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Brončani kip vježbača iz
hvarskog podmorja

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U članku se obrađuje mali rimski brončani kip slučajno izvađen ribarskom mrežom godine 1979. iz podmorja Paklenih otoka kraj Hvara. Kip prikazuje vježbača, najvjerojatnije nosača diska (*diskofo*) koji općim izgledom podsjeća na inačice Polikletova *Diskofo*. Ipak, vitkost figure, manji omjer glave u odnosu na tijelo te ležerniji kontrapost ukazuju na helenističku stilizaciju modela. Sudeći po visokoj kvaliteti, pretpostavlja se da je kip izrađen na području Italije u razdoblju od 1. st. pr. Kr. do 1. st. po. Kr., kada su ovakve male brončane figure bile omiljene.

Bronze statue of an athlete from
the sea floor near Hvar

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The article contains an analysis of a small Roman-era statue unintentionally removed from the sea-floor by a fishing net in the waters off of the Pakleni islands near the larger island of Hvar in 1979. The statue depicts an athlete, most likely a discus-bearer (*discophoros*) which generally resembles a variant of the *Discophoros* by sculptor Polykleitos (Polycl-etus). Even so, the slimness of the figure, the smaller ratio between head and body and the more leisurely *contrapposto* indicate a Hellenistic stylization of the model. Judging by its high quality, it has been assumed that the statuette was made in Italy during the

Unutar korpusa rimske brončane plastike na hrvatskom prostoru, hvarska figura vježbača pripada vrlo skromnoj, ali reprezentativnoj skupini male figurativne plastike profanog karaktera, koja, s obzirom na nešto veće dimenzije, pokazuje skulptorske kvalitete dostojne mnogo većih formata. Nadalje, radi se o iznimno rijetkom nalazu brončane skulpture u podmorju istočnog Jadrana (jedinom uz veličanstvenog Apoksiomena i glave Kourosa, koja se u ovom članku kod nas prvi put objavljuje) te jedinstvenom u akvatoriju otoka Hvara.

Uz figuru nisu nažalost nađeni nikakvi drugi predmeti, a negativan rezultat dala su i dva pregleda šireg područja nalaza. Stoga ostaje nepoznato o kakvoj se vrsti podmorskog nalaza radi te kakvom je arheološkom i maritimnom kontekstu figurica pripadala.

Ključne riječi: Hvar, Pakleni otoci, podmorje, statueta, bronca, Diskofor, Poliklet

period from the 1st century BC to the 1st century AD, when so small bronze figures were favoured.

Inside the body of Roman bronze sculpture in Croatian territory, the Hvar figure of an athlete belongs to a modest, but also demonstrative group consisting of small figurative sculpture with a profane character, which, given the somewhat larger dimensions, exhibits a sculptural quality worthy of much larger formats. Furthermore, this is an exceptionally rare find of a bronze sculpture on the sea-floor of the eastern Adriatic (together with the magnificent Apoxyomenos and the head of Kouros, which is published herein for the first time in this article) and the only one from waters surrounding the island of Hvar.

Unfortunately, no other items were found together with the figure, and two explorations of the wider area around the find site proved unfruitful. Thus, the type of undersea find this is and the archaeological and maritime context to which the figurine belonged remain unknown.

Key words: Hvar, Pakleni Islands, seafloor, sculpture, bronze, Discophoros, Polycletus

Ribareći s vanjske strane Dobrog otoka u arhipelagu Paklenih otoka pokraj Hvara koncem godine 1979., jedan je lokalni ribar slučajno u mreži izvukao mali brončani kip. Saznavši za to, arheolog Nikša Petrić, onako znatizeljan i vješt, uspio je doći u kontakt s nalaznikom, na brzinu pregledati kipić i zabilježiti nekoliko osnovnih podataka o nalazu. Istom prigodom lokalni fotograf Vlado Denčić napravio je nekoliko crno-bijelih fotografija.

“Ovako na prvu čini mi se da bi se moglo raditi o prikazu boga Apolona... Ovo je jedinstven nalaz, bilo bi dovoljno samo ovu figuricu izložiti u apsidu crkve. sv. Marka”, kazao mi je tada Nikša, vidno zadivljen nalazom.¹

Nalaz je potom dokumentiran,² a nalazniku predložen otkup kipića, konzervacija, stručna ekspertiza i izrada kvalitetnije fotodokumentacije. Nalaznik je, nažalost, odbio suradnju, tako da uza sva nastojanja brončani kipić više nismo uspjeli vidjeti niti utvrditi što se poslije s njime dogodilo.

I tako je prošlo 35 godina.

Godine 2014. u *Prilozima povijesti otoka Hvara* XII objavio sam rad o podmorskoj baštini otoka Hvara i, u kontekstu izgubljene arheološke baštine, staru crno-bijelu fotografiju kipića.³ Vjerojatno je to bio povod što je u jesen godine 2015. nalaznikova kći

* Iskreno sam počašćen što ovaj skromni arheološki prilog mogu posvetiti prijatelju i kolegi Branku Kiriginu s kojim sam imao sreću i zadovoljstvo godinama surađivati na brojnim arheološkim i inim projektima i poslovima na Hvaru. Dapače, on me, kao povjesničara umjetnosti i “arheologa iz nužde” uveo u svijet arheologije i, rekao bih, nadahnuo svojim znanstvenim idejama i vrlinama poput ekološkog promišljanja u arheologiji, sustavnosti, objektivnosti i sposobnosti za postavljanje pravih pitanja. Rad također posvećujem našem zajedničkom prijatelju, prerano preminulom Nikši Petriću, koji me opet nadahnuo svojom inventivnošću i gotovo poetskom lucidnošću u pristupu arheološkim i povijesnim temama.

Obojica su neposredno vezana uz ovaj rad. Nikša je otkrio i prvi prepoznao arheološku i umjetničku vrijednost brončanog kipića, a Branko mi je pomogao u pripremi rada. Od srca mu zahvaljujem, čestitam 70. obljetnicu života te želim dobro zdravlje i još mnogo zajedničkih arheoloških avantura!

- 1 Upravo u to vrijeme radili smo koncepciju i izbor materijala za nov postav Arheološke zbirke u okviru nekadašnje crkve sv. Marka u Hvaru, u čemu je uz dr. Marina Zaninovića i dr. Branka Kirigina sudjelovao i prof. Nikša Petrić.
- 2 Nalaz je uveden u Registar podmorskih nalazišta otoka Hvara pod nazivom Dobri otok II, kodne oznake VS0532, a sistematiziran je kao pojedinačan nalaz iz antičkog razdoblja, Gaffney *et al.* 1997, str. 215.
- 3 Petrić 2014, str. 6.

While fishing on the seaward side of the islet called Dobri in the Pakleni Archipelago next to the island of Hvar at the end of 1979, a local fisher unintentionally pulled up a small bronze statue in his net. When hearing of this, archaeologist Nikša Petrić, curious and resourceful as he was, managed to contact the finder, and then quickly inspect the statuette and record several basic pieces of information about the find. On that same occasion, local photographer Vlado Denčić took several black-and-white photographs.

