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ABSTRACTS

On the fate of sculpture in late Antiquity at the Lower Danube

Cristina-Georgeta Alexandrescu

Despite the interesting research topics both Dacia and Moesia inferior present for the scholars little we know on the sculpture from this area, either imported or locally made, on the artists and workshops, on materials used or commissioners. The quantity of monuments is not large; the information on the sculpture is given not only by the sculptures themselves but also by the bases and inscriptions bearing relevant details.

The finding context of the sculptures is in many cases either unknown or has not been properly documented. The best known case is the one of the polis of Tomis, with the hoard of sculptures discovered in the 20th century. For Dacia there are at least five cases to be considered, two of them (Sarmizegetusa and Micia) as collections of sculptures, the other three (Porolissum, Praetorium, Roşia Montana) as cases of intended destruction of sacred areas, with or without reutilization of the fragments as building material.

One common feature of the late Roman fortifications from the Lower Danube is the reuse of elder monuments as building material. Among those are fragmentary inscriptions, funerary monuments but also bases and fragments of statues.

For Dacia the reuse as building material is caused by the hasty execution of fortification works during the invasions of the third century A.D. From this region there are also examples of reuse of stone elements of funerary buildings of the second century for building *cistae* or sarcophagi for the late Roman graves.

Beside presenting the few cases known at the moment, we shall consider the reasons and meanings for the reuse, the collecting and the storage of the Roman sculpture in the area of Dacia and northern Moesia inferior, being aware of the random character of the presentation due to the state of research and the focus given to the archaeological excavations in this region in the last fifty years.

Consecratio in formam Veneris in Roman Dacia

Adriana Antal

Most of religious cults from the Roman Empire promised soul survival after death to their believers. One way of achieving that was throw *consecratio in formam deorum*, namely the iconographic rendering of a deceased person as a deity. *Consecratio in formam Veneris* represent the particular case of rendering deceased with iconographic attributes of the goddess Venus. It is a phenomenon which progresses simultaneously with adopting the image of the divine couple Mars and Venus by the imperial couples. Starting from this point, the majority of women in the imperial family are associated with Venus. The empresses were then imitated by the women from aristocratic and ordinary families, and less than 130 cases of *consecratio in formam Veneris* were archaeologically identified on the scale of the entire Empire. Most of these representations have a funerary nature. Beyond this selection which relates to the Empire's policy, choice of Venus involves the idea of beauty, virtue and modesty. The matrons' statues rendered posthumously *in formam Veneris* underlie these virtues and the hope that through their embodiment they can save their soul after death.

The *consecratio in formam Veneris* phenomenon was not identified in Dacia up until now. A carefully reconsideration of a few old discoveries proves however its presence: a marble statue from *Ulpia Traiana Sarmizegetusa* and a sarcophagus from Băile Herculane. The statue from *Ulpia* imitates the type Venus *Genetrix* and is the only natural size representation of the goddess in Dacia. Simplification of composition, the disappearance of the ribbon from the hips or the altar on which Venus rests are just a few of the arguments which could suggest this is a case of *consecratio in formam Veneris*. The sarcophagus wall from Băile Herculane was discovered in the 17th century, but the piece was lost and is known only from a contemporary engraving. On the sarcophagus wall the deceased is represented in the centre, lying on *kliné*. The type used in the rendering of the defunct is that of Venus *Capua*, in a semi nude variant adapted and simplified for the funerary environment. Generally, in the representations of *consecratio in formam deorum* appear particularities like the bracelet from the deceased's wrist, exceptions or deviations from the imitated type. Other two statues found in the collection of the Romanian National History Museum are most likely a part of the same phenomenon: one of the type Venus *Syracusa* and other of which only the head is preserved. But, in these two cases the provenience from Dacia is disputable.

Temples dedicated to Jupiter in Roman Dacia

Adrian Ardeț

The temples discovered in Roman Dacia until now remain an open research topic for the scholars. We do not have any plan of the temple *in antis*, *prostil*, *tetrastil*, *hexastil*, or *peripter*, although the main elements that constitute a Roman temple were found: *cella*, *narthex*, *nave* and *altar*.

In Roman Dacia are known by specialists inscriptions dedicated to Jupiter. The most important temple dedicated to Jupiter and to the Capitoline triad is represented by the recent discovery from Ulpia Traiana Sarmizegetusa. Anticipating the discovery mentioned before, in late '30s of the 20th century, when the archaeological research in the *forum* area (Palace of the *Augustali*) began, was brought to light a relief which depicts scenes with the 12 labours of Hercules (it was possible to identify the fight with the lion, with the bull and probably the fight with the boar).

The present study plans to reveal a discovery made in Caransebeș in 1988, belonging to a temple pediment, with dimensions of 130 x 127 x 65 x 35 m made out of white marble which bears the representation of one of the labours of Hercules: the fight with the boar. This element of art is carved in the bas-relief technique. The temple pediment is the only one discovered in Romania. All over the Roman Empire are known temples dedicated to Jupiter and decorated with labours of Hercules. The theme related with decorations of temples with labours of Hercules has its roots in Greek tradition.

The discovery from Caransebeș questions the existence of a temple dedicated to the Capitoline Triad at Tibiscum.

Mars Ultor, Victoria and Nemesis Invicta. Three votive reliefs from the ancient theatre on Philippi (Kavala) reconsidered

Georgia A. Aristodemou

This paper focuses on three votive reliefs sculpted on the pillars of the western parodos of the ancient theatre of Philippi (Kavala region). The dedicatory inscription names a certain M. Velleius Zosimos, the priest of Nemesis and sponsor of the reliefs. These reliefs depict the figures of the triumphant triad of *Mars Ultor, Victoria and Nemesis Invicta*, the latter being identified in two more reliefs in the same theatre. These reliefs were carved after the entrance arch had been constructed and they relate to a later phase of the theatre when - during the 2nd century A.D. - the orchestra received transformations in order to house gladiatorial games and various *ludi scaenici*. The goddess Nemesis, along with Mars is also present at the theatre of Thasos, depicted in reliefs dated at the same period. Their presence not only reveals their connection to gladiatorial games, but it reflects the existence of their cults in the region of Kavala and Thasos and the role they held in the area during the 2nd century A.D.

Votive stone carvings from Tibiscum. Local production and import

Mariana Balaci Crînguș – Cătălin Balaci

Tibiscum is an important economic, military and civilian settlement from the South-Western part of Dacia Superior. Several units were garrisoned in the fort, mainly from oriental provinces of the Empire. Beside the fortification the civil settlement quickly flourished, which at the beginning of the 3rd century A.D. becomes a *municipium* (or at least some part of it).

The votive stone carvings discovered in the fort, the *vicus* or the *municipium* represent, generally, Greco-Roman divinities, regardless of the fact that the main troops forming the garrison here were of oriental origin. Representations of Jupiter, Diana, Mercury, Silvanus, Liber Pater, Venus, Hercules etc. were discovered. There have been found several representations of the Danubian Riders and two of Epona.

Some votive carvings were locally made, some are products of the workshops in Ulpia Traiana Sarmizegetusa, others were made somewhere in the South of the Danube. The ones produced locally are easy distinguishable because they are of small size and very schematized.

Fino all'ultimo decennio i documenti di architettura sacra o celebrativa nel Piemonte romano, che Augusto aveva suddiviso seguendo la linea del Po in *regio XI* a nord, e *regio IX* a sud, erano assai scarsi. Le recenti indagini condotte dalla Soprintendenza per i Beni Archeologici del Piemonte, nell'ambito di progetti del MiBAC su fondi speciali o di riqualificazione urbana, hanno consentito di ampliare in modo significativo la conoscenza dell'architettura templare nei diversi centri urbani del territorio, pervenendo a nuovi dati utili per comprendere le modalità di attuazione del progetto architettonico dell'impianto urbano.

Tutti i *monumenta* antichi (templi, edifici di spettacolo, archi, trofei, etc.) hanno come comune denominatore il valore intenzionale di "memoria", esplicitato dagli apparati iconografici ed epigrafici e dalla decorazione architettonica. Ed è proprio partendo da tale funzione che si intende in questa sede analizzare una serie di esempi di edifici pubblico-celebrativi del territorio piemontese (religiosi o legati al culto dell'imperatore) che, pur appartenenti a contesti differenti, trovano riscontri in più aree della fascia alpina e immediatamente prealpina, e presentano esiti e soluzioni eterogenei sia a livello architettonico, sia per la loro collocazione urbanistica e la loro interrelazione con gli altri edifici della città romana.

L'ampia casistica a disposizione spazia dai complessi santuariali – di cui il più noto e ampiamente documentato è quello di *Industria-Monteu da Po*, dedicato al culto isiaco e che costituisce a partire dall'età claudia un autentico esempio di "città-santuario" – fino ad arrivare ai templi forensi, dedicati alla triade capitolina o al culto imperiale. Per questo ultimo caso tre sono le città che hanno restituito strutture rilevanti: *Segusio* (Susa), *Alba Pompeia* (Alba) e *Augusta Bagiennorum* (presso Bene Vagienna), le cui fondazioni si collocano tra la prima metà del I secolo a.C. (*Alba Pompeia*) e la fine del medesimo secolo (*Segusio*, *Augusta Bagiennorum*), ma che solo in tarda età augustea vedono la monumentalizzazione dello spazio forense e della città in generale secondo un fenomeno di attardamento ormai accertato per il Piemonte romano.

A *Segusio* i lavori per le Olimpiadi invernali "Torino 2006" hanno messo in luce un tempio su podio con porticati su tre lati e prospiciente una piazza aperta, da identificarsi con il *Capitolium* secondo i modelli attestati in ambito gallico, ma per il quale non è esclusa una funzione legata al culto della famiglia imperiale, con cui la città del *regulo* Cozio aveva uno stretto legame – come contribuiscono a confermare il celebre arco onorario, le statue di loricati, l'iscrizione onoraria dedicata ad Agrippa e i frammenti di una statua raffigurante lo stesso genero di Augusto.

Ad *Alba Pompeia* sono stati individuati tra il 2001 e il 2006 i resti di un tempio di grandi dimensioni su alto podio, con un disegno architettonico di probabile matrice centro-italica, che chiudeva lo spazio del Foro sul lato occidentale.

Al modello augusteo del tempio pseudoperiptero *sine postico*, probabilmente con quattro colonne sulla fronte e tre sui lati lunghi raccordati da pilastri con il muro di fondo, si riconduce invece il tempio forense di *Augusta Bagiennorum*, di cui attualmente si conservano i soli resti del podio completamente spoliato a partire dall'età tardo antica e altomedievale e utilizzato come luogo di sepolture tra IX e XIII secolo.

Nello stesso centro urbano, un secondo tempio di dimensioni più ridotte, a pianta rettangolare con la cella preceduta da un *pronaos* probabilmente con colonne tra le ante, sorgeva al centro della *porticus post scaenam* del teatro (secondo un modello attestato anche nella vicina *Pollentia*), probabilmente dedicato a Bacco, e trasformato in basilica cristiana tra la fine del V e l'VIII secolo.

L'espressione monumentale di ambito sacro e celebrativo è documentata anche da edifici minori, elementi architettonici isolati (ma il cui apparato decorativo e la localizzazione dei ritrovamenti sottendono una genesi monumentale pubblica), lastre con iscrizioni celebrative o dedicatorie di grande formato. Basti citare il *sacellum* rinvenuto recentemente a *Pollentia* (attuale Pollenzo, frazione di Bra) in prossimità della necropoli monumentale occidentale e forse riconducibile al culto della Vittoria attestato da un'epigrafe già rinvenuta nella medesima area.

Sempre da Susa, in prossimità dell'area forense, proviene un insieme di strutture identificate con un tempietto prostilo tetrastilo cui era affiancato un ambiente quadrangolare volto ad accogliere le ceneri del defunto, che sono state interpretate come l'*heroon* di Cozio.

Numerosi sono poi i rinvenimenti di elementi architettonici (fusti di colonna, capitelli, basi, lesene...) e le indicazioni epigrafiche sottendenti la presenza di edifici di culto di varia natura.

Capitelli corinzi di tipo asiatico di grandi dimensioni provengono, ad esempio, da *Vercellae* (Vercelli), uno dei centri piemontesi più antichi a nord del Po, dove gli scavi della Soprintendenza degli ultimi anni stanno mettendo in luce edifici pubblici di grandi dimensioni (anfiteatro, teatro) nel settore meridionale del centro cittadino, portando a una nuova definizione della forma urbana. Luoghi preposti al culto della famiglia imperiale e dell'imperatore divinizzato sono documentati epigraficamente ad *Alba Pompeia*, *Augusta Bagiennorum*,

Carreum Potentia (Chieri), *Forum Vibii-Caburrum* (Cavour, da dove proviene una *flaminica divae Drusillae*), da *Industria* (dove è menzionato *flamen divi Caesaris perpetuus*); ancora a *Segusio* è ricordato un *sevir Augustalis*, a *Vercellae* compaiono dei *sexviri Augustales socii cultores domus divinae* e nell'area del Lago Maggiore è documentata la presenza di un *flamen Romae et Augusti*, peraltro plausibile in un territorio, come quello verbanese, di probabile proprietà imperiale.

Tali recenti acquisizioni permettono quindi una rilettura organica dell'architettura sacra e dei monumenti votivi di età romana in area piemontese, dei modelli architettonici e dei linguaggi decorativi, del ruolo nella definizione del disegno urbano e delle fasi di trasformazione, obliterazione o riutilizzo in età post-classica.

Autour du symbolisme funéraire à Potaissa: deux scènes rares

Mihai Bărbulescu

Deux monuments funéraires de Potaissa se distinguent par la rareté de scènes symboliques représentées. On retrouve l'écho de la croyance dans le Destin sur un fragment d'une edicule: Clotho avec le fuseau et la quenouille, avec un enfant nu, dans une attitude d'imploration. L'autre monument, perdu, représentait la métamorphose de Daphné en laurier au moment où Apollon allait l'atteindre. Les deux sont de scènes uniques en Dacie, peu répandues dans les provinces romaines.

A new portrait of Septimius Severus in the Lamta Museum (Tunisia)

Nejib Ben Lazreg – Lea Stirling

An unpublished portrait of Septimius Severus in the Lamta Museum shows the emperor in his "Serapis" portrait type, with four curls over the forehead and a forked beard. This type of portrait is usually dated after his visit to Egypt in 199-200 A.D. The emperor wears a wreath, an unusual attribute in sculpted portraits of Septimius Severus, but rather common on other imperial portraits and cult statues in North Africa. The provenance of the portrait within Tunisia is not known. This paper will introduce the portrait and discuss its iconography within an Empire wide and regional context.

Text encoding and Roman art. Digital corpus for the votive monuments from Roman Dacia

Eugenia Beu-Dachin

This presentation came as the result of a stage of a project which runs in the period between 2011 and 2014. Its main objective is the creation of a database allowing all types of research in the field of Roman Antiquity and archaeology, by elaborating a multifunctional working tool. The monuments included in this digital format will be able to answer online various questions asked by users, starting from the classical criteria related to types of monuments, representation, dating, material, dimensions, typology, analogies, bibliography, up to the more complicated ones such as the onomastics of dedicants, votive *formulae*, language errors, phonetic development of sounds etc. The main quality of this corpus is that the XML (Extensible Markup Language) records created can be imported at any time in other databases and reorganized according to future needs. In what regards artistic representation on monuments, each record will contain a detailed description.

Edifici in miniatura ed esigenze d'apparato: l'edicola pannonico-dacica

Luca Bianchi

Il monumento funerario a edicola del tipo noto in Pannonia Inferiore e in Dacia Superiore/Porolissense è un'elaborazione locale che non deriva da modelli precisabili. Consiste in una dilatazione tridimensionale della stele (tre lastre e una copertura), intesa a valorizzare le immagini statuarie dei defunti, nel surrogato dell'allineamento di figure intere a rilievo sulla lastra posteriore, con una cornice architettonica che suggerisce la struttura di un tempio in antis. Caratteristica della Dacia è la partizione in riquadri delle pareti laterali interne,

dove nella fase della colonizzazione si riscontrano occasionali riflessi della propaganda monetale traiana, organizzati in un programma che illustra la vita esemplare del soldato-colono. Come regola le lastre non erano però scolpite su commissione: i riquadri contengono solo una selezione antologica di motivi di repertorio, che permetteva all'acquirente la scelta dei più adatti alle sue esigenze; temi su richiesta erano talvolta eseguiti in campi ribassati o a rilievo incassato sulle pareti esterne, normalmente lisce. In epoca antonina si generalizza il banchetto, con il gruppo dei commensali sulla parete di fondo e servitori sulle laterali. All'interno del minuscolo edificio si vede uno scorcio di vita domestica che mostra la famiglia riunita nel momento in cui esibisce la sua agiatezza, illustrata dalla riproduzione meticolosa di suppellettili, arredi e vivande; ma il tema non è trattato con intenti narrativi, né il monumento cambia aspetto: i banchettanti equivalgono gli allineamenti statuari, come presenze d'apparato di figure frontali affacciate dal piano della kline. Contemporaneamente, in Pannonia Inferiore gli edifici si fanno più ambiziosi, nelle dimensioni e soprattutto nella tematica: si diffonde una vasta narrativa mitologica, simile a quella dei sarcofagi attici e urbani (anche se non sempre coincidono iconografie e modelli), e che ha la stessa funzione d'innalzare la figura del defunto accostandola agli exempla degli eroi del mito. Questo repertorio in Dacia è ignorato e le sporadiche riprese, nelle località più prossime alla Pannonia, confermano che non ha interessato perché non se ne recepivano le valenze. Si rimane alla presenza d'apparato, che gli scultori più capaci, operanti in piena autonomia per mancanza di contatti con i centri d'arte maggiori, esaltano talvolta con efficaci intuizioni, prefigurando esiti tardoantichi e perfino bizantini, nelle deformazioni espressive e nell'aggressività dei compatti allineamenti frontali.

Dining with Gods and Men: Mithraic Meal Scenes and Religious Feasting in the Roman World

Emanuela Bocancea – John Bodel

The initial publication of Franz Cumont's corpus *Textes et Monuments figurés relatives aux Mystères de Mithra* (1896-1899) sparked intense scholarly interest in the Roman cult of Mithras. Following in Cumont's footsteps, aided greatly by Maarten J. Vermaseren's *Corpus Inscriptionum et Monumentorum Religionis Mithriacae* (1956-1960), and armed with an evergrowing archaeological data set, scholars have now spent over a century deciphering the material culture, art, rituals, and beliefs associated with this enigmatic mystery cult. Yet, despite a now lengthy bibliography on a phenomenon that geographically spanned the majority of the Roman Empire from the first to fourth centuries CE, scholarly research has largely neglected the issue of meals and dining within the cult. Only in passing have scholars described an assumed 'cult meal' shared by initiates within the mithraeum. This meal has consistently been presented (implicitly or explicitly) as an imitation of the Eucharist—a view pioneered by Cumont that is based entirely on the descriptions in early Christian accounts (cf. Kane 1975).

Drawing on extant iconographic and archaeological evidence, we argue that the widely perpetuated narrative of a Eucharistic meal finds little support outside of Christian texts and fails to take into account the richness and complexity of the material evidence for dining within Mithraic contexts. The starting point for this analysis is a catalogue of all identifiable meal scenes within the extant corpus of Mithraic art compiled by Emanuela Bocancea, initially in 2009 and since then expanded to include more recent discoveries. This endeavor has revealed that scenes of dining constitute the second most common iconographic type within Mithraic art, being outnumbered only by the ubiquitous tauroctony. More strikingly, with only one exception, all the scenes found on the back of reversible tauroctonies are representations of the gods Mithras and Sol sharing a meal over the dead bull. Despite the prevalence of such imagery within the cult's iconography, however, there has until now been no systematic study dedicated to the corpus of Mithraic meal scenes.

After considering the significance of such scenes within Mithraic art as a whole, and more particularly their physical placement within the sacred space of the mithraeum, we will examine these meal scenes as possible evidence for ritual dining by Mithraic initiates. Most of these scenes depict two gods (Mithras and Sol) dining, sometimes served by what appears to be an initiate wearing a raven-headed mask. The majority of these scenes, depicted either on the front or reverse of tauroctonies, were physically located at the far end of the mithraeum, in the cult niche. Thus, these depictions occupied one side of the *triclinium*-like space of the mithraeum, in which initiates reclined (and apparently dined) on *podia* alongside the depiction of the dining gods. In several Mithraic meal scenes, moreover, it is unclear if the dining 'gods' are in fact initiates impersonating deities.

What does this range of imagery, which seems to blur the boundaries between the divine and mortals realms of feasting, signify? Are the scenes to be understood allegorically or symbolically? Do the scenes represent actual cult practice or merely an idealized vision of an initiate's experience? Are Mithraic iconography and rituals of dining entirely idiosyncratic, or should they be seen as representative of wider Roman religious and artistic

practices? In order to answer these and related questions, we will consider this iconography and potentially associated rituals within the wider cultural and religious context of the Roman world by comparing these Mithraic images—or practices—with a number of parallel and contemporaneous examples of both.

Here we distinguish two related but different traditions against which the Mithraic evidence is usefully viewed: images of reclining diners in Greco-Roman art and religious rituals involving dining by or with gods. Within the former, convivial banqueting in funerary contexts provides not only the most relevant parallels for the Mithraic iconography but also a suggestive model of the various ways that images of banqueters might represent both actual and idealized practices (cf. Dunbabin 2003). Consideration of the broader Mediterranean religious traditions, both public and private (or official and unofficial), involving gods and dining helps to further detach Mithraic banqueting from a Christianizing interpretation, and to place it more securely against the backdrop of initiatory celebration and civic banqueting. Among the practices taken into consideration are the *epulum Iovis* and *lectisternia* in Roman civic cult, the initiatory banqueting and sacramental breakfasts in which devotees of Isis across the Mediterranean world apparently engaged, and the dining customs of voluntary religious associations (*collegia*).

By focusing on this important but largely ignored component of Mithraic iconography and ritual, and by placing such images and practices within their wider Roman contexts, we hope to show that dining between gods and men is a more important, complex, and multifaceted phenomenon than has been generally recognized not only for the worship of Mithras, but also for wider Roman religious practice.

The stone material in Pannonia

Marija Buzov

When considering lithic material we need to evaluate: geological criteria (size of the deposit, the possibility to extract blocks, uniformity of appearance of the stone mass in its deposit, and the quantity of the stone mass); technological and economical criteria (quality of blocks and possibility of economical industrial processing); technical criteria (applications of the stone, depending on its physical and mechanical properties, and its durability), and criteria of decoration.

When we spoke about economical criteria we think about the conservation-restoration process of antique monuments. The assembling elements are made of stone originated from ancient stone quarries that are well known nowadays thanks to the written sources. The problem we need to resolve is of which stone type the original element is made of and which other one could be its rightful replacement.

I reperti lapidei del mitreo di Camporosso

Paolo Casari

Camporosso (Friuli Venezia Giulia, Italia) in epoca romana era sede di una delle stazioni doganali poste lungo la via che da Aquileia, attraverso la Valcanale, portava a *Virunum* (Zollfeld, Carinzia, Austria). La *Statio Bilachiniensis*, questo il nome antico, sorse nel fondovalle della Valcanale, sullo spartiacque tra i bacini idrografici del Mar Adriatico e del Mar Nero. Essa era la prima stazione doganale del Norico lungo questa direttrice e come tale si contrapponeva alla stazione nota come *Statio Plorucensis*, sita in territorio italico nei pressi del moderno abitato di Resiutta.

Attorno alla stazione di Camporosso sorse un centro che rivestì un ruolo importante almeno fino alla tarda età imperiale, come testimoniano i reperti rinvenuti a più riprese a partire dal XVI secolo.

La *Statio Bilachiniensis* faceva parte della grande circoscrizione doganale dell'Ilirico, il *Publicum Portorium Illyricum*, la quale svolse un ruolo di primo piano nella diffusione del culto mitriaco nell'area di sua competenza, come attestano le numerose testimonianze di adepti fra gli schiavi e i liberti impiegati nelle diverse stazioni. Ciò è confermato anche da Camporosso, dove, alla fine degli anni Settanta del Novecento, è stata messa in luce parte di un mitreo e sono stati recuperati numerosi materiali pertinenti all'edificio, soprattutto are votive e sculture in marmo, perlopiù frammentarie.

L'esame della documentazione lapidea permette di ampliare le conoscenze sulla diffusione del culto di Mitra e del suo apparato iconografico fra Italia nordorientale e area norico-pannonica, nonché di evidenziare le strette relazioni che sussistevano a più livelli tra i mitrei presenti nelle stazioni della circoscrizione doganale dell'Ilirico.

Les sculptures religieuses du Châtelet de Gourzon (Haute Marne, France)

Jean-Noël Castorio

Dès la fin du XVIII^e s., le Châtelet de Gourzon, agglomération antique située dans le nord de la Haute-Marne, sur le territoire des Catalaunes, a livré une belle moisson de sculptures à caractère religieux d'époque gallo-romaine. Cette première collection, qui fut mise au jour lors de fouilles menées par Pierre-Clément Grignon entre 1772 et 1774, a malheureusement été dispersée au début du XIX^e s.; on ne la connaît plus aujourd'hui que grâce aux dessins, parfois assez maladroits, qu'en donna le fils de l'archéologue, dessins qui furent notamment reproduits dans le sixième volume du *Recueil général des bas-reliefs, statues et bustes de la Gaule romaine* d'Émile Espérandieu, paru en 1915 (ESPÉRANDEU VI n^{os} 4715-4761).

Au début du XX^e siècle, deux frères, Paul et Régis Colson, entreprirent de fouiller à nouveau le site. Les diverses explorations qu'ils menèrent alors révélèrent quantité de nouvelles sculptures, en particulier des ex-voto, qui furent données en 1936 au Musée d'Art et d'Histoire de Langres. Si quelques unes des pièces de cette seconde collection, les plus complètes, furent publiées dans les revues locales et immédiatement exposées, les autres, qui constituent la majorité, sont demeurées inédites et sommeillent dans les réserves depuis leur entrée au musée. La redécouverte de ce formidable ensemble lapidaire remonte à 2009; elle a eu lieu lors du travail de recensement des sculptures antiques du musée entrepris par nos soins dans le cadre du projet du *Nouvel Espérandieu*, patronné par l'Académie des Inscriptions et Belles-Lettres et dirigé par M. Henri Lavagne.

Cette conférence a pour objet de présenter les principales conclusions auxquelles nous sommes parvenu au terme de l'étude de ces sculptures. Elle nous permettra tout d'abord de faire le point sur la topographie sacrée de cette agglomération antique, ainsi que sur le panthéon de divinités qui y était vénéré. Les séries homogènes d'ex-voto qui y ont mises au jour dans les années 20-30 nous offriront par ailleurs l'opportunité d'entrevoir la manière dont fonctionnaient les ateliers qui ont œuvré à leur production. La grande originalité de certaines des représentations exhumées sera enfin l'occasion de réfléchir à la place qu'occupent les images que l'on peut qualifier d'«atypiques» dans la sculpture religieuse du nord de la Gaule.

Un rilievo con zodiaco nabateo a Gerusalemme

Fulvia Ciliberto

Nella ricca collezione lapidea del Museo Archeologico Privato dello *Studium Biblicum Franciscanum* a Gerusalemme (Israele), si conserva un piccolo ed interessante rilievo architettonico frammentario, che raffigura uno zodiaco nabateo. Del pezzo, ancora inedito, si conosceva pochissimo. Tuttavia, grazie alle ricerche di archivio e bibliografiche svolte, è stato possibile risalire al contesto originario del pezzo, che certamente faceva parte della decorazione architettonica del tempio nabateo di Khirbat At-Tannūr, in Giordania, interpretare correttamente la decorazione a rilievo e collocarlo cronologicamente.

Les dieux fleuves en Dacie romaine – problèmes d'iconographie et de style

Radu Ciobanu

Plusieurs statues ou textes votifs se rapportent d'une manière ou de l'autre à des dieux marins mais qui présentent une certaine ambiguïté iconographique et de sens par rapport à leur apparition en Dacie plus exactement à Apulum, où une nouvelle découverte vient d'enrichir le volumes de données dont nous disposons actuellement. L'auteur essaye de discuter tout d'abord le contexte général dans lequel s'était développé le culte des dieux fleuves, étroitement liés à l'histoire d'un endroit précis; dont Rome fut; sans aucun doute, l'une des villes les plus vénérées de toute l'Antiquité. Au point de vue religieux, le Tibre ; le fleuve qui traversait; la ville éternelle, a connu plusieurs sens, à partir même de l'étymologie de son propre nom. *Tibernum* ou *Thybris* – signifiait pratiquement "torrent qui vient de la montagne" et désignait à la fois un ancien roi étrusque au nom de *Thebris*, un roi sacré de Sicile au nom de *Thybris*, ou bien *Tiberinus*, un autre roi ancien d'Albe. Le Tibre était donc un *deus loci*, extrêmement présent dans la vie de la cité. Au point iconographique ce dieu fleuve était représenté comme un monstre marin – un triton ou une pieuvre – qui peu à peu, sous l'influence de l'art hellénistique, vient d'acquérir des traits essentiellement humains. Il s'agit notamment de deux types iconographiques : un monstre au visage humain pourvu de cornes et un personnage, généralement un homme, allongé sur les rives d'un cours d'eau dont lui-même constituait la source. Justement ce dernier type iconographique devient le plus répandu à

travers tout le monde romain et à partir de celui-ci allaient se développer toute une série de variantes locales.

Les deux villes romaines - *Colonia Nova et Colonia Aurelia Apulensis* - ainsi que le camp de la Légion XIII Gemina, font d'Alba Iulia un centre important de la province conquise par Trajan et l'hypothèse de l'existence d'une station portuaire dans leur voisinage devient de plus en plus claire en ce moment. L'apparition, dans ce contexte, de quelques pièces représentant des divinités aquatiques est alors bien normale. Leur présence est d'autant plus importante à signaler car par rapport à ce que nous connaissons déjà du répertoire iconographique de la Dacie, ces divinités sont plutôt rares.

Votivmonumente von Colonia Dacica Sarmizegetusa

Carmen Ciongradi – Emilian Bota

Die Produktion von Votivmonumente in der ersten und einziger *colonia deducta* der Provinz folgt auch die Entwicklung der Steindenkmäler für diese Siedlung. So wurden in der ersten Hälfte des 2. Jhs. Monumenten aus Kalkstein und Sandstein angefertigt, Monumente, bei denen der Dekor schwerer anzubringen ist. Ab der Mitte der 2. Jhs., mit der großangelegten Ausbeutung der Marmorsteinbrüche von Bucova in der Nähe von Sarmizegetusa, kommt es zu einer Serienproduktion verschiedener Typen von Marmormonumente. Jetzt entwickeln sich Verzierungen, die nur anhand von Marmormonumente zu finden sind.

Tradition and inovation in the votive sculpture from Roman Dobrudja

Zaharia Covacef

The analysis of votive sculptural monuments discovered in Dobrudja shows that, in local sculptural workshops, votive representations were made, in most cases, following classical iconographic patterns. This is due primarily to craftsmen who were brought from the Greco-Asian world and have contributed to the development of some local workshops.

Author's approach is aiming, primarily, to detect classical iconographic patterns preferred in ancient Dobrudja and then to bring into discussion some pieces considered local creations. Through innovations brought in representing some deities like Mars, Venus of Tomis, Hercules from Târgușor, Dobrudjan Danubian Riders and Glycon – which form in fact local types, as well as through ways of expression of traditional types, sculptural art of Roman Dobrudja emphasizes the specific character of its cultural *facies* during the first to third century A.D.

Aegyptiaca Monuments from the Roman Danube Area (Egyptian Imports or Imitations in Local Contexts)

Dan-Augustin Deac

From the 1st to the 4th century A.D. in the area of the provinces of Pannonia, Moesia and Dacia influences of the Egyptian culture have made their mark on the life of the people living here. The climax of this phenomenon is reached in the last part of the 2nd century A.D. and throughout the entire 3rd century A.D., when the cults of the Egyptian Gods Isis and Sarapis are among the most important of the Empire.

But with these cults come not only religious beliefs but also artefacts coming from Egypt, for instance *shabtis*, cultic or other types of statuettes, hieroglyphic inscribed monuments (stelae, funerary cones etc.). On the other hand the adepts of these deities elaborate magnificent cultic places (shrines and temples) which they decorate with elements of Egyptian art or imitations (imitations of the hieroglyphic script, obelisks, locally made statuettes with an unique iconography found nowhere else except Egypt itself, e.g. Isis *impudica* of Romula).

Bearing in mind the new published monuments (the obelisk from Potaissa with imitations of the hieroglyphic script, shabti statuettes from Aquincum) and the re-examination of older ones (the Pharaoh depiction from Potaissa, the symplegma figurine from Porolissum), this presentation will examine different artefacts of the *aegyptiaca* category found in local Danubian context and analyze their use, purpose or if they are genuine Egyptian pieces of art or Roman style imitations.

Three significant reliefs of grapevine and forest deities in Dardania

In this paper we present three votive plaques depicting these two groups of deities in Dardania during the Roman period, which exhibit idiosyncratic iconographic and stylistic features. The plaques come from the southern and central parts of the territory.

