be intended as a home of the Syrian Antiquities, and an incubator for new ideas, as well as an architectural contribution to Aleppo's urban landscape.

8.1.6 Local community and museum education

Museums and cultural heritage sites are powerful assets for local development. They can inspire creativity, boost cultural diversity, and help regenerate local economies, attract visitors and bring revenues. It can also contribute to social cohesion, civic engagement, health and well-being. Therefore, one of the challenges after the war is how museum as an institution can relate most effectively to the community. For that, the museum team must work to build and strengthen relationships between the museum and members of the local community and allowing excluded audiences to access and engage with the museum's exciting exhibitions programme. Sharing this knowledge, authority and skill with a wider community ensure that the exhibits and programs heritage services create to support the goal of opening the museum up to a wider audience, engaging new voices and empowering our community to share their expertise, stories and experiences. Presentation of the historical reality of the Syrian community and its importance in museums would provide a deeper sense of identity that references the entire past rather than specific periods. It contributes to the protection of that past as a part of reconciliation and peacebuilding.

Collins said, *heritage continues to play a key role in forging a sense of national identity. In this way artefacts enters the so-called "heritage cycle": by understanding historic*

environments and objects people will value them; by valuing them they will want to care for them; by caring for them it will help people to enjoy them; and from enjoying them comes a desire to further understand them. Adopting such interpretive approaches would thereby help to establish what a museum should be in the 21st century, a place of debate and engagement with both timeless and contemporary themes.[1037]

Therefore, museums can play an important role to encourage community in the reconstruction of their heritage and linking it to the preservation of cultural property and national identity. At the same time, the museum must be piloting new ways of working with community schools. The museum should develop bespoke learning resources and free training opportunities aimed at increasing schools and tutors in making use of the museum as a space for learning and enjoyment. Ariane Thomas said, *since 1881 the Louvre has housed a school for students ranging from the first year of college to doctoral level. Many of the courses are taught by museum professionals, including numerous curators at the Louvre some classes are held in front of works in the museum itself. To this end, a geographical and chronological display makes it easier to spatially situate the civilizations studied, especially if the number and variety of works on show is sufficiently representative. Whatever their level and expectations, these various audiences can also appreciate a didactic display such as the "Timeline Gallery" at the Louvre-Lens Museum, an experiment launched in 2012. In a large, single room, a long chronological frieze, ranging from prehistory in the Middle East to the year 1848, is dotted by little zones of works representing geographical areas, each being aligned along the frieze*.[1038]

8.2 Reopening of the National Museum in Aleppo

On 24 October 2019, the doors of the National Museum of Aleppo opened to the public for the first time since their closure in 2012. With the support of the United Nations Development Programme (UNDP) in Syria and generous funding from the Government of Japan. The UNDP in coordination with the Directorate-General of Antiquities and Museums (DGAM) were able to achieve the following:

1- Removal and safe disposal of around 400 cubic meters of debris.

2- Restoration of electricity networks, sanitary installations and civil works including the entrance of the museum.

3- Maintenance and restoration of the Mari and Prehistoric exhibition halls and display cabinets on the ground floor.

4- Insulation and additional work on the roof of the Museum. The project provided more than 150 job opportunities.[1039]

This event can be considered a rehabilitation of two of the museum's galleries that display selected artefacts reflecting the chronology of the collections of the National Museum of Aleppo from prehistory to the Islamic period. The re-opening of the museum is the result of a great effort by Ahmad Othman, the museum's director and his team **(Fig. 8.1, 8.2)**, which is much appreciated. They have done as much as they can, but the museum has a lot of problems

[1037] Collins 2019, 15– 26.
[1038] Thomas 2019b, 41– 61.
[1039] UNDP Syria October 24 2019.

and mistakes, which I mentioned earlier, which need clear strategies for reconstruction and restructuring.

8.3 Summary

National archaeological museum of Aleppo is one of the most important museums in the Near East. Until the outbreak of war - besides the citadel and bazaar in the old city- it was one of the most important cultural landmarks for tourists in Aleppo, Syria's second-largest city.

