

## II. SOME ASPECTS CONCERNING THE ARCHITECTURE AND SCULPTURE

by G. R. H. Wright

The work of clearance effected by the Department of Antiquities at Petra in the years subsequent to 1961 has revealed many new architectural details and has clarified much that was hitherto only to be imperfectly apprehended. With respect to the area extending from The Arched Gate to the Qasr Bint Far'un ( the Sanctuary area ) it is possible to set down some of the more important novelties and revisions as follows ].

### 1. The Arched Gate<sup>1</sup> ( Pl. XII, XIII Figs. 1 , 2 )

The removal of the debris which choked the Southern two piers has permitted for the first time a full set of drawings to be made of this interesting feature.

( Figs 1 - 3 ) It has also rendered visible on the East face details of the setting of the Gate into the wall flanking the street to the South. ( Pl. XIV, XV, Fig. 3 - 4. ) This is of importance in that it demonstrates clearly the force of previous statements that the Gate is a later addition to the street and its layout<sup>2</sup>.

The same clearance on the West face has been extended to reveal partially a tower like construction which effects the junction between the Gate and the South Wall of the Sanctuary Area. This tower complex corresponds to a somewhat similar feature to the North of the Gate. The detailed interpretation of both these structures is involved and since the South tower

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( 1 ) V. R. E. Brunnow and A. v. Domaszewski: **Die Provincia Arabia**, Strassburg 1909, Vol I pp. 178 - 79, 314 - 15 (Dreifaches Tor ) Henceforth Brunnow and Domaszewski. Th. Wiegand et Alii : **Petra** ( Wissenschaftliche Veröffentlichungen des Deutsch-Türkischen Denkmalschutz — Kommandos. Heft 3 ) Berlin 1921 ( Das Strassentor ). Henceforth Wiegand;

P. J. Parr : **Recent Discoveries at Petra. P.E.Q.** Jan-June 1957 pp. 1. ff.

**Excavations at Petra. P.E.Q.** July-Dec 1960 pp. 124-135;

G. R. H. Wright : **Petra - The Arched Gate**, 1959 - 60 **P. E. Q.** July-Dec 1961 pp 124 - 135. Henceforth Arched Gate.

( 2 ) c. f., e. g. , Brunnow and Domaszewski p 178; Parr **Excavations** p. 131, Wright - p. 126.

is still heavily encumbered with fill, little of use can be achieved at this stage by discussing the function and form of the latter. It is, however, of the greatest importance since it is said to be the provenance of a fine group of figured reliefs which once formed the ornament of a monument evidencing pilasters and piers. There is a report that the circumstances of the discovery of these relief blocks suggested that they had been tipped into the artificial fill of the tower room. All this may suggest that the blocks appertain to the superstructure of the present Gateway or to a completely destroyed Gateway which preceded it. This however at the moment remains only a bare suggestion and the determination of the original provenance of these sculptures, together with an analysis of their style is a matter of primary importance. Important not only for the dating of the Gate and its environs but indeed for the whole area under discussion.

To make a preliminary advertisement of this sculpture is not easy, mainly because there is no certainty as to exactly which pieces comprise the group. The best that may be done is to select for illustration a few examples which outline characteristic features. ( v. Plates XVI - XIX ). These may be remarked on generally as follows.

There are several blocks or fragments deriving from the coffered decoration of pilasters or piers exactly similar to the manner of the angle pilasters of the East Face of the Gate. ( v. Plate XVI ) Since these blocks have not been defaced it is evident that they were not accessible at the time of the iconoclastic destruction of all such ornament *in situ*<sup>3</sup>. Their preservation thus helps in the interpretation of the defaced subjects remaining on the Gate<sup>4</sup>.

A noticeable feature of the reliefs is their fine «Rankenwerke» (v. Plate XVII). This genre of ornament has been little studied in English; indeed it is difficult to find an English name for it<sup>5</sup>. Floral Scrollwork is perhaps as descriptive as any and the title of the survey published by Toynbee and Ward Perkins, «peopled Scrolls»<sup>6</sup> indicates the main characteristic of this form:

