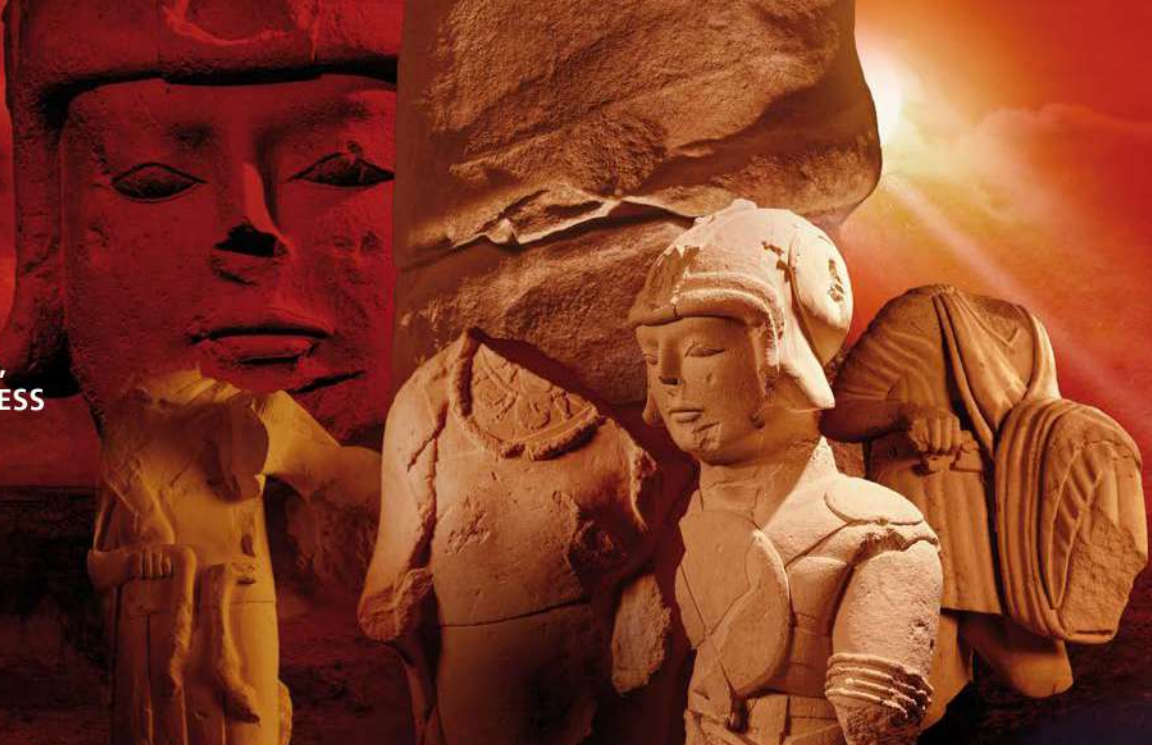


LADAMA PRINCIPE HEROES DIOGA

THE LADY, THE PRINCE,
THE HERO AND THE GODDESS



The story of the Iberians evolved in Andalusia from the year 650 to the year 50 BC (before our era) and it led to an important Mediterranean culture, organised in fortified cities (oppida) and coordinated by aristocratic elites, that recalls what Homer described in the Odyssey. Initially, each princely lineage was separate; however, from the 3rd century BC, some lineages became dependent on others, giving way to the first Iberian states, with capitals in Cástulo, Ipolca (Porcuna) or Basti (near the current Baza). At the end of 3rd century BC, the Carthaginians first and then the Romans, conquered the rich land of Guadalquivir;

however, the vitality of Iberian culture resisted integration into the powerful Roman state, as although they dismantled the Iberian state cities, the local lineages re-emerged with strength.