The museum was created in 1926 by the order No.136 of the State of Syria. In 1931, the archaeological museum was established in an Ottoman palace outside the old city walls. The earliest artefacts exhibited in the museum were Syria's share of Max von Oppenheim excavations at Tell Halaf. In 1966, a modern building replaced the Ottoman Palace, is still the current museum until now. The museum is divided into five sections: Prehistoric, Ancient Syrian Antiquities, classical, Arabic-Islamic Antiquities, and modern art.

In the context of the war since 2011, the museum's location and its proximity to the fighting lines on the frontline of the battle in the old city of Aleppo made it daily vulnerable to large numbers of mortars, gas bombs, shells and bullets. All removable artefacts from the galleries were evacuated to the bank or the museum warehouses. Large and immovable objects (i.e. statues and mosaics) were protected in situ by sandbags, concrete walls and wooden boxes filled with sand. This protection effort was sufficient to save most of the artefacts at the museum. The damage only to the museum's structure, such as walls, windows and showcases, with some minor damage to some of the pottery pieces stored in the upper floor.

The reconstruction should begin with an assessment of the state of the museum before and during the conflict, where the museum suffered from many problems and mistakes before the war, which affected on its role as a cultural and educational centre as well as the reluctance of a large number of the local community to visit it.

For example, the museum became smaller compared to the vast number of important artefacts displayed and preserved in it. In addition to the smallness and narrowness to the space remaining around the museum, such as the outdoor garden and backyard and the corridors surrounding the building were not sufficient for adding new elements needed by the museum. There was no possibility of vertical expansion by adding a third floor to the building because of a big problem threatening the entire building: the presence of groundwater in the basement, which negatively affected the foundations of the museum.

The museum did not contain most of the service elements such as a place to keep the secretaries, a place of selling a copy of antiques or gifts, cafeteria, and small and insufficient toilets. The temporary exhibition hall, the lecture hall, and the library were located in the Directorate of Archeology building next to the museum. Where the temporary exhibition hall was used as a mosaics hall and warehouse for some pieces, the lecture hall was neglected and therefore unqualified, because of groundwater, filled with dirt and rubble. In terms of museum presentation, there were many errors in the chronological presentation, as in the prehistoric section, Ebla hall and the hall of the classical section where it had been applied at the level of the showcases and was not applied to the statues. In addition to the great lack of explanations of the artefacts, this means that the museum did not play its role in telling stories of the historical development and traditions throughout the periods, which are the most important factors of knowledge and education that attract the public to the museum. As well as the lack of human

resources that became more during the conflict, where many staff left the museum for many reasons.

This research presented reconstruction scenarios of national museum of Aleppo after the war through many strategies to the new concept. Started with an assessment of the museum state before and during the war; take advantage of the experience of museums which have suffered similar situation and were damaged during wars. I also identified the lessons to be learnt; lessons from modern museums in Switzerland, and in other countries, and I made suggestions for creating a cohesive and effective museum team in post-wartime. Where the reconstruction has become the responsibility of the new staff who do what they can according to the possibilities available to them. Through constant communication with them, we found that they urgently need more of exchange of information, experience and knowledge for the post-conflict phase. The main strategy in my study was to redistribute halls in the museum in chronological order, with the proposal to add new halls to serve the historical context. A detailed study of all artefacts in the museum was conducted with an explanation of the sites that were found.

Depending on the damage and destruction in the museum structure, previous errors, problems of storage possibilities and groundwater, etc., I proposed to build a new museum instead of the old museum. Many points have been taken into account such as, new location, and size, what would be displayed, distribution of halls, administrative section, technical section and all facilities, etc. As well as a proposal to hold a parallel exhibition in a thematical order next to the permanent exhibition.

The last point of my research was the role of the museum as an educational centre and the relationship with the local community as the owner of heritage and museums.

Finally, most of the World Heritage Sites in Syria have been destroyed and looted during the conflict including the ancient city of Palmyra, the old city of Aleppo, Krak des Chevaliers and the dead cities in North-western Syria. Numerous Syrian museums have been affected by the armed conflict. Some museums, such as the ones in al-Raqqah, Idlib and Aleppo, have suffered from theft as well as damage and destruction caused by bombardments and the impact of explosives and shrapnel. Besides, illegal excavations and looting have increased exponentially since the beginning of the Syrian conflict. These actions have damaged many historical sites and museums. In order not to destroy the museums for the second time, there must be a clear plan and strategy for the reconstruction phase, including, in particular, the preparation of the team, waiting for the necessary funding, and cooperation with international organizations and archaeological missions.

