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Iron Age II Clay Figurines and Zoomorphic Vessels

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2020

Amihai Mazar and Nava Panitz-Cohen

TEL REḤOV
A BRONZE AND IRON AGE CITY
IN THE BETH-SHEAN VALLEY

VOLUME IV
POTTERY STUDIES, INSCRIPTIONS
AND FIGURATIVE ART

With contributions by

Shmuel Ahituv, David Ben-Shlomo, Baruch Brandl, Nicolas Coldstream†, Anat Cohen-Weinberger, Arlette David, Ortal Harush, Christian Herrmann, Othmar Keel, Raz Kletter, Nota Kourou, Hans Mommsen, Katri Saarelainen, Ariel Shatil, Joanna S. Smith, Mark S. Smith, Paula Waiman-Barak

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CHAPTER 34

IRON AGE II CLAY FIGURINES AND ZOOMORPHIC VESSELS

Katri Saarelainen and Raz Kletter

Introduction

In this chapter, we discuss 49 clay figurines and zoomorphic vessels, one mold¹ and a unique stone figurine. Seven additional fragments, which possibly belong to figurines or zoomorphic vessels, but were too small or fragmentary for exact identification, are listed. A detailed catalogue arranged by types is followed by a general discussion. Most of the items were found in secure Iron IIA contexts, but three from Iron IIB contexts (No. 23, 29, 45) and a few from topsoil or mixed loci are included on typological grounds.²

All the figurines in this chapter were examined by the authors. The following abbreviations are used in the catalogue: H: height; W: width; Th: thickness; D: diameter. The positioning of some fragments is unclear; in such cases, terms like height and width are arbitrary. The dating is based on the stratigraphic assessment of the excavators, pottery analysis and radiocarbon dates (Chapters 4, 24 and 48). All the dates are BCE.

Catalogue

Anthropomorphic Figurines (Cat. Nos. 1–27)

Female Plaque Figurines (Nos. 1–20)

1. Female-drummer plaque figurine, head and upper body

Reg. No. 74023; Locus 7404 (brick debris in courtyard); Area C; Building CE; Stratum C-1a (IV)³; level 87.00 m (Fig. 34.1:1; Photo 34.1)

H 6.3 cm, W 3.3 cm, Th 2.5 cm, H of face 1.7 cm; D of drum 1.5 cm, W of shoulders 3.1 cm; solid, mold-made; light brown to yellowish clay with gray core and few small black inclusions

The figurine is broken above the waist; the lower half is missing. The woman wears a high headdress consisting of at least one plain band

above the forehead, topped with vertical lines. A round diadem adorns the forehead and there are round earrings on the large ears. The eyes are delineated and the pupils are pierced. The nose is damaged; the mouth is wide and coarse. There might be remains of narrow sidelocks descending below the ears, with diagonal stripes indicating braids. A ledge of excess clay surrounds the head, widening on the sides of the face. There is an elaborate necklace composed of three registers: an upper one with three squares and two lower ones with plain bands. A round pendant hangs slightly above the breasts. The woman holds a drum with a plain frame in front of the left breast; the right breast is visible. The left hand supports the drum from below, while the right hand rests on the drum. Fingers are depicted on both hands. On the right arm there are one set of double armlets and two sets of double bracelets. On the belly there are two vertical bands, one ending in a spiral-like pattern. The back of the figurine is plain and curving and shows signs of working with a sharp tool.



Photo 34.1. Cat. No. 1 (1:1)

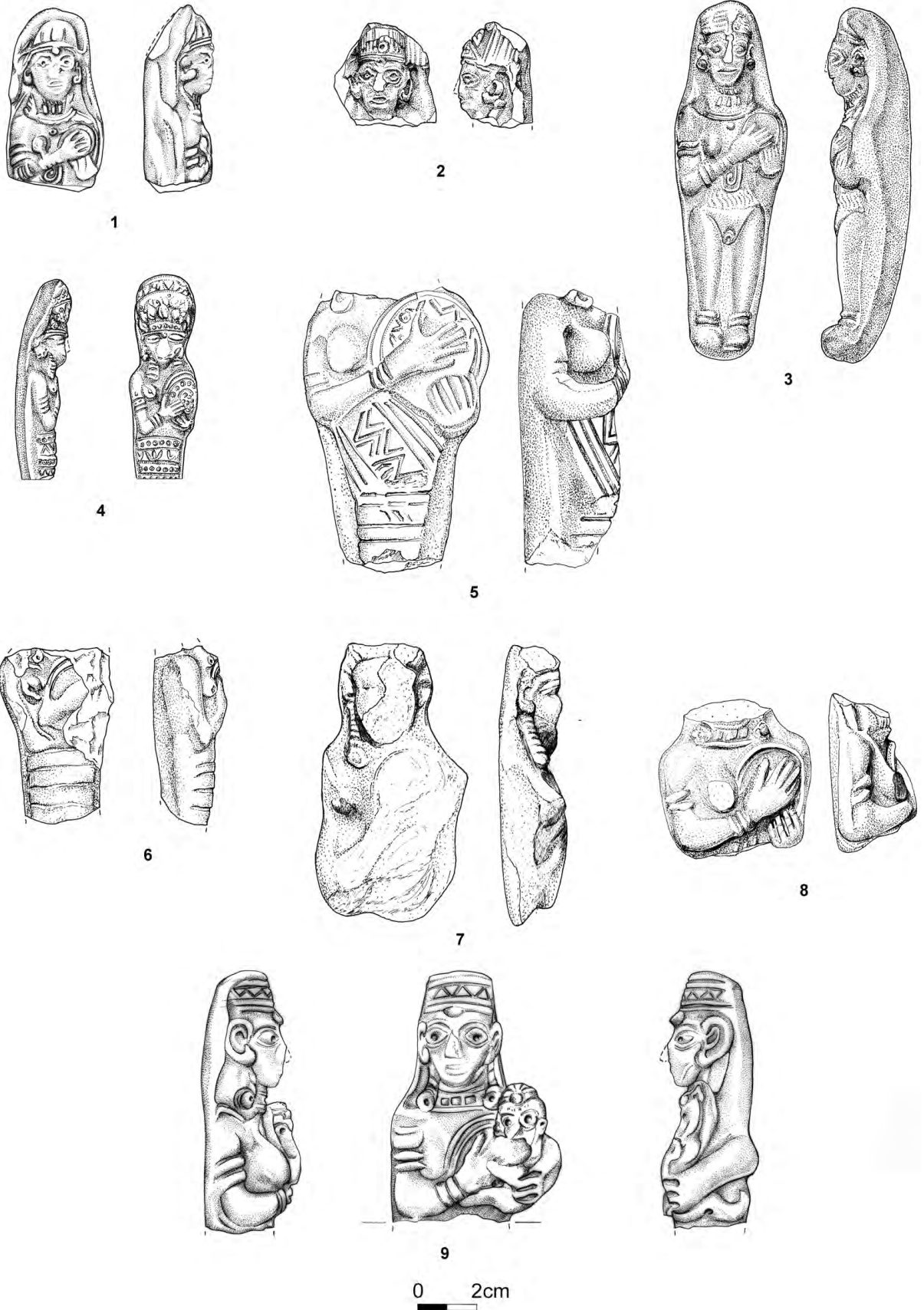


Fig. 34.1. Female-drummer plaque figurines, Cat. Nos. 1-9

Note: Probably from the same mold as Nos. 2 and 3.

Previous references: Paz 2007: A.24, Fig. 2.2:2; Sugimoto 2008: N26, App. 1b: N26.

2. Female-drummer plaque figurine, head

Reg. No. 62368; Locus 6253 (constructional fill); Area B; Stratum B-5 (V-IV); level 91.34 m (Fig. 34.1:2; Photo 34.2)

H 4.0 cm, W 4.3 cm, Th 2.3 cm, H of face 2.0 cm; solid, mold-made; light brown clay with light gray core and gray inclusions



Photo 34.2. Cat. No. 2 (1:1)

The head is worn and broken below the neck; the entire body is missing. The identification as a female drummer is based on analogy to Nos. 1 and 3. The woman wears a high headdress consisting of at least one plain band above the forehead, topped by vertical lines and a row of punctures. A round diadem adorns the forehead and there are round earrings on the large ears. The eyes are delineated and the pupils pierced. The nose is damaged and the mouth is wide and coarse. There might be remains of narrow sidelocks descending below the ears, with diagonal stripes indicating braids. A ledge of excess clay surrounds the head, especially wide on the sides of the face, but partially preserved above the headdress as well. The back of the figurine is plain and shows signs of working with a sharp tool.

Note: Probably from the same mold as Nos. 1 and 3.

Previous references: Paz 2007: A.25, Fig. 2.2:3 (wrong registration number cited).

3. Female-drummer plaque figurine, complete

Reg. No. 64735; Locus 6436 (destruction debris on a floor); Area C; Building CQ1; Stratum C-1a (IV); level 86.26 m (Fig. 34.1:3; Photo 34.3)

H 12.3 cm, W 3.9 cm, Th 2.7 cm, H of face 1.9 cm, D of drum 1.5 cm; W of shoulders 3.1 cm; solid,



Photo 34.3. Cat. No. 3 (1:1)

mold-made; reddish-brown clay with few small and medium white inclusions

The figurine is complete. The woman wears a high headdress consisting of two plain bands above the forehead, topped by vertical lines. A round diadem adorns the forehead and there are round earrings on the large ears. The eyes are delineated. The nose is damaged and the mouth is wide and coarse (possibly damaged or incised after molding). There are remains of narrow sidelocks descending below the ears, with diagonal stripes indicating braids. A ledge of excess clay surrounds both sides of the face. On the neck there is an elaborate necklace arranged in three registers: a row of three squares at the top and two plain bands below. A round pendant hangs slightly above the breasts. The woman holds a drum in front of the left breast; the right breast is visible. The left hand supports the drum from below, while the right hand rests on the

drum. The fingers are shown on the right hand; the left hand is worn away. On the right arm there is one set of double armlets and possibly two sets of double bracelets. The frame of the drum is shown by a single band. On the belly there are two semicircular or spiral lines, one inside the other. The waist is encircled with a plain band or belt. The pubic area is delineated and the genitals are depicted as a pierced circle between the legs. The feet face forward and the toes are depicted, but worn. There are double anklets on both legs. The sides are trimmed from excess clay. The back of the figurine is plain and curving and shows signs of working with a sharp tool. The base of the figurine is rounded and it cannot stand independently.

Note: Probably from the same mold as Nos. 1 and 2.

Previous references: Paz 2007: A.23, Fig. 2.2:1; Sugimoto 2008: N25, App. 1b: N25.

4. Female-drummer plaque figurine, nearly complete

Reg. No. 62084; Wall 4216 (dismantling wall); Area B; Stratum B-4' (IIIB); level 93.05–92.70 m (Fig. 34.1:4; Photo 34.4)

H 7.7 cm, W 2.9 cm, Th 1.6 cm, H of face 1.3 cm, D of drum 1.3 cm, W of shoulders 2.5 cm; solid, mold-made; light brown clay with some black inclusions

The figurine is almost complete, only the feet are missing. Despite its small size, it has many



Photo 34.4. Cat. No. 4 (1:1)

finely molded and incised details. The woman wears a high oval headdress consisting of five decorative registers, described from top to bottom: incised zigzag pattern, a plain band, two rows of round dots, and finally, a ridge with small impressed circles above the forehead. A round diadem adorns the forehead and there are round earrings on the large ears. The eyes are almond shaped. The nose is damaged and the mouth is worn away. Oval sidelocks descend below the ears and the curls or braids are depicted by several horizontal lines. The woman holds a drum in front of the left breast; the right breast is visible and is pierced in the middle. The left hand supports the drum from below, while the right hand rests on the drum. The fingers are shown on both hands and the thumb of the right hand is separated. On the right arm there are double armlets and bracelets. The frame of the drum is shown as two concentric circles, followed by two bands with round dots. The woman wears a garment, possibly a skirt, which consists of four horizontal bands, decorated by alternating impressed circles and zigzag patterns. The back of the figure is curving and very smooth and polished. The surface, including the back, are covered with traces of red slip.

Previous references: Paz 2007: A.27, Fig. 2.2:5; Sugimoto 2008: N22, App 1b: N22.

5. Female-drummer plaque figurine, body

Reg. No. 50204; Locus 5034 (brick debris); Area G; Stratum G-2a (VI); level 85.54 m (Fig. 34.1:5; Photo 34.5)

H 10.0 cm, W 6.1 cm, Th 3.4 cm, D of drum 3.1 cm, W of shoulders 6.2 cm; solid, mold-made; light brown-orange clay with a gray core and gray and white inclusions

The head of the figurine is broken off at the neck and the lower part of the legs is missing. On the right shoulder there are remains of the lower end of a round sidelock. The woman holds a drum in front of the left breast; the right breast is visible. The left hand holds the drum from below, while the right hand is placed at the center of the drum. Fingers are shown on both hands and the thumbs are separated. There are double armlets and bracelets on the right arm; there may be bracelets also on the left wrist. The frame of the drum is shown as a single band; further inside, a zigzag or triangular pattern encircles the drum. The woman wears a garment, possibly a skirt, shown by several diagonal



Photo 34.5. Cat. No. 5 (1:1)

bands and a band with a zigzag pattern crossing the body. The hem of the garment is likewise depicted with horizontal bands and diagonal lines forming zigzag designs. The upper legs are visible below the fringe of the garment. The legs are disproportionately small and thin compared to the body and there is a gap between them. A narrow clay ledge surrounds the lower body below the arms. The back is plain and there are signs of fingerprints and working with a sharp tool.

Previous references: Paz 2007: A.26: Fig. 2.2:4; Sugimoto 2008: N23, App. 1b: N23.

6. Female-drummer plaque figurine, body

Reg. No. 46703; Locus 1653 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 71.73 m (Fig. 34.1:6; Photo 34.6)

H 6.2 cm, W 4.0 cm, Th 2.6 cm; solid, mold-made; light brown-orange clay with white inclusions

The figurine is broken at the shoulders; the legs are broken off. On the right shoulder there is a round molded detail, which probably depicts the lower end of a sidelock. The woman holds a drum in front of the left breast; the right breast is visible



Photo 34.6. Cat. No. 6 (1:1)

and pierced in the middle. The left hand is probably broken or worn off (the entire left side of the figurine is severely damaged). The right hand is placed at the center of the drum. The hand is worn, which is probably why the fingers are not visible, but the thumb is separated and there are two bracelets. The woman wears a garment, possibly a skirt, composed of four plain horizontal bands below the waist. The surface is covered with rusty dark encrustation (according to Paz 2007, dark red slip). The back is plain.

Previous references: Paz 2007: A.30; Sugimoto 2008: N28, App. 1b: N28.

7. Female-drummer plaque figurine, head and upper body

Reg. No. 24257; Locus 2419 (occupation debris); Area C; Building CJ; Stratum C-1b (V); level 86.79 m (Fig. 34.1:7; Photo 34.7)

H 9.5 cm, W 4.8 cm, Th 2.0 cm, H of face 2.8 cm; solid, mold-made; light brown-orange clay with dark gray core and black and white inclusions

The lower body (below the waist) and the top of the head are broken off. The head is very worn and damaged, but appears to show a high headdress with a diadem above the forehead. Outlines of large ears are visible, but the facial features are almost indistinguishable. Below the right shoulder there is a long, rounded sidelock that reaches the shoulder. Below the shoulders the body is extremely worn and most of the surface is damaged, but the right breast is still visible. A round area on the left side of the chest, where the darker core is visible, suggests that the figure was depicted holding a drum in front of the left breast. Although the surface is abraded,



Photo 34.7. Cat. No. 7 (1:1)

the outline of the folded right arm is visible as a dark pattern. The back is plain and smooth.

Previous references: Paz 2007: A.29; Sugimoto 2008: N24, App. 1b: N24.

8. Female-drummer plaque figurine, body
Reg. No. 12247; Locus 1222 (pit); Area B; Stratum B-1 (I) and mixed; level 90.72 m; (Fig. 34.1:8; Photo 34.8)

H 5.3 cm, W 5.4 cm, Th 2.3 cm, D of drum 2.6 cm, W of shoulders 5.2 cm; solid, mold-made; light brown clay with a gray core and few black and gray inclusions

The figurine is broken above the waist and the head is mostly broken off, only the lower edge of the chin may still be visible. On the neck there is an elaborate necklace composed of three square beads between two plain bands. The necklace is flanked by two round protrusions, which most likely denote shoulder-length sidelocks. The woman holds a drum in front of the left breast; the right breast is visible, but chipped. The frame of the drum is shown as a single band. The left hand supports the drum from below, while the right hand rests on the drum. On the right arm there are double armlets and double bracelets. The fingers are shown on both hands and the thumb of the right hand is separated.



Photo 34.8. Cat. No. 8 (1:1)

The thumb of the left hand is not shown, because in reality it would have been placed behind the drum, securing it, so this is a realistic rendition. There are two vertical bands on the belly. The back is plain and smooth.

