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Front cover:
Bronze candelabra and lamps from
a Byzantine hoard, 6th century CE

Back cover:
Bezel design of a bronze signet ring
from a Byzantine hoard, 6th century CE
(drawn from the positive)

Contents

- Yigal Bloch and Laura A. Peri 2 **I Placed My Name There: The Great Inscription of Tukulti-Ninurta I, King of Assyria, from the Collection of David and Cindy Sofer, London**
- Rachel Caine Kreinin 57 **“Divine Reflexivity”: a Case Study of Greco-Roman Egyptian Terracotta Figurines from the Collection of the Israel Museum, Jerusalem**
- Orit Peleg-Barkat, Hillel Geva and Ronny Reich 74 **A Monumental Herodian Ionic Capital from the Upper City of Jerusalem**
- Ronny Reich 89 **Addendum 1: Where was the Capital Incorporated?**
- Orit Peleg-Barkat, Hillel Geva 91 **Addendum 2: A Monumental Herodian Ionic Capital from the Royal Stoa? – a Reply to Ronny Reich**
- Tali Sharvit 97 **A Marble Sphinx Statue from Horvat Omrit**
- Moshe Fischer, Arie Nissenbaum and Yannis Maniatis 116 **Appendix: Marble Analysis of the Omrit Sphinx**
- Karni Golan, Haim Goldfus and David Mevorah 117 **Why Hide? – Hoarding in Late Antiquity in View of a Byzantine Hoard from Israel**
- Bruno Callegher 162 **A Hoard of Byzantine *Folles* (ca. 610 CE) within a Hoard of Bronze Objects: Some Hypotheses**
- 170 Information for Contributors
- 171 Abbreviations

Why Hide? – Hoarding in Late Antiquity in View of a Byzantine Hoard from Israel

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The present Byzantine hoard was discovered more than 30 years ago and made available as a long term loan to the Israel Museum, Jerusalem by Dr. David and Jemima Jeselsohn.¹ The hoard contains 30 metal objects, both liturgical and secular implements, a marble basin, two pottery vessels and 476 coins.² We were told that all of the artifacts, with the exception of the marble basin, were found inside a large pithos. As far as we know the hoard was not discovered in a controlled excavation; however, in light of the information we received on the findspot of the hoard, our working assumption was that the objects were discovered in a church in the Negev, the southern region of Israel. Careful examination of the artifacts and their parallels led us to date the hoard to the 6th–7th centuries CE. The coins of the hoard were independently studied and the numismatist's conclusions confirmed our dating of the hoard. Our aim was to define the hoard on the basis of its components and to ascertain whether its provenance was from a religious or a secular context. This examination also provides some insights into the phenomenon of hoarding in Late Antiquity.

Since the hoard consists of varied artifacts, we have divided their description into four groups based on suggested type or function: illumination implements, balances and accessories, jewelry and *varia*.

Illumination Implements

Illumination implements played an important role in the life of the Christian believer. Oil lamps, candelabra and polycandela, besides being a source of light in everyday life, are referred to as metaphors for the soul in homilies and theological essays from the Byzantine period and also in liturgy, as a symbol of the splendor of God. As such, many were made from precious metals – silver or

even gold – but most were made of bronze.³ Clay lamps were the least expensive and therefore the most widespread, while bronze and silver lamps were more commonly found in affluent households and ecclesiastical settings.⁴ All of the illuminating implements in the present hoard were made of bronze and their style is Coptic.

The assemblage includes two identical candelabra and two types of oil lamps. Each candelabrum is made of four parts, which were molded separately and then connected. From top to bottom, the candelabrum was composed of a pricket located in the middle of the saucer, cutting through it and connecting to the pillar. A bronze oil lamp with a hole in its base would be placed on top of the saucer and stabilized by the pricket. The saucer would not only serve as a holder for the oil lamp, but also to catch oil drippings. The pillar is decorated by a cross with flared arms and below it are eight stacked spheres. The pillar is connected to a hexagonal flared base that terminates in three upturned knobs located between three stylized animal legs that support it. The inside of the saucer is decorated with concentric circles. In the early Christian period objects of daily life were often decorated with concentric circles; these served several functions, such as representing the shine of jewels or as apotropaic symbols.⁵ The style of the bases of the two candelabra is of a type common in the Eastern Mediterranean, especially in Egypt and Nubia, and dates to the 6th century CE.⁶ Such candelabra varied from 25 cm to more than a meter in height. Taller candelabra were placed on the floor and shorter ones (similar to the ones in the present collection) were placed in niches or on tables.⁷

The two oil lamps in the present assemblage could be set on the candelabra discussed above, but could also be used

independently. One of the lamps has a single nozzle and the other a double nozzle.⁸ The single-nozzle oil lamp is a cast with a bulbous body and a shell-shaped hinged lid. Its finger-grip handle is decorated with a flared-armed cross soldered to the front. The conical foot has a hole in its bottom. This is unusual, since normally there would be a plug into which the pricket of the candelabrum would be inserted. It is possible that in this case the plug was not preserved, leaving the abovementioned hole in the bottom. The second bronze oil lamp is also a cast with a bulbous body and a shell-shaped, hinged lid. Its finger-grip handle is decorated with a soldered cross with flared arms connected at the edges by a circular frame. The very short foot of the lamp also has a hole at the bottom; it is possible that in this case as well the plug was not preserved. Two identical spouts emerge from the body of the lamp.

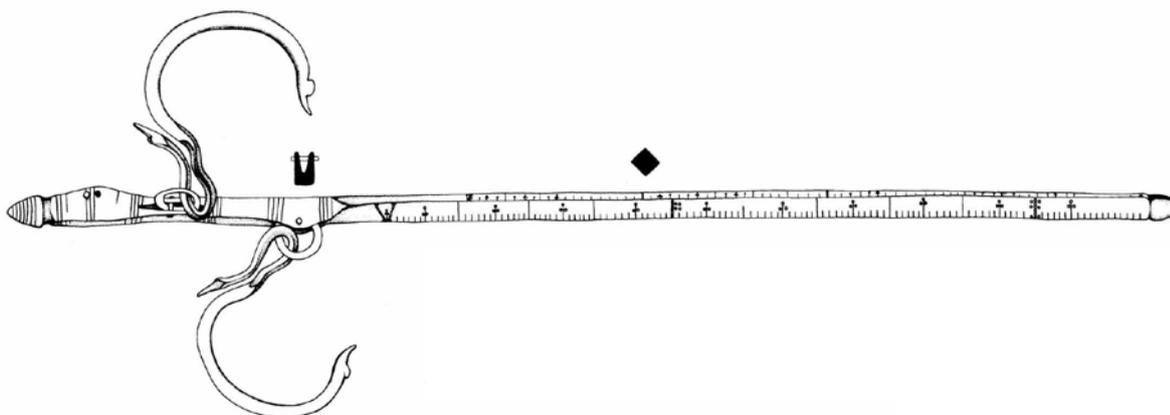
The hoard also includes implements associated with illumination objects. A lamp filler used to replenish the oil supply in the oil lamps was found. It features a flat rim projecting outward that has a channel in its top and a spout, projecting from the rim, through which the liquid could be poured. The body of the lamp filler is cylindrical and the base seems to be flat, although most of it is missing. This group also includes a flat ring that is connected to a narrow, straight plug, which may be part of a polycandela or used individually if inserted or placed in a wall. Also found were a single ring with no plug, which may have also been part of a polycandela, and a wick holder.

Although illumination objects were common in churches and monasteries, they were also used domestically. Such objects were discovered in households at the excavations in Anemurium (Asia Minor), in the form of fragments of polycandela, chains,

glass lamps and copper wick-holders.⁹ The fact that some of the objects from the present hoard are decorated with crosses does not necessarily indicate that they were used in a church. Household objects were quite often decorated with a cross since it was a symbol that was considered auspicious and protective. Thus, one cannot be certain whether this group of objects is to be associated with a secular or a liturgical context.

Balances and their Accessories

The second group of objects includes two bronze steelyards, hooks, a yoke, two chains and two counterweights (fig. 1).



The earliest steelyards have been found in large numbers at Pompeii and date to the 1st century CE. The steelyard was in common use throughout the Byzantine period, and in certain places in the Near East up to the 20th century. This type of balance replaced the equal-arm balance since it enabled the user to weigh goods with greater ease and less paraphernalia. During the Roman and Byzantine periods, counterweights made in the shape of a statuette featuring pagan deities were common. The use of figure-shaped weights subsided at the end of the early Byzantine period and the beginning of the Islamic period and globular

weights, similar to the weights presented in this study, began to appear.¹⁰

The steelyard or *statera* was used in Byzantine marketplaces together with lead-filled bronze counterweights, and enabled merchants and their customers to weigh loads several times heavier than the contraption itself. Changeable suspension points acting as a fulcrum were placed along the bar of the steelyard, the point on which the lever is supported, dividing the bar into two unequal arms. In general, steelyards had two to three suspension points marked by hooks, and two or three of the sides of the longer section of the bar were graduated.

The closer the fulcrum was positioned to the center of the bar, the lighter were the objects that were measured upon it.¹¹ The items to be measured were placed on the two hooks at the end of the chain that hung from the yoke placed at the end of the shorter arm. The yoke was commonly shaped like a broad flattened horseshoe, and was designed to slip over and rest directly on the weighing collar. The tapered ends of the yoke were bent back double and accommodated the swing from which the chains were hung. The steelyard would have been held by one of its fulcrum hooks. A counterweight was then placed on the longer calibrated arm and slid along it

Fig. 1
A bronze steelyard with engraved graduated scales on three of its facets

until the beam was horizontal. The position of the counterweight on the graduated scale indicated the goods' weight.¹² The whole contraption was most probably not held by hand during the weighing process, but could be hung on a pole held up by two persons or from a branch or a beam. The steelyards were efficient in that they had more than one fulcrum. This meant that goods of several weight categories could be weighed on the same implement with greater precision. However, each face of the bar had to be calibrated individually together with the weights and a specific set of counterweights had to be used with each steelyard.¹³

Balances and their accessories have been discovered quite often in secular contexts such as market places, shipwrecks and domestic dwellings, but also in religious settings.

Silver steelyards were discovered as part of the Kapar Koraon treasure with inscriptions (said to have originated from Eastern Anatolia, Syria) that show that they were donated to the church, probably for their monetary value.¹⁴ An additional reason for the presence of steelyards in a church might be for taxation purposes, as was designated by a law from 545 CE, indicating that weights and measures used in imperial taxation were to be kept in Byzantine cathedral churches.¹⁵ It is unclear how far-reaching the enforcement of this law was and whether churches on the periphery of the Byzantine Empire also kept weights and measures for this purpose.

Jewelry

During the Byzantine period, jewelry was worn not only for decorative purposes, but also had apotropaic significance and an administrative function – armbands and rings were worn as amulets and signet rings

were used to mark ownership. This hoard contains one silver armband, two silver rings – one bearing an inscription – and four bronze signet rings.

The silver armband is fitted in its center with a medallion showing the bust of a bejeweled woman (fig. 2). An inscription, which appears on either side of her neck reads: YΓIA



The inscription is the ancient Greek word for health (*Hygieia*) and also the name of the daughter of the mythological god of medicine – Asclepios. It is not clear whether the inscription identifies the woman on the medallion as Asclepios' daughter or was to be a blessing for the owner of the armband. Numerous amulatic armbands are known to have been produced in Syria-Palestine and Egypt, which are dated to the 6th–7th centuries CE. This group includes reoccurring inscriptions and figurative medallions. Several of the armbands, according to the images and the inscriptions that appear on them, were used to convey magic that was specifically medicinal.¹⁶ The silver armband that belongs to the Kaper Koraon treasure is a more elaborate parallel to such an amulatic armband and dates to the 6th century.¹⁷

The specific medico-magical purpose of the armband is expressed by the word “YΓIA” (*Hygieia* – health) in the inscription. Most commonly these types of amulets were made of silver as opposed to bronze or gold and are associated with women, either through their inscriptions or invocations.¹⁸ Such inscriptions also appear on finger-

Fig. 2
Silver armband

rings, for example, the Greek inscriptions on two finger-rings, one from Masada and the other from Apollonia. The ring from Masada dates from between the second half of the fifth or the beginning of the 6th century CE. The inscription on the ring is composed of the word “ΥΓΙΑ” and a personal name that indicates that the ring had an apotropaic purpose. A ring with a strikingly similar inscription was also found in Apollonia.¹⁹

Two silver rings are part of the hoard (figs. 3–4). The first is composed of a rectangular bezel and a round hoop. On the bezel an engraving appears of a standing male figure in *orans* pose, dressed in a long tunic and cape with a halo on his head. An inscription flanks the figure, identifying it as St. George.

