Bojan Djurić

The Borl/Ankenstein Portrait of Lucius Verus

Portret Lucija Vera iz Borla/Ankensteina

Bojan Djurić
Faculty of Arts
University of Ljubljana
Aškerčeva 2
SI-1000 Ljubljana

Bojan Djurić
Filozofska fakulteta
Univerza v Ljubljani
Aškerčeva 2
SI-1000 Ljubljana

Not far from the Roman colony Poetovio (Ptuj, Slovenia), below Castle Borl/Ankenstein, a limestone copy of a colossal Acqua Traversa portrait of the Roman Emperor Lucius Verus was found in 1951. Careful examination has shown that this long supposed ancient sculpture is actually an unfinished face copy (mask) executed in a manner known from the plaster casts in use in the private academies in Rome and elsewhere across Europe. The surface of the face bears copying marks, possibly left by a pointing machine. The work is of a high quality and comparable with the marble portraits produced in the second half of the 18th century in Rome, especially in Albacini's workshop. Analyses have also shown that most likely a single ancient replica (rather than a series) is thus far known of Type 4 portraits of Lucius Verus in the colossal Acqua Traversa variant.

Key words: Lucius Verus, Acqua Traversa portrait, Carlo Albacini, Borl/Ankenstein portrait, face copy, pointing technique

Godine 1951. nedaleko od rimske kolonije Poetovio (Ptuj, Slovenija), podno dvorca Borl/Ankenstein, pronađena je kopija kolosalnog portreta rimskog cara Lucija Vera. Kopija je izrađena u vapnencu, a original potječe iz Acqua Traverse. Dugo se pretpostavljalo kako je riječ o antičkoj skulpturi, ali temeljita ispitivanja pokazala su da se tu zapravo radi o nedovršenoj kopiji lica (maski) izvedenoj u prepoznatljivom stilu gipsanih odljeva koji se koriste na privatnim akademijama u Rimu i drugdje u Europi. Na površini lica vidljivi su tragovi kopiranja, možda od punktirke. Rad je visoke kvalitete i usporediv je s mramornim portretima izrađenima u drugoj polovici 18. stoljeća u Rimu, poglavito u Albacinijevoj radionici. Ispitivanja su pokazala i da je za sada poznata najvjerojatnije samo jedna antička replika (a ne serija) portreta Lucija Vera tipa 4 u kolosalnoj varijanti iz Acqua Traverse.

Ključne riječi: Lucije Ver, portret iz Acqua Traverse, Carlo Albacini, portret iz Borla/Ankensteina, kopija lica, tehnika punktiranja

A colossal portrait of the Roman Emperor Lucius Verus[1] (*Lucius Aurelius Verus Augustus*, 130 – 169) was found in 1951 while extracting gravel at the River Drava in the vicinity of Castle Borl (Schloss Ankenstein = Anchenstein in German, Bornyl vár in Hungarian),[2] some 12 km southeast of Ptuj. The context of this chance find raises a number of questions. Rudolf Bratanič[3] published the find together with the portraits of Tiberius[4] and Hadrian[5] that had arrived to the museum from Črnci Manor (Schloss Friedenau) near Apače in 1941,[6] and treated it as ancient in date. He correctly identified the portrait as that of Lucius Verus and saw it as being "very close to the bust of Marcus Aurelius kept in the Louvre".[7] It was Iva Mikl-Curk in 1968 who first presented the portrait to the international public[8] and Max Wegner included it into his 1980 overview of Imperial portraits.[9] In 1987, it was among the highlights of the exhibition on ancient portraits in Yugoslavia[10] that travelled to Moscow, Frankfurt,[11] Barcelona and Madrid. Today, sixty-five years after its discovery, the portrait is widely accepted as a provincial copy of a variant of Type 4 portraits of Lucius Verus,[12] made in marble.[13] Notwithstanding, Mikl-Curk did very tentatively express certain reservations as to the portrait's authenticity.[14] Moreover, Bratanič explicitly stated that the portrait was made in limestone.

Kolosalni portret rimskog cara Lucija Vera[1] (*Lucius Aurelius Verus Augustus*, 130.-169.) pronađen je 1951. godine pri vađenju šljunka na rijeci Dravi u blizini dvorca Borl (Schloss Ankenstein = Anchenstein na njemačkom, Bornyl vár na mađarskom),[2] približno 12 km jugoistočno od Ptuja. Kontekst ovog slučajnog nalaza nameće cijeli niz pitanja. Nalaz je objavio Rudolf Bratanič[3] - zajedno s portretima Tiberija[4] i Hadrijana,[5] koji su u Muzej stigli iz dvorca Črnci (Schloss Friedenau) kod Apača 1941. godine[6] - te ga je smjestio u antičko doba. Ispravno je ustanovio da se radi o portretu Lucija Vera i ustvrdio da je "vrlo blizak poprsju Marka Aurelija, koje se čuva u Louvreu".[7] Portret je međunarodnoj javnosti prva predstavila Iva Mikl-Curk 1968. godine,[8] a Max Wegner ga je uvrstio u svoj pregled carskih portreta iz 1980. godine.[9] Godine 1987. našao se među glavnim znamenitostima izložbe antičkih portreta u Jugoslaviji,[10] koja je gostovala u Moskvi, Frankfurtu,[11] Barceloni i Madridu. Danas, šezdeset i pet godina nakon njegova otkrića, portret je naširoko prihvaćen kao provincijalna kopija varijante portreta Lucija Vera tipa 4,[12] izrađenih u mramoru.[13] Međutim, Mikl-Curk je, premda prilično nesigurno, izrazila stanovit oprez glede autentičnosti portreta.[14] K tome, Bratanič je izričito naveo da je portret izrađen u vapnencu.

---

1   Ptuj, Pokrajinski muzej Ptuj Ormož, inv. no. RL 602.
2   On the name, see a summary in Vnuk 2010, p. 9, n. 5.
3   Teacher of Greek and Latin at the primary school in Ptuj.
4   Bratanič 1952, pp. 300-301, writes of a Roman youth, Germanicus; for a full publications see Diez 1953, who relates the oral account of Balduin Saria on how the portraits came to the museum.
5   Bratanič 1952, pp. 301-302; Diez 1961; Evers 1994, p. 204, who expresses doubts as to its authenticity.
6   See the photograph published in Arheo 1, Ljubljana 1981, p. 47, fig. 8.
7   Bratanič 1952, p. 303.
8   Mikl-Curk 1968.
9   Wegner 1980, p. 55.
10 Antički portret 1987, pp. 74, 191-192.
11 Antike Porträts 1988, p. 129.
12 Wegner 1980, p. 55; Albertson 1981, p. 419; also see Zanker 1983, p. 41, note 147; recently also Balty 2004, pp. 14-15. According to Zanker, it is a product of a workshop active in one of the large centres of the province.
13 See the Arachne database at http://arachne.uni-koeln.de/ 15411: Portraitkopf des Lucius Verus.
14 Mikl-Curk 1968, p. 88: "*Der warme Glanz der Haut und die weichen Locken machen das Bildnis besonders lebendig, vielleicht sogar auf eine Weise, die uns von der römischen Plastik sonst unbekannt sind.*"

1   Ptuj, Pokrajinski muzej Ptuj Ormož, inv. br. RL 602.
2   O nazivu, vidi sažetak u Vnuk 2010, str. 9, bilj. 5.
3   Učitelj grčkoga i latinskog na osnovnoj školi u Ptuju.
4   Bratanič 1952, str. 300-301, piše o rimskom mladiću, Germaniku; za cjelovite objave, vidi Diez 1953, gdje se prenosi usmeno kazivanje Balduina Sarije o tome kako su portreti stigli u Muzej.
5   Bratanič 1952, str. 301-302; Diez 1961; Evers 1994, str. 204, gdje se iznose sumnje u njegovu autentičnost.
6   Vidi fotografiju objavljenu u Arheo 1, Ljubljana 1981, str. 47, sl. 8.
7   Bratanič 1952, str. 303.
8   Mikl-Curk 1968.
9   Wegner 1980, str. 55.
10 Antički portret 1987, str. 74, 191-192.
11 Antike Porträts 1988, str. 129.
12 Wegner 1980, str. 55; Albertson 1981, str. 419; vidi i Zanker 1983, str. 41, bilj. 147; u novije vrijeme također Balty 2004, str. 14-15. Prema Zankeru, riječ je o uratku iz radionice koja se nalazila u jednom od većih provincijskih središta.
13 Vidi bazu podataka Arachne na http://arachne.uni-koeln.de/ 15411: Portraitkopf des Lucius Verus.
14 Mikl-Curk 1968, str. 88: "*Der warme Glanz der Haut und die weichen Locken machen das Bildnis besonders lebendig, vielleicht sogar auf eine Weise, die uns von der römischen Plastik sonst unbekannt sind.*"

BORL/ANKENSTEIN
CASTLE

Fig. 1. Castle Borl/Ankenstein and the findspot of the portrait of Lucius Verus below it
Sl. 1. Dvorac Borl/Ankenstein i podno njega mjesto nalaza portreta Lucija Vera

Location of the find

The portrait of Lucius Verus was reportedly found at the end of May 1951 during gravel extraction in the vicinity of Castle Borl/Ankenstein, between the River Drava and the road leading towards the town of Zavrč (Fig. 1), some 12 km southeast of Ptuj.[15] The findspot was determined accurately enough and has never been questioned. The supposedly Roman portrait was recovered in earthen layers and was therefore believed to have some connection with the nearby *colonia Ulpia Traiana Poetovio* (modern Ptuj); no other possible context has ever been considered that would help to better understand the find.[16] Some scholars sought possible Roman contexts for the portrait and sometimes came up with rather imaginative suggestions.[17]

---

15 Bratanič 1952, p. 302; the gravel beds extend from the right bank of the Drava to the nearby hill (of Neogene limestone) where the castle stands on steep slopes.
16 Mikl-Curk 1968, p. 88, makes no mention of Borl, only states Ptuj as the location of the find.
17 Klemenc 1952-1953, p. 86, even went as far as using the portrait (described as a marble head of a Roman emperor, possibly Marcus Aurelius, reportedly found in 1951 in the gravel along the Drava, just below Castle Borl) as evidence of a Roman bridge at the findspot, adorned with the statue of the emperor. This opinion was repeated in ANSl 1975, p. 315.

Lokalitet nalaza

Portret Lucija Vera navodno je pronađen koncem svibnja 1951. godine, tijekom vađenja šljunka u blizini dvorca Borl/Ankenstein, između rijeke Drave i ceste koja vodi prema mjestu Zavrč (sl. 1), približno 12 km jugoistočno od Ptuja.[15] Mjesto nalaza utvrđeno je s dovoljnom točnošću i nikada ga se nije dovodilo u pitanje. Navodno rimski portret pronađen je u zemljanim slojevima, pa se stoga smatralo da je u nekoj vezi s obližnjom kolonijom *Ulpia Traiana Poetovio* (današnji Ptuj), a u obzir nikada nije uzet nikakav drugi možebitni kontekst koji bi pripomogao boljem razumijevanju nalaza.[16] Neki znanstvenici su za portret pokušavali pronaći moguće rimske kontekste i katkad bi ponudili prilično maštovita objašnjenja.[17] K tome, na području starog prijelaza preko Drave nikada nisu

---

15 Bratanič 1952, str. 302; ležišta šljunka protežu se od desne obale Drave do obližnjeg brežuljka (od neogenskog vapnenca), nad čijim se strmim padinama smjestio dvorac.
16 Mikl-Curk 1968, str. 88, uopće ne spominje Borl, već kao lokalitet nalaza navodi isključivo Ptuj.
17 Klemenc 1952-1953, str. 86, ide čak tako daleko da portret (opisan kao mramorna glava rimskog cara, možda Marka Aurelija, navodno pronađena 1951. godine u šljunku kraj Drave, neposredno ispod dvorca Borl) koristi kao dokaz da je na nalazištu postojao rimski most,

Moreover, no Roman-period remains have ever been recorded in the area of the old crossing over the Drava.[18] The possibility of the portrait originating from the collections of Castle Borl/Ankenstein was never raised.

We know from historical records that the castle housed various collections, including those of antiquities and works of art, created when it was the property of the family of Sauer von und zu Ankenstein[19] and continued with later owners. These collections did not survive to this day as they were either dispersed or destroyed during the 20th century. Josef Felsner offers the following account of the collections:[20]

Eine wahre Perle ist die Bibliothek. Ein hoher, rechteckiger Raum, nicht allzu weitläufig, aber dafür selten schön ausgestattet. Eine reiche Sammlung von Jagdtrophäen, prächtigen Geweihen, Gemsbrikeln und Rehgehörn von Schild-, Birk- und Auerhahnstössen, aus den Jagd zügen des Schlossherrn gesammelt; von seltenen Waffen, die er heimgebracht von weiten Reisen und einen Schatz von alten Büchern, Handschriften, Aufzeichnungen aus früheren Zeiten, von Bildern, Kunstwerken und Antiken aus der Römerzeit Pettaus.

It was Count Franz Anton Sauer[21] who set up the library following a devastating fire in the castle in 1705. Felsner ends his account thus:[22]

Bei den Grafen von Sauer blieb Ankenstein bis 1801; kam dann an den Fürsten Poniatowski, von diesem an die Witwe des letzten Grafen von Leslie, geb. Gräfin Wurmbrand-*Stuppach, die fast ein halbes Lebensalter im ununterbrochenen Wohlthun auf Schloss Ankenstein verbrachte. Nach ihrem Tode, 20. Februar 1851, überkam es Graf Ferdinand, der Neffe der Verstorbenen, der es übrigens schon 1843 übernommen und mit grossen Kosten zum Sommersitze umgestaltet hatte, bis es auf den dermaligen Besitzer übergieng.*

In the late 19th century, Karl Sittl mentions the Wurmbrand collection at Castle Ankenstein among the archaeological collections in Štajerska/Styria.[23]

evidentirani nikakvi ostaci iz rimskog doba.[18] Nikada nije dotaknuta mogućnost da bi portret mogao potjecati iz zbirki dvorca Borl/Ankenstein.

Iz povijesnih zapisa znamo da su se u dvorcu nalazile različite zbirke, pa tako i zbirke antikviteta i umjetnina, koje su nastale u vrijeme kada je ovaj bio u vlasništvu obitelji Sauer von und zu Ankenstein,[19] a dalje su ih njegovali i kasniji vlasnici. Tih zbirki danas više nema jer su tijekom 20. stoljeća dijelom raznesene, a dijelom uništene. Josef Felsner nam o zbirkama kazuje sljedeće:[20]

Eine wahre Perle ist die Bibliothek. Ein hoher, rechteckiger Raum, nicht allzu weitläufig, aber dafür selten schön ausgestattet. Eine reiche Sammlung von Jagdtrophäen, prächtigen Geweihen, Gemsbrikeln und Rehgehörn von Schild-, Birk- und Auerhahnstössen, aus den Jagd zügen des Schlossherrn gesammelt; von seltenen Waffen, die er heimgebracht von weiten Reisen und einen Schatz von alten Büchern, Handschriften, Aufzeichnungen aus früheren Zeiten, von Bildern, Kunstwerken und Antiken aus der Römerzeit Pettaus.

