Squeezes, Fleas and “a beautiful clay head of Egyptian style”:
Julius Euting in Petra (March 7-23, 1898)

Regine Hunziker-Rodewald

Abstract

Julius Euting (1839-1913), librarian at the University Library in Tübingen and later at the National and University Library in Strasbourg, where he rose to the position of director, was a polymath academic in Oriental Studies, Semitic Epigraphy, and Paleography. From 1883 Euting conducted several study tours to Central Arabia, Egypt, Syria, and Transjordan. He collected his valuable observations in 26 illustrated travel journals and 10 sketchbooks with drawings and watercolors. In this article, we focus on Euting’s stay in Petra from March 7-23 1898 as a member of the survey team Brünnow & Domaszewski who mapped in 1897-1898 the ruins of the Provincia Arabia. By crisscrossing the mountains and wadis in search of inscriptions, Euting took squeezes of 140 epigraphs and recorded monuments, facades, altar niches, and a few objects. One of the artifacts, the fragment of a figurine’s head found in Petra and now kept in the Fonds Julius Euting of the National and University Library in Strasbourg, will be presented in this article by comparison with similar ceramic figurines in order to reenact the cognitive process embodied in the performative affordances of these objects.

Keywords: Nabataean figurine, enaction, cultural amalgam.

I An Invitation

When Rudolf Brünnow (1858-1917) asked Julius Euting (1839-1913) in a two-page letter dated by December 9, 1897 and sent from Vevey, Switzerland, to join him and his team on their journey through Transjordan to Petra, Euting must have answered immediately, as can be understood from Brünnow’s reaction dated by December 13: “Das ist ja herrlich, dass Sie mitkommen wollen” (it's marvellous that you agree to join us).  

Just under six weeks later Euting was already on his way: he left Strasbourg in the
very early morning of January 23, 1898 to meet Brünnow and his wife the same
day in the Hotel de la Ville in Genoa at the Porto Antico. Euting was 58 years old
and a recognized authority in the field of Semitic epigraphy. Since his doctoral
thesis on the Third Sūrah, Sūrat Āl Ṭāʾīrān, of the Quʾān, directed by Ernst H.
Meyer, professor of Ancient Oriental Languages at the University of Tübingen,
defended in 1862, Euting had studied Mandaic, Punic, Phoenician, Hebrew,
Aramaic, and Nabatean texts and inscriptions, had established several
comparative tables of Semitic characters and provided the growing Corpus
Inscriptionum Semiticarum (CIS) of the Académie des Inscriptions et Belles-
Lettres (AIBL) in Paris with about 900 squeezes of inscriptions from Central
Arabia, to name but a few of his merits. At the time of Brünnow’s request,
Euting’s publication list contained more than 40 studies in the field of Semitic
Epigraphy and Paleography. Furthermore, since 1880 he had been Honorary
Professor of Semitic languages at the Faculty of Philosophy of the Kaiser Wilhelm
University Strasbourgs. Euting was also a member of the Académie française in
Paris, the Königlich Preussische Akademie der Wissenschaften zu Berlin, the
Deutsche Morgenländische Gesellschaft in Leipzig (DMG, today in Halle) and the
Deutsche Orient-Gesellschaft in Berlin (DOG). He also attended from 1874,
whenever possible, the International Orientalist Congresses. As can be seen from
his preserved correspondence, he was in regular contact with most of the
renowned semitists of his time.

It was part of Brünnow’s plans to reissue the Nabatean inscriptions from Petra,
most of which were already recorded, but their copies were not ideal in some
cases. That’s why he recruited the experienced and skilled inscription collector
Euting (Fig. 1) who had just published two presentations of Nabatean inscriptions: Nabatäische Inschriften aus Arabien (1885) and Sinaïtische
Inschriften (1889.1891). In the introduction of the latter, Euting not only
emphasizes the high quantity of Nabatean inscriptions copied by himself (700),
but he also criticizes the poor quality of the drawings delivered by his predecessors
who, in his view, had hardly any idea of the meaning of the letters and therefore

