


Biblical Museums
Bulletin
EISENBERG ISSUE
Fall 1962
Southern Baptist Theological Seminary
Louisville, Kentucky



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Mr. and Mrs. Samuel Eisenberg, Mr. Jerome Eisenberg (left to right) discuss a Jewish synagogue replica with Dr. E. J. Vardaman.

THE EISENBERG MUSEUM

In June 1961, Mr. Jerome Eisenberg, director of the Royal-Athena Galleries in New York City, established the Eisenberg Museum of Egyptian and Near Eastern Antiquities at the Southern Baptist Theological Seminary. Mr. Jerome Eisenberg, Mr. Harry Denberg and Mr. Lester Wunderman, all of New York City, gave initial gifts of more than \$15,000.00. The Museum is given in honor of Mrs. Gertrude and Mr. Samuel Eisenberg of Miami Beach, Florida, parents of Mr. Jerome Eisenberg.

The archaeological materials deposited in the Museum are invaluable as instructional tools for teaching seminary students and for showing the general public the everyday life of the Biblical period. The holdings of archaeological materials are constantly being enlarged.

Two recent grants of \$1,000 each by the J. M. Kaplan Fund and the Marie and Roy R. Neuberger Foundation enabled the Museum to participate in recent excavations conducted at Caesarea.

Caesarea is one of the most important New Testament sites where archaeological work is progressing. The Eisenberg Museum gained important new archaeological accessions as a result of these new excavations made possible by interested benefactors.

INTRODUCTION

By Dr. Jerry Vardaman

Archaeology has rendered an immeasurable service to students of the Bible. Problematic details concerning Biblical linguistics, history, chronology, and geography have been cleared up through archaeological research. This initial Eisenberg Issue is published for the distinct purpose of showing how the recovery of the material remains of the Biblical period can contribute to a larger understanding of the environment and message of the Word of God in our present day.

The materials presented for study have been selected from a vast number of objects in the possession of the Eisenberg Museum. (See Catalogue.) Future Eisenberg publications will deal with other important areas of study and later acquisitions. Grateful acknowledgment should be given at this point to colleagues and others who have contributed short studies on various items in the Museum collection. Several Southern Baptist Theological Seminary faculty members and others have done research on significant museum pieces and are responsible for much of the descriptive information available on the Museum collection. Credit is therefore duly given in this *Bulletin* where such materials have been studied by others. It is my happy privilege to confess a great indebtedness to Jerome Eisenberg in particular. Mr. Eisenberg is one of America's foremost antiquarians and has given counsel to the editor of this volume on innumerable points.

The issuance of a *Bulletin* was made possible through various subsidies. We acknowledge with deep appreciation the gifts of Mr. Harry Denberg, New York City, who contributed \$500.00, and Mr. W. E. Davis, Louisville, Kentucky, who contributed \$100.00. Mr. Harry Denberg of New York City was also kind enough to grant permission to publish the rare gold "Judea Capta" coin of Vespasian (see p. 14) and the "thick shekel" (see p. 13), from his Jewish coin collection which was displayed at the presentation of the Eisenberg Museum, October 19, 1961.

ACKNOWLEDGEMENT

The Southern Seminary Museums have become major points of study and discussion for students, alumni returning for renewal courses, laymen attending spiritual development conferences on the campus and for the many visitors from most parts of the world.

The Seminary trustees, faculty, staff, alumni and students are grateful to the interested men and women who have made these museums possible.

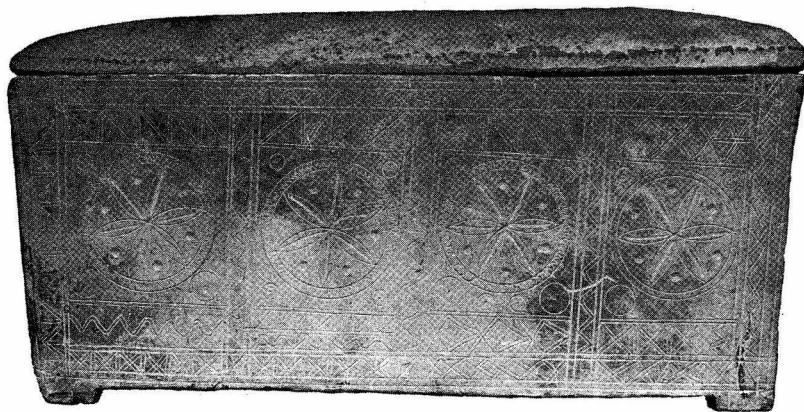
Leonard L. Holloway
Executive Assistant
Southern Baptist Theological Seminary

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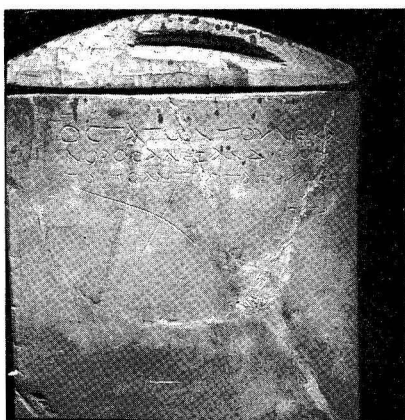
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REPLICA OF JEWISH OSSUARY

"... ye are like unto whited sepulchres, ... full of dead men's bones ..."
(Matthew 23:27).



Side-View Showing Typical Ossuary Designs



End-View Showing Inscription and Hand Groove in Lid

The original of this bone-coffin is in the British Museum (Ossuary No. 126395). An exact replica of this ossuary (the famous "Nicanor Ossuary") was made available to the Museum through the generosity of Mr. and Mrs. J. M. Robinson of Louisville.

JEWISH OSSUARY OF NICANOR

It was the custom of the Jews in the first Christian century to deposit the bones of their dead in a stone box equipped with a lid like this one after the flesh had decomposed and left the bones as remains. The bones would be collected together, deposited in a similar ossuary, and then the name of the deceased person inscribed on it. The name inscribed on this ossuary reads: "The bones of Nicanor of Alexandria who built the gates" (or, "the bones of *the sons* of Nicanor of Alexandria, etc."). There accompanies this Greek text, an Aramaic text which also says "Nicanor of Alexandria." The rosettes on the side of the ossuary have been interpreted as stars of Ishtar, the goddess of Mesopotamia who had been resurrected. A cross has also been scratched on the end of the ossuary, under the name, which shows that Jews frequently used this symbol in the first Christian century. Many authorities suggest that the cross was placed on Jewish coffins because such a mark distinguished the one placed in the ossuary as belonging distinctively to the Lord. (Ezekiel 9:4 reads: "Go through the city, through Jerusalem, and put a mark on the foreheads of the men who sigh and groan over all the abominations that are committed in it." The Hebrew for the word translated "mark" in the passage in Ezekiel is "Tau," which is also the last letter of the Hebrew alphabet. The ancient form of this letter was in the shape of a cross [+]). Nicanor himself was famous in Jewish history for presenting the gates which were set up on the east side of the court of Herod's Temple.

The whole problem of ossuaries and tomb chambers being marked with crosses in pre-Christian times is very controversial. Some interpreters feel that a cross simply distinguished the tomb that bore it as occupied; other scholars see the cross as a magical sign which permitted the deceased to pass by the destroying angels unmolested in the flight of the soul to heaven.

John 19:40 mentions that Jesus was buried according to the "custom" of the Jews. In other words, Jesus' disciples had planned to follow the regular custom of burial outlined above and then, later, put his bones in just such a stone bone-coffin as the one seen here after his body had decomposed. The aromatic spices brought by Nicodemus (John 19:39) served to retard the foul odors generated by the decaying of the flesh (cf. *Berachoth* 53a).

For other treatments of the Nicanor Ossuary, see Watzinger, *Denkmäler*, Volume II, Illustration 69; Lidzbarski, *Ephemeris*, Volume II, Page 198ff; *Palestine Exploration Fund Quarterly Statement* (1903), pp. 125-131 and pp. 326; and for a fuller bibliography, cf. *Supplementum Epigraphicum Graecum*, Vol. 8, p. 30, no. 200.

