

Architectural Decoration

AN APPENDIX TO “[BEIDHA IN JORDAN: A DIONYSIAN HALL IN A NABATAEAN LANDSCAPE](#),”
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Human-Headed Capitals

Unless otherwise indicated, the height and width measurements of the heads is the distance from crown to chin and the distance from cheek to cheek across the mouth. The following heads are integral or attach to their capitals: Head 1 (capital 11), 2 (capital 10), 8 (capital 6), 11 (capital 12), 17 (capital 2), 18 (capital 7), 19 (anta capital 13), 20 (capital 14), 22 (capital 8), 21 (capital 9), 24 (capital 15). The findspots of the 31 heads are as follows. Cryptoporticus east (locus 446): Heads 1–3, 5–7, 9, 10, 13, 15–18, 21, 22; cryptoporticus west (locus 441): Heads 4, 8, 11, 12, 14, 19, 20; locus 509: Heads 24, 31; courtyard area: Heads 23, 27–9 (locus 520); Heads 26, 30 (locus 517); Head 25 (locus 560).

Head: 1.

Dimensions: ht. 10.85; wdth. 10.70 cm.

Description: The shape of the face is round, emphasized by rounded chin and hairline. Large, wide-set eyes are delineated by heavy eyelids. Short nose. Facial features, such as the nasolabial folds, are softly contoured.

The small mouth is open slightly with deeply drilled corners. The hair is parted in the center and pulled back from the face, emphasizing its roundness. At the top of the head are remains of a stephane.

Interpretation: The hairstyle is seen in a relief of a maenad in New York,¹ even in the detail of a curl in front of the ear. The stephane is sometimes worn by Aphrodite and Artemis,² but since seven of the heads wear the crown, it seems probable that they represent a group of deities, such as muses or nymphs or Dionysian maenads.³ Maenads usually appear adorned with vine wreaths, but they do appear on vases wearing a stephane and with hair tied back in a chignon⁴ or keeping their stephane balanced while fending off a satyr.⁵ On a krater in the Barletta Museo Civico, one of the women attending the Dionysian nuptials wears a stephane, while the other wears a wide, jeweled taenia.⁶ Two nymphs, Nysa and Beroe, wear the stephane in the fourth-century C.E. mosaic from the triclinium in the House of Aion at Paphos, which depicts the nymphs receiving the newborn Dionysos into their

¹ The Metropolitan Museum of Art, inv. no. 35.11.3. The relief is an Augustan copy of a late fifth-century B.C.E. bronze that has been attributed to Kallimachos.

² E.g., “Artemis with a Doe” in the Louvre (inv. no. MR 152), which has a stephane very similar to the Beidha examples. She is dated to the first–second centuries C.E. but is a copy of a fourth-century B.C.E. bronze statue attributed to Leochares.

³ Muses wear a variety of headgear. On a fifth-century B.C.E. white-ground pyxis, some muses wear jeweled stephanai (Museum of Fine Arts, Boston, inv. no. 98.887). The headgear continues to be worn in the mid second century, as Erato wears the stephane on the Louvre’s “Sarcophagus of the Muses” (inv.

no. MR 880). But these instances are rare; more often, they wear a taenia, as do the muses on an Antonine sarcophagus in the J. Paul Getty Museum (inv. no. 81.AA.48), who have their hair bound in a broad taenia (Koch 1988, 16–17). Later, they can appear wearing a feathered headdress, as on a third-century sarcophagus (inv. no. 73.AA.2) (see Koch 1988, 46–7).

⁴ See, e.g., a krater in the Louvre (inv. no. K 240) and an Apulian situla in the Museum of Fine Arts, Boston (inv. no. 1992.317).

⁵ An Etruscan antefix of the late fourth century B.C.E. (*LIMC* Suppl. 8[2]:781, fig. 210). The heads of crowned maenads also appear as antefixes in Etruscan and later contexts.

⁶ Kerényi 1976, fig. 122.

care.⁷ Nysa and her sisters are equated with the seven Hyades. It may be purely an accident of preservation that we have seven diademed females at Beidha; but it may also be that the decorative scheme included the seven nymphs in an attempt to show a link between the god, the region, and the Nabataeans. Female initiates into the Dionysian mysteries also wear a stephane, as seen on a red-figure krater and on the walls of the Villa of the Mysteries.⁸

Head: 2.

Dimensions: ht. 9.8 cm; wdth. 11.5 cm.

Description: Long neck, oval face, softly modeled brow and cheeks. Large eye with the iris carved as a raised disc.⁹ The modeling of the face is very soft, including shallow nasolabial folds. The mouth is slightly open and with remnants of a smile. Heavy, round curls cascade down the neck. Broad leaves wreath the head and remains of a corymb hang over the left temple. A wide fillet is worn across the forehead and a wreath of leaves around the neck. Two Venus rings on the neck emphasize the turn of the head to the right.

Interpretation: The fillet (*mitra* or *anadema*) across the forehead is a distinctive fashion for Dionysos, Ariadne, and the maenads, as it was used to ward off the effects of inebriation. This head is very likely a representation of the god himself in an effeminate rendering common in the Hellenistic period and later. The Beidha head shares some similarities with the Dionysos panel found at Petra's Temenos Gate,¹⁰ particularly the carving of the iris and drilling of holes in the corners of the mouth. These features are also shared with a Late Republican votive head,¹¹ in addition to the soft modeling of the eyebrow, nose, and mouth, the eyelids, and the two Venus rings on the neck. The similarity between this object and the head from Beidha is striking.

Head: 3.

Dimensions: ht. 11.1 cm; wdth. 8.7 cm.

⁷Dunbabin 1999, 229–32, pl. 35. The mosaic is dated to the second quarter of the fourth century C.E.

⁸Kerényi 1976, pls. 122, 110D, respectively.

⁹The raised-disc iris with the drilled pupil becomes a common feature of Nabataean art. See, e.g., the image of Tyche from Khirbet et-Tannur, dated to the late first or early second century C.E. (McKenzie 2003, fig. 198).

¹⁰Wright 1968, pl. 16b.

