

nonia. The handle was cast together with the ring which encircles the mouth having on one side a spout and on the other a hinge for the movable lid (the lid is missing). The mass production of these pitchers, for the use of soldiers, began in the Rhine districts at Hadrian's times and the products were exported along the Danube to Pannonia. Two fragments of such handles were separately found in Mursa (pl. II, 4, fig. VIII, 4, 5) and they enlarge the number of this kind of pitchers in our evidence.

A very fine handle found at Mursa gives proof of the existence of a kind of a smaller jug which was a drinking vessel. The handle ends as a goat's head from which long ribbed horns form the bow of the handle (pl. III, 6, 6a, and fig. I, 4). Such jugs were produced in the North of Italy in the 1st century and our piece must have been imported.

In his last chapter Radnoti deals with vessels in form of busts. Our piece from Dalj was found together with the above mentioned cans (see note 75.) It represents the bust of a Pan or Satyr whose features show negroid traits. Judging by the solid and artistic make, it must have been early imported to Pannonia either from Italy or more likely from the East, probably from Alexandria. (pl. XV a and b).

II

BRONZE FIGURINES

The bronze figurative material in our collection contains mostly small objects, the size of which is between 2 and 8 inches. Only one large thumb of supernatural size proves that there was a large public statue of a god or an emperor erected in a temple or on the forum at Mursa. The fragment of a medium-sized foot permits the supposition of a medium-sized statue which seemingly represented a child's figure. And lastly the fragment of a smaller foot with the strained calf and toes suggests that there existed a smaller statue of an athlete, perhaps a runner and it was still a bit larger than the rest of figurines in our collection. Illustration XXII shows the above mentioned fragments.

The best examples of bronze plastic art were undoubtedly imported to Pannonia from Italy or from the Greek East (Alexandria or Antiochia). But one has to suppose that local workshops also created plastic bronze objects, and, may be even imperial factories of arms in Pannonia and Moesia also produced decorative details on arms and armour. Naturally, the masters in such workshops and factories were not always equal to high artistic aims. It is supposed that Eastern Legions transplanted to Pannonia old techniques in metalwork (see note 104). Contact also existed between the Celtic and Pannonian workshops as may well be seen by the likeness of their mythological stone or bronze sculptures. This can be explained only by assuming a circulation of the same books of patterns in Gaul and Pannonia.

It is not always easy to determine for what purpose the bronze figurines served which came to us mostly in a more or less damaged state. In most cases they represent gods which stood in shrines near fireplaces where the Penates were worshipped. In rich houses a special place, the sacrarium or lararium was allotted for their worship. On such shrines or in such lararia even small stone, wooden or bronze statues of gods were placed. Also luxurious furniture, such as tripods, chairs, tables, sleeping places, then carriages, coaches, horse equipment and even smaller objects such as vessels, knives, mirrors, keys, caskets etc. were often decorated with figurines or had on them figurative details.

Among our material there is only one votive object, i. e. the votive hand of Sabazius (fig. XVI a and b) with the usual apotropaic apparatus, snake, frog, tortoise, lizard and pine cone and with the usual gesture of the benediction, called: *benedictio latina*. Such hands served as cult instruments and were carried in processions or exhibited in temples of the Phrygian god Sabazius. The smaller hands were stuck on sceptres and symbolised the divine power as was the case with the hand from Mursa in our Collection. This hand is an important witness of one more Oriental cult existing at Mursa which was probably introduced by soldiers from Eastern Legions.

The figurine of Appolo (fig. XVII, 1) is certainly an imitation of some original by Praxiteles or by someone of his disciples as can be judged by his youthful forms and good proportions of the body. The god not only has on his back a quiver with arrows, his usual attribute as god of the sun, medicine, eloquence etc., but is also represented with the pedom as god of music, poetry and fine arts. The base with two holes which is split on both sides suggests the figurine served as a handle of a small knife. This elegant knife may be ascribed to Hadrian's time when a Renaissance of Greek art started in the Empire.

