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EXCAVATING THE CATACOMB OF SANTA LUCIA

A Thesis
presented in partial fulfillment of requirements
for the degree of Master of Arts
in the Department of Anthropology and Sociology
The University of Mississippi

by

GABRIELLE D. COGGIN

MAY 2016

ABSTRACT

In 733 B.C., Archias (a Corinthian) founded the city of Syracuse in Sicily. This began Syracuse' history as a Greek colony, and also a history of cultural influences and changes produced by different occupations. The catacomb of St. Lucy is located in Syracuse, and contains evidence for the Greek, Roman Christian and Byzantine cultures. Excavations have been occurring here since 1916, beginning with Paolo Orsi, and most recently occurring in 2015 with Dr. Davide Tanasi. St. Lucy is an excellent case study for examining how different cultures have used this site as a burial location for centuries. The research done here identifies some of the changes that took place at St. Lucy through an examination of frescoes, artifacts, and tombs as well as a spatial analysis of these datasets.

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I would like to start by saying thank you to Dr. Davide Tanasi. Without his permission and expertise, I would not have the data used in this research from St. Lucy. You have been a wonderful mentor, professor and friend to me. Also thank you for Arcadia University for not only my first field excavation in 2012, but also allowing me to work with Dr. Tanasi the summer of 2014. I also want to thank my committee members, Dr. Robbie Ethridge and Dr. Matthew Murray, and especially my main advisor, Dr. Maureen Meyers.

The 2014 Arcadia field school students are the reason we have this data available: Mara McNiff, Victoria Millsaps, Dylan Bakken and Robert Milhoan. Stephan Hassam also helped with the excavations, cataloging materials and translating articles. He was always willing to help me and provide me with whatever resources he had available. Ilenia Gradante, Carlo Veca and Carmelo Scandurra helped with the excavations in 2014, and previous years. Franca Lupo and Susi Kimbell, employees of the Arcadia center in Ortigia, were a great help to me both times I studied in Italy. They gave emotional, professional and academic help, whenever possible.

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I: INTRODUCTION

Somewhere in the misty field of the sea, where Ortygia lies by Thrinakia, Alpheios' bubbling mouth intermingles with Arethousa's streaming water-springs
(Pausanias V.7.3).

Archias, a Corinthian fleeing his country, received advice to see this place from the oracle at Delphi. With a group of followers, he set out to establish a new colony in the western part of Magna Graecia, Sicily. This colony developed into one of the greatest cities in the ancient Mediterranean: Syracuse. Located on the southeastern tip of Sicily, it has a long history of changing cultures and empirical influences (i.e., Greek colonizers, Roman Christian occupants, and Byzantine pilgrims) (Figure 1). This thesis examines the archaeological remains of this long history at one site, the catacomb of Santa Lucia (St. Lucy), in the heart of Syracuse (Figure 2).

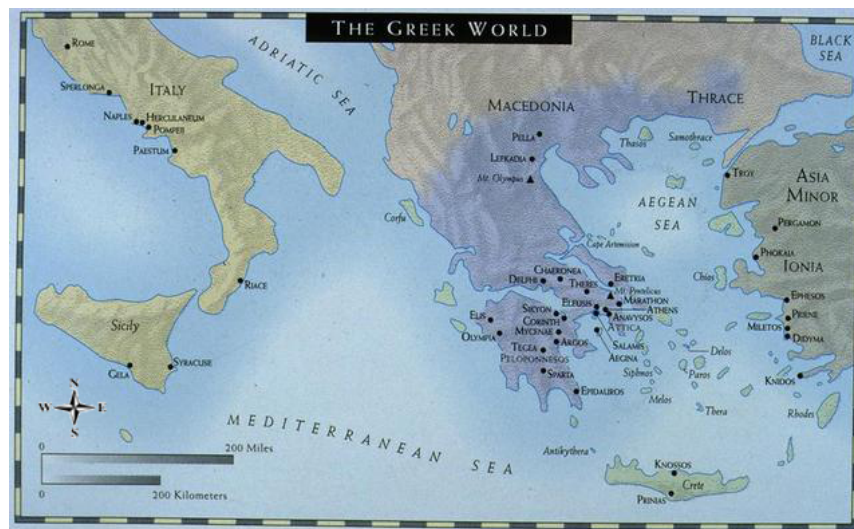


Figure 1-Map of the Ancient Mediterranean (Google Images: 2014)



Figure 2-Map of the Catacomb of Santa Lucia (St. Lucy) (Sgarlata, M: 2006)

Various cultural influences and resultant changes have occurred over the centuries of occupation in Syracuse. Because evidence of these multiple cultural changes are evident in the architecture throughout the city, in order to examine these changes in detail, this thesis focuses on a smaller site, the catacomb of St. Lucy. Over time, when spaces are used by different groups, these subsequent groups affect, alter, and build upon this environment. St. Lucy is the ideal location for examining cultural shifts in Syracuse, Sicily because it was used for funerary purposes for three different cultures over approximately three centuries (second century C.E.-fourth century C.E.). I also chose the catacomb of St. Lucy as the location of my research because I was given access to the 2013 archaeological reports, and I was able to volunteer at the 2014 excavation while I was in Sicily.

Cultures Present Over Time in Syracuse, Sicily

Syracuse, Sicily was founded by a group of Corinthian colonizers in 733 B.C. (Wescoat, 1989: 17). The Greeks continued to occupy and influence the culture of Syracuse for hundreds of years. In 212 B.C., the Roman Empire began its reign in Syracuse (Cerchiai, 2002: 204). Before the Roman Empire took control of Syracuse, there was already a mix of Roman and Greek pagan cults that existed in the area. Soon after the Roman Empire took over, Roman Christians began to make their presence known in Syracuse, by using the previous aqueducts as burial chambers, creating the catacomb of St. Lucy in the third and fourth centuries C.E. (Sgarlata, 2006) As the Roman Empire began to lose power, eventually the Byzantine Empire gained a stronghold here, and more Byzantine Christian cultural changes began to appear in

Syracuse in the sixth century C.E., just before the capital of the empire was moved to Syracuse in C.E. 660 (Finley, 1968: 183).

Previous Excavations

The work done at St. Lucy over the past three years (2011-2014) has yielded artifacts, burial analyses, and frescoes (rendered using 3D technology). Using these findings (i.e., artifacts, architectural elements, frescoes, and burials), I show how people developed the catacombs in order to adapt to an ever-changing city. The catacomb represents many different phases of occupation over the course of nine hundred years.

Within the city of Syracuse, Sicily, there are three large systems of catacombs: San Giovanni, Vigna Cassia, and St. Lucy (Figure 3). Vigna Cassia was formerly used for tours and educational purposes concerning the religious culture in Syracuse. However, it is now vacant, and used mostly for artifact analysis and storage from the other systems. St. Lucy and San Giovanni are both currently used for tours on a daily basis. St. Lucy has a long history, as evident by the numerous excavations that have occurred in the past (twentieth century), and are still ongoing. Its timeline and history give insight into the beautiful and vibrant culture of Syracuse.

134.1 (upper left) Syracuse (Syracusae): 1 sixth-century-B.C. temple of Apollo; 2 sixth-century-B.C. Ionic temple; 3 fifth-century-B.C. temple of Athena; 4 paleochristian church of S. Pietro, ?fourth century A.D.; 5 Fountain of Arethusa (Fig. 135); 6 Piazza Pancali (find-spot of statues of Hades and Hygieia); 7 Castello Maniace, whence the bronze rams (Fig. 289) came (?site of the provincial governor's palace); 8 agora/forum; 9 theatre-temple complex known as the 'Gymnasium'; 10 Hieronian theatre; 11 Altar of Hieron and adjacent piazza; 12 amphitheatre; 13 Piazza della Vittoria excavations (temple of Demeter); 14 square at Piazza Adda; 15 square near the amphitheatre; 16 honorific arch; 17 'Sessanta Letti', ?Roman house or public building (Fig. 279); 18 via d'Arsenale, Roman house; 19 baths on Corso Gelone; 20 house near the railway station; 21 house where the Venus Landolina (Fig. 251) was discovered; 22 S. Nicolo reservoir; 23 aqueducts; 24 mithraeum; 25 S. Lucia catacombs; 26 Vigna Cassia catacombs; 27 S. Giovanni catacombs; 28 Villa Maria district; 29 Madonna delle Lacrime excavations; 30 Grotticelli necropolis; 31 late Roman tomb with frescoes (Politi or Landolina tomb). Ancient shoreline shown solid; modern shoreline, where it diverges, is shown dotted.

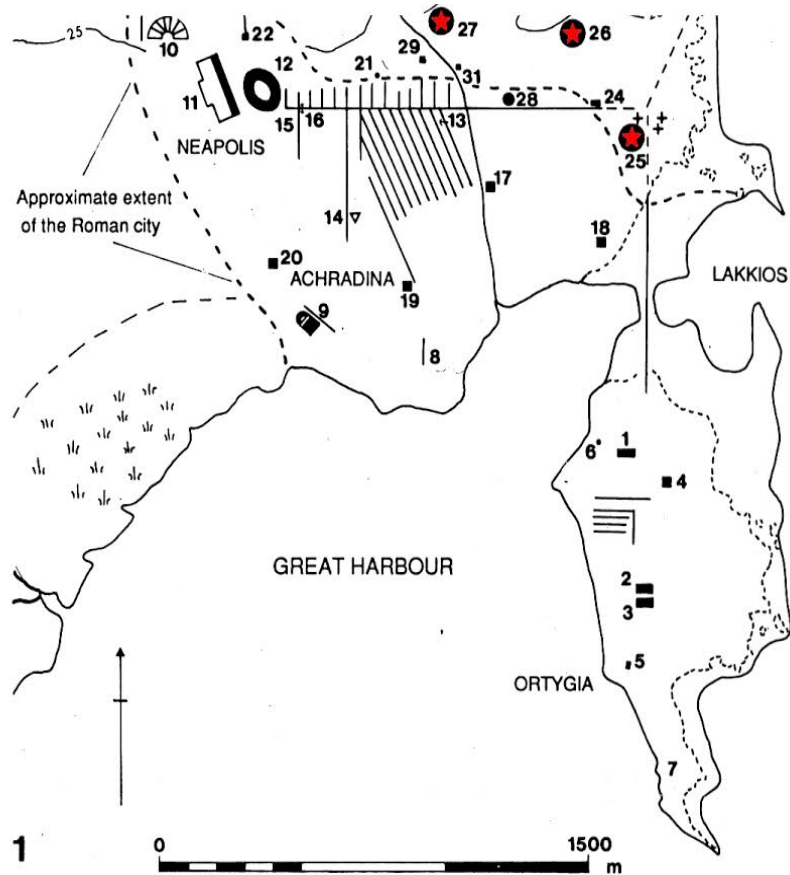


Figure 3-Roman Empire in Syracuse, Sicily, with Location of Catacomb Systems, Vigna Cassia, San Giovanni and St. Lucy (Tanasi, D: 2016)

In the catacomb of St. Lucy, multiple state regimes and cultural occupations are represented by the archaeological evidence. The research provided in this thesis helps to better understand the history of St. Lucy as a burial place, and how different cultures are portrayed in the archaeological evidence. This evidence includes frescoes, tombs, and grave goods. In addition, a spatial analysis of these datasets was done.

This thesis examines the material culture as found in St. Lucy. It specifically examines

three types of materials left in this place as a way to reconstruct the history of the catacomb and better understand the cultural identity of each group that used it for burials and other religious purposes.

Chapter Review

Chapter 2 examines the literature used during my research and specifically discusses the long history of the site. I explore what each time period contributed to cultural changes in Syracuse, their defining artifact types. . In Chapter 4, I present the results of my analyses, and discuss the meaning behind the frescoes, tombs, grave goods and present a spatial analysis of each of these data sets. Chapter 5 presents my discussions and conclusions about this data and what it may represent about the site of St. Lucy; I also suggest areas for future research based on this work.

I: HISTORICAL CONTEXT

The Greek Beginning

Syracuse, Sicily has a long, rich history filled with trouble, turmoil, peace, and victory. This is a result of changing dominant powers influencing the physical city and the people who inhabited it. Its history of human settlements begins in the early Archaic period (ca 800-479 B.C.), with the foundation of the city of Ortigia as its capital (Wescoat 1989: 18). A group of Corinthians from Greece, following the oracle of Delphi, traveled across the sea to Sicily in 733 B.C. (Wescoat 1989: 17) (Figure 1). Archias, the leader of this company, was told by the oracle, as recorded by Pausanias in the second century A.D., to find the place “somewhere in the misty field of the sea/ Where Ortygia lies by Thrinakia/ Alpheios' bubbling mouth intermingles/ With Arethousa's streaming water-springs” (Pausanias V.7.3). Formerly banned from returning to Corinth on account of previous criminal actions, Archias had no choice but to follow this advice and find the stream of Arethousa.

