

# Roman ceramic *thymiaterion* from a Coptic hermitage in Thebes

---

Tomasz Górecki

Eastern Christianity Art Collection, National Museum in Warsaw

Ceramic incense burners constitute a tiny percentage of the few thousand clay objects and vessels found during archaeological explorations carried out between 2003 and 2010 in a Coptic hermitage that had been installed in a Middle Kingdom tomb in Thebes (Sheikh Abd el-Gurna, TT 1152) (Górecki 2007a: 188 and references to earlier reports).

The incense burners from TT 1152 are mostly relatively small (H. 15 to 20 cm), made of Nile silt. They are for the most part without painted decoration, sometimes with modest impressed plastic decoration. The base is quite wide, hollow inside, supporting a basin-like container for the burned incense. None of the objects has been preserved intact and only one permits the form to be reconstructed in full.

Compared to this as yet unpublished group, there is one rather massive and relatively well preserved incense burner that draws attention [*Fig. 1*].<sup>1</sup> The damaged condition of the object is surprising, almost as if it had been broken intentionally. Otherwise it is difficult to understand how a thick-walled object made of very hard clay could have disintegrated into so many parts.<sup>2</sup>

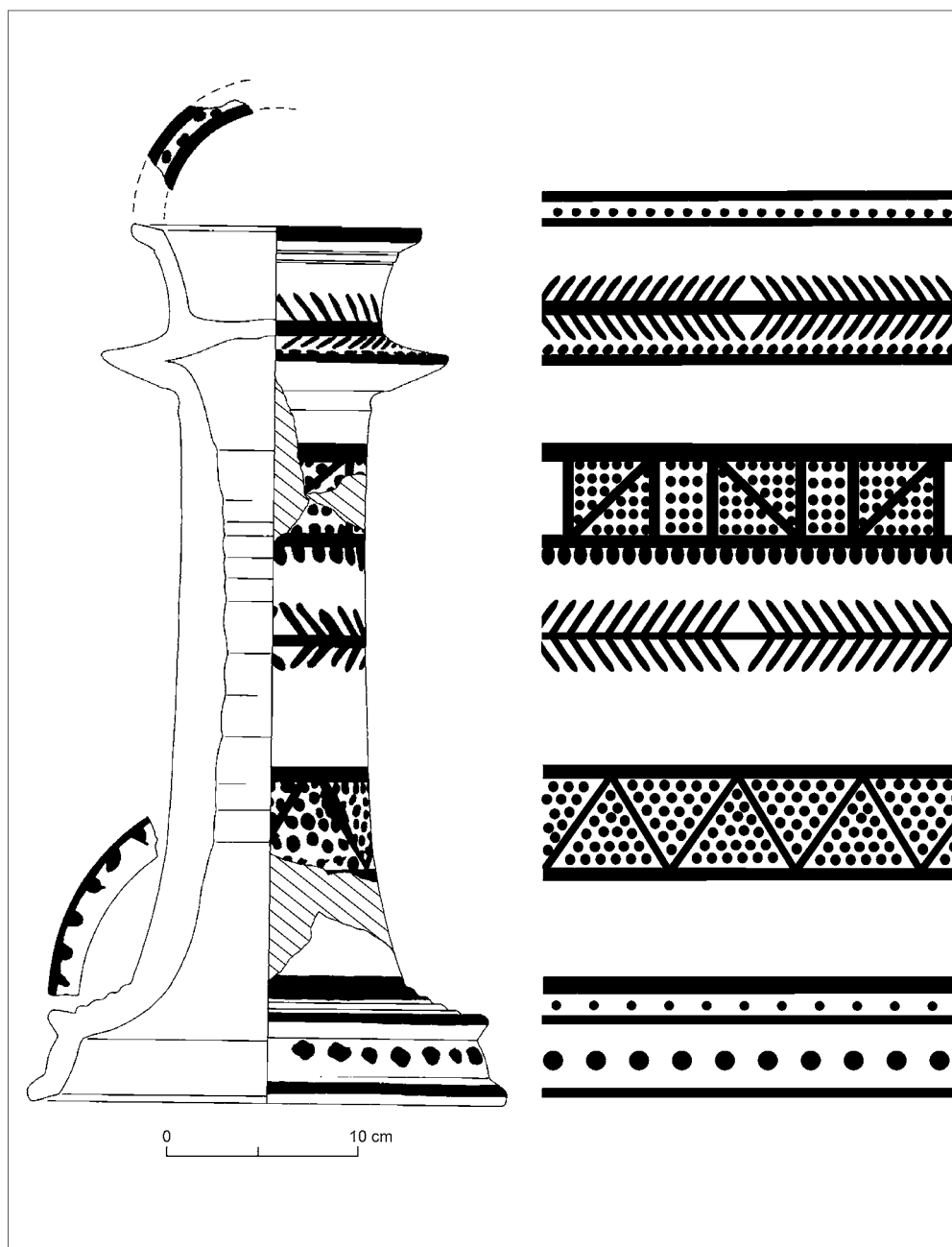
The incense burner is distinguished by its size and weight, but foremost by the quality of the potmaking and elaborate painted decoration. The fabric is marl clay of light brownish-gray tinge, well baked, hard, coated externally with a thick uniform slip applied with a cloth or brush (not by immersion).<sup>3</sup> The black-painted decoration comprises horizontal bands of floral and geometric nature, running continuously around the object. The painting and composition of the floral motifs is rather schematic. Dots abutting horizontal bands decorate the lowest part of the bowl for the burned incense.

---

<sup>1</sup> Similarly to most pottery vessels in this assemblage, the incense burner was recomposed from many sherds found during the eight seasons of fieldwork (between 2003 and 2009) carried out on the site. A rim fragment discovered during the most recent season literally crowned the reconstruction of the form of this incense burner.

<sup>2</sup> One should mention in this context the ritual destruction of pottery which is poorly evidenced archaeologically. On such ritual practices, see Van Dijk 1986: cols 1389–1396. Should it be assumed that the incense burner was broken intentionally, this ritual act would suggest the use of the burner in a Roman burial, which would be quite likely in this area of Thebes, see also note 12.