The damaged figurine of the floating Eros (fig. XVII, 2) is a much rougher piece of work as can be seen by the malproportions. The small wings, separated feet, arms spread out, indicate the floating of the mighty little god who was holding something in his right hand which might have been a torch. Eros's with torches form a special group and were considered as genii who protected people or places and were as such real predecessors of guardian angels in Christianity. Our specimen seems to be a product of a local workshop.

The second Eros, also damaged, half lying and leaning against a large vessel (fig. XVIII, 1) on an imitated natural ground might have been a decoration on some larger object where it probably had a counterpart. The make of this Eros shows more skill of a master who tried to create the charm and liveliness of hellenistic art; it was probably made in the 2nd century.

The figurine of the lying lion (fig. XVIII, 2) must have had a counterpart too as a decoration on something, as is clearly indicated by the square hollow aperture in the back part of its body which seems to emerge out of flower petals. It suggests it was stuck on something. It is rather difficult to date such figurines because one has to assume old traditions existing in workshops with old books of patterns, although the 2nd and 3rd century come into consideration.

The oval medallion with a Maenas's head might have been used as a decoration on a shaft of a coach, as some similar medallions found on remains of Roman coaches unearthed at Poljanci and Petrovina in Croatia (see note 132) suggest. This all the more for it, as coaches from the East mostly had decorations connected with the myths of Dyonisos, the escort of which were the Maenades. In our collection there are several bronze objects excavated at Mursa which were certainly mounted on a harness and it is probable that they all belonged to a Roman coach and harness. The medallion being a mediocre product must be ascribed to a local workshop of the 3rd century.

The statue of Venus (fig. XX a and b) is of special interest from the point of view of art history. It represents the goddess of love with the usual hairdressing surmounted by a diadem and mirror in one of her hands, but also with unexpected proportions of her body (long, lean waist and unusually stressed lower parts) entirely strange to classic ideals. If we compare this Venus with the prehistoric Venus from Konjice in Hercegovina (now in the Archaeological Museum at Zagreb) as regards the slim and prolonged body and stressed lower parts we see the same aesthetic postulate. S. Ljubić (see note 143) considered the Venus from Konjic as the oldest Illyric type of Venus of the Hallstadt Culture Province. At Mursa Celts and Illyric tribes lived peacefully together under Roman domination and this fact permits us to see in our Venus a mixture of artistic elements both, classic and Celto-Illyric. For this reason it must be considered as a work of an indigenous master. The statue had certainly its own base and stood probably among the Penates near a fireplace.

The small statue of a dwarf-athlete (fig. XXI, 1) was probably a decoration on some object. The athlete is represented as ready to attack his opponent wrestling or boxing. It could be ascribed to the 2nd or 3rd century when the fashion to imitate Alexandrian models began (dwarves are often to be found in art of the Greek East).

The bronze relief (fig. XXI, 2) represents Victoria with large wings and a rudder placed on a ball. It is the usual type of Victoria as protectress of the eternal Rome and her emperors, and symbol of the Roman world power as it can often be seen on Roman coins; furthermore as a decoration on lamps, candelabra, vessels, chariots, arms and so on. Judging by the primitive make one could suppose this relief was a product of a provincial arms factory in the midimperial time.

In this group of bronze objects we are glad to be able to include two more pieces which were found at Osijek but brought to Vienna and deposited there in the Kunsthistorisches Museum. It is a small statue and a relief. The statue (fig. XIX, 2) represents the Etruscan god Vertumnus, a divinity of the eternal change in Nature, which the Romans imagined as a young boy bearing fruit and flowers. The right hand, missing in our example, might have carried a cornu copiae or a basket with fruit or flowers. This piece, also only a mediocre artistic product, representing Vertumnus belongs to the numerous members of Dyonisos' circle.

The only real work of art in the whole group of figurines from Mursa is a relief in form of a bust of Dyonisos (fig. XXIII). The way how it is modelled with classic youthful features, the usual band (taenia) round its head, wavy hair decorated with grape, vine leaves and with the nebris round one of its shoulders shows how the artist extremely skilfully tried to imitate some perfect marble work of art of Praxiteles' times. It must be looked upon as an imported piece from Italy in early imperial time. It surely served the cultural needs of refined Roman society, either of military or civil ranks, of which at Mursa a thin sheet existed.

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