“At first glance, it seemed to me that it could have been a depiction of the god Apollo... This is a unique find, just this figurine alone could be exhibited in the apse of St. Mark’s Church,” the visibly impressed Nikša said at the time.¹

The find was then documented,² and an offer was made to the finder for its purchase, conservation, expert analysis and the production of higher-quality photo-documentation. The finder, unfortunately, refused to cooperate, so that despite every effort, we never managed to see the bronze statuette again nor ascertain what happened to it afterward.

* I am genuinely honoured to be able to dedicate this modest archaeological paper to my friend and colleague Branko Kirigin, with whom I had the good fortune and pleasure of collaborating over the years on numerous archaeological and other projects and activities on the island of Hvar. To be sure, he introduced me, as an art historian and “archaeologist out of necessity,” to the world of archaeology and, I would say, inspired me with his scholarly ideas and virtues, such as environmental considerations in archaeology, systematism, objectivity and the ability to ask the right questions. I additionally dedicate this work to our common friend, the too soon departed Nikša Petrić, who also inspired me with his innovativeness and the almost poetic lucidity in his approach to archaeological and historical themes.

Both are directly tied to this work. Nikša discovered and first recognized the archaeological and artistic value of the small bronze statue, while Branko helped me prepare this work. I thank him wholeheartedly, congratulate him on his seventieth birthday and wish him good health and many more archaeological adventures together!

- 1 Precisely at that time we were working on the concept and selection of materials for the new Archaeological Collection display as part of the Church of St. Mark in the town of Hvar, on which Prof. Nikša Petrić was participating together with Marin Zaninović, Ph.D. and Branko Kirigin, Ph.D.
- 2 The find was entered in the Register of Undersea Find Sites of the island of Hvar under the designation Dobri otok II (Dobri island II), code insignia VS0532, while it was systemized as an individual find from Antiquity, Gaffney *et al.* 1997, p. 215.



Sl. 1. Hvarski vježbač, pogled s prednje strane
Fig. 1. Hvar athlete, view from front

odlučila predati kipić, odnosno pohraniti ga u Muzeju hvarske baštine, što je, na zadovoljstvo sviju, i učinjeno početkom listopada 2015. g.

Bila je to prigoda da se prvi put obavi temeljit pregled ove po mnogočemu iznimne umjetnine. Stručni arheološki pregled obavio je akademik dr. Nenad Cambi, naš vrsni poznavatelj antičke skulpture,⁴ rendgensku i CT snimku kipića te analizu obavio je mag. med. rad. Frane Mihanović,⁵ a konzervatorsko-restauratorsku ekspertizu i prijedlog radova restaurator savjetnik Ivo Donelli.⁶

Na temelju spomenutih izvješća i osobnog pregleda donosim u nastavku prikaz te umjetničku i

4 Vizualni pregled obavljen je na temelju novih digitalnih fotografija; Cambi 2016.

5 Mihanović 2016.

6 Donelli 2016.



Sl. 2. Hvarski vježbač, pogled sa stražnje strane
Fig. 2. Hvar athlete, view from rear

And so 35 years passed.

In 2014, I published a work on the undersea heritage of the island of Hvar in the publication *Prilozi povijesti otoka Hvara XII* and, in the context of lost archaeological heritage, I included an old black-and-white photograph of the statuette.³ That probably prompted the finder's daughter to decide to hand over the statuette in the autumn of 2015 so that it could be stored in the Hvar Heritage Museum, which, to the satisfaction of all, was in fact done in October of 2015.

This was an occasion to conduct a thorough examination of this, in many ways exceptional, piece of art. A professional archaeological examination was conducted by Nenad Cambi (Ph.D., academician), one of Croatia's pre-eminent experts on the sculpture

3 Petrić 2014, p. 6.



Sl. 3. Hvarski vježbač, pogled na lijevu bočnu stranu kipa

Fig. 3. Hvar athlete, view of the left side of the statue

arheološku prosudbu brončanog kipića, koju smatram preliminarnom sve dok se kipić temeljito ne očisti i ne otkriju svi detalji.

Kipić prikazuje nugu mušku figuru u uspravnom položaju (sl. 1, 2, 3). Dimenzije figure su: visina 30,5 cm, širina ramena 8 cm i visina glave 4 cm; težina kipića iznosi 1,610 kg.

Tijelo figure vitko je i mišićavo, iako ne pretjerano. Elegantno je izvijeno u ležernom kontrapostu, oslonjeno na desnu nogu, dok je lijeva noga odmaknuta i neznatno izbočena prema naprijed. Ruke su raširene i odmaknute od tijela. Desna ruka sačuvana je u cijelosti. Prelomljena je u laktu i izrazitije odmaknuta od tijela. Iako izlizana, šaka je djelomično sačuvana.



Sl. 4. Hvarski vježbač, glava i gornji dio tijela

Fig. 4. Hvar athlete, head and upper torso

of Antiquity.⁴ Frane Mihanović (M.S., radiologist) shot X-ray and CT images and did his own analysis,⁵ while a conservation-restoration analysis was conducted and works were proposed by consulting conservator Ivo Donelli.⁶

Based on these reports and a personal examination, I will herein provide an overview and an artistic and archaeological assessment of the bronze statuette, which I deem preliminary until the statuette is thoroughly cleaned and all details are uncovered.

The statuette depicts a nude male figure standing upright (Fig. 1, 2, 3). Its dimensions are: height 30.5 cm, width of shoulders 8 cm, and height of head 4 cm; it weighs 1.610 kg.

The figure's body is lithe and muscular, although not excessively so. It is elegantly positioned in a leisurely *contrapposto*, leaning on the right leg, while the left leg is apart and positioned very slightly forward. The arms are outspread and held away from the body. The right arm has been entirely preserved. It is bent at the elbow and positioned farther from the body. Although worn, the fist has been partially preserved. It is turned upward, as though gripping

4 The visual inspection was done on the basis of new digital photographs; Cambi, 2016.

5 Mihanović 2016.

6 Donelli 2016.



Sl. 5. Hvarski vježbač, stražnja strana glave i vrata
Fig. 5. Hvar athlete, rear side of head and neck

Okrenuta je prema gore, kao da je nešto držala, nosila (?). Lijeva ruka je dijelom sačuvana, do neznatno ispod lakta. (Čini se da se podlaktica odlomila prilikom vađenja, jer na presjeku loma nema morskih naslaga. Pretpostavljam stoga da se još uvijek nalazi na morskom dnu.) Ruka je nešto manje odmaknuta od tijela; bila je opuštenija i blaže prelomljena u laktu te usmjerena prema bedru. Noge su izvrsno sačuvane, visoke, vitke i također zamjetno odmaknute jedna od druge. Lijeva natkoljenica neznatno je izbočena prema van, dok je potkoljenica blago tordirana i povučena unatrag. Stopalo desne noge, na koju se tijelo oslanja, potpuno prijanja uz podlogu, dok se stopalo lijeve noge oslanja na podlogu samo prednjim dijelom, a peta je uzdignuta. Tragovi spoja stopala s metalnim postoljem, na kojem je figura morala stajati, zbog morskih naslaga nisu jasno uočeni - tek jedna naznaka na lijevom tabanu. Inače, položaj tijela i stopala izvrsno je izbalansiran jer figura i bez učvršćene podloge stabilno stoji u uspravnom položaju.

