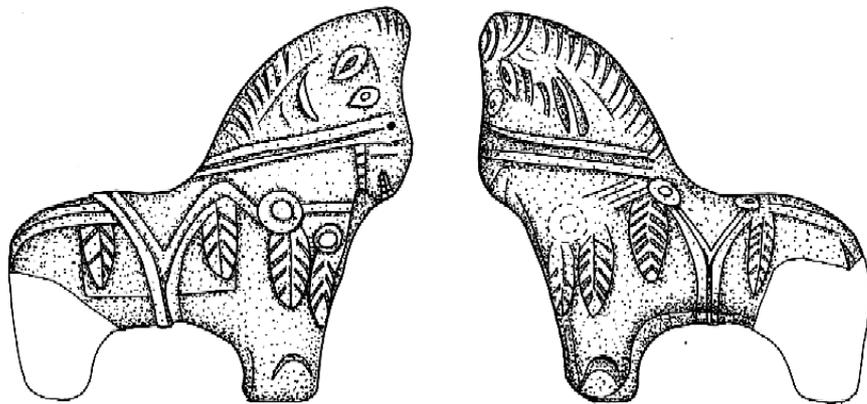


# *The Nabataean Terracotta Figurines*

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for the degree of Doctor of Philosophy*



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## Introduction

The Nabataean period represents the flowering of a unique culture before it was conquered by the spreading power of Rome. It is conventionally dated from the fourth century B.C.<sup>1</sup> to the Roman conquest in 106 A.D.

The Nabataean Kingdom was located in an area between the great cultures of Egypt, Mesopotamia, and Phoenician. Before its annexation to the *Provincia Arabia*, the Nabataean Kingdom, which included both sides of Wadi Araba, North-west of Arabia Peninsula, the Negev, the Sinai, the Hauran region and Jebel El-Drouz, had been brought together in 168 B.C.<sup>2</sup> under a kingdom ruled by Arab kings. During the zenith of the Nabataean Kingdom and after the Roman conquest of Petra, Roman culture spread to influence all cultural aspects in the Nabataean world.

The Nabataeans have been mentioned scarcely by the historians. They were described for the first time by Hieronymos of Cardia, as Diodorus Siculus wrote: “The Arabs love freedom, they live under the open sky and have chosen a country without sources and rivers. They neither plant corns, nor trees, they do drink wine and they built no houses. Infringers are punished with death. Some tribes have camels, others small cattle” (Diodorus Siculus, *Bibliotheca historica* 19, 94-100). The Geographer Strabo mentioned the Nabataeans later, he wrote: “The first people above Syria who dwell in Arabia Felix are the Nabataeans and the Sabaeans. They often overran Syria before they became subject to the Romans; but at present both they and the Syrians are subject to the Romans. The metropolis of the Nabataeans is Petra, as it is called; for it lies on a site which is otherwise smooth and level, but it is fortified all around by a rock, the outside parts of the site being precipitous and sheer, and the inside parts having springs in abundance, both of domestic purposes and for watering gardens. Outside the circuits of the rock most of the territory is desert, in particular that towards Judea ... Petra is always ruled by some kings from the royal family ... They were very wealthy, and

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<sup>1</sup> Petra was mentioned in the ancient resources for the first time, as the capital of the Nabataeans, by Diodorus Siculus (*Bibliotheca historica* 19,94-100).

<sup>2</sup> The beginning of the reign of the first Nabataean king Aretas I

they sold aromatics and the most valuable stones for gold and silver ..." (Geogr. XVI. 4. 21-22).

This inconsistency between the brief historical information mentioned by Diodorus and the information mentioned by Strabo indicates a development in the Nabataean social life from the fourth century B.C. to the first century A.D. and made the archaeological excavations, providing the archaeological finds, worthy of study and necessary for providing us with more information about the Nabataean culture.

As for the excavation reports on the Nabataean sites in South Jordan and Palestine, many clay figurines have been collected during the last six decades, and a large number have not received fair treatment as a class of worthy artefacts. These figurines included different types of human and animal figurines. Some of them have not even been described in published works. This study, in particularly Chapter Two, will focus on describing these terracotta figurines to catalogue them with respect to their shape, ware, possible date, technique of production, meaning and function, to provide important information about the Nabataean culture. This study will support other archaeological evidence, which deals with the Nabataean culture, such as the stone sculptures, the carved facades, the pottery and other areas. Hopefully, it will contribute to a deeper understanding of Nabataean art and culture.

Excavations in the other Nabataean sites in Jordan, Palestine and north Saudi-Arabia are quite few compared to Petra. Oboda, the Nabataean site in the Negev in south Palestine, is the Nabataean site, after Petra, in which the most Nabataean terracotta figurines were found. Two figurines that were uncovered in the Nabataean site of Khirbet edh-Dharih, north of Petra, and have similarities with Petra figurines, are also included in this study. All these figurines, which found outside Petra and are included in this study, do not represent any new types or shapes other than the figurines of Petra. One could assume that these figurines were produced by the same artists, using the same moulds. These figurines may have been produced in Petra as well.

All the material for this research has been collected from the Department of Antiquities in Jordan, the Jordan Archaeological Museum, the Petra Archaeological Museum, the British Museum, the Museum of Jordanian Heritage and different publications. With regard for some of the published materials, there are problems with measuring, dating, ware description, and,

occasionally, unclear photographs or details. Some published figurines that are now in the Jordan Archaeological Museum and the Petra Archaeological Museum were described and photographed again for this study. Few figurines have no museum or excavation numbers. In addition, most of the figurines in this study are in fragmentary state. These fragmentary figurines have been classified, according to similarity in shape or detail between them and other more complete figurines.

This dissertation includes three chapters. Chapter One comprises a brief presentation of the Nabataean history and the history of excavations concerning the distribution of the terracotta figurines, which were found in Petra. This Chapter will focus also on the historical background of the terracotta figurines in the ancient cultures. It will present the stages of development, through which the terracotta figurines passed.

Most of the figurines in this study are moulded in two parts of the mould. Features and technical details in most of the figurines were added to the moulding by incision or by modelling, which is why they were recognizable and readily observable as pieces of terracotta figurines. This matter will be discussed further in Chapter Three, together with the technical section, concerning forming of the clay, manufacturing, firing, and colouring the figurines.

The problem of chronology, which is presented by most of the figurines, makes the detailed study of the ornaments and decorations, and the small details of the figurines worthy of attention. Dated figurines might provide fixed points around which undated ones, that are similar in style and decoration. These similar figurines may be grouped and dated to the same period. The similarities between the different types of figurines will be discussed in Chapter Three.

Part of Chapter Three will be a discussion of the relationship between the terracotta figurines and the Nabataean religion. This part of study will show whether these figurines verify a development in the Nabataean religion through the variation in their shapes and types.

The intensification of Nabataean trade with other countries contributed to the rapid transformation of the political, religious and cultural life of the Nabataeans. Foreign ideas were assimilated into the Nabataean culture, a process that can be recognised by studying and analysing the clay figurines as symbols of the Nabataean culture. The foreign examples of

figurines that are similar and comparable to our figurines will expose and clarify which cultures affected the Nabataeans and how they did. This study will also clarify the Nabataean beliefs, and should shed light on the Nabataean economy, politics and social life. It will therefore be necessary to study all these terracotta figurines, and to compare them with those belonging to other cultures in the region.

## **Chapter One: Historical Background**

### **Historical Background of the Terracotta Figurines**

Terracotta figurines have passed through developmental stages throughout the ages. The development can be shown in their styles, the technique of their manufacturing and the subjects they represented. The styles, which varied from place to place and from time to time, gave every culture its own characters.

Terracotta figurines began to be produced in the very early years of the Ancient Orient. Anthropomorphic and zoomorphic figurines, which served religious purposes and were probably used in magic rites or as talismans, were found at the Neolithic sites, such as Jericho, 'Ain Ghazal, Munhata, Netiv Ha-Gdud and other sites. These figurines were formed by hand and coloured. They represented "fertility figurines" or pregnant and very fat seated females, males, birds and animals particularly cattle, sheep, goats, and pigs (Bar-Yosef 1992: 20-21, 28-29; Rollefson 1998: 109, 113, 118; Kafafi 1998: 134-135).

In the prehistoric era and until the second half of the fourth millennium B.C., the Mesopotamian cultures produced different types of terracotta figurines, which were found in various places, such as temples, houses and tombs. These terracotta figurines, which came from different sites, represented religious subjects, and were used as votive offerings. They are modelled freehand. The types that are represented by the terracotta figurines of this period are mainly animals and human figures. Examples of these figurines, which were found in southern Mesopotamia and belong to the 'Ubaidian Period, represented mostly females, described as mother goddesses, and several male figurines. These figurines were characterized by lizard-shaped heads, bitumen headdresses and "coffee bean" eyes (Lloyd 1978: 47). In contrast, the Samarra Culture in northern Mesopotamia produced another style of terracotta figurines. These figurines represented seated or squatting human figures with exaggerated breasts and thighs. Their heads were modelled and painted, wearing a conical headdress, and their eyes were shaped like "coffee bean" with painted eyelashes, and their facial details were occasionally ornamented with nose- or lip- plugs (Lloyd 1978: 83-85). Some sites in northern

Mesopotamia, and especially in Tell Brak, Chagar Bazar, and Gawra, which belong to the Halaf Culture, introduced a large number of Idol or “eye” symbols. These Idols were made of clay or stone and were most probably used for religious purposes (Mallowan 1947, Pls. XXV-XXVI; Lloyd 1978: 85).

The second half of the third millennium B.C., showed a change in technique of producing the terracotta figurines in the Ancient Orient. A number of figurines were first made by a so-called “snowman” technique, which involved small pieces of clay being added to the original lump to furnish the body and the features of the figurine. The most common types produced in the second half of the third millennium period were nude, roughly made figures of cylindrical or bell shapes. The favourite subjects portrayed by the terracotta figurines at that time were mostly enthroned deities, or deities armed with their weapons, priests, and worshippers carrying offerings (Van Buren 1930: xlii, xlv).

The first use of the moulding technique took place during the Ur III Period (ca. 2100 B.C.), when the mould was used as a stamp to produce a figure in a relief form upon a flat background. Figurines of this kind were roughly smoothed by hand at the back, which gave them a rounded shape (Dales 1960: 241).

With the beginning of the Old-Babylonian Period, the terracotta figurines showed a variation in the subjects they represented. The most common types of that period were found in temples, graves, and houses. They were the nude female figurines representing Ashtar or the mother goddesses as symbols of fertility, male gods, divine couples, worshippers carrying offerings, and various kinds of animals like dogs, pigs, cows, lions and monkeys. Most of these figurines were made to be hanging on a wall, since they cannot stand without being supported (Opificius 1961: 243; Khazai and Homès-Fredericq 1983, Figs. 121-140; Van Buren 1930: xliii, xlvi).

The technique of moulding was developed in the Neo-Assyrian Period. The statuettes were often cast hollow in double moulds, with each half then taken from the mould and stuck together after being coated with slip. Figurines of this period were coloured to show the exact details and features. The main subjects of the figurines, especially from the time of Ashurnaserpal (884-859 B.C.) onward, were female figurines with clasped hands holding their breasts, or suckling a child; and the fictile statuettes enclosed the capsules made of bricks (Van Buren 1930: xliii-xlvii).

In the Iron Age (1200 B.C. to 323 B.C.) is the period through which the area of Trans-Jordan passed before the flourishing of the Nabataean culture. Assyria was a strong military power in the Ancient Near East, and especially from the middle of the eighth century to the seventh century B.C. The dominance of Assyria affected religious attitudes and beliefs in the whole Orient. The trade routes, which came from Arabia to Damascus and Gasa through Wadi Araba, played also a role in spreading religious thoughts and beliefs of the surrounding areas, before the Classical Periods, into the area of the Nabataeans.

Along the Levantine coast, and during the Iron Age, a large number of terracotta figurines were found in the Phoenician sites representing many types of anthropomorphic and zoomorphic figures. These figurines were influenced by Cyprian and Carthaginian styles. Cyprus played a role in producing the terracotta figurines of the Phoenician Culture since the eighth century B.C. Two techniques were used in producing the Phoenician terracotta figurines: wheel-made with the details added by hand, and the moulded technique. The common types of the figurines in that period were the bell-shaped nude females modelled on the potter's wheel, pregnant women, and the nude goddesses clasping their breasts (Bisi 1988: 328; Böhm 1990: 81-85, 107-117).

The Iron Age sites of Palestine and Jordan, as any other sites in the Levant, produced terracotta figurines, which showed they were also influenced by the large cultures in the area. Figurines of the Iron Age, in Palestine, were predominantly animals, mainly horses (Holland 1977: 121-125). Moulded animals were few, and they are represented by one moulded cat made in a double mould taken from the Achzib cemetery (EAEHL Vol. 1, P. 10). With a large number of the figurines found in Jerusalem, it has been suggested that it may have been the main centre for the figurines manufactured in Palestine during the early part of the seventh century B.C. until the Neo-Babylonian distribution in 586 B.C. (Holland 1977: 134).

Human figurines of the Iron Age in Trans-Jordan were mostly females, and the most common type was the Ashtar type or "mother-goddess". It was a common type also in Mesopotamia and the whole of the Ancient Near East. This Ashtar type was made by a combination of moulded and hand-made techniques, with more attention paid to the front part of the figurine. The goddess Ashtar was represented either holding her breasts, showing pregnancy and pudenda, or holding a tambourine. The Ashtar type showed some variation from region to region within the whole area of the Near East (Böhm 1990: 81-85; Amr 1980: 316). Horses,

camels, bulls, dogs, monkeys, lions, and rams were the animals most commonly represented in the figurines during the Iron Age. The figurines showed a local variation in some specific details (Amr 1980: 316). They represented by the clay figurines of the gods or goddesses reflected religious thoughts, and were used for religious purposes. These figurines can be a good source of information about the religious history of the whole Levant (Amr 1980: 316, 319). Other types of figurines of the Iron Age, represented by pottery models of furniture, such as tables and couches; whistles, rattles and some animals and birds, were considered to be toys (Albright 1939, section 142,143; Heaton 1974: 80).

The majority of the Trans-Jordan figurines from the Iron Age are dated between the ninth and sixth centuries B.C. Some were moulded, others were hand-made, and others were made by a combination of both techniques (Amr 1980: 311). More attention apparently was paid to making the frontal side of the figurine. The backside, including the head, was roughly made, so that these kinds of figurines were probably made to be lean against a wall. Larger figurines were hollow and made in two pieces, to be joined together either before or after firing. Additional parts were sometimes shaped by hand (Amr 1980: 309-315). The animal figurines, such as horses, which are the more numerous examples, were both hand-made, and made on a wheel. The rider's torso was a hand-made slab, while the head was either hand-made or moulded. The head, the neck, the legs and the rider were made separately and applied to the horse's body before firing. The most popular colours among the figurines of the Iron Age were red and pink (Amr 1980: 309-315).

In Greece, terracotta figurines were produced from the Neolithic Period. A large number of hand-made human, animal and miniature clay figurines were found in Macedonia, Thessaly, the Aegean Islands, the Peloponnese and Crete (Marangou 1996: 146-152; Orphanidi 1996: 153-154; Papathanassopoulos 1996: 155; Zachos 1996: 156-157; Rethemiotakis 1996: 158). The human figurines were represented seated, standing or cross-legged. In general, they were schematically formed, naked, and fat with prominent buttocks. Anatomical details were deeply incised, impressed, applied or having a combination of these techniques. Painted decorations were used also to beautify the figurines and to clarify some features. The painted decorations were comprised of solid triangles, straight or spiral lines and flame-shaped motifs (Gallis & Orphanidis 1996: 57-58). Apart from the human figurines, other types of figurines, represented by animals and models of clay houses and tables, are very few. Animal figurines

were roughly made and schematically modelled. Bodies were elongated and cylindrical with attached small conical leg stumps (Toufexis 1996: 159-162).

A real terracotta figurine industry, producing clay figurines began first in the latter part of the Mycenaean Period (1400-1100 B.C.) in Crete, and the area from Italy to Syria. The Mycenaean terracotta figurines have been found in houses, tombs and votive deposits. The most popular subjects were the female-draped goddess figurines, wearing a headdress, standing with either arms across the body, folded across the breast, or even with the arms raised, perhaps in a gesture of benediction (Higgins 1969: 12). About 1100 B.C., the Mycenaean world came to an end. After the Mycenaean Period, the terracotta figurine industry stagnated for four centuries, until 700 B.C. The total of the surviving terracotta figurines during that period are few, represented mostly by dolls made mainly for luxury purposes (Higgins 1969: 13). The production of the terracotta figurines increased in the eighth century B.C. in Greece and the representative subjects became numerous. Some crude hand-made and wheel-made men and animals were found in tombs and sanctuaries (Higgins 1969: 13).

In the beginning of the seventh century B.C., Greek art was produced with influences from Phoenicia, Cyprus, Egypt and north Syria, but with a prevenience of local style. This was the beginning of the so-called Oriental Period.

Figurines in the seventh century started to be made by using new techniques, accompanied by the invention of the mould. In the beginning, producing figurines employed only solid moulding for relief plaques, and for heads attached to bodies, either hand-made or wheel-made. This period featured a new style, the so-called Daedalic style, having a particular way of representing the human head with Egyptian influences; a flat face, and hair arranged wig-like on each side of the head and over the forehead. Major centres of producing terracotta figurines in the seventh century B.C. were Crete, Rhodes, Corinth and Sparta (Higgins 1969: 14; Böhm 1990: 76).

Boeotia, Corinth, Attica and Argos were principal areas of producing the terracotta figurines in the sixth century B.C. The moulded faces of these terracotta figurines were represented in a more natural way, and attached to hand-made bodies. The favourite subjects of this period were various animals, female busts, warriors and Gorgons heads, as well as scent bottles

(Higgins 1969: 15-16). In about the middle of the sixth century B.C., the sculptural works of art affected the terracotta figurines, and complete human moulded figures were produced. Seated women, squatting satyrs, sirens (woman-headed birds), and animals were favourite subjects. The best examples of the terracotta figurines of this period came from Camirus in Rhodos (Higgins 1969: 16).

The typical terracotta figurines of the fifth century B.C. in Greece were hollow-moulded and showed a variation in subject representation. Exceptional hand-made pieces were produced in Boeotia and Corinth. They represented scenes from daily life and different kinds of animals, shown in different positions and different activities. The most important centres in producing the terracotta figurines of this period were Athens, Boeotia, Rhodos and Corinth. Each centre had its own local style or local variation in representing specific details of the figurines (Higgins 1969: 17-19).

In the fourth century B.C., the great sculpture works in the Greek world affected the production of terracotta figurines even more than before. There was an increase in production of terracotta figurines, but in a higher quality, with continuation of the characteristics of local figurines of the fifth century B.C. (Higgins 1969: 19-20). The terracotta figurines of the fourth century B.C. showed a development of the drapery style, which is connected to the developed techniques of the bronze-like theatrical figurines begun in the fifth century B.C. (Uhlenbrock 1990: 48). They represented different types from the personal world of women and children, young men and nannies, in elegant and graceful poses and proportions (Uhlenbrock 1990: 48).

In the Hellenistic period, the Greek terracotta figurines reached the top of technical perfection. Shape and style became more complicated and the figurines were represented with more naturalism. Therefore, parts of the figurine, such as the head, front, arms, legs, base and back, were made separately, either by several moulds or hand-made and attached before firing. This period is characterised by the so-called Tanagra style (330-200 B.C.). The first and finest examples were found with a higher quality than in any previous period. The style took its name from the cemetery of the Boeotian town of Tanagra, where these figurines were found. The style probably originated in Athens and was affected by works of sculptures. The best pieces of Tanagra figurines, outside Athens and Tanagra, came from Alexandria. The most popular subjects represented by these figurines were draped women standing on a thin rectangular base; standing or seated Aphrodite; small girls or boys, and seated women. New

subjects included such items as comic actors wearing grotesque masks and the traditional padded costume, and dolls in a dancer's form, derived from the earlier types of dolls with movable legs (Higgins 1969: 19-20, 23-24).

After the conquest of Alexander the Great, Greek influences existed in the whole Orient including the Parthian era. Most of the Parthian terracotta figurines were found in western Iran and northern Mesopotamia, notably in Dura-Europos and Assur. The terracotta figurines represented various subjects made in both Oriental and Greek styles. The most common local types represented by the terracotta figurines were horsemen, nude goddesses pressing their breasts, human figurines in their local dress and costumes of the age, ladies riding on horses, musicians, and goddesses in their shrines (Van Buren 1930: xlviii). Some of the Persian terracotta figurines, which belong to the Parthian era and were found near the capital Tehran, showed a peculiar individual character. The human figurines, mainly female terracotta figurines, are either nudes pressing their breasts and showing their pudenda, or draped with long dresses of special character, with a high headdress. Faces were stamped with Persian facial characteristics (Villard 1931: 93-95).

New Greek subjects of the terracotta figurines were added to the local Parthian ones, such as Aphrodite, Eros, Hercules, Europa, musicians, women, children, masks, couples, dwarfs and grotesque characters (Colledge 1977: 87-88; 1967, Pls. 19, 20). These figurines were formed either by hand or by moulds, usually in two halves, a process developed by the Parthians, learned from the Assyrians. With the exception of some imported moulds, all other moulds were locally made. A Parthian shop and kiln, with many terracotta figurines, was found in Seleucia (Colledge 1977: 122-3).

After Egypt was conquered by Alexander the Great in 331 B.C., Egyptian art, especially in the newly founded capital Alexandria, was influenced by immigrant Greek craftsmen and artists. The city was one of the leading artistic centres of the Hellenistic world. The Hellenistic terracotta figurines of Egypt could be classified under two main groups: The Alexandrian and the Graeco-Egyptian. The Alexandrian style is for the most part the Tanagra style made out of Egyptian clay, and it has been roughly dated as being between 331 B.C. and 200 B.C. (Higgins 1967: 130-132). The Graeco-Egyptian style was a mixed style that came from the integrating of Greek settlers with Egyptians. This style continued during the Roman Empire.

The best examples of the Graeco-Egyptian style were made in Alexandria, and then in the Fayoum. The production was in different groups: The grotesque characters, the clumsy copies of famous statues, and the combination of Greek and Egyptian religious types such as Isis, Bes and Harpocrates. The quality of the Graeco-Egyptian figurines was not as high as the level of the Alexandrian ones, perhaps due to being made with less attention and by using fewer moulds (Higgins 1967: 132).

The production of the Hellenistic terracotta figurines continued even during the Roman Empire Period, particularly in the eastern part of the Roman Empire, such as Egypt and the Near East. In the fourth century A.D. the workmanship became crude, until production stopped in the fifth century (Higgins 1969: 27).

Excavations in Southern Arabia are few. The information about terracotta figurines from that area is scarce and there is therefore not enough information about them. The majority of the few terracotta figurines of Southern Arabia were found in two important Pre-Islamic sites: Thaj in the area northwest of Al-Khobar, and Failaka. The terracotta figurines of Thaj were not numerous. They were hand-made, crudely modelled and incised. These figurines represented mainly busty nude enthroned females, cupping their breasts in both hands, representing the mother goddess, harnessed camels, and male figurines (Potts 1988: 39-43, Figs. 38-49).

Though the sites of Thaj and Failaka belong to the same period, the figurines of Failaka (325 B.C. - 100 A.D.) show another school of art. None of the terracotta figurines of Failaka belong to the large class of the Thaj figurines. Failaka produced Near-Eastern types as well Hellenistic types. The most common Failaka subjects were Hellenistic male heads, female-headed incense-burners, draped male and female figures, Nike and Satyrs. The Near-Eastern types included mainly moulded female figurines, Persian riders, horses and boats. The majority of these figurines are considered to be imported, but the hand-made figurines were produced locally (Potts 1990: 171-2).

As a result, the local terracotta figurines produced in Southern Arabia, which consisted of these few groups of terracotta figurines, did not reach a high level of artistic merit. The figurines were produced in a primitive way. In addition, there was a dependency on imported

figurines, or even on imported moulds, to produce a high quality of terracotta figurines, like the ones found in Failaka (Potts 1990: 171-2).

## **Chronology of the Nabataeans**

Before we present the chronology of the terracotta figurines, it is worthwhile to present a brief narrative of the chronology of the Nabataeans. The Nabataeans inhabited both sides of Wadi Araba, North-west of Arabia Peninsula, the Negev, the Sinai, the Hauran region and Jebel El-Drouz (Fig 103). They were mentioned for the first time by the historian Diodorus (1971, book II, 48, 1-5; XIX, 94, 2-95, 1), when he described the Nabataeans as nomads who depended on their livelihood for herding and commerce, and said that their rock (πετρα), Petra, is their centre. He reported that they transported goods from southern Arabia and the Persian Gulf to the Mediterranean Sea.

In the third and second centuries B.C., evidence from excavations proved that the pottery was imported, and that the architectural remains at Petra were very poor (Parr 1965: 528-30; Patrich 1990: 22).

At the end of the second century B.C. the Nabataeans increased their activities in trade in northern Arabia and the Red Sea. This led to a number of struggles between them and the Ptolemies of Egypt, who controlled the trade of the Red Sea (Strabo Geogr. XVI, 4, 18; Al-Nasiri 1984: 410).

At the end of the second century and the beginning of the first century B.C., Petra was established as the secure capital of the Nabataean realm. The Nabataeans established a kingdom ruled by their King Aretas I (168 to 120/10 B.C.). They had abundant water resources and rich agricultural lands. The Nabataean kingdom reached its peak between the first century B.C. and the first century A.D. In his report written about 25 B.C. the geographer Strabo (Geogr. XVI, 4, 26) described the settlement of the Nabataeans in their capital of Petra as a wealthy metropolis, whose inhabitants live in stone houses, with impressive agricultural fields, numerous flocks and a plentiful local supply of all kinds of foods and aromatic substances. He said that they were ruled by an egalitarian king, and that they have courts of law, and many imported products. This period of the Nabataean's history may have formed a transitional phase in Nabataean society from a nomadic to a more stationary way of life.

Concerning the minor arts of the Nabataeans, Strabo (Geogr. XVI, 4.26) stated, "... embossed works, paintings, and moulded works were not produced in their country".

Until the annexation of the kingdom by the Romans to the Provincia Arabia at 106 A.D., the Nabataean kingdom was ruled by the following kings: -

Aretas I	168 B.C
Aretas II	120/10 – 96
Obodas I	ca. 96-87
Rabbel I	87
Aretas III	87 – 62
Obodas II	62 - 60
Malichus I	60 – 30
Obodas III	30 – 9
Aretas IV	9 B.C. – 40 A.D.
Malichus II	40 – 70
Rabbel II	70 – 106

Petra reached its height as a cosmopolitan trading centre during the reign of Aretas IV and Malichus II. Rabbel II may have transferred the Nabataean capital from Petra to Bosra. Soon after the death of Rabbel II, the Roman Emperor Trajan annexed the Nabataean kingdom and incorporated it into the new Roman Province of Arabia. Archaeological excavations at Petra show, by examination of the architectural remains and the pottery, that after the Roman annexation, there was a deterioration and a decline in quality of workmanship (Horsfield G. and A. 1938: 6-8; Parr 1960: 129, 135; Parr et. al. 1975: 40-45). Despite this decline in quality, Petra remained a city of high material culture even in the second and the third centuries A.D. However, the culture was a mixture of artistic vitality, a combination of Graeco-Roman and Nabataean Arab cultures, caused by the Graeco-Roman influences upon the Nabataean culture. The painted pottery continued to be manufactured (Schmitt-Korte 1984: 8).

Soon after, as the Roman took direct control of the trade routes, Nabataean power, income, and wealth began to decline, which weakened their culture.

Around the fourth century A.D., Christianity existed at Petra. The city continued to serve, with its churches, bishops, and some of the buildings in the city centre rebuilt from Nabataean

cut stones and column drums, as a commercial station along the old trade routes. The spread of Christianity and the advent of the Christian Empire did not prevent the continuation of the ancient pagan cults of the Nabataeans until the end of the fourth century, as mentioned by Epiphanius, bishop of Salamis and Sozomenus (Patrich 1990: 28).

In 363 A.D., Petra was struck by an earthquake, which affected all of its monuments and all aspects of life. Following the earthquake, some of its tombs and caves were used as hermitages by monks, and most of its ruined buildings were used seasonally by the nomads.

## **History of Excavations and the Distribution of the Terracotta Figurines**

Under the commission of an English association, which was interested in the pursuit of knowledge, the Swiss explorer Johann Ludwig Burckhardt began his way from Damascus to Cairo. When he passed through Jordan, Burckhardt heard from his guide about the magnificent hidden ruins among the mountains, and decided to visit them. On July 22, 1812, Burckhardt entered Petra by feigning that he wanted to visit the tomb of the prophet Haroun, which is located on the other side of Petra. Burckhardt later wrote about Petra in his memoirs.

Since that time, many writers have written about Petra and its hidden secrets. After Burkardt, the next visitor was Leon de Laborde, who examined the site in 1830. He spent eight days in Petra accompanied by a painter (Laborde 1838: 158-203).

In 1837, the German researcher Gotthilf Heinrich visited Petra. Heinrich was interested in its geography, but he was not the only one. David Roberts and Edward Robinson successfully mapped and photographed the rock-cut facades (Roberts 1842). Other western researchers, who explored and described the site between 1864 and 1875, were Duc de Luynes, Doughty and Palmer (Lindner 1997). In the nineteenth century, some travellers were sent by the biblical school in Jerusalem to Petra to examine the site.

In 1898, a German expedition under the direction of Brünnow, Domaszewski and Euting visited Petra to study and to record the rock-cut facades. The expedition disseminated its research in three volumes in 1904, 1905 and 1909 (Brünnow and Domaszewski 1904-09).

The Austrian explorer Alois Musil started making a topographical study of the regions of Edom and Moab in 1896. Musil was followed by Gustaf Dalman, in the extended period between 1896 and 1907. Dalman started an investigation of many of the cult-places, temples and niches in the site (Dalman 1908; 1912). Dalman's investigation was followed by an investigation of the temple "Qasr el-Bint" by Heinrich Kohl in 1910.

In 1916-17, during World War I, an Austrian-German-Turkish team established the first department of antiquities in the Middle East. Under the presidency of Theodore Wiegand, a special team was created to save the ruins of Petra. They were also interested in studying the beautiful architecture, and making accurate descriptions of the freestanding monuments in the city (Wiegand 1921).

In 1925, with the help of the Royal British Air force, the first aerial photographs were taken of the magnificent building and facades. More photographs of the rock-cut facades of Petra were taken by the British Sir Alexander Kennedy (Kennedy 1925). This was followed later by the French researcher Kammerer in 1929, who compiled one of the most important books concerning the Nabataean kingdom, entitled "Pétra et la Nabataéne" (Kammerer 1929).

Studying the ruins of Petra remained the interest of visitors, researchers and explorers, who did no more than describe the site, until the first organized archaeological excavations were begun at the site. Under the supervision of George Horsfield, assisted by Agnes Conway, the first archaeological excavations were done in the period between 1929 and 1936. They were interested in the city wall of Petra at the south of ez-Zantur, in the third mound of the great dump, called Katute, which is in the northern steep of Wadi Farasa. The Horsfield excavations also were established in some caves and tombs at the lower and the upper junction terrace of Mu'eisra Ridge. These two researchers dealt roughly with the stratigraphy of the site by gathering a great number of archaeological artefacts, among them a number of terracotta figurines. These figurines were the first that were uncovered in Petra (Horsfield G. and A. 1938 and 1941). These figurines were described in published works to accompany a number of other figurines that are part of a private collection. Horsfield made a descriptive, however not a comparative study of the figurines.

In 1937, the British School of Archaeology in Egypt sponsored archaeological excavations directed by Margaret Murray and Flinders Petrie, and later on by J.A. Saunders and J.C. Ellis. They wanted to clear some caves on rock-terraces overlooking the Wadi Abu 'Olleqa on the steep of Wadi Farsa. The terracotta figurines uncovered were just three pieces (Murray and Ellis 1940).

Since 1954, the president of the General Archaeological Department, Gerald Lankester Harding, decided to make an archaeological study at Petra. He intended to make the site a place to attract tourists. The first season, Peter Parr started to clean the area of the monumental gate and to rebuild the wall that extended from the southern bank to Wadi Musa (Parr 1957: 5-16; 1962: 13-21).

Lankester Harding started the second season in 1956. His work concentrated in the monumental works, and extended along the main street to the southern bank to Wadi Musa. This excavation proved that Petra was full of vivacity and life during the Nabataean Period, and later also in the third and the fourth centuries. Harding's work was followed by the excavations of Diana Kirkbride. She continued working in the main street to clean and clarify its monuments and to excavate some of the Stone Age remains, with the help of the Department of Antiquities (Kirkbride 1960: 117). Notably, no terracotta figurines have been registered in these seasons of excavations (Harding 1958: 12-14).

At the end of the 1950' s, the British School of Archaeology started a series of archaeological excavations, directed by Peter Parr. The excavations were at the edge of the Katute, located at the southern side of the city centre, and along the main street in the area of the monumental gate, in addition to some archaeological works in Umm el-Byara directed by C. Bennet (Parr 1959: 106-8; 1960: 124-35). In 1959, the British School of Archaeology, under the presidency of Peter Parr, and Philip Hammond, with the collaboration of the Department of Antiquities, worked on a project, which started in 1958. It aimed at studying the Nabataean settlement in Petra, the Nabataean pottery, the development of architecture, and the stratigraphical continuation in the site. For this reason, the excavations centred only on the area of the monumental gate and al-Katute (Parr 1960: 124-34; Hammond 1960: 26-7).

During these excavations at the monumental gate and al-Katute, 203 terracotta figurines were found. A small number of them were recently described in a paper published, and introduced

by Peter Parr, in the Nabataean Archaeological Conference (Parr 1990). Very few other individual pieces were studied by Eve French and described in published articles by French, entitled “Two Hellenistic Heads from Petra” (French 1994), and “Nabataean Warrior Saddles” (French 1988: 64-7). A complete and detailed study is now being prepared by French. The figurines were all, except one figurine, in fragmentary state. The majority was moulded in a double mould. About two-thirds were animal figurines and about one-third were deities or humans, who were then classified into standing nude males and seated figurines (Parr 1990)<sup>1</sup>.

Since 1962 Horsfield and Parr have uncovered the largest numbers of figurines from Petra. At the same time, G. Wright established some reconstruction works at the column of the treasury, part of the main street, and the monumental gate. In addition, Wright did some excavations at the temple of Qasr el-Bint and in the royal tombs and also did a study of the treasury monument (Wright 1961: 8-37; 1973).

The interest in the main theatre of Petra began in 1961, when Philip Hammond of the University of Utah made excavations in 1961 and 1962 to study the Crusader castle on el-Habis and to clarify the stage of the theatre (Hammond 1964: 81-4). Hammond published in his report the description of 10 terracotta figurines, which were all in a fragmentary state. These figurines represented males, females, horses, one camel and a Bes (Hammond 1973). Also in 1962, and until 1964, Crystal Bennett carried out excavations in Petra on the summit of Umm el-Byara. She was interested in the Iron Age remains (Bennett 1980).

In 1963 and 1964 excavations were made in the area between the temple of Qasr el-Bint and the monumental gate. These excavations were followed by another season of excavations at the same temple in 1965 (Parr et. al. 1967-68: 20-9). Many statues were found in these excavations, which were studied later by G. Wright. A private American expedition collaborated in the excavations, and worked until 1968. In the next year, the Department of Antiquities of Jordan worked for an archaeological season in the west of the victory arch in the Hammamat (baths) region.

A collaboration between a French team by Jean Starcky and Father J. T. Milik, and Fawzi

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<sup>1</sup> Most of these figurines are in museums in the United Kingdom, in particularly the British Museum, however, other pieces were distributed in other museums in Jordan, Israel, Australia, Belgium and Germany.

Zayadine from the Department of Antiquities, made photographs of Petra in 1968 and 1971.

Under the direction of Philip Hammond of the University of Utah, the American expedition excavated the Temple of the Winged Lions (the Temple of Atargatis). This temple was the first freestanding monument to be dated by an inscription related to the completion of the building, in 27-28 A.D. (Hammond 1975: 5-26; 1977: 47). The excavations of the temple of the winged lions continued until 2000, the 16<sup>th</sup> season of excavations in the temple area, and the 20<sup>th</sup> anniversary of the excavations conducted by the American expedition to Petra (Hammond 1988: 189-90). Hammond's excavations were commenced in two areas: The northern side of Wadi Musa, and in the temple of the winged lions. During Hammond's excavations, many ruins were found that dated from the first century B.C. to the fourth century A.D. The excavations in these areas continued in 1971, 1975 and 1977, in an attempt to study the temple and the buildings related to it. These excavations were made with the intent to do an analytical study of the architecture of the temple that was reconstructed by Philip Hammond (Hammond 1977-1978: 81-101).

In the mid-1970s, the Germans became interested in Petra. They conducted excavations under the direction of Manfred Lindner of a German Nuremberg Association of History of Nature. The German team excavated some graves, discovered some sanctuaries and cult places, investigated the theatre at the southern suburb of Sabra, and traced the water catchment's system (Lindner 1986). The excavations continued through many archaeological seasons until recently. In 1982 and 1983 the Germans worked at the site, particularly in the area of al-Deir and the surrounding area, to describe the rock facades, the cisterns and the caves in the area, in addition to studying the religious importance of the area (Lindner et. al. 1984: 163-81). The German team continued its work in 1988, excavating the Urn Tomb (Zeiter 1997), and the area of Saddeh (Lindner 1997a). Manfred Lindner, with Klaus Parlasca, started a project of studying the terracotta figurines from Petra. They worked on about 250 figurines, most of them being in private collections. They did not complete the work, but instead have allowed Ingemarie Parlasca to work on it since 1981. The description of some of these figurines was published in some articles written by I. Parlasca (Parlasca 1986; 1990; 1990a; 1991; 1993; 1998).

In 1977, the Department of Antiquities began work on the Petra Tourism Development project under the direction of Fawzi Zayadine. The Department started to clarify the Siq and

to restore Qasr el-Bint (Zayadine 1979: 194). From 1979 until 1981 the Department conducted excavations outside Petra, near the road to the village of Wadi Musa. There, they uncovered a unique group of kilns. In those excavations a group of terracotta figurines were found, 12 pieces of which are described in published work by Zayadine. He classified the figurines into four groups: standing figurines, Astart type, seated figurines and animal figurines (Zayadine 1979; 1981; 1982; 1985; 1986; 1997). Another area excavated also by the same team is in the area located mid-way between Zurrabeh and the old water reservoir of Petra, one kilometre north of the rest house. A number of terracotta figurines were uncovered at that excavated site. Zayadine described six of them in published work, and dated them to the late Roman and early Byzantine Periods (Zayadine 1982). In 1984 they restored the ground of el-Siq, Qasr el-Bint and the court. From 1983 to 1984, Fawzi Zayadine made archaeological excavations in the temple of Qasr el-Bint, to help explain historical evidences and the architectural elements of the temple (Zayadine 1985: 239-49).

The excavation in the area of el-Katute was continued in 1981 by the team from Jordan University, under the supervision of Nabil Khairy, to clarify the stratigraphical settlement at the site. It proved helpful by giving a better understanding of Nabataean social life. These seasons of excavations have revealed 33 terracotta figurines. These figurines were dated based on the dates of coins found with them, and described in a published volume of the excavations (Khairy 1990).

Under the patronage of the Archaeological Institute of the University of Basel, and the Swiss-Liechtenstein Foundation, the first campaign of excavations was started on the terrace of ez-Zantur. The Swiss excavations continued to the present year, and were one of the best excavations at the site in clearing the architecture of the houses in the Nabataean and the Late Roman Periods (Stucky et. al. 1991; 1992; 1994; 1995; Kolb et. al. 1997; 1998; 1999; Kolb and Stucky 1993). The excavations of ez-Zantur resulted in finding a number of terracotta figurines studied by A. Bignasca (Bignasca 1993; 1996: 283).

Other archaeological activities were taking place in Petra in the 1990s. The Brown University Centre for Old Archaeology and Art, under the direction of Martha Joukowsky, started a program for archaeological survey and excavation of the southern temple, which was called later 'Petra Great Temple'. Seasons of excavations, which were conducted from 1993 to the present year, proved the importance of the temple as one of the largest temple structures to be

found at Petra. The temple lies to the south of the Colonnaded Street and southeast of the Temenos Gate (Joukowsky 1994; 1996; 1997; 1998; 1998a; 1999; Joukowsky & Schluntz 1995). A number of figurines were found during the excavations, and were described in published work by D. Barrett (1998: 287).

Many architectural structures and archaeological items are still underground. Therefore, it is very possible that in the future more buried terracotta figurines will be found.

## Chapter Two

### Figurine Types and Their Parallel Examples

#### Part One: Anthropomorphic Terracotta Figurines

##### I- Female Figurines

Female terracotta figurines are the largest among the zoomorphic and the other anthropomorphic figurines. They represent a large variety of shapes, types and techniques. This variety makes it safe to assume that these figurines were very common and popular for a long period of time. Also, these figurines show some kinds of development in manufacturing, and in the representation of the figurine types. This development can be traced through the variety of shapes, qualities, and degree of the craftsmanship, by which the figurine types were manufactured. These female figurines range from crude or primitive to finely crafted and highly developed. They also expressed different influences about their shapes and types, by contrasting them with other figurines from outside the Nabataean culture. The outside influences can be recognized from similar details and characteristics between these figurines and other female figurines of the surrounding areas. Among them are the goddess Ashtar or Atargatis, respectively. These various groups of female figurines can be classified through their types into the following groups:

Nude females

    Enthroned goddesses

    Plaque types of enthroned goddesses

Seated draped females

    Isis

    Enthroned partly-draped goddesses

Aphrodite Anadyomene

Winged Nike

Handmade standing female

Unidentified female figurines

## **Nude Females**

### **Enthroned Goddesses**

Nude female goddess figurines were very common during all the ancient Graeco-Roman periods. In Nabataea, they were manufactured in the frontal pose with the right arm in a gesture of blessing (Pls. 1-30, Figs. 1-3). Female figurines, especially those representing the nude females showing their breasts or holding tambourines, were very common in Trans-Jordan during the Iron Age (Amr 1980: 110-128).

This group of figurines was the most popular in Petra and outnumbered those of the other groups. The figurines show the female head and body in a natural manner. They seem to have continued the Ancient Oriental tradition of female fertility figurines. These figurines were represented as symbols of fertility, either exposing their breasts, pregnant or suckling a baby. On other occasions they were holding a baby, a bird, some fruits or wheat-spikes. They are also shown, in some cases, adorned with leaves as symbols of a fruitful season.

Figurines of this group were similar in shape but different in sizes, hair coiffure, shoes type or shape and pedestal decoration. All figurines of this group are nude, sitting stiffly on their pedestals. They are holding up the right hand with the palm outwards in a gesture of blessing, and extending the left hand straight to the front, which is either holding an object or is set in a strong closed fist. The pedestal, on which the female is sitting, is a rectangular shape and decorated from the backside with three forms of the following patterns: vertical incised line in the middle surrounded by two oblong patterns; one inside the other (Fig. 1); vertical incised lines, parallel to each others (Fig 2); and two crossing lines surrounded by an oblong pattern, close to the external edges of the pedestal (Fig 3).

The enthroned female figurines can be classified according to their sizes into at least three groups. The complete size of the first group ranges between 8.4 to 9 centimetres in height and 2.8 to 3.4 centimetres in width. The majority of the figurines (1, 2, 4-11, 13, 16, 17, 20-24 and 30) belong to this group. The second group of figurines is the smallest in size. It is about 7 centimetres in height, and 2.1 centimetres in width. Only figurine 3 belongs to this group. Group three is the largest in size, and is about 11 to 12 centimetres in height, and 4 to 4,5

centimetres in width. Figurines 12, 14 and 15 belong to this group. All of the three groups of figurines have the same sitting pose and the hands gesticulating.

One cast of the lower front part of figurine, (Pl. M1), which was found among this study's group of Petra figurines, could support the belief that these types were locally made. Clay ranges in colour from degrees of red, pink and orange. Some of the figurines show considerable remnants of reddish-brown paint. Others show traces of red or white slip. Four examples of this group are dated, figurines 2 and 16 to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Figs 24.1, Pl. 12.1; Fig 24.3, Pl. 12.3), and figurines 22 and 23 to the late second century A.D. Dating these figurines is based on placing them with associated pottery, in addition there were coins of the reign of Aretas IV that had been found also in association with figurines 22 and 23 (Horsfield G. and A. 1941, Pl. XXX.258-257).

Exact similar examples of the enthroned nude goddesses found at Petra are very few. However, such enthroned goddesses, either nude or draped, were common in the Ancient Orient as a symbol of fertility, and were represented in different ways. Some similarities can be seen in characteristics of different figurines, such as the hairstyle, the sitting or the standing pose and the hand gesture.

Similar examples in the sitting position are the Aphrodite terracotta figurines, in which nude Aphrodite is sitting in a frontal position, with legs and arms joined close to the body, holding in each hand a half-pomegranate. One example of the type of nude enthroned Aphrodite, with the hair arranged in a high coiffure, was found in Apulie in Italy, and dated to the second half of the fourth century B.C. (Besques 1986, Pl. D 3331). Other examples representing nude seated females are figurines of *Hierodouloi* from the classical Ilion<sup>2</sup>, dated to the end of the third century B.C. Their hands are resting against their thighs or the right hand is raised to the breast. These figurines carry implications of fertility, and they might be connected with the worship of the Oriental goddesses (Thompson 1963: 87, Figs. 58-71).

The hair, as shown in the figurines 1 – 6 and 21 (Fig. 1)<sup>3</sup>, is parted in the middle and drawn to arrange plaits on each side of the head, covering the ears and falling to the shoulders. It is not

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<sup>2</sup> The city of the Trojans (Troy IX), was active in the Archaic period and became by 306 B. C. the centre of a religious league, composed of cities of the Troad. In 133 B. C. it became part of the Roman province.

<sup>3</sup> An intact backside that was found in Petra is published by Schmitt-Korte (1984, Pl. 50b). This figurine is very similar in shape to figurine 21 in this study.

clear if these features are meant to represent a layer wig, which was usually made to represent naturally waved hair, as in the case of some Graeco-Egyptian figurines. However, this kind of hairstyle is closer to a wig than to normal hair, and might have been derived from the Egyptian *peruk*. It reflected similarities to the hairstyle of the Graeco-Egyptian female figurines of the first to the third centuries A.D., which represented in some cases the figurines of Isis, Hathor, and naked goddesses (Schmidt 1911, Fig.116-118; Graindor 1939, Pls. XI 28, XIV 36). In Mesopotamia, the Hathor coiffure was used as a symbol of the goddess Nin-harsag, who was equated later to Ashtar (Contenau 1931: 903). In Greek art, the representation of hair drawn into arranged plaits on each side of the head, covering sometimes the ears, is represented on the early Archaic sculptures, dated to the late seventh and the sixth centuries B.C. This is the period in which early Greek art was made with heavy influences from the Orient and Egypt (Richter 1980, Figs. 57 and 58).

The different hairstyle on the backside of the head this group of figurines, which ends either with a V-shape (Pls. 20, 23 and 29) or horizontally straight (Pls. 2 and 21), can be an indication that the hair was styled in different models after moulding from the same mould.

This type of figurine show a similarity, in reflecting symbols of fertility, to the female fertility deities of the Orient, Asia Minor and Mesopotamia, especially to the Mesopotamian Ashtar figurines. These similarities can indicate that the figurines of this study resemble, at least in their symbols, the Ashtar figurines. They might also be evidence of the prevalence of Mesopotamian beliefs and religion in the region during the Nabataean period.

An earlier example of a figurine representing a nude mother goddess, as a symbol of fertility, is a figurine from Tell edh-Dhiba'i in Iraq. This figurine represented the goddess Ashtar standing and holding her breasts with both hands. The figurine was made in an old Babylonian style and dated to the third dynasty of Ur (Al-Gailani and Pagliero 1965, Pl. 5/50). This style by which this goddess was represented was prevalent in the whole Levant, especially during the Iron Age. It could be the origin of the Phoenician goddess Ashtaroth and the Syrian goddess Atargatis in a later period. More examples of this type are the figurines from Neirab in Syria, dated between the eighth to the sixth centuries B.C. (Carrière and Barrois 1927, Pl. LI), and the figurines from Tell Abu Hawam in northern Palestine, which are dated between the late sixth to the fourth centuries B.C. (Hamilton 1934, Fig. 28). The goddess in the figurine from Tell Abu Hawam was sitting on a solid throne in frontal pose,

with the right hand on the belly and the left hand resting on the lap. Similar examples could be seen among the figurines of Olynthus on the northern Aegean coast (Robinson 1952). These figurines are similar to the draped enthroned Isis figurines produced at Petra. However, Isis in most of the figurines has her right hand on the chin, indicating a mourning attitude.

Iron Age sites in Jordan yielded a number of moulded Ashtar or Ashtaroth figurines holding a rounded object, which could be a tambourine. They are dated between the late eighth to the seventh centuries B.C. (Harding 1937, Pl. X, Figs. 8, 9; Gleuck 1934, Fig. 8; 1939, Fig. 18; 1970, Figs. 92 and 93).

Producing the style of the nude mother goddess continued in the Hellenistic period, and is shown in an example from Tell Nebi Mend (Pézard 1922, Fig. 5). Another example is the figurine from the Nabataean site al-Sunaimiat (Dumat Al-Jandal) in Saudi Arabia, which was found in a tomb near the skeletal remains of an infant. This Nabataean figurine represented a nude handmade female with hands holding the breasts (Al-Dayel 1988, Pls. 37.11, 40).

Production of the type of the nude standing mother goddess figurines continued until the late Roman period, and is shown in the group of figurines of Beit Natif in Palestine. The goddess in these figurines was putting her right hand on the breast and her left hand on the pudenda (Baramki 1935, Pls. II 3, V 6, IX 6, 10, 11, 14). This type of figurines is similar to a number of Parthian figurines from Seleucia on the Tigris. The goddess in these figurines was standing nude with hands either on the breasts or one hand on the breast and the other on the pudenda (Ahmed 1967, Pls. I, II).

The continuation of producing the fertility female figurines of Ashtar, Ashtaroth or the mother goddess, from the third millennium B.C. until the late Roman period, showed clearly that the way of representing these deities had passed through phases of development. It is also recognizable that this continuation did not prevent the appearance of other shapes and types of the same goddess with some tangible changes in the shape and style of the figurine. Figurines of the nude enthroned females found at Petra could be the direct descendants of the above-mentioned deity. They represented however, their own style and exposing their own characteristics.

The right hand as a gesture of blessing could be seen among the representation of the deities of many cultures, such as the Phoenicians, the Parthians and the Arabs. This blessing gesture could be seen among the standing draped Parthian female figurines, notably from Dura-Europos and Palmyra (Downey 1996, Fig. 4, 6, 7; Colledge 1977: 131; Amy and Seyrig 1936, Pl. XLIX), on a Phoenician goddess's figurine (Bordreuil and Gubel 1988, Fig. 7), and on two figurines of the Goddess Dushafri and her daughter Smy in Al-Hadr (Al-Shams 1980). This hand gesture is also shown on female worshipper representations from Ilion. These worshippers were draped, either standing or kneeling, and raising the right hand or both hands (Thompson 1963: 95, Figs. 72-83). The hand gesture with the palm turned inwards has been represented in the late ancient Greek period, in the representations of the standing worshippers. In the late Hellenistic and Roman periods, the gesture of the palm had developed to be turned outwards and upright with the fingers wide spread (Thompson 1963: 95). With the Nabataeans, the right hand in a gesture of blessing was depicted on a bronze coin of King Malikus I, dated exactly to 33 B.C. (Schmitt-Korte 1991: 138, No.18-19).

### **Plaque Types of Enthroned Goddesses**

This type of terracotta figurine is represented by two figurines in fragmentary state (Pls. 31-32, Fig. 4). These figurines are oval in shape and made in a relief form, which has usually a flat back. Both figurines are provided with an eyelet on the top of the figurine for suspension. A frame surrounds the goddess figure, and is decorated with small punctured patterns between two incised lines. The enthroned goddess represented on these plaque-type figurines has exactly the same shape as the goddesses, which are represented by the enthroned nude goddess (figurines 1 – 30). Since both figurines of this type are in fragmentary form, the complete size can be deduced from a reconstruction drawing. It is between 9 to 10 centimetres in height and 3.5 centimetres wide.

### **Seated Draped Females**

#### **Isis**

Isis was worshipped in Egypt and identified there with other goddesses from the early dynasties. She gained a special religious role during the Graeco-Roman periods, which is reflected in Egyptian art, in particular the terracotta figurine production. She was considered

the goddess of fertility, mother of Harpocrates and the protector of motherhood and birth. At the same time she was depicted as Aphrodite, Demeter and Tyche in the figure of a Greek goddess, surmounted by the crown of Isis *besileion*<sup>4</sup>. In Petra, Isis was given a favoured position in the Nabataean Pantheon, where her image was carved on the middle of the most important facade of Petra, “the Treasury,” holding the full horn, *cornucopia*, and is shown on other Nabataean objects like coins and lamps.

A common motif of the terracotta figurines was the Mourning Isis (Pls. 33 – 43, Figs. 5 - 8), who is portrayed sitting in a frontal pose, with her right hand on the chin, an indication for sorrow, wearing a long fringed *chiton*, tied over the breast in the so-called Isis-knot. In her left hand she is holding her customary items: a *sistrum*<sup>5</sup> or a feather and a *situla*<sup>6</sup>.

It is noticeable that this type of representation of Isis was not common among the Graeco-Egyptian figurines of Isis in Egypt. It was represented on one bronze stele with Mourning Isis sitting on the Cobra (LIMC 1990, Fig. Isis 88), and on a terracotta figurine from Tell Nawa (Memphis)<sup>7</sup> (Dunand 1973, Pl. XXXIX1).

Other Isis figurines found in Petra, 45-52, represent the goddess sitting on a throne with her hands on the lap or the knees, wearing a *chiton*, and in some cases, (Pls. 45 – 48, Figs. 10 – 11), with many folds and fringes at the lower end of the *chiton*<sup>8</sup>.

In Petra, the representation of Isis was carved in two niches in Wadi Siyyagh (Milik and Starcky 1975: 120-124), and Wadi Waghit (Parr 1962: 21-23). The niche in Wadi Siyyagh was carved with a Nabataean inscription dated to 25 B.C., providing evidence to identify al-Uzza in Petra as being associated with the Egyptian Isis. This goddess was represented also in a small sandstone statuette uncovered in Ez-Zantur (Stucky 1996, Abb. 942), and another stone statuette found in the Temple of the Winged Lions. The latter statuette represented Mourning Isis sitting on a throne, with her right hand extended to her chin (Hammond 1977-78, Pl. LVII 3).

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<sup>4</sup> A solar disk surrounded by a pair of cow horns and two tall plums.

<sup>5</sup> A rattle-like instrument or perhaps the holy animal of the goddess, the cobra.

<sup>6</sup> A little vessel for holy water.

<sup>7</sup> Cairo Museum, Inv. No. 60590.

<sup>8</sup> A similar fragment to figurine 44 represents the upper part of the figurine is published by Parlasca and identified as a nude female (1993, Abb. 22).

Just two figurine of this type (Pls. 33 and 43, Figs. 5 and 8) are intact after restoration. Figurine 33 is with an original height of 17 centimetres, and figurine 43 of 9.1 centimetres. All other figurines (34-52) are in fragmentary state. The colour of the ware ranges from degrees of red, pink and orange, and one figurine (40) is made of beige ware. Two figurines (33, 38) are covered with traces of white and red-brownish slip. One figurine (33) is dated to the second century A.D. (Zayadine 1982: 387).

### **Enthroned Partly-Draped Goddesses**

This group of figurines (53-65) (Figs. 12 – 14) represented the enthroned draped goddesses sitting in a frontal pose. The style in which they are made is different from the style of the nude enthroned goddesses. The reason of this difference is that these figurines are made in a later period and dated to the fourth and fifth centuries A.D. (Zayadine 1982: 386). They exhibit a different style of art that is closer to a primitive style. They have the required shape of a seated female without attention given to the proportions between the parts of the body, or the final touches of the features in general. Since the details and the features of the body were not well achieved through moulding, it is more likely that the figurines of this group were moulded from a worn mould, which was used repeatedly. These figurines could also be moulded from an older mould of a nude enthroned goddess, treated after moulding in an attempt to show the female draped. This was done by adding some incisions to the lower part of the legs, and around the neck, indicating either a necklace or a mantle ornamented with fringes. In general, the artistry and technical skills shown of these figurines were roughly schematised. These figurines are similar in some aspects, especially in their style and technical workmanship, to Nabataean human handmade figurines from Al-Sunimiyat (Dumat Al-Jandal)<sup>9</sup>, which represented nude goddesses standing in a frontal pose with hands either tightly close to the body or under the breast (Al-Dayel 1988, Pl. 37.11, 40).

In spite of the fact that these females are represented as draped, attention has been paid to expose or to show the breast, either by putting hands under them or by adding extra clay lumps over the breast area. This effort in representing the breasts makes it safe to assume that

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<sup>9</sup> A Nabataean site in Saudi Arabia, dated to the 2<sup>nd</sup>-1<sup>st</sup> centuries B.C.

these figurines represent the fertility goddess, which is shown earlier in this study of the nude enthroned goddesses (1-32).

All the figurines of this type were locally made. Clay ranges in colour between degrees of red and brown. One figurine is intact (53) (Fig. 12) of 11.8 centimetres in height, and 4.2 centimetres wide. The width of other incomplete pieces ranges between 3.4 - 4.5 centimetres.

