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## Nekoliko kameja iz Arheološkog muzeja u Splitu

### Several cameos from the Archaeological Museum in Split

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U Arheološkom muzeju u Splitu čuva se najbrojnija zbirka antičkih intalja i kameja u Hrvatskoj. U rukopisnom inventaru muzejskih gema, poznatom kao "Katalog I", don Frane Bulić upisao je ukupno 2559 gema, od kojih je bilo 35 kameja. Do danas se sačuvalo 17 kameja, koje su jednim dijelom već objavljene ili je njihova objava u tisku. U ovom radu obrađuju se preostale četiri kameje i jedan gipsani odljev kameje iz tog inventarnog popisa. Za dva primjerka iz te skupine zabilježeno je mjesto njihova nalaza (Split i Konjsko), dok za preostala tri nije sačuvan taj podatak. Rimskom razdoblju pripada kameja s glavom dječaka/Erosa i kameja s natpisom *TYXH / KAAH*, kao i gipsani odljev kameje s erotičnim motivom satira i menade. Novovjekovnom razdoblju pripadaju kameja s poprsjem mladog Afrikanca i kameja s ovjencanom glavom muškarca.

**Ključne riječi:** *gema; kameje; gliptička zbirka; Arheološki muzej u Splitu; rimsko razdoblje; novovjekovno razdoblje*

The Archaeological Museum in Split holds the largest collection of Roman-era intaglios and cameos in Croatia. In the Museum's hand-written gem inventory, known as "Catalogue I", Fr. Frane Bulić registered a total of 2,559 gems, of which 35 are cameos. Up to the present, 17 cameos have been preserved and they have been partially published or their publication is pending. The remaining four cameos and one plaster cast from that inventory list are covered in this paper. The find-spots of two examples from this group have been recorded (Split and Konjsko), while this information has not been preserved for the other three. The cameo bearing the head of a boy/Eros and the inscription *TYXH/KAAH* dates to the Roman era, as does the plaster cameo featuring an erotic motif of a satyr and maenad. The cameo with a bust of a young African man and the cameo featuring a laureate man's head date to the Early Modern period.

**Key words:** *gems; cameos; glyptic collection; Archaeological Museum in Split; Roman era; Early Modern era*



## Uvod

U 2020. godini obilježava se dvjestota godina osnutka Arheološkog muzeja u Splitu, ujedno i najstarije muzejske ustanove u Hrvatskoj. U povodu te značajne obljetnice ovim prilogom želimo pridonijeti poznavanju gliptičke zbirke Arheološkog muzeja u Splitu, koja slovi za najbogatiju zbirku antičkih intalja i kameja u našoj zemlji.<sup>1</sup>

Naime, geme su se za splitski Arheološki muzej počele nabavljati takoreći od samog njegovog osnutka 1820. godine, a zahvaljujući don Frani Buliću bile su i sustavno objavljujane u muzejskom časopisu *Bullettino di archeologia e storia dalmata* u razdoblju od 1879. do 1926. godine.<sup>2</sup> U tim su objavama navedeni podaci o materijalu od kojeg su bile izrađene geme, opis motiva na njima te naposljetku mjesto njihova nalaza, u slučaju da je ono bilo poznato. Valja istaknuti da sačuvani podaci o mjestu nalaza pojedinih gema povećavaju znanstvenu vrijednost splitske zbirke, jer nam omogućuju da te predmete sagledamo u širem kontekstu. Premda gliptička zbirka Arheološkog muzeja u Splitu do danas nije u cijelosti objavljena, nakon 1926. godine uslijedile su brojne vrijedne objave odabranih gema iz zbirke, u kojima je upravo mjesto nalaza gema bilo najčešći kriterij za njihovo izdvajanje i obradu.<sup>3</sup>

Rukom ispisani inventar, imenovan kao "Katalog I" (*Catalogo I*), broji 2559 gema, a sastavio ga je don Frane Bulić od 1886. do 1926. godine.<sup>4</sup> U njemu je opisana glavnina sadašnje muzejske gliptičke zbirke, koja se u narednim desetljećima nastavila obogaćivati povremenim novim otkupima gema i sporadičnim nalazima gema tijekom arheoloških iskopavanja u nadležnosti Muzeja.<sup>5</sup>

## Introduction

The two-hundredth anniversary of the establishment of the Archaeological Museum in Split, the oldest museum institution in Croatia, was observed in 2020. As my own contribution to the observation of this major anniversary, I wanted to foster greater familiarity with the glyptic collection of the Archaeological Museum in Split, which is renowned as the richest collection of Roman-era intaglios and cameos in Croatia.<sup>1</sup>

Gems began to be procured for the Museum since, so to speak, its very establishment in 1820, and thanks to Fr. Frane Bulić, they were systematically published in the museum's journal, *Bullettino di archeologia e storia dalmata*, from 1879 to 1926.<sup>2</sup> These publications included data on the material from which the gems were crafted, a description of the motifs on them and finally their find-sites, insofar as the latter was known. It is noteworthy that the data on find-sites increases the scholarly value of the Split collection, as they make it possible to consider the items in a broader context. Although the glyptic collection of the Archaeological Museum in Split has not been entirely published to date, after 1926 numerous valuable publications of select gems from the collection followed, wherein the find-site of the gems was most often the criterion for their selection and analysis.<sup>3</sup>