Glava figure okrenuta je prema desnom ramenu i blago pognuta (sl. 4). Nos je otučen (polomljen), desno oko ulupljeno (nije jasno radi li se o slučajnom ili namjernom oštećenju), a korozija i morske naslage prekrivaju lice, uši i kosu, tako da je za sada teško rekonstruirati fizionomiju i oblik frizure, koja je vjerojatno bila kratka, iako se mogu pretpostaviti kovrče (pa i uvojci?) na vratu. Usta su zatvorena i nešto poduža, ako i ovdje nije riječ o oštećenju.

Figura je izrađena od bronce, koja je obrasla morskim naslagama, lišajevima i ljušturama cjevaša, i to najviše na vratu, leđima (sl. 5) i stražnjem dijelu nogu (sl. 6), pa se čini da je na morskom dnu ležala na truhlu. Od dugog stajanja u moru površina bronce u cijelosti je erodirana (osobito, čini se, površina nogu, koje su zbog toga postale vitkije) i većim je dijelom



Sl. 6. Hvarski vježbač, stražnja strana nogu
Fig. 6. Hvar athlete, back side of legs

or holding something (?). The left arm has been partially preserved to just slightly below the elbow. (It would appear that the lower arm broke off during its removal from the sea-floor, as there are no marine sediments at the cross-section. I therefore believe that it is still on the sea-floor.) This arm is not as far from the body; it was more relaxed and slightly bent at the elbow and oriented toward the thigh. The legs have been superbly preserved; they are long, slim and also noticeably set apart from one another. The left upper leg is slightly protruding outward, while the lower leg is gently twisted and pulled backward. The right foot, on which the body rests, is completely set on the base, while only the front of the left foot rests on the base, with the heel raised. Traces of a connection between the feet and the metal base, on which the figure had to stand, are not clearly noticeable due to marine accretions – there is only a single trace on the left sole. Otherwise, the position of the body and feet are nicely balanced, because the figure stands upright even when it is not affixed to a base.

The figure's head is turned toward the right shoulder and slightly bowed (Fig. 4). The nose has broken off, the right eye is battered (it is unclear if the damage was intentional or not), and corrosion and marine sediments cover the face, ears and hair, so that for now it is difficult to reconstruct the physiognomy and hairstyle, which was probably short, even though

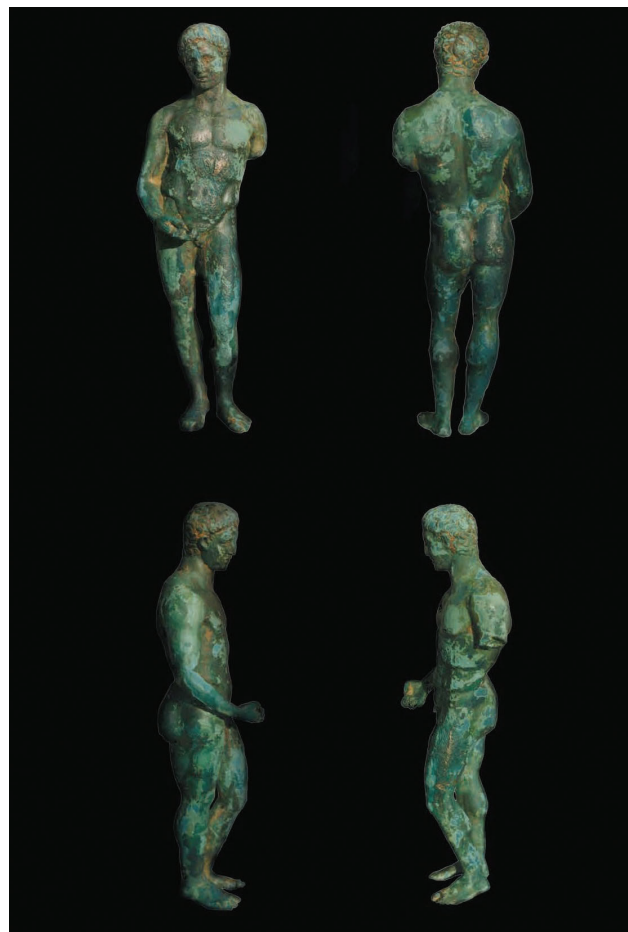


Sl. 7. Hvarski vježbač u samostojećem položaju
Fig. 7. Hvar athlete in standing position

prekrivena gdje god tanjim, gdje god debljim slojem korozije, koji je najvećim dijelom nastao nakon vađenja kipića i izlaganja zraku, premda se na nekim mjestima nazire i čista brončana jezgra.

Kip je izrađen u kalupu u punom lijevu. CT i RTG pregled unutrašnjosti na nekoliko je mjesta međutim otkrio zračne šupljine i korozivne naslage, i to jednu veću šupljinu u središnjem dijelu torza, koja se pruža u cijeloj visini torza, i nekoliko manjih, također u predjelu torza, gdje god dublje u unutrašnjosti, gdje god bliže površini.⁷ Šupljine su vjerojatno rezultat naglog lijevanja, zbog kojeg je zrak dijelom ostao zarobljen unutar brončane mase. Pregledom su uočene i pukotine na stražnjem dijelu torza. I to je vjerojatno bio tehnički propust koji se pokazao pogubnim za izdržljivost materijala, jer je upravo kroz te pukotine ušlo more i potaknulo koroziju unutrašnjosti, koja je kasnije, kad je kipić došao u dodir sa zrakom, još

7 Mihanović 2016.



Sl. 8. Diskofor iz Petrinje (prije restauracije), preuzeto iz: Rendić-Miočević 2009.

Fig. 8. Discophoros from Petrinja (prior to restoration), taken from: Rendić-Miočević 2009

curls (and even locks?) can be possibly be discerned on the neck. The mouth is closed and somewhat long, although even here it was not a matter of damage.

The figure is made of bronze, which is covered with marine accretions, lichen and the shells of polychaetous worms, mostly on the neck, back (Fig. 5) and rear part of the legs (Fig. 6), so it would appear that it had lain on the sea-floor with the front facing downward. Due to the lengthy period it spent in the sea, the surface of the bronze has entirely eroded (particularly, it would appear, on the surface of the legs, which have thus become even thinner) and it is mostly covered with a layer of corrosion – thinner at some places and thicker at others – which mostly developed after the statuette's removal and its exposure to air, although the pure bronze core can be discerned at some places.

