

# Report on the “Short Term Mobility” project – Wissam Khalil

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During my stay at the ISMA at Montelibretti/Roma from the 10<sup>th</sup> until the 23<sup>rd</sup> of July as a “Short Term Mobility” guest invited by Dr Ida Oggino, I managed to collaborate on different levels starting with the preparation of the futur excavation in kharayeb and on finilizing the preleminary report. Also we worked on the exhibition that will be held in Beirut and inJbeil (Byblos) during the spring of 2015, a first draft of this exhibition brochure was prepared.

This document presents the preliminary report on the Kharayeb mission and an article on my activity in this “Short Term Mobility”, as well as the brochure of the exhibition.

## **I -Report on the Kharayeb archaeological mission 2013**

Ida Oggiano (CNR) and Wissam Khalil (LU)

The first campaign of research and study in the site of Kharayeb was carried out during the month of November 2013. The team, working under the co-direction of Ida Oggiano (Istituto di Studi sul Mediterraneo Antico of CNR, Itlay) and of Wissam Khali (Lebanese University) was composed by:

- Federica Candelato, (Independent researcher) archaeologist and topographer, responsible of graphic documentation.
- Silvana Di Paolo, (Researcher at ISMA) archaeologist.
- Silvia Festuccia, (Indipendent researcher) arcaheologist and photographer.
- Cristina Nervi, (Phd student - Genova University) ceramologist.
- Lucia Sheikho, (Master degree - Lebanese University) archaeologist.
- Jalal Wehbe (BA student - Lebanese University)

Two workers from the village of Kharayeb were employed: Hussein and Hibraim Saghir.

### **The site**

The site is known in the village of Kharayeb as the Mathaff - مٲحف, because of the presence of the ruins. One of the zones near the rectangular construction is known by the name of Juret el-Khawatem, because of the big quantity of little beads scattered on the

surface and used to be collected by the villagers and reused for the rings and jewels production.

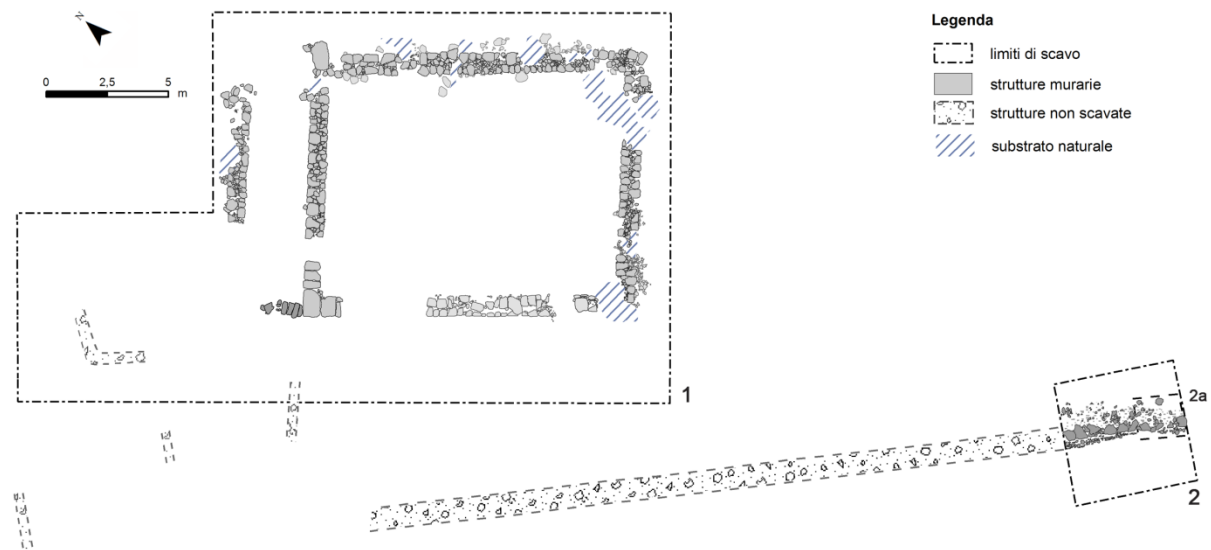
## 2013 activities

The goal of this first year of activity is to verify the state of preservation of the structures excavated by M. Chéhab and I. Kaoukabani, to check the old graphic documentation and to ascertain whether further investigations can be carried out in some of the non excavated parts.

### *Sondage 1*<sup>1</sup>

After a first survey (with a division in squares within a larger grid and collection of pottery shreds and other materials from the surface of the area) the works were concentrated in the area of the old “sanctuary”.

After the cleaning of the area, and cutting the trees infesting the structures of the old building (partially damaged by the trees), the team started removing some superficial layers that had covered the ancient walls. These layers were accumulated since the end of the Kaoukabani excavation.



**Fig 1**

<sup>1</sup> The stratigraphic report will be published by F. Candelato and S. Festuccia.

The excavations of M. Chéhab and I. Kaoukabani had reached the bedrock and, only in some places, it was possible to reach an untouched stratigraphy. In particular, in the south-west area, where there is a presence of a yellow layer, formed by stones of different dimension (from little to big). The nature of the layer (composition and color), together with its form (longitudinal and vaguely rectangular), led to hypothesize that this was the rest of a balk, dating back to the old excavations (Fig 2).



**Fig 2**

The building was formed by a big squared room (Room 1, fig. 3), interpreted by Chéhab as a courtyard with a room (Room2, fig 4) opening on it.





**Fig 3, Room 1**



**Fig 4, Room 2**

### ***Sondage 2***

In order to verify the existence of an area not touched by the old excavations, a little sounding was open in correspondence of the final eastern part of the big wall (USM 9). The wall, seems to be a containment wall in the southern part of the cult place, a sort of *temenos* delimiting the consecrated area, even if this hypothesis has to be verified. The wall is, in part, deformed because of the action of the rainwater, that has formed a sort of stream next to the southern side of the structure. The area of the sondage corresponds to the point where the big wall curved. The work has been limited, for this year, to the point where the wall curved, with the identification of the horizontal surfaces of some layers.



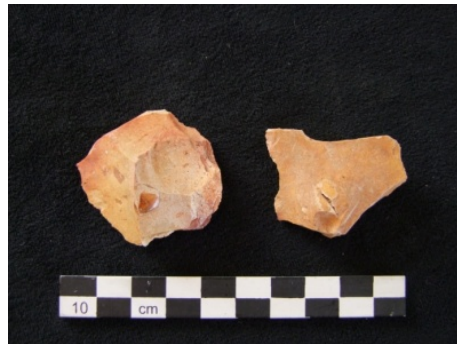


**Fig 5, Sondage 2**

**The different chronological phases of the site**

Here a first tentative presented for the different phases of the site:

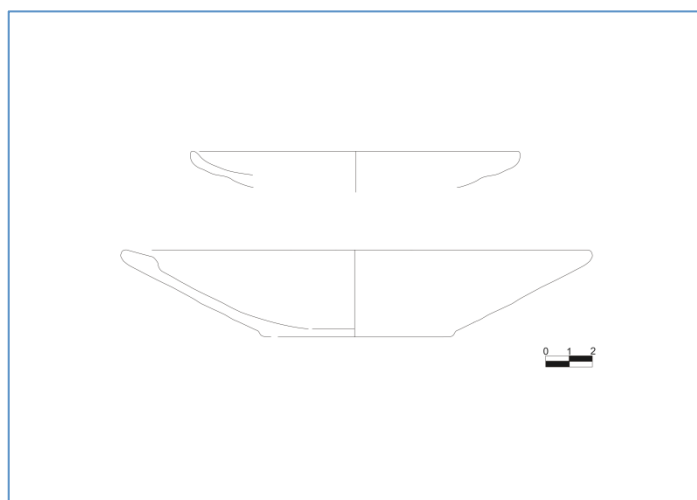
### Prehistory



A large amount of lithic objects were collected in the site. A first examination suggests that they can be dated to the Paleolithic period.

