

Contents

Acknowledgments — VII

List of Illustrations — XIX

List of Tables — XXIII

List of Charts and Graphs — XXV

List of Plates — XXVII

List of Plans — XXIX

1 The Foundation: Introduction — 1

1.1 Introduction — 1

1.2 The Methodology and Objectives of the Study — 3

1.3 History of Research of the Negev — 7

1.4 History of Research of Stone Architectural Decorations in Israel and the Negev Desert — 9

2 The Building Blocks: A Catalogue — 13

2.1 Background — 13

2.2 Shiva — 17

2.2.1 Introduction — 17

2.2.2 Bases and Podia — 18

2.2.2.1 Minimalistic Composition — 18

2.2.2.2 Complex Composition — 19

2.2.2.3 Column Bases — 22

2.2.2.4 Podia — 23

2.2.3 Doorjambs — 24

2.2.3.1 Plain Moldings — 24

2.2.3.2 Ornate Reliefs — 25

2.2.3.3 Varia — 26

2.2.4 Lintels — 26

2.2.4.1 Crosses — 27

2.2.4.2 Wheel-Spoke Rosettes and Whirling Wheels — 30

2.2.4.3 Rosettes with Petals — 33

2.2.4.4 Varia — 35

2.2.5 Capitals — 38

2.2.5.1 Minimalistic Relief Compositions — 39

2.2.5.2 Complex Relief Compositions — 39

2.2.5.3	Engraved Composition —	43
2.2.5.4	Cylindrical Column Capitals —	45
2.2.6	Cornices —	46
2.2.6.1	Minimalistic Composition with a Single Fillet —	47
2.2.6.2	Minimalistic Composition with Multiple Sunk Fillets —	47
2.2.6.3	Minimalistic Composition with “Zigzag Pattern” —	47
2.2.6.4	Complex Composition with “Zigzag Pattern” —	48
2.2.6.5	Varia —	49
2.2.7	Arches —	50
2.2.7.1	Ovolo Molding —	51
2.2.7.2	Zigzag Pattern —	51
2.2.7.3	Star-like Shapes in Frames —	52
2.2.7.4	Varia —	53
2.2.8	Architectural Elements with Undefined Architectural Context —	55
2.3	Oboda —	56
2.3.1	Introduction —	56
2.3.2	Floor Tiles —	57
2.3.3	Bases —	58
2.3.3.1	Doorjamb Bases —	58
2.3.3.2	Colum Bases —	59
2.3.4	Lintels —	60
2.3.4.1	Geometric Compositions —	60
2.3.4.2	Faunal Compositions —	61
2.3.5	Column Drums —	63
2.3.6	Capitals —	65
2.3.6.1	Geometric Compositions —	66
2.3.6.1.1	Fillet Moldings —	66
2.3.6.1.2	Fishbone Pattern —	66
2.3.6.1.3	Star-like Shapes in Frames —	66
2.3.6.2	Floral Compositions —	67
2.3.6.3	Faunal Compositions —	68
2.3.7	Cornices —	68
2.3.7.1	Single Sunk Fillet —	68
2.3.7.2	Double Sunk Fillets —	69
2.3.8	Arches —	70
2.3.8.1	Rectangular Frames and X's in Rectangular Frames —	70
2.3.8.2	Zigzag Pattern —	70
2.3.8.3	Dentils, Rope Pattern and Zigzag Pattern —	71

