

- 52 G. Richter, o. c. 116 T. LXIII 556
 53 G. Richter, o. c. 115 T. LXIII 548
 54 G. Richter, o. c. 115 T. LXIII 553
 55 G. Richter, o. c. 115—116 T. LXIII 554, 555; vidjela sam i u sarajevskom muzeju izloženu gemu na kojoj je kombinacija slonove glave s tri ljudske.
 56 H. Gebhart, o. c. 34
 57 V. Celestin, Nalazak zlatnih novaca u Osijeku, GZMBH IX, 1897, 497—498
 58 Vidi opasku br. 22 i str. 35
 59 H. Gebhart, o. c. 33, 34
 60 G. Richter, o. c. 8, T. V br. 25
 61 G. Richter, o. c. 14. T. IX br. 51, 52
 62 F. Maixner, o. c. 37 ad 5
 63 G. Richter, o. c. 26, T. XVII br. 98
 64 G. Richter, o. c. 28 T. XIX br. 107
 65 G. Richter, o. c. 111 T. LXI br. 515
 66 G. Richter, o. c. XXVI
 67 H. Gebhart, o. c. 34
 68 G. Richter, o. c. 36 T. XXIV br. 139/B/4
 69 M. Šeper, o. c. 8, 20
 70 D. Pinterović, O rimskoj bronci s terena Osijeka i okolice, Osj. zborn. VIII 1962, 98—101
 71 M. Šeper, o. c. 47
 72 G. Richter, o. c. 112 T. LXII br. 525
 73 F. Maixner, Int. u zem. muz. zagreb. VHAD III 1883, 112, 113
 74 P. Katančić, Dissertatio de columna miliaria romana ad Eszecum reperta, Zagrabiae 1794, 98—99
 75 F. Maixner, o. c. 110; G. Richter, o. c. 117 T. LXIV br. 563 gdje se govori o takovim gemama u zaručničkom prstenju, no i o novcu carskog vremena s istim simbolom dviju ruka, koje su značile mir i obilje.
 76 G. Richter, o. c. 120 T. LXV br. 602

ROMAN GEMS FROM MURSA

1. Carnelian ringstone, slightly convex on both sides, set in a plain iron ring (only half of the ring is preserved). Pl. I, 1. Zeus with Athena and Hermes. Zeus is seated on a chair with sceptre in his left and patera in his right hand, a mantle is draped round the lower part of his body. He is bearded and his hair is encircled by a fillet. Hermes, nude, with kerykeion and chlamys, is raising a wreath so as to crown Zeus with it. Athena in peplos with overfold has a helmet, spear and shield. Ground line.

This gem of outstanding beauty has details which prove the master's dependence on the patterns of the grand style of Greek plastic art at the time of Phidias. — The owner of the stone was perhaps under the protection of all three deities. The excellent make, the pure classical style and the iron ring suggest that the stone was made in the early imperial time when Oriental luxury with gold rings and precious stones was not yet prevailing. Notes 12—18.

2. Carnelian ringstone, both sides slightly convex. Pl. I, 2. Athena and Hermes facing each other. Athena is in chiton with helmet, spear and patera, the shield at her side. Hermes, nude, with chlamys and kerykeion in his right and a wreath in his lifted left hand. Winglets are seen on his legs. Ground line.

The engraving is of lesser quality, but the style indicates the developed Greek phase of classical art. These deities might have been protectors of the owner symbolising war and victory as well as prosperity in commerce. — The stone is badly chipped on the right side. Notes 19—21.

3. Opal ringstone with flat surfaces. Pl. I, 3. Zeus is represented seated on an armchair, with upper body shown frontally, head and legs in 3/4 profile. A mantle is wrapped round the lower part of his body. He is holding the sceptre with his left hand and in his outstretched right hand a patera. On his head is a fillet. At his legs an eagle is standing with head turned towards him. Ground line.

The engraving was done in details. The turned legs of the armchair, the folds of the mantle, the muscles, and the beauty of the stone enhance the delicacy of this gem. It is quite obvious that this dignified figure of Zeus was also influenced by Phidias's sculpture at Olympia. It may have been created in the 1st century A. D. Analogies are numerous. Badly chipped on the upper left side. Notes 19—21.

4. Carnelian ringstone, round shape, set in an iron ring, covered with golden tin, convex on the engraved side. Pl. I, 4 and IV, 24, 1. The goddess Athena is shown standing, with body in front view, head in profile to the left. She wears a chiton with overfold, on her breast the aegis, on her head a crested helmet. In her lowered left hand she holds a spear. The shield with umbo is clearly to be seen. In her extended right hand she has a small statue of Nike with wings and wreath. Ground line.