### The Persian period

During the Persian period, a building for the practice of ritual was built in the area. The entity of this building is still unknown because only some structures are visible, in the south-west corner under the building of the Hellenistic period. Among the objects datable to this phase there are: some bowls and figurines as that of male god seated and touching his beard (fig. 6).







To this first period, if not before, can be attribute the holes visible in the natural rock, covered in one case by a wall of the Hellenistic period.



### The Hellenistic period

During the Hellenistic period the building of the Persian period was covered with a larger and completely different building. A large building, formed by a big courtyard surrounded by chambers, was open on the south on a paved area. Walls were built with stones of different dimension and, in the corners, with big blocs (in particular in the southern corners of the building, in order to sustain the horizontal and vertical thrust of the filling and walls). The big filling was placed to reach the same altitude flooring throughout the area occupied by the building, given the strong gradient of the rock in the point where the cult place was built. The building was originally covered with polished

plaster, as testified by different fragments of plaster from the superficial layers. Considering the use of a very well polished plaster, a stucco decoration rather than a pictorial one can be presumed (Fig. 6a). An important and new discovery occurred; it is the presence of a mosaic in the building, since a group of *tesserae* of different colors has been found. It was, probably, a simple *opus tessellatum*, but is important because this information opens the question of the presence, in the hinterland of Tyr, of technique from the Hellenistic world well known on the coastal site. This kind of technique was used together with local architectonical elements like the *uraei* decoration for the lintel etc.



**Fig 6, a-b**

Some figurines, of types well known from the publications by Chéhab and Kaoukabani and, now, from the study of I. Oggiano and M. Castiglione (in press), were found in the superficial layers and coming, probably, from the *favissa*.



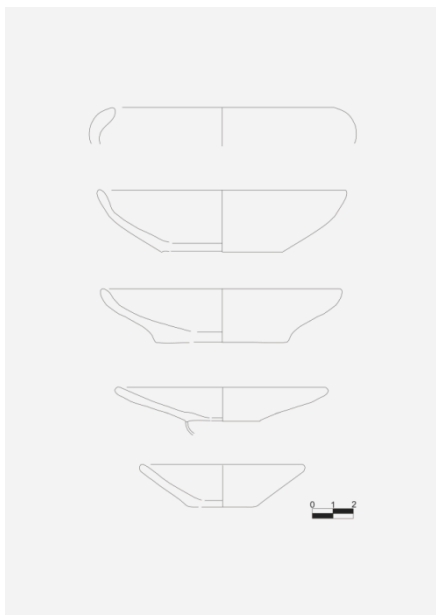
Interesting is the documentation of the pottery<sup>2</sup>. The majority of vases consisted of bowls and some little plates. They may be contained votive offering, and miniaturistic vases (fig. 7a). A pottery shred was inscribed in Phoenician alphabet (fig. 7b)<sup>3</sup>.

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<sup>2</sup> The study of the pottery is assigned to Cristina Nervi.

<sup>3</sup> The study of the inscription is assigned to Maroun Khreich (LU).





**Fig 7, a-b**

## **The Survey of the region**

A little punctual survey of the region has been done, with the help of people from the village of Kharayeb. A building dated to the ottoman period (Fig 8) has been identified together with some tombs (Fig 9). The tombs, one of which not excavated, are not datable.





**Fig 8**



**Fig 9**

### **Collaboration with local authority**

In the organization of the works a big part was dedicated to the collaboration with local authority, who showed big interest in the project of excavation and in the possibility to valorize the site.

At the moment the area cleaned and excavated was covered with geotextile and earth.





## **MATERIALS**

### **List of materials**

POTTERY Fragments	632
FIGURINE	96
BEADS	6
FLINTS	34
STONES	1
PLASTER	23
BRONZE	1
TESSERAEE	6
GLASS	5
BONE	1



## FIGURINE (F)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
Sector 1 Room 1	US1	RR13KH01	08/11/2013	ok
Sector 2		RR13KH03	07/11/2013	ok
Sector 1 Room 1	US1	RR13KH04	08/11/2013	ok
Sector 1 Room 1	US1	RR13KH05	08/11/2013	ok
Sector 1 Room 1	US1	RR13KH06	08/11/2013	ok
Sector 1 Room 1	USM3	RR13KH09	12/11/2013	ok
Sector 1 Room 2	US19	RR13KH10	12/11/2013	ok
Sector 1 Room 2	US19	RR13KH11	12/11/2013	ok
Sector 1 Room 1	US15	RR13KH12	13/11/2013	ok
Sector 1 Room 1	US16	RR13KH13		ok
		F. 1 Lotto		
Sector 1 Room 1	US1	di 24 fram.	07/11/2013	ok
		F. 2 Lotto		
Sector 1 Room 1	US15	di 3 fram.	13/11/2013	ok
Sector 1 Survey		F. 3 Lotto di 2 fram.		ok
		F. 4 Lotto		
Sector 1 Room 1	US14	di 2 fram.	11/11/2013	ok
Cleaning of the wall	USM3	F. 5 Lotto di 3 fram.		ok
		F. 6		
		Figurina		
Sector 1 ext W room 2	US21	persiana	23/11/2013	ok
		F. 7 Lotto		
Sector 1 ext W room 2	US21	di 3 fram.	23/11/2013	ok
Sector 2 Survey		F. 8 Lotto di 3 fram.		ok
Sector 2 Survey		F. 9		ok
Sector 2 Survey		F. 10 Lotto di 2 fram.		ok
Sector 1 Room 1	US 28	F. 11 Lotto di 2 fram.		ok
		F. 12 Lotto		
	US10+26	di 13 fram.	19/11/2013	ok
	US48	F. 13 Lotto di 5 fram.		ok
		F. 14 Lotto		
Sector 1 Room 1	US16	di 7 fram.	22/11/2013	ok
		F. 15 Lotto		
Sector 1 Room 1	US16	di 3 fram.	13/11/2013	ok
Sector 1 Room 1 Survey		F. 16		ok
Sector 1 Room 1 Survey		F. 17		ok
Sector 1 Room 1 Survey		F. 18		ok
Sector 1 Room 1 Survey		F. 19		ok
Sector 1 Room 1 Survey		F. 20		ok
Sector 1 Room 1 Survey		F. 21		ok
Sector 1 Room 1	US1	F. 22	08/11/2013	ok
Sector 1 Room 1	US15	F. 23		ok
Surface		F. 24 Lotto di 3 fram.		ok

Survey Sector 2	US10	F.25	ok
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### BEADS (B)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
Sector 1 Room 1	USM3	RR13KH07		ok
Sector 1 Room 2	US27	RR13KH14		ok
	US48	RR13KH15		ok
Sector 2 Sounding A	US10	B.1		ok
		B.2 Lotto di 2 perline,		
Surface	Surface	una frammentaria.		ok

