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BRONASTI STATUETI IZ EMONE

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Izvorni znanstveni rad

Dvije značajne brončane statuete bile su nađene izvan gradskoga obzida Emone, prva u nekropoli željeznoga doba sa žarnim grobovima u dvorištu SAZU, a druga na ljubljanskom Gradu. Obje statuete (Ljubljana, Derzanacco, Čedad/Cividale) bili su proizvedeni u Akvileji ili njezinoj okolici za sjeverozapadno tržište.

Dve značilni statuete sta bili najdeni izven mestnega obzidja Emone, prva v železnodobnem žarnogrobnem grobišču na dvorišču SAZU, druga pa na ljubljanskem gradu. Obe spadata v 2. ali pa 1. stoletje pr.n.št. Vsi ti bronasti kipci (Ljubljana, Derzanacco, Čedad/Cividale) so bili producirani v Akvileji ali njeni okolici za severovzhodni trg.

Za Emono je znano, da v primjerjavi z najbližjimi urbanimi jedri kot sta to Celeia in Poetovio, nazaduje v številu in pomembnosti statuaričnega gradiva, bodisi kamnitega ali bronastega. Izjema je le pozlačena bronasta statua tako imenovanega »emonskega meščana«. ¹ V tem članku se bom omejila na dve značilni statuete, ki sta bili najdeni izven mestnega obzidja *extra muros* Emone.

Prva je bila izkopana v znanem železnodobnem žarnogrobnem grobišču na dvorišču SAZU v premetanih plasteh², (si. 1), druga pa na ljubljanskem gradu, kjer je bilo pred kratkim ugotovljeno prazgodovinsko gradišče³, (si. 2). Prvo je objavil leta 1968 Ivan Puš, ki jo je časovno opredelil v 1. ali 2. stol. n. št. Druga pa je bila najdena pred tremi leti med izkopavanji na ljubljanskem gradu, ki jih je vodil T. Horvat in prav tako brez trdnih stratigrafskih podatkov. Novi, podobni primerki iz predalpskega prostora nam ponujajo povsem drugačno interpretacijo in drugačno datacijo kot jo je določil I. Puš. Prav zaradi tega sta ti dve statuete posebnega pomena za Emono.

V času rimskega osvajanja predalpskega prostora, med leti 35-15 pred n. št., je bila Emona majhna naselbina avtohtonega prebivalstva. Ta naselbina je bila pred tremi leti dokazana na južnih terasah ljubljanskega grada, s predmeti, ki so starejši od same

1. N. Cambi, Emonskimeščan, *Arh. vestnik* 41, 1990, 238-296.

2.1. Puš, Rimska stautueta iz dvorišča SAZU v Ljub-

ljani. *Arh. vestnik* 19, 1968, 415-418.

3. T. Horvat, Ljubljanski grad, *Rešena arheološka dediščina Ljubljane*, Ljubljana 1992, 159, sl.1.

ustanovitve Emone. Na dan so prišli ostanki prazgodovinskih hiš in predmetov iz časa mlajše železne dobe ter nekaj čaš tipa ACO iz 1. stol. pred n. št.⁴

To prebivalstvo ima prav gotovo korenine v Urnenfelder kulturi, čigar grobovi so znani iz obsežne nekropole na dvorišču SAZU.⁵

Ob koncu mlajše železne dobe je morala biti ta naselbina pomembna zaradi svoje pozicije ob takrat plovni reki Ljubljanici in zanimiva trgovska točka, kar je tudi dokazano s prisotnostjo ACO čaš.

Iz tega časa pred prihodom Rimljanov, ko je Urnenfelder kultura v absolutnem zatonu, ostane pa prisotna v obredu pokopa mrtvih, prebivalstvo pa mešano z ilirsko keltskimi elementi, izhajata iz prazgodovinske Emone ti dve bronasti statueti.

Prva statueta iz dvorišča SAZU (si. 1), predstavlja darovalca s krono. Moška figura je gola, stoječa. Visoka je 7,5 cm in ima na glavi pet ošiljenih listov, ki so radialno razporejeni. Desna roka je bila stegnjena in je po vsej verjetnosti nosila posodico - patero za libacije. Leva roka je pravokotno upognjena in naslonjena na levi bok.

Podobna statueta je bila izkopana na ljubljanskem gradu (si. 2). Obraba statuet sta grobo izdelana z velikimi izstopajočimi očmi. Usta so nekoliko ukrivljena. Noge so shematično oblikovane in ravne, pritrjene na upognjen podstavek.

Na severovzhodnem območju Julijskih Alp je bilo najdenih nekoliko statuet tega tipa. Vreden omembe je brez dvoma katalog g. Paole Cassola Guida, kjer so zbrani vsi primerki te vrste statuet. Katalog je izšel leta 1989.⁶

Med analogijami z našima emonskima statueta moramo omeniti tisto iz Derzannacca⁷, ki pa je na žalost zgubljena in je razpoznavna le po fotografiji. Druga je neki Herkul iz Čedadada-Cividale.⁸ Tretja pa statueta iz Sežane.⁹ Ne smemo pozabiti še eno podobno iz Emone, verjetno Herkul, ki je bila najdena v dvajsetih letih tega stoletja in prav tako izgubljena.¹⁰ Gospa Paola Cassola Guida meni, da so bili vsi ti bronasti kipci, bodisi donatorji ali Herkuli, izdelani v delavnicah srednje Italije. Tišči pa, ki so grobe izdelave naj bi izhajali iz perifernih delavnic, verjetno Aquileie ali njene okolice. Med te statuete štejemo tudi emonske.

Tako lahko pridemo do zaključka, da je bila večina, glede na grobo izdelavo, producirana v Aquileji ali njeni okolici za severovzhodni trg ter za okolico Trsta in Čedