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**Gabrielle Kremer,
Eine Büste aus Carnuntum (vorläufiger Titel)**

Anlässlich einer rezenten Fundbergung wurde in Carnuntum (Pannonia superior) eine rundplastische Halbfigur aus Marmor gefunden. Der Kopf der Figur ist abgebrochen, doch lassen Körperhaltung und Ornamentierung des Gewandes Spekulationen über die Identität des oder der Dargestellten zu.

Im Beitrag wird versucht, den Darstellungstypus zu bestimmen und daraus Anhaltspunkte für die Interpretation zu gewinnen. Da kein antiker Fundkontext vorhanden ist, werden Überlegungen zur möglichen Verwendung und Aufstellung des Bildnisses angestellt. Außerdem werden die Ergebnisse der Untersuchungen zur Materialbestimmung und zur Polychromie zusammenfassend dargestellt.

**Trinidad Nogales Basarrate, María José Merchán García,
Introducción y difusión de los retratos oficiales en Augusta Emerita (Lusitania–Hispania)**

The foundation of the colony of Augusta Emerita in 25 BC brought imperial and official portraits to the new city, following the models of Rome. The coins minted in the recently annexed Hispanic territories were an exceptional means of introducing and disseminating portraiture in the provincial environment.

The emeritensis sculpture workshops, closely linked to Rome, were the ones that defined the provincial patterns. The first artists, who may have come from the metropolis with the first settlers, formed the local officinae. The official models spread from Augusta Emerita to the other cities of Lusitania, thus consolidating the provincial types.

The development of the imperial cult after the death of Augustus encouraged the use of imperial and official images throughout the Julio-Claudian dynasty, which lasted well into the 2nd century AD. The great dynastic cycles occupied the public buildings and enclosures of Augusta Emerita, especially the theatre and the fora.

The most important sculptural material was marble. Although the presence of marble imported from Luni (Carrara) for the imperial portrait of Augustus is confirmed, the statuary production was mainly carved in high-quality white marbles from the regional quarries of Borba-Estremoz (Portugal), pagus marmorarius of the provincial capital. There were also imperial portraits in bronze and precious metals, most of which have disappeared, although some sculptural examples and official inscriptions remain.

Many of these imperial and official portraits are displayed in large public complexes designed and built by the administration. Imperial portraits are also documented in domestic settings, symbolizing individual attachment to provincial political power.

The chronological development of portraiture in Augusta Emerita ranges from the first century BC to the end of the fifth century AD. The Julio-Claudian period was the period of greatest production, as evidenced by the large number of sculptures and official epigraphs on statuary supports preserved in the colony.

Most of these works are now exhibited in the National Museum of Roman Art and other museums and collections in Hispania.



David Cornillon,

Les portraits en ronde-bosse de Gordien III dans les provinces rhéno-danubiennes

Avec près de trente portraits sculptés, Gordien III (238–244 après J.-C.) est l'empereur dont nous conservons le plus d'effigies pour la période des « empereurs-soldats » (235–285 après J.-C.). Parmi elles, seules trois têtes ont été découvertes en dehors de l'Italie, toutes le long de la frontière rhéno-danubienne: une première tête en bronze provenant de Niederbieber (Rheinisches Landesmuseum de Bonn, Allemagne), une seconde retrouvée dans la Yantra près de Nicopolis ad Istrum (Institut national d'archéologie de Sofia, Bulgarie), et un fragment de tête en marbre de Durostorum (musée national d'histoire et d'archéologie de Constanța, Roumanie). Ces trois effigies différentes permettent d'évoquer plusieurs thématiques du portrait impérial en contexte provincial dans le second quart du III^e siècle après J.-C.

D'abord la question iconographique autour de l'identification du souverain, de la manière dont il est représenté avec la présence de traces d'un attribut (une couronne radiée sur la tête fragmentaire de Durostorum), et de comment ces trois effigies s'intègrent dans le corpus typologique des images de l'empereur Gordien III.

Ensuite la question de la production et de la destruction de ces objets. Les analyses scientifiques des effigies en bronze ont démontré qu'un portrait provenait d'un atelier italien tandis que le second était une production locale. Cette diversité des lieux de production s'accompagne d'une différence de représentation formelle où les caractéristiques physiognomoniques naturalistes sont plus ou moins mises en avant. Des traces de destruction volontaire sur la tête bulgare retrouvée dans la Yantra interrogent sur l'éventualité d'une damnatio memoriae du jeune souverain.

Enfin il s'agira de s'interroger sur la fonction et le contexte d'exposition de ces portraits lorsque des indices archéologiques nous permettent de formuler des hypothèses.

Mirjana Sanader, Domagoj Tončinić,

Der triumphale Sieg des Kaisers, oder...? Neue Gedanken zu einer alte Reliefplatte aus Salona

Das Fragment einer Reliefplatte, das noch wesentlich vom originalen Bestand zeugt, wird im Archäologischen Museum in Split aufbewahrt (Inv. Nr. AMS-D-61). Das Fragment wurde Ende des 19. Jahrhunderts in Salona, der Hauptstadt der Provinz Dalmatien, gefunden. Das gerahmte Bildfeld zeigt einen Reiter, vier Begleitfiguren und ein mythologisches mehrköpfiges Tier. Bei diesem Anlass möchten wir die Szene auf dem Relief, die bisher als der triumphale Sieg des Kaisers gedeutet wurde, einer ikonographischen Analyse unterziehen, neue Anregungen zur Interpretation der Darstellung geben, sowie eine neue Datierung des Denkmals vorschlagen.

Dávid Bartus,

Large statues – small figurines: case studies on the reception of classical sculpture in Brigetio

Masterpieces of Greek sculpture had obviously great influence on various forms of Roman art. When we study small-scale figural bronzes from the Roman provinces, it can be straightforward to look for prototypes among the works of famous Classical and Hellenistic sculptors, such as Pheidias, Myron, Leochares or Lysippos. Although there are clear signs of intentional copying of the large statues in small version, we cannot state that every Roman bronze figurine representing a god is based on Greek prototypes. Maybe it was the case in Italy in the 1st c. AD, but not in the remote places in the borderland later. However, it is very interesting to analyse the balance between local traditions, pure copying without the understanding of the original works, and the intentional reproduction of a piece of art in small scale. The present paper will search for answers to these questions based on the research on Roman figural bronzes (and also lead objects) from Brigetio, a settlement along the Ripa Pannonica.



Penny Coombe,

Where next for Roman sculpture in Britain?

The international Corpus Signorum Imperii Romani series has been invaluable in documenting and supporting analysis of figural sculpture from across the Roman Empire, and is well advanced in many countries since its emergence as an international program in the 1960s. Fascicule 11, published in 2022, sees the completion of the planned first volume for Roman Britain, which was started in this province in the 1970s. It is a tremendous achievement, representing dedication and assistance from authors and researchers, museums and institutions around the country, publisher Oxford University Press, and referees and funders (the primary one being the British Academy). This is therefore now an appropriate and important time to reflect on and synthesis the information emerging from these catalogues, taking stock both of the range of carvings seen in the province and the evolving methodologies used to identify and analyze them.

This paper will provide an initial summary and analysis of the range of motifs and uses of Roman figural sculpture in Britain; discuss traditional and emerging methods for deepening our understanding of these carvings; and identify avenues for further research. It will also comment on the importance of inter and intra provincial projects in understanding the regionality and local character of Roman sculpture in the north-western provinces, confronting issues of practical and cultural borders and boundaries.

Bruno Bazin, Pierre-Antoine Lamy,

Sculptures in complex: pieces from the sanctuary of Saint-Martin-au-Val (Chartres, Eure-et-Loir, France)

Autricum, now Chartres (France, Eure-et-Loir), caput civitatis of the Carnutes, had in its southern part one of the most spectacular religious complexes of Roman Gaul, covering an area of about 11 hectares. Since 2006, it has been regularly excavated by the Chartres Métropole Department of Archaeology (C'Chartres Archéologie). Situated in the Saint-Martin-au-Val district, close to the Eure, it consisted of 3 parts: a temple with a quadriportico covering an area of 6 ha; a single portico, facing the Eure to the east, which connected several buildings, including a presumed place of worship for Apollo; close to the latter, an enclosed area with 3 marble basins, two of which had remarkably well-preserved wooden roofing tiles. The earliest constructions took place after 70 AD and the complex seems to have been gradually abandoned during the 3rd century AD. The temple of Apollo had a central podium 12.40 m wide and 2.20 m high. Very little remains of its decoration, except for a stone torso of Diana and, above all, two inscribed dedications: both mention Apollo Vatumogons, "Apollo soothsayer", one of which is probably the base of a statue. Downstream, in the building with the 3 marble basins, there were also pieces of limestone sculpture found inside. These include busts, fragments of male and/or female heads, pieces of reliefs, etc. All in all, despite the importance of the religious complex, only about 20 fragments of stone sculpture have been found. Nevertheless, their diversity is surprising: larger-than-life statues, smaller deities, possible votive offerings, parts of elaborate friezes. The aim of this paper is therefore to publish this corpus, to make it known to the scientific community, and to suggest extra-provincial parallels, all in order to advance dating hypothesis that will shed new light on their original use within the Saint-Martin-au-Val sanctuary.

Aleksandra Nikoloska,

Sculptures of Smyrna type Nemesis from Heraclea Lyncestis

Nemesis had a long history and tradition of worship, although the most distinctive feature of the cult is attested during Roman Imperial times connected to theatres and games widely spread and present in both the Eastern and Western provinces. The cult was also confirmed in Heraclea Lyncestis in the 2nd century AD in relation to the local theatre where two statues of Nemesis were found. They are of Smyrna type, wearing long peplos, wingless, making a gesture of pulling at the neck of the clothing.

The image of a wingless Nemesis wearing a long dress can be traced back to the 6th century BC at Smyrna where, although the iconographical evidence mostly comes from the Roman era, the cult existed earlier and has a long history of worship of the double goddess. Based on iconographical observations, this Nemesis image type spread from Asia Minor, through Thasos, then, following Via Egnatia, onwards to Philippi and the northern regions of Macedonia, from where it further reached the Danubian provinces. Besides the iconographical analysis, this study will also refer to some material from Stobi where we can also find evidence of the cult of Nemesis installed later as part of the Roman Imperial ideology, and a possible existence of a statue of the Smyrna type.



Svetla Petrova,

A Monumental Statue of Zeus from Nicopolis ad Nestum

This marble statue has been found at the end of the 19th century in the riverbed of Kanina, a left feeder of the river of Nestos (now Mesta), in a close proximity to the ancient city of Nicopolis ad Nestum. The statue was very monumental, but unfortunately preserved are only the lower parts of the legs, in that state high almost 1 m. The type according to the parallels is of the standing Zeus, with his left hand holding the sceptre and his right hand slightly bent and stretched forward. The body was probably naked, draped with a mantle over the left shoulder, the end of which reaches the ankle and little toe of the left foot. The body of Zeus is leaning to the support in the form of a log of a huge tree. A Greek inscription on the plinthus mentions the famous family Antonii in Rome and says that the husband has dedicated the statue on the request of his wife.

The left leg is slightly behind the right one and both legs are very carefully sculpted with all anatomic details in a very academic treatment. In front of the log, a headless eagle is represented with half-stretched out wings and legs stepping on the thunderbolt of Zeus. The eagle and the thunderbolt on their turn are shown on a high pedestal.

In the topic several aspects are studied: the prototype of the iconography; an attempt is made to define the style and the date of the statue and its provenance. It should be stressed that usually in the region and generally in Thrace the temple or the sanctuary inside the Roman cities and outside them are dedicated both to Zeus and Hera. But in Nicopolis ad Nestum the deity is only Zeus. Maybe this is a continuation of an older pre-Roman tradition of the cult of Zeus in Thrace under the influence of the Greek culture, which Quintos Antonios Fondanos has supported and continued, due to the probable Thracian or Greek origin of his wife. In fact, she was the initiator of this act of ordering and donation of the unusual monumental statue of Zeus in Nicopolis ad Nestum. We see a typical syncretic phenomenon in the religion and culture of Southwestern Thrace: an Italian of high social status, who makes a dedication, following the local Graeco-Thracian cult tradition; the statue is made in a Roman manner and by Italian or close masters, with the syncretic Graeco-Roman iconography, in the first three decades of the 2nd century.

Nova Barrero Martin,

Roman jewelry in the province of Lusitania: model and diffusion from the Colonia Augusta Emerita

The studies of jewelry and female personal adornment carried out in the territory of the Augusta Emerita colony (current Mérida, Spain) have allowed us to discover a wide repertoire of pieces, most of which were unpublished until recently. Its formal materialization shows us, on the one hand, the importation of works from specialized workshops throughout the Empire. On the other hand, local production shows the assimilation of these models, imitating them, as well as the originality of some technical solutions provided or the creation of some new types, produced in the workshops of the Augustan colony. This syncretism is also reflected in the findings produced in the territory of the province of Lusitania, showing the role that the capital played in this sense as a model and dissemination center in the province, an issue already demonstrated in other areas such as urban planning, buildings or the sculpture workshops. This communication will compile the known findings of the most important jewelry sets in the province of Lusitania, to reflect on the strictly provincial production, which remained as a model for metropolitan productions but also those reworked in the provincial capital itself, Augusta Emerita.



Divinity originally from Phrygia, Sabazius was a god of nature, vegetation, fecundity and agriculture. Every year, his rebirth was celebrated through orgiastic processions. His cult pervades the early Mediterranean world. Thus, in the Roman Empire we have evidence of his worship (altars, bronze votive hands, votive plaques) from Asia Minor to Europe in Rome, in Gallia, Germany and Britannia. From the analysis of the etymology of the name, it is argued for "Sabazios" – "The Liberator" also, for the fact that the god would have affinities with Dionysos–Liber, according to literary texts, but epigraphically or ichnographically he is not identified with Dionysos. The only god with which he is identified in the inscriptions is Zeus/Juppiter, and ichnographically the god is accompanied by the Jovian attributes (eagle, bundle of lightning).

In Roman Dacia, the cult of Sabasius is documented by the votive hand from Jena and by two other altars discovered at Apulum and Potaissa. The plaque at Apulum is dedicated to Jupiter–Sabazius, for the health of Caracalla and Julia Domna, by a Marcianus, aedile of Colonia Aurelia.

The shrine at Potaissa is also dedicated to Jupiter–Sabazius. From the analysis made by several specialists, it was concluded that until now, no figurative representations of Sabasius have been discovered in Dacia.

Georgia Aristodemou, Shared Cults and shared Iconography.

A discussion on the cult of Nymphs, seen through their relief representations in Roman Macedonia and its bordering provinces

Macedonia, an important crossroad connecting the West with the Balkan/Danubian provinces and the East, is diachronically considered the river-and-lake district of Greece. It is a continuously inhabited region, where human communities from prehistory until today transformed their aquatic environment to their convenience or were themselves influenced by the available water sources. This paper revolves around the cult of Nymphs in Roman Macedonia and their representation in art, a subject that only recently attracted the interest of scholarly research.

The discussion emerges from the spring and cave sanctuaries and cult sites consecrated to the Nymphs, but it shall focus on the reliefs that depict the Three Nymphs and derive from major Macedonian cities, such as Elimeia, Heraclea Lyncestis, Stobi, Pella, Thessaloniki, Amphipolis, Thasos, and others. These reliefs are usually small in size, are found in close vicinity with natural thermal springs and grottos, and their votive character can be considered certain, taking into account the large series of parallels from the wider Balkan/Danubian (and Asia Minor) provinces bordering with Macedonia. The earliest reliefs with the Three Nymphs date back to the 5th century BC (Thasos), some to the 2nd century BC (Pella), but the majority belong to the 2nd and 3rd centuries AD.

The discussion on the cult of Nymphs in Macedonia is approached in relation with the cult of Nymphs in the other Balkan/Danubian provinces (and the Asia Minor ones). The wide diffusion of the Nymph cult in these territories, allows one to observe the relationship of the given communities with their surrounding natural environment, their choices as regards the use of the available water resources but also the similar attribution of sacrality and healing qualities to natural springs. The recurring scheme of the Three Nymphs with the striking iconographical similarities among the examples, reveals that communities in Macedonia and the Balkans (and Asia Minor) perceived the imagery of springs in similar ways. The personification and worship of springs and lakes embodies – at a mythological level – the concept of locality. Therefore, given the interaction between the Nymphs of the Greek world and the ancient local divinities of the springs, one may detect the different influences (Greek, Roman, local) both in artistic and religious grounds.

