Scenes in Stone: Newly Discovered Mosaics from the North Aisle in the Huqoq Synagogue*

ABSTRACT  This article is the first publication, description, and identification of the floor mosaics in the north aisle of the early fifth-century synagogue in the village of Huqoq in Lower Eastern Galilee. The north aisle is arranged in individually framed panels organized in two superposed rows of nine panels each for a total of eighteen. While many are only fragmentarily preserved, each panel seems to have depicted a figure or episode from the Hebrew Bible (aside from a Hebrew-language donor inscription at the east end of the aisle). Aided by labels in Hebrew or Aramaic citing phrases from biblical verses as well as by the regularity of the overall design of the north aisle, we have been able to identify the subject matter of eight of the eighteen panels and to propose reconstructions for three others. Most significant—and surprising—among the scenes are two groups of four panels that depict episodes from the book of Daniel: the four beasts of Daniel 7 and the story of the three youths in Daniel 3. These multipanel scenes, which were placed at the west and east ends of the aisle respectively, frame the composition as a whole. Other extant panels depict a male youth leading a leashed wild animal (Isa 11.6), two spies returning with grapes from the Valley of Eshcol (Num 13.23), and the showbread table from the tabernacle (Lev 24.6). We situate the visual strategies employed in the north aisle mosaic within the development of biblical narration across a wide range of contemporaneous media. We argue that the Huqoq panels not only participated in Mediterranean-wide practices for the representation of narrative in the visual arts but also make an important contribution to our understanding of the dynamic nature of artistic exchange across the boundaries of media in Late Antiquity. Moreover, the panels provide precious evidence regarding the religious outlook, cultural orientation, and social position of the synagogue community at Huqoq. In particular, the panels depicting scenes from the book of Daniel emphasize both the threat posed by “foreign” empires to the people of Israel and their ultimate defeat at the hands of God and his warriors. This theme is likewise present in the nave and east aisle of the synagogue, especially in the Samson panels, the Crossing of the Red Sea,

*The editors are pleased to have the opportunity to publish in SLA for the first time the images and analysis of these Huqoq mosaics. We would like to note that the article was submitted for peer review prior to Boustan’s tenure as co-Editor of SLA and that the integrity of the double-blind review process was maintained throughout.
and the Elephant Mosaic. We suggest that these panels, taken together, celebrate Jewish heroic and even martial values that were themselves very much in keeping with the emerging ethos of imperial Christianity in the Theodosian age. **KEYWORDS** synagogue mosaics, village of Huqoq, late Roman Galilee, biblical narrative, late antique Judaism

Since 2011, Jodi Magness has directed excavations in the ancient Jewish village at Huqoq in Lower Eastern Galilee.¹ The excavations are bringing to light a monumental, Late Roman (early fifth century CE) synagogue paved with vivid floor mosaics depicting a series of figural (mostly biblical) scenes.² To date, most of the mosaics in the east aisle and nave have been excavated and published. This article presents the first publication of the mosaics in the north aisle, which were uncovered during the 2018 and 2019 excavation seasons.³

The subject matter of the Huqoq mosaics departs in significant ways from what has been considered the common repertoire of images found in other synagogues in Galilee. In previous publications, we grappled with these differences by situating them within a series of distinct, but not mutually exclusive, contexts.⁴ By placing the Huqoq synagogue at the center of a series


³ We thank Jodi Magness for her permission to publish these mosaics.

⁴ Most recently, Magness et al., “Huqoq Excavation Project,” 92–118, which cites previous publications on the mosaics.
of concentric circles, we found that its mosaics reflect a number of intersecting local, regional, and transregional trends in mosaic production.

Just when we felt we were making progress in our understanding of the Huqoq mosaics, we had the rug (or, in our case, the pavement) pulled out from under us in the 2018 season. The mosaics uncovered in the north aisle differ as starkly in their composition and organization from the panels excavated in the east aisle and nave as those portions of the floor do from the vast majority of the mosaics found in other synagogues. In an effort to regain our footing, we contend in the present study with the surprising diversity across the various sections of the Huqoq pavement by deliberately turning inward to consider the mosaics in the north aisle within the immediate context of the Huqoq synagogue itself.

The mosaics excavated in the north aisle employed sophisticated visual strategies to structure, organize, and mediate the act of viewing. The north aisle is arranged in individually framed panels organized in two superposed rows of nine panels each for a total of eighteen scenes (Figure 1). This arrangement differs from the panels that have been uncovered to date in the other portions of the building, which have large single panels that extend across and fill the space of the nave and aisles. An additional characteristic

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6. The only exceptions are the rows of three smaller panels placed at both the north and the south ends of the nave; these rows contained wreathed inscriptions in the central panel and heraldic
that sets the panels of the north aisle apart from those in the east aisle and nave is the preservation of Hebrew or Aramaic inscriptions labeling the scenes. Each of these labels is a citation of a portion of a verse from the Hebrew Bible.\textsuperscript{7} We argue that such diversity in the size and arrangement of the mosaic panels conditioned how viewers would have moved through—and thus experienced—the carefully differentiated spaces within the Huqoq synagogue.

Our decision to begin the article with a section that explores the relationship between the physical locations of the mosaics in the synagogue and the viewing experiences of synagogue-goers in those spaces is an acknowledgement of the dynamic interaction that occurs between buildings and their users.\textsuperscript{8} The act of viewing would have been first of all synoptic—the floors, walls, columns, ceiling, and furnishings would have been visually taken in by synagogue-goers.\textsuperscript{9} As they advanced through the building, various spaces and lines of sight would have been revealed, concealed, and framed by architectural elements and surfaces that mediated the viewing experience. It is challenging, within the context of an ongoing archaeological excavation, to reconstruct how floor mosaics may have operated in concert with other components of the building’s architecture to shape the

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\textsuperscript{7} The distribution of labels across the north aisle raises the possibility that the mosaics in the other aisles were also labeled—and, indeed, just such a label was uncovered in the west aisle in 2019. The excavation of the synagogue’s west aisle started in the 2019 season but has not been completed. The initial findings are described in Jodi Magness et al., “Huqoq–2019: Preliminary Report,” Excavations and Surveys in Israel 132 (2020): www.hadashot-esi.org.il/report_detail_eng.aspx?id=25886&mag_id=128.

\textsuperscript{8} See the foundational formulation in Henri Lefebvre, The Production of Space, trans. Donald Nicholson-Smith (Malden, MA: Blackwell, 1991), 142–44, esp. 143: “Interpretation comes later, almost as an afterthought. Space commands bodies, prescribing or proscribing gestures, routes, and distances to be covered. It is produced with this purpose in mind; this is its raison d’être.” The novelist Hisham Matar, A Month in Siena (New York: Random House, 2019), 12, elegantly captures the somatic experience of architecture by reminding us of “the transformative possibility of crossing a threshold. We never think of this, of how our sense of being is subtly changed by walking into even the most inconsequential of buildings or transitioning from one room to the next.”

\textsuperscript{9} A focus on the utility of architecture as a site of activity can lead archaeologists and art historians to conceive of architectural decoration as texts that must be read in order to be understood. When used as the sole method for approaching imagery on floors, walls, ceilings, and other architectural surfaces, this approach flattens the interpretive possibilities to an intellectual exercise. On the advantages and disadvantages of treating religious architecture and architectural decoration as text, see Lindsay Jones, The Hermeneutics of Sacred Architecture: Experience, Interpretation, Comparison, vol. 1 (Cambridge, MA: Harvard University Press, 2000), 121–33.
viewer’s experience. This challenge is especially acute in cases such as ours in which so little of the building’s superstructure remains intact. Nevertheless, we indicate to the extent possible the architectural features of the Huqoq synagogue that would have conditioned the viewer’s encounter with the mosaics.

Following an analysis of the overall layout of the north aisle, we turn to the central task of this article, the initial description, identification, and interpretation of the mosaic panels themselves. Although a majority of the panels in the north aisle are preserved only in small fragments, the figural and inscriptive remains of the mosaic are sufficient to enable us to determine conclusively the subject matter of eight of the eighteen panels. In addition, based on our preliminary understanding of the formal organization of the north aisle mosaics as a group, we are able to propose cautiously the subjects of three further panels, which are in particularly fragmentary condition and lack an obvious thematic or narrative context. Unfortunately, absent further archaeological discoveries at Huqoq or elsewhere, it is unlikely that scholars will be able to reconstruct the subjects of the remaining seven panels. Still, we believe that our identifications and reconstructions of many of the individual panels can serve as a basis for determining and exploring the broader themes to which the north aisle mosaic gives expression, especially within the larger context of the synagogue’s pavement as a whole.

Our process leverages the known panels to identify the unknown panels. We begin with a close comparison of the known panels to depictions of the same subject in contemporary media from a variety of contexts, both visual and textual. Next, we analyze the mosaic fragments in the unknown panels adjacent to the known panels in an effort to correlate the contents of the fragments with elements of the iconography and compositions observed in the comparative materials. Finally, we situate the overall compositional strategies employed in the north aisle mosaic within Mediterranean-wide developments in biblical art in Late Antiquity. This analysis not only provides support for our reconstruction of the more fragmentary sections of the north aisle mosaic but also demonstrates that craftspeople working across different regional, cultural, and religious contexts and in various artistic mediums drew on a common set of visual idioms and strategies to depict scenes or episodes from the biblical and classical traditions. The Huqoq pavement suggests that

floor mosaics have much to contribute to our understanding of developments in narrative art.

In the course of our description of the north aisle mosaics, we offer a preliminary assessment of their thematic content and meaning. Several of the panels in the north aisle echo themes and ideas that are found elsewhere in the building. The panels depicting scenes from the book of Daniel emphasize both the threat posed by “foreign” empires to the people of Israel and their ultimate defeat at the hands of God and his warriors. This theme is likewise present in the nave and east aisle of the synagogue, especially in the Samson panels, the Crossing of the Red Sea panel, and the Elephant Mosaic. The north aisle heightens this rhetoric of conflict and redemption by setting the narrative of Israel’s victory over its enemies within an explicitly messianic and even eschatological framework. In our view, however, the Huqoq mosaics do not reflect an acute messianic consciousness on the part of the community nor an eschatologically oriented social movement in this region of the Galilee. Rather, we argue that the panels represent responses to the hardened imperial structures of the Theodosian age and its new ideologies of (increasingly biblicized) rulership. The Huqoq mosaics celebrate Jewish heroic and even martial values that were themselves very much in keeping with the emerging ethos of imperial Christianity.

1. Framing the North Aisle: Borders and Transition Zones

Because the sequence and arrangement of the panels in the north aisle are crucial to our analysis, before discussing each of the individual panels we first consider the framing and narrative strategies that set the north aisle apart from the rest of the synagogue’s mosaic pavement while also lending it an internal coherence of its own. The portions of the mosaic floor located between the east and west aisles of the synagogue and the north aisle are poorly preserved (Figure 2). Nevertheless, these transition zones offer clear indications that the program in the north aisle was conceived in formal terms as distinct, but not isolated, from the rest of the mosaic floor. These zones,


12. Damage to the pavement in these two areas was caused by the collapse of the superstructure after the synagogue’s abandonment and by later building and occupation activities.
together with a complex series of inner and outer borders framing the north aisle, formed a coherent set of spatial and visual cues that accentuated the discreteness of the north aisle and thereby intensified the viewing experience. Our observations about these transitional zones build on the insight that in floor mosaics, just as in other mediums, borders direct, guide, and frame the visual response of the viewer. They order the spatial arrangement of an image by simultaneously categorizing the space internally and by stratifying the field of view. 13

The transition between the east and north aisles begins at the north end of the east aisle, where the prominent placement of borders signaled to the synagogue-goer passage from one space to another. The border is composed of an inner and an outer border (Figure 3). The outer border consists of a monochrome (black tesserae on white ground), geometric diamond pattern.

The polychrome inner border is composed of a multicolor guilloche framed by bands of red crowstep motif. The border runs north to south before turning west (left) at a 90° angle to frame the mosaic panels in the north aisle. The north end of the west aisle of the synagogue likely also followed this arrangement, although that portion of the floor was not preserved.

In both cases, the transitions from the two side aisles to the north aisle seem to have been marked by a small mosaic panel. These panels were not preserved on the east or west side of the synagogue, making it impossible to determine their subject matter and orientation. Despite the damage, it is apparent from the configuration of the borders still preserved at the north end of the east aisle that the transition to the distinctive format of mosaic panels in the north aisle began with the visual delineation of these transitional zones.

The sense of movement from one area of the synagogue to another would have been heightened by the fact that the guilloche border that encloses the east aisle panels ended by crossing the aisle just below the wide border that demarcates the transitional space.\textsuperscript{14} There thus would have been two thick borders running across the north end of the east aisle, creating a pronounced visual barrier between the spaces. This barrier operated as a type of threshold or liminal space poised between the side aisles, on the one hand, and the north aisle, on the other.\textsuperscript{15} Viewers standing in this area of the aisle, with the borders at their feet, would have observed a narrowing of the floor mosaic as they looked north that would have been akin to the experience of gazing through an open door. This narrowing effect was achieved by expanding the size of the border, while simultaneously reducing the scale of the panel it surrounded.

The sense of passing through a doorway would have been heightened by the vertical surfaces that flanked the viewer: the synagogue wall to one side

\textsuperscript{14} The removal of a balk over this area in a future season may contribute to our understanding of the border framing the east aisle mosaics, if the pavement under it is preserved.

and, to the other side, the raised stylobate, which would have formed a low partition between the nave and aisle. In Palestinian synagogues, the floors are notable for their vibrant mosaics containing biblical and nonbiblical scenes. By contrast, Palestinian synagogue walls (including Huqoq’s) were covered with painted plaster that did not typically contain depictions of figural imagery. While the vertical surfaces would have worked together with the floor mosaics to contribute to the contraction of space sensed by the viewer, the design of the floor mosaic is the pivotal element that signals a transition from one area to another. The smaller sizes of the panels in the north aisle relative to the other panels in the synagogue likewise conditioned how viewers engaged with them. The dimensions of the pavement of the north aisle including the borders are $3 \times 11.38$ m. The dimensions of the pavement of the north aisle excluding the borders are $1.53 \times 9.86$ m. The individual panels measure, on average, $73 \text{ cm} \times 1 \text{ m}$. By contrast, the panels in the nave were many times larger, measuring as much as $4.1 \text{ m}^2$ (Figure 4). The large size of the panels that extended across the nave meant they were viewed as they were being walked on. The same situation obtained for the mosaics in the east and west aisles, although their large scale meant they could also have been viewed from the nave through the columns on the stylobate. By contrast, the placement of a wide monochromatic outer border around the smaller panels in the north aisle formed an external space from which to view the superposed panels without walking on them. This arrangement of borders and frames in the north aisle thus fostered a viewing experience that was simultaneously more regimented and more intimate than in the nave, while also affording viewers a synoptic overview of the individual panels in their totality.