Note: Possibly made with the same mold as No. 9.
Previous references: Paz 2007:A.28, Fig. 2.2:6; Sugimoto 2008:N27, App 1b: N27.

9. Female-drummer plaque figurine holding a child, head and upper body

Reg. No. 84140; Locus 8410 (destruction debris); Area C; Building CQ2; Stratum C-1a (IV); level 85.93 m (Fig. 34.1:9; Photo 34.9)

H 8.8 cm, W 6.3 cm, Th 2.9 cm, H of face 2.5 cm; solid, mold-made, partly handmade; light brown clay with white and gray inclusions

The figurine is broken above the waist; the lower half is missing. The woman wears a high cylindrical headdress consisting of four registers, from top to bottom: a plain band, a band with triangular decoration and two more plain bands above the forehead. A round diadem adorns the forehead and there are round earrings on the large ears. The eyebrows are prominent and the eyes have pierced pupils. Both the nose and the mouth are damaged. There might be remains of round shoulder-length sidelocks descending below the ears. An elaborate necklace adorns the neck, composed of three square beads between two plain bands. The woman holds a drum with a plain frame in front of the left breast; the right breast is visible, but worn. The right hand rests on the drum and the thumb is well defined. The right arm has double armlets and double bracelets. The left side of the plaque, including roughly half of the drum, is cut off to accommodate a hand-made child, which is attached to the side of the



Photo 34.9. Cat. No. 9 (1:1)

woman. The child follows the style of the woman, wearing a high headdress with a diadem on the forehead and with pierced eyes. There are also tiny ears, not well preserved. The head of the child is depicted facing forward; but possibly suckling (the clay forming the right hand of the woman is smeared close to the mouth of the child). Since the woman 'lost' her original left arm when the

child was added, the potter applied a new, hand-made arm onto the left shoulder of the plaque. It curves around and holds the child around the waist. The fingers of the left hand are separated by deep incisions. The left hand of the child is placed on the right hand of the woman. The leg of the child is shown below the woman's hand and there is a puncture on the bottom of the child that may

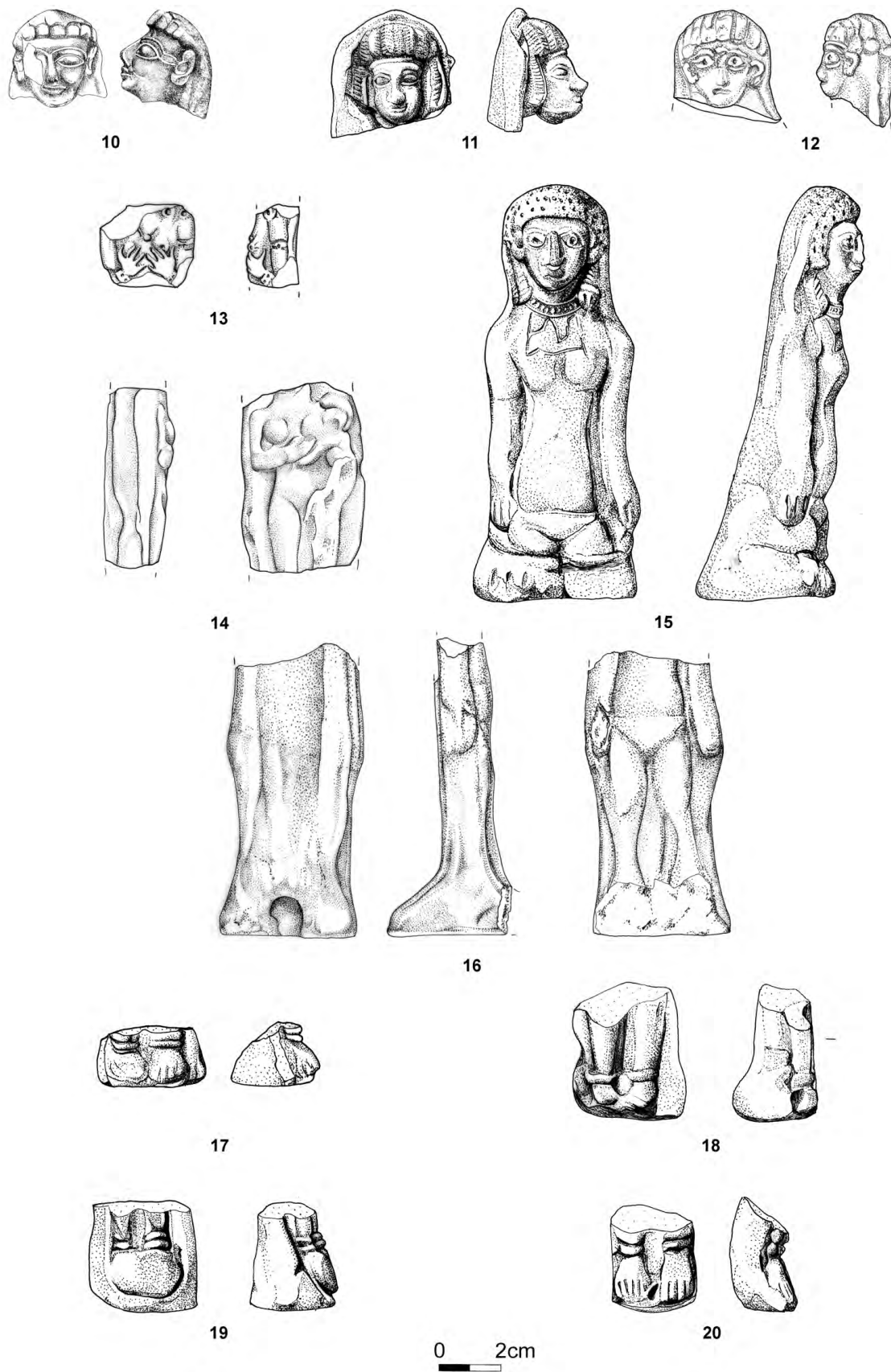


Fig. 34.2. Female plaque figurines, Cat. Nos. 10-14; free-standing plaque figurines, Cat. Nos. 15-16; plaque figurine fragments, Cat. Nos. 17-20

suggest the anus. The back is plain and smoothed by hand.

10. Female plaque figurine, head

Reg. No. 50171; Locus 5033 (brick debris); Area G; Stratum G-1b (V); level 86.55 m (Fig. 34.2:10; Photo 34.10)

H 3.3 cm, W 3.2 cm, Th 3.3 cm, H of face 2.2 cm; solid, mold-made; beige-orange clay with light gray core and black inclusions



Photo 34.10. Cat. No. 10 (1:1)

The head is broken at the neck; the entire body is missing, but the extant features point to this having been a female plaque figurine. The top of the head is rounded and there is one row of six square curls above the forehead. There are either long sidelocks behind the large ears, or more likely, a wide clay ledge on both sides of the face. The face is round, but part of the right side is chipped off. The facial features are finely molded; large almond-shaped eyes are delineated with double lines and topped with eyebrows; the lips are full and the nose is large and pointy. The back is plain and slanting.

11. Female plaque figurine, head

Reg. No. 24914; Locus 2491 (brick debris); Area C; Strata C-2-1b (VI-V); level 86.44 m (Fig. 34.2:11; Photo 34.11)



Photo 34.11. Cat. No. 11 (1:1)

H 4.1 cm, W 4.2 cm, Th 3 cm, H of face 2.0 cm; solid, mold-made; reddish-yellow clay with light brown core and dark gray inclusions

The head is broken at the neck; the entire body is missing. A wide clay ledge is preserved on the right side of the figure; otherwise the sides are broken nearly along the outline of the head. The surface is worn, but finely molded features are discernible. The hair is short and elaborately depicted; above the forehead there are five to six vertical bands decorated with delicate horizontal lines, resembling a herringbone pattern. Equally decorated sidelocks descend to the height of the mouth. There is no depiction of ears. The face is round, with large almond-shaped eyes encircled by double lines and topped with eyebrows. The nose is broad with a pointy end. The mouth is small and curved in a faint smile. The back is plain and flat.

Previous references: Mazar and Camp 2000: 39.

12. Female plaque figurine, head

Reg. No. 114417; Locus 11433 (surface build-up); Area C; Stratum C-2 (VI); level 84.75 m (Fig. 32.2:12; Photo 34.12)

H 3.8 cm, W 3.5 cm, Th 2.4 cm, H of face 1.8 cm; solid, mold-made; brown-pink clay, gray and white inclusions

The head is broken at the neck; entire body is missing. The surface is quite worn. Above the forehead there are vertical grooves. The headdress/hair seems to be composed of two rows of curls, larger



Photo 34.12. Cat. No. 12 (1:1)

ones in the lower row and smaller ones in the upper row. A ledge of excess clay surrounds both sides of the face. There are traces of dark red paint on the right side of the face, between the eye and the ear. Traces of a long sidelock are visible on the right side of the face. The face is shown with prominent ears and a large nose (damaged and worn). The large almond-shaped eyes are pierced to indicate pupils; white material survives in the right pupil, suggesting that both eyes were originally inlaid with white (unless it is an accidental inclusion in the clay). The mouth is worn. The back is plain and flattened, with a slight protrusion at the top of the head.

13. Female plaque figurine, body
Reg. No. 54378; Locus 4414 (destruction debris); Area C; Building CF; Stratum C-1a (IV); level 86.84 m (Fig. 34.2:13; Photo 34.13)
H 2.7 cm, W 3.1 cm, Th 1.8 cm; solid, mold-made; light brown clay with dark gray inclusions



Photo 34.13. Cat. No. 13 (1:1)

The figurine is broken at the neck and below the breasts; the right shoulder and elbows are broken off and only the upper body remains. The surface is very worn and covered with traces of red paint or slip. On the left shoulder there are some molded details, possibly the edge of a sidelock. The body is depicted naked, with arms folded, holding the small breasts. The left breast is marked with a perforation, while the right one is very worn. The fingers are spread and shown realistically. There are bracelets on both wrists and an armband on the left arm, between the elbow and shoulder, all decorated with small perforations. A round pendant hangs between the breasts. The back is plain and flat. This fragment was found inside a pottery crate in Room 5444 (Fig. 13.96a:10).

14. Female plaque figurine holding a child, body
Reg. No. 94296; Locus 9431 (floor); Area C; Building CL; Stratum C-1a (IV); level 85.65 m (Fig. 34.2:14; Photo 34.14)



Photo 34.14. Cat. No. 14 (1:1)

H 6.1 cm, W 4 cm, Th 2.3 cm; solid, mold-made; light brown clay with brown inclusions

The body is nearly whole except the lower legs; the head is missing. The surface is very worn. The woman is depicted naked in a frontal position, carrying a child on her left hip. The left arm is very worn, but it is probably holding the child by the waist. Her right arm is folded, reaching towards the child, showing a separated thumb. The right arm is wide, due to a smear before firing. The child is portrayed sidewise, his/her left arm placed on the woman's right hand. The leg of the child appears to be resting on the woman's thigh. The face of the child is also worn away, but turns towards the woman's left breast, perhaps shown suckling. The figures are surrounded by a wide clay ledge. The back is plain and roughly finished.

15. Free-standing female plaque figurine, nearly complete

Reg. No. 24657; Locus 2464 (occupation debris); Area C; Building CC; Stratum C-2 (VI); level 86.06 m (Fig. 34.2:15; Photo 34.15)

H 13.9 cm, W 5.3 cm, Th 4.6 cm, H of face 2.3 cm; solid, mold-made with handmade details; light brown clay with gray core and white inclusions

The figurine is nearly complete, only part of the base and the tips of the toes are chipped off. There are traces of burnishing on the surface. The head is crude and rounded at the top. The hair is decorated with several rows of small perforations; this hand-applied decoration partially blurs the line of the



Photo 34.15. Cat. No. 15 (1:1)

ears. Long sidelocks divided by diagonal ridges descend to the shoulders. Some excess clay remains on both sides of the head, close to the sidelocks. The face is round, with large almond-shaped pierced eyes, topped by thick eyebrows. The nose is broad and slightly chipped off. A horizontal line marks the mouth. The chin is rounded. There is an elaborate necklace with two horizontal ridges and round bead-like protrusions. An incised, square-shaped decoration composed of straight and wavy lines adorns the chest, possibly representing jewelry. The body is slender and naked, with small asymmetric breasts and a pubic area delineated by an incised triangle. The arms descend along the body and the hands are very crude; the right hand is portrayed frontally with fingers marked by incised lines; the left hand is slightly longer, turned away from the body and does not show fingers. The legs are disproportionately short and deformed, with very large forward-facing feet. Three incisions separate the toes on the right foot. Incised horizontal lines on the legs probably denote anklets. The figurine has a wide flat base, created by the large feet and by adding clay to the back. The base allows the figurine to stand without support, although slightly tilted forward. The back is plain and smooth.

Previous references: Mazar and Camp 2000: front page; Mazar 2003: Fig. 152; Mazar 2008: 2016, Pl. 8:center.

Comment: A. Mazar suggests that this figure is shown crouching, according to both front and side views.

16. Free-standing female plaque figurine, body

Reg. No. 74662; Locus 7483 (occupation debris); Area C; Building CU; Stratum C-2 (VI); level 85.71 m (Fig. 34.2:16; Photo 34.16)

H 9.2 cm, W 4.4 cm, Th 4.0 cm; solid, mold-made; light brown clay with gray core and gray and black inclusions.

The figurine is broken above the waist and the upper half is missing. The body is mended from two recently broken fragments. The surface is worn and the figure shows very few details. The body is slender and naked and the arms descend along the body. The hands are crude; the right hand rests on the thigh and has a separated thumb; the left hand is slightly shorter and turned away from the body with no indication of fingers. The pubic area is marked by a triangle, possibly incised. Legs are long and slender and the feet are disproportionately large,



Photo 34.16. Cat. No. 16 (1:1); bottom: side view

showing faint traces of reddish discoloration. The feet faced forward (now broken off). A narrow strip of excess clay remains beside the left leg. The back is plain, concave and worked with a sharp tool. The figurine has a wide flat base created by adding clay to form two large extensions, which project from

the back of the figure. The base allows the figurine to stand without support, although slightly tilted backward.⁴

17. Plaque figurine, leg fragment

Reg. No. 26281; Locus 2625 (brick debris); Area E; Stratum E-1a (IV); level 72.66 m (Fig. 34.2:17; Photo 34.17)

H 2 cm, W 3.4 cm, Th. 3.1 cm; solid, mold-made; light brown clay with light gray core and black inclusions



Photo 34.17. Cat. No. 17 (1:1)

The feet and ankles are preserved, broken just above the double anklets which adorn each leg. The fragment is very worn. The feet point forward, but the right foot is chipped off. A clay ledge surrounds the legs. The back is plain. The base is flat and extends slightly backwards.

18. Plaque figurine, leg fragment

Reg. No. 12250; Locus 1201 (topsoil); Area B (Fig. 34.2:18; Photo 34.18)

H 4.4 cm, W 3.8 cm, Th 2.5 cm; solid, mold-made; coarse, light brown clay with gray core and large dark gray inclusions.

The lower legs are preserved. The fragment is very worn. The feet point forward, but are mostly broken off. There is an anklet on each leg. A wide clay ledge surrounding the legs is preserved on the left side. The back is plain. The base is flat and extends slightly backwards.



Photo 34.18. Cat. No. 18 (1:1)

19. Plaque figurine, leg fragment

Reg. No. 12001; Locus 1201 (topsoil); Area B (Fig. 34.2:19; Photo 34.19)

H 3.4 cm, W 3.6 cm, Th 2.8 cm; solid, mold-made; reddish-brown clay with gray core and gray inclusions



Photo 34.19. Cat. No. 19 (1:1)

The feet and lower legs are preserved. The fragment is broken above the double anklets, which adorn each leg. The feet, smeared before firing, face forward. A wide clay ledge surrounds the legs. The back is plain. The base is flat and extends slightly backwards.

20. Plaque figurine, leg fragment

Reg. No. 26508; Locus 1653 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 71.83 m (Fig. 34.2:20)

H 3.8 cm, W 2.7 cm, Th 1.7 cm; solid, mold-made; light gray clay with large dark brown and white inclusions



Photo 34.20. Cat. No. 20 (1:1)

The feet and lower legs are preserved; there is slight damage to the toes. The fragment is broken above the double anklets, which adorn each leg. The toes are well defined. The back is curved. The base is rounded and uneven.

Pillar Figurines (Nos. 21–22)

21. Female pillar figurine, head

Reg. No. 16609; Locus 1653 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 72.18 m (Fig. 34.3:21; Photo 34.21)

H 5.8 cm, W 2.5 cm, Th 3.3 cm, H of face 2.1 cm; solid, mold-made; brown clay with gray core and few white inclusions



Photo 34.21. Cat. No. 21 (1:1)

The head and the neck are complete and part of a peg joining it to the (missing) body survives. The surface is worn. The head is rounded on the top. The ears are small and there is a simple headdress above the forehead, shown by four horizontal ridges. A shallow groove above them marks the edge of the mold. The face is elongated and especially the chin and large (slightly flattened) nose jut out, lending the head an upturned stance. Large bulging almond-shaped eyes are delineated by double lines above the eyes. The mouth is small and pursed. An incised line encircles the neck. The back is plain and rounded.