What this study aims to point out is the important role of water and its impact to neighbouring communities, how it allowed (or prohibited) interprovincial relations to develop and thrive and how sharing their natural habitat created a continuous religious and artistic interaction between Macedonia and its bordering provinces and resulted to the embracement of common cultural, artistic and religious choices.



Csaba Szabó,

A newly rediscovered relief of Dis Pater and Proserpina from colonia Sarmizegetusa

The paper presents the recently “rediscovered” votive relief of Caius Valerius Zeno, decurio and duumvir of colonia Ulpia Traiana Sarmizegetusa (AE 1908, 47 = IDR III/2, 199) dedicated to Dis Pater and Proserpina and reflects also on the particularities of this cult in Roman Dacia. The marble relief rediscovered in the collection of the Vasile Pârvan Museum of Bârlad is one of the biggest reliefs representing the infernal divinities in the Danubian provinces and it is one of the four discovered between 1883 and 1904 in the vicinity of the amphitheatre of Sarmizegetusa (extra-muros), close also to the Asklepieion of the city. The relief was interpreted for a long time as a case study of religious syncretism between the Graeco-Roman representation of Dis Pater–Proserpina and the Celtic Sucellus and Nantosuelta. The paper will focus on the systematic reinterpretation of the relief, comparing it to the three other case studies discovered in the same area of Sarmizegetusa and contextualising the public cult of Dis Pater and Proserpina based on the known corpus of material from other provinces, especially the Greek speaking area of the Empire.

Konstantinidis Panagiotis,

Theomorphic Representation in the Province of Achaea

The paper re-examines examples of portraits from the province of Achaea depicting the subject in the guise of a deity, a form of portraiture often described as theomorphic or in formam deorum (from Henning Wrede’s 1981 book on the topic). Examples of theomorphic representation of private individuals, although scarce, already existed in Greek tradition prior to the Roman Imperial period e.g. in portraits of priests or within the wider tradition of heroized portraiture. It is argued that this already existing tradition, manifested during the Roman Imperial period in the province as a strong attachment to local ethos is, most probably, the primary reason for the paucity in Achaea of portraits in formam deorum in the Italian tradition (depicting abstract ideals of the deceased’s persona) conversely to other provinces of the eastern part of the Empire, such as Macedonia. Rare examples of theomorphic portraits of this kind from the province are probably drawing on contemporary Italian examples and it is not without significance that almost all existing examples come from cities and areas with prosperous Italian communities. Lastly, a special category of monuments with theomorphic representation from the province are funerary stelae depicting the deceased women in the guise of Isis, probably documenting their participation in religious rituals of the Egyptian gods, and not abstract ideals of the portrayed deity.

Agnieszka Tomas, Wiesław Więckowski, Jakub Kaniszewski,

From Fingers to Statues. Recreating Sculptural Décor of the Legionary Headquarters at Novae for Digital Rendering

During excavations at the legionary headquarters in Novae, fragments carved in bronze and stone were found, including a number of body fragments, such as fingers, legs and torso. Based on analyses of the mounting holes in the inscribed bases of the statues, as well as anthropological analyses and comparative assessment of the material, we attempted to determine the height of the statues. Although it is not possible to recreate their appearance, understanding their height provides key insight into the nature of the principia's sculptural decoration.

This work is part of a broader research project whose aim is to recreate sculptural decoration and epigraphic monuments in architectural space. This includes digital visualization of the building, analysis of the location and size of statue bases, as well as analysis of stones with inscriptions whose texts were used for communication in public space. The assessment of the exhibition space combined with the reconstruction of the potential sizes of bronze and stone statues will allow us to recreate the character of the decor and the individual feelings of participants in religious ceremonies.



Vesselka Katsarova,

To whom this sandal belongs?

The communication attempts to identify a lost image of a male statue from its preserved fragments found during the archaeological excavations in the architectural complex of the Roman era known as the Sanctuary of the Nymphs and Aphrodite at the village of Kasnakovo (Bulgaria), in 2013. This archaeological site has long been considered one of the most important sanctuaries in the province of Thrace. The building in which the parts of the statue were found has an architectural plan of a Greco-Roman temple. New information gathered during the excavations in recent years gives clues for the interpretation of the site as a villa of the heirs of a rich Thracian family with Roman citizenship.

The most significant part of the male statue is the right foot, wearing a sandal. The model of the shoe probably has Greek origins. Soldiers were depicted wearing similar sandals on frescoes from Macedonian king's tombs in the Hellenistic era. Alexander the Great himself is depicted wearing such sandals on a statuette found in Herculaneum. A number of depictions of horsemen and soldiers made of marble and bronze wearing this model of sandals survive from the 2nd – 3rd centuries.

Based on parallels from various Roman provinces, we believe that our lost image belongs to a man in military attire, and that the building in which it was placed is a mausoleum, not a temple. The possibility that the villa's founder, Titus Flavius Beituiquendus Esbeneios (IGBulg III,2 1714), had a military career is not surprising. The active participation of Thracian aristocrats in the Roman army, rewarded with Roman citizenship, is well illustrated by the finds of parade armament in the necropolis of the owners of Villa Chatalka (Bulgaria) from late 1st – early 2nd century. Rare, but not unknown in Thrace, are villas in which family mausoleums were built. This type of burial structure became more common in the Balkan provinces of the Empire after the mid-third century. A well-known and often commented example is the richly decorated mausoleum of a villa rustica at Brestovik (Serbia), in which a statue of the owner represented as a military commander or high administrator from the late 3rd – early 4th century was found. The owners of the villa estate near Kasnakovo belonged to the highly educated provincial elite who adopted Hellenistic culture and the Roman way of life.

Katarina Šmid,

Spinario on a limestone relief in Apsorus

The Roman Apsorus (now Osor, Croatia) was in the Roman era well-connected trade and naval centre with cross-regional significance on the route to the Northern Adriatic. Its significance is additionally stressed by several Roman sculptural remnants, among which the heads of the early imperial statuary group representing Augustus Alcudia Type, Drusus Minor and an unknown member of familia Caesaris, are the most renowned, whereas on the other hand, only little attention was dedicated to the limestone relief of Spinario, the notable genre figure, which was most likely conceived in the early Hellenism. The circumstances of its finding are obscure, neither the date or place are known, nor whether it was found within the city walls or outside. Although the scene and the posture of the boy follow the famous Hellenistic prototype, the relief in details shows some discrepancies: the figure does not sit on a rock, but in a simple folding chair, which was used for all social layers. He does not have the attributes of a shepherd, like pedum, and the object behind his back can hardly be recognized as syrinx. Maybe it could be a bow for the arrows (?), which would denote the boy as the hunter instead of the common shepherd. The pictorial convention clearly digresses from the well-known scheme and could be shaped by the local stone-cutter, who was not well-acquainted with the prototype. As the motif was widespread through the Roman era and also afterward, and nothing regarding its finding is known, its dating is hard to define. Most of the stone monuments in Apsorus are dated into the 1st century and it could be that also that relief was carved within this time frame. Greek influence was widely present in the coastline or islands of the Eastern Adriatic and several imports are attested in Apsorus at an early date. After the Roman conquest, the engagement of Apsorus' inhabitants in Roman culture and religion is well-indicated by the sculptural findings, which, on one hand, speak of the loyalty to the princeps (like the remnants of Imperial statuary group) and on the other hand display the connoisseurship of the opera nobilia from the Greek past, which was in the early imperial era *conditio sine qua non* for the educated and well-off *cives Romani*. These prominent sculptural remains demonstrate the susceptibility of Apsorus to the influences from the major cultural hubs, which were to some point adapted due to (un)skilfulness of the stone-cutter.



Anja Klöckner, Ute Kelp,

Grave monuments marking borders? The evidence from Gallia Belgica and the Germanic

Roman grave monuments were designed as attraction points and grave owners used them to convey messages highlighting their status and wealth. Their visibility and their setting are a pivotal research interest in our project on funerary monuments in the Treveran region (Gallia Belgica). Having our focus on their formal, spatial, functional and semiotic contextualization, we aim to analyse the network of references regarding the grave monuments and to reconstruct the funerary landscape. Grave monuments were lining arterial roads to settlements and they were set up near Roman villas, along traffic routes and rivers. Monumental examples, visible from a long distance, served as landmarks in particular. In our paper we want to investigate if grave monuments were also marking political and administrative borders. A systematic review of known examples aims at identifying potential boundary markers along the border between Gallia Belgica and the Germanic provinces or between civitates etc. How would this function be recognizable in the setting and decoration of grave monuments? Places close to the border such as vicus Belginum and find spots such as Siesbach or Zeilsheim offer such transitional settings and are suitable for this investigation.

Anique Hamelink,

Bonnets: continuity or innovation? New interpretations of funerary portraiture from the Gallic and Germanic provinces

In the Roman provinces of Pannonia, Noricum and Germania Superior/Inferior, various forms of bonnets are depicted in funerary portraits. It is usually assumed that bonnets, as part of a female dress tradition consisting of a sleeved undertunic, overtunic pinned with fibulae and a cloak, were a form of dress shared throughout northern Europe in the late iron age. Bonnets, therefore are assumed to symbolise the continuity of pre-Roman dress traditions, while their local variations in style represent expressions of ethnicity. The Gallic and Ubian bonnets of the Rhineland are today considered to be a local and pre-Roman form of dress, and as such they are associated with the expression of a non-Roman identity or cultural conservatism.

This paper presents a new study of the bonnets from the north-western provinces, presenting four new types of bonnets that have not been recognized before in the Gallic and Germanic provinces. These newly identified bonnets significantly change our understanding of the distribution and meaning of bonnets in north-western Europe. On the basis of the corpus of funerary portraiture, this study hypothesizes that, first, bonnets were not a form of dress that was unique to the Rhine-Moselle and Danubian areas, but that their distribution was much wider in the Roman period. Second, that the bonnets could be very diverse in form, and that the Gallic bonnet, though numerically dominant in our evidence, was not the only bonnet type worn in the north-western provinces. Third, I will argue that the earliest bonnets in the north-western provinces have been misidentified and that the Gallic bonnet is not pre-Roman form of headwear, but an innovation created in late 1st century C.E. Consequently, this changes our view on bonnets in the north-west as symbols of continuity of pre-Roman traditions and ethnic identities, and our understanding of cultural integration processes in provincial society.

Maria Elena Gorrini, Francesca Garanzini,

Roman funerary monuments in Western Cisalpine: the cases of Novaria and Vercellae in the Regio XI

The paper aims to present the typologies of funerary monuments attested in the urban and rural necropolises of the Eastern part of the XI Regio, corresponding to the cities of Novaria and Vercellae, during the Imperial age to contextualize them in a broader Cisalpine scenario.

Starting from a critical review of the topographical and archive data, we will reflect on the types of funerary monuments (portrait steles, tholos monuments, arched gravestones, engraved river pebbles) attested both in urban and rural areas, to understand the specifications of the deceased, the reception of the models, the restructuring of the same models in the local areas and the production of specific typologies in the wake of the pre-existing Celtic local tradition. Analyzing the type of materials available in the territories, we will reflect on the supply of non-local lithotypes, in particular using the river routes (the Po, primarily, but also the Sesia and the Tessin) and on the production chain, trying to see which adhered to urban models and which remained aligned with local traditions.



Luca Scalco, Monica Salvadori,

Cross bordering iconographic models: some case studies of appropriation and integration from funerary iconography of Roman Italy

Funerary imagery plays an important role in assessing iconographic evolution and influences, because of the social milieu of patrons and communities where monuments were erected: on the one hand they show territorial homogeneity, that mirrors the existence of local workshops or models; on the other hand, they show a quite abundant variety, depending on context, that reveals the possibility of commissioners to obtain peculiar memorials.

Factors that create such variance are indeed many, but, in some cases, they can be linked to the presence of allochthonous elements, both on the side of production and of patrons: the proposed communication aims to reflect on the topic, by presenting some tombstones where the “strangeness” of the material may be explained by the interaction between different figurative models, that cross the borders of a specific region and move to another one, integrating their practices.

A bunch of case studies will be considered, some of which are poorly known and very rarely discussed. They have in common not only the provenance or link to Roman Italy, but also the need to consider a dialectic interaction between administrative borders and circulation of models or people for their interpretation. The questions it raises mainly refer to two issues.

Firstly, as a sort of introductory framework, the scale of the transmigration of iconographies is not constant: it can be local, namely between different *Regiones* of the Italian peninsula (especially between VIII and X); and global, between Italy and the provinces (mainly *Germaniae*, *Pannoniae* and *Achaia*).

Secondly, the interaction develops on various level, that may not necessarily appear together at the same time: monument type, schematas and syntax of decorative elements are all features of monuments that can reveal some exotic influences and that can suggest different interpretations, depending on which of them is stranger and to which extent.

These aspects will be discussed through the presentation, which in the end will also consider the contribution of the inscriptions linked to images to assess geographical provenance and the crossing of borders by iconographic elements.

Radu Zagreanu,

The Roman Funerary Medallion, a rarity in the sculptural art of the province Dacia Porolissensis

The funerary medallion is one of the funerary monuments rarely present in Dacia Porolissensis. Only about 12 monuments are known till today. These are stone monuments, having as the main element, a large disk on which the portraits of the family of the deceased were carved. They probably have their origin in the images *clipeatae* of Noricum and Pannonia from where they spread throughout the Empire. Stylistically they seem to be uniform throughout the territory of Dacia Porolissensis, giving the impression of a homogenous type of a funerary construction. Consequently, the medallions from the whole Dacia province were divided according to a firmer criterion with a Norico-Pannonian or North-Italic inspiration into: medallions with shell-shaped niche and with smooth niche, each with subdivisions. The medallions from Dacia Porolissensis, unlike those from Noricum, where only two characters appear most often in the niche, do not have a roof, and up to seven characters can be represented inside the niche. Based on analogies with Noricum and northern Italy, we believe that most of them were fixed on altars and funerary columns.

The rarity of this type of funerary monument attests to a fashion not very popular among the population of the province Dacia Porolissensis and could suggest a certain ethnicity and somewhat suggest a narrower chronological horizon of use.



Ilyan Lupov,

Funerary monuments of Roman soldiers of Thracian origin: Military identity and native tradition

Thracians formed significant component of all branches of Principate era army. Large part of the information for these recruits comes from funerary monuments privately erected in honour of individuals who died during service or as veterans. These grave-markers were usually in the form of stelae or altars, included epigraphic part, and displayed various iconographic themes. The research on the Thracian recruits usually focuses on the epigraphic data, however the morphological features and especially the iconographic motifs could provide information about the deceased's sense of belonging and identity, displayed through a funerary sculpture.

The current paper discusses two main groups of monuments connected with soldiers of Thracian origin. The first consists of tombstones of individuals who died abroad during service: these are further subdivided by branch of the Roman army – monuments of auxiliary cavalymen, equites singulares Augusti, Praetorian guard, legionaries. The second group includes grave markers of veterans who returned to their home provinces of Thrace and Lower Moesia. As it's well established funerary monuments of soldiers from the same unit/branch were similar in layout and iconography, however stelae of ex-soldiers didn't always show military related motifs.

The earliest grave-markers relevant to the topic belong to auxiliary cavalymen who served in the 1st century AD provinces of Germania Superior, Germania Inferior and Britannia. These tombstones must be interpreted as one of the manifestations of the Romanization process of peregrines, since the erection of such stelae and the epigraphic habit became popular in the inland regions of Thrace during the late 2nd and 3rd century AD. The most popular iconographic motifs were varieties of the Hellenistic triumphant rider and coena funebris which later spread to other branches of the Roman army like equites singulares Augusti. Neither of these themes were specifically Thracian, but their association with aristocratic way of life made them popular with cavalymen, some of whom might have been part of the native elites back home. In any case, these auxiliaries were certainly aware of their own higher status acquired through service in cavalry units as the monuments demonstrate. This in contrast with some stelae of milites in the infantry units which include only epigraphic field and some decoration.