---

3 For Euting’s travel journals from 1867 (Euting first traveled within Europe, with short detours to
Constantinople and Tunis), see http://idb.ub.uni-tuebingen.de/opendigi/Md676.
4 Universitäts-Archiv Tübingen UAT 131 /11b,17 (in German); 132 /61-1862,1 (in Latin). Euting’s doctoral
thesis has remained unpublished.
6 For Euting’s bibliography see below n. 8.
7 For details of Euting’s biography and bibliography see the homepage of the Julius Euting Foundation
https://juliuseuting.de; Healey 2004; Dider 2017, 184-185; cf. Bornemann 2015, 30-41; Hunziker-
Rodewald 2016, 16-23; 2020, 84-87.
8 See the catalogue http://www.calames.abes.fr/pub/ at the National and University Library in Strasbourg.
9 Brünnow-Domaszewski 1904, XI.
10 Review by Socin 1886, 26-27: “through Euting a new, much safer base is now created than Doughty and
Huber had delivered”; the inscriptions of Euting’s 1885 volume are reproduced in CIS, Pars II, Tomus I,
Paris 1889, 220-304.
11 See also Müller 1889.
produced some of the craziest fantasies.\textsuperscript{12}

\textbf{Fig. 1} The team of the Brünnow-Domaszewski expedition in Jericho, on their way to Petra. Standing left and right: Anton and Fransis Kāram. Center, right to left: Pater Bonaventura, Faḍlallāh Mārūm, Rudoph E. Brünnow, Alfred von Domaszewski, Max Th. Sandreczki. Front, right to left: Margret Brünnow (in black Bedouin dress, only nose tip visible), Ms. Mārūm, Julius Euting (in white). Archaeological Archives http://vrc.princeton.edu/archives/items/show/18110.\textsuperscript{13}

A special task during these early campaigns of western scholars in Transjordan was the danger of attacks by locals and the resulting loss of research material (photos, drawings, squeezes) that had been collected with great effort. So, for example, in October 1896 Père Marie-Joseph Lagrange, sent by the AIBL to Petra, had lost almost his entire epigraphic yield to such an attack south of the Dead Sea. For this reason, Brünnow had decided that Euting’s copies and squeezes were immediately made available to the AIBL in Paris. In return, the AIBL supplied the corresponding plates XXIX-XXX and XXXII-XXXIX for the publication of Brünnow's travelogue.\textsuperscript{14}

\textbf{II Challenges}

There were a series of considerable difficulties to cope with during Euting’s stay in Petra. In March 1898, it was first of all the heavy rain (Fig. 2), coupled with storm, hail, snow, and low temperatures\textsuperscript{15} – stairs becoming waterfalls,\textsuperscript{16}

\textsuperscript{12} See Euting 1891, VII: „mitunter die tollsten Phantastereien geliefert“.
\textsuperscript{13} Photo credits: Rudolf Ernst Brünnow & Alfred von Domaszewski Archive, Department of Art and Archaeology, Princeton University. We thank H. Bloedhorn, Tübingen, for his identification of the persons pictured, according to names indicated on the back of the photo.
\textsuperscript{14} See above n. 5.
\textsuperscript{15} In his letter to T. Nöldeke (University Library Tübingen, Md 763 C2), dated March 17, Euting mentions minus 6 degrees.
picturesque streams rushing in from everywhere –, which hindered the recording of inscriptions and endangered both the dried and the still soft, humid squeezes. Sometimes they had to be dried at a fire lit in a nearby cave before being stored in Euting’s roll of sheet metal, for which he found the safest place: his bed. Poor lighting conditions due to the overcast sky, black fog hanging between the rocks, or sandstorms made it difficult to find the inscriptions. Strong wind while trying to apply filter paper onto inscriptions brought Euting at times to the limit of his nerves. To top all this, he mentions once that he was swarming with fleas that attacked him while drying the squeezes in a cave.

Despite these aggravating circumstances during their stay in Petra, 2000 tombs and 140 Nabataean inscriptions were recorded, and many maps, drawings, and some watercolors were made by Brünnow’s team. The campaign was a success, even if, due to quarrels between locals, the bedouins had no longer been in the mood to show Euting the promised inscriptions in the Wadi Ṣábrah and, moreover, Euting’s photographs of the el-Bêḍâ and el-Bârid tombs had almost all failed.