SLATE MOULD SHOWING SAINT SEATED ON CHAIR

Oblong black steatite mould for circular amulet with suspension loops. Dates from 8th-10th century A.D. Purchased June, 1960, in Cairo by Jerome Eisenberg. The mould is $2\frac{1}{2}$ inches long and $1\frac{1}{2}$ inches wide and the oval emblem of the saint with nimbus is $\frac{3}{4}$ of an inch wide and 1 inch long. The reverse side contained another emblem, perhaps a cross.



Originally the mould included the piece shown plus a corresponding piece which is now unavailable, and two keys that were inserted in holes on the diagonally opposite corners of the moulds. The metal was poured into the channel at the top. A rod run through the horizontal groove seen on the mould provided for an opening in the loop and was removed after casting. The mould is identical with jewelry

moulds of the Roman period in Egypt. For a picture of a similar mould see Plate 37 Steatite Mould for amulet with crucifixion and cross—Vth-VIIth century A.D., in *Late Egyptian and Coptic Arts and Sciences*, Brooklyn Museum, Brooklyn Institute of Arts and Sciences, New York: John B. Watkins Company, 1943.

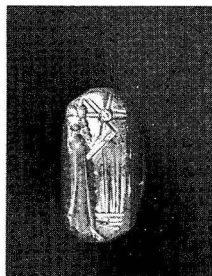
(Henlee Barnette, Southern Baptist Seminary)

NEO-BABYLONIAN CONOID SEAL

(Manufactured around 600-500 B.C.)

"... after that ye believed, ye were sealed with that Holy Spirit of promise." (*Ephesians 1:13*).

This seal was purchased in Jerusalem in 1960 by Jerry Vardaman. The material is a milky, grayish-blue chalcedony. There is a string hole near the rounded back of the seal which was used to carry this object around the neck for convenience, since the seal would be used frequently by its owner to authorize clay documents, or to seal the wax on a letter or scroll.



A common figure on Neo-Babylonian seals is that of a priest or of a genie (distinguished from a priest in that the genie is usually represented with wings). Such figures are shown with raised hands lifted up above a sacred altar, and reaching out to a

moon crescent or a star, like this seal. Frequently, other emblems will appear on the seal, such as the spear of Marduk or a sacred tree. On this particular seal these sacred emblems (the spear and sacred tree) seem to be stylized as the two vertical lines in front of the priest, and the altar is here represented by the two horizontal lines intersecting the two vertical lines, thus forming a box shape. Like other Neo-Babylonian seals, this one has the four corners of the sides smoothed down neatly, so that the appearance of the seal, as one would inspect it from the face, is somewhat octagonal.

For other closely similar types, see the article by L. Delaporte, "Intrailles Orientales au Palais des Arts de la Ville de Lyon," *Melanges Syriens offerts a Monsieur Rene Dussaud*, Vol. II. Paris: Librarie Orientaliste Paul Geuthner, 1939, p. 912, Pl. V., Numbers 39-41.

SLINGSTONES IN THE BIBLE

"... every one could sling stones at an hairbreadth, and not miss" (*Judges 20:16*).

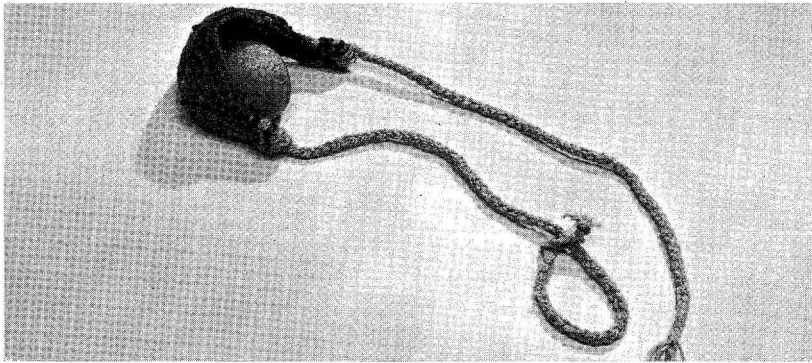
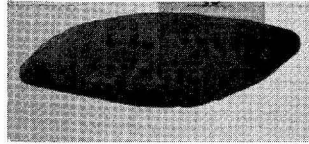
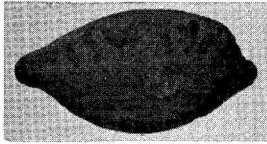
The Bible frequently mentions slingstones. (David's conquest of Goliath with a sling is probably the best-known instance—I Samuel 17:40-50. Other verses are Zechariah 9:15; Job 41:28; Proverbs 26:8; II Kings 3:25; Judges 20:16; I Samuel 20:29.) The stone ball, shown on the following page, is of flint. Such stones were chipped down for military purposes in mass quantity. Slingstones are frequently found around walled cities of the ancient Near East. In the Graeco-Roman period the ammunition for slings changed from stone and flint to molded lead pellets. Sometimes these lead pieces of ammunition would have the name of the manufacturer or owner engraved on them as one can see here. At other times sarcastic sentiments were expressed on these lead pellets. For example, a British museum lead pellet (51.5-7; TB550) used in a slingstone has the word "DEXAI" which, translated from the Greek, means "Take that." The great advantage of lead sling pellets is primarily their ease of manufacture. The labor required to make a stone flint ball must have required hours in some instances. Lead pellets, on the other hand, could be turned out rapidly and a good supply of them would be lighter on the slinger as well. The *War Scroll* (7.4), newly discovered document from the Qumran Caves, presents sling men as the first to open battle because of the fact that a sling was effective at long range.

For other information on slingstones read the article by O. R. Sellers, "Slingstones of Biblical Times," *Biblical Archaeologist*, Vol. II (December,

1939), pp. 41-44. For inscribed sling pellets among the Romans, cf. J. Marquardt, *L'Organisation militaire chez les Romains*. Tr. M. Brissaud, Paris: 1891, p. 34 and n. 12 *ib*.

Flintstone — Picked up at Shechem by Jerry Vardaman, July-August, 1960.

Lead Pellets — Donated by Samuel Eisenberg, 1961. Provenance—Gaul.



FLINT BALL IN MODERN SLING

This sling was made by a native of Bethel, Jordan. The fabric required many days to make and was done entirely by hand. Notice that one end of the sling fastened on the wrist. The other end was released.

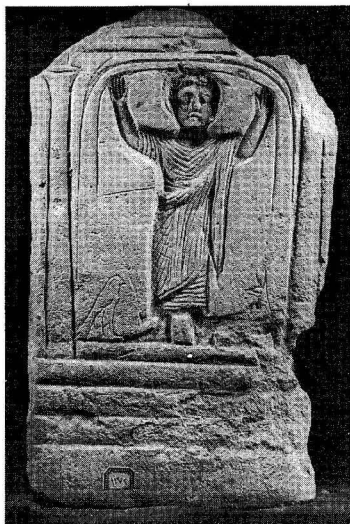
FUNERARY STELE FROM KOM ABOU BILLOU

"... Thy prayers and thine alms are come up for a memorial before God" (Acts 10:4).

The University of Michigan excavated at Kom Abou Billou (ancient Terenouthis), an Egyptian site located forty miles northwest of Cairo, between February-April of 1935. Over two hundred sepulchral stelae were uncovered which were dated by coins found in the tombs to the period

A.D. 275-340. Many stelae similar to the one shown here, which also comes from the same location, are now deposited in the Kelsey Archaeological Museum of the University of Michigan, Ann Arbor. (Cf. F. A. Hooper, *Funerary Stelae from Kom Abou Billou*. Ann Arbor: Kelsey Archaeological Museum, 1961.) The stelae from Kom Abou Billou were entirely pagan in character, and represent the last stage of pagan art in Egypt.

The figure represented on the damaged stela is in the "Orans" or prayer posture, dressed in an himation and chiton in front of a temple entrance, and at the top of a flight of stairs. The hawk on the spectator's left especially shows the pagan character of this relief. The hawk was a symbol of Horus, the son of Osiris, who was the guardian of the dead. The jackal on the right was sacred to Anubis, the Egyptian God of the dead. As Hooper notes, "Inscriptions found on the stelae from the Old Kingdom ask protection not only from Osiris, but also from Anubis. Both gods were related to the origin of funeral rites. It was Anubis who invented the process of desiccation and swathing by which the body, and with it the *Ka*, could be preserved for an indefinite period" (*Ibid.*, p. 22).