This gem is skilfully engraved, especially as regards the tiny statue of the winged Nike. The connection of this figure with the art and style of the great Phidias is obvious. We attribute the ring and stone to the early imperial time. Notes 22—23.

5. Carnelian ringstone, set in a golden ring (sketch no. 1). Pl. I, 5. Athena is shown standing in peplos with overfold, helmeted, with spear and shield; front view. Ground line. The ring and stone are of good quality, but the engraving is a cursory work. The upper part of the stone is chipped off so that the head and helmet cannot be discerned. Perhaps this figure represents the Roman type of Minerva. The shape and make of the ring gives us a hint as to the date of this gem. Compared with a very similar golden ring which was found in a woman's grave in 1956 at Osijek and could be, by the find of coins, attributed to the 3rd century A. D., we see by the cursory make of this ringstone the decline in gem engraving of the late imperial time. Note 24.

6. Dark green jasper ringstone, flat surfaces. Pl. I, 6. Harpocrates, nude, is shown cowering on a lotus-flower. The upper part of the body in front view, head and lower part in profile. From his head 5 rays protrude, on top of head the »pschent« is seen. The finger of his left hand is pointing to the lips, his right arm is holding some object similar to a kind of whip. Ground line. On the reverse side probably the owner's name is engraved in Greek letters: KRATOV AHT(enaioy?). Horus-Harpocrates is shown with the symbols of the sun: the rays, the whip, the lotus-flower; the youthful forms of the body, the finger pointing to the lips, the cowering on the lotus indicate the winter nascent sun.

This gem is of special interest. Horus-Harpocrates appears on the type of abraxoids and amulets. Jasper was believed to have great magic powers and was very often used for magic purposes in the late imperial era. The Greek inscription tells us about the origin of the owner, and that he may have been an Athenian. It is very possible that he came to Mursa in the third century when legions from the Orient crossed Pannonia and religious and cultural connections with the East were frequent. — The inscription is damaged. Notes 25—29.

7. Jasper ringstone, flat on both sides. Pl. II, 7. Hermes, nude, is standing, an unusual large purse in his extended right hand; in his left arm he holds the kerykeion and the folded chlamys; the head in profile is covered with a hat. Ground line. A cursory work. Chipped at the top so the shape of the hat is not distinct.

Hermes is represented as herald of gods (stick) and protector of merchants (purse). Analogies are numerous and variations even more so. It is difficult to date this gem, it could perhaps be attributed to the first three centuries of the imperial time. Notes 30—31.

8. Steatite ringstone of oval shape, convex on the engraved side. Pl. II, 8. Hermes, nude, wearing a hat, is shown as if just arrived. The weight rests on his left leg, the right is flexed. His trunk is shown in front view, the head in profile, the legs in 3/4 view. On both his calves wings are indicated. A kerykeion is in the right hand of his flexed and raised arm. Near his lowered left arm in the field an inscription, much alike the Greek letter psi is seen (see page 38). A sloping ground line. The gem is chipped and a piece is broken off at the left upper side. A very cursory work, quite different from all other types in this selection, probably on account of the soft soapstone and the rough technique. The trunk, neck, legs and arms are done with thick, straight lines. It is very interesting to see how the master tried to create a vivid moving figure in perspective. Also the sloping line shows

the same. So we get the impression that Hermes just arrived from the depth of the background. This type of Hermes reminds us of the type on Etruscan gems of the 5th century B. C. when the transition from the archaic to the free style was being developed. In this phase the youthful, baerdless Hermes is often engraved on gems as psychopompos. In this function he is identified with the Egyptian god Hermanubis because both have an important role in the cult of the dead and to their representations often magic signs are added.

Our representation of Hermes suggests that he is the god of travellers and wanderers, connected also to Hades to whom he escorts the deceased. This function is stressed by the long stick, winged legs, sloped ground line and vivacious movement. The gem was used as a seal but it had also a magic quality which is indicated by the sign similar to the letter psi. In either interpretation, magic sign or letter psi for psychopompos, we have to do with the magic quality. The gem by content and style belongs to the Etruscan cultural sphere which long survived. The ring was probably worn by a Roman or Romanised citizen of Mursa in the third or fourth century. Notes 32—34.

9. Dark green jasper ringstone of oval shape with flat surface. Pl. II, 9. Helios, nude, wearing a radiated headgear is standing with the weight on his right leg, holding a whip and some undefinable object in his left hand, while the folded chlamys is draped over his left forearm. What he is holding in his raised right hand is impossible to see. Ground line, slightly sloping.