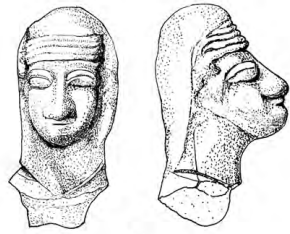
Previous references: Mazar 1999: 26, Fig. 16; Mazar and Camp 2000: 45.

22. Female pillar (?) figurine, head

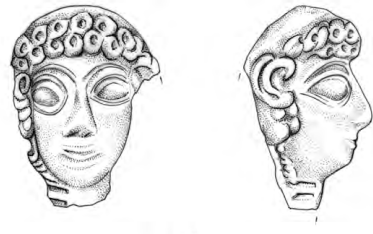
Reg. No. 84449; Locus 7505 (occupation debris); Area C; Building CY; Stratum C-2 (VI); level 85.24 m (Fig. 34.3:22; Photo 34.22)

H 5.3 cm, W 3.7 cm, Th 3.0 cm, H of face 2.8 cm; solid, mold-made; brown clay with dark brown core and white inclusions

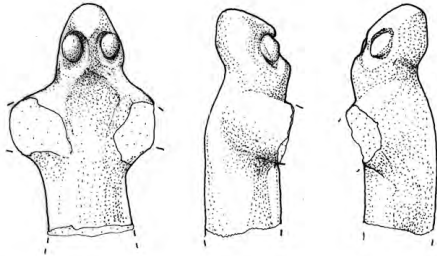
The head is broken below the neck. The surface is worn and covered with red paint. Remains of



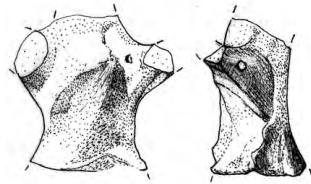
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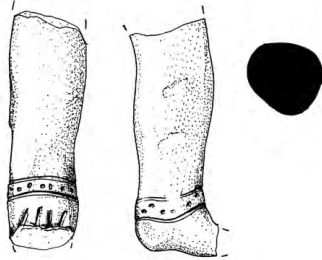
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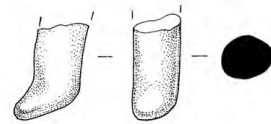
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24



25



27



27

0 2cm

Fig. 34.3. Pillar figurines, Cat. Nos. 21-22; horse-rider figurines, Cat. Nos. 23-24; handmade leg fragments, Cat. Nos. 25-26; mold, Cat. No. 27



Photo 34.22. Cat. No. 22 (1:1)

yellow paint or encrustation fill the grooves around the eyes and the mouth. The head is rounded at the top. The short curly hair is shown by two rows of punctured round curls above the forehead and a short sidelock with two or three curls on the extant right side of the face. The sidelock is pushed behind a large ear and ends on level with the mouth. The left ear and sidelock are broken off. The face is round. Large almond-shaped eyes are delineated by double lines and topped with eyebrows. The nose is slightly chipped off. The lips are thin and the mouth is curved in a smile. Immediately below the chin there is a necklace depicted by two bands (partly shown in the drawing) and a round pendant (not shown in the drawing). The back is plain and rounded; most of it is broken off.

Horse-Rider Figurines (Nos. 23–24)

23. Horse rider, head and upper body
Reg. No. 41099; Locus 4107 (eroded debris); Area



Photo 34.23. Cat. No. 23 (1:1)

B; Stratum B-2? (II?); level 88.13 m (Fig. 34.3:23; Photo 34.23)

H 6.1 cm, W 4.1 cm, Th 1.9 cm; solid, handmade; light brown clay with light gray core and few small black inclusions

The figurine is broken below the waist and the arms are largely broken off. The surface is worn. The head is conical; it has very few details and lacks a defined neck. The eyes are formed from applied clay pellets set into depressions. The body is schematic and oval in section. The arms bend and extend forward from the body.

24. Horse rider, body

Reg. No. 26486; Locus 1647 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V–IV); level 71.98 m (Fig. 34.3:24)

H 4.0 cm, W 4.3 cm, Th 2.0 cm; solid, handmade; light gray clay with gray core and dark gray and black inclusions

The figurine is broken at the neck and the head is missing. The arms are largely broken off. The surface is very worn and crudely finished. The neck is wide and the schematic body is oval in section. The arms bend and extend forward from the body. There is a tiny, almost horizontal hole pierced through the left arm. The widened base is finished, but poorly fired and shows signs of attachment.

Handmade Leg Fragments (Nos. 25–26)

25. Leg

Reg. No. 26437; Locus 2618 (street); Area E; Stratum E-1b (V); level 72.01 m (Fig. 34.3:25; Photo 34.24)

H 6.1 cm, W 1.8 cm, Th 2.4 cm; solid, handmade; fine gray-brown clay with brown inclusions

The leg is three-dimensional and schematic. Four incised lines separate the slightly broken toes and the heel is pinched. An anklet is depicted by two parallel, incised lines intersecting at the back of



Photo 34.24. Cat. No. 25 (1:1)

the foot, with a row of perforations between the lines.

26. Leg

Reg. No. 50249; Locus 5022 (fallen bricks); Stratum G-1 (VI–IV); level 86.10 m (Fig. 34.3:26) H 2.3 cm, W 1.2 cm, Th 1.7 cm; solid, handmade; light brown clay with black inclusions

The leg is three-dimensional, very schematic and lacks any details.

Figurine Mold (No. 27)

27. Mold for plaque figurines

Reg. No. 84129; Locus 8401 (topsoil and burnt debris); Area C; Building CW; Stratum C-1a (IV); level 86.48 m (Fig. 34.3:27; Photo 34.25)

H 7.3 cm, W 5.3 cm, Th 3.1 cm; brown clay with gray inclusions

The mold is open, tubular and crudely made. It is broken from the waist; only the lower half is preserved. Parts of the right edge and the lower end are broken off. The outer face is crude, uneven and poorly finished. The surface is worn and partially blackened, possibly burned. The modern cast made from the mold shows a figure wearing a long dress. Two curving lines encircling the rounded belly appear to mark the waistline of the garment, possibly denoting a belt. Details of the dress are portrayed by two columns of diagonal lines intersecting in the middle of the garment, evoking folds. Both columns consist of three lines. The dress reaches the ankles, ending in horizontal lines. The feet are separated by a vertical line and face forward from the body at a sharp angle. The base is open and the mold is broken at the tip, only partially preserving the guideline for the feet.

Zoomorphic Figurines and Vessels (Cat. Nos. 28–50)

Solid Zoomorphic Figurines (Nos. 28–34)

28. Equid figurine, head

Reg. No. 62183; Locus 4230 (brick debris); Area B; Stratum B-5a (IV); level 90.98 m (Fig. 34.4:28; Photo 34.26)

H 2.7 cm, L 2.5 cm, Th 1.5 cm; solid, handmade; light brown clay with light-gray core and small dark gray inclusions

The head is broken below the neck. The tip of the right ear is chipped and the left ear is missing. The right ear is small and pointed, with an incision to portray the concave interior. A sharp ridge



a



b

Photo 34.25. Cat. No. 27 (1:1) a: the mold as found; b: modern cast



Photo 34.26. Cat. No. 28 (1:1)

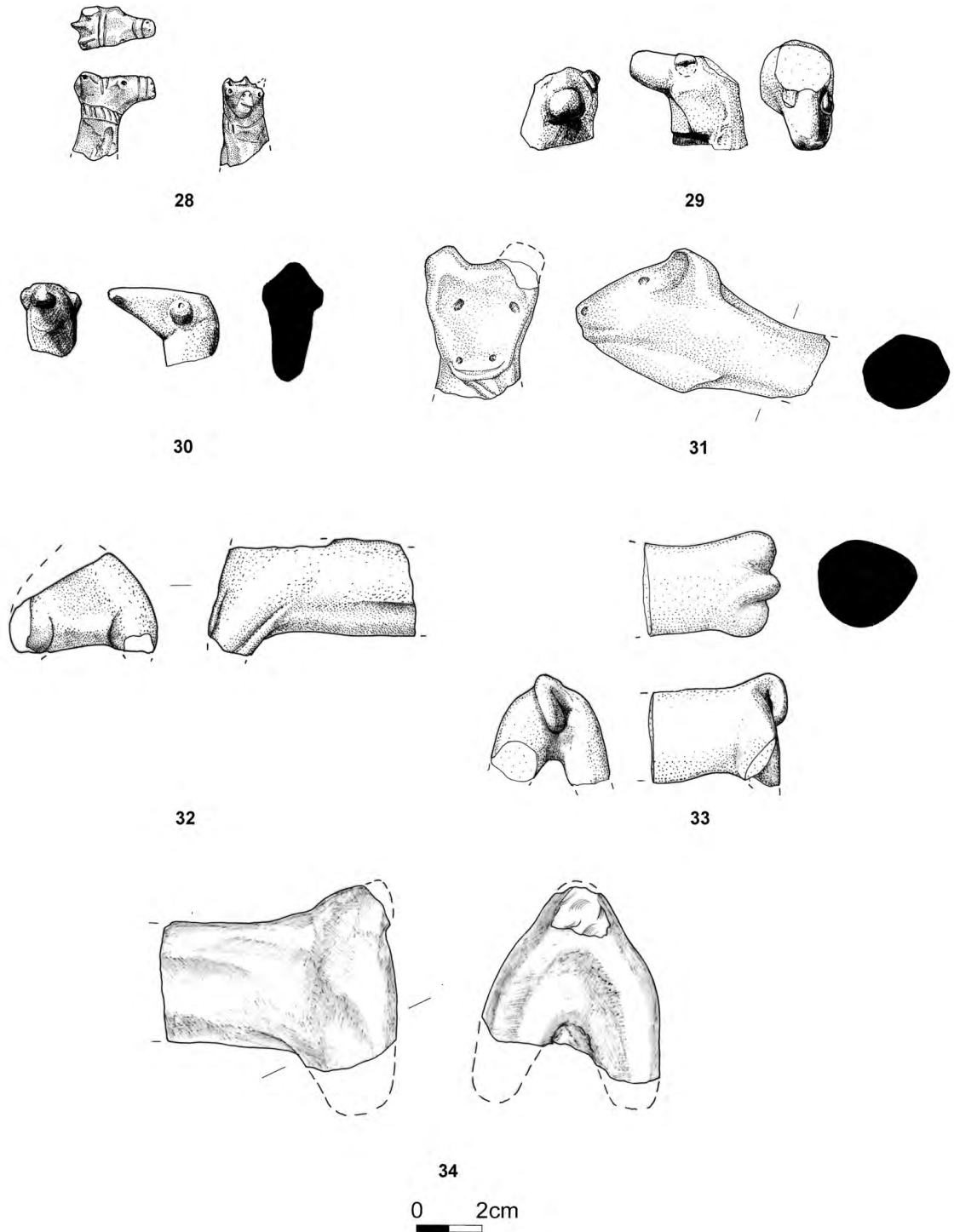


Fig. 34.4. Zoomorphic figurines, Cat. Nos. 28-34

between the ears depicts the mane, but it does not continue to the back of the neck. Immediately below the brow, on the sides of the head, there are pierced bulging eyes. The face is elongated with a

broad and flat forehead, tapering to a long narrow muzzle. Two punctures at the tip of the muzzle mark the nostrils and the mouth is shown with a broad horizontal incision. The rounded muzzle is

slightly pinched from the sides, creating a very naturalistic shape. Two sets of deeply incised lines on the forehead and on top of the muzzle depict the bridle. The neck is encircled with a band of two incised lines with short diagonal lines between them, possibly representing reins.

29. Equid (?) figurine, head

Reg. No. 11119; Locus 1132 (accumulation on floor); Area A; Stratum A-3 (IIIA); level 88.65 m (Fig. 34.4:29; Photo 34.27)

H 3.1 cm, L 3.4 cm, Th 2.2 cm; solid, handmade; light brown clay with gray core and dark gray inclusions



Photo 34.27. Cat. No. 29 (1:1)

The head is broken below the neck and at the top. It is not clear if there were ears, since the entire area is missing. The head is elongated and tapers to form a muzzle, which is flat and slightly turned upward. Bulbous eyes are set high up on either side of the forehead. The eyes are slightly chipped and made of rounded applied clay pellets, pierced in the middle. A thin horizontal line is incised on the neck, perhaps representing reins. There is no trace of a mane.

30. Bird figurine, head

Reg. No. 16637; Locus 1647 (accumulation); Stratum E-1a-b (IV-V); sanctuary courtyard; level 72.18 m (Fig. 34.4:30; Photo 34.28)

L 3.8 cm, H 2.4 cm, Th 1.9 cm; solid, handmade; light brown clay with brown core and gray, brown and white inclusions

The head is broken below the neck and the eyes



Photo 34.28. Cat. No. 30 (1:1)

are slightly chipped. There are remains of light encrustation or whitewash and the surface appears burnished. The head is small and rounded with a very long and slender beak that broadens and flattens towards the end, pointing slightly upwards. The eyes are round clay pellets applied to both sides of the head. The pupils are pierced, although very worn. The neck is narrow.

31. Bovine figurine, head

Reg. No. 84432; Locus 8444 (destruction debris); Area C; apiary; Stratum C-1b (V); level 86.00 m (Fig. 34.4:31; Photo 34.29)

H 4.7 cm, L 7.9 cm, Th 3.5 cm; solid, handmade; light gray clay with white and gray inclusions



Photo 34.29. Cat. No. 31 (1:1)

The head is broken below the neck and the ears are chipped. The face is oval with a flat and broad forehead. The ears are short, broad and set on the sides of the head. No horns are depicted. The eyes are portrayed with shallow piercing. Two punctures at the tip of the muzzle mark the nostrils and the mouth is shown with a broad horizontal incision. The neck is long, broad and round in section. A u-shaped fold, almost certainly depicting a dewlap, extends from the tip of the chin to the upper part of the neck.

32. Quadruped figurine, hindquarters

Reg. No. 26462; Locus 2625 (brick debris); Area E; sanctuary courtyard; Stratum E-1a (IV); level 72.48 m (Fig. 34.4:32)

H 3.3 cm, L 6.4 cm, Th 3.0 cm; solid, handmade; orange-light brown clay with light brown core and gray, white and black inclusions

The figurine is broken from mid-section. The right leg is almost completely missing; half of the left leg survives. There is a large shallow breakage on the right side of the body and on the back where the tail would have been. The body is schematic and round in section.

33. Quadruped figurine, hindquarters

Reg. No. 44360; Wall 4425 (dismantling wall); Area C; Stratum C-1a (IV); level 87.05 m (Fig. 34.4:33; Photo 34.30)

H 3.2 cm, L 4.3 cm, Th 2.9 cm; solid, handmade; fine, well-levigated reddish-brown clay.



Photo 34.30. Cat. No. 33 (1:1)

The figurine is broken from mid-section. The left leg and half of the right leg are missing. The rump is slightly raised. A short tail, formed from a folded clay coil, rises up from the rump and descends between the legs. The body is schematic and round in section.

34. Quadruped figurine, hindquarters

Reg. No. 114464; Locus 11460 (sub-floor fill); Area C; Building CP; Stratum C-1a (IV); level 85.91 m (Fig. 34.4:34)

H 5.7 cm, L 7.0 cm, D of body 3.7 cm; solid, handmade; brown-gray clay, brown-gray encrustation, gray inclusions

The figurine is broken at mid-body. It shows a very large hindquarters of a quadruped with stumps of legs; a relatively small tail protrudes slightly upward. The body is round in section.

Hollow Zoomorphic Vessels (Nos. 35–50)

35. Equid vessel, head

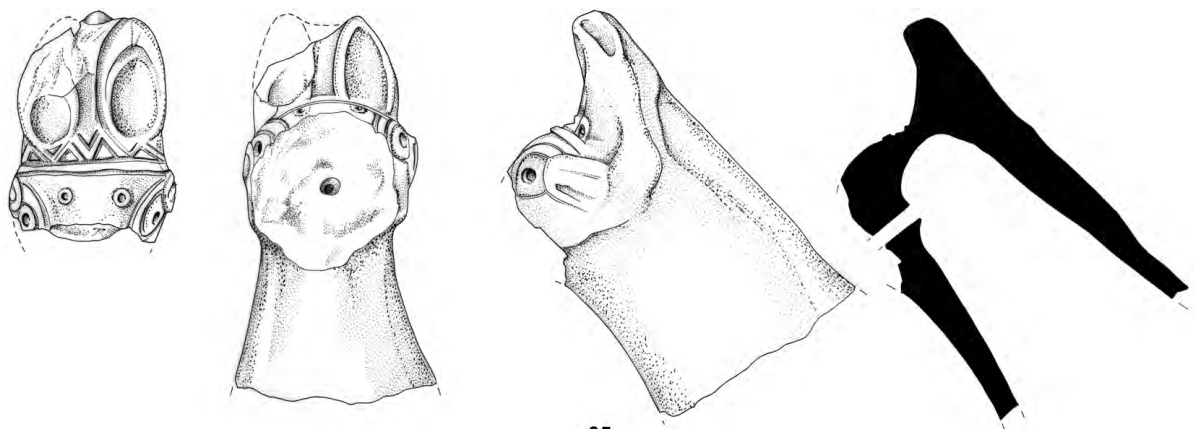
Reg. No. 84448; Locus 7505 (occupation debris on floor); Area C; Building CY; Stratum C-2 (VI); level 85.26 m (Fig. 34.5:35; Photo 34.31)

H 10.7 cm, W 4.2 cm, Th 6.3 cm; hollow, mold-made; brown clay with large white and gray inclusions.