### **Aphrodite Anadyomene**

Aphrodite wringing the sea foam from her hair is a well-known type of figurine established in Cyprus and distributed among many other regions (LIMC 1984: 2-5, 76-77). Examples of this type appeared in Egypt either nude (Schmidt 1911, E 640 Fig. 111; Kaufmann 1913, Figs. 45-48) or half-dressed as one of the Faiyum goddesses. These figurines appeared for the first time in the middle of the third century B.C. (LIMC 1984, 76-77), and later in Egypt in the second and third centuries A.D. (Schmidt 1911, E 639 Fig. 112). In the Nabataean culture, Aphrodite Anadyomene was represented, as the Graeco-Roman counterpart of al-Uzza, on one golden earring from the Nabataean necropolis of Mampsis in Palestine (Patrich 1984: 39-46; 1990: 187, Fig. III.6)

This type of figurine was widely spread during the Roman period in many sites. Jerash in Jordan yielded a similar example, dated to the second century A.D. (Iliffe 1945, no. 32). Figurines found at Petra have yielded just one example of Aphrodite Anadyomene (66) (Fig. 15), moulded in a plaque type, with a flat back, very well made and fine to touch. This figurine is almost intact except that the lower part of the legs is missing. It is made of light orange clay, and is 7.1 centimetres in height and 3 centimetres wide. Figurine 67 (Fig. 16) is a fragment of the lower part of a female figurine made of pinkish-yellow clay and probably represented Aphrodite Anadyomene. The dress in both pieces has the same shape, which surrounds the hips, covering the lower part of the body, and is tied in front with a knot.

### **Winged Nike**

A unique form of a winged female figurine represented most probably the winged Nike (68) (Fig. 17). She wears a bracelet in the right hand, with the palm outwards in a gesture of blessing. Parlasca described this figure as a seated goddess of al-Uzza type (Parlasca 1991:

113-114, Abb. 8) and Parr (1990, Pl II.1) described it as Nike. Nike in both the ancient Greek and the Nabataean cultures is represented usually draped with a flowing dress. Her head is surmounted with a crown or plaits of palm branches, and she is holding either a stick or a vessel. She is represented usually accompanying Zeus and Athena. Nike appears often on Nabataean coins, some dated to the reign of Aretas III (84 to 62 B.C) and others to Aretas IV (9 B.C. to 40 A.D.) (Schmitt-Korte 1991: 136, no. 2-5). This goddess is also shown on a Nabataean lamp, holding a palm or olive branch in her left hand and extending the right hand to a round shield, on which is inscribed details of a victory (Hammond 1957). Nike is shown too on the facade of the Treasury at Petra, the stone reliefs of the memorial gate at Petra and the stone reliefs of the Temple of Khirbet et-Tannur (Glueck 1966: 401-6, Pls. 176-184; 1970, Figs. 136, 137). This figurine is similar in the hand gesture and nudity to the nude enthroned goddess figurines (1-30), and the standing nude male figurines (75-100).

### **Handmade Standing Female Figurines**

Two figurines (69, 70) (Fig. 18) are classified under the handmade female figurines in this study. Both figurines were locally made and represented standing or seated females with hands crossing under the breasts. The breasts are of a round shape added separately and inappropriately to the body. Great attention was given in the production of these figurines, like the other types of the female figurines, to show the breasts as a symbol of fertility. Body parts including breasts are not well proportioned nor carefully made. The lower part of the body in 69 seems to be draped, however, there are no traces of fringes or any other decorations. The lower part of figurine 70 is nude; rounded clay plump was added on the belly area, representing perhaps pregnancy. Aside from necklaces that adorn the neck of both females, there are no traces of other details or clothes.

### **Unidentified Female Figurines**

Other different types of female figurines could not be identified or classified under the previous groups, because some of the body parts were missing.

Two figurines (71 and 72) (Fig. 19) are crude nude seated female figurines, 8.5 centimetres in height and 3.3 centimetres in width. These figurines are a relief-type made by one mould. The back of the figurines is concave. These figurines represent a goddess showing her breasts,

with both hands on the knees. They probably represent a different type of enthroned goddess, wearing armllets and anklets, which were added after moulding, and a necklace indicated by impressed holes around the neck. Otherwise, no attention was paid to show accurately other parts of the body. A similarity is observable between these types of figurines and the figurines discussed above under the title “Seated Draped Females”. Special attention has been paid to the breast area. Figurines of this type, which were made by two techniques, handmade and moulding, are not common among the figurines found at Petra. Figurine 72 was found in Khirbet edh-Dharrah north of Petra. The body position of these figurine, with special attention to the hands on the knees, is typical of the Bes figurines produced in Egypt (Weber 1914, Taf. 24-250). The hands positioned on the knees are depicted also on Isis figurines (Pls. 47, 49).

A unique piece (Pl. 73, Fig. 20) is a moulded standing female figurine with the right hand on the waist, wearing a long *chiton* with a wide belt on the waist, and a necklace indicated by incisions surrounding the neck, carrying a sheaf or a palm branch in her left hand. A similar example of this figurine is a figure on a pottery lamp from Petra. It represents a winged Nike, carrying a sheaf or a branch in her left hand, and extending her right hand towards a shield, on which is written appropriate greetings, related to custom of using lamps as tokens of good wishes for the New Year (Hammond 1957). Winged Nike is also represented on an incense alter holding a palm branch in her left hand found in Khirbet et-Tannur (Glueck 1970, Fig. 140). This relief is similar to reliefs found at Dura-Europos and Palmyra represented the same goddess (Perkins 1973, Figs. 31, 46).

Figurine number 74 (Fig. 21) represents probably a nude female, produced in a primitive way by hand. The way of representing the features of this figurine is very similar to the method used in producing some of the Hittite, the Assyrian and the Babylonian figurines. Similar examples of these kinds of figurines, with pinched nose, pointed coiffure, and cylindrical elongated body, were found at the Hittite site Tell Neirab (Carrière and Barrois 1927, Pl. 1), at Kish and at Tello, dated to the third millennium B.C. (Van Buren 1930, Pl. IV.19-21). Similar to this figurine (74) are also the hand-made figurines represented riders with beard-like heads found at Dura-Europos. These figurines were serving religious purposes (Downey 1993, Figs 10 and 16).

## II- Male Figurines

Male terracotta figurines found are fewer in number than the female figurines. They have individual characteristics, since no similar specimens with which they might be compared have yet to be discovered in the region. Their shapes and types are less various than the female figurines. An explanation of the scarcity of male figurines of the Iron Age in Trans-Jordan is that the representation of the male gods was through their animal attribute form and not through the human form (Amr 1980: 47-49). This can explain the fact that the figurines served religious and not secular purposes.

The most popular type of male figurines is the standing nude male. Other male figurines are individual pieces, for which there is no known reason, concerning the beliefs and thoughts, of producing these subjects. Male terracotta figurines can be classified into five main groups:

Standing nude boys

Harpocrates

Dionysus

Bes

Draped standing males

### Standing Nude Boys

Standing nude boys (pls. 75-100, Figs. 22 - 25) are the second most numerous produced of the human terracotta figurines. No satisfactory explanation has been yet given for the production of these types of figurines. They were all having the same shape and produced in big numbers. They may represent the same character but in different stages of life, from childhood to adulthood. They have been found in different places, such as temples, tombs and houses. It would be helpful, to know whether these figurines represented humans or deities, to compare them to parallel examples outside the Nabataean realm.

Male figurines represented within this group were moulded in single or double moulds. The double moulded examples were made by using front and back halves. Some examples (Pls. 98 and 100, Fig. 25) were made in a relief form by using one mould. When a worn mould was

used in producing a figurine, detail was added to the moulding by modelling or by incising. The colour of the ware ranges in degrees of red and pink. Two examples (Pls. 83 and 99) have traces of red paint. Figurines 82, 86, 92, 94 and 96 have traces of red or pink slip. Five figurines have been dated either by coins or pottery. Figurine 83 is dated to between the first and second centuries A.D. (Horsfield G. and A. 1941, Pl. XLVII.445); figurine 86 to the reign of Malichus II (40 to 70 A. D) (Khairy 1990, Fig. 25.4, Pl. 13.4); figurine 96 to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Fig. 28.11, Pl. 15. 11; Fig. 26.7, Pl. 13.7); and figurine 94 to the reign of Rabbel II (40 to 106 A.D.) (Zayadine 1982, Pl. CXXXVI.52).

All of the figurines of this group represent nude males standing in a stiff frontal pose. The body is stout. The legs are in some cases short compared with the other parts of the body. The neck is short and fat. The face is rounded and facial features are relatively calm. The hair is short and curly, and made in a pattern like a grid. The arms are held close to the sides. The left hand is raised straight from the elbow to the front, holding an object, while the right hand wears a bracelet and is raised close to the breast with the palm outwards in a gesture of blessing or worship. The genital is small, an indication of childhood. The feet are adorned with anklets while the neck, except for figurine 75, is adorned with a necklace of large beads. A lunar-shaped amulet is hanging in the middle, an indication also of childhood.

This group shows a similarity to the so-called “temple boys”. The temple boy was especially common in the collection of sculptures and terracotta figurines from Cyprus, which appeared before the fifth century B.C., and persisted until the last phases of the Graeco-Roman period (Myres 1974: 128-129). They also were produced in small numbers in Greece, Italy and Phoenicia (Beer 1987: 21). One comparable example from Petra is a stone figure, representing a nude male, wearing a necklace and sitting on a seat furnished with a couch. The right leg is placed horizontally on the base of the seat close to the body, while the left leg is drawn to the front. It has been identified as the Egyptian god Bes<sup>10</sup> (Khairy 1986, Figs. 3 and 4).

Temple boys were represented in Cypriot art as stout infants, standing in a stiff frontal pose, seated with the body resting on one thigh, or standing upright. They wore a short tunic or occasionally were nude. The hair generally had short curls. The arms were held close to the sides, holding an object in one or both hands, such as a bird, a swan, a cock, an apple, or an

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<sup>10</sup> Bes has been discussed under the other subjects of figurines in this study. However, this statuette is closer, in the sitting pose, to the Egyptian god Harpocrates than to a Bes.

incense burner. Some of them wore earrings, arm and ankle bracelets and pendant amulets. Or, they wore a necklace, which, according to one opinion, may mean that the wearer is the custodian of temple treasure (Myres 1974: 129; Connelly 1988: 3-4).

The function or the explanation of the temple-boy figurines is still uncertain. The lack of literary sources and epigraphic evidence, and the unknown provenance and context in which they were found makes dating such figurines or statues difficult. The few suggestions, which were made following analytical studies, concerning the statues of children and the votive religions, were not enough to permit understanding of the exact purpose of manufacturing these kinds of figurines. Few of the temple-boy statues were found in excavations on the Syro-Phoenician coast, or even exported from Cyprus or produced by Cypriote craftsmen abroad (Beer 1987: 22).

Despite these problems, it might be considered that the temple-boy figure might have been a consecrated person or a servant of the mother goddess in Asia Minor. He appeared occasionally wearing a ceremonial dress, seemed to be in his dress as a religious official serving a particular god, or as a child dedicated to the service of the sanctuary (Myres 1974: 129, 188). He might have been used as a votive deposit or as a gift to several gods, such as Melqart, Hercules-Melqart, Apollo, Aphrodite or Ashtar (Beer 1987: 22). Some of the temple-boy sculptures were provided with inscriptions such as “dedicated this to Apollo” or “this to Apollo the god”. In addition, some of the Cypriote temple-boy figurines have been found at the sanctuary of Apollo Hylates (Myres 1974: 305). It has been suggested also that, particularly with the ones exposing their genitals, they were offered to a god by parents wishing to produce a son (Westholm 1955: 75-77).

Another hypothesis, based on the fact that the Phoenicians practised circumcision, is that those temple-boys figurines exposing their genitals were made for the purpose of asking the gods for protection against the risks of the infection, which can be caused by this surgical operation. But in general either dressed or nude temple-boy figures were connected with prayers for good health, luck and prosperity of the child (Beer 1987: 23, 29). Groups of temple-boy sculptures representing boys of a specific age, used as votive deposits in Cyprus, might have been dedicated to a god at infancy, indicating the entry of the boy into adulthood, or of a rite of passage at puberty (Connelly 1988: 4). It should be mentioned in this context that the sacrifice of human beings among the Arabs of Petraea, a ritual used by the Arabs in

Duma in the Hauran, sacrificed a boy annually and buried him under the altar (ERE I: 665). One interpretation of the temple-boy figurines is the possibility of using these figurines as votives or presents to the gods instead sacrificing a live male.

Similar or parallel examples of these figurines outside the Nabataean realm are rare. These figurines demonstrate a similarity in the standing position and nudity, to the Hellenistic figurines of nude infants from Oria in Italy, dated to the second and first centuries B.C. The exception is that the hands in the latter examples are attached to the hips (Besques 1986, Pl. 52, D3624 and D3625).

Similarities, especially in the hand gesture and the hairstyle, could be seen in a stone plaque from Timna in southern Arabia. This plaque represents a young man raising his right hand in salutation, wearing a tunic-like drapery over his right shoulder with his hair arranged in a grid-like pattern (Cleveland 1965: 24, Pl. 49).

The nudity and the hand-in-a-gesture-of-blessing, worship or salutation were common among the bronze figurines from the Levant as early as the Bronze Age. They represented gesture or indications of a peaceful attitude connected to gods and goddesses (Seeden 1982: 107-108). However, male nudity during parts of the Parthian era was an indication of male divinity (Colledge 1977: 130).

The bead necklace adorned with a lunar amulet might be connected to a lunar cult, which was common as early as the late Bronze Age in the ancient Near East. This fact can support the idea that these figurines might have represented deities rather than humans or worshippers (Parr 1990: 79-80). As for the hand gesture and nudity, these figurines are similar to the enthroned female goddesses (Pls. 1-32), and the figurine of the winged Nike (Pl. 68) in Petra, which all represented gods or goddesses. Nudity of male child or adult figurines was often connected with the representation of gods, such as the Egyptian god Harpocrates, the Greek god Eros and the Roman god Cupid. All are sons of the fertility goddess and born as a result of the life circle. These facts can enhance the safety of the assumption that the standing nude male, with the right hand extended in a gesture of blessing, most likely represented a male deity, who also might be the son of the enthroned goddess.

## Harpocrates

Harpocrates is the son of the Egyptian goddess Isis, who was popular and beloved by the Nabataeans. Figurines of Harpocrates can be distinguished by the crown surmounted on his head, similar to Isis's crown, the so-called *besileion*<sup>11</sup>. Figurines of Harpocrates also showed him putting his finger in his mouth. Figurines of Harpocrates in Petra are few compared with those of his mother Isis. Only five examples (Pls. 101 - 105, Figs. 26 - 28) are included in this study. Two of them (101 and 102) (Fig. 26) represent the head of Harpocrates, possibly a part of a complete figurine. Figurine (102) is one of two examples that were found in the British excavations in Petra (BSAJ) in 1958-1964<sup>12</sup> (Parr 1990: 79). The other head (101) is in a private collection and very well preserved (Parlasca 1990, Taf. IV.15). Figurines 103 and 104 (Fig. 27) are of the same type and were duplicated perhaps from the same mould.

Figurines representing Harpocrates were mass-production in Egypt during the Hellenistic period. Harpocrates is represented in his childhood either with his mother Isis or alone in a standing, sitting, or enthroned position. In some cases he was shown as riding a horse, a camel, a swan, a goose or other kinds of animals (Schmidt 1911, Figs 25-55; Bayer-Niemeier 1988, Figs. 27-160).

The figurines in a relief form (103 and 104) (Fig. 27) represent Harpocrates standing on a rectangular decorated base, putting his finger in his mouth and holding a full-horn *cornucopia* in his left hand. Both figurines seem to have their comparable examples in Egypt. One similar Egyptian plaque is to be found in the British Museum collection, dated to the Roman period (Parlasca 1990, Taf. V.17)<sup>13</sup>. This is evidence of the close relationship of Petra with Egypt. Plaque 103 was found in a dwelling area in Petra (Barrett 1998, Figs. 6-90, 6-91), and 104 is in a private collection. Both figurines are undated. A similar example of figurines 103 and 104 is a small bronze figurine uncovered in Al-Fau in Saudi Arabia (Al-Ansari 1990, Pl. 1).

Among our group of figurines is an individual terracotta figurine (105) (Fig. 28) representing a seated boy, perhaps Harpocrates. He is sitting on a round base, wearing two anklets and a short mantel covering just the upper part of the body. A similar example of a seated nude boy

<sup>11</sup> A solar disk surrounded by a pair of cow horns and two tall plumes.

<sup>12</sup> One example is now in the British Museum (Reg. no. 683)

<sup>13</sup> London, The British Museum, Eg. Dept. Inv. E24379 (Parlasca 1990, Taf V 17).

is represented on a stone small statuette in Petra, which represents most probably Harpocrates and is dated to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1986, Fig. 3; 1990, Fig. 53, Pl. 27).

## **Dionysus**

Dionysus was son of Zeus and Semele. He was identified as the god of wine, of the vine, and of the mystic ecstasy, and identified with the Roman god Bacchus and the Nabataean god Dushara. He was considered as protector of the theatre, especially the tragedy and the comedy, which were derived from his feasts (Grimal 1986). Therefore, the theatre plays and the masks belonged to his cult (Simon 1985).

Petra revealed a number of figurines (106, 107 and 108). All are in fragmentary status, representing the head of Dionysus adorned with vine leaves and ivy fruits. Figurine 107 (Fig. 29) represented the god wearing a wreath.

## **Bes**

Bes was known as the Egyptian dwarf-god. He was regarded as a protective spirit who averted evils (Lurker 1994: 32-33). He was said to protect humans, and was especially protective of the newborn baby Horos from evil, enemies and wild animals. He was the popular god of dance, fertility, health and magic (LIMC III: 98). Bes has been mentioned in the documents of the Middle Empire and was represented in Egyptian iconography from the fifteenth century B.C. He became popular during the Hellenistic and the Christian Periods (LIMC III: 98). Bes is represented among the Graeco-Egyptian terracotta figurines in many positions. He is either naked or dressed, a dancer or a warrior, many times is in the form of a lamp or a bottle, and in some cases is accompanied with his spouse Besit (Besques 1992, Pl. 71; Fjeldhagen 1995, Figs. 57-64). Petra yielded two Bes figurines (109 and 110), both are in fragmentary state. Figurine 109 is a green-painted, small, standing Bes with hands on the knees. Figurine 110 is a cylindrical head of a Bes, with big rounded eyes and a big open mouth.

## **Draped Standing Male**

One of the few intact examples of the Petra figurines is an attractive figurine (111) (Fig. 30) of a bearded male standing in a stiff frontal pose, girdled around the hips, catching his beard with his hands, wearing a conical headgear<sup>14</sup>. Bearded males wearing a conical headgear, sitting or standing in an aggressive striking pose, sometimes catching their beards, are well-known in ancient Near East religious iconography, especially the terracotta figurines of the Iron Age (Avigad 1960, Pl. 10 A; Harding 1950, Pl. XIII 1, XV 12). However, figurines of this type, which represented mostly priests, are of Mesopotamian origin. Some examples of standing bearded priest figurines, holding their beards, are known in Tell Harmal, dated to the end of the Third Ur Dynasty (Naji 1961, Pl. 4). The male head figurine, wearing such a headgear was found in Tell 'Arqa in northern Lebanon, dated to the Akhmenian period (Thalmann 1978, Fig 21 F), and a bearded male terracotta figurine represents the mountains god was found in Halawa in Syria (Orthmann 1981, Pl. 11). One other similar terracotta figurine of a bearded head wearing a headgear has been found in Tell Anafa (Weinberg 1973, Pl. 30 D).

## **III- Musicians**

Musical instruments were usually used in ancient times in religious or social ceremonies. The most common instruments were the flute, the harp or lyre and the tambourine or flat drum.

Among the Petra terracotta figurines is one intact beautiful example (112) (Fig. 31) of 9.1 centimetres in height, 8.8 centimetres in length and 2.5 centimetres in depth, and twelve fragments (113-124) moulded probably from the same mould<sup>15</sup>. They range from relatively crude to some finely-crafted examples. All represent three seated musicians, one male sitting in the middle and flanked by two females. The male plays double flute, while the females play string instruments. The female sitting at the right side plays a harp or a lyre and the female on the left side plays another smaller string instrument. Aside from the three musical instruments

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<sup>14</sup> Two more fragments of this type are mentioned by Parlasca, and one of these fragments is published by her (1993: 63, Abb 12).

<sup>15</sup> There are two more examples in a fragmentary state among the British Museum collection from the British excavations 1958-1964 in Petra, Nos. BM 398 and BM 397.

held by the musicians, there is an alternative fourth musical instrument at the left side of the male. This instrument seems to be a castanets tied from the top with a strap.

Two of the fragments of this type of figurines are dated to the reign of Aretas IV (9 B.C. to 18 A.D.) (Khairy 1990, Figs. 26.8, 25.5, Pls. 14.8, 13.5). Six figurines (115, 118, 119, 121, 122 and 124) are in private collections, one (113) was bought at Petra and one (116) was confiscated by the Department of Antiquities and is now in Petra Museum. All of these figurines are undated. Two figurines (114 and 123) have traces of brownish-red and pinkish slip, and one (120) has traces of red paint.

The Geographer Strabo (Geogr. XVI. 4. 26) mentioned one kind of Nabataean musical ceremonies when he wrote “They (the Nabataeans) prepare common meals together in groups of thirteen persons; and they have two girl-singers for each banquet”. The flute used by Nabataean musicians, like that of classical Greece consisted of a pair of pipes that were adjusted and played one with each hand. Similar double flutes are still in use among some villages in the Middle East and in many parts of the present-day Greece. A portrait of a seated figure playing a single flute that was painted in a triqlinium at Siq el-Barid near Petra (Glueck 1966: 5-6, Pl. 203 a-b) can be additional evidence that flutes were used in Nabataean music.

Flute players were represented among many cultures during the Classical Periods. Similar examples of individual flute players are some Graeco-Egyptian figurines (Kaufmann 1915, Taf. 43. 351; Breccia 1930, Tav. LIII.15). One figurine shows Horos sitting in exactly the same position as the Nabataean flute player (Weber 1914, Taf. 4, No. 53 and Abb. 61). Another example from Cyprus is a bust of a flute player with long hair (Myres 1974: 149-150, Figs. 1023-8). Musician terracotta figurines are also common in some sites of the ancient Near East. Among them are two bronze statuettes of two musicians from Dura-Europos in Syria<sup>16</sup>. One is a syrinx player, the other is a pipe player (Matheson 1992, Fig. 6). A terracotta figurine, uncovered also in Syria, represents two musicians riding on a camel, sitting on a cushion over the camel’s hump. One is playing the flute; the other the tambourine (Pirenne 1960, Fig. 4). A figurine of two female musicians was found also among the figurines of Palmyra. One is playing a double flute and the other a tambourine, dated to the first century A.D. (Besques 1992, Pl. 105 d).

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<sup>16</sup> These statuettes are now in the National Archaeological Museum in Damascus.

Musicians were represented also in the Graeco-Egyptian terracotta figurines; Among them is a figurine depicting a seated female wearing a long chiton and playing a lyre (Kaufmann 1915, Taf. 43. 344). Another example shows a standing female wearing a *chiton* and a headdress, playing also a lyre, dated to between the first century B.C. and the first century A.D. (Higgins 1968, Pl. 29, No.176). Similar examples of a standing female playing a lyre appear among the Hellenistic groups of figurines from Troy (Thompson 1963, Pl. XXVI 102). The lyre, similar to the one held by the Petra musician, is also represented in a terracotta figurine from Alexandria (Breccia 1930, Tav. XXXVI.2). Musicians were already represented among the Hellenistic figurines of the third century B.C. Among them are individual figurines depicting standing females playing the double flute, from Cyrènaïque (Besques 1992, Pl. 13 a-d), and a standing fat female holding the lyre, from Capoue in Italy (Besques 1986, Pl. 50 c).

#### **IV- Other Subjects of Anthropomorphic Figurines**

Some anthropomorphic figurines could not be classified under specific types, because of the uncertainty about the represented character, caused by the fragmentary status of the figurine. Other figurines are individual pieces that did not match with the previously classified figurines. Some of the subjects represent figurines from the professional theatre or other forms of entertainment that interested the common people. A number of human heads, which may come from such types, are grouped here because of the uncertainty of their identification. These figurines will be discussed in this section.

##### **Human Figurines Holding a Dove or a Bird**

All these figurines are in a fragmentary state (125-131) (Figs. 32 – 34) representing either males or females. Heads and the lower part of the body are missing in all of them. Figurines 125-129 represent the front part of the body. However, figurines 130 and 131 depict the backside of it. The human figures in figurines 125, 126, 127 and 130 (Figs. 32 and 33) are wearing a kind of *chiton*, adorned with two decorated ribbons; extending horizontally over both parts of the breast. Some are holding a dove or a bird (125 and 129) (Figs. 32 and 34), and others are feeding this bird with grapes held in the left hand (126, 127, 128) (Fig. 33). Two figurines (129 and 130) are dated; one to the reign of Aretas IV (18 to 40 A.D.); and the other to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, fig 26.6, Pl. 13.6). One

figurine (129) shows the right hand in a gesture of blessing, while the other hand holds a dove with flapping wings. The hand gesture is similar to that of the nude enthroned goddesses and the standing boys. Two figurines (130 and 131) are fragments of the backside of the body.

This type of figurines is similar to the type of the mother-with-child, which makes it uncertain whether this type represents a deity, or a human girl or boy. The dove was usually represented as company of the goddess Aphrodite. One example of this type was found in Olynthus, showing an enthroned Atargatis, a tomb object, dated to the sixth century B.C. (Robinson 1952: 37). Some masks in Olynthus, which were depicted from the waist up and representing Aphrodite, Demeter or Artemis, sometimes holding a dove, a pomegranate or other objects (Robinson 1952: 53). These types, which are called the “*Rhodian style*” figurines, occurred frequently throughout the ancient Greek world (Robinson 1952: 64).

It is uncertain whether the object, which is held by figurine 125 is a bird or a child. However, figurines that represented mother with child were very common in the Ancient Orient and widespread in many sites in Jordan and Palestine. This type was known in Mesopotamia and Asia Minor. The earliest example has been found in Palestine in Beth-Shan. It is a handmade figurine representing the goddess Ashtar holding a child in the left hand and catching her right breast with the right hand, dated to the reign of Thothmes III (1501-1447 B.C) (Bowe 1929, Pl. XV 1). This piece could be the origin of later types that represent motherhood by holding or suckling a child. Many sites in the Ancient Orient yielded these types of figurines as early as the Iron Age II (900-539 B.C) and continued until the late Roman period (193-305 A. D). All represent Ashtar, Atargatis, Cybele and Isis.

Good examples showing the continuation of producing of these types of figurines are two figurines from Pella in Jordan. The first figurine was dated to the Iron Age II and the other dated to the Roman period (Potts et. al 1988, Pl. XXII 3 and 4). A figurine similar to the Roman Pella figurine appeared also in Beit Nattif. The female was depicted by putting one hand on the breast and the other hand on the pudenda (Baramki 1935, Pls. II 3, V 6, IX 6 10 11 and 14). Other examples from the Iron Age II have been found in the citadel of Amman representing just the upper part of a moulded mother holding a child (Zayadine 1973, Pl. XX 1). All of these figurines depict the goddess in a standing position. Another type of a seated draped mother with the child on her lap occurred during the late sixth and early fifth centuries B.C. Examples of those figurines represent the seated draped Cybele holding a child from

Olynthus (Robinson 1952, figs. 134, 134A and 134B). These early examples could be the origin of the later Isis type in the period between the first and the third centuries A.D., which represented a seated draped Isis holding or suckling her child Harpocrates (Schmidt 1910, Figs 108, 109, 112; 1911, E 543, Fig. 5 and E 551, Fig. 8). Similar to the Isis type is a figurine found in Maresha in middle Palestine representing Atargatis holding a child on her lap (Kloner 1986, Fig. 62).

Among the Parthian figurines, a mother holding a child has been found in Nipur (Kundstad 1968, Pl. 8/D) and in Tell Irshaidah in Iraq (Muhsin 1979: 487).

### **Standing Draped Human Figurines**

Few standing draped human terracotta figurines were found in Petra. Some of them are individuals or single examples. All of these figurines (132-136) (Fig. 35) are in a fragmentary state, and whether these figurines represent deities or humans is uncertain. All pieces of this type are undated. Two of them were found in the temple of the winged lion (134 and 136); and two were found in dwelling areas (132 and 135). All are fine to touch and well made.

A group of draped figurines that appear in greater number, five in all, represent the same type of a standing male or female. They wear a long pleated *himation* extended to the ankles, closely wrapped around the body, covering their body except the right shoulder and the chest. The *himation* falls inclined down from the left shoulder to the waist with an engraved border. Two bands extend down from the belt on the abdomen. The left arm is joined to the body, while the hand holds a stick. The right hand is on an object, probably a decorated pillar. The first impression given by these type of figurines, especially with the relaxed standing pose of the male leaning against a pillar, is that sculptural work of the Classical Periods influenced by these types of figurines. Some similarities in the dress type can be seen on a bronze male figurine perhaps produced in Lebanon but now kept in Frankfurt, Germany (Parlasca 1990, Taf. VI 23; 1986a). It is one of a group of bronze figurines found in a wide area from Yemen in the south to Aosta and along the Syrian coast (Parlasca 1990a: 91). One more fragment of a bronze statue of a man dressed the same, dated to the Hellenistic period, was found in the Nabataean temple of Oboda (EAEHL III: 1158).

## Theatrical Masks

The first terracotta figurines in Greece were represented by theatrical masks, produced in the fourth century B.C., when comic actors wore grotesque masks with the traditional padded costume. These figurines probably originated in Athens and spread later to all parts of Greece (Higgins 1969: 20).

Interest in the theatre seems to have been intense with the Nabataeans, as is attested by the numerous theatrical masks found on stone reliefs from Oboda, Hauran and Petra (Glueck 1966: 242, 243, Pls. 5, 6 and 7; Lindner 1997, Abb. 43). The use of masks of tragedy by the Nabataeans, and especially the masks that represented the face of the death, showed a desire to identify with the divine, and were an expression to reach immortality. The masks that portray gods may serve the belief that the wearer became united with that god through his everlasting life (Glueck 1966: 242).

Among the group of masks in this study, only two pieces have complete details, which show the hairstyle and facial features (137 and 139) (Figs. 36 and 38). Other pieces (138, 139, 141, 142 and 143) (Figs. 37, 38, 40, 41 and 42) are in fragmentary state, depicting either the facial features or parts of the hair, and yield little to study<sup>17</sup>. These masks vary in their representation. Mask 137 (Fig. 36) is a representation of the goddess Isis, as attested by the Hieroglyphic sign on top of the head. This mask was found in a tomb and was dated, based on similar examples, to the first century A.D. (Horsfield G. & A. 1938: 103). Mask 138 (Fig. 37) is the mask of a bearded male, with a large open mouth. Examples of these kinds of masks show mass production of them in Egypt during the Graeco-Egyptian Period (Weber 1914, Pl. 30). These kinds of masks usually had exaggerated facial features, such as the large mouth, the wide nose, the large rounded eyes and the projected curved eyebrows. Mask 140 (Fig. 39) is a unique piece that represents a monkey's face, with big staring eyes, short wide nose, and a large, open, projected mouth with visible teeth. The face has a tragic expression, as shown by the small straight lines between the eyes. Mask 142 (Fig. 41) is a mask of a human with calm features. The mouth is half-open but not hollowed. The nose is wide, and the contour lines of the eyes are clearly depicted. Mask 139 (Fig. 38) is a mask of Dionysus, as shown by the wreath and the leaves fitted on the head. Mask 141 (Fig. 40) is a mask of Medusa, with the

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<sup>17</sup> Two more masks in fragmentary state are published by Parlasca (1993, Abb. 30, 31).

neck encircled by a snake and having calm facial features. These two figurines (139 and 141) are probably parts of Roman lamps, or even decorated pieces to be riveted against a wall, anthropoid coffins or a sarcophagus. Mask 143 (Fig. 42) is a mask of Dionysus, as attested by the leaves and flowers adorning his head.

This group of theatrical masks, especially in the facial features and the hairstyle, can be compared with the theatrical masks of the Hellenistic Period from Central Egypt and Alexandria (Besques 1992, Pl 88) and the Graeco-Egyptian masks in Egypt (Kaufmann 1915, Taf 54; Weber 1914, Taf. 30; Breccia 1930, Pl. XV.5, XXXVI.1, 9, 11, XLIII.1, 4, XXXVI, XXXVII, XLVI). They show also a similarity in the facial features and the hairstyle to the Roman masks of the first century A.D. of Rome (Besques 1986, Pl 131,132).

### **Anthropomorphic Heads**

Human heads that are broken off, but cannot be attributed to any special figure type, are numerous and varied. Collections of human head figurines, which reflect many influences and were made in either local or imported style, were depicted on some Syrian, Hellenistic, Graeco-Egyptian and Roman figurines. Human heads were used by the Nabataeans to shape lamp handles. Examples of those heads were found in Petra (Glueck 1966, Pls. 66-68; Horsfield G. & A. 1941, Pl. XLVI.438).

The heads of figurines 144, 145, 146, 147, 148, 154, 155, and 156 (Figs. 43 – 47, 51 - 53) have physical characteristics in common. These include the big rounded or almond shaped eyes, usually with a staring expression, full rounded chin and cheeks, and short forehead and stubby nose. The eyes in this group are rendered in a large size, and are in some cases not in harmony with the other facial features. Pupils are round in shape, but are missing in some of the figurines. Noses are usually not carefully rendered, and are represented either long or short with wide tips. Lips are occasionally accurately depicted. The lower lip is better crafted, in some cases (144, 146) (Figs. 43 and 45) the lips are missing and the mouth is indicated by an incised line. The chin is usually wide and full. The neck is plump.

Figurines 145, 159 and 160 (Figs. 44, 55) can be compared to the Alexandrian Graeco-Egyptian portraits, especially those of the masks and the human heads. Certain specific similarities are evident, such as the hairstyle, the large eyes, the heavy lips and the shape of

the face (Breccia 1930, Pl. XXXVI.11, XLVI; Graindor 1939, Pl. XVI; Kaufmann 1915, Taf. 53.525). However, there is an obvious absence of other details, such as the headdress or veil and specific hair treatment. The hairstyle of the ringlets is full length in straight lines, as shown on figurines 159, 160 and 161. This hairstyle has been depicted on the coins representing Malichus I (60 to 30 B.C.), and others representing Obodas III (30 to 9 B.C.) (Schmid 1999, Figs. 7 and 8). However, the hairstyle of these figurines is similar to the hairstyle of figurine 143 (Fig. 42), which represents a mask of Dionysus, as shown by the wreath and the vine leaves on the head. Similar example of these fragments is a Graeco-Egyptian terracotta figurine from Egypt, identified possibly as a mask of Medusa (Breccia 1930, Pl. XV.5).

In general, these figurine heads are not accurately represented. Some female heads (144 and 146) (Figs. 43 and 45) are part of complete figurines, as deduced by the similarities between them and the complete figurines of the goddess figurines. Some similarities are also in facial features and the way of adorning the wide neck and the ears as shown in both the female head (Pl. 146) (Fig. 45) and the enthroned draped goddess (Pl. 53) (Fig. 12).

Other figurine heads (152-157) (Figs. 50 – 54) might be representations of either deities or members of the royal family. Hence, no close parallel appears to exist between any of the heads to the repertoire of the portraits available on the coins, which is considered as the best and only source on which the Nabataean kings and queens are depicted. Nor does any close parallel exist between these heads, to the heads of the gods or goddess figurines discussed previously. Whether these figurines represent local citizens is uncertain. However, the representation of Nabataean citizens either as votives, or as honorific portraiture in a public fashion, is depicted on plaster architectural affixes riveted against the lower frieze of the altar platform in the temple of the winged lions (Hammond and Mellott-Khan 1998: 319-330).

Figurine 158 represents the upper part of a male's head, similar in hairstyle to the figurines depicting the standing nude boys. The hair is short and curly and is grid-like pattern. The head is surmounted with a small band, fixed with two small rounded areas at each side. The forehead is small. The upper part of this head is pierced.

Some female heads (146, 148 and 152) (Figs. 45, 47 and 50) are portrayed with jewellery, such as a necklace and earrings. Jewellery is depicted on the coins of the Nabataean queen

Huldu, but not shown on any of the goddess figurines. Queen Huldu is represented wearing a necklace of beads and spiral-shaped or pendulum-like earrings (Meshorer 1975: 43).

The Greek influence in the facial features, such as the small mouth, the thin nose and the long neck, is shown on figurines 149 and 150 (Figs. 48 and 49). The heads of figurines 155 (Fig. 52) and 156 (Fig. 53) appear as filleted or having a headband. Figurine 154 appears with a headdress<sup>18</sup>. The hair of the same figurine is represented by multiple flat curls covering the forehead, similar to a Graeco-Egyptian head from Alexandria (Breccia 1930, Tav. XLVI.5). The headdress of figurine 155 (Fig. 52) is of conical shape, but the headdress of figurine 154 (Fig. 51) is cylindrical.

## Orans

Orans represents a human figurine. The majority are women, some boys and a few of them are girls. The figurines are sitting on the ground and lifting their hands with the palms turning forward in an attitude of prayer or adoration. Orans representations on terracotta figurines were widespread in Egypt from the end of the second century until the fourth century A.D. The particular gesture of prayer was used, whether in religious festivals or in private devotions, to the gods (Fjeldhagen 1995: 124).

Figurine 163 represents an Orans, most likely a female Orans sitting on the ground with her legs drawn up in front of her. This example is generally comparable to a terracotta figurine of a seated Oran belonging to the Graeco-Roman terracotta figurines of Egypt, dated to the late second and early third centuries A.D. (Schmidt 1910, Fig. 146; 1911, E 676, Fig. 75). Figurine 164 (Fig. 57) represents a similar sitting position of the Orans as shown in figurine 163 (Fig. 56). A similar example of this kind of figurine was found among Petra figurines during the British excavations. This figurine is one of the British Museum properties (Reg. No. 302) and a copy of figurine 164. It is also in fragmentary state but shows a larger part of the figurine. The head and the left hand and arm in this figurine are missing. However, figurine 164 (Fig. 57) shows just the legs. The fragment in the British Museum shows a nude, either male or female, sitting on the ground, in the same position as figurine 163 (Fig. 56). It wears a big necklace, an arm bracelet on the wrist of the extended right arm, and anklets. The legs are fat and short. This figurine represents, most probably, an Orans.

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<sup>18</sup> One more fragment of this type is published by Parlasca (1993, Abb. 20) and identified as a head of a god.

## Groups

Within the pieces belonging to the figurines from private collections is a unique representation perhaps of Amor or Eros and Psyche (165) (Fig. 58). This fragment of either a figurine or part of a vase shows a young male putting his left arm around a girl's neck and raising his right arm to touch her cheek. The right arm of the girl is bent behind her, and her left hand raises to touch the right arm of the boy. The boy has a long and wavy coiffure and calm facial features, while the girl has calm facial features and long waved hair with two parallel locks falling to her left shoulder. Eros and Psyche are represented in the Graeco-Egyptian terracotta figurines in Egypt (Breccia 1930, Tav XV.2, XLIV.9; Graindor 1939, Fig. 14). Winged Eros has been depicted often in Nabataean art, such as on a sculptural relief in Petra, where he is shown harnessing two winged lions (Glueck 1966, Pl. 167a-b), on a mural at Siq el-Barid near Petra (Glueck 1966, Pls. 203, 204), and on a Nabataean decorated lamp (Horsfield G. and A. 1941, Pl. XI.49).

Among the unusual pieces should be mentioned a fragment depicting two heads facing each other (Pl. 166, Fig. 59). Whether the faces represent two males, two females or one male and one female is not recognisable. The hair of both heads is depicted in rolled plaits in the back, and short locks round the face, under a sort of kerchief tied to the back. Heads in profile with the same headgear and hair coiffure are depicted by the Nabataeans on their coins, all representing either a king or a king and his wife. One such coin represents Malichus I (60 to 30 B.C.), and another coin represents Obodas III and his wife (30 to 9 B.C.) (Schmid 1999: 285, Figs. 7 and 8).

Three figurines in the shape of an Ionic altar (167, 168 and 169) (Fig. 60) are divided into two parts. The upper part, which has a circular shape, shows a theatrical mask of comedy surrounded by a rounded frame. The lower part is rectangular in shape decorated from the top by number of ionic shapes, showing a standing nude bearded male with his arms close to the body. All examples are in fragmentary state and undated. A similar shape representing possibly the Nabataean god Dushara is carved on a rock relief on the way to the high place in Petra (Al-Madhbah). This relief consists of two parts: the lower part shows a stone stele and the upper part shows a male bust surrounded by a rounded frame (Zayadine 1997: 115, Abb. 3). The rounded frame is also depicted on one of the sculptures of the Nabataean Khirbet et-Tannur, in a representation of the zodiac symbols, surrounding Tyke and supported by the

winged Nike (Mckenzie 1988, Fig 5a). Similar examples of these figurines outside of the Nabataean world are rare.

### **Seated Human with Crossed Legs**

Figurine 170, in a unique example, consists of only the lower part of a seated draped male or female. The legs are fat and short, crossed at the ankles, and covered from the top with part of a tunic. This figurine is similar in the sitting position to the Roman theatre actor figurines.

## **Part Two: Zoomorphic Terracotta Figurines**

Animal terracotta figurines are numerous and were produced in various shapes, sizes and types. They represent different kinds of animals, such as horses, camels, horned animals, monkeys, donkeys, and birds.

### **I- Horses**

The use of figurines of horses by the Nabataeans is in consideration of the strength and capabilities of the horse in different circumstances such as transportation and in war. Particularly in Petra, because of the geographical nature of this city, the importance of the horse to the Nabataeans is understandable. Horses are still in use in Petra, and considered as the most suitable animal to move inside this city.

The Nabataeans use of horses during war is noteworthy. A cavalry commander of the Nabataeans is mentioned in an inscription, on a rock facade of a tomb in Mada'in Saleh (Al Heger), dated to the reign of Malichus II (40 to 70 A.D.) (Ababneh 1998, Inscription No. 30; Healey 1986: 115). This indicates that the cavalry commander had a high position in the Nabataean society, to deserve a rock façade tomb, worthy of a rich and an upper class position. These facts refute Strabo's statement "...the country produces no horses. Camels afford the service they require instead of horses" (Geogr. XVI. 4.26), or at least indicate that the horses were used by the Nabataeans sometime after Strabo's statement.

Part two is a detailed study and description of horse terracotta figurines and their ornaments. This group of horse figurines outnumbers those figurines of camels and other animals, and ranges from the relatively crude to some very finely crafted examples. Most of the figurines are in fragmentary form. Only four figurines are complete, and a few are two-thirds or almost complete. Other pieces are small fragments, representing either heads or legs. Some horse figurines had a rider. Five pieces of this type are included in this study. One is complete and two are small fragments of riders.

All of the examples were cast in at least two parts from moulds, to produce the right and the left sides of the animal figurine. Equal attention was paid to both halves of the figurine, which have almost the same features and details. For most of the figurines, details were added to the moulding by incising, modelling or by both techniques. Therefore, features and technical details are, in most of examples, recognisable and obvious.

The main attraction of these figurines lies in their detailed representation of saddles, girths, bridles, reins, pendants, and other attached decorative hangings. Attention was paid to represent some anatomical details such as hooves, wavy lines on the neck or a full belly. These peculiarities, changes and differences will therefore be considered according to the difference in patterns. They also appear well in illustrations. In general, many of these figurines deserve special consideration for their intrinsic beauty and striking characteristic. Material included in this part of study can be classified into three main groups, according to the main shape of the figurine: horses without stand, horses with stand, horses with riders, and other types of horses.

## **Horses Without Stands**

This group of horse figurines outnumbers those of the other groups, and demonstrates the skilful ways in which the beauty of the decorated horses was enhanced. They can be classified into three groups according to their sizes, ornaments, and, if available, dating of production.

### **Type I**

All horse figurines of this type are saddled, harnessed and decorated (171-201) (Figs. 61 – 65). Their sizes range approximately from 7.8 to 8.5 centimetres in length, and 6.9 to 9

centimetres high. Two of them (171 and 172) (Figs. 61 and 62) are almost complete. The left side of the figurine 173 (Fig. 64) is also complete. The hind leg in the figurine 190 (Fig. 65) is missing. The heads in the figurines 183 and 185 are missing. Other figurines were small fragments of a body, head or leg.

All of these figurines are made of local clay. The ware in most of them is fine to touch, mixed with limestone grits, well levigated, and evenly fired. The colour of the ware ranges in degrees of orange, pink and red. Most of the pieces are covered with traces of red, pink or yellowish tan slip and sometimes wash or engobe.

This group of figurines has been collected from different places. Of those found during the excavations made in Petra, some are described in publications (Horsfield G. and A. 1938; 1941; Hammond 1973; Parr 1990; Khairy 1990). Others are not published and are now in the stores of the Department of Antiquities in Petra. Some figurines are in private collections (Parlasca, I. 1986; 1990; 1990a; 1991; 1993; 1998), or have been confiscated. This group will be compared to the others in regard to dating of the figurines.

Three figurines from this type are dated, based on being associated with coins. The figurines 175 and 200 are attributed to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990), and 171 to the reign of Rabbel II (70 to 106 A.D.) (Horsfield, G. and A. 1938).

The overall impression given by this type of figurines is that the proportions of the body parts, such as the legs, the head and the main body are not well achieved and far from realistic, as are the shape of the parts themselves. However, more attention has been paid to certain other obvious details.

Remarkable for this type is the amount of ornaments. More attention has been paid to all the prominent details, which could decorate the horse than to the symmetry for sizes of the body parts. For example, the horses have short legs, the heads are larger than normal size, and the belly is flat. Other anatomical details are also not accurate. The eyes tend to be rounded or almond-shaped with a staring expression. They are in some figurines incised. Small-inflated areas indicate eyebrows over the eyes. Ears are nearly rounded, having a wide edge and only occasionally taking a highlighted position. Mouths are relatively big, half open, and teeth are visible. Necks are usually short and very solid. Exaggerated anatomical details, or part of

harness, are shown behind the eyes. Curved lines form the lower limit of the face or the jawbone. Legs are very short and thick. Coronets (the dividing point between the hoof and the leg) are emphasized by a curved line or crescent shape, around one centimetre above the lower end of the foot. Manes invariably hang down the side of the neck, solid and heavy in shape, and details are performed after moulding. The contours are either smooth or wavy. The incisions are widely spaced, generally perpendicular to the crest by using straight lines. Tails are solid, tall and combined with a solid hindquarter. Details of the tails are made after moulding and made in the same way as the mane, with diagonal, widely spaced grooves. Shoulders do not conform to the standard, as no lines correspond to any muscular development. However, the ornaments grooved onto the figurine, which hang on the straps, are worthy of attention.

### **Harnesses and Ornaments**

Harnesses are composed of a saddle, a girth, a bridle, a rein and a horizontal strap, which is provided with decorated pendants. Ornaments belonging to this type vary in shape, but not in technique. They were mostly made after moulding with the use of different tools.

### **Saddles**

Saddles are rectangular in shape, dangle from both sides of the back, and are provided with a girth strap, which consists of two inclined ropes coming from the top of the back. These ropes start with two circular or semicircular ornaments indicated by two concentric circles. These indicate the point where the ropes are fixed to the saddle. These two ropes rejoin at the lower edge of the saddle, and continue around the belly. Their function is to prevent the saddle from moving during the riding process. With some figurines, these two ropes are joined by a third at the lower edge of the saddle and continue vertically around the body of the horse, then pass over the saddle.

Girth straps can be classified into four different shapes according to the patterns of the ornaments (Fig. 66): simple shape girth, indicated by two incised parallel lines; screw-like girth; braided pattern; indented pattern between two incised lines.

## Horizontal Strap Ornaments and Pendants

The strap extends horizontally along the body of the horse from the shoulders in front, passing under the saddle to continue below the tail. Two parallel lines usually indicate this strap. The front part of it has, in some cases, a highlighted position, provided by a circular-shaped *phalerae*. However, less attention has been paid to the hind part of the strap, especially to the joint area between the strap and the tail.

On some examples (173, 176, 185) (Fig. 64) there is a disparity between the level of the strap in front of and behind the saddle. The strap is higher in the area in front of the saddle than behind. This strap is normally enhanced by decorated pendants in two or three different arrangements. In one arrangement one pendant is in front and one or two are behind the saddle, which is the most common arrangement (Pl. 171-173, 175-178, 182-185, Figs. 61 – 64). In the other arrangement three pendants are in front and one is behind the saddle, which is considered the less frequent arrangement since it occurs in only one figurine (190) (Fig. 65).

The pendants are large, long, oval-shaped and occur in two different patterns: inverted braided (Fig. 67b), which was the prevalent motif; and the screw shape or spiral-pattern (Fig. 67a). The hind pendants hang directly on the strap in the area between the saddle and the tail. They often carry the same shapes and motifs as the front pendants. The front pendants are fixed on the horizontal strap by circular *phalerae*. These *phalerae* occur with three patterns (Fig. 68). They are either two simple concentric circles, or in round spiral or rosette shape. Some horses are provided with a large breast pendant, lunar-shaped and hangs directly on the horizontal breast strap.

## Type II

All the examples of this group are in a fragmentary state (Pls. 202-209, Fig. 69). They are saddled, harnessed and decorated, but larger than the horses of Type I. Judging from the reconstruction drawings of some of the objects, the size for this group ranges from about 10.5 to 11.6 centimetres wide and 8.5 to 11 centimetres high.

All the figurines of this type are made of local clay. The ware is very fine to touch, smooth, very well levigated but not evenly fired. The colour of the ware ranges among degrees of red from the outside, and light pink to light orange from the inside. Traces of pinkish engobe are visible on three figurines. Two fragments of this group were dated. The first one (Pl. 209) is a fragment of a leg, dated according to associated coins, to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig 30). The second one (205) is dated, according to associated pottery, to the third century B.C. (Murray & Ellis 1940: 26, Pl. XXXVI.7).

This type of horse figurines is similar in shape to the first type relative to the proportions of the different body parts, but not in representing the other details such as the shape of the full belly, the concave back, and the longer neck and legs. Eyes are almond in shape, with a rounded iris, and a bubbly curved eyebrow. Manes, tails, and coronets agree in shape with the horse figurines of Type I.

### **Harnesses and Ornaments**

Saddles are rectangular in shape, dangle from both sides of the back of the horse and are provided with a girth consisting of two screw-like ropes. These ropes extend inclined from the top of the saddle to join each other at the bottom edge of the saddle and continue around the belly (Fig. 69).

A horizontal strap runs under the saddle and around the body of the horse passing under the tail. This strap is of different shapes in both the front and the hind areas. In front it is well made and incised in geometrical lines, either vertical or horizontal. Behind the saddle, the strap is of single or double band of the same kind of decorated pattern as that found on the girth or on the front area of the same strap. However, the greatest attention was paid to the front part of this strap rather than to the hind part. This strap is provided with three pendants hanging on the areas between the saddle and the breast, between the saddle and the tail, and on the breast. Both the front and the hind pendants are of the same shape and carry the same kind of ornaments (Fig. 67c). They are of rectangular shape incised by vertical and horizontal grooves from inside, to form two vertical straps surrounded by two or three small horizontal straps, used to join between them (Pls. 202, 206, 207, Fig. 69). The breast pendant is a large lunar shape that hangs directly on the strap.

In regard to two incomplete head fragments (Pls. 203 and 204), it is noticed that more attention has been paid to the bridle. This consists of a brow band, a noseband and a number of chain compounds extending between them, two behind each eye (cheek-straps), and the rest on the front area of the face. Those chain compounds are depicted by number of indented patterns. The join point between the chains, behind the eyes and the upper band, is of circular shape. The forelocks are indicated by curved lines, forming thin locks, extending over the forehead to cover the overall area from the top of the mane to the upper-band of the bridle.

### **Type III**

All the horse figurines of this type are in a fragmentary state, representing just the front part of the horse (Pls. 210-214, Fig. 70). They are saddled, harnessed, and decorated. One of the figurines is an intact head (Pl. 210), but it is uncertain that this piece was made in Petra (Horsfield, G. and A. 1941, Pl. XXX 248). The other four pieces (211-214) are inadequate to give complete details about the shape of the body of the horse, or to determine whether this group was with or without stands, although they are closer in shape to the horses without stands.

The overall impression obtained from this type is provided from a reconstruction drawing of the front part of the body (the head, the neck and the shoulders). It is dominated by the large size of the figurine and the circular-shaped decorations on the neck. A fourth piece, which belongs to a private collection (Pl. 212) (Parlasca 1991 Abb. 47), shows a similarity in the size of the figurine and in the circular-shaped decorations on the neck, but not in the artwork of forming those circles. The mane in this figurine is similar in shape with the mane of figurine 213, but is obviously different from that of figurine 210.

With this type, the eye is almond shaped, with a rounded iris. The eyebrow is projecting in a crescent shape. The ear is almond shaped represented in a low position close to the eyebrow, so as not to disturb the decorations of the head. Teeth are visible and indicated in two rows of indented patterns. Manes are indicated in two ways. The first one is similar to that of the previous two types. The second one consists of additional small straight lines, perpendicular to the crest, to reach between the long lines. The forelocks on top of the head are joined together and surrounded with two rows of chain compounds. The chain compounds are

indicated by indented patterns. Curved lines form the limit of the jawbone and behind them are grooves of circular shape, punctured by a rounded tool.

### **Harnesses and Ornaments**

The harness ornaments for this type of figurine are the double breast-strap, the rein, the noseband, and the pendants. The horizontal strap consists of two bands, and enhanced by pendants. Two of the pendants are visible in figurine 211. The front pendant is provided on its top with a *phalerae* of a rosette shape. The pendant itself is long, consisting of an oval braided decoration, and agrees in shape with some pendants in the horse figurines of Type I. The breast pendant is large and lunar-shaped and hangs directly on the strap.

The bridle and the rein join together on the chest area. They are plain, of single or double band. In figurine 213, the rein is provided with a simple-shaped *phalerae* in the joint area of the rein with the bridle, which does not occur in any other types of horse figurines.

### **Horses with Stands**

The main distinction between this group of figurines and the previously mentioned group is that the lower ends of the front and the hind legs of the horse are connected to form a handle-like or a stand area. However, this group depicts a different method of decoration to beautify the horse. At least two types of this group are distinguishable: -

#### **Type I**

All eight figurines of this type are moulded, similar in shape but different in size (Pl. 215-223, Figs. 71 and 72). The smallest one has a measurement of about 7.7 centimetres wide and 8.7 centimetres high. The largest one is 12.5 centimetres wide and 12.5 centimetres high. Only two figurines are intact (Pls. 215, 219, Figs. 71 and 72) and one figurine has a broken leg (Pl. 221). The colour of the ware ranges from red, and reddish-brown, to black. Two figurines are dated from evidence of associated pottery. One figurine (Pl. 218) is dated to between the first and the second centuries B.C. (Horsfield, G. and A. 1941: 134, Pl. XVI.109), and the second figurine (Pl. 215) to between the first century B.C. and the first century A.D. (Horsfield, G. and A. 1941: 146, Pl. XXII.166).

The overall impression from this group is dominated by the rough final touches in modelling the body parts or the harnesses, either by incising or puncturing. This group shows a similarity to the previously mentioned group of horses without stands, although not with regard to the proportions of the body parts. The head is the main and most important part of the figure, exaggerated in size compared to the rest of the body, which looks small and is made with short legs. In addition to the inaccurate size of body, the harnesses seem to be incomplete. Ornaments, anatomical details and small body parts, like hoofs, are completely missing.

Eyes are almond-shaped or rounded, with rounded irises. In some cases, eyes are not visible but instead covered with some random incisions, like those showing the head strap (Pl. 215, Fig. 71). Ears either have a wide edge and are nearly rounded or have a pointed edge rising in the upper front corner of the head. Small, deeply-incised lines form mouths. Lips and teeth are very shallow and therefore are difficult to notice. Necks are solid, short and thick, with traces of incised reins and head ropes. Some figurines are made with a hole under the chain (Pls. 215, 216, 219, 222). The legs are short and joined together to form a handle-like shape. Hoofs and coronets are not represented. Manes are incised and hang down the side of the neck. The incisions vary in size from widely-spaced and long to narrowly-spaced short ones, and all are perpendicular to the crest. Tales are represented with less attention. They are incised in the same way as the mane, with no attention to depict the joints between the tails and the body, or to the representation of the incisions, which indicate them.

### **Harnesses and Ornaments**

Harnesses for this type of figurine are roughly made. They are indicated by the rein or the horizontal strap (usually connected with the saddle) and the head strap, which appears only in two cases (Pls. 215, 217). These straps are indicated by two techniques, either by incising or by puncturing. Occasionally, the incisions and the punctured places were accurately made. In all the figurines, the rein extends in all the figurines horizontally around the neck, incised by two widely-spaced, parallel lines with small vertical lines in between. A head strap appears only in two cases (Pls. 215 and 217). It comes from the top of the head behind the eyes, extending down to the mouth, indicated by either simple incised lines or two widely-spaced lines with small lines to connect between them. The horizontal strap does not appear

completely. It often extends along all the body, parts of it appear either on the horse shoulders or on the hind leg.

Paints may have been used in treating certain details of the figurine, because of the rough work and inaccuracy in manufacturing this group of figurines. Traces of red paint were found on figurine 216.