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- ( 3 ) P. J. Parr has linked this activity with the decree of the Caliph Yazid II ( 720-724 AD ) ordering the destruction of all images and likenesses in his dominions. c. f. Crowfoot in **Gerasa City of the Decapolis**. New Haven 1938 pp 172 - 3.
- ( 4 ) c. f. Brünnow and Domaszewski, pp. 178,9, fig. 205; p. 315 fig 346.
- ( 5 ) A diffuse treatment of its orinetal background in French is given by R. Vallois : **I'Architecture Hellénique et Hellénistique à Delos**. Paris 1944. v. Rameaux de vigne et autres hélices végrtales, pp. 290 ff. He sees an Asiatic genre of metal working behind all these things ( v. p. 298 ), as indeed did Wiegand with direct reference to such decoration on the Khazne v. Wiegand p. 10.
- ( 6 ) v. **Papers of the British School at Rome**, XVIII, 1950 pp. 1 - 43.



that is for animal figures to grow into or out of it.<sup>7</sup>

Meurer in his work, «Vergleichende Formenlehre des Ornaments und der Pflanze» Dresden 1909 (v. Abteilung XVII) shows that the basic patterns involved are old ones which may be found in Egyptian and Mycenaean ornament. The genre as we know it in architecture took shape in late classical-Hellenistic times with the naturalising of the elements ( c.f. The Tholos at Epidauros, v. Meurer p 404 Taf. 6, p 406 figs. 7, 8 ), was prolifically employed in Imperial art ( c. f. Meurer Taf. 8a, Text ill. 12), and survived or re-emerged in Mediaeval-Renaissance decoration ( c. f. Meurer Text ill. 14-17).

In the Imperial Age its popularity seemed to reach three distinct apogees, respectively in Augustan<sup>8</sup>, Flavian<sup>9</sup> and Severan times<sup>10</sup>. Such an analysis pertains mainly to Rome itself, and it is by no mean clear how far it is applicable to the East wher the form may be said to have had its original main development. Although the material for a demonstration is lacking or has never been assembled, it is not improbable that the development in the East was continuous<sup>11</sup>.

A good survey of Augustan «Ranken» is given in «Die Ranken der Ara Pacis» Th. Kraus, Berlin 1953, while von Blankenhagen considers not only Flavian examples, but has a most

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- ( 7 ) This characteristic provides the framework for an illuminating account of « Acrotères, antéfixes, chapiteaux hellénistiques à décor mêlé, humain et végétal » by Ch. Picard (*Revue Archéologique* 1963 II pp. 143 ff.) which greatly elucidates the early development of the form. Some aspect of this question ( and these of considerable relevance to Petra ) have been interpreted by E. Will in *Le Relief Culturel Gréco - Romain*, Paris, 1955 v. Piliers à rinceaux. pp. 445 - 455.
- ( 8 ) The outstanding Augustan manifestation is on the Ara Pacis, c. f. *Peopled Scrolls*, p. 8.
- ( 9 ) Domitian's Palace on the Palatine and the Forum of Nerva give a date of around 90 A.D. for the large scale employment of the motifs «in the ornamentation of official monuments» ( c. f. *Peopled Scrolls* pp. 11 - 12 ).
- ( 10 ) The restoration of the Domus Palatina gave the impulse for the renewal of the style in Rome itself, but this had been anticipated by a decade or so in the great Severan building programme at Leptis Magna in North Africa ( the Emperor's birthplace ) extending from c. 193 - 216 A. D.
- ( 11 ) This matter is well brought out in *Peopled Scrolls* c. f. p. 30 «It was moreover in the Eastern Provinces of the Empire that the new principles ..... first made themselves felt whether by infiltration from beyond the frontiers or by re-emergence of submerged native elements within them ..... Some of the new features ( in Rome ) ..... were anticipated several generations in the East. Also p. 42. « from the fourth century onwards some of the motifs ..... had been established in the West ..... but for all the relatively high proportion of surviving material from Italy and the Western Provinces there are many gaps in the continuity which can hardly be explained except in terms of a continuously developing tradition elsewhere».



useful general historical summary extending from Augustan to Severan times in his «Flavische Architektur und Ihre Dekoration», ( Berlin 1940). Another very useful brief historical outline can be found in «Severan Art and Architecture», J. B. Ward perkins ( *Journal of Roman Studies* XXXVIII 1948- v. p 78 ). A consideration of these detailed studies would seem to show that the «Ranken» at Petra have little relation to Severan forms<sup>12</sup> and perhaps they suggest the Augustan period. However it is not easy to be dogmatic. Once again we are dealing with an entity known to have developed in the Hellenistic East, but which is more familiar from its expression in Imperial Art. In these circumstances early dating of Eastern examples is difficult to prove or disprove.

Certainly the most surprising feature of the Petra reliefs is their prominent exhibition of Gallic shields and other martial paraphernalia.(v. Plate XVIII). The historical occasion for this display, if it can be determined, must constitute an important advance in our knowledge of Petra.