Two of the plaques – both made of local marble, of a rectangular shape with a semicircular terminal – belong to a grapevine deity, Liber – Dionysus. They are very well preserved, of excellent workmanship, made by skilled local or itinerant craftsmen, primarily in local workshops during the 2nd century or the beginning of the 3rd century. In both cases the deity has a retinue, and is dressed the same, in a nebris and deep boots, although the compositional schemes are different. Another piece comes from the area of Scupi. It was discovered in the village of Barovo, where it is still kept today. The iconography reveals that this is a depiction of the divine couple of Dionysus and Ariadne. With his left arm Dionysus embraces Ariadne's shoulder, while in his right hand he holds a wine-filled kantharos, turned upside-down, above a panther. Ariadne is barefoot, semi-dressed, holding a cluster of grapes in her right hand. Even though this scene appears from the Classical period to the Roman times, there are very few closer analogies for this relief. So far, the closest resemblance is found on a relief plaque from Potaissa in Dacia, particularly regarding Ariadne. Perhaps a similar scene is shown on a statuary group, also from Scupi from the 2nd century, of which only the pedestal with the remains of feet is preserved. Taking into consideration the analogy of the depiction of Silenus on a fragmented plaque from Timacum Minus in northern Dardania with the Silenus on the statuary group of Liber and Libera from Apulum in Dacia, where Libera is dressed very similar to Ariadne, it is possible that this piece from Timacum Minus is also a votive relief depicting the same divine couple.

The second relief comes from the central part of Dardania (Kosovo). It was discovered in the village of Vrela near the city of Peja, in the territory of a municipium of unknown name, where it is still kept today. The deity, occupying the central position, is depicted with a retinue (*thiasus*) – a satyr on the right, Silenus on the left, with an indeterminate object, and a seated Pan playing a *syrix* – in a scene of joy. Although figural depictions of Dionysus' thiasus with music are found throughout the Empire, for the time being we have no direct iconographic analogies for this relief. The relief is all the more important because it documents iconographically the epigraphic evidence from the northern part of Dardania – the area of Naissus, where Liber appears with the adjective "laetus" (merry), and in both cases the findspot points to an ancient epichoric deity of fertility and vegetation, venerated in the entire territory of Dardania as a divinity of joy. Incidentally, from the northern part of Dardania, from Mediana, come three statuary groups of which only the pedestals have remained, in which the deity was depicted with only a single follower.

The third relief plaque, made of local stone and fragmented, comes from the village of Matka in the area of Scupi. It depicts a very rustically carved female figure, barefoot and dressed in a short shirt, missing the head, the right arm and the attributes. In spite of the lack of attributes, based on the iconographic depiction, shown *en face* and with raised right arm seemingly about to grasp an indeterminate object, we believe that it could be interpreted as the goddess Diana. This is further corroborated by the depiction of a barefoot Diana from Dalmatia. When all is considered, it is very important due to the fact that its dress, apparently a dalmatica, and the rustic workmanship of the relief, clearly point to its local folk character.

All three votive reliefs are very important both in terms of their iconographic scheme as well as in terms of style and significance.

Sculptures from the "sacellum Aesculapi" in the legionary hospital at Novae

Piotr Dyczek

The legionary hospital (*valetudinarium*) discovered by the Polish archaeologists from Warsaw University in Novae, fortress of *legio I Italica*, is a unique structure. It is the best preserved ancient hospital known up until now all over the Roman Empire. A small building was discovered in the middle of its inner courtyard. Its function was under discussion. During the excavations have been found: small inscribed altars, bases and a great altar with the inscription: "Aesculapio sacro, Leg I Ital". These finds support the sacral function of this small building. After many campaigns of excavations, we are sure that it was a *sacellum* of healing gods: Asclepius/Aesculapius

and Hygieia. In the layers of destruction from the *sacellum* we have found small size representations of feminine deities. In an area of about 10 m around this building, we have found fragments of sculptures of masculine deities, among them the head of Asclepius. Because of the disintegration of sculptures, it was not so easy to determinate the identity of some of them. In the paper we will present our attribution of the sculptures and our point of view on "ideological program" of decoration of *sacellum* in sculptures, inscribed bases and altars.

Das Kulttheater in Mogontiacum (Mainz, Germania Superior)

Christine Ertel – Walburg Boppert

Der charismatische Heerführer Drusus der Ältere verstarb 9 v. Chr. in Mogontiacum. Rund um sein Grabmal vor den Toren des Legionslagers entstand ein großer Kultbezirk, der auch ein Theater umfasste. Zu dem Personenkult um Drusus gesellte sich später die Verehrung seines Sohnes Germanicus und des Augustus hinzu.

Das Theater spielte eine wichtige Rolle bei den bekannten Memorialveranstaltungen. Die Cavea des Bauwerks nutzte die Hangböschung des Rheintals. Obwohl ihre frühkaiserzeitlichen Radialmauern zerstört sind, dürfte das Bauwerk schon in augusteischer Zeit in Stein errichtet worden sein. Im Scheitel der Orchestra fand man einen Eckblock eines Konsolengesimses, auf dem im 4. Jh. ein neuer Altar aufgestellt wurde. In den Metopen zwischen den Konsolen sind kleine Reliefszenen aus der Triumphalikonographie dargestellt. Sie zeigen Waffen und Rüstungsteile, Instrumente, sowie einen Opferdiener mit Rind und eine fliegende Victoria. Das überaus fein gearbeitete Werkstück stellt vermutlich das Abschlussgesims des Pulpitums (Bühnensockel) dar und war somit in Augenhöhe angebracht. Andere Architekturfragmente und Reliefs unterstützen die Datierung des Theaters in die frühe Kaiserzeit.

Relocation of Greco-Roman sculpture in Christian Holy Land: reuse and ideology

Moshe Fischer – Rachel Feig Vishnia

"...The late-antique Near East was a kind of miracle and its like has never been seen in that region again" (Bowersock 2006:122)

During the past decades the main trend of research of Late antiquity is dominated by the idea of a rather continuous use of principles of the Hellenistic and Roman periods in Byzantine era in spite of the ethnic and religious changes occurring in the area after Constantine the Great. It seems, however, that one should try and re-examine this matter on the base of recently excavated and published archaeological contexts.

A rather dramatic event occurring in Gaza in 401 A.D. is worthy to be mentioned in this context, namely the violent demolition of the pagan temples of the city under the supervision of Porphyrius (Marcus Diaconus, *vita Porphyrii* 76) [*"the rubbish that remained from the marble work of the Marneion...<it was decided> to lay down for a pavement before the temple outside the street, that it might be trodden under foot not only of men, but also of women and dogs and swine and beasts"*]

It seems obvious that at Gaza of 401 A.D. classical monuments including their artistic design were still standing and perhaps even in use, which probably was the case in other Palestinian cities as well. Was the transition to the new conception in other cities as dramatic as in Gaza? Although without hearing of this from the sources, it seems that there is enough archaeological evidence for such a situation.

It seems that the urban society of 4th century A.D. Palestine was oscillating between Classical tradition and Christian reality while its attitude later on during the Byzantine period should be examined according to different historical stages. Thus, often there is either a rupture with the past, or acceptance of some of the older principles and this, varying between different places and periods.

Any attempt at a closer examination of this process is somewhat limited by the lack of exact chronological frame of the contexts. On the other hand, statistically, a great share of architectural and artistic structure is deteriorating, thus ca. 80% of the Greco-Roman statuary retrieved in Israel were found while their heads lacking, and those having their heads preserved had their noses broken, and, moreover, with heavily mutilated genitals. A great part of these items were found reused as spolia mostly far from their original use. A similar situation occurs in architectural milieu: almost all buildings which have been built following Classical principles did not survive the Byzantine period in their original shape and function. Partly they were reused as foundations and frames adapted to religious buildings following the new trends, and partly they simply became stone quarries.

The main question of this presentation concerns the character of this development; in fact, to what degree was it motivated by concerns with the Classical heritage or was it just a cynic response of a new victorious society.

An attempt is made in this presentation to re-examine some architectural and artistic structures of some of the main urban centres of Roman and Early Byzantine Palestine, such as Caesarea Maritima, Ascalon, Scythopolis, Sepphoris and Hippos-Susitha.

Funktion und Bedeutung monumentaler Steinmale in Heiligtümern der östlichen Mittelmeerwelt aus römischer Zeit

Klaus Stefan Freyberger

In der östlichen Mittelmeerwelt zeichnen sich mehrere Heiligtümer aus römischer Zeit durch ein markantes sakrales Monument aus, dessen Funktion und Bedeutung in der archäologischen Forschung bis heute nicht ausreichend geklärt sind. Es handelt sich dabei um ein kubusförmiges Steinmal monumentaler Ausmaße, das als isoliertes Bauwerk im Temenos aufragt. Zu den bekanntesten Beispielen dieser Art gehören der „Große Altar“ in Baalbek, der „Große Turm“ in Kalat Fakra und die Blockmonumente im Heiligtum von Masnaqa und Qasr Neba (Tsarnaba) im Libanon. Ähnliche Bauwerke finden sich auch in Syrien und Jordanien, wofür die Heiligtümer des Bel und Nebo in Palmyra sowie die „Blockgräber“ in Petra anschauliche Zeugnisse liefern. An einigen Bauten wie dem „Großen Altar“ in Baalbek und dem „Großen Turm“ in Kalat Fakra lassen sich im Innern Treppen nachweisen, während es sich bei den Gebäuden in Masnaqa, Qasr Neba und Palmyra um reine Steinblöcke handelt, die original mit einem Säulenbaldachin versehen waren. Wenn auch all diese Gebäude in der architektonischen Formgebung variieren, so haben sie stets die isolierte Position und die Form des Kubus als gemeinsame Merkmale. Eine Funktionsanalyse der Einrichtung und Ausstattung kann klären, in welcher Weise diese Kultbauten genutzt wurden und in welcher Weise sie zweckbestimmt für die verschiedenen Aufgabenbereiche in den Heiligtümern, insbesondere für den Kultbetrieb, waren. Darüber hinaus sind die monumentalen Steinmale im Kontext der heiligen Bezirke zu interpretieren. Es fällt auf, dass einige Sakralbauten wie der „Große Turm“ in Kalat Fakra und das Blockmonument im Heiligtum von Masnaqa allein in einem Bezirk stehen, während die entsprechenden Kultbauten in den genannten Heiligtümern in Palmyra sich neben monumentalen Tempeln befinden. In Ergänzung zu den archäologischen Zeugnissen sind die schriftlichen Überlieferungen antiker Autoren und Weihinschriften in die Betrachtung mit einzubeziehen, deren Texte in Verbindung mit dem materiellen Befund eine Antwort auf die Funktion, Nutzung und Bedeutung der monumentalen Steinmale in den Heiligtümern geben können.

Visualizing Deities in the Roman Near East: The Role of Reliefs

Elise A. Friedland

Across the Roman Near East, sculptural visualizations of deities varied widely, not only in material, iconography, and style, but also in format. For example, at the Sanctuary of Pan at Caesarea Philippi/Banias in Roman Judaea (later Syria and today modern Israel), cult statues and votive dedications are created almost solely in expensive, imported marble, carved in three dimensions and Graeco-Roman style, and depict exclusively classical deities. In contrast, other temples in Roman Syria, such as the Temple of Athena-Allat in Palmyra, featured (side-by-side) sculptural dedications representing both local gods (Semitic warrior deities like Allat, dressed as nomadic desert people, mounted on camels) and Graeco-Roman deities (Athena) – in both local format (relief), native materials (limestone), and indigenous styles (Palmyrene) and imported ones (three-dimensional, marble, and classical). At still other sanctuaries in Arabia, such as Qasr al-Bint at Petra, sculptural representations of deities were aniconic baetyls – rectangular slabs of local sandstone occasionally turned relief via the addition of eyes, a nose, and a mouth. After a brief introduction, this paper will focus on the role of relief sculpture at sanctuaries in the Roman Near East such as those noted above. While multiple scholars have noted that Syrian figurative cult reliefs and Arabian baetyls functioned entirely differently than three-dimensional, Graeco-Roman cult statues, questions remain about the consequences of format for cult practice as well as for human interactions with these visualizations of the gods. In addition to addressing these issues, I will argue that differences not only in the material, iconography, and style, but also in the format of religious statues allow us to track changes and conservatism in religious practice and indicate broader cultural responses to Roman conquest and rule of the Near East.

Il monumento trionfale *Tropaeum Traiani*: simbolismo iconografico al servizio dell'ideologia imperiale

Anca Cezarina Fulger

Lo scopo della presentazione riporta in primo piano l'analisi di due monumenti artistici romani che rispondono all'ideologia imperiale nell'epoca traiana: Colonna Traiana e *Tropaeum Traiani*, identificando tra loro le similitudini e le particolarità artistiche, procedimento che valorizzerà il rapporto tra l'arte ufficiale e l'arte provinciale.

Si individueranno le scene che hanno come soggetto principale di raffigurazione artistica il motivo del comandante rappresentato in diversi momenti. In seguito all'analisi comparativa tra i due monumenti si scaturiscono affermazioni di carattere estetico, iconografico nonché iconologico, che attraverso una lettura contestualizzata argomenterà che il monumento *Tropaeum Traiani*, con le sue particolarità di raffigurazione artistica appartenenti ad un medio provinciale, rimane particolare per la sua unicità non solo per il suo significato storico quanto per il messaggio iconografico che è strettamente legato alla propaganda imperiale e che riguardava la superiorità dell'esercito romano e la virtù militare dell'imperatore.

A livello iconografico la novità che emerge dalla costruzione del monumento risiede proprio nella sua concezione propagandistica imperiale e il suo messaggio verso la popolazione autoctona. Il valore aggiunto del tema iconografico della guerra, imposto dai conquistatori, scuote la mentalità locale e offre adesso direzioni d'arte su un fondo artistico locale. Il messaggio simboleggiava l'associazione al livello iconografico del rapporto tra combattente e sottomessi, anche dalle raffigurazione i daci e i loro alleati non mostrano una postura umiliata ma bensì fiera. Il *Tropaeum* richiedeva quindi di essere raffigurato in questa maniera, un messaggio semplice realizzato in una concezione artistica locale, nella maniera in cui gli autoctoni erano capaci di percepire l'arte. L'esaltazione della vittoria e la marcatura del territorio in una concezione apotropaica verrà a sottolineare la monumentalità della creazione. Parliamo tuttavia di un'arte provinciale che arriva, così come affermava Bandinelli, ad imporsi di più nell'epoca traiana, potendo parlare di una vera arte romana e non d'intrusioni artistiche o canoni di raffigurazioni greci.

A livello iconologico il codice socio-politico si esprime attraverso un imperatore vittorioso, conquistatore ma non universale. Traiano conserva anche ad un livello artistico una certa vicinanza, senza distaccarsi totalmente, spesso raffigurato nel mezzo del suo esercito, al contatto con il suo popolo che lo governa, a cui parla e istruisce.

Come è stato sempre sottolineato il confronto con la Colonna Traiana appare subito evidente il diverso stile artistico del trofeo locale che è rudimentale e rappresenta una manifestazione autentica dell'arte provinciale romana della prima decade del II secolo d.C.

Il monumento di *Tropaeum Traiani* deve essere considerato unico per la sua complessità ideologica reduce della propaganda imperiale romana, è manifesta il livello artistico nella *Moesia Inferior* agli inizi del II secolo d.C., momento in cui l'arte provinciale romana comincia a confluire verso nuove direzioni d'arte e tematiche iconografiche.

Come procedimento artistico il monumento trionfale di Adamclisi è un prodotto dell'arte scultorea provinciale e rileva due livelli di maestranze plastiche: il primo rivela artigiani che hanno più esperienza e professionalità e il secondo caratterizzato invece da una grossolanità di esecuzione dovuta ad apprendisti delle officine lapicide, utilizzati per lo svolgimento nel modo più veloce dell'opera. A livello artistico le raffigurazioni iconografiche del monumento possono essere considerate rigide nonché statiche, gli scultori elaborano le composizioni in una maniera selettiva caratterizzate dalla schematizzazione dei fatti. La teoria che *Tropaeum Traiani* fosse l'espressione di un'arte romana in pieno processo di decadimento, a causa della sua mancanza di consistenza iconografica se facciamo il paragone con la Colonna Traiana, certifica la sconoscenza delle realtà locali prima della conquista romana del territorio, dove l'arte autoctona abbiamo visto che sviluppa caratteristiche e specificità proprie. Il decadentismo artistico con cui è stato catalogato *Tropaeum Traiani* si confonde nell'ambito scientifico delle ricerche con la concezione rudimentale dei rilievi.

Mithridates of Pontus, Men Pharnakou and the Mithraic imagery

Agnieszka Fulińska

The rise of the Mithraic religion in Rome is the subject of a broad academic debate, which concentrates

on the doctrinal aspects, while the iconographic studies focus on particular monuments, even though attempts at monographic approaches to the subject are made (Cumont, Campbell). One of the most perplexing facts is that in Rome the Mithraic iconography appears fully developed, moreover: without obvious antecedents in Iranian art, and as such is consequently propagated throughout the empire to become one of the most prominent and omnipresent elements of provincial art.