The myth of Arethousa is told by Ovid in his *Metamorphoses*, a collection of tales concerning transformations. Arethousa was a nymph within the band of Artemis, sworn to the activities of the goddess of the hunt, such as following trails and hunting (Mandelbaum 1993: 170). The River Alpheios, a great river flowing through the sanctuary of Zeus at Olympia, threatened Arethousa, and adamantly pursued her (Mandelbaum 1993: 170). At the point of desperation, Arethousa begged her patron goddess, Artemis, to save her (Mandelbaum 1993: 171), and Artemis' answer was to transform the nymph into a stream, able to cross under the sea

to the country of Magna Graecia (i.e., Sicily) (Mandelbaum 1993: 172). Arethousa fled to Sicily, where she became the fresh water spring on the island of Ortigia (Plate 1) (Mandelbaum 1993: 172). However, Alpheios apprehended her and their waters were permanently mingled (Ovid V.572-641). Arethousa continued to be an important figure in the historical and political matters of Syracuse.



Plate 1-Fountain of Arethusa (Photo by Author)

Both Arethousa and Alpheios served as symbols of Syracuse's connections to its mother country, Greece during Greco-Roman times. Alpheios, as mentioned before, was the great river of the Olympian sanctuary, and Arethousa also was an inhabitant of the Elis region in Greece. These connections were a key part of the growth and expansion of Syracuse as a player in the Mediterranean field (Wescoat 1989: 18). For the colony, the relationship with the mother country was of great significance as it attempted to create its own identity (Wescoat 1989: 18).

Politically, Syracuse was a stable state at a young age (Wescoat: 1989: 19). Beginning as an oligarchy in the seventh and sixth centuries B.C., Syracuse continued to expand, encompassing the cities of Akrai (southern Sicily, 664 B.C.), Kasmenai (northwest of Akrai, 643 B.C.), and Kamarina (southwest coast of Sicily 598 B.C.) (Wescoat 1989: 19). According to Wescoat (1989), during an attempt to form a democracy, the common people rose up against the elite in 486 B.C. (Wescoat 1989: 19). Gelon of Gela served the tyrant Hippocrates from 498-491 B.C., establishing himself as a capable leader, and was later called upon by the Syracuse elite to take over the city as a tyrant (Herodotus 7:155). With the reign of Gelon (485-479 B.C.) battles were waged with many neighboring countries in the Mediterranean area, such as Carthage, Athens, and the Etruscans to the north. These battles produced opportune moments for the outsiders to become more familiar with the culture of Syracusan people. After many battles, Dionysios the Elder succeeded Gelon (ca 406 B.C.), and opened up another war with the Carthaginians, which ended with Carthage conquering the cities of Selinunte and Agrigento. Timoleon, a Corinthian general, was asked to relieve the situation in 344 B.C. after the death of Dionysios the Elder, Dionysios the Younger and Dion (Cerchiai 2002: 204). After many various tyrants, Hieron II, a native Syracusan, elected himself king in 270 B.C., and reigned unchallenged until his death in 215 B.C. Not long after, in 212 B.C., Rome took Syracuse under the leadership of the general Marcellus, beginning Roman rule in the city (Cerchiai 2002: 204).

The Roman Empire was not the end of Syracuse's troubles with outside forces. The Roman Empire ruled mostly undisputed until it destroyed itself from the inside, with disputes among the Tetrarchy, a group of four men brought together by Diocletian in A.D. 293 (Boatwright 2006: 280). This group consisted of Diocletian as *Augustus* (chief ruler), Gaius Galerius Valerius Maximian, *Caesar* (vice-ruler), Marcus Aurelius Valerius Maximianus

(Maximian) as western *Augustus*, and Flavius Valerius Constantius, Maximian's *Caesar* (Boatwright 2006: 280). The Roman Empire lost power when the Tetrarchy failed, and left Constantine, son of Constantius, in charge (Boatwright 2006: 285). Constantine took the city of Byzantium and turned it into Constantinople in A.D. 324, shifting the power from the Roman Empire to the Byzantine Empire (Angold 2001: 1-2). The Byzantine Empire affected architecture, both religious and political, in most of the cities included within its boundaries (Wharton 1988: 128); however, the cities on the outer boundaries of the empire were typically affected less than the closer cities (Wharton 1988: 127). Syracuse is a good example of one of these cities located on the boundary of the empire; a close neighbor may have been Macedonia or Cappadocia (Wharton 1988: 127). The Byzantine Empire was a powerful force, covering dozens of countries during its expansion. However, before the expansion of the Byzantine Empire, the Roman Empire had already served as a conduit for Syracuse to enter into the world of imperialism.

Roman Imperialism

Before the Roman Empire claimed the ancient stage of the Mediterranean, the Roman Republic was already an important figure in the region. However, there is little information about the late Roman Republic in Sicily. The Roman Empire had a greater effect on Sicily beginning in the third century C.E. After years of battles with other cities in the surrounding area, Syracuse was finally included in the great Roman Empire around 212 B.C. (Plutarch *Marcellus*: Chapter 19). Rome needed Sicily for its fertile lands and space for farming grain, both of which were lacking in the city (Benjamin 2006: 79). With the beginning of Roman rule, Syracuse was deemed the capital of Sicily, and each city was autonomous, retaining power of its own local government (Benjamin 2006: 81). However, even with the capital status, Syracuse

was ultimately stripped of the power it had gained during its time as a Greek colony (Benjamin 2006: 82). Rome installed roads on the island in order to move their legions, but over time they became more useful for moving grain (Benjamin 2006: 90). The coastal regions were the main location for the Roman military presence and towns, and the center of the island was used for agricultural purposes, which is why central Sicily was not greatly affected by the Roman Empire, because of the lack of Roman presence (Benjamin, 2006: 90-91).

With the increase in public works projects by the Roman governors, Sicily also saw a decrease in Greek arts and Greek culture, such as diminished production of temples, pottery, and other exotic commodities (olive oil, honey, wine) (Benjamin 2006: 90). Under the rule of Verres (73-71 B.C.), many temples were raided and statues of gods were stolen for the governor's own personal interest (Cicero *Against Verres*: 2.4.120). The actions of Verres do not account for the entire lack of arts in Sicily during the Roman Empire, but he is an example of why there is a gap in craft production and religious architectural examples in Sicily during the Roman Empire.

After the reign of Verres, Sicily became the ground for the battles between Caesar and Pompey, and their descendants (Appian, *The Civil Wars*: Book 5). In an attempt to gain control, Sextus Pompey (son of Pompey) cut off the supply of grain to Rome, gathering support from the marginal classes of Sicilians, but eventually fell to Octavian (heir of Caesar), and in the end, Sicily suffered the consequences for its stance against Rome (Appian, *The Civil Wars*: Book 5). Octavian later put into place a census in 28 B.C. after being named *imperator* (military commander), and Sicily numbered 700,000 citizens (Benjamin 2006: 99). The three largest towns, and two coastal cities (i.e., Panormus, Siracusa, Katane, Thermae, and Tyndaris) were named *coloniae* (settlements in a territory conquered by Rome), and their residents were considered Roman citizens, given "the rights to vote, to work for the Roman administration, and

to hold high office” (Benjamin 2006: 99). These rights were not given to the previous citizens, but to the Roman soldiers (Benjamin 2006: 99). A Greek centered community emerged in the center of Sicily, especially when people started transferring there to be farmers, and according to Benjamin (2006), "the farmers arranged their lives not only around the natural calendar but also around the Greek religious calendar.”

Throughout the endurance of the Empire, polytheism was at the center of the Roman religious practice, and this was seen in the architecture in Rome (Boatwright 2006: 218). Temples were constructed to both the Roman gods and sometimes even the Egyptian gods. Evidence of the effects of the Egyptian religion on Rome still exists in Ortigia, near the agora, where there is "an elegantly fitted-out Roman cult place possibly dedicated to the worship of the Egyptian gods Isis and Serapis or to the Syrian goddess Atargatis" (Holloway 1991: 161). Religious buildings were built for the purpose of prayer fulfillment, and most religions were accepted, except if they seemed to pose a political threat (Boatwright 2006: 218). From this historical background, it is clear that the Roman Empire was a political entity, with minimal religious influences on its colonies. As a result, Roman effects on religious architecture are not very visible, especially in the outskirts of Sicily.

Approximately in the first century A.D., because of the growing need for grain in Rome and the need for workers to harvest the grain, the Roman Sicilians were all but cut off from the rest of the Mediterranean world (Benjamin 2006: 107). Also, as mentioned before, with the increase of public works came the decrease of trade goods, which hindered any other further creation of Roman provinces and empirical growth (Benjamin 2006: 108). The Romans refashioned the Greek theaters to better suit the gladiatorial games, but even this did not cause a riot from the Sicilians, because regardless of the current situation, it could not be denied that

Roman Sicily was more at peace than Greek Sicily (Benjamin 2006:107). In order to maintain this peace, citizenship was granted to all free men in the empire, but because this did not carry the merit it did in earlier years, men started to look for peace in the spiritual realm, ushering in the growth of Christianity (Benjamin 2006: 108). The new religion brought about changes in the use of sacred architecture, especially with regard to burial practices, but based on tombstone evidence, all residents remained Greek speakers (Benjamin 2006: 108).

Byzantine Expansion

The Roman Emperor Constantine took the city Byzantium in northwest Anatolia, north of the Black Sea from his brother-in-law Licinius in A.D. 324, making himself the emperor of the Roman world (Franzius 1967: 13-14). Before the empire expanded into Italy, the Italians were under the rule of the Ostrogoths, an aggressive command advancing from the Balkan Peninsula (Mathews 1998: 29). Nevertheless, the Ostrogoths were never able to maintain a permanent and stable foothold in the Italian peninsula and were soon overtaken by the Byzantine Empire spreading from the east.

Byzantium was ruled by multiple leaders (Justinian, A.D. 527-565; Justinian II, A.D. 565-578; Tiberius, A.D. 578-582), and they affected Sicily by force and rule (Browning 1980: 20; Finley 1968: 179-181; Whittow 1996: 75). Under the rule of Justinian, Sicily was taken in A.D. 535, only to be reclaimed by the Goths in A.D. 543 (Collins 1998: 129; Humphries 1998: 533). After the death of Heraclius, who ruled A.D. 610-641, Constans II succeeded the throne and moved the capital of the Byzantine Empire from Constantinople to Syracuse in A.D. 660 (Finley 1968: 183). Syracuse was the perfect station to be able to communicate with both Italy and North Africa, and it also provided a station that enabled Constans II to combat any Arab naval attack (Sarris 2011: 290). Although Byzantium had been the capital for three hundred years, Syracuse remained the capital for only five years. The Syracusans became irritated with

the tyrannical rule of Constans II, and revolted, which ultimately led to his assassination in A.D. 668 (Finley 1968: 184). The capital was moved back to the east in A.D. 669, and Arabs took Syracuse in A.D. 878 (Finley 1968: 184; 189).

Greek Heritage of Ancient Syracuse

The architecture of Syracuse reflects the history and culture of the people living there and includes vestiges of Greek, Roman, and Byzantine influences. The earliest forms of architecture followed the pattern of Greek architecture, politically and religiously. Even before Syracuse was colonized by the Corinthian group led by Archias, there is evidence that the island was inhabited as early as the tenth and ninth centuries B.C. (Wescoat 1989: 11). In fact, the first Greek colony in Sicily was Naxos, located on the northeastern coast. It was founded in 734 B.C., a year before Syracuse, by a man named Theokles of Khalkis (Dunbabin 1948: 8). This account is told by Thucydides, an Athenian historian living in the fifth century B.C., who is most famous for his account of the Peloponnesian War (Malkin 2011: 97; Thucydides 6.3.1-3). A main road connecting Ortigia to mainland Sicily was called the *una via late perpetua* by Cicero (*Orations, Against Verres*: 2.4.53) in the first century B.C., but probably existed during the Archaic period (ninth-fifth century B.C.) (Wescoat 1989: 13). Cicero gives a description of Syracuse in his *Orations, Against Verres* (2.4.118), describing the Greek temples and the Greek theater in the ancient city of Neapolis. He also states that Syracuse is “the greatest of the Greek cities, and the most beautiful of all” (2.4.115; 2.4.117).

Although coinage is not architecture, it is considered an artifact, and is a symbol of Greek identity. Nymphs in ancient history served many purposes, one of which was the role of an eponymous nymph (Larson 2001: 4). These eponymous nymphs would aid in the founding of the colony, give their names to the dedicated body of water, and be celebrated almost as heroines of the city/colony. In two examples, the story of Olympian Arethousa and the story of Corinthian

Peirene, there are nymphs creating a small body of water for a colony of a city (Larson 2001: 5). As told by Pausanias, Peirene was a nymph who became the fountain in Corinth. Artemis had accidentally killed her son Cenchrias, and Peirene wept for him so much that she became water herself (Pausanias II.3.2). Arethousa, the eponymous nymph of Syracuse, was depicted on the coinage of the city from as early as the beginning of the fifth century B.C. (Jenkins 1976: 19-20) (Plate 2). Her head appears on the reverses, surrounded by dolphins, which represent the nymph's connection to the ocean and her journey to Sicily.