It should be noted that not only does the Bible represent the ordinary posture in prayer as that of upraised hands (compare Psalms 28:2; 63:4; Lamentations 2:19; I Timothy 2:8), but that this stance was quite common among all people during the Biblical period (for other Biblical

and patristic references on this matter, see Jerry Vardaman, "The Lifting Up of Hands in the Bible," *Western Recorder*, November 9, 1961, pp. 5ff.) The author of the *Odes of Solomon* (Ode XVIII) sees this form of prayer as particularly fitting for Christians:

"I stretched out my hands and sanctified my Lord; for the extension of my hands is His sign; and my expansion is the upright tree (or cross!)"

EISENBERG MUSEUM PAPYRI

"And I saw in the right hand of him that sat on the throne a book written within and on the backside, sealed with seven seals" (Revelation 5:1).

While many forms of writing material were known in the ancient

world (cf. II John 12), the most common material used for this purpose in the first century was papyrus (from which name we have our modern word "paper"). One of the best descriptions as to how this writing material was prepared and used by the ancients is given in Pliny's *Natural History* (XIII. 68-83). Here are a few excerpts:

Papyrus then grows in the swamps of Egypt or else in the sluggish waters of the Nile where they have overflowed and lie stagnant in pools not more than about three feet in depth; it has a sloping root as thick as a man's arm, and tapers gracefully up with triangular sides to a length of not more than about fifteen feet, ending in a head like thyrsus; it has no seed, and is of no use except that the flowers are made into wreaths for statues of the gods. The roots are employed by the natives for timber, and not only to serve as firewood but also for making various utensils and vessels; indeed the papyrus itself is plaited to make boats, and the inner bark is woven into sail-cloth and matting, and also cloth, as well as blankets and ropes. It is also used as chewing gum, both in the raw state and when boiled, though only the juice is swallowed.

The process of making paper from papyrus is to split it with a needle into very thin strips made as broad as possible, the best quality being in the centre of the plant, and so on in the order of its splitting up.

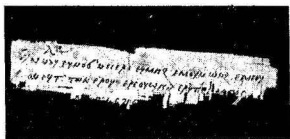
Paper of all kinds is "woven" on a board moistened with water from the Nile, muddy liquid supplying the effect of glue. First an upright layer is smeared on to the table, using the full length of papyrus available after the trimmings have been cut off at both ends, and afterwards cross strips complete the lattice work. The next step is to press it in presses, and the sheets are dried in the sun and then joined together, the next strip used always diminishing in quality down to the worst of all. There are never more than twenty sheets to a roll.

Thus, a single sheet of papyrus would be made by criss-crossing thin strips of the papyrus plant to form a page, which would then be glued on to the ends of other such pages to form a roll, if this type writing medium was desired. There were certain disadvantages associated with the use of scrolls, however. In the first century the codex (or, "leafbook" form—like modern books) was already known and doubtless used quite early by the Christians in preserving their sacred writings.

The Eisenberg Museum has numerous papyri documents in the Coptic, Greek, and Arabic languages. Many of the papyri manuscripts on deposit are still untranslated. A special issue of the *Bulletin* will be issued at some future date which will deal more completely with papyri in the Museum.

EARLY COPTIC PAPYRUS ALLUDING TO THE BOOK OF REVELATION

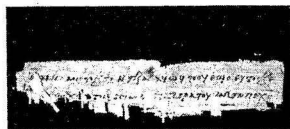
(Around A.D. 300-600)



Translation of Coptic Papyrus JE 61-179:

" . . . for I did see(?) fourteen ten-thousand and four thousand sealed . . . they stood beside the Christ . . . " ¹

[page] 30



"I saw a great stream filled with water of life which truly (?) nothing resembled (it), while a . . . " ²

¹Certainly an allusion to Revelation 7:4 but not a direct quotation.

²An allusion to Revelation 22:1 but not a direct quotation. These two widely separated passages from Revelation occurring here at the tops of two successive pages indicate that this is not a commentary on Revelation, but probably a homily upon texts in Revelation.

Purchased June, 1960, at Cairo by Jerome Eisenberg.

(Translated by Kendrick Grobel, Vanderbilt Divinity School, Nashville, Tennessee.)

ARABIC PAPYRI CONTAINING PRAYER

(Around A.D. 700-900)



Translation of Arabic Papyri

Line 1. "In the name of the most merciful God;

Line 2. There is no God but God, and God is great;

Line 3. God, thanks be to God!

Line 4. There is no praise and no power except in God;

Line 5. Ask our God!

Line 6. The almighty, wise, and omniscient God;

Line 7. . . . unworthy of God . . . "

Purchased November, 1960, in Cairo by Jerome Eisenberg.

(Translated by Hafiz Yousuf, Mentor Baptist Church, Mentor, Kentucky.)

HISTORICAL COINS FROM THE EARLY CHRISTIAN PERIOD

"And when he had made a scourge of small cords, he drove them all out of the temple . . . and poured out the changers' money, and overthrew the tables" (John 2:15).

Coins are indispensable, as well as indestructible, sources for the study of history. The careful student who utilizes the numismatic evidence will never cease to be rewarded with fresh insights and lessons with respect to a given period under consideration. This is especially true concerning the brilliant era of Christianity's early beginnings. Therefore, a special emphasis is placed on numismatic material in the Eisenberg Museum. When available, in spite of certain limitations, coins recovered in excavations yield the most precise evidence archaeologists have in fixing dates to their discoveries.

SILVER COIN OF MARC ANTHONY HONORING THE 10TH LEGION

"When ye therefore shall see the abomination of desolation . . . stand in the holy place . . . let them which be in Judaea flee into the mountains" (Matt. 24:15, 16).

Such a coin as the one shown here is called a "Legionary Denarius." Marc Anthony paid his soldiers and sailors in currency of this type. Various coins bear the numbers of all his legions. Later, the Tenth Legion (as well as the Fifth, Twelfth, and Fifteenth which are likewise represented by similar coins in the Museum) helped to destroy Jerusalem under Vespasian and Titus.

Since the Roman soldiers worshipped their standards, the Jews resented their presence in Jerusalem. Thus, Jesus called these armies and their idolatrous standards the "abomination of desolation" (Matt. 24:15), a reference that took root from the idolatrous image which Antiochus Epiphanes had erected forcibly in 167 B.C. in the Temple at Jerusalem (cf. Dan. 8:11-13).



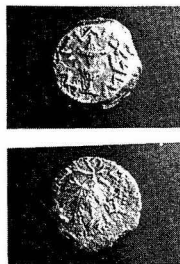
JEWISH BRONZE COIN OF THE FIRST REVOLT (A.D. 66-73)

"And when ye shall see Jerusalem compassed with armies, then know that the desolation thereof is nigh" (Luke 21:20).

When the Jews revolted from the Romans in the year A.D. 66 they minted their own money, including silver, for a period of five years. This event started a new era in the life of the Jews, and they inaugurated a new calendar from the time of the revolt's inception, as the coins show. Doubtless, the Jewish coins of the First Revolt were struck in Jerusalem, as is indicated by the coin's legend.

Obverse: A narrow-necked amphora with two handles around which is an inscription "SHANAT SHALOSH" = "Year 3," which would give the year as A.D. 68-69.

Reverse: Vine branch with a leaf and tendril. The inscription reads: "HRUT SIYON" = "DELIVERANCE OF ZION." For the coin type cf. Reifenberg, #148.



"THICK SHEKEL" OF THE FIRST REVOLT

"Then the devil taketh him up into the holy city . . ." (Matt. 4:5).

