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Until relatively recently we knew little about the use of marble sculpture in the Roman Levant. Prior to the publication of this volume, there existed only two monographs dealing with major assemblages of marble statuary from single architectural complexes in this region: Brinkerhoff (1970) on material from a late antique villa context at Antioch, and Stucky's (1993) more recent analysis of sculpture from the Temple of Eschmun at Sidon. Other reports of finds were scattered and often incomplete. And this apparent paucity of evidence contributed to the view that the fashion for marble sculptural displays, so evident around the eastern Mediterranean in the second century AD and later, never really caught on in the Levant. Commissioners looked on but kept their distance, their perceived indifference often connected to local religious conservatism. Now the picture is beginning to change. In the past twenty years, in particular, more and more finds have been analyzed and published, and authoritative corpora have begun to be assembled (see Weber 2006). This volume not only draws attention to this wave of new work, listing recent publications in detail, but also contributes in its own way to fleshing out the scholarship on the art of the Roman Levant.

The focus of this volume is the Sanctuary of Pan (the Paneion) at Caesarea Philippi/Panias, modern Banias, Israel. Between 1988 and 1993 the Israel Antiquities Authority undertook systematic excavations at the site, the final report on which is due out soon (see Ma'oz 2007; forthcoming), and during this work 245 fragments of marble sculpture were found. Most of these come from a single dump (datable to the ninth century AD) and are highly fragmentary. However, the subject of 29 of these pieces can be identified and the second half of this volume contains a catalogue of these examples, comprising full analysis of form, subject, style, date and, more innovatively, material and manufacture. The first half of the volume consists of a full discussion of these sculptures as a single assemblage from a very specific context, a predominately Graeco-Roman sanctuary located within the broader Semitic socio-cultural and religious milieu of the inland Levant. Particular attention is paid to the context of these finds within the Paneion and the Levant more broadly (Chapter 1); their materials and technical characteristics (Chapter 2); the patrons revealed by the epigraphy from the site and the chronology of sculpture erection at the site (Chapter 3); the subject matter of the sculpture (Chapter 4); and finally what these finds tell us both about local engagement with wider fashions of artistic display and the identities of those frequenting the site (Chapter 5).

Throughout these chapters Friedland works hard to contextualize these sculptures and examine what they reveal about broader patterns of both 'Hellenization' and 'Romanization' in the Levant. This is an enormous subject and more time could have been spent engaging in the larger theoretical discussion of these terms and their applicability to the specific case of the Paneion and its sculpture. A point that is repeatedly made, however, and quite rightly so, is just how Graeco-Roman the Paneion is. There is not much Semitic about either the material culture recovered from the site or the associated epigraphy. All the statues, with one possible exception, depict deities of the Graeco-Roman pantheon (Pan, Zeus, Roma, Athena, Artemis, Aphrodite, Dionysos, Eros, Kybele) or mythic characters (Herakles, Orpheus). There is no evidence for syncretism or any other sort of conflation of these deities with local near eastern gods. The fact that Roma was among the deities worshipped, probably alongside Augustus, and that Herod the Great established a temple to Augustus at the site in 19 BC show that this was very much a Graeco-Roman cult centre. Inscriptions from the site mentioning sculptural dedications (in the process of being published by Benjamin Isaac), though most are not directly connected to specific sculptures, support this view. The names of the recorded dedicants are all Roman (Quadratus, Victor, Valerios, Agrippas), even if their patronymics show them to be of more varied stock; one has a father with a Semitic name (Selamanes), another one a Greek (Lysimachos). There are connections here to the Herodian dynasty too. The Agrippas who dedicated a statue of Echo had a wife called Agrippias and daughter called Agrippine, while two other members of his family were called Agrippas and Agrippinos. Friedland suggests that 'those who dedicated statuary at the sanctuary were interested in assimilation into a Roman milieu' (p. 37) but it is equally possible that these individuals, especially by the 2nd and 3rd centuries AD, regarded this as very much their natural socio-cultural milieu and not one to which they had to assimilate – or, alternatively, that individuals expressing a very 'Roman' identity in this context where quite prepared to represent themselves differently elsewhere. It would be nice to know more about just how unique the Paneion is. This volume does not dwell too long on these themes

but it does enough to highlight the importance of this new material, providing excellent analysis that can be used by others to explore these broader questions further.

While much of this volume deals with the Paneion and its history, at its core is a detailed study of the 29 pieces of identifiable sculpture. In keeping with what has already been said about the site more generally, it is striking that stylistically and technically the sculptures from the Paneion are thoroughly 'international'; they would not have looked out of place in a city of coastal Asia Minor. And what Friedland is able to show, through a successful combination of stylistic, technical and scientific (geological and chemical) analysis is not only that these objects were nearly all carved in imported marble but that they were probably also manufactured by foreign craftsmen. It is refreshing to see marble analysis fully integrated into this discussion, alongside and on an equal footing with other modes of investigation. The isotopic data suggest that most of the white marble used at the site came from Asia Minor and indeed this ties in very clearly with several details of the carving of some of these pieces. Characteristic signs of Aphrodisian craftsmanship can be seen on a statuette of a satyr or faun (cat. 20) and the head of a muse (cat. 6). The author has written elsewhere about the manufacture of marble sculpture in the Levant (Friedland 2012) but in this case argues that the combination of isotopic and stylistic data indicate that these sculptures were carved in Asia Minor and imported fully-finished. Whether the dedicants ordered them in from well-known artistic centres or purchased them through middlemen, perhaps in one of the coastal cities of the Levant, is unclear, but for the smaller pieces the latter has to be more likely.

It is unfortunate that perhaps the single highest quality sculpture associated with Caesarea Philippi/Panias may not be from this site at all. This fine bust of Antinous, which was sold at auction in 2010, is recorded in the 1879 publication of its inscription as coming from Panias. Jalabert and Mouterde, however, who incorporate the piece into their corpus of inscriptions from Syria (*JGLS* IV.1300), categorically connect it not with Panias (modern Baniyas) but Balanea (modern Baniyas) on the Syrian coast near Latakia. This doubt over its origin explains the consignment of this bust to an appendix in the present volume.

Overall, this is a useful, stimulating and well-illustrated volume. It catalogues an important collection of sculpture from a well-studied site. Most importantly, it successfully integrates a range of analytical techniques, setting the sculpture from the Paneion in its historical, architectural, religious and economic contexts. Hopefully this volume will both draw attention to the numerous studies now emerging of Roman sculpture in the Levant and provide a model for how best to handle this material.

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