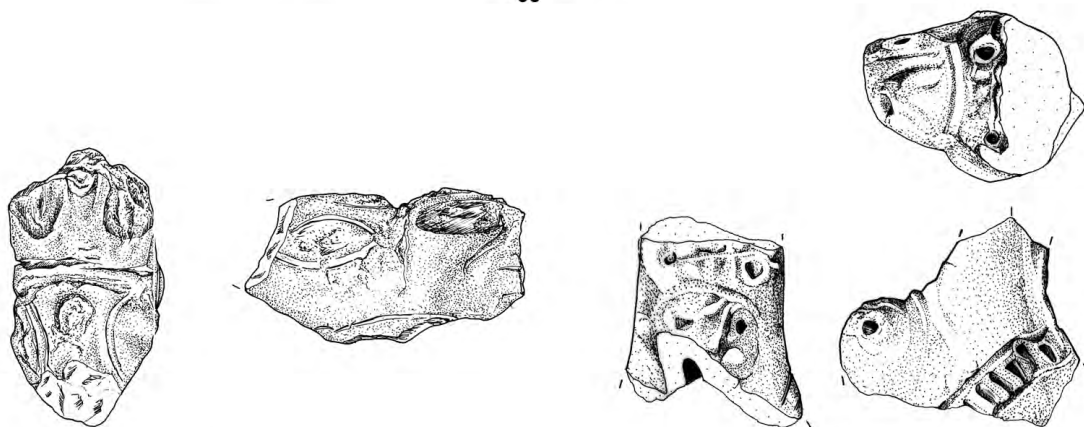
The head is broken below the neck and the muzzle is broken off. A narrow spout is pierced through the center of the muzzle. Half of the right ear and the tip of the left ear are fractured off. The face is foreshortened,⁵ quite broad and almost globular. On the back of the neck there is a ridge of clay, probably representing the mane. The ears are symmetrical and disproportionately large. The inner cavity of the ear faces forward and is hollowed out in a naturalistic manner. The ears join the flat forehead at a sharp angle. Large oval-shaped eyes are delineated with double lines and emphasized by deep piercing. There are two shallow indentations on the forehead between the eyes that must denote



Photo 34.31. Cat. No. 35 (1:1)

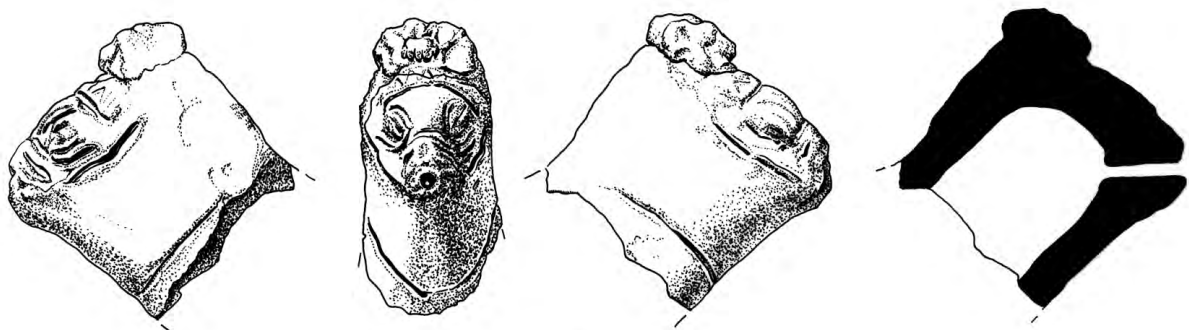


35



36

37



38



39

0 2cm

Fig. 34.5. Zoomorphic vessels, Cat. Nos. 35–39

decoration, for they are not part of the horse's anatomy. An elaborate browband is molded on the forehead; it is part of a bridle, decorated with double lines and a triangular pattern. The browband joins wide side straps or blinders, which are partially covering the eyes and decorated each with two incisions. Since the muzzle is broken, we have no trace of the rein straps.

36. Equid vessel, head

Reg. No. 46414; Locus 1647 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 71.59 m (Fig. 34.5:36; Photo 34.32)

H 5.6 cm, L 6.1 cm, Th 4.1 cm; hollow, mold-made; coarse light brown clay with gray core and gray inclusions

The head is broken at the top of the neck. Part of the muzzle and half of the ears are broken off. The surface is very worn and covered with light encrustation. The face is elongated with well-defined large ears. The inner cavity of the ears appears to be incised. The face is quite broad and the forehead is flat, with two incised lines denoting the browband. Large oval-shaped eyes are set just below it, delineated by double lines and emphasized by small holes. There are remains of decoration on the forehead between the eyes, formed by a round piece of clay (not shown in the drawing). The bridle is depicted as an incised line running under and alongside the eyes. The mane is depicted with an added, pinched clay ridge between the ears and along the neck. Two horizontal incisions decorate

the mane. The reins might be depicted as an incision meeting the mane on the left side of the neck. Although the head is hollow, there are no remains of a spout.

37. Equid (?) vessel, head

Reg. No. 26484; Locus 1647 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 71.94 m (Fig. 34.5:37; Photo 34.33)

H 5.0 cm, L 6.0 cm; Th 4.3 cm; hollow, mold-made (?); brown clay with gray core and some red, gray, and black inclusions

The head is broken below the neck; the muzzle is broken off and the ears are missing. There are traces of red slip on the worn-out surface, which is covered with encrustation. The face is crude, slightly bulbous and foreshortened. A slightly raised ridge of added clay at the back of the head, between the broken ears, depicts the mane. The eyes are set high, under the ears, marked by deep piercing and encircled with an incised line. The nostrils are marked by deep punctures. The bridle is shown in some detail as two incised lines that run over the muzzle, below the eyes. Reins are shown



Photo 34.32. Cat. No. 36 (1:1)



Photo 34.33. Cat. No. 37 (1:1)

on the neck as two parallel incised lines, joined by multiple short vertical lines.

38. Equid vessel, head

Reg. No. 41013; Locus 1222 (pit); Area B; Stratum B-1 (I and mixed); level 89.52 m (Fig. 34.5:38)

H 5.9 cm, L 5.5 cm, Th 5.7 cm; hollow, handmade (?); coarse reddish-brown clay with large white, red, and gray inclusions

The head is broken below the neck; the muzzle and the tips of the ears are chipped off. There is a modern break along the base of the ears. The head is foreshortened and narrow. The ears are large and the inner part is depicted by an indentation. The mane is represented by a narrow ridge of added clay along the neck. A rounded pellet between the ears, incised with short vertical lines, represents the end of the mane falling onto the brow. The eyes are large and emphasized by incised lines both around them and on their interior. The spout is narrow and round. The bridle is depicted by pairs of incised lines framing the face: a broad browband decorated with a zigzag pattern above the eyes, a noseband below them, and cheek-pieces on the sides of the face. A separate incised line encircles the lower neck and the mane, probably representing reins or a martingale.

39. Equid vessel, head

Reg. No. 44080; Locus 4405 (brick debris); Area C; Building CA; Stratum C-2 (VI); level 86.13 m (Fig. 34.5:39; Photo 34.34)

H 1.6 cm, L 3.0 cm; Th 1.7 cm; hollow, handmade; brown-orange clay with light gray core and some white and gray inclusions

The face is partially intact, but much of the head is missing. The front of the head is flat and tapers to form the muzzle. The eyes are indicated by small perforations. The muzzle is round; above it, the nostrils are indicated by small punctures. The bridle is depicted with painted red lines above and below the eyes; one horizontal line connecting the two survives on the cheek below the right eye.



Photo 34.34. Cat. No. 39 (1:1)

40. Equid (?) vessel, head

Reg. No. 14193; Locus 1439 (brick debris); Area C; Building CK; Stratum C-1a (IV); level 87.59 m (Fig. 34.6:40; Photo 34.35)

H 5.7 cm, L 6.7 cm, Th 4.2 cm; hollow, handmade; light brown clay with gray core and some large white and gray inclusions

The head is broken at the top of the neck. The tips of the ears and the left side of the muzzle are slightly chipped off. The surface is possibly burnished, but covered in encrustation. The ears are long and pointed. The face is slender and elongated. The forehead is flat with large and bulbous eyes set



Photo 34.35. Cat. No. 40 (1:1)

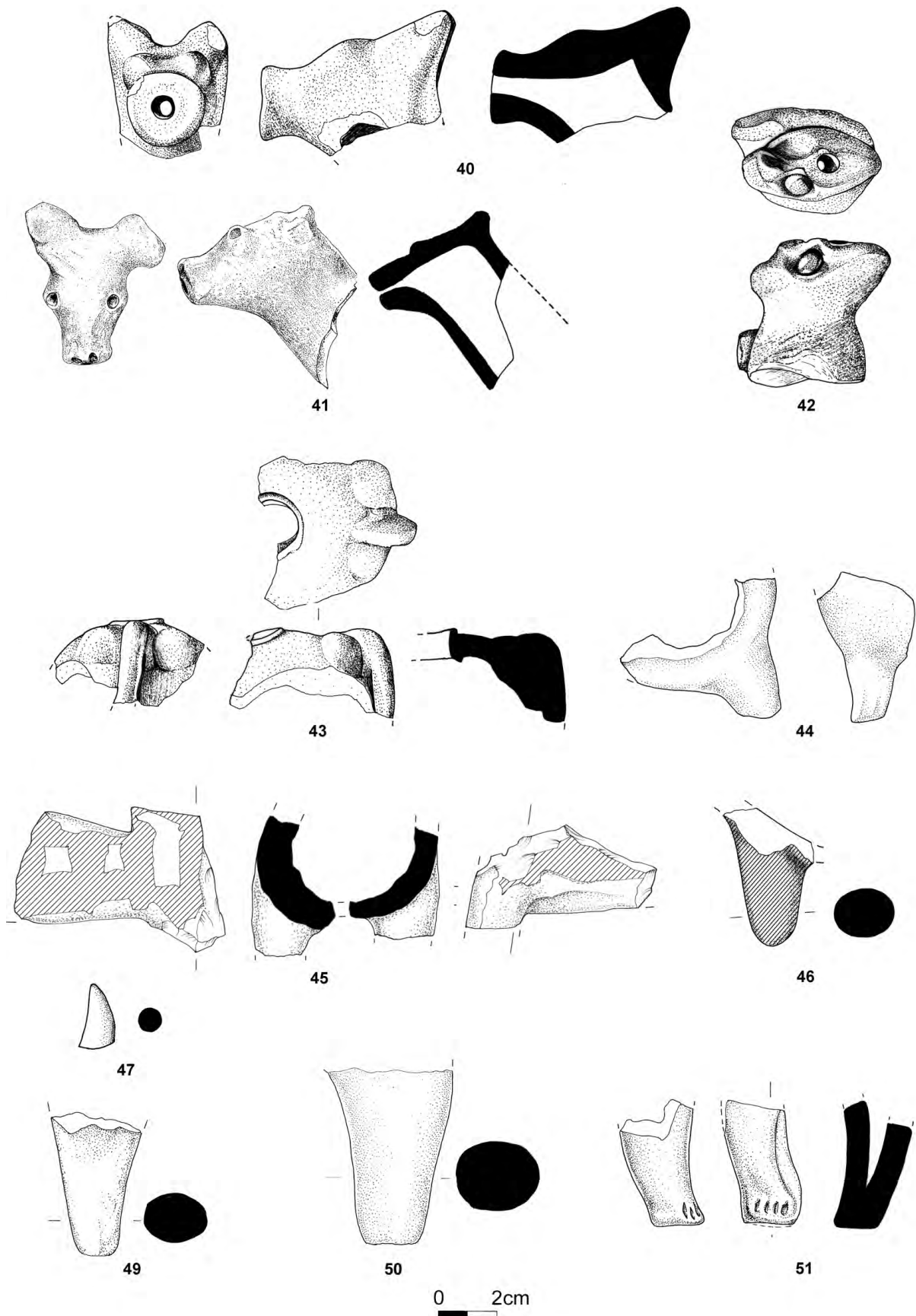


Fig. 34.6. Zoomorphic vessels, Cat. Nos. 40-51

high up on the sides of the head. The muzzle is wide and flat at the tip.

41. Bovine vessel, head

Reg. No. 56179; Locus 5624 (fill); Area E; Stratum E-1b-a (V-IV); level 72.29 m (Fig. 34.6:41; Photo 34.36)

H 4.5 cm, L 5.1 cm; Th 2.8 cm; hollow, wheel-made(?) with handmade details; light brown clay with some black and gray inclusions



Photo 34.36. Cat. No. 41 (1:1)

The head is broken below the neck. The ears and horns are partially chipped away. The head is oval shaped with a flattened front. The large, flat broad ears and horns lean slightly backwards. A gentle fold could have been intended to separate the horn from the ear. Pierced bulging eyes protrude from the sides of the face beneath the ears. The muzzle is relatively small. The nostrils are marked by two small perforations.

42. Bird (?) vessel, head and part of body

Reg. No. 14143; Locus 1412 (brick debris); Area C; Building CK; Stratum C-1a (IV); level 87.81 m (Fig. 34.6:42; Photo 34.37)

H 5.3 cm, L 6.6 cm, Th 3.6 cm; hollow, handmade; coarse light brown clay with many brown, gray and white inclusions

The top of the head is slightly chipped. The surface is covered with encrustation. The head is oval and quite symmetrical. The anterior is rounded and separated from the rest of the head by a slight indentation, possibly signifying a crest or a tuft of hair. The eyes are placed at the front of the head, separated by a clay ridge. The right eye is made of a small, round clay pellet, possibly pierced or chipped, and placed in a deep depression (left eye is missing). The lower face is pointed and beak-like.



Photo 34.37. Cat. No. 42 (1:1)

The body is bulbous and round, reminiscent of a bird. On the left side of the body there is an applied triangular ledge, broken at the tip, which may represent a wing. A break (not clearly seen in the drawing) on the opposite side probably indicates a second wing.

43. Quadruped vessel, hindquarters fragment

Reg. No. 16267; Locus 1625 (floor); Area E; sanctuary courtyard; Stratum E-1a (IV); level 72.36 m (Fig. 34.6:43; Photo 34.38)

H 3.4 cm, L 5.6 cm, Th 4.8 cm; hollow, wheel-made (?) with handmade details; light brown clay, dark brown core, small and large gray and a few large white inclusions

The surface is smooth and covered by light encrustation. The body is rounded. Additional clay is used to mold the contours of the body. A long narrow tail, broken at the tip, falls straight down behind the trunk. Two bulbous projections of clay are added on the back on both sides of the tail. A large round opening on the center of the back with a slightly raised rim serves as a filling hole.



Photo 34.38. Cat. No. 43 (1:1)

44. Zoomorphic vessel, body fragment

Reg. No. 84489; Locus 8445 (striated surfaces); Area C; Building CQ2; Stratum C-1a (IV); level 85.50 m (Fig. 34.6:44)

H 5.2 cm, W 2.9 cm, Th 5.7 cm; hollow, wheel-made with handmade details; reddish-brown clay with a gray core and gray inclusions

Wheel-made body and a solid leg, flattened at bottom.

45. Zoomorphic vessel, body and legs, two fragments

Reg. No. 11320/30; Locus 1170 (accumulation on a floor); level 87.92 m; Area A; Stratum A4' (III) (Fig. 34.6:45; Photo 34.39)

H 4.5 cm, L 7.5 cm; hollow, handmade; light brown clay, gray core



Photo 34.39. Cat. No. 45 (1:1)

Three body fragments (two of them restored) representing the torso and the beginning of two front legs. Part of a finished edge in the front indicates there had been a separately made and applied head (now missing). Red-orange bands of paint in a checkered pattern run over the back.

46. Zoomorphic vessel, body and leg fragment

Reg. No. 54261; Locus 5443 (brick debris); Area C; Building CF; Stratum C-1b (V); level 87.38 m (Fig. 34.6:46; Photo 34.40)

H 4.6 cm, L 3.3 cm, W 2.7 cm; hollow, wheel-made with handmade details; brown clay with dark and light gray inclusions

Part of a wheel-made body and a solid leg. The surface is covered with red/orange slip and gray encrustation.

