

T
999

TERRA COTTA HUMAN FIGURINES
OF BRONZE AGE SYRIA

By

Leila Badre

Submitted in partial fulfillment for the
requirements of the Degree of Master of Arts in
Archaeology at the American University of Beirut
Beirut, Lebanon

1968

AMERICAN UNIVERSITY OF BEIRUT

Thesis Title:

Terra Cotta Human Figurines
of Bronze Age Syria

by

Leila Badre

(Name of Student)

Approved:

William A. Ward

Advisor

Richard F.

Member of Committee

Mr. Smith

Member of Committee

Member of Committee

Date of Thesis Presentation:

11 / 6 / 68

TERRA COTTA HUMAN FIGURINES
OF BRONZE AGE SYRIA

Leila Badre

TABLE OF CONTENTS

	Page
INTRODUCTION	1
FASHIONING THE FIGURINES	9
PART I: CATALOGUE	14
PART II: TYPOLOGICAL/CHRONOLOGICAL SEQUENCE OF TYPES	76
A. Female Figurines	77
B. Male Figurines	100
C. Moulded Figurines	109
D. Masks	115
CONCLUDING REMARKS	117
BIBLIOGRAPHY	123
PLATES	

LIST OF ABBREVIATIONS

<u>AAA</u>	<u>Annals of Archaeology and Anthropology.</u>
<u>AAS</u>	<u>Annales Archéologiques de Syrie.</u>
AOS	American Oriental Series.
BAH	Bibliothèque Archéologique et Historique.
<u>BASOR</u>	<u>Bulletin of the American Schools of Oriental Research.</u>
<u>BMB</u>	<u>Bulletin du Musée de Beyrouth.</u>
<u>JHS</u>	<u>Journal of Hellenistic Studies.</u>
MRS	Mission de Ras-Shamra.
OIP	Oriental Institute Publications.
<u>RAAO</u>	<u>Revue d'Assyriologie et d'Archéologie Orientale.</u>
<u>RB</u>	<u>Revue Biblique.</u>
<u>Syria</u>	<u>Syria. Revue d'Art Oriental et d'Archéologie.</u>
<u>WVDOG</u>	<u>Wissenschaftliche Veröffentlichung der Deutschen Orient-Gesellschaft.</u>

Other Abbreviations

EB	Early Bronze Age
MB	Middle Bronze Age
LB	Late Bronze Age
Ht.	Height
Th.	Thickness
W.	Width
N.	North
S.	South
E.	East
W.	West
O.T.	Old Testament

INTRODUCTION

The abundance of terra cotta figurines at various sites of the Near East has made them an increasingly important class of object in the field of archaeology.

Studies have appeared on the terra cotta figurines from Mesopotamia¹ and Palestine, but practically nothing has been done on the Syrian figurines of the² early periods.

Few Bronze Age sites have been excavated thus far in Syria, and the excavation reports have usually listed the figurines among the minor archaeological remains. Recently, however, excavators have begun to assign to the figurines a separate section in their reports, but they have made no serious attempts to study them as a possible source of information about the Bronze Age.

The purpose of this thesis is, therefore, to catalog, classify and interpret the terra cotta figurines of Bronze Age Syria. Such a study is not without problems, some of which must remain unsolved because of very inadequate information.

The major sources for the present study are excavation reports and,³ when possible, the artifacts themselves seen in museums. Unfortunately, the former

1

E. D. Van Buren, Clay Figurines of Babylonia and Assyria (London: Yale University Press, 1930).

J. B. Pritchard, Palestinian Figurines in Relation to Certain Goddesses Known Through Literature (AOS, XXIV; New Haven: American Oriental Society, 1943).

2

A few articles have been written on terra cotta figurines of the later periods e.g. M. Chéhab, "Les Terres Cuites de Kharayeb," BMB, X (1951-52).

3

In this connection, I would like to express my deep gratitude to Mrs. Olga Chéhab for putting at my disposal the figurines in the depot of the National Museum.

rarely give a full description of the figurines. Our knowledge in this case is based mainly on photographs or drawings which are often not very clear, and seldom present more than one view of the object.

A more important gap is that of the stratification of the figurines. Except for a few sites where figurines are ascribed to specific levels or strata, many figurines are noted only as being from unstratified deposits, shedding no light whatsoever on their stratigraphical or archaeological context. Some of these figurines of unknown provenance can be dated by analogy to those found in a definite context. But when even this analogy is lacking, we must depend on typological analysis, referring sometimes to minor details.

This thesis is limited to the Bronze Age of Syria (Syria and Phoenicia). Any human representation in terra cotta is included: figurines, plaques and masks. I did not however include common figurines mentioned without illustration in the reports. On the other hand, I have included unillustrated figurines similar to those discussed in the present work.

Part I of this thesis consists of a catalogue of the majority of known terra cotta human figurines. This is arranged alphabetically according to the various sites. Within each site the classification follows a chronological order whenever the stratification is available; otherwise it follows a typological order leaving the dating problem to be discussed in Part II.

The description in the catalogue depends mainly on information supplied in the excavation reports, primarily on photographs and drawings. This is why certain details or facts, when lacking in the original reports had to be omitted in the present work as well. The number given in front of the title of each figurine refers to the

number of the illustration on the plates. The first line in the catalogue generally includes title, measurements, stratigraphical and archaeological context of the figurine; next comes a full description of the object; the last line gives the published reference to the figurine. The last number sometimes noted in the latter refers to the permanent inventory number of the object itself. The abbreviations used are to be found at the beginning of the present work.

Following this introduction is a short section on the general techniques of manufacture.

Part II is a discussion and analysis of terra cotta figurines in which are studied (1) the chronology and development of form and style, with references to some connection of similar types in different geographical areas, (2) an attempt to interpret their purpose and significance.

The sites from which the figurines listed in the catalogue (Part I) have come, may be briefly described as follows:

1. Alalakh or modern Tell Atchana on the western side of the Amuq Plain.

It was explored by Sir Leonard Woolley for the British Museum between 1937-1949.

The occupation of the site begins with the Early Bronze Age and continues to the end of the Late Bronze. Seventeen levels were discovered, numbered from the top of the mound downwards. Most of the figurines are not mentioned in an archaeological context, but some of them were found either in the palace or in graves.¹

2. Plain of Antioch including the three sites in which figurines were found:

Tell al Judaidah, Tell Dhahab and Tell Ta'yinat. These were excavated by the Oriental Institute of the University of Chicago first under the direction of C.W. McEwan (1933), and later in 1938 under R. J. Braidwood. Occupation of the site continues from the

¹ L. Woolley, Alalakh, An Account of the Excavations at Tell Atchana in the Hatay 1937-49 (London: Oxford University Press, 1955).

Neolithic to the beginning of the Second Millennium. Ten phases were discovered ranging from earliest (A) to latest (J). The archaeological remains were classified according to phases and therefore the context for figurines is often missing.¹

3. Til Barsib, identified by Hogarth with Tell Ahmar, is on the left bank of the Euphrates. Sounding was first made by Thureau-Dangin in 1927, two years later, he and M. Dunand began excavations on behalf of the Louvre Museum. Few remains are dated to the Third Millennium. Tombs are from the Second Millennium and there are evidences for an Aramaean occupation. But the most important period in the site is the Assyrian one. The site was again occupied in the Hellenistic Period. The only figurine referred to from here is a Pre-Assyrian one dated to ca. 860 B.C.,² but is helpful for its analogy with an unillustrated example from Hama.

4. Byblos is well known under its ancient name. Although preliminary explorations were effected by E. Renan in 1860 and the first four excavation campaigns were carried out by P. Montet beginning in 1921, the name of Byblos has always been associated with that of M. Dunand. Every historical period from the Neolithic to the Ottoman Age is represented there. Due to this great succession of habitations, stratification in this site has become practically impossible to define and remains are classified according to "levées," not to historical levels. For this reason only very

1

R. J. Braidwood and L. S. Braidwood, Excavations in the Plain of Antioch, I (Chicago: Chicago University Press, 1960).

2

F. Thureau-Dangin et M. Dunand, Til Barsib (Paris: Paul Geuthner, 1936).

few figurines are set in an archaeological context.¹

5. Tell Chuera² is another North Syrian site situated on the Khabur River. Excavations have been carried out there under the direction of the German archaeologist A. Moortgat since 1958. The site was occupied from Akkadian times to the middle of the Second Millennium. A few Assyrian remains also appear. The figurines were found in both houses and temple areas.³

6. Hama, the ancient city was built on the tell dominating the modern town on the Orontes. A Danish Mission of the Carlsberg Foundation excavated there under the supervision of H. Ingholt between 1931-38. The site yielded twelve archaeological levels ranged from latest(S) corresponding to the Arabic Period, to earliest (L) in the middle of the Fourth Millennium. The figurines are consequently very nicely stratified: all were found in the deposits of houses.⁴

7. Hauran is situated to the West of modern Dar'a station. Discovered by the "Mission de St. Paul" of Lebanon in 1944. Father J. Nasrallah first made a

¹ M. Dunand, Fouilles de Byblos (2 vols.; Paris: Librairie d'Amérique et d'Orient Adrien Maisonneuve, 1939-1954).

² Actually pronounced Khuera, but throughout this present work, the excavator's spelling will be used.

³ A. Moortgat, Tell Chuera in Nordost-Syrien (3 vols.; Koln: Westdeutcher Verlag, 1958-60).

⁴ E. Fugmann, Hama: Fouilles et Recherches 1931-38, II (Copenhagen: Carlsberg Foundation, 1958).

surface exploration, and in 1948 effected a sounding in the megalithic construction; a tumulus was excavated, clearing a number of cist graves. Hauran is an important prehistoric site which was occupied during the Middle and Late Bronze Ages. Only one figurine was found there.

8. Tell Mardikh, Tell Tukan, Tell Dadikh, are three North Syrian sites grouped together because the two latter have thus far yielded only one figurine each and these are very similar to those of Tell Mardikh. Explorations there are quite recent, carried out by the Italian Mission under Paolo Matthiae since 1963. There have been only surface soundings, consequently the figurines have no archaeological context.

9. Tell Masin is situated three kms. northwest of the modern village of Souran not far from Hama. Soundings were made by the Comte du Mesnil du Buisson in 1930. Remains show that the site was occupied from the Third Millennium to the Greco-Roman Period. Our figurines come mainly from the city of the Second Millennium.

10. Tell Nebi-Mend in the Plain of Homs, lies one km. along the Orontes

1
J. Nasrallah, "Une Station Ghassoulienne du Hauran", RB, LV (1948), p. 85 ff.

2
J. Nasrallah, "Un Tumulus de l'Age du Bronze", Syria, XXXI (1950).

3
Missione Archeologica Italiana in Siria: Rapporto Preliminare della Campagna 1964 (Roma: Centro di Studi Semitici, 1965).

4
Comte du Mesnil du Buisson, "Souran et Tell Masin", Berytus, II (1935), pp. 121-133.

River; excavated by P¹ezard for the "Acad¹emie des Inscriptions et Belles Lettres" between 1921-23. He then thought it was equivalent to Qadesh of Ramses II's famous battle. The site seems to have been occupied from the Amorite to the Byzantine Period. Excavations were effected by trenches. The figurines were all found in graves.¹

11. Qatna, the modern Mishrif¹e, situated 18 kms. northeast of Homs; excavated by the Comte du Mesnil du Buisson between the years 1924-29. Remains of this city continued from the Third Millennium to the Second Century B.C. Some figurines are given an archaeological context in tombs or palace court.²

12. Selemiyeh is situated about 35 kms. southeast of Hama. No excavations have been effected there. The figurines and other objects from Selemiyeh come from a surface collection.

13. Tell Soukas near modern Djebble, 11 kms. South of Qala'at er-Rouss. E. Forrer made soundings in 1934, then between 1958-63, the Danish Carlsberg Foundation delegated Jessen to direct the excavations there. Remains go as far back as the Middle Bronze Age up to the Hellenistic Period. Twenty one levels were found numbered from top of the mound downwards.³

14. Ugarit, modern Ras-Shamra, discovered in 1929 and excavated since then by the French archaeologist C. Schaeffer. The sounding cleared up five levels

¹
M. P¹ezard, Qadesh: Mission Arch¹eologique à Tell Nebi Mend 1921-22 (Paris: Paul Geuthner, 1931).

²
Comte du Mesnil du Buisson, Le Site Arch¹eologique de Mishrif¹e-Qatna (Paris: E. de Boccard, 1935).

³
P. J. Riis, "L'Activit¹e de la Mission Arch¹eologique Danoise sur la C¹ote Ph¹enicienne," AAS, XIII (1963).

arranged from latest dated to the Late Bronze, to earliest the Neolithic period. The
1
few figurines found there are all foreign imports.

1

C. Schaeffer, Ugaritica I, II, Mission de Ras-Shamra (Paris: Paul Geuthner 1947, 1949).

FASHIONING THE FIGURINES

The technical terms which appear in this study are taken from the description of various techniques used in the fashioning of figurines. There exist relatively few examples which illustrate these techniques; thus our discussion will set out the terms in a series of general remarks.

Anthropomorphic representation is not an invention which can be attributed to Bronze Age man. As soon as man started settling in caves, he began painting human beings on the walls. Very soon plastic art came into existence, and an erotic calcite statuette pertaining to the Natufian culture was already discovered in the cave of Ain Sakhri in the Judean Desert.¹ Later, in the Neolithic Period, portraits of human figurines became more common. A great number of pebbles were given phallic forms, others had schematic human heads incised on them. Examples of these were found at Byblos² and other sites in Palestine and Anatolia. At this same time clay figurines began to appear in the Near East and elsewhere. A very fine and stylized Neolithic female bust was lately discovered at Byblos.³ Broken at the waist it has a high hat or an upraised headdress and was made by modelling small rolls of clay into the basic design to form eyes and ears; breasts are represented by pellets; the fully developed arms are brought to the abdomen. This figurine with some other Neolithic terra cotta

1

E. Anati, Palestine Before the Hebrews (New York: A. A. Knopf, 1961), p. 161.

2

M. Dunand, "Rapport Préliminaire sur les Fouilles de Byblos en 1951", BMB, XI (1955), p. 17.

3

This figurine has not been published, but is exhibited in the National Museum of Beirut. To be compared with a figurine from Shaar Hagolan. E. Anati, pl. on p. 266.

ones are very important for the study of the next chapters.

Fewer examples of clay figurines appear in Syria in the Chalcolithic Period. The Amuq Plain has so far yielded only three human ones from Phase E.¹ From Hama there is a quadruped from Level L. This rarity could be due to the relatively small number of Chalcolithic sites excavated in Syria. That figurines were fashioned of other materials may well suggest another reason for the lack of clay examples. Bone violin-shaped idols have been uncovered at Byblos.² Similar stone ones and other ivory figurines have been found at Beersheba and may have simultaneously existed in Syria.

This brief glance at the human figurines of prehistoric times is not intended to give a typological evolution, but serves to emphasize the place of terra cotta figurines in the wider context of human figurines carved in a variety of materials.

It is natural, with the extensive use of pottery in the Bronze Age, that human figurines would be made of this more easily modelled material; hence the great number of terra cotta figurines belonging to the Bronze Age.

So far, no figurine work-shops have been found in Syria except probably at Tell Chuera. There, Moortgat discovered in the southeast district of the North Temple Area, lying in the corner of Room 13, a huge lump of pure clay in such condition as is necessary for the manufacture of clay tablets and figurines. He suggests

1

R. J. Braidwood and L. S. Braidwood, Excavations in the Plain of Antioch, I (Chicago: Chicago University Press, 1960), p. 204.

2

M. Dunand, "Rapport Préliminaire sur les Fouilles de Byblos en 1961", BMB, XVII (1964), p. 26.

that we can probably connect this corner with the water-flushing system and the furnace in Rooms 14-16. This whole complex, which includes a large number of terra cotta figurines, wagons and drinking cups, provides the basis for the hypothesis of a workshop for making clay objects.¹

The clay out of which the figurines were made varies with the site. There being relatively few samples where the type of clay is noted, the hypothesis which follows is based mainly on these in addition to those I have had the opportunity to see and handle. It is possible to say that in general those figurines that have a flat back are of a rather fine texture while the round ones are occasionally mixed with limestone particles, or show bits of straw or other impurities.

This clay was shaped in different ways. Most of the Bronze Age figurines are hand-modelled figurines which present various techniques. There is the "snow-man" technique in which separate pieces are added to the original lump in order to mould the limbs and features. Numbers 21-25 from Alalakh present a clear illustration of this type. Another more extensively used technique is that of "pinching" the limbs and other features from the original lump. This pinching is sometimes enough by itself to shape the main details of the figurine. Many examples are given in the catalogue; number 74 from Byblos is a very good representative of this type. In the majority of cases the pinching technique is supplemented by the use of either additional pellets and rolls of clay for minor details, or by the use of some primitive instruments such as a stick, a roller, a finger-nail or a section of a reed to incise short strokes, dots or circles.

1

A. Moortgat, Tell Chuera in Nordost-Syrien, III (Köln: Westdeutscher Verlag, 1960), pp. 16-17.

The hand-modelled figurines are usually solid unless they are hollowed for some utilitarian reasons like the terra cotta human heads which are used as necks of vases (See nos. 82-87).

The moulded figurines are usually cast in a single mould. The wet clay is pressed into this mould which gives the impression of one side of the figurine, evidently the front side. This type, Mrs. Van Buren calls the "tongue-relief".¹ In it a rather wide margin of clay was left around the edge as a background, so that the figurine itself appears to be in low relief. In some examples of the "tongue-relief" style, the background is cut away to, or nearly to the outline of the figure, though occasionally, a little of it is left at the neck and waist line where the danger of breaking would be greatest (See nos. 270, 271, 33). The back is roughly shaped by hand, usually in a concave shape.

The form of the figurines follows their use. Some are made to be standing and in this case have a column-like body with a flaring base (See nos. 118, 126....). Others are made to be laid on a flat surface or at least to be propped up against a shelf or a wall and therefore have a flat back; or else to be planted in sand or some prepared foundation and in this case have a pointed end.²

Sometimes figures were made to be seated, the legs separated or joined were prolonged to ground level, another stump of the same length served as support from the back (See nos. 283-287).

¹
E. Van Buren, Clay Figurines of Babylonia and Assyria (London: Yale University Press, 1930), p. xliii.

²
Ibid.

Finally the colour of these figurines is partially due to the kind of clay used with the variety of ingredients composing it. The most common clay being different tones of red, changing according to the content of iron. Other clays vary from white to dark gray.

The colour is also, and mainly, due to firing. It may be fairly dark reddish brown, or various shades of reddish or pinkish buff, less frequently it is a yellowish buff which contains no red.

The figurines, especially those of the Early Bronze period, had a highly burnished red slip. Painting with red or black colour was sometimes used to indicate certain details such as clothes, jewellery or some features of the face (See Amuq no. 42).

PART I

CATALOGUE

ALALAKH

1. Head of female figurine, Lev. XI, palace.

Broken at base of neck and top of head; row of oblong pellets as necklace, pinched out nose, large projecting ears with three holes in each (left ear partly broken); pierced pellets for eyes.

Woolley, Alalakh, p. 26, Pl. LV, no. AT 47/40.

2. Bust of female figurine, Lev. X, courtyard.

Broken below waist; arms fully developed, fingers indicated, hands below breasts which are represented by pellets; roll of clay with vertical incisions as necklace round front of neck; pinched out nose, large projecting ears with two holes in each, pierced pellets for eyes and on forehead in circle (headdress).

Woolley, Alalakh, p. 29, Pl. LV, no. AT 47/29.

3. Trunk of female figurine, Lev. X, court.

Broken at base of neck and above knees; joined legs separated by vertical incised line; pubic triangle outlined with vertical incisions; pierced pellet for navel placed high; crossed lines of oblique incisions as straps across chest; roll of clay with row of vertical incisions as necklace partly broken off.

Woolley, Alalakh, p. 245, note 1, Pl. LV, no. AT 47/28.

4. Trunk of female figurine, Lev. VIII.

Broken at base of neck and above knees; identical to preceding except for pubic triangle which is filled with two rows of vertical incisions and navel placed just above it.

Woolley, Alalakh, p. 245, note 1, Pl. LV, no. AT 48/25.

5. Bust of female figurine; Lev. VII.

Broken at neck and below navel; pierced pellet for navel; two crossed lines of incisions for straps, one horizontal line of vertical incisions across upper limit of pubic triangle; pointed stumps for arms; roll of clay with two rows of vertical incisions for necklace.

Woolley, Alalakh, Pl. LV, no. AT 48/211.

6. Head and neck of female figurine, Lev. VII.

Long neck; pinched out nose, large projecting ears with two holes in each; pierced pellets for eyes and on forehead; comb-like headdress with two holes.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (i) no. AT 39/255.

7. Female figurine, Ht. 14.7 cms., Lev. VI, grave ATG 46/15.

Complete; flat back; legs separated by vertical incised line, ending in point with no indication of feet (separating line does not reach the point); very wide hips; pubic triangle outlined with deep incisions and filled with several rouletted lines; pierced pellet for navel, two crossed rouletted lines form straps across chest; pointed stumps for arms; roll of clay with oblique incisions for necklace; pinched out nose, large projecting ears with two holes in each, pierced pellets for eyes and on forehead; square comb-like headdress with two holes.

Woolley, Alalakh, p. 223, 244, Pl. LIV (g), no. AT 46/238.

8. Trunk of female figurine, Lev. V.

Broken at base of neck, shoulders and below pubic triangle; pubic triangle filled with rows of vertical incisions; pierced pellet for navel; pellets for breasts; roll of clay with vertical incisions for necklace in back incised line runs vertically from neck to base, holes in buttocks.

Woolley, Alalakh, p. 244, Pl. LV, no. 48/6.

9. Female figurine, Lev. V, grave ATG 49/5.

Complete, very similar to no. 7 except for pubic triangle which is narrower and divided into two parts by a vertical incision; breasts are represented here with pierced pellets; no straps indicated in this case.

Woolley, Alalakh, p. 219, 244, Pl. LV, no. AT 49/17.

10. Female figurine, Lev. V, surface soil near city gate.

Complete; miniature figurine identical to preceding, except for pubic triangle which is not separated into two parts.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (j), no. 49/5.

11. Female figurine, Lev. V.

Miniature type; complete except for part of legs; identical to preceding except for pubic triangle not indicated here.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (d), no. 46/160.

12. Bust of female figurine, Lev. V.

Broken below arms, headdress broken off; pointed stumps for arms; roll of clay as necklace; pinched out nose, large projecting ears with two holes in each; pierced pellets for eyes, one on forehead.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (d), no. 46/160.

13. Bust of female figurine, Lev. V.

Broken obliquely from left shoulder to below right breast; one pointed stump for arm; pellet for breast; roll of clay as necklace round front of neck; pinched out nose, large projecting ears with two holes in each; pierced pellets for eyes; comb-like headdress with two holes.

Woolley, Alalakh, Pl. LIV (b), no. AT 46/98.

14. Trunk of female figurine, Lev. II.

Broken at base of neck and from left shoulder, incised line for separation of legs; outline of pubic triangle marked with incised dots, inside four lines of vertical incisions; pierced pellets for navel and breasts; pointed stumps for arms, roll of clay for necklace.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (m), no. AT 39/199.

15. Bust of female figurine, Lev. I.

Broken below waist; pointed stumps for arms, crossed rouletted lines as straps; necklace of two rouletted lines round front of neck; pinched out nose, large projecting ears with two holes in each, pierced pellets for eyes, comb-like headdress with two holes.

Woolley, Alalakh, p. 245, note 1, Pl. LIV (k), no. AT 38/228.

16. Head of male figurine, Lev. IX.

Broken at base of head; pinched out nose, pierced pellets for eyes, tall headdress found on many North Syrian bronzes.

Woolley, Alalakh, p. 245, Pl. LIV (h), no. AT 46/237.

17. Trunk of male figurine, Lev. VIII.

Seated, supported by peg behind; head, right arm and legs at knees broken off; left arm coming down in front of body.

Woolley, Alalakh, p. 245, Pl. LIV (i), no. AT 46/232.

18. Male figurine, Lev. V-IV, house no. 39/A.

Seated, supported by peg behind; legs broken off, bare-headed, hair dressed in short tight curls across forehead; roll of clay for necklace; arms fully developed, holds with both hands an object against his chest; pinched out nose, pierced pellets for eyes, mouth indicated.

Woolley, Alalakh, p. 179, 245, Pl. LVI (f), no. AT 39/71.

19. Bust of male figurine, Lev. V-IV.

Broken below waist and at shoulders; tightly fitting jerkin crossed-laced up the front and secured by belt; bearded, pierced pellets for eyes; conical hat.

Woolley, Alalakh, p. 245, Pl. LVI (i), no. AT 48/84.

20. Bust of male figurine, Lev. V.

Broken at waist, arms partly broken; roll of clay with vertical incisions as necklace; carries lituus over shoulder; pinched out nose, pierced pellets for eyes, deep lines across sides of face may be outline of closely trimmed whiskers; wears flat-topped cap.

Woolley, Alalakh, p. 245, Pl. LIV (e), no. AT 46/219.

21. Female figurine, Lev. V.

Seated, supported by peg behind; pierced pellets for breasts, eyes and navel; wide shoulders, arms coming down, hands lie on lap; thick roll of clay with vertical incisions as necklace, pinched bird's head.

Woolley, Alalakh, p. 245, Pl. LVI (l), no. 48/52.

22. Female figurine, Lev. V.

Seated, supported by peg behind; pierced pellets for breasts, eyes and navel; wide shoulders, arms coming down and meeting in front of body; pinched bird's head.

Woolley, Alalakh, p. 245, Pl. LVI (b), no. 48/86.

23. Fragment of female figurine, Lev. V.

Seated, supported by peg behind; head broken off; wide shoulders; arms fully developed, hand raised to breasts which are not indicated.

Woolley, Alalakh, p. 245, Pl. LVI (k), no. 48/83.

24. Bust of female figurine.

Broken at base of neck and below waist; right arm and right breast broken off. Left arm fully developed holds left breast in relief.

Woolley, Alalakh, Pl. LVII (b), no. 39/58.

25. Female figurine, Lev. V.

Seated, supported by peg behind; head, part of left arm and legs below knees broken off; right arm fully developed, hand at breast covering it, fingers indicated.

Woolley, Alalakh, p. 245, Pl. LVI (g), no. 38/219.

26. Trunk of female (?) figurine, Lev. VIII.

Broken below hips, head and right stump missing; very roughly modelled; no indication of legs; in front across hips three stamped circles decorated with row of dots with a hole in centre, on the back single stamped circle done with a different die with big hole in centre around circle of smaller holes.

Woolley, Alalakh, p. 246, Pl. LV, no. AT 37/192.

27. Male (?) figurine, Lev. V.

Broken from shoulders, one leg missing; very crudely modelled; legs represented as short stumps at end of body; head flat and pinched out of bulk of body, applied pellets for nose and eyes.

Woolley, Alalakh, p. 246, Pl. LV, no. AT 48/18.

28. Male (?) figurine, upper soil.

Complete, snow-man-technique; pointed stumps for legs, arms and head; hole for navel; incised mouth; pellets for eyes.

Woolley, Alalakh, p. 246, Pl. LV, no. AT 38/138.

29. Female figurine, Lev. V.

Unbaked clay, figurine is mere cylinder with rounded top; band of large and small pellets alternate as necklace; nose slightly indicated, hollows for eyes.

Woolley, Alalakh, p. 246, Pl. LV, no. AT 46/239.

30. Figurine (?), Lev. IV, Room 33 of Niqne-pa palace.

Shapeless, rectangular piece with small stump on top which may represent the head.

Woolley, Alalakh, p. 246, Pl. LV, no. AT 46/239.

30 (bis). Plaque of female figurine.

Broken below knees; nude body more naturalistic than in hand-modelled type; the gross exaggeration of pubic triangle is greatly modified here; legs separated by vertical incised line; holding breasts (in relief) with both hands, triple earrings of clay, ovoid eyes, hair dressed in flat-topped straight-sided mass.

Woolley, Alalakh, p. 247, Pl. LVI (g), no. AT 48/61.

31. Plaque of female figurine.

Broken below navel which is indicated by a hole; both arms (with hands very well indicated) hold breasts which are in relief, three bracelets on each wrist; necklace with pendant hanging from it; mouth, nose, eyes are clearly indicated, triple earrings; hair dressed up in flat hat decorated with oblong holes in front.

Woolley, Alalakh, p. 247, Pl. LVI (d), no. AT 37/77.

32. Plaque of female figurine.

Broken at hips, illustration not very clear; similar to preceding with arms holding breasts.

Woolley, Alalakh, p. 247, Pl. LIV (f), no. AT 48/61.

33. Plaque of female figurine, Ht. 10.8 cms., grave ATG 39/29.

Broken at knees, similar to preceding except for arms, while left one holds breast, right arm hangs at side.

Woolley, Alalakh, p. 222, 246, Pl. LVI (c), no. AT 39/75.

34. Plaque of female figurine, Lev. III, private house.

Complete, shows a naked goddess, vertical incised line separates legs, wearing the tall Hittite crown surmounted by a winged disk, standing on head of an antelope whose horns rise up on either side of figure, their tips seem to support the disk, with each hand figure grasps a horn and on each horn, just above her hand is a bird, from either hand a line in relief comes down obliquely ending in a roll against the knees of the figurine (veil?), details of face clearly indicated.

Woolley, Alalakh, p. 247, Pl. LIV (o), no. 39/240.