Left side: Ἡ χάρις (τ)οῦ (omicron–ypsilon in ligature);

Right side: ἀγ(ίου) Γεωργ(ίου) = The grace of St. George.²⁰



The additional silver ring has a three-dimensional bezel with a complex design; it seems that the function of this ring was for adornment. The design of the bezel from the area that is nearest the ring upward consists of a round ring composed of small connected balls, a wavy braided band with granulated balls in the connecting areas of the design, and a small ring, above which is a small dome with a tiny ball at the top. The decoration on the bezel may depict a shrine, perhaps the Holy Sepulchre.

Four bronze signet rings are included in this hoard. The images on the bezel of the first ring include a profile of a bearded man. Behind the head of the man, a cross springs from the collar of his robe. In front of the face is a crescent shape. A very similar signet ring was discovered in a funerary context in a church in the St. Stefano complex at Umm al-Rasas in Jordan. This ring also bears an image of the same bearded man and a cross, but instead of the crescent shape that appears on our ring, the name “Paulus” is inscribed in Greek.²¹ The inscription may identify the bearded figure in the ring as St. Paul. This might also be the identity of the bearded man on our ring, which would hint that its original ownership was probably in an ecclesiastical context.

The second signet ring shows a bear standing on all fours, with bowed head and its mouth open. Above the bear, a figure crowns the animal with a victory crown. The third ring bears a profile of a bearded man with a prominent chin and an ornamented band across the forehead. Adjacent to the back of the man’s head, facing the other way, is a depiction of a rooster in profile. On the last bronze signet ring is a portrait of a bearded man in profile. Adjacent to the back of the man’s head and facing the other way are two birds, possibly roosters, in profile. One of the birds is depicted in full and only the head of the other is shown.

Signet rings were used to stamp letters or goods and to mark ownership; therefore it is likely that each motif will be unique. However, one of the signet rings (cat. no. 18) in our assemblage has a very close parallel in a signet ring found at Umm al-Rasas. The parallel ring from Jordan was discovered in excavations and was dated by the researchers to the end of the 6th–beginning of the 7th centuries CE. Since the other three signet rings found in the hoard are similar to the

Figs. 3–4
Two silver rings
(left: cat. no. 16;
right: cat. no. 17)

abovementioned ring, in style and make, we would like to suggest that all of the signet rings in our assemblage are of the same date.

Varia

The final group of objects from the hoard includes the following bronze artifacts: a censer, a *trulla*, a ewer, a small bell, a small ornamented bottle and a very fragmentary flask with cap. There are also two pottery vessels, a pithos and a jug, as well as a large marble basin. Our working assumption (based on the information received) is that the bronze vessels, as well as the jewelry discussed above, were found inside the large pithos along with the pottery jug that contained the coins. We also assume that the marble basin was discovered either nearby or on top of the pithos. It is obvious that the marble basin, due to its size, could not have fitted into the pithos.

Bronze Artifacts

Censers were used to burn incense mainly in churches and synagogues, but also in a non-ecclesiastical setting. To believers, the clouds of smoke that rose from the censer as the incense burned, liturgically symbolized their prayers rising to God.²² Polygonal censers and especially those with six sides – similar to the censer in the present hoard – have been found in Palestine, Syria, Egypt, Asia Minor, Cyprus, and Greece, and are

common in the 6th and 7th centuries.²³ Bronze censers have been mostly found in churches and monasteries of the Byzantine period due to their public use in the liturgy, but also in other contexts. One such censer found in a monastery is hexagonal, similar to the one in the present assemblage and was discovered in the Nestorian Hermitage located between Jericho and the Jordan River and dated to the 9th century CE. The censer was found in a niche in the western wall of a dwelling-room, where it was concealed along with other objects.²⁴

An additional example of a hexagonal censer was discovered in Gerald M. Fitzgerald's excavations at Beth-Shan in House IV. Although Fitzgerald believed that the censer and other metal objects discovered in its vicinity came from the Byzantine church on top of tell²⁵ there is no reason why this censer could not have been used in a domestic context. Censers along with other liturgical objects were also discovered in the basement of the House of Bronzes at Sardis (Asia Minor) and led the excavators to believe that the house may have belonged to a cleric.²⁶

Another context in which a similar censer was discovered is on board the Yassi Ada shipwreck (Turkey). There, the excavators propose that it had both a legal function as well as a religious one. They refer to the Rhodian Sea-Law that tells of the legal purpose of the censer in case a passenger

Fig. 5
Trulla or patera



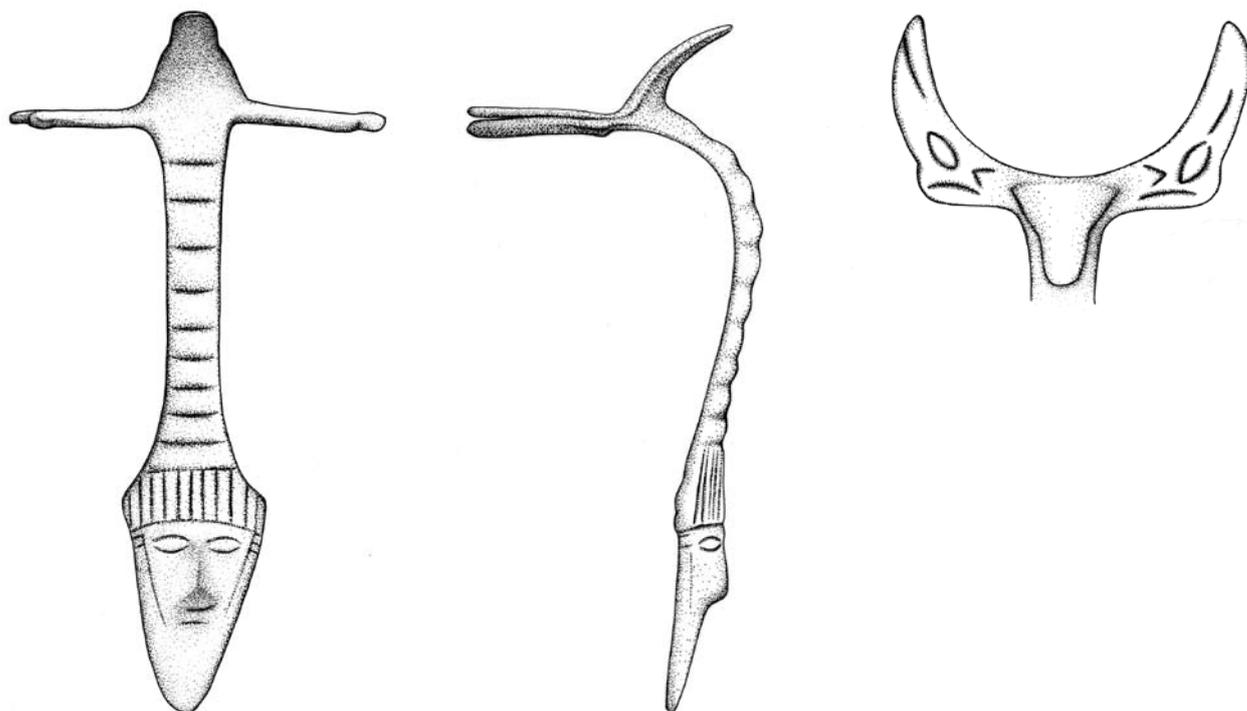


Fig. 6
Decorated ewer handle

did not want to deposit his valuables with the captain of the ship. In such a case the captain and sailors and all those aboard were to take an oath in order to clear them of the responsibility for the valuables.²⁷ It is suggested that the captain might have used incense to “sanctify” the oath. The censer may have also been used as a liturgical accessory; the scent was considered to purify, drive away the devil and the evil eye, and the smoke to carry the prayers of the faithful upward.²⁸ The excavators of the Yassi Ada shipwreck give an ethnographical parallel for the domestic use of censers in modern Greece where incense is burned in the home, but only in a religious context by devout Christians, during daily prayers.²⁹

The hoard contains a *trulla* or *patera*, a fragmentary ewer and two bronze vessel handles (fig. 5). Either of the handles could have belonged to the ewer. The *trulla* or *patera* was used in the Christian liturgy for the ablutions of the priest, both as he

executed the Lavatory, or Washing of the Hands, in preparation for the celebration of the Eucharist, and at other points during the liturgy at which it was customary for the officiant to wash hands. It is probable that the *trulla* was originally accompanied by a water ewer.³⁰ Generally, the ewer is associated with two functions. In smaller churches it served as an *oinochoe* (wine pitcher), or as a water vessel accompanying the *trulla* and forming a pair known as the *urceum-acquamanulis*.³¹ Regarding the handles from the present hoard; one is undecorated, while the other bears a cast of a bearded man on the lower attachment plaque of the handle, and the soldering plate is engraved with two pelican heads (fig. 6). The pelican has iconographic significance in Christian art; the mother pelican “vulning herself” with her beak in order to feed her young with her blood has been used to symbolize Christ’s redeeming work.³²

The small bronze bell in the hoard was missing its clapper. Bells were employed in the Christian liturgy and rung at the altar during the Eucharist at the Sanctus, the Elevation and the Communion³³ and also to summon monks.³⁴ Small bells known as *tintinnabula* were used also for several non-liturgical purposes; to keep track of animals; placed above cradles to protect infants as an apotropaic device; at doorways to secure the entrance to the home and also in accompanying the dead to the grave.³⁵ It is difficult to say to which category the bell in the present assemblage belongs.

The small bronze bottle with the ornamented handles features two fragmentary chains hanging from two dog- or lion-cub-shaped handles, from which the bottle might have been hung (fig. 7). It is possible that the chains were connected to a cap, which was not found. The bottle may have contained oil, perfume or any sort of precious liquid. It cannot be said that this small bottle has a clear liturgical function.

The last bronze object in this group is a badly corroded flask. The remnants of the flask include the upper part of the vessel with the cap in place, and a small section of a chain that was attached to it. The base and small fragments of the vessel's body are poorly preserved. Similar flasks that date to the Byzantine period have been found in several contexts; at the excavation of a monastery in Ma'ale Adumim;³⁶ aboard the shipwrecks at Dor³⁷ and Yassi Ada;³⁸ and at the Byzantine shops of Sardis.³⁹ It is obvious that such flasks were intended to contain a liquid, such as water or perhaps wine, and could have been used in both a religious and a secular context.

Non-Metal Artifacts

The hoard contains two pottery vessels. One is the pithos with a straight, thick and flat

rim, a short neck, an oval body and a flat base. Two handles emerge from the base of the neck in a slightly rounded 90° angle, and connect below the rim. The tops of the handles bear four ridges. The other pottery vessel is a jug with a rounded base, oval body with very shallow ribbing near the base of the vessel. At the base of the neck is a ridge, below which are smear marks of clay. On the ridge, the area where the handle was connected is visible. The handle, which was not preserved, was connected in its upper part to the rim. A total of 476 bronze coins were found inside this vessel.

A large, shallow, dark marble basin is included in this assemblage, although its connection to the metal vessels, jewelry and coins is unclear. According to the information we received it was placed on top of the pithos. The basin is decorated with four lug handles in a cross formation that protrude from the rim. Three of the



Fig. 7
Bronze bottle

lugs are rectangular in shape with the sides slightly flaring outward. The fourth lug is smaller than the other three and has two horn-like shapes at its sides. The size and weight of this basin clearly show that it was immobile, but its function is unclear. Basins and mortars of various sizes have been found at the Byzantine Cemetery Church of Karkur 'Illit,⁴⁰ the excavation of the Byzantine shops at Sardis⁴¹ and the shipwrecks at Dor⁴² and Yassi Ada.⁴³

Discussion

Hoardings are relatively rare discoveries in archaeological excavations. Even when they are found in a defined context, many questions still arise concerning their nature and the circumstances under which they were concealed. Difficulties in understanding the nature of a hoard are compounded when it reaches the researcher stripped of its context.