One of the possible sources of the Mithraic iconography, tentatively suggested in earlier scholarship (Oikonomides), can be the representations of Graeco-Iranian deities worshipped in the Hellenistic kingdom of Pontus. Such images appear on the coins of the kings of the Mithridatids dynasty, whose last king, Mithridates VI Eupator, was one of the most important and indomitable enemies of Rome in the 1st century BC. The legions of Sulla, Lucullus and eventually Pompey were engaged in long struggle in the Pontic area; the incorporation of Pontus into the Roman empire and the client status of the Bosporan Kingdom, which was the last refuge of Mithridates VI and was consequently ruled by his descendants, provided continued contacts in the Imperial age. This in turn allowed for the flow of ideas and iconography to Rome.

In my paper I would like to present a short overview of the possible influences of the complex iconography of the syncretised deities, as they are present in Pontic and Bosporan coinage and art, on the fully developed Mithraic imagery, in order to show the probable link between the iconography of the Phrygian deity Men, in his Pontic version merged with a number of Greek divinities (Apollo, Dionysos, the deified Alexander/Helios), as one of the possible sources for the iconography of the Roman Mithras. Being a solar/lunar god himself, having close relations with Iranian deities worshipped by the Mithridatids, and taking on the traits of Greek gods, and having among his attributes the Phrygian cap, sun and moon, Men is a perfect candidate for one of the antecedents of Mithras.

Les monuments sculptés relatifs à Attis en Gaule Narbonnaise

Vassiliki Gaggadis-Robin

Si Cybèle fut représentée dans la région en question dès le VI^e s. av. J.-C., dans un contexte grec (*naïskoi* de Marseille), en revanche, son compagnon, le berger phrygien Attis, a été représenté bien plus tardivement. Il est généralement admis que le culte de Cybèle fut introduit en Gaule par l'empereur Claude. L'arrivée de ces nouvelles divinités a été mise en relation avec l'installation des populations venues de la partie orientale de l'Empire, comme l'épigraphie le laisse d'ailleurs suggérer.

Le corpus des documents analysés dans cette communication est constitué de statues, mais aussi de reliefs, ou bien de sarcophages, qui par leur iconographie se rattachent à Attis de manière claire, ou implicite. Ces sculptures proviennent d'Arles, de Vienne, d'Orange, et de Nîmes, certains parmi eux sont inédits.

The Sculpture of Three Graces from *Timacum Minus* (Moesia Superior)

Nadežda Gavrilović

In late summer of year 2010, during the archaeological excavations in one late-antique residential complex in Mediana near Niš (*Naissus*), in one of the storage rooms, was found a fragmented marble statue featuring the Three Graces, which was missing for many decades from the National Museum of Niš. The documentation showed that it was found in 1932, in Timacum Minus, an important Roman centre and military camp.

The statue presents a unique iconography, since all the three Graces frontally depicted, nude, embracing each other. The composition's originality opened various questions concerning several issues: where the statue was made, how it ended up in the residential complex of Mediana and most importantly, what was the inspiration source for the iconography of the Three Graces from Timacum Minus.

The aim of this paper is to try, through detailed iconographic and stylistic analysis, to answer to these, but also to many other intriguing questions and to tickle the possibility if the Three Graces from Timacum Minus were made following the model of a long lost bas-relief from Paros dated to the 4th-3rd century B.C.

Il mondo al femminile nei monumenti funerari di Aquileia: le stele. Donne tra famiglia e società, fra I sec. a.C. ed epoca tardo-antica

Dopo avere esaminato nell'incontro di Pola nel 2011 la problematica dell'iconografia e dei modi rappresentativi delle donne di Aquileia attraverso le grandi are, che portano a datazioni comprese nell'arco del I secolo d.C., si intende passare al vaglio le medesime tematiche attraverso altre classi di monumenti funerari: fra queste, in primis, le stele, che consentono di continuare il percorso di studio iniziato, nella prospettiva di proseguire cronologicamente fino ai secoli più tardi (III-IV). L'insieme delle stele permette, inoltre, di ampliare la casistica, esaminando la realtà femminile anche attraverso esempi di donne lavoratrici, come la mima Bassilla: la quale, pur non aquileiese, ha ricevuto sepoltura nella città altoadriatica con un monumento prodotto localmente, che certamente riflette realtà iconografiche contingenti.

Iconography and Symbolism on Cult and Votive Monuments of the Roman Province of Dalmatia

Kornelija A. Giunio

Following the traces of the silent images of Gods and Goddesses, divine figures and representations of myths and rites of sacrifice on a chosen group of monumental sculptures and monuments from the Roman Province of Dalmatia, the intent is to create a revived image of the Roman Life and Religion in the area.

Roman provinces abound in monuments closely connected to the emperor's cult mostly erected by the *seviri Augustales*, being built *pro salute et reditu imperatoris*. Were all the sacrifices and vows (*sacrifices et vota*) related to the Emperor himself, is the question that we will try to answer.

MONAE - Ein Projekt zur digitalen Erschließung römischer Steindenkmäler

Thomas Hagn

In dem Poster sollen entsprechend dem Kolloquiumsthema die römischen Steindenkmäler des interdisziplinären online-Projektes MONAE - MONumenta Antiqua Electronica [http:// www-gewi.uni-graz.at/monae](http://www-gewi.uni-graz.at/monae) hinsichtlich Ikonographie, Symbolik und Nachleben sowie die dazu angewendeten digitalen Methoden zur Präsentation und Erschließung vorgestellt werden. In dem genannten Projekt des Zentrum Antike der Universität Graz wird versucht, mit Hilfe digitaler Informationstechnologien römische Steindenkmäler sowohl bezüglich des epigraphisch-schriftlichen als auch ikonographisch-bildlichen Inhaltes für Forschung und Lehre an Universitäten und allgemein bildenden höheren Schulen näher zu bringen.

Unter den bisher zunächst aus Österreich online dargestellten Inschriften-Monumenten der Provinzen Dacia, Noricum und Pannonia befinden sich 15 Votivmonumente, davon 9 mit ornamentalen oder figurlichen Reliefschmuck, weitere werden noch folgen. Die Kombination mit dem epigraphisch-schriftlichen Inhalt dieser Steindenkmäler erlaubt zusätzliche Überlegungen zu römischer Ikonographie und Kult-Symbolik und gibt in didaktischer Hinsicht gute Beispiele für die mehrfachen Aussagemöglichkeiten solcher Monumente.

Insbesondere jene aus der Provinz Dacia stellen darüber hinaus bedeutende Zeugnisse für das Nachleben antiker Steindenkmäler dar: Denn sie gelangten im 18.Jh. unter Kaiser Karl VI. nach Wien, wo sie heute noch die Wände des Stiegenaufganges zur Österreichischen Nationalbibliothek schmücken. Es bleibt dabei zu fragen, inwieweit eine Auswahl der Monumente nach bestimmten Kriterien, wie etwa nach bevorzugten Gottheiten (z.B. Mars und Victoria ?) oder ikonographischen Elementen, damals vorgenommen wurde.

Die Präsentation des online-Projektes Monae dient aber auch dazu, die unterschiedlichen Möglichkeiten, welche die digitalen Methoden zur Erschließung von Ikonographie und Symbolik römischer Steindenkmäler bieten, zur Diskussion zu stellen. Abgesehen von den traditionellen digitalen Datenbanken, auf deren Probleme bewußt hingewiesen werden soll, ist nach der Nutzbarkeit digitaler Technologien für neue wissenschaftliche Erkenntnisse speziell im Bereich römischer Kultmonumente zu fragen. Welche Vor- und Nachteile kann die Verwendung bestimmter digitaler Methoden bringen, inwieweit werden damit Interpretation und Aussagemöglichkeiten beeinflusst? So z.B. läßt sich mit Hilfe digitaler Rekonstruktionen das vermeintlich ursprüngliche Aussehen römischer Steindenkmäler sehr anschaulich wiedergewinnen. Jedoch kann sich damit auch eine bestimmte Vorstellung eventuell viel schneller einprägen als etwa durch geschriebenen Text. Eine kritische Einstellung gegenüber den digitalen Methoden sollte insbesondere bei ihrer didaktischen Anwendung wie z.B. für die Wissensvermittlung zu römischen Kult und Religion an Hand von (rekonstruierten)

Kultmonumenten nicht übersehen werden.

Unterschiedliche Einschätzungen und Ansichten zu diesen digitalen Methoden sollen nicht nur helfen, das vorgestellte Projekte MONAE zu verbessern, sondern können auch als Anregungen für ähnliche digitale Projekte dienen.

SAGUM – Zu chronologischen (Fehl-)Interpretationen eines keltisch-römischen Kleidungsstückes

Manfred Hainzmann

Der fransenbesetzte Mantel – mit der keltischen Bezeichnung *sagum* – findet sich wiederholt auf kaiserzeitlichen Steindenkmälern. Nach diesen Zeugnissen zu schließen, kannte ihn die männliche Bevölkerung sowohl als Zivil- wie auch als Militärtracht. Er soll zunächst (nur?) als „Soldatenmantel“ und danach (auch) als ziviles Kleidungsstück getragen worden sein. Dieser Wechsel vom militärischen zum zivilen Habitus wurde zuletzt von E. Pochmarski postulativ mit der Regentschaft Kaiser Caracallas verknüpft. In diesem Zusammenhang gilt es zwei methodische Ansätze zu hinterfragen: Ist – ohne Nachweis eines kaiserlichen Ediktes – selbiges Junktum überhaupt zulässig, und kann ein solcher Wechsel innerhalb der ‚Kleiderordnung‘ ohne Berücksichtigung aller (vorhandenen) Bildzeugnisse feinchronologisch bestimmt werden. Auf eben diese Fragen versucht das Referat eine Antwort zu geben.

Zwischen Kaiserkult und Gallischer Religion: Der Pfeiler der *Nautae Parisiaci*

Ortolf Harl

Die Blöcke des im Museum von Cluny aufbewahrten Pfeilers gehören zu den wichtigsten und am meisten diskutierten Denkmäler zur Religion der Kelten. Da die Entdeckung der Blöcke mit der Geburt Ludwig des XIV verknüpft ist, sind sie zugleich mit einem der Höhepunkte der französischen Geschichte verknüpft. Das führte zu einer Überbetonung der keltisch-religiös-kulturellen Aspekte und berücksichtigt die Tatsache zu wenig, dass der Pfeiler als Denkmal des Kaiserkultes - und zwar zu Ehren des Tiberius - errichtet wurde. Die archäologische Neubewertung dieser Funktion legt religiöse Spuren frei, die in die Cisalpina des 2. vorchristlichen Jahrhunderts führen, während philologische Quellen darauf hinweisen, dass bei der Umsetzung von Bildmotiven kulturell-religiöse Missverständnisse passiert sind. Dadurch erweist sich der Pfeiler als ein synkretistisches Denkmal aus der beginnenden Kaiserzeit, in der sich eine römische Bildsprache zur keltischen Religion erst auszuprägen begann.

How the Roman looted works of art from the 3rd to the 1st century B.C.

Adam Jarych

The plunder of cities from the statues and paintings was an essential component of most Roman military campaigns conducted against opponents within the Mediterranean culture. Looting works of art (sculptures and paintings) of the great masters was common, something that raised moral and splendor of kings, dictators and leaders. Pausanias in his *Description of Greece* (Ἑλλάδος περιήγησις) enunciated spoliation as something normal and customary, which for generations accompanied chiefs and their troops on the war spoils, looting not only works of art and enriching their estates (Paus. VIII, 46, 1-5). This practice can be seen in many areas such as symbolic, aesthetic and cultic. Xerxes' army, who in the fifth century B.C. looted Athens and the Acropolis, took the statue made by Anteaona depicting Harmodius and Aristogeiton. Transposition of the sculpture commemorating Harmodios and Aristogeiton has an aesthetic value but also a symbolic one, because for some time Pisistratos tyrant's son, Hippias lived at the court of the Persian king Darius. After his great eastern conquest, Alexander the Great recaptured the sculpture and returned it to Athens.

The main aspect discussed in this article will be the differences between capture and plunder at the times of turn of the Republic and the Empire. The Republican leaders wealth - for example of Sulla, Pompey, Crassus and Caesar - were created in a large part from looted works of art of Hellas. Mentioning the looting of Athens and Delphi from 87 B.C. can help realize the importance of wealth that was exported by commanders in formation of the Roman order in legion structures (Plut., *Sulla*, 12). Soldiers seeing wealth coming to the country fought more

likely because they hoped that, in time of peace, a tiny percentage of works of art and money looted from the province would go to them. Thus, works of art looted during the late Republic were mostly utilitarian in nature and constituted a guarantee of the maintenance of numerous soldiers of the legions. Works of art coming to Rome in mass since the time of Marcus Marcellus (E. Künzl, *Der römische Triumph*, Munich, 1988, p.109), who sacked Syracuse in 212 B.C., began to have a very different function during the Empire as they had in the times of Sulla and Caesar's dictatorship. Augustus, Tiberius and Nero appreciated the value of works acquired and transported to the capital. Since then the images of popular artists such as Apelles were on display, so that each citizen could get familiar with the symbolic, ideological and artistic messages intended through works of art by the *princeps* and his successors (Plin. *nat.* 35, 28).

The Cult of Dionysus and Votive Monuments in Salona

Jasna Jeličić-Radonić

The cult of Dionysus, extremely widely disseminated in the Greek world, was to be found on the eastern coast of the Adriatic as early as the 4th century BC, in the colonies of Issa and Pharos founded at that time. The Greek colonists of these islands of Central Dalmatia took the cult to the mainland as they created settlements and emporia. One such was the place where, with the coming of the Italics and Romans, Salona, capital of the Roman province of Dalmatia, was to be formed.

In Salona, the cult of Dionysus, or Liber, was particularly strong, as shown by monuments uncovered to date, particularly the temple. This is a tetrastyle temple opposite the theatre, in the immediate vicinity of the forum of the oldest part of the city (*Urbs vetus*). In addition to the temple, a number of sculptures of the deity are known, such as a marble torso, or a lower part of a sculpture with a panther, or a sculpture showing Dionysus' followers – the satyrs and maenads, his *thiasos*. These sculptures might have been put up as cult statues or votive gifts in the temple mentioned or in some other shrines, individual inscriptions of which on stone beams and altars have been found.

Scenes of the Dionysus cult are also to be found on Salona sarcophagi, such as Dionysus' triumph in the east on some recently discovered fragments of an Attic sarcophagus; on tombstones there are frequently mentioned allusions to the connection of Dionysus with the underworld, in other words, with immortal life. These monuments indicate a considerable presence of the cult of Dionysus, or Liber, in Salona.

Göttliche Früchte

Ute Klatt

Insbesondere auf den Nebenseiten von Weihsteinen der nördlichen Provinzen finden sich wiederholt Darstellungen sowohl von Schlangen, die sich in einem Baum winden als auch von verschiedensten Gefäßen, die mit Früchten gefüllt sind. Die Schlange wird in der Regel als chthonisches Symbol bzw. als Hinweis auf eine nicht-irdische Sphäre aufgefasst. Die gefüllten Gefäße werden zumeist nicht weiter beachtet und als dekoratives Beiwerk übergangen.

Über ikonographische Vergleiche scheint es jedoch möglich, weitere inhaltlicher Bezüge herzustellen und neue Deutungsmöglichkeiten zu eröffnen. Auch der Herstellungsprozess muss in diesem Zusammenhang reflektiert werden.

Götterbild und Sakralraum im Mithraskult

Anja Klöckner

Der Kult des Mithras besitzt eine Reihe von Besonderheiten, die ihn von anderen Kulturen im Imperium Romanum absetzen. Dies betrifft neben Aspekten des Rituals, der Ikonographie und der Architektur auch die Gestaltung der Götterbilder und der Kult Räume. Anders als gemeinhin üblich, sind die zentralen Götterbilder der Kultstätten im Falle des Mithras seltener Statuen, sondern weit überwiegend Reliefs oder Malereien. Zweidimensionalität ist offensichtlich ein wesentlicher Zug der Mithrasbilder. In dem Beitrag werden die Konsequenzen dieser spezifischen Medialität für den Kultvollzug erörtert. Außerdem soll geklärt werden, inwieweit diese Verschiebungen im rituellen Symbolsystem mit geänderten religiösen Vorstellungen

einhergehen. Ein zweiter Abschnitt geht auf das Konzept der Mithräen als symbolisch konstruierte Höhlen ein.

Sculptures and votive monuments of deities in Aenona

Marija Kolega

Numerous votive monuments which confirm veneration of native, Roman and Oriental deities were found in the municipium of Aenona. Local Liburnian goddess Ansotica had particular importance appearing in Roman interpretation (*interpretatio Romana*) as *Venus Ansotiea*. Her cult statue together with Priapus and a votive inscription were found outside the city walls. The statue is interesting from stylistic-iconographic and cult aspect. The goddess is depicted as the classical *Venus pudica* type with nude upper part of the body and a cloak falling from her hips downwards. On her left side Priapus is represented, only smaller, with a beard and long hair, lifting lower part of his clothes with his hands and showing a hypertrophic phallus and lower part of the body. This cult image is unique in the region of Roman Liburnia and it appears only in the Aenona community testifying about overlapping of local tradition and new Roman element. Native female deities appear in other Liburnian communities such as *Iutossica*, *Aitica* and *Sentona* in Albona, *Ica* and *Iria* in Flanona, *Latra* in Nadin and some other communities testifying to their regional distribution and veneration.

Votive inscriptions to Silvanus, god of agriculture, forests and water, were preserved on four votive monuments, and his depiction was carved on one of them. This is an altar on whose lateral side is a depiction of standing Silvanus with goat legs. On the basis of preserved inscriptions we can conclude that the god Silvanus was honored much earlier in Liburnia and that it belonged to a native male deity which had wider regional importance particularly for the neighbouring Delmatae.

Roman gods Jupiter, Janus, Neptune, Vulcan, Diana and Dionysus were also venerated as confirmed by votive monuments and a statue bust. Probably this was a statue of the god Dionysus of which a headless bust was preserved, with long hair locks falling over the shoulder. Originally he was depicted standing, without clothes, with long hair and attributes that were not preserved, but they are a part of his cult image (wreath of vine leaves on his head, cantharos and thyrsus in his hand), accompanied by some animal (panthera).

Out of Egyptian deities the goddess Isis takes a prominent place whose headless statue was found in Nin. Circumstances of its discovery are unknown, so that we can only assume that it originally stood in some sanctuary. There was also an altar with an interesting inscription: *Iovi Sabasio Iico / L(ucius) Plotius Eperastus / v(otum) s(olvit) l(ibens) m(erito)*. Jupiter was syncretized with Sabasius, an Oriental and native deity bearing an attribute *Iicus*. Emergence of the cult of the god Sabasius in Aenona is reflected in Oriental elements, and it is particularly important that it got its native confirmation in the local surrounding.

„Spolien“ und recycling in Carnuntum

Gabrielle Kremer

Basierend auf den Erkenntnissen, die im Zuge der Arbeiten am CSIR Carnuntum gewonnen wurden, soll ein Überblick über die sekundäre Verwendung von Steindenkmälern in Carnuntum gegeben werden. Dieses Thema ist von besonderer Aktualität, da in den letzten Jahren mehrere spektakuläre Fundensembles mit wiederverwendeten Steindenkmälern geborgen wurden.

Anhand der Handwerksspuren und der Fundsituation wird zunächst der Zustand der Denkmäler analysiert. Unterschiedliche Charakteristika der Wiederverwendung werden herausgearbeitet, Zerstörungsvorgänge so weit wie möglich rekonstruiert.

In einem zweiten Schritt wird das Motiv der sekundären Vorgänge hinterfragt. Unterschieden wird zwischen der intentionellen Präsentation im Kontext (Spolien) und den verschiedenen Arten der Wiederverwertung (recycling) von Steinen.

Abschließend sollen die Wiederverwendungen einem Zeithorizont zugewiesen werden, damit der Zusammenhang mit dem historischen Kontext betrachtet werden kann.

Als Beispiele zeigen wir ergänzend dazu die noch unpublizierten Neufunde der letzten Jahre, um so einen ersten Eindruck des aktuellen Forschungsstandes zu vermitteln.

Statua Loricata in the iconography of the Julio-Claudian period

Roman Empire - one of the most important state formations that ever appeared in the world - from a certain point in history was led by rulers - emperors. Those, in addition to a number of secondary functions of the position of *primus inter pares* (first among equals), acted as a military leader. Just like in any other period of history, in the Roman Empire, the rulers and their families were one of the most important groups of citizens, which was subject to continual process of "documentation of their image."

In iconography, Roman emperors were portrayed in different ways, of which there are several basic types of imperial portraits: wearing the toga (*statua togata*), horseback riding (*statua equestris*), as a naked figure with a spear and the characters with the attributes of the gods. One of the most important representations of rulers was showing them as Roman generals, wearing *lorica* (*statua loricata*).

The leaders dressed in military tunic, which wore a breastplate - *lorica*, were usually portrayed in situations delivering speech urging the army to fight, or as a gesture of giving orders.

However, we must remember that the images of the Roman generals, known even to the famous portrait of Augustus from Prima Porta are unusual portraits of emperors. Emperors known to us from the official statues, reliefs and portraits on coins are portrayed in armor, which in no way can be compared to the armor worn by ordinary legionnaires and even officers.

The main objective of my dissertation is to collect and to examine in a comprehensive manner the images of the emperors of the Julio-Claudian dynasty as military superiors, wearing a sumptuous or propagandistic breastplate.

The decoration of the breastplate was to illustrate the remarkable emperors, their conquests, their policies, as well as the divine origin of their power. The *lorica* of the emperor was a usual element associated with the power of the emperor, as a leader of the people and the head of the army. Thus, the breastplate - *lorica*, worn by leaders of the Roman Empire, because of its diversity and unusual form, is a very interesting part of armor, a work of art, and it is a point of interest and wider development.

The relief statue base of Nummius Nigreinos, sacred herald of the Eleusinian mysteries

Iphigenia Leventi

A statue base for a portrait statue of Lucius Nummius Nigreinos from the Attic deme of Gargettos, who served as sacred herald in the Eleusinian Mysteries, was erected after his death in the sanctuary of Eleusis in Attica. The monument, whose bronze statue is not preserved, is dated ca. A.D. 150 on prosopographical evidence (*IG II² 3574*). Its main interest lies in the relief representations on three sides of the extant base depicting Eleusinian initiates marching along its lower part in two superimposed rows. The statue base, which is made of Pentelic marble, but is today mutilated and broken into two pieces, is kept in the courtyard of the Eleusis Archaeological Museum (inv. no. E 1143). The relief base already captured the attention of the English travelers Jacob Spon and Georges Wheler in the seventeenth century and was drawn by both of them.

Nevertheless, its representation remains rather unknown in the modern scholarship, even though it displays the only existing visual testimony for the annual procession of Eleusinian initiates from the city of Athens to the sanctuary of the two Goddesses, Demeter and Kore, in Eleusis during the celebration of the Great Mysteries. Nummius Nigreinos, serving as the sacred herald of the Mysteries still in the decade AD 140-150, was one of the leaders of this procession along with the other prime officials, namely the *dadouchos* and *hierophant*, as well as other priests and priestesses of the Eleusinian Mysteries.

Thus, apart from the bronze statue, Nigreinos may also have been portrayed, on the relief frieze of the statue base, on the missing part of the procession that may have continued on a fourth side of the marble base. This would be a rare attestation of an Eleusinian cult official on duty, since such representations appear only on a handful of artistic depictions of Eleusinian cult events in Athenian vase painting and reliefs from the Archaic to Roman periods.

The relief procession of Eleusinian initiates on the statue base under discussion is rendered in low relief and its quality is rather crude, notwithstanding that this is a sculpted monument of Athenian art in the Roman Imperial period. Its iconography, however, is of primary importance in regard to the iconographical types of the Eleusinian initiates, both men and women, depicted here carrying the main symbol of the Eleusinian initiate, the *backhos* staff. Evident are variations in drapery, especially among the male figures, which may reflect not only various ages but most spectacularly, various grades of initiation represented by the participants.

The study of this relief monument not only gives us insight into the continuing pictorial tradition for Eleusinian initiates from the Classical to Roman Imperial times, but also, most intriguingly, gives us the opportunity to combine literary and epigraphical sources with iconographical evidence as to the participants of the mystery cult and to reconstruct at least in part the appearance of its most open and splendid element, the procession of the Great Mysteries. These rites, celebrated throughout Antiquity, were recognized as the second greatest Athenian festival after the Panathenaia, whereas from a Panhellenic perspective were comparable in religious importance only to the Olympian games (Paus. 5.10.1).

Sculpting Space – The iconography of the architectural sculpture in the Roman *Villa* of Rabaçal (Portugal)

Filomena Limão – Miguel Pessoa

The Roman *Villa* of Rabaçal constitutes one of the most monumental Late Antiquity *villae* in currently Portuguese territory. It integrates the administrative region that also includes the Conímbriga *ciuitas*, to the west of the road linking *Olisipo* (Lisbon) and *Bracara Augusta* (Braga), an important North-South connection axis in Roman Hispania. The Rabaçal *Villa* was newly constructed in the mid-4th century, and it is thought to have been abandoned in the early 5th century upon the Suebi, Alan and Vandal invasions or, alternatively, in the mid-5th century upon the Suebi decimation of Conímbriga. Archeological excavations in the Rabaçal *Villa* have been systematically performed since 1984 under the guidance of Miguel Pessoa, producing a vast, valuable and varied collection.

This communication aims to describe a unique set of limestone and marble bas- and high-reliefs that decorated the walls of the most imposing building of the Rabaçal *Villa*, the *triclinium*. Architectural decoration was associated with an ambitious construction plan around an octagonal, mosaic-filled peristyle. The natural elements surrounding the *Villa* and its influence on the architecture are demonstrated in the decoration of the reliefs. These bas - and high - reliefs represent architectural elements (columns, capitals, cornices, and freezes), architectural representations (porticoes), geometric plans and perspectives. The architectural sculpture in Rabaçal shows a sensitive preference for figurative elements such as vases and cornucopias and vegetal depictions such as flowers, acanthus leaves, vegetal crowns, cobs, fleshy fruits, grape clusters. It is an exuberant performance of nature.

There is no clear sign of the presence of Christianity in this Late Antiquity *villa*. How can we understand the symbolism of this vivid presence of nature? What is the importance of architecture and geometry in this sculpting program? Does it intend to tell us something in quite a veiled way using these significant with a new meaning?

This study aims to question and analyze the intentions, meanings and implications of the architectural sculpture program of Rabaçal as well as the close relationships between sculpted nature and constructed space.

La zone sacro-funéraire du palais de Dioclétien à Split

Katja Marasović – Daniela Matetić Poljak – Snježana Perojević

La zone sacro-funéraire du palais de Dioclétien est située au centre du Palais, devant l'accès aux appartements impériaux. Elle comprend deux *temenos* de dimensions différentes, placés d'une part et d'autre d'une cour rectangulaire – "Péristyle", d'où on y accède.

Le *temenos* à l'est du Péristyle inclut un édifice octogonale, tandis que celui à l'ouest en comprend trois : un temple rectangulaire et deux édifices circulaires. Sur la fonction des édifices principaux on trouve différentes théories issues des sources historiques : l'édifice octogonale est mentionné comme temple de Jupiter et/ou comme Mausolée, tandis que le Temple rectangulaire comme temple de Janus, Aesculape ou Jupiter. La plupart

des chercheurs voyaient dans l'édifice du *temenos* est le Mausolée de Dioclétien et dans celui du *temenos* ouest un temple dédié soit à Jupiter soit à Janus, Esculape ou au concept politique de la Tétrarchie. Les deux édifices, pourtant, possèdent aussi tous les éléments d'un temple-tombeau. Les édifices circulaires (mentionnées au XVI^e siècle en tant que temples de Venus et Cybèle), ont été considérés comme des mausolées secondaires, comme des *monopteroi*. Etant donné qu'ils n'avaient pas d'escalier d'accès, ils pourraient être simplement des édifices décoratifs.

L'étude du décor architectural découvre que les deux *temenos* et le Pérystile désignent un ensemble. C'est la zone la plus richement décorée dans le Palais, elle possède un programme figuratif très élaboré dans les détails. L'analyse des particularités de l'ordre architectural et des motifs figuratifs découvre son importance. L'ordre corinthien a été uniquement appliqué dans cette zone. Dans les deux *temenos* on trouve les mêmes motifs : des têtes différentes, des masques, des rinceaux peuplés etc., mais parfois appliqués sur différents éléments architecturaux. Les particularités d'exécution montrent qu'ils sont issus d'un même atelier.

La position du Mausolée et du Temple rectangulaire entourés du mur du *temenos* révèle qu'ils ont la même importance. Ces deux édifices placés sur le même axe, l'un vis-à-vis de l'autre, se complètent. Leur décor, à notre avis, possède le même caractère.

Le temple antique du Puy-en-Velay, construction, décor et devenir

Elise Nectoux

Le site du Puy-en-Velay est une agglomération secondaire de la cité des vellaves. Un corpus conséquent de blocs antiques, réemployés dans les constructions tardo-antiques et médiévales, permet d'envisager l'identification de quelques monuments funéraires et d'un sanctuaire sur la colline d'Anis ou aux environs. Le corpus lapidaire comprend au moins 56 blocs provenant du sanctuaire : grand appareil, décor architectural, statuaire, inscription. Le temple fut édifié sur une terrasse artificielle érigée au début du II^e siècle de notre ère, dont les vestiges (murs de terrasses, caissons de soutènement, cryptoportique) ont été étudiés dans la cathédrale Notre Dame, sous le cloître, dans le Baptistère Saint-Jean, à l'hôtel de Saint-Vidal, place du For et à l'évêché. L'objectif de la présentation est à la fois d'exposer le corpus architectural et sculpté, mais aussi de décrire les structures bâties subsistantes.

Le corpus architectural sera remis dans le contexte des programmes éditaires de Gaule, et comparé à la chrono-typologie du décor architectural, en vue d'affiner et d'argumenter la datation du bâtiment. Les structures bâties, offrant quelques éléments de datation grâce aux remblais de comblement de la terrasse, seront également décrites et leur datation argumentée.

Le devenir du quartier monumental est également une question essentielle au Puy-en-Velay puisque la terrasse antique soutient aujourd'hui le baptistère de l'antiquité tardive, la cathédrale et le cloître romans, ainsi que l'évêché moderne. Si la terrasse a clairement perduré après l'antiquité, le sanctuaire a peut-être été conservé jusqu'à la construction de la cathédrale carolingienne. Il est possible qu'il ait été réutilisé dans son volume comme cathédrale primitive. L'analyse des réemplois et la réutilisation des fondations de la *cella* au chevet de la cathédrale en sont les principaux arguments.

Monumenti votivi nelle collezioni del Museo Nazionale di Storia della Transilvania. Studio sulle officine e le cave di pietra di Dacia Superior e Porolissensis

Irina Nemeti – Luminița Săsăran – Eugen Săsăran

Nelle collezioni del Museo Nazionale di Storia della Transilvania si trovano circa 700 monumenti romani, votivi o di culto quasi la metà di essi. Questi monumenti furono realizzati con diverse varietà di pietra provenienti dalle cave della Dacia romana. La mappatura del luogo della scoperta di questi monumenti mostra la loro provenienza dalle tutte le regioni della Dacia Superior e Porolissensis, specialmente dai centri urbani ma anche da vici militari, abitazioni rurali e villae rusticae. Partendo dall'analisi iconografica e stilistica dei monumenti

raggruppati secondo il luogo di scoperta, è stata dimostrata l'identificazione delle officine dei lapicidi che produssero questi monumenti. Il nostro studio ha raddoppiato questa ricerca con le analisi petrografiche, che hanno offerto dati concreti per la determinazione della provenienza delle rocce dalle quali furono realizzati i monumenti. È stata realizzata così un'analisi interdisciplinare complessa, che oggi ci consente un approccio nuovo e più raffinato alla problematica delle officine dei lapicidi e delle cave di pietra della Dacia Superior e Porolissensis.

I rilievi dei Cavalieri Danubiani. Spunti per l'interpretazione diacronica delle varianti regionali

Sorin Nemeti

Laddove le fonti scritte mancano completamente, conosciamo i dati di un culto antico soltanto dalle rappresentazioni figurate su monumenti cultuali e votivi. Dal repertorio delle immagini divine del mondo greco-romano abbiamo scelto l'iconografia di un culto regionale, la cui diffusione è limitata alla zona balcano danubiana: il culto dei cosiddetti Cavalieri Danubiani. In questo quadro molto ampio, abbiamo isolato alcune varianti iconografiche regionali che contengono, sullo stesso monumento, un gran numero di scene e simboli raggruppati in più registri. Si tratta di rilievi di pietra con tre registri, prodotti e circolanti sul territorio della provincia Dacia, e di altre tre varianti di tavolette di piombo, che ebbero maggiore diffusione nella Pannonia Inferiore, nella zona del centro di Sirmium. Partendo dall'albero tipologico e dal contesto archeologico di alcuni monumenti, questo studio vuole analizzare l'evoluzione cronologica dell'iconografia del culto.

Dionysos on Monuments from the Republic of Macedonia

Aleksandra Nikoloska

According to the traditional religion of the local population, Dionysos and the bacchic iconography in general, is greatly attested on the Roman monuments from the Republic of Macedonia. Throughout the studied region which covers the Roman provinces of Macedonia, Moesia Superior and Thrace, the cult of Dionysos was exceptionally popular, especially in the second and the beginning of the third century. According to the character of the material, it seems that his cult was mostly connected to the funerary aspect. Dionysos was perceived as a symbolic figure of death and regeneration, which is a common feature among mystery gods, as he was locally known as well. This paper gives an overview of all the attested monuments with recognizable bacchic iconography and concludes with possible resolutions of some of the important issues of the local cult of Dionysos – the prevalence of the religious groups devoted to Dionysos and the main religious concepts of the local cult.

