

- ¹⁴ P. Lebel, *Les bronzes figurés*, Paris 1962, 19—20, T. XVII—XX u *Catal. des coll. archéol. de Montbéliard* (izd. *Annales littéraires de l'Université de Besançon*, vol. 26)
- ¹⁵ Babélon et Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale*, Paris 1895, 53 pl. XII
- ¹⁶ E. Thomas o. c. 283—284, T. CLXXX
- ¹⁷ Kao primjeri tipičnih no slabijih radova mogu se navesti: figura Lara iz Stuttgarta u *Germania Romana, Bilder — Atlas*, Bamberg 1922 T. 75 br. 3 i figura Lara iz Kopljaka, v. Th. Ippen, *Prähist. u röm. Fundstätten in der Umgebung von Scutari*, WMBH VIII 210
- ¹⁸ D. Pinterović, O rimskoj bronci, *Osj. zborn.* VIII 1962, 102—103, T. XVII, 2
- ¹⁹ Ista, o. c. 110 T. XXII
- ²⁰ P. Lebel, o. c. V 47 ad 132
- ²¹ Isti, o. c. 47 ad 132. T. LIV i LV
- ²² Isti, o. c. 48 ad 133, 134 i 135 T. LVI 1, 2, 3
- ²³ D. Pinterović, o. c. 86—89
- ²⁴ P. Lebel, o. c. 30 ad 45 i T. XXXVIII, 45
- ²⁵ P. Lebel, *Catal. des coll. archéol. de Besançon V*, Paris 1961, 64 ad 208 i isti, »Album de planches«, Paris 1959 T. LXXVI i LXXVII
- ²⁶ M. Šeper, Rimski kola iz Poljanca kod Ludbrega, *JAZU* 1962, 388, crt. 1 B
- ²⁷ U British Museumu među izloženom grčko-rimskom broncom vidjela sam 2 slična predmeta s protomama krilatih konja, označena kao »pair of finials from a chariot, probably made in a Greek city of South Italy cca 550 B. C.« Finial, koliko sam se informirala znači završni ukras
- ²⁸ M. Šeper, o. c. 401 crtež 11 B i T. XVIII sl. 60, što su u stvari konjske protome s jahačima
- ²⁹ Rekonstrukciju takovih kola u Panoniji, na kojima se vide mnogi brončani okovi i ukrasi imade Magyar Népműzeti Muzeum u Budimpešti
- ³⁰ I. Bach, Antikni figuralni brončani predmeti Arheol.-historij. muzeja u Zagrebu, *VHAD XVII*, 1936, 174 i 175 gdje se navode i daljnji primjeri.
- ³¹ P. Lebel, *Catal. des coll. archéol. de Montbéliard III*, Paris 1962, 33 T. XLIII 58
- ³² A. Radnoti, Die römischen Bronzegefäße von Pannonien, *Dissert. Pann.* Budapest 1938, 81—93, gdje se govori o paterama; D. Pinterović, o. c. 77—78, gdje se navode evidentirane patere našeg terena
- ^{32a} M. Šeper, Antikne geme-amuleti, Zagreb 1941, 5; G. Richter, *Engraved gems*, Roma, 1956, 66.
- ³³ Uspor. H. J. Eggers, *Der römische Import im freien Germanien*, Hamburg, 1951, T. 9 br. 86
- ³⁴ E. Thomas, o. c. 106 T. LXXXIII
- ³⁵ B. Vikić—Belančić, Rimski koštani predmeti iz Osijeka, *Osj. zborn.* II/III 40—42 gdje se navode analogije za takove frizure.
- ³⁶ H. v. Petrikovits, Die Legionsfestung Vetera II, *Bonner Jahrbücher* 159, 108, T. 23
- ³⁷ To pokazuju primjeri u P. Lebel, *Montbéliard 34*, T. XLIV 64 i *Besançon 68*, T. LXXXIV, 1 i LXXXV, 2 i dr.
- ³⁸ P. Lebel, *Catal. Besançon V Texte*, Paris 1961, 69 i *Album des planches*, Paris 1959 LXXXVII, 2
- ³⁹ V. Celestin, Rimski svjetiljke iz Osijeka, *VHAD V* 1901, 42, 43
- ⁴⁰ D. Pinterović, o. c. 92—93, sl. XIV
- ⁴¹ A. Radnoti, o. c. 151—153 T. XIII, 75 i XIV, 83. — Uspor. i H. J. Eggers, o. c. *Talefn*, 11, br. 128
- ⁴² H. v. Petrikovits, o. c. 109—110, T. 23, 4

ROMAN BRONZES IN THE ARCHAEOLOGIC COLLECTION OF THE MUSEUM OF SLAVONIA

This paper is to be considered as a continuation of two previous articles published in nos. IV and VIII of this periodical. This time such bronzes were selected for which no records exist in the old inventory and nothing is known about time, place and circumstances when, where and how they were found or excavated. Most of them presumably were brought into the collection from the site of Mursa and

not bought from dealers or collectors because they have very little artistic or special value for the trade in antiques. Our Museum, from the very beginning in 1877, stuck to its main aim to save and preserve above all Roman finds from the site of old Mursa. There should be no doubt about the whereabouts of the Roman material, were it not for frequent cases of purchases of such material by the Museum in the past which was found in different parts of the old Monarchy. In each case in this selection we had to determine whether an object was brought from other sites or from the grounds of Mursa. Our aim is to give a full account of the history of Mursa and show its significance in the Danubian Limes-system. Therefore we do not wish to lose or omit to study any material from its grounds no matter how unimportant it apparently may seem.

