

# Hauranite Sculpture

Robert Wenning

Regional styles are typical for Syrian art of the Roman period. In addition to a few Palmyrene examples (cat. nos. 150–58),<sup>1</sup> The Art Museum possesses an important collection of Hauranite sculpture from southern Syria.<sup>2</sup> The material of choice is local Hauranite basalt, a hard volcanic stone, difficult to work, which looks almost black in ambient light but more brownish if a spotlight falls on it.

Most of the sixteen Hauranite pieces at The Art Museum were recovered by the Princeton University Archaeological Expeditions to Syria in 1904–5 and 1909 under the direction of Howard Crosby Butler, and those few not securely documented in excavation records are almost certainly from the same source. The documents and photographs from this expedition are preserved at Princeton in the Research Photograph Collection and Archives of the Department of Art and Archaeology, a source for documentary photographs in several studies.<sup>3</sup> For some of the sculptures, the provenance Seeia is indicated in the inventory book, and for a few (cat. nos. 135–37), this is confirmed by their publication in Butler's expedition reports. From his publications, additional pieces in the collection can be attributed to Seeia (cat. nos. 134, 139, 140), and for some others this provenance seems to be likely (cat. nos. 138, 141–43). For the remaining six sculptures (cat. nos. 144–49), a clear provenance cannot be established; the Hauran seems probable because of the material, and the same location is suggested by stylistic features at least for nos. 144–46, 148. The exact find spot and the architectural context are given for six of the sculptures: nos. 134–37 are from the so-called Entrance to Theatron, the gate to the temenos of Ba al Shamīn. One fragment, no. 139, is part of a statue found in front of the so-called Temple of Dūsharā, and no. 140 is said to be from the

so-called Roman gate. Other sculptures (cat. nos. 138, 144, 145) could belong to votives set up in the temenoi (temple precincts). No. 142 belongs to a figured capital from Qanawāt, Seeia, or another site in the region. Of special importance are the three heads catalogued here as nos. 145, 148, and 149, because only a limited number of portraits are known from Syria.<sup>4</sup> These and the head of a goddess (cat. no. 147) are of better quality than most of the other Hauranite sculptures. In the catalogue the works are organized into two groups according to their provenance: nos. 134–40 comprise sculptures from Seeia, and nos. 141–49 are the works probably from the Hauran.

For a long time Seeia was a very important sanctuary in the Hauran region. It was founded by local Arab tribes or clans who wrote their inscriptions in Nabataean. Whether or not these clans were actually Nabataean is much debated because they differ from the Nabataeans of Arabia Petraea. Their differences might be explained by influences of Hellenistic Syrian culture and, to a great extent, of older Syrian Aramaic traditions, as J.-M. Dentzer demonstrated in a recent lecture.<sup>5</sup> Nevertheless, the sculptures should be termed Hauranite rather than Nabataean. The sanctuary itself was built on a high ridge on three terraces. The oldest temple at Seeia, that of Ba al Shamīn, is dated by an inscription to 33/32-2/1 B.C.<sup>6</sup> The so-called Entrance to Theatron provides admittance to the temenos of Ba al Shamīn; this gate is reconstructed in the Pergamum Museum at Berlin but without the tympanum figures.<sup>7</sup> Another reconstruction (or a cast from the Berlin one) was once exhibited at the Princeton University library.<sup>8</sup> The portico in front of the temple of Ba al Shamīn is called "theatron" in inscription *CIS* II 163. The temple, the theatron (upper temenos), the gate, and part of

the middle temenos belong to the first building phase. The well-dated sculptures of this phase, especially those from the Entrance to Theatron, provide the foundation for the classification of all Hauranite sculpture. A second inscription, *CIS* II 164, may refer to an enlargement (upper storey) of the temple; if it does, the dating of the sculptures would be affected.<sup>9</sup> There are at least two slightly later temples in the sanctuary on the lower terraces (see below). The site was excavated by H. C. Butler in the early years of the twentieth century and again, much later, by J.-M. Dentzer.<sup>10</sup>

The arched tympanum (3.00 x 1.30 m.) of the so-called Entrance to Theatron featured sculptures in high relief. The keystone of the arch bears the bust of Ba'al Shamīn with sunrays.<sup>11</sup> Butler reconstructed the tympanum scene as a group consisting of a victorious man heralded by two riders with trumpets, with two horses facing in opposite directions, and a standing figure between them.<sup>12</sup> This reconstruction should be viewed with great caution. Fragments 1–0,<sup>13</sup> from the great heap of building materials from the gate (fallen "in hopeless confusion"), which Butler used for his reconstruction, are now at Princeton, but there are at least three other male heads in the Suweida Museum whose style and measurements strongly suggest that they belong either to this tympanum or to that of the Temple of Ba'al Shamīn.<sup>14</sup> These three heads are unpublished and the attribution needs to be proved.

One slab (ca. 105 x 73 cm.) of the tympanum was drawn by M. de Vogüé in the nineteenth century and depicts a bridled horse facing left.<sup>15</sup> At the bottom of the saddle a socket is shown for the figure of the rider. This drawing corresponds in its measurements to the dimensions of the tympanum and to cat. no. 137, but it is not integrated into Butler's reconstruction. A second relief of the same height (w. ca. 26 cm.), published by de Vogüé, portrays a standing man in a tunic,<sup>16</sup> but the man seems too small against the size of the horses to be attributed to the tympanum figures (he cannot be combined with fragment 0). Moreover, the bottom of this slab differs from the slab with the horse. Another possibility would be to attribute both slabs to the tympanum of the Temple of Ba'al Shamīn itself, which was Butler's tentative solution.<sup>17</sup>

At the moment, however, it still seems impossible to attempt a new reconstruction of the tympanum reliefs. Such an undertaking would require further detailed investigation of the entire sculptural complex, and even then, the evidence might be insufficient to allow an authoritative reconstruction. Nevertheless, the Hauranite collection of The Art Museum is certainly of greater importance for Classical and Near Eastern archaeologists than the number and character of the items seem to indicate: they are the basis for the study of the local Hauranite art in the Roman period.<sup>18</sup>

#### BIBLIOGRAPHY AND FURTHER READING ON HAURANITE SCULPTURE

- M. Dunand, *Le Musée de Soueida: inscriptions et monuments figurés*. *Bull* 20 (Paris 1934).
- A. Abel, "La statuaire hauranienne," *AnnArchBrux* 49 (1956): 7–15.
- S. Diebner, "Bosra: Die Skulpturen im Hof der Zitadelle," *RdA* 6 (1982): 52–71.
- I. Skupinska-Lovset, *Funerary Portraiture of Roman Palestine. An Analysis of the Production in Its Culture-Historical Context*, SIMA Pocket-Book 2 (Gothenburg 1983), 311–20.
- G. Bolelli, "La ronde-bosse de caractère indigène en Syrie du Sud," in Dentzer 1986, 311–72.
- J. Dentzer-Feydy, "Bosra et le Hauran," in Caubet 1990, 57–71.
- G. Bolelli, "La sculpture au Musée de Suweida," in Dentzer and Dentzer-Feydy 1991, 63–80.
- J. Dentzer-Feydy, "Au musée de Suweida: les linteaux sculptés de figures divines," *AAS* 41 (1997): 39–48.
- A. Abou Assaf, *Gabal Hauran und seine Denkmäler* (Damascus 1998).

#### NOTES

1. Cat. nos. 152, 156, and 158 (from Palmyra) entered The Art Museum's collection at the same time as did the Hauranite basalt sculptures from H. C. Butler's expedition (below). Butler may have acquired the Palmyrene pieces, possibly through purchase, and brought them to Princeton along with the material he excavated.
2. For bibliography on Hauranite sculpture, see the list above, at the end of the introduction to this section.
3. E.g., C. L. MacAdams, in H. I. MacAdams 1986, 244–49, 311–69; and Kennedy 1995.
4. Cf. Parlasca 1985, 343–45; Skupinska-Lovset 1999, 208–30.

5. Cologne, February 12, 2000.
6. *CIS* II 163.
7. Schmitt-Korte 1976, fig. 43.
8. See Butler 1916, fig. 332.
9. Parlasca 1967, 558.
10. Butler 1916, 365–402; Dentzer 1985, 65–83; Dentzer 1990.
11. Butler 1916, fig. 331 (fragment G, now Damascus, Nat. Mus. 46, partly damaged).
12. Butler 1916, 385, fig. 329.
13. Butler 1916, fig. 334. For fragments L–O (cat. nos. 134–37, not in order), see Butler 1916, 382, 384–85, 398, fig. 334; E. Littmann and D. Magie, Jr., in Butler 1916, 367 (frag. N; cat. no. 136); Bossert 1951, 35 no. 515, fig. (frag. O; cat. no. 134); Parlasca 1967, 557; Bolelli 1986, 325, nos. 1–4, 326 no. 5, pl. XVIII a–d (assuming the sculptures got lost); Bolelli 1991, 72; Haider, Hutter, and Kreuzer 1996, 181.
14. Suweida Museum, inv. 332 (h. 16.5 cm., w. 13.4 cm., d. 7.5 cm.); inv. 761, from Seeia (h. 16.5 cm., w. 15.5 cm., d. 16.5 cm.); inv. 895, from Seeia (data kindly submitted by H. Laxander).
15. De Vogüé 1865–77, 36, pl. 2.4; see also Butler 1903, 416; Bolelli 1986, 325 n. 39, 328, pl. XVIII.
16. De Vogüé 1865–77, pl. 2.5.
17. Butler 1916, 377, fig. 325c.
18. I owe Michael Padgett a debt of gratitude for allowing me to publish these sculptures, for his kind support during my visits to The Art Museum, and for his valuable help in editing this part of the catalogue.

134.