Representation of Gallic arms on monuments has been for long under investigation: S. Reinach, for example, published important studies<sup>13</sup> at the end of last century. « Les Armes Gauloises » by P. Couissin ( *Revue Archéologique* XXV 1927 p 128 p 138 - 176, 305 - 325, XXVI, p. 43 - 79 ) gives a full coverage of the subject and the recent work on the Arch at Orange ( *L'Arc d'Orange*, R. Amy et Alii, Paris 1962) finds little to add in this connection ( v. Chapter III, Panneaux et Trophées, pp 77-88). Of all the barbaric neighbours of the Greeks and Romans the Gauls seem to have afforded the greatest inspiration to classical artists<sup>14</sup>. The vehicles for the expression of this have been well analysed by Couissin ( XXV pp. 142-150 ) and this forms a useful background to the consideration of the Petra reliefs.

Of the Gallic arms depicted at Petra the most salient is the long oval shield with prominent umbo and midriff the **Thyreos** (v. Couissin, XXV, p 307, figs. 59-65 ). This is the characteristic arm of the Gauls and is represented abundantly on monuments. It comes into evidence in the mid third century B. C. « The earliest portrayals of it are on Greek coins and in the Pergamene sculpture... The shield was made of wood, perhaps occasionally of

- ( 12 )                    The stylistic distinctions between the Severan and earlier forms of « Rankenwerke » are exhaustively drawn out by von Blankenhagen ( v. Chapter XI ) and a useful summary of this matter is given in **Peopled Scrolls** at p. 18. «Broadly speaking the Flavian taste for vigorous three dimensional modelling and for ornament which however rich never loses interest in the individual constituent elements, may be contrasted with the contemporary (Severan ) tendency to rely on broad over all effects in which contrast of the patterned surface with the deeply undercut shadowed ground plays a prominent part. » In achieving this effect the use of the drill is decisive - v. e. g. Plate XXV 2.
- ( 13 )                    v. S. Reinach. **Les Gaulois dans l'Art Antique** ( *Revue Archeologique* 1888 II. pp. 273 ff.) and **Les Galates dans l'art alexandrin** ( *Mon. Piot* XVIII 1911 ).
- ( 14 )                    c. f. Couissin XXV, p. 138.



basketry, and the wooden shields came to be fitted with iron umbos, and more rarely with iron edges<sup>15</sup>». One such shield belonging to a Celtic mercenary has been preserved in the Fayyum sands.

The curvilinear decoration shown on the Petra examples is very typical<sup>16</sup>. ( v. Plate XVIII, 9 ) However in addition to this type of decoration there appears on the shields at Petra a most unexpected representation. Two of the examples illustrated here bear severed heads. That shown in Plate XVIII, 6 is most probably the representation of an umbo in the form of a Gorgoneion. This usage is known, witness the Thyreos on which the Dying Gaul of Florence is resting. This is doubtless the result of Greek influence ( c.f. Couissin, XXV, p 315 ). The other severed(?) head, however, although present only in part and that defaced, clearly has nothing in common with the Gorgon and cannot represent an umbo (v. Plate XVIII,7 ). It is moreover a « Rankenkopf ». Can this head be in some way a reflection of the savage Gallic practice whereby they decapitated vanquished enemies, often suspending these trophies at their bridles?<sup>17</sup> Such severed heads are shown on monuments.<sup>18</sup>

The Gauls, as is well known, once made a practice of going naked into battle carrying only their weapons<sup>19</sup> and they are often represented in this state of « barbaric nudity ». However this was an archaic custom which died out as successive tribes came under more sophisticated influences. Therefore it is not disconcerting at Petra to find representations of casques and cuirasses associated with offensive arms. The casque shown on Plate XVIII,8 is not an exact parallel to any reproduced in Coussin (v. p 47) but it is in the style of figs. 101 and 102 ( deriving from Pergamam and Miletos ). This is said to be an archaic type. The cuirasses shown ( v. e. q. Plate. XVIII, 7 ) can be paralleled from Pergamam and Miletos ( c. f. Coussin figs. 115 and 117 ); they witness Hellenic influence<sup>20</sup>.

The occasions for a display of Gallic arms on a monument at Petra do not suggest themselves as numerous. Broadly speaking, outside of Gallic lands, monuments of this nature can be divided into two groups. Trophies ( or their representations ) commemorating the defeat of

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(15) v. T. G. Powell, *The Celts*. London 1958. p. 107.

