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## ANCIENT CULTS AS PATRONS OF SEAFARING AND SEAFARERS IN ISTRIA

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**I**n this paper, the author underlines that epigraphic material and monuments mentioning ancient cults as patrons of seafaring and seafarers in Istria – which would correspond to numerous coastal settlements and ports, villas and landing places – are scarce. It is assumed that the supreme Roman sea deity Neptune was worshipped in the temple on the capitolium in Poreč, and in the residential maritime villa complex on the Brijuni Islands (the triad: Mars, Neptune, Venus). Indirect evidence of the worship of a coastal town's patrons are depictions in relief of a group of oriental, Greek and Roman deities in the Pula forum (Jupiter Ammon, Achelous, Triton, the Nereids, Medusa). They belong to the familiar repertoire of cult decoration of maritime towns on the Adriatic coast (Salona, Zadar, Trieste, Aquileia). Interestingly, relief depictions of Achelous and the Nereids can also be found in the small and large Roman theatres in Pula. A sculpture representing one of the Dioscuri, the mortal Castor with a horse, has also been found in Pula. Regardless of the absence of small votive bronze figurines from home shrines, two bronze figurines of Isis Fortuna with a rudder, discovered in Savudrija and Loron, testify to the veneration of this cult in Roman villas on the western coast of Istria. Depiction of the sea god Glaucus on a gem found in the necropolis of Burla near Medulin fits into the repertoire of cult protection of fishermen and seafaring. The paper also contains a catalogue of cult monuments.

**Key words:** Istria, patrons of seafaring, Neptune, Jupiter Ammon, Achelous, Triton, the Nereids, Medusa, Glaucus.

The Istrian peninsula is immersed in the north Adriatic basin. Three Roman colonies on its western coast (*Tergeste*, *Parentium*, *Pola*), municipiums (*Nesactium*, *Albona*, *Flanona*) and numerous residential villas (Vižula, Brijuni, Barbariga, Bosoja, etc.), pottery workshops and fish processing facilities (Antenal, Tar, Vabriga, Loron, Červar, Sorna, Barbariga, Fažana, Valbandon etc.), are all potential archaeological sites, in which monuments representing deities and mythological patrons of the sea and running waters (*Ningus fl.*, *Arsia fl.*) could be expected to be found. Nonetheless, exploration to date has not revealed a large number of

epigraphs and monuments in Istria which would indicate that ancient cults played the role of patrons of seafaring and seafarers, and thus correspond to numerous Roman maritime settlements and ports, villas and landing places.

One of the supreme Roman deities, Neptune (*Neptunus*), Roman god of the sea, analogous to Greek Poseidon, was originally the god of the waters, and Romans made offerings to mollify him so that he would prevent sources and rivers drying up. In the 5<sup>th</sup> century BC, amid worship and ceremonies, Neptune was elevated to a sea god, at the time when Rome, which was

expanding its rule on the Apennine peninsula, reached the straight of Messina and came in direct conflict with two naval forces which had controlled the western Mediterranean (Syracuse, Carthage). Thanks to its understanding of the vital role of Rome's maritime expansion and its military and commercial dominance on the sea, and having suffered frequent naval defeats (i.e. off Taranto in 280 BC), the Roman Senate decided to initiate the building of ships, generally not manned by Romans, but rather by *soci navales*. The ships were supplied only in exceptional cases, when this was demanded by the strategic interest of conquering the Mediterranean. Following the Punic Wars (264-146 BC), with the victory of the joint Roman and Rhodian fleet at the battle of Myonnesus in 190 BC, after the war against the Syrian ruler Antioch III, the Mediterranean became *Mare Romanum*, and in Rome special praise and tribute was paid to Neptune as the supreme Roman sea deity and protector of seafaring.

It is believed that the Roman sea god Neptune had temples dedicated to him, where he was paid the highest reverence, in the Poreč forum, and within the residential maritime villa complex on the Brijuni Islands (the triad: Mars, Neptune, Venus). This is direct evidence of the veneration of Neptune's cult in temple architecture in Istria.

In line with the information obtained to date, the cult centre at Marafin in Poreč was dedicated to the Roman gods Mars and Neptune.<sup>1</sup> Similarly to what happened in Pula, in Poreč, when Neptune's temple was constructed, the northern perimeter of the old central temple was pulled down. That temple had been of the Etrurian type, with a wide portico (*pronaos*) and probably three *cellae*<sup>2</sup> on the forum. The construction material was packed into the foundations of two new cult buildings dedicated to Mars and Neptune.<sup>3</sup> The smaller temple of Neptune was erected at the time of the Roman Republic, when Pliny described Poreč as *oppidum civium Romanorum* and when *oppidum* actually had all the entitlements of a municipium, according to J. Šašel. The military and civil authorities had already been formed and they were laying the foundations of a Roman urban community on the peninsula of Poreč, following the clear concept of an orthogonal oriental Roman town (cult area, public life area with streets, administrative and court buildings, commercial basilicas and taverns, residential *insulae*, entertainment and recreational facilities, baths, etc.). At that time, Poreč families that held the highest positions in the state (Taurus, Pansa, Calpurnii Pisones, Settidi, Valerii) estates on the

*ager*, and expressed the need to restore Neptune's temple from the time of the Republic and to build a large temple to Mars, where Augustus's victories would be celebrated. A smaller temple, dedicated to the sea god Neptune, was located to the north of the temple of Mars. It was 7 m long, and its base stood 1.8 m lower than that of the temple of Mars. It consisted of a portico and a single *cella*. All that remains of the portico are segments of two columns, and two Corinthian capitals with characteristic stylistic details.<sup>4</sup> The presence of a temple of Neptune in this Roman town is further confirmed by an inscription on the altar of Titus Abudius Verus, vice admiral of the Ravenna fleet. The votive dedication to Neptune and other gods, dating from the 2<sup>nd</sup> century, speaks of the restoration of Neptune's temple, the construction of a sea dock sheltered with a breakwater, and the refurbishing of a public building. The inscription reads as follows: *Neptuno deisq(ue) Aug(ustis) T(itus) Abudius Verus post subpraefect(uram) classis Ravenn(at)is tempio restituto molibus extract(is) domo exculta in area d(ecreto) d(ecorionum) concessa sibi dicavit.*<sup>5</sup>

Cult centres which developed in rich residential and rural communities in Istria are particularly interesting and should not be overlooked. They are important because of the exceptionally high quality of their architectural accomplishment and their interior decoration. One such example is the cult centre in Verige Bay on the Brijuni Islands, dedicated to Neptune and Venus, and probably also to a supreme deity, either Jupiter or Mars. It is located within one of the most impressive Roman patrician villas of the Campanian type on the eastern Adriatic coast.<sup>6</sup> Various buildings belonging to the complex had their specific purposes but they were formed as an architectural unity, and distributed centrifugally along the shore of the bay. From the stone-paved shore, they rose radially, resembling an amphitheatre, and they were perfectly incorporated into a single integrated architectural unity. In its central circle, there was the cult centre, consisting of three temples, of which two were located at the very top of the sea bay and clearly dedicated to the patrons of seafaring and seafarers of ancient Istria (Neptune, Venus).<sup>7</sup> The natural curve of the bay was outlined with a semicircular portico, which closed the axial layout of three small temples with façades facing the sea. The temples, or rather the *aediculae*, of a *tetrastylus prostylos* type, with four pillars on the façade (11.83 x 5.92 m in size), were investigated by A. Gnirs between 1904 and 1915. The dedication of the northern temple was attributed to Venus,<sup>8</sup> goddess of

<sup>1</sup> AMOROSO, 1908, 191-204; POGATSCHNIG, 1914; POGATSCHNIG, 1926, 1-38; BALDINI, 1997, 51-212; JURKIĆ GIRARDI, 2005, 107-109.

<sup>2</sup> MIRABELLA ROBERTI, 1949, 271ff; POGATSCHNIG, 1926, 10.1; ŠONJĀ, 1966, 387-404.

<sup>3</sup> JURKIĆ GIRARDI 1978, 101-104.

<sup>4</sup> JURKIĆ GIRARDI, 2005, 107-109.

<sup>5</sup> DEGRASSI, 1934, no. 3.

<sup>6</sup> MLAKAR, 1971; JURKIĆ GIRARDI, 1981, 77-106; JURKIĆ GIRARDI, 1998, 24; BEGOVIĆ-SCHRUNK, 2006, 62-68.

<sup>7</sup> BEGOVIĆ DVORŽAK-SCHRUNK, 2005, 195-198; BEGOVIĆ-SCHRUNK, 2006, 62-68.