The cult of Helios was less frequent in the Roman period except in the third century when it became more popular since Elagabal, his high priest, and later Aurelius, favoured this cult and erected temples in Rome. Also soldiers during wars in the East in the third century came to know more about this Syrian god. The green jasper with the supposed magic powers and the Oriental character of Helios indicate the ring was in use in the third century. It may have belonged to a Syrian merchant or soldier. Notes: 35—36.

10. Carnelian ringstone, the engraved side of which is flat. Pl. II, 10. A youthful figure, turned in $3/4$ view to the right, is shown standing with a branch in his left hand which rests on a column, the right arm on his hip. The weight of his body rests on his right leg, the left is flexed slightly touching the ground — very masterly shown in perspective. His locks are encircled by a fillet, one end of which falls down his shoulder. Ground line. The stone is chipped on the left edge and at the bottom of the column. It probably represents Apollo in an easy attitude. — This gem is a private possession. It was excavated in 1921 from a Roman grave of a woman, together with the gem no 15 in this article. At the same site (Lower town of Osijek) and time 5 or 6 lead coffins with skeletons were excavated with some other grave finds such as a terra cotta statue of mother and child, an iron bracelet and two gems. This gem is the largest in this selection and perhaps the most valuable because of the beauty of the translucent stone and the fine execution of the figure in perspective. The soft and elegant forms suggest that we have here a Hellenistic version of the third or second century B. C. which may have been created in Hadrian's or his successors' time when products of the Hellenistic art were highly estimated and gem engraving was still flourishing. Notes: 37—41.

11. Carnelian ringstone. Pl. II, 11. Ares, nude, is standing, turned in $3/4$ view to the left, helmeted, with spear in one and shield in the other hand. Cursive work. Chipped on top. Ground line.

This is the usual type of Mars. The gem was used in Roman times, perhaps by a soldier. It may be a mass product of an earlier time or a product of the period of the decline in gem engraving. Note 42.

12. Glass ringstone. Pl. II 12. A male figure turned to the right side brandishing a pedom as if to attack an animal (?). To the right two animals (?) are seen. The design suggests that Aktaion is represented defending himself of two dogs attacking him. Aktaion belongs to the heroes of the Theban mythologic sphere which was favoured by Etruscans. The related representations survived up to the Roman era. The original gem after which this cast was made might have been carried out in the so-called »globolo«-technique and the glass cast was surely one of the Roman mass products. Notes 43—44.

13. Glass ringstone. Pl. III, 13. Europa and the bull are represented. The bull is turned to the right side with head raised towards Europa who is riding on his back, her veil billowing over her head. No details can be seen. Very rough

ground line. The original pattern might also have been engraved in the style »a globolo«. The theme belongs to the Hellenistic sphere which was reflected also in the developed Etruscan art from whence presumably the glass gem originated. Note 45.

14. A two-layered opal(?) ringstone. Pl. III, 14. A slightly stooped male figure is turned to the right, with stick in left hand and some indistinct object in his right hand. He is clad in a short fur garment on the backside of which tiny lines are indicating the hair of an animal's skin. In front of him on a round pillar a bird is perched towards which a doglike animal is lifting its head and frontlegs. Overhead a bending branch indicates that the scene is happening in the open air. Ground line. — Whether this is a pastoral scene or a scene from everyday life is hard to say. Perhaps the scene has to do with divination the sacred bird answering questions or giving signs. In any case Etruscan cultural contacts are evident which lasted till the early imperial time. Notes 46—48.

15. Carnelian ringstone. Pl. III, 15. A pastoral scene with one human figure and two animals. A shepherd, wearing a short garment and boots is represented, marching to the right and holding a pedum in his left hand. In front of him and behind, sheep are seen moving also to the right. The slightly curved ground line is suggesting the group is descending the hills. The stone is badly damaged at the bottom and near the left edge so that the animal behind the shepherd is hardly distinct. The engraving, if looked against the source of light, gives admirable effects. This gem is related to the Hellenistic sphere of art which favoured pastoral scenes. It was found in the Roman grave together with gem no. 10 and therefore should also be ascribed to the early imperial period. It is now in private possession.

16. Carnelian ringstone, set in an iron ring. Pl. III, 16. Two heads, bearded and beardless, are shown in profile back to back: to the right the head of a pretty young man with helmet, the crest of which is ending in a plumage and two bands; to the left the profile of an old baldhead with a snub nose. Whether the artist meant to give a contrast of youth and old age, or a contrast in character of Socrates and his opponent Alkibiades, is uncertain. In any case this gem is of excellent execution and belongs to the group of the »grylloi«, i. e. to the fantastic combinations of various heads which were worn by the Romans for their supposed efficacy in averting the evil eye. To judge by the excellent make this gem may be a product of an Italian workshop of the early imperial time. Notes: 50—55.