(16) c. f. *ibid.* pl. 50.

(17) v. *ibid.* p. 108.

(18) v. *ibid.* pl. 50. For a far reaching discussion of this question v. p. Lambrechts *L'exaltation de la tete dans la pensee et dans l'art des celtes*, Bruges, 1954.

(19) This it seems is not to be reckoned as bravado but rather expresses a ritual invocation for protection (c.f. *ibid.* p. 108).

(20) The complete effect of these reliefs was probably not far removed from the Trophy Capital now in the Aniquarum Sommunale at Rome v. von Mercklin *Antike Figuralkapitelle*, Berlin 1962 No. 625 pp. 263 which may have been associated with a monument of Domitian.



Gauls, or monuments relating to Gauls serving as mercenaries. The latter explanation would seem to be more in point at Petra, yet the semblance given by the fragments discovered is more suggestive of the former. There are records of Gallic mercenaries in Syria and Palestine and Egypt ( v. Couissin, XXV, pp 148-150). Moreover a series of funerary stelai from Sidon witness the presence in that area of mercenaries armed in the Gallic manner<sup>21</sup>. These latter were not Galatians but their Anatolian neighbours ( Carians, Pisidians, Lycians). This consideration is of importance at Petra, for it must be noted that as yet the Petraean finds relate to Gallic arms and not necessarily explicitly to Gauls or Galatians.

It is, of course, possible that there is no historic occasion for this display at Petra and that these «trophy» representations are more or less whimsical and frivolous. In this connection an interesting analogy could be drawn from an anecdote concerning Herod the Great. In order to decorate one of his classic monuments in genre and avoid infringing the second Commandment he resorted to «trophies». ( The whole episode is amusingly recounted - v., for convenience, A. H. M. Jones, *the Herods of Judaea*, Oxford 1938. pp 93 - 4 ). The same motive would not obtain at Petra but simple imitation may have been at work.

Another line of conjecture is possible. Aspects of several Petraean reliefs seem to find a parallel in a fragment from the Propylaion of the Temple of Augustus of Pisidian Antioch ( v. for convenience *Les Trophees Romains*. G. CH. Picard, Paris, 1957, Plate XII). This forms part of a trophy of the Battle of Actium. The marine associations here take the form of Tritons ( as, together with Tritonesses, they do in other monuments commemorating the battle - v. Picard pp 259-260). Thus may be provided some interpretation of the Petra fragment illustrated in Plates. ( XVII, 5 , XVIII, 6 ). Supposing the various fragments from Petra form part of a homogenous group. the association of motives refering to the Battle of Actium together with Gallic items, bizarre though it sounds, would not be known. For many years after the event, the Battle of Actium retained its precedence as the victory which constituted the true power of Rome in its triumph over the old Oriental monarchies; but «monuments of the years 27-20 B. C., without ceasing to accord prime importance to the defeat of Cleopatra, associate with it the defeat of the Northern Barbarians.....» ( c.f. Picard p 268 ). This is of striking interest, but Petra was not a Roman province. Can these reliefs be thought of in connection with a monument of the time when Obodas II competed with Herod for the favour of Augustus?

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(21) v. Couissin, XXV. p. 149, Notes 4 and 5. These monuments are catalogued by Macridy Bey, *Revue Biblique* 1904 I. pp. 546 ff. v. also Jalabert *Rev. Arch.* -904 II. pp. 1 ff. and Perdrizet *Rev. Arch.* 1904 I. 235 ff.

(22) v. Brünnow and Domaszewski, pp. 175 - 178 and pp. 307; H. Kohl, *Kasr Firaun in Petra*. Leipzig 1910. G. R. H. Wright. *Structure of the Qasr Bint Far'an P. Q.* Jan-June 1961 pp. 8 - 37. Henceforth *Qasr*.



## II Qasr Bint Far' un and Altar, ( pl. XX, Fig. 5 )<sup>22</sup>.

At the Western end of the sacred area approaching the cliffs of el Habis the various activities of the Department of Antiquities have again made additions to our understanding of the area. This in the main was derived previously from German work carried out before and during the First World War. Wiegand deals with the confines of the area and notes correctly that they were only then to be determined on the West and the North.<sup>23</sup> Subsequent natural processes and clearance have changed this picture. The Western wall is now almost totally obscured and many details visible in Wiegand's day are now lost ( our plan, Parr, was made with the help of two small soundings in this quarter). However in compensation erosion has revealed somewhat more on the North. There the suggestion of a return is now visible approximately on the line of the West Wall of the Qasr. This raises a strong presumption for an axial approach to the Qasr from the North which had previously been conjectured by P. J. Parr.<sup>24</sup> Since the clearance to pavement level more to the East has shown that there is no wall in that area, Bachman's «Annahme» of symmetrically positioned exedrae (v. Wiegand fig. 50) which Wiegand thought had great probability must now be abandoned. However this area is to be interpreted it extends undivided from the Arched Gate to the boundary wall West of the Temple.