<sup>8</sup> GNIRS, 1904, 135-136.

love, seafaring and sailing, on the basis of the discovered marble *hydria*,<sup>9</sup> whereas the dedication of the southern temple was attributed to the sea god Neptune on the basis of the architectural decoration found in it (a relief depiction of Triton, a segment of a capital with a trident, and a frieze segment depicting Eros on a dolphin).<sup>10</sup> Gnirs believed that the central temple had been a shrine to Jupiter, but one can assume that in addition to the high-ranked Roman deities of the Julio-Claudian period, Venus and Neptune, the central temple could have been erected and dedicated to the war god Mars, given that at this time Romans and Emperor Claudius had conquered and occupied Britain, Julius's lineage with Mars and Venus.<sup>11</sup> The temples were connected by a pergola, embellished with columns and Tuscan capitals, and the cult area of the temples was enclosed by a wall (*temenos*). On the main axis of the central temple, in the middle of the empty space in front of the temples, there were foundations for the plinth of a statue representing an emperor or a god.

The Brijuni temple whose dedication is attributed to Venus, goddess of seafarers and seafaring, can be compared to elements of temple architecture observed in the late 19<sup>th</sup> century in Potirna Bay, south of Vela Luka, on the western coast of the island of Korčula. On the basis of an inscription, it has been dated between the 1<sup>st</sup> and 2<sup>nd</sup> centuries: *Signia Ursa Symphori (uxor) templum Veneri Pelagiae a solo fecit et signum ipsius deae posuit cas?(rum)*.<sup>12</sup> "The adjective *pelagia* of the goddess Venus is akin to her other sea-related attributes. *Pelagos* means an open sea, and it is linked to various other epithets attributed to Aphrodite in her role as goddess of seafarers and sailing, such as: *euploia*, *pontia*, *epipontia*, *thalassia*, *limneia*, and others."<sup>13</sup>

Indirect evidence of worship of a coastal town's patrons are depictions in relief of a group of oriental, Greek and Roman deities in the Pula forum. On the parapet in front of the central temple on the forum, the following cult patrons of seafarers are depicted: Jupiter Ammon, Triton, Achelous and Medusa. They belong to the familiar repertoire of cult decoration of maritime towns on the Adriatic coast (Salona, Zadar, Trieste, Aquileia). It is interesting to note that relief depictions of Achelous and the Nereids decorated the large and small Roman theatres in Pula. A sculpture of one of the Dioscuri, the mortal Castor with a horse, has also been found in Pula.

Furthermore, it is worth noting that following the discoveries and the systematization of stone monuments which had functionally adorned the Pula forum

in the Roman period, the syncretism of the supreme Roman deity Jupiter (*Iuppiter*) and oriental cults has been observed. In these monuments, the Roman deity acquired some iconographic features of the Egyptian god Amun, based and worshipped in the town of Waset (Thebes) starting from the 23<sup>rd</sup> dynasty. Then, in the 16<sup>th</sup> century BC, Amun became the chief Egyptian god. On the bases of altars and on the forum parapet in Pula, Jupiter Ammon is rendered in shallow relief with the characteristic horns of Amun and with the bearded face of Jupiter, in a range of diverse variations. However, he is not recorded in any inscription. Jupiter Ammon's cult was worshipped especially in coastal Roman towns, where this deity was present in forums. His protection was sought and his influence celebrated by seafarers sailing the Mediterranean seas and landing in ports on the eastern Adriatic coast (*Pola*, *Iader*). This kind of special symbol was also present on the preserved fragmented parapet on the Pula forum, decorated with two heads of Jupiter Ammon, nymphs, garlands and an eagle, clearly suggesting that the Roman Jupiter was identified with the supreme Egyptian deity Amun.<sup>14</sup> The reason for Jupiter Ammon and Medusa adorning the Pula forum must be sought in the very essence of the significance of Jupiter Ammon. This deity was firmly worshipped in ancient Pula. Two monuments of Jupiter Ammon, discovered during the excavation of the front of the forum, belong to an artistic composition. Dressed in large stone blocks, they depict heads with ram's horns in an *aedicule*.<sup>15</sup> These two stone blocks (pilasters), as integral parts of a boundary (an altar?), set the bounds to the parapet depicting in relief a festoon with garlands made of fruits, and two wavy ribbons, held in the beak of an eagle with extended wings. The second group of discovered monuments includes a parapet, which used to belong to an altar. It consists of a stone slab with a high-relief representation of the sea god Triton, son of the sea god Poseidon and his wife Amphitrite, who, in giant proportions, stands over the sea surface turned to the right. From the waist up, his body is depicted *en face*, whereas the head is rendered in profile. His right arm is half lifted, with the elbow bent, and in his hand Triton holds a conch shell and blows it as a trumpet. His left arm is bent next to his body, while a downward bent fish tail is visible on the sea surface. In the lower right-hand corner of the slab, there is a dolphin swallowing a small fish.<sup>16</sup> These sculptural achievements, reconstructed as an ensemble, show us the parapet decoration on the western side of the Pula forum, as a demarcation between the area of the square and the

<sup>9</sup> GNIRS, 1915, 99-164.

<sup>10</sup> GNIRS, 1907, 49-50; GNIRS, 1908, 171-172.

<sup>11</sup> JURKIĆ GIRARDI, 2008, 29-30.

<sup>12</sup> CIL, III, 3066, 10083.

<sup>13</sup> ZANINOVIC, 2005, 162-163.

<sup>14</sup> JURKIĆ GIRARDI, 2001, 7.

<sup>15</sup> GNIRS, 1910, 172-187; FORLATI TAMARO, 1930, 23; FORLATI TAMARO, 1965, *tab.* 90/1,2; MATIJAŠIĆ, 1999, 21; JURKIĆ GIRARDI, 2009, 191-193.

<sup>16</sup> GNIRS, 1915, 81; JURKIĆ GIRARDI, 2005a, 229-230.



sacral buildings on the western side of the forum. The sharp stone-carving treatment of the whole monument of Medusa, one of the three Gorgons, as well as of its details, suggest that the typology of these blocks is similar to those depicting Jupiter Ammon in metopes of the aedicule, and that they belong to a single architectural and sculptural composition.<sup>17</sup>

The significance of the presence of the theme of Jupiter Ammon, Triton, Medusa, and the eagle with garlands and ribbons should be analysed to establish to what extent this scene rendered in relief is linked to the monumental, symbolic and decorative expression of the forum in one respect, and in the other respect, related to cult, to ancient patrons of seafaring and seafarers. Particular attention should be paid to the Egyptian cult of Amun and his assimilation, or syncretism, with the Roman cult of Jupiter.

On this occasion, the significance of the sculptural and mythological theme of Ammon and Medusa should also be considered. Religious tolerance reflected in the acceptance of new cults during Roman rule could be observed as early as the Punic Wars in the 2<sup>nd</sup> century BC, when the Great Mother (*Magna Mater*) cult, originating from Phrygia in Asia Minor,<sup>18</sup> spread through Rome. The conquest of Egypt, during Caesar's rule, resulted in Egyptian deities penetrating into Rome, which were later banned by Octavian Augustus. The syncretism of the cult of Jupiter, as the supreme Roman deity, and Amun, as the supreme Egyptian deity, is a question of the correlation of mutual assimilation. Furthermore, an analysis should be made of the extent to which the syncretism of Jupiter Ammon was assimilated by the Roman religion and culture, and whether that culture was more inclined to the Egyptian cult of Amun-Re<sup>19</sup>.

With a view to discussing the emergence of a special method of decorating the podium of the forum or the balustrade on the portico's upper floor, with depictions of Jupiter Ammon as the patron of seafaring and seafarers, one should mention some of the port towns on the eastern and northern Adriatic coasts, such as Zadar, Trieste, Aquileia, Concordia and Portogruaro. An important discovery of stone monuments depicting Jupiter Ammon with a garland and Medusa, forming a composition, has been made in the Zadar forum. M. Gorenc<sup>20</sup> and Mate Suić<sup>21</sup> placed them on the temple podium, but later, after additional research, on the balcony of the portico. Two figures of Jupiter Ammon and a Medusa, of pathetic and baroque appearance, were

sculpted in the style of Septimius Severus of the 2<sup>nd</sup> century.<sup>22</sup> Fragments of depictions of Medusa and Jupiter Ammon made in various sculpting styles have also been found in Trieste. Most of them were discovered during the exploration of the basilica of St. Just and the "Winckelmann temple," and they probably belonged to the ornaments of the upper floor of the balustrade on the central nave of the basilica in the forum. As *pluteums*, they were linked with square *metopes* and decorated with Amors holding garlands consisting of flowers and fruit, similarly to those in Pula and Zadar.<sup>23</sup> In Aquileia, capital of the tenth Italian region of "Venetia et Histria," two large stone blocks (identical to those in Zadar and Pula) decorated with depictions of Jupiter Ammon have been found in the forum, together with three monuments with Medusas and *pluteums* adorned with Amors holding garlands made of fruit and flowers, as in the other previously mentioned towns. According to G. Brusin and L. Ruaro Losari, these decorative elements probably embellished the upper floor of the balustrade of the portico of the Aquileia forum<sup>24</sup> in a manner similar to the decorative composition in Trieste. S. Stucchi held a different view and considered them ornaments of the temple podium set in the centre of the peristyle, similar to the one in the temple of the Divine Hadrian in Rome.<sup>25</sup> A monument to Jupiter Ammon also exists in Concordia, yet another northern Adriatic port, located in the vicinity of Trieste and Aquileia, while a sculpture depicting Medusa has been found in Portogruaro. For those two, the type, position and decoration they belong to can hardly be ascertained, due to a lack of archaeological exploration,<sup>26</sup> but on the basis of their location in the northern Adriatic coastal region, it can be assumed that they were in part also deities or semi-deities, protectors of seafarers.

