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PERISTYLE IN NABATEAN SEPULCHRAL ARCHITECTURE

This tomb [whose] main chamber is within, and whose smaller chamber is within and behind it, provides places for burial to form loculi; [including] as well the courtyard, which in front of them and in addition to openings and constructions which are in it, namely the benches and triclinium, water wells, rock walls and retaining walls; as well as all the rest of the structures that are in the area: these are a sacred [place] and [a place] consecrated to Dushara, god [and] our lord, his throne Harisa and all the gods by acts of consecration as commanded therein. Dushara and his throne and all the gods watch over the acts of consecration so they will be observed and there will be no change or division of whatever is enclosed in them; and no one will be buried in this tomb except for whom [authorization] for burial there is set down in the acts of consecration, which are eternal.¹

This inscription comes from The Turkmaniya Tomb (Br. 633)² in Petra. On the basis of it is known, that this monument was a kind of tomb complex consisting the following elements: courtyard surrounded by the columned porticoes³, gardens, triclinium and cisterns onto water.⁴ This type of complexes were surely more frequent in Petra. Mostly, it occurred in tombs with a built-up architectonic facade belonging to rich people.⁵ Such tombs as type the Hegra and the Roman Temple we can rank to it. However only in a few cases such structures which were an integral whole with the tomb have survived into times. The others are not longer visible.

¹ Trans. McKenzie 1990, p. 35; Milik 1959, p. 555–560.

² Numeration according to R. E. Brünnow: Brünnow, von Domaszewski 1904.

³ Columned court is a peristyle.

⁴ Milik 1959, p. 555–560; Schneider, Amadasi Guzzo 1997, p. 159.

⁵ Negev 1976, p. 209–217.

Probably, these structures has been destroyed during numerous earthquakes and floods which had place in Petra.⁶

One of the best-preserved tombs complexes is no doubt the Roman Soldier Tomb (Br. 239)⁷ which has got each of the features mentioned in Turkmaniyah's inscription. There is a burial chamber with loculi; opposite the tomb is the triclinium (Br. 235) above which is placed a cistern. The space between the tomb and the triclinium was occupied by the courtyard which was surrounded from three sides by porticoes forming a peristyle.⁸ Much the same complex is The Uneishu Tomb (Br. 813), but the triclinium is situated on the right corner of the court. Both the burial chamber and the triclinium have got the loculi. In front of this tomb is the courtyard which was surrounded by a colonnade in that time.⁹ Also the Renaissance's Tomb (Br. 229) got the peristyle and the court which situated under the triclinium.¹⁰

To this type of the tombs complexes belong the so-called *complexes Tombs* also which recently have been isolated from the Roman temple type by E. Netzer.¹¹ To this group belong among others things: the Deir (Br. 462); the Urn Tomb (Br. 772), the Tomb of Sextius Florentinus (Br. 763), The Palace Tomb (Br. 765) as well as The Kasnet (Br. 62) and The Corinthian Tomb (Br. 766).¹² All mentioned tombs are so-called "palatial" tombs¹³ which were so-called because of their resemblance to the Hellenistic palaces, especially for that matter of the architectural decoration of their façades and the plan of tomb complex.¹⁴

Typical of the "palatial" tombs, first of all, is the architectural development of the façade as well as in the occurrence of the peristyle. The finest example of such a tomb is the Urn Tomb. It is one of the first of the so-called royal tombs which were cut into west wall of the Jebel el-Chubta massif. This façade gives onto a 21 m wide courtyard which from both sides has got a low, rock-cut Doric colonnade. Frontal side of an open courtyard was broadened by built-up a platform.¹⁵ Probably, also on that side had been a portico which had closed entire creating a columned courtyard – the peristyle, but it has not survived to our times. There is no

⁶ Sobieraj 2004.

⁷ Schmidt-Colinet 1980, p. 201.

⁸ McKenzie 1990, p. 113.

⁹ Supra 7.

¹⁰ Bourbon 2001, p. 128.

¹¹ Netzer 2003, p. 26–36.

¹² In two last tombs the upper storey consist an illusion of the peristyle, about which I will write later.

¹³ Sobieraj 2004, p. 83–90.

¹⁴ *Ibidem*, p. 17–19.

¹⁵ Zayadine 1997, p. 47, phot. 39.

certainty that was the peristyle in case of the rest the palace tombs. Some evidence of its existence can be found the Deir or the Tomb of Sextius Florentinus which were found column drums nearby.¹⁶ It is unclear whether there in front existed a peristyle of the Palace Tomb. This tomb precedes a small, narrow, rectangular terrace,¹⁷ on which and in rock E. Netzer has noticed some traces, which in his opinion, are a proof of existence of the peristyle there. This peristyle was situated lower in relation to the terrace.¹⁸ This observation should be supported by more concrete evidence by archaeological investigations on the terrain of the courtyard.

In the case of the Khasnet and the Corinthian Tomb appears another interesting issue of an occurrence of an illusion of the peristyle on the tomb's façade.¹⁹ This problem also concerns the Deir. The upper stories of these three façades look similarly: in the middle stands a tholoi surrounded on three sides by porticoes. The upper storey of The Kasnet façade was interpreted by J. Fedak²⁰ as a performance an illusion of the peristyle that could adorn a private villa or palace rather than shrine as earlier suggested Watzinger.²¹ So, are the upper storeys of these tombs really an illusion to the peristyle? Trying to determine and explain phenomenon of the peristyle in The Nabatean tombs I will base my considerations on examples taken from the architectural sphere of influence of Alexandria, because it have had the largest influence onto tomb complexes at Petra.

The Hellenistic Architecture of Alexandria

Undoubtedly, the transformations preceeding these times in society were the most important and influential factor of development and erection of domestic buildings and tombs. In that period was visible a love to pomp and luxury, particularly in a habitable and sepulchral architecture. It revealed in magnificent luxurious tombs as a continuation of affluence and reigning splendor in houses of this period.²²

Luxurious villas and houses were based on the splendid mansions of Hellenistic rulers. The main source of inspiration for private mansions and tombs was the palatial architecture of Alexandria. Unfortunately,

¹⁶ Bourbon 2001, p. 70.

¹⁷ Zayadine 1997, p. 48.