The hand-written inventory, called "Catalogue I" (*Catalogo I*), lists 2,559 gems, and it was compiled by Fr. Frane Bulić from 1886 to 1926.<sup>4</sup> The majority of the current museum glyptic collection is described therein. The collection was enlarged in subsequent decades by occasional new purchases of gems and sporadic discoveries of gems during archaeological excavations supervised by the Museum.<sup>5</sup>

1 Zahvaljujem dr. sc. Zrinki Buljević, muzejskoj savjetnici Rimsko-provincijalne zbirke Arheološkog muzeja u Splitu, na ustupanju gliptičkog materijala za obradu. Zahvaljujem i tadašnjoj muzejskoj pripravnici Vesni Matić na praktičnoj pomoći pri uvidu u zbirku gema te Tonću Seseu, višem muzejskom fotografu, na fotografijama kameja.

2 Nardelli 2007, str. 81, bilj. 1-2; Nardelli 2012, str. 130, 133, bilj. 1. Valja napomenuti da su geme u *Bullettinu* objavljene opisno, bez njihovih crteža ili fotografija.

3 Objavljene su geme iz Staroga Grada na Hvaru (Kirigin 1976), Makarske (Kirigin 1998), Salone (Nardelli 2002), Narone (Nardelli 2003), Splita (Nardelli 2007) i Garduna (Nardelli 2011; Nardelli 2012). Osim prema mjestu nalaza pojedine su geme objavljene i prema motivima na njima (Žanić-Protić 1987; Nardelli 2010; Kaić 2020a). Za detaljan popis objava gema iz zbirke Arheološkog muzeja u Splitu vidi Nardelli 2002, str. 205, i Kaić 2020a, str. 225-226, bilj. 2.

4 Nardelli 2007, str. 81, bilj. 1-2.

5 U "Katalogu I" nakon 1929. godine upisano je još 9 gema, koje su nabavljene u razdoblju od 1929. do 1969. godine. U inventar je tako uveden i privjesak od žutog stakla, nađen prilikom iskopavanja Narone 1969. godine od strane N. Cambija (inv. br. AMS I-2570). Od gema iz kasnijih arheoloških iskopavanja treba spomenuti staklenu kameju s poprsjem carice Livije iz Narone (Buljević 2004) te nalaze prstenâ s gemama iz grobova 9, 15 i 27 uz još jedan prsten sa

1 I would like to thank Zrinka Buljević, Ph.D., the museum advisor for the Roman Provincial Collection of the Archaeological Museum in Split, for allowing the glyptic materials to be examined. I would also like to thank Vesna Matić, a museum intern at the time, for her practical assistance in inspecting the gems, and Tonći Sesar, the Museum's senior photographer, for photographing the cameos.

2 Nardelli 2007, p. 81, notes 1-2; Nardelli 2012, pp. 130, 133, note 1. It should be noted that the gems were published in *Bullettino* descriptively, without drawings or photographs.

3 Gems from Stari Grad on the island of Hvar (Kirigin 1976), Makarska (Kirigin 1998), Salona (Nardelli 2002), Narona (Nardelli 2003), Split (Nardelli 2007) and Gardun (Nardelli 2011; Nardelli 2012). Besides find-sites, individual gems were also published according to the motifs on them (Žanić-Protić 1987; Nardelli 2010; Kaić 2020a). For a detailed list of publications of the gems from the collection of the Archaeological Museum in Split, see Nardelli 2002, p. 205, and Kaić 2020a, pp. 225-226, note 2.

4 Nardelli 2007, p. 81, notes 1-2.

5 After 1929, nine more gems were entered into "Catalogue I". They were published from 1929 to 1969. A pendant made of yellow glass, found during excavations in Narona in 1969 by Nenad Cambi (inv. no. AMS I 2570) was therefore recorded in the inventory. Among the gems from later archaeological excavations, noteworthy are

## O kamejama iz Arheološkog muzeja u Splitu

U popisu gema u navedenom inventaru "Katalog I" zabilježeno je ukupno 35 kameja. Ostatak inventara čine intalji. Tako mali broj kameja u odnosu na intalje ne treba čuditi, jer se ista pojava zamjećuje u svim gliptičkim kolekcijama, kao i u objavama gema s pojedinačnih lokaliteta ili s područja nekadašnjih rimskih provincija.<sup>6</sup> Uvidom u stanje zbirke zamijećeno je da dio intalja i kameja iz inventara nedostaje, na što su već ranije upozorili B. Kirigin i B. Nardelli.<sup>7</sup> Tako je od trideset i pet kameja iz "Kataloga I" danas dostupno samo 17 kameja.