## **Type II**

This group is different in shape and size from the first group, and represented by just two moulded figurines (Pls. 224 and 225, Figs. 73 and 74). Horse figurines of this type are saddled and harnessed. Unfortunately, only one piece is almost intact (Pl. 224, Fig. 73) (Horsfield, G. and A. 1941, Pl. XXV.189). This figurine shows that the proportion among the animal body-parts is more accurate than that of Type I. The body is bigger and the legs are longer. The head is smaller and provided with three straps: the nose strap; the forehead strap; and the strap which extends between them behind the eyes. The body is provided with a simple horizontal strap. Figurine 225 (Fig. 74), which represents a horse's head, is similar to the head of figurine 224 but better preserved. This head is decorated with circular-shaped ornaments on the fixed points between the head straps. Both heads in Plates 224 and 225 are approximately the same size and have the same circular-shaped decoration, which appears on the forehead strap.

The ware is well levigated and fine to touch, apart from some small mixed grits of limestone. The colour of the ware is approximately red. Figurine 224 is roughly dated, from evidence of associated pottery, from between the first century B.C. and the first century A.D. (Horsfield, G. and A. 1941: 151).

## **Horses with Riders**

Few horse figurines with riders were found in Petra. This study consists of six figurines of this kind (Pls. 226-230). The figurines 226, 227, and 230 (Figs 75 – 77) are different in their shapes and types from each other. However, the figurines 227, 227.I, 228 and 229 are very similar and might have been made from the same mould. Only figurine 226 (Fig. 75) is intact.

All of these figurines are moulded, two of them (227 and 230) have traces of red and brown paints, and one (229) has traces of red slip.

Figurine 227.I is a copy made perhaps from the same mould of figurine 227. This figurine (227.I), which is a fragment showing the head and the shoulders of a horseman was found in the Negev in Palestine (EAEHL III: 1139). One more fragment, probably made in the same mould of figurine 227, is a red painted fragment found in Petra and now in the British Museum (No. BM 453).

Horses with riders can be classified into three Types: Type I represented by figurine 226 (Fig. 75), Type II represented by figurines 227, 227.I, 228 and 229 (Fig. 76), and Type III represented by figurine 230 (Fig. 77). The differences among these types can be recognised from different aspects, such as the main shape of the figurine, the standing position of the horse, and the sitting position of the rider. These major differences, especially between Types I and Type II, may indicate different schools of art.

Figurine 226 (Fig. 75) is represented in a relief form by a horse in a gallop. However, the other figurines, which represent the horse in a standing position, were made by using at least two moulds to form the left and the right sides of the horse's figurine. The differences in these types of figurines are also clear from the essential way of representing other body parts. Comparing by the moving position of the horse, for example, the tail of the jumping horse 226 (Fig. 75) is different from the tail of the standing horse 227 (Fig. 76).

The differences between the clothes of the riders in both figurines 226 (Fig. 75) and 227 (Fig. 76) are also striking. With the former figurine the rider wears a *chlamys* fastened over the chest and a round medallion covers his back. Other parts of the body are naked, which indicates that the rider might be a god. However, in the latter figurine the rider is completely dressed, and wearing a *tunic* with many of folds. The details, which represent other parts of the body of the horse 226 (Fig. 75), such as the eyes, the mouth or the harness, are roughly or slightly represented. Stirrups are missing in all the figurines. Unfortunately, the head of figurine 227 is missing, but it can be suggested that the head of the rider in this figurine is looking to the right side and in the same way as the one of figurine 226.

## Other Types of Horses

Ten figurines will be discussed under this title, which could not be classified in the previous groups and could not be recognised as pieces with or without a stand (Pls. 231-240). Some of these pieces could be related to other classified figurines, depending on the similarity between some of the characteristics they have. Others are totally different and have a new characteristic or were made by using a different technique.

All the figurines of this group are moulded. The horses are furnished with harnesses and saddles. The ware is smooth to touch, one could observe the occurrence of fine calcite grits and some bubbles. In general, these figurines are roughly made in two half moulds. Only two head fragments (Pls. 236, 237, Fig. 78) are carefully made and provided with bridles. The nose strap in these fragments is connected with head straps, which extend behind and in front of the eyes. The head straps are connected together in some places. These joint places are indicated by round small *phalerae*. This way of representing the bridles is not popular within the other groups of horse figurines. Other parts of the harnesses are made in different ways, either by incising or by puncturing, indicated by some lines and circles (Pls. 231, 239 and 240). In few figurines, harnesses are hard to recognise and left without any extra or special attention.

A new method of adding the horizontal strap and the girth after the figurine is moulded can be seen in one piece (Pl. 231). However, the technique of manufacturing the other pieces resembles that which was used in the previous groups.

## Parallel Examples

The scarcity of parallels for the above-mentioned figurines from other sites, and the mass-production and the existence of duplicates made in the same mould, make it safe to assume that these figurines are of local origin. However, in spite of the difficulties in finding parallel examples of horses without riders, similarities can be seen in some elements, like the decoration and the style of these figurines.

Within the Nabataean realm, Oboba produced many examples of horse figurines. These resemble the horse figurines made in Petra and can be considered as copies of horse figurines

made in Petra, and made by the same artist using the same moulds. Most of the pieces from Oboda are in fragmentary state (174, 198, 204, 186-189, 179-181, 184 and 208) and resemble exactly the horses without stands of Type I and Type II in this study. The figurines that found in Oboda did not result in any new style or type of horse figurines, and they might be produced in Petra.

Horse representations shown on reliefs, sculptures or terracotta figurines were created within the art works of many ancient cultures in of the Near East, Greece and Egypt. However, differentiating figurines made in Petra of the horses with riders from the non-Nabataean figurines is not easy, because the figurines from Petra exhibit a mixture between the Eastern and Western styles. This mixture gave the Nabataean horses a special character, which is observable in all the figurines of the horses with riders. The drapery of the riders in figurines 227 and 228, for example, shows agreement with the Parthian style of clothes (Downey 1996, figs. 6-9). However, the bending angle of the legs of the rider in the same figurines does not conform the Parthian style, which must be  $110^{\circ}$ - $140^{\circ}$  (Avi-Yonah 1945: 129-130). On the other hand, the horses of these figurines exhibit a typical Nabataean style. They indicate, depending on the pendant hanging on the crupper, a close relationship with the horses without stands of Type II. Belonging to the Parthian style of art is another figurine of a horse from Tell-Irshaidah in Iraq. It represents the front part of a horse, with the mouth almost touching the breast (Muhsin 1979: 487). This figurine reflects a similar relationship with the group of mounted warriors riding horses from Beit Natif in Palestine. Those figurines exhibit an Eastern style of art, with a special character, and without attention to the proportions between the sizes of the horse and the rider (Baramki 1935, Pl. IV).

Another very similar fragmentary example that exhibits the same way of harnessing the horse is a horse head in the Museum of the Franciscan Monastery in Jerusalem (Parlasca 1991: 122-123, Abb. 43). It shows similarities to the heads of figurines 236 and 237 from Petra, but is larger in size. Similar examples of representing the horse without rider can be seen among the Graeco-Egyptian figurines, aside from the different ways of forming the main shape of the horse represented by external contour lines of the figurines (Schmidt 1911, Fig. 186, 187; Kaufmann 1915, Pl. 60; Breccia 1930, Pl. XL). Among the Graeco-Egyptian figurines, displaying the beauty of the horse is observable through the main shape of the figurine. Unlike the Nabataean horse figurines, the Graeco-Egyptian horses were made with less attention paid to the equipment or the outfit of the horse. The Nabataean horses were made

with more attention paid to the equipment of the horse, by providing the figurines with decorative elements for aesthetic reasons, and to indicate that the horse is ready for riding.

It is unclear whether the mounted horses were those of gods of Petra, warriors or horsemen. Mounted horses have been represented in Nabataean Petra in two reliefs on the most important façade, Al-Khazneh, which represent Dioskuroi, sons of Zeus. From the history of the mounted horses in Jordan and Palestine, the first of this kind of figurine was in the Iron Age. It revealed a worship of a new type of deity, which was perhaps 'Azizu. The deity type may originally have been imported from Syria or at least had Syrian origins (Glueck 1934: 27). Since the first millennium B.C. to 200 A.D., horses have been connected with the names of a number of gods in the surrounding area, in some circumstances with the solar fertility gods, and on other occasions with the mother goddess in Palestine (Avi-Yonah 1945:130). Some of these gods are Harpocrates, the son of Isis, Ardu or Radu<sup>19</sup>, 'Azizu, Genneas, Heliosetros and Rekub-El.

In Syrian art, horses were represented as accompanying the gods 'Arsu and 'Azizu (Hammond 1973a: 85; Seyrig 1970, Fig. 4). Reliefs representing both gods were found in many sites in Syria. Among them is a beautiful relief in Damascus depicting a horse mounted by a god (Seyrig 1970, Fig 15). Another relief from Hama<sup>20</sup> represents the sun god mounted on a horse, with a Gorgon appearing on his belly, a snake under the horse and on both corners of the relief are two representations of the sun and the moon (Virolleaud 1924, Pl. XXXI, 4). Among the terracotta works is an example of mounted horses from Khan Sheikhoun in Syria, dated to the Persian Period (fifth to fourth centuries B.C.), and mounted by a god. This figurine depicts a combination of horses and gods in the Persian Period (Du Buisson 1932: 182, Fig. 9), and shows a similarity in the standing position of the horse to a horse figurine found in Tell Irshaidah (Muhsin 1979: 487).

Similar in shape to figurine 226 is one example showing a close relationship to the Graeco-Egyptian figurines, which represent Harpocrates (Schmidt 1911, Figs 38-40; Weber 1914, Figs. 83-85; Breccia 1930, Pl. XL 6). Similarities are observable especially in the main shape of the figurine and the hairstyle of the god with his curly hair and his dress. However, a crown does not surmount the horseman of the figurine in this study. The main shape of this figurine

<sup>19</sup> This god appeared later as a female together with 'Arsu in the Syrian region (Seyrig 1970, fig. 4)

<sup>20</sup> This relief is now in Beirut Museum, dated to the second and third centuries A.D.

(226) and the standing position of the horse could be also compared to the horsemen terracotta figurines in some of the “Deca Polis” in north Jordan and Palestine, especially the figurines from Jerash (Iliffe 1945, No. 18) and Abila<sup>21</sup>.

From a very similar school of art came a figurine of a mounted horse, of unknown provenance. A plate of this figurine is described in a publication by Avi-Yonah (1945, Pl. XXXVI.3) and shows a similarity in characteristics with the Nabataean horses without stands especially of Type I, with the exception that the rider has no similarities to the Nabataean horsemen.

A similar example was found in the Hellenistic levels of Ras-Ibn Hani, on the Syrian coast (Bounni et. al. 1976, Fig. 30-1), in which the rider is wearing a *chiton* and a headdress. This figurine could be compared with figurine 226, especially in the way of representing the head of the horse, which resembles the Nabatean horses without stands of Type I.

## II- Camels

This part of the study is an elaboration and a discussion of camel figurines concerning their shapes and types. It is based on an examination of their ornaments, decorations and sizes. The camel figurines, with their marvellous representation and detailed decorations and ornaments, can clarify the circumstances as to why this animal was important and the reason why the camel was represented in terracotta figurines.

Camels were dominant as transportation in the economy among the tribes of northern Arabia. They took a favoured position within all the Arab tribes who settled in the neighbouring regions of the Nabataeans, especially in the Arabian Peninsula and in the Syrian desert. In this area, many representations of camels have been depicted in different situations, either in sculptures, reliefs, rock drawings or figurines. Camels were shown in a number of Safaitic and Thamudic rock drawings. These drawings are used as a reference to the ethnographic descriptions of Bedouin life in that time. They represent either camel raiding or camel hunting, and show that camel hunting was important especially during the first century A.D. Some of these rock drawings that show the activity of a horseman spearing or hunting a camel can be

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<sup>21</sup> A number of these figurines are now in the Amman Archaeological Museum, and two of them are in the Jordan University Museum.

seen in Wadi Ramm in south Jordan very close to Petra; in Wadi al-Faw, in central Arabia (Macdonald 1990: 25); in the Thamudic rock drawings in Wadi Al-Hafir in south Jordan; and in the surrounding areas (Jobling 1985: 213-216). These areas were considered as an essential part of the Nabataean region.

The camel was mentioned in one of the Nabataean inscriptions from Mada'in Saleh, (Al Heger) (Ababneh 1998:54), and was carved on Nabataean reliefs at Petra. One of these reliefs is near the Deir, which was found by Musil in 1896. The relief shows a representation of two camels opposite each other, standing near a niche of a Nabataean god. Each camel is guided by a cameleer, wearing long clothes with a Bedouin-style head cover (Musil 1907; Lindner et. al. 1984, Fig. 10; Staubli 1991, Abb. 100). A second relief has been found recently during the last seasons of cleaning the Siq at the entrance of Petra, representing a caravan consisting of three camels walking after each other and guided by a cameleer.

In the Roman Period, the northern Arabian camels were depicted on Roman coins representing the ruler of the Nabataean king Aretas, dated between 58 to 54 B.C. (Grueber 1910, Nos. 589-590), at the time when Petra was a settlement of Arab camel breeders (Bulliet 1977: 93).

The Nabataeans and other Arabs were using camels not only in transportation and for trade purposes, but also for military purposes, which was important to control the security of caravan trade in the desert. This fact can be inferred by the existence of weapons on the camel terracotta figurines. In the Roman Period, a camel corps became part of the Roman army in Syria and Egypt, during the rule of the emperors Trajan and Hadrian (117-138 A.D.) (Bulliet 1977: 107).

It should also be noted that the use of the camel in transportation through the desert areas was because of its ability to bear the natural and geographical situations of these areas, and the belief that this animal was suitable to be used in the regions of the Nabataeans. The fact of use of the camel in transportation through the completely desert or semi-desert areas, could confirm the relationship between the Nabataeans and the other Arab nations in southern Arabia and northern and eastern Syria. These relations are mentioned in the Nabataean inscriptions that were found in Petra and Mada'in Salih, (Al Heger), and especially in the inscriptions that mentioned the names of the deities they worshipped in the Arabian Peninsula. As a result, one might deduce that the Nabataeans used their camels in their trading

caravans to connect the desert areas of southern and eastern Arabian Peninsula, with the regions north and west of Petra.

The camel that appeared in Nabataean art has one hump. This type of camel, which was called Dromedar, was known in North Africa, Arabia, and West Asia (Toynbee 1983: 123). The ancient literary sources mentioned that camels played an important role in the Arab religious life before Islam, particularly in sacrifices. Camels were sacrificed to the god sometimes as a substitute for human sacrifice. Abdalmuttalib, the grandfather of prophet Muhammed, sacrificed one hundred camels to save his tenth son from being a sacrifice (Wellhausen 1897: 116).

The Arabs associated camels with their afterlife and resurrection beliefs. The Arabs left a camel on the grave of its recently deceased master, covered with a saddle, with its head turned to the rear (Pl. 268), to die of starvation. Their belief was that the camel would be mounted by its owner in the day of resurrection (Ibn Abi I-Hadid, *Sharh Nahj al Balagha* IV, 436). The Arabs before Islam believed that the camel descended from Demon, and the jinn has a camel form. These beliefs continued until the coming of Islam (Westermarck 1933: 6).

In Egypt the camel is connected with Seth the brother of Osiris or Horos, who was banished to the desert after the conflict with his brother for the throne (Graves 1959: 19-20).

Camel figurines are second in number among the animal figurines found in Petra, but their shapes are not as varied as those of horse figurines. In general, similarities between horse and camel figurines are readily noticed. Except for two hand-made pieces, all the camel figurines were moulded by using a number of moulds to form the right and left sides of the camel. In the case of the figurines of multiple moulds, each side has different features and details. Attention was paid to show the riding equipment of the camel, such as the trappings and the saddles.

Camel terracotta figurines can be classified into four main groups: camels without stands, camels with stands, camels with riders, and other types of camels.

## Camels Without stands

This group of camel figurines outnumbers the figurines of the other groups. The overall impression left by this type is that the relationship between each body part of the camel, comprising the legs, the neck, the head, the hump, the tail and the belly (Pls. 241 - 267, Figs.79 - 83) is not well achieved and far from realistic. More attention has been paid to show a detailed representation of the body, and saddle and equipment, such as the trappings and the weapons.

Eyes are in three different shapes: almond, rounded or triangular. All eyes have a round irises. Ears are small and indicated by a small projecting area behind the eye. The nose is shown by projected rounded areas punctured in some cases in the middle. The mouth is big, half-opened, with wide lips. The external contour line, which forms the head, is streamlined and simple in shape. The head, therefore, was shaped without paying attention to show its features in realistic proportion, such as the shape of the jawbones, the projection of the eyebrows, or the projection of the nose. The neck is too short and plump. Legs are short and heavy. Curved lines close to the end of the leg indicate coronets. Tails are solid and tall, resembling those of horses and emphasised by small widely spaced diagonal lines. The belly does not conform to the standard in its expansion. Worthy of attention are the humps with their shallow expansion covered with carefully decorated saddles.

Camels without stand could be classified<sup>22</sup> into three main types according to their sizes, shapes, arrangement of the trapping, riding equipments and weapons.

### Type I

The figurines belonging to this type are 241-244 (Fig. 79). Figurine 241 was described in publication first by Lindner (1983, Abb.3), and classified later by Parlasca (1986: 200-204) as type L. The figurines of this type are completely in trappings, their size is approximately 7.1 centimeters in height, and 7.3 centimeters in length. All seem to have been made by the same mould. All the figurines in hand which represent this type show only the right side of the

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<sup>22</sup> Camels are classified already by Parlasca (1986) into two types: Type L and J according to the piece, which is published by Negev (1986a). This piece is now in the Israel Museum, Inv. 130.596. Type L according to the piece, which is published by Lindner (1983, Abb. 2), this piece is in private collection.

mould. The left side of these figurines is shown in a reconstruction drawing published by Parlasca (1986: Abb. 5). This drawing resembles the left side of the camels of Type II in this study.

All these figurines are made of a reddish ware, very fine to touch and well-moulded by using a clean and finely-crafted mould. The only intact piece of this type of figurines is the figurine 241. The head of the camel in figurine 242 is missing. Figurines 243 and 244 are fragments representing about two-thirds of the body of the camel.

## **Type II**

The figurines of this type (Pls. 245-249, Fig. 80) are all in a fragmentary state. With the exception of the small fragment 249, all figurines show only the left side of the mould and resemble in their shape the figurines of Type I. However, the figurines of this type are larger in size than the figurines of Type I. The size of the figurines range from 10.5 to 12 centimetres in height, and from 10 to 12 centimetres in length. The saddle cushion is indicated by punctured circles. The saddle bag is decorated with tassels at its lower edge. Camel figurines of this type are provided with a rosette-like shield in the area behind the saddle. The right side of the figurines of this type resemble in their shapes, as shown in the drawing that is published by Parlasca (1986 Abb. 5), the camel figurines of Type I. Therefore, the camel figurines of Type I and Type II can be classified under only one Type, however, produced in different sizes.

## **Type III**

The figurines of this type, 250-260 (Fig. 81), are classified by Parlasca (1986: 200, 201) as Type J. This type is different from the other types in the arrangement of the camel equipment. All the camels of this type have trappings and provided with two kinds of weapons: the dagger hung on the right side, opposite to the shield and behind the saddle; and the sword, hung on the left side behind the saddle. The size of the figurines of this types ranges between 6.1 to 12.5 centimetres in height, and 7.1 to 11.9 centimetres in length (Parlasca 1986: 200). Figurines 258, 259 and 260 are fragments showing the head and the neck of a camel.

Two more figurines may indicate more types of camel figurines. Figurine 261 (Fig. 82), which is very similar in shape to the figurines of Type I and II, however, this figurine has a different type of saddle cushion and padded bows. The saddle cushion was of a palm spray shape. The padded bows of the saddle are incised by small horizontal parallel lines. However, the saddle cushion in the other figurines is indicated by shallow punctured circles and the padded bows are of simple shape. Figurine 262 (Fig. 83), which represents the right side of a camel, resembles in shape and in the equipment arrangement the left side of the camels of Type I and II. All other pieces of the camel figurines (Pls. 263-272) are small fragments. Figurines 264-267 are head fragments, resembling in shape, but not necessarily in size, the head of the camel of Type I, and especially the only intact camel figurine without stand 241. Figurine 263 is dated to between the beginning of the first century and the second century A.D. (Bignasca 1996, No. 7).

### **Saddles, trappings and weapons**

Camel figurines have interesting features represented by the saddles, trappings and weapons, which were carefully decorated and clearly detailed. The equipment is comprised of the saddle with its cushion, padded bows and decorated bag, saddle girth, breast strap, crupper, pendants or quiver, and medallions or shields.

Part of the trappings are the two head ropes, one of which extends around the mouth and the other extends around the neck. A third rope used as a rein appears in three figurines (Pls. 250, 258, 259), and extends inclined from the front side of the neck and then to the back lower part. These three ropes are of a screw-like shape resembling those on some of the figurines of horses.

Based on the Iron Age camel figurines from Trans-Jordan, it seems that the Arabs in the seventh century B.C. used the Assyrian methods of saddling their camels (Amr 1980: 217). The saddle is fixed over the hump by thick and simple-shaped straps. The girth consists of a double strap, coming from the lower point of the padded bows on the front and the back edges of the saddle and over the hump. These padded bows are fixed to the contour line of the inflated hump and made to prevent the rider from slipping down. Each of the crupper and the breast strap consists of a double strap resembling in shape that of the saddle girth. The breast strap comes horizontally along the front body part over the breast to join the front part of the

girth strap at the lower point of the front padded bow of the saddle. The crupper comes horizontally along the back part of the body and runs under the tail, to join at the lower point of the back padded edge of the saddle at the back part of the girth strap. Both front and back girth straps rejoin at the belly area and continue around it. The area where the straps join the padded edges of the saddle is indicated by small squares or rectangles arranged in two or three rows. Type III (Pls. 250, 251, 253) shows an extra small strap on the hind leg behind the saddle but is smaller in size than the other straps.

The Nabataean camel has been saddled the same way as the north Arabian camel. In his description of the north Arabian saddle, Richard Bulliet (1977: 87) wrote, "It is composed basically of two large arches or saddle bows shaped like inverted V's, one situated upon a pad in front of the hump and the other upon the same or a different pad behind the hump. These two saddlebows are connected along the sides either by crossed sticks or by straight sticks, the entire assemblage forming a rigid, square frame converging toward the top with the hump in the middle. Over this frame and above the hump is placed a pad of some sort upon which the rider sits, his weight bearing not upon the hump but distributed by the framework to the camel's rib cage. When it is used as a pack saddle, the load is divided into two parts of equal weight and tied to each side of the saddle."

All camel figurines in Petra were decorated with weapons. The weapons, such as daggers and swords, could help to better understand about the purposes of the use of this animal. Were these weapons meant to be decorative elements, or to be used for military purposes? Camels are usually provided with weapons for security purposes. Security may have been important when the camel was loaded and passed through dangerous places. Camels carried precious goods on the trade roads leading to Petra and then to the beaches of the Mediterranean, or to northern Syria and back again. The existence of the weapons can also be an indication that the caravan trade was controlled by the camel breeders (Bulliet 1977: 110).

Two kinds of weapons can be recognised with the camel figurines, daggers and swords. Daggers are of three different types. All are consisting of four parts: the hilt, the neck, the body, and the scabbard (Fig. 84). Hilts are usually made of wood, ivory or metal, and beautified with some decorative elements. They are either set with precious stones or incised with beautiful shapes. The scabbard is decorated with incisions, either of straight or curved lines, with some small lines to reach between them in some places. Some of these scabbards

are provided on top and close to the hilt with two rings very similar in shape to the ones that are in use today. The neck connects the hilt with the body of the dagger, varies in length, and is made of two or more breaches. Hilts are of two main shapes. The first one is divided into three circular areas, and each one has a precious stone in the middle with a short neck. The second one is of a triangular shape with rounded angles and some of them are provided with precious stones.

The daggers could be classified into three different types. The hilt in Type I (Fig. 84.I) is triangular in shape with rounded corners; it has been punctured in each corner, more probably, to indicate a kind of decoration by setting the hilt with precious stones. The neck is of two or three thin breaches. The body is of conical shape, with convex sides and a pointed end. The scabbard is decorated with incised lines along or across the body. The scabbard has two extra rings at the top usually made to hang the dagger. The hilt in Type II (Fig. 84.II) resembles that of the Type I. The neck is longer and thinner, and the body is long and triangular in shape. The scabbard is decorated with straight incised lines along the body, and provided with two rings at the top. The hilt of Type III (Fig. 84.III) resembles that of the Type I. The neck is wide and made of three breaches; each one is decorated by small vertical incisions, perhaps an indication of ropes around the neck. The body is short with convex sides. Curved lines along the body incise the scabbard.

Attached to the saddle is the saddlebag, which appears in Type II on the left side of the figurine, and in Type III on the right side of the camel. Saddle bags are usually made today in south Jordan by the Bedouins of a special textile either of sheep wool or goat hair, and always provided with tassels dangling from the lower end of it. The saddlebags that appear on the camel figurines in this study hang on the saddle from the upper corners. The hanging place is indicated by two circular concentric points (similar to the *phalera* on the horse figurines). The top edge of the saddlebag is curved, with two or more folds on its body. In some cases (Pls. 262 and 248) these folds are decorated by indented patterns. Straight vertical or inclined widely spaced lines express tassels. Under these tassels is the double saddle girth. Behind the saddlebag and on the hind leg of the camel hangs a decorated element of a rosette-shape, which could be either a decorated pendant or a shield (Fig. 85).

On the right side of the fragments of Type III is hanging on the front leg of the camel a sword. It is bigger in size than the dagger, but smaller when compared with the usual size of the

sword. The hilt of these swords resembles that of the daggers. The body of the sword is curved and different in shape from that of the daggers. One side of the body is convex, and the other one is concave. The scabbard is wide at the top and forms something like a funnel. The neck is short and thin. The sword on the camels of Type III (Pls. 251, 254, 255) hangs on the middle part of the body, exactly on the hind edge of the saddle, on the left side of the mould. Such a sword was represented on a relief from Palmyra (Syria), of a warrior holding a sword in his right hand and a shield in his left hand (Seyrig 1941, Fig. 8). This sword is different from the sword in a representation of the mounted camel from the Bel sanctuary in Palmyra (Seyrig 1941, Pls. I, 2 and 3), which is larger in size and has a small, thin L-shaped handle.

### **Camels with Stands**

This group consists of five different examples (Pls. 268-272, Figs. 86 and 87). All are moulded and roughly made, especially concerning the final touches. Only one camel (Pl. 268, Fig. 86) is intact. It received more attention during manufacturing, but has rough final touches, indicated by the incised lines on the body. Figurine 271 is made in a relief form. This form was not popular in forming animal figurines, since the area between the belly and the lower base of the animal was usually empty, unlike this solid figurine. All the camels of this group seem to have trapping. Trapping is clear in the camels 272, 268, 270 and 271, and incising some lines after moulding makes traces of it. Only figurine 269 has been roughly dated, to between the first and the second centuries A.D. (Horsfield G. & A. 1941: 124). Figurine 270 is painted with red.

### **Camels with Riders**

Very few camels with riders were found in Petra. These could be classified into two types, with the first type being the most popular and represented by three pieces (Pls. 273-275, Fig. 88). The other type is represented only by one piece (Pl. 276, Fig. 89). The last figurine in this group cannot be identified as it is showing only a cameleer (Pl. 277). All these figurines are moulded. The figurine 276 is found in a grave and dated to the first centuries B.C.-A.D. (Horsfield G. and A. 1941: 151, Pl. XXV 188). The figurine 277 is covered with beige slip (Hammond 1973: 37, Fig. 154).

Unfortunately, these figurines are in fragmentary form. It was hard to estimate whether the figurines were all with stands, like figurine 276, and whether the riders were wearing the same kind of clothes. They exhibit at least three different styles. The camels seem all to be in a standing position, with the riders looking to the right side.

### **Other Types of Camels**

Eight fragments out of nine (Pls. 278-287) within this group are of heads. One figurine (278) is a head provided with bridle and head straps. Two figurines (282, 283) are provided with only a rein of braided patterns, which sets on the top of the mouth and extends along the neck. Both heads are pierced roughly on the mouth area. The other heads (279, 280 and 281) are simple in shape. They seem to represent young camels. All of these figurines are made of red ware and covered with red slip. The figurine 286 is a punctured body fragment, unlike the other camel figurines. Two figurines 285 and 284 are roughly hand-made. The neck is long. The mouth is extremely outwards and is incised by one line. The eyes are round with punctured pupils.

### **Parallel examples**

The camel has been associated with some deities in many cultures. In Palmyra, the camel accompanied 'Arsu, the god who has been represented riding a camel, while his partner the god 'Azizu was riding a horse, both gods were holding a spear and the animals were decorated and saddled (Seyrig 1970, Fig. 4). Mounted camels are represented also on a Relief from the Bel sanctuary of Palmyra, which possibly represents the gods 'Arsu and Carquois (Seyrig 1941, Pl. I, 2 and 3). 'Arsu was worshipped, too, by the Safaitics under the name of Ardu or Radu. This god was represented later in a female-like form together with 'Arsu in the Syrian region. Such reliefs representing both gods were found in many other places in the region like those that were carved on two reliefs in Sur (Thyr) in Lebanon. One of them represented a mounted camel and the other represented two mounted camels opposite each other (Pirenne 1965, Pls. IX c and IX e; Bellefonds 1990, Pl. III.2). These reliefs are similar to those that were uncovered in Marib in southern Arabia, and recognised as Hellenistic style reliefs (Pirenne 1965, Pl. VIII b).

The camel mounted by the goddess Allat shown in a procession on a relief from Khanaser in Syria (Seyrig 1971, Fig. 2; Bellefonds 1990, Pl. IX), and on a beautiful relief in Al-Hadr belonging to her Temple, showing the ceremony of honouring this goddess during the arrival to her new temple, accompanied by a group of musicians (Al-Najafi 1981, Figs. 4 and 5).

Within the Parthian art, the camel mounted by a god, is represented on a beautiful relief in Dura-Europos, in which the camel was completely decorated and saddled. This relief represented the god wearing a tunic with many folds. The holy symbols: the moon, the sun, the tree, and the altar, which were surrounding the god, are enough to give this relief a holy sacred meaning (Seyrig 1970, Fig. 3).

As for terracotta figurines, examples of terracotta camels without riders are very few. In spite of this fact, similarity in the original shape, the trapping, and the decoration of the camel, can be recognised also among the figurines of camels with riders. Four fragments of camels (252, 257, 259 and 260) were found in the Nabataean site Oboda (Negev 1986, Nos. 1059, 1065, 1972 and 1073) and could be considered as duplicated forms of the camels without stands, particularly of the figurines 251 and 253. In an overview to include all the parallel examples of the camel terracotta figurines, the Graeco-Egyptian camel figurines from Egypt seems to be the most similar to those of the Nabataeans. They can be differentiated from the Nabataean figurines in the general shape with its simple representation, and especially the inexactness in representing the body parts and sizes. The Egyptian figurines are simple in shape, but with more flexibility in the external contour line of the figurine itself, with the projection of the neck outwards, in addition, the camel trappings or decorative elements are represented slightly (Schmidt 1911, Fig. 170; Parlasca 1986, Abb. 10). Another example for the Graeco-Egyptian camels is a very similar one, but which is represented as carrying loads of four amphorae or baskets on its back, with its head looking upwards, and exhibiting the use of the camel in such an activity (Weber 1914, Taf. 39 434, 435,437; Hilton Price 1987, No. 3284). Compared with the Egyptian camels, the Nabataean ones are more solid in shape but more carefully decorated.

Concerning the similar ways in representing the Nabataean and the Graeco-Egyptian camels, one could remember the importation of the Arabian camels from the Arabian peninsula to Egypt, which were to be used during the victory celebration of Ptolemios Philadilphos (285-246 B.C.) in Alexandria in 279-278 B.C. (Al-Nasiri 1984: 409). This can be evidence of the

good relations between the Ptolemys in Egypt and the Arab tribes in Arabia, especially during the confrontations about the sailing and trading on the red sea. This is in comparison to the bad relations between the Ptolemys and the Seleucids.

A very similar example, and which seems to be Nabataean, is a complete figurine of a camel that is now in the National Museum of Damascus (Parlasca 1990, Abb.62). This figurine was found around Dera, in southern Syria. It is a place that was occupied by the Nabataeans after the death of the Nabataean king Rabbel II, at the beginning of the second century A.D., when Busra became the new Nabataean capital. The general shape of this figurine is very similar to the ones produced at Petra, completely decorated, aside from the shape of the hump, which is a bit higher in this figurine.

With two Syrian terracotta figurines, the camel was represented as mounted by two females, perhaps the fortune goddesses, sitting on a palanquin. Both females show their palms in a gesture of blessing, and are wearing a headdress surmounted by a city wall (the symbol of Tyke), and a tunic with many folds and necklaces (Cumont 1971, Fig. 93, 94). The camel is depicted also in another figurine with two females as musicians mounted on the camel. One female is playing a double flute and the other a tambourine (Pirenne 1960, Fig 4, p. 239).

Another beautiful example is of a camel with rider that was found in Jerash<sup>23</sup>, and is now in the Amman Archaeological Museum, and dated to the second century A.D. (Ilfie 1945, No.19). The rider sits in a frontal position on a saddled camel, holding the reins in his right hand. It was made without attention to the proportion between the sizes of the animal and the rider. The rider's hair is curly and is shoulder length. The camel is shown as moving in a calm manner. The body shape and the reins of the camel in this figurine resemble those of the Nabataean camel figurines. Another similar terracotta figurine is an example from the Persian site Khan Sheihkoun, dated to the fifth and fourth centuries B.C. representing a god mounting a camel (Du Buisson 1932, Fig. 9, p. 182).

The main difference between Nabataean camel figurines and the reliefs of the Great Temple in Palmyra (Seyrig 1970, Fig. 4; Seyrig 1941, Pl. I, 2 and 3) is the stand position of the camel, the proportions between the body parts of the camel and the arrangement, the sizes of the

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<sup>23</sup> One of the Decapolis (ten Roman cities), which were established in north Jordan and Palestine. The ancient name is Gerasa.

figurines, and shapes of the trappings.

### **III- Horned Animals**

Horns as a symbol of power and strength were considered to be an attribute of many deities including Ashtar and the mother goddess (Hall 1994: 29). Horned animals represented on the terracotta figurines vary in shape, technique and size. All of them are in a fragmentary state and depict different kinds of animals, such as the ibex or a goat; the gazelle; and the ram. It is uncertain whether some of these figurines were part of zoomorphic vessels. However, the zoomorphic vessels are not numerous and are discussed also in this part of research.

#### **Ibexes and Goats**

The most common type among this group of figurines is the hand-made ibex or goat (289-299, Figs. 91 - 94). This type was made in a crude way, and the proportion of the facial features are not well achieved. The horns are long and incised by transverse ridges across their frontal part. The mouth is similar in shape to that of a bird's bill. The eyes are big and round. Every part of the figurine was made separately and joined to the other parts in a later stage of the performance process. Three pieces, 290, 291 and 292, were made of beige clay, and the others were made of reddish clay. Figurine 298 is dated to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 31.20, Pl. 18.20). The majority of the ibex figurines were found in dwelling areas, while just two of them, 293 and 299, were found in temples. Among the group of ibexes in this study there is only one fragmentary moulded figurine (288) (Fig. 90) that represents a head of an ibex. This figurine is different from the previously mentioned hand-made figurines of the ibex not just in technique but also in shape. It is very well made and represents the head and the facial features in a realistic state manner. This example is dated to the late Roman and early Byzantine Period (Zayadine 1982, Pl CXXXVII.18; 1983, Abb. 71).

Petra yielded a great number of figurines of ibex or goat horns. Some of them were part of zoomorphic vessels as evidenced by one intact example<sup>24</sup>. These kind of zoomorphic vessels

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<sup>24</sup> This figurine from unknown provenance is probably from Petra. Klaus Parlasca published a description of this figurine (1991a, Abb.13).

were popular in the late Roman and the Byzantine Periods. Examples of this type in Petra are few. One is a fragmentary painted head (300) found in the excavation of the kiln area, and dated to the late Roman Period of the third century A.D. Unfortunately, horns and body of this figurine are missing (‘Amr and Al-Momani 1999, Fig 7.2). And another example (301) also in a fragmentary state, was found in the Great Temple of Petra and dated to the fourth century A.D. (Barrett 1998, Fig 95-P-6). Similar to this figurine is one of the head of an ibex (302) (Zayadine 1982, Pl CXXXVII.96) dated to the Byzantine Period (fifth century A.D.). Another is a wheel-made figurine (303) found in Ez-Zantur and dated to the fourth century A.D. (Bignasca 1996, Abb. 874), in addition to some other similar examples, now in Petra Museum<sup>25</sup>. All of these zoomorphic vessels were wheel-made, and the features, such as eyes and mouth, were applied. Similar examples of these zoomorphic vessels outside Petra were found at Khirbet el-Mafjar near Jericho (Baramki 1942, Pl XVIII.4).

The examples of the hand-made figurines 319-323 (Fig. 100) that depict animal bodies perhaps belong to the figurines 289-299 of the ibex heads. These figurines are similar to figurine 299, which is of the body and part of the head of an ibex. These figurines were all roughly made of local pink-reddish clay. The body is cylindrical. The tails are different in shape and gesture but all are short and have a pointed end. A similar example of these hand-made animals was found in the Great Temple of Petra and dated to the late first to early second centuries A.D.<sup>26</sup> (Barrett 1998, Fig 6.94. 95-P-3). Other similar examples, also in fragmentary state, were found in the ez-Zantur excavations, but are undated (Bignasca 1996, Abb. 875, 876 and 877). Moreover, a group of ibex horns, similar in shape and technique to the horns of ibex figurines described in this study were found also in ez-Zantur and dated to the fourth century A.D. (Bignasca 1996: 293).

The ibex as a member of the goat family was first represented on Mesopotamian cylinder seals in the second half of the fourth millennium B.C. It was probably believed to have been sacred to the mother goddess (Hall 1994: 32). This animal has probably special significance in the religion and beliefs of the people. The representation of it was very common in the art of Pre-Islamic southern Arabia. It has been depicted with long exaggerated horns among the graffiti of the pre-Islamic nomads in all parts of Arabia, and in long architectural friezes and

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<sup>25</sup> The group that found in the excavations of Zurrabeh in 1980 and 1981; J.P 1247, J.P 1149, J.P 1257, J.P 1243, J.P 1161, J.P 1249, J.P 1176 and J.P 1248.

<sup>26</sup> This fragmentary figurine has been identified in the same article as a drapery fragment from a human figure

decorated panels, especially in the Necropolis of Timna in Yemen (Cleveland 1965: 30, Pls. 53-60).

In the Graeco-Roman period the ibex was considered sacred to Dionysus, although this animal is destructive to vines (Hall 1994: 32). The goat was considered sacred in Greek mythology to Zeus, and was associated in art with Dionysus, Satyrs and Pan, who has goat-like features (Hall 1994: 26). The goat was worshipped as a symbol of the fertility of humans and flocks. It also had been identified with the Sumerian fertility gods Tammuz and Ningirsu (Hall 1994: 26).

Hand-made animal terracotta figurines were common in the Ancient Orient. Large quantities of figurines, which represent different kinds of animals, and among them the horned animals, were found in many Iron Age sites in Palestine (Holland 1977, Figs. 7, 8 and 9).

### **Gazelles (or Deer)**

The worship of the gazelle has appeared in Egypt since the pre-dynastic period. In the Graeco-Roman period the gazelle may have represented the stag of Artemis (Hall 1994: 26). Two hand-made heads of a deer or a gazelle (304, 305) were found in Petra. The almond-shaped eyes are incised. The mouth is long. The ears and horns are broken off in both heads. These figurines were used most probably as handles of a pottery objects.

### **Rams**

Figurine 307 (Fig. 95) depicts a well-moulded head of a ram, with the external surface pitted deeply in circles to represent fur. A fragmentary figurine 306 showing the body of a ram or a sheep was used as a zoomorphic vessel, similar in technique and in the representation of the fur to 307. This figurine (306) was found in el-Katute excavation and dated by associated coins to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 32.23, Pl. 19.23). Figurine 307 might be also a fragment of a zoomorphic vessel.

## **IV- Monkeys**

Monkey figurines found in Petra (308-312) (Figs. 96 and 97) are few and forming zoomorphic vessels. All these figurines are in a fragmentary state, depicting mostly

cylindrically shaped moulded heads with wide tops. The facial features are of big staring eyes with rounded punctured irises, exaggerated, protruded, slightly opened mouths and wide noses. The top of the head is in some cases concaved and forms a plate-like area. Two figurines were painted, 308 with black and 312 with red. Figurine 309 was covered with red slip. Two of these figurines were found in a temple. These heads could have been used as cult objects such as incense burners, religious vessels, or even lamp stands. Lamp stands, which are similar in shape to these monkey figurines, were found near Buseira and in 'Ain Shems in south Jordan. These figurines were hand-made and dated to the early Iron Age II, they were considered as lamp-goddess (Glueck 1939, Figs. 19, 20; 1970, Figs. 90, 91). The use of monkeys as cult objects probably came through the belief that monkeys ward off evil spirits. This belief was prevalent in Trans-Jordan during the Iron Age, which can explain why monkey figurines had a special role in the cult of that age (Amr 1980: 253). That this belief was continued in the Parthian period is shown by the existence of monkey figurines in the Parthian graves (Van Buren 1937: 20).

Monkeys have been represented among the Graeco-Egyptian terracotta figurines. Some were used as carriage-handlebars (Weber 1914, Pl. 37 410, 411, 412). Similar examples in the group of this study are rare. This type of monkeys is most probably a local type.

## **V- Donkeys**

Two examples in our group of figurines (313, 314) are of donkeys. Both are from private collections and are in a fragmentary state. Figurine 313 was hand-made and represents the head and a small part of the body. Figurine 314 is a moulded head with big almond-shaped eyes, small ears and a slightly opened mouth with visible teeth. The donkey was most probably to depict the character of an ordinary domesticated animal, devoid of any divine symbols. In Graeco-Roman art the donkey was considered as belonging to animals of Dionysus.

Figurine 315 is an animal that carries a load, which could be a donkey, a camel or a horse. Similar load animals, like horses and camels, are represented among the Graeco-Egyptian figurines found in Egypt (Breccia 1930, Tav. XL.4&7; Weber 1914, Taf. 39).

## VI- Birds

### Doves

Dove figurines in Petra are few, and represented in two examples one of them (316) (Fig. 98) is intact. Both doves are provided with a suspension hole on the top of the body. The body is streamlined with stick wings; the feathers of the wings are made by rows of small-incised lines and slight punctured holes. Figurine 317 is dated to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig 29.15, Pl 16.15).

The sacrifice of the dove seems to have been common in many areas around the Mediterranean. It had been depicted in the sculptural works of the Hittites, and it is may have been connected with the mother goddess in Crete and a goddess cult in Asia Minor (Mackenzie 1949: 430; Perrot and Chipiez 1948: 207). The dove was considered sacred to Ashtar and other mother goddesses in the Near East (Hall 1994: 19). Doves were represented in many sites in the Ancient Orient as early as the second millennium B.C.

In Greek mythology, the dove is associated with Aphrodite, who was said to be hatched from a dove's egg in the river Euphrates, after a dove sat on it (Perrot and Chipiez 1948: 207). The dove was thought to be sacred to Aphrodite and Zeus (Hall 1994: 19). Various intact examples of dove figurines from the Hellenistic Period are found in Cyrénaïque in Libya (Besques 1992, Pls. 42.c, 43.a, 44.a, 44.b) and in local Syrian art in the Seleucid period (Pézard 1922, Fig. 2.f).

### Eagles

The eagle is shown among the sculptures of the Nabataean site Khirbet et-Tannur (Glueck 1951, Figs 78 and 79) and on the treasury façade in Petra. The eagle as a powerful bird was the symbol of strength and was very popular in the Ancient Orient. It was represented often on many of the Mesopotamian monuments (Brodrick 1972: 43). It was also depicted in ancient Egypt as a representation of the famous falcon god Horos (Brodrick 1972: 77). In ancient Greece, the eagle seemed to be freed from all servitude that bound most animals and men to the earth. In Greek mythology, the eagle was said to be able to fly up to Zeus and carry Ganymede to the chief of the gods (Brodrick 1972: 177). Eagles were represented

within this study's group of figurines only by figurine 318 (Fig. 99), which is a fragment of an eagle's head.

## **VII- Hand-Made Animal Figurines**

Hand-made animal bodies were made in two forms. The first form represented by figurines 319-322 is of cylindrical shape with a small tail. Legs in this entire group of figurines are missing. Tails are small, and made by small, applied clay lump. The second form of the hand-made animal bodies are flat and represented by figurines 323-325 (Fig. 100). These figurines were probably used as cult objects. Each has four short legs and a small pointed tail. Unfortunately, heads are missing in all of these figurines. This group of animals was found in both private settlements and temples. It is possible that these bodies were joined with the hand-made heads of the goats or the ibexes discussed previously under the title "Horned Animals". Animals of this type were primitively made. They show a similarity to the animals made in the Iron Age in the Near East (Holland 1977, Fig 9.19). They might indicate a continuation of the religious beliefs of the local people in the region. All of these hand-made figurines are undated.

## **VIII- Miscellaneous**

Some of the fragments, which could not be assimilated with the other identified figurines elsewhere in this study, are discussed in this part of study. Figurine 326 is a moulded animal's head with large eyes and small ears. Figurine 327 is probably a mask or a head of a Bes or a monster with broken horns or ears on top of the head. The shape of the protruding cheeks indicates an open mouth. The head was probably part of a vase, open from the top.

Fragments of animals of camels, horses, or donkeys are figurines 328-336. All of these figurines are saddled and harnessed. Part of the harness can be seen in all the pieces. The horizontal strap in the figurines 329, 330, and 333 is of screw shape, and in figurines 328, 331 is of a simple shape. These figurines were roughly moulded and made of local clay. The ware is well levigated and fine to touch, apart from the occurrence of fine mixed calcite or limestone grits and some bubbles. The colour of the ware is approximately red. Figurine 332 is covered with red slip. The technique used in producing this group of figurines resembles that, which was used in the other groups. One figurine (332) has an additional horizontal strap

and a girth, applied to the figurine after it was moulded. The state of preservation and the remaining features of some of these figurines do not help much in recognising other details. However, they do indicate that these figurines were more roughly made.

## **Chapter Three**

### **Analysis Study**

#### **Techniques Used in Manufacturing the Terracotta Figurines**

Pottery is one of the most commonly analysed and useful kinds of artefacts available to archaeologists, because of its extreme durability and capacity for great variety in form and decoration. Artefacts such as clay figurines, musical instruments, spindle whorls and even building materials are all products, which were moulded or modelled from clay and then rendered durable by firing. The clay used in manufacturing these kinds of artefacts is usually a combination between fine-grained earth and water, which develops plasticity and the capacity to be modelled and shaped. This clay varies in consistency according to chemical composition, degree of sorting and grain size. Kaolin, which forms fine crystals, is the element, by which the best quality of clay is obtained. Materials called temper such as ash, sand, organic materials and mica may be added to the clay to reduce shrinkage and the chance that the clay object will break during backing (Shepard 1985: 6-10, 26).

Technical processes help revealing the chronology and locality of the figurines, and the study of the technique is often the geographical or temporal guide to classify the figurines. Great attention must therefore be paid to accurate variations in details that might be considered as important evidences, to enhance our knowledge with the help of the scientific analysis of the figurines if possible. The clay of which it is made can define the origin of the terracotta.

The terracotta figurines as part of the Nabataean art in Petra were manufactured in different ways and influenced by many factors, which affected the quality and the shape of each figurine. Studying these factors is important to help evaluating the resulting work and understanding the technical problems of manufacturing these figurines. The figurines from Petra have yielded not enough evidences about the ways of manufacturing or even about the potters by whom the figurines were made, such as signed figurines documenting the name of the craftsman, or the use of a commercial stamp or a figural sign. The only evidences of a local made figurines are two fragments of casting moulds, one representing the lower part of a

seated female, the other one representing a camel head; a recently coroplast's workshop at Petra, which enhanced by the number of pottery kilns where these figurines are probably backed, excavated recently at the site and dated to the first and the second centuries A.D. ('Amr and Al-Momani 1999: 175-194); and the presence of a large mass of terracotta figurines of which many derive from the same or similar moulds. In addition to this a neutron activation analysis of some of Petra figurines indicated that they are made from similar clay to the one used in manufacturing the local Nabataean pottery ('Amr 1987: 160).

In general, the figurines are varying from well crafted to very crude ones, depending not only on the technique of making the figurine itself, but also on the workmanship, the quality of the clay used and the form of the desired figurine.

The figurines are made by three different technical methods: few of them were hand made, the majority were made in one or a double mould and thus hollow from inside, other pieces are made by both techniques. The figurines made by both techniques are usually moulded in a worn cast; that is why they demanded a device to reach the desired shape; in some cases details were added in order to change some of the original shape of the figurine such as to cover the lower body part of a nude female just as in the case of the figurines 40, 46, 47 and 48, or to expose the breast area of a fertility goddess which is shown in figurine 57. The details, which are made either by additional clay parts or by incisions over the moulded body, didn't necessarily meet successfully the demands of the required shape, and they were made without great attention to the fine work or to the final touches. They were just quickly and cheaply modelled by hand.

## **Clay and Fabric**

Readily observed is the colour of the clay used in manufacturing the majority of our figurines, which is red, and the degrees of it. The red colour comes usually through the iron compounds and organic materials in the clay, when fired at a proper temperature (Shepard 1985: 16). The figurines of Petra of the red and the degrees of red are usually caused by Hematite and hydrated forms of ferric oxide, goethite and limonite as well as by some deviations from the proper temperature, which could change the red into other colours such as orange, pink, pinkish buff, dark red or reddish buff (Shepard 1985: 16) as shown by most of the cases in our figurines.

The existence of fine or medium sized grits in the clay indicates that the clay in most of the cases was not carefully picked up and mixed with kinds of various impurities, such as fine lime stone or black grits and some kinds of organic materials.

Beside the existence of some moulds found in Petra, a neutron activation analysis of some of Petra figurines indicated that they are made of a similar clay to the one used in manufacturing the local Nabataean pottery (ʿAmr 1987:160). Aside from this, some figurines are made from a different kind of clays attested from the different colours, such as beige as in the cases 256, 213, 9, 40, 65 and 153, or black as in the cases 220, 221 and 49.

### **Hand-made technique**

Hand forming involves modelling the figurine from a clay core, each part of the body separately, and adding segments to weld the junctures with a thin solution of clay and water.

Aside from two examples of hand-made mother goddesses (69 and 70), all other hand-made figurines represent animals, two are camels (285 and 284), and the others are different kinds of animals dated no earlier than the third century A. D.

All the hand-made figurines are poorly and quickly modelled. Even less attention has been paid to show the accurate details of the figurine.

### **Moulding**

The first use of the mould in producing the terracotta figurines was in Mesopotamia in the middle of the third millennium B.C., when moulds were used to produce the so-called “tongue” and oval reliefs (Van Buren 1930: x1iii). In the western world the mould was known in Crete in the fifteenth century B.C., but was not in any general kind of use until the seventh century B.C., when heads of figurines began to be moulded, although bodies usually remained hand-made (Higgins 1969: 12). The first complete hollow moulded figurines were made in East Greece and Rhodes in the sixth century B.C. The method of moulding the figurines has developed by the time of the Tanagra figure; however, several moulds were used to make one composite figure.

A stone mould that was found in Petra represents a duck and a goose used perhaps as a mould for metal figurines (Parr 1990, Pl. I.1). Among our group of terracottas there are two clay moulds (75 and 76); both of them are made of thick clay that reaches in some places a thickness of 1.6 centimetre. One of the moulds represents a seated nude female, made roughly of beige clay, and unevenly fired, the other one represents a camel's head and is made of reddish-pink clay. The camel's mould indicates that the camels were made by a number of moulds, at least four, two for the head and two for the other body parts, that is the reason why they attempted to make the head strap higher than the normal place of it, to cover the weak joint point. Both moulds are worn and details are not clear. The camel mould is modelled from outside by incisions to conform the shape of the camel's head too.

Moulded figurines are of two kinds, the plaque type, which consists of one solid mould, shows just the front part of the figurine with un-worked flat back, with traces of finger stamps caused by pressing the clay in the mould to form the required form. Figurines made by this method are very few, and all are pieces representing enthroned goddesses (31, 32), Aphrodite Anadyomene (66, 67), seated female (71, 55), standing nude males (98, and 100), Eros (103), individual pieces such as two heads facing each others (166), and masks (137-140 and 142). The majority of the figurines are made by bivalve mould, in the cases of the human figurines the bivalve mould represent the front and the back parts of the human body, however, in the cases of the animal figurines the bivalve mould represent the right and the left sides of the animal body.

To form the matrix, the proper figurine is modelled accurately by hand, either of pottery, wood or wax, and called the old-type. After the old-type has been made and fired, if it is made of pottery, layers of clay are pressed over its surface to take the same form, and to form the matrix or the mould, by which figurines are duplicated.

To make a moulded hollow terracotta figurine, a thin layer of wet clay is pressed into the mould. In the case of plaques, the mould is completely filled with clay and forms a solid figure with a flat back. Once the figurine is formed by moulding and dried, the clay is removed from the mould. The figure is usually built up from a number of separately moulded parts, stuck together with liquid clay. In the human figurines all that is required is to attach the front and the back, however, in the case of the animal figurines what is required is to attach the left and the right sides after joining both sides of the separately made head to the body.

After moulding by using a worn mould, some figurines need either adding clay or subtracting clay by incising to clarify some details by using different kinds of tools. As the figurine begins to dry, it loses its capacity and it cannot be further modelled; now it is described as leather-hard. At this stage the figurine may also be modified or decorated by modelling and it can still be incised or punctured, and rubbed with a smooth hard object that may polish the figurine surface.

The join between the moulds for the back and the front of the body is equally divided between the two moulds. The join comes along the sides of the arms. The contour is only roughly kept and a wooden tool roughly smooths the surface of the joint line. Most of the hollow moulded figurines are provided with small vent holes, which are cut in the base of the human figurine and in the belly of the horses and camels, to permit the escape of air during baking.

Special clays are often used for slipping, because of their ability to impart a particular colour in firing. Paints are used to decorate the figurine and in some cases to cover technical mistakes, or even to clarify some details.

It cannot be proved that the Nabataeans have used more than four moulds in producing one specific figurine, however, some figurines in fragmentary states, such as types of human heads, if locally made, can be compared with Graeco-Roman figurines, in which the composite figure is usually made by using several moulds, a method that was very popular since the time of Tanagra figurines.

No examples have neatly smoothed interiors; all the interiors have finger stamps, documenting that they were pressed inside the mould.

Some of the figurines are moulded from a worn mould, which was used repeatedly from a roughly made mould, or moulded from an earlier mould. This indicates that the moulds of beloved figurines were used repeatedly and that parallel forms of these moulds are made in a later period in manufacturing later examples of the same figurine. Figurines made by these moulds are smaller in size than the earlier figurines, because when the figurine dries and fires, it loses about 10% of its normal size, as a result of the shrinking of the drying clay.

## Colouring and Slipping

Little colour is preserved on a few terracottas and indicates that Petra figurines were probably all coloured. Traces of reddish slip usually underlie the colour. The figure was covered before firing with a slip of reddish or pinkish colour. Some figurines were covered with applied slip and others of self-slip (centre engobe). After firing, tempera colours were laid over the slip. Unfortunately, these colours do not survive well, and in many cases have disappeared seldom leaving traces behind.

Slip is a coat of superior clay prepared by suspending the clay in water. Reddish slip is the common slip used by covering the figurines, traces of this slip appear on many figurines. For slipping the figurines with beige, the camel figurine 277 offers the only evidence.

Among our pieces, we can assign some figurines painted with red or reddish-brown, namely, the camel 270, horses 213, 216, 225, horses with riders 227, 230, females 199, 200, 220, males 83, 158, 99, one fragment of the musicians 120, the bearded standing male 111, and some female and male heads and masks 141, 153 and 154. Other colours did not appear at all on the figurines, even different colours on one figurine.

## Firing

After decorating and drying, the figurine is ready for firing in a potter's kiln, to a temperature ranging between 750 and 950°C to transfer the object to a permanent non-plastic state.

When some figurines are softer than others, it is an indication that they were not fired at such a high temperature. The differences between the colour of the clay inside and outside the figurine are a result of the deviation from the proper temperature. In the areas, which were not directly exposed to the carbonisation process, so that the air (oxygen) could not make its way to the carbon, the clay takes a different colour and become lighter than the clay colour of the other areas of the same figurine.

## **Chronology and the Development of Style**

Almost nothing is known of the history of the Nabataeans before the fourth century B.C., and very little until the middle of the second century B.C. Excavations at Petra have not yet yielded any remains, which date to that time period. According to Diodorus (1971, book II 48-50), the Nabataeans were still nomads living in tents. The Nabataeans established their kingdom under the rule of the first Nabataean king, Aretas I, about 168 B.C. Since that time the Nabataeans started to build their houses, to carve their tombs and to manufacture their own products. Among those products were the terracotta figurines.

The terracotta figurines have passed through stages of development. This development was not easy to recognize, due to problems in dating the archaeological material. This part of the study will attempt to date the figurines accurately, based on some materials found in stratigraphic levels in the excavations, such as coins or dated pottery objects.

