ICS NEWSLETTER

INTERNATIONAL CATACOMB SOCIETY

AN OCCASIONAL PUBLICATION OF THE SOCIETY *SPRING 1994*

OUR RAISON D'ETRE

The International Catacomb Society is dedicated to the preservation and documentation of those rare vestiges of history which illustrate the common influences on Jewish, Christian, and pagan funerary practices during the time of the Roman Empire. It also strives to increase understanding among faiths by circulating exhibits, sponsoring lectures, and disseminating information and publications of interest.

ACTIVITIES

The Society sponsors and hosts public exhibitions and lectures in the United States and abroad in cooperation with educational and cultural institutions. The operating expenses of the Society are financed by private donations and project grants. Contributions are tax-deductible. Members receive all mailings, periodic newsletters, and invitations to special events.

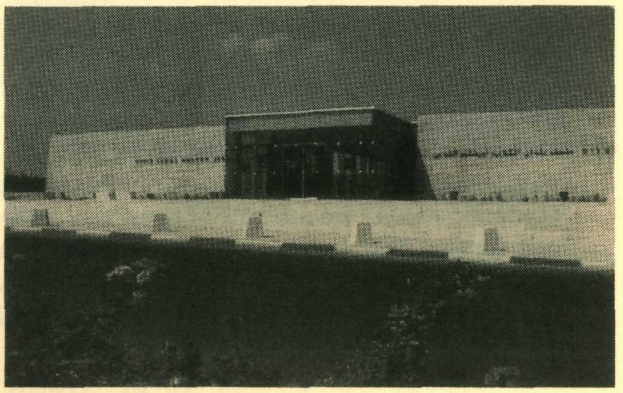
"Vaults of Memory" Opens in Jerusalem

ICS's "Vaults of Memory: Jewish and Christian Imagery in the Catacombs of Rome," opens May 11th at the Bible Lands Museum in Jerusalem. The opening of the exhibit coincides with the second anniversary of the museum, cited as Jerusalem's newest and biggest private museum of ancient artifacts. "Vaults of Memory" will be on view there through August 30th, at which time we hope that it will travel to other venues in Israel.

Special thanks go to ICS Board Members Jonathan Kagan and Nitza Rosovsky, who helped to arrange for the exhibit to appear in Jerusalem. Mrs. Rosovsky, as "guest curator," coordinated the redesign and installation of exhibit components with the museum directors and staff. She helped to plan a special program of events marking the Bible Lands Museum Jerusalem Second Anniversary Celebrations and the exhibit opening in Israel. Also, the museum is publishing a Hebrew translation of the exhibit text and exhibit catalog.

The Bible Lands Museum, located between the Israel Museum and Hebrew University, was built on land donated by the state of Israel. The outstanding collections of more than 2,000 Bible-related artifacts were the gifts of the founders and museum directors, Dr. Elie and Mrs. Batya Borowski. The collections include cylinder and scaraboid seals, figurines, pottery, ivories, votive vessels, sarcophagi, and mosaics covering over six millennia, from 6000 B.C.E. to 600 C.E.

The twenty permanent galleries of the museum, designed by Clifford La Fontaine of New York, are arranged chronologically to present a cross-section of time through the Ancient Near East.



Bible Lands Museum

"Vaults of Memory," an exhibition of the funerary art of the Roman catacombs, concentrates on images shared by Jews, Christians, and pagans. The photographs, inscriptions and objects present a visual essay of painted and carved decoration on the walls of the catacombs, dating from the Rome of 2,000 years ago. However, the inspiration for the exhibit began twenty years ago in Israel. There, such symbols as the dolphin in the Beth She'arim catacombs and the cycles of nature on mosaics in ancient synagogues engaged the attention of Boston art historian and founder of ICS, the late Estelle S. Brettman. Her subsequent research in the Roman Jewish and Christian catacombs yielded other examples of symbols shared by both faiths. Her resolve to document and preserve these images and inscriptions from the ravages of time, vandals and urban sprawl through the medium of photography eventually led to the creation of this traveling exhibit, a catalog, a photographic archive, and a book to be published.