U spomenutim objavama gema iz zbirke Arheološkog muzeja u Splitu zastupljeno je i više primjeraka kameja. Među gemama iz Staroga Grada na Hvaru, uz 27 intalja nalazi se i jedna kameja od ahata s prikazom dviju golubica spojenih kljunova.<sup>8</sup>

Zanimljiva skupina gema s područja grada Splita sadrži i dvije kameje (kameju od karneola s muškim portretom i staklenu kameju s prikazom Amora i Psihe), a u članku je spomenuta i treća kameja, koja autorici nije bila dostupna u vrijeme pisanja rada.<sup>9</sup> U međuvremenu je taj primjerak pronađen i uključen u ovaj članak.<sup>10</sup>

Osobito značajnu skupinu gema iz zbirke Arheološkog muzeja u Splitu čine gema s Garduna, lokaliteta na kojem se nalazio rimski vojni logor *Tilurium*, sjedište VII. legije.<sup>11</sup> Od svih rimskih lokaliteta vojničkog karaktera na području Hrvatske upravo je Gardun iznjedrio najviše gema.<sup>12</sup> U zbirci Arheološkog muzeja u Splitu čuva se 238 gema s Garduna, od kojih je i 9 staklenih kameja, među kojima se kao posebno rijetke ističu kasnoantičke staklene kameje s prikazima muških poprsja.<sup>13</sup>

Od dvadeset i jedne kameje iz Salone upisane u "Katalog I", danas ih se u zbirci nalazi osam, a njihova objava je u tisku.<sup>14</sup>

## On the cameos from the Archaeological Museum in Split

A total of 35 cameos are recorded in the list of gems in the aforementioned "Catalogue I". The remainder of the inventory consists of intaglios. Such a low number of cameos in comparison to intaglios should not be surprising, because the same phenomenon has been noted in other glyptic collections, and in the publication of gems from individual sites or territories of the former Roman provinces.<sup>6</sup> Based on an inspection of the collection's status, it was noted that a portion of the intaglios and cameos from the inventory is missing, which had been pointed out earlier by B. Kirigin and B. Nardelli.<sup>7</sup> Thus, out of the 35 cameos from "Catalogue I", today only 17 cameos are available.

Several examples of cameos also appeared in the aforementioned publications of gems from the Archaeological Museum in Split. Among the gems from Stari Grad on the island of Hvar, besides 27 intaglios there is also a cameo made of agate bearing an image of two doves with connected beaks.<sup>8</sup>

An interesting group of gems from within the city limits of Split includes two cameos (a carnelian cameo with a male portrait and a glass cameo with an image of Cupid and Psyche), and a third cameo mentioned in the paper, which was unavailable to the author at the time of writing.<sup>9</sup> In the meantime that one was also found and incorporated herein.<sup>10</sup>

A particularly significant group from the collection of the Archaeological Museum in Split consists of gems from Gardun, the site of the Roman legionary fortress *Tilurium*, the seat of Legio VII.<sup>11</sup> Out of all Roman sites with a military character in Croatia, it was in fact Gardun that yielded the most gems.<sup>12</sup> The collection of the Archaeological Museum in Split holds 238 gems from Gardun, which includes nine glass cameos, among which the particularly rare glass cameos bearing images of

zelenim jaspisom (pronađen izvan grobne cjeline) iz rimskodobne nekropole na položaju Lora u Splitu (Buljević 2010, str. 117, 131, 181-182, 186, sl. 34, 41, 71, 76).

6 Primjerice, iz Karnunta potječe 1151 intaljo i 101 kameja (Dembski 2005). U korpusu gema s područja Britanije uz 724 intalja nađeno je svega 25 kameja (Henig 2007). U gliptičkoj zbirci Mađarskog nacionalnog muzeja uz 264 intalja čuvaju se i 22 kameje (Gesztelyi 2000). Iznimka su velike kolekcionarske zbirke kameja poput poznate kolekcije kameja obitelji Content (Henig 1990).

7 Kirigin 1976, str. 213; Nardelli 2007, str. 81, bilj. 3.

8 Kirigin 1976, str. 208, sl. 28; Rendić-Miočević, Kirigin 1995, str. 132. kat. br. 19.

9 Nardelli 2007, str. 81, 85-86, bilj. 3.

10 Pronađen je gipsani odljev kameje s inv. brojem AMS I-1717, a sama kameja nažalost nije nađena.

11 Za rimski legijski logor *Tilurij* vidi Sanader 2003; Sanader *et al.* 2014; Sanader *et al.* 2017.

12 Nardelli 2011, str. 16, bilj. 5; Kaić 2020b, str. 93.

13 Nardelli 2011, str. 22-23, 107-111, kat. br. 230-238; Nardelli 2012, str. 132-133, sl. 7, 11-13.

14 Na kongresu *Međunarodni znanstveni skup Salona od godine 119. prije Krista do kasne antike, Split, 23. - 25. rujna 2019.* autorica ovog rada sudjelovala je s izlaganjem "Prilog poznavanju rimskodobnih gema

the glass cameo with bust of Empress Livia from Narona (Buljević 2004) and the find of rings with gems from graves 9, 15 and 27 and a ring with green jasper (found outside of a grave unit) from the Roman-era necropolis at the Lora site in Split (Buljević 2010, p. 117, 131, 181-182, 186, fig. 34, 41, 71, 76).

6 For example, 1,151 intaglios and 101 cameos originated in Carnuntum (Dembski 2005). In the body of gems from the territory of Britannia, only 25 cameos were found alongside the 724 intaglios (Henig 2007). The 264 intaglios in the glyptic collection of the Hungarian National Museum are accompanied by 22 cameos (Gesztelyi 2000). The collections of major collectors are an exception to this rule, such as the well-known Content family collection (Henig 1990).