<sup>3</sup> Light brown clay 7,5YR 6/4; slightly glossy semi-matt slip 2,5YR 5/6 – 4/8; painted motifs between 10R 3/6 (dark red) and 2,5YR 3/4 (dark reddish brown).



*Fig. 1. Incense burner from Sheikh Abd el-Gurna; on the right, rolled-out pattern of the painted decoration (Drawing T. Górecki, J. Górecka)*

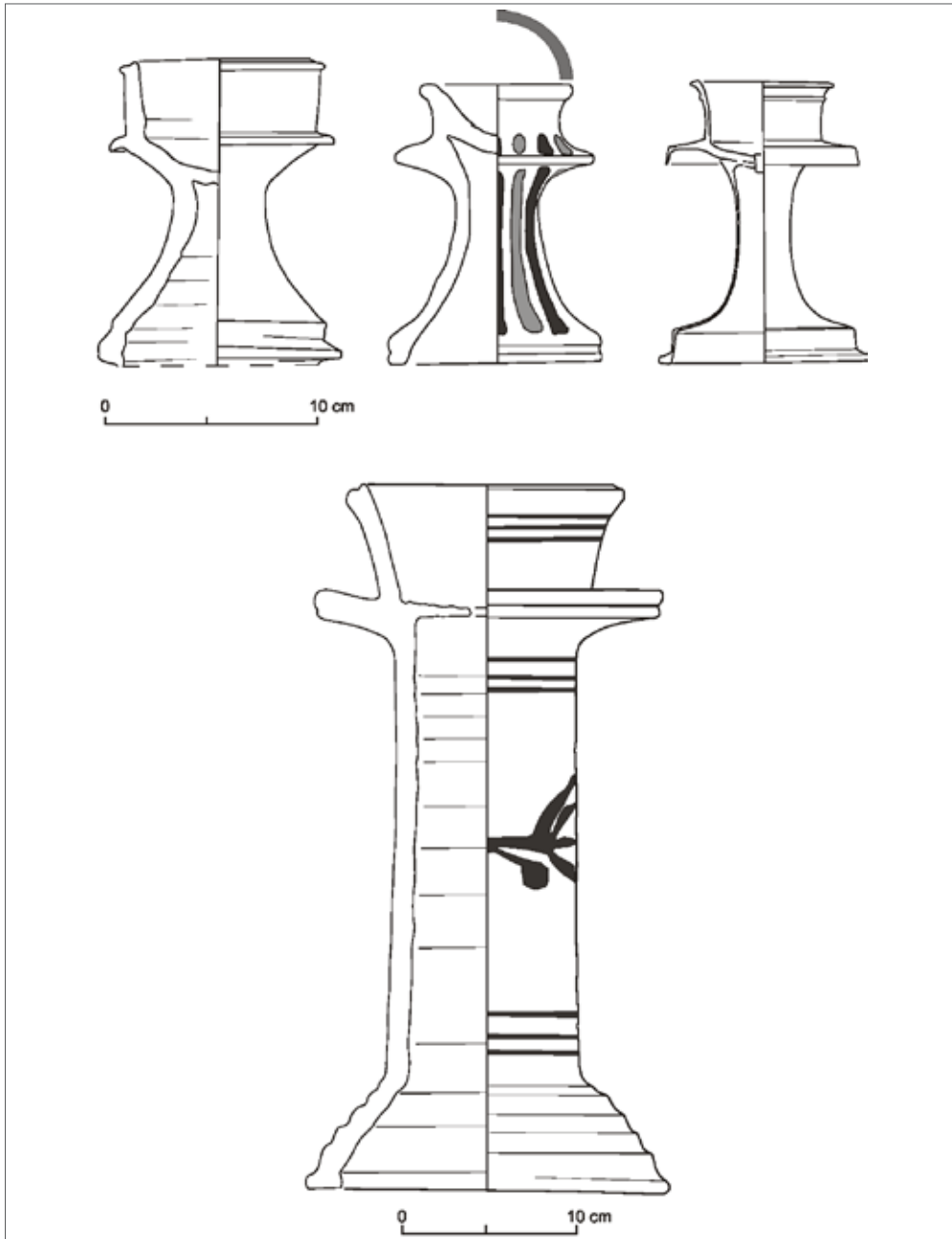


Fig. 2. Incense burners: one of bronze, in the Royal Ontario Museum (top right; after Hayes 1984: 66–67 No. 109) and three of clay: from Lower Egypt(?) (top left; after Hayes 1976: Fig. 12 on page 83); from Karanis (center top; after Johnson 1981: Pl. 74); and from Medinet Habu (bottom; after Hölscher 1954: Pl. 48, Fig. Y'11) (Redrawn T. Górecki, digitized J. Górecka)

The object had not seen much use: the inside walls reveal no trace of burning and only a few irregular black stains on the bottom of the bowl bear witness to the burning of a few lumps of resin.

From a technical point of view, the incense burner is made of two parts: the considerably bigger lower part which is a nearly cylindrical foot on a wide stable base, wheel-turned as one together with the lower part of a horizontal flange on top. The upper part of the flange and the bowl were turned/wheel-made separately and attached to the lower part, stuck together along the outside edge of the flange.

The walls of the bowl, slightly flaring, end in a thick projecting rim, below which there is a pair of shallow and narrow grooves. The upper surface of the base is profiled with four concentric ridges; the lateral surface features tripartite profiling with flat center section.<sup>4</sup>

The bands of floral and geometric decoration run around the foot. The dots on the base are set between parallel bands. Of the three bands of ornament on the foot, the center one is a kind of wreath, composed of two converging schematic branches of similar length. It is sandwiched between two bands of geometric decoration. The bottom one is made up of a zigzag between two horizontal parallel lines. The triangular fields formed by the zigzag were filled with dots painted in horizontal, roughly parallel rows. The top band comprises a row of nearly square panels with two diagonals dividing the field into triangles filled with dots.

The edge and top surface of the flange separating the bowl for the incense from the base sports a continuous band and abutting dots. A motif identical with the wreath in the middle of the foot can be seen above this band: one side of the branch is painted on the upper surface of the flange and the other side on the wall of the incense bowl. The decoration of the upper surface of the rim repeats the motifs from the base, that is, a row of dots sandwiched between two parallel lines.