17. A three-layered sardonix ringstone in the shape of a chipped skittle in three different colours. Pl. III, 17. An eagle with spread wings is shown striding to the left, head turned backwards. In the beak it holds a wreath with bands hanging down. A three-fold ground line, by which perhaps the top of the standard-pole is meant. — Here the eagle symbolises the principal legionary ensign. — It is hard to think this beautiful stone was not set in a gold ring as is the case with our next item. Note: 56.

18. A three-layered sardonix ringstone in three different colours set in a gold ring. The shape is the same as in no. 17. Pl. III, 18. An eagle is shown feet apart, turned to the right side, but with head backwards. In his beak a wreath is seen with bands. A thick ground line. — The gold ring is elliptic, massive and elaborately decorated along the edges (see sketches no. 2 and 2a).

According to the records the ring was excavated in 1897 in the Lower town of Osijek. It was first published in the same year by V. Celestin who mentioned it was found together with pieces of gold and coins of the third century. It is not necessary to date the ring and stone as late as that, because such valuable rings could have been inherited from ancestors. It may have been made earlier when the »ius annuli aurei« was still valid. The first owner of this gold ring might have been a high officer in the army, probably in the course of the second century. For the same reasons we attribute the sardonix ringstone no. 17 to a high officer in the early imperial time. Note: 57.

19. Glass ringstone. Pl. IV, 19 and IV, 24, 2 (the latter is a photo of the gem itself and not from the plaster impression). Pegasos in profile with spread wings is shown over the body of a bull which is turned upside down.

Two or more animals attacking each other or shown in unnatural positions were a common design of the early Mycenaean, archaic and later Greek art. The original of this design must have belonged to the Hellenistic period which favoured motifs of old masters, but the glass replica was surely made in Roman times when

such substitutions were in masses produced. As there is no ground line this fantastic combination of two animals should be interpreted as floating or flying. Note: 51—61.

20. Jasper ringstone, convex on both sides. Pl. IV, 20. Five chamoises are shown, two in the foreground and three in the background, the last with head turned backward. Their winding horns are clearly seen. A long ground line.

This gem has a great artistic value, not only because of the beauty of the green and translucent jasper but also because it is a master-piece of gem engraving. It is incredible how so many details were designed on such minimum of space. The vivacity of movement of this little herd suggests that the master was influenced perhaps by a picture which realistically depicted how the herd was moving eavesdropping and sniffing the ground. This gem may be compared with any of the best gems with the motif of animals which came into Roman Art from Hellenistic and even older sources. Notes: 62—65.

21. A two-layered sard ringstone. Pl. IV, 21. A cow is engraved as if just beginning to graze. Ground line. The stone with such two layers (of dark brown and blue colour) is known under the name of »nicolo«, and special effects are obtained by its translucency. This gem is one more example of the popularity of old archaic designs which were used even by Roman artists. Note 66.

22, 23. Two colourless glass ringstones of round shape. Pl. IV, 22, 23. The first has a lizard skilfully designed so that the figure harmoniously fills the space. Lizards are often seen on amulets and were supposed to have magic power, especially on votive hands of the god Sabazius. Gems-amulets are very frequent in the Roman period from the second to the fifth century. Note 67—71. This stone and the next are ranged here because they were found at the Lower town of Osijek and were believed to be Roman gems. We doubt it, but do not hesitate to publish them in order to give other experts a chance to determine them definitely. — The second piece shows a bird perched on a branch. Note: 72.

Two Roman gems from Osijek (Mursa) were published in the 18th century by M. P. Katančić. Both got lost and we know them only by description. No. 1 is an opal ringstone with the presentation of two folded hands and the inscription: OCONAS. No. 2 is also an opal ringstone with a bearded head and inscription PARMVR. No sufficient explanations were given. The first may have been a »concordia«-gemma; the inscription on the second one could be explained with the name of the owner f. i.: PAR(ati) MUR(sensis). Notes: 74—75.

Two more goldrings are added because of their inscriptions on the bezel and shoulders (sketch no. 3 and 4). No. 3 bears the inscription: VTR-AVG-FEL and no. 4 the inscription: EV-SE-BI.

The descriptions and determinations of these gems from Mursa are based on G. Richter's Catalogue of Engraved gems, Roma 1956, and also on some Yugoslav authors who occasionally published Roman gems. For the permission to publish the gems and photos no. 4 and 19, I have to express here my thankfulness to Dr. Rudolf Noll, Director of the Archaeologic Department of the Kunsthistorisches Museum in Vienna. I have also to express my thanks to my friend Mrs Nevenka Piller, Zagreb, for the permission to publish the gems no. 10 and 15 which are in her possession.