This issue was raised aptly by Richard Reece regarding the interpretation of Roman hoards, but it is true for hoards from all periods: "While the listing of different types of material hoard may be found useful, the failure to distinguish between hoards buried for the good of the burier, and hoards buried for the good of third party, such as the gods, may be found irritating. There is clearly a difference between a hoard of silver coins buried by a soldier going into battle who hopes to return next week to collect them, and the presentation in the earth to Cernunnos, the Celtic god of fertility, of a cooked chicken. This is true only when we know, or think we know, the circumstances and hence the purpose of the 'hoard', and it's part of my thesis that such knowledge is rare and accidental and therefore an impediment to classification."⁴⁴

Kenneth Painter, in his study of Late Roman silver hoards from Britain, also

raises the issues concerning the difficulty of defining the nature of hoards. He proposes that categories of hoards can be distinguished according to the types of items they include.⁴⁵ The different categories were first designated by numismatists for the definition of various types of coin hoards.⁴⁶ Painter suggests that these categories can also be used in the analysis of other types of hoards that do not necessarily include coins.⁴⁷

Hoardings are frequently characterized as "emergency hoards." This means that the items were hastily gathered and concealed in the face of danger. This classification is problematic because it usually disregards or places less importance on the items in the assemblage and gives more consideration to the presumed date of concealment and then links it with a known crisis in history. For example, the concealment of the Kaper Koraon hoard has been linked to the lack of security in Syria during the military campaigns of 540 and 573 CE. One of the problems that a researcher of a non-coin hoard faces, of course, is that at times there is no concrete and precise evidence for the time of concealment of the assembled artifacts and therefore linking a hoard to a certain historical event may be erroneous.⁴⁸

Emergency coin hoards have been characterized as consisting of a random sum of money and precious metal objects and jewelry that may have been at hand at the time of concealment. This definition has been shown to be problematic by Painter: "One of the most spectacular examples of such a hoard appears to be the Hoxne treasure, buried after 407 and found in 1992, and which contains some 14,780 coins, together with about 200 objects of gold and silver, including vessels and jewelry such as bracelets. When the hoard was buried, however, it had been packed

carefully in a wooden box, which in itself suggests that an enemy or robber was not actually beating at the door. Who can say, then, whether the coins and objects had been hidden because of an emergency, or whether they had prudently been put away simply as a precaution – like putting them in a modern strong room or bank?”⁴⁹

A better example of an emergency hoard may be the artifacts discovered in the 6th-century monastery (the Monastery of Lady Mary) at Beth-Shan (Scythopolis). Here the items – a gold chain, gold bracelet, ten gold coins, a bronze censer and various other objects – were discovered beneath the floor level in two locations in a room on the south side of the chapel. The placement of these artifacts led the excavator to conclude that they were hidden under the pavement to prepare for troubled times.⁵⁰

Accidental hoards are similar in their contents to emergency hoards. These types of hoards are usually small groups of coins for everyday use that were carried in a purse or a small bag and lost by the owner. Therefore, they are referred to by numismatists as “purse hoards”. The containers of these hoards were usually made of perishable material and were therefore lost, but the coins often cohere and retain the shape of their container. Mixed accidental hoards are not as common but an example of such a hoard is the cargo of art objects of the 1st century BCE found in a shipwreck in Mahdia off the coast of Tunisia.⁵¹

The most common category of hoards is savings hoards. These are hoards in the traditional sense – coins and objects gathered together by the owner over a long period of time. Coin-savings hoards are mostly defined by the high value and relatively unworn state of the coins they contain. Mixed savings hoards are a relatively common type as well, and usually include

coins, small vessels, jewelry and ingots preserved for their monetary and bullion value.⁵² Since there were no banks in ancient times, both individuals and institutions had to store their own savings. As a result, savings hoards can be expected to be found both in domestic contexts such as private residences or places of business (i.e., shops) and public buildings such as churches.

Another category of hoarding is that of abandoned hoards – collections of items that the owners disposed of, concealed or deposited with no intention of reclaiming them. Examples of such hoards can be found in funerary contexts, when part of an individual’s wealth was buried with him or her.⁵³ This category of hoarding is an ambiguous one and should be applied cautiously. Indeed, it is clear that assemblages discovered in funerary contexts were not intended to be retrieved. However, other than that specific context, abandoned hoards can be confused with those better defined as votive hoards (see below) or any other type of hoard for that matter. Moreover, used too broadly, any assemblage of items that may have fallen out of use and consequently disposed of and re-discovered in modern times could be classified as an abandoned hoard, when in fact the items may simply be components of a rubbish pit.

The final hoarding category is that of votive hoards. Painter suggests that these types of hoards “...are to be recognized, whatever they consist of, by the way in which they were deposited.”⁵⁴ That is to say, votive hoards are assemblages that were concealed within religious buildings or inside their precinct as an offering for the gods⁵⁵ or were placed, for example, below the foundations of buildings. However, this definition for votive hoards is wanting; it does not include artifacts that were donated to churches, for example, as *ex-voto*, thus became part of

the church's treasury and were concealed for some reason and never reclaimed.⁵⁶

It was not uncommon during the Byzantine period for churches to receive *ex-voto* gifts – spontaneous offerings from the faithful who wished to fulfill a vow, to obtain salvation or in thanksgiving for overcoming hardship. Such donated objects are frequently easily recognized by inscriptions, which quite often included the name of the donor, the recipient and the reason for the donation. Good examples for such inscribed items are part of the Kaper Koraon treasure. Although in a few of such inscriptions a church building is mentioned, in most cases the item is offered directly to a saint or God. Such items did not become part of the church's savings hoard (if indeed it owned such a hoard) since laws during this period “forbade the selling of sacred utensils and ‘objects donated by persons in gratitude for their restoration to health.’”⁵⁷ The exceptions for this law were the ransom of prisoners of war and in hard times caused by famine and debt.⁵⁸

In summary, when attempting to classify the nature and function of a hoard the ideal would be to analyze both the context in which the assemblage was concealed and the nature and function of the items that compose it as well as their connection to each other as a group. When one of the parameters mentioned above is lacking, designating a hoard as belonging to any one category maybe problematic and all possible options should be considered and offered.

Conclusion

The present Byzantine hoard from southern Israel is a rare assemblage of artifacts. It was not brought to light in a controlled archaeological excavation, and therefore understanding its nature was a challenge.

Through analysis of the style and type of the metal vessels we were able to determine that the hoard dates to the 6th through 7th centuries CE. The examination of the 467 bronze coins, which was done independently of our study of the objects composing the hoard, confirmed this date. In order to glean as much information as possible regarding the hoard we took great care in the analysis of its components and the following are our conclusions.

As noted, we were told that the hoard was discovered concealed in a pithos (except for the marble basin) in a church in the Negev, the southern region of Israel. But as the discovery was not made in a controlled excavation, we had to explore the possibility that the information may be incorrect, and therefore, it was important for us to check whether the artifacts could have come from a different context.

In our analysis we learned that the hoard included items that were clearly used for liturgical purposes (i.e., the censer, *trulla* and ewer), items that are clearly secular (i.e., the steelyards and weights), as well as items that could be found in both liturgical and secular contexts (i.e., the oil lamps and candelabra). In addition, the parallels found for the objects show that they all appear in both the liturgical and the secular world as well as in private and public ownership. Still, the wealth of the hoard suggests that if it did belong to a private individual or family it is most likely that they were affluent. In short, the present Byzantine hoard could have been in the possession of a church, a monastery, a merchant or a wealthy individual.

It is possible that this hoard was owned by a smith or a merchant and could be classified as a savings hoard. The problem with this classification is that many of the objects in the present hoard are in good condition and cannot be defined as scraps, which can

be found in savings hoards, due to their monetary value. Furthermore, analysis of the coins showed that although the coins were struck in mints that were not local, their denominations are small and therefore the coin hoard lacked great monetary value.

There is a possibility that the present hoard was an emergency hoard, belonging to a wealthy individual who had to hastily conceal the items due to the insecurity that engulfed southern Palestine during the 6th–7th centuries CE. However, this possibility is unlikely and would in any case be very difficult to prove. The way in which the items have been grouped does not reflect actions taken by individuals in times of strife.

The present hoard can be compared to the Byzantine hoard of Kaper Koraon in Syria in that it includes items that may have been donated to a church and were part of its treasury. Although there are no dedicatory inscriptions on any of the items in the hoard and most of the artifacts, with the exception of some of the jewelry items, were made of bronze and not silver, they could have been donated by a less affluent community than the one that resided at Kaper Koraon to a small rural church. According to this suggestion the present hoard can be classified as the treasure hoard of a rural monastery or a church. In our opinion this is the most likely possibility.

Finally, regardless of the exact provenance and purpose of the assemblage discussed here, it is a unique collection of artifacts whose decoration and style spark the imagination. We have been given a great opportunity here to examine the narrow line between the liturgical and the secular worlds of the Byzantine period as well as bring to light another rare example of a mixed hoard from this period.

¹ We would like to thank Dr. David and Jemima Jeselsohn for making the collection available for study and display at The Israel Museum, Jerusalem. It is our pleasant obligation to thank Peter Lanyie, Pnina Arad, and Marina Rassevsky of The Israel Museum, Jerusalem for the photography, drawings and restoration of the artifacts, as well as Na'ama Brosh, senior curator of Islamic art and archaeology for her helpful advice. Special thanks to Elena Sokolovskya and Patrice Kaminsky of Ben-Gurion University of the Negev for additional drawings of the artifacts; Leah Di Segni of the Hebrew University for the transliteration of the inscription, Bruno Callegger of the University of Trieste for his analysis of the coins and his helpful comments, Alegre Savariego and Adi Ziv of the Department of Treasures at the Israel Antiquities Authority for their assistance; and last but not least to Lois Drewer of the Index of Christian Art at Princeton University and Peter Fabian of Ben-Gurion University of the Negev for reviewing the artifacts and for their helpful comments.

² The coins are published in a separate article by Callegger in this issue and will not be discussed in detail in this study.

³ Weitzman 1979, 594.

⁴ Kalavrezou 2003, 196.

⁵ Dauterman Maguire *et al.* 1989, 5.

⁶ Ross 1962, 33.

⁷ Kalavrezou 2003, 196, no. 110.

⁸ In the case of the single-nozzle oil lamp and the candelabra, an example for this arrangement of almost identical items was on display in the Brooklyn Museum in the early 1940s. Cooney 1943, 19, Pl. 33.

⁹ Russell 1982, 137.

¹⁰ Khamis 2001, 35–36.

¹¹ Kalavrezou 2003, 52.

¹² Bass and van Doorninck, Jr. 1982, 215, 221–223.

¹³ Bass and van Doorninck, Jr. 1982, 215, 223.

¹⁴ Mango 1986, 8–13.

¹⁵ Mango 1986, 3.

¹⁶ Vikan 1984, 76.

¹⁷ That particular silver armband is associated with pilgrims, as the themes and figures that appear on it indicate, but it also bears the following inscription in ancient Greek on one of the medallions:

Holy, holy, holy, Lord (Sabaoth)

Health.

Theotoke, help Anna. Grace.