17. Shana O’Connell is the Huqoq Excavation Project’s painted plaster specialist. For discussion of the painted plaster uncovered in the synagogue, see Magness et al., “Huqoq Excavation Project,” 88–91. For a recent discussion of the aesthetic balance struck between wall and floor decoration in late antique synagogues and churches, see Rina Talgam, “From Wall Paintings to Floor Mosaics: Jewish and Christian Attitudes to Figurative Art,” in Jewish Art in its Late Antique Context, ed. Uzi Leibner and Catherine Hezser (Tübingen: Mohr Siebeck, 2016), 97–118, esp. 104–6.

18. The eastern portions of the nave panels are entirely missing due to the late medieval reuse of the building. The measurements supplied here are based on reconstructions and, therefore, close estimates of the dimensions of the individual panels. The zodiac cycle is the largest panel, measuring $4.1 \text{ m}^2$. The Red Sea scene is the smallest, measuring $4.1 \times 1.3$ m.
Beyond the disparate formal qualities in the design and organization of the mosaics throughout the synagogue, there are significant differences in the way the stories are told in the panels. The enormous panels in the nave offer abridged representations of their biblical narratives through the depiction of a single episode. This does not mean that these panels are sparsely populated—to the contrary, they are densely populated scenes that reflect an interest in creatures of the natural world as well as in classical mythology; both are pervasive throughout the synagogue’s mosaics. A good example is the Jonah panel, which depicts the moment in which the prophet, having fled aboard

a ship from his divinely appointed mission of announcing the destruction of Nineveh, is cast into the sea by his shipmates (Figure 5).20 This episode is set within a crowded scene of marine and maritime imagery that includes harpies/sirens from classical mythology as personifications of storm winds. Unlike the Jonah cycles in catacomb frescoes and marble statuettes, which depict multiple episodes (episodic narrative) from the story, the Huqoq scene is a synecdocal presentation that uses a single episode to evoke an expansive narrative.21 It is reasonable to suggest that the episode depicted in the mosaic was a careful choice that invested the mosaic with a particular emphasis.

In contrast to the panels in the nave, the large panels in the east aisle are grouped into pairs of related imagery which, due to their side-by-side placement, would have been “read” sequentially (Figure 6).22 Thus, for example,

the Samson panels at the south end of the east aisle—the first depicting Samson and the foxes (Judg 15.4–5) and the second Samson and the gate of Gaza (Judg 16.3)—offer a straightforward example of episodic narrative. The narrative techniques employed in the Elephant Mosaic and Commemorative panel, which are immediately to the north of the Samson scenes in the east aisle, are more complicated. Their placement and formal elements make clear that they were conceived as a pair, thereby juxtaposing the multi-episode narrative in the Elephant Mosaic with a static commemorative arrangement and inscription in its pendant panel.23 Nevertheless, the aisle is paved with large individual panels placed next to each other that could be read from near or far. As we will see, the visual strategies for depicting images, themes, or

stories from scripture used in the north aisle mosaics diverge even more significantly from those of the nave and east aisle.

2. THE MOSAICS OF THE NORTH AISLE

We have been able to securely identify the subject matter of eight of the eighteen figural panels in the north aisle and propose reconstructions for three others. Moving from west to east, these panels include the four beasts of Daniel 7, a male youth leading a leashed wild animal as described in the prophetic vision in Isaiah 11, two spies returning with grapes from the Valley of Eshcol, the showbread table from the wilderness tabernacle or Jerusalem temple, three male figures with raised right arms and hands (which we identify as Daniel’s three companions—Hanania, Mishael, and Azaria—from Daniel 3), and, finally, soldiers holding shields and spears (likely from the same episode in Daniel 3). In addition, a fragment of a tabula ansata containing a Hebrew-language donor inscription is located next to the panel with soldiers.

Our description of the panels proceeds from west to east for several reasons. First, because the four panels in the west end of the aisle depicting the four beasts of Daniel 7 can be securely identified, we believe it makes sense to work from panels whose subject matter is certain to more fragmentary or no longer extant panels that require educated speculation to reconstruct their content. Second, our movement eastward corresponds to the direction in which the sequence of the four beasts of Daniel unfolds. A final advantage of beginning with these four panels is that, because they occupy both top and bottom rows, they provide a basis for understanding the arrangement of all the panels in the north aisle.

The Four Creatures of Daniel 7

The four panels at the west end of the north aisle represent a distinct and coherent group of scenes. Each of the figures in these panels is drawn from the same, brief biblical passage: the account of four monstrous creatures rising from the sea with which Daniel’s famous night vision opens in Daniel 7 (Figure 7).24 Our description of these four panels follows the textual

sequence in which the monstrous creatures appear in the vision, namely, top-to-bottom and west-to-east. We argue that this sequence fits with the textual tradition while also enabling us to reconstruct the arrangement and sequence of the panels in the north aisle more generally, especially where the mosaic has suffered extensive damage or is no longer extant.

At the center of the westernmost panel in the top row, an Aramaic inscription is partially preserved. The inscription reads הָדוֹמְרֵה יְדֹנָשֶֽׁר .

**FIGURE 7.** Left, Huqoq synagogue plan, detail of Daniel 7 panels, west end of north aisle. Right, Daniel 7 panels, Huqoq synagogue, west end of north aisle. Plan prepared by Slava Pirsky, courtesy of Jodi Magness. Photo by James Haberman, courtesy of Jodi Magness.

It is worth highlighting that this inscription is the only inscription in the Huqoq synagogue excavated thus far that uses Aramaic rather than Hebrew. Thus far, no inscriptions in Greek have been discovered. The choice of language and genre in the nonbiblical inscriptions in the Huqoq synagogue deserves sustained attention. For now, it is worth noting that, in our view, the use of Aramaic in this particular inscription was determined by the language of the reference text in Daniel 7 rather than reflecting the special local currency of Aramaic at Huqoq, a phenomenon that we do observe elsewhere in synagogues in both Palestine and Syria. On Aramaic as a distinctive vehicle for
citing Daniel 7.4 ("The first was like a lion and had eagles’ wings"); גַּלְגָּל גַּלְגָּלִים וְהַרְעֹרֵת עַל הָאָרוֹן). The verse describes the first of the four beasts of Daniel’s vision. To the right of the inscription, an animal’s tail is the only part that remains of what was apparently a winged lion. The position of the curved tail makes clear that the creature faced toward the left (west) side of the panel.

The panel beneath the winged lion depicts a bear-like creature in profile view, striding toward the left (west). The bear-like features of the animal and especially the three objects that protrude from its mouth permit it to be identified as the second creature described in Daniel 7.5: “Another beast appeared, a second one, that looked like a bear. It was raised up on one side, had three tusks (or ribs) in its mouth among its teeth and was told, ‘Arise, devour many bodies!’” (NRSV). The biblical text is itself unclear concerning the nature of the three objects (parallel curved rows of black tesserae) protruding from the creature’s mouth. The difficult Aramaic word ניִעְלִע might refer to the “ribs” of an animal of prey that the creature is devouring. Alternatively, it might refer to an anatomical attribute of the creature itself with which it will devour its victim (i.e., tusks or fangs). Based on the inscription labeling the scene with the lion-like creature (see the previous paragraph), it is likely that a similar inscription, which is not preserved, accompanied this panel as well.

Returning to the top row, the mosaic in the panel located next to (east of) the winged lion panel is not preserved; however, it presumably depicted a leopard with some of the attributes described in Daniel 7.6. This suggestion local practices of commemoration and memorialization, especially in the synagogue at Dura, see Karen B. Stern, “Memory, Postmemory, and Place in the Synagogues of Roman Syria,” Bulletin of the Institute of Classical Studies 62 (2019): 53–85, esp. 68–72.

26. Although the bottom row of the inscription is badly damaged, the reading of the inscription is not in doubt. We thank Haggai Misgav for his help in deciphering this inscription.

27. The LXX already renders the phrase into Greek as "three ribs" (τρία πλευρά). For the three objects protruding from the creature’s mouth as the ribs of the prey that the creature is devouring, see A. E. Gardner, “Decoding Daniel: The Case of Dan 7.5,” Biblica 88, no. 2 (2007): 222–33, and the earlier scholarship cited there.

is based on the subject matter of the panels that we just described and on the content of the mosaic panel located directly beneath it.

In the bottom row, below the leopard and to the right (east) of the bear-like creature, a partially preserved panel depicts a boar-like creature in profile view facing left (west). Only its front lower body, three legs with cloven hooves, and elongated snout and mouth are preserved. Despite its damaged state, the panel clearly depicts the creature described in Daniel 7:7: “After this I saw in the visions by night a fourth beast, terrifying and dreadful and exceedingly strong. It had great iron teeth and was devouring, breaking in pieces, and stamping what was left with its feet. It was different from all the beasts that preceded it, and it had ten horns” (NRSV). It is likely that an inscription, which is not preserved, also labeled this panel.

The depiction of the fourth beast in the form of a pig or, more likely, a wild boar is extremely significant. The biblical text—whether in the original Aramaic or in its various translations—nowhere likens the fourth beast to a specific animal or to a hybrid of two animals, as it does for each of the previous three. The dual identifications of the fourth beast with Rome and its depiction as a swine-like creature—either a pig (ריזח) or a wild boar (רעיריזח)—emerged within Jewish discourse only in the Roman imperial period, from the first to the fourth centuries, although the exact chronology of this process remains debated.29 The Jewish association between Rome and a swine or boar may, at least in part, have been a response to its use as one of the emblems of the Roman legion X Fretensis, which was stationed in Judaea during the conquest of Jerusalem in 70 CE and remained in the city until the late third century.30 But this identification was certainly also the product of

29. For a well-reasoned chronology of these traditions, see Misgav Har-Peled, “The Dialogical Beast: The Identification of Rome with the Pig in Early Rabbinic Literature” (PhD diss., Johns Hopkins University, 2013), esp. 230–38, who concludes that, while the identifications of Rome with Esau, the fourth beast of Daniel 7 with Rome, and Rome with a swine developed piecemeal from the late Hellenistic period on, the full equation of Rome = Esau = the fourth kingdom = a wild boar only appears for the first time in sources from the late fourth and early fifth centuries. It is worth noting that the dating of the earliest textual sources for this tradition is consistent with the dating of the Huqoq synagogue to approximately 400 CE as proposed by Magnes and her team. Compare the earlier chronology in Mireille Hadas-Lebel, Jerusalem against Rome, trans. Robyn Fréchet (Leuven: Peeters, 2006), 211–21; Hadas-Lebel, “Rome, ‘Quatrième Empire,’ et le symbole du porc,” in Hellenica et Judaica: Hommage à Valentin Nikiprowetzky, ed. André Caquot, Mireille Hadas-Lebel, and Jean Riaud (Leuven: Peeters, 1986), 297–312.

30. This influence was first suggested in Théodore Reinach, “Mon nom est Légion,” Revue des études juives 47 (1903): 172–78. For synthetic treatment of the archaeological evidence for the presence of the X Fretensis in Jerusalem and its environs up until the end of the third century, as well as for the legion’s use of the boar as one of its most distinctive emblems, see Shlomit Weksler-Bdolah,
scriptural exegesis, which drew associations between Rome and the characteristics of swine or boar that appear in the Hebrew Bible. Two passages proved especially generative in establishing the resemblance of the fourth beast to a wild boar: first, the kosher laws in Leviticus that list the pig among the unclean animals (Lev 11:7) and, second, the extended metaphor in Psalm 80 that recounts plaintively how Yahweh has permitted the wild boar (ạnhא יבש) and other creatures to ravage the “vine” that he had lovingly transplanted from Egypt to the land of Israel (Ps 80.14). The notion that the pig was the avatar of a rapacious Roman Empire, which is first attested in rabbinic sources, also found expression in the liturgical poetry of the synagogue (piyyut) from the sixth and seventh centuries. That Jewish exegetical tradition identified the fourth beast with a boar already in the late fourth century is also apparent from patristic sources of the


31. Rabbinic sources attesting this identification first appear in fifth- to sixth-century midrashic compilations from Palestine, but the specific traditions are attributed to named rabbis of the third and fourth centuries and thus may be somewhat older; see especially Bereshit Rabbah 65.1 and Leviticus Rabbah 13.5; also worth consulting are *Sifre Numbers* 316–317; Midrash on Psalms 80:6; b. Pesahim 118b. For detailed analysis of all the relevant rabbinic sources, see Har-Peled, “Dialogical Beast,” 132–238.

period. Most notably, Jerome of Stridon (d. 420) in his commentary on Daniel 7.7 notes that “the Hebrews believe that the beast which is here not named is the one spoken of in Psalms: A boar from the forest laid her waste, and a strange wild animal consumed her” (Ps 79.14, according to LXX and Vulgate, = MT 80.14). Jerome himself rejects the “Jewish” identification of the fourth beast with the boar, claiming instead that Daniel refrained from likening the fourth to a specific animal in order to indicate that the Roman Empire would destroy or subjugate all other nations and thereby come to possess the whole gamut of the most ferocious qualities of the animal world. Nonetheless, his comment provides further confirmation that the panels depicting the four beasts of Daniel 7 in the Huqoq synagogue participated in the widening diffusion among both Jews and Christians of the image of the fourth beast as a specifically Roman boar.