A Message from the President

As friends and members of ICS, you should know that I am about to write a letter to President Rudenstine of Harvard University. In this letter I will officially communicate ICS' willingness to accept return of our "Vaults of Memory" exhibit along with those monies granted to the Harvard Semitic Museum for the exhibit's maintenance. Allow me to explain what this is all about.

Several years ago and in accordance with Estelle Brettman's wishes, the stewardship of the "Vaults of Memory" exhibit (along with a grant to maintain it) was transferred to the Harvard Semitic Museum. This was based on two assumptions. First, that the philosophy and goals of the Semitic Museum which, in many ways, were consistent with those of ICS, would remain intact and viable. Second, that our exhibit would be afforded public viewing for educational purposes. Under the Museum leadership of Father Carney Gavin and Nitza Rosovsky, such ecumenical, educational and scholarly pursuits were developed and expanded, increasingly with ICS as a co-partner where appropriate. Over the years, ICS has had a close and congenial working relationship with the Museum leadership and staff, with both organizations benefiting. In fact, prospects for an eventual significant affiliation with the Semitic Museum were excellent.

Unfortunately, this was not to be the case. Factors internal to the University created unrest, disruption and disarray at the Semitic Museum. There was discomfort and disillusionment at ICS as each phase of this unseemly drama of "evaluation and reorganization" unfolded behind the scenes. As a concerned and interested party, we did all we could to be informative and constructive in the process; but as it turned out, to our utter disbelief and dismay, that outcome was to be an inevitable and foregone conclusion: the very staff with whom we had such excellent rapport and productivity were to be discharged *en masse*! As a result of this action, the future of the Semitic Museum has become unclear and vague in relation to the Society's goals and activities. We would not be acting in our best interests, nor fulfilling the wishes of our benefactor, Estelle Brettman, were we to trust our future to a new Museum leadership unfamiliar, perhaps indifferent, to our interests. The Museum now has its own new, long-term problems that will demand all its resources and energies. We therefore have requested the return of our gifts. Harvard has acquiesced.

My letter to the President of Harvard accepting the return of these gifts is hopefully the final communication regarding this disappointing experience for ICS. Nevertheless, because of this change in our "academic status," we are now obliged to consider evaluating other academic institutions for affiliation. We look for one that, in time, will serve as the primary conduit for implementing the long-term goals of the Society as visualized by Estelle Brettman. Be assured that I will keep the membership informed. I would welcome any suggestions or opinions you might have about this next step.

Howard Weintraub, M.D.

Engraving, "Excavation of a Tomb on the Via Latina (photo: Deutschen Arch. Inst.)
See "About Books" on Page 7.