As mentioned, when the Jews revolted against Roman tyranny in A.D. 66-70, they struck coins, including silver shekels and half-shekels, for a period of five years (coins dated "year five" are extremely rare). Scholars for long have hotly debated when the "thick shekels," of the type shown here, should be dated. The matter has been conclusively settled by archaeological discoveries, and every reputable numismatist has agreed that these coins must be dated to the years A.D. 66-70, and not to Simon Maccabeus as older students argued. The fact that Albright and Sellers found no coins of this type in the late Hellenistic levels at Beth-Zur (cf. *BASOR*, No. 43, 1931), as would be expected had the coins been minted earlier, argues strongly for a later date. Various hoards of "thick shekels" in nearly uncirculated condition have been found mixed with the stand-

ard silver tetradrachmas of Tyre dating in the first century A.D. This is evidence enough that the "thick shekels" are best dated in A.D. 66-70 (cf. G. F. Hill, *QDAP*, Vol. VI [1938], pp. 78-83; A. Reifenberg, *Ancient Jewish Coins*. Jerusalem: 1947 (2nd ed.), pp. 30-31).



Obverse: Chalice, with smooth rim, no pellets. The legend reads "Shekel of Israel, year 2" (= A.D. 67-68).



Reverse: Stem with three half-ripe pomegranates. The legend reads: "Jerusalem the Holy" (cf. Kadman, *Coins of the Jewish War of 66-73*, p. 124, no. 5ff. and Reifenberg, no. 139). Coin loaned to Museum from Denberg collection.

Modern Arabs still call Jerusalem "el Quds" ("the holy"). In the first century A.D., many other cities were likewise designated.

RARE "JUDEA CAPTA" COIN

"And there are seven kings: five are fallen, and one is, and the other is not yet come; and when he cometh, he must continue a short space" (Rev. 17:10).

After the First Jewish Revolt was suppressed (A.D. 70-73), the Flavian emperors (Vespasian, Titus, and Domitian) struck coins commemorating this humiliating overthrow of the Jews. These coins are known as the "Judea Capta" type ("Judea destroyed"). There are two varieties of these coins; some have Latin, and others have Greek legends. The coins of Vespasian and Titus with Greek legends which are of this type seem to have been struck in Caesarea in Palestine (cf. Leo Kadman, *The Coins of Caesarea Maritima*, p. 35). All of the "Judea Capta" type coins with Latin legends were probably struck in Rome.

Obverse: Laureate bust of Vespasian to right
Legend reads: IMP CAESAR VESPASIANUS
AUG — an abbreviated title meaning "Emperor
Caesar Vespasian Augustus."

Reverse: A Jewish maiden sitting to right of
a trophy. In exergue "IVDAEA."

For the coin, see Cohen 225/50. These gold types of the "Judea Capta" coins are very rare. Coin loaned to Museum from Denberg collection.



SPECIFIC COINS MENTIONED IN THE NEW TESTAMENT

Repeatedly, specific coins, called by names and values strange to our day, are mentioned in the New Testament. Coins recovered through archaeological research help us to understand these New Testament references.

THE WIDOW'S MITE

"And Jesus sat over against the treasury, and beheld how the people cast money into the treasury: and many that were rich cast in much. And there came a certain poor widow, and she threw in two mites, which make a farthing" (Mark 12:41, 42).

The Greek word for "mite" ("lepton") literally means "tiny" or "thin" piece. There are several varieties of these "mites" spanning a period of almost two hundred years (from the time of John Hyrcanus, Jewish ruler from B.C. 135-104 until the period of the First Revolt (A.D. 66-70). Practically all of the Jewish rulers during this lengthy span are represented by coins in the Eisenberg Museum. Here is a single selection:



COIN OF NERO
Struck under Procuratorship
of Felix (A.D. 52-60).

TRIBUTE PENNY OF TIBERIUS CAESAR

"... Is it lawful to give tribute unto Caesar, or not? But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites? Shew me the tribute money. And they brought unto him a penny. And he saith unto them, Whose is this image and superscription? They say unto him, Caesar's. Then saith he unto them, Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's" (Matt. 22:17-21).

Obverse: From right bottom around top TI CAESAR DIVI AUG F AUGUSTUS. These letters, as shown by Greek translations of this same legend from other coins, may be translated as "Emperor Tiberius August Son of the August God." The Emperor Augustus minted dozens of varieties of the denarius. Tiberius, on the other hand, issued only three types of the denarius coins, two of which are exceedingly rare. This coin shown here was the most common denarius of Tiberius and was therefore most likely to be the one shown to Jesus in the account of the tribute money. (cf. Matthew 22:15-22; Mark 12:13-17; Luke 20:20-26). The denarius itself was worth approximately 20¢ although its purchasing power then would be much higher than this today. A denarius equaled the day's wage for an ordinary working man (cf. Matthew 20:1-16, especially verses 10 and 13).

Reverse: Inscription reads PONTIF MAXIM, which is the abbreviation for "Pontifex Maximus," which equals our term, "high priest." Opinions differ on the figure seated. Some think that it is Pax, the Roman goddess of peace, with an olive leaf in her left hand and a sceptre in her right. Others feel that this is a figure of the Emperor's mother, Julia Augusta (Livia), here represented as an incarnation of the heavenly Pax.

This piece of money was the official coin in which taxes were to be paid. This fact gives point to Jesus' statement "Give back to Caesar that which is Caesar's and render to God that which is God's."



Coin's obverse in picture is authentic, reverse is a reproduction.

There is little reason to accept Kennard's view that in the East in Jesus' time denarii were rare and tribute to the Romans was therefore not paid in denarii (cf. Spencer Kennard, "Syrian Coin Hoards and the Tribute Question," *Anglican Theological Review*, Vol. 27 [1945], pp. 248-252). A recent hoard of coins found on Mt. Carmel contained 160 denarii of Augustus. Moreover, besides the "tribute money" passages, denarii are also mentioned in Luke 7:41; 10:35; Matthew 18:28; 20:2; Mark 6:37; 14:5; John 6:7; 12:5; and, Revelation 6:6.

Interestingly, the Gospel of Thomas (Logion 100) makes the coin shown to Jesus a *gold* coin! It might be noted that the "tribute penny" type (Cohen 16) also occurs as a gold aureus (Cohen 15).

A COIN OF THE TYPE WHICH JUDAS RECEIVED

"Then one of the twelve, called Judas Iscariot, went into the chief priests. And said unto them, What will ye give me, and I will deliver him unto you? And they covenanted with him for thirty pieces of silver" (Matt. 26:14, 15).

Since the Jews did not mint silver coins in the time of Jesus, they were forced to rely on the coinage of the autonomous cities around about their country in the use of silver. The coin shown here (worth about 64 cents and known as a "tetradrachma" or "shekel") was very common in Judea in the first century A.D. Over 500 such coins like this were found in the excavations at the Essene center of Qumran, and 3400 were found in a newly discovered hoard from Mt. Carmel (cf. Kadman, *Coins of the Jewish War of 66-73*, Addenda, p. 220).

Obverse: Bust of Melcarth, who was thought of as "King of the City." (Albright suggests that this god was thought of as king of the city of the underworld, cf. *From the Stone Age to Christianity*, p. 307, paperback edition.) Older coins show Melcarth in a lion's skin, carrying a club and with a heavy beard on his face.

Reverse: Eagle, standing on prow of ship, with folded wings (an earlier symbol more common on Ptolemaic coins, but with eagle on a thunderbolt). Palm branch over a shoulder, in field to the left date and club. Between legs of eagle a Phoenician letter, (= "B"), in the field

Around from right downwards
 TUROU HIERAS KAI ASU-
 LOU. Translated this means,
 "Of Tyre, Holy and Inviolate."
 On left "LK" = "20th year"
 = 106 B.C. This year is to be
 dated from 126 B.C., when
 Tyre became independent on
 the death of Demetrius II.
 (For Tyrian tetradrachma, cf.

G. F. Hill, *British Museum Catalogue, Phoenicia*, pp. 233-253.)



COINS AND THE BOOK OF ACTS

There are over 1,500 ancient coins in the Eisenberg Museum. These coins supply students of history with invaluable source materials in understanding the Biblical period. The coins pictured here date from the New Testament era and relate to a few of the cities visited by Paul in the Book of Acts. They demonstrate the type of money in circulation at various places when the Apostle visited them. Space does not permit all relevant coins in the Museum's possession to be shown—coins from Athens, Philippi, Cos, Perga, Thessalonica, Rome, Crete, etc. are omitted. Numerous first century A.D. coins from the cities mentioned in Revelation will be pictured in a future *Bulletin*.