Plate 2-Bronze Coin Depicting Arethusa (Photo by Author)

Identity

Malkin suggests looking past the traditional view of “bounded ethnicities,” “collective identities,” and an “overarching identity among the Greeks” and instead suggest scholars “closely examine how a regional type of identity was formed in Sicily, based on the notion of interconnectedness or ‘neighborhood,’ a generalized, bounded ‘island’ identity that bypasses the Dorian-Ionian divide” (Malkin 2011: 99-100). Sicily is of interest concerning the Greek identity

because many Greeks gathered here to colonize different cities, and brought with them their own cultures. Much like the rest of Sicilian history, one culture was never the central culture, but rather a culmination of cultures from all around the Mediterranean.

In the classical world, Greek citizens were constituted as “free,” but this word had a different meaning than today. In order to be free and a citizen, a person was expected to follow a certain lifestyle, and this could include “contribution to law making, administration, cultural and religious activities, military service and the like” (Poole 1999: 84). In other words, citizenship was not defined by the freedom given those people holding that status, but rather, the expected actions one must undertake in order to be separate from the slaves, who were not required to perform these actions (Poole 1999: 85). With the expansion of the Roman Empire, this definition changed, and citizens were not required to participate in political affairs. Rather, citizenship meant respect, privacy with regard to personal affairs, legal privileges and protection by the Roman Empire (Poole 1999: 86).

Syracuse kept its Greek identity even after its establishment as a colony, as indicated by the temples of Apollo and the Athena, both built in the sixth century B.C. The temple of Apollo has not been used in centuries, and is well worn by the elements and possibly battles in the area (Plate 3). On the other hand, the Athenaion is now the main cathedral in Ortigia, a beautifully constructed church in the Piazza Duomo. It is used for Catholic mass, but still retains the original foundation of the Greek temple, along with the columns of the peristyle colonnade, which can still be seen on the outer walls of the building (Plate 4).



Plate 3-Temple of Apollo (Photo by Author)



Plate 4-Temple of Athena (www.motya.info)

Roman Christian Identity and Change

The natives of Sicily were originally Greek, continued to speak Greek under Roman rule, and even practiced Greek paganism as their religion (Benjamin 2006: 109). Rome never interfered with this religion, especially since Roman gods were derived from the Greek counterparts (Benjamin, 2006: 108). For example, burial traditions maintained Greek influences, and the Romans in Sicily incorporated the Greek religion by burying the dead, unlike the typical Roman style of cremation. Sicily's history as a Corinthian colony may have also contributed to this, as the first residents of Syracuse followed the tradition of their mother city and inhumed their dead bodies (Holloway 1991: 64). They also inscribed stones at the Greek temples in Latin, proving a certain level of tolerance between the two religious groups (Benjamin 2006: 109). As such, Sicily represented a haven for religious affairs at an early phase in the Empire, and kept up this title with the appearance and growth of Christianity.

The Empire was not threatened by religions that did not require absolute dedication (i.e., Roman and Greek paganism). However, Christianity offered a peaceful eternity in return for complete commitment to God, a single entity. This idea took attention away from the emperor, creating a snowball effect for the already failing Empire. Nero began persecuting Christians around 60 A.D. Christians fled to Sicily, seeking shelter from the persecutions, and there is no evidence that Christians were harmed in Sicily, but rather lived peacefully (Benjamin 2006: 109). However, there is evidence they downplayed their religion in the presence of a catacomb system (Benjamin 2006: 109). Specifically, in Sicily, the cities of Lilibaeum, Panormus, Agrigentum and Syracuse contain evidence of these underground burial tombs. These catacombs were not organized, but rather built on the basis for a need for space, as one can see in the case of St. Lucy in Syracuse. There are multiple types of tombs in the catacomb of St. Lucy, such as *formae* (floor burials), *loculi* (wall burials), *arcosolia* (familial burials) and a few

sarcophagi (tombs carved into the bedrock), suggesting that every inch of free space was used for the purpose of burials. With the "decriminalization of Christianity" in A.D. 313 by Constantine, the use of the catacomb decreased greatly (Benjamin 2006: 110). St. Lucy was completely deactivated by the sixth century A.D. upon which time it started being used as a pilgrimage site for Byzantine Christians (Sgarlata 2006: 34).

Roman imperialism forced a certain identity upon the citizens of the empire, which included their shared urbanism, the emperor, and religion (Revell 2009: 192). These are things shared by more than just the elite population, but the whole of the Roman Empire (Revell 2009: 192). According to Louise Revell (2009: 192), although every person did not respond to these activities in the same way, whether it was because of gender, socio-economic status, or location, they still created a sense of "Roman-ness". Even in the provinces on the outskirts of the empire like Syracuse, or provinces outside of Italy, they all obeyed the same knowledge of regulations determining behavior within changing social situations, and the appropriate behavior for a Roman citizen (Revell 2009: 192). The belief was that the imperial regulations and actions should affect the local belief system and daily activities, because "local differences should not be seen in opposition to a shared ethnic culture" (Revell 2009: 193).

Romanization is a term used to describe the "cultural processes which result from the interaction between two supposedly distinct cultures... assumed by most to involve the progressive adoption of Roman culture by indigenous populations, including Roman speech and manners, political franchise, town life, market economy, material culture, architecture and so on" (Jones 1997: 33). However, as it is believed by some that the Roman Empire did not extend its forceful Romanization into the provinces, others believe this action took place because the natives allowed it to, by encompassing the Roman life into their own similar cultures (Jones

1997: 34). The latter assumes that the changes from the regimes happened internally rather than by outside forces, whereas the typical attitude towards an empirical force is the insistent nature of the people behind it. Chase-Dunn and Hall used the terms "core" and "periphery" to define cultures in ancient world-systems, "in which the core was an urbanized and class-stratified society and the periphery contained less-stratified groups of pastoralists and horticulturalists" (Chase-Dunn 1997: 36). Using these definitions, Sicily is the periphery, a resourceful land inhabited with farmers, and Rome is the civilized core. The relationship between Rome and Sicily can be described as "core/periphery hierarchy," where Rome controls most all aspects of life in Sicily, and uses the natural resources to build its own empire (Chase-Dunn 1997: 36).

The diversity of the Roman imperial religious cult kept the Roman Empire strong throughout its life. At its foundation, the imperial cult was a personal practice, a routine that every citizen practiced in his or her everyday lives. These daily routines could be used as guidelines of how to live life as a Roman citizen, expressed through the "material used and the spaces inhabited" (Revell 2009: 191). The imperial cult was a combination formed from Hellenistic Greece and Republic Rome, based largely on military and political power (Boatwright 2006: 220). Much like the previous rulers, Romans also expressed their power by building temples or altars, appointing priests, performing public sacrifices and games. They would also align themselves with an important deity, either by ancestry or practicing worship to a specific god or goddess. Politics and religion were almost inseparable during the Roman Empire. The Roman Empire kept the civilians under control by religious suppression and daily practice monitoring. The idea was to keep everyone under the same rules and have a common identity among the people, convincing them that they all lived similar lives, and were all Roman at the end of the day (Revell 2009: 192).

The religious architecture in Italy before the time of Constantine and the Byzantine Empire consisted of pagan temples, usually focusing on the well-being of the Roman Empire. The early Christians (AD 50-150) did not have churches for religious meetings. They usually met in houses of church members, and most of the meetings were secret, as the Christian religion was not yet very popular. They did not have the means, funds, organization, or interest for building churches. The church was fighting against a religion that had been a part of the city structure for ages, and the people of the Roman Empire depended on that religion for safety. Before Christianity emerged, public worship revolved around the Empire, the Emperor, and the worship of gods was the civic duty of all the citizens (Krautheimer 1965: 1-4). The catacomb of St. Lucy was built during the Roman Empire, and this expanse of underground tunnels was extensive, but necessary for Roman Christians attempting to hide their religious beliefs.

Overall, the material culture of the Roman Empire in Syracuse suggests an idea of Roman-ness rather than the presence of one single Roman identity. This can be identified in specific situations, and Revell (2009) believes this can lead to a study of shared experiences and different experiences and how these are created. However, this shared identity may not have been as influential in Sicily as in other countries, where the Roman hold was stronger.

Byzantine Impact

As discussed above, the Roman Empire lost power after the fall of the Tetrarchy and the rise of Constantine in the early fourth century A.D. (Boatwright 2006: 286). During the seventh century A.D., when Syracuse was the capital of the Byzantine Empire, several churches were constructed in the city. The Temple of Athena, mentioned above, was turned into a large church in A.D. 600 (Wescoat 1989: 49-50). The Temple of Apollo on Ortigia, also mentioned above, was reused as a church ca A.D. 620. Close by, at the Ognina Islet, was another church,

admittedly much smaller, but it may have been part of the building program during the time when Syracuse was the capital of the Byzantine Empire (Plate 5) (Agnello 1969). This church may have several phases, but it could have been built in the seventh century, continuing in use up to the time when the isthmus was flooded (Agnello 1969).



Plate 5-Byzantine Church at Ognina Islet (Photo by Author)

The catacomb of St. Lucy serves as evidence of Byzantine Christianity in Syracuse, but not because of ostentatious architecture and overwhelming decoration. The frescoes painted in Oratory C built by the Byzantine Christians (sixth-seventh century C.E.) contain religious motifs, such as saints and martyrs (Arcidiacona 2012). There was also passages made inside the catacomb that helped to guide pilgrims to the site of a saint buried in Room D. Here, they would pay their respects to the deceased. Little changes were made to the catacomb to better serve the purpose of the Byzantines in or visiting Syracuse.

Summary

One repeating theme of all of three regimes is the relationship between politics and religion. Whether or not politics were more important than religion, or vice versa, both played integral parts in the expansion of the empires, and the domination of weaker provinces. Because both entities are important in how people define themselves as a population, changes in either of these things can cause a change in the identity and culture of the people.

With the advent of Greeks into Italy and the subsequent creation of colonies, people still needed the stability of Greece in order to become a strong city. Also, the only culture and lifestyle they had ever known was Greek. Therefore, the earliest architectural forms and religious practices reflect the close relationship between the Syracusans and their Greek heritage. The temples of the area followed the standard construction of a typical Greek temple. The temple of Athena would have been a peristyle temple before it was turned into a Christian church, and the temple of Apollo would have been a much simpler temple, with only front and back porches and the *naos*. The religious practices would have followed that of Greek mythology, along with the burial custom, cremation. But as time moved on and Syracuse became an independent city, they developed their own culture, which began as many different Greek cultures (i.e., Athenian, Corinthian, Rhodian, Chalkian).

The effects of the Roman Empire were mostly political and involved creating citizens of everyone within the empire. In the beginning stages of conquering Sicily, Rome intended to utilize the fertile lands for the manufacture of grain for the city of Rome, and then use the access to the sea for transportation of the grain (Benjamin 2006: 90). Along with exploiting Sicily's natural resources, Rome also exploited Sicily's residents for labor (Benjamin 2006: 84). As this was not accepted very well, free men of Sicily were given citizenship, and a sense of "Roman-ness" (Benjamin 2006: 108; Revell 2009: 192). The "Roman-ness" that evolved in the provinces

was the standard citizenship of a Roman citizen, and “Romanization” occurred in a lot of provinces, but mostly those that were closest to Rome (Jones 1997: 34). Cities like Syracuse did not feel the full weight of the Roman Empire, and were only affected in small ways. Nonetheless, the Romans did build an Amphitheater for gladiator games, and a supposed shrine to the Egyptian gods Isis and Serapis (Holloway 1991: 161). But their ultimate effect on the religious architecture of Syracuse was relatively small, in the frame of temples and cultic locations.

The Byzantine Empire was a religiously motivated expansion, originally under the order of Constantine, the first emperor. The empire set out to convert the “pagan” people of Greece and Italy to Christianity, and with the new religion came new architectural spaces. Christianity followed a religious theme of pilgrimages, and in Syracuse, they made accommodations for these journeys.

The literature review has demonstrated that with state regime changes comes cultural and identity changes, and because religion played such an important role in the ancient Mediterranean, built environments, such as St. Lucy, reflect these changes in culture contact. Spaces are affected by and reflect state regimes. Questions of identity are ever present in a society, whether it be ancient or modern. They are always changing. As people evolve, they affect the world around them differently, and also, their surroundings affect how people live. This material culture left behind enables us as archaeologists to interpret as best as possible how different cultures interacted when they came into contact with each other, just as the layers of St. Lucy give us a picture of tolerance and coexistence among people.

III: METHODS

Excavations in the catacomb of St. Lucy in Syracuse, Sicily have a long history, beginning in 1916 with Paolo Orsi. Orsi discovered the catacomb around 1910 and oversaw the first investigations starting in 1916, with excavations lasting three years (Orsi 1918; Sgarlata 2006: 12). He uncovered Region A, which was eventually turned into a museum (Figure 4). He completed excavations at many of the historical sites such as Neapolis, Ognina Islet, San Giovanni, and Vigna Cassia (Sgarlata 2006: 33). Region A contained the beautiful fresco of the forty martyrs of Sebaste, painted on a vaulted ceiling during the eighth century C.E. (Orsi 1918; Sgarlata 2006). The room of the forty martyrs was later turned into a cistern in the fifteenth century, before being discovered by Orsi (Sgarlata 2006: 33). Region A dates to the third century C.E. because of its use of *loculi* and *arcosoli*, and may have been used contemporaneous to the other three sections during the Byzantine and Norman times (Sgarlata, 2006: 33). Much later, Santi Luigi Agnello began his own excavations within Regions B and C in 1954, but only after the excavations that had taken place during 1952-1953 by the Pontifical Commission of Sacred Archaeology. The Pontifical Commission began uncovering the regions of B and C, which had been discovered accidentally by the National Union for Anti-Aerial Protection (UNPA) during the second world war (Sgarlata, 2006: 22; 33).