Odyssey Sotterranea: A Search for SharedUniversal Symbols

A personal memoir by Estelle S. Brettman

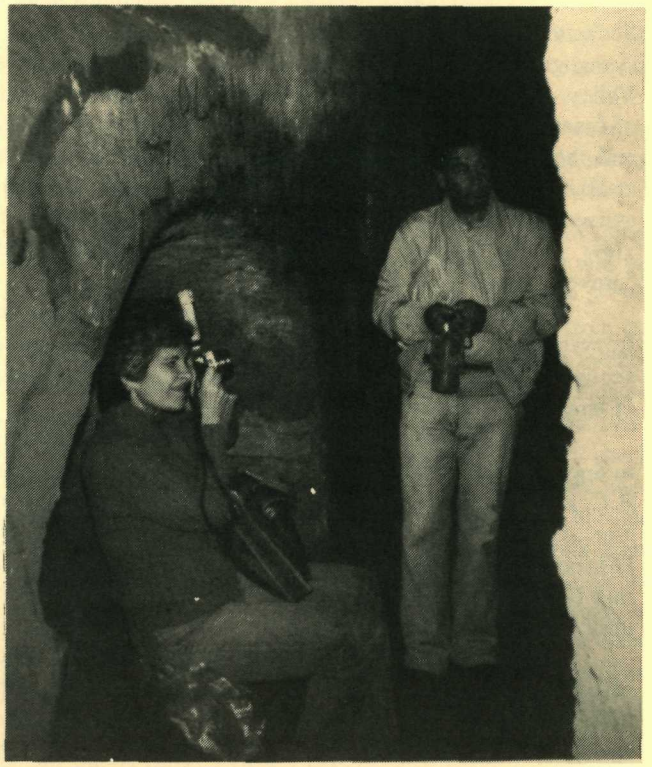
Roaming through Sicily to explore off-the-beaten path archaeological zones, I stumbled upon and dislodged a large rock in an early Christian to Byzantine period cemetery. On the underside of that rock, I saw a crude graffito of a menorah. My first instinct, in this land so fraught with history and mythology, was to carry the astounding "find" with me in order to protect it for posterity. Hardly a practical plan for such a heavy rock--so, reluctantly, I left it behind. On a return visit two years later, to check on the protection of this treasure, I was assured by a custodian that the *Soprintendente* was aware of its existence and that it would be properly safeguarded. I had explored the catacombs in Rome and Israel, but this marked the first time I had perceived a Jewish symbol in such an unlikely place. I wondered how many artifacts bearing Jewish symbols remained undiscovered in early Christian cemeteries.

The Sicilian revelation was the spark which fired the subterranean odyssey - travels that were to transport me from the orderly row houses of Boston's staid Beacon Hill to the cavernous, tortuous passages of the Roman catacombs. This fateful incident would change the meaning and direction of my life.

Later, after pursuing my studies, I would contrast my reactions to those of Antonio Bosio, the "Columbus of *Roma Sotterranea*," in 1602 when he perceived a menorah in a hitherto unknown setting, a Jewish catacomb. Bosio disclaimed the possibility of the burial of heretic or pagan sects near Christian burials and emphasized its separateness by isolating his record of it in a separate chapter in his posthumously published book, *Roma Sotterranea.* I, however, was fascinated by the chance detection of a menorah in an early Christian cemetery. The possibilities that it suggested, either of neighboring Jewish and Christian burials or the continued use of sacred Jewish symbols by Christians, were intriguing.

The dimensions of my insights broadened within a month's time when my husband and I set off to realize his lifetime ambition of sailing down the Nile on a felluca (Egyptian sailboat). My previous work and studies at the Museum of Fine Arts, Boston and as a special student at Harvard University heightened my excitement over direct contact with the remarkable monuments in this ancient land. Viewing the art of Egypt strengthened my speculation that the imagery of the Roman catacombs, as well as the Roman art which influenced that imagery, had antecedents in the earlier art of the Mediterranean.

From these travels and earlier research was born the final statement of my future research and exhibitions. By studying parallels to the funerary art of the Roman Empire, I perceived that ritual art draws upon the artistic language of its period and then adapts this vocabulary to its own needs and precepts. The basic symbols persist in one form or another through the ages, as do humanity's primary concerns.



Photographing in the Roman Catacombs (ICS Collections)

More remote clues to my involvement in this pursuit may lie in my genes. My grandfather, a rabbi and noted Talmudic scholar, was revered and beloved by his congregations in Lithuania and Portland, Maine, in his adopted country. He was known as the "Wise Man" of his *shtetel* (town) and the surrounding countryside. My father was a physician, a family doctor who counselled and comforted people of diverse ethnic, social, and economic backgrounds. Also very learned in the Talmud and the Bible, he devoted his spare time to writing a book entitled Kinships, a work based on the fundamental ties uniting all people. He saw parallels to these ties in the forces of gravity which order the relationships of planets and stars within an immense universe, a study which fascinated him. As for my peripatetic instincts, a close, adventure-loving maiden aunt from the Midwest served as a role model. Her independent, high-spirited lifestyle and search for new challenges would have excited any woman's-libber, even forty years after the fact.

