

A STYLISTIC AND COMPARATIVE STUDY OF UNPUBLISHED
PRE-ISLAMIC STONE SCULPTURES FROM ARABIA

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Abstract

This thesis has involved the compilation of a catalogue of unpublished pre-Islamic sculptural material, comprising statues, statuettes, heads, reliefs and plaques bearing stylized human faces and inscriptions. The objects come mainly from three known archaeological sites in the kingdom of Saudi Arabia (al-⁶Ulā, Fadak and Qaryat al-Faū), and other unknown sites situated within the South Western region of Arabia (ancient Yemen).

The thesis contains maps, drawings and photographs. The catalogue first divides the objects according to their regions and sites, then sub-divides the objects from South Arabia into groups, types and sub-types. The classification has been done partly on a typological basis, and partly upon a combination of several outstanding aspects, such as method of manufacture and other technical considerations.

A discussion of each individual object or classified object in the catalogue follows its description. In these discussions attempts are made to focus on many related aspects such as stylistic and comparative studies and function. An attempt is also made to trace the regional stylistic variation between the sculptures of Qaryat al-Faū and South Arabia. No publication has made any attempt to catalogue sculptures from these regions with respect to their stylistic variation. This thesis thus seeks to fill the needs for a scholarly cataloguing and discussion of this important class of art.

Conclusions are drawn concerning the main reasons behind the uniformity and conformity of the conventional South Arabian statuary. This study also sheds new light on the sculptural styles to be found in the pre-Islamic Arabian peninsula.

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Abbreviations

AB:	The Arts Bulletin
ADSA:	Archaeological Discoveries in South Arabia
AO:	Ars Orientalis
AJA:	American Journal of Archaeology
AS:	Anatolian Studies
BASOR:	Bulletin of American School of Oriental Research
BFA:	Bulletin of the Faculty of Arts
BIA:	Bulletin of the Institute of Archaeology
BSOAS:	Bulletin of the School of Oriental and African Studies
DAKSU:	Department of Archaeology, King Saud University
DAM:	Department of Antiquities and Museums (Riyadh)
JEA:	The Journal of Egyptian Archaeology
JS:	Jaussen, S. and Savignac, F. Mission Archeologique en Arabie. Paris
LISĀN	Ibn Manẓūr, M. Lisān al-Arab. Beirut, 1955-6. (15 Vols.)
L'PEHC:	L'Arabie Preislamique et son Environnement Historique et Culturel
QDAP:	Quarterly of the Department of Antiquities in Palestine
RES:	Repertoire d'Epigraphie Semitique. Paris, 1900-68 (8 Vols.)
SA:	Scientific American
SAB. DIC.	Beeston, A., Ghul, M., Müller, W., Ryckmans, J. Sabaic Dictionary. 1982
SAS:	Seminar for Arabian Studies
SHA:	Sources for the History of Arabia
SHAJ:	Studies in the History and Archaeology of Jordan
UM:	The University Museum (King Saud University)
YM:	The Yemen Museum

Symbols

o:	Above letter whose reading is doubtful
x:	Lost or illegible letter
[]:	Restoration of parts now illegible or lost

INTRODUCTION

One of the main motivations of this research is to study the sculptural styles to be found in the pre-Islamic Arabian Peninsula. This study is based mainly upon stylistic and comparative studies of unpublished stone sculptures which come from three archaeological sites in the Kingdom of Saudi Arabia (al- 'Ulā, Fadak and al-Faū), and with other unprovenanced material from South Arabia. For the purpose of this study, the term 'South Arabia' is used exclusively to mean ancient Yemen.

The sculptures which form the subject of this research have been included in our study for a number of reasons, the most important being:

- (1) All the sculptures (with the exception of Objects Cat. Nos. 13, 14, 15 and 16) have not been studied or published before, and some of the objects carry interesting inscriptions. It is for this reason in particular that the writer strongly feels the need for these important sculptures to be studied and catalogued in a scholarly manner.
- (ii) The examination of these sculptures, which are more or less contemporary, would enable us to trace the regional stylistic variations between the sculptures of Qaryat al-Faū and South Arabia. No publication has made any attempt to catalogue sculptures from these regions with respect to their regional stylistic variation. This thesis thus seeks to fill the needs for a scholarly cataloguing and discussion of this important class of art.

Besides the stylistic and comparative studies, an attempt is made to trace the original provenances of the South Arabian sculpture. An attempt is also made to assess which tools are likely to have been used in the carving process, and to help in this enlarged photographs of details from various objects have been included. Such an approach has never before been taken to pre-Islamic art in Arabia, however too much emphasis should not be placed on it, as it has been possibly to make deductions about the types of tools used only where traces of tool marks appear on the objects under examination.

Despite the importance of sculptural art and its basic role in exposing several cultural aspects, the sculpture of pre-Islamic Arabia has not received fair treatment as a worthy class of artifacts. Indeed, interest in pre-Islamic Arabian sculpture, and in particular those of South Arabia, began only after the excavations carried out by the American Foundation for the Study of Man during 1950-52 at Timna⁶ (ancient Qatabān and Mārib (W. Phillips 1955; R. Bowen and F. Albright 1958; G. van Beek 1952, 1969a). The results of these excavations have not only appreciably increased our knowledge of South Arabian civilization, but have also initiated important studies of South Arabian statuary. Stylistic and comparative studies were begun by Dr. B. Segall (Segall 1950, 207-14; 1955b, 315-18; 1956a, 165-70; 1956b, 75-88; 1957, 35-42; 1958, 155-78) and important studies have also been carried out by Dr. J. Pirenne (Pirenne 1955-1956, 37-68; 1960, 326-47; 1961a, 284-310; 1961b; 1962, 257-62; 1977, Vol. I section 2; 1986, Vol. 2 fasc. 2) and C. Rathjens and H. von Wissmann 1932 among

others (R. Cleveland 1965; Rathjens 1953, Vol. 2; A Grohmann 1963; P. Costa 1978).

These publications have added greatly to our knowledge, and have classified the known sculptures from South Arabia, but although the sculptural artistic tradition of ancient yemen is, to a certain extent, becoming better known, as yet very inadequate studies have been made to assist us in the recognition of the sculptural styles which are to be found in other archaeological sites such as al-⁶Ulā, Fadak and al-Faū.

The student of pre-Islamic sculpture is confronted by many difficulties, of which the most important are the following. The majority of the sculptures discovered and studied so far derive from unknown sites or unstratified contexts, and this problem is often connected with the complicated problem of chronology detailed discussion of which would only complicate our task and overshadow the main objectives of this research. A further difficulty is the limited number of charted researches of sculptures to show any continuous development of the art, as have been developed for Egypt and Mesopotamia. Doubtless the excavations and surveys at present taking place in the Arabian peninsula will enrich our understanding and put the art of Arabia in a better perspective.

Ever since ancient times art has been a method of expression through which the artist recorded circumstances and events familiar to him. Through art the artist expressed his beliefs and philosophy of life. Behind any work of art there are specific motives which urged the artist to complete his

work, and in order to know the meaning and the artistic value of any art form we should trace these motives. Otherwise a lot of the abstract and artistic significance of the work may be lost or misunderstood. As an example of this we may take the fact that the Near Eastern sculptor, when depicting a King, would greatly magnify his image to show the beholder the ruler's political and social importance. Thus the success of an artist's work should be evaluated according to his ability to depict events, as well as his emotional response to that event. It is natural that the artist's skill plays a direct role in elaborating the aesthetic aspects of the work.

In every nation of the ancient world sculptural arts assumed methods and forms that differed from one place to another. This difference was due to several factors, the most important being (i) religious and social ethics; and (ii) the effect of the environment, as well as the political and economical state in which the art developed. The artist could not single-handedly alter the prevailing artistic style, nor could he ignore the beliefs or traditions he had inherited from his predecessors. This is especially true if we take into consideration the fact that ancient art was not used to express personal thoughts and beliefs, and thus has a very different function from much modern art. Ancient art thus came to reflect the common traditions and religious beliefs, and these traditions were reflected particularly strongly by sculpture, which took on special distinctive features according to the conceptual philosophy of its place of origin, and reflected

inter-regional difference, even within an area as comparatively small as Arabia.

Method of Classification

The material on which this thesis is based comprises various types of sculptural objects (statues, statuettes, human heads, reliefs and face-plaques) housed in museums and archaeological institutions in the Kingdom of Saudi Arabia (Department of Archaeology and Museology, King Saud University, Riyadh; Department of Antiquities and Museums, Ministry of Education) and the Yemen Arab Republic (National Museum of Ṣanʿā).

The objects were studied and complete documentation made including measurements, identification of material, photographs, etc. The resulting material is presented in the form of a catalogue. The catalogue arranges the objects according to their geographical regions and provenance, beginning with the sculptures from the Northwest Arabian sites of al-ʿUlā and Fadak (Cat. Nos. 1-10) and continuing with the sculptures from Qaryat al-Faū (Cat. Nos. 11-23). Finally the objects from South Arabia are discussed (Cat. Nos. 24-85). The catalogue also divides the objects from South Arabia into groups, types and sub-types. This has been carried out partly upon typological lines, and partly on a combination of several major features such as artistic style and technique. In this study the presentation of the material generally follows the same pattern of organization, except where otherwise indicated, consisting of two parts:

1. A detailed description of each object, usually followed by a transcription of any inscription which occurs on that object. This applies only to the objects from South Arabia.
2. A discussion of each individual object or type immediately follows its description. The discussion deals with style, tools and function, and by comparative study seeks to establish original provenances and approximate dates.

Finally, there is a brief commentary on the material of each region, based on the discussions of their stylistic manifestations, parallel examples and their relations to the sculptures of the other regions.

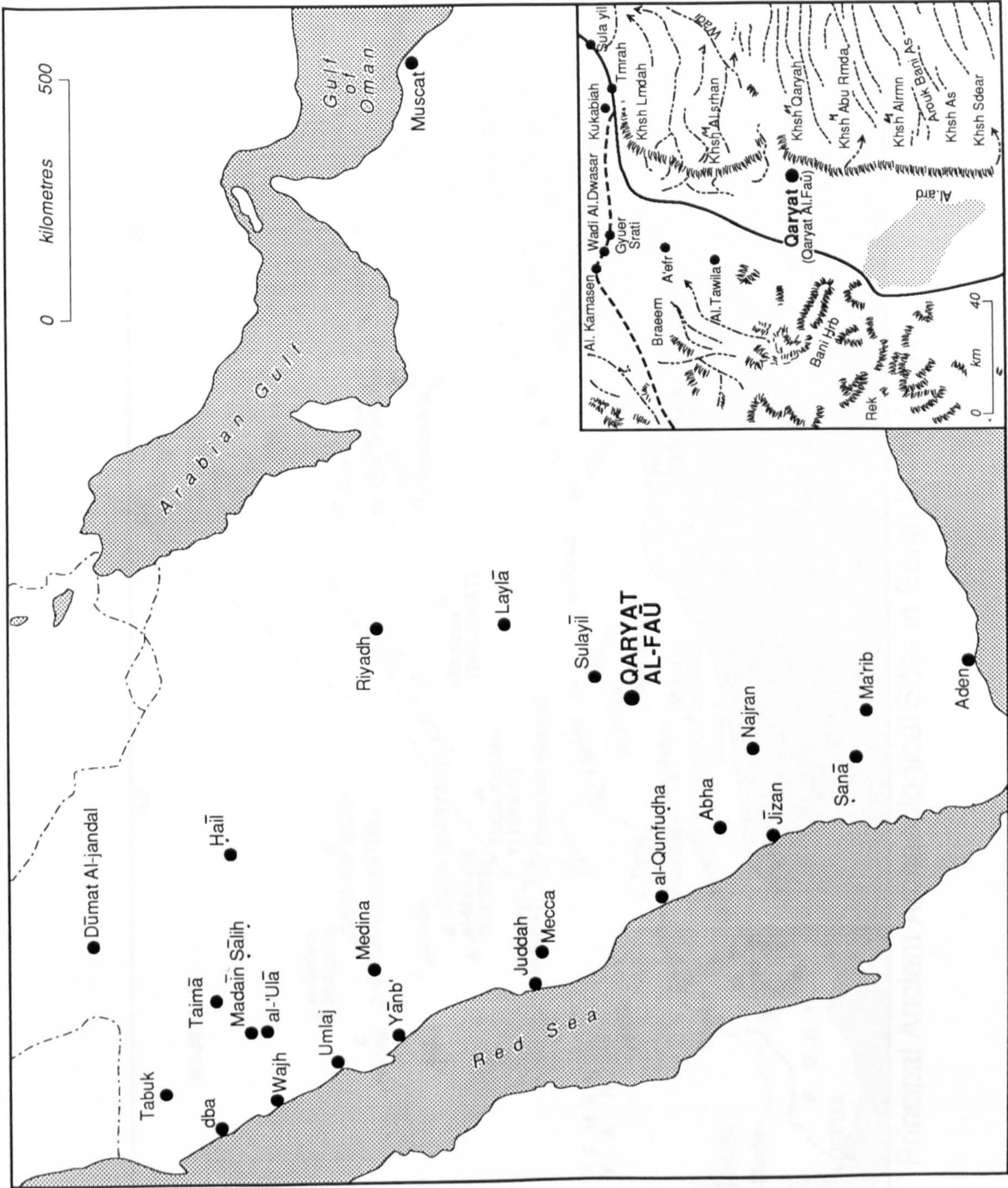
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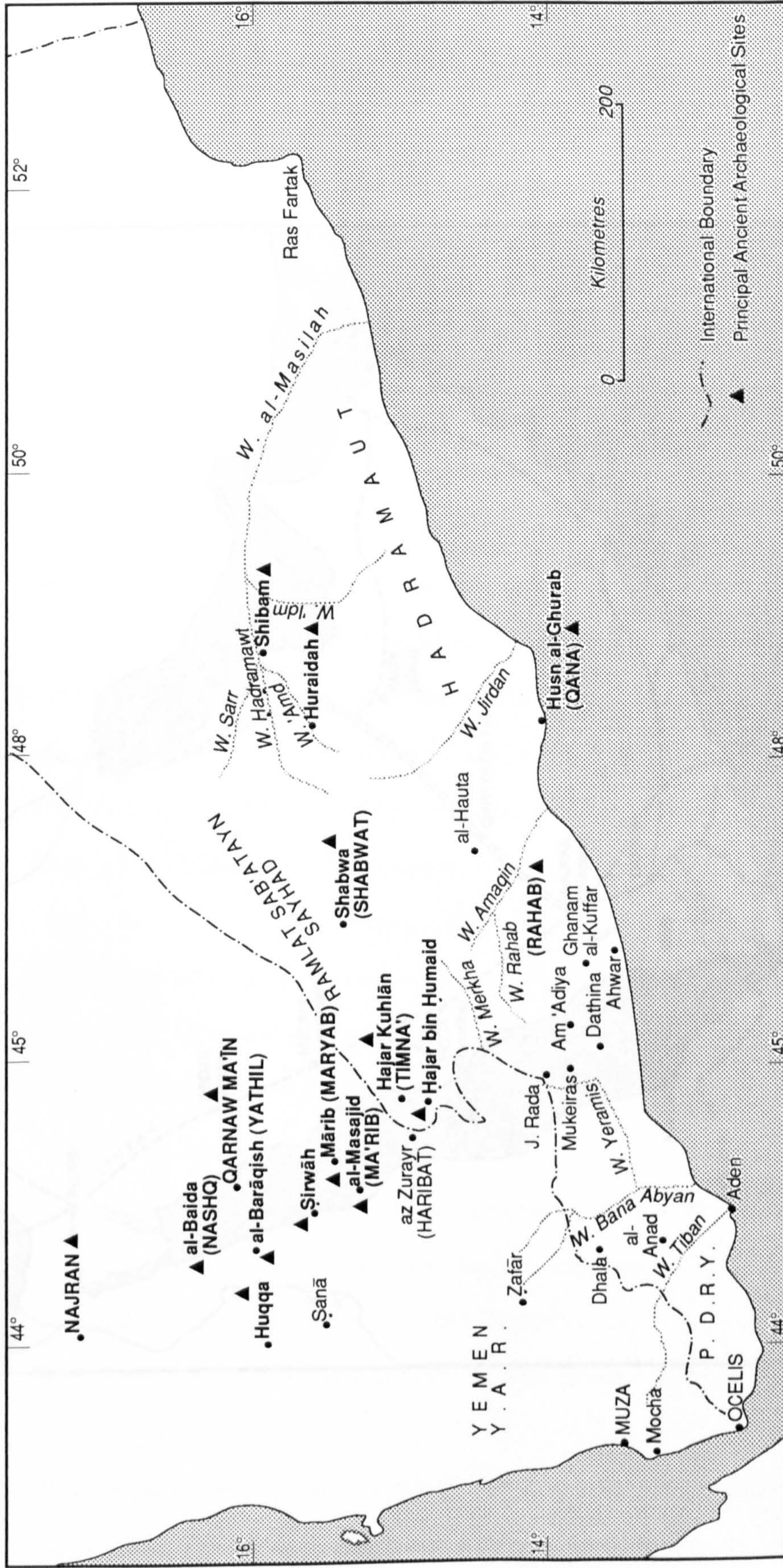
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- Map 2: Location of Qaryat al-Fau and its Surroundings
- Map 3: Principal Ancient Archaeological Sites in South West Arabia
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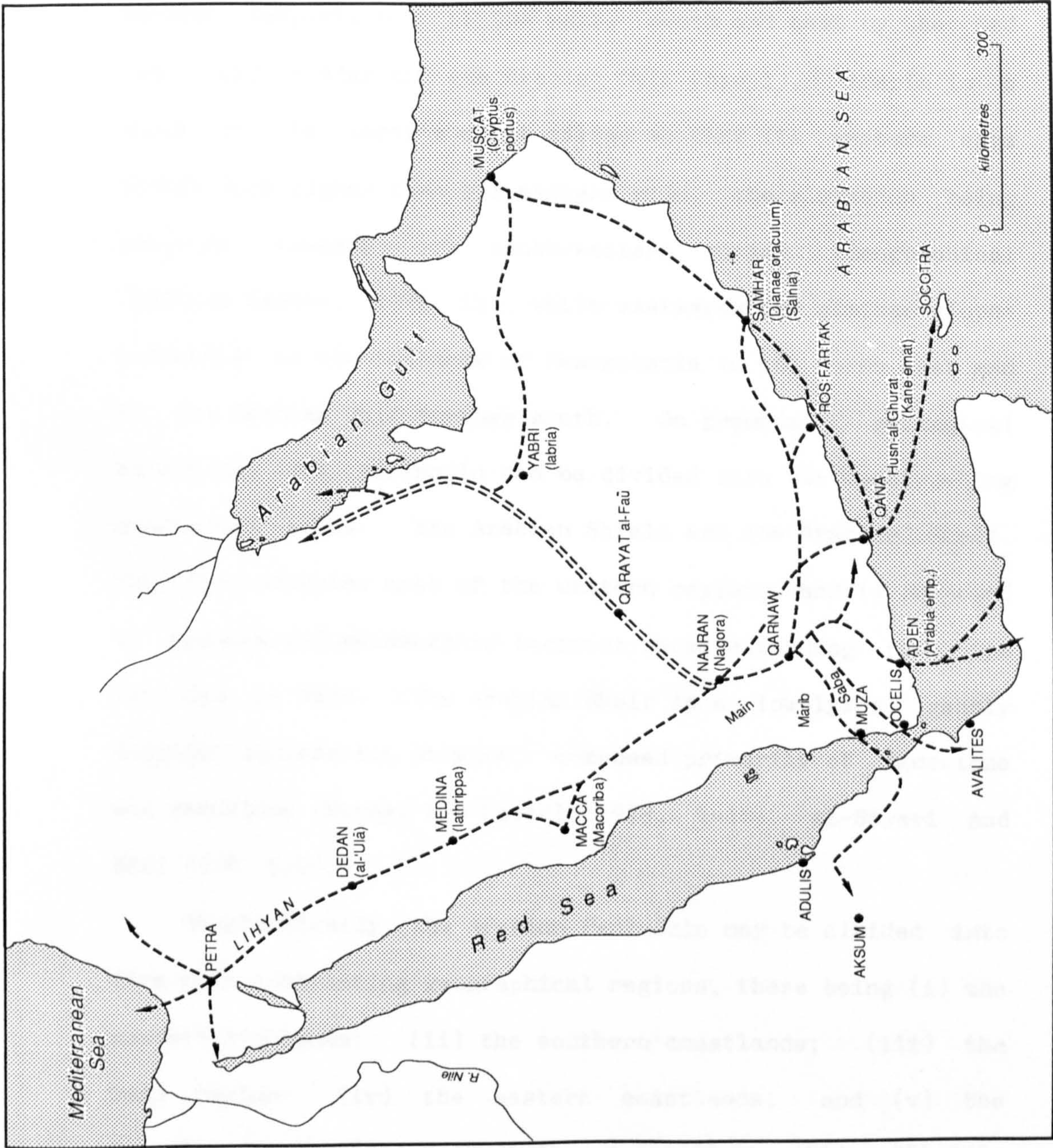
Map. 1 General Map of Arabia with Place Names and Principal Sites



Map. 2. Location of Qaryat Al-Faū and its surroundings



Map. 3 Principal Ancient Archaeological Sites in South West Arabia



Map. 4. The Alignments of the Principal Inland Caravan Trade Routes in Arabia

Chapter 1: GEOGRAPHICAL AND HISTORICAL BACKGROUND

(i) GEOGRAPHY

Arabia is the south-western peninsula of Asia. It is bounded respectively on the west, south and east by the Red Sea, Gulf of Aden and the Arabian Gulf (Map 1). Arabia is a block of the earth's crust tilted so that its western edge stands much higher than the eastern side, the elevation being greatest towards its south-western corner (Geographical Handbook Series, 1946, 12), while eastwards the plateau slopes gradually to the lowlands of Mesopotamia in the north east and to the Arabian Gulf further south. On grounds of geological structure, the peninsula can be divided into two contrasting geological areas: the Arabian Shield and the Arabian Shelf. The first occupies most of the western region, and is composed of igneous and metamorphic basement rocks extending from the Red Sea to Najd. The Arabian Shelf is a low-lying, gently dipping sedimentary stratum, composed primarily of limestone and sandstone (Purser and Seibold 1973, 1-10; al-Sayari and Zötl 1978, 5-9).

Geographically the Arabian Peninsula may be divided into five main contrasting geographical regions, these being (i) the western highlands; (ii) the southern coastlands; (iii) the Oman region; (iv) the eastern coastlands; and (v) the interior deserts (for such divisions see Fisher 1961, 451-473; Brice 1966, 246-275).

I. The Western Highlands. These include all the territories extending from the Gulf of al-Qaba to the hinterland of the straits of Bab al-Mandib. This region comprises

roughly parallel zones aligned to the coast of the Red Sea. The westernmost of these zones is the coastal plain (Tihāmah) which is of varying width, but rarely reaches a width of more than 15 miles, thus making contact with the interior a simple matter at several points (Brice, 247); this zone is characterized by its high humidity and aridity, particularly in places such as Jidda and Mecca. The zone parallel to this is the highland zone which is composed of pre-Cambrian crystalline rocks (granite and schist) with numerous lava flows (hara). This upland reaches about 9,000 feet in places, e.g. Hījaz (Fisher). The extreme west, with its bare, rugged landscapes is desolate, but at some distance, on the eastern flanks of the mountains, there is a string of historically important oases such as Tābuk, Mudwāra, al-'Ulā and al Hījr. Further south, at a latitude of 20°N. , lies the district of 'Sīr in which are situated the mountains of alSrat, which are of limestone and sandstone of Jurassic age, capped with a layer of basalt (Brice, 250). The general elevation of the 'ASīr mountains, between 8,000 and 9,000 feet a.s.l., is some 3,000 higher than that of the crystalline upland of 'ASīr immediately to the north. Because of their elevation, the uplands of 'ASīr have a moderate precipitation, largely due to the summer rain and fog, and this feeds a number of fast-flowing streams for several months of the year (Fisher, 454). From the eastern side of the 'ASīr uplands diverge three of the

greatest wadi systems of central Arabia: Rūmh, Sīrat and Dawāsir. The backbone of the central district is Twīq mountain which stretches in a gentle curve up the middle of the peninsula approximately between 20° and 26° N. (Brice, 270).

II. The Southern Coastlands. To the south of 'ASīr lie the two present-day Yemeni states (The Yemen Arab Republic and the People's Democratic Republic of Yemen, recently unified). Topographically, the southern coastlands are closely similar to 'ASīr, but the main distinguishing feature of the Yemen area is the gradual drop in elevation, particularly from west to east (Brice; Fisher). Another feature peculiar to south-west Arabia is the occurrence of a broad, well-defined valley, the wadi Ḥaḍramaut, which runs parallel to the coast some 160 km. inland, and extends for a distance of 270 km before making a sharp turn to the south east (Fisher). Below the eastern edge of Yemen lie the valleys and oases which take advantage of the flow, mostly subterranean, of water from the high plateaux, especially down the large wadis such as Najran and al-Jawf (Brice, 251-2). Through these wadis and the piedmont chain was conveyed the ancient spice and incense trade on which depended the prosperity and flowering of the ancient civilization of Yemen (Groom 1981, 165-188). The Yemen area is the most extensive agricultural district in the Arabian peninsula, and this is largely due to its higher rainfall which is brought by the summer monsoon. A

few of the higher parts of Ḥadramaut and Dufar may receive as much as 25 or 30 cm. annually, the rainy season occurring in summer, but over most of South Arabia the annual average rainfall is below 7 inches, and the rainy season is late winter (Brice, 253; Fisher, 459).

III. The Oman Region. This is situated to the extreme south east of the Arabian peninsula. The interior region of Oman is, for the most part, a high tableland of about 4,000 feet a.s.l., with a central ridge, the Jabl Akhdar (lying west-south-west of Masqat). Deep and steep-sided valleys are the outstanding features of this region, most being aligned in a south west-north east direction (Fisher, 462-3).

IV. The Eastern Coastlands. This region includes the coastal plain extending from the peninsula of Musandam and as far as Ṣaṭ al Arab in Baṣra. The eastern coastlands, for the most part, lie below 600 feet and comprise an undulating plain, diversified occasionally by low hills (Fisher, 464). To the east of the sand-belt of al Dahna desert, the lowlands of the district of Al Ḥasa stretch over about 180 km. to the shelving shores of the Arabian Gulf. On the north, the district is delimited by the sandy plateau of al Dbdybah (Brice, 260). Because the annual rainfall is less than 4 cm., cultivation in this region is possible only where springs occur, or where artesian wells can be tapped. The biggest of these water reserves occurs around the periphery of the island of Bahryn, and others also

occur near Qaṭif, on the mainland opposite to Bahryn (Fisher, 465). North of Qaṭif, as far as Kuwait and the delta of the Tigris-Euphrates, the coastal plain of al Ḥasa is barren, and inland there are wide expanses of salt marsh (Ṣbkah) (Fisher, 466).

- V. The Interior Deserts. The Nufud desert is a large sand-sea in northern Arabia. It occupies an immense oval depression of some 240 km. from west to east, and 170 km. from north to south (Brice, 272-3). To the western edge of Nufud are several important oases, notably that of al Jūf near the terminus of the wadī al-Srḥān, Taymā' to the north, and Ḥail to the south. All these oases played a direct role in the economy of the region during the pre-Islamic period. However, the largest desert in the Arabian peninsula is that of al-Aḥqaf (al-Rub' al-Khālī), which occupies a broad hollow between the highlands of Najd on the north and the plateaux of Ḥadramaut on the south (Brice, 274; Fisher, 468).

(ii) HISTORY

Despite the fact that recent years have seen a rapid intensification of interest in the archaeology and ancient history of the Arabian peninsula, as yet one cannot sketch a complete picture of pre-Islamic Arabian history. The exception to this is perhaps in south-western Arabia (ancient Yemen), where epigraphic and archaeological researches undertaken since the early part of this century have contributed greatly to the reconstruction of South Arabian civilization (the exact

chronology and dating sequences attributable to the south Arabian civilization are still debated, see p.33).

The strategic position of the Arabian peninsula, situated between the ancient civilizations of the Near East, largely contributed to Arabia becoming not merely an important trade centre monopolizing the incense and spice trades, but also to the establishment of many Arab states located in the south-western corner of the peninsula, and along the ancient trade routes which ran from south to north and to the north-east to Mesopotamia (Groom 1981, 191-214).

Perhaps the earliest reference to the Arabs occurs in an inscription of the Assyrian King Shalmaneser III (858-824 B.C.) who, during his expedition against the Aramaean King of Damascus, conquered an Arab chief named Gindibu (Pritchard 1950, 278-9). But the earliest reference which reflects the concern of the Assyrian Kings in Arabia is that of Sargon II (721-705 B.C.), who is believed to have subjugated, among others, the tribes of Tamud (Thamūd). At the same time he received from Samsi Queen of Arabia, It'amar the Sabaeen, and from the King of Egypt, "...Gold, horses, camels and aromatic substances as their tribute" (Pritchard, 284-6; Gadd 1958, 59).

Among the settlements of north Arabia at this time Taymā' gained special distinction as the provincial residence of the Neo-Babylonian King Nabonidus (566-539 B.C.) (Pritchard, 303). The appearance of Nabonidus at Taymā' has been ascribed to a variety of reasons. Nabonidus was in conflict with the priests of Babylon because of his religious convictions, as he elevated

the moon god Sin of Harran over Marduck, principle god of Babylon (Lambert 1971, 60-62; Gadd ibid.). At Taymā' Nabonidus built his temple and palace and is believed to have enlarged the city (Irvine 1973, 293). From the Inscription of Harran (Gadd ibid., 59-60), we learn that Nabonidus not only occupied the oasis of Taymā' with his army, but also campaigned against other centres, among them Dadanu (Biblical Dedan), Padakku (Fadak), Hibra (Khaybar), Iadihu(?) and Iatribu (Yathrib, Medina). The geographical sequence of these centres indicates that Nabonidus had followed the incense trade route and his campaign to these trading centres was probably meant not only to subjugate the major tribes such as Dedan, but also to achieve full control over the rich south Arabian trade.

From the Achaemenid period probably comes the Aramaic inscription known as the Taymā' Stone or Stele (Gadd, 80; Winnett and Reed 1970, 28, 92-93). This inscription reveals the establishment of a new cult (the worship of the god Šalm) in Taymā', by a priest whose name is given as Šalm-Shezeb, and whose father bore the name of Pet-Osiri. The name of the son is Babylonian, while the name of the father is distinctly Egyptian. Such a contrast may indicate an intermixture of Egyptian and Babylonian contact at Taymā' (Abu-Duruk 1982, 6).