Frequent usage of the same kind of moulds preserved the figurine types intact for centuries, which is why dating the terracotta figurines is not easy, nor exact and definite. Therefore, detailed analyses of individual themes will be the best approach to study the stylistic and technical development of the terracotta figurines.

The dated Nabataean terracotta figurines are few, given their numbers. Some archaeologists depend on Nabataean coins for dating the figurines. This approach uses the terminus post quem method of dating, so that figurines cannot be dated earlier than the coin itself. Other figurines were found in dumps and were mixed with many artefacts that have different dates. A large number of figurines are in private collections and therefore are difficult to date. Only a small number of figurines were found in stratigraphic levels in excavations.

One problem in dating the terracotta figurines is that some of them are so fragmentary that do not present a complete artistic unit. This makes studying each detail, such as facial features and types of drapery, worthy and important.

No Nabataean pottery was produced before the end of the second century B.C. After that time, Nabataean pottery has been classified into early and middle Nabataean pottery, dated

from the first century B.C. to the first century A.D.; late Nabataean pottery, dated to the Roman Period in Petra of the second and the third centuries A.D.; and post-Nabataean (Byzantine) pottery, which is dated to the Byzantine period of the fourth century A.D. (Schmitt-Korte 1984: 8).

Once the figurine was moulded, dried and fired, it lost about 10 percent of its normal size and became smaller than original mould, because of shrinkage of the clay. When the mould became worn, other moulds were required to make further copies of the figurines, using a good previous example. The new figurines made by the new mould would be 10 percent smaller in size than the previous figurines. Recognising this difference in size of the figurines of the same type is very important, since it helps in the historical chronological analysis of the figurines, and demonstrates the popularity of the type.

This attempt to date the figurines and to show the development of style is inaccurate and the dating of the figurines must be regarded as tentative. To support the chronology of our figurines, comparative material from other sites must be examined.

The dated figurines that are used in this study came from the following excavations: the 1929 excavation by G. and A. Horsfield; the 1980 excavation by F. Zayadine of ez-Zurrabeh; the 1981 excavation by Jordan University conducted by Prof. N. Khairy; the 1988-1992 excavations of ez-Zantur conducted by the Swiss expedition; and the 1993-1997 Brown University excavation of the Great Temple directed by M. Joukowsky.

Horsfield excavated south of ez-Zantur in the third mound of the great dump called Katute. Three Strata have been distinguished at the site. The most recent was Stratum I, containing at its bottom two coins of Aretas IV, is dated, according to associated pottery finds, to the late second century A.D. Stratum II contained coarse and fine Nabataean wares. Stratum III is dated from the first century B.C. to the first century A.D. Stratum II2 is dated to the second and first centuries B.C. Stratum III is the oldest and dated, according to associated pottery fragments of sigillata and imported Attic wares, to the period between 300 B.C. and the first century B.C.

Tomb chambers and graves were excavated too, and figurines were found in tomb B1, cave number 2 and tomb E2. Tomb B1, at the lower junction terrace of Mu'eisra Ridge, was

occupied in two phases. The first occupation is dated, according to associated Nabataean pottery, to the first century B.C. and the first century A.D. The second phase was occupied at the late second century A.D., at least 150 years after the first occupation. The figurines came from the first phase of occupation (Horsfield G. & A. 1938: 103). Cave number 2 in Wadi Mu'eisra esh Sharqiye is dated, according to pottery finds, from the first century B.C. to the first century A.D (Horsfield G. & A. 1938: 107). Tomb E2, at the upper junction terrace of Mu'eisra Ridge contained similar pottery objects, which are dated from the first century B.C to the first century A.D. ( Horsfield G. & A. 1938: 113).

The great numbers of figurines described in published works by Horsfield are surface finds or found in unstratified dumps. Other figurines came from private collections or are purchased objects. These figurines are hard to date.

In 1981, Jordan University excavated southeast of Qasr el-Bint in el-Katute. The three areas that were opened contained different phases dated, depending mainly on coins, from the reign of Aretas IV (9 B.C. to 40 A.D.) to the sixth century A.D. Most of the figurines came from those phases, and are dated by coins to the reign of Aretas IV (9 B.C. to 40 A.D.) and Malichus II (40 to 70 A.D.).

Bignasca described in published works the figurines found in the houses of ez-Zantur, dated mainly to the late Roman Period. One of the problems of dating these figurines is that the late Roman houses were connected to the Nabataean structures underneath, because of the shifting caused by ground movements. Therefore, what was found in the late Roman Period structures is not necessarily late Roman. The figurines were dated depending on style analysis mainly to the first and second centuries A.D. and some to the fourth century A.D. (Bignasca 1996: 283). A few other figurines came from the excavations of the Great Temple, excavated by Joukowsky. Barrett dated and described in published works some of the figurines. The Great Temple is dated, according to archaeological objects, from the late first century B.C. to the latter part of the fourth century A.D. (Joukowsky 1998: 287). However, the few dated figurines, which were found in this temple are dated to: the late 1<sup>st</sup> - early 2<sup>nd</sup>, the late 2<sup>nd</sup> - early 3<sup>rd</sup>, and the 4<sup>th</sup> centuries A.D. (Barrett 1998, Figs. 95-P-3, 6, 8).

In technical details, style, and spirit, some figurines differ from others. These differences should be analysed in an attempt to determine the date at which a given type was manufactured. The different dates given by excavators to some of the figurines of the same

type or group do not make this attempt easier. Despite this uncertainty a detailed analytical study of these figurines will help to clarify the chronology of every type.

## **Female Terracotta Figurines**

Female terracotta figurines have been found in various shapes and types, and can be classified into different groups: the nude enthroned females; the seated draped females; Aphrodite Anadyomene; Winged Nike; and the hand-made standing females. The dated pieces of these types are very few.

The enthroned goddesses can be classified according to their size into four groups. The first groups are 8.4 - 8.7 centimetres in height and 3.1 - 3.4 centimetres wide. The pieces that belong to this group are 1-11, 13, 16-19, 21-30 (Fig. 1). The second group of figurines are bigger than the first two groups. The figurine complete size, according to a reconstruction drawing, is 11 - 12 centimetres in height and 4 - 4.5 centimetres wide. The figurines 12, 15 and 14 (Fig. 2) are classified in this group. Figurine 20 (Fig. 3), which is about 9 centimetres in height and 2.8 centimetres wide, can be classified in the third group.

The fragmentary figurines of the first group of the enthroned goddesses 2 and 16, are dated by coins to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Figs. 24.1 and 24.3). Similar fragments of the same type, 22 and 23, are found in Stratum I in Al-Katute. These fragments are dated by coins and pottery finds to a period beginning with the reign of Aretas IV (9 B.C. to 40 A.D.) to the late second century A.D. (Horsfield G. and A. 1938: 92). All four fragments are of the same period, which is the reign of Aretas IV. Using the "Terminus post quem" these figurines cannot be dated before 9 B.C., and must therefore be later than this date. Any other pieces belonging to the other three groups are not dated. Despite the similarity in shape and style among the four groups, they differ in small details. These differences are caused by using technical applications, like incising the details with some changes in the original shape. Examples of these technical applications are the way of representing shoes, belly folds, hair, facial features, armllets and anklets, or adding more details to the original body, such as incisions around the neck.

Figurine 2 seems to be the oldest of the type of the enthroned goddesses because of its well-conditioned status and without traces of incisions. It is dated to the reign of Aretas IV (9 B.C.

to 40 A.D.). Very similar to these fragmentary figurines are 1, 7, 10 and 11. The figurines 8 and 16 are of the same style, and most probably were moulded from a mould formed from the same matrice. However, the figurines show traces of incisions, which clarify the details, indicating that they were made in a later phase. Although the figurines 9 and 12 show a different style of shoes, they do not show differences in other details aside from their different sizes. Figurine 23, which is dated from between the reign of Aretas IV to the late second century A.D., shows a different hairstyle, which is in V-shape from the backside. The V-shape is different from the hairstyle of figurine 2 but similar to that of figurine 20, which belongs to the fourth group. Figurine 23 is incised deeply to clarify its details, indicating that it might have been produced around the second half of the first century A.D., and therefore be more recent than figurine 2. Figurines 12, 14 and 15 (Fig. 2) of the second group, which are the biggest in size, are not dated. In this group, more incisions are given to the shoes and to the base under the feet. The folds of the belly appear more like part of a dress. The back side of the pedestal has incisions of four straight parallel lines, which is a design not common with the other groups and made with less concern to accurate details and finishing. Most probably this group of figurines (12, 14, 15) was made later than the first group of the enthroned goddesses (Figurine 1-11, 13, 16-19, 21-30).

The seated draped females are grouped into the mourning Isis type and the enthroned draped goddess type. One figurine (33) of the mourning Isis type is dated to the second century A.D. (Zayadine 1982, Pl. CXXXVI.387.177). The enthroned draped goddess figurines 42, 53, 56 and 59, are dated to the late Roman Period or the fourth century A.D. (Zayadine 1982, Pl. CXXXVII.185, 360, 201; Bignasca 1996, Abb. 865). Figurine 129 a human figure carrying a bird, is dated to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 26.6). Figurine 130, the back of a seated human, is dated to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Fig. 30.17).

Therefore, it seems that this fragmentary figurine, 67 (Fig. 16), represents the lower part of a standing draped female, which is likely the half-dressed Aphrodite Anadyomene. It is discussed, as one of the oldest examples, according to the dating that is given by Horsfield. This figurine was found in a dump mixed with finds from Stratum II2 and III. Between Stratum II2 and III was found Greek imported pottery of the third and the second centuries B.C. (Horsfield G. and A. 1938: 92). Hence, it is safe to assume that this figurine is imported, because just one piece of this type has been found. The dress of this figurine is similar to the

figurine of the half-dressed Aphrodite Anadyomene, 66, and the figurines of that same goddess in Greece.

The figurines of the enthroned goddesses, 1-32, are possibly derived from the local Ashtar type and followed the ancient Oriental style of representing the mother goddess as a symbol of fertility. This type passed through stages of development. During the prosperity time and in the reign of Aretas IV (9 B.C. to 40 A.D.), the Nabataeans in Petra started to produce the early types of the enthroned nude goddesses, which can be simply categorized as a local type. According to the dates given by Horsfield for the deeply incised figurines, 22 and 23, production of this type continued to the late second century A.D. Therefore, the production of this type, which is divided into four groups of different sizes mentioned above, lasted about 200 years. The similarities among some details of the four groups indicate that these groups were produced in different sizes, parallel to each other and at the same time.

In technical details and style, the human figurines, 125-131 (Figs. 32-34), that show a human figure holding a dove and feeding it with grapes, are similar to the earlier nude enthroned goddesses, and most probably made at the same period.

One dated figurine of mourning Isis, 33 (Fig. 5), cannot be useful in dating the other Isis figurines, 34-39 (Fig. 6). Figurine 33 belongs to the second century A.D. and probably was produced after the Roman annexation of Petra (106 A.D.).

This figurine was made with incisions, for the details to be made clearer. Figurine 35 seems to be the oldest one, made from a good mould without the need of incising the features. The hairstyle of Isis, figurines 34-37, is similar to the hairstyle of the enthroned goddess type, figurine 2, which is dated to the reign of Aretas IV. Isis figurines of the second century, such as figurine 33, show a different style in representing the hair. However, the deep incisions show a technique that could have been produced from the same mould as those of figurines 34-37 in a later stage, when the mould became worn. This indicates that Isis figurines were first made before the second century A.D. They were possibly made at the same time, at which the enthroned goddesses were made, most probably in the first century A.D.

It now seems that the figurines of best quality were made in Petra during the first century A.D. The Roman annexation of Petra in 106 A.D. is often considered a turning point, before

which the best figurines were made. Evidence also suggests that after 106 A.D. moulds were produced basing on the old ones.

The series of figurines of the enthroned goddess type seem to show gap in number of figurines produced, in the period between the late second to the late third centuries. During this Period, the Nabataean Kingdom became weak under the system of the Roman Empire, and from their control of the trade routes of the Nabataeans. However, it is possible that the gap is due to an insufficient number of finds or to the coarse means of dating those finds.

In the late Roman Period of the late third century and the fourth century, the style of figurines became markedly different from that of the early first and late second centuries A.D. In the late third century and in the fourth century, Petra started to produce a roughly made type of the enthroned goddess style. These figurines were draped, and no more were naked, which was represented in a primitive way and with roughly schematised features. These figurines, especially figurines 46 and 53-65, are not exact copies of the old enthroned goddess style. However, these figurines may be closely related to the style of the old enthroned goddess or at least their production was influenced by the style. This attempt to show the goddess draped was done by adding incisions that create a dress covering the lower part of the body. This style retains the flavour of the old fertility cult and was influenced by the mourning Isis type or also by the oldest type of the Aphrodite Anadyomene. These types of figurines were manufactured at the Late-Roman and up to the Byzantine Period in Petra. The draping of these figurines could reflect the existence of certain concepts in Nabataean religious beliefs, but it is not certain that these concepts derived from the spread of Christianity to Petra. The way of representing the folds of the drapery of figurines 41, 42 and 73 are very similar to each other. Only one figurine, 42, is dated to the fourth century A.D.

### **Male Terracotta Figurines**

Male terracotta figurines are classified into different types according to their shape: the standing nude males, which constitute the largest number among the other types; the standing draped males; Harpocrates; Eros; and the sitting nude boys, which represent most probably Harpocrates as well.

Among the figurines mentioned, only the standing nude males are dated. They were produced in three different sizes, and can be classified according to their sizes into three groups. The first group is 7.6-8 centimetres in height and 2.8-3.4 centimetres wide. The figurines 75, 76, 78, 79, 80, 82, 83, 85, 86, 87, 93, 96, 99 and 100 (Figs. 22 and 23) are classified in this group, of which 82, 83, 86 and 96 are dated. The figurines 82 and 86 were dated by coins to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 24.2 and 25.4). Figurine 96 was dated also by coins to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Fig. 26.7). The figurine 83 was found in Stratum I2 or III1 by Horsfield, which was dated by pottery finds to the first and the second centuries A.D. (Horsfield G. and A. 1938: 92).

The figurines of the second group, 77, 88, 90, 91, 92, 94, 97 and 98 (Figs. 24 and 15), were bigger than those of the first group. The figurines of the second group were about 12-13 centimetres in height, and 3.3 centimetres wide. Among the second group, figurine 94 (Fig. 24) was dated by coins to the reign of Rabbel II (70 to 106 A.D.) (Zayadine 1982, Pl. CXXXVI.52).

Only one figurine, 84, can be classified in the third group. This figurine, of about 4.5-5 centimetres in height and less than 2 centimetres wide, is much smaller than the figurines of the previous mentioned two groups. Figurine 84 was found in ez-Zantur and dated to the first and the early second centuries A.D. (Bignasca 1996, Abb. 867-868).

Producing the standing male terracotta figurines, in three different sizes, seems to have begun during the flourishing period of Petra in the reign of Aretas IV (9 B.C. to 40 A.D.). This production lasted without interruption to the early second century A.D., and occurred at approximately the same time as the production of the enthroned nude goddesses and the mourning Isis types. This can be verified by the comparison of similar technique and style of these figurines. The technique, however, shows differences from the well-crafted to the worn figurines. Figurine 82 (Fig. 23) of the first group, which was dated exactly to the reign of Malichus II, is finely-made and without incising the features. It is the best crafted and the oldest piece of this type. Using the same mould in worn conditions without incising the features, on the other hand, probably resulted in production of figurine 75. Using the same mould, after it became worn, resulted in production of figurines 79, 83 and 87. However, the features were clarified by incisions. According to the dated figurine 94 (Fig. 24) of the second group, other figurines of the standing nude boys were produced until 106 A.D. These

figurines are 94, 95, 97 and 98. All seem to have been roughly and carelessly made. It might be that the figurines of the second group were made not earlier than 70 A.D.

Of the figurines of Harpocrates, 101-105 (Figs. 26-28), none are dated. The Graeco-Egyptian influence began in Petra, as shown in the mourning Isis figurines, produced in the first century A.D. The small stone statuette found at Petra, and which represents most probably the seated nude Harpocrates, was dated by coins to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1986, Fig. 3; 1990, Fig. 53). The mask of Isis found by Horsfield was dated to between the first and the second centuries A.D. (Horsfield G. and A. 1941, Pl. XXII.165). This may be an indication that Harpocrates figurines, if they were made in Petra, were produced at the same time as those of his mother, Isis, and can be dated to the first and early second centuries A.D.

Two fragmentary figurines, of the group of musicians, 114 and 123, have been dated by coins to the reign of Aretas IV (9 B.C. to 18 A.D.) (Khairy 1990, Fig. 26.8 and 25.5). The roughly made fragmentary figurines, of the same type, show a continuation of the production of this type, even with a worn mould. In technical details and style, however, these figurines were similar to the other figurines of the first and the early second centuries A.D.

Among the masks of this group of figurines, only the mask of the goddess Isis, which was found in a tomb, was dated. The tomb was used in two phases. The first phase was from the first century B.C. to the first century A.D. The second phase was 150 years later, in the third century A.D. (Horsfield G. and A. 1938: 103). The mask that belongs to the first phase of the tomb can be dated, by using comparable examples from Egypt, to not earlier than the first century A.D. (Horsfield G. and A. 1938: 103).

Figurine 140 that represents a tragic mask was also dated using coins to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 28.12). Another mask (143), representing Dionysus, was dated using coins to the reign of Aretas IV (18 to 40 A.D.) (Khairy 1990, Fig. 28.10). This mask indicates that masks were first made in Petra in the reign of Aretas IV, simultaneously to the manufacturing of the enthroned nude goddesses and the standing nude boys.

One of the male heads, figurine 153 (Fig. 50), with high a coiffure, was found in a cave and is dated using pottery objects to between the first century B.C. and first century A.D. (Horsfield G. and A. 1938: 107).

## **Animal Terracotta Figurines**

Horse figurines are divided into three different main groups: horses without stand or a handle-like device; horses with stand; and horses with riders. The first main group was divided according to size and decoration into three subgroups or Types and the second group was divided into two Types. A large number of horse figurines are in a fragmentary state and could not be classified in any of the previously groups. The dated figurines 171, 175 and 200 belong to the first Type of horse figurines without stand. 171 is an intact example and found in dumps of Stratum I2 and III1 among pottery objects, which have been dated to the first and second centuries A.D., but after the reign of Aretas IV (Horsfield G. and A. 1938: 92). The figurines 175 and 200 were dated using coins to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig 30.16).

Only one example of the second Type of the horses without stand, 209, which is a small fragment that represents a leg of a horse, was dated using coins to the reign of Malichus II (Khairy 1990, Fig. 30.18). Three examples of the third Type, 210, 211 and 214, were dated. Figurine 210, which had been bought at Jerusalem, was dated by comparing the styles and the technique to the third century B.C. Two more figurines made from the same technique, 211 and 213, were found by Horsfield. Figurine 211 is dated to the second century A.D. (Horsfield G. and A. 1938: 92). This dating by Horsfield is more acceptable, since there is no evidence of figurine production for this technique at Petra before the late first century B.C.

It seems that the first and the second Types of the horse figurines without stands started to be produced in Petra at the reign of Malichus II. The third Type started to be produced later in the second century A.D. Because of the similarities in style and the equipment of the horse figurines between this subgroup and the other subgroups of the horses without stand, it is likely that this group was produced in a period, near the reign of Malichus II and probably in the reign of Rabbel II (70 to 106 A.D.).

Horses with stands are divided into two Types. Two figurines of the first Type were dated. Figurine 215 (Fig. 71) is a grave object dated to between the first century B.C. and the first century A.D., and the figurine 218 was dated to between the second and the first centuries B.C. (Horsfield G. and A. 1938: 92, 103). One example of the second Type (224) (Fig. 73)

was dated to between the first century B.C. and the first century A.D. (Horsfield G. and A. 1938: 113). Both pieces of the first Type 215 and 218 are from the first century B.C. There is no more evidence for dating the horses with stands, however, depending on the dated figurines, horses without stands can be considered as the earliest to be manufactured among the Petra figurines. Two of the horse with rider figurines, 227 and 227.I, were dated. Figurine 227 to between the first century B.C. and the first century A.D. (Horsfield G. and A. 1938: 92) and figurine 227.I to the first century A.D. (EAEHL III: 1139). The figurines 227 and 228 belong to another school of art. The shape of the horse in figurine 227 is similar to those of the first and the second Types of horses without stands, which are dated to the reign of Malichus II (40 to 70 A.D.).

Camel figurines without stands are classified into three different Types. One figurine of the first Type, 258, was dated to between the first century B.C. and the first century A.D. (Horsfield G. and A. 1938: 92). None of the examples of the second and third Types are dated. One unclassified figurine, 263, is dated to the first and second centuries A.D. (Bignasca 1996, No. 7, Abb. 872).

Of the figurines of camels with stands, figurine 269 (Fig. 87) was dated to between the first century B.C. and the first century A.D. (Horsfield G. and A. 1938: 102-3). Figurine 276 (Fig. 89) of the camels with riders was dated to between the first century B.C. and the first century A.D. (Horsfield G. and A. 1938: 112-3). One camel figurine, 285, that is a small fragment representing the head of a roughly hand-made camel, was dated to the second and the third quarter of the sixth century A.D. (Khairy 1990, Fig. 32.22).

Camel terracotta figurines without stand of the first, second and third Types are similar in manufacturing style and emphasis. They differ through in sizes and shapes. Like the figurines of the enthroned goddess and the standing nude male, it should be assumed that production began of these three camel figurine types, at the same time. Because of the similarity in manufacturing style and emphasis between them, and the horses without stand, it is likely they were produced in the first century A.D. Camel figurines with stands started to be produced probably earlier, in the first century A.D., as did the horse figurines with stands, and are considered to be the earliest produced of the animal figurines of Petra.

Figurine 288 (Fig. 90) is a well-moulded head of an ibex dated to the late Roman Period (Zayadine 1982, Pl. CXXXVII.2). Figurine 293 is a rough hand-made head of an ibex or goat, dated to the late second to early third centuries A.D. (Barrett 1998, Fig. 95-P-8). Figurine 298 is a head of an ibex or goat, and part of the body, dated to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 31.20).

Figurine 288 (Fig. 90) is well moulded and incised in some places. All the figurines mentioned above in this part of the study, which are similar in style and technique, are dated to the first century and early second century A.D. It seems that this dating better classifies the pieces than placing them in the late third century and fourth century A.D, since the latter period of time was represented by figurines of another style and technique.

According to Khairy, the hand-made ibex figurines were dated to the reign of Malichus II in the middle of the first century A.D. Barrett dated the same kind of figurines to the late second to the early third centuries A.D. This group of ibex figurines were roughly made and differ from the other moulded figurines, which were made in the first century A.D. The ibex figurines are more similar to the roughly made pieces of the kind that were manufactured in a later stage, such as the enthroned goddesses and the standing nude boys. This indicates that the dating that Barrett gave is more accurate, and that these figurines were not made earlier than the late second century A.D. and which manufacturing lasted to the third century A.D. In the same period, hand-made zoomorphic vessels started to be manufactured (ʿAmr and Al-Momani 1999: Fug 7:2), which manufacturing lasted to the late fourth century A.D. (Barrett 1998, Fig. 95-P-6).

Figurine 304 is a head of a gazelle, dated to the late Roman Period (Zayadine 1982, Pl. CXLI.3). Figurine 317 is a dove dated to the reign of Malichus II (40 to 70 A.D.) (Khairy 1990, Fig. 29.15). Figurine 320 is a round-shaped hand-made animal body, dated from the late first to the early second centuries A.D. (Barrett 1998, Fig. 95-P-3). It is assumed that the rounded hand-made bodies belong to the hand-made heads of the Ibex or goat, which were dated to the late second to the third centuries A.D. Since figurine 320 was found in the Great Temple, which is dated from the first century B.C. to the fourth century A.D., it suggests a later date for this kind of figurines, which better matches the dating given to the heads of the same animal.

## The Development of Style

The results of dating the terracotta figurines is summarized in this part of study to form a better understanding of the characterization of the craft of the coroplasts and the development in their style at Petra.

Figurine 67 (Fig. 16), representing the lower part of a draped female, and dated by Horsfield based on imported pottery objects from the third to the second century B.C., can be considered as the oldest figurine among our group of figurines. The figurine is similar in style to the Greek figurines of the same period, which increases the possibility that this figurine was imported. This fact can support Strabo's claim that, "...moulded works are not produced in their country" (Geogr. XVI, 4.26). That statement could be safely made up to that specific time period, however not later.

According to the dating given to the horse and camel figurines with stands, these two types were produced in the first century B.C. They can be considered as the first types of figurines produced in Petra. Compared with the other types of horse and camel figurines, these types were produced in small numbers and found in both dwelling areas and tombs, but not in temples. They were generally roughly made, presenting the main features of the body. The equipment was made by incisions or holes. Older copies of the same types with clear features can be expected to be found in further excavations.

Since the largest number of terracotta figurines found indicates that they were produced during the first century A.D., it seems that was the most flourishing time of the Nabataean Kingdom, particularly the reigns of Aretas IV (9 B.C. to 40 A.D.) and Malichus II (40 to 70 A.D.). The best qualities of many types of the terracotta figurines, especially the ones that give a general impression about Nabataean religious beliefs, belong to this period. The most important figurine types are the enthroned goddess, the mourning Isis, the standing nude god, and the horses and camels without stands. After comparing the style of these figurines with the figurines that are undated, the musicians, the human figurines holding a dove and grapes, doves, monkeys and some moulded zoomorphic vessels can also be added to the list of these figurines. Some of these types continued to be produced in the reign of Rabbel II (70 to 106 A.D.). A number of individual figurines, which represent Aphrodite Anadyomene (66), Harpocrates (101-105), Orans (163), Bes figurines (109, 110), and some theatrical masks

(137-140 and 142), are few and have parallels in the Graeco-Egyptian area, most probably Alexandria. The similarities between these figurines and the parallel Graeco-Egyptian figurines of the first century A.D. are evident, and can support the belief that they are imported from Alexandria.

The date of the Roman annexation of Petra in 106 A.D. can be considered as the termination of manufacturing the Nabataean terracotta figurines. It seems that no more moulds were made after this date. After the annexation, the people of Petra depended on the old figurines to produce some copies, roughly made and without paying attention to the quality or to the quantity. The figurines, which belong to the second century A.D., according to the dating given by the excavators, are fewer than the ones of the first century. All were probably made at the beginning of the second century. They all resemble the same types of figurines produced in the first century, without any new types being recorded.

Production of the Nabataean terracotta figurines shows a gap somewhere in the period between the late second and the late third centuries A.D. This can be evidence, that the Nabataean culture became weak at that time. In the late third and in the fourth century A.D., as the people of Petra continued adhering to their religious beliefs, they started to produce figurines representing their ancient deities in a new style, but making use of their old copies of figurines. The terracotta figurines of the third and fourth centuries A.D., which are totally different from those of the first and second centuries, are represented in a primitive way and roughly schematised. To this period belong as well the partly-draped enthroned goddesses exposing their breasts and the hand-made horned animals, such as the ibex or the goat and the gazelle figurines.

## **The Nabataean Religion in Terms of the Terracotta Figurines**

It is instructive to look at the terracotta as a source of information to illustrate the religious attitudes and beliefs of the Nabataeans. This consideration of the Nabataean gods and religion relative to the terracotta figurines, will clarify the stages of development in the Nabataean pantheon through a period of time beginning in the second century B.C. to the beginning of the Christian Period in Petra. This is an attempt to find a connection between the terracotta figurines and the religious information mentioned in the ancient literary sources, the epigraphic evidences and the images of deities in the Nabataean sculptures and reliefs.

Understanding the Nabataean religion is made more complicated by some of the conflicting facts concerning the existence of particular gods that are not mentioned in the epigraphic and historical sources, and the difficulties of connecting the number of gods, and references to them, in the writings that we possess. Thus, researchers are left in a sort of maze. Researchers are not able to give a complete picture and a definite interpretation of the beliefs and cult ceremonies in the Nabataean pantheon. It would be helpful to find a way of connecting the terracotta figurines and the Nabataean gods, especially those who were mentioned in the Nabataean inscriptions from some Nabataean sites, and of finding a relationship between the terracotta figurines and the gods or the votive offerings, which were usually offered to a specific god.

Concerning the names of the Nabataean gods, researchers are dependant mainly upon Greek writers and Nabataean inscriptions from Petra and Mada'in Saleh (Al-Hijr), which mention various deities. The terracotta figurines are examined here to see to what extent they reflect the religious trends of what was revealed in the few historical resources and inscriptions researchers have. The terracotta figurines are very numerous, and of many and different types. They provide more information than researchers have gotten from studying the Isis and Dushara cults, which was clear from studying the niches that contain stelae carved into the sandstone cliffs in all parts of Petra, and which are discussed often by researchers.

There are great difficulties in differentiating, in style and manufacturing, between sculptural works and the coroplast's art. The deities represented on sculptures and reliefs are, for the most part, different from the gods represented in the terracotta figurines. However, it is important to connect the deities represented on sculptures and reliefs, and their representations, to give a better understanding of the nature of the Nabataean gods.

It is clear from the number of the terracotta figurines that the Nabataean religion has passed through stages of development. This also is demonstrated by the quantity of the stone sculptures and reliefs that represent the Nabataean deities, especially those of Khirbet et-Tannur and the stone idols in Petra. This development can be clarified through the different and numerous shapes and styles of the terracotta figurines, and through the existence of some strange deities within our group of terracotta figurines, which reflect foreign influences upon them.

Despite various changes in Petra during the Roman Period or after 106 A. D, the Nabataean preserved their own religious beliefs in their gods. The inscriptions from the Nabataean sites reveal several names of Nabataean gods and goddesses. These names are those mainly of Arab gods mentioned often in the historical literature that discuss the religions before Islam. Among those mentioned are Dushara, Allat<sup>27</sup>, Al-Uzza<sup>28</sup>, Allah, Hubal, Shai' el-Qaum<sup>29</sup>, Al-Kutba<sup>30</sup>, Qaus and Manat<sup>31</sup>. These deities are known through Greek literary sources and the inscriptions in the niches, that were inscribed next to the deities, or from proper names which describe the bearer as the servant “Abd”, gift, favour etc. of the deity. However, these names do not tell anything about the nature of the gods.

The Geography of Strabo (Geogr. XVI.4. 26) is one of the few important resources that mention some aspects about the Nabataean religion. Strabo wrote, “They (the Nabataeans) worship the sun, building an altar on the top of the house, and pouring libations on it daily and burning frankincense”.

## The Fertility and Sun Cult

Stelae, which are carved into the sandstone cliffs in all parts of Petra, are the most prevalent representations of the local gods and goddesses of the Nabataeans (Dalman 1908). Similar examples of an enthroned goddess represented by terracotta figurines, in some of her characteristics, can be seen in the ancient Orient, ancient Greek, Egypt and Italy<sup>32</sup>. The enthroned goddess is equated with the Mesopotamian goddess Ashtar, the Phenicien goddess Ashtaroth, the Syrian goddess Atargatis, the Egyptian goddess Isis, the Greek goddess Aphrodite and the southern Arabian and Nabataean goddess al-Uzza. The cult of the enthroned goddess in Petra might be evidence of the prevalence of Mesopotamian beliefs

<sup>27</sup> Allat is mentioned in an inscription found next to a niche at Ain-Shallaleh “Stelae of Allat the goddess...” (Savignac 1934: 584, fig. 7), and in another inscription next to the same niche “This is Allat, the goddess of Bostra...” (Savignac 1933: 411, no. 2).

<sup>28</sup> Al-Uzza is mentioned in an inscription close to Al-Hubtha in Petra, next to an empty niche “These are the stelae of Al-Uzza and the lord of the house...” (Torrey 1908, 197ff.), and in an inscription found at Ain-Shallaleh at Wadi Ramm “This is Al-Uzza and the lord of the house...” (Savignac 1934: 588, fig. 11).

<sup>29</sup> It is suggested by E. A. Knauf, that Dushara and Shai el-Qaum are two aspects of one god, Ruda. The warrior aspect for the god is stressed by Shai el-Qaum and the fertility aspect is stressed by Dushara (Knauf 1990: 180).

<sup>30</sup> Al-Kutba is mentioned in an inscription at the holy place of Ain-Shallaleh “Al-Kutba of Gaia”, and mentioned one time in the Stibadium of Wadi es-Siyagh (Dalman 1908: 398). He is equivalent to the Egyptian god Thot, the Assyrian Nabu, the Palmyrene Arsu and the Graeco-Roman Hermes-Mercury (Zayadine 1990: 155).

<sup>31</sup> For more information about these gods see F. Zayadine (1997: 113-123); Savignac (1933 and 1934); and Dalman (1908).

<sup>32</sup> Parallel examples are discussed under the enthroned goddesses, chapter two.

relating to the fertility cult, which took place in the whole region, particularly during the Iron Age. The figurines found at Petra could be the direct result of the influence of Mesopotamian beliefs in the fertility cult on worship in Petra.

The sun cult, which was a cult associated with fertility worship, was common in the Near East during the Iron Age, represented by the Astarte-type figurine and the horses with the sun disk, which were found by Kenyon at Jerusalem (Kenyon 1974: 142).

The sun worship mentioned by Strabo is quite likely to be identified with the Arabian goddess Allat (Wellhausen 1897: 33). The name Allat means simply “the goddess”. Both the sun and Allat are feminine in the Arabic language. Quraish and all Arabs worshipped her in al-Taif. As with Dushara she was worshipped in the form of a four-cornered rock. Her worshippers identified her, in later times, with Athene (ERE I: 661). Allat has been mentioned often in the Nabataean inscriptions from the Nabataean site Mada’in Saleh (al-Hijr) as part of personal names, such as Wahb Allat, Zaid Allat, Shee’ Allat, Saa’d Allat and others (Wellhausen 1897: 32). Herodot mentioned that Allat accompanied a male god and she identified Urania, perhaps Tanti-Artemis from the Cartagien Coelestis, the virgin mother from Petra and Venus from Elusa. Allat is called in an inscription that uncovered in Calchad, the mother of the gods (Wellhausen 1897: 33).

The second Nabataean goddess is al-Uzza, mentioned by Ibn el-Kalbi. al-Uzza was worshipped by Quraish, and sacred animals, especially white sheep, were offered to her. Personal names connected with al-Uzza was ‘Abd al-Uzza (the servant of al-Uzza) (Wellhausen 1897: 34, 39).

Al-Uzza is identified with Aphrodite or Venus, as is Allat. Theodulus mentioned that human offerings, especially beautiful young boys, were sacrificed to al-Uzza (Wellhausen 1897: 115). The black camel was also sacrificed to al-Uzza and her holy place was sprinkled with its blood (Wellhausen 1897: 43). It seems likely that believers in al-Uzza and Allat followed the same practices. Al-Uzza and Allat are mentioned together in Oaths. The former is called “The powerful”, and the latter is called “The goddess”. Allat is the feminine of “Allah ﷻ” the God, al-Uzza is the feminine of “al-A’az الأعرز” the powerful, one of the god’s names. The former symbolised the sun, while the latter symbolised the morning star, Venus. Al-Uzza and Allat

both might have had the same status in religious beliefs (Wellhausen 1897: 44-45). Both were represented in terracotta figurines in the shape of an enthroned goddess. It may well be that Allat, al-Uzza and Isis represent the same goddess, which lead to creation of the fertility and the sun goddesses. These goddesses could be the female equivalent to the sun god, Dushara. One fact that strengthens this hypothesis was the attempt, in a later stage, to imitate the draped figurines of the mourning Isis, by trying to dress the naked enthroned female goddess, in the belief that both goddesses are equal in stature.

Representations in the terracotta figurines of Allat and al-Uzza, as one female deity, demonstrate that the character and the representation of this goddess were changed from a stele representation into a human female figure in the round. In one instance the pose seated nude female is exposing her breasts, with her right hand in a gesture of blessing, or in the shape of mourning Isis. Later she is posed as a draped seated woman.

The female Nabataean goddesses, Allat and al-Uzza, are represented in sculptural reliefs at Khirbet et-Tannur in a way that showed their relationship with fertility, concerning the sowing of the lands where rain was and is infrequent. Other terracotta figurines showing the fertility cult in Petra were the human figurines holding a baby or a bird. The dove is usually represented in Greek art as being in the company of the goddess Aphrodite.

The supreme god in the Nabataean pantheon was undoubtedly Dushara. His images on stone stelae have been found in many of the Nabataean sites. According to Strabo, the sun was the chief god/goddess of Petra (Geogr. XVI. 4, 26). Since the name Helios is not mentioned in the Nabataean inscriptions, it seems that this god was equated with Dushara. The name Dushara derived from the mountains of ash-Shara near Petra. He has been mentioned in Ḥadith (in Islam), and he was the god of Daus in southern Arabia. Ibn el-Kalbi mentioned him as the god of Banu al-Harith Bin Yashkur Bin Mubashir al-Azdi. Personal names such as Abd ash-Shara, “the owner of ash-Shara,” have been mentioned in the inscriptions of Daus (Wellhausen 1897: 48). He was well known in Petra and Busra, and was mentioned in Nabataean inscriptions.

Dushara was worshiped in Petra in the form of a four-cornered block with two eyes and a nose in an idol-like position. He was wetted by his worshippers with the blood of the sacrificed animals. Epiphanius mentioned that the worshippers of Dushara placed a

representation of a virgin-mother figure beside him, and, like the Christians, Dushara's worshippers celebrated a festival of Dushara at Petra on the twenty-fifth of December (Wellhausen 1897: 48). Dushara was identified with the Greek god Dionysus and was depicted on the coins of Busra as Dionysus (Zayadine 1997: 115-116). He undoubtedly got the character of Dionysus through Aramic-Kanaanit influences. Dionysus has also been compared to the Syrian god, Ba'al, who was believed to fertilize the lands, and was compared to the Hebrew god Yahweh (Wellhausen 1897: 50-51). Dushara's cult might have involved worship concerning vegetation, since his home was at the mountains ash-Shara, overlooking the agricultural lands of the Nabataeans.

Dushara's image was represented, at least in the earlier stages of the Nabataean religion, on carved rectangular stone blocks that were seen all about Petra. However, Dushara's image was not shown on the terracotta figurines of Petra. In the later stage of the Nabataean religion, during the Roman Empire Period, Dushara's character was changed into a human form, represented on terracotta figurines, on coins, and in statuary. The human-form representations of Dushara can be seen also on the reliefs of Khirbet et-Tannur, where Dushara, identified with the Syrian god Ba'al, is holding thunder in his hand and is surrounded with two bulls (Glueck 1970, Fig. 132). Dushara has also been identified with Dionysus, who also was worshipped in the Hellenistic-Semitic world. These representations of Dushara can be understood with the explanation that the character of the deity changed to suit the local climate (Hammond 1973a: 95).

Another piece of evidence of the fertility cult is the representation of goats in worship. The goat was worshipped as a symbol of the fertility of humans and flocks. Goats were also identified with the Sumerian fertility gods Tammuz and Ningirsu (Hall 1994: 26).

### **The "Holy Trinity" and the God Dushara**

The representation of a "holy trinity" in Nabataean mythology remains a hypothesis, which cannot be proven without further written documentation and further excavations. The way to understand this possibility is to compare the Nabataean deities with their resemblances to ancient religions of neighboring cultures. The existence of representations of nude standing boys, represented in fairly great numbers of terracotta figurines, is a strange phenomenon, to be carefully clarified with the merge information available.

As mentioned in this part of study that refers to representations of the nude standing boys, and which is compared with some parallel examples, it is more likely that this character represents a young deity rather than a human boy. His nudity and hand gesture were typical features of deities and were shown on the terracotta figurines of the enthroned goddess in Petra, as part of the fertility cult, in which nudity symbolized fertility. This young god, and his name is still unknown, can be identified with young gods, such as the Egyptian Harpocrates, son of Isis; the Safaietic and Thamudic god Radu, and the Greek god Eros. This young god, who has not been found in any religious research, would normally be the son of a goddess. In ancient Syrian religions, fertility sacrifices were based on the close connection between the god and the goddess, in an attempt to complete the life circle.

The existence of Dushara in the form of the Syrian god Ba'al at the temple of et-Tannur, and the existence of al-Uzza, the fertility goddess in the shape of the Syrian goddess Atargatis, at the same temple, leads researchers to form an assumption. It is based on the association of Atargatis and Ba'al in Syrian mythology, so that an association between Dushara and al-Uzza in Nabataean mythology is possible and acceptable. This relationship was shown also in Greek dedications on marble to Zeus-Dushara and Aphrodite, which were uncovered in the temple of Qasr el-Bint (Zayadine 1985: 245). What is written by Epiphanius about the birth of Dushara from a virgin mother, Chaamou, can enhance the suggestion that this god, who must be Dushara, is the son of the virgin mother, who might be al-Uzza. Al-Uzza represents the sun, which is represented by a male and not a female deity by the Arabs of northern Arabia (Starckey 1970: 11). The celebration of Dushara by the Nabataeans was on the same date as the date as the birth of Jesus, the twenty-fifth of December, which is also the birthday of the sun in the ancient cultures.

This hypothesis can be advanced by the existence of representations of the standing nude boy raising his hand in a gesture of blessing, exactly like his mother, the enthroned goddess Al-Uzza. The same mythological beliefs existed with the ancient Arabs in southern Arabia concerning the birth of Athter, the son of the moon and the sun (Ali 1970, Vol. VI: 173). This shows a worship of a religious holy trinity, which existed also in ancient Egypt, Babylonia and Greek, and later in Christianity (Jung 1963: 125-50).

## Imported Deities

The Nabataeans were traders who went through dangerous regions. They expanded their trade far into the desert, with caravans that passed through Egypt and Syria. It is safe to assume that the Nabataeans were ready to accept and able to inject a number of new deities from foreign cults into Nabataean religious beliefs. This acceptance occurred most probably because of the Nabataeans' need for more savior gods who, they hoped, would protect them in their caravan trips. When trade expanded to the horizon of the Nabataean world, the Nabataeans adopted many of the foreign gods they encountered of the Hellenised Near East, which were assimilated by religious syncretism. The Nabataeans local cults had also been influenced by religious influences from other parts of the Near East, such as Egypt (the Isis cult) and Syria.

Some foreign deities are portrayed by Nabataean terracotta figurines more frequently than others, such as Mourning Isis. Her representations are shown frequently in some niches and stone statuettes in Petra (Milik and Starcky 1975: 120-124; Parr 1962: 21-23; Stucky 1996, Abb. 942; Hammond 1977-78, pl. LVII 3). Isis was not as popular in her native land of Egypt as in Petra, or with the Greek. Her representations were rare in Egypt. The cult of Isis in Petra is also mentioned in the Oxyrhynchus papyri of Egypt (Grenfell and Hunt 1915: 215).

The Egyptian influence in Petra came in a Hellenised form through the terracotta figurines of Isis, Harpocrates, Bes and Orans. One can recognize a syncretism as the god of one people became acquainted and acceptable to another group of people. Thus, Isis was associated with the Nabataean goddess al-Uzza; who is the consort of Serapes. Isis had long been supplicated as a goddess of "innumerable names". In the terracotta figurines, Isis was portrayed as enthroned, putting her hand on her face, wearing a crown and the himation with the Isis knot over the breast in a characteristic "Isis knot."

Bes was an Egyptian dwarf-god. He was regarded as a protective spirit that averted evils (Lurker 1994: 32-33), who was worshipped because of his supposed ability to protect humans, especially the newborn baby Horos from evil, enemies, and wild animals. Bes is the popular god of dance, fertility, health and magic (LIMC III: 98).

Harpocrates was represented on the terracotta figurines in his Graeco-Egyptian form, with his finger in his mouth and in some cases standing on a pedestal holding in his left hand the cornucopia.

Although Nabataean sculptures and figurines exhibited more foreign gods, such as Greek, Egyptian, or Syrian deities, it is most probable, that the Nabataeans worshipped those deities with Arabic names. The gods, who were represented in sculptures, were the most popular subjects fashioned under the influences of the Hellenistic or Semitic-Hellenised art of the second century A.D. that represented Greek and Roman deities. This group of deities was represented rarely in terracotta figurines. It seems that the Greeks and Romans influenced the Nabataean religion formally but not substantially. The Nabataeans worshipped these gods, but if they accepted them, they did not take their Greek or Roman names. This can be recognised by the continuation of production of the early types of figurines. The Nabataeans obviously believed in the strength and the superiority of their own gods. Greek religious subjects represented by the terracotta figurines were few, and were represented by Aphrodite Anadyomene, Eros, Dionysus and some theatrical masks. The influence of the foreign religions upon the Nabataean religion is also clear in the Sinai Peninsula, when the Nabataeans were devoted to the cult of Dushara, al-Uzza, and to the Canaanite pantheon with their deities El, Ba'al, Allah and Yahweh (Zayadine 1990: 165).

The existence of the lunar cult in Petra is not clear. However, lunar shaped ornaments adorning the young standing god, and the breast of horses are indications that can help in a present interpretation of this cult.

Two main characters represent the greatest number of the anthropomorphic terracotta figurines. The first is the enthroned goddess, which represents al-Uzza, and who was the main female goddess in Petra. The other is the standing nude male god, which represented the main male Nabataean deity. It can be considered that the Nabataean gods, mentioned in the inscriptions, including Dushara "The owner of ash-Shara;" Shai' el-Qaum, "The consort of the levy;" and al-Kutba, "The great he scribe;" are most probably epithets. The epithets describe the main male gods of the Nabataeans in Petra according to his specific function. These inscriptions, with their descriptions, may indicate the beginning of the unification of the gods. The epithets are still in use today by the Moslems, who describe the god Allah by 99 different names.

## **Use and Function of the Terracotta Figurines: Votive Offerings and Religious Ceremonies**

Votive offerings are an expression of thanks for all the good things one receives each day. They are tokens of respect of believers to supreme beings, and a way of acting and communicating with the gods, and of keeping in contact with them. Believers thought that the gods were the givers of good things, the healers, and the saviours (Burkert 1987: 43). Votive offerings are mentioned in the inscriptions of the holy places in southern Arabia. Believers thought that votive offerings were sacred to the gods, and necessary to get blessings, and protection against diseases, catastrophes, and wars, and to achieve the wishes of the gods (Al-Jaru 1998: 233).

The mass production of images, indicated by large numbers of terracotta figurines, served a growing demand of the Nabataeans for votive offerings. Votive offering representations of animals, in particular horses and camels, indicate that they were made in Petra to fulfil various needs connected with the hope for security, growth and health of the flock. The large number of camel and horse figurines speaks about the importance of both animals to the Nabataeans as being worthy to be sacrificed to the gods.

The sacrifice of animals can be considered a main belief or rite in the practice of the Nabataean religion. This kind of sacrifice was intended to be food and blood offered to the main Nabataean deities. However, terracotta figurines might have been used on some occasions to replace the sacrifice of living animals. This exchange could have been done for different reasons, such as an inability to sacrifice a living animal, or that a living animal was sacrificed to pasture in the pastureland of the god, which was an Arabic practice before the start of Islam (Wellhausen 1897: 112-113).

The large number of animal terracotta figurines found at Petra does not indicate that the animal cults existed at Petra. Sacred animals were probably symbols of gods or their manifestations. In a later period, the animals probably became objects of veneration, as is indicated by a bronze statuette of a horse found in southern Arabia with the inscription, "The merciful, the lord of the sky and the earth" (RES VII 1950, no. 4107). At that time, horses symbolised the solar deity, and were worshipped by the ancient Semitics and the Arabs in southern Arabia. Figurines of horses were also sacrificed to the sun goddess.

Votaries, who are shown carrying ritual objects in religious processions or shown in the act of prayer, are few in Petra. They can be the figurine of the standing priest (111), or the group of musicians (112). The figurine (111) shows a standing bearded priest, girded around the hips, wearing conical headgear and catching his beard with his hands. This representation of such a striking standing position is common in ancient Near East religious iconography of the Iron Age, mainly of Mesopotamian origins. Figurines of musicians depicted cult participants in more ecstatic modes of worship and could be evidence of ceremonial rites in the Nabataean pantheon. These figurines are sitting in one group next to each other, playing the double flute, string instruments, and the crackers. Such musical instruments were usually used in ancient times in religious ceremonies<sup>33</sup>.

The terracotta figurines were not found in specific places in Nabataean temples, which were the normal offering centres. Because of that, and the lack of other evidence, such as funerary or votive offering reliefs or inscriptions clarifying the use of these figurines in the sanctuary, the terracotta figurines are not helpful to clarify the understanding of religious ceremonies. Nor can the terracotta figurines provide exact details of their use in the offering process in the sanctuary, or indicate where these figurines were placed. Sometimes, however, a terracotta figurine may provide an indication of how it was used in a cult setting, because some terracotta figurines could have been implements used in the performance of cult activities. They therefore may be evidence of certain kinds of ceremonial rites, such as zoomorphic vessels and incense burners.

In the excavation of Greek sanctuaries, often figurines are recovered from votive deposits, which might be the place of damaged votive offering gifts. It was common in the case of Greek terracotta figurines, that when the temples became too full, the figurines were removed, broken, and ceremoniously buried in trenches nearby. This was done because of their value as holy objects and properties of the god, and to avoid being used again (Higgins 1969: 9). In Petra, no evidence of this kind of practice has been yet found.

Funerary stelae involved with the offering process have been found in many cultures, including those in Mesopotamia, Egypt and Greece. Some funerary stelae from Egypt illustrate the proceedings and the gifts brought to the temple during Graeco-Roman times. The

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<sup>33</sup> Parallel examples of the musicians are discussed in the section of the musicians, chapter two

stelae illustrate the prayer-carrying small statues, votive offering vessels, and living animals involved during the ceremonies (Bergman 1987, figs 1 and 2). Several representations of Greek religious sacrifices are shown too on Greek vase paintings and votive offering reliefs that were found in different parts of the Greek world (Straten 1987). Similar expressions were used by the Nabataeans and documented in a representation found in Buseira, near Petra, showing steps leading to the place of three deities in a block form. The lower part of the relief shows a number of votive offering gifts, brought to the deities (Starkey 1970: 11).

The use of incense was part of Nabataean cult ceremonies. The terracotta figurines, in the form of pillars and altars, the horned animals with the flat body, and the monkey figurines that form bases of small plates were saved most probably for this purpose. The Nabataean appear to have believed that monkeys can ward off evil spirits, which is a belief derived from the ancient Near East during the Iron Age.

Horned animals with flat bodies are representations of the earlier type of altar, which had corner projections, and were related probably to the common parallel type used for incense in the ancient Near East and in southern Arabia. The representations of ibexes, for example, were very popular in the religious iconography of Mesopotamia from the time of the second half of the fourth millennium B.C. They were used in sacrifices to the mother goddess (Hall 1994: 32). The ibex was also represented in the art of northern and southern Arabia, especially in the Necropolis of Timna in Yemen (Cleveland 1965: 30, Pls. 53-60). The ibex had special significance in the religious beliefs of ancient cultures, such as of the Nabataeans, and might be one of the beloved animals sacrificed to one of the Nabataean deities. In the Graeco-Roman period, the ibex was considered to be sacred to Dionysus, believing that this animal was destructive to vines (Hall 1994: 32). Also at that time, the goat was considered to be sacred to Zeus, according to Greek mythology, and associated in art with Dionysus, Hermes, Satyrs, and Pan, who had goat-like features (Hall 1994: 26).

Rams are also horned animals that were made in the shape of zoomorphic vessels to be used during religious rites in sanctuaries. Rams had religious meaning in the ancient Near East until the founding of Islam. They were sacrificed to give sacredness to a new god; a practice derived from the Babylonians (Amr 1980: 258; Koran, Surah V "The Table Spread": 3; Surah XXXVII "Al-Saffat": 107; Surah XXII "The Pilgrimage": 35).

Another sacrificial animal in the ancient world was the dove. To the Greeks, the dove was associated with Aphrodite (Perrot and Chipiez 1948: 207), and was considered sacred to Aphrodite and Zeus (Hall 1994: 19). Sacrificing of the dove seems to have been common in many ancient cultures in the Mediterranean area. The dove was considered to be sacred to Ashtar and other mother goddesses in the Near East (Hall 1994: 19). The dove was represented also in sculptural works of the Hittites, may have been associated with the mother goddess in Crete, and a goddess cult in Asia Minor (Mackenzie 1949: 430; Perrot and Chipiez 1948: 207). Doves were represented at many sites in the ancient Orient, from as early as the second millennium B.C. (Stucky 1974, Taf. IX.d). It is understood that a belief of the Arabs, before the foundation of Islam, was that the dove was a representation of the spirit of the deceased.

It is most likely that, during worship, small terracotta figurines of animals were placed on the altar in substitution of live animals normally sacrificed. Terracotta figurines could be prominently displayed as tangible monuments of devotion, or used as part of the cult apparatus of sacrifice (Ammerman 1990: 42).

Libations as a rite of the cult ceremonies in the Nabataean pantheon may define the use of some of the zoomorphic vessels. Those were in the shape of horned animals, such as ibexes, goats and rams.

The fascinating tomb facades of Petra and Mada'in Şaleḥ (El-Higer) show the interest the Nabataeans had in the welfare of their dead. Based on their special burial ceremonies, the Nabataeans obviously believed in an after life, and the celebration of the memory of the deceased. Terracotta figurines found in burial tombs are not different from those found in temples and houses. These figurines found in temples and houses could have later been used in burial ceremonies. They were kept in the tomb, either beside the deceased or in some niches in the grave, in the belief that they would protect the resting place of the body and play some role in an after life. Some of the terracotta figurines buried with the deceased might also have been funerary gifts. The figurine 137, which represents a tragic mask and was found in a tomb in Petra, may indicate that the use of the tragic masks by the Nabataeans, especially those that represented the face of the death or the face of a god, was an attempt to immortalize the death, and a desire to identify him with the divinity (Glueck 1966: 242).

The existence of terracotta figurines found accompanying the deceased, especially children, can serve the belief that these figurines could accompany the deceased in the after life, and have the power of the subject represented in the terracotta figurine. It is believed that depositing the terracotta figurines with the deceased was a religious act (Ammerman 1990: 44). On the other hand, Glueck explained the representation of horses and camels on commemorative reliefs of the dead, by the idea that these animals might facilitate transporting the dead through the after life (Glueck 1966: 242). This can also be an explanation for the existence of horse and camel figurines in the tombs. It is also observable, that the terracotta figurines found in tombs are not different from those found in temples or houses, which items were playing a religious role.

The majority of our group of terracotta figurines were found in houses and dwelling places. These figurines represent almost all types of and especially the most common figurines found in Petra. This might give an indication of a cult use of votive offering figurines in private houses and their connection with the rites of the household. These terracotta figurines were probably placed in special places in the house, with the belief that the figurines would serve to protect and save the people lived in the house.

## **Local Style and the Influence of Other Cultures Through the Terracotta Figurines**

Our comparative study of figurines shows that terracotta figurines of the Nabataeans have been influenced, to a certain extent, by those figurines of different cultures. Comparing these figurines doesn't indicate only similar styles or techniques but also indicates similar thoughts and beliefs and, consequently, different kinds of cultural relations.

This research shows four main types of terracotta figurines, which are considered to have been popular and beloved by the Nabataeans. These types are the nude enthroned goddesses, the standing nude boys, horses and camels. The first two types are considered as the two main female and male Nabataean deities, al-Uzza and Dushara. These two main deities of the Nabataeans presented also through the rectangular idols, appeared in all parts of Petra and derived from southern Arabia. Similar idols found at Teima in Yeman and the origins of the Nabataeans are proofs of our results. Meanwhile, there are, so far, no terracotta figurines uncovered in southern Arabia similar to those figurines of the same deities at Petra.

The strategic geographical location of the Nabataeans and their trade relations were markedly the main reasons for the influence of the neighbouring cultures on the Nabataeans.

Before the coming of the Nabataeans, Assyria dominated the whole region, and Mesopotamia influenced the religious attitudes and beliefs of people in this region. The most common human figurines of the Iron Age in Trans-Jordan were the Ashtar type or the mother goddess. This type was also common in the whole Levant and later in Asia Minor, Greece, Egypt and Italy. This Ashtar type of figurines is shown either holding her breasts, showing pregnancy and pudenda or holding a tambourine, with some variations from region to region. All these figurines are symbols of fertility. The most common human figurines at Petra represent also a kind of mother goddess. They show the Nabataean main goddess al-Uzza, sitting nude on her throne, with her right hand in a gesture of blessing.

Horses are the most prominent animal figurines of the Iron Age in Trans-Jordan. They are also the most common among the Petra zoomorphic figurines. The difference between both types is that the Iron Age horses were partly hand-made and provided with hand-made separate riders, while Petra horses are completely moulded.

The enthroned goddesses, nude or draped, were popular, as a symbol of fertility, not only in Mesopotamia and Trans-Jordan, but also in the whole Levantine, Greece, Egypt, Asia Minor and Italy<sup>34</sup>. Our group of figurines that represent the enthroned nude draped goddess is similar either in the sitting position, in the hand gesture or the hairstyle, to different figurines representing Aphrodite, Ashtar, Cybele and Isis. Our figurines, however, are more similar especially in the hairstyle and technique to the Graeco-Egyptian figurines, made at the same period, and in the same spirit. In addition, the hand gesture of the goddess in our female figurines is similar to the standing draped Parthian female figurines of Dura-Europos (Downey 1996, Figs. 4,6 and 7).