## UPPER PART OF A MAN IN HIGH RELIEF

*Hauranite, last part of first building phase of Temple of Ba'al Shamīn, Seeia, 33/32-2/1 B.C.*

*Provenance: central figure in the tympanum of Entrance to Theatron at Seeia; fragment* ○

*Material: brownish basalt*

*Dimensions: h. 33 cm., h. of head 19.1 cm., w. 34.3 cm., w. of head 17.8 cm., d. 20.6 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904-5 and 1909 (y1930-449)*

**CONDITION:** *Preserved are the head and shoulders of an underlife-sized standing man carved in very high relief. The dimensions and the lack of arms with attributes in front of the breast clearly indicate a full standing figure rather than a pilaster*

*bust.<sup>1</sup> The top of the head is flattened to meld with a pillarlike block at the back of the head and neck; the surface of the flattened top slopes toward the ground of the tympanum, and there is no evidence that anything was originally placed upon the head. At the back of the block, behind the right ear, is a dowel hole for attaching the statue to the tympanum. When placed high in the tympanum and viewed from below, the head would have appeared more voluminous and majestic than in its modern installation. The surface is carefully smoothed but the stone contains many small pores. The bridge of the nose and tip of the chin are broken off, and the upper part of the body is irregularly broken off below the armpits. The back of the bust was partially hollowed out in modern times, probably to reduce the weight.*



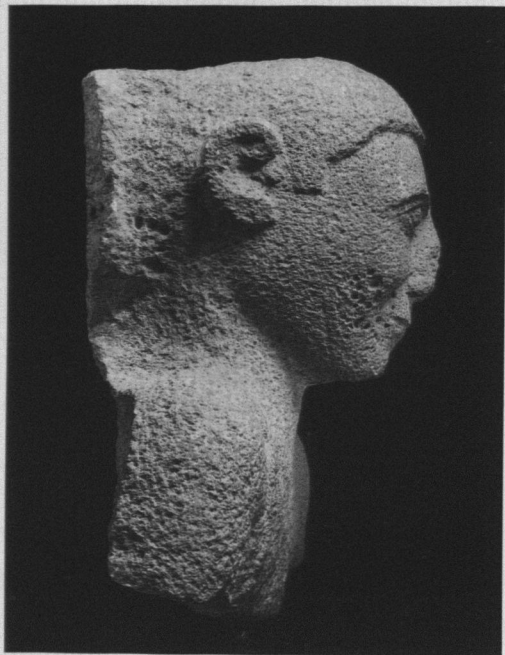




The statue depicts a man wearing a long tunic fixed on his right shoulder with a round fibula, leaving his left shoulder and arms uncovered. The way the man is dressed is unusual and may contribute to discerning his status, function, and identification. Though the drapery folds are indicated, the bust remains quite flat; the collarbones are hardly visible and the

ears are incorrectly placed. The short-haired coiffure is given little structure beyond the rigid hairline; only a closer examination reveals the presence of short locks. The hairstyle recalls Julio-Claudian portraits, but this need not dictate an early-first-century date.<sup>2</sup> The eyes are almond-shaped and sharply outlined; the pupils are not marked. The thin, pouting lips are framed by deeply engraved facial folds.

Though the smiling face reminded Butler of an archaic statue, the expression is typical for Hauranite sculptures of that phase.<sup>3</sup> The face is not expressionless, especially when seen from below; despite some masklike stiffness, the features are made vivid by plump cheeks that contrast nicely with other more emphatically glyptic elements. The style is comparable to that of other sculptures from Seeia and nearby Qanawāt.<sup>4</sup> However, the figure differs from standard representations of Ba'al Shamīn. A firm identification remains unknown. The context, as part of the tympanum with the riders, and the inscription that defines one of the latter as "Triton trumpeter" (see cat. no. 136) suggest, as Butler wrote, that the statue depicts one of the temple's benefactors.<sup>5</sup> This then could be Maleikat, the son of Ausū, the son of Mo'ajerū, shown as donor and guardian of the sanctuary he built. Above him, Ba'al Shamīn was shown in a larger bust in the center of the arch. RW



## BIBLIOGRAPHY

Butler 1916, 384–85, fig. 334, fragment o.

Bossert 1951, 159, no. 515 (illus.).

## NOTES

1. For a pilaster bust from the temple, see Bolelli 1986, pl. xviii.
2. Cf. a head of Tiberius in the Museum of Fine Arts, Boston (inv. 1971.393): Comstock and Vermeule 1976, no. 331.
3. Cf. the “sub-Ptolemaic smile” associated with some Egyptian mummy masks: Parlasca 1967, 557; Grimm 1974, 47, 104.
4. Cf. the head of Ba‘al Shamīn in a relief from the temple of Ba‘al Shamīn at Seeia, now Paris, Louvre AO 4997: J.-M. Dentzer, in Homès-Fredericq 1980, 102, no. 73;

Hellenkemper-Salies 1981, pl. 71; Caubet 1990, no. 16. This head proves the close relation between the temple and the gate sculptures. These two heads might have been worked by the same artist. Also comparable is the bust of a figured capital, Damascus, Nat. Mus. 5040, from the so-called Temple of Dūsharā at Seeia (unpubl.); cf. another capital, possibly from Qanawāt, Suweida Mus. 295; Negev 1976, fig. 79; Dentzer and Dentzer-Feydy 1991, cat. 4.15, pl. 1. Cf. further a seated man from Qanawāt, Suweida Mus. 609; Dentzer and Dentzer-Feydy 1991, cat. 4.28, pl. 4; and another seated man of unknown provenance: Dunand 1934, no. 66, pl. 20.

5. Cf. the monumental votive group of Allat and a Babylonian-Jewish hero or the Jewish king as rider set up in the temenos of the temple at Saḥr, which has been discovered and reconstructed by T. Weber (publication in preparation).

135.

## MALE HEAD IN HIGH RELIEF

*Hauranite, last part of first building phase of Temple of Ba‘al Shamīn, Seeia, 33/32–2/1 B.C.*

*Provenance: tympanum of Entrance to Theatron at Seeia; fragment M*

*Material: brownish basalt*

*Dimensions: h. 17.0 cm., w. 15.3 cm., d. 6.8 cm.*

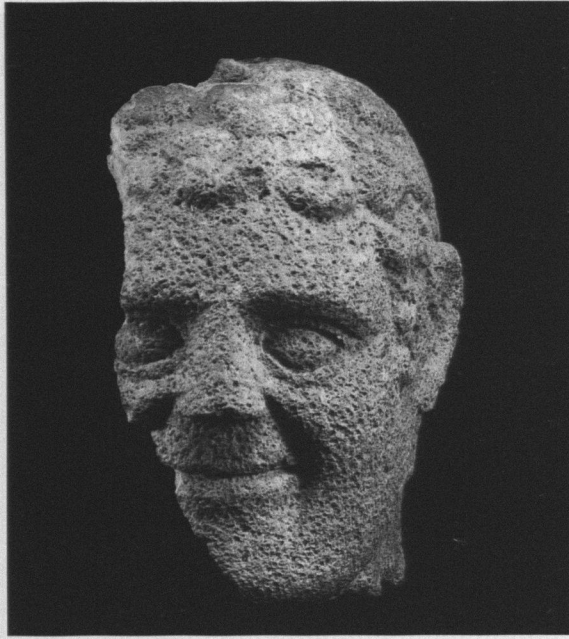
*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930-443)*

**CONDITION:** *The head in relief is broken off under the chin. Part of the right side of the head is irregularly broken off, following a line from the outer corner of the right eye to the corner of the mouth and the middle of the chin. The latter break is more or less in a single plane and allows the head to lie close to the original ground of the relief. The top of the head is chipped around the dowel holes.*

Preserved is the head of a man in a three-quarter view to the left. The back of the head, behind the left ear, is uncarved and tapers into a block that was fixed to the tympanum, apparently by means of metal pins, as evidenced by two large, parallel dowel holes (l. 1.8 cm.) on top of the head. The structure



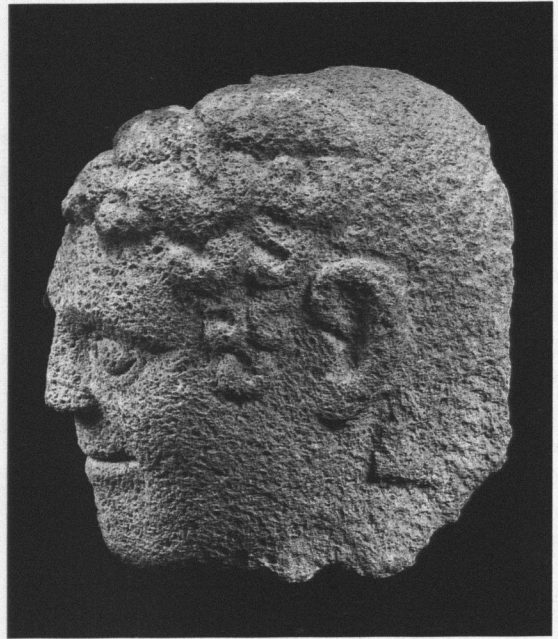




of the face is comparable to that of the standing man (cat. no. 134) but smaller, stockier, and rounder; he has a similar smile but a shorter nose, and the eyeballs are slightly more protuberant. The hair, too, is different, with short, tight curls arranged in somewhat clumpy fashion.

The block at the back of the head determines the position approximately, with the face turned to a complete three-quarter view. The dowel holes at the top point to a position high in the relief, just below the arch. Such placement, as well the similarity in dimensions to the trumpeting rider (cat. no. 136), suggests that this man is also to be reconstructed as a rider, though neither this nor the assumption that the man was also a trumpeter can be proved (unlike the trumpeter, he holds no instrument to his lips).<sup>1</sup> This means the composition in the tympanum relief as reconstructed by Butler—with two identical riding trumpeters represented in mirror image—is not correct. The man, looking slightly to his right, that is, to the back wall and a little toward the top, would seem to have had a relationship (eye contact) with the Ba'al Shamīn on the arch.

In style, this head may be compared with the bust of Ba'al Shamīn at the keystone of the arch,<sup>2</sup> with three unpublished relief heads at the Suweida Museum, possibly belonging to the tympanum



figures of the gate or the temple, with some other heads from Suweida,<sup>3</sup> and with the busts of figured capitals from Seeia.<sup>4</sup>

RW

#### BIBLIOGRAPHY

Butler 1916, 384–85, fig. 334, fragment M.

#### NOTES

1. Butler (1916, 384) alternately suggested a reconstruction with a standing man between the right-hand rider and the central figure (cat. no. 134).
2. Butler 1916, fig. 331, fragment G, now Damascus, Nat. Mus. 46; Bolelli 1986, 325 no. 1; J. Dentzer-Feydy, in Dentzer 1986, 269, pl. III b 1.
3. Dunand 1934, no. 106, 112, pl. 25; Bolelli 1986, nos. 31–32, pl. IX.
4. Damascus, Nat. Mus. 44 and 45 (from the so-called Temple of Dūsharā at Seeia): Butler 1916, fig. 337a; Mercklin 1962, 23–24, nos. 71–72, figs. 94–95; Negev 1976, fig. 78 (incorrectly captioned as Suweida Museum); Dentzer-Feydy, in Dentzer 1986, 269 pl. Ixb. Cf. also a figured capital from Qanawāt, Suweida Mus. 409: Dunand 1934, 64 no. 122 pl. 28; Mercklin 1962, 24, no. 74, fig. 99; Dentzer and Dentzer-Feydy 1991, cat. 4.14. These busts are to be compared especially for the stocky features. In addition, cf. "The Marble Statue" from Dura-Europos: Downey 1977, 85–87, pl. 19. For a Roman relief, cf. the tomb stele Hamburg Museum, inv. no. 1928.97: Parlasca 1978b, 117, pl. 34.

136.