- Mango 1986, 266–267.
- ¹⁸ Mango 1986, 266–267; cf. Vikan 1991–1992, vol. 49/50, 33–51; Vikan 1984, 74–77; Israeli and Mevorah 2000, 162.
- ¹⁹ Cotton and Geiger 1995, 52–54.
- ²⁰ The inscription was read and translated by Leah Di Segni. She pointed out that the inscription, which forms a complete phrase, must be read first from the left side, then from the right side. According to Di Segni a letter is missing and she suspects it may be in ligature and therefore not noticed by whoever made the drawing. This letter appears in parentheses.
- ²¹ Alliata 1991, 380–381, fig. 9:III:15.
- ²² Weitzmann 1979, 594.
- ²³ Bass and van Doorninck Jr. 1982, 268.
- ²⁴ Baramki 1935, 82–83.
- ²⁵ Fitzgerald 1931, 6.
- ²⁶ Hanfmann 1983, 192.
- ²⁷ Ashburner 2001, part 3, 94.
- ²⁸ Bass and van Doorninck, Jr. 1982, 266–268.
- ²⁹ Bass and van Doorninck, Jr. 1982, 267.
- ³⁰ Ross 1962, 47.
- ³¹ Mango 1986, 106–107.
- ³² Livingstone (ed.) 1997, 1249. A fragmentary bronze jug handle with the lower attachment plaque, bearing a cast of a head, has been found in a domestic context, at the excavation in Anemurium and is dated to the 6th–7th centuries, Russell 1982, 133–164.
- ³³ Cross 1957, 151. Although this is a reference which is more applicable to Western Europe.
- ³⁴ Kazhdan (ed.) 1991, 279. *Kodones* were used instead *semantra*, which were the more typical type of bells used in Byzantine churches.
- ³⁵ Russell 1995, 42.
- ³⁶ Magen and Hizmi 1985.
- ³⁷ Kingsley and Raveh 1996, 62–63.
- ³⁸ Bass and van Doorninck, Jr. 1982, 270–271.
- ³⁹ Crawford 1990, 94, fig. 522.
- ⁴⁰ Figueras 2004, 302–303, fig. 68:7. This basin is made of gray marble but does not have lugs around its rim.
- ⁴¹ Crawford 1990, 25, figs. 59 (S59.35:1739) 333, 73.
- ⁴² Kingsley and Raveh 1996, 62, fig. 42.
- ⁴³ Bass and van Doorninck, Jr. 1982, 289, figs. 12–21.
- ⁴⁴ Reece 1988, 262.

- ⁴⁵ Painter 1997.
- ⁴⁶ Grierson 1975, 130–136.
- ⁴⁷ Painter 1997, 102–106.
- ⁴⁸ Painter 1997, 102–103.
- ⁴⁹ Painter 1997, 103–104.
- ⁵⁰ Fitzgerald 1939, 4.
- ⁵¹ Grierson 1975, 131–132; Painter 1997, 105.
- ⁵² Grierson 1975, 135; Painter 1997, 104–105.
- ⁵³ Grierson 1975, 135–136.
- ⁵⁴ Painter 1997, 105.
- ⁵⁵ Painter 1997, 105.
- ⁵⁶ Painter 1997, 106.
- ⁵⁷ Mango 1986, 3.
- ⁵⁸ Mango 1986, 3–5.

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Postscript

While our article went to press, it has come to our attention that a signet ring, strikingly similar to ours (#18 in the catalogue), has been discovered in one of the rooms adjacent to the latrines, in the ruins of a Byzantine basilica, at ancient Marea, near Alexandria.¹ A close examination of the photograph of the ring, comparing it with our ring, suggests that the rings were not made with the same mold, yet, the resemblance of the two rings is striking. It is highly likely that the two rings were created in the same place, and possibly by the same artisan. We have already mentioned a very similar signet ring from a church in the St. Stefano complex at Umm al-Rasas in Jordan.² This ring also bears an image of the same bearded man and a cross, and includes an inscription of the name “Paulus” in Greek. Signet rings were used to denote ownership and to provide validity to official documents. Therefore, it is unusual that there would be more than one signet ring with the same image, unless there was an affiliation between the owners of these rings. We suggest that these persons were connected by the aegis of the same ecclesiastical authority. Such a conclusion has several implications, regarding the connections between various churches in the early Byzantine southern Levant. We intend to discuss these connections in a forthcoming article.

¹ Polish archaeologists discover latrines and valuable ornaments in an ancient port city. *Science and Scholarship in Poland*, <http://scienceinpoland.pap.pl/en/news/news,415268,polish-archaeologists-discover-latrines-and-valuable-ornaments-in-an-ancient-port-city.html> Accessed: 2nd September, 2017.

² *Alliata* 1991, 365–422.



1.

Item: Candelabrum

Material: Bronze

Measurements: Height – 35 cm

Condition: Good – slightly crooked

Description: The candelabrum is made of four parts that were molded separately and then connected. From top to bottom the candelabrum was composed of a pricket (4 cm high) located in the middle of the saucer, cutting through it and connecting to the pillar. A bronze oil lamp with a hole in its base would be placed on top of the saucer and stabilized by the pricket. The saucer would not only serve as a holder for the oil lamp, but also to catch oil drippings. The pillar is decorated by a cross with flared arms and below it eight stacked spheres. The pillar is connected to a hexagonal flared base that terminates in three upturned knobs located between three stylized animal legs that support it. The inside of the saucer is decorated with a design of concentric circles. The candelabrum is slightly crooked and is similar to item no. 2001.105/10.

Decoration: Engraved bands.

Bibliography:

Cooney 1943, 19, Pl. 33, 6th century CE. Coptic, Egypt.

Israeli and Mevorah 2000, 101, 211, no. C. 6th century CE. Syria.

Oren 1978, 85–86. 5th(?) century CE. Ostrakina, Egypt.

2.

Item: Candelabrum

Material: Bronze

Measurements: Height – 35 cm

Condition: Well preserved

Description: The candelabrum is made of four parts that were molded separately and then connected. From top to bottom the candelabrum was composed of a pricket (4 cm high) located in the middle of the saucer, cutting through it and connecting to the pillar. A bronze oil lamp with a hole in its base would be placed on top of the saucer and stabilized by the pricket. The saucer would not only serve as a holder for the oil lamp, but also to catch oil drippings. The pillar is decorated by a cross with flared arms and below it eight stacked spheres. The pillar is connected to a hexagonal flared base that terminates in three upturned knobs located between three stylized animal legs that support it. The inside of the saucer is decorated with a design of concentric circles. The candelabrum is similar to item no. 2001.105/9.

Decoration: Engraved bands.

Bibliography:

Cooney 1943, 19, Pl. 33. 6th century CE. Coptic, Egypt.

Israeli and Mevorah 2000, 101, 211, no. C. 6th century CE. Syria.

Oren 1978, 85–86. 6th century(?) CE. Ostrakina, Egypt.



3.

Item: Oil lamp

Material: Bronze

Measurements: Height – 14.1 cm; height from handle – 9.2 cm; width – 5.7 cm

Condition: Very good

Description: An oil lamp, cast in bronze with a bulbous body and a shell-shaped hinged lid. Its finger-grip handle is decorated with a flared-armed cross (height – 5.1 cm; horizontal length of the arms of the cross – 4.2 cm) soldered to the front of it. The conical foot (height – 1.8 cm; outer diameter – 4.2 cm) of the oil lamp has a hole (diameter – 9 mm) in its bottom for insertion of the pricket. One fan-shaped spout with round wick-hole (diameter – 1.0–1.2 cm) emerges the body of the lamp.

Decoration: Cross on finger grip handle. Shell-shaped lid.

Bibliography:

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Papanikola-Bakirtzi (ed.) 2002, 292–293, no. 310. 6th century CE. Lovludies Kitrons, Bishop's Complex.

Wamser and Zahlhaas 1998, 81–82, no. 71. 5th–6th centuries CE. Allegedly from Augsburg.



4.

Item: Oil lamp with two nozzles

Material: Bronze

Measurements: Height – 12.6 cm;
length – 15 cm

Condition: Very good

Description: Bronze oil lamp, cast, with a bulbous body and a shell-shaped, hinged lid. Its finger-grip handle is decorated with a soldered cross with flared arms connected at the edges by a circular frame. The height of the cross is 5.7 cm and the width is 5.5 cm (across the horizontal arms). The very short foot of the oil lamp has a hole at the bottom for insertion of the pricket. The height of the foot is 8–9 mm. The diameter of the base is 4 cm and the hole in the center of the base is 11.5 mm. Two identical spouts emerge from the body of the lamp with round wick-holes (the diameter of each wick-hole is 1.5 cm).

Decoration: Shell-shaped lid and a cross on the finger grip handle.

Bibliography:

Ross 1962, 36–37, no. 38, Pl. XXVIII. 6th century
CE. Egypt.

Wamser and Zahlhaas 1998, 90, no. 86. 4th(?)–5th
centuries CE. Italy(?)

Stiegemann 2001, 211–212, no. II.6. 4th–5th
centuries CE. Constantinople(?)





5.

Item: Lamp filler

Material: Bronze

Measurements: Height – 3.2 cm;
diameter – 4.5 cm

Condition: Most of the base is missing

Description: A lamp filler with a flat rim projecting outward. Toward the outer part of the rim is a channel. A spout through which the oil was poured emerges from the rim. The length of this spout is 1.1 cm. The body of the lamp filler is cylindrical. The base seems to be flat, although most of it is missing.

Bibliography:

Papanikola-Bakirtzi (ed.) 2002, 292, no. 308.
5th century CE. Egypt.

Fig. 6

Item: Ring for a glass beaker with a plug

Material: Bronze

Measurements: Length – 11.2 cm; diameter
of ring: inner – 2.8 cm; outer – 4.2–4.4 cm

Condition: Well preserved

Description: A flat ring which is connected to a narrow and straight plug. This object could be part of a polycandela or used by itself if inserted into a wall.

Bibliography:

Baramki 1938, 75, Pl. XXII. Early 8th century CE(?)
synagogue near Tell Es Sulṭān, Jericho.

Figueras 2004, 242–245, nos. 22–23, Fig. 54:2–3,
Phot. 248. 6th–7th centuries CE. Horvat Karkur
‘Illit, Israel.

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Negev, Israel.

Tzaferis 1982, 240, Pl. 36: B. 5th–6th centuries CE.
Ma'oz Hayyim.

7.

Item: Ring

Material: Bronze

Measurements: Diameter: inner – 4.4 cm;
outer – 5.7 cm

Condition: Well preserved

Description: A round ring that could be fitted with a glass cup to act as an oil lamp (plug missing). The thickness of the ring is not uniform.



Bibliography:

Baramki 1938, 75, Pl. XXII. Early 8th century CE(?).
Synagogue near Tell Es-Sulṭan, Jericho.
Tzaferis 1982, 240, Pl. 36: B. 5th–6th centuries CE.
Ma'oz Hayyim.

8.

Item: Wick holder

Material: Bronze

Measurements: Length – 5.1 cm;
diameter – 1.1–1.7 cm to 1.2–3.0 cm

Condition: Broken

Description: The item is cylindrical with one end with a rim that was widened outward and the other end tapering. The item appears to be a flat surface that was rolled into a cylinder. The folded area is clearly visible and was not well finished.



Bibliography:

No parallel.

9.

Item: Steelyard

Material: Bronze

Measurements: Total length – 34 cm;
length of fulcrum bar – 20.88 cm;
thickness – 1 x 1 cm

Condition: Well preserved

Description: A conical plug at the end of the fulcrum bar, decorated by incisions of concentric bands. Weighing collar is round in section and grooved in order to house the yoke of the load hooks and their chains. Emerging from the weighing collar is the fulcrum bar, which is rectangular in section and contains three fulcrum fixtures; only the two nearest the weighing collar contain suspension hooks. Each fulcrum fixture corresponds to a different face on the beam scale or graduated segment. The fulcrum fixtures rise in a triangular shape from the fulcrum bar; they are pierced and contain a pin through which rings are placed to hold the suspension hooks. The ends of both hooks are conical. The beam scale

or graduated segment is lozenge-shaped in section and bear the calibrations, which extend from right to left on three of the sides of the beam. The calibrations consist of Greek alphabetic numerals rendered in punched dots. The terminal left end of the steelyard is bi-conical in shape.

Decoration: Engraved lines along the fulcrum bar, where the suspension hooks are located.

Inscriptions: Calibrations consisting of Greek alphabetic numerals rendered in punched dots along the scale beam.

Bibliography:

Bass and van Doorninck Jr. 1982, 212–230, nos. B1, B2, Figs. 10-7–10-20. 7th century CE. Yassi Ada shipwreck.

Humbert 2000, 115. Byz. Deir el-Balah.

Kalavrezou 2003, 53, no. 10. 5th century CE.

Unknown provenance.

Kingsley and Raveh 1996, 70–72, nos. BZ01, BZ03, Figs. 48, 50, Pl. 71. First half of 7th century CE.

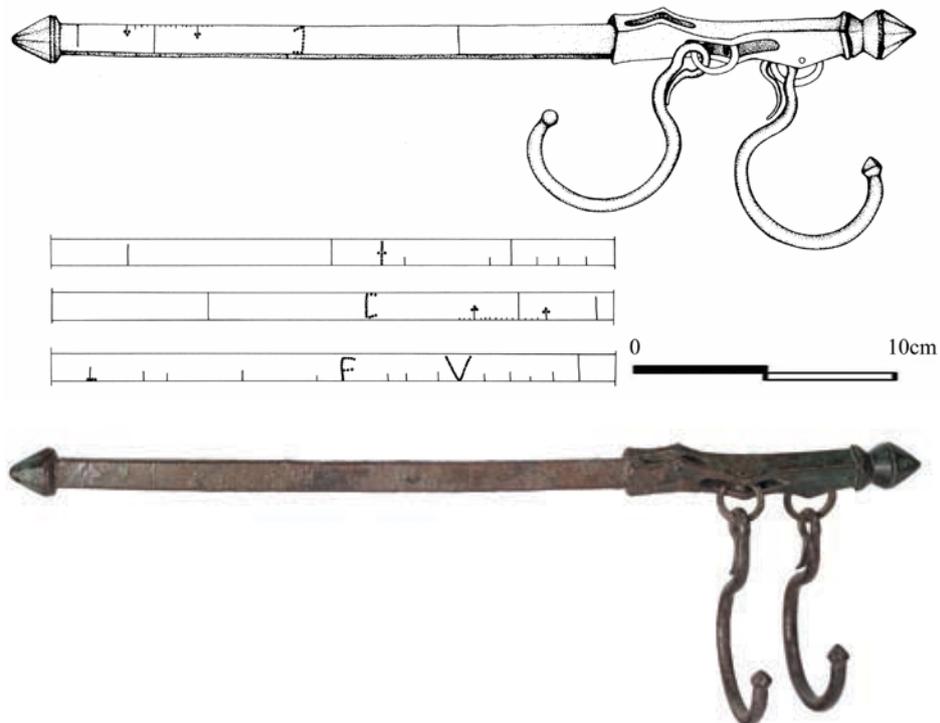
Dor.

Ross 1962, 61–64, no. 71, Pl. XLIV. 5th century CE.

Constantinople; no. 73, Pl. XLII. 5th century CE.

Unknown provenance; no. 74, Pl. XLIII. 5th–6th

centuries CE. Unknown provenance.



10.

Item: Steelyard

Material: Bronze

Measurements: Total length – 51.5 cm;
length of fulcrum bar – 35.5 cm;
thickness – 0.8 x 0.8 cm

Condition: Well preserved

Description: A conical plug at the end of the fulcrum bar decorated by incisions of concentric bands. Weighing collar, round in section and grooved in order to house the yoke of the load hooks and their chains. Emerging from the weighing collar is the fulcrum bar, which is rectangular in section and contains three fulcrum fixtures; only the two farthest from the weighing collar contain suspension hooks. Each fulcrum fixture corresponds to a different face on the beam scale or graduated segment. These fulcrum fixtures rise in a triangular shape from the fulcrum bar, they are pierced and contain a pin through which rings are placed to hold the suspension hooks. Between each fulcrum fixture is an incised series of four lines. The ends of both hooks are shaped

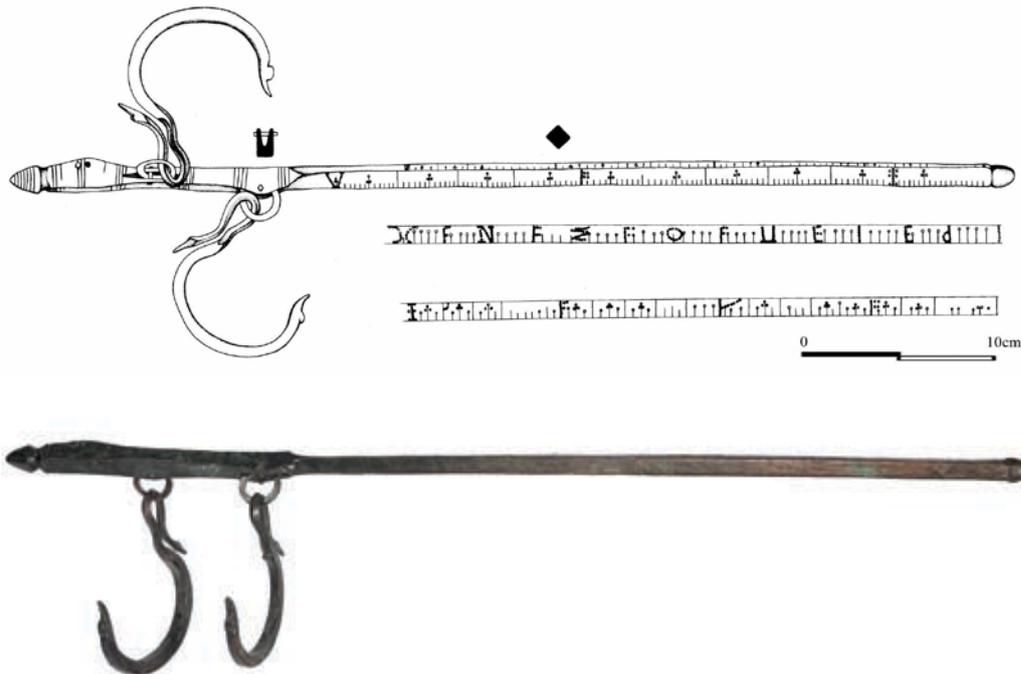
somewhat like swan heads and the ends that pass through the rings that attach them to the fulcrum fixtures recall swan necks. The beam scale or graduated segment is lozenge-shaped in section and bears the calibrations, which extend from right to left on two of the sides of the beam. The calibrations consist of punched dots between which are incised lines for a more precise measurement. The terminal left end of the steelyard is conical in shape.

Decoration: Engraved lines (swan or duck heads at the tips of the hooks).

Inscriptions: Marks that indicate the different weight measurements.

Bibliography:

- Bass and van Doorninck, Jr. 1982, 212–230, nos. B1, B2, Figs. 10–7–10–20. 7th century CE. Yassi Ada shipwreck.
Humbert 2000, 115. Byz. Deir el-Balah.
Kalavrezou 2003, 53, no. 10. 5th century CE.
Unknown provenance.
Kingsley and Raveh 1996, 70–72, nos. BZ01, BZ03, Figs. 48, 50, Pl. 71. First half of 7th century CE. Dor.
Ross 1962, 61–64, no. 71, Pl. XLIV. 5th century CE. Constantinople; nos. 73 and 74, Pls. XLII, XLIII. 5th–6th centuries CE. Unknown provenance.





11.

Item: Load suspension apparatus

Material: Bronze

Measurements: Total length – 34.7 cm

Condition: Well preserved

Description: The yoke is shaped like a small flattened horseshoe and was meant to slip over the weighing collar. The ends of the yoke are narrow and bent back double through the eyes of the U-shaped swing. Attached to the swing are two lengths of chain that have two similar load hooks at the end. One chain is 19.5 cm long and the other is 18.3 cm long. One hook is slightly larger than the other. The hooks have sharply outwardly bent, pointed ends.

Bibliography:

Bass and van Doorninck Jr. 1982, 217, no. B1. Figs.

10-7- 10-8. 7th century CE. Yassi Ada shipwreck.

Humbert 2000, 115. Byz. Deir el-Balah.

Kalavrezou 2003, 53, no. 10. 5th century CE.

Unknown provenance.

Kingsley and Raveh 1996, 72, no. BZ02, Pl. 71. First half of 7th century CE. Dor.

Ross 1962, 61–62, no. 71, Pl. XLIV. 5th century CE. Constantinople.

12.

Item: Load suspension apparatus

Material: Bronze

Measurements: Total length – 45.4 cm

Condition: Well preserved

Description: The yoke is missing. A U-shaped swing with two eyelets meant to be connected to the missing yoke. Attached to the swing are two lengths of chain that have two similar load hooks at the end. One of the chains is 31 cm long and the other is 31.5 cm long. The hooks taper and end in a point. The section of the hooks is somewhat rectangular and one hook is slightly larger than the other.

Bibliography:

- Bass and van Doorninck Jr. 1982, 217, no. B1, Figs. 10-7- 10-8. 7th century CE. Yassi Ada shipwreck.
Humbert 2000, 115. Byz. Deir el-Balah.
Kalavrezou 2003, 53, no. 10. 5th century CE.
Unknown provenance.
Kingsley and Raveh 1996, 72, no. BZ02, Pl. 71. First half of 7th century CE. Dor.
Ross 1962, 61–62, no. 71, Pl. XLIV. 5th century CE. Constantinople.





13.

Item: Weight

Material: Lead and bronze

Measurements: Diameter – 5.5 cm;
weight – 995.40 gr

Condition: Broken

Description: A spherical lead weight missing its lower part (which was broken off). The weight is composed of lead plated with bronze. A bronze ring is embedded in the weight and to it a bronze hook is attached (the hook has a butterfly shape).

Bibliography:

Ballance, Boardman, Corbett and Hood 1989,
134–136, nos. 116–118, Fig. 55. Chios.

Crowfoot and Fitzgerald 1927, 96–98, 130, no. 38,
Pl. XX. 6th century CE. Tyropoeon Valley,
Jerusalem.

Humbert 2000, 115. Byz. Deir el-Balah.

Ross 1962, 63–64, no. 74, Pl. XLIII. 5th–6th
centuries CE. Unknown provenance.

Wamser and Zahlhaas 1998, 169, no. 222. 5th–6th
centuries CE(?). Unknown provenance.

14.

Item: Weight

Material: Lead and bronze

Measurements: Diameter – 7 cm;
weight – 1920.53 gr

Condition: Well preserved

Description: A spherical weight made of lead in which a bronze loop is embedded. A butterfly-shaped bronze hook and a larger hook are connected to the bronze loop. The larger bronze hook is flat and resembles a ring from which a section was cut off. The surface of the lead weight is coarse.

Bibliography:

Ballance, Boardman, Corbett and Hood 1989,
134–136, nos. 116–118, Fig. 55. Chios.

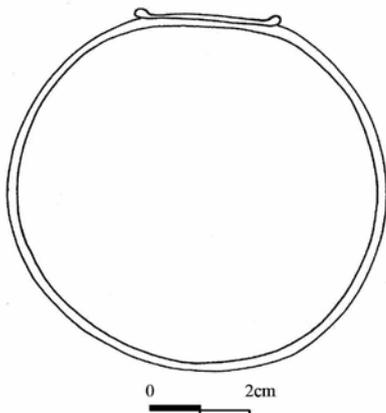
Crowfoot and Fitzgerald 1927, 96–98, 130, no. 38,
Pl. XX. 6th century CE. Tyropoeon Valley,
Jerusalem.

Humbert 2000, 115. Byz. Deir el-Balah.

Ross 1962, 63–64, no. 74, Pl. XLIII. 5th–6th
centuries CE. Unknown provenance.

Wamser and Zahlhaas 1998, 169, no. 222. 5th–6th
centuries CE(?). Unknown provenance.





15.

Item: Armband

Material: Silver

Measurements: Width – 1.7 cm;
diameter – 7.5 cm

Condition: Well preserved

Description: The armband consists of two thin bands connected with a wavy design. A medallion is inserted at the meeting point of the two bands with a diameter of 2.6 cm. A decoration of small bosses appears around the circumference of the medallion. In the center of the medallion is a portrait of a woman with upswept hair and a band around the forehead. The woman has long earrings and is shown up to the area of the chest, including the upper part of her garment. The figure wears a necklace; there is a hole where the pendant should be, which might indicate that something was once affixed to the medallion. A star appears on both sides of the woman's head; below each star are two letters. Together these letters form the word ΥΓΙΑ – “health” in Greek.

Decoration: A medallion with a portrait of a bejeweled woman and an inscription.

Inscriptions: ΥΓΙΑ (Hygieia – Health)

Bibliography:

Vikan 1984, 74–75, Fig. 10. 6th century CE.

Eastern Anatolia.