### FLINT (FL)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
		FL. 1 Lotto		
Sector 1 Room 2	US11	di 4 selci	13/11/2013	ok
Sector 1 Room 2	US50	FL. 2		ok
Sector 2 Survey		FL. 3 Lotto di 2 selci		ok
Sector 2 sounding 2A	US 29	FL. 4		ok
Sector 2 sounding 2A	US10	FL. 5 Lotto di 9 selci		ok
Sector 1 Room 1	US 15	FL. 6	13/11/2013	ok
Sector 1 Room 1	US 16	FL. 7	13/11/2013	ok
Sector 2 Survey		FL. 8		ok
Sector 1 Room 1 Survey		FL. 9		ok
Sector 1 Room 1 Survey		FL. 10		ok
Sector 1		FL. 11	06/11/2013	ok
Sector 1 Room 2	US48	FL. 12		ok
Sector 1 Room 1	US1	FL. 13 Lotto di 9 selci		ok
Sector 2 sounding 2A	US10	FL. 14		ok

### STONE (S)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
Room 1 Sector 1	US1	S. 1		ok

### PLASTER (I)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
		I. 1 Lotto 2		
	US37	fram.		ok
		I. 2 Lotto 6		
Sector 1 Room 1	US16	fram.		ok
Sector 2 Survey		I. 3		ok
	USM4	I. 4 Lotto 2	11/11/2013	ok

		fram.		
		I. 5 Lotto 3		
	USM4	fram	11/11/2013	ok
		I. 6 Lotto 2		
Cleaning of SW wall	US1	fram	08/11/2013	ok
		I. 7 Lotto 3		
		fram.	08/11/2013	ok
	US13	I. 8	08/11/2013	ok
	US41	I. 9		ok
		I. 10 Lotto		
Sector 1 Room 1	US1	2 fram.		ok

### BRONZE (B)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
Sector 1 Room 1	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
	USM3	RR13KH08		ok

### TESSERAE (T)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
Sector 2 Survey	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
Sector 1 Room 1		T. 1		ok
Sector 1 Room 1 Survey	US1	T. 2 Lotto di 3 tessere		ok
Sector 1 Room 2	US21	T. 3		ok
		T. 4	28/11/2013	ok

### GLASS (G)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
Sector 1 Room 1	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
Sector 2 Survey	US16	G. 1 Lotto di 3 fram.		ok
Survey		G. 2		ok
		G. 3	13/11/2013	ok

### BONE (B)

<i>Kharayeb 2013</i>	<i>Stratigraphic</i>			
	<i>Unity</i>	<i>ID Number</i>	<i>Data</i>	<i>Photo</i>
				Ok
Sector 2 Survey		B. 1	12/11/2013	

**Proposal for future research on the site**



## **THE PHOENICIAN SANCTUARY OF KHARAYEB: FROM THE MUSEUM TO THE EXCAVATION**

Dr. Ida Oggiano

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### **Research Methodology**

*Lead researcher:* Ida Oggiano

*Components of CNR equipe:*

Giuseppe Garbati, Archaeologist  
Tatiana Pedrazzi, Archaeologist  
Silvana Di Paolo, Archaeologist

*Collaborations:*

Marianna Castiglione, archaeologist  
Francisco Nuñez Calvo, archaeologist  
Fabio Porzia, Phd philologist and epigraphist

### **Collaboration with Lebanese University**

Agreement with Wissam Khalil, Assistant Professor of Ancient and Classical Archaeology at the Department of Arts and Archaeology, Faculty of Letters and Human Sciences, Lebanese University: Beirut 1 and Saida 5.

**The duration of the project: Three years**

## **1. HISTORY OF RESEARCH**

M. Chéhab, Director of the Department of Antiquities of Lebanon, decided to excavate on the site where some figurines had been found, near the modern village of Kharayeb.

Between 25<sup>th</sup> June and 12<sup>th</sup> October of 1946, Chéhab dug out the site centring his attention on a rectangular building (33.50 x 21.50), probably, founded, in the Persian period and modified under the Lagids. The building is composed of a courtyard flanked by rectangular chambers. A paved courtyard surrounding the building, has yielded different kinds of materials: a variety of pottery, coins, glasses, figurines of naked women and a seated male type, with a tall hat and touching his beard, etc. Near this building a *favissa* contained lots of different types of figurines.

The archaeological activity was suspended for years, with serious consequences for the state of preservation of the structures.

In 1969, B. Kaoukabani took up again the archaeological investigation of the site. He found, under the paved external courtyard, a layer with a lot of figurines dating from the V to the I cent. B.C.

## **2. THE COROPLASTIC MATERIAL: OLD AND NEW RESEARCHES**

Chéhab and Kaoukabani published only a preliminary presentation of material, regarding basically the interpretation of iconographical types, based only on the study of entire objects.

A new project, under my direction, has consisted in a comprehensive study of the coroplastic material of Kharayeb. All the fragments of figurines kept in the stores of the Directory General of Antiquities of Lebanon were examined (90.000 fragments ca.) and 1500 were selected for the study. The material has been studied from different points of view: i.e. technical aspects (with macroscopical analysis of the paste with the prospect of petrographical analysis), manufacturing technology, analysis of colour etc.

*Technical analysis.* The macroscopic examination of the paste and the classification of manufacturing technology will allow us to study artisan traditions, to identify how this kind of product was locally made and to reconstruct the layout and the organization of

workshops. A study of the clay and manufacturing technology will make it possible to identify imported objects too, consequently offering the opportunity to study also the commercialisation of this kind of cult material.

*Stylistic analysis.* This part of the work is related to the question of the coexistence of different traditions of style in the Levant during the Persian and Hellenistic periods. A comparison between different classes of material (sculpture – sarcophagi, statues, relief, coroplastic etc.) shows that a common background is recognizable.

*Iconographical analysis.* This part has the aims of defining the function of the original context of the figurines, the rural cult place of Kharayeb.

In the Persian period we can distinguish a local production with a few typical types, well documented in Phoenicia, Palestine and Cyprus, such as horseman and horses, pregnant women, women supporting their breasts, seated male figurine with *atef* crown or flat hat, etc.

Already in this period some types were inspired by the Oriental Greek production, with figurines dressed with a *chiton*.

The variety of iconographies of the Hellenistic period was really remarkable. The number of deities is very limited compared the iconography of common people: women, men, children and young boys,.

In the Persian period the character of iconographical documentation could be defined “hybrid”, derived from the millenarian tradition of contact among coastal region, Syria and the Mediterranean area and, in particular, from the renewed contact with Egypt and Cyprus.

During the Hellenistic period, votive material, imported or locally produced, is totally influenced by the Greek style and standardization substitutes the variety of the previous period.

### **3. RELEVANCE OF THE MATERIALS FROM KHARAYEB IN ARCHAEOLOGY OF THE NEAR EAST**

The site of Kherayeb, often quoted as one of the few well documented cult place of the Phoenician period in the region, still lacks of final detailed report.

- The site, because of the great quantity of materials available, dating from the Persian to Hellenistic period, is of significant importance to further our knowledge of a period of cultural transition that involves different countries of Ancient Levant.

- An overview of the phenomenon of the so called "Hellenisation" of ancient Phoenicia, through the examination of the material culture of a rural region, allows the reconstruction of the history of this period, starting from a local level (study of the impact of Greek on local traditions), continuing to a regional level (comparison with the country of the Levant) and arriving to the larger Mediterranean perspective (the diffusion of objects "apparently" similar throughout the regions around the Mediterranean basin).

- As regards the history of religion in this area, Kharayeb represents an important point of reference to understand mechanisms of assimilation of "external" models (e.g. Greek), in particular in religious and ideological fields.