Ever since childhood, I have been deeply interested in mythology. In my post-college years and during work at the Museum of Fine Arts, I was intrigued by the interacting influences among ancient civilizations of the Mediterranean. My study focused on the origins of the symbols and myths used by people in an effort to understand the vicissitudes of nature and to meet the challenge of their own mortality. What better place to study the use of symbols than in the extant

monuments where symbolic concepts are expressed by concrete representations! Hence, my many years of exploration of archaeological sites in and around *Mare Nostrum*.

My encounters in Israel with the catacombs of Beth She'arim in the lower Galilee, and the floor mosaics of such synagogues as Hamat Tiberias and Beth Alpha in the Yezreel Valley, provided the earliest stimuli to the more specific study of funerary art. The Graeco-Roman configurations of Medusa and the dolphin from Beth She'arim, as well as signs of the zodiac, the seasons, and Helios (the sun god) from the synagogues mentioned above were especially provocative in view of the Second Commandment's admonition against "graven images" (Exodus. 20:4).

Like many of the Jews of the Diaspora in the Graeco-Roman period, I moved on to Rome. This was a natural sequence, considering that the Talmud tells us that the futures of Israel and Rome were destined to cross.

The Jewish colony of Rome, whose numbers swelled to approximately 50,000 in the second half of the first century B.C. after Pompey's return from Palestine with prisoners of war, is the oldest continuous Jewish community of the Diaspora, having survived for 2000 years. The catacombs of this city on the Tiber have yielded the largest corpus of vital information about the daily life of the Jews of ancient Rome.

The catacombs of Rome are unique archives which offer major insights into the lives and language also of the early Christians, particularly during the span of the third through the fifth centuries. There, too, is found evidence of the origins, religious beliefs, vocations, socio-economic conditions, and familial and societal relationships of the other peoples of the Roman Empire.

In the history of art, as well, the catacombs provide important data. The underground cemeteries house galleries of unusual pictorial art of the followers of Judaism, Christianity, and other sects, as well as rare vestiges of Roman painting of the period. Many of the figural images employed by Jews and Christians in the catacombs of Rome, as they were in ancient Israel in the Roman period, were drawn from the symbolism, myths, and religions of the contemporary Graeco-Roman world. While these motifs were undoubtedly interpreted according to the religious tenets and eschatological beliefs of each of the communities, they suggest a much greater degree of shared concern than has been traditionally acknowledged. Biblical themes as well as Graeco-Roman motifs were adopted in Christian funerary iconography to express the hope of the deceased and their families for salvation and felicity in the afterlife. Christianity's memory of its Jewish origins was never obliterated, subliminal though it may have been. The only other existing resource of such significance as the catacombs is provided by the wall paintings, a unique early assemblage of Old and New Testament themes, in the synagogue and baptistery of Dura-Europos on the west bank of the Euphrates, dating from the late third century C.E..

My first venture into a Jewish catacomb took place in 1976. For several years I had inquired about the whereabouts and means of entering the comparatively little-known burial grounds of Torlonia. The custodian of the chief synagogue of Rome informed me that I could apply to the *Pontificia Commissione di Archeologia Sacra* for permission to visit a Jewish catacomb.[1] I then approached Giuseppe Cardinal Caprio, at the time Monsignor Caprio, an ever-helpful friend who has always made the impossible possible. His Eminence arranged, through the kindness of Padre Umberto M. Fasola, then Secretary of the *Commissione,* for permission and a custodian who could guide me through the Jewish catacombs under the Villa Torlonia. Because of the requirement for special permission and other protective measures, more than forty catacombs, not directly supervised by monasteries or convents, have been spared the greed and vandalism of looters and souvenir hunters.

Villa Torlonia (Estelle Brettman photo)

Several weeks passed before my long-anticipated entry into the Jewish catacombs of Torlonia, northeast of the ancient walls of Rome near the intersection of the Via Spallanzani and the Via Nomentana. These catacombs were discovered accidentally in 1919 by laborers repairing the foundations of stables under the Villa Torlonia. Mussolini lived here from 1925 to 1944 above five acres of Jewish burials. Paradoxically, it was this dictator who once called the Jews, "strangers in Italy."