Fig. 2 “Base of el-Hubze: Camp near the Palace tomb (No. 765),” Archaeological Archives

---

17 “It led to bloody tears”, Tagebuch 1898 II, March 17, 104r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12/#tab=struct&p=211.
18 „Dazu wimmelte ich von Flöhen“, Tagebuch 1898 II, March 18, 106r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12/#tab=info&p=4 (with a drawing added of himself standing on a ladder extended to the maximum and taking squeezes of the large Khirbet et-Turkman inscription); see also Euting’s letter to Nöldeke (see above n. 15): “Die Inschriften sind mit meinem Blut erkauft! Denn in allen Höhlen wimmelt es von Flöhen” (The inscriptions are bought with my blood! For all the caves are teeming with fleas).
19 Euting 1899-1901, 102.
20 Brünnow-Domaszewski 1904, 409; Tagebuch 1898 II, March 22 and 23, 126r-146r.
21 The photo was taken by the team’s photographer Miltiades on March 19, see Tagebuch 1898 II, 115r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12/#p=233&tab=struct. Photo credits: Rudolf Ernst Brünnow & Alfred von Domaszewski Archive, Department of Art and Archaeology, Princeton
One of the recurrent practical problems that Euting had to solve was the procurement of a sufficiently long ladder. At the Khirbet et-Turkmän he worked without any break for five hours when taking 21 squeezes of the whole inscription. To reach the inscribed surface on the lintel between the two half-columns Euting explains that he used four ladders of 2 m each and prolonged them by another 2 m of oleander poles, the whole supported by long poles and held by ropes from each side.\footnote{See above n. 16 and cf. the adventurous ladder construction in Villeneuve 1984, fig. 3 (Pétra 1897; Tourkmaniyé; Jaussen, Lagrange, Vincent).}

Euting’s enormous personal commitment in favor of data acquisition in very unpleasant weather and working conditions is impressive, but impressive as well is the terse note in his diary upon arrival in Petra: Monday, March 7, 4:17:30 pm arrived in Petra.\footnote{“Mo 7. März 4 Uhr 17,30 in Petra angekommen“, Tagebuch 1898 II, 2r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12#p=7, cf. Tagebuch 1898 I, 140r: „4 Uhr 17 am westlichen Eingang des Sik abgestiegen“ (4:17 pm getting off at the western entrance of the Siq); since Euting approached Petra from the east, i.e. from modern Wadi Musa, the (actual eastern) entrance of the Siq, seen from the camp erected at the place of arrival, i.e. east of Petra, was situated to the west: that is why Euting called it the western entrance! I owe this observation to H. Bloedhorn.}

Only here, in relation to a highly significant event, are the seconds mentioned!

\section*{III A Highlight}

The National and University Library of Strasbourg\footnote{After World War 1, the Kaiserliche Universitäts- und Landesbibliothek zu Strassburg (KULBS) was renamed Bibliothèque nationale et universitaire de Strasbourg (BNU), see http://www.bnu.fr/la-bnu/histoire.} holds a small collection of Nabataean objects in its Fonds Julius Euting. One of these objects spent most of its almost forgotten existence in a tiny padded box, neatly labeled, in the depths of the large walk-in safe. This small object had been published by Brünnow-Domaszewski in 1904,\footnote{See below Fig. 3 (Brünnow-Domaszewski 1904, 320 Fig. 349).} but had never been mentioned again. Its “rediscovery” by the present author (Fig. 5) has brought to mind one of the very few sunny days during Euting’s two-week stay in Petra.\footnote{Tagebuch 1898 II, 103r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12#tab=struct&p=209.}
On March 17 Euting spent the morning in the Farasah, south of Wadi Musa/the City Center, made line drawings of several inscriptions and a sketch of a niche and a (lion?) relief. By noon, somewhere on his way back north in the direction of the team’s camp close to the Palace tomb, Euting discovered the broken front of a small molded head made of red-creamy clay (38 x 20.5 x 24 mm). It is broken from top to bottom through the face, but the details of the preserved half are well visible, also traces of a red-pinkish slip have survived. On March 19, two days later, Euting makes a drawing of the head in his diary and got it photographed (Fig. 3). In the drawing (Fig. 4), the facial features, as the eye outline, the ear, the damaged nose, and the relatively thick lips (which probably have been slightly squeezed before firing) are clearly idealized in the sense of Euting’s assessment as “of Egyptian style”.