- The importance of the site for the knowledge of the rural hinterland of the cities of Tyre and Sarepta has been confirmed by this first year of work. The sanctuary is located, in fact, north-east of Tyre and seems to be isolated, in the hilly countryside, along the southern coast of Lebanon. The situation of the rural hinterland of the Phoenician coastal cities is not so well known. Besides the lack of information regarding the hinterland and its population by classical authors, archaeological research was concentrated on the important cities along the coast. Even if the information about the cities of the coast is fragmentary we know that part of urban élite adopted Greek names, and stadia and gymnasia were present in Tyr and Sidon. Even if part of the cosmopolitan population must have continued to speak Phoenician (it should be noted that legend of some coins were still in Phoenician), some institutions and urban patterns evoked the Greek cities of the Oriental Mediterranean. This form of Hellenism didn't reach the countryside and seemed to be confined to the coastal *milieu*. At Umm el-'Amed, 15 km from Tyr, for example, all the inscriptions were in Phoenician (as at Kharayeb), and the temple was dedicated to the local god Milk'ashtart (so, the inhabitants of the area remained attached to their language, architectural and decorative traditions and to their deities). At Kharayeb the situation should have been the same, considering that the shrine would have been used prevalently by peasants strongly



rooted in local traditions (but also from people coming from the coastal cities of Tyre and Sarepta).

The archaeology of rural space give the opportunity to analyze also the life of the *subalterns*, term used to describe people (man, woman and children) who are socially, politically and geographically outside of the hegemonic power.

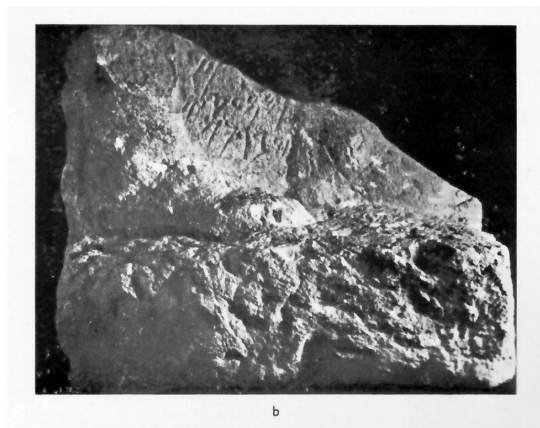
#### **4. FROM THE MUSEUM TO THE EXCAVATION**

After the end of the project of study of the figurines and the first years of activities at the site of Kharayeb (with the survey around the structures of the sanctuary already excavated by Chéhab and Kaoukabani), the need for future investigations is clear.

The research has to be organized in different stages:

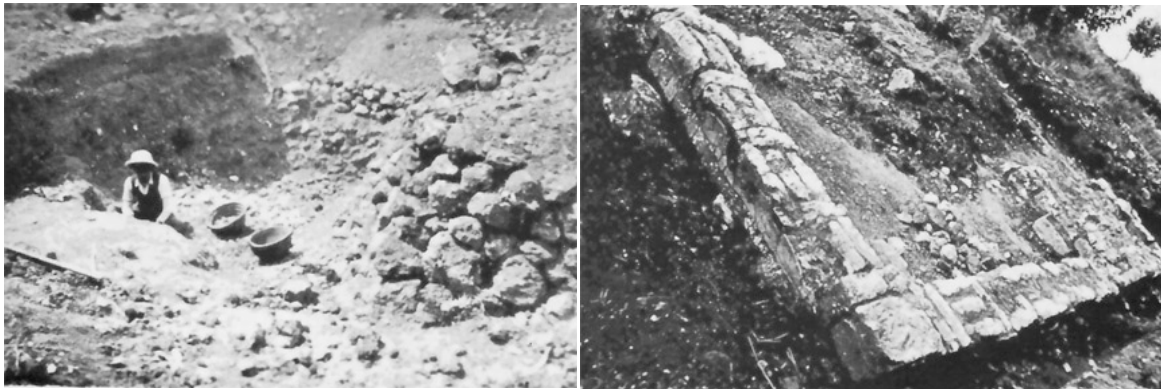
##### *1 Museum and DGA*

This phase consists on working on the documentation and the material kept in the Museum and the DGA storage. Some objects published by M. Chéhab and I. Kaoukabani (in particular some inscription and statues) are very important for the study of the site. A part of the project can be devoted to find these objects and to study and publish them.



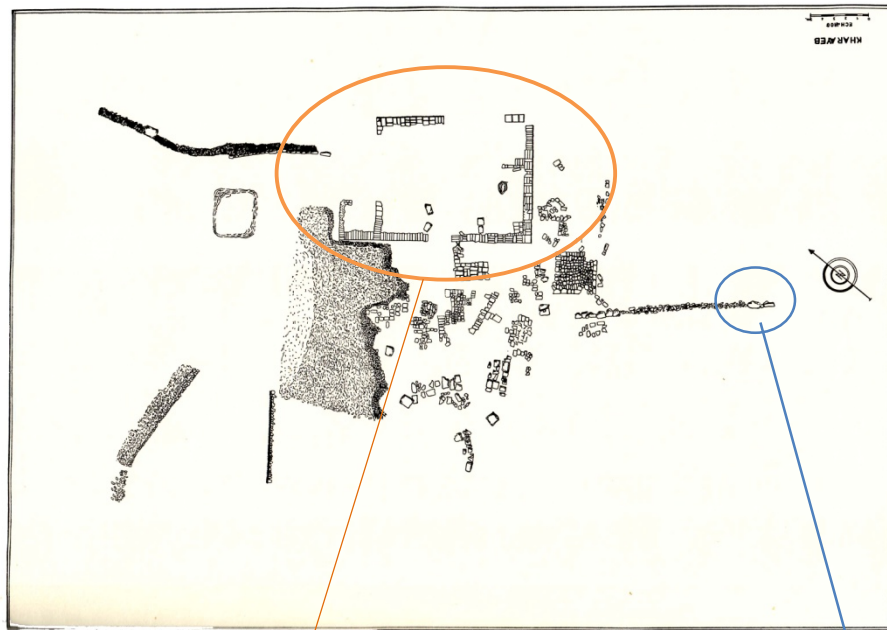


It is also fundamental for our study to consult the photographic and graphic archive. The relief of Chehéab and the photo are important to understand the different phases of excavation, e.g. of the *favissa* and to understand where the two Lebanese scholars excavated.

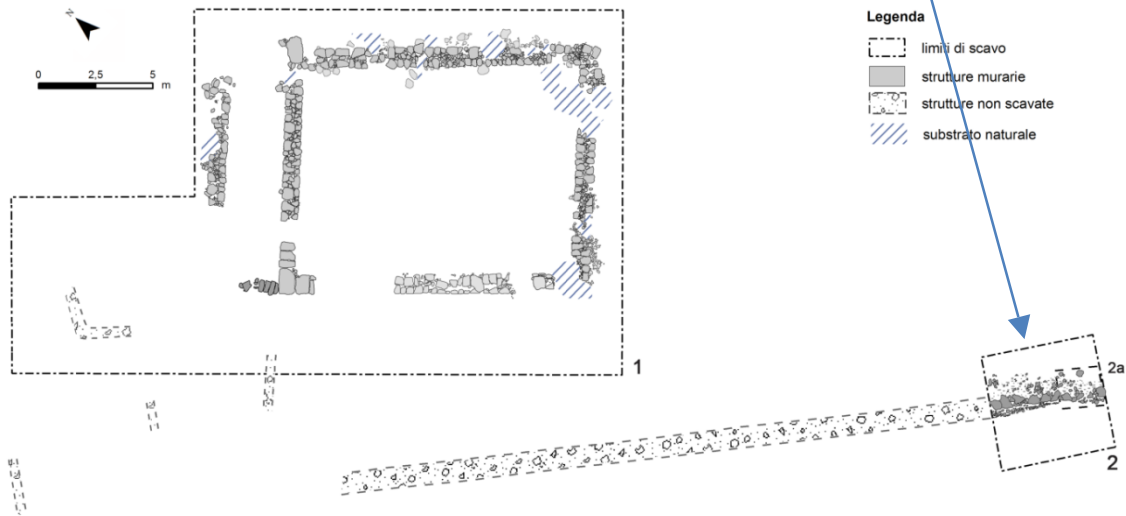


## *2 Survey and excavation of the sanctuary*

A large area around the sanctuary is subject to archaeologically protective restriction of DGA. This fact makes the investigative potential of the site big. The project will be, therefore, articulated in different points.