An iconographic relief association of Jupiter Ammon and Achelous also occurs in Pula. To date, not much attention has been paid to this association, in which, next to Achelous with bull's horns, there is a volute of a ram's horn of Jupiter Ammon.<sup>27</sup> Achelous is associated both in terms of mythology and decoration with Medusa and the Nereids.<sup>28</sup> The figure of Medusa, appearing on the aegis of statues of emperor-warriors and deities, used to adorn temples, forums, public areas and monuments, is actually an apotropaic mark warding off evil and ill fortune from the general population, including seafarers.

The second series of monuments from Pula include Achelous and four monuments with depictions of Jupi-

<sup>17</sup> JURKIĆ GIRARDI 2009a, 14.

<sup>18</sup> JURKIĆ GIRARDI, 1972, 41-76;

JURKIĆ GIRARDI, 2005a, 57-68.

<sup>19</sup> BUDISCHOVSKY, 1973, 212; SELEM, 1997, 171.

<sup>20</sup> GORENC, 1952, 142.

<sup>21</sup> SUIĆ, 1976, 162.

<sup>22</sup> SELEM, 1997, 52-53; GIUNIO, 1999, 57-61.

<sup>23</sup> BUDISCHOVSKY, 1973, 205.

<sup>24</sup> BRUSIN, 1940, 40-42; RUARO LOSARI, 1961, 22.

<sup>25</sup> STUCCHI, 1965, 17, fig. 7,8.

<sup>26</sup> BUDISCHOVSKY, 1973, 208.

<sup>27</sup> JURKIĆ GIRARDI, 2001, 7.

<sup>28</sup> HERMANN, 1963, 1-3.



ter Ammon from the 2<sup>nd</sup> and 3<sup>rd</sup> centuries (one of them has been stored on the Brijuni Islands).<sup>29</sup> They probably belong to a younger, restoration repertoire and décor of the Roman Pula forum during the Severian phase, which was always faithful to maritime tradition and naval power.

In terms of content and mythical symbolism, in addition to Medusa, Jupiter Ammon has been associated with portrayals of sea creatures, Triton, hippocampi and dolphins, in their function as ornaments on the forums of Roman port towns, such as Pula. This topic is linked to mythology, where Medusa also appears as a sea monster; she is Poseidon's lover,<sup>30</sup> combined with Achelous, son of Oceanus and Tethys. In classical antiquity, Medusa was also placed on the prows of ships,<sup>31</sup> and is linked to the myth of Perseus.<sup>32</sup>

In view of significant correspondences in the cult association of Jupiter Ammon and Medusa, and of Jupiter Ammon and Achelous, and the link between Jupiter Ammon and the eagle and Triton, and all other mythical sea and river creatures, the following conclusion can be drawn: the decoration of the parapet on the Pula forum, with the composition of Jupiter Ammon and the eagle, represents a symbol of Roman power and military force, and in combination with the depiction of fruit and floral garlands, it is a symbol of abundance. In symbiosis with the Medusas, it wards off evil from the Roman population of the colony of Pola and protects seafaring and sailing, while Triton, sounding the trumpet triumphally, and the dolphin swallowing a smaller fish, represent a link between the town of Pula and the sea and seafarers. The monumental and symbolic nature of the scene rendered in relief suggests that it was positioned in the central section of the forum, in front of the Capitol triad, which is also indicated by the zigzag groove in the Roman forum in Pula. The analysis can also result in some other conclusions, namely that this monumental composition adorned the upper floor of the forum portico.<sup>33</sup> The composition forms a conceptual and symbolic unity, which, while standing in front of the central temple on the western side of the forum, transmitted certain messages to Roman citizens and the population of Pula. Interpolated among these messages, there were also cult references to the patron deities of seafaring and seafarers in Istria, and this was the main function of large altars and parapets.<sup>34</sup>

Hercules, patron deity of the town of Pula, is associated with the sea in one part as a member of the Argo crew, which also included the Dioscuri. In ad-

dition, Hercules fought against Achelous, god of the Greek river *Aspropotamos*. The links between Achelous, the Nereids and the horn of plenty (*Cornucopia*), created from Achelous's horn broken off in his fight with Hercules and filled with an abundance of fruits by the Nereids, are so intertwined that their symbolism undoubtedly points to the protection of sailors and seafarers of the colony of Pola.

In spite of the absence of small votive bronze figurines from home shrines, two bronze figurines of Isis Fortuna with a rudder, discovered in Savudria<sup>35</sup> and Loron,<sup>36</sup> testify to the veneration of this cult in Roman villas on the western coast of Istria.

The depiction of the sea god Glaucus on the gem of a ring found in the necropolis of Burla near Medulin<sup>37</sup> fits into the repertoire of the cult protection of fishermen and seafaring. The human figure emerging from a nautilus shell has been identified as the sea god Glaucus.<sup>38</sup> This Roman god, son of the god Poseidon and Amphitrite, was a friend of the Nereids. He was worshipped as the god of the sea, fishermen and divers, and, according to the traditional myth, he lingered in the Mediterranean Sea. From his father, he inherited the gift of fortune telling, and he used this to announce the arrival of schools of fish to fishermen.<sup>39</sup> Legend has it that he was the constructor and the first helmsman of the Argo. Because of his prophetic powers, seafarers and fishermen often invoked him and sought a solution for their dilemmas during sea voyages and fishing. He was considered a benevolent god, and, when in trouble, sailors and fishermen offered him a tuft of their hair.

Pliny the Elder mentioned the Nereids and Glaucus, and believed in them. Glaucus was allegedly a man-like creature spotted in the vicinity of the present-day Portugal. Consequently, the prevailing opinion was that he was actually a man, who, as a fisherman, ate seaweed which brought fish to life. Having tasted the weed, he was overcome by a longing for the sea and he dived into it. Because of his love of the sea, Oceanus and Tethys bestowed immortality on him.<sup>40</sup>

As regards the role of ancient cults as patrons of seafaring and seafarers in Istria, the conclusion can be drawn that not only Neptune, as the supreme sea god, but also Jupiter Ammon and Achelous were instrumental in the religious promotion of seafaring and sailing by the Roman state, while in Roman settlements and villas next to the sea, patron deities of seafaring and seafarers were privately worshipped through artistic craftwork and jewellery.

<sup>29</sup> JURKIĆ GIRARDI, 2005a, 145-146.

<sup>30</sup> OVID, *Métamorphoses*, IV, 798.

<sup>31</sup> BUDISCHOVSKÝ, 1973, 216.

<sup>32</sup> JURKIĆ GIRARDI, 2005a, 77.

<sup>33</sup> FISCHER, 1996, 87-90; STARAC, 1996, 71-89; MATIJAŠIĆ 1999, 27-28.

<sup>34</sup> MARCO SIMÓN, 1990, 143-162.

<sup>35</sup> JURKIĆ GIRARDI 2005a, 203-204.

<sup>36</sup> KOVAČIĆ-TASSAUX, 2000, 30-31.

<sup>37</sup> DŽIN, 2007, 291; JURKIĆ GIRARDI, 2010, 13-18.

<sup>38</sup> ROSSI RADIĆ, 2005, 145.

<sup>39</sup> V. ZAMAROVSKÝ, 1973, 104.

<sup>40</sup> PLINY THE ELDER, *Naturalis Historiae*, IV, 5.

## CATALOGUE:

1. NEPTUNE (*Neptunus*), Poreč

A votive altar made from a monolith limestone block, uncarved on the back, with damage to the upper right hand side of the *pulvinus*. The inscription is surrounded by a profiled, lattice-like frame on a simple base. Above the inscription there is a doubly profiled *pulvinus*.

