

Offprint from  
Proceedings  
of the 4<sup>th</sup> International Congress  
of the Archaeology  
of the Ancient Near East

29 March – 3 April 2004, Freie Universität Berlin

Volume 1:  
The Reconstruction of Environment:  
Natural Resources and Human Interrelations through Time  
Art History:  
Visual Communication

Edited by  
Hartmut Kühne, Rainer M. Czichon,  
and Florian Janoscha Kreppner

2008

Harrassowitz Verlag · Wiesbaden

ISBN 978-3-447-05703-5

# CERAMIC ARCHITECTURAL MODELS FROM TRANSJORDAN AND THE SYRIAN TRADITION

P. M. MICHÈLE DAVIAU

## INTRODUCTION

A detailed typology of architectural models from the Near East, especially those from Syria, has been developed by B. Muller (1998, 2000). While certain models from the third millennium appear to be replicas of actual houses, those from the second and first millennium appear to be intimately related to cultic activities and therefore are in a different class. The best-known models from Syria represent two-storey structures, with windows, details of architectural construction, and attached female figures. Although their roof area may have been used to support an offering, these models can be distinguished from the conical and cylindrical cultic stands, also made of ceramic, that appear at Palestinian sites during the first millennium. These stands may be decorated with painted bands or attached relief, they may be fenestrated or undecorated, but they function as a support for an offering bowl or lamp, for example the cylindrical stands from 'En Ḥaṣeva (Cohen and Yisrael 1995:226–227) and Tel Miqne-Ekron (Gitin 1993: fig. 5).<sup>1</sup> More problematic, in terms of classification, are the tall, tower-shaped stands decorated with relief and incised images of human, animal, and fabulous creatures as well as floral motifs, such as the two stands from Ta'anach (Zevit 2001: fig. 4.8; Lapp 1969: fig. 29).<sup>2</sup> In this study, these heavily decorated stands and the conical stands, which serve as tall supports, are not included, since their architectural features are not the principal variable in their classification. Indeed, de Miroschedji (2001:48–51) makes a distinction between “supports ouverts aux deux extrémités” and “supports carrés évoquant une construction”.<sup>3</sup>

In the limited repertoire of approximately 21 models from recent excavations in Transjordan, five basic types of architectural models are represented: fenestrated multi-storied models, towers, one-room *naïskoi*, pot-shaped “shrines”, and small niches. This paper includes a typological study of these models from Jordan and a discussion of their links with the larger corpus of such models from earlier periods in Syria and northern Mesopotamia. Several studies of the Late Bronze Age Syrian models from excavated sites along the Middle Euphrates and from museum collections provide important data for classifying and understanding the less well-known models from Jordan. In all of these studies, the question of function remains unresolved (Muller 1997:255), although the discovery of a number of models in controlled excavations in Jordan now offers additional clues to the interpretation of this artefact type in its ancient setting.

- 1 Tall cylindrical cultic stands are not included in this study, due primarily to the small number dating to the Iron Age that have been recovered from sites in Jordan. This situation is in contrast to sites in Israel, where stands are more common in the material culture, for example, at Megiddo (May 1935: pls. XIX: P 3237, P 2803, P 582; XX: P 6055, 6056; Loud 1948: pl. 90:9) and Lachish (Aharoni 1975: pl. 43:3–6). This type of stand does appear at Dhībān (Morton 1989: fig. 14) in Transjordan, but so far the Iron Age corpus is limited. Cup and saucer lamps, including those with a tall trumpet-shaped base found at Megiddo (Lamon and Shipton 1939: pl. 38:7) and at Khirbat 'Aṭārūs (M8460), are also in a separate class.
- 2 Zevit (2001:316) makes a distinction between the plain and/or fenestrated conical stands and the tower-shaped stands on the basis of the “amount and type of decoration.” The architectural form of the decorated tower stands is not mentioned as a major typological feature, although he recognizes certain “architectonic features” (2001:325).
- 3 Muller (2002:10–12) reviews the history of terminology and the problems that arise when function and style are confused.

## MODELS FROM TRANSJORDAN

The principal examples of relatively complete ceramic models from controlled excavations in Jordan come from the Late Bronze Age shrine at Tall Dayr ‘Allā, and from the Iron Age remains at ‘Amman, Pella, Khirbat ‘Aṭārūs, and Tall al-‘Umayri (Fig. 1). Ceramic fragments that can also be identified as part of a model have been recovered from Tall Jawa, south of ‘Amman, and from Wadi ath-Thamad Site WT-13, a wayside shrine in Moab.<sup>4</sup> Two models of unknown provenience, one currently located in the Museum of Art and Archaeology, University of Missouri-Columbia (68.64a) and the other in the Rockefeller Museum in Jerusalem (R40.286; Table 1), are important for comparative study, especially for a better understanding of the models whose remains consist primarily of sherd material. These intact models are presumed to be from Mount Nebo, while two other models in private hands are generally assigned to Transjordan. The discovery in Transjordan of more than one style of model requires a classification system that will allow us to distinguish their individual features and assign each model to its proper type or sub-type.