I. Kaoukabani



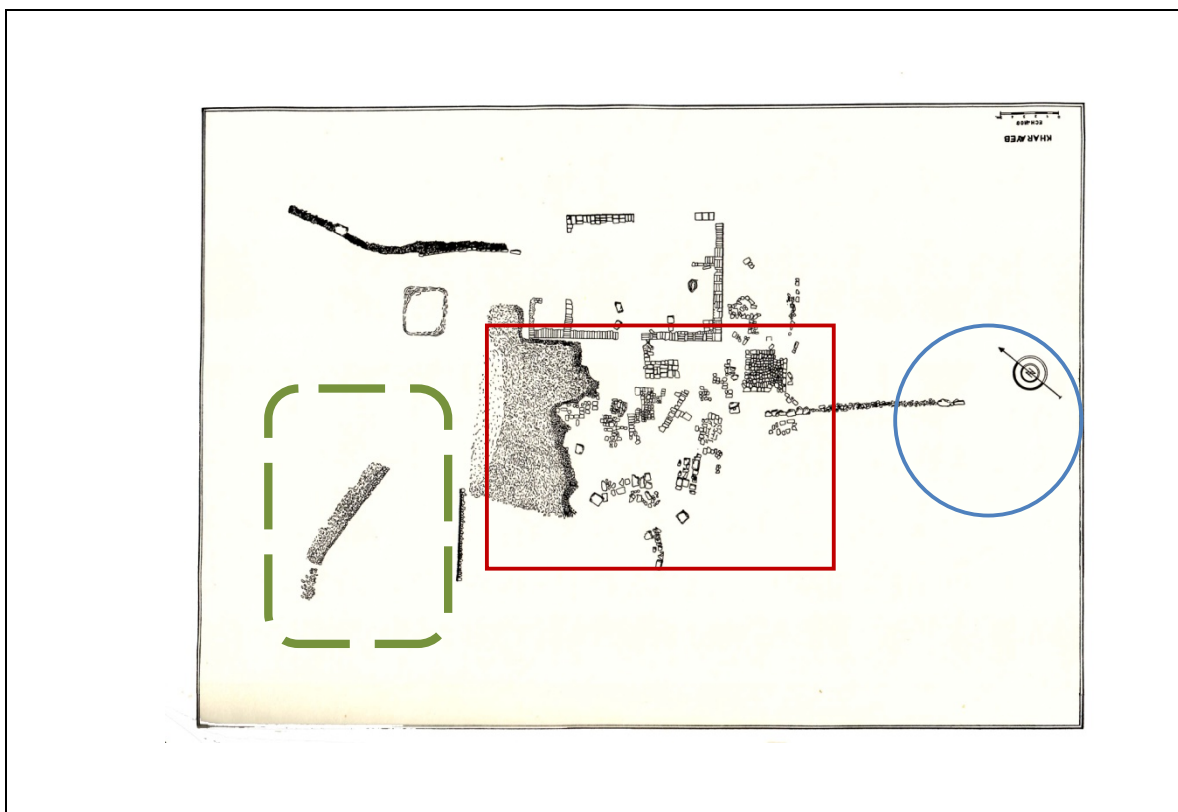
Plan of 2013 mission

- Topographical relief of the area around the sanctuary with the use of **3D technique**. This part of the work is fundamental for the comprehension of the history of the site

and will be combined with the study of the **geomorphology** and ancient and new **cartography** to understand the relationship between the site and the coastal cities of Tyre and Sarepta. These activities will be held in collaboration with Italian CNR and Lebanese institutions (there is, e.g, an agreement between Italian CNR and Lebanese CNRS).

- Excavation of the area around the building where Chéhab and Kaoukabani had worked; in particular the area interpreted by Kaoukabani as a paved courtyard to the west of the building (in red in the figure below), the big wall east-west oriented, already partially investigated in 2013 (Sondage 2, in blue in the figure below), the structures (in green in the figure below). This part of the work is fundamental to understand the real original form of the cult place and the limits of the area occupied by structures connected with this architectonic complex.
- Excavation of unexplored area, in particular southeast of the building where some structures are visible that will be chosen after the topographic relief of the area landmarked by DGA.





- Study of the **material culture** of the site, with the acquisition of new data thanks to the excavation of well preserved stratigraphic contexts. Still lack, in fact, a complete study of the pottery from the site and our knowledge about the material culture of the cult place is based only on the study of the figurines from the *favissa*.

### Excavation program for 2014

Duration 40 days (October – November)

Activity	Description
Archaeological survey	Surveying the surroundings of the site and the territories of the modern Kharayeb village.
Excavation	To finish the works started in 2013 near the rectangular building and start to the southeast of it a new sounding. The place

	will be chosen in one of the sectors not excavated yet by Chehab and Kawkabani.
Topography and geomorphology study	The objectives of this task is to draw an interactive model of the site.
Archive research	Revisiting the archives of the Chehab and Kawkabani excavations will help the mission in the comprehension of the site and its phases, and will give a clear idea on where the future works will be held.
Protection and consolidation works	<ul style="list-style-type: none"> <li>- The aim of this task is to ensure that the site is well protected by building a metallic fence where necessary. Also the archaeologist with the help of the DGA will put a clear plan to control the runoff of the rain water that is damaging the site.</li> <li>- To consolidate the discovered structures and to cover and protect the newly discovered features after the excavation of 2014.</li> </ul>

### **Excavation program for 2015**

Duration: 40 days (October- November)

<b>Activity</b>	<b>Description</b>
Archaeological survey	Continue the survey in the territories of the modern Kharayeb village.
Excavation	To finish the sounding started in 2014.
Consolidation works	To consolidate the discovered structures and to cover and protect the newly discovered features after the excavation of 2015.
Publication	The mission will publish a report on the works conducted by the archaeologists in the campaign of 2014 and 2015.

## **Excavation program for 2016**

Duration: 50 days (October- November)

<b>Activity</b>	<b>Description</b>
Excavation	To open a new sounding started on the upper parts of the site.
Study	Study of the quarries on the site: cleaning, excavation and drawing.
Consolidation works	To consolidate the discovered structures and to cover and protect the newly discovered features after the excavation of 2016.
Touristic activity infrastructure	The mission will prepare the site for touristic visits; it will install panels on the entrance of the site and sign near the structure to facilitate its understanding by the tourist. It will also build a path in the site for visitors. A brochure will be published for this purpose.
Publication	The mission will publish a report on the works conducted by the archaeologists in the campaign of 2016.

### ***Presentation of the project and first results***

The publication of the monograph of the coroplastic material is being prepared. Data base with cards and photos was already presented to the DGA

I. Oggiano, *Images of women and children in the hinterland of Tyre between the Persian and Hellenistic periods. The rural shrine of Kharayeb*, 8 International Congress of Archaeology of Ancient Near East, Warsaw, 2012 May.

I. Oggiano, *Terracotta figurines from Kharayeb (Tyre)* in Newsletter of the Coroplastic studies interest group, n. 8 summer 2012, pp. 6-7.