35. **Plaque of male figurine, Lev. II.**

Only lower half preserved; legs completely separated; standing with arms hanging down the sides, wearing kilt girdled by heavy belt.

Woolley, Alalakh, p. 247, Pl. LIV (n), no. 38/260.

36. **Five moulded female figurines, Lev. VII, temple.**

Figurines (cast from same mould) fixed against a brazier; not completely preserved, additional details give type similar to naked-votress no. 31 with hands holding breasts high and elaborate headdress. Sixth figurine also fixed against brazier is male hand-modelled, showing a warrior clothed in a kilt apparently in the act of falling.

Woolley, Alalakh, p. 248, Pl. LVIII (a, b), no. 47/128.

THE AMUQ VALLEY

Tel el Ta'yinat

37. Bust of female (?) figurine, Ht. 6 cms., W. 4.5 cms., Lev. T, Spot T 4:3.

Broken below waist; "monstrous" head; stumps for arms; beaked pinched out nose; comb-like headdress; row of oblong pellets above nose gives a bang-like effect.

Braidwood, Antioch, p. 420, Fig. 323 (3), no. T3616.

38. Female (?) head, Ht. 5.2 cms., W. 2.8 cms., Lev. I, Spot T8:5.

Conical form; nose partly broken, pierced pellets for eyes; rolls of clay added on both sides of face, two below nose, one on peak of cap (?), all have short sharp incisions (possibly finger-nail marks); circular impression near peak may be an incomplete piercing intended for suspension.

Braidwood, Antioch, p. 419, Fig. 323 (2), no. T3819.

39. Fragment of female torso, Ht. 4.7 cms., W. 3.7 cms., Lev. J, Spot T13.

Head broken off; upper part of figurine astride a quadruped (frog?); only one conical projecting breast is preserved; arms fully developed, hands grasping ears of animals; traces of painting on back of figurine. Whole mass rises from what appears to be shoulder sherd of jar.

Braidwood, Antioch, p. 453, Fig. 350 (3), no. T3580.

40. Male head, Ht. 5 cms, W. 3.8 cms., Lev. J, Spot T8:3, pit.

Originally part of vessel (bottle?), hollow broken at base of head; what is left of the original inner surface of vessel indicates that lip was very sharp; small portion of it is still intact, carefully moulded, large nose, thick projecting ears, pierced pellets applied on cavities for eyes, high cheek bones, cleft chin; above painted band about forehead.

Braidwood, Antioch, p. 453, Fig. 350 (5), no. T3796.

41. Female figurine, Ht. 16.3 cms., W. 8 cms., Lev. II MR, Spot XIV.

Complete except for broken head; column-like figurine, no details below waist except for slight flare at base and long roll of clay with finger nail impressions on back; pellets for breasts; roll of clay as bracelet on each stump-arm; necklace of clay roll round front of neck elaborated with oblong pellet between two round pellets.

Braidwood, Antioch, p. 466, Fig. 370, no. T3533.

42. Female bust, Ht. 10.3 cms., W. 7.1 cms., Lev. II MR, Spot XIV.

Broken below navel; opaque black paint accentuates, necklace bracelets, eyes and coiffure; depression for navel, pellets for breasts; black painted bands form straps and belt; long pointed stumps for arms with wristlet around each; alternating rolls of clay, painted lines and rows of pellets form necklace (only one pellet of lower row is preserved), counter weight indicated by four parallel incised lines; elongated face, broken nose, pierced pellets for eyes; face is flanked with thin flat rolls of impressed clay, crest of pellets surmounts these; long bun of hair at back of neck is only partly intact and was decorated with pellets and paint; perforation at top of headdress probably for suspension.

Braidwood, Antioch, p. 466, Fig. 368 (5), no. T3396.

Tell el Judeidah

43. Fragment of female torso, Ht. 5.5 cms., W. 6.4 cms., Lev. II MR, Spot TT20 XI 1.

Broken at waist, head and right arm broken off; left arm intact and hand seems to be indicated by a pinched pellet projecting slightly; necklace of three flattened clay rolls, one on neck, two slightly below are covered with fairly deep finger-nail impressions in sets of three.

Braidwood, Antioch, p. 466, Fig. 368 (4), no. X1425.

44. Female head, Ht. 3.6 cms., W. 3.3 cms., Lev. II MR, Spot TT20 XII 1.

"Monstrous-head" type; broken at base of neck; pinched out nose partly broken, circular pierced pellets for eyes; impressed rolls of clay indicate tresses on either side of face, row of small contiguous pellets indicate additional tresses; great bun of hair at back of neck is represented by clay impressed with small circles.

Braidwood, Antioch, p. 466, Fig. 368 (2), no. X2330.

45. Female head, Ht. 3.7 cms., W. 2.1 cms., unstratified, Spot TT20.

"Monstrous-head" type; broken at base of neck, long neck, pinched bird like face, ovoid pierced pellets for eyes, oblong pellets above eyes form bang; at back of neck bun of hair.

Braidwood, Antioch, p. 466, Fig. 369 (2), no. X1042.

Tell el Dhahab

46. Lower part of female figurine, Ht. 4.5 cms., W. 5 cms., Lev. H, Spot TTI, Surface 0.5 m.

Surface colour varies from dull orange-buff to dark gray; broken above waist; legless type near base two horizontal incised lines, between them vertical incised lines, all with traces of fill; pierced pellet for navel; on back at same height one horizontal incised line with two perpendicular incisions.

Braidwood, Antioch, p. 466, Fig. 369 (1), no. D15.

TIL BARSIB

47. Bust of female figurine, Ht. 7.5 cms.

Broken below breasts (not indicated); five striated horizontal rolls of clay cover torso below neck, another thinner striated clay roll as necklace; elongated face, mouth slightly indicated, straight nose, pierced pellets for eyes, high headdress of clay locks separated by deep incisions, to this headdress and along left temple is attached festooned protuberance with five holes.

Thureau-Dangin and Dunand, Til Barsib, p. 95, Fig. 25.

BYBLOS

48. Male figurine, Ht. 14.5 cms.

Orange clay; standing legs broken above knees and below shoulders; position of legs to front; wearing kilt of vertical incised lines, held at waist by belt of two horizontal incised lines decorated in between by incised X; sex indicated in relief; torso is wide and nude; breasts in relief in shape of pellets; right arm may have been brought to abdomen; necklace of two incised lines separated by vertical incisions; pointed chin, beard of incised pegs, incised mouth, pinched ears, pinched nose, two deep circular holes for eyes, eye-brows marked by incised parallel lines; hair of incised lines from forehead to back of skull.

Dunand, Byblos I, p. 430, Pl. XLVIII, no. 6611.

49. Male trunk, Ht. 10 cms.

Orange clay; standing; was found next to preceding and is very similar to it except that in this one left arm is brought to abdomen, and right leg to front; head, legs and right arm broken off; for other details see above; vertical incised line in middle of back.

Dunand, Byblos I, p. 430, Pl. L, no. 6612.

50. Male trunk, Ht. 13 cms., Bâtiment XVIII, Room C.

Orange clay; standing; head, arms and legs broken off, only right thigh remains; kilt of vertical incised lines held at waist by belt of two horizontal lines decorated in between by crossed oblique incisions; hollow torso, nude, breasts in relief, break at left hip shows that figurine was attached to something.

Dunand, Byblos I, p. 254, Pl. CXLVIII, no. 3715.

51. Male trunk, Ht. around 12 cms., Temple du Champ des Offrandes.

Orange clay mixed with limestone particles; hollow figurine standing (part of rustic scene); head and right leg broken off; wearing kilt of clay stuck to body and not part of it as previously, decorated with crossed incised lines, held at waist by belt of two incised lines with oblique incisions in between; strip of clay for sex appears below skirt; nude torso; right arm resting on animal's nap, left arm bent to chest.

Dunand, Byblos II (1), p. 430, Pl. CLXV, no. 11242.

52. Male trunk, Ht. 14 cms., Temple du Champ des Offrandes.

Orange clay mixed with limestone particles; standing; hollow torso; head, left arm, part of right arm and right leg are broken off; details identical to preceding.

Dunand, Byblos II (1), p. 430, Pl. CLXV, no. 11243.

53. Male trunk, Ht. 13.1 cms., Temple du Champ des Offrandes.

Standing; broken at base of neck, arms and legs partly broken off; wearing loin-cloth shown only in relief, tied with thick lump on left side of waist; nude torso; breasts in relief, from position of arms they must have been brought to front.

Dunand, Byblos II (2), p. 1037, Fig. 1154, no. 18864.

54. Two male figurines, Ht. around 16 cms., Temple du Champ des Offrandes.

Orange clay mixed with limestone particles; two identical figurines, part of rustic scene; standing to each side of a cone; almost complete except for one arm and external leg broken in each of them; one foot clearly indicated; sex and navel are in relief in shape of pellet; right person has right hand on animal shoulders; short neck, pointed chin (beard?), small pinched out ears, pointed nose, ovoid eyes in relief with horizontal incisions in middle; conical headdress striated vertically and decorated at base with red painted band, below fringe of small vertical incisions (eye-brows?).

Dunand, Byblos II (1), p. 429, Pl. CLXVII, no. 11241.

55. Male head, Ht. 6.2 cms.

Broken at base of head and originally fixed on support of same clay; pointed beard with oblique incisions, prognathous face, small pinched out ears, broken nose, holes for eyes; conical headdress decorated with lines in herringbone pattern separated by vertical incised lines.

Dunand, Byblos I, p. 431, Pl. L, no. 6614.

56. Bust of female figurine, Ht. 5.3 cms.

Buff clay; flat back; broken above waist; arms are stumps superficially modelled, hands each indicated by two finger-nail incisions, brought to breasts covering them; two rolls of clay with finger-nail decoration as necklace; broken nose, piece of clay stuck above left ear (hair?), this was broken from right side, pierced pellets for eyes; headdress of clay roll with finger-nail decoration in V shape flat on top of head,

another piece not incised is attached on back of head (plait) coming down to middle of shoulders.

Dunand, Byblos I, pp. 231-232, Pl. L, no. 3382.

57. Trunk of female figurine, Ht. 6 cms.

Cream clay; flat back; broken at base of neck, part of legs and left arm broken off; no separation between legs at all; right arm fully developed, fingers indicated, hands brought to abdomen resting on clay roll with finger-nail incisions, crossing chest diagonally; necklace of similar clay roll, another arc of same clay stuck in opposite direction to first one; on back remains of end of clay plait.

Unpublished, acquisition no. B9732.

58. Criophorous male figurine, Ht. 8.9 cms., Enceinte Sacrée.

Red burnished slip with white spots; entirely hollow; seated; figurine complete and is part of vase; very thin legs; cylindrical body, holes for breasts; wide shoulders arms brought to front of shoulders carrying lamb at back of neck; triangular face, pointed chin, straight nose, large pierced ears, eyes in relief in shape of small pellets placed in pressed orbital cavities; bare head.

Dunand, Byblos II (2), p. 984, Pl. LXXXVII, no. 18108.

59. Two male figurines, Ht. 6.5 cms., Enceinte Sacrée.

Burnished red slip with white spots; two identical figurines standing as handles to jar, their body attached to jar and arms with hands and fingers indicated are grasping the jar; head raised up, pointed chin, open mouth with thick lips, pinched nose with holes for nostrils, pinched out ears pierced with holes, small pellets for eyes.

Dunand, Byblos II (2), p. 987, Pl. LXXXVII, no. 18131.

60. Female figurine as spout of vase, Ht. 5.4 cms., Enceinte Sacrée.

Burnished red slip with white spots; hollow head; seated on throne attached to elongated vase; left leg and right foot are broken off; legs hanging down; cylindrical body; holding child with left arm, and feeding him with right one.

Dunand, Byblos II (2), p. 987, Pl. LXXXVII, no. 18130.

61. Seated male figurine; Ht. 4.9 cms., Enceinte Sacrée.

Red burnished slip with white spots; complete except for legs and arms partly broken off; cylindrical body; arms brought to front; bird-like face, pointed chin, fat nose, circular pellets for eyes.

Dunand, Byblos II (2), p. 984, Pl. LXXXVII, no. 18109.

62. Trunk of male (?) figurine, Ht. 6.1 cms., Enceinte Sacrée.

Standing; head, arms and feet broken off; joined legs separated by incised line; slim body; no other indications.

Dunand, Byblos II (2), p. 985, Pl. LXXXVII, no. 18111.

63. Male figurine, Ht. 8.4 cms.

Red slip; hollow; broken at thigh and left arm; seated; cylindrical body with sex indicated; left arm bent, fore arm being parallel to humerus; monstrous head, deep incised mouth with thick lips, muzzle-like nose with large nostrils, large ears with holes, eyes in relief in shape of pellets painted white; pierced hole on top of head, another in bottom.

Dunand, Byblos II (2), p. 1041, Fig. 1146, no. 18894.

64. Bust of male figurine, Ht. 4.5 cms.

Broken below arms; cylindrical body, extends into thinner cylindrical head; two attached and shapeless pieces of clay form undeveloped arms; two short horizontal incisions mark neck and mouth, slightly pinched nose, ovoid holes for eyes.

Dunand, Byblos I, p. 286, Pl. I, no. 4098.

65. Female (?) figurine, Ht. 1.8 cms., Dépôt d'Offrandes α .

Orange clay; complete except for arms broken from shoulders; standing; short legs; sex, navel and breasts indicated in relief; rounded face, pointed chin, horizontal incision for mouth, small pinched ears, pinched nose, circular pellets in orbital cavities for eyes.

Dunand, Byblos II (1), p. 155, Pl. LIII, no. 7900.

66. Head of female (?) figurine, Ht. 3 cms.

Orange clay; broken at base of neck; head very similar to preceding except for ears not indicated here.

Dunand, Byblos II (1), p. 425, Pl. CLXX, no. 11187.

67. Female figurine, Ht. 10 cms.

Brick clay; standing next to goose, short legs with feet indicated, cylindrical body; crossed lines on abdomen (loin-cloth?); arms partly broken and brought to front, details of head similar to preceding; headdress made of flat clay roll coming down to front of shoulders as plaits, right one broken off, top part attached to goose's head, from back of head another roll goes down as plait too.

Dunand, Byblos II (1), p. 71, Pl. CLXX, no. 7140.

68. Male figurine.

Orange clay; standing between two oxen, leaning back on left animal; complete except for right arm; short legs with feet indicated, cylindrical body; resting with left arm on plough; rounded head, pointed chin, pellets for eyes. Next to right animal are traces of another person's feet.

Dunand, Byblos II (1), p. 221, Fig. 236, no. 8855.

69. Bust of male figurine, Ht. 10.2 cms.

Buff clay; broken above waist; right arm bent and partly broken, left arm holding object against breast (unindicated); hollow torso; solid head, prominent chin, large ears, pellets for eyes, pierced hole in middle of skull crosses it from one end to another.

Dunand, Byblos II (1), p. 367, Pl. CLXXI, no. 10457.

70. Male figurine, Ht. 19.7 cms., Dépôt d'Offrandes κ .

Brick color with some red points; complete except for right arm and part of right foot; standing; feet clearly indicated with incisions, fat legs, painted with herringbone pattern on external part of legs; wears short kilt pointed in front and back with pin-point incisions, held by belt of which only buckle remains; back and side of upper arms are also decorated with pin-point incisions; two horizontal lines of incised dots as necklace, two dotted bands of clay in relief converge from shoulders to middle of chest (chain?), traces of disc hanging from it; pointed chin, incised mouth, nose with holes, ovoid incised eyes; headdress in relief covering ears, made of deeply incised horizontal and vertical lines.

Dunand, Byblos II (1), p. 155, Pl. LIC, no. 7898.

71. Vase in shape of female figurine, Ht. 12.8 cms., Temple of Obelisks.

Brown clay, crudely polished; broken at legs and right arm; hollow body; very thin legs; large hips, incised pubic triangle filled with small incisions to indicate sex; left arm brought up to breast, fingers indicated with incisions, conical breasts in relief; pointed chin, incised mouth, pinched out and very large ears, pierced pellets for eyes; on back clay handle, partly broken, attached from head down to between shoulders, heads opened from top.

Dunand, Byblos II (2), p. 766, Pl. XCIV, no. 15375.

72. Female figurine.

Broken at base of neck and knees, left arm broken off; vertical incised line to separate legs; three circles in relief for sex and breasts; belt of two horizontal incised lines, vertical incisions in between; right arm hanging down next to hip.

Montet, Byblos et l'Egypte, p. 253, Pl. CLIV, no. 960.

73. Male figurine, Ht. 7.2 cms.

Red slip partly removed; complete except for arms, legs partly broken; contorted legs; arms must have been brought to front, rounded head, no details of face except for pinched nose.

Dunand, Byblos I, p. 431, Pl. L, no. 6613.

74. Bust of male figurine, Ht. 5.6 cms.

Buff clay; broken above waist; arms partly broken, must have been brought to abdomen; elongated head, wide beard slightly curved upwards, painted as well as the outline of face in red; no details of face indicated except for pinched nose.

Dunand, Byblos II (2), p. 1039, Pl. CLXX, no. 18878.

75. Male figurine, Ht. 5.4 cms.

Buff clay; legs and arms partly broken; position of legs shows he must have been astride something; right arm must have been brought to front; head directly attached to shoulders without neck, the only details of head are protruding pinched beard and nose.

Dunand, Byblos II (1), p. 266, Fig. 297, no. 9289.

76. Bust of male (?) figurine, Ht. 5.3 cms.

Orange clay; flat behind; broken at waist, broken arms; nose indicated superficially by pinching technique.

Dunand, Byblos II (1), p. 223, Pl. CLXX, no. 8869.

77. Trunk of male (?) figurine, Ht. 5.9 cms.

Orange clay; flat behind; broken at base of head; short stump for legs; long stumps for arms extending cross-like.

Dunand, Byblos I, p. 220, Pl. I, no. 3243.

78. Head of male figurine, Ht. 3.3 cms.

Buff clay; broken at base of head; long and narrow beard, incised mouth indicating slight prognathism, straight and fat nose, pierced pellets for eyes; horizontal band indicated on forehead, this band part of very common Syrian hat.

Dunand, Byblos I, p. 286, Pl. I, no. 4097.

79. Head of male figurine, Ht. 4 cms.

Buff clay; hollow; broken at neck; fat neck, pointed chin, mouth of thick clay roll incised in middle, wide nose with nostrils, thick pellets with incised circles for eyes; conical headdress covering forehead, two pieces detached from it (supposedly to cover ears) are folded up, this hole is pierced in middle of headdress down to neck.

Dunand, Byblos II (1), p. 313, Pl. CLXXI, no. 9757.

80. Mask of male figurine, Ht. 4.3 cms., Rue Occidentale.

Complete; triangular face, pointed chin (probably ending in beard), thick lips as in preceding, small nose partly broken, ovoid pierced pellets for eyes, two small clay rolls for eye-lids, eyebrows in relief; on top of head a hook-like element with pierced hole in front of it, and to its right small horizontal roll of clay (?).

Dunand, Byblos II (1), p. 452, Pl. CLXXI, no. 11499.

81. Head of male figurine, Ht. 3 cms.

Pink clay; broken at base of head and from top; large and protruding chin, thick mouth as in preceding, straight wide nose, circular pellets for eyes; must have had a conical hat; head pierced from above nose down to neck.

Dunand, Byblos II (2), p. 832, Pl. CLXXI, no. 16389.

82. Neck of vase in form of male head, Ht. 8.9 cms.

Orange clay; broken at base of head; hollow; triangular face, large ears, mouth of thin pinched strips of clay, aquilin nose, ovoid eyes in relief, incised all around by thin lines and pierced with circular holes, orbital cavities strongly accentuated, eyebrows in relief; very long conical hat decorated vertically with red painted herringbone pattern, opened at top, hat is held by chin strap of clay roll, partly broken off.

Dunand, Byblos I, p. 257, Pl. XLIX, no. 3748.

83. Neck of vase in form of male head, Ht. 7 cms.

Orange clay; broken at base of neck and part of headdress, badly damaged; long beard, thin face, pinched out ears, nose with nostrils indicated, ovoid incised eyes, long conical and hollow hat.

Dunand, Byblos I, p. 273, Pl. XLIX, no. 3922.

84. Neck of vase in form of male head, Ht. 6.9 cms.

Orange clay; was found with preceding and very similar to it; beard more pointed; hat better preserved.

Dunand, Byblos I, p. 273, Pl. XLIX, no. 3923.

85. Mask of male head, Ht. 5.3 cms.

Red clay; complete; pointed beard, pinched nose, pinched ears, eyes in relief with ovoid incised holes, eyebrows in relief; top of mask extends into conical opened neck (goulot).

Dunand, Byblos I, p. 250, Pl. XLIX, no. 3659.

86. Neck of vase in form of male head, Ht. 5.6 cms.

Red clay with limestone particles; hollow; complete except for top of headdress; pointed chin, fine nose, pinched ears, horizontal incisions for eyes; conical headdress.

Dunand, Byblos II (1), p. 451, Pl. CLXXI, no. 11480.

87. Neck of vase in form of male head.

Red clay; broken at base of neck; large triangular face with pointed chin, thin nose, large pinched out ears, horizontal incisions for mouth and eyes; horizontal line of incised strokes as edge of hair on forehead, long conical hat with open top.

Dunand, Byblos II (2), p. 1081, Pl. CLXVI, no. 19309.

88. Male head, Ht. 5.4 cms.

Buff clay; broken at base of neck; elongated face, beard indicated with incised herringbone pattern, long neck partly broken, incised mouth, circular pellet applied on ovoid one for eyes, large orbital cavities; headdress of incised horizontal herringbone pattern rows, with two bands in relief one on top, the other at bottom of skull.

Dunand, Byblos II (2), p. 549, Pl. CLXXI, no. 12778.

89. Male head, Ht. 6.6 cms.

Gray clay; broken at base of neck; long and fat neck, pointed chin, broken nose and ears, ovoid pellets for eyes; hair style of parallel incised lines going from forehead (indicated with horizontal incision) towards back.

Dunand, Byblos I, p. 254, Pl. L, no. 3714.

90. Male head, Ht. 4 cms.

Gray clay with limestone particles; broken at base of neck, badly damaged; long neck, pointed broken chin, incised mouth, nose partly broken, pinched ears; incised dots for headdress.

Dunand, Byblos I, p. 49, Pl. XLIX, no. 1301.

91. Male head, Ht. 5.2 cms.

Black clay; broken at neck; pointed chin, high cheeks, large orbital cavities, pierced ovoidal pellets for eyes, large ears stuck on sides, thin band in relief on forehead; top of head is flat.

Dunand, Byblos II (1), p. 454, Pl. CLXXI, no. 11536.

92. Male (?) head, Ht. 5.8 cms.

Red clay with traces of black paint on face; broken at neck; incised mouth, pinched nose, beardless face, ovoid pellets with ovoidal incisions in middle for eyes; heavy short wig (indicated in relief) covering forehead and ears.

Dunand, Byblos I, p. 431, Pl. XLVIII, no. 6615.

93. Male (?) head, Ht. 3.9 cms.

Buff clay painted in red; broken at base of head; pointed chin, large face, pinched nose, ovoid incised eyes, both eyebrows represented in straight line in relief with vertical incised strokes; top of head is covered with small incisions for hair.

Dunand, Byblos II (1), p. 97, Pl. CLXXI, no. 7415.

94. Male (?) head, Ht. 3.5 cms.

Red clay painted with black; not broken but intended to be just a head with a disc base, pointed chin, nose partly broken, ovoid incised eyes with horizontal incision in middle, rounded bare head.

Dunand, Byblos I, p. 188, Pl. XLIII, no. 2952.

95. Female figurine, Ht. 10.3 cms.

Buff clay mixed with limestone particles; flat back; broken just below shoulders; joined legs separated by groove, no indication of feet; breasts in relief; arms hanging down against sides of body.

Dunand, Byblos II (2), p. 621, Pl. CLXVIII, no. 13765.

96. Female figurine, Ht. 6.5 cms.

Buff clay; flat back; broken just below shoulders; joined legs separated by groove, no indication of feet; breasts in relief; arms brought to breasts holding them.

Dunand, Byblos II (2), p. 1057, Fig. 1088, no. 19059.

TELL EL CHUERA

97. Trunk of female figurine, N. temple (rooms 11-16).

Broken at base of head and at thighs; rough surface; no separation between legs which are shown as column-like, wide hips; stumps for arms; horizontal incised line at base of neck, perpendicular to it, are vertical incisions on neck (necklace?).

Moortgat, Chuera (1960), p. 17, Fig. 12 (c).

98. Female figurine "ausenbau" (separate structure 100 m. Eastward of the mound).

Complete; rough surface; column-like body with slightly concave base; arms fully developed, only right one preserved; no chin, nose in beak, holes for eyes; heavy flat headdress not very clear in drawing.

Moortgat, Chuera (1958), p. 39, Fig. 29 (a).

99. Trunk of female figurine, house.

Broken head; column-like body with slightly concave base; arms fully developed with fingers indicated with deep incised lines, right arm bent below breasts (not indicated), left bent up, both carrying a highly stylized child against chest, pierced pellets below neck (possibly head of child?), scratches on surface of torso.

Moortgat, Chuera (1960), p. 11, Fig. 7 (a).

100. Trunk of female figurine, house.

Almost identical to preceding, part of neck remains, right arm is bent in oblique line; in this case head of child is more life-like, bird-like face with hole for eye.

Moortgat, Chuera (1960), p. 11, Fig. 7 (b).

101. Bust of female figurine, house.

Broken at waist; arms fully developed with fingers indicated, converge above breasts covering them (prayer position); necklace of clay roll with vertical incisions, very long neck; bird-like face, pierced pellets for eyes; two long rolls of clay with oblique incisions form plaits coming down on sides to shoulders.

Moortgat, Chuera (1960), p. 11, Fig. 7 (g).

102. Trunk of female figurine, "ausenbau".

Head broken at base of neck; column-like body, flat base (lower part probably restored); arms fully developed with fingers indicated are brought up beside the breasts; pierced pellets for breasts; part of necklace remaining made of piece of clay, on the back another flat clay roll with oblique incisions (probably a plait); whole body except for arms is decorated with thimble-like impressions (dress).

Moortgat, Chuera (1958), p. 44, Fig. 42 (a), no. 362.

103. Lower half of female figurine, "ausenbau".

Broken at waist; very slim and life-like; separated on back and front by deep vertical incised line; on back three parallel and horizontal incised lines come around waist to front converging in pubic triangle (loin-cloth?), on back circular pellet is applied to these lines.

Moortgat, Chuera (1958), p. 44, Fig. 42 (b), no. 308.

104. Female figurine, "ausenbau".

Complete; column-like body with flat base; arms are supported like wings with hands brought to breasts (not indicated), only right hand is preserved; pinched out nose, pierced pellets for eyes, very high headdress consisting of four circular pellets on each temple, on upper part are two horizontal flattened rolls of clay decorated with incised circles.

Moortgat, Chuera (1958), p. 44, Fig. 43 (b).

105. Bust of female figurine, N. temple (rooms 11-16).

Broken at base of head and at waist; globular pellets for breasts, arms shown as stumps covered with large strip of clay with deep horizontal incisions (accordion-like), another similar strip of clay is applied horizontally below breasts; very long neck.

Moortgat, Chuera (1960), p. 17, Fig. 12 (d).

106. Bust of female figurine, "ausenbau".

Broken below waist; flat behind, wide shoulders; arms fully developed, fingers indicated, hands placed beside breasts; globular pellets for breasts; neck decorated with two horizontal lines in between them a zigzag; pinched out nose, pierced pellets for eyes; flattened turban-like headdress with a conical decoration on top, having a flat roll of clay decorated with several holes applied horizontally to front.

Moortgat, Chuera (1958), p. 44, Fig. 45, no. 402.

107. Bust of female figurine, house.

Broken above breast and at shoulders; nose and upper part of head restored; flat roll of clay with deep horizontal incisions as necklace; pierced pellets for eyes; on side of each temple roll of clay with three folded lobes.

Moortgat, Chuera (1960), p. 11, Fig. 7 (c).

108. Head of female figurine, house.

Broken at base of neck; extremely long neck; flat roll of clay with three holes as necklace; pinched out nose, pierced pellets for eyes; on side of each temple roll of clay with three folded lobes, two other rolls of clay with vertical incisions come down on each side of neck representing plaits.

Moortgat, Chuera (1960), p. 11, Fig. 7 (e).

109. Head of female figurine, house.

Broken at base of neck, upper part of head, nose, and temples are broken off; extremely long neck; largely pierced pellets for eyes.

Moortgat, Chuera (1960), p. 11, Fig. 7 (f).

110. Torso of female figurine, house.

Broken below waist, part of neck broken off; wide shoulders; arms fully developed, hands at breasts with fingers indicated; breasts are not indicated, part of pierced pellet as navel (?) is preserved.

Moortgat, Chuera (1960), p. 11, Fig. 7 (d).

111. Fragment of female torso, N. temple (rooms 11-16).

Broken below neck and at waist, left shoulder and part of left arm broken off; right arm fully developed with fingers indicated, right and left hands brought to chest in prayer position (?).

Moortgat, Chuera (1960), p. 17, Fig. 12 (b).

112. Head of female figurine, "ausenbau".

Broken at base of neck; unnaturally elongated neck; nose in beak, pierced pellet for eyes, flat head, one roll of clay for hair comes down at middle of nap.

Moortgat, Chuera (1958), p. 44, Fig. 43 (c).