¹¹Archäologisches Institut, Göttingen; illustrated

Description: Square face with broad forehead and fleshy cheeks. The eyes are large and half hooded by heavy eyelids, giving the face a euphoric expression. The irises are carved as raised discs with drilled circular pupils. Heavy lower lids sag beneath the eyes. The upturned nose is very short and distinctly thinner at the bridge. The nostrils are drilled and define a septum. Deeply carved nasolabial folds emphasize the chubby cheeks and the face's happy countenance. The mouth opens in a smile with a plump lower lip. The square-cut chin is like that of Head 9. Heavy round curls, like those of Head 2, frame the face. A wreath of broad vine leaves weighs heavy upon the tresses, which extend over and below the ear. Two corymbs are tied around curls on either side of the forehead to create a decorative toplock. A mason's guideline is cut across the length of the top of the head and is aligned with the nose.

Interpretation: The wreath with corymbs associates the figure with Dionysian rites. Dionysos and Silenos wear similar wreaths on a monumental vase from Tarraco.¹² The comparatively large eyes in the center of the face and the small nose indicate that this is a child. The hair tied in a topknot supports this identification. Although this may be Eros or Bacchus, the two most popular children in classical mythology, this character is probably Dionysos Pais, the *puer aeternus* who appears in many scenes of the Dionysian *thiasos*.¹³

Head: 4.

Dimensions: ht. 11.6 cm; wdth. 10.35 cm.

Description: Round face with square chin. Large, round eyes gaze vacantly out from beneath heavy eyelids. Arched eyebrows join a short, upturned nose with no definition of the bridge. Nasal wings and nasolabial folds are softly contoured. The mouth is deeply cut in the corners. The hair is parted in the center and rolls back from the face in parallel locks. A stephane is slipped under these locks. Curls on the lower right side of face, which look like

on the Virtuelles Antiken Museum Web site (http://viamus.uni-goettingen.de/fr/sammlung/aa_epochen/06).

¹²The vase, dated to the second century C.E., is illustrated on the Web site (<http://www.mnat.es/new/octubre98/eng/index.html>).

¹³For a discussion of the image of the *puer aeternus* and the links between Dionysos and Sarapis, see Lauer and Picard 1955, 248–55.

petals of a flower, suggest that the coiffure included plaits. At the back right side of the head, there seem to be remains of additional hair ornamentation—a wreath perhaps. A mason’s guideline, aligned with the nose, is preserved on the top of the crown.

Interpretation: This figure is one of seven diademed females who probably represent a group of muses, nymphs, or maenads. The remains of a braid could identify this female as Polyhymnia or Erato, the only muses wearing braids on the series of denarii minted in Rome by Q. Pomponius Musa,¹⁴ although the first-century C.E. statue of Melpomene in the Aphrodisias Museum also appears to have braids.¹⁵ Polyhymnia wears a laurel wreath on the coin, which may explain the additional decoration at the back of the sculpted head.

Head: 5.

Dimensions: ht. 8.6 cm; wdth. 10.1 cm.

Description: Heart-shaped face with narrow, prominent chin and fleshy jowls. The head lacks a neck, so it probably looked directly down from the capital. Eyebrows are softly modeled with two lines. The large eyes, with their heavy upper lids, convey a reflective mood. Round pupils are drilled. The small mouth with thick lips are curved in just a trace of a smile. From a central part, the hair sweeps back from the face in three rolls. The locks of each roll are marked by a chisel. A stephane crowns the head. This convex-shaped headgear has distinct upper and lower rims and is further ornamented by a thick fillet draped over the forehead. A mason’s guideline, located off-center from the nose, is preserved.

Interpretation: This figure belongs to the group of diademed females, but she is singular in that her diadem is adorned with a wide chain or ribbon that hangs decorously over the forehead.

Head: 6.

Dimensions: Max. preserved ht. 10.8 cm; wdth. 11.9 cm.

Description: Square face with square jawline, prominent chin, and a square hairline that is accentuated by a thick, modeled fillet across

¹⁴ Numismatic Collection, Hunterian Museum & Art Gallery, University of Glasgow, inv. nos. 22292–307. These coins are thought to depict statues of the muses set up in the Temple of Hercules in Rome in 179 B.C.E.

¹⁵ Melpomene is illustrated on the Yale Divinity School Image Database for Biblical Studies Web site

the wide forehead in a fashion similar to Head 5. Under the softly modeled eyebrows are large eyes with the iris carved as a raised disc. The nose is short and broad with small nasal wings and short nasolabial folds. The wide, open mouth is not an attempt at a smile but suggests rather a figure in mid song. The hair is brushed back from the face in parallel lines. The top of the head, where a stephane likely rested, is missing. Incisions in a hatched design on the left side of the head may indicate a hairnet.¹⁶

Interpretation: Two features of Head 6 are distinctive—the upward-looking eyes and the open mouth. Ourania, the muse of astronomy, is often portrayed gazing into the heavens, but maenads, too, raise their heads and eyes in ecstasy. The *mitra* across the forehead identifies this figure as a follower of Dionysos. The rendition of this fillet is similar to that of a head from the Temple of the Winged Lions.¹⁷

Head: 7.

Dimensions: ht. 11.2 cm; wdth. 11.0 cm.

Description: Heart-shaped face with broadest width at the temples and a narrow jawline. Eyebrows arch upward over large eyes. The broad nose has downward-angled wings. Fleshy cheeks are marked by short nasolabial folds. Wide lips are slightly open, with the bottom lip protruding. The hair is parted in the center and drawn back from the face in loose bunches chiseled in deep relief.

Interpretation: The fleshy cheeks may indicate the blowing of air, which would be indicative of a wind deity or the playing of a wind instrument such as a flute. Since wind deities are usually male, this figure is perhaps Euterpe, the muse of lyric poetry and inventor of the double flute, or the *aulistra* of a Dionysian *thiasos*.

Head: 8.

Dimensions: ht. 9.85 cm; wdth. 10.4 cm.

Description: Long, thick neck tilts to the left while the eyes look to the right. Round face is widest at the cheeks. Eyebrows are sharply defined. The almond-shaped eyes are deeply set and widely spaced, with heavy lids. The nose is broad, with no differentiation from the

(<http://research.yale.edu:8084/divdl/eikon/object-detail.jsp?objectid=10013>).

¹⁶ The combination of hairnet and stephane is depicted on a white-ground pyxis in the Museum of Fine Arts, Boston (inv. no. 98.887).

¹⁷ Hammond 1986, fig. 18.

line of the forehead. The wings of the nose are dainty relative to the size of the nose and connect with the angled nasolabial folds that define the triangular cheeks. Thin, partially open lips pull back into a faint smile. The space between the nose and lips is very short. The broad chin looks like that of Heads 9, 17, and 18, although the chin of Head 8 is more rounded. The hair runs in rivulets from the center to the corner of the eye, where it is pulled back and over a rounded stephane. A veil drapes over the head-dress and falls to the base of the neck. Cursory attempts to show folds in the veil are evident on the right side. Under the veil, there is a wisp of hair in front of the ear.