## MULTI-STOREY FENESTRATED AND NON-FENESTRATED MODELS

The best known style of architectural model is that of a fenestrated house model or *Tempelmodell* with two storeys of openings,<sup>5</sup> attached figurines and modelled or painted features. Examples of this type have been recovered from Pella in the Jordan Valley, Khirbat ‘Aṭārūs in central Jordan, and Wadi ath-Thamad Site WT-13 on the Moabite plateau. All of these models are incomplete and only partially restored, with the result that a clear distinction between house and tower models is not possible at this time.

*Khirbat ‘Aṭārūs (Fig. 2)*

The most complete example is the model from Khirbat ‘Aṭārūs (M8444), partially reconstructed from sherd material.<sup>6</sup> This model is almost square in shape (W 32.5, Dp 32.6 cm) with a height of ca. 50 cm.<sup>7</sup> The model has two windows in the middle of the façade, each one filled with a standing male figure.<sup>8</sup> Both human figures are dressed in a kilt that folds from left to right with a belt hanging down on the right side. The figure in the left hand window holds a gazelle by one horn in his left hand, while the figure in the right window holds another animal in his right hand. On the façade itself, there are painted lines forming a border around the window area.

4 This site is now listed in the on-line version of JADIS (Jordan Antiquities Database and Information System) as Rumayl South (PGE 232.970; PGN 109.250).

5 Fragments of a single-storey fenestrated model (WT 100-2/600) from WT-13 are not included in the current typology (see Daviau, Dolan and Foley, in preparation).

6 The major sherds with human figures were registered by the excavator, but their association with other unregistered sherds was not recognized during excavation. Restoration and museum registration was the work of Reem Shqour, curator at the Madaba Museum. Based on the associated pottery and a report presented by the excavator, C. H. Ji, at the Annual Meeting of the American Schools of Oriental Research (Nov. 20–22, 2002), it is assumed that this model dates to the Iron Age.

7 Although presumed to be part of the same model, the fragment of the upper storey does not mend with the restored lower section, with the result that the height estimate is approximate. Dimensions of all models are given in centimetres; W(idth) is the measurement across the front, Dp(depth) is front to back, and H(eight) is the preserved height. Measurements are based on published data or on measurements taken by the author.

8 A model from Beth Shan also includes figures standing in a window, although in this example, the window is on an upper storey (Rowe 1940: pls. XVII:1=LVIIA:1, 2).

A large ceramic fragment, probably belonging to the upper storey, has the head and upper torso of a female attached. Broken at the waist, only the left arm, bent at the elbow, is preserved from shoulder to wrist. What is unclear is whether head and upper torso is a protome depicting only the upper body, comparable to a model in Missouri (Weinberg 1978:33), or is part of a full standing figure. On the 'Aṭarus fragment, the head is in position just under the roof line and flanks an upper storey window. In the centre of each side wall, there is a single window. Below this window, there is evidence for a painted decoration that appears to represent the outline of additional windows.<sup>9</sup>

### *Pella*

The façade and part of the back of a second model with attached female figures and a zoomorphic protome (RN 72066; Smith and Potts 1992: pl. 71) was recovered from a layer of refuse in Iron Age levels at Pella.<sup>10</sup> Additional features are in the form of moulded elements, as well as painted and incised decoration. In this instance, the base is missing and the total height is unknown, although the restored height is *ca.* 59.5 cm. Similar to the 'Aṭarus model, the façade has two windows almost completely filled with moulded figures, in this case twin nude female images with a Hathor style hairdo.<sup>11</sup> At the feet of the left hand female is the head of an animal, which the excavators suggest is a lion, the animal usually related to Astarte (Smith and Potts 1992:99).

Additional decoration consists of applied ropes of clay with hatch marks, and two registers of double incised lines forming triangles. The walls form a parapet that extends above the level of the roof, thus forming a tray. The tray itself is only partially preserved; however, there is evidence that it was perforated, adding a variable to be considered in defining its function.<sup>12</sup> On the inner side of the balustrade, there was one, and probably two, female heads that face each other diagonally across the tray (Smith and Potts 1992:98).<sup>13</sup>

### *Wadi ath-Thamad Site WT-13 (Fig. 3)*

A two-storey model from Site WT-13 is much less ornate and only partially restored from sherd material. This model (WT 9-1/509) consists of sherds which form parts of three sides of a model building, along with a corner of the roof and parts of the lower wall and base. The wall slabs are in the range of 0.7–1.2 cm thick, and clearly indicate on their surfaces the forming methods employed to construct this hand-built model. Altogether, these wall fragments represent a two-storey structure with windows of various sizes on two levels.