¹⁸ Netzer 2003, p. 36.

¹⁹ Schmid 2001, p. 39.

²⁰ Fedak 1990, p. 152.

²¹ Bachman, Watzinger, Wiegand 1921, p. 20.

²² Bernhard 1993, p. 29.

the Hellenistic palaces of Alexandria have not survived to our times, so the only information about it originated the ancient written sources and The Second Pompeian style Paintings on which was introduced palatial-residential architecture of ancient Alexandria. Besides many important information about this deliver the artifacts were got during an archaeological investigations especially from terrain of palaces of governors, which were an imitation of the palatial architecture of that period. On the basis of these sources it is known that the palaces of Alexandria were themselves large foundations composed of many rooms, which fulfilled many different functions. I. Nielsen has separated three kinds of Hellenistic palaces. First of them were a royal palaces, which in Greek sources were called *basileion* (*basileia* or *halls*); and in Roman *regia*. According to I. Nielsen it could be the gigantic palace, on which was concentrated all functions or it was complex consisting of group of buildings occupying a large area and fulfilling definite functions. This type of palaces were the palaces of Alexandria. The second category of Hellenistic palaces were the mansions of governors which sometimes were referred to as *aulai*. These residences belonged to royal administrators of provinces, strategists, satraps as well as vassals kings. Therefore they were designed similarly to the royal palaces, but were considerably smaller and poorer in architectural decoration what was connected with a less financial sources and range of power of their owners. The Private mansions, such as the luxurious villas of elite were a third group found in written sources, called *oikos/domus/villae*.²³ Because the Alexandrian palaces have been destroyed, therefore, all we know about them comes from written remittances, different examples of palatial architecture. On the basis it is possible – more or less – to reconstruct appearance of such a conjectual mansion.

One such examples was modeled on the palatial architecture of Alexandria – The Pavilion of The Ptolemy II.²⁴ This Pavilion, as Anteneus passed, was raised in 274–270 year B.C. and there were taken place a symposiums and audiences. According to ancient writers the pavilion was full of splendor and luxury, which was typical of the royal palaces.²⁵ It had a form of colonnaded hall with five columns at both sides and four on the end. The Hall was surrounded from three sides by porticoes (*syringes*). This hall was kind of an Egyptian *oikos* with internal peristyle.²⁶ Similar peristyles, which Vitruvius compared to Roman basilica,²⁷ could also exist in the Hellenistic palaces of Alexandria.

²³ Nielsen 1993.

²⁴ Studniczka 1914; Winter 1985, p. 289–308.

²⁵ Nielsen 1993, p. 133f.

²⁶ Kutbay 1998, p. 46–49.

²⁷ Vitruv. 6.3.8–9.

The Second example worth mentioning was dated into the last quarter 3rd century B.C. The Ptolemy Philopator's river-boat²⁸ also called Thalamegas.²⁹ This Barge was used to comfortable trip on the Nile and in connection with it had to assure any comforts, so it had possessed all palatial elements. After detailed analysis of the plan of the barge, we can notice that it recalls the peristyle, because it consisted of two decks surrounded on three sides by promenades. Within there was a row of rooms inside in this, with among others things, a triclinium with an internal peristyle. Opposite which was a tholoi devoted to protective Ptolemeans goddess – Aphrodite. The tholoi was surrounded by the peristyle as well.³⁰

Thalamegas' plan was approached to the plans of Alexandrian tombs, where rooms were placed along single axis, and alike to plans of habitable buildings as well because tombs were their faithful reflection; so the barge should also reflect a palace.

Governors' residences, although were smaller foundations, like Palazzo delle Colonne,³¹ imitated in regard the plans and decorations the palaces of Alexandria. One of these mansions Palazzo delle Colonne at Ptolemais in Libya is dated on I B.C.³² This palace had got almost a hundred rooms placed around the peristyle.³³ The most characteristic element of palace was no doubt central situated a main entrance and colonnaded courtyard and also an Egyptian oikos and many tricliniums. Similar peristyles to The Great Peristyle in Pallazo were demonstrated on the Second-style frescoes from Pompeii and Herculaneum.³⁴

Based on these paintings and the remains of some Hellenistic palaces like palace of Macedonia together with written sources we know that the peristyle was present in the palace, taking central place. Also, the peristyle became a common element of the Roman house in II century B.C. as can be found with the peristyle in the west wing of Nero's Domus Aurea in Rome³⁵ or in the Herod's palaces, which undoubtedly were entered to palaces of Hellenistic monarchs. The Palaces of Alexandria as written source and archaeological research pass on had got at least one big courtyard: peristyle or *prostas/oikos* plan, and halls with internal peristyle ect.³⁶ Occurance of the peristyle in the main palatial room affords it a monumental

²⁸ Caspari 1916, p. 1–74.

²⁹ Nielsen 1993, p. 136f.

³⁰ Kutbay 1998, p. 49–51.

³¹ Pesce 1950.

³² Nielsen 1993, p. 146; Lauter 1971, p. 149–178.

³³ Kutbay 1998, p. 55–57.

³⁴ Lyttelton 1974, p. 53.

³⁵ Sadurska 1975, p. 73ff, ryc. 51.

³⁶ Kutbay 1998, p. 133.

appearance underlining its representative character, for example palace in Jericho or in Thalamegas. According to Polibius the palaces of Alexandria consisted of so called *Megiston Peristylon*, which is identified as a room was used for official purposes. In the opinion of scholars the origin of the peristyle could be Egyptian, because it was a typical element of Alexandrian houses, palaces and tombs even.³⁷