One can speak here about different kinds of influence, the influence of the subjects and the influence of typology and the art style. Our figurines didn't register many new subjects compared to the local Iron Age figurines in Trans-Jordan or in Palestine. The only common type, which can be considered as created by the Nabataean and was beloved by them, is the standing nude male deity. Other new types are considered to be the result of the influence

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<sup>34</sup> Parallel examples are included in the section of the enthroned goddess

from Ptolemaic Alexandria, capital of the Hellenistic power in the area. However, they are also, except for Isis, individual pieces. It is readily observable that the strongest Hellenistic influence on the Petra terracotta figurines came through Egypt. This is well attested by the great number of the figurines, which are influenced by the Graeco-Egyptian ones, and among them the local subjects.

Egypt in the Hellenistic period was one of the leading artistic centres. The immigrant Greek artists and craftsmen formed the art of Alexandria, in particular. A big number of Petra figurines have been influenced by the Graeco-Egyptian style, which is the style of Greek workshops and northern Delta school of art in Egypt. The Graeco-Egyptian influence in Petra is clear through many works of art, including among others, the Oblisque tomb, the niches of the Isis at Sidd el-Meriyeh (Milik and Starcky 1975: 120-4), and Wadi Abu 'Oleiq (Parr 1962: 21-3) and the representation of Isis-Tyke on the Khazneh façade.

Numerous terracotta figurines that show Egyptian subjects represent, in my belief, one of the most important evidences of the Egyptian influence in Petra. The most important are the figurines of Isis in her mourning attitude, Harpocrates, Bes, two Orans figurines and some theatrical masks. This similarity between these figurines shows the strong relations between both cultures, and that these figurines might be imported from Egypt. On the other hand, Isis cult at Petra is mentioned in the Oxyrhynchus papyri of Egypt (Grenfell and Hunt 1915: 215). It was suggested by Philip Hammond that the Temple of the Winged Lions in Petra was dedicated to Isis (Hammond et. al. 1986). The representation of her consort Serapis is also shown on a statuette uncovered at the same temple together with a figurine of mourning Isis (Meza 1993; 1996).

Not only the Graeco-Egyptian terracottas influenced the above-mentioned subjects, but also they influenced animal figurines, particularly, horses and camels. The big similarities between the Nabataean and the Graeco-Egyptian horses might indicate that they were produced at the same school of art. Despite the differences in the decoration, the equipment and the outfit of the horses and camels, Graeco-Egyptian horses are the most similar figurines to those of the Nabataeans. We can mention here the Parthian influence on the camel figurines too. The similarities appear clearly in the shape and the style of the figurine. However, in spite of these similarities in figurines to the Parthian ones, the camels, in particular, show some differences in some of their characteristics such as the proportion between the body parts, the

arrangement and shape of trappings, the shape of the saddle, and the shape and size of the shield and the sword. In addition to the similarities between the Nabataean and the Parthian camels, the Parthian style in representing the clothes of the horse's rider in the figurine 227 is readily observable.

After the death of Alexander the great, the influence of the Greek art started to spread across what had been his empire from Greece to Indus. Terracotta figurines as part of the art played a central role in this movement, transmitting artistic influences, cultural identities and religious devotions to the Nabataean society.

The spread of Hellenistic models in Petra has suggested an acceptance of standard forms and uniformity of art. Typical Hellenistic subjects are few. They are, so far, individual pieces representing two figurine of a Aphrodite Anadyomene (66, 67), Two heads of Dionysus (106, 107), one figurine of Eros and Psyche embracing each other (165), some theatre masks and human heads (134, 138, 139, 141, 149, 150), one figurine of a horse with rider (229), and the doves (316, 317). The Graeco-Roman influence expressed also through some small aspects, such as the hairstyle, the facial features and the drapery in some figurines. It is also probable that these individual figurines have been fashioned by local artists using local clay.

In general, the terracotta figurines of Petra are evidence of the wide cultural connections of the Nabataeans with Hellenistic Greece, Egypt, Parthia and southern Arabia. They are also evidence of a personal and genuine character of the Nabataean craftsmen, which can be easily identified through their unique style and form and this might be characterized as, in most of them, what can be called, a local style of art.

The local style can be recognized through the common characteristic of the figurines, which were produced in large numbers by the Nabataean craftsmen. These figurines are: the enthroned goddesses (1-32), mourning Isis (33 –43), the standing nude boys (75–100), the group of musicians (112–124), the horses (171–214), the camels (241–267) and the hand-made horned animals (289–297). The main distinguishing features in common, which characterize the human nude figurines, is the strictly frontal position of the seated or standing figurines, the unconcern about showing the small anatomical details, and the asymmetry of the size of the body parts. These characteristics make that the proportion between the limbs, the head, and the trunk are not in harmony with each other. Legs are short and tightly close to

each other. Arms are held close to the sides. Necks are short and plump. Faces are rounded with short forehead, stubby nose and full chin. The facial features give an impression of a relatively calm character. The typical hairstyle of the female figurines is different from that of the male figurines. The female hairstyle is parted in the middle and drawn to arrange plaits on each side of the head, falling to the shoulders and covering the ears. However, the males have short curly hair, shown in pattern-like grid. Small anatomical details, such as the muscles, fingernails, and nipples are not achieved. Female breasts and genitals are usually small and received less attention than other parts of the body. Human figurines are adorned with bracelets and anklets; however, nude males were adorned, in addition to the bracelets and the anklets, with a lunar-shaped amulet hanged in the middle of a necklace of large beads.

The main interest of the horse and camel figurines lies in their detailed representation of their equipments and decorative hangings. The horse and camel figurines received a special consideration to expose an intrinsic beauty and striking characteristic. On the other hand, more attention has been paid to the decorative elements and the attached equipments than to the symmetry between the body parts. Horses and camels are represented with short legs, large head and flat belly. Small anatomical details were not taken into account.

All the previous mentioned groups of figurines have also similarities in the technical way of representing the details by incising small lines or rounded grooves. These grooves were made in some cases either to add some features, or to clarify unclear features, caused by moulding the figurine from a worn mould.

The hand-made horned animals are characterized by a completely different style, as is obvious from the use of a different technique. They are represented in a very primitive way; furthermore, the proportion of the facial features is not well achieved and far from realistic. The mouth is similar in shape to a bird's bill. The eyes are big and round. The horns are long and incised by transverse ridges across their front part. These figurines reflected limited artistic skills.

The individual processes through which features were accepted, rejected, and integrated into local cultures make a fascinating study of the complexities of interaction between east and west. In this way, some figurines present an opportunity for tracing the movement of Hellenism to the eastern boundaries.

## Catalogue

The catalogue has been divided into two parts. The first part contains anthropomorphic figurines. The second part contains zoomorphic figurines.

The main arrangement of describing each figurine is arranged as follows: the number of the figurine followed by the available present location of the figurine, provenance, technique, state of preservation, main description, available dates, and bibliography.

The majority of the photos are scaled. Few of them, which are coming from publications are not scaled, however, the available measurements of these figurines are included in the description.

Photos of the figurines number 25, 42, 89, 110, 205, 229, 263, 287, and 300 are not available; they are either unpublished or unclear in the publications. The photos of these figurines are replaced by drawings.

### Abbreviations

<b>AEP</b>	<i>American Excavations in Petra</i>
<b>Ez.</b>	<i>Ez-Zantur, Petra</i>
<b>Zurr.</b>	<i>Zurrabeh, Petra</i>

## Part One: Anthropomorphic Figurines I- Female Figurines

### Nude Females

#### Enthroned Goddesses

##### No. 1

Cincinnati, USA

Measurements	H. 8.7 cm, L. 3.2 cm
Technique	Moulded in two halves
Status	Intact front half of a seated nude female
Description	Enthroned goddess sitting in a solid frontal pose on a solid-sided throne, with an object in her left hand, holding up her right hand with palm turned outwards. The feet are resting on a footstool, with legs and feet tightly close together. The hair is parted from the middle and drawn to arrange plaits on each side of the head, covering the ears and falling to the shoulders. The body is naked, except for wearing anklets and shoes on her feet and a bracelet in her right hand. The breasts are small in size. Two folds under the belly knot.
Bibliography	Glueck 1966, Pl. 81.

##### No. 2

JP 747 (Petra Archaeological Museum)

Provenance Petra 1981, El-Katute D.2.9.  
 Measurements H. 5.0 cm, L. 3.2 cm.  
 Ware Red ware, covered with red slip. Smooth surface. Evenly fired.  
 Technique Moulded in two halves.  
 Status Upper part of a nude female.  
 Description Similar to figurine 1 but finer modelled  
 Date Dated by the evidence of associated coins to the reign of Aretas IV (18 - 40 A.D).  
 Bibliography: Khairy 1986a, Abb. 12; 1990, Pl. 12.1, Fig. 24.1.

**No. 3**

Private collection

Measurements H. 3.5 cm, L. 2.1 cm.  
 Technique Moulded in two halves  
 Status Upper part of a front half of a nude female.  
 Description Similar in shape to figurine 1 but smaller in size  
 Bibliography Parlasca 1991, Abb. 3

**No. 4**

Private collection

Measurements H. 5 cm, L. 3.4 cm  
 Technique Moulded in two halves  
 Status Upper part of a front half of a nude female.  
 Description Similar to figurine 1  
 Bibliography Parlasca 1990, Taf. I, 1; 1991 Abb. 2

**No. 5**

J 16189 (Jordan Archaeological Museum)

Provenance Petra 1977, AEP (Temple of the winged lions) site III.9, clean up.  
 Measurements H. 2.0 cm, L. 1.3 cm  
 Ware Red ware, fine grits included, well levigated and fine to touch. Traces of red slip. Unevenly fired.  
 Technique Moulded  
 Status Head of a Female.  
 Description A rounded female face. The hair is parted from the middle. Plaits on each side are missing. Large rounded eyes, wide nose and smiley mouth. Similar to the head of figurine 1.

**No. 6**

JP 1141 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.629 (346)  
 Measurements H. 3.2 cm, L. 2.8 cm.  
 Ware Reddish orange ware. Evenly fired.  
 Technique Moulded in two halves by a worn mould  
 Status Head and shoulders of an enthroned goddess

Description The hair is parted from the middle, arranged in curly plaits at both sides of the head and falls to the shoulders. Rounded face, with calm features. Wide nose. Big eyes, with rounded iris. Similar to figurine 1.

### No. 7

JP 5244 (Petra Archaeological Museum)

Provenance Petra 1992, The Court, Tomb B6  
 Measurements H. 4.9 cm, L. 2.4 cm.  
 Ware Pink ware. Fine grits included. Evenly fired.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of an enthroned goddess.  
 Description Enthroned goddess sitting in a frontal pose, with legs tightly close together. Wearing anklets and shoes on her feet, which are resting on a footstool. Two folds under the belly knot. Similar to figurine 1.

### No. 8

JP 2345 (Petra Archaeological Museum)

Provenance Petra 1996, Ez. IV, Plq 90-91/ AO.  
 Measurements H. 4.0 cm, L. 2.2 cm.  
 Ware Reddish orange ware. Fine grits included. Unevenly fired.  
 Technique Moulded in two halves  
 Status Lower part of the front half of an enthroned goddess.  
 Description Similar to figurine 7 except for deeply incised details

### No. 9

JP 2343 (Petra Archaeological Museum)

Provenance Petra 1996, Ez. V, Plq 91/Av.  
 Measurements H. 4.3 cm, L. 2.4 cm.  
 Ware Beige ware with dark places in the incised areas. Fine to touch. Unevenly fired.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of a seated enthroned goddess.  
 Description Similar to figurine 7 except for the shoes, which are indicated by straight parallel incisions.

### No. 10

CJP 198 (Petra Archaeological Museum)

Confiscated  
 Measurements H. 3.8 cm, L. 2.0 cm.  
 Ware Pinkish ware. Fine to touch. Evenly fired.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of an enthroned goddess  
 Description Similar to figurine 7

### No. 11

Provenance The British excavations in Petra 1958-1964.

Measurements H. 4.5 cm, L. 2.2 cm.  
 Technique Moulded in two halves.  
 Status Lower part of an enthroned goddess  
 Description Similar to figurines 1, 7, 8 and 10  
 Bibliography Parr 1990, Pl. III 4.

### No. 12

Provenance The British excavations in Petra 1958-1964.  
 Measurements H. 5.8 cm, L. 3.4 cm.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of an enthroned goddess  
 Description Similar in shape to figurine 7 but larger in size. The pudendum is more probably covered by a triangular piece of fine drapery. The legs are thinner and longer and the pedestal is smaller in size than those of figurines 1, 7-11. The shoes are indicated by straight parallel incisions. The Pedestal is decorated by short and vertical parallel grooves.  
 Bibliography Parr 1990, Pl. III 3.

### No. 13

JP 966 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A 10.8, Obj. 61.  
 Measurements H. 4.7 cm, L. 3.5 cm.  
 Ware Reddish orange ware. Well-levigated Fine grits included. Evenly fired.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of an enthroned goddess  
 Description Legs are tightly close together. Big belly. Small details are blotted out and undistinguished. Similar in size to figurine 11

### No. 14

Yarmouk University

Provenance Khirbet Ed Dharih 1993, DH. Area IV, ON 7. 012. 47  
 Measurements H.6.1 cm, W. 3 cm, L. 3.6 cm  
 Ware Reddish brown ware. Unevenly fired. Traces of red slip  
 Technique Moulded in two halves  
 Status Lower part of a seated nude female  
 Description Similar in size and shape to figurine 12. The back side of the solid throne, on which the goddess is sitting, is decorated with four vertical parallel incised grooves. Big groove expands between the buttocks. All the grooves are roughly incised.

### No. 15

JP 880 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.3:19/46.  
 Measurements H. 6.0 cm, L. 2.3 cm.  
 Ware Orange ware. Fine white and grey grits included. Unevenly fired.  
 Technique Moulded in two halves

- Status Lower part of the front half of a seated nude female, part of the pedestal is missing.  
 Description Similar in shape and size to figurines 12 and 14

**No. 16**

JP 750 (Petra Archaeological Museum)

- Provenance Petra 1981, El-Katute D. 2.9 (110)  
 Measurements H. 2.4 cm, L. 2.0 cm.  
 Ware Orange ware. Well levigated. Evenly fired.  
 Technique Moulded in two halves  
 Status Feet of an enthroned goddess resting on a pedestal  
 Description Fragment of the front half of a seated enthroned goddess, with feet slightly close together, wearing shoes and anklets. The front part of the pedestal is decorated with deep incised lines forming an oblong pattern.  
 Date Dated by coins to the reign of Aretas IV (18-40 A.D).  
 Bibliography Khairy 1990, Fig. 24.3

**No. 17**

JP no number (Petra Archaeological Museum)

- Provenance Petra 1999, Ez. P.7.  
 Measurements H. 3.7 cm, L. 2.4 cm.  
 Ware Pink clay. Fine grits included. Very fine to touch. Over fired  
 Technique Moulded in two halves.  
 Status Lower part of the front half of an enthroned goddess  
 Description Similar to figurine 7 except for blotted out details

**No. 18**

- Provenance Oboda ND 797 (P)  
 Ware Light pinkish-brown ware. Fine white grits included  
 Technique Moulded in two halves  
 Status The right side of a lower part of an enthroned goddess  
 Description Similar to figurine 1, 7-11  
 Bibliography Negev 1986, No. 1051

**No. 19**

- Provenance Oboda ND 532 (P)  
 Ware Pinkish buff ware. White grits included  
 Technique Moulded in two halves  
 Status Knees and legs of an enthroned goddess  
 Description Similar to figurine 1, 7-11 and 18  
 Bibliography Negev 1986, No. 1053

**No. 20**

JP 992 (Petra Archaeological Museum)

- Provenance Petra 1980, Zurr. 4.5.4. 121 (187)  
 Measurements H. 7.8 cm, L. 2.8 cm, W. 1.5 cm.

Ware	Dark brown ware. Fine white grits included. Traces of white slip. Unevenly fired.
Technique	Moulded in two halves.
Status	Enthroned goddess. Head and lower front part of the body are missing.
Description	Enthroned nude female sitting on a solid throne, which is decorated from the backside with two incised cross lines surrounded by oblong pattern. The front part shows the deity sitting in a frontal pose, holding up her right hand, with the palm turned outwards. The hair in strands falls over the shoulders. The hair on her back is parted in the middle and arranged into plaits forming together a V shape. Similar in shape to figurine 1

**No. 21**

Private collection

Measurements	H. 8.4 cm, L. 3.1 cm.
Technique	Moulded in two halves.
Status	An intact back-half of an enthroned goddess
Description	Enthroned nude female sitting in a solid frontal pose on a rectangular solid pedestal, which is decorated with incised vertical line, surrounded by incised oblong patterns one inside the other. Long hair falling in plaits to the shoulders and form, what is called, "layer wig". Deeply groove expands vertically in the middle of the back.
Bibliography	Parlasca 1990, Taf. I,2; 1991, Abb. 4. A similar figurine is published by Schmitt-Korte (1984, Pl. 50b)

**No. 22**

J 3109 (Jordan Archaeological Museum)

Provenance	Horsfield excavations in Petra 1929-1936, 36. 789
Measurements	H. 5.8 cm, L. 2.2 cm.
Ware	Pink ware painted with reddish brown. Fine to touch. Evenly fired.
Technique	Moulded in two halves.
Status	Back half of an enthroned goddess, with the upper part of the back and the head are missing.
Description	Sitting on a rectangular pedestal decorated with incised vertical line, surrounded by incised oblong patterns one inside the other. Similar to figurine 21.
Date	Dated by associated pottery to the 1 <sup>st</sup> - late 2 <sup>nd</sup> century A. D.
Bibliography	Horsfield G. and A. 1941, Pl. XXX 258.

**No. 23**

J 3110 (Jordan Archaeological Museum)

Provenance	Horsfield excavations in Petra 1929-1936, 36.790
Measurements	H. 6.0 cm, L. 3.3 cm
Ware	Red ware painted with reddish brown. Fine to touch. Evenly fired.
Technique	Moulded in two halves.
Status	Back half of an enthroned goddess, with the lower part of the pedestal and the head are missing.
Description	Sitting on a rectangular pedestal decorated with incised vertical line surrounded by incised oblong patterns one inside the other. The hair is

arranged on the upper part of the shoulders in a V form. Similar to figurines 21 and 22.

Date Dated by the evidence of associated pottery to the late 2<sup>nd</sup> century A. D.  
Bibliography Horsfield G. and A. 1941, Pl. XXX 257.

#### **No. 24**

Provenance The British excavations in Petra 1958-1964.  
Measurements H. 4.0 cm, L. 2.3 cm.  
Technique Moulded in two halves.  
Status Lower part of the back half of an enthroned goddess  
Description Sitting on a rectangular pedestal decorated with incised vertical line surrounded by incised oblong patterns one inside the other.  
Bibliography Parr 1990, Pl. III 5.

#### **No. 25**

Provenance The British School of Archaeology's excavation in Petra 1937  
Ware Reddish brown clay.  
Technique Moulded in two halves.  
Status Lower part of the back half of an enthroned goddess  
Description Sitting on a rectangular pedestal decorated with incised vertical line surrounded by incised oblong patterns one inside the other. Similar to figurines 21, 22 and 24.  
Bibliography Murray and Ellis 1940, Pl. XXXVI 22.

#### **No. 26**

Provenance Oboda ND 510 (P)  
Ware Reddish ware outside. Buff inside. Fine white grits included  
Technique Moulded in two halves  
Status Lower back half of an enthroned goddess  
Description Similar to figurines 21, 22, 24 and 25  
Bibliography Negev 1986, No. 1048

#### **No. 27**

Provenance Oboda ND 795 (P)  
Ware Grey ware. Grey and white grits included  
Technique Moulded in two halves  
Status Lower back part of a seated female  
Description Similar to figurines 21, 22, 24, 25 and 26  
Bibliography Negev 1986, No. 1049

#### **No. 28**

Provenance Oboda ND 796 (P)  
Ware Yellowish pinkish ware. Grey and white grits included  
Technique Moulded in two halves  
Status Lower back part of an enthroned goddess  
Description Similar to figurines 21, 22, 24-27

Bibliography Negev 1986, No. 1050

### No. 29

Private collection

Technique Moulded in two halves.  
 Status Back half of an enthroned goddess, with head is missing  
 Description Sitting on a rectangular pedestal decorated with incised vertical lines. The hair forms a V-shape from the back.  
 Bibliography Parlasca 1990, Pl. III.9

### No. 30

JP 965 (Petra Archaeological Museum)

Provenance Petra 1981, Zurr. Obj. 12  
 Measurements H. 4.7 cm, L. 2.5 cm  
 Ware Pink clay. Fine grits included. Evenly fired  
 Technique Moulded in two halves  
 Status Lower part of the back half of an enthroned goddess  
 Description Sitting on a rectangular pedestal decorated with incised vertical lines. Details are blotted out.

## Plaque Types of Enthroned Goddesses

### No. 31

Provenance The British excavations in Petra 1958-1964.  
 Measurements H. 5.9 cm, L. 4.1 cm.  
 Technique Moulded in one front half.  
 Status Upper part of a plaque of an enthroned goddess  
 Description Enthroned nude goddess sitting in a stiff frontal pose on a solid-sided throne, with an object in her left hand, holding up her right hand with palm turned outwards. The hair is parted from the middle and drawn to arrange plaits on each side of the head, covering the ears and falling to the shoulders. She is wearing a bracelet in her right hand. Breasts are small and shallow. The plaque is of an oval shape, supported on the top with an eyelet for suspension. The goddess is surrounded with decorated patterns, which shown as frame decorated with number of small punctured patterns between two incised lines.  
 Bibliography Parr 1990, Pl. I 3; Parlasca 1991, Abb. 5; 1990a, Taf. 34.1; 1993, Abb. 25

### No. 32

Private collection

Measurements H. 7.4 cm, L. 3.5 cm.  
 Technique Moulded in one front half.  
 Status A plaque of an enthroned goddess, with parts of the sides are missing.  
 Description The upper part is similar to figurine 31. The feet are resting on a footstool, with legs and feet tightly close together, wearing anklets and shoes in her feet.  
 Bibliography Parlasca 1991, Abb. 6; 1990a, Taf. 34.2

## Seated Draped Females

### Isis

#### No. 33

Provenance	Petra 1979-1980, Zurr.
Measurements	H. 17 cm.
Ware	Pink to grey ware. Traces of ochre slip
Technique	Moulded in two halves
Status	Almost intact Isis figurine, with part of the left arm is missing
Description	Draped mourning Isis sitting in a frontal pose, wearing a long <i>chiton</i> with many folds and a fringed mantle tied in two central twisted fringes. One is on the lower part, and the other is between the breasts in a so-called Isis knot on the top. The wrist-bow of the right arm is resting on the knee, while the right hand, decorated with a bracelet, is raised upwards supporting the chin. The left hand is lying on the lap, holding a feather. The face is framed by locks of hair, parted in the middle and surmounted by Isis' crown <i>basileion</i> ; a solar disk surrounded by two cow horns and two high plumes. The oval-shaped face has calm features, almond-shaped eyes with small punctured irises, and a small closed mouth.
Date	Dated to the 2 <sup>nd</sup> century A.D
Bibliography	Zayadine 1982, Pl. CXXXVI: 387.177; 1983, Abb. 68; 1989 Abb 12; Parlasca 1990, Taf. IV 12,13.

#### No. 34

J 16274 (Jordan Archaeological Museum)

Provenance	Petra 1976, AEP (Temple of the Winged Lions) 76. Reg. No. 7.
Measurements	H. 9.0 cm, L. 4.4 cm.
Ware	Reddish-orange ware. Fine to touch. Well levigated. Unevenly fired.
Technique	Moulded in two halves.
Status	Front upper part of Isis.
Description	Draped mourning Isis wears a <i>chiton</i> with vertical folds and a knot with a central twisted fringe underneath, surmounted by a crown " <i>basileion</i> "; a solar disk surrounded by two horns and a plume on the top. The hair under the crown is parted from the middle and drawn to arranged plaits in each side of the face, similar to the hairstyle in figurine 1
Bibliography	Hammond 1977-1978, Pl. XLVIII, 1; 1990, Pl. II 2; Zayadine 1990, Fig. 2.

#### No. 35

JP 2318 (Petra Archaeological Museum)

Provenance	Petra 1996, Ez. IV (3031)
Measurements	H. 8.5 cm, L. 3.6 cm.
Ware	Reddish-pink ware. Very fine to touch. Well levigated. Unevenly fired.
Technique	Moulded in two halves.
Status	Front upper part of mourning Isis with the left hand is missing.
Description	Similar in shape to figurine 34

**No. 36**

J 10803 (Jordan Archaeological Museum)

Provenance The British excavations in Petra 1958-1964.  
 Measurements H. 9.0 cm, L. 4.2 cm  
 Technique Moulded in two halves  
 Status Front upper part of mourning Isis  
 Description Similar to figurines 34 and 35  
 Bibliography Parr 1990, Pl. I 2.

**No. 37**

Private collection

Measurements H. 5.8 cm, L. 2.3 cm.  
 Technique Moulded in two halves  
 Status Front half of the head and the right hand of mourning Isis  
 Description Similar to figurines 34, 35 and 36  
 Bibliography Parlasca 1990, Taf. III.11; 1991, Abb. 14; 1990a, Taf. 36.2

**No. 38**

J 15787 (Jordan Archaeological Museum)

Provenance Petra 1974, AEP (Temple of the Winged Lions) 74, 28  
 Measurements H. 4.9 cm, L. 2.1 cm.  
 Ware Orange-brown ware. Fine to touch. Well levigated. Traces of white slip.  
 Technique Moulded in two halves.  
 Status Front half of the head of mourning Isis with part of the hair is missing.  
 Description Similar to figurines 34-37

**No. 39**

Private collection

Measurements H. 4.3 cm, L. 3.5 cm.  
 Technique Moulded in two halves.  
 Status Middle part of the front half of Isis.  
 Description Seated mourning Isis wears a long *chiton* covered with a mantel crossing the lap with horizontal folds. Holding a feather in her left hand. The feather is lying horizontally on the lap. A situla (little vessel) hand on her left arm.  
 Bibliography Parlasca 1991, Abb. 16

**No. 40**

JP 245 (Petra Archaeological Museum)

Provenance The British excavations in Petra 1958-1964.  
 Measurements H. 5.6 cm, L. 3.9 cm.  
 Ware Beige-light tan. Flint grits included. Not well levigated. Unevenly fired.  
 Technique Moulded in two halves.  
 Status Lower part of the front half of a seated Isis  
 Description Draped Isis in a long *chiton* and a fringed mantle tied in a central twisted fringe between both legs, sitting in a frontal pose with barefoot. The fringes of both the mantel and the *chiton* are indicated by short wide-spaced incised

lines on her lap and the lower part of the legs. The shape of the dress is similar to that in figurine 33.

Bibliography Parr 1990, Pl. III 2.

#### No. 41

JP 2250 (Petra Archaeological Museum)

Provenance Petra 1994, Ez. I, Plq 98-97/N-O

Measurements H. 5.2 cm, L. 3 cm.

Ware Pink-light orange ware. Fine limestone grits included. Well levigated. Unevenly fired

Technique Moulded in two halves

Status Lower part of the front half of a seated draped Isis

Description Draped Isis wearing a *chiton* with vertical folds, covered by a *himation*. Sitting in a frontal pose with hands resting on the knees and foot on a high rectangular pedestal, decorated with incised lines. Foot are imitated by rounded shapes.

#### No. 42

Provenance Petra 1988-1991, Ez. I, FK 227

Measurements H. 3.5 cm.

Ware Reddish ware. Fine to touch

Technique Moulded in two halves.

Status Lower part of the front half of a seated draped Isis

Description Similar to figurine 41

Date Dated to the 4<sup>th</sup> century A. D.

Bibliography Bignasca 1996, Abb. 865.

#### No. 43

A 684 (Museum of Jordanian Heritage)

Provenance Petra 1980, Zurr. A12: 13, 26, 5.5 (50)

Measurements H. 9.1 cm, L. 3.0 cm, D. 2.5 cm

Ware Reddish-brown ware mixed with fine white grits. Traces of red slip. Coarse to touch. Evenly fired

Technique Moulded in a worn mould in two halves

Status An intact seated draped mourning Isis

Description Seated draped mourning Isis, wearing a *chiton*, sitting in a frontal position with foot resting on a rectangular pedestal. Supporting her chin with the right hand, while the left hand is adorned with a bracelet, resting on the lap and holding perhaps a feather. Exact details and features are not clear. Long hair can be distinguished in the back by traces of long vertically incised lines under the fine hair-dress. Vent-hole plugged under.

Bibliography Zayadine 1982: 387, Pl. CXXXVI 50.

#### No. 44

JP. 879 (Petra Archaeological Museum)

Provenance Petra 1986, Zurr. A3: 19, 47 (79)

Measurements H. 8.4 cm, L. 2.8 cm, D. 2.9 cm.

Ware	Orange ware with traces of red paint. Coarse to touch. Not well levigated. Evenly fired.
Technique	Moulded in a worn mould in two halves.
Status	An intact seated draped Isis
Description	Wearing a <i>chiton</i> and sitting in a frontal pose with foot resting on a high decorated pedestal. Hands are crossing and resting on the lap. Traces of a necklace. The head is surmounted by a crown. Long hair arranged into plaits drawn on both sides of the head and decorated from the back in a grid-shape. Features are blotted out. The stool, on which she is sitting, is decorated from the back with rectangular small patterns.

**No. 45**

JP 862 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr.
Measurements	H. 5.1 cm, L. 2.6 cm
Ware	Orange ware. Fine white grits included. Not well levigated. Unevenly fired
Technique	Moulded in two halves
Status	Lower part of the front half of a seated draped Isis
Description	Sitting in a frontal pose, with foot resting on a pedestal. Similar to figurine 43

**No. 46**

JP 981 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A:5.4.119 (176)
Measurements	H. 7.5 cm, L. 5.0 cm.
Ware	Reddish-brown ware mixed with fine white grits. Coarse to touch. Unevenly fired.
Technique	Moulded in two halves.
Status	Lower part of the front half of a seated draped Isis with the right hand on the knee.
Description	Seated draped Isis with a fringed <i>himation</i> wrapped round the body and a fringed <i>chiton</i> underneath. Fringes are shown in two steps on the lower end of the figurine. Wearing a decorated bracelet in the right hand which resting on the right knee. Holding perhaps a feather resting on the lap.

**No. 47**

JP 1087 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A:7.4.7 (292)
Measurements	H. 4.3 cm, L. 3.5 cm
Ware	Red ware, well levigated, mixed with small grits and evenly fired
Technique	Moulded in a worn mould in two halves
Status	Middle part of the front half of a seated Isis
Description	Sitting in a frontal position, wearing a long <i>himation</i> with folds indicated by horizontal incised lines. Hands are resting on the lap. A frame of small-incised lines surrounding the figure.

**No. 48**

JP 991 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A: 5.4.150 (186)  
 Measurements H. 8.6 cm, L. 3.3 cm, D. 3.2 cm.  
 Ware Light brown ware mixed with fine white grits. Unevenly fired.  
 Technique Moulded in a worn mould in two halves.  
 Status An intact seated draped Isis. Small part in the middle front half is missing.  
 Description Sitting in a frontal pose, wearing a *himation* with folds indicated by roughly incised lines. The left hand is resting on the lap and adorned with a bracelet. Features of the face are roughly indicated. Almond-shaped eyes. Small mouth. The hair is indicated by straight short incised lines over the forehead and long roughly incised lines in the backside of the head.

**No. 49**

JP 987 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A:5.4.15 (182)  
 Measurements H. 10.8 cm, L. 3.6 cm.  
 Ware Grey-black ware. Fine grits included. Evenly fired.  
 Technique Moulded in a worn mould in two halves.  
 Status Back part of a seated female  
 Description Roughly moulded most probably seated Isis. Traces of hair and part of the stool are indicated roughly by incisions.

**No. 50**

JP 1051 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr.  
 Measurements H. 7.5 cm, L. 4.4 cm  
 Ware Orange-pink ware. Fine white grits included. Fine to touch. Well levigated. Evenly fired.  
 Technique Moulded in a worn mould in two halves  
 Status Back part of the upper part of a seated female  
 Description Roughly moulded and modelled. Long hair indicated by incised lines. One incised line indicating the vertebral column. Similar in shape to figurine 49

**No. 51**

Provenance Petra 1981, El-Katute B.14.10.  
 Ware Pinkish-red ware. Coarse to touch. Light grey grits included. Traces of pinkish engobe.  
 Technique Moulded in a worn mould in two halves.  
 Status Back half of a female's head.  
 Description Long hair indicated by long roughly incised lines. Similar to figurines 49 and 50  
 Date Dated by the evidence of associated coin to the reign of Aretas IV (18 - 40 A.D)  
 Bibliography Khairy 1990, Fig 29.14. Pl. 16.14.

**No. 52**

Provenance Petra 1981, El-Katute D.1.7  
 Ware Light red ware. Coarse to touch. Evenly fired. Traces of light brown slip

Technique	Moulded in two halves
Status	Back half of a female's head
Description	Long hair is divided by incised lines into "ribs"
Date	Dated by the evidence of associated coin to the reign of Malichus II (40 - 70 A.D)
Bibliography	Khairy 1990, Fig 29.13, Pl. 16.13

### Enthroned Partly-Draped Goddesses

#### No. 53

JP 990 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A.5.4.119
Measurements	H. 11.8 cm, W. 4.2 cm, L. 2.8 cm
Ware	Reddish ware. Well levigated. Fine grits included. Unevenly fired
Technique	Moulded in a worn mould in two halves
Status	An intact seated draped goddess
Description	Enthroned goddess sitting in a frontal pose with crossing hands under the breasts, wearing a fringed <i>chiton</i> covered with a fringed <i>himation</i> . Traces of both fringes are incised on the lap, on the lower part of the legs, and on the neck. The wide neck is adorned with round decorative earrings and encircled by a necklace. Both earrings and necklace are indicated by roughly incised lines. Rounded face. The face and eyes are rounded, and the nose is long. The face is surmounted by locks of hair indicated by straight incised lines.
Date	Dated by the evidence of associated pottery to the 4 <sup>th</sup> - 5 <sup>th</sup> century A. D.
Bibliography	Zayadine 1982, Pl. CXXXVII 185; 1983, Abb. 69.

#### No. 54

JP 993 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A.5.4.12 (188)
Measurements	H. 6.0 cm, L. 3.1 cm
Ware	Red ware, grey in some places. Fine white grits included. Coarse to touch. Unevenly fired.
Technique	Moulded roughly in a worn mould in two halves
Status	Upper part of the front half of a seated female
Description	Nude female in a stiff frontal pose. The arms held close to the sides. The left hand is holding an object. The right hand rose with the palm outwards in a gesture of blessing or worship. The neck is encircled by a necklace of big beads. The belly knot is punctured in a circular shape. Rounded face. Facial features are not well preserved. Rounded eyes with a staring expression. Short curly hair. Rounded shapes perhaps representing ears or earrings.

#### No. 55

JP 1000 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A.5.40.126
Measurements	H. 7.1 cm, L. 2.8 cm
Ware	Red ware. Traces of black burned areas. Fine white grits included. Evenly fired.
Technique	Moulded in one half

Status Female body with head is missing  
 Description Roughly made female figurine sitting in a stiff frontal pose, wears a big necklace adorned with big fringes applied after moulding. Arms held close to the sides. The right hand rose with the palm outwards in a gesture of blessing or worship. Holds an object in the left hand. Wears two anklets indicated by roughly incised lines. Two folds on the belly.

**No. 56**

JP 1155 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A:5.3.95  
 Measurements H. 7.8 cm, L. 3.5 cm  
 Ware Yellowish-red ware mixed with fine grits. Well levigated. Unevenly fired  
 Technique Moulded in two halves  
 Status Front half of a seated draped goddess, with head is missing  
 Description Sitting in a frontal pose with hands on lap. Wearing a *chiton* and a *himation* with fringes on the lower part of the legs and the neck. The right wrist is adorned with an incised bracelet.  
 Date Dated to the late Roman Period.  
 Bibliography Zayadine 1982: 387, Pl. CXXXVII 360; Parlasca 1991, Abb. 36.

**No. 57**

Private collection

Measurements H. 4.1 cm, L. 4.5 cm.  
 Technique Moulded in two halves.  
 Status Upper part of the front half of a goddess, with head is missing.  
 Description Rounded flat breasts. Part of fringes or a necklace is indicated by a number of small-incised lines around the neck. Hands that are adorned with bracelets are resting on the belly.  
 Bibliography Parlasca 1991, Abb. 34.

**No. 58**

Private collection

Measurements H. 4.5 cm, L. 3.0 cm.  
 Technique Moulded in two halves  
 Status Lower part of the front half of a seated goddess  
 Description Draped with fringed dress. Fringes are deeply incised on the lap and on the lower part of the legs. Similar to figurines 53 and 56  
 Bibliography Parlasca 1991, Abb. 35.

**No. 59**

JP 1006 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A:5.5.132  
 Measurements H. 5.0 cm, L. 3.6 cm  
 Ware Pink-red ware mixed with white fine grits. Well levigated. Unevenly fired.  
 Technique Moulded in two halves  
 Status Lower part of the front half of a seated goddess

Description Sitting in a frontal pose, wearing fringed dress. Fringes are indicated by small straight lines on the lap and the lower part of the legs. The right hand is resting on the right knee.

Date Dated to the late Roman period

Bibliography Zayadine 1982: 387, Pl. CXXXVII.201.

**No. 60**

JP 1088 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr.

Measurements H. 4.5 cm, 2.3 cm

Ware Orange ware. Fine white grits included. Evenly fired.

Technique Moulded in two halves

Status Lower part of the front half of a draped goddess

Description Similar to figurine 59 except for deep incised details

**No. 61**

JP No number (Petra Archaeological Museum)

Provenance Petra 1991, Zurr. A:12.10 (8)

Measurements H. 6.6 cm, L. 3.4 cm.

Ware Dark-brown ware mixed with medium sized white grits. Unevenly fired.

Technique Moulded in two halves.

Status Front half of a seated draped female, with head is missing.

Description Sitting in a frontal pose with hands under the high positioned rounded breasts. Traces of a fringed dress on the lower part of the legs and on the neck indicated by small-incised lines. Similar to figurine 53 except for the arm's position.

**No. 62**

Provenance The British excavations in Petra 1958-1964.

Measurements H. 5.8 cm, L. 3.0 cm

Technique Moulded in two halves

Status Front half of a seated draped goddess. The head is missing.

Description Similar to figurine 61, however the breast is in a lower position

Bibliography Parr 1990, Pl. III 1.

**No. 63**

CJP 142 (Petra Archaeological Museum)

Confiscated

Measurements H. 4.1 cm, L. 2.3 cm

Ware Orange ware. Fine white grits included. Unevenly fired

Technique Moulded in two halves

Status Head of a female

Description Fleshy head with rounded face, rounded eyes, long nose and wide exaggerated chin. The ears are adorned with rounded earrings decorated with small punctures. Parted hair tied in two small knots on the top and drawn to the back of the head. The hair is indicated by roughly incised lines in the back of the head.

**No. 64**

J 3184 (Jordan Archaeological Museum)

Measurements H. 5.0 cm, L. 2.1 cm.  
 Ware Light-brown ware. Unevenly fired  
 Technique Moulded in a worn mould in two halves  
 Status Head of a female  
 Description Similar to figurine 63

**No. 65**

JP 1244 (Petra Archaeological Museum)

Provenance Petra 1981, Zurr.  
 Measurements H. 3.8 cm, L. 3.3 cm  
 Ware Orange-brown ware. Fine grits included. Evenly fired.  
 Technique Moulded in a worn mould in two halves  
 Status Front half of a female's head with the left side of the hair is missing.  
 Description Rounded face. Rounded eyes. Long nose. Small mouth. Parted hair tied in two small knots on the top and drawn to the back of the head. The hairstyle is similar to that in figurines 63 and 64. Incised touches on the lower part of the cheeks, perhaps an indication to a kind of earrings.

**Aphrodite Anadyomene****No. 66**

JP 39 (Petra Archaeological Museum)

Measurements H. 7.1 cm, L. 3.1 cm, D. 1.1 cm  
 Ware Orange-pink ware. Fine white grits included. Well levigated. Evenly fired.  
 Technique Moulded plaque  
 Status Aphrodite with feet are missing.  
 Description Aphrodite Anadyomene stands in a frontal pose, wringing sea foam from her hair and depicts the foam-born. She wears bracelet in the wrist of the right hand. Diadem on the head. A mantel tied from the middle covering the lower part of her body.  
 Bibliography Parlasca 1990, Taf. VI 20; 1990a, Taf. 35.2; 1993, Abb. 26

**No. 67**

Provenance Horsfield excavations in Petra 1929-1936, 29.644  
 Measurements H. 5.3 cm, L. 2.5 cm.  
 Ware Pinkish-yellow clay, no visible grits.  
 Technique Moulded in two halves.  
 Status Front half of a standing draped female broken off above the waist, represents perhaps Aphrodite Anadyomene  
 Description Lower part of standing Aphrodite with her mantel tied from the middle around the hips.  
 Date Dated from the evidence of associated pottery to the 2<sup>nd</sup> - 1<sup>st</sup> century B.C. Compared later with pottery found in association to a coin in another stratum to the reign of Rabbel II (70 - 106 A.D).

Bibliography Horsfield G. and A. 1941, Pl. XVI.110.

## **Winged Nike**

### **No. 68**

München Prähistorische Staatssammlung

Provenance The British excavations in Petra 1958-1964. 1970.2514  
 Measurements H. 5.0 cm, W. 3.5 cm  
 Technique Moulded plaque  
 Status Torso of a nude winged Nike  
 Description Standing nude Nike with her two wings spreading over the shoulders. The head inclined slightly towards the right side. Wears a bracelet in the right hand, which raised outwards in a gesture of blessing, while the left hand is tight to the body, carrying a small object. Calm facial features. Hair is arranged to the back covering the ears.  
 Bibliography Parr 1990, Pl II.1; Parlasca 1991 Abb. 8; 1990a, Taf. 35.1; 1993, Abb. 24

## **Hand-made Standing Females**

### **No. 69**

JP 2228 (Petra Archaeological Museum)

Provenance Petra 1994, Ez. I, plq 116/A Abs 4  
 Measurements H. 5.5 cm, W. 2.7 cm, L. 1.5 cm  
 Ware Pink ware. Straw and fine grits included. Unevenly fired  
 Technique Roughly hand-made  
 Status A female's body with head and lower part of legs are missing  
 Description Standing female with arms crossing around the nude applied breasts. Both breasts are punctured in the centre. Incised necklace around the neck. Traces of a long hair on the shoulders and both sides of the neck. The lower part of the body seems draped. Featureless back.

### **No. 70**

JP 1013 (Petra Archaeological Museum)

Provenance Petra 1981, Zurr. A.9.sur. Obj-7  
 Measurements H. 6.4 cm, W. 2.5 cm, L. 1.7 cm  
 Ware Red ware. Well levigated. Fine grits included. Unevenly fired  
 Technique Roughly hand-made  
 Status A female's body with head is missing  
 Description Roughly made female figurine, with hands under the breasts. Wears a necklace, which indicated by incisions around the neck. Round applied clay on the pudendum.

## **Unidentified Female Figurines**

### **No. 71**

JP 860 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A:2.13.26
Measurements	H. 8.2 cm, W. 3.3 cm, L. 1.9
Ware	Light-dark brown ware. Fine to medium sized grits included. Traces of white wash. Unevenly fired.
Technique	Moulded plaque. Hand-made parts are applied. Roughly made
Status	A seated female figurine
Description	A seated nude female, with hands on the knees. Two rounded pieces of clay are applied indicating breasts. Wears a necklace around the neck, which indicated by small punctured holes, and exaggerated armllets and anklets. Head is featureless.
Bibliography	Zayadine 1982, Pl. CXXXVI 2, No. 51

**No. 72**

Yarmouk University

Provenance	Khirbet edh-Dharrah 1992, DH. Area VI, OM/7. 14. 10. Object no. 100
Measurements	H. 6.9 cm, W. 3.7 cm, L. 2.6 – 3.3 cm
Ware	Brown ware. Traces of white slip
Technique	Moulded plaque. Hand-made parts are applied.
Status	A seated female figurine with head is missing
Description	Similar to figurine 71

**No. 73**

JP no number (Petra Archaeological Museum)

Provenance	Petra 1999, Ez. P-1
Measurements	H. 8.6 cm, W. 4.2 cm
Ware	Light brown-red ware, small fine grits included. Traces of red slip. Unevenly fired
Technique	Moulded in two halves.
Status	Front half of a draped female figurine, with head and feet are missing
Description	Standing female wears a <i>chiton</i> with girdle around the waist, and a necklace indicated by small incisions around the neck. Carries a sheaf or a palm branch in the left hand. The right hand is resting on the waist. Part of an extra drapery is shown covering part of the left side of the <i>chiton</i>

**No. 74**

JP 827 (Petra Archaeological Museum)

Provenance	Petra 1979, Zurr. A:I.2.28 17.11
Measurements	H. 11.8 cm, diameter 2.5 cm
Ware	Pink ware. Fine grits included. Well levigated. Evenly fired
Technique	Hand-made
Status	Standing nude human body. Arms and the right leg are missing
Description	A primitive figurine of probably a nude female. Cylindrical long body and short legs. Three rounded clay slabs are dabbed on the middle part of the body and small-elongated clay slab between the legs. A girdle-like clay slab around the hips. Elongated streamlined head with high pointed coiffure. The hair is marked by small-incised lines. Pinched nose and open mouth looks like a bird's bill.

## II- Male Figurines

### Standing Nude Boys

#### No. 75

J 10801 (Jordan Archaeological Museum)

- Measurements H. 7.9 cm, L. 2.8 cm, W. 1.8 cm  
 Ware Light pink ware. Small black grits included. Unevenly fired.  
 Technique Moulded in two halves  
 Status Intact front and back halves of a nude male figurine with the left hand is missing. Left side of the body is restored.  
 Description Nude young boy, standing in a stiff frontal pose on a rounded base of 2.4 cm in diameter. The body is stout. The legs are short compared with the other parts of the body. The neck is short. The face is rounded. The hair is short and curly and is in a grid like pattern. The arms are held close to the sides, and the left hand is missing. The genital is small, indicated by a small projection. The right hand wears a bracelet and is raised with the palm outwards in a gesture of blessing or worship. On his feet he wears anklets of the same shape as the bracelets.  
 Bibliography Parr 1990, Pl. II 4.

#### No. 76

- Provenance The British excavations in Petra 1958-1964.  
 Measurements H. 6.5 cm, L. 3 cm  
 Technique Moulded in two halves  
 Status Front half of a nude male, with the lower part of the legs is missing.  
 Description Nude young boy, standing in a stiff frontal pose. Similar in shape to figurine 75, except for the necklace of big beads with a lunar shape pendant hang around the neck. Holding an object in his left hand. The neck is short and thin. Two folds under the belly knot  
 Bibliography Parr 1990, Pl. II.6

#### No. 77

Private collection

- Measurements H. 9.5 cm, L. 3.3 cm  
 Technique Moulded in two halves  
 Status Upper part of a standing nude boy.  
 Description Similar to figurines 75 and 76, except for the better quality of manufacturing, and features are clearer. Fleshy rounded face. Rounded eyes. Short and small nose. Full lips. Curly hair.  
 Bibliography Schmitt-Korte 1984, Pl. 50b; Parlasca 1990, Taf. II 5; 1991 Abb. 9; 1993, Abb. 10; Wenning 1990, Taf. 28.3

#### No. 78

JP 2333 (Petra Archaeological Museum)

- Provenance Petra 1996, Ez. III. Plq 115-116, 1L Abs 5 (1183)  
 Measurements H. 5.0 cm, L. 3.2 cm

Ware Orange ware. Fine to touch. Fine grits included. Well made. Evenly fired  
 Technique Moulded in two halves  
 Status Upper part of a standing nude boy  
 Description Similar to figurine 77

**No. 79**

Private collection

Measurements H. 5.2 cm, L. 3.0 cm  
 Technique Moulded in two halves  
 Status Upper part of a standing nude boy  
 Description Similar to figurines 77 and 78  
 Bibliography Parlasca 1991 Abb. 10

**No. 80**

J 16248 (Jordan Archaeological Museum)

Provenance Petra 1976, AEP (Temple of the winged lions), Sit I.5W. S. U. 124-126  
 Measurements H. 4.3 cm, L. 3.0 cm  
 Ware Light orange ware. Coarse to touch. Fine grits included. Not well levigated. Unevenly fired.  
 Technique Moulded in two halves  
 Status Upper part of a standing nude boy. Left hand is missing.  
 Description Similar to figurines 77-79 except for the coarse made and the. Features are unclear.

**No. 81**

Provenance Oboda ND 526 (P)  
 Ware Reddish ware outside, buff inside. White grits  
 Technique Moulded in double mould  
 Status Front middle right side of a standing nude boy  
 Description Standing in a stiff frontal pose. Raising the right hand in a gesture of blessing. Similar to figurine 75  
 Bibliography Negev 1986, No. 1052

**No. 82**

JP 776/8 (Petra Archaeological Museum)

Provenance Petra 1981, El-Katute D.2.7  
 Measurements H. 7.6 cm, L. 3.0 cm  
 Ware Light-orange ware, fine to touch, well levigated. Evenly fired. Traces of pink slip outside  
 Technique Moulded in two halves  
 Status Intact body of a nude boy, with head is missing  
 Description Similar to figurine 76 except for the well made and the clear features and a smaller necklace. One fold under the belly knot. Legs are taller and the base, on which the boy is standing, is smaller in size and rectangular in shape. Small genital.  
 Date The reign of Malichus II (40-70 A. D)  
 Bibliography Khairy 1990, Fig. 24.2, Pl. 12.2a-b

**No. 83**

J 3236 (Jordan Archaeological Museum)

Provenance	Horsfield excavations in Petra 1929-1936, 36.783, surface collection
Measurements	H. 4.1 cm, L. 3.4 cm
Ware	Orange ware. Fine to touch. Fine dark grits included. Well levigated. Traces of red paint outside. Unevenly fired.
Technique	Moulded in two halves
Status	Front half of a nude male body, with head and lower part of the legs are missing.
Description	Similar to figurines 77-79 except for the larger lunar pendant
Date	1 <sup>st</sup> - 2 <sup>nd</sup> centuries A. D.
Bibliography	Horsfield G. and A. 1941, Pl. XLVII 445

**No. 84**

Provenance	Petra 1988-1991, Ez. I, EF 480, PQ 99/M, FK 312
Measurements	H. 2.4 cm
Ware	Reddish ware. Coarse to touch. Fine and big black grits included.
Technique	Moulded.
Status	Body of a nude standing male with head and legs are missing
Description	Similar to figurines 76-83 but smaller in size
Date	1 <sup>st</sup> to the beginning of the 2 <sup>nd</sup> centuries A.D.
Bibliography	Bignasca 1993, Fig. 140; 1996, Abb. 867-868.

**No. 85**

Provenance	The British excavations in Petra 1958-1964.
Measurements	H. 5.5 cm, L. 2.2 cm
Technique	Moulded in two halves
Status	Lower part of the front half of a nude standing boy
Description	Legs and belly of a nude standing boy on a rectangular base. Similar to figurine 82 except for roughly made.
Bibliography	Parr 1990, Pl. II 5

**No. 86**

JP 729 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute D.2.5 (95)
Measurements	H. 6.5 cm, L. 3.1 cm
Ware	Orange ware. Fine to touch. Well levigated. Fine grits included. Traces of red slip. Evenly fired.
Technique	Moulded in two halves
Status	Back half of a nude boy with head and feet are missing
Description	Relatively flat back. Middle line indicates the vertebral column and the limit between the legs. The buttocks are small. The waist is fat. The arms held close to the sides.
Date	The reign of Malichus II (40-70 A. D)
Bibliography	Khairy 1990, Fig. 25.4, Pl. 13.4

**No. 87**

JP no number (Petra Archaeological Museum)

Provenance Petra 1999, Ez. P.5 Area T. Tr. 62, Loc. 39  
 Measurements H. 4.3 cm, L. 2.2 cm  
 Ware Red ware. Well levigated. Fine to touch. Evenly fired.  
 Technique Moulded in two halves  
 Status Lower part of a back half of a nude boy with feet are missing.  
 Description Relatively flat back. A middle vertical line indicating the limit between the legs, and small incised horizontal lines in the joint areas.

**No. 88**

JP 1260 (Petra Archaeological Museum)

Provenance Petra 1981, Zurr. 465 A.8.24  
 Measurements H.7.2 cm, L. 3.1 cm  
 Ware Red ware. Well levigated. Fine grits included. Evenly fired  
 Technique Moulded in two halves  
 Status Middle part of the back half of a standing nude male  
 Description Similar to figurine 86 except for more porosity in the ware

**No. 89**

Provenance Oboda NH 21982 (F)  
 Ware Brown-red ware. Grey and white grits included  
 Technique Moulded in two halves  
 Status Lower back part of a standing nude boy  
 Description Similar to figurine 87  
 Bibliography Negev 1986, No. 1054

**No. 90**

Private collection

Measurements H.4.3 cm, L. 3.1 cm  
 Technique Moulded in two halves  
 Status Head of a boy  
 Description Rounded face with calm features of a young boy. Big eyes with a staring expression. Wide and short nose. Full lips. Curly short hair forms a grid-like. Short and fat neck.  
 Bibliography Parlasca 1990, Taf. II 7; 1991, Abb. 13; 1993, Abb. 15

**No. 91**

J 15788 (Jordan Archaeological Museum)

Provenance Petra 1976, AEP (Temple of the winged lions) 74 39  
 Measurements H. 3.9 cm, L. 2.8 cm  
 Ware Brownish-pink ware. Well levigated. Fine grits included. Well moulded. Evenly fired.  
 Technique Moulded in two halves  
 Status Male's head

Description Rounded face with calm features of a male. Almond-shaped eyes. Short forehead. Full chin. Wide nose. Short and fat neck. Small ears. Curly short hair forms a grid-like.

### No. 92

JP 258 (Petra Archaeological Museum)

Provenance The British excavations in Petra 1958-1964. Petra I 105.4 (1432)  
 Measurements H. 3.3 cm, L. 2.3 cm  
 Ware Orange ware, well levigated. Traces of red slip. Evenly fired.  
 Technique Moulded in two halves  
 Status Part of a male's head  
 Description Big rounded eye. Curly short hair forms a grid-like. Short forehead. Well-represented ears. Similar to figurine 90

### No. 93

JP 5223 (Petra Archaeological Museum)

Provenance Petra 1992, The Court, tomb B7  
 Measurements H. 2.0 cm, L. 1.7 cm  
 Ware Light red ware. Well levigated and fine to touch. Evenly fired  
 Technique Moulded in two halves  
 Status Male's head  
 Description Rounded face with calm features. Full cheeks. Small forehead. Curly hair forms a grid-like from the top and indicated by straight lines joining inclined lines from the back. Big mouth with full lips. Fleshy chin.

### No. 94

JP 861 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. Az: 10.22, 4.5.9 (52)  
 Measurements H. 7.8 cm, L. 3.6 cm  
 Ware Orange ware, coarse to touch, fine grits included. Traces of red slip. Unevenly fired.  
 Technique Moulded in a double mould  
 Status Upper part of the front half of a standing nude male.  
 Description Nude male is in a stiff frontal pose. Face is fleshy with calm features, long neck, fat chin, and small forehead. The rounded eyes have staring expression. Short, thick and curly hair forms a grid-like pattern. The arms are held close to the sides. The left hand is holding an object while the right one wears a bracelet and is raised with the palm outwards in a gesture of blessing or worship. He wears a necklace of big beads with a lunar-shaped pendant hanging on it and an armband on the left arm. A big hole indicates the belly knot.  
 Date Between the reign of Rabbel II (70 - 106 A. D) and the first half of the 2<sup>nd</sup> century A. D.  
 Bibliography Zayadine 1982, Pl. CXXXVI 52

### No. 95

Provenance Oboda ND 739 (p)

Measurements H. 6.5 cm  
 Ware Pinkish ware, white slip. Traces of pink slip  
 Technique Moulded  
 Status Intact figurine of a standing nude boy  
 Description Standing on a pedestal in a stiff pose with the right hand in a gesture of blessing and the left hand holding an object. Wears a necklace of big beads with a lunar shape pendant hangs on it. Similar in shape to figurine 94 but smaller in size.  
 Bibliography Negev 1986, No. 1056

**No. 96**

JP 674 (Petra Archaeological Museum)

Provenance Petra 1981, El-Katute C.4.12 (41)  
 Measurements H. 3.4 cm, L. 1.8 cm  
 Ware Orange ware. Well levigated. Fine white grits included. Traces of red slip. Evenly fired.  
 Technique Moulded in two halves  
 Status Head and the right hand of a standing male  
 Description The head is inclined towards the right side. Rounded face with calm features. Small forehead. Full chin and cheeks. Rounded eyes. Small nose. Necklace of big beads adorned the neck, with a lunar-shape pendant hang on it. The right hand raised with the palm outwards in a gesture of blessing or worship. Curly thick hair forms a grid-like.  
 Date The reign of Aretas IV (18-40 A. D)  
 Bibliography Khairy 1990, Fig. 26.7, Pl. 13.7

**No. 97**

JP 3488 (Petra Archaeological Museum)

Provenance Petra 1992, AEP (Temple of the winged lions) 75  
 Measurements H. 5.7 cm, L. 2.6 cm  
 Ware Orange ware, coarse to touch. Roughly made. Unevenly fired.  
 Technique Moulded in two halves  
 Status Upper part of the front half of a nude standing male, with hands are missing.  
 Description Nude male standing in a stiff frontal pose. Facial features are not well preserved. The arms held close to the sides. Short curly hair forms a grid-like. Wears a necklace adorned with a lunar-shape amulet.