On the axis of the Temple 22m. to the North of the facade a ruinous cube of masonry has always been visible. Brunnow and Domaszewski published detailed drawings ( v. p 306 )<sup>25</sup> and Wiegand described its construction very observantly ( p57 ). They interpreted it, however, in utterly contradictory fashions: the former considered it an altar and the latter as the foundation of a later ( «Spatantike» ) cistern.<sup>26</sup>

In 1965 P. J. Parr directed soundings about this monument to determine as far as possible its nature and chronology. The details of his interesting findings are contained in his report, but here the general aspect of the monument may be indicated as revealed by this work. In spite of Wiegand's circumstantial assertions the monument must be an altar. It consists of a podium almost square ( 13.50m broad by 12m long standing (at present) some 3m high, approached by steps flush with its sides extending forward another 6m. The body of the altar appears to be constructed of large roughly squared blocks ( c 1.35x0.50 x 0.40m) coursed in thick beds of mortar ( more than 5 cms deep). This mass was once revetted with marble or other fine stone, which has been stripped away entirely, leaving the present faces considerably inferior

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(23) v. Wiegand p. 56 and Abb. 50.

(24) v. Qasr, p 10, Note 1.

(25) These drawings are to be regarded in the light of Wiegand's comment p. 57, Note 80.

(26) On the analogy of a similar structure on the opposite ( North ) bank of the Wadi Musa so interpreted, plus the use of «hydraulic» cement. ( c.f. p 47 ).

to the setting out lines apparent on the foundations. Where these are visible in depth ( at the South-East Angle ) they are of more finely dressed blocks similar in dimensions but set with little or no mortar.

The body of the altar was constructed in one unit and the steps set against it. This is the normal course of construction, and the foundations appear to run on uninterruptedly beneath both units. However there are difficulties of interpretation which may be indicated briefly. A marble base moulding at the transition between the well and the die wall is shown by fragments still *in situ* to have returned a metre or so around the front face of the body of the altar<sup>27</sup> in a manner which indicates it was intended to be seen. On the contrary the masonry above and below it on this face has never been dressed back to take the revetting slabs. Therefore it seems that after the rubble and aggregate of the steps were set against it this stretch of moulding was never seen. Old plundering has facilitated the examination of the core of the steps and no trace of any earlier system of stepped approach is discernable. Perhaps the only reconciliation of these conflicting details lies in a suggestion that the steps were originally designed not to run flush with the sides of the altar, but to be inset a metre or more and the base moulding was returned around the front of the body of the altar for this distance. However in the course of construction this intention might have been abandoned. Some support for this contention may be derived from a study of the foundations, since at the front of the steps deep foundations extend not to the angles but stop approximately 1.30ms short thereof, and thence to the angles give over to a different shallower type.

In addition to the soundings about the altar, P. J. Parr was able to follow up the Department's clearances and investigate the stepped approach to the Qasr el Bint itself. This work as far as it has proceeded shows the system suggested in the 1961 survey of the Qasr<sup>28</sup> to be in outline correct. The steps, at the beginning of which was an elaborate runnel and drainage system, apparently rose in two stages: a principal initial flight giving on to a platform, whence a minor flight ascended to the Temple facade. A similar system seems in evidence at the Altar, and the height of the Altar is approximately (that of the platform in the approach of the Temple, Pl. XX ). All of which suggests a conscious concern for design. Structural problems in this connection will be further clarified by Parr's detailed studies.

Finally these falls to be noted an important addition to our knowledge of the Qasr arising from a different set of circumstances. Of recent years the Department of Antiquities has restored the fallen South-East angle of the Qasr (v. Plate XIX, 11). This work has been effected from the original masonry, and has resulted in clearing the great heap of confused blocks

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(27) c. f. Somewhat analogous arrangements in the Qasr podium and steps (v. *Qasr*, pp. 20, 21) with suggestion of similar problems ).