The tombs in Hellenistic Alexandria were a continuation of a life on earth, so their appearance and plan were almost the same as in a habitable buildings. The best known tombs from this period recalled the of a house or palace with peristyle, which can be found in Alexandria.³⁸ It was a type of tomb with court in form peristyle which was present to the Hellenistic necropolis of Mustapha Pusha³⁹ and Neo Phapos in Cyprus.⁴⁰ The characteristic feature of these tombs is firstly the peristyle and the secondly in the façade and the plan that were connected to the palatial architecture of Alexandria. The earliest tombs of this kind are tombs on the necropolis of Shatbi.⁴¹ These tombs posses the central, open court with pseudoperistyle.⁴² The second, the biggest and the richest necropolis is Mustapha Pusha, where sepulchre buildings are entirely or partly rock-cut. These tombs have peristyle plan, in which several rooms were grouped around columned court. They have got the peristyle plan, on which several rooms was grouped around a colonnaded courtyard. These plans entered to plans of Hellenistic palaces or houses. For example The Tomb I in the necropolis of Mustapha Pusha is dated on the second half III B.C. had got a pseudoperistyle surrounded from four sides by rooms.⁴³ Another tomb – The Tombs III, had got a central located peristyle court,⁴⁴ which was very similar to the ones in the Hellenistic palaces. Also the peristyle was in Tomb IV.⁴⁵ Likewise the Alexandrian tombs, the Nabatean tombs in Petra were created under an influence of architecture of Alexandria. As we can see on the basis of depicted examples roots of the peristyle in plans of tombs are in the Hellenistic villa – palatial architecture of Alexandria.

³⁷ McKenzie 1990, p. 92.

³⁸ Bernhard 1993, p. 34.

³⁹ Supra 35.

⁴⁰ Schmidt-Colinet 1980, p. 203; Schmidt-Colinet 1981, p. 81; Schmidt-Colinet 1997, p. 89; Matthiae 1991, p. 258; Fedak 1990, p. 26.

⁴¹ Breccia 1912.

⁴² Fedak 1990, p. 130.

⁴³ *Ibidem*, p. 131.

⁴⁴ Supra 131.

⁴⁵ *Ibidem*, p. 132.

Illusion of the Peristyle

In the upper storey of the tombs' façade: The Kasnet, The Deir and The Corinthian Tomb is present an illusion of the peristyle, which was composed of columned pavilions – porticoes surrounding from three sides a central located tholoi. H. Kohl as the first set about cutting rock façades.⁴⁶ He claimed, similarly as A. Ippel, that the Pompeian paintings were model for these façades.⁴⁷ As early as in 1862 year J. Hittford had noticed that façade of The Kasnet was similar to presentation on The Second style painting in the Labyrinth's house.⁴⁸ Also H. Kohl expressed an opinion that the upper storey of The Kasnet was similar to the painting from cubiculum M in villa Sinistora in Boscoreale.⁴⁹ Besides, the scholars referred to Vitruvian (7.5.5) and they have noticed some resemblance between façades of Nabatean tombs so-called "palatial" and decoration *scenae frons* of theater. So, from the beginning of XX century they thought that The Second-style frescoes and *scenae frons* imitated the palatial architecture.

The Second-style Paintings are a very valuable source affording information about villa-palatial architecture of Alexandria, which is no longer extant. So, an illusion of the peristyle in the upper storey of these tombs shows the palatial architecture of Alexandria similar to the second Pompeian Style frescoes. The Paintings of The Second Pompeian Style, referred also the illusionistic style according to A. Mau's classification,⁵⁰ was dated to 80–15 years B.C. According to H. G. Beyen⁵¹ this style had a considerable influence on theatric decorations, about which wrote Vitruvian (6.8.9; 7.5.5), which as we know from his relations, were modeled by palatial architecture. Also K. Schefold showed to similar origin of these paintings. He referred to the text of Plinius The Older (NH 35, 112–113) about Serapion, who was stenograph and created decoration of *tabernae vetres* in Rome similarity to stenography *scenae frons*.⁵² According to Schefold Serapion could implant an illusion in interior decoration, which was characteristic for scenic decoration, and also such features of Pompeian paintings as many-plans and symmetry, which he thought for Roman.

As an illusionistic architecture M. Lyttelton admitted the Great Peristyle in Pallazzo delle Colonne. In her opinion architectural decoration of this

⁴⁶ Kohl 1910.

⁴⁷ Ippel 1910, p. 31.

⁴⁸ Hittford nd.

⁴⁹ Kohl 1910, p. 40f, fig. 37.

⁵⁰ Mau 1908.

⁵¹ Beyen 1938.

⁵² After Sadurska 1984, p. 115f.

peristyle were many Hellenistic solutions and they were originated from Alexandria. According to her it was so-called an illusionistic architecture which we can see on The Second Style Paintings and on the façades of the palatial tombs in Petra as well.⁵³ This opinion S. Schmid has confirmed, who claims there exist some similarities between a miniature and an illusionistic architecture of the upper storey of The Great Peristyle and the façade of The Corinthian Tomb.⁵⁴

G. Pesce compared the upper storey of The Great Peristyle Palazzo delle Colonne to façades of the palatial tombs in Petra, and with The Kasnet and he noticed that the peristyle of the upper storey does not possess any relationship with the lower storey differently from the case of the Nabatean tombs, but the upper storey was similar to the *scenea frons* from Tralles.⁵⁵

As close analogy to the upper storey façades of the Nabatean tombs we can treat also The North Palace in Masada which was dated on 30–20 B.C., because it consisted of buildings which were located on three different levels on the North Slope. On the first terrace was a square hall surrounded by porticoes, so it was a kind of the peristyle. On the second floor was a tholoi, and on the third were half-round balconies. According to Schmid the upper storey of façade of The Kasnet is shown similarity to upper (peristyle) and the middle terrace (tholoi) of the palace in Masada. On this base he claimed that these Nabatean tombs as The Kasnet referred to the Hellenistic palaces.⁵⁶ Besides such analogy to among others things like the palace in Masada can be the support of Watzinger's thesis that Nabatean tombs were a transposition of such buildings on the facade's surface.⁵⁷ C. Watzinger thought that façades of these tombs had imitated realistic buildings. He had shown even several variants of such buildings which according to him could be shown beforehand.⁵⁸ Transfer of a realistic building onto façade cut in rock causes a loss of original shape in the consequence of problems with the ground's conditions, the material, and the quantity of free space. Besides there appears to be problems with of maintaining a three-dimensional shape of building which the architect had to solve by accomplishing some simplification and use foreshortening perspective. Therefore, such architectural elements as: half-column, broken pediment, tholoi, bas-relief etc. were applied which let to get the façade more plastic and depth. So the façades of palatial tombs as can be found in *scenea frons* or The Second style paintings were only inspired by realistic architecture and were an illusion of the real building.