- 9 On the base of current knowledge, we cannot determine whether this model falls into Muller's Class C or D.
- 10 A 10<sup>th</sup> century date is suggested for the associated pottery (Smith and Potts 1992:95).
- 11 The head of the left hand figure is missing; however, based on the high degree of similarity between the bodies of the figures, we can presume that both were formed using the same mould.
- 12 Muller includes this model in her group of "towers", but in view of its fragmentary preservation she assigns only a tentative function "table à rebord(?)" (Muller 2002: Tab. 5-c). Another fenestrated fragment with an attached female head was recovered from Tall al-'Umayri (Clark and Herr 2003: fig. 25); unfortunately, the remainder of this model has not been recovered.
- 13 Muller (2002:354; fig. 155) identifies this model as a tower (Class D). Since the corpus of models from Transjordan is so small, it seems reasonable to this author to consider the Pella model in the same class as the one from 'Aṭārūs, at least for now. That this model did have openings is the opinion of Bretschneider (1991:214), who also assumed that there was only one storey. Restoration of the model obscured some features observed during excavation (personal communication, Stephen Burke).

The windows themselves vary in size and are represented on at least two sides of the model. On the best preserved fragment, there are two medium-size rectangular windows (*ca.* 8.0 cm in length x 5.5 cm in width) on one level, and on the second storey, there is only one rectangular window flanked on either side by a narrow window (3.0 cm) of the same length (8.0). Shallow incised lines run horizontally across this wall; possibly as a guide to the placement of the windows. There is also evidence for painted decoration on at least two sides, consisting of horizontal and vertical stripes (*ca.* 0.7 cm thick) crossing at intervals between the windows.<sup>14</sup>

The walls of this model were hand-made using slabs of clay, and consisted of both the lower and upper stories. The windows were cut after the individual walls had reached the leather hard stage, leaving a small ridge of clay on both the interior and exterior edges. Then the model was assembled; the long side walls were attached to the façade and the back wall. It may be that extra clay was added or that the edges themselves were softened with water, because there is evidence for extra smoothing on the interior surface near the corners. And the corners do not form right angles; instead, they are gently rounded. In one case, the corner on the exterior is reinforced by the addition of a clay moulding. Near the top of the moulding there is a small, crudely made human face.

Fragments of the roof with its parapet are also preserved. At the level of the roof, the parapet extends upwards, above a protruding ridge on the exterior.<sup>15</sup> To the left of one corner, a thin strip of additional clay has been added; unfortunately, not enough is preserved to indicate its importance. Only a small section of the roof over the interior is preserved, so that we can only assume that this model was completely roofed. The base of the lower wall is crudely formed and flattened and the sherds indicate clearly that there was no floor inside this model.<sup>16</sup>

#### TOWER MODELS

A second model from Pella is well preserved (RN 72064; Smith and Potts 1992: pl. 70). This tower model was formed of slabs of clay, carefully joined together<sup>17</sup> and painted red. The sides are not fenestrated, but there is one row of rope decoration which appears to designate a structure with two-storeys or two registers. At the top of the second storey there is a balustrade which is decorated with two rows of small clay pellets and with horns at each corner.<sup>18</sup> There are no attached figures associated with the tower, however, there is an incised tree on each side in both the upper and lower registers formed by the applied rope decoration.

14 This same decorative motif appears on the back and sides of a large ceramic male statue (WT 11-2/511), also from Site WT-13 (Daviau *et al.* in preparation).

15 Muller (2002: Tableau 1) assigns such models to morphological class D-1-b, for example the model from Megiddo (May 1935: pl. XIII; see Mueller 2002: fig. 151).

16 The schematic sketches of two models from Syria represent structures with a main floor and an upper storey room; however, there is no indication of a floor on the ground level (Muller 1995: fig. 1).

17 The excavators mention the finger marks that are still visible as evidence of the smoothing necessary for joining one slab to another (Smith and Potts 1992:97).

18 Small clay discs on the models from Ta'anach are identified as buttons by Zevit (2001:324), even though there are no perforations in any of these pellets. Surprisingly, Muller (2002: Tableau 1) assigns this tower model to her Class D-1-b, even though the roof extends beyond the main walls on all sides; one might expect her to include it in Class D-3-b.

## ONE-ROOM NAÏSKOI OR CUBICULA

A variety of one-room models from controlled excavations and from museum collections are attributed to Jordan.<sup>19</sup> These small artefacts appear in two forms, box-shaped models with the front open, and models with a rectangular front and semi-rounded top and back.<sup>20</sup> These models typically consist of a single roofed room with a façade that protrudes above the level of the roof, forming what de Miroschedji calls a “*fronton plat de grandes dimensions*” (2001:72). The façade is often decorated with a painted design and with moulded female figures or protomes.

The most complete examples are supposedly from Karak (J 5751) and from Mount Nebo (68.64a). The Karak model consists of a single rectangular room with a flat roof and floor and a shallow porch (class B-1-a; Muller 2002: Tableau 12). On the porch, two naked mould-made female figures, each playing a tambourine which is held against the left shoulder, flank the entrance. The attachment above the head of one of the figures is missing, and there appears to be no *fronton*. More elaborate still is the Missouri model from the Mount Nebo area. Here too, the single room is box-shaped, with a shallow porch (class B-3-b; Muller 2002: Tableau 12). It is the large entablature or *fronton* that almost doubles the size of the model. Square columns are footed on the porch and topped with square capitals which in turn support the entablature. A female protome is in position between the capitals above the doorway (Weinberg 1978:31–33). A second model with a large *fronton* is of unknown provenience (Weinberg 1978:40; n. 13), but is assumed to be from Jordan on the basis of its similarity to the Mount Nebo model, especially the shape of the *fronton*.<sup>21</sup> The principal element of iconography, a disc resting in a crescent, is located above the painted panel over the lintel of the doorway.

