

SWISS-LIECHTENSTEIN EXCAVATIONS AT EZ-ZANṬUR IN PETRA 1993 THE FIFTH CAMPAIGN *

by

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The fifth season of excavations by the Archaeological Institute of the University of Basel and the Swiss-Liechtenstein Foundation of Archaeological Research Abroad (SLFA) on the terraces of the northern slope of ez-Zanṭur took place from August 23 to October 11, 1993, under the direction of Prof. Dr. R. A. Stucky. The other participants in the fifth campaign were archaeologists Bernhard Kolb (field assistant), Alexia Gasser, Yvonne Gerber, André Barmasse, Robert Born, Dr. Martin Guggisberg, Daniel Keller, Christoph Schneider, Markus Peter and Stephan Schmid, archaeo-osteologists Prof. Dr. Annetrudi Kress and Dr. Jacqueline Studer, draughtswoman Irma Haussener, and restorer Christine Pugin. A serious accident and emergency operation unfortunately prevented Dr. Ulrich Bellwald from carrying out the planned restoration and consolidation of the exposed walls and pavements.

Thanks to the hospitality of the Jordanian Department of Antiquities, we could again stay in "Nazzal's Camp". We are very grateful for the logistic support given to us by Dr. S. Tell, Director General of the Department of Antiquities, and by Mr. S. Farajat, Inspector of Antiquities of the Ma'an District. Our project benefitted once again from the customary assistance and courtesy extended to us by the Jordanian Embassy in Berne and the Swiss Embassy in Amman. The expedition would like to

particularly thank H. E. the Ambassador A. Barakat in Berne and the Swiss Consul F. Beltrametti in Amman.

For their financial support we would like to express our thanks to the following institutions: Erziehungsdepartement Basel-Stadt; Fonds für Lehre und Forschung, Basel; Freiwillige-Akademische Gesellschaft, Basel; Max Geldner Stiftung, Basel; Ciba-Geigy, Basel; and Royal Jordanian Airlines, Amman. The fifth campaign would not have been possible without the generous help of our private sponsors.

The following persons have contributed to the present report:

R. A. Stucky (Nabataean architecture; small finds), B. Kolb (Late Roman architecture), S. G. Schmid (Nabataean fine ware pottery), and Yvonne Gerber (Nabataean coarse ware pottery).

Excavations continued during the fifth campaign in the two following areas:

- on the upper terrace of ez-Zanṭur (Nabataean and Late Roman).
- on the lower terrace of ez-Zanṭur (Nabataean).

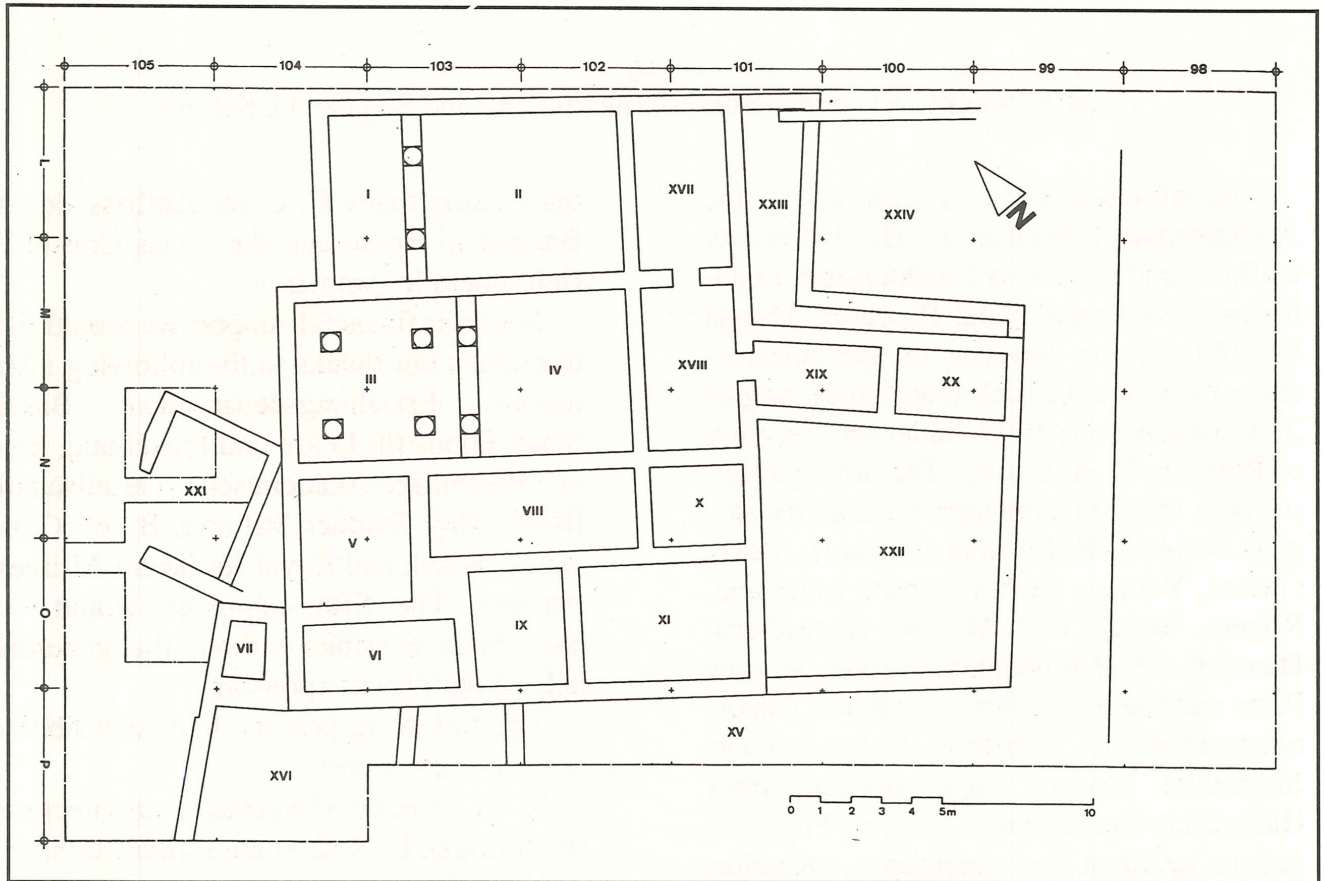
Excavation on the Upper Terrace (Figs.1-4; 9:1-4)

Nabataean Building Structures (Figs.1-3; 9:1)

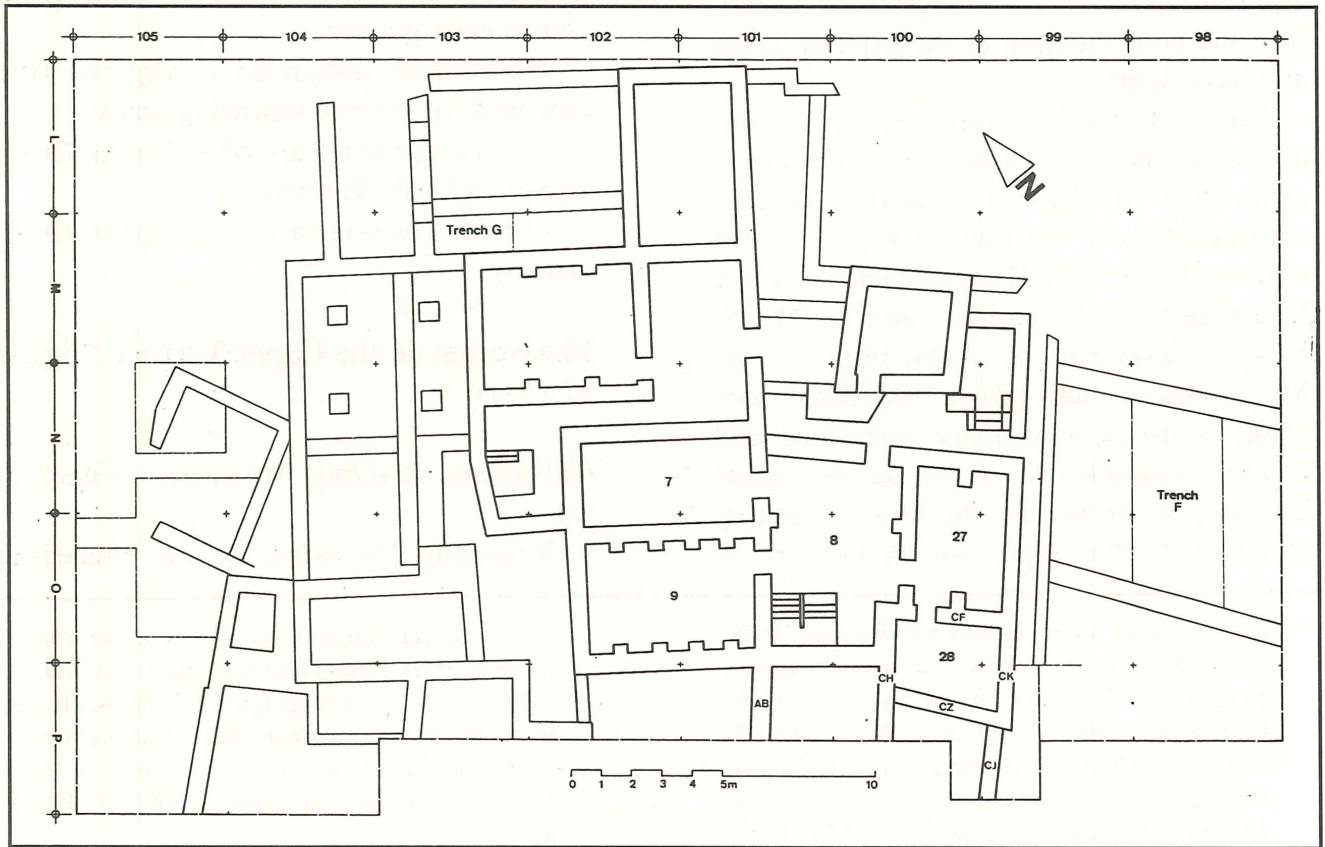
Resuming the work of the preceding

* The following abbreviations will be used: Campaign 1988: R. A. Stucky, 'Schweizer Ausgrabungen in Ez-Zantur, Petra. Vorbericht der Kampagne 1988', *ADAJ* 34 (1990): 249-283. Campaign 1989: R. A. Stucky *et al.*, 'Swiss-Liechtenstein Excavations at ez-Zantur in Petra 1989. The Second Campaign', *ADAJ* 35 (1991): 251-273. Campaign 1991: R. A. Stucky *et al.*,

'Swiss-Liechtenstein Excavations at ez-Zantur in Petra 1991. The Third Campaign', *ADAJ* 36 (1992): 175-192. Campaign 1992: B. Kolb and R. A. Stucky, 'Preliminary Report of the Swiss-Liechtenstein Excavations at ez-Zantur in Petra 1992. The Fourth Campaign', *ADAJ* 37 (1993): 417-425.