Fig. 3 “Clay head found in the Farasah”, 38 x 20.5 x 24 mm, front half, broken; Archaeological Archives http://vrc.princeton.edu/archives/items/show/18649.

27 Photo credits: Rudolf Ernst Brünnow & Alfred von Domaszewski Archive, Department of Art and Archaeology, Princeton University.
29 See above Fig. 2.
30 « Im Heimweg einen wunderschönen Tonköpfcchen ägyptisches Stils (sic!) » (a beautiful clay head of Egyptian style), see above the reference in n. 27 and Brünnow-Domaszewski 1904, 319 bottom. The enthusiastic description “wunderschön” appears only here in Euting’s report of his stay in Petra. He must have been very excited about his find, see also the orthography errors (“einen”, “ägyptisches”). The place of discovery is described by Euting quite vaguely: "on the way home" (i.e. to the camp close to the Palace tomb; from the last tombs described (reference above n. 27) it is more than a km away) and “auf dem natürlichen Boden der Fárasah liegend von mir gefunden” (lying on the natural ground of the Fárasah found by me; see the reference below n. 30); also the indication at Brünnow-Domaszewski 1904, 319 bottom, is fuzzy: "in der Nähe/wahrscheinlich/gegen" (near/probably/toward).
31 Tagebuch 1898, March 19,107r http://idb.ub.uni-tuebingen.de/opendigi/Md676-12#tab=struct&p=217.
The representation of male youths with "braided" or curly hair, made of clay and covered with a red-pinkish slip before firing is attested in Petra by several examples.\(^{32}\) The fragment in Fig. 5, found by Euting in 1898, is supposed to show a male youth because of its short, close-cropped hair arranged in a grid-like pattern, the missing beard and the uncovered ears.\(^{33}\) In the currently documented corpus of mold-

---

\(^{32}\) Cf. Gorgerat 2012, 283, Fig. 6; 2006, 76 Fig. 3; Rosenthal-Heginbottom 2011, 20*.-22* Figs. 1a-d; Tuttle 2009, 400-401 Cat. 031-032; Parlasca 1990, 97 Figs. 5.7; Parr 1990, 84 Fig. 4.6; cf. Khairy 1990, 146-147 Figs. 2a-b.4.

\(^{33}\) For a bearded male head made of clay see Tuttle 2009, 399, Cat. 030; the ears of the molded ceramic female figurines from Petra are always covered by hair. The young females will not be considered in this article.
made ceramic figurines from Petra the male youths are standing with the legs close together, barefooted, and display — if the torso or bust is preserved — rounded “babylike” shapes and puppy-fat belly folds below the impressed navel. They have pierced eyes/pupils, almost no neck, puerile genitals and stout, short legs. They wear a necklace made of massive bead elements to which a lunula pendant is attached in front of the chest. These standing male youths wear broad bracelets, one on each wrist. The right hand is raised with the palm turned outwards to greet or bless everybody gazing at the figurine, while the left hand is clenched into a fist. As these standing youths consist of a front and a back half, molded separately and joined before firing, they are hollow (Fig. 5 right) and break easily, most often along the seam (Fig. 5 left). Once severed along that seam, the relatively thin halves tend to break at the level of the neck or/and between belly and thighs (Fig. 7). Completely preserved figurines, certainly originating from tombs, are very rare (Fig. 6).

Fig. 6 Standing nude male youth; wearing bracelets and necklace with lunula pendant; right hand raised with palm outward; left hand clenched to fist; made in bivalve molds; complete; red slipped; 78 x 30 x 28 mm; private collection, TL analyzed; photo A. Kaiser (Basel); see https://truvis.ch/examples/chi/figurine3-fb-combined.html.