I had no sooner entered the dark corridors of Torlonia when, to the total consternation of this amateur photographer, my flash refused to function. Dashed were my hopes of obtaining any visual documentation of the structure, frescoes, epigraphy or other artifacts. Only by the careful manipulation of his trusty gas lamp did the custodian enable me to take a few slides which were far from satisfactory in my estimation. However, since professional photographers considered them evocative of the atmosphere of the catacombs, they became part of my exhibit at the Boston Public Library four years later.

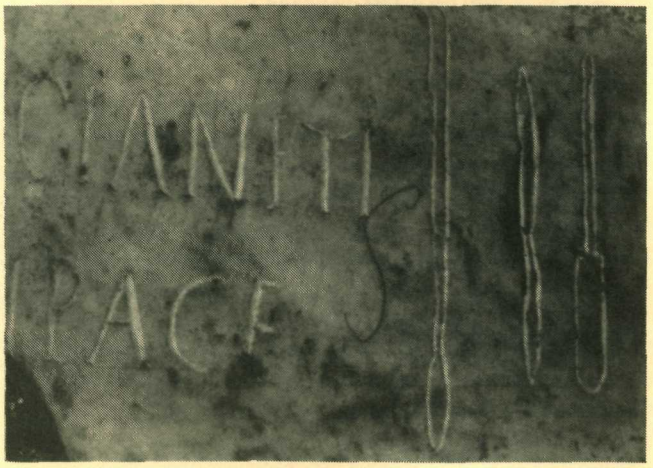
Discouraged by the failure of my photographic equipment in Torlonia, I was reluctant to prolong my frustrations and continue on my scheduled appointment for that day to explore the Christian catacomb of Domitilla.

Hearing my story, a shop owner, a long time acquaintance, offered to loan me a flash attachment. With renewed expectations, I set off to keep my appointment with a *fossor* (excavator) at Domitilla on the Via Ardeatina, southeast of the walls of Rome. Again I was to be thwarted when, during the long Roman lunch hour which includes siesta, my camera was ripped from my shoulder by one of the infamous "scippatori." These motorized handbag snatchers pounce on their unsuspecting prey at such hours when the streets of this lively city are deserted. I then climbed disconsolately onto the bus which would carry me belatedly, minus my photographic equipment, to my rendezvous.

My misadventure in Domitilla gave me insight into the difficulties experienced by earlier explorers of the catacombs. Because of the theft of my camera, I could make only cursory notes and drawings by the light of the gas lantern held by my guide. Needless to say, my illustrations were not nearly as elegant as those of the sixteenth century investigators.

Fate was no kinder to me than to the illustrious Antonio Bosio, who had lost his way in this multi-level complex, perforated by thousands of graves. When we were ready to depart, my guide had difficulty finding the way out of this dim, humid maze in the bowels of the earth. Understandably, he was reluctant to admit that he had taken a wrong turn, a miscalculation extending our stay by four hours. How I regretted not having marked our trail with a long thread!

A return trip to the Domitilla catacomb in 1980 was more productive. I had studied a drawing which documented the epitaph of one Marciana and its location in the cemetery. After consultation with Ing. Santa Maria, Director of the Technical Office of the *Pontificia Commissione di Archeologia Sacra*, who supplied detailed maps, I was able to locate the inscription. It was an intriguing tombstone because next to her name were incised the tools of her trade, indicating that she was a member of the ancient and honorable profession of midwifery. I was accompanied by Leonardo, a young Italian novice whom I had chosen as my guide because of his patience and interest in the project; the priests in charge frowned upon this brash American woman. After interminable



Midwifery tools and inscription (Estelle Brettman photo)

climbing over difficult sections of galleries, often confronted with collapsed areas of *tufa* (the actual walls of the catacombs) and puddles of water, we finally arrived jubilantly at our destination. There in the glow of the candle held by Leonardo, who had also become obsessed with the search, appeared the fragmentary marble epitaph of Marciana, complete with the depictions of her medical instruments! It was affixed to the wall of a narrow, crumbling gallery. From that time on, the German monks who supervised this catacomb welcomed the "American archaeologist" (a new and undeserved title) with warmth.