7 Kirigin 1976, 213; Nardelli 2007, p. 81, note 3.

8 Kirigin 1976, p. 208, fig. 28; Rendić-Miočević, Kirigin 1995, p. 132. cat. no. 19.

9 Nardelli 2007, pp. 81, 85-86, note 3.

10 The plaster cast of the cameo under inv. no AMS I-1717 was found, but the actual cameo, unfortunately, was not.

11 On the Roman legion camp of *Tilurium*, see Sanader 2003; Sanader *et al.* 2014; Sanader *et al.* 2017.

12 Nardelli 2011, p. 16, note 5; Kaić 2020b, p. 93.



Slika 1.

Figure 1.

Preostalih pet kameja iz “Kataloga I” obrađeno je u ovom radu. Za dvije od njih zabilježeno je mjesto njihova nalaza (Split i Konjsko), dok za preostale tri nije sačuvan taj podatak. Međutim, i za njih možemo pretpostaviti da zapravo potječu s područja nekadašnje rimske provincije Dalmacije.<sup>15</sup> Kameje su obrađene i okvirno datirane na temelju analize njihove ikonografije i stila.<sup>16</sup>

Najranije datirani primjerak u našoj grupi je kameja s prikazom satira i menade, koja nam se sačuvala samo u gipsanom odljevu (sl. 1).<sup>17</sup> U inventarnom popisu “Katalog I” kao mjesto nalaza sada izgubljene kameje naveden je Split.<sup>18</sup> Na gipsanom odljevu kameje prikazan je nagi bradati satir u tričetvrt profilu udesno, s desnom rukom podignutom iznad glave, kako prilazi nagoj menadi koja stoji u profilu ulijevo. Satir lijevom rukom povlači menadin ogrtač ili halju, koja joj je spala do nogu, a ona ga pritom odguruje lijevom ispruženom rukom. Ta erotična scena pripada ikonografskom repertoaru požudnih starijih

iz Salone: kameje iz gliptičke zbirke Arheološkog muzeja u Splitu”. Rad istoimenog naslova predan je za zbornik skupa, koji je u tisku.

15 Nardelli 2002, str. 206, 211, bilj. 24.

16 Datiranje kameja bez arheološkog konteksta često je kompleksno jer se i nakon antičkog razdoblja nastavljaju izrađivati kameje, koje su oponašale klasičnu ikonografiju i stil. Za problem atribuiranja kameja antičkom ili kasnijim razdobljima, vidi Nardelli 2007, str. 81.

17 Kameja je u Arheološki muzej Split dospjela 1901. godine, a u “Katalog I” je zavedena pod inv. br. AMS I-1717. Možda je već tada izrađen njezin otisak u gumastoj smjesi, koji je poslužio kao neka vrsta kalupa. Zahvaljujući tome “kalupu”, napravljen je gipsani odljev kameje. Kako je ta kameja sada izgubljena, tako nam je gipsani odljev ostao jedinim svjedočanstvom o njenom izgledu.

18 Inv. br. AMS I-1717; materijal nije bilo moguće odrediti, jer je originalna kameja izgubljena, a u “Katalogu I” nije naveden taj podatak; dimenzije gipsanog odljeva: 1,7 x 1,6 x 0,7 mm; mjesto nalaza: Split?; Objavljeno: Bulić 1902, str. 29-30. Kameja pod tim inventarnim brojem nije bila dostupna B. Nardelli pri objavi gema s područja Splita (Nardelli 2007, str. 81, bilj. 3).

male busts and dated to Late Antiquity stand out.<sup>13</sup>

Out of the twenty-one cameos from Salona recorded in “Catalogue I”, today eight are in the collection, and their publication is pending.<sup>14</sup>

The remaining five cameos from “Catalogue I” are analysed in this paper. The find-spots of two examples from this group have been recorded (Split and Konjsko), while this information has not been preserved for the other three. However, it may be assumed that they actually originated in the area of the former Roman province of Dalmatia.<sup>15</sup> The cameos were analysed and approximately dated based on considerations of their iconography and style.<sup>16</sup>

The earliest dated example in our group is a cameo bearing a scene of a satyr and maenad, which has only been preserved in a plaster cast (fig. 1).<sup>17</sup> The find-site for the now lost cameo is stated as Split in the “Catalogue I” inventory list.<sup>18</sup> The plaster cast of the cameo shows a nude, bearded satyr in three-quarters right profile with his right hand raised above his head, approaching a nude maenad standing in left profile. The satyr is pulling off the maenad’s robe or gown with his left hand, and it is depicted as fallen to her feet, while she is pushing him away with her extended left arm. This erotic scene belongs to the iconographic repertoire of lustful elderly satyrs disrobing or uncovering startled maenads, with numerous analogies on Roman gems.<sup>19</sup> Direct parallels to the iconogra-

13 Nardelli 2011, pp. 22-23, 107-111, cat. no. 230-238; Nardelli 2012, pp. 132-133, fig. 7, 11-13.

14 At the International Scholarly Conference on Salona from 119 BC to Late Antiquity, Split, 23-25 September 2019, this author participated with “A contribution to the Roman-era gems from Salona: cameos from the glyptic collection of the Archaeological Museum in Split.” A paper under the same title was submitted for the conference proceedings, which is in press.

15 Nardelli 2002, pp. 206, 211, note 24.

16 The dating of the cameos without archaeological context is often a complex task, because cameos continued to be made even after Antiquity and they mimicked the Classical iconography and style. On the problem of attributing cameos to Antiquity or later periods, see Nardelli 2007, p. 81.