3rd century “standing soldier”/“ring-buckle” gravestones of praetorians and legionaries are interpreted in the literature in a similar fashion – a demonstration of superior status and specific military identity. Ethnic origin also played a role, as the 3rd century personnel of these units came largely from the Danubian provinces, including many Thracians, thus setting them apart from the bulk of Rome's or Apamea's population, from where a large part of these grave-markers originate.

On the other hand, Thracian veterans' monuments from Lower Moesia and Thrace display various motifs, including not strictly military themes like the Thracian horseman. The level of involvement in civic life after service, economic conditions, the regional tradition in sculpture influenced the ex-soldiers and their heredes in the choice of the monument.



At the present time, twenty Roman funerary monuments with representations of medical and surgical tools are known. These objects, which were undoubtedly depicted to commemorate the profession of the deceased, appear alone, with other implements or in scenes in which the physician was portrayed. The instruments more often represented are respectively scalpels and cupping vessels (named cucurbitae in Latin).

Even if the corpus is limited, we can notice interesting differences between the settings in which each tool was represented: 1) Scalpels never appear alone in these monuments but forming part of a larger kit, usually including knives, hooks, pliers, and spatulas: that is to say, specialized instruments for surgical operations. This suggests that in these monuments, scalpels symbolized the speciality of surgery, which was highly developed and widespread in Antiquity. However, cupping vessels are almost always represented alone, without any other instrument, and sometimes near or related to the physician's portrait. 2) While the professional title is usually mentioned in the inscription when scalpels are represented, the image of a cupping vessel is only once related to a text that specifies the medical profession. This may indicate that, when cupping vessels were represented, it was not necessary to name the profession, as the image alone supplied that information, i.e., cupping vessels in some way could signify or allude to the medical activity. 3) Lastly, the first representation of a scalpel comes from the Roman West and is dated to the 1st century CE; for its part, the first representation of a cupping vessel comes from the Ionic coast and is dated to ca. 480 BCE, that is, to the time in which Hippocratic medicine began its history. We can say, therefore, that the cucurbita's motif had its origin in the Classic past of the East of the Empire.

What explains the diffusion of the depiction of this object on Roman funerary monuments? Was the cucurbita a symbol (and not only a motif) that crossed borders? What was the meaning behind these images? In this paper we will try to answer these questions; our aim is to go deep into the significance and connotation of cupping vessel's representation on Roman funerary monuments. To this end, we will analyze the Roman examples, considering the Greek ones, comparing both, and trying to understand how and why the depiction of this object traversed boundaries in the Roman Empire. In this task, the study of the historical context in which most of the Roman examples were made –the Second Sophistic– will be fundamental to our analysis.



Nade Proeva,

Les influences extérieures sur l'art provincial: l'exemple des stèles funéraires en Haute Macédoine

Bien plus qu'on ne le pense aujourd'hui, les hommes de l'Antiquité parcouraient les contrées les plus lointaines. Cela est particulièrement vrai à l'époque romaine, notamment à l'époque de la Pax Romana, lorsqu'ils vivaient dans un même Empire gouverné selon des lois et des règles presque identiques pour toutes les provinces, de sorte que les frontières administratives provinciales ne constituaient pas un obstacle aux échanges quels qu'ils soient, y compris culturels et religieux.

Les étrangers venus s'installer en Macédoine apportent leurs coutumes et leurs croyances, se manifestent surtout sur les monuments votifs et funéraires. Conservés en grand nombre en Haute Macédoine, ils forment un corpus particulièrement adapté à l'analyse de l'origine de ces influences étrangères et de leurs voies de circulation, par divers moyens. Ainsi les artisans apportaient leurs outils, leurs techniques et leurs modèles iconographiques en même temps qu'ils subissaient et adoptaient les influences culturelles du milieu où ils travaillaient.

Le premier moyen de détecter les influences extérieures est l'onomastique étrangère: les nouveaux arrivants (et leurs descendants) notamment romains, se discernent par leurs noms, ainsi que par une formule onomastique très différente de celle de la sphère culturelle de la partie est de l'Empire, dite grecque. Mais dans certains cas, en ce qui concerne les Orientaux, ces éléments onomastiques sont insuffisants à déterminer les origines des défunts ou des dédicants, et par conséquent les influences extérieures.

La typologie est moins révélatrice, les monuments funéraires en Macédoine ayant acquis leurs formes bien avant l'établissement de l'empire romain. L'influence romaine se traduit dans la partie nord de la Haute Macédoine, sous l'influence de la colonie romaine de Scupi (Mésie Supérieure) ainsi que dans les villes à forte présence des Romains, surtout en Basse Macédoine, notamment à Béroia par utilisation plus large de l'autel funéraire quadrangulaire. Dans la partie orientale de la Macédoine - la vallée de Struma, la présence d'ossuaires est la marque d'influences orientales, plutôt que romaine.

L'iconographie reste un excellent moyen pour percevoir les voies d'influence: en effet, les motifs et les décors montrent très souvent qu'il s'agit d'étrangers même si, arrivés de longue date, ils finissent quelquefois par adopter l'onomastique et l'iconographie indigène. L'iconographie la plus facile à reconnaître est celle influencée par l'Orient. Malgré qu'il n'y ait pas un grand nombre des immigrés venant de l'Orient, les influences orientales peuvent être discernées à travers des motifs orientaux tels que boîte à bijoux, miroir, la corbeille de la laine etc. En Macédoine, ce courant est plus ancien et plus fortement implanté que le courant occidental. L'influence romaine se traduit dans l'iconographie funéraire par le motif typique du buste-portrait, importé et répandu par des vétérans, à côté de celui de la pomme de pin, qui a suscité le réveil d'une ancienne croyance locale et la création d'un schéma iconographique exceptionnel et original.



Ivana Popović,

Middle Danube and the Valleys of Lower Sava and Drina Rivers as a Common Cultural Territory Located in Three Roman Provinces

The process of the foundation of Roman Balkan and Pannonian provinces finished in the 1st century AD, the territory between the Middle Danube, Lower Sava, and Drina rivers was divided into the provinces of Lower Pannonia, Dalmatia, and Moesia Superior. However, the production of traditional silver ornaments, based on the local traditions and earlier influences from the Greek soil, has not stopped. The parts of the female ornate, represented on the series of tombstones from the right and left bank of the Drina river were discovered also at the sites from the wider region of Pannonia and the Danube Valley. In the numerous Balkan-Pannonian finds of the s of silver jewelry from the 2nd – 3rd century noticed the silver fibulae of the anchor-like type and more or less preserved silver chains which were connecting them. Some parts of this adornment were decorated with filigree and granulation. The wearing of fibulae connected with the twisted chains is in close connection with the wearing of the pendants in the form of the ivy-leaf show also the representations on the tombstones. The tombstone from Vrhpolje near Ljubovija, on the right bank of Drina river, is the funerary stela with the representation of the deceased in the medallion in the form of a garland already since the 2nd century penetrated from Noricum into the East, and during the period from the end of the 2nd to the end of the 3rd century, they became relatively well represented at the sites in Pannonia, but also in the Drina Valley, where, at the sites around Srebrenica (Domavia), up to now seven specimens of that type were registered. In the same way are solved the surfaces with the representation of husband and wife in two medallions, ornamented with egg-and-dart-moulding, on the marble sarcophagus from Sirmium, dated into the period of Tetrarchy. At the same time, during the 2nd – 3rd century, Romanization and imperial propaganda become important segments of official policy. In the region between Sirmium and Durostorum, about 40 cameos with the representation of the female bust in profile were found. Stylishly very closed, the great concentration of these finds is in the civilian settlements next to the military camps on the Danube. Judging by characteristic hairstyle, most of them originate from the late Antoninian and Severan Periods. The mass production of cameos with the representation of the female bust, the prototype of an empress, the mother of the future emperor, or the prototype of his wife shows the role of these cameos in the sphere of propaganda. Speaking about the spiritual life, it is important to notice the numerous finds of the lead icons of the Danubian Horsemen cult, specifically in the region between Sirmium and Viminacium, two production centers of these monuments in the valleys of the Sava and Danube rivers. Later, during the period of Early Christianity, we can show one limestone sarcophagus found in Singidunum with the scene from the cycle of Jonah, which incorporates the image of the Good Shepherd sculpted, judging by the degenerated motif of a Noric-Pannonian volute on the lateral edges of the scene, under the influence of the Pannonian stonemasons' workshops, probably the one in Aquincum. The important fact is that the limestone monuments found between Middle Danube, Lower Sava, and Drina rivers mostly were made from the stone from the quarries Dardagani in the Drina Valley and one in the vicinity of Aquincum.



Sanja Pilipović, Ljubomir Milanović,

Dalle Alpi Orientali alla Mesia Superiore: un contributo allo studio delle stele funerarie in marmo

Un gruppo di stele funerarie di diverse tipologie scolpite in marmo delle cave delle Alpi Orientali proviene dal limes Danubiano della Mesia Superiore. Esse erano scolpite probabilmente in marmo di Gummern (confermato da un'analisi petrologica per una stele), una delle tre cave più importanti delle Alpi Orientali. Le stele in esame provengono da Viminacium, e una di loro da Guberevac nella montagna di Kosmaj, nei dintorni di Singidunum. Le stele risalgono al periodo del II secolo fino all'inizio del III secolo DC.

In questo corpus sono comprese sia le stele rettangolari che nella parte superiore portano inscritto il timpano, gli acroteri e un'architrave ampia (il fregio) che li sorregge sia le stele a due registri e sia le stele sormontate da una cimasa con i due leoni.

Le stele mesiane riflettono le medesime tendenze, non solo nella tipologia, ma anche nella decorazione della produzione delle cave/officine delle Alpi Orientali. Lo studio esamina la decorazione di secondo grado di queste stele, cioè il fregio, quello con i motivi floreali con i grifoni e i cantari nelle stele a un registro e quello con la scena di caccia nelle stele più complesse. Esaminando la decorazione del fregio delle stele della Mesia Superiore e quelle del Norico e della Pannonia scolpite in marmo delle Alpi Orientali si nota una ricca variante degli schemi iconografici, e l'esistenza, anche se è molto raro, di una ripetizione dei programmi iconografici completamente identici. Il fregio, l'elemento costruttivo e decorativo di queste stele in marmo si esamina anche in relazione alla produzione delle stele in calcare nelle officine locali della Mesia Superiore.

Lo studio tenta a ipotizzare che la decorazione del fregio delle queste stele mesiane fosse scolpita nelle officine Alpine prima della successiva distribuzione. Si propone una diversa lettura della produzione e della distribuzione delle stele provenienti dalle officine Alpine alla Mesia Superiore. Si propone che le stele della tipologia più semplice arrivassero come prodotti completamente finiti mentre quelle più complesse potrebbero essere finite nelle officine locali mesiane.

Florian Matei-Popescu,

A funerary aedicula wall from Alburnus Maior

During the rescue archaeological excavations conducted in 2004 in the area of a graveyard from Alburnus Maior (Roşia Montană), the team of the Vasile Pârvan Institute of Archaeology uncovered various monuments of funerary architecture, that they were never fully published (they were included with our permission in the catalogue of the Roman monuments from there by C. Ciongradi, *Die römischen Steindenkmäler aus Alburnus Maior*, Cluj-Napoca, 2009), together with their entire contexts. Among these monuments, an aedicula wall, representing the Gods of the Underworld on the outer side and a male figure on the inner side, was also discovered (Ciongradi 2009, p. 99, no. 131). Recently, Sorin Nemeti (*Celtica I-II*, *Acta Musei Porolissensis* 2021, p. 139–150) drew attention of some elements of the representation that were specific to the Gaulish deities, Sucellus and Nantosuelta, and not very common for the Graeco-Roman tradition of the Underworld gods. In a very cosmopolitan society, like the one from Alburnus Maior during the Roman period, one should not but be surprised by the presence of such syncretic elements, but I shall try to put forward, taking into account the very context of the discovery, that gods of the Underworld were depicted, borrowing some elements from the Gaulish deities mentioned above.



Montserrat Claveria,

Borders. Female sculptures on the threshold of domestic and funerary spaces in northeastern Hispania.

Currently, our research team is developing the project ANTIQUAE FEMINAE. Female sculptural portraiture in the classical style: ancient and antiquarian contexts, analysis, and digital reconstruction, funded by the Spanish Ministry of Science and Research. This project has 2 main objectives: The first is to analyze in depth 50 sculptures of antiquae feminae from ancient and antiquarian contexts, representative of the main types of artistic productions of this kind, to acquire a richer and more complex picture of the female sculptural portrait in the classical style, its significance, and its reception throughout history.

The second objective lies in transferring this knowledge to society, in order to increase the generation of spaces for gender equality in the physical and virtual spheres of cultural and heritage institutions.

Within the framework of this research, we propose to focus on the study of 4 sculptures from this group, which due to their iconographic characteristics and their ancient archaeological context can provide information on the penetration and diffusion of cultural influences in the context of northeastern Hispania Citerior.

Two of these sculptures (Inv. No. MAC 2554–2555) come from the Roman city of Empúries archaeological site (Girona, Spain). They are two marble female hermae, the heads of which have not been preserved. Both were found near the entrance to the oecus of a luxurious atrium-type domus provided with alae, remodelled between the last decades of the 1st century BC and the first decades of the 1st century AD. The other two sculptures come from the funerary environment known as Can Peixau from Baetulo, today Badalona (Barcelona, Spain). One of them (Inv. No. MB 3796–3797) preserves the split body of a female statue made of sandstone from Montjuïc (Barcelona) and has been associated, together with other sculptural fragments, with a Proto Imperial funerary monument of the aedicule type found in the same place. The other is an old woman's head carved in marble, exhumed from the same necropolis of Baetulo. The four pieces have already been published previously; however, we will examine their relationship with the archaeological context in which they were found, an aspect that has hardly been dealt with.

This work will provide valuable information on the function of these female sculptures in domestic and funerary contexts. A more exhaustive iconographic study of these sculptures will also be undertaken, which will provide details on the reception of foreign sculptural models in north-eastern Hispania and will allow us to produce subsequent proposals for the digital restitution of these sculptures in order to disseminate the knowledge acquired to the non-specialist public.



Irina Nemeti,

Hercules and the Nemean lion. Observations on the funerary iconography in Dacia

The discovery by chance of a funerary monument in one of the necropolises of the city of Potaiŝa (nowadays Turda, Cluj County, Romania) constitutes the argument for resuming the discussion regarding the representations of the labors of Hercules in the funerary iconography from Dacia. The monument is part of the series of representations of the first labor of Hercules, which until now has five attestations in Dacia. From an iconographic point of view, the monument falls into the LIMC type Roman variant 4d (4. Herakles stands to wrestle with the lion, d. Herakles at left, arms as before, the lion's head pressed against Herakles' chest; W. Felten) which seems to be, until now, the most used model in the provincial workshops.

The repertoire of mythological figures and scenes on funerary monuments in Dacia is a little varied. Characters such as Hercules, Mercurius, Dionysos, Silenus, Amor, Attis, Medusa, Clotho, Lupa Capitolina, Scylla, Sphinx, Victoria, Muses, Winds are used from the repertoire of the classical mythology. Mythological scenes are relatively few in funerary iconography in the province. These include the abduction of Europa, Apollo and Daphne, the Marsyas' torture, Medea preparing to kill her children, Perseus and Medusa, the labors of Hercules. Among the 12 labors that Hercules performs, on monuments in Dacia the following scenes are depicted: killing the Nemean lion, killing the hydra in Lerna, capturing the Cerynitian hind and capturing Cerberus.

Provincial art circulates in Dacia models inspired by classical mythology. Even if its aesthetic value and religious significance are diminished in this era, classical mythology was already familiar to a substantial part of the population due to a complex diffusion in society through various means such as school education, religious practices and manifestations, performances, various monuments or representations on everyday objects. The mythological scenes present on the funerary monuments must be interpreted within the parameters provided by the diffusion of classical mythology in society as well as by the models used by the Dacian workshops.

Bojana Plemić,

Hunting scenes in funerary art from Central Balkan Roman provinces

The motif of hunt was widespread in Roman funerary art, appearing in various forms. In the Central Balkan Roman provinces, this motif frequently appeared in the so-called Pannonian frieze, a band of relief decoration on the monumental grave stelae, with images of running animals, while a hunter was less frequently depicted along with them. We found examples of such frieze on the monuments from Sirmium, Viminacium and Stojnik in Serbia, such as on a stela incorporated in a wall of Smederevo fortress. It is held that such decoration appeared under the influence of funerary art of Noricum and Upper Panonnia where it had been prevalent since the first century.