The historical value of the panel at Huqoq depicting the fourth beast cannot be overstated, as it preserves the earliest visual expression of this image in either Jewish or Christian contexts. More importantly, its presence on the floor of a synagogue in a rural village suggests that, by the late fourth and early fifth centuries, this interpretation of Daniel’s apocalyptic vision was familiar to Galilean Jewish communities well beyond rabbinic circles.

The presence of the four beasts of Daniel 7 in the north aisle mosaic raises general—and, indeed, far-reaching—questions regarding the religious ethos of the synagogue community at Huqoq. From an early date in the excavations at Huqoq, it has been argued that the pair of panels depicting the exploits of the biblical figure Samson that was uncovered in the east aisle in 2012–2013, only a few years after a different Samson scene was found in the synagogue in the nearby village of Khirbet Wadi Hammam, gives expression to the “messianic expectations,” “apocalyptic worldview,” and “eschatological hopes” of...
the Jewish communities of Lower Eastern Galilee during the fourth and fifth centuries.36 This line of thought builds on a venerable tradition of scholarship that identifies acute messianic or eschatological expectations in the visual programs of synagogues from Late Antiquity, ranging from the third-century frescoes in the Dura Europos synagogue to the fourth- to sixth-century mosaics of synagogues in the Galilee.37 This interpretation of Samson as a redeemer figure who “encouraged hope in the community’s imminent eschatological deliverance” might be bolstered by subsequent discoveries in the Huqoq synagogue’s north aisle of panels depicting scenes from the book of Daniel as well as an end-of-days scene from the book of Isaiah.38

We have reservations, however, regarding a messianic interpretation of the Huqoq mosaic program. In the first instance, we largely concur with the criticisms that have been leveled against programmatic readings of synagogue art, which too often flatten the complexity, intertextuality, and multivocality of a building’s visual ensemble—that is, its “copious chaos”—into a simple, clear, and unified message.39 One might rightly argue that interpreting specific panels as messianic does not necessarily require imposing a similar programmatic reading on the mosaic pavement as a whole. We agree that the rhetoric of messianism and eschatology represents an important facet of Jewish visual culture in Late Antiquity. But it is one thing to argue that certain motifs, figures, or narratives could be invested with messianic


38. The quotation is from Grey, “Redeemer to Arise from the House of Dan,” 588. For discussion of the scenes from Daniel 3 and Isaiah 11, see below.

significance and another to claim that they give expression to an acute and active form of messianic expectation or even provide evidence for a distinctive form of apocalyptic-eschatological Judaism within Galilean society.\(^{40}\) It is this latter version of the messianic interpretation of the Huqoq mosaics that we find most difficult to accept, for we must always bear in mind that rich and elaborate forms of messianic discourse could be perfectly at home within “quietist” political and religious ideologies.\(^ {41}\)

In fact, we maintain that the choice of scenes and themes in the Huqoq mosaics, including the Daniel panels, should be viewed within the context of the increasingly durable imperial structures of the so-called Theodosian age (approximately 375–450 CE) and its emergent ideology of Christian rulership. This period saw the rapid crystallization of the ideological desire and institutional capacity of both church and state to classify, manage, and, in some cases, subject to targeted acts of violence various dissident religious groups with whom they might feel themselves to be in conflict, including Jews.\(^ {42}\) While the Jewish communities of the Galilee, whether rabbinized or not, were increasingly marginalized from Roman public life in this period, they do not seem to have embraced active messianic movements or leaders for which there is virtually no evidence. Jewish culture and society in the Theodosian age should not be viewed through the lens of the heated eschatological climate of the late sixth and seventh centuries.\(^ {43}\)

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40. Considerable care must be taken with the terminology that is used to characterize these expressive forms, ideas, or social movements. We reserve the term *apocalyptic* for sources that either engage with literature in the apocalyptic genre or for motifs or figures linked to the revelation of hidden or secret knowledge. The term *eschatological* should be used when referring to the end of times or end-times scenarios. The term *messianic* is perhaps the broadest of these three, as it can refer to any text, idea, motif, person, etc. that is associated with the actions or qualities of a messianic redeemer.

41. See Vered Noam, “‘Will This One Never Be Brought Down?: Reflections of Jewish Hopes for the Downfall of the Roman Empire in Biblical Exegesis,’” in *The Future of Rome: Roman, Greek, Jewish, and Christian Visions*, ed. Jonathan J. Price and Katell Berthelot (Cambridge: Cambridge University Press, 2020), 169–88, who stresses that, despite deep continuities in Jewish messianic themes and ideas from Second Temple sources to rabbinic literature, the significance of these elements is shaped by their broader discursive contexts.


43. For the heightening of the anti-Roman rhetoric in Jewish sources from the late sixth and seventh centuries, see Ra’anan Boustan, “Immolating Emperors: Spectacles of Imperial Suffering and the Making of a Jewish Minority Culture in Late Antiquity,” *Biblical Interpretation* 17 (2009): 207–38. On the departure of the new Jewish apocalyptic writings of the late sixth and seventh
Instead, we argue that several of the Huqoq mosaics articulate a subversive counter-history that sought to integrate gentile dominion—under Egyptian, Philistine, Babylonian, Persian, Greek, and Roman rule—within a sacred history of Israelite political and military power. The Daniel 7 panels depicting the sequence of four empires may even have provided viewers with a rhetorical framework within which to place the litany of foreign nations depicted in defeat in several of the other panels at Huqoq. Together, these panels may have expressed the very real anxieties that were felt by Jewish communities in late fourth- and fifth-century Galilee. But their narratives of divinely guided resistance to foreign domination also celebrated ideals of heroism and martial valor that both reflected and promoted the crystallization—and even hardening—of Jewish communal identity that occurred precisely in this period at least in part in response to the intensifying Christianization of the “Holy Land.” The Huqoq mosaics thus appear to commemorate the heroic deeds of military figures from both the biblical and the historical past whom the rabbis of third- to fifth-century Palestine were at best ambivalent about and often overtly critical of.

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44. The gentile nations we name correspond to the following panels: the Egyptian army drowning in the Red Sea; Samson carrying the gate of Gaza and Samson and the foxes; the three youths of Daniel 3; the Elephant Mosaic; and the four beasts of Daniel 7.

45. On the addition of Egypt (as a fifth kingdom) to the four-kingdom paradigm of Daniel 7 in rabbinic literature and piyyut, see Novick, *Piyyut and Midrash*, 160–65. It is also worth suggesting that the Daniel panels in the north aisle, including the scenes from both Daniel 3 and Daniel 7, may be in direct dialogue with the specific scene depicted in the Elephant Mosaic. In this case, the symbolic resonances of the Danielic scenes may have strengthened the association of the scene in the Elephant Mosaic with the visit of Alexander the Great to Jerusalem, as suggested by Jodi Magness, or with an episode from the Hasmonean wars of liberation or conquest, which we find more plausible. The possible connections between these panels deserves fuller consideration elsewhere.

46. On the “ideology of community” that underwrote the institutional structures of the largely autonomous synagogue communities that emerged in the late fourth and early fifth centuries as reactions to Christianization, see Schwartz, *Imperialism and Jewish Society*, 275–89.

celebration of violent resistance to gentile power in these mosaics offers
scholars a valuable new lens through which to conceptualize the relationship
between synagogue communities in villages like Huqoq and Wadi Hammam
and the various forms of Jewish religious expression found in textual sources
from Late Antiquity, from rabbinic literature to synagogue liturgy and scrip-
tural recitation to apocalyptic and mystical writings in Hebrew. 48

Fragmentary Panels
The two mosaic panels located to the west of the Isaiah scene in the top row
and the two in the bottom row (a total of four panels) are extremely damaged
(Figure 1). Based on the preserved patches of mosaic, it appears that animals
and floral/vegetal objects were depicted in these panels.

Male Youth with Leashed Animal
A panel located in the center of the top row depicts a male youth leading
a wild animal, perhaps a wolf, on a leash (Figure 8). A Hebrew inscription
placed between the youth and the wild animal confirms the scene as a depic-
tion of Isaiah’s prophetic vision in Isaiah 11. The inscription reads נַטּוּרֵנוּ בּ-
שֶּׁבָּהוֹן, citing (in plene spelling) the last clause of Isaiah 11:6: “The wolf shall
live with the lamb, the leopard shall lie down with the kid, the calf and the lion
and the fatling together, and a young child shall lead them (גֵּהֹוןֶּ נַטּוּרֵנוּ בּ
)” (NRSV, slightly modified).

The youth is dressed in a white knee-length tunic with long sleeves. The
tunic is gathered at the waist by a light red belt. The tunic is embellished
with red circular orbiculi near the hem, red oval segmentae on the shoulders,
and red decorative bands on the sleeves near the wrist. On his feet, he wears
short black ankle boots. One foot is oriented toward the right, the other to
the left. His head is in three-quarter view as he turns to look at the leashed
animal on his left. He holds the leash, which overlaps his torso, in his left
hand. Although his right arm is poorly preserved, it is possible to determine
that it was raised in the air. A scrap of a black and red object appears above
the youth’s head; although it is impossible to identify this feature on its

48. On the numerous strands of Jewish cultural expression—both textual and visual—that
persisted throughout Late Antiquity and their complex modes of interaction, see Ra’anana Boustan,
“Afterword: Rabbinization and the Persistence of Diversity in Jewish Culture in Late Antiquity,” in
Diversity and Rabbinization: Jewish Texts and Societies between 400 and 1000 CE, ed. Gavin
286–99.
own, the bifurcation of the leash, which splits off to the north, suggests that there was another leashed animal above the one located to the youth’s immediate right.

Visions of harmony between discordant pairs of ordinarily antagonistic animals (predator and prey, carnivore and herbivore, wild and domesticated) from Isaiah 11.6–8 and 65.25 were given visual expression in numerous late antique floor mosaics in scenes commonly referred to as the Peaceable Kingdom.49 These scenes invariably focus on the peaceful coexistence of the animals or the transformation of carnivores into

49. For a basic overview of this theme with bibliography, see Sheila Campbell, “The Peaceful Kingdom: A Liturgical Interpretation,” in Fifth International Colloquium on Ancient Mosaics: Held at Bath, England, on September 5–12, 1987, part 2, ed. Roger Ling (Ann Arbor: Journal of Roman
herbivores. It is striking that, aside from the newly discovered example found at Huqoq, none of the other Isaiah scenes depicts the child who will guide the pairs of animals mentioned in the verse (Isa 11:6) or, for that matter, the infants who cavort near the dens of poisonous snakes (Isa 11:8). The unparalleled pictorial content of the panel in the north aisle at Huqoq works in concert with the scriptural legend to emphasize the centrality of the youth to the action of the scene. Rather than pairs of antithetical animals arrayed symmetrically around an object, often a plant or a vessel, the animals in the Huqoq panel appear to be positioned one behind the other and both in direct relation to the child, who serves as the focal point of the composition. The depiction of a child in this panel is also noteworthy when considered alongside the scenes of the three youths from Daniel 3 (see below) at the east end of the north aisle. These are the only images of children and adolescents uncovered to date in the Huqoq mosaics and might suggest that their inclusion in panels located in this area of the synagogue was intentional.50

A majority of pavements depicting scenes of the Peaceable Kingdom are in churches in Arabia and Cilicia, but there is also one associated with the synagogue at Meroth in Upper Galilee—the only other Isaianic scene uncovered thus far in a synagogue complex (Figure 9). As its iconography is very different from the Huqoq mosaic, it offers a good entry to the discussion of this group of mosaics. In the beth midrash adjacent to the synagogue at Meroth, the partially preserved mosaic, dated to the seventh century, has an intact Hebrew inscription at the top of panel that identifies the scene.51 The inscription (דָּחַאכְהֵרִיהלטוביאז) is an excerpt from Isaiah 65:25: “The wolf and the lamb shall feed together.” While most of the animals’ bodies are missing, enough is preserved to see that a wolf (left-hand side) and a lamb (right-hand side) once gazed at each other over the vessel placed between them.

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50. Hagith Sivan, Jewish Childhood in the Roman World (Cambridge: Cambridge University Press, 2018), xxiii–xxvii, 211–61, proposes multiple functions for the depiction of children in synagogue frescoes and mosaics. Generally, according to Sivan, “Placed in public, specifically in sanctuaries, these pictures aspire to connect biblical myths with contemporary beholders and biblical childhood with children viewers” (xxiii).

This compositional arrangement—confronted animals peacefully facing each other around an object—is repeated in a number of church pavements in Arabia (Figure 10). In a room on the north side of the Acropolis Church at Ma‘in (modern Jordan) (dated to 719/720 CE), a lion and zebu depicted facing each other around a tree are accompanied by a Greek inscription at the top of the panel: “And the lion will eat [straw] like the ox” (Isa 65.25 or 11.7). At nearby Madaba, a mosaic dubbed The Mosaic of the Paradise depicts a lion and zebu facing each other as both eat from a bush. There are three other pairs of facing animals in this panel; however, the animals in these pairs are identical to each other: two rams, two hares, and two geese. In the absence of an inscription, the Peaceable Kingdom is just one of a number of interpretive possibilities for this mosaic.

52. Piccirillo, Mosaics of Jordan, 200–201, identifies the inscription as Isaiah 65.25; however, the same phrase appears in Isaiah 11.7. The bodies of the animals were partially erased during an iconoclastic intervention in the building.

53. Piccirillo, Mosaics of Jordan, 128. The undated mosaic, located in the Madaba Archaeological Museum, is in situ; however, it is now isolated from its original context.