Vikan 1991–1992, 33–51, Figs. 1–5. Byz.

Kalavrezou 2003: 251, no. 143.

Remarks:

A bracelet made of gold sheets over fill material with personification of *Charis* – grace is noted by Kalavrezou 2003, p. 251, no. 143. c. 5th century CE(?). Eastern Mediterranean.

16.

Item: Ring

Material: Silver

Measurements: Diameter – 2.1 cm

Condition: Well preserved

Description: A round silver ring with a rectangular bezel measuring 1.3 x 1.1 cm. On the bezel a figure is engraved, dressed in a tunic with a halo and cape. The figure's hands are raised in an orans gesture. The figure is flanked by an inscription in Greek.

Inscriptions: Left side: Ἡ χάρις (τ)οῦ (omicron-ypsilon in ligature); *Right side:* ἄγ(ιου) Γεωργ(ιου) = The grace of St. George.

(Transliterated by L. Di Segni).

Bibliography:

No parallel.



17.

Item: Ring

Material: Silver

Measurements: Diameter – 1.5 cm

Condition: Well preserved

Description: This is a round ring to which a bezel is connected. The design of the bezel from the area nearest the ring upward consists of a round ring composed of small connected balls, a wavy, braided band with bosses in the connecting areas of the design, and a small ring, above which is a small dome with a tiny ball at the top of it. The small dome is slightly more yellowish in color than the rest of the ring. The height of the bezel is 1.1 cm. The design of the bezel resembles a miniature shrine.

Bibliography:

Mazar 2002, 75. Byz. Jerusalem.





Drawn from the positive



18.

Item: Signet ring

Material: Bronze

Measurements: Diameter – 1.8 cm

Condition: Well preserved

Description: The ring is round on the inside and angled on the outside. A round, flat bezel (diameter 1.25 cm) is connected to the ring. The signet appears in the negative on top of the bezel. The signet is a profile of a bald, bearded man, behind whose head is a cross that stems from the collar of his robe. In front of the figure's face is a crescent-shape. The folds of his tunic can be discerned on his shoulder.

Bibliography:

Alliata 1991, 380–381, Fig. 9: III:15. Late 6th–early 7th centuries CE.

Hanfmann 1983, 192, Fig. 299. 6th century CE. Sardis.

Oman 1930, 61, no. 210, Pl. VII. 5th or 6th century CE. Palestine.



Drawn from the positive



19.

Item: Signet ring

Material: Bronze

Measurements: Diameter – 1.3 cm

Condition: Good, but slightly worn

Description: A round flat ring of non-uniform thickness, to which a flat, round bezel is connected. The bezel bears the negative of the signet. The signet design is a bear standing on all fours with head back and mouth open. The bear's fur is shown in a stylized way by means of dots and lines. Above the bear a figure crowns it with a victory crown or a halo.

Decoration: A signet in negative on the bezel.

Bibliography:

Oman 1930, 61, no. 210, Pl. VII. 5th or 6th century. Palestine.

Hanfmann 1983, 192, Fig. 299. 6th century CE. Sardis.

20.

Item: Signet ring

Material: Bronze

Measurements: Diameter – 1.7 cm

Condition: Well preserved

Description: A round, flat ring of non-uniform thickness. A flat, round bezel is connected to this ring. The bezel bears the negative of the signet. The design is that of the profile of a bearded man. On the man's head is an ornamented headband. Behind the head and facing the other direction is a profile of a stylized rooster.

Bibliography:

Oman 1930, 61, no. 210, Pl. VII. 5th or 6th century CE. Palestine.

Hanfmann 1983, 192, Fig. 299. 6th century CE. Sardis.



Drawn from the positive



21.

Item: Signet ring

Material: Bronze

Measurements: The diameter is approximately 2.2 cm

Condition: The ring is broken

Description: The outer side was apparently not completely round but featured slight angles. The bezel is a flat disk 1.1 mm in height. The top part of the bezel bears the signet, which is in the negative. The design is the face of a bearded man in profile. From the back of the man's head, facing the opposite direction, a bird appears in full profile – possibly a rooster. Facing in the same direction as the first rooster, and emerging from the top of the bearded man's head, is the head of an additional bird, possibly another rooster.

Bibliography:

Oman 1930, 61, no. 210, Pl. VII. 5th or 6th century CE. Palestine.

Hanfmann 1983, 192, Fig. 299. 6th century CE. Sardis.



Drawn from the positive



22.

Item: Censer

Material: Bronze

Measurements: Height – 8 cm; outer width – 10.9 cm; inner width – 9.2 cm; length of chains – 22 cm

Condition: Well preserved

Description: A hexagonal censer with three conical legs, attached to the lower part of the burner by means of a bronze disk. The inside of the burner's base is decorated with three concentric bands; each band is formed by three concentric circles. The two outer bands are engraved more deeply than the inner ones. Each one of the six sides of the censer bears a similar decoration of concentric circles. The concentric decoration of circles on the sides of the object alternates – one side is the same as the decoration on the base and the one that comes after it has a band of concentric circles in the middle that is composed of two concentric circles instead of three. In the center of the

concentric circle band is a single dot. The rim of the vessel is flat and folded outward. On the rim, on the same line of the legs at the bottom of the censer, three vertical rings appear to which chains are attached (22 cm in length). The chain's links are circular and are connected at the apex by a larger ring (ring diameter – 3.1 cm) and a smaller ring (about 1.5 cm in diameter). A hook is connected to these rings. The hook thickens into a cone shape at the end. In the inner part of the censer, near the base, the soldering marks of the legs are visible.

Decoration: Engraved concentric circle bands on base and on each of the six sides in an alternating fashion.

Bibliography:

Baramki 1935, 82, Fig. 1. 9th century CE(?).

Between Jericho and the Jordan, Nestorian Hermitage.

Fitzgerald 1931, 6, 42, no. 24, Pl. XXXVIII. 6th century CE. Beth-Shan.

Katzev, in: Bass and van Doorninck Jr. 1982, 266–268, no. MF1, Figs. (12-1), (12-3). 6th–7th centuries CE. Yassi Ada shipwreck.





23.

Item: *Trulla* or *Patera*

Material: Bronze

Measurements: Diameter – 24.7 cm; height – ~12.7 cm; length of handle – 13.5 cm; diameter of base – 13.3–13.9 cm; depth of bowl – ~11.5 cm; height of foot – 3.5 cm

Condition: Very good

Description: The *trulla* or *patera* is essentially a bowl with a foot and a handle. This vessel features a ledge rim on top which is band of bosses. On the ledge rim inward from the band of bosses is an engraving of 2–3 bands. The diameter of the rim is 24.7 cm. A similar decoration of engraved bands also appears below the rim, repeated 1.5 cm below this band and again 3.2 cm above the inner part of the base. In the center of the inside of the base is a small depression with a diameter of about 1 mm. This depression is encompassed by engraved bands with a circumference of about 1.5 cm. Around this band, 0.5 cm from it, a series of three engraved bands appears. At a farther distance of 1.5 cm are two additional bands and then two more bands 0.5 cm from the previous bands. The bowl has a handle, 14 cm long. A semi-circular decoration was added below the handle where the handle is connected to the bowl. The farther the handle is from the body of the *trulla*, the wider it becomes. A horse's head, whose neck forms half a ring, appears at the end of the handle, resting on the handle. Another ring was placed in the half ring that is formed by the horse's head. This second ring (diameter of 2.2 cm) could be used to hang the *trulla*. The base of the vessel is round. The sides of the foot, flare slightly outward. Some green patina coats the base and the inside of the foot.

Decoration: A band of wavy lines on the rim. Engraved bands appear on the inner

side of the *trulla*. At the end of the handle, a horse's head and neck were added.

Bibliography:

Crowfoot and Fitzgerald 1927, 96–98, 130, no. 40, Pl. XX. 6th century CE. Tyropoeon Valley, Jerusalem.

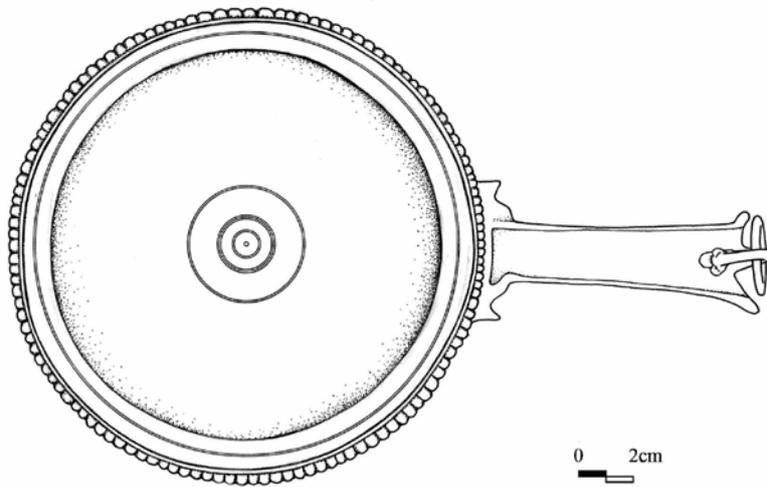
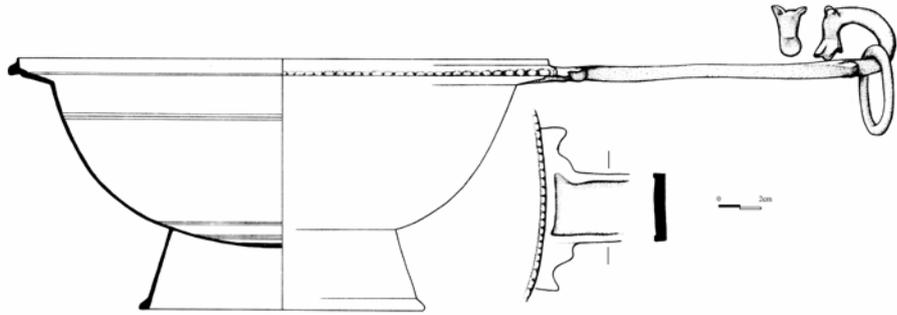
Ross 1962, 46–48, no. 51, Pls. XXXIV–XXXV. 6th–7th centuries CE. Egypt.

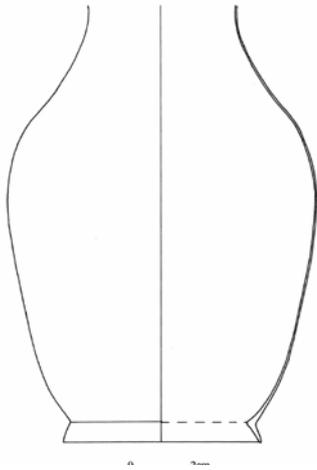
Wamser and Zahlhaas 1998, 58–59, no. 51. 6th century CE. Unknown provenance; no. 52. 7th century CE. Unknown provenance, allegedly from around Izmir.

Remarks:

John W. Crowfoot and Gerald M. Fitzgerald refer to this vessel as a saucepan but according to its shape it could also be defined as a *trulla*. Crowfoot and Fitzgerald's article contains a possible parallel to the horse's head appearing on this vessel as a decoration at the end of its handle – a similar horse's head on the handle of a bronze oil lamp (no. 21, Pl. XX, 130).







24.

Item: Ewer

Material: Bronze

Measurements: Height – 14.5 cm

Condition: Rim, neck, handle and base are missing

Description: Only a small portion of the bottom of the neck is visible. The shoulders of the vessels are rounded. The body of the jug is somewhat egg-shaped. The vessel widens at the bottom above the base.

Bibliography:

Iliffe 1933, 90, Fig. 27. Late 4th century CE.

El Bassa.

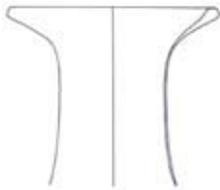
Mango 1986, 270–271, no. 97. 4th century CE.

Unknown provenance.

Papanikola-Bakirtzi (ed.) 2002, 334, no. 371. Middle Byz. Ancient Corinth.

Remarks:

The missing neck and rim might be item 2001.105/21, and the handle might be item 2001.105/13.



25.