47. Horn (?)

Reg. No. 32268; Locus 3212 (brick collapse); Area B; Strata B-3-2 (III-II); level 93.77 m (Fig. 34.6:47)



Photo 34.40 Cat. No. 46 (1:1)

H 2.2 cm, Th 1.2 cm; solid, handmade; fine light red clay with some white inclusions

Small horn of a zoomorphic vessel or figurine. It curves inwards and has a sharp tip. The surface is smoothed with a sharp tool.

48. Horn/ear

Reg. No. 26514; Locus 1647 (accumulation); Area E; sanctuary courtyard; Stratum E-1b-a (V-IV); level 71.89 m (not illustrated)

H 1.7 cm, W 1.0 cm, Th 0.9; solid, handmade; fine pinkish-light brown clay with gray inclusions

Horn or ear of a zoomorphic vessel or figurine. The surface is burnished with red slip or paint, with remains of white wash or light encrustation.

49. Leg

Reg. No. 54070; Locus 5426 (destruction debris); Area C; Building CF; Stratum C-1a (IV); level 87.19 m (Fig. 34.6:49; Photo 34.41)

H 4.9 cm, L 3.8 cm, Th 2.9; solid, handmade; light brown clay with gray core and white, dark and light gray inclusions

Leg of a zoomorphic vessel or figurine.



Photo 34.41. Cat. No. 49 (1:1)

50. Leg

Reg. No. 84573/6; Locus 8462 (fill); Area C; Stratum C-2-1b (VI-V); level 86.27 m (Fig. 34.6:50)

H 6.1 cm, L 4.2 cm; solid, handmade; brown clay with dark-brown core and some white and gray inclusions.

Large leg (?) perhaps from a zoomorphic vessel or figurine.

Unidentifiable Fragments (Nos. 51-57)

51. Leg?

Reg. No. 62195; Locus 6209 (fallen bricks); Area B; Stratum B-5 (V-IV); level 92.78 m (Fig. 34.6:51)

H 4.2 cm, W 2.1 cm, Th 2.3 cm; hollow, handmade; light brown clay with light gray core and gray inclusions

Leg fragment, possibly of a zoomorphic or anthropomorphic figurine. The toes are separated by four incisions. The surface is worn, with traces of red paint. The leg is formed by folded clay; a hollow cavity inside may be accidental. The left edge is broken.

52. Figurine fragment?

Reg. No. 78056; Locus 7801 (debris); Area D; Stratum D-1a (IV); level 87.24 m (Fig. 34.7:52)

H 3.5 cm, W 2.6 cm, Th 2.3 cm; solid, handmade; reddish-brown clay with light brown core and red and dark gray inclusions

Cylindrical fragment of clay, broken on one end. It resembles legs of zoomorphic figurines, but a shallow depression on the tapering end is peculiar. It is possibly part of a pottery vessel.

53. Zoomorphic vessel fragment?

Reg. No. 44375; Locus 4428 (brick debris); Area

C; Building CH; Stratum C-1b (V); level 85.17 m (Fig. 34.7:53)

H 4.3 cm, W 3.2 cm; hollow, wheel-made with handmade details; light brown clay with dark gray and orange inclusions

Fragment of a hollow vessel. A curving clay coil is applied to the rounded surface of a wheel-made body part, representing a hand or, more likely, a tail.

54. Figurine fragment?

Reg. No. 70251; Locus 7042 (topsoil); Area J; level 83.92 m (Fig. 34.7:54)

H 3.6 cm, W 2.6 cm; solid, handmade; powdery orange clay with dark gray core and light gray inclusions

Cylindrical fragment of clay, broken on one end; possibly burnt. The finished 'base' is not completely flat, but is stable.

55. Figurine fragments?

Reg. No. 62449; Locus 6201 (topsoil); Area B; level 90.60 m (not illustrated)

H 4.7 cm; solid, handmade; dark reddish-brown clay

Two small non-joining fragments made of similar clay. The larger fragment might be a rounded body broken on one end, with small protrusions on the sides. The surface seems burnt.

56. Figurine fragment?

Reg. No. 62579; Locus 6274 (accumulation); Strata B-7-6 (VII-VI); level 90.19 m (not illustrated)

H 3.0 cm, W 2.8 cm, Th 2.2 cm; solid, handmade?; fine pinkish clay with some dark gray and white inclusions

Fragment of clay, broken on three sides, with two thick circular, deeply incised or molded (?)

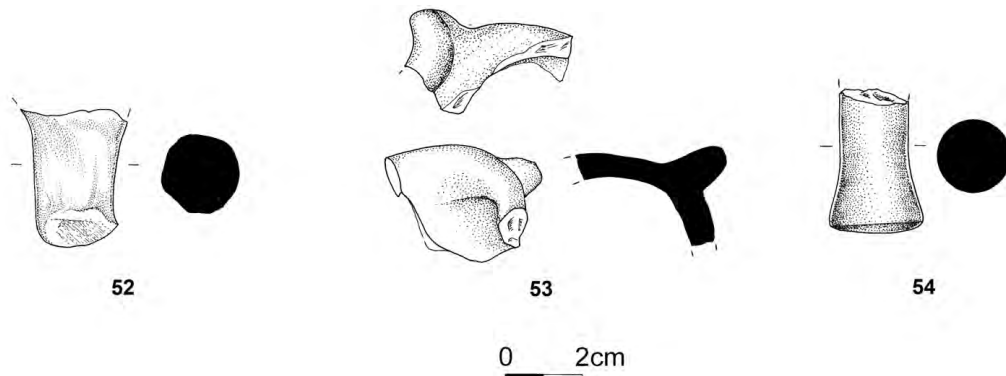


Fig. 34.7. Figurines and zoomorphic-vessels fragments, Cat. Nos. 52-54

bands, perhaps portraying a hand of a human figurine with a bracelet on the wrist.

57. Figurine fragment?

Reg. No. 16117; Locus 1607 (brick debris); Area E; sanctuary courtyard; Stratum E-1b-a (V–IV); level 72.34 m (not illustrated)

H 2.7 cm, W 2.8 cm, Th 2.5 cm; solid, handmade; reddish-yellow clay with many small black, white, and gray inclusions

Fragment of clay with a rounded top and a flat, pointed part extending to the side, slightly chipped and with an incised line below it.

Discussion

It is important to note that there is no updated comprehensive catalogue of Iron Age figurines from northern Israel, although there are studies that focus on selected types and their significance or on complete (individual) figurines. Fragments, which in fact comprise the majority of the finds, are often neglected. The only catalogue currently available is the unpublished Ph.D. dissertation of Holland (1975), written well before the wave of new and renewed excavations in the region, including Tel Rehov, Beth-Shean, Hazor, Megiddo, Tel Kinneret and Bethsaida, among others. A more updated list of anthropomorphic figurines from the region was compiled by Kletter (1996: 252–285), although it too was written before these excavations took place and is not exhaustive. The present study thus comprises an important group of Iron Age II figurines and zoomorphic vessels from northern Israel, as it encompasses both complete and fragmentary examples of various types, most of which were recovered from well-dated contexts.

Anthropomorphic Figurines

Twenty-six figurines (Nos. 1–26) at Tel Rehov are defined as anthropomorphic. The main type is the plaque figurine, with only isolated examples of pillar figurines and horse riders. Plaque figurines are made of relatively thin, solid lumps of clay that are pressed into a single mold from the front. Usually, the back remains crude and flattened and the figurines are not freestanding. Pillar figurines are made in the round and are freestanding. Their bodies can be solid and handmade or hollow and wheel-made. Their heads are either handmade or made separately from the body, with the face

commonly pressed in a single mold. While Judean pillar figurines are perhaps the best known, the same technique was used all over the Southern Levant. Horse-and-rider figurines are usually solid and can be made completely by hand or have mold-made faces.

Most of the Rehov anthropomorphic figurines portray females. Exceptions are two horse-rider figurines (Nos. 23–24), commonly perceived as depicting men. Two leg fragments are insufficient to identify sex (Nos. 25–26). Theoretically, the sex of heads without bodies can be questioned, but in practice, there are very few known male clay figurines (except horse riders) in the Iron Age versus the great popularity of female figurines.

The majority of the anthropomorphic figurines are mold-made (Nos. 1–22); only four are made by hand (Nos. 23–26). The plaque technique is dominant (Nos. 1–20; 27 [mold for plaque figurines]). Pillar figurines are represented only by one mold-made head (No. 21), while another head (No. 22) is possibly, but not certainly, a pillar figurine.

Female-Drummer Plaque Figurines (Nos. 1–9)

The most frequent type of anthropomorphic plaque figurine at Tel Rehov depicts a woman playing a drum. Drummer figurines from the Southern Levant have been recently studied by Paz and Sugimoto. Paz (2007: A1–A65) lists 65 examples and Sugimoto (2008: N1–T21), 55.⁶ Both included the Tel Rehov drummer figurines (Paz 2007: A23–30; Sugimoto 2008: N22–28), except No. 9, which is published here for the first time.⁷

There has been much controversy in the past about the nature of the round objects held by these figures, debating between tambourines, drums, cakes or platters. Largely, this reflects a misunderstanding; the figurines hold the object flat against the chest, a position thought unsuitable for drumming. Tadmor (2006) has shown that this position derives from the limitation of the molding technique and signifies an artistic convention rather than a realistic depiction. Currently, most scholars, the authors included, agree that these figures hold drums (Paz 2007: 72–74; Sugimoto 2008: 24–25).

Two major types of drummers are defined at Tel Rehov: naked (No. 3) and partially clothed (Nos. 4–6). The details of the molding indicate that at least five different molds were used for the Tel Rehov drummers (three for the clothed type, one

for the naked type, and one for the either clothed/naked No. 8).

The significance of the two types is not clear. Keel and Uehlinger (1998: 163–164, 332) suggested that there was a gradual shift during the Iron Age in the iconography of the female figure from naked to clothed. However, this does not seem to be the case at Tel Reḥov, where both types co-existed. At other sites as well, the naked and clothed figurines seem to be contemporary (Paz 2007: 53). Plaque figurines of female drummers became popular during the 10th–9th centuries in northern Israel, appearing also in Transjordan (Paz 2007: A47–A63; Sugimoto 2008: T1–T21; for drummers in Judah, see Kletter and Saarelainen 2011). One drummer figurine from Hazor was found in a pit dated by the excavators to the Iron Age I. However, Tadmor, who published this figurine, dated it typologically to the 9th–8th centuries, perhaps on account of the fact that no Iron I comparisons are known (Tadmor 2012: 481, Fig. 7.2.1).

The drums have been sometimes classified as large or small (Kletter 1996: 34; Daviau 2001: 322–323); they can be located at the side of the chest or, when at the center, they may signify cymbals. All the figurines from Tel Reḥov hold the drum on the left side of the chest. However, the drum size should be defined in relation to the body, which also varies in size. At Tel Reḥov, whenever data is available, the diameter of the drum is roughly half the width of the shoulders. This is true for most drummer plaques (Sugimoto 2008: 19–23).

Three of the naked drummers (Nos. 1–3) are identical and almost certainly come from the same mold. According to Paz, Nos. 1 and 3 show marks of attachment to a larger object, possibly an altar or a cult-stand (Paz 2007: A23–25). Similar drummer figures are known from a shrine model from the Kerak region (ʿAmr 1980: 95, Fig. 104; Paz 2007: A59–A60, Fig. 2.3:7). However, the backs of the Tel Reḥov figurines are finished, smoothed and curving (especially No. 3) and thus, it is unlikely that they were attached to another object. An additional eight figurines from Tel Reḥov belonged to altars, having been attached to the front or standing in apertures (Chapter 35, Cat. Nos. 1, 5e–g, 6a–b, 7, with discussion). See also Notes 1 and 6 in the present chapter. Figurines Nos. 1 and 3 show a spiral motif that runs down at the center of the body from the edge of the drum to the belly. Its meaning is unknown; perhaps it represents

a tassel or a loop handle that enabled carrying the drum. This feature is known only on naked drummer plaques, for example from Megiddo (May 1935: Pl. 28:M5418, Stratum V); Beth-Shean (Rowe 1940: Pls. 35:20; 64A:2: lower right; James 1966: Fig. 111:6; Stratum Lower V); Tell el-Farʿah (N) (de Vaux 1952: 572, Pl. 15: 14; Chambon 1984: 74, Pl. 63:3, Level VIIId, 9th–8th centuries BCE) and Hazor (Yadin et al. 1960: Pls. 126:14, 163:3, Stratum VIII); see also examples from Hesban (Dabrowski 2009: Fig. 5.1) and Amman (Mansour 2005: Nos. 28, 31).

Figurines with headdresses similar to Nos. 1–3 were found at Megiddo (May 1935: Pl. 27: M1138; 10th–9th centuries BCE) and Tel Hadar (Kletter 1996: 5.V.1.29; Paz 2007:A41, Fig. 2.2:9, 10th century BCE). Although excess clay around the body is trimmed from the plaque figurines, a narrow ledge is left around the head and the neck. Paz (2007: A23–25) interprets the excess clay on the heads of the Reḥov figurines as representing a veil. Some drummer plaque figurines from Gezer do appear to wear a veil or a scarf (Macalister 1912a: 414, Fig. 499; 1912b: Pl. 221:2). However, Amiran (1967: 99) and Beck (1999: 390) noted that the figurines from Gezer were made by an ivory carver and that their detailed headdresses are paralleled in the Nimrud ivories. In Reḥov figurines Nos. 1–3, the clay ledge around the head is plain.

At least the lower body of the drummers Nos. 4–6 appears to be dressed; they were made with several molds. No. 4 is identical to a figurine from Beth-Shean (Glueck 1945: Fig. 83, right; James 1966: Fig 112:5, Stratum Upper V) and was probably produced in the same mold (Paz 2007: A2, A27; Sugimoto 2008: N1, N22). They are perhaps paralleled by a figurine from a tomb at Megiddo (Schumacher 1908: Fig. 71) and two figurines from Amman (Mansour 2005: No. 29, Iron II; Dornemann 1983: Pl. 89:3, surface find). Two more figurines may belong to this group as well, one from Irbid (Dajani 1966: 90, No. 16, Pls. 33:16, 38:16) and the other from Delhamiya (Beck 1999: Fig. 7.7:6, although the published drawing is not very detailed).

The Tel Reḥov and Beth-Shean figurines are not large; Cornelius (2004: 25) estimated that plaques are generally 4.5–13 cm in height, while Tadmor (1982: 140) gave an estimate of 12–20 cm. This range may also relate to different generations of figurines, wherein wherein each successive

generation is smaller because the molds and figurines dry (Kletter 1996: 51–52).

Figurine No. 5 is larger than the other clothed drummers and has a good parallel at Tell el-Far‘ah (N) (de Vaux 1957: Pl. 11b:1; Chambon 1984: Pls. 63:2; 84; Level VIIb); they may have been produced in the same mold (Paz 2007: A26; Sugimoto 2008: N23). Yet another figurine of this group was found at Amman (Mansour 2005: No. 43). Another figurine similar in size and decoration of the drum comes from Tel ‘Amal (Levy and Edelstein 1972: Fig. 17:7, Level IV).

Figurine No. 6 resembles Nos. 4–5 in style, sharing the lower-body decoration of horizontal bands (although that of No. 6 is simpler). Beck (1999: 388–390) interpreted these bands as tight-fitting skirts or sashes made of cloth. Skirts seem to be the best option, based on No. 4 and 5 and their parallels, where the garment ends at the waist. Among plaque figurines, such garments are known mainly on drummers. Paz notes three comparisons from Tel Dover (Paz 2007: A37, A39–A40; cf., a figurine from Jatt, Horowitz 2001: 1*–2*). Some figurines depicting a woman holding a child appear to have similar skirts (Crowfoot, Crowfoot and Kenyon 1957: Pl. 12:8, Fig. B:6; see also Pl. 12:6–7a–b; Chambon 1984: Fig. 63.4, Pl. 84). Clothed drummer figurines have a disproportionately narrow lower body, which is, to a lesser extent, a feature of all drummer plaques, attributed to artistic convention (Beck 1999: 388).⁸

Figurine No. 7 is larger and probably made in a different mold. It is too worn and broken for detailed classification. The same is true for No. 8; one cannot say if it was naked or clothed, but the molding closely resembles that of No. 9 (cf., a drummer from Hesban; Dabrowski 2009: Fig. 5.1). The style of No. 8 is also quite similar to Nos. 1 and 3, although the necklace is different.

Paz (2007) focused on issues of gender. In her view, the drum was a feminine instrument and drummer figurines were part of female fertility cult, as opposed to the male-dominated official cult. They perhaps represented priestesses of Asherah in a ritual which was practiced only in northern Israel. In her view, the differences in figurines between Judah and northern Israel indicate different religious customs or even different ethnicities. However, there are drummer figurines in Judah too, so there is no need for assuming different customs (Kletter and Saarelainen 2011). It is also difficult to

accept the dichotomy drawn by Paz between male and female, official and unofficial cult. As for the “fertility cult”, it is hard to see any direct link between drummer figurines and fertility.