In the end, museums in Syria are an important factor in the preservation of the cultural identity, for us and the future generations, as a part of the human cultural heritage. We hope that post-war museums reconstruction will play a major role in rebuilding a healthy post-conflict society.

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Figures

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Fig. 2.1

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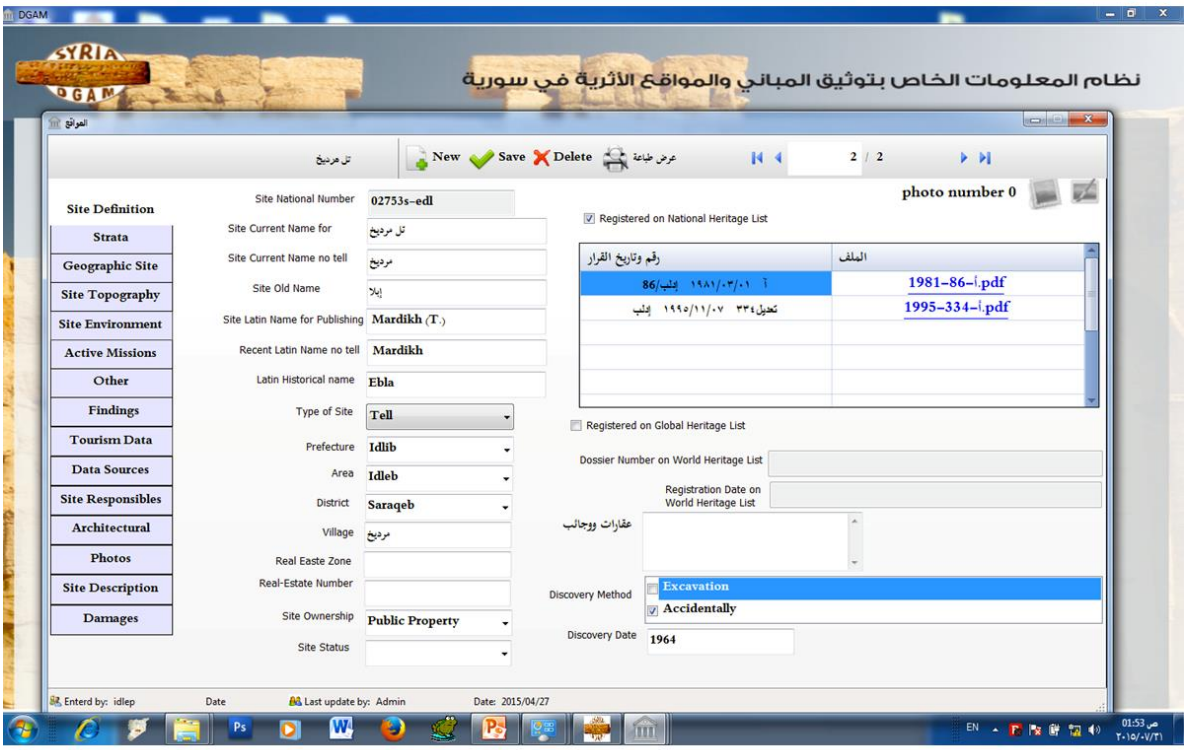
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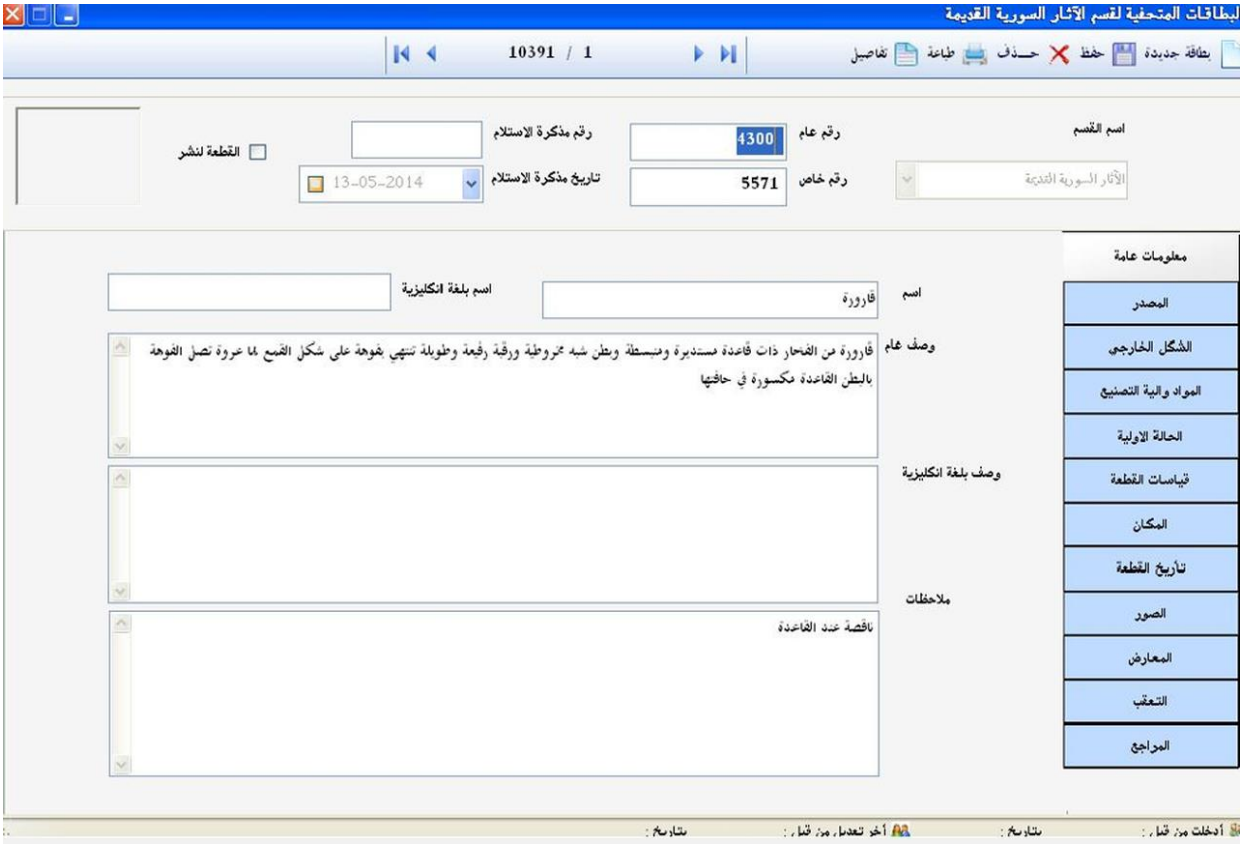