Za uspostavu knjižnice nakon razornog požara u dvorcu 1705. godine zaslužan je grof Franz Anton Sauer.[21] Felsner svoj prikaz događaja završava sljedećim riječima:[22]

Bei den Grafen von Sauer blieb Ankenstein bis 1801; kam dann an den Fürsten Poniatowski, von diesem an die Witwe des letzten Grafen von Leslie, geb. Gräfin Wurmbrand-*Stuppach, die fast ein halbes Lebensalter im ununterbrochenen Wohlthun auf Schloss Ankenstein verbrachte. Nach ihrem Tode, 20. Februar 1851, überkam es Graf Ferdinand, der Neffe der Verstorbenen, der es übrigens schon 1843 übernommen und mit grossen Kosten zum Sommersitze umgestaltet hatte, bis es auf den dermaligen Besitzer übergieng.*

Krajem 19. stoljeća Karl Sittl među arheološkim zbirkama na području Štajerske spominje i zbirku Wurmbrand u dvorcu Ankenstein.[23]

18 For a reasonable doubt see Bračič 1994, p. 327.
19 The family owned the castle from 1639 to 1801; Vnuk 2010, pp. 22-25.
20 Felsner 1895, p. 127.
21 On the Sauer family see Hernja Masten 2010.
22 Felsner 1895, p. 129.
23 Sittl 1895, p. 157; France Stele visited Castle Borl on several occasions in the 1920s and 30s, and took a number of photos (now kept in the MK INDOK), including one of the room with animal trophies and Baroque furnishings (neg. no. 14182) that held archaeological finds in a display case. Stele's notes (Zap. LI

ukrašen kipom cara. To mišljenje opetovano se iznosi u ANSl 1975, str. 315.
18 Za opravdane sumnje, vidi Bračič 1994, str. 327.
19 Dvorac je bio u vlasništvu obitelji od 1639. do 1801.; Vnuk 2010, str. 22-25.
20 Felsner 1895, str. 127.
21 O obitelji Sauer vidi: Hernja Masten 2010.
22 Felsner 1895, str. 129.
23 Sittl 1895, p. 157; France Stele je tijekom 1920-ih i 30-ih u više navrata posjetio dvorac Borl, gdje je snimio veći broj fotografija (koje se danas čuvaju u MK INDOK), među kojima je i fotografija prostorije s lovačkim trofejima i baroknim namještajem (neg. br. 14182), gdje su se u izloženoj vitrini nalazili i arheološki nalazi.

In view of the above, it is very likely that the portrait of Lucius Verus formed part of the Castle Borl/Ankenstein's collections. It may further be supposed that these may have been looted at a certain point,[24] and the head discarded in the immediate vicinity of the castle. This seems a more plausible theory than having to explain the presence of a colossal Imperial portrait in a provincial setting that lacks the appropriate context for putting up such a statue. Rather than a Roman context, it seems more reasonable to connect the portrait of Lucius Verus with the collections of the Austro-Hungarian nobility of the 18th and 19th centuries pursuing the idea and practise of the Grand Tour that swept across Europe in that period.[25]

Material

The portrait is made of limestone and not of marble, as was the rule for Imperial portraits, particularly those of the Antonine period.[26] The Arachne object database includes 112 ancient portraits of Lucius Verus,[27] of which 106 are made of white marble and not a single one in limestone. The same observation holds true of all the known modern copies of the emperor in stone.

Marble was the stone of choice, particularly in Imperial portraiture,[28] and limestone was only used in

S obzirom na navedeno, vrlo je vjerojatno da je portret Lucija Vera pripadao zbirkama iz dvorca Borl/Ankenstein. Nadalje, može se pretpostaviti da su te zbirke u određenom trenutku možda bile opljačkane,[24] a glava odbačena u neposrednoj blizini dvorca. Ta se teza doima uvjerljivijom od nužnosti objašnjavanja prisutnosti kolosalnog carskog portreta u provincijalnom okruženju u kojemu nema odgovarajućeg konteksta za postavljanje takvog kipa. Umjesto u rimski kontekst, čini se kako bi portret Lucija Vera bilo razumnije dovesti u vezu sa zbirkama austrougarskog plemstva iz 18. i 19. stoljeća, obuzetog idejom i praksom tzv. Velikog putovanja (*Grand Tour*), koja je u to doba uzela maha diljem Europe.[25]

Materijal

Portret je izrađen od vapnenca, a ne mramora, od kojeg su se u pravilu izrađivali carski portreti, napose oni iz antoninskog razdoblja.[26] Među predmetima koji se vode u bazi podataka Arachne nalazi se i 112 antičkih portreta Lucija Vera,[27] od kojih je njih 106 izrađeno od bijelog mramora, ali ni jedan nije od vapnenca. Isto vrijedi i za sve poznate novovjeke kopije kipova tog cara, izrađene u kamenu.

Kada je riječ o vrsti kamena, izbor je padao na mramor, napose kod portretiranja careva,[28] dok se

---

from 1929) mention prehistoric and Roman vessels, as well as old weapons kept in the library.

24 On that subject, Simon Povoden (1833, p. 130) writes thus: "*Die Zimmer des Schlosses sind zwar nicht modern, nicht prachtvoll meubliert; doch immer in einer solchen Ansicht, dass keinen des Aug beleidiget, wenn man sie der Reihe nach durchschritten hat. Weit widriger fürs Menschenaug ist jener geplünderte Rittersaal, welchen einst 81 Ahnherrn der Graff Saurischen Familie schmückten: allein ein unglücklich rassender Vandalismus vernichtete alle Originalien so gewaltsam, dass kein Schmuck derselben irgendwo sich auffinden lässt: sie sind verschwunden – auf immer verschwunden ...*" (transcription by B. Vnuk)

25 See e.g. Antikensammlungen 2000.

26 Fejfer 2008, pp. 157-163.

27 Arachne is the central object-database of the Deutsches Archäologisches Institut (DAI) and the Arbeitsstelle für Digitale Archäologie at the Universität zu Köln (http://arachne.uni-koeln.de/drupal/).

28 Mainly the highest-quality Mediterranean white marbles (Luni, Paros, Pentelikon, Aphrodisias, Thasos and others); recent analyses have also revealed the newly discovered marble from the Göktepe quarry, near Aphrodisias in Turkey, to be among the most important sources of marble for the Roman Imperial portraits of the 2nd and 3rd centuries; see Attanasio *et al.* 2015.

U svojim bilješkama (Zap. LI iz 1929.), Stele spominje pretpovijesne i rimske posude, kao i staro oružje koje se čuvalo u knjižnici.

24 O toj temi, Simon Povoden (1833, str. 130) piše sljedeće: "*Die Zimmer des Schlosses sind zwar nicht modern, nicht prachtvoll meubliert; doch immer in einer solchen Ansicht, dass keinen des Aug beleidiget, wenn man sie der Reihe nach durchschritten hat. Weit widriger fürs Menschenaug ist jener geplünderte Rittersaal, welchen einst 81 Ahnherrn der Graff Saurischen Familie schmückten: allein ein unglücklich rassender Vandalismus vernichtete alle Originalien so gewaltsam, dass kein Schmuck derselben irgendwo sich auffinden lässt: sie sind verschwunden – auf immer verschwunden ...*" (prijepis: B. Vnuk)

25 Vidi npr. Antikensammlungen 2000.

26 Fejfer 2008, str. 157-163.

27 Arachne je središnja baza podataka o predmetima, koju vode Deutsches Archäologisches Institut (DAI) i Arbeitsstelle für Digitale Archäologie na Universität zu Köln (http://arachne.uni-koeln.de/drupal/).

28 Uglavnom bijeli mediteranski mramor najviše kakvoće (Luni, Paros, Pentelikon, Aphrodisias, Thasos i dr.); novija ispitivanja su također pokazala kako je novootkriveni mramor iz kamenoloma Göktepe kod Aphrodisiasa u Turskoj bio među najvažnijim izvorima materijala za portrete rimskih careva iz 2. i 3. stoljeća; vidi Attanasio *et al.* 2015.
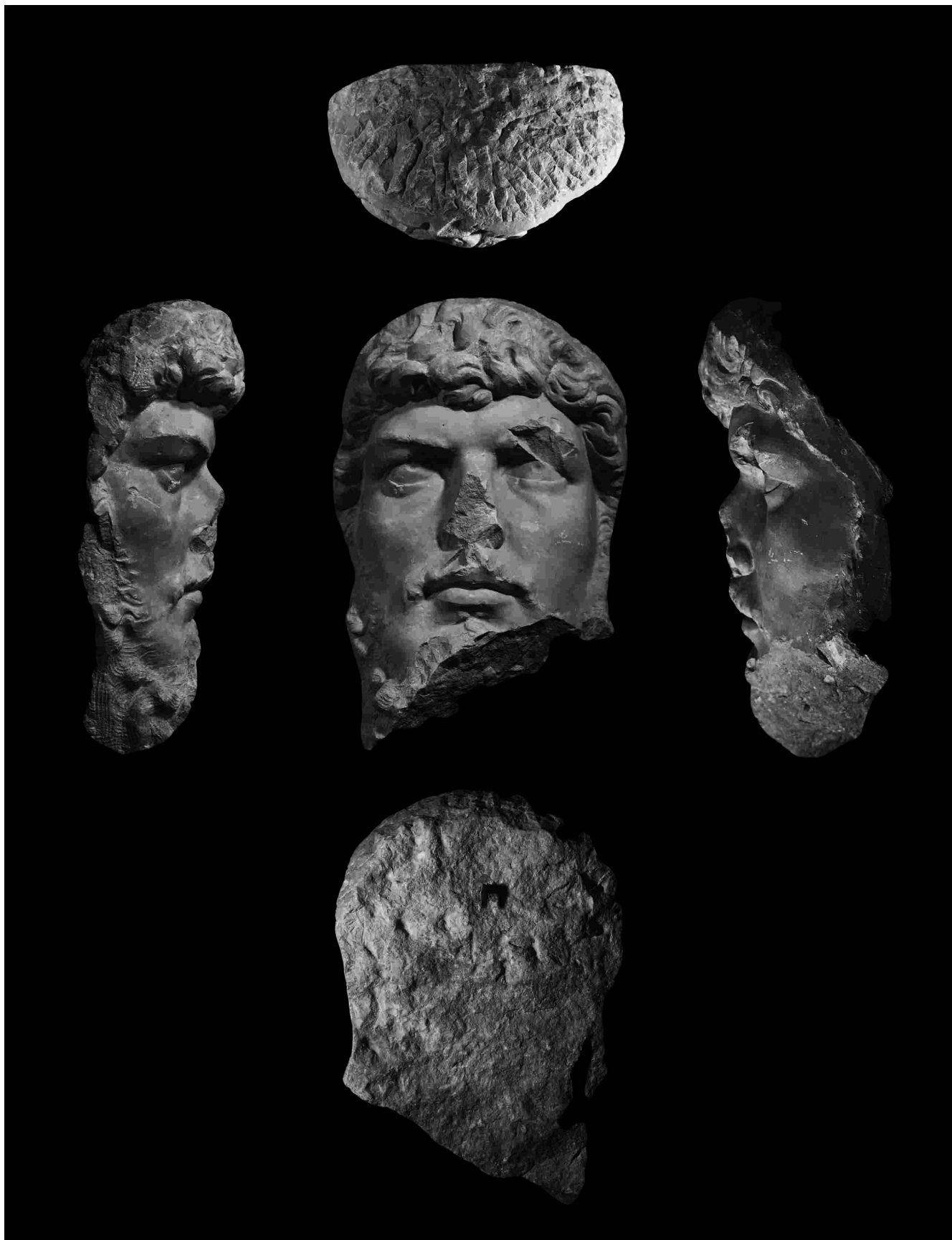
Fig. 2. The Borl/Ankenstein portrait of Lucius Verus (photo: author)
Sl. 2. Portret Lucija Vera iz Borla/Ankensteina (foto: autor)

provincial areas with no readily available sources of marble.[29]

The limestone used to make the Borl/Ankenstein portrait (Fig. 2)[30] is not known in the territory of Slovenia. This shows that it was not made in any of the local or nearby production centres, as had previously been postulated.[31]

Portrait

Bratanič was the first to observe that the portrait[32] was not a fragment of a sculpture, but of a high relief (Fig. 3). He believed that it was part of a larger relief where only the front side was finished. This was repeated by Mikl-Curk,[33] while Wegner[34] was sceptical of such a possibility. A close examination of the piece shows that the rear side is flat and coarsely finished with a pointed chisel. It also has a hole 7 cm below the upper edge and an iron nail inserted into it, which was probably made after the portrait had arrived to the museum for the purposes of being hung on a wall.

The facial parts with the eyes and the lips are fully finished, softly modelled and sanded, though one may see traces of rough modelling with a flat chisel underneath; this is clearly visible at the contact between the left cheek and the beard (Fig. 4). The pupils are carved with a chisel and the irises are not marked. The eyebrows, the moustache and the fan-shaped tuft of hair below the lower lip remained unfinished and were roughly defined only by their volume, while the individual hairs which should have been incised were not carved. The rich curls of the beard were roughly
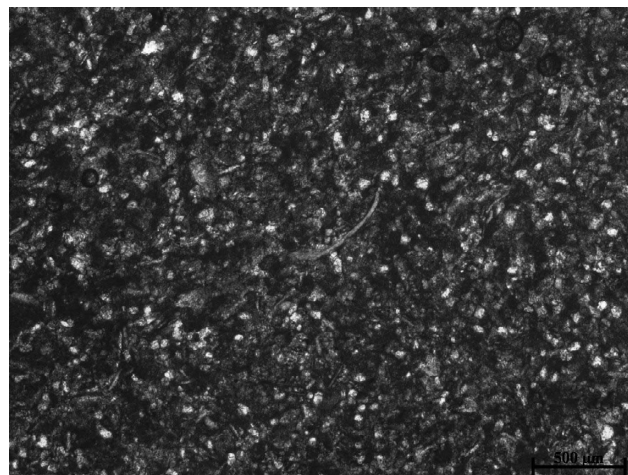

Fig. 3. Unfinished surface treatment on the left cheek (photo: B. Farič)
Sl. 3. Nedovršena površinska obrada na lijevom obrazu (foto: B. Farič)

vapnenac rabio jedino u provincijalnim područjima gdje se nije moglo lako doći do mramora.[29]

Na području Slovenije nisu poznata nalazišta vapnenca od kojega je izrađen portret iz Borla/Ankensteina (sl. 2).[30] To dokazuje kako ovaj nije nastao ni u jednom od tamošnjih ili obližnjih proizvodnih središta, kako se to ranije pretpostavljalo.[31]

Portret

Bratanič je prvi zamijetio kako portret[32] nije ulomak skulpture, već duboki reljef (sl. 3). Smatrao je kako se radi o dijelu većeg reljefa na kojemu je dovršena samo prednja strana. To je ponovila i Mikl-Curk,[33] dok je Wegner[34] izrazio sumnju u tu mogućnost. Pomnije

---

29 Fejfer 2008, pp. 152-166. For northern Italy see Vogt 2001.
30 The portrait is made of white, relatively soft, fine-grained packstone with detritic grains that include frequent segments of ostracod shells, on average 0.1 mm long (the largest one measures 0.5 mm). The most frequent allochems are up to 0.1 mm large rhombohedral dolomite crystals. On the macroscopic level, only a few fragments of unidentifiable, several-mm-large mollusc shells have been observed in the rock, as well as a single small fragment of an oyster shell and a low-amplitude stylolitic seam with a very small amount of reddish infill. The limestone is not cemented as well as the Mesozoic limestones from the Dinarides and was hence not subjected to deep burial. Such a microfacies has not been documented in Slovenia (characterisation by dr. Igor Rižnar).
31 Zanker 1983, cit. n. 12, p. 41.
32 Size: h. 42 cm, w. 29.5 cm, th. 16.5 cm.
33 Mikl-Curk 1968, p. 88.
34 Wegner 1980, p. 55.