(28) v. *Qasr*, figs. 2 and 3.



which formerly lay in the vicinity. Since the consolidation sensibly stopped short of the entablature, these elements alone remain on the ground and may now be examined with much more ease than Wiegand indicated (v. p 61).

So far as the Pilaster capital (v. Plate XIX, 10 ) is concerned this is now shown clearly to be similar to the capitals of the Khazne ( « Khaznetypus» ), as Wiegand remarked ( p 61 ). That is, one of Schlumberger's heterodox forms<sup>29</sup>. In addition a great deal of interesting detail concerning the construction of the frieze is made apparent. This affords pleasing confirmation of previous conjectures based on distant observation of the elements *in situ*<sup>30</sup>. While the triglyphs were built up in three courses, the construction of the metopes was highly ingenious. These all bore elaborate ornament in the form of roundels, some with a rosette medallion, and others with busts. In both instances the periphery of the roundel was assembled in sectors, and the central medallion inserted separately. (v. Plate XIX, 11, 12).

This discovery allows an important fragment observed in 1960 to be associated definitely with the frieze of the Qasr. At some juncture all ornament bearing human likenesses displayed at Petra was defaced. The results of this are clearly to be marked on the Pilasters of the Arched Gate ( v. Supra). Apparently before this date one bust had fallen from its emplacement in a metope. It was unearthed in 1960 and is of the greatest significance since its relatively undamaged state affords the only stylistic evidence for the date of the figural decoration of the Qasr. ( v. Plate XIX, 13 ).

### III The Sanctuary Area.

From the days of the first European visitors it has been thought that the area South of the Wady Musa extending from the Arched Gate to the Qasr Bint Far' un may have constituted some sort of sacred precinct. But exactly what sort of a precinct has never been made clear. Perhaps the most important immediate aspect of the work of the Department of Antiquities will be in elucidating this matter.

In the first instance the revelation that the area comprehended a bank of seats running the length of its South side ( the West side is still buried and the North destroyed ) suggests in more detail the analogy of the Sanctuaries in the Hauran - Si', Sahr and Sur.<sup>31</sup> Certainly there is nothing similar, for example, at Jerash. The differences, however, are obvious. The Northern temples are of the Square Iranian plan and the rectangular area with the peripheral seating is symmetrically disposed in front of the temple and forms an integral part of the design

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(29) v. M. Schlumberger, *Les formes anciennes du chapiteau corinthien en Syrie, en Palestine et en Arabie*. Syria, 14 (1933) pp 233 - 317. c. f. *Arched Gate* p 132.

(30) v. *Qasr*, p. 23 fig. 9 and p. 37 Note 3.

(31) Starcky, *Dictionnaire de la Bible - Supplément*, Paris 1963 Cols 975, 1008.

of the monument<sup>32</sup>. At Si there is an inscription which apphes to this area the Term Theatron ( transliterated into Nabataean characters).<sup>33</sup> This aspect is one of those which most closely link these temples with the supposed Achaemenian prototype at Susa.<sup>34</sup>

The general question of the relation of such features to temples of this period has been considered by C. Hopkins.<sup>35</sup> He states (p 17), «It is noteworthy that the Theatron, a court with raised steps around three sides, occurs in the Hauran only in company with the Temples of Iranian design ....». In truth the «Sanctuary Area» at Petra more nearly approximates the outer court at Si, both having their entrance Gateways in the form of a Roman Triumphal Arch. However no seating was preserved in the corresponding area at Si'. This matter introduces most interesting liturgical questions, and a praiseworthy attempt to consider them is that of the Abbé Starcky (v, Cols 1006-1016) for as yet they have been by-passed in the main. In raising this general issue it can be seen how important is the work of the Department of Antiquities in the Sanctuary Area at Petra.



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- (32) v. H. C. Butler, *Syria* IIA, London 1919, p. 373 ill. 324 (Si); p. 429, ill. 371 (Sur): and p. 442, ill. 387 (Sahr).
- (33) *C.I.S.* II 164, c. f. Butler p 368.
- (34) c. f. C. Hopkins, *The Parthian Temple. Berytus* VII, 1942, p 17.
- (35) v. *ibid* c. f. M. Rostovtzeff, *Dura and the Problem of Parthian Art* ( Yale Classical Studies 1935 pp. 157 ff. ) at p. 205. N.B.E. Gerstad in *die Ursprungsgeschichte der Römischen Kaiserfora*, *Opuscula Archoologica* III 1944 pp. 40 - 72, considers the general question of Eastern temple courts in a most interesting and an expected light.