The material includes: statues of gods or spirits; of animals; decorative parts of vessels, candelabra, caskets or furniture. Only for two bronzes sure records exist, i. e. the figurine of Apollo found at Osijek and a pitcher found at Dalj (the old Roman Teutoburgium). Both pieces were not mentioned in the previous accounts of bronzes because they are quite recent acquisitions and have to be included here as additions.

Apollo (pl. I, 1a and 1b), the recent acquisition just mentioned, represents a statue of a higher artistic quality which was probably a product of an Italian workshop in the early imperial time. From the artistic point of view it belongs to the sphere of Praxiteles' followers. It is of special interest in regard to the attribute in his right hand which was undoubtedly a patera. This must be assumed by the position of the palm and fingers and also by the very exact analogies of such attitudes of arms and hands, especially in that of Apollo from Nagydém in Hungary (note 5), and the Lar here on pl. III, 3a and 3b. Both statues of Apollo were meant to be gods of health and medicine. What our example holds in his left hand is undefinable by the preserved fragment. The basis is not preserved, though it surely existed. This beautiful little statue was worshipped in the shrine or the lararium of a Roman or Romanised citizen of Mursa, perhaps in the 1st or 2nd century.

Apollo (pl. V, 5), a miniature figurine on a pedestal. Although of a lesser quality of workmanship and rather damaged it gives us a good idea what such statues looked like, because in this case its small pedestal is preserved too. Apollo has a quiver for arrows on his back, but what the attributes in his missing hands were, we do not know — probably a bow and an arrow. The corroded surface spoiled the otherwise good proportions of the statue, but in spite of it, it might have been only a product of a local Pannonian workshop which of course used standard books of patterns for such statues destined for shrines, lararia or sacraria in homes. The place of origin of this piece is unknown and it is impossible to determine or prove, that it was connected with Mursa.

Heracles (pl. II, 2a and 2b) is a rather well preserved figurine, although without its usual pedestal. Here we have the youthful beardless Heracles who is clad with the lion's skin which covers his head, breast and back and is slung over his left arm. The left hand is clenching an apple (the golden apple of the Hesperides), while the object in his right hand though missing was obviously a club. This statue suggests to be a Hercules-Melkart, or Hercules Gaditanus. This African version of the worship of this hero and god was highly respected by Septimius Severus himself (notes 7—11). Because the make of this figurine shows a minor skill, as is evident by the roughly worked body, head and face, it was probably a product of a Pannonian workshop of the third century. We do not know whether it came into the Museum from Mursa or from some other site in Pannonia. It may have been acquired by purchase from some collector. Once it surely stood in a shrine of some Romanised family of African or Oriental origin the head of which belonged to the civic or military ranks.

Lar (pl. III, 3a and 3b), a statue without legs which were evidently founded separately and therefore easily detached and lost over the ages. The good-natured spirit who protects homes, families, properties and people everywhere is shown here with a patera in his left hand. With his raised arm and missing right hand he certainly lifted a horn, askos or drinking vessel. A close analogy is represented on plate V, 6, also a bronze statue of a Lar, now exhibited in the Archaeologic section of the Civici Musei di Storia ed Arte at Trieste. (For the photo and permission to publish it. I have to thank Dr. Laura Ruaro Loseri, the Director of the Archaeologic Department at Trieste). Analogies are numerous (notes 13—17). Our figurine is a fine piece of artistic value although damaged and incomplete. The damaged state suggests that

it was not bought from a dealer but rather brought in from some Roman layer of Mursa at some casual excavation. In any case it is a good product of an Italian workshop of the 1st or 2nd century and was used as an object of worship in a home.

Eros (pl. IV, 4a and 4b), whose one leg, both arms and wings are damaged and the pedestal is missing. The figurine is shown flying or floating. The attributes in his hands are missing but they were probably a bow and an arrow. His elaborate hair-dressing shows curls on the top and back of his head. He is shown here as an interpretation of the cunning and insolent little god of love who is the cruel tormentor of all creatures on Earth. There do not exist any records of this find but we think that it may have been found at Osijek because it is so similar to the one excavated in this region and published in this periodical (no. VIII, page 121, pl. XVII, 2). Both pieces are rather rough products of presumably local or provincial workshops. They could have been used either on pedestals in shrines as genii or protectores or, which is less likely, as decorative parts on furniture.