## HEAD OF A TRUMPETER IN HIGH RELIEF

*Hauranite, last part of first building phase of Temple of Ba'al Shamīn, Seeia, 33/32–2/1 B.C.*

*Provenance: tympanum of Entrance to Theatron at Seeia; fragment N*

*Material: brownish basalt*

*Dimensions: h. 12.0 cm., w. 10.1 cm., d. 4.2 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930-444)*

*Condition: The fragment of a head from a relief is broken all around, so that only the face with part of the hair on the forehead remains (one row of curls and two curls of a second row). Part of the right side of the head is broken off but not as close to the eye, mouth and chin as on fragment M (cat. no. 135), which is better preserved. This irregular break runs more or less straight down, while the break at the left more closely follows the shape of the face. There is no block preserved at the back of the head. The face ends at the chin in a horizontal cut, while at the mouth and chin a great piece is knocked off where the trumpet touched the lips. The surface is porous. There is a large dowel hole*

*(l. 2.6 cm.) at the top of the head, extending all the way back into the break. Here the back is diagonally cut, while the lower two-thirds are more or less planar.*

Preserved is the head of a man in a three-quarter view to the right. The features are close to those of the heads on fragments M and O, and the same parallels may be cited,<sup>1</sup> but this head appears broader, with larger eyes. The nose is conspicuously short again, while the mouth and its adjacent facial folds are enlarged. The relatively broad area above the



upper lip is typical for these heads. The curly hair seems to be less vivid than the similar coiffure of fragment M (cat. no. 135), with the few great curls falling onto the forehead in a formulaic manner.

The man holds a trumpet at his lips.<sup>2</sup> A piece of the tube with oval cross section (diam. 2.8 cm., l. 1.8 cm.) remains at the break; the lower part is knocked off.<sup>3</sup> The trumpet originally continued downward rather than upward. The wide mouth and enlarged cheeks perhaps indicate the blowing of the trumpet. Behind the trumpet, the details of the mouth and facial folds are not fully modeled on the left side of the face, suggesting that the head was to be seen in three-quarter view. As with fragment M (cat. no. 135), the dowel hole and the three-quarter view indicate a similar position in the left half of the tympanum. Butler's suggestion that the head belonged to the left-hand rider is probably correct: behind the saddle and the body of the rider there is a short Greek inscription, which reads "Triton, trumpeter."<sup>4</sup> For the horse, see cat. no. 137, below.

RW

#### BIBLIOGRAPHY

Butler 1916, 384–85, fig. 334, fragment N.

#### NOTES

1. For the large eyes and their framing elements, cf. the head Paris, Louvre AO 4996: F. Baratte, in Homès-Fredericq 1980, 103, no. 75; Hellenkemper-Salies 1981, pl. 221; Caubet 1990, no. 15. It is assumed that this head is from a statue which could have been set up in front of the temple of Ba'al Shamīn.
2. For the trumpet(er), cf. various Roman historical reliefs, e.g., the Arch of Titus in Rome, Roman battle sarcophagi, and the shorter trumpets on coins of Bar Kokhba (Yarden 1991, 101–6). The long trumpet seems to have been an instrument of great official occasions, especially triumphs, and possibly a Hellenistic-Roman element in Syrian regional art. The Nabataeans seem to have been more familiar with the double flutes (*auloi*); see I. Parlasca 1990, 159–60, pl. 27.1 (Nabataean terracotta figurines). Trumpets are not common in the ancient Near East before the Roman period, but in Greece the war trumpet (*salpinx*) was mentioned by Homer. Other trumpets were employed in sanctuaries to assemble the congregation or to announce cultic acts, sunset, or holy periods: cf. the inscription for the trumpeter at the temple of Jerusalem: Demsky 1986, 50–52.
3. The round mouthpiece is not always depicted.
4. E. Littmann and D. Magie, Jr., in Butler 1916, 367, no. 772 (a reading disproved such earlier suggestions as "Kreiton" and "Breiton/Britto"); Bolelli 1986, 344. The slab with the inscription was given to the Princeton University Library but could not be located in 1994.

137.

## HEAD OF A HORSE IN HIGH RELIEF

*Hauranite, last part of first building phase of Temple of Ba'al Shamīn, Seeia, 33/32–2/1 B.C.*

*Provenance: tympanum of Entrance to Theatron at Seeia; fragment L*

*Material: brownish basalt*

*Dimensions: h. of head 23.3 cm., h. at neck 1.48 cm., w. 13.5 cm., d. 21.5 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930–440)*

**CONDITION:** *The head is broken off at the neck. The tip of the horse's right ear, the greater part of its left ear, and a piece of basalt between the mane and left ear are broken off. The left rein is chipped. There is a whitish discoloration on the basalt from the left ear to the neck and bridle; it is less pronounced on the opposite side below the mane, which itself has a reddish discoloration. There is a dowel hole behind the left ear and possibly a second, broken dowel hole at the end of the mane. The underside of the head has somewhat fewer details because of the bowed head.*





The head is from a relief of a bridled horse, standing to the right, the head itself bowed and turned sharply out toward the front, so that both sides are fully worked like a sculpture in the round. Details of both horse and bridle are accurately portrayed. The mane is cut short, with a tuft combed forward onto the forehead. The eyes are hooded beneath heavy lids.<sup>1</sup> The nostrils are slightly flared; there are four slight notches upon the mouth. The bridle consists of a trapezoidal halter with a middle strap and a snaffle. The reins are tightened by the rider. The snaffle-bit is fixed with rivets to the reins. Each halter-strap is decorated with three round disks or rosettes, while the middle strap features a rhombus between two smaller discs.

Butler described the slab with the plain outlines of this horse.<sup>2</sup> The horse was saddled and there was

a socket in the saddle into which the body of the rider once was fitted with a peg. It is this rider that Butler, aided by the inscription on the slab above, identified with the fragmentary head of a trumpeter (cat. no. 136). An idea of the horse with its harness and saddle can be had from the drawing of the right-hand horse made by de Vogüé.<sup>3</sup>

Sculpted riders are a common motif in local Hauranite sanctuaries;<sup>4</sup> sometimes they appear with representations of gods, more often with those of donors. The inscription on this relief ("Triton, trumpeter") allows the rider to be identified as a companion of the central figure (cat. no. 134) or as a priest of the sanctuary.<sup>5</sup>

RW

#### BIBLIOGRAPHY

Butler 1916, 384–85, fig. 334, fragment L.





#### NOTES

1. Cf. the head in Dunand 1934, no. 112, pl. 25 (already compared with head cat. no. 135), and the head in Bolelli 1986, 350, no. 36, pl. x.
2. Butler 1916, 384.
3. De Vogüé 1865–77, 36, pl. 2.4. See also the discussion in the introduction to this section.
4. Especially the sanctuaries at Qanawāt, Saḥr, and Seeia. More than 20 sculptures of riders/horses are known:

- see Diebner 1982, 62, nos. 28–30, figs. 31–34; Bolelli 1986, 321, 324, 328, 343–44, 349, 352–53, nos. 20–22, 70–75, pls. VII, XVII, XVIII; Bolelli 1991, 71–72; Weber 1995, 203–11, pls. 29–30 (possibly the caravan gods Azizos and Monimos). For (the different) Nabataean terracotta figurines of riders and horses, see I. Parlasca, in Lindner and Zeitler 1991, 121–24, figs. 37–50 and in Weber and Wenning 1997, 130, fig. 146b, 147.
5. Cf. Bolelli 1986, 344.

138.

### HEAD OF A MAN

*Hauranite, late first century B.C.—early first century A.D.*

*Provenance: Syria, probably Hauran (Seeia?)*

*Material: dark brownish basalt*

*Dimensions: h. 17 cm., w. 14 cm., d. 17 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930-442)*

**CONDITION:** *Diagonally broken off at the neck (7 × 14 cm. in diam.), from which a modern iron dowel extends (previously restored with a plaster bust). A protrusion in the back may be some kind of hair knot, but it cannot be excluded that this is a support to fix the figure to a background; there is otherwise no indication that the head derives from a relief. The surface is generally worn and knocked about. Chips have flaked off at the brows, the left eyeball, the nose, and the chin.*



The underlife-sized head of a man is nearly in the round, with bold features and a strong neck. Sharp, curved lines were preferred in the composition of the mouth, the naso-labial lines, the eyelids, and the hairline. The cheeks and brows are somewhat swollen

and the eyeballs protuberant (pupils not drilled). The forehead is arched, the nose wedge-shaped, the chin pointed. The frontal view seems to be the principal one, but it remains possible that the head was originally to be seen in three-quarter view. The short hair is arranged in a manner recalling the female "melon coiffure," framing the forehead in a broad strip of two rows of curls while at the back the curly hair is less voluminous but still neatly arranged. There are ringlets in front of the ears; the larger curls behind the left ear are at some variance with the rest of the hairdo. The smile and the ornamental construction of the head are typical of early Hauranite figures, especially heads from Seeia,<sup>1</sup> which therefore seems the most likely provenance. RW

#### BIBLIOGRAPHY

Unpublished.

#### NOTE

1. Cf. the Seeia group in this catalogue (nos. 134–37 above), and other heads, such as Dunand 1934, nos. 106, 112, pl. 25; Bolelli 1986, nos. 31–32, pl. IX. Especially comparable is a head in London, British Museum WA 125 699; Bolelli 1986, no. 25, pl. VIII.





139.

**FEMALE FACE IN RELIEF:  
PERSONIFICATION OF THE LAND OF  
THE HAURAN, FROM THE BASE OF A  
STATUE OF SEEIA**

*Hauranite, first half of the first century A.D.*

*Provenance: from debris in front of the so-called Temple of  
Dūsharā at Seeia; fragment P*

*Material: dark brownish basalt*

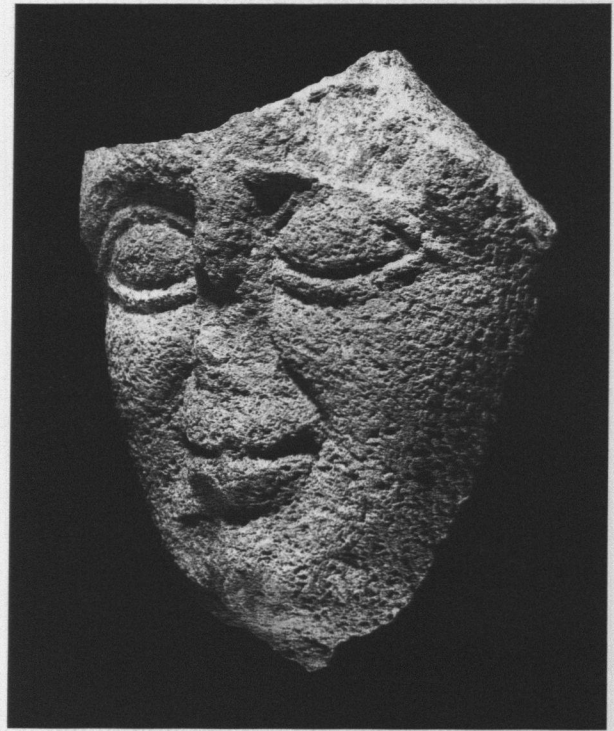
*Dimensions: h. 15.9 cm., w. 13.3 cm., d. 5.2 cm.*