The statue was cast solidly. However, CT and RTG examinations of its interior detected pockets of air and corrosive accretions, including a large cavity in the central part of the torso, which extends over its full height, and several smaller ones, also in the torso section, at places deeper in the interior, and at

više ubrzana. Stoga je, prema mišljenju restauratora, najveće oštećenje kipića prouzročila odsutnost desalinizacije, koju je trebalo provesti odmah nakon vađenja iz mora, što je inače uobičajeno kod svih morskih nalaza.

Postupak koji slijedi, i to u najskorijem roku, prema prijedlogu restauratora, jest desalinizacija kipa, zatim čišćenje površine od morskih naslaga te impregnacija i premazivanje, odnosno poliranje pčelinjim voskom.⁸ Time bi umjetnina u pravom smislu izronila iz svoje morske, korozivne ljuštore i pokazala se u punom, gotovo izvornom svjetlu.

Iako je kip necjelovit, oštećen, nagrizen oksidacijom i obrastao morskim ljušturama, već se sada, na prvi pogled može kazati kako se radi o izrazito kvalitetnom kiparskom djelu iz rimskog razdoblja izrađenom prema nekom starijem grčkom predlošku (sl. 7). Figura nema nikakvih ikonografskih atributa, ali opći dojam upućuje na lik mladog vježbača, premda ne smijemo zanemariti mogućnost prikaza nekog mladolikog božanstva, možda upravo Apolona.⁹ Slijedimo li pretpostavku o vježbaču, položaj tijela i ruku te usmjerenje desne šake nedvojbeno upućuju na nosača diska, Diskofora, i to Polikletova tipa.¹⁰

Bliski primjeri hvarskom vježbaču su Diskofor iz Petrinje¹¹ (sl. 8), zatim dva brončana kipića vrlo slična primjerku iz Petrinje (jedan objavljen u arheološkom magazinu *Minerva*, a drugi iz Muzeja Louvre), na koje je upozorio Ante Rendić-Miočević,¹² te prikaz

places closer to the surface.⁷ The cavities are probably the result of hasty casting, so that some air remained trapped inside the bronze mass. Fissures were also observed after an inspection of the rear section of the torso. This was also probably due to a technical oversight which proved to be devastating to the durability of the material, because it was precisely through these fissures that seawater seeped and spurred corrosion in the interior, which was later accelerated even more when the statuette came into contact with air. Thus, in the opinion of conservators, the greatest damage to the statuette was caused by the absence of desalinization, which should have been done immediately after its removal from the sea, and which is otherwise customary for all undersea finds.

Based on the suggestion of the conservator, the procedure which will ensue immediately, as soon as possible, is the desalinization of the statue, and then the cleaning of its surface to remove marine accretions, followed by impregnation and coating, and polishing with beeswax.⁸ After this, the artefact will emerge from its marine, corrosive shell and shine in its full, almost original light.

Although the statue is incomplete, damaged, corroded by oxidation and covered with marine shells, even now, at first glance one may say that this is an exceptionally high-quality sculptural work from the Roman era based on an older Greek model (Fig. 7). The figure has no iconographic attributes, but it gives the general impression of a young athlete, although we should not neglect the possibility that it depicts a young deity, perhaps even Apollo himself.⁹ Following the hypothesis that it in fact depicts an athlete, the posture of the body and the arms and the orientation of the right fist undoubtedly indicate a discus-bearer, the *Discophoros*, specifically of the *Polycleitan* type.¹⁰

Examples similar to the Hvar athlete include the *Discophoros* from Petrinja¹¹ (Fig. 8), followed by two

8 Donelli 2016.

9 Apolon se doduše prikazuje raširenih ruku, izrazito duge kose, premda i tu ima iznimaka.

10 Takvo je mišljenje iznio i dr. Cambi u svojem kratkom osvrtu; Cambi 2016. O problematici i morfologiji (nesačuvanog) kipa Diskofora velikoga grčkog klasičnog kipara Polikleta iz Arga, koji je bio prototip mnogim kasnijim rimskim kopijama, vidi navedeni rad Ante Rendića-Miočevića u kojem se donosi relevantna literatura.

11 Kipić Diskofora je objavio Ante Rendić-Miočević u navedenom radu iz 2009. g. Potječe iz Petrinje, a danas se nalazi u Arheološkom muzeju u Zagrebu (inv. br. 17.993). Visine je 31 cm, glava je visine 4,5 cm; težina mu je 1,662 kg, a materijal bronca, koja je šuplje lijevana. Vježbač pripada tipu Polikletova Diskofora, a prema frizuri koja oponaša suvremenu rimsku frizuru, autor datira kipić u prva desetljeća 1. st. po. Kr.; Rendić-Miočević 2009, str. 430.

12 Rendić-Miočević 2009, str. 425, bilješka 15 i str. 429, bilješka 41. Podrijetlo prvog kipića je nepoznato, a nije poznat ni sadašnji vlasnik. Prema izvoru prikazuje Diskofora Polikletova tipa, ali možda i boga Hermesa. Datira se u razdoblje od kasnog 1. st. pr. Kr. do ranog 1. st. po. Kr. Visina kipića je 30,5 cm, a materijal šuplje lijevana bronca. Fotografija i osnovni podatci objavljeni

7 Mihanović 2016.

8 Donelli 2016.

9 Apollo is, to be sure, usually depicted with arms outspread, with exceptionally long hair, although there are exceptions here as well.

10 This view expressed by Cambi in his brief overview; Cambi 2016. On the problems and morphology of the (unpreserved) statue of the *Discophoros* by the great classical Greek sculptor Polykleitos of Argos, which served as the prototype for many later Roman copies, see the already cited work by Ante Rendić-Miočević which also contains the relevant literature.

11 The statuette originated in Petrinja, and is today held in the Archaeological Museum in Zagreb (inv. no. 17.993). Its height is 31 cm, the height of the head is 4.5 cm; it weighs 1.662 kg, and its material is bronze,



Sl. 9. Diskofor (?), Zbirka Georga Ortiza
Fig. 9. Discophoros (?), George Ortiz Collection

mladića, najvjerojatnije Diskofora, iz zbirke Ortiz u Švicarskoj¹³ (sl. 9).

Primjerak iz Petrinje i magazina *Minerva* su slične veličine kao i hvarski, dok je primjerak iz Louvra

su u engleskom arheološkom magazinu *Minerva*, Vol. 17, Nr. 6, 2006., na unutarnjoj strani stražnjeg ovitka, kao izložak aukcijske kuće Christie's, te u istom magazinu Vol. 18, Nr. 2, 2007, str. 42, sl. 23. Drugi brončani kipić nalazi se u Muzeju Louvre (Odjel starogrčkih, etrurskih i rimskih starina). Kipić je visine 21 cm, ikonografski je određen kao prikaz boga Merkura (iako bi lako mogao biti Diskofor), datira se u prvu polovicu 1. st. po. Kr. i povezuje s Polikletovim uzorom; www.louvre.fr/oeuvre-notices/mercure.