The depiction of Peaceable Kingdom scenes in the mosaics of three churches in Cilicia attests to the popularity of this theme in that region.\textsuperscript{55} At the east end of the nave in the Necropolis Church at Anemerium, the bema mosaic (mid-fifth century) depicts a leopard and kid facing each other around a tree.\textsuperscript{56} In the partially preserved Greek inscription at the top of the panel, Isaiah 11.6 has been reorganized to read: “[and the] little child will lead


\textsuperscript{56} Sheila Campbell, \textit{Mosaics of Anemurium} (Toronto: Pontifical Institute of Mediaeval Studies, 1998), 46–47. Campbell suggests that a second pair of animals was originally depicted in the missing northern half of the mosaic (47).
them, and the leopard will lie down with [the kid].”57 A similar reworking of the inscription occurs in the church at Karlik, which has the most complete version of all the known Peaceable Kingdom scenes (Figure 11).58 The mosaic (late fifth or early sixth century) is divided into three registers with an inscription of Isaiah 11:6–8 running along the top of each register. Below the inscription are pairs of animals corresponding to the text of the inscription above. The wolf and lamb and the leopard and kid appear in the top register. The lion and ox and the cow and bear are shown in the middle register. A pair of animals that is not mentioned in the biblical verse, the stag and elephant, is depicted in the bottom register. It is noteworthy that, unlike the other pairs of animals in the mosaic, the stag and the elephant are not predator and prey. In this panel, the inscription transposes the cow and bear (Isa 11:7) clause with the little child (Isa 11:6). In the Cathedral of Korykos, a partially preserved mosaic (fifth century) at the east end of the nave depicts

a lioness, a leopard, and a ram. The fragment of inscription from Isaiah 11.6 (“The leopard will lie down with the kid, and a little child will lead them.”) preserved in the mosaic identifies the subject of the mosaic.

As a group, the Peaceable Kingdom mosaics demonstrate that artistic license was often taken in the compositions of these scenes. While some are abridged, others exceed the contents of the biblical verses; however, the little child does not appear in any of the scenes. Thus, the Isaiah panel in the Huqoq synagogue is unparalleled in its depiction of the child. Moreover, the child holds a leash and therefore literally leads the wild animals. The presence of the leash suggests that a hierarchical relationship obtains between the child and the animals that is absent from the animal-only scenes.

Two Spies Return with Cluster of Grapes from Wadi Eshcol

A panel in the center of the top row of the north aisle mosaics depicts two male figures carrying a pole on their shoulders (Figure 12). A disproportionately large cluster of grapes is tied to the pole by a rope. At the top of the panel, a Hebrew inscription identifies the scene as a depiction of the episode of the spies returning with a grape cluster from the Valley of Eshcol, which is recounted in Numbers 13. The well-preserved label cites the phrase "ןַיַּעַרְתָּה בַּמָּטִים בָּאָרָם" ("on a pole between two of them") from Numbers 13.23. The left-hand spy wears a long-sleeved red tunic gathered at the waist with a red belt. The figure’s legs and feet are not preserved. His head is depicted in three-quarter view, which is consistent with the pair’s movement toward their left (right-hand side of the panel). The right-hand spy is dressed in a blue tunic with long sleeves. He raises his left arm to grasp the end of the pole in his left hand. The rest of the figure is not preserved.


While scenes of grape harvests and winemaking abound in late antique art, depictions of the two spies carrying grapes are relatively rare. The iconography of the Two Spies scene broadly corresponds to the extensive corpus of vintage scenes. Most of these scenes are nonnarrative in character and instead embody concepts of abundance and good fortune that made them appealing for use across domestic, civic, and religious contexts.62 In certain settings, grapevine and vineyard scenes have acquired significance beyond their generic

overtones of bounty, thereby underscoring the multivalent nature of this imagery. For example, the frequent appearance of grape harvests and winemaking in the late antique relief sculptures of synagogues and mosaic pavements of churches indicate that such scenes served as symbolic expressions of communal flourishing and solidarity. This social function corresponds to the numerous allusions in Jewish and Christian scriptures to the people of God as vines and vineyards (e.g., Ps 80.8–9; Isa 5.7; John 15.1–5).65

Thus, while the oversized proportions of the grapes in the various depictions of the Two Spies scenes in both Jewish and Christian contexts evoke the theme of abundance, these scenes are not generic expressions of prosperity. Rather, they invoke a specific place, the Promised Land, which was laden with historical and spiritual significance for late antique Jews and Christians, who viewed themselves as the successors of the Israelites. The return of the spies with grapes produced in the Promised Land provided proof of God’s


64. The synagogue at Chorazim in Galilee has sculptural reliefs depicting vintage scenes; see Natalie May, “The Décor of the Korazim Synagogue Reliefs” (Hebrew), in The Synagogue of Korazim: The 1962–64, 1980–87 Excavations, ed. Ze’ev Yeivin (Jerusalem: Israel Antiquities Authority, 2000), 100–117 (English summary, 52–53). The examples of vintage scenes in floor mosaics of churches in Palestine and Arabia are numerous. Selected examples include Church of Al-Khadir, Madaba (Piccirillo, Mosaics of Jordan, 129–31); Church of S.S. Lot and Procopius, Khirbet el-Mukhawayat (Piccirillo, Mosaics of Jordan, 153; 164–65); Church of Deacon Thomas, ‘Ayun Musa Valley (Piccirillo, Mosaics of Jordan, 180–81; 187); Church of St. Stephen, Umm al-Rasas (Piccirillo, Mosaics of Jordan, 238–39); Chapel of Elias, Maria, and Soreg, Gerasa (Piccirillo, Mosaics of Jordan, 296).


redemptive power; moreover, after the hardships of the Sinai desert wilderness such extraordinary abundance would have evoked the Garden of Eden (stressing here the paradiisical quality of the Promised Land). Accordingly, these scenes not only illustrate biblical narrative but also symbolize restoration.

The Huqoq mosaic stands apart from other representations of the Two Spies scene as the only example discovered to date decorating a religious building. The other examples—none precisely dated but all late antique—occur on objects intended for individual or private use. These scenes are remarkably consistent in their compositions, even if they differ in the details of pose, clothing, and facial hair.

The Two Spies scene appears on the side of the Companions of St. Ursula Sarcophagus, now in the crypt of the Abbey of St. Victor, Marseilles (Figure 13). On the sarcophagus, which contains scenes from the Old Testament and New Testament, the Two Spies scene is located next to a depiction of the Miracle at Cana, in which Jesus transformed water into wine. The spies carry on their shoulders a pole from which hangs a huge grape cluster. While the right-hand spy on the sarcophagus is similar in pose to the right-hand spy in the Huqoq panel, the left-hand spy is rendered in profile rather than frontally.

A small fragment of a relief found in Carthage, likely from a sarcophagus, depicts the Two Spies.\(^68\) While the scene is incompletely preserved, the subject matter is unmistakable due to the presence of the right-hand spy who supports on his shoulder the pole and the enormous grape cluster hanging from it. In this version of the scene, the right-hand spy, rendered in three-quarter view, turns his head to look back at his companion (now missing).

The two spies are the subject of a small relief discovered near Hebron (Figure 14).\(^69\) The scene conforms to the same basic formula used in the other compositions depicting this episode. There are, however, a few noteworthy details that distinguish it: the pole suspended between the two spies bends slightly under the weight of the massive grape cluster, the spies’ poses indicate the effort required to carry their heavy load, and the right-hand spy appears to be carrying an object (unidentifiable) in his left hand.\(^70\)

The bottom of a gilded glass cup from a Roman catacomb, now in the Oliveriano Archaeological Museum in Pesaro (Italy), depicts the two spies dressed in togas (Figure 15). The spies gaze at each other over the large grape cluster suspended between them from the pole supported on their shoulders.\(^71\) A scene that is nearly identical to the gilded glass cup appears

\(^70\). Vincent, “La grappe,” 600.
\(^71\). Antonio Brancati, Origine e sviluppo del Museo oliveriano di Pesaro (Venice: Marsilio Editore, 1995), 8; fig. 11.
in a Coptic textile, known as the Elias Curtain, now in the collection of the Abegg-Stiftung Museum (Riggisberg, Switzerland). Finally, the scene appears on a number of Roman terracotta oil lamps. This body of comparative evidence, while limited in scope and diffuse in provenance, establishes that the Two Spies panel at Huqoq conforms to a considerable degree to the broadly shared iconographic tradition for this biblical scene, especially in its familiar emphasis on the oversized proportions of the grapes.

At the same time, the Two Spies panel at Huqoq departs in significant ways from exegetical or narrative treatment that this episode typically receives in the Jewish textual tradition. This mismatch is intriguing because several of the other biblical scenes at Huqoq have striking affinities to the treatment of these narratives within the midrashic compilations of Late Antiquity. Particularly noteworthy are the panels at Huqoq that depict the fourth creature of Daniel 7 as a wild boar (discussed above), Samson as a giant, and Jonah the


73. Fernand Cabrol and Henri Leclerq, Dictionnaire d’archéologie chrétienne et de liturgie, vol. 1, pt. 3 (Paris: Letouzy et Ané, 1914), cols. 169–71; Oskar Wulff, Alchchristliche und mittelalterliche byzantinische und italienische Bildwerke, vol. 1 (Berlin: Georg Reimer, 1909–11), 249, no. 1252; plate 61. We would like to thank Jocelyn Burney for calling the Wulff book to our attention.
Prophet as being swallowed by a series of three fish.74 This pattern of correspondence between visual and textual tradition does not, however, hold for the Two Spies panel. To be sure, some early Jewish sources—from Philo of Alexandria in the first century CE to the rabbis of Late Antiquity—regularly emphasize the gigantic size and immense weight of the grape cluster from the Valley of Eshcol, but these sources multiply the number of spies involved in carrying the grapes and the number of poles used to transport the cluster.75

For example, the late antique or early medieval midrashic collection known as Pesiqta Rabbati contains a teaching that modifies the language of the biblical account in Numbers 13 before commenting on the verse:

_Eshcol, and there they cut down a branch with a single cluster of grapes—it had to be borne on a carrying frame which was made up of two ordinary frames [to give it sufficient length] and two more frames [under these to give them sufficient strength] (Num 13:23). Sixteen men, it is said, were needed to carry this branch with its single cluster of grapes; they carried it in the special way workers do, that is, the sixteen men were grouped in four gangs._76

For the authors of this midrashic tradition, it was important to stress that the size and weight of the cluster necessitated a more elaborate mechanism than a single carrying pole. The number 16 in this source is rather more hyperbolic than the numbers given in the other rabbinic traditions, which generally limit the number of carriers to no more than 12 in keeping with the number of the spies. Like the passage in Pesiqta Rabbati, these rabbinic sources underscore


75. See, for example, Philo, _De vita Mosis_ 1.220–231; _bSotah_ 8.6; _ySotah_ 7.5 (21d); _Tanhumah Shelah_ 8–9; _Tanhumah Baber Shelah_ 15–16; _Pesiqta Rabbati_ 27, §1; _Numbers Rabba_ 16.14; _bSotah_ 3.4a. Compare also Philo, _De mutatione_ 2.24–227, _De somniis_ 2.169–171; Josephus, _Antiquitates Iudaicae_ 3.302–305. On the treatment of the episode of the spies in Philo, see Louis H. Feldman, “Philo’s Version of the Biblical Episode of the Spies,” _Hebrew Union College Annual_ 73 (2002): 29–48. To our knowledge, there is no recent scholarly study dedicated specifically to the theme of the grape cluster from Eshcol in ancient Jewish visual and literary culture in general or in rabbinic literature in particular.

that two or more poles were used to transport the cluster, often also envisioning at least two men holding each end of the poles. 77

We would suggest that the basic symbolic meaning of the scene of the spies carrying the grape cluster differed fundamentally between late antique visual culture and rabbinic literature. Whereas the visual image seems to have evoked the abundance of the Promised Land, rabbinic sources connect the episode to the themes of slander and betrayal, which are central to the biblical account. Within the rabbinic tradition, the enormous size of the cluster not

77. See especially ySotah 7.5 (21d); Tanhuma Shelah 8–9; Tanhuma Baber Shelah 15–16; Numbers Rabbah 16.14; bSotah 3.4a. The famous medieval French exegete Rashi (1040–1105 CE) synthesizes this broad strain of interpretative tradition in his biblical commentary in a gloss on Numbers 13.23: “It had to be borne on a carrying frame by two of them. If it has be carried on a frame, don’t I already know that it needs to be carried by two people? What the verse is saying is, ‘it had be borne on a carrying frame—on two frames!’ It took ten of them to bring back this fruit—two on each pole of each frame, making eight; one carried a pomegranate; and one carried a fig. Joshua and Caleb carried nothing, since the others’ whole point was to show that the fruit was so bizarrely huge that the inhabitants must be huge also” (translation from Michael Carasik, ed. and trans., Numbers: The Rubin JPS Midras’ot Gedolot [Philadelphia: Jewish Publication Society, 2011], 94–95).
only led those who labored under its weight to lose heart but also provided tangible proof to the Israelites of the alarming stature of the giants who inhabited the land of Canaan. The earliest extant image that reflects this distinctive rabbinic tradition of the cluster carried on multiple poles, each held by a pair of spies, appears in a Jewish woodcut map produced in Mantua circa 1560, which depicts the Exodus and the wanderings of the Israelites to the Promised Land (Figure 16). The Two Spies panel at Huqoq could not be further from this midrashic tradition in its presentation of the episode.

Showbread Table

A partially preserved panel located in the top row in the eastern half of the aisle depicts the showbread table, identified by an inscription, alongside other implements of the sacrificial cult of Yahweh (Figure 17). At the center of the panel stands the table flanked on the left-hand side by an oval object, which would have originally been part of a pair of cymbals. Near the bottom right-hand side of the cymbal is a tiny segment of rope or chain connecting it to the second (nonextant) cymbal. On the right-hand side of the table is a slender pitcher, which, like the table and cymbal, might also have carried cultic associations, evoking the vessels containing oil or wine that were used in the Jerusalem temple.

While the showbread table and other cultic items are mainstays of mosaic floors in late antique Jewish and Samaritan synagogues, their iconographic context at Huqoq is distinctive. In other synagogues, most notably the Jewish synagogue at Sepphoris and the Samaritan synagogue at el-Khirbe, the showbread table appears within an elaborate depiction of cultic elements, especially the architectural façade of the Temple as well as other cultic utensils, altars, various animals, grain, oil, and wine offerings, and even priestly personnel. At Huqoq, the Showbread Table panel is the only cultic or sacrificial scene preserved from the wider program of the north aisle, which is occupied


by a range of biblical episodes that are not otherwise drawn directly from the sphere of the sacrificial cult.

In the upper left-hand corner of the panel, a partially preserved Hebrew inscription reads either רוהטןחלש or רוהטהןחלשה. The label appears to cite a portion of the phrase הלע השנחלוטך רוהא ("on the pure table") from Leviticus 24.6. The phrase “pure table” likely refers to the “pure gold” with

80. The overdot on the resh indicates that, while six tesserae of the ג are preserved (of a likely nine original tesserae), the letter is badly damaged. The six extant tesserae of the final letter are highly consistent with the letter resh but are highly inconsistent with the form of a final mem (ם), with which both the words הלע and וסנה conclude.
which the table is overlaid (cf. Exod 25.24, 37.11), but it is distinctive to the Holiness Code (Lev 17–26). The label thus reflects the nomenclature for the showbread table employed in this section of Leviticus, rather than other, more common phrases found elsewhere in the Hebrew Bible.81

The top of the table is rendered in tilted perspective to provide a clearer view of the items on the tabletop. The left-hand side of the tabletop is not preserved, while the right-hand side holds what appears to be six round loaves of bread. If, as seems quite likely, a second stack of six loaves sat on the left-hand side, the requisite number of twelve loaves would have been placed on the showbread table (e.g., Lev 24.5–6). A blue tablecloth or a covering for the bread appears to be raised to reveal the loaves. According to Numbers 4.7–8, the showbread table was to be covered with a blue tablecloth and the bread on the table along with the vessels were to be covered with a red cloth.

The Huqoq table conforms to the depiction of the showbread table in late antique Jewish art, not with its description in the Hebrew Bible or its representation in late Second Temple period art. At the same time, isolated elements of the Huqoq panel correspond to aspects of descriptions of the table preserved in Jewish textual tradition, both within the Hebrew Bible and in sources from the centuries following the destruction of the Jerusalem temple in 70 CE.

The design of the showbread table is set out, either prescriptively or descriptively, several times in the Pentateuch.82 The discrepancies between the text and the Huqoq table are evident from the detailed prescriptions for the design of the table in Exodus 25.23–28 (NRSV):

You shall make a table of acacia wood, two cubits long, one cubit wide, and a cubit and a half high. You shall overlay it with pure gold, and make a molding of gold around it. You shall make around it a rim of a handbreadth wide, and a molding of gold around the rim. You shall make for it four rings of gold, and fasten the rings to the four corners at its four

81. Compare, for example, ולַעֲשֶׂהָּ לַעֲשֶׂים at Exodus 25.30 and לַעֲשֶׂהָּ at Numbers 4.7.

82. The most detailed descriptions in the Pentateuch of the showbread and its appurtenances, as prepared for and used in the wilderness tabernacle, appear at Exodus 25.23–30, 37.10–16; Leviticus 24.5–9; and Numbers 4.7–8; see also the descriptions of the showbread table in the Jerusalem Temple at 1 Kings 7.48; and 2 Chronicles 23.11 and 29.18. On the showbread table within the context of biblical descriptions of the sacrificial cult, see the classic study of Menahem Haran, Temples and Temple Service in Ancient Israel: An Inquiry into the Character of Cult Phenomena and the Historical Setting of the Priestly School (Oxford: Clarendon Press, 1978), esp. 156–57, 216–24.
legs. The rings that hold the poles used for carrying the table shall be close to the rim. You shall make the poles of acacia wood, and overlay them with gold, and the table shall be carried with these.

The sole correspondence between the Huqoq table and the biblical instructions is its wooden construction. From the description, we know that the table should have rings fastened to its four corners and, therefore, that it would have been square or rectangular in shape, not round like the Huqoq table. Moreover, according to the description in Leviticus 24, the twelve loaves of bread would seem to have been laid out in two rows with six loaves in each row (ןְָכֶ֑רֲﬠַמַּֽהשֵׁ֣שׁתוֹ֖כָרֲﬠַֽמםִיַ֥תְּשׁ [Lev 24.6]) rather than stacked in two piles of six loaves each, as in the Huqoq panel.83

The showbread table was among the most widely recognized and symbolically potent of the cultic vessels from the Jerusalem temple.84 The few surviving representations of the showbread table in late Second Temple period art are rectangular in shape.85 The earliest example appears on the obverse of a bronze coin, a prutah, struck in 40/39 BCE during the reign of the Hasmonean king Mattathias Antigonus (Figure 18).86 The image shows

83. The biblical locution, however, is ultimately ambiguous. It is worth noting that in rabbinic sources the loaves of the showbread are generally said to have been arranged on the table in two stacks or piles of six loaves each, as at Huqoq, rather than laid out in rows; see, for example, mMenahot 11.5; tMenahot 11.14; bMenahot 94b, 96a; but cf. Josephus, Antiquities 3.142, 255. For brief discussion of the visual and textual sources for the arrangement of the loaves, see Zeev Weiss, “Set the Shewbread on the Table Before Me Always’ (Exodus 25:30): Artistic Representations of the Showbread Table in Early Jewish and Christian Art,” in The Archaeology of Difference: Gender, Ethnicity, and the ‘Other’ in Antiquity: Studies in Honor of Eric M. Meyers, ed. Douglas Edwards and C. Thomas McCollough (Boston: American Schools of Oriental Research, 2007), 381–90, esp. 386–87; Ursula Schubert, “Die rabinische Vorstellung vom Schaubrotstisch und die Bibel von S. Isidoro de Leon, a.d. 960 (Real Colegíata, cod. 2, fol. 501),” Artibus et Historiae 9.17 (1988): 83–88. With the discovery of the Huqoq panel as well as Steven Fine’s forthcoming research on the history of Samaritan depictions of the showbread table, this topic deserves fresh attention.

84. Rachel Hachlili, ”Why Did the Menorah and Not the Showbread Table Evolve into the Most Important Symbol of Judaism?,” in Jewish Art in Its Late Antique Context, ed. Uzi Leibner and Catherine Hezser (Tübingen: Mohr Siebeck, 2016), 189–211, esp. 194–95.


two stacks of loaves (six per stack) on a rectangular, four-legged table. A rectangular showbread table is among the cultic implements incised in plaster graffito uncovered in the excavation of a first-century CE mansion in Jerusalem’s Jewish Quarter. The showbread table appears to the right of the menorah and below the temple altar in the plaster fragment. In this version, the table is depicted as a rectangular box supported on small legs. The most distinctive attributes of the table are its square raised corners. The Spoils of Jerusalem relief on the Arch of Titus (ca. 81 CE) in Rome contains the best known representation of cultic implements from the second Jerusalem temple. The rectangular showbread table depicted in the relief stands on legs that terminate in claw feet. Similarly, the Huqoq table legs end in claw feet. During the Bar Kokhba Revolt of the second century CE, Jewish images struck over Roman coins feature the showbread table placed between the inner columns of the Jerusalem temple’s tetrastyle façade. These coins present a different view of the table by depicting the short side


88. On the form of the showbread table in the spoils panel of the arch, see Michael Pfanner, Der Titusbogen (Mainz: Ph. von Zabern, 1983), 50–53, figs. 34 and 35; also Leon Yarden, The Spoils of Jerusalem on the Arch of Titus: A Re-Investigation (Stockholm: Svenska Institutet i Rom, 1991), 71–92.

89. Hachlili, Menorah, 8, figs. 1.3, 1.5

of the rectangular structure rather than the long side that appears in the previously discussed examples.91

Images of the showbread table in late antique art show that iconographical conventions shifted from a rectangular structure with four legs to a round structure with three legs, similar to the example from Huqoq.92 The closest parallels to the Huqoq showbread table are the round versions that appear in the synagogue frescoes at Dura Europos and in the floor mosaics at Sepphoris and el-Khirbe. The table identified as the showbread table in the third-century Dura frescoes appears below the menorah in the Encampment of the Israelites / Miraculous Well panel located in the middle register of the synagogue’s west wall.93 The small round table is gold in color and is supported on three legs that terminate in claw feet.94 The table’s top is empty, without any loaves of bread or other cultic implements. Aside from their circular shape, the Huqoq and Dura tables (if the Durene table is, in fact, a showbread table) have little in common.


92. There is no scholarly consensus concerning the reason for the change in the shape of the table. Hachlili, Menorah, 12, suggests that the late antique examples imitate contemporary furniture. Rina Talgam, “Similarities and Differences between Synagogue and Church Mosaics in Palestine during the Byzantine and Umayyad Periods,” in From Dura Europos to Sepphoris: Studies in Jewish Art and Society in Late Antiquity, ed. Lee I. Levine and Ze’ev Weiss (Portsmouth, RI: Journal of Roman Archaeology, 2000), 104, proposes that the change in depictions of the showbread table between the square versions in the Second Temple period and the round versions in Late Antiquity was an effort to distinguish the showbread table from the rectangular altars erected in church sanctuaries. Weiss, “‘Set the Shewbread on the Table Before Me Always’” 386–87, maintains that the shape of the showbread table in the Sepphoris synagogue was not intended to “precisely describe its actual appearance in the Tabernacle or Temple” but rather to symbolize it.


94. The identification of this object as the showbread table is not unanimous. Carl H. Kraeling, in The Synagogue: The Excavations at Dura Europos, Final Report 8, pt. 1 (New Haven: Yale University Press, 1956), 119, identified it as the showbread table. Hachlili, Menorah, 12, fig. 1.11, likewise identifies it as the showbread table. Weitzmann, Frescoes of the Dura Synagogue, 67, suggests that it is the incense altar.
The showbread table depicted in the mosaic pavement of the synagogue at Sepphoris bears a closer resemblance to the one at Huqoq (Figure 19). The Sepphoris table is round, supported on three legs, and covered by a cloth. The fringed tablecloth is adorned with four circles, each embellished with cross-hatching. Like the Huqoq example, the Sepphoris table is rendered in tilted perspective to provide a clear view of the loaves on the tabletop. But unlike the Huqoq loaves, which are arranged in two stacks, the Sepphoris loaves are placed individually in three rows across the tabletop. Two censers appear

above the showbread table in the Sepphoris panel. The Sepphoris showbread table is part of a series of mosaic panels located between the zodiac cycle and the bema that are related to the ritual offerings made in the Tabernacle and the Jerusalem temple.96 The Huqoq panel incorporates imagery found in some of the other Sepphoris panels, namely the pair of cymbals located below the basket of first fruits in the panel adjacent to the showbread table. Extensive damage to the panels located in the row below the showbread panel at Huqoq makes it impossible to determine if there were once additional scenes connected with the Tabernacle and temple in the north aisle.

The floor mosaic in the Samaritan synagogue at el-Khirbe near Sebaste contains a panel depicting the showbread table amid other cultic imagery associated with the Tabernacle (Figure 20).97 Similar to the Huqoq showbread table, el-Khirbe’s round three-legged table is constructed of wood. Between the legs of the table, wooden slats cross to form large Xs, a simplified version of the lattice pattern used in the Huqoq showbread table. The inlaid

96. For a review of the various interpretations of these panels in the context of the overall mosaic program, see Talgam, Mosaics of Faith, 282–83. Talgam also offers her own interpretation (283–93).

gemstones on the legs and rim of the el-Khirbe table give it a lavish appearance. The table holds two loaves of bread and the vessels described in Exodus 25:29–30. The space between the showbread table and the menorah in the el-Khirbe panel contains an incense shovel and the top part of a jug (the rest of the object is missing) that has been identified as “possibly an oil jug.”

Significantly, the Huqoq showbread panel depicts a jug in precisely the same spot as the el-Khirbe mosaic. This shared iconography may reflect the close pairing in the biblical text of the showbread table with jugs (תְּקֹוֶת, sing. הָׂשָק) that were used for libations (e.g., Exod 25:29, 37:16; Num 4:7).

The showbread table panel at Huqoq has certain affinities with those in the Sepphoris and el-Khirbe synagogues, including their shapes, elements of construction, and the objects placed on the tabletop, while differing in other details. Moreover, the Huqoq showbread table panel includes ritual objects—the cymbals and the oil jug—that appear in the mosaics at Sepphoris and el-Khirbe, suggesting that the visual vocabulary allowed for a high degree of flexibility in the arrangement of these scenes.

The Three Companions of Daniel

Similar to the four panels at the west end of the north aisle, the four panels located at the east end of the aisle appear to form a group that together depicts a unified biblical passage, specifically, another episode from the book of Daniel. The panel located in the top row near the east end of the north aisle contains two standing male figures with raised right arms and hands (Figure 21). To the right-hand side of the middle figure there was originally another (third) standing figure whose raised right arm and hand are preserved. All three figures point directly upward with the index fingers of their right hands. The number of youths, their Persian dress, and their gestures suggest that the scene depicts Hanania, Mishael, and Azaria, the three young companions of the Judaean seer Daniel, who defy the order from the Babylonian king Nebuchadnezzar to worship a gigantic golden statue (Dan

98. Talgam, Mosais of Faith, 324.
99. Talgam, Mosais of Faith, 324.
100. On the functions of the “libation jugs” within the sacrificial cult, see Haran, Temples and Temple Service, 156, 216–17.
101. The raised hands of the youths with index fingers pointing upward are similar to the forceful gesture made by the high priest in the Elephant Mosaic located in the east aisle of the Huqoq synagogue. We thank Ivri Bunis for drawing our attention to the use of the same gesture in Islam as a symbol for the Oneness of God.
3.1–18) and subsequently survive the fiery furnace to which they are consigned (Dan 3.19–30).\textsuperscript{102}

The panel might depict the three companions of Daniel inside the fiery furnace, a scene that has many parallels in Jewish inscriptional and textual sources and in early Christian art, including a late fifth- or early sixth-century pavement in the church at Ya’amun in northern Jordan, the only other example of this scene in a floor mosaic (Figure 22).\textsuperscript{103} Nevertheless, we argue

\textsuperscript{102} On the narrative in Daniel 3, see Collins, Daniel, 176–94.

\textsuperscript{103} Most notably, the names Hanania, Mishael, and Azariah appear at the end of the list of human and Israelite ancestors (which is interposed by a list of the zodiac signs and the names of the
below that the absence of several key features in the Huqoq panel militates against identifying the scene as showing the three youths inside the furnace.