NEPTVNO	Neptuno
DEISQAUG	deisq(ue) Aug(ustis)
T. ABVDIVS VERVS	T(itus) Abudius Verus
POST SUBPRAEFECT	post subpraefect(uram)
<sup>5</sup> CLASSIS RAVENN	clasis Ravenn(atis)
TEMPLO RESTITUTO	templo restituto
MOLIBVS EXTRUCT	molibus extract(is)
DOMO EXCULTA	domo exculta
IN AREA D. D	in area d(ecreto) d(ecurionum)
<sup>10</sup> CONCESSA SIBI	concessa sibi
DICAVIT	dicavit
I.L., X/II, 3.	



To Neptune / the Divine / Titus Abudius Verus / after the vice- admiralty / in the fleet of Ravenna / repaired the temple / built the wharf /decorated the house / on the land which / by the decision of the council / gave to himself / it is said

The monument was discovered under the city walls of Poreč, on the coast, between the wharf and the doors leading to Marafor, near the ruins of antique buildings spotted by Bishop J.P. Tomasini in 1646. P. Petronio repeatedly warned that this votive altar, bearing an exceptionally important epigraphic text, had been on the street for too long (G. Negri, G.R. Carli, P. Stanković, and P. Kandler also mention this fact). The monument was later transferred to the atrium of the Euphrasia Basilica, where Th. Mommsen also had occasion to see it.

Today, the monument is kept in the stone monument collection of the Poreč Area Folk Museum in Poreč.

Dimensions: height 110.0 cm, width 68.0 cm, depth 57.0 cm

Date: 2<sup>nd</sup> century A.D.

Bibliography: TOMMASINI, 1654, 181 = AT, IV, Trieste 1837, 40, 373; PETRONIO, 1681, II, f. 172; MURATORI, 1739, 54, no. 6; POCOCCO, 1752, 119; NEGRI, f. 2; CARLI, 1743, 226; DONATI, 1765, 32, no. 5; CARLI, 1788, 131; VERGOTTIN, 1796, 7; STANKOVIĆ, 1822, 115; STANKOVIĆ, 1828, 105; STEINBÜCHEL – RHEINWALL, 1829, 54, no. 113; KANDLER, 1848, 292; KANDLER, 1855, 364; CAPPELLETTI, 1851, 780; MOMMSEN, 1872 – 1877, no. 328; DESSAU, 1892 – 1916, no. 3290; FERRERO, 1878, 136, no. 365; FIEBINGER, 1894, 439, no. 50; AMOROSO, 1908, 201 with figure; POGATSCHNIG, 1910, 16; POGATSCHNIG, 1926, 12; POGATSCHNIG, 1914, 18; DEGRASSI, 1934, no. 3; DEGRASSI, 1970, 627, 631; JURKIĆ GIRARDI, 2005a, 150-151.

2. JUPITER AMMON (*Iuppiter Amon*), Pula

A monolith limestone block, part of an altar enclosure. The lower left-hand part of the monument is broken. There are points for fixing other stone elements on the left and right sides. The head of Jupiter Ammon is chiselled in high relief on the front side, in the rectangular aedicule. There is a lattice-like triple profiled



and fluted cornice above the aedicule. Jupiter Ammon's head shows excellent artistic skill and workmanship. The man's head is covered in thick curly hair from which two circular, curved horns emerge around the small ears. The strong eyebrows above the large eyes, wide nose, half closed mouth and a strong, curly beard show the dominant and victorious position of the figure on the monument.

The exact site where the monument was found is not known. However it is believed that it belongs to the antique heritage of the City of Pula. Today, the monument is displayed in the Archaeological Museum of Istria in Pula (inv. no. A 391).

Dimensions: height 120.0 cm, width 80.0 cm, depth 85.0 cm

Dates from: 1<sup>st</sup> century AD

This monument comprises part of the altar to Jupiter Ammon, together with catalogue no. 3.

Bibliography: FORLATI TAMARO B., 1930, 24; JURKIĆ GIRARDI, 1974, 7, fig. 2; JURKIĆ GIRARDI, 2005a, 144-145; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

### 3. JUPITER AMMON (*Iuppiter Amon*), Pula

A fragment of the upper part of a monolith block, part of a limestone altar enclosure. The lower part has been destroyed and is missing. On the front, in a part of a rectangular aedicule, the upper part of Jupiter Ammon's head is chiselled in high relief. A lattice-like flat



frame borders the preserved part of the aedicule. There is a lattice-like triple profiled and fluted cornice above the aedicule.

The preserved part of Jupiter Ammon's head shows excellent workmanship. The man's head is covered in thick curly hair, from which two circular, curved horns emerge around his small ears. He has strong eyebrows above large eyes, and the root of a wide nose is visible. The strong overgrown beard indicates the dominant and victorious position of the figure depicted on the monument. The concept and the execution of the im-





age is the same as the face of Jupiter Ammon, under catalogue no. 4.

The exact location where this monument was found is not known, but it is believed that it is part of the antique heritage of the City of Pula. Today, the monument is displayed in the Archaeological Museum of Istria in Pula (inv. no. A 393).

Dimensions: height 120.0 cm, width 82.0 cm, depth 85.0 cm.

Dates from: 1<sup>st</sup> century AD

This is part of the altar to Jupiter Ammon, together with catalogue no. 2.

Bibliography: JURKIĆ GIRARDI, 2001, 9; JURKIĆ GIRARDI, 2005a, 144-145; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

#### 4. JUPITER AMMON (*Iuppiter Amon*), Pula

A monolith limestone block, part of an altar enclosure. Partially damaged. There are fixing points (grooves) for adding other stone elements, on the left and right-hand sides. On the front, in the rectangular aedicule, the head of Jupiter Ammon is chiselled in high relief. A lattice-like double profiled frame, damaged on the left



side, borders the aedicule. There is a lattice-like quadruple profile and fluted cornice above the aedicule with a high *pulvinus*. Jupiter Ammon's head completely fills the aedicule. The man's head is covered in thick curly hair from which two small, damaged, circular, curved horns emerge. Large almond-shaped eyes are surmounted by a protruding forehead and an arch of strong eyebrows. Under the wide nose, with nostrils, a curved moustache frames the half-opened mouth. A strong, overgrown beard, created by drilling, frames the cheeks up to the ears. The facial expression speaks of the dominant and victorious position of the figure on the monument.

The exact location where this monument was found is not known, but it is believed that it is part of the antique heritage of the City of Pula (Forum). It was previously stored in the museum in Pula. Today, the monument is displayed in the Archaeological Museum of Istria in Pula, as part of the stone monuments collection in the museum courtyard.

Dimensions: a) monument: height: 92.0 cm, width: 73.0 cm, depth: 67.0 cm;

b) aedicule with head: width 38.0 cm

Date: 2<sup>nd</sup> to 3<sup>rd</sup> centuries AD

The style of the depicted figure and the monument is schematic and flat. This dates the monument among similar work from the 3<sup>rd</sup> century AD.

This monument is part of the altar to Jupiter Ammon.

Bibliography: JURKIĆ GIRARDI, 2001, 9-10; JURKIĆ GIRARDI, 2005a, 145; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

#### 5. JUPITER AMMON (*Iuppiter Amon*), Pula

A monolith limestone block, part of an altar enclosure. Partially damaged on its right-hand side. There are fixing points (grooves) for other stone elements on the left and right sides. On the front, in the rectangular aedicule, the head of Jupiter Ammon is chiselled in high relief. A lattice-like double profiled frame, damaged on the right side, borders the aedicule. There is a lattice-like quadruple profile and fluted cornice above the aedicule with a high *pulvinus*. Jupiter Ammon's head entirely fills the aedicule. The man's head has a strong, square jaw and chin, it is covered in thick curly hair, from which two small cir-



cular curved horns emerge. The right horn is broken. There are strong eyebrows above large almond-shaped eyes, and the right-hand side of the eye is damaged. A wide nose with nostrils and a half-opened mouth with strong thick lips are joined to the schematically carved moustache. The robust image indicates the dominant and victorious position of the figure depicted on the monument.

The exact location where this monument was found is not known, but it is believed to be part of the antique heritage of the City of Pula (Forum). It was previously stored in the museum in Pula (ex. inv. no. 479). Today, the monument is displayed in the Archaeological Museum of Istria in Pula, as part of the stone monument collection in the museum courtyard (inv. no. A 18593).

Dimensions: a) monument: height: 127.0 cm,  
width: 74.0 cm, depth: 70.0 cm  
b) aedicule with head: height 47.0  
cm, width 43.0 cm

Date: 2<sup>nd</sup> to 3<sup>rd</sup> centuries AD

This monument is part of the altar to Jupiter Ammon or the Jupiter Ammon parapet, as are cat. nos. 4. and 5. Another similar monument is located on the island of Veliki Brijun, where it was brought from the Archaeological Museum of Istria in Pula in 1949.