Interpretation: The fleshy neck has the nuances of the lined neck of Head 2 and its parallel in the collection of the University of Göttingen. The mantle brings to mind Demeter or Persephone, who is sometimes identified as Dionysos' mother. His traditional mother, Semele, is also shown veiled as a matron; his wife, Ariadne, is often glimpsed as her veil is lifted from her sleeping form. It should be noted that Queen Arsinoe II appears on Alexandrian coins with a short stephane and veil,¹⁸ and it may be that her depictions were a model for the goddesses in Beidha. It also must be noted that veiled women appear in Dionysian marriage scenes, such as on the polychrome vases from Centuripe¹⁹ and in the Villa of the Mysteries, identified in some interpretations as the Dionysian initiate and the woman of the house.²⁰

Head: 9.

Dimensions: Max. preserved ht. 6.6 cm; max. preserved wdth. 8.7 cm.

Description: Lower half of oblong(?) head. Columnar, straight nose has very small nasal wings. The philtrum is indicated along with nasolabial folds. The mouth is small and closed, with a fleshy lower lip. The prominent, square chin has a wide cleft.

Interpretation: The general profile matches that of Heads 17 (female) and 18 (male), so it is impossible to determine the gender of the figure. The wide cleft in the chin does perhaps favor a male deity.

Head: 10.

Dimensions: ht. 11.5 cm; wdth. 10.8 cm.

¹⁸Smith 1991, fig. 231.

¹⁹Trendall 1955, 165.

²⁰Little 1972.

Description: Heart-shaped face. The sculptor has flattened the crown of the head, thus emphasizing the short forehead. Eyebrows are softly modeled. Puffy eyelids accentuate the large, deep-set eyes. Irises are carved as raised discs with drilled holes defining the pupils and tear ducts. The eyes are wide set on either side of a broad, fleshy nose, which lacks definition of the bridge and yet has delicately carved nasal wings. Deep nasolabial folds accentuate the dimpled cheeks and smile. The philtrum is shallowly defined. The bow-shaped lips are open wide, perhaps not in a smile but rather to suggest mid sentence or mid song. The centrally parted hair falls in chiseled waves to the sides of the head, where it is brushed upward in large curls and tucked under a bipartite stephane. Curls extend winglike from the head. The ear lobe is seductively revealed, and a short, thick comma-curl twists charmingly in front of each ear. The stephane rests far back on the head.

Interpretation: This head bears a striking resemblance to the limestone bust of a woman with veil from the Temenos Gate at Petra²¹ with several comparable features: the carving of the eye and iris, the hairstyle with the curl at the ear, the stephane, and even the soft modeling of the line of the jaw and chin. The style on the Beidha head of the stephane and the hair pulled over the ears recalls "Artemis with a Doe,"²² a first/second-century C.E. Roman copy of a fourth-century B.C.E. original. The dimpled cheeks suggest a young maiden.

Head: 11.

Dimensions: ht. 10.4 cm; wdth. 9.8 cm.

Description: Oblong face with a short forehead. Large eyes with drilled irises sit under sharply defined eyebrows. The nose is broad and straight with no distinct break at the forehead. The small mouth, with its bow-shaped upper lip and protruding lower lip, appears pursed. Square chin is similar to Head 9. The hair is parted in the center and flows in rivulets under four corkscrew curls at the side of the head. Each rigid column ends with a deeply drilled center to add depth through the contrast of light and shadow. A convex, padded stephane crowns the head over the curls.

Interpretation: Sculptors purposefully distinguished Head 11 from all the other figures by its

²¹McKenzie 2003, pl. 170.

²²Louvre, inv. no. MR 152.

hairstyle and rounded headdress. The coiffure with corkscrew curls was in vogue in Ptolemaic Egypt, where several of the queens chose the hairstyle because it identified them with Isis.²³ Indeed, this hairstyle is one of her defining features. In Petra, similar ringlets grace the head of an imported alabaster statuette of Isis²⁴ and a relief bust from Qasr al-Bint.²⁵ The Beidha head is strikingly similar to the Isis bust in the Cairo Museum,²⁶ even in the finer features of the very short distance between the nose and the mouth and the small, pursed lips. The rounded headdress is essentially the same, albeit thicker in the Beidha example. The two heads are so similar as to suggest that the sculptor of the Beidha capital had seen the Cairo Isis.

Head: 12.

Dimensions: Max. preserved ht. 10.2 cm; max. preserved wdth. 4.1 cm.

Description: Three fragments join together to preserve approximately half of a sweet, oval face. Soft modeling of brow. Large eye is oval with an arched upper lid and a horizontal lower lid. Shallow nasolabial fold accents a fleshy cheek. Small, slightly open mouth. The hair is curled back from the face in rigid parallel lines. Wisps fall lightly in front of ear.

Interpretation: The pulled-back hairstyle and the wisp of hair in front of the ear, which are similar to Heads 10 and 16, suggest this is female. The short distance between the eye, nose tip, mouth, and chin suggests a child. The sculpting of the eye, cheek, mouth, nasolabial fold, and chin are so similar to Head 15 as to suggest that they are by the same hand. Only the treatment of the hair and the pupil is dissimilar. The eye, nose, and chiseled hair are similar to Head 17.

Head: 13.

Dimensions: Max. preserved ht. 11.0 cm; max. preserved wdth. 7.9 cm.

Description: Square face. The broad forehead is marked by lines and brow furrows. A groove across the forehead may have held a fillet created from metal. The bridge of the nose is defined by a convex line. Eyebrows are arched. Large eyes have heavy upper lids. Drilled pupils look to the right. The philtrum is indicated

and the figure seems to be mustached, which is rare. The upper lip is missing or covered by the facial hair, while the lower lip is quite full. Wide-open and down-turned mouth. The figure seems to be wearing a scarf tied close under the chin. Folds are chiseled.

Interpretation: There is little to identify this head, but the broken nose immediately suggests Herakles. The “scarf” on either side of the face may, in fact, be remains of the mane of a lion-skin helmet. The addition of a metal(?) taenia or *mitra* would have distinguished this figure from the others.

Head: 14.

Dimensions: Max. preserved ht. 12.9 cm; wdth. 8.8 cm.