1. Ez-Zanṭur. Groundplan of the Nabataean structures (upper terrace).



2. Ez-Zanṭur. Groundplan of the Late Roman structures (upper terrace).



3. Upper Terrace: Nabataean room XXI seen from the west.



4. Upper Terrace: Late Roman room 28 from the south.

campaigns, we clarified two main points about the structure and stratigraphy of the large Nabataean house built on the upper terrace. The work in trench F within the presumed garden area (Fig. 2)¹ was continued and helped to shed further light on the original, i.e. natural, dimensions of the terrace. The same trench produced a noteworthy ceramic sequence, which runs from the second half of the second century B.C. onwards. This fact is of some importance because it shows that these layers belong to an epoch preceding the construction of the Nabataean house.

In squares 104-105/O the irregularly paved floor of room XXI was exposed, built at an angle of about 30 degrees to the original northwestern facade of the Nabataean house (Figs. 1, 3); as a result of the collapse of the facade, room XXI was constructed. The triangular open space between the southern wall of room XXI and the remains of the facade was filled with earth in the lower parts and with rubble in the upper parts. The immediate consequence of this peculiar filling was that the recently excavated room collapsed as well.

Based on the pavement levels in rooms XXI and III, it is now possible to estimate the height of the original facade at some 7.5-8 m. Of special interest are the finds from room XXI: in the debris we recovered a collection of moulds made of plaster which seem to be casts from legs of Greek-Hellenistic couches, *klinai* (Fig. 9:1) and from a series of other objects; it is obvious that room XXI was a workshop. These finds are remarkable because comparable quantities of moulds are known from only two sites: Begram (Afghanistan) and Mit-

Rahine (Egypt). The pottery — painted and plain Nabataean bowls — gives evidence for a destruction of the workshop in the late first century A.D. These finds were made during the last weeks of the season, so the second part of the room will be laid bare only during the next campaign.

Roman Building Structures (Figs. 2, 4)

The layout and size of the Late Roman house II can be determined after the season of 1993.² We extended the excavation to the southwest and exposed in squares 99 and 100/O-P the northwestern limit of room 28 (Figs. 2, 4). We know now that house II included four rooms arranged around the central courtyard 8. Room 28 was the only room of house II without a door onto the courtyard.

The walls CF, CH, CK, and CZ show the typical Late Roman structure, partly consisting of reused building material (ashlar blocks and column drums) and partly of poorly dressed quarystones. The pavement of flagstones covers around 50% of the floor. Rather surprising was the recovery of a fireplace in the unpaved part of the room because a large fireplace was already in the courtyard, which we had presumed to be the hearth.³ The analysis of the large quantities of bones collected in room 28 will give us a precious insight into the everyday life of the last residents. The pottery and coins found on the pavement of room 28 give further proof for the abrupt end of the buildings⁴ — most probably caused by the earthquake of A.D. 419.⁵ The Late Roman walls AB, CH, and CJ indicate that the built up area of that period extended further to the northwest, probably to the still visible

1. Cf. Campaign 1991: 189, pl. III:1.

2. Campaign 1992: 420f, figs. 5 and 6; *Petra und die Weihrauchstrasse*, catalogue of exhibition in Zurich/Basel, 1993: 48, figs. 92-94.

3. Campaign 1989: 251f., pl. II:1.

4. Campaign 1992: 422; *Petra und die Weihrauch-*

strasse: 49.

5. K. Russell, 'The Earthquake Chronology of Palestine and Northwest Arabia from the 2nd through the Mid-8th Century A.D.', *BASOR* 260 (1985): 37-59.

caves on the northern slope of ez-Zanṭur (Fig. 2).

Excavations on the Lower Terrace (Figs. 5-8)

The Nabataean structures on the lower terrace were hardly disturbed by later construction activities. As a consequence the walls are preserved to a maximum height of 1.8 m. A huge wall runs northeast to southwest and is, on its northern side, partially built on the bedrock (Fig. 5). The southeastern face of that wall limits a large area covered with carefully set limestone slabs. A small room is built onto the wall, or more correctly facade (Fig. 5). In its eastern corner, next to the later blocked entrance, we found a rectangular stone basin with four legs, probably a mortar (Fig. 6).

The central part of the uncovered structures is dominated by several cisterns and channels, which had been cut into the bedrock (Figs. 5 and 7). We judged that they belonged to at least three different phases because of their different orientations and fillings consisting of a mix of stones and mortar. A hypocaust system found in one of the northern rooms was certainly connected with these cisterns (Fig. 8). This costly bath installation of the Roman type shows that the Nabataeans were not willing to renounce the luxury that was common in contemporary Roman villas in Italy.

Some of the rooms on the northern slope were built on substructures; two arches of the vaulted basement seem to be completely preserved but were left unexcavated because of static problems. The situation on the upper terrace is very similar. The humble workshop XXI, rather than a basement,

was built on the edge of the terrace on a lower level against the facade of the sumptuous house (Figs. 1 and 3). The Nabataeans obviously tried to solve the static problems involved in constructing houses on terraces without retaining walls by stabilizing the exposed facades with walls of rooms which were built on a lower level — i.e. in the sloping area under the terrace — at an acute angle to the walls of the main buildings. In both cases that method of stabilizing seems to have failed. The walls could not hold the static thrust and collapsed.

The pottery and lamps that were found suggest that the Nabataean House on the lower terrace was destroyed during the later first century A.D. — some years earlier than the house on the upper terrace. Ash layers found in several internal areas indicate destruction by fire.

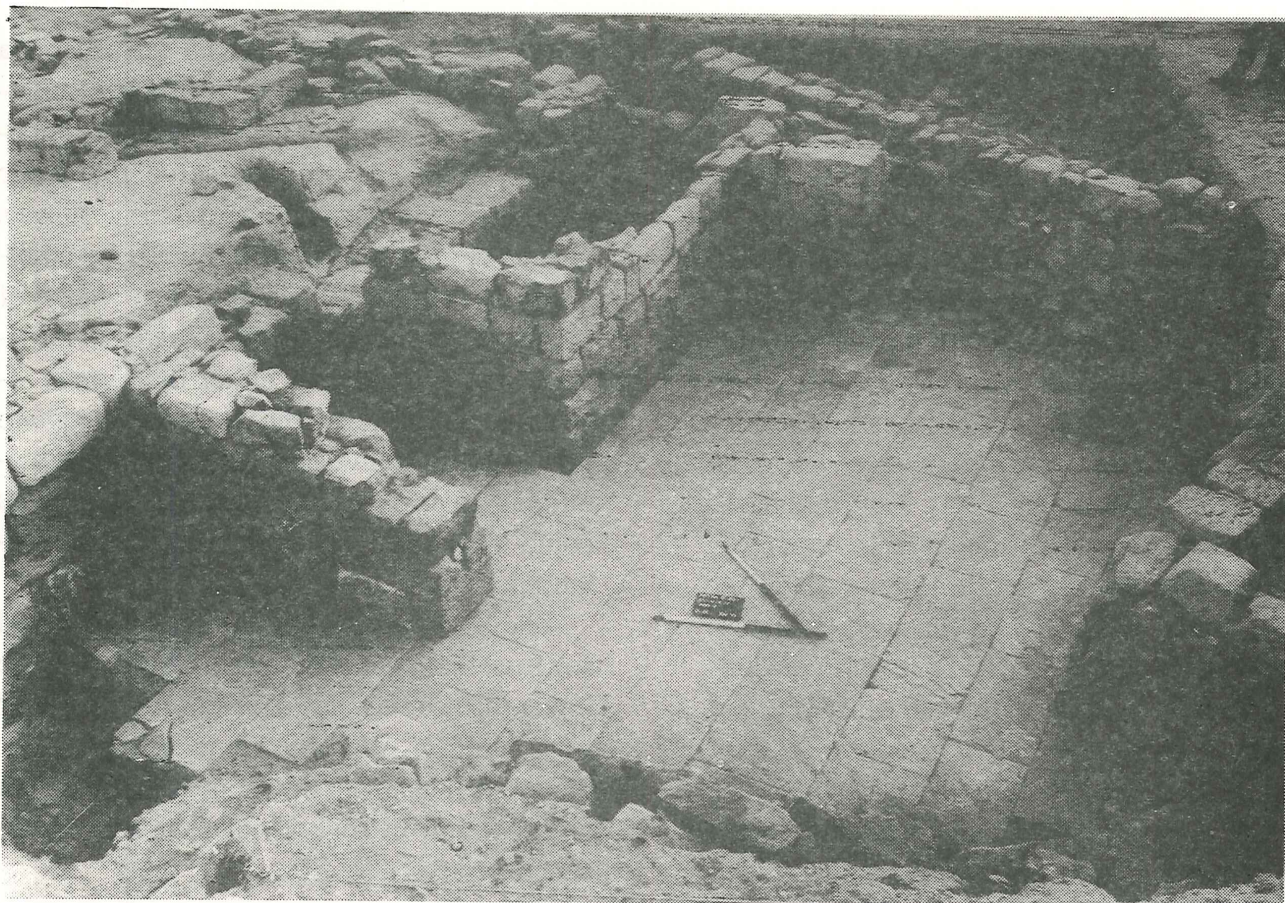
Selected Small Finds (Fig. 9:1-4)