Sugimoto (2008) related the figurines to biblical monotheism. In his view, drummer figurines relate to the cult of Astarte, although they do not portray the goddess directly. In northern Israel, these figurines indicate an early, incomplete stage of monotheism, which developed further only later, in Judah. This is not the place for a detailed discussion of this issue. Yet, not only is the term “monotheism” very complex, and the related biblical materials difficult and open to various interpretations, but it is also doubtful whether small clay figurines can resolve such issues. The Hebrew bible does not mention clay figurines, or if it does, in terms that we cannot decipher. Furthermore, to sustain the theory that late Iron Age Judah is “more monotheistic” than the kingdom of Israel in the 10th–9th centuries, Sugimoto detaches the Judean Pillar Figurines from Asherah. Thus, small female clay figurines are interpreted in a contradictory way, both as evidence for and against monotheism.

Woman-and-Child Female-Drummer Plaque Figurine (No. 9). One of the most interesting of the Tel Rehov plaque figurines is a female-drummer holding a child, discussed separately because of its uniqueness. The head resembles those of Nos. 1–3, but differs in other molded details. Similar heads were found at Tell es-Sa‘idiyeh (Tubb 1988: 37, Fig. 12, 10th–9th centuries BCE) and Tell Deir ‘Alla (Franken and Franken-Battershill 1963: Pl. 15a, right); perhaps the Tell es-Sa‘idiyeh and Tell Deir ‘Alla heads were produced in the same mold (Kletter 1996: Appendix 4.II.23).

The closest parallel comes from Beth-Shean (Rowe 1940: Pl. 35:20; 64A:2; James 1966: Fig 111.6). It is naked, and if the Rehov figurine was made in the same mold, it was naked too. They both show a woman holding a child on her left hip, perhaps suckling. Both were manufactured in a mold as female drummers. After molding and before firing, most of the drum was cut out and replaced with a handmade child, applied to the torso, made in the same style as the woman. The potter fashioned an applied arm for the woman to hold the child, to replace the arm cut out when adding the child; cf., a drummer from Megiddo, which appears to have an added arm (May 1935: Pl. 27:M810).

In a previous discussion, one of the authors (Kletter 1996: Appendix 5.V.7.3) noted briefly that the molding of the Beth-Shean figurine mentioned above resembles that of a drummer. Scholars who recently discussed the woman-and-child figurines from Beth-Shean and Rehov have treated them as a combined form: that is, as a woman holding both a drum and a child (Paz 2008: A5; Sugimoto 2008: N31, 38, 82). Beck (1999: 390) suggested that figurines holding a drum and a child indicate a link between the two types and emphasized their role in the fertility cult. Paz (2007: 94–95) followed Beck, seeing both drum and child in relation to female fertility and sexuality. Sugimoto (2008: 38, 82–83) related this type to the Persian-period *Dea Tyria Gravida* (cf., Culican 1969).

While it is possible that the woman, the child and the drum all signify fertility, this conclusion must be treated with caution, as almost anything can be understood as conveying fertility. However, the Rehov child is not merely an addition, but is rather a crude modification of the original drummer figure. The child *replaces* the drum and is perhaps breast-fed. That a small part of the drum is left exposed should not obscure this extreme alteration. Women cannot hold a child and play a drum at the same time. We suggest that the potter did not attempt to convey a double meaning but, lacking a mold for a woman and child figurine, used an existing drummer mold and modified it. The potter did not try to maintain the drum, which could have been done by adding the child to the woman's back, hip, belly or the opposite side of her chest.

This modification raises a host of questions. If the drummer figurines represented a goddess, were potters free to alter them at will? Or did drummer figurines portray mortal musicians? Why did the potter add the child? Was it in answer to a specific wish, possibly made by a childless customer? If so, why did child-bearing figurines remain so rare in the Iron Age, as one would expect this to be a more common practice? One cannot answer these questions at present.

Other Anthropomorphic Mold-made Figurines (Nos. 10–13)

The shape and molding of No. 10 are exceptionally realistic. It bears a resemblance to some later Cypriot figurines (i.e., Karageorghis 1999: 20, Fig. 20). No exact comparisons were found.

The remains of a wide clay background most

likely distinguish the heads, Nos. 11–12, as plaque figurines. The hairstyle of No. 11 is similar to a plaque drummer from Megiddo (May 1935: Pl. 27, M810) and a head from Amman (Mansour 2005: No. 40). No. 12 resembles figurines from Hazor (Yadin et al. 1960: Pl. 76:12, 163:2; Tadmor 2012: Fig. 7.2:1).

Figurine No. 13 continues the tradition of Bronze Age plaque figurines, with both hands clutching the breasts (Holland 1975: Type C.II.b; Cornelius 2004: Type C.2a; 2007a: Type 2.1). An almost identical figurine comes from Megiddo, Stratum IV (May 1935: Pl. 28, M5376).

Woman and Child Plaque Figurine (No. 14)

Figurine No. 14 depicts a woman holding a child (cf., No. 9 above). This quite rare type of plaque figurine is commonly related to fertility (Pritchard 1943: Type VIb; Holland 1975: Type C.VII.a; Winter 1983: Type 7; Cornelius 2004: Type C.4; 2007a: Type 6). These figurines show the woman standing in a frontal pose, usually with a decorated body adorned with necklaces, armlets and bracelets and an emphasized pubic area. The child too often wears jewelry. However, No. 14 has a wide clay background and the figure lacks decoration. A similar figurine from Tell el-Wawiyat is attributed to the 13th century (Alpert-Nakhai 2014: Fig. 7; cf., Chapter 33, comments to Cat. No. 9, Photo 33.10). These two figurines may derive from the same mold, but judging by size, they are one or two 'generations' apart. Perhaps the Tell el-Wawiyat context is disturbed or our No. 14 is residual or an heirloom. Another figurine from 7th century BCE Ashkelon is roughly similar (Cohen 2011: No. 93; Press 2012: No. 66).

The naked woman and child is a quite popular motif in the Beth-Shean region during the Iron Age. Roughly of the same style are two nearly complete figurines from Beth-Shean Level VA (James 1966: Fig. 112.7) and Pella (Potts et al. 1988: Pl. 22:3).⁹ See also body fragments from Megiddo Stratum II (May 1935: Pl. 24, M2653), Tell es-Sa'idiyah (ʿAmr 1980: No. 47, unstratified; perhaps a drummer) and Tall el-ʿUmeiri (Late Iron II, Dabrowski 1997: Fig. 18.4–5; Herr and Platt 2002: Fig. 16.36.1834). The type possibly appears in the Late Bronze Age (Rowe 1940: Pl. 68A:4; cf., the Revadim plaques — Beck 2002a; Ornan 2007). See also another plaque figurine of a woman embracing a child from Tel Rehov Area D (Chapter 33, No. 8; it was found

in Stratum D-1 and thus could belong to the Iron IIA).

A group of related Iron Age figurines depicts an enthroned woman wearing a skirt and holding a child held on her knee. Two such fragments are known from Samaria (Crowfoot, Crowfoot and Kenyon 1957: Pl. 12:6, 8, Fig. B6). One fragment was found at Tell el-Far'ah (N) (Chambon 1984: Fig. 63.4, Pl. 84). They are often classified together with plaque figurines, but based on the position and clothing of the figure and also in terms of manufacture, they form a separate group.¹⁰ One figurine from Iron Age Deir 'Alla depicts a woman holding a child sitting on her lap with raised arms, touching her breasts. There is a projecting clay ledge at the back (Franken 1960: Pl. 13b). A similar figure appears on a fragment from Shechem (Dever 1974: 36; Beck 1999: 390).

Free-Standing Plaque Figurines (Nos. 15–16)

These fragments belong to a new type, which to the best of our knowledge, was not defined so far in the archaeological record. Although the theme of a woman with her arms pressed along the body is not new (Pritchard 1943: Type III; Holland 1975: Type C.IV.b; Cornelius 2004: C.3b; 2007a: Type 4), a peculiar technical feature sets these Tel Rehov figurines apart. When molding the figurine, clay was added at the back to create a wide base, which allows the figurine to stand without support. Although the bodies lack clearly mold-made details, their front indicates that they were mold-made; the head of No. 15 resembles the style of northern and coastal figurines and was mold-made (Kletter 1996: Appendix 5.III.1–8; for similar hairstyles and necklaces on drummers, see May 1935: Pl. 28, M5418; Paz 2007: Fig. 2.2:9). The legs of No. 15 were grotesquely shortened and appear as stumps (or indicate a sitting, crouching or kneeling position, as suggested by A. Mazar). Details were incised by hand after molding. No. 16 is generally similar to No. 15, but has fully formed legs and the base is better developed. It is also thinner and lighter, since some clay was carved off using a sharp tool, resulting in a slightly concave back.

These figurines technically resemble plaque figurines, as they are made by pressing a lump of clay into a frontal mold, yet they are freestanding like pillar figurines, which are made in the round, making them a sort of hybrid type. Flattened bases can be witnessed in other leg fragments from Tel

Rehov (Nos. 17–19). However, unlike Nos. 15–16, their bases are narrow and not very stable. Thus it is uncertain if they were freestanding.

Former publications fail to discuss such features in detail and frontal pictures and drawings do not show if a figurine was freestanding. A flattened base was recorded for a leg fragment from Megiddo, Stratum III (May 1935: Pl. 30:M878) and possibly for another from Hazor, Stratum V (Yadin 1961: Pl. 253:11); see also fragments from Amman (Zayadine 1973: 32, Pl. 20:2; Holland 1975: Type C.XI.d.1, Pl. 11:4; Mansour 2005: Nos. 34, 37, 39). For a mold-made female figurine, probably freestanding and termed a “pillar figurine”, attached to a solid clay cylinder from Tall Jawa, see Daviau 2002: Fig 2.31:1.

There has been some discussion about the positioning of plaque figurines in relation to their function and meaning. Keel and Uehlinger (1998: 97–103) suggested an upright position for all plaque figurines, which represented goddesses in their view. By this, they apparently meant that the figures were supported against a wall or a bench. Tadmor (1982; 2003) suggested that plaque figurines with a frame or a ledge, especially with hands along the body and feet facing forward, represent mortal figures on beds and were placed horizontally. Other plaque figurines, with feet pointing to the sides, could represent goddesses, magical beings, or mortal women. Although lacking the frame around the body, the freestanding plaque figurines from Tel Rehov portray a woman with hands placed along the sides of the body and feet facing forward. As they are able to stand on their own, they obviously were not horizontal. Thus, there seems to be no direct relationship between the various arm and foot positions and the meaning of the figure.

Pillar Figurines (No. 21, possibly No. 22)

When only heads of the figurines are preserved, the definition as a plaque or pillar figurine remains somewhat tentative, since heads of both can be quite similar. In the northern and coastal regions, the ears in both types are often pronounced and there is jewelry on the neck. Long hair appears to be more common than short, but curls and braids are depicted in varied ways. Heads of pillar figurines are not always fully rounded and there can be a wide ledge of excess clay around them (Kletter 1996: Appendix 5.III.1–8). The most telling feature

is a peg, proving that the head was made separately from the body and thus belonged to a pillar figurine; however, pegs do not always survive.

We may define these Tel Reḥov heads as female, based on the lack of any specific male characteristics and on the huge popularity of female figurines in the Iron Age, as opposed to the rarity of male figurines (except horse riders).

Head No. 21 certainly belongs to a pillar figurine, as it has a complete peg. There is a parallel for this head from Deir ʿAlla (Franken and Franken-Battershill 1963: Pl. 15a, left). The lack of sidelocks, prominent ears and high headdress with ridges are also roughly comparable to a head of a pillar figurine from Megiddo (May 1935: Pl. 26, M1745) and possibly to a mold from Tel Jemmeh (Petrie 1928: Pl. 36:6).

Head No. 22 has a very close parallel at Bethsaida (Arav and Freund 1999: Fig. 39; Arav 2008: Fig. 17, Iron II). These figurines resemble heads of pillar figurines from the coastal plain and northern Israel. The punctured hair on the Reḥov figurine is peculiar; the necklace may be compared to those on coastal examples (Kletter 1996: Appendix 5.III.2).

Handmade Horse Riders (Nos. 23–24)

Fragments Nos. 23–24 are horse riders; they are too fragmented to indicate exact subtypes. Horse-rider figurines are often small and schematic. The slightly concave base of No. 24 shows signs of attachment (Holland 1975: Types D.XV or D.XVI.b). Typically, riders' bodies either have a thin crescent-shaped section with small stump-like legs or are formed as a round pillar. Horse-rider figurines became common in the entire Southern Levant during the late Iron Age. Although the theme is widespread, particular details help to differentiate several types in different material cultures (Kletter 1995: 199–200; 1999: 38–40).

Figure No. 23 differs from the Judean horse-rider figurines in the applied clay-pellet eyes (Holland 1975: Type D.XV.c; also D.XIII.a and D.XV.d; Kletter 1995: Type H2). In Judah, riders' heads were pinched by hand in a manner similar to the handmade heads of Judean pillar figurines. They are solid, covered by whitewash, and decorated by simple bands of paint; applied or incised features are rare (Kletter 1995: 199–200).

Some scholars contend that horse-rider figurines represent mortal beings, perhaps kings or

nobles (Dornemann 1983: 137–140; Kletter 1995: 193–208; Mazar 2001: 158; Moorey 2003: 48, 63).¹¹ Others regard them as images of divinities (Stern 2001: 208–10; 2003: 318–319); the idea that they were toys has also been considered (Cornelius 2007b: 32), although as a less-likely possibility. Based on a unique group of 'double' horse-riders, we concur that these figures were not images of divinities (Kletter and Saarelainen 2014).

At a time when the cavalry became a significant combat force (Drews 2004: 34–35, 48–98), it is no wonder that horse-rider figurines became common, although they had existed earlier. The figurines symbolized power, supremacy and status. It is difficult to surmise how they may have been used. These figurines were not used particularly by horsemen and do not seem to have had a cultic role. Perhaps they were used in scenes of small groups (a suggestion first made by Barkay 1990:154–156, 191–192). Perhaps they presented an ideal picture, rather than daily life, since relatively few people in Iron Age Israel must have owned horses (Kletter and Saarelainen 2014).

Handmade Anthropomorphic Figurine Legs (Nos. 25–26)

Leg fragments Nos. 25–26 most likely belong to human figurines, although they are very different from each other. No. 25 is somewhat similar to a leg fragment from Beth-Shean (James 1966: Fig. 108:2). No. 26 is very small and schematic.

Anthropomorphic Mold (No. 27)

No. 27 is a crudely made open clay mold for an anthropomorphic figurine (for Iron Age molds, see Kletter 1996: Appendix 5.VIII; Mazar and Panitz-Cohen 2001: 203–208; for a second mold from Tel Reḥov used for preparing female figurines of clay altars, see Chapter 35, No. 9). It shows the lower body of a figure dressed in a full-length skirt with a broad girdle or belt around the waist. It was not used to manufacture any of the figurines found at Tel Reḥov to date and is also different from common types of Iron Age II figurines in general.

The most common types of Iron II plaque figurines with skirts or garments are drummer figurines. They often have a schematically depicted short garment with geometrical designs of bands or folds, but a full-length skirt is rarely portrayed (see Nos. 4–6 above). The style of the garment on the

mold is different and therefore, it probably does not depict a drummer.

Images of rulers or noblemen with long, thick-fringed garments are known in the Middle Bronze Age (metal plaques, Yadin 1961: Pl. 339; a limestone stele, Beck 2002b: 72–74). However, they are not similar to the present mold, as they are not portrayed frontally and their feet are turned to one side. The skirt on the Rehov mold may resemble Egyptian-style metal figures (Negbi 1976: Pls. 5:22; 45:1633), which also show folds (Loud 1948: Pl. 239:31, Megiddo, Stratum VB).

Zoomorphic Figurines and Vessels

Twenty-three fragments are identified as zoomorphic — seven solid figurines (Nos. 28–34) and twelve hollow vessels (Nos. 35–46). We use these terms for the sake of convenience, as there is not always a sharp distinction between figurine and vessel. Four other fragments are too small to enable precise identification (Nos. 47–50).

Animal figurines and vessels from northern Israel have received little attention. Holland (1975) offers the only classification to date, however it suffers from limitations, especially for zoomorphic vessels. Solid animal figurines are usually handmade. With hollow zoomorphic vessels, some parts (like legs and tails) are usually handmade, while the heads are either handmade or mold-made (Nos. 35–38). The bodies can be handmade or wheel-made.

Most of the items portray equids (Nos. 28–29, 33, 35–40).¹² They are too schematic or worn out to distinguish between donkeys (*Equus asinus*), horses (*Equus caballus*) and mules (*Equus asinus* × *E. caballus*). Mules tend to have large ears relative to the size of the face. Perhaps a few figurines represent mules, but most probably depict horses, because of the high status and prominence of horses in other finds and in written sources. Two figurines are identified as bovines (Nos. 31, 41) and two as birds (Nos. 30, 42).

