

Abstracts

Two Tombstones from Zoar in the Hecht Museum Collection The Aramaic Inscriptions

Joseph Naveh

The Hecht Museum acquired two tombstones. One (H-2955) was published with the seventeen already known Aramaic epitaphs from Zoar. In the article, a photograph by Z. Radovan and a new drawing by Dr. Ada Yardeni were added. The translation of the text is as follows:

- . This is the grave of *lvII:yrsh*
2. daughter of Marsa, the fellow (or: 3. who died on Thursday, the 17th
4. day of the month Elul, in the
5. fourth year of the Sabbatical cycle, 6. the year 3 hundred sixty
7. 2 after the destruction of the
8. Temple. May there come peace
9. and may it rest on her resting place.
10. Peace
11. Peace

The other epitaph (H-3029) is a bilingual one (Greek-Aramaic). The translation of the Aramaic text is as follows:

1. This is the grave of Mousios son of Marsa, who died in the third
2. year of the Sabbatical cycle, in the month of Kislev, on the twenty-seventh 3. day of it, which is the year 290
4. after the destruction of the Temple

The paper deals with some peculiarities of the language and orthography of the two texts. It also discusses the era of the destruction of the (Second) Temple that presumably began on the 9th of Av.

The Greek text of the bilingual epitaph and its chronological problems are discussed in a separate paper in this issue by Hannah Cotton and Jonathan Price.

Bilingual Funerary Monument from Zoar in the Hecht Museum Collection - The Greek Inscription

Hannah Cotton and Jonathan Price

This monument (H-3029) is the only bilingual (Aramaic-Greek) funerary inscription from Zoar known so far. The Greek text was written first and then deliberately sanded down in order to create a surface for painting the red *menorahs*. The Greek inscription reads: "The grave of Mousios son of Marsas (his X year having been completed?)... died in the year 253 (of the era of the province of Arabia). Let him fare well".

The era of the province of Arabia began on 22 March 106. The 27th of Kislev (the day and month given in the Aramaic inscription) of the year 253 of the era of the province of Arabia fell in the Julian year 358 - a date that can be reconciled with the era of the destruction of the Temple in the Aramaic inscription only if we calculate the latter from I Tishrei 69, and not from 9 A v 70. This conflicts, however, with the Sabbatical cycle in most (but not all) of the gravestones from Zoar, the present one included, which fell in 359/360. An error (or errors) in calculating the three eras may account for the discrepancies.

Finds from the Amarna Period in the Hecht Museum Collection

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The nine finds discussed in this article are a representative sample of Amarna art in Egypt, a unique art form that came to life during an extraordinary period marked by changes in diverse facets of life. The initiator of these changes was Amenhotep IV, Akhenaten (1351-1334 BCE), who replaced the traditional belief in many gods with the ascendancy of the sun god, Aten, who was set at the head of the Egyptian pantheon.

In honor of the new god, temples were erected in Karnak and in the new capital, Tel EI-Amarna - Akhetaten. These temples, however, were destroyed by the kings who succeeded Akhenaten and who used the building materials of the destroyed edifices to construct their own temples. Most of the finds relating to Amarna art were preserved as a result of their secondary use in this way.

The upheavals of the age found expression in works of art that are outstanding for the innovations they introduced in the domains of subject, style, and technique. The central theme of Amarna art is the divine royal family. Portraits of the king, the queen, and their daughters replaced the conventional images of the gods and the various animals and objects that had come to symbolize them. The religious ideology of Amarna is reflected in the artistic style: the king, with his distorted figure, and his wife, Nefertiti, with her characteristic tall crown, both standing for the divine symbol of fertility. The technique likewise signifies the age. The Amarna artists, who were required to complete their artifacts relatively quickly, adopted the technique of sunk relief, in which the figures themselves were carved, so there was no need to deepen the background.

In the small, but impressive collection at the Hecht Museum, one may discern three groups of items:

- a) Three objects that depict the king: a head of a shawebti (a mummiform figurine of the deceased), a relief of the king at the Sed festival, and the king wearing the crown of Upper Egypt and adoring the sun.
- b) Two reliefs relating to the royal family: the king's wife, Nefertiti, adoring the sun and the head of a princess with an earring.
- c) Four reliefs of common people: the head of a bending man, a bowing man, a flagbearer, and a youth carrying an offering on his head.

The assumed provenance of most of the finds, which were acquired from antique dealers, are the temples of Aten at Karnak and at Amarna.

Castra or Porphyreon

Azriel Siegelmann

Settlements exist on both sides of Mount Carmel, but only a few of their names are known from ancient sources. The following is a description of the settlements, from north to south:

Zalmon - This site is identified by most scholars with Tel Abu Hawam (map ref. 2452/1521), located at the mouth of the Kishon River, which was a harbor city and an important crossroad. The site had a horse stable (Mutatio Calmon). During the Crusader period, the place was used as a meeting place for the Crusader army.

Haifa and Shikmona (map ref. 267/246-149/148) - These cities are still considered within the area of Akko-Haifa bay. Both are mentioned by the Sages, Haifa more than Shikmona, especially in connection with various wise men. Because the two cities were so close to each other, Eusebius wrote that they were one city with two names or two large, adjacent neighborhoods. Although the sources mention Shikmona earlier than Haifa, there is no mention of Shikmona after the Byzantine period.

Hirbat Tanai - Archaeological excavations have revealed remains that date from the end of the Byzantine period to the Crusader period. It appears that the settlement was founded at the end of the Byzantine period as a neighborhood outside and to the east of the big city, Haifa-Shikmona.

Castra - Castra Samaritanorum was founded adjacent to Haifa-Shikmona. The sources tell of rivalry between Castra and Haifa. A Christian pilgrim who visited the region in the year 570 CE observed the area from Akko and wrote that Shikmona was a Jewish city, that Castra was situated only about a mile from it, and that Porphyreon was located about 6-7 miles south of Shikmona.

Scholars associate Castra with Kfar Samir (map ref. 2443/1426) because the Arab name kept the ancient name - the Samaritans. According to Dalman (1922-1923), the Samaritans settled there after they were expelled by Justinian for coming into conflict with the Christians of the Carmel. The Romans took advantage of Castra's proximity to Haifa in order to supervise the goings-on in the Jewish city of Haifa-Shikmona.

Porphyreon - This city is mentioned many times by Christian pilgrims, who observed churches there. Hostility between them and the Samaritans who settled the area is also mentioned. Situated south of Haifa, Porphyreon was a Christian center in the area. Its precise location lay between Tel Megadim to the south and Castra to the north. The remains of other settlements have been exposed in the vicinity of this city, but their names are not mentioned in the sources. According to all the descriptions by pilgrims, the city should be located south of Castra.

It is thus possible to identify Haifa and Shikmona as one city, located around the old Haifa of today. Castra, which is "adjacent" to Haifa, can be identified with Tel Samach; and Porphyreon, with the site known today as Castra, next to Kfar Samir. The finds discovered at these locations point to Christian influences. Aside from a few fragments of Sumerian oil lamps, which were in common use, Jewish remains have not been discovered.

Among the many industrial installations uncovered at the site, no installations having to do with the crimson dye industry have been discovered.