Several remarks regarding the production of stone religious artefacts from Apulum

Radu Ota

Apulum, important centre of political, economic, social and urban life, constitutes in our opinion a nucleus for spreading and development of many religious cults, starting with the official Greek-Roman and continuing with the Oriental (Syrian, micro Asian, Iranian, Palmyran), Celtic-Germanic, Thracian-Moesian, Illyrian and northern African ones. Massive colonization, accomplished by Trajan and continued by his successors, has led to unprecedented development on the territory of the urban centre Apulum. The building of the legionary fort and establishment of the two civil settlements (*canabae* and *uicus*) that were urbanized at a certain time, has

constituted a good meeting place for Italic, Norico-Pannonian, northern African, oriental colonists, aspect that facilitated the opening of some workshops to fabricate religious objects which satisfy the increasing demand of growing population. Of course, those with a good material state afforded to command marble statues and votive reliefs from Asia Minor and Greece, where there were famous sculpture workshops, and the marble has better quality than that found in Transylvania. In this study we try to discuss on the basis of sculptural material found so far, the existence of stone workshops in Apulum, their evolution along the time, as well as the artistic level of the master masons that worked here. We don't try to realize an exhaustive study, but to explain for how long were made votive and cult stone artefacts based on representative pieces, the level of mythological and religious knowledge, even anatomical information held by the craftsmen in stone. It is supposed the existence of two stone workshops at Apulum: the first, situated 300 m west from legionary fortress; the second, situated north-east from the legionary camp, probably outside the *canabae*, but near by the second Roman cemetery from Apulum. The first workshop was intuited by Cl. L. Băluță based on summary field observations realized with the occasion of utility works where the museum from Alba Iulia didn't carry out archaeological researches. He informs us that were discovered some anepigraphic altars and blocks of stone in progress of being processed, limestone powder and other waste produced by cutting. But Băluță didn't publish any images or profiles from the excavation in order to confirm or not this theory. No doubt, I have a reserved attitude concerning this supposition of a stone workshop existing in this place. As for the second stone workshop, its existence is more plausible, because through archaeological researches carried out by M. Blăjan, he observed a lot of blocks of stone in progress of being carved with a lot of waste resulted from this activity. Unfortunately, he hasn't published any plans of this archaeological research. Surely, stone workshops have existed in Apulum, but we can't establish their location in the area of *canabae*/ *municipium Septimium* or *colonia Aurelia*, or even outside of these settlements. There was a big demand of construction materials from the militaries or civilians. Many funerary monuments are made in these workshops (sarcophagi, stelae, aediculae etc.) and, not least, they, surely, developed a production of cult and votive statues which were dedicated especially to official cults. For example, we can relate about the cult or votive statues showing Jupiter on the throne, the most numerous of this type in Dacia. We are raising the problem of whether the local marble (marble of Bucova) statues or votive reliefs were made in Apulum or Ulpia Traiana Sarmizegetusa. It is known that in Ulpia Traiana Sarmizegetusa has functioned a stone workshop of micro Asian sculptors which has activated from the second century A.D. and the following decades. We ask ourselves which was the artistic level of the stone masters from Apulum? Can we talk about simple craftsman-stone masters or really sculptors-artists? From our point of view the stone masters from Apulum rarely overcame the medium provincial level concerning artistic finesse. They have possessed good knowledge of religious iconography, mythology as opposed to a lot of problems in rendering the volumes and respecting symmetry of the component parts of human body. We can't establish exactly, at this moment, the starting point when these stone workshops began production, but we can affirm that they have functioned during the period of military anarchy.

To live with myths after the dead. The local production of Campania sarcophagi

Angela Palmentieri

This abstract concerns an ongoing research about a group of Campanian sarcophagi with mythological scenes. The central theme of this paper is the analysis of the mythological reliefs. On this point, I would like to use the last important research of P. Zanker and B. C. Ewald to compare the urban case-studies with the local context.

This analysis shows a large group of sarcophagi, produced by local workshops between the second half of the 2nd century and 3rd centuries AD for people with medium-high financial means. The major findings are known in Pozzuoli, Capua, Salerno and Benevento.

The preference for some iconographic themes and stylistic performance suggests the taste of clients for certain Greek myths and the capabilities of some *marmorarii* to contaminate the urban repertoire.

THE OBJECTIVES

1. To update our knowledge on the choices of mythological subjects by the local clients.
2. To understand the relationships with the urban and Ostia subjects and style.

THE RESULTS AND THE CONCLUSIONS OF THE RESEARCH

1. The Dionysian theme is used mostly (triumph, abandonment of Ariadne, thiasos).
2. The myth chosen by the women was specially the rapture of Persephone, while that chosen by the men was the hunting.
3. Marine thiasos was chosen by the married couple.

Local cult statues or itinerant coin-types? Some remarks on the iconography of the Western-Pontic coinage

Florina Panait Bîrzescu

The importance of the coin-types for the major art, and also for the iconography of various deities, has been frequently noticed, a well known case being that of a coin-type struck by Apollonia Pontike, which was reproducing a statue of Apollo Ietros, work of the sculptor Calamis. This kind of coin-types, that render the entire figure of the deity, has become common in the Roman period. The number of deities depicted on the coins struck by the Western-Pontic cities has increased. Some coin-types may be borrowed from the mint of another city, they could be itinerant coin-types with little value for the local iconography. The present study aims to distinguish between these and the coin-types, which are reproducing a major art work, in order to gain firm arguments for the knowledge of the local iconography and cults.

Les croyances funéraires des Macédoniens: l'héroïsation et la divinisation des défunts à l'époque romaine

Nade Proeva

Parmi les cultes les plus anciens est celui des ancêtres, qui étaient héroïsés. Au début, le culte n'était rendu que à l'ancêtre commun, fondateur ou patron de la ville (*Heros phylakos, Propylaios, Aulonites*), ensuite il l'était également aux personnes illustres de la communauté, pour aboutir enfin à l'héroïsation de tous les défunts. Parfois, sur les épitaphes, les défunts étaient désignés comme héros. Mais le plus souvent, l'héroïsation était exprimée par des moyens iconographiques. Une des façons les plus anciennes de l'exprimer était le schéma de cavalier, à tort interprété comme cavalier thrace et considéré comme une représentation votive. Mais les sources narratives (Anth. Pal. IX, 336; T. Liv, XL, 49; Cnst. Porphy., De them., 2 – *Makedon*, l'ancêtre éponyme), et épigraphiques (IG X, II, 2, no 48, dédicace au *Heros Hyppalkmios*; CIL VIII, no 2581 = ILS 4881, l'inscription de Lambèse sur le héros de la ville Rhisinium) décrivent le héros comme cavalier. Les représentations de cavalier sur les stèles funéraires sont parfois accompagnées de l'épithète «héros». La représentation d'un premier cavalier dans le fronton et d'un autre dans le champ à relief prouve que par le premier sont représentés les ancêtres héroïsés et par le second le défunt lui-même. Cette façon d'exprimer l'héroïsation a son origine dans la chasse chevaleresque des sangliers qui était *gentius suae more* des Macédoniens.

Une autre façon d'exprimer l'héroïsation est le motif de buste, d'ailleurs très rare dans le répertoire funéraire en Macédoine. Remplaçant le cavalier dans le fronton, il désigne les ancêtres, remplaçant celui dans le champ à relief, il représente le défunt lui-même. Très souvent, ce motif est présent sur les stèles des vétérans originaires du pays, qui l'avaient adopté sous l'influence romaine.

Deux autres façons d'exprimer l'héroïsation des défunts sont typiques pour la Macédoine, et par les motifs et par leur schématisation. L'une d'elles se fait à travers l'image de l'arbre-défunctif, et l'autre par la rosace ou le disque solaire (croyance astrale), parfois flanquée par une rosace plus petite ou par la capsule du pavot – signe de l'immortalité.

Une autre manière d'exprimer l'héroïsation du défunt est l'héroïsation /dédification "*in formam deorum*". La dédification consiste dans la dédicace à la divinité d'une stèle ou d'une statue à l'image du défunt déposées dans le temple, très souvent ordonnée par la divinité elle-même. Les défunts sont le plus souvent représentés sous la forme d'Héraclès, de Héros et de Dionysos, mais aussi sous celle d'Arès, de Venera Pudica, de Poséidon. Par contre, le défunt en nudité héroïque, typique pour les Grecs, n'est attesté qu'une fois en Haute Macédoine, doublé par l'image d'un cavalier dans le registre inférieur, ce qui est signe de contamination des deux manières d'héroïsation des défunts.

La reconstruction de la partie centrale du Nymphée figurant le relief des Nymphes à Varaždinske Toplice (*Aquae Iasae*)

Ante Rendić-Miočević

Le complexe thermal situé à *Aquae Iasae* (Varaždinske Toplice), le centre urbain des *Iasi* pannoniens, est le site antique, plus précisément romain, le plus fouillé et le mieux présenté dans le nord-ouest de la Croatie. Le site d'*Aquae Iasae* se distingue aussi des lieux de culte analogues par le grand nombre d'inscriptions et de monuments figurés consacrés aux nymphes. Les épithètes données aux nymphes dans ces inscriptions (*augustis, sanctis, Iasis* et surtout *salutaribus*) démontrent l'importance que l'on attachait à leur caractère local et thérapeutique. Il faut noter que les murs originels de la piscine rectangulaire – où se trouvait la source principale – qui servait au captage des eaux thermales – ont été mis à jour durant les fouilles récentes. Parmi les monuments découverts antérieurement, une attention particulière doit être accordée aux fragments en marbre d'un nymphée représentatif qui n'a malheureusement pas été préservé et dont la forme originelle ne peut pas être devinée. En plus de l'inscription qui indique que le monument fut élevé grâce à la cite de Poetovio (*respublica Poetoviensis*), on a aussi découvert des colonnes et des demi-colonnes, des festons avec différents motifs, toute une série de cubes avec des représentations figurées de héros, ainsi que des plaques représentant différentes scènes mythologiques etc. Il s'agit certainement de monuments figurés de la plus haute qualité trouvés dans cette partie de la Croatie. La partie centrale du nymphée se composait d'une représentation des nymphes: il n'en reste que le buste dénudé d'une femme dénouant ses longs cheveux. Les premières publications le concernant signalaient l'existence de la partie inférieure de ce relief, mais plus aucune mention n'en a été faite depuis que relief avait été installé à l'entrée du parc municipal de Varaždinske Toplice. Ce fragment, considéré manquant, est toutefois conservé dans le Musée Archéologique de Zagreb. Les archives du Musée, ainsi que les archives de la ville de Zagreb, contiennent les dessins faits dans la seconde moitié du 19^{ème} siècle par le commandant Mijat Sabljarić, qui confirment que ce fragment faisait bien partie de ce monument. Il est désormais possible de reconstruire cette partie la plus importante du nymphée. Le dessin de la reconstruction complète du relief des nymphes se trouvant dans des niches séparées, ainsi que des éléments décoratifs correspondants, a été réalisé à partir des fragments préservés et des dessins retrouvés dans les archives.

A possible interpretation of a mithraic sculpture in Emerita Augusta

Claudia Romero

The excavations carried out in Mérida in 1903-1913, in Saint Albin, proved to be extremely important to rebuild the religious life of the ancient city of Emerita Augusta. Led by one of the first Spanish archaeologists, Juan Ramón Mélida, the pieces recovered still convey more questions than answers. Because of the iconography of the findings, scholars began to theorize over the possible presence of a big mithraeum or temple dedicated to oriental divinities in the provincial capital.

We are going to centre our attention on one of the sculptures recovered in 1913. It has been catalogued by the Museum of Roman Art of Mérida as "Cautopates" or "mithraic figure" (Inv. no. CE00651) and, although it does not possess inscriptions as other pieces, it is believed to date back from the end of the II century AD.

The marble sculpture depicts a young man, almost an ephebe, of 1.12m tall with a 0.08m plinth. It stands in a soft *contrapposto*, resting on his right leg while his left is slightly bent. He is naked, only wears a chlamys fastened by a circular fibula on his right shoulder, while it folds over his back. He has a beautiful, almost Apollonian face, and his slightly curly hair seems to be prepared for the insertion of a rayed crown. His right leg is supported by the trunk of a tree and a sitting lion. There might have been another point of support on the left flank of the sculpture, but its base has not been entirely preserved. The piece has also lost the upper extremities and part of the right leg.

Given the fragmentary state of the sculpture, there have been several attempts to establish the identity of the figure and understand the role that it would have played in the mithraic context. Some scholars have tried to identify him as one of the dadophors, Helios, an initiated in the cult and, as Mithras himself. While Mélida dare not to label it as a mithraic character, he recognizes Cumont's authority when considering the lion as an attribute of those initiated in the mysteries. García y Bellido associates the feline with the destructive power of the divinities that embody the eternal Time, while others think of it as a solar symbol.

We will try to search all the options and offer a possible reconstruction of the piece based on similar

figures found all over the Empire, especially in Rome as a creator of iconographic models. Its iconography and symbolism may be the key to understand the mithraic community in the city.

Temple-tombs as a reflection of cult monuments in Asia Minor: The case study of Hierapolis (Phrygia)

Donatella Ronchetta – Giorgio Sobrà

In several regions of the Roman Empire, monumental tombs often adopt the design of contemporary religious architecture: high podia, free standing architectural orders, front stairways and, in particular, pediments were used, singly or together, to evoke the cult monuments, thus suggesting the posthumous elevation in status of the dead. This kind of funerary buildings, named therefore temple-tombs, knows its largest diffusion in the East, with a distinctive eclectic design, marked by regional tendencies.

Important researches have been devoted to the diffusion of this architectural type in Asia Minor, where the monumental necropoleis of Hierapolis constitute one of the largest funerary contexts. These necropoleis, though being mostly characterized by flat roof tombs sustaining the sarcophagi, also offer a large and varied sample of temple-tombs: the ongoing study tries to reconstruct a local history of the diffusion and transformation of the model.

In Hierapolis, during the first century B.C., the temple-tombs architectural type starts its affirmation, contributing to the supplanting of the traditional tumulus type, of Hellenistic memory, attested here since the 3rd century B.C. During this early phase, burial buildings with gabled facades begin to occupy the hill's slopes, east of the city. They generally request earth moving works in the rear side and are frequently placed side by side, the front being the only part decorated, thus recalling the tradition of rock tombs largely developed in Asia Minor southern regions.

Later on, probably at the end of the 1st century B.C., a derivate of this type appears also in the plain areas of the necropoleis, along the roads leading out of the city: they are free standing building enhanced by the presence of a podium with a front stairway. An example is located near the later monumental entrance to the city, a regularly designed temple-tomb, on a high podium, with gabled façade fronting the main road, and small antae projecting. An engaged architectural order, with corner pilasters, decorates the perfectly disposed ashlar construction, and a gabled roof is composed by stone monolithic slabs running from the façade to the rear side. The tympanum is decorated with a central shield in relief and the door, cut in the limestone masonry, is decorated with simple mouldings. A bench runs along each side of the building. The cella contains two superimposed orders of klinai for the disposition of the bodies, and also the interior of the high podium, accessible from behind, has a similar disposition. Being probably one of the most ancient, this temple-tomb is assumed as a prototype for many other buildings in the necropoleis surrounding the city, which are not characterised by original solutions but rather by the accuracy of their building technique.

More complex buildings appear during the 1st century A.C. with the introduction of hypostyle structures, thus corresponding to the well-known examples of the southern coastal regions of Asia Minor. These hypostyle temple-tombs are not very frequent in Hierapolis, being only used for citizens of outstanding importance. The most famous is the so-called *Tomba Bella*: dating to the early Imperial age, this tomb was composed of a high podium sustaining a structure which is at least partially hypostyle and built in white local marble, and which contains an exquisitely carved sarcophagus. Also another tomb, located near the Severan age sub-urban public baths, was endowed with a hypostyle structure, overlaid on an imposing podium, which contains a wide room covered with a large barrel-vault. A common feature seems to be the large cella, which is no longer occupied with burial klinai, being intended instead as a covered space to host the sarcophagus. The appearance of this architectural type is linked in fact to the diffusion of sarcophagi on a large scale, attested since the Imperial age.

A specific temple-tomb subtype attested in Hierapolis is characterised by a large cella, covered with a barrel-vault, which sustains a gabled roof. The barrel-vault, evidenced in the front, forms a sort of Syrian gable, though sometimes occluded by the mean of a stone infill masonry wall, pierced by the central door. Here again, the large cella is used to host sarcophagi, as testified by the finding of several marble coffins fragments among the ruins.