Another good example of a façade that protrudes above the roof line is seen in a ceramic fragment from Site WT-13 that retains one of several attached female figures (Fig. 4; WT 88+89-2/588+589); in this case, the complete nude female body, holding a disc in her hands, was mould-made and sealed to the *fronton* with extra clay.<sup>22</sup> Another fragment from Site WT-13 that may have been part of a one-room model consists of a female protome (Fig. 5; WT 104-2/604); unfortunately, the ceramic fabric of this mould-made head makes it clear that it is unrelated to the partially restored models found at the site.

In other examples of one-room models, the columns, which are attached to the façade, or to the floor of the porch in front of the entrance, are supported by animal figures. Two fragments of a model with recumbent animals (68.64b–c) are preserved in the Missouri collection. These lion figures, each consisting of the head and upper body, are attached to the floor of the model and flank the porch (Weinberg 1978:34). The presence of a column fragment from Tall Jawa (TJ 1277; Daviau 2002: fig. 2.42:1) suggests that there was a one-room model in use at that site as well. Also at Tall Jawa, a miniature ceramic proto-Aeolic capital (TJ 218; Daviau 2002:2.43:1), which may have been attached to such a column, was found in a building that yielded a variety of cultic artefacts (Daviau 2001a:222, Table 1).

19 The most important example from the antiquities market is part of the cultic assemblage in the Museum of Art and Archaeology, University of Missouri-Columbia (Weinberg 1978:33).

20 De Miroschedji (2001) establishes three types of “tabernacles”; quadrangular, circular, and those with a *fronton*. In the corpus from Jordan, there is only one circular model, and in this study it is classified with the cultic “niches”, because it is unroofed.

21 This is surely a circular argument. The same applies to a model in the Israel Museum (Weinberg 1978; fig. 16A, B; Muller 2002:392; fig. 181).

22 Three female figures (WT 42-2/542, 86-2/586, 94-2/594) with clay still attached to their sides indicate clearly that they too adhered to the flat façade of some object, probably a model (Daviau 2001b; Daviau *et al.*, in preparation).

The most recent discovery of a model of this type comes from a sealed Iron Age I context at Tall al-‘Umayri. This one-room model (U6852+6853) is semi-rectangular, with rounded corners,<sup>23</sup> and is open at the front. The façade protrudes above the roof line and is decorated with palm trees on either side of the doorway. On the lintel, a bird in relief is attached to the *fronton*. Facing each other across this doorway are two elongated human figures that extend the full height of the opening (Roth 2003:58; Herr and Clark 2003: figs. 23, 24).

The only exception within this type is a box-shaped model from ‘Amman tomb E (Dajani 1966: pl. I:1). This single-room model, with four small feet, is completely open on the front. Painted lines on one side appear to frame a window (Dajani 1966: pl. IV:130). The presence of shrines at other sites can be documented on the basis of sherd material. For example, a sherd (TJ 1569) painted with the same net pattern as the Missouri model façade was reported from Tall Jawa along with other unpainted façade fragments (TJ 1569, 1570, 2236; Daviau 2002: fig. 2.41:1–3).

#### POT SHRINES

One model from Jordan is transitional between the rectangular and semi-rounded single-room models and a type of fenestrated pot. This model (R 40.286) consists of a rounded jar body<sup>24</sup> with a knob on the top,<sup>25</sup> a flat floor with a porch that extends beyond the front entrance and an elaborate façade. Two columns stand on the porch and flank the doorway. Each column supports a proto-Aeolic capital that holds up the lintel, which is decorated with a dove, and the undecorated *fronton* above the lintel. The columns appear to be round, in contrast to the columns on the front of the Missouri model (68.64a) that appear square in section.

#### CULTIC NICHES

Two models from WT-13 fall into the category of a niche, each with a surrounding wall, open on one side, and a floor. Both niches are open at the top. The larger niche (Fig. 6; WT 437) is circular, with a wide doorway. The body was formed of a thick clay slab, folded to make an even thicker outer wall. Small knobs are in position at intervals along the top of the wall. The base of the wall appears to turn to form a thick floor. The doorway has a finished edge and a groove around the lip. A scar on the interior of the back wall may represent the location of an attached figure, although none of the figurines recovered from the site fit snugly between the remaining fragments of the clay seal.