My continuing investigations took me to other catacombs and other adventures. One such cemetery was the small, opulently decorated pagan-Christian catacomb of Via Latina. My climb down the steep, narrow stairway from the grate in the sidewalk, which was closed after our entry, evoked images of Don Juan's descent into Hell, a feeling reinforced when my guide, Alberto, not trusting my assurances that I had special permission to photograph, finally consented to check my statements with a telephone call. He could not have been aware that I would suffer claustrophobic anxieties brought about by his plan to leave me alone, with the sidewalk grate closed forty feet above. Even the spectacular paintings, an extensive cemeterial assemblage of biblical themes, were not enough to divert me from my fear of entrapment. Nor were my anxieties dispelled by the spectacular view of the earliest depiction of what appeared to be a lesson in anatomy. Ascending together to the real world, we received no answers to our phone calls. I finally persuaded Alberto, so admirably but exasperatingly steadfast in his loyalties to the *Pontificia Commissione di Archeologia Sacra*, to permit me to take photos. I promised to let him keep the rolls of film until he could verify the permission which Padre Fasola had granted. The trade-off actually saved very little time, since he "generously" allowed me to take only one roll of pictures in an archive so rich in rare painted imagery that my return visit consumed at least ten rolls of film.

My investigations of the Christian catacomb of SS. Pietro e Marcellino were prolonged and intensive, stretching for hours, sometimes into the evenings, to the chagrin of the patient *fossor* who, like his ancient antecedents, was descended from a guild-like family of professional excavators/diggers. I actually welcomed the warm, humid atmosphere in this tufaceous womb, which proved comforting after the chill November nights in a charming but heatless attic apartment.

On my last Sunday in Rome, I had almost despaired of finding a Jewish symbol in this Christian catacomb. Alberto, my Diogenes, arrived nattily dressed in his Sunday best for this final expedition in the dim, narrow, slippery, winding galleries of the SS. Pietro e Marcellino catacomb. He smilingly informed me that, since he wished to enjoy part of his day of *riposo*, he had only a two-hour supply of fuel in his gas lamp, intimating that after that time we could lose our way in the darkness. When, undaunted, I pulled out a huge flashlight from my knapsack, the poor man shook his head in

resignation, muttering, "I have never met such a persistent scholar." It all seemed worthwhile when I perceived two fragmented graffiti of menorahs on stone slabs in different locations of this vast necropolis. Perhaps these tree-like configurations denoted the adoption of a Jewish symbol of hope by Christians in the same way that Old Testament imagery was often used in the deliverance and redemption themes of Early Christian art.

I returned to *Roma sotterranea* a number of times to study the motifs of the catacombs. The catacomb of Vigna Randanini seemed to be the logical site from which to organize a visual essay juxtaposing the shared images in Christian and Jewish catacombs, recording Graeco-Roman and Hellenistic influences, and tracing the origins of the symbols back to the second millennium B.C.E. and even earlier. There, very often lying on my back, I photographed the paintings on the typically segmented, vaulted ceilings representing the "Dome of Heaven."