HAMA

113. Female figurine, Ht. 8.6 cms., Lev. K (6), house.

Complete except for head and arms; legs have no separation between them and form tubular shape with body, slightly concave base; roll of clay for necklace hanging down to just above breasts.

Rapport II, p. 21; Fugmann, Hama, Fig. 46, no. 7A5556

114. Female figurine, Ht. 7.1 cms., Lev. K (6), house.

Complete except for head and arms; legs not represented; from base upward three horizontal clay rolls crossed by four vertical rolls, two of which extend to bottom (kind of dress?); at least two necklaces of clay.

Rapport II, pp. 21-22; Fugmann, Hama, Fig. 46, no. 7A555.

115. Bust of female figurine, Lev. J (6), house.

Broken above waist; arm fully developed (right partly broken), hands at breasts covering them, no indication of fingers; roll of clay for necklace around neck broken in front; pierced pellets for eyes; row of oblong pellets around face excluding chin; comb-like headdress.

Rapport II, p. 39, Pl. XIII, 5, no. 3D483.

116. Bust of female figurine, Lev. J (squares Q 15-17), house.

Broken above waist, headdress and part of left arm are broken off; arms fully developed, hands at breasts covering them; roll of clay decorated with vertical incisions for necklace; strip of clay for nose, pierced pellets for eyes.

Fugmann, Hama, Fig. 106, no. 5A617.

117. Female head, Lev. J (4), house.

Broken at base of neck, part of headdress broken off; pierced pellets for eyes one on forehead; row of oblong pellets around face including chin; comb-like headdress, with pierced hole on lower part.

Fugmann, Hama, Fig. 103, no. 3A25.

118. Female figurine, Lev. J (4), house.

Complete except for head and part of arms; tubular body with slightly concave base; small circular pellets for navel and breasts; hands are pressing breasts without covering them.

Fugmann, Hama, Fig. 85, no. 3A709.

119. Trunk of female figurine, Lev. J (3), house.

Broken at base of neck and below navel, broken arms; hole for navel; hands with incised fingers are at breasts (of which only edge is indicated); part of clay necklace decorated with vertical incisions remains.

Fugmann, Hama, Fig. 93, no. 3A335.

120. Head of female figurine, Lev. J (1) (squares Q 15-17), house.

Broken at base of neck; three rolls of clay with vertical incisions for necklace; pinched out nose, holes for eyes; oblong pellets on both sides of face; trapezoidal headdress decorated with line of incised circles on edge.

Fugmann, Hama, Fig. 106, no. 5A606.

121. Female figurine, Lev. J (1), house.

Broken below hips, right stump-arm broken off; tubular trunk; four horizontal lines of vertical incisions, two above and two below breasts, another vertical line of horizontal incisions form some kind of dress (?), two conical pellets of clay for breasts; roll of clay with vertical incisions for necklace round front of neck; stump for arm; pinched out nose, pierced pellets for eyes; comb-like headdress with row of oblong pellets on upper part; pellets also around face excluding chin, but continues round back of head.

Fugmann, Hama, Fig. 103, no. 3A63.

122. Bust of female figurine, Lev. J (5), house.

Broken at waist, left arm and part of headdress broken off; pointed stumps for arms; two rolls of clay with vertical incisions for necklace; pierced pellets for breasts and eyes, pinched out nose; comb-like headdress.

Rapport II, p. 39, note 1; Fugmann, Hama, Fig. 74, no. 3B751.

123. Female head, Lev. J (4), house.

Broken at base of neck; long neck; pinched out nose partly broken, pierced pellets for eyes; comb-like headdress.

Fugmann, Hama, Fig. 85, no. 3A744.

124. Bust of female figurine, Lev. J (1), house.

Broken below breasts, arm broken from shoulders, head from above eyes; pierced pellets for breasts and eyes, two strips of clay in T-shape probably indicate mouth and short beard, one strip for nose.

Fugmann, Hama, Fig. 74, no. 3A192.

125. Female head, Lev. J (5), house.

Broken at base of head; nose pinched into beak, pierced pellets for eyes, two outstretched lateral protuberances (ears?); high trapezoidal comb-like headdress.

Fugmann, Hama, Fig. 74, no. 3C578.

126. Female figurine, Lev. J (2), house.

Complete; convex body with concave base, no indication of legs at all, lower part of body short and unproportional to rest of it; stumps for arms; pierced pellets for breasts (only left remains) and eyes; roll of clay for necklace, another perpendicular one with horizontal incisions is attached to it and comes down between breasts; pinched out nose; simple headdress, flat piece of clay covering only top of head.

Rapport II, p. 39, Pl. XIII, 2, no. 3A73.

127. Trunk of female figurine, Lev. J (3), house.

Broken at base of neck and below waist; convex body, no arms or stumps but just widening of body at height of breasts, narrowing of body at waist.

Rapport II, p. 39, note 3; Fugmann, Hama, Fig. 93, no. 3A416.

128. Fragment of female figurine, Lev. J (6), house.

Broken at neck and below waist, where width is almost identical; convex body very broad at height of breasts, (rounded stumps for arms); pierced pellets for breasts.

Rapport II, p. 39, note 3; Fugmann, Hama, Fig. 64, no. 3C594.

129. Fragment of female figurine, Lev. J (5), house.

Broken at neck and below waist, where width is almost identical; convex body broad at height of breasts, (rounded stumps for arms); breasts in relief.

Rapport II, p. 39, note 4; Fugmann, Hama, Fig. 74, no. 3C632.

130. Torso of figurine, Lev. J (1), house.

Convex body broken at neck and below waist; broad chest, no representation of breasts (masculine figurine?).

Fugmann, Hama, Fig. 103, no. 3A62.

131. Female bust, Lev. J (3), house.

Broken off below breast; arms fully developed and fingers indicated, hands are at breasts covering them; strip of clay for necklace; pinched bird's head, pierced pellets for eyes.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 93, no. 3A382.

132. Female figurine, Lev. J (4), house.

Broken off below waist; arms fully developed, fingers indicated, hands below breasts; circular holes for breasts; necklace with double row of oblique incisions; pinched bird's head, pierced pellets for eyes.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 85, no. 3A648.

133. Female figurine, Lev. J (5), house.

Complete figurine; very broad torso, narrowed to flaring bottom with concave base; band of clay with vertical incisions attached where torso narrows (some kind of belt?), arms fully developed, fingers indicated, hands at breasts (not indicated); roll of clay for necklace, another perpendicular piece attached to it; pierced pellets for eyes; simple flat headdress.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 74, no. 3A742.

134. Bust of female figurine, Lev. J (6), house.

Broken at base of head and at waist; arms fully developed, with fingers indicated, hands at breasts covering them; long neck.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 64, no. 3C689.

135. Body of female figurine, Lev. J (5), house.

Head broken off, body complete; wide torso, narrowed below waist into pillar with flaring concave base; arms fully developed, fingers indicated, hands at breasts (not indicated).

Fugmann, Hama, Fig. 74, no. 3C611.

136. Trunk of female figurine, Lev. J (5), house.

Broken off just above base and obliquely at base of neck; broad torso, narrowed below waist; right arm is preserved, fingers indicated, hand at breast covering it; only vertical part of necklace is preserved.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 74, no. 3C633.

137. Torso of female figurine, Lev. J (5), house.

Broken off at base of neck, at shoulders and below waist; conical breasts in relief.

Fugmann, Hama, Fig. 74, no. 3C631.

138. Torso of female figurine, Lev. J (4), house.

Little is preserved, broken at neck, biceps and below waist; two holes for breasts; what is left of arms show they were bent towards breasts.

Fugmann, Hama, Fig. 85, no. 3A399.

139. Torso of female figurine, Lev. J (1), house.

Broken at neck and below waist; arms fully developed but fingers not indicated, hands at breasts covering them; roll of clay for necklace partly broken.

Fugmann, Hama, Fig. 106, no. 5A468.

140. Head of female figurine, Lev. J (5), house.

Pinched bird's head; long neck; large necklace round front of neck, decorated with three rows of vertical incisions; pierced pellets for eyes; flat piece of clay on top of head.

Fugmann, Hama, Fig. 74, no. 3C605.

141. Head of female figurine, Lev. J (4), house.

Top part of head broken off; pinched bird's head; long neck; large necklace with three rows of vertical incisions round front of neck; pierced pellets for eyes.

Fugmann, Hama, Fig. 85, no. 3E126.

142. Head of female figurine, Lev. J (3), house.

Pinched bird's head; necklace with two rows of vertical incisions round front of neck; pierced pellets for eyes; flat piece of clay on top of head.

Fugmann, Hama, Fig. 93, no. 3A653.

143. Head of female figurine, Lev. J (6), house.

Pinched bird's head; long neck; large necklace with two rows of vertical incisions; pierced pellets for eyes; row of oblong pellets on both sides of face.

Fugmann, Hama, Fig. 64, no. 3C688.

144. Torso of female figurine, Lev. J (8), house.

Broken at base of head, at waist, and at biceps; two crossed rolls of clay decorated with incisions, pass between breasts in relief (straps?); large necklace with two rows of vertical incisions, row of oblong pellets applied adjacently to upper V of the straps (probably another necklace?).

Fugmann, Hama, Fig. 58, no. 3E883.

145. Torso of female figurine, Lev. J (3), house.

Broken at base of head and below waist where diameter is almost identical; two crossed straps of clay with oblique incisions on chest; very broad shoulders; arms fully developed, fingers indicated, hands at breasts covering them; necklace of clay with vertical incisions around neck.

Fugmann, Hama, Fig. 93, no. 3A340.

146. Torso of female figurine, Lev. J (6), house.

Broken at base of neck and below waist; very broad shoulders; two crossed straps of clay with oblique incisions; arms partly broken, fingers indicated, hands at breasts covering them.

Fugmann, Hama, Fig. 64, no. 3C627.

147. Torso of female figurine, Lev. J (5), house.

Broken at base of neck and below waist; two crossed straps of clay with oblique incisions; very broad torso, narrowed at waist; arms fully developed, fingers indicated, hands at breasts covering them; necklace of strip of clay with one row of vertical incisions round front of neck.

Rapport II, p. 39, note 5; Fugmann, Hama, Fig. 74, no. 3C630.

148. Torso of female figurine, Lev. J (5), house.

Broken at neck and below waist, where diameter is almost the same, arms broken from shoulders; broad torso; two crossed straps of clay undecorated; next to each shoulder pellets with dotted incisions (breasts?); string of oblong pellets for necklace round front of neck.

Fugmann, Hama, Fig. 74, no. 3C613.

149. Torso of female figurine, Lev. J (4), house.

Broken at neck and below waist, where diameter is almost the same; two crossed straps of clay undecorated; no arms, fat stumps instead; roll of clay round front of neck.

Fugmann, Hama, Fig. 85, no. 3A586.

150. Torso of female (?) figurine, Lev. J (6), house.

Broken at base of neck and below waist, where diameter is almost the same; arms not indicated; very broad torso on which two crossed straps of clay with incised dots, in each angle of cross is a circular dotted pellet, at each extremity of torso is a group of two vertical dotted rolls of clay, in between four circular dotted pellets (some kind of rich dress?).

Fugmann, Hama, Fig. 64, no. 3C586.

151. Torso of female figurine, Lev. J (6), house.

Broken at neck and below waist, arms broken from shoulders; body narrowed below level of arms, two tangeant arcs of clay decorated with three row of incisions form straps; one dotted circular pellet of clay is preserved (breast?).

Fugmann, Hama, Fig. 64, no. 3C707.

152. Male figurine, Lev. J (2), house.

Complete except for left stump; body is slightly concave as is the base, body and joined legs (no separation between legs) form a pillar; stumps instead of arms; big nose, two circular holes for eyes; conical hat on head.

Rapport II, p. 40, note 2; Fugmann, Hama, Fig. 98, no. 3A199.

153. Male figurine, Lev. J (4), house.

Almost complete except for left stump; body is slightly concave as is the base, body and joined legs (no separation between legs) form a pillar; stumps instead of arms; big nose, two circular holes for eyes; conical hat on head.

Rapport II, p. 40, note 2; Fugmann, Hama, Fig. ⁸⁵98, ⁶⁸⁵no. 3A199.

154. Bust of male figurine, Lev. J (4), house.

Broken above waist, left arm broken off; right arm bent brought horizontally on chest; long neck; pinched nose, pierced pellets for eyes, incised eyebrows; conical hat.

Fugmann, Hama, Fig. 85, no. 3A659.

155. Bust of female figurine, Lev. J, house.

Broken at waist; arms fully developed brought to breasts; very wide shoulders; two necklaces; three pierced pellets for each ear, pierced pellets for eyes, headdress of two rows of vertical incisions on top of elongated head.

Rapport II, pp. 39-40, no illustration, no. 3A852.

156. Female figurine, Lev. H, house.

Complete; flat behind; legs separated with deep incised line ending at feet; pierced pellets for navel and eyes; crossed roulette-incised lines as straps, two rouletted lines at hips (loin-cloth?); pointed stumps for arms, roll of clay with vertical incisions for necklace round front of neck; long neck; pinched out nose, large and projecting ears pierced with one hole where bronze earring is still attached; top of head flattened and carried up into trapezoidal form (comb-like headdress) pierced with two holes.

Rapport II, p. 59, note 2, Pl. XVIII, no. 5B160.

157. Female figurine, Lev. H (1), house.

Complete except for head; legs separated by incised line, with feet indicated; pierced pellet for navel; stumps for arms; two rouletted lines at hips (loin-cloth?), two rouletted crossed lines as straps; roll of clay with vertical incisions as necklace.

Fugmann, Hama, Fig. 132, no. 5A469.

158. Female figurine, Lev. H (2), house.

Identical to preceding except for left stump broken.

Rapport II, p. 59, notes 2, 10; Fugmann, Hama, Fig. 124, no. 2B190.

159. Lower part of female figurine, Lev. H (2), house.

Broken from waist and feet; part of rouletted crossed lines preserved; legs separated with incised line; pubic triangle filled with vertical incised lines (loin-cloth?); pierced pellet for navel.

Fugmann, Hama, Fig. 124, no. 2B248.

160. Female figurine, Lev. H (4), house.

Complete except for head; legs separated by incised line, with feet indicated; pierced pellet for navel; two rouletted lines at hips (loin-cloth?); stumps for arms; around each a clay bracelet, string of oblong pellets for necklace hanging down.

Rapport II, p. 59, notes 5, 6; Fugmann, Hama, Fig. 117, no. 3A19.

161. Female figurine, Lev. H (5), silo.

Broken at base of head, at shoulders and feet; legs separated by incised line; pierced pellet for navel; two rows of incised vertical lines at hips (loin-cloth?); roll of clay with two rows of vertical incisions for necklace.

Rapport II, p. 59, note 4; Fugmann, Hama, Fig. 110, no. 3A228.

162. Lower part of female figurine, Lev. H (5), silo.

Broken below waist; legs separated by incised line, with feet indicated; pierced pellet for navel; two rows of vertical incisions at hips (loin-cloth?).

Rapport II, p. 59, note 11; Fugmann, Hama, Fig. 110, no. 3A70.

163. Fragment of female figurine, Lev. H (1), house.

Broken just above waist and at thigh; legs separated by incised line; pierced pellet for navel; three rows of vertical incisions at hips (loin cloth?).

Fugmann, Hama, Fig. 132, no. 7A470.

164. Lower part of female figurine, Lev. H (4), house.

Broken at waist; legs separated by incised line with feet indicated; pierced pellet for navel; two rows of vertical incisions at hips (loin cloth?).

Fugmann, Hama, Fig. 117, no. 3A13.

165. Fragment of female figurine, Lev. H (1), house.

Broken at waist and above feet, only right leg remains; pierced pellet for navel; roll of clay scalloped on both sides decorated with incised dots at hips; very broad hips.

Fugmann, Hama, Fig. 127, no. 4A747.

166. Torso of female figurine, Lev. H (4), house.

Broken at base of head and at hips; stumps for arms; pierced pellet for navel; two rows of vertical incisions at hips (loin-cloth?); roll of clay with vertical incisions round front of neck for necklace.

Rapport II, p. 59, note 7; Fugmann, Hama, Fig. 117, no. 2B619.

167. Female figurine, Lev. H (2), house.

Broken at base of neck and thigh; legs separated with incised line; stumps for arms (only one preserved), two rouletted lines at hips (loin-cloth?); pubic triangle filled with incised dots; pierced pellet for navel, two circular pellets for breasts; one horizontal rouletted line from one stump to other, between it and navel vertical rouletted line; one (or more?) rouletted line round front of neck for necklace.

Rapport II, p. 59, notes 8, 11; Fugmann, Hama, Fig. 124, no. 2B189.

168. Female figurine, Lev. H (3), house.

Broken at neck and legs, left stump and left leg are broken off; pierced pellet for navel, globular pellets for breasts; necklaces of two undecorated rolls of clay round front of neck.

Rapport II, p. 59, notes 3, 8; Fugmann, Hama, Fig. 120, no. 2A959.

169. Female figurine, Lev. H (1), house.

Broken at base of neck; lower part of legs and left stump are broken off; pierced pellets for breasts and navel; band of clay in T-shape decorated with incised dots round front of hips certainly to represent loin-cloth; necklace of rouletted roll of clay round front of neck.

Rapport II, p. 59, notes 9, 12; Fugmann, Hama, Fig. 127, no. 2A958.

170. Female figurine, Lev. H, house.

Complete except for right stump, lower part of legs and right angle of headdress; legs separated by incised vertical line; pierced pellets for breasts and navel; T-shape loin-cloth; necklace of roll of clay with two lines of vertical incisions round front of neck; pinched out nose, holes for eyes (pellets stuck to them must have fallen), large projecting ears each with two holes, one pierced pellet on forehead; trapezoidal comb like headdress originally with one hole at each angle.

Rapport II, p. 58, notes 5, 6; p. 59, notes 1, 4, 9, 12, Pl. XVIII, 5, no. 5A848.

171. Head of female figurine, Lev. H (2), house.

Broken at base of neck; large band with one row of vertical incisions as necklace round front of neck; pinched out nose, pierced pellets for eyes, one on forehead; row of oblong pellets around face including chin; only lower part of comb-like headdress preserved.

Fugmann, Hama, Fig. 124, no. V5.

172. Bust of female figurine, Lev. H (1), house.

Broken above waist; stumps for arms; roll of clay with row of vertical incisions as necklace round front of neck; pinched out nose, large projecting ears with hole in each, pierced pellets for eyes one on forehead; trapezoidal comb-like headdress with hole in each angle.

Fugmann, Hama, p. 105, Fig. 127, no. 4A497.

173. Bust of female figurine, Lev. H (4), house.

Broken below stumps, part of stump and forehead broken off; roll of clay with vertical incisions as necklace round front of neck; pinched out nose, large projecting ears with hole in each, pierced pellets for eyes; trapezoidal comb-like headdress with hole in each angle.

Rapport II, p. 58, notes 5, 6; Fugmann, Hama, Fig. 117, no. 3A15.

174. Head of female figurine, Lev. H (5), silo.

Broken at base of head, forehead broken off; pinched out nose, large projecting ears, one hole in each, pierced pellets for eyes; trapezoidal comb-like headdress with hole in each angle.

Rapport II, p. 58, note 6; Fugmann, Hama, Fig. 110, no. 3A652.

175. Torso of female figurine, Lev. H (5), silo.

Broken at base of head and below navel; roll of clay with vertical incisions as necklace round front of neck; stumps for arms; pierced pellet for navel, only one row of vertical incisions below navel is shown.

Fugmann, Hama, Fig. 110, no. 3A661.

176. Body of female figurine, Lev. H (1), house.

Broken at base of neck, rest of body complete; vertical incised line between legs, feet produced; pierced pellet for navel; stumps for arms; double roll of undecorated clay for necklace round front of neck.

Fugmann, Hama, p. 110, Fig. 139, no. 5A787.

177. Fragment of trunk of female figurine, Lev. H (5), silo.

Broken at base of head, shoulders and at thigh; vertical incised line between legs; pierced pellet for navel; roll of clay with row of vertical incisions as necklace round front of neck.

Fugmann, Hama, Fig. 110, no. 3A337.

178. Trunk of female figurine, Lev. H (5), house.

Broken just below base of neck; body and joined legs (no separation between legs) form pillar with concave base; no arms but fat rounded stumps; navel done with incisions forming an oval, vertical incised stroke in its center.

Fugmann, Hama, Fig. 109, no. 3A47.

179. Trunk of female figurine, Lev. H (4), house.

Complete except for head broken at base of neck; no separation between legs; base slightly concave; tubular body; stumps for arms.

Fugmann, Hama, Fig. 117, no. 3A8.

180. Trunk of female figurine, Lev. H (4), house.

Complete except for broken head; obese body, slightly narrowed at waist; no indication of legs.

Fugmann, Hama, Fig. 117, no. 3A23.

181. Trunk of female figurine, Lev. H (5), house.

Broken at waist; cylindrical body of uniform diameter except for hips projecting out as pointed stumps; vertical incision separating legs, feet indicated; small hole for navel.

Fugmann, Hama, Fig. 109, no. 3A33.

182. Trunk of female figurine, Lev. H (3), house.

Broken at waist; cylindrical body of uniform diameter, concave at base, feet produced and toes indicated; short vertical incision separates legs; pierced pellet for navel, one row of vertical incisions at hips, four rows of them fill the pubic triangle.

Fugmann, Hama, Fig. 120, no. 2B461.

183. Lower part of female body, Lev. H (5), house.

Broken at base and above waist, front part very badly preserved; slim figure; only outline of pubic triangle is preserved with few vertical incisions inside; two holes in buttocks, below in middle of back are three incised lines mark separation between legs; above waist end of three vertical incised lines (hair?).

Rapport II, p. 60; Fugmann, Hama, Fig. 109, no. 3A378.

184. Bust of female figurine, Lev. H (5), house.

Part of decoration on a terra cotta stand; broken below breasts; right arm holds nude child's arm, left arm at breast with fingers indicated; breasts in relief; roll of clay for necklace; mouth indicated, pierced pellets for eyes, ears seem hidden beneath plaits of clay decorated with oblique incisions; clay roll borders forehead.

Rapport II, p. 60, Pl. XIX, 6, no. 3A356.

185. Head of female figurine, Lev. H (5), house.

Broken at base of neck; one row of vertical incisions for necklace; hole for eyes; row of pellets (?) around face excluding chin; comb-like head-dress.

Fugmann, Hama, Fig. 109, no. 3A58.

186. Head of female figurine, Lev. H (4), house.

Broken at base of neck; pinched out nose, hole for eyes, row of oblong pellets round face excluding chin; three horizontal incised lines in back of head (part of headdress?).

Fugmann, Hama, Fig. 117, no. 3A9.

187. Bust of female figurine, Lev. H (4), house.

Broken below waist; arms (only one left) holding breasts in pellets; double necklace; one roll of clay, another string of oblong pellets, row of oblong pellets round face excluding chin; pinched out nose, pierced pellets for eyes.

Fugmann, Hama, Fig. 117, no. 3A18.

188. Female bust, Lev. H (1), square Q (15-17), house.

Broken at waist; arms fully developed but partly broken; roll of clay as necklace round front of neck; pinched bird's head, pierced pellets for eyes; small roll of clay on top of head.

Fugmann, Hama, Fig. 139, no. 5A615.

189. Female bust, Lev. H (1), house.

Broken above waist and above eyes; arms fully developed, hands at breasts covering them, fingers not indicated; pinched bird's head, pierced pellets for eyes, oval of small incisions at neck (necklace?).

Fugmann, Hama, Fig. 132, no. 7A437.

190. Chariot driver, Lev. H (1), house.

Driver's body fuses with posterior part of chariot; broken arms; pinched bird's head, pierced pellets for eyes.

Rapport II, p. 57, Pl. XVII (1), no. 5A602.

191. Rider, Lev. H (1), square O 12, house.

Seated on bull, holding animal's horns with arms, top of head broken off; pinched bird's head, pierced pellets for eyes.

Fugmann, Hama, Fig. 132, no. 5A484.

192. Male head, Lev. H (5), silo.

Broken at base of head; bearded, broad nose, pierced pellets for eyes and ears, roll of clay for mouth with thick lips; conical hat with fringe made of clay roll with row of vertical incisions.

Rapport II, p. 61, Pl. XIX, 4, no. 3A333.

193. Male head, Lev. H (5), silo.

Identical to preceding; hat partly broken from top.

Rapport II, p. 61, Pl. XIX, 2, no. 3A225.

194. Seated male figurine, Lev. H (5), silo.

Head, right arm, part of legs broken off; legs fuse with stool, no separation between legs; holding in left arm axe (?) made of piece of clay.

Rapport II, p. 60, Pl. XIX, 3, no. 3A389.

195. Seated male figurine, Lev. H (5), silo.

Head and part of legs broken off; legs fuse with stool, no separation between legs; arms fully developed, brought together between breasts (not indicated).

Fugmann, Hama, Fig. 110, no. 3A194. 384

196. Seated male figurine, Lev. H (5), house.

Head and part of legs broken off; legs fuse with stool; roll of clay with vertical incisions for necklace; arms fully developed brought together at lap, hands and fingers indicated.

Fugmann, Hama, Fig. 109, no. 3A194.

197. Torso of male figurine, Lev. H (1), house.

Broken at base of head and below waist, broken arms; one roll of clay for necklace round front of neck; another large roll of clay coming down from shoulders in V shape (?).

Fugmann, Hama, Fig. 127, no. 4A746.

198. Male figurine, Lev. H (1), house.

Broken near base; legs not indicated; stumps for arms; pinched bird's head, holes for eyes; piece of clay on fore part of head in rounded conical shape.

Fugmann, Hama, Fig. 127, no. 4A571.

199. Male bust, Lev. H (3), house.

Broken below arms, broken arms; pierced pellets for breasts (only one is preserved) and for eyes; roll of clay as necklace round front of neck; head ending up in rounded conical form with horizontal clay roll on front part.

Fugmann, Hama, Fig. 120, no. 2B341.

200. Male (?) bust, Lev. H (4), house.

Broken at waist; arms fully developed pressing breasts of pierced pellets without covering them, a third pellet appears between hands (?); roll of clay as necklace round front of neck; broken nose, pierced pellets for eyes; flat hat with horizontal clay roll on front part.

Fugmann, Hama, Fig. 117, no. 2B342.

201. Fragment of plaque of female figurine, Lev. G, house.

Broken at waist; legs separated by incised line, feet produced; two anklets of clay on each leg.

Rapport II, p. 68; Fugmann, Hama, p. 133, Fig. 161, no. 5A788.

201 bis. Mould of female figurine, Lev. F (?), house.

Broken below knees; three horizontal clay bands around hips; hole for navel; arms holding breasts (in relief); thick lips for mouth, big nose, almond eyes, incised eyebrows; hair framing face is arranged in three levels; "toque" headdress with three horizontal pleats.

Rapport II, p. 73, Pl. XXIV, 5; Fugmann, Hama, Fig. 165, no. 4B162.

HAURAN

202. Moulded female bust, Ht. 6 cms., W. 4 cms.

On plaquette, nude; arms fully developed, hands pressing breasts without covering them; short roll of clay for necklace to which is attached sort of crescent; details of face minutely indicated, hathoric hair style, thick and falling on shoulders, series of 26 pellets stuck on the support, form kind of halo around head.

J. Nasrallah, Syria (1950), p. 323, Fig. 11, B.

TELL EL MARDIKH

203. Fragment of female (?) trunk, Ht. 5.2 cms., W. 3.5 cms., Th. 12 cms., surface soil.

White clay; broken at base of neck and below hips; no separation for legs; torso presents largest width along central axis, narrowing at extremities; pierced knot in relief for navel, below it small superficial and irregular holes; along back of figurine vertical incised line with two holes at same height of navel.

Matthiae, Missione in Siria, p. 82, no. 3, Pl. LXXII (1), no. 64.S.9.

204. Fragment of female trunk, Ht. 4.2 cms., W. 4 cms., Th. 1.2 cm., surface: acropolis.

Yellow-pink clay; broken at base of neck and just below hips; torso presents largest width along central axis narrowing at extremities, irregular cavity in center, from it lines of small holes are radiating; on back number of small incised holes along the vertical axe.

Matthiae, Missione in Siria, p. 82, no. 2, Pl. LXXII (3), no. 64.S.18.

205. Lower half of female trunk, Ht. 5 cms., W. 2.9 cms., Th. 1.4 cm., sounding A.

Yellow clay; broken at waist (not indicated); concave base narrowing upwards; figurine thick along axis thinner to the edge; front incised with vertical fish-bone pattern.

Matthiae, Missione in Siria, pp. 82-83, no. 4, Pl. LXXII (10), no. 64.A.29.

206. Female figurine, Ht. 5.5 cms., W. 5.2 cms., Th. 1.5 cm., sounding D.

Yellow; complete except for head; legs and lower part of body form a cylinder with circular and concave base, upper part wider with progressively flattened protuberances for shoulders and arms; two short and oblique incisions converge from base of neck.

Matthiae, Missione in Siria, p. 82, no. 1, Pl. LXXII (2), no. 64.D.45.

207. Female bust, Ht. 7.5 cms., W. 4.2 cms., Th. 2.1 cms., sounding A.

Yellow clay; broken below breasts, arms broken little below shoulders; their position indicates they must have been brought to breasts; pellets for breasts; roll of clay with vertical incisions for necklace (partly broken); pinched out nose, large projecting ears with two holes in each, largely pierced pellets for eyes, romboidal forehead with hole in center; trapezoidal comb-like headdress with one hole in each angle.