Description: Short neck. Oval face with high forehead and deeply furrowed brow. The wide-set eyes and pronounced brows slope downward. The upper interior corners of the eyes are cut deeply, causing the eyes to have a shaded and sad expression. Pupils are indicated with shallow drilled circles and look slightly to the left. The nose is very broad, with nostrils and nasal wings detailed. The sensitive carving of the face with hollows beneath the eyes and sagging cheeks implies skin that has lost its elasticity with age. The mouth is closed, with a shallow, bow-shaped upper lip and a W-shaped lower lip. The right side of the mouth is almost hidden by a thick moustache and beard. Small, circular ringlets define the left side of the beard. Hair grows inside the cauliflower ear. Two banks of thick curls blow back from the face. Use of the chisel has accented each curl with multiple crests. On the right side are the remnants of a wreath of leaves that once wrapped around the neck. Guideline on the top, flat surface is positioned off-center in relation to the nose.

Interpretation: The wreath of leaves around the neck suggests a Dionysian connection. The beard, furrowed brow, wide nose, and downward-slanting eyes mark this figure as wild and aged. He might be a *papposilen*, perhaps even Silenos, the aged tutor and companion of Dionysos, or Maron, the *papposilen* who joins Dionysos in his discovery of Ariadne.²⁷ Coins from Naxos and Catania capture Silenos’ basic

²³ Havelock 1982, 269–76, pls. 73–5.

²⁴ Illustrated in McKenzie 2003, pl. 174.

²⁵ Wenning 2004, pl. 25.

²⁶ Grimm 1975, 18, pls. 10, 11.

²⁷ Maron is a named figure in a third-/fourth-century C.E. mosaic in the Miho Museum (<http://www.miho.or.jp/english/collect/collect.htm>).

facial features: a protruding brow, heavy eyelids, bulbous nose, beard, and an ivy wreath on his head.²⁸ The Silenos holding the baby Dionysos in Munich has a human-looking ear that has been stretched upward, but on the right profile, hair curls cover the extension. This Roman copy of an Early Hellenistic sculpture portrays Silenos wearing a wreath with two bunches of grapes (or two corymbs) knotted at the forehead, a furrowed brow and large frontal lobes, curly beard and hair, and crow's-feet at the eyes.²⁹ A similar character comes from the Petra Church excavation.³⁰ He has a red painted beard, yellow hair, green wreath, and black in the eye. The Beidha heads were probably similarly colorful.

Head: 15.

Dimensions: ht. 10.25 cm; wdth. 10 cm.

Description: Round face with full cheeks and prominent chin. Round ears are set low on the head. The eyes, with puffy lower eyelids, are deeply set under the brow and follow the downward angle of the brow. Irises are indicated with round discs in relief, while the round pupils are drilled. Wide nose has deeply drilled nostrils. Long and straight nasolabial folds extend to the chin boss. The thick curls of the hair are similar to those of Heads 14 and 19 but lack the final detailing of chiseled strands. A wreath seems to crown the head. A double guideline cuts across the top of the head, running in line from the nose to the back of the head.

Interpretation: The similarity of the hairstyle to Heads 14 and 19 suggests that this is a male. Indications of a wreath suggest that the figure is associated with Dionysos. The ear shape, down-turned brow, and eyes suggest that this may be a youthful satyr. Beginning with Praxiteles' satyr, these wild followers of Dionysos take on a very human form, losing their animal legs, tail, and ears.³¹ The hairstyle is similar to the head found at the Petra Church.³²

Head: 16.

Dimensions: ht. 11 cm; wdth. 10 cm.

Description: Heart-shaped face. Short forehead.

²⁸Silver tetradrachm from Naxos (Arthur S. Dewing Collection, Fogg Museum, Harvard University, inv. no. 659), dated ca. 450–440 B.C.E.; silver litra, dated ca. 410 B.C.E., in the Museum of Fine Arts, Boston (inv. no. 1997.85).

²⁹Munich, Glyptothek, inv. no. GL 238.

³⁰Roche 2001, 352–53, fig. 12. This head wears a wreath linking it with Dionysos, but rather than be-

The down-turned eyebrows are softly modeled. Puffy eyelids encircle the deeply set eyes. The tear ducts, upper lid, and outer corner of the eyes are deeply drilled. The nose is broad, with a flattened bridge. The nasal wings are softly contoured. The curved nasolabial folds play up the fine triangular cheeks. The philtrum is indicated and the slightly open bow-shaped lips stretch in a coy smile. The line of the smile is emphasized by deep drilling. The lips are thin. The hair is parted in the center and drawn back and over the stephane to reveal just the ear lobes and the comma-shaped side curls. The parallel locks are deeply cut, creating thick, rounded waves.

Interpretation: The similarity in headgear and coiffure places this head among the group that includes Heads 1, 4–6, 10, 17.

Head: 17.

Dimensions: ht. 11.75 cm; wdth. 11.00 cm.

Description: The heart-shaped face is wide at the temples and narrow at the prominent chin. A short, triangular-shaped forehead ends at the arched brow ridge. Large eyes have sharply defined arched upper lids and soft, slightly puffy lower lids, which are almost horizontal. Outer corners of the eyes have a slight curve in the flesh, a feature of heads by Skopas. The nose bridge is flattened and the nasal wings are detailed, similar to Head 18, albeit more softly. Short nasolabial folds lead to a small mouth. The thin upper lip and full lower lip curve upward in a smile. Corners of the mouth are drilled. The hair, parted in the center, sweeps back from the face in straight, parallel tresses. The stephane has a convex lower section and a concave rim. The profile is very similar to that of Head 18. A guideline on the top of the capital runs significantly off-center from the nose to the back of the fragment.

Interpretation: A portrait head of Agrippina the Elder in the Olympia Museum wears a similar headpiece.³³

Head: 18.

Dimensions: ht. 10.35 cm; wdth. 10.55 cm.

ing an image of the god himself, the round (nonhuman) ear points to a satyr.

³¹Smith 1991, 128.

³²Roche 2001, 353, no. 13.

³³Wood 1988, figs. 8, 9. Wood (1988, 420) emphasizes the rarity of images of mortal women wearing the crescent-shaped diadem and notes that Agrippina is the first to usurp this divine prerogative.