Figure 4-Region A of St. Lucy Catacomb (Sgarlata, M: 2006)

No additional work was done there until the Pontifical Commission of Sacred Archaeology performed their first excavation in 1952, in Regions B and C (Sgarlata 2006: 19) (Figure 5).



Figure 5-Regions B and C in St. Lucy Catacomb (Sgarlata, M: 2006)

Soon after, Santi Luigi Agnello began his research of the catacomb in 1954, and these continued until 1957 (Agnello 1957: 236). The next excavations did not occur until 2004 and additional work was done in 2011, 2013, and 2014 by archaeologists from the University of Catania

assisted by volunteers from the United States. In 2013, Arcadia University in Pennsylvania began excavations under the direction of Professor Davide Tanasi. This work consisted of excavating tombs in Sector F, Room Beta (Figure 6). The results from this field school prompted additional work in 2014 on other tombs in Room Beta, and also Room Alpha, both in Sector F.



Figure 6-Region C, Room Beta of St. Lucy Catacomb (Sgarlata, M: 2006)

2013-2014 Catacomb Excavations

The field schools and research at St. Lucy revealed many types of archaeological remains and this assemblage consists of artifacts, architecture, frescoes, and human remains.

Excavation of six tombs was completed in 2014. Pairs of two students excavated each tomb. The excavation process began with photographs of the tomb and a description of the location. Each tomb's height was measured from a datum or absolute zero point, and the width and length of the tomb was also measured. Although the surface of the tombs was uneven, using an absolute zero datum allowed accurate and comparable measurements of all tombs. A point was measured on the wall of each room, and negative measurements were taken from the point, in order to keep track of the depths at which artifacts, skeletal remains, and changes in soil were found. Then, the layers were excavated by trowel in arbitrary 10-centimeter levels. Soil from each level was examined by hand because of the disturbed context of the soil. If features were identified, or if levels contained a significant (i.e., diagnostic temporal or stylistic characteristics) amount of artifacts, excavation ceased, the layer was cleaned, then given a US, or *unita stratigrafica* (stratigraphic unit) number. This process continued until the bottom of the tomb was reached.

Each tomb contained at least one skeleton and some as many as five skeletons, which were photographed *in situ*. In addition, other items present in tombs included lamps, coins, faunal remains, and shards of ceramics. These artifacts were collected for cleaning, photographed after their removal, and labeled with their unique catalogue number. Each artifact is described in the catalogue by its size (width, height, length), provenance (region, sector, room, tomb/oratory), material (glass ware, pottery fragment, bronze coin, bronze needle, etc.), and decoration, if possible (inscription, paint).

Datasets for Thesis

Three datasets from these excavations and catacombs were used for this thesis: frescoes, tombs, and grave goods. Each of these is described below.

Frescoes. In addition to the burials, there are multiple frescoes present in the catacombs. The frescoes were created at different periods by different cultures and as such reflect different belief systems. For example, the frescoes in the Pagan Shrine portray Greek gods, whereas the Roman and Byzantine frescoes illustrate saints and religious parables, such as the Good Shepherd. Even though these paintings are evidence of different cultures inhabiting the same place, their existence is a separate type of evidence. Their existence tells a story of tolerance and overlap of cultures and belief systems, happening in a closed space underground. As Agnello (1957: 236) mentions in his account of the excavations of the 1950s, the first Christian community had no qualms about using pagan places for their own practices, giving the place a new identity of the new faith. Furthermore, the paintings recount the bold statement that claimed Sicily as a safe haven during the Roman Empire and other tumultuous times in the ancient Mediterranean, regardless of its constant participation in the many wars and conflicts, and even standing as the capital of two great empires.

For the purpose of this thesis, five frescoes were analyzed, each one representing a different culture that inhabited the catacombs. These frescoes show the changing styles of these cultures over the years. Table 1 describes these frescoes, and details their location and culture.

Table 1-Location and Description of Frescoes Found in St. Lucy Catacomb

Table 1-Location and Description of Frescoes Found in St. Lucy Catacomb				
Fresco	Description	Region	Room	Culture
1	Fresco decorated with a red border, portraying six individuals gathered around a central table; some individuals' faces have been destroyed	C	Pagan Shrine	Roman Pagan
2	Painting of two figures (male) with inscription "IEYΣIIEΛΩΠOΣ" above one figure and another figure sitting to his right; the standing figure's face and genitals have been defaced	C	Pagan Shrine	Roman Pagan
3	Bordering fresco, containing blue and yellows half circles, placed above a sarcophagus	C	Oratory C	Roman Christian
4	Byzantine fresco containing a portrait of the "Good Shepherd" with red flowers; greatly devastated	C	Cubiculum Along Gallery A	Roman Christian
5	Partial painting of a Byzantine saint with bright red, blue and orange paints	C	Oratory C	Byzantine

Tombs. The second set of data, the human remains, is the smallest data set. Note that not all human remains were counted. Only skeletons in graves were documented and a complete count of this is not available. The integrity of the human remains was also greatly compromised by past depositional disturbance, making the determination of the minimum number of individuals (MNI) impossible. The human remains in the catacombs are quite numerous, because this was used as a cemetery for Roman Christians from the third century C.E. into the fourth century (Gradante 2014; Tanasi 2015). However, these burials have been disturbed by numerous visitors and thieves. As a result, human remains are dispersed throughout the

catacombs. Some tombs were used as dump sites as vandals raided the site looking for riches, and these tombs can contain up to multiple bones, but not necessarily whole bodies. This has resulted in a lack of provenience for the human remains. Nonetheless, their presence is evidence of the long period of time in which the catacomb was used by a different culture following the Greek colonizers and represent the religious practices that this new culture attempted to establish in Syracuse. A small number of the tombs that held special artifacts also held full skeletons, and these were catalogued. The number of individuals and location of the tomb was recorded according to the corresponding artifact. For these graves additional information was recorded. For these, the state of the grave (i.e., disturbed or intact) was described, as well as the presence or absence of human remains. The disturbed graves typically contained no human remains and it is assumed that these were removed at some point for easier access to grave goods.

Grave Goods. The third dataset are artifacts (burial goods) with distinctive (chronological and/or cultural) characteristics found with the tombs. These include ceramics, glass, lamps, coins, and bronze items. Each item dates to different time periods and is used because of its temporal association. Below in Table 2, each period's typical material culture is presented.

Spatial Analysis. In addition to the data sets described above, the overall changes in use of the catacomb were examined. The architecture of the catacombs is layered and represents various stages of the history of Syracuse. The changes can best be seen in maps created with the aid of ArcGIS. These maps show the progression of the landscape by layering the alterations with multiple maps. In order to display the characteristics of the site and the dynamic change that the catacombs underwent over time, a GIS for the location was constructed.

Table 2-Common Materials from Greek, Roman and Byzantine Periods found in Tombs

Table 2-Common Materials from Greek, Roman and Byzantine Periods found in Tombs		
Material	Time Period	Total
Ceramics	Greek (2 nd Century B.C.-3 rd Century A.D.)	13
Glass	Roman (3 rd Century A.D.- 4 th Century A.D.)	2
Oil Lamps	Roman (3 rd Century A.D.- 4 th Century A.D.)	14
Bronze Coins	Byzantine (6 th Century A.D.- 13 th Century A.D.)	33
Bronze Items	Byzantine (6 th Century A.D.- 13 th Century A.D.)	5

This was done by first acquiring digital maps of the catacombs that expressed this unique evolution throughout the site's history (Sgarlata 2006). Once a series of maps were obtained, they were then placed as a layer on top of aerial imagery accessed from Google Earth Pro by geo-referencing observable landmarks such as buildings and/or street intersections that could be seen on both the aerials and on the digital catacomb plan views (Figure 7). Essentially, this placed the catacomb plan views in a known coordinate system (WGS 1984) and, therefore, in a known location on the earth's surface. Next, shapefiles were created for each spatial and/or cultural feature that was expressed on the digital plan view maps created during excavation (Sgarlata 2006). For example, rooms that were constructed during the Roman period were included in a single shapefile (Figure 8). Likewise, Roman wall and room constructions and

Byzantine wall alterations were created as shapefiles, as well (Figures 9). As a result, each layer could be mapped and displayed for each occupation period of the site.

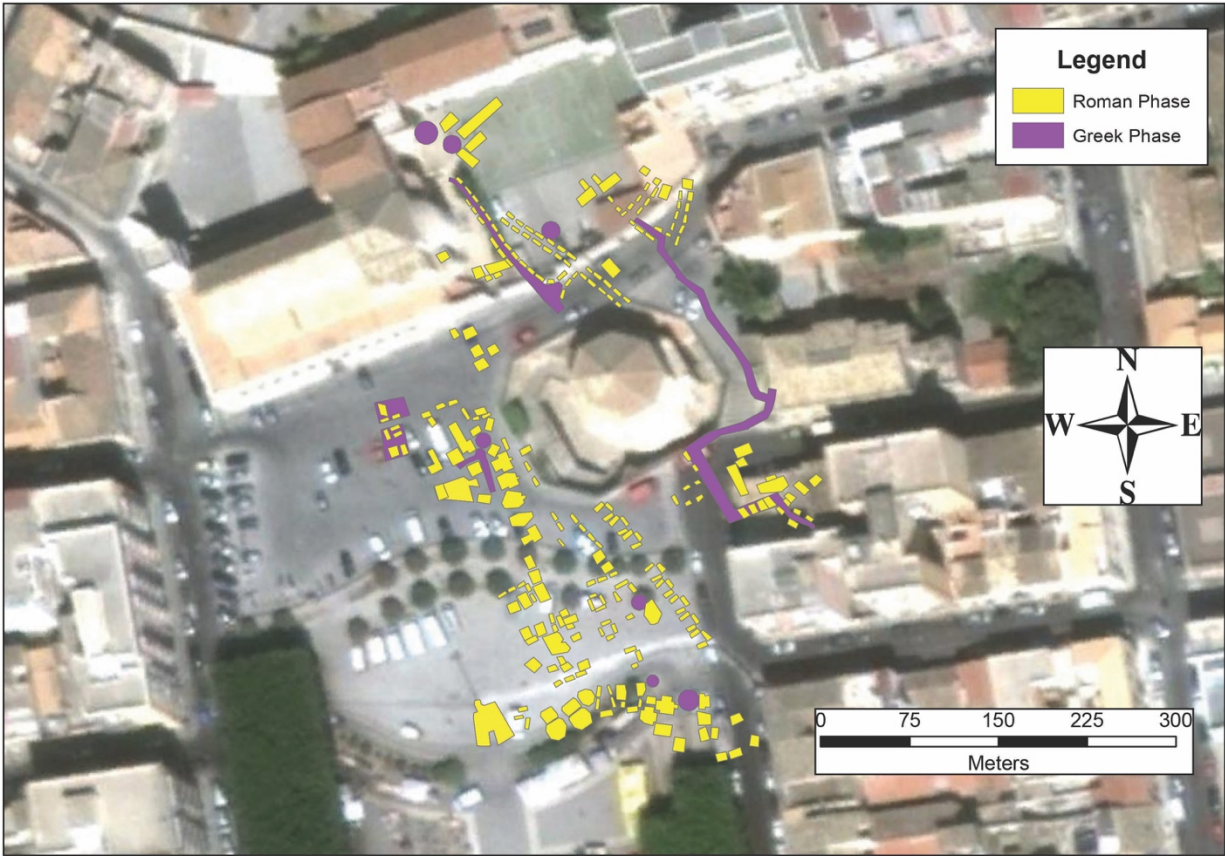


Figure 7-Google Earth Image, St. Lucy Catacomb (Google Earth)