The episode from Daniel 3 depicted most frequently in art is the three companions cast into a furnace for their obstinate refusal to commit what

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they viewed as an act of idolatry. The earliest examples of the scene, which date from the late third to the beginning of the fourth century, feature the companions in a variety of poses engulfed by flames. Initially, the scene in the furnace served as a synecdochal visual formulation that invoked the entire narrative of Daniel. In keeping with the burgeoning narrative trend in fourth-century art, depictions of Daniel’s companions begin to incorporate additional details such as a rectangular brick furnace and servants who tend to the fire. In some cases, the interest in narrative also led to an expansion.

104. For examples in a variety of media, see Spier, Picturing the Bible, cat. 5A–B, 175–76 (catacomb painting); cat. 13, 184–85 (glass); cat. 42, 210 (sarcophagus); cat. 77, 262–63 (silver reliquary).


106. Hourihane, “De Camino Ignis,” 63–64. There are many examples in a wide range of media. Selected examples of painting and mosaic include orant youths in a rectangular furnace flanked by servants who feed the fire in Cubiculum A, Via Latina Catacomb, Rome, ca. 320 (Antonio Ferrua, The Unknown Catacomb: A Unique Discovery of Early Christian Art, trans. Iain Inglis [New Lanark: Geddes and Grosset, 1991], 151–52, fig. 144); orant youths with an angel or man in a rectangular furnace with a servant stoking the fire in the Exodus Chapel in the Necropolis of el-Bagawāt, Egypt, mid-fourth century (Ahmed Fakhry, The Necropolis of el-Bagawāt in Kharga Oasis [Cairo: Government Press, 1951], 58–59, fig. 42 and plate 17); and three orant youths with a fourth figure in a rectangular furnace in the middle register of the dome mosaic, Mausoleum and Villa of Centcelles, Tarragona, mid-fourth century (Gillian Mackie, Early Christian Chapels in the West: Decoration, Functions, and Patronage [Toronto: University of Toronto Press, 2003], 154–56).

Selected examples of relief sculpture: sarcophagus lid with three orant youths and a bearded man in a rectangular brick furnace, Rome, early fourth century, Capitoline Museum (Spier, Picturing the Bible, cat. 42); sarcophagus lid with three orant youths in a rectangular furnace with a fourth figure to the right-hand side of the furnace alongside a crouching servant stoking the fire, Rome, early fourth century, Vatican Museo Pio Cristiano (Jensen, Understanding Early Christian Art, 80–81, fig. 24). Selected examples of metalwork: three youths in non-orant poses flank a fourth figure without the presence of flames or furnace, San Nazaro silver reliquary, Milan, fourth century, Milan Diocesan Museum (Ruth Leader-Newby, Silver and Society in Late Antiquity [Aldershot: Ashgate, 2004], 104–5); three orant youths in a rectangular furnace that is being tended by a servant, Capsella di Brivio, silver ovoid casket found in northern Italy, fifth century, Louvre Museum (Galit Noga-Banai, Trophies of the Martyrs: An Art Historical Study of Early Christian Silver Reliquaries [Oxford: Oxford...
of the repertoire of imagery associated with the Danielic story to include depictions of the youths’ defiance of Nebuchadnezzar’s order to worship his golden statue.107 It is notable that neither the flames nor the furnace is represented in the Huqoq panel depicting Daniel’s companions. Moreover, the distinctive hand gestures made by the youths in the Huqoq panel—one hand pointing down and one up—may also suggest that the figures are gesturing toward the idolatrous image, as they do in examples of this scene carved on several fourth-century Christian sarcophagi. The absence of flames or furnace and the youths’ hand gestures suggest that the scene should be identified as the refusal of the three youths to worship the idol.

The relief sculpture on the late fourth-century Sarcophagus of Stilicho typifies the general composition of the refusal-to-worship scenes (Figure 23).108 The statue is rendered not as the sixty cubit high golden colossus described in Dan 3.1 but as a Roman imperial portrait bust set on a column pedestal. In the sarcophagi, the sculpture and pedestal generally form the axis around which the scene revolves. On one side of the pedestal, Nebuchadnezzar is depicted, either seated or standing, and usually gestures toward the statue to signal his command to worship it.109


109. While Nebuchadnezzar is depicted standing on the Sarcophagus of Stilicho, he is often shown seated. See, for example, the sarcophagus lid from the San Sebastiano catacombs, Rome, early fourth century (Finney, Invisible God, 83); sarcophagus lid from the Vatican cemetery, late fourth
king is often accompanied by soldiers wearing Roman military dress and holding shields, as depicted on the Sarcophagus of Stilicho. On the other side of the pedestal, the three youths make emphatic gestures that communicate their refusal to follow the king’s order. While the refusal-to-worship scenes adhere to the same basic compositional formula, they differ in their details. Most notably, the presence and number of soldiers as well as the gestures and poses of the youths vary considerably from work to work, as demonstrated by a comparison of the Sarcophagus of Stilicho with the sarcophagi of Adelphia (Figure 24), the Chaste Suzanne, and Flavius Julius Catervius and Septimia Severina.\textsuperscript{110}

Based on these parallels, we suggest that the Huqoq panel depicting the three companions of Daniel comprised half of a refusal-to-worship scene.

which unfolded horizontally across the two easternmost panels in the top row of the north aisle (Figure 25). The mosaic in the easternmost panel (adjacent to the one containing the three youths making emphatic gestures) is not preserved. If we are correct, the missing mosaic in the easternmost panel originally depicted Nebuchadnezzar, either seated or standing, gesturing toward a statue, most likely also a portrait bust on a pedestal.

Our reconstruction of this pair of panels in the top row is supported by the remains of the two poorly preserved panels immediately beneath them. At the top of the panel located directly below the three companions refusing to worship, a fragment of mosaic is preserved that contains what appears to be part of a Phrygian hat identical to the one worn by the middle of the three youths in the refusal panel in the top row. Moreover, the panel in the bottom row also preserves the base of a rectilinear structure just inside its lower border (Figure 25). These fragments, one might reasonably speculate, belong to a scene depicting the three youths in the rectangular brick furnace, an episode that follows the three youths’ defiance of Nebuchadnezzar’s order. ¹¹¹

Similar to the refusal to worship scene spread horizontally across the two panels in the top row, it seems likely that the pair of panels in the bottom row likewise depicted a single episode from Daniel 3. The partially preserved panel located in the bottom row at the eastern end of the north aisle depicts three

¹¹¹. For a well-preserved example of the rectangular brick furnace, see the Christian sarcophagus lid fragment (first half of the fourth century) found near the Basilica of San Sebastiano that depicts Noah in the ark next to the scene of the three companions of Daniel in the fiery furnace, Vatican Museo Pio Cristiano, inv. 31471: www.catacombsociety.org/pio-cristiano-vatican-museums-early-christian-sarcophagus-collection/ngallery/image/20877.
soldiers wearing Roman military dress and holding shields and spears. The middle soldier’s right arm and hand are extended, overlapping the blue shield of the left-hand soldier, as he gestures toward something to his right. In our view, the middle soldier’s gesture draws attention to the three youths in the furnace in the adjacent panel, thereby underscoring the lateral relationship between the two panels. The middle soldier may be Nebuchadnezzar, who is often depicted in the military dress of a late Roman emperor on Christian sarcophagi. For example, the soldiers in the scene at the end of the sarcophagus of Flavius Julius Catervius and Septimia Severina bear a striking resemblance to
those in the Huqoq panel: the Babylonian king, flanked by two armed soldiers, makes the same gesture as the middle soldier in the mosaic (Figure 26). 112

Our reconstruction of a narrative cycle based on Daniel 3 in the panels at the east end of the north aisle has parallels in Christian sarcophagi. The sarcophagus cycles likewise revolve around the defiance and consignment to the furnace episodes, which, as previously noted, can vary in their details (Figure 27). 113 Examples of such cycles include the sarcophagus lid fragment (ca. 300–332) from the catacombs of Domitilla in Rome and the left-hand side of the lid of the now lost sarcophagus (late fourth century) from the Vatican cemetery. 114


113. In addition to appearing together, the defiance and furnace episodes can also appear individually as discussed above.

114. For the Domitilla sarcophagus fragment, see Deichmann, Bovini, Brandenburg, et al., Repertorium, 1:692; also Josef Wilpert, I sarcofagi cristiani antichi (Rome: Pontificio Istituto di
If this reconstruction is correct, there was a symmetrical arrangement of scenes from the book of Daniel in the east and west ends of the aisle. There are, however, certain differences of composition between the two groups of four panels. At the west end of the aisle, each of the four beasts of Daniel 7 is placed in a separate panel. The arrangement of the panels from top to bottom and west to east follows the textual account. The narrative of Daniel 3 in the east end also unfolds from top to bottom, but its two sequential scenes—the refusal of the youths to worship and their consignment to the furnace—are composed of a pair of panels that complement and complete each other. This subtle variation whereby scenes stretch horizontally across two panels does not detract, however, from the overall effect generated by bookending the space of the north aisle with two balanced groups of panels drawn from the same biblical book. As we have noted, the central theme of Daniel—negotiation with and resistance to imperial power—resonates with the emphasis on violent confrontation with gentile forces in the nave and east aisle mosaics. Moreover, with the depiction of the fourth beast of Daniel 7 as a wild boar, the north aisle suggestively extends the paradigmatic biblical narratives of conflict with Babylon and Greece into the Roman present of the Huqoq community.

Tabula Ansata

A fragment of a Hebrew inscription in a tabula ansata is preserved at the east end of the north aisle. The tabula ansata, which would have been approximately 1.5 m in length, ran alongside the top and bottom rows of superposed

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Archeologia Cristiana, 1932, I:23, plate 8.1. The Vatican sarcophagus is known from a 17th-century engraving by Antonio Bosio, Roma sotterranea, 63; see also Deichmann, Bovini, Brandenburg, et al., Repertorium, I:28.
panels (Figure 28). The inscription is oriented toward viewers standing with their backs against the east wall of the aisle; in other words, each line began at the northern edge of the tabula ansata and ended at its southern edge. Only the very left-hand (southern) edge of the inscription is preserved; however, it is clear that the tabula ansata would have run alongside both rows of panels. Like *tabulae ansatae* in mosaics more generally, this example was “integrated seamlessly into the overall programme” of the north aisle. The legible portions of the inscription read:

115. The preserved fragment of the tabula ansata measures 39.7 × 35 cm. We estimate that the original size of the tabula ansata was approximately 40 cm × 1.5 m. The tabula ansata was enclosed by the same simple frame used for all the panels in the north aisle. The length of the tabula ansata would have been equally divided between the top and bottom rows of panels.

116. The phrase is from Sean V. Leatherbury, “Framing Late Antique Texts as Monuments: The *Tabula Ansata* between Sculpture and Mosaic,” in *The Materiality of Text—Placement, Perception,*
The inscription, which employs dedicatory language familiar from other late antique synagogues in Palestine, honors donors who contributed to the synagogue. One of the donors seems to have carried the common man’s name Naḥum or Tanḥum.

3. THE NORTH AISLE MOSAICS AND EMERGING FORMS OF BIBLICAL NARRATION IN LATE ANTIQUITY

It should be evident by now that the configuration of scenes in the north aisle of the Huqoq synagogue—in particular, their arrangement in two superposed rows of framed panels of equal size, surrounded by a broad series of outer borders—is highly distinctive, both within the immediate context of the Huqoq synagogue and within the wider corpus of synagogue mosaics from Late Antiquity. We turn now to consider the expressive and experiential work performed by the visual strategies employed in the north aisle as well as their place within the development of biblical art between the third and fifth centuries. We find that, despite its surprising formal features, the north aisle mosaics at Huqoq participated in Mediterranean-wide developments for the representation of scriptural images, episodes, and narratives across the visual arts.

and Presence of Inscribed Texts in Classical Antiquity, ed. Andrej Petrovic, Ivana Petrovic, and Edmund Thomas (Leiden: Brill, 2019), 380–404 (here 390). As Leatherbury makes clear, tabulae ansatae in synagogue mosaics carried the same meanings and conformed to the same patterns of use as in other mosaic contexts (382).

117. Two tesserae of both the ע and the ת are preserved, as indicated by the overdots. The reading, while highly speculative, is consistent with Aramaic verb forms in the third person feminine perfect (e.g., קִבְעָן).

118. The overdot indicates that only two tesserae of the ע are preserved and, moreover, both fall at the edge of the extant section of mosaic. It should be noted additionally that the form of the final letter more resembles a ס than a ב (compare the ס in הלס in the final line of this same inscription). The reading is, therefore, highly uncertain.

119. The overdot indicates that, while as many as three or four tesserae of this letter may be preserved, they are severely damaged. Still, the reading would be consistent with the repetition of the word שָׁמָּא at the end of some inscriptions.
Our comparative analysis leans most heavily on the four panels in the Daniel 7 cycle at the west end of the north aisle as this portion of the mosaic is sufficiently well preserved to give us a high level of confidence in both our identification of the panels’ subject matter and their narrative sequence. Wherever possible, we consider the visual strategies employed in other panels in the north aisle, in particular the Daniel 3 cycle which we have reconstructed as a bookend to the Daniel 7 panels.

Within the immediate context of the north aisle mosaics, the four panels depicting the creatures from Daniel 7 play a critical role in our efforts to conceptualize the thematic and compositional strategies employed in this part of the building. They establish that scenes or episodes from a single biblical book or narrative could be spread over multiple panels in the north aisle. As noted above, a similar technique is likewise employed in the east aisle with the two adjacent Samson panels, although the viewing experience was decidedly different in these two spaces. Whereas the large Samson panels were “read” horizontally across the length of the east aisle, the Daniel 7 panels were “read” vertically from top row to bottom row.

The arrangement of biblical subject matter within individual frames in superposed rows in the north aisle at Huqoq has some formal affinities to the famous multi-tiered wall paintings of the synagogue at Dura Europos. But ultimately the similarities are limited: whereas the Dura frescoes boast three rows of panels above a painted dado, the panels at Dura are offset from each other rather than directly aligned and are of varying widths to accommodate a wider range of narrative content.

In our view, the closest extant parallels for the arrangement of the north aisle mosaics, especially the Daniel 3 and Daniel 7 panels, are wall mosaics in the vicinity of Dura Europos. The panels have been widely interpreted as narrative, although they have been described as "more iconic than narrative" by Steven Fine, Art and Judaism in the Greco-Roman World: Toward a New Jewish Archaeology (Cambridge: Cambridge University Press, 2005), 180.