Description: Long neck tilts to the left, while the raised head turns to the right and looks upward. Oval face has a short forehead and furrowed brow with diagonal feathering marking the eyebrows. Large eyes have strongly defined eyelids. Eyes bulge with irises carved in relief and pupils marked by shallow drilled holes. Long, flat nose has small nasal wings and carefully detailed nostrils. A short philtrum links the nose to a small open mouth. Lips are full. Square chin. A thick mane of heavy curls has forelocks tied with a narrow fillet. Each lock is contoured with ridges, and these tresses are deeply undercut. Behind the front locks, the hair is roughly carved. Two shallowly modeled Venus rings emphasize the twist of the thick neck. A chlamys drapes the neck and is pinned at the front with a brooch. On the top of the crown there is a square-cut hole (1.65 x 1.95 x 2.35 cm) for the possible attachment of headgear or ornamentation that would have extended above the abacus and in front of the architrave.

Interpretation: The distinctive feature of this bust is the fillet binding the *anastole* lock, a detail appearing on the sarcophagus of Maconiana Severiana, on the satyr who supports the drunken Dionysos.³⁴ This satyr can be none other than Dionysos' companion Ampelos, who appears on a sarcophagus in the Museum of Fine Arts, Boston (inv. no. 1972.650),³⁵ standing beside Dionysos in the god's chariot on his triumphant return from India. The young satyr also appears on the funerary urn of Cassius, also in the Boston collection.³⁶ All these works are dated to the late second–early third centuries C.E.

Head: 19.

Dimensions: ht. 13.3 cm; wdth. 8.35 cm; max. preserved wdth. at wreath >20 cm.

Description: Short neck. Head turned slightly to the right. The heart-shaped face with furrowed brow is distinctive for the upward-projecting lumps, one on either side of the temple. The eyebrows are crooked and emphasized with a double line. Large, wide-set eyes are down-

³⁴ J. Paul Getty Museum, inv. no. 83.AA.275 (see Matz 1968–1975, 4.no. 214; Koch 1988, 37; Walker 1990).

³⁵ Comstock and Vermeule 1976, no. 244.

³⁶ Comstock and Vermeule 1976, 151–53, no. 243 (inv. no. 1972.356). Unlike the Beidha head, on the urn, Ampelos is depicted with goat ears.

³⁷ Merker 2000, 199–200.

turned. Sagging upper eyelids and deeply drilled corners define the eye shape. Irises in raised relief have small, drilled pupils. Long, hooked nose has drilled nostrils. The cheeks are softly modeled. The mouth opens slightly with the bow-shaped lips extending downward in a frown. A mane of short, curly hair sweeps back from the forehead. It is treated in a manner similar to Head 14, with each curl contoured with multiple grooves. Wide, full sideburns composed of two parallel lines of snail curls descend from thick ears that are set high on the head. A vine wreath wraps around the base of the neck and extends outward across the abacus on either side of the head.

Interpretation: The crooked eyebrows are a feature of Pan, and the two projections from the center of the forehead may be the horns of that half-goat deity. The ears are not pointed as expected, but neither are they perfectly human in shape nor in placement, as they sit too far back on the head. Terracotta figurines from the Sanctuary of Demeter and Kore at Corinth show that Pan's form changes between the Classical and Hellenistic periods from partly animal to purely human with "blurred projections at the center of his hairline"³⁷ to indicate his goatish ancestry. Similar projections appear on the Beidha head. Pan's presence in Beidha is already attested in the Painted House of Siq el-Bared, where he plays his flute and appears with Eros and Ganymede(?).³⁸ Glueck identifies Pan in the Khirbet et-Tannur zodiac, noting that the woodland deity appears in the central panel of other zodiacs.³⁹

Head: 20.

Dimensions: ht. 10.30 cm; wdth. 6.65 cm; max. preserved wdth. at hair 9.50 cm.

Description: Long, outstretched neck is angled to the left, while the head turns to the right. Round face with fleshy cheeks. Brow ridge sharply defined. Large eyes with drilled pupils and tear ducts. Wide aquiline nose. Small mouth with bow-shaped lips and deep corners. Deeply drilled hair with long, snaky curls. The central curls rise from the center of the

³⁸ Glueck 1965, 291, pls. 203, 204. Glueck suggests that this painting is the work of Alexandrian artists working in the early first century C.E. He names the third figure Ganymedes, so identified because he is clasping a goose, but as so little of this figure is visible, it is difficult to suggest an identity. The figure may be a second Eros.

³⁹ Glueck 1965, 417, 426.

forehead, just above the eyebrow creases, to create an *anastole* hairstyle. Head is crowned with a wreath, clearly visible on the right side of head. Fleshy throat and thick neck. A wreath of grape leaves wraps around the neck at its juncture with the abacus and extends below the abacus to mingle with the floral decoration of the capital.

Interpretation: The two wreaths associate the figure with Dionysos. The hair and scowl suggest wildness. The knitted eyebrows with large, semicircular protuberances at the bridge are distinctive of satyrs. If a satyr, this is a young and handsome one. This head bears striking similarities to a Petra relief head of Medusa,⁴⁰ particularly in the upward sweep of the center locks and the curved eyebrows beginning from rounded furrows over the nose.

Head: 21.

Dimensions: ht. 10.6 cm; wdth. 10.5 cm.

Description: Long, outstretched neck. Round face. Large, almond-shaped eyes have heavy eyelids and drilled tear ducts. Even in its battered condition, a hint of a smile still graces the face and is heightened by deep nasolabial folds and drilling in the corners of the mouth. The hair is parted in the center and drawn back behind the ears. Long curls fall behind the ear and down the neck, most clearly seen on the right side. A stephane with a veil is draped loosely over the head. A wreath wraps around the neck at the juncture with the abacus, similar to Head 20 but shorter. A guide rule on the top of the capital runs off-center from the nose to the back of the fragment.

Interpretation: Veiled goddesses include Demeter and Persephone but may also include Ariadne and Dionysos' nurses, the nymphs Nysa and Beroe.⁴¹

Head: 22.

Dimensions: ht. 10.2 cm; max. preserved wdth. across veil 10.8 cm.

Description: A heart-shaped face, very broad at the cheeks. Open mouth, deeply cut in the corners. The sandstone is more yellow in color and is of poorer quality than the other heads.

⁴⁰ McKenzie 2003, fig. 171. This relief, found near Petra's Temenos Gate, is part of the so-called 1967 Group of Sculpture and is dated to the first century B.C.E. (see McKenzie 1990, 134–35, pl. 65b).

⁴¹ The nymphs are two of a number of female divinities crowned with the stephane in the fourth-

Interpretation: It is possible that this head represents a work in progress, left unfinished by the sculptors who simply blocked out the main features. The shapes of the cuts on the sides are similar to the left side of Head 21, where the veil is stepped as it descends from the crown. The line of the veil and the stephane are clear. On the left side of Head 22, the outline of the eye, cheek, and open mouth are evident.