Matthiae, Missione in Siria, p. 83, no. 6, Pl. LXXII (5), no. 64.A.4.

208. Female head, Ht. 3.5 cms., W. 2.5 cms., Th. 2.4 cms., sounding A.

Yellow clay; broken at base of neck; pinched out nose, large projecting ears with three holes in each, two largely pierced pellets for eyes; triangular forehead with a hole.

Matthiae, Missione in Siria, p. 84, no. 7, Pl. LXXII (4), no. 64.A.17.

209. Fragment of female head, Ht. 2.6 cms., W. 1.9 cms., Th. 1.6 cms., sounding A.

Yellow clay; broken at base of head, broken nose central part of face badly preserved; thick lateral protuberances with two holes, pierced pellets for mouth and eyes.

Matthiae, Missione in Siria, p. 84, no. 8, Pl. LXXII (7), no. 64.A.13.

210. Fragment of female head, Ht. 2.9 cms., W. 1.4 cms., Th. 3.8 cms., sounding A.

Yellow clay; broken at height of eyes, only upper part preserved; pierced pellets for eyes; triangular forehead with hole; trapezoidal headdress with hole in angles.

Matthiae, Missione in Siria, p. 84, no. 9, Pl. LXXII (11), no. 64.A.2.

211. Fragment of female head, Ht. 4.3 cms., W. 2 cms., Th. 2.7 cms., surface: acropolis.

Yellow clay; broken at base of neck and above eyes; lateral protuberances broken at their base, pierced pellets for eyes.

Matthiae, Missione in Siria, pp. 84-85, no. 10, Pl. LXXII (9), no. 64.S.20.

212. Fragment of female head, Ht. 3.1 cms., W. 1.4 cm., Th. 2.4 cms., surface: acropolis.

Yellow-pink clay; broken at base of neck, only lower part preserved, forehead and lateral protuberances broken off; pierced pellets for eyes.

Matthiae, Missione in Siria, p. 85, no. 11, Pl. LXXII (8), no. 64.S.19.

213. Female bust, Ht. 5.8 cms., W. 2.8 cms., Th. 1.8 cm., sounding D.

Yellow clay; broken just below navel, broken arms; two crossed lines of incised dots as straps; pierced pellet for navel; roll of clay with central horizontal incision as necklace partly broken; face badly preserved, hole on forehead, pierced pellet for right eye.

Matthiae, Missione in Siria, p. 85, no. 13, Pl. LXXIII (1), no. 64.D.54.

214. Fragment of female torso, Ht. 3.6 cms., W. 1.9 cm., Th. 2.6 cms., sounding D.

Yellow-pink clay; only central part of torso from navel to base of neck is preserved, sides are broken, only right breast (pierced pellet) remains; pellet for navel; at base of neck roll of clay with two horizontal lines made of small incisions, on stomach a roll of clay (part of another lost) is applied.

Matthiae, Missione in Siria, pp. 86-87, no. 18, Pl. LXXIII (9), no. 64.D.53.

215. Female torso, Ht. 4.3 cms., W. 6 cms., Th. 1.3 cm., sounding A.

Yellow-gray clay; broken at base of head and above waist; pointed stumps for arms; pellets for breasts in between them a row of small holes; necklace of large band of clay decorated with one row of vertical incisions above which are two rows of incised dots.

Matthiae, Missione in Siria, p. 85, no. 14, Pl. LXXIII (3), no. 64.A.1.

216. Fragment of female torso, Ht. 4.7 cms., W. 3.2 cms., Th. 1.4 cm., sounding D.

Orange-pinkish clay; broken below neck, legs and arms broken off; lower half wide with pierced pellet for navel; below it two incised horizontal lines (loin-cloth?); right above navel two bands of clay ending below breasts are applied to abdomen probably arms; pellets for breasts.

Matthiae, Missione in Siria, p. 86, no. 15, Pl. LXXIII (6), no. 64.D.49.

217. Fragment of female torso, Ht. 2.8 cms., W. 3.1 cms., Th. 1 cm., surface soil.

Yellow clay; broken above navel and below hips; pubic triangle continues into lozenge above navel decorated with four rows of vertical incisions; pierced pellet for navel; back has two holes in buttocks.

Matthiae, Missione in Siria, p. 87, no. 19, Pl. LXXIII (8), no. 64.S.17.

218. Fragment of female headdress, Ht. 2.2 cms., W. 2.1 cms., Th. 1.8 cm., surface soil.

Green-gray clay; only upper part of headdress preserved; two regular holes; in front roll of clay is applied obliquely.

Matthiae, Missione in Siria, p. 85, no. 11, Pl. LXXIII (2), no. 64.S.12.

219. Fragment of female bust, Ht. 3.5 cms., W. 2.5 cms., Th. 1 cm., surface soil.

Yellow clay; broken at chin and above breasts, only beginning of left arm is preserved; necklace in relief around base of neck.

Matthiae, Missione in Siria, p. 86, no. 16, Pl. LXXIII (4), no. 64.S.4.

220. Fragment of female bust, Ht. 2.5 cms., W. 1.5 cm., Th. 0.9 cm., sounding D.

Orange-pinkish clay; only upper central part of bust is preserved with part of neck; roll of clay with slight central horizontal depression forms necklace.

Matthiae, Missione in Siria, p. 86, no. 17, Pl. XXIII (5), no. 64.D.60.

221. Fragment of stomach, Ht. 3 cms., W. 2 cms., Th. 1.2 cm., sounding D.

Orange clay; only left part of stomach preserved; presents an oblique incision with irregular depth and uncertain direction.

Matthiae, Missione in Siria, p. 87, no. 20, Pl. LXXIII (7), no. 64.D.56.

222. Fragment of base, Ht. 2.4 cms., W. 1.3 cm., Th. 1 cm., surface soil.

Yellow clay; only lower part of legs preserved; large base, not quite perpendicular to legs; vertical incision separates legs.

Matthiae, Missione in Siria, p. 87, no. 21, Pl. LXXIII (10), no. 64.S.5.

223. Fragment of legs, Ht. 2.2 cms., W. 1.8 cm., Th. 1 cm., sounding D.

Orange clay; only lower part of legs preserved; vertical incision separates legs.

Matthiae, Missione in Siria, p. 87, no. 22, Pl. LXXIII (11), no. 64.D.55.

224. Fragment of base, Ht. 2.5 cms., W. 1.6 cm., Th. 1.1 cm., surface soil.

Yellow-pink clay; only lower part of legs preserved; vertical incision separates legs.

Matthiae, Missione in Siria, p. 88, no. 24, Pl. LXXIII (12), no. 64.S.23.

225. Fragment of base, Ht. 2.1 cms., W. 1.3 cm., Th. 1.1 cm., sounding D.

Orange clay; only lower part of legs preserved; vertical incision separates legs.

Matthiae, Missione in Siria, p. 88, no. 23, Pl. LXXIII (13), no. 64.D.59.

226. Lower half of female figurine, Ht. 4.2 cms., W. 2.6 cms., Th. 3.7 cms., surface soil.

Yellow-pinkish clay; broken below hips; tubular formation; joined thighs probably separated in the lower part; back of body is prominent; axe of body inclined and not perpendicular to that of legs.

Matthiae, Missione in Siria, p. 88, no. 25, Pl. LXXIV (3), no. 64.S.11.

227. Fragment of torso, Ht. 4.8 cms., W. 3 cms., Th. 2.7 cms., surface soil.

Yellow-pinkish clay; head, arms and legs broken off; has tubular shape, upper part heavy and wide; roll of clay for necklace.

Matthiae, Missione in Siria, p. 88, no. 26, Pl. LXXIV (1), no. 64.S.14.

228. Male head, Ht. 4 cms., W. 2.3 cms., Th. 2.2 cms., surface: acropolis.

Yellow-greenish clay; broken at neck and top of head, mutilated nose; oval pierced pellets for eyes; two bands of clay on forehead: the upper has central horizontal incision and small vertical scratches, the lower has vertical incised strokes.

Matthiae, Missione in Siria, p. 83, no. 5, Pl. LXXII (6), no. 64.S.16.

229. Seated male figurine, Ht. 7.7 cms., W. 4.2 cms., Th. 4 cms., surface soil.

Brown-pinkish clay; complete except for base of chair; arms of figurine are fused with arms of chair; hole in its large stomach representing probably a vase held by the figurine; necklace of clay band in relief decorated with incised strokes; triangular holes for eyes; incised cross shape lines on forehead, head flat from back.

Matthiae, Missione in Siria, p. 89, no. 27, Pl. LXXIV (2),
no. 64.S.3.

230. Fragment of male torso, Ht. 5.1 cms., W. 3.1 cms., Th. 2.1 cms., surface: acropolis.

Yellow clay; broken at base of neck, broken arms and legs; apparently seated; right leg shows vertical section; oblique roll of clay on chest from left shoulder to right hip; roll of clay as necklace.

Matthiae, Missione in Siria, p. 90, no. 30, Pl. LXXIV (4),
no. 64.S.21.

231. Fragment of male torso, Ht. 5 cms., W. 2.9 cms., Th. 3 cms., surface soil.

Yellow-pink clay broken at base of neck, broken arms and legs; characteristics analogous to preceding except for decoration and position leaning forward.

Matthiae, Missione in Siria, p. 90, no. 31, Pl. LXXIV (6),
no. 64.S.22.

232. Fragment of male torso, Ht. 3.6 cms., W. 3.7 cms., Th. 1.9 cm., sounding A.

Yellow clay; broken at hips, head and arms broken; band of clay applied at base of neck with two incised lines; from position of right shoulder arms must have been bent to breasts; neck must have had necklace (?) above which hangs beard.

Matthiae, Missione in Siria, p. 89, no. 28, Pl. LXXIV (5),
no. 64.A.5.

233. Male (?) head, Ht. 1.6 cm., W. 1 cm., Th. 1.3 cm., sounding D.

Brown-pinkish clay; broken at base of neck, mouth and chin broken off; big nose, pierced pellets for eyes, low forehead.

Matthiae, Missione in Siria, p. 90, no. 32, Pl. LXXVIII (7),
no. 64.D.48.

TELL TUKAN

234. Fragment of female figurine, Ht. 5.8 cms., W. 3 cms., Th. 1 cm., West of upper terrace.

Pink clay; broken at waist and part of legs; pierced pellet for navel; vertical incised line separates legs, pubic triangle indicated by incised lines.

Matthiae, Missione in Siria, p. 114, no. 1, Pl. LXXXVI (8).

TELL DADIKH

235. Bust of female figurine, Ht. 4.2 cms., W. 2.5 cms., Th. of head, 2.4 cms.

Yellow clay; broken below waist; pellets for breasts, roll of clay with two horizontal lines of small incisions as necklace; pinched nose, large projecting ears with two holes in each, pierced pellets for eyes, hole on forehead.

Matthiae, Missione in Siria, p. 115, no. 1, Pl. LXXXVI (5).

236. Fragment of moulded female figurine, Ht. 4.9 cms., W. 3 cms.

Pink clay; fine smooth surface; only fragment of trunk remains; all upper part with heads and extremities broken off; remains of red colour in the anterior left part.

Matthiae, Missione in Siria, p. 115, no. 2, Pl. LXXXVI (6).

TELL MASIN

237. Trunk of female figurine, house.

Broken at base of neck; very wide shoulders and torso narrowing to short base; no indication of legs or arms; applied bands of clay in form of hands, with fingers indicated (only right one preserved); incised line around neck with short perpendicular incisions above it as necklace.

Berytus II, p. 132, Pl. L, 114.

238. Torso of female figurine, house.

Broken at waist; head and arms broken off; roll of clay decorated with incised dots as necklace; one vertical line in middle of torso is painted in red; on back one horizontal line across shoulders with two perpendicular lines in middle are also painted in red.

Berytus II, p. 132, Pl. L, 113.

239. Bust of female figurine, trench 1, house.

Broken below waist, broken arms; only pieces of clay as hands are at breasts covering them; simple roll of clay as necklace all round lower neck; pinched out nose, pierced pellets for eyes, hole on forehead; oblong pellets of clay around face excluding chin (they may have been encrusted with sequins or copper spirals); roll of clay (plait?) comes down in vertical line on back of head to below nap.

Berytus II, p. 128, Pl. L, 81.

240. Bust of female figurine, house.

Broken at shoulders; pinched out nose, pierced pellets for eyes; rectangular shape of head probably due to rolls of clay framing it, these rolls are decorated with deep and short incisions and come down on sides as plaits.

Berytus II, p. 132, Pl. L, 112.

241. Fragment of human torso (sex?), trench 1, house.

Broken above neck and below waist; only arms are preserved holding large indeterminate object against chest.

Berytus II, p. 128, Pl. L, 79.

242. Torso of female figurine, original Ht. 20 cms., trench 1, house.

Broken at base of neck and at waist; only right arm preserved, fully developed, hand (with fingers indicated) at breast; pellets for breasts.

Berytus II, p. 128, Pl. L, 80.

243. Female figurine, house.

Broken at base of head and lower part of legs; flat back; vertical incised line below navel indicates separation of legs; stumps for arms; pierced pellet for navel; roll of clay with short vertical incisions as necklace; two crossed lines of incised dots as straps on chest, two other dotted horizontal lines below navel.

Berytus II, p. 132, Pl. L, 109.

244. Female figurine, house.

Broken at neck, and part of legs, right arm broken off; vertical incised line separates legs; pubic triangle outlined with incised lines and filled with seven lines of finger-nail impressions; pierced pellets for breasts and navel; stump for left arm, with roll of clay as bracelet at its base; another clay roll for necklace.

Berytus II, p. 132, Pl. L, 110.

TELL NEBI MEND

245. Trunk of female figurine, grave no. 2.

Flat behind; arms, head and part of legs broken off; vertical incised line for separation of legs; pubic triangle filled with six lines of finger-nail impressions; pierced pellet for navel; two crossed rouletted lines as straps, two rolls of clay with vertical incisions as necklace.

Pé'zard, Qadesh, p. 73, Pl. XXXVII, 2.

246. Female (?) figurine, Ht. 10 cms., grave no. 1.

Exceptional type; inferior part ends in three feet which make the standing position possible; arms fully developed with no indication of hands, holding with left arm jar against left shoulder; double roll of clay for necklace; bird-like face, pinched nose, pierced pellets for eyes.

Pé'zard, Qadesh, p. 73, Pl. XXXVII, 1.

247. Head of male (?) figurine, grave no. 2.

Broken at base of head; pinched bird's head, no chin, thick pierced pellets for eyes; head extends in a conical shape probably to represent a hat on front of which are applied two flat rolls of clay.

Pé'zard, Qadesh, p. 73, Pl. XXX, 21.

QATNA

248. Bust of male figurine, Ht. 6.6 cms., W. 3.3 cms., sounding in NE of rising ground of church.

White clay; broken below waist, arms broken off; roll of clay as necklace round front of neck; nose slightly pinched out, holes for eyes; head ending into pointed hat separated from forehead by roll of clay.

Mishrifié-Qatna, p. 173, Pl. LI, no. C246.

249. Bust of male figurine, Ht. 5.1 cms., W. 4.3 cms.

Broken below chest; arms of rolled pieces of clay are fully developed and brought to breasts (not indicated); roll of clay as necklace round front of neck; face badly mutilated, hole for eyes; same headdress as preceding.

Syria, 1928, p. 87, Pl. XXXVI, 4.

250. Head of male figurine, approach holy of holies of Nin-Egal temple.

Broken at base of head; thick lips of clay, pinched out nose, pierced pellets for ears and eyes; same headdress as preceding, looking at it from front has a lozenge form.

Mishrifié-Qatna, p. 138, Fig. 25, no. C166.

251. Head of female figurine, Ht. 3.1 cms., W. 2.8 cms., surface of cupola.

Red clay; hollow head; top partly broken off; wide face, below cheeks and around chin is an incised line (beard?), two joined strips of clay for lips, flat and fat nose, pierced pellets for eyes, continuous line for eyebrows not separated; hathoric headdress.

Syria, 1928, p. 87, Pl. XXXVI, 5.

252. Head of female figurine, Ht. 5.3 cms.

Broken at neck; pinched out nose, projecting ears with two holes in each, pierced pellets for eyes, hole on forehead; comb-like headdress with two holes on top.

Ruines d'El-Mishrifié, 1927, p. 87, Pl. XXXVI, 5.

253. Bust of female figurine, Ht. 4.2 cms., W. 4.1 cms., "puits d'accès du tombeau IV".

Red clay; arms and part of headdress broken off; two rolls of clay as necklace round front of neck; beginning of two other rolls coming down from shoulders (?); no chin, nose pinched out in beak, projecting ears, pierced pellets for eyes.

Mishrifé-Qatna, pp. 145, 167, Pl. XL, 3.

254. Fragment of female trunk, Ht. 5 cms., W. 6 cms., throne court.

White clay; broken at base of neck and at hips; pointed stumps for arms; breasts in relief; groove in middle of back.

Mishrifé-Qatna, p. 138, no. 173, Fig. 25 (173).

SELEMIYEH

255. Female figurine.

Complete except for head; flat back; no indication of legs, body narrows below hips in column-like shape with slightly concave base; two pellets for breasts; stumps for arms.

Berytus II, p. 132, Pl. L (next to no. 114).

256. Female figurine, Ht. 12.8 cms., W. 13.9 cms.

Complete; flat behind; legs separated only by vertical incised line; pierced pellets for navel, eyes and one on forehead; three lines of finger nail impressions above navel (loin-cloth?); stumps for arms; roll of clay with vertical incisions round front of neck as necklace; pinched out nose, large projecting ears with hole in each; trapezoidal comb-like headdress with line of finger-nail impressions on upper part and holes in angles.

Syria, 1958, p. 38, note 2, Fig. 8 (b), no. in Louvre AO13271.

257. Female figurine.

Complete; flat behind; legs separated by vertical incised line, feet with toes indicated; pubic triangle filled with finger-nail impressions; pierced pellets for navel and eyes; stumps for arms; necklace of clay roll decorated with incisions round front of neck, three circular pellets are attached to it; pinched out nose, projecting ears with two holes in each; comb-like headdress with holes in angles; two holes on buttocks, a third one lower in between.

Berytus II, p. 132, Pl. L, 111.

258. Female figurine, Ht. 10.6 cms., W. 4.1 cms.

Complete except for right angle of headdress and lower part of legs; flat behind; legs separated by deep incised vertical line; pierced pellets for navel, eyes and one on forehead; two crossed rouletted lines as straps; stumps for arms; roll of clay with row of finger-nail impressions as necklace round front of neck; two pellets for breasts placed very high just below necklace; pinched out nose, projecting ears with hole in each; comb-like headdress with holes in angles (only left one preserved).

AAA, 1934, p. 90, Pl. XII, 2.

TELL SOUKAS

259. Lower half of female figurine.

Broken at waist; flat back; joined legs, separated by incised vertical line, no feet indicated; wide hips; pubic triangle indicated with incisions, three horizontal incised lines filling it; pierced pellet for navel.

AAS, 1958/59, p. 132, Fig. 21.

260. Lower half of female figurine, house.

Broken below waist; Aegean type; lower part of body is cylindrical with concave base; oblique band painted in red.

AAS, 1958/59, p. 131, Fig. 17.

261. Mask of female figurine, square H 10, NE, layer 10.

Brown clay; hand-modelled; crude cheeks and forehead painted with red; orbital cavities and nose painted with black; series of small incised holes border forehead.

AAS, 1963, p. 217, Fig. 15.

262. Mask of figurine, square G 15, SW, layer 10.

Red-brownish colour; must have decorated a vase or incense-burner; horizontal deeply incised mouth with edges in relief, nose partly broken, large ovoid orbital cavities (must have been inlaid with eyes), nose partly broken, horizontal pressions below eyes.

AAS, 1963, p. 218, Fig. 16.

UGARIT

263. Female figurine, Ht. 13 cms.

Cream colour, vertical bands painted with red in middle and on sides; complete; lower half of body cylindrical with slightly concave base, large torso, crescent shape, flat, painted with red vertical bands, bordered at waist and below neck by horizontal painted band; wings like arms (called Ψ type); breasts in relief; long neck; pinched bird's head with vertical bands; on back from head hangs a painted plait.

Ugaritica II, p. 230, Fig. 97 (18).

264. Female figurine, Ht. 12 cms.

Very similar to preceding; painting is not as well preserved.

Ugaritica II, p. 230, Fig. 97 (19).

265. Female figurine.

Complete; same type as preceding but different proportions, here lower half is longer, ending in disc base; headdress longer and thinner; for rest of details similar.

Syria, 1931, Pl. IV, 4.

266. Torso of female figurine.

Broken at neck and below waist; crescent type; similar to preceding except for painted lines on torso which are not vertical but slightly curved to right.

Syria, 1931, Pl. IV, 4 (1st from left).

267. Bust of female figurine.

Broken at waist and at base of head; crescent type; similar to preceding.

Unpublished, A.U.B., accession no. 34.121.

268. Fragment of female torso, Ht. 5.5 cms.

Broken at waist and at base of head; crescent type; similar to preceding.

Ugaritica I, p. 99, Fig. 94.

269. Female figurine.

Complete; ϕ type with circular torso in contrast with the Ψ type; no headdress; other details similar to preceding.

Ugaritica I, p. 99, Fig. 94.

270. Plaquette of female figurine, Ht. 12 cms.

Complete; standing on pedestal; joined legs with feet shown from front and not from profile; slim body; breasts in relief; arms hanging at sides of body; incised eyes and mouth, very distinct Hathoric headdress.

Syria, 1958, p. 39, Pl. II, b.

271. Plaquette of female figurine, Ht. 8 cms.

Broken above knees; same position and similar to preceding.

Syria, 1958, p. 39, Pl. II, a.

271 bis. Plaquette of female figurine.

Complete, standing, same position and similar to preceding.

Syria, 1931, p. 2, Pl. XIII, 4.

MISCELLANEOUS FIGURINES

272. Female figurine, Ht. 14.3 cms., W. 4.9 cms.

Buff clay; flat back; complete; legs separated by deep vertical incision; two crossed rouletted lines on both back and front as straps; three rouletted lines below navel (loin-cloth?); pellet for navel covered with gold foil; stumps for arms; necklace of clay roll with vertical incisions round front of neck; pinched out nose, projecting ears with hole in each through which are circular earrings of gold wire with overlapping ends, pierced pellets for eyes and one on forehead; comb-like headdress with holes in angles.

AAA, 1934, p. 89, Pl. XII, 1.

273. Female figurine.

Red clay; same as previous one except for minor details; flat back, convex in front; five punctured horizontal lines on hips (loin-cloth?); necklace here is made of two strips of clay instead of one and on top a plain bronze ring; ears here are pierced with two holes each, earrings are lost; headdress is taller and narrower than preceding.

AAA, 1934, p. 90, Pl. XII, 3.

274. Female figurine, Ht. 14.2 cms.

Pinkish-buff clay; complete; no indication of legs; cylindrical body with spread concave base; arms fully developed, fingers indicated, hands at breasts covering them; two necklaces of incised dots; pinched out nose, holes for eyes; head is flattened from sides and top, three oblong pellets are stuck to each side, one roll of clay with incised dots is stuck on top.

A.U.B., accession no. 4943.

275. Female figurine, Ht. 16.5 cms.

Cream clay; complete; no indication of legs; cylindrical body with disc base; arms fully developed with hands at breasts covering them; roll of clay for necklace; long protruding nose, pierced pellets for eyes and ears; roll of clay with vertical incisions on forehead surmounted by hollow headdress.

A.U.B., accession no. 65.3.

276. Female figurine, Ht. 16.8 cms.

Buff clay; complete; joined legs separated by groove; around hips horizontal roll of clay with vertical incisions, in middle of it bow of same incised clay (loin-cloth); pierced pellets for navel and breasts; stumps for arms; necklace of clay roll decorated with vertical incisions round front of neck; pinched out nose, pierced pellets for eyes, one on trapezoidal forehead, large projecting ears with hole in each, continued in comb-like headdress with holes in angles.

A.U.B., accession no. 62.8.

277. Female figurine, Ht. 14.8 cms.

Buff clay; complete; joined legs separated by groove; two lines of incised strokes at hips (loin-cloth); pierced pellet for navel; stumps for arms; flat clay roll with vertical incisions as necklace round front of neck; pinched out nose, pierced pellets for eyes and on forehead, large projecting and pierced ears; comb-like headdress with two holes.

A.U.B., accession no. 35.x.83.

278. Female figurine, Ht. 12.3 cms.

Buff clay; complete; very similar to preceding except for few details; loin-cloth of vertical incisions all around waist; necklace not round front of neck but hanging down from middle; vertical incised line on comb.

A.U.B., accession no. 35.x.82.

279. Female figurine, Ht. 13.5 cms.

Buff clay; complete; joined legs separated by groove; pubic triangle marked by five horizontal lines of incised strokes; two holes in buttocks; pierced pellet for navel; arms fully developed with fingers indicated, brought to just below breasts; circular pellets for breasts; large roll of clay with two lines of vertical incisions as necklace round front of neck; pinched out nose, large projecting ears with three holes, pierced pellets for eyes; pierced triangular forehead; tall comb-like headdress pierced with two holes.

A.U.B., accession no. 33.10.

280. Female figurine, Ht. 10.5 cms.

Headdress and lower part of legs broken off; very similar to preceding but with two holes instead of three in ears.

A.U.B., accession no. 32.13.

281. Male figurine, Ht. 8.4 cms.

Creamish clay; broken below waist; joined legs separated by groove; sexual organs overemphasized.

A.U.B., accession no. 62.2.

282. Trunk of male figurine, Ht. 4 cms.

Creamish clay; broken at base of neck, lower part of legs and part of right arm are broken off; joined legs separated by groove; sexual organs emphasized; at waist belt in relief with oblique incisions; arms fully developed with fingers indicated, hold unidentified object² cross chest (whip?).

A.U.B., accession no. 62.1.

283. Seated male (?) figurine, Ht. 9.8 cms.

Red clay; complete; chair fusing with body ending in stand in the back forming trivet with the legs; stumps for arms curved inward; large roll of clay with two lines of incisions as necklace round front of neck; long neck; pinched nose, pierced pellets for eyes; pinched band of clay on forehead as headdress.

A.U.B., accession no. 64.24.

284. Seated male figurine, Ht. 9.2 cms.

Red clay; complete; chair fusing with body; legs as in preceding; arms brought over breasts, right hand with fingers indicated covers left hand, holding an unidentified object reaching down to below right hip; bird-like face, pierced eyes (pellets missing); same headdress as preceding.

A.U.B., accession no. 64.3.

285. Seated male figurine, Ht. 10.2 cms.

Creamish clay; complete; very similar to preceding except for both legs which are joined here in one piece, and eyes are represented as pierced pellets.

A.U.B., accession no. 64.2.

286. Seated (kneeling?) male figurine, Ht. 8.5 cms.

Creamish clay; complete; chair fusing with person's body, two legs joined in one; arms fully developed brought to front carrying animal; bearded face, thick clay roll with horizontal incision in middle for

mouth, pinched out nose, pierced pellets for ears and eyes; headdress of clay roll with vertical incisions on forehead.

A.U.B., accession no. 35.x.86.

287. Seated (kneeling?) male figurine, Ht. 9.8 cms.

Creamish clay; complete except for left arm partly broken; very similar to preceding with few variations; hands and fingers clearly indicated brought to middle of chest holding axe or whip; only difference in face is a larger beard protruding to the front.

A.U.B., accession no. 35.x.85.

288. Male rider figurine, Ht. 4 cms.

Buff clay; complete except for left arm; seated astride on animal; right arm brought to breast covering it; bearded face, pinched out nose, pierced pellets for eyes; headdress of clay roll with vertical incisions on forehead.

A.U.B., accession no. 63.10.

289. Male rider figurine, Ht. 4.2 cms.

Creamish clay; complete; seated riding bull; lower part of body fuses with bull's body; its trunk is stuck to bull's neck; arms fully developed, fingers indicated, hands grasping bull's head; bearded face, thick clay roll with horizontal incision for mouth, pinched nose, pierced pellets for eyes; headdress of clay roll with vertical incisions on forehead.

A.U.B., accession no. 33.11.

290. Male rider, Ht. 5 cms.

Red clay; complete; standing on bull; cylindrical body fusing at base with animal's body; short stumps for arms; long neck; pinched nose, pierced pellets for eyes; head extends into conical hat.

A.U.B., accession no. 64.22.

291. Male charioteer, Ht. 4 cms.

Creamish clay; complete; seated, lower part of body fusing with chariot; arms fully developed, hands and fingers indicated brought together to middle of chest holding whip; large clay roll with two lines of vertical incisions for necklace; pinched nose, pierced pellets for eyes; headdress of clay roll with vertical incisions on forehead.

A.U.B., accession no. 35.x.88.

292. Male charioteer, Ht. 4 cms.

Orange clay; complete; seated on stool in front of covered wagon; thin legs with feet represented; arms fully developed, right one brought horizontally on chest, left one above it, both holding indistinct object against left shoulder; roll of clay for necklace hanging down; pinched nose, pierced pellets for eyes; headdress of clay roll on forehead.

A.U.B., accession no. 64.7.

293. Two identical female figurines, Ht. 4.2 cms.

Buff clay; complete except for details of head of right figurine; standing between rim and bottom of neck of a jar; legs fused with jar apparently not separated; large hips; stumps for arms; necklace of clay roll round front of neck; nose pinched in beak, pierced pellets on projecting ears and for eyes; comb-like headdress attached to rim of jar.