IBERIAN MUSEUM

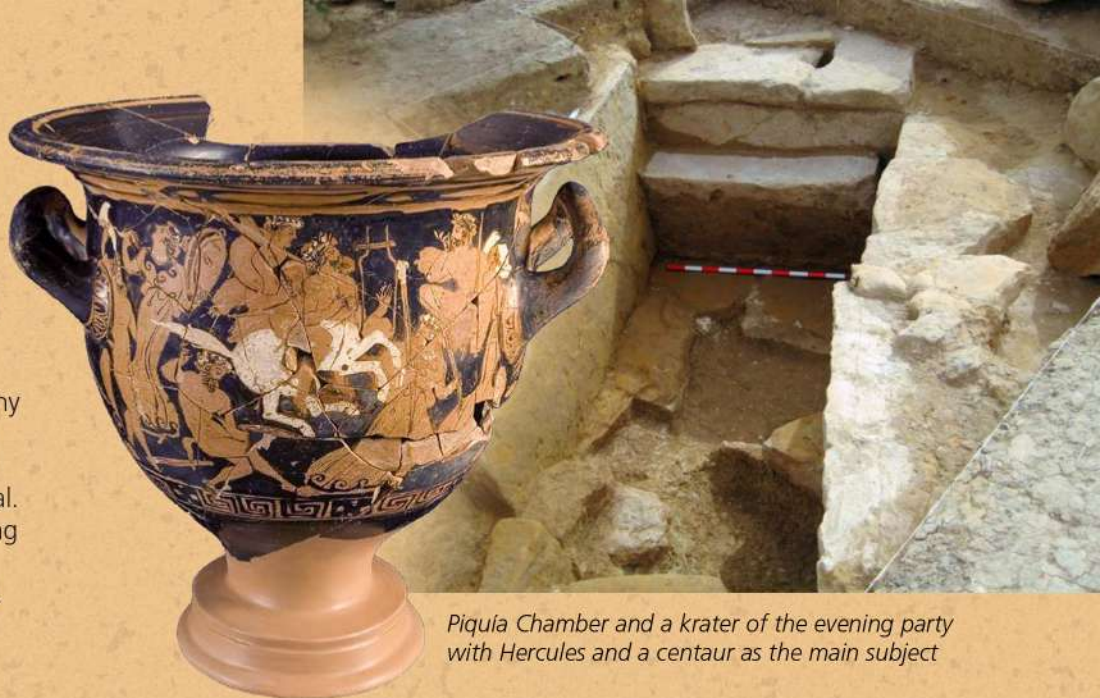
The Iberian Museum was developed with the aim of creating a monographic museum institution that fulfils the functions of protection, conservation, research and dissemination of the Iberian heritage existing in Andalusia, as well as being a reference in the field of knowledge of Iberian culture. It is a first-class museum infrastructure that compiles the main material records of Iberian culture, and encompasses the whole province to become an Andalusian museum in which

the different Iberian towns that inhabited the different regions of our Autonomous Community are present.