**No. 98**

CJP 139 (Petra Archaeological Museum)

Confiscated  
 Measurements H. 11 cm, L. 4.2 cm  
 Ware Light brown ware. Not well levigated. Fine grits included. Unevenly fired. Traces of burn in some places.  
 Technique Moulded in one front half, with flat back. Roughly made  
 Status Intact standing nude male. Feet are missing.  
 Description Nude male in a stiff frontal pose. Stout body. Fleshy rounded face with calm features. Short forehead. Full lips. Wide nose. Big eyes with staring expression. The arms held close to the sides, the left hand is holding an

object. The right hand rose with the palm outwards in a gesture of blessing or worship, but not well preserved. Rounded belly knot with incised belly folds underneath.

**No. 99**

J 3103 (Jordan Archaeological Museum)

Provenance Petra 36.782  
 Measurements H. 2.8 cm, L. 2.0 cm  
 Ware Pink ware. Well levigated. Well moulded. Fine to touch. Traces of red paint. Evenly fired.  
 Technique Moulded and incised in some places after moulding  
 Status Human palm raised outwards  
 Description The right hand of a male rising with the palm outwards in a gesture of blessing or worship, adorned with a bracelet of a simple shape. Part of a necklace with a lunar-shaped amulet is hanged around the neck.

**No. 100**

JP 3712 (Petra Archaeological Museum)

Provenance Petra 1995, South Temple, Area T. Tr. 19, Sq. 14, Loc. 9  
 Measurements H. 3.1 cm, L. 3.4 cm  
 Ware Pink ware. Fine to touch. Evenly fired  
 Technique Moulded and incised in some places after moulding  
 Status Upper part of a nude standing male with head is missing  
 Description Standing nude male in a frontal pose. Roughly made. The arms held close to the sides. Hands are not well preserved. Wears a necklace of big beads, adorned with a lunar-shaped amulet. The breast is projecting in a small size.  
 Bibliography Barrett 1998, Fig. 95-P-13

**Harpocrates****No. 101**

Private collection

Measurements H. 4.7 cm, L. 2.6 cm  
 Technique Moulded in two halves  
 Status Head of Harpocrates, possibly part of a complete figurine  
 Description Head of Harpocrates inclined slightly to the right. The head is round surrounded by short locks of hair, which are formed in spiral-forms. The head is surmounted by a crown, the so-called *besileion*, which is a solar disk surrounded by a pair of cow horns and two long plumes, similar in shape to Isis crown (figurines 33-38). Rounded face. Calm features. Almond-shaped eyes. Small mouth. He holds his right forefinger to his mouth.  
 Bibliography Parlasca 1990, Taf. IV 15; 1991 Abb. 18; 1993, Abb. 5

**No. 102**

JP 156 (Petra Archaeological Museum)

Provenance The British excavations in Petra 1958-1964, Petra 1960 I. 100 16 (348)

Measurements	H. 3.7 cm, L. 2.5 cm
Ware	Red to light orange ware. Traces of red slip. Well-levigated and fine to touch. Unevenly fired.
Technique	Moulded in two halves
Status	Head of Harpocrates, possibly part of a complete figurine. The body and the upper part of the crown are missing.
Description	Similar to figurine 101, except for the missing crown.
Bibliography	Parr 1990, Pl. II 3

**No. 103**

Provenance	Petra 1997, Ez. Area T, Trench 47, Locus 13
Measurements	H. 8.4 cm, W. 4.33 cm, Thickness 1.08 cm
Ware	Red ware
Technique	Moulded plaque
Status	A plaque of standing Harpocrates broken at the left and the upper sides
Description	Nude Harpocrates standing on a rectangular decorated base, holding in his left hand the cornucopia, and holding the right forefinger to his mouth. The base on which Harpocrates stands is framed by incised lines and decorated with two cross lines in the middle and small punctured circles. The borders of the plaque are decorated with a frame of arranged small circles and incised small-horizontal lines.
Bibliography	Barrett 1998, Figs. 6-90, 6-91

**No. 104**

Private collection

Technique	Moulded plaque
Status	A plaque of standing Harpocrates broken at the upper sides
Description	Similar to figurine 103. Fleshy face with calm features. Curly hair in steps.
Bibliography	Parlasca 1990, Taf. V.18; 1993, Abb. 4

**No. 105**

Private collection

Measurements	H. 5.8 cm, L. 5.1 cm
Technique	Moulded in two halves
Status	Lower part of a seated boy represents perhaps Harpocrates. The upper part of the body is missing
Description	Seated boy on a rounded base. Wears anklets in his feet and a short mantel covering the upper part of the body. Part of this mantel is shown on the upper part of the left leg.
Bibliography	Parlasca 1990, Taf. V 16; 1991 Abb. 19; 1993, Abb. 6

**Dionysus****No. 106**

Provenance	The British excavations in Petra 1958-1964.
Technique	Moulded
Status	Head of Dionysus

- Description Head of Dionysus turns slightly to the left. It is Probably part of a complete figurine. Calm facial features. Wide nose. Head is adorned with a wreath of vine leaves. Wavy hair falls to the shoulders.
- Bibliography Parr 1990, Pl. II.2

**No. 107**

JP 17 (Petra Archaeological Museum)

- Provenance Petra 1981, 17
- Ware Beige ware. Traces of a dark paint. Fine to touch. Unevenly fired.
- Technique Moulded
- Status Head of Dionysus
- Description Rounded fleshy face. Rounded eyes. Wide flat nose. Grin small mouth. Short forehead. The head is surmounted by a wreath of ivy or vine leaves.

**No. 108**

- Provenance Oboda ND 824 (P)
- Ware Brown ware. Grey and white grits included. Brown glaze
- Technique Moulded in a plaque type
- Status The upper left side of a Dionysus head
- Description Prominent eyebrow. Almond-shaped eye. Wears a fillet shown on top of the short forehead. The head is crowned with two vine-clusters or pinecones
- Bibliography Negev 1986, No. 1077

**Bes****No. 109**

- Provenance Petra 1961, AEP (The Main Theatre) B, #144
- Measurements H. 1.5 cm, W. 1.8 cm
- Ware Light tan ware. Traces of green slip or paint.
- Technique Moulded
- Status Body of a Bes. Top of the head is missing
- Description A Bes putting his hands on the knees. The head is large in combination to the body. Features are unclear
- Bibliography Hammond 1973, Fig. 155

**No. 110**

- Provenance The British School of Archaeology's excavation in Petra 1937
- Status Head of a Bes
- Description Cylindrical head. Rounded large eyes. Spiral-like ears. Big mouth with two teeth are visible.
- Bibliography Murray and Ellis 1940, Pl. XIV.15

**Draped Standing Male****No. 111**

J 5924 (Jordan Archaeological Museum)

Provenance	Petra 1956, room 4
Measurements	H. 13 cm, L. 4.1 cm, D. 2.1 cm
Ware	Light orange ware. Fine to touch. Traces of red paint
Technique	Moulded in two halves
Status	Intact dressed male
Description	Bearded man, stands in a frontal stiff pose, girdled around the hips, holds his beard with his hands, wears a conical headgear. Rounded face with serious facial features, big almond shaped eyes and wide nose. Locks of hair in spirals raised above the forehead. The hair of the beard is short and spiral-shaped
Bibliography	Parlasca 1990, Taf. VI 21; 1993, Abb. 11; Homès-Frédéricq 1980, Abb. 197

### III- Musicians

#### No. 112

J 5768 (Jordan Archaeological Museum)

Provenance	Petra excavations 1955-1956, by D. Kirkbride (Harding 1958: 15)
Measurements	H. 9.1 cm, W. 8.8 cm, D. 2.5 cm
Ware	Reddish-brown ware, fine to touch and fine grits included. Finally crafted.
Technique	Moulded in two halves of the mould
Status	Intact musician group
Description	Three musicians, one male flanked by two females sitting on a bank next to each other. All wear long fully pleated chitons. Each female wears a bracelet on her right wrist. The females each have long headdress, which doesn't cover completely the front middle, parted hair plaits and which falls down along the arms. The man in the middle wears another kind of chiton, with two ribbons on the shoulders and the breast. He plays double flute, consisting of a pair of pipes that are played one with each hand. His hair is short, arranged into vertical plaits round the forehead. He wears a kind of a headgear, which is worn over his hair and on the back of the head. All the three musicians are barefooted. One female sits on the left side and plays with her right hand an unidentified small string instrument, while the other female on the right side and plays a harp or a lyre with five strings. The whole figurine has a frame on the lower end, decorated with incised lines that form a chevron-like pattern. An object, perhaps a kind of a musical instrument that seems to be a cracker, which consists of two wooden pieces provided with a hole at the top for suspension, hangs between the male and the female on his left side. This object is pear-shaped, decorated with two bands of incised lines and punctured holes at its lower part.
Bibliography	Homès-Frédéricq 1980, No. 232; Khairy 1990, Fig. 27.9, Pl. 14.9; Parlasca 1990, Taf. VII 24; 1990a, Taf. 27.1; 1993, Abb. 18

#### No. 113

J 3173 (Jordan Archaeological Museum)

Bought at Petra

Measurements	H. 3.1 cm, W. 4.8 cm
Ware	Red ware, well made and well levigated. Evenly fired
Technique	Moulded in two halves

Status Fragment of the front half of a three musicians figurine, represents the middle part of the lyre and the flute players  
 Description Similar to figurine 112  
 Bibliography Horsfield G. and A. 1941, Pl. XLVII 446

**No. 114**

Provenance Petra 1981, El-Katute D. 2. 18  
 Measurements H. 7.3 cm  
 Ware Red ware. Fine grits included. Traces of brownish-red slip. Evenly fired.  
 Technique Moulded in two halves  
 Status Fragment of a three musicians figurine shows the front half of the flute player with the head is missing.  
 Description Similar to figurine 112, except for more relatively crude crafted  
 Date The reign of Aretas IV (9 B. C-18 A. D)  
 Bibliography Khairy 1990, Fig. 26.8, Pl. 14.8

**No. 115**

Private collection

Measurements H. 4.2 cm, L. 2.3 cm  
 Technique Moulded in two halves  
 Status Fragment of a three musicians figurine shows the head of the flute player and his double flute.  
 Description Similar to figurine 112, except that it is made by a worn mould.  
 Bibliography Parlasca 1991 Abb. 27

**No. 116**

CJP 197 (Petra Archaeological Museum)

Confiscated

Measurements H. 4.6 cm, L. 3.7 cm  
 Ware Light orange ware. Fine to touch. Evenly fired.  
 Technique Moulded in two halves in a worn mould  
 Status Fragment of a three musicians figurine, shows the head of the flute player and his double flute.  
 Description Similar to figurine 112 but coarser made

**No. 117**

JP 2005 (Petra Archaeological Museum)

Provenance Petra 1989, Ez. I (272)  
 Measurements H. 4.6 cm, L. 3.5 cm  
 Ware Light red ware. Well levigated. Unevenly fired  
 Technique Moulded in two halves in a worn mould  
 Status Fragment of a three musicians figurine shows the head of the flute player and his double flute. The lower part of his flute and the forehead are missing.  
 Description Similar to figurine 112 but roughly modelled and incised after moulding.

**No. 118**

Private collection

Measurements H. 4.1 cm, L. 3.3 cm  
 Technique Moulded in two halves  
 Status Small fragment of a three musicians figurine shows the musical instrument, which could be a cracker, hang between the flute player and the female on his left side.  
 Description Similar to figurine 112  
 Bibliography Parlasca 1991 Abb. 29

**No. 119**

Private collection

Measurements H. 8.0 cm, L. 4.1 cm  
 Technique Moulded in two halves in a worn mould  
 Status Fragment of a three musicians figurine shows the right lyre player  
 Description Similar to figurine 112 except for moulded from a worn mould  
 Bibliography Parlasca 1991 Abb. 24

**No. 120**

J 3111 (Jordan Archaeological Museum)

Provenance Petra, 36.791  
 Measurements H. 5.6 cm, L. 3.3 cm, D. 2.1 cm  
 Ware Light orange ware. Fine grits included. Well levigated. Traces of red paint. Evenly fired.  
 Technique Moulded in two halves in a worn mould  
 Status Fragment of a three musicians figurine shows the head of the right lyre player  
 Description Similar to figurine 112 except for a coarser made, and moulded from a worn mould.

**No. 121**

Private collection

Measurements H. 5.5 cm, L. 3.6 cm  
 Technique Moulded in two halves  
 Status Fragment of a three musicians figurine shows the right lyre player with her legs are missing  
 Description Similar to figurine 112  
 Bibliography Parlasca 1991 Abb. 25

**No. 122**

Private collection

Measurements H. 2.1 cm, L. 2.3 cm  
 Technique Moulded in two halves  
 Status Fragment of a three musicians figurine shows the head of the right lyre player with the top and the right arm is broken  
 Description Similar to figurine 112 except for a coarser made.  
 Bibliography Parlasca 1991 Abb. 28

**No. 123**

Provenance	Petra 1981, El-Katute D. 2. 19
Measurements	H. 5.2 cm
Ware	Red ware, fine grits included. Traces of pinkish slip. Evenly fired.
Technique	Moulded in two halves
Status	Fragment of a three musicians figurine shows the right part of the right lyre player
Description	Similar to 112 except for a coarser made.
Date	The reign of Aretas IV (9 B. C-18 A. D)
Bibliography	Khairy 1990, Fig. 25.5, Pl. 13.5

**No. 124**

Private collection

Measurements	H. 4.0 cm, L. 3.5 cm
Technique	Moulded in two halves
Status	Fragment of a three musicians figurine shows the lower front part of the right musician
Description	Similar to figurine 112
Bibliography	Parlasca 1991 Abb. 26

## IV- Other Subjects of Anthropomorphic Figurines

### Human Figurines Holding a Dove

**No. 125**

J 9502 (Jordan Archaeological Museum)

Provenance	Petra 1962, AEP (The Main Theatre) 628
Measurements	H. 5.2 cm, L. 4.4 cm.
Ware	Reddish-brown ware mixed with fine white grits. Well levigated. Evenly fired.
Technique	Moulded in two halves
Status	Middle part of the front half of a human figurine carrying an object.
Description	Human bust in a frontal pose carrying either a baby or a bird, wearing a dress adorned by two ribbons on the breasts and one ribbon or a necklace encircled the neck.

**No. 126**

Private collection

Measurements	H. 4.0 cm, L. 4.9 cm.
Technique	Moulded in two halves.
Status	Middle part of a human body. Head and the right shoulder are missing
Description	Wearing a <i>chiton</i> adorned with two horizontal ribbons of indented patterns between two incised lines, and a bracelet in both hands. Feeding a bird or a dove in the right hand with some grapes in the left hand.
Bibliography	Parlasca 1991, Abb. 30 , 32; 1990a, Taf. 30.3; 1993, Abb. 17

**No. 127**

Private collection

Measurements H. 5.0 cm, 2,9 cm.  
 Technique Moulded in two halves.  
 Status Right side of a human bust with head is missing.  
 Description Similar to figurine 126  
 Bibliography Parlasca 1991, Abb. 31; 1990a, Taf. 30.2

**No. 128**

JP 3039 (Petra Archaeological Museum)

Provenance Petra 1988, (Temple of the Winged Lions) R1 II 22, Site V 9.  
 Measurements H. 2.2 cm, L. 2.9 cm.  
 Ware Beige ware covered with brown slip, mixed with some grits. Smooth from the outside. Unevenly fired.  
 Technique Moulded in two halves.  
 Status Left hand holding grapes.  
 Description A hand holding grapes. Similar to figurine 126

**No. 129**

Provenance Petra 1981, El-Katute D.1.7  
 Measurements H. 3.4 cm, L. 4.6 cm  
 Ware Pinkish ware covered with encrustation in some places. Evenly fired.  
 Technique Moulded in two halves  
 Status Bust of a human figurine holding a dove, with head is missing.  
 Description A human figurine, wears a *chiton*, and a necklace of large beads. The right hand is raised with the palm outwards, holding a dove with flat wings in the left hand.  
 Date Dated after coins to the reign of Malichus II (40-70 A.D)  
 Bibliography Khairy 1986a, Abb. 13; 1990, Fig. 26.6, Pl. 13.6

**No. 130**

JP 748 (Petra Archaeological Museum)

Provenance Petra 1981, El-Katute D.2.9 (108)  
 Measurements H. 7.7 cm, L. 3.8 cm.  
 Ware Orange ware. Well levigated and fine to touch. Evenly fired.  
 Technique Moulded in two halves.  
 Status Right side of a back half of a human figure, with head and legs are missing.  
 Description Wearing a short *chiton* covered the upper part of the body and adorned with horizontal ribbons of indented patterns between two incised lines.  
 Date Dated with a coin to the reign of Aretas IV (18-40 A. D).  
 Bibliography Khairy 1990, Fig. 30.17, Pl. 17.17

**No. 131**

JP 982 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.5.4 ,14 (177)  
 Measurements H. 6.1 cm, L. 4.6 cm.

Ware	Light orange ware mixed with fine white grits, fine to touch. Well moulded. Unevenly fired.
Technique	Moulded in two halves.
Status	Back half of a bust of human figurine with head is missing.
Description	Wearing a necklace indicated by small-incised lines.

### Standing Draped Human Figurines

#### No. 132

JP 2167 (Petra Archaeological Museum)

Provenance	Petra 1993, Ez. I, 1057/93-69
Measurements	H. 8.5 cm, L. 6.2 cm
Ware	Orange ware. Fine to touch. Fine white grits included. Evenly fired.
Technique	Moulded in two halves
Status	Male or female torso, with head and legs from the knee are missing
Description	Standing male or female wears a long fully pleated <i>himation</i> , closely wrapped around his body, covers his trunk except the right shoulder and the chest and extends to the ankles. The <i>himation</i> falls inclined down from the left shoulder to the waist with engraved border. Two bands from the belt fall down on the abdomen. The left arm is held close to the body and the hand is holding a stick. The right hand lies on a probably decorated pillar.

#### No. 133

Private collection

Measurements	H. 5.9 cm
Technique	Moulded in two halves
Status	Male torso with head and legs are missing
Description	Similar to figurine 132
Bibliography	Parlasca 1986a, Abb. 4; 1990, Taf. VI; 1993, Taf. 13

#### No. 134

Provenance	Petra 1961, AEP (The Main Theatre) B, # 69
Ware	Red ware
Technique	Moulded in two halves
Status	Male torso, with head and legs are missing
Description	Similar to figurine 132
Bibliography	Hammond 1973, Fig. 153

#### No. 135

JP 1242 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. 447
Measurements	H. 7.2 cm, L. 4.2 cm
Ware	Orange ware, fine to touch. Unevenly fired.
Technique	Moulded in two halves
Status	Lower part of a standing male, wears a long <i>himation</i>
Description	Similar to figurine 132

**No. 136**

JP 3414 (Petra Archaeological Museum)

Provenance	Petra 1992, AEP (Temple of the winged lions) Site II 7 (site clean up)
Measurements	H. 4.6 cm, L. 4.2 cm
Ware	Orange ware. Fine to touch. Well levigated. Fine grits included. Unevenly fired.
Technique	Moulded in two halves
Status	Waist part of a girded <i>himation</i>
Description	Fragment of the waist part, similar to figurines 132-134

**Theatrical Masks****No. 137**

Provenance	Horsfield excavations in Petra 1929-1937, 29.890, filling of shaft of tomb BI, middle junction terrace, el Mu'eisra
Ware	Coarse red clay, unwashed (as it is Bibliography)
Technique	Moulded
Status	Mask with part of the neck is missing
Description	Tragic mask of perhaps Isis, with hieroglyph symbol on her headdress between the cow horns (Horsfield G. and A. 1941: 145). It is provided with a vent at the top of the head for suspension. Wears a fillet of two ribbons, and over it is the crown symbolized by the horns, which are decorated by small incised lines. Pop eyes with indented pupils, short forehead, wide nose and open mouth. Hair is indicated by short wavy lines and arranged at both sides of the head to the back.
Date	Dated by evidence of associated pottery to the 1 <sup>st</sup> century B.C. - 1 <sup>st</sup> century A.D.
Bibliography	Horsfield G. and A. 1941, Pl. XXII 165

**No. 138**

CJP 193 (Petra Archaeological Museum)

Confiscated	
Measurements	H. 6.6 cm, L. 5.8 cm
Ware	Pinkish ware, fine grits included. Fine to touch. Unevenly fired
Technique	Moulded
Status	Middle part of a male mask. Eyes, nose, and the right part of the face are missing.
Description	Wide nose. Large-open mouth. Thick moustache and beard indicated by a band of small-incised lines

**No. 139**

PJP 15 (Petra Archaeological Museum)

A present to Petra Archaeological Museum.

Measurements	H. 5.8 cm, L. 4.2 cm
Ware	Orange ware. Fine grits included. Well levigated. Unevenly fired.
Technique	Moulded

Status	Dionysus mask with the lower left side of the hair is missing. It is probably part of a lamp or a decorated piece to be riveted against a wall, anthropoid coffins or even a sarcophagus
Description	Representation of a Dionysus mask. Prominent eyebrow. Almond-shaped eyes. Wide nose. Half open mouth. Full cheeks. Curly long hair surmounted with a doorknocker decorated in the fix points with circles representing a rosette-like. The figurine is provided with four fixing vents in each side. The vent at the lower end is the biggest.

**No. 140**

JP 723 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute D.2.5
Measurements	H. 3.4 cm, L. 3.3 cm
Ware	Pinkish ware. Fine to touch. Traces of red slip.
Technique	Moulded
Status	Mask of a monkey, with the upper part including the forehead is missing
Description	Pop almond-shaped eyes with indented pupils. Short wide nose. Big open projected mouth with visible teeth.
Date	The reign of Malichus II (40-70 A. D)
Bibliography	Khairy 1990, Fig, 28.12, Pl. 15.12

**No. 141**

JP 1102 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. 307, A.7.6.8
Measurements	H. 5.7 cm, L. 4.6 cm
Ware	Orange ware with fine grits included. Well-levigated and fine to touch.
Technique	Moulded
Status	Face of a medusa, with the forehead and the left eye are missing
Description	Representation of a medusa face to be riveted against a wall, anthropoid coffins or even a sarcophagus. Full cheeks. Wide nose. Small mouth. Almond-shaped eyes. The face is round with locks of hair and two snakes around the neck. The figurine is provided with small vents in each side. Only the vent at the lower end is well preserved.

**No. 142**

J 3101 (Jordan Archaeological Museum)

Bought at Petra 36.780	
Measurements	H. 3.3 cm, W. 3.3 cm
Ware	Beige ware. Red painted. Fine white grits included. Well levigated. Fine to touch. Evenly fired.
Technique	Moulded
Status	Human mask. Eyes and forehead are missing
Description	Fragment of a human tragic mask, with a half-open mouth. Heavy lips. Flattened nose. Full chin.
Bibliography	Horsfield G. and A. 1941, Pl. XLVII 443

**No. 143**

JP 749 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute D29 (109)
Measurements	H. 4.6 cm, W. 6.2 cm
Ware	Pinkish ware. Well levigated and moulded. Small bubbles included. Evenly fired.
Technique	Moulded
Status	Upper part of a Dionysian mask.
Description	A fillet on the forehead, with a floral leaves like knot at the left side. Two ivy leafs with five petals adorning the top of the hair. Hair is arranged in spring-like plaits. Provided with a vent on the top for suspension.
Date	The reign of Aretas IV (18 - 40 A.D.)
Bibliography	Khairy 1990, Fig. 28.10, Pl. 15.10

## Anthropomorphic Heads

### No. 144

JP 2008 (Petra Archaeological Museum)

Provenance	Petra 1989, Ez. I, 103/L Abs 19 Fk 208 (20)
Measurements	H. 4.0 cm, L. 4.3 cm
Ware	Pinkish ware. Fine grits included. Not well levigated. Unevenly fired.
Technique	Moulded in two halves
Status	Upper part of the front half of a female figurine represents the head and the shoulder.
Description	Head tilted slightly to its right. Hair arranged in plaits to the back under a long headdress drawn to the shoulders. Facial features are roughly incised. Almond-shaped eyes, pupils are visible. Half open mouth. A kind of earrings covers part of the cheeks.

### No. 145

J 15786 (Jordan Archaeological Museum)

Provenance	Petra 1976, AEP (Temple of the winged lions) 74:27
Measurements	H. 4.9 cm, L. 3.7 cm
Ware	Reddish-brown ware. White fine grits included. Well levigated. Unevenly fired.
Technique	Moulded in two halves
Status	Front half of a female's head, with the lower right part of the hair is missing.
Description	Fleshy face with features carefully modelled. Big almond-shaped eyes. Small mouth. Full cheeks and chin. Parted hair drawn to the back under a headdress with a knot on top of it. Small ears. Part of a drawn hair behind the ears.

### No. 146

JP 165 (Petra Archaeological Museum)

Provenance	The British excavations in Petra 1958-1964, Petra 1960 I 215 (297)
Measurements	H. 4.1 cm, L. 2.8 cm
Ware	Grey ware. Well levigated. Unevenly fired.
Technique	Moulded
Status	Front half of a female's head with the right side of the head is missing.

Description Similar to figurine 65 except for the decorated earrings are more visible and a kind of either a necklace or a collar around the neck, which is indicated by small pressed areas.

**No. 147**

JP 2064 (Petra Archaeological Museum)

Provenance Petra 1991, Ez. I (402)  
 Measurements H. 2.7 cm, L. 2.6 cm  
 Ware Orange ware, black slip from outside. Unevenly fired.  
 Technique Moulded in one half  
 Status A female face, which may come from such a type. Perhaps fragment of a vessel.  
 Description Rounded small face of a female with serious expression. Small mouth, almond-shaped eyes. Hair parted in the middle and arranged round the face.

**No. 148**

JP 1038 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.6.4.18  
 Measurements H. 4.8 cm, L. 3.8 cm  
 Ware Orange ware. Fine grits included. Evenly fired.  
 Technique Moulded  
 Status Front half of a female's head, with the left side of the hair is missing.  
 Description Wee-incised facial features with serious expression. Big almond-shaped eyes, with punctured pupils. Long nose. Small mouth. Rounded earrings shown on part of the cheeks. Parted hair drawn to the back under a long headdress, which drawn to the shoulders.

**No. 149**

JP 1496 (Petra Archaeological Museum)

Provenance Petra 1991, Ez.  
 Measurements H. 3.2 cm, L. 3.3 cm  
 Ware Orange ware. Fine to touch. Not well levigated. Fine grits included. Unevenly fired.  
 Technique Moulded  
 Status Neck and lower part of a female's face  
 Description Head tilted slightly to its right. Long neck. Small mouth. Full chin. Rounded earrings. Hair is arranged to the back, with some plaits drawn behind the ears to the shoulders.

**No. 150**

J 3102 (Jordan Archaeological Museum)

Provenance 36.781 (bought at Petra)  
 Measurements H. 4.5 cm, L. 2.4 cm  
 Ware Grey ware. Well-levigated and fine to touch. Traces of reddish-brown paint  
 Technique Moulded in two halves  
 Status Front half of a moulded female's head

- Description Female's head with high coiffure and a long neck. The hair is parted in the middle and surmounted by a headgear or a crown. Hair lock on each cheek. Almond-shaped eyes. Archaic smile. Full cheeks and chin.
- Bibliography Horsfield G. and A. 1941, Pl. XLVII 444

**No. 151**

J 3112 (Jordan Archaeological Museum)

- Provenance 36.792 (bought at Petra)
- Technique Moulded
- Status Female's head. Probably fragment of a complete figurine.
- Description Unclear details. A head with a hair-dress drawn to the shoulders.
- Bibliography Horsfield G. and A. 1941, Pl. XXX 255

**No. 152**

JP 1039 (Petra Archaeological Museum)

- Provenance Petra 1980, Zurr. A.6.4, 19/234
- Ware Orange ware. Fine grits included. Over fired.
- Technique Moulded
- Status Front half of a female's head.
- Description Female's head with a high coiffure. Facial features carelessly modelled. Small half open mouth. Rounded eyes. Fat neck. Oval-shaped earrings on the right cheek. Three layers over the head, perhaps representation of the hair, and the headgear, with small punctures.

**No. 153**

- Provenance Horsfield excavations in Petra 1929- 1937, 29.933 Tomb B2, Cave 2 and Triple Dushara complex
- Ware Pink clay not washed (Horsfield G. and A. 1941: 148)
- Technique Moulded in two halves
- Status Front half of a female head
- Description Similar to figurine 152, except for a better made and a better-preserved features and a closed mouth.
- Date 1<sup>st</sup> century B.C.-1<sup>st</sup> century A.D.
- Bibliography Horsfield G. and A. 1941, Pl. XXIV.174

**No. 154**

- Provenance The British excavations in Petra 1958-1964
- Measurements H. 5.0 cm, L. 2.7 cm
- Ware Unpublished except for traces of red paint.
- Technique Moulded in two halves of the mould.
- Status Male's head. Fragment of a complete figurine with the body is missing
- Description Head of a male wearing a high headgear over a curly short hair indicated by a grid-like. Round face with tragic expression. Small forehead. Big almond-shaped eyes with punctured pupils. Wide nose. Ears are carelessly modelled. Furrowed cheeks. Visible regular teeth with spaces between them. Deep upper lip.
- Bibliography French 1994, Fig. 3

**No. 155**

JP 5228 (Petra Archaeological Museum)

Provenance Petra 1992, The Court, tomb B 1 (810)  
 Measurements H. 3.7 cm, L. 2.5 cm  
 Ware Light orange ware. Fine grits included. Evenly fired.  
 Technique Moulded  
 Status Male's head with neck is missing  
 Description Oval-shaped face with pointed chin. Roughly represented features. Round pop eyes with indented pupils. Long nose. Wide mouth with invisible lips. Conical short cap on the head with a strap or an indication for a curly parted hair underneath.

**No. 156**

JP 1146 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr.  
 Measurements H. 3.7 cm, L. 2.6 cm  
 Ware Red ware with beige encrustation from outside. Not well levigated. Over fired.  
 Technique Moulded  
 Status Male's head with part of the edges are missing  
 Description Roughly modelled head. Fleshy face with full cheeks and chin. Almond-shaped eyes with indented pupils. Wide nose. Wears a conical short cap. Hair is shown from underneath the cap and indicated by a strap of incised vertical parallel lines.

**No. 157**

J 3235 (Jordan Archaeological Museum)

Provenance 36.779 (bought at Petra)  
 Ware Reddish-pink clay. Fine to touch. Unevenly fired.  
 Technique Moulded  
 Status Male's head with the forehead is missing.  
 Description Male's face with tragic expression. Full chin. Wide nose. Big mouth. Almond-shaped eyes with indented pupils. Small plait of hair on the right cheek.  
 Bibliography Horsfield G. and A. 1941, Pl. XLVII.442

**No. 158**

JP 770 (Petra Archaeological Museum)

Provenance Petra 1981, El-Katute D.2.9 (126)  
 Measurements H. 3.2 cm, L. 5.0 cm  
 Ware Light orange ware. Well levigated. Traces of red paint. Unevenly fired.  
 Technique Moulded in two halves  
 Status Upper part of a male's head  
 Description Short curly hair forms a grid-like, surmounted by a small band fixed with two small rounded areas at each side. Small forehead. Other features are missing

except for part of the left eye with the eyelid. The upper part of the head is pierced.

Date The reign of Aretas IV (18-40 A. D)  
Bibliography Khairy 1990, Fig. 28.11, Pl. 15. 11

### **No. 159**

JP 2316 (Petra Archaeological Museum)

Provenance Petra 1996, Ez. IV 1996 (3016)  
Measurements H. 5.6 cm, W. 5.4 cm  
Ware Pinkish ware. Well levigated. Fine to touch. Unevenly fired.  
Technique Moulded in a plaque type, provided with a vent hole on the top for suspension.  
Status Right upper corner of a human head or a mask  
Description Loosely hanging spring-like plaits of hair. Deeply incised eyebrow. Two furrows on the forehead.

### **No. 160**

CJP 202 (Petra Archaeological Museum)

Confiscated  
Measurements H. 2.5 cm, W. 3.0 cm  
Ware Pinkish ware. Fine to touch. Evenly fired.  
Technique Moulded  
Status Small fragment of hair and part of a forehead of a human's head or a mask  
Description Similar to figurine 159

### **No. 161**

Provenance Oboda ND 501 (P)  
Ware Pink ware. White grits.  
Technique Moulded in a plaque type  
Status Small fragment of hair of a human's head or a mask  
Description Lower part of a human hair arranged in spring-like plaits. Similar to figurines 159 and 160  
Bibliography Negev 1986, No. 1087

### **No. 162**

Provenance Oboda ND 800 (P)  
Ware Pinkish ware. Brown grits included. Pink slip  
Technique Moulded in a plaque type  
Status Upper left part of a human's head  
Description Almond-shaped eyes. Short forehead. Adorned with a fillet  
Bibliography Negev 1986, No. 1078

## **Orans**

### **No. 163**

BM 232 (British Museum)

Provenance The British excavations in Petra 1958-1964.  
 Measurements L. 6.3 cm  
 Technique Moulded  
 Status Legs of a seated Oran  
 Description An Orans sits on the ground, with the legs apart and drawn up in front. Wears shoes and two anklets

**No. 164**

CJP 199 (Petra Archaeological Museum)

Confiscated

Measurements H. 2.7 cm, L. 4.9 cm  
 Ware Red-pink ware. Well smoothed. Unevenly fired  
 Technique Moulded in a plaque type  
 Status The lower part of a plaque shows the legs of a seated Orans  
 Description An Orans sits on the ground, with the legs apart and drawn up in front. Wears shoes and anklets

**Groups****No. 165**

Private collection

Measurements H.4.3 cm, W. 2.0 cm  
 Technique Moulded in two halves  
 Status Busts of Eros and Psyche embracing each other  
 Description Eros putting his left arm around the neck of Psyche and raising his right arm to touch her cheek. The right arm of Psyche is bent behind her, and her left hand rises to touch the right arm of the boy. Eros has a long and wavy coiffure and a fleshy face with calm features. Psyche has long waved hair with two parallel locks falling to her left shoulder, her face is round and fleshy with calm features  
 Bibliography Parlasca 1991 Abb. 33; 1990a, Taf. 29.1 and 2; 1993, Abb. 29

**No. 166**

Bought at Petra

Measurements H.3.2 cm, W. 3.8 cm  
 Ware Red ware  
 Technique Moulded in a plaque  
 Status Two heads facing each other. The head facing left broken at neck and on the backside of the hair  
 Description Two heads in profile facing each other. Hair of both heads is in rolled plaits falling to the shoulders and short locks round the face, under a sort of kerchief or a headgear tight to the back. Facial features are not well preserved.  
 Bibliography Horsfield G and A 1941, Pl. XXXIX 245

**No. 167**

Private collection

Measurements H. 5.2 cm, W. 2.8 cm

Technique	Moulded
Status	Upper part of an ionic alter-like figurine broken off beneath the lower head
Description	Ionic alter-like relief contains of two anthropomorphic representations. The upper part of the figurine represents a human's head with a fleshy face and side locks long hair, surrounded by a round frame. The lower part of the figurine is decorated at the top with a strap of concentric circular shapes and underneath is a bearded male's head with serious expression and curly long hair
Bibliography	Horsfield G. and A. 1941, Pl. XXXI.262

**No. 168**

Private collection

Measurements	H. 5.8 cm, W. 2.3 cm
Technique	Moulded
Status	Ionic altar-like figurine with human representations. Both the upper and the lower parts are missing
Description	Similar to figurine 167 except for the body of the bearded male, which represents a standing nude male in a stiff pose with both arms close to the body. The body is slim. The neck is short. The arms are not well represented
Bibliography	Parlasca 1991, Abb. 21; 1990a, Taf. 37.2

**No. 169**

Private collection

Measurements	H. 5.2 cm, L. 2.8 cm
Technique	Moulded
Status	The upper part of an ionic alter-like figurine, broken off beneath the lower head
Description	Similar to figurines 167 and 168
Bibliography	Parlasca 1991 Abb. 20; 1990a, Taf. 37.1

**Seated Human with Crossed Legs****No. 170**

BM +162 (British Museum)

Provenance	The British excavations in Petra 1958-1964.
Ware	Orange ware. Traces of cream slip outside
Technique	Moulded
Status	Thighs and legs of a draped seated human figurine with feet are missing
Description	Dressed seated human figurine with crossed legs. Legs are short and fat. Lower part of a drapery is visible on the upper part of the legs.

## Part Two: Zoomorphic Figurines

### I- Horses

#### Horses Without Stands

##### Type I

##### **No. 171**

Cambridge, University Museum of Archaeology and Anthropology

Provenance	Horsfield excavations in Petra 1929-1937, El-Katuteh, Stratum I.2 and II.1 Dumps 29.706
Measurements	H 7 cm., L 7.6 cm
Ware	Pink clay. Traces of red wash
Technique	Moulded in two halves
Status	Intact
Description	A saddled and harnessed horse, having rounded eyes, with a staring expression, and eyebrows indicated by small inflated area over the eyes. The ear is rounded with a wide edge, and the mouth is large and half open. The neck is short and solid, with part of the harness behind the eye. The tail and the mane are incised with short, widely-spaced straight lines. There are crescent-shaped coronets. The saddle is rectangular-shaped and provided with a screw-like girth strap. The girth strap consists of two inclined ropes coming from the top of the back, starting with two circles at the fixed point between the ropes and the saddle. These ropes are joined by a third at the lower edge of the saddle and continue around the belly. The horizontal strap is depicted on the front area with <i>phalerae</i> of simple concentric circles, which are enhanced by large braided pendants. Two of the pendants hang on the hind leg and one on the front. A big lunar-shaped pendant hangs on the breast.
Date	Dated by a coin of Rabil II (70-106 A.D)
Bibliography	Horsfield, G. and A. 1941: 124, Pl. XII.52; Parlasca 1993, Abb. 36

##### **No. 172**

Private collection

Measurements	H. 8.5 cm, L. 9 cm
Technique	Moulded
Status	Almost intact except for a missing part of the hind leg
Description	Similar to figurine 171
Bibliography	Parlasca 1990, Taf. VII.27

##### **No. 173**

JP 2147 (Petra Archaeological Museum)

Provenance	Petra 1993, Ez.
Measurements	H. 7 cm, L. 7.5 cm
Ware	Pink ware. Fine to touch. Evenly fired
Technique	Moulded in two halves

Status	Both sides of a horse. The left side is intact. The body in the right side is missing
Description	Similar to figurine 171

**No. 174**

Provenance	Oboda ND 518 (P)
Ware	Pinkish ware. White grits included. Pink-red glaze
Technique	Moulded in two halves
Status	Left side of a horse's head
Description	Similar to figurine 171
Bibliography	Negev 1986, No. 1063; 1986a, Fig. 28

**No. 175**

A 672 (Museum of Jordanian Heritage)

Provenance	Petra 1981, El-Katute D 2.5
Measurements	H 4.6 cm, L 5.4 cm.
Ware	Reddish orange ware. Fine grits included. Evenly fired. Traces of dark pinkish engobe outside
Technique	Moulded in two halves
Status	Left side of a horse. The head and the front leg are missing
Description	A saddled and harnessed horse, decorated with screw-shaped pendants. Screw-shaped girth strap consists of two inclined ropes coming from the top of the back, starting with two oval-shaped patterns at the fix point between them and the saddle. These two ropes rejoin at the lower edge of the saddle and extend around the belly together with a third one, which surrounds the body and passed over the saddle. The tail is solid and tall, indicated by diagonal straight incised lines, and the coronet is crescent-shaped.
Date	The reign of Malichus II (40-70 A.D)
Bibliography	Khairy 1990: 28, Fig. 30.16, Pl. 17.16

**No. 176**

J 3231 (Jordan Archaeological Museum)

Measurements	H 4.6 cm, L 6.5 cm
Ware	Light orange ware. Fine to touch. Traces of red slip outside. Unevenly fired
Technique	Moulded in two halves
Status	Right side of a horse. Head and part of the hind leg are missing.
Description	A saddled and harnessed horse, decorated with three pendants of braided shape. One pendant hangs directly on the front area of the horizontal strap connected with a simple concentric circular <i>phalera</i> . Girth strap is screw shaped consists of two inclined ropes coming from the top of the back. These two ropes rejoin at the lower edge of the saddle and continue around the belly together. A third strap surrounds the body and passes over the saddle. The tail is solid, combined with a solid hindquarter and indicated by short straight diagonal lines.

**No. 177**

Private collection

Measurements H 4.8 cm, L 6.7cm  
 Technique Moulded in two halves  
 Status Right side of a horse. Part of the body, head and hind leg are missing  
 Description A saddled and harnessed horse, decorated with three pendants of braided shape. One pendant hangs on the front leg connected to a concentric circular *phalera*, and the other two pendants hang on the hind leg. Girth strap is indented pattern-shaped consists of two inclined ropes coming from the top of the back. These two ropes rejoin at the lower edge of the saddle and continue around the belly together with a third strap of the same shape, which surrounds the body and passes over the saddle. A big sized lunar-shaped pendant hangs on the breast. Crescent-shaped coronet on the front leg  
 Bibliography Parlasca 1991: 121, Abb. 40

**No. 178**

JP 179 (Petra Archaeological Museum)

Provenance Petra 1960 I, 100.1 341  
 Measurements H 3.6 cm, L 4.8 cm  
 Ware Light orange clay. Fine to touch. Traces of red slip outside. Evenly fired  
 Technique Moulded in two halves  
 Status Left side of a horse. Legs, head and part of the body are missing  
 Description A saddled and harnessed horse, decorated with braided pendants hang directly on the horizontal strap. The saddle is rectangular-shaped, provided with a screw-like girth strap, which consists of two inclined ropes coming from the top of the back and starting with two circles at fix point between them and the saddle. These ropes joined by a third one of the same shape, at the lower edge of the saddle and continue around the belly. The tail is solid and indicated by short straight diagonal lines.

**No. 179**

Provenance Oboda ND 514 (P)  
 Ware Light brown-grey ware. White grits included. Light brown slip  
 Technique Moulded in two halves  
 Status Horse's saddle  
 Description Similar to figurine 178  
 Bibliography Negev 1986, No. 1074

**No. 180**

Provenance Oboda ND 649 (P)  
 Ware Pink-buff-brown ware. White grits included  
 Technique Moulded in two halves  
 Status Horse's saddle  
 Description Similar to figurine 178  
 Bibliography Negev 1986, No. 1064

**No. 181**

Provenance Oboda ND 811 (P)

Ware	Red ware. White grits included
Technique	Moulded in two halves
Status	Left side of the middle part of a horse's body
Description	Similar to figurines 175 and 178
Bibliography	Negev 1986, No. 1071

**No. 182**

JP 468 (Petra Archaeological Museum)

Provenance	Petra 1960 I, 10.5.2 503
Measurements	H 2.7 cm, L 5.4 cm
Ware	Pink local clay. Very fine to touch. Unevenly fired
Technique	moulded in two halves
Status	Right side of a horse. Legs and head are missing
Description	A saddled and harnessed horse. The saddle is rectangular-shaped, provided with a braided girth strap, which consists of two inclined ropes coming from the top of the back and starting with two concentric circles at fix point between them and the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly. The horizontal strap is depicted on the front area with <i>phalera</i> of spiral shape and enhanced by large braided pendants. Two of the pendants hang on the hind leg and a third one on the front leg.

**No. 183**

Provenance	The British excavations in Petra 1958-1964
Measurements	H 7.3 cm, L 7.4 cm
Technique	Moulded in two halves
Status	Right side of a horse. Head is missing
Description	A saddled and harnessed horse. The saddle is rectangular-shaped, provided with a braided girth strap, which consists of two inclined ropes coming from the top of the back, starting with two concentric circles at the fix point between them and the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly. The horizontal strap is depicted on the front area with <i>phalerae</i> of spiral shape and enhanced by large braided pendants. Two of the pendants hang on the hind leg and one on the front leg. Solid tail indicated by widely spaced diagonal lines. Crescent-shaped coronets.
Bibliography	Parr 1990, Pl. IV.3

**No. 184**

Provenance	Oboda ND 512 (P)
Ware	Brown-buff ware. White grits included
Technique	Moulded in two halves
Status	Left side of the middle part of a horse's body
Description	Similar to figurine 183
Bibliography	Negev 1986, No. 1062

**No. 185**

Private collection

Measurements	H 5.4 cm, L 5.8 cm
Technique	Moulded in two halves
Status	Left side of a horse. Head is missing
Description	A saddled and harnessed horse. The saddle is rectangular-shaped, provided with a braided girth strap, which consists of two inclined ropes coming from the top of the back, starting with two concentric circles at the fix point with the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly. <i>Phalera</i> of spiral shape enhanced by large braided pendant hang on the front horizontal strap. Two braided pendants hang on the hind strap. Solid tail indicated by widely spaced diagonal lines. Crescent-shaped coronets.
Bibliography	Parlasca 1991:121, Abb. 41

**No. 186**

Provenance	Oboda ND 508 (P)
Ware	Reddish ware outside, buff inside. White grits included
Technique	Moulded in two halves
Status	Left side fragment of a front horse's leg
Description	Similar to figurine 177
Bibliography	Negev 1986, No. 1061

**No. 187**

Provenance	Oboda ND 506 (P)
Ware	Reddish ware outside, buff-brown inside. Black and white grits included
Technique	Moulded in two halves
Status	Left side of a front horse's leg
Description	Similar to figurine 177
Bibliography	Negev 1986, No. 1060

**No. 188**

Provenance	Oboda ND 792 (P)
Ware	Light pink-brown ware. Black grits included. Pink slip
Technique	Moulded in two halves
Status	Left side of hind horse's leg
Description	Similar to figurine 175
Bibliography	Negev 1986, No. 1069

**No. 189**

Provenance	Oboda ND 793 (P)
Ware	Light pinkish brown ware. Fine black and white grits included
Technique	Moulded in two halves
Status	Left side of hind horse's leg
Description	Similar to figurine 183
Bibliography	Negev 1986, No. 1070

**No. 190**

JP 2231 (Petra Archaeological Museum)

Provenance	Petra 1994, Ez. I, 94-61 Big kitchen VT
Measurements	H 8.1 cm, 7.6 cm
Ware	Orange well levigated clay, fine grits, fine bubbles and evenly fired
Technique	Moulded in two halves
Status	Both halves of a horse. Hind leg is missing
Description	A saddled and harnessed horse. Round eyes, with staring expression. Short and solid neck. Part of harness behind the eye. The mane is grooved with short widely spaced wavy lines, perpendicularly to the crest. Coronets are crescent-shaped. The saddle is rectangular-shaped, provided with a simple girth strap, which consists of two inclined ropes coming from the top of the saddle, starting from one side of the figurine with two circular-shaped patterns at the fix point between them and the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly. The horizontal strap is provided on the front area by two <i>phalerae</i> and decorated with four pendants of braided shape from each side. Two pendants hang on the front area of the strap and two on the hind area. The rein is simple-shaped, extending from the front area of the face over the nose to the lower back part of the neck

**No. 191**

CJP 200 (Petra Archaeological Museum)

Confiscated	
Measurements	H 3.8 cm, L 3.5 cm
Ware	Pinkish red clay. Fine to touch. Unevenly fired
Technique	Moulded in two halves
Status	Right half of a horse. Front part of the body is missing
Description	A saddled and harnessed horse. The saddle is rectangular-shaped, provided with a girth strap, which consists of two inclined ropes stamped with small circles or dots, coming from the top of the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly together with a third double simple-shaped strap. The horizontal strap is very high, decorated on the hind area with two pendants of braided shape. The tail and the coronet are not well preserved.

**No. 192**

Private collection

Measurements	H 5.6 cm, L 3.9 cm
Technique	Moulded in two halves
Status	Right side of a horse head and shoulders
Description	A saddled and harnessed horse. Round eyes with staring expression. Eyebrow is indicated by small-inflated area over the eye. Round ear. Half open mouth. Short and solid neck. Traces of harness behind the eye. The mane is indicated by widely spaced straight lines. The rein is simple-shaped. The saddle is rectangular and provided by screw-shaped inclined ropes, starting from the top of the saddle with circular shapes. The horizontal strap is decorated with screw-like pendant on the front area

Bibliography Parlasca 1991: 123, Abb. 46

### No. 193

Provenance Aref Nassar collection, Bought at Petra 36.867  
 Measurements H 5.5 cm, L 4.6 cm  
 Technique Moulded in two halves  
 Status Left side of a horse head and shoulder  
 Description Saddled and harnessed horse. Round eyes, with staring expression. Eyebrow is indicated by small-inflated area over the eye. Round ear. Solid neck, with part of harness behind the eye. The mane is indicated by widely spaced straight lines. The rein extends over the neck, comes from the front area of the head in crescent line to the back lower part of the neck. The saddle is rectangular and provided by two inclined braided ropes coming from the top of the saddle. The horizontal strap is decorated with a circular *phalera* and a braided pendant on the front area  
 Bibliography Horsfield, G. and A. 1941:161, Pl. XXX.245

### No. 194

Provenance Petra 1961, AEP (The Main Theatre) B, #70  
 Ware Light red ware. Traces of yellowish tan slip outside  
 Technique Moulded in two halves  
 Status Right side of a horse. Hind part of the body is missing  
 Description Saddled and harnessed horse. Round eyes, with staring expression. Eyebrow is indicated by small-inflated area. Round ear. Solid neck with part of harness behind the eye. The mane is indicated by widely-spaced straight lines. The rein extends over the neck and comes from the front area of the head in crescent line to the back lower part of the neck. The saddle is rectangular and is provided with two inclined braided ropes, coming from the top of the saddle. The horizontal strap is decorated by a circular *phalera* and an inverted braided pendant on the front area.  
 Bibliography Hammond 1973: 38, Fig. 158

### No. 194 I

Private collection

Technique Moulded in two halves  
 Status Right side of a horse. Part of the head and front part of the body  
 Description A saddled and harnessed horse. Straps are emphasised by inclined equivalent lines.  
 Bibliography Parlasca 1991:121, Abb. 39

### No. 195

Provenance Petra 1961-1962, AEP (The Main Theatre) IB, #71  
 Ware Coarse red ware  
 Technique Moulded in two halves  
 Status Left side of a horse representing the head and part of the neck  
 Description Harnessed with bridle and bit. The mane is indicated by wide-spaced wavy lines

Bibliography Hammond 1973: 38, Fig. 159

**No. 196**

JP 1115 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. 320 A 7.9.20  
 Measurements H. 3.4 cm, L. 3.6 cm  
 Ware Light orange ware mixed with fine limestone grits. Unevenly fired  
 Technique Moulded in two halves  
 Status Left side of a horse's head  
 Description Harnessed with a bridle and simple-shaped rein. Visible teeth. The mane is indicated by short straight lines

**No. 197**

JP 2319 (Petra Archaeological Museum)

Provenance Petra 1996, Ez. IV 3032  
 Measurements H. 3.6 cm, L. 3.8 cm  
 Ware Fine pink ware mixed with fine limestone grits. Unevenly fired  
 Technique Moulded in two halves  
 Status Left side of a horse's head  
 Description A harnessed horse. Round eyes with staring expression. Eyebrow is indicated by small-inflated area. Round ear. Solid neck with part of harness behind the eye. The mane is indicated by widely spaced straight lines perpendicular to the crest

**No. 198**

Provenance Oboda ND 529 (P)  
 Ware Pink-buff ware. White grits included. Traces of red slip  
 Technique Moulded in two halves  
 Status Upper part of the right side of a horse's head  
 Description Similar to figurine 197  
 Bibliography Negev 1986, No. 1066

**No. 199**

CJP 141 (Petra Archaeological Museum)

Confiscated  
 Measurements H. 3.9 cm, L. 7.5 cm  
 Ware Fine red ware. Well levigated. Unevenly fired  
 Technique Moulded in two halves  
 Status Left side of two-third of the body of a horse. Legs are missing  
 Description A saddled and harnessed horse. The saddle is rectangular-shaped and provided with a screw-shaped girth strap, which consists of two inclined ropes coming from the top of the back, starting with two concentric circles at the fix point with the saddle. These two ropes rejoin at the lower edge of the saddle and continue around the belly. The horizontal strap is enhanced by a large inverted braided pendants, one of them hangs on the hind leg and the other on the front leg. Solid tail indicated by widely spaced diagonal lines.

**No. 200**

Provenance	Petra 1981, El-Katute D.1.5
Measurements	H. 2.1 cm
Ware	Red-pinkish ware mixed with fine grits. Light pinkish engobe outside
Technique	Moulded in two halves
Status	Left side of a horse's hind leg
Description	crescent-shaped coronet
Date	The reign to Malichus II (40-70 A.D)
Bibliography	Khairy 1990:29, Fig.30.19, Pl.17.19

**No. 201**

JP 2969 (Petra Archaeological Museum)

Provenance	Petra 1988, Temple of the winged lions, Site V 9, #22,
Measurements	H. 3.7 cm, L. 3.7 cm
Ware	Red ware. Well levigated. Unevenly fired.
Technique	Moulded in two halves
Status	Two fragments of the right side of a horse. Parts of the neck and the hind part of the body
Description	A saddled and decorated with pendants of inverted braided shape. The saddle girth is of screw shape

**Type II****No. 202**

JP 2317 (Petra Archaeological Museum)

Provenance	Petra 1996, Ez. IV Plq. 91/AO 96-58
Measurements	H. 6.5 cm, L. 6.3 cm
Ware	Pink ware. Fine to touch. Well levigated. Unevenly fired.
Technique	Moulded in two halves
Status	Left side of a horse. Neck and part of the head and the body
Description	A saddled and harnessed horse. The horizontal strap consists of two indented ropes, which are indicated by straight vertical and horizontal incised lines. A pendant hangs directly on the horizontal strap in the area between the saddle and the breast. The pendant is rectangular in shape, incised by vertical and horizontal lines to form two vertical straps surrounded by three small horizontal small straps used to join between them. Screw-like saddle girth. The rein is similar in shape to the horizontal strap. The mane is indicated by short straight widely-spaced lines perpendicular to the crest. The head strap is indicated by two lines of indented patterns

**No. 203**

J 3935 (Jordan Archaeological Museum)

Provenance ?	
Measurements	H. 4.3 cm, L. 3.9 cm
Ware	Pink to light red ware. Fine to touch. Well levigated. Unevenly fired.
Technique	Moulded in two halves
Status	Right half of a horse's head

Description A harnessed and bridled horse. Five head straps of indented patterns. Two straps behind the eye, and three on the front area of the head. Noseband is of a simple shape. Almond-shaped eye with round iris and bubbly curved eyebrow. The forehead is covered with locks of the mane

#### No. 204

Provenance Oboda ND 517 (P)  
 Ware Reddish ware outside, buff inside. Grey and white grits included  
 Technique Moulded in two halves of the mould  
 Status Right side of the front part of a horse's head  
 Description Visible teeth. Two straps around the mouth. Punctured holes indicating the nose. Head straps of indented patterns and similar to figurine 203  
 Bibliography Negev 1986, No. 1076

#### No. 205

Provenance The British School of Archaeology's excavation in Petra 1937  
 Technique Moulded  
 Status Left side of a horse. Breast, front left leg and front part of the saddle  
 Description A saddled and harnessed horse. The horizontal strap and the rein are represented by two lines of indented patterns. One pendant is of long-oval shape hangs directly on the horizontal strap. A lunar-shape pendant hangs on the breast  
 Date Dated by the evidence of associated pottery to the 3<sup>rd</sup> century B.C  
 Bibliography Murray and Ellis 1940: 26, Pl. XXXVI.7

#### No. 206

PJP 16 (Petra Archaeological Museum)

Present from Karl Schmit Korte, in 1981

Measurements H. 2.5 cm, L. 7.5 cm  
 Ware Dark pink ware. Well levigated. Fine to touch. Unevenly fired.  
 Technique Moulded in two halves  
 Status Left part of a horse. Head and front leg are missing  
 Description A saddled and harnessed horse. Screw-shaped saddle girth. Two pendants of geometrical shape hang directly on the horizontal strap. The horizontal strap is screw-like in the hind area and simple-shaped on the front area. Tail is indicated by narrow-spaced short-inclined lines

#### No. 207

Private collection

Measurements H. 3.6 cm, L. 6.4 cm  
 Technique Moulded in two halves  
 Status Right part of a horse. Head and legs are missing  
 Description A saddled and harnessed horse. Similar to figurine 207  
 Bibliography Parlasca 1991: 123, Abb. 50

**No. 208**

Provenance	Oboda ND 503 (P)
Ware	Buff ware. White grits included. Traces of brown slip with bright spots
Technique	Moulded in two halves in a worn mould
Status	Left side of a horse's body. Front leg and head are missing
Description	Similar to figurines 206 and 207, except for invisible features caused by using a worn mould, clarified later by incisions
Bibliography	Negev 1986, No. 1057

**No. 209**

Provenance	Petra 1981, El-Katute D.1.5
Measurements	H. 4.6 cm
Ware	Light red ware, Fine grits. Evenly fired. Traces of pinkish engobe outside
Technique	Moulded in two halves
Status	Left hind leg of a horse
Description	Crescent-shaped coronet surrounded by short shallow incised lines
Date	The reign of Malichus II (40-70 A.D)
Bibliography	Khairy 1990: 29, Fig. 30.18, Pl. 17.18

**Type III****No. 210**

Ledger collection, Amman. Bought in Jerusalem	
Measurements	H. 7.2 cm, L. 7.4 cm
Ware	Pink ware. Traces of red wash
Technique	Moulded in two halves
Status	Left side of a horse's head
Description	A harnessed and saddled horse. The rein and the bridle are of simple shape. The neck is decorated with deeply punctured circles. The mane is indicated by small straight lines forming a grid-like, perpendicular to the crest. The teeth are visible. The eye is of almond-shape with round iris. The eyebrow is bubbly. Small almond-shaped ears. Two lines of indented patterns on the forehead around the front hair locks, which are arranged in a knot-like
Date	3 <sup>rd</sup> (?) century A.D
Bibliography	Horsfield, G. and A. 1941:160, Pl. XXX.248

**No. 211**

J 3113 (Jordan Archaeological Museum)

Provenance	Horsfield excavations in Petra 1929-1937, "E dump 36.793"
Measurements	H. 6.3 cm, L. 3 cm
Ware	Orange ware. Well levigated. Evenly fired.
Technique	Moulded in two halves
Status	Left side of a horse. Part of neck and shoulders
Description	A harnessed horse. Neck is punctured in small circles. The rein and the horizontal strap are of simple shape. One inverted braided pendant hangs directly on the horizontal strap under a <i>phalera</i> . Two lunar-shaped pendant hang on the breast opposite each other

Date Dated by the evidence of associated pottery to the 2<sup>nd</sup> century A.D  
 Bibliography Horsfield, G. and A. 1941: 161, Pl. XXX.250

**No. 212**

Private collection

Measurements H. 6.2 cm, L. 4.5 cm  
 Technique Moulded in two halves  
 Status Left side of a horse. Part of neck and shoulders  
 Description A harnessed and decorated horse. Circular-shaped decoration stamped on the neck. The mane is indicated by short narrow-spaced lines perpendicular to the crest. One inverted braided pendant hangs on the horizontal strap and connected to a *phalera*.  
 Bibliography Parlasca 1991:123, Abb. 47

**No. 213**

J 3114 (Jordan Archaeological Museum)

Bought at Petra, 36.794

Measurements H. 4.6 cm, L. 2.6 cm  
 Ware Beige ware. Fine to touch. Traces of red and brown paint  
 Technique Moulded in two halves  
 Status Right side neck of a horse  
 Description A neck of a harnessed and decorated horse. Stamped circular-shaped decorations. The Rein and the horizontal strap are simple-shaped.  
 Bibliography Horsfield, G. and A. 1941: 160, Pl. XXX.249

**No. 214**

Provenance Surface with stratum I.I and later, Native 29.938  
 Measurements H. 7 cm, L. 4.3 cm  
 Technique Moulded in two halves  
 Status Part of the body of a horse  
 Description Circular-shaped decoration punctured all over the body. Small projection in the back of the body indicates probably a tail  
 Date Dated by the evidence of the associated pottery to the late 2<sup>nd</sup> century A.D  
 Bibliography Horsfield, G. and A. 1941: 161, Pl. XXX.251

**Horses with Stands****Type I****No. 215**

Provenance Horsfield excavations in Petra 1929-1937, "El Mu'eisra, Tomb BI, with Stratum I.2 and II.1, 29.891"  
 Measurements H. 12.5 cm, L. 12.5 cm  
 Ware Red ware  
 Technique Moulded in two halves  
 Status Intact figurine of a horse

Description	A horse with stand, having large-sized head, with rounded ears. The eye is covered with the head strap, and the mouth is indicated by a short, deeply-incised line. The neck is solid and thick with traces of an incised rein. The body is small with traces of incisions. The short legs continue from the lower part to join together, forming a handle-like pattern. The tail and the mane are incised with short perpendicular lines. The harness consists of the rein, horizontal strap and the head strap, which are all incised. Each one of them is indicated by two long lines with small, short, narrow-spaced straight lines in between the incised lines.
Date	Dated by the associated pottery to the 1 <sup>st</sup> century B.C-A.D
Bibliography	Horsfield, G. and A. 1941: 146, Pl. XXII.166

**No. 216**

CJP 137 (Petra Archaeological Museum)

Confiscated	
Measurements	H. 7.3 cm, L. 6 cm
Ware	Red ware burned in some places, fine limestone grits, not evenly fired with traces of red paint
Technique	Moulded in two halves
Status	Left side of a horse with complete head and part of the neck
Description	Almond-shaped eyes with rounded pupils. Large ears on the upper front corner of the head. Mouth is indicated by deeply incised line. The nose is indicated by shallow punctured circles. Small hole under the chain. The mane is indicated by two long, widely spaced, straight lines. These lines reach to the top of the rein, which indicated by two long parallel lines, with short straight lines between them. Part of the horizontal strap consisting of two incised parallel lines is clearly visible

**No. 217**

JP 1438 (Petra Archaeological Museum)

Provenance	Petra 1988, Ez. II (Streufund)
Measurements	H. 5.2 cm, L.5.9 cm
Ware	Brown ware. Fine to touch. Unevenly fired
Technique	Moulded in two halves
Status	Right side of a horse's head
Description	Similar to figurines 215 and 216 except for almond-shaped eyes with round iris. Visible teeth. Rounded ear. The mane is indicated by short, narrow-spaced, inclined lines. Simple-shaped head strap indicated by two inaccurate incised parallel lines.