A.U.B., accession no. 60.69.

294. Plaque of female figurine, Ht. 8.7 cms.

Buff clay painted with red; complete except for left and lower part of legs; arms fully developed with hands and fingers indicated, wearing bracelets, brought under breasts (in relief) holding them; necklace of two horizontal lines with vertical incisions in between; chin, mouth, nose and ovoid eyes are all indicated; striated headdress on forehead with long side locks.

A.U.B., accession no. 34.26.

295. Plaque of female figurine, Ht. 12.2 cms.

Red clay; complete except for lower part of legs; identical to preceding except for necklace and bracelets either damaged or inapparent in this case.

A.U.B., accession no. 32.6.

296. Plaque of female figurine, Ht. 10.2 cms.

Buff clay; complete except for lower part of legs; very similar to preceding except for headdress which is undecorated, shorter and coming behind ears.

A.U.B., accession no. 110.

297. Plaque of female figurine, Ht. 9 cms.

Buff clay, painted with white; complete except for lower part of legs; very similar to preceding except for position of arms hanging down along sides in this case; striated headdress falling obliquely on her shoulders.

A. U. B., accession no. 60.33.

PART II

TYPOLOGICAL/CHRONOLOGICAL SEQUENCE OF TYPES

A survey of the different types most prevalent at various periods of the Bronze Age may give a tentative indication as to the age to which a given example belongs. It is possible that one type of figurine may appear in the three periods of the Bronze Age; thus a minute comparison is required in order to date an unstratified figurine.

In the present survey, grouping will be according to typology rather than chronology. Four major groups are to be considered: Female figurines, male figurines, plaques and masks. In each group there is a number of distinct types.

A. Female Figurines.

Type I. This is the most common type, best exemplified by the complete figurine from Hama (No. 156). It has the following general characteristics: joined legs separated by a vertical incised line, a flat back, pierced pellets for navel and eyes, a pinched out nose and the mouth not represented; pointed stumps instead of arms; around the front of the neck is a necklace made of a clay band decorated with vertical incisions; the top of the head is flattened and carried up into a comb-like head-dress which is usually pierced with two holes.

While the basic design of the figurine does not vary, differences usually occur in costume and ornamental jewelry. These minor differences, however, do not permit the figurines to be grouped into subtypes. For example, although two

figurines may have a particular loin-cloth type of dress only one of them may have the breasts represented. It is useful however to list these exceptions.

Of the fifty figurines of Type I, only six have fully developed arms which extend below and support the breasts (Nos. 2, 207, 215, 216, 279, 280); the others have pointed stumps. In one exceptional case (No. 216), the arms are just two bands of clay applied vertically from navel to below the breasts. Although the legs are always joined, they rarely end in a point as in Nos. 7 and 9. The breasts are usually lacking, but when they appear they are represented with pierced or unpierced pellets placed just below the necklace.

It is rare to find a completely nude figurine; in most cases two horizontal lines of short vertical incisions around the hips probably represent a loin-cloth. A more elaborate kind of loin-cloth is represented by a flat roll of clay decorated with vertical incisions and applied around the hips with another similar band applied perpendicularly as in the numbers 169, 170, 276. A unique type of loin-cloth, illustrated in No. 165, is made of a clay band scalloped on both sides and decorated with incised dots. In some figurines the loin-cloth is lacking; in others the pubic triangle is outlined with strokes and filled with several lines of vertical incisions. A great number of these figurines have two crossed lines on the chest which are either strokes or incised dots produced by the rouletting technique.

Great variation also exists in ornamental jewelry. The figurines of Type I are always represented wearing a necklace. This necklace is usually a flat band of plain clay (Nos. 176, 244), or decorated with one row of vertical incisions and applied

around the front of the neck. In a few cases, a string of oblong pellets (Nos. 1, 160) replaces the band which rarely hangs down below the neck (Nos. 160, 278). The necklace is sometimes large and decorated with two or three lines of strokes (Nos. 215, 235). The figurines at times wear a double necklace which is plain (No. 253) or decorated with incisions (No. 245). In some cases, it is made more elaborate by the attachment of three circular pellets of clay to the lower band (No. 257) or by a plain bronze ring above the two clay strips (No. 273).

The arms are usually stumps and, for this reason, most frequently remain undecorated. Two examples however (Nos. 160 and 244) appear to wear bracelets or wristlets made out of clay rings around the stumps.

Each of the large projecting ears is pierced with one or two holes. A third hole appears in one example from Alalakh (No. 1). This is probably due to the fact that the ears in this case curve upwards to form the headdress and the upper hole therefore stands for the angle hole of the trapezoidal headdress. One example however is not enough to form even a hypothesis. On one figurine (No. 272) from an unknown site in North Syria, circular earrings of gold wire with overlapping ends were found through the holes of the ears. Another example (No. 156) from Hama, with a bronze earring through the left ear, suggests that ears were pierced to permit the wearing of earring decorations, but there is not sufficient evidence that earrings were always actually worn.

The headdress of the various figurines may take different shapes, the most common of which is trapezoidal. In some cases it is elongated and rounded

(Nos. 6, 7, 273, 279), the third form, found only on two samples from Alalakh (Nos. 1, 2), has already been mentioned above. Finally a pierced pellet applied on the forehead of some figurines (Nos. 235, 256, 279) gives the effect of a diadem.

This most common type of figurines flourished mainly in the Middle Bronze Age. A few examples, however, already appear in the Early Bronze Period. Hama (Nos. 122, 123) resemble this common type, they belong to Levels J(5) and J(4) respectively. Their only variation is the lack of holes in the ears and in the headdress. Three examples from Alalakh (Nos. 1-3) belong to Levels XI and X¹ ca. 2350-2050 B.C.): Two of them have the peculiar round headdress, and one also has the uncharacteristic fully developed arms. One bust (No. 253) from Qatna is dated to the "Cananéen Ancien I"² (ca. 2800-2000 B.C.) and No. 245 from Tell Nebi Mend³ is probably dated to the Amorite Level.

The great majority, however, belong to the Middle Bronze Age; thus

¹

L. Woolley, Alalakh, An Account of the Excavations at Tell Atchana in The Hatay 1937-49 (London: Oxford University Press, 1955), pp. 26, 245.

²

C. du Mesnil du Buisson, Le Site Archéologique de Mishrifé-Qatna (Paris: E. de Boccard, 1935), p. 152.

³

M. Pézard places this figurine in an archaeological context about the ceramic of which he writes: "Un fait nouveau c'est l'apparition au niveau placé sous le dallage d'un décor obtenu par une sorte de polissage à la main sur engobe ou enduit, ce décor qui n'a aucune régularité présente des zigzags tracés en diverses positions, il prend des tons bleus sur des enduits chamois ou bruns... Ce décor et toute cette céramique nous apparaissent comme appartenant à un groupe que les fouilles archéologiques n'ont pas encore fait connaître: nous avons peut-être là une série se rattachant à l'art Amorite"; Qadesh: Mission Archéologique à Tell Nebi Mend, 1921-22 (Paris: Paul Geuthner, 1931), p. 68.

Hama (Nos. 156-177) all come from Level H (ca. 1900-1700 B.C.), Alalakh (Nos. 4-8) stretch between Levels VIII-VI (ca. 1900-1700 B.C.). No. 259 from Soukas belongs to the Seventeenth Century B.C. Nos. 256-258 from Selemiyeh and Nos. 272-273 from North Syria may be dated to the Middle Bronze Age on the basis of strong analogies to the figurines of Hama.

The Tell el Mardikh examples (Nos. 207-223, 234-235) are not stratified but their similarities to the dated material of Alalakh and Hama place them in the first half of the Second Millennium.¹

This type did not end in the last period of the Bronze Age, but continued to exist while new types were appearing. Although such figurines are lacking from Hama Level G, a number of them have been found at Alalakh, Levels V-I (Nos. 9-15).² The Tell Masin examples (Nos. 243-244) which were found in a Mitanni context may also belong to the Late Bronze Age. One more example, No. 254, from Qatna is dated to the Fifteenth Century B.C.,³ this is quite an unusual figurine with the breasts in relief; its shape, however, indicates that it belongs to Type I. Another figurine, No. 252, from Qatna, is dated on the basis of its headdress which is similar to those of Alalakh Level V, to around the Fifteenth Century B.C.

¹

Missione Archeologica Italiana in Siria: Rapporto Preliminare della Campagna 1964 (Roma: Centro di Studi Semitici, 1965), p. 101.

²

C. du Mesnil du Buisson, "Souran et Tell Masin", Berytus, II (1935), p. 132.

³

C. du Mesnil du Buisson, Le Site Archéologique de Mishrifé - Qatna, p. 93.

In conclusion it would appear that Type I has been found at almost all of the Syrian sites except the coastal ones (a Type I fragment from Soukas No. 259, seems to be an exception to the rule); and the two Northern tells: Chuera and the Amuq Plain, where the terra cotta figurines have quite distinctive features and do not usually fit into any of the listed types. Type I covers the whole Bronze Age Period, but is most prominent during the Middle Bronze Age.

This type, although mainly dominant in Syria, was not restricted to that area of the Near East. Varieties of it have been found scattered here and there in the most remote times.

The similarities are only superficial, and it is therefore unwise to speak of any foreign connections, specially when the compared objects are not contemporary. But naming a few examples will show how certain details of the Syrian figurines already existed on a number of early foreign ones, and that in spite of this the Syrian groups may be considered completely apart with a definite Syrian origin.

The Mesopotamian varieties which date back to the Third and even Fourth
 1
 Millennia are well illustrated in Van Buren's catalogue. Some are most nearly akin in the shape of the body to the Syrian type; thus Van Buren's figures 35-39 from Nippur which date to the Third Millennium. The heads in these cases are completely different from the Syrian ones. The details of the body are not always identical with the Syrian, but have the main characteristics in common: wide hips, legs separated by a groove, no feet represented, an incised pubic triangle filled with scratched lines and the loin

1

E. D. Van Buren, Clay Figurines of Babylonia and Assyria (London: Yale University Press, 1930).

cloth indicated with two horizontal lines of small vertical incisions. The same can be
 1
 said about the Assur figurines.

Other Mesopotamian figurines have rather a facial resemblance to the Syrian ones. Three of them come from Assur, one of which is illustrated in Van Buren's catalogue, Fig. 15; it has the usual double necklace, pinched nose, pelleted eyes, and projecting pierced ears, but the headdress is different and turned up at the back in a "fan" and the mouth is indicated with incised lines. The two others are
 2
 illustrated in Andrae's book and all three date to the Third Millennium.

Mari has exhibited two examples which are between the Syrian and South
 3
 Mesopotamian types. The first one, is broken from the headdress and just above the waist, but what is left from it, is quite similar to our Syrian specimens with the
 4
 difference of the almond pelleted eyes. The second one is complete and has the triple pelleted ears, pinched nose, almond pelleted eyes but differs in the headdress and the body details.

Very similar pieces to the Syrian Type I are quite common in Cyprus.

1

W. Andrae, Die Archaischen Ishtar Tempel in Assur (Leipzig: J. C. Hinrichs'sche Buchhandlung, 1922), pl. 51 (b, c), pl. 55 (a, b).

2

Ibid., pl. 55 (b, c).

3

A. Parrot, Mission Archéologique de Mari: Le Temple d'Ishtar, I (Paris: Paul Geuthner, 1956), p. 200; no. 440.

4

Ibid., no. 50.

1

The type specimen is published by Perrot and Chipiez. It is dated to the Twelfth Century and has in addition to the usual characteristics, two clay earrings still preserved, the legs are separated and the arms are holding some circular object on the stomach.

Other Cypriote examples are listed by Myres. They are later than the Syrian objects. While these are dated to the first part of the Second Millennium, the Cypriote ones are dated to the second half. Two figurines deserve our attention, Fig. 2009 and Fig. 2013 in Myres' publication, both have the usual characteristics of the bird-like face minus the headdress. But while Fig. 2009 is quite different from the Syrian common type in its body technique with its fully developed arms brought to the hips, Fig. 2013 which is carrying the stylized child finds a better comparison with the Chuera examples Nos. 99-100.

"The clay and handling", wrote Myres, "are not exactly like those of the ordinary Base-Ring ware of Cyprus, but resemble rather the closely related fabrics of the Syrian coast". This specimen could therefore have been imported from Syria, but nothing identical has so far been found on a Syrian site, all the details of this figurine are there but not the combination of them.

1

G. Perrot and C. Chipiez, Histoire de l'Art dans l'Antiquité, III (Paris: Librairie Hachette, 1885), p. 553.

2

J. L. Myres, Handbook of the Cesnola Collection of antiquities from Cyprus (New York: The Metropolitan Museum of Art, 1914), p. 335.

3

Ibid.

Bossert in his Alt Syrien publishes a female figurine from Dali of the 14th-13th Century B.C. very akin to the Syrian common type with the minor difference of the herring-bone pattern in the loin-cloth and the lack of the comb-like headdress.

M.-L. and H. Erlenmeyer mention an even closer Cypriote example, closer because of the stumped arms, more widely spread in Syria than the fully developed arms, it also has the usual comb-like headdress. The difference lies in a slight divergence in the proportions of the body and the incised circles used to indicate the pubic triangle and the necklace instead of the scratched lines. No information is given as to the origin and date of this example, but we may assume on the basis of similarity with the Hama figurines from Level H that it might be contemporary or shortly later than these.

This type is almost completely absent from the Palestinian sites; probably because these were more concerned with the plaquette and round types. Just two examples remind one of the common Syrian type. They were found at Tell Ta'aneck and are dated to the end of the Second Millennium. The resemblance is more nearly akin with the Dali figurine mentioned above. The question here arises: Is it a Cypriote influence on Canaan; the other way around; or is it simply a Syrian influence on both?

1

H. Th. Bossert, Altsyrien (Tübingen: Verlag Ernst Wasmuth, 1951), p. 8, fig. 115.

2

M.-L. and H. Erlenmeyer, "Über Philister und Kreter I", Orientalia, XXIX (1960), p. 144, Abb. 74.

3

G. Conteneau, La Déesse Nue Babylonienne (Paris: Paul Geuthner, 1914), p. 97, figs. 110-111.

The greatest number of these figurines having been found in Syria, the third possibility seems to be most likely.

Finally, it is only natural to find this type extending further north reaching as far as the Hittite region of Zindjirli. Two figurines were found in Level V of the Second Millennium B. C. They are identical with the Syrian ones, and could, therefore, very well be Syrian imports from the nearest region of North Syria, most probably Alalakh, with which they show close affinities.

In conclusion, this common type of figurines must have originated in Syria. A few details could have been borrowed from early Mesopotamian ones, but there is nothing that could be called a real copy of a Mesopotamian figurine. It seems most natural that the very few examples found in Palestine and the Hittite lands are Syrian imports. We are also inclined to believe this is true of the Cypriote ones, but how would we then justify the absence of such figurines from the main Syrian ports, Ugarit and Byblos? Should we still expect to find such figurines in excavations or accept a direct commerce between Hinterland Syria and Cyprus?

Type II. The characteristics of Type II are best derived from fragments of two figurines, No. 115 showing the upper part and No. 118, the lower part of it. The body has a column-like form with a slightly concave base and no indication of legs at all. The navel is generally represented by a hole or a pierced pellet, but it is often not represented at all. The arms are fully developed with no indication of fingers and are brought up to the breasts either covering (No. 119) or pressing them

(No. 118). A string of oblong pellets surrounds the head and sides of the face. The eyes are of pierced pellets, the nose is pinched out, and the mouth is not represented. The figurine wears a flat clay-band necklace decorated with vertical incisions and has a comb-like headdress.

Type II is much less uniform than Type I. While these figurines are quite similar, none are really identical and several exceptions occur giving rise to a number of subtypes.

Hama itself presents some variations. No. 117 has a pierced pellet on the forehead and the string of oblong pellets surrounds the entire face including the chin. No. 119 has the fingers indicated on the hands. No. 120 has the top of the headdress pierced with a row of holes and there are holes for the eyes too. No. 121 is distinctive by its stumps instead of arms, the breasts are in relief and the top of the headdress is decorated with a row of oblong pellets. No. 124 has the mouth represented. The latter three figurines belong to the last phase of Level J; thus their deviation from the usual second type is understandable. No. 274 of unknown provenance and exhibited at the A.U.B. Museum shows a close resemblance to Hama No. 115 except for minor details such as the holes for eyes and two rows of them for necklace with the fingers indicated. It is quite probable that this object dates to the second half of the Third Millennium.

From the next Level H, Hama presents another group of figurines (Nos. 179-183) which seems to continue the old tradition of Type II. None of them has the head preserved and the comparison is therefore based on the lower part of the body,

which is characterized by its column-like form. In this group the arms seem to be replaced by stumps, the feet are shown and extend forward with toes indicated as in No. 182. No. 183 shows a great improvement in the shaping technique: the figure is slim, the pubic triangle is outlined with incisions, two holes are in the buttocks, and three parallel vertical incisions just above the waist might indicate the end of the hair plait.

Tell Masin has yielded two figurines which have strong connections with Type II. No. 239 shows similarities with Hama No. 115 with the difference that it has a band of clay hanging down from the back of the head like a plait, and the necklace covers the whole neck instead of just the front part. The second figurine (No. 240) does not have the characteristic row of oblong pellets around the head; instead a roll of clay decorated with deep finger-nail impressions comes down in plaits on both sides to the shoulders. These two figurines are dated to the first half of the Second Millennium.¹

Tell Ta'yinat also yielded two figurines related to Type II. The head of No. 42 is very similar to the typical Hama No. 115, but it has in addition a long bun of hair at the back of the neck and a perforation at the top of the head. The arms decorated with clay wristlets, extend outward. The necklace is of the collier à contrepoids type. "It consists of applied clay pellets and painted lines, whereas the counterweight is indicated by four parallel incised lines". The figurine comes from the so-called Second Mixed Range (Amuq phases G, H, I, J). Braidwood is quoted as saying that he would place the object in phases J or I at the earliest.² The second headless

1

C. du Mesnil du Buisson, Berytus, II, 129, 132.

2

G. Dales, "Necklaces, Bands and Belts on Mesopotamian Figurines", RAAO, LVII (1963), p. 27.

figurine, No. 41, from Tell Ta'yinat is also from Second Mixed Range. It has the same arms and arm decoration as No. 42. Its column-like body reminds us of Hama No. 118.

Tell Chuera No. 101 is very similar to Tell Masin No. 240 with the characteristic headdress, the fully developed arms and the posture of Type II. It can therefore be classified under this type. Its date in the Akkadian Period¹ makes its similarity to the Type II examples of Hama Level J even stronger. Two more figurines from the Akkadian Period at Tell Chuera (Nos. 108-109) are related to No. 101 by their long neck, their pierced pellet eyes and the two plaited headdress (which is missing in No. 109). The fourth figurine, No. 102, from Tell Chuera, is almost identical to No. 118 in shape and position of arms, but its dress is decorated with thimble like impressions, and has the plait in the back which is quite common in the subtypes of Type II (Nos. 41-42, 239). This seems to be from a later period than its analogous Hama example, probably around the middle of the Second Millennium.

Finally, a fragment from Tell Mardikh, No. 205, exhibits the column like shape of body with the concave base of Hama No. 118, and has in addition the herring-bone pattern.

In conclusion Type II is represented by the figurines of Hama Level J; all the others may be considered as subtypes covering the early and middle periods of the Bronze Age.

1

A. Moortgat, Tell Chuera in Nordost-Syrien (Köln: Westdeutscher Verlag, 1960), p. 11.

Type III. A third type is typified by a complete figurine from Hama No. 133. The main characteristics are a very broad torso narrowed to a flaring base. The arms are fully developed and the fingers of the hands are indicated. They are brought up to the breasts and usually cover them; the head is pinched in "bird's head" with pierced pellets for the eyes. The figurine wears a necklace round the front of the neck and has a very simple flat headdress. Nos. 131-143 from Hama are representative of this type. Hama Nos. 144-151 constitute a subtype of Type III, in that they have in addition to the major characteristics an elaborate kind of dress. They all have the two crossed and decorated bands of clay on the chest probably representing straps. All these figurines from Hama (Nos. 131-151) are dated to Level J and show an early advanced stage of work. Nos. 188-189 seem to continue the tradition of the Type III in Hama Level H.

Tell Masin has contributed three figurines belonging to Type III (Nos. 237-238, 242) all of which are dated to the first half of the Second Millennium.¹

The bust No. 56 seems to be one of the very rare figurines from Byblos that fits within any type or subtype of the Syrian terra cotta figurines. It has close connections with Type III. The only differences are in the hair style which is represented by a plait at the back of the neck, and the necklace made of two bands of clay decorated with finger-nail incisions. A date for this figurine has been proposed by Dunand who² thinks that this specimen is very similar to some figurines found by Andrae at Assur.

1

C. du Mesnil du Buisson, Berytus, II, 132.

2

Andrae, pl. 52 (q), pl. 53 (e, g, i), p. 87 ss., pl. 51 (a, g), pl. 52 (p, r, m).

The red colour of the clay, however, makes it more likely that this piece is of local origin since the Mesopotamian and other Syrian figurines are usually of a lighter ware. While Dunand states: "Il faut donc admettre que cette figurine a été faite dans un moule importé"¹, this is not necessarily the case for this figurine rather looks hand made and therefore could have simply been copied from any imported sample. Moreover, Andrae attributes his examples to Levels H-G (ca. IV-III Millennia), while the archaeological context of Byblos No. 56 cannot be taken further back than the second quarter of the Second Millennium. I do not, therefore, think there is any connection with the much earlier Mesopotamian figurines. The Byblos example would fit better in the period 1750-1500 B.C., thus corresponding to the Hama figurines of Level H.

Another fragment of a bust, No. 43, from Tell Judaidah Second Mixed Range is very similar to the preceding No. 56 from Byblos and resembles the shape of Hama No. 144; it consequently fits into this subtype of figurines.

Type IV is best exemplified by the complete figurine No. 126 from Hama. Its distinguishing features are a body similar to Type II, with stumps instead of arms, breasts represented by pellets, a pinched bird's head with pierced pellets for eyes, and a simple flat headdress. Numbers 126-130 from Hama Level J belong to Type IV, and so does No. 178 dating to a slightly later period Level H5. No. 255 from Selemiyeh can be dated on the basis of strong analogies to Type IV of Hama in the Early Bronze Period. Matthiae dates the three figurines Nos. 203-204, 206 from Tell Mardikh, on

1

M. Dunand, Fouilles de Byblos 1926-32 (Paris: Librairie d'Amérique et d'Orient Adrien Maisonneuve, 1939), I, p. 232.

1

the basis of similarities with the Hama figurines of Level J (6-4). What little is left of these fragments seems to indicate that they have the basic characteristics of Type IV with the addition of the navel represented by a pierced pellet surrounded by tattoo impressions.

Type V is represented by two early figurines Nos. 113-114, from Hama Level K. These are distinguished by a tubular body and a complete lack in representing arms and legs. They may be considered as crude fore-runners of Type IV.

2

Type VI. Ingholt mentions another type of figurine from Level J, of which only the number and description are available. The illustration is lacking in every excavation report. For this reason we must refer to Til Barsib No. 47 of the later pre-Assyrian Period, which corresponds perfectly to the features of Type VI. The arms are brought to the breasts as in Type III; the face is elongated, each eye is represented by one, each ear by three pierced pellets. The headdress is high and decorated with two rows of vertical incisions.

Type VII is unique with its "snow-man technique" already described in Chapter One (p. 11). This technique is more extensively used for male than for female

1

Missione in Siria, p. 100.

2

H. Ingholt, Rapport Préliminaire sur Sept Campagnes de Fouilles à Hama en Syrie 1932-1938 (Copenhagen: Ejnar Munksgaard, 1940), pp. 39-40.

figurines. The reason for this might be explained by the date of a few figurines from Alalakh belonging to this type, Nos. 21-25, and coming from Level V, that is to say, from the Late Bronze I. The first type, having been so commonly used in the Middle Bronze Age, the new period of Late Bronze thus stood in a very good position to introduce a new style. The examples from Alalakh are mostly seated, supported by a peg behind, and have (when not broken) a pinched bird's head. The eyes, breasts and navel are represented by pierced pellets. The arms are either resting on the lap or brought to the breasts covering them as in Nos. 23, 25 or holding them as in No. 24 (in the latter, the breast is not a pellet but in relief).

Two similar unstratified fragments, Nos. 226-227, from Tell Mardikh may fall within this type. But their bad state of preservation prevents us from finding any particular details in common. The grouping in this case is based purely on general appearance.

Another figurine, Tell Nebi Mend No. 246, shows a fashioning of the head identical to Alalakh Nos. 21-22. The sex of this figurine cannot be determined, it could be a female because it is carrying a jar, though this is not sufficient evidence. This figurine is probably associated with the Amorite Level (see p. 80, footnote 3).

Type VIII. Three heads, Nos. 44-45 from Tell el Judaidah and No. 112 from Tell Chuera form a distinctive type of figurine with the long neck, the pinched bird's head, the pierced pellets for the eyes and particularly the great bun of hair at the back of the neck represented by a decorated or undecorated piece of clay. No. 45

is dated to either Level I or J in the second half of the Third Millennium. The Tell Chuera example is not dated but its proximity to a number of Akkadian finds and its strong analogy with No. 45 makes its date to the Akkadian Period quite probable. The date of No. 44 from Tell Judaïdah of the Second Mixed Range can therefore be established.

1

Type IX. This is not a Syrian but an imported Aegean type found exclusively at coastal sites such as Ugarit and Soukas. Byblos however has not yielded any of these foreign figurines. Nos. 263-268 exhibit the main characteristics of this type: a cylindrical body with a flaring base, a wide torso in a crescent shape, breasts in relief, and a pinched bird's head wearing a "polos" as a headdress. The figurines are decorated with painted red vertical bands. No. 269 represents a variety of Type IX; in contrast to Type IX, this subtype has a circular torso. Because only the lower part of an Aegean figurine is preserved from Soukas we cannot tell whether it belongs to the Ψ or Φ type. All these figurines are dated between the Fourteenth and the Twelfth Centuries B.C.

2

Miscellaneous Types. Some figurines are too different to fall within any of the above types. Their individual descriptions have already been given in the catalogue and need not be repeated here.

1

S. M. Besques, Catalogue Raisonné des Figurines et Reliefs, en Terre Cuite Grecs, Etrusques et Romains (Paris, Edition des Musees Nationaux, 1954), p. 2, pl. 1.

2

C. Schaeffer, Ugaritica, II (MRS, V; Paris: Paul Geuthner, 1949), p. 230.

Woolley has classified as a hand-modelled group figurines Nos. 26-30. In fact they do not have anything in common except their crudeness. Some of them (Nos. 29-30), have lost all resemblance to human form and perhaps should not be considered as figurines at all. They remind one of the curious "eye-idols" series¹ from Brak, which are as old as the Jamdat Nasr and even the Uruk Periods. These could not possibly have any connection with the Alalakh figurines because of the long time gap; the latter ones belonging to the Levels VIII-IV (ca. 19th-13th Centuries B.C.). They are, however, an interesting analogy, suggesting some meaning to such shapeless figurines from Alalakh.

Tell el Chuera is the site that presents the largest variety of miscellaneous figurines. There are scarcely two figurines that resemble each other in more than one detail. The reason for this diversity is unknown; further excavations might shed more light on the problem.

No. 97 which is dated to the Akkadian Period brings to mind Tell el Dhahab No. 46 in shape and technique. Two identical figurines (Nos. 99-100) which are contemporary with No. 97, are related to Type II as far as the body shape and the arm position are concerned, but the fact that they are both carrying a stylized child leads us² to believe they belong to a specific type which may have had a wider representation.

1

M. E. L. Mallowan, "Excavations at Brak and Chagar Bazar", *Iraq*, IX (1947), pl. LI.

2

A very similar mother-goddess type clasping a child against the breast has been discovered at T. Jidle in Mesopotamia. It was found in "Jidle 3" and was assigned to the earlier end of that phase of occupation ca. 1650 B.C. The provenance of this type is most likely to be North Syria, probably from the Khabur region; M. E. L. Mallowan, "Excavations in the Balih Valley, 1938", *Iraq*, VIII (1946), p. 159, pl. XXVI, no. 3/.

No. 105 shows a very stylized and peculiar type of figurine with the globular pellet breasts and the accordion-like bracelets on the stump arms. The two torsos, Nos. 110-111, seem to form a subtype falling in between Type II and Type III because of their arm position, but the lack of their heads prevents us from any more exact determination. All these figurines were found in an Akkadian context. The bust No. 107 from the Akkadian Period, presents a general appearance similar to No. 106 of a later period. The latter has a quite distinctive kind of headdress, but its fully developed arms pressing the breasts recall No. 118 from Hama; its date, along with that of the three following figurines, probably goes back to the middle of the Second Millennium. No. 98 may be related to Type II in the general shape, but the head details are simpler in the Chuera example. No. 103 reminds one of Hama No. 183 by its naturalistic and slim figure, but it has a different and a more advanced execution. No. 104 stands also by itself with its unique wing-like arms and its very special headdress.

In conclusion, the Tell Chuera figurines in spite of their great variety seem to have a few general features in common: the column-like body, the fully developed arms brought to the chest and the long neck. We must await further excavations before we can group different types of terra cotta figurines from this site.