In addition, within gravestones is often a representation of a horseman, usually with a raised hand holding a short weapon or a spear, accompanied by a dog in a hare hunt. Such examples are found on a large marble sarcophagus from Viminacium, as well as on a grave medallion from Čalma near Sirmium. Given that these two monuments are both connected to the chronological frame of the third century, when the popularity of the mythological hunt narrative expressed through images of Meleager, Hippolytus or Orion, is believed to have diminished, it is most probable that their decoration reflects the new tendencies which emphasized the individual virtues of the patron. In this way, the simplified representations of a hunter on a horse became the embodiment of the Roman elite *virtus*, portraying the ideal skills of wealthy citizens and serving as a symbol of their aristocratic status. Regarding that, such scenes lasted during the period of Late antiquity, appearing also in the Christian context, as is shown in a painted tomb from Viminacium, dated to the third or fourth decade of the fourth century.

Having in mind such significance of the hunting scenes, we should also take into account the funerary monuments from Gamzigrad and Negotin surroundings from the Tetrarchy period, as well as a group of Late antiquity gravestones from Užice vicinity. It is worth noting that in older literature their iconography was linked to the representations of Thracian horseman in hunt (type B according to Hoffiller-Kazarow's typology), so on this occasion we will reconsider such identifications. That is particularly important if we bear in mind that up to now the images of this cult have not been thoroughly examined in terms of the iconography distinctions in votive and funerary monuments. Only relatively recently has D. Boteva emphasized that on the gravestones with the image of Thracian horseman a smaller number of iconography motifs appear, and that those, as contrasted to votive reliefs, have complete parallels in Greek funerary reliefs. Additionally, she pointed out the necessity to explore the connection between the votive reliefs of the Thracian horseman and the funerary context, which will be discussed briefly in the setting of the examined territories.



Ljubiša Vasiljević,

Fine art images of Silvanus from the territory of parts of Pannonia and Upper Moesia in present-day Serbia

The fine art images of Silvanus known from parts of the Roman provinces Pannonia and Upper Moesia in present-day Serbia can be categorized into three groups: bronze figurines, reliefs on stone monuments and images of items for everyday usage. Within the listed groups, we also encounter symbolic images of this deity. Bronze figurines were discovered in Visibaba near Požega, Novi Banovci (Burgenae) and Sremska Mitrovica (Sirmium). Reliefs carved in stone include those from Stari Kostolac (Viminacium), Zemun (Taurunum), Prijepolje and a monument inserted into the medieval fortress wall of the Smederevo fort. On the goblet from Jabučje, he is represented in the form of the Greek Pan. An identical type can be found on a bronze finger ring from Gradašnica near Leskovac, while a symbolic image of Silvanus was depicted on a bronze finger ring kept at the Belgrade City Museum. Images of two young men on lateral sides of tombstones discovered on various sites can roughly also be associated with the cult of Silvanus. The general image confirms that during Antiquity, the cult of Silvanus was of great importance in this area.

Jure Krajšek, Andreja Maver, The western necropolis of Celeia

New research brings ever-new knowledge on Municipium Claudium Celeia, the southernmost town in the Roman province of Noricum. In the last twenty years, there has been a proliferation of archaeological investigations, some also in the area of Celeia's western necropolis. These have significantly advanced the knowledge available from earlier research, particularly regarding its exact location and extent. The construction of a new residential area in Babno, which began in 2014, for example, revealed the western part of this necropolis. This area was previously in agricultural use and hence little survived besides the foundations of burial enclosures and tombs, and even these could only be excavated on a limited scale. However, it does offer the first glimpse into the in situ remains of the necropolis, while the documented plans of burial plots and tombs enable us to delimit the necropolis and assess its size. Only a handful of stone elements have been found here. They include a fragment of an ash chest or sarcophagus built into a modern farmhouse. Found in the topsoil was a part of a round marble tomb, which cannot be linked to any of the excavated burial plots. A tomb fragment with the relief of a mounted horseman was discovered in a burial plot that held the massive foundation remains of a funerary monument. The only find with an inscription is an altar unearthed at the bottom of a well dug in front of a sanctuary.



The Roman cultural influence in the provinces is notably illustrated in practices like gladiatorial combats. These spectacles extended the reach of Roman culture, disseminating Roman ideals in the provinces and integrating non-Roman communities into the Roman cultural framework. It should be noted, however, that this phenomenon was manifested through a distinctive pattern of material culture, projected into precise socio-political and chronological settings.

This study specifically aims to explore this pattern within the provincial context, with a particular emphasis on Roman Thrace. Honorary inscriptions mentioning gladiatorial fights and reliefs depicting gladiators provide evidence of the widespread popularity of Roman spectacles in cities such as Philippopolis, Augusta Traiana, Nicopolis ad Istrum, Serdica, Bizye, Apri, Abdera, and Deultum. The high priest, closely associated with the imperial cult, is often mentioned in inscriptions as the organizer of these spectacles dedicated to the emperor, the imperial family, the Roman people, the Senate, and the citizens. However, there are also individuals referred to as *philotimoi* in epigraphic texts, serving as benefactors who actively arranged gladiatorial contests and animal hunts. This provides a good basis for reassessing cross-cultural influences in the province and for continuing the discussion of imperial religious elements that crossed “porous” cultural boundaries, adapting for new purposes.

While amphitheatres have been excavated in the cities of Serdica, Diocletianopolis, and Marcianopolis, and the outlines of the amphitheatre of Deultum have been identified by aerial photographs, the exact locations of gladiatorial spectacles in other cities remain the subject of ongoing debate. Therefore, the gladiatorial monuments that have been discovered so far are often the only point of reference for analysing the spread and adaptation of this cultural phenomenon in the province. They also constitute the primary evidence when attempting to determine the precise locations of entertainment buildings. The urban landscape not only integrated these types of structures but also featured gladiatorial representations, which became important components of the cultural and spatial setting of Thrace. They became an important element in the iconographic repertoire of artisans who worked with both local and imported stone raw materials.

A further aspect of the materiality of these objects is introducing new evidence and valuable insights from the provenance studies of white marble used for the production of gladiatorial monuments in public and funerary contexts. The reliability of the provenance of white marble is discussed in relation to data on marble supply and trade networks in Roman Thrace. The archaeometric study of these objects revealed the selection of local and supra-regional quarries of white marble and limestone for their production.

**Miroslav B. Vujović,
Of Birds and Snakes**

This paper is dedicated to the representation of a marsh bird (crane, stork) hunting a snake on a fragmented limestone archivolt from a funerary monument found at the Roman necropolis at the site Beljina by Čačak (3rd century AD) in southwestern Serbia. Reflecting the high standards in construction and decoration of tombs for the wealthy and influential families of the local provincial aristocracy, this characteristic motif, the meaning of which gradually changed over time, has been used for centuries in ancient art. It gained special popularity during the Hellenistic period, but was also used in Imperial Rome and later until the early Byzantine period. Its appearance on craft products such as jewelry, luxury tableware and weapons, but also in mosaic compositions, wall paintings and relief-decorated parts of architecture is very widespread. Several examples of the use of this motif can also be found in Serbia, indicating its popularity both as an expression of the long iconographic tradition and the everyday experience.



In the studies of architectural decoration in Roman Thrace quite serious attention is paid to Asia Minor and Eastern provinces influences. The models created and produced by the stonemasons of Ephesus, Pergamum, Nicomedia and other urban centers in Asia Minor are the basis of the development of the architectural orders in the Thracian cities in the second century, especially from the time of the emperors Trajan and Hadrian.

Thus, cities such as Philippopolis, Augusta Traiana, Serdica, Deultum (in the province of Thrace) and the large centers of Marcianopolis, Nicopolis ad Istrum, Oescus and Ratiaria (in Moesian lands, Upper and Lower Moesia) are built and decorated according to the eastern traditions in the layout of architectural complexes. During these times (mainly in the Antonine and the Severan Age), a number of stonemasons from the East worked and even settled in the Thracian lands.

But until today, the connection of these same Thracian centers with the neighbouring lands of Aegean Greece has been seriously underestimated.

The subject of the present study is precisely the architectural influences and models that the stonemasons in Thrace and Moesia, used in the creation of the large public, as well as the smaller urban and private complexes. Thus, for example, although worked by different groups of stonemasons (migrants, traveling stonemasons and local craftsmen), the architectural order constructions in Roman Thrace and in Moesia also used many initial models, developed and especially highly embellished during the Antonine age, which originated from the old Greek lands.

We can detect a very strong influence in the decorations of the Ionic order in Philippopolis, Augusta Traiana and other Thracian cities on the bases, columns and especially in the strong variety of the decoration of the Ionic capital. In many places in the Roman provinces of today's Bulgarian lands (Thrace, Lower and Upper Moesia, Macedonia), complex decorations combining elements and decorations of different orders – Doric, Ionic and Corinthian – are used. There are whole complexes that use models not only from Asia Minor, but also from Hellas. Such are the theater in Philippopolis, the agora in Augusta Traiana and in Oescus, separate elements from Marcianopolis, Abritus and Ratiaria.

Therefore, in the paper offered for the 18th International Colloquium on Roman Provincial Art I would like to raise the question of the diversity and highly eclectic appearance of the architectural environment of Roman Thrace during the Antonine and Severian eras, when urban life developed most strongly.

The connection with the architectural models of Hellas, which arose in Classical and Hellenistic Greece and were extremely strongly developed in the Roman imperial era, are indisputable and need to be placed on a serious scientific level, where they can be analyzed and discussed.

More importantly, some new details discovered during recent years' excavations at Oescus, Ratiaria, Philippopolis and Augusta Traiana provide even more new data on the reproduction of Aegean models in the architectural orders of the complexes in Roman Thrace and Moesia.

Manuel Flecker,

Creative Collaborations. Augustan Stone Architecture in Mogontiacum/Mainz

As a result of the conquests under Caesar and Augustus, numerous large cities were built north of the Alps. As the location of two legions with associated civilian settlements, the Roman city of Mogontiacum/Mainz developed into one of the largest urban centres in the newly conquered territories from around 17 BC. Due to the scarcity of surviving evidence, it is still largely unclear to what extent and at what speed the monumentalisation of cityscapes with stone monuments and buildings took place in these early city foundations in the north-western provinces. Newly discovered and newly evaluated finds from Mainz now provide a fresh picture of Augustan Mainz and thus also help to better understand the earliest monumentalisation processes in the north-western provinces. Even the few pieces from Mainz make it clear how the new conditions in the Augustan period and the coming together of architects, craftsmen and clients from different backgrounds led to completely new and creative architectures that are largely unrivalled in their singularity.



Cristina Georgeta Alexandrescu, Irina Sodoleanu,

Traveling art – breaking the administrative borders. Case study: the sculpture finds from the Mosaic Floored Building in Tomis (Constanța)

The Mosaic Floored Building, discovered by chance in ancient Tomis (nowadays Constanța) was systematically investigated between 1959 and 1966. A small part of its inventory has been published partially and selectively or only reproduced photographically in specialist articles or in popularization materials such as the few guidebook versions that have been published so far. The resumption of investigations into the building began with the investigation of archival materials from the institutions involved in the excavation, which created the conditions for obtaining new information and locating the place or even the context of discovery for some of the categories of found archaeological materials. At first, a selection of relevant specimens of marble decoration elements (capitals, plinths, and rectangular slabs with two decorative fields, as well as unspecific veneer fragments) from the museum's storage was made, in order to establish the origin and terminology of the marbles, the sampling and analysis by petrographic and geochemical methods. The common opinion that the imported marble, especially the materials for large building projects, travelled with sculptors and other artists able to finalize the monuments and their decoration, can be observed in the case of Tomis as well. Besides sculpture, the mosaic art, may it be opus vermiculatum, tessellatum or even sectile, is a good example of the mobility of such art types between the Roman or Byzantine provinces. In marginal provinces such as Moesia Inferior (later Scythia), these art types were mostly, if not entirely, provided by teams of traveling artists or craftsmen. In most of cases, archaeological excavations within the city are limited to a rescue character or there are fortuitous sculpture finds brought to the museum. This situation made the finds to be treated like objects of art, rather than to pursue analyses on their possible function and meaning in Antiquity. Thus, the large Mosaic Floored Building, as one of the most important and extensive excavations in Tomis, needs to be suitably re-evaluated in order to clarify its features and chronology. The sculpture in the round and reliefs (portraits, funerary reliefs, small and medium-sized sculptures) uncovered during the excavations in the area of the so-called Mosaic Floored Building is being currently reanalyzed and shall be anew presented together with the recovered information on the finding spots of individual finds in order to clarify the function of the pieces in their context, as well as the matter of possible reuses or even marble hoarding within the commercial building near the Tomis harbor.

Emmanouela Gounari,

Domestic architecture in Philippi: western influences and local tradition in a Roman colony in the province of Macedonia

Philippi, a roman colony since 42 BC, was situated at the eastern frontier of the roman province of Macedonia near Thrace. Despite its position, the city shows strong ties with the western part of the empire and the Italian peninsula, as the remains found during the last decades attest.

A roman domus situated in the fourth insula east of the Roman Forum and dated at the beginning of the 4th c. AD has a plan typical for roman houses in Italy, with an atrium and a peristyle court in axial arrangement. This domus in its first phase occupied an area of around 1400 m² and therefore is one of the most extended Roman houses excavated in Greece.

In two more houses, one in the 3rd insula that the excavator thought it was the Bishop's Palace (Episkopeion) and another one in the 5th insula east of the Forum, there are square courts that resemble an atrium. In the 5th insula the court has also a small basin like an impluvium.

South of the 4th insula there is another building that in its first phase dated in the 3rd c. AD functioned probably as a house. This edifice has also a court with a basin in the center, that is another example of a court resembling an atrium with a pseudo-impluvium.

In addition, the mosaic pavements in the city show strong western ties. For example, in the last-mentioned edifice the University of Thessaloniki excavated a pavement with a chariot-race scene, a subject matter found mostly in the western part of the empire whereas in the eastern part only two more examples beside this one are known so far. Additionally, we find in the mosaic pavements geometric patterns that are not common in the eastern empire. Beside these mosaics, there are also pavements decorated with subject matters and patterns common to all the empire.

The presence of houses resembling western ones as well as mosaics with western subject matter show that the inhabitants wanted to build houses and decorate them according to western prototypes there were artisans there were artisans that could meet that demand.

On the contrary, the sculpture found in the city and its area shows stronger ties with Asia Minor and the Greek mainland.

All the above attest that Philippi was influenced by the western part of the empire due to the presence of western colonists but also that the Greek cultural tradition was alive.



Archaeological research of Sirmium, the most important political, administrative and religious center of Pannonia, brought us important testimonies about the religion and cults of its inhabitants starting from the 1st century AD when the Romans consolidated their power at the territory between the Sava and Danube, until its fall in 582. The later settlements which were formed at the same place on both sides of the Sava river were connected by all their threads to the heritage of ancient Sirmium. The site of „Zidine – Širingrad“ in Mačvanska Mitrovica is the only archaeological site of Sirmium where the cult place was preserved from the Roman period to the Middle Ages. The first excavations on the site were carried out in 1900 and 1902. After two smaller archaeological campaigns, large-scale archaeological research was carried out during 1969 and 1970. The remains of four sacral buildings of different dimensions and foundations were found on the site. All of them were built one above the other with the tendency to preserve the most sacred part of the church – the altar space, which corresponds in all the phases of construction. The oldest object was interpreted as a martyrium from the beginning of the 4th century. After this object, the existence of a sterile layer was determined. The second layer represents the second phase of construction on the site and consists of the remains of the church from the 10th century that burned down. That church was of very simple construction with a rustic baptismal pool in the nave. The third phase consists of the remains of the Byzantine church, which could have been episcopal within the framework of the Ohrid Patriarchate. The church was built during the last quarter of the 10th or possibly during the first quarter of the 11th century. Its base is more complex, with three apses. The last, fourth phase of construction /fourth layer/ consists of the remains of the church from the 13th century. These are probably the remains of the Catholic Benedictine diocese church of Srem, which lasted until the 15th century. The last archaeological research on the "Zidine/Širingrad" site in Mačvanska Mitrovica was carried out in 2022 as a part of the protective research, on the north side of Dobrosava Radosavljevića Street. Although the research was of a smaller scale, exceptional results were obtained. During the campaign, 28 inhumated graves from the period of the Middle Ages and Late Roman period and one grave of a cremated deceased from the period 2nd – 3rd century were discovered. Also, the northern transept of the last, fourth and the largest church, built in the 13th century, was identified too. However, the most significant find is a fragment of an ancient marble mensa with exceptional motifs of animals in a race and a representation of the goddess Diana/Artemis executed in low relief. Focus of our presentation will be on its iconography.