- 23 The technology for making the small, one-room models with right-angled corners between the top, the sides and back, and the base involved the careful attachment of each piece. Easier to construct was a U-shaped form, which included the sides and top in one piece and, as a result, had fewer seams. A long tradition of pot-making made it obvious that a vessel formed in one piece was sturdier and less subject to damage in the kiln than an artefact made of several sections and pieced together. This may have been a technological difference, but was probably not a functional one.
- 24 A small number of fenestrated pots from tombs and from Tall Dayr ‘Allā have been identified as lanterns, due to the presence of a lamp inside the pot. These pots share similarities with certain one room models which are made in the form of an inverted pot. These lanterns are more difficult to assign to one of the types of architectural model under discussion here, although several were clearly associated with the cultic building at Tall Dayr ‘Allā or with the buildings adjacent to it (Franken 1992: figs. 3-8:12; 4-3:16; 4-17; 4-24:14; 5-8:30).
- 25 Assyrian-style jars with a large button base appear in Transjordan during the 7<sup>th</sup> century in tombs at ‘Amman (for example, Dornemann 1983: fig. 40:15), and at Tall Jawa (V788; Daviau, in preparation).

The second niche (Fig. 7; WT 16), also from WT-13, is much smaller, only 9.7 cm in width and 9.5 cm in height. This model was also formed of a folded clay slab attached to a flat floor. Small paws hang from the front edge of the floor, which is supported on four squat feet. The right side is well-preserved at the front edge, and retains a finished edge at the top, where there is a carefully made depression, as if it supported a miniature object. The only preserved decoration is faint traces of red paint.

#### COMPARISON WITH THE SYRIAN TRADITION

Of the hundred models known from the Near East in Muller's typology (1997:255), four types are represented in the corpus from Transjordan; the fenestrated two-storey house, the decorated tower, the one-room *naïskos*, and the pot model. The fragmentary condition of the Iron Age house models precludes close comparison with the architectural plan of the split level models from Emar (Muller 1995: figs. 2, 7) and Rumeilah (Masuda 1983: pl. IV). At the same time, several of the architectural features and iconographic motifs of the two-storey fenestrated models appear to continue the Syrian tradition. These features include the presence of windows of various sizes and shape on both storeys,<sup>26</sup> the attached female figurines,<sup>27</sup> and rope decoration. In both assemblages, windows appear on both storeys and on more than one side. Rope decoration framing the windows or decorating the walls of the Syrian models<sup>28</sup> is also present, at least on the Pella model; elsewhere (WT 9-1/509) it has been replaced with painted lines. Nude female figures attached to the outer walls are found at Khirbat 'Aṭārūs, Pella, and Site WT-13, and attached relief in the form of serpents, best seen on models from Aššur (Khayata 1974/5: fig. 6) and Cisjorda is preserved in a group of fragments from WT-13.

The single tower in the corpus (Pella, RE 72064) shares architectural features with those from Emar and Tall Munbāqa (Muller 1997: fig. 2:a, d, I). These features consist of corner horns, rope decoration, attached pellets, and the incised tree design (Smith and Potts 1992: pl. 70).

One-room *naïskoi* with figures attached on the façade or flanking the door have their best parallels at Kamid el-Loz and with models from museum collections (Seeden 1979: pl. VI; Muller 1997: fig. 3:c).<sup>29</sup> So too, the pot shrines from Tall Dayr 'Allā with a single opening are similar to pots from Kamid el-Loz and Ugarit (see Muller 1997 for original refs) as well as Tall Munbāqa (Machule 1998: fig. 150).

Surprisingly, the one type of model without a close Syrian ancestor shares more in common with models from Cyprus (Caubet 1979: pls. VIII:1–4; IX:1); this is the round one-room *naïskos* with evidence for a figurine on the interior from Site WT-13.

In summary, certain decorative motifs, such as mould-made female figures and protomes, proto-Aeolic capitals, palm tree columns and columns with lion protomes, attached

26 Rectangular windows, approximately half a wide as they are long, as well as narrow windows are found together on the same model, for example the Syrian style model discussed by Margueron (1985: fig. 1) and the Salamiyya model (Khayata 1974/5: figs. 1–3). In contrast to "maison" V from Emar, triangular windows are not yet represented in the corpus from Jordan.

27 Female figures are attached to model V from Emar (Muller 1995:370; fig. 9) and to a fragment of Tower O (Margueron 1976: fig. 6).

28 Rope decoration is much more common on multi-storied models from Syria than it is on models from Jordan. The best example is Maquette I from Emar (Muller 1995: fig. 2) and the models from Aššur (Khayata 1974/5: fig. 6).

29 A comparable model from Tall Mumbāqa (MBQ 28/22–4; Machule *et al.* 1989: fig. 10) does not have attached figurines, or at least they are not preserved.

doves, knobs, pendant paws, and serpents<sup>30</sup> are represented on the models from Jordan, although the models on which they appear are not in the same class as the models from Syria.<sup>31</sup> The attached figures appear on the façade, or flank the doorway of small one-room models, and are found on the two-storey fenestrated models. Here too, knobs which represent roof beams on large Syrian models appear on the round one-room niche from Site WT-13, although this model appears to be unroofed. Pendant paws, which are represented on the small square niche from Site WT-13, are seen on Tower A from Emar and on three towers from Tall Munbāqa (MBQ 26/38–21 [Frank 1982: fig. 39]; MBQ 11/14–1 [Machule *et al.* 1987: fig. 30]; Machule 1993: figs. 11a, b)), and on fenestrated models A and V from Emar (Margueron 1976: fig. 9, 12). Applied relief in the form of serpents appears on a model from Tell Hadidi (Muller 1995:370; 2002:284; fig. 91); part of a long tradition, this motif was already applied in relief on a third millennium model from Aššur (Andrae 1922: pl. 17).<sup>32</sup>