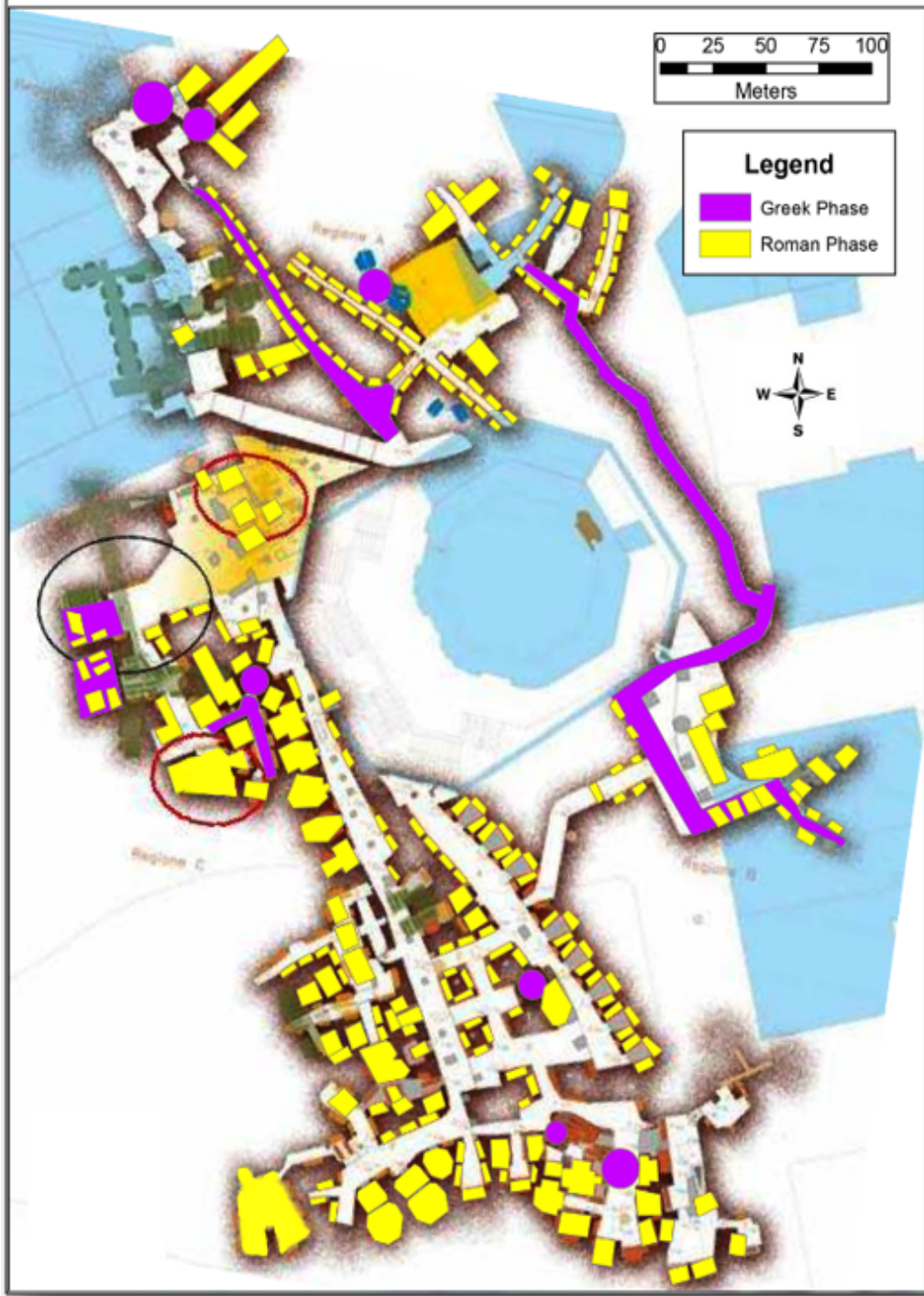


Figure 8-Roman Phase (Sgarlata M: 2006; McLeod, T: 2015)

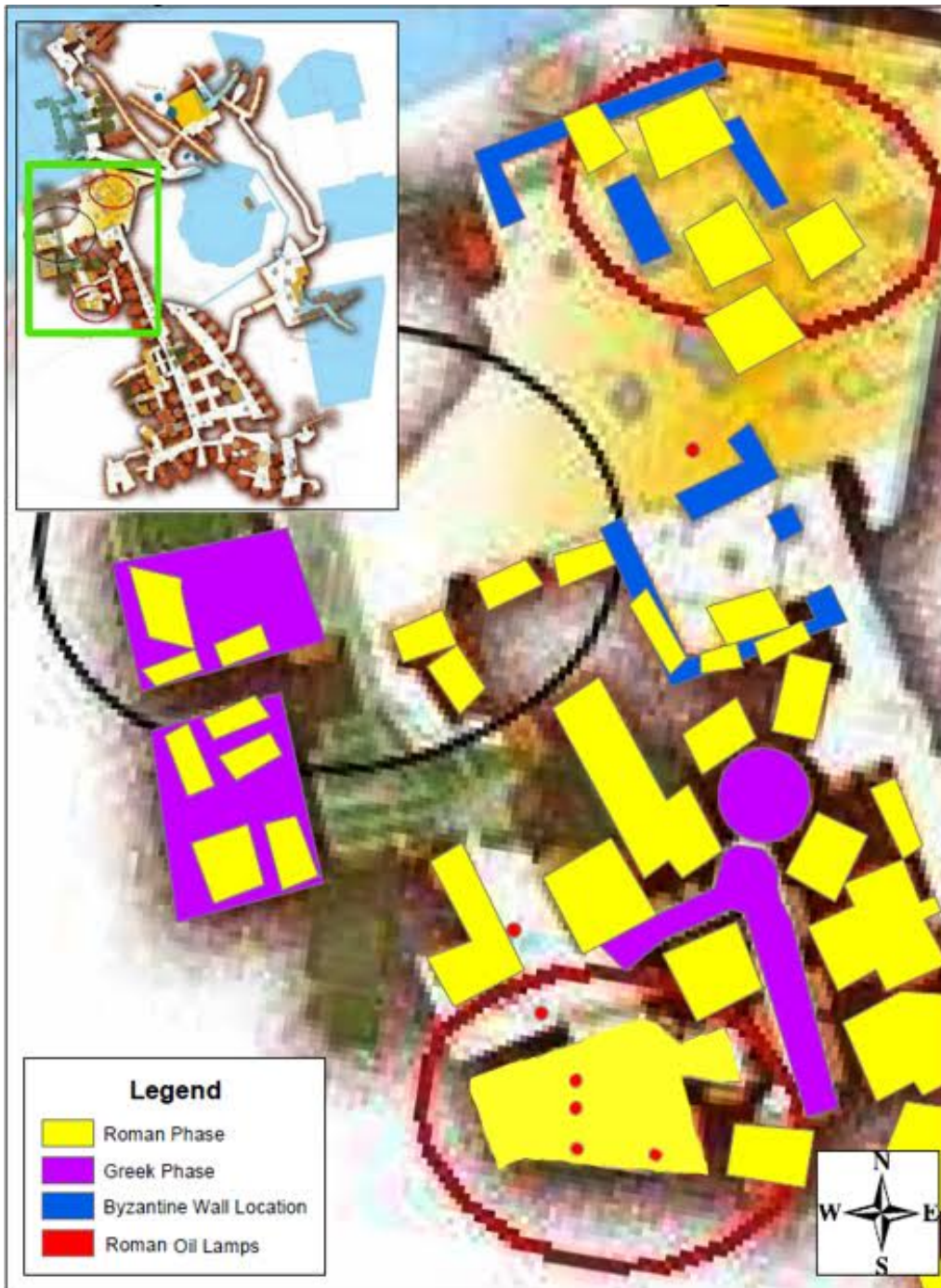


Figure 9-Byzantine Phase in Region C (Sgarlata M: 2006; McLeod, T: 2015)

In sum, the 2013-2014 excavations uncovered multiple frescoes, graves, and grave goods. A select number of these are used for analyses, based on style (frescoes), the presence of grave goods with distinct cultural characteristics, and the human remains associated with them. The

total number of frescoes, graves, and artifacts used for this research are shown in Table 3. These three sources of data are what comprise the results detailed in the following chapter.

Table 3-Collection of Datasets

Table 3-Collection of Datasets		
Data	Number	Culture
Frescoes	5	Roman, Byzantine
Graves	19	Roman
Goods	67	Greek, Roman Byzantine

IV: RESULTS

The catacomb of St. Lucy offers an opportunity to recognize cultural changes and the data sets used in these analyses include frescoes, tombs, and grave goods. These are examined as evidence of this place being used for over ten years as a place of work, funerary practice, and worship (third century B.C.-thirteenth century C.E.) and also the changing identities of the Greek, Roman, and Byzantine cultural eras. In this chapter, I present the results of the methods discussed in Chapter 3.

First, I review the fresco data and its primary identification with the Roman and Byzantine cultures; next I review the tomb data and its primary association with the Roman culture; lastly I review the material goods data and its connection to the Greek, Roman and Byzantine cultures. After the presentation of the data, I discuss how each data set may be used to see cultural changes in the catacomb over time.

Frescoes Results

The study of frescoes in catacombs is limited, and what research has been done does not involve many Sicilian catacombs as examples. Catacomb frescoes were religiously themed, whether they were pagan or Christian (Lamberton, 1911:512). Burial was a religious process, and was observed by all cultures, which was perhaps why the frescoes of St. Lucy were never erased, but rather just incorporated into the cultural theme of the catacomb. After burial construction ceased in the fifth century C.E., the catacomb became a site for Byzantine Christian pilgrims, who traveled to the site to worship. Sgarlata (2006) has suggested these pilgrimages

may have been to the site of a saint burial, located in a separate room within the catacomb. At this time, the Roman frescoes decorating the oratory in Region C were either painted over, or used as additional decoration by the visiting Byzantines (Arcidiacona 2012). The multiple layers of paint present lead archaeologists to believe that the paintings were very similar, but had to have new coats of paint over time. A fresco called the “Forty Martyrs of Sebaste” in Region A has been dated to the sixth century. This fresco has the earliest chronology, besides the Roman frescoes located in the Pagan Shrine, suggesting this is when pilgrimages began; they lasted until the thirteenth century C.E. (Sgarlata 2006:33)

Although there are many frescoes in the catacomb of St. Lucy, I have chosen five for my research. The five frescoes represent three of the different cultures that inhabited Syracuse over time. Roman pagans painted Greek gods, representing the first Greek colonizers and their religion. Then a Roman Christian fresco, and two Byzantine Christian frescoes to represent the phase of the catacombs as a place of burial and a site for pilgrims. The five frescoes are detailed in Table 1. The first fresco is a representation of Greek gods, gathered around a central table. It has been modified, in which the faces of the figures have been scratched off. This fresco is located in the “Pagan Shrine,” in Region C of the catacomb (Figure 10), and because of its content and similarity to a tomb in Marsala, the tomb of Crispia Salvia, it is dated to the time of the Roman pagan inhabitants in the second century C.E. (Casano, 2011). Burials two, three, and four at Crispia Salvia contain frescoes very similar to those of the “Pagan Shrine”. The frescoes at Crispia Salvia have similar red flowers as the ones seen in St. Lucy, as well a type of processional seen in both locations (Plates 6 and 7) (Casano 2011).



Plate 6-"Pagan Shrine" Fresco Portraying a Processional (Bonacasa, N. and E. Joly, 1989)



Plate 7-Crispia Salvia Fresco Portraying a Processional (Casano, R: 2011)



Figure 10-Pagan Shrine in St. Lucy Catacomb (Sgarlata, M: 2006)

The second fresco is also Roman, depicting two male figures with the inscription “ΙΕΥΣΙΠΕΛΩΡΟΣ” (*Zeus of the strait of Messina*) above one figure and another figure sitting to his right (Caruso 2009). The figures in this painting have also been modified, where their faces and genitals have been scratched off. This fresco is in the Pagan Shrine just to the right of Fresco 1, both in Region C.

Fresco number three is a partial painting containing blue and yellow half circles bordering a cut in the wall, which housed a sarcophagus. The paint is more faint than the Byzantine saint frescoes, and covered in places by new paint, which were the modifications for a new fresco. This Roman fresco is located in Oratory C in Region C. The fourth fresco is very damaged, but has not been modified and represents the parable of the Good Shepherd, with a border of red flowers, a single man (Arcidiacona 2012). This fresco is believed to be from the Byzantine Period, and is located in Region C. The last fresco, number five, is also Byzantine, and is a picture of a Christian saint, painted with bright red, blue and orange paints (Arcidiacona 2012). It has modifications over the years that include new layers of paint, by Byzantine and Norman visitors (Arcidiacona 2012). This saint is located on one of the entrances to Room A in Region C, leading from Oratory C to Room A (Figure 11).