Ivo Topalilov,

On One Headless Portrait Statue from Philippopolis

The represented headless statue is very different in all aspects from the usual and banal Roman statues found in Philippopolis. The iconography, style and treatment show a special garment, decorated with unusual textile details, and the posture of a person of high status. It may be quite possible on the base of the parallels that most probably was represented the emperor Marcus Aurelius. Given in general more than 30 very usual and typical provincial portrait statues in Philippopolis, the studied statue differs also with its specific Greek mildness, well expressed in the forms and treatment of sculpture and the way the garments are shown.

This exception allows to distinguish in which cases the province may order an official portrait in the best style, to which trend the sculpture belongs (to the Italian Roman or the Greek tradition) and in which period the Greek trend was the leading one, in spite of the Roman period. The last observation concerns the non-interruptive ties of the city during the Antonine period with the best portrait sculpture Greek traditions since Late Classical and Early Hellenistic Age.



Dilyana Boteva,

Lion attacking a bull on the votive reliefs of the so-called Thracian rider(s): an alternative approach

Fifteen almost entirely preserved (and numerous fragmentary) votive plaques of the so-called Thracian Rider(s) depict the motif of a (kneeling) bull attacked by a lion in the main register of the relief. Within these monuments one can recognize three different iconographic designs of the motif in question: 1) the two animals are engaged in a severe battle; 2) the bull – still not grasped by the lion – however lying on the ground behind an altar; 3) the most popular design represents the bull kneeling on the ground and already dominated by the lion.

The suggested explanations of this motif as a reminder of the gladiatorial arena or within the astronomical/astrological context, are unconvincing and alternative solution is needed. A careful analysis of the syntax of these 15 votive reliefs within the entire database of all the entirely preserved reliefs of the Thracian Rider(s) offered a possibility, which sounds totally unexpected but still, in my opinion, worth being discussed by the experts in ancient cults.

Sorin Nemeti,

Sucellus et Nantosuelta au Bas Danube. Mythologie celtique et l'iconographie classique

Le couple Sucellus et Nantosuelta est connu sous ces noms autochtones dès 1894, suite à la découverte de l'autel de Sarrebourg (Moselle). Avant cette date, le dieu au maillet connu par les représentations artistiques de l'époque gallo-romaine avait été appelé Jupiter Taranis, Sylvain ou Dis Pater, le caractère et les attributions de ce dieu suscitant de vifs débats entre les spécialistes (qui n'ont toutefois pas réussi à trancher la question).

Sucellus a généralement comme attribut animalier le chien, qui l'accompagne dans les reliefs de Marseille, Nîmes, Toul, Escl (Vosges), Rottenbourg, le médaillon céramiques des bouches du Rhône etc. Le relief d'Oberseebach apparaît dans les provinces occidentales comme un hapax, un accident iconographique qui ne soutiendrait pas le caractère infernal du dieu celtique. Cette iconographie inédite est cependant à rencontrer dans quelque cas en Dacie, Moesie Supérieure et Pannonie Inférieure. La présence de colons d'origine celtique a déclenché ce processus syncrétiste qui, à la suite d'une interpretatio Gallica figurative, confond Sucellus à Dis Pater. Les pièces en discussion sont des reliefs votifs et funéraires en Dacie et Pannonie, des plaquettes en bronze de Gherla et Băile Herculane, des moules en céramique de Montana. Les emblemata en argent de Tekija (Mésie Supérieure) ont le même schéma iconographique que les plaquettes en bronze

Tous ces reliefs en pierre, en bronze et les moules en céramique du Bas Danube avec les représentations de la couple Sucellus et Nantosuelta sont une nouvelle modalité d'expression – plus influencée par les idées religieuses et les canons artistiques gréco-romains – de quelques idées celtiques très anciennes sur la hiérarchie divine du monde de l'au-delà. Les dérogations iconographiques ne sont pas dues au hasard, elles sont le résultat de l'effort d'interpréter ses propres dieux à travers une grille classique, d'expliquer les mythologies hétérogènes celtiques en se rapportant à celle gréco-romaine. L'iconographie redondante du couple infernal celtique des provinces occidentales s'enrichit ainsi de nouveaux éléments: le chien tricéphale, le serpent (réminiscence édulcorée du serpent criocéphale) et le jeune Mercure (le troisième personnage de la triade).

Dan-Augustin Deac,

The materiality of Roman religion at Porolissum (Dacia)

This paper explores the materiality of Roman religion at Porolissum, on the northwestern frontier of Roman Dacia, focusing on the particularities, stylistic and artistic influences, as well as other features of carved stone monuments, such as votive altars, statue bases or, for instance, votive reliefs found in the sacralised, domestic or military spaces located here. All these data will be incorporated and contextualized into the broader frame of this subject from Roman Dacia and beyond.



**Julijana Visočnik,
Iuppiter Depulsor – Norican deity?!**

Jupiter Depulsor is generally known as a Norican deity, and is often restricted more precisely geographically: either to southern Noricum, or even to the area between the southernmost Norican municipium of Celeia and the originally Norican town of Poetovio. Yet we do not know him only from this area; his worship is also quite well documented outside this primary place of origin. Migration could certainly have contributed to this. It seems reasonable, therefore, to collect all the votive monuments addressed to Jupiter Depulsor, to see how large a proportion of them are "native" (i.e. Norican, or even South Norican), and to draw some conclusions from their distribution elsewhere in the Roman empire. Since Jupiter Depulsor is only depicted once, its attributes, iconography or symbolism will not be of much help. The votive inscriptions themselves and, above all, a more precise (onomastic) analysis of the dedicants will therefore carry more weight. How often and with what certainty can the dedicants on "non-Norican" votive monuments be linked with certainty to Noricum, or even more specifically to Celeia or Poetovio? And, on the other hand, what can we say about the dedicants on Noricum votive monuments: whether they are natives, Italian colonists, members of the municipal elite or ordinary peregrine inhabitants. Only a holistic analysis and context of both can shed new light on the worship and so-called interpretatio Romana of one of the many Jupiters we know from the time of the Roman Empire, and perhaps build on the already established findings.

**Alysée Bodelot, Laurent Bricault,
Representing Cautes and Cautopates: A study of iconographic features**

The cult of Mithras developed in the Roman Empire between the 1st and the end of the 4th centuries A.D. This initiatory cult, often considered "oriental" and "mystical," was practiced by exclusively male communities. Material evidence of Mithraic cult activity has been found throughout the Roman Empire.

The act of killing the bull performed by the god is a key moment at the heart of the cult. Mainly depicted on reliefs, paintings, gems, and sculptures in the round, the tauroctony features Mithras, dressed in an oriental garb and wearing a Phrygian cap. Resting his left knee on the bull's flank and subduing it by the nostrils, the god plunges the knife into the animal's neck. Mithras is usually accompanied by three animals: a dog, a snake, and a scorpion.

Representations of this iconic scene are almost always similar. Around this scene, two smaller figures accompany Mithras: epigraphic sources name them Cautes and Cautopates. They are depicted wearing a tunic cinched at the waist, pants, a cape, and a Phrygian cap. Cautes is usually carrying a torch pointing skywards and Cautopates a torch pointing downwards. They usually stand respectively to the right and left of the central scene of the tauroctony.

While their image as torchbearers – dadophoroi – is the most widespread, there are some fascinating and intriguing variations. Indeed, the two acolytes may appear holding different other attributes. Sometimes, Cautes and Cautopates, then associated with the image of the shepherd, may be depicted in a more pastoral dimension, holding a pedum. Some other times, they also may be depicted carrying a spear, a shield and even daggers hanging from their belts.

The aim of this communication is to present and analyze these various images of Cautes and Cautopates that appear in the provinces and reveal unusual specificities of the Mithraic visual culture in the wide Roman Empire.



Nirvana Silnović,

Sculptural depictions of lions in the cult of Mithras

Although lions appear in numerous contexts in the cult of Mithras, so far, there is no comprehensive study of the various roles of the lion in the cult. This is even more surprising, given the ubiquity of lions in Mithraic iconography. Lions of different sizes and purposes had their place in many Mithraea. Besides sculptures and dedications to lions, they appear as a part of functional furnishings, small objects, or as decoration on vases and cult utensils. Lion (leo) was the name of the fourth grade of initiation, and the initiation into this grade marked a significant shift in the status of the worshipper. With this grade, one became a full member of the cult. It is the most frequently attested grade in the epigraphic sources after the highest grade of the Father (pater).

This presentation deals with a specific group of sculptural depictions of lions encountered in the cult of Mithras: statues and statuettes showing a recumbent lion holding an animal's skull (usually bull's) under one of its forepaws. This particular group of monuments appears on a few geographically related sites in the Danubian area: Poetovio, Aquincum, and Carnuntum in Pannonia and Jajce in Dalmatia. Moreover, they show striking similarities with lion sculptures found in funerary context. This paper aims to closely analyze their typology and function within respective Mithraea, as well as to establish a temporal context of their appearance. Special attention will be paid to their meaning in the cult of Mithras, particularly in relation to their funerary association and the fact that no evidence of post-mortem expectations existed in the cult.

Nadežda Gavrilović Vitas,

In the service of the Divine: Priestly presence on monuments and objects in Roman Central Balkans' provinces

The study of the ancient priesthood in the area of the Roman Central Balkans' provinces is based on literary sources, epigraphy and archaeological evidence, but above all on iconography.

Imagery of ritual performances, representations of objects used in rituals or practices that were part of them, depictions of animal sacrifices in the presence of priests, together with discovered cult and ritual objects and other types of archaeological material (parts of temples' furniture, amulets, defixiones, votive statuettes, musical instruments, incense boxes etc.) associated with priests and priestly activities, form the basis for the study of priestly activities and their roles and functions during Roman rule.

Using the iconography of votive and funerary monuments and various archaeological material, in this paper we will identify different types of priesthoods that were active in the Roman Central Balkans until the end of Antiquity and compare the known imagery with historical sources in the context of the laws and attested practices in Rome and other Roman provinces. We will also analyse and discuss the known imagery with the aim of determining the character of the provincial priesthood and its characteristics in the light of the administrative and cultural boundaries of the provinces.

Finally, on the basis of different visual, epigraphic and archaeological testimonies, we'll explore the institution of priesthood in the urban and rural provincial landscapes and whether its visualization stayed within or went beyond the administrative borders of the provinces.



Nicolas Delferrière, Anne-Laure Edme,

Frontières physiques ou frontières culturelles? La figure d'Epona en contexte funéraire.

Déesse de la fertilité, gardienne des sources et protectrice des chevaux et des cavaliers, Epona est attestée en Gaule depuis le IIe s. av. J.-C., mais ses images n'émergent réellement dans la statuaire qu'entre le Ier et le IIIe s. ap. J.-C.

Sur les monuments funéraires, son lien avec les chevaux est renforcé, donnant à la déesse un rôle psychopompe. C'est bien cet aspect qui nous intéresse ici car ces représentations funéraires ne se retrouvent que dans certaines régions bien spécifiques, proches des frontières de cités et de provinces. Dans le reste des Gaules, Epona ne semble évoquée que pour ses autres fonctions. On la retrouve sur des stèles votives, des ex-voto, des inscriptions ou des statuettes de bronze. Ainsi, les provinces de Gaule de l'Est (Gaule Belgique) et de Germanie (Germanie Supérieure) ont livré un certain nombre de stèles funéraires présentant cette divinité, comme à Langres, Luxeuil-les-Bains ou encore Épinal par exemple, situées dans plusieurs cités gallo-romaines (Lingons, Séquanes et Leuques).

Les représentations d'Epona en contexte funéraire ne varient que peu du type traditionnellement présenté, une femme assise en amazone sur un cheval. Mais le support de ces figurations est souvent plus différencié. Ainsi, certaines stèles adoptent une forme similaire aux marqueurs de tombes locaux ou présentent un élément typiquement funéraire associé à la figure de la déesse.

C'est donc dans ce contexte de frontières entre cités et provinces que nous proposons de réfléchir à ces images, aux influences qui les caractérisent et aux différentes typologies de monuments funéraires sur lesquels elles sont représentées.

Bernhard Schrettle,

Norische Nutrices Die Ammengöttinnen vom Frauenberg und ihre Schwestern

Die archäologischen Untersuchungen der Jahre 2014 bis 2020 im kaiserzeitlichen Heiligtum auf dem Frauenberg bei Leibnitz unweit vom municipium Flavia Solva brachten zahlreiche neue Informationen zur architektonischen Ausstattung, zur Votivpraxis und zu den in diesem Heiligtum verehrten Göttern und Göttinnen. Die betreffenden neuen Fundstücke stammen zum größten Teil aus spätrömischen Schichten, die aus der Zeit der Aufgabe und Demolierung des Kultbezirks stammen. Von besonderer Bedeutung sind siebzehn Statuetten einer stillenden Göttin, die mit einem Wickelkind und dem geläufigen Gestus der lactatio dargestellt wurden. Aufgrund dieser Funde kann davon ausgegangen werden, dass diese mütterlichen Göttinnen eine überragende Rolle in diesem Heiligtum spielten. Eine Analogie zu den Nutrices Augustae, die in der benachbarten Stadt Poetovio (SLO, ca. 60 km entfernt) verehrt wurden, ist offensichtlich und soll im Referat diskutiert werden.

Entsprechend des Generalthemas des Kolloquiums – Kulturelle Grenzen und Provinzgrenzen – wird versucht, den Unterschied der Nutrices vom Frauenberg zu denen aus Poetovio zu fassen. Hypothesen zu einer möglichen Beeinflussung sollen diskutiert werden und der Frage nach einer kulturellen Grenze zwischen den Territorien von Solva (Noricum) und Poetovio (Pannonien) nachgegangen werden. Unterschiede und Gemeinsamkeiten zwischen dem im Hinterland gelegenen Solva und der colonia Poetovio sowie mögliche Erklärungen für eine gemeinsame Kultradition sollen angesprochen werden.



Amel Bouder,

The iconography of Roman stelae in Algeria, between local characteristics and foreign influences

This paper focuses on the iconographic study of the African-Roman stelae of Algeria. These reflect a fusion of several cultures: Libyan, Phoenician and Roman. For example, the stelae of Caesarea, the capital of Mauretania Caesarensis, do not include any representations of divinities or animal offerings, whereas at Thamugadi, the votive and even funerary stelae include representations of divinities and often scenes of ram sacrifices or wine libations. Moreover, the stelae at Mopth and Novar, on which the god Saturn is depicted without a headscarf and with youthful features, which is unicum until now, whereas elsewhere he is always depicted as a veiled old man. These iconographic features can also be seen in the attributes held by the deceased and the dedicators, as well as in the decoration and shape of the stele.

On the other hand, there are commonalities and iconographic themes that can be found in almost every city. These images circulated without borders throughout the Roman Empire and we find them in every province, even those furthest from the shores of the Mediterranean, such as the scene of the soldier on horseback or the child holding a bunch of grapes and a pigeon. It is possible that these patterns travelled via soldiers or merchants. Nevertheless, the general pattern is the same, but certain details differ from one shore to another, as the theme adapts to the new population, the customer's taste and the culture of the region. Through a stylistic and analytical study of several stelae from different Roman cities and provinces in antique Algeria, I will attempt to highlight the regional characteristics of each city and province.