Bibliography: JURKIĆ GIRARDI, 2001, 10-11; JURKIĆ GIRARDI, 2005a, 145-146; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

## 6. JUPITER AMMON (*Iuppiter Amon*), Pula

Part of a monolith limestone block from an altar enclosure. The upper part of the monument is partially missing (the cornice and *pulvinus*). There are fixing points (grooves) for other stone elements on the left and the right-hand sides. On the front, in the rectangular aedicule, the head of Jupiter Ammon is chiselled in high relief. A lattice-like double profile frame, damaged on the left side, borders the aedicule. Jupiter Ammon's head entirely fills the aedicule in the upper part. The man's head, with a rounded jaw and chin, is covered in thick hair, from which two small circular, curved horns emerge. A part of the head with hair is damaged. Large almond-shaped eyes are surmounted by an arch of strong eyebrows, the wide nose with nostrils and the







half-opened mouth are connected by two thick straight sides of a moustache. All visible curls on the head and the chin are worked in detail, with precision, by firm strokes of a stone-carving drill, indicating the art of the Antonine period. The facial expression indicates the dominant and victorious position of the depicted figure. Part of the beard and hair has been worked using a stone-carving drill.

The exact location where this monument was found is not known, but it is believed to be part of the antique heritage of the City of Pula (Forum). It was previously stored in the museum in Pula (ex. inv. no. 479). Today, the monument is displayed in the Archaeological Museum of Istria in Pula, as part of the stone monuments collection displayed in the museum courtyard (inv. no. A 18593).

Dimensions: a) monument: height: 127.0 cm, width: 74.0 cm, depth: 70.0 cm  
b) aedicule with head: height 47.0 cm, width 43.0 cm

Date: 2<sup>nd</sup> to 3<sup>rd</sup> centuries AD

This monument is part of an altar or parapet to Jupiter Ammon, as is catalogue no. 7 located on the island of Veliki Brijun, where it was brought from the Archaeological Museum of Istria in Pula in 1949.

Bibliography: JURKIĆ GIRARDI, 2001, 11-12; JURKIĆ GIRARDI, 2005a, 146-147; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

## 7. JUPITER AMMON (Iuppiter Amon), Pula

A part of a monolith limestone block, part of an altar enclosure. On the front, in the rectangular profiled and fluted aedicule, the head of Jupiter Ammon is chiselled in high relief. There is a double fluted and profiled cornice above the aedicule, with a *pulvinus*. The cornice and *pulvinus* are damaged on the left and the right-hand sides. Jupiter Ammon's head fills the aedicule in the upper part. The man's head, with a rounded jaw and chin, is covered in thick hair from which two small, circular curved and flat horns emerge. The hair, at the forehead, is combed into high and rich locks. The large almond-shaped eyes are surmounted by an arch of strong eyebrows, and the wide nose with nostrils and half-opened mouth are connected by the two sides of a dotted moustache. The cheeks and chin are covered in thick wavy curls, partially gently executed using a stone-carving drill in the Aurelian style.

The exact location where this monument was found is not known, but it is believed to be part of the antique heritage of the City of Pula (Forum). It was previously stored in the museum in Pula, but in 1949 it was transferred to the island of Veliki Brijun. Today, the monument is kept in the park opposite the Church of St. German.

Dimensions: a) monument: height 135.0 cm, width 74.0 cm, depth 70.0 cm  
b) aedicule with head: height 51.0 cm, width 44.0 cm

Date: 2<sup>nd</sup> to 3<sup>rd</sup> centuries AD

Bibliography: JURKIĆ GIRARDI, 2005a, 147; JURKIĆ GIRARDI, 2009, 190-197; JURKIĆ GIRARDI, 2009a, 9-31.

## 8. TRITON (*Triton*)

A limestone slab, part of the railing belonging to the Jupiter Ammon altar. There is a double indented enlargement on the lower part of the slab, while the slab is framed on the upper part by lattice-like, multi-ribbon profiling. The whole surface of the slab is occupied by the image of Triton on the surface of the sea, chiselled in high relief. Triton is moving rightwards. The body, from the waist up, is presented "en face", while the head is presented in semi-profile. The figure is nude with re-



alistically formed muscles. In his right hand, with his arm bent at the elbow, Triton holds a shell which he is blowing like a trumpet. His left hand rests on his stomach. His head, in semi-profile, has prominent curls of hair and a realistically formed ear. There is a dolphin swallowing a smaller fish in the right-hand corner of the slab. The surface of the sea itself has been formed in the stone in a particular way so as to show specifically that the god was blowing the shell quietly, because the fiercest storm had been quelled.

The exact location where this monument was found is not known, but it is believed to be part of the antique heritage of the City of Pula and that, in a sense, it completed the composition of two monolith blocks with images of Jupiter Ammon on the Pula Forum (inv. no. A 391 and A 393). Today, the monument is kept at the Archaeological Museum of Istria in Pula (inv. no. A 395).

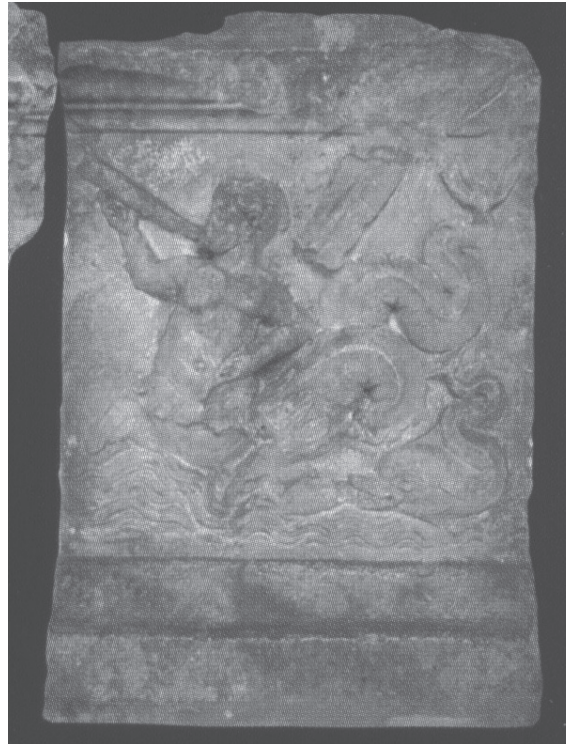
Dimensions: height: 120.0 cm, width: 80.0 cm,  
depth: 25.0 cm

Date: 1<sup>st</sup> century AD

Bibliography: GNIRS A., 1915, 81, no. 178; JURKIĆ GIRARDI 2005a, 229-230.

## 9. ACHELOUS (*Achelous*), Pula

The upper part of a gable cornice made of limestone. The building block is richly decorated in profile and framed by a simple astragal band. There are two figures



in the preserved decorated area: one is the mask of a tragic figure in shallow relief, the other is the river god Achelous in high relief emphasising his finely worked gigantic head. The head was chiselled schematically, according to known examples of Etruscan and Roman art used for decorating public buildings.

Achelous has a broad face, almond-shaped protruding eyes, a pronounced, wide nose, distinctive lips, an elongated mouth and elongated ears with luxuriant hair. Flat horns can be observed among the locks of hair on his forehead.







The building block was found in the late 19<sup>th</sup> century among the ruins of the large Roman theatre in Pula (Monte Zaro). It was previously kept in the museum in Pula (ex. inv. no. 336). Today, the monument is displayed in the Archaeological Museum of Istria in Pula, as part of the stone monuments collection (inv. no. A 125).

Dimensions: height: 65.0 cm, width: 35.0 cm  
Date: mid 1<sup>st</sup> century AD

Bibliography: GNIRS, 1915, 52, no. 109, fig. 25; MLAKAR, 1979, 137, no. 168c with figure; JURKIĆ GIRARDI, 2001, 15-16; JURKIĆ GIRARDI, 2005a, 222-223.

## 10. ACHELOUS (*Achelous*), Pula

A fragment of the keystone of an arch, made of limestone. The head of the river god Achelous is chiselled in shallow relief. The relief fragment is part of the architectural ornamentation of a building or a sarcophagus. A wide nose arch frames the eye sockets with small eyes. The cheeks are rounded, the mouth small and the chin widened. Two flat horns emerge from the high hair, executed using the drilling technique, and two small ears are visible. On the right and left-hand sides, the horns of Jupiter Ammon can be discerned.

The fragment was found in Pula. Today, it is part of the exhibiton of stone and bronze statues from the Augustus Temple in Pula. (inv. no. A 8724)

Dimensions: height 50.0 cm, width 75.0 cm  
Date: 2<sup>nd</sup> to 3<sup>rd</sup> centuries AD

Based on its conception and workmanship, the image of the river god Achelous presented on the keystone of an arch is part of the standard architectural ornamentation of a Roman forum.