I. Oggiano, *La coroplastie de Kharayeb in Fascination du Liban. Soixante siècles d'histoire de religions, d'art et d'archéologie*. Catalogue de l'exposition au Musée Rath, Genève, 30 novembre 2012 – 31 mars 2013, pp. 95-97.

I. Oggiano, *The question of plasticity of ethnic identity: the case study of Kharayeb*, in Proceedings of the Symposium "Cult and Ritual on the Levantine Coast and its impact on the Eastern Mediterranean Realm", Symposium of Beirut 24-27 October 2012, in press.

I. Oggiano, *Le sanctuaire de Kharayeb et l'évolution des expressions iconographique dans l'arrière-pays phénicien* in « La Phénicie hellénistique. Nouvelles configurations politiques, territoriale, économique et culturelles », Congrès organisé par J. Aliquot et C. Bonnet, Toulouse 18-20 February 2013.

Oggiano, *Kharayeb : New Works in an Ancient Cult Place*, in 8 Congresso Internazionale di Studi Fenici e Punici, Carbonia S. Antioco, 21-26 ottobre 2013

## II- Article for the website on the "Short Term Mobility" project

**Title:** From Lebanon to Sardinia

**Subtitle:** Collaboration between Lebanese and Italian archaeologists resulting a cultural and archaeological exhibition in Beirut on Phoenician settlements in Sardinia

By W. Khalil & I. Oggiano

Italian archaeologist Ida Oggiano (CNR- ISMA) the director of the archaeological mission in Kharayeb located near Tyr in south Lebanon, and Wissam khalil (Lebanese University) director of the Carloforte Archaeological Mission in the Isola di San Pietro, Sardinia are planning their future archaeological excavation in Kharayeb, and organizing an informative exhibition on the cultural links between Lebanon and Sardinia. W. Khalil spent 10 days at the ISMA quarters in Montelibretti as a "Short Term Mobility" researcher guest invited by I. Oggiano as part of the program "The Mediterranean dimension of the Levant in the first millennium B.C.". This research, is based on the collaboration between the Lebanese University and the ISMA, and aims to study various aspects of archaeological,



historical, and religious phenomenon between the western Mediterranean and the cultural centers of the Levant and Mesopotamia.

This exhibition will be held during the spring of 2015 in the Lebanese capital Beirut and then in the ancient city of Jbeil (Byblos). The aim of this project is to produce a photographic exhibition showing the ancient “colonial” contacts between Lebanon and Sardinia. A part of the exhibition will be devoted to show the affinities between the people from Sardinia and Lebanon in contemporary times, between the traditions of the two regions, from art craftsmanship, sounds, lights and colors. The exhibition will point out the similarities between the people from Sardinia and Lebanon (tradition of making baskets, popular dancing: *dabke* and *ballu tundu*, food (bread and sweets).

Through a game of rollovers, overlaps and visual cross-references the two shores of the Mediterranean, tied to each other by an ancient trading tradition, will thus be re-connected. The origin of this connection goes back to the times when the Phoenicians crossed the seas and founded colonial settlements in the big island of the Sardinians. The past, deeply rooted in the history and life of the people who lived in these lands, will be evoked by photographing the archaeological vestiges (sites and findings), whereas the production processes cycles (materials and techniques, images and sounds) that are preserved until today in an astonishingly similar way in both countries, will be shown to guide the spectator through the passage to the present, in which the memory of ancient traditions is well alive.

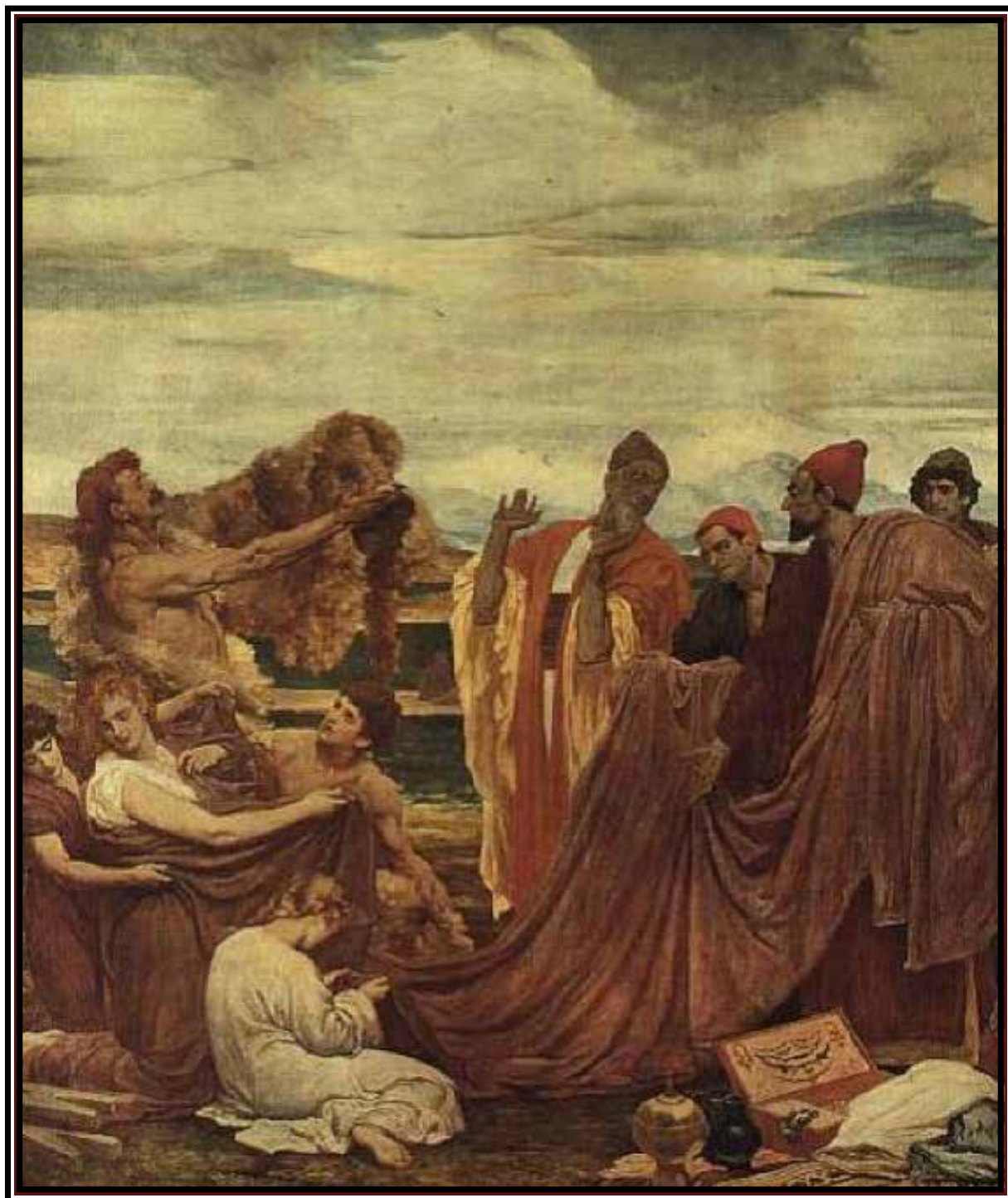
Archaeology, ethnography, anthropology, and art will provide the tools for the description of the historic and anthropological route of these two lands, pointing out the unknown similarities, through the use of the innovative audio-visual techniques.