The fragment of a so-called eye idol found in the Nabataean workshop XXI (Fig. 9:2)⁶ is in complete contrast to the anthropomorphic bust of the Egyptian goddess Isis, which was found in the Late Roman room 27 in 1989.⁷ Preserved are the stepped socle and the lower parts of two framing pilasters. The face is only preserved in the lower part of the rectangular nose; the eyes and the crowning upper limit — probably an architrave — have broken off. The cross-hatched underside of the socle indicates that the underside of the stele originally remained visible as well. The peculiar decoration of the underside may suggest that the stele was designed to hang from a peg inside the room — perhaps in

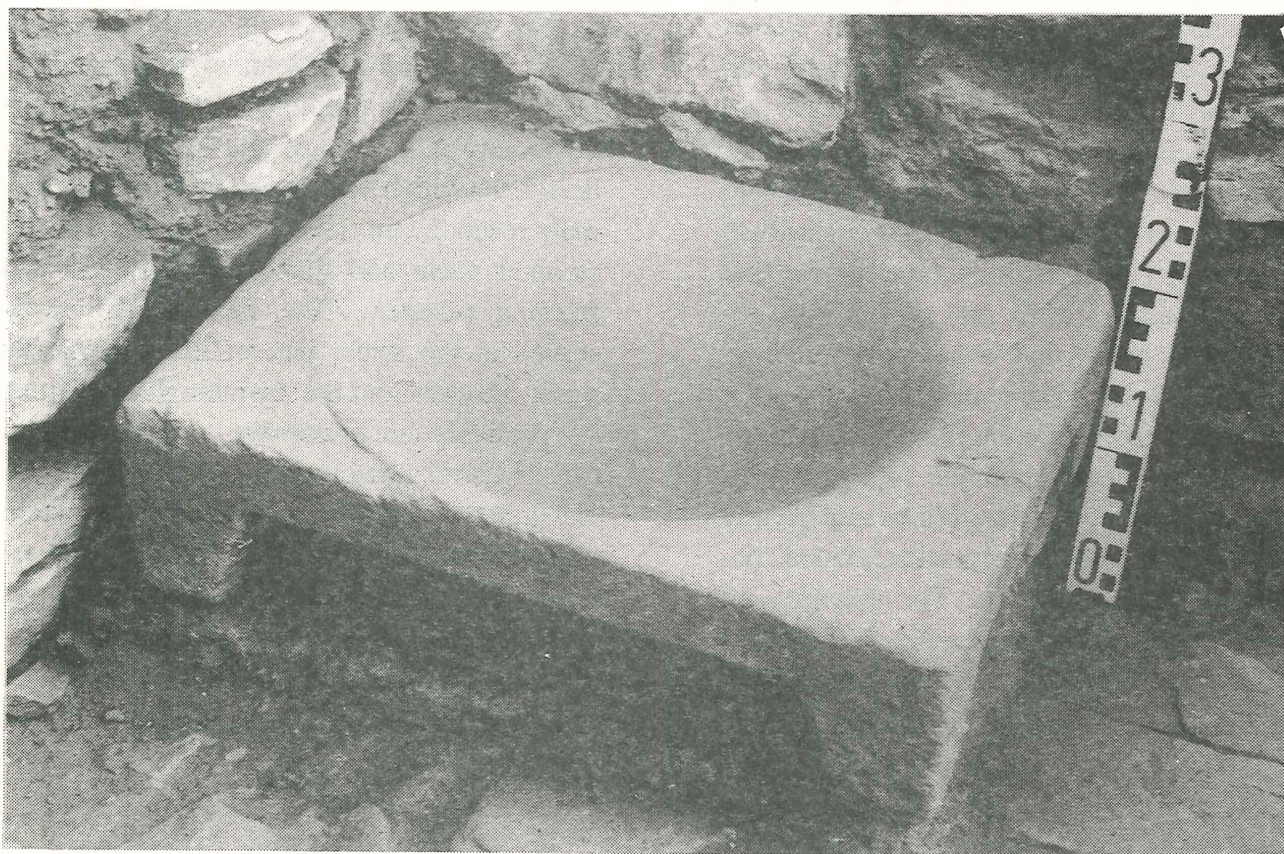
6. Campaign 1989: 252, pl. III:1; R. A. Stucky, 'Das nabatäische Wohnhaus und das urbanistische System der Wohnquartiere in Petra', *Antike Kunst* 35 (1992): 136, pl. 27:3-5; *Petra und die*

Weihrauchstrasse: 30f., fig. 50.

7. InvNo. 724; width: 4.2 cm, height 5.1 cm, diam.: 1.3 cm; PQ 105/O; FK 478.



5. Lower terrace: View of the paved area with adjacent wall and room from the south.



6. Lower terrace: Stone basin *in situ*.



7. Lower Terrace: Channel system, looking northwest.



8. Lower Terrace: Remains of hypocaust installation.

the niche in the southern wall of room XXI⁸ — or on an unknown object.

The identification of the deity represented as an extremely abstract idol is difficult because there are several female deities represented in the same manner. Apart from the Nabataean-Arabian goddesses al-'Uzzâ and Allat,⁹ the North Syrian goddess Atargatis is mentioned in the inscription on one of these stelai as well.¹⁰ What seems to be of some importance for explaining the difference between the anthropomorphic and the stylized idols is that the latter form was chosen exclusively for local or closely related Oriental deities, whereas the anthropomorphic type was used for foreign deities — although they were partially integrated into the Nabataean pantheon. The fear of "naturalistic" representation¹¹ seems to be more or less restricted to the local deities; a broader spectrum of representation was obviously allowed or possible in the sphere of foreign gods.

Two fragments of shallow stone basins, one with incised decoration¹² and the other decorated in low relief,¹³ were found on the same spot in room XXI. Despite the fact that they were manufactured from the same greyish soft stone, they seem to be parts of two different basins. The extreme softness

of the stone rules out their use as mortars; the spout on one of the fragments could indicate that they were used for mixing liquids, which were subsequently decanted in other vessels. The fragment with the spout, which is decorated with minute zigzag lines on the outer surface as well as on the upper side, shows a certain similarity to another shallow tripod basin from ed-Dur in the United Arab Emirates.¹⁴ The other fragment (Fig. 9:3) has no direct parallel. Its outer surface is decorated with the mask of a creature with two large round eyes, feline-like bared fangs, and short upstanding ears, features which are reminiscent of the Egyptian god Bes.¹⁵ It is very probable that the wreath of lancet-shaped leaves originally ran from both sides of the mask around the entire basin.

A group of more or less fragmented plaster casts are among the most outstanding small finds of the 1993 season. The major part represents negative moulds of lamps, bells, and legs of couches as well as positive moulds taken from metalware that were used as direct models for the production of new metalware, i.e., bronze utensils and vessels. Besides the famous finds from Rahine-Memphis,¹⁶ now in Cairo and Hildesheim and from Begram,¹⁷ now in Kabul

8. Cf. Campaign 1991: 187, pl. I:2.

9. *Der Königsweg. 9000 Jahre Kunst und Kultur in Jordanien und Palästina*, Catalogue of exhibition in Köln, Mainz, 1987, nr. 201, 201 bis; M. Lindner, 'Eine al-'Uzzâ-Isis-Steile und andere neu aufgefundene Zeugnisse der al-'Uzzâ-Vehreung im Petra (Jordanien)', *ZDPV* 104 (1988): 84-91, fig. 5.