ALEXANDRIA

"And there the centurion found a ship of Alexandria sailing into Italy; and he put us therein" (Acts 27:6).

The city of Alexandria as such is not mentioned in the New Testament. At the same time there are four indirect references to this place in Acts. Stephen disputes with the "Synagogue of Alexandrians" (6:9); Apollos is an Alexandrian (18:24); Paul sails to Rome on ships from this city (27:6; 28:11).



These coins of Claudius are variously dated. The reverse showing the butting bull (c. *B.M.C., Alexandria*, p. 11, # 84) is dated A.D. 43.



The winged caduceus bound with grain ears (cf. *B.M.C., Alexandria*, p. 12, #99) dates from A.D. 52.

The eagle on a thunderbolt dates from A.D. 54 (*B.M.C., Alexandria*, p. 11, #92).



The reverse of each reads "AUTOKRA"—an abbreviation for "Ruler." The obverse of each reads "TI KLAU KAI SEBAS GERMA," an abbreviated formula meaning: "Tiberius Claudius Caesar Augustus Germanicus."

The sailors traveling to Rome on the grain ships of Alexandria on which Paul traveled could easily have possessed specimens of all these coins.

Also shown from Alexandria is an interesting coin of debased silver ("billion") of Nero. It was struck in the year A.D. 64, the very year that Nero blamed the burning of Rome on the Christians (cf. Tacitus, *Annals*, XV. 44). For type, cf. *B.M.C.: Alex.*, p. 19, no. 156.)



Obverse: Nero with a radiate crown and the legend: NERO KLAU KAIS SEB GER

Reverse: Sarapis with a grain-measure ("modius") on his head. Legend: "AUTO KRA" and "LI" = "year 10" = A.D. 64.



ANTIOCH ON THE ORONTES

"And in these days came prophets from Jerusalem unto Antioch . . . and signified . . . that there should be great dearth throughout all the world: which came to pass in the days of Claudius Caesar" (*Acts* 11:27, 28).

An interesting feature of the coins of the City of Antioch in the First Christian Century is that Latin and Greek legends are used alternately on them. A coin of Galba even has Latin on the obverse and Greek on the reverse! (cf. *B.M.C., Galatia*, p. 176, #206). This coin shows a portrait of Claudius and has a Latin legend (only partially preserved here) which reads: "IM . TI . CLA . CAE AV . GER" which means "Emperor Tiberius Claudius Caesar Augustus Germanicus." The "SC" on the reverse stands for "Senatus Consulto"—"The Consent of the Senate." Claudius served as emperor between A.D. 41-54. It was during his reign that Paul and Barnabas were sent out on their various missionary journeys from Antioch (cf. Acts 13:1).



CAESAREA

"And when he [Paul] had landed at Caesarea, and gone up [to Jerusalem], and saluted the church, he went down to Antioch" (Acts 18:22). "Who, when they came to Caesarea, and delivered the epistle to the governor, presented Paul also before him" (Acts 23:33).

Being built between 25-13 B.C. (according to Kadman, *Coins of Caesarea*, p. 19; Schürer, *History of the Jewish People in the Time of Jesus Christ*, I. I. 408 gives 22-10 B.C.), Caesarea was the capitol of Palestine during the larger span of the first century A.D. It was the residence of the Roman governor and is referred to extensively in Acts (8:40; 9:30; 10:1,24; 11:11; 12:19; 18:22; 21:8, 16; 23:23,33; 24-27). Josephus (*Wars* I. 21. 5) informs us that Caesarea was built by Herod the Great on the decaying site of Strato's Tower. The 1962 excavations of Caesarea support Josephus' statement that Strato's Tower was long in ruins before it was incorporated into the later city of Caesarea.

The older site of Strato's Tower had been founded by a certain Abd Ashtart, king of Sidon, who lived in the fourth century B.C. Later, Zenon, a high official in the service of Apollonius, finance minister of Ptolemy II, visited Strato's Tower about 260-258 B.C. Just as Paul did at a later time (cf. Acts 18:22 above), so Zenon landed at Strato's Tower and went up to Jerusalem (cf. Papyrus Cairo 59004).



The coin shown was struck shortly after Paul's departure from Caesarea. It is a coin of Nero and is dated A.D. 66/67, at the beginning of the Jewish war.

Obverse: Bust of Nero, laureate. In front, star. Legend: NERON SEBASTOS

KAISAR. This stands for, "Nero, Augustus Caesar."

Reverse: KAISARIA E PROS SEBASTOLIMENI: L¹D. This stands for, "Caesarea which faces the harbor of Sebastos; year 14 [of Nero]." For the coin type, cf. Kadman, *Coins of Caesarea Maritima*, no. 1-12.



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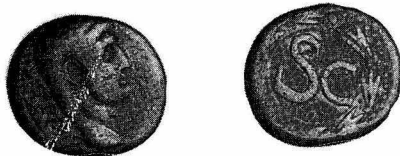


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CORINTH

"After these things Paul departed from Athens, and came to Corinth"
(Acts 18:1).

Corinth minted coins as early as 650 B.C. An earlier name for the city was Ephyra. One of the most characteristic designs on these older coins is Pegasus, as shown above, since the myth of "the flying horse" centered here. In 146 B.C. the older Corinth was destroyed by the Romans under Mummius. The city was rebuilt as a Roman colony by Julius Caesar in 44 B.C.



Being close to the narrow isthmus which connected the southern Peloponnesus with the main territory of Greece, the location of the city was strategic for commanding both land and sea. The inscriptions recovered at Corinth which date from Paul's time indicate that both Latin and Greek were used there in the first century, yet all of the coins struck here bear Latin legends only.

COINS OF AUGUSTUS FROM CORINTH

Obverse: L. RVILIO. PLANCO IIVIR.
Head of Augustus looking right, laureate.

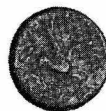


Reverse: A. VATRONIO LABEONE
IIVIR CO R. Nike alighting on globe:
she holds wreath and palm.
Cf. *B.M.C., Corinth*, p. 60, no. 500; pl.
XV.10.

Obverse: A. VATRONIO LABEONE
IIVIR. Head of Augustus looking right,
laureate.

Reverse: L. RVILIO PLANCO IIVIR
COR. Pegasus trotting to right.

Both of these coins were struck at
Corinth while Augustus was emperor and
when A. Vatronius Labeo and L. Rutilius
Plancus served as Duoviri.



COIN OF NERO FROM CORINTH

Since Nero began to reign in A.D. 54 and Paul visited Corinth on his third missionary journey, probably writing *Romans* at this time, c. A.D. 58, it is very likely that the Apostle would have carried some coins like these back with him in the collection taken for the poor saints of Jerusalem (Acts 20:1-3; 24:17; Romans 15:26). II Timothy 4:20 perhaps indicates that Paul also visited Corinth at a later date, c. A.D. 67.

Obverse: NERO CLAVD CAES. AVG.
Head of Nero to the left, laureate.

Reverse: MAC CANDIDO II VIR COR.
Poseidon in biga drawn by Tritons. Struck
when M. Acilius Candidus was duovir.



See *B.M.C.: Corinth*, p. 67, no. 551.

Naturally Poseidon, the god of the sea, was worshipped at Corinth; yet, practically, Corinth was with much more devotion attached to Aphrodite, the goddess of love. Strabo (VIII. VI. 22) informs us that the temple of this goddess had 1000 priestesses devoted to vice and that "the city was frequented and enriched by the multitudes who restored thither on account of them." A coin in the Eisenberg Museum shows Aphrodite in her temple on the Acrocorinthus.

MACEDONIAN COIN OF CLAUDIUS (A.D. 41-54)

"And after he had seen the vision, immediately we endeavored to go into Macedonia, assuredly gathering that the Lord had called us . . ."
(Acts 16:10).

Macedonia became a Roman province after 146 B.C. During the days of Paul's second missionary journey (c. A.D. 50-52/53) many coins such as this one were circulating in the cities of Macedonia visited by the Apostle.



Obverse: TI KLAVDIOS KAISAR. Head
of Claudius left, bare.

Reverse: SEBASTOS MAKEDONON in
a circle, within which a Macedonian
shield.