---

29 Fejfer 2008, str. 152-166. Za sjevernu Italiju, vidi Vogt 2001.
30 Portret je izrađen od bijelog, razmjerno mekog, sitnozrnog vapnenca tipa pekston, s detritičnim zrnima među kojima se često javljaju dijelovi ljuski dvoljušturaca prosječne duljine 0.1 mm (najdulji doseže 0,5 mm). Najučestaliji alokemi su romboedarski kristali dolomita. Na makroskopskoj razini, u stijeni je zapaženo tek nekoliko krhotina ljuštura neprepoznatljivih mekušaca, ne većih od nekoliko mm, kao i jedna manja krhotina ljušture kamenice te stilolitski šav niske amplitude, s vrlo malom količinom crvenkaste ispune. Vapnenac nije zacementiran toliko koliko su to mezozoički vapnenci iz Dinarida, pa se može zaključiti da nije bio duboko zakopan. Takav mikrofacijes nije zabilježen nigdje u Sloveniji (karakterizacija: dr. Igor Rižnar).
31 Zanker 1983, cit. n. 12, str. 41.
32 Dimenzije: v. 42 cm, š. 29,5 cm, d. 16,5 cm.
33 Mikl-Curk 1968, str. 88.
34 Wegner 1980, str. 55.

Fig. 4. Photo showing the thin section of the limestone used to make the portrait
Sl. 4. Fotografija koja prikazuje tanak segment vapnenca korištenog za izradu portreta

Fig. 5. Holes drilled into the face of the portrait reveal the use of the pointing technique (photo: author)
Sl. 5. Udubljenja na licu portreta koja ukazuju na primjenu tehnike punktiranja (foto: autor)

defined using a wide toothed chisel[35] in a completely un-Roman manner.[36] The curls of the hair and parts of the beard on the left and right sides of the face were treated in a similarly summary manner, using a 1 cm wide flat and rounded chisels. Some of the peripheral parts of the hair still show traces of a toothed chisel that was used in the initial phase of defining individual curls of hair. There are no traces of a drill being used.

The rich hairstyle characteristic of the portraits of Lucius Verus is here reduced to a narrow section above the forehead and an even narrower section along the sides. The hair and the whiskers are bordered by a clearly defined line, visible in the side view as an over 2 cm wide plain band made with a 1 cm wide flat chisel. The top of the head between the plain band and the flat rear side was coarsely finished with a pointed chisel, the lines of which fan out from the back to the front in a distance of 1 – 1.4 cm from one another.

Such a reduction of the hair and beard is unusual and only known from plaster casts in the shape of a
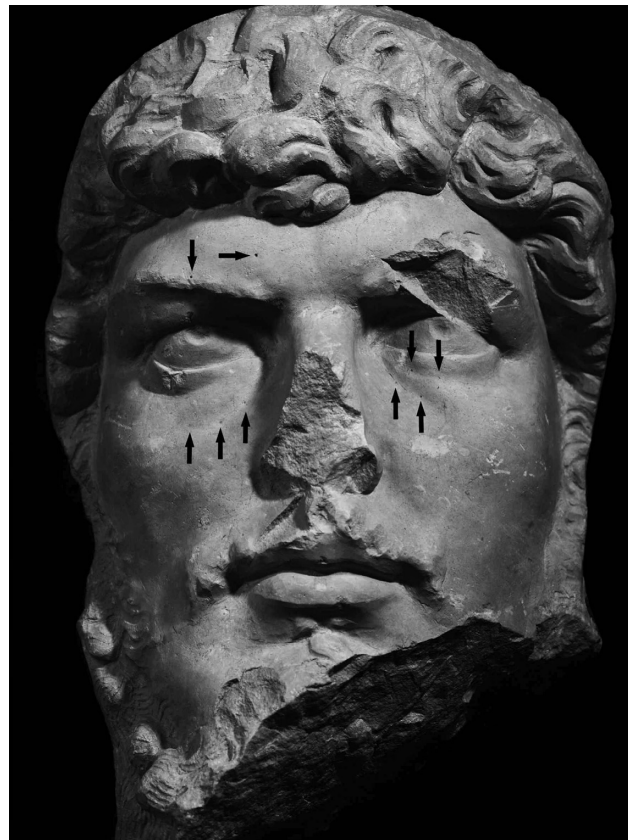
ispitivanje rada pokazuje kako je stražnja strana ravna i grubo obrađena šiljastim dlijetom. Na njoj se 7 cm ispod gornjeg ruba nalazi i rupa s utaknutim željeznim čavlom, koja je vjerojatno napravljena nakon dolaska portreta u Muzej radi njegova vješanja na zid.

Dijelovi lica s očima i usnama posve su dovršeni, fino oblikovani i zaglađeni, premda su ispod vidljivi tragovi grubog oblikovanja plosnatim dlijetom, a posebno se jasno vide na mjestu dodira lijevog obraza i brade (sl. 4). Zjenice su isklesane dlijetom, a šarenice nisu ni naznačene. Obrve, brkovi i lepezasti čuperak brade ispod donje usne ostali su nedovršeni i grubo su definirani jedino svojim volumenom, dok pojedinač-ne dlačice, koje su trebale biti urezane, nisu isklesa-ne. Bujni uvojci brade grubo su definirani s pomoću širokoga nazubljenog dlijeta[35] u posve nerimskome stilu.[36] Uvojci kose i dijelovi brade na lijevoj i desnoj strani lica obrađeni su na podjednako površan način, pomoću plosnatog i zaobljenog dlijeta širine 1 cm. Na

---

35 Chisel marks reveal a 15 mm wide tool with five squared teeth, each measuring 1.8 mm.

36 For the difference in the use of a toothed chisel in the Roman and the modern periods see Rockwell 1990.

---

35 Tragovi dlijeta ukazuju na alatku širine 15 mm, s pet četvrtastih zubaca od kojih svaki mjeri 1,8 mm.

36 Za razliku u uporabi nazubljenog dlijeta u rimskom odnosno modernom razdoblju, vidi Rockwell 1990.

Fig. 6. Mark left by a pointing machine(?) on the left edge of the portrait (photo: author)
Sl. 6. Trag koji je punktirka(?) ostavila na lijevom rubu portreta (foto: autor)

mask.[37] Casting of masks limited to the face or the physiognomy was commonly practised in the 18th century,[38] primarily to produce plaster casts to be used in the newly emerging private academies. In the 18th century Rome, such a mask of Lucius Verus was recordedly used in the school of Alexander Trippel, and it also features in the list of his property compiled after his death in 1793.[39]

On the forehead, there is a shallow hole, measuring one millimetre across, drilled above the beginning of the right eyebrow. A slightly smaller hole is drilled in the centre of the right eyebrow. Shallow traces of three holes survive on the contact line between the right eye socket and the cheek, two other on the same

nekim od rubnih dijelova kose još uvijek su vidljivi tragovi nazubljenog dlijeta korištenog u početnoj fazi definiranja pojedinačnih uvojaka kose. Nema tragova uporabe svrdla.

Bogata frizura koja inače krasi portrete Lucija Vera ovdje je svedena na uzak segment iznad čela te još uži duž bočnih strana. Kosa i zalisci završavaju jasno definiranom linijom, koja se, gledana sa strane, otkriva kao obrub koji širinom prelazi 2 cm, a izveden je plosnatim dlijetom širine 1 cm. Vrh glave između ravnog obruba i plosnate pozadine grubo je obrađen šiljastim dlijetom, čiji se potezi sa stražnje strane lepezasto šire prema naprijed, a jedan od drugoga razmaknuti su 1 do 1,4 cm.

Takvo reduciranje kose i brade neuobičajeno je i poznato samo iz gipsanih odljeva izvedenih u obliku maske.[37] Izrada odljeva u obliku maski svedenih na lice ili fizionomiju bila je česta praksa u 18 stoljeću,[38] ponajprije kod izrade gipsanih odljeva koji su se koristili na privatnim akademijama koje su se u to vrijeme počele otvarati. Tako je evidentirano da se u 18. stoljeću takva maska koristila u školi Alexandera Trippela u Rimu, a ista se pojavljuje i u popisu njegove imovine sastavljenom nakon njegove smrti 1793. godine.[39]

Na čelu se nalazi plitko udubljenje promjera jednog milimetra, izbušeno iznad početka desne obrve. Nešto manje udubljenje izbušeno je i na sredini desne obrve. Plitki tragovi triju udubljenja još se uvijek vide na crti dodira desne očne šupljine i obraza, a još dva su na istom mjestu, ali na lijevoj strani. Dva udubljenja vidljiva su i ispod donjeg kapka lijevog oka (sl. 5). Ti tragovi ukazuju na primjenu tehnike punktiranja radi prenošenja točaka s modela na kopiju s pomoću svrdla. Koliko znamo, ta se tehnika prvi puta koristila u Rimu, kod izrade druge serije kipova za Fontanu di Trevi (1758.-1762.).[40] Osim ovih udubljenja na lijevoj strani ravnog obruba između kose i pozadine portreta, u ravnini sljepoočnice, nalazi se i kružni trag promjera 4 mm (sl. 6). Taj trag mogla je ostaviti punktirka koja je na tom mjestu bila pričvršćena na portret.[41]

Tragovi alatki i stupanj obrade na određenim mjestima jasno pokazuju da se ovdje radi o nedovršenoj

37 http://viamus.uni-goettingen.de/pages/imageView/big?Object.Id:record:int=4147 (15.7. 2016)
38 Schreiter 2013, p. 192.
39 Rotili 2009, pp. 167, 239.

37 http://viamus.uni-goettingen.de/pages/imageView/big?Object.Id:record:int=4147 (15.7. 2016.)
38 Schreiter 2013, str. 192.
39 Rotili 2009, str. 167, 239.
40 Kipar Pietro Bracci; Rockwell 1991.
41 Vidi Craddock 2009, str. 73-77. Za kopiranje i uređaje za izradu kopija koji su se koristili u Rimu, a naposе u Cavaceppijevoj radionici, vidi Piva 2000. Smatra se da je punktirku izumio francuski kipar Nicolas-Marie Gatteaux (1751.-1832.), koji ju je 27. lipnja 1812. predstavio na Académie des Beaux-Arts u Parizu; vidi Procès-verbaux 2001, str. 152.

spot on the left side and further two under the lower lid of the left eye (Fig. 5). These traces show the use of the pointing technique of transferring points from the model to the copy with the use of a drill; as far as we know, this was first used in Rome to make the second series of statues for the Fontana di Trevi (1758-1762).[40] In addition to the holes, there is a circular mark in the diameter of 4 mm on the left side of the plain band between the hair and the rear side of the portrait, at the level of the temple (Fig. 6). This mark might have been caused by a pointing machine fixed to the portrait on this spot.[41]

The tool marks and the degree of finish in some parts clearly show the piece to be unfinished copy of a model that was either a Roman original, its copy or its cast.

The portrait is damaged (Fig. 7). The main damage to the face, of an undeterminable date, is to the left brow ridge and the nose, of which the lower two thirds are broken off. The moustache under the nose is also damaged. Part of the whiskers on the right side is broken off, the left half of the chin and almost all of the beard are diagonally broken off. The hairstyle is also damaged, at the upper edge in the centre. Damage continues on the rear side, of which the surface layer of stone is broken off in the lower third, making the portrait thinner from the right profile compared to the left one.

The blow that damaged the portrait landed diagonally across the centre of the face. In consequence, the upper part of the portrait became detached from the lower part and a considerable piece of the surface at the rear broke off. We may presume that the unpreserved lower part of the portrait was shaped to form at least a pedestal if not a bust, usual for such portraits. The blow fell from the right and from below, possibly indicating a deliberate destruction of the portrait that would have been positioned above eye level. The other possible explanation of the damage is that it occurred during discovery, by accidentally hitting the portrait from above. A thin horizontal dark line is visible on the rear side, 15 cm below the top, which may indicate the water level at the time when the sculpture was buried in river gravel and suggests an upright position of the sculpture when buried. This would also allow for the possibility that the lower detached part

Fig. 7. Reconstruction of the blow that damaged the portrait
Sl. 7. Rekonstrukcija udarca koji je uništio portret

kopiji modela koji je bio ili rimski original ili njegova kopija, ili njegov odljev.

Portret je oštećen (sl. 7). Glavna oštećenja na licu, nastala u nepoznato vrijeme, nalaze se na lijevoj arkadi i nosu čije su donje dvije trećine odlomljene. Oštećeni su i brkovi neposredno ispod nosa. Dio desnog zaliska je odlomljen, a poprečno su odlomljene i lijeva polovica donje čeljusti te gotovo cijela brada. Oštećena je i frizura, i to na gornjem rubu u sredini. Oštećenja se nastavljaju i na stražnjoj strani, gdje je površinski sloj kamena odlomljen u donjoj trećini, zbog čega je portret tanji iz desnog profila negoli iz lijevog.

Udarac koji je oštetio portret zadan je poprečno, preko sredine lica. Kao posljedica, gornji dio portreta odvojio se od donjeg, a odlomio se i znatan dio površine na stražnjoj strani. Možemo pretpostaviti da je nesačuvani donji dio portreta bio oblikovan kako bi u najmanju ruku tvorio postolje, ako ne i poprsje, što je uobičajeno za takve portrete. Udarac je zadan zdesna i odozdo, što možda ukazuje na namjerno uništavanje portreta, koji je po svoj prilici bio postavljen iznad razine očiju. Drugo moguće objašnjenje bilo bi da je oštećenje nastalo prilikom otkrića, zbog slučajnog udarca u portret zadanog odozgo. Na stražnjoj strani, 15 cm ispod vrha, vidljiva je tanka vodoravna tamna crta koja možda ukazuje na razinu vode u vrijeme kada

---

40 Sculptor Pietro Bracci; Rockwell 1991.
41 See Craddock 2009, pp. 73-77. For copying and copy machines used in Rome, particularly in Cavaceppi's workshop, see Piva 2000. The pointing machine is believed to have been invented by French sculptor Nicolas-Marie Gatteaux (1751-1832), who presented it at the Académie des Beaux-Arts in Paris on 27 June 1812; see Procès-verbaux 2001, p. 152.
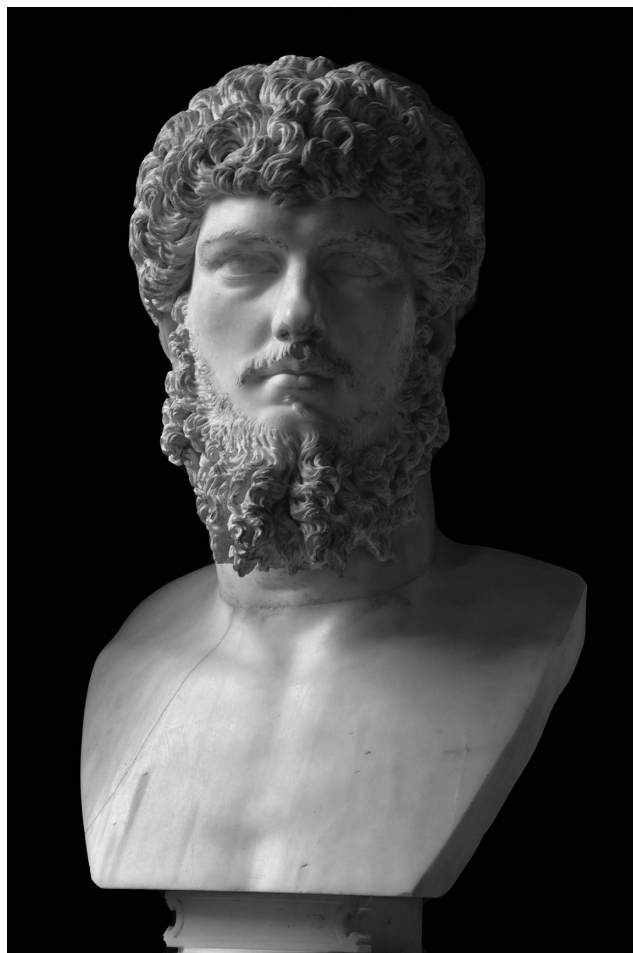
Fig. 8. The Acqua Traversa portrait of Lucius Verus, Louvre, Inv. No. Ma 1170; © Creative Commons, Carole Raddato
Sl. 8. Portret Lucija Vera iz Acqua Traverse, Louvre, inv. br. Ma 1170; © Creative Commons, Carole Raddato

of the bust was not pulled from the gravel and may still be there now.