10. F. Zayadine, 'L'iconographie d'Isis à Pétra', *MEFRA* 103 (1991): 285 and fig. 4.

11. Cf. *Petra und die Weihrauchstrasse*: 31.

12. InvNo.812; PQ 105/N, FK 522.

13. InvNo.731; width: 5 cm, length: 0.16 cm, height: 4.8 cm; PQ 105/O, FK 485.

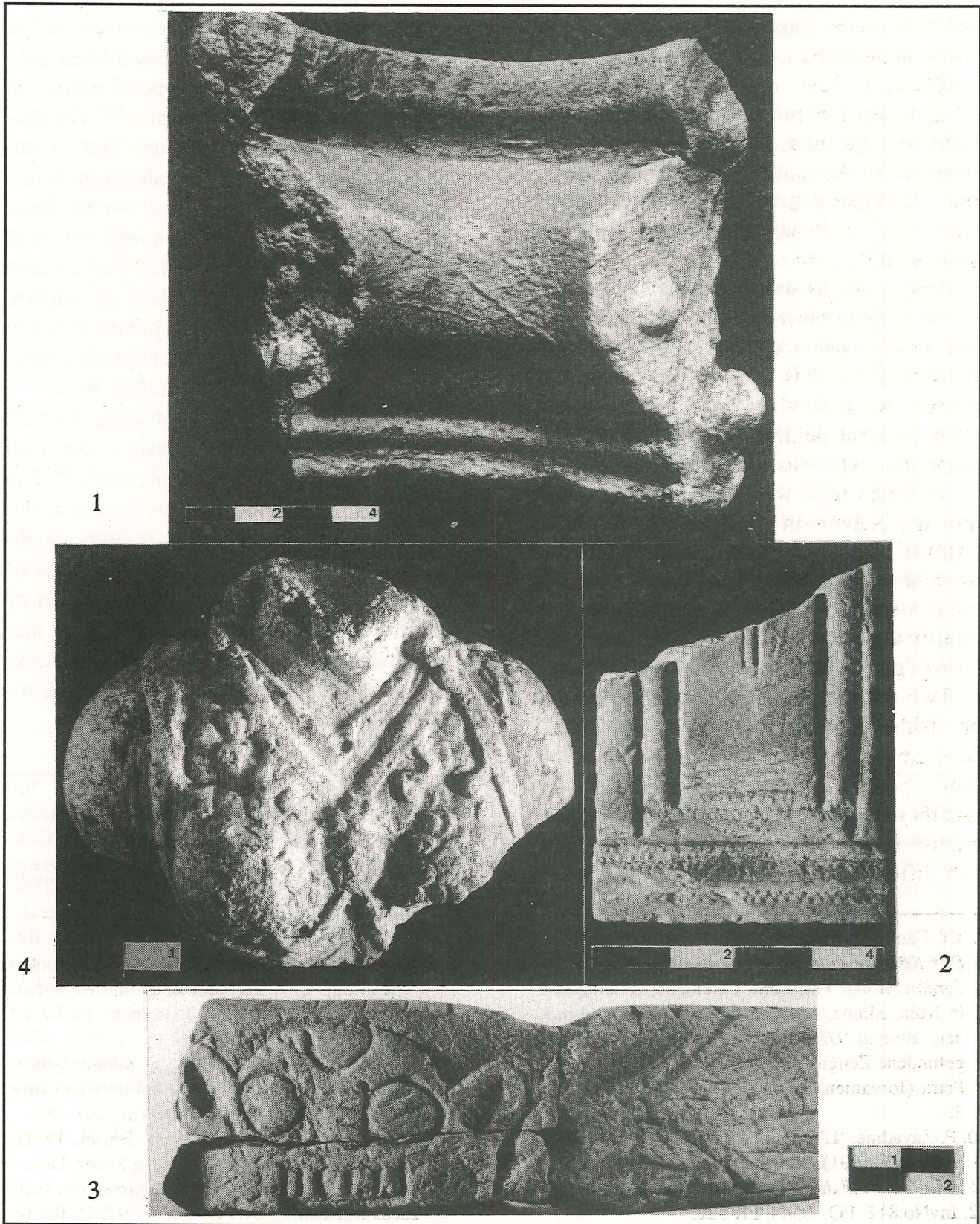
14. E. Haerinck *et al.*, 'Excavations at ed-Dur (Umm al-Qaiwain, U.E.A.) - Preliminary Report on the Fourth Belgian Season 1990', *Arabian Archaeology and Epigraphy* 3 (1992): 190ff and 202, figs.

25-26.

15. Bes in Late Hellenistic Phoenicia: R. A. Stucky, 'Die Skulpturen aus dem Eschmun-Heiligtum bei Sidon' *Antike Kunst* 17. Beiheft (1993): 21 and notes 117-120.

16. C. C. Edgar, 'Greek Moulds', *Catalogue général des antiquités égyptiennes du Musée du Caire* 8 (1903); O. Rubensohn, *Hellenistisches Silbergerät in antiken Gipsabgüssen*, (Berlin, 1911); A. Ippel, 'Guss und Treibarbeit in Silber. Untersuchungen zu antiken Modellabgüssen des Pelizaeus-Museums', *BWPr* (1937): 97; C. Reinsberg, 'Studien zur hellenistischen Toreutik', *Hildesheimer ägyptologische Studien* 9 (1980).

17. O. Kurz, in: J. Hackin, 'Nouvelles recherches archéologiques à Begram', *MémDAFA* 11 (1954): 110ff.



9.
1. Upper Terrace: Plaster cast of leg of couch; 2. Upper Terrace: Eye-idol found in room XXI; 3. Upper Terrace: Fragment of shallow stone basin with figural decoration; 4. Upper Terrace: Plaster relief of Athena with Aegis and Gorgoneion.

and Paris, our fragments constitute — in terms of quantity — the third largest ensemble.

A systematic study of these finds will be published after the complete excavation of room XXI and an analysis of the parallels. The information given here should be regarded as a very preliminary and short introduction.¹⁸

Among the casts three relief fragments are of special interest. The first shows a bust of an Athena with an *Aegis and Gorgoneion* (Fig. 9:4). The cool classicising features are very close to a bronze bust of Athena found in Pompeii, datable to the Augustan period.¹⁹ The *Aegis* medallion, also adorned with a *Gorgoneion*, and most probably moulded from a Hellenistic metal original²⁰ stands in the Hellenistic tradition. A supposedly rectangular plaque with an erotic scene²¹ is preserved in an extremely fragmentary state.

While the plaster reliefs have been the subject of many studies on the history of art in the Hellenistic period, the negative

moulds have been more or less neglected in the field of research,²² and have been published mainly within the scope of studies on Hellenistic and Roman couches.²³ The preserved moulds from Petra show that the objects to be cast had been modeled in different parts for technical reasons: two or three-part moulds were usually enough for bells and lamps while ten to twelve-part moulds were needed for casting the legs of couches. The different moulds were joined together by tenons and tap holes that kept the different parts in the right position (Fig. 9:1).

Except for isolated finds from Rome²⁴ and from Delos,²⁵ plaster casts come from the borderlands of the antique world.²⁶ The casts were obviously used as technical devices to reproduce in remote regions sought after luxury items created in the centres of power and culture. The growing number of places where plaster casts have been discovered suggests that the position of Alexandria as the dominant centre has to be re-evaluated.²⁷

18. Still important as a general introduction to the subject: G. M. A. Richter, 'Ancient Plaster Casts of Greek Metalware', *AJA* 62 (1958): 369-377.

19. B. Barr-Sharrar, *The Hellenistic and Early Imperial Decorative Bust*, (1987), p. 80 no. C, p. 188, pl. 58.

20. Reinsberg, *supra*, note 16, pp. 76ff., 310, nr. 34, abb. 40; H.-P. Francfort, 'Fouilles d'Ai Khanoum 3. Le sanctuaire du temple à niches indentées, 2. Les trouvailles', *MémDAFA* 27 (1984): 35ff. and pl. 18. XVI.

21. Reinsberg, *supra* note 16, p. 337f, nrs. 89-90, figs. 105-106.

22. In contrast to the famous reliefs and medallions, at least six moulds of legs of couches found at Mit Rahine, now in Hildesheim, are still unpublished.

23. Up till now the following moulds of legs of couches have been published: Memphis: Edgar, *supra* note 16, pl. 18, 32267.32270; 31, 32244. 32246a. 32248; 32, 32351; Delos: G. Siebert, 'Mobilier délien en bronze,' in: *Etudes Dé-*

liennes, *BCH* Suppl. 1, 1973: 555ff., above all 583f., figs. 31, 33; Samaria: G. A. Reisner, C. S. Fischer and G. D. Lyon, *Harvard Excavations at Samaria 1908-1910* (Cambridge, 1924): 335f. III,2, pl. 64, m (all in all five moulds); Susa: H.-P. Francfort, *supra* note 20, p. 10 and note 9. Recent studies on the Hellenistic and Roman couches and their decoration: G. Seiterle and A. Mutz, 'Ein hellenistisches Bronzebett im Basler Antikenmuseum', *Antike Kunst* 25 (1982): 62ff.; Barr-Sharrar, *supra* note 19; S. Faust, 'Fulcra. Figürlicher und ornamentaler Schmuck an antiken Betten', *RM Ergh.* 30 (1989).

24. Richter, *supra* note 18, 374f., pl. 94, 34, and pl. 95, 35-37.

25. Siebert, *supra* note 23, figs. 31, 33.

26. For the places of discovery: see *supra* notes 17, 20, 23.

27. The plaster wastes with traces of utensils from room XXI prove that the recovered casts were not imported but made in the very same room.

Nabataean Fine Ware Pottery (Figs. 10-14)

Typology and Chronology

In a previous preliminary report we made some remarks on the typology and chronology of Nabataean fine ware pottery.²⁸ In the meantime the amount of pottery recovered has increased considerably and the stratigraphic evidence has become much clearer. Against this background we have thus been able to establish a more detailed and precise chronology as we will demonstrate by the leading forms, i.e., the open shapes.²⁹ The absolute dating is based on associated finds such as coins and imported terra sigillata vessels and by comparison with finds from other Nabataean sites.

- In phase 1 the vessels have shapes that are derived from Hellenistic prototypes, such as shallow plates and bowls with incurving rims (Fig. 10:4-7) and plates with outturned rims (Fig. 10:1-3), most of them with a reddish or brownish slip. The painted pottery of this first phase is represented by deep bowls and S-shaped bowls and shows careless painting with thinly applied, pale red slip that consists of straight and wavy lines cutting across each other at the bottom of the vessel (Fig. 11:14). The rims may show a tear-like decoration. On the basis of the relevant associated finds, phase 1 is dated from the second half of the second century B.C. to the middle of the first century B.C.