Head: 23.

Dimensions: ht. 7.0 cm; max. preserved wdth. 10.1 cm.

Description: Oval face. Brow, nose, and cheeks softly modeled. Round, bulging eyes with drilled pupils. Fleshy cheeks. Bow-shaped upper lip. Wavy strands of hair flow from the center of the head, lacking a defined part. Head is perched on a narrow neck, its twist to the left emphasized by two wide Venus rings. The neck springs from between two broad leaves, the stem for which would have extended down and intertwined with the floral decoration of the capital. A *mitra* binds the forehead; a wreath composed of heavy vine leaves, corymbs, and bunches of grapes that dangle like earrings on either side of the neck crowns the head.

Interpretation: This head, with its elaborate wreath and *mitra*, appears to be female but may be another image of Dionysos. It does bear a striking similarity to Head 2, with the addition of the pendant grapes. The leaves at the base of the neck link the Beidha decoration with Qasr al-Bint, where the same style of leaf appears on the abacus at the base of a floral boss, implying that the head blossoms from the leaves.⁴² A further link with Qasr al-Bint are the eyes with the raised irises, which grace the face of a goddess, probably of Isis.⁴³ This feature, also seen on Heads 18 and 24, seems to characterize the personal style of a master sculptor.

Head: 24.

Dimensions: ht. 7.6 cm; wdth. 10.8 cm.

Description: Square face with broad forehead and strong, square chin with cleft. Large eyes under furrowed brow. Wide, pointed nose has highly defined alae. Partially open mouth with

century C.E. mosaic in the House of Aion. Thus, the headpiece is used to indicate divinity rather than individual identity (see Daszewski 1985).

⁴² McKenzie 1990, pl. 41a.

⁴³ Wenning 2004, pl. 25.

full lips. Short, crescent-shaped locks frame the forehead. Wide, curly sideburns. Ear is thick and crescent shaped. Small drill hole on right side of head. The thick neck is wreathed with a collar of leaves.

Interpretation: The left ear is not human, which supports the hypothesis that the male heads are satyrs. The eyebrow and wide nose resemble those of a Dionysian head found at the Temple of the Winged Lions.⁴⁴ A small drill hole on the right side suggests that the ear was carved separately in stone or plaster and attached—perhaps to remedy an erroneous chisel stroke.⁴⁵

Head: 25.

Dimensions: Max. preserved ht. 6 cm; max. preserved wdth. 7 cm.

Description: Upper half of head with sharply contoured brow ridge and protruding eyes. Hair is arranged in large, rounded masses. They may have been bound by a thin taenia made from another material and fit in the carved channel.

Interpretation: The rough shaping of the hair suggests a short, curly coiffure common among the male figures. The eyes, hair, and taenia bear striking similarity to the male head found at the Petra Church.⁴⁶ Bulging round eyes are characteristic of satyrs. This head may have been incomplete, or else poorly executed.

Head: 26.

Dimensions: ht. 10.3 cm; max. preserved wdth. 6.8 cm (face only).

Description: Oblong face is marked by a wide jaw and forehead and a pointed chin. Large almond-shaped eyes have deeply drilled pupils that look to the right. The bulbous eyes stare out from under heavy lids. The brow is softly contoured. Strongly defined nasolabial folds emphasize fleshy cheeks. Dimple on right cheek. The mouth is deeply drilled and thus seems open. The lower lip protrudes and is defined by a dimple. Thick, wavy curls with deeply contoured wisps fall from a central part. A celebratory wreath crowns the head. The carefully carved ribbon wrapped around the wreath provides a sense of three-dimensional contour.

Interpretation: The wreath indicates that this figure is a celebrant. According to Goodenough,

⁴⁴Hammond 1986, fig. 18. The head wears the Dionysian *mitra* across the forehead.

⁴⁵Alexandrian sculptors are known to have used this combination of materials purposefully in their

such wreaths should not be considered mere adornment for Dionysian revels; rather, they carried eschatological import as “crowns of life,” ritual support by ensuring “sober drunkenness” in the Dionysian devotions, and apotropaic power.⁴⁷ The carving on this head is poor in comparison with the other heads.

Head: 27.

Dimensions: ht. 9.05 cm; wdth. 6.20 cm.

Description: The round shape of the face is marked by a rounded hairline, fleshy cheeks, and jowls. Curly hair is brushed back from the face with the *anastole* still evident. Heavily lidded eyes are deeply set under arched eyebrows and furrowed brow. Evidence still exists for a wide nose. Nasolabial folds help define the upper lip of an open mouth.

Interpretation: The worn condition cannot hide the distinctive features of the satyr—the furrowed brow, arched eyebrows, and wild hair.

Head: 28.

Dimensions: Max. preserved ht. 6.0 cm; wdth. 6.4 cm.

Description: Fragment of a lower face, rather square in shape and with a small, rounded chin. Softly modeled nasolabial folds extend to a partially open and downturned mouth.

Interpretation: There are no distinctive features to identify this head.

Head: 29.

Dimensions: ht. 6.0 cm; depth 11.5 cm.

Description: Fragment of upper right side of head. Hair has deeply carved wisps flowing back from the preserved *anastole*. The hair is deeply undercut at the hairline. Some modeling of the forehead remains preserved, as is the top of one eye.

Interpretation: The unsymmetrical treatment of the hair to create wind-blown wisps from the central *anastole* and the creased forehead indicate this fragment is of a male figure, likely a satyr.

Head: 30.

Dimensions: ht. 6.3 cm; wdth. 3.4 cm.

Description: This small female head with oblong face has a rounded forehead and prominent, jutting chin. Large eyes gaze out

works (Smith 1991, 206).

⁴⁶Roche 2001, 353, no. 13.

⁴⁷Goodenough 1958, 158–61.

from under heavy eyelids and squared brow. The slender nose extends straight down from the brow. Small mouth is partially open. Long, thick neck is accented by a Venus ring as the head turns to the right. The hair is parted in the center with the heavy tresses pulled back from the face and tied in a topknot that seems to be a misunderstanding of the *lampadion* hairstyle. From under the deeply carved tresses, large ear lobes emerge, rather indecorously.

Interpretation: This head belongs to a smaller order than the capitals adorned by the heads discussed above. The topknot hairstyle suggests Aphrodite, although Artemis, Hygieia, and river nymphs are other divine options. A mosaic from the House of Virgil points to another possibility, for a nude winged Nike with her hair arranged in a topknot joins Dionysos in his triumphal chariot in that piece.⁴⁸

Head: 31.