Type

It is generally accepted that the portrait of Lucius Verus from Ptuj is based on a variant of the Main Type (*Haupttypus*) 4 portraits of Lucius Verus originating in a model of Replica I which differs significantly from other portraits in the shape of the beard.[42] A single example of this variant is known, the monumental head of Lucius Verus kept in the Louvre (Inv. No.

je skulptura ukopana u riječni šljunak i daje naslutiti da je skulptura tada bila u uspravnom položaju. To bi otvorilo i mogućnost da donji, odvojeni dio poprsja nije izvučen iz šljunka i možda je još tamo.

Tipologija

Opće je prihvaćeno da se portret Lucija Vera iz Ptuja temelji na varijanti glavnog tipa (*Haupttypus*) njegovih portreta, tj. portreta tipa 4 izrađenih prema modelu replike I, koja se po obliku brade znatno razlikuje od ostalih portreta.[42] Poznat je samo jedan primjer te varijante, a riječ je o monumentalnoj glavi Lucija Vera koja se čuva u Louvreu (inv. br. Ma 1170)[43] (sl. 8). Otkrivena je 1720. godine[44] u Acqua Traversi, sjeverno od Rima, u sklopu kompleksa *villa suburbana* Lucija Vera,[45] čije se postojanje na petoj milji Via Clodije[46] spominje u zbirci *Historia Augusta*.[47] Glava je sparena s kolosalnim portretom Marka Aurelija[48] te je kao takva činila dio zbirke Borghese do lipnja 1808.[49] Te godine Camillo Borghese prodao ju je Napoleonu I., svome šurjaku, zajedno s još 694 skulpture.[50]

---

42 Albertson 1981, p. 413.

42 Albertson 1981, str. 413.

43 Kersauson 1996, str. 272, br. 122. Albertson 1981, str. 413 navodi sljedeće: "*Ta glava čini malu seriju replika zajedno s minijaturnim brončanim poprsjem koje se čuva u zbirci bronce British Museuma u Londonu, kat. br. 835.*"

44 Datum je naširoko prihvaćen i temelji se na navodu J. J. Winckelmanna (Winckelmann 1764, str. 413). Za drukčije mišljenje, vidi Fejfer 1997, str. 83.

45 Za cjelovit opis vile i povijesti iskapanja, vidi Mastrodonato 1999-2000, str. 157-235. Prva iskapanja na tom lokalitetu obavljena su još 1585. pod papom Sikstom V.; usp. i Bignamini, Hornsby 2010, str. 39-43; za pokućstvo u vili, vidi i Neudecker 1988, str. 200-202.

46 Via Clodia i Via Cassia išle su istom trasom prvih devet milja, pa se vila ponekad spominje i kao vila na Via Cassiji; danas Villa Manzoni.

47 *Historia Augusta*, Verus VIII 8-9.

48 Također se čuva u Louvreu, Kersauson 1996, str. 236, br. 104. Kersauson nije sigurna jesu li ova dva komada bili dijelovi poprsja dvaju suvladara ili njihovih kipova u punoj veličini.

49 Villa Borghese Pinciana, Rim; vidi Inventario di Villa Borghese, stanza di Dafne et Apollo (Archivio Segreto Vaticano, Archivio Borghese, fol. 421), objavljeno u Gonzáles-Palacios 1995, str. 546. Za zbirke Borghese, ulogu antičkih zbirki u rimskim vilama iz 17. i 18. stoljeća, kao i njihovu ulogu u društvenom životu Rima u vremenima *Grand Toura*, vidi izvrsnu knjigu Carole Paul (Paul 2008). Za akvizicije iz zbirke Borghese, vidi Fabréga-Dubert 2009.

50 Fabréga-Dubert, Martinez 2008. Za popis komada prodanih u prosincu 1807., vidi *Tableaux général du*
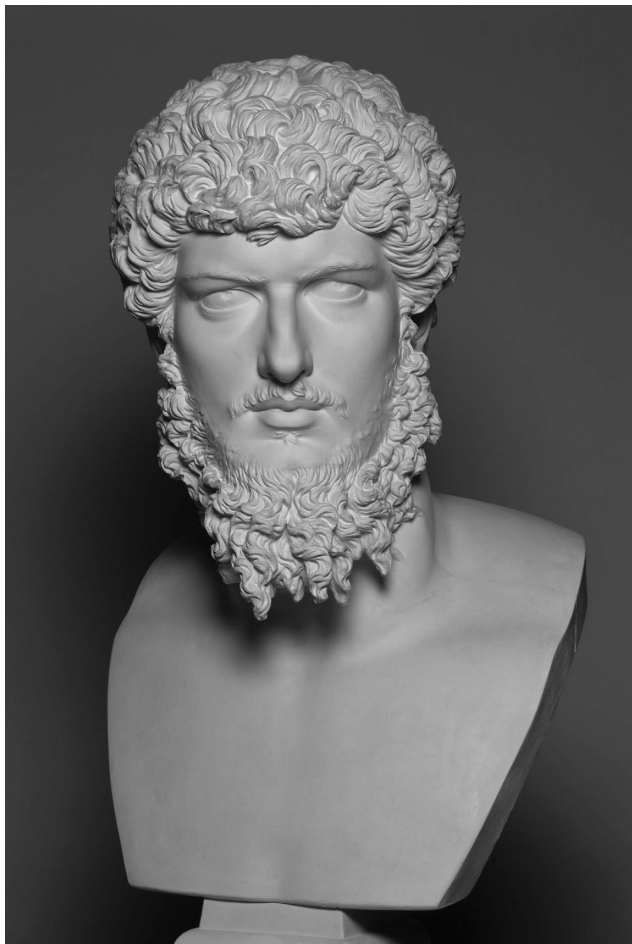
Fig. 9. Plaster cast of the Acqua Traversa portrait of Lucius Verus, Göttingen; © Archäologisches Institut der Universität Göttingen (photo: Stephan Eckardt)
Sl. 9. Gipsani odljev portreta Lucija Vera iz Acqua Traverse, Göttingen; © Archäologisches Institut der Universität Göttingen (foto: Stephan Eckardt)

Ma 1170)[43] (Fig. 8). It was discovered in 1720[44] at Acqua Traversa, north of Rome, in the context of the *villa suburbana* of Lucius Verus,[45] the existence of which at the fifth mile of Via Clodia[46] is mentioned in

---

43 Kersauson 1996, p. 272, no. 122. Albertson 1981, p. 413 states the following: "*This head forms a small replica series with the miniature bronze bust in London, British Museum bronzes cat. No. 835.*"
44 The date is widely accepted and based on a mention of J. J. Winckelmann (Winckelmann 1764, p. 413). For a different opinion see Fejfer 1997, p. 83.
45 For a comprehensive description of the villa and the history of excavations see Mastrodonato 1999-2000, pp. 157-235. The first excavations were conducted at the site already in 1585 under Pope Sixtus V; also cf. Bignamini, Hornsby 2010, pp. 39-43; for the furnishings of the villa also Neudecker 1988, pp. 200-202.
46 The course of the Via Clodia and the Via Cassia was the same for the first nine miles, hence the villa is

Riječ je o postumnom portretu Lucija Vera, koji zajedno s portretom Marka Aurelija[51] i Komoda kao Herkula[52] tvori svojevrsnu cjelinu zbog stilskih i tehničkih značajki, a obično ga se smješta u kasnije godine Komodove vladavine,[53] dok ga Kate de Kersauson smješta između 180. i 183. godine.[54]

Glavni tip prvi je definirao Max Wegner,[55] u čemu ga je kasnije nadopunio Frederick C. Albertson.[56] Naširoko prihvaćenu definiciju tipova carskih portreta na temelju formalne analize kose i brade[57] Albertson je znatno unaprijedio opisom fizionomije portretirane osobe.[58] No u analizi kolosalnog portreta iz Acqua Traverse, Albertson je svoju studiju ograničio na kosu i bradu,[59] a jasan opis karakteristične fizionomije portreta dala je Kate de Kersauson.[60] To je bilo važno ponajprije zbog zapažanja da se neke od značajki i proporcija lica znatno razlikuju od onih na glavnom

---

museum de la villa Borghèse à Rome acquis par Sa Majesté l'Empereur des Français roi d'Italie u Fabréga-Dubert 2009, str. 258-287.
51 Louvre Ma 1179; Kersauson 1996, br. 104.
52 Musei Capitolini, Sala degli Orti Lamiani 12, inv. br. 1120; Fittschen, Zanker 1985, str. 85-90.
53 Wegner 1939, str. 240; Albertson 1981, str. 413.
54 Kersauson 1996, str. 272, pretpostavlja da je portrete Marka Aurelija i Lucija Vera u paru naručila Lucila, žena Lucija Vera, nakon smrti svoga oca Marka Aurelija, što bi portrete smjestilo negdje između 180. i 183. godine, kada je umrla i sama Lucila.
55 Wegner 1939, str. 59.
56 Albertson 1981, str. 93-97.
57 Albertson 1981, str. 3: "*način izvedbe kose služi kao dosljedno polazište usporedbe unutar velike skupine postojećih portreta*".
58 Albertson 1981, str. 95: "*Lice se svojim izgledom doima izduženim i uskim. Jagodične kosti su naglašene. Čelo je prilično nisko i završava granicom rasta kose koja je u obrisu gotovo trapezoidnog oblika. Oči su duboko usađene i uske, s vrlo tankim gornjim kapkom, te su nadsvođene ravnim obrvama koje se, kako se protežu prema sljepoočnici, uspinju nagore. Gornja usna je tanka, a donje je debela i ispupčena. Brkovi su kratki i tanki te završavaju u uglovima usta.*"
59 Albertson 1981, str. 98: "*vidljiva je razrađenija brada, mada na povezanost s replikom I kao modelom opet ukazuju kratki brkovi, čuperak brade ispod donje usne, odsutnost zalisaka na donjoj čeljusti i raspored uvojaka nad čelom. Uvojci uz gornju čeljust debeli su i ispupčeni, a dugi uvojci ispod donje vilice raspušteni su i odvojeni.*"
60 Kersauson 1996, str. 272: "*La physionomie frappe par le traitement de l'œil, enfoncé dans l'orbite au point que disparaît la paupière supérieur. Le fort ressaut de la partie charnue de l'arcade sourcilière, où la pilosité des sourcils est indiquée par des traits gravés, met les globes oculaires dans l'ombre.*"
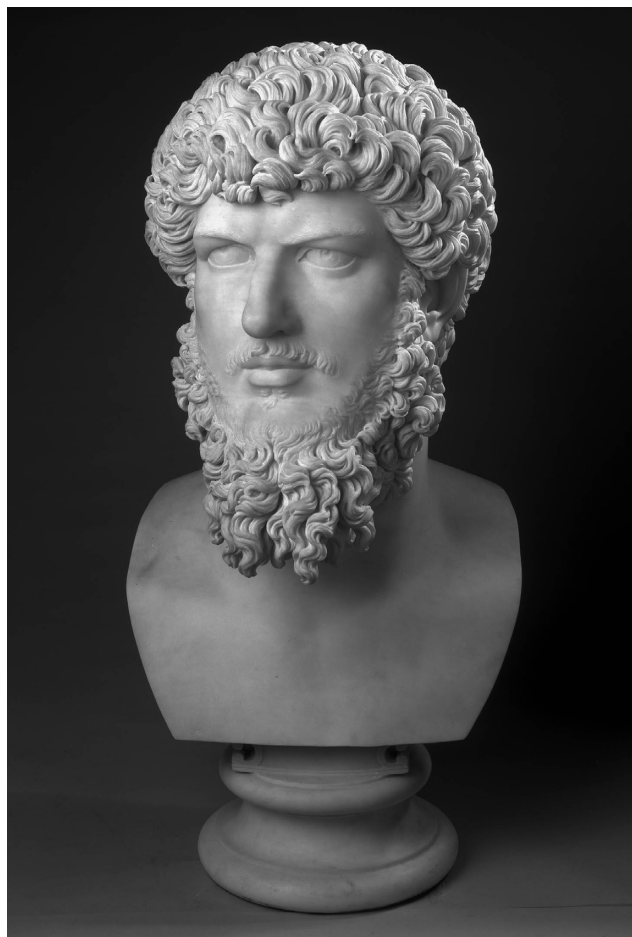
Fig. 10. Marble copy of the portrait of Lucius Verus in Ince Blundell Hall, by Carlo Albacini; © By permission of the National Museums Liverpool
Sl. 10. Mramorna kopija portreta Lucija Vera u Ince Blundell Hall, djelo Carla Albacinija; © uz dopuštenje National Museums Liverpool

Historia Augusta.[47] The head was paired together with a colossal portrait of Marcus Aurelius[48] and formed part of the Borghese collection until June 1808.[49] In

tipu 4. Najočitija razlika je ta da nisko čelo ne završava uobičajenom, "gotovo trapezoidnom granicom rasta kose", već prati praktički pravokutnu liniju koja proširuje obris lica u gorenjem dijelu i daje mu oblik slova *U*, lagano zakrivljenog prema unutra. Izražene bademaste oči, nadsvođene obrvama koje prema sljepoočnicama završavaju linijom sjena, povećane su i izvučene prema van, a nos je istaknutiji, osobito u korijenu. Izraz lica znatno se razlikuje od onoga na portretima tipa 4, gdje je lice više srcoliko. Portret izražava '*l'image de la sacralisation du prince*'.[61]

Novovjeke kopije

Tijekom 18. i 19. stoljeća, to je bio jedan od najcjenjenijih portreta rimskih careva, što otkrivaju bilješke i opisi vodećih stručnjaka za antičke spomenike u Rimu.[62] To se mišljenje zadržalo i u zapisima s kraja 19. stoljeća, kao što je opis J. J. Bernoullija, koji se prvi upustio u sustavno proučavanje rimskog portreta.[63] Koliko su u

---

sometimes referred to as the villa on the Via Cassia; today Villa Manzoni.