- In phase 2 shallow bowls with incurving rims (Fig. 10:8-11) and hemispherical bowls are the most characteristic unpainted forms. This ware is brighter and of a light red to orange colour, often with a white slip

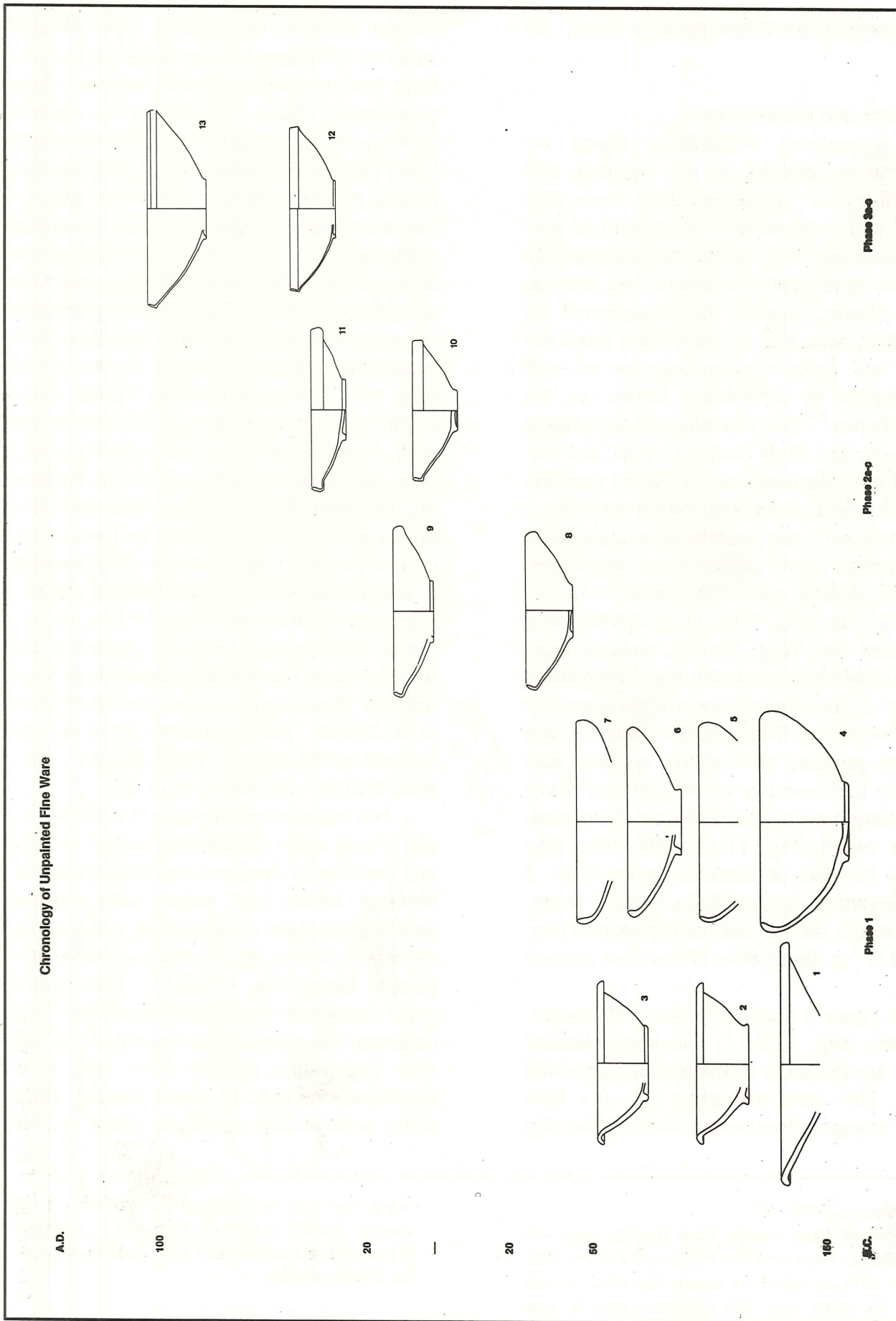
on the exterior of the rim. The detailed study of the painted forms and their decorations lead to a differentiation between three sub-phases. Phase 2a consists of shallow bowls with incurving rim (usually without a base) painted with branches of pulpous palmettes in red, radiating from the vessel's bottom to the rim which is again decorated with tear-like motives (Fig. 11:15). In phase 2b the bowl walls become thinner and have an additional "step". The twigs of palmettes are now finer and they run in two lines concentrically around the body of the vessel (Fig. 11:16). Finally in phase 2c the shape of the bowls is straighter, without steps and with inverted rims. In the vessel's upper zone the same palmettes occur as in phase 2b, although they are even finer and of a darker red to violet colour. The lower zone is now painted with different motives such as clusters of palmettes and peacock eyes in various combinations (Fig. 11:17). By using the stratigraphic evidence as well as the datable finds, the absolute chronology is as follows: Phase 2a runs from around 50 B.C. to 30/20 B.C., phase 2b from 30/20 B.C. to the turn of the century, while phase 2c runs from then on until about A.D. 20.

- The main forms of phase 3 have particularly thin walls (sometimes only 1.2 mm) and the clay is fired to a metallic hardness. Shallow bowls and plates with vertical rims, either plain or decorated with ridges, and small bowls, are the most common unpainted forms (Fig. 10:12-13). The painted ware can again be differentiated into four different sub-phases. The leading form is a very thin-walled shallow bowl with a diminished oval rim. In phase 3a they show either a decoration similar to phase 2c, but

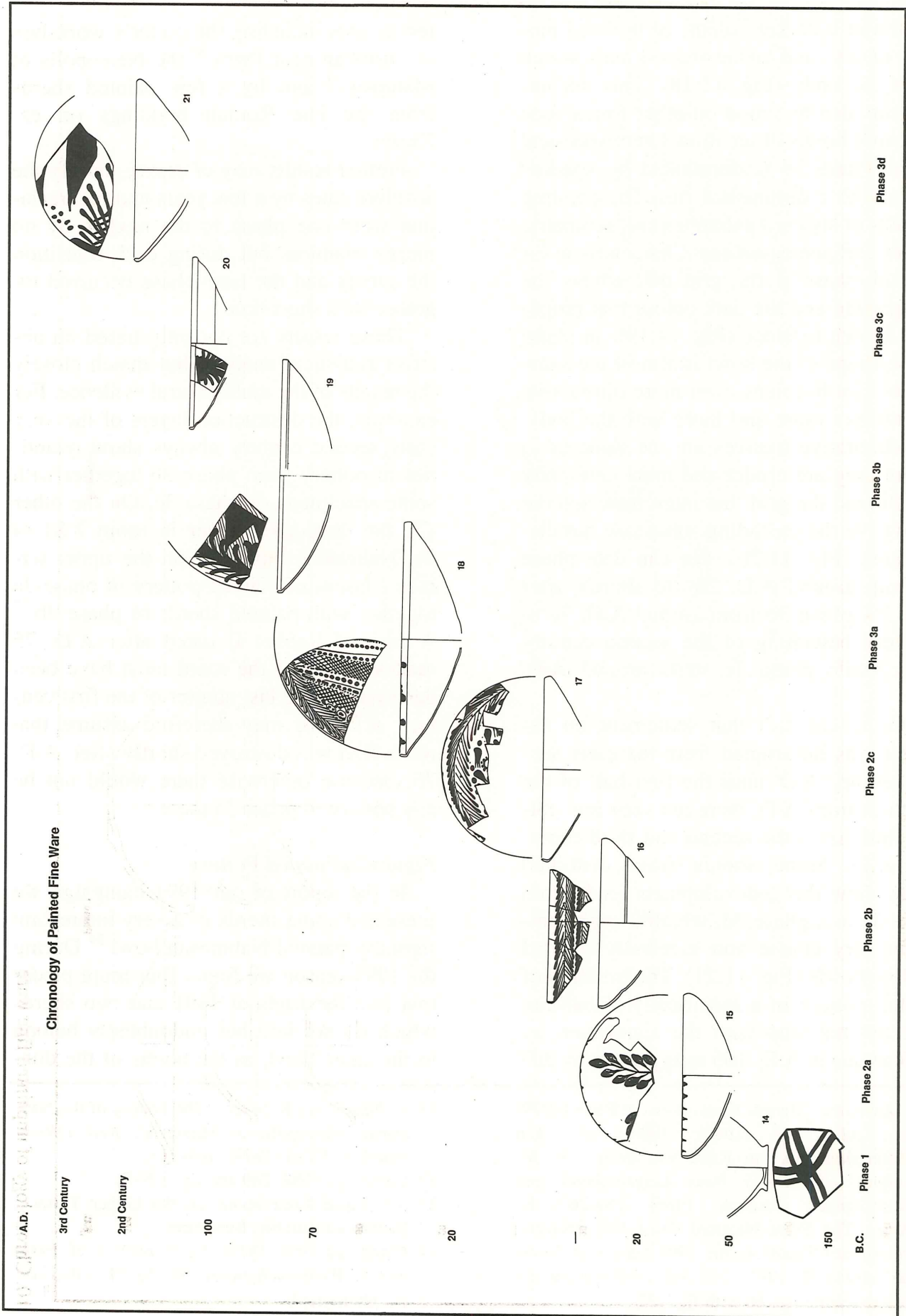
28. Campaign 1989: 263.