Contact between north Arabia and Neo-Babylonia seems to have ended with the fall of Babylon to the Achaemenids in 539 B.C., and little is known of Achaemenid contacts with the region in the following centuries. It does appear, however, that the Arabian towns sent tribute to Cyrus (Eph'al 1982, 201-

206; Bawden, Eden and Miller 1980, 72) and aided Cambyses in his Egyptian campaign.

Among the other pre-Islamic Arabian settlements which emerged in north-west Arabia was al-‘Ulā (Biblical Dedan; Ezekiel 27, 22-24), situated at some distance from Wadi al-Hmd and Wadi al-Qura, about 20 km. south of Madā’in Šālīḥ (Map 2). The Dedanites and the Liḥyānites dwelt in the oasis of al-‘Ulā as permanent inhabitants, whereas the Minaeans settled at al-‘Ulā only to keep control over the main caravan trade route (Van Den Branden 1957, 12-16), (which runs from south Arabia through central and northern Arabia, and thence the main route continues in the same direction to the Mediterranean countries). The main ruins of al-‘Ulā (Khuraybah) comprise the following:

- (1) a necropolis of rock-cut tombs in the cliffs on the eastern side of the Wadi (north of the modern town);
- (ii) inscribed funerary texts and graffiti (Minaean, Liḥyānite, Thamūdīc and Nabataean) often associated with the tombs;
- (iii) the site of Khuraybah (ancient Dedan) which lies at the north eastern edge of al-‘Ulā oasis.

The known recorded ruins of Khuraybah can be summarized as follows:

- (a) Fullan complex (unexcavated), early reported by Jaussen and Savignac, it is described by them as a Liḥyānite sanctuary (Jaussen and Savignac 1914, 56-57, Pls. VIII, XX).

- (b) Five large broken Egyptianizing statues made of red sandstone, three of which were described by Jaussen and Savignac (1914, 59-61, Pl. XVIII). The other two have been published by Ṣālīḥ (1966, 1-3, Figs. 1A, 1B, 2) and dated to between 600 B.C. and the Early Ptolemaic Period (Tarn 1929, 18-19, Ṣālīḥ 1966, 19-20).
- (c) Four bases of statues, three of which are carrying inscriptions associated with the Liḥyānites. These bases were found in the debris of the Fullen Complex and are dated by Albright, following Winnett, to the late 4th or early 3rd century B.C. (Albright 1953, 7).
- (d) Large basin cut to a diameter of 3.70 m. and a depth of 2.15 m. in a single block.
- (e) A large number of rock inscriptions, in different though related local scripts and dialects, namely Dedanite, Liḥyānite and Thamūdīc, and about two hundred Minaean inscriptions.
- (f) A network of ancient irrigation channels (Qanats) located at various places in the Wadī al-‘Ulā, and which may have been of Liḥyānite origin (Naṣīf 1988, 159).

The early history of al-‘Ulā, principally due to the lack of other archaeological evidence, has been largely reconstructed upon the epigraphical evidence, and also partly on the comparative studies of the pottery derived from al-‘Ulā. Thus, in order to review the history of al-‘Ulā, it is essential to sum up what has been said by the scholars mainly concerned with the Dedanites, Liḥyanites and Minaeans. The early publication of Winnett⁽¹⁹³⁷⁾ has initiated far ranging

discussion among the scholars concerned with the chronology of al-⁶Ulā; Winnett, according to the shape of the Dedanite inscriptions, and to possibly datable inscriptions which he assigned to 700-450 B.C., dated the Dedanite Kingdom to the 6th century B.C., while he dated the Late Liḥyānites to the first half of the 4th century B.C. Later Winnett changed the dating of the Late Liḥyānite kingdom, and placed it before the 3rd century B.C. (Winnett 1939, 299-310). Furthermore, Winnett rejected the dating earlier proposed by Tarn by which he assigned the beginnings of the Liḥyānite Kingdom to the Hellenistic period (Tarn 1929, 21-25). On the other hand, Winnett dated the Minaean occupation at al-⁶Ulā after the fall of the Liḥyānite Kingdom in the 4th century B.C., ending during the Nabataean occupation around the 1st century B.C. (Winnett 1939, 3-9).

Caskel, who based his chronology on the palaeography, art and iconography, rejected the chronology proposed by Winnett, and he considered the Minaeans to be the predecessors of the Dedanite Kingdom, followed by the Liḥyānite Kingdom which was finished by the Nabataeans who settled the region between 9 B.C. - 64 B.C. (Caskel 1953, 40, 42). Winnett's chronology was finally accepted by Albright and van den Branden, who both rejected Caskel's theory (Albright 1953, 2-3, van den Branden 1957, 13-16). But Branden suggested the possibility of a co-existence between the Minaeans and Liḥyānites who, according to him, took advantage and profited from the gradual decline of the Dedanites (Van den Branden *ibid.*, 4-5). Winnett appears to

have been convinced by this co-existence theory (Winnett and Reed 1970, 117-8). Furthermore, he believes that the Dedanite Kingdom must have lasted for only a short time because Kabir³il is the only known King of Dedan (Winnett and Reed ibid., 115).

The studies carried out on the pottery from al-⁶Ulā and its environs have raised several important points concerning the early and late history of al-⁶Ulā's occupation. According to the comparative studies, Professor Parr has suggested that the earliest al-⁶Ulā painted pottery (al-⁶Ulā Ware) is at least contemporary with, if not a provincial derivative of, the Edomite Ware discovered east of Jordan and dated to the 7th-6th centuries B.C. (Parr 1982, 132). Such dating, however, corresponds with what has been deduced from the palaeographical researches concerning the emergence of the Dedanite Kingdom. Furthermore, Professor Parr has indicated the possibility of the common northern origin of the Edomite and al-⁶Ulā Wares (Parr 1987, 62-6). From the pottery evidence, al-⁶Ulā appears to have been abandoned between the late 4th - early 3rd century and the 1st century B.C. (Parr, Harding and Dayton 1970, 213-4), by which time the Nabataeans were beginning to settle at Madā'in Šalīḥ which is situated 20 km. to the north of al-⁶Ulā.

The Dedanite inscriptions which have been discovered so far provide us with very little information about the history and cultural relationships of the Dedanite Kingdom. Nonetheless, it has been suggested that the content of the Jabal Ghunaym texts which were found near Taymā⁹ may refer to the "war against Dedan" which is identified with the activities

of Nabonidus in Arabia (Winnett and Reed ibid., 90-1), Inscriptions Nos. 20-23).

Information gathered from the Liḥyānite inscriptions is more informative. They provide us with the names of eight Liḥyānite Kings, therefore suggesting that the Liḥyānite Kingdom lasted for about two centuries, and the monarchy seems to have been based on hereditary principles (Naṣīf 1988, 7). The inscription also casts some light on the Liḥyānite pantheon which appears to have been centred on a principal god known as Dhū Ghābat and a number of lesser deities such as al-‘Uzzā (the morning star), and Wadd (Grohmann 1963, 85). The decline of the Liḥyānites can be mainly attributed to economic reasons, these being (i) the replacement of al-‘Ulā as a major trading centre after the Nabataean establishment of al-Ḥijr instead (Naṣīf ibid., 10); and (ii) the emergence of Qaryat al-Faū as a major trading centre in the central region, and the subsequent diversion of trade through al-Aflaj, and thence to north-eastern Arabia via Gerha (Map 4).

Amongst the sites of north Arabia under consideration in our study is the site of Fadak, situated directly to the southern side of the present town of al-Ḥayṭ. The site of Fadak has been identified with 'Padakku' (Irvine 1973, 293, note 30), one of the places visited by the Babylonian King Nabonidus (552 B.C.) during his expedition into Arabia (Gadd, 59). Unfortunately, nothing is known about the history of Fadak (from which four basalt stelae are described in Chapter 2). Nonetheless, we were able to get access to unpublished field notes on the site taken by the Department of Antiquities and

Museums in Riyadh. These notes give the following description:

- A. The site consists chiefly of numerous basaltic stone houses, circular in form and surviving from wall base to approximately 1.5 m. in height. Each possesses a single door opening. Average sizes of these houses are 4-5 metres in interior diameter. As at al-Hwayt (Site No. 205-29) much of the construction material has been removed for modern use, but the older architecture remains extensive and clearly visible. Another similarity with al-Hwayt is the presence of rock engravings of animal form and Kufic Arabic script.
- B. The settlement rests on the edge of a large, basaltic formation which furnishes the building material for the old architecture.
- C. The presence of numerous Kufic texts suggests that the date of the site may be placed at least as early as the first centuries of the Islamic Era, while it is logical to suppose that occupation in this large oasis with its abundant water supply extended to pre-Islamic times. The presence of animal-form engravings further suggests such an early occupation. It is significant that the form of the houses is circular with an all-stone construction - quite different from the domestic architecture of most of the Islamic Period types in northern Arabia."

From the above description one cannot jump to any conclusions concerning the history of Fadak. Nevertheless, it is logical to assume that it must have been important enough to

attract the attention of Nabonidus. On the other hand, the presence of the Kufic text also might suggest that Fadak became a major station or halting place to serve pilgrims heading to Mecca during the early centuries of the Islamic Era.

In the central region of the Arabian peninsula flourished the pre-Islamic settlement of Qaryat al-Faū. Our present knowledge of this settlement is derived mainly from the preliminary publications of the Department of Archaeology and Museology of King Saud University (al-Anṣary 1973, 1979, 1982, 1984). Qaryat al-Faū, the capital of the state of Kinda, is situated about 700 km. to the south-west of Riyadh (Map 2) and about 100 km. to the south-east of al-Sūlayīl. The site stands at the place where the Wadī al-Dawāsir cuts through the Ṭwīq mountains, at the mouth of a dry channel called al-Faū.

The spectacular emergence and rapid development of Qaryat al-Faū to great prosperity and power are due largely to its commanding commercial situation, profiting from the trade route which branches at Najran, passing through al-Faū and heading to al-Yamama where it again branches eastwards to the Gulf and thence to Mesopotamia (Beeston 1979, 7). However, there are other vital factors which shaped the growth of al-Faū, the most important being the fact that no less than seventeen sizeable wells are recorded in and around it (al-Anṣary 1982, 16). Circular planting beds for trees have been found next to the residential area (east of the site) (al-Anṣary *ibid.*)

The earliest known references to Qaryat al-Faū (Kinda), occur in the Sabaean inscriptions found in Awān temple near Mārib (Jamme 1962, 136 ff., inscriptions nos. 576, 635, 660,

665; al-Anṣary 1979, 7-9). From the content of these texts, we learn that Qaryat al-Faū was known to the Sabaeans as 'Qaryat Dat Kāhilim' (Jamme 635), and it was invaded by the Sabaeans during the reign of Sa'irum Awtar, King of Saba' and Dhu Raydān (66-55 B.C.); the same inscription also reports that the attack was made against Rabi'at Du-Alṭaurim, King of Kinda and Qahtan. Another military expedition was also undertaken against Qaryat al-Faū by the Sabaean King Il'sarah Yaḥdib (50-30 B.C.) who, in his long commemorative text (JA 576), refers to the King and the inhabitants of Kinda as being amongst others who revolted against his Kingdom; this inscription also mentions the capture of Mālikum, King of Qaryat. At the same time the inhabitants of Qaryat al-Faū paid a tribute of horses and camels to the Sabaean King. The later attack probably indicates that Qaryat al-Faū lost its political independence and had probably become a subservient state ruled by the central ruling Kingdom of Saba' and Raydān. However, the Sabaeans' supremacy over Qaryat al-Faū did not continue, because during the 2nd century A.D. the inhabitants of Qaryat appear to have been ruled by a Kindite King named Mu'āwiyat bin Rabi'at (al-Anṣary 1979, 8-9). At any rate, the final publication of Qaryat al-Faū excavations would certainly cast more light about the political and religious aspects of al-Faū.

The excavations have revealed that the ancient town of Qaryat al-Faū comprised two major architectural complexes (the residential quarter and market or Suq), as well as a palace, two temples and various types of tombs. The residential

quarter spread over the western and north-western sectors of the town (al-Ansary 1982, 21). The excavations in the northern and southern sectors of the residential area have exposed evidence that the town passed through three successive stages of habitation (al-Ansary 1982, 21, 52-3).

The early period, which is thought to extend roughly from the 2nd to the 1st century B.C., appears to have heavy Minaean influence (al-Ansary, pers. comm.). The houses were constructed mainly from square mud bricks and the interior walls were often cemented with gypsum mixed with other materials such as ashes and sand (al-Ansary 1982, 17).

The market or Suq was erected to the eastern side of the residential quarter; it has a length of about 30.25 m. from east to west, and 25.20 from north to south, and its narrow gate lies on the western side (al-Ansary 1982, 33, Figs. 1-2). Inside the market there are shops on both the western and eastern sides, one set being separated from the other by a corridor leading to store houses at the back. The market contains three houses (al-Ansary 1982, 17-18) two of which are located at the end of the northern side, and the third lies at the south-eastern corner. Two public stairways leading to the market have been discovered, one lying between the eastern shop and the north-eastern side, the other between the western and north-western shops (al-Ansary 1982, 18). The market also includes a huge water reservoir connected to a channel about 20 cm. wide, extending along the southern shops in the direction of the market gate.

The palace was constructed directly to the west of the market (al-Anṣary 1982, 18, 40-41); it consists of two rectangular halls, the northern 12.20 m. long from east to west and 5.20 m. wide from north to south. The entrance of this hall is about 2.40 m. in width and is situated in the middle of the southern wall. In the centre of the hall are two pillars of octagonal section. The interior walls seem at one time to have been decorated with painted scenes, as fragments of painted plaster were found amongst the fallen debris. The southern hall is 3.0 m. from east to west, and 2.30 m. from north to south and is distinguished by having a small room abutting its western wall (al-Ansary 1982, 18).

In common with other Arab nations in pre-Islamic Arabia, the inhabitants of Qaryat al-Faū were pagans, their principal god being KAHL (the moon god) who, according to Professor al-Anṣary, is a northern god and known to have been worshipped by the Thamūdians (al-Anṣary 1971, 8). It is worth mentioning in this connection that the same deity was also worshipped by the Minaeans in South Arabia, but as a minor deity (Jamme 1947, 143, notes nos. 790-91). Besides the principal god KAHL, many other northern and southern deities were worshipped such as Allāt, al-ʿUzza, Wadd, Shams and others (al-Anṣary 1982, 28). Through trade the religion of Qaryat al-Faū was subject to a certain measure of foreign influence, which is demonstrated by the discovery of some outstanding bronze statuettes of obvious mythical or religious character. The most important statuettes include a representation of Harpocrates, son of the Goddess Isis (goddess of fertility), Minerva (goddess of wisdom), and a

statuette of a dolphin which is known to have been regarded in Graeco-Roman and Nabataean mythology as a symbol of protection (al-Anṣary 1982, 24-5, 113-4).

To practise their cult the inhabitants of Qaryat al-Faū built two temples. The larger is situated to the west of the palace, is rectangular in shape, and is believed to have been open to the sky (al-Anṣary 1982, 19, 42-3). The second temple, recently discovered, is situated at the centre of the residential area, and is believed to have been dedicated to the deity Wadd (al-Anṣary, pers. comm.).

The south Arabian script (Musnad) was used as the official script in Qaryat al-Faū, but owing to its commercial activity other scripts were used there too, for example Nabataean Aramaic and Pahlawi Aramaic (al-Anṣary 1982, 24, 84).

The excavations at Qaryat al-Faū have disclosed various artifacts including coloured murals and coins struck in the town and bearing the name of the god KAHL on one side, and a standing and sitting figure on the other (al-Anṣary 1982, 24, 84). As well as discoveries of art objects, the excavations have also yielded information about local industries such as working of textiles, pottery and wood.

As far as the chronology of Qaryat al-Faū is concerned, Professor al-Anṣary concludes a tentative chronology which places the period of occupation between the 3rd century B.C. and 3rd century A.D. (al-Anṣary, pers. comm.). Thus the early, tentative chronology which was suggested by Professor al-Anṣary seems to be no longer valid. In our opinion, the decline of Qaryat al-Faū was probably due to the sharp decrease in the

demand for the major south Arabian commodities in the markets situated in the north. This was largely due to the spread of Christianity and the lapse of religious ceremonies which had used large quantities of incense (van Beek 1969b, 46).

The ancient historical period of South Arabia lasted approximately from the early part of the 1st millennium B.C. until shortly before the rise of Islam in 622 A.D. During that period the inhabitants of South-West Arabia formed themselves into individual kingdoms (Saba', Ma'in, Qatabān, Ḥaḍramaut and Ausān) (Map 3). The chronology of these kingdoms has been a bone of scholarly contention for many years. The original work of the American Foundation for the Study of Man, which took place in Wadī Bayḥān and Mārib, was used by van Beek and Jamme (van Beek 1969a, 355-71; 1952, 2-18; Jamme 1962, 389-94) to establish the 'intermediate' chronology which places the origins of the main South Arabian kingdoms before the 12th century B.C. Other scholars have disagreed with this and have argued for much later dates for the emergence of these kingdoms. The foremost advocate for 'short' chronology is J. Pirenne, who has argued that since Greek influence is evident in many aspects of South Arabian civilization, particularly the alphabet and art, the civilization cannot predate 500 B.C. (Pirenne 1955, 26-103; 1961b, 195-201; 1988, 116-22; Beeston 1984, Vol. II, 3-6). Scholars thus seem to have discarded the old 'long chronology' according to which the origin of the Minaean and Qatabānian kingdoms dated back to before the kingdom of Saba' to the beginning of the 2nd millennium B.C. (Albright 1950, 5-15).

Despite the fact that the early inhabitants of South Arabia were politically divided into separate kingdoms, they shared an overall unity in religious belief in that the pantheon of each kingdom was based on the same astral triad, comprising the moon god, morning star, and the sun goddess (Jamme 1947, 61; Kensdale 1953, 3). (For further details of the ancient religion of South Arabia, see pp.48-52).

It has been demonstrated that the wealth of the South Arabian kingdoms was derived mainly from the production and distribution of frankincense and myrrh, which grew only in that region and neighbouring Somalia (Groom 1976, 79-88). Frankincense, myrrh and other commodities were conveyed by highly organized camel caravans through a network of routes across the Arabian peninsula to the countries bordering the Mediterranean Sea. By the levy of taxes and tolls the South Arabians derived their wealth and became middlemen, dealing not only with indigenous products such as frankincense and myrrh, but also in the goods shipped from India and Africa (Huzayyin 1942, 36) which passed through the Southern Arabian ports of Qanā (Ḥaḍramaut) and Aden. From here the local and foreign commodities were conveyed through one of the possible incense routes passing Bayḥān, Ḥarīb, Mārīb, al-Jawf, Najran and then to the countries situated on the Mediterranean Sea (Bowen 1958, 38-9). Due to its religious importance in antiquity, frankincense became the most expensive and popular spice among the ancient civilizations, as it was burnt during religious

festivals and funerals and was also used for the preparation of medicines (Groom 1981, 1-14).

The earliest information about trade with incense producing regions is found in the Egyptian records. From these we learn that the Egyptians made many expeditions to the land of Punt (the Egyptian name for Somalia or South Arabia?) to obtain incense and other exotic products. The most famous of these expeditions occurred during the reign of Queen Hatshepsut (1500 B.C.) (Groom 1981, 22-30), who ordered graphic depictions of the land of Punt, including the myrrh-trees, in the bas reliefs of her temple of Deir el Bahri. The first mention of a caravan on the incense route may perhaps be seen in the story of the visit of the legendary Queen of Sheba to King Solomon (10th century B.C.) (I Kings 10, 1-13, and 2 Chronicles 9, 1-9). But the earliest historical reference to the South Arabian trade occurs in the records of the Assyrian King Sargon II (721-705 B.C.) who mentions, among other things, the reception of commodities associated with South Arabia such as "aromatic substance", and further mentions the Sabaean named It' amra (Pritchard 1950, 284-6). This report certainly indicates that trade relations between South Arabia and the northern countries were being established or expanded during the 8th century B.C.

However, our initial information regarding South Arabian trade stems mainly from the accounts of Classical writers, the earliest of whom is the Greek author Herodotus (writing in 446 B.C.), who refer to South Arabia as "the only country which yields frankincense, myrrh, cassia, cinnamon and gum-mastick" (Herodotus Book III, 107). The fame of Arabia as a trading

centre attracted the attention of Greek authors in Alexandria. As a result, they introduced valuable information on Arabia, its tribes, caravan routes and ports. Eratosthenes (275-194 B.C.) was the first Alexandrian scholar to write about the physical and ethnographic geography of Arabia. His works are known in fragments and his Geography, in three books, is often quoted by later Classical authors. According to Strabo (writing 64 B.C. - A.D. 25), and who is quoting Eratosthenes, we obtain for the first time a list of the capitals of the South Arabian kingdoms. He reports that there were four major tribes in Southern Arabia. The Minaeans on the side towards the Red Sea, whose largest city was Carnia (Qarnaw); the Sabaeans next to the Minaeans, whose metropolis is Mariaba (Mārib); the Cattabanians (Qatabanians), whose royal seat was called Tamna (Timna⁶); and the Chatramotitae (Ḥadramautis), whose furthest city towards the east was Sabota (Shabwat). From the accounts of Strabo we are also informed that these cities were ruled by monarchs and were prosperous, being beautifully adorned with temples and royal palaces (Jones 1930, Book 16, Ch. 4, Sects. 2-4). Pliny (writing A.D. 77) described the trade and wealth of the South Arabians thus:

"if you investigate these districts thoroughly well you may find that it is the wealthiest country of the world, because of the treasures imported to it from the Romans and Parthians, as they sell the produce they obtain from the sea or their forests and buy nothing in return."

(Rachham 1945, Book 6, 160-2).

The Arabian trade attracted not only the attention of the Classical authors, but that of the Ptolemies as well, particularly of Ptolemy II (Philadelphos) who made a great effort towards the development of trade between Alexandria and Arabia. In the sixth year of his reign (270 B.C.) Ptolemy II reopened the canal which had existed from Pharaonic times between the Nile and the Red Sea (Tarn 1929, 9). Thus the Ptolemies were able to divert part of the South Arabian trade to Egypt, which was at that time controlled by the Minaeans in the north (Tarn, 20-22; Müller 1979, 84). In addition to this, the Ptolemies are known to have constructed new ports and to have rebuilt the old ones on the coast of the Red Sea, at Myos Hormos, Qosseir and Berenike (Ras Banas) (Doe 1971, 54).

However, trade was not the only vital source of wealth to the South Arabian kingdoms. The combination of rich soil in the valleys, and the highly advanced irrigations systems in use to control rainwater, helped the inhabitants to exploit fully those areas suitable for cultivation. The remaining ruins of the irrigation systems, including those of dams, the most famous of which supported Mārib, the capital of Saba' (Doe 1983, 189-96), cisterns, and canal systems to control the rain water as in Bayḥān (ancient Qatabān) (Bowen 1958, 43-85), all indicate that the inhabitants of South Arabia excelled in agriculture.

The earliest and most famous kingdom we know about is that of Saba'. The Sabaeans occupied the territories which extended from Ramlat 'al-Sab atayn in the east to the Red Sea in the west, and their capital was at first Ṣirwāḥ and later at

Mārib, situated 70 km. to the east of Ṣanā'. The earliest historical references to Saba' occur in the Annals of Tiglath-Pileser III (744-727 B.C.) and the next in those of Sargon II (721-705 B.C.). In the latter reference the Sabaean It'amra is mentioned as being amongst those who brought tribute of gold, camels and aromatic substance (Pritchard 1950, 283, 284-6). These Assyrian references certainly suggest that the Sabaeans were in control over the incense caravan route in North Arabia.

In the earliest part of their history, the Sabaeans appeared to have been ruled by the Mukarribs, who probably had political and sacerdotal functions. They were assisted by a kind of council (mswd) (Ryckmans 1970, 24-6). These were organized into three tribes, each with a subordinate client clan, and from them were drawn, on a triple seven-year rota 'eponymate' officials whose duties were probably connected with collecting the sacred taxes (Ryckmans *ibid.*, 25). According to the monumental inscription (R¹ES 3945, Vol. 6, 397-405; Beeston 1937, 59-70), we learn that the Sabaeans during the reign of Karib'il Watar, and with the aid of the vassals Qatabān and Ḥaḍramaut (Beeston 1937, 64), were able to expand their kingdom to include as far as the Indian Ocean in the South and Najran in the north. The inscription (R¹ES 3945), gives a detailed account of the achievements and military activities of Karib'il Watar, who first appears to have conquered the lands of Ausān in the South, burnt their cities, killed 16,000 Ausanians and destroyed the palace of their King (Beeston *ibid.*, 62). The reason behind this war is not

mentioned, but it was probably to enable the Sabaeans to achieve control over the centre of production of frankincense and myrrh in Dūfar and Somalia (Groom 1976, 79-83). Before concluding his triumphal account about other tribes, Karib'il also describes his military campaign againsts the Minaean cities of Nšn and Nšq in the north, which according to the text were previously under Sabaean supremacy (Beeston ibid., 64). The outcome of these military activities does, however, throw some light on the reason behind the wars: tributes are mentioned, lands and irrigation systems are acquired and dedicated to the principal Sabaean god Almaqah, besides the control over the incense and myrrh-growing districts in the southern coast.

With Mārib as their capital, the Sabaeans could even exercise close control over trade routes, for here the roads from both Qatabān and Ḥaḍramaut converged (Map 4). Two generations later Yada'il Ḍarīh was on the throne. He is believed to have re-consolidated Sabaean power (Müller 1988, 49), and during his reign the Sabaeans built their oldest temples which were dedicated to the god Almaqah; these temples are at Širwāḥ, M'rabum and Awām (Maḥram Bilqis). The latter is situated at Wadī Dhana outside Mārib, and dated to the 8th century B.C. (Albright 1958, 215-20). After the reign of Yada'il Ḍarīh, the Sabaeans were ruled by a number of kings and royal families, their sequence yet to be resolved (see Wissmann 1964, Vol. 77 (3-4), 494-8). Within the 4th-3rd centuries B.C. the Sabaean kingdom appeared to have lost its dominance over the other South Arabian kingdoms, because from the textual evidence (Ja 555, see Jamme 1962, 18-20), we learn that the

Sabaeen King Yaṭa'amar attacked the Qatabānians who used to be vassals, and regained the lands which they claimed to have conquered. In the reign of King Ilyafi'Yathi' (400 B.C.) the Minaeans were able to become independent (Albright 1950, 15). The last Sabaeen era was brought to an end in 115 B.C. by the new 'Sabaeen' era of the Ḥimyarites who took Ṣafār as capital (Wissmann, 429-30). It is noteworthy that the Ḥimyarites were originally a subservient tribe under Qatabānian rule (Wissmann).

The Minaean kingdom flourished in the al-Jawf area (northeast of Ṣanā') and their capital was Qarnaw, situated south of al-Jawf. The early reference to the war against the Minaean cities (Nṣn and Nṣq) in the triumphal inscription of Karib'il Watar (450-410 B.C.) indicates that Ma'in was certainly a vassal of the mighty Sabaeen empire, probably until the end of the 5th century B.C., when the Minaeans became completely independent (Albright 1950, 14-15). From the above mentioned account of Strabo, quoting Eratosthenes (275-194 B.C.), we are informed that the Minaeans were not only contemporaries of the Sabaeans, but also of the Qatabānians and Ḥaḍramautis. The Minaeans were of exceptional commercial importance as early as the 3rd century B.C. They appeared to have controlled most of the long incense trade route which runs from the south across the Arabian peninsula to the north. When describing the role played by the Minaeans in the frankincense trade, Pliny said:

"It was these people who originated the trade and chiefly practice it, and from them the perfume takes the name of 'Minaean'".

(Rachham 1945, Book 12, XXX 53-XXXI 56)

To protect their commercial interest, the Minaeans settled at al-⁶Ulā (ancient Dedan) as a self-contained community during the 2nd century B.C. (Winnett and Reed 1970, 117-8). The Minaean presence in the Mediterranean basin has also been attested by the discovery of two Minaean inscriptions. The first, found in Egypt and dated to the reign of Ptolemy II (R¹ES 2427, Vol. 6, 151-4), reports the account of a Minaean trader who delivered perfumes to an Egyptian temple. The second, from the Greek island of Delos, records that two Minaeans erected an altar to their native god Wadd (R¹ES 3570, Vol. 6, 225-6).

According to the chronology of the Minaean Kings proposed by Albright (1950, 14-15), it appears that the Minaeans and the Ḥaḍramautis were early ruled by the same royal dynasty of Sidiq ¹il and his successors (Ilyafi⁶ Yathi⁶, the first known Minaean King 400 B.C., and Shahr⁶alam, the second King of Ḥaḍramaut). This on the one hand indicates that the monarchy was based on an hereditary principle, but indicates, on the other hand, that the Ḥaḍramautis were in close alliance during their early history. Unlike the Sabaeans and Qatabānians, the Minaean Kings did not pass through the Mukarribs period and thus it is often assumed that they were late in organizing themselves (Irvine 1973, 301). But the Kings of Ma⁶in were

also assisted by a king of Council of Magistrates (Beeston 1956, 27).

Little is known about the nature of the Minaeans' relations with the Qatabānians. Nevertheless, according to Albright (1950, 15), the Minaeans became vassals of Shahr Yagil Yuhargib, King of Qatabān, after c. 150 B.C. The end of Minaean independence may have coincided with the rise of the Himyar in 115 B.C. (Wissmann 1965, 437). Among the known Minaean ruins are Barāqish, Nashq (al-Bayḍā') and the temple ruins at al-Ḥazm (1 km. east of Qarnaw). This temple was dedicated to the principle Minaean god 'Athar (Fakhry 1951, 143-6). At the site of al-'Ulā, North Arabia, the Minaean ruins include a necropolis of rock-cut tombs in the cliffs on the eastern side of Wadi al-'Ulā.