47 *Historia Augusta*, Verus VIII 8-9.
48 Also kept in the Louvre, Kersauson 1996, p. 236, no. 104. Kersauson is not certain whether the two pieces were parts of either busts or full-size sculptures of the two co-rulers.
49 Villa Borghese Pinciana, Rome; see Inventario di Villa Borghese, stanza di Dafne et Apollo (Archivio Segreto Vaticano, Archivio Borghese, fol. 421), published in Gonzáles-Palacios 1995, p. 546. For the Borghese collections, the role of antiques collections in the villas in Rome of the 17th and 18th centuries, as well as their role in the social life in Rome during the age of the Grand Tour see the excellent book by Carole Paul

61 Kersauson 1996, str. 272.
62 Winckelmann 1767, str. 98-99: "*Quest'ultima epoca dell'arte, che abbraccia il secolo di Traiano, d'Adriano e degli Antonini, finì con Commodo. Il busto di quest'Imperadore che si vede nel museo Capitolino, fatto nella sua gioventù, può gareggiare co' più bei ritratti che abbiamo; eccettuato sempre il lavoro de'capelli, il quale essendo fatto quasi col solo trapano, ed eseguito a stento e minutamente, si distingue da' capelli scolpiti ne' secoli anteriori. Non escludo da quest' osservazione le più belle teste degli Antonini medesimi, e particolarmente le due celebri di Lucio Vero, e di Marco Aurelio, di grandezza quasi colossale, esistenti nella villa Borghese, i capelli delle quali son lavorati anch'essì nella medesima guisa.* …".
Visconti 1836, str. 283: "*Che fra quanti ritratti scolpiti esistono o da mani antiche travagliati o da moderne, niun superi, anzi niuno agguagli il presente di L. Vero, non vi sarà per avventura chi lo contrasti; ma non basta ciò dire perchè il leggitore apprenda al giusto il merito e la perfezione di questa immagine dove concorrono a fare incanto allo sguardo insieme col mirabile artifizio dello scalpello, anche l'aspetto maestoso e grato del personaggio effigiato, e coll'eburneo candor del marmo una certa patina d'antichità che, variandone alquanto il colore nella barba e nella chioma, dà un accordo quasi pittoresco alle varie parti di questa egregia scultura*".
63 Bernoulli 1891, str. 214: "*Die Mehrzahl der Bildnisse, und zumal alle die beglaubigter Weise mit M. Aurels-Köpfen zusammen gefunden wurden, stammen natürlich aus seiner Regierungszeit und zeigen ihn im vierten und letzten Decennium seines Lebens. Für das beste darunter gilt mit Recht der Colossalkopf von Acqua Traversa im Louvre (31), ein glänzendes Beispiel von der virtuosen, allerdings schon manierierten*

that year, Camillo Borghese sold it to Napoleon I, his brother-in-law, together with 694 other sculptures.[50]

It is a posthumous portrait of Lucius Verus, which forms a group with the portrait of Marcus Aurelius[51] and Commodus as Hercules[52] on the basis of stylistic and technical criteria, and is usually dated to the later years of Commodus' reign,[53] while Kate de Kersauson dates it between 180 and 183.[54]

It was Max Wegner who first defined the main type,[55] which was later supplemented by Frederick C. Albertson.[56] The widely accepted definition of the Imperial portrait types based on the formal analysis of the hair and the beard[57] was significantly enhanced by Albertson with a description of the physiognomy of the person portrayed.[58] In his analysis of the colossal portrait from Acqua Traversa, however, Albertson limited his study to the hair and the beard,[59] and it was

(Paul 2008). For the acquired Borghese collection see Fabréga-Dubert 2009.
50 Fabréga-Dubert, Martinez 2008. For the list of the pieces sold in December 1807 see *Tableaux général du museum de la villa Borghèse à Rome acquis par Sa Majesté l'Empereur des Français roi d'Italie* in Fabréga-Dubert 2009, pp. 258-287.
51 Louvre Ma 1179; Kersauson 1996, no. 104.
52 Musei Capitolini, Sala degli Orti Lamiani 12, Inv. No. 1120; Fittschen, Zanker 1985, pp. 85-90.
53 Wegner 1939, p. 240; Albertson 1981, p. 413.
54 Kersauson 1996, p. 272 suggests that the portrait pair of Marcus Aurelius and Lucius Verus was commissioned by Lucilla, wife of Lucius Verus, after the death of her father, Marcus Aurelius, which dates the portraits to between 180 and 183, when Lucilla herself died.
55 Wegner 1939, p. 59.
56 Albertson 1981, pp. 93-97.
57 Albertson 1981, p. 3: "the pattern of the hair provides a consistent element of comparison throughout the large group of extant portraits".
58 Albertson 1981, p. 95: "The face presents a lean, narrow appearance. The cheek bones are prominent. The forehead is quite low and is bordered by a hairline nearly trapezoidal in outline. The eyes are deep set and narrow with a very slender upper lid and are capped by straight eyebrows which flare upwards as they extend toward the temple. The upper lip is slender, while the lower lip is thick and protruding. The moustache is short and thin; its ends terminate at the corners of the mouth."
59 Albertson 1981, p. 98: "displays a more developed beard, although the dependence on a model of Replica I is again documented by the short moustache, the tuft of hair below the lower lip, the absence of whiskers on the chin, and the arrangement of the curls above the forehead. The curls on the upper jaw are thick and protruding; the long curls below the chin and lower jaw are loosened and separated."
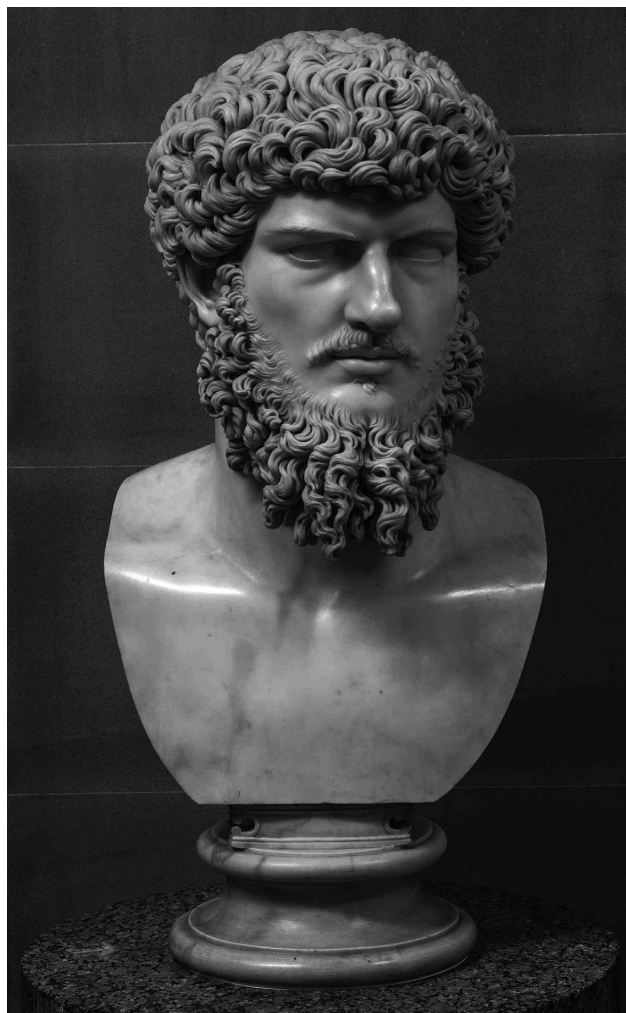

Fig. 11. Marble copy of the portrait of Lucius Verus in Chatsworth House/Derbyshire, by Carlo Albacini(?); © By permission of the Chatsworth Settlement Trustees
Sl. 11. Mramorna kopija portreta Lucija Vera u Chatsworth House (Derbyshire), djelo Carla Albacinija (?); © uz dopuštenje Chatsworth Settlement Trustees

18. i 19. stoljeću bili cijenjeni i popularni portreti Lucija Vera (osobito tip 4 ili tzv. *Samtherrschafttyp*), može se zaključiti iz više od dvadeset mramornih kopija, po svoj prilici novovjekih, koje se čuvaju u zbirkama diljem Europe,[64] ali i iz njihovih nebrojenih gipsanih odljeva (sl. 9) koji se čuvaju u europskim zbirkama odljeva, namijenjenim arheolozima i kiparima.[65] Iako

Technik der 2. Hälfte des 2. Jahrhunderts, und in dieser Beziehung selbst dem mitgefundenen und offenbar als Pendant gearbeiteten M. Aurels-Kopf überlegen".
64 Wegner (1980.) navodi dvadeset i pet mogućih novovjekih portreta Lucija Vera različitih dimenzija; vidi i bazu podataka Arachne na http://arachne.uni-koeln.de/.
65 Vidi npr. Catalogue 1925; za zbirku odljeva, vidi npr. Les moulages 2000; http://www.plastercastcollection.
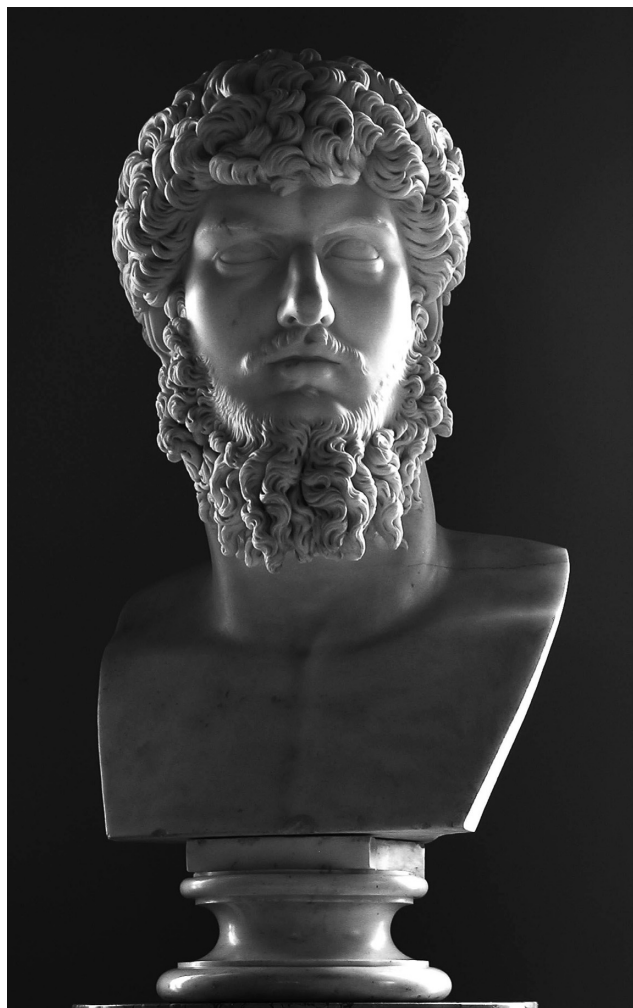
Fig. 12. Marble copy of the portrait of Lucius Verus in Ickworth House (Suffolk), Italian school; © National Trust / Sue James
Sl. 12. Mramorna kopija portreta Lucija Vera u Ickworth House (Suffolk), talijanska škola; © National Trust / Sue James

Kate de Kersauson who offered a clear description of the portrait's characteristic physiognomy.[60] The importance of this lies primarily in the observation that some of the facial features and proportions differ substantially in comparison with those of Main Type 4. The most apparent difference is that the low forehead is not bordered by the usually 'almost trapezoidal hairline', but has a near rectangular line that broadens the outline of the face in the upper part and gives its outline the shape of a slightly inwardly curved letter U. The dominant almond-shaped eyes, capped by the

---

60 Kersauson 1996, p. 272: "*La physionomie frappe par le traitement de l'śil, enfoncé dans l'orbite au point que disparaît la paupière supérieur. Le fort ressaut de la partie charnue de l'arcade sourcilière, où la pilosité des sourcils est indiquée par des traits gravés, met les globes oculaires dans l'ombre.*"

broj sačuvanih novovjekih kopija portreta Lucija Vera tipa 4 nipošto nije malen, kopije posthumne varijante iz Acqua Traverse prilično su rijetke.

Bartolomeo Cavaceppi (1716.-1799.), Winckelmannov bliski prijatelj i pouzdanik, bio je jedan od najistaknutijih restauratora antičke skulpture koji su u 18. stoljeću djelovali u Rimu. Bio je kipar i trgovac antikvitetima, a na Via del Babuino imao je radnju koja je slovila za jedno od središta trgovine antikvitetima u vremenima *Grand Toura*.[66] U njegovoj golemoj zbirci odljeva antičke skulpture,[67] koji su se koristili kao modeli za izradu kopija i restauraciju originala, bilo je i jedno poprsje Lucija Vera.[68] Premda ne možemo biti sigurni kako je to poprsje bilo odljev kolosalnog portreta iz zbirke Borghese, takva je pretpostavka vrlo vjerojatna. Cavaceppijev učenik Carlo Albacini (1735.-1813?) - i sam kipar, restaurator i uspješni trgovac antikvitetima[69] - godine 1777. poslužio se upravo tim portretom radi izrade mramorne kopije (sl. 10) koju je naručio Henry Blundell,[70] koji ju je potom izložio u svom Ince Blundell Hallu (Lancashire).[71] Drugu kopiju vidio je Antonio Canova kada je godine 1780. posjetio Albacinijevu radionicu.[72] Još jedna mramorna kopija, vrlo vjerojatno također izrađena u Albacinijevoj radionici (sl. 11), danas je dio zbirke Cavendish (Chatsworth House/Derbyshire).[73] Tu

---

org/; za europske zbirke, vidi npr. Antikensammlungen 2000.

66 Bignamini, Hornsby 2010, str. 252-255; Art in Rome 2000, str. 239.

67 Howard 1991; Gasparri, Ghiandoni 1994.

68 Navedeno pod br. 31 u katalogu sastavljenom nakon njegove smrti 1799. godine - Catalogo delli gessi esistenti nello studio Cavaceppi, Roma, Biblioteca di Archeologia e Storia dell'Arte /Palazzo Venezia/, Lanciani MS 5; objavljeno u Howard 1991, Appendix A, str. 209; vidi i Gasparri, Ghiandini 1994.

69 Bignamini, Hornsby 2010, str. 226-228; Art in Rome 2000, str. 225.

70 Bignamini, Hornsby 2010, str. 239-240; vidi i Southworth 2003.

71 Fejfer 1997, str. 83-84; Blundell (1803.) daje sljedeći opis: "*U vili Borghese u Rimu dva su vrlo lijepa poprsja te ličnosti, a jedno od njih je kopija Carla Albacinija. Odlikuje je strogim, muževnim izrazom lica, kakvog ne susrećemo ni na jednom drugom poprsju. Kosa na glavi i brada smatraju se sjajnim primjerom novovjeke umjetnosti.*" (preuzeto iz Fejfer 1997, str. 83). Vidi i Vaughan 1991.