17 The cameo came to the Archaeological Museum in Split in 1901, and it was entered in “Catalogue I” under inv. no. AMS I-1717. Perhaps an imprint of it had already been made in a malleable substance, which served as something of a mould. Thanks to this “mould,” a plaster cast of the cameo was made. Since this cameo is now lost, the plaster cast remains as the sole testimony to its appearance.

18 Inv. no. AMS I-1717; the material could not be determined, because the original cameo is lost, and this information was not recorded in “Catalogue I”; dimensions of the plaster cast: 1.7 x 1.6 x 0.7 mm; find-site: Split?; Published: Bulić 1902, pp. 29-30. The cameo under this inventory number was not available to B. Nardelli when publishing the gems from the area of Split (Nardelli 2007, p. 81, note 3).

19 On intaglios with scenes of satyrs and maenads, see Zazoff 1970. For the motif, see Henig 1997, p. 24. Among the many intaglios with his motif, also noteworthy is one from Cavtat, preserved only as an imprint and dated to the period from the 1<sup>st</sup> c. BC to 30 AD (Middleton 1991, p. 72, cat. no. 97), and the jasper from Carnuntum, dated



Slika 2.

Figure 2.

satira koji svlače ili otkrivaju iznenađene menade, s brojnim analogijama na rimskim gemama.<sup>19</sup> Kao izravnu paralelu za ikonografiju i stil splitske kameje (odnosno gipsanog odljeva kameje) možemo navesti staklenu kameju<sup>20</sup> od ljubičastog i bijelog stakla iz Münchenske zbirke te staklenu kameju<sup>21</sup> iz muzeja Ashmolean, koja je datirana u 1. st. pr. Kr.

Primjer natpisa na kamejama pruža nam kameja<sup>22</sup> od karneoloniksa (sl. 2) nepoznatog mjesta nalaza. Kameja je pravokutnog oblika, a na njoj čitamo natpis u dva retka na grčkom alfabetu ΤΥΧΗ / ΚΑΛΗ (*tyche kale*). Kao najbližiju paralelu za natpis, materijal i oblik kameje možemo navesti kameju od sardoniksa iz zbirke u Hannoveru s natpisom ΚΑΛΗ / ΦΥΛΛΑ (“lijepo prijateljstvo”, “prijateljski”), datiranu u 4. st. po. Kr.<sup>23</sup> Iz iste zbirke potječe i intaljo od karneola s natpisom ΨΥΧΗ / ΚΑΛΗ (“lijepa duša”).<sup>24</sup>

Spomenimo i kameju od sardoniksa iz bečke zbirke, datiranu u 2. pol. 2. st. po. Kr., s natpisom Η ΚΑΛΗ (“lijepa, prekrasna”, “lijepoj”), koji je protumačen kao kompliment ženi kojoj

phy and style of the Split cameo (or rather its plaster cast) can be seen on the cameo<sup>20</sup> made of violet and white glass from the Munich collection, and the glass cameo<sup>21</sup> from the Ashmolean Museum, which has been dated to the 1<sup>st</sup> century BC.

An example of an inscription can be seen on a cameo<sup>22</sup> made of carnelonyx (fig. 2) from an unidentified find-site. The cameo is rectangular, and on it an inscription in Greek script in two lines ΤΥΧΗ/ΚΑΛΗ (*tyche kale*) is legible. The closest parallel to the inscription, material and shape of this cameo can be seen in the sardonyx cameo from the collection in Hannover, bearing the inscription ΚΑΛΗ/ΦΥΛΛΑ (“lovely friendship”, “friendly”), dated to the 4<sup>th</sup> century AD.<sup>23</sup> The same collection also includes a carnelian intaglio with the inscription ΨΥΧΗ/ΚΑΛΗ (“lovely soul”).<sup>24</sup>

Also noteworthy is the sardonyx cameo from the Vienna collection, dated to the latter half of the 2<sup>nd</sup> century AD, bearing the inscription Η ΚΑΛΗ (“beautiful, exquisite”, “to the beautiful one”) which has been interpreted as a compliment to a woman to whom the cameo had been given as a gift.<sup>25</sup> The same inscription can also be seen on an oval cameo from Carnuntum, dated to the 3<sup>rd</sup> century AD. An inscription with a similar character, Η ΚΑΛΗ/ΖΗΧΑΙΣ (“live long, beautiful woman”) appears on a sardonyx cameo from the Content collection.<sup>26</sup>

Nonetheless, given the similar inscription from the Hannover collection, a personal name, i.e., a dedication to a woman named Tyche, should not be seen in the inscription ΤΥΧΗ/ΚΑΛΗ on the cameo from the Split collection, for it is more likely an evocation of good fortune or a happy fate for a beloved individual.<sup>27</sup>

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to the 1<sup>st</sup>/2<sup>nd</sup> c. AD (Dembski 2005, p. 104, cat. no. 531), which are parallel in style to the Split cameo.

20 AGDS I/3, p. 207, cat. no. 3484, Pl. 328.

21 Henig, MacGregor 2004, pp. 54–55, cat. no. 3.78.

22 Inv. no. AMS I-9; carnelonyx; 9 x 5 x 2 mm; find-site unknown; the cameo was published in 1874. Published: Bulić 1879, p. 132.