Cf. *B.M.C. Macedonia*, p. 27, no. 145.

SIDON

"And the next day we touched at Sidon. And Julius courteously entreated Paul, and gave him liberty to go unto his friends to refresh himself"
(Acts 27:3).

Mentioned in the Gospels as a place visited by Jesus (Mt. 11:21, 15:21; Mk. 3:8, 7:24; Luke 4:26, 6:17, 10:13), Sidon was also seen by Paul on his way to Rome.



The obverse of this coin of Sidon shows the Emperor Augustus (31 B.C.-A.D. 14).

The reverse shows Europa riding on a bull. The inscription reads: SIDON [OS] TES HIEPAS, which means "Sidon the Sacred."

(Cf. B.M.C.: *Phoenicia*, p. 177; pl. XXIII. Around 10 B.C.)

MELITA (MALTA)

"And when they were escaped, then they knew that the island was called Melita" (Acts 28:1).

Melita was taken by the Romans from the Carthaginians, a Punic group, in 218 B.C. Bronze coins were struck there from this time on until the end of the first century B.C. Since many of the coins and inscriptions found on Malta are Phoenician in character, it is easy to see why Luke called them "barbarous people" (Acts 28:2), as these natives no doubt spoke this language and not Greek.

Obverse shows Osiris (?), with four wings, kneeling, wearing Egyptian crown, holding flail and sceptre.

Reverse obliterated. A counter-mark is detectable, however (cf. Hill, B.M.C.: *Sicily*, pl. XV. 15).



SILVER STATER OF TARSUS (ABOUT 378-372 B.C.)

"But Paul said, I am a man which am a Jew of Tarsus, a city in Cilicia, a citizen of no mean city" (Acts 21:39).

This coin was manufactured during the period of Persian control of Asia Minor (before Alexander's conquests c. 333 B.C.). It was struck under the authority of Datames, Persian satrap of this area from about 378-372 B.C. This satrap struck many coins in Cilicia, doubtless at the mint in Tarsus.



Obverse: Shows the head of a goddess or nymph. The picture of this goddess is probably imitated from the famous representation of Arethusa by the artist Cimon on coins of Syracuse. The goddess wears on her neck a necklace with

several pendants hanging down. There are also ear pendants. A headband (called a "sphendone") can be seen over her forehead, which adds something of a contrast to the wild, streaming hair which takes up the whole field of the coin.

Reverse: The head of a warrior (Ares ?) can be seen wearing a highly ornate, crested, Attic helmet. Around the neck of the warrior may be seen the top of a chalamys which is fastened by a brooch. Both of these articles of dress show that strong Greek influence was already being felt on Tarsus during this early time before Alexander's conquests. The Aramaic inscription (which here is poorly preserved and goes off the flan) reads "Datames" as we know from more complete coins of this type. The great importance of this coin rests in the fact that it represents so well the cosmopolitan character of the city of Tarsus even before the time of Alexander the Great's conquests. We now know that for centuries before Alexander the Great, Tarsus had been a strategic city. Tarsus was a city of the east and west, with converging influences from all directions. Thus Paul was admirably suited to be an apostle to the Gentiles due to the broadening influence made upon his life by his Tarsus background.

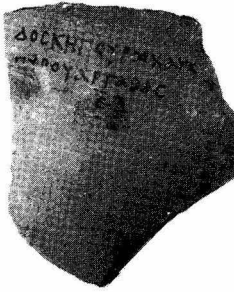
This coin belongs to Harley Dixon and is on loan to our Museum. For the coin type cf. Ramsay, *The Cities of St. Paul*, p. 127; B.M.C.: *Lycaonia, Isauria, and Cilicia*, page 167, No. 29 and plate XXIX. 3 and 9.

GREEK OSTRACA RECORDING GRAIN DISBURSEMENTS

"But we have this treasure in earthen vessels . . ." (II Cor. 4:7 - Gk. = OSTRAKINOIS).

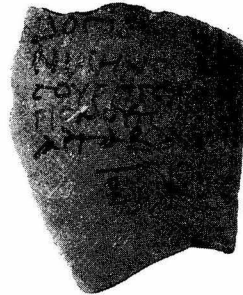
One of the cheapest forms of writing materials was a sherd from an earthen vessel, like these shown. Ostraca were used for recording temporary records, I.O.U.'s, receipts, notes, voting (cf. our word "ostracize"), etc.

The ostraca shown certainly date slightly before, and certainly no later, than the first century as evidenced by the shape and characteristics of their Greek letters. They seem to be the memoranda of a farm or estate owner who kept a record of his grain disbursements by this method. The translation of each item is as follows:



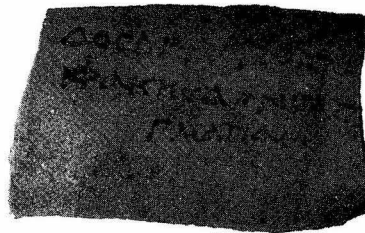
"Give the gardener Kauk five artabae (of wheat)."

"Give to the carpenter in the month of Mesore (that is, July 25 to August 23) with respect to the reaping (or, "the harvesting") of wheat two artabae (of wheat)."



"Give to Tathris in Mesore for her wage one artabas (of wheat)."

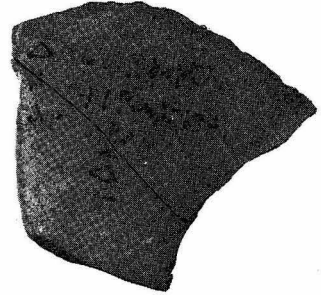
"Give Ornithois three artabae, five matiae of lintels." (An artabas = 10 gallons; a matia = 1/12th of an artabas, or roughly 1 gallon.)





"Give wild chicklings (or, "husks") for sale,
thirteen artabae."

"Give wild chicklings (or "husks") for sale,
four artabae."



Many of the words used here occur in the New Testament (cf. JE 61-10, "gardener" [Gk. = ΚΕΡΟΥΡΟΣ] is found in John 20:15). By far the most important of these ostraca is JE 61-11, however, which refers to a "carpenter" (Gk. = ΤΕΚΤΟΝ) as doing farm labor, the same word used for Jesus in Mark 6:3. Perhaps this reference throws light on the reason for the familiarity of Jesus with agriculture and explains his frequent use of illustrations drawn from the out-of-doors. This is not to say that "carpenter" in the New Testament does not refer to "woodworking" or "building" in the strict sense of the term. Yet, during the busy harvest seasons, carpenters, and others as well, must have resorted to the fields to aid in gathering the crops, in Palestine as well as Egypt (cf. John 4:35, 36).

CATALOGUE OF OBJECTS DONATED BY JEROME EISENBERG
TO THE EISENBERG MUSEUM OF EGYPTIAN AND
NEAR EASTERN ANTIQUITIES

St. Gabriel (?) Plaque — St. Gabriel Plaque purchased in Cairo, June, 1960, by Jerome Eisenberg. Tentatively dated fifth century A.D. Place of origin—El Behnesa. El Behnesa is the modern name for the ancient city of Oxhyrhynchus. [Oxhyrhynchus was the site where Grenfell and Hunt found so much papyri from the year 1895 onwards.] Brief description of object: Saint Gabriel holding a cross in an oval plaque. An unusual feature of this object is that the head projects above the top border of the plaque. The plaque was originally colored but now the color has entirely faded. (J. E. 61 #1)*

Plaque Showing Saint with Inscription — This plaque is definitely a stele. The figure on the plaque is shown in the orans position. This plaque is also from Oxhyrhynchus. Purchased in June, 1960, in Cairo by Jerome Eisenberg. The inscription is in Coptic. Probably this plaque dates from the sixth century A.D. (J. E. 61 #2)

A Sculpture Showing a Double-Bodied Sphinx Bearing an Anthropoid Mummy above — This sculpture dates no earlier than the Ptolemaic period and no later than the fifth century A.D. It is very hard to be positive as to the exact century from which this object dates. Purchased in Cairo, June, 1960, by Jerome Eisenberg. The one factor which seems to favor the date from the Ptolemaic period is that it is made of soft limestone. (J. E. 61 #3)

