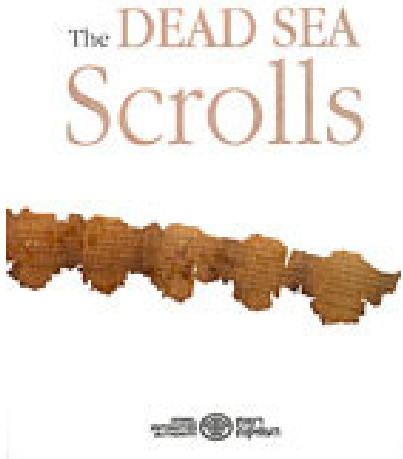


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**Ariel, Donald T., Hava Katz, Shelley Sadeh, and Michael Segal, eds.**

***The Dead Sea Scrolls Catalogue***

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This catalog is designed to accompany any exhibition of the Dead Sea Scrolls that might take place under the auspices of the Israel Antiquities Authority. Some of the articles have gone through several iterations and can be found in several earlier catalogs associated with exhibitions with which the Israel Antiquities Authority has been involved since 1993. Before the scrolls are presented, there are a foreword by Shuka Dorfman, some prefatory remarks by Hava Katz, a map, a double-page timeline, and two larger articles.

The first article is on the “Treasures from the Judean Desert” by Ayala Sussmann and Ruth Peled. This is a revision of an article that first appeared in 1993.<sup>1</sup> Though one might quibble over one or two details, this is a very helpful introductory guide to the history of the discoveries, their association with the Qumran site, the history of the late Second Temple period, the Essenes, and more. The article fully acknowledges the diversity of scholarly opinions on several issues.

The second article, “Back to Qumran” (22–27), by Yitzhak Magen and Yuval Peleg, is an innovation. It summarizes their views since excavations at Qumran began again in 1993. The full form of their argument is available in the proceedings of the Brown University

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1. Ayala Sussman and Ruth Peled, eds., *Scrolls from the Dead Sea: An Exhibition of Scrolls and Archaeological Artifacts from the Collections of the Israel Antiquities Authority* (Washington: Library of Congress, 1993), 23–29.

2002 Conference and in their official report.<sup>2</sup> The inclusion in this catalog of their views is striking, since it privileges what remains a rather speculative minority view of the archaeology. They propose that the site was first a military fort, then a center for the production of pottery and date honey, and that the scrolls had no connection with the site but were deposited in the caves by refugees fleeing Jerusalem during the first Jewish war. It is a pity that the diagrams accompanying this article are printed from computer files and lack clarity.

The principal section of this catalog is entitled “From the Scroll Caves” (28–89) and is the presentation of fifteen scrolls with partial transcriptions, English translations, and introductory comments by Tamar Rabbi-Salhov. The catalog makes no pretense at offering a formal edition of the fragments it features; there are, for instance, no diacritical marks to indicate partial letters in the transcriptions. However, it offers some technical information such as size and inventory plate numbers, though this is generally much less than in previous catalogs with which the IAA has been involved. Furthermore, together with repeats from earlier catalogs, the majority of the photographs are the only published color plates of the scrolls they contain, so they certainly deserve the attention of scholars as well as the general public. So what should an academic review of these presentations of fifteen scrolls try to do? Since I think that scholars should take note of the color plates and that the general reader should be offered a finely tuned and accurate text, I provide a few comments here on each text to illustrate the challenges faced by all who produce such catalogs and in the hope that future printings of the catalog will be corrected in several small ways to produce a work of the highest standard.

The first entry is on 4QGen<sup>d</sup>. The color image complements well the black and white plate that is available in the principal edition.<sup>3</sup> In the catalog the transcription contains one minor slip in line 3 in presenting the wrong way round a square bracket for enclosing restored text. More problematic, however, is the description of the correction in line 5: “Also discernable is a correction in the fifth line of the scroll, made by the scribe who accidentally erased a letter and then added it above the line of text, a common occurrence in the writings of Qumran” (Tamar Rabbi-Salhov, 30). This implies both that there is evidence in the manuscript for the erasure and that 4QGen<sup>d</sup> was penned at Qumran.