29. Some of these results have already been described in *Petra und die Weihrauchstrasse*: 55ff. It is obvious that these results are valid as well for the more than 400 different types of fine

ware that can be distinguished so far on ez-Zanţur. Further studies in preparation will treat the complete material and its historical and cultural backgrounds.



10. Chronology of unpainted fine ware.



11. Chronology of painted fine ware.

painted in a darker colour, or trellised motives of ivy- and lancet-shaped leafs which cover the body (Fig. 11:18). This decoration can also be found on other forms such as deeper bowls of an almost hemispherical shape. Phase 3b is dominated by shallow bowls with a diminished rim. The painting consists of stylized palmettes and geometric shapes and pomegranates. Characteristic for this sub-phase is the grid that covers the background and the dark colour that ranges from brown to black (Fig. 11:19). In phase 3c the shape of the bowl is almost the same but the rim becomes even more diminutive and merges more and more with the body. The decorative motives are the same as in 3b but they are cruder and more carelessly applied and the grid that interconnected the motives in the preceding sub-phase has disappeared (Fig. 11:20). We can date phase 3a from around A.D. 20 to shortly after A.D. 70, phase 3b from around A.D. 70 to the very beginning of the second century A.D., while phase 3c starts around A.D. 100.

Due to the fact that settlement on ez-Zanţur was interrupted from the early second century A.D. until the first half of the fourth century A.D. there are very few pottery finds from the second and third centuries A.D. Some sherds from disturbed layers show that a development leads from phase 3c to a phase 3d, which is represented by very coarse and carelessly painted shallow bowls (Fig. 11:21). The tradition of painted pottery in a specifically Nabataean style did not stop with the annexation by the Romans in A.D. 106 as is proven by dif-

ferent sites including the potter's workshop at Zurrabah near Petra,³⁰ the Necropolis of Mampsis,³¹ and by a few painted sherds from the late Roman buildings on ez-Zanţur.³²

Further results may of course modify the absolute dates by a few years and the transition from one phase to the next is by no means seamless but during each transition the earlier and the later phase occurred together for a short time.

Those results are not only based on abstract statistical analysis but match closely the results of the architectural evidence. For example, the destruction layers of the very early second century always show quantities of pottery from phase 3b together with some specimens of phase 3c. On the other site the destruction layer in room XXI of the Nabataean buildings on the upper terrace consists of painted pottery of phase 3a together with painted sherds of phase 3b.³³ A coin of Rabbel II dated after A.D. 75 makes clear that the room must have been destroyed in the last quarter of the first century A.D. We may therefore assume that room XXI was destroyed shortly after A.D. 75, because otherwise there would not be any pottery of phase 3a there.

Figurally Painted Pottery

In the report of our 1991 campaign we presented some sherds of a very interesting figurally painted Nabataean bowl.³⁴ During the 1993 season we found four more pieces that join the finds of 1991 and two sherds which do not join but undoubtedly belong to the same bowl, as the points of the don-

30. F. Zayadine, 'Recent Excavations at Petra (1979-81)', *ADAJ* 26 (1982): 380ff.; id., 'Ein Töpfereikomplex am Rand von Petra', in: M. Lindner (ed.), *Petra. Neue Ausgrabungen und Entdeckungen* (Munich, 1986): 258-267; K. 'Amr, 'The Petra National Trust Site Projects: Preliminary Report on the 1991 Season at Zurrabah', *ADAJ* 35 (1991): 313-323; cf. *Petra und die Weihrauchstrasse*: 60 with fig. 122.

31. A. Negev and R. Sivan, 'The Pottery of the Nabataean Necropolis at Mampsis', *ReiCretRom-FautActa* 17/18 (1977): 109-131.

32. Campaign 1988: 269 and fig. 8:N-R.

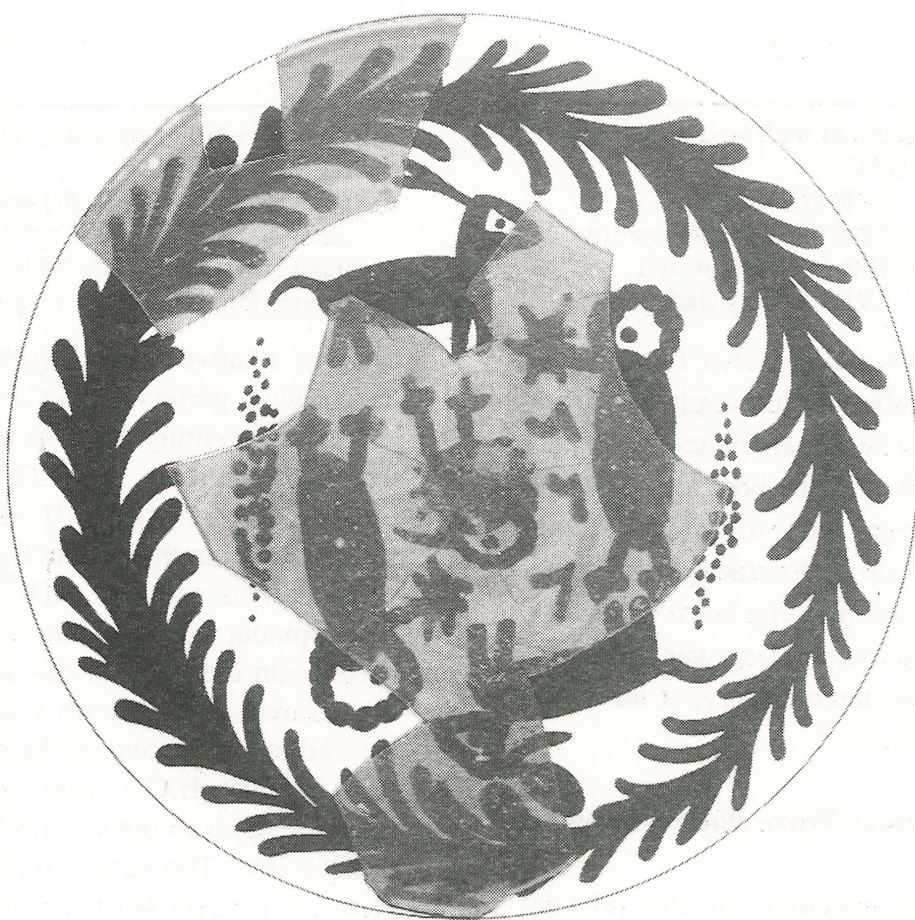
33. Cf. *supra* Excavations on the Upper Terrace: Nabataean Building Structures.

34. Campaign 1991: 181ff., fig. 5, pl. V:2; cf. *Petra und die Weihrauchstrasse*: 59, fig. 21 with a colour photograph.

key's ears at the edge of the sherd prove (Fig. 12). These additional pieces show on the one hand that the reconstruction we proposed in 1991 was quite accurate because the painting is indeed almost symmetrical with a bird in the middle surrounded by two human beings and two donkeys. On the other hand, it is now clear that the bird has no tail but two quite long legs. Special attention may be drawn to the fact that both human beings have six rather than five fingers. This may be due simply to the

painter's negligence, but there are parallels in other cultures where a six-fingered hand is an attribute of supernatural beings such as magicians, heroes, and gods.³⁵ The new fragments were also found in the destruction layer of the early second century A.D. and confirm the proposed dating of this special bowl to around A.D. 100.³⁶

We found two more figurally painted sherds, both from clearly later contexts, i.e. the third or fourth century A.D. and both from thick-walled open vessels. One shows

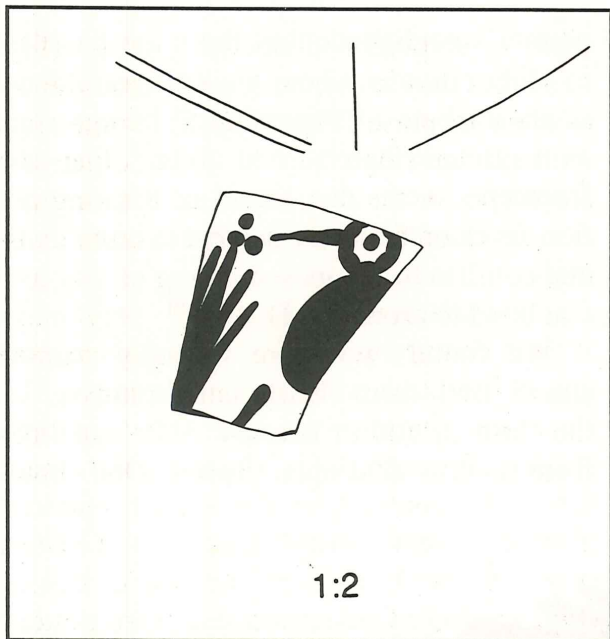


12. Figurally painted Nabataean bowl (scale 1:2).

35. Cf. R. A. Stucky, 'The Engraved Tridacna Shells', *Dédalo* 19 (1974) Kat. nr. 6: A winged being — probably Ishtar or Astarte (ibid. p. 60) — with six fingers on a Tridacna Shell; V. R. d'A. Desborough in: M. R. Popham, L. H. Sackett, and P. G. Themelis (eds.), *Lefkandi I. The Iron Age* (Oxford, 1980): 345 and note

450: Centaur with six fingers; M. Guggisberg in: *Paradeisos. Frühe Tierbilder aus Persien aus der Sammlung Elisabeth und Peter Suter-Dürsteler*, catalogue of exhibition in Basel (1992): 12f. for fertility deities with six fingers and toes from the Caspian area.