---

34 Both arms continue behind the junction of the molded halves on the figurine’s back, which gives them a relatively clumsy shape when seen from the side. — The idea that the fist contains an object (El-Khoury 2002, 30; Tuttle 2009, 400-401) or a pomegranate (Gorgerat 2012, 281) is not shared by the present author.

The nude male youth figurine type attested in Petra is a kind of “ideological composite” displaying and performing elements that are known from various contexts in the Ancient Near East and the ancient Mediterranean:

A) The accentuated features of a naked young child (chubby face, pudgy body),
B) the blessing or salutation gesture performed by the right hand, and
C) the prominently placed inverted crescent motif.

While these elements appear separately in different cultural contexts, periods and geographical regions, their recurrent combination in one single figurine type, which is clearly distinguishable and assignable in time and place, is unique. The observed set of the elements A-C displayed in the Petran phenotype of the standing nude male youth reflects a distinctive cognitive process embodied in these objects that are conventionally tagged as “Nabataean” and consistently dated.
to the time period between 100 BCE and 100 CE.\textsuperscript{36}

A) The features of a naked young child:
In late-Hellenistic and Roman Egypt, Harpocrates – one of many child-gods at that time – was not only very popular in Egypt. He also ‘travelled’ along the commercial routes and thus took part in the cultural interaction through the Mediterranean and connected geographical areas, amongst others also Petra,\textsuperscript{37} with the effect that Harpocrates became part of a common language, aimed at asserting the transregional exchange and integration of indigenous and exogenous traditions.\textsuperscript{38} Harpocrates (\textit{Hr-p3-hrd}) or “Horus-the-Child”,\textsuperscript{39} son of Isis and Osiris,\textsuperscript{40} is characterized by several features embodying the blessed abundance of childhood: the rounded shape of his face and body, his single sidelock of hair and the finger at his mouth. He often wears a headdress of lotus buds and/or a thick wreath of flowers and holds a round pot in his left arm.\textsuperscript{41} Harpocrates is displayed dressed or naked, standing or squatting, with his legs splayed in the manner of young children.\textsuperscript{42}

B) The blessing or salutation gesture:
The blessing or greeting gesture is known in the Ancient Near East, in three-dimensional shape, from Bronze Age figurines of solid bronze representing, in a sitting position, mainly gods.\textsuperscript{43} Engraved on seals and on steles, the gesture of the raised right hand is attested in scenes displaying the meeting of a standing worshipper with a seated god.\textsuperscript{44} In the Hellenistic-Roman period, the hand motif appears abundantly, in isolated form, as a raised right hand with palm outward, on Punic votive and funeral steles, sometimes side by side with the Tanit sign, the caduceus and/or the crescent and disc motif.\textsuperscript{45} The blessing or greeting hand also appears on the reverse of Nabataean coins from the 1\textsuperscript{st} century BCE (Malichus I, Obodas II).\textsuperscript{46}

\textsuperscript{36} See Gorgerat 2006, 75.77 ; Rosenthal-Heginbottom 2003, 26; El-Khoury 2002, 30.
\textsuperscript{37} See Podvin 2016. In Petra also Isis, traditionally Harpocrates’ mother, is well represented, e.g. see Gorgerat 2012, 283 Fig. 7; Vaelske 2012.
\textsuperscript{38} Cf. Gomes 2019, 22. For the Harpocrates figurines and their wide distribution during the Ptolemaic period, see Castiglione 2019, 362-365; Barrett 2015; 2011, 247-261; Vaelske 2012; Dunant 1990, 63-125; 1979, 38-42, 52-57, 74-87; Weber 1914 I, 52-105; II, Tb. 4-14.
\textsuperscript{39} Cf. Barrett 2011, 247.
\textsuperscript{40} An idea of death and rebirth is attached to the child in that Isis conceived him from Osiris after the latter had died.
\textsuperscript{41} See Barrett 2015, 284-285. On the proposition that the Petran figurines hold an object in their left fist (Fig. 6-7), see Tuttle 2009, 400-401; El-Khoury 2002, 30; cf. above n. 34.
\textsuperscript{42} See Dunand 1990, 63-81.
\textsuperscript{43} See Negbi 1976, 46-47; Moscati 1992, 18.
\textsuperscript{44} See Parrot, Chéhab & Moscati 2007, 31, 87, 150, 304, 307; Moscati 1992, 284, 304-307, 520; Mazza 1992, 548.
\textsuperscript{46} Barkay 2019, 19-20, 23-34, 125-126, see esp. 20: “a symbolic blessing of the Nabataean royal family”.
C) The crescent motif:
In its characteristic inverted shape, the crescent motif, which, when combined with a disc, can be interpreted as showing the new and the full moon, is particularly connected to the geographical zone of North Africa during the Phoenician-Punic period.\(^{47}\) It is typically and often represented on votive or funerary steles, with a clear concentration in the 1\(^{st}\) century BCE until the 1\(^{st}\) century CE. After this period, the inverted crescent disappears and gives its place to the crescent with the horns directed upwards.\(^{48}\)