The elaborate rendition of bridles on six figurines most likely identifies them as horses (Nos. 28, 35–39). In addition, three figurines show an incised line encircling the neck (Nos. 28, 37–38) that does not join the bridle. Reins do not encircle the neck, but extend from the mouth to the rider's hands and thus, these lines possibly denote martingales — a strap that prevents the horse from raising its head. It is attached to the horse's girth, running between the

forelegs, where it is divided and joins each side of the reins, while another strap holds it in place by encircling the neck.

The bridle consists of three parts, which are depicted in varying degrees of realism in figurines by incised or painted lines: 1. the noseband, which encircles the nose and front part of the lower jaw below the eyes, but is seldom shown as totally encircling the head in figurines (Nos. 28, 37–39); 2. the browband at the base of the ears, which runs across the brow, behind the ears and under the back of the lower jaw. It prevents the bridle from slipping back and keeps the noseband in place (it is not depicted in the figurines as running behind the ears or under the head); 3. the cheek pieces, which join the browband to the noseband and are shown as running alongside the eyes (Nos. 35, 38–39). Mouth bits are not represented, but this might be because bit-less bridles were also used. At least until the 12th century BCE, a noseband placed low on the muzzle was used in Egypt as the primary method of breaking a horse (Littauer 1969; Littauer and Crouwel 2001). Effective military riding, first documented in the 9th century BCE, was perhaps related to improvements in metal bits (Drews 2004: 54–60, 65, 81–86).

Solid Handmade Horses (Nos. 28–29; 32–34)

No. 28 is an exceptionally small head of a horse with a deeply incised bridle and reins or a martingale (Holland 1975: Type D.III.a). Incised bridles are common on Iron Age horse figurines from the northern region. Roughly similar heads with incised features are known from Samaria (Reisner, Fisher and Lyon 1924: Pl. 75r:3) and Megiddo (May 1935: Pl. 36, M5035). Similar ears, pointed mane and incised bridle are shown on a larger horse head from Tell en-Nasbeh (McCown 1947: Pl. 88:31).

No. 29 probably represents an equid. Applied pellet eyes and rounded muzzles are common on solid horse figurines (Holland 1975: Type D.I.c) and the incised line on the neck may represent reins. Although less likely, this item can depict a bovine (Holland 1975: Types F.I.b, F.II.b), since the top of the head is missing and the shape of the ears/horns is unknown.

Hindquarters Nos. 32–34 are most likely also of equids (Holland 1975: Type D.XI.c–d), although bovines cannot be overruled (Holland 1975: Type F.III.b). Depictions of horses and bulls were

popular during the Iron Age, but horses were more frequent (Tadmor 2005: 360).

Handmade horse figurines are common in the entire Iron II Southern Levant. The theme is widespread, but there are regional differences in details. In Judah, horse figurines exhibit a short stump-like tail or a tail that curves downwards, hardly rising up from the body (Kletter and Saarelainen 2014). A short raised tail is characteristic of equid figurines from northern and coastal areas (e.g., Samaria, Reisner, Fisher and Lyon 1924: Pl. 75:I; Megiddo, Sass 2000: Fig. 12.37.1; Achziv, Dayagi-Mendels 2002: Fig. 7.14) and was found on bovine figurines from the southern coastal area as well, for instance, at Tell Jemmeh (Petrie 1928: Pl. 37:10, 14–16, 27). ‘Phoenician’ horse figurines from the northern coast usually have a long, upturned tail, which is tilted or bent to the side (Paraire 1980: Pl. 105: 51–52; Mazar 2001: Figs. 55–56; 2004: Figs. 20; 21.2).

Solid Handmade Bird (No. 30)

The disproportionately long and slender beak, and the small rounded head with large eyes characterize No. 30 as a bird, perhaps a duck (*Anatidae spp.*). Solid handmade bird figurines with short beaks and pillar bases were popular in Judah (Kletter 1996: Appendix 5.II.2). Another type includes figurines with pinched faces and long legs (Holland 1975: Types E.I and E.II). However, heads that are more similar to the Tel Rehov figurine have long slender beaks and applied eye pellets (Holland 1975: Type E.III), for instance from Gezer (Macalister 1912b: Pls. 124:10, 16; 126:17), Tell Jemmeh (Petrie 1928: Pl. 39:10) and Megiddo (May 1935: Pl. 37: M1700, interpreted as a sheep). Solid applied heads of birds appear in bird-shaped bowls at Tell Qasile, limited to the Iron Age I (Mazar 1980: 96–100, cf., 113: object b, Fig. 42b). At Beth-Shean, bird figures were common in the Late Bronze Age (James and McGovern 1993: Figs. 86–89; Pl. 40) and were found in Iron I contexts as well, both as a complete solid duck figure attached to a chalice rim (Mazar 2009: 546) and as head fragments identified as ducks (Mazar 2009: 547–550).

Solid Handmade Zebu (No. 31)

The dewlap below the chin distinguishes No. 31 as a zebu (*Bos indicus*), a domestic humped cattle known from Late Bronze and Iron Ages sites such as Deir ‘Alla (Clason 1978), Tel Dan (Wapnish and

Hesse 1991) and Tel Malhata (Sade 2007; for other Zebu items, see Levine 2011). Holland (1975: Types F.I.a, F.II.a, F.III.a) identified many Iron Age figurines as zebu cattle. Many bovine figurines with dewlaps come from Tell Jemmeh (Petrie 1928: Pl. 37:2, 20–21), as well as from other sites, such as Beth-Shean (James 1966: Fig. 115:7) and Tell el-Far‘ah (S) (Holland 1975: Type F.III.a.6). Most were found at southern sites and they differ from the Tel Rehov figurine by having horns and punctured pellets for eyes, among other traits.

Large Hollow Horses (Nos. 35–38)

Heads Nos. 35–37 portray horses and belong to a specific type of libation vessel. This type of large horse vessel is found at sites in northern Israel (Megiddo, Samaria, Tel Rehov, Hazor, Beth-Shean, Tell el-Far‘ah North and in Transjordan (Amman, Sahab, Tall Jawa) during the early Iron Age II.

The face of No. 35 is executed with especially fine detail; the best parallels are from Amman (Mansour 2005: Nos. 14, 23, Iron II). Compare also a spouted head from Beth-Shean (Mazar 2009: No. 18, Fig 9.10, 10th century), although the decoration is different and the blinders less pronounced. A similar spouted head was also found at Megiddo (Sass and Cinamon 2006: Fig. 18.46: 1016, Level L-4(?)=VB).

Head No. 36, although coarse and worn, is very similar to a molded head from Amman (Mansour 2005: No. 17, Iron II), to two hollow heads from Tell el-Far‘ah (N) (Chambon 1984: Pl. 65:3–6, Strata VIIb–VII) and to two heads from Hazor (Yadin 1961: Pls. 76:17, 163:9, 216:16, 356:3). Holland viewed the first Hazor head as hollow and handmade (Holland 1975: H.I.b.2), while the second as molded and having incised trappings (Holland 1975: D.III.b.1). A third spouted fragment from Hazor is different (Yadin 1960: Pls.103:8, 163:13). More comparisons come from Atlith (Holland 1975: J.VII.c.3.a, Pl. 51:4), Samaria (Reisner, Fisher and Lyon 1924: Pl. 75:r4)¹³ and Ta‘anach (Holland 1975: J.VII.c.73; Fig. 77:2), as well as two heads allegedly found near Amman (Holland 1975: J.VII.c. 2–3; Pl. 37:1–2).

Head No. 37 is crude and worn, but the details are vaguely similar to heads Nos. 35–36 (cf., Holland 1975: Type J.VII.c). The decoration might be incised by hand. The best parallel is a crude head from Tall Jawa (Daviau 2002: Fig. 2.39:1). Several spouted or hollow horse heads from Amman

closely resemble the Rehov heads Nos. 36–38 in style and decoration (Mansour 2005: Nos. 1, 6, 15–16, 19–20; cf., the solid (?) figurines, Nos. 9, 21, 24). An almost complete vessel (with chipped ears) with the same type of head as of Nos. 35–37 was found in Sahab Tomb D (Amr 1980: No. 126, Fig. 126a–6, Pl. 32: 2a–b; Zayadine 1987: No. 146; dated by both to the 7th century BCE). The head of the horse is relatively large compared to the body; the whole vessel is only ca. 13.5 cm high and 16.5 cm long. The tail curves between the legs and there is a filler hole at the back. The legs are separated by incised diagonal lines; otherwise the body is plain. Another almost complete vessel was listed by Holland (1975: J.IV.a.7, Pl. 36:1; Amman No. J1836, unknown origin). The most striking features of this type are the prominent ears and detailed trappings. In a recent discussion, Mazar (2009: 543) suggested that all these items were produced in “a single or closely related workshops”. All the Tel Rehov examples are hollow, but other heads might be solid.¹⁴ Holland (1975: 282) and Mansour (2008: No. 23) note that some were mold-made, but because of limitations of preservation or publication, it is often difficult to say if a certain head is mold-made or not. A mold for such a head was discovered at Samaria (Crowfoot, Crowfoot and Kenyon 1957: 81, No. 1159; Holland 1975: D.III.b.2.), most likely used to produce at least one head found there (Crowfoot, Crowfoot and Kenyon 1957: Fig. B:2).

Head No. 38 is very close in style to Nos. 35–37, although slightly smaller and more delicate. It does not appear to be mold-made, although it is very worn and it is difficult to be sure. Similar horse heads are known from Amman (Mansour 2005: No. 18, Iron II), Taanach (Frick 2000: TT1540, cistern of the cultic structure, ca. 10th century BCE) and Megiddo (May 1935: Pl. 36: M4823). Head No. 38 has a rounded feature between the ears. Starting with May (1935:28), such features of horse-rider figurines were often described as disks and have been associated with sun cult, based on the “horses of the sun” in 2 Kings 23:11 (Crowfoot, Crowfoot and Kenyon 1957: 78; Kenyon 1974: 141–142; cf., Taylor 1993: 60–62). However, 2 Kings 23:11 probably discussed chariot horses, while these figurines bear no relation to chariots. Moreover, the “disks” most likely represent manes and not the sun (Kletter and Saarelainen 2014).

Hollow Bird (No. 42)

The identification of No. 42 as a bird is based on its shape and on absence of features such as horns. However, the head lacks a clear beak or crest and is very worn so that it is unclear whether there were ears. Perhaps it portrays a tufted duck (*Aythya fuligula*, a medium-sized diving duck found in Israel) or a chicken (*Gallus gallus domesticus*). The lozenge-shaped head is more reminiscent of a duck; however, the crest dividing the face, perhaps represented by a ridge here, fits a chicken. Bird-shaped vessels are not very common in the Iron Age II. One hollow head without a spout comes from Beth-Shean (Yahalom-Mack and Mazar 2006: 470, Fig. 13.1.3). Another headless example comes from Tel Miqne/Ekron (Ben-Shlomo 2008: 30, Fig. 5:2). There are a few birds from Judah, e.g., Beer-Sheba (Aharoni 1973: Pl. 28:2) and Lachish (Tufnell et al. 1953: Pl. 30:25), but they are very different. A few Iron Age I examples are also known (Tadmor 2005: 359–360).¹⁵

Other Zoomorphic Vessels (Nos. 39–41, 43–45)

The red painted lines on No. 39 likely represent a bridle, which identifies the figure as an equid. Horses with painted bands are often larger (cf., Holland 1975: Type J.VII.c). Many apparently solid horse figurines with painted trappings were recorded at Samaria (Crowfoot, Crowfoot and Kenyon 1957: 78; not illustrated). Painted bands are common also on bovine figurines (Loud 1948: Pl. 248:12–13); however, unlike horse trappings, they run vertically between the eyes.

The schematic execution of No. 40 recalls heads of small zoomorphic vessels from Hazor (Yadin 1958: Pl. 149:18). A complete example, probably an equid, was found in early Iron Age Megiddo (May 1935: Pl. 38:3016). These vessels have applied pellet eyes and lack a spout; their tentative identification as equids is based mainly on the lack of horns.

Head No. 41 is probably a bovine, based on the shape, the lack of mane and the form of the ears. There are spouted bovine heads from Tell el-Far‘ah (N) (Chambon 1984: Pl. 64:2), Gezer (Macalister 1912b: Pls. 124: 3–4, 8; 125: 9) and Megiddo (Loud 1948: Pl. 248:12–13; May 1935: Pl. 36:M806, M1866, M831; Sass 2000: Fig.12.38.1; possibly also Sass and Cinamon 2006: 409, No. 805). Holland (1975: Type J.VII.b) classified several spouted

fragments as bovines from sites like Beth-Shean (Rowe 1940: Pl. 51:10; James 1966: Figs. 112:1, 115:7), Tell Jemmeh (Petrie 1928: Pls. 37:8; 38:12) and Samaria (Crowfoot, Crowfoot and Kenyon 1957: Pl. 12:1), although it is not always clear if they were spouted.

The hindquarters fragment (No. 43) represents either a bovine or an equid. Filler holes at the back of such vessels are often funnel-shaped and raised (May 1935: Pl. 38:3016), although the intact opening on No. 43 is not raised. Several roughly similar vessels were found at Megiddo (May 1935: Pl. 35: M4587, M1944, possibly also M405, M406) and Samaria (Crowfoot, Crowfoot and Kenyon 1957: Fig. B:5). They have very long tails and a filler hole in the middle of the back, but none has added rounded clay parts on the rump as in the Rehov vessel. Two body fragments from Yoqne'am belong to similar vessels, one of them possibly representing a bull with a dewlap (Tadmor 2005: Fig. 3:14).

Nos. 46–50 are too small or broken to enable precise identification.

Conclusions

Although the number of figurines from Tel Rehov is limited and most of them are badly fragmented, they lead to some new and important observations.

Freestanding Plaque Figurines

The definition of a new type, the freestanding plaque figurine, marks a contribution to coroplastic studies.¹⁶ One is tempted to see these figurines as a missing link between plaque and pillar figurines. However, there are very few examples known so far. Other figurines that fall between the two types include a few with pillar bodies, but a pair of legs at the front, such as two examples from Samaria (Holland 1975: A.X.g.4, Fig. 10:3, Pl. 42:4; Crowfoot, Crowfoot and Kenyon 1957: 79 = Holland 1975: C.XIV.a.2, Fig. 20:13) and one from Ta'anach (1904:78, Fig. 107). It remains to be seen whether freestanding plaque figurines are a response to the appearance of pillar figurines, preceding and foreshadowing them or perhaps they represent a limited local phenomenon without far-reaching implications.

Date and Context

Tables 34.1–34.2 summarize the spatial and temporal distribution of the different figurine types—anthropomorphic and zoomorphic. Of the 50 identified items from Tel Rehov, six (Nos. 8, 18–19, 38, 54–55) were found in topsoil or mixed/unstratified contexts, and five (Nos. 4, 23, 29, 45, 47) were found in Stratum III or II loci (Iron IIB, post-830 BCE). All the other figurines were found in loci belonging to Strata VI, V and IV (some in mixed V–IV contexts), dating to the Iron IIA, 10th–9th centuries BCE.

The Iron IIA figurines were found in a variety of contexts, including 20 from rooms and courtyards inside buildings and units in Area C (Nos. 1, 3, 7, 9, 13–16, 22, 27 [mold], 31, 34–35, 39–40, 42, 44, 46, 49, 53) and 13 from the two phases in the courtyard of the open-air sanctuary in Area E (Nos. 6, 17, 20–21, 24–25, 30, 32, 36–37, 43, 48, 57). However, almost all the figurines are fragmentary and the find places are mainly secondary, so they do not give a clear indication about the original use of the figurines. The only complete examples include No. 3, a plaque figurine that was found in destruction debris on a floor in a room belonging to what seems to have been a small dwelling, and No. 15, a freestanding figurine that was found on the floor of a courtyard.

Northern Figurines

The study of the Tel Rehov figurines supports the view that Iron II figurines in (modern) northern Israel are different from those of southern Israel. This division roughly corresponds to the areas conceived as the ancient kingdoms of Israel and Judah. The differences do not lie in themes, which are shared in both regions (standing females, drummers, horses and riders, etc.) or in techniques (plaques, pillars, etc.). It is rather the style or details and the popularity of various types that vary. In Judah, the dominant type of anthropomorphic figurine was the pillar figurine, with mold-made or handmade heads and handmade bodies (Kletter 1996). Other anthropomorphic figurines were not common in Judah (Kletter 1996: 45, 83–85) and molded plaque figurines were rare (Kletter 1996: Appendix 5.V). In northern and coastal areas, the majority of anthropomorphic figurines were mold-made plaque figurines, while pillar figurines were

Table 34.1. Spatial and temporal distribution of anthropomorphic clay figurines*

Anthropomorphic					
Stratum	Female-drummer plaques	Female plaques	Pillar figurines	Horse and rider	Various leg fragments
III-II	B (4)			B (23)	
IV	CE (1) CQ1 (3) CQ2 (9)	CF (13) CL (14) CW (27)-mold			E (17)
V-IV	B (2) E (6)		E (21)	E (24)	E (20)
V	CJ (7)	G (10)			E (25) G (26)
VI	G (5)	C (11) C (12) (V-IV) CC (15) CU (16)	CY (22?)		
unstratified	B (8?)				B (18) B (19)
Total 27	9	7+mold	2	2	6

* Single letters designate the area and double letters, the building (in cases where figurines were found in a particular building); numbers in parentheses are the catalogue number. Question marks indicate items of unclear typology.