All of the fragments of this incense burner were found in the fill beginning far back in the tomb and streaming out to the eastern extremity of the dump on the rocky slope in front of the hermitage. The fill had accrued as an effect of pre-archaeological work in the 19th century or at the beginning of the 20th century at the latest.<sup>5</sup> It yielded finds from the Twelfth Dynasty (mainly pottery) through the Hellenistic period, but naturally Coptic ones foremost, all the way through the 9th century. The nature of the fill and its chronological heterogeneity is not helpful in determining when and exactly how the incense burner would have been used inside the hermitage, and even less in the actual dating of the object. Moreover its presence in this spot is surprising, as it is quite obvi-

---

<sup>4</sup> Height 46.10 cm; foot base diameter 24.90 cm; foot diameter at the narrowest point 9.60 cm, flange diameter 18.00 cm, bowl rim diameter 15.20 cm, wall thickness nearly 2.50 cm in places.

<sup>5</sup> For the plan of the hermitage, see Górecki 2007b: Fig. 1. So far it has not been possible to determine who, when and for what purpose had excavated there. It must have been before H. Winlock explored the neighboring tomb 1151, which also belonged to the same monastic establishment as TT 1152. There is some reason to think that E. Baraize was responsible for the digging.

ously neither Old Egyptian nor Coptic. Formal criteria are thus the sole guidelines for establishing even an approximate dating for our *thymiaterion*.

The form of the incense burner places it between the Hellenistic and the Late Roman period.<sup>6</sup> Characteristics of the decoration, especially the monochromatic character (black paint), points to an Early Roman and perhaps even late Hellenistic date for the object. On the other hand, the characteristic color and texture of the slip are nearer to the Late Roman period rather than earlier times. Parallels are few, but it will be demonstrated below that they are sufficient for more precise determinations.

The nearest area which has yielded a fairly large group of ceramic finds from the Graeco-Roman period is the territory of the temple of Ramesses III at Medinet Habu. The small group of objects from the University of Chicago Oriental Institute excavations included a few *thymiateria*, of which one [Fig. 2, bottom left] can be considered a significant parallel (Hölscher 1954: Pl. 48, Fig. Y'11<sup>7</sup>). Despite the fact that by modern standards the drawing documentation is not up to par, the *thymiaterion* from U. Hölscher's excavations has many features that make it similar to that from the hermitage in TT1152: wide base, high foot and flange separating the bowl for incense from the base.<sup>8</sup> Moreover, the fragment of horizontal vegetal ornament (branch with each leaf ending in a dot?) visible in the middle of the foot is similar to the motif on the incense burner from the hermitage in Gurna.<sup>9</sup>

Two *thymiateria* of very similar overall character are found in the Royal Ontario Museum in Toronto. The bronze incense burner (Hayes 1984: No. 109, pages 66–67)<sup>10</sup> [Fig. 2, top right] is particularly similar in proportions and certain shared features (disregarding the height of the base foot) to the piece from Gurna. A clay incense burner from the same collection (Hayes 1976: No. 228, page 45, Fig. 12 on page 83) [Fig. 2, top left],

<sup>6</sup> Roman pottery from Egypt, especially from the 1st–4th century AD, is unfortunately not as well known and relatively well dated as Hellenistic, Late Roman and so-called Coptic wares from the 5th–7th century AD. Wigand (1912) presented almost 150 examples of *thymiateria* in a broad geographic and chronological context (from Italy to Babylon and Egypt and from the Old Kingdom to the 5th century AD), mostly images of *thymiateria* in ancient art but few archaeological finds or museum objects. His study did not prove useful in the analysis of our object.

<sup>7</sup> Hölscher 1954: 78: “Tall censer(?): yellow clay, red outside, painted with dark red bands and black motif”.

<sup>8</sup> Estimated dimensions of this incense burner calculated from the scale next to the drawing Y'11: H. 43 cm, base diam. 22 cm, foot diam. 11 cm, flange diam. 20 cm, rim of bowl diam. 16 cm.

<sup>9</sup> Plant motifs of this kind are present on some other vessels from Medinet Habu (see Hölscher 1954: Pl. 48, Fig. S'7–8), as well as on the rim of a bowl from the excavations in the temple of Seti I (Myśliwiec 1987: No. 1517 on Pl. 52, page 106), which despite being included in the Coptic pottery assemblage could very well be much earlier considering the archaeological context: “eine frühere Datierung als die in die byzantinische Zeit, wohl eher in die Römerzeit oder noch früher, nahelegen”. A similar motif is painted also on the lower body of an Early Roman amphora (see Rodziewicz 2005: No. 1469, page 68 and 218, Pl. 88 and 131.2), but here the dominating elements are registers of intersecting zigzags, see also Johnson 1981: Nos 167, 168 in Pl. 26 and 172, 173 in Pl. 27.

<sup>10</sup> Hayes is uncertain about the dating (“Hellenistic?”) and the identification (“*thymiaterion*?”). Since, however, the incense burners are referred to as “Roman”, I should think that the metal *thymiaterion* should also be dated to this period in view of the considerable similarity between the objects.

referred to as a “pedestalled bowl/stand, probably Lower Egyptian, Roman?”, is also very similar to our object.

Topographically, these two pieces probably have little in common, but the fortuitously preserved unique metal incense burner when compared with the clay object justifies the conviction that in this case we are dealing with a potter drawing his inspiration from metal vessels. The characteristically modeled flange separating the bowl for the incense from the foot base is unquestionable proof. In the pottery example, the flange has been reduced to a mere 1 cm for technical reasons, but it still preserves the slight downward plunge of the outer edge that betrays the sources of inspiration in metal products. A comparison of the proportions of corresponding elements of the two incense burners leads to similar conclusions.