23 AGDS IV Hannover, p. 304, cat. no. 1666, Pl. 220. Also notable is the rectangular sardonyx cameo bearing the Latin inscriptions BENET/IBISIT an SPES/OPES from the Content collection (Henig 1990, pp. 24–25, cat. no. 43–44).

24 AGDS IV Hannover, p. 304, cat. no. 1667, Pl. 220.

25 AGWien III, p. 219, cat. no. 2472, Pl. 153.

26 Henig 1990, p. 17, cat. no. 31.

27 The woman’s personal name Tyche was not rare in the Greco-Roman world. In the database “Lexicon of Greek Personal Names” the name Tyche appears in a total of 187 Greek and Latin inscriptions, <http://www.lgpn.ox.ac.uk/> (17 Nov. 2020). Two women with this name were also recorded in two unpolished inscriptions from Issa, which are held in the Archaeological Museum in Split ([http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn\\_search.cgi?id=V3a-48510](http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn_search.cgi?id=V3a-48510); [http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn\\_search.cgi?id=V3a-48509](http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn_search.cgi?id=V3a-48509) (17 Nov. 2020). I would like to thank Jelena Marohnić for this information.

19 Za intalje s prikazom satira i menada, vidi Zazoff 1970. Za motiv, vidi Henig 1997, str. 24. Među brojnim intaljima s ovim motivom spomenimo i onaj iz Cavtata, sačuvan samo u otisku i datiran u razdoblje 1. st. pr. Kr. do 30. g. po. Kr. (Middleton 1991, str. 72, kat. br. 97), te jaspis iz Karnunta, datiran u 1./2. st. po. Kr. (Dembski 2005, str. 104, kat. br. 531), koji nam pruža paralele za stil splitske kameje.

20 AGDS I/3, str. 207, kat. br. 3484, T. 328.

21 Henig, MacGregor 2004, str. 54–55, kat. br. 3.78.

22 Inv. no. AMS I-9; karneoloniks; 9,0 x 5,0 x 2,0 mm; mjesto nalaza nepoznato; kameja je nabavljena 1874. godine. Objavljeno: Bulić 1879, str. 132.

23 AGDS IV Hannover, str. 304, kat. br. 1666, T. 220. Možemo spomenuti i pravokutne kameje od sardoniksa s latinskim natpisima BENET / IBISIT i SPES / OPES iz zbirke *Content* (Henig 1990, str. 24–25, kat. br. 43–44).

24 AGDS IV Hannover, str. 304, kat. br. 1667, T. 220.

je nekoć ta kameja predana kao poklon.<sup>25</sup> Isti natpis nalazimo i na ovalnoj kameji iz Karnunta, datiranoj u 3. st. po. Kr. Natpis sličnog karaktera, *Η ΚΑΛΗ / ΖΗΧΑΙΚ* ("živjela, ljepotice"), javlja se na kameji od sardoniksa iz zbirke *Content*.<sup>26</sup>

Ipak, s obzirom na srodan natpis iz hannoverske zbirke, u natpisu *ΤΥΧΗ / ΚΑΛΗ* na kameji iz splitske zbirke vjerojatno ne bismo trebali gledati osobno ime, odnosno posvetu ženi imena Tiha, već prije evociranje lijepe sreće ili dobre sudbine dragoj osobi.<sup>27</sup>

U skupinu kameja s prikazima božanstava možemo ubrojiti kameju<sup>28</sup> od karneola (sl. 3), koja prikazuje dječaka s glavom u tričetvrt profilu ulijevo, okruglog lica, s krupnim očima, sitnim usnicama i malom bradom; kosa je ravna, s razdjeljkom po sredini, začesljana prema ušima. Ova kameja fine izrade pripada skupini kameja s prikazima dječjih glava, u kojima se općenito ne mogu prepoznati individualni portreti, te se najčešće pripisuju prikazima Erosa.<sup>29</sup> Kao paralelu za izradu lica i frizure dječaka možemo navesti kameju<sup>30</sup> od karneola iz Nacionalnog arheološkog muzeja u Sofiji, datiranu u 3. st. po. Kr. Analogije za ravnu kosu pruža i smaragdna kameja<sup>31</sup> iz zbirke *Content*. Međutim, na obje su te kameje dječaci prikazani s uvojkom ili pletenicom na mjestu razdjeljka, podignutom od sredine čela prema tjemenu (*Scheitelzopf*), što nije uočljivo na splitskoj kameji.

Kategoriji kameja s poprsjima pripada kameja<sup>32</sup> od sardoniksa (sl. 4), na kojoj je prikazano poprsje s glavom negroidnog mladića u profilu ulijevo, kratke kovrčave kose i punih usnica. Motiv poprsja mladog Afrikanca na kamejama je bio izrazito popularan u razdoblju 16. i 17. stoljeća, kad se izrađuju brojne kameje s varijantama tog ikonografskog tipa.<sup>33</sup> Spomenimo,



Slika 3.

Figure 3.