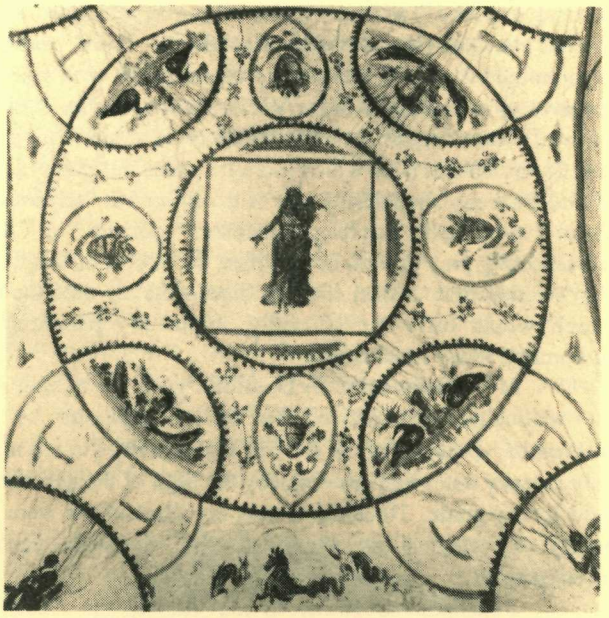
A partially destroyed chamber in the catacomb of S. Sebastiano provided me with a most intriguing disclosure. While examining the vestiges of a Jonah cycle, a common biblical theme alluding to salvation in Christian iconography, I observed a striking image. A bird with a wide, powerful wingspread was apparently transporting a scarcely discernible, spindly-legged man. Padre Magrini, an extremely patient and helpful member of the order of priests in charge of this cemetery, disagreed vehemently with my hypothesis that this was a representation of the Greek myth describing the abduction of Ganymede. According to the myth, the god Zeus, symbolized here by the eagle, carried the beautiful Trojan youth off to the heavens--an allegory for the spiriting away of the soul from the body. This was the only funerary painting of this motif of which I was aware. There are others carved in relief on sarcophagi and other monuments as well as in the round.

Since the figure of the man never appeared on any of my slides of this image, I eventually resigned myself to the fact that I had been hallucinating. And so, reluctantly, I put this find out of my mind. In a gratifying aftermath to this story, upon my return to this cemetery two years later, Padre Magrini greeted me with the news that my theory was correct, and that scholars of the *Pontificia Commissione di Archeologia Sacra* had determined that I had seen a portrayal of the Zeus-Ganymede myth. He then assisted me in positioning my camera at the proper angle so that it would record the faint image of Ganymede.

My research made me aware of the need to study and document existing material and assist in preservation procedures. Thus was planted the seed which was to germinate into the International Catacomb Society.□

1. The catacombs of Italy were entrusted to the care of the Vatican and thus have been administered by the Pontificia Commissione di Archeologia Sacra in accordance with the 1929 Concordat. As part of the recent revision of the Concordat, the Vatican has ceded control over the non-Christian catacombs to the Italian state.

Excerpted from an article written in the mid-1980's.



"Dome of Heaven" (Estelle Brettman Photo)

Villa Re-Excavation

Polychrome mosaics, fluted columns, and previously unnoticed architectural details were found during a re-excavation of the ancient Villa of the Papyri at Herculaneum. The largest Roman residence ever discovered, the villa was first explored in 1750 by Swiss engineer Karl Weber, yielding almost 100 pieces of bronze and marble sculpture and a library containing one of the largest collections of papyri found outside Egypt. Like similar houses in Pompeii and Herculaneum, the villa was buried by the eruption of Mt. Vesuvius on August 24, A.D. 79.

In the villa's small peristyle, or atrium, Baldassare Conticello, Superintendent of Antiquities at Pompeii, recovered many bases and drums from handsomely fluted columns, along with polychrome mosaic strips between columns that were overlooked by Weber. Conticello also cleared polychrome mosaic floors in other rooms, relocated and measured a pool in the center of the villa's large peristyle, and removed for study pieces of carbonized wood - perhaps parts of shelves that held the papyri.

Researchers also discovered that the villa was not built on just one level, as Weber's architectural drawings indicate, but was gracefully terraced toward the sea. The orientation of the villa with respect to the western side of Pompeii and the ancient coastline was also clarified.

Excavations at the villa will continue when further funds are raised. Plans may include reinforcement of the re-excavated tunnels so the public can safely visit the site.□

Professor Conticello is ICS Vice-President for European Affairs.