Ljubica Perinić,

Iconography vs epigraphy in votive monuments in Dalmatia

Iconography and epigraphy are both important and necessary aspects of Roman art and communication, but they differ in their forms and purposes. In the context of Roman art, but more than in art, in Roman general society, iconography played a crucial role in representing cultural, religious, political, and social ideas. Iconography can be found in various artistic forms; in this presentation the focus is on votive/religious/cultic stone monuments. Both of these categories, if they were not meant for personal use, were meant to convey a message to random passers-by. The visual language of iconography had the ability to speak to a wider segment of the Roman society, and epigraphy, on the other hand, utilized inscriptions to convey dedications, prayers, and information related to religious practices. Together, these artistic and written forms contributed to the rich tapestry of Roman religious expression, reflecting the complex and diverse nature of the Roman religious landscape. Whether there are certain differences in how the sculptor or stone mason represented the deities, and what these differences were is worth exploring.). For example, the two 'most popular' cults, that of Diana and of Silvanus, presented the most obvious deviation from the Roman norm (only or mostly) in their visual representations and not in their (written) epithets. It appears that the local population complied with the language and linguistical variations of gods and their epithets, but visually or conceptually they had expressed at least some of their own ideas. In recent research of divine epithets through the glocalization lens, all the examples of epithets and iconographical specificities viewed through the glocalization lens yet again showed us that when religion is concerned, taking into account only epithets mentioned in an inscription or only iconographical evidence is not reconcilable when trying to create an image of the cult or its general characteristics. This demonstration of applied glocalization framework admittedly yet again discloses that the complexity of religion and its appearance features, whether they are votive inscriptions or figural representations of deities do not function alone, that is, when each of the features is considered individually, the results will be distorted. In this paper I explore the ways the deviation from the Roman norm presented itself.



Inscribed monuments were an important part of the material culture in the Roman province of Germania superior. This paper will give an overview of the development of the epigraphic culture, and its importance as part of a framework of cultural practices involved in shaping identities. The practice of inscribing – and decorating – monuments, the ‘epigraphic habit’, manifested itself in various forms that were not uniformly distributed, neither across time, nor space, nor social groups, and not confined by administrative borders, either. A closer look at the regional and social distribution reveals an epigraphic culture fractured into a variety of habits, showing different rhythms in their development and resulted in different material forms of expression in terms of text, image and the relationship between these two categories of expression.

Fragmentations are clear on the macro level, in the distribution of the epigraphic habit in general: the southern part of the Upper Rhine valley especially has almost no inscriptions at all, a cultural continuum stretching into the neighbouring province of Raetia. Similar large-scale differences exist in the distribution of votive and funerary inscriptions. Differences also appear between social groups or cult communities and the monuments and iconography they preferred. Inscribed votive reliefs e.g. feature prominently in the cult of Mercurius, while votive reliefs from the cult of Epona are almost never inscribed. In the sphere of funerary monuments, significant differences exist between the form, content and iconography of the funerary monuments in the south-west and north-east of the province, where the influence of neighbouring Belgica is noticeable. The influence of the latter can be seen in the popularity of stèles-maisons around Saverne, whose iconography exhibits influences from the decoration of military gravestones from Mainz and Strasbourg. Areas like these show themselves to be much closer connected to neighbouring areas in adjacent provinces in terms of material and epigraphic culture than to more distant parts of the same province.

Cultural differences can be explained by the history of the province, which encompasses territories part of the Roman empire from Caesar’s conquests until the 5th century along with short-lived territorial expansions to the right of the Rhine. In contrast to the civitates in the south, the population in the northern part of the province consisted mainly of immigrants. Differences apparent in the epigraphic culture were contingent on a variety of factors, such as human mobility, trade and migration networks, disruptions, and changes of the urban fabric – especially the change of the garrisons of the Roman military. At Heidelberg e.g., a close causal connection existed between the relocation of the Roman garrison and the disappearance of the epitaphic habit.

The value ascribed to having a monument bear an inscription was contingent on a variety of factors, resulting in sometimes quite different intensities and forms of the development of an epigraphic habit, or its disappearance. These developments are closely related with the role played by reliefs and other forms of iconographic décor. Therefore, it is important to identify areas with similar epigraphic habits irrespective of administrative borders ancient or modern.



Based on the evidence of stone monuments, it is generally accepted that Roman soldiers wore a uniform consisting of a semi-circular cloak over a long-sleeved and belted tunic with a pair of tight-fitting, long trousers and pointed-toed boots from the Severan period onwards. Unfortunately, the once rich colourfulness and details of these stone monuments have been faded and mostly lost for us.

With the help of a detailed Pannonian wall-painting, the present paper aims to bring back those colourful characteristics of this military outfit, which were probably never set in stone, but painted over it.

The ancient site of Brigetio is located on the southern bank of the Danube in Hungary. The structure of ancient Brigetio comprised three different settlement agglomerations: a legionary fortress, a civilian settlement surrounding it (canabae) and a second civilian settlement situated 3 km to the west beneath the modern houses and plots of Szőny belonging administratively to Komárom. On the territory of the ancient civilian town, remains of the wall-painting of a Roman house, which was destroyed by a fire during the 3rd century AD were found during the years 1999 to 2001 in the course of rescue excavations. The lower part of its main zone shows three types of rectangular panels: one with a single human figure; the second with the outstretched skin of a feline and the third carrying a candelabrum motif.

Of foremost interest are the two main human figures: two young men with dark hair and complexion, wearing the same kind of long-sleeved off-white tunic with purple arrow-shaped clavi-decoration, which are the only known depictions of this type of tunic in the Roman West so far. It has been already argued that this kind of long-sleeved tunic with special purple coloured decoration had been inspired by the Palmyrene traditional male dress and was accepted by the Roman sartorial assemblage in Europe at least at the first half of the 3rd century AD.

Due to further meticulous restoration work of the fragmented wall-painting since the time when the first articles about the long-sleeved tunics were written, the horizontally double-striped knee-length breeches worn by these two human figures are unambiguously visible now.

Present paper aims to elucidate on the evident importance of this 3rd century AD Pannonian depiction of these off-white breeches, while discussing them in the context of Roman textiles and clothing, including the trousers of different length from the Roman period.



Csilla Sáró,

Visual self-presentation: depicted female attires on stone monuments from Brigetio (Pannonia/Hungary)

Numerous scientific works have been dedicated to Roman-period attires, and this paper improves our knowledge about the topic. The study of costumes requires multiple sources, namely written texts, depicted attires, and archaeological finds. Pictures on tombstones and grave monuments present the deceased alone or with their family members and commemorate them in a way they want to be seen. The visualization of an individual reflects their conscious self-image.

The ensemble of dresses, jewels, and clothing accessories can be analysed based on these complex pictorial representations. During this process, attire elements can be identified and related to archaeological evidence on jewels, fibulae, and other accessories. Although studying textile dresses, headwear, and shoes from Pannonian archaeological contexts is less possible, other clothing accessories are well examinable.

The unique costumes of pre-Roman inhabitants are well distinguishable. Pre-Roman traditions continued in the Principate, and female attire changed slowly. The question is the composition of the depicted ensembles. Did depicted fibula types and jewels follow fashion? Or do these pictures reflect a standard image of the so-called native costume? Another permanent question is whether these attires represent differences between certain pre-Roman tribes or not.

Eventually, fashion and taste significantly changed, and women started to adjust to the current norms and effects. Numerous depicted attires from Brigetio differ from the so-called native costumes. Dresses, various types of jewels, and their combinations can be analysed. The quantity of jewels also allows us to study the question of luxury. My question is, does information based on depictions match archaeological finds?

Population composition changed over the centuries; for example, inhabitants of oriental extraction are well known from Brigetio. My further question is whether any female costume images reflect their oriental origin. Scholars emphasized that ornaments in the parting of the hair (Scheitelschmuck) were fashionable in the eastern part of the Empire. L. Barkóczy discussed a handful of Scheitelschmuck depictions from Pannonia but none from Brigetio. Accurate, descriptive work might change the lack of this information.

The primary sources of my investigation are stone monuments from Brigetio (Pannonia/Hungary). I would like to focus on the previously proposed topics and summarise information based on more than 30 depictions.



In the Roman lapidary of the Ptuj Museum there are dedication plaques, tombstones, ossuaria and sarcophagi, on which people are depicted in men's and women's costumes of the time (dresses, shoes, accessories-fibulas, hairpieces, combs, jewellery), which have a tradition throughout historical periods to the present day. In this paper, we will present the development of costumes based on depictions on stone Roman monuments, which users have traditionally transferred to later historical periods up to modern times.

In all historical periods, men's and women's clothing also represented a person's position in society, his profession, taste and status. Thus, the manner and shape of the clothing and the decoration were influenced by fashion guidelines on the social image and culture of the society in a certain period.

When man discovered the different ways in which fabric and metals could be processed and used, he soon learned about different techniques. Decorative objects were adapted to new forms of costume and decoration of decorative objects, often using different techniques. Since prehistoric times and the Roman era, workshops of useful jewellery in Poetovio have been known, with a tradition that has been transferred to modern times.

By wearing jewellery, we express our feelings or remember a dear person in a symbolic way. Jewellery also has a representational or positional purpose of decoration; in this way, the individual proves his importance to the public at the same time as he adorns himself. Jewellery also included black objects made of iron, enamel, onyx and jet.

In different centuries, many fashion accessories were in fashion for a shorter or longer time, which are either forgotten or rarely used today.

Representational jewellery includes various decorations that recipients wear on their clothing at ceremonial events and received for various actions and services to society and the country.

Many forms of clothing, footwear and especially jewellery have been preserved over the millennia in depictions for various purposes (tombstones, works of art, photographs). The discussed objects indicate the tradition of use, but also the development of individual elements, which are visible on clothing and jewellery techniques.

Vania Popova,

Creating of Provincial Sepulchral Monuments with Roman Portraits in the Area between Middle Strymon and Middle Nestos

The research is concentrated on the problem of creating new syncretic types of sepulchral monuments (mainly tomb stelae and sarcophagi) on the base of the inherited Hellenistic models and on the entirely new for the area Roman portrait. Not all forms of the latter were accepted, and at the beginning the Hellenistic treatment and iconography were dominating. The area was at the boundary with Thracia, covering Macedonia I in the close vicinity of Thessaloniki, as well as on the boundary with south Thracia and Illiria. These geographic and cultural particularities have determined the concrete, but limited choice of the new Roman portrait forms in the late Hellenistic treatment. In this way, a special provincial variant was created, slowly opening to more portrait forms, but never, except the Tetrarchy, dropping the pre-Roman inheritance and flavour. It is near to the production of Thessaloniki by the work of itinerant ateliers, and to a great extent, by its indirect artistic, iconographic and stylistic influence which resulted in the appearance of definite local specifics. It is one of the variants created in the regions with pre-Roman Greek and Hellenistic sculptural traditions characteristic for South Thracia, the Marble and Black Sea littoral.



Sofija Petković,

Representation of sleeping Ariadne on the bone plating from Davidovac near Vranje

During the archaeological rescue excavations at the route of highway E75, Corridor 10 – South branch, in the village of Davidovac, near Vranje, a Roman settlement with necropolises (2nd – mid-5th century) was investigated at locations Crkvište (Northeast) and Gradište (Southwest). At the site of Davidovac-Gradište, a Late Roman building was discovered, built at the end of the 3rd – beginning of the 4th century, twice renewed during the 4th and destroyed in fire in the mid-5th century. In the atrium of this object, in the layer from the 4th century, fragments of bone plating of the wooden chest were discovered.

On the central plaque of the plating, a mythological scene of the sleeping Ariadne, surrounded by Satyrs was represented. In addition, a fragment of a male figure in a long robe, bearing a necklace in his right hand has been preserved. This is probably a representation of Dionysus approaching his future bride, Ariadne. Other parts of the plating were decorated with geometrical motives, like incised parallel lines or spirals.

A strong Hellenistic influence can be observed on this carving and supposed workshops, dating in the 4th century, could be found in Thessalonica and Constantinople.

The theme of Ariadne, abandoned and betrayed by Theseus, asleep on the isle of Dia where she meets her divine groom, Dionysus, was a favorite topic in the Late Roman period, probably with a special metaphysical meaning.

Jelena Anđelković Grašar, Ilija Danković,

I'm Every Woman: representing Roman women in Moesia Superior

Being a woman in a heterogeneous Roman world was a homogeneous issue, with few variations from the capital to the provinces. In Roman art, unlike in Roman society, women are captured by idealized images. This image is recognizable on the public sphere monuments or those dedicated to the afterlife. Provincial distinctions can contribute to a better understanding of differentiation within the ideal image type. In such a way, all imperfections detected in works of local artists and artisans can reveal the elements of a realistic image hidden behind the model.

The paper will try to identify specific monuments from the territory of Moesia Superior that represent women in various materials and works of art. The authors will try to distinguish levels of Roman idealization and specific local/provincial characteristics, finally comparing visual evidence with other known sources: customs, laws, rites, practices, and with material culture represented by grave inventories.

The paper aims to discover feminine communication messages left in visual forms of sculptures, stone monuments, figurines, and reliefs, and thus try to restore a Roman-Moesian woman, as every woman in the Roman world.

Chiara Cenati,

Lupus fecit: verse inscriptions as a form of art in the provinces

Poetry can be considered the most popular and democratic art form. All one needs is something to write and a little creativity. Verse inscriptions are the form in which poetic compositions written by the middle and lower strata of Roman society have come down to us. Many of these are a far from the perfect and clean metrical compositions of the famous Latin writers, but they clearly show the intention of their authors to produce works of art. Verse inscriptions also develop their features in different places, showing fingerprints typical of particular areas or social groups.

The features that verse inscriptions share with other types of figurative art, such as sculpture, are numerous. In *carmina figurata*, mosaics and jewellery, poetic texts form part of the iconography or are combined with it. In some cases, as in the sanctuary of the Nymphs at Aquae Iasae, long poetic compositions seem to be used alongside the statues to decorate the complex. Some verse inscriptions are even, so to speak, signed by their authors, such as the two famous verse compositions at Aquincum and Ulcisia Castra that feature the poet's name, Lupus, in an acrostic. The bulk of the verse inscriptions, however, consist of hundreds of funerary monuments with sometimes very humble and short poems, sometimes taking up famous authors and – most probably - popular rhymes and songs.

My paper will present some significant examples, which underline the artistic relevance of verse inscriptions, with a focus on the poetic production of the Danubian provinces.



Radmila Zotović,

The cult of Silvanus across the eastern part of the Roman province of Dalmatia – iconography and style

On the territory of the eastern part of the Roman Province of Dalmatia, the cult of the Roman god Silvanus mostly occurs in votive area and votive reliefs. The cult is represented by either a bronze statue of the young Silvanus in one case, or at an epistle beam showing the cult symbiosis with the genius of civitas in another, with both likely dated in the period of the emperor Hadrian. All other monuments can be dated in a wider chronological period from the middle of the second century to the third century.

The cult of Silvanus is classified as a relatively preferred deity in the eastern part of the Roman Province of Dalmatia predominantly occurring in votive arae, while the votive reliefs contain three cult representations. These monuments originate from the middle of the second century as a part of the acculturation process. Therefore the arae fit in with the Roman "pattern" as far as the iconography and style are concerned. The arae from Bosnia and Herzegovina show that the Roman role model was followed in the monument tectonics and morphology and that these might have been impacted by the craft of the Lower Pannonia Province.

It is particularly interesting to note a votive ara located in the southern part of the eastern province of Dalmatia where the votive ara occurs as a simple ansata. It is also interesting to note that the votive reliefs contain iconographic and stylistic presentations of the Greek god Pan, half man – half goat, believed to have been transferred from the Salonitanian area to these areas. The votive relief located in the area of the city of Užice shows the impact of the Lower Pannonia. It is noticed that the iconographic images of Silvanus from this region are not related to the iconographic images and manufacturing style used for relief representations in the inner areas of the province of Dalmatia.

Milica Marjanović, Ivana Kosanović,

Tombstones with representations of a funerary banquet from Moesia Superior

The funerary banquet motif or Tottenmahl scene was particularly popular in Roman funerary iconography of the imperial period. Typically, it depicts the deceased reclining on a couch, presumably in the afterlife, accompanied by a tripod with food and wine, as well as one or more family members and a servant. Although predominantly associated with the eastern parts of the Empire, these representations are dispersed throughout its entire territory. Diverse regional variants emerge, influenced by artistic styles and local interpretations of the motif in the provinces.