#### ARCHAEOLOGICAL CONTEXT AND FUNCTION

For those models recovered from controlled excavations in Jordan, the information derived from their provenience suggests a variety of contexts; tombs, houses, especially in the upper-storey debris layers, and shrines. Such models are frequently found in association with tripod cups, miniature vessels, and figurines (Daviau 2001a). This implies that these models were used in ritual activity, wherever that occurred. It is noteworthy, however, that no such models were present in the remains of Temple 149 at the Moabite site of Khirbat al-Mudayna on Wadi ath-Thamad (Daviau and Steiner 2000).

#### *Temples and shrines*

The clearest archaeological context for the architectural models can be found at Site WT-13, which is a two-period site, used exclusively for cultic activity.<sup>33</sup> It sits alone on a small hilltop south of ar-Rumayl, on the road from Madaba to Umm ar-Rasas. All of the figurines, ceramic statues (Daviau 2001), and models found at the site come from the latest use phase. While fragments of the models were found scattered across the site, the result of modern looting, it is clear that once the site was abandoned in the late Iron Age, it was not reused.<sup>34</sup> The clear association of the models with the cultic assemblage at this shrine site leaves no question as to their cultic character.

30 Five fragments of applied relief in the form of a coiled serpent were recovered from WT-13 (WT 25-1/525; 231-3/731).

31 Certain decorative patterns, such as reed impressions, seen on the towers from Tall Munbāqa (see discussion above) and the incised net pattern on “Maison” L from Emar (Margueron 1976: fig. 10) is not represented on the models from Jordan.

32 The largest number of cultic stands with an applied serpent motif comes from the temples at Beth Shan (Rowe 1940: pl. XIV:1, 4, 5; XXVI:1, 2, 3, 8, 9; XVII:1, 2, 3; XIX:8; XX:2). The serpent motif also occurs on ceramic vessels, usually near or on the handle, for example on juglets from Megiddo (May 1935: pl. XXII: P 3060, P 3061, P 3083).

33 At Pella, both the fenestrated model and the tower were found in a severely disturbed context where a pit had cut into the Iron Age remains and the models were discarded “as refuse” along with a large number of potsherds (Smith and Potts 1992:97).

34 Only a small number of Roman period ceramic sherds was found scattered across the site. This is the dominant pattern for all Iron Age sites in the Wadi ath-Thamad drainage basin, since the region was heavily occupied during the Nabataean-early Roman period (Daviau 2000:283).

Less well documented is the important model from Khirbat ‘Aṭārūs.<sup>35</sup> However, it is clear from its association with a large limestone platter with incised lotus design, a tall double lamp, a zoomorphic vessel, and a kernos ring that this model was part of a cultic assemblage. Whether the structure in which these items were found was a temple has not yet been confirmed, since the site is currently under excavation. However, this assemblage differs significantly from those found at WT-13 and at Khirbat al-Mudayna, even though Khirbat ‘Aṭārūs is only *ca.* 20 km west of these sites.

### *Domestic contexts*

In domestic contexts, the fragments of architectural models and ceramic vessels associated with ritual activity are frequently recovered in upper-storey debris. This was the case at Tall Jawa, where cultic assemblages were in upper-storey debris layers in ordinary houses, but no cultic buildings were exposed (Daviau 2001a).

### FUNCTION

In an attempt to understand the function of the large fenestrated models, it appears to be directly related to their form. There is no door because the representation of the deity is not inside the model; instead, the iconography is carried on the exterior.<sup>36</sup> The suggestion that the fenestrated models were used to support an offering (Andrae 1922: pls. 13–17; Masuda 1983) or some other votive object is strengthened by the design of the roof with its parapet which provides a secure space for an offering. However, the perforations in the roof of the Pella model challenge this interpretation, although the roof may have been able to support a vessel. At the same time, the assumption by Mazar (1999:27) that the ceramic stands were used in the same way as stone shaft altars, namely to burn small animal offerings, is unwarranted. The fabric of these fenestrated architectural models is not that of cooking pots and the models could not have withstood the stress of repeated heating and cooling that would have occurred had they been used to roast pigeons and other offerings. Indeed, Mazar does not indicate any evidence of soot on the top of the ReHov model, and none was evident on the top of model WT 9 from Shrine Site WT-13. De Miroschedji (2001:66) notes “occasionnellement des traces de combustion” are present and he suggests that this could be the result of grain offerings.

In contrast, round models, pot shrines, and niches have a central door that opens into the room. It is here that a deity could be represented in the interior. In the best preserved examples from Jordan, human figures flank the doorway, but only in the round model (WT 437) from Site WT-13 is there residual clay on the interior wall that suggests the position of an attached figure.