Two of the three characteristic elements (A-C) of the Petran standing nude male youths, the raised right hand with the palm outward and the inverted crescent refer to a votive or funerary context and to an inspiration by (or imitation of) Phoenician-Punic forms and imagery.\(^{49}\) It has been noted that features like male nudity, in conjunction with a blessing gesture, are nowhere attested in the Southern Levant during the 1\(^{st}\) millennium BCE and that, even though the material culture in Petra refers at least partially to Hellenistic-western traditions, the crescent never appears on Hellenistic terracottas. The lack of parallels elsewhere led researchers to the conclusion that it is an oriental imagery tradition and a distinctly Nabataean type “enjoying considerable popularity amongst the inhabitants of Petra”.\(^{50}\)

Based on our research, the range of possible cultural connections of the Nabataeans with Hellenistic Greece, Egypt, Parthia and Southern Arabia\(^{51}\) must be enlarged by the observation of points of contact between the Nabataeans and the Phoenician-Punic world. Inspiration by, the adoption and adaptation of Punic material culture and its ideological symbols has so far not been considered in detail.\(^{52}\) It seems that the standing nude male youth leads us on a trail of cultural contact that needs to be explored in the future.\(^{53}\)

Sure, the Petran standing nude male youths are no simple imitation and the observed influences do not attest syncretism, but a certain amalgamation or blending of meaning, especially in a location with clear funeral connotations as

\(^{47}\) See Mendleson 2001, 50; Campe 1994; Fantar 1988, 32-42; cf. above n. 44. See also https://www.louvrelens.fr/work/stele-gravee-punique-carthaginoise-croissant-de-lune-signe-de-deesse-phenicienne-de-fertilite-tanit-encadre-main-caducee/.

\(^{48}\) Campe 1994, 3-4, calls the inverted crescent “le croissant punique » whose “position curieuse” is the most ancient one which has completely disappeared from the 2\(^{nd}\) century CE. As a natural phenomenon, the inverted (decreasing) crescent as such is only attested at the equator.

\(^{49}\) In this context especially interesting are figurines from the Punic necropolis Puig d’es Molins (Ibiza) and among them a nude adult raising his right hand with palm outward and wearing a necklace with an (slightly stylized) inverted crescent and disc, cf. Parrot, Chéhab & Moscati 2007, 307.


\(^{52}\) As an exception see Patrich 2007, 83, 100; Healey 2016, 132-134.

\(^{53}\) Tuttle 2009, 365: “…the complexity of the artifacts that remain to us today ensure a rich future for new studies…” – We deliberately refrain in this article from assigning a human identity (worshipper) or a divine name to the standing nude male youth.
it is the case in Petra. The experience triggered by such a figurine emerges from the interaction of three signs which, in the process of perception, become *signals*: the displayed crescent (1) affords the potential of growing and decreasing, of birth and rebirth, embedded in the performance of a young child (2) and enacted through the blessing gesture (3). How this network of signals generates action on the side of the viewer/user of these figurines will be developed in a future article.

**IV Epilogue**

In 1900 Julius Euting was appointed, after 28 years serving as first librarian, director of the Imperial University and State Library (since 1918 National and University Library of Strasbourg). He retired in 1909 and died on January 2, 1913 in Strasbourg. His tombstone is situated in the Black Forest above the Wildsee on the Seekopf near Ruhestein (community of Baiersbronn, Germany).