⁵³ Lyttelton 1974, p. 60.

⁵⁴ Schmid 2001, p. 396.

⁵⁵ After Lyttelton 1974, p. 55.

⁵⁶ Schmid 2001, p. 386f.

⁵⁷ Bachman, Watzinger, Wiegand 1921, p. 24–28.

⁵⁸ *Ibidem*, p. 25–28.

Functions

The presence of large courts in palaces and large residences probably reflected the need of Hellenistic monarchs and notables to accommodate large gatherings of people. About this matter Vitruvius has written:

When we have arranged our plan with a view to aspect, we must go on to consider how, in private buildings, the rooms belonging to the family, and how those which are shared with visitors, should be planned... The common rooms are those into which though uninvited, persons of the people can come by right, such as vestibules, courtyards, peristyles and other magistracies, and whose duty it is to serve the state, we must provide princely vestibule, lofty halls and very spacious *peristyles*...⁵⁹

In Hellenistic period the palaces had propaganda function. As centres of power their architectural program had asserted the power of rule and also to dynastic rule with protective gods. As aforementioned the proper rooms in Hellenistic palace fulfilled pre-defined function.⁶⁰ The location of the peristyle on the plan suggests that it has fulfilled an important function. In general, the peristyle occupied central place and was open to the row of rooms, so it was a representative room. It fulfilled an official and ceremonial function. This room gave access onto the other rooms. If we take into consideration G. Kuhn's theory that the porticoes (they expressed concentration of the economical power) which flanked palatial courts was centre of power.⁶¹ As well, observations made by T. Wujewski, who compared the structure of house to structure of town and he stated as agora was the center of town as the peristyle in house was a center of domestic life.⁶² We can say that the peristyle in funerary monuments had to be a center of religious and society meetings. It seems that the Hellenistic palaces and tombs, being grand foundations with peristyle courts and grouped around it rooms, reflected the above idea and that they also show the royal power.⁶³

Probably similar functions were fulfilled by the peristyles in funerary monuments at Petra. On this indicates the location and their dimension. Besides, the peristyles were only in the tombs which were representative and belonged to rich people or ruling dynasty and officer, for example The Prime minister Uneishu. The peristyle expressed the richness and rank of the dead. There were taken place a religion ceremonies connected with death cult, some social meetings and there was given a honour of adored

⁵⁹ Vitruv. 6.5.1-2.

⁶⁰ Nielsen 1993, p. 14ff.

⁶¹ Kuhn 1985, p. 187.

⁶² Wujewski 1995, p. 303.

⁶³ *Ibidem*, p. 313.

kings like Obodat I. In case of The Urn Tomb I. Browning suggested that the peristyle could be also a triclinium under an open sky.⁶⁴ Perhaps, similarly can be found case of the Deir, possibly aching jointly as cenotaph and shrine of king Obodat I. Also, the peristyle of this tomb was open and there took place a religion ceremonies like a thiasoi. The similar application the peristyle had in case of The Palace Tomb and as an evidence the scholars think extension of water-supply system in upper part of tomb which was discovered in 1989 year.⁶⁵ In case of tombs like: The Kasnet, The Corinthian Tomb and The Deir theirs religion function underlined an illusion on peristyle with tholoi. Perhaps, the Nabatean peristyles could have also another function about which we do not have idea.

The Differences and Similarities

As we see, the common feature of Hellenistic palaces and tombs and together with Nabatean tombs' complexes is the appearance of peristyles in buildings belonging to rich and powerful people as kings, governors and so forth, as can be seen in the example of tombs on necropolis Mustapha Pushy. Similarly is the case of Petra, the tombs, which had the peristyle, characterized the built up architectural façade, which required big financial effort. So, only a rich people could afford for such expense or else those in high position in the state, or people belonging to a ruling dynasty.

The peristyle at Petra was situated outside the tomb, while those in Hellenistic palaces and tombs were inside. Besides, the peristyle in the palace and the tomb was an important element, in which have taken place an official ceremonies. It was located in the centre and surrounded by other rooms and it was a room which served the purposes of representations as have been described by Vitruvius (6.5.1–2).⁶⁶

For the Hellenistic mansions were characteristic the peristyles which had two or more storeys, what was reflected also not only in houses but in tombs, for example tombs in Mustapha Pusha's necropolis near Alexandria or Neo Paphos necropolis in Cyprus.⁶⁷ Besides in the Hellenistic palaces the peristyle was surrounded on three or four sides by rooms. For example the north peristyle in palace at Pella was surrounded on four sides by rooms. Moreover this peristyle had an ionic colonnade and his north wing had two stories and the upper storey was decorated by little half-columns and

⁶⁴ Browning 1974, p. 217.

⁶⁵ Zayadine 1997, p. 48.

⁶⁶ Vitruv. 6.5.1–2.

⁶⁷ Schmid 2001, p. 398f.

pilasters.⁶⁸ In the case of Pallazo delle Colonne at Ptolemeis the court was decorated on three sides by an ionic portico and at the north by Corinthian columns. In corners were presented half-columns.⁶⁹ But most often was applied to the peristyle, can be found in the example of the palace at Pergamon, The Urn Tomb at Petra, the next was the Ionic order as is represented at the palace at Pella, Palazzo delle Colonne at Ptolemais.⁷⁰ We cannot consider decorative aspect of peristyles in case of rest Nabatean tombs, because they did not survive to our times except The Urn Tomb.