*Princeton University Archaeological Expeditions to Syria,  
1904–5 and 1909 (y1930–448)*

**CONDITION:** *The face of a figure, broken all around: diagonally above the eyes (upper part of the left eye chipped off), in*

*front of both ears, and through the neck. The broad break in the back is relatively straight, so that the face seems to have been cleanly cloven from its parent head. The nose is lost and the tip of the chin is damaged. Of the hair, only a single curl remains in front of the left ear. There is a large, light discolored patch on the right cheek, and similar but smaller patches are found below the chin and around the outer corner of the left eye. Otherwise the color of the basalt's porous surface is irregularly shaded from lighter to darker brown. Sprinkled spots of mica are visible in the breaks.*





The fragmentary base of a statue of Seeia that yielded this face remained at the site and was brought to the Suweida Museum around 1980; this single fragment is the only piece taken away to Princeton. The face is shown in a frontal view. In comparison with the heads from the Entrance to Theatron, this head is distinctively broader and flatter,<sup>1</sup> much more even than the head cat. no. 134. The flat cheeks and round, projecting chin contribute much to this impression and make the face seem a bit masklike, an effect opposed by the smile, by the soft modeling, and by certain asymmetries in the features. By contrast, some features, especially the treatment of the large eyes, compare well with heads such as cat. no. 135. The more naturalistic and, despite the somewhat broad presentation, more vivid composition of the face when compared to those from the Entrance to Theatron indicates that there had been some intervening development, a conclusion that fits the contextual evidence suggesting a later date for the statue of Seeia (see below).

The face was found by Butler knocked off from the sculptural base of a statue.<sup>2</sup> The damaged base was found in the debris in front of so-called Temple of

Dūsharā.<sup>3</sup> According to a bilingual Greek-Nabataean inscription,<sup>4</sup> the statue could be identified as that of Seeia, the personification of the site.<sup>5</sup> The flat slab with the inscription was set against the podium of the temple (h. 1.4 m.), just below the middle of the space between the left-hand column and the adjoining half-column of the façade.<sup>6</sup> This argues for the possibility that the statue was erected together with the temple and that it can be assigned a similar date.

The so-called Temple of Dūsharā is situated at the west corner of the middle temenos with its front toward the paved courtyard, which forms another theatron. Butler's reconstructed plan of the temple has now been corrected by the excavations of J.-M. Dentzer,<sup>7</sup> who also established the stratigraphy of the complex. The temple is later than the façade of the upper theatron, for the façade was partly cut down to build the temple. This seems to have been an act of connection rather than one of destruction. Dentzer suggested a dating into the second half of the first century A.D., but an altar for the statue of Galis, found in front of the temple, is dated to A.D. 29/30 (*RepES* 2117) and offers a *terminus ante quem*.<sup>8</sup> For stylistic reasons there can be no great



distance between the statue of Seeia and the sculptures from the Entrance to Theatron. A date in the first third of the first century A.D. therefore seems to be likely for the statue as well.

It is not known to whom the temple was dedicated: Dūsharā was suggested only because of his rank among Nabataean gods. Dūsharā is not mentioned in any of the inscriptions from the site, and there are many other possible deities to whom the temple might have been dedicated. Butler thought the statue of Seeia represented Dūsharā, perhaps influenced by the tendrils with grapevines at the base. Considering where the statue was erected, it could hardly have been the cult statue of this temple or a representation of the temple's owner, as Dentzer speculated.<sup>9</sup>

Although the base of the statue is broken off above the feet, rich folds of a long chiton indicate that Seeia was shown in a manner following Hellenistic tradition but transferred into local style. In the Hauran, this drapery is very often associated with statues of Nike. Seeia as the personification of the site corresponds to the rank of a city-goddess or Tyche, as rightly pointed out by Dentzer and C. Augé. Since the creation of the famous Tyche of Antioch in the third century B.C., many of the Eastern Tyche types followed her manner of drapery (cf. cat. no. 146).

Seeia stands upon a rocky hill identified with the djebel al-'Arab, the Hauranite mountains. Her feet (with sandals) rest upon a thick tendril of shoots with grapes and leaves. Contrary to Butler, Seeia is not shown pressing grapes: the stem of a vine completely surrounds the base. Grapes were one of the main products of this hilly country, as they still are today.<sup>10</sup> Between the feet of Seeia and below the folds of her chiton, a female bust emerges below the shoots (see fig. 1). The head is slightly turned to the right and a little bit bowed so it could face the visitor to the temple. Butler's description and drawing are somewhat misleading but are corrected by Dentzer. Much of the upper left part of the head is cleanly broken off in the same manner as the face and was already missing when the base was found by Butler; perhaps it will be rediscovered at the site. The head is covered by the stem and leaves of the vine, but the wavy hair beneath is visible. Below the left ear a curl remains at the edge of the break; possibly it fits

with the single curl on the face. Above the left shoulder of the figure, Butler indicated wavy lines in his drawing; these are identified by Dentzer as long curls typical of personifications of fertility.<sup>11</sup> Possibly she is correct, but when I studied the base these lines seemed to me rather to be parts of leaves and petals. That would point to another coiffure with wavy hair, thick strands, and the neck more free of curls, as typical of another group of personifications of fertility and charm.<sup>12</sup> Indeed, two thick, twisted strands are visible in the same shady corner below the ears, covered by leaves above the shoulders. The breast and shoulders are covered with leaves;<sup>13</sup> the shoulders are indicated by modeling and the forms of the leaves are simply rendered. Contrary to Butler, there is no medallion or necklace upon the breast.

The Dionysiac motif of the base is employed to indicate the fertility of the "land of the Hauran," which, according to the inscription, is represented by the bust. Vine tendrils with grapes can be found in architectural decorations of the Temple of Ba'al Shamīn as well, but not in that of the so-called Temple of Dūsharā. The motif is very common in decorations of temple architecture in the Hauran. Among these, the one from the main portal of the Temple of Ba'al Shamīn is the closest, and Butler's description may stand for the grapevine on the base of Seeia as well: "The carving is very realistic, the leaves are much convoluted and veined, the stems of the vine follow graceful and natural curves, the tendrils are delicate and the fruit is represented in naturalistic form."<sup>14</sup> Butler suggested that the main portal might



Figure 1. Base of the statue of Seeia

be later than the inner portal, whose carved tendrils are cruder and stiffer in composition. If he is right, the date of the inscription *CIS II 164* should be considered.<sup>15</sup> That would explain why the statue and the jambs of the outer portal are treated in the same style. But more research is necessary to establish the chronology of Hauranite tendrils.

Although there is no need to assume a cult of Dūsharā as the god of wine because of this base or other decorations with grapevines, nevertheless Dūsharā and Dionysos were both venerated in the region.<sup>16</sup> The identification of Dūsharā with Dionysos as the god of wine seems to be a later development. The fertility of the Hauran was ascribed to the main god of the site or the region, and that was Ba'al Shamīn; it was not produced by Seeia, but was simply embodied in what was surely a votive offering and not a cult statue. An altar with the bust of a god above grapevines like those on the base of the Seeia statue was also found in the sanctuary at Seeia.<sup>17</sup> Iconographically that bust is identified with the juvenile Dūsharā,<sup>18</sup> but according to the inscription, the altar is dedicated to Zeus Kyrios, an epithet of Ba'al Shamīn.<sup>19</sup>

RW

#### BIBLIOGRAPHY

- Butler and Littmann 1905, 407–8.  
 Butler 1909, 82–83, 89–90, pl. II.  
 Butler 1916, 384–85, fig. 334, fragment P (face); 390, fig. 337b, d (base); cf. reconstruction of the temple in fig. 335.  
 Parlasca 1967, 557, 558 n. 46.  
 Dentzer 1979, 325–32, figs. on 328.  
 Dentzer and Dentzer-Feydy 1991, 115, cat. 3.13, pl. 17.622 (base only).  
*LIMC* 7: 704–5 (base only), s.v. Seeia (C. Augé) [1994].  
 P. W. Haider, in Haider, Hutter, and Kreuzer 1996, 182–83 (still interpreted as Dionysos).  
 Freyberger 1998, 50, pl. 32a–b (base only).

#### NOTES

1. Unlike the impression one might have from the drawing and the three-quarter views by Butler 1916, figs. 334P, 336–37.
2. See bibliography above, esp. Butler 1916, 390, 398, figs. 336–37. The knocked off face was affixed to the damaged base to make the photograph in fig. 337. The base (h. 53 cm., w. 62 cm., d. 52 cm.) is exhibited in the Suweida Mus., inv. 622 [794]; Sourdel 1952, 63–64; Negev 1976, 52; J. Dentzer 1979, 325–32, figs. pp. 329–30; F. Villeneuve, in Dentzer 1986, 72; C. Augé, in Zayadine 1990, 133 fig. 11a, b; Dentzer and Dentzer-Feydy 1991, 115 (cat. 3.13), pl. 17; *LIMC* 7:704, s.v. Seeia (C. Augé); Freyberger 1998, pl. 32a, b. I would like to thank both J. Dentzer-Feydy, for her generosity in sending me some new photographs of the base and permitting its publication in this volume, and H. Hatoum, the director of the Suweida Museum, for his kind permission to study the base and other sculptures in the museum.
3. Or “more precisely,” within the doorway of the temple. But according to the clearing of J.-M. Dentzer, the entrance to the temple is still an unsolved problem (see Dentzer 1990).
4. E. Littmann, in Butler 1909, 375–78, no. I, fig. 1; *RepES* 1092; E. Littmann, in *PPUAES* IV A (1914), 81–83, no. 103, fig. 13; Littmann and Magie, Jr., in Butler 1916, 364–65, no. 767; Cantineau 1932, 14–15, no. 3; MacAdam 1986, 350 pl. 11b. The inscription reads in Nabataean: d' šlmt' / dy š'y'w: *This is the statue of Se'ī'c*; in Greek: ΣΕΕΙΑ ΚΑΤΑΓΗΝΑΥΡΑ/ΝΕΙΤΙΝ ΕΣΤΗΚΥΙΑ: *Seeia standing above the land of the Hauran*.
5. Se'ī'c in Aramaic means a leveled (holy) space. Cf. *IGRR* III 1230. This corresponds with the terraces of the sanctuary as noted by Littmann. It is worth considering whether this understanding is mixed with the character of the Roman deity: Seeia took care of the seeds in the soil.
6. Cf. Butler 1916, fig. 335.
7. Butler 1909, 81–91, pls. 1–11; Butler 1916, 385–90, figs. 335–37; Negev 1976, 52; J. Dentzer-Feydy, in Dentzer 1986, 270, 277, pl. VIII; Dentzer 1990, 364–67, figs. 1–2, pl. 53.3. For further stylistic classification and an early dating, see Freyberger 1991, 10, 20–21, 25–26, 28, 31; Freyberger 1998, 50, Beilage 14b.
8. Another Greek inscription from the façade of the temple (Littmann and Magie, Jr., in Butler 1916, 359–64, no. 766) itself is related to Emperor Claudius (A.D. 41–54), but it is discussed as being a secondary votive inscription that cannot itself date the temple.
9. The assumption of J. Dentzer was accepted by D. F. Graf (*JRA* 5 [1992]: 451), by me (Wenning 1987, 34, 37; Wenning, in Kuhnen 1990, 390); and by Freyberger 1998, 50. Further research of various sanctuaries gives reason to be less optimistic and to understand the sculpture rather as a votive statue.
10. F. Villeneuve, in Dentzer 1986, 121–25.
11. Glueck 1965, pls. 11, 14, 31.