Stele with Five Birds Surrounding Arch with Scallop Shell — A Coptic inscription is also visible on this stele, but this inscription is in a poor state of preservation. The word "Maria" is visible on the right side of the plaque. Also purchased in Cairo and coming from Behnesa by Jerome Eisenberg, June, 1960. (J. E. 61 #4)

Stele Showing Man Orans — From Kom Abou Billou. (J. E. 61 #5)

A Canopic Jar in Form of Astarte Figurine — This jar probably contained the viscera of a deceased person. After embalming, the vital organs of the deceased would be placed in such jars as this. Again it is very hard to be positive on the date of this object. It is possibly to be dated in the late Ptolemaic times, with a possible range all the way down to the fifth century A.D. At least three other such jars were found at the same time that this was located. The jar comes from Touna el Gebel. Purchased in June, 1960, in Cairo, by Jerome Eisenberg. (J. E. 61 #6)

Pilgrim Flask — Dating from the Coptic period and coming from the sixth or seventh century A.D. The main body of the flask has a cross on both sides. Flask is in cracked condition. (J. E. 61 #7)

Coptic Writing Board — The main part of this writing board is of wood. The wood is overlaid with a parchment cover on which there is writing in Coptic. Purchased June, 1960, in Cairo by Jerome Eisenberg. (J. E. 61 #8)

Large Coptic Inscription — This inscription is on a funerary stele. Provenance-el Behnesa. (J. E. 61 #9)

Forty pieces of *Ostraca* — These ostraca are inscribed pieces of pottery. The majority of these ostraca are in Coptic. However, at least six are definitely first-century Greek or earlier. Doubtless the range of subjects discussed in this ostraca widely varies. The ostraca all come from Egypt. (J. E. 61 #10-49)

Twenty-five *Syrian Lamps* — These lamps date from the fifth century A.D. to the eighth century A.D. (J. E. 61 #50-74)

Glass Amulets (From Ma'arret el-Naaman) — These articles have been studied, and much has been written about them. See in particular the article by Rene Mouterde, *Verreries Antiques de Tell Minnis*. Purchased by Jerome Eisenberg, November, 1960, from Beirut. These objects are manufactured of beautiful variegated colored glass. They show religious symbols of a very strange and esoteric type. The inscriptions on these objects are very difficult to decipher. Interestingly, the hand of each worshipper depicted on the glass amulets is usually clutched

to the breast of the worshipper himself. (Some plates were also included in this collection but are not registered here in this catalogue. Further checking needs to be done to establish the authenticity of the plates. The art motif on these plates is quite similar, however, to that on the glass amulets themselves.) Purchased November, 1960, at Beirut by Jerome Eisenberg. (J.E. 61 #75-86)

Various *Bone Carvings, Ivory Carvings* — Dating from the Graeco-Roman and Coptic periods. Purchased by Jerome Eisenberg, June, 1960, at Cairo.

#90 — One plaque — Coptic inscription on ivory.

#91, 92 — Two carvings depicting Saint George on horseback holding a lance. These were to be worn as pendants.

#93 — One bone carving, fish (an early Christian symbol quite common among the Christians).

#94 — One carving — crocodile.

#95 — One wine cup perhaps used in early Christian worship services. A cross is made on the side of the cup formed out of dots joined together in this pattern.

#96 — One "napkin ring" style carving with inscription. The inscription is possibly in Aramaic.

#97 — One carving showing fish.

#98 — One carving showing crocodile.

#99 — One spoon-handle broken.

#100 — One spoon-recess broken.

#101 — One handle of bone with Coptic inscription.

#102 — One cosmetic spatula. The spatula ends in the form of a hand. Perhaps the use of this article was that of applying makeup.

#103, 104 — Two Coptic bone dolls.

(J.E. 61 #90-104)

Fourteen Bread Stamps — These stamps were used to make impressions upon bakery goods, frequently used for bread which would be consumed in the Eucharist, Provenance, Egypt. The beginning of the use of such bread stamps seems to be sometime in the Roman period. The practice continues through the Arabic period, as shown by the characteristic geometrical patterns typical of this time. These stamps largely come from Achmim in Egypt. (J.E. 61 #105-119)

Coptic Religious Text on Chert Fragment — This fragment was purchased at the Sotheby Auction Sale in London in February, 1960. (J.E. 61 #120)

Coptic Wooden Stamp with Cross Design — Possibly used also for making an impression on the bread used in the Coptic period. Dating from about the sixth century A.D. (J.E. 61 #121)

Slate Mold of Figure of Saint — Used to make religious emblem of metal which would be worn as an article of dress. Dating from the eighth to the tenth century A.D. Purchased June, 1960, in Cairo by Jerome Eisenberg. (J.E. 61 #122)

Glazed blue Pottery Fragment with the Ankh Design — The ankh design was a symbol of life. In the hieroglyphics the way of designating life was by this symbol. Probably late dynastic period. (J.E. 61 #123)

Ten Cuneiform Tablets and Cuneiform Cones — Purchased in Beirut, Lebanon, in November-December, 1959, by Jerome Eisenberg. (J.E. 61 #124-133)

Thirty Inscribed Mummy Wrappings — The text of these writings varies from Arabic to the ancient Egyptian Demotic. Greek and Coptic types also interspersed among these mummy wrappings. Purchased June, 1960, at Cairo by Jerome Eisenberg. (J.E. 61 #134-163)

Egyptian Lamp — Purchased January, 1959, in Egypt by Jerome Eisenberg. There seems to be a bearded ruminant, with a coxcomb, on this lamp. Dates to the third or fourth century A.D. (J.E. 61 #164)

A Kohl Stick or Cosmetic Applicator — With design of the cross on one end. Purchased in Beirut, June, 1960, by Jerome Eisenberg. About fifth to sixth century A.D. (J.E. 61 #165)

Small pottery Pilgrim Vial — Crosses on both sides. Perhaps used for Holy Water in Christian liturgies during the Coptic period. Provenance uncertain but either northeast Syria or Egypt. Very similar to Saint Minas flasks which were quite common in this period. About fifth to seventh century A.D. (J.E. 6 #166)

- Coptic *Dolphin on a Handle of Bronze* — The dolphin was an early symbol extensively used among the Christians alongside of other types of fish. Purchased June, 1960, in Egypt by Jerome Eisenberg. Coptic period. (J.E. 61 #167)
- Small *Mother-of-Pearl Pendant* with nativity scene — from Syria. Purchased June, 1960, at Beirut by Jerome Eisenberg. (J.E. 61 #168)
- Lead *Section of Sarcophagus* — This is a small plaque cut from the side of a lead sarcophagus which came from Tyre about the first century A.D. (A large side panel which was more completely preserved was also given by Lester Wunderman. See the list—item #1 of the Wunderman collection.) The scene on this section shows a dancing woman with garlands. Purchased in Beirut, June, 1960, by Jerome Eisenberg. (J.E. 61 #169)
- Six *Pottery Fragments of Terra Sigillata Type* — Various Christian designs as well as other Coptic and Roman types on these pottery fragments. (J.E. 61 #170-175)
- Greek and Coptic Papyri* — Each piece to be given a separate number as it is studied and the contents described. (J.E. 61 #176-181)
- Inscribed Parchment* — Type of writing uncertain. (Both above papyri and parchment purchased in Cairo, June, 1960.) (J.E. 61 #182)
- Eighteen *Coptic Textiles* — All textiles come from Egypt and are dated between the third to the seventh century A.D. Similar styles to these are represented in the Brooklyn Museum collection. See DE 61 #112-121 where other textiles are given. (J.E. 61 #183-200)
- Coptic *Vase with Birds and Inscription* — Place of origin — Sheik Abada. When originally excavated this vase was practically intact. It has been repaired and is a very rare item. (J.E. 61 #201)
- Frieze Showing Doves and a Cross* — Similar to the one pictured in Eisenberg's *Catalogue of Coptic Antiquities*, #32, on page 25. This is an interesting frieze since the dove was such a common symbol of the Holy Spirit and was thus frequently used by Christian artists in Egypt. Provenance—El Behnesa. (J.E. 61 #202)
- Limestone Frieze Showing Angel Holding a Branch* — Also its provenance is El Behnesa. (J.E. 61 #203)
- Fifteen *Ptolemaic Bronze Coins* — These are the intermediate size bronzes, the reverse of which shows two strident eagles. (J.E. 61 #204-218)
- Four *Ptolemaic Silver Tetradrachmas*. (J.E. 61 #219-222)
- Twenty-one *Billion Tetradrachms of Alexandria, Egypt* — first to third centuries A.D. All with different reverses. (J.E. 61 #223-243)
- Eleven different *Antoniniani of Gallienus* — These Antoniniani show on the reverse the standards of the various legions under Gallienus' control. (J.E. 61 #244-254)
- Bronze *Coin of Constantine the First* — Reverse showing Constantine being received into heaven by the hand of God. (J.E. 61 #255)
- Bronze *Coin of Julian II*. (J.E. 61 #256)
- Bronze *Byzantine Coin of Constantine the Second*. (J.E. 61 #257)
- Bronze *Coin of Magnentius* — XP (chi-rho), the monogram of Christ on the reverse. (J.E. 61 #258)
- Six *Urtukid Coins of Mariden* — Dated 550 after the Hegira (or about A.D. 1200). (J.E. 61 #259-264)
- Four *Silver Byzantine Coins* (Trebizond Empire) — Two of Manuel the First. Both silver aspers. Two of Alexius the First. Both silver aspers. (J.E. 61 #265-268)
- Fourteen *Byzantine Bronzes*. (J.E. 61 #269-282)
- Twelve *Miscellaneous Fragments of Papyri* — All from Egypt. (J.E. 61 #283-294)
- Tumbnailed Fragments of Papyri* — All from Egypt. (J.E. 61 #295)
- Three hundred and sixty-two *Plastic Reproductions of Ancient Coins* — These