The Qatabānians set up their kingdom in the territories of Wadi Ḥarib and Bayḥān and their capital was Timna⁶, situated in Wadi Bayḥān (Hajar Khlan), about 260 km. north-north-east of Aden. In the early part of their history, the Qatabānians were governed by Mukarribs until the end of the 5th century B.C., when Yadi'ab Dhubyān was the first known to have assumed the title of 'King' (Albright ibid. 11). From the textual evidence (Jamme 1962, Ja 555, 18-20), we learn that the Qatabānians were defeated by the Mukarrib of Saba', Yaṭa'amar Watar, who claimed to have attacked Qataban and confiscated the lands. While during the reign of the Sabaean King Karib'il Watar (450-410 B.C.), the Qatabānians were vassals or allies of the Sabaeans as the textual evidence indicates (Beeston 1937, 64). In 1950-51 the American Foundation for the Study of Man excavation two

Qatabānian sites, Timna⁶ and Ḥajar bin Ḥumaid. At the site of Timna⁶ the main gateway, various types of dwellings, and a temple dedicated to the god 'Athar were cleared. The reports of this excavation (van Beek 1952, 2-18; Albright 1950, 5-15), have revealed that the Qatabānian capital was destroyed by fire, and the destruction of Timna⁶ by the Ḥadramautis, who latter occupied Bayḥān, put an end to Qatabānian independence at some time between 50 B.C. and A.D. 100 (the date at which the Qatabānians lost their independence has not been finally determined. H. Wissmann (1964, 465) places the destruction of Timna⁶ in A.D. 90-100, while Albright (1950, 13) places it at 50 B.C.) The excavation of Ḥajar bin Ḥumaid (about 12 km. south of Timna⁶), have provided evidence for a relative chronology, based on the typological sequence of the pottery and other artifacts. According to the excavation reports (van Beek 1952, 17-18; 1969a, 367-71), the site of Ḥajar bin Ḥumaid was occupied as early as the 11th century B.C. and was continuously occupied until the 1st century A.D. After a considerable gap it was settled in later Ḥimyarite times (van Beek 1952, ibid.) and after another long period of non-habitation it was once more re-occupied.

The strategic position of Qatabān near the coastal area of Bāb al-Mandab, shared with their vassal neighbours the Ausānians, enabled them jointly to control the centres of frankincense and myrrh production. At the zenith of their prosperity and power (about 300 B.C.), the Qatabānians conquered the Minaeans during the reign of Shahr Yagi Yadi⁶'ab

(Albright 1950, 12). However, the Qatabānian supremacy over the rich region of frankincense production did not continue, and after the 2nd century B.C. large area of their kingdom appears to have been controlled by Himyar (Wissmann 1964, 431). Before the destruction of Timna⁶ by the Ḥaḍramautis, the Qatabānian kingdom seems to have revive for a short period, because during the reign of King Waraw'il Ghaylān, a gold coin was minted at Ḥarib (Phillips 1955, 220). In Wadi Bayḥān, the Qatabānians left a network of canal systems with many sluices and gates to control the flood water. This canal system is dated to the 5th century B.C. (Bowen 1958, 43 ff.).

The kingdom of Ausān appears to have occupied the territories south of Qatabān, along the caostal band from Ḥaḍramaut and as far as Bab al-Mandab. The kingdom of Ausān was known only through a number of inscriptions. The centre of Ausānis thought to have been Miṣwar, a fortress south of Wadi Bayḥān in Wadi Markha (Bā Fāqih 1985, 23). The political status of Ausān was similar to that of Ḥaḍramaut and Qatabān under the Sabaeen hegemony, particularly during the reign of Karib'il Water, who claimed in his inscription (R¹ES 3945, see Beeston 1937, 62-3) that he slew and captured thousands of Ausānians, burnt their cities including those lying on the sea, and destroyed the palace of their King who was named MRTWM. After this incident the inner territories of Ausān appeared to have been under the rule of Qatabān, at that time a vassal of Saba'. Seemingly, before the invasion of Karib'il, Ausān became prosperous and rivalled Saba' by mainly monopolizing the

ports of Qanā and Aden, and from there conveyed through the incense route.

Evidence of the revival of Ausān has been uncovered by the discovery of three inscribed statues of Ausānian Kings (Margoliouth 1924, 182-4, inscriptions nos. 1, 3-4). The fact that the statue which represents King Yaṣduquil Far'am shows a strong Hellenistic appearance led Dr. Pirenne to conclude that the kingdom of Ausān reached its zenith in the 1st century B.C. (Pirenne 1986, II, 313-6).

The Kingdom of Ḥaḍramaut thrived in the region situated to the east of Qatabān. The capital was Shabwat, identified with the Sabota of Pliny, who described it as a walled city containing sixty temples (Rachham 1945, Book VI, XXXII 154-6).

In the early part of their history, the Ḥaḍramautis seem to have been allied to, if not vassals of, the Sabaean King Karib'il Watar (450-410 B.C.) who, with the aid of Qatabān and Ḥaḍramaut, was able to regain the Ḥaḍramauti districts which had previously been under the rule of Ausān (Beeston 1937, 64). At this time the kingdom of Ḥaḍramaut appears to have included the incense and myrrh-growing districts in Dhufār (Phillips 1955, 307), and also to have had control over the Indian goods which unloaded at the port of Qanā. From here a trade route ran up through Shabwat and Timna' to the main northern road passing through Mārib and thence to Najran (Groom 1975, 72).

The first Ḥaḍramauti site to be excavated was at Huraidah in Wadī 'Amd under G. Caton-Thompson in 1937. In this excavation a temple dedicated to the god Sin, tombs, and an irrigation system have been partially cleared. The excavation

report indicates that the temple and tombs may be dated to between the 5th-4th century B.C. (Caton-Thompson 1944, 153). Another Ḥaḍramautic temple dedicated to the same god has also been excavated by the American Foundation for the Study of Man. This temple lies beside a lake called Khore Rory in Oman (Phillips 1966, 187), and was dated to the 2nd century A.D.

The Ḥaḍramautis were, as mentioned above, ruled by the same royal dynasty which ruled Ma'in in the early part of the 4th century B.C. Inscriptions giving the names of some of the Ḥaḍramauti kings are found on the side of the Jabal 'Uqlah and also in Wadī Bayḥan (R¹ES 4909-17, Vol. 7, 414-20; Jamme 1963, 33 ff.). One of these, King Yd⁶'lByn, son of Rb^vsms (R¹ES 4912), claimed to have transformed the city of Shabwat and rebuilt its old temple. During the reign of this king, Ḥaḍramaut appeared to have been attacked by the rulers of Saba¹ and Dhu Rayḍān (Jamme 1962, Ja 629, lines 10-12).

At the zenith of their power, the Ḥaḍramautis absorbed part of the Qatabānian kingdom which became weak after its wars with the Ḥimyarites (Bā Fāqih 1985, 41), and during the reign of King Yad⁶'ab Ghaylān (50 B.C. - A.D. 100?) the Ḥaḍramautis destroyed the Qatabānian capital of Timna⁶ and founded a town called Dhu Ghaylān in Wadī Bayḥan (Phillips 1955, 221). At this stage Ḥaḍramaut became the main rival of Saba¹ and the Ḥimyarites. ⁶Alhān Nahfān, who governed Saba¹ in the last quarter of the second century, is known to have concluded a treaty with Gadarat, King of Ḥaba^vsites and 'Aksum (CIH 308; Jamme 1962, 294), who at that time had gained control over most of the southern coastal plain. Nevertheless, the successors of

'Alhān attacked the Ḥabaṣites. In the reign of Sā'irum Awtar, son of 'Alhān, the Sabaeans defeated the Ḥaḍramauti army and took 'Il'azz Yalt, King of Ḥaḍramaut, prisoner (Müller 1988, 51). Sā'irum Awtar is also known to have ruled most of south-Western Arabia during the first quarter of the 3rd century, particularly when he defeated the King of the Ḥabaṣites and Aksum (Jamme 1962, Ja 631, Lines 11-15). He also appears to have undertaken military expeditions into Najran, against the Ḥabaṣites and also against Rabi'at, King of Kindat and Qahtan (Jamme ibid., Ja 635, lines 26-8).

Ḥaḍramaut was eventually absorbed by the Sabaean-Himyaritic empire, after the King Samir Yuhar'is conquered Ḥaḍramaut along with the whole of South-West Arabia, and in his triumphal inscription (Jamme ibid., Ja 656) Samir Yuhar'is assumed the title of King of Saba' and Dhu Raydān and Ḥaḍramaut and Yamnat.

The decline of the Sabaean-Himyarit empire coincided with the Ethiopian invasion of South Arabia which lasted for a short time. Christianity was introduced into South Arabia by the Ethiopians. The period of Ethiopian rule was followed by a Persian occupation under the Sassanids who ruled South Arabia until the rise of Islam. From about the 4th century and continuing until the advent of Islam, the ancient civilization of South Arabia began gradually to decline. This decline has been attributed to many factors, internal and external, the most important of which are as follows:

1. The final breach of the Mārib dam occasioned by a great flood. The first breach of the dam took place during the reign of Ta'rān Yuhan'im (Jamme ibid., Ja 671, lines 11-13), in the second half of the 4th century. It was repaired but badly damaged again.
2. The economic loss resulting from the sharp decrease in demand for the major South Arabian commodities in the markets situated east of the Mediterranean Sea (van Beek 1969b, 46). This was largely due to the spread of Christianity and the lapse of religious ceremonies which had used large quantities of frankincense.
3. The monopoly of South Arabian middlemen over the Indian trade appears to have been broken during the 1st century A.D. (Groom 1981, 79) due to the Greek discovery that the monsoon winds could be exploited to navigate ships directly to India. Furthermore, the presence of Roman shipping in the Red Sea probably limited Himyarite activity there.

ANCIENT RELIGION IN SOUTH ARABIA

Our knowledge of the ancient religion of South Arabia consists principally only of the identities of various gods which have survived to us in inscriptions. As for religious rites, the inscriptions (which are few and brief) give us very little information. Thus our review of South Arabian religion is fraught with many difficulties and we cannot, with the information currently available to us, do more than to outline its main features.

The religion of ancient South Arabia was an astronomical religion, based on the worship of gods personified by heavenly bodies, similar to that of the northern Semitic Arab people. These gods can be incorporated into one triad composed of the planet Venus, the moon god and the sun goddess (Jamme 1947, 59-60; Grohmann 1963, 81). At the head of their pantheon stood ⁶Attar, the god identified with the planet Venus, who was accorded particular veneration and to whom most of the shrines of South Arabia were dedicated. His name appears in hundreds of inscriptions and is also compounded into the names of many individuals such as Krb'tt (see Appendix, Inscription No. 16).

The moon god was known in South Arabia by different names: ⁶Amm and Anbay to the Qatabānians, Ilmaqah or Hawbas to the Sabaeans, Wadd to the Minaeans and Ausānians and Sin to the Ḥaḍramautis (as to the Babylonians) (Jamme ibid., 62, 85 ff; Kensdale 1953, 2). The third of the triad is the sun goddess, who was believed to be the consort of the moon god (Kensdale, ibid.). The sun goddess was also known by different local names, notably Dhāt Ba'adan and Dhāt Ḥimyan to the Sabaeans (Jamme ibid., 103), Nikrah to the Minaeans, and Dhāt Zahrān to the Qatabānians (Jamme ibid., 107).

In addition to the astral pantheon, there were many gods of places, tribes and irrigation deities (Kensdale ibid.), most of them of uncertain identification.

The temples were places of asylum (Kensdale ibid.; Ryckmans 1988, 107). The establishment of the temple was linked to the rise of a powerful and influential class of priests, and indeed the early periods had witnessed the

combination of both spiritual and political capacity in the persons of the rulers (Ryckmans 1970, 24) who were called Mukarribs. The job of the priest named in the inscriptions (Ishw, qyn and Shw) was not restricted to religious and magical performances, but also included the collecting of taxes which were the equivalent of one tenth of the agricultural crop. The priests were also responsible for the estates, irrigation systems, and herds of sacred beasts owned by the temples (Kensdale ibid., 2-3).

From a group of related Sabaean inscriptions found in the ruins of a temple at Jār-Labbā in the al-Jawf, Professor Beeston was able to produce a coherent picture of some of the religious procedures followed there (Beeston 1949, 227-8). The shrine of the temple appeared to have contained the image (anthropomorphic, betylic) of 'Aṭtar. Inside the shrine there were one or two altars. Within the sanctuary burnt offerings and blood sacrifices were made. Oracles were sought, and delivered by an oracle-priest, over the altar in the name of 'Aṭtar. When the response was given, a thanksgiving offering was made (Beeston ibid., 227).

A ritual hunt is believed to have been practised at certain times, its purpose partly to celebrate the building of the temple, and partly to obtain divine favour (Beeston 1948, 183-96). A survival of such ancient religious practice is still in existence in Ḥaḍramaut, and is mainly associated with bringing rain (Serjeant 1976, 84-5).

In common with the ancient Semitic peoples, the South Arabians believed in the concept of an after-life; thus the dead were buried with the things they had needed whilst living: cups, plates, jewels and stelae and statuettes bearing their names were frequently placed beside them (Kensdale 1953, 5; Cleveland 1965).

With urbanization and constant contact with both Semitic and non-Semitic cultures in the north, the South Arabians adopted many deities and theological ideas that suited their needs. Amongst the northern goddesses which penetrated into South Arabia was the goddess of plenty, who in most of her sculpted representations is shown making a gesture of blessing with her right hand and holding in her left a small sheaf of grain (Pirenne 1960, 326-47, pls. XIV-XV). The Syrian goddess Atargatis (goddess of protection) was also known to have been worshipped in South Arabia where she was known as ⁶Uzzayan (Pirenne 1986, II.275-II.278).

With the massive trade carried over land and sea, a certain measure of Graeco-Roman theological influence penetrated into South Arabia and this is attested by the discovery of Hellenized bronze statues with religious significance. Perhaps the most important objects of this kind are the figures of bronze lions with infant riders found in the house of Yafash at the South Gate in Timna . Lions are associated with the sun in Hellenistic religion, and for this reason Dr. B. Segall has suggested that the Timna⁶ riders might have had some solar significance (Segall 1955, 210-11).

However, the cult of the moon, with its distinctive symbols of bull and ibex, remained the dominant cult in the religion of ancient South Arabia.

Chapter 2. NORTH-WEST ARABIA: HUMAN REPRESENTATIONS

This chapter includes the discussion of ten sculpted objects which came to light from two sites, al-⁶Ulā and Fadak, situated within the North-Western Province of Saudi Arabia. The catalogue presents the objects from each site separately.

AL-⁶ULĀ: HUMAN REPRESENTATIONS (Cat. Nos. 1-6)

Sculpture in the round discovered so far in al-⁶Ulā is limited in quantity and variety, largely due to the absence of adequate archaeological excavations. Apart from the Egyptianizing male statues which are found in the Liḥyānite sanctuary, no sculptures which show the local stylistic tradition of al-⁶Ulā, have before been recorded.

- No. 1: Standing male figure (Plates 1A, B, Figure 1)
- | | |
|-------------------|--|
| Site: | al ⁶ Ulā, provenance unknown |
| Dimensions: | Height: 90 cm. |
| | Width: 21 cm. |
| | Depth: 8 cm. |
| Material: | Limestone |
| Present location: | Department of Antiquities and
Museums, Riyadh. Reg. No.: DAM
3895. |

Statue of a standing male figure, sculpted on a rectangular panel. The head is small and disproportionate to the rest of the body. The facial features are rendered in low relief; eyes are oval in shape, protrude outward unnaturally, and the nose is slightly elongated. The mouth is suggested by a shallow incised line and the chin is somewhat pointed. The neck is thick and is encircled by a necklace (Fig. 1). The shoulders are almost square, and while the upper arms lie parallel with the body, the forearms are folded (compare with

the next representation). The right arm is above and slightly angled upwards. The fingers are rudimentary, indicated by incised lines. The chest is square in shape and flat. While the upper part of the body seems to be left naked, the lower part is clad in a short, plain skirt tied at the slim waist (14 cm. width) by a girdle. A circular object hangs from the girdle onto the middle of the skirt and this may represent a leather pocket or container. The back is almost flat and there is no special indication of the spinal column. A shallow groove is made, probably to mark the separation of the legs.

COMMENT

As the next representation (Cat. No. 2, Pl. 2A, B) has many characteristics in common with No. 1, it is more convenient to discuss them together, below.

No. 2: Bust of a male (Plates 2A, B, Figure 2)
 Site: al-'Ulā, provenance unknown
 Dimensions: Height: 59 cm.
 Width: 26 cm.
 Depth: 8 cm.
 Material: Sandstone
 Present location: Department of Antiquities and
 Museums, Riyadh. Reg. No.: DAM
 2841.

Bust of a male; only the head is carved in three dimensions. The facial features are not symmetrical, the right being somewhat lower. Small rounded knobs are sculpted to represent the ears. The oval-shaped eyes and mouth are rendered by incisions. The cheeks are full and realistically proportioned, while the shoulders and torso are flat. The arms are schematically patterned in low relief, the upper arms lying

at the sides of the body while the lower arms are placed across the stomach. The right hand points upward (compare with Cat. No.: 1, Pl. 1). The fingers are indicated by barely incised lines. The back of this bust is flattened and roughly smoothed.

DISCUSSION (Objects Cat. Nos.: 1, 2)

As far as the human anatomy is concerned the previously described representations (Plates 1 and 2) are unrealistically modelled, particularly in the way in which the torsos are elongated, besides the rudimentary rendering of the facial features. The general similarities they display between themselves, such as their spindly appearance, linear design, static pose, and the arrangement of the folded arms, are indications that they are likely to be the product of similar workmanship and thus may be contemporary. The similar thickness of these effigies (8 cm.) suggests that they were originally worked out from thin rectangular panels. Apparently very simple tools were used in the carving process: hammer and pointed chisel (marks of the latter tool are visible all over the surfaces of both effigies). The finishing touches would doubtless have been given with an abrasive material, probably sand or schist stone.

Considering the linear design of these effigies, one may suggest that the method of their production is not technologically natural to work out sculptures in the round, but rather represents the simple method of rock engravings in which human figures are depicted by outlines and often distinguished by the use of straight lines. The spindly appearance of these effigies recalls the stylized image of a human figure discovered at al-'Ulā and described by Dr. Maşry as a gravestone (Maşry 1975, 57. The present location of this statue is not known). In the absence of immediate parallel

examples from al-⁶Ulā and its vicinity, it is perhaps worth comparing the mannered style of the folded arms with the torso of a male figure (Pl. 3) found among other statues at the sanctuary of Risqeh (Kirkbride 1969, 119), a pre-Islamic site situated about 20 km. south of ⁶Aqaba. Miss Kirkbride states that the folded arms denote the attitude of death, as the effigy of Risqeh appears to have been wrapped in a shroud. The resemblance occurs in the arrangement of folded arms and perhaps the spindly appearance.

Despite the absence of substantial data concerning the discovery of the al-⁶Ulā effigies, we are for the first time able to visualize the indigenous style of al-⁶Ulā sculpture, which is characterized by its spindly or rectangular appearance, folded arms and the simple linear design. On the other hand, one can also gather some idea about the local dress which seems to have been a short, plain kilt tied at the waist with a girdle. The circular object hanging from the girdle (Pl. 1A) could represent a leather pocket or container.

At our present state of knowledge it is difficult to come to any concrete conclusions about the proper function and date of the al-⁶Ulā effigies. In respect of function they very likely have some religious significance, but it is hard to determine whether they were originally erected in a sanctuary or placed in or over graves. Stylistically the effigies show considerable difference from conventional South Arabian statuary and this perhaps indicates the possibility that they were produced before the establishment of the Minaean colony at al-⁶Ulā in or around the 2nd century B.C. The answer as to whether the effigies were connected with the short-lived Dedanite Kingdom, or Liḥyānite, must await further excavations. Nevertheless, they are more likely to be of Dedanite origin, because the Liḥyānite statuary discovered so far shows strong

Egyptian influence (Ṣalīḥ 1966, 1-20). For the time being they are tentatively dated to between the 6th and 2nd centuries B.C.

No. 3: Broken statue (Plates 4A, B, Figure 3)
 Site: al-⁶Ulā, (Khuraybah)
 Dimensions: Height: 45 cm.
 Width: 28 cm.
 Depth: 7 cm.
 Material: Red sandstone
 Present location: Department of Antiquities and
 Museums, Riyadh. Reg. No.: DAM
 2071

Statue of standing male figure, sculpted in the round. The head is broken off immediately above the shoulders, and the lower legs are broken off just above the knees. The upper part of the body is shown naked and the lower part is clad with a plain, short kilt held at the waist with a double girdle looped at the left side of the waist (Fig. 3). The arms are placed at the sides of the body and both hands are clenched. The left upper arm is encircled with what appears to be a bracelet. The torso is strongly modelled, showing the muscles of the chest. The back is realistically designed, and a shallow groove indicates the spinal column; this groove ends in a raised oblong stone, probably carved to provide a key to fit the figure against a wall.

DISCUSSION

The statue is strongly modelled and the sculptor had a sharp eye for the peculiarities of the body: the shoulders and arms are heavily muscled, in contrast to the waist, pectoral muscles and backbone. The strength of modelling has largely effaced the natural style of the figure which has thus become

rigid in appearance, and this is probably at least partly the result of the concentration of the sculptor on the individual parts of the body, and partly on the emphasis laid on presenting a strong personality. Despite the rigid appearance and static pose, the technical virtuosity of the carving reflects the skill of its sculptor.

COMPARISON: stylistically this statue differs from the two main statues (Pls. 5A, B) discovered by the French archaeologists Jaussen and Savignac in the debris of what is believed to be the Liḥyānite sanctuary at Khuraybah (Jaussen and Savignac 1914, 59-61). The statue in question is more muscular and angular, while those found by Jaussen and Savignac are distinguished by their soft modelling and a greater mastery of technique and pattern, as well as by the variety of their costume.

Of the other two statues described by Dr. A. Ṣalīḥ (Pl. 6A, B) (Ṣalīḥ 1966, Figs. 1A, B, 2) the first (Pl. 6A) has a striking similarity to the new recorded statue (Pl. 4A, B). The resemblance occurs not only in their shared strong modelling lines and angular appearance, but also in the existence of the raised oblong stones behind the legs. The notable differences between them are as follows:

- a. The difference in the position of the girdle tie.
- b. The new recorded statue has a bracelet on the left upper arm, while the parallel has no such bracelet.
- c. The parallel statue is larger in size as it has a width of 50 cm. at the shoulder and the statue in question is 28cm. wide at the same point.

It is worth noting in this connection that the same parallel statue was also reported by the British expedition during the 1968 survey to North West Arabia (Parr, Harding and Dayton 1970, 217, Pls. 10-11).

It has already been indicated by Tarn and Ṣalīḥ (Tarn 1929, 18-19; Salih 1966, 19-20) that the style and workmanship of these statues (Pls. 5A, B, 6A, B) is closely influenced by Egyptian statuary of the XXVI Dynasty to the early Ptolemaic Period, particularly in their modelling, proportion and gesture. Apart from the style of their costume, which could be a local convention, the statues entirely correspond with the general characteristics of the Egyptian canon for male figures. However, since Egyptian statuary of the Ptolemaic period differs very little from that of earlier times (Bothmer 1960, 131-2), parallels are difficult to use for dating purposes. These statues do, however, seem to be fairly securely dated by two brief inscriptions (JS Nos. 82, 85) engraved on their bases. The first one (JS 82) is dated to the reign of Man^ḥṢ Lōdhān, King of Liḥyān, who ruled about 35 years in the second half of the 4th century B.C. (Albright 1953, 6). The second base inscription is dated by the reign of his successor Hmt(?) Gashmu II, son of Man^ḥṢ Lōdhān (the name of Gashmu I, identified with the Biblical Geshem, mentioned in the Memoirs of Nehemiah about 439-437 B.C.) (Albright *ibid.* 4, Note 4).

Like the other Egyptianizing sandstone statues found at Khuraybah, the new statue must have been made locally since red sandstone is widely available in the district, and it was probably once erected at the same site at which the other Egyptianizing statues were found.

As the statue in question is badly weathered, it is not possible to detect which tools were used in the carving

process. Nevertheless, one would logically assume that pointed and flat chisels must have been used in the early stages of drafting out the figure.

No. 4: Male Head (Plate 7)

(The coloured slide of this head was kindly made available to the writer by Professor P. J. Parr)

Site: al-⁶Ulā, provenance unknown

Dimensions: unknown

Material: Red sandstone

Present location: Private collection in U.S.A.

A fine head carved in the round. The nose is broken along its entire length. Pick marks appear on various parts of the face. The hair is very short, ends round the head in a straight line, and is delicately represented by asymmetrical wavy grooves. The almond-shaped eyes are hollowed out, apparently to receive inlays. The mouth is defined by pursed lips, both slightly parted at the corners of the mouth; the upper lip is much thicker than the lower. Ears are represented by small knobs. Cheeks are proportionately modelled and the chin is very prominent. Only a small part of the neck is preserved, and it is possible that this head may have been broken from a statue.

DISCUSSION

The style of the head has a very interesting combination of Hellenistic and Semitic characteristics. The fashion of the hair is doubtless inspired by the Roman or Graeco-Roman style, though the stylized treatment denotes an Asiatic convention. Asiatic artistic elements are also recognisable in the knob-shaped ears, the hollowed eyes and the expression of the mouth with pursed lips (Avi-Yonah 1944, 113). It is interesting here

to note the similarity of the knob-shaped ears of this representation with that in Cat. No. 2, Pl. 2A.

The realistic approach in modelling this head leaves no doubt of the high quality of the workshop from whence it came which, although essentially Asiatic, had also come under some Hellenistic influence.

The modelling lines of this head strongly suggest that the sculptor was familiar with the Hellenized statuary of the border cities such as Petra, Palmyra and Hatra. However, no close parallel examples from the statuary of these cities can be indicated, because the hair style of the head in question, 'stylized and short', is incompatible with the coiffures of the statuary of these border cities, in which the hair is usually represented either by snail curls, spirals or spirals with a hint of plasticity, and also often shown covering the upper part of the ears. However, a Nabataean connection in particular cannot be ruled out, even though ideal parallels cannot be indicated, since the Nabataean settlement at Madā'in Šālīḥ lies just 20 km. to the north of al-ʿUlā. The red sandstone used for the carving could indicate local production by a sculptor who probably trained in one of the Hellenized workshops scattered through Transjordan and North-West Arabia.

To achieve this type of carving certain tools are essential: a pointed chisel was very likely used, at least to hollow out the cavities of the eyes. A curved chisel is the appropriate tool for making grooves, and is likely to have been used in modelling of the hair details.

No. 5: Head (Plates 8A, B)

Site: al-ʿUlā, provenance unknown

Dimensions: Height: 25 cm.
Width: 19 cm.
Depth: 18 cm.

Material: Red sandstone

Present location: Department of Archaeology, King
Saud University, Reg. No. UM 103.

Sculpted life-sized head carved in the round. The facial features are too badly preserved to determine the sex. Despite the damage, the head appears to have been realistically modelled, particularly the plastic rendering of the cheekbone. The eyes seem to have been hollowed out and the nose probably rendered in relief. The head is covered by a wig or heavy hair falling at the sides of the neck.

DISCUSSION

The general appearance of this head recalls at first sight the Egyptianized statues reported by Jaussen and Savignac (Pl. 5A), but the style of the hair or wig does not significantly imply any direct similarity. Stylistically the head exhibits specific Asiatic features such as the arrangement of the coiffure, which is formed by a stylized mass of hair. The utilization of local red sandstone indicates that the head was produced locally.

No. 6: Head (Plate 9)

Site: al-⁶Ulā, provenance unknown
 Dimensions: Height: 50 cm.
 Width: 22 cm.
 Depth: 20 cm.
 Material: Red sandstone
 Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM
 101.

Large human head, sculpted in the round. Without exception the facial features are of crude workmanship. The top of the head is roughly rounded. The nose is long (11 cm.) and highly ridged. The oval-shaped eyes are bordered by deep incisions, and the mouth is defined by a long and deep incised line. The V-shaped chin juts outward and the lower raised end is probably meant to indicate a beard. The neck is unnaturally elongated and roughly sculpted, while the back of the head is flattened and unpolished.

DISCUSSION

The workmanship of this head is much inferior to those described as Cat. Nos. 4 and 5 (Pls. 7 and 8). Its crude carving appears not only in the poor proportions of the facial features, but also in the unrealistic approach. The red sandstone used for the carving suggests local workmanship.

FADAK: HUMAN RELIEF SCULPTURES (Plates 10-13)

Fadak's reliefs consist of four basalt stelae (Cat. Nos. 7, 8, 9 and 10). On each stela a very stylized human figure is depicted in low relief. From the stylistic point of view the figures are closely related to each other, both in terms of figurative approach and the dynamic style, particularly the gesture of their hands which strongly suggests a shared activity and probable religious context. These stelae are as follows:

No. 7: Stela (Plate 10, Figure 4)

Site:	Fadak, provenance unknown
Dimensions:	Height of figure: 60 cm.
	Width at waist: 8 cm.
Material:	Basalt
Present location:	Department of Archaeology, King Saud University. Reg. No.: unknown.

Stela showing stylized standing figure, shown in a distorted manner, the head represented in profile, the torso frontal, while the legs are depicted in profile in walking posture. The head is unnaturally shaped: the chin is very pointed, jutting outward, and could represent a beard (Fig. 4). The right arm of the figure is raised and the fist of triangular shape. The left arm is considerably shorter, depicted at the side of the body. Despite the schematic portrayal of the torso the calves are sub-realistically shaped. It seems that the figure is wearing a short kilt, puffed out at the back.

No. 8: Stela (Plate 11, Figure 5)

Site: Fadak, provenance unknown
 Dimensions: Height of figure: 51 cm.
 Material: Basalt
 Present location: Department of Archaeology, King
 Saud University. Reg. No.:
 unknown.

Stela representing a stylized standing figure carved in relief. The head is rounded and the facial features are not worked out. While the body is depicted in frontal view, the right leg is shown in profile. Arms are schematically rendered, the upper arms are held in line with the shoulder, the right forearm is raised upwards while the left is pointing downwards. Neither the fist nor the fingers are indicated. The waist is disproportionately slender in comparison to the legs. The figure is clad in a short, puffed skirt similar to that on Cat. No. 7 (Pl. 10). The legs are relatively better modelled than the upper part, although the feet are rudimentary (Fig. 16).

No. 9: Stela (Plate 12, Figure 6)

Site: Fadak, provenance unknown.
 Dimensions: Height of figure: 29 cm.
 Material: Basalt
 Present location: Department of Archaeology, King
 Saud University. Reg. No.:
 unknown.

Stela bearing standing figure carved abstractly in relief. The outline of this figure is barely traceable; the body is shown in frontal position. The head has an oval shape and the facial features are not represented. Both hands are depicted upraised, the left forearm pointing downward and the right is

shown pointing diagonally upwards. The figure is probably wearing a short skirt. The legs are unnaturally modelled and acutely bent; perhaps the sculptor meant to represent the figure in a running or walking posture.