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2. Katharina Galor, Jean-Baptiste Humbert, and Jürgen Zangenberg, eds., *Qumran, the Site of the Dead Sea Scrolls: Archaeological Interpretations and Debates. Proceedings of a Conference Held at Brown University, November 17–19, 2002* (STDJ 57; Leiden: Brill, 2006), 55–113; Yitzhak Magen and Yuval Peleg, *The Qumran Excavation 1993–2004: Preliminary Report* (Jerusalem: Israel Antiquities Authority, 2007) (available electronically).

3. James R. Davila, “4. 4QGen<sup>d</sup>,” in *Qumran Cave 4.VII: Genesis to Numbers* (ed. E. Ulrich, F. M. Cross, et al.; DJD XII; Oxford: Clarendon, 1994), plate IX.

James Davila has put the matter better: “In line 5, Gen 1:22, the word אֹתֶם was initially written without the *waw*, but it was then added supralinearly.”<sup>4</sup> The surface of the manuscript is missing at the point where the part of the word without the *waw* would have been written; all that can be said is that there is a supralinear addition, but it is very unlikely that there was an accidental erasure when the word was first written. As to the provenance of the manuscript, it carries four instances of plene orthography over against אֹ, but this does not lead Emanuel Tov to regard it as written according to the so-called Qumran scribal practice.<sup>5</sup> In addition, Tov has argued, convincingly in my opinion, that 4QGen<sup>d</sup> did not contain the whole of the book of Genesis.<sup>6</sup> That is an intriguing observation and can easily be shared with general readers, leaving them to draw their own conclusions.

For Exodus, all the fragments assigned to 4QExod<sup>b</sup> are presented in color images printed at about 40 percent of their actual size. Though the images give some sense of the coloration of the fragments, their reduced size and poor legibility means that those presented in the principal edition<sup>7</sup> should be the first stop for anyone working on this manuscript. The catalog’s comments on this scroll correctly state that it shares intriguing similarities to the Septuagint, noting the number 75 in Exod 1:5 as in the LXX, over against 70 in אֹ. Fragments 3 ii and 5 are transcribed in the catalog. Here it seems as if Rabbi-Salhov has decided to work with what now seems to survive of the scroll rather than with the full range of images. Here she has a significant dilemma: to transcribe what is fully known or to work solely with what is depicted. In this instance she has decided to work with what is depicted. So, for example, in 4QExod<sup>b</sup> 3 ii 1 she reads for part of Exod 3:13, ] אליהם אלוהי, which according to the catalog’s printed plate does indeed seem to be all that is visible. However, Frank Cross in the principal edition based on the full range of images more suitably reads ] אליהם אלוהי, with appropriate diacritical marks to indicate partial letters.<sup>8</sup> Furthermore in line 6 in the catalog a square bracket is missing: וואמרתה] should read וואמרתה]. In line 7 ואלוהי] is printed instead of the correct ואלוהי]. In line 8 the supralinear *waw* in the first word of Exod 3:17 is not represented in the catalog’s transcription; it is not obvious on what now survives of the manuscript according to the printed color image, but it is clear in the plate in the principal edition. In line 13 too (the line number is missing in the catalog), a square bracket has been omitted;

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4. Ibid., 44.

5. Emanuel Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* (STDJ 54; Leiden: Brill, 2004), 332.

6. Ibid., 98.

7. Frank Moore Cross, “13. 4QExod<sup>b</sup>,” in *Qumran Cave 4.VII: Genesis to Numbers* (ed. E. Ulrich, F. M. Cross, et al.; DJD XII; Oxford: Clarendon, 1994), plates XIV–XV.

8. Ibid., 91.

it needs to be inserted so as to read בקרבו]. Intriguingly Rabbi-Salhov suggests (34) that the “scroll is dated from the first half of the first century BCE, to the first half of the first century CE.” In the principal edition Cross asserts that the “script is Early Herodian in date (30 BCE–20 CE), an exemplar of the style called Round Semiformal.”<sup>9</sup> Perhaps not inappropriately Rabbi-Salhov seems to add another generation each side of the dating offered by Cross. It is not mentioned that this manuscript almost certainly contained Genesis as well.