The presence of models in the Shrine at Site WT-13 suggest that here they were part of the furnishings of the shrine, possibly used as supports or “altars” for some of the dozens of votive offerings present at the shrine. The fact that these models were portable is especially important for an unwalled site, where the equipment of the cult would be installed whenever

35 Publication is forthcoming, and excavations are continuing.

36 Keel and Uehlinger (1998:336) suggests that the naked goddess depicted on late Iron II seals and as an attached figurine should be identified as Astarte, whereas the clothed female represents Asherah.

needed for a particular ritual. Their presence in tombs is less well understood, although like house models in Egyptian tombs and pillar figurines in the Mount Nebo tombs (Saller 1966: fig. 28:1, 2) they may indicate the status of the deceased, for whom the model is a necessary component of the equipment for the afterlife.

This study suggests a continuing tradition of specific architectural features and decorative motifs that were common on architectural models over an extensive geographical region. Future research which compares the models from Jordan with those from western Palestine, Phoenicia and Cyprus during the Iron Age should add another dimension to our understanding of these interesting artefacts from Jordan.

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*Catalogue of Architectural Models*

<i>Site</i>	<i>Artefact Number</i>	<i>Type</i>	<i>Reference</i>
WT-13	WT 9-1/509	Fenestrated	Wadi ath-Thamad Register
WT-13	WT 100-2/600	Fenestrated	Wadi ath-Thamad Register
Khirbat 'Aṭārūs	M 8444	Fenestrated	Madaba Museum
Pella	RN 72066	Fenestrated	Smith and Potts 1992: pl. 71
Tall al-'Umayri	fragments	Fenestrated	Herr and Clark 2003: fig. 25
Pella	RN 72064	Tower stand	Smith and Potts 1992: pl. 70
'Amman	J130*	One room on 4 feet	Dajani 1966: fig. 1
Mount Nebo?	68.64a**	One room with female protomes	Weinberg 1978:33; fig. 3
Jordan?	not numbered	One room with disc and crescent	Weinberg 1978:33; fig. 15
Jordan?	Israel Museum	One room with <i>fronton</i>	Weinberg 1978:33; fig. 116A,
Karak	J 5751*	One room with female figures	B
Tall al-'Umayri	U 6852+6853	One room with opposing figures	Musée national 1986: pl. 128; Bienkowski 1991: pl. 37
Moab	68.64b-c**	Base with lion protome	Clark <i>et al.</i> 2000; Herr <i>et al.</i> 2001: fig. 16; Roth 2003:58
Jordan	R 40.286***	One room with dove (jar with knob)	Weinberg 1978:34
WT-13	WT 89-2/589	<i>Fronton</i> with female figure	Iliffe 1944: pl. XXI
Tall Jawa	TJ 1569	Façade sherd	Wadi ath-Thamad Register
Tall Jawa	TJ 1570	Façade sherd	Daviau 2002:81; fig. 2.41.3
Tall Jawa	TJ 2236	Façade sherd	Daviau 2002:80; fig. 2.41:1
WT-13	WT 470	Façade sherd	Daviau 2002:81; fig. 2.41:2
Tall Jawa	TJ 218	Proto-Aeolic capital	Wadi ath-Thamad Register
WT-13	WT 104-2/504	Protome	Daviau 2002:82–83; fig. 2.43.1
WT-13	WT 437	Circular niche	Wadi ath-Thamad Register
WT-13	WT 16-1/516	Square niche	Wadi ath-Thamad Register
Tall Dayr 'Allā	388	Pot with door	Franken 1961: pl. 7; 1992: fig. 3-8:12
Tall Dayr 'Allā	800	Pot with door	Franken 1964: pl. Xa; 1992: fig. 4-3:16
Tall Dayr 'Allā	unregistered	Pot with door	Franken 1992: fig. 4-24:14
Tall Dayr 'Allā	1425	Pot with door	Franken 1964: pl. b; 1992: fig.5-8:30; van der Kooij and Ibrahim 1989: fig. 99
'Amman	41.890	Pot lantern	Harding 1945: pl. XVII:40
'Amman	TJ*1274	Pot lantern	Harding 1953: fig. 23:50; pl. VI:50

\* 'Amman Citadel Museum–National Museum of Jordan

\*\* Museum of Art and Archaeology, University of Missouri-Columbia

\*\*\* Rockefeller Museum in Jerusalem acquired during the Mandate period.