No. 10: Stela (Plate 13, Figure 7)

Site:	Fadak, provenance unknown
Dimensions:	Height of figure: 17 cm.
Material:	Basalt
Present location:	Department of Archaeology, King Saud University. Reg. No.: unknown.

Stela representing a standing figure carved abstractly in relief. The top left corner of the stela is broken off and the lower left corner is damaged, thus the right hand and part of the right leg are missing. The head is shown in profile and the chin is sharply pointed, probably indicating a beard. Both hands seem to have been depicted upraised. The figure is probably dressed in a short skirt, possibly similar in style to those seen on the previous representations (Pls. 10, 11, 12).

DISCUSSION (Cat. Nos. 7, 8, 9, 10)

As formerly mentioned, this assemblage of associated figures has a lot in common in terms of their stylistic features and method of manufacture. The close similarity of their schematic design indicates that they were primarily outlined by incisions. In the next stage of carving the figures were probably realised by pecking the surface ground. Considering the hardness of the basalt used for these carvings, and the appearance of the pitted surfaces, it can be assumed that a metal pointed chisel was probably used in this pecking process. Apparently an abrasive material was used, at least in

the treatment of the curved lines such as the modelling of the skirts and calves (Pl. 10).

The similarity of the poses of the figures very possibly indicates their engagement in a specific activity which could be dancing or fighting, but if the latter is correct one would expect the figures to hold some kind of weapon. Thus it is more likely that the compositions represent a pictorial relief featuring four persons performing some specific ceremonial activity which may have religious or magical implications. This suggestion is supported by the fact that in the rock art of Central Arabia human figures appear in ritual scenes with their hands upraised in similar gestures to the subjects of the reliefs under discussion (Anati, 1968, 78, Pl. XXV). This suggestion sounds tenable when we consider the large bearded figure (Cat. No. 7, Pl. 10) as the leader of the ceremony.

From the technical point of view, the Fadak reliefs are distinctly more advanced than the human figures which appear in the rock art of Central Arabia, in which both human and animal figures are often outlined only by incisions. This might signify that Fadak's reliefs belong to a settled community rather than being the work of passing caravaners. From the assembly of figures, one can also gather some idea about the style of garment worn, which appears to be a short, plain skirt, while the upper part of the body may have been left naked.

The date of the Fadak reliefs will remain a matter of hypothesis until the future studies of Fadak provide fresh data concerning this type of carving.

COMMENTARY

From the previous discussions of al-⁶Ulā and Fadak sculptures, we can infer the following:

1. The stylistic variation of al-⁶Ulā human representations (Cat. Nos. 1-6, Pls. 1-2, 4, 7-9) indicate that there are at least three different schools of sculpture and workmanship, each of which drew its stylistic characteristics from a different source.

The first school contains the objects Cat. Nos. 1-2, Pls. 1-2. The workmanship of this school is characterized by certain stylistic features, the most important being (i) the linear design; (ii) the folded arms; (iii) the static pose; and finally (iv) the spindly or rectangular form of the figures which seem originally to have been adapted to fit a rectangular stone block. However, such geometric figurative form is not astonishing if we take into consideration that the workmanship of these carvings had developed in an atmosphere where human statues underwent certain arrangement of geometric forms.

Assyrian sculptors adopted the cylindrical form as a basis for their sculpture, and the limbs and clothing are moulded into the rounded shape of the stone (Frankfort 1954, 25). The artists of North Syria used a similar style for their standing figures (Frankfort *ibid.*, 176; Akurgal 1962, Pls. 126-7), but in seated figures he adopted a rectangular or cubic form (Frankfort *ibid.*, 176, Pl. 158C; Akurgal *ibid.*, Pl. 109). Egyptian sculptors adopted the square or cubic form for both seated and standing figures (Frankfort *ibid.*, 25-6; Pritchard 1954, Pls. 379, 384, 392, 414, 418). In South Arabia the sculptor adopted mainly the cubic, as well as the pillar

form, the latter for standing figures (Rathjens 1953 Vol. 2, 64, 69, Plates 137-38, 164-89), which were usually modelled in dwindling sizes.

The statue Cat. No. 3 (Pl. 4A, B) is very likely derived from the same Egyptianized workmanship which produced the statue depicted in Pl. 6a, as both of them show the same strong modelling lines and angular appearance. This Egyptianized workshop was early recognized by Tarn and Ṣalīḥ (Tarn 1929, 18-19; Ṣalīḥ 1966, 19-20) and assigned to between 600 B.C. and 300 B.C.

The existence of a third workmanship can be seen in the sculpted head Cat. No. 4 (Pl. 7) which exhibits strong Hellenistic-Asiatic influences in terms of style and method of manufacture. However, although the association of this workmanship with the Nabataean cannot, at present, be established due to the individuality of the hair style, nonetheless, Nabataean connections cannot be ruled out, particularly when we bear in mind that the Nabataeans were not only exceptionally familiar with Hellenistic statuary from Trans-Jordan, but also with the region of North-West Arabia and their settlement at Madā'in Ṣalīḥ lies just 20 km. to the north of al-ʿUlā.

Despite the stylistic variation of sculpture from al-ʿUlā, it is interesting to note that all the human representations discovered so far were produced in more or less life-size, in contrast to the conventional statuary of South Arabia.

2. The composition of the Fadak reliefs (Cat. Nos. 7-10, Pls. 10-13) seem to represent a pictorial relief featuring four persons performing some specific ceremonial activity which may have religious or magical implications.

Chapter 3: QARYAT AL-FAŪ: HUMAN REPRESENTATIONS

The catalogue arranges the human sculpture of al-Faū according to type, under the headings of statuettes, human heads, then reliefs. The discussion of each object/objects begins immediately after its detailed description. It must be noted that only four of the representations studies here (Cat. nos. 13, 14, 15, 16) have been previously published, in a preliminary fashion, by Professor A. al-Anṣary (al-Anṣary 1982, 25-6, 120-1, figs. 1-4, also 124, figs. 1-2). Therefore, all the essential information is based on personal study of the objects and such excavation records as are available, and as a consequence the writer has only been able to give provenances already published.

No. 11: Female statuette (Plates 14A, 1B, Figure 8)
 Site: Qaryat al-Faū
 Provenance: tomb (no further information)
 Dimensions: Height: 24 cm.
 Width of base: 7 cm.
 Material: Hard limestone
 Present location: University Museum, Riyadh, Reg.
 No. 155/F9

Standing female figure dressed in a long, straight tunic with sleeves to the elbows. Both arms are held beside the body, and the palms of the hands and fingers are open wide. Each wrist is encircled by a double bracelet. Most of the left half of the head is missing, and the remaining half is badly damaged. The head seems to have been dressed with a type of diadem or cap which covers the upper part of the forehead; it appears that the diadem was once decorated with tiny fringes running across its length, because the right side view of the head preserves a pair of these tiny fringes (Pl. 14B). The hair has been drawn back from the front of the head and is represented by wavy incised lines coloured with black paint; in the middle the hair is gathered into a bandeau. The preserved part of the head shows that the eyes are delineated by ridges enhanced by black paint, and the pupil is indicated by a small indentation filled with black paint. The ear is schematic, only the outer rim being represented by a crescent encircling a small raised disc, and it is adorned with a large pendant. Round the neck is a five-stranded necklace of which only two strands are completely preserved (Fig. 8). The V-shaped collar is embellished with a wide geometric decoration consisting of straight and zig-zag lines running along its sides; the outer margins are also decorated with two uniform fringed rows. The slim torso is realistically modelled and the breasts are prominent. On the areas just below the waist, level with the wrists, two projecting objects seem once to have

been represented, but one is completely broken and the other is badly damaged. The figure stands on a rectangular base.

DISCUSSION

Apart from the elongated hands and the unnatural position of the arms, the figure is naturalistically represented and the subtle modelling indicates that the artist was not only skilful, but was also familiar with human anatomy. The technical virtuosity of the carving is equalled by the skill of the painter whose sensitivity and delicacy of touch greatly enhances the work. As the figure has been polished it is not easy to decide with certainty the types of tool used in the carving process, but one can safely assume that a chisel must have been used for the details of the hair, eyes, necklace and collar.

The question which needs to be answered here is whom does this figure represent? The abundance of jewellery strongly suggests the high rank of the subject. The eyes are open wide, giving a rather mysterious expression, and the general patrician appearance indicates the dignity, royalty, and possibly divine character, of this lady. It is unfortunate that no data have been released concerning the tomb in which this statuette was discovered, otherwise it might be possible to make a more informed hypothesis as to the identity of this lady.

COMPARISON:

From the collection of K. Muncherjee. Dr. J. Pirenne describes a remarkable statuette (Pl. 15) showing a female figure thought to have been found at the site of Dala in South Arabia (Pirenne 1986, II.299-II.302). According to Pirenne, Dala lies in the second Governorate of South Arabia.

Unfortunately nothing is known about this site, but Pirenne hints that it could predate the Christian era, according to her dating of the inscriptions found there (Pirenne, ibid.).

The Dala statuette has many similarities to that from al-Faū, particularly in the following features:

- (i) There is a general similarity in the lines of the modelling, especially the shape of the heads with their distinct details such as the tiny fringes on the foreheads, and there is a striking similarity in the treatment of the hair, which in both is represented by wavy incised lines coloured with black paint.
- (ii) The close resemblance in the style of the necklaces, each of which consists of five strands and is painted with black paint.

The main difference lies in the fashion of the dress, which in the Dala statuette is fastened with a belt at the waist, while the al-Faū figure's garment is unbelted. The other interesting difference occurs in the position of the forearms. The Dala statuette holds its arms in a position very similar to that of South Arabian free standing-statues, whilst the al-Faū figure holds them in a pose influenced by northern statuary, for example the Egyptianized statues discovered at al-⁶Ulā (Cat. No. 3, Pls. 4, 5). The general similarity of these statuettes inclines us to believe that both belong to a similar artistic tradition and the specific variation of their pose and attire may be attributed to the difference of their workmanship.

Our present state of knowledge provides no concrete evidence for the date of these representations, but according to Pirenne the Dala site has revealed inscriptions which date

to before the Christian era, and that date generally corresponds with the Minaean occupation at Qaryat al-Faū which, as mentioned earlier, took place between the 2nd and 1st century B.C.

No. 12: Upper part of statuette (Plates 16A, B, Figs. 9A, B)
 Site: Qaryat al-Faū
 Provenance: tomb (trench M9) (no further information)
 Dimensions: Height: 7 cm.
 Width: 8.5 cm.
 Material: Hard limestone
 Present location: University Museum, Riyadh. Reg.
 No.: 19 F7

The upper part of a statuette. The head, lower arms and entire lower part are broken away. The remaining part portrays a person dressed in a closely pleated cloak with a wide neck and low in front; underneath this appears to be a close-fitting garment (Fig. 9A). The right arm seems to be between the outer and inner garment, pointing upwards across the chest, and the palm of the hand is closed. The left arm points downward and the forearm was probably carved thrust forward. On the left side of the shoulder a tiny strap is represented, and on the chest and back two straps are shown. The baldric of the cloak is suspended at the back of the left shoulder (Fig. 9B). The folds of the cloak realistically follow the contours of the body. On the front they are semi-circular in shape, terminating from the right to left.

DISCUSSION

Judging from the stylistic and technical features observable in the realistic approach to the modelling of the

drapery, the carving was undoubtedly the work of an extremely skilled craftsman. Despite the damage it has sustained we can say that the statuette was probably very much influenced by Graeco-Roman sculpture, not only in style but also in the fluidity and relaxed pose of the figure. At our present state of knowledge it is difficult to say whether the statuette was made locally; as it is so small it could easily have been imported, but we should not discount the possibility of a local sculptor working in a shop which, although essentially Asiatic in the quality of its work, was by no means unreceptive of Classical influences. The position of the right arm across the chest brings to mind the Palmyrene, Hatran and Seleucian sculptures on which both males and females are shown with their right arms placed across the chest, and often holding the right side of the cloak or carrying symbolic objects (Colledge 1976, Pls. 30, 36; Şafar and Mustafa 1974, Pl. 54, 192; van Ingen 1939, Pl. XII, no. 174, Pl. XII. no. 199, Pl. XV).

As far as the sculptor's tools are concerned, pointed and curved chisels were essential in treating the undulating folds, and a mallet was certainly used with these. A rasp or file must also have been used for the rounding of the drapery.

No. 13: Upper part of male statue (Plate 17, Figure 10)

Site: Qaryat al-Faū

Provenance: Above the tomb of King Mu⁶āwiyat,
west of the town.

Dimensions: Height: 55 cm.
Width: 56 cm.
Depth: 31 cm.

Material: Hard limestone

Present location: University Museum, Riyadh. Reg.
No.: 25 F2

The upper half of a male figure. The head is broken away just above the neck and the lower parts of both arms are missing. The figure seems to have been dressed in a simple pleated garment with short sleeves over the shoulders. The pleats of the robe are symmetrical, descending in an undulating manner down to the waist (Fig. 10). The back is flat and has no detail carved on it.

DISCUSSION

Despite the damage, the work of modelling the upper part shows little stylization but considerable skill, especially in rendering the broad shoulders which are proportionately carved. The modelling lines of this representation are completely different to those previously described (Cat. No. 12, Pls. 16A, B), not only in terms of style and proportion, but also in the fashion of the dress which has simply modelled pleats which descend in an undulating manner down to the waist. This suggests that we are dealing with different workmanship than that which produced the former object (Pl. 16A, B).

It seems probable that the plain style of the dress is the local fashion, because it is similar to the costume seen on a coloured wall painting of a male figure found in the

residential area (al-Anṣary 1982, 27, 137). The fact that the back of the figure is flat and uncarved suggests that it was meant to be seen only from the front and thus it was placed against a wall, and the large size of the figure may also indicate the high status of its subject. The identification of this representation with King Mu'āwiyat bin Rabi'at, King of Qahtan and Mudhhiḥj, seems likely given the form and the provenance of this object. Inside the tomb of King Mu'āwiyat, a tombstone inscribed in musnad (ancient South Arabian script), has been recovered; the text of this inscription reads as follows:

"The tomb of Mu'āwiyat bin Rabi'at al..al-Qaḥṭān King of Qaḥṭan and Mudhhiḥj, built by his servant Haf'am bin Beran of Āl-El".

(al-Anṣary 1982, 19; 1979, 8-9)

According to the type of the Nabataean pottery found inside the tomb, the reign of King Mu'āwiyat is placed in the 2nd century A.D. (al-Anṣary 1979, 8-9). From this we may infer that the statue in question belongs to this period.

No. 14: Upper part of statuette (Plates 18A, B, Figure 11)

Site:	Qaryat al-Faū
Provenance:	Market (trench V.4) (no further information)
Dimensions:	Height: 7.5 cm. Width: 5 cm. Depth: 2.3 cm.
Material:	Limestone, coated with yellowish layer of concretion
Present location:	University Museum, Riyadh. Reg. No.: 133 F.2

The upper part of a female statuette. The head and part of shoulders are preserved. The shoulder line at the back (Pl. 18B), is lower than in front. Nose and chin are broken away. Eyes are realistically defined: the lower and upper eyelids have rounded ridges from which the eyeballs protrude and a hole is drilled at the centre of each eye, probably to receive some kind of inlay. The mouth is shaped by pursed lips separated by an incised line. The cheeks are full and proportionately curved. The coiffure is delicately modelled and at the back the hair is arranged in five large, symmetrical ringlets which fall to the shoulder line of the dress, while smaller ringlets are neatly executed at the sides of the face (Fig. 11). The hair is held by a wide fillet around the brow.

DISCUSSION

The natural approach in rendering the head, and the neat treatment of the hair doubtless reflects the high class of the workshop from which this piece came. From the stylistic point of view, the representation is in the same general Hellenistic-Asiatic stylistic family as local works from Petra and Hatra for instance, but it is in a style which is, however, different from these and possessing an individuality of its own.

Some aspects of this representation recall the style of a bronze bust of a woman (Pl. 19) found at Qaryat al-Faū, to the east of the market (al-Anṣary 1982, 25, 112-3, Figs. 5-7). Despite the relative difference in modelling of the headgear which may be attributed to the variation of their workshop and material, both of them share the Hellenistic appearance in their style. It is worth mentioning in this connection that the comparative object (Pl. 19) has been identified by Dr. al-Anṣary as the Roman goddess Minerva, Goddess of Wisdom (al-Anṣary *ibid.*) In our opinion such an identification seems doubtful, because through our investigation of the known

representations of Minerva or Athena/Minerva, we realized that she is usually distinguished by a warlike appearance and attributes, such as the helmet, and aegis which is often placed in the centre of the chest (Daremberg; Saglio and Pottier 1904, 1928 ff.)

The arrangement of the hair in five large, symmetrical ringlets (Pl. 18A) also brings to mind the hair style which appears on a bronze bust of a woman discovered at Hatra (Pl. 20) (Şafar and Mustafa 1974, 156, Fig. 146). Yet although direct contact between Hatra and Qaryat al-Faū cannot be proven, nonetheless, the existence of the Pahlaw Aramaic inscription at al-Faū (al-Anşary 1982, 28) is indicative. This inscription has not yet been published. Other Pahlaw Aramaic inscriptions have also recently been discovered at al-Faū. pers. comm.), which at the very least illustrate a trade contact between al-Faū and the Persian trade centres which were scattered in Mesopotamia such as Seleucia and Ctesiphon, and were in close contact with other Roman/Parthian cities such as Hatra, Palmyra and Dura Europos (Colledge 1967, 79-83).

With regard to the function of the object in question, the one striking attribute is the headband, which could indicate royalty or perhaps divinity. But without further attributes it is hard to say what exactly is represented.

To achieve this sort of carving certain tools are essential: pointed chisels were probably used for roughing-out the figure and marks of such a tool are visible on the top of the head (irregular incised lines). Curved and flat chisels are the appropriate tools for making grooves and are likely to have been used in the modelling of the coiffure.

No. 15: Head of a figurine (Plates 21A, B, Figure 12)
 Site: Qaryat al-Faū
 Provenance: Tomb of Mas⁶ad bin Arsh (Trench L.13)
 Dimensions: Total height: 7.5 cm.
 Box: 5.5 cm. x 3.5 cm.
 Material: Hard limestone
 Present location: University Museum, Riyadh. Reg. No. 538 F8

A figurine head, broken off at the neck. On the head there is a rectangular box with a circular depression on the top (1.5 cm. in depth) Along the upper and lower edges of the box are two decorated bands enhanced by black paint. The box rests upon a bandeau adorned by about twenty vertical incised lines coloured with black paint. The face is slightly elongated and the ears protrude unnaturally outwards. The brows are slender and coloured with black paint, and the right brow (viewer's left) is drawn lower than the left. The eyes are open wide and defined by painted incisions; at the centre of each eye is a small painted hole. The nose is long and straight, and the mouth is shaped by an oblique incised line without modelled lips. The chin is somewhat pointed, and the cheeks are nicely curved. The back of the head is rounded and enhanced by two ladder bands running from the top of the head down to a horizontal band which may indicate the beginning of the neck (Pl. 21B). The area below this 'neck' is decorated with the same ladder bands, but here they are interspersed with three vertical zig-zag lines.

DISCUSSION

Seemingly, the head is broken from a statuette of a female because at the sides of the face the remnants of two locks of hair are still preserved. Despite the prominent decoration,

the facial features, particularly the nose and ears, are unrealistically modelled, while the eyes and brows are unevenly represented.

The oblong appearance of the face and the abundance of the black decoration of this object remind us in the modelling lines of the statuette described as Cat. No. 11 (Pl. 14A, B). However, there are two incomprehensible features of this head: the function of the box, and the laddered bands at the back. As to the box, the circular hollow drilled at the centre might indicate that it was used either as a candle-holder or incense burner, but it is difficult to imagine a function, other than decorative, for the laddered bands.

As far as the sculptor's tools are concerned, a pointed chisel was probably used to work the shapes of the eyes, brows and mouth. There are indications of the use of a pointed chisel to be seen in the decorated bands of the box, as they were executed by incisions. In order to get rid of the roughness resulting from the use of other tools, the artist must have used an abrasive material, not only to polish the surface but also to obtain symmetrical curves such as those of the jawline and forehead.

It has been revealed by Dr. al-Anṣary (1982, 20, 48) that the tomb in which this head was found belongs to one of the nobles of Qaryat al-Faū called Mas'ad bin Arsh. The tomb adjoins one of the towers situated to the east of the residential area; it is topped by a chamber built of limestone and there are five steps leading down to the ground (al-Anṣary ibid.). On the landing itself three entrances have been discovered, each of which leads to the vault. Unfortunately, the tomb appears to have been plundered.

No. 16: Fragment showing a female head (Plates 22A, B)
 Site: Qaryat al-Faū
 Provenance: Market (no further information)
 Dimensions: Height: 6.5 cm.
 Width: 9 cm.
 Material: White limestone
 Present location: University Museum, Riyadh. Reg.
 No. 73 F4

Fragment of a high-raised relief showing the head of a crowned female. The headgear appears to consist of a ribbon covering the upper part of the forehead, and the hair is represented by many rows of tiny curled locks, best seen in profile (Pl. 22B). Around and above the head there are many straight, incised lines, possibly representing a 'radiate nimbus'. The brows are formed by slender, incised lines which follow the contour of the eyes. The nose is chipped away at the lower right side, but otherwise seems to be of a realistic shape. The eyes are large and set somewhat close together; the eyelids are heavy and shaped by ridges. The mouth is small with a narrow upper and thick lower lip. The face is almost round and the cheeks are plump, with a small 'soft' chin.

DISCUSSION

Despite the small scale of the relief, the facial features (except for the eyes) are realistically depicted. The features show some distinct Asiatic elements, for instance the fleshy cheeks, staring eyes and drooping mouth. The modelling lines, especially the rounded face, deep set eyes and the Hellenized arrangement of the hair, bring to mind the style of a Nabataean sculpted head, also carved on a flat slab, found at Khirbet al-Tannur (Pl. 23) (Glueck 1965, 226, Pl. 131A, B). As far as the stylistic manifestations are concerned the heads have certain features in common, and they probably both belong to a similar

artistic tradition existing during the 1st and 2nd centuries A.D. At our present state of knowledge, it is difficult to say whether this representation was manufactured at Qaryat al-Faū or imported, but whatever the answer may be, one can assume that the artists of the object obviously had mastered the technique and captured the spirit of Hellenistic statuary by modelling a realistic appearance, despite the small scale of the subject.

Functions can be determined from any attributes which the figure or object has. Here the two striking attributes are the representation of the ribbon covering the upper part of the forehead, and the 'radiate nimbus' which is usually associated with the representations of Helios/Apollo (the Sun God) in Nabataean mythology (Glueck 1965, 58, 144, Pls. 136, 137A), while in the Palmyrene reliefs the 'radiate nimbus' is associated with the representation of the Sun God Aglibol (Colledge 1976, 127, Pls. 28, 35, 36). From the above, one may conclude that this female representation might have some sort of religious significance.

No. 17: Sculpted head (Plate 24, Figure 13)

Site:	Qaryat al-Faū
Provenance:	Residential area (trench C.20) (no further information)
Dimensions:	Height: 22 cm. Width: 12 cm.
Material:	Grey alabaster
Present location:	University Museum, Riyadh. Reg. No.: 1 F10

Sculpted head showing a bearded male. The top of the head is cut off flat just above the hair line. The brows are slender and follow the contour of the eyes. The eyebrow

grooves are enhanced with black inlays, probably of bitumen. The eyes are large and oval in shape, defined by incisions inlaid with a similar black substance. In the centre of each eye a hole is drilled to represent the iris. The nose is large and disproportionately modelled (Fig. 13) and the right nostril is suggested by a drilled hole inlaid with bitumen. The mouth is large and the lower lip is thick and drooping. Under the lower lip a small beard is represented by about six drilled holes. A full beard is delicately represented by many rows of drilled holes, running from ear to ear below the jawline; the beard is enhanced by black material. The cheeks are nicely curved and highly polished, and the neck is elongated, narrowing towards the base. The back of the head and neck are roughly flattened.

As there is another alabaster head from Qaryat similar in style (Cat. No. 17), for convenience they will be discussed together, below.

No. 18: Sculpted head (Plate 25)

Site:	Qaryat al-Faū
Provenance:	Tomb (trench K.12)
Dimensions:	Height: 21 cm.
	Width: 14 cm.
	Length of face: 15 cm.
Material:	Grey alabaster
Present location:	University Museum, Riyadh. Reg. No. 50 F11

Sculpted head representing a bearded male. The top of the head is cut off flat and the forehead is narrow and slopes somewhat backwards. Brows are indicated by incised lines and the nose is long and angular, meeting the face at a sharp angle. The eyes are oval in shape, formed by ridged lines, and

in the centre of each is a drilled hole which was probably once inlaid. The mouth is defined by thick lips separated by a deep groove. The ears are set slightly high and not elaborated. The cheeks are proportionately curved and polished smooth. The beard is represented by a roughly tooled ridge of stone running from ear to ear at the sides of the face. The thick neck widens towards the base and there are two horizontal grooves running across the front, probably representing the folds of the neck. The back of the head is roughly rounded.

DISCUSSION (Cat. nos: 17 and 18)

The stylistic features of these two heads (Pls. 24 and 25) conform recognisably to the prevailing style of the South Arabian sculpted heads. The top of the head, as is not unusual for this class of sculpture, is cut off flat at the hairline, probably in order to allow the heads to be fitted into niches or recesses in a mud brick wall, as was customary in South Arabia (cf. Pirenne 1977, Tome I, sect. 2, pp. I.295-I.301; Fakhry 1951, 101, Part III Pls. XLI-XLII; Phillips 1955, 224;). Despite minor differences of approach in modelling the facial features, these heads have many characteristics in common. In addition to their rigid, frontal appearance they are closely similar in the fashioning of the jawbones, broad chins, and the foreheads which on both heads are narrow and slope backwards. Probably the similarity owes much to their common religious function as either votive or funerary objects and as such they would either have been buried in tombs (as Cat. No. 18, Pl. 28), or made for the devotee and presented to the god to be placed in niches or 'shrine houses' in a temple.

The appearance of the South Arabian influence on these two sculpted heads is understandable, particularly when we take into consideration the close historical and commercial contacts between the inhabitants of Qaryat al-Faū and South Arabia.

After all, the inhabitants of al-Faū used the South Arabian script, musned, in their official writings (al-Ansary 1982, 28).

From the stylistic and technical points of view the heads are generally of poor workmanship and seem to have been worked with simple tools: hammer and pointed chisel. A chisel was probably used in working out the shapes of the brows and eyes, and was also evidently used to make the stippling of the beard on the first head (Cat. No.: 17, Pl. 24). The finishing touches would doubtless have been given with a file.

No. 19: Sculpted head (Pls. 26A, B, Figure 14)
 Site: Qaryat al-Faū
 Provenance: Tomb (trenches K-L 2/3) (no further information)
 Dimensions: Height: 21 cm.
 Width: 18.5 cm.
 Material: Grey alabaster
 Present location: University Museum, Riyadh. Reg. No.: 68 F11

Sculpted head, probably of a female. The head seems likely to have been broken from a statue, for a wide part of the neck is still preserved. The brows and mouth are not indicated. The eyes are outlined by narrow ridges (Fig. 14), and the irises are suggested by faint incisions. The nose is elongated and the bridge is level with the forehead. The cheeks are full and realistically depicted. The ears are set slightly low and only the outer rims are modelled in relief; a drilled hole just under the left ear is probably for an ear-ring. The hair is shown falling at the sides of the face, carved on one level, but the details are not worked out and the piece was probably never finished.

DISCUSSION

This head exhibits the skills of the Qaryat al-Fau artist and reflects his capacity for understanding human anatomy. In comparison to the style of the previous heads (Cat. nos.: 17 and 18, Pls. 25 and 26) one can safely infer that we are dealing with another style of workmanship which seems to have absorbed its artistic characteristics from Hellenistic statuary rather than the conventional South Arabian statuary, particularly in terms of its realistic approach and method of manufacture.

Apparently, the head represents a female because immediately under the left ear a hole has been drilled, probably for an ear-ring. The discovery of this head in a tomb may reflect its religious significance as either a votive or funerary piece. No parallel examples have been traced.

As the head is highly polished, it is not easy to say which tools were used in the carving process, but to produce such a fine portrait a hammer and both pointed and flat chisels must have been used, as well as an abrasive material. A drill was probably used to make the hole for the ear-ring.

No. 20: Sculpted Head (Plates 27A, B, Figure 15)

Site: Qaryat al-Fau

Provenance: South Western chamber tomb K-L 2/3
(no further information)

Dimensions: Height: 20 cm.

Width: 9 cm.

Material: Quartz

Present Location: University Museum, Riyadh. Reg.

No.: 14 F11

Sculpted head, probably of a male subject. The headgear seems to illustrate either the prototype of Arab 'guttra', or possibly the conventional Egyptianized headgear, carved falling at the back of the neck and ending in a straight hem. Around the head is an incised band (Pl. 27B). The brows are roughly indicated by deep incised lines; the right eyebrow (viewer's left) is slightly lower than the left. The eyes are large and roundly hollowed out, probably to receive incrustation or inlays. The nose is poorly modelled as a long, angular ridge meeting the face at a sharp angle and under it is a deep incised line, probably indicating a moustache. The mouth is defined by asymmetrical lips separated by a deep incision, and the lower lip is thick and drooping. The ears are very stylized and only the outer rims are indicated.

DISCUSSION

The rudimentary modelling, particularly of the facial features, is probably due to the difficult material, quartz, used for the carving. Not much can be said about the stylistic features of this sculpted head, and its interest lies mainly in the appearance of the headgear which is too stylized to determine whether it is meant to represent a traditional Egyptian 'nemset' head dress or a prototype of the Arab 'guttra'. However, whatever the case may be, such a type of headgear, as far as we are aware, here appears for the first time on a piece of pre-Islamic Arabian statuary.

Despite the difference in the approach to the modelling between this and Cat. No. 19, Pl. 26A, B), there are some artistic features in common. For example, there is a resemblance in the shape of the temples, which in both are highly rounded, and the modelling of the jawline is similar. It is worth mentioning that these two heads were discovered in

the same tomb, and thus it is probable that the two are contemporary, and even possible that Cat. No. 20 is in fact a copy of Cat. No. 19.