2.3.9	Decorated Elements from Undefined Architectural Context —	71
2.3.9.1	Geometric Compositions —	72
2.3.9.1.1	Engraved 'X's —	72
2.3.9.1.2	Cross in Relief —	72
2.3.9.2	Rosette Compositions —	72
2.4	Mampsis —	74
2.4.1	Introduction —	74
2.4.2	Bases and Podia —	74
2.4.2.1	Doorjamb Bases —	75
2.4.2.2	Column Base —	76
2.4.3	Doorjambs —	76
2.4.3.1	Engraved Compositions —	76
2.4.3.2	Relief Compositions —	77
2.4.4	Lintels —	77
2.4.4.1	Crosses —	78
2.4.4.2	Wheel-Spoke Rosettes, Solar Disks and Crosses —	78
2.4.4.3	Varia —	79
2.4.5	Columns —	80
2.4.6	Capitals —	80
2.4.6.1	Geometric Compositions —	81
2.4.6.1.1	Upright Bands and Sunken Fillets —	81
2.4.6.1.2	Upright Band, Sunken Fillet and Cylindrical Molding —	81
2.4.6.1.3	Crosses —	82
2.4.6.1.4	Sequences of Moldings —	82
2.4.6.2	Floral Composition —	83
2.4.6.3	Varia —	84
2.4.7	Cornices —	84
2.4.8	Arches —	85
2.4.9	Decorated Elements from an Undefined Architectural Context —	86
2.4.9.1	Possible Lintels —	86
2.4.9.2	Possible Arch Segments —	86
2.4.9.3	Rectangular Ashlars of Undefined Architectural Context —	87
2.5	Nessana —	88
2.5.1	Introduction —	88
2.5.2	Bases —	90
2.5.2.1	Composition of Amphora with Trefoil Leaves —	90
2.5.2.2	Composition of Amphora with Half-Palmettes —	91

2.5.3	Columns —	92
2.5.4	Capitals —	94
2.5.4.1	Geometric Compositions with a Zigzag Pattern —	94
2.5.4.2	Cross and Palmette Compositions —	96
2.5.4.3	Varia —	98
2.5.5	Cornices —	99
2.5.6	Decorated Elements of Undefined Architectural Context —	99
2.6	Be'er Sheva —	102
2.6.1	Introduction —	102
2.6.2	Capitals —	103
2.6.2.1	Doorjamb Capitals —	104
2.6.2.2	Column Capitals —	105
2.6.3	Cornices —	107
2.6.4	Lintels —	108
2.7	Rehovot-in-the-Negev —	109
2.7.1	Introduction —	109
2.7.2	Lintels —	109
2.7.3	Capitals —	110
2.7.3.1	Star-Like Shapes in Frames —	110
2.7.3.2	Palmettes —	111
2.7.4	Cornices —	112
2.7.5	Arches —	114
2.7.6	Decorated Element from an Undefined Architectural Context —	114
2.8	Sa'adon —	115
2.8.1	Introduction —	115
2.8.2	Doorjambs —	115
2.8.3	Cornices —	116
2.8.4	Arches —	116
2.9	Elusa —	116
2.9.1	Introduction —	116
2.9.2	Lintels —	117
2.9.3	Capitals —	118
2.10	Decorated Architectural Elements from Unknown Sites —	119
2.10.1	Introduction —	119
2.10.2	Bases —	120
2.10.3	Lintels —	121
2.10.3.1	Cross —	121
2.10.3.2	Six-Petaled Rosettes —	122
2.10.3.3	Six-Petaled Rosettes and Wheel-Spoke Rosettes —	123
2.10.3.4	Whirling-Wheels —	125

- 2.10.4 Capitals — 126
 - 2.10.4.1 Molding Sequence Compositions — 126
 - 2.10.4.2 Zigzag Pattern — 128
 - 2.10.4.3 Star-Like Shapes in Frames — 129
 - 2.10.4.4 Schematic Palmettes — 132
 - 2.10.4.5 Ornate Palmettes — 135
 - 2.10.4.6 Varia — 137
- 2.10.5 Cornices — 137
- 2.10.6 Arches — 138
- 2.10.7 Decorated Stones of Undefined Architectural Context — 139
 - 2.10.7.1 Molding Sequence — 140
 - 2.10.7.2 Engraved Crosses — 140
 - 2.10.7.3 Six-Petaled Rosettes — 141