Bibliography: JURKIĆ GIRARDI, 1972a, 214, tab. 6/1; JURKIĆ GIRARDI, 1974, 13, fig. 21; JURKIĆ GIRARDI, 2001, 16; JURKIĆ Girardi, 2005a, 223-224.

## 11. NEREIDS (*Nereides*), Pula

The left and right triangular part of a limestone gable broken into two parts. The entire left side is missing, and the tip of the right side is damaged. From above, the gable area is surrounded by edging, but on the left side the edging has fallen off. The gable is decorated in high relief, with a figurative composition on a maritime theme, with a Nereid seated in the centre. She is one of the daughters of the sea god Nereus, and on her left the winged Eros is approaching, followed by a dolphin.



The figures are extremely well formed, both in terms of composition and as sculptures. The dolphin's body is bent in two places as it swims, and its round eye indicates its good nature – as though it is offering protection as it accompanies seamen. The winged Eros, with an astral chain around his naked body, is blowing a double flute and participating in the music and dance by his movements. In the middle of the gable area, from left to right, we can still see the Nereid's legs, clothed in a transparent dress, which falls to her ankles. The figure is floating, facing from right to left, and her dress flows as though she is dancing. It should be noted that the gable on the other side of the building also had the same or similar relief composition, and it was altogether exceptional work of ornamentation of the theatre building.

The fragment with the figures of the Nereid and Eros was found at the end of the 19th century in the ruins of the small Roman theatre in Pula, not far from the Double Gate and was later taken to the Pula City Museum (ex inv. No. 555). In 1946, during a dig under the stage of the small Roman theatre, M. Mirabella Roberti found the fragment of the monument with the dolphin and pieced the composition together.

Today the united parts of the gable are exhibited in the stone monument collection of the Archeological Museum in Pula (inv. no. A 380).

Dimensions: height: 81.0 cm, width: 224.0 cm, depth: 32.0 cm.

Date: 1st century A.D.

Bibliography: MIRABELLA ROBERTI, 1949, 249, tab. 9/15; MLAKAR, 1979, 139, no. 169b with illustration; JURKIĆ GIRARDI 2005a, 230-231

## 12. MEDUSA (*Medusa*), Pula

A stone block of limestone as the decorative part of the pilasters of the parapet in the forum in Pula. On the side to the front there are ribbed grooves (10.0 – 12.0 cm) for joining it to other construction elements. The front of the monument is formed in three parts. The upper part, in the shape of a pulvinus, lies on a multiple, shallow cornice surrounding a metope with the figure of Medusa. The profiled base of the monument (height 26.0 cm) is trimmed on the front, but the right corner has fallen off. The metope with the figure of Medusa was later punctured in the upper left-hand corner with a pipe shaped hole that passes through the entire monument (the diameter of the hole is 13.0 cm).





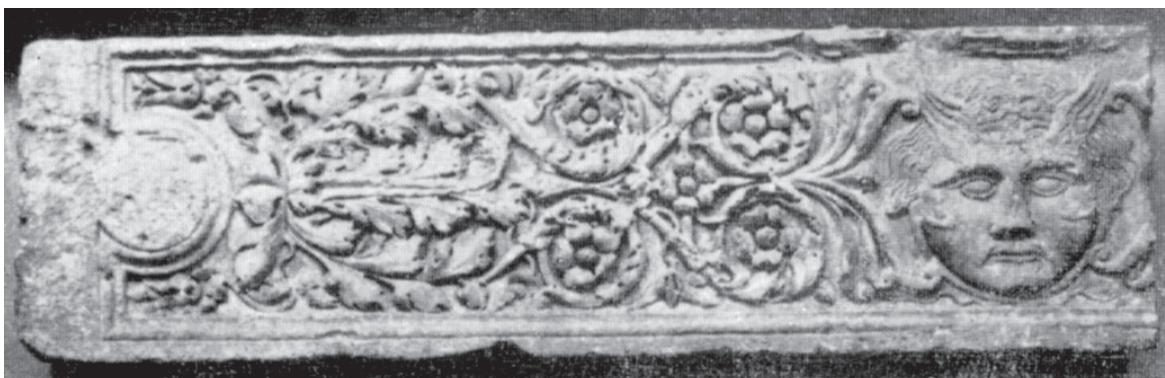
The figure of Medusa etched in the metope (70.0 x 62.0 cm) has been almost destroyed on the front. Nevertheless, the wings have been preserved, carved in deep relief on the right and left-hand sides of the forehead, above which it is possible to see the parting of her hair, with entangled snakes. The hair is in short, thick locks combed back from the face, right down to the thick and firm chin, which is framed in the centre by the snakes, which are tied in a bow.

The monument was discovered in 1987 during the dig and exploration of the south-eastern side of the Roman forum in Pula (known as block 11) at Sergijeva ul. 1 (earlier ul. Prvog maja). The stone block was built into the last ancient dividing wall, together with the torso of a sculpture of the emperor, broken in two. Today it is exhibited at the site where it was found, in the ground floor premises of Nova banka d.d. Pula, Sergijeva ul. 1.

Dimensions: a) monument: height 117.00 cm,  
width 81.0 cm, depth: 81.5 cm  
b) Medusa: height 61.6 cm; width  
50.5 cm.

Date: 2nd – 3rd century.

The sharp stonemasonry technique used for the whole and individual details of the monument is reminiscent of similar typology of the blocks showing the figures of two Jupiter Ammons with a square face in the metope of monuments from a specific phase of decora-



tion of the Roman forum in Pula, as a single architectural composition. There is an almost identical example of Medusa in the ornamentation of the forum in Zadar.

Bibliography: BOLŠEC FERRI – MATIJAŠIĆ, 1989, 8–9, photo: 13; BOLŠEC FERRI – MATIJAŠIĆ, 1990, 149–151; JURKIĆ GIRARDI, 2005a, 238

### 13. MEDUSA (*Medusa*), Pula

Part of the architrave and perhaps the epistyle, of limestone, decorated with the figure of Medusa. Medusa's head is carved into the monument, with an oval, almost round face, and a small indentation on the chin. Her expression is calm and cold. The nose is straight and spreads out in a triangular shape at the base. Her eyes are almond shaped, set horizontally with heavy eyebrows above. Her forehead is low and beautifully formed, and bird's wings emerge from it at an angle. Her hair is thick and wavy, parted in the middle of her head. Snakes surround her entire face, and their tails are tied in a knot, with a bow in the middle of the parting and forehead. The snakes' heads hang by her ears down to the middle of her face.

The monument was found in the large Roman theatre (Monte Zaro) in Pula. It is now in the stone monument collection of the Archaeological Museum of Istria in Pula (inv. No. A137).

Dimensions: a) fragment: height: 45.0 cm,  
width: 157.0 cm, depth: 20.0 cm  
b) Medusa: height: 36.0 cm,  
width: 36.0 cm.

Datacija: 1. stoljeće.  
Date: 1<sup>st</sup> century AD

The head of Medusa is carved in shallow relief, but it demonstrates precise artistic work, both in the relief of the figure and in the plant motifs decorating the lintel.

In terms of the artistic work, the iconography and plant ornamentation, which was very common as decoration and a motif in the early period of the empire, the monument has been dated as originating from the 1<sup>st</sup> century.

Bibliography: GNIRS A., 1915, 84, fig. 41; MARUŠIĆ B., 1965, fig. 19; JURKIĆ GIRARDI, 1970, 36, tab. 2/1, 2; JURKIĆ GIRARDI, 2005a, 231.

#### 14. MEDUSA (*Medusa*), Pula

A fragment of a square limestone panel, damaged on the lower edge, decorated with the figure of Medusa in high relief. The fragment was later pierced through the mouth and used as decoration in a fountain with water flowing through it. The head of Medusa has been completely preserved. Her square face has a slightly surprised expression. Her nose is straight and wide, her eyes are almond shaped and laid straight. Her mouth is carved horizontally, but its expression was not preserved, as it was later pierced through. The head is surrounded by very thick hair, right down to the chin, and the forehead is covered, low down. The sculptor used sharp strokes to form the hair, imitating strictly separated locks. On the top of the head there are wings, horizontally placed, and there are barely visible outlines of coiled snakes.

The monument was found in Pula. It is kept in the Pula City Museum (ex inv. No. 403). It is now in the exhibition of stone statues and bronze sculptures from the Temple of Augustus in Pula (inv. No. A240).

Dimensions: height: 50.0 cm, width: 47.0 cm, depth 13.0 cm

Date: 2<sup>nd</sup>-3<sup>rd</sup> century

The fragment is quite rustic in terms of its workmanship and the expression of Medusa's physiognomy.