This paper undertakes the analysis of tombstones featuring the funerary banquet motif from the territory of the province of Moesia Superior. The study encompasses a discussion on the distribution, chronology, main iconographical features, and decorative elements of these representations, along with the examination of accompanying epitaphs. Employing a comprehensive approach, the research aims to ascertain the social status, origin, and ethnical background of the individuals within this province who chose to commemorate or be commemorated through this distinctive representation.



Marija Jović,

Representations of Sol Invictus as an expression of imperial propaganda on numismatic material and monuments

According to von Domaszewski and subsequent scholars, Sol emerged as a prominent deity in Roman worship from ancient times, symbolizing the Sun's personification as the vital source of life on Earth, widely recognizable to the masses. With its universal appeal and esteemed position among the Roman gods, Sol became an ideal model for various rulers such as Elagabalus, Aurelian, Probus, and Constantine, who sought resonance and acceptance among the populace. Despite the distinct nature of the 3rd-century cult of Sol Invictus compared to the earlier Roman Sol cult, the iconographic evolution of both can primarily be discerned through numismatic evidence, with some aspects also reflected in monuments.

Roman emperors strategically employed various mediums, with coins and monuments playing pivotal roles in disseminating their propaganda. Beyond serving as a medium of exchange, money, owing to its rapid circulation, emerged as a potent tool for the widespread dissemination of propaganda ideas. Monuments, while possessing artistic significance, functioned concurrently as tools of propaganda, albeit targeting a geographically narrower audience.

This study delves into the intriguing analysis of the iconographic transformation of the Sol cult over time, aiming to elucidate the ideas that emperors sought to convey through representations of this deity. A particular focus is placed on comparing the depictions on coins and monuments to uncover intentional divergences and discern the underlying causes behind them.

Milan Prodanović,

Depiction of slaves and freedmen in funerary and inscriptional evidence of the Roman Illyricum

Slave agency has been a relatively little explored topic in the historiography of the Roman provinces, particularly pertaining to the urbanization introduced by the Romans as a result of their expansion in the vast geographical area between the Adriatic and Danube, which is hitherto seen through the lens of a series of political and military events, as this picture emerges from the narratological historiographical works of the Roman era. Using as a basis the surviving iconography of tombstones and the inscriptional evidence depicting and mentioning slaves and freedmen, this research topic is in the position to offer new perspectives in the history of Roman slavery. By examining a series of tombstones and dedicatory inscriptions mentioning slaves and freedmen, it aspires to offer new insights into notionally separate research fields such as the historiography of Romanization of the provinces, the economy of the Roman Empire, the demographic and family history, and, most importantly, the history of human mobility, and its cultural repercussions during the Roman Imperial Era. The prevalence of tombstones depicting both humble slaves and freedmen, such as the tombstone of the freedwoman of Caius Valerius Dento, a legionary veteran of the Julio-Claudian Era from Bigeste in Dalmatia, as well as rich freedmen such as the Augustalis Titus Baebius Eutyches and his wife Baebia Marcella from the Antonine Era. It is particularly, interesting that the funerary depiction of slaves and freedmen permeated multiple social and economic classes of the Roman provincial world, thus giving hints and providing insights regarding role of the slaves and freedmen in the formation of the Roman identity in the provincial world of the Roman Empire. Consequently, this approach strives to combine the results of two different academic traditions, that of the modern historiography of Ancient Slavery and of Roman Provincial Art and Archaeology. Initiated by a new perspective in the historiography of slavery and relying on intriguing iconographic evidence of the Roman Provincial Art, this paper aims to offer new insights regarding slave agency in the history of the Roman provincial world.



L'histoire de l'art nous dévoile souvent des récits visuels d'échanges culturels, de rencontres entre différentes civilisations, et de la fusion artistique résultant de ces interactions. Cet article se plonge dans le monde des représentations religieuses présentes sur les stèles romaines et les lampes à l'huile découvertes dans les provinces africaines; Numidie, Maurétanie, et Proconsulaire. À travers ces scènes, nous explorerons les traces de l'art oriental, romain et africain, capturant les empreintes de traditions multiples au coeur de l'Afrique antique.

Les stèles romaines, témoins silencieux de la vie et de la foi dans l'Antiquité, révèlent un mélange de traditions artistiques. Les reliefs finement ciselés dévoilent des scènes religieuses où se dessine une véritable rencontre des cultures. Les représentations vestimentaires révèlent une fusion des modes de l'époque, des toges romaines drapées avec précision aux vêtements richement ornements rappelant l'Orient, ces stèles dépeignent une palette vestimentaire riche et variée, reflétant l'effervescence des rencontres culturelles. Au-delà des costumes, les stèles romaines capturent des postures distinctes qui révèlent une influence orientale subtile mais significative.

Les figures, parfois représentées en positions de prière ou d'offrande, évoquent des gestes caractéristiques de l'Orient ancien.

Les lampes à l'huile, sources lumineuses de l'époque, dévoilent également une toile artistique complexe. Les motifs mythologiques qui ornent ces lampes éclairent les coins sombres des foyers romains en Afrique et accompagnent les cortèges religieux. À travers les scènes représentées sur ces lampes, on perçoit une empreinte de la mythologie orientale, créant une symbiose d'histoires et de légendes. On perçoit également des marques de syncrétisme à travers la fusion de plusieurs divinités. Ces lampes deviennent des éclats de lumière culturelle, où l'art romain s'entrelace avec la richesse mythologique de l'Orient, tout en absorbant les nuances locales africaines.

Les traditions romaines se manifestent à travers la rigueur des détails, la finesse des lignes, et l'expression réaliste des formes. L'art oriental laisse sa marque dans les motifs symboliques, les ornements délicats, et l'utilisation de l'iconographie mythique. Quant à l'empreinte africaine, elle se manifeste dans les représentations locales de divinités, les symboles, et les éléments spécifiques à la région.

L'Afrique romaine se révèle comme un carrefour artistique où les rencontres entre l'art oriental, romain, et africain se transforment en une fusion harmonieuse. Ces représentations religieuses sur les stèles et les lampes à l'huile sont bien plus que des artefacts anciens; ce sont des témoins visuels de l'alchimie culturelle qui a caractérisé cette époque. En explorant ces trésors artistiques, nous découvrons non seulement la richesse de la créativité humaine, mais aussi l'extraordinaire capacité des civilisations à s'influencer mutuellement et à créer des oeuvres d'une beauté intemporelle.



POSTER SESSION

Kaloyan Pramatarov,

Silver Vessels from Rich Graves in the Province of Thrace (1st – 3rd c. AD)

The silver vessels are a rare category of objects deposited in the rich mound burials found on the territory of the Province of Thrace during the Principate (1st – 3rd c. AD). Their elaboration and application are closely related to the strive of the provincial elite to demonstrate its social and material prosperity. The vessels were registered in all 13 cases, dating from the period 1st – 2nd c. AD. They are considered by the researchers as imports and discovered within a burial context: a practice that is characteristic of the whole territory of the Roman Empire and that poses the problem for the ritual exchange of gifts as a demonstration of good intentions between “center and periphery”. The abovementioned exchange was controlled by the wealthy and influential members of separate communities within the context of “equal relations”. It should be noted that in the Thracian context, those types of items were discovered in graves from the second half of 1st c. BC – 2nd c. AD along with offensive, defensive, and parade armament (Karanovo, Plovdiv, Stara Zagora, Chatalka). That allows the hypothesis for the military status of the deceased and corresponds to the pieces of information about the affiliations of the Thracian aristocracy and military elite to all sorts of imperial armies, where often the silver vessels were gifted as a symbol of military heroism and merits (the so-called *donna militaria*).

The following presentation displays the typology, the chronology, and the context of the silver vessels by attempting to find close parallels in adjacent Roman provinces and to answer what are the reasons for their application in the burial practices.

Julio C. Ruiz,

Julio-Claudian imperial portraits made in Hispania citerior

Due to their standardized nature, imperial portraits are a very suitable field of study for the analysis of provincial sculptural workshops. In the various provinces of the Empire, the models created in the metropolis came through imported portraits, but there were also important local workshops that adapted these models. *Officinae* can be recognized thanks to certain details and particularities that allow them to be identified.

The towns of the province of Hispania citerior have provided a large number of imperial portraits, particularly in the Julio-Claudian period. Most of them have been discovered in the capital of the province. In Tarraco, effigies have been recovered both imported and produced in local workshops. It has also been shown that the *officinae* of Tarraco produced portraits that were exported to other important towns in the province, such as Caesar Augusta (Zaragoza). Regarding the province in general, some authors have identified portraits of local production and have highlighted some works that are clearly imported from foreign workshops. It is remarkable a portrait of Tiberius from Caesar Augusta, made in Lusitanian marble from Estremoz and produced in Augusta Emerita.

In this contribution we will study the Julio-Claudian imperial portraits of Hispania citerior, paying special attention to the productive aspects to investigate the provincial workshops. To this end, the works that are imported will be highlighted, in order to differentiate them from those others whose characteristics allow us to suppose that they were made in provincial *officinae*. We will distinguish between *officinae* with a limited radius of action and others that worked for export to other towns in the province, located mainly in Tarraco.



Milica Tapavički-Ilić,

A small piece of art with a huge message

In the late 1960s and early 1970s, during the construction work for the Đerdap hydro-power plant in the Iron Gates region, a large-scale rescue excavation took place. Many Roman forts and other parts of the Roman limes on the Danube were excavated and after the Đerdap Lake was formed, they remained sunken beneath the water surface.

One of the forts that shared this destiny was Campsa, the late Roman fortification called Ravna in the Middle Ages. It was excavated between the years 1967 and 1971, revealing remarkable architectural traces and lots of interesting small finds.

This paper brings a story of a small shard bearing figural decoration, performed in the typical manner of Roman provincial art. The decoration presents the figure of Hercules with some of his specific attributes, like the lion's skin over his shoulder. It was discovered in 1970 in the north-eastern fortification part, within a structure made of stone (the so-called "structure II") and it was dated into the 2nd or the 3rd century. Within the same structure and besides the shard, other small finds were discovered that could indicate the existence of Hercules' sanctuary. They include an oil-lamp with the image of Hercules on its disc, a bronze item with the image of a lion's skin and a club and finally, an altar made of stone.

Within this paper and apart from the finds that could point to a possible sanctuary dedicated to Hercules, pottery shards or fully preserved pieces shall be listed that bear decoration of similar style and artistic execution.

Nicolas Delferrière, Anne-Laure Edme,

La série des blocs polychromes romains s'agrandit! De nouvelles traces peintes

Les travaux sur la polychromie de la sculpture provinciale romaine s'enrichissent régulièrement de nouvelles trouvailles. Nous proposons aujourd'hui de présenter un lot de blocs sculptés conservés au musée archéologique de Dijon (Côte d'Or). En effet, ces monuments pourtant bien connus des spécialistes de la sculpture et de l'architecture n'ont révélé que récemment leurs ajouts colorés à l'occasion de restaurations. Fragments de frises, pilier à quatre divinités, décors végétalisés portent encore des traces de rehauts peints que nous avons inventoriés et ajoutés à notre corpus des traces polychromes. Par leur état de conservation remarquable et leur diversité formelle, ces éléments viennent enrichir notre connaissance de la pratique de la mise en couleur des monuments dans les provinces des Gaules romaines. Provenant pour beaucoup du démantèlement du castrum tardoantique de la ville, mais également de fouilles urbaines et de sites locaux, ces éléments témoignent aussi de la richesse architecturale des monuments de l'antique Divio et ses environs.



Tomasz Gralak,

The great eyes of Constantine the Great – the new form of sculpture in late antiquity

During the late Roman period, significant changes in artistic expression took place. The first one to recognize it was A. Riegl with his "Die spätrömische Kunstindustrie..." from 1901, where he analyzed the ornamentation from the Danubian areas. In the case of sculpture, the characteristic feature is the abandonment of canonical proportions and naturalistic representation of the human body. As an example, bronze portraits of Constantine the Great from Niš and stone sculptures from the Balkan Roman provinces can be shown. Looking at the face, it is clearly visible that the eyes are significantly too big. The question is why Romans decided to represent human faces that way. The answer is given by the neoplatonian philosopher Plotinus. In his work 'The Enneads', he presented a new approach to understanding beauty. He underlined the connection of beauty with spiritual values: '(...) and what is the secret of the beauty there is in all that derives from the soul?' (Ennead I 6, On Beauty 1). For Plotinus, the beauty of the face is dependent on the personality, deeds, and "quality of soul" of the particular person: '(...) since the one face, constant in symmetry, appears sometimes fair and sometimes not, can we doubt that beauty is something more than symmetry, that symmetry itself owes its beauty to a remoter principle?' (Ennead I 6, On Beauty 1).

It seems that the big, 'bulging' or semispherical eyes were a way of representing the value of the human soul. This tradition originated in classical Greece: 'Did you ever observe that the face of the person looking into the eye of another is reflected as in a mirror; and in the visual organ which is over against him, and which is called the pupil, there is a sort of image of the person looking?' (Plato, Alcibiades I, 132E–133A).

Importantly, Plotinus's approach to beauty was widely accepted by early Christians. Saint Augustine postulated that art should imitate God's work of creation as much as possible. The new way of representation of the human body (like sculptures) was also associated with a new religion. It is not a coincidence that big eyes are still characteristic of icons of the orthodox church.

Ozren Domiter,

Mercury-Thoth – The Roman copper alloy figurines in the Archaeological Museum in Zagreb

Stone statues and metal figurines of the god Mercury commonly appear across the Roman Empire. Still, depictions of syncretised deity of Mercury-Thoth are somewhat scarce. The Archaeological Museum in Zagreb keeps in its holding three bronze figurines of provincial provenance depicting Mercury-Thoth; two from Lower Pannonia (Brunšmid 1914, cat. nos. 35, 36; Tadin 1979, cat. nos. 58, 59; Selem 1980, 22, 30) and one from Thrace (Brunšmid 1914, cat. no. 37). This poster aims to publish those three objects in high-quality photos with detailed description. Available analogies modelled in stone (reliefs, altars, sculptures) and metal (decorative fittings, segments of house shrines, votive gifts) should point out iconographical similarities and technical solutions applied, while offering more accurate dating frame and utility of the three figurines followed by a short discussion on the origin of this religious and iconographical syncretistic appearance present in Pannonia.



Ștefan Georgescu, Ana Hamat,

New interpretation regarding the rich lady burial from Olimp in the light of the gem with the representation of Artemis/ Diana's head

In 1970, close to the now-day Mangalia – ancient Callatis, in the Olimp resort, an ancient burial was discovered. Unfortunately, the intact sarcophagus was discovered during the construction of one of the hotels from this resort and without archaeological assistance. Therefore, the majority of the information regarding the archaeological context is lost and today we are still struggling to recreate the story of the lady from Olimp, by studying her rich grave inventory.

The stone sarcophagus was subsequently moved from the construction site to the Callatis museum and after that to the Constanta museum, and opened in front of a large crowd and archaeologists. Inside, we found a very rich inventory and a female skeleton surrounded by flower garlands. Due to coins discovered in the sealed burial, it was concluded that the burial of the lady took place in the middle of the second century AD, and therefore, all the items discovered here were dated according to these coins.

However, among the jewellery deposited in the grave, we have also a gold ring with a precious gem on which we have a representation of the Artemis/ Diana's head. Using comparanda, we cannot find an exact analogy for this representation. The close analogies for this type of representation are the coins struck in the Greek cities from the 2nd to the 1st centuries BC and also in the Roman Republic until the time of Augustus. This situation offers us a chronology for this stone, from the second half of the 2nd century BC, until the beginning of the 1st century AD, and we can conclude that the gemstone is much older than the burial.

Diffusion of this type of cultural representation, from coins to the glyptic, led us to some conclusions, regarding the hoarding of precious jewellery from the local elites of Callatis and also to a discussion about cultural Greek influences in the 2nd century AD Callatis, under the Roman rule.

Cristina Georgeta Alexandrescu, Ștefan Georgescu, Cătălin Nopcea, Aurel Mototolea, Funerary relief with the depiction of the heroized deceased from the Tomis countryside

Due to the recent works carried out to expand the water supply networks from Constanța County, in the village of Castelu, several burial mounds were affected by the trenches, therefore a tumular necropolis, unresearched archaeologically until now, was investigated as a preventive measure. Also, these are the first researches done in this necropolis, which in turn belongs to a nearby settlement in the countryside of the ancient Tomis, which is to enter a large-scale preventive research program in the near future.