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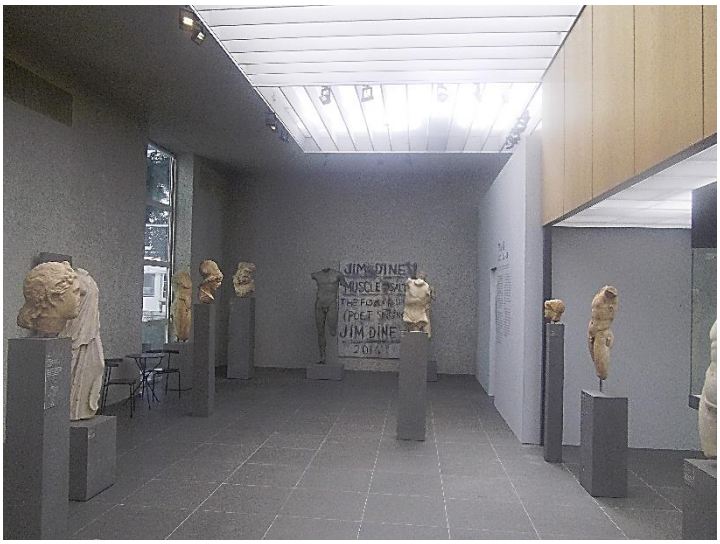