Item: Rim and neck of jug (or ewer)

Material: Bronze

Measurements: Height – 6.6 cm; diameter – 6.2 cm

Condition: Well preserved

Description: The rim is out turned and thickened toward its inner part. Only a small portion of the neck is preserved; it has a cylindrical shape.

Bibliography:

Iliffe 1933, 90, Fig. 27. Late 4th century CE. El Bassa.

Mango 1986, 270–271, no. 97. 4th century CE.

Unknown provenance.

Papanikola-Bakirtzi (ed.) 2002, 334, no. 371. Middle Byz. Ancient Corinth.

Remarks:

This rim and part of a neck of a jug might belong to item 2001.105/20.



26.

Item: Jug handle with soldering plate

Material: Bronze

Measurements: Length – 15 cm;

Width – 8.5 cm

Condition: Well preserved

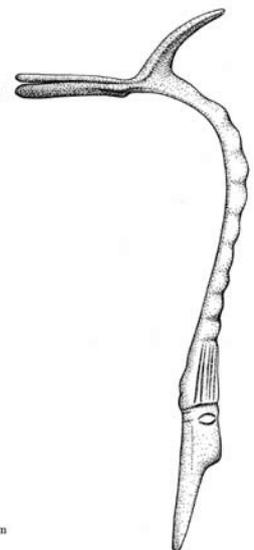
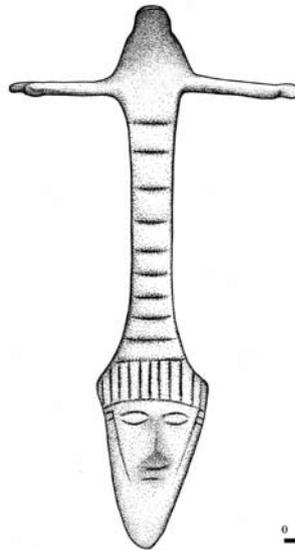
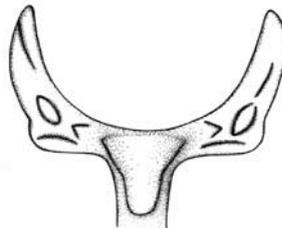
Description: A bronze handle whose soldering plate is in the shape of crescent. The crescent is flanked by engravings of heads of birds – possibly pelicans. The heads are facing away from each other and their beaks form the edges of the soldering plate. Sandwiched between the two pelicans in the center of the crescent is a projecting tong below which is the rest of the handle. The handle is elongated and tapers toward its lower half. Ridges appear on its outer side. At the bottom edge of the handle is a drop-shaped, flattened part bearing a relief of a bearded man. The hair on the head of the figure is represented by vertical engraved lines.

Decoration: Engravings of two bird heads – possibly pelicans. At the bottom edge of the handle is a drop-shaped, flattened part bearing a relief of a bearded man.

Bibliography:

Russell 1982, 137, 155, no. 24, Fig. 3. 6th century CE. Anemurium.

Iliffe 1933, 90, Fig. 27. Late 4th century CE. Tomb at El Bassa, northwestern Palestine.



27.

Item: Bell

Material: Bronze and iron

Measurements: Inner diameter – 8 cm;
outer diameter – 8.5 cm; height of bell –
5.5 cm; height of handle – 1.8 cm

Condition: Good – missing the clapper

Description: A bronze and iron bell with a handle that is shaped like the Greek letter omega. Below the handle is a protrusion that continues into the inner part of the bell (the area where the clapper is missing). The overall shape of the bell resembles half an egg. A decoration of three to four engraved bands encircles the bottom of the bell. The bottom of the bell is thickened inwardly.

Decoration: Engraved bands.

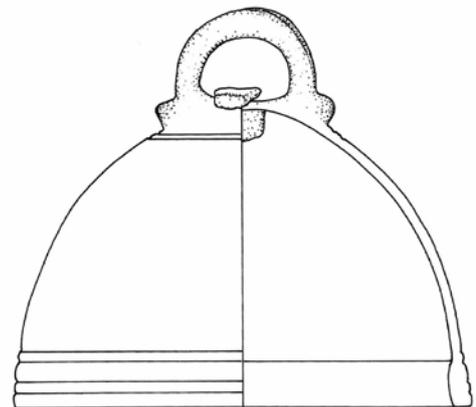
Bibliography:

Crowfoot and Fitzgerald 1927, 96–98, 130, no. 13,
Pl. XX. 6th century CE. Tyropoeon Valley,
Jerusalem.

Fitzgerald 1931, 41, no. 2, Pl. XXXVIII. Byz.
Beth-Shan.

Russell 1995, 42–43, Fig. 11. Byz. Anemurium.

Stiegemann 2001, 313–314, no. IV.39. 6th–7th
centuries CE. Eastern Mediterranean.



28.

Item: Small bottle

Material: Bronze

Measurements: Height – 9.7 cm; rim diameter – 1.9 cm; base diameter – 4.5 cm (the missing part of the base is about 2 cm in diameter); height of each of the animal-shaped handles – about 2.5 cm

Condition: Well preserved

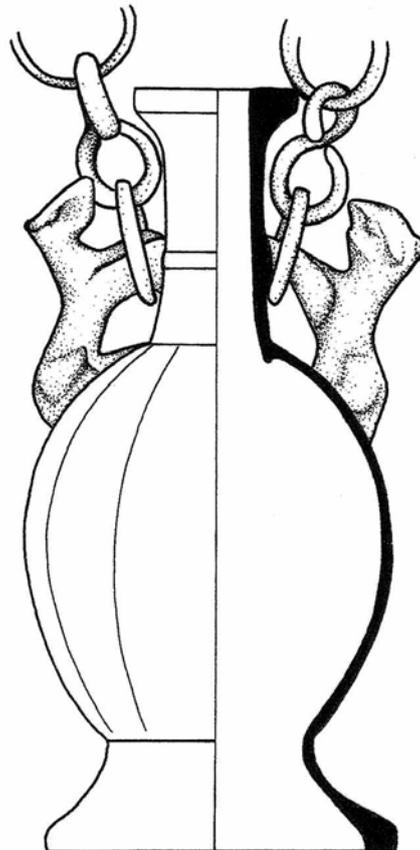
Description: A small bottle with a flat rim projecting outward. The neck is narrow and cylindrical (about 3 cm in length). Just below the center of the neck is a ridge on which the front legs of two animals rest (The animals, possibly dogs, or lion cubs [?] stand upright, resting on the neck of the vessel.) The two animals essentially constitute the vessel's handles. A ring is connected to each

animal; a hook is attached to the ring and at the end of the hook is another ring. To each of the second rings a chain is connected. Both chains are incomplete. The body of the small bottle is egg-shaped with flat vertical ribbing. The base of the vessel is concave and resembles an upside-down bowl. The bottom of the vessel is missing (leaving a hole with a diameter of about 2 cm).

Decoration: The handles are in the shape of two animals that stand on their hind legs (height – about 3 cm).

Bibliography:

Gustav-Lubcke-Museum Hamm 1996, 214, no. 221. 5th–7th centuries CE. Unknown provenance, acquired in Egypt.



29.

Item: Flask

Material: Bronze

Measurements: Cap – 3.2 cm high;
preserved length of chain on cap – 4.8 cm;
preserved length of handle on flask – 1 cm.
Total preserved length of the flask –
c. 20.5–21.0 cm

Condition: The flask is broken off from the
shoulders down and has a green incrustation
on its inner side (bronze disease?)

Description: The top of the flask is covered
by a cap. On the top of the cap is a raised
area with a loop to which part of a chain is
connected. A ridge that encircles the neck
of the flask about 8 mm below the cap. A
single relief decoration appears below the
ridge. The decoration resembles a band with
a circle at the center (the diameter of this

circle is about 3 cm). Because of the flask's
state of preservation it is difficult to say
whether this circle in relief bore decoration
or an inscription. The band that emerges
from both sides of the circle is not uniform;
the edges closer to the circle are drop-
shaped, and the closer they are to the circle,
the narrower they become. On the other side
of the circle (the opposite side of the bottle)
two intertwined bronze wires emerge from
the band area (to a length of 1 cm). These
are probably part of the handle, which was
not preserved. The rest of the neck of the
bottle widens below the relief decoration
(length of 4 cm). A single ridge (width c. 1
cm) appears below the neck on the shoulders
of the flask. The lower part of the bottle's
shoulder is 2.1 cm wide. In the inner part of
the flask, where the shoulders connect to the



lower part of the flask, built-up of material appears (perhaps part of the technique used to make the flask).

Decoration: Below the single ridge a relief decoration(?) resembling a band with a circle in its center (the diameter of this circle is about 3 cm).

Bibliography:

- Bass and van Doorninck Jr. 1982, 269–271, no. MF5, Figs. 12-3. 7th century CE. Yassi Ada shipwreck.
Kingsley and Raveh 1996, 62–63, no. CU2, Pl. 60. 7th century CE. Dor.
Magen and Hizmi 1985, 84. 6th–7th centuries CE(?) Ma'ale Adummim.
Papanikola-Bakirtzi (ed.) 2002, 304, no. 331. 6th–8th centuries CE. Unknown provenance.
Stiegemann 2001, 352–353, no. IV.102. 6th–7th centuries CE. Asia Minor or Syria.

30.

Item: Flask or jug handle

Material: Bronze

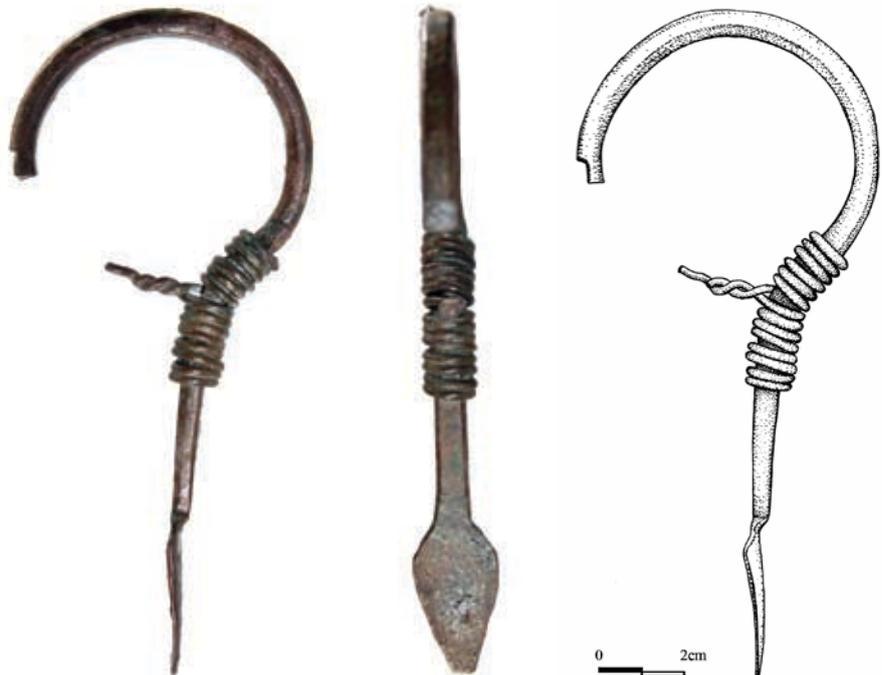
Measurements: Length – 15.3 cm

Condition: Well preserved

Description: A bronze handle (which might belong to jug 2001.105/20). On the handle's upper part (closer to the rim), which is in the shape of a large hook, the place where it was attached to the vessel is visible. At the bottom of the rounded part of the handle twisted bronze metal wires emerge, probably another piece that connected the handle to the vessel. At the other (lower) edge of the handle is a drop-shaped portion that was also connected to the vessel.

Bibliography:

- Bass and van Doorninck Jr. 1982, 269–271, nos. MF6a, MF6b, Figs. 12-3. 7th century CE. Yassi Ada shipwreck.
Papanikola-Bakirtzi (ed.) 2002, 304, no. 331. 6th–8th centuries CE. Unknown provenance.
Stiegemann 2001, 352–353, no. IV.102. 6th–7th centuries CE. Asia Minor or Syria(?)



31.