12. Glueck 1965, pl. 1, 25, 46, 53, and others.
13. As typical for sea creatures and figures “*im Blätterkelch*”; cf. (Nabataean examples are cited only) P. J. Parr, *ADAJ* 4/5 (1960): pl. 15; Glueck 1965, pl. 31; Maurer and Maurer 1980, fig. 64.3; Roche 1990, 391, no. 8, fig. 10. Unlike sea creatures, the leaves do not cover the face of this figure.
14. Cf. Butler 1916, 378, fig. 327.5. Another unpublished fragment can be seen still on the site.
15. See the introduction, above.
16. Sourdel 1952, 63–64, 83–84.
17. Dunand 1934, 20–21, no. 15, pl. 9; Dentzer 1979, 332; Dentzer and Dentzer-Feydy 1991, cat. 5.23, with references.
18. This is our modern imaginative understanding of the type. But compared with the various juvenile Helios types representing Baal Shamīn, especially the one from the Entrance to Theatron (Butler 1916, fig. 331G), there is no reason why this bust should not be a representation of Baal Shamīn.
19. The opposite situation is found in the metope with a bust of Helios from the Qasr al-Bint at Petra, possibly the Temple of Dūsharā. While names and types of representations are secondary compared with the rank and function of the gods, there is no difference between Baal Shamīn and Dūsharā on the level of function as the god of heaven. Names of Nabataean gods are largely interchangeable. This phenomenon is described by E. A. Knauf, in Lindner 1986, 78. Cf. also Merklein and Wenning 1997; and Wenning 2001.

140.

## KEYSTONE WITH NIKE IN HIGH RELIEF

*Hauranite, late Antonine/early Severan, late second–early third century A.D.*

*Provenance: Roman gate at Seeia<sup>1</sup>*

*Material: brownish basalt*

*Dimensions: h. 43 cm., w. 26 cm., w. at thighs 20.5 cm., d. 23.8 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930–36)*

**CONDITION:** Only the body of the Nike from the face of a keystone remains. Broken off and missing are: the head (clean break through the neck, diam. 9.5 cm.); the right arm at the armpit, where a dowel hole (d. 2.5 cm.) shows that the arm was separately attached; the left arm at the elbow; the right leg at the knee; the lower left leg; and both wings. The legs may possibly have continued on the undersides of the keystone.<sup>2</sup> The break behind the right thigh is largely hollowed out, but there is no indication of an attachment. On the outside of the left thigh, a part toward the back is broken off. Of the right wing, only a shapeless stump remains behind the right shoulder. Only a little more of the left wing remains, a wedge-shaped fragment that retains its upward orientation. At the back of the figure a flattened piece

(l. 16.5 cm., d. 5.5 cm.) continues down to the hollow of the left knee. The surface is porous, with larger pores in front of the left upper arm and in the folds on the right side. Otherwise, it is in good condition. The body is modeled even toward the back, but the sides are largely lacking in details.

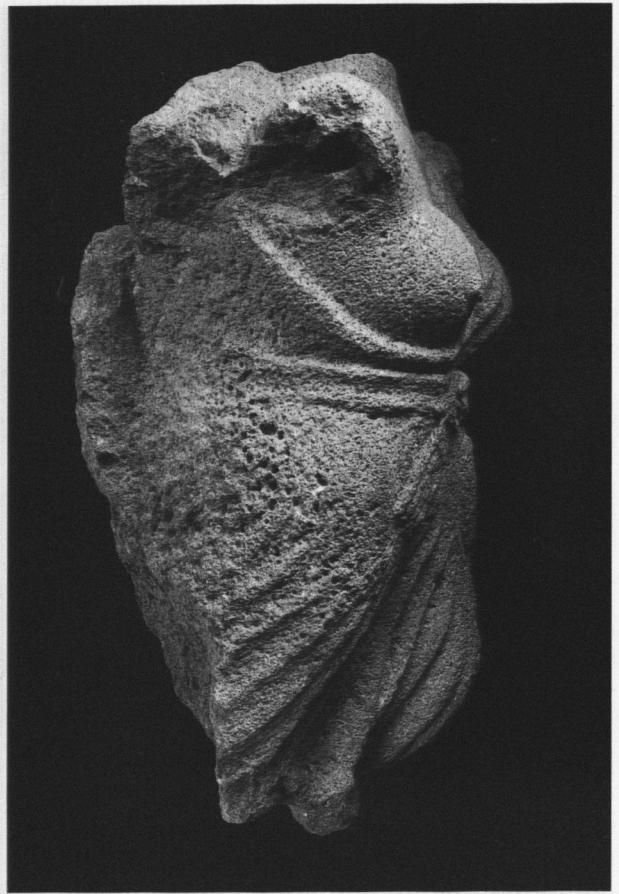
A Nike was shown on the face of a keystone and seemed to fly down to bring good news. Her wings were spread diagonally upward; the right arm was outstretched. The left arm was bent with the left hand coming forward. The objects once in her hands are lost. The left leg advanced, with the right leg trailing. Nike's chiton is molded against her body by the swift





forward movement, leaving the arms and the right breast bare. The chiton is knotted just below her breast and fastened with a fibula on her left shoulder; there is no overfold and no mantle. The fibula forms a kind of a rosette with six attached spirals; six parallel folds descend from it to both sides. The high-cinched belt with its characteristic "Herakles" knot follows a Hellenistic fashion. The ends of the belt fall diagonally downward from the knot in unusually broad form, corresponding nicely to the folds of the chiton. The latter are limited to some deep pleats running mainly from the left shoulder down to the right knee. A single, straight fold separates the diverging folds on the thighs. The selvedge of the chiton frames the right breast in a strong curve from the fibula at the left shoulder, below the breast, then diagonally up to the back.

The protruding right breast is hemispherical, with a distinctly plastic nipple. The left breast under the chiton is hardly less emphasized, and this modeling



complements the strong movement of the figure. The collarbones form an arched line clearly contrasting with the neck. The stomach is hidden under the ends of the belt and is not swollen, as in many other Nikai; instead more emphasis is placed on the thighs.

A Hellenistic prototype seems likely for the figure, but the subject goes back as least as far as the Nike of Paionios at Olympia.<sup>3</sup> The Nike type was very common in the Hauran.<sup>4</sup> This Nike adorned the keystone of the eastern face of the middle arch of the so-called Roman gate at Seeia.<sup>5</sup> It is difficult to establish the chronology of the gate using stylistic comparisons because the decorations were published only by Butler and shown either in sketchy drawings or in small dark photographs. The reeded quarter-columns, the pilaster reliefs with an oval-shaped acanthus rinceau, and the other panels with an interlacing grapevine pattern, where the tendrils frame two elements like a grape and a leaf, are very close in their conception to those from the western temple at

Atīl, which dates to A.D. 151. Butler, however, pointed to other aspects more typical of the end of the second century A.D. and compared the Tychaion at aṣ-Ṣanamāin, dated to A.D. 191.<sup>6</sup> All in all, a date in the late Antonine/early Severan period best fits the evidence.

RW

#### BIBLIOGRAPHY

Butler, *PAAES* 1903, 417 with 2 figs.

Butler 1916, 397.

#### NOTES

1. Found without inventory number by curator Frances Jones, who assigned it the unused accession number y1930-36 so that it would be close to the pieces y1930-440 through y1930-456, a group to which it obviously belongs.
2. Cf. the keystone from Dāmet el-‘Alyā: Butler 1919, fig. 378. Cf. also the keystone(?) with Nike at Bostra: Diebner 1982, 57 no. 5, figs. 6-7; the keystone with Nike from ‘Irā: Dentzer and Dentzer-Feydy 1991, cat. 8.31; and a pilaster with Nike from Seeia: Dentzer and Dentzer-Feydy 1991, cat. 8.17.
3. Fuchs 1969, 201-4 fig. 218.
4. Abel 1956, 3-4; Diebner 1982, 53-59 nos. 2-13, with further references; Bolelli 1986, 323, 341-42; Bolleli, in Dentzer and Dentzer-Feydy 1991, 78-79. Bolelli estimates that various types of Nikai account for about 20 percent of all sculptural subjects in the Hauran.
5. Cf. Butler, in *PAAES* 1903, 361-65, fig. 127; Butler 1916, 395-98, fig. 342; Dentzer 1985, 69; Dentzer-Feydy, in Dentzer 1986, 297; P. W. Haider, in Haider, Hutter, and Kreuzer 1996, 183 (dated ca. A.D. 200). For the Ionian capital cf. Dentzer-Feydy 1990, 143-81. Inscription no. 431 from a jamb reads: "By provision of Iulios Heraklitos to Zeus were built these gates and the wall about them." Inscription no. 432 from the architrave seems to refer to the same donor and donation but is preserved only in fragmentary form. See Prentice 1908, 329-30, nos. 431-32. The Iulius Heraclitus listed by G. W. Bowersock (1983, 163) among the equestrian *praesides* of Arabia from the third quarter of the third century A.D. is possibly a different individual.
6. Cf. Freyberger 1989, 87-103; Freyberger 1998, 47.

141.

### THREE ACORNS FROM A GARLAND RELIEF(?)

*Hauranite, Augustan period, 31 B.C.-A.D. 14*

*Provenance: Syria, probably Hauran (Seeia?)*

*Material: basalt*

*Dimensions: h. 13.6 cm., w. 18.4 cm., d. 11.6 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904-5 and 1909 (y1930-446)*

**CONDITION:** *Broken elliptically across the top; the break in back is essentially flat except for a broad concavity at the top. The tip of the acorn on the right is damaged.*

Three acorns are shown hanging in a bundle, the hulls enclosing two-thirds of the seeds and nicely decorated like quilted rhombuses. Above them are parts of two semicircular twigs, the left one with

an inner twig or disk. The base is flat, and the fragment may well have belonged to the corner of an architectural decoration.