### **III- The brochure of the exhibition “ From Lebanon to Sardinia on the traces of the Phoenicians”**

W. Khalil & I. Oggiano

# VIAGGIO IN SARDEGNA SULLE TRACCE DEI FENICI

## رحلة الى سردينيا على درب الفينيقيين



Istituto di Studi  
sul Mediterraneo  
Antico



Università Libanese



Istituto italiano  
di cultura a Beirut

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## STRUTTURA SCIENTIFICA E ORGANIZZATIVA

### الهيكلية العلمية والتنظيمية

Progetto: Ida Oggiano (Ricercatore CNR – Istituto di Studi sul Mediterraneo Antico), Wissam Khalil (Professore associate dell'Università Libanese)

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Comitato scientifico: Anne Marie Afeiche (Direzione generale delle antichità, Museo di Beirut); Maria Eugenia Aubet (Professore dell'Università Pompeu Fabra di Barcelona); Sandro Filippo Bondi (Professore dell'Università degli Studi della Toscana); Nada Khallas (Professore dell'Università Libanese); Alessandro Naso (Prof. Dir. Dell'Istituto di Studi sul Mediterraneo Antico.)

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Curatore: Ida Oggiano (Ricercatore CNR – Istituto di Studi sul Mediterraneo Antico), Wissam Khalil (Professore associate dell'Università libanese)

،(القيّمون على المعرض: إيدا أوجيانو (باحثة في المركز الوطني للبحوث – معهد الدراسات المتوسطية القديمة) وسام خليل (أستاذ مساعد – الجامعة اللبنانية)

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Lucia Sheikho (Ricercatore Indipendente)

لوسيا شيخو (باحث مستقل)





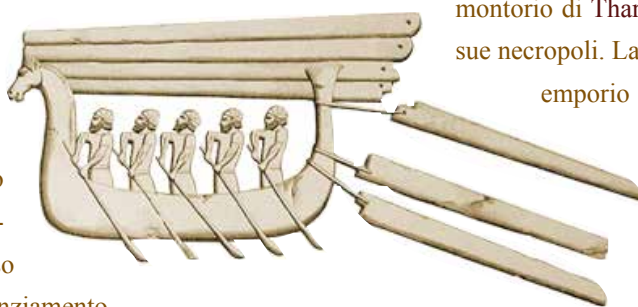
## Viaggio in Sardegna sulle tracce dei Fenici

**S**copo del progetto Viaggio in Sardegna sulle tracce dei Fenici è di allestire una mostra fotografica che illustri gli antichi rapporti “coloniali” tra il Libano, l’antica Fenicia, e la Sardegna.

**S**eguendo un percorso che ricalca il viaggio per mare dei Phoinikes verso la Sardegna e che portò allo stanziamento “lontano da casa” di nuclei di popolazioni levantine, si fornirà ai moderni abitanti del Libano l’occasione di conoscere una parte del loro importante passato di navigatori, mercanti e, soprattutto, del loro ruolo di collante culturale tra le due rive lontane del Mediterraneo.

**I**n viaggio con i Fenici si toccheranno alcuni dei porti più belli del Mediterraneo, mostrando, attraverso le immagini, i caratteri salienti dell’antico contatto tra i ricchi e vivaci scali del Levante e le coste selvagge e meravigliose della Sardegna nei primi secoli del primo millennio a.C. Da Tiro si partirà per raggiungere prima il villaggio nuragico di S. Imbenia, dove le popolazioni del Levante vissero a fianco dei Nuragici coi quali commerciavano metalli in cambio del vino della Nurra, poi Nora, dove una antichissima stele parla dei primi naviganti che raggiunsero questo magico promontorio fondandovi un tempio, si veleggerà poi per Bithia e Sulky, dove il *tofet* accoglieva le urne di bambini sacrificati segnate da stele dalle immagini enigmatiche. Si raggiungerà l’isola di Carloforte, dove moderni Libanesi scavano una necropoli punica alla ricerca delle tracce dei loro antenati. Ci si muoverà nell’entroterra, nei siti di Monte Sirai e Pani Loriga, per mostrare l’importanza del rapporto col territorio dei centri fenici costieri e mostrare i resti e la ricostruzione di quartieri abitativi che ricordano, nella

forma e nelle tecniche costruttive, i coevi edifici orientali. Si toccherà la costa occidentale dell’isola con l’ardito promontorio di Tharros coi suoi porti, le sue strade, le sue necropoli. La tappa finale sarà il porto di Olbia, emporio di antica fondazione e ponte tra il Oriente, Mediterraneo meridionale e il mondo tirrenico.



**Q**uesto passato, profondamente radicato e estremamente vivo nella storia e nella vita dei popoli libanese e sardo, sarà evocato dalle foto di paesaggi moderni (ma che paiono fermi nel tempo) e di vestigia archeologiche (siti e manufatti). La memoria degli oggetti, così come preservata dalla continuità dei processi produttivi, conservatisi fino ai giorni nostri in modo straordinariamente simile nei due paesi, sarà richiamata grazie all’aiuto di filmati e foto che mostreranno l’uso della materia, della tecnica, dei suoni e dei colori in queste straordinarie regioni testimoni di storia e di storie.

**U**na parte della mostra sarà, infatti, dedicata a porre in luce le affinità tra il popoli sardo e libanese così come riscontrata in molti aspetti della vita contemporanea, dalle tradizioni alimentari (il pane), artigianali (la manifattura dei cesti) e musicali (le danze: *dabke* e *ballu tundu*) che sono condivise dalle due regioni in quello che è un singolare e sovente non casuale gioco di rimandi di colori, suoni, sapori.

**A**ttaverso un gioco di ribaltamenti, sovrapposizioni e richiami visivi, le due sponde del Mediterraneo, per lungo tempo vicine e per lungo tempo lontane, saranno quindi messe di nuovo in contatto grazie all’aiuto dell’archeologia, dell’etnografia e dell’antropologia.

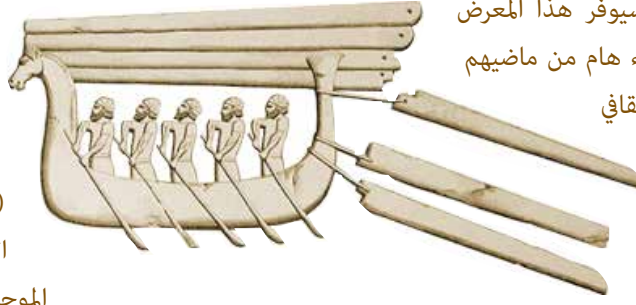
## رحلة الى سردينيا على درب الفينيقيين

نحط الرحال بالساحل الغربي لجزيرة تاروس بموانئه وطرقه ومدافنه القديمة حيث نصل الى المحطة الأخيرة ميناء أولبيا المركز التجاري الذي أسس قديماً كجسراً بين الشرق وجنوب البحر الأبيض المتوسط.

ان هذا الماضي المتأصل مازال حياً لدى الشعبين اللباني والسرداني، لذلك سنستحضر هذا الماضي من خلال صور المناظر الطبيعية الحالية (التي تبدو متوقفة في الزمن) والمناطق الأثرية (مواقع وموجودات). ان ذاكرة الموجودات مازالت ثابتة أمام تطور آليات الإنتاج الى يومنا الحاضر وبشكل مميز بين البلدين، لذلك سنوضح هذه المعطيات بواسطة عرض أفلام وصور حيث ستساعد هذه التقنيات بالأصوات والألوان بتوضيح هذه النواحي الشاهدة على الحكايات والتاريخ.

سيسلط جزء من هذا المعرض الضوء على اوجه التقارب الموجودة بين الشعبين السرداني واللباني في العديد من تفاصيل الحياة اليومية المعاصرة كالعادات الغذائية (الخبز) والصناعات التقليدية (صنع السلال) والموسيقية (رقصة الدبكة وبالوتوندو ballu tundu) التي يتشاركها الشعبين بشكل فريد وغالبا بخليط من الألوان والأصوات والنكهات.