The third scroll to be presented in the IAA catalog is 11QpaleoLeviticus. In a double-page spread a beautiful color image is presented of the principal remains of the scroll. Such was the case also in the 1993 catalog<sup>10</sup> and for the 2007 exhibition at San Diego,<sup>11</sup> though in the latter the greater width of the pages permitted a slightly larger and more legible version of the image. The text of Lev 23:26–29 from column II is transcribed in the catalog. There is one very minor error in line 9: the word divider, clearly visible on the plate published in the principal edition,<sup>12</sup> should be inserted before אלהיכם. On the use of paleo-Hebrew, Rabbi-Salhov comments that “during the Second Temple period a gradual transition was made to the square script” (38), noting in addition that, even after the square script became common, paleo-Hebrew was still used. This is a possibility, but some scholars think that there was a revival of the use of paleo-Hebrew in the Hasmonean period for various reasons, both religious and political. Indeed, Tov and others have wondered whether the usage reflects a Sadducee practice.<sup>13</sup>

In fourth place comes 4QDeut<sup>n</sup>. This manuscript was included for display in the exhibition that toured North America and the United Kingdom between December 1964 and June 1966.<sup>14</sup> It is one of the Deuteronomy manuscripts that is excerpted; the extant fragments contain Deut 8:5–10 and 5:1–6:1, in that order. The catalog transcribes Deut 5:6–9 but only includes as much of verse 9 as is found in column III, line 5; it then jumps to Deut 5:11–12, omitting the last word of verse 12, “your God” (though it is included in

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9. Ibid., 79.

10. Ayala Sussman and Ruth Peled, eds., *Scrolls from the Dead Sea: An Exhibition of Scrolls and Archaeological Artifacts from the Collection of the Israel Antiquities Authority* (Washington: Library of Congress, 1993), 50–51.

11. Risa Levitt Kohn, ed., *Dead Sea Scrolls (Presented by Joan and Irwin Jacobs): From Scroll to Codex: Ancient Bibles of the Near East* (San Diego: San Diego Natural History Museum and San Diego State University Press, 2007), 14–15.

12. D. N. Freedman and K. A. Mathews, *The Paleo-Hebrew Leviticus Scroll (11QpaleoLev)* (Winona Lake, Ind.: Eisenbrauns on behalf of the American Schools of Oriental Research, 1985), plate 20.

13. Tov, *Scribal Practices*, 248.

14. See F. M. Cross et al., *Scrolls from the Wilderness of the Dead Sea* (London: Trustees of the British Museum, 1965), 20 (plate 19).

the translation), so as to represent a partial transcription of III 7 and a full transcription of lines 8–9; then it jumps again to Deut 5:16–21 with a partial transcription of IV 7 and a full transcription of lines 8–12. With luck the reader can see what is taking place by comparing the transcription with the photograph so as not to think that there are large sections of text missing. However, the text of Deuteronomy according to 4QDeut<sup>n</sup> is not what is offered in the English translation. The catalog's translation of Deut 5:21 reads: "Neither shall you desire your neighbor's house, or field, or male or female slave, or ox, or donkey, or anything that belongs to your neighbor" (43). But the interesting matter to note is that the conjunctions vary in this section among the versions that survive, and 4QDeut<sup>n</sup> actually says (using the vocabulary of the catalog): "Neither shall you desire your neighbor's house, his field, his male slave, his female slave, his ox, his donkey, or anything that belongs to your neighbor."<sup>15</sup> This detail may seem trivial, but the reading might suggest that memory or oral performance sometimes played a part in the transmission of these significant texts and might account for some of the variation among the surviving witnesses.<sup>16</sup> The reader of the catalog is not shown this consistently, and an opportunity is missed to provide clear information. An even smaller point is also intriguing and makes one suspect that the excerpts transcribed and their translation have been done under the influence of a representation of **¶**. The transcription begins with what we know as the start of Deut 5:6. In **¶** this comes after a *setumah*. However, in 4QDeut<sup>n</sup> the space actually precedes the previous word **לְאָמֵר**, suggesting that to be fair to the scribe of 4QDeut<sup>n</sup>, in both transcription and translation one should represent that introductory word too and not follow the paragraphing division of **¶**.