Dimensions: ht. 4.8 cm; wdh. 3.0 cm.

Description: Small female head in two parts. Wears a heavy ivy wreath and taenia. Head seems to be tilted to the left on an outstretched neck. There are remnants of an incised guideline on the top of the head.

Interpretation: This head belongs to the same small order as Head 30. The wreath adornment identifies her as a follower of Dionysos.

Lion-Headed Griffins

Head: A.

Dimensions: Max. preserved ht. 14.6 cm; max. preserved wdh. 5.7 cm (face only).

Description: Strongly modeled face with deep wrinkles defining the nose and muzzle as the lion snarls. Several drill holes mark the muzzle to indicate follicles of the moustacial whiskers. Deeply drilled, narrow eyes with drilled pupils. The mouth is wide open in a threatening grimace, revealing four sharp canine teeth and tongue. The face is framed by a series of crested comma locks for the mane. On each side of the head, a segmented ram's horn curls up onto the abacus. At the base of each horn is a large (0.7 cm) drilled hole. Traces of plaster remain in situ in the hole on the right side, indicating an additional emplacement. From the center of the head, a triple serrated fan, mounted vertically, extends back along the center line of the skull

to converge with the leaf-covered stalk of the corner volute. The detail afforded to this head suggests an original location in full view.

Head: B.

Dimensions: Max. preserved ht. 14.6 cm; max. preserved wdh. 6.3 cm.

Description: The strongly modeled face emerges effortlessly from the volute stalk, which seems to serve as the beast's neck. Cheek contours are deeply drilled, as are the eyes with their spherical irises and drilled pupils. Nose and muzzle are finely rippled, and whisker follicles are drilled. The wide-open mouth reveals rather formless canine teeth flanking a finely shaped tongue. The swept-back mane curls forward to frame the face. Large, thick ears curl slightly forward as they extend onto the abacus. The leafy scroll above the beast's head is finely detailed, with ribbing on the front surface and modeling along the sides. Fragments of two additional lion-headed volutes of this type were found.

Head: C.

Dimensions: Max. preserved ht. 14.5 cm; max. preserved wdh. 6.1 cm.

Description: Strongly modeled face includes wrinkled nose. Deeply cut eyes have disc irises and drilled pupils, similar to the human heads. The wide-open mouth bares sharp canines, square incisors, and a well-articulated tongue. A curled acanthus leaf supports the chin. The mane is only cursorily indicated with a few chisel marks. The ears are sketched on the abacus. Above the head, a leaf sprouts forward from the volute stalk behind the head and coils into a small scroll. The stalk itself is finely ribbed. A pinecone fills the triangular space where the stalk and the abacus meet.

Head: D.

Dimensions: Max. preserved ht. 14.4 cm; max. preserved wdh. 6.3 cm.

Description: Face is strongly modeled with sharp chiseled lines, adding contour to the muzzle and upper jaw. Deeply drilled, large eyes with drilled pupils. Wide-open mouth has canine and incisor teeth superficially carved. Tongue is broken. The rather thin mane is swept back from the face and only cursorily indicated. Large ears extend from the cranium high onto

⁴⁸Now in the Musée de Sousse, the mosaic is dated to the early third century C.E.; illustrated on Tunisie.com (<http://www.tunisie.com/mosaïques/mosaic14.html>).

the abacus. Long chisel strokes seem to indicate the thick fur of the beast's ear. From the center of the head, a double serrated fan converges smoothly with the leaves covering the volute stalk. The lack of detail suggests that this head may not have been in direct public view.

Head: H.

Dimensions: Max. preserved ht. 2.8 cm.

Description: One ear is preserved on this fragment. It is approximately half the size of the other heads. The ear turns to the back of the head, unlike the larger heads, and therefore may belong to a different animal. The abacus profile matches that of the larger lion-headed griffin capitals.

Other Decorative Elements

Element: Hand holding a cylindrical object (fig. 1a).⁴⁹

Dimensions: Max. preserved wdth. 12.20 cm; max. diam. of cylinder 4.15 cm.

Findspot: Just outside of the room at the entrance.

Description: Fleshy right hand firmly clutches a cylindrical object. Carved from very yellow sandstone that has been painted pink. The thumb and fingers are well defined, including the nails, as is the musculature of the palm, but the back of the hand lacks definition. The end of the cylindrical object is finished. Its exterior is ribbed.

Interpretation: This may be a fragment of a high-relief sculpture. The definition of the fingernails and the hand's palm—coupled with the lack of definition on the back of the hand—indicates that the hand was held outward, away from the body, and was visible to spectators. It may be holding the hilt of a dagger with its blade pointed downward, a papyrus roll, or similar object. The pose of the hand recalls a sacrificial scene on a Dionysian sarcophagus in the Museo Chiaramonti in which a satyr plunges a dagger into the throat of a goat while the god watches from his temple set higher in the landscape.⁵⁰ Alternately, in Egyptian sculpture of the Old Kingdom, a cylindrical object representing a folded handkerchief or napkin for use with food offerings is often shown. By the time of Ramesses II, the ends are often inscribed, which has led to the theory that the cylinder

represents a rolled up "magical papyrus." It is possible that this sculpture is carved from local sandstone in an Egyptian style. If so, the presence of this sculpture fragment at Beidha may point to an Egyptian sculptor working at Petra or an Egyptian-inspired composition such as those on Cyprus.⁵¹

Element: Leg of a goat or satyr (see fig. 1e).

Dimensions: Max. preserved lgth. 15.8 cm; max. preserved wdth. 10.2 cm.

Findspot: Just outside the room at the entrance.

Description: Carved from sandstone. Carved on three sides with converging diagonal lines and a few irregular lumps. Fourth side is straight cut.

Interpretation: This fragment of a hairy leg of a boar or goat/satyr with the break occurring just above the hoof is probably broken from a high-relief sculpture, hence the sheer cut at the back of the leg. Goats can be portrayed with rather smooth, short-haired lower limbs, whereas satyrs with goat legs have shaggy hair to the hoof. Like satyrs, goats appear in Dionysian *thiasoi*.⁵²

Element: Teeth from a lion (see fig. 1b).

Dimensions: Max. preserved depth 7.8 cm; max. preserved wdth. 11.9 cm.

Findspot: Cryptoporticus.