13 Kipić je visine 16,6 cm, a načinjen je od bronce koja je crno patinirana. Smatra se da predstavlja atički rad s kraja 5. st. pr. Kr. po Polikletovu uzoru; Ortiz 1990, str. 275-278.



Sl. 10. Hvarski vježbač (foto: I. Vučetić)

Fig. 10. Hvar athlete (photo: I. Vučetić)

bronze statuettes very similar to the one from Petrinja (one published in the archeological magazine *Minerva*, and the other held in the Louvre), which were pointed out by Ante Rendić-Miočević,¹² and the

which was cast hollow. The athlete belongs to the Polycletan type of Discophoros, and based on the hairstyle which mimicked contemporary Roman fashion, the author dated it to the first decades of the 1st cent. AD; Rendić-Miočević 2009, p. 430.

12 Rendić-Miočević 2009, p. 425, note 15 and p. 429, note 41. The origin of the first statuette is unknown, and even the identity of its current owner is unknown. According to the source, it depicts a Polycletan type of Discophoros, and perhaps even the god Hermes. It has been dated to the period from the late 1st cent. BC to the early 1st cent. AD. The height of the statuette is 30.5 cm, and it is made of hollow-cast bronze. The photograph and basic data were published in the English archeological magazine *Minerva*, Vol. 17, Nr. 6, 2006, in the inside flap of the back cover, as an exhibit of Christie's auction house, and in that same journal, Vol. 18, Nr. 2, 2007, p. 42, fig. 23. The second bronze statuette is in the Louvre (Department of Greek, Etruscan and Roman Antiquities). The statuette is 21 cm high, and it has been iconographically classified as a depiction of the god Mercury (even though it could easily be

nešto manji. Sva tri se datiraju u približno isto vrijeme (kraj 1. st. pr. Kr./početak 1. st. po. Kr.) i mogu se više-manje pripisati Polikletovom tipu Diskofora. Međusobno su vrlo slični, premda vježbač iz magazina *Minerva* ima sandale na nogama. Sva tri su, međutim, za razliku od hvarskog primjerka, više-manje zatvorenog volumena, statična i smirena, ruku više-manje stisnutih uz tijelo, te jače muskulature. Od hvarskog vježbača razlikuju se i u tehnološkom pristupu, naime, i petrinjski kipić i kipić iz magazina *Minerva* šuplje su lijevani, dok je hvarski šupalj tek sporadično.

Od navedenih primjera hvarskom je vježbaču najbliži prikaz mladića iz zbirke Ortiz, iako je upola manjih dimenzija. Sličnost se ponajviše vidi u položaju tijela i nogu, tj. u izrazito izvijenom kontrapostu, zatim položaju ruku, glave, desne šake te obliku izduženih usana.

Hvarski vježbač je međutim i od ovog vitkiji, izduženiji, a omjer glave u odnosu na tijelo manji. Nadalje, brončani vježbač iz zbirke Ortiz crno je patiniran, što se za hvarski kipić i bez provedenog čišćenja ne bi moglo reći.

Premda se figura hvarskog vježbača temelji na Polikletovu tipu Diskofora, po izrazitije raširenim rukama, razmaknutim nogama, manje izraženoj muskulaturi, zatim po vrlo ležernom, "dinamičnom" kontrapostu (gotovo da je riječ o zaustavljenom pokretu, za razliku od polikletovske statične poze), vitkosti i proporcijama,¹⁴ kipić je bliskiji helenističkoj (lizipovskoj ili praksitelovskoj) negoli Polikletovoj morfologiji, pa pretpostavljam da je izrađen prema nekoj nepoznatoj helenističkoj inačici Polikletova Diskofora (sl. 10).

Visoka likovna kvaliteta upućuje da je najvjerojatnije izrađen u nekoj od italskih radionica, a okvirno vrijeme izrade je razdoblje od 1. st. pr. Kr. do 1. st. po. Kr., kada su ovakve male brončane kopije djela velikih grčkih kipara bile omiljene. Nešto precizniju dataciju mogla bi možda ponuditi frizura vježbača, ali je ona zasad pod slojem korozije i morskih naslaga.¹⁵

Ako se doista radi o prikazu nosača diska, a ne nekog božanstva, hvarski kipić je po svemu sudeći pripadao ili je bio namijenjen nekom vježbalištu (javnom ili privatnom) u provinciji. Bio je naime običaj

portrayal of a young man, probably a Discophoros, from the Ortiz Collection in Switzerland¹³ (Fig. 9).

The example from Petrinja and *Minerva* are similar in size to the Hvar statue, while the example from the Louvre is somewhat smaller. All three have more or less been ascribed to the Polycletan type of Discophoros and dated to roughly the same time (end of the 1st cent. BC/beginning of 1st cent. AD). They are very similar to each other, although the athlete from the magazine *Minerva* has sandals on the feet. However, all three, as opposed to the Hvar example, have a more or less solid volume, and are static and composed, with arms more or less pressed against the body, and more prominent musculature. They also differ from the Hvar athlete in terms of their production technique, as the statuette from Petrinja and the statuette from *Minerva* are hollow cast, while the Hvar statue is only hollow sporadically.

Out of the aforementioned examples, the closest to the one from Hvar is the portrayal of a young man from the Ortiz Collection, even though it is only half the size of the former. The similarity can mainly be seen in the position of the body and legs, i.e., in the exceptionally twisted *contrapposto*, followed by the position of the arms, head, right fist and the shape of the oblong lips.

The Hvar athlete is nonetheless more lithe and elongated, and the ratio between the head and body is smaller. Furthermore, the bronze athlete from the Ortiz Collection is black patinated, which cannot be said of the Hvar statuette even though it has yet to be cleaned.

Although the figure of the Hvar athlete is based on the Polycletan Discophoros type, based on the more notably outspread arms, the legs set apart, the less marked musculature and the very leisurely, "dynamic" *contrapposto* (almost as though halted in motion, as opposed to the static Polycletan posture), as well as its litheness and proportions,¹⁴ the statuette is much closer to the Hellenistic (Lyssipian or Praxitelean)

a Discophoros), and it has been dated to the first half of the 1st cent. BC and linked to the model of Polykleitos; www.louvre.fr/oeuvre-notices/mercure.

14 Omjer glave i visine čitave figure iznosi 1/7,6, što približno odgovara lizipovskom kanonu. Klasični, polikletovski kanon je 1/7. Napominjem da su proporcije petrinjskog Diskofora 1/6,8, Diskofora iz magazina *Minerva* oko 1/7, a Diskofora iz zbirke Ortiz oko 1/6,5.

15 Bez obzira na grčki prototip, frizure su na rimskim kopijama u pravilu suvremene, tj. rimske, pa su tako gotovo jedini element po kojem možemo preciznije datirati izradu kopije.