On the basis of the plans of the Hellenistic palaces and tombs like tombs I and III from necropolis of Mustapha Pusha or the palace at Pergamon, the Ptolemy's II Pavilion, the Ptolemy Philopator's boat-river or the Palazzo delle Colonne we know that the peristyle was large and surrounded by rooms. In case of the peristyles of the Nabatean tombs is different. The most common form of funerary complex consisted of tomb by itself as is case of the Palace Tomb. Sometimes there was also a triclinium and water cistern as is the case of the Uneishu Tomb⁷¹ or the Roman Soldier Tomb.⁷² The peristyle of the Hellenistic mansions characterized by great size, often it took a big part of palatial complex, even to 17–40% of the entire edifice, for example the peristyle in Palazzo delle Colonne had dimensions: 24,10 × 29,90 m, what was almost 1/3 of palatial foundation.⁷³ If we compare size of the peristyle, so it take in the Hellenistic palaces circa 40% of whole complex, but at house of Classical period the peristyle took 9–31% and in Hellenistic houses between 20% and 35%.⁷⁴ So, the size of peristyle similarly as in tombs takes relative big space in building. The same situation is in Nabatean tombs, where columned court takes also so much place in whole complex, for example the peristyle of The Urn Tomb has dimensions: 20 × 15 m, what gives circa 300 m²,⁷⁵ The Uneishu Tomb has got 17 × 14 m (ca. 240 m²)⁷⁶ and The Roman Soldier Tomb had columned court according Bachman's reconstruction, which had dimensions: 28 × 32 × 20 m, what gives 600 m².⁷⁷ In case of Nabatean tombs the size of peristyle depended on free space connected with configuration of terrain, what also occurred very often in the Hellenistic palaces as can be found in the example palace at Pergamon.⁷⁸

⁶⁸ Kutbay 1998, p. 100ff.

⁶⁹ Lyttelton 1974, p. 53.

⁷⁰ Kutbay 1998, p. 104f.

⁷¹ Netzer 2003, Abb. 60.

⁷² Schmid 2001, fig. 11. 34a.

⁷³ Kutbay 1998, p. 104.

⁷⁴ *Ibidem*, p. 132.

⁷⁵ Netzer 2003, p. 60.

⁷⁶ *Ibidem*, p. 50, Abb. 60.

⁷⁷ *Ibidem*, p. 54.

⁷⁸ Kutbay 1998, p. 132.

Conclusion

The Greek word *Peristilos* means "surrounded by columns", so the peristyle was a columned court which could be either on the inside or outside of the building. This element has been known earlier, but as just in the Hellenistic period it became more common in private architecture. All Hellenistic houses, villas and palaces possessed this kind of peristyle as in for example: the houses at Olbia, the villa of Attalos and the palace at Pergamon.⁷⁹ However, the peristyle came permanently to the Roman house.

The earliest existence of funerary complexes at Petra, together with the peristyles within were signalized by W. Bachmman. This scholar together with C. Wazinger and T. Wiegand had excavated at Petra during the First World War.⁸⁰ They described and classified freestanding buildings at Petra and they devoted much attention to tombs' façades such as the Kasnet, the Corinthian Tomb ect. trying explain their origin. W. Bachmman's observations and inscription of the Turkmaniya tomb made possible him to reconstructed such a sepulchral complex like the Roman Soldier Tomb. Undoubtedly, the appearance of the peristyle in tombs' complexes at Petra was a result of spreading out of Hellenism to Nabatean art and architecture during I century B.C. and I A.D., what was as a result of trade-contact with Rome⁸¹ and Alexandria,⁸² which exerted the greatest influence in the private architecture in the Hellenistic period and later.

The peristyles, which were here discussed, were an integral part of Nabatean tombs' complexes. In all cases they were situated in front of the tomb. Only in the case of The Urn Tomb peristyle which has survived to our times, whereas the others we speculate about it of the basis of existing traces such as drums of columns. That is why we are not able say too much about their architectonic decoration. On the basis of survived court we can say that the peristyles had large sizes as in those in the Hellenistic palaces and tombs. Some of these tombs did not have a freestanding peristyle in front of them, but the upper storey of façade was an illusion of a peristyle with tholoi for example the Kasnet, the Corinthian Tomb. This illusion was only reflection of the grand domestic architecture of Alexandria, which also was described by the ancient writers and represented in The Second Pompe-

⁷⁹ Parnicki-Pudelko 1985, p. 334f, 338f, ryc. 498.

⁸⁰ Hammond 1997, p. 66.

⁸¹ Sobieraj 2004, p. 23ff.

⁸² "Now the loads of aromatic are conveyed from Leuce Come to Petra, and the hence to Rhinocoloura, which is in Pheonicia, near Agypt... transported by the Nile to Alexandria, and they are landed from Arabia and India Myus Harbour; and they are conveyed by camels over Coptus in Thebais ... to Alexandria" – Strabon 16.4.24.

ian Style Paintings. As we could notice comparison mentioned here examples of architecture, frescoes The Second-style and discussed here Nabatean tombs that all of them had arisen as a result of an influence the architectural sphere of Alexandria.

Because the peristyle appears only in the tombs which are richly architecturally developed façades, they were a sign of richness and power. So, the owners of these tombs were rich and powerful persons, who occupied important place in Nabatean society. It is certain that most of them belonged to a royal family. Assertaining the functions of the peristyle in Nabatean tombs is difficult. Probably it was used for religious ceremonies connected with the cult of death or the cult as adorned king. Perhaps there were also another functions.

Abbreviations:

AncBHis – *The Ancient History Bulletin*

BJb – *Bonner Jahrbucher*, Darmstadt-Bonn

JDAJ – *Jahrbuch des Deutsches Archäologischen Institutes*

JdI – *Jahrbuch des Deutsches Institutes*

PEQ – *Palestine Exploration Fund Quarterly*

Pliny The Older HN – *Historia Naturalis; Historia Naturalna* (wybór), tłum. i kom. J i T. Zawadzcy, Wrocław 1961.

RB – *Revue Biblique*

Strabon – *Geographika; The Geography of Strabon I–VII*, London 1917–1932, tłum. i oprac. H. J. Jones.

Vitruv. – Marcus Vitruvius Pollio, *De architectura libri decem; O architekturze ksiąg dziesięć*, tłum. K. Kumaniecki, Warszawa 1956.

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Perystyl jako element nabatejskiej architektury sepulkralnej

Streszczenie

Peristilos po grecku oznacza dosłownie „otoczone przez kolumny”. Stał się popularny w okresie hellenistycznym, zwłaszcza w prywatnej architekturze mieszkalnej (np. willa Attalosa, domy z Olbii czy pałac w Pergamonie) i był obowiązkowym elementem każdego rzymskiego domu.