Bibliography: MLAKAR Š., 1969, 10; JURKIĆ GIRARDI, 1970, 35 - 36, tab. 1/2; JURKIĆ GIRARDI, 2005a, 232.

#### 15. MEDUSA (*Medusa*), Pula

A fragment of a panel from a coffered ceiling made of limestone, with part of Medusa's head in the middle of the coffer. The coffer is decorated on its lower side with the figure of a dolphin, and on the upper side with some wild sea monsters. The remainder of what has



been preserved of the head of Medusa shows that the face was carved in the standard oval shape. The nose and mouth have not been preserved, but there is only one almond-like, horizontally positioned eye. The hair frames the face in thick, straight locks, combed back behind the ears. A snake can be seen like a frame below the cheeks and one end falls down towards the chin, whilst its outline follows the line of the undamaged cheek.





The monument was discovered in Pula, in the middle of the city hill (kaštel). It is now in the stone monument collection of the Archaeological Museum of Istria in Pula (inv. No. A 141).

Dimensions: a) fragment: height: 87.0 cm, width: 53.0 cm, depth: 26.0 cm  
b) Medusa: height: 37.0 cm, width: 21.0 cm

Date: 1<sup>st</sup> century AD

On the basis of the accompanying motifs, the workmanship on the rosette and leaves, the arrangement of the ornamentation and the way it is conceived and sculpted, the monument may be dated with certainty to the 1<sup>st</sup> century AD.

Bibliography: FORLATI TAMARO B., 1930, 11, fig. 6; JURKIĆ V., 1970, 37, tab. 4/2.

## 16. MEDUSA (*Medusa*), Pula

The volutes of an Ionic column made from white Proconese marble, which on one flat side end in a spiral,



decorated with a stylized head of Medusa, whilst on the other flat side they are decorated with a rosette. There is an abacus resting on the capital. This presentation of Medusa's head is very stylized and limited to a mere outline of the face. The face is formed in shallow relief. It is completely rounded and smiling slightly. The eyes and nose are indicated, whilst the mouth is horizontal and slightly convex.

The Ionic column was probably part of the decoration of the large Roman theatre in Pula (Monte Zaro). It was brought from Asia Minor (Procones). It is now in the stone monument collection of the Archaeological Museum of Istria in Pula (inv. No. A 4730).

Dimensions: a) monument: height: 33.0 cm, width: 52.0 cm, depth: 27.0 cm  
b) Medusa: height: 4.6 cm, width: 4.8 cm

Datacija: početak 1. stoljeća.

Date: beginning of the 1<sup>st</sup> century AD

Since the capital is deemed to be a top quality sculptural piece from the early period of the empire, with strong Hellenistic influence in terms of style, the figure of Medusa has been dated to the beginning of the 1<sup>st</sup> century AD.

Bibliography: JURKIĆ GIRARDI, 1970, 38, tab. 8/1; MANASSE G. C., 1978, 199 - 200, tab. 67/1, 2; JURKIĆ GIRARDI 2005a, 235.



### 17. MEDUSA (*Medusa*), unknown site (Pula?)

Part of a limestone protome decorated in the front with a representation of Medusa's head. The figure is badly damaged, only its eyes have been relatively well preserved. The head of Medusa is rounded with a childish expression, which is emphasized by the hair covering the round forehead. The nose is chipped. The mouth is straight and chipped, whilst the eyes are almond shaped, wide open, with strong sockets, which give the figure a dark expression, like a crying child. The entire head is covered in snakes.

It is not known where the monument was found. It probably originates from Pula. It is now kept in the back courtyard of the Archaeological Museum of Istria in Pula (inv. No. A 4731).

Dimensions: a) monument: height: 35.0 cm, width: 43.0 cm, depth: 33.0 cm  
b) Medusa: height: 15.0 cm, width: 14.5 cm  
Date: 2<sup>nd</sup> century AD

Bibliography: JURKIĆ GIRARDI, 1970, 39, tab. 8/2; JURKIĆ GIRARDI, 2005a, 236

### 18. MEDUSA (*Medusa*), unknown site (Pula?)

A fragment of the head of Medusa in limestone relief, with the upper right hand segment broken off. Although the main characteristics of Medusa are not visible on this relief, such as the snake and wings, still, according to the tragic expression on her face and the way the details have been formed, it may be concluded that it is in fact Medusa. The face is very rounded, almost a circle. The nose is short and widens out towards the bottom, whilst the nostrils are very prominent and emphasized. The mouth is shown wide open, with rounded corners, bending downwards, giving the face a tragic expression. The lower lip is slightly thicker. The eye is almond shaped and placed at an angle outwards from the root of the nose, with a strong, low socket, whilst the pupil is hollowed out and emphasized. All these characteristics give the eye a stiff and fixed expression.

It is not known where this monument was found. The monument was returned as restitution from Italy



in 1961, but probably came from Pula or the surrounding area. It is now in the warehouse of the Antique Period Department of the Archaeological Museum of Istria in Pula (inv. No. A 4732).

Dimensions: height: 8.0 cm, width: 8.8 cm  
Date: 1<sup>st</sup> -2<sup>nd</sup> century AD

Bibliography: JURKIĆ GIRARDI, 1970, 38, tab. 8/1; JURKIĆ GIRARDI, 2005a, 237





### 19. ISIS - FORTUNA (Isis – Fortuna), Savudrija

A standing bronze figure partly covered with green patina. The female figure leans on her right foot while the hip is twisted to the right. She is wearing a long sleeveless shirt, a hiton, cut at the neckline and reaching the floor in attractive folds, wrapping the left leg as it steps forward. The cloak – himation – falls from the left shoulder diagonally over the back, around the hips, and is fixed under the bust. The right arm is lowered and slightly turned to the right, holding a tiller. The left hand, with the elbow elevated, holds a horn of plenty (cornucopia). The head, slightly turned to the right, is decorated with an “Isis hairstyle.” There is a solar disc and feathers above the two horns, and the rim of a modius (a container for wheat – an attribute of Demetres) can be observed on the back. The hair is calligraphically chiselled. It is divided by a parting and collected in a

bun at the back. The face shows classical beauty, and is attractive with meticulously chiselled eyes, nose and mouth. The figure is graceful and proportional.

The figure was discovered in 1929, in loose material at a Roman villa on the coast.

Today, it is part of the exhibiton of stone and bronze statues of the Temple of Augustus in Pula.

Dimensions: height 9.2 cm

Date: 1<sup>st</sup> to 2<sup>nd</sup> centuries AD

The iconography corresponds to a syncretistic type of god, very popular in Roman times. Elements of the Isis hairstyle and Pelagitalia attributes (the horn of plenty, exotic fruit) and Fortuna (the tiller symbolizing the control of human destiny, also an attribute of Isis Pelagia) merge in this figure. This pattern is present in several variants in numerous bronze sculptures, differing only in terms of the workshop where they were made, the moulds and quality. The style of Isis Fortuna from Savudrija corresponds to the Italic type of bronze figurines of the Julio-Claudian period, or it could be the product of a traditional model used in a later period.

Bibliography: DEGRASSI, 1962, 881 = NSc, 1930, 429–433; DEGRASSI, 1970, 622; JURKIĆ GIRARDI, 1972a, 211, tab. 4/1; JURKIĆ GIRARDI, 1974, 8, fig. 9; JURKIĆ GIRARDI, 1978a, 41, fig. 3; MLAKAR, 1969, no. 130; JURKIĆ GIRARDI, 1985, 81, no. 190; DŽIN, 1999, 55, no. 156; JURKIĆ GIRARDI, 2001, 13-14; JURKIĆ GIRARDI, 2005a, 203-204.

### 20. ISIS - FORTUNA (Isis – Fortuna), Loron

A bronze statue of a woman, fully cast, without the pedestal it was standing on. The figure is partially covered with well preserved green patina.

The goddess is leaning on her right leg, in her right hand she is holding a tiller, to which her gaze is fixed. Her head is turned to the right. Her left arm, bent at a right angle at the elbow, holds a horn of plenty (cornucopia). She is dressed in a long, sleeveless robe (himation) which reveals the right side of her breast and is raised above her right foot, thereby revealing her toes. The rich drapery of the hiton is covered by a short cape (himation), which is belted below the chest with a thin belt.



The goddess's head is designed in particularly minute detail, with wavy and curly hair, sculpted on the top of the head in a bun, so that it is combed in a typically Hellenistic style. On the hairpiece there is a crown (basileion). It is a typical Egyptian crown, attributed to the goddess Hator, consisting of a solar disc formed by two cow's horns, topped by a long peacock's feather.