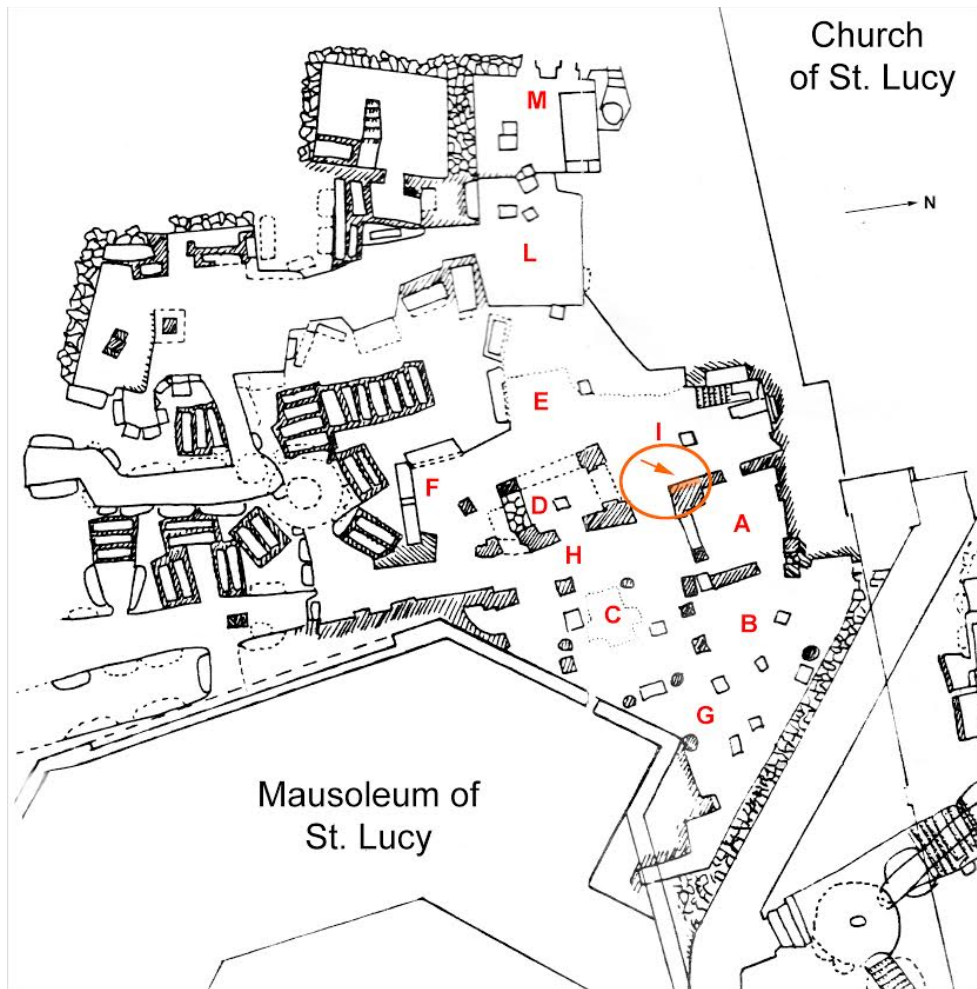


Figure 11-Oratory C and Room A in St. Lucy Catacomb (Tanasi, D: 2016)

Of the five frescoes, most are in late stages of decay, with the paint greatly faded. Some have even been modified by succeeding cultures. Table 4 lists modified frescoes and the type of modification to each. Some modifications were done to delete parts of the frescoes, while others were modifications to improve the state of the fresco. The frescoes of Roman pagan gods have already been discussed in the Methods chapter as evidence of a pagan presence before the catacombs were created by Roman Christians. These frescoes are noteworthy because the room they are in was used for Roman Christian burials. In these frescoes, approximately ten have had their faces scratched off; despite this, it is often obvious who the paintings are depicting.

Table 4-Frescoes with Modifications

Table 4-Frescoes with Modifications						
Fresco	Description	Region	Room	Culture	Modified	Type of Modification
1	Fresco decorated with a red border, portraying six individuals gathered around a central table; some individuals' faces have been destroyed	C	Pagan Shrine	Roman Pagan	Yes	Faces have been scratched off
2	Painting of two figures (male) with inscription "IEYΣIIEAΩPOΣ" above one figure and another figure sitting to his right; the standing figure's face and genitals have been defaced	C	Pagan Shrine	Roman Pagan	Yes	Faces and genitals have been scratched off
3	Bordering fresco, containing blue and yellows half circles, placed above a sarcophagus	C	Oratory C	Roman Christian	Yes	Painted over and incorporated into a later fresco
4	Byzantine fresco containing a portrait of the "Good Shepherd" with red flowers; greatly devastated	C	Cubiculum along Gallery A	Roman Christian	No	Not available
5	Partial painting of a Byzantine saint with bright red, blue and orange paints	C	Oratory C	Byzantine /Norman	No	Paint refreshed over time, but portrays same motif

Christianity is a monotheistic religion, with the belief that God is the ultimate being, the creator of everything (Woodhead 2004: 10). The Greek and Roman Empirical religions were polytheistic, worshipping multiple gods, each with their own attributes that played a role in certain aspects of the world (Sansone, 2009: 43). So for them to be allowed to exist together in such a small space is interesting and different. As far as archaeologists know, this example of a space being used for pagan and Christian burials is rare. There are examples of Roman pagan burial spaces (i.e. Crispia Salvia) and Roman Christian burials (i.e. San Giovanni) in Sicily, thus far, no example of both using the same space without cancelling the previous cultural use. Hopefully future research will be able to shed some light on this anomaly in the catacomb.

The frescoes of St. Lucy provide evidence for different cultures existing in the same place, incorporating each other's art and burial practices into its own. If in fact there is a connection between Crispia Salvia and the "Pagan Shrine" of St. Lucy, then the frescoes of the Greek gods at the "Pagan Shrine" may be from the second century C.E. and the decoration for a Roman pagan burial. This suggests that the succeeding cultures did in fact reuse a space for Christian burials, that had once been used for a pagan burial. The frescoes in the oratory also show how the Byzantine inhabitants would recreate a previous fresco, for the purpose of creating a religious space for visiting pilgrims.

Tomb Results

The tombs of St. Lucy are Roman Christian, with building processes beginnings in the third century C.E., continuing through the fourth century C.E. These people were not cremated like the earlier Greek and Roman pagans, but buried with little to no grave goods.

During the third century C.E. the aqueducts, which had originally been built and used in the Archaic period (800-479 B.C.) (Sansone, 2009) to bring water to the pottery kilns, were used

differently, as a cemetery for Roman Christians in Syracuse. At this time, there was an influx of private *hypogea* (underground burials) beginning in the third century C.E., probably used by families, and then general funerary use for the public began in the fourth century C.E. (Sgarlata 2006: 12). The types of burials found during this time vary greatly. We see many, approximately eight-thousand *formae* (floor tombs), *loculi* (wall tombs) *arcosolia* (familial tombs) before the fourth century A.D., and few *sarcophagi* (tombs carved into the bedrock). Overall, there are approximately eight-thousand Roman Christian burials (Tanasi, 2015) within the system of the catacomb, which range in date from the third century to the sixth century C.E. (Gradante 2014; Tanasi, 2015). At this time, Christians did not practice cremation; as a result, all of the bodies buried in the catacomb would have been buried and this indicates they were all Roman Christian. One exception to this may be present in a small room where there is evidence of a few *columbaria* (niches cut into the bedroom to hold urns). These may have been used by Roman pagans, since we also have evidence of Roman pagan practices in the “Pagan Shrine” in Region B (Tanasi 2015).

Tomb Breakdown. The nineteen tombs from which the special artifacts were recovered are located in different areas of the catacomb, but still relatively close together, in Region C of the catacomb (Figure 12). Within Region C contains multiple divisions are present (Figure 12), but for this thesis, Oratory C, Room A, and Sector F, which included Rooms Alpha and Beta, were examined (Figure 13). Tombs 1001, 1002, 1005, 1006, 1008, and 1066 are located in Room Alpha, a room adversely affected by a cave-in of an earlier (time period) workshop that had been located above it (Figure 14) (Gradante 2014). North of Room Alpha is Room Beta, which contains tombs 1020, 1023, 1024, 1027, and 1034. Oratory C (Figure 15) was an open room filled with tombs, including 1035 and 1042, and also had Rooms E and F (Gradante 2014).

Room E held tombs 2006 and 2016, and Room F held 215 and 2154. Lastly, east of Oratory C is Room A, where tombs 2041 and 2045 are located (Figure 16). This chapter will focus on Tombs 1001a, 1001b, 2041 and 2045 as they have produced the best evidence for the chronological order of the catacomb. Table 5 displays all nineteen tombs and their locations. Appendix A also lists the tombs used for this research, the human remains found in the tombs, and the artifacts.

Table 5-Tomb Location in the Catacomb of St. Lucy

Table 5-Tomb Locations		
Tomb Number	Sector	Room
1001, 1002, 1005, 1006, 1008, 1066	Region C, Sector F	Alpha
1020, 1023, 1024, 1027, 1034	Region C, Sector F	Beta
1035, 1042	Region C, Sector F	Oratory C
2006, 2016	Region C, Sector F	Oratory C, Room E
2151, 2154	Region C, Sector F	Oratory C, Room F
2041, 2045	Region C, Sector F	Room A



Figure 12-Region C of St. Lucy Catacomb (Sgarlata, M: 2006)

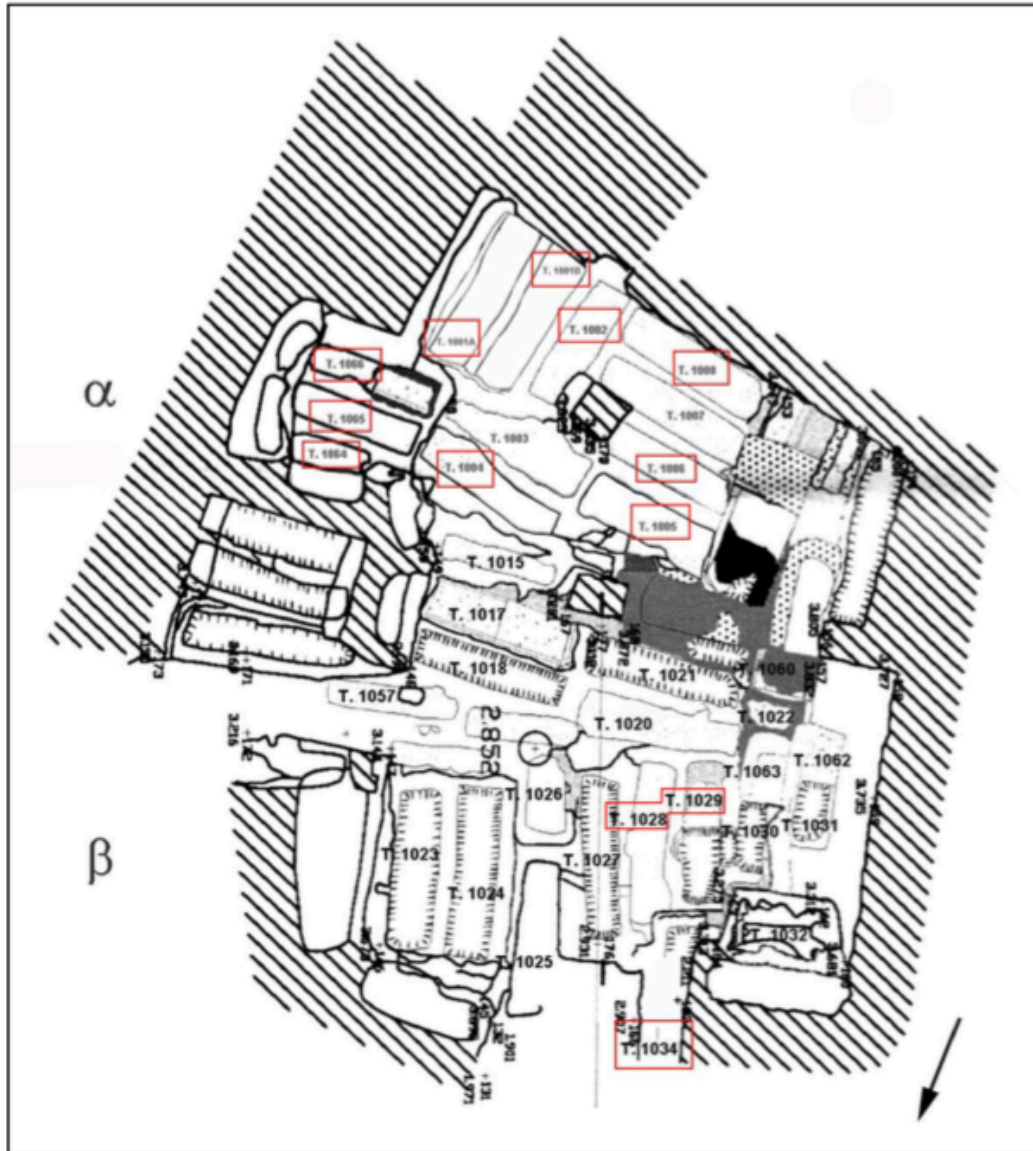


Figure 13-Detailed Map of Tombs in Rooms Alpha and Beta in Region C (Tanasi, D: 2014)