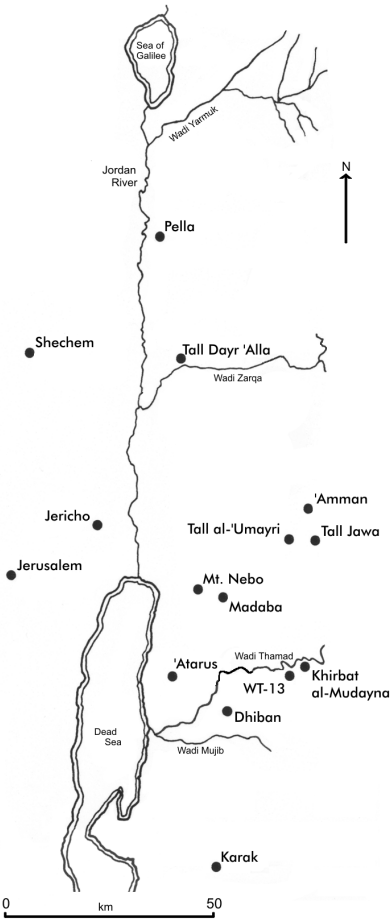


Fig. 1: Distribution of Architectural Models in Transjordan

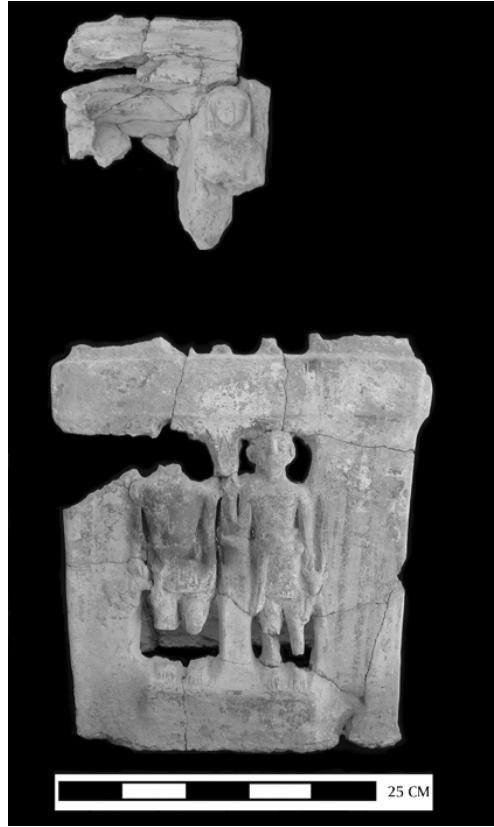


Fig. 2: Fenestrated M8444 - Khirbat 'Atarus



Fig. 3: Fenestrated WT 9-1/509 - WT-13

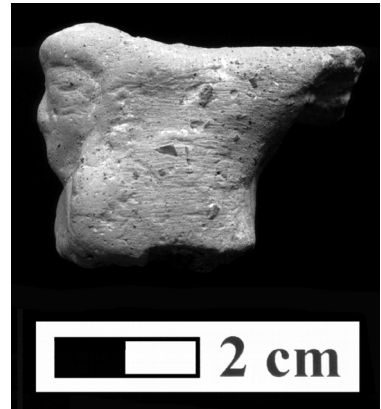
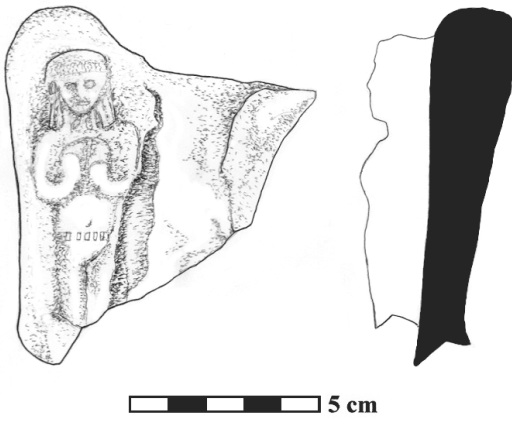


Fig. 4: Fronton with female figure WT 88-2/2588 and WT 89-2/589

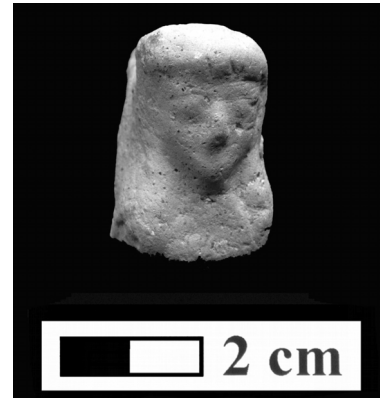
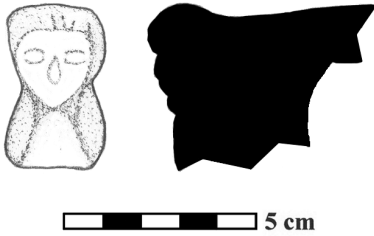


Fig. 5: Protome WT 104-2/504 - WT-13

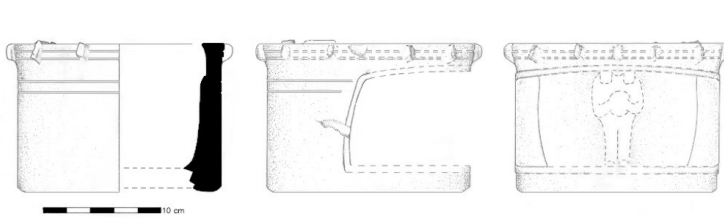


Fig. 6: Circular Niche WT 437 - WT-13

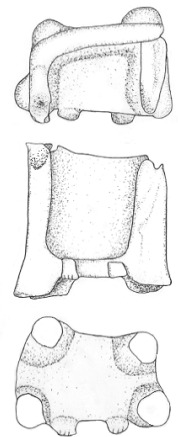


Fig. 7: Square Niche WT 16-1/516 - WT-13