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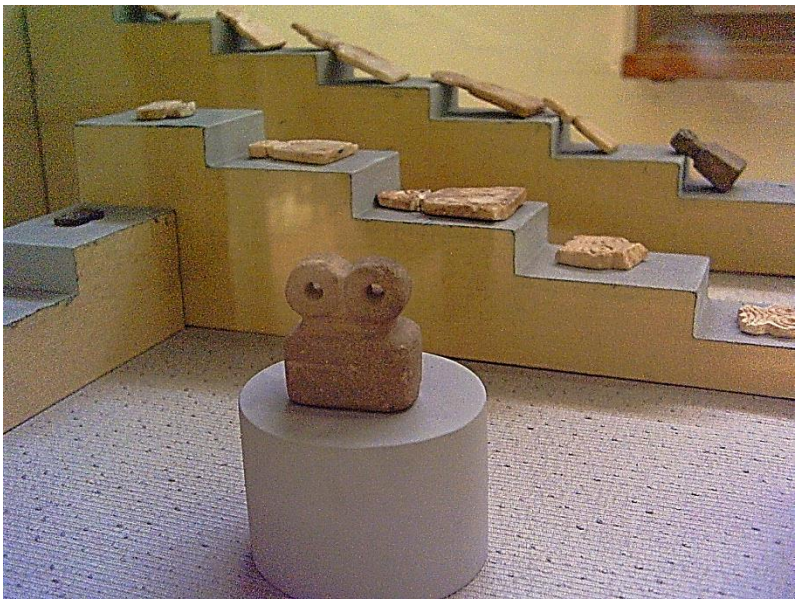

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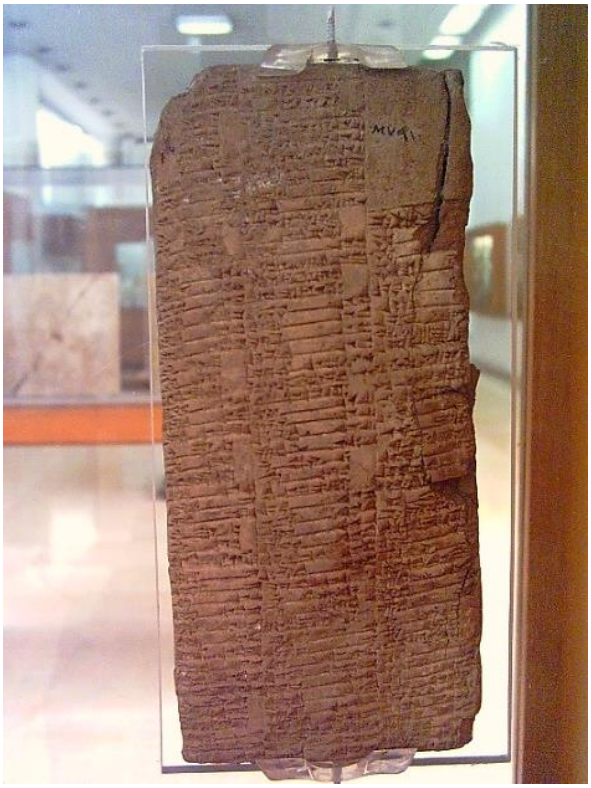

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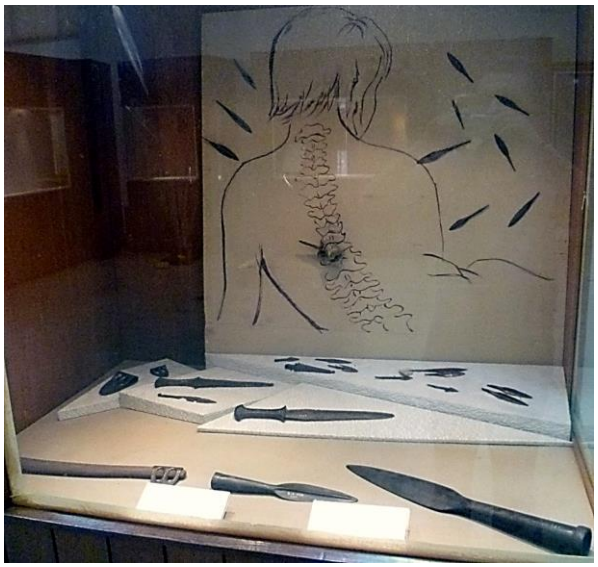