Karanis has also yielded important ceramic pieces that can be helpful in a better understanding of the Gurna object. The first of these is an incense burner with decoration of mainly linear nature (vertical bands) (Johnson 1981: No. 593, pages 85–86, Pl. 74) [Fig. 2, center top] and a shape generally resembling the *thymiaterion* from the Royal Ontario Museum and also the Gurna piece in some details (profiled base, turned down rim and particularly the flange of triangular section). Another parallel is provided by a group of jugs with walls decorated with characteristic painted motifs (branches, rows of dots, intersecting zigzags) that reveal a considerable similarity to the motifs preserved on the Gurna incense burner, although not in exactly the same sequences (Johnson 1981: Nos 167, 168 in Pl. 26 and 172, 173 in Pl. 27). The dating of these parallels from Karanis is not concomitant, but the general conclusion to be drawn from the Johnson's remarks is that pottery decorated in this way occurred in Karanis from the mid 3rd century to the early 4th century AD.<sup>11</sup>

Therefore, taking into consideration the rare formal parallels (Royal Ontario Museum, Karanis, Medinet Habu) and the similarities in the method of execution of the decoration and particular motifs (Karanis, Medinet Habu, temple of Seti I, Elephantine), as well as the characteristic kind of slip used for the more “elegant” ceramic vessels in the early stages of the Late Roman period, I should think the *thymiaterion* presented here originated from the 3rd–4th century AD. It is most certainly nearer to the Roman rather than the Late Roman tradition in Egypt, the latter being often referred to as Coptic or Byzantine for the sake of simplicity.

The size, execution and decoration of the incense burner prompt the assumption that it had constituted the furnishing of a temple or rich residence. Why then and how did it come to be present in a rock hermitage inhabited in the 6th–7th century AD far from any urban, either sacral or secular, environment? The excavation of the Gurna hermitage, which has been in progress since 2003, has yielded much evidence for the monks' resourcefulness in adapting different kinds of objects, not only Roman or

<sup>11</sup> Reservations concerning the methods of dating of pottery from Karanis, justified in my opinion, refer rather to the latest group of tableware from this site, the so-called Late Roman pottery, see D.M. Bailey's review of the Karanis publication series (Bailey 1984).

Hellenistic, but also of much earlier date, for a variety of individual purposes.<sup>12</sup> The sole criterium was the practical usefulness of the collected objects. One can easily imagine the monks, like the village people of the time, traversing the old cemeteries and ruined temples in search of various objects of practical use that could be given a “second life” in the hermitages and monasteries. The Roman incense burner could have served the hermits in TT 1152 in keeping with its intended purpose,<sup>13</sup> but it could have been equally well imbued with a new, practical purpose, like a stand for a small vessel or lamp; in fact, the latter idea seems more probable.

It is seldom that we recognize correctly and with any certainty the actual function of objects found in stratigraphic contexts removed from their time of creation, where they could have found their way by chance as much as intentionally. The repertoire of the various reused objects from different periods discovered to date in the hermitage in TT 1152 in Gurna argues persuasively in favor of the incense burner being a Roman item reused by the monks in their place of residence. And it can be said without exaggeration that their salvaging of the *thymiaterion* from nearby ruins to address some need of theirs had one positive effect: the ceramic incense burner so fortuitously preserved in the solitude of the hermitage can be added to the not very numerous repertoire of Roman finds from the territory of ancient Thebes.

---

<sup>12</sup> The issue of the monks’ wanderings in the ruins and tombs of pre-Christian Thebes in search of everyday articles will be discussed by the author separately. Despite the absence of other finds of Roman date from the tomb-turned-hermitage, it cannot be excluded that like in other, secondarily used Theban tombs, burials were made in the Roman period and the incense burner in question could be the sole witness of these practices here, see Strudwick 2003 and Riggs 2003).

<sup>13</sup> On the use of incense burners in the context of religious practices: Atchley 1909 (*non vidi*). Burning incense, a practice originating from pagan times, was banned in the early ages of Christianity (Jungmann 1967: 121–122; Graf 1920: 224–228), but with time it was accepted into the liturgy (from the 4th century?). Incense was in keeping with the Apostolic Tradition and accepted by Church law. Medieval Coptic sources testify to the burning of resin in incense burners, chiefly sandarak, xyloloe and mastic (Graf 1920: 225ff.), which were believed to chase away the devil and counter magic. Numerous sources mention incense burners and their use on Coptic Church liturgy, e.g., Schmelz 2002: 110ff.; Hasitzka, Schmelz 2003: 90–91, 94, 97–98. Incense burners are imaged in wall painting, cf. among others, Clédat 1904: Figs 96, 98, and they are represented in museum collections, foremost in the Coptic Museum in Cairo and in the Louvre, cf. Bénazeth 1988: 294–300; 1992: 86–103, but these are mainly metal incense burners on three chains used during the liturgy, either for suspending or held in the hand; standing incense burners are rare. Clay incense burners are much more frequently discovered in archaeological digs, but being cheap and hence common objects, they are seldom mentioned in the written sources, see, e.g., Crum 1902: 27–28, No. 217. In the hermitage context, one can also consider the practice of producing a nice fragrance (“fragrance pleasant to the Lord”, Ps.140[141]) or the practical burning of resinous substances to deter insects (incense as a deodorant in the Near East, see Fowler 1985: 26). It should also be kept in mind that certain sources mention the use of incense burners during magical practices, cf. Kropp 1930: 156–157, of which some modest evidence has been discovered in the Gurna hermitage.

## Bibliographic references

**Atchley, E.G.**

1909 *A History of the Use of Incense in Divine Worship*, London: Longmans

**Bailey, D.M.**

1984 [Review] Shier, L.A., Terracotta lamps from Karamis, Egypt, *JEA* 70, 185–187

**Bénazeth, D.**

1988 Les encensoirs de la collection copte du Louvre, *La revue du Louvre et des Musées de France* 4, 294–300

1992 *L'art du métal au début de l'ère chrétienne* [catalogue du Département des antiquités égyptiennes, Musée du Louvre], Paris: Ed. de la Réunion des Musées Nationaux

**Clédat, J.**

1904 *Le monastère et la nécropole de Baouît I/1* [=MIFAO 12], Cairo: IFAO

**Crum, W.E. (ed.)**

1902 *Coptic Ostraca from the Collections of the Egypt Exploration Fund, the Cairo Museum and Others*, London: Egypt Exploration Fund

**Fowler, M.D.**

1985 Excavated incense burners: a case for identifying a site as sacred?, *Palestine Exploration Quarterly* 117, 25–29

**Górecki, T.**

2007a Sheikh Abd El-Gurna [in:] E. Laskowska-Kusztal (ed.), *Seventy Years of Polish Archaeology in Egypt*, Warsaw: PCMA UW, 183–189