72 Prema Bignamini, Hornsby 2010, str. 228, bilj. 12.

73 Boschung *et al*. 1997, br. 156. Cavendish 1845, str. 99, pripisuje je Georgeu Rennieju (1801. ili 1802. - 22. ožujka 1860.), dok Boschung *et al*. 1997, str. 123, navode da je: "*pripisivanje Georgeu Rennieju u izloženom Katalogu 22 zbirke posljedica greške (?)*".

eyebrows that end towards the temples in a line of shadows, are enlarged and drawn outwards, the nose is more prominent, particularly at the root. The expression of the face differs considerably from that on the portraits of Type 4 with a more heart-shaped face. The portrait expresses '*l'image de la sacralisation du prince*'.[61]

Modern copies

Throughout the 18th and 19th centuries, this was one of the most admired portraits of Roman emperors, as revealed by the notes and descriptions of the leading experts on ancient monuments in Rome.[62] This opinion can still be read in the late 19th century, in the description of J. J. Bernoulli, the first systematic student of Roman portraiture.[63] Just how admired and popular

Fig. 13. Plaster cast from the workshop of Carlo Albacini, Scottish National Gallery, Edinburgh; © Scottish National Gallery
Sl. 13. Gipsani odljev iz radionice Carla Albacinija, Škotska nacionalna galerija, Edinburgh; © Scottish National Gallery

je i kopija (sl. 12) koja se danas nalazi u Ickworth Houseu (Suffolk),[74] kao i kopija koja se nekoć čuvala u dvorcu Margam (Wales).[75] Gipsani odljev kolosalnog portreta iz zbirke Borghese, izrađen u radionici Carla Albacinija, preživio je do današnjeg dana i izložen je u Škotskoj nacionalnoj galeriji (Edinburgh) (sl. 13),

---

61 Kersauson 1996, p. 272.
62 Winckelmann 1767, pp. 98-99: "*Quest'ultima epoca dell'arte, che abbraccia il secolo di Traiano, d'Adriano e degli Antonini, finì con Commodo. Il busto di quest'Imperadore che si vede nel museo Capitolino, fatto nella sua gioventù, può gareggiare co' più bei ritratti che abbiamo; eccettuato sempre il lavoro de'capelli, il quale essendo fatto quasi col solo trapano, ed eseguito a stento e minutamente, si distingue da' capelli scolpiti ne' secoli anteriori. Non escludo da quest' osservazione le più belle teste degli Antonini medesimi, e particolarmente le due celebri di Lucio Vero, e di Marco Aurelio, di grandezza quasi colossale, esistenti nella villa Borghese, i capelli delle quali son lavorati anch'essì nella medesima guisa. …*".
    Visconti 1836, p. 283: "*Che fra quanti ritratti scolpiti esistono o da mani antiche travagliati o da moderne, niun superi, anzi niuno agguagli il presente di L. Vero, non vi sarà per avventura chi lo contrasti; ma non basta ciò dire perchè il leggitore apprenda al giusto il merito e la perfezione di questa immagine dove concorrono a fare incanto allo sguardo insieme col mirabile artifizio dello scalpello, anche l'aspetto maestoso e grato del personaggio effigiato, e coll'eburneo candor del marmo una certa patina d'antichità che, variandone alquanto il colore nella barba e nella chioma, dà un accordo quasi pittoresco alle varie parti di questa egregia scultura*".
63 Bernoulli 1891, p. 214: "*Die Mehrzahl der Bildnisse, und zumal alle die beglaubigter Weise mit M. Aurels-Köpfen zusammen gefunden wurden, stammen natürlich aus seiner Regierungszeit und zeigen ihn im vierten und letzten Decennium seines Lebens. Für das beste darunter gilt mit Recht der Colossalkopf von Acqua Traversa im Louvre (31), ein glänzendes Beispiel von der virtuosen, allerdings schon manierierten Technik der 2. Hälfte des 2. Jahrhunderts, und in dieser Beziehung selbst dem mitgefundenen und offenbar als Pendant gearbeiteten M. Aurels-Kopf überlegen*".
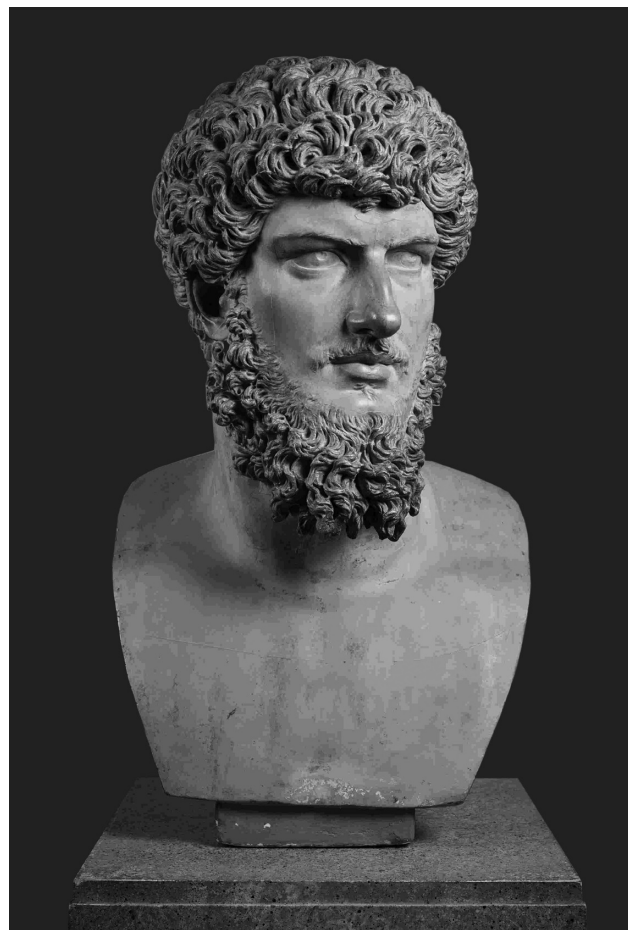
---

74 Wegner 1980, str. 127; Moore 1986, sl. 17; http://www.nationaltrustcollections.org.uk/object/852235
75 Osim kipa Lucija Vera u punoj veličini, (Wegner 1980, str. 133), u zbirci Thomasa Mansela Talbota (1747.-1813.) bila je i kopija njegovoga poprsja (vjerojatno u varijanti iz Acqua Traverse), a kako se vidi na nedavno objavljenoj fotografiji (Fejfer, Southworth 2013, T. CV, sl. 5). Podatke o sigurnom pripisivanju Carlu Albaciniju ljubazno je ustupila Jane Fejfer.
    Glava koja je danas u Palazzo Mattei u Rimu, a izrađena je 1633. (Guerrini 1982, str. 319), i glava u Palazzo Corsini u Rimu (De Luca 1976, str. 140, tab. CXIXd), koje se zajedno spominju u Fejfer 1997, str. 83, različite su.
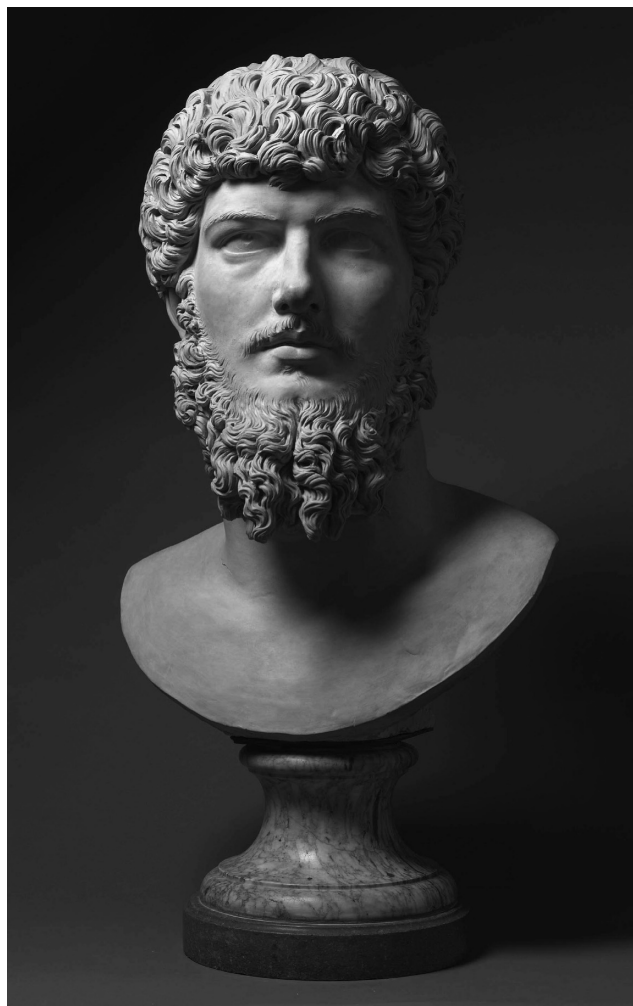
Fig. 14. Ceramic copy of the portrait of Lucius Verus in the Daniel Katz Gallery, London; © The Katz Gallery
Sl. 14. Keramička kopija portreta Lucija Vera u Galeriji Daniel Katz, London; © The Katz Gallery
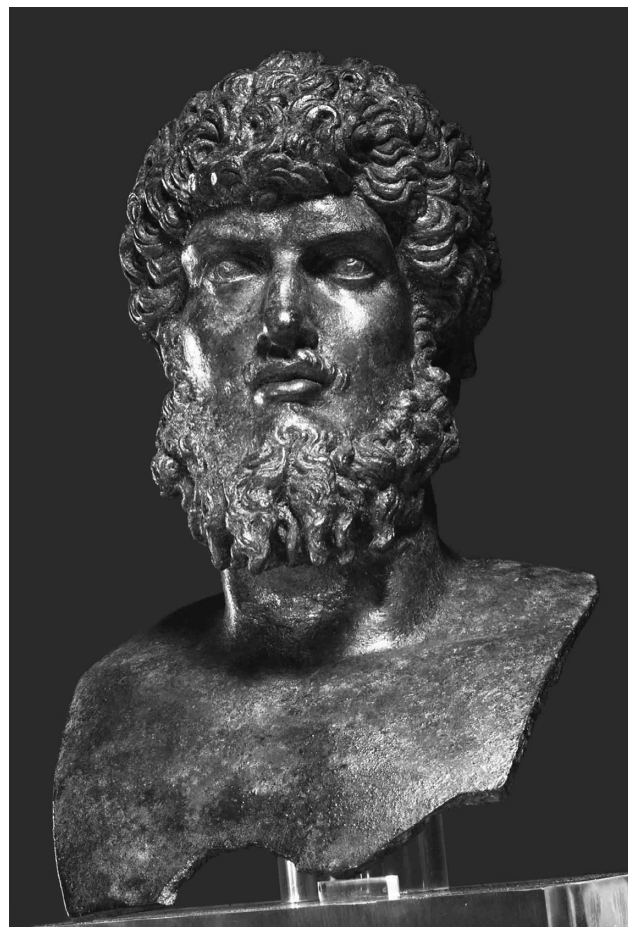
Fig. 15. Bronze bust of Lucius Verus in the British Museum; © Trustees of the British Museum
Sl. 15. Brončano poprsje Lucija Vera u British Museum; © Trustees of the British Museum

were the portraits of Lucius Verus (particularly Type 4, so-called Samtherrschafttyp) in the 18th and 19th centuries can be deduced from the over twenty marble copies, of presumably modern date, kept in collections across Europe,[64] but also from their innumerable plaster casts (Fig. 9) kept in European cast collections intended for archaeologists and sculptors.[65] While the number of surviving modern copies of Type 4 portraits of Lucius Verus is not small, copies of the posthumous Acqua Traversa variant are fairly rare.

kamo je stigao 1838. godine zajedno s još 254 grčka i rimska portreta.[76] Pretpostavlja se da iz Albacini-jeve radionice potječe i glinena kopija istog portreta (sl. 14), koja se nedavno pojavila na tržištu starina.[77] Brončano poprsje izvedeno u smanjenom omjeru (sl. 15), koje je u British Museum stiglo 1867.godine kao dio zbirke Louisa Charlesa Pierrea Casimira de Blacas d'Aulpsa, drugog vojvode od Blacasa,[78] također je izrađeno prema istom portretu.[79]

---

64 Wegner (1980) states twenty-five possible modern portraits of Lucius Verus in different sizes; also see the Arachne database at http://arachne.uni-koeln.de/.

65 See e.g. *Catalogue* 1925; for the collection of casts see e.g. *Les moulages* 2000; http://www.plastercastcollection.org/; for the European collections see e.g. *Antikensammlungen* 2000.

---

76 Odbor povjerenika za proizvodnju i ribarstvo u Škotskoj kupio je zbirku 1838. godine od sina Carla Albacinija, Fillipa; vidi Davies 1991 (L. Verus, br. 113, str. 164); Smailes 1991.

77 Daniel Katz Gallery, http://www.katz.co.uk/ - stranica posjećena 9. srpnja 2016.

78 British Museum 835; Walters 1915, Tab. LXIII.

79 Wegner 1939, str. 233, dovodi u pitanje njegovo rimsko podrijetlo, ali opovrgava ga Poulsen 1940, str. 207, mada ne iznosi dokaze za svoje neslaganje. Albertson 1981, str. 377, slaže se da je riječ o rimskom proizvodu, ali to se baš ne doima vjerojatnim.

Bartolomeo Cavaceppi (1716-1799), a close friend and informant of Winckelmann, was one of the most prominent restorers of ancient sculpture active in Rome in the 18ᵗʰ century. He was a sculptor and an antiques dealer, with a workshop on the Via del Babuino that represented one of the centres of trade in antiquities during the time of the Grand Tour.[66] His vast collection of casts of ancient sculpture,[67] used as models for producing copies and restoring originals, included a bust of Lucius Verus.[68] Although we cannot be sure that this bust was a cast of the colossal portrait from the Borghese collection, such an assumption is very probable. Cavaceppi's student Carlo Albacini (1735-1813?), who was also a sculptor, restorer and a successful dealer in antiquities,[69] made a marble copy of this very portrait (Fig. 10) in 1777 that was commissioned by Henry Blundell,[70] who then displayed it in his Ince Blundell Hall (Lancashire).[71] The second copy was seen in 1780 by Antonio Canova when he visited Albacini's workshop.[72] Another marble copy, very likely also made in the Albacini workshop (Fig. 11), today forms part of the Cavendish collection (Chatsworth House/Derbyshire).[73] There is also the copy (Fig. 12) now in Ickworth House (Suffolk)[74] as

---

66 Bignamini, Hornsby 2010, pp. 252-255; *Art in Rome* 2000, p. 239.

67 Howard 1991; Gasparri, Ghiandoni 1994.

68 Listed under No. 31 in the catalogue compiled after his death in 1799 - Catalogo delli gessi esistenti nello studio Cavaceppi, Roma, Biblioteca di Archeologia e Storia dell'Arte /Palazzo Venezia/, Lanciani MS 5; published in Howard 1991, Appendix A, p. 209; also see Gasparri, Ghiandini 1994.

69 Bignamini, Hornsby 2010, pp. 226-228; *Art in Rome* 2000, p. 225.

70 Bignamini, Hornsby 2010, pp. 239-240; also see Southworth 2003.

71 Fejfer 1997, pp. 83-84; Blundell (1803) describes it as follows: "In the Borghese villa at Rome, are two very beautiful busts of this personage: from one of which this is a copy by Carlo Albacini. In it there is a stern, manly countenance, not to be met in any other bust. The hair of the head and the beard, are reckoned a fine specimen of modern art". (cited from Fejfer 1997, p. 83). Also see Vaughan 1991.