The group of cameos bearing depictions of deities may include the carnelian cameo<sup>28</sup> (fig. 3) that shows a young boy with head in three-quarter left profile, a round face with large eyes, tiny lips and a small chin; the hair is straight, parted in the middle and combed toward the ears. This finely-wrought cameo belongs to the group of cameos bearing images of children's heads, in which individual portraits generally cannot be recognized, so they are most often attributed to depictions of Eros.<sup>29</sup> A parallel to the rendering of the boy's face and hair-style can be seen on the carnelian cameo<sup>30</sup> from the National Archaeological Museum in Sofia, dated to the 3<sup>rd</sup> century AD. An analogy to the straight hair can also be found on the emerald cameo<sup>31</sup> from the Content Collection. However, on both of these cameos, the boys are depicted with a lock or plait at the position of the part, raised from the middle of the forehead toward the pate (*Scheitelzopf*), which is not apparent on the Split cameo.

The category of cameos with busts encompasses the sardonix cameo<sup>32</sup> (fig. 4), bearing a depiction of the bust of a Negroid youth in left profile, with short curled hair and full lips. The motif of a young African man on cameos was extremely popular in the 16<sup>th</sup> and 17<sup>th</sup> centuries, when numerous cameos were made bearing variations of this iconographic type.<sup>33</sup> For

25 AGWien III, str. 219, kat. br. 2472, T. 153.

26 Henig 1990, str. 17, kat. br. 31.

27 Osobno žensko ime Tiha nije bilo rijetko u grčko-rimskom svijetu. U bazi "Lexicon of Greek Personal Names" ime Tyche javlja se na ukupno 187 grčkih i latinskih natpisa (<http://www.lgpn.ox.ac.uk/> (17.11.2020)). Dvije žene toga imena zabilježene su i na dva neobjavljena natpisa iz Ise, koji se čuvaju u Arheološkome muzeju u Splitu ([http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn\\_search.cgi?id=V3a-48510](http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn_search.cgi?id=V3a-48510); [http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn\\_search.cgi?id=V3a-48509](http://clas-lgpn2.classics.ox.ac.uk/cgi-bin/lgpn_search.cgi?id=V3a-48509) (17. 11. 2020.)). Zahvaljujem na ovim podacima dr. sc. Jeleni Marohnić.

28 Inv. br. AMS I-10; karneol, možda goreni; 9,0 x 7,0 x 5,0 mm; mjesto nalaza nepoznato; kameja je nabavljena 1874. godine. Objavljeno: Bulić 1879, str. 132.

29 Henig 1990, str. 51.

30 Dimitrova-Milčeva 1980, str. 107, kat. br. 306. Kameja je nađena na lokalitetu *Novae*.

31 Henig 1990, str. 65, kat. br. 115.

32 Inv. br. AMS I-8; sardoniks; 12,0 x 9,0 x 4,0 mm; mjesto nalaza nepoznato; kameja je nabavljena 1874. godine. Objavljeno: Bulić 1879, str. 132.

33 Za prikaze negroidnih mladića na kamejama iz razdoblja renesanse vidi Schäffer 2009.

28 Inv. no. AMS I-10; carnelian, perhaps charred; 9 x 7 x 5 mm; find-site unknown; cameo was purchased in 1874. Published: Bulić 1879, p. 132.

29 Henig 1990, p. 51.

30 Dimitrova-Milčeva 1980, p. 107, cat. no. 306. The cameo was found at the *Novae* site.

31 Henig 1990, p. 65, cat. no. 115.

32 Inv. no. AMS I-8; sardonix; 12 x 9 x 4 mm; find-site unknown; the cameo was procured in 1874. Published: Bulić 1879, p. 132.

33 On depictions of Negroid youths on cameos from the Renaissance



Slika 4.

Figure 4.



Slika 5.

Figure 5.

primjerice, tri kameje iz zbirke Guya Ladrièra.<sup>34</sup> I našu kameju prema njezinim stilsko-tehničkim značajkama i motivu također treba pripisati tom razdoblju.

Motiv glave okrunjene vijencem nalazimo na kameji<sup>35</sup> iz Konjskog (sl. 5). Na njoj je prikazana glava muškaraca u profilu ulijevo s vijencem iznad čela, kratke valovite kose i lica s izraženim nosom. Ova kameja stilskim osobitostima i ikonografskim motivom pokazuje određene sličnosti s gemama iz tzv. radionice lazurnog kamena.<sup>36</sup> Međutim, tu radionicu, koja je djelovala u 16. i 17. stoljeću na području sjeverne Italije, karakterizira masovna proizvodnja intalja, a ne kameja.<sup>37</sup> Premda se kameja iz Konjskog ne može pripisati određenoj radionici, svakako je treba datirati u novovjekovno razdoblje.

### Zaključak

Četiri kameje i jedan gipsani odljev kameje iz “Kataloga I” zanimljivi su zbog njihove raznolike ikonografije i kronološke atribucije. Ni za jednu od tih kameja nije poznat kontekst nalaza, pa se njihova analiza temelji na komparaciji s kamejama slične ikonografije i sličnih stilsko-tehničkih značajki.

Prema navedenim kriterijima tri kameje možemo pripisati rimskom razdoblju. Gipsani odljev (sl. 1) sada izgubljene kameje s erotičnim motivom starog satira i menade prema stilsko-tehničkim osobitostima možemo datirati u 1. st. pr. Kr.-1. st. po. Kr. Kameju s natpisom *TYXH / KAAH* (sl. 2) prema analogijama

example, there are the three cameos from the Guy Ladrièr Collection.<sup>34</sup> Based on its stylistic and technical features and motif, this cameo should also be ascribed to this period.