About Books

Almost as good as an actual trip through the Via Latina catacomb in Rome is the tour of its lavishly decorated underground galleries and chambers provided by Father Antonio Ferrua, S.J., in *The Unknown Catacomb: A Unique Discovery of Early Christian Art.*

An English translation by Iain Inglis from the original Italian publication in 1990, this sumptuous volume is an informative, scholarly report on the most colorful of the catacombs of Rome, discovered in 1955. Located beneath the Via Latina and Via Dino Compagni, this catacomb was accidentally discovered in the course of a building project at the place where the two roads meet.

A brief but informative introduction orients the reader with some general information about the catacombs and funerary practices in the early Roman empire.

Father Ferrua, a principal excavator of the Via Latina catacomb, describes the exploration and discoveries that were made in what is, essentially, a remarkable underground picture gallery. He recounts the technical aspects of the project and provides plans and sections that make the geography of the galleries understandable. But what makes this book a treasure are the splendid color photographs of the richly decorated vaults and walls.

Some of the paintings, dating from about 300 to the end of the fourth century C.E., have deteriorated for a variety of reasons, but through careful conservation work, much has been rescued. Many of the paintings include both pagan and Christian motifs, which are remarkably colorful, well-composed, and of subjects not seen earlier in funerary art. In some chambers, scenes were drawn from the Old and New Testaments, while other areas were decorated with mythological figures and episodes from the Labors of Hercules. The mixed iconography led some scholars to the conclusion that the Via Latina cemetery was shared by pagans and Christians. Father Ferrua's discussion of this problem puts things in a new light: for he suggests that by the fourth century the well-known myths may have been adapted into Christian thought and allegorized so that Hercules' successful labors might be seen as triumphs of good over evil, and the conjugal piety of Alcestis as an ideal of Christian virtue.

For anyone interested in the catacombs, early Christian art, or archaeology in general, *The Unknown Catacomb* is a delight for its readability and its documentation of an important find. It is especially valuable because the fragile condition of the catacomb has made it necessary to restrict access to it, but in the pages of this book, it is always open to us.

ICS is happy to offer our members and friends a copy of this large format, hardcover book (180 pages, over 150 color photos) for a donation of $15.00 if picked up at 61 Beacon Street (please call ahead, 742-1285), or $18.00 if mailed .

New Acquisitions in the ICS Library

Ancient Jewish Coinage - Ya'akov Meshorer

Ancient Synagogues: Architectural Glossary - Ruth Jacoby and Rina Talgam

Ancient Synagogues Revealed - Lee I. Levine

Beth She'arim: Report on the Excavations during 1936-1940 - Benjamin Mazar

Early Christian Art and Architecture - Robert Milburn

Enchanted Landscapes: Wall Paintings from the Roman Era - Silvia Rozenberg
(Catalog of recent exhibit at Bible Lands Museum)

The Jews in their Land in the Talmudic Age, 70-640 C.E. - Gedalia Alon*

Jewish Symbols in the Graeco-Roman Period - Erwin R. Goodenough
- Vol. 1 - The Archaeological Evidence from Palestine
- Vol. 2 - The Archaeological Evidence from the Diaspora
- Vol. 3 - Illustrations for Vols. 1 and 2
- Vol. 4 - The Problem of Method/Symbols from Jewish Cult
- Vols. 5 & 6 - Fish, Bread, and Wine
- Vols. 7 & 8 - Pagan Symbols in Judaism
- Vols. 9, 10, & 11 - Symbolism in the Dura Synagogue
- Vol. 12 - Summary and Conclusions
- Vol. 13 - Indexes and Maps with corrigenda

Rebecca's Children: Judaism and Christianity in the Roman World - Alan F. Segal*

The Savage in Judaism: An Anthropology of Israelite Religion and Ancient Judaism - Howard Eilberg-Schwartz

The Unknown Catacomb: A Unique Discovery of Early Christian Art - Antonio Ferrua

*Recent Publications available in paper from the Harvard Press that provide the general reader with helpful background information on the period of the Catacombs.

Members are welcome to use the ICS Library by appointment

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