The main trench of the pipeline crossed the necropolis area, disturbing an inhumation grave, which was located in the centre of a flattened tumulus. The grave has a scanty inventory consisting of a single bronze bracelet, the bones being in a poor state of preservation. Near this tomb and in the trench of the tumulus, a marble relief bearing the depiction of the heroized deceased, preserved in two pieces, was discovered. The iconography follows a quite common tradition known from examples uncovered in the Greek cities on the western shores of the Black Sea. The portrait is featured in a scheme conventionally called the Thracian horseman or Heros equitans. The rider armed with a spear is galloping to the right, towards the snake coiled tree, with an altar nearby. The customization of the portrait as a successful general is made by means of the featured details. The layout of the relief resembles a naiskos, with a detailed rendered pediment. It does not feature either additional decoration or inscription on the lower border of the plate.

The monument is important as one of the few examples with a documented archaeological context. Its iconography gives the opportunity to discuss the very rare similar finds with funerary functions in the region and at provincial and interprovincial levels. Moreover, this example adds to the discoveries of sculptures in the round and reliefs in the surroundings of Tomis, for example in the nearby village of Nisipari, thus highlighting the social, cultural and economic landscape of the area along the Carasu Valley, one of the main communication routes between the Black Sea (Tomis) and the Danube (Axiopolis).



Ferenc Fazekas,

Roman art from the frontier zone: a case study of the ripa Pannonica (Lussonium)

The Roman fort Lussonium (Paks-Dunakömlőd, W-Hungary) is located in Pannonia inferior, in the middle section of the ripa Pannonica. The site was in use between the middle of the 1st century to the beginning of the 5th century AD. Systematic excavations were carried out at the place between 1987 and 2011, beside the remains of the fort, a large number of finds were brought to light, among them the most interesting finds are artefacts concerning minor and major forms of Roman art: The composition of the items display wider scale of materials, techniques and presence of Roman art: from large bronze statue fragments to minor representations on metallic finds, furthermore from stone sculptures to terracotta figure.

The material covered in the poster will make also another significant contribution to the question and distribution of the different groups of Roman art along the ripa Pannonica.

Aurel Mototolea, Romeo Gheorghită, Tiberiu Potârniche, Andreea Andrei,

A fragment of an ancient fresco discovered in Tomis (Constanța county, Romania)

Relatively recent archaeological research, carried out in the period 2017–2019 (in an area where it seems that the acropolis of Tomis functioned during the Greco-Hellenistic period of the city's development), allows the obtaining of new information about the history and evolution of Tomis in the interval between the 5th century BC – 6th century AD. The buildings discovered here do not impress with their monumentality, but judging by the state of preservation and the constructive elements used, such as the opus mixtum technique, the parietal fresco and the water-repellent mortar, we can consider that we are dealing with buildings of public utility, placed in an accessible area with heavy traffic.

In one of the edifices, broadly dated between the 4th and 5th centuries BC, a parietal fresco was identified, a relatively compact structure with approximate dimensions of 1.5 x 1 m, and an impressive amount of parietal fresco fragments, differently colored. This constructive-decorative element is less common both in Tomis and in the entire Dobrogea, being mainly identified in Christian funerary constructions (basilica crypts, vaults) and much less often in civil constructions.

The discovery of this parietal fresco (a rarity in Tomis) was conducted because of the need to establish optimal preservation measures and to analyze it, to establish the composition of the mortar, the types of pigments used, etc. The decorative themes, the combination of colors used, the method of attachment to the wall, all of these equally represent elements that can be studied scientifically, but also presented in the basic exhibition of the Constanța museum, to be presented to the visiting public.

This reconstructed fresco, together with the existing ones (but not well preserved and non-visitable) on the walls of the painted tombs will contribute to the identification of a more coherent and realistic image of the development of the city of Tomis during the IV–V centuries BC.

Mariana Balaci, Victor Bunoiu,

Représentations d'objets personnels sur les monuments funéraires de Drobeta. Influences et aires de distribution

Drobeta est l'un des premiers établissements urbains de la Dacie, étant en même temps le lieu où les Romains ont pénétré dans la nouvelle région au nord du Danube. Cela a favorisé le développement immédiat de la ville, surtout d'un point de vue économique, mais aussi d'un point de vue culturel, administratif ou militaire.

Parmi les monuments funéraires découverts dans l'ancienne ville-port de Drobeta, une catégorie intéressante se distingue, certaines stèles funéraires avec la représentation d'objets personnels du défunt dans le décor. De plus, ces représentations sont uniques au niveau provincial, ce qui nous amène à considérer que cette manière de rendre les objets personnels féminins sur les stèles funéraires de femmes pourrait être une influence exercée par les centres artistiques des provinces du sud du Danube où nous avons également identifié quelques analogies.

Dans le travail que nous proposons, nous voulons analyser toutes ces représentations des provinces méridionales du Danube avec celles de Drobeta et peut-être identifier les voies de pénétration de cette mode au nord du Danube.



Simona Regep,

Observations on a fragment of a statue of the god Apollo from Praetorium – Mehadia

Archaeological research carried out in the Roman civil settlement of Praetorium–Mehadia (Caras-Severin county) has led to the discovery of a religious edifice. Although in an advanced state of decay, the stages of restoration and use proved interesting for the study of the religious phenomenon of the site. The intentional destruction of the monuments (statues, reliefs, votive inscriptions) made it difficult to identify the deity to whom the Roman cult building was attributed.

Situated in the vicinity of the fortification principalis sinistra gate, the cult building was erected quite early in the 2nd century, sometime towards the end of Hadrian's reign or even during the reign of Antoninus Pius. Several destroyed monuments, executed in marble with particular finesse, may have attributed the temple to the god Apollo at this stage.

Among these is the fragmentary statue of the god Apollo, which bears the dedication of Aurelius Calpurnius Casio. From the statue of the god, the paw of the right foot is still preserved at the front, and the paw of the left foot is obliquely arranged. Nearby, the symbolic representation of the tree characteristic of the cult of Apollo is preserved in fragments. The god Apollo in the statue fragment is iconographically depicted with his right hand on a laurel branch. The statue is made of marble and is artistically well executed. The piece was made in an important provincial workshop, probably in the southern Danube provinces.

The construction of a temple dedicated to the god Apollo in the civilian settlement of Mehadia satisfied the spiritual needs of the local community and Dalmatian soldiers, originally from the western Balkan area, where the worship of this deity was known.

Saoussane Yahia, Hajar Feddoul,

A propos des deux fresques funéraires de la nécropole de Boukhachkach de Tanger

L'extension de la ville antique de Tanger était signalée depuis les années 1905 et favorisée par la découverte d'une importante nécropole dans le quartier de Boukhachkach. Cette vaste nécropole enfouie sous une dune de sable est composée de grande partie de tombes à incinération vidées, pour la plupart, de leur contenu.

Comme dans la plupart des nécropoles de l'Afrique du nord, on trouve dans celle de Boukhachkach, plusieurs types de sépultures: tombes à caisson aux murs soigneusement bâtis, tombe sous amphore ou dalle de pierre, mausolées et des sarcophages en plomb. Ce sont les fresques qui font l'originalité de cette nécropole et par leur rareté au Maroc, elles démontrent les influences qu'a connu le Maroc avec la péninsule ibérique et la bétique. Les tombes ont livré plusieurs fresques dont nous aborderons les deux majeures exposées dans le musée la Kasbah des Cultures Méditerranéennes de Tanger et qui abordent deux thèmes différents.

Le premier thème évoquant un homme debout de face à tête nue, vêtu d'une courte tunique blanche et d'un habillement bleu rejeté en arrière sur ses épaules, il tient dans sa main droite une cravache ou une corde reliée au licol du cheval à gauche nous permet de la connaissance parfaite de cet artisan de la morphologie. Ce thème surprenant est l'un des rares en Maurétanie tingitane nous permettra de lui est attribué un aspect religieux.

Une deuxième fresque présentant un thème zoomorphe, représenté par deux oiseaux dans un panneau de forme carré soigneusement fait. Ce dernier thème, nous rappelle les fresques retrouvées dans les nécropoles du sud de l'Espagne.

Veselinka Ninković, Adam Crnobrnja,

Career of an elite Roman officer: honorary monument from Vinča in Belgrade

In the summer of 2020, a fragmentary lower part of a statue base with a Latin inscription carved on its underside was accidentally discovered in Vinča, in the area of the archaeological site of Ošljane. The remains of a Roman building (presumably a villa rustica) were located at the aforementioned site. After the discovery, the monument was stolen, then it was soon recovered and transferred to the National Museum of Serbia. The honorific inscription records the career of Marcus Ulpius, a member of the equestrian order from the second half of the 2nd century. Marcus Ulpius probably hailed from Beneventum in Italy. He served as an equestrian officer in the Roman army and was decorated for bravery in the campaigns of emperors Marcus Aurelius and Commodus. Upon completing the militiae equestres, Ulpius became, thereafter, procurator of the province of Dacia Apulensis.



Radu Petcu, Ingrid Petcu-Levei,

A lead votive statuette depicting a Genius Cucullatus discovered near Tomis (Moesia Inferior)

The real estate developments in the city of Constanța, in recent years, have attracted a series of preventive archaeological researches, which led to the discovery of a rich archaeological material. Among them is a lead statuette discovered in the Palazu Mare district of Constanța. A Roman settlement was identified here previously signalled by various discoveries. The archaeological site from Palazu Mare has been more clearly defined in recent years, thanks to numerous preventive archaeological surveys and research. Based on the information collected so far, the main core of the settlement is located in the area of Ionel Teodoreanu, Tache Ionescu, Iuliu Maniu and Jean Bart streets. The chronology of the settlement was framed in the 2nd – 3rd centuries and the first decades of the 4th century AD.

Following a preventive archaeological excavation in 2017, carried out on Tache Ionescu Street, plot A 467/3/1, a series of complexes with diversified archaeological material was discovered. In a habitation level caught in the space between the complexes C1 – boundary ditch (?), C2 – ritual pit (?) and C3 – pit of uncertain functionality, a lead statuette depicting a Genius Cucullatus was discovered, together with three provincial Roman coins minted at Tomis. Based on the numismatic material, the level of habitation was dated to the second half of the 2nd century AD and the first half of the 3rd century.

Hana Ivezić, Jana Kopačkova,

A Dionysian tigress from Pannonia?

During the revision of collections of the Archaeological Museum in Zagreb, a bronze figurine of a wild cat was found in one of the boxes in the Greek and Roman department storage rooms, listed as a lion. Upon closer inspection, it was noticed that this "lion" has tiger-like stripes and that it is not a male, but a female. This intrigued us very much, especially after it was noticed that the wild cat was also wearing a harness.

Although the figurine is damaged, one can clearly recognize the beautifully chiselled stripes on the surface of the beast's body. The front right paw is broken off, while the left one is resting on some round object. At the same time, the decorated straps of the harness on the body of the tigress are visible, so there is no doubt that it is a figural representation of the cult of Dionysus, more precisely of his Indian triumph. Unfortunately, the exact provenance of this globally unique figurine is not known for the time being and we may only presume that it was found in Pannonia, like most of the items in our collection. A thorough check of the museum's archives is nonetheless underway and we may hope to find some data about the provenance.

In the Roman world, the female has a more pronounced role than the male (lat. tigris). In artistic expression, it seems that tigresses were exclusively depicted, mainly on mosaics. In his Eclogues, Virgil states that a pair of tigresses pulled the chariot of Dionysus in his Indian triumph. The god Dionysus travelled the known world and spread knowledge about growing vines and wine production, and thus reached India and went even further to the East. One such scene is depicted on a mosaic from Saragossa (Zaragoza), preserved today in El Museo Arqueológico Nacional in Madrid: two harnessed tigresses are pulling a chariot, i.e. the triumphal chariot of the god Dionysus. The same composition is shown on the monumental mosaic of Dionysius from the site of El-Djem in Tunisia, today exhibited in the Musée National Du Bardo, and a chariot with as many as four tigresses is visible on the mosaic from the site of Hadrumetum in the Musée Archéologique in Sousse (Tunisia).

This bronze figurine of a tigress, by all accounts, was originally likely part of a figural composition depicting the procession of Dionysus and the 18th International Colloquium on Roman Provincial Art appears like an excellent opportunity to present this unique find for the first time.



Ivan Radman-Livaja,

A pottery mould as evidence of diffusion of cultural influences in Pannonia: a secutor depiction from Cibalae

Decorative patterns on Roman pottery, particularly Samian ware or Terra Sigillata, basically Roman tableware, are extremely varied and cover a wide range of topics, such as mythological figures, floral and vegetal depictions or everyday life images, for instance hunting scenes or gladiatorial fights. The latter is particularly interesting for the understanding of the diffusion of cultural influences, demonstrating the progressive acceptance of a typical Roman form of entertainment in the provinces. While finds of Roman tableware with depictions of gladiators may obviously not be used as conclusive proof of gladiatorial fights in a given provincial settlement, it certainly shows that the users must have been aware of their existence and likely interested in the concept of games in the arena. Obviously, drinking cups with gladiatorial scenes could have been brought from somewhere else and their presence does not imply that games actually took place where they were found. Nonetheless, when one finds moulds with depictions of gladiators, one may assume that they were produced locally and that this decorative pattern was attractive to local customers who presumably had the opportunity to witness and enjoy games themselves. Thus, the discovery of such moulds in the provinces may be quite telling when one discusses the penetration and diffusion of cultural influences. Pottery production in Cibalae, a major town in Pannonia Inferior, is well documented by archaeological excavations and there is absolutely no doubt about the existence of pottery manufacturing facilities in this urban settlement. There is however no conclusive proof about the existence of an amphitheatre in Cibalae and one may only guess if gladiatorial games ever took place there. It is nonetheless rather probable, considering the size of the city and the general popularity of gladiatorial spectacles in Roman urban settlements. There is nonetheless one find which might substantiate the claim that inhabitants of Cibalae may have enjoyed watching gladiators in their city. A mould depicting a secutor was found in Cibalae towards the beginning of the 20th century during the excavations of Roman pottery kilns. It was published in 1919 but somehow never caught the attention of scholars and remained basically unknown to the wider scientific audience. This poster aims to present this interesting find more thoroughly within the context of cultural diffusion in Pannonia.

Piotr Dyczek,

Sculpture of Eros from Novae. A contribution to the debate on the functioning of officina lapidaria in Novae

During excavations carried out in the fortress of the legio I Italica in Novae (Moesia Inferior) in the scamnum tribunorum area, Bulgarian archaeologists discovered a fragment of a small sculpture (½ life-size) made of sandstone. It depicts a naked young man. Fragments of wings visible on the back allow us to conclude that it is a representation of Eros. A similar sculpture depicting Mars was discovered in the area of the House of the Centurion of the 1st cohort of the I Italica. Both sculptures share not only similar dimensions and the material from which they were made, but also characteristic modeling elements, which allows us to hypothesize that they were probably made in the only local officina lapidaria, operating in the Novae area at the request of legionnaires.



Iva Kaić,

Two Roman intaglios depicting an athlete holding a strigil

This paper presents an iconographic analysis of two Roman intaglios on which the athlete holding a strigil is shown. The first one is the intaglio from the archaeological collection of the Sisak City Museum, found as a stray find in Sisak (Siscia), Croatia. The other intaglio, found in Italy, is kept within Benko Horvat archaeological collection at the Museum of Contemporary Art in Zagreb, Croatia. The iconography of these two intaglios is compared with the similar depictions on the Roman gems from the other known collections.

The athlete holding a strigil has, both in glyptic as well as in sculpture, often been interpreted as the apoxyomenos. The discovery of the bronze statue of an athlete holding a strigil near Lošinj in Croatia has, once more, raised a debate about whether that statue is showing an apoxyomenos or an athlete who is cleaning not himself but a strigil. Two intaglios presented here depict the same statuary type as the athlete found in the sea near Lošinj. Examining the other published gem collections, this type along with its variants, is more often presented in the Roman gems than in the statue of apoxyomenos by Lyssipos.



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