It was discovered during a dig in part of the pottery production centre in Loron (1994-1998) in loose material in the Late Antique rooms (12).

It is kept today in the Poreč Area Folk Museum, in Poreč.

Dimensions: height: 9.3 cm

Date: 1<sup>st</sup> century BC

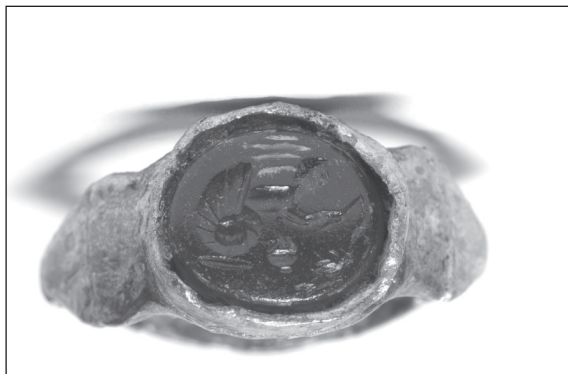
This graceful figure of Isis Fortuna from Loron may be compared in terms of its iconographic elements with the Isis Fortuna from Savudrija, but in terms of the hair, clothes and leisurely movements it is comparable to the Hellenistic, clichéd type of bronze sculpture typical of the 1<sup>st</sup> century AD. It differs from the Savudrija Isis Fortuna, which, due to its static appearance and the stiffness of its detail, may be classed as part of the north Italic circle of Roman bronze sculpture.

Bibliography: PORTULANO-KOVAČIĆ V., 1999; 501-511; KOVAČIĆ-TASSAUX F., 2000, 30-31; PORTULANO-KOVAČIĆ, 2001, 267-268; JURKIĆ GIRARDI, 2005a, 204-205.

## 21. GLAUCUS (*Glaucus*), Medulin, Burle

A silver, molded ring with gemstone in a molded oval frame. The gemstone, of a Carniola brown ochre colour, is decorated with a single carved motif. A male figure in profile (the sea god Glaucus) is emerging from the nautilus of a shell, like a snail. His body is schematic, the head more skilfully worked with a prominent cap covering the hair, an indented eye and strong profile of his nose. In his raised right hand, the sea god is holding a fishing rod with a hook and a fish caught on it, similar to a gilthead. Below the shell there is a notch indicating the ground or a wave on the sea. The left hand, hanging downwards, is holding a round hoop.

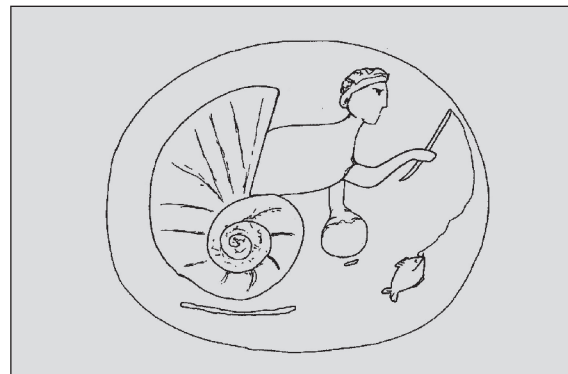




The ring was discovered in 2000 in Paljevinski grave no. 147 of the Burle necropolis. It is now kept in the Archaeological Museum of Istria in Pula (inv. No. A/30010435).

Dimensions: length of the gemstone: 2.6 cm, depth: 0.3 cm

Date: 2<sup>nd</sup> century AD



Bibliography: DŽIN, 2000, 8-24; JURKIĆ-DŽIN, 2002, 14, catalogue no. 169; DŽIN, 2004, 33-50; DŽIN 2007, 291, catalogue no. 232; DŽIN 2008, 16-21; DŽIN, 2009, 393-372; JURKIĆ GIRARDI, 2010, 13-15.

#### ABBREVIATIONS:

ACRS	Centro di ricerche storiche, Rovinj – Trieste
AMSI	Atti e memorie della Società istriana di archeologia e storia Patria, Parenzo-Venezia– Trieste
AN	Aquileia Nostra, Rivista dell'Associazione nazionale per Aquileia, Aquileia
AP	Arheološki pregled, Arheološko društvo Jugoslavije, Beograd–Ljubljana
HA	Histria archaeologica, Arheološki muzej Istre, Pula
HH	Histria historica, Povijesno društvo Istre, Pula
Hanq	Histria antiqua, Međunarodni istraživački centar za arheologiju, Brijuni-Medulin, Pula
IHAD	Izdanja, Hrvatsko arheološko društvo, Zagreb
JAK	Jarbuch für Altertumskunde, Wien
JBL	Jahrbücher der Literatur, Wien
JÖAI	Jahreshefte des Österreichischen Archäologischen Instituts, I – XXXI (1898-1939), Wien
KAMI	Katalog, Arheološki muzej Istre, Pula
LSCPh	Leipziger Studien zur classischen Philologie, Leipzig
MK	Monografije i katalogi, Arheološki muzej Istre, Pula
MTADJ	Materijali, Arheološko društvo Jugoslavije, Beograd
NSc	Notizie degli Scavi di Antichità, Atti della R. Accademia Nazionale del Lincei, Roma
OA	Opuscula Archaeologica, Zagreb
ROFS	Raccolti d'opuscoli scientifici e filologici
SVA	Scritti vari di Antichità, Trieste
ZRHZKJ	Zbornik radova za historiju zdravstvene kulture Jugoslavije, Rijeka
ŽA	Živa antika, Filozofski fakultet, Skopje



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## SAŽETAK

ANTIČKI KULTOVI KAO ZAŠTITNICI POMORSTVA  
I MOREPLOVACA U ISTRI

Vesna GIRARDI JURKIĆ

Istarski poluotok uronjen u more sjevernojadranskog bazena, s tri kolonije na zapadnoj obali (*Tergeste, Parentium, Pola*), municipijima (*Nesactium, Albona, Flanona*) te brojnim rezidencijskim vilama (Vižula, Brijuni, Barbariga, Bosoja i dr.), keramičarskim proizvodnim kompleksima (Antenal, Tar, Valbriga, Loron, Červar, Sorna, Barbariga, Fažana, Valbandon i dr.), potencijalni su lokaliteti gdje se treba očekivati nalaz spomenika božanstvima i mitološke prikaze zaštitnika mora i voda tekućica (*Ningus fl, Arsia fl.*).

Do suvremenog stupnja istraženosti nema velikog broja epigrafske i spomeničke građe koja spominje antičke kultove kao zaštitnike pomorstva i moreplovaca, a koja bi se poklapala s brojnim pomorskim naseljima i lukama, vilama i pristaništima.

Jedno od vrhovnih rimskih božanstava, Neptun, imao je svoje hramove u kojima se odavao najviši stupanj počasti na forumu u Poreču (*Neptunus Augustus*) i u sklopu rezidencijskog maritimnog kompleksa vile na Brijunima (trijada: Mars, Neptun, Venera). Ovo su direktni dokazi štovanja Neptunovog kulta u formiranim svetištima u Istri.

Indirektni dokazi štovanja zaštitnika pomorskog grada jesu reljefni prikazi i grupe orijentalno, grčko-rimskih božanstava na forumu u Puli. To su parapet pred centralnim forumskim hramom s likovima Aheloja, Jupiter Amona, Tritona i Meduze. Oni spadaju u poznati repertoar ukrašavanja pomorskih jadranskih gradova (Salona, Zadar, Trst, Akvileja). Zanimljivo je također da su prikazi Aheloja i Nereida ukrašavali Veliko i Malo rimsko kazalište u Puli. Skulptura jednog od Dioskura, smrtnog Kastora s konjem, otkrivena je u Puli.

Pulski patron grada - Heraklo djelomično je povezan s morem kao jedan od posade broda Argo na kojem su bili i Dioskuri. Heraklo se bori i s Ahelujem, bogom grčke rijeke Aspropotamos. Veza Aheloja, Nereida i roga obilja kornukopije, koja je nastala od Ahelojevog roga u borbi s Heraklom, a kojeg Nereide pune obiljem plodova su tako isprepleteni da svojom simbolikom nesumnjivo ukazuju na zaštitu mornara i moreplovaca kolonije Pole.

Nedostatak malih votivnih brončanih figurica za kućna svetišta, kao što su dvije brončane figurice Izide Fortune s kormilom iz Savudrije i Lorona, govore o štovanju tog kulta u rimskim vilama na zapadnoj obali Istre.

Kao zaključak nameće se spoznaja da su Neptun, kao vrhovno božanstvo, ali i Jupiter Amon i Ahelaj bili u funkciji rimske državne promidžbe, dok se u rimskim naseljima i vilama uz more privatno zaštitnici pomorstva i moreplovaca nisu intenzivno štovali.