**No. 218**

Provenance	Horsfield excavations in Petra 1929-1937, El-Katute dump, 5 meters outside, stratum II.2 and III dumps"
Measurements	H. 5.5 cm, L. 4 cm (approximately measure depending on the scale of the Bibliography photo)
Ware	Pink Ware
Technique	Moulded in two halves
Status	Right side of a horse. Hind leg and part of the body

Description Two long parallel-incised lines with a short inclined line to reach between them  
 Date Dated by evidence of associated pottery to the 2<sup>nd</sup> - 1<sup>st</sup> centuries B.C  
 Bibliography Horsfield, G. and A. 1941:134, Pl.XVI.109

**No. 219**

Private collection

Measurements H. 9 cm, L. 8.5 cm  
 Technique Moulded in two halves  
 Status Intact figurine  
 Description A harnessed horse. Big ears. Round eyes. A deep hole near the mouth. The mane is indicated by long, widely spaced, straight lines. The tail is incised and indicated by inclined, widely spaced, short lines. The mouth and the nose are not well represented. The bridle is not shown in details. The horizontal strap is indicated by two parallel lines  
 Bibliography Parlasca 1990, Taf. VII.26; 1991: 120, Abb. 37

**No. 220**

JP 1005 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.5.5.131 (200)"  
 Measurements H. 6.8 cm, L. 6.8 cm  
 Ware Black ware. Fine white grits included. Well levigated  
 Technique Moulded in two halves  
 Status Left side of a horse. Body, neck and part of the hind leg  
 Description Deeply incised lines presenting the mane, the rein and the tail. The main is indicated by widely spaced straight lines, which extending vertically to reach the area of the rein. The rein extends horizontally through the neck and indicated by two parallel lines with shallow-punctured holes between them. Other holes are punctured on the area of the horizontal strap

**No. 221**

JP 1014 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.5.5.388"  
 Measurements H. 7.7 cm, L. 8.7 cm  
 Ware Black ware. Fine white grits. Roughly moulded. Evenly fired  
 Technique Moulded in two halves  
 Status Almost intact left side of a horse. Front leg and part of the base are missing  
 Description Similar to figurine 220

**No. 222**

JP 8 (1477) (Petra Archaeological Museum)

Provenance Petra 1960, I 105,54  
 Measurements H. 6 cm, L. 4.5 cm  
 Ware Red ware. Fine to touch. Fine white grits included. Unevenly fired  
 Technique Moulded in two halves  
 Status Right side of head and neck of a horse

Description Round eye and round iris. The mouth is deeply incised. The teeth and the lips are not well represented. A large hole under the eye. Bridle is deeply incised and represented with one line and a number of shallow-punctured small holes. Small ears. The front hair locks are arranged in a knot-like. The mane is incised with widely spaced lines. The rein is shallow incised and represented by two horizontal parallel lines with small vertical lines to reach between them

### **No. 223**

Provenance Horsfield excavations in Petra 1929-1937, Surface with stratum I.1 and later  
 Measurements H. 6 cm, L. 4 cm  
 Technique Moulded in two halves  
 Status Right side of a horse. Head and front leg  
 Description A harnessed horse. Round eye. The mane is indicated by widely-spaced lines perpendicular to the crest. Part of the rein is visible and indicated by two parallel lines with small lines to reach between them. Straight lines representing the coronet on the front leg  
 Date Dated by evidence of associated pottery to the late 2<sup>nd</sup> cent. A.D  
 Bibliography Horsfield, G. and A. 1941: 161, Pl. XXX.252

### **Type II**

### **No. 224**

Provenance Horsfield excavations in Petra 1929-1937, Recess in Tomb E2, stratum II,I  
 Ware Red ware, very roughly moulded  
 Technique Moulded in two halves  
 Status Almost intact. The base is missing  
 Description A saddled and harnessed horse. Almond-shaped eyes. The head is provided with three head straps: The strap behind the eye, the nose strap and the forehead strap. Small parallel diagonal lines indicate the mane. The saddle is of a simple rectangular shape, and is fixed on the back of the horse by the saddle girth, which extends around the belly. The entire horizontal strap and the saddle girth are of a simple shape  
 Date Dated by evidence of associated pottery to the 1<sup>st</sup> cent. B.C-A.D  
 Bibliography Horsfield, G. and A. 1941: 151, Pl. XXV.189

### **No. 225**

J 6415 (Jordan Archaeological Museum)

Measurements H. 4.0 cm, L. 4.4 cm, W. 2.5 cm  
 Ware Red ware, fine to touch, painted with red and evenly fired  
 Technique Moulded in two halves  
 Status Head of a horse  
 Description Both sides of a harnessed head of a horse. Very well made with clear details. Almond-shaped small ears. Almond-shaped eyes with round iris and visible eyelid. The big mouth and the nose are indicated by relatively big punctured holes. The horse is provided by three head straps: The nose strap, the forehead strap, and the strap behind the eyes. The fix points between these

straps are decorated with circular-shaped ornaments. Straps are decorated either with punctured circles or small parallel lines

## Horses with Riders

### No. 226

Aref Nassar collection, Bought at Petra 36.869

Measurements H. 13 cm, L. 10 cm

Technique Moulded in two halves

Status Right side of a horse with rider

Description A Saddled and harnessed horse in a moving position. The left front leg is stepping forwards. The reins are indicated by two parallel lines over the neck, connected with the mouth rope. The eyes are of triangular shape and ears are of rounded edge. The tail is long and depicted in a realistic way by straight perpendicularly lines. The starting point of the tail on the back is higher than the back itself. The saddle is of a rectangular and simple shape. The rider is looking at his right side. He looks like a youth, has curly thick hair, and is wearing a chlamys, which covers his shoulders and part of his breast and a boot on his feet. The belly area is naked. The right arm is resting straight down to reach the upper part of the front right leg. The leg of the rider is short and fat.

Bibliography Horsfield, G. and A. 1941: 161, Pl. XXX.253

### No. 227

J 3237 (Jordan Archaeological Museum)

Provenance Horsfield excavations in Petra 1929-1937, 'E' dump 36.795

Measurements H. 7.2 cm, L. 5.4 cm

Ware Pink ware, red painted, well levigated, well made but coarse to touch and not evenly fired.

Technique Moulded in two halves

Status Right side of a horse with rider. The front part of the horse and head of the rider are missing.

Description A saddled and harnessed horse in a standing position with rider. The horse is similar to the horses of the second group without stand (figurines 202-209). The saddle girth and the crupper are indicated by three simple parallel lines. A big sized pendant hangs directly on the crupper and covers the hind leg. This pendant is similar on shape to that of figurines 202, 206, and 207. The tail is incised by diagonal wide lines. The hind leg of the horse is short and fat. Lunar-shaped coronet. The cushion of the saddle is represented by a number of horizontal parallel lines. The rider wears shoes and a long tunic with a many folds on the right arm, the breast area and the area that covers the upper part of the legs. A brooch or a stirrup on the breast area. The rider catches the rein with his right hand. His right leg is bent back on the belly of the horse

Date Dated to the 2<sup>nd</sup> - 1<sup>st</sup> century A. D.

Bibliography Horsfield, G. and A. 1941: 198, Pl. XLVI.439

**No. 227.I**

Provenance	Negev, Palestine
Technique	Moulded
Status	Head and shoulders of a horseman
Description	A horseman wears a tonic with many folds and a double-fillet on the head. The fillet is fixed with a round-shaped decoration on the right side of the head. Fleshy-rounded face. Short neck. Big chin.
Bibliography	EAEHL III: 1139

**No. 228**

Private collection

Measurements	H. 4.7 cm, L. 5.3 cm
Technique	Moulded in two halves
Status	Left part of a horse with rider. Part of the body of the rider and the back part of the body of the horse
Description	Similar to figurine 227 except for the saddle cushion, which is indicated by horizontal and vertical crossing lines to form a grid-like
Bibliography	Parlasca 1991: 123, Abb. 48

**No. 229**

Provenance	Oboda NST 22079 (F)
Ware	Buff ware. Grey grits included. Red slip
Technique	Moulded in two halves
Status	Left side of the middle part of a horse with rider
Description	Similar to figurine 227
Bibliography	Negev 1986, No. 1075

**No. 230**

J 9516 (Jordan Archaeological Museum)

Provenance ?	
Measurements	H. 11.3 cm, L. 8 cm
Ware	Orange ware. Coarse to touch. Traces of brown paint. Evenly fired
Technique	Mould in two halves
Status	Fragment of the right side of a horse with rider. The front leg of the horse and the right leg of the rider
Description	The hoof is indicated by a wavy line that is incised deeply on the lower part of the leg. The lower edge of the saddle appears under the upper part of the rider's leg. The leg of the rider bent to reach the lower edge of the belly.

**Other Types of Horses****No. 231**

JP 2086 (Petra Archaeological Museum)

Provenance	Petra 1991, Ez. II, grau Schicht (Grey layer) 27 (49)"
Measurements	H. 6 cm, L. 6.6 cm
Ware	Light brown ware. Fine limestone grits included. Unevenly fired

Technique Moulded in two halves  
 Status Two-third of the right side of a horse. Front leg and neck  
 Description Rectangular saddle decorated with small shallow-punctured circles. The saddle girth, which surrounds the belly and extends over the saddle, is added after moulding. The neck is tall and thin

**No. 232**

JP 1954 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II Schnitt (Cut), Schicht (Layer) 4''  
 Measurements H. 3.9 cm, L. 5.5 cm  
 Ware Red ware. Fine to touch. Evenly fired. Burned surface  
 Technique Moulded in two halves  
 Status Left side of a horse. Front part of body and shoulder  
 Description Rectangular framed saddle with two circular patterns on its lower corners. The saddle girth extends under the saddle and surrounds the belly. The horizontal strap is screw-shaped.

**No. 233**

JP 1955 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II 11 (24), Schnitt (Cut) 1, Schicht (Layer) 8  
 Measurements H. 3.5 cm, L. 5.7 cm  
 Ware Red ware. Fine to touch. Unevenly fired  
 Technique Moulded in two halves  
 Status Right side of a horse. Legs and head are missing  
 Description A saddled and harnessed horse. Rectangular saddle. The saddle girth extends over the saddle. Part of the horizontal strap, which has a screw shape, extends from the front area over the saddle and joins the saddle girth. The tail is tightly close to the body and indicated by incised vertical lines  
 Bibliography Bignasca 1993, Abb. 138

**No. 234**

JP 1052 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr.  
 Measurements H. 3.5 cm, L. 5.7 cm  
 Ware Orange ware. Unevenly fired  
 Technique Moulded roughly in two halves  
 Status Left side of a horse. Small body fragment  
 Description Circular pattern is punctured on the saddle. Details are not well represented

**No. 235**

JP 2021 (Petra Archaeological Museum)

Provenance Petra 1989, Ez. I F K 126 (1358)''  
 Measurements H. 5.2 cm, L. 4.4 cm  
 Ware Light orange ware. Fine to touch. Evenly fired  
 Technique Moulded in two halves. Features are roughly incised  
 Status Left side of a horse's head

Description Almond-shaped eyes. Almond-shaped ears. The head strap and the rein are screw-shaped.

### No. 236

Private collection

Measurements H. 2.9 cm, L. 4.9 cm / H. 3.2 cm, L. 5.9 cm?

Technique Moulded in two halves

Status Right side of a horse's head

Description The bridle consists of simple shaped ropes with fix points between them. Two fix points behind the eyes, one on the forehead, and a number of fix points on the bridle. Almond-shaped eyes. Big mouth. Visible teeth

Bibliography Parlasca 1991: 122, Abb. 44

### No. 237

Private collection

Measurements H. 5.5 cm, L. 3.8 cm

Technique Moulded in two halves

Status Right side of a horse's head

Description Similar to figurine 236

Bibliography Parlasca 1991: 122, Abb. 42

### No. 238

Provenance Petra 1981, El-Katute B16.6

Measurements H. 3.8 cm, L. 5.9 cm

Ware Red-pinkish ware. Fine white grits included. Evenly fired

Technique Moulded in two halves

Status right side of a horse's head

Description Traces of the bridle over the mouth and behind the ear. The ear are almond-shaped. Traces of the mane are visible

Date Dated by evidence of coins to Malichus II (40-70 A.D)

Bibliography Khairy 1990: 29, Fig 33.24, Pl. 19.24

### No. 239

JP 391 (Petra Archaeological Museum)

Provenance Petra 1960 PXO A33

Measurements H. 6.1 cm, L. 4.4 cm

Ware Reddish orange ware. Well levigated. Fine white grits included. Evenly fired

Technique Moulded roughly in two halves

Status The left side of a trapped horse. Neck and front part of the body

Description The saddle is indicated by small, vertical, parallel lines. Small circular pattern on the front side of the saddle, probably a *phalera*. The horizontal strap on the breast is indicated by small inclined lines

### No. 240

JP 382 (Petra Archaeological Museum)

Provenance Petra 1960 EX 1380 A

Measurements	H. 3.8 cm, L. 4.6 cm
Ware	Oganre-brown ware. Traces of brown wash. Well levigated. Fine grits included. Evenly fired.
Technique	Moulded in two halves.
Status	Left side of a horse. Fragment of the body
Description	The saddle is indicated by incised vertical lines at the lower edge, and horizontal at the side. The vertical lines represent probably the fringes of the saddle-cushion. The horizontal strap is indicated by simple parallel lines. A decorative pendant hung on the horizontal strap

## II- Camels

### Camels Without Stands

#### Type I

##### **No. 241**

Private collection

Measurements	H. 7.3 cm, L. 7.1 cm
Technique	Moulded
Status	Complete right side of a saddled camel
Description	A saddled camel provided with riding trappings. The ears are very small and of a semi-rounded shape. The eyes are triangular, with a round iris. The mouth is half open with big lips. The tail is solid, long, and combined with the hindquarter, indicated by diagonal widely-spaced grooves. Coronets are emphasised by lines of crescent-shape, and close to the lower end of the hooves. The saddle is fixed on the hump by the saddle girth and the breast strap, which are connected to each other. They consist of two straps indicated by simple lines coming from the breast area, touching the lower edge of the saddle and continue diagonally to join the girth strap and extend around the belly. The crupper is of a simple shape, as the other straps, and extends from the saddle area and under the tail. Over the saddle appears the saddle cushion. This cushion is visible too on the small area behind the saddle and indicated by small, circular, shallow puncture holes. Over the saddle cushion are the padded saddlebows, made of thick stuff and projecting over the hump. One edge is on the front and the other one is on the back and fixed with the horizontal straps of the camel in the area where net-like shapes appear. On the crupper hangs a small object, which could be a decorated water-skin or a quiver. Head ropes are two, and both are of the same shape and kind, with one extending around the nose and the other around the neck. On the breast strap hangs a small dagger of straight shape.
Bibliography	Lindner 1983, Abb. 2; Parlasca 1986, Abb. 3; 1991, Abb. 54

##### **No. 242**

Provenance	The British excavations in Petra 1958-1964
Measurements	H. 7.3 cm, L. 7.1 cm (after reconstruction drawing)
Technique	Moulded
Status	Right side of a saddled camel. Head is missing
Description	Similar to figurine 241

Bibliography Parr 1990, Pl. IV.2

**No. 243**

JP 3155 (Petra Archaeological Museum)

Provenance Petra 1989, AEP (Temple of the winged lions) 71  
 Measurements H. 4.1 cm, L. 5.3 cm  
 Ware Red ware. Well levigated. Fine limestone grits included. Evenly fired.  
 Technique Moulded  
 Status Right side of a camel. Head and hump are missing  
 Description Similar to figurine 241

**No. 244**

CJP 192 (Petra Archaeological Museum)

Confiscated  
 Measurements H. 5.2 cm, L. 5.8 cm  
 Ware Dark pink ware. Well levigated. Evenly fired  
 Technique Moulded  
 Status Right side of a saddled camel. Front leg and head are missing  
 Description Similar to figurine 241

**Type II**

**No. 245**

Provenance The British excavations in Petra 1958-1964  
 Measurements H. 7.3 cm, L. 7.4 cm. Approximate measurement after reconstruction drawing  
 H. 10 cm, L. 10.5 cm  
 Technique Moulded  
 Status Left side of a Camel. Head and front leg are missing  
 Description Saddled camel provided with riding equipment. The saddle cushion is indicated by small shallow-punctured patterns. Padded saddle bows over the saddle cushion. The saddlebag hangs from the padded saddlebows and is decorated with tassels. The fix points between the saddlebag and the padded bows are indicated by two rounded patterns. A rosette-like shield behind the saddle. The crupper consists of double simple-shaped straps. A belly double strap extends under the saddle  
 Bibliography Parr 1990, Pl. IV.1

**No. 246**

JP 5247 (Petra Archaeological Museum)

Provenance Petra 1992, The Court, 1228 (28), Tomb, 136  
 Measurements H. 5.8 cm, L. 3.7 cm, (Approximate measurement after reconstruction drawing H. 10 cm, L. 10.5 cm)  
 Ware Pink ware. Fine to touch. Unevenly fired.  
 Technique Moulded  
 Status Left side of a camel. Small fragment of the hind leg and the saddle  
 Description Small hind part of a saddled camel. A rosette-like shield. The tail is incised with diagonal wide spaced short lines. Hoofs of a crescent shape

**No. 247**

Provenance Petra 1962, AEP (The Main Theatre) B, #240  
 Ware Tan red ware  
 Technique Moulded  
 Status Left side of a camel. Head and legs are missing.  
 Description A saddled camel provided with riding equipment. Similar to figurine 245  
 Bibliography Hammond 1973: 38, Pl. 160

**No. 248**

Private collection

Measurements H.4.6 cm, L.4 cm.  
 Technique Moulded  
 Status Left side of a camel. Fragment of saddle  
 Description Similar to figurine 245  
 Bibliography Parlasca 1991: 127, Abb. 61.

**No. 249**

Private collection

Measurements H.4.4 cm, L.3.8 cm  
 Technique Moulded  
 Status Right side of a camel. Fragment of saddle  
 Description Similar to figurine 241  
 Bibliography Parlasca 1991: 126, Abb. 60.

**Type III****No. 250**

Israel Museum

Provenance Oboda  
 Measurements H. 6.1 cm, L. 7.4 cm  
 Technique Moulded  
 Status Intact saddled camel  
 Description The body of the camel is similar to figurine 241, however, the trappings are different. The camel is provided with two kinds of weapons: the dagger hung on the right side of the camel, behind the saddle, and the sword, which hung on the left side of the camel behind the saddle. The camel is provided by a number of straps. Two saddle straps extending over the padded bows and surrounding the belly area. The horizontal strap or the crupper extends from the breast area to the tail and passing under the tail and the saddle. The rein consists of three straps of screw shape: the strap around the neck, the strap around the mouth, and the riding strap. The saddle decorated with shallow punctured small patterns. Rosette-shaped shield on the right side of the camel over the tassels of the saddlebag and behind the dagger. A decorated rectangular piece representing perhaps a quiver on the left side of the camel. Behind the quiver is a long thin sword.

Bibliography Negev 1986a, Fig. 59; Parlasca 1986, Abb.1&2

**No. 251**

JP 140 (Petra Archaeological Museum)

Provenance Petra, 82 (66)  
 Measurements H.5.1 cm, L.5.1 cm, W.3.2 cm.  
 Ware Pink ware. Fine to touch  
 Technique Moulded  
 Status Saddled camel. Front legs and head are missing  
 Description Similar to figurine 250

**No. 252**

Provenance Oboda ND 505 (P)  
 Ware Reddish-brown ware outside, buff inside. Black grits included. Traces of reddish-brown slip  
 Technique Moulded  
 Status Left side of a saddled camel. Fragment of the middle part of the body and the front leg  
 Description Similar to figurine 251  
 Bibliography Negev 1986, No. 1059

**No. 253**

Private collection

Technique Moulded  
 Status Left side of a camel. Head and neck are missing  
 Description Similar to figurine 251  
 Bibliography Parlasca 1991: 125, Abb.57.

**No. 254**

Measurements H.3.7 cm, L.4.8 cm.  
 Technique Moulded  
 Status Right side of a saddled camel. Fragment of body  
 Description Similar to figurine 251  
 Bibliography French 1988, Fig. 5.

**No. 255**

CJP 194 (Petra Archaeological Museum)

Confiscated

Measurements H.4.8 cm, L.4.8 cm.  
 Ware Dark beige-red ware outside and light orange inside. Well levigated. Fine to touch. Unevenly fired.  
 Technique Moulded  
 Status Right side of a camel. Back part of the body and head are missing.  
 Description Similar to figurine 251

**No. 256**

JP 2997 (Petra Archaeological Museum)

Provenance Petra 1988, AEP (Temple of the winged lions) Site V.9, SU. (1)  
 Measurements H.2.9 cm. L.3 cm.  
 Ware Pink-yellowish beige ware. Fine to touch. Unevenly fired  
 Technique Moulded  
 Status Small fragment of the left side of a camel's body  
 Description Saddled camel. Details are deeply-incised. A saddle cushion decorated and indicated by punctured small circular patterns. A dagger behind the saddle similar in shape to the daggers of the previously described camel figurines, but incised with more lines

**No. 257**

Provenance Oboda ND 524 (P)  
 Ware Pink ware. Brown and black grits included. Pink slip  
 Technique Moulded  
 Status The left side of a camel's saddle  
 Description Similar to figurine 256  
 Bibliography Negev 1986, No. 1065

**No. 258**

Provenance Horsfield excavations in Petra 1929-1937, 29.626, El-Katute dump, Stratum I.2 and II.1  
 Measurements H. 3.7 cm  
 Ware Pink ware  
 Technique Moulded  
 Status Left side of a camel's head  
 Description A head of a camel, provided with two screw-shaped head ropes: one rope around the mouth and the other around the neck. The riding strap, which is screw-shaped, extends diagonally around the neck  
 Date 1<sup>st</sup>-2<sup>nd</sup> centuries A. D.  
 Bibliography Horsfield G. and A. 1941, Pl. XII.54

**No. 259**

Provenance Oboda ND 525 (P)  
 Ware Grey-brown ware outside, brown inside. White grits included. Reddish brown slip  
 Technique Moulded  
 Status Left side of a camel's head and neck  
 Description Similar to figurine 258  
 Bibliography Negev 1986, No. 1072

**No. 260**

Provenance Oboda ND 522 (P)  
 Ware Reddish ware outside, buff inside. White grits included  
 Technique Moulded

Status Right side of a camel's head and neck  
 Description Similar to figurine 241  
 Bibliography Negev 1986, No. 1073

### **Other Types**

#### **No. 261**

'Aref Nassar collection, bought at Petra, 36.897

Measurements H. 9.3 cm, L. 9 cm.  
 Technique Moulded  
 Status Right side of a camel, head and hind leg are missing  
 Description Similar to figurine 241 except for the saddle cushion, which is indicated by a palm spray shape, and the padded bows that are incised with small horizontal lines through their whole body.  
 Bibliography Horsfield G. and A. 1941: 198, Pl. XLVI.441

#### **No. 262**

Private collection

Measurements H.5.2 cm, L. 7.0 cm.  
 Technique Moulded  
 Status Right side of a saddled camel. The head, the hump and hind leg are missing.  
 Description A saddled camel. An indented saddlebag with tassels. A long dagger or a sword lies diagonally in front of the saddle. Breast double-strap of a simple shape  
 Bibliography Parlasca 1991: 125, Abb. 58.

#### **No. 263**

Provenance Petra, Ez. I, FK 216  
 Measurements H.4.2 cm.  
 Ware Light red ware. Fine to touch. Fine grits included. Traces of light red slip  
 Technique Moulded  
 Status Right side of a saddled camel. Small fragment of a dagger and part of the breast strap  
 Description Double breast strap of simple shape. A dagger with convex sided body  
 Date Dated by evidence of associated pottery to the 1<sup>st</sup> and the beginning of the 2<sup>nd</sup> centuries A.D.  
 Bibliography Bignasca 1996, No.7, Abb. 872.

#### **No. 264**

Private collection

Measurements H.6.9 cm. L.4.3 cm.  
 Technique Moulded  
 Status Left side of a head and neck of a camel  
 Description Round eyes. Small ears. Big mouth with visible teeth and full lips. The head is provided with two ropes: one around the mouth and the other around the neck. Both ropes are screw-like. Part of the breast strap of simple shape  
 Bibliography Parlasca 1991, Abb. 60.

**No. 265**

Provenance	Horsfield excavations in Petra 1929-1937, 36.870
Measurements	H.4.3 cm, L.3.4 cm.
Ware	Red ware
Technique	Moulded
Status	Right side of a head and a neck of a camel
Description	Almond shaped eyes. A bib mouth with visible teeth. Two ropes surrounding the mouth and the neck
Date	Dated by evidence of associated pottery to the 1 <sup>st</sup> -2 <sup>nd</sup> centuries A.D
Bibliography	Horsfield G. and A. 1941, Pl. XLVII, 448.

**No. 266**

Provenance	Petra 1961, AEP (The Main Theatre) B, #72.
Measurements	H.2.2 cm, L.3.3 cm.
Ware	Coarse red ware
Technique	Moulded
Status	Right side of a head of a camel.
Description	Round eyes. A rope surround the mouth.
Bibliography	Hammond 1973, Pl. 161.

**No. 267**

JP 3711 (Petra Archaeological Museum)

Provenance	Petra 1995, ST (South temple) P.12
Measurements	H.1.8 cm, L.3.4 cm.
Ware	Dark brownish ware. Well levigated. Evenly fired
Technique	Moulded
Status	Left side of the upper part of a camel's head
Description	Round eyes. A rope surrounds the mouth

**Camels with Stands****No. 268**

Private collection

Technique	Moulded in two halves.
Status	Intact figurine of a camel with stand.
Description	A saddled camel. A long rein extends horizontally over the body, coming from below the mouth area and reaching the tail. This rein is indicated by small parallel lines and join the head straps, which are different in shape and thickness. A head strap extends over the nose and join at its lower end another one that extends inclined behind the eyes. The ears are small. The mouth is deeply incised and is provided with a penetrated hole at its internal part
Bibliography	Horn 1978: 94; Schmitt-Korte 1984, Pl. 50b; Wenning 1990, Taf. 28.3

**No. 269**

Provenance	Horsfield excavations in Petra 1929-1937, El-Katute dump, middle level 29.589
Measurements	H.7.3 cm, L.8.0 cm
Ware	Grey ware. Traces of black wash
Technique	Moulded in two halves.
Status	Right side of a camel with a stand. Head is missing.
Description	Roughly made camel. Details are not clear. No saddle on the hump
Date	Dated to the 1 <sup>st</sup> -2 <sup>nd</sup> centuries A.D
Bibliography	Horsfield G. and A. 1941: 124, Pl. XII.53.

**No. 270**

JP 1202 (Petra Archaeological Museum)

Provenance	Petra 1980, Zurr. A 9.5.4, 16.12.80
Measurements	H.6.0 cm, L.4.2 cm, W.2.8 cm
Ware	Red ware. Well levigated. Evenly fired
Technique	Moulded in two halves
Status	Both sides of the hind part of a camel
Description	Harnessed camel. The trappings are indicated by roughly incisions. Two straps extending vertically on the hind left leg, probably part of the saddle. Shallow-punctured places on the right belly area. The tail is roughly incised with diagonal widely spaced lines

**No. 271**

JP 1251 (Petra Archaeological Museum)

Provenance	Petra 1981, Zurr. 456 A. 2.5
Measurements	H.5.2 cm, L. 4.9 cm, W.2.6 cm
Ware	Red ware. Well levigated. Fine grits included. Evenly fired
Technique	Moulded in two halves
Status	Both sides of a camel with stand. Front part is missing
Description	Roughly made camel with a stand, incised in some places with vertical deep lines on the left hind leg and belly indicating the saddle and the trappings. Some horizontal, parallel, short lines on the belly area indicating the saddle girth. The tail is incised with short deep lines in both sides of the figurine

**No. 272**

JP 1864 (Petra Archaeological Museum)

Provenance	Petra 1988 Ez. II, 48
Measurements	H.5.5 cm, L.6.4 cm
Ware	Light-dark orange. Medium sized grits included. Unevenly fired.
Technique	Moulded in two halves
Status	Left side of the body of a camel, with the front part and the hind leg are missing
Description	Saddled camel, details are not visible. Projected padded saddlebows. Traces of the saddlebag below the saddle, decorated with tassels. The hind part of the saddle cushion behind the hind padded bow is indicated by incised parallel lines

Bibliography Bignasca 1993, Abb. 135

## Camels with Riders

### No. 273

Private collection

Measurements H.10.4 cm, L.8.4 cm

Technique Moulded in two halves

Status Right side of a camel with rider. Fragment of the rider

Description A saddled camel with rider. The saddlebag hangs below the saddle with six points, which are indicated by two concentric circular-shaped patterns. The hilt of the dagger on front of the rider's leg. A double simple-shaped strap on the breast. The rider has a long, curly, thick hair reaches the shoulders. He wears a *chiton* with many folds and short arms, and a bracelet on his right hand. He carries a stick in his right hand, and holds the rein in his left hand

Bibliography Parlasca et. al. 1997: 131, Abb. 147.

### No. 274

Provenance The British excavations in Petra 1958-1964

Measurements H.6.4 cm, L.5.3 cm

Technique Moulded in two halves

Status Middle part of the right side of a camel with a rider

Description A saddled camel with rider. Similar to figurine 273 except for the intact right leg of the rider, the dagger and the saddlebag. Features are incised. The rider's leg is short and fat. The dagger's scabbard is decorated with small shallow incised diagonal lines reaching between two vertical lines

Bibliography French 1988, Fig. 6

### No. 275

JP 3705 (Petra Archaeological Museum)

Provenance Petra 1995, ST (South temple) P5, Tr. 20, Loc. 1

Measurements H.5.2 cm, L.5.0 cm

Ware Orange-light-pink ware. Well levigated. Fine to touch. Evenly fired

Technique Moulded in two halves

Status The right side of a camel with rider. Fragment of the saddlebag and the right hand of the rider

Description Similar to figurine 273

### No. 276

Provenance Horsfield excavations in Petra 1929-1937

Ware Red ware

Technique Moulded in two halves

Status Both sides of a camel with rider and stand. The upper part of the rider's body, the head, and the neck of the camel are missing

Description Saddled camel with a rider. Details are not clear except for the rider's right leg, the crupper and the tail. The tail is incised with widely spaced diagonal lines

Date Dated by evidence of associated pottery to the 1<sup>st</sup> centuries B.C-A.D  
 Bibliography Horsfield G. and A. 1941: 151, P. XXV, 188

### No. 277

Provenance Petra 1961, AEP (The Main Theatre) B, # 165  
 Ware Red ware. Traces of beige slip  
 Technique Moulded in two halves.  
 Status The right side of either a camel's rider or a horse's rider with head is missing.  
 Description A rider wears a tunic with a girth. His hands are coming down with a little bent towards outside in there lower part.  
 Bibliography Hammond 1973: 37, Pl. 154.

## Other Types of Camels

### No. 278

JP 1136 (Petra Archaeological Museum)

Provenance Petra 1980, 341 A 8.2.3  
 Measurements H.3.4 cm, L.3.9 cm  
 Ware Reddish-orange ware. White grits included. Evenly fired  
 Technique Moulded in two halves  
 Status Head of a camel  
 Description Triangular-shaped eyes. Big mouth. The nose is indicated by two punctured holes. The head is provided with three straps. One strap extends vertically behind the ear to join a second strap extends horizontally under the eyes and join a third strap extends around the mouth. All these straps are double-straps with circular patterns on the fix points

### No. 279

JP 9 (Petra Archaeological Museum)

Provenance Petra III 105. 37.  
 Measurements H.2.9 cm, L.1.9 cm, W.3.3 cm  
 Ware Pink ware outside and light orange inside. Traces of red slip. Well levigated. Evenly fired  
 Technique Moulded in two halves  
 Status Head and neck of a small camel  
 Description Roughly made head. Details are not clear. The eyes are round. A shallow line indicating the mouth

### No. 280

CJP 138 (Petra Archaeological Museum)

Confiscated  
 Measurements H.4.9 cm, L.3.6 cm  
 Ware Reddish orange ware outside and light orange inside. Traces of red slip. Unevenly fired  
 Technique Moulded in two halves  
 Status Right side of head and neck of a small camel  
 Description Round deep-incised eyes. Small mouth

**No. 281**

J 16215 (Jordan Archaeological Museum)

Provenance	Petra, AEP 75 (193)
Measurements	H.2.7 cm, L.3.0 cm, W.1.9 cm
Ware	Red ware outside and light orange inside. Traces of red slip. Well levigated. Medium sized grits included. Evenly fired
Technique	Moulded in two halves
Status	Head of a small camel
Description	Large deep-incised mouth with visible teeth. Round eyes with eyebrows indicated by projected area over them. Two deep-punctured holes indicating the nose. Almond-shaped ears

**No. 282**

JP 1474 (Petra Archaeological Museum)

Provenance	Petra 1989, Ez. I, 103 L. Abs 17, FK 206
Measurements	H.4.2 cm, L.4.2 cm, W.2.4 cm
Ware	Brown-beige ware outside and light orange inside. Small grits included. Evenly fired
Technique	Moulded in two halves
Status	Head and the neck of a harnessed camel
Description	Head of a harnessed camel. Round eyes. Small ear. Small deeply incised mouth. The harness is indicated by a rope that extends inclined on the neck from the top of the mouth, and is represented by a number of punctured shapes.

**No. 283**

J 3171 (Jordan Archaeological Museum)

Provenance	Horsfield excavations in Petra 1929-1937, 36.1712
Measurements	H.3.5 cm.
Ware	Reddish brown ware outside and pink ware inside. Well levigated. Evenly fired
Technique	Moulded in two halves
Status	Head and neck of a harnessed camel
Description	A harnessed camel with a hole in the middle of the head. The rope of the harness is of inverted braided pattern shape, extends from the top of the mouth inclined on the neck
Bibliography	Horsfield G. and A. 1941: 162, Pl. XXX.259.

**No. 284**

JP 3954 (Petra Archaeological Museum)

Provenance	Petra 1996, ST (South temple) Site V 9
Measurements	H.6.0 cm, L.4.2 cm
Ware	light-orange ware. Fine grits included
Technique	Solid roughly hand-made.
Status	Head and neck of a camel
Description	Small camel's head. Round big eyes. Shallow-incised mouth. Long solid neck

**No. 285**

JP 746 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute (106), D.2.1.
Measurements	H.3.8 cm, L.3.4 cm, W.2.5 cm
Ware	Reddish-orange ware. Medium white grits included. Well levigated. Unevenly fired
Technique	Solid hand-made
Status	Head and neck of a camel
Description	Solid head and neck of a small camel. Round eyes. Big mouth with the over-lips protrudes to the front and two holes for the nose
Date	Dated by evidence of associated pottery and coins to the second and third quarters of the 6 <sup>th</sup> century A.D
Bibliography	Khairy 1990: 29, Fig 32.22, and Pl. 18.22.

**No. 286**

JP 1890 (Petra Archaeological Museum)

Provenance	Petra 1988, Ez. II, Schnitt (Cut) (138)"
Measurements	H. 4.9 cm, L. 5.7 cm
Ware	light-orange ware. Fine limestone grits included. Unevenly fired
Technique	Moulded in two halves
Status	Two-third of the left side of a camel's body
Description	A saddled camel. Breast and belly straps indicated by punctured small circular patterns

**No. 287**

Provenance	Petra, Ez. I, FK 323
Measurements	H.4.4 cm
Ware	Light red ware. Traces of light grey slip
Technique	Roughly moulded in two halves
Status	Middle part of the body of a saddled camel
Description	Tassels of the saddlebag indicated by parallel-incised lines
Date	Dated by evidence of associated pottery to the 1 <sup>st</sup> and the beginning of the 2 <sup>nd</sup> centuries A.D.
Bibliography	Bignasca 1996, No. 6, Abb. 870,871.

**III- Horned Animals****Ibexes and Goats****No. 288**

A 671 (Museum of Jordanian Heritage)

Provenance	Petra 1980, Zurr. 1.6.I.I (218) 3
Measurements	H. 6 cm, L. 1.8 cm, D. 3.1 cm
Ware	Orange-light red ware. Coarse to touch. Medium and fine grits included. Evenly fired
Technique	Moulded with some parts are added and modelled by hand

Status Head and neck of an ibex with the upper parts of the horns are missing  
 Description A head and a neck of an ibex with two horns tightly close together. Horns are incised with transverse ridges on the front area. Small punctured-grooves on the forehead indicating hair plaits. The head is elongated. The mouth is half-open. The nose is indicated by two small holes. The eyes are almond in shape. Small chin whiskers underneath the mouth. Two small ears on each side of the head. A rope surrounding the neck and tight on the left side.  
 Date Late Roman-Byzantine period  
 Bibliography Zayadine 1982, Pl. CXXXVII.2; 1983, Abb 71

**No. 289**

JP 230 (Petra Archaeological Museum)

Provenance Petra 1979, Zurr. A.2.1.2 (18)  
 Measurements H. 6.3 cm  
 Ware Red ware. Coarse to touch. Medium sized grits included. Evenly fired.  
 Technique Hand-made  
 Status Head of an ibex. The top part of the left horn is missing  
 Description Round eyes. Half-open mouth. Horns are incised with transverse ridges on the front area  
 Bibliography Zayadine 1982, Pl CXXXVII.18; 1983, Abb 71

**No. 290**

JP 1237 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. 440 A.9.5.6  
 Measurements H. 7.0 cm, W. 2.6 cm, D. 3 cm  
 Ware Pinkish beige ware. Well levigated. Evenly fired  
 Technique Hand-made  
 Status Horned head with the right horn is missing  
 Description Small half-open mouth, looks like a bird's bill. Big round eyes pierced in the centre. The upper part of the horns are inclined

**No. 291**

JP 1246 (Petra Archaeological Museum)

Provenance Petra 1980, Zurr. A.4.10.15 45 1  
 Ware Beige ware. Coarse to touch. Well levigated. Evenly fired  
 Technique Hand-made  
 Status Head of a horned animal with the top of the horns are missing  
 Description Round eyes. Small mouth looks like a bird's bill. The horns are incised with transverse ridges on the front side. Chin whiskers under the mouth

**No. 292**

JP ? (Petra Archaeological Museum)

Provenance Petra 1999, p-4  
 Measurements H. 6.1 cm, L. 3.2 cm, D. 5.3 cm  
 Ware Light-brown to beige ware. Well levigated. Fine white grits included. Evenly fired  
 Technique Hand-made

Status Head and neck of a horned animal with the top part of the horns are missing  
 Description Big rounded eyes indicated by two circular shapes incised one inside the other. Thin cylindrical neck. The horns are incised with transverse ridges on the front side

**No. 293**

JP 3708 (Petra Archaeological Museum)

Provenance Petra 1995, ST (South temple) 95, LT, T.20, L.21, P.13  
 Measurements H. 4.8 cm, L. 2.7 cm  
 Ware Light orange ware. Well levigated. Coarse made. Unevenly fired  
 Technique Hand-made  
 Status Head and neck of a horned animal with the horns are missing  
 Description Big punctured eyes. Round big mouth. Thin cylindrical neck  
 Date Dated by evidence of associated coins to the reign of Septimius Severus (193-211 A.D) and the reign of Caracalla (211-212 A.D)  
 Bibliography Barrett 1998, Fig. 95-P-8

**No. 294**

JP 1255 (Petra Archaeological Museum)

Provenance Petra 1981, C.3.3  
 Measurements H. 5.2 cm, L. 3.3 cm  
 Ware Red ware. Well levigated. Fine white grits included. Evenly fired  
 Technique Hand-made  
 Status Top side of the head of a horned animal with the upper part of the horns are missing  
 Description The horns are incised with transverse ridges on the front part. Big rounded pierced eyes  
 Date Dated by evidence of associated coins to the reign of Justinian I (525-538 A. D) and the tenth year of the reign of Justin II (547 A. D)  
 Bibliography Khairy 1990, Fig 31.21, Pl 18.21

**No. 295**

JP 2009 (Petra Archaeological Museum)

Provenance Petra 1989, Ez. I 22 (287)  
 Measurements H. 3.0 cm, L. 3.2 cm, D. 3.1 cm  
 Ware Light pink ware. Coarse to touch. Evenly fired.  
 Technique Hand-made  
 Status Head of a horned animal with both horns are missing  
 Description Big rounded protruding eyes. Small half-open mouth looks like a bird's bill. Wide cylindrical neck.

**No. 296**

JP 836 (Petra Archaeological Museum)

Provenance Petra 1979, Zurr. A I.2.7-17.11 (24)  
 Measurements H. 4.8 cm, L. 2.8 cm, D. 3.1 cm  
 Ware Pink ware. Well levigated. Fine grits included. Evenly fired  
 Technique Hand-made

Status Head and front legs of a horned animal with the left leg and the horns are missing  
 Description Big rounded eyes. Small mouth like a bird's bill. Long cylindrical neck.

**No. 297**

JP 835 (Petra Archaeological Museum)

Provenance Petra 1979, Zurr. A I.12, 15.11 (23)  
 Measurements H. 3.3 cm, L. 2.9 cm, D. 4.0 cm  
 Ware Pink ware. Well levigated. Evenly fired  
 Technique Hand-made  
 Status Head and neck of a horned animal with horns and the left eye are missing  
 Description Big round eyes. Half-open mouth like a bird's bill

**No. 298**

Provenance Petra 1981, El-Katute C.5.10  
 Measurements H. 5.6 cm  
 Ware Light red ware. Fine white grits included. Coarse to touch.  
 Technique Hand-made  
 Status Front side of a horned animal with horns and front legs are missing  
 Description Big punctured eyes. Large sized half-open mouth  
 Date Dated by evidence of associated coins to the reign of Malichus II (40-70 A.D)  
 Bibliography Khairy 1990, Fig 31.20, Pl 18.20

**No. 299**

JP 3175 (Petra Archaeological Museum)

Provenance Petra 1989, Temple of the winged lions, R1 #91 V9 16  
 Measurements H. 4.2 cm, L. 6.9 cm, W. 3.1 cm  
 Ware Pink-orange ware. White grits included. Well levigated. Coarse to touch. Evenly fired  
 Technique Roughly hand-made  
 Status Body and head of a horned animal with legs and horns are missing  
 Description Coarse and primitive made horned animal. Solid hand-made body. The body and the head are made separately and applied later together. Small tail protrudes straight backwards. Small protruding area in the front part of the neck. The head is similar to the heads of the figurines 295-298.

**No. 300**

Provenance Petra 1997, Zurr. KVII. 02/ JP5027 (Kiln VII interior)  
 Measurements H. 7.3 cm  
 Ware Light red ware. Traces of pink slip. Traces of dark reddish paint. Small and medium grits included  
 Technique Wheel and hand made  
 Status Head of an Ibex. Part of a zoomorphic vessel  
 Description Ibex's head with applied features. Round eyes. Pierced mouth to be used as spout  
 Date Late Roman Period up to the 3<sup>rd</sup> century A.D  
 Bibliography Amr and al-Momani 1999, Fig. 7.2

**No. 301**

Provenance Petra, Great temple. LT, 16. 9  
 Measurements H. 4.5 cm, W. 3.5 cm  
 Technique Wheel-made  
 Status Head of an ibex. Part of a zoomorphic vessel. Horns and body are missing  
 Description Round face. Pierced circular eyes.  
 Date Probably the late 4<sup>th</sup> century A.D  
 Bibliography Barrett 1998, Fig. 95-P-6

**No. 302**

Provenance Petra, Zurr. A, Sq. 4. Loc. 1  
 Measurements H. 8 cm  
 Ware Dark grey ware  
 Technique Wheel-made  
 Status Head of an Ibex. Part of a zoomorphic vessel  
 Description Similar to figurine 301  
 Date Probably 5<sup>th</sup> century A.D  
 Bibliography Zayadine 1982, Pl. CXXXVII 96; 1983, Abb. 71

**No. 303**

Provenance Petra, Ez. I, EF 149. PQ 102/O  
 Measurements H. 5.9 cm  
 Ware Light red ware. Traces of light green paint  
 Technique Wheel-made  
 Status Head of an ibex. Part of a zoomorphic vessel  
 Description Similar to figurine 301  
 Date 4<sup>th</sup> century A.D  
 Bibliography Bignasca 1996, Abb. 874

**Gazelles or Deer****No. 304**

JP ? (Petra Archaeological Museum)

Provenance Petra, Zurr. A.6.2  
 Measurements H. 3.2 cm, L. 6.3 cm  
 Ware Brown ware. Black ash pockets included  
 Technique Hand-made  
 Status Head and part of neck of a deer with horns and ears are missing  
 Description Roughly and primitive made. Big almond-shaped incised eyes. Horns and ears are broken off  
 Date Late Roman-Byzantine  
 Bibliography Zayadine 1982, Pl CXXI.215

**No. 305**

J 9508 (Jordan Archaeological Museum)

Provenance	Petra, 202 AEP 62 BS
Measurements	H. 5.7 cm, L. 9.2 cm
Ware	Orange ware. Well levigated. Evenly fired
Technique	Hand-made
Status	Head of a deer, with ears and horns are missing
Description	Similar to figurine 304 but bigger in size

## Rams

### No. 306

JP 712 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute D 2.5
Measurements	H. 5.5 cm, L. 8.7 cm, W. 3.5 cm
Ware	Orange to yellowish brown ware. Well levigated. Coarse to touch. Traces of dark grey slip outside
Technique	Moulded in two halves
Status	Part of a zoomorphic vessel. Hind part of the body of a sheep or a ram. The head and three legs are missing.
Description	The head is broken off. A filling hole in the upper hind part of the body: The fur is represented on the external surface of the body in pitted circles. A strap around the neck is indicated by a number of small circular patterns. Another strap extends around the belly
Date	The reign of Malichus II (40-70 A.D)
Bibliography	Khairy 1990, Fig. 32.23, Pl. 19.23

### No. 307

JP 7 (Petra Archaeological Museum)

Provenance	Petra 1960, I 84
Measurements	H. 5.4 cm, W. 3.5 cm, L. 5.1 cm
Ware	Orange ware. Fine white grits included. Traces of red slip. Unevenly fired
Technique	Moulded in two halves
Status	Head of a ram
Description	The fur is indicated by deeply pitted circular patterns. Features are not well preserved. Horns and ears are small and stuck to the head

## IV- Monkeys

### No. 308

JP 1380 (Petra Archaeological Museum)

Provenance	Petra 1985, AEP (Temple of the winged lions)
Measurements	H. 4.2, W. 2.5 cm, D. 3.0 cm
Ware	Orange ware. Traces of black paint. Fine to touch. Well levigated. Unevenly fired
Technique	Moulded in two halves
Status	Head of a Monkey
Description	Cylindrical head of a monkey. Big, almond-shaped, incised eyes with round punctured irises. Protruding slightly opened mouth surrounded by two skin lines in each side. Two punctured holes indicate the wide nose. Traces of hair

plaits on the sides of the face and on the backside of the head. The top of the head is wide and flat

### **No. 309**

JP 466 (Petra Archaeological Museum)

Provenance Petra 1960, V 100, 621  
 Measurements H. 4.3 cm, W. 2.9 cm, D. 3.0 cm  
 Ware Red ware. Traces of brown slip. Small bubbles and fine grits included.  
 Technique Moulded  
 Status Head of a monkey  
 Description Big almond-shaped protruding eyes, incised by three lines inside each other. Big slightly-opened mouth. Wide nose. Straight small-incised lines indicate the hair around the face. The top of the head is wide and flat

### **No. 310**

Private collection

Measurements H. 4.9 cm, W. 3.3 cm  
 Technique Moulded  
 Status Head of a monkey with the upper part is missing  
 Description Cylindrical shaped with a wide top face of a monkey. Rounded eyes. Big protruding slightly opened mouth surrounded by skin folds. Teeth are visible. Wide big nose. The top of the head is wide of a concave shape  
 Bibliography Parlasca 1991 Abb. 65; 1990a Taf. 32.1

### **No. 311**

Private collection

Measurements H. 5.8 cm, W. 4.4 cm  
 Technique Moulded  
 Status Head of a monkey with part of the top is broken  
 Description Rounded protruding eyes. Wide big nose. Half opened big mouth with visible teeth. Traces of hair plaits are incised around the face. The top of the head is wide  
 Bibliography Parlasca 1991 Abb. 64; 1990a, Taf. 32; 1993, Abb. 38

### **No. 312**

J 6500 (Jordan Archaeological Museum)

Provenance Petra 1962, 199 AEP JO B5  
 Measurements H. 6.2 cm, W. 4.2 cm, D. 3.4 cm  
 Ware Light orange ware. Traces of brownish paint. Well levigated. Fine white grits included. Evenly fired  
 Technique Moulded in two halves  
 Status Head and the upper part of a monkey's body  
 Description Protruding big mouth slightly opened with visible teeth. Wide nose. Almond shaped eyes with almond shaped irises inside. An incised torque around the neck. Small ears on each side of the head. The top of the head is wide and flat

## V- Donkeys

### No. 313

Private collection

Measurements H. 5.4 cm, L 4.9 cm  
 Technique Hand-made  
 Status Head and front legs of a donkey  
 Description Elongated head of a donkey. Half-open mouth. Big rounded incised eyes. Ears are broken off. The head and the body are made separately and joint later together  
 Bibliography Parlasca 1991 Abb. 51

### No. 314

Private collection

Measurements H. 2.9 cm, L. 4.5 cm  
 Status Head of a donkey  
 Description Big almond shaped eyes. Slightly opened mouth with visible teeth. Small ears of an oval shape. Punctured holes indicate the nose  
 Bibliography Parlasca 1991 Abb. 52; 1990a, Taf. 38.1 and 2

### No. 315

Private collection

Measurements H. 5.4 cm, L. 6.2 cm  
 Technique Moulded  
 Status Body of an animal carrying a load, with legs and head are missing  
 Description Either a horse or a donkey carrying a load of two water skins. Horizontal body strap. The tail stuck onto the hind legs of the animal  
 Bibliography Parlasca 1991 Abb. 53

## VI- Birds

### Doves

#### No. 316

Private collection

Measurements H. 4.6 cm, L. 8.2 cm  
 Technique Moulded in two halves  
 Status Intact dove with a hole for suspension  
 Description Streamlined body of a dove. A hole on top of the body for suspension. Big almond shape incised eyes. A big closed bill. The wings stick to the body. The feather of the wings are indicated by a number of small-incised lines and shallow punctured holes  
 Bibliography Parlasca 1990, Taf. VII.25; 1991 Abb. 63

#### No. 317

JP 717 (Petra Archaeological Museum)

Provenance	Petra 1981, El-Katute D.2.5
Measurements	H. 3.3 cm, L. 5.9 cm, W. 3.4 cm
Ware	Pink ware. Traces of red paint. Well levigated. Fine to touch. Evenly fired.
Technique	Moulded in two halves
Status	Body of a dove
Description	Similar to figurine 316
Date	Dated by evidence of associated coins to the reign of Malichus II (40-70 A.D)
Bibliography	Khairy 1990, Fig 29.15, Pl 16.15

## Eagles

### No. 318

'Aref Nassar collection. Bought at Petra 36.895

Technique	Moulded
Status	Head of a bird
Description	The feathers are indicated small incised lines. Almond-shaped eyes with small punctured iris
Date	3 <sup>rd</sup> -4 <sup>th</sup> centuries A. D
Bibliography	Horsfield G. and A.1941, Pl. XXIX.243

## VII- Hand-Made Animal Figurines

### No. 319

JP 4220 (Petra Archaeological Museum)

Provenance	Petra 1998, ST (South temple) P.5 Sq. 53033
Measurements	H. 3.3 cm, L. 6.0 cm
Ware	Pink ware. Coarse to touch. Fine grits included. Unevenly fired
Technique	Hand-made
Status	Body of an animal with legs and head are missing
Description	Solid hand-made body. Small tail protruding backwards

### No. 320

JP 3703 (Petra Archaeological Museum)

Provenance	Petra 1995, ST (South temple) P.2
Measurements	H. 2.4 cm, L. 6.3 cm
Ware	Pink ware. Well levigated
Technique	Hand-made
Status	Body of an animal with legs and head are missing
Description	Roughly made and coarse to touch solid body of an animal. Small tail protruding upwards
Date	Dated to the late 1 <sup>st</sup> - early 2 <sup>nd</sup> centuries A.D
Bibliography	Barrett 1998, Fig. 95-P-3

### No. 321

JP 2964 (Petra Archaeological Museum)

Provenance	Petra 1988, AEP (Temple of the Winged Lions) Site IV 9 S.U.28 Reg. No. 17
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Measurements H. 2.3 cm, L. 5.9 cm  
 Ware Red ware. Well levigated. Coarse to touch. Evenly fired  
 Technique Hand-made  
 Status Body of an animal with legs and head are missing  
 Description Solid hand-made body of an animal. The tail is protruding upwards

**No. 322**

JP 4221 (Petra Archaeological Museum)

Provenance Petra 1998, ST (South temple) P.6, Area TV.EE 52  
 Measurements H. 2.0 cm, L. 3.5 cm, W. 1.7 cm  
 Ware Pink ware. Well levigated. Unevenly fired  
 Technique Hand-made  
 Status Hind part of an animal body's  
 Description Solid hand-made body of an animal. Small tail protruding backwards

**No. 323**

JP 1612 (Petra Archaeological Museum)

Provenance Petra 1977, AEP (Temple of the winged lions) 198  
 Measurements H. 2.8 cm, L. 7.6 cm, W. 2.6 cm  
 Ware Beige ware. Fine grits included. Unevenly fired  
 Technique Hand-made  
 Status Body of an animal with head is missing  
 Description Flat body. Inclined short legs. Small pointed tail protruding upwards. Round thin neck

**No. 324**

JP 837 (Petra Archaeological Museum)

Provenance Petra 1979, Zurr. 1 I.3.6 17.11  
 Measurements H. 3.0 cm, L. 7.9 cm, W. 2.9 cm  
 Ware Red ware. Fine grits included. Unevenly fired  
 Technique Hand-made  
 Status Body of an animal with front legs and head are missing  
 Description Similar to figurine 323 except for the straight legs

**No. 325**

JP 863 (Petra Archaeological Museum)

Provenance Petra 1980  
 Measurements H. 2.2 cm, L. 3.9 cm, W. 3.1 cm  
 Ware Reddish ware. Fine grits included. Well levigated. Evenly fired  
 Technique Hand-made  
 Status Hind part of an animal  
 Description Solid hand-made body and hind legs. Similar to figurine 324

**VIII- Miscellaneous****No. 326**

JP 3036 (Petra Archaeological Museum)

Provenance Petra 1988, Temple of the winged lions, RF # 89, Site V9 S.U (1)  
 Measurements H. 2.8 cm, L. 2.6 cm  
 Ware Light pink ware. Coarse to touch. Fine grits included. Unevenly fired  
 Technique Roughly moulded with applied features  
 Status Head of an animal  
 Description Round protruding eyes. Two small ears. Fat neck

**No. 327**

JP 2331 (Petra Archaeological Museum)

Provenance Petra 1994, Ez. III P19. M41L AB S6  
 Measurements H. 5.1 cm, L. 4.1 cm  
 Ware Light orange ware. Well-levigated. Fine grits included. Unevenly fired  
 Technique Roughly moulded  
 Status Head with horns and mouth are missing. Probably part of a vessel in the form of a head of Bes  
 Description Strange creature represents probably a Bes, an animal, or a human mask. Small horns or ears on top of the head. Almond-shaped eyes with round irises and protruding big-size eyebrows. Wide nose. Incisions on the forehead

**No. 328**

JP 2067 (Petra Archaeological Museum)

Provenance Petra 1991, Ez. I 4/7 (6)  
 Measurements H. 6.8 cm, L. 3.4 cm  
 Ware Light pink ware. Small grits included. Evenly fired  
 Technique Roughly moulded in two halves  
 Status Front right side of an animal, probably a camel. Front leg and breast  
 Description Circular decoration on the shoulder. Part of the simple-shaped breast strap

**No. 329**

JP 1891 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II Schnitt  
 Measurements H. 6.6 cm, L. 5.8 cm  
 Ware Red ware. Fine to touch. Small grits included. Well levigated. Evenly fired  
 Technique Roughly moulded in two halves  
 Status Right side of an animal. Front leg and part of the body  
 Description Screw-shaped breast strap with one pendant hangs directly on it. Incised tail decorated with short, widely spaced lines

**No. 330**

JP 1892 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II (140)  
 Measurements H. 6.5 cm, L. 3.8 cm  
 Ware Dark red-brown ware, fine to touch, well levigated, evenly fired  
 Technique Moulded in two halves  
 Status Left side of an animal with front leg and part of the body

Description A breast strap and a rein of screw shape joining the saddle strap in two fix points. The fix points are indicated by circular-shaped patterns

**No. 331**

JP 1948 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II. 5 (14)  
 Measurements H. 4.8 cm, L. 2.2 cm  
 Ware Light orange ware. Unevenly fired.  
 Technique Moulded in two halves  
 Status Left side of an animal. Front leg and part of the shoulders  
 Description Double breast strap of simple shape. Three punctured patterns on the leg

**No. 332**

JP 1888 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II (136)  
 Measurements H. 4.5 cm, L. 3.5 cm  
 Ware Red ware. Burned parts of the surface. Fine to touch. Evenly fired  
 Technique Roughly moulded in two halves  
 Status Left side of an animal. Front leg, shoulder and part of the belly  
 Description Inverted braided saddle and breast girths

**No. 333**

JP 1947 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II Schicht (Cut) 2, F K 5 (13)  
 Measurements H. 4.6 cm, L. 3.8 cm  
 Ware Pink ware. Fine grits included. Evenly fired  
 Technique Moulded in two halves  
 Status Right shoulder of an animal, a horse or a camel  
 Description Part of the screw-shaped breast strap

**No. 334**

JP 2891 (Petra Archaeological Museum)

Provenance Petra 1985, AEP (Temple of the winged lions) 8  
 Measurements H. 5.6 cm, L. 4.8 cm  
 Ware Orange ware. Fine limestone grits included. Unevenly fired  
 Technique Moulded in two halves  
 Status Left side of an animal, probably a camel. Front leg and shoulder  
 Description Decorated with some stamped circular patterns, and a round protruding pattern, probably a pendant, on the front leg. A number of straps on the breast area indicating the rein and the breast strap

**No. 335**

JP 1949 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. cut, level 2. FK 5 (15) (210)  
 Measurements H. 2.8 cm, L. 4.7 cm  
 Ware Orange ware. Well levigated. Small grits included. Evenly fired

Technique Moulded in two halves  
 Status Left side of an animal. Small fragment of the body  
 Description A triangular pattern behind the saddle decorated by small punctured circles

**No. 336**

JP 1950 (Petra Archaeological Museum)

Provenance Petra 1988, Ez. II. 5 (16) (211)  
 Measurements H. 4.1 cm, L. 3.8 cm  
 Ware Light orange ware. Well levigated and evenly fired  
 Technique Moulded in two halves  
 Status Left side of an animal. Fragment of breast  
 Description No visible details

**Moulds****No. M1**

JP 826

Provenance Petra 1979, Zurr. A : I.7.21  
 Measurements H. 5.8 cm, L. 4.0 cm  
 Ware Beige ware. Coarse to touch. Well. Levigated. Unevenly fired  
 Technique Hand-made  
 Status Lower front half of a mould of the nude enthroned goddess  
 Description Two legs and feet tightly close together. The feet are resting on a footstool. The body is naked except for wearing anklets and shoes on her feet. Details are very clear.