Acorns are not common in Hauranite ornament, where the vine is dominant. The oak is the holy tree of Zeus and might be that of Ba'al Sham'in as well. Acorns are mainly used to feed pigs, but in Arabia, especially, oil was extracted from acorns;<sup>1</sup> it therefore





is possible that acorns were a symbol of fertility owed to Ba'al Shamīn, or to other gods. Indeed, acorns are found in combination with other fruits in sculpted garlands, like that in a frieze with erotes at Petra,<sup>2</sup> and in a frieze at the temple at Slīm in the Hauran,<sup>3</sup> both dating to the late first century B.C. At the temple at Slīm, which seems to be dedicated to Ba'al Shamīn, three acorns are shown grouped together. These Syrian acorns from the Augustan period were perhaps influenced by decorations from the Roman West. While the Petra frieze is close to Augustan prototypes, the frieze at Slīm is executed in a regional style.

It is not clear that the fragment with three acorns was part of such a garland, but probably it is from that period and from the Hauran. To my knowledge, there have been no decorations with acorns found at Seeia, but much material from that site remains

unpublished. Considering the style and the provenances of the other sculptures given by the Princeton expedition to The Art Museum and the possibility that acorns could refer to Ba'al Shamīn, it cannot be excluded that this small fragment also was found in the god's sanctuary at Seeia. RW

#### BIBLIOGRAPHY

Unpublished.

#### NOTES

1. Cf. *RE* 5.2:2064–73.
2. Schmidt-Colinet 1980, 190, fig. 2 (compared with the Ara Pacis); R. Fellmann Brogli and R. A. Stucky, in Stucky, Fellmann Brogli and Schmid 1993, 29, figs. 47–49.
3. Freyberger 1991, 22–24, 38, pl. 9c, 10b. He interprets the acorns and oak leaves as signs of sacral dignity and piety.

142.

## HANDS OF A BUST FROM A FIGURED CAPITAL

*Hauranite, first half of the first century A.D.*

*Provenance: unknown, probably Syria/Hauran*

*Material: basalt*

*Dimensions: h. 10.5 cm., w. 15 cm., d. 6.3 cm.*

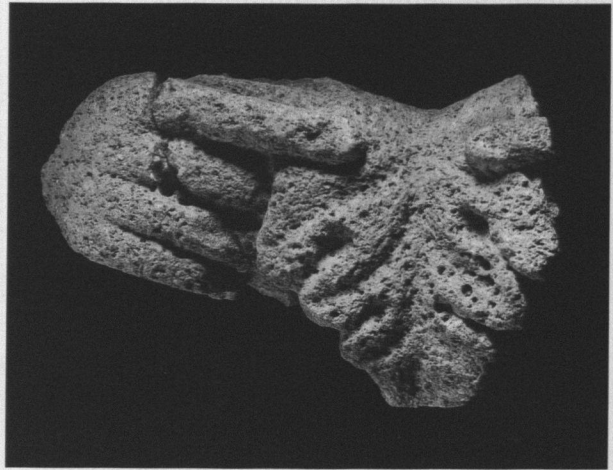
*Princeton University Archaeological Expeditions to Syria,  
1904–5 and 1909 (2000–147)*

**CONDITION:** *Parts of right and left hands holding a leaf. The right hand is broken off at the back of the hand; the thumb is lost. A break runs diagonally through the fingers of that hand. Of the left hand, only the tip of the index finger remains. The surface is pockmarked and has brown incrustation, as is often the case with basalt sculptures from the Hauran.*

A figure is grasping with both hands the upper middle acanthus leaf of a Corinthian capital. The type is well known in Hauranite figured capitals from columns and pilasters.<sup>1</sup> In these, a young figure of ideal type is represented in bust form, naked or dressed, sometimes with smiling features.<sup>2</sup> As he grasps the leaf, his thumbs are horizontally splayed out, the index fingers outstretched, and the other fingers bent. The way the figure rises from the acanthus leaves symbolizes the blessing of the temple deity but is not a representation of the deity itself.

Among the figured capitals, a group of three seem closest to the Princeton fragment,<sup>3</sup> especially if one compares the fingers and the relatively large leaf. Considering the findspot of one of these capitals, it can be assumed that all three come from a temple at Qanawāt, where other Hauranite sculptures have been found.<sup>4</sup> These capitals are dated to the first half of the first century A.D. by comparison with figured capitals from the so-called Temple of Dūsharā at Seeia. It is unknown if the Princeton fragment derives from a figured capital from Seeia or Qanawāt, but it should be noted that the index fingers seem to rest higher upon the leaf than in all other known examples.

RW



**BIBLIOGRAPHY**  
Unpublished.

### NOTES

1. Mercklin 1962, 23–26, nos. 70–80, figs. 94–107.
2. Bolelli 1986, pl. xviii (pilaster capital from the Ba'al Shamīn at Seeia, now British Mus. wa 125 696).
3. Suweida Mus. 409 from Qanawāt (Mercklin 1962, fig. 99; Negev 1976, fig. 79); 'Irā, house of the Sheikh, without clear provenance (J. Dentzer-Feydy, in Dentzer 1986, pl. ixd); Suweida Mus. 295 (Dentzer and Dentzer-Feydy 1991, 117, pl. 1; from Seeia?).
4. Cf. Bolelli 1986, 348–53 (those from the "Nabataean" building).



I43.

## RIGHT ARM OF A STATUE

*Hauranite, first century B.C.—first century A.D.*

*Provenance: Syria, probably Hauran (Secia?)*

*Material: basalt*

*Dimensions: l. 16.9 cm., w. of arm 5.6 cm., w. of hand 5.0 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930–445)*

**CONDITION:** *Broken off below the elbow. The bottom of the arm is flat, with almost a right angle at the juncture with its inner plane. The break is deeply concave. There is a break at the end of the fingertips.*

Fragment of forearm with right hand. The hand is empty but once rested upon something as indicated by the break in the fingertips. This fragment probably belongs to the same group as cat. nos. 134–140, but it is not mentioned in the expedition records.

RW

### BIBLIOGRAPHY

Unpublished.



I44.

## RECLINING LION IN HIGH RELIEF

*Hauranite, first century B.C.—first century A.D.*

*Provenance: Syria, probably the Hauran*

*Material: brownish basalt*

*Dimensions: h. 21 cm., w. 39.5 cm., d. 17.5 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930–452)*

**CONDITION:** *From a relief of a large animal, preserving the lower body and the folded legs. Broken off at the bottom, the break irregular but more or less level. Broken also close behind the tail and diagonally from the shoulder to the left foreleg. Head missing, tip of right paw broken off; body and paws chipped. The surface of the basalt is somewhat porous. There is a notch cut between the rump and tail. The ground between the legs is roughly chiseled. Behind the left hind leg is the stump of an unidentifiable extension.*

The animal reclining and facing right is probably a lion, as indicated by the shape of the body and (inordinately) long paws. Above the forelegs some shaggy hair remains at the breast. The paws rest on the sloping ground as the body leans backward slightly. All four bent legs are visible in the front, but the left legs are only summarily sketched. Both of the right legs are vigorously sculpted, with sharp contours,<sup>1</sup> a noticeable contrast with the rounded

body. The tail is brought under the body between the hind legs and then wound around the right hind leg. On the strong cylindrical body, five carved ridges indicate the rib cage.<sup>2</sup>

Lions are common in Hauranite art, both crouching and reclining.<sup>3</sup> Following old traditions, they are either the guardians of the sanctuaries or the constant companions of particular goddesses, especially Allat.<sup>4</sup> The worked details of this lion's legs are visible only when seen a little from above, which excludes the possibility that the figure functioned as an acroterion; rather, it could have stood as a guardian at the base of a wall near an entrance. The lion cannot be attributed to one of the sanctuary façades at Seeia or the other major Hauranite sites, and it more probably belongs among the many votives set up in those sanctuaries.

RW

#### BIBLIOGRAPHY

Unpublished.

#### NOTES

1. Cf. the lions in Dunand 1934, nos. 123, 124, pl. 27.
2. Cf. the lion in Dunand 1934, no. 126, pl. 30. The cylindrical body is typical in Hauranite sculpture and can be found even for horses (cf. Bolelli 1986, pl. xvi, no. 75).
3. Cf. Bolelli 1986, 320, 327, 339, 344, 352, nos. 63–69, pls. xiv–xv. There are some others not listed by Bolelli, and, in addition, various reliefs with lions. At Seeia, lion protomes are shown at the base of the upper storey of the Temple of Ba'al Sham'in (Butler 1916, 378, fig. 325, 326.8; Butler, *RBibl* 1905, pl. opposite page 96, no. 3; Bolelli 1986, 325, no. 5, pl. xviii). Cf. *LIMC* 1:564–70, pls. 424–25, 430, s.v. Allath (J. Starcky).





I45.

## HEAD OF A YOUNG MAN

*Hauranite, first century A.D.*

*Provenance: Syria, probably the Hauran*

*Material: dark brownish basalt*

*Dimensions: h. 21 cm., w. 15 cm., d. 19.6 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904-5 and 1909 (y1930-454)*

**CONDITION:** *Cleanly broken off at the neck, from which extends a modern iron dowel. Large chip in the chin; ridge of the nose and some leaves of the wreath broken off. At the back of the head is a broken support. The surface is porous, with noticeably larger holes extending from the corner of the left eye to the cheek. Otherwise well preserved.*

A head of a young man is crowned with a laurel wreath. There are some asymmetrical features, particularly the hair. The head is slightly tilted; a three-quarter view is preferable. The face is softly but vividly modeled, dominated by the eyes and mouth. The eyes are large and framed by thick lids, the outer ends of which extend a bit too much. The pupils are not represented. Sensual lips frame the





open mouth. The chin is pointed, the ears carefully sculpted. The hair, a mixture of large doughy curls and incised strands, is fully sculpted in the back. Thin strands hang in front of the ears. The laurel wreath consists of two parallel rows of overlapping leaves and seems to have a medallion at the center.<sup>1</sup> Behind the ears the wreath continues as a twisted cord, pressing down the hair; at the back a strand overlaps the knot. Below the cord, the hair at the neck is carved in two opposed rows of crescents.

The head may have belonged to a portrait statue. Its somewhat pathetic features give it an idealized air that derives from the Hellenistic tradition. The shape of the eyes, in particular, suggests Hauranite art of

the first century A.D. K. Parlasca compared a head from the art market in New York which is close in conception but different in other respects.<sup>2</sup> Nevertheless, this head and others from Syria discussed by Parlasca in various articles support this dating.

RW

#### BIBLIOGRAPHY

Parlasca 1967, 557–59, fig. 9.

#### NOTES

1. For crowned heads with an emblem marking them as priests, see Parlasca 1988, 221.
2. Parlasca 1967, 544, 549–50, 556–60, figs. 2–3.



146.