Item: Pithos

Material: Clay

Measurements: Height – 83.5 cm;
diameter – 36 cm

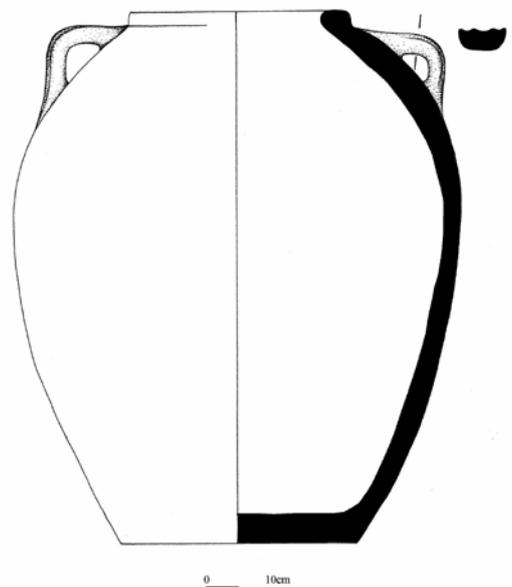
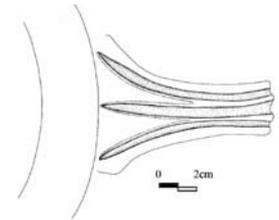
Condition: Complete after reconstruction

Description: Pithos with a straight, thick and flat rim. The neck is short (2.5 cm in height). The body is oval and the base is flat. Two handles emerge from the base of the neck in a rounded 90° angle and connect below the rim. The tops of the handles bear four ridges. The clay is cream in color. The vessel was repaired with cement, which is visible on the inside of the walls.

Decoration: Handles with ridges.

Bibliography:

Colt (ed.) 1962, 296, no. 133, Pl. LVI. Arabic – after 636 CE. Nessana.



32.

Item: Jug

Material: Clay

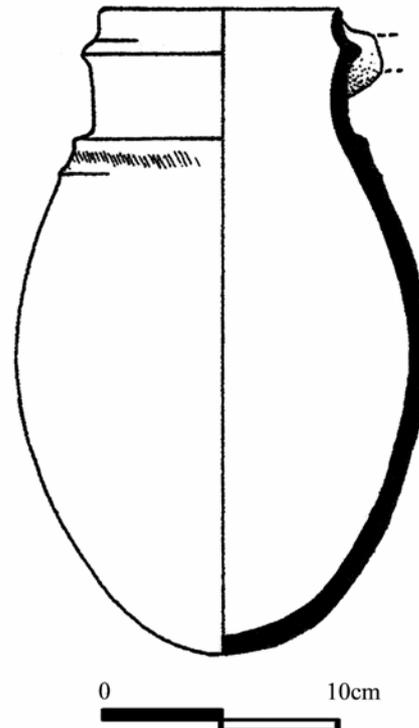
Measurements: Height – 27 cm;
rim diameter – 10.8 cm

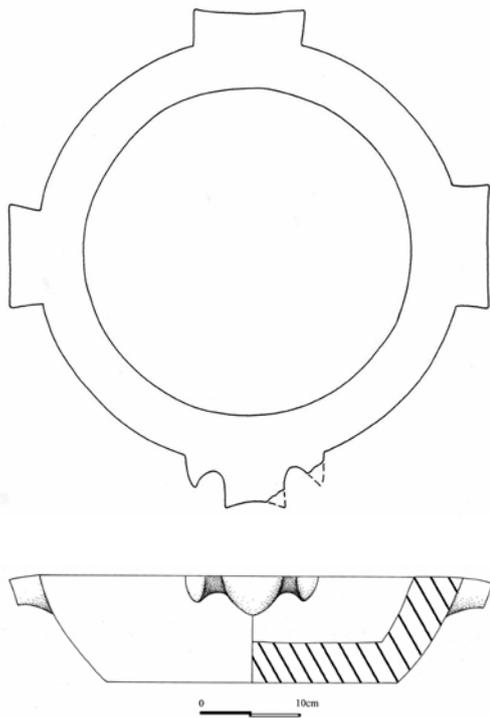
Condition: Good, broken handle

Description: A jug with a rounded base, oval body with very shallow ribbing near the base of the vessel. At the base of the neck is a ridge and below it are smear marks of clay. The neck is in the shape of a wide cylinder (height – 3.1 cm) which widens the closer it gets to the area of the rim. Below the rim, on the upper part of the neck, is a ridge. The area where the handle was connected is visible on the ridge. The handle (which did not survive) was connected in its upper part to the rim. The rim is straight and thickened outward. A trove of 476 bronze coins was found inside this vessel.

Bibliography:

No parallels.





33.

Item: Basin

Material: Marble

Measurements: Basin is ~6 cm deep; inner diameter – ~28 cm; opening widens closer to the rim; width of rim – 4.7–4.9 cm; width of outer diameter ~41.8 cm

Condition: Slightly cracked; fairly good

Description: This is a round basin made of dark gray marble with few white veins running through it. From the rim of the basin, which is flat, four lugs emerge in a cross formation, protruding from opposite sides of the vessel. Three of the lugs are rectangular with slightly flaring sides. The fourth lug has a different shape than the other three, with two horn-like protrusions at its sides. Near this lug there is a crack. The lugs are 9 cm, 11.5 cm, 12.7 cm wide, and the differently shaped lug is 14.3 cm wide. The length of each lug is between 3.0–3.5 cm in length from the rim. The inner part of the basin is smooth. The rim and the outside of the basin, in contrast, are rough in texture due to the incising of small vertical lines. Some white residue is found on the inside of the basin, along the sides. The base of the basin is flat.

Decoration: Four lugs in a cross formation emerge from of the rim.

Bibliography:

Kingsley and Raveh 1996, 62, no. ST01, Fig. 42, Pl. 61. 7th century CE. Dor.

Figueras 2004, 302–303, no. 28, Fig. 68:7. 6th–7th centuries CE. Horvat Karkur 'Illit.



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Book in more than one volume

Note that the name of the book and the name of the volume are italicized, but not the volume number.

Volume numbers for books should be given in either Arabic or Roman figures, depending on how they appear on the volume.

Buchanan, B., and Moorey, P. R. S.

1988 *Catalogue of Ancient Near Eastern Seals in the Ashmolean Museum III, The Iron Age Stamp Seals*. Oxford.

When a volume in a multi-volume work has two or more parts

Fugmann, E.

1958 *Hama II.1, L'architecture des périodes pré-hellénistiques*. Copenhagen.

Book in a series

Bagatti, B.

2001 *Ancient Christian Villages of Galilee*. Studium Biblicum Franciscanum. Collectio Minor, no. 37. Jerusalem.

Chapter or titled part of a book

Welles, C. B.

1938 The Inscriptions. In *Gerasa: City of the Decapolis*, ed. C. H. Kraeling, 355–494. New Haven.

Journal article

Rahmani, L. Y.

1988 Roman Lead Coffins in the Israel Museum Collection. *The Israel Museum Journal* 7: 47–60.

Entry in a reference work

(encyclopedia, lexicon, dictionary)

Volume numbers for books should be given in either Arabic or Roman figures, depending on how they appear on the volume.

Stager, L. E.

1993 Ashkelon. *The New Encyclopedia of Archaeological Excavations in the Holy Land* 1: 103–12. Jerusalem.

Ph.D.

The Herodian Architectural Decoration, in Light of the Finds from the Temple Mount Excavation. Ph.D. diss., Hebrew University of Jerusalem (Hebrew).

Notes should be prepared as endnotes according to the system shown here:

- ¹ Welles 1938, 484, no. 326.
- ² Rahmani 1999, 43–44, figs. 123, 137; cf. Rahmani 1988, pl. II:3.
- ³ For a somewhat similar depiction of an arched *ciborium* over a cross, with a surrounding Greek inscription reading: “Blessing of the Lord on us,” see Galavaris 1970, 119, fig. 64 (from the Byzantine Museum, Athens). The provenance of the stamp, dated to ca. 600 CE, is unknown.

Abbreviations

<i>AASOR</i>	<i>The Annual of the American Schools of Oriental Research</i> . Cambridge, Massachusetts	<i>JJS</i>	<i>Journal of Jewish Studies</i> . Oxford
<i>ADAJ</i>	<i>Annual of the Department of Antiquities of Jordan</i> . Amman	<i>JMA</i>	<i>Journal of Mediterranean Archaeology</i> . Sheffield
<i>AJA</i>	<i>American Journal of Archaeology</i> . Archaeological Institute of America. Boston	<i>JNES</i>	<i>Journal of Near Eastern Studies</i> . Chicago
<i>‘Atiqot</i>	<i>‘Atiqot</i> . Israel Antiquities Authority. Jerusalem	<i>JPOS</i>	<i>The Journal of the Palestine Oriental Society</i> . I–XXI. Jerusalem, 1920–1948
<i>BAR</i>	<i>Biblical Archaeology Review</i> . Biblical Archaeology Society. Washington, DC	<i>JRA</i>	<i>Journal of Roman Archaeology</i> . Portsmouth, Rhode Island
<i>BASOR</i>	<i>Bulletin of the American Schools of Oriental Research</i> . Boston	<i>JSOR</i>	<i>Journal of the Society of Oriental Research</i> . Chicago
<i>BCH</i>	<i>Bulletin de Correspondance Hellénique</i>	<i>Levant</i>	<i>Levant</i> . The Council for British Research in the Levant. London
<i>CdE</i>	<i>Chronique d’Égypte</i> . Turnhout	<i>LA</i>	<i>Liber Annuus</i> . Studium Biblicum Franciscanum. Jerusalem
<i>EI</i>	<i>Eretz-Israel. Archaeological, Historical and Geographical Studies</i> . Israel Exploration Society, in cooperation with the Institute of Archaeology of the Hebrew University. Jerusalem	<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i> . I–VIII. Zurich-Munich, 1981–1997
<i>ESI</i>	<i>Excavations and Surveys in Israel</i> . Israel Antiquities Authority. Jerusalem	<i>MAAR</i>	<i>Memoirs of the American Academy in Rome</i> . Rome
<i>HA</i>	<i>Hadashot Arkheologiyot. Excavations and Surveys in Israel</i> . Israel Antiquities Authority. Jerusalem (Hebrew)	<i>New Enc.</i>	<i>The New Encyclopedia of Archaeological Excavations in the Holy Land</i> . Israel Exploration Society. Jerusalem
<i>IEJ</i>	<i>Israel Exploration Journal</i> . Israel Exploration Society and the Institute of Archaeology of the Hebrew University. Jerusalem	<i>PalJb</i>	<i>Palästinajabrbuch des Deutschen evangelischen Instituts für Altertumswissenschaften des Heiligen Landes zu Jerusalem</i> . Berlin. 1905–1941
<i>IMJ</i>	<i>The Israel Museum Journal</i> . Jerusalem	<i>PBSR</i>	<i>Papers of the British School at Rome</i> . London
<i>IMSA</i>	<i>Israel Museum Studies in Archaeology</i> . The Israel Museum, Jerusalem	<i>PEQ</i>	<i>Palestine Exploration Quarterly</i> . Palestine Exploration Fund. London
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i> . Berlin	<i>Qadmoniot</i>	<i>Qadmoniot. A Journal for the Antiquities of Eretz-Israel and Bible Lands</i> . Israel Exploration Society and the Israel Antiquities Authority. Jerusalem (Hebrew)
<i>JGS</i>	<i>Journal of Glass Studies</i> . The Corning Museum of Glass. Corning, New York	<i>QDAP</i>	<i>The Quarterly of the Department of Antiquities in Palestine</i> . I–XIV. London, 1932–1950
<i>JHS</i>	<i>Journal of Hellenic Studies</i> . Cambridge	<i>Qedem</i>	<i>Qedem. Monographs of the Institute of Archaeology</i> . The Hebrew University of Jerusalem. Jerusalem
		<i>RB</i>	<i>Revue Biblique</i> . L’École Biblique et Archéologique Française. Jerusalem
		<i>RM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts (Römische Abteilung)</i> . Mainz am Rhein
		<i>SHAJ</i>	<i>Studies in the History and Archaeology of Jordan</i> . Amman
		<i>ZDPV</i>	<i>Zeitschrift des Deutschen Palästina-Vereins</i> . Leipzig
		<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik</i> . Bonn