72 After Bignamini, Hornsby 2010, p. 228, note 12.

73 Boschung *et al*. 1997, no. 156. Cavendish 1845, p. 99, attributes it to George Rennie (1801 or 1802 - 22 March 1860), while Boschung *et al*. 1997, p. 123, state that: "The attribution to George Rennie in the Handlist 22 of collection on view is because of an error (?)".

74 Wegner 1980, p. 127; Moore 1986, fig. 17; http://www.nationaltrustcollections.org.uk/object/852235.

Za sada se zna da postoji samo jedna antička replika portreta Lucija Vera tipa 4 u varijanti iz Acqua Traverse, dok se teza Fredericka Albertsona o maloj seriji replika, koja se temelji na brončanom poprsju iz British Museuma (nepoznatog podrijetla), čini slabo vjerojatnom. S druge strane, pretpostavka da je varijanta iz Acqua Traverse *Einzelstück*, kako ga definira Wegner,[80] nije moguća jer je pouzdano dokazano da portret potječe od prototipa tipa 4.

Rasprava

Suprotno naširoko prihvaćenoj pretpostavci, portret Lucija Vera otkriven u šljunčanom koritu rijeke Drave kod dvorca Borl/Ankenstein nije rimski proizvod. Vjerojatno potječe iz tamošnje zbirke antikviteta koja je nastala još u 18. stoljeću, ali se u dvorcu zasigurno čuvala i kasnije.

Postoji cijeli niz zapažanja koja ne govore u prilog rimskom podrijetlu portreta. Kao prvo i osnovno, riječ je o monumentalnom posthumnom portretu za koji nije bilo razloga da ga se u replikama šalje po čitavom Carstvu (što je inače bila ustaljena praksa za portrete careva) u pretpostavljeno vrijeme njegova nastanka, tj. između 180. i 183. godine. U vezi s time, treba naglasiti kako teza Fredericka C. Albertsona o postojanju male serije koja se sastoji od dvije replike nije vjerojatna te da postoji samo jedna nepobitno rimska replika ove varijante tipa 4. To potvrđuje poseban niz okolnosti povezanih s njezinim nastankom nakon smrti Marka Aurelija, što je prva iznijela Kate de Kersauson. Stoga ne može biti točno niti naširoko prihvaćeno mišljenje da je portret iz Borla/Ankensteina provincijalni proizvod nastao u jednoj od tamošnjih kiparskih radionica.

Još jedan dokaz o tome da portret ne potječe iz rimskog doba proizlazi iz materijala od kojeg je izrađen. Naime, vapnenac se vrlo rijetko rabio za portrete careva, a ako i jest, onda samo tamo gdje je mramor bio nedostupan.[81] Stoga nije vjerojatno da bi se vapnenac koristio za izradu carskog portreta monumentalnih proporcija. K tome, majstori iz kiparskih radionica u Petoviju, baš kao i u svim drugim središtima kiparske proizvodnje između Akvinka i Akvileje, na raspolaganju bi imali istočnoalpski mramor koji bi svojom kakvoćom bio posve prikladan za takav proizvod. Još manje je vjerojatno da bi se kopija, izrađena u varijetetu vapnenca nepoznatom u današnjoj Sloveniji i njezinoj okolici, slala u Petovij s nekog udaljenog mjesta.

---

80 Wegner 1956; za problematiku *Einzelstückea*, vidi Fittschen 2010, str. 232-234.

81 O toj temi, vidi Fejfer 1997, str. 158.

well as the copy once kept at Margam Castle (Wales).[75] The plaster cast of the colossal Borghese portrait from the workshop of Carlo Albacini has survived to this day and is on display in the Scottish National Gallery (Edinburgh) (Fig. 13) where it came in 1838 together with 254 other Greek and Roman portraits.[76] It is presumed that the clay copy of the same portrait (Fig. 14) that recently appeared on the antiquities market also originates from Albacini's workshop.[77] The bronze bust in reduced scale (Fig. 15), which came to the British Museum in 1867 as part of the collection of Louis Charles Pierre Casimir de Blacas d'Aulps, 2nd Duke of Blacas,[78] was modelled on the same portrait as well.[79]

There exists only one ancient replica of Type 4 portraits of Lucius Verus in the Acqua Traversa variant known thus far, as the small series of replicas that Frederick Albertson suggested on the basis of the bronze copy from the British Museum (of an unreliable origin) do not seem very likely. On the other hand, the supposition of the Acqua Traversa variant being an *Einzelstück* as defined by Wegner,[80] is not possible because the portrait was conclusively proven as originating in the prototype of Type 4.

Discussion

Contrary to the widely held assumption, the portrait of Lucius Verus discovered in the gravel of the

---

75 Apart from the full-figure statue of Lucius Verus (Wegner 1980, p. 133), the collection of Thomas Mansel Talbot (1747-1813) included a copy of his bust (probably the Acqua Traversa variant), as shown by the recently published photograph (Fejfer, Southworth 2013, Pl. CV, fig. 5). The information on the positive attribution to Carlo Albacini has been kindly provided by Jane Fejfer.
The head now in Palazzo Mattei, Rome, made in 1633 (Guerrini 1982, p. 319) and the one in Palazzo Corsini, Rome (De Luca 1976, p. 140, Tav. CXIXd), mentioned together in Fejfer 1997, p. 83, are different.
76 Board of Trustees for Manufactures and Fisheries in Scotland bought the collection in 1838 from Carlo Albacini's son Filippo; see Davies, 1991 (L. Verus, no. 113, p. 164); Smailes 1991.
77 Daniel Katz Gallery, http://www.katz.co.uk/, visited on 9 July 2016.
78 British Museum 835; Walters 1915, Pl. LXIII.
79 Wegner 1939, p. 233, questioned its Roman age, but was refuted by Poulsen 1940, p. 207, without substantiating his refusal. Albertson 1981, p. 377, agrees that it is a Roman product, but this does not seem very likely.
80 Wegner 1956; on the matter of *Einzelstücke* see Fittschen 2010, pp. 232-234.

Tehnička i formalna obilježja portreta također ne govore u prilog tome da ovaj potječe iz rimskog doba. Tragovi alatki vidljivi na portretu potvrđuju da je riječ o kopiji antičkog originala (ili njegove novovjeke kopije ili odljeva), izrađenoj primjenom tehnike punktiranja. U Rimu se ta tehnika vjerojatno prvi puta koristila nakon sredine 18. stoljeća, u vrijeme kada se za oblikovanje osnovnih masa rabilo i nazubljeno dlijeto, i to na način nepoznat u antičko doba. Ako se na portretu stvarno nalaze i tragovi koje je ostavila punktirka, možemo ga u najmanju ruku smjestiti u rano 19. stoljeće, pa čak i kasnije.

Čini se kako su poznate kopije portreta iz Acqua Traverse - izvedene u mramoru (i glini) i nastale u 18. stoljeću u Rimu - većim dijelom stigle iz radionice Carla Albacinija ili ih je ovaj osobno izradio za engleske naručitelje.[82] Pomna usporedba tih kopija razotkriva male razlike u oblikovanju uvojaka kose iznad čela, osobito onih na lijevoj strani glavnog pramena koji se spušta na čelo, mada kopije općenito ukazuju na vrlo ujednačeno umijeće izrade. Ponešto odudara jedino kopija iz zbirke u Ince Blundellu, koja se odlikuje izraženijim korijenom nosa i debljom donjom usnom. To je još upadljivije na portretu iz Borla/Ankensteina, koji ne samo da se odlikuje izraženim nosom (čije su donje dvije trećine nažalost odlomljene) već i drukčijim, širim ustima i izraženom donjom usnom, dok uvojci iznad čela i dalje prate svoj osnovni raspored, ali su veći i nisu jasno raspoznatljivi jer portret vjerojatno nije dovršen. Čelo je na toj kopiji šire, a luk obrva pomaknut na van. Zbog svih tih razlika, portret odaje grublji i manje profinjen opći dojam.

To što je izvedba svedena isključivo na fizionomiju, kako je vidljivo na portretu iz Borla/Ankensteina, neuobičajeno je za kiparsko djelo i navodi na pretpostavku da se ovdje radi o kopiji koja nije posve dovršena, a izrađena je prema gipsanom odljevu lica/maske Lucija Vera. Postojanje takvih maski može se s vrlo velikom sigurnošću dokazati na temelju gotovo istovjetnog gipsanog odljeva portreta iz zbirke Borghese, koji se našao u zbirci Lamberta Krahea,[83] a danas se čuva u Muzeju Kunstpalast u Düsseldorfu (sl. 16). Taj odljev pokazuje da su kopije lica Lucija

---

82 Vaughan 1991.
83 Slikar i kolekcionar iz Düsseldorfa (1712.-1790.) boravio je u Rimu između 1736. i 1756. godine. Po povratku u Düsseldorf, otvorio je privatnu školu crtanja 1762. godine i tamo izložio svoju privatnu zbirku. Zbirku u kojoj je bilo 268 gipsanih odljeva 1778. je godine otkupila Akademija u Düsseldorfu. Ono što je preostalo od te goleme zbirke danas se čuva u Muzeju Kunstpalast u Düsseldorfu; Schreiter 2013, str. 192, pogrešno pripisuje odljev originalu koji se čuva u Musei Vaticani, Braccio Nuovo, inv. br. 2217.

River Drava near Castle Borl/Ankenstein is not a Roman product. It most probably originates from the castle's antiques collection that may have been created already in the 18th century, but were certainly held there later.

There are a number of observations that speak against the Roman age of the portrait. First and foremost, it is a monumental posthumous portrait for which there was no reason to send replicas across the Empire (as was otherwise the standard practise for portraits of the emperors) in the posited time of its creation, i.e. between 180 and 183. In connection with that we should stress that the small series of two replicas postulated by Frederik C. Albertson is not likely and that there exists only one irrefutably Roman replica of this variant of Type 4. This confirms the special set of circumstances surrounding its creation following the death of Marcus Aurelius as first formulated by Kate de Kersauson. The widely held belief of the Borl/Ankenstein portrait being a provincial product, made in one of the regional sculptural workshops, can therefore not be correct.

Further evidence of the portrait's non-Roman age comes from the material of which it was made. Limestone was very rarely used for portraits of emperors and only in areas where marble was unavailable.[81] It is not likely, therefore, that limestone would have been used to make a posthumous portrait of an emperor in monumental proportions. Moreover, the master craftsmen from Poetovio, similarly as in all other centres of sculptural production between *Aquincum* and *Aquileia*, would have had at their disposal Eastern Alpine marble that was of a sufficiently high quality for such a product. It is even less likely that a copy, made in a variety of limestone not known in the present-day Slovenia and its surroundings, would have been sent to Poetovio from a distant site.

The technical and formal characteristics of the portrait also speak against its Roman-period origin. The tool marks visible on the portrait confirm that it is a copy of an ancient original (or its modern copy or cast) made using the pointing technique. In Rome, this technique was probably used for the first time after the mid-18th century, a time when the toothed chisel was also being used to shape the basic volumes in a way not known in Antiquity. If the portrait does, in fact, also bear a mark left by the pointing machine, we may date the portrait at least in the early 19th century or even later.

It seems that the known copies of the Acqua Traversa portrait in marble (and clay) that were made in the 18th century Rome came mostly from the work-
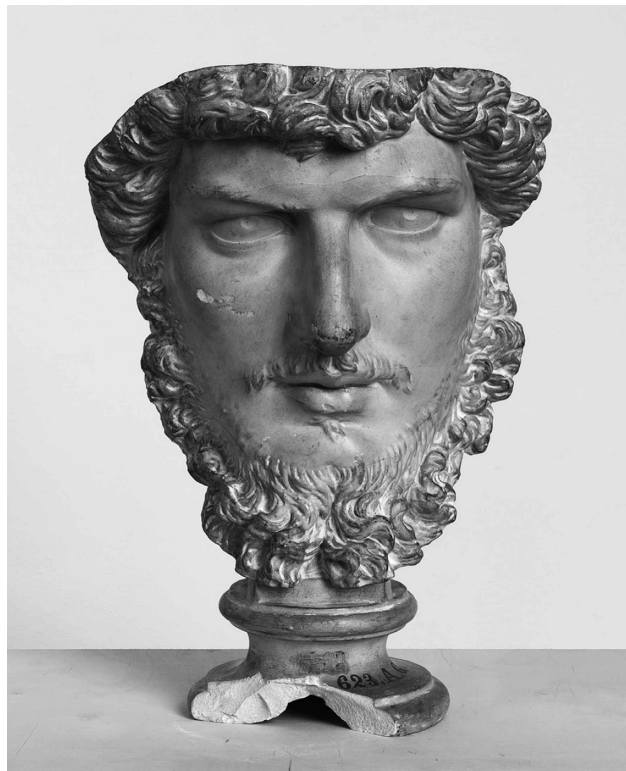

Fig. 16. Plaster cast of the face of Lucius Verus from the Krahe collection; © Museum Kunstpalast, Düsseldorf
Sl. 16. Gipsani odljev lica Lucija Vera iz zbirke Krahe; © Museum Kunstpalast, Düsseldorf

Vera u varijanti iz Acqua Traverse, izvedene bez prsnog dijela i postavljene na kružno postolje, u Rimu bile poznate već sredinom 18. stoljeća i da se njihova uporaba u akademske svrhe nastavila do kraja 18. stoljeća[84] i kasnije.

Portret iz Borla/Ankensteina jedina je dosad poznata kopija lica izvedena u kamenu. Nema gotovo nikakve dvojbe da je izrađena smišljeno za potrebe kolekcionara, premda je opravdana i pretpostavka da je nastala u radionici kao pripremna studija fizionomije, pa je stoga i ostala nedovršena. O tome kada i gdje je izrađena, možemo samo nagađati. Najuvjerljivija, premda ne i lako dokaziva pretpostavka bila bi da je izrađena u Rimu u drugoj polovici 18. stoljeća. Kao jeftinija kopija glasovitog portreta iz zbirke Borghese, bila bi zacijelo zanimljiva kolekcionaru ograničenih sredstava, koji je posjetio Rim tijekom 18. stoljeća.[85] Dakle, čini se kako je ovaj portret Lucija

---

81 On that subject see Fejfer 1997, p. 158.

84 Takva je vjerojatno bila i maska Lucija Vera u školi Alexandera Trippela.

85 O ograničenim sredstvima plemstva u srednjoj i sjevernoj Europi u usporedbi s plemstvom u Engleskoj, vidi Schreiter 2010. O ukusu i pitanjima originalnosti tih kopija u 18. stoljeću, vidi Ramage 2002.

shop of Carlo Albacini or were made for English clients by him personally.[82] A close comparison of the copies reveals small differences in the modelling of the curls of hair above the forehead, particularly those on the left side of the main tuft that slid onto the forehead, though in general the copies show a closely similar craftsmanship. The copy that stands slightly apart is the one from the Ince Blundell collection, which has a more pronounced nose root and a thicker lower lip. This is even more pronounced on the Borl/Ankenstein portrait. It shows not only a pronounced nose (the lower two thirds unfortunately broken off), but also a different, wider mouth and a pronounced lower lip, while the curls above the forehead retain their basic arrangement, but are larger and not articulated as a consequence of the portrait probably not being finished. The forehead in this copy is broader, and the arch of the eyebrows shifted outwards. All these differences give the portrait a rougher, less refined general impression.