Description: The upper front dentition of a lion. The modeling is undeveloped, with square-cut incisors and peglike canines. A portion of the roughly shaped philtrum is preserved.

Interpretation: The dentition is the same as that of the horned lion heads discussed above, but this example is double the size of the capital lions.

Element: Head of a lion (see fig. 1d).

Dimensions: Max. preserved lgth. 9.5 cm; max. preserved wdth. 5.7 cm; max. preserved ht. 7.0 cm.

Findspot: Cryptoporticus.

Description: Upper half of a lion's head. Deeply carved eyes with round irises. Musculature of nose and muzzle deeply carved to indicate a growl. Mane evident on both sides.

Interpretation: The crown lacks any indication of the ears and horns of a lion-headed griffin, and its size does not correspond to either the

⁴⁹ See fig. 25 in print article.

⁵⁰ Matz 1968–1975, 1:fig. 37.

⁵¹ Thank you to Gerry D. Scott III for assistance in understanding this object.

⁵² As illustrated by the sarcophagus with Dionysos and Ariadne (the Walters Art Museum, inv. no. 23.37).

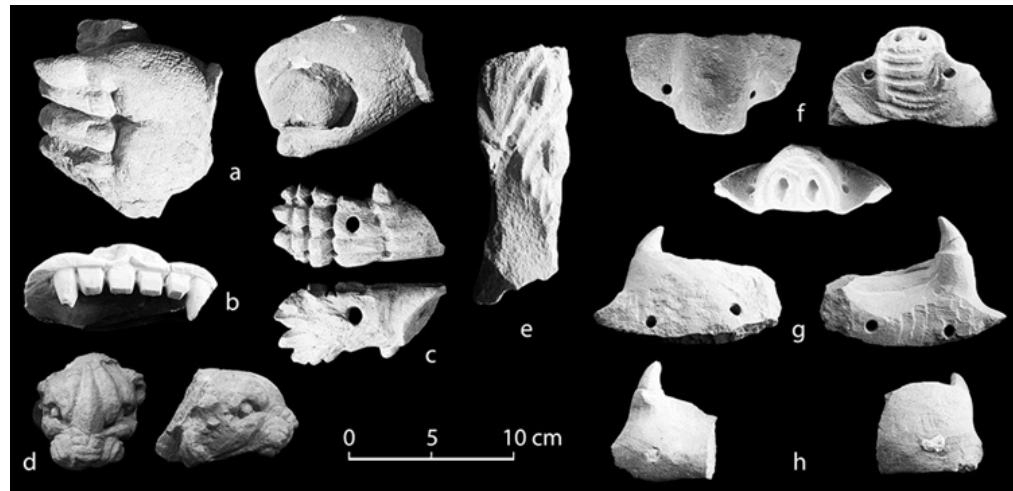


Fig. 1. Fragments of sculpture: a, hand holding a cylindrical object; b, teeth from a lion; c, left paw of a feline; d, head of a lion; e, leg of a goat or satyr; f, boar snout; g, boar lower Jaw 1; h, boar lower Jaw 2 (P. Bikai).

large or small-sized griffin capitals. The fragment may belong to Herakles' lion-skin cloak, as suggested for the feline paw below. But, unlike the paw, an attachment hole has not been preserved on this lion head. Alternatively, this head may have accompanied Head 13, which is suggested to be Herakles.

Element: Left paw of a feline (see fig. 1c).

Dimensions: Max. preserved lgth. 10.6 cm; max. preserved wdth. 5.0 cm.

Findspot: Cryptoporticus.

Description: Forelimb of a feline carved from sandstone. Shallow grooves indicate metatarsals, while deeper grooves distinguish phalanges. Location of first phalanx, or spur, indicates this is a left paw. Four deep grooves are carved across the paw with a series of drilled holes. Base of fragment is cut flat.

Interpretation: The large-diameter hole in the center of the paw attached it to a larger sculpture. The paw may belong to a winged lion, as it resembles the forepaw of the Persepolis monster, or it may be part of the lion-skin cloak worn by Herakles. The widely carved bands across the paw may be for emplacement of decorative bands in another material, such as metal, that could be affixed using the series of drilled holes between each digit.

Element: Fragments of a boar (see fig. 1f–h).

Dimensions: Max. preserved depth of snout 5.6 cm; max. preserved wdth. 11.3 cm (see fig.

1f). Lower Jaw 1: Max. preserved depth 6.6 cm; max. preserved ht. 7.6 cm (see fig. 1g). Lower Jaw 2: Max. preserved depth 11.4 cm; max. preserved ht. 7.8 cm (see fig. 1h).

Findspot: Cryptoporticus.

Description: Carved from sandstone. The disc-shaped nose tip has deeply drilled nostrils that are delineated by sculpted folds. On either side of the snout, the cheeks flare outward, perhaps to accommodate the upper canine tusks that project outwardly from the jaw. Two holes are drilled on each side of the snout, probably to affix the upper teeth. The animal's upper palate is contoured, with four drilled channels. This detail indicates that the statue depicted the animal with its mouth open and that viewers could see this detail. From the same material and likely from the same statue are two fragments of the lower jaw with a long canine or tusk and almost horizontal incisor (fragmentary on Jaw 2) of a boar. The drilled 7 mm diameter holes were used to fasten the component parts together using plaster, which remains in situ in Jaw 1.

Interpretation: Boars appear with lions in a linear pattern as secondary decoration to the main scenes in numerous media. Boar hunting (together with lion and bear hunting) was a favorite theme in Hellenistic art and a sport of the royal Macedonian family. The boar appears in scenes of the Calydonian boar hunt on sarcophagi from the Hellenistic period⁵³ through the second century C.E.⁵⁴ Likely, the Beidha

⁵³ Illustrated on the California State University Web site (<http://worldart.sjsu.edu/Obj59955?sid=7626&x=981820>).

boar was part of a complex statue group, such as the composite statue of a boar attacked by a dog in the Allard Pierson Museum, of the Imperial period.⁵⁵ Pausanias (10.18.6) mentions that heads of lions and boars were offered to Dionysos at Pergamon, so there may be a religious reason for the inclusion of these animals in the decoration of the Beidha structure.

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⁵⁴ One example from the second century C.E. is in the Eleusis Museum and illustrated on the California State University Web site: <http://worldart.sjsu.edu/Obj61385?sid=7626&x=981816>. Two other examples

are in the Musei Capitolini (Palazzo Nuovo) (inv. nos. MC0822, MC1897).

⁵⁵ Ponger 1942, no. 123.