120. On the frescoes from the Dura synagogue, especially on the use of frames/framing, see Kraeling, The Synagogue, 251–54. See also Warren Moon, “Nudity and Narrative: Observations on the Frescoes from the Dura Synagogue,” Journal of the American Academy of Religion 60 (1992): 599–603, who connects the framed fresco panels to pinakes and observes that both frames and pinakes were “direct borrowings from Roman artistic practice” (603). The continued use of framed panels arranged in registers in wall paintings of the region is demonstrated by a fresco in the eighth-century Umayyad palace at Qusayr ’Amra depicting craftsmen and builders organized in a grid of 32 framed panels spread over 4 registers. On these frescoes, see Garth Fowden, Qusayr ’Amra: Art and the Umayyad Elite in Late Antique Syria (Berkeley: University of California Press, 2004), 251–57; Hana Taragan “Constructing a Visual Rhetoric: Images of Craftsmen and Builders in the Umayyad Palace at Qusayr ’Amra,” Al-Masāq 20 (2008): 141–60.

121. The panels have been widely interpreted as narrative, although they have been described as "more iconic than narrative" by Steven Fine, Art and Judaism in the Greco-Roman World: Toward a New Jewish Archaeology (Cambridge: Cambridge University Press, 2005), 180.
an early Christian church in Rome and a small group of late antique illuminated manuscripts.\(^{122}\) It has long been observed that the early fifth-century nave mosaics in the Church of Santa Maria Maggiore and miniatures from the Vatican Virgil and Quedlinburg Itala exhibit some similarities in composition and style.\(^{123}\) Comparison of the Daniel 3 and Daniel 7 panels at

\(^{122}\) Our focus on comparanda located in the western Mediterranean is not intended to suggest a direct link between art produced in Italy and lower Galilee. We presume the existence in other parts of the Mediterranean of similar materials that either have not been discovered or no longer survive. Unlike the eastern Mediterranean, the political upheavals in medieval Italy were not accompanied by dramatic religious changes affecting the maintenance of early Christian churches or the collection and preservation of significant portable objects.

\(^{123}\) Quedlinburg Itala, Berlin, Staatsbibliothek Ms. theol. lat. fol. 483; Vatican Virgil, Vatican, Biblioteca Apostolica, Ms. Vat. lat. 3225; cf. Virgil Romanus, Vatican, Biblioteca Apostolica, Ms. Vat. lat. 3867; Iliad Ambrosiana, Milan, Biblioteca Ambrosiana, Ms. F.205 P. Inf. The similarities among these four manuscripts and the Santa Maria Maggiore mosaics were observed in Hermann Degering and Albert Boeckler, *Die Quedlinburger Italafragmente* (Berlin: Cassiodor Gesellschaft, 1932), 165–93.
Huqoq with this array of materials suggests that in Late Antiquity analogous narrative techniques were employed across a range of artistic mediums. These affinities not only illuminate the mechanisms for artistic exchange among craftspeople but also demonstrate how floor mosaics, as exemplified by the Huqoq panels, participated in these narrative trends.

The nave of Santa Maria Maggiore preserves 27 (some damaged) of its original 42 mosaic panels that depict episodes from the Hebrew Bible. The mosaics focus on the lives of Abraham, Jacob, Moses, and Joshua, whose activities are illustrated in sequentially arranged scenes. Most of the panels contain two episodes that unfold vertically from top to bottom, for example, in a south wall panel that depicts at the top the Israelites threatening revolt against Moses (Num. 14.2) and at the bottom the stoning of Moses, Aaron, and Joshua (Num. 14.10) (Figure 29). And yet, these episodes appear clustered together within a single square frame rather than distributed across multiple framed panels like the Daniel 3 and Daniel 7 scenes at Huqoq. Moreover, the next panel in the nave depicts a narrative sequence that is not directly connected to the scenes from Numbers 14.

The late antique manuscript most often linked with the Santa Maria Maggiore mosaics is the Vatican Virgil. The manuscript was most likely produced in Rome prior to the mid-fifth century, although its exact date remains uncertain. It is, in our view, most prudent to think of the two works as contemporaneous. Despite their different subject matter, the Santa


126. The panel depicts the death of Moses on Mt. Nebo (Deut. 34.5) in the upper register and the commission to Joshua (Joshua 1.1–9) in the bottom register.

127. See Alan Cameron, The Last Pagans of Rome (Oxford: Oxford University Press, 2011), who states that “the Vatican Vergil might as easily date from 350 or 450 as 400” (568); also Cameron, Vergil Illustrated between Pagans and Christians: Reconsidering the Late-4th c. Classical Revival, the Dates of the Manuscripts, and the Places of Production of the Latin Classics,” Journal of Roman Archaeology 17 (2004): 502–25. But compare David Wright, The Vatican Vergil: A Masterpiece of Late Antique Art (Berkeley: University of California Press, 1993), 91, who favors a date circa 400 CE.
Maria Maggiore mosaics and the Vatican Virgil have striking formal similarities. To take one notable example, the miniature depicting Dido sacrificing (Vatican Virgil, fol. 33v) and the south nave mosaic depicting the Israelites threatening Moses with revolt and the stoning of Moses, Aaron, and Joshua are set in remarkably similar shallow settings that incorporate architectural structures positioned in an identical fashion (Figure 30). Moreover, Moses and Dido assume the same pose and gesture.

At the same time, the two works exhibit important differences, underscoring the variety of pictorial strategies that were employed to depict narrative cycles in manuscript miniatures, mosaics, and other mediums. Thus, whereas each episode in the Vatican Virgil is individually framed, the mosaics from Santa Maria Maggiore consist mainly of superposed episodes within a single frame.128 Moreover, while the majority of the Vatican Virgil’s

128. In this respect, the layout of the Santa Maria Maggiore mosaics has more in common with miniatures from the fifth-century Iliad Ambrosiana than the Vatican Virgil. See Ernst Kitzinger,
surviving illustrations are half-page miniatures, there are a few full-page miniatures, and, crucially for the present study, one folio (fol. 1r) is divided into six heavily framed panels arranged in two columns (Figure 31). These six panels depict imagery related to the verses in Georgics 3.1–15, arranged horizontally from right to left. The placement of nonnarrative but narrative scenes include two pastoral ones (Apollo and Pales); Herakles slaying Busiris; Hylas being pulled into the spring by nymphs; Latona and the serpent on Delos; and the poet’s triumph.
sequential episodes in individually framed panels in the Vatican Virgil is similar to the Daniel 3 and Daniel 7 mosaics at Huqoq, which are likewise individually framed and organized in two columns. Moreover, the panels in our reconstruction of the Daniel 3 cycle have a horizontal configuration that is comparable to the scenes depicted in Vatican Virgil, folio 1r. There are, however, differences as well; the Huqoq Daniel cycles contain fewer panels (four instead of six) and, in the case of the Daniel 7 cycle, the panels are configured vertically, not horizontally.

While the general similarity in the design of folio 1r of the Vatican Virgil to the Daniel 3 and Daniel 7 mosaics is clear, another manuscript, the Quedlinburg Itala, bears an even closer resemblance to the Huqoq panels.
The Quedlinburg Itala is one of the oldest surviving illustrated biblical manuscripts.\textsuperscript{130} Based on its strong compositional and pictorial similarities with the Vatican Virgil, most scholars agree it was produced in Rome during the first half of the fifth century.\textsuperscript{131} The original codex contained the complete Book of Kings; however, only five of its folios are preserved, comprising six pages of text and four pages of illustrations.\textsuperscript{132} The four pages of illustrations hold fourteen individually framed miniatures. Three of the pages contain four miniatures arranged in two columns—precisely the same arrangement as the Daniel 3 and Daniel 7 panels in the Huqoq synagogue. The fourth page of illustrations contains two miniatures of unequal size arranged vertically. The miniatures placed on an individual page are related to each other, depicting episodes from the same story (Figure 32). For example, in folio 2r, the events of 1 Samuel 15.13–34 are arranged in four superposed framed panels that were read horizontally from left to right, akin to the Daniel 3 cycle, not vertically like the Daniel 7 panels. In the top row, in the left-hand panel King Saul pours a libation at an altar while Samuel arrives in a chariot, and in the right-hand panel Saul grasps Samuel’s cloak. In the bottom row in the left-hand panel, Agag prays for mercy before Samuel and Saul, and in the right-hand panel Samuel kills Agag.

As noted, we have discussed the Daniel 7 panels at greater length than the other north aisle panels because their secure identification and relatively better preservation permit analysis and comparison that have implications for our understanding of the mosaics not only in the north aisle but also in other parts of the synagogue. The striking formal affinities between the Huqoq mosaics, the Santa Maria Maggiore mosaics, and late antique manuscripts are suggestive and raise important questions about the process involved in artistic exchange across media during this period. Theories about the use of illuminated manuscripts as sources for the dissemination of biblical imagery in other media, which were championed by Weitzmann, were long a staple of scholarship.\textsuperscript{133} In recent decades, the absence of evidence in

\textsuperscript{130} Inabelle Levin, \textit{Quedlinburg Itala: The Oldest Illustrated Biblical Manuscript} (Leiden: Brill, 1985), 11.

\textsuperscript{131} Levin, \textit{Quedlinburg Itala}, 70.

\textsuperscript{132} Levin, \textit{Quedlinburg Itala}, 16, estimates that there were originally over 200 folios in the manuscript. She reconstructs the size of the pages as $32.3 \times 28.7$ cm, or roughly square in format.

\textsuperscript{133} See, for example, Kurt Weitzmann and Herbert Kessler, \textit{The Frescoes of the Dura Synagogue and Christian Art} (Washington DC: Dumbarton Oaks, 1990), 143, where Weitzmann declares, “it follows that the archetype for the Dura synagogue paintings was an illustrated manuscript and that the frescoes so far as their compositional layouts are concerned are derivative.” For an earlier
support of this paradigm has been widely acknowledged, even while scholarship on the sources and diffusion of biblical imagery has reached an impasse.\textsuperscript{134}

In our view, floor mosaics are poised to make an important contribution to our understanding of the nature of artistic exchange in Late Antiquity. They attest to remarkable continuity within traditions of narrative representation across the boundaries of media. Illuminated manuscripts appear to be neither the ultimate source of these traditions nor the vehicle for their circulation. Instead, floor mosaics of the fourth- to seventh-century Levant illustrate the dynamic nature of the creative process among craftspeople who may have worked in a specific medium but unmistakably inhabited the same cultural world. We prefer not to speculate on the use of late antique manuscripts as archetypes or models for wall and floor mosaics. To do so contributes to the problematic ways in which ancient books have historically been used in the study of images, an issue addressed by Annabel Jane Wharton in her critique of scholarship on the Dura synagogue frescoes.\textsuperscript{135} Nearly fifty years ago, Ernst Kitzinger expressed reservations about the hypothesis that illuminated manuscripts functioned as prototypes for other media and instead proposed that ad hoc pictorial guides were the “common link between the work of the illuminator and that of the mosaicist or fresco painter.”\textsuperscript{136} In making this proposal, Kitzinger was on slightly firmer ground:

\begin{enumerate}
\item[134.] See especially John Lowden, “The Beginnings of Biblical Illustration,” in Late Antique and Medieval Art of the Mediterranean World, ed. Eva Hoffman (Malden, MA: Blackwell, 2007), 117–34, esp. 124–28, who refutes the priority of ancient books in the development of biblical narrative and instead proposes that illustrated biblical manuscripts were preceded—and influenced—by cycles of biblical imagery in churches. Lowden distinguishes narrative in Christian manuscripts from narrative in classical manuscripts “as parallel and broadly synchronic developments” that both emerge after church frescoes and mosaics (128). He does not address the broader context for the narrative impulse (of which cycles in churches were but one part) in Late Antiquity, writing: “In conclusion, I propose that the illustrated bible manuscript was a response to a Christian demand for and love of sacred images that had been developing with increasing momentum through the fourth and fifth centuries. I think public art, in the form of the large and conspicuous cycles of biblical images that began to appear in churches around 400, must have changed attitudes.” Lowden’s suggestion, however, does little more than turn Weitzmann’s thesis on its head. But the notion that artistic exchange operated as a one-way transmission—from one medium to another—problematically divides late antique narrative into a number of fixed categories that can be treated separately.
\item[135.] Wharton, “Good and Bad Images,” 1–25.
\end{enumerate}
there are traces of evidence for such guides and their circulation during the period with which we are concerned. At the beginning of the fifth century, Paulinus of Nola, who was in the process of constructing churches in southern Italy, exchanged *picturae*, likely sketches, along with *tituli* and verse inscriptions from the decorative programs of his churches at Nola and Fundi with his friend Sulpicius Severus, who, likewise, was involved in building churches in Gaul.\(^{137}\) While Kitzinger was not immune from privileging books, he was clearly aware of the potential pitfalls of that approach:

In my opinion there can be no doubt that to a fifth-century beholder mosaic panels such as those in figs 17 and 18 [from Santa Maria Maggiore] must have conjured up visual associations with illuminated books with which he was familiar. I am aware of a potential fallacy here: framed miniatures of the kind we find in our three codices [Vatican Virgil, Virgil Romanus, and Quedlinburg Itala], with figures in landscapes and atmospheric settings, perpetuate a tradition that, in turn, was rooted in monumental painting. But this tradition belongs to a much earlier period. Muralists of the fourth and fifth centuries had not maintained it. For a viewer of that period the format, particularly when applied to a sequential series of stories, must have suggested an illustrated codex.\(^{138}\) Although Kitzinger was correct in suggesting that the fourth and fifth centuries were a time of profound artistic transformations, his suggestion that the Santa Maria Maggiore mosaics were designed to evoke an illuminated manuscript deserves scrutiny.\(^{139}\) First, it is far from clear that a significant number of people in the late Roman world, including mosaicists and muralists, would have been familiar enough with expensive illustrated books to make such an association.\(^{140}\) Another difficulty is that only a small number of buildings from the fourth and fifth centuries have preserved walls, making it...