36. Cf. Campaign 1991: 182.

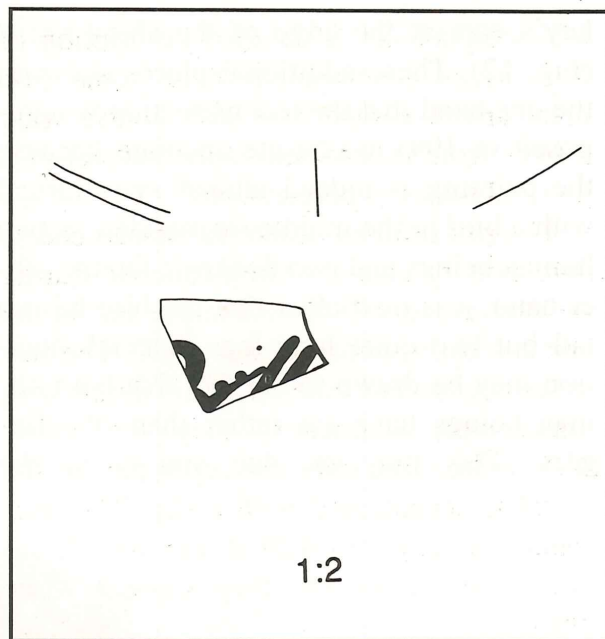


13. Fine ware fragment with figural painting.
EZ 93/I, FK 1050
ware: 5YR 5/1 gray
outer surface: 5YR 6.5/7 reddish yellow
inner surface: 10R 5.5/8 (light) red
decoration: 5YR 3/1 very dark gray

a plumpish bird picking at a bloom (Fig. 13)³⁷ and the other — although very fragmentary — may be reconstructed as another bird (Fig. 14). Beside the bowl with the scenic representation, half of which is preserved, there are four fragments from other bowls with figural painting from ez-Zanṭur, showing that figural painting was not so uncommon in Nabataean pottery, at least during the later periods.³⁸

Nabataean Coarse Ware Pottery (Figs. 2, 15-17)

Thorough examination of the relevant stratigraphy on ez-Zanṭur produced a con-



14. Fine ware fragment with figural painting.
EZ 93/I, FK 420
ware: 5YR 5/1 gray
outer surface: 2.5YR 6/6 light red
inner surface: 10R/2.5YR 6/8 light red
decoration: N 3/0 very dark gray

tinuous, relative-chronological sequence of coarse ware pottery from the second half of the second century B.C. to the first half of the second century A.D. The pottery from trenches F - G (Fig. 2) and the typical shapes found in the destruction layers of the early second century A.D.³⁹ illustrate the development of the coarse ware during that period. On the basis of the associated finds the ceramics from trench F can be dated to the end of the second or the first half of the first century B.C., while the pottery of trench G dates to the second half of the first century B.C. The stratigraphy and the complete chronology shall not be discussed yet because the study of the complete coarse

37. For a similar specimen see F. Zayadine, *Petra. Neue Ausgrabungen und Entdeckungen*, 266, fig. 75 above right.

38. That there was figural painting as early as in phase 2a/b is demonstrated by the polychrome painted fragment with a bearded head from ez-Zanṭur; see Campaign 1989: 273, pl. VI 2; *Petra und die Weihrauchstrasse*: 58, fig. 118. Phase 3a provided figural representations too, for exam-

ple on a bowl from Masada - see J. Patrich, 'Prohibition of a Graven Image among the Nabataeans: The Evidence and its Significance', *ARAM* 2 (1990): fig. 8 — and on a bowl and a fragment from el-Katute at Petra — see N. Khairy, *The 1981 Petra Excavations: Vol. I*, (Wiesbaden, 1990): fig. 40, no. 5; fig. 42, no. 8; pl. 23, no. 7).

39. Campaign 1991: 178.

ware corpus, i.e., a detailed description of the formal development over some 300 years and a comparison with coarse ware pottery from other sites, is the subject of a doctoral thesis in preparation.⁴⁰

The rim profiles of the Nabataean coarse ware pottery changes from rounded during the first century B.C. to sharply cut in the first and early second century A.D. The early specimens are comparatively large with considerable diameters; they are rather thick-walled and only the upper part of the vessel is accentuated with a slip. The later pottery is very thin-walled, the vessels are smaller and finer and they show a white slip.

- Trench F: Characteristic for the so far earliest coarse ware pottery are extended, unprofiled rims (Fig. 15:A-D). Also quite common are profiled rims with a rounded ridge (Fig. 15:G-K). Short and straight rims (Fig. 15:L) occur exclusively during this period. Rims with a vertically deducted profile (Fig. 15:E-F) start in this chronological context but are mainly found in later layers. The bowls (Fig. 15:M-N) can also be found in later strata, but they developed into a very fine and thin-walled type that is typical for the Nabataean fine ware.

-Trench G: The high and unprofiled rims are missing here. The profiled rims show a varied ridge (Fig. 15:O). New is the shape with the horizontally deducted ridge (Fig. 15:P). As in trench F there are also types

with a vertically deducted profile (Fig. 15:E) but they are more rounded and the diameters increase (Fig. 15:Q-S). Some rims with a fluted ridge (Fig. 15:T) anticipate the prototype for the later standard cooking pot A.1a.⁴¹ Deep bowls (Fig. 17) are quite common.

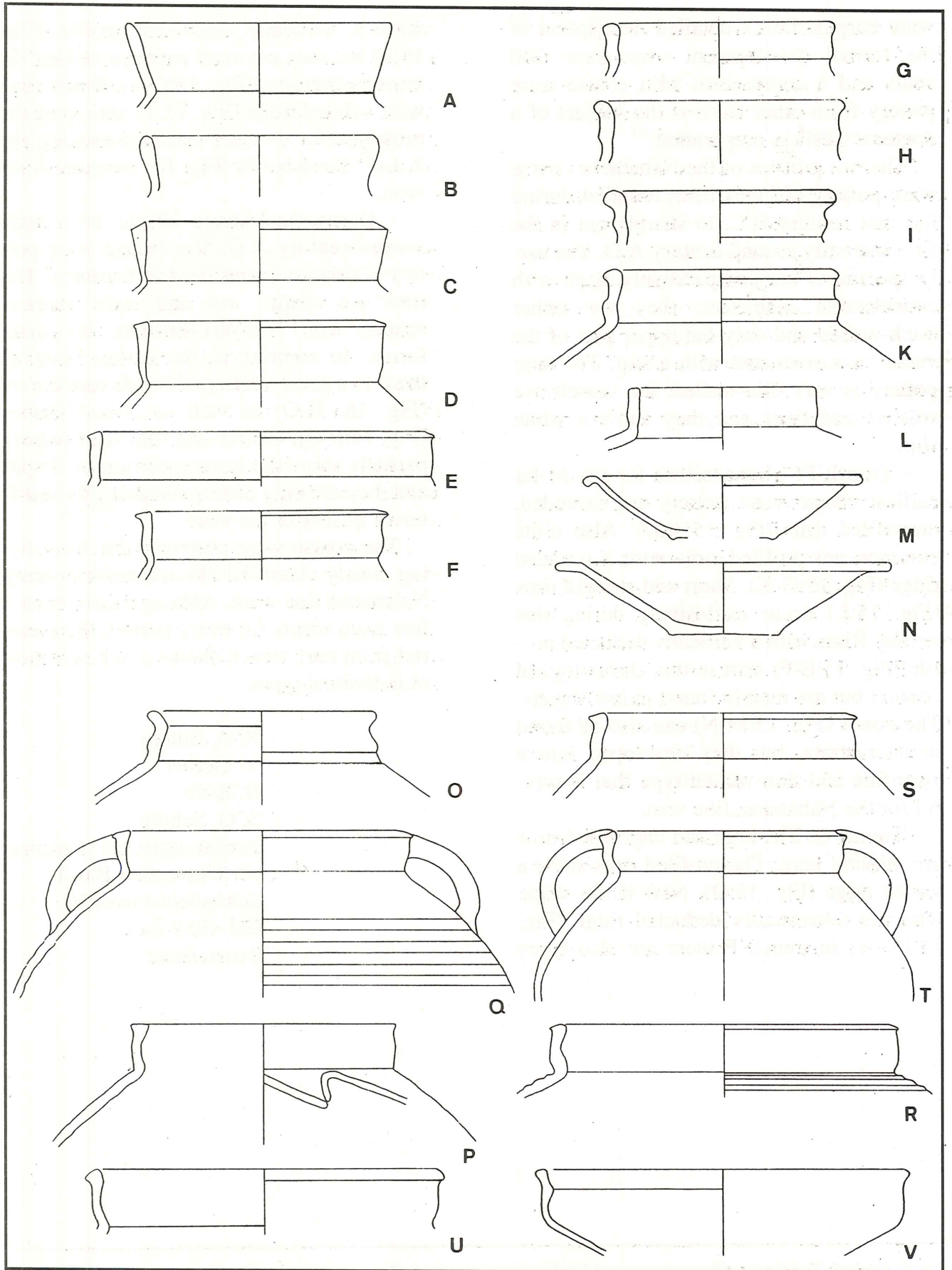
- Destruction layers of the very early second century A.D. The coarse ware pottery is fired to a considerable hardness. The rims are sharply cut and show marked shapes. Fig. 16:A-G illustrate the main forms. In contrast to the earlier material there is a great variety of bowls and dishes (Fig. 16: H-O) as well as closed shapes (Fig. 16:P-Q). Coarse and fine ware pottery partially show the same spectrum of shapes and they are only distinguishable by the different quality of the ware.

The coarse ware pottery is far from being clearly classified like the contemporary Nabataean fine ware. Although there exist a few main forms for every period, the material from each trench shows a rich selection of individual types.