Tell Ta'yinat presents a variety of figurine as diverse as those of Tell Chuera. No. 37 from Phase I (ca. 2500-2000 B.C.) has the comb-like headdress of

1
Moortgat, 1960, p. 11.

2
Ibid., p. 44.

Type I, but all other details are so different that they make it stand in a different type. No. 38 which is contemporary to No. 37 has certain features such as the pierced pellet eyes and the rolls of clay surrounding the head that suggest it is a subtype of Tell Masin No. 240. But the two rolls of clay decorated with vertical incisions lead one to wonder about the sex of the figurine. A third fragment dated to Phase J is that of a female astride a quadruped. "The whole mass", writes Braidwood, "rises from what appears to be a shoulder sherd of a jar; a deep finger impression extends from the inner surface of the sherd up into the animal. There are traces of painted decoration on the inside and the outside of the sherd and on the back of the human. The fact that there is paint on the inside argues for a jar with a wide mouth. The deep finger impression may indicate an attempt to pierce through to the mouth of the animal to form a spout¹".

Tell Masin has yielded an interesting fragment of a figurine, No. 241, whose sex is unknown. It is holding with its two fully developed arms an undeterminate object, probably an offering. This fragment dates to the first half of the Second Millennium.

Among the very few female figurines found at Byblos, three (Nos. 65, 66, 67) present common features characterized by a rounded face, pointed chin, pinched nose, ears and mouth and pelleted eyes. These figurines must have belonged to a groupe rustique. No. 67 stands next to a goose and, although No. 65 stands by itself

1

R. J. and L. S. Braidwood, Excavations in the Plain of Antioch (Chicago: Chicago University Press, 1960), p. 453.

unassociated with anything, the broken stand on which it is stuck suggests that it must have belonged to a larger complex. The figurine No. 65, having been found in the dépôt d'offrandes¹ of the Temple du Champ des offrandes, was dated by M. Dunand to the Middle Kingdom. K. H. Kenyon gives an earlier dating: "It seems that these deposits bridge the period from the end of the Early Bronze Age to the beginning of the Middle Bronze Age and equally from the end of Old Kingdom influence in Byblos² to the beginning of Middle Kingdom influence". W. F. Albright's chronology for these deposits begins two centuries later: Early Bronze IV (ca. 2100 B.C.) and he makes the latest deposits contemporary with the Thirteenth Dynasty (Eighteenth Century B.C.).³ Consequently, it seems natural to take Albright's dates as a middle chronology and place figurine No. 65 with Nos. 66-67, of a similar technique to the EB IV - MB I Period.

Two more figurines, Nos. 60 and 71 are rather vessels, shaped in the form of figurines. No. 60, being headless, presents no distinctive features. The place of its discovery does not correspond to any architectural complex and cannot therefore be stratigraphically dated. The slipped red ware of which it is made may,

1

M. Dunand, II (1), p. 425.

2

K. H. Kenyon, Amorites and Canaanites (London: Oxford University Press, 1966), p. 51.

3

W. F. Albright, "Remarks on the Chronology of Early Bronze IV to Middle Bronze IIA in Phoenicia and Syria-Palestine", BASOR (December, 1966), pp. 26-27.

however, help in dating it to the end of the Early Bronze. No. 71 is quite different in ware, shape and features from any other figurine found in Byblos. It has the well known position of the arms clasping breasts. This figurine was found in a dépôt d'offrandes of the pro-cella of the Temple aux obélisques. This deposit, being contemporary with that of the Temple du Champ des offrandes, No. 71, may be placed in the same period as No. 65. One final figurine from Byblos, No. 72 has no head, but the shape of the body with the legs separated by a groove and the pelleted breasts are slightly related to the Female Type I. The major difference is that No. 72 is done in the round technique. Since it was not found in connection with the temples or tombs, it cannot be dated properly, though it is possible that it might belong to a later period than the Bronze Age; the context in which it was found including a number of objects from a later period.

It is noteworthy to mention No. 275 from the A.U.B. Museum which seems to be unique in type. The treatment of the body is that of the "column-like" technique, with the usual position of female figurines holding breasts, but the head-dress is quite exceptional, (see catalogue). It is unfortunate that we lack any information about it, considering the general shape and treatment of features, we may tentatively date it to the last phase of the Early Bronze Period.

B. Male Figurines.

The classification of the male figurines is best based on their technique and representation. There are two major types of male figurines common to a number of sites, and there are certain groups particular to each site.

Type I. This is best exemplified by the complete figurine (No. 152) from Hama. The emphasis is put on the head, for the body is short and disproportionate. Stumps mark the arms, the head is elongated into a pointed hat and has a pinched nose, two holes for the eyes and incised eyebrows.

Nos. 153, 154 from Hama are of the same type with two variations: the pierced pelted eyes and the developed arms. No. 153 exhibits, in addition, some kind of decoration in the form of a large incised V-shape covering the torso. These three figurines (Nos. 152-154) are dated to Hama Level J.

The unstratified figurine No. 248 from Qatna may be dated on the basis of strong similarities to the Hama examples of the Level J.

A fragment of a rider figurine from Hama Level H (No. 191) and a quite similar one (No. 290) of unknown provenance, can also be classified under this type. There are a few other figurines which have many features in common with male Type I but which, in some details, show doubt as to their sex. Qatna No. 249, for instance, has the necklace and the arm position of a female figurine; yet it is very similar to Qatna No. 248. The same can be said about Nebi Mend No. 247 and Mardikh No. 228, which were compared by the excavator with Hama No. 199 and classified as male

figurine. This is not the final word on these figurines; closer study of the originals might change the whole hypothesis and necessitate the addition of a new type of female figurine.

Type II. This is well illustrated by an example from the American University of Beirut Museum No. 287, the provenance of which is unknown. The details of the face are usually very much emphasized with thick pierced pellets for the eyes and ears, the nose is big and pinched out, the mouth is made of a thick roll of clay slit to form lips. The face is usually bearded and this beard is pinched out. The headdress is an applied flat piece of clay decorated with short vertical incisions on the front part. The figurine is represented seated, its body fusing with the chair; the fully developed arms are holding an axe or a whip across the chest.

Nos. 286 and 288 of unknown provenance are very similar to No. 287. No. 286 is carrying an animal against his chest; No. 288 is seated on an animal and has the right arm brought to the breast. Nos. 194-196 from Hama Level H, are in a similar seated position. Like No. 287, No. 194 holds an axe, No. 195 has the arms brought up to the middle of the chest as in a prayer position. No. 196, however, has the arms resting on the lap. Because the heads of these three figurines have not been preserved and there are no particular indications, we cannot be certain of their sex. Their classification with the male figurines is an assumption based on comparison with the complete object from A. U. B.

Two more heads from Level H of Hama, Nos. 192-193, and No. 250

from Qatna conform perfectly to the head technique of Type II with the minor difference of the pointed hat. A similar example was found by Mallowan at Tell Jidle. This latter was found in the dump and its stratification is therefore uncertain. Mallowan¹ is inclined to assign it to the earlier end of Jidle 3, ca. 1650 B.C. It is even possible to take it back for about a century and make it contemporary with the Hama and Qatna ones. No. 289 of unknown provenance is another rider, this time seated on a bull; the details of his face are typical of Type II.

Alalakh has yielded a few male figurines which have characteristics similar to Type II. No. 20 of Level V (ca. 1600-1450 B.C.) is very close to No. 287 with incised whiskers instead of a beard. No. 18 of the same period (Levs. V-IV) presents a head identical to No. 289; it is, however, holding an unidentifiable object with both hands.

From the few above-mentioned stratified figurines we may assume that male Type II was being produced in the second half of the Second Millennium.

Three more male figurines of unknown provenance and stratification may be considered, in view of their similarity to Nos. 286-288, as a subtype of Type II. Their sex is uncertain but since they can be compared to male figurines, we may assume that they are male. The posture of the figurine with its seated body fusing with the chair is identical to Nos. 286-288. The stump arms in No. 283, and the developed ones in Nos. 284-285 are brought to the chest. The head is much simpler;

¹

Mallowan, Iraq, VIII, p. 159.

a bird-like face with pierced pellets for the eyes, and a pinched band of clay on the forehead as a headdress.

Miscellaneous groups.

a) The male charioteer type must have been quite a common representation in the ancient Near East. A great number of terra cotta chariots has been unearthed in the same context with the figurines. Because these chariots are badly preserved, we may be deceived in deciding that some of these figurines were actually associated with the chariots.

Three complete examples were found: one from Hama Level H (No. 190) and two (Nos. 291-292) of unknown provenance. They have the pinched bird's head with the pierced pelleted eyes and a simple flat headdress in common with the rider No. 289. No. 291 wears a necklace and holds a whip (in relief) in its developed arms against the chest. No. 292 is also wearing a necklace and holding an indistinct object with both hands. No. 190 is of a more particular type: the driver's body is represented as the back part of the chariot which balances its front part.

b) The male figurines with the sexual organs apparent. The A.U.B. Museum possesses two male figurines Nos. 281, 282, incorrectly restored by the addition of female heads. The male part, however, is interesting and by the emphasis put on the sexual organs, different from any male figurine found in this area of the Bronze Age. Their provenance being unknown, it is impossible to give them any date.

c) The terra cotta figurine art of Byblos might well be studied without reference to other sites. The Byblos figurines were not meant to represent deities specifically; instead, they had a utilitarian or symbolic significance.

The first group is called by Dunand the groupe rustique. Under it are classified Nos. 48-55, 68-70. The scene with which they are associated is usually an agricultural one such as a ploughing scene. Some of the figurines were not associated with any scene but their strong analogies with the groupe rustique figurines lead us to believe they too belonged to such a complex.

Nos. 48-55 have a number of features in common, they all wear a short kilt represented by vertically or diagonally crossed incised lines, held at the waist by a belt of two horizontal incised lines. The sexual organ is emphasized and appears either outlined by the kilt as in Nos. 48-49 or showing below the kilt as in No. 52. The torso is wide and has the breasts represented in relief in the shape of pellets. The arms are usually broken off. The necklace is represented by two horizontal incised lines with vertical strokes in between. The head is rounded, the face is bearded with a pinched nose, pinched ears and an incised mouth. The figurine may be bare-headed with incised lines for the hair, or may wear a conical headdress.

Nos. 68-70 also belong to the groupe rustique, presenting however different features from the previous ones (see the catalogue).

The figurines Nos. 51-54 were found in the champ des offrandes temple and were dated by Dunand to the early Middle Bronze Age. No. 50 however was found in Bâtiment XVIII of the Baalat Gebal temple and can therefore be dated to the end of

the Early Bronze Age. The whole group stretches thus from the end of the Early Bronze to the early Middle Bronze Period.

Nos. 82-87 constitute the second group of Byblos. From all these figurines, the head alone is represented, forming the neck of a vase. The head and the conical hat have therefore been hollowed out. In two cases (Nos. 83-84) the head is not completely pierced, but the similarities with the other heads are so strong that they might have belonged to vases without having been used as necks for them but rather like "bouton de prehension pour un couvercle" as could be found in a number of cases at Byblos. The technique of this group places it in the same period as the preceding one.

This same idea of a vase-neck can be met in a terra cotta head from Tell Ta'yinat (No. 40). This head from a later period (Level J) and a different culture presents completely different details. The utilitarian purpose alone is common to both groups.

Because of similar utilitarian ends Nos. 79 and 81 may be considered as a subtype of this group; their main characteristics being the pelleted eyes and the heavy thick lips. (The use of No. 79, however, is not certain for the whole thing is too small to be a spout of a vessel).

A third type illustrated by Nos. 58-59 is clearly recognizable by its fine pinkish ware covered with an intense lustrous red slip. The placing of these figurines, at one time with a group of pottery of similar characteristics, in the dépôt

1

d'offrandes au bucrane helps in dating them to the end of the Early Bronze Period.

Nos. 61-63 of the same colour and contemporary to the previous ones may be considered as a subtype to them.

Although the figurines Nos. 73-76 come from debris of mixed and unstratified origin, it is possible to group them under what we have called the "pinching technique", where the details of the face are all rendered either by pinching out or pressing in. No. 77 having no head but simply a body formation very similar to No. 73, can therefore be listed in this group.

Three more heads Nos. 92-94 seem to show an Egyptian influence. They are characterized by their square headdress, ovoid eyes, pinched nose and incised mouth. No. 70 which has already been placed under the groupe rustique exhibits similar fashioning of the head. No. 92 may be dated with Nos. 48-49 to the end of the Third Millennium. It has been noted elsewhere (p. 104) that No. 70 is dated to the Middle Kingdom. The remaining figurines (Nos. 93-94) can then be dated to some time between the end of the Early Bronze and the beginning of the Middle Bronze Period.

A few other figurines from Byblos do not fit into any type; they are a mixed lot. Nos. 89-91 are of a gray clay. The neck is relatively long and the head is represented in a very poor technique. Nos. 88, 57, 64 and 78 exhibit a variety of characteristics particular to each. None of these examples has even a tentative dating and our placing No. 78 in the Bronze Age is a rather doubtful attempt.

1

Dunand, II (2), p. 984.

d) Some other figurines from Alalakh, Hama and Tell el Mardikh are quite distinct in their type. They do not belong to any group and have thus to be considered apart.

No. 16 from Alalakh Level IX represents only a head. The importance of this figurine lies in its tall headdress which is found on many North Syrian bronze figurines particularly those of Ugarit.¹

No. 17 of Level VIII is a male, fashioned in the "snow-man" technique of the more common class of female seated figurines. No. 19 reminds one of No. 16 by its conical shaped head, but is of a later period belonging to Level V and has a special kind of dress on a tightly fitting jerkin crossed-laced up the front and secured by a belt.

Tell el Mardikh presents a very interesting male figurine No. 229.² Matthiae dates it to the last century of the Third Millennium. The figurine is seated on a chair with its arms fusing with those of the chair; a hole is pierced in its large stomach representing probably a vase held by the figurine, the eyes are in the shape of triangular holes and the headdress is indicated by incised cross-shape lines on the forehead. Thus every detail of this figurine is singularly different and cannot, therefore, be compared with any other object.

Nos. 230-232 from Tell el Mardikh are so badly preserved that they can

1
Woolley, p. 245.

2
Missione in Siria, p. 102.

scarcely be called male figurines.

Finally, the last male figurines that could not be fitted into any group come from Hama. No. 197 is only fragmentary and can barely be compared with anything. No. 198 is also too damaged and its sex is hardly identifiable. The figurine presents some similarities with the Hama female figurines of Type III; however it lacks the usual headdress, and the position of the arms is unclear.

No. 200 is also an ambiguous figurine. While its hat implies that the figurine is a male, the position of the arms pressing the breasts might indicate that the figurine could be a female. The problem cannot here be solved.

C. Moulded Figurines.

Small terra cotta plaques with the frontal relief figure usually of a woman and very rarely of a man, have been found in most parts of the Near East, where they are known to archaeologists by the conventional names of "Astarte plaques" or "tongue reliefs".

The earliest examples are from Mesopotamia and date from the Third Millennium B.C.¹ The Palestinian and Syro-Phoenician specimens were introduced at a later date; no plaques have been found so far in any Chalcolithic or Early Bronze Age deposits. Even in the Middle Bronze Period they begin to appear very sparingly, and it is not until about the Fifteenth Century that they really become abundant.

In view of their great number, special and interesting studies have been made on the "Astarte plaques" of the different parts of the Near East.²

The relatively small number of plaques included in the present study might lead us to believe that this art was not so developed in Syria. This is not the

1

Van Buren, p. 29 ff., nos. 154, 156-160, 162.

2

Ibid.

J. B. Pritchard, Palestinian Figurines in Relation to Certain Goddesses Known Through Literature (AOS, XXIV; New Haven: American Oriental Society, 1943).

W. F. Albright, "Astarte Plaques and Figurines from Tell Beit Mirsim", Mélanges Syriens Offerts à Monsieur René Dussaud, I (BAH, XXX; Paris: Paul Geuthner, 1939).

J. P. Riis, "The Syrian Astarte Plaques and their Western Connections", Berytus, IX (1948-49), p. 69 ff.

case, the reason lies in the fact that most of the published plaques are out of the limits of the period with which we are concerned (the Bronze Age), thus the collection from Neirab, ¹ Al-Mina ² (near Sueidiya), Khan Sheikhun, ³ all belong to Neo-Babylonian and Persian times. A great number of the plaques, on the other hand, remain unpublished.

The Astarte plaques known to us from Bronze Age Syria may be listed under three main types.

Type I. Nude female, standing, holding her breasts with both hands.

The general characteristics of this type are the following: The body is much more naturalistic than in the hand-modelled figurines, the legs and feet are reasonably life like. The breasts very full and placed high up, are held with both hands. The face is usually oval, has very large almond eyes and a rather big nose. The hair is either dressed in a flat topped, straight-sided mass (unless this is meant to represent a cap as in Alalakh Nos. 30-32), or is parted in the middle and hangs down in "pear-locks" as in Nos. 294-296. These females are usually adorned with different kinds of necklaces encircling the throat tightly, and triple earrings as in Nos. 30 (bis) - 32. The wrists

1

B. Carriere et A. Barrois, "Fouilles de l'Ecole Archéologique Française de Jérusalem à Neirab", *Syria*, VIII (1927), pp. 126 ff, 201 ff.

Ibid., IX (1928), pp. 187 ff, 303 ff.

2

C. L. Woolley, "Excavations at Al-Mina, Sueidiya, I-II", *JHS*, XXXVIII (1938), pp. 1, 133 ff.

3

C. du Mesnil du Buisson, "Une Campagne de Fouilles à Khan Sheikhun", *Syria*, XIII (1932), p. 171 ff.

often have bracelets and in few cases anklets are shown.

Under this type are the following numbers: Nos. 30-32, 36 from Alalakh, Nos. 294-296 from the A.U.B. Museum collection, No. 202 from Hauran, Nos. 201 - 201 (bis) from Hama, No. 236 from Tell Dadikh and No. 96 from Byblos.

This type does not form a homogeneous group; still, Nos. 30 (bis) - 32 are alike in spite of minor variations in the adornments as in the necklace and the headdress of No. 31. No. 32 is quite exceptional because of its high and elaborate headdress. Because of their strong similarities Nos. 294-296 form another subtype; one contrast among them is the apparent pregnancy of No. 296.

As to the date of this class, hints have been given either by stratified objects or on comparative basis with stratified objects. The majority of this class belong to the Late Bronze Period, Nos. 36 and 202 being exceptions. The five identical plaques of No. 36 stuck on a brazier were found in a temple of the Level VII from Alalakh corresponding to the period 1780-1750 B.C. The Hauran specimen No. 202 is dated by the archaeological context (pottery sherds, bronze pin and fenestrated axe head) with which it was found to the years 2000-1800 B.C.¹

Among the later plaques No. 30 was found in the Level IV of Alalakh. The unstratified numbers 31-32 exhibit such strong similarities with No. 30 that they might easily be dated to the same period.

The A.U.B. Museum collection is of uncertain provenance so that their dating can only be guessed. No. 296 is said to be from the Phoenician cemetery at

¹
J. Nasrallah, "Un Tumulus de l'Age du Bronze", *Syria*, XXXI (1950), p. 331.

Amrit. The similar examples Nos. 294-295 may also belong to the Late Bronze Period.

The circumstances of the find of the Hama Nos. 201 and 201 (bis) were ambiguous and their dating has been discussed by P. J. Riis. Professor Ingholt dates No. 201 (bis) to Level F. This is what Riis has to say about this plaque: "it came from the earliest stratum of Hama F, or the top level of the Late Bronze Age (Hama G). As the face has the same peculiar character as a bronze weight in the shape of a human head from Ras Shamra, the mould may rather belong to Hama G than to the following phase. The imported pottery of Hama G comprises Cypriote White Slip II Ware of the time 1450-1075 B.C.; consequently the end of Hama G must be pushed further down than originally suggested by Professor Ingholt";¹ a substantial argument. Dealing with No. 201 he wrote: "apparently it belonged to a Hama E Level. Professor Ingholt, who adduced a Palestinian figurine of the Sixteenth Century B.C. for comparison, ascribed it to Hama G";² This plaque being only fragmentary it may belong to any type and its date must remain uncertain.

The unstratified fragment of Tell Dadikh (No. 236) is classified under this Type I, for the remaining part of the trunk does not exhibit any traces of arms hanging down at the sides we may then presume they were brought up to the breasts in the common position. No date is given to it, Matthiae writes: "it belongs to the usual type of the Late Bronze Period";³

1

Riis, p. 71.

2

Ibid., p. 73.

3

Missione in Siria, p. 115.

Finally the Byblos example No. 96 is not called by Dunand a plaque, however its flat back, its fashioning technique and its position holding the breasts remind us very much of the usual type of the Late Bronze Period.

Type II. Nude female, standing with the arms hanging down on the sides.

The body and the features of the head are very similar to Type I. The hair style sometimes differs, including the well-known Hathor headdress, reaching only to the shoulders, as in Nos. 270-271 from Ugarit.

No. 270 stands on a pedestal. Schaeffer found it at 62.2 m. of depth probably dating to the Fourteenth Century B.C. No. 271 is very similar to it except that it is broken below the knees. It belongs to the top layer of Ugarit Level I¹ (Thirteenth Century B.C.). Another example No. 271 (bis) from Minet el Beida is identical to the preceding one and was found in a thirteenth century context.

No. 297 from the A.U.B. Museum collection presents the same characteristics as the previous ones except for the headdress which is not of the Hathor type but just a striated band of clay falling on her shoulders. Its origin is unknown, but it is dated on a comparative basis with the above-mentioned ones to the Late Bronze Period.

No. 95 from Byblos like No. 96 is again not called plaque and for the same reasons given above it was placed among Type II plaques and dated tentatively to the Late Bronze.

¹

M. T. Barrelet, "Deux Déeses Syro-Phéniciennes sur un Bronze du Louvre", Syria, XXXV (1958), p. 39.

Type III. Nude female, standing holding breast with one hand, the other hand hanging down at side.

- Unfortunately we have just one example to illustrate this type: No. 33 from Alalakh. Its features are very similar to No. 31. The date is uncertain because of lack of stratification, but its characteristics make it fit very well with the Nos. 30 (bis) - 32 of Type I belonging to the Late Bronze Period.

D. Masks.

The idea of masks is an elementary one, not connected with any special region. Among the whole lot of human representations on terra cotta only three masks were mentioned.

The reason for this scarcity is not known; but in later times (specially in the Greco-Roman Period where masks were more widely spread), metallic masks of bronze or gold seem to have been more common and were used in the tombs of kings and great personalities.

Friedrich Behn¹ made a general study on the masks. Masks usually get the form that corresponds to their function; thus they may take the shape of a death mask, a cult mask, a dance mask or a frightening mask.

Those with which we are concerned here must belong to the first two types. Dunand calls the mask No. 80 from Byblos a pendant because of the hook attached to it, we are not certain however about its use, and its approximate date is vague (end of Early Bronze, beginning of Middle Bronze). No. 262 from Soukas is dated to the Late Bronze Period and is very similar to a cult mask found at Hazor² in Stratum IB (Late Bronze II). It also reminds one of a head unearthed in the temple

1

F. Behn, Vorgeschichtliches Maskenbrauchtum (Berlin: Akademie-Verlag, 1955).

2

Y. Yadin and Others, Hazor: An Account of the Second Season of Excavations, 1956, II (Jerusalem: The Hebrew University, 1960), pl. CLXXXIII.

of Amenophis III at Beishan (ca. 1300 B.C.).¹ M. - L. Buhl-Riis interprets the presence of holes in this mask as follows: "En raison de ces creux il est possible que la tête de Tell Soukas ait appartenu au culte de l'Osiris-Adonis: ils peuvent avoir servi au dépôt de graines qui germaient lorsque la figurine était arrosée et c'était le signe de la résurrection".²

Mask No. 261 might have decorated a vase or an incense burner like that coming from Megiddo Stratum VII.³

1

A. Rowe, The Four Canaanite Temples of Beth-Shan (Philadelphia: University of Pennsylvania Press, 1940), II, Part I, p. 65; no. 1, pl. XXI: 18.

2

P. J. Riis, "L'Activité de la Mission Archéologique Danoise sur la Côte Phénicienne", AAS, XIII (1963), p. 218.

3

G. Loud, Megiddo: Seasons of 1935-39, II: Plates (OIP, LXII; Chicago: The University Press, 1948), pl. 249: 2.

CONCLUDING REMARKS

The purpose of the figurines and who or what is represented in them are largely matters of speculation.

A study of their find spots helps in answering a few questions which are essential to the understanding of such figurines. Thus (1) in what type of room they were found, (2) their quantitative accumulation at a particular point and (3) their proximity to a particular type of object (cultic or domestic) are all important points for the archaeological context.

From our survey of the known find spots of the Syrian terra cotta figurines, we gather that the great majority of them (88 figurines) were found in houses or palaces, while few (19 figurines) were found in temples and only a minority (8 figurines) was cleared out from tombs. These find spots, however, are not very significant because, in past decades, most archaeologists were not interested in recording them. Although the majority of our located figurines (80 out of 88) were found in a house context, the fact that these, come from Hama, deprives their location of any great importance. It is certain however that these statuettes were not found in hoards of offerings as was the case, for example, with the bronze figurines from Byblos.

The absence of bronze figurines in the majority of early Syrian sites raises a series of important questions: with what type of material did these ancient people represent their divinities? Are these terra cotta figurines the otherwise missing representations of gods? If so, how do we explain the scarcity of male deities so

important in the ancient pantheons? It is an established fact that primitive man did not reproduce a beautiful object for its artistic value; his first attempts always had a purely utilitarian aim. It is probable that most, if not all, of these figurines had a religious significance. Since this term "religion" may mean anything that might bring a human being into contact with supernatural powers, we must define that aspect of religion to which they pertain.

Some archaeologists thought the figurines were children's toys. This may apply to the very rare cases where figurines were found in infants' graves, as was the case with three examples found at Alalakh. This interpretation is obviously insufficient; even if it offers the possibility for a similar explanation for those found in houses, what could then be said of those found in temples?

A different explanation is given by Lenormant concerning Greek figurines:¹ the figurines had at first decorated the dwellings of the living; after death, they were collected and put in tombs in order to recreate the earthly decoration. Admitting that the first part of this hypothesis is true, how do we explain the abundance of these figurines in houses and their relative scarcity in tombs? Pottier has a very elastic opinion on the subject. These figurines may be toys, ornaments in private chapels, offerings to the gods or gifts to the dead, each figurine should fit in one of these categories. "Mais ce n'est pas le modeleur mais plutôt l'acheteur qui leur donne leur caractère précis. Il est difficile de préciser quand la figurine cesse d'être un jouet

1

S. M. Besques, Catologue Raisonné des Figurines et Reliefs en terre cuite, (Paris: Edition des Musées Nationaux, 1954), p. 30.

pour devenir une divinité¹".

In the final analysis, and although the find spots were not of great help in this case, all that can be stated is that these figurines must have been connected in some way to religion. The problem as to whether they represent gods or human worshippers remains unsolved.

If we assume that the figurine represents a divinity, the following questions arise: who is that divinity, and what differentiates major from minor divinities? The nude female figurine has long been known as the "naked goddess", but it seems impossible to identify any individual figurine with any particular goddess. We may conclude either the mother goddess of the Canaanites appeared under many different guises or that when different types of figurines appear in the same period, in the same locality, they simply represent different deities.

A study of the similar divinities portrayed in glyptic art may help identify the nature of the terra cotta figurines. A first glance shows that the latter lack the main characteristics of the goddesses appearing on the cylinder seals. Though they often have a few points in common, such as the headdress,² the pubic triangle and the well marked navel, a goddess on a cylinder seal is never represented completely naked:³

¹
Ibid., p. 32.

²
E. Porada, Corpus of Ancient Near Eastern Seals in North American Collections (The Bollingen Series, XIV, 1948), p. 124.

³
G. Conteneau, La Glyptique Syro-Hittite (Paris: Paul Geuthner, 1922), p. 41.

she often has at least a cloak hanging from the shoulders. She usually stands upon a bull, and always appears with a number of other personages in the scene.

The examination of the literary evidence, (Ras Shamra Texts, O. T. and some Egyptian and Phoenician inscriptions) made by Professor Pritchard, gave special consideration to any characteristic which might serve to indicate that the female figurines represented goddesses mentioned in the above texts. He came to the conclusion that there was no connection between the represented figurines and the contemporary prominent goddesses. The "Astarte Plaque" is only a conventional epithet which does not necessarily represent the goddess Astarte. While it is impossible to associate these plaques with any definite deity, "this fact does not warrant the dismissal of a working hypothesis that the figure was in some way symbolic of a personage of the cult of a prominent goddess. Whether it was the goddess herself, a prostitute of the cult of the goddess, a talisman used in sympathetic magic to stimulate the reproductive processes of nature, remains an open question".¹

Similarly there is no apparent connection between the male figurines and known contemporary gods. The relatively small number of these figurines and their poor state of preservation prevent any thorough study. Some of the terra cotta males wear turbans like most of the known Phoenician gods (in bronze). But the fact that they wear these pointed hats need not prejudice the conclusion concerning their divine nature. Examples of bronze or stone from Byblos and Ugarit show the gods generally horned and holding weapons, with a special position for feet and arms. The kneeling

1

J. B. Pritchard, p. 87.

man that also appears on cylinder seals as a worshipper kneeling in front of a deity and often as a victim of some conqueror, may shed some light on the interpretation of our kneeling male figurines. These might have had a similar significance and were thus made in an attitude of prayer.