No. 21: Relief of Female Figure (Plate 28, Figure 16)
 Site: Qaryat al-Faū
 Provenance: Western sector of residential area
 (no further information)
 Dimensions: Height: 13.5 cm.
 Width: 9.5 cm.
 Depth: 2.5 cm.
 Material: Yellowish limestone
 Present location: University Museum, Riyadh. Reg.
 No.: 23 F10

Two adjoining fragments forming the lower part of a plaque representing a standing female figure. The upper part of the relief and the left lower corner are missing. The relief exhibits a plump female depicted frontally. She is wearing a long, voluminous cloak the right side (viewer's left) of which is thrown and probably pinned over the left shoulder. Both arms are bent at the elbow with hands facing forward; the right arm is above and slightly angled upward, and the wrist is encircled by a bracelet (Fig. 16). The left hand is realistically shown, open wide and pointing downward. A bracelet encircles the wrist. The left foot of the figure is shown in front view, while the other is turned to the right side of the plaque. The feet seem to have open strap sandals tied around the ankle (Fig. 16). The figure was originally surrounded by an integral frame decorated with two straight, incised lines.

DISCUSSION

From the technical point of view the relief can be considered as fine work, particularly in the meticulous carving of the deep, emphatic folds and the draped surface of the cloak, as well as in the realistic approach to the modelling of the hands. In order to produce such a relief, flat and probably curved chisels might have been used to work out the folds, which are neatly executed. As the figure was highly polished it is not known whether the claw was used as well in the carving process. The style of the folds in this relief is considerably different to that employed in the previously mentioned Cat. No. 13 (Pl. 17, Fig. 10). They are deeply cut and somewhat stylized, without regular direction, while in Cat. No. 13 (Pl. 17, Fig. 10) the folds of the drapery realistically follow the contour of the body.

Reliefs showing male and female figures dressed in highly draped garments became very popular among the inhabitants of the border cities (Petra, Palmyra, Dura Europos and Hatra) and this style was adopted from two main sources: the simple local attire and the Graeco-Roman tunic. Doubtless the political status of the above-mentioned cities, as well as their cultural interaction, played an important part in the dominance of certain styles of these draped garments. The popularity and spread of these garments was not restricted to Trans-Jordan and Syria, but also took place in South Arabia (cf. Segall 1955A, 214, Fig. 16, 17; Pirenne 1977, Tome I, sect. 2, I.439; 1986, Tome II, fasc. 2. II.313-316, II.347-348; Cleveland 1965, 14, Pls. 32-33 (TC 1777)).

It is unfortunate that the upper part of this relief is missing, otherwise one would be able to see whether the figure has any attributes, and also to see the design of the garment. Nevertheless, from the preserved part of the relief, certain

features are notable and these are: the realistic approach, especially the hand and the relaxed pose of the figure with the right foot (viewer's left, Fig. 156) shown turned out to the right side of the plaque.

Similar examples to this relief have not been found, but the general artistic lines of this relief are closer to the formulae of the Palmyrene reliefs (Colledge 1976, 66-7, Pls. 68, 71, 74, the similarity lies only in the position of the hand), than to material from any of the other sites in the area such as Petra, Dura Europos or South Arabia.

No. 22: Relief of seated figure (Plate 29, Figure 17)

Site: Qaryat al-Faū

Provenance: Residential area (trench F.18) (no further information)

Dimensions: Height: 16 cm.

Width: 26 cm.

Thickness: 4.6 cm.

Material: Grey alabaster

Present location: University Museum, Riyadh. Reg.

No.: 290 F8

The lower part of a relief representing a figure seated on a stool. The preserved part of the figure is depicted in profile and is dressed in a draped garment reaching the calves. The undulating folds are individually shaped, running from the top downwards and cut off in a straight, horizontal line. The feet have open strap sandals tied around the ankle (Fig. 17). The stool is shown sideways with the seat and low, curved arm rest. The figure appeared to have been surrounded by an integral frame (4.6 in width).

DISCUSSION

The absence of the upper part of the plaque made it difficult to visualize what the rest of the representation must have looked like, and therefore the identify of the figure can hardly be confirmed.

Technically this relief seems to have been achieved in the same way as Cat. No. 21 above. The figures in both representations were sculpted on a recessed panel and then formed by cutting away the background, leaving the subject standing proud. However, the general resemblance of their modelling does not necessarily imply that they were produced by the same artist, although they were inspired by the same tradition. The folds of the drapery of this relief are shallowly cut and seem to have been individually designed, descending from the top downwards, while on Cat. No. 21 the folds are deeply cut and run in different directions. To achieve such an effect a hammer and pointed and flat chisels were likely to have been used for drafting out the details; a pointed chisel might then have been used in modelling the folds of the dress, as well as probably to hollow out spaces. The sharp angles such as those of the stool were probably carved using a flat chisel. The figure would have been completed, removing the rough edges with a file.

Seated human figures, contained in an integral frame, appear in different styles on the statuary of South Arabia. Perhaps the closest parallel to the relief in question is a relief found at Hayd bin 'Aqil (Pl. 30) (Pirenne 1977, Tome I, sect. 2, I.451-452). The similarity is observable in specific features: the design of the folds which in both are stylized and descend in similar curved lines from the top downwards, the form of the folds which appear to have been individually

designed in each representation, and the depiction of both figures in profile.

The style of the sandals, tied around the ankles, seems to have been frequently used by the inhabitants of al-Faū, as they appear in some bronze representations (al-Ansary 1982, 25, 112).

No. 23: Broken Relief: (Plate 23, Figure 18)
 Site: Qaryat al-Faū
 Provenance: The Market (Trench V.4) (no further information)
 Dimensions: Height: 20 cm.
 Width: 22 cm.
 Material: Yellowish alabaster
 Present location: University Museum, Riyadh. Reg. No.: 252 F5

Broken relief showing the upper part of a figure of indeterminate sex. The head is broken off at the level of the shoulder, and the back of the stone is left unworked. The hands, which are both placed across the stomach and directed forward, are schematically depicted in low relief. The right hand (viewer's left), holds an object, probably a stick. 11 cm. long and it appears that while the palm of the left hand faces the stomach (Fig. 18), the palm of this hand faces the spectator!

Apparently the relief was never finished and its large scale recalls the representation in Cat. No. 13, Pl. 17).

COMMENTARY

The study of the sculptures from Qaryat al-Faū (Cat. Nos. 11-23) indicates that the inhabitants of al-Faū were more exposed to, and perhaps more receptive of, northern and particularly Hellenistic-Asiatic styles of art than to the influences of South Arabia, although they could not completely escape these. The prosperity of the region, based on trade, largely contributed to a flowering of the local art, and also to the emanation of defined styles of sculptural art which are not only artistically valuable, but are also significant as evidence of ancient trade and transmission of ideas and decorative design.

However, the statuary of Qaryat al-Faū displays many influences. Affinities with Nabataean/Hellenizing sculpture is clearly evident in Cat. No. 16 (Pl. 22). The penetration of such Nabataean influence can be explained by the vital intermediate location of Qaryat al-Faū on the ancient incense trade route which runs from South Arabia to the north-north-east, passing through the Nabataean centres at Madā'in Ṣalīḥ and Petra. It is worth mentioning here that fragments of Nabataean pottery dated to the 2nd century A.D., and Nabataean graffiti, have been discovered at Qaryat al-Faū (al-Anṣary 1979, 8; 1982, 22, 28, 63, Figs. 2-6).

The style and workmanship of the two sculpted representations described as Cat. Nos. 12, 14 (Pls. 16 and 18) are closely inspired by the Hellenistic statuary of the Levantine area. Whether the last mentioned objects were imported or manufactured locally cannot be answered with certainty. In contrast to the northern Hellenistic influence observable on above mentioned objects, the two sculpted heads, Cat. Nos. 17 and 18 (Pls. 24 and 25) obviously derived their style and modelling lines from the traditional South Arabian

statuary. This class of human heads has been discovered in considerable abundance in South Arabia, particularly in the Qatabānian cemetery at Timna⁶ (Cleveland 1965).

The female statuette, Cat. No. 11, Pl. 14, has definable style and seems to have drawn its artistic features from more than one source. The position of the arms beside the body could reflect an Egyptian influence which had already found its way into the statuary of al-‘Ulā (Cat. No. 3, Pls. 4-6). Apparently the general artistic lines of this statuette are of local origin, as they certainly differ from the conventional statuary of South Arabia and other prevailing sculptural styles in the area.

Religious connotations are particularly probable in five representations (Cat. Nos. 15, 17, 18, 19, and 20, Pls. 21, 24-27), all of which were discovered in association with tombs, and thus may have been made for votive or funerary purposes.

Chapter 4: SOUTH-WEST ARABIA: HUMAN AND ANIMAL REPRESENTATIONS

GROUP I: Sculpted Human Heads

List of Types: A-L

GROUP II: Plaques Bearing Stylized Human Faces

List of Types: A-E

GROUP III: Relief Bearing Human and Animal Figures

GROUP IV: Statuettes of Female Figures

Appendix: The Inscriptions

Chapter 4. SOUTH-WEST ARABIA: HUMAN AND ANIMAL REPRESENTATIONS

This chapter deals with 61 carved objects from South Arabia, divided into the following groups:

- Group I: Sculpted human heads.
- Group II: Plaques bearing stylized human faces.
- Group III: Reliefs bearing human and animal figures.
- Group IV: Statuettes of female figures.

The catalogue divides the objects in Group I into 12 types labelled A-L, and the objects in Group II into five types labelled A-E. A transcription of each inscription has been presented after the full description of the object. The detailed study of these inscriptions has been included in the appendix of inscriptions. This is due to the requirement of material representation. In most cases the descriptions of all the objects of a given type will be given first, and the discussion of the type will follow. It should be remembered that the majority of the objects studied here have come from unknown sites and provenances and it is part of our objectives to trace their original sites or regions in South Arabia.

The concepts of divinity, resurrection and immortality held by the inhabitants of pre-Islamic Arabia (Kensdale 1953, 1-7) had not only instituted a permanent motive for different forms of sculptures to evolve and flourish, but they also laid down the fundamental principles of early pre-Islamic statuary, particularly in ancient Yemen, where local conventions and the relative isolation of this part of Arabia largely contributed to the emanation of two main defined styles of sculptural art

developing simultaneously (Segall 1955a, 207-8); the local style, which is described by Segal as "ancestral images", normally preserves its archaic artistic characteristics and remained little changed to the end. The second style is technically more advanced and exhibits a variety of combinations of foreign and local artistic traits.

The uniformity of tradition linking the local South Arabian sculpture can be attributed to the common religious purposes for which they were made. Indeed, from the epigraphical evidence there are plain references concerning the dedication of human statues as votive offerings to the principle deities (cf. Beeston 1937, 2, 27, 34, 47; Jamme 1962, Ja 559, 563-5, 570, 574). Such religious concepts led the South Arabian artists to follow a standardised style in carving free-standing human figures: poses are invariably frontal, either seated or standing, with the forearms, often thick and heavy, usually outstretched in an attitude of prayer (Pirenne 1977, I.357). Considerable attention was given to the head and its detail; it is usually cut off flat just above the hairline and often sculpted on a larger scale than the rest of the body, which often has a stocky appearance and has received superficial treatment (cf. Rathjens 1953, Pls. 141-8, 190-204; Cleveland 1965, 28-9). Another stylistic feature which distinguished the South Arabian human sculpture is their small scale. This feature is notable not only on statues of ordinary people, but also on sculpted representations of the South Arabian Kings such as the Ausanian monarchs (cf. Pirenne 1986, II.305-16).

Figures of males usually have beards, represented either by a row of drilled holes, or by a roughly-tooled ridge of stone running around the jawbone from ear to ear (cf. Pls. 24-6). Noses are usually elongated and high-bridged, giving the faces rather rigid expressions. Representations of female subjects share the common characteristics of male figures, being distinguished by the addition of small breasts and the dressing of the hair in a knot at the back of the head (Rathjens 1953, Vol. 2, Pls. 164-89; Pirenne 1977, I.339-40). For the South Arabian sculptor it was the face which best expressed the personality of the subject, and equally the name of the person gave him an identity as a member of a family or tribe.

However, the tendency to focus on the head and facial features was an ancient Asiatic trait of Near Eastern art (Avi-Yonah 1944, 112-3). In South Arabia this became an inherent feature and strongly imposed its influence on not only the human statues, but also the sculpted human heads which were particularly popular in pre-Islamic South Arabia. Apparently, the predominance of the religious impact assisted in the continuity of this tendency, which must have developed very early in the culture.

Relief sculpture is another popular branch of South Arabian art. Figures carved in relief and discovered to date have generally the same artistic characteristics as the sculpture in the round, especially their figurative approach, frontal poses and the mannered style of shaping the heads. But

the tendency to emphasize the upper part of the figure is significantly less observable in relief than in the round, and the drape of the garments is more meticulously worked in reliefs, although sometimes very stylized. The use of reliefs for religious purposes did not limit the variety of the subject matter as was the case with sculpture in the round. Evidence of early contact between pre-Islamic South Arabia and the northern civilizations is well attested in the relief work, for example Assyrian and Babylonian theological reliefs such as the solar disc resting in a crescent (Segall 1956b, 77) and the date palm tree with the mythical creatures (Pirenne 1977, II.351-4 and II.355-60). These foreign theological motifs were adopted by the South Arabian artists and their history reflects that of ancient South Arabian trade relations with neighbouring civilizations.

Another type of South Arabian relief is the so-called face plaques (cf. Cleveland 1965, 16-20), in which very stylized human facial features are depicted on either rectangular or square slabs. Reliefs of this type were usually inscribed with the names of the donors and were largely made as memorial representations.

Group I: Sculpted Human Heads

The sculpted human heads of Group 1 have been divided, according to their styles and method of manufacture, into the following types:

Type A: Heads with projecting beards

Type B: Female heads with high cheekbones

Type C: Male heads carved on flat panels

Type D: Heads with stippled moustaches and beards

Type E: Heads with large goggle-eyes and prominent lips

Type F: Heads distinguished by their cylindrical shape

Type G: Heads with oval-shaped faces

Miscellaneous Heads: Types H-L

Despite the considerable variety in styles and methods of manufacture, these heads have many stylistic characteristics in common, probably resulting from the fact that they were produced for the same purpose. The similarities can be summarized as follows:

1. All heads are made of alabaster.
2. With rare exceptions, the tops of the heads are cut off flat at the hair line, whilst the backs have been left rough and unpolished.
3. The noses are often elongated and unnaturally high-bridged, giving the faces a rigid expression.
4. The ears are usually poorly proportioned and are often too high, projecting outward unrealistically.

TYPE A: HEADS WITH PROJECTING BEARDS (Plates 32, 33, 34)

Perhaps the outstanding characteristics of these heads is the close similarity of the fashioning of the beard, which is represented by a roughly tooled ridge running from ear to ear below the chin. Secondly there are close affinities in the elongated shapes of the faces and the shapes of the noses which flare at the base; the heads also have a drilled hole at the chin, and these features indicate that these carvings originate from the same workshop.

The heads under consideration which belong to this type are as follows:

No. 24: Male head (Plate 32)

Dimensions:	Height:	30 cm.
	Width:	13 cm.
	Thickness:	13 cm.
Material:	Veined alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 140.	

Sculpted head. The nose is long and widens from bridge to base; two incisions under the lower end indicate nostrils. The brows are narrow and delicately depicted, and the eyes are deeply hollowed out, presumably to receive inlays (1.5 cm. depth of eye sockets). The mouth is indicated by pursed lips and under is drilled a hole, probably once inlaid. The ears protrude outwards unrealistically. The beard is represented by a projecting ridge running from ear to ear below the chin. The neck is long (10 cm.) and highly polished, and the back of the head is roughly rounded.

No. 25: Male head (Plate 33)

Dimensions: Height: 22 cm.
 Width: 10 cm.
 Thickness: 7 cm.
 Material: White alabaster
 Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM
 65K.

Sculpted head. The face and nose are elongated. The eyes are defined by oval incisions; in the centre of each a hole is drilled to indicate the iris. The mouth is depicted by faint lips. Above the mouth an incised line probably indicates a moustache. On the chin a hole is drilled, probably to receive inlay. The beard is represented by a projecting ridge (compare with Cat. No. 24). The ears are set too high and the back of the head and neck are roughly finished.

No. 26: Male Head (Plate 34)

Dimensions: Height: 21 cm.
 Width: 13 cm.
 Thickness: 11 cm.
 Material: White alabaster
 Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM
 150.

Sculpted head. The eyes are hollowed out, probably to receive inlays. The nose is flaring at the base (compare with Cat. No. 24, Pl. 32), and two depressions at the lower end suggest the nostrils. The moustache is represented by a curved, incised line. On the chin a hole is drilled. The beard is represented in the same manner as on the previously mentioned heads (marks of the pointed chisel are discernible on the beard).

DISCUSSION (Cat. Nos.: 24, 25, 26)

The tops and backs of these heads are roughly rounded or levelled out, probably to provide keys to fit the heads inside niches or 'shrine houses', as is common in the statuary of South Arabia (Phillips 1955, 224; Fakhry 1951, Part I, 101; Part III, Pls. XLI-XLII). This class of sculpture basically has votive and funerary purposes. They were either placed in the temples to represent their owners, in order to bring them the blessing and protection of the gods, or were buried with the deceased. Alternatively it is possible that the heads were placed in temples during the lifetime of the subject, and then placed in the grave after death along with other objects used in life.

Among the sculpted heads discovered at Timna Cemetery (Qataban site), four bearded heads provide a direct parallel to the Type A heads (Cleveland 1965, 6-7, 9, 26, Pls. 9 (TC 1361), 13 (TC 1588), 21 (TC 2043), 52 (TC 2173). The similarity lies not only in the distinctive shape of the projecting beards, but also in the style and method of manufacture. From the Qatabanian site of Hajar Bin Humeid, there is also bearded head closely similar to the heads in question especially in the style of the beard and workmanship (van Beek 1969a, 308, Pl. 47, Figs. b, c). The close similarities with these indicated parallel examples indicate that the Type A heads are very likely to have been derived either from Timna Cemetery or less likely from Hajar Bin Humeid. However, both these sites are Qatabanian.

As the heads in question are highly polished, it is not easy to detect with certainty the types of tools employed in the carving process; nonetheless, to work out the details of the facial features, the sculptor probably used a pointed chisel to hollow out the eyes. Marks of such a tool are clearly discernible on the interior of the eye sockets (Cat.

Nos. 24, 26, Pls. 32, 34). According to the nature of these marks, the sculptor probably set the point at a perpendicular angle to the interior surface, and struck the hammer gently. A flat chisel may have been used in the early stages of the carving process and was probably also used to level out the tops of the heads. The finishing touches would have been made by smoothing and polishing the front parts of these heads.

TYPE B: FEMALE HEADS WITH HIGH CHEEKBONES (Plates 35-38)

The heads of this type have many characteristics in common, the most striking of which is probably the close similarity in the modelling of the contours of the face, particularly the cheekbones and jawline. Other noticeable common features are the similarity in the modelling of the foreheads, which slope backwards, the shapes of the eyes, and noses which widen towards the tip. The classification of these heads as female is based on the more feminine appearance of the subject. This is a largely subjective distinction with few defining characters, however, it is possible that the high-arched eyebrows, locks of hair, and the soft modelling lines of the jaws are indications of feminine subjects, otherwise no reliable criteria can be established.

Heads belonging to this type are as follows:

No. 27: Female head (Plate 35)

Dimensions:	Height:	16 cm.
	Width:	12.5 cm.
	Thickness:	6.5 cm.
Material:	Reddish alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 158	

Sculpted head. The neck is broken immediately below the chin and the tip of the nose is damaged. The forehead slopes backwards and is highly polished. The grooves delineating the eyebrows are arched, and were probably once inlaid. The cavities of the eyes are hollowed out so that an inlay could be inserted. The mouth is realistically shaped with well proportioned, raised lips, and the nose flares slightly at the tip. The ears are unrealistically shaped and protrude outwards. Behind the ears locks of hair are represented, and

chisel marks are present all over the hair. The top of the head is cut off flat above the hairline, and the back of the head is roughly tooled.

No. 28: Female head (Plate 36)

Dimensions:	Height:	17 cm.
	Width:	12 cm.
	Thickness:	10 cm.
Material:	Reddish alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 218.	

Sculpted head. The neck is broken away just below the chin. The forehead slopes backwards. The brows are arched and delicately finished, and the eyes are hollowed out, presumably to receive an inlay (marks of a pointed chisel are visible on the interior surface of the eye sockets). The mouth is indicated by an incised line and the ears are represented by protrusions of crescent shape. Behind the ears two locks of hair are sculpted. The top and rear of the head are left flat, probably to allow the carving to be fitted into a niche.

No. 29: Female head (Plate 37)

Dimensions:	Height:	13 cm.
	Width:	9 cm.
	Thickness:	6.5 cm.
Material:	Reddish alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 224	

Sculpted head. The neck and the lower part of the chin are broken away. The forehead is slightly sloped backwards. The eyes are hollowed out and the nose is high-bridged, flaring

downwards. The mouth is shaped with pursed lips and it slants a little to the viewer's right. At the sides of the face are carved two small locks. The back of the head is roughly flattened.

No. 30: Female head (Plate 38)

Dimensions: Height: 16 cm.

Width: 12 cm.

Thickness: 11 cm.

Material: Veined alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
220

Sculpted head. The nose is chipped away along its upper half, and the neck is broken off. The brows are narrow and well depicted. The eyes are hollowed out, probably to receive inlays. Only the right half of the mouth is preserved. There appear to have been two locks of hair below the ears, the right one of which is broken. The top and back of the head are roughly levelled out.

DISCUSSION (Cat. Nos.: 27-30)

The striking similarity of these female heads strongly indicates that they were manufactured in the same workshop. One may go further and assume that they were possibly manufactured by the same sculptor because the two heads Cat. Nos. 27 and 28 (Pls. 35, 36) are so similar that they could have been made from the same model. Thus they must have been contemporary.

Close parallel examples of the style of the heads in question were discovered at Timna⁴ Cemetery (Cleveland 1965, 6-7, 9, Pls. 4 (TC 873), 5 (TC 1230), 11 (TC 1542) and 23 (TC 2259). Their likeness to each other lies not only in the

modelling of the high cheekbones, but also in the similarity of approach in carving the rest of the facial features. It is, therefore, highly possible that the female heads Type B originate from the Timna⁶ Cemetery and consequently they were probably used for the same votive purpose as those found in considerable abundance at Timna⁶ Cemetery. It is noteworthy that all the sculpted objects recovered from the excavations at Timna⁶ were tentatively dated to before the Christian era (Cleveland 1965, 1; Segall 1955a, 209).

It seems evident that the hollowed eyes and the shallow, chiselled brows were intended to carry some kind of pigment or inlay, but it has not been possible to tell which. However, we know that the Qatabānians did use limestone for the eyes (Cleveland 1965, 1) and other coloured materials such as lapis lazuli and paste for the brows (van Beek 1969b, 36).

The resemblance of Type B heads to Type A heads indicates that they were influenced by the same artistic tradition, though essentially of different workmanship, since in Type A the eye sockets project much more and there are also minor differences in the manner of carving the brows, those of Type B being more arched and following more closely the contours of the eye.

TYPE C: MALE HEADS CARVED ON FLAT PANELS (Pls. 39-46)

Despite the fact that all the male heads of Type C are carved on flat panels, they can be subdivided according to their stylistic lines and workmanship into the following sub-types:

Sub-type C1: Heads distinguished by eye design
(Plates 39-43)

The heads classified under sub-type C1 are distinguished by the close similarity of modelling of the eyes, which are outlined by a raised ridge. Other common stylistic features are the modelling of the rounded faces, and the striking similarity of the hair style, particularly those of Cat. Nos. 31 and 32 (Pls. 39, 40), which indicates that they came from the same workshop.

No. 31: Sculpted head (Plate 39)

Dimensions: Height: 12 cm.

Width: 8 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 175K

Other remarks: Inscription (Appendix, Inscription No. 1)

Sculpted head of a male (as the small beard denotes). The head is sculpted on a flat panel and fitted into a rectangular plaster frame. The hair is very stylized, depicted by staggered vertical incisions between horizontal incised lines. At the sides of the face two stylized locks of hair are represented. The eyes are oval in shape and bordered by a raised ridge (compare with Cat. Nos. 32-35). The nose, despite damage, appears to have a realistic shape. The ears are ill-

proportioned and represented by raised semi-circles. Immediately below the chin, a small raised ridge indicates a beard (compare with Cat. No. 33, Pl. 41). On the lower part of the frame is engraved an inscription probably consisting of two words:

Transcription: 1. ḥḥXḏXX(?)r
2. XXzfrm

No. 32: Male head (Plate 40)

Dimensions: Height: 16 cm.
Width: 11 cm.
Thickness: 7 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 167

Sculpted head. The nose is damaged along its entire length. The modelling of this head is closely paralleled by No. 31 (Pl. 39). The brows are thick and depicted in low relief. An incised line suggests the mouth. The sides of the panel are roughly tooled, possibly to provide keys to fit the carving into a plaster frame, as has been done with No. 31 above.

No. 33: Male head (Plate 41)

Dimensions: Height: 18 cm.
Width: 14 cm.
Thickness: 8 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 66

Sculpted head of a bearded male. The nose widens from bridge to tip and at the lower end two depressions indicate nostrils. The eyes are oval in shape and outlined with a

raised ridge, and the mouth is delineated with an incised line. The beard is formed by a raised ridge running from ear to ear below the chin.

No. 34: Male head (Plate 42)

Dimensions:	Height:	14 cm.
	Width:	10 cm.
	Thickness:	7.5 cm.
Material:	Grey alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 229	

Sculpted head of a bearded male. The lower corners of the panel are broken away. The face has a rounded shape and is sculpted in lower relief than Nos. 31-33 above. The oval-shaped eyes are contained by raised lines. The mouth is small and represented by an incised line. The beard is carved in the same manner as Cat. No. 33 (Pl. 41).

No. 35: Male head (Plate 43)

Dimensions:	Height:	13 cm.
	Width:	10 cm.
	Thickness:	7 cm.
Material:	Grey alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 266	

Sculpted head of a bearded male. The nose is damaged along the lower half and the lower corners of the panel are broken off. The brows are recessed and follow the contour of the eyes. The eyes are outlined with a raised line and in the centre of each a hole is drilled. The moustache is indicated by an incised line and on the chin is drilled a tiny hole which was once probably inlaid.

Sub-type C2: Heads with Rounded Faces (Plates 44-46)

Although the heads of this sub-type were also sculpted on flat panels, their style and workmanship differ considerably from those of sub-type C1. Heads of sub-type C2 are distinguished by having highly rounded faces, and the noses form a T-shape with the eye sockets. The heads of sub-type C2 are of inferior quality than those of sub-type C1.

Heads belonging to this type are as follows:

No. 36: Male head (Plate 44)

Dimensions:	Height:	17 cm.
	Width:	17 cm.
	Thickness:	7.5 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: unknown	

Sculpted head of a bearded male. The eyes are oval in shape and protrude outwards unrealistically; at the centre of each is a small incised line. The nose is elongated and forms a T-shape with the eye sockets. The mouth is indicated by a straight, incised line, without modelled lips. The ears are set too high and are represented by semi-circles. The beard is formed by a ridge of stone running from ear to ear below the chin. The top of the head is flattened

No. 37: Male head (Plate 45)

Dimensions:	Height:	22 cm.
	Width:	21 cm.
	Thickness:	11 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 180	

Sculpted head. The eyes are unworked and the nose is highly-bridged, leaving the rest of the face in a recessed plane. The mouth is indicated by an incised line curving upwards. The top of the head is roughly levelled out.

No. 38: Male head (Plate 46)

Dimensions:	Height:	16 cm.
	Width:	13 cm.
	Thickness:	12 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 199	

Sculpted head of a bearded male. The nose is large and flares at the tip, and the eyes are oval in shape and outlined with incisions. The mouth is represented by a curved, incised line. The beard is defined by a raised ridge running from ear to ear below the chin. The top of the head is roughly levelled out.

DISCUSSION (Cat. Nos.: 31-38)

From the stylistic and technical points of view the heads of sub-type C1 are much more advanced than those classified in sub-type C2. Heads of the latter sub-type are of crude workmanship and probably made by unskilled sculptors.

The modelling lines of the heads of sub-type C1, and particularly the design of the facial features, bring to mind the style and workmanship of a Qatabānian head found at Timna⁶ Cemetery (Pl. 47A) (Cleveland 1965, 7, Pl. 14). The similarity cannot be accidental because the two heads display exactly similar style and distinctive characteristics. The very singular fashion of representing the hair with staggered vertical and horizontal incisions (Cat. nos. 31, 32, Pls. 39, 40) was widely adopted by the Qatabānian craftsmen (Cleveland ibid., 7-8, 26 and Pl. 52, TC 2173). Another parallel example to the heads of sub-type C1 is published by Dr. J. Pirenne (Pl. 47B) (1977, Tome 1, Sect. 2, I.563), which is thought to have come from the Qatabānian site of Ḥayd Bin 'Aqīl. The resemblance also occurs in the design of the face and facial features.

From the above it seems highly possible that the heads of sub-type C1 were derived from either Timna⁶ cemetery or another Qatabānian site. As the heads of Type C1 appear to have been fitted with plaster frames (see Cat. No. 31, Pl. 39) they were possibly intended to be placed inside niches, possibly within a temple, and if this assumption is correct then this type of sculpture may well have had some religious significance.

With regard to the heads of sub-type C2, no close parallel examples have been found, but their general resemblance to the heads of sub-type C1 indicates at least that both sub-types C1 and C2 are influenced by the same artistic tradition which carving the heads on flat panels and also the similarity in designing the beards.

As far as the tools of the sculptor are concerned, the pointed chisel was very likely used to work out the details of the hair, particularly on Cat. Nos. 31 and 32. Other types of tools were doubtless utilized, but there are no visible marks to indicate their use, as the heads were polished.

TYPE D: HEADS WITH STIPPLED MOUSTACHES AND BEARDS

(Plates 48A, B, 49)

The realistic appearance and the distinctive style of moustaches and beard are probably the most prominent features of the heads of Type D. However, there are other common characteristics which must be mentioned: the shape of the jawlines and the design of the mouths.

Heads belonging to this type are as follows:

No. 39: Male heads (Plate 48A, B)

Dimensions: Height: 28 cm.

Width: 13 cm.

Thickness: 9 cm.