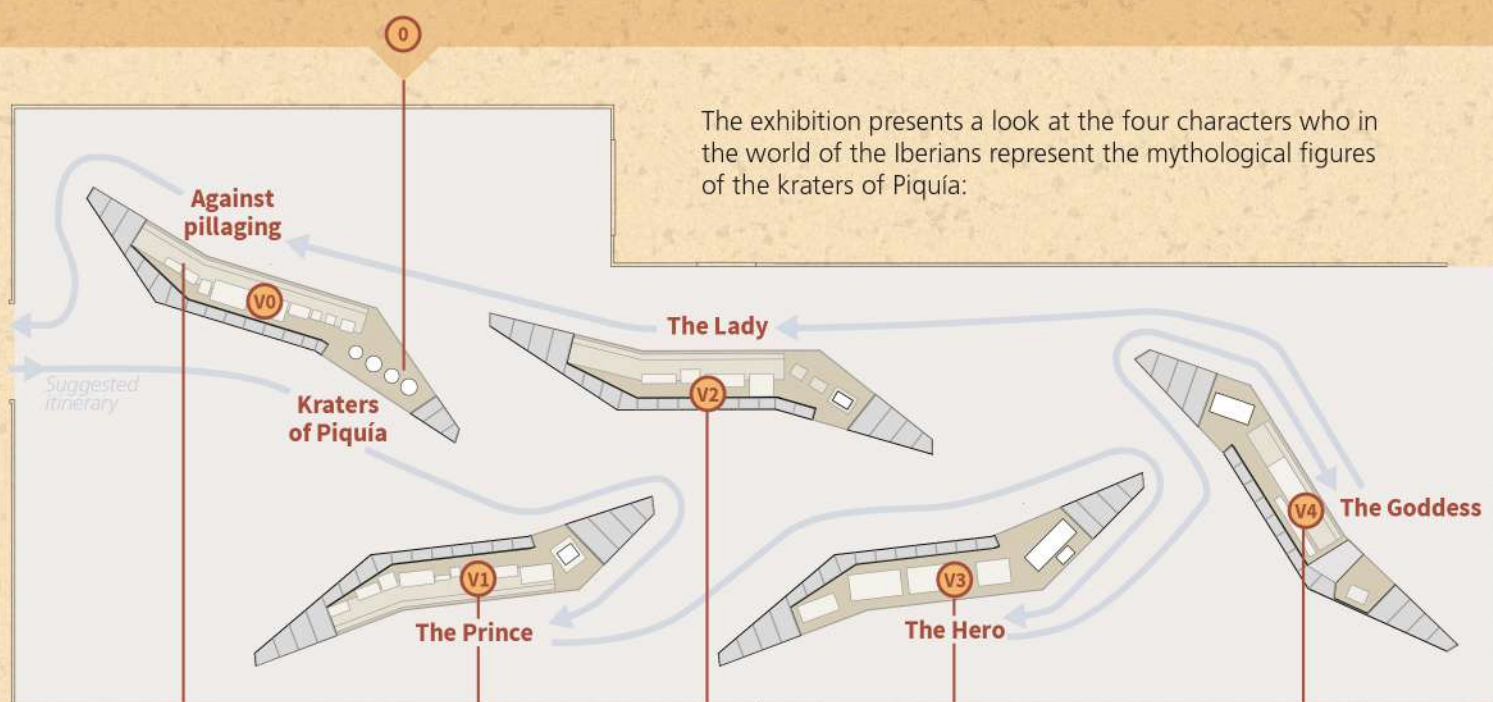
Thus, a new type of museum was created -a 21st century museum- which, departing from localisms, gives a more specialised and general vision of our land, aiming to collaborate with other participating institutions with conflicting objectives, with the ultimate goal of knowing about and highlighting the extraordinary historical and patrimonial value of the Iberian culture of Andalusia. Its location in the city of Jaén bears witness to the great efforts in research and dissemination that are being carried out in this province with regard to this culture.



Of one of the new Iberian princes, Itirtiiltir, there was the **burial chamber of Piquía**, Arjona, and his luxurious goods, which included an exceptional collection of **Greek kraters** made in Atenas three centuries earlier. The paintings on the Greek vases depict mythological scenes of Hercules and Helena (the Trojan princess) that form a unique narrative about the rites of matrimony and heroisation (where heroes were divinised). There were two essential issues for the Iberian aristocratic ideal. With one, the future of the governing lineage was ensured and with the other, its ancient origin was justified.




Piquía Chamber and a krater of the evening party with Hercules and a centaur as the main subject




The exhibition presents a look at the four characters who in the world of the Iberians represent the mythological figures of the kraters of Piquía:

1




At the funeral of prince Itirtiiltir of Urgavo, by means of rich objects from his predecessors, it is shown how an old Iberian lineage was consolidated after the Roman conquest.

2




The lady affirms with marriage her important role as an image of aristocratic wealth, as a protector of the future of the lineage and as mediator between the goddess and her community.

3



The colonisation of a forest and the opening of a new line of communication is shown in the fight of the hero of Itiraka and the wild wolf.

4



The world of the goddess, lastly, is observed through three perspectives: as dominating divinity of nature in Ipolca, surrounded by two male goats; as mysterious astral divinity in Puente Tablas, Jaén, with her rituals in the spring equinox; and as receiver of offerings in the La Lobera cave, individual gifts with which citizenship was made visible from the 3rd century BC onwards.

The exhibition ends with an epilogue **against pillaging**, contrasting the scarce and questionable information of the excellent materials of the R. Marsal Fund with the exemplary research of a tomb in Castellones de Ceal de Hinojares, Jaén.