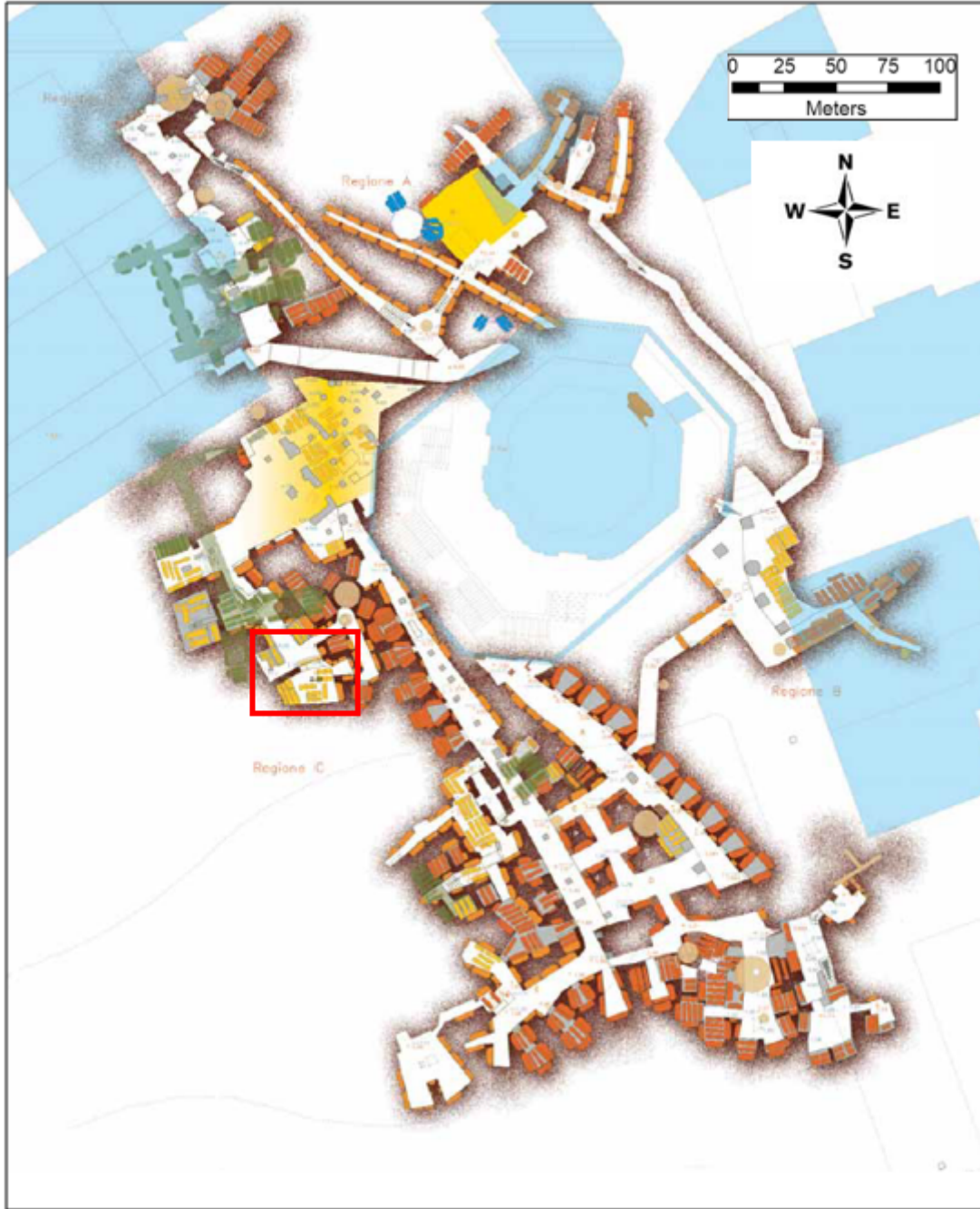


Figure 14-Room Alpha and Beta in Region C (Sgarlata, M: 2006)

At the beginning of the excavation, the area of the tombs 1001a and 1000b was covered by a pile of rubble and rock debris resulting from the plundering of the nearby *loculi*. The removal of the pile revealed the absence of the cover for the tombs, informing us that they were possibly already ransacked. As discussed in the previous chapter, because the surface level of the tombs was uneven, an absolute zero mark was placed above the tomb, and measurements for artifacts and stratigraphy were taken from this point. At a depth of 1.38 cm a divider was uncovered in Tomb 1001 (Gradante 2014). It would seem Tomb 1001 was not two *formae* excavated in the bedrock but a single large and unusually deep rectangular pit subsequently divided into two burial slots by the construction of a central wall plastered with mortar (Tanasi 2015). The tombs were subsequently renamed Tomb 1001a and 1001b. These features may inform us about a sudden need to bury two individuals in a space which was not previously meant to host a double burial.

At just a few centimeters below the divider, the first set of human remains were identified. At approximately 1.90 cm below this, two additional skeletons were discovered, one in each tomb. Because of the cave-in and looting, all three skeletons were in poor condition and did not provide any helpful additional information. Artifacts from these two tombs include pieces of decorated mortar, two bronze coins, five fragmented oil lamps and one fragmented ceramic piece of a basic clay container. A coin of the Roman emperor Gallienus, dated to 260-268 C.E., informs us of an earlier chronological range for these burials which had previously been dated to the course of the fourth century C.E. along with the development of the rest of Region C (Tanasi, 2015). The lamp with rosary relief found above Tomb 1001a falls within the same chronological frame (Tanasi 2015). The decorated mortar fragments portray inscriptions in Greek and Latin,

and are possible related to the two different decorative panels on the southern wall of room Alpha, which is dated to the fourth century C.E. (Tanasi, 2015).

Also a part of Region C is room A, a branch of Oratory C (Figure 12). This small room contained eight tombs, and was turned into an ossuary after eleventh-century raids by possibly the Norman invaders (Tanasi 2015). We only excavated three tombs here, two of which are discussed below. In Tomb 2041, approximately 37 skeletal remains were found, distributed from other tombs in the catacomb, along with two bronze coins. Another tomb was excavated in this small room, Tomb 2045, where approximately two skeletons and a bronze Byzantine needle was located.

Even though there are thousands of tombs in the catacomb, the tombs are not as important as other aspects of this archaeological site. The tombs and human remains provide evidence of a culture possessing varying religious beliefs, one that also inhabited the space used by a previous culture, also with different religious beliefs. The aqueducts and cisterns from the late Archaic period (sixth-fifth centuries B.C.) were transformed into first, a burial location for Roman pagans, and then second, reused for Roman Christians (Sgarlata 2006). The tomb layout and placements follow no pattern of cardinal directions, and with the exception of the single burial in Room D, show no obvious signs of class and social status being taken into consideration while the bodies were being buried.

Grave Goods Results

In Chapter 4, the Methods Chapter, it was stated that the research for this thesis focused on nineteen tombs, from which I have chosen. Because these are Christian burials, grave goods directly related to a certain tomb or deceased person are limited and in fact, almost impossible to find. Most artifacts previously listed are either remnants of the Greek pottery kiln, or pieces left, either accidentally or purposefully, by visitors. Much grave robbing and looting has been done

over the years, disturbing most of the burials. (Tanasi, 2015). Recording provenience of items found is important to identify them to time period. As stated there are thousands of tombs in the catacomb. Here, I focus on nineteen, tombs, selected because they contained “*reperti particolari*”, or special exhibits, which were artifacts chosen to be catalogued because of the information they provided for a cultural context. Excavations in 2011 and 2012 under the direction of Ilenia Gradante (University of Catania) identified and excavated numerous tombs, not all of which I have access to, and catalogued seventy-nine special exhibits. These artifacts were recovered from over twenty tombs and include materials such as ceramics, terracotta, glass, and bronze. Based on the material and function of the artifacts used in this thesis, it may be possible to place the items chronologically, and by association, the tombs in which they were found. Table 2 lists the amount of each artifact type recovered and used for this analysis. It is important to keep in mind that these artifacts are not necessarily grave goods, and could be from the ceramic workshop cave in, the pilgrims or other frequent visitors.

The first group of artifacts, and the largest includes thirteen decorated mortar pieces, fragmented ceramics, terracotta circular disks and a figurine head. Decorated mortar pieces were likely used to cover the tombs of families or important people, and were decorated with scenes of heaven, red flowers and birds. Some also contained inscriptions written Greek, and are illegible. Similar representations of heaven are also present on the walls of the catacomb. Mortar fragments were found in Tombs 1001, 1027 and 1034. Some of the tombs that have not been excavated are still covered with their mortar coverings, matching the ones found inside the tombs. These coverings would have been made when the burials were finished. The ceramic fragments and disks are likely originally from the workshop cave-in. The cultural context of the

figurine is less clear. It is obvious that the figure is female, but the piece is unfinished, suggesting it was part of the pottery kiln cave-in.

During the Archaic and Hellenistic (300 B.C.-C.E. 1) (Sansone, 2009) periods in the ancient Mediterranean, glass vessels used for holding ointments were referred to as “unguentaria”. They may also be called “lacrimarium, in the belief that they were used to collect the tears of mourners” (Anderson-Stojanovic, 1987: 10). These glass vessels were buried with the deceased and filled with perfume, to mask the smell of the decaying body are often the only artifact found with the body (Anderson-Stojanovic, 1987). Glass fragments from two different vessels were found in Tomb 1024.

The third material class is the lamps, which date to the Roman period. These were used to light the dark tunnels for people burying the deceased, and also the mourners visiting the tombs. Fourteen oil lamps were catalogued as special finds according to decoration and These lamps and lamp fragments were found mostly in Rooms Alpha and Beta, in tombs 1001, 1005, 1006, 1008, 1020, 1023, 1027, 2006..

A total of thirty-eight coins and bronze pieces were recovered. These date to the Byzantine period (Tanasi 2015) and it is possible that they were accidentally dropped by pilgrims during their journeys through the catacomb. The bronze coins are in poor conditions, with no recognizable traits on either side. The coins were found in Tombs 1001, 1002, 1006, 1008, 1024, 1027, 1035, 1042, 2006, 2016, 2151, 2154, and 2041. The bronze artifacts consisted of a nail head (Tomb 1002), a nail embedded in mortar (Tomb 1008), a ring (Tomb 1024), and two needles (Tombs 1066 and 2045).

The artifacts discussed in this research are evidence of Greek, Roman and Byzantine cultures, using the catacomb over time for burial and religious purposes. The cisterns and

aqueducts represent the first phases of the catacomb. The Roman Christian burials (third-fourth century C.E.) (Tanasi 2015) produced glass fragments that may have been used during the burial process, as well as the oil lamps used to light the pathway of the workers and the mourners. The Byzantine pilgrims left behind bronze items on their journeys to visit the tomb of possibly a saint in Room D.

Spatial Analysis

Before the catacomb was used for burial purposes, they began as a system of aqueducts during the late Archaic period (sixth-fifth centuries B.C.E.) (Sgarlata 2006: 10). At this time, a small room was built just beneath the surface of the ground, and it was speculated to have been used as a religious, cultic place, a shrine for the pagan Greeks living in Syracuse (Agnello 1957: 236) (Figure 11). Recent research has suggested that it may have been a tomb, similar to the one of Crispia Salvia in Marsala (Casano, 2011). There are frescoes depicting a gathering of the gods, Zeus the guard of the strait of Messina (Zeus Pyloros) and also Poseidon standing with Zeus (Caruso, 2009). Although these frescoes have been defaced (i.e. face and genitals scratched off), the names of the two male figures were not disturbed. As discussed before in Chapter 2, the Roman Empire did not interfere with Greek religion, as their own religion had been derived from Greek paganism (Benjamin 2006: 108). These frescoes may show this incorporation of previous cultures in a historical aspect, not religious. Later in the life of the catacomb, after the thirteenth century C.E., the ceiling in some sections of the catacomb collapsed, destroying large parts of the catacomb and many tombs (Sgarlata 2006: 45).

Because the tunnels made by the aqueducts in the Hellenistic period were so small and limiting, the tombs were not organized in a mannerly fashion. The tombs are arranged in all forms, as mentioned before, and take up every spare inch in the catacomb. It is very obvious that the tombs were built based on a need for space. However, in Region C, there is a room, labeled

D, which has a centralized, single tomb. The layout and location of this burial in a central place in a separate room, suggests this person had an elevated status. Surrounding this main room is an oratory, painted with frescoes, portraying saints and inscriptions. Of note, this burial room contains a viewing window, further indicating this room contained an important person. This room has not been excavated, but it has been noted that the person buried in Room D was buried when the catacomb was being built. The saint or martyr buried here was buried separate from the other graves, so it is probable that during the construction of Oratory C (sixth-seventh century C.E.), Room D was located and named a pilgrimage site for Christians.

Keeping in mind the spatial analysis of the catacomb, the different data sets can be used to find a pattern, considering that different cultures used the same place. The frescoes of the Greek gods in the "Pagan Shrine" are in a room far from Oratory C, built by the Byzantines. In this "Pagan Shrine," we have possibly an early Roman Empirical tomb room, which was later used for Roman Christians burials. Although every space of the catacomb seems necessary for all of the burials, the column where the pagan frescoes are located was untouched by the Roman Christian burials. In Oratory C, more frescoes are found, all Byzantine frescoes, either of saints or Biblical stories. Since this would have been the gathering room for the visiting pilgrims coming to visit the tomb in Room D, it makes sense to have these frescoes here. By choosing to portray their own religion, each survived, allowing archaeologists to research this survival of culture over time as displayed in the catacomb.

The artifacts offer little to the spatial analysis, except as evidence of the Roman Christian occupants and Byzantine visitors. The glass fragments support earlier research about the possible use of small glass vessel being buried with Roman Christians, which was to hold

ointments, helping archaeologists to see these tombs as Roman Christian (Anderson-Stojanovic, 1987: 10).

Implications of the Results

As discussed above, the space of the catacomb was used quite differently by each culture, and each succeeding culture left its mark on the space to create its own place. At St. Lucy, this is evident in the three cultures that inhabited this space.