The *arm* (pl. VIII, 16) with two missing fingers is a fragment of a statue. By the length of it one can take that the statue was at least 22 cm tall and could have represented one of the larger objects in Roman shrines. This arm, we assume, has been brought in from the Roman layers of Mursa, because being a fragment only it was not attractive enough for trade and not desirable to be bought by collectors or the Museum.

The *pedestal* (sketch no. 1) shows an example of a basis for a statue and it has in the collection some value because it statistically witnesses not only the existence of one more statue in Roman shrines at Mursa but gives also a good example of a somehow elegant shape of a pedestal.

The *zoomorphous bronzes* include:

The *bull* (pl. VI, 7) which is completely preserved but for the pedestal. It is a cursory work and of a mediocre quality. Still it has a character of its own showing the essential lines and contours of a mighty bull. This statue must have been connected with some ancient Oriental worship either in Egypt or elsewhere. There are no records of its origin (for analogies see notes 20—22).

The *monkey* (pl. VI, 8) is a very rough representation of the kind of monkey living in the Old World, without any anatomic exactness. The flat basis and the square part near the monkey's hind legs indicate, this piece served as a decoration on something, perhaps on an armchair or on a seat in a coach, or elsewhere. It is highly probable that it came into our collection from the grounds of Mursa and that it had been a product of a local workshop.

The *horse protome* (pl. VII, 9) attached to a cut across basis is also a cursory work. It is slightly damaged but characteristic in its contours. According to analogies in the Becançon collection and in the Roman Collection of the British Museum, it could easily represent one of the two finials on a wheel axis of a chariot or a coach. We believe that this piece is connected with the life at Mursa and that it served as a decorative part on a coach because in our collection there are several other component bronze parts of a coach (notes 23—29). The make of it also suggests that it probably came from our grounds and that it had been worked in a local workshop.

The *beak* (pl. VII, 10), a fragment of a representation of an eagle which was used either as a symbol of the imperial power or else as an attribute of a statue of the almighty Jupiter. As a small and insignificant fragment it has surely been detached from a statue which existed at Mursa.

The *ram's head* (pl. VII, 11), a fine piece of good quality which undoubtedly formed the end of a handle on a patera, the well known vessel for libations. It may be assumed that this patera was in use at Mursa. Analogies are not rare in Pannonia but so far the ground of Mursa has not yet yielded a similar example. Hence, this piece has to be looked at as a witness of its existence. Fine examples of pateras belong to the early imperial time to which we also ascribe our fragment (notes 30—32a).

The *double mask of a lion* (pl. VIII, 12) might have served as a garnish on a handle of a larger vessel of good quality which was made in some Italian workshop (note 33).

The *mask of a lion* (pl. VIII, 13) of smaller size and of cursory make might also have served as garnish on a casket or vessel and was surely a local product in the 2nd or 3rd century (note 34).

The mask of a woman (pl. VIII, 14) according to the headdress in the shape of a diadem might have been a garnish on some object in Hadrin's time when ladies dressed their hair in this fashion. (note 35). It is also surely a product of a local workshop.

The lion's paw (pl. IX, 18) is a solid and well worked piece which was certainly used as one of the legs of some object of lesser weight.

The lion's paw (pl. IX, 17) of rather poor quality might have served as a leg of a tripod for a kettle or for another light object, such as a candelabrum, a cista etc.

We assume with certainty that all these fragments of masks and paws belonged to objects which once existed here in Roman times.

The frog (pl. VIII, 15) is a pendant and was used as an amulet by someone who was connected with Oriental cults in which frogs played an important role as objects which had curative or protective powers.

The lamp in foot shape (pl. IX, 19) was first published in 1901 as an object from Mursa in spite of the complete lack of records, and it was not done by mistake. We believe that V. Celestin who published it took for granted its Mursan origin. He certainly knew about its origin although he did not mention it. This case gives us one more reason for assuming that many of the bronzes which we have described here were also found at Mursa. The sketch no. 2 is showing what the lamp looked like in its original complete form. The foot is pulled on with a »solea«. At the big toe a hole is seen where a kind of a beak or horn for the wick was attached. The fragment of a chain still exists on which the lamp could be carried or hung. Analogies of such rare lamps exist, for example in the Besançon Collection (notes 38 and 39).

The pitcher (sketch no. 3) is a recent acquisition which was found at the site of the brickyard at Dalj (the Roman Teutoburgium) where in the past many significant finds were made. The pitcher is a well known type made of bronze tin, which according to A. Radnoti represents one of the usual requisites of Roman soldiers along the Danubian Limes (see notes 41 and 42).

Our primary concern with these bronze objects was to gather the necessary material which with some certainty could be ascribed to remains of Roman life in these parts.