A reduction to physiognomy only, as seen on the Borl/Ankenstein portrait, is unusual for a work of sculpture and leads to the assumption that we are dealing with an incompletely finished copy made after a plaster cast of the face/mask of Lucius Verus. The existence of such masks can be very convincingly argued on the basis of an almost identical plaster cast of the Borghese portrait from the Lambert Krahe collection,[83] now in the Museum Kunstpalast in Düsseldorf (Fig. 16). This cast shows that the face copies of Lucius Verus in the Acqua Traversa variant, made without the chest part and placed on a round pedestal, were known in Rome already in the mid-18th century and that their use for academic purposes continued throughout the 18th century[84] and beyond.

The Borl/Ankenstein portrait is the only face copy known thus far that is made in stone. There is almost no doubt that it was purposely made for collectors, though the assumption of it being made in a workshop as a preparatory study of physiognomy, and therefore remained unfinished, is also reasonable. We can only

Vera potrebno promatrati kao predmet što ga je neki sljedbenik mode *Grand Toura* negdje u 18. stoljeću donio iz Rima za svoju zbirku. Završio je u dvorcu Borl/Ankenstein u vrijeme kada je ovaj bio u vlasništvu plemićkih obitelji, možda obitelji Sauer. Kako i kada je portret skončao ukopan u šljunčano korito rijeke Drave, ostaje nepoznanica.

---

82 Vaughan 1991.
83 Painter and collector from Düsseldorf (1712-1790), stayed in Rome between 1736 and 1756. After returning to Düsseldorf, he opened a private school of drawing in 1762 and exhibited there his private collection. In 1778, the collection that included 268 plaster casts was purchased by the Akademie in Düsseldorf. What remains of this vast collection is now kept in the Museum Kunstpalast in Düsseldorf; Schreiter 2013, p. 192 erroneously attributes the cast to the original kept in the Musei Vaticani, Braccio Nuovo, Inv. No. 2217.
84 Such was probably also the mask of Lucius Verus in the school of Alexander Trippel.

conjecture as to when and where it was made. The most plausible, though not easily proven hypothesis is that it was made in Rome in the second half of the 18th century. As a cheaper copy of the famous Borghese portrait, it would certainly have been of interest for a collector of limited means on his visit to the 18th century Rome.[85] It thus seems plausible to see this portrait of Lucius Verus as an object that a Grand Tourist brought from Rome for his collection sometime in the 18th century. It ended up at Castle Borl/Ankenstein while it was owned by one of the noble families, possibly the Sauer family. How and when the portrait came to be buried in the gravel of the River Drava, where it was eventually found, remains unknown.

---

85 On the limited means of the nobility in central and northern Europe in comparison with that in England see Schreiter 2010. On the taste and questions of originality of these copies in the 18th century see Ramage 2002.

BIBLIOGRAPHY / LITERATURA

Albertson 1981   F. C. Albertson, *The Sculptured Portraits of* Lucius Verus *and* Marcus Aurelius *(AD 161-180): Creation and Dissemination of Portrait Types*, Diss. Bryn Mawr, Ann Arbor 1981.
ANSl   *Arheološka najdišča Slovenije*, Ljubljana 1975.
Antički portret   Antički portret u Jugoslaviji, Beograd 1987.
Antike Porträts   Antike Porträts aus Jugoslawien, Frankfurt a. M. 1988.
Antikensammlungen 2000   *Antikensammlungen des europäischen Adels im 18. Jahrhundert als Ausdruck einer europäischen Identität: internationales Kolloquium in Düsseldorf vom 7.2.-10.2. 1996*, D. Boschung, H. von Hesberg (eds.), Mainz am Rhein 2000.
Art in Rome 2000   *Art in Rome in the Eighteenth Century*, E. P. Bowron, J. J. Rishel (eds.), Philadelphia - Huston 2000.
Attanasio *et al.* 2015   D. Attanasio, W. Prochaska, A. B. Yavuz, *A Multi-Method Database of the Black and White Marbles of Göktepe (Aphrodisias), Including Isotopic, EPR, Trace and Petrographic Data*, Archaeometry 57, Oxford 2015, 217-245.
Balty 2004   J.-Ch. Balty, *La sculpture en Syrie, en Pannonie, dans le Norique et en Afrique du Nord*, in: *Lokale Identitäten in Randgebieten des römischen Reiches. Akten des Internationalen Symposiums in Wiener Neustadt, 24.-26. April 2003*, A. Schmidt-Colinet (ed.), Wien 2004, 11-36.
Bernoulli 1891   J. J. Bernoulli, *Römische Ikonographie, Bd. 2,2, Von Galba bis Commodus*, Stuttgart - Berlin - Leipzig, 1891.
Bignamini, Hornsby 2010   I. Bignamini, C. Hornsby, *Digging and dealing in eighteenth-century Rome*, New Haven - London 2010.
Blundell 1803   H. Blundell, *An Account of the Statues Busts, Bas-reliefs, Cinerary Urns, and other ancient Marbles and Paintings at Ince*, Liverpool 1803.
Boschung *et al.* 1997   D. Boschung, H. v. Hesberg, A. Linfert, *Die antiken Skulpturen in Chatsworth sowie in Dunham Massey und Withington Hall*, CSIR Great Britain 3, 8, MAR 26, Mainz am Rhein 1997.
Bračič 1994   V. Bračič, *Priimki, imena in domača hišna imena v Cirkulanah*, Časopis za zgodovino in narodopisje 30, Maribor 1994, 27-335.
Bratanič 1952   R. Bratanič, *Rimske najdbe iz Poetovione*, Arheološki vestnik 3, Ljubljana 1952, 300-307.
Caserta 2015   E. Caserta, *La Villa di Lucio Vero sulla Via Cassia a Roma in località Acquatraversa*, Journal of Roman Archaeology 28, Ann Arbor 2015, 179-191.
Catalogue 1925   *Catalogue illustré des moulages des ateliers du Louvre*, Paris 1925.
Cavendish 1845   W.G.S. Cavendish, 6th Duke of Devonshire, *Handbook of Chatsworth and Hardwick*, London 1845.
Craddock 2009   P. Craddock, *Scientific Investigation of Copies*, Fakes and Forgeries, Oxford 2009.
Davies 1991   G. Davies, *The Albacini cast collection. Character and Significance*, Journal of the History of Collections 3, Oxford 1991, 145-165.
De Luca 1976   G. De Luca, *I monumenti antichi di Palazzo Corsini in Roma*, Roma 1976.
Diez 1953   E. Diez, *Ein neues Porträtkopf des Tiberius*, Archäologischer Anzeiger, Berlin 1953, 105-118.
Diez 1961   E. Diez, *Die Hadrianbüste in Ptuj*, Situla 4, Ljubljana 1961, 49-53.
Evers 1994   C. Evers, *Les portraits d'Hadrien. Typologie et ateliers*, Bruxelles 1994.
Fabréga-Dubert 2009   M.-L. Fabréga-Dubert, *La collection Borghèse au Musée Napoléon*, Paris 2009.
Fabréga-Dubert, Martinez 2008
            M.-L. Fabréga-Dubert, J.-L. Martinez, *Acquisition de la collection Borghèse par Napoléon*, Paris 2008.
Fejfer 1997   J. Fejfer, *The Ince Blundell collection of classical sculpture, volume I, The portraits*, Liverpool 1997.
Fejfer 2008   J. Fejfer, *Roman portraits in context*, Berlin 2008.

Fejfer, Southworth 2013   J. Fejfer, E. C. Southworth, *A revisit to Margam*, in: Et in arcadia ego. Studia memoriae professoris Thomae Mikocki dicata, W. Dobrowolski (ed.), Warsaw 2013, 305-314.

Felsner 1895   J. Felsner, *Pettau und seine Umgebung. Topografisch-historisch-statistische Skizzen*, Pettau 1895.

Fittschen 2010   K. Fittschen, *The portraits of Roman emperors and their families. Controversal positions and unsolved problems*, in: The emperor and Rome. Space, representation, and ritual, B. C. Ewald, C. F. Noreňa (eds.), Cambridge, New York 2010, 221-241.

Fittschen, Zanker 1985   K. Fittschen, P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom 1. Kaiser- und Prinzenbildnisse*, Mainz 1985.

Gasparri, Ghiandoni 1994   C. Gasparri, O. Ghiandoni, *Lo studio Cavaceppi e la collezione Torlonia*, Roma 1994.

Gonzáles-Palacios 1995   A. Gonzáles-Palacios, *The Stanza di Apollo e Dafne in the Villa Borghese*, The Burlington Magazine, Vol. CXXXVII, No. 1109, London (August) 1995, 529-549.

Guerrini 1982   L. Guerrini, *Palazzo Mattei di Giove. Le antichità*, Roma 1982.

Hernja Masten 2010   M. Hernja Masten, *Rodbina Sauer, baroni Kozjaški, grofje Borlski*, in: Grad Borl. Gradbenozgodovinski oris in prispevek k zgodovini rodbine Sauer, Cirkulane 2010, 76-103.

Howard 1991   S. Howard, *Ancient busts and the Cavaceppi and Albacini casts*, Journal of the History of Collections 3, Oxford 1991, 226-228.

Kersauson 1996   K. de Kersauson, *Catalogue des portraits romaines, Tome II*, Paris 1996.

Klemenc 1952-1953   J. Klemenc, *Teodozijev pohod proti Maximusu iz Siscije do Petovija*, Časopis za zgodovino in narodopisje 6-7, Maribor 1952-53, 78-87.

Les moulages 2000   *Les moulages de sculptures antiques et l'histoire de l'archéologie: actes du colloque international, Paris, 24 octobre 1997*, H. Lavagne, F. Queyrel (eds.), Genève 2000.

Mastrodonato 1999-2000   V. Mastrodonato, *Una residenza imperiale nel suburbio di Roma: La villa di Lucio Vero in località Acquatraversa*, Archeologia classica 51, Roma 1999-2000, 157-235.

Mikl-Curk 1968   I. Mikl-Curk, *Römische Porträtplastik in Ptuj*, Das Altertum 14, Berlin 1968, 86-92.

Moore 1986   P. Moore, *Margam Orangery, West Glamorgan: A Masterpiece of Eighteenth-century Architecture*, Glamorgan 1986.

Neudecker 1988   R. Neudecker, *Die Skulpturen-Ausstattung römischer Villen in Italien*, Mainz 1988.

Paul 2008   C. Paul, *The Borghese collections and the display of art in the age of the Grand Tour*, Burlington 2008.

Piva 2000   C. Piva, *La casa-bottega di Bartolomeo Cavaceppi: un laboratorio di restauro delle antichità che voleva diventare un'Accademia*, Ricerche di Storia dell'arte 70, Roma 2000, 5-20.

Poulsen 1940   F. Poulsen, *Max Wegner:* Die *Herrscherbildnisse in antoninischer Zeit*, Gnomon 16, München 1940, 205-210.

Povoden 1833   S. Povoden, *Hauptpfarrliches Geschichtenbuch*, Pettau 1833 (manuscript, SI Zgodovinski arhiv na Ptuju 70, Rokopisna zbirka, R-42).

Procès-verbaux 2001   *Procès-verbaux de l'Académie des Beaux-arts: Tome premiere 1811-1815*, Paris 2001, 152.

Ramage 2002   N. H. Ramage, *Restorer and Collector: Notes on Eighteenth-Century Recreations of Roman Statues*, in: *The Ancient Art of Emulation. Studies in Artistic Originality and Tradition from the Present to Classical Antiquity*, E. K. Gazda (ed.), (Memoirs of the American Academy in Rome, Supplementary Volume 1), Ann Arbor 2002, 61-77.

Rockwell 1990   P. Rockwell, *Some reflections on tools and faking*, Marble: Art Historical and Scientific Perspectives on Ancient Sculpture, Malibu 1990, 207-222.

Rockwell 1991   P. Rockwell, *Le tecniche relative alla scultura ed alla costruzione*, Fontana di Trevi: storia, il restauro, Luisa Cardilli Alloisi (ed.), Roma 1991, 55-88.

Rotili 2009   V. Rotili, *La fortuna della copia in gesso. Teoria e prassi tra Sette e Ottocento*, Roma 2009 (doctoral dissertation, Università degli Studi Roma Tre, tipkopis).

Schreiter 2010   C. Schreiter, *Moulded on the best originals of Rome. Eighteenth-century production and trade of plaster casts after antique sculpture in Germany*, Plaster Casts: Making, Collecting, and Displaying from Classical Antiquity to the Present, Eckart Marchand, Rune Frederiksen (eds.), Berlin 2010, 121-142.

Schreiter 2013   C. Schreiter, *Lambert Krahe und die Gipsabgüsse der Düsseldorfer Akademie*, Akademie. Sammlung. Krahe. Eine Künstlersammlung für Künstler Sonja Brink (ed.), Düsseldorf 2013.

Sittl 1895   K. Sittl, *Archäologie der Kunst. Nebst einem Anhang über die antike Numismatik*, München 1895.

Smailes 1991   H. E. Smailes, *A history of the Statue Gallery at the Trustees' Academy in Edinburgh and the acquisition of the Albacini casts in 1838*, Journal of the History of Collections 3, Oxford 1991, 125-143.

Southworth 2003   E. Southworth, *The role of the collector. Henty Blundell of Ince,* in: History of restoration of ancient stone sculptures, J. Burnett Grossman, J. Podany, M. True (eds.), Los Angeles 2003, 105-114.

Vaughan 1991   G. Vaughan, *Albacini and his English patrons*, Journal of the History of Collections 3, Oxford 1991, 183-197.

Visconti 1836   E. Q. Visconti, *Monumenti scelti Borghesiani*, Milano 1836.

Vogt 2001   S.Vogt, *Römische Idealplastik in Norditalien*, Köln 2001.

Vnuk 2010   B. Vnuk, *Grad Borl. Podatki, pomembni za nadaljnje proučevanje gradbenozgodovinskega razvoja grajskega kompleksa*, in: Grad Borl. Gradbenozgodovinski oris in prispevek k zgodovini rodbine Sauer, Cirkulane 2010, 8-75.

Walters 1915   H. B. Walters, *Select bronzes, Greek, Roman, and Etruscan: in the departments of antiquities*, London 1915.

Wegner 1939   M. Wegner, *Die Herrscherbildnisse in antoninischer Zeit*, Vol. 4, Berlin 1939.

Wegner 1956   M. Wegner, *Hadrian, Plotina, Marciana, Matidia, Sabina*, Berlin 1956 (Das römische Herrscherbild II 3).

Wegner 1980   M. Wegner, *Verzeichnis der Kaiserbildnisse von Antoninus Pius bis Commodus, II. Teil*, Boreas 3, Münster 1980, 12-116.

Winckelmann 1764   J. J. Winckelmann, *Geschichte der Kunst des Alterthums*, Dresden 1764.

Winckelmann 1767   J. J. Winckelmann, *Monumenti antichi inediti*, Roma 1767.

Zanker 1983   P. Zanker, *Provinzielle Kaiserporträts. Zur Rezeption der Selbstdarstellung des Princeps*, München 1983.