13 The statuette is 16.6 cm high, and made of black patinated bronze. It is believed to represent an Attic product from the end of the 5th cent. BC based on the Polycletan model; Ortiz 1990, pp. 275-278.

14 The ratio between the head and the entire figure's height is 1/7.6, which roughly corresponds to the Lyssipian canon. The classical Polycletan canon is je 1/7. I note here that the proportions of the Petrinja Discophoros are 1/6.8, of the Discophoros from the magazine *Minerva* are roughly 1/7, and the Discophoros from the Ortiz Collection are approximately 1/6.5.



Sl. 11. Detalj Paklenih otoka kraj Hvara - šire područje nalaza brončanog kipića

Fig. 11. Detail of the Pakleni Archipelago next to Hvar - wider find site of the bronze statuette

da su ovakve figurice bile postavljene u prostorijama za tjelovježbu.¹⁶

Prema navodu nalaznika brončani je kipić izvađen slučajno u mreži popovnici (stajaćici) s vanjske strane otočića Dobri otok, na neodređenoj dubini (sl. 11). Vjerojatno se mreža oplela oko ruku ili nogu figurice te je onda povukla s morskog dna.

Mjesto nalaza nije poznato, odnosno prilično je neodređeno, pa su tako nejasne maritimne okolnosti koje su (moguće) bile razlogom što je kipić dospio na morsko dno, kao i mogući pravac kretanja broda. Uz kipić nisu nađeni nikakvi drugi predmeti, tako da nam nije poznat ni arheološki kontekst nalaza.

Pa ipak, maritimni i arheološki potencijal šire zone nalaza iznimno je bogat i značajan. Navodim nekoliko natuknica u prilog tome.

Šire mjesto nalaza je područje pristupa izvrsnom prirodnom sidrištu na južnoj strani Paklenih otoka, neobično važnom za brodove koji plovo ovim područjem, pogotovo za lošeg vremena (radi se o dionici vrlo frekventne dužobalne pomorske rute Jadranom). Sidrište, koje se najčešće označava kao Soline, čine dvije vrlo dobro zaštićene uvale, Soline i Privojica. Prostrana i duboka Privojica dobro je zaštićena od juga (široko), a zapadna strana Solina od tramontane, tako da zajedno pružaju dobru zaštitu od najčešćih nepovoljnih vjetrova na ovom dijelu Jadrana. Dobri otok u tom kontekstu predstavlja branik vjetru i valovima iz smjera istoka i juga te izvrsno štiti uvale Soline i Privojicu. Otud mu i ime, koje se spominje još 1427. godine.¹⁷ Uvale su ipak djelomično izložene vjetrovima južnoga i jugozapadnog kvadranta (oštro, lebić, pulenat), koji zbog relativne zatvorenosti sidrišne zone mogu stvoriti *šćigu* (izdignuće razine

than the Polycleatan morphology, so I assume that it was modelled after some unknown Hellenistic variant of the Polycleatan Discophoros (Fig. 10).

The high artistic quality indicates that it was most likely crafted in one of the Italic workshops, roughly within the period from the 1st century BC to the 1st century AD, when such small bronze copies of works by great Greek sculptors were favoured. A somewhat more precise dating may be possible based on the athlete's hairstyle, but for now it is covered by a layer of corrosion and marine accretions.¹⁵

If this is truly a portrayal of a discus-bearer, and not a deity, the Hvar statuette would then by all accounts would have belonged to or been intended for a training facility (public or private) in a province. It was after all a custom to have such figurines installed in the exercise rooms.¹⁶

According to the finder's account, the bronze statuette was pulled up by chance in a drift net on the seaward side of the islet of Dobri, at an indeterminate depth (Fig. 11). The net probably entangled the figurine's arm or foot and then pulled it up from the sea-floor.

The find site remains unknown, or at best it is rather uncertain, so that the maritime circumstances whereby the statuette ended up on the sea-floor are unknown, as well as the possible navigation route of the vessel carrying it. No other items were found accompanying the statuette, so that not even the archaeological context of the find are known.

Even so, the maritime and archaeological potential of the wider zone around the find is exceptionally rich and significant. I shall cite several points to back that assertion.

The wider find site is an area with access to an outstanding natural anchorage on the southern portion of the Pakleni Islands archipelago, unusually important for vessels sailing in the area, particularly during inclement weather (this is a section of the much-frequented coastal navigation route on the Adriatic Sea). The anchorage, which is most often designated as Soline, consists of two very well sheltered coves, Soline and Privojica. The spacious and deep Privojica is well protected from the sirocco winds, while the western side of Soline is sheltered from the tramontane winds, so that together they offer sound protection from the most common unfavourable winds on this part of the

16 Rendić-Miočević 2009, str. 419-420.

17 Petrić 1987, str. 72.

15 Regardless of the Greek prototype, the hairstyles on Roman copies were generally contemporary, i.e., Roman, so they are therefore the sole element which makes possible the more precise dating for the production of these copies.

16 Rendić-Miočević 2009, pp. 419-420.

mora) u Privojici, a time probleme usidrenim brodovima.

Otprilike jedan kilometar prema zapadu, uz samu morsku obalu, na rtu zvanom Vodeni rat, nalazi se duboka uska jama, odnosno prirodni bunar s izvorom pitke vode, koja je bila posebno važan aspekt sidrišta Soline-Privojica. Istraživanja provedena godine 1999. otkrila su da se voda crpila još u 1. st. pr. Kr.¹⁸

Nadalje, u dnu uvale Soline i uz rub velikog plodnog polja nalaze se tragovi rimske gospodarske vile koja je, osim u poljodjelstvu, vjerojatno imala važnu ulogu i u pomorskom prometu ovog dijela otoka Hvara. Arheološka istraživanja koja je kasnih 1950-ih poduzeo Grga Novak, a od godine 2007. kontinuirano nastavio međunarodni tim u okviru projekta *Soline*, otkrila su razveden građevinski sklop gospodarsko-ladanjskog imanja, okvirno iz 4. do 6. st., premda pokretni nalazi ukazuju da je prostor i ranije bio nastanjen. Nalazi mozaičnog poda, fresko dekoracija zidova te ulomci finijih keramičkih posuda govore o zamjetnom standardu stanovnika vile.¹⁹ Na dva manja polja (Momića poje i polje u Ždrilcima) također se nalaze tragovi obitavanja iz rimskog doba, a po vrhovima i obroncima brežuljaka u okolici leže tragovi nekoliko pretpovijesnih kamenih grobnih humaka.

Spominjem i manju spilju na samom Dobrom otoku, nažalost, još uvijek neistraženu, koja je mogla poslužiti kao sklonište pomorcima, a možda i obitavalište lokalnim stanovnicima u nekim ranijim vremenima.