The motif of a laureate head can be seen on the cameo<sup>35</sup> from Konjsko (fig. 5). It bears a depiction of a man's head in left profile with a wreath above his forehead, short wavy hair and a face with a prominent nose. Based on its stylistic particularities and iconographic motif, this cameo bears certain similarities to the gems from the so-called ‘lapis lazuli workshop’.<sup>36</sup> However, this workshop, which operated in Northern Italy in the 16<sup>th</sup> and 17<sup>th</sup> centuries, was characterized by mass production of intaglios rather than cameos.<sup>37</sup> Although the cameo from Konjsko cannot be ascribed to a specific workshop, it should certainly be dated to the Early Modern era.

### Conclusion

The four cameos and one plaster cast of a cameo from “Catalogue I” are interesting because of their diverse iconography and chronological attribution. The find context is not known for any of these stones, so their analysis is based on comparisons with cameos with similar iconography and similar stylistic-technical features.

Based on these criteria, the three cameos may be attributed to the Roman period. The plaster cast (fig. 1) of the

era, see Schäffer 2009.

34 Scarisbrick, Wagner, Boardman 2016, pp. 60-61, cat. no. 62-64.

35 Inv. no. AMS I-1632; zelena staklena pasta; 10,0 x 8,0 x 3,0 mm; mjesto nalaza: Konjsko; kameja je nabavljena 1899. godine. Objavljeno: Bulić 1900, str. 121.

36 On the ‘lapis lazuli workshop’, see Tassinari 2010.

37 Kaić 2015, p. 47. Group B of workshop series number 11 was distinguished inside the workshop, which is characterized by the production of intaglios bearing the motif of a man's head in profile, adorned with a laurel wreath or a long ribbon (Tassinari 2010, pp. 113-115, Pl. 46).

34 Scarisbrick, Wagner, Boardman 2016, str. 60-61, kat. br. 62-64.

35 Inv. br. AMS I-1632; zelena staklena pasta; 10,0 x 8,0 x 3,0 mm; mjesto nalaza: Konjsko; kameja je nabavljena 1899. godine. Objavljeno: Bulić 1900, str. 121.

36 Za radionicu lazurnog kamena vidi Tassinari 2010.

37 Kaić 2015, str. 47. Unutar te radionice izdvojena je skupina B radio-ničke serije broj 11, koju odlikuje proizvodnja intalja s motivom muške glave u profilu ovjencane vijencem od lovora ili vrpcom dugačkih traka (Tassinari 2010, str. 113-115, T. 46).



s kamejom iz hannoverske zbirke i ovalnom kamejom iz Karnunta možemo datirati u razdoblje 2./3. st. po. Kr. Kameju s glavom dječaka / Erosa (sl. 3). prema stilsko-tehničkim karakteristikama i analogijama s kamejom iz Novâ možemo datirati u 3. st. po. Kr.

Preostale dvije kameje pripadaju gliptičkoj produkciji novovjekovnog razdoblja. Kameja s poprsjem mladog Afrikanca (sl. 4) pripada periodu 16.-17. stoljeća, kada su te kameje bile vrlo raširene, a kameju iz Konjskog (sl. 5) s motivom ovjenčane glave muškarca prema stilsko-tehničkim osobitostima također treba datirati u novovjekovni period.

Zaključno recimo da smo ovim radom željeli ukazati na važnost proučavanja gliptičke zbirke Arheološkog muzeja u Splitu, značajne ne samo zbog brojnosti gema koje ona sadrži nego i zbog sačuvanih podataka o mjestu njihova nalaza, što nam omogućuje bolji uvid u gliptiku na području rimske provincije Dalmacije.<sup>38</sup>

now lost cameo with an erotic motif of an elderly satyr and a maenad may be dated to the 1<sup>st</sup> century BC-1<sup>st</sup> century AD based on its stylistic-technical details. The cameo bearing the inscription *TYXH/KAAH* (fig. 2), based on analogies with the cameo from the Hannover collection and the oval cameo from Carnuntum, may be dated to the 2<sup>nd</sup>/3<sup>rd</sup> century AD. The cameo with the head of a boy/Eros (fig. 3) may be dated to the 3<sup>rd</sup> century AD based on stylistic-technical characteristics and analogies with the cameo from Novae.

The remaining two cameos belong to the glyptic production of the Early Modern era. The cameo with a bust of a young African man (fig. 4) belongs to the 16<sup>th</sup>-17<sup>th</sup> century, when these cameos were very widespread, and the cameo from Konjsko (fig. 5) with the motif of a laureate man's head should also be dated to the Early Modern period based on its stylistic-technical details.

In conclusion, I shall say that with this paper I wished to underscore the importance of studying the glyptic collection of the Archaeological Museum in Split, important not just due to the number of gems which it contains but also thanks to the preserved data on their find sites, which gives us better insight into glyptics in the territory of the Roman province of Dalmatia.<sup>38</sup>

**Prijevod / Translation:** Apostrof d.o.o.

38 Ovaj rad financirala je Hrvatska zaklada za znanost projektom IP-2018-01-4934 "Razumijevanje rimskih granica: primjer istočnog Jadrana" (AdriaRom).

38 This paper has been fully supported by the Croatian Science Foundation under project IP-2018-01-4934 "Understanding Roman Borders: the Case of the Eastern Adriatic" (AdriaRom).

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