W hellenistycznych pałacach i willach Aleksandrii perystyl zajmował ważne miejsce i umieszczony był wewnątrz budynku, natomiast w nabatejskich grobowcach występował na zewnątrz. Perystyl znajdował się w centrum założenia – wokół niego skupiało się szereg innych pomieszczeń, które pełniły funkcje reprezentacyjne, o czym wspomina Vitruwiusz (6.5.1–2). Kolumnowy dziedziniec pełnił rolę nie tylko reprezentacyjną, ceremonialną, ale był jednocześnie wyznacznikiem bogactwa, statusu społecznego oraz ośrodkiem władzy.

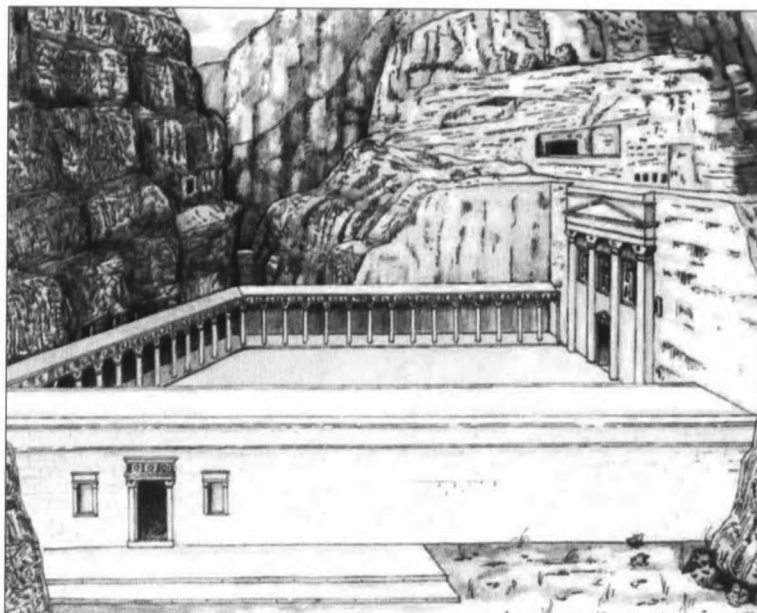
Perystyl charakteryzował się sporymi rozmiarami – zajmował niekiedy nawet 1/3 kompleksu, jak np. w pałacu Pallazo delle Collone. Otaczały go dokoła pomieszczenia, czego przykładem mogą być Pawilon Ptolomeusza II, Thalagames, a także nekropolia Mustaphy Pushy. W pałacach perystyle często były dwukondygnacyjne, podobnie jak w grobowcach nekropolii Mustapha Pushy i Neo Phapos na Cyprze.

Aleksandryjska architektura sepulkralna limitowała prawdziwe budynki mieszkalne zarówno pod względem wystroju architektonicznego, jak i planu grobowca – np. nekropolia Mustapha Pushy. Podobnie było w przypadku grobowców nabatejskich, które według J. Fedak były odbiciem architektury willowej lub pałacowej Aleksandrii. Do grobowców tzw. pałacowych naśladujących swoją fasadą i planem architekturę pałacową okresu hellenistycznego należy zaliczyć: Grobowiec Urny, Sextiusa Florentinusa, Deir, Pałacowy, Khasnet oraz Koryncki. Wszystkie posiadały rozbudowane architektonicznie fasadę i perystyl. Kolumnowy dziedziniec pojawiał się również w niektórych bardziej rozbudowanych grobowcach typu Hegra, jak np. Grobowiec Renesansowy i Uneiszu czy Rzymskiego Żołnierza. Te między innymi grobowce można zaklasyfikować według E. Netzera do tzw. grobowców kompleksowych. Składały się z grobowca, kolumnowego dziedzińca, tryklinium, ogrodów oraz z cysterny na wodę, o czym mówi inskrypcja z grobowca Turkamanija.

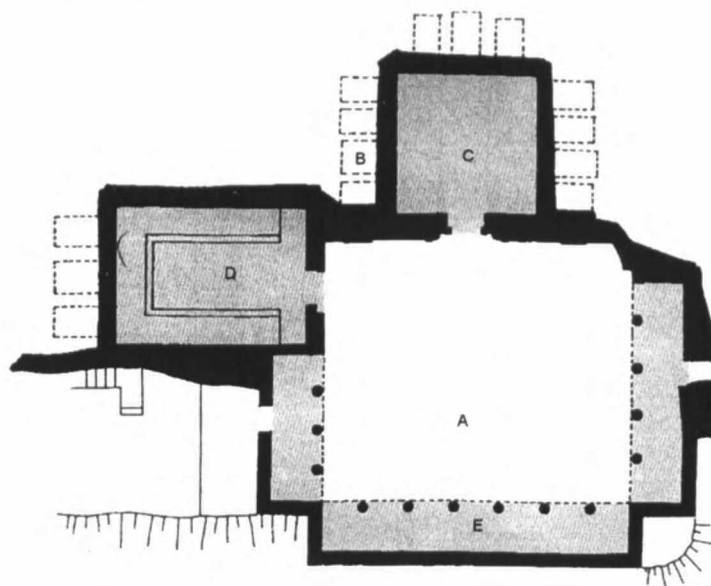
W większości przypadków perystyl znajdował się przed fasadą grobową. Najlepiej zachowany przykład takiego perystylu znajduje się w Grobowcu Urny, natomiast w innych obiektach pozostały tylko ślady po kolumnach sugerujące, że występował. Jego rozmiary były równie duże jak w przypadku pałaców czy grobowców hellenistycznych Aleksandrii.

W Khasnet i Grobowcu Korynckim mamy do czynienia jedynie z iluzją perystylu – wzn. występowaniem przedstawienia kolumnowego dziedzińca w górnej części fasady, nie stwierdzono natomiast istnienia wolno stojącego perystylu przed grobowcem. Podobnie jak malowidła II stylu pompejańskiego był to plastyczne, w miarę możliwości realistyczne przeniesienia na płaszczyznę architektury pałacowej Aleksandrii.