Next there are fine color images of the first eight fragments of 4QIsa<sup>c</sup>. In several places the leather is darkened, so the full extant text on these fragments needs to be read once again from the principal edition. In the catalog's transcription of part of fragment 6, Isa 11:5–9, there is one minor slip: the last word of Isa 11:5 is assigned to Isa 11:6. In the translation it is odd to see the end of Isa 11:9 translated as "for the earth will be full of the knowledge of the Lord," omitting "glory" ("knowledge of the glory of the Lord"), which is clear in both the photograph and the transcription—once again it seems to be the case that the translation reflects **¶**, not what is present in the scroll that is depicted. The principal

15. Translated suitably by F. M. Cross in *Scrolls from the Wilderness of the Dead Sea*, 32.

16. The variants are clearly laid out in the principal edition by Sidnie White Crawford, "41. 4QDeut<sup>n</sup>," in *Qumran Cave 4.IX: Deuteronomy, Joshua, Judges, Kings* (ed. E. Ulrich, F. M. Cross, et al.; DJD XIV; Oxford: Clarendon, 1995), 126.

edition of the scroll notes that this reading is also reflected in the Targum and is possibly an echo of Hab 2:14.<sup>17</sup>

Very fine color images of 4QEzek<sup>a</sup>, fragments 1–2, are the next item. In the transcription of fragment 2 a closing bracket is missing from line 4, where it should read א[ל]הי. In line 7 the transcription implies that there is a space that survives before פניהם, when in fact the first letter of the word, though certain, is only partially extant. The square bracket in line 14 has been printed superscript followed by a space, when it should be printed close to the *waw* as ותפל[. In line 15 the same thing has happened as in line 7, with a space represented in the transcription where none is extant on what survives: ישראל[ should be transcribed, not ישראל' [. In line 18 the same slip occurs: חרב [ is read instead of חרב[. And another instance is observable in line 20: תפלו [ is read instead of תפלו[.

The famous Psalms Scroll from Cave 11, 11QPs<sup>a</sup>, has often been a major feature of exhibitions of the Dead Sea Scrolls. For example, it was the principal exhibit in the 1964–1966 exhibition in North America and the U.K. A beautiful color image of columns XV–XVIII adorns the cover of the 1993 exhibition catalog, and the same image forms the frontispiece, while columns XIV–XIX in a reduced format are printed on pages 54–55.<sup>18</sup> In this new catalog columns XX–XXIV are printed in a double-page spread. The colors in the catalog under review appear more realistic but result in the text at the bottom of the columns being less clearly legible than the color picture of the same columns in the catalog of the 2000–2001 Australian exhibition.<sup>19</sup> It is interesting to observe that in the 1993 catalog the scroll is described as a “liturgical collection,” whereas in the catalog under review Rabbi-Salhov notes that it is “one of the best preserved of the biblical scrolls” (54); this change will please some scholars more than others. As for the translation of part of column XXIII, it is problematic that it is not a rendering of the manuscript. Most notably, one of the highly significant variations among manuscripts of the Psalms concerns the use and distribution of the superscriptions. In 11QPs<sup>a</sup>, Ps 133 has a heading, “A song of ascents for David,” as in most manuscripts, but the catalog translates only “A song of ascents,” omitting לדוד, which is clearly present in the photograph and the transcription. But in the following psalm, Ps 144, מז reads לדוד, but 11QPs<sup>a</sup> has no superscription (which a few later manuscripts agree with); the catalog strangely offers the translation: “A Psalm of David” (55).

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17. Patrick W. Skehan and Eugene Ulrich, “57. 4QIsa<sup>a</sup>,” in *Qumran Cave 4.X: The Prophets* (ed. E. Ulrich et al.; DJD XV; Oxford: Clarendon, 1997), 52

18. Sussman and Peled, *Scrolls from the Dead Sea*.

19. Ayala Sussman and Ruth Peled, eds., *An Exhibition of Scrolls and Archaeological Objects from the Collection of the Israel Antiquities Authority* (Sydney: Art Gallery of New South Wales in Association with the Israel Antiquities Authority, 2000), 38–39.