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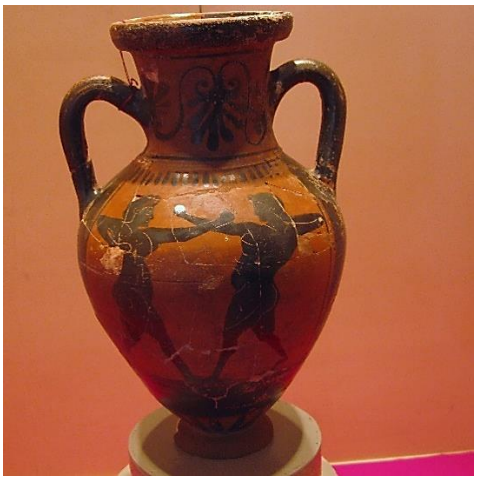

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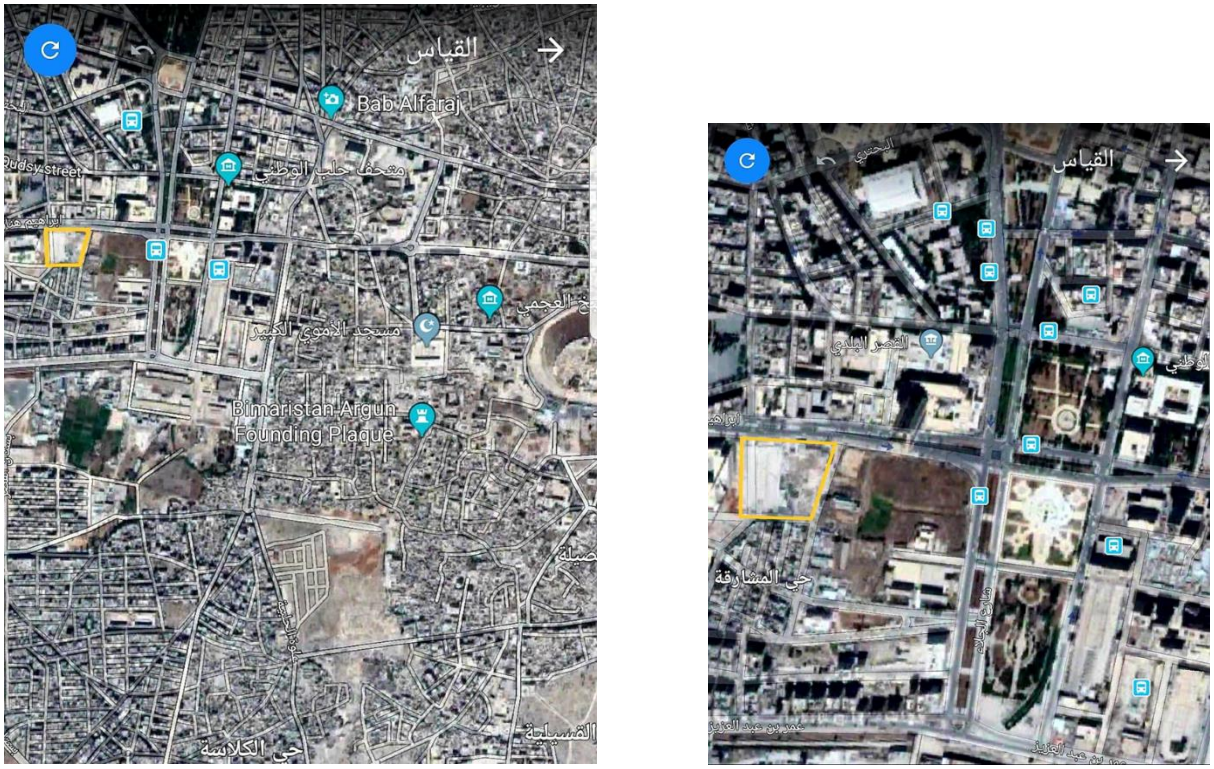