Material: White alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
66K

Sculpted head showing a bearded male. The middle part of the forehead is chipped away, but otherwise the head is intact. The eyes are recessed between the upper and lower lids and in the centre of each a hole is drilled, probably to receive inlay. The eyebrows are narrow and delicately carved. The nose is realistically modelled and gently blended with the face. Many rows of small holes were made on the chin to represent the beard and small holes were also made to indicate the moustache and the beard below the lower lip. The mouth is realistically formed by well proportioned lips. The ears are ill proportioned and represented by C-shaped projecting ridges. The face and neck are highly polished, but the top of the head is cut off flat and the rear is roughly levelled out (chisel marks are visible at the back, Pl. 48, B). The areas at the top and bottom (Pl. 48B), have been cut more deeply than the

surface of the back, probably to allow the carving to be locked into position.

No. 40: Male head (Plate 49)

Dimensions:	Height:	14.5 cm.
	Width:	13 cm.
	Thickness:	8 cm.

Material:	White alabaster
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Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 169
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Sculpted head of a bearded male. The upper part of the head is missing, but despite that the remaining features such as the nose and jaw indicate that the face is realistically modelled. The mouth is shaped in the same manner as Cat. No. 39 (Pl. 48). The beard and moustache are also represented by stippling. The back of the head is roughly flattened.

DISCUSSION (Cat. Nos.: 39, 40)

The realistic and subtle modelling of the heads of this type certainly reflect the technical skills of the sculptor who, although apparently influenced by the traditional South Arabian tendency to cut off the tops of the heads, nonetheless has sufficient Hellenistic feeling to produce a real portrait with plastic representation.

Parallel examples, bought by C. Rathjens at Ṣanʿā and reportedly discovered at Wadī Sabāʾ at Marīb (Rathjens 1953, 93-4, 237 and Pls. 332-337), cannot however be Qatabānian because their style and workmanship are completely different from other known Qatabānian heads, including those described above. The stippling beards seem to have been designed to receive some black material, probably bitumen or charcoal, as is the case

with the beard on the head discovered at al-Faū (Cat. No. 17, Pl. 24).

Apparently, the heads in question were once locked into a wall, because two deep cuts have been made at the top and bottom on the back of Cat. No. 39 (Pl. 48B) and it is thus probable that the heads were made for votive purposes, and were originally placed in a temple.

With regard to the tools used in the carving process, a pointed chisel was essential in treating the brows, eyes and beards, but other tools are likely to have been used in the early stages of carving.

TYPE E: HEADS WITH LARGE GOGGLE-EYES AND PROMINENT LIPS
(Plates 50-52)

Perhaps the most notable characteristics of the heads of this type are the close similarity in modelling the eyes, which are remarkably large and unrealistically goggling, and the design of the mouths which have pursed lips which project outwards. Another common feature is the resemblance in fashioning the noses and cheeks.

No. 41: Sculpted head (Plate 50)

Dimensions:	Height:	21 cm.
	Width:	11.5 cm.
	Thickness:	10 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 140A	

Sculpted head, probably of a male. The eyes are oval in shape and protrude outwards and in the centre of the right eye a shallow hole has been made. The nose is well proportioned and the mouth is formed by pursed lips separated by an incised line. The cheeks are full and highly polished. The left ear is broken away, whilst the right one is indicated by a projecting mass. The top of the head is roughly flattened and the back is roughly rounded.

No. 42: Sculpted head (Plate 51)

Dimensions:	Height:	25 cm.
	Width:	14 cm.
	Thickness:	10 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 66C	

Sculpted head, probably of a female. The eyes are modelled in the same fashion as Cat. No. 41 (Pl. 50). The nose is slightly elongated, but otherwise realistically modelled. The cheeks are full and well carved. Neither the brows nor the ears are represented. The mouth is delineated by protruding lips. Two small locks of hair are represented. The top and back of the head are roughly levelled out.

No. 43: Sculpted head (Plate 52)

Dimensions: Height: 23 cm.

Width: 12 cm.

Thickness: 11 cm.

Material: White alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 232

Sculpted head, probably of a male. Despite the damage, some parts of the facial features are still preserved. The way in which the eyes and face are modelled recalls the style of Cat. Nos. 41 and 42 (Pls. 50, 51). The top of the head is left flat and the rear is roughly rounded.

DISCUSSION (Cat. Nos. 41-43)

Considering the close similarity of style and method of manufacture, the heads of Type E were very probably made at the same workshop, and are probably contemporary. Parallel examples to these heads were bought by C. Rathjens at Şan'ā and believed by him to have come from the Jawf area (north-east of Şan'ā) (Rathjens 1953, 92-3), Figs. 161, 163). Another parallel example is provided by the two heads (Pl. 53) which have been in the possession of the British Museum (Reg. Nos. 103026, 103027, D820) since 1909. The similarity occurs in the modelling lines of the jawlines and the cheeks, which are rather plump, and also in the design of the mouth which is

formed by pursed lips. Unfortunately the provenance of the last mentioned parallels has not been recorded. At our present state of knowledge it is difficult to say whether the heads in question were from a Minaean workshop or not, however, they certainly differ from the known Qatabānian sculpted heads which are generally well labelled and documented.

TYPE F: HEADS OF CYLINDRICAL SHAPE (Plates 54, 55)

The heads of this type are distinguished by having a cylindrical appearance. Another common characteristic is the shape of the noses which are elongated and highly-bridged.

Heads belonging to this type are as follows:

No. 44: Sculpted head (Plate 54)

Dimensions: Height: 25 cm.

Width: 11 cm.

Thickness: 9.5 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
157A

Sculpted head, probably of a male. The eyes, brows and ears are not worked out. The bar-shaped nose is 7 cm. long and is set on the face at a sharp angle. The mouth is represented by faintly raised lips. The neck is 9 cm. long and has a roughish surface. The top of the head is cut off flat, and the back is roughly rounded.

No. 45: Sculpted head (Plate 55)

Dimensions: Height: 12 cm.

Width: 9 cm.

Thickness: 8 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
65E

Sculpted head of a bearded male. The neck is broken away just below the chin. The face and nose are elongated and have a great deal of similarity to Cat. No. 44 (Pl. 54). The ears,

eyes and brows are not represented. The mouth is formed by raised lips separated by an incised line. Side whiskers and a moustache are represented by stippling. The top of the head is cut off flat, and the rear is roughly rounded.

DISCUSSION (Cat. Nos. 44, 45)

It seems evident that the two heads of Type F are closely related, both in terms of style and method of manufacture, and were thus probably produced in the same workshop.

These heads compare very closely with a sculpted head in the possession of the British Museum (Pl. 56) (Reg. No. 116676, D1095). One might note, for example, the cylindrical appearance, and the long, highly bridged nose. The general similarity they show among themselves may suggest that they were influenced by similar workmanship. Unfortunately the provenance of the parallel example has not been recorded.

The representation of the beard by stippling (Pl. 55) brings to mind the style of the beards seen on the heads of Type D (Cat. Nos. 39, 40, Pls. 48 and 49) and the sculpted head from Qaryat al-Faū (Cat. No. 17, Pl. 24). It is noteworthy that the rendition of the beards by stippling is uncommon on the known Qatabānian statuary, on which beards are usually represented by a projecting ridge running from ear to ear below the chin (see for example Cleveland 1965, Pls. 9, 13, 21, 52; van Beek 1969a, Pl. 47, Figs. b, c). It is therefore unlikely that the heads in question, and also that of Type D, were of Qatabānian origin.

TYPE G: HEADS WITH OVAL-SHAPED FACES (Plates 57-60)

The heads classified under Type G are generally small in size and have oval-shaped faces which are somewhat flattened. All of them have facial features which are crudely modelled and out of proportion.

No. 46: Sculpted head (Plate 57)

Dimensions:	Height:	15 cm.
	Width:	13.5 cm.
Material:	Grey alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 227	

Sculpted head. Brows and ears are not represented. The eyes are unnaturally protruberant. The nose is long and slightly flaring at the tip. A small incised line indicates the mouth. The top of the head is rounded.

No. 47: Sculpted head (Plate 58)

Dimensions:	Height:	15.5 cm.
	Width:	9 cm.
Material:	White alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 228	

Sculpted head. The face is flat and neither the ears nor the brows are represented. The nose is long and carved slightly obliquely to the left side of the face. The eyes are oval in shape and project unnaturally outwards. The mouth is simply a shallow, incised line. The top of the head is rounded, whilst the back is roughly flattened.

No. 48: Sculpted head (Plate 59)

Dimensions: Height: 18 cm.

Width: 10 cm.

Material: White alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
198.

Sculpted head. The eyeballs project outward and the nose is sculpted in the same manner as those of the former heads (Pls. 57, 58). The mouth is defined by raised lips. The top of the head is cut off flat and the back is left unworked.

No. 49: Sculpted head (Plate 60)

Dimensions: Height: 14 cm.

Width: 8 cm.

Material: White alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
159

Sculpted head. The forehead is badly damaged. The nose is long and at its lower end two holes are drilled to indicate nostrils. The mouth is represented by an incised line, without modelled lips. Neither the eyes nor ears are indicated. The top and back of the head are roughly levelled out.

DISCUSSION (Cat. Nos. 46-49)

Stylistically the heads of Type G have a completely different artistic appearance from those previously described. From their close similarity of style and method of manufacture, they could be attributed to the same unskilled workshop. No parallel examples have been found. Apparently very simple tools were used in the carving process; a pointed chisel was probably used to work out the facial features and an abrasive

material, possibly sandstone, may have been used for polishing, as well as for smoothing the sharp angles.

TYPES H-L MISCELLANEOUS HEADS

Each of the following types (H, I, J, K, L) includes one sculpted head. This classification has been made because of their particular styles and workmanship, which differ significantly in some way from all the other heads described, and it thus seems appropriate to deal with each separately.

Type H (Plates 61A, B, C)

No. 50: Sculpted head (Plates 61A, B, C)

Dimensions: Height: 18 cm.

Width: 8.5 cm.

Material: Reddish alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 223

Sculpted head of a female. The face is slender and highly polished. The brows are delicately arched, following the contour of the eyes which are equally hollowed out, apparently to receive inlay (1.6 cm. depth of eye sockets). The nose is long and broken along the middle part. The mouth is very small and represented by pursed lips. The ears are set slightly higher than their natural position, and are formed by raised, curved lines in the shape of a crescent circling a disc (Pl. 61B). There appear to have been locks of hair below the ears which are now broken away. The neck is long, and flares somewhat at the tip.

DISCUSSION (Cat. No. 50)

Technically, the head described above demonstrates the skill of a sculptor who had undoubtedly mastered the technique of carving. According to the tool marks remaining on the surface of the head, the use of certain types of tools can be

detected. The traces of the pointed chisel are discernible on the interior surface of the eye sockets (Pl. 61C) and to hollow out the eyes the sculptor had presumably to set the point perpendicular to the interior surface and use gentle taps of the hammer. At the back of this head (Pl. 61B) the flat chisel was probably used to trim the jagged surface. The finishing touches must have been made by smoothing and polishing with either a metal file or other abrasive material. Generally two forms of marks can be detected for this process, either regular, straight scratches or irregular scratches; the former often results from the use of a metal file, while the latter indicates the employment of a stone polisher such as a piece of sandstone. The irregular scratches detectable on this head indicate that a stone abrasive was more likely to have been used (Pl. 61B).

An example similar to this one in style and workmanship was discovered at the Timna⁶ Cemetery (Cleveland 1965, 7, Pl. 12, TC 1406), the only difference being that the Timna⁶ head has five holes drilled in each eyebrow groove, but otherwise both heads exhibit the same modelling lines and are thus very likely the product of the same workshop. Another, less close, parallel is head no. TC 1556 which was also found at Timna⁶ Cemetery (Cleveland 1965, Pl. 12).

TYPE I (Plates 62A, B)

No. 51: Sculpted head (Plate 62A, B)

Dimensions: Height: 20 cm.

Width: 8 cm.

Thickness: 9.5 cm.

Material: Reddish alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM
176

Sculpted head, probably of a male. The forehead is slightly elongated in comparison to the size of the face. The eyes were designed to receive inlays and both are hollowed out (8 mm. average depth). The eyebrow grooves are narrow and finely carved. The nose is somewhat elongated, but otherwise has a naturalistic shape. The mouth is represented by moulded lips, separated by an oblique incised line. The top and back of the head are sub-realistically sculpted. The neck is carved in the round and polished smooth. This head seems once to have been fitted to a base because the lower edge of the neck is trimmed.

DISCUSSION (Cat. No. 51)

Despite the elongation of the forehead, this head is well modelled, particularly when compared with the heads described previously. The way in which the lower end of the neck is cut clearly indicates that it was intended to be fitted to a base, possibly inscribed with the name of the devotee, as is known from other examples (Cleveland 1965, Pl. 24, TC 1884). From this it seems probable that this carving was originally placed inside a building, possibly a temple. The head in question is, to a certain extent, different from the usual representations of human heads from Qatabānian workshops. It is certainly much

more realistically modelled and displays greater mastery of technique. No parallel example has been found.

As the head is highly polished it is not possible to identify the tools employed in its manufacture, but a pointed chisel must have been used to work out the eye sockets, brows and mouth, and other tools may have been used in the early stages of roughing out the head.

TYPE J. (Plate 63)

No. 52: Sculpted head (Plate 63)

Dimensions: Height: 24 cm.
 Width: 8 cm.
 Thickness: 9 cm.

Material: Reddish alabaster

Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM
 166

Sculpted head of a bearded male. The face and nose are slightly elongated. The left eyebrow groove is carved slightly higher than the right. The eyes are hollowed out, presumably to receive inlays, and the mouth is represented by modelled lips separated by a slanting, incised line (compare with Cat. No. 51 above, Pl. 62A). The nose is unrealistically elongated, meeting the face at a sharp angle. The beard is represented by an incised line, gracefully curved, running from ear to ear on the jawline. The neck is 14 cm. long and highly polished, and flares slightly at the base. The top of the head is cut off flat just at the hairline, whereas the back is roughly flattened.

DISCUSSION (Cat. No. 52)

This head has some similarity to Cat. No. 51 above, particularly in the design of the mouth and the 'soft' modelling of the jawline. The fact that the back and top of the head are flattened indicates that the carving was designed to be fitted into a niche or 'shrine house' (Phillips 1955, 224). Similar examples have not been found, but certain elements of this head, specifically the elongation of the face and nose, bring to mind the style and workmanship of two Qatabānian female heads discovered at Timna⁶ Cemetery (Cleveland 1965, 12, Pl. 12, TC 1556 and TC 1466). As far as

the sculptor's tools are concerned, a pointed chisel was probably used to achieve the mouth, eyebrow grooves and eyes (marks of the point are discernible on the interior surface of the eye sockets).

TYPE K. (Plate 64A, B)

No. 53: Sculpted head (Plate 64A, B)

Dimensions:	Height:	25 cm.
	Width:	14.5 cm.
Material:	Reddish alabaster	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 154	

Sculpted head of a female. The right jaw and the lower end of the nose are damaged. The eyebrow grooves are delicately carved following the contours of the eyes. The eyes themselves are depicted wide open and bordered by incised margins; in the centre of each a hole has been drilled, obviously to carry inlays. The nose, despite the damage, appears to have been highly-bridged. The mouth is represented by pursed lips separated by a faint, incised line. The cheeks are full and well modelled. The ears are very stylized, and only the outer rims are represented in relief. The short hair is represented by a mass of stone with tool marks all over. The neck is highly polished and flares at the base.

DISCUSSION (Cat. No. 53)

The style of this head shows many of the stylistic characteristics of Qatabanian craftsmanship, especially in the modelling of the brows, and of the forehead which distinctly slopes backwards (compare with the female heads of Type B, Cat. Nos. 27, 28, 29 and 30). The head in question also recalls the style of one of the finest Qatabanian female heads which was unearthed at Timna⁶ and dated to the 1st century B.C. (Phillips 1955, 113). On stylistic grounds the head in question is very likely derived from the Qatabanian style.

TYPE L (Plate 65, Figure 19)

No. 54: Sculpted head (Plate 65, Figure 19)

Dimensions: Height: 19 cm.

Width: 9 cm.

Thickness: 10 cm.

Material: White alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM 16Other remarks: Inscription (Appendix, Inscription
No. 2)

Sculpted head of a female (as the inscription indicates). The forehead is narrow and blends unnaturally with the top of the head. The facial features are faintly depicted. The eyes are represented by oval incisions (better seen in the drawing Fig. 19). The mouth is small and shaped by pursed lips, and the nose is unnaturally represented by a banded ridge. On the neck is an interesting inscription (not clearly visible in the photograph, but better seen in Fig. 19) revealing the name and clan of the subject.

Transcription: skynt rš md

'skynt' is a feminine proper name and 'rš' may be the clan name. The meaning of 'md' is a personal name?.

DISCUSSION (Cat. No. 54)

Without the inscription it would have been impossible to say whether this head represents a male or a female. Technically, the head is of crude workmanship, and its style is generally different from the previously described heads. According to information given by the Museum, this head was presented by the Governor of Riyadh (Amīr Salmaḥ bin Abdulaziz) who had received it as a gift from the Governor of Marib, but whether the head was originally from the Marib region is not known. However, no similar example has been found.

GROUP II: PLAQUES BEARING STYLIZED HUMAN FACES

The present group consists of eighteen square or oblong stone plaques, each bearing a very stylized human physiognomy. The general execution of the face plaques is much inferior to that of the human heads described in Group I (Types C1, C2) in which the faces are sculpted half in the round and the facial features were more emphasized. Most of the face plaques are inscribed with the name of the donors, and others carry extremely interesting inscriptions giving not merely names but other important data as well (e.g. Cat. Nos. 70, 72, Pls. 81A, B, 83A, B).

The Catalogue divides the objects of this group into the following types:

TYPE A: Face Plaques Having a Short and Broad Appearance

TYPE B: Face Plaques Having U-Shaped Faces

TYPE C: Face Plaques Distinguished by Pointed Chins

Miscellaneous Face Plaques Types D and E

The face plaques of this group have many stylistic characteristics in common, the most notable of which are listed below:

1. The top edges of the plaques cut off the heads at the hairline.
2. Without exception all of them are of crude workmanship.
3. The noses are unnaturally elongated, usually forming T-shapes with the foreheads.
4. The plaques are exclusively of limestone or sandstone.

TYPE A: FACE PLAQUES HAVING A SHORT AND BROAD APPEARANCE
(Pls. 66-75)

Perhaps the most notable common characteristics of the face plaques of this type are the close similarities in the modelling of the outlines of the faces which are very broad and short. On none of these plaques are ears or brows represented.

No. 55: Face plaque (Pl. 66)

Dimensions:	Height:	22 cm.
	Width:	22 cm.
	Thickness:	8 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 232	

Face plaque. The face is short and broad. The nose is represented by a small, angular ridge flaring at the tip. The eyes are set close together and are indicated by deep incised lines. The mouth is drawn simply by a small, incised line. The forehead and marginal areas of the face are left unpolished.

No. 56: Face plaque (Pl. 67)

Dimensions:	Height:	25 cm.
	Width:	22 cm.
	Thickness:	7.5 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 141	

Face plaque. The style of modelling is very similar to Cat. No. 55 (Pl. 66). The eyes are set close together and represented by small oval incisions. The bar-shaped nose meets the forehead at a nearly perpendicular angle. The mouth is indicated by a shallow, incised line.

No. 57: Face plaque (Pl. 68)

Dimensions:	Height:	30 cm.
	Width:	18 cm.
	Thickness:	6.8 cm.
Material:	Sandstone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 30	
Other remarks:	Illegible engraved characters	

Face plaque. The top right corner (viewer's left) is chipped away. Faint grooves indicate the eyes. The nose is long, widening at the top. The mouth is suggested by a slanting, incised line. Abrasion marks are visible around the face.

No. 58: Face plaque (Pl. 69)

Dimensions:	Height:	24 cm.
	Width:	22.5 cm.
	Thickness:	6 cm.
Material:	Sandstone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 32	

Face plaque. The lower part of the plaque is broken off. The forehead projects outward, leaving the rest of the face in a recessed plane. The eyes and mouth are indicated by incised lines.

No. 59: Face plaque (Pl. 70)

Dimensions:	Height:	18 cm.
	Width:	17 cm.
	Thickness:	7 cm.
Material:	Sandstone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 181	

Face plaque. The forehead is badly damaged and the lower part of the plaque is broken away. The mouth is represented by pursed lips and the eyes by deep, incised lines. The face is short and polished.

No. 60: Face plaque (Pl. 71)

Dimensions:	Height:	19.5 cm.
	Width:	14 cm.
	Thickness:	9 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 184A	
Other remarks:	Inscription. Appendix, Inscription No. 4.	

Face plaque. The right side of this plaque is broken away. The eyes and mouth are represented by shallow incisions. The nose is long and forms a T-shape with the forehead. The face and the preserved parts of the plaque have pitted surfaces.

Transcription: xx/hb

No. 61: Face plaque (Pl. 72)

Dimensions:	Height:	22 cm.
	Width:	14.5 cm.
	Thickness:	8.5 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 184	
Other remarks:	Inscription. Appendix, inscription No. 5.	

Face plaque. The forehead is unpolished and the left eye (viewer's right) is carved slightly higher than the other. The

nose is long but not straight. The mouth is suggested by a small, incised line. Five characters are inscribed on the lower end of the plaque.

Transcription: hwix/1

No. 62: Face plaque (Pl. 73)

Dimensions:	Height:	30.5 cm.
	Width:	20 cm.
	Thickness:	9 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 183	
Other remarks:	Inscription. Appendix, Inscription No. 6.	

Face plaque. The forehead is narrow and left unpolished. The eyes and mouth are indicated by incised lines. The nose is sculpted in low relief and forms a T-shape with the forehead. Three characters are engraved under the chin, of which only one is legible.

Transcription: xwlt

No. 63: Face plaque (Pl. 74)

Dimensions:	Height:	22 cm.
	Width:	16 cm.
	Thickness:	8 cm.
Material:	Sandstone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 185	

Face plaque. The facial features are badly weathered. The right eye socket (viewer's left) is sculpted higher than the

left. The nose is carved in low relief and the mouth is indicated by an incised line.

No. 64: Face plaque (Pl. 75)

Dimensions: Height: 23 cm.

Width: 12 cm.

Thickness: 6.5 cm.

Material: Limestone

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 137K

Other remarks: Inscription. Appendix, Inscription No. 7.

Face plaque. The outline of this face is somewhat different to those described above, but the shapes of the nose and eye sockets are similar to those of Cat. Nos. 64, 65 and 66. The mouth is not represented and the eyes are indicated by shallow depressions. Three characters are inscribed below the chin.

Transcription: yhm

DISCUSSION (Cat. Nos. 55-64)

Apparently face plaques of Type A were probably executed by the same method: presumably after the slab had been levelled, the outline of the lower face was defined by deep incisions. In the second stage the shape of the nose was obtained simply by cutting away and then smoothing the area around, leaving the rest of the face flat. The foreheads were virtually unworked, apart perhaps from some superficial smoothing, possibly to provide a flat surface for an inscription. Apparently very simple tools were used in the carving process: a pointed chisel was certainly used to render the facial features, as these were

defined by incisions. Irregular scratches are visible below the chins and at the sides of the noses, so it is much more likely that a sandstone or schist abrasive was used to cut away the background than a metal chisel.

From the stylistic and technical points of view, the face plaques of Type A are closely related both in terms of workmanship and function, and consequently they are likely to have originated in the same area.

The function of these plaques, as the presence in some examples of a personal name suggests, appears to have been mainly to represent and commemorate the dead (Rathjens 1953, 79-83; Cleveland 1965, 16; Kensdale 1953, 5). However, the discovery of other but related types of face plaques in the vicinity of tombs and temples led Dr. J. Pirenne to suggest the following,

"For ancient Arabia the stone conceals the divinity until someone gives it the value of a betyl, or a 'house of divinity'. From this moment onwards, the faithful person would symbolise his own soul entering into this stone in the form of a betyl. While he is living, he will deposit in the temple his mu'ammir, which might well be a plain betyl with his name on it, or a face plaque or statuette enshrined in a stele or in a stone niche." (Pirenne 1977, Vol. I, Sect. 2, I.542).

Based on our awareness of the persistence of the stone cult in pre-Islamic Arabia, and with all due respect to Dr. Pirenne's suggestion, it is difficult to prove the existence of such a spiritual concept without epigraphic or other reliable evidence. On the other hand, I do not feel that this is a correct interpretation. On the other hand, Timna' Cemetery is the only excavated site which has revealed large numbers of related types

of these plaques (Cleveland 1965, 16-20; Harding 1964, 48, Pl. XLIII, 24-27)) and so at present they are much more closely associated with the tombs. - This being so it is advisable, at our present state of knowledge, to consider such types of crude representations as commemorative objects which were probably made for the dead.

The South Arabians developed different types of face plaques, all of them highly stylized and crudely rendered. Amongst the plaques discovered at Timna⁶ Cemetery Dr. R. Cleveland distinguished two main types (Cleveland 1965, 16), but neither of these types parallels the plaques under discussion here, and this may reduce the possibility of a Qatabanian origin for Type A objects.

Amongst the sculptural objects bought by Rathjens at Ṣan'ā are a few examples of face plaques (Rathjens 1953, Pls. 260, 290-1, 313-4) but again, none of them provides a close parallel to the plaques described above.

Face plaques belonging to a related stylistic tradition to those in question have been found at the site of Risqeh (Kirkbride 1969, 190; 1960, 232-33, Pl. XII), a Thamūdīc sanctuary situated about 20 km. south of Aqaba. The similarity occurs only in the form and general crude workmanship. In her judgment Miss Kirkbride considered the Risqeh plaques to be memorial objects.

TYPE B: FACE PLAQUES HAVING U-SHAPED FACES (Pls. 76-80)

Plaques of this type are distinguished by having U-shaped faces. Another notable feature is their close similarity in the modelling of the eyes by oval incisions. In this type the facial features are more pronounced than those of Type A plaques.

Plaques belonging to Type B are as follows:

No. 65: Face plaque (Pl. 76)

Dimensions:	Height:	27 cm.
	Width:	14 cm.
	Thickness:	6 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 232	
Other remarks:	Inscription. Appendix, Inscription No. 8	

Face plaque. The forehead is unnaturally elongated and roughly tooled. The eyes are oval in shape and defined by incisions. The nose is long and narrow, sculpted in lower relief. An incised line indicates the mouth.

Transcription: ymnl

ymnl: a personal name (see Appendix, Inscription No. 8).

No. 66: Face plaque (Pl. 77A, B)

Dimensions:	Height:	17 cm.
	Width:	10 cm.
	Thickness:	6 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 66B	
Other remarks:	Inscription on the back (Appendix, inscription No. 9).	

Face plaque. The shape of this face is very similar to Cat. No. 65. The nose is unnaturally elongated (9 cm. long) and the mouth is carved in a half smile. The eyes are represented by oval incisions. On the back is an inscription of six characters (Pl. 77B); below the inscription run two adjacent parallel grooves, each 14 cm. long.

Transcription: t/dhwnl

No. 67: Face plaque (Pl. 78)

Dimensions:	Height:	22 cm.
	Width:	14 cm.
	Thickness:	7 cm.
Material:	Limestone	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 232A	
Other remarks:	Three characters are engraved below the chin. Appendix, Inscription No. 10.	

Face plaque sculpted in low relief. The facial features are rendered in the same manner as Cat. No. 66 (Pl. 77). The face and its surrounding margins have pitted surface.

Transcription: hf^ol

No. 68. Face plaque (Pl. 79)

Dimensions: Height: 15 cm.
 Width: 13 cm.
 Thickness: 5 cm.
 Material: Limestone
 Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM 66
 Other remarks: Three engraved characters are
 present. Appendix, Inscription No.
 11.

Face plaque. The forehead is flattened just over the eyes. The oval-shaped eyes are defined by incisions. The long nose widens slightly towards the top and the mouth is represented by a curved, incised line.

Transcription: mbn

No. 69: Face Plaque (Pl. 80)

Dimensions: Height: 19 cm.
 Width: 20 cm.
 Thickness: 5 cm.
 Material: Sandstone
 Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM 31
 Other remarks: Four engraved characters are
 present (Appendix, Inscription No.
 12)

Face plaque. The forehead is cut off immediately below the hairline. The right eye (viewer's left) is hollowed out, while the left eye is defined by an incision. The nose is angular and high-bridged.

Transcription: bnsr

DISCUSSION (Cat. Nos. 65-69)

Technically, the plaques of Type B seem to have been executed in the same manner as the plaques described as Type A. In both types the face has been cut out in low relief from a single flat surface, and thus the differences in modelling of the facial features are simply the result of local variations in workmanship. It is probable, therefore, that the plaques of Type B were made for the same purpose as those of Type A, i.e. as memorials to the dead. As far as the sculptor's tools are concerned, a pointed chisel was probably used to delineate the eyes and mouths. No parallel examples have been found.

TYPE C: FACE PLAQUES DISTINGUISHED BY POINTED CHINS (Pls. 81, 82)

The one stylistic characteristic of these plaques is the shape of the chins which are rather pointed, particularly when compared with the plaques discussed as Types A and B. There is also a similarity in the modelling of the noses, which have flat bridges.

Plaques belonging to Type C are as follows:

No. 70: Face plaque (Pl. 81A, B)

Dimensions:	Height:	37 cm.
	Width:	19 cm.
	Thickness:	16 cm.

Material: Limestone

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 100A

Other remarks: This plaque bears a 14-line inscription (Appendix, Inscription No. 13)

Face plaque. The eyes are not level, and each is indicated by an incised line. The nose is long and flat, forming a T-shape with the eye sockets. An incised line suggests the mouth. The chin is slightly pointed. On the back (Pl. 81B) is an inscription of fourteen lines, occupying the whole of the back surface. The damage to the inscription suggests that it is earlier than the facial representation and has thus been re-used or added to.

No. 71: Face plaque (Pl. 82)

Dimensions: Height: 23 cm.
 Width: 13 cm.
 Thickness: 7.5 cm.

Material: Limestone

Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM 63B

Other remarks: Inscription present below the face
 (Appendix, Inscription No. 14)

Face plaque, probably of a male (as the name indicates). The forehead is badly damaged. The eye sockets are cut in a straight line and the bridge of the nose is flattened (compare this with Cat. No. 70 above (Pl. 81A). The mouth is represented by a faintly incised line.