Dating mainly to the period between the 1st century B.C. and the 1st century A.C., the tradition of temple-tombs in Hierapolis is of great interest in the study of the monumental architecture in this geographical context. Significantly, for example, the diffusion of marble hypostyle structure in cult and civic buildings and in the most important temple-tombs seems to have occurred almost simultaneously. Other architectural elements, as the barrel-vaulted cellas of some temple-tomb, have instead no relationships with the temple building praxis in Asia Minor, emerging as an architectural indication of the funerary usage.

The paper intends therefore to analyse the architectural type of temple-tombs in Hierapolis, throughout its elements and symbolism, its building techniques and materials, trying to verify the general assumption of a direct derivation of temple-tombs from the contemporary religious architecture and to define useful tools for the dating process.

Ein Mehrfigurenrelief (?) mit Fortuna aus der Germania superior: Alte und neue Wege unter Götterschutz

Jutta Ronke

Ausgangs- und Mittelpunkt meiner Ausführungen ist ein noch 31 cm hohes, in drei Teile gebrochenes Relieffragment aus Sandstein. Erhalten hat sich eine frontal dargestellte langgewandete weibliche Figur. Ungelenk-holzschnittthaft ausgeführt, trägt die Gestalt einen übergegürteten peplos dicklicher Textur. In ihrem linken Arm hält sie einen konkav gebogenen Gegenstand, zweifelsfrei ein Füllhorn (cornucopia); die anschließende Bruchkante gibt einen direkten Hinweis auf die Fortsetzung der Darstellung (durch eine weitere Person?). Füllhorn und Gewand lassen erkennen, daß die Schicksalsgöttin Fortuna wiedergegeben gewesen sein dürfte.

Neben der ikonographischen soll die typologische Untersuchung und Einordnung des Reliefs im Focus der Untersuchung stehen. Zu erörtern sein wird dabei der Fragenkreis, ob es sich tatsächlich um eine zwei- oder mehrfigurige Darstellung gehandelt haben könnte (worauf die schwer interpretierbare Anschlußdarstellung rechts schließen läßt), und ob ein Weih- oder ein kleinformatiges Kultrelief vorliegt (eine Überprüfung, die letztlich nur unter Berücksichtigung des Fundorts geschehen kann).- Aufschlüsse unter formal-typologischem Aspekt verspricht ein Abgleich mit stadtrömisch-italischen Vorbildern: Orientiert sich das Relief an entsprechenden Vorlagen oder weist es provinzielle Besonderheiten auf? Wenn ja: welche? Läßt sich ein Hinweis auf den Dedikantenkreis des Weih- oder Kultreliefs finden? Die jeweiligen Antworten lassen Einblicke in die religiösen Gepflogenheiten an der Peripherie des römischen Reiches erwarten.

Für die Bevölkerung des Imperium Romanum war Fortuna eine Schutzgottheit mit breitem Wirkungsbereich, die vornehmlich von kleineren Händlern und Gewerbetreibenden verehrt wurde. Auf einen solchen Personenkreis weisen neben Fundort auch Format und Ausführung der hier untersuchten Skulptur.

Das Fragment stammt von einer Grabung im Zusammenhang mit der ICE-Trasse Wendlingen-Ulm, vermutlich aus der Nähe einer römischen Altstraße. In direkter Nähe der Fundstelle befindet sich ein rechteckiges Kalksteinfundament, das der Ausgräber kleinen Antentempeln römischer Straßenstationen (mansiones) in der Germania superior vergleicht. Möglicherweise wurde hier Fortuna –mit Kultgenossen- in ihrer Eigenschaft als Fortuna redux, die Schicksalsgöttin, die eine glückliche Rückkehr sicherstellt, verehrt – ein im Fundkontext Straßenstation/ mansio sicherlich zweckdienlich - sinnvoller Zusammenhang.

Stadt – Land – Kunst

Weihedenkmäler im Gebiet der Mediomatriker – ein Vergleich zwischen dem Hauptort Metz und der ländlich geprägten Region um Sarrebourg in den Vogesen

Hannelore Rose

Worin unterscheiden sich die Votivdenkmäler eines Civitashauptortes von denen einer ländlich geprägten Region mit kleinen Siedlungen und Einzelgehöften? Und welche Rückschlüsse lassen die beobachteten Unterschiede zu? Diesen Fragestellungen widmet sich die vorliegende Untersuchung für das Gebiet der Mediomatriker in der Gallia Belgica. Betrachtet werden zum einen die Weihedenkmäler aus Metz als dem Zentralort dieser Civitas und zum anderen solche aus der Region um Sarrebourg in den Vogesen – die beiden Referenzpunkte liegen rund 90 km voneinander entfernt.

Aus beiden Gebieten sind zahlreiche Weihedenkmäler überliefert. Untersucht wird, ob Divergenzen im

Spektrum der Götter oder ihrer Ikonographie, in Technik und Ikonologie festzustellen sind. Ferner wird ein Augenmerk auf das verwendete Material und handwerkliche Besonderheiten gelegt.

Auf den ersten Blick fällt z. B. auf, dass aus dem Civitashauptort neben zahlreichen Reliefs auch eine ganze Reihe an Statuenfragmenten überliefert sind. Das Spektrum der freiplastisch dargestellten Götter ist groß; es umfasst u. a. Zeus, Apollon, Minerva, Hygieia und Sirona, Eros und Victoria. In der Gegend von Sarrebourg wurde hingegen fast ausschließlich Jupiter in Form von Jupiter-Giganten-Säulen in freiplastischer Form verehrt – dort überwiegen eindeutig Reliefdarstellungen im Fundspektrum.

Ziel der Untersuchung soll es sein, einen vergleichenden Überblick über die Votivdenkmäler dieser beiden Siedlungsräume zu geben und Erklärungsmodelle für Gemeinsamkeiten und Unterschiede zu entwickeln.

Identity of the official power in Roman Dacia – votive and cult monuments discovered in the Palace of the governor from Apulum

Viorica Rusu-Bolindeț – Rada Varga

The main coordinates of the current research consist, on the one hand, in correlating epigraphic data with evidence encoded in monuments and art pieces, and on the other, in the interpretation of such data not only through statistical and chronological means, but also as expressions of collective mentalities undergoing constant change. According to this latter direction of research, we intend to study two aspects of ancient mentality: the self-representation of power (the way in which members of the elites saw and represented themselves through buildings, monuments, inscriptions etc.) and the way society envisaged its leaders.

We will initially create a general and as complete as possible view of official power representativeness and the involvement degree of local elites in provincial government (by creating lists and chronologies that include the local origin and personal profile of those involved). The next step envisages the correlation of such data with information provided by images of power, as reflected by monuments and visual representations. In order to reach this goal, we will study the monuments connected to the *praetorium consularis* in Apulum, as reflection of power *par excellence*. We thus intend to analyze the results of archaeological excavations performed for over the last century in the Palace of Roman Dacia's Governor in Apulum.

We ultimately hope to underline the manners in which the votive and cult monuments from the *praetorium consularis* contribute to the identification of the official power at the provincial level of Dacia. From this regard, we shall analyze the sculptural techniques employed, trying to identify certain stylistic particularities as well as their provenience (local production or import). The iconographic analyses of the votive and cult monuments from the *praetorium consularis* from Apulum will be relevant in underlining the manners in which the symbolism of power was displayed at the province's level. The comparison with other such official seats from Roman Empire (*Aquincum*, *Carnuntum*, *Colonia Claudia Ara Agrippinensium*) and with the images of the official power reflected by the monuments in these places, will lead to the possibility of integrating Dacia in the general picture and of noticing the possibly existing particularities.

Ikonographische Merkmale zweier Janus Darstellungen

Mirjana Sanader

Die umfangreiche Bibliographie über den römischen Gott Janus wird von theologischen und philologischen Studien, sowie Studien aus dem Bereich der Alten Geschichte geprägt. Diese haben immer wieder, aber natürlich mit neuen Ansatzpunkten, literarische Quellen interpretiert. Mit Hilfe dieser Quellen wurde die Herkunft des Gottes analysiert, weiters seine Stellung und Rolle in der römischen Religion, aber auch der Versuch angestellt, den Wesen seines Kultes zu ermitteln. Besprochen wurden auch seine Attribute und seine Beziehung zu anderen Göttern. Weiters wurden politische Hintergründ der Wiederbelebungsversuche seines Kultes unter verschiedenen Kaisern analysiert. Seine ikonographischen Merkmale wurden am wenigsten besprochen, was auf die Tatsache zurückzuführen ist, daß bis heute nur wenige Darstellungen bekannt sind. Einen Grossteil der Darstellungen bilden Münzen und Medaillen die in ikonographischen Studien besprochen wurden. In der

Fachliteratur sind allerdings zwei Janusdarstellungen unbeachtet geblieben. Dabei handelt es sich um eine Reliefplatte aus Dalmatien und einen Weihaltar aus Dakien. In dieser Arbeit werden die ikonographischen Merkmale dieser zwei Janusdarstellung analysiert.

Mystery of the Missouri Dove Girl

Johanna Sandrock

The votive statuette of a young girl holding a bird is an intriguing artifact in the Saul and Gladys Weinberg Gallery of Ancient Art at the University of Missouri-Columbia. The Museum of Art and Archaeology acquired the 46,5 cm sculpture from a dealer in New York, who provided no documentation of provenance. This votive provides a unique opportunity to study sculptural techniques, subject, and ancient dress in order to arrive at a possible date and place of origin.

The condition of the sculpture offers the first challenge. The head of the girl, her left foot, and the head, tail and wingtips of the bird have been broken off. These breaks exhibit the same oxidation as the rest of the sculpture and therefore must have occurred in antiquity. The girl's right arm is also missing, but the shoulder has been dressed for an attachment. There is no dowel hole, suggesting that such an attachment may have been made in lightweight plaster.

According to recent analysis, the statuette was sculpted from Parian marble. The figure is reminiscent of votive statues of children found at classical Greek sanctuaries, but the style of sandal on her right foot indicates a Hellenistic date or later. Other stylistic details suggest that she may be a provincial imitation dating to the Roman period. The most telling of these is the rendering of the girl's garment, a high-girt sleeveless chiton or tunic of variable thickness with a deliberately cut v-neck and no layering. Parallels for her dress are virtually non-existent in the ancient world, suggesting that the stonemason was unfamiliar with the styles and dynamics of Greco-Roman clothing. Misunderstanding of the drapery coupled with a lack of artistic sophistication suggests that the Missouri Dove Girl may be the work of a provincial craftsman.

Other stylistic evidence which may point to a provincial artisan includes the unrealistic proportions, the lack of movement in the sculpture, the way the drapery clings unnaturally to both legs, and the difference between the delicate carving of the right foot and the flat treatment of the left hand clasped around the bird. It has been suggested that the chubbiness of the girl's limbs and the use of the same sized drill to carve all the folds in her skirt may indicate an eastern provenance. Some comparative material may be drawn from sites in Turkey, Crete, Syria and Cyprus.

If it is established that the Missouri Dove Girl is indeed the product of Roman provincial craftsmanship, her function remains to be determined. In ancient Greece, votive sculptures of children with birds or pets were common dedications at sanctuaries of Artemis, Eileithyia, Asklepios, and even Dione -- the dove, after all, was sacred to Dione's daughter, Aphrodite. Were any of these sanctuaries still receiving child votive statues in Roman times? Was the Missouri Dove Girl created for another sanctuary in the manner of a Greek votive? Or did she play some other functional or decorative role in Roman provincial society?

With the assistance of participants at the colloquium, I am confident we can further narrow down the provenance of this sculpture and solve the mystery of the Missouri Dove Girl.

La sculpture du temple de Khirbet edh-Dharih: restitution, iconographie et symbolisme dans la Province romaine d'Arabie

Delphine Seigneuret

À 80 km au nord de Pétra et à une centaine de kilomètres au sud d'Amman, le site de Khirbet edh-Dharih se présente sur une terrasse naturelle qui, d'une part, domine d'une cinquantaine de mètres la rive droite du Wadi La'ban, affluent de la rive gauche du Wadi al-Hasa et, d'autre part, fait face, à l'est, au Jabal Usba.

Les fouilles archéologiques, précédées d'une campagne de prospection préliminaire, ont débuté en 1984 sous la direction de F. Villeneuve (professeur à l'université de Paris I) et se sont achevées en 2007. En 1991, s'est joint au projet une équipe jordannaise de l'Institut d'archéologie et d'anthropologie du Yarmouk dirigée par Z. al-Muheisen avec le partenariat du département des Antiquités de Jordanie. Ces travaux, étalés sur 23 années, ont permis de mettre au jour et d'étudier le sanctuaire, élément majeur du site.

L'importance du site de Khirbet edh-Dharih se constate à mesure de l'avancée des études. Au cœur d'une zone densément peuplée durant l'Antiquité, ce village devait avoir le rôle de chef-lieu. L'étendue de l'endroit permet d'avoir une vision globale d'un établissement nabatéen en milieu rural avec toutes ses composantes : un sanctuaire, des habitations, des nécropoles, un caravansérail ainsi que des bâtiments agricoles.

Le temple a été bâti au début du II^e siècle de notre ère (au moment de l'annexion de la Nabatène à l'Empire romain) sur un édifice culturel antérieur d'un siècle. Ce bâtiment est plutôt bien conservé, sur une hauteur de huit à neuf assises : vestibule de plan barlong suivi d'une *cella* pourvue d'un *môtab* et de pièces latérales, le tout traité de façon symétrique.

Le travail de restitution de ce lieu de culte est colossal : 800 blocs, environ, se rapportent à l'élévation du temple du II^e siècle et un grand nombre de ces éléments sont richement sculptés.

Il s'agira donc, dans le cadre de cette communication, de faire «l'état des lieux» de toute cette documentation. En effet, à partir de ce matériel et des plans de chute réalisés par les fouilleurs lors de chaque mission, il a été possible de fournir certaines restitutions hypothétiques.

Celle de la façade du temple est bien avancée et quasiment sûre. Mesurant environ 15 m de haut, cette dernière présente une riche iconographie mêlant – traités dans un style local nabatéen – des motifs végétaux neutres et des éléments issus de la mythologie gréco-romaine qui nous sont difficiles à interpréter, d'une part en raison de l'iconoclasme qui a frappé les figures animées et d'autre part en raison de l'ambiguïté de certaines scènes.

Cette façade est organisée selon un arrangement symétrique de quatre demi-colonnes (pilastres et quarts de colonnes aux angles) surmontées de chapiteaux corinthiens. Une porte centrale est flanquée de deux piédestaux symétriques qui devaient supporter une statue ou une représentation animale et au-dessus de chacun desquels se trouvait un panneau de cadres décorés, lui-même surmonté d'une fenêtre placée à 7 m de haut. Mesurant en moyenne 40 cm de haut et 1 m de long, ces cadres énigmatiques présentent trois grands types de décor: des motifs végétaux alternant entre des foudres, des fleurs, des rinceaux, des grappes de raisin, notamment dans l'ensemble des parpaings du côté ouest de la façade; des objets tels que des canthares et des peltes et enfin des scènes énigmatiques telles qu'une louve romaine, un bovin se faisant attaquer par un fauve, des processions et des étendards de culte.

Le couronnement de la façade est constitué, de bas en haut, d'une architrave sculptée de motifs végétaux et animaliers, d'une frise faisant alterner des bustes personnifiés du zodiaque et des Victoires ailées debout, le tout surmonté d'une corniche denticulée. Ce couronnement porte un fronton triangulaire dont le côté ouest a pu être en partie restitué. Ce fronton est scindé en deux par un arc clavé. Un poisson se trouve dans l'écoinçon du fronton, précédé d'une petite Victoire ailée tenant une couronne de sa main gauche. À côté se tient un buste humain de face dont les membres antérieurs sont des jambes de cheval et dont les membres postérieurs sont remplacés par une queue de serpent ou de monstre marin qui indiquent un centaure marin ou «triton». Un aigle debout regarde en direction du centre du fronton, vers l'intérieur du tympan.

Faisant écho à l'élévation reconstituée de la façade, l'essai de restitution de la plate-forme, à partir des blocs architecturaux, révèle un décor exubérant et une nouvelle fois, riche en motifs végétaux. La plate-forme est portée par une base qui se décompose, de bas en haut, en une plinthe moulurée, une assise médiane constituée de gros blocs et une corniche. Le tout est surmonté sur trois côtés (façade exclue) d'un stylobate de 1 m de haut sur lequel reposent des colonnes. L'entablement est rythmé par des pilastres et des chapiteaux de pilastre alternant avec des blocs d'architrave. Entre les pilastres, le décor est abondant, constitué de rinceaux végétaux. Il reste à parfaire la restitution en replaçant, entre autres, des bustes de divinités et notamment de *Tychai* inscrites dans des cadres et dans des médaillons, le tout associé à un décor d'Eros et de grenades.