3 The Trim: A Catalogue of Motifs — 143

- 3.1 Introduction — 143
- 3.2 Geometric Motifs — 144
 - 3.2.1 Lathe-Made Engravings — 145
 - 3.2.2 Upright Band — 146
 - 3.2.3 Fillet — 146
 - 3.2.4 Sunken Fillet — 147
 - 3.2.5 Slightly Concave Band — 148
 - 3.2.6 Slightly Convex Band — 148
 - 3.2.7 Vertical, Slightly Convex Band — 149
 - 3.2.8 Vertical Triangular Band — 149
 - 3.2.9 *Scotia* Molding — 150
 - 3.2.10 *Torus* Molding — 150
 - 3.2.11 *Ovolo* Molding — 151
 - 3.2.12 Rope-Pattern Band — 151
 - 3.2.13 Dentils — 152
 - 3.2.14 Zigzag Pattern — 152
 - 3.2.15 Fishbone Pattern — 153
 - 3.2.16 Star-like Shapes in Frames — 154
 - 3.2.16.1 Four-pointed Star-like Shapes in Frames — 155
 - 3.2.16.2 Eight-pointed Star-like Shapes in Frames — 155
 - 3.2.17 Square and Rhombus Frame — 156
 - 3.2.18 Solar Disk — 157
 - 3.2.19 Band of Ovals — 157
 - 3.2.20 Bead-and-Reel Band — 158
 - 3.2.21 Crosses — 158
 - 3.2.21.1 Greek Crosses with Straight Arms — 159
 - 3.2.21.2 Greek Crosses with Flared Arms — 159

- 3.2.22 Medallions — **160**
 - 3.2.22.1 Single-Band Engraved Medallion — **160**
 - 3.2.22.2 Medallion in Bas Relief — **161**
 - 3.2.22.3 Sunken Relief Disk Medallion — **161**
 - 3.2.22.4 Sunken Relief Band Medallion — **161**
 - 3.2.22.5 Bas Relief Band Medallion — **162**
 - 3.2.22.6 Double Bas Relief Bands Medallion — **162**
 - 3.2.22.7 Rope Pattern Band Medallion — **163**
 - 3.2.22.8 Dentils Band Medallion — **163**
 - 3.2.22.9 Ornate Band Medallion — **164**
- 3.3 Rosettes — **164**
 - 3.3.1 Simple Wheel-Spoke Rosettes — **165**
 - 3.3.2 Petaled Wheel-Spoke Rosettes — **165**
 - 3.3.3 Whirling-Wheel Rosette — **166**
 - 3.3.4 Six-Petaled Rosette — **166**
 - 3.3.5 Six-Petaled Rosette – Framed by Segments — **167**
 - 3.3.6 Four-Petaled Rosette — **167**
- 3.4 Floral Motifs — **168**
 - 3.4.1 Palmettes — **168**
 - 3.4.2 Engraved Half-Palmettes — **169**
 - 3.4.3 Carved Half-Palmettes — **169**
 - 3.4.4 Engraved Whole Palmettes — **170**
 - 3.4.5 Carved Whole Palmettes — **170**
 - 3.4.6 Trefoil Leaf — **171**
 - 3.4.7 Vine scrolls and Grape Clusters — **171**
- 3.5 Faunal Motifs — **172**
 - 3.5.1 Doves, Pigeons or Quails — **172**
 - 3.5.2 Eagle with Outstretched Wings — **173**
 - 3.5.3 Unidentifiable Bird — **173**
 - 3.5.4 Ibexes or Goats — **174**
 - 3.5.5 Oxen or Bulls — **174**
 - 3.5.6 Leopards — **175**
 - 3.5.7 Lions — **176**
 - 3.5.8 Fish — **177**
- 3.6 Architectural Motifs — **178**
 - 3.6.1 Columns — **179**
 - 3.6.1.1 Plain Columns — **179**
 - 3.6.1.2 Spiral Columns — **179**
 - 3.6.2 Niches — **180**
 - 3.6.3 Arcades — **181**
- 3.7 Object-Type Motif — **182**
- 3.8 Figurative — **182**