2007b Sheikh Abd El-Gurna (Hermitage in Tomb 1152). Preliminary Report, 2005, *PAM* 17 (*Reports 2005*), 263–272

**Graf, G.**

1920 Über den Gebrauch des Weihrauchs bei den Kopten [in:] F. Fessler (ed.), *Ehrengabe deutscher Wissenschaft, dargeboten von katholischen Gelehrten. Dem Prinzen Johann Georg Herzog zu Sachsen zum 50. Geburtstag gewidmet*, Freiburg im Breisgau: Herder, 224–228

**Hasitzka, M., Schmelz, G.**

2003 Die Klosterbesitzverzeichnisse P.Lond.IV 1631. Eine Neuedition, *APF* 49/1, 79–112

**Hayes, J.W.**

1976 *Roman Pottery in the Royal Ontario Museum. A Catalogue*, Toronto: Royal Ontario Museum

1984 *Greek, Roman, and Related Metalware in the Royal Ontario Museum. A Catalogue*, Toronto: Royal Ontario Museum

**Hölscher, U.**

1954 *The Excavation of Medinet Habu V. Post-Ramesside Remains* [=University of Chicago Oriental Institute publications 66], Chicago: University of Chicago Press

**Johnson, B.L.**

1981 *Pottery from Karanis. Excavations of the University of Michigan* [=Studies (Kelsey Museum of Archaeology) 7], Ann Arbor: University of Michigan Press



**Jungmann, J.A.**

1967 *Liturgie der christlichen Frühzeit bis auf Gregor den Grossen*, Freiburg, Schweiz: Universitätsverlag

**Kropp, A.M.**

1930 *Ausgewählte koptische Zaubertexte III. Einleitung in koptische Zaubertexte*, Bruxelles: Fondation égyptologique reine Élisabeth

**Myśliwiec, K.**

1987 *Keramik und Kleinfunde aus der Grabung im Tempel Sethos' I. in Gurna*, Mainz am Rhein: P. von Zabern

**Riggs, C.**

2003 The Egyptian funerary tradition at Thebes in the Roman Period [in:] N. Strudwick, J.H. Taylor (eds), *The Theban Necropolis. Past, Present and Future*, London: British Museum Press, 189–201

**Rodziewicz, M.**

2005 *Early Roman Industries on Elephantine [=Elephantine 27]*, Mainz am Rhein: Philipp von Zabern

**Schmelz, G.**

2002 *Kirchliche Amtsträger im spätantiken Ägypten. Nach den Aussagen der griechischen und koptischen Papyri und Ostraka [=APF 13]*, Munich–Leipzig: K.G. Saur

**Strudwick, N.**

2003 Some aspects of the archaeology of the Theban necropolis in the Ptolemaic and Roman periods [in:] N. Strudwick, J.H. Taylor (eds), *The Theban Necropolis. Past, Present and Future*, London: The British Museum Press; The Trustees of the British Museum, 167–188

**Van Dijk, J.**

1986 Zerbrechen der roten Töpfe [in:] W. Helck, W. Westendorf (eds), *Lexikon der Ägyptologie VI*, Wiesbaden: Otto Harrassowitz, cols 1389–1396

**Wigand, K.**

1912 Thymiateria, *Bonner Jahrbücher* 122, 1–97



## ABBREVIATIONS

---

AA	<i>Archäologischer Anzeiger</i> , Berlin
AAAS	<i>Annales archéologiques arabes de Syrie</i> , Damas
ABSA	<i>Annual of the British School of Athens</i> , London
AJA	<i>American Journal of Archaeology</i> , New York
APF	<i>Archiv für Papyrusforschung und verwandte Gebiete</i> , Leipzig, Stuttgart
ASAE	<i>Annales du Service des Antiquités de l'Égypte</i> , Le Caire
BAAL	<i>Bulletin d'Archéologie et d'Architecture Libanaises</i> , Beirut
BABesch	<i>Bulletin antieke Beschaving</i> , Louvain
BCH	<i>Bulletin de correspondance hellénique</i> , Paris
BdÉ	<i>Bibliothèque d'étude</i> , Le Caire
BEFAR	<i>Bibliothèque des Écoles françaises d'Athènes et de Rome</i> , Rome, Paris
BIFAO	<i>Bulletin de l'Institut français d'archéologie orientale</i> , Le Caire
BSFE	<i>Bulletin de la Société française d'égyptologie</i> , Paris
CCE	<i>Cahiers de la céramique égyptienne</i> , Le Caire
CCEC	<i>Cahiers du Centre d'études chypriotes</i> , Nanterre
CdÉ	<i>Chronique d'Égypte</i> , Bruxelles
CRAI	<i>Comptes rendus de l'Académie des inscriptions et belles-lettres</i> , Paris
CSEL	<i>Corpus Scriptorum Ecclesiasticorum Latinorum</i> , Vienna
EtTrav	<i>Études et travaux</i> , Varsovie
GM	<i>Göttinger Miscellen</i> , Göttingen
GRBS	<i>Greek, Roman and Byzantine Studies</i> , Durham, NC
IEJ	<i>Israel Exploration Journal</i> , Jerusalem
JbAC	<i>Jahrbuch für Antike und Christentum</i>
JEA	<i>Journal of Egyptian Archaeology</i> , London
JGS	<i>Journal of Glass Studies</i> , New York
JHS	<i>Journal of Hellenic Studies</i> , London
JJP	<i>Journal of Juristic Papyrology</i> , Warsaw
JRA	<i>Journal of Roman Archaeology</i> , Ann Arbor, MI
JRS	<i>Journal of Roman Studies</i> , London
KHKM	<i>Kwartalnik Historii Kultury Materialnej</i> , Warszawa
LIMC	<i>Lexicon iconographicum mythologiae classicae</i> , Zurich
MDAIA	<i>Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung</i> , Berlin
MDAIK	<i>Mitteilungen des deutschen archäologischen Instituts, Abteilung Kairo</i> , Wiesbaden
MEFRA	<i>Mélanges d'archéologie et d'histoire de l'École française de Rome. Antiquité</i> , Paris
MIFAO	<i>Mémoires publiés par les membres de l'Institut français d'archéologie orientale</i> , Le Caire
NC	<i>Numismatic Chronicle</i> , London
NumAntCl	<i>Numismatica e antichità classiche</i> , Logano
OLA	<i>Orientalia Lovaniensia analecta</i> , Louvain
PAM	<i>Polish Archaeology in the Mediterranean</i> , Warsaw
RACrist	<i>Rivista di archeologia cristiana</i> , Cité du Vatican
RBK	<i>Reallexikon zur byzantinischen Kunst</i> , Stuttgart