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40. Y. Gerber, *Typologie, Chronologie und Verbreitung der "nabatäischen" Gebrauchskeramik*.

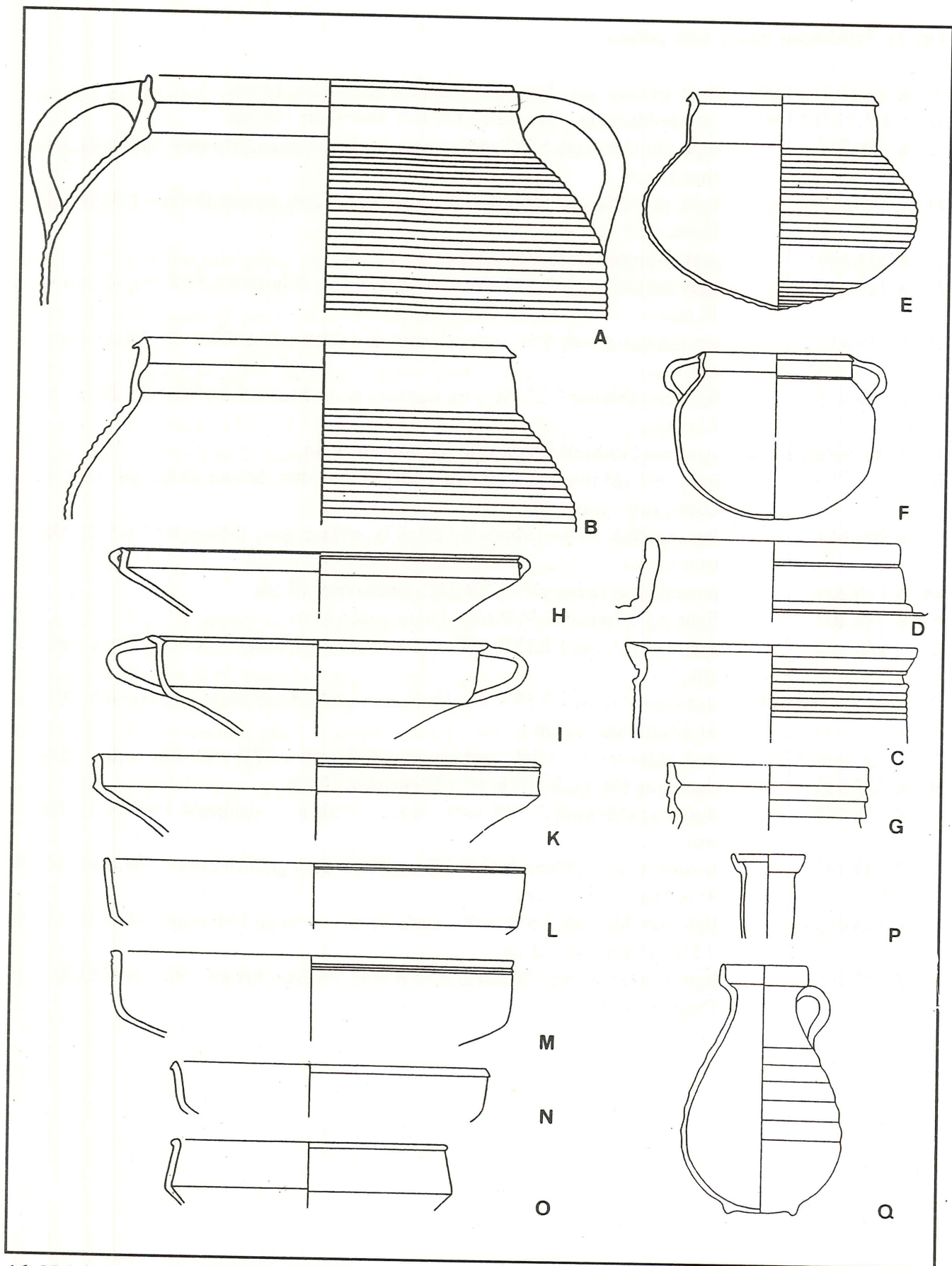
41. Campaign 1988: 263, fig. 6 A.



15. Nabataean coarse ware pottery from trenches F and G (scale 1:3).

Fig. 15. Nabataean coarse ware pottery.

- A K EZ 89/II.14.606 dark reddish gray (Munsell 5YR 4/2). Diam. rim: 14 cm.
 B K EZ 89/II.14.608 dark reddish gray (Munsell 5YR 4/2). Diam. rim: 12 cm.
 C K 457.771 light red (Munsell 2.5YR 6/6), surface: pinkish gray (Munsell 5YR 6/2). Diam rim: 12 cm.
 D K 453.712 light red (Munsell 2.5YR 6/8), surface: reddish brown (Munsell 5YR 5.5/3). Diam. rim: 12 cm.
 E K 341.539 gray (Munsell 5YR 5/1). Diam. rim: 17 cm.
 F K 127.493 light red (Munsell 2.5YR 6/6), surface: brown (Munsell 7.5YR 5/2). Diam. rim 12 cm.
 G K 210.413 red (Munsell 10R 5/6), surface: weak red (Munsell 2.5YR 4/2). Diam. rim: 12 cm.
 H K 140.428 light red (Munsell 2.5YR 6/6), surface: gray (Munsell 2.5YR 5/0). Diam. rim: 12 cm.
 I K EZ 89/II.12.870 light red (Munsell 2.5YR 6/8). Diam. rim: 8 cm.
 K K 457.770 light red (Munsell 2.5YR 6/8), surface: reddish brown (Munsell 5YR 5/3). Diam. rim: 12 cm.
 L K 263.614 light reddish brown (Munsell 5YR 6/3), surface: gray (Munsell 5YR 5/1). Diam. rim: 10 cm.
 M K 176.205 pinkish gray (Munsell 7.5YR 7/2). Diam. rim: 15 cm.
 N K 176.207 light red (Munsell 2.5YR 6/6). Diam. rim: 18 cm.
 O K 148.168 light red (Munsell 2.5YR 6/8), surface: gray (Munsell 5YR 6/1). Diam. rim: 12 cm.
 P K EZ 88/II.5.101 light red (Munsell 2.5YR 6/6), surface: light reddish brown (Munsell 2.5YR 6/4). Diam. rim: 14 cm.
 Q K EZ 88/II.5.15 pink (Munsell 5YR 7/4), surface: gray (Munsell 2.5YR 5/0). Diam. rim: 15 cm.
 R K 525.806 dark gray (Munsell 10YR 4/1). Diam. rim: 17 cm.
 S K 525.807 light red (Munsell 2.5YR 6/8), surface: dark gray (Munsell 10YR 4/1). Diam. rim: 13 cm.
 T K 188.432 reddish yellow (Munsell 5YR 7/6), surface: dark grayish brown (Munsell 10YR 4/2). Diam. rim: 12 cm.
 U K 113.426 light red (Munsell 2.5YR 6/8), surface: brown to pinkish gray (Munsell 7.5YR 5.5/2). Diam. rim: 18 cm.
 V K 127.169 light reddish brown (Munsell 2.5YR 6/4), surface: brown (Munsell 7.5YR 4/2). Diam. rim: 19 cm.



16. Nabataean coarse ware pottery from the destruction layers of the early second century A.D. (scale 1:3).

Fig. 16. Nabataean coarse ware pottery.

- A K 154.174 light reddish brown (Munsell 2.5YR 6/4), surface: very pale brown (Munsell 10YR 7/4). Diam. rim: 20 cm.
- B K 349.537 light red (Munsell 2.5YR 6/6), surface: pink (Munsell 7.5YR 7/4). Diam. rim: 20 cm.
- C K EZ 88/II.3.30 light red (Munsell 2.5YR 6/6), surface: pink (Munsell 5YR 7/3). Diam. rim: 16 cm.
- D K 167.211 light reddish brown (Munsell 5YR 6/4), surface: pink (Munsell 5YR 7/3). Diam. rim: 14 cm.
- E K 114.232 light red (Munsell 10R 6/6), surface: pinkish white (Munsell 7.5YR 7.5/2). Diam. rim: 10 cm.
- F K 351.871 light red (Munsell 2.5YR 6/6), surface: pinkish white (Munsell 7.5YR 8/2). Diam. rim: 8 cm.
- G K EZ 88/II.2.182 red (Munsell 10R 5/8), surface: pink (Munsell 5YR 7/3). Diam. rim: 11 cm.
- H K 351.528 light red (Munsell 2.5YR 6/6), surface: white (Munsell 10R 8/1). Diam. rim: 22 cm.
- I K 359.519 light red (Munsell 2.5YR 6/8). Diam. rim: 19 cm.
- K K 351.523 light red (Munsell 2.5YR 6/6). Diam. rim: 24 cm.
- L K 152.186 pinkish white (Munsell 7.5YR 8/2). Diam. rim: 23 cm.
- M K 167.234 light red (Munsell 2.5YR 6/6). Diam. rim: 22 cm.
- N K 154.181 light red (Munsell 2.5YR 6/6), surface: light gray (Munsell 2.5Y 7/2). Diam. rim: 15 cm.
- O K 154.178 light red (Munsell 2.5YR 6/6), surface: pink (Munsell 5YR 8/4). Diam. rim: 15 cm.
- P K 167.223 light red (Munsell 10R 6/6), surface: pinkish white (Munsell 5YR 8/2). Diam. rim: 4 cm.
- Q K 406.648 light reddish brown (Munsell 2.5YR 6/4), surface: gray (Munsell 5YR 5/1). Diam. rim: 4.4 cm.



17. Nabataean coarse ware vessel from trench G.