## KEYSTONE WITH BUST OF TYCHE IN HIGH RELIEF

*Hauranite, early second century A.D.*

*Provenance: Syria, probably the Hauran*

*Material: light brownish basalt, darker in the breaks*

*Dimensions: lateral h. of keystone 30 cm., h. in the middle*

*34.6 cm., w. at bottom 33 cm., w. at top 40 cm.,*

*d. of keystone 7 cm., d. with bust 31 cm.*

*Princeton University Archaeological Expeditions to Syria,  
1904-5 and 1909 (y1930-456)*

**CONDITION:** *The figure is well preserved, with only slight damage to the nose and chin and a short gash in the right shoulder. Large parts of the polos are broken off. Two dowel holes at the back and one at the right side apparently stem from an earlier modern installation; small chips at the edges also may have resulted from such an installation. Dark traces of burning(?) are visible on the fruits of the cornucopia and the cornice above. There are no traces of plaster, as was suggested by F. F. Jones.*

A trapezoidal keystone with cornice is sculpted with the bust of Tyche, who cradles a cornucopia in her

left hand and arm. Her projecting head leans back against the middle of the cornice, so that she seems to thrust toward the visitor below the promise of all the goods within her horn. The relief ground is carefully smoothed. Between the head of Tyche and the fruits of the cornucopia the ground is not as much deepened as in the other parts. The flattened bottom of the keystone is slightly curved (difference of 5 cm. from the middle to the sides), while the lateral cuts are straight. To create a curved line at the top of the cornice, the edges of the horizontal band have been



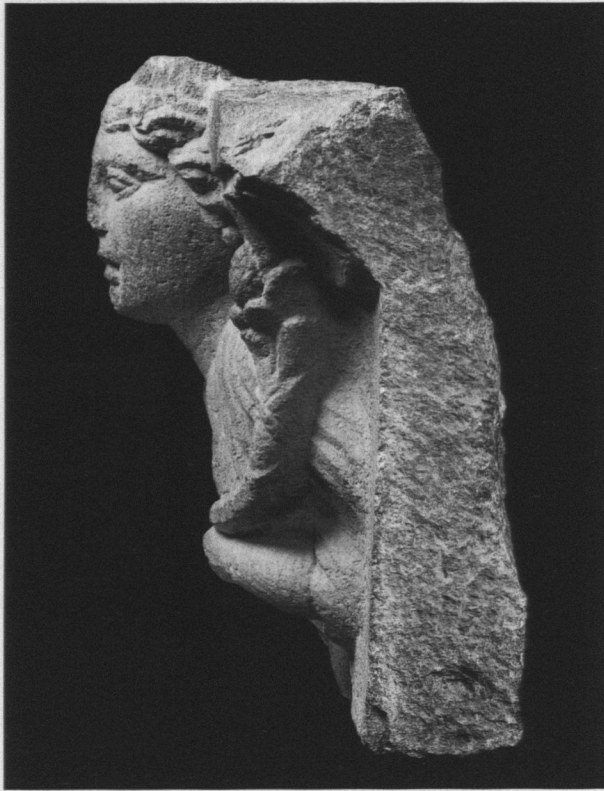


roughly cut. The slab was made lighter by hollowing the stone at the back. The profile of the cornice slab consists of a cavetto with a horizontal band at the top, created by cutting a notch into the ground of the relief below and leaving a narrow fascia above it. The bust is outlined like an oval. To get this form, the left elbow needed to disappear into the ground of the relief and the right arm was not depicted. The chiton covers both shoulders with thick folds but leaves the right breast nude, framed by the diagonal

oval of the selvedge. The nipple on the hemispherical breast is only faintly indicated.

The crisp carving of the folds contrasts nicely with the soft modeling of the face. The small eyes with undrilled pupils, the full face, the opened mouth, and the small pointed chin contribute much to this impression, as does the slight turning of the head itself. The Venus rings in her neck were considered a sign of beauty. Tyche's wavy hair, parted in the center with plaits and large curls at the sides, is crowned by





a small *polos* (not recognizable as a mural crown, which one would expect).

Collarbone and breastbone are indicated by subtle profiles and a notch. This is a typical feature among Hauranite sculptures. The nude left forearm is placed horizontally in front of the body with the hand below the middle of the breast. The lower end of the horn is between the index and the middle finger, and below it is the lower end of a ribbon with a knob or a leaf. The base of the cornucopia is roughly carved with a small flat face while the upper part is adorned with the crossed ends of the ribbon. Inside the mouth, three leaves support the fruits, which are represented as three small balls and three larger ones (the latter may be pinecones). At the top, three large fleshy leaves that look like a lotus flower lean against the cavetto.

The Semitic world has a long tradition of belief in a personal tutelary god or goddess of fate and in a god or goddess of fate, like Gad. The Hellenistic Tyche met all conditions for such a deity and became especially popular in the Roman East.<sup>1</sup> Although it

has not been possible to connect this keystone with a particular site, it fits very well with the realm of Hauranite art. The shape of the bust and comparisons with a votive relief at Beirut,<sup>2</sup> dated to A.D. 108, allow us to suggest a date in the Trajanic period for the keystone.

RW

#### BIBLIOGRAPHY

Jones 1960, 66–67 (illus.).

Matheson 1994, 113 no. 37 (illus.).

#### NOTES

1. For Tyche in the Hauran, see Sourdel 1952, 49–52. For the Tyche of Palmyra, see Parlasca 1984b, 167–76.
2. Seyrig 1965, 32–33, fig. 4; Seyrig 1966, 148, fig. 4. Cf. also the busts from an altar from Seeia, Suweida Mus. 29; Dunand 1934, no. 29, pl. 10, esp. pl. 10c; the Nike from Der'ā at Istanbul, Mus. Arch. 2408 (K 1399); Parlasca 1989, 542, fig. 199b; and a small head of Nike in Paris, Louvre AO 26598; F. Baratte, in Homès-Fredericq 1980, 105, no. 79.

147.

## HEAD OF A GODDESS

*Hauranite, first half of the second century A.D.*

*Provenance: Syria, probably the Hauran*

*Material: dark basalt*

*Dimensions: h. 27.3 cm., w. 18.4 cm., d. 19.3 cm.*

*Princeton University Archaeological Expeditions to Syria,  
1904-5 and 1909 (y1930-453)*

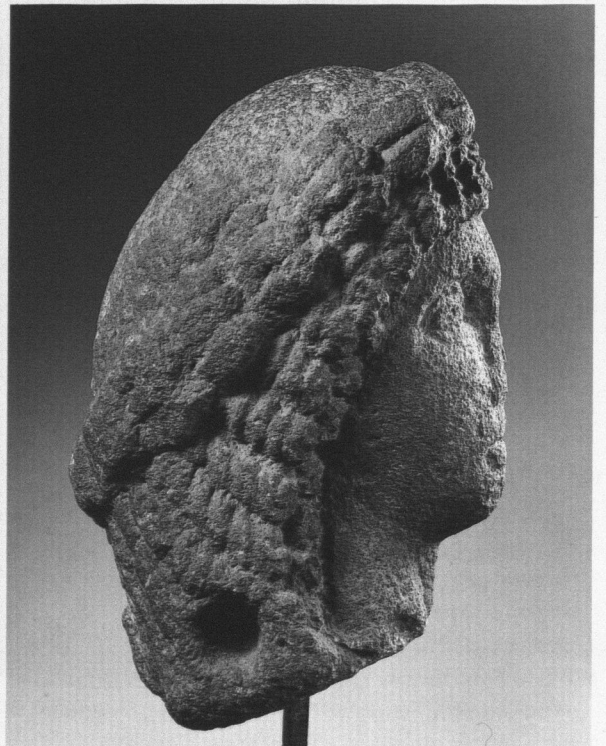
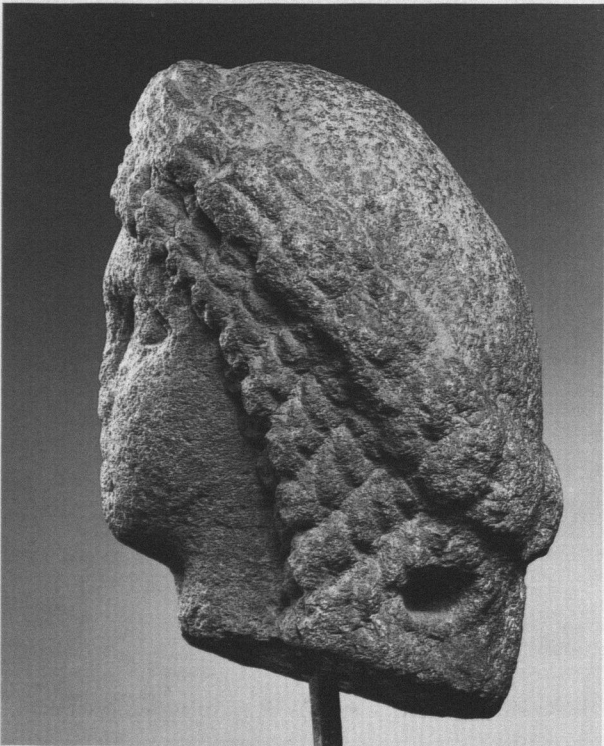
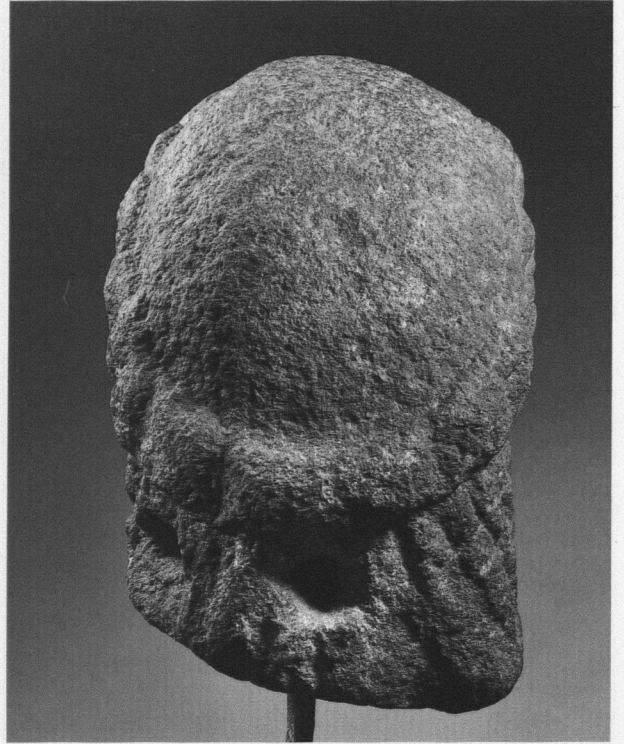
**CONDITION:** *Clean diagonal break at the neck, from which extends a modern iron dowel. Three large dowel holes at the neck below the wreath could be modern. Surface partly worn. Damage to her right eye, left cheek close to the nose, ridge of the nose, part of the hair at the neck, center of the wreath.*

The head of a crowned goddess is turned slightly to her right. The head is broken off from a statue. The conventional features are typical for Roman-

period idealized sculpture. The full face has a strongly modeled nose and sharply cut mouth. The forehead, cheeks, and chin are firmly modeled but not over-emphasized. The eyes seem to be relatively large because the great arch of the brows exaggerates their apparent size. Hanging semicircles overlapped by the upper lid indicate the pupils; it is not clear whether or not the center of the pupil was drilled. The corners of the mouth are drilled, pulling them down









and giving the face a sad expression. The upper lip is slightly indicated.