**No. M2**

JP 1142

Provenance Petra 1980, Zurr. A : 8.8.9 (347)  
 Measurements H. 3.6 cm, L. 4.6 cm  
 Ware Pinkish ware. Well levigated. Fine to touch. Unevenly fired  
 Status Right side of a mould of a camel's head  
 Description Almond-shaped eyes. Big lips and visible teeth. Details are not clear. Small-deeply-incised lines on the outside surface of the mould

## List of Museum Indications and Inventory Numbers

- A.** *Museum of Jordanian Heritage, Yarmouk University, Irbid, Jordan*  
**AEP** *The American Excavations in Petra*  
**BM** *The British Museum, London.*  
**CJP** *Confiscated figurine in Petra Museum*  
**DH.** *Khirbet edh-Dharieh*  
**Exc.** *Excavation*  
**Ez.** *Ez-Zantur, Petra*  
**J** *Jordan Archaeological Museum, Amman, Jordan*  
**JP** *Petra Archaeological Museum, Petra*  
**Pet.** *Petra*  
**PJP** *Present to Petra Archaeological Museum, Petra, Jordan*  
**ST** *South Temple, Petra*  
**Zurr.** *Zurrabeh, Petra*

## Comparative Table of Museum and Field Inventory Numbers, Dates, Wares, and Bibliography

No.	Mus. No.	Place	Field Inv. No.	Ware	Date	Bibliography
1	Cincinnati					Glueck 1966, Pl. 81
2	JP 747	Dwelling	Pet. 80, Al-Katute D.2.9	Pinkish Red	18-40 A.D.	Khairy 1990, Pl. 12.1, Fig. 24.1; 1990a, Abb. 12
3	Private collection					Parlasca 1991, Abb. 3
4	Private collection					Parlasca 1990, Taf. I.1; 1991 Abb. 2
5	J 16189	Temple	Pet. 77, AEP, Site III.9 (clean up)	Red		
6	JP 1141	Dwelling	Pet. 88, Zurr. A. 629 (346)	Reddish orange		
7	JP 5244	Tomb	Pet. 92, The court, Tomb B6	Pink		
8	JP 2345	Dwelling	Pet. 96, Ez. IV, Plq. 90-91/AO	Reddish orange		
9	JP 2343	Dwelling	Pet. 96, Ez. V, Plq. 91/AV	Beige		
10	CJP 198			Pinkish		
11			The British exc. 1958-64			Parr 1990, Pl. III.4
12			The British exc. 1958-64			Parr 1990, Pl. III.3
13	JP 966	Dwelling	Pet. 80, Zurr. A.10.8, Obj. 61	Reddish orange		
14	Yarmouk University		DH. 93 area IV ON7.012	Reddish orange		
15	JP 880	Dwelling	Pet. 80, Zurr. A.3: 19/46	Orange		
16	JP 750	Dwelling	Pet. 81, El-Katute D.2.9 (110)	Orange	18-40 A.D.	Khairy 1990, Fig 24.3
17	JP new	Dwelling	Pet. 99, Ez. P.7	Pink		
18			Oboda ND 797 (P)	Pinkish-brown		Negev 1986, No. 1051

19			Oboda ND 532 (P)	Pinkish-buff		Negev 1986, No. 1053
20	JP 992	Dwelling	Pet. 80, Zurr. 4.5.4 121 (187)	Dark brown		
21	Private collection					Parlasca 1990, Taf. 1,2; 1991 Abb. 4
22	J 3109		Horsfield exc. 1929-1937, 36. 789. Stratum II and later	Pink	Late 2 <sup>nd</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXX 258
23	J 3110		Horsfield exc. 1929-1937, 36. 790. Stratum II and later	Red	Late 2 <sup>nd</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXX 257
24			The British exc. 1958-64			Parr 1990, Pl. III.5
25		Cave		Reddish brown		Murray and Ellis 1940, Pl. XXXVI 22
26			Oboda ND 510 (P)	Reddish		Negev 1986, No. 1048
27			Oboda ND 795 (P)	Grey		Negev 1986, No. 1049
28			Oboda ND 796 (P)	Yellow-pink		Negev 1986, No. 1050
29	Private collection					Parlasca 1990, Taf. III.9
30	JP 965	Dwelling	Pet. 81, Zurr. Obj. 12	Pink		
31			The British exc. 1958-64			Parr 1990, Pl. I.3; Parlasca 1991, Abb. 5; 1990°, Taf. 34.1; 1993, Abb. 25
32	Private collection					Parlasca 1991, Abb. 6; 1990a, Taf. 34.2
33		Dwelling	Pet. 79-80, Zurr.	Pink-grey	2 <sup>nd</sup> cent. A.D.	Zayadine 1982, Pl. CXXXVI 387.177; 1983, Abb. 68; 1989, Abb. 12; Parlasca 1990, Taf. IV 12,13.
34	J 16274	Temple	Pet. 76, AEP, Reg. No. 7	Reddish orange		Hammond 1977-1978, Pl. XLVIII, 1; 1990, Pl. II.2; Zayadine 1990, Fig. 2
35	JP 2318	Dwelling	Pet. 96, Ez. (3031)	Reddish pink		
36	J 10803		The British exc. 1958-64			Parr 1990, Pl. I.2
37	Private collection					Parlasca 1990, Taf. III.11; 1991 Abb. 14; 1990a, Taf. 36.2
38	J 15787	Temple	Pet. 74, AEP 28	Orange brown		
39	Private collection					Parlasca 1991, Abb. 12
40	JP 245		The British exc. 1958-64	Beige-light tan		Parr 1990, Pl. III.2
41	JP 2250	Dwelling	Pet. 94, Ez. I, Plq 98-97/N-O	Pink-Orange		
42		Dwelling	Pet. 88-91, Ez. I, FK 227	Reddish	4 <sup>th</sup> cent. A.D.	Bignasca 1996, Abb. 865
43	A 684	Dwelling	Pet. 80, Zurr. A12:13, 26, 5.5 (50)	Reddish brown		Zayadine 1982, Pl. CXXXVI 50
44	JP 879	Dwelling	Pet. 80, Zurr. A3:19, 47 (79)	Orange		
45	JP 862	Dwelling	Pet. 80, Zurr.	Orange		
46	JP 981	Dwelling	Pet. 80, Zurr. A:5.4.119 (176)	Reddish brown		
47	JP 1087	Dwelling	Pet. 80, Zurr. A:7.4.7 (292)	Red		

48	JP 991	Dwelling	Pet. 80, Zurr. A:5.4.150 (186)	Light brown		
49	JP 987	Dwelling	Pet. 80, Zurr. A:5.4.15 (182)	Grey-black		
50	JP 1051	Dwelling	Pet. 80, Zurr.	Orange-pink		
51		Dwelling	Pet. 81, El-Katute B.14.10	Pinkish red	18-40 A.D.	Khairy 1990, Fig. 29.14, Pl. 16.14
52		Dwelling	Pet. 81, El-Katute D.1.7	Light red	40-70 A.D.	Khairy 1990, Fig. 29.13, Pl. 16.13
53	JP 990	Dwelling	Pet. 80, Zurr. A.5.4.119	Reddish	4 <sup>th</sup> -5 <sup>th</sup> cent. A.D.	Zayadine 1982, Pl. CXXXVII 185; 1983, Abb. 69
54	JP 993	Dwelling	Pet. 80, Zurr. A.5.4.12 (188)	Red		
55	JP 1000	Dwelling	Pet. 80, Zurr. A.5.40.126	Red		
56	JP 1155	Dwelling	Pet. 80, Zurr. A:5.3.95	Yellow-red	Mid-Late 3 <sup>rd</sup> cent. A.D.	Zayadine 1982, Pl. CXXXVII.360; Parlasca 1991, Abb. 36
57	Private collection					Parlasca 1991 Abb. 34
58	Private collection					Parlasca 1991 Abb. 35
59	JP 1006	Dwelling	Pet. 80, Zurr. A: 5.5.132	Pink-red	Late Roman Period	Zayadine 1982, Pl. CXXXVII.201
60	JP 1088	Dwelling	Pet. 80, Zurr.	Orange		
61	JP	Dwelling	Pet. 91, Zurr. A:12.10 (8)	Dark brown		
62			The British exc. 1958-64			
63	CJP 142			Orange		
64	J 3184			Light brown		
65	JP 1244	Dwelling	Pet. 81, Zurr.	Orange-brown		
66	JP 39			Orange-pink		Parlasca 1990, Taf. VI 20; 1990a, Taf. 35.2; 1993, Abb. 26
67		Dwelling	Horsfield exc. 1929,-1937, 6.644. Stratum II2 and III	Pinkish-yellow	300 B.C.-1st cent. B.C.	Horsfield G. and A. 1941, Pl. XVI.110
68	München		The British Exc. 1958-64			Parr 1990, Pl. II.1; Parlasca 1991 Abb.8; 1990a, Taf. 35.1; 1993, Abb. 24
69	JP 2228	Dwelling	Pet. 94, Ez. I Plq. 116/A Abs. 4	Pink		
70	JP 1013	Dwelling	Pet. 81, Zurr. A.9.Sur. Obj.7	Red		
71	JP 860	Dwelling	Pet. 89, Zurr. A:2.13.26	Brown		Zayadine 1982, Pl. CXXXVI.2, 51
72	Yarmouk University		DH 92 Area VI OM7.14	Dark orange		
73	JP new	Dwelling	Pet. 99, Ez. P-1	Light brown		
74	JP 827	Dwelling	Pet. 79, Zurr. A:1.2.28 17.11	Pink		
75	J 10801			Light pink		Parr 1990, Pl. II.4
76			The British Exc. 1958-64			Parr 1990, Pl. II.6

77	Private collection					Schmitt-Korte 1984, Pl. 50b; Parlasca 1990, Taf. II.5; 1991 Abb. 9; 1993, Abb. 10; Wenning 1990, Taf. 28.3
78	JP 2333	Dwelling	Pet. 96, Ez. III, Plq. 115-116, IL Abs. 5 (1183)	Orange		
79	Private collection					Parlasca 1991 Abb. 10
80	J 16248	Temple	Pet. 76, AEP Site I.5 W.S.U. 124-126	Light orange		
81			Oboda ND 526 (P)	Red		Negev 1986, No. 1052
82	JP 776/8	Dwelling	Pet. 81, El-Katute D.2.7	Light orange	40-70 A.D.	Khairy 1990, Fig. 24.2, Pl. 12.2a-b
83	J 3236	Sur. coll.	Horsfield exc. 1929-1937, 36. 783. Surface with stratum I2 and III	Orange	1 <sup>st</sup> -2 <sup>nd</sup> cent. A. D	Horsfield G. and A. 1941, Pl. XLVII 445
84		Dwelling	Pet. 88-91, Ez. I, EF 480, PQ 99/M, FK 312	Reddish	1 <sup>st</sup> -beg. 2 <sup>nd</sup> cent. A.D.	Bignasca 1993, Abb. 140; 1996, Abb. 867-868
85			The British Exc. 1958-64			Parr 1990, Pl. II.5
86	JP 729	Dwelling	Pet. 81, El-Katute D.2.5 (95)	Orange	40-70 A.D.	Khairy 1990, Fig. 25.4, Pl. 13.4
87	JP new	Dwelling	Pet. 99, Ez. P.5 Area T. Tr. 62, Loc. 39	Red		
88	JP 1260	Dwelling	Pet. 81, Zurr. 465 A.8.24	Red		
89			Oboda NH 21982 (F)	Brown-red		Negev 1986, No. 1054
90	Private collection					Parlasca 1990, Taf. II.7; 1991 Abb. 13; 1993, Abb. 15
91	J 15788		The British Exc. 1958-64 (AEP 74 39)	Brown-pink		
92	JP 258		The British exc. 1958-64, Pet. I 105.4 (1432)	Orange		
93	JP 5223	Tomb	Pet. 92, The court, Tomb B7	Light red		
94	JP 861	Dwelling	Pet. 80, Zurr. A:10.22, 4.5.9 (52)	Orange	70-106 A.D.	Zayadine 1982, Pl. CXXXVI 52
95			Oboda ND 739 (P)	Pink		Negev 1986, No. 1056
96	JP 674	Dwelling	Pet. 81, El-Katute C.4.12 (41)	Orange	18-40 A.D.	Khairy 1990, Fig. 26.7, Pl. 13.7
97	JP 3488	Temple	Pet. 75, AEP 92	Orange		
98	CJP 139			Light brown		
99	J 3103		36.782	Pink		
100	JP 3712	Temple	Pet. 95, ST, Area T, Tr. 19, Sq. 14, Loc. 9	Pink		Barrett 1998, Fig. 95-P-13
101	Private collection					Parlasca 1990, Taf. IV.15; 1991 Abb. 18; 1993, Abb. 5
102	JP 156		The British Exc. 1958-64, Pet. 60 I.100. 16 (348)	Reddish		Parr 1990, Pl. II.3
103		Dwelling	Pet. 97, Ez. Area T, Tr. 47, Loc. 13	Red		Barrett 1998, Fig. 97-P-7, 6-90, 6-91
104	Private collection					Parlasca 1990, Taf. V.18; 1993, Abb. 4

105	Private collection					Parlasca 1990, Taf. V.16; 1991 Abb. 19; 1993, Abb. 6
106			The British exc. 1958-64			Parr 1990, Pl. II.2
107	JP 17		Pet. 81, 17	Beige		
108			Oboda ND 824 (P)	Brown		Negev 1986, no. 1077
109		Theater	Pet. 61, AEP B, # 144	Light tan ware		Hammond 1973, Fig. 155
110		Cave	The British exc. 1937			Murray and Ellis 1940, Pl. XIV.15
111	J 5924	Dwelling	Pet. 56, Room 4	Light orange		Parlasca 1990, Taf. VI 21; Homès-Frédéricq 1980, Abb. 197
112	J 5768		Pet. 55-56	Red-brown		Homès-Frédéricq 1980, No. 232; Khairy 1990, Fig. 27.9, Pl. 14.9; Parlasca 1990, Taf. VII 24; 1990a, Taf. 27.1; 1993, Abb. 18
113	J 3173		Bought at Petra	Red		Horsfield G. and A. 1941, Pl. XLVII.446
114		Dwelling	Pet. 81, El-Katute D.2.18	Red	9 B.C.-18 A.D.	Khairy 1990, Fig. 26.8, Pl. 14.8
115	Private collection					Parlasca 1991 Abb. 27
116	CJP 197			Light orange		
117	JP 2005	Dwelling	Pet. 89, Ez. I (272)	Light red		
118	Private collection					Parlasca 1991 Abb. 29
119	Private collection					Parlasca 1991 Abb. 24
120	J 3111		Pet. 36. 791	Light orange		
121	Private collection					Parlasca 1991 Abb. 25
122	Private collection					Parlasca 1991 Abb. 28
123		Dwelling	Pet. 81, El-Katute D.2.18	Red	9 B.C.-18 A.D.	Khairy 1990, Fig. 25.5, Pl. 13.5
124	Private collection					Parlasca 1991 Abb. 26
125	J 9502	Theatre	Pet. 62, AEP 628	Reddish brown		
126	Private collection					Parlasca 1991 Abb. 30, 32; 1990a, Taf. 30.3; 1993, Abb. 17
127	Private collection					Parlasca 1991 Abb. 31; 1990a, Taf. 30.2
128	JP 3039	Temple	Pet. 88, RI II.22, Site V 9	Beige		
129			Pet. 81, El-Katute D.1.7	Pinkish red	40-70 A.D.	Khairy 1986a, Abb. 13; 1990, Fig. 26.6, Pl. 13.6
130	JP 748		Pet. 81, El-Katute D.2.9 (108)	Orange	18-40 A.D.	Khairy 1990, Fig. 30.17, Pl. 17.17
131	JP 982	Dwelling	Pet. 80, Zurr. A.5.4, 14 (177)	Light orange		
132	JP 2167	Dwelling	Pet. 93, Ez. I, 1057/93-69	Orange		
133	Private collection					Parlasca 1990, Taf. VI; 1993, Taf. 13
134		Theatre	Pet. 61, AEP B, #69	Red		Hammond 1973, Fig. 153
135	JP 1242	Dwelling	Pet. 80, Zurr. 447	Orange		

136	JP 3414	Temple	Pet. 92, AEP Site II.7 (site clean up)	Orange		
137		Tomb	Horsfield exc. 1929-1937, El-Mu'eisra 29.890, filling of shaft of tomb BI	Coarse red	1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXII 165
138	CJP 193			Pinkish		
139	PJP 15		Present	Orange		
140	JP 723	Dwelling	Pet. 81, El-Katute D.2.5	Pinkish	40-70 A.D.	Khairy 1990, Fig. 28.12, Pl. 15.12
141	JP 1102		Pet. 80, Zurr. 307 A.7.6.8	Orange		
142	J 3101		36. 780 (Bought at Petra)	Red		Horsfield G. and A. 1941, Pl. XLVII.443
143	JP 749	Dwelling	Pet. 81, El-Katute D.2.9	Pink	18-40 A.D.	Khairy 1990, Fig. 28.10, Pl. 15.10
144	JP 2008	Dwelling	Pet. 89, Ez. I 103/L, Abs 19 Fk 208 (20)	Pinkish		
145	J 15786	Temple	Pet. 76, AEP 74:27	Red-brown		
146	JP 165		Pet. 60 I, 215 (297)	Grey		
147	JP 2064	Dwelling	Pet. 91, Ez. I (402)	Orange		
148	JP 1038	Dwelling	Pet. 80, Zurr. A.6.4.18	Orange		
149	JP 1496	Dwelling	Pet. 91, Ez.	Orange		
150	J 3102		36.781 (Bought at Petra)	Grey		Horsfield G. and A. 1941, Pl. XLVII.444
151	J 3112		36. 792 (Bought at Petra)			Horsfield G. and A. 1941, Pl. XXX.255
152	JP 1039	Dwelling	Pet. 80, Zurr. A.6.4, 19/234	Orange		
153		Cave	Horsfield exc. 1929-1937, 29.933 Cave 2, Wadi Mu'eisra esh-Shargiye	Pink	1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXIV 174
154			The British Exc. 1958-64			French 1994, Fig. 3
155	JP 5228		Pet. 92, The Court, Tomb B1 (810)	Light orange		
156	JP 1146	Dwelling	Pet. 80, Zurr.	Red		
157	J 3235		36.779 (Bought at Petra)	Red-pink		Horsfield G. and A. 1941, Pl. XLVII.442
158	JP 770	Dwelling	Pet. 81, El-Katute D.2.9	Light orange	18-40 A.D.	Khairy 1990, Fig. 28.11, Pl. 15.11
159	JP 2316	Dwelling	Pet. 96, Ez. IV (3016)	Pink		
160	CJP 202			Pink		
161			Oboda ND 501 (P)	Pink		Negev 1986, No. 1087
162			Oboda ND 800 (P)	Pink		Negev 1986, No. 1078
163	BM 232		The British Exc. 1958-64			
164	CJP 199			Red		
165	Private collection					Parlasca 1991 Abb. 33; 1990a, Taf. 29.1&2; 1993, Abb. 29
166			Bought at Petra	Red		Horsfield G. and A. 1941, Pl. XXXIX 245
167			Bought at Petra			Horsfield G. and A. 1941, Pl. XXXI.262
168	Private collection					Parlasca 1991 Abb. 21; 1990a, Taf. 37.2
169	Private collection					Parlasca 1991, Abb. 20; 1993, Taf. 37.1

170	BM +162		The British Exc. 1958-64			
171	Cambridge	Dump	Horsfield exc 1929-1937, El-Katute, C Dump 29.706	Pink	1 <sup>st</sup> cents. B.C.-A.D.	Horsfield G. and A. 1941, Pl. XII.52; Paelasca 1993, Abb. 36
172	Private collection					Parlasca 1990, Taf. VII.27
173	JP 2147	Dwelling	Pet. 93, Ez.	Pink		
174			Oboda ND 518 (P)	Pink		Negev 1986, No. 1063; 1986a, Fig. 28
175	A 672	Dwelling	Pet. 81, El-Katute D.2.5	Red-orange	40-70 A.D.	Khairy 1990, Fig. 30.16, Pl. 17.16
176	J 3231			Light orange		
177	Private collection					Parlasca 1991 Abb. 40
178	JP 179		Pet. 60, I 100.1 341	Light orange		
179			Oboda ND 514 (P)	Brown-grey		Negev 1986, No. 1074
180			Oboda ND 649 (P)	Pink-brown		Negev 1986, No. 1064
181			Oboda ND 811 (P)	Red		Negev 1986, No. 1071
182	JP 468		Pet.60, I, 10.5.2 503	Pink		
183			The British Exc. 1958-64			Parr 1990, Pl. IV.3
184			Oboda ND 512 (P)	Brown-buff		Negev 1986, No. 1062
185	Private collection					Parlasca 1991, Abb. 41
186			Oboda ND 508 (P)	Red		Negev 1986, No. 1061
187			Oboda ND 506 (P)	Red		Negev 1986, No. 1060
188			Oboda ND 792 (P)	Pink-brown		Negev 1986, No. 1069
189			Oboda ND 793 (P)	Pink-brown		Negev 1986, No. 1070
190	JP 2231	Dwelling	Pet. 94, Ez. I, 94-61 Big kitchen VT	Orange		
191	CJP 200			Pink-red		
192	Private collection					Parlasca 1991, Abb. 46
193			36.867 Aref Nassar coll. (Bought at Petra)			Horsfield G. and A. 1941, Pl. XXX 254
194		Theatre	Pet. 61, AEP B, # 70	Light red		Hammond 1973, Fig. 158
194 I	Private collection					Parlasca 1991, Abb. 39
195		Theatre	Pet. 61-62, AEP IB, # 71	Coarse red		Hammond 1973, Fig. 159
196	JP 1115		Pet. 80, Zurr. 320 A 7.9.20	Light orange		
197	JP 2319	Dwelling	Pet. 96, Ez. IV 3032	Pink		
198			Oboda ND 529 (P)	Pink-buff		Negev 1986, No. 1066
199	CJP 141			Red		
200			Pet. 81, El-Katute D.1.5	Red-pink	40-70 A.D.	Khairy 1990, Fig. 30.19, Pl. 17.19
201	JP 2969	Temple	Pet. 88, #22, Site V9	Red		
202	JP 2317	Dwelling	Pet. 96, Ez. IV, Plq. 91/Ao 96-58	Pink		

203	J 3935			Pink		
204			Oboda ND 517 (P)	Red		Negev 1986, No. 1076
205		Cave				Murray and Ellis 1940, Pl. XXXVI.7
206	PJP 16		Present	Dark pink		
207	Private collection					Parlasca 1991 Abb. 50
208			Oboda ND 503 (P)	Buff		Negev 1986, No. 1057
209		Dwelling	Pet. 81, El-Katute D.1.5	Light red	40-70 A.D.	Khairy 1990, Fig. 30.18, Pl. 17.18
210	Private collection		Ledger coll., Amman (Bought at Jerusalem)	Pink	2 <sup>nd</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXX.248
211	J 3113	Dump	Horsfield exc. 1929-1937, 36.793 E Dump	Orange	2 <sup>nd</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXX.250
212	Private collection					Parlasca 1991 Abb. 47
213	J 3114		36.794 (Bought at Petra)	Beige		Horsfield G. and A. 1941, Pl. XXX.249
214		Surf. Coll.	Horsfield exc. 1929-1937, 29.938 Surface with Str. I.I		2 <sup>nd</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXX.251
215		Tomb	Horsfield exc. 1929-1937, 29.891 El-Mueisra, Tomb BI with stratum II.1	Coarse red	1 <sup>st</sup> cent. B.C.-1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XXII.166
216	CJP 137			Red		
217	JP 1438	Dwelling	Pet. 88, Ez. II	Brown		Bignasca 1993, Abb. 136
218		Dump	Horsfield exc. 1929-1937, El-Katute Dump	Pink	2 <sup>nd</sup> -1 <sup>st</sup> cent. B.C.	Horsfield G. and A. 1941, Pl. XVI.109
219	Private collection					Parlasca 1990, Taf. VII.26; 1991 Abb. 37
220	JP 1005	Dwelling	Pet. 80, Zurr. A.5.5.131 (200)	Black		
221	JP 1014	Dwelling	Pet. 80, Zurr. A. 5.5.388	Black		
222	JP 8 (1477)		Pet. 60, I 105, 54	Red		
223		Surf. Coll.	Horsfield exc. 1929-1937, Surface with Str. I.1 and later			Horsfield G. and A. 1941, Pl. XXX.252
224		Tomb	Horsfield exc. 1929-1937, Mu'eisra Ridge, Tomb E2, grave 3 with Str. II.1	Red	1 <sup>st</sup> cent. B.C.-A.D.	Horsfield G. and A. 1941, Pl. XXV.189
225	J 6415			Red		
226	Private collection		Aref Nassar coll. (Bought at Petra)			Horsfield G. and A. 1941, Pl. XXX.253
227	J 3237	Surface collection	Horsfield exc. 1929-1937, 36.795 E Dump with stratum II	Pink	1 <sup>st</sup> cent. B.C.-1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XLVI.439
227.I			Negev		1st cent. A.D.	EAEHL III: 1139
228	Private collection					Parlasca 1991 Abb. 48
229			Oboda NST 22079 (F)	Buff		Negev 1986, No. 1075
230	J 9516			Orange		
231	JP 2086	Dwelling	Pet. 91, Ez. II, Schicht 27 (49)	Light brown		
232	JP 1954	Dwelling	Pet. 88, Ez. II Schnitt, Schicht 4	Red		

233	JP 1955	Dwelling	Pet. 88, Ez. II 11 (24), Schnitt 1, Scicht 8	Red		Bignasca 1993, Abb. 138
234	JP 1052	Dwelling	Pet. 80, Zurr.	Orange		
235	JP 2021	Dwelling	Pet. 89, Ez. I, FK 126 (1358)	Light orange		
236	Private collection					Parlasca 1991 Abb. 44
237	Private collection					Parlasca 1991 Abb. 42
238		Dwelling	Pet. 81, El-Katute, B.16.6	Red-pink	40-70 A.D.	Khairy 1990, Fig. 33.24, Pl. 19.24
239	JP 391		Pet. 60 PXO A33	Red-orange		
240	JP 382		Pet. 60 EX 1380 A	Orange brown		
241	Private collection					Lindner 1983, Abb. 2; Parlasca 1986, Abb. 3; 1991 Abb. 54
242			The British Exc. 1958-64			Parr 1990, Pl. IV.2
243	JP 3155	Temple	Pet. 89, AEP 71	Red		
244	CJP 192			Dark pink		
245			The British Exc. 1958-64			Parr 1990, Pl. IV.1
246	JP 5247	Tomb	Pet. 92, Tomb 1228 (28), 136	Pink		
247		Theatre	Pet. 62, AEP B, #240	Tan red		Hammond 1973, Pl. 160
248	Private collection					Parlasca 1991 Abb. 61
249	Private collection					Parlasca 1991 Abb. 60
250	Israel Museum		Oboda			Negev 1986a, Fig 59; Parlasca 1986, Abb. 1&2
251	JP 140		Pet. 82 (66)	Pink		
252			Oboda ND 505 (P)	Reddish brown		Negev 1986, No. 1059
253	Private collection					Parlasca 1991 Abb. 57
254			The British Exc. 1958-64			French 1988, Fig. 5
255	CJP 194			Red-beige		
256	JP 2997	Temple	Pet. 88, AEP Site V.9, SU (1)	Pink-beige		
257			Oboda ND 524 (P)	Pink		Negev 1986, No. 1065
258		Dump	Horsfield exc. 1929-1937, El-Katute Dump, Str. I.2 and II.1 29.626	Pink	1 <sup>st</sup> cent. B.C.-1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XII.54
259			Oboda ND 525 (P)	Grey-brown		Negev 1986, No. 1072
260			Oboda ND 522 (P)	Red		Negev 1986, No. 1073
261	Private collection		36.897 Aref Nassar coll. (Bought at Petra)			Horsfield G. and A. 1941, Pl. XLVI.441
262	Private collection					Parlasca 1991 Abb. 58
263		Dwelling	Pet. Ez. I, FK 216	Light red	1 <sup>st</sup> -2 <sup>nd</sup> cent. A.D.	Bignasca 1996, No. 7, Abb. 872
264	Private collection					Parlasca 1991 Abb. 60

265			Horsfield exc. 1929-1937, 36.870	Red	1 <sup>st</sup> cent. B.C.-1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XLVII.448
266		Theatre	Pet. 61, AEP B, #72	Coarse red		Hammond 1973, Pl. 161
267	JP 3711	Temple	Pet. 95, ST P.12	Dark brown		
268	Private collection					Horn 1978: 94; Schmitt-Korte 1984, Pl. 50b; Wenning 1990, Taf. 28.3
269		Dump	Horsfield exc. 1929-1937, El-Katute Dump, middle level 29.589	Grey	1 <sup>st</sup> cent. B.C.-1 <sup>st</sup> cent. A.D.	Horsfield G. and A. 1941, Pl. XII.53
270	JP 1202	Dwelling	Pet. 80, Zurr. A.9.5.4 16.12.80	Red		
271	JP 1251	Dwelling	Pet. 81, Zurr. 456 A.2.6	Red		
272	JP 1864	Dwelling	Pet. 88, Ez. II, 48	Orange		Bignasca 1993, Abb.135
273	Private collection					Parlasca et.al. 1997, Abb. 147
274			The British Exc. 1958-64			French 1988, Fig. 6
275	JP 3705	Temple	Pet. 95, ST, P5, Tr. 20, Loc. 1	Orange-pink		
276		Tomb	Horsfield exc. 1929-1937, Mu'eisra Ridge, Tomb E2-Grave 3 with Stratum II.1	Red	1 <sup>st</sup> cent. B.C.-A.D.	Horsfield G. and A. 1941, Pl. XXV.188
277		Theatre	Pet. 61, AEP B, #165	Red		Hammond 1973, Pl. 154
278	JP 1136		Pet. 80, 341 A 8.2.3	Reddish orange		
279	JP 9		Pet. III 105. 37	Pink		
280	CJP 138			Red-orange		
281	J 16215	Temple	Pet. 75, AEP (193)	Red		
282	JP 1474	Dwelling	Pet. 89, Ez. I, 103 L, Abs. 17, FK 206	Brown-beige		
283	J 3171		Horsfield exc. 1929-1937, 36.1712	Red-brown		Horsfield G. and A. 1941, Pl. XXX.259
284	JP 3954	Temple	Pet. 96, ST Site V 9	Light orange		
285	JP 746	Dwelling	Pet. 81, El-Katute D.2.1	Red-brown	2 <sup>nd</sup> and 3 <sup>rd</sup> quarters of the 6 <sup>th</sup> cent. A.D.	Khairy 1990, Fig. 32.22, Pl. 18.22
286	JP 1890	Dwelling	Pet. 88, Ez. II, Schnitt (138)	Light orange		
287		Dwelling	Pet. Ez. I, FK 323	Light red	1 <sup>st</sup> -2 <sup>nd</sup> cent. A.D.	Bignasca 1996, No. 6, Abb. 870, 871
288		Dwelling	Pet. 80, Zurr. 1.6.II (218) 3	Orange	Late Rom. Early Byz.	Zayadine 1982, Pl CXXXVII.2; 1983, Abb. 71
289	JP 230	Dwelling	Pet. 79, Zurr. A.2.1.2 (18)	Red		Zayadine 1982, Pl CXXXVII.18; 1983, Abb. 71
290	JP 1237	Dwelling	Pet. 80, Zurr. A.9.5.6 (440)	Beige		
291	JP 1246	Dwelling	Pet. 80, Zurr. A.4.20.15 45.1	Beige		
292	JP new		Pet. 99, Ez. P-4	Beige-brown		

293	JP 3708	Temple	Pet. 95, ST P-13	Light orange	Late 2 <sup>nd</sup> - Early 3 <sup>rd</sup> cent. A.D.	Barrett 1998, Fig. 95-P-8
294	JP 1255	Dwelling	Pet. 81, C.3.3	Red	525-538, 547 A.D.	Khairy 1990, Fig. 31.21, Pl, 18.21
295	JP 2009	Dwelling	Pet. 96, Ez. I, 22 (287)	Pink		
296	JP 836	Dwelling	Pet. 79, Zurr. A.I.2.7 17.11	Pink		
297	JP 835	Dwelling	Pet. 79, Zurr.A.I.12	Pink		
298		Dwelling	Pet. 81, El-Katute C.5.10	Light red	40-70 A.D.	Khairy 1990, Fig. 31.20, Pl 18.20
299	JP 3175	Temple	Pet. 89 R1#91 V.9 16	Pink		
300	JP 5027	Kiln	Pet. 97, Zurr. KVII. 02	Light red	3 <sup>rd</sup> cent. A.D.	Amr and al-Momani 1999, Fig. 7.2
301		Temple	Pet. Great temple. LT, 16. 9		4 <sup>th</sup> cent. A.D.	Barrett 1998, Fig. 95-P-6
302		Kiln	Pet. Zurr. A.4.1	Dark grey	5 <sup>th</sup> cent. A.D.	Zayadine 1982, Pl. CXXXVII 96; 1983, Abb. 71
303		Dwelling	Pet. Ez I. EF 149. PQ 102/O	Light red	4 <sup>th</sup> cent. A.D.	Bignasca 1996, Abb. 874
304		Kiln	Pet. Zurr. A.6.2 (215)	Brown	Late Rom. Early Byz.	Zayadine 1982, Pl CXLI.215
305	J 9502	Theatre	Pet. 62, 202 AEP BS	Beige- pink		
306	JP 712	Dwelling	Pet. 81, El-Katute D.2.5	Orange	40-70 A.D.	Khairy 1990, Fig. 32.23, Pl. 19.23
307	JP 7		Pet. 62, I 84	Orange		
308	JP 1380	Temple	Pet. 85, AEP	Orange		
309	JP 466		The British exc. 1958- 64, Pet. 60, V.100			
310	Private collection					Parlasca 1991, Abb. 65; 1990a, Taf. 32.1
311	Private collection					Parlasca 1991, Abb. 64; 1990a, Taf. 32; 1993, Abb. 38
312	J 9500	Theatre	Pet. 62, AEP JO B5	Light orange		
313	Private collection					Parlasca 1991, Abb. 51
314	Private collection					Parlasca 1991, Abb. 52; 1990a, Taf. 38. 1&2
315	Private collection					Parlasca 1991, Abb.53
316	Private collection					Parlasca 1991, Abb 63; 1990, Taf. VII.25
317	JP 717	Dwelling	Pet. 81, El-Katute D.2.5	Pink	40-70 A. D	Khairy 1990, Fig. 29.15, Pl. 16.15
318	Private collection				3 <sup>rd</sup> -5 <sup>th</sup> cents. A.D.	Horsfield G. and A. 1941, Pl. XXIX.243
319	JP 4220	Temple	Pet. 98, ST P.5, Sq 53033	Pink		
320	JP 3703	Temple	Pet. 95, ST P.2	Pink	Late 1 <sup>st</sup> cent. -Early 2 <sup>nd</sup> cent. A.D.	Barrett 1998, Fig. 95-P-3
321	JP 2964	Temple	Pet. 88, AEP, Site IV.9 S.U 28	Pink- Red		
322	JP 4221	Temple	Pet. 98, ST P.6 Area TV. EE 52	Light pink		
323	JP 1612	Temple	Pet. 77, AEP 198	Light orange		

<b>324</b>	JP 837	Dwelling	Pet. 79, Zurr. 1.I.3.6 17.11	Red		
<b>325</b>	JP 863		Pet. 80 2.14.28 6.5	Dark red		
<b>326</b>	JP 3036	Temple	Pet. 88, RF #89, Site V.9 S.U (1)	Light pink		
<b>327</b>	JP 2331	Dwelling	Pet. 94, Ez III P19. M41 L AB S6	Light orange		
<b>328</b>	JP 2067	Dwelling	Pet. 91, Ez. 91/I 4/7	Light pink		
<b>329</b>	JP 1891	Dwelling	Pet. 88, Ez. II Schnitt	Red		
<b>330</b>	JP 1892	Dwelling	Pet. 88, Ez. II (140)	Dark red		
<b>331</b>	JP 1948	Dwelling	Pet. 88, Ez. II.5 (14)	Light orange		
<b>332</b>	JP 1888	Dwelling	Pet. 88, Ez. II (136)	Red		
<b>333</b>	JP 1947	Dwelling	Pet. 88, Ez. II Schicht 2, FK 5 (13)	Pink		
<b>334</b>	JP 2891	Temple	Pet. 86, 8 AEP	Orange		
<b>335</b>	JP 1949	Dwelling	Pet. 88, Ez. cut, Level 2, FK 5 (15) (210)	Orange		
<b>336</b>	JP 1950	Dwelling	Pet. 88, Ez. II. 5 (16) (211)	Light orange		
<b>M1</b>	JP 826	Dwelling	Pet. 79, Zurr. A: I.7.21	Beige		
<b>M2</b>	JP 1142	Dwelling	Pet. 80, Zurr. A: 8.8.9 (347)	Pink		

## Summary and Conclusion

The terracotta figurines, just like other cultural materials, are uniform in their distribution. Terracotta figurines in Petra were found, so far, almost everywhere in both public and private places. It reveals that terracotta figurines were placed in temples, private houses and buried sometimes with the dead. In several cases figurines made with similar technique, obviously from the same workshop and sometimes from the same mould, were found in; houses temples and tombs, such as the figurines 2, 5 and 7 of the enthroned goddess, the figurines 34 and 35 of Isis, the figurines 78, 80 and 93 of the standing nude god, and the figurines 152 and 153, which represent a female's head.

Terracotta figurines are works of art moulded by specialist workman, who is usually a member of the common citizens. The moulds were produced by good artists and used in the mass production of the proper figurine types. Some figurines were more common than others. This could mean that the subjects that were represented by such figurines were more beloved than other subjects. These subjects represented certain gods and goddesses, which could be, in the beliefs of the Nabataeans, more powerful in bringing their prayers and desires into achievement. Other subjects are suitable for the purpose of using them as votive offerings to a certain god or goddess. Finally, other figurines could be considered as private properties to be accompanied the deceased in the after life.

The group of terracotta figurines included in this study varies in their shapes, styles and sizes. They could be classified into two major groups, the anthropomorphic and the zoomorphic figurines.

The majority of the figurines are the anthropomorphic and can be divided into male and female figurines. The female figurines are in the form of nude females and seated draped females; among them Isis and the enthroned draped goddesses. The individual female figurines are Aphrodite Anadyomene, the winged Nike, the hand-made standing females and other fragmentary unidentified figurines. The second form of the anthropomorphic terracottas is representation of the male figurines. The male figurines are divided into standing nude young males, standing draped males, Harpocrates and other individual pieces, among them are Dionysus and the Bes figurines. Other anthropomorphic figurines are the group of musicians, the theatrical masks and individual shapes of human heads.

The zoomorphic terracotta figurines, on the other hand, are divided into seven different groups. The majority among them are the horses and the camels. Other shapes are the horned animals, such as ibexes, goats, gazelles and rams; the monkeys; the donkeys, the birds like the dove and the eagle; and the hand-made unidentified animals with flat bodies.

The workmanship and the technique of making the figurines show a variation in the quality of the figurines, which vary from a well crafted to very crude ones. Three different technical methods were used to produce the figurines. The majority of them are moulded with a hollow inside. Two, three or four separate moulds are used to produce one figurine. These separate moulds were used to produce the front and back parts of the human figurines, and the right and left sides of the animal figurines. When the unbaked parts of the figurine were carefully removed from the mould, all parts of the figurine were smoothed before they were stuck together using a lump of clay. Few of the moulded figurines are made only by using the front mould in order to produce a relief form or a plaque type figurine. The moulded figurines that made by using worn moulds, required a device to reach the desired shape, and clearing the features by incising or puncturing them using different tools. On the inside of moulded figurines, fingerprints are visible, as left when the clay was pressed into the mould. Most of the hollow moulded figurines are provided with small vet holes to permit the escape of the air during baking.

When moulds became too worn for further use, others were made as nearly identical; these in some cases betray archaising tendency, as if made by artists who could work differently, commissioned to repeat old forms.

Very few of the terracotta figurines are hand-made. The hand-made figurines represent mostly some horned animals, gazelles, the animals of the flat bodies, two pieces of the enthroned nude female goddesses (69 and 70), and two camels (284 and 285). All of the hand-made figurines are roughly made and without accurate features. Other example of the terracotta figurines were made by using both techniques, moulding and forming by hand. These figurines are also few and represents, one ibex's figurine and the enthroned draped goddesses of the late third and the fourth centuries A.D.

Two uncovered moulds in Petra (Pl. M1 and M2), representing a camel's head and the lower part of the enthroned nude goddess, are indications of local production. Most of the figurines are made of unevenly fired local clay to pink, orange or red. Only few of them were fired homogeneously buff-pink, orange or red-pink. Originally, all terracotta figurines were painted and some of them were slipped or washed. Some of the figurines have traces of a red or reddish-brown paint. The slip and the wash were close to the colour of the baked clay of the figurine. Very few figurines are made of beige or black clay. In some cases paints are used most probably to hide some mistakes or to clarify the details of the figurine.

Even the only imported figurine 67, which was found by the Horsfields and dated to the second or the first centuries B.C., is not enough to assume that all of the figurines in that period were imported, but the non-existence of other locally made terracotta figurines together with Strabo's statement "embossed works, paintings, and moulded works are not produced in their country" (*Geographica* XVI.4.26) are evidences also to assume that the figurines of that period were imported. During the first century B.C. Petra made rapid strides in developing types of her own, the Nabataean artists started to produce horses and camels with stands. In the first century A.D. the terracotta figurines show a kind of development in style and a variation in subjects. The majority of the terracotta figurines belong to the reigns of Aretas IV and Malichus II. Some of the types continued to be produced in the reign of Rabbel II (70-106 A.D.). The most important types are the enthroned goddess al-Uzza, the mourning Isis, the standing nude god Dushara, the horses and camels without stands, the musicians, the human figurines holding a dove and grapes, doves, monkeys and some moulded zoomorphic vessels. Among the types of the figurines of the first century A.D. few were imported from Egypt; these are the types of Aphrodite Anadyomene, Harpocrates, Orans, Bes figurines and some theatrical masks.

After 106 A.D., the figurines of the second century didn't record any new subjects, but they show a continuation in producing the earlier types. Almost all the figurines belonging to the second century A.D. are made based on previous copies. The production of the terracotta figurines seems to show a gap somewhere in the period between the late second and the late third centuries A.D. This gap in production might be due to causes of fortuitous finds, and further discoveries of figurines may change this result.

In the late third and the beginning of the fourth centuries A.D., the people of Petra started to produce their ancient deities in a new style based on the old copies of them. The terracotta figurines of this period are totally different from those of the first and second centuries A.D., represented in a primitive way and roughly schematised. Belonging also to this period are the partly-draped enthroned goddesses exposing their breasts (53-62) and the hand-made horned animals (289-305), such as the ibexes, the goats and gazelles.

In comparing the Nabataean terracotta figurines to the Iron Age examples in Trans-Jordan, the Nabataean terracotta figurines represented, in most of them, the common subjects of that age but in a more accurate way, they show similarities in some aspects, such as the decency in the treatment of the human figurines, the production of the hand-made figurines, and the religious purposes, which the figurines are serving.

In general, the terracotta figurines were evidence of the wide cultural connection of the Nabataeans with the Hellenistic Greece, Egypt and Parthia. They show clearly the interaction between east and west through Egypt. The trade relations justify the conclusion that a cosmopolitan influence was exerted upon the work of the Petra coroplasts. Such influences were manifested clearly in the individualities, beauty and skill of workmanship, which distinguished many of the Petra terracottas of the first and the second centuries A.D.

Despite all the cultural influences of Egypt and Greek on the Nabataean terracotta figurines, it is noticeable that the clay figurines reflect a degree of local autonomy and show an original local school of art, which was a continuation of the figurine types in Trans-Jordan during the Iron Age including the Persian Period. This school of art can be recognized through the distinguished features of the most popular types of figurines, especially the enthroned goddesses, the standing nude boys, horses and camels. The common characteristics of these figurines can form a local style in the Nabataean art. The human figurines are represented in strictly frontal seated or standing position. Small anatomical details, like the muscles, fingernails and nipples are not taken into account. The proportion between the limbs, the head and the trunk is not in harmony. This asymmetry can be recognized through the short legs, the plump short neck, the small female breasts and the small male's genitals. Horses and camels were of striking characteristics. They are represented with short legs, large head and flat belly. Attention has been paid to the decorative elements and the attached equipments of these

animals more than to the symmetry between the body parts. Small anatomical details of the animal's body are not taken into account.

The production of the Nabataean terracotta figurines was influenced by the surrounding cultures. The Iron Age locally made figurines of Trans-Jordan, just as in the whole Levant, were affected by the Assyrian religious beliefs (Amr 1980: 282). On the other hand, the Nabataean terracotta figurines were influenced more by the Graeco-Egyptian figurines than other figurines. They may have been influenced by Hellenistic Greece through Egypt. This indicates a very strong relationship to Egypt through trade. The effect of the Egyptian beliefs was clear through the existence mostly of the mourning Isis figurine, Harpocrates, Bes and Orans figurines, in addition to the influence that appears in some aspects of the figurine character, such as the hairstyle and the facial features of the enthroned goddess figurines, and the way of representing the camel and the horse figurines.

Based on the Nabataean Inscriptions, it was clear that the Nabataean gods have their names from the Arabian Peninsula, such as Dushara and Al-Uzza. This study has pointed out that the Nabataeans were affected by the religious thoughts and beliefs that prevailed in the surrounding area, particularly the local, the Egyptian, the Parthian, and the Mesopotamian. The influence operated throughout the Iron Age, which, during this period, was under the prevalence of Assyria, Neo-Babylonia or, at the later part of this period, Persia (Amr 1970: 280-281). This was very clear through the representation of the enthroned goddess as a symbol of fertility, which was very common in the whole Levant and later in Greek, Egypt, Asia Minor and Italy.

As a result, the greatest number of the anthropomorphic terracotta figurines have two main characteristics: The enthroned goddess, which represents Al-Uzza and can be the main female goddess in Petra and the standing nude male god, which represents the main male Nabataean deity. It can be considered, that the Nabataean gods, mentioned in their inscriptions, upon them Dushara "The one of Ash-Shara", Shai' el-Qaum "The consort of the levy" and Al-Kutba "The writer" are most probably epithets, which describe the main male god of the Nabataeans in Petra according to his specific function<sup>1</sup>. This may indicate the beginning of the unification of the gods and a tendency to monotheism. Sub-epithets are still in use until today by the Moslems describing the god "Allah" by 99 different names.

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<sup>1</sup> This idea is also suggested by Axel Knauf about Dushara and Shai 'Al-Qaum (Knauf 1990: 179).

Unfortunately, we know nothing about the use of the terracotta figurines in sanctuaries. The temple figurines in Petra were not found in situ, to be able to know about the religious ceremonies in the Nabataean pantheon, but usually, figurines are brought by worshippers and placed in special niches in the temple. The figurines that were uncovered in temples represent male and female deities and different kinds of animals, mostly the hand-made horned animals. In the case of the animal figurines, the zoomorphic vessels and the hand-made horned animals were used as part of the cult objects of sacrifice. The sacrifice of an animal could be considered as a main belief or a rite in the practice of the Nabataean religion. Indicated by the big number of the horse and camel figurines, it would be suggested that these figurines used as an expression of gratitude to the deity for the increase of the flock. For this purpose, they were placed, most probably, on the altar in substitution for the live animals normally sacrificed there.

The majority of our group of terracotta figurines were found in houses and dwelling places. This number of figurines, which were found in houses and settled areas and representing almost all types and the most common figurines in Petra might give an indication of a cultic use of the votive figurines in private houses and their connection with the rites of the household. These figurines were placed most probably in proper places in the house, in order to protect and save the people lived in this house.

The number of graves containing figurines is comparatively small; this is why the figurines are hard to be considered as grave furniture. Two of the grave figurines representing horses (215 and 224), one of them was found in a child's grave and considered as a children toy (Horsfield G. and A. 1941); it can possess a deeper symbolic meaning and represent, in my opinion, not only a favourite play item that accompanied the child in the after life, but also and more probably a kind of a grave object which might play a role in the after life of the child. The terracotta figurines 93, 137 and 153 were found also in tombs, figurine 93 is a standing male deity, figurine 137 is a tragic theatrical mask and figurine 153 is a female's head of a high coiffure, similar to a figurine found in a dwelling area. These all were put in graves, buried with the deceased could have the purpose of using them as funerary gifts and possess no more than a religious act.

The Nabataean terracotta figurines as a result of this study can be evidence of the interaction between the religious ideas prevailing in the surrounding area of Trans-Jordan during the Iron Age, and the religious ideas of the Arab tribes in the Arabian Peninsula.

## Abbreviations

<b>AAAS</b>	Les Annales Archéologiques Arabes Syriennes.
<b>AASOR</b>	Annual of the American Schools of Oriental Research.
<b>ADAJ</b>	Annual of the Department of Antiquities of Jordan.
<b>AJA</b>	American Journal of Archaeology.
<b>APOLLO</b>	A Journal of the Arts. The Apollo Press Ltd. Adelphi.
<b>ARAM</b>	The Journal of Ancient Syro-Mesopotamian Studies.
<b>ATLAL</b>	The Journal of Saudi Arabian Archaeology.
<b>BASOR</b>	Bulletin of the American Schools of Oriental Research.
<b>EAEHL</b>	Encyclopedia of Archaeological Excavations in the Holy Land (Jerusalem, 1970).
<b>ERE</b>	Encyclopedia of Religion and Ethics. Charles Scribner's Sons (New York 1955).
<b>IEJ</b>	Israel Exploration Journal.
<b>JAOS</b>	Journal of the American Oriental Society.
<b>LEVANT</b>	Journal of the British School of Archaeology in Jerusalem.
<b>LIMC</b>	Lexicon Iconographicum Mythologicae Classicae. Vols. III 1&2 (1986); V 1 & 2 (1990). Artemis Verlag. Zürich und München.
<b>OpAth</b>	Opuscula Atheniensa. Stockholm.
<b>PEQ</b>	Palestine Exploration Quarterly.
<b>QDAP</b>	The Quarterly of the Department of Antiquities in Palestine.
<b>QEDEM</b>	Monographs of the Institute of Archaeology, Jerusalem.
<b>RB</b>	Revue Biblique.
<b>RES</b>	Répertoire d'épigraphie sémitique. Public par la Commission du Corpus Inscriptionum Semiticarum. Académie des Inscriptions et Belles-Lettres, Tome VII 1950. Paris.
<b>SUMER</b>	A Journal of Archaeology and History in the Arab World. The State Organisation of Antiquities and Heritage. Baghdad.
<b>SYRIA</b>	Revue d'Art Oriental et d'Archéologie. Publiée par: Institut Français D'Archéologie Beyrouth. Paris. Librairie Orientaliste Paul Geuthner.

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