The religious significance of the figurines nudity remains uncertain because there is no contemporary evidence for any religious rites requiring the participation of nude females or males. Conteneau has two opinions on this: (1) nudity may be a sign of inferiority: slaves, defeated enemy... (2) "ritual nudity" where the individual while sacrificing should be himself and nothing more, a real intention of purification. This explanation is however too vague.

The real idea lying at the roots of this nudity is probably the well known fertility concept as personified in the so-called "mother goddess". This fertility is emphasized by the indication of the sexual attributes mainly the navel: sign of birth. The female carrying a child is only a variety of that female nudity with a reinforcement of the fecundity and reproduction theme.

There is therefore a strong possibility that these figurines do not necessarily represent gods or goddesses but were simply human beings considered as ex-voto offerings.

It is as difficult to speak of the geographical distribution of specific types of figurines as it has been to define their use and significance. The results of more recent excavations, especially in the upper Euphrates Valley, should contribute greatly to the discussion. At the present time, three main areas can be tentatively distinguished.

The first is the coastal land with important centers at Byblos and Ugarit where terra cotta figurines seem to have been replaced by bronze ones with abundant raw materials and a highly developed skill in metal working, people preferred to shape their votive figurines and deities out of precious bronze, while they used the much cheaper clay for objects of minor importance such as vessels, representation of ordinary human beings, etc... We may thus infer that the clay figurines from Byblos might have been the offerings of poor people.

The second region is the hinterland. The figurines of this area were extensively studied in the previous chapter. Considered together they show a certain homogeneity. Their origin is the Syrian land and it is unnecessary to seek elsewhere.

The characteristics of the third and northern region result in rather uncertain conclusions. The regional identity is less distinct because two of the four sites (Tell Chuera and the Amuq Plain) of that territory show a completely different way of shaping the terra cotta figurines; the other two (Alalakh and Tell Mardikh), however, exhibit some strong affinities with the hinterland figurines. While Alalakh and Tell Mardikh seem to belong to the hinterland culture, Tell Chuera may be part of a different unknown culture that we might call the Euphrates culture. (The figurines of the Amuq Plain date further back than the Alalakh and Tell Mardikh). No final conclusion can be reached until at least a minimum of the huge number of sites in the Euphrates region have been unearthed.

SELECT BIBLIOGRAPHY

- Anati, E. Palestine Before the Hebrews. New York: A.A. Knopf, 1961.
- Andrae, W. Die Archaischen Ishtar-Tempel in Assur. WVDOG, 39; Leipzig: Hinrichs'sche Buchhandlung, 1922.
- Albright, W. F. "Astarte Plaques and Figurines from Tell Beit Mirsim", Mélanges Syriens Offerts à Monsieur René Dussaud I, BAH, XXX; Paris: Paul Geuthner (1939), pp. 106-120.
- _____. "Remarks on the Chronology of Early Bronze IV to Middle Bronze IIA in Phoenicia and Syria-Palestine", BASOR, no. 184 (1966), pp. 26-35.
- Barrelet, M. T. "Deux Déeses Syro-Phéniciennes sur un Bronze du Louvre", Syria, XXXV (1958), pp. 27-44.
- Behn, F. Vorgeschichtliches Maskenbrauchtum. Berlin: Akademie Verlag, 1955.
- Besques, S. M. Catalogue Raisoné des Figurines et Reliefs en Terre Cuite Grecs, Etrusques et Romains. Paris: Edition des Musées Nationaux, 1954.
- Bossert, Th. Altsyrien. Tübingen: Ernst Wasmuth, 1951.
- Braidwood, R. J. and L. S. Excavations in the Plain of Antioch. Chicago: University Press, 1960.
- Buren, E. D. Van. Clay Figurines of Babylonia and Assyria. London: Oxford University Press, 1930.
- Carrière, B. and Barrois, A. "Fouilles de l'Ecole Archéologique Française de Jérusalem à Neirab", Syria, VIII (1927), pp. 126 ff.
- _____. "Fouilles de l'Ecole Archéologique Française de Jérusalem à Neirab", Syria, IX (1928), pp. 187 ff.
- Castellino, G., and others. Missione Archeologica Italiana in Siria. Rapporto Preliminare della Campagna 1965: Tell Mardikh. Rome: University of Rome, 1966.
- Chéhab, M. "Les Terres Cuites de Kharayeb", BMB, X (1951-52), pp. 7 ff.

- Conteneau, G. La Déesse Nue Babylonienne. Paris: Paul Geuthner, 1914.
- _____ . La Glyptique Syro-Hittite. Paris: Paul Geuthner, 1922.
- Dales, G. "Necklaces, Bands and Belts on Mesopotamian Figurines",
RAAO, LVII (1963), pp. 21-40.
- Dunand, M. Fouilles de Byblos. Paris: Maisonneuve, 1939-1958, vols. I,
II, Parts 1 and 2; 2 vols. of pls.
- _____ . "Rapport Préliminaire sur les Fouilles de Byblos en 1951",
BMB, XI (1955).
- Erlenmeyer, M.-L. and H. "Über Philister und Kreter I", Orientalia, XXIX (1960),
pp. 121-150.
- Fugmann, E. Hama: Fouilles et Recherches 1931-38; l'Architecture des
Périodes Pré-Hellénistiques. Copenhagen: Carlsberg Foundation,
1958.
- Ingholt, H. Rapport Préliminaire sur Sept Campagnes de Fouilles à
Hama en Syrie, 1932-38. Copenhagen: Munksgaard, 1940.
- Kenyon, K.H. Amorites and Canaanites. London: Oxford University Press,
1966.
- Loud, G. Megiddo II: Seasons of 1935-39. OIP, LXII; Chicago: The
University Press, 1948, pl. vol.
- Mallowan, M.E.L. "Excavations in the Balih Valley, 1938," Iraq, VIII (1946),
pp. 111-159.
- _____ . "Excavations at Brak and Chaghar Bazar", Iraq, IX (1947),
Part III, pp. 89 ff.
- Mesnil du Buisson, Comte du. "Les Ruines d'el-Mishrifé", Syria, VIII (1927),
pp. 12-33.
- _____ . "Une Campagne de Fouilles à Khan Sheikhun", Syria, XIII
(1932), pp. 171-188.
- _____ . Le Site Archéologique de Mishrifé - Qatna. Paris: Boccard,
1935.

- Montet, P. Byblos et l'Égypte: Quatre Campagnes de Fouilles à Gebeil, 1921-24. Paris: Paul Geuthner, 1928.
- _____. "Souran et Tell Masin", Berytus, II (1935), pp. 121-133.
- Moortgat, A. Tell Chuera in Nordost Syrien. Köln: Westdeutscher Verlag, 1958-60, 3 vols.
- Myres, J. L. Handbook of the Cesnola Collection of Antiquities from Cyprus. New York: The Metropolitan Museum of Art, 1914.
- Nasrallah, J. "Une Station Ghassoulienne du Hauran", RB, LV (1948), pp. 85 ff.
- _____. "Un Tumulus de l'Âge du Bronze", Syria, XXXI (1950), pp. 314-331.
- Parrot, A. Mission Archéologique de Mari I: Le Temple d'Ishtar. Paris: Paul Geuthner, 1956.
- Parrot, G. and Chipiez, C. Histoire de l'Art dans l'Antiquité. Paris: Hachette, 1885, vol. III.
- Pézarid, M. Qadesh: Mission Archéologique à Tell Nebi Mend, 1921-22. BAH, XV; Paris: Paul Geuthner, 1931.
- Porada, E. The Collection of the Piermont - Morgan Library: Corpus of of Ancient Near Eastern Seals in North American Collections. The Bollingen Series, XIV; Washington: Pantheon Books, 1948.
- Pritchard, J. B. Palestinian Figurines in Relation to Certain Goddesses Known Through Literature. AOS, XXIV; New Haven: American Oriental Society, 1943.
- _____. The Ancient Near East in Pictures: Relating to the Old Testament. Princeton: University Press, 1954.
- Riis, P. J. "The Syrian Astarte Plaques and Their Western Connections", Berytus, IX (1948-49), pp. 69 ff.
- _____. "L'Activité de la Mission Archéologique Danoise sur la Côte Phénicienne en 1961", AAS, XIII (1963), pp. 211-24.

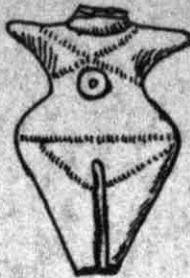
- Rowe, A. The Four Canaanite Temples of Beth-Shan. Philadelphia: University of Pennsylvania Press, 1940, vol. II, Part 1.
- Schaeffer, C.F.A. "Les Fouilles de Minet el-Beida et de Ras-Shamra: Deuxième Campagne, 1930", Syria, XII (1931), pp. 1-14.
- _____ . Stratigraphie Comparée et Chronologie de l'Asie Occidentale, III^e et II^e millénaire. London: Oxford University Press, 1948.
- _____ . Ugaritica I-IV. Paris: Paul Geuthner, 1939-62. Tomes III, V, VIII, XII de la Mission de Ras-Shamra.
- Thureau-Dangin, F. and Dunand, M. Til Barsib. Paris: Paul Geuthner, 1936.
- Woolley, C.L. "Excavations at Al-Mina, Sueidiya, I-II", JHS, XXXVIII (1938), pp. 1-30, 133-170.
- _____ . Alalakh, An Account of the Excavations at Tell Atchana in the Hatay, 1937-49. Oxford: University Press, 1955.
- Yadin, Y. and others. Hazor II: An Account of the Second Season of Excavations, 1956. Jerusalem: Hebrew University, Magnes Press, 1960.



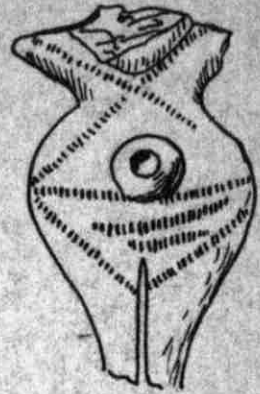
- 1 -



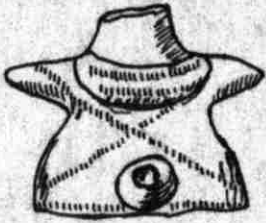
- 2 -



- 3 -



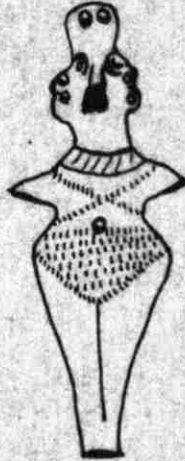
- 4 -



- 5 -



- 6 -



- 7 -



- 8 -



- 9 -



- 10 -



- 11 -



- 12 -



- 13 -



- 14 -



- 15 -



- 16 -

ALALAKH



-17-



-18-



-19-



-20-



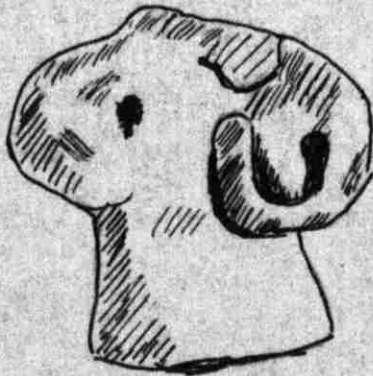
-21-



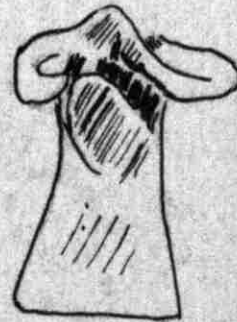
-22-



-25-



-24-

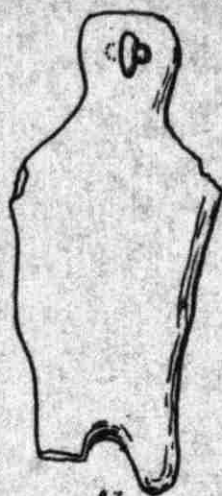


-23-

ALALAKH



-26-



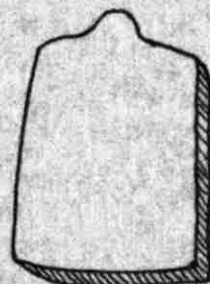
-27-



-28-



-29-



-30-



30 (bis)



-31-



-32-



-33-



-34-



-36-



-35-

PLAIN OF ANTIOCH



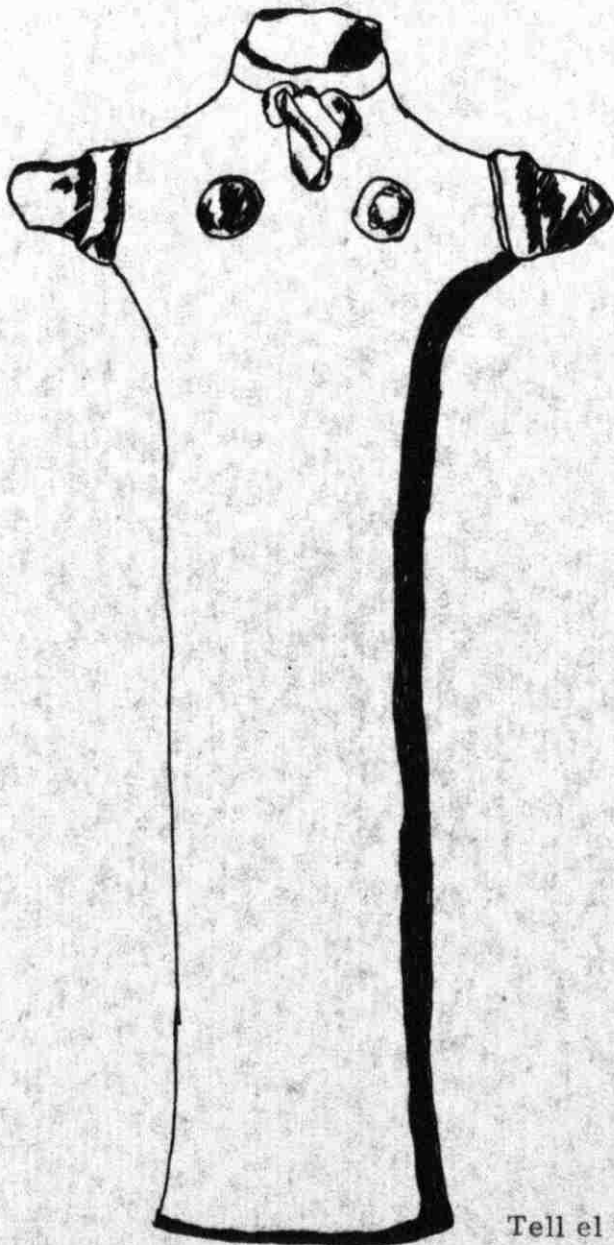
37.



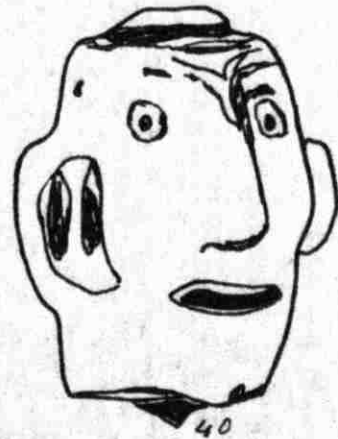
38.



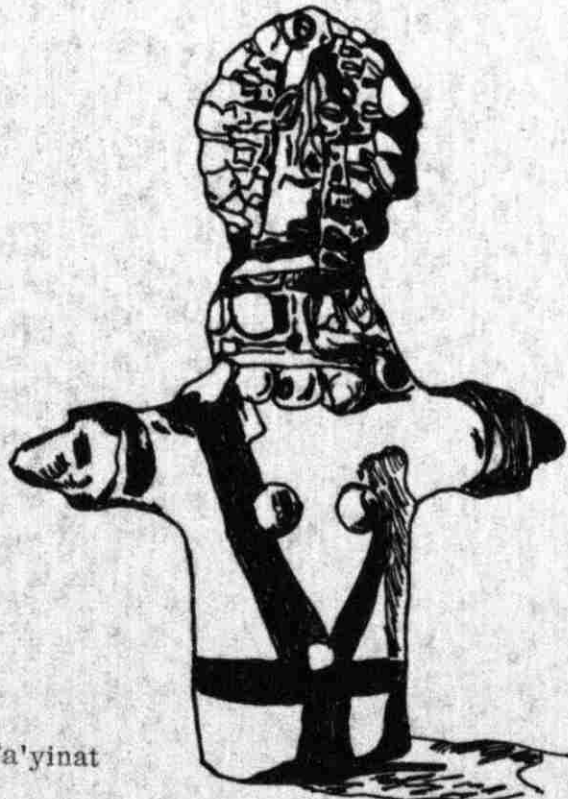
39.



41



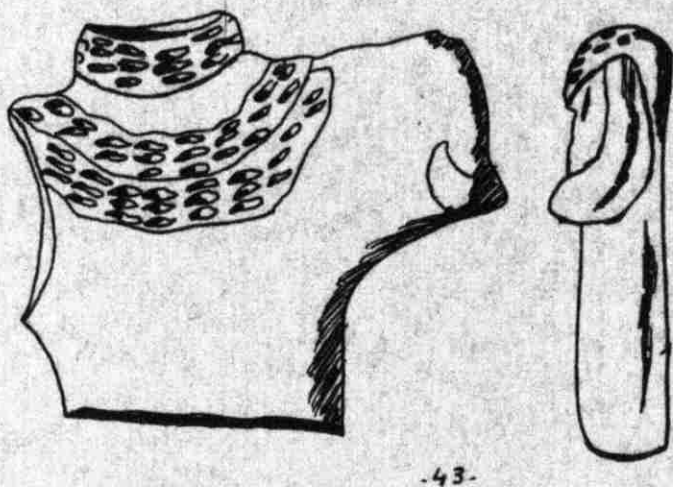
40



42

Tell el Ta'yinat

PLAIN OF ANTIOCH



.43.

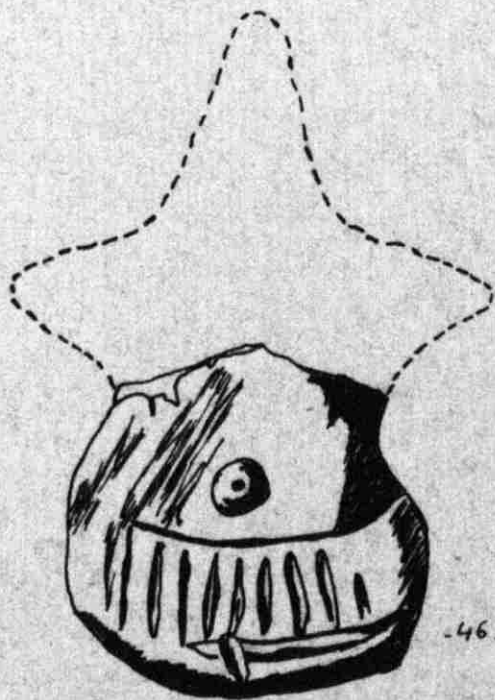


.44.



.45.

Tell el Judaidah



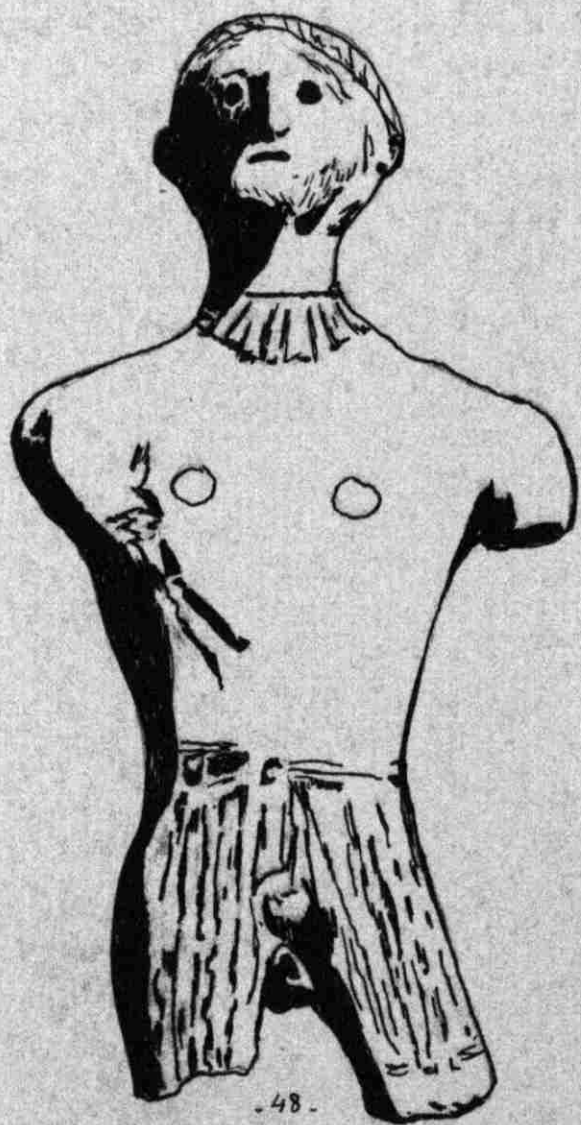
.46.

Tell el Dhahab

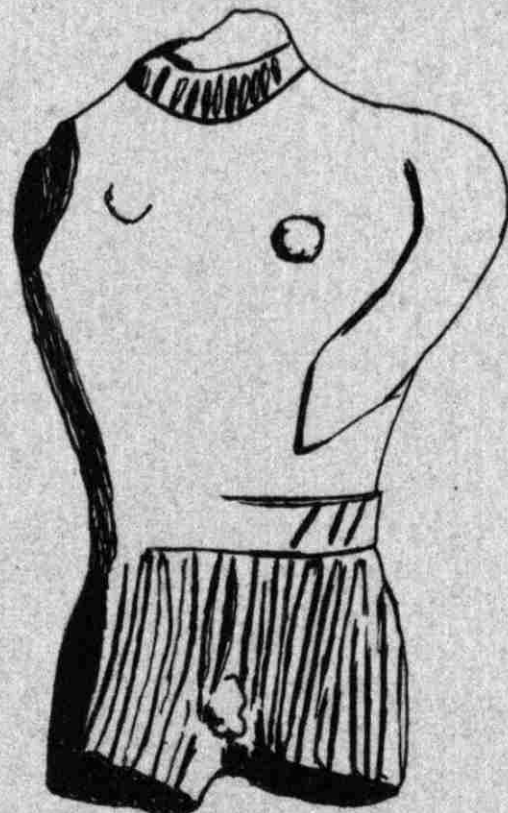


.47.

Til Barsib



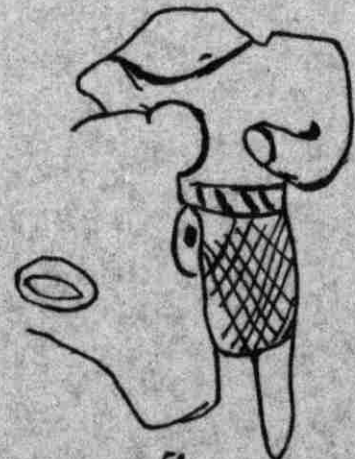
.48.



.49.

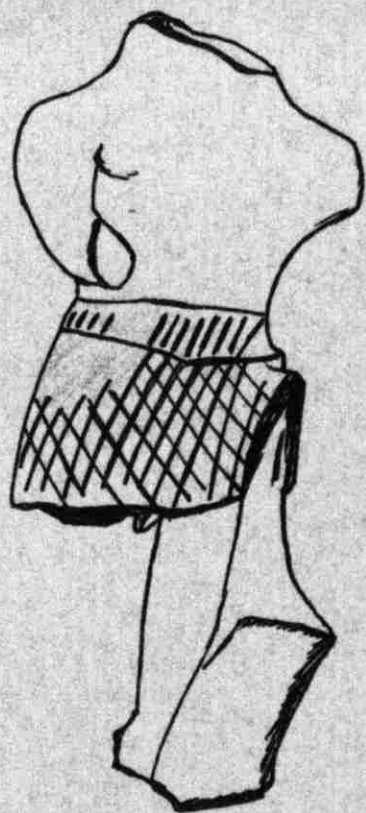


.50.



.51.

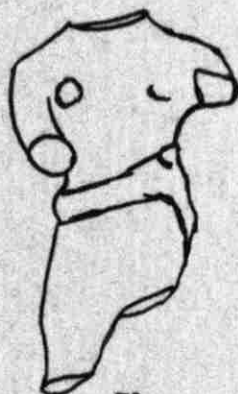
BYBLOS



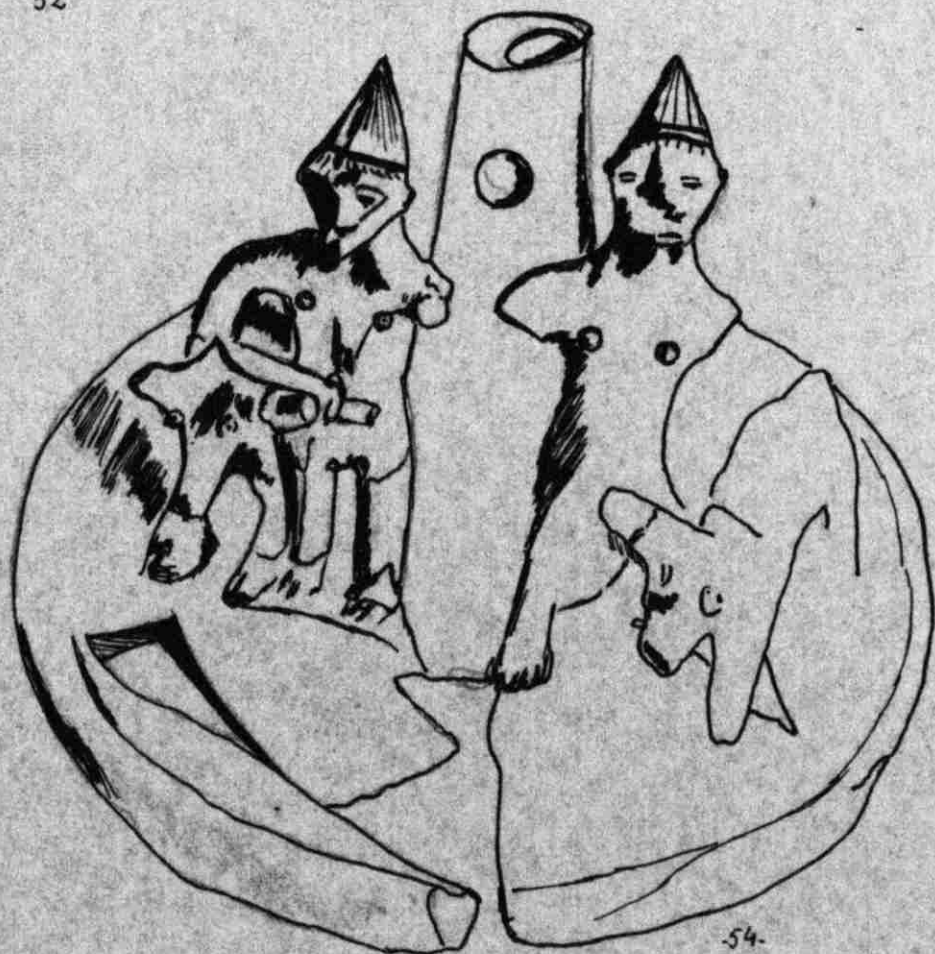
52



-55-



-53-



-54-

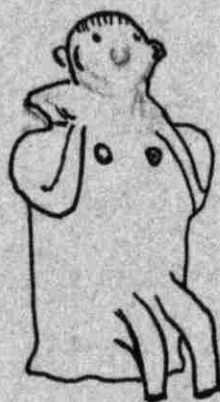
BYBLOS



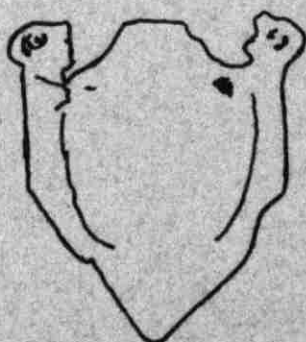
-56-



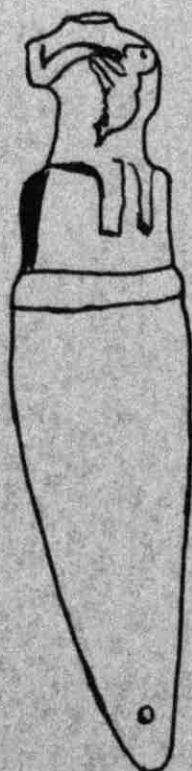
.57.