The somewhat bulky face corresponds with the hairdo, with its thick frame of triple twisted curls around the forehead and down onto the shoulders. The tips of the curls are spiral-shaped and look like jewelry (rosettes), especially where two rows hang side by side. The hair is crowned with a laurel wreath of three parallel leaves; at the back the wreath is tied with overlapping double fillets and wrapped in a cloth(?). Below this wrapping are spiral curls like those at the sides. The roundish back of the head within the circle of the wreath is not incised with curls.

The hairstyle, the so-called *Buckellockenfrisur*, was common in the Neronian-Flavian period but continued longer in the East than in the West.<sup>1</sup> Among later Hauranite sculptures examples are found at Bostra<sup>2</sup> and in the Suweida Museum.<sup>3</sup> The best parallel is a crowned head of a goddess from Goutta, near Damascus, also in basalt.<sup>4</sup> The Princeton head is closer to

Roman prototypes and can be dated to the first half of the second century A.D. RW

#### BIBLIOGRAPHY

Unpublished.

#### NOTES

1. Parlasca 1967, 564.
2. Diebner 1982, 61, 64–65, nos. 26, 37, figs. 28–29 (head of a bearded god) and 46 (tomb stele of Tobaia). Cf. earlier examples of *Buckellocken*—in a different style—on bearded heads from Seeia and Qanawāt: see Bolelli, in Dentzer 1986, nos. 16, 25, 27–28, 30–33, 36, 39, and pl. xviiia.
3. Dunand 1934, no. 104, pl. 26 (as female head); Dentzer and Dentzer-Feydy 1991, cat. 8.13 (as Nike?) and cat. 8.01, pl. 13 (bust of a god from a lintel). The latter's hairstyle is close to various representations of Palmyrene gods.
4. Damascus, Nat. Mus. 1944 (4199): Abdul-Hak 1951, 74, no. 2, pl. 38.2a [reversed]; K. Parlasca 1982, 214, no. 197.

148.

## HEAD OF A WOMAN

*Hauranite, first half of the second century A.D.*

*Provenance: Syria, probably the Hauran*

*Material: dark brownish basalt*

*Dimensions: h. 26.8 cm., w. 17 cm., d. 17.8 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904–5 and 1909 (y1930–450)*

**CONDITION:** *Broken at the neck, from which extends a modern iron dowel. A large triangular piece is missing from the left side of the neck. Damage to the chin and left eye. The upper lip and ridge of the nose are broken off, and also the middle part of the crown. Various small chips and scratches. The hair in back is worn. The surface is porous, with some larger pores and fine cracks.*

The head of a young woman turns a bit to her left and looks upward. The head possibly belonged to a portrait statue, for the modeling is lively. The forehead is low and sloping. The deep-set eyes have heavy

upper lids and relatively flat eyeballs, the pupils indicated by engraved, hanging semicircles. The right eye is a little smaller than the left one. The nose seems to be strongly modeled, but the break makes it look excessively broad. The mouth is parted slightly. The oval-shape of the head, the small rounded chin, and the unusually long slender neck contribute to the effect of a thin face. The ears are covered by hair.

The curly hair is combed back without a central part and arranged in large flamelike curls that frame the face. Behind these are traces of a chaplet of plaited



hair rather than a fillet, or possibly a wreath of leaves. Inside the circle described by this chaplet the hair is sketched only. The hair falls in twisted curls at the sides and down the long neck, where it is collected in a small knot.

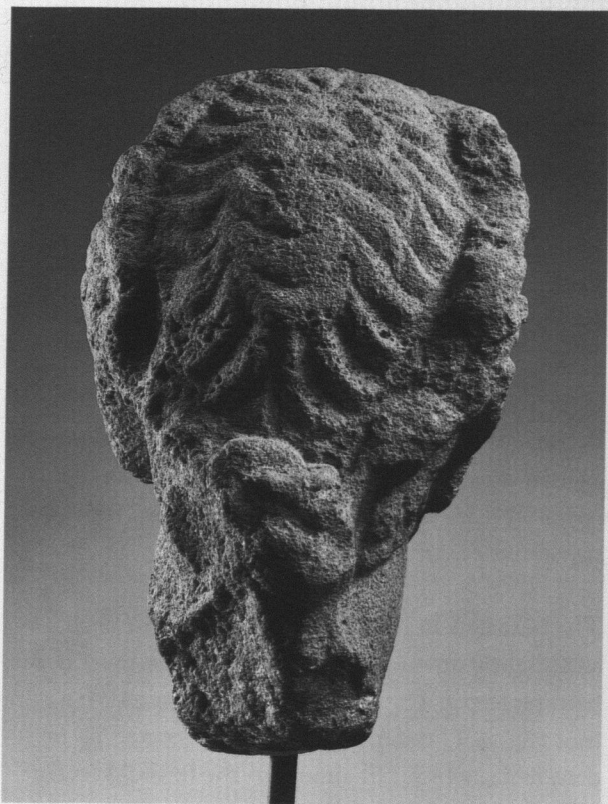
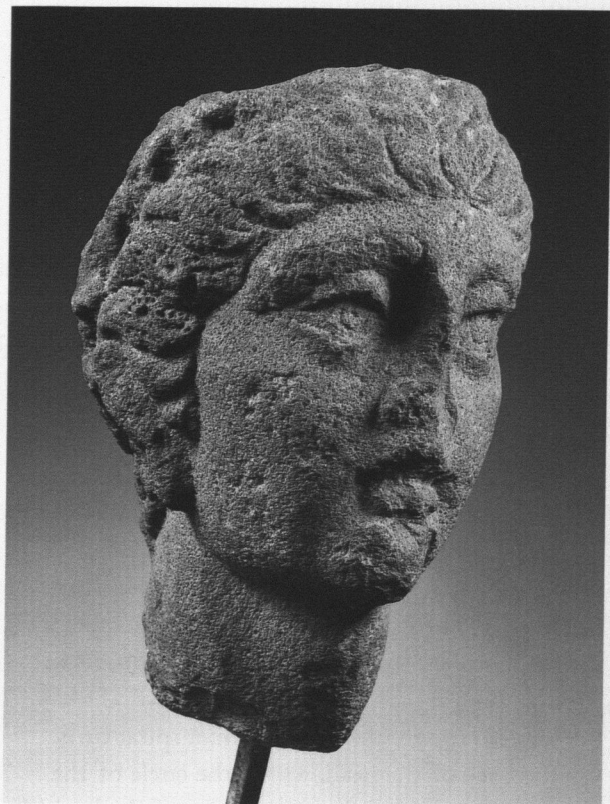
The hairstyle with a wavy fringe has a long history from the Classical period onward. It can be found on some other heads from the Hauran,<sup>1</sup> but more often the hair on these has a part.<sup>2</sup> These examples alone would allow us to identify the Princeton head as a Hauranite sculpture, but other regional centers in Syria might be possible as well. The comparisons set the head in the Trajanic-Hadrianic period.<sup>3</sup>

RW

BIBLIOGRAPHY  
Unpublished.

#### NOTES

1. Cf. a head in Paris, Louvre AO 3747: F. Baratte, in Homès-Fredericq 1980, no. 78; and a tomb relief at Damascus, Nat. Mus. 7622: Parlasca 1981, 19, pl. 21,1. For other Syrian regions, see Parlasca 1981, 13, pl. 13,3; Skupińska-Løvset 1999, 90, pl. 11.
2. Cf. a head from Suweida: Dunand 1934, 117, no. 117, pl. 26; and the head Suweida Mus. 252: Dentzer and Dentzer-Feydy 1991, cat. no. 8.24, pl. 18.
3. Cf. a male head in London, British Museum WAA 125 697: Skupińska-Løvset 1983, 242, pl. 112. The hairstyle can be found with some variations from Livia to Crispina. While a date in the middle of the second century A.D. still seems possible, the way the pupils are engraved argues against a late Antonine date.





I 49.

## HEAD OF A MAN

*Hauranite(?)*, ca. A.D. 150

*Provenance: Syria, probably the Hauran*

*Material: brownish basalt*

*Dimensions: h. 25.6 cm., w. 19.7 cm., d. 19.1 cm.*

*Princeton University Archaeological Expeditions to Syria, 1904-5 and 1909 (y1930-451)*

**CONDITION:** *An irregular break runs through the neck under the chin; a modern iron dowel is in the neck. There is damage to chin, lips, nose, right cheek, left eye and brow, and hair. The surface is porous, with some large pores (inner corner of right eye, right temple, hair on the left side).*

The beardless head of a man<sup>1</sup> is turned to his left and slightly upward; a three-quarter view must have been preferred. The head obviously belonged to a portrait statue. The sloping forehead is covered by pendant locks, which fall almost to the brows. The face is oval with vivid modeling and prominent brows. The eyes are not enlarged; the pupils are engraved as hanging three-quarter circles (overlapped by the upper lid), with central drill holes. The mouth has deep corners and a small lower lip.

The curly, asymmetrical hair is arranged in a thick fringe around the head and held back by a fillet. At least five large locks fall on the middle of the forehead. Deeply drilled parts and pronounced undercuts contribute to the effect of volume and movement. The hairdo makes up one-third of the height of the head. At the sides, below the fringe, are three voluminous spiral curls, and smaller curls in front of the ears, which are covered by hair. Below the ears, on the cheeks, are two small spiral curls. On the back of the head, within the circle of the spiral curls, are three concentric rows of thick, sickle-shaped curls. Continuing down in back, below the broad fillet and its knot are a few twisted curls. Because of the break, it remains unclear if the hair on the nape was in a knot.





The hairstyle and the way in which the pupils are engraved and drilled point to a date in the Late Hadrianic to Antonine period.<sup>2</sup> There are no known parallels among Hauranite sculptures nor any from other Syrian basalt regions.<sup>3</sup> The quality of the head goes beyond that of most of the sculptures in these areas.

RW

#### BIBLIOGRAPHY

Unpublished.

#### NOTES

1. Understood in the inventory book as a head of a woman. This cannot be excluded, but the hairstyle, especially the locks at the forehead, favor a man.
2. Parlasca 1981, pl. 8.2. Cf. also a head of a priest in St. Petersburg: Vostchinina 1974, 159–60, no. 32, pls. 50–57; Parlasca 1985, 344.
3. If the head listed as cat. no. 148 really can be attributed to the Hauran, the same provenance should be considered for this head because the material is very similar.