Le décor sculpté du temple de Khirbet edh-Dharih met en avant des symboles issus du monde méditerranéen, le tout traité dans un style indigène. Les éléments décoratifs et conceptuels de la façade – liant tradition provinciale nabatéenne et «images» gréco-romaines – sont-ils un moyen de mettre en avant une victoire symbolique? Un calendrier agraire? Les symboles livrés par la sculpture soulèvent l'idée d'un culte à une divinité de la végétation, des eaux et de la fertilité tout en mettant en avant une dualité dans le fronton entre l'eau et le ciel. Il s'agira donc de mener une réflexion sur la «lecture» des scènes entre elles afin de décrypter l'évocation juxtaposée de ces représentations culturelles.

Nous présenterons donc ici l'analyse stylistique des éléments sculptés de la façade et du *môtab*, tout en proposant une hypothétique étude iconographique et en confrontant ces images à des parallèles issus de la province romaine d'Arabie afin de mettre en contexte la riche et importante sculpture du temple de Khirbet edh-Dharih.

The Incense ceremony constituted an important part of cultic procedures in Roman Syria and Western Mesopotamia and it was commonly illustrated in the art of important cities as Palmyra, Dura Europos and Hatra. The ceremony was recorded on paintings and reliefs of the category "ex voto" and probably also on the cult reliefs themselves. The scheme of decoration was the following: in the centre of large compositions, the deities were presented frontally and hierarchically, and in the corner there was a figure of a mortal, similarly to the position of the donor in Mediaeval art.

In Palmyra such motives are recorded from the first century B.C. to the end of the third century A.D. Many altars for burning of incense were discovered not only in the city of Palmyra, but also in villages and trading stations in the entire Palmyrene territory, some of them still in situ in modest buildings serving as temples in the countryside. However, only a few altars of this kind have been published.

Dura Europos shows many instances of reproduction of the incense ceremony on wall paintings. Extremely important is the painted decoration inside the building known as "The Temple of the Palmyrene Gods". Here the colours help to get an impression of an officiality in the context of the incense burning ceremony.

In Dura Europos was discovered an interesting limestone stele of small dimensions (51.5 x 31 cm), dedicated to the god Aphlad, wearing Roman armour and standing on two eagle-headed griffins. The offer of incense is directed to him.

Regarding the persons involved in the act of offering, we have documentation reaching back to the Augustan period, more precisely a stele, now in Providence, R.I. USA, on which a presumably Phoenician priest or high dignitary is performing an incense ceremony by throwing powdered incense, probably, directly by hand on a small altar. The incense offer performed by highpriest Apollodoros from the main sanctuary of Dea Syria shows him in a similar gesture (though his right forearm is damaged). Impressive is a well preserved figure of a priest in the act of offering from inland Phoenicia.

As a rule, the altars for the burning of incense are small, composed of a stand and a cup, made of various materials and decorated.

Stone altars recorded in the Palmyrene countryside are larger and carved from one piece of local stone. Usually, the lower part is square, with a profilation and on the top is modelled a hemispherical bowl for burning incense. The front side may be decorated with a relief-scene or symbols, pointing to the act of adoration or indicating the deity to whom the altar is consecrated. The altars from the countryside may also bear an inscription with a kind of invocation. Some of the altars may constitute a votum given to a deity in order to ask for some specific favours.

The altars, in all the varieties, point to the importance of the incense offerings and to the usage of such offerings by a broad section of the population in the Roman period Levant.

Short remarks concerning some sculptural pieces from the Sibiu county

Alexandru Gh. Sonoc – Mihai Chiriac

During the archaeological survey and the study of some archaeological collections from the Sibiu county were found following sculptural pieces: a stylophoric lion, put in the exterior wall of the Lutheran parish court from Apoldu de Sus, a free staying lion (already vandalised at his discovery through painting and fitting of a plastic eye, but now completely destroyed), at the Lutheran church of Iacobeni (where functioned a children centre administered by the "Casa Don Bosco" Foundation) and a head of a strongly damaged funerary statue in the school's collection of Valea Viilor.

A fragment of a Roman funerary stela discovered at Jibert (Braşov county) and some ethnoarchaeological remarks concerning the local habitat

From the ruins of a Transylvanian Saxon house was saved a fragment of a Roman funerary stela, the single Roman Age sculptural monument discovered in this village. Considering some older archaeological discoveries, but also some Transylvanian Saxon place names which indicate some geomorphologic particularities or how the land was used by the inhabitants, as well as the presence of some mineral water resources are made some remarks concerning the local Roman Age habitat.

Iconographical Transmission in Roman Provincial Votive Reliefs

Peter Stewart

Although relatively neglected in scholarship, simple votive reliefs in local stones constitute one of the single most plentiful and widespread survivals of Roman sculpture. Such reliefs, bearing images of classical deities with conventional iconography, also demonstrate some of the central tensions in Roman provincial art. Their iconographical genealogy is 'classical', yet for technical or cultural reasons they frequently depart from the stylistic protocols of Mediterranean classicism. They are rooted in their local, material circumstances, yet to the eyes of the classical archaeologist they also manifestly participate in an empire-wide visual culture that could scarcely have been evident to the makers and users of the reliefs.

Against that background, this paper examines representative cases of the reception of classical imagery in provincial votive reliefs. The focus is on those icon-like reliefs which represent single or grouped deities, often in frontal poses. Examples are drawn mainly from Britain and the European provinces of the Empire, but broader consideration is given to the transmission of iconography in other parts of the Roman Empire and beyond. The paper will concentrate not on the regional interpretation of Graeco-Roman gods, or religious syncretism etc., but rather on technical and mechanical aspects of transmission. It will consider the relationship of gods on votive reliefs to statuary in the round and other media; their connections with local, provincial cult images; and their general lessons for understanding the diffusion of classical imagery in the ancient world.

Noncanonical representations and the cult of Mithras in Roman Dacia

Csaba Szabó

The Cult of Mithras was one of the most important religious cult inspired from Oriental beliefs, which changed the religious and spiritual horizon of the Roman Empire in the 1st – 3rd century A.D. Being a mystery cult formatted in the age of Hellenism, one of the most important characteristics of the cult is the *Kultbild*, the central relief with a strict iconographical aspect, containing a soteriological and astrological message. The iconographical program of a cult reflects the essential message of a religious group, thus the changing, varieties and anomalies appeared in the religious art reflects the dynamic changes of a cult. In this paper we'll analyze some unusual and provincial representations of Mithras from Dacia (CIMRM 1919, 2000, 2001, 2025, 2037) and other provinces.

The Head of a Cult Statue Belonging to Jupiter Verospi from Apulum

Anca Timofan

In the spring of 2010, following an urban development project on the Trinitarian raveline, inside the Vauban citadel from Alba Iulia, an area of over 2.000 sqm was excavated. Here was the south-west area of the camp of the legio XIII Gemina, including its civil settlement (*canabae*), which later (3rd century AD) became Municipium Septimium Apulense. The Roman levels and the construction phases have been removed mechanically, process during which a number of archaeological contexts have been destroyed. The head of a cult statue belonging to Jupiter Verospi Type was recovered.

The statue's head is made of limestone with a preserved height of 0.39 - 0.40 m. The deity has short, curly beard, bushy mustache and the hair is set up. The curly hair is tied with a taenia. Arches are prominent, eyes and eyelids are well marked. The area behind the head is broken, as the nose, part of the cheek and right eye as well. There is a certain artistic finesse of execution and details, and the god has a serene and majestic

expression which is similar to the idealized image of Zeus from Otricoli. It is a superior artistic craft and the sculpture can be dated in the 3rd century A.D. because of the eyes facing up as a similar feature existing in the case of another head of a statue of Jupiter found in Apulum. The dimensions and the artistic execution of the statue's head found recently in Apulum support the inclusion of the piece in the category of cult statuary.

The existence of sanctuaries space (a possible sacred area) of the first settlement around the legionary camp is possible in the context of findings made in the last 80 years within the south and southwest area of the camp of legio XIII Gemina.

Gottheiten und Kulte im nördlichen Teil Noricums nach Aussage der Weihedenkmäler

Wolfgang Wohlmayr - Stefan Traxler

Von 2002 bis 2006 sind von einer Forschungsgruppe der Universität Salzburg (Archäologie bzw. Geologie) über 700 römische Steindenkmäler im nördlichen Teil der Provinz Noricum erfasst worden. Neben einer Gesamtkatalogisierung und der fotografischen Dokumentation der noch auffindbaren Denkmäler ist das Hauptaugenmerk auf die Materialzuweisungen gelegt worden, um letztendlich Steinbrüche oder zumindest Abbaugebiete zu definieren.

Die Ergebnisse zu den Grabdenkmälern des Arbeitsgebietes sind beinahe geschlossen in Überblickdarstellungen publiziert worden, zu einzelnen Gebieten liegen bereits Detailuntersuchungen vor (*Lauriacum* und *Lentia*) bzw. befinden sich kurz vor Drucklegung (*Iuvavum* und Umgebung; *Ovilavis*). Die Weihedenkmäler sind zwar nicht flächendeckend erfasst worden, dennoch können zu etwa drei Viertel Aussagen zum verwendeten Material getroffen werden, die Inschriften und bildlichen Darstellungen sind ohnehin in den einschlägigen Sammelwerken publiziert.

In diesem Beitrag wird der Versuch unternommen, die Weihedenkmäler hinsichtlich, Stein – Relief – Inschrift' auszuwerten und die Ergebnisse auch kartographisch darzustellen:

- In welchen Regionen finden welche Materialien bevorzugt Verwendung und entspricht das dem Bild, das bei den Forschungen zu den Grabdenkmälern gewonnen worden ist?
- Welche Gottheiten werden wo verehrt und lassen sich regionale Spezifika ablesen?
(dazu besonders auch Teil 2 von W. Wohlmayr)
- Gibt es Darstellungen, die sich in bestimmten Regionen besonderer Beliebtheit erfreuen?
- Und: Lassen sich die gewonnen Erkenntnisse korrelieren?

Der hohe Verbreitungsgrad von Weihedenkmälern innerhalb des Spektrums römischer Steindenkmäler bietet die einmalige Möglichkeit, die Häufigkeit von Kultbelegungen sowie Konzentrationen einzelner Kulte innerhalb eines Gebietes festzuhalten. Darüber hinaus besitzen Weihedenkmäler gegenüber anderen Reliefgattungen durchwegs eine hohe chronologische Signifikanz. Dadurch werden sie zu Indikatoren für die Auftragslage, Fertigung und auch Verbreitung innerhalb eines Gebietes. Auch bleiben Weihedenkmäler in der Regel an bestimmte Gesellschaftsgruppen von Dedikanten gebunden, was ihre sozialgeschichtliche Aussagekraft erhöht.

Ein weiterer wesentlicher Punkt ist, dass die Grundtypologie von Weihedenkmälern offenbar von bestimmten Werkstätten aufgenommen und nach bewährtem Muster weitergegeben wird. Die Gegenüberstellung solcher Formtypen ermöglicht es in einzelnen Fällen auch, die Transportwege bestimmter Steinmaterialien zu verfolgen und sie in Verbindung zu bestimmten Produktionskreisen zu stellen. Die uns erhaltenen Denkmäler geben in gleichem Maße ein differenziertes Materialspektrum zu erkennen, das innerhalb der einzelnen Aufstellungsorte zur Anwendung kam. Beobachtungen zu solchermaßen ‚verwandten‘ Weihedenkmälern bieten umgekehrt die Möglichkeit, Materialgruppen zu sondieren und in Einzelfällen sogar ‚Werkstättenfragen‘ nachzugehen. Weiterhin zeigt sich, dass die Gruppe der Weihedenkmäler gemäß ihrem jeweiligen Stiftungsanlass, in gewisser Weise aber auch als Serienprodukte und nicht zuletzt durch ihr Verbreitungsmuster gute Anhaltspunkte für die Produktion von Steindenkmälern im Ganzen abgeben.

A possible statue of a Genius from Upper Dacia

Oana Tutilă-Bărbat

The purpose of this paper is to present a new find – a large dimensions marble statue representing a half-naked male deity.

The artefact was a part of the Roman antiquities collection of the noble family Jozzika, from Brănișca, Hunedoara County. Their collection consists of a series of monuments brought up from the fortress, *vicus, pagus* and the cemeteries of Micia.

Most probably it is the statue of an abstract deity, a *Genius Populi Romani*, the largest one of Roman Dacia. Unfortunately there are not preserved iconographical details such as the attributes but the manner in which it is arranged the garment and the position of the legs are plausible arguments. The half-naked character was leaning on the left leg, the right one being curved. It carries around the hips a *hymation*, which covers his legs up under his knees. It is not out of the question to be the representation of *Genius Pagi Miciensis* or *Genius Cohortis II Commagenorum*, which are epigraphically attested here.

Unfortunately this is a fragmentary statue – there are missing the head, the hands and the legs from the knee down and the left half torso is strongly damaged. Maximum height to which the statue is preserved (including the base) is 136 cm. The real height of the deity must have reached around 150 cm, so human dimensions.

The geochemical analyses made on thin section taken from the monument shows that the marble comes from the Bucova quarry, near Colonia Dacica Sarmizegetusa.

The craftsmanship and decoration lead to the idea that the statue is the product of the artistic centre of Roman Dacia capital. The body is being played correctly anatomically, folds are natural and their directions are dictated by the slight bending of the leg straight. Pleats are carried out with a chisel; there are not too deeply interventions into the sculptural field, giving ultra smooth decoration. Sadly, the chest area is much damaged, but what was saved of the musculature and the hip joint indicates a good knowledge of human body and a great capacity to translate that knowledge in practice.

In relation to chronological classification the statue has the features of the second half of the second century, more precise the end of the Antoninian period.

This new find is especially interesting in the first place because there are very few stone statues representing a Genius in Roman Dacia and, secondly, it would be the first cult statue which comes from Micia, either from the Roman fortress or from the civil settlement.

Artistic influences manifested in the typology of votive reliefs from Dacia

Carmen Vescan

The present study refers to Dacian votive reliefs representing Greco-Roman deities. Besides presenting the typology depicted on these documents, according to LIMC, the paper will analyze the influences of Eastern and Western art exhibited in this typology. We illustrate this by several examples: 1. Aesculapius and Hygieia are presented as an iconographic type particularly widespread in the South of the Danube, but there are new situations – appearance of Epione, the wife of Aesculapius, on a relief from *Apulum*, less commonly found within the Roman Empire; 2. Apollo is characterized by typological diversity, although the number of reliefs with the representation of divinity is reduced: Apollo *Citharoedus* (prevailing), Apollo Thracian (from Gilău) and Apollo *Lykeios* (specific to Dionysian iconography); 3. Liber Pater is presented in the iconographic posture *Lykeios*, identified in *Ulpia Traiana Sarmizegetusa* and South of the Danube, but also on a relief found in the Walbrook's *mithraeum* (here we advance the idea of an iconic series); Liber Father is also identified with two common iconographic postures within the entire Empire: a god alone accompanied by members of *thiasos* or as god along with *Libera* and the rest of the procession. A special situation is the mythological scene specific for the Eastern part of the Roman Empire: "unveiling" of Ariadne by Dionysos; 4. Diana is shown as Artemis of Versailles on most reliefs and only in few cases as the South-Danubian version (Diana who rides a hind or deer); 5. Silvanus is depicted in Western classical manner, but with the addition of specific attributes of South-Eastern provinces etc.

The typologies illustrated in the case of Greek and Roman divinities generally follow the classical types, found in the Western part of the Empire. The votive relief, as a form of representation, is a characteristic of the Eastern part, while in the rest of the Empire the statuary form is predominant.

Toolmarks and stone carving in the Roman Provinces: *The Art of Making in Antiquity*

Will Wootton – Ben Russell

The Art of Making in Antiquity project develops an innovative approach to ancient sculpture by

interpreting carving techniques through the lens of practical craft experience. The first phase of the project built a web resource around an unpublished photographic collection assembled by Peter Rockwell. This documents the tools, techniques and working practices of Roman stone carvers and covers imperial monuments and statuary, primarily from Rome and Aphrodisias. The second phase of the project has expanded the scope of these data to incorporate material from other regions, among them Britain and Palmyra, in collaboration with the British Museum and the Palmyra Portrait Project at the universities of Aarhus and Nottingham.

The project is concerned with the relationship between mark and tool but, as importantly, with the sequence in which the marks were made. The photographs will be published online – www.artofmaking.ac.uk – with links between the surviving marks on the worked stone and the type of tool that made them. These will be viewed in the sequence that they were produced in order to enhance our understanding of sculptural process and investigate the relationship between the surviving objects and their makers; videos of stone carving will be included to bring the physicality of these processes to life. The project constitutes a different approach to most studies which group tools separately, thus failing to show how they might be used in the course of a single piece of work. This attention to process can be extended yet further by including the photographs of quarry sites, thus visualizing the actions from material acquisition to the completed object.

The Art of Making goes beyond conventional archival projects by integrating an expert analytical commentary on the objects based on applied knowledge of creating and new synthetic studies which respond to and expand on the collected data. This paper will concentrate on the data recorded from Britain and Palmyra, how these varied in comparison with other important centres of artistic production, like Rome and Aphrodisias, and what this adds to our understanding of stone carving across the Roman world.