To preserve and promote Euting's personal and scientific heritage, his relatives (Euting himself left no direct descendants) and some semitists and historians founded the Julius Euting Foundation in 2004. The foundation’s main objective is to publish and evaluate Euting’s travel journals and sketchbooks and to organize exhibitions and conferences as well as publications on topics in the field of Semitic and Oriental Studies.

The annual highlight is Euting’s birthday: every year, on July 11, the Julius Euting Foundation offers an Arabic mocha to all hikers passing by his tomb above the Wildsee in the Black Forest – as he ordered it in his last will and testament. On one of the stones surrounding his tombstone can be read, in German and soon also in Arabic (Fig. 8):

> Er ist der Lebendige der Ewige.<br>Wenn mein Bett zu Staub geworden ist<br>und ich in der Nähe des allbarmherzigen Herrn weile,<br>dann beglückwünscht mich, meine Freunde, & sprechet:<br>"Frohe Botschaft Dir, Du bist zu einem Gütigen eingegangen."ّ

---

54 See https://juliuseuting.de/.
55 This text is Euting's translation of an Arabic epitaph he saw both in Muslim and Christian cemeteries in Syria and Lebanon in 1883; see Fig. 8. English translation: He is the Living One, the Eternal. When my bed is turned to dust, and I dwell in the presence of the all-merciful Lord, then congratulate me, my beloved friends, and say: “Good news for you, you have entered into the presence of a Kind One” (= Allâh).
Fig. 8 Epitaph copied by Euting in the churchyard at the entrance to the suburb of ‘Amâra (Damascus); Tagebuch 1883 II, 46v
http://idb.ub.uni-tuebingen.de/opendigi/Md676-19#tab=struct&p=102
(screenshot by the present author).

Contributor

Regine Hunziker-Rodewald

Received her degrees from the universities of Zurich, Berne, and Tübingen, and is a Professor of Old Testament Studies and the History of Ancient Near East at the Faculty of Protestant Theology of the University of Strasbourg. She is president of the Julius Euting Foundation and director of the joint French-Swiss project focusing on the female terracotta figurines of the Iron Age II found in Jordan. Publications on Levantine epigraphy and iconography.
ملخص

يوليوس اوينتينج (1839-1913)، أمين مكتبة جامعة توتينغن، واحتفًا أمين المكتبة الوطنية والجامعية في ستراسبورغ، كان مديرًا لها. وهو أكاديمي متعدد المواهب في الدراسات الشرقية واللغات. استمرَّ اوينتينج في عام 1883 عدةَ جولات دراسية إلى وسط الجزيرة العربية ومصر وسوريا وشرق الأدنى، وجمع ملاحظات قيمة في 26 مجلة مصورة و10 كتب وشهادات وصور مائية. وتركز هذه المقالة على إقامة اوينتينج في البتراء في الفترة من 7 إلى 23 مارس 1898 كعضو في فريق المسح Brünnow & Domaszewski، الذي رسم خرائط أطلال المقاطعة العربية بين 1897-1898 من خلال عبور الجبال والوديان بحثًا عن النقوش، ورسم اوينتينج 140 نسخة وسجل عدة مواقع وكهوف وقطع أثرية. كما تقدم هذه المقالة إحدى هذه القناعات الأثرية، وهي جزء من رأس دمية خزفية غُذِّر عليها في البتراء، ومحفوظةً الآن في مجموعة يوليوس اوينتينج التابعة للمكتبة الوطنية والجامعية في ستراسبورغ، ثم نُقِّرها مع الدمى الخزفية المماثلة بغرض التقترب من أدائها المتجددة.

الكلمات الدالة: دمية نبطية، أداء متجددة، مادي، مزين ثقافي.

جامعتي ستراسبورغ، فرنسا.
REFERENCES

Digi Tue), http://idb.ub.uni-tuebingen.de/opendigi/Md676-12.


Gomes F. B. (2019), Beyond the Indigenous/Phoenician Binomial: Spheres of Interaction and Scales of Integration in the Early Iron Age of Southern Portugal (8th to 5th centuries BCE), Revista do Museu de Arqueologia e Etnologia 33, 15-27.