- 3.9 Distribution of Motifs — 183
 - 3.9.1 A Comparison of the Distribution of Motifs within the Entire Assemblage — 184
 - 3.9.2 A Comparison of the Distribution of Motifs within each Category — 187
 - 3.9.3 Geometric Motifs — 187
 - 3.9.4 Rosettes — 190
 - 3.9.5 Floral Motifs — 192
 - 3.9.6 Faunal Motifs — 193
 - 3.9.7 Architectural Motifs — 195
 - 3.9.8 Object Type Motif — 197
- 3.10 A Comparative Study of the “ZIGZAG PATTERN” — 197
- 3.11 Summary — 205
- 4 Fine-Tuning: The Decorational Compositions and the Technical Aspects of the Ornamentation — 207
 - 4.1 Introduction — 207
 - 4.2 Compositions of a Single Type of Motif — 208
 - 4.2.1 Compositions of a Faunal Motif — 208
 - 4.2.2 Compositions of Rosettes — 209
 - 4.2.3 Compositions of Geometric Motifs — 209
 - 4.3 Hybrid Compositions — 210
 - 4.4 The Location of the Decoration — 212
 - 4.5 Technical Aspects of the Decoration — 216
 - 4.6 Summary — 234
- 5 Insulation: The Symbolic Meaning of the Decoration — 237
 - 5.1 Introduction — 237
 - 5.2 The Semiotics of the Motifs — 239
 - 5.2.1 Geometric Motifs — 239
 - 5.2.1.1 The Zigzag Pattern (no. 14) — 239
 - 5.2.1.2 Star-like Shapes in Frames (no. 16) — 240
 - 5.2.1.3 The Square and Rhombus Frame (no. 17) and the Medallions (no. 22) — 242
 - 5.2.1.4 The Solar Disk (no. 18) — 242
 - 5.2.1.5 Crosses (no. 21) — 244
 - 5.2.2 Rosettes — 245
 - 5.2.2.1 Wheel-Spoke Rosettes (no. 23), Whirling Wheels (no. 24) and Six-Petaled Rosettes (no. 25) — 245
 - 5.2.2.2 Four-Petaled Rosettes (no. 26) — 248
 - 5.2.3 Floral Motifs — 249
 - 5.2.3.1 Palmettes (no. 27) — 249

5.2.3.2	Trefoil Leaves (no. 28) —	251
5.2.3.3	Vine Scrolls and Grape Clusters (no. 29) —	251
5.2.4	Faunal Motifs —	252
5.2.4.1	The Eagle (no. 30b and possibly 30c) —	252
5.2.5	Architectural —	253
5.2.5.1	A Column (no. 36) —	253
5.2.6	Objects —	254
5.2.6.1	The Amphora (no. 39) —	254
5.3	Discussion and Conclusions —	254
6	The Neighborhood: Comparisons to Architectural Decorations in Surrounding Regions —	263
6.1	Introduction —	263
6.2	Syria —	263
6.3	Jordan —	266
6.4	Egypt —	269
6.5	Summary —	271
7	Finishing Touches: Synthesis and Conclusions —	273
7.1	Introduction —	273
7.2	The Characteristics of the Stone Architectural Decorations of the Byzantine Negev —	273
7.2.1	The Similarities in the Shapes and Profiles of the Architectural Elements —	273
7.2.2	The Similarities in the Subject Matter of the Decoration —	275
7.2.3	The Differences in the Decorative Compositions —	276
7.2.4	The Existence of Pattern Books —	276
7.2.5	The Technical Aspects of the Ornamentation and the Painted Decoration —	279
7.3	Chronology and Development of the Decoration —	282
7.4	Future Research —	282
	Abbreviations —	285
	References —	287
	Plates —	293
	Shivta —	293
	Oboda —	411
	Mampsis —	480
	Nessana —	537
	Be'er-Sheva —	564

Rehovot-in-the-Negev — 578

Sa'adon — 590

Elusa — 594

Decorated Architectural Elements from Unknown Sites — 597

Plans — 653

Shivta — 653

Oboda — 663

Mampsis — 669

Nessana — 675

Rehovot-in-the-Negev — 676

Sa'adon — 677

Elusa — 678

Appendix — 679

Rehovot-in-the-Negev — 679