Isto je tako bogata i zanimljiva podmorska arheološka baština ovog dijela Paklenih otoka. Nalazi su širokog vremenskog raspona i različitih vrsta.²⁰

Izdvajam (mogući) brodolom u području između Dobrog otoka i Punte Kovača s kojeg vjerojatno potječe olovna prečka rimskog sidra u zbirci lokalnog ronioaca. Radi se vjerojatno o havariji broda (navodno s teretom amfora) koja se mogla dogoditi prilikom ulaska (ili izlaska) u sidrište Soline-Privojica po nepovoljnom vremenu.

Na nekoliko mjesta oko samog Dobrog otoka uočeni su tragovi rimskih amfora koji upućuju na havarije, od kojih je jedna možda i brodolom.

Nešto istočnije od Dobrog otoka, u uvali Stori stoni nalaze se tragovi rimskoga trgovačkog broda i italskih amfora tipa *Lamboglia 2* iz 1. st. pr. Kr.

Adriatic Sea. In this context, the islet of Dobri serves as a barrier against the wind and waves from the east and south, and superbly protects both coves, Soline and Privojica. Hence its name (which means 'good' in Croatian), which was already mentioned in documents as far back as 1427.¹⁷ The coves were nonetheless partly exposed to the winds of the southern and south-western quadrant (ostro, libeccio, ponente), which because of the relative enclosed nature of the anchorage zone can create a meteotsunami (known locally as *šćiga*) in Privojica, and thus problems for the anchored vessels.

Approximately one kilometre to the west, along the seashore itself on a promontory called Vodeni rat, there is a deep narrow pit, actually a natural well with a source of potable water, which was an important feature of the Soline-Privojica anchorage. Research conducted in 1999 revealed that it had been used to obtain water as far back as the 1st century BC.¹⁸

Moreover, at the bottom of Soline Cove and along the edge of a large fertile field, there are traces of a Roman villa rustica which, besides agriculture, probably played a vital role in maritime trade at this part of the island of Hvar. Archaeological research conducted by Grga Novak in the late 1950s, and then continually conducted since 2007 by an international team within the framework of the Soline Project, uncovered the discontinuous remains of an architectural complex of a country estate, roughly dated from the 4th to 6th centuries, although the movable finds indicate that the area had been inhabited even earlier. Finds of a mosaic floor, fresco decorations on walls and potsherds from finer ceramic vessels indicate a notably high standard of living by the villa's residents.¹⁹ Traces of habitation during the Roman period can further be seen on two smaller fields (Momića poje and the field in Ždrilci), while traces of several prehistoric stone grave mounds rest on the peaks and slopes of hillocks in the vicinity.

There is also a small cave on Dobri itself, still unexplored, which could have served as a shelter for seafarers, and perhaps even an abode for local residents in some earlier periods.

The undersea archaeological heritage of this part of the Pakleni Archipelago is similarly rich and fascinating. The finds cover a broad chronological range and consist of diverse types of items.²⁰

18 Mesić 2006.

19 Ugarković *et al.* 2013 i ostala ondje navedena literatura.

20 Podatci se temelje na nekoliko stručnih pregleda te više pregleda lokalnih sportskih ronilaca. Izvori i literatura (do 1996. g.) objavljeni su u publikaciji Gaffney *et al.* 1997.

17 Petrić 1987, p. 72.

18 Mesić 2006.

19 Ugarković *et al.* 2013 and the other sources cited therein.

20 The data are based on several examinations by experts and numerous inspections by local recreational divers.

Brodolom je istražen 1986.-1987. g., pri čemu je utvrđeno da je brod najvjerojatnije pristizao iz smjera istoka i doživio havariju zbog snažnog juga.²¹

Unutar same zone sidrišta Soline-Privojica dokumentirane su dvije manje skupine sidrišnog materijala iz antičkog doba, jedna u uvali Dobrog otoka zvanj Pod Lozje, druga na vanjskom, zapadnom dijelu uvala Soline, gotovo blizu samog rta Kovač.²²

Spominjem i nekoliko skupnih i pojedinačnih nalaza antičkog materijala u široj zoni, primjerice ulomke dolija između uvala Okorija i Studeni bok.

Pripada li brončani kipić vježbača ostacima nekog od spomenutih brodoloma i nalaza skupnog materijala ili možda još neotkrivenom brodolomu? Je li slučajno ispao u nevremenu ili je namjerno bačen u more da umilostivi bogove i smiri nevrijeme²³ ili je bačen iz vjerskih razloga, kao poganski idol, kako je to bio običaj u kasnoj antici?

Je li se kipić uopće nalazio na brodu ili je možda bačen sa samog Dobrog otoka?!

Ako je pripadao brodu, otkud i u kojem je smjeru plovio?

Nadalje, ima li brončani kipić Diskofora ikakve veze s užim ili širim područjem gdje je potonuo, naima, je li možda pripadao nekom od tadašnjih stanovnika Paklenih otoka, rimskog naselja na mjestu današnjega grada Hvara ili nekom od stanovnika Ise (*Issa*) na obližnjem Visu?

Sva su ta pitanja za sada bez odgovora, rekao bih retorička i gotovo suvišna, ali pobuđuju maštu kad se ima u vidu kopneni i podmorski arheološki potencijal šireg područja nalaza.

Nadam se da bi se uz temeljit pregled podmorja oko Dobrog otoka i šire te uz neke nove nalaze u okružju koji bi se vremenski dali povezati s brončaninim kipom, možda mogla ponešto rasvijetliti priča o podrijetlu i sudbini antičkog vježbača.²⁴

I would also like to emphasize a (possible) shipwreck site in the area between Dobri and Punta Kovača, whence the lead cross-bar of a Roman anchor in the collection of a local diver probably originated. This was a likely maritime mishap involving a vessel (reportedly with a cargo of amphorae) which may have occurred during entry into (or departure from) the Soline-Privojica anchorage during rough weather.

Traces of Roman amphorae have been observed at several places around the islet of Dobri itself, indicating some hazards on vessels, and one may possibly be a shipwreck.

Somewhat eastward from Dobri, in the cove called Stora stona, there are traces of a Roman merchant ship and Italic amphorae of *Lamboglia* type 2 from the 1st century BC. The shipwreck was researched in 1986-1987, at which time it was ascertained that the ship was most likely sailing in from an easterly direction and was capsized by powerful sirocco winds.²¹

Two smaller groups of anchor materials from Classical period have been documented in the actual Soline-Privojica anchorage zone, one in the cove on Dobri called Pod Lozje, and the other on the external, western part of Soline Cove, almost close to Cape Kovač.²²

There were also several group and individual finds of materials from Antiquity in the wider zone, for example fragments of a dolium between the coves Okorija and Studeni bok.

Did the bronze statuette of the athlete belong to the remains of one of the aforementioned shipwrecks and the group finds of materials, or is it perhaps from some as yet undiscovered shipwreck? Did it accidentally fall overboard during a storm, or was it intentionally thrown into the sea to appease the gods and quiet a storm,²³ or was it thrown in for religious reasons, as a pagan idol, which was a custom in Late Antiquity?