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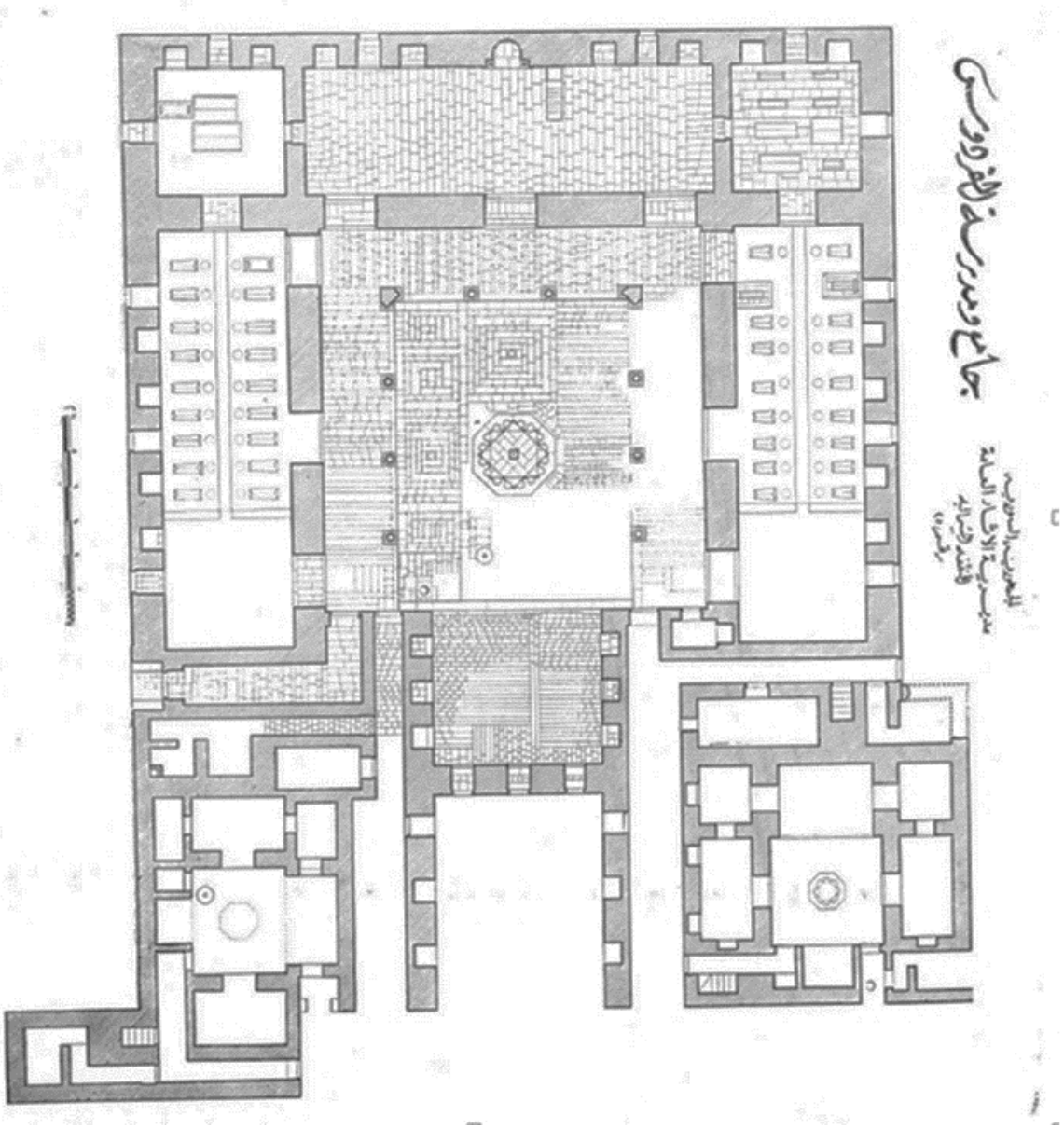

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