*Abbreviations*

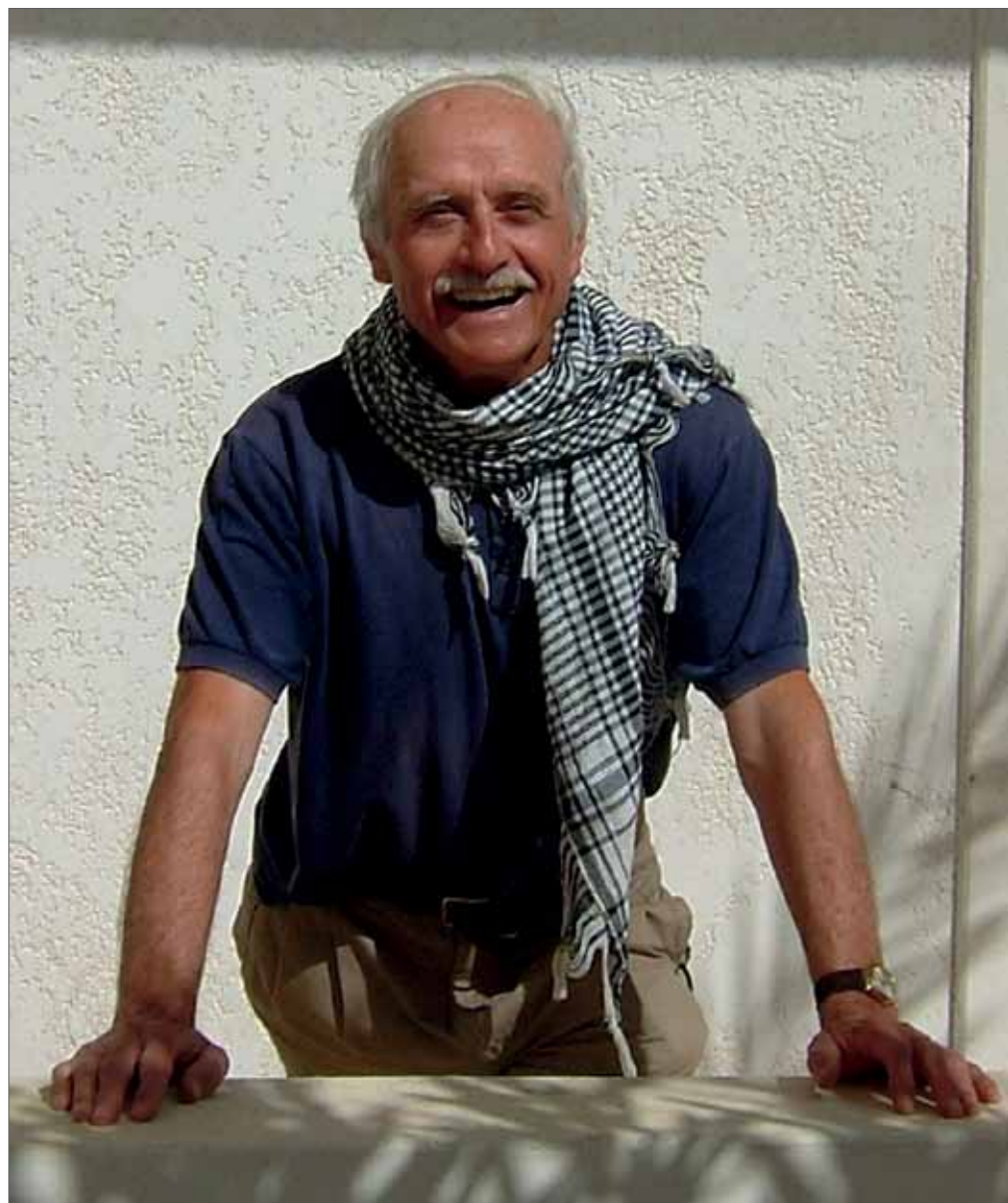
---

<i>RDAC</i>	<i>Report of the Department of Antiquities, Cyprus, Nicosia</i>
<i>RdÉ</i>	<i>Revue d'égyptologie, Paris, Louvain</i>
<i>REPPAL</i>	<i>Revue du centre d'études de la civilisation phénicienne-punique et des antiquités libyques</i>
<i>RMNW</i>	<i>Rocznik Muzeum Narodowego w Warszawie, Warszawa</i>
<i>RSO</i>	<i>Rivista degli studi orientali, Roma</i>
<i>RTAM</i>	<i>Recherches de théologie ancienne et médiévale, Gembloux</i>
<i>RTAM</i>	<i>Recherches de théologie ancienne et médiévale, Gembloux, Louvain</i>
<i>SAAC</i>	<i>Studies in Ancient Art and Civilization, Kraków</i>
<i>VetChr</i>	<i>Vetera christianorum, Bari</i>
<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik, Bonn</i>

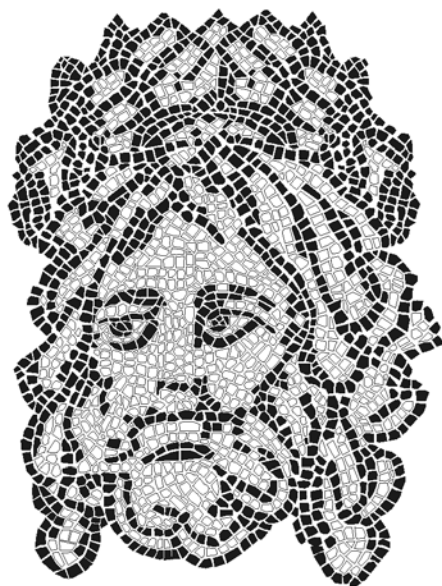
\* \* \*

<i>DACL</i>	F. Cabrol, H. Leclercq, <i>Dictionnaire d'archéologie chrétienne et de liturgie</i> , Paris, 1907–1953
<i>LCI</i>	E. Kirschbaum, W. Braunfels (eds), <i>Lexikon der christlichen Ikonographie</i> , Rom: Herder, 1968–1976
<i>RealEnc</i>	A. Pauly, G. Wissowa, W. Kroll, K. Mittelhaus, <i>Real-Encyclopädie der classischen Altertumswissenschaft</i> , Stuttgart–Münich, 1893–1980