Table 34.2. Spatial and temporal distribution of zoomorphic clay figurines and vessels (mainly fragments)*

Stratum	Figurines	Vessels	Uncertain identification
II-III	A (29)	A (45) B (47)	
IV	B (28) E (32) C (33) CP (34)	C (40) C (42) E (43) CQ2 (44) CF (49)	D (52)
V-IV	E (30)	E (36) E (37) E (41) E (48)	B (51) E (57)
V	apiary (31)	CF (46)	CH (53)
VI		CY (35) CA (39) C (50)	B (56) (VII-VI)
unstratified		B (38)	J (54) B (55)
Total 30	7	16	7

* Single letters designate the area and double letters, the building (in cases where figurines were found in a particular building); numbers in parentheses are the catalogue number.

less common and often had wheel-made hollow bodies (at least in Phoenicia).

The style of the zoomorphic figurines also differs between these regions (cf., Kletter 1995: Chapter 4; Gilbert-Perez 1996: 37). In both regions, equids and horse riders were popular. In Judah, horses and horse-and-rider figurines were hand-made, solid, covered by whitewash and painted with bands. Applied and incised features were rare (Kletter 1995: 199–200). At Tel Rehov, there were few solid horse figurines, while hollow equid vessels were more common, with both applied and incised features. The coroplastic art of the north is more realistic than the schematic one of Judah. Many northern animal figurines have applied and incised features, such as bridles, and some of them have even mold-made parts.

It is important to understand that this is primarily a difference in material culture. It does not necessarily imply religious or social differences, such as the existence of different ethnic groups. Differences in the material culture between the south and the north were known already in the Middle Bronze and Late Bronze Ages in Canaan, although the entire land was under Egyptian rule during most of the latter period, and there is no evidence for ethnic differences.

Interregional Quantities of Figurines — North and South

As noted above, there is a relative scarcity of figurines from northern Israel during Iron II when compared with Judah. Almost two decades ago, a count of known Judean pillar figurines yielded 854 (817 of them from within Judah) items, including 198 with handmade heads, 208 with mold-made heads and 448 mostly handmade with solid body parts, as opposed to ca. 240 plaque figurines, 123 mold-made heads and 149 handmade figurines from both northern Israel and the coastal plain (Kletter 1996: 38, 83–85). Although the latter count was partial, the general trends are significant. Of 842 horse/horse-and-rider figurines and zoomorphic vessels catalogued by Im, 713 are from the south and only 33 are northern (Im 2006: 79, 342). Figurines from coastal sites (e.g., Dor) are classified separately by Kletter and Im, but are also relatively few in number.

A count of various types of figurines from a number of Judean sites can be illuminating (although these include a few odd, Iron I or even Persian-period items). In Judah, Iron II strata often yielded hundreds of figurines, mostly fragmentary. In Jerusalem, one excavation alone produced ca. 1300 (Gilbert-Perez 1996). In Areas A, W and X-2 of the Jewish Quarter excavations, 250 figurines were uncovered (Yezereski and Geva 2003). A recent excavation at the Western Wall plaza in the Old City of Jerusalem produced ca. 450 figurines (Shlomit Weksler-Bdolah, pers. comm.; under study by Kletter). There are ca. 350 from Beer-Sheba (Kletter 2016) and 72 from Ussishkin's excavation at Lachish (Kletter 2004). Even relatively small Judean sites, or sites of limited excavation, yielded quite significant amounts, for example, 39 from Tel 'Ira (Kletter 1999) and 60 from Moza (Peterson-Solimany and Kletter 2009).

Iron II strata in northern Israel yielded much fewer figurines — Tel Rehov: 57 (including one figurine mold, not including figurines attached to cult stands),¹⁷ Kabri: 26 (Oren 2002, including ten *Dea Tyria Gravida*, most likely from the Persian period) and Tel Keisan: ca. 45 (Paraire 1980, including Persian period figurines). Yadin's extensive excavations at Hazor produced only ca. 30 figurines (Yadin 1958; 1960; 1961; Ben-Tor and Bonfil 1997); only 21 were published from the

renewed excavations by Ben-Tor (Tadmor 2012). Jezreel yielded 10 (including possible LB/Iron I examples; Kletter 1997) and Tel Kinneret, 18 (including Iron I examples; Hübner 1990; Saarelainen forthcoming). Five anthropomorphic figurines were published from Bethsaida (Arav and Freund 1999; 2004; Arav 2008: 100, Fig. 8). Of the more than 300 figurines recovered from the extensive Megiddo excavations (May 1935; Sass 2000; Sass and Cinamon 2006; Peri 2013), only about 75 originate from Iron II strata and 17 more are ascribed to this period on typological grounds.

Thus, the number of Iron II anthropomorphic and animal figurines from the north is significantly lower than in Judah, a point that was briefly mentioned in past studies (Gilbert-Perez 1996: 32; Kletter 1996: 32; Im 2006: 211, 213, Map II). It cannot be attributed to the varied circumstances of excavation alone. Usually, older excavations, such as Megiddo, which were huge in terms of workers and areas, often did not record and publish all the figurines. Recent excavations are much more limited in scope, but tend to publish fragments too. However, recent northern excavations such as at Tel Rehov, Hazor and Megiddo, retrieved modest numbers of figurines compared to the hundreds found in recent excavations in Judah, particularly in Jerusalem.¹⁸ Thus, the difference in the number of figurines in the north and in the south cannot be dependent upon excavation circumstances. This difference cannot be related to population numbers or to material wealth either, since Israel was larger in area, had a larger population and was probably wealthier than Judah. Theoretically, it may indicate different religions. However, this does not seem convincing, since the themes are shared in both regions — standing or reclining females, horses, horses and riders, etc., and there seems to be no evidence for a dramatic difference in patterns of use. Differences in details of style and in popularity of various techniques may relate to many factors, such as different coroplastic traditions, rather than to different religions or ethnic groups. It would thus be a mistake to take the differences in numbers of figurines or in their stylistic details as evidence for significant religious or social differences between the kingdoms of Israel and Judah. If the figurines carried religious meanings, these too were shared or, at least, were similar in both regions.

Examining the assemblages noted above shows that most of those from northern Israel are early

(Iron IIA, mainly 10th–early 8th centuries BCE), while those from Judah belong to the late Iron period (Iron IIB–C, late 8th–early 6th centuries BCE). Thus, the difference in the number of figurines between north and south may relate to chronology, or more precisely to the different dates of large-scale destructions in each region. Archaeology produces a biased picture, stressing horizons of destruction at the expense of peaceful periods. If more data was available for early Iron Age II sites in Judah, we might perhaps find a similar number of figurines in a Judean and an Israelite site. If Israel had suffered large-scale destruction in the early 6th century and not in the period of 745–720 BCE, perhaps we would have found hundreds of figurines in Israelite sites. Apparently, the use of figurines became more popular in the later Iron Age, when we find them in destruction layers of Judean sites.

A STONE FIGURINE

Reg. No. 104145; Locus 10454 (destruction debris on a floor); Building CP; Stratum C-1a (IV); level 86.03 m (Fig. 34.8; Photo 34.42)

H 4.9 cm, maximal W (at top) 2.9 cm, Th 1.5 cm

Solid, whitish-brown soft limestone, light grey encrustation.

Description

The fragment shows the mid-body of an upright female figure, with arms descending along the body. The feet, head and upper chest are missing. The back is crude, but undoubtedly carved by hand to represent a slightly rounded behind. Depressions were carved in the back to mark the arms and the legs.

The front shows the legs in quite high relief. The lines denoting the vulva and pubic triangle are partly incised and partially marked by painted black lines. The left arm is better preserved, showing the clenched hand/fist pointing down and resting on the hip. The thumb is carved, but the other fingers are not. The right arm (broken off) was apparently placed in the same position.



Photo 34.42. Stone female figurine (1:1)

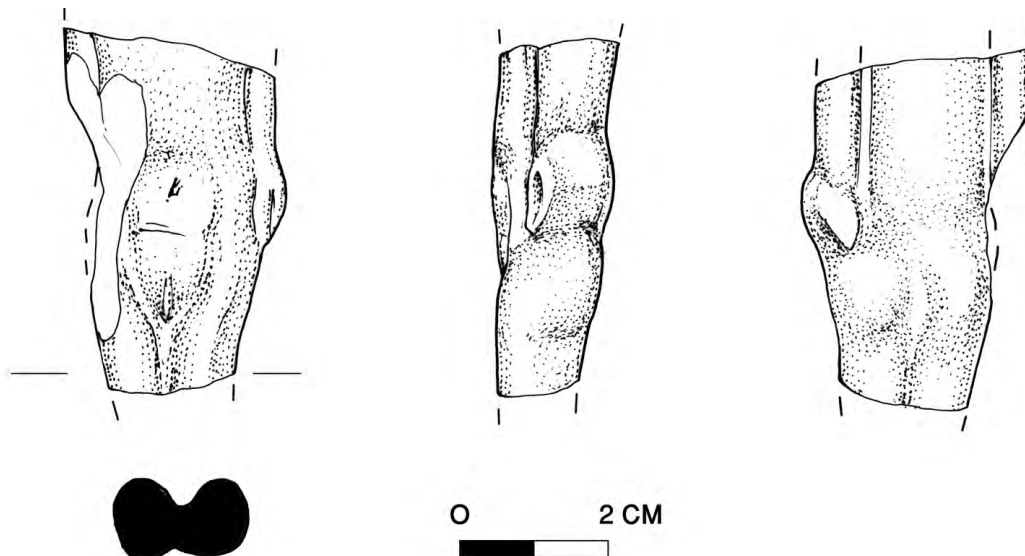


Fig. 34.8. Stone female figurine

The figurine is broken above the waist. A slight protrusion at the upper edge of the surviving part hints at the start of the breasts. A gentle vertical combing covers the front of the upper body, stopping roughly at the waistline. The belly area is less worked and irregular in shape; it is not clear whether this is on purpose or is just worn. Yet, the artist did not intend to portray pregnancy, as the belly is quite flat.

Discussion

Stone figurines are quite rare in the early periods in the Southern Levant. The Tel Rehov stone figurine is unique; exact parallels are unknown to us. The form of the standing female figure and the position of the arms are similar to clay plaque figurines from the same period; compare the free-standing plaque figurines from Tel Rehov (Nos. 15–16). Thus, the stone figurine ‘converses’ with contemporary clay figurines. Since the clay figurines were more numerous, perhaps the stone figurine was made to emulate them. Interrelations of clay and stone figurines/statuettes are not unusual and are found in both the Late Bronze and the Iron Ages.

In the Late Bronze Age, figures of women with arms placed alongside the body, shown on a bed and sometimes nursing a baby or with a child at the side, are found in Egypt and the Southern Levant in stone (Tadmor 1982: 140–149, Pls. 1–4; Pinch 1993; James and McGovern 1994: Pls. 76:2; 77:3; Dothan 2006: 150–153, Figs. 5–6; 2008: 84, 146–147; Keel 2007: 33, No. 9) and in clay (Pinch and Waraksa 2009: 26–30, 177–178, Type 2; Teeter 2010: Type B and most of Types C–D). Similar plaque-shaped figurines of women standing alone, without clear evidence for beds, are also found in Egypt (Teeter 2010: Type A, Nos. 1–9) and the Levant (Pritchard 1943: most of Type III, Nos. 112–123, 125–126, etc.; Tadmor 1982: 149–164, Pls. 6–8; Winter 1983: 98–100; Figs. 11–12; James and McGovern 1994: 165, Figs 76:2, 9; 77:2–3; Givon 2002; Mazar 2009: 530, Fig. 9.1.1). In the

Late Bronze Age, the items typically have wide backgrounds around the bodies, while in the Iron Age II (including those at Tel Rehov), the contour of the body roughly forms the contour of the plaque/object as a whole.

A stone figure from Megiddo Level III shows a woman made in the round with a peg-like body and arms supporting the breasts; this item fits the world of clay pillar figurines of the later Iron Age II (May 1935: Pl. 32, M4418). A few Iron II clay heads from Bethsaida, Amman and Tal Jawa (Daviau and Dion 1994; Arav 1995: 17–18, Fig. 10; Dabrowski 1995: 43–46; Daviau 2002: 220, Fig. 2.33:1; 2014: 4, 6) correspond with Iron II ‘Ammonite’ stone statues from central Jordan (Abou Assaf 1980: 27–30; Dabrowski 1995: 47–48; Liu 2007: 183–185). For a stone figure from Jawa, perhaps of a male, see Daviau et al 2002: 66–67, TJ 1877, Fig. 2.34:1). In this case, possibly the clay heads were made to emulate the stone items.

Hermay (2000: 91, 116) thought that the similarity between clay and stone figurines of a Cypriote type of Koré (standing dressed females, with one arm alongside the body and the other holding an offering or a pendant) is so obvious, that probably stone items were used to manufacture molds, from which the clay figurines were made.

In summary, although the Tel Rehov stone figurine is unique, it finds close parallels in clay figurines of the same period and area, suggesting that both portrayed the same concept.

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NOTES

1 An additional complete mold found in Area C, Stratum C-1a, Building CP, is published in Chapter 35 with the clay altars, as it most likely had been used to produce the female figurines that were attached to the altar found in

Building CF. Five other female figurines that had been attached to altars were made with a similar technique as the plaque figurines discussed in this chapter, are discussed in Chapter 35.

- 2 An additional leg fragment, probably belonging to a plaque figurine, found in Area B in topsoil and extremely worn, was not included in the catalogue (Reg. No. 32200, Locus 3225).
- 3 Roman numerals in parentheses represent general strata.
- 4 The possibility that Nos. 16 and 17 were made from the same mold was considered, as the arms and body look quite similar. However, it seems that the molds were different, since No. 16 has a flattened, featureless body and probably an incised pubic triangle, while in No. 17, the pubic area and probably the legs are more realistically molded.
- 5 The term ‘foreshortened’ refers to an disproportionately short muzzle, which does not represent the animal’s head realistically.
- 6 They included two figures on a shrine model (Paz 2007: A59–60; Sugimoto 2008: T2) and one mold (Paz 2007: A35; Sugimoto 2008: N18).
- 7 Sugimoto (2008) claims that figurines Nos. 3 and 6 in the present study (his N25, N28), as well as No. 1 (his N26) and No. 8 (his N27), were made in the same mold. However, this conclusion is apparently erroneous.
- 8 Some plaque figurines of drummers/child holders have very small or shortened legs (Schumacher 1908: Fig. 71; May 1935: Pl. 28, M5418; Lapp 1964: Fig. 21; Chambon 1984: Pl. 63:2; Potts 1988: Pl. 22:3; Beck 1999: Fig. 7.5).
- 9 The figurine from Pella is not dressed, as was previously thought by Kletter (1996: 4.IX.4).
- 10 For various classifications of the Samaria fragments, see Kletter 1996: Appendix 5.V.7:4, 36; Holland 1975: Type C.XV.a.3. For woman and child figurines in general see Budin 2011.
- 11 Moorey extended the interpretation of mortal beings to include both horse riders and female pillar figurines.
- 12 Horse heads Nos. 28, 36–39 have been briefly described by Im (2006: 92–93, Nos. 16–20).
- 13 Holland (1975: J.VII.c.70d–e, Pl. 52:2–3) listed two more possible heads from Samaria, but the photos are poor and there is no description. See also Holland 1975: J.VII.c.70c, Pl.52:1; and H.I.b.5, Fig. 48: 6, although described as having incised trappings.
- 14 Holland (1975) catalogued many such heads as Type J.VII.c. Confusingly, this type lumps together very different objects, including mold-made and handmade heads, as long as they are spouted. However, spouts are not a good typological criterion, since very similar heads appear with or without them.
- 15 Holland (1975: Type J.VII.a) listed nine heads of spouted birds, but the species is not always clear. Two spouts from Jerusalem (Holland 1975: J.VII.a.6–7, Figs. 60:1–2) are the clearest examples of crested bird-shaped vessels.
- 16 After writing this chapter, we encountered Daviau’s independent observation that in Jordan, too, some free-standing molded figurines have a “small flat support for the feet” (Daviau 2014: 2–3, Fig. 2:4).
- 17 This number includes the seven fragments that were not securely identified, Nos. 51–57 in the catalogue.
- 18 This difference is not due to the use of wet sieving, which added relatively few figurines to the large corpus recovered from the Western Wall Plaza excavations in Jerusalem.

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