plastic reproductions are exact copies of various ancient coins. The dates run from the ancient Greek and Roman periods through the Byzantine times.

(J.E. 61 #296-657)

Stone Frieze Section — A Coptic item of art showing the cross in a swastika pattern between two doves. (J.E. 61 #658)

Coptic Stone Frieze from Top of a Column — The figure of a lion shown on one of the sides. (J.E. 61 #659)

Three *Parthian Silver Coins*. (J.E. 61 #660-662)

Catalogue of the objects donated by Jerome Eisenberg and Harry Denberg. (Lester Wunderman donations to be listed in a subsequent Bulletin.)

This list comprises objects given jointly by Harry Denberg and Jerome Eisenberg of New York. In addition, Mr. Denberg loaned to the Seminary his entire collection of ancient Hebrew coins which were displayed in the Museum for a period of three months from the formal opening of the Eisenberg Museum, October 19, 1961.

Thirty-five *Alexandrian Bronze Drachms* — Each coin to be given a specific number upon classification and description. All first and second century A.D. Most of them were issued by Trajan, Hadrian, and Antoninus Pius. (D.E. 61 #1-35)

Fourteen *Graeco-Roman and Coptic Lamps* — All from Egypt. (D.E. 61 #36-49)

Five *Islamic Lamps* — All from Egypt. (D.E. 61 #50-54)

Thirty-three *Islamic Papyri* — All from Egypt. (D.E. 61 #55-84)

One large *Bread Stamp Showing Kantharos* — Egypt. Roman period. (D.E. 61 #85)

Five *Geometric Bread Stamps* — Dating from the Islamic period. Egypt. (D.E. 61 #86-90)

Twenty *Mummy Tags* — Graeco-Roman period. Coming from area of Cairo. (D.E. 61 #91-110)

One *Wooden Block with Cross and few letters* — Coptic. (D.E. 61 #111)

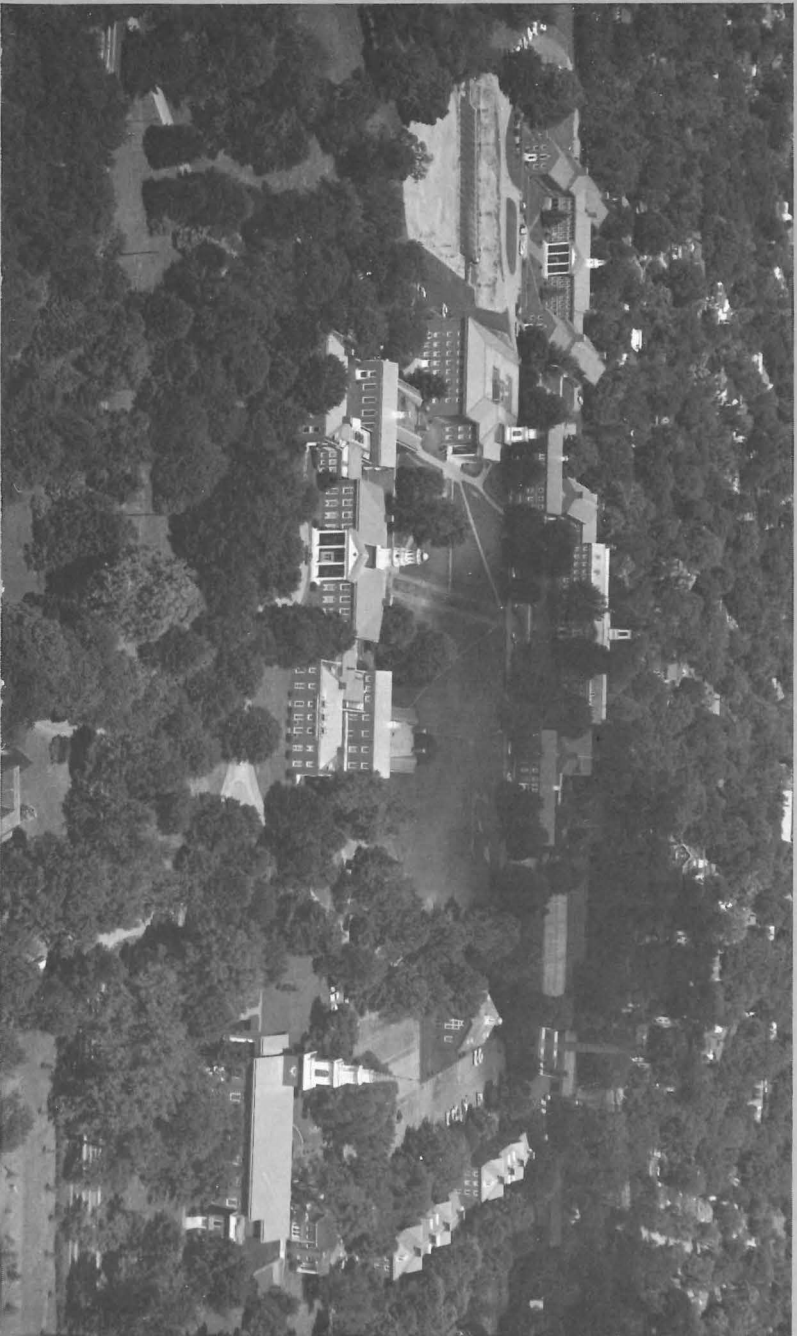
Ten *Coptic Textiles* — In more excellent condition than those listed earlier. (D.E. 61 #112-121) (J.E. 61 #183-200)

GIFTS TO THE EISENBERG MUSEUM

Although the Museum has only recently been established at the Southern Baptist Theological Seminary, several friends have been generous and thoughtful in its support. To each patron listed here, as well as to many others who have contributed individual objects, we take this opportunity to express our gratitude. All contributions of archaeological materials and cash donations, are greatly appreciated and encouraged on the part of those interested in the purposes of a Biblical museum.

LIST OF CONTRIBUTORS TO EISENBERG MUSEUM

1. W. E. Davis	\$ 100.00
2. Harry Denberg	2,365.00
3. Jerome Eisenberg	11,500.00
4. Samuel Eisenberg	300.00
5. J. M. Kaplan	1,000.00
6. Roy R. Neuberger	1,000.00
7. Jacques Passavant	300.00
8. Mr. and Mrs. J. M. Robinson	200.00
9. Dr. and Mrs. Calvin T. Vardaman	200.00
10. Lester Wunderman	2,225.00



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Dr. Duke K. McCall, President