CLASSICA ORIENTALIA



# CLASSICA ORIENTALIA



Essays Presented to  
Wiktor Andrzej Daszewski  
on his 75th Birthday

Polish Centre of Mediterranean Archaeology  
University of Warsaw  
Wydawnictwo DiG

# Polish Centre of Mediterranean Archaeology University of Warsaw

## Editorial Board

Piotr Bieliński, Krzysztof M. Ciałowicz, Wiktor Andrzej Daszewski,  
Michał Gawlikowski, Włodzimierz Godlewski, Karol Mysliwiec

## International Advisory Board

Jean Charles Balty, Charles Bonnet, Giorgio Buccellatti,  
Stan Hendrickx, Johanna Holaubek

Reviewed independently for publication.

PCMA Publications Managing Editor: Iwona Zych

Editors: Henryk Meyza, Iwona Zych

Language consultation and proofreading: Katarzyna Bartkiewicz (French and Italian),  
Iwona Zych (English and Polish)

Editorial assistance: Agnieszka Szymczak, Aleksandra Zych

Image processing: Ewa Czyżewska

Cover design: Łukasz Rutkowski

Chapter vignettes: Krzysztof Kamiński

Photo on page 2: Artur Błaszczak

Cover: Head of the god Aion from a Roman mosaic from Nea Paphos, 4th century AD

IFAO-Grec Unicode font for ancient Greek kindly provided by the IFAO, Cairo.  
([www.ifao.egnet.net](http://www.ifao.egnet.net))

The Editors have made every effort to establish publishing rights to images reproduced from scientific publications and to obtain proper permission. We regret any omission that may have occurred.

ISBN 978–83–7181–721–2

© Polish Centre of Mediterranean Archaeology, University of Warsaw 2011

© Wydawnictwo DiG 2011

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without permission in writing from the copyright holders

Polish Centre of Mediterranean Archaeology, University of Warsaw  
ul. Nowy Świat 4, 00-497 Warszawa, Poland, e-mail: [pcma@uw.edu.pl](mailto:pcma@uw.edu.pl)  
[www.pcma.uw.edu.pl](http://www.pcma.uw.edu.pl)

Wydawnictwo DiG, 01–524 Warszawa, al. Wojska Polskiego 4, Poland,  
tel./fax: (0–22) 839 08 38, e-mail: [biuro@dig.pl](mailto:biuro@dig.pl); <http://www.dig.pl>

Printed in Poland



## TABULA GRATULATORIA

---

Ahmed Abd El-Fattah  
Andreas Ataliotis  
Marek Barański  
Leonard Bartnik  
Mirosław Barwik  
Kamila Baturo  
Kazimierz Bielenia  
Dorota Bielińska  
Michał Bieniada  
Artur Błaszczyk  
Kazimierz Błaszczyk  
Sebastian Borowicz  
Benedetto Bravo  
Aleksandra Brzozowska  
Mikołaj Budzanowski  
Mariusz Burdajewicz  
Halina Chłodnicka-Żarska  
Marek Chłodnicki  
Krzysztof Ciałowicz  
Andrzej Ćwiek  
Anna Dagnan Ginter  
Piotr Dąbrowski  
Tomasz Derda  
Yiorgos Dimitriadis  
Agata Dobosz  
Monika Dolińska  
Zbigniew Doliński  
Alicja Dreżewska  
Meike Droste  
Maria de Jesus S. Duran Kramer  
Barbara Drobnowicz  
Mariusz Drzewiecki  
Teresa Dziedzic  
Iwona Dziemidowicz  
Grzegorz Dziemidowicz  
Moustafa El-Abbadie  
Yousef El-Gharani  
Fryne and Chryso Eliades  
Elżbieta Garlikowska  
Andrzej Garlikowski  
Krystyna Gawlikowska

Bolesław Ginter  
Andrzej Głazewski  
Zbigniew Godziejewski  
Tadeusz Gołgowski  
Klara Górecka  
Mona Haggag  
Frank Haggerty  
Heinz Heinen  
Małgorzata Herbich  
Jadwiga Iwaszczuk  
Jolanta Jabłonowska-Taracha  
Elżbieta Jakobielska  
Stefan Jakobielski  
Krzysztof Jakubiak  
Elżbieta Jastrzębowska  
Piotr Jaworski  
Adam Jegliński  
Wanda Jerke  
Waldemar Jerke  
Artur Kaczor  
Barbara Kaim  
Henrietta Kania  
Jerzy Kania  
Vassos Karageorghis  
Małgorzata Karkowska  
Janusz Karkowski  
Bolesław Kobielski  
Michał Kobusiewicz  
Rafał Koliński  
Wojciech Kołątaj  
Teresa Kołątaj  
Elżbieta Kołosowska  
Jacek Kościuk  
Stefan Karol Kozłowski  
Barbara Kramer  
Karla Kroepper  
Aleksandra Krzyżanowska  
Jack M. Kucy  
Andrzej Kwaśnica  
Ewa Laskowska-Kusztal  
Hervé Lebrun