Transcription: tsm/yhr

DISCUSSION (Cat. Nos. 70, 71)

In view of the similarity of modelling of the outlines of the pointed chins and flat-bridged noses, plaques of Type C seem to have been executed at the same workshop. No parallel examples have been found, but the study of the lengthy inscription on Cat. No. 70 (Pl. 81B, Appendix No. 13) reveals by the mention of a Minaean deity (NKRH) that the inscription is most likely to be Minaean, consequently, plaques of Type C are likely to have derived from a Minaean site, probably from Jawf. The way in which the noses and eye sockets are cut in straight lines might indicate the use of a flat chisel. A pointed chisel was probably used in the early preparation for roughing out the faces on the plaques, and was also used to work out the shapes of the mouths, and to cut the inscriptions.

MISCELLANEOUS FACE PLAQUES: Types D and E

Each plaque which does not specifically belong to any of the previous types is described as a separate type.

TYPE D (Pls. 83A, B)

No. 72: Face plaque (Pls. 83A, B)

Dimensions: Height: 37 cm.

Width: 24 cm.

Thickness: 7 cm.

Material: Sandstone

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 174

Other remarks: Five-line inscription, present on the back (Appendix, Inscription No. 15)

Rectangular plaque showing two stylized human faces depicted in low relief. The upper face is large and occupies most of the width of the plaque, while the lower face is small and contained in a raised frame. The forehead of the upper face is damaged. The eyes and mouths are indicated by incisions, while the noses are represented in low relief. The small face, which probably represents a child, is tilted slightly to the left side of the plaque. On the back (Pl. 83B) is an important inscription consisting of five lines. The nature of the damage to the inscription is such as to suggest the re-use of the stone, and thus the human faces cannot be associated with it.

Transcription 1. m[lk]/[sb^ʔ]/wd^{°°}

2. rydn/bn/smh⁶

3. ly/drh/yw/'lm[°]

4. 'ttr/ddbn/whx

5. rhw/btrh

DISCUSSION (Cat. No. 72)

The general execution of this plaque is much finer than that of the others discussed in this group. Evidently the original use of the plaque was for the inscription, and this certainly implies that the stone had been taken from a building, possibly at one of the Sabaean-Himyarite sites. It is noteworthy that the royal Sabaean-Himyarite titles (mlk Sabā^ʔ and Dhu Raydān) which appear in the first line of the inscription, were introduced into South Arabia in the late Sabaean era, 115 B.C. (Wissmann 1964, 429-30) and this at least suggests that the human faces carved on the reverse of the stone cannot predate c. 115 B.C. However, the later use of the stone for the stylized faces has doubtless damaged the royal inscription but is, nonetheless, interesting in that it provides unique evidence for a dual memorial representation. No parallel example has been found.

TYPE E: (Pl. 84)

No. 73: Face plaque (Pl. 84)

Dimensions: Height: 37 cm.
 Width: 28 cm.
 Thickness: 8 cm.

Material: Sandstone

Present location: Department of Archaeology, King
 Saud University. Reg. No.: UM 194Other remarks: One-line inscription (Appendix,
 Inscription No. 16)

Unfinished face plaque. The outline of the face is drawn with deep incisions. The brows, nose and mouth are crudely represented in low relief. Abrasion marks show up as white lines scattered over most of the surface. Across the upper margin is an inscription of three words.

Transcription: krb'tt/bn/h^oy^oxDISCUSSION (Cat. No. 73)

Like the previously described plaques the initial definition of the face was made with incisions, but unlike them, in this case the eyes and brows are represented in low relief. The second stage of carving would have been done by cutting away the background to make the face stand proud of the plaque. The nature of the abrasion traces (which show up as white marks) indicate that a stone abrasive was used for finishing, rather than a metal file. This plaque probably originated from a Minaean site as the name of its subject, 'Krb'ttar', is said to be a common Minaean name (Harding 1971, 497); however, no parallel example has been found.

Group III: RELIEF SCULPTURES BEARING HUMAN AND ANIMAL FIGURES

This group deals with nine reliefs (Cat. Nos. 74-82). A discussion of each individual relief immediately follows its full description.

No. 74: Female figure (Plate 85)

Dimensions:	Height:	24 cm.
	Width:	19 cm.
	Thickness:	6 cm.

Material:	Grey alabaster
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Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 151K
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Other remarks:	One-line inscription (Appendix, Inscription No. 17)
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Relief representing a standing female figure, carved in bas relief. The figure is schematically depicted in strict frontal pose, dressed in a long, straight tunic and flanked by very stylized vine branches bearing bunches of grapes. The head is too large in proportion to the body; on the broad forehead is carved a one-line inscription. The eyes are oval in shape and defined by ridges. The nose is slightly elongated, and meets the face at a gentle angle. The mouth is represented by pursed lips, the lower of which is slightly drooping. The neck is thick and adorned by a one-row zig-zag necklace. While the upper arms are depicted parallel to the body, the forearms are held across the stomach, palms inward, with the tips of the fingers touching. The lower part of the body is schematically modelled and only the toes are visible under the long tunic. The figure and its surroundings are polished smooth.

Transcription: skynt rš

'Skynt' is a feminine proper name; 'rš' is perhaps the clan-name. The palaeography of the inscription may be attributed to

between the 1st century B.C. and the 1st century A.D. (Beeston, pers. comm.)

DISCUSSION (Cat. No. 74)

Despite the meticulous work involved in carving the grapes, the female figure is out of proportion and has a rather angular appearance which is probably the result of the linear design adopted by the artist. Considering the design of the figure and its relation to the motif of the grapes, one may deduce that the sculptor first incised the outline of the design, and the following stage was probably the cutting away of the background. To achieve this, pointed and flat chisels are essential, not only in drafting out the subject but also for hollowing out spaces. A flat chisel, in particular, was also used to cut the straight folds of the dress. An abrasive material must have been used for polishing and to get rid of the sharp angles such as those of the elbows. The design of the left side of the grape motif indicates that at one time this carving was joined on to another.

In the description by Dr. J. Pirenne (Pirenne 1986; I.275-II.278), the bust of the goddess 'Uzzayan (Pl. 86) has many stylistic characteristics in common with the relief in question. Similarities occur not only in the likeness of the features and modelling lines, but also in the association of both with grapes which, as Dr. Pirenne has pointed out, often appear in representations of the ancient Syrian goddess Atargates (goddess of protection) (Pirenne 1986; I.275-II.278). If the effigy dedicated by Skynt represents the goddess 'Uzzayan, then we have the complete image of this goddess. Unfortunately the relief described by Dr. Pirenne came from an unknown provenance.

The position of the forearms and the style of the plain, clinging dress also bring to mind the Qatabānian reliefs

(Cleveland 1965, 21-28 and Pls. 45TC1557, 44TC1307, 46TC1619, 47TC1663). The main differences between those reliefs and that under discussion lie in the modelling of the facial features, and the fact that the Qatabānian reliefs lack the grape motifs.

On stylistic grounds and by analogy with the epigraphic evidence, this relief is more likely to be of Qatabānian origin, and may thus be dated to between the 1st century B.C. and the 1st century A.D.

No. 75: Male figure (Plate 87)

Dimensions:	Height:	21 cm.
	Width:	15 cm.
	Thickness:	5.8 cm.
Material:	Grey alabaster	
Present location:	The National Museum (San a). Reg. No.: YM 1643	
Other remarks:	One line inscription. (Appendix, Inscription No. 18)	

A small plaque with a recessed panel in which a seated male figure is sculpted in high relief. The figure is shown in frontal view, wearing a long pleated tunic with elbow length sleeves. The face is realistically modelled with elaborate detail, and on the upper part of the forehead many tiny grooves are chiselled, probably to indicate the hair. The right eye has been damaged, and the mouth is formed by symmetrical lips. The left hand is placed on the knee and the right forearm is carved thrusting forward. The figure is contained within an integral frame.

Transcription: m'mr y'bm xxx^otm/hty

'm'mr' could either mean memorial (Sab. Dic. 17) or image "slm' (Pirenne 1977, I.451-I.452). 'y'bm' is probably a personal name.

DISCUSSION (Cat. No. 75)

Taking into consideration the small size of this relief and the considerable realism of modelling of the head, it is certainly the product of a high class workshop. The fact that the right forearm is carved in the round and raised to the same level as the surrounding frame indicates that the artist had planned and sketched in the design before starting work. Small tools such as flat and pointed chisels must have been used, the latter probably for the working out of the costume details as well as the facial features and inscription.

From the interpretation of the word 'm'mr' either as a memorial or image (-šlm), one may infer that the relief has some sort of religious connotation, consequently this relief was probably made for funerary purposes, and possibly for a wealthy person.

In the absence of parallel examples it is difficult to speculate concerning the original provenance and date of the relief in question. Nevertheless, some aspects of this relief such as the fashion of the long, pleated tunic with elbow-length sleeves, recalls the style of a relief believed by Dr. Pirenne to have come from Hayd Bin 'Aqil (Pirenne 1977, I.451-I.452).

No. 76: Relief of two females (Plate 88, Figure 20)

Dimensions:	Height:	32 cm.
	Width:	19.5 cm.

Material:	Granite
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Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 56
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A rectangular panel in which two identical female figures are depicted in outline. The figures are shown frontally, dressed in similar half-length skirts both ornamented with a

zig-zag pattern. The skirts are supported by braces which cross between the naked breasts of the figures (represented by small, incised circles), and have chequered belts about the hips. Around the necks, the figures wear capes which can be seen hanging behind the elbows (Fig. 20). The faces are rudimentarily modelled, with pointed chins. The coiffures are puffed out below the ears. The female on the right is holding a curved stick in her right hand, while that on the left is holding a lance in her left hand. Each figure stands on a cube-shaped pedestal decorated with rows of horizontal zig-zag lines. Between the figures is a column decorated with a pattern similar to that on the skirts. The upper part of the panel appears once to have been decorated with seven jars, but now only the bodies of these are preserved.

DISCUSSION (Cat. No. 76)

One of the most striking features of this relief is the extent and precision of its geometric decoration. The accurate carving of the straight, incised lines inclines us to believe that some instrument like a ruler was probably used. However, the linear design of the piece is technically more suited to the simple techniques of rock art.

It became evident through the parallel examples mentioned below that this relief must have formed part of a pictorial relief which once decorated the wall of the Minaean temple. During the archaeological expedition made by A. Fakhry to Al-Hazm (about 1 km. east of Qarnaw) he recorded the ruins of the Minaean temple which was built of large decorated blocks, and one of the decorated blocks (Fig. 21) described by Fakhry as a 'door jamb' and illustrated by him (Fakhry 1952 (I), 143-46, Fig. 99) shows a striking similarity to the subject and workmanship of the relief in question. Fakhry suggested that the theme of the relief was dancing women, and he further states

that the spear heads and oryx symbols are attributes of the god 'Athtar, to whom the temple was dedicated (Fakhry 1952 (I), 143-46).

Dr. J. Pirenne, who examined another two identical pieces of this pictorial relief, concluded that these females represent musicians (Pirenne 1977, I.253-62). A further piece of the relief is also described by Dr. Schmidt, who seems to agree largely with Dr. Ryckman's opinion that these figures are performing a sacred hunt, or ceremony representing such a hunt, dedicated to the god 'Athtar (Schmidt 1982, 151). The interpretation of the motif as a scene of a ceremonial hunt seems more convincing if we consider the zig-zag lines to be an abstract representation of mountains (Serjeant 1976, 65); moreover, such rites seem to have been practised by the Sabaeans and Hadramites (Beeston 1948, 183-96; Serjeant 1976).

No. 77: Decorated plaque (Plate 89, Figure 22)

Dimensions:	Height:	54 cm.
	Width:	31 cm.
	Thickness:	9 cm.

Material: Limestone

Present location: The National Museum (San a). Reg.
No.: unknown

Other remarks: Two-line inscription (Appendix,
Inscription No. 19)

Rectangular plaque, decorated with six sets of six incised grooves, carved along the upper sides of the plaque. On the top middle section there is a relief of a crescent facing upwards and resting on what seems to be either a bull's head or a box. Above the crescent is a disc. On the middle section is a stylized human figure in a striped dress; the hands and arms are folded just below the chest. Under this relief is an inscription of two lines running across the entire width of the

plaque. In the lower section of the plaque there is another register on which are depicted two standing male figures, both clad in knee-length kilts. The figure on the right is intact and holding a long lance in his right hand, whilst on his left arm he is carrying a rounded object which could be a shield. The figure on the left is sculpted in the same manner as that on the right, but the lance is carried on the left arm and the legs have been broken off.

Transcription: nṣb/hrb/bn/mlkm ws 'dn
 wrfn/bn/hmbn

Reading: Stela of Hrb son of Mlkm and S'dn and rfn son of/or from hmbm.

DISCUSSION (Cat. No. 77)

The significance of this relief lies not only in the inscription, but also in its subject. The representation of the crescent encircling the disc usually symbolizes the principal South Arabian deity 'Athtar with his consort the sun goddess (Jamme 1947, 146); therefore the sculptor gave more attention to the modelling of this symbol than he did to that of the human figures. Along the upper sides of the plaque are sets of parallel grooves; this geometric 'grill' pattern was very popular in the architecture of South Arabia and was used in the Awwam temple to represent false windows (Doe 1983, 215). The middle panel thus probably represents the entrance of a building.

From the above it would appear that this relief is dedicated by the two males shown in the lower panel, and the appearance of these armed figures surrounded by symbols with religious significance could imply that they were the guards of a building which might be a temple. Thus the stylized figure carved in the middle, the fashion of whose garments differs from that of the men, might represent a priestess.

A parallel example to the relief in question is described by C. Rathjens (Rathjens 1953, 109-10, 247, Photo. no. 398). This relief displays two similar armed figures, and is also of crude workmanship, but unfortunately we know only that this second piece was bought at Şan'a, and we have no provenance for it.

No. 78: Relief (Plate 90, Figure 23)

Dimensions:	Height:	32 cm.
	Width:	32 cm.
	Thickness:	7.8 cm.
Material:	Limestone	
Present location:	The National Museum (Şan'a). Reg. No.: YM 1131	
Other remarks:	Inscription on top left hand corner. (Appendix, Inscription No. 20),	

Square plaque, containing three complete recessed panels, and part of a fourth, the remainder of which would have been carved on the neighbouring block. The panel on the right exhibits the figure of an ibex with a dog pouncing on its back; both animals are shown in profile. The central panel shows a male figure dressed in a knee-length striped kilt clutching in his right hand what appears to be an ibex head and in his left hand carrying a bow; an arrow is shown beside his left shoulder. The panel on the left contains a stylized human figure carved facing the spectator, and above this figure is carved a six-letter inscription. The portion of the fourth panel which appears on this plaque is on a much larger scale than the other three, and shows three or four legs of a hoofed animal (Fig. 23). From this it is obvious that a large part of the design is missing, and thus there are difficulties of interpretation.

Transcription: . sr/ktbt

'Sr' as a verb means 'stay or stand in a holy place' (Sab. Dic. 145), and 'swr' means 'image'.

'ktbt' is a proper masculine name (Harding 1971, 495). This name appears as a tribal name in Sabaeen inscriptions (Harding ibid.)

DISCUSSION (Cat. No. 78)

The linear design, particularly of the human figures, largely obscures the fluidity of the natural style. Considerable attention was given to the figure of the ibex, especially the modelling of the head and horns, however this is not strange because the ibex, like the bull, symbolized the moon god in the religion of South Arabia (Jamme 1947, 146). The representation of the dog chasing the ibex and the hunting equipment such as the bow and arrow clearly indicates that the subject of this relief is the celebration of a successful hunt which might have had some religious significance. It is noteworthy that a ritual hunt appears to have been practised in the religion of South Arabia. Its purpose was partly to obtain divine favour (Beeston 1948, 183-96) and it was partly associated, particularly in Ḥaḍramaut, with obtaining rain (Serjeant 1976, 84-5). The remaining part of the fourth panel implies that the whole subject is incomplete and one cannot resist the notion that the fourth panel might once have contained the figure of a bull.

Many stylistic features of the relief under discussion are similar to related reliefs (Pls. 91A, B and C) described by Dr. Pirenne (Pirenne 1955-56, 53-5, Pl. XIIIa, B, C). Although these reliefs are of much coarser workmanship, their linear design and the style of the striped kilts are particularly comparable to Cat. No. 78. Another common feature is the

appearance of the bows, which have a similar shape. Thus it seems possible that our relief and those described by Dr. Pirenne were influenced by the same artistic tradition, and may have derived from the same region. Unfortunately, the provenance of the parallel reliefs is unknown.

As far as the sculptor's tools are concerned, the recessed panels, which have sharp angles, were probably achieved with the use of a flat chisel. A pointed chisel was probably used to work out the details of the kilts and facial features, as these are incised.

No. 79: Relief of a warrior (Plate 92, Figure 24)

Dimensions: Height: 12 cm.

Width: 14 cm.

Material: Grey alabaster

Present location: Department of Archaeology, King
Saud University. Reg. No.: UM 216

Small fragment showing a standing male figure sculpted in low relief. The upper part of the head and the legs are missing. While the body is shown facing the spectator, the face and right hand are in profile. The figure is clad in a knee-length pleated tunic rendered by stylized parallel grooves. The remaining part of the face shows a lock of hair behind the ear. The left hand holds a circular shield decorated with an irregular chiselled mark. The right hand holds something which looks like a lance, or possibly a staff.

DISCUSSION (Cat. No. 79)

Despite the stylization of the tunic, the general execution of this relief is certainly of a better quality than those previously studied (Cat. Nos. 77, 78, Pls. 89, 90). According to the nature of the remaining tool marks, one can assess that

four different tools were used in the carving process. A pointed chisel was likely to have been used to work out the details of the tunic (the vertical and horizontal incised lines); marks of a flat chisel can be seen on the surface of the shield; a hammer was probably used with the flat and pointed chisels, and in the final stage the artist must have used an abrasive material for smoothing, as well as to get rid of the sharp edges like those of the shoulder and left elbow. No parallel example to this piece has been found.

No. 80: Relief of a snake (Plate 93)

Dimensions:	Height:	15 cm.
	Width:	25.5 cm.
	Thickness:	4 cm.
Material:	Dolomite	
Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 324	
Other remarks:	One-line inscription. (Appendix, Inscription No. 21)	

A relief representing a snake and arrow, carved in low relief, with an elegant inscription carved along the width of the panel. The snake is realistically represented, with delicate scales; the head is slightly raised in relation to the level of the body, and the eyes and mouth are defined by incisions. Immediately under the snake is an arrow carved pointing in the same direction as the snake's head. The length of this arrow is 20 cm.

Transcription: 1/drh/b

DISCUSSION (Cat. No. 80)

The workmanship displayed on this dolomite carving is excellent, and the realistic approach to the subject doubtless attests the skill of the artist. Amongst the pantheon of

ancient South Arabia were two deities known to have been symbolized by the snake (Kensdale 1953, 4). One of these was the Minaean god Nahatāh 'good serpent', the second was called Sahar. Very little is known about snake worship in pre-Islamic Arabia. Nevertheless, the sanctity of the snake is emphasized in the reliefs of the Minaean temple which is situated to the east of Qarnaw and dedicated to the god Athtar (Schmidt 1982 (I), 143-51, Pls. 61-2). In these reliefs the snakes seem to have been represented as beneficent beings because they appear within those reliefs which contain symbols such as the spearhead and ibex, which are connected with the worship of the god 'Athtar (Fakhry 1952 (I), 145-9). Therefore it would appear possible to attribute the subject of the carving in question as a symbol of the god Athtar, and thus this relief is probably a votive object.

The style of the relief is very similar to that of Cat. No. 81 (Pl. 94) described below. In both, the snakes are represented in the same position, with heads raised, but the workmanship of No. 81 is somewhat superior.

As No. 80 is polished smooth, it is difficult to assess the tools involved in the carving process. Nevertheless, the mouth and eye were probably achieved by the use of a pointed chisel, and other tools such as a flat chisel may have been used to cut the sharply-angled characters of the inscription.

No. 81: Relief of two snakes (Plate 94)

Dimensions:	Height:	15 cm.
	Width:	22 cm.
	Thickness:	5 cm.

Material: Limestone

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 322

An oblong stone with a recessed panel in which two snakes are sculpted in low relief. The snakes are realistically modelled in profile, parallel to each other and with heads similarly depicted, raised to a higher level than that of their bodies. The eyes and mouths are represented by incisions. On the right and left sides of the panel two drilled holes probably enabled the carving to be fitted to a wall.

DISCUSSION (Cat. No. 81)

Apparently, the relief under consideration was executed by the same method as Cat. No. 80 (Pl. 93) above: presumably after the slabs had been smoothed, the outlines of the snakes were incised, and then the background was cut away and finished, leaving the snakes standing proud. Apparently, the relief was once locked into a wall because two holes had been drilled at the sides of the panel (Pl. 94) and, like Cat. No. 80, it is thus probable that the relief was made for votive purposes and was very likely to have been dedicated to the god 'Athtar. Similar examples have not been published from South Arabia, but the style of this relief is, as mentioned earlier, very similar to No. 80 (Pl. 93), particularly in the figurative approach and the positions of the snakes, and they may well derive from the same provenance.

No. 82: Relief of a bull (Plate 95)

Dimensions:	Height:	23.5 cm.
	Width:	27 cm.
	Thickness:	5 cm.

Material:	Sedimentary stone
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Present location:	Department of Archaeology, King Saud University. Reg. No.: UM 29
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Other remarks:	Inscription. (Appendix, Inscription No. 22)
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Square plaque on which a stylized figure of a bull is depicted in low relief. The bull's body is shown in profile whilst the head is carved in frontal view. The nostrils are indicated by two shallow holes, and the eyes are formed by small incised circles. On the neck are many vertical, incised lines, probably representing the folds of the skin. The hump is proportionately too large in comparison to the size of the body. The large hump may suggest that the bull is of a zebu type.

Transcription: n/bny/s

DISCUSSION (Cat. No. 82: Plate 95)

Along with the ibex, the bull ranks as one of the two animals most often represented in the sculptural art of South Arabia, due to their religious significance as symbols of the moon god (Jamme 1947, 146). From a stylistic point of view, the relief under consideration is of crude workmanship and it seems to have been made by an unskilled sculptor. Obviously the subject was achieved by incision and thus a pointed chisel was likely to have been used (marks of this tool show up as irregular incised lines scattered all over the background). No similar example has been found.

Group IV: STATUETTES OF FEMALE FIGURES

This group contains the discussions of three female statuettes. Stylistically they exhibit different artistic features, so each must be examined on its own merits.

No. 83: Female statuette (Plate 96a, b, c, Figure 25)

Dimensions: Height: 22 cm.

Width: 8 cm.

Material: Alunite

Present location: The National Museum (Şan'ā). Reg.

No.: YM 2360

Statuette representing a seated female figure dressed in a long pleated garment with half-length sleeves. The dress is neatly pleated from neck to hem following the contours of the body, is V-necked, and off the shoulders. The hair is realistically modelled, combed back and gathered in a bun. Around the head is a ribbon diadem which marks the division between the hair and the face and neck. The oval-shaped eyes are large and bulging, and the brows are modelled in relief by arched grooves which follow the contour of the eyes. The nose is slightly elongated but otherwise well modelled, the mouth is small and defined by pursed lips, and the knob-shaped ears are unnaturally positioned. The cheeks are full and realistically depicted. The neck is very plump and as wide as the head. Both arms are bent at the elbows and the forearms are carved extending forward; given this pose and the fact that there are two holes in the hands, it is likely that the figurine was once holding some object. The knees are slightly apart and only the toes are visible below the long dress. The back is straight and fleshy but realistically modelled. The figure is seated upon a rectangular pedestal.

DISCUSSION (Cat. No. 83)

Stylistically this female figure is composed of elements drawn from various sources. Perhaps the local artistic style can be best observed in the position of the forearms which extend forward in a pose typical of conventional South Arabian free-standing sculpture (cf. Pirenne 1977, Vol. I, I.357; Pirenne 1986, II.284, II.285; Rathjens 1953, Vol. 2, Photos. 167-97). The frontal pose and stylized treatment of the drapery are also typical of locally produced pieces. Foreign influence can be detected in the dress which is obviously adapted from Graeco-Roman fashions rather than the long, plain dress usual in South Arabian statuary (cf. Segall 1955, 24). The coiffure and dress may well indicate royal or divine status, and in particular the diadem may be a rough representation of a wreath. The possibility of exalted rank is also supported by the strong features, especially the thick neck, which might be supposed to indicate strength of personality, and by the fact that the statuette was originally holding some object which may well have had a symbolic or ritual character.

From the above, it is reasonable to infer that the workmanship of this piece was certainly semi-Hellenized, but that native styles still show an influence in the pose and general outline. It is thus very likely that the statuette was manufactured in South Arabia by an artist who must have been acquainted with Hellenistic statuary.

In comparison with native styles, few female sculptures showing Hellenistic influence have so far been discovered in South Arabia, and none of these constitutes an exact parallel with the statuette in question. The exhibition at San'ā Museum of this statuette amongst Himyarite antiquities may be taken as an indication, though not an infallible one, of the date of the statuette. The Himyarites controlled south-west Arabia from

around the 1st century B.C. until the 4th A.D. (Wissmann 1964, 429-30). As far as the sculptor's tools are concerned, a pointed chisel is likely to have been used to work out the details which required incisions (e.g. the drafting of the pleats of the dress, and the hair and facial features). Other tools were probably used in the early processes of carving but their traces have been removed by subsequent polishing.

No. 84: Female statuette (Plate 97a, b, Figure 26)

Site:	Rabwah Shammar, 36 km. from Yarim		
Dimensions:	Height:	36 cm.	
	Width:	11.5 cm.	
Material:	Limestone		
Present location:	The National Museum (Şan'ā). Reg.		
	No.: YM 1975/1995		

Three fragments which, when assembled, make a complete statuette representing a standing female figure. Judging from the indications of the breast and spinal column, the upper part of the body seems to have been depicted naked, and the lower part dressed in a clinging skirt fastened at the waist with a belt. The arms are held close to the body and each has a bangle on the upper arm, and two bracelets at the wrist. The head is dressed with a kind of diadem which covers the upper part of the forehead, and at the back is formed by parallel horizontal grooves running across the width. The face is somewhat elongated (8.5 cm. long) with a square chin, and the cheeks are full. The eyes are represented open wide and in the centre of each is drilled a small hole, probably once inlaid. The nose is long and cracked along its entire length. The mouth is small, defined by raised lips the lower of which is drooping. The breast is represented by a shallow protruberance. Below the long skirt the toes are barely visible. The figure stands on a rectangular base 10 cm. x 4.5 cm.

DISCUSSION (Cat. No. 84)

The style and workmanship of this statuette seems to have been closely influenced by Egyptian statuary, particularly the position of the arms and the distinctive arrangement of the headdress, which obviously bespeaks the conventional Egyptian hairstyle. In view of the main features of this figure: the naked breast, the stocky proportions and the Egyptian-style headdress, it seems probable that it was made for religious purposes. However, the problem of determining function is linked with the no less difficult problem of determining date. Late Egyptian statuary developed two distinct styles, one which utilized traditional canons of proportion, pose and costume, simply introducing some new details of style, and another which made use of traditional convention and pose, but introduced coiffure, costume and some other attributes of Hellenistic inspiration (Bothmer 1960, 131-2). This statuette has no specific Hellenic influence, nor have parallel examples been found amongst late Egyptian sculpture. Nevertheless, the Egyptianizing position of the arms seen on this statuette recalls the poses of the female figure found at Qaryat al-Fau (Cat. No. 11, Pl. 14). Also the Egyptianizing statues of al-'Ulā (Cat No. 3, Pl. 4; Pl. 6). However, in the meantime we can only suggest that the female figurine probably has some religious significance and that it does provide important evidence of ancient trade and transmission of ideas and art between Egypt and South Arabia during the pre-Islamic period.

No. 85: Female statuette (Pls. 98a, b, Figure 27)

Dimensions:	Height:	23 cm.
	Width:	8 cm.

Material: Alabaster

Present location: Department of Archaeology, King Saud University. Reg. No.: UM 199

Statuette showing nude female figure. The head is disproportionately large in comparison with the size of the body. The hair is represented by many irregular incised lines and at the back is gathered and tied in one bunch reaching to the middle of the figure's back. The owl-like eyes are deeply recessed in their sockets and the pupils are inlaid with fragments of shiny glass. The nose is small, meeting the face at a sharp angle, and on the lower end are two small holes indicating the nostrils. The mouth is suggested by a small, faintly incised line without modelled lips. The ears are rudimentary, each being represented by a raised semi-circle. The neck is short and very thick and is adorned with a necklace consisting of many rows of zigzag lines. The breasts are abstractly represented by dotted circles. Under the protruding stomach a deep cleft is chiselled to mark the separation of the legs, running down to the feet and continuing up the back of the legs. The legs are thick and very short, giving the figure a dwarfish appearance. The arms are poorly modelled in low relief and are held beside the body, while the hands, open wide, face the side of the body. The right arm is significantly shorter than the left.

DISCUSSION (Cat. No. 85)

As far as the human anatomy is concerned, this female figure is badly modelled and out of proportion. It seems evident that the sculptor modelled each part of the body individually, and this can be seen in the way in which the upper arms are joined to the shoulders, as well as in the difference in length of the arms. The head is disproportionately large and has received much more attention to the modelling than the rest of the figure.

From a stylistic point of view the figure differs considerably from the conventional statuary of South Arabia, and its style shows a wide range of Asiatic artistic characteristics which make it unique. The position of the arms may have been inspired by Egyptian art. The fact that the figure is shown naked, without attributes of any kind, indicates a probable fertility function for the young female portrayed, but it is difficult to determine whether a human or a goddess is represented. The significance of such naked statuettes outside Arabia is clear; they are usually associated with the symbols of fertility and love, as in Seleucia, Susa and Failaka (Mathiesen 1982, 18-19). Naked female figures have not appeared before, however, in the statuary of South Arabia. It can be argued that the existence of this, and of Cat. No. 84 described above, could indicate the penetration of a fertility cult into the region of South Arabia. Figurines and statuettes of this type were, after all, very widespread and popular in the communities of Western Asia during the 1st millennium B.C. and earlier 1st millennium A.D. (van Ingen 1939, 62-4, Pl. II, III; Colledge 1977, 87-8).

COMMENTARY

The study of the South Arabian sculptures in Groups I-IV (Cat. Nos. 24-85) reveals the wealth and variety of the material, and casts fresh light on the artistic traditions and religious beliefs of pre-Islamic South Arabia.

In order to grasp the essence of any work of art one needs to understand the motives which urged the sculptor to complete his work. Otherwise a lot of the abstract and artistic significance of that work may be lost or misunderstood. When describing the statuary of South Arabia W. Tarn said, "South Arabian statuary is primitive stuff; to say that sculpture had not reached the level one would expect from architecture is letting it down gently." (Tarn 1929, 18). However, to say this is to ignore both its function in South Arabia and the circumstances of its rise.