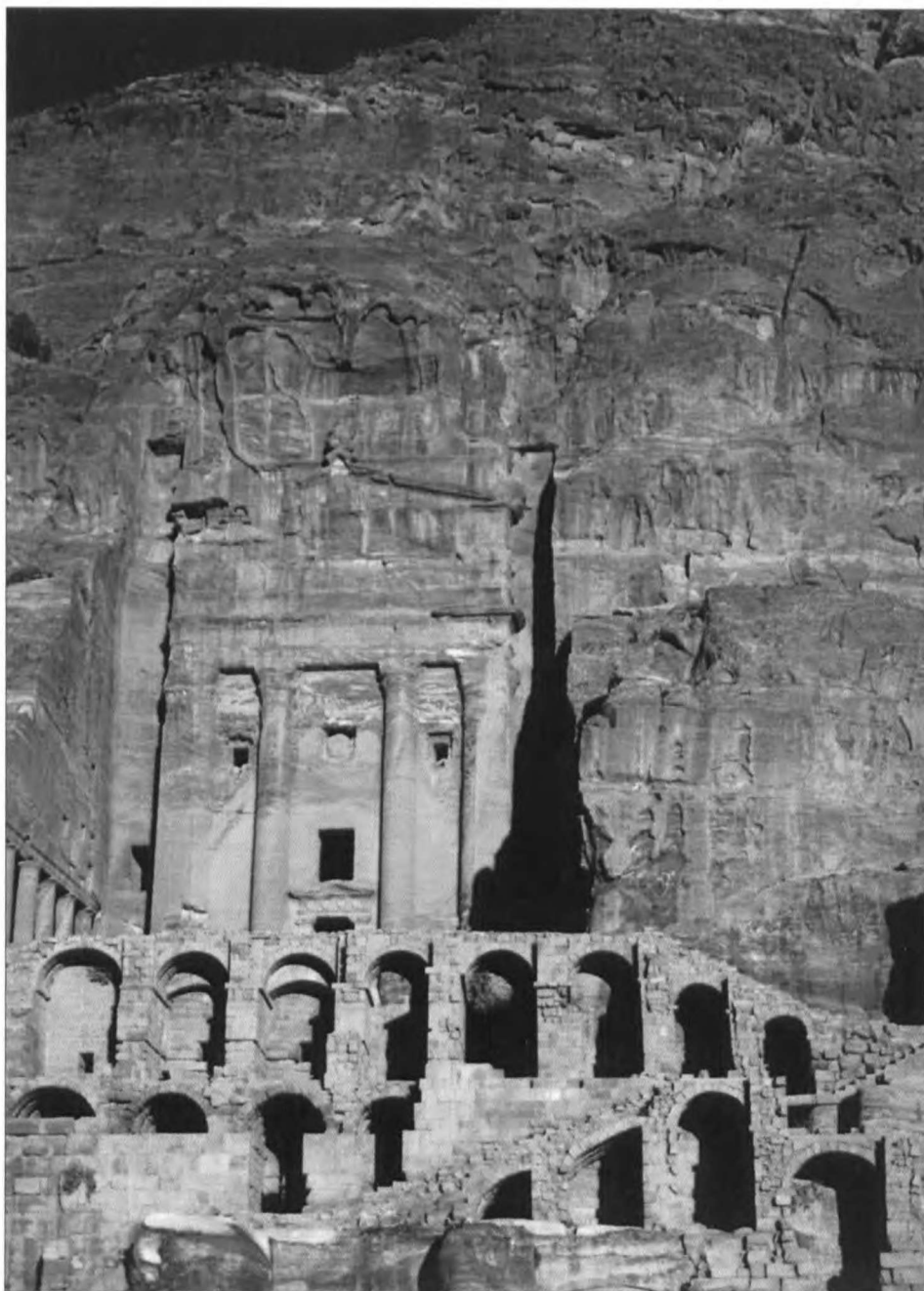
Perystyl występował tylko w grobowcach nabatejskich o rozbudowanej i bogatej architektonicznie fasadzie. Był oznaką bogactwa, statusu społecznego zmarłego. Prawdopodobnie wykorzystywano go do ceremonii religijnych związanych z kultem zmarłego i kultem deifikowanego króla. Niewątpliwie jego pojawienie się w architekturze nabatejskiej kojarzyć należy z wpływem hellenizmu w I w. p.n.e. i I w. n.e. w związku z handlem prowadzonym przez Nabatejczyków z Aleksandrią.



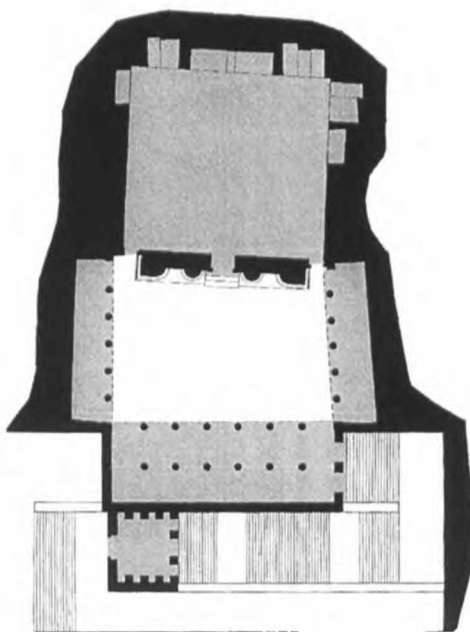
Fot. 1. Petra – Reconstruction plan of The Roman Soldier Tomb complex (Br. 239)
(After: Bourbon 2001, p. 126; with Archivio White Star permission)



Fot. 2. Petra – Recostruction plan of The Uneishu tomb complex (Br. 813): **A** – columned courtyard (the peristyle); **B** – loculi, **C** – burial chamber, **D** – triclinium, **E** – portico
(After: Netzer 2003, Abb. 60; with autor's permission)