Jean Leclant

Andrzej Leligdowicz  
Marek Lemiesz  
Kazimierz Lewartowski  
Joanna Lis  
Magdalena Łaptaś  
Dorota Ławecka  
Stanisław Machała  
Robert Mahler  
Aleksandra Majewska  
Elżbieta Makowiecka  
Wiesław Małkowski  
Małgorzata Martens-Czarnecka  
Edyta Marzec  
Szymon Maślak  
Dorota Mazanek  
Ryszard F. Mazurowski  
Izabela Medeksza  
Demetrios Michaelides  
Bożena Mierzejewska  
Marta Mierzejewska  
Antoni Mierzejewski  
Krzysztof Misiewicz  
Jolanta Młynarczyk  
Wanda Mossakowska  
Stanisław Mossakowski  
Liliana Nalewajska  
Jacek Nalewajski  
Jan Natkański  
Ireneusz Nieduziak  
Andrzej Niwiński  
Miroslaw Olbryś  
Ewa Orłowska-Buśko  
Ewa Parandowska  
Piotr Parandowski  
Barbara Pawlicka  
Franciszek Pawlicki  
Maciej Pawlikowski  
Tomasz Pelc  
Karol Piasecki  
Ingeborga Pietrzykowska  
Waldemar Połoczanin  
Jacek Przeniosło  
Marek Puzkarski  
Eustathios Raptou

Małgorzata Redlak  
Monika Rekowski-Ruszkowska  
Jerzy Rekućki  
Karolina Rosińska-Balik  
Łukasz Rutkowski  
Ida Ryl-Preibisz  
Stefan Sadowski  
Doreya Said  
Tadeusz Sarnowski  
Tomasz Scholl  
Joanna Scholl  
Mervat Seif El-Din  
Ryszard Sobolewski  
Zbigniew Solarewicz  
Andreas Sotiriadis  
Marek F. Stępniewski  
Grażyna Katarzyna Szafrąska  
Zbigniew Szafrąski  
Joanna Katarzyna Szczepkowska  
Tomasz Szmagier  
Andrzej Szum  
Joachim Śliwa  
Barbara Tkaczow  
Alfred Twardecki  
Rozalia Tybulewicz  
Marcin Wagner  
Ewa Waliszewska  
Tomasz Waliszewski  
Olga Wasilewska  
Jackie Westwood-Dimitriadis  
Dagmara Wielgosz-Rondolino  
Janina Wiercińska  
Przemysław Wierzbiński  
Dietrich Wildung  
Ewa Wipszycka-Bravo  
Teresa Witkowska  
Maciej Witkowski  
Dariusz Wolski  
Barbara Wrońska-Kucy  
Zuzanna Wygnańska  
Grzegorz Wyrzykowski  
Zygmunt Wysocki  
Mariusz Ziółkowski  
Jerzy Żelazowski  
Bogdan Żurawski

# CONTENTS

---

Abbreviations.....	9
Foreword.....	11
Wiktor Andrzej Daszewski: Essay presented on his 75th birthday anniversary.....	13
Wiktor Andrzej Daszewski: List of publications.....	31
KRZYSZTOF BABRAJ	
Interprétation de la lettre τω̄ sur le vêtement du Christ et du geste de l'ogdoade sur la mosaïque absidiale de l'église Santa Pudenziana à Rome.....	43
JANINE BALTŲ	
Le rinceau d'acanthé à fond noir dans la mosaïque syrienne : l'exemple de Mariamin.....	73
JEAN-CHARLES BALTŲ	
Une « nouvelle » dédicace apaméenne à Cn. Marcius Rustius Rufinus.....	89
GRAŻYNA BĄKOWSKA-CZERNER	
Aphrodite in Egypt. Images of the goddess from Marina el-Alamein.....	97
GIUSEPPINA CAPRIOTTI-VITTOZZI	
Un gruppo scultoreo da Dendera al Museo del Cairo: due fanciulli divini e i due luminari.....	115
RAFAŁ CZERNER	
The peristyle of House H1 in the ancient town at Marina el-Alamein.....	129
KRZYSZTOF DOMŻAŁSKI	
Roman fine pottery from a cellar under Oil-press E.I at Chhim (Lebanon).....	147
PIOTR DYCZEK	
From the history on ancient Rhizon/Risinium: Why the Illyrian King Agron and Queen Teuta came to a bad end and who was Ballaios?.....	157
PAVLOS FLOURENTZOS	
New evidence of the aniconic iconography of Astarte-Aphrodite in Cyprus.....	175
MICHAŁ GAWLIKOWSKI	
Bagatelles épigraphiques.....	183
WŁODZIMIERZ GODLEWSKI	
Mosaic floor from the sanctuary of the EC.II cathedral in Dongola.....	193
TOMASZ GÓRECKI	
Roman ceramic <i>thymiaterion</i> from a Coptic hermitage in Thebes.....	199

TOMASZ HERBICH, HARALD VAN DER OSTEN, IWONA ZYCH Geophysi EC.II cs applied to the investigation of Graeco-Roman coastal towns west of Alexandria: the case of Marina el-Alamein.....	209
MARIA KACZMAREK Human remains from Marina el-Alamein.....	233
ZSOLT KISS Deux fragments de portraits funéraires romains de Deir el-Bahari.....	259
JERZY KOLENDO Zita, une ville oubliée de Tripolitaine.....	267
RENATA KUCHARCZYK Glass medallion in the shape of a lion's head mask.....	277
BARBARA LICHOCKA <i>Delta-epsilon</i> issues of Elagabalus and Severus Alexander.....	287
JOHN LUND Head vases of the Magenta Group from Cyprus.....	325
ADAM ŁAJTAR <i>Divus Probus</i> (?) in a fragmentary building(?) inscription in Latin found in Kato (Nea) Paphos, Cyprus.....	341
ADAM ŁUKASZEWICZ A fish from the sea.....	353
GRZEGORZ MAJCHEREK, IWONA ZYCH The Cretan presence in Marina el-Alamein.....	357
HENRYK MEYZA A mask of ἡγεμῶν θεράπων with ὄγκος(?) from Paphos.....	379
KAROL MYŚLIWIEC L'acquis des fouilles de Tell Atrib pour la connaissance de l'époque ptolémaïque.....	387
JANUSZ A. OSTROWSKI Najwcześniejsza polska wzmianka o sycylijskich <i>antiquitates</i> (with summary in English).....	399
EWDOKSIA PAPUCI-WŁADYKA The contribution of Kraków archaeologists to excavating Nea Paphos, the ancient capital of Cyprus.....	413
ANNA POŁUDNIKIEWICZ “Megarian” bowls from Tell Atrib.....	425
ZOFIA SZTETYŁO Amphoras on Knidian amphoras.....	441
<span style="border: 1px solid black; padding: 2px;">HANNA SZYMAŃSKA</span> Two “armed” terracottas from Athribis.....	451