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\(^{139}\) Kitzinger, "Role of Miniature Painting," 132.

\(^{140}\) Craig Kallendorf, *The Protean Virgil: Material Form and the Reception of the Classics* (Oxford: Oxford University Press, 2015), 47, notes that there are more manuscripts of Virgil than any other classical author, but "surprisingly few" are illustrated.
impossible to draw broad conclusions about the frescoes or mosaics that may have covered them. Floor mosaics, however, survive in larger numbers, and those uncovered in the eastern Mediterranean in particular suggest the robust continuation of artistic traditions from the Hellenistic and early Roman periods, traditions that Kitzinger erroneously believed were maintained solely in manuscript illumination.\textsuperscript{141} For example, we know now that there was widespread interest in mythography and historiography as attested by the presence of these subjects in floor mosaics in public (religious and nonreligious) and private buildings.\textsuperscript{142}

A comparison of the Huqoq mosaics generally and the Daniel 7 panels specifically with contemporary wall mosaics and illustrated books suggests that craftspeople working across a range of mediums had recourse to a repertoire of shared strategies for the visual representation of narrative cycles and nonnarrative imagery. The flexible and at times idiosyncratic assortment of features that we observe in late antique art militates against the notion of direct copying (slavish imitation). This pattern of similarity and difference instead reflects the creative combinations that occur when craftspeople, living in environments saturated with visual imagery, process and sort through the ideas around them to formulate visual idioms that are well-suited to their particular medium as well as to specific projects.

Foremost among these shared strategies was the sophisticated use of framing to structure, organize, and mediate the viewing experience.\textsuperscript{143} Frames placed around both individual panels and groups of panels lend these works

\textsuperscript{141} To be fair, the corpus of Near Eastern floor mosaics was much smaller when Kitzinger formulated his theories.

\textsuperscript{142} On this subject, see Ra’anana Boustan and Karen Britt, “Historical Scenes in Mosaics from Late Roman Syria and Palestine: Building on the Seleucid Past in Late Antiquity,” Journal of Late Antiquity 14 (2021): 335–74. Selected mosaic examples include the Elephant Mosaic from the Huqoq Synagogue (Britt and Boustan, Elephant Mosaic Panel); the Foundation of Antioch and Apamea Mosaics, from Apamea (Marc Titien Olszewski and Houmam Saad, “Pella-Apamée sur l’Oronte et ses héros fondateurs à la lumière d’une source historique inconnue: une mosaïque d’Apamée,” in Héros fondateurs et identités communautaires dans l’Antiquité, entre mythe, rite et politique, ed. Maria Paola Castiglioni et al. [Perugia: Morlacchi 2018], 365–415); She-wolf suckling Romulus and Remus Mosaic, Monastery at Frikya (Komait Abdallah, Les Mosaïques Romaines et Byzantines de Syrie du Nord [Beirut: Presses de l’Ifpo, 2018], 59–64); Hippolytus Hall, Madaba (Michele Piccirillo, Mosaics of Jordan [Amman: American Center of Oriental Research, 1992], 51–63, 66–7). For additional examples, see Glen Bowersock, Mosaics as History: The Near East from Late Antiquity to Islam (Cambridge, MA: Belknap Press, 2006), 31–63.

\textsuperscript{143} See discussion earlier in this article on pp. 514–16. For a treatment that further problematizes the issue, see Jaś Elsner, “Framing the Objects We Study: Three Boxes from Late Roman Italy,” Journal of the Warburg and Courtauld Institutes 71 (2008): 21–38.
a general appearance of similarity, even if only at the level of overall design. And yet, the significance of the overall design cannot be overstated: the viewer’s initial encounter with visual art, regardless of medium, is broad and sweeping, establishing basic expectations regarding the formal conventions of a given work.\textsuperscript{144}

In the nave of the Huqoq synagogue, the frames enclose a series of large panels of visibly different sizes arranged symmetrically around the central panel. The viewer not only would have easily understood that each framed panel depicted a different narrative due to the clarity of the synecdochal subject chosen for representation but also would have recognized the rhythmic pattern of the panels as a whole.\textsuperscript{145} A different, but equally recognizable strategy is used in the east aisle. In this area of the synagogue, the orientation of the panels conveys the nature of their relationship: the two Samson panels are both oriented in the same direction, toward the nave, thereby forming a pair of episodes centering on a single biblical figure.\textsuperscript{146} At the same time, the Elephant Mosaic and Commemorative panel, which are oriented in the opposite direction, toward the east wall of the synagogue, form their own distinct unit of pendant panels that complement each other stylistically and symbolically.\textsuperscript{147}

In contrast, in the north aisle, where the space is filled with a series of square panels of the same size and orientation, a different approach was required. Here, the wide borders that frame the north aisle communicate the discreteness of the space within the building while simultaneously lending a sense of coherence to the panels that they enclose. This arrangement presented a different problem: How was a viewer to discern the narrative structure of the panels if they were all the same size and orientation?

Under these circumstances, the use of inscriptions in the individual panels provided a vital visual cue that aided the viewer in recognizing topical or


\textsuperscript{146} Magness et al., “Huqoq (Lower Galilee),” 348–49.

\textsuperscript{147} Magness et al., “Huqoq Excavation Project,” 92–98, fig. 30.
thematic groupings into which the scenes are organized. The use of text in the north aisle mosaics is in keeping with the proliferation of nondedicatory inscriptions in sacred spaces in the fourth century and lasting throughout Late Antiquity. In the Daniel 7 panels and throughout the north aisle, the inscriptions take the form of phrases drawn from verses in the Hebrew Bible. This juxtaposition of brief scriptural citations with biblical images or episodes is a feature of the visual programs of a small group of churches and synagogues in the late antique Mediterranean, both east and west. This small corpus of image-text pairings differed in many respects from the lengthier and often freely composed verse tituli (literally “titles”) that accompanied cycles of biblical scenes in some late antique churches, especially in the west. They are also distinct from the brief place names and other identifiers that labeled topographic sites, especially cities, in floor mosaics such as the sixth-century Madaba map and the border of the eighth-century nave pavement of the Church of St. Stephen at Umm al-Rasas (the Roman Kastron Mefa). At the same time, as Sean Leatherbury rightly argues, sharp lines should not be drawn among these inscriptional types. Depending on their visual presentation and their placement in relation to the images with which they were paired, each kind of inscription could serve an array of overlapping functions, ranging from more straightforward identification or explanation to more

148. Because the excavations at Huqoq are still ongoing, the brief discussion here of the forms and functions of the synagogue’s inscriptions, and especially of the juxtaposition of text and image in the panels, in the north aisle is necessarily provisional. Our analysis is indebted to recent work on inscriptions as “material texts” and their dynamic relationship to images in late antique and medieval visual culture. For overviews of this increasingly sophisticated body of scholarship, see Sean V. Leatherbury, Inscribing Faith in Late Antiquity: Between Reading and Seeing (London: Routledge, 2020), esp. 1–8; Antony Eastmond, “Introduction: Viewing Inscriptions,” in Viewing Inscriptions in the Late Antique and Medieval World, ed. Antony Eastmond (New York: Cambridge University Press, 2015), 1–9.

149. Leatherbury, Inscribing Faith, 189–92.

150. Leatherbury, Inscribing Faith, 205–15. Scholars continued to emphasize the “rarity” of scriptural citations in synagogue inscriptions well into the 1990s; see, for example, Zvi Ilan, “The Synagogue and Study House at Meroth,” in Ancient Synagogues: Historical Analysis and Archaeological Discovery, ed. Dan Urman and Paul V. M. Flesher, vol. 1 (Leiden: Brill, 1995), 256–88. This position is in need of revision in light of recent archaeological discoveries as well as our increasing awareness of the affinities and fuzzy boundaries in the use of biblical inscriptions in church and synagogue mosaics, especially in Arabia, Palestine, and Syria but also extending to sites such as Mopsuestia in Asia Minor.

151. Leatherbury, Inscribing Faith, 192–205. Many of these cycles of tituli are only known from the literary tradition, and the relationship between these later texts and the inscriptions that may have adorned church buildings is highly uncertain.

152. Leatherbury, Inscribing Faith, 185–89; also Bowersock, Mosaics as History, 1–30.
subtle forms of interpretation through focalization and particularization. At the same time, in every case, the material presence and performativity of the inscriptions also enhanced the viewer’s engagement with the images. 153

In the panels in the north aisle at Huqoq, the extant biblical inscriptions (phrases from Dan 7.4, Isa 11.6, Num 13.23, and Lev 24.6) are not enclosed in frames but rather are fitted within or around the images with which they are paired. While the words of the texts are composed of black tesserae set against the white background of panel, the precise placement of the inscriptions in relation to the image—at times immediately above, at times to one side, and at times nestled within—shifts from panel to panel. This variation stands in contrast to—and is perhaps enabled by—the stark and clear borders that delimit each of the panels throughout the north aisle. This juxtaposition between the outer frame of the panels and their interior flexibility stands in illuminating contrast to the placement of the inscription in the Peaceable Kingdom panel in the church at Karlik (discussed earlier), where the excerpted Greek text of Isaiah 11.6–8 is inscribed in long lines that extend the full width of the panel (Figure 11). Thus, in addition to its discursive function, the inscription also provides the composition an internal visual structure, supplementing the minimal groundlines and vegetation on which the confronted pairs of animals stand. At the same time, the inscription also signals to the viewer the precise extent of the imagery that is associated with the biblical verses. At first glance, the third line of the inscription seems incongruously placed on the far right-hand side of the bottom register (rather than beginning on the left-hand side as it does in the top and middle registers). But, upon closer inspection, the logic of the relative placement of text and image becomes perfectly clear: the inscription provides viewers a visual cue that only the imagery at this end of the register is part of the Peaceable Kingdom scene depicted in the above registers. By placing the young bear and ox on the right-hand side of the register, they are visually linked with the adult bear and ox directly above in the middle register. The visual arrangement of the inscription renders the text and image mutually dependent and thereby communicates that the other animals in this register fall outside the scope of the biblical verses (as mentioned above).

Perhaps the most important function of the inscriptions in the north aisle is the assistance that they provide the viewer in grasping the organization and sequence of the panels. Most notably, the presence of an inscription in the

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Daniel 7 panels, in particular the phrase “The first was...” in the left- and top-most panel, bolstered the viewer’s understanding that the narrative unfolds vertically from the top row to the bottom row and from left (west) to right (east). In addition, all the creatures in the Daniel 7 panels are oriented in the same direction (west), which underscores their direct interdependence.\(^{154}\)

As our examination of the Santa Maria Maggiore mosaics and the illuminated manuscripts has made clear, various options existed in the fifth century for the depiction of narratives. The Huqoq synagogue appears to have availed itself of a full range of narrative strategies in its floor mosaics, thereby participating in a tradition that continued without interruption in floor mosaics of the region.

4. CONCLUSIONS

In this article, we have presented the mosaics in the north aisle of the Huqoq synagogue for the first time. We have paid special attention to the arrangement and composition of the panels, both individually and as a group. In addition, wherever possible, we have identified the biblical scenes depicted in the panels—or, in a few cases, proposed identifications based on the panels’ fragmentary remains and their relative placement within the north aisle. In the process, we have suggested an interpretation of the scenes that is consistent with themes that are expressed repeatedly in other panels of the Huqoq pavement.

Despite the damage that hinders the tasks of reconstruction, identification, and interpretation, the mosaics of the north aisle possess remarkably regular features. Visual unity achieved through the panels’ uniformity in size, arrangement, subject matter, and use of biblical labels was enhanced by the use of borders and transitional zones. The configuration of the borders that enclose both individual panels and the group of panels in the north aisle diverge from other parts of the building. The north aisle, with its smaller, more numerous, and more tightly bounded panels, formed an internally coherent unit separate from the rest of the pavement. The experience of viewing the north aisle was profoundly different from that of the nave and east aisle, where the large panels invited one to walk across them for a complete view, thereby immersing the viewer in the scenes. In the north aisle, the

\(^{154}\). In the larger mosaic fragment preserved in the panel adjacent (east) to the fourth beast panel in Daniel 7, the legs of an animal indicate that it was oriented to the east, perhaps signaling a new narrative grouping.
configuration of the borders as well as the panels generated an entirely different viewing experience, one that detached viewers from the scene rather than immersing them in it.

At the same time, the scenes depicted in the panels of the north aisle resonated with many of the themes that are given expression in the other parts of the synagogue. A particular emphasis of the scenes in the north aisle is the threat to Jewish identity and practice posed by gentile rulers, the potency of Jewish heroism, and the divinely sponsored defeat and even destruction of foreign imperial powers. These concerns are most apparent in the two balanced groups of Daniel panels in the east (Dan 3) and west (Dan 7) ends of the aisle. The panels that overtly invoke messianic or eschatological redemption infuse this cluster of themes with added intensity. This obviously holds true for the Isaiah and Daniel 7 panels but also perhaps for the scene from the Valley of Eshcol, with its evocation of the Promised Land, and even the showbread table, which may gesture to the future restoration of the cult.

But we have cautioned against viewing the inclusion of messianic or eschatological imagery within the Huqoq mosaic as a reflection of active messianic social movements within Palestinian Jewry or, for that matter, as an expression of a putative “apocalyptic Judaism” that is somehow denominationally distinct from a “rabbinic Judaism.” Rather, we have suggested that the messianic or eschatological imagery and figures in the mosaic program are elements within a broader effort to project a heroic Judaism within the context of late Roman Palestine, particularly in the Theodosian period. The increasingly intrusive actions of the state and the intensifying presence of the church in the region fostered a heightened sense of displacement within Jewish communities—and with it a climate of internal solidarity.

On this interpretation, the scenes of God’s victories over the enemies of Israel or of God’s retributive justice in the Huqoq mosaics are not coded expressions of fervent messianism but are varied facets of the mosaic’s celebration of God’s saving power. While potentially subversive, this “martial posture” was hardly revolutionary. Instead, it constituted a suitably complex and measured response to the hardening social and political structures that were emergent in the late fourth and early fifth centuries as well as to the visual language through which imperial Christianity broadcast its legitimacy.