The evidence of the Syracusans wanting to keep their heritage as first Greeks, next as citizens of the Roman Empire, then later Roman Christians, is seen in the catacomb, portraying these three cultures in the artifacts, frescoes, tombs, and spatial analyses. The "Pagan Shrine" may be dated to second century C.E., a possible Roman tomb, but the frescoes portray Greek gods. The Byzantine frescoes in Oratory C show four layers of paint, dating back to the sixth century C.E., and then were updated until the end of the thirteenth century C.E. (Davide Tanasi). The scenes portrayed in the frescoes of Oratory C were never destroyed, but restored over time. The pilgrimages of the Byzantine Christians began around the same time these frescoes were first painted, so as the pilgrimages continued to take place, the frescoes were repainted. Because there is no evidence the pilgrims would have ever seen the "Pagan Shrine," maybe the Byzantine Christians did not see a need to destroy the frescoes of the Greek gods. Perhaps this was a way of showing respect to other religions, by cohabiting the same place, and building on the past instead of erasing it. The faces and genitals of the Greek gods' frescoes were modified, but nothing else. The frescoes are representations of these different religions, using the same space for the same reason. Regardless of the culture inhabiting the space at the time, the culture of being a religious people still exists.

The frescoes help to not only understand the chronology of the catacomb, but also see the incorporation of previous cultures, instead of destroying them. The pagan fresco in the "Pagan

Shrine" was modified, but never deleted. The Roman Christians still used this room to bury their dead. The rest of the catacomb shows that every inch of space was used for burials, with multiple bodies being buried together. Yet, the column with the Greek gods' paintings was not used for burials. There must have been some kind of religious respect displayed with regard to the use of these rooms by later cultures, even or despite the fact that two different religions were practiced by these two different cultures.

V: CONCLUSIONS AND FUTURE RESEARCH

The purpose of this research was to examine cultural changes using artifacts and spatial analysis. The catacomb of St. Lucy contains the data sets used for this thesis, including frescoes, tombs, and grave goods. It is situated in Syracuse, Sicily, the heart of the Mediterranean in ancient times for trade, and also for people seeking refuge. Syracuse was originally a Greek colony, later taken by the Roman Empire, and eventually fell to the Arabs. During these regimes, the cultural identity of the Syracusans retained its historical make-up, while incorporating the state regime in power.

St. Lucy is a late church, built in memory of the martyr, Santa Lucia. Underneath the church is a system of catacomb, built from a previous pottery workshop, consisting of cisterns, kilns and aqueducts. Excavations began in 1916 under the leadership of Paolo Orsi, and with numerous breaks in the work, continued until 2015. Over the years, many were tombs excavated and artifacts discovered, revealing the different cultures and how they transformed the catacomb.

Despite previous disturbance in the form of cave ins and looting, excavations of the St. Lucy catacombs were able to uncover artifact groups and tomb data reflective of the many cultures who used the space. For this research, five frescoes, nineteen graves, and sixty-seven artifacts were used for identifying changing regimes and identities, as well as spatial analysis. ArcGIS maps were created to view the layout of the catacomb, as well as placing the tombs in correct GPS locations in space.

The five frescoes used in this research revealed the inhabitants were using the catacomb for religious purposes from the second century C.E. to thirteenth century C.E. The frescoes in thi

room portray Greek pagan gods, but this same room was later used by Roman Christians for burials. These same Roman Christians created their own frescoes in Oratory C, representing saints and other religious references. Of note, recent research suggests that what was originally thought to be a room used for cult purposes by the Greeks in the third century B.C. may actually be a room used to bury a Roman pagan in the second century C.E., because of the similar frescoes at this location and another in Marsala. These frescoes were continually repaired over the years, to accommodate the later Byzantine pilgrims visiting the site to worship a single tomb close to Oratory C, in Room D.

Nineteen of the approximately eight-thousand tombs were used for this thesis, producing the 67 artifacts. The artifacts were not always able to be contextualized, but they did serve as evidence for the different uses of the catacomb. Many of the ceramics were waste pieces of pottery from the cave ins, whereas the mortar pieces served as coverings for the tombs. These two types of artifacts represent two different time periods of the catacomb, and two different uses of this place. The artifacts are from a time before the place was used as a catacomb (first century B.C.-second century C.E.). The mortar coverings are products of the Roman Christians who built the catacomb (second century C.E.-fourth century C.E.).

What began as a place for pottery creation was later transformed into a space for burials, both pagan and Christian. But this was not the end of the transformations. As the Byzantine pilgrims later came to visit the site, they modified the frescoes in Oratory C, replenishing the paint, and also creating easier access to Room D so that the single tomb here could be seen and venerated.

The catacomb of St. Lucy is not a well-known site, with little written about the excavations that have taken place here. Not everything has been catalogued, so access to

information is limited. Assumptions are made about chronology, such as the "Pagan Shrine." The new information possibly linking this site to the site of Crispia Salvia in Marsala is speculation, making what was originally thought to be a Greek cult site from the fourth/third century B.C., actually a Roman Imperial burial place for a pagan tomb. Also, the looting that has taken place in the catacomb creates confusion about what the specific artifacts' provenience is. What artifacts are found offer little in terms of research potential because of the lack of description, decoration and context associated with them, such as the bronze pieces and the coins.

The information concerning the catacomb of St. Lucy is incomplete, and new discoveries are still being made because the data is still being processed. These data still include the analysis of many more artifacts, as well as developing a deeper understanding of the frescoes. For this particular project, it would have been helpful to obtain more specific information about context and chronology of the different artifact types recovered, to more fully understand their changing uses by different cultures over time. In a similar vein, more information regarding the context of the human remains would have been an important part of contextualizing the use of space by the multiple cultures over time. I understand that some of this information is impossible to know, which is part of the assumptions made about the data. The data gathered was analyzed as well as possible. Each piece was catalogued, measured, and photographed. Future research should focus on the frescoes more, as they have the most potential to contribute to future research on cultural identity in Syracuse. They are evidence of the different religious cultures inhabiting this space and making it into a distinct and sacred space. Comparisons to other frescoes found in catacombs could be a useful research option, especially the Crispia Salvia tomb in Marsala. Most portions of the catacomb have been explored, but perhaps closer explorations will reveal further

interesting facts about the people who inhabited this space. I also believe comparisons with the other two systems of catacombs in Syracuse, San Giovanni and Vigna Cassia, could prove beneficial to the study of St. Lucy. By studying the catacomb of St. Lucy as a case study for landscape archaeology, future researchers may be able to better understand how the people in the area transformed this space to reflect their own ideals and cultural beliefs.

I also think it would be interesting to see the outcome of the work concerning the frescoes in the "Pagan Shrine" and why they were never destroyed, even though they were pagan, in the same room as Christian burials. This may never be known, as archaeologists cannot know what ancient people were thinking. But nonetheless, this fresco may be proof of a type of tolerance among religions in Syracuse.

The research for this thesis was an attempt to better understand a very complicated site in Syracuse, Sicily. Various cultures inhabited Sicily during ancient times, harboring people from across the Mediterranean from political unrest from the different dominating regimes. It has examined a single site, St. Lucy, by using numerous data sets to understand the cultural shifts from the Greek colonizers, to the Roman Imperial citizens, to the Roman Christians, and Byzantine Pilgrims. The analysis of these datasets revealed that some of these shifts are visible in the artifacts, frescoes, tombs and spatial analyses of the catacomb. Future work could add to this work by closely examining the frescoes, and building a comparison with catacombs to better understand the catacomb of St. Lucy.

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APPENDIX

APPENDIX A: TOMB CATALOGUE

Tomb Number	Sector	Room	Condition of Skeleton	Objects and Dates	Integrity (intact, disturbed, destroyed)
1001	Region C, Sector F	Room Alpha	three skeletons; first at 1.97, well preserved; two more at 1.80 m, poorly preserved. Tomb 1001 turns into a double tomb at approximately a meter deep, 1001a and 1001b.	4 fragments of solidarity painted inscription, greek alphabet, white letters on a greenish background; four fragments of mortar, inscribed with greek letters in black, on an earthed toned background; 2 contiguous fragments of painted inscription on fresco. Greek alphabet, red letters on a light background and dark blue frame; 2 bronze coins; 5 fragmented oil lamps; clay container (closed form), without the base and rim	disturbed
1002	Region C, Sector F	Room Alpha	no skeletons	bronze coin; bronze nail head	disturbed
1004	Region C, Sector F	Room Alpha	no skeletons	fragment of a single handled pitcher (neck loop, shoulder)	disturbed (excavated in 2012)
1005	Region C, Sector F	Room Alpha	one poorly preserved skeleton, only remnants of lower limbs, underneath mortar bed	pottery with inscription; terracotta figurine head; fragmented lamp base with decoration; fragmented lamp wall with decoration; decorated strap handle	disturbed, filled with waste material
1006	Region C, Sector F	Room Alpha	one skeleton in poor condition at 1 meter	Bronze coin small (unreadable); beak of a clay oil lamp with decorative rosary	top layer contains plastic and wood, from Agnello excavations in 1954

1008	Region C, Sector F	Room Alpha	no skeletons	3 Bronze coin, mutilated (illegible); 1 circular ceramic disk; a fragment of a bronze nail embedded in mortar; fragment of decorated oil lamp	sterile soil in first layer, then a layer of kiln waste and animal bone; disturbed
1020	Region C, Sector F	Room Beta	one skeleton, poorly preserved at 90 cm	lamp; no decoration	previously excavated in 2012, filled with compacted earth and small stones
1023	Region C, Sector F	Room Beta	no skeleton	oil lamp integrated with a geometric decoration; circular ceramic disk	
1024	Region C, Sector F	Room Beta	no skeleton	4 bronze coins; fragment of the base of a glass vesse; fragment of a glass handle; a bronze ring	
1027	Region C, Sector F	Room Beta	no skeleton	bronze coin; two fragments of oil lamps; frgment of a covering slab on which is decorated by mortar and "tesserae" as in mosaic tiles	
Tomb Number	Sector	Room	Condition of Skeleton	Objects and Dates	Inegrity (intact, disturbed, destroyed)
1034	Region C, Sector F	Room Beta	one skeleton, condition not noted (90 cm)	fragment of frescoe, red flowers?	the west end is partially covered, with the layers of the tomb compromised of upset soil, pieces of lime, fragments of tiles and other random pieces, possible from a cave in of the tomb itself
1035	Region C, Sector F	Oratory C	no skeleton	bronze coin	
1042	Region C, Sector F	Oratory C	no skeleton	bronze coin	

1066	Region C, Sector F	Room Alpha	scattered bones, no full skeleton	fragment of a bronze needle	cover tile is intact, but its removal presents a burial that has been previously disturbed, possibly by burglars
2006	Region C, Sector F	Oratory C, Room E	no skeleton	bronze coin; fragmented oil lamp	
2016	Region C, Sector F	Oratory C, Room E	no skeleton	11 bronze coins	
2041	Region C, Sector F	Room A	approximately 48 individual skeleton, scattered at the bottom of the tomb (75 cm); this ossuary could be a result of the disturbed tombs nearby	2 bronze coins	the evidence of this tomb being an ossuary tells us the story of other tombs being robbed, and the skeletons dumped in a central location
2045	Region C, Sector F	Room A	at least the remains of two individuals, left to be excavated next term, but in a state of great upheaval	Byzantine needle	this tomb is unfinished, but was disturbed before the excavation in 2014
2151	Region C, Sector F	Oratory C, Room F	no skeleton	4 bronze coins; circular ceramic disk	
2154	Region C, Sector F	Oratory C, Room F	no skeleton	bronze coin	

VITA

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Research Interests

Classical Civilization; Classical archaeology; Roman and Greek mythology; Mediterranean religious architecture

Education

2013 BA, University of Mississippi
Graduated from the Sally McDonnell Barksdale Honors College majoring in Classics, with emphases in Classical Civilization, Latin and Greek, and a minor in English

Employment

2015-2016 University of Mississippi Alumni Association
Records Assistant

2016-Present University of Mississippi College of Liberal Arts
Academic Advisor

Fellowships and Awards

2010 Way, Jackson and Leavell Award for the Study of Classics, University of Mississippi Department of Classics

2011 Sally McDonnell Barksdale Honors College Research Travel Fellowship for Study Abroad with Arcadia University in Athens, Greece

2011 University of Mississippi Department of Classics Study Abroad Scholarship for “Of Gods and the City” in Athens, Greece

2012 Sally McDonnell Barksdale Honors College Thesis Fellowship for research with Arcadia University in Ortigia, Sicily at the Mediterranean Center of Arts and Sciences

2012 University of Mississippi Department of Classics Study Abroad Scholarship for “Digging Abroad” in Ortigia, Sicily

2012-2013 University of Mississippi Lambda Chapter of Eta Sigma Phi President
2013 Graduate Assistantship at the University of Mississippi for the Department of Anthropology

Scholarly Memberships

Archaeological Institute of America (2014)

Southeastern Archaeological Conference (2014)

American Alliance of Museums (2012)

Golden Key International Honor Society (2012)

Museum of Fine Arts, Boston (2011)

Eta Sigma Phi Classics Honor Society (2010)

National Society of Collegiate Scholars (2010)

Research Interests

- Syracusan religious architecture
- Cultural contact affects and reflections in built environments
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