Was the statuette even originally on a vessel, or was it perhaps thrown from the shore of Dobri itself?!

If it was aboard a ship, whence did it come and whither was it going?

Furthermore, does this bronze statuette of a Discophoros have any connection to the narrower or wider area in which it sank, did it perhaps belong to one

21 Orlić, Jurišić 1989.

22 Pregled uvala, proveden 2012. u okviru arheološkog projekta *Soline* otkrio je manju skupinu raznovrsnih i raznodobnih rimskih amfora, Brusić *et al.* 2012, str. 3.

23 Bacanje moćnika u more, kao posljednja mjera spasa u brodolomnim situacijama, bilo je uobičajeno u srednjem i novom vijeku.

24 Dosadašnji kratki i nesustavni pregledi područja nisu urodili plodom. Prvi pregled podmorja ispred Dobrog otoka (s ciljem da se otkriju tragovi eventualnog brodoloma, kojemu je kipić možda pripadao) obavljen je bočno skeniranjem sonarom u okviru međunarodnog projekta *Triton* - istraživanje baštine na velikim dubinama 2010. g., Radić Rossi 2010. Drugi pregled, zapravo samo jedan zaron, obavljen je 2012. g. u okviru arheološkog projekta *Soline*, Brusić *et al.* 2012, str. 3.

The sources and references (up to 1996) were published in Gaffney *et al.* 1997.

21 Orlić, Jurišić 1989.

22 An inspection of the cove, conducted in 2012 as part of the Soline archaeological project, uncovered a small group of different and chronologically diverse amphorae, Brusić *et al.* 2012, p. 3.

23 The throwing of relics into the sea as a last resort for salvation in shipwreck situations was common in the Middle Ages and the Early Modern period.



Sl. 12. Brončana glava kourosa iz podmorja južne Dalmacije, preuzeto iz: Beek 2007.

Fig. 12. Bronze head of Kouros from the seafloor of southern Dalmatia, taken from: Beek 2007

I da zaključim. Unutar korpusa male rimske brončane plastike na tlu Hrvatske u kojem prevladavaju sitnije figure, uglavnom do 15 cm visine, votivne i apotropejske namjene, bilo kao osobni amuleti, bilo kao kućni zaštitnici, hvarska figura vježbača pripada doduše skromnoj, ali svakako reprezentativnoj skupini figuralne plastike profanog karaktera, koja, s obzirom na nešto veće dimenzije, pokazuje skulptorske kvalitete dostojne mnogo većih formata.

Nadalje, radi se o iznimno rijetkom nalazu u podmorju istočnog Jadrana. Koliko mi je poznato, do sada su uz hvarsku nađene još samo dvije brončane skulpture. Najznačajnija je dakako veličanstvena figura čistača strigila, tzv. Apoksiomena, otprilike iz godine 350. pr. Kr., nađena 1996. g. kod otočića Vele Orjule blizu Lošinja.²⁵ Druga, u hrvatskoj stručnoj literaturi dosad posve nepoznata, grčka je arhajska glava Kourosa s kraja 7. ili prve polovice 6. st. pr. Kr., nađena vjerojatno ranih 1970-ih godina u podmorju južne Dalmacije, koju je 1974. g. od nepoznatog nalaznika otkupio *Allard Pierson Museum* u Amsterdamu²⁶ (sl. 12).

25 Cambi 2007.

26 Glava je vjerojatno samo dio cjelovite figure. Visine je 26,5 cm, a težine 1,9 kg; Hemelrijk 1982, sl. 9; Beek 2007, str. 5-6. Za ovaj podatak i literaturu zahvaljujem dr. Branku Kiriginu.

of the residents of the Pakleni Islands at the time, or the Roman settlement in today's town of Hvar or to a resident of Issa on the nearby island of Vis?

So far, none of these questions can be answered, and they are rhetorical and almost futile, but they spur the imagination when one bears in mind the archaeological potential of the wider find site on both land and at sea.

I hope that the story about the origin and fate of the Roman-era athlete may be illuminated after a thorough examination of the sea-floor around the islet of Dobri and beyond and the discovery of some new finds in the vicinity which can be chronologically linked to the bronze statuette.²⁴

I thus come to my conclusion. Within the body of small Roman bronze sculpted pieces in Croatia's territory, in which smaller figures, generally up to 15 cm high, with votive and apotropaic uses, either as personal amulets or as household talismans, the Hvar figure of an athlete belongs to an admittedly modest but nonetheless illustrative group of figural sculptures with a profane character which, given its somewhat larger dimensions, exhibits a sculpting quality worthy of far larger formats.

Furthermore, this is an exceptionally rare find from the eastern Adriatic seafloor. To the best of my knowledge, only two other bronze sculptures besides this one from Hvar have been found. The most important is certainly the magnificent figure of the scraper, the so-called *Apoxyomenos*, from roughly 350 years BC, discovered near the islet of Vela Orjula, itself near the island of Lošinj, in 1996.²⁵ The other, thus far entirely unknown in the Croatian scholarly literature, is the Archaic Greek head of Kouros from the end of the 7th or the first half of the 6th century BC, found on the southern Dalmatian seafloor, probably in the early 1970s, and which was then purchased from an unidentified finder by the *Allard Pierson Museum* in Amsterdam in 1974²⁶ (Fig. 12).

24 All of the previous brief and unsystematic examinations of the area have not borne fruit. The first exploration of the sea-floor in front of Dobri (with the aim of uncovering the traces of a possible shipwreck, to which the statuette may have belonged) was done by a lateral sonar scan as part of the Triton Project for research into the archaeological heritage at great depths in 2010, Radić Rossi 2010. The second exploration was just a dive conducted in 2012 as part of the Soline Archaeological Project, Brusić *et al.* 2012, p. 3.

25 Cambi 2007.

26 The head is probably only part of a whole figure. Its height is 26.5 cm, and it weighs 1.9 kg; Hemelrijk, 1982, Fig. 9; Beek 2007, pp. 5-6. I thank Branko Kirigin for this information and the references.

Iako su nalazi bronce iznimno rijetki (zbog vrijednosti materijala koji se u pravilu reciklirao), nadam se da će se budućim istraživanjima hrvatskog podmorja naći još koji primjerak brončane figuralne plastike, kao što je moguće da se poneki primjerak još uvijek krije u nekoj privatnoj ili javnoj zbirci kod nas ili u inozemstvu.

Također, ovo je jedinstven nalaz u akvatoriju otoka Hvara, ali na žalost bez jasnog arheološkog i maritimnog konteksta.

Even though bronze finds are exceptionally rare (due to the value of the material which was, as a rule, recycled), I hope that in future research into the Croatian seafloor some more examples of bronze sculpture are found, just as I hope there may still be the occasional piece hiding in some private or public collection either in Croatia or abroad.

This is a unique find from the waters surrounding the island of Hvar, but unfortunately it lacks a clear archaeological and maritime context.

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