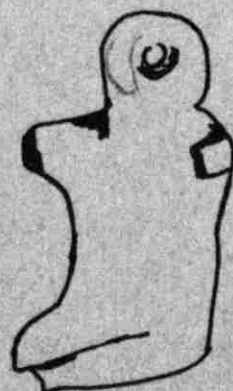
-58-



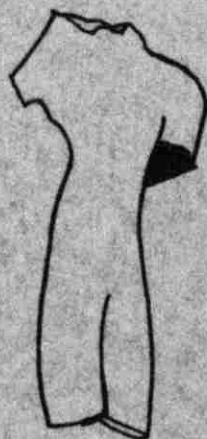
-59-



60



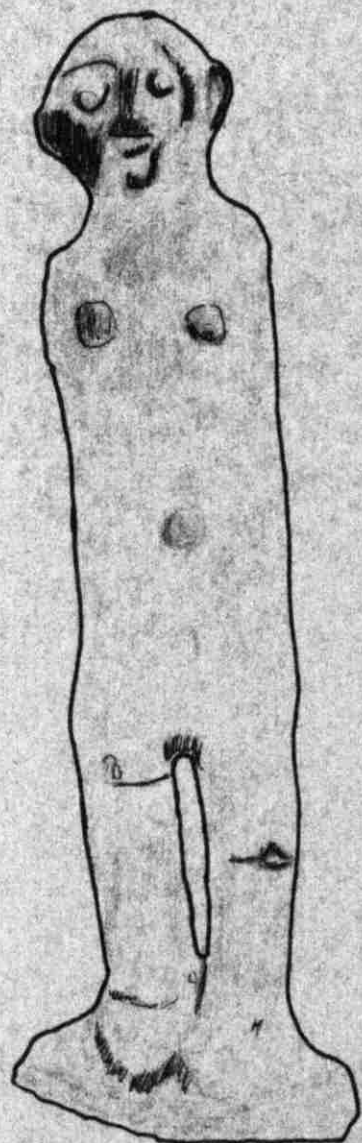
-61-



-62-



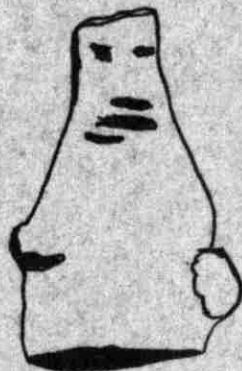
-63-



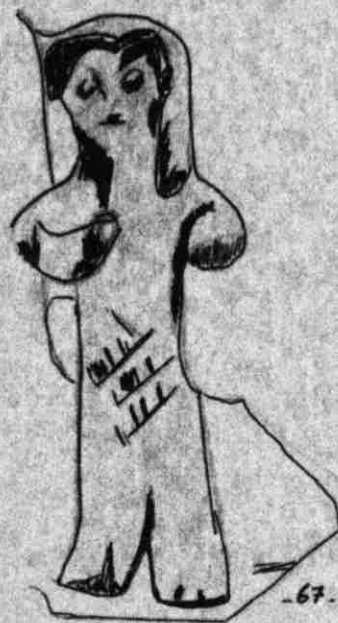
-65-



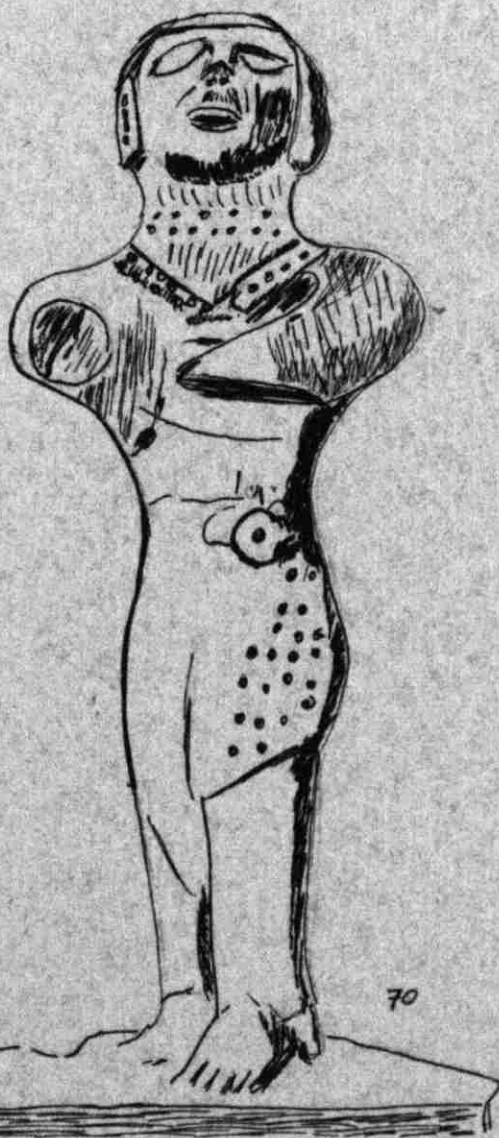
-66-



-64-



-67-



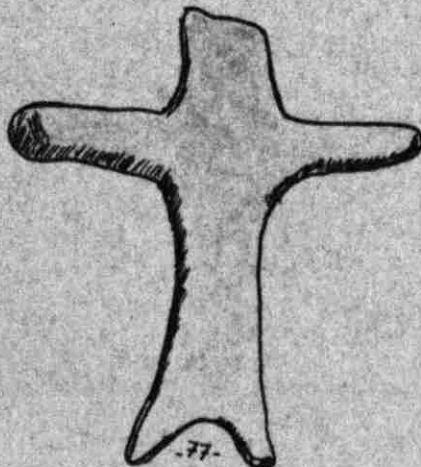
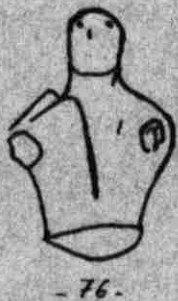
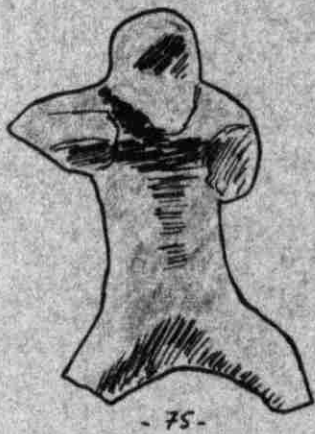
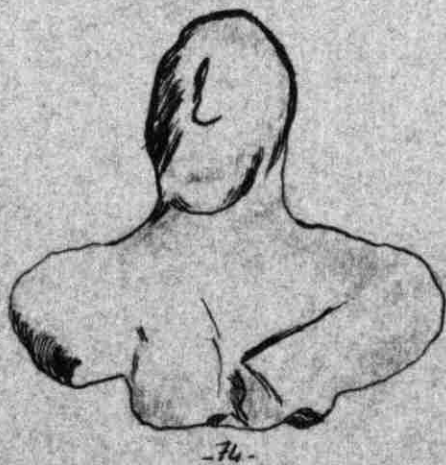
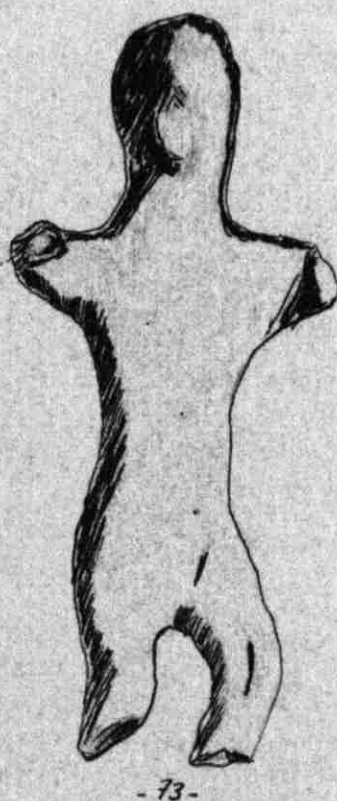
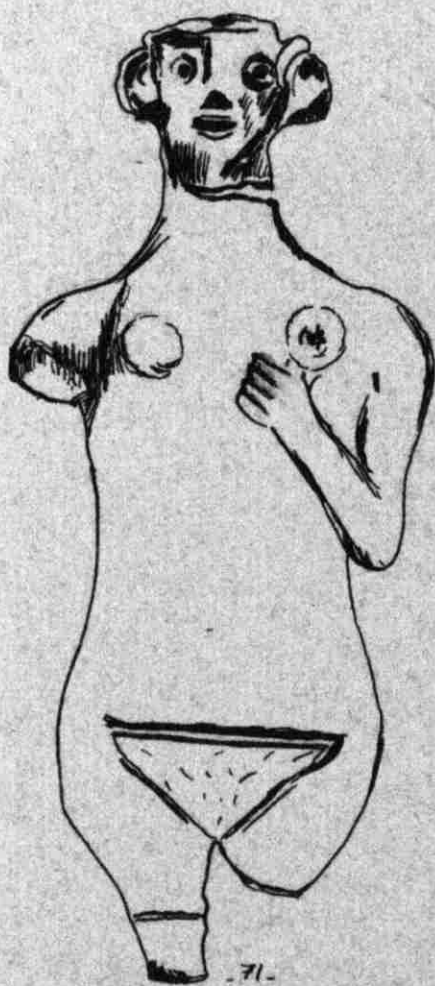
70



-68-



-69-



BYBLOS



-77-



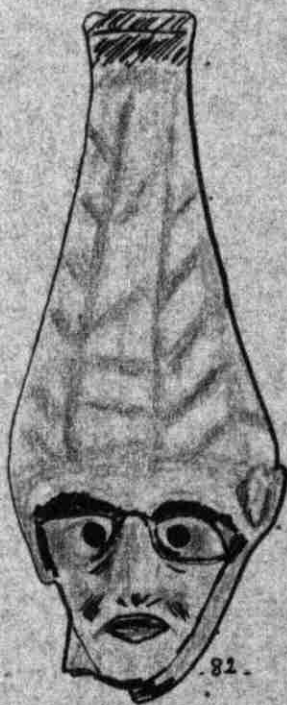
-73-



-80-



-81-



-82-



-83-



-78-



-85-



-86-



-87-

BYBLOS



- 88 -



- 89 -



- 90 -



- 91 -



- 92 -



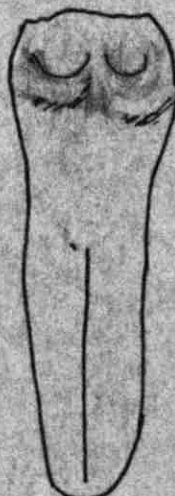
- 93 -



- 95 -



- 94 -



- 96 -

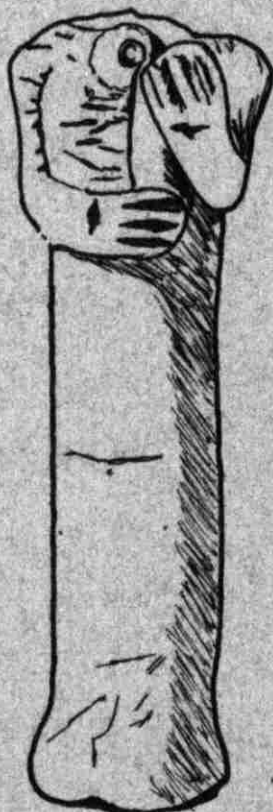
TELL EL CHUERA



- 97 -



- 98 -



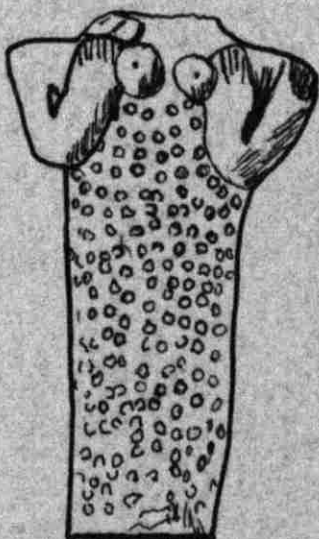
- 99 -



- 100 -



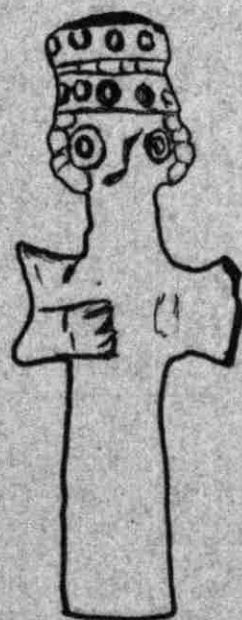
- 101 -



- 102 -

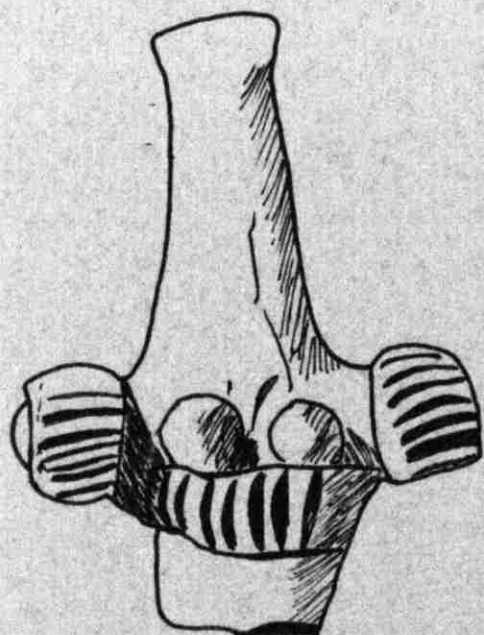


- 103 -



- 104 -

TELL EL CHUERA



- 105 -



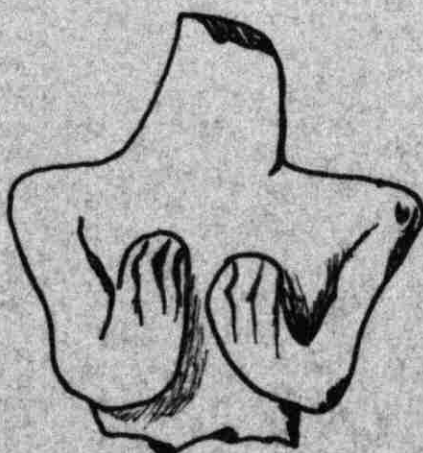
- 106 -



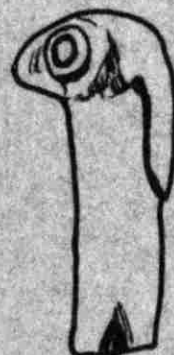
- 107 -



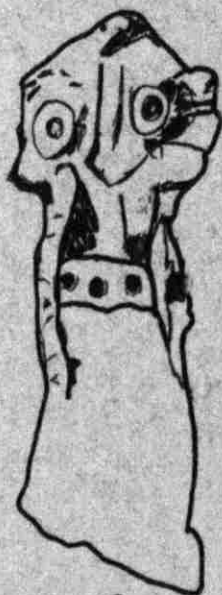
- 109 -



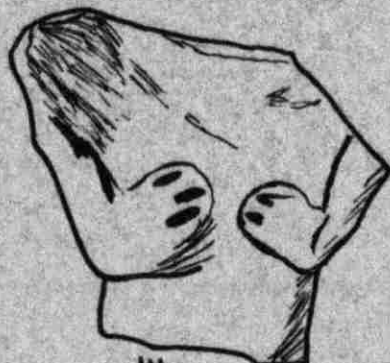
- 110 -



- 112 -



- 108 -



- 111 -

HAMA



- 113 -



- 114 -



- 115 -



- 116 -



- 117 -



- 118 -



- 119 -



- 120 -



- 121 -



- 122 -



- 123 -



- 124 -



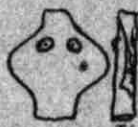
- 125 -



- 128 -



- 129 -



- 129 -



- 129 -



- 130 -



- 131 -



- 132 -



- 133 -



- 134 -



- 135 -



- 136 -



- 137 -



- 139 -



- 139 -



- 140 -



- 141 -



- 142 -



- 143 -



- 144 -



- 145 -



- 146 -



- 147 -



- 148 -



- 149 -



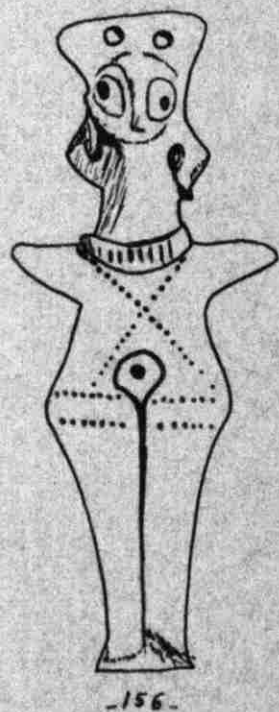
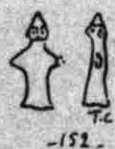
- 150 -



- 151 -



HAMA



HAMA



-184-



-185-



-186-



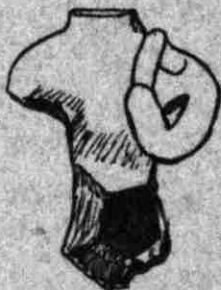
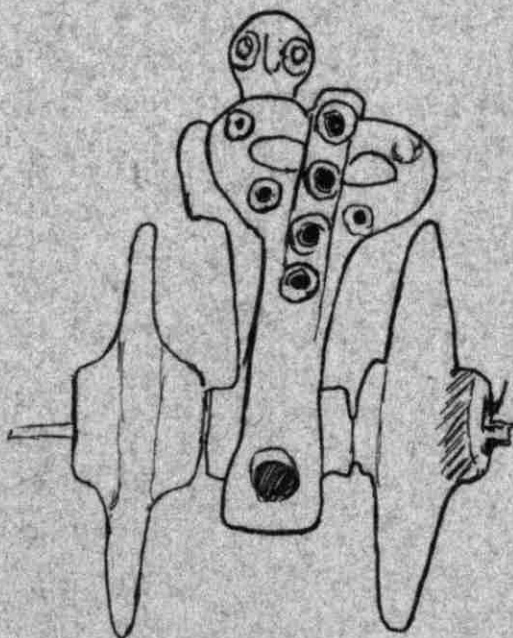
-187-



-188-



-189-



-191-



-191-



-193-



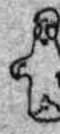
-196-



-196-



-197-



-198-



-199-



-200-



-201-

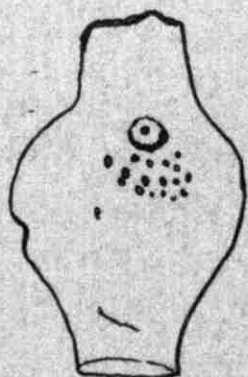


-201 bis-

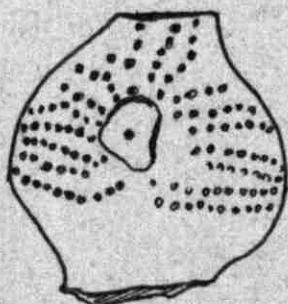


-101-

HAURAN



-203-



-204-



-205-



-206-



-207-



-208-



-209-



-210-



-211-



-212-

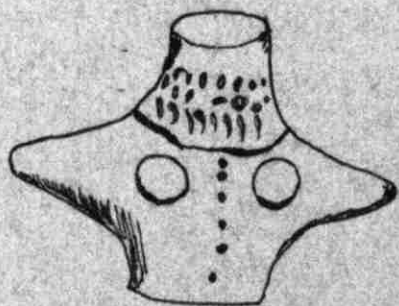


-213-

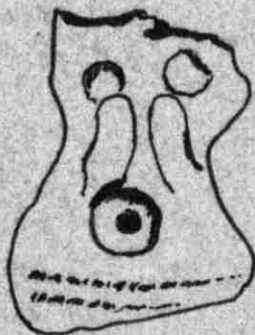


-214-

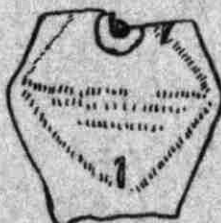
TELL EL MARDIKH



- 215 -



- 216 -



- 217 -



- 218 -



- 220 -



- 221 -



- 222 -



- 223 -



- 224 -



- 225 -



- 219 -



- 226 -



- 227 -

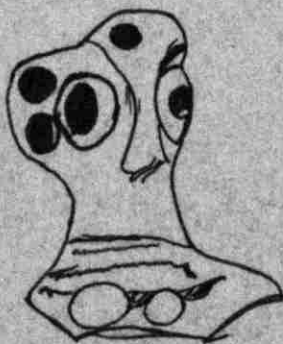
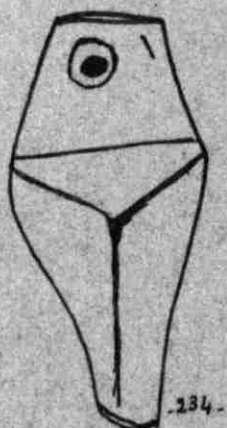
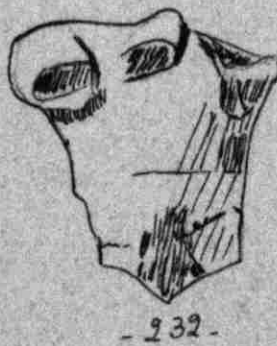
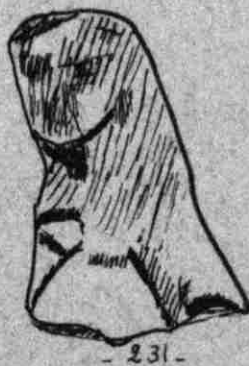


- 228 -



- 229 -

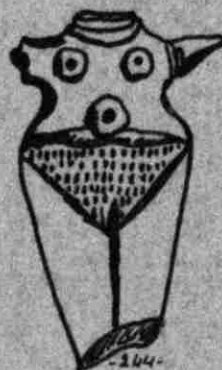
TELL EL MARDIKH



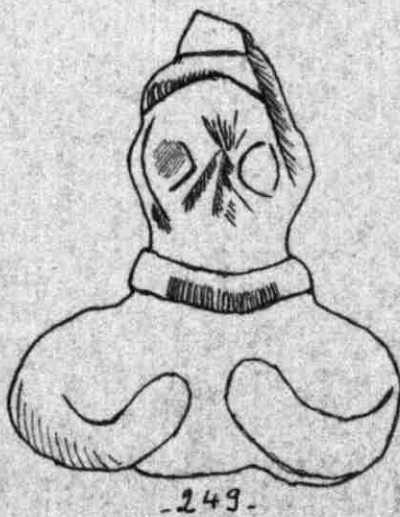
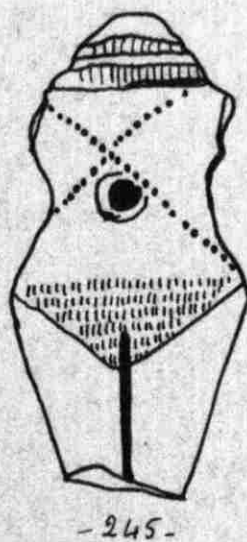
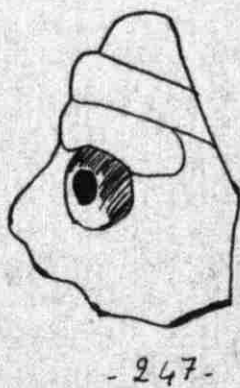
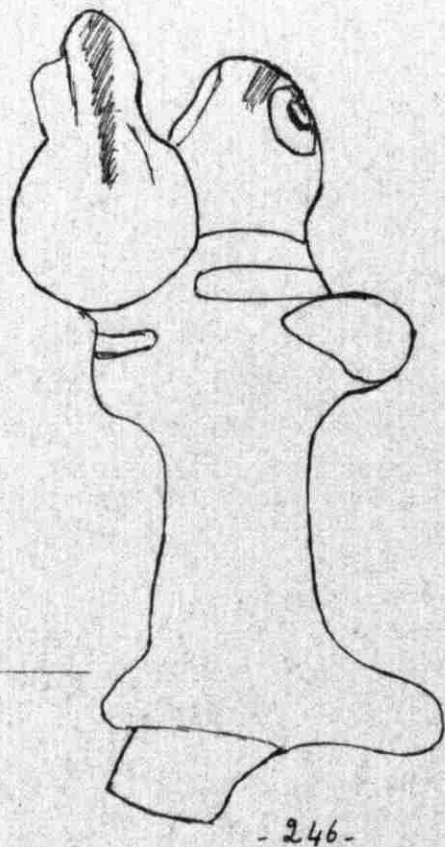
Tell Tukan

Tell Dadikh

TELL MASIN



TELL NEBI MEND



QATNA

SELEMIYEH



-256-



- 255



- 257.



- 258.

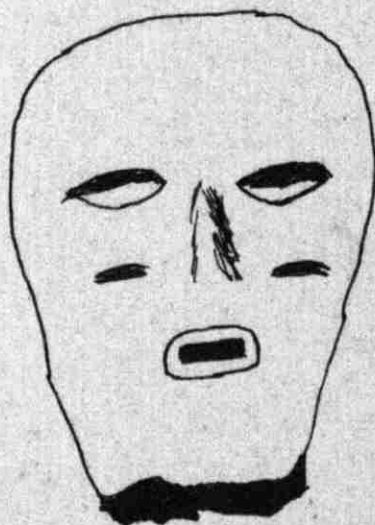
TELL-SOUKAS



- 259 -



260

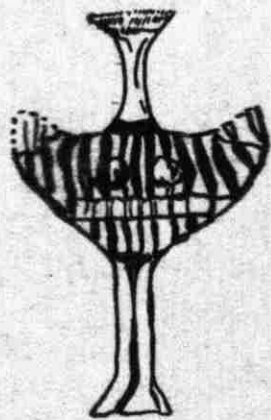


- 262 -



- 261 -

UGARIT



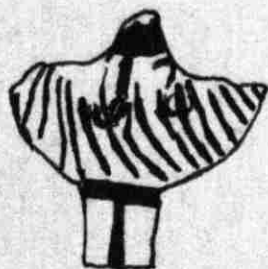
263



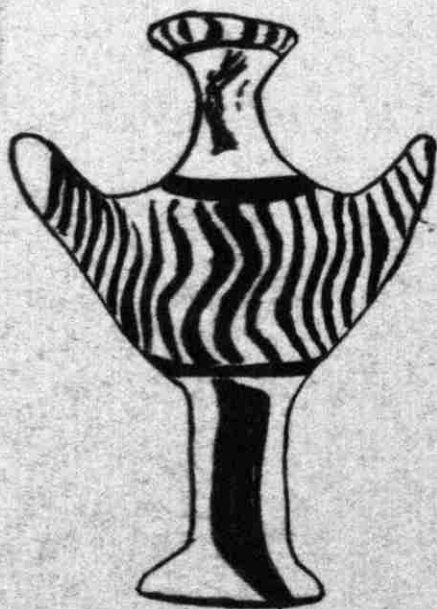
- 264 -



- 265 -



- 266 -



- 268 -



- 267 -



- 270 -



- 269 -

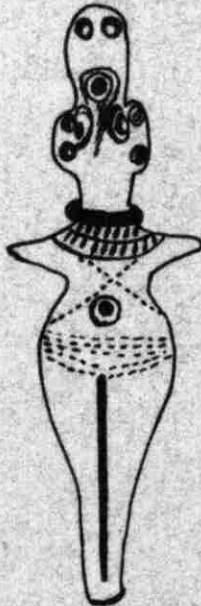


- 271 -

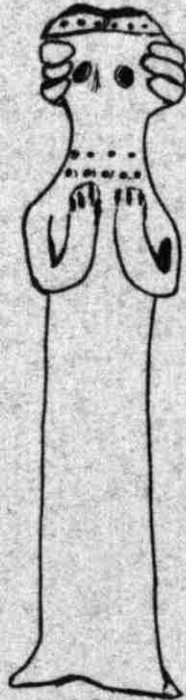
MISCELLANEOUS



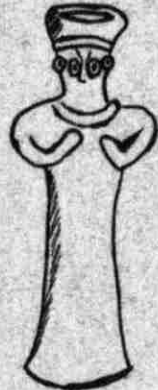
- 272 -



- 273 -



- 274 -



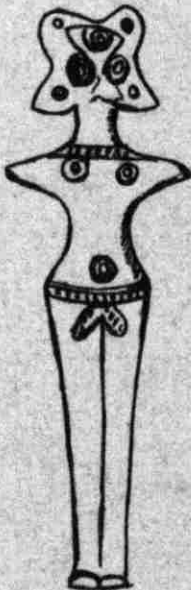
- 275 -



- 277 -



- 278 -



- 276 -



- 279 -

MISCELLANEOUS



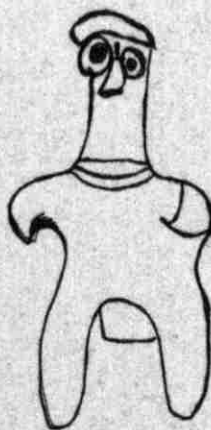
- 280 -



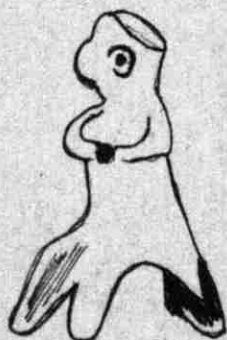
- 281 -



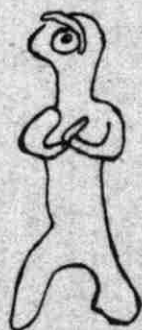
- 282 -



- 283 -



- 284 -



- 285 -



- 286 -



- 287 -



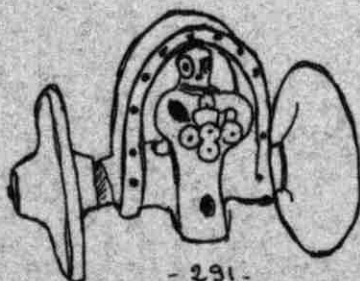
- 288 -



- 289 -



- 290 -

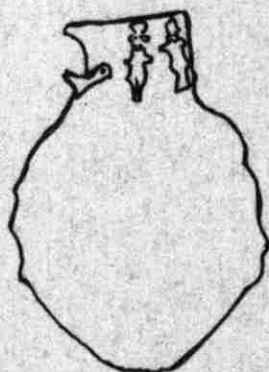


- 291 -



- 292 -

MISCELLANEOUS



- 293 -



- 297 -



- 294 -



- 296 -



- 295 -