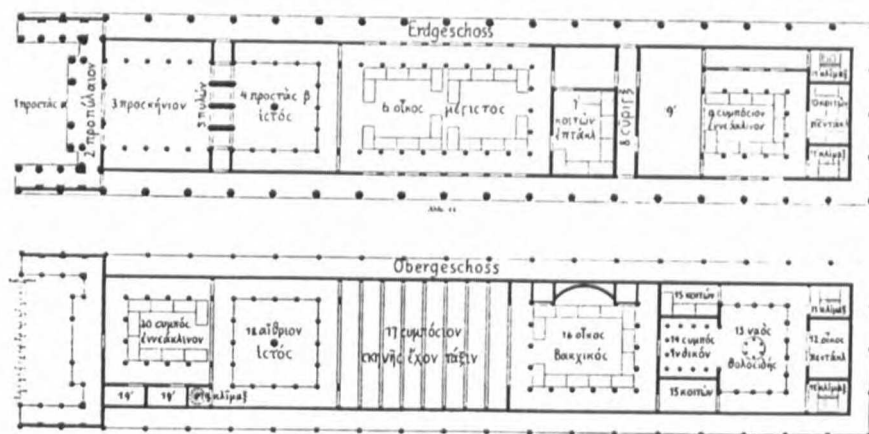
Fot. 3. Petra – The Urn Tomb (Br. 772)
(After: Nehme 1999, p. 152; with autor's permission)



Fot. 4. Petra – Reconstruction plan
of The Urn Tomb (Br. 772)
(After: Netzer 2003, Abb. 60; with au-
tor's permission)



Fot. 5. The Khasnet – Litography from 1849
made by R. David
(After: Stucky, Lewis 1997, Abb. 2; with au-
tor's permission)

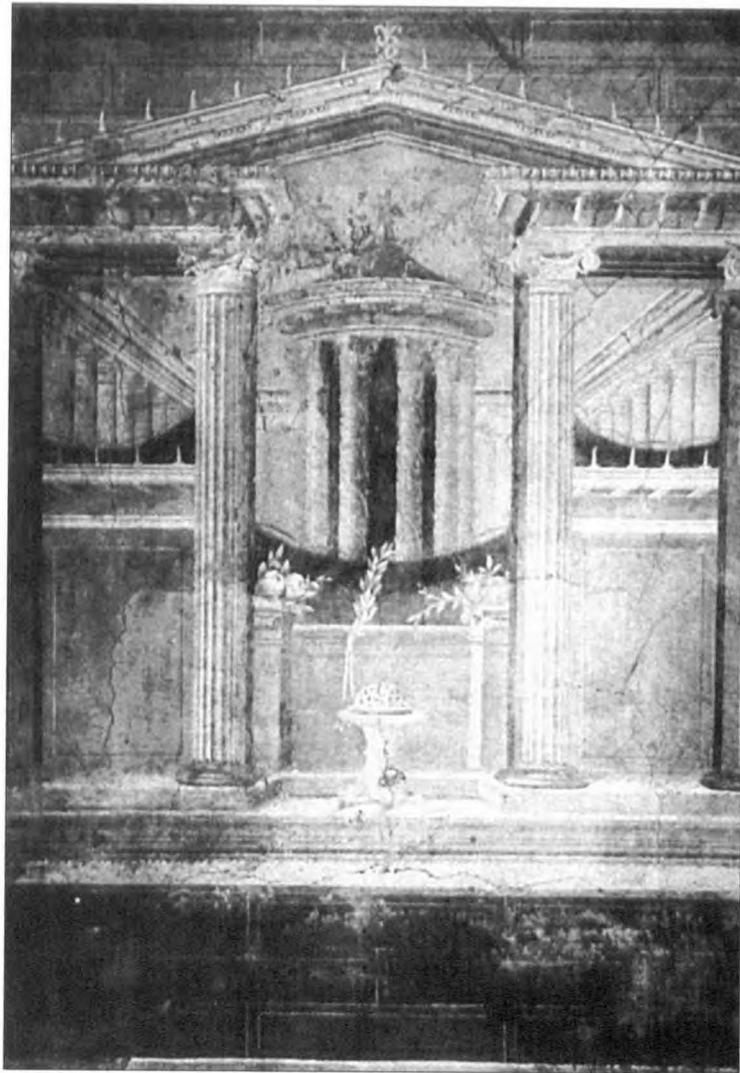


(a)

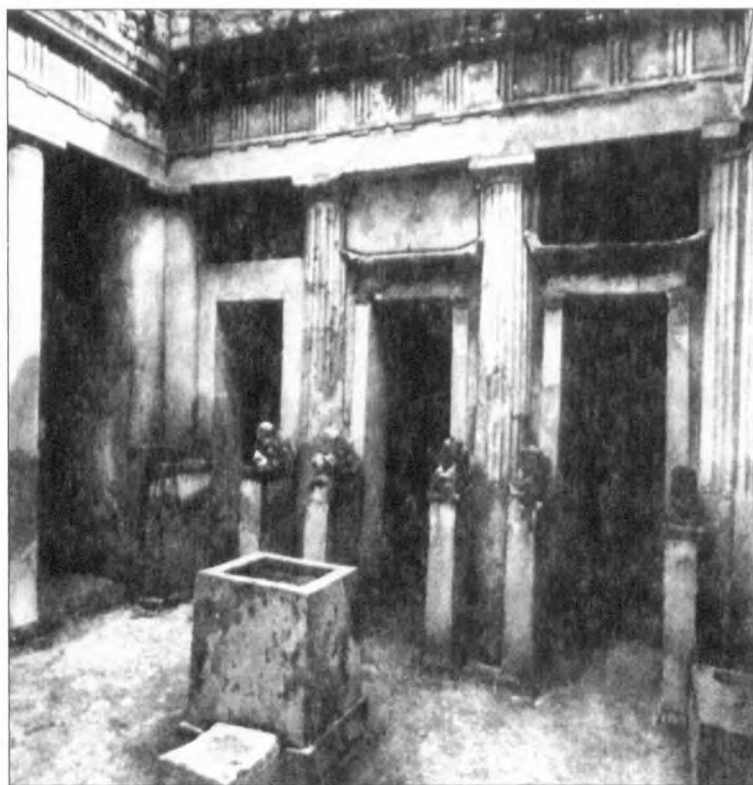


(b)

Fot. 6. Alexandria. Thalamegas – The river-boat of Ptolemy IV: a) – plan and b) – reconstruction
(After: Nielsen 1993, fig. 71; with autor's permission)



Fot. 7. Boscoreale – Villa of Sinistor. The Second Pompeian Style Painting
(After: Schmidt-Colinet 1981, Abb. 37; with autor's permission)



Fot. 8. Alexandria. Necropolis of Mustapha Pashy. Tomb 1, view on south wall of the courtyard
(After: Bernhard 1993, il. 48; with autor's permission)