ستتقارب من جديد ضفتي المتوسط اللتين ظلنا لزمناً طويلاً متقاربين ولفترة طويلة متباعدتان بواسطة مزيج من التداخل والتحصيص والتذكير البصري وذلك بمساعدة علم الآثار والأثنوغرافيا والأنثروبولوجيا.



ان الهدف من مشروع رحلة الى سردينيا على درب الفينيقيين هو إعداد معرض فوتوغرافي يجسد العلاقات القديمة «الاستعمارية» بين لبنان، فينيقيا القديمة وسردينيا وذلك وفق مسار يحاكي الرحلة البحرية للفينيقيين باتجاه سردينيا والذي أدى الى انتشار نواتات لشعوب شرقية (بعيدا عن الموطن). سيوفر هذا المعرض فرصة لسكان لبنان الحديث لمعرفة جزء هام من ماضيهم كبحارة وكتجار وخاصة دورهم كرابط ثقافي بين ضفتي البحر الأبيض المتوسط.

ستمر هذه الرحلة مع الفينيقيين على أجمل موانئ البحر الأبيض المتوسط و ستعكس عبر الصور السمات البارزة للعلاقات القديمة بين الموانئ المشرقية المزدهرة والغنية والسواحل البرية والجميلة لسردينيا خلال القرون الأولى من الألفية الأولى قبل الميلاد. سننطلق من مدينة صور لنصل أولا الى القرية النوراجية سان إمبينا حيث عاش سكان الشرق بجانب النوراجيين للمتاجرة بالمعادن مقابل نبيذ نورا، هناك عثر على نصب قديم جدا يتحدث عن أول الملاحين الذين حلوا بذلك الساحل الخلاب وشيدوا معبداً به. ثم نبحر الى بيتيا وسوليكي حيث يوجد التوفات وجرار قرايين الأطفال الصغار التي تتميز بنصب ذات رسوم غامضة. و من ثم الى جزيرة كالفورتي حيث يقوم لبنانيون حالياً بحفريات في مدافن بونية للبحث عن آثار أسلافهم. و بعدها نعبّر الى المناطق الداخلية : موقعي مونتي سيراى و باني لوريكا لعرض أهمية علاقات الداخل مع المراكز الفينيقية الساحلية حيث تمت إعادة تصور الأحياء السكنية القديمة التي تذكر من حيث الشكل وتقنية بناء المباني الشرقية. و



## L'ABITATO DI PANI LORIGA NELL'ENTROTERRA AGRICOLO SULCITANO

### السكن في باني لوريكا في المناطق الداخلية الزراعية السولشيتانية



I fenici non abitavano solo lungo le coste e la loro vita non fu necessariamente ed esclusivamente condizionata dalla presenza del mare. La necessità di sfruttare al massimo le ricche risorse boschive, agricole, di caccia minerarie della regione sulcitana fu certo la ragione principale che portò alla fondazione alla fine del VII sec. a.C. dell'insediamento di Pani Loriga.

L'abitato fenicio fu impiantato ex-novo, nel corso del VII sec. a.C., su una modesta altura, a pochi chilometri di distanza dal mare, frequentata sin dall'VIII millennio a.C. grandiosi si trovava un insediamento e una necropoli a domus de janas. Le abitazioni, furono costruite direttamente sul banco roccioso, seguendo una pianificazione unitaria che prevedeva assi viari regolari e nuclei di abitazioni e seguendo delle direttrici...

A forma delle abitazioni, con vasi allungati e ripartiti con alternanza di cortili e parti coperte, ricorda quella delle case abitazioni orientali e cartaginesi (ad esempio Tel Kisan, città fenicia di Galle) così come simile era la tecnica costruttiva con la parte inferiore della muratura costruita con pietre e l'alzato in mattoni crudi che sorreggeva un tetto piano, esso pure in argilla in argilla, secondo una tecnica in uso in ambito fenicio e punico, nonché nei paesi levantini e nel Nord-Africa fino ai giorni nostri.

Le abitazioni erano dotate di cortili, talora destinati alla custodia agli animali, e gli ambienti erano collegati tra loro da passaggi.

Una delle case che si sono indagate ha restituito una documentazione straordinaria che ha consentito di ricostruire nel dettaglio le modalità di costruzione dell'abitato nel corso del VI secolo a.C., al contempo, lo spaccato della vita dell'insediamento fino al IV sec. a.C., quando l'abitazione fu improvvisamente abbandonata per cause che non ci sono note. Tutte le suppellettili furono lasciate sul posto: dalle numerose anfore appoggiate alla parete della stanza e del cortile, alle pentole utilizzate per la cottura e da una grossa teglia degli alimenti in un piccolo focolare, alle coppe a doppia patina, probabilmente usate come lucerne, al forno nel cortile dove veniva cotto il pane, ai pesi da telaio che servivano per la tessitura.

Questo insediamento fenicio di Pani Loriga, è stato individuato nel 1958 dalla Soprintendenza di Siracusa, durante gli scavi di una casa di epoca romana, che era stata costruita sopra le rovine dell'abitato fenicio. Gli scavi hanno portato alla luce una casa di epoca romana, che era stata costruita sopra le rovine dell'abitato fenicio. Gli scavi hanno portato alla luce una casa di epoca romana, che era stata costruita sopra le rovine dell'abitato fenicio.



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Il fenicio non abitavano solo lungo le coste e la loro vita non fu necessariamente ed esclusivamente condizionata dalla presenza del mare. La necessità di sfruttare al massimo le ricche risorse boschive, agricole, di caccia minerarie della regione sulcitana fu certo la ragione principale che portò alla fondazione alla fine del VII sec. a.C. dell'insediamento di Pani Loriga.

L'abitato fenicio fu impiantato ex-novo, nel corso del VII sec. a.C., su una modesta altura, a pochi chilometri di distanza dal mare, frequentata sin dall'VIII millennio a.C. grandiosi si trovava un insediamento e una necropoli a domus de janas. Le abitazioni, furono costruite direttamente sul banco roccioso, seguendo una pianificazione unitaria che prevedeva assi viari regolari e nuclei di abitazioni e seguendo delle direttrici...

A forma delle abitazioni, con vasi allungati e ripartiti con alternanza di cortili e parti coperte, ricorda quella delle case abitazioni orientali e cartaginesi (ad esempio Tel Kisan, città fenicia di Galle) così come simile era la tecnica costruttiva con la parte inferiore della muratura costruita con pietre e l'alzato in mattoni crudi che sorreggeva un tetto piano, esso pure in argilla in argilla, secondo una tecnica in uso in ambito fenicio e punico, nonché nei paesi levantini e nel Nord-Africa fino ai giorni nostri.

Le abitazioni erano dotate di cortili, talora destinati alla custodia agli animali, e gli ambienti erano collegati tra loro da passaggi.

Una delle case che si sono indagate ha restituito una documentazione straordinaria che ha consentito di ricostruire nel dettaglio le modalità di costruzione dell'abitato nel corso del VI secolo a.C., al contempo, lo spaccato della vita dell'insediamento fino al IV sec. a.C., quando l'abitazione fu improvvisamente abbandonata per cause che non ci sono note. Tutte le suppellettili furono lasciate sul posto: dalle numerose anfore appoggiate alla parete della stanza e del cortile, alle pentole utilizzate per la cottura e da una grossa teglia degli alimenti in un piccolo focolare, alle coppe a doppia patina, probabilmente usate come lucerne, al forno nel cortile dove veniva cotto il pane, ai pesi da telaio che servivano per la tessitura.

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