For the South Arabians it can be argued that the concepts of divinity and resurrection seem to have played a considerable part in shaping the conventional human statuary of the region. Indeed, from epigraphic data there are plain references concerning the dedication of human statues as votive offerings to the principal deities (cf. Jamme 1962, Ja 559, 561, 563-5, 570, 574; Beeston 1937, 2, 27, 34, 7), and the discovery of these statues in temples, as well as tombs, strongly suggests a religious significance.

Apparently the South Arabian concept of the human shape is compatible with that held by other ancient Near Eastern artists, in that it emphasizes more of the religious nature of the subject than his or her outward appearance (Avi-Yonah 1944,

113)). Such a religious approach can be deduced from many outstanding aspects, the most important being:

(i) The notable attention given to the treatment of the eyes which are usually shown wide open and fixed, as if attentive to powerful gods. To reinforce the religious effect, the eyes were often enlarged and either deeply hollowed out, apparently to accommodate inlays (cf. Cat. Nos. 24-30; 50-53, Pls. 32-38, 61-64), or outlined by unrealistically raised ridges, as in objects Cat. Nos. 31-35, Pls. 39-43. The tendency of the sculptors to represent beards, however, may indicate the religious character of the subjects. It is interesting to note that no aged people are represented, and probably religious custom dictated that human representations should show the subject as young and vigorous.

(ii) The inherent tendency of South Arabian sculptors to cut flat the tops of the heads, whilst usually leaving the backs of the carvings unworked or roughly tooled, suggests that they were originally designed to be fitted inside niches or shrine-houses) (cf. Pirenne 1977, I.295-I.301; Phillips 1955, 224), presumably in temples.

In my opinion, the impact and persistence of the religious concept seem to have impelled the sculptors of South Arabia to follow similar artistic principles when modelling human heads (Group I, Cat. Nos. 24-54), particularly in their distinctive stylistic characteristics such as the mannered style of cutting flat the tops of the heads, and an inherent trend to

concentrate on the facial features. However, these principles constitute not merely the main artistic characteristics of the human heads seen in Group I, but also prevail in the conventional free-standing figures (cf. Rathjens 1953, Photographs 141-8, 190-204; Pirenne 1960, Fig. 2a; 1977, I.357; 1968, II.292; Cleveland 1965, Pls. 28-9), as well as in the human figures which are sculpted in high relief (cf. Pirenne 1977, I.346-347, I.415).

In addition to the predominance of the religious impact, the location of ancient Yemen in the extreme south-western corner of the Arabian peninsula also contributed to the survival of these artistic principles. Indeed, unlike the Levantine area, South Arabia has never been politically subjected by the major powers of the Near East, even during the Hellenistic period. It was not until 25 B.C. that the Romans sent a military expedition to South Arabia under Aelius Gallus as Commander, and this was unsuccessful because of bad guidance and therefore had hardly any direct effect on the prevailing artistic styles of the region.

Thus it is legitimate to conclude that the uniformity of tradition linking the local statuary of South Arabia was largely due to the predominance of the religious impact. Accordingly the South Arabian concept of the human shape was closely influenced by its religious function. It therefore differs from that held by the artists of Qaryat al-Faū who, despite their proximity to South Arabia, seem to have been more receptive to the influence of Hellenistic art in terms of their realistic figurative approach. The difference between the

sculpture of South Arabia and Qaryat al-Faū may also be explained by the fact that the former certainly developed its style before the penetration of the Greeks into Arabia, and predates that of Qaryat al-Faū which started to develop its style only at the time of Hellenistic influence on the region.

Comparative studies of the sculpted human heads classified under Group I (Cat. Nos. 24-25, Pls. 32-65) indicate that the heads labelled as Types A, B, C1, H, J and K are more likely to have originated from Qatabānian sites, probably Timna⁶ cemetery or Hajar Bin Humaid, situated in Wadī Bayḥān. These heads were probably recovered from their suggested sites by the local people after the sudden departure of the American expedition which, in 1951-2 excavated at the sites of Timna⁶ Cemetery and Hajar Bin Humaid. The human heads which are labelled as Type E (Cat. Nos. 41-43, Pls. 50-2) are possibly derived from a Minaean site, maybe in the al-Jawf area. Unfortunately it has not been possible to trace the original locations of the heads in Types D, F, G and L. This is largely due to the absence of parallel examples.

Regarding the face plaques classified under Group II (Cat. Nos. 55-73), according to the data afforded by textual evidence (see Appendix, Inscriptions Nos. 13, 15) those in Type C (Cat. Nos. 70-1, Pls. 81-2) are likely to have originated from a Minaean site. The plaque designated Type D (Cat. No. 72, Pl. 83) is possibly derived from a Sabaeo-Himyarite site. Such types of crude representations were probably made as

commemorative objects for the dead, since they have so far largely been discovered in association with tombs.

From the epigraphic evidence it has been suggested that a ritual hunt was believed to have been practised as part of the ancient religion of South Arabia (Beeston 1948, 153-98; Serjeant 1976, 65). The subjects of the relief (Cat. Nos. 76, 78, Pls. 88, 90) provide another important piece of evidence concerning the existence of this religious custom. The comparative studies of the relief sculptures classified under Group III indicate that object Cat. No. 74, Pl. 85 is probably, on stylistic grounds and by analogy with the epigraphic data, of Qatabānian origin and may be dated to between the 1st century B.C. and the 1st century A.D. By contrast, Cat. No. 76, Pl. 88, is very likely once to have formed part of a pictorial relief which decorated the wall of the Minaean temple in Al-Ḥazm, situated about 1 km. to the east of Qarnaw.

With regard to the female figures studied in Group IV (Cat. Nos. 83-85), one may suggest that although the workmanship of Cat. No. 83 (Pl. 96) is certainly semi-Hellenized, the native styles still show an influence in the conventional South Arabian pose and general outline. It is therefore very likely to have been manufactured in South Arabia by an artist who must have been acquainted with Hellenistic-Levantine statuary.

Naked female figures, to the writer's knowledge, have not previously been noted in the statuary of South Arabia, and I am therefore of the opinion that the Egyptianizing female figure (Cat. No. 84, Pl. 97) and that in Cat. No. 85, Pl. 98, probably

have some sort of religious connotation. They possibly indicate the existence of a fertility cult in pre-Islamic South Arabia.

System of Transliteration

SA	AR			SA	AR		
ا	ا	ʾ	â	پ	پ	ʃ	
ب	ب	b		ت	ت	d	
خ	ث	t		ط	ط	ṭ	
د	ج	ṭ	th	ظ	ظ	z	
ز	ح	j		ع	ع	ʿ	
ح	خ	h		غ	غ	ġ	gh
ط	د	ḏ	kh	ف	ف	f	
ظ	ذ	d		ق	ق	q	
ع	ز	ḏ	dh	ك	ك	k	
غ	ر	r		ل	ل	l	
ف	ز	z		م	م	m	
ق	س	ś		ن	ن	n	
ك	ش	s		ه	ه	h	
ل		ś	sh	و	و	w	û
م				ي	ي	y	î
ن							
ه							
و							
ي							

Appendix: The Inscriptions

This appendix comprises the detailed study of the inscriptions which appear on the objects discussed in this thesis. The palaeographical study of these inscriptions has been of great significance to our study. Through the inscriptions it has been possible in some cases to determine the sex of the subject, particularly when dealing with the stylized human faces classified under Group II.

Inscription No. 1 (Pl. 39, Cat. No. 31)

Transcription: 1. ḥḥXdXX(?)r
 2. XXzfrm

Commentary:

Line 1: Defies interpretation because the letters are too faint to be made out. Those which can be read are ḥḥXdXX(?) and the last letter, r.

Line 2: Part of the word must read as zfrm which could be a personal name. It occurs in other pre-Islamic Arabian inscriptions (Harding 1971, 299; Ryckmans 1934-5, Vol. I, 86). In classical Arabic the word zfr, ' زفر ' means a brave man (Lisān, Vol. 4, 325). It is worth mentioning that zfrm is probably a compound name with two letters before the zfrm.

Inscription No. 2 (Pl. 65, Fig. 19, Cat. No. 54)

Transcription: skynt rš mđ

Commentary:

'Skynt' is a feminine proper name (Harding 1971, 323). Another name similar to this appears in two different forms on Qatabānian gravestones, the first form being skynt drhn, and the second skynt grbm (Cleveland 1965, TC 1921, 53TC2183). There is also a name similar to this on the object described here as Cat. No. 74 (Pl. 81).

'rš' is a personal name which occurs elsewhere in pre-Islamic Arabian inscriptions (Harding 1971, 278).

This name means 'to sprinkle' (Harding ibid.)

'mđ' is a personal name, occurring in other pre-Islamic Arabian inscriptions (Harding 1971, 549).

Inscription No. 3 (Pl. 68, Cat. No. 57)

Transcription: ʕ/bn/

Commentary:

'Ayn is probably the missing last letter of the first name.

'bn' means 'son of' (Sab. Dic., 29; Biella, 1982, 46-7).

Inscription No. 4 (Pl. 71, Cat. No. 60)

Transcription: XX/hb

Commentary:

The second word is clearly legible as 'hb', which could be either a verb. (Sab. Dic., 65; Biella 1982, 163), or a personal name which appears elsewhere in pre-Islamic Arabian inscriptions (Harding 1971, 172; Ryckmans 1934-5, Vol. I, 86). In classical Arabic the verb is found as ' حَبَّ ' meaning 'love' (Lisān, Vol. I, 289).

Inscription No. 5 (Pl. 72, Cat. No. 61)Transcription: hw^oiX/l

Commentary:

As the last letter is completely illegible, it is difficult to make out a certain reading. Those which can be read are 'hw' and the last letter, 'l'.

Inscription No. 6 (Pl. 73, Cat. No. 62)Transcription: Xw^olt


Commentary:

The first letter is entirely illegible. The second letter may be restored as waw or, less probably, as ʿayn. The last two letters, 'lt', are probably the name of the well-known pre-Islamic deity ʿlt (Allāt).

Inscription No. 7 (Pl. 75, Cat. No. 64)

Transcription: yhm

Commentary:

This word could be interpreted in two ways, either as a verb, probably the imperfect, masculine, singular third person of the verb 'hmy' which means 'defend, protect' (Sab. Dic., 69; Biella 1982, 179). This verb is known in classical Arabic as '  ', 'protect' (Lisān, Vol. 14, 198). The second possible reading is as a personal name, as it appears in this form in other pre-Islamic inscriptions (Harding 1971, 662).

Inscription No. 8 (Pl. 76, Cat. No. 65)

Transcription: ymnl

Commentary:

'ymnl', as a personal name, occurs elsewhere in pre-Islamic Arabian inscriptions (Harding 1971, 684-5). This name could mean 'go to the south/right side' (Sab. Dic., 168).

Inscription No. 9 (Pl. 77B, Cat. No. 66)

Transcription: t/dhwnl

Commentary:

The first letter, 't', clearly belongs to the previous word which is now missing. The rest of the letters can be read as 'dhwnl'. The first letter, 'd', is a particle which usually precedes names of

individuals, tribes and deities (Biella 1982, 89-90; Sab. Dic., 37). 'hwnl' may be a personal name compounded of 'hwn' which means 'appease, soften' (Biella 1982, 106; Sab. Dic., 57) and 'l', the name of the well-known pre-Islamic deity (Ryckmans 1934-5, Vol. I, 1).

Inscription No. 10 (Pl. 78, Cat. No. 67)

Transcription: hfḷ

Commentary:

'hfḷ' is a compound name of 'hf', which could be related to the classical Arabic ' هَفَّ ' , 'to walk fast' (Harding 1971, 619), and 'l' (Allāt), the well-known pre-Islamic deity (Ryckmans ibid.). This name occurs in Minaic, but in a different form, as 'hw'tt', which means the servant or slave of the deity 'ttr (JS 98/1).

Inscription No. 11 (Pl. 79, Cat. No. 68)

Transcription: mbn

Commentary:

Perhaps the best explanation of this word is to consider it as a personal name. A similar name, 'mbny', is known from pre-Islamic inscriptions (Harding 1971, 525).

Inscription No. 12 (Pl. 80, Cat. No. 69)

Transcription: bnsn

Commentary:

'bnsn' is a name compounded of 'bn' meaning 'son of' (Sab. Dic. 29; Biella 1982, 46-7), and 'sn', the well-known lunar deity (Ryckmans 1934-5, I, 25). A related name appears in Himyaritic as 'bnwd' (Harding 1971, 112).

Inscription No. 13 (Pl. 81B, Cat. No. 70)

Transcription:

1. ^o'mkt/[bnt]/ws'l
2. dwqr/nthyt/wntd
3. ^or/bnkrh/^vsymhs/w
4. b'l/mslmn/b^o/^ows^o
5. t/bdt^oXXst/mslm
6. b^vs'rt/bdtl/s^o
7. lt/ nstn/kl/qny
8. ^owbkl/^vs'r/dnmyt
9. bn/d^vis^ort/fl/yn
10. qmn/bXX?l/'s^ot/b
11. n/d^oz^olms/d^vls^ort/^o
12. XbwX/dnXl^ohynn/d^o
13. 'mrh/nkrh/bkbd
14. 12(?) illegible letters

The nature of the damage to the inscription is such as to indicate the re-use of the stone, and thus the human faces cannot be associated with the inscription. The damage, too, precludes a satisfactory reading of the text. Therefore, the

commentary below merely makes suggestions of readings where possible.

Line 1: It is hard to tell whether the first word (the name of the donatrix) is 'mkt or wmk. However, the preferred reading is 'mkt, which is a personal name and appears in other inscriptions, and means 'to ease, lighten' (Harding 1971, 440). The missing letters must be restored as [bnt]. 'ws'l' is a proper name which occurs in Minaean inscriptions and means 'to reward' (Harding ibid., 642. R'ES. 3824/1).

Line 2: 'dwqr': the first letter is probably a particle which usually precedes the names of tribes or deities (Biella 1982, 89-90; Sab. Dic. 37). 'wqr' could either be the family or tribal name (Harding ibid. 647). The next two words, 'n thyt' and 'wntdr' are reminiscent of the formula 'tnhyt/wtndrn' of R'ES 3956 and 3957, which could mean 'confessed and did penance' (Sab. Dic., 91-5).

Line 3: 'bnkrh/symhs/w': the letter 'b' is probably used as a preposition (Sab. Dic. 24); 'nakrh' is the name of the well-known Minaean deity (Jāwād 1973, Vol. 6, 176) who may well have been the patron deity of the individual 'symhs'. The 'w' is probably a particle meaning 'and'.

Lines 4-5: 'b'l' probably means 'master, rule over' (Biella ibid., 50). The second word, 'mslmn', could either be a personal name as it occurs in R'ES 3833 Minaean, and also Thamūdīc (Jamme 1962, 81); or probably the

name of a sanctuary? 'B^o/w^os^ot' is difficult to explain, but might possibly be a place name. 'bd^ot': the letter b is probably a particle which could mean 'by' (sab. Dic. 24); 'dt' is demonstrative, meaning 'there' (Jamme 1962, 431). The letters of the following word are too defaced to permit a useful reading but those which can be distinguished are s and t. 'mslm' could be either a personal name (Jamme 1962, 81) or perhaps the name of a sanctuary.

Lines 6-7: The letter b may have been used as a possessive sign meaning 'for'. 's^vrt' is the name of a deity (Fahd 1968, 72-3; Biella 1982, 521). 'nstn' could mean 'silence' or 'oblivion' (Harding 1971, 590). 'kl' probably means 'at'. 'qny' means 'slave' (Harding ibid., 489-90).

Line 8: 'wbkl' probably means 'withall'. 's^vr' could be the name of a deity (Fahd 1968, 72-3). The last word is difficult to explain, but the last three letters, 'nmy' could mean 'grow'.

Lines 9-10: 'bn' means 'son of', but it could also be used as the preposition 'from' (Sab. Dic. 29). 'dⁱs^ort': the first letter is a particle which often precedes the names of deities (Biella ibid., 89-90; Sab. Dic. 37); 'l^srt' is the name of a deity (Fahd ibid.). 'fl/ynqmn': the first word means 'let' (Biella ibid., 399); 'ynqmn' means 'take vengeance upon' (Biella ibid., 317). The next word is too defaced to

permit reading. 'šit': no meaning has been found,

but it may be a place name.

Lines 10-12: 'bn' probably means 'from' in this context (Sab.

Dic. 29). 'džlms' is difficult to explain, because only the third and fourth letters are legible. 'dlsrt' is probably the name of the Minaean deity (Fahd ibid.).

Line 13: 'mrh': by order of Nkrh. 'bkbd': the 'b' is a particle. 'kbd': probably the name of a deity or place (Harding, ibid., 493).

Line 14: Could comprise the names of other gods.

The drift of the text as a whole is obscure, and it is difficult to see how the various segments can be fitted into an intelligible whole. However, the occurrence of the name of the Minaean deity suggests that the inscription is most likely to have been derived from a Minaean site, probably from the Jawf.

Inscription No. 14 (Pl. 82, Cat. No. 71)

Transcription: tsm/yhr

Commentary:

'tsm' may be a personal name.

'yhr' is the equivalent of the Arabic 'يَهْرَ' (to persevere) and occurs in other pre-Islamic Arabian inscriptions as a personal name (Harding ibid., 688).

Inscription No. 15 (Pl. 83B, Cat. No. 72)

Transcription:

1. $\overset{\circ}{m}[lk]/[sb']/\overset{\circ}{w}d$
2. rydn/bn/smh⁶
3. ly/drh/yw/^oim
4. 'ttr/ddbn/whX
5. rhw/btrh

Commentary:

Although the upper half of the first line is missing, it has been possible to restore the missing letters from the context of the second line. The original use of the stone thus seems to have been for the inscription, and not for the human faces which are carved on its other side.

'wd rydn': the 'w' is a particle meaning 'and' (Sab. Dic., 154; Biella 1982, 119). The second letter is also a particle which usually precedes personal names and those of tribes and deities (Biella 1982, 89-90; Sab. Dic., 37).

'rydn' is the proper name of a state, and also appears in other inscriptions as the name of a tribe (Harding 1971, 291-2).

'bn' means 'son of' (Biella 1982, 46]7; Sab. Dic., 29).

'smh⁶ly' is a personal name (Harding 1971, 330) compounded of 'smh', and 'ly' which could be related to the root 'ly' which means 'rise, go up' (Sab. Dic., 15; Biella 1982, 365).

'drh' is a personal name (Harding 1971, 251-2) which also appears as a proper name in Qatabānian (RD'S 3566/30).

'yw' is difficult to explain.

'im' is also difficult to explain as the second letter is illegible.

'ddbn' is a place mentioned in other pre-Islamic inscriptions (Harding 1971, 249).

'whXrhw': as the third letter is illegible it is difficult to propose a certain reading.

'btrh': the 'b' is probably a particle meaning 'in', whilst 'trh' could mean 'holocaust, ibex, bouquetin' (Sab. Dic., 148).

Inscription No. 16 (Pl. 84, Cat. No. 73)

Transcription: krb'tt/bn/hyX

Commentary:

'krb'tt is a genitive compound name which appears in other pre-Islamic inscriptions (Harding 1971, 497).

The name consists of 'krb', which is known in classical Arabic as 'كَرْب' meaning 'toughness' (Lisān Vol. I, 714) and 'tt' ('TTR), the name of the chief South Arabian deity (Ryckmans 6, 1934-5, I, 27).

'bn' means 'son of' (Biella 1982, 46-7; Sab. Dic., 29).

The last word is difficult to read, so it is hard to propose any useful interpretation. The only letters

which can be distinguished are the first letter 'h' and the second, which may be restored as 'y'. However, one may assume that the third word could be either the father's name or the family name, since it follows 'bn'.

Inscription No. 17 (Pl. 85, Cat. No. 74)

Transcription: skynt rš

Commentary:

'skynt' is a feminine proper name (Harding 1971, 323) and probably the name of the donatrix. A name similar to this occurs in two different forms on Qatabānian gravestones; in the first it appears as 'skynt drhn', and in the second form as 'skynt ḡrbm' (Cleveland 1965, TC 1621, 53TC 2183).

'rš' is a personal name which occurs in other pre-Islamic Arabian inscriptions and means 'to sprinkle' (Harding 1971, 287).

Inscription No. 18 (Pl. 87, Cat. No. 75)

Transcription: m'mr y'bm XXXtm/hty

Commentary:

'm'mr' could mean either 'memorial' (Sab. Dic, 17) or image 'slm' (Pirenne 1977, Vol. I; I.451-I.452).

'y'bm' is probably a personal name; one similar to it occurs as 'y'b' (Harding 1971m 654).

'ḥty' may be a personal name (doubtful) (Harding 1971, 176).

Inscription No. 19 (Pl. 89, Cat. No. 77)

Transcription: nṣb/ḥrb/bn/mlkm/ws'dn

wrfn/bn/hmbm

Commentary:

'nṣb' is a noun meaning 'construction', 'stela'. It occurs in other pre-Islamic Arabian inscription (Sab. Dic., 99; Biella 1982, 311). The noun is found in Classical Arabic as 'نَصَب' (Lisān Vol. I, 759-760).

'ḥrb' is a well known masculine name which appears elsewhere in pre-Islamic Arabian inscriptions (Harding 1971, 182). This name could mean 'war' (Sab. Dic., 69).

'bn' means 'son of' (Sab. Dic., 29)

'mlkm' is a common pre-Islamic masculine name (Harding 1971, 564-5); this name means 'king' (Sab. Dic. 85; Biella, 277-8).

'ws'dn': the first letter, 'w', is a particle meaning 'and' (Sab. Dic., 154, Biella 1982, 119);

's'dn' is a proper masculine name (Harding 1971, 320; Ryckmans 1934-5, I, 153). This name could be related to the pre-Islamic Arabian noun 's'dt', which means 'good fortune' (Sab. Dic., 122).

'wrfn': the 'w' is a particle which means 'and' (Sab. Dic., 154); 'rfn' is probably a personal name.

A similar name occurs in other pre-Islamic Arabian inscriptions as 'rf' and 'rf'' (Harding 1971, 283; Ryckmans, 203); this name may be related to the classical Arabic 'رَفَّ' which means 'to mend' (Harding 1971, ibid.).

'bn': usually means 'son of', but in the context of this text could also be used as the preposition 'from' (Sab. Dic., 29). The last word, namely 'hmbm' could be either a tribal or personal name, however no meaning has been found.

From the above one can propose the following translation:

"The stela of ḥrb, son of mlkm and s'dn and rfn son of (or from) hmbm".

Inscription No. 20 (Pl. 90; Cat. No. 78)

Transcription: ṣr/kt

bt

Commentary:

'ṣr' is a verb meaning 'stay (or stand) in a holy place' (Sab. Dic., 145). 'ṣwr' means 'image'.

'ktbt' is a masculine proper name (Harding 1971, 495). This name appears as a tribal name in Sabaeen inscriptions (Harding 1971 ibid.)

Inscription No. 21 (Pl. 93, Cat. No. 80)

Transcription: 1/ḍrḥ/b

Commentary:

'l' could be either the last letter of the first name, or the preposition 'for'.

'ḍrḥ' is a masculine proper name which occurs in other pre-Islamic Arabian inscriptions (Harding 1971, 251-2).

'b' is perhaps the beginning of 'bn'? The rest of this inscription was probably inscribed on another stone.

Inscription No. 22 (Pl. 95, Cat. No. 82)

Transcription: n/bny/s

Commentary:

'n' is probably the last letter of the first name.

'bny' is a personal name (Harding 1971, 122) which means in Arabic 'to build'. In all probability this is 'bn' with the initials only used. It is difficult to see how it could mean '(he) built'.

's' is probably the first letter of the family or tribal name?

CONCLUSIONS

This study has dealt principally with unpublished pre-Islamic Arabian sculptures from three archaeological sites in the Kingdom of Saudi Arabia (al-‘Ulā, Fadak and Qaryat al-Faū) and with other unprovenanced material from South Arabia.

1. The study of the South Arabian statuary, in particular the sculpted human heads (Cat. Nos. 24-54, Pls. 32-65), indicates that the South Arabian concept of the human form is highly compatible with that held by other ancient Near Eastern artists, in that it concentrates on the religious function of the subject. Such a religious approach, however, is basically notable in many features, the most important being:

- (a) The considerable attention given to the eyes which are usually shown wide open and fixed, as if attentive to divine instruction. To reinforce their devotional effect, the eyes were often enlarged and either deeply hollowed out (apparently to receive inlays - cf. Cat. Nos. 24-30; 50-3) or outlined by unrealistically raised ridges (as in Cat. Nos. 31-35, Pls. 39-43). Furthermore there is a tendency on the part of the artists to portray figures with beards, which may reflect the religious nature of the subject.

- (b) The inherent tendency of the artists to cut off flat the tops of the heads, while the backs of the figures were usually unworked or roughly tooled. This indicates, on one hand, that the carvings were

probably meant to be viewed only from the front and, on the other, that they were originally designed to be fitted inside niches or shrine houses, presumably inside temples.

- (c) The discovery of a large number of this type of carved heads, and more significantly their association with temples and tombs, inclines us to believe that they were produced for religious purposes. They were probably placed in the temples to represent their owners during their lifetime, in order to acquire the protection and blessing of the gods. After the death of the subjects, these heads were then buried with them, along with other objects the deceased had needed during life; in my opinion this may well be the explanation of the discovery of these heads in both locations.

It therefore seems reasonable to deduce that the uniformity of tradition linking the conventional statuary of South Arabia was largely due to the predominance of the religious impact which, in my opinion, seems to have impelled the South Arabian sculptors to follow similar artistic principles when portraying the human figure. Besides religious motives, the relative isolation of ancient Yemen, particularly in the early periods of its history, and the inaccessibility of the region also contributed to the survival of these artistic principles. Accordingly, the South Arabian concept of the human shape

came to reflect their religious needs. Thus it differs fundamentally from that held by the artists of Qaryat al-Faū who, despite their proximity to South Arabia, seem to have been more influenced by Hellenistic art in terms of the realistic figurative approach.

The regional differences between the sculpture of South Arabia and Qaryat al-Faū may possibly be explained by the fact that the former predates that of al-Faū, which only started to develop its style at the time of Hellenistic influences on the region. The artists of Qaryat al-Faū were therefore more receptive in the development of their sculpture to the Hellenistic influence which rapidly spread in the Levant and most of the Near East after the Conquests of Alexander the Great in 332 B.C.

With the problem of tracing the original sites and provenances is associated the no less complicated problem of dating. It is not always possible when dealing with the formalized statuary of South Arabia, to date an object on technical criteria. On the other hand it is dangerous to relate the technology of religious sculpture to the chronology, because religious objects often survived for long periods. However, comparative studies of the sculpted human heads classified under Group I (Cat. Nos. 24-54, Pls. 32-65) indicate that the heads labelled as Types A, B, C1, H, J and K are more likely to have originated from Qatabānian sites, probably Timna' Cemetery or Hajar Bin Humaid, situated in Wadi Bāyhān. The heads labelled as Type E (Cat. Nos. 41-43, Pls. 50-52) are

possibly derived from a Minaean site, maybe in the al-Jawf area. Unfortunately, we have not been able to trace the original sites of the human heads in Types D, F, G and L, largely due to the absence of parallel examples. Hopefully future excavations will cast some light concerning their provenances.

With regard to the face plaques classified as Group II (Cat. Nos. 55-73), according to the data afforded by the textual evidence (Appendix - Inscriptions Nos. 13, 15) the face plaques in Type C (Cat. Nos. 70-1, Pls. 81-2) are more likely to have originated from a Minaean site, while the face plaque labelled as Type D (Cat. No. 72, Pl. 83) is possibly derived from a Sabaean-Himyarite site. Such types of crude representations were probably made as commemorative objects for the dead, since they were largely discovered in association with tombs. Concerning the relief sculptures classified under Group III, the comparative study indicates that the object in Cat. No. 74, Pl. 85, is probably of Qatabānian origin, while the relief in Cat. No. 76, Pl. 88 is very likely once to have formed part of a pictorial relief which decorated the wall of the Minaean temple in Al-Hazm, 1 km. east of the Minaean capital of Qarnaw.

2. The study of the sculptures from Qaryat al-Faū (Cat. Nos. 11-23) indicates that the inhabitants of Qaryat al-Faū were more exposed, and perhaps more receptive, to northern and particularly Hellenistic-Levantine styles of art than

to the influences of South Arabia, although they could not completely escape these. The prosperity of the region, based on trade, resulted in a flowering of local art, and also in the emanation of defined styles of sculptural art. However, the statuary of Qaryat al-Faū displays many influences. Similarity with Nabataean-Hellenizing sculpture is clearly evident in Cat. No. 16, Pl. 22. The penetration of such Nabataean influence can be explained by the vital intermediate location of Qaryat al-Faū on the ancient trade route linking South Arabia with north and north-eastern regions of Arabia. Also, the long period of its occupation which lasted for six centuries (3rd century B.C. - 300 A.D.), a period contemporary not only with the emergence of the border cities such as Petra, Palmyra and Hatra, but also with the main period of Hellenistic influence in the Levant.

The style and workmanship of the two sculpted representations described as Cat. Nos. 12 and 14 (Pls. 16 and 18) are closely inspired by the Hellenistic statuary of the Levantine area. In contrast to the northern Hellenistic influence observable on the above-mentioned objects, the two sculpted heads described as Cat. Nos. 17 and 18, Pls. 24 and 25, obviously derived their style and workmanship from conventional South Arabian statuary. However, when the final report of the Qaryat al-Faū excavations is published we shall be able to extend our researches and knowledge greatly.

3. Although little definite information is available concerning the provenances of the north-western Arabian sculptures described as Cat. Nos. 1-10 (Pls. 1-13), the study of the sculptures from al-⁶Ulā, in particular Cat. Nos. 1 and 2 (Pls. 1-2), enable us for the first time to visualize the indigenous style, unaffected by outside artistic influences. From these figures we can also gather some idea about the style of dress worn by the early inhabitants of al-⁶Ulā, which seems to have consisted of a short, plain kilt tied at the waist with a girdle.

The components of the relief from Fadak (Cat. Nos. 7-10, Pls. 10-13) seem to be parts of a pictorial relief featuring four persons performing some specific ceremonial activity which might have some sort of religious or magical implication. This suggestion sounds even more convincing when we consider the large bearded figure of Cat. No. 7 (Pl. 10) to be the leader of the ceremony.

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