The catalog under review has a splendid enlarged color photograph of the several pieces of 4QEn<sup>a</sup> fragment 1. A black and white image was published by J. T. Milik in 1976;<sup>20</sup> when some of the Enoch materials were published in DJD XXXVI, this fragment was not included, though an image of its reverse (containing 4Q338, Genealogical List?) was included in that volume.<sup>21</sup> The catalog under review here makes no mention that the fragment is an opisthograph. This fragment has been in several exhibitions. The photograph of it in the 1993 catalog (78) is not so large but is, in fact, even clearer, making one wonder whether the clarity of the writing has deteriorated very slightly over the years through the exposure of the scroll or whether the enlargement of the image is the cause of the apparent deterioration. The transcription presents some but not all of Milik's reconstructions and has the supralinear insertion in column III line 21 in the wrong place. The translation offers a much fuller text based on the Ethiopic of 1 En. 7:2–6.

Like the Psalms Scroll from Cave 11, so *Pesher Nahum* (4QpNahum) has been a long-standing and frequent member of the exhibition team. For example, it was part of the 1964–1966 exhibit, visited Australia in 2000–2001, was in Grand Rapids in 2003,<sup>22</sup> and in San Diego in 2007. It is interesting to compare the various reproductions of the scroll in the several catalogs; if all those in color depend on the same negative, then the printers have much to answer for. In fact, in most respects the version in the catalog under review is the clearest printing of what survives. A transcription of the first seven lines of fragments 3–4, column I, is offered. Immediately what some of us have known for some time becomes apparent. The composition is famous for naming Demetrius king of Greece in line 2, but in the scroll as it now survives and as it is exhibited only the final *samek* of his name is preserved. The transcription, however, reads דמי[טרוס מלך יון, as do all the editions of the manuscript. A substantial piece at the right-hand edge of this fragment has broken off and been lost; it was not there in 1983 when I first read the manuscript in Jerusalem. The text now depends on earlier PAM photographs as those were read early on by the members of de Vaux's team (especially John Allegro and John Strugnell) as they worked on the editing process in association with the full remains. Once again, the question arises concerning what transcribers in a catalog like this should do: Should they transcribe what can be verified in the photograph of the scroll that is printed, or should

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20. J. T. Milik, *The Books of Enoch: Aramaic Fragments of Qumrân Cave 4* (Oxford: Clarendon, 1976), plates II–III.

21. Stephen J. Pfann and Philip Alexander et al., *Qumran Cave 4.XXVI: Cryptic Texts and Miscellanea, Part 1* (DJD XXXVI; Oxford: Clarendon, 2000), plate XIX.

22. Ellen Middlebrook Herron, ed., *The Dead Sea Scrolls: Catalog of the Exhibition of Scrolls and Artifacts from the Collections of the Israel Antiquities Authority at the Public Museum of Grand Rapids* (Grand Rapids: Public Museum of Grand Rapids and Eerdmans, 2003), 78–79.

they present the text as fully known? It is not easy to answer this question, but it is clear that Rabbi-Salhov has not been consistent on the matter. As for the rest of the transcription, a square bracket has been inadvertently introduced in line 4 to mark off three words of text as a reconstruction, which can in fact be read clearly.

Color photographs of four circular fragments of the *Targum of Job* (11Q10) are presented. These are fragments 24–27, containing parts of columns XXVI–XXVIII. The color images show clearly the amount of deterioration around the edges of each fragment. For the full text in a printed image, it is necessary to refer to the revised principal edition.<sup>23</sup> In the transcription of column XXVII a minor variation from the principal edition concerns the decision to restore **וכול** in line 1; in the sixteen instances where the word survives in full in 11Q10 it is always written as **כל**. In the translation that is copied from the principal edition there are two minor typographical slips: in line 3, “he” does not have a capital “H” as elsewhere in the column, and in line 8 “[vil]age” should be “[vil]lage.” The introduction to the scroll states: “The Aramaic translation of the Book of Job found in Cave 11 comprises 28 fragmentary, oval-shaped pieces and another 10 parchment sheets joined together, reaching a length of 109 cm.” There are indeed twenty-eight fragmentary oval-shaped pieces, and these are assigned to ten sheets of leather by the editors, but the rest of the manuscript, columns XXIX–XXXVIII, is preserved on three continuous sheets of leather, not ten, making a total of thirteen sheets in all. And while those joined columns and the final handle page extend to 109 cm, the whole scroll is thought to have contained about sixty-eight columns and to have measured about 700 cm.

A beautiful color photograph of *Pseudo-Ezekiel*<sup>b</sup> (4Q386), fragments 1 and 2, is included. This is very clear and even more legible than the black and white plate in the principal edition.<sup>24</sup> In the transcription a closing square bracket is omitted from line 6, two of them from line 7, and another from line 8. In the translation, borrowed from the principal edition, it is a pity that the initial words of every line are capitalized even when they would not normally appear in that way in English.

Another very fine photograph is the color image of the *Aramaic Apocryphon of Daniel* (4Q246), printed in a slightly magnified form in which none of the resolution is lost. In the transcription of column II at the end of line 3 **למדנינה** is read even though there are clear traces of the final *he* and **למדנינה** might be preferred. The space at the start of line

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23. Florentino García Martínez, Eibert J. C. Tigchelaar, and Adam S. van der Woude, *Qumran Cave 11.II: 11Q2–18, 11Q20–31* (DJD XXIII; Oxford: Clarendon, 1998), plate XV.

24. Devorah Dimant, *Qumran Cave 4.XXI: Parabiblical Texts, Part 4: Pseudo-Prophetic Texts* (DJD XXX; Oxford: Clarendon, 2001), plate II.



4 is not represented in the transcription but is in the translation. The differentiation of *waw* and *yod* in this manuscript is problematic: the catalog opts for the following readings over against the principal edition<sup>25</sup> (in brackets): line 2 חזיתא (חזותא); line 4 יקום (יקוים); line 4 יניה (ינויה); line 8 יעבד (ועבד). The translation offered is that by Florentino García Martínez and Eibert J. C. Tigchelaar,<sup>26</sup> with the minor adjustment that both “Son of God” and “son of the Most High” (indefinite as in Luke 1:32, 35) are made definite as in the principal edition, “the Son of God” and “the son of the Most High,” though neatly, briefly, and inconsistently discussed in the introductory comment (74) as “Son of God” and “Son of the Most High.”

Another fine photograph is that of the *Book of War* (11Q14), though the principal edition needs to be consulted for the complete remains of the start of lines 9–12.<sup>27</sup> A slightly darker imprint of the same image was published on the cover of the Australian catalog (2000) and in the Grand Rapids catalog (2003) and a slightly lighter one inside the Australian catalog and in the San Diego catalog (2007). The translation is taken from the principal edition with the minor adjustment in line 9 of “latter rain” to “later rain.” Even the lowercase letters for pronouns referring to God are taken over from the principal edition, making the representation of these inconsistent in the catalog as a whole.

A striking color photograph of one version of the *Rule of the Community*, 4QS<sup>b</sup> (4Q256), fragment 6a, is included. Though to appreciate what survives at the right-hand edge of the fragment it is still necessary to consult other photographs, the enlarged color picture in the catalog enables one to see certain features of the leather remains that other photographs conceal. In the transcription of column XIX, the positioning of the supralinear correction in line 1 is not quite right. In addition, at the end of line 4 a closing square bracket has been omitted before חרות, but the translation represents it correctly. The translation is that of the principal edition<sup>28</sup> with the very nice innovation that the supralinear word in line 1 is printed in superscript font.

The last manuscript to be illustrated is an enlarged image of *Calendrical Document D* (4Q325), fragment 1. As with the photograph of 4QS<sup>b</sup> fragment 6a, so with this picture, for some minor remains of the text it is necessary to consult other images, but the

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25. Émile Puech “246. 4QApocryphe de Daniel ar,” in *Qumran Cave 4.XVII: Parabiblical Texts, Part 3* (ed. George J. Brooke et al.; DJD XXII; Oxford: Clarendon, 1996), 168.

26. Florentino García Martínez and Eibert J. C. Tigchelaar, *The Dead Sea Scrolls Study Edition* (Leiden: Brill; Grand Rapids: Eerdmans, 2000), 1:495.

27. Florentino García Martínez, Eibert J. C. Tigchelaar, and Adam S. van der Woude, *Qumran Cave 11.II: 11Q2–18, 11Q20–31* (DJD XXIII; Oxford: Clarendon, 1998), plate XXVIII.

28. Philip S. Alexander and Geza Vermes, *Qumran Cave 4.XIX: Serekh Ha-Yahad and Two Related Texts* (DJD XXVI; Oxford: Clarendon, 1998), 60.

enlarged color picture in the catalog helps one to see certain features of the leather and especially the ruling with greater clarity than any other picture. In the transcription the square bracket at the end of line 2 is printed the wrong way round and should be tight against the last discernible letter. In line 3 the catalog nicely provides a correction to the principal edition, which has a redundant square bracket in the last word of the line.<sup>29</sup> The translation is that of Martin Abegg,<sup>30</sup> which is indeed by far the most intelligible available in English; it includes certain restorations at the end of line 1 and the start of line 2 that the catalog does not represent in the reconstructions in its transcription of the Hebrew text.

Overall, the presentation of the scrolls in this finely produced catalog will be of principal interest to scholars in the generally very fine presentation of color images of some significant fragments. The transcriptions, translations, and introductory comments contain several minor slips and in their approach raise significant questions about what an author of such catalog materials should actually do. To my mind, two factors should predominate: accuracy and consistency of approach. With minor corrections, this catalog will become a welcome companion to the principal editions of the scrolls and to the several means of accessing images of the scrolls that are now possible.

The rest of the catalog has short articles as follows: “Coins,” by Donald T. Ariel and Robert Kool; “Pottery” and “Stone Vessels,” by Alegre Savariego; “Organic Materials,” by Orit Shamir; “Ritual Purity,” by Robert Kool and Naomi Sidi; “Paleo-Hebrew and Jewish Scripts,” by Ada Yardeni; “Scribal Practices and Writing Materials,” by Tamar Rabbi-Salhov and Alegre Savariego; “Conservation of the Dead Sea Scrolls,” by Lena Libman and Pnina Shor; and “Publication of the Dead Sea Scrolls,” by Emanuel Tov. Three of these have appeared in earlier iterations in previous catalogs, as have most of the illustrations accompanying the other articles.

Of interest is the way that the pottery is assessed through the overall similarity of the corpus as “typical of Judean sites of the Second Temple period” (103); other interpreters have commented on what is distinctive about the Qumran pottery collection to stress its peculiarity. The short study on ritual purity (135–366), especially on the “pools” at Qumran, simply contradicts the views of Magen and Peleg (26). Ada Yardeni dates 11QpaleoLeviticus to the late second or early first century B.C.E. (139); Tamar Rabbi-

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29. Shemaryahu Talmon and Jonathan Ben-Dov, “4Q325. 4QCalendrical Document/Mishmarot D,” in *Qumran Cave 4.XVI: Calendrical Texts* (Shemaryahu Talmon, Jonathan Ben-Dov, Uwe Glessmer; DJD XXI; Oxford: Clarendon, 2001), 126.

30. Michael O. Wise, Martin G. Abegg Jr., and Edward M. Cook, *The Dead Sea Scrolls: A New Translation* (San Francisco: HarperSanFrancisco, 1996, rev. 2005), 403.

Salhov dates it to the first half of the first century C.E. (38). The manuscripts are described as “tanned” (142), but the definition of this term and the analysis of the fragments suggest it might not be appropriate for the majority of the manuscript remains from the Qumran caves. Perhaps to show just how well the conservation process is working, the conservator pictured at work on page 145 looks no older than when the photograph of her was printed in the 1993 catalog! Actually, reprinting this same picture, even if in a slightly more bronzed tone, demonstrates that the conservation of the scroll fragments, especially the removal of tape hastily applied in the 1950s, is a very long and arduous task. The volume ends with a bibliography and glossary.

Overall, I have long thought that there needs to be an online inventory of all the color images of the scrolls and of the artefacts from Qumran and other locations in the Dead Sea region so that scholars and publishers alike could learn at a glance what is available and where to find it. It seems regrettable to me that, apart from the listing of the photographic team (Clara Amit, Tsila Sagiv, Mariana Saltzberger, and Duby Tal) near the front of the catalog, there is no complete list of who was responsible for which image. The fine work of the photographers needs detailed acknowledgement, as is the case in some other catalogs. Moreover, while we can assume that the printing process accounts for the variations in coloration between the various presentations of the same fragments in the various catalogs, it would be good to know if that actually was the case or whether a new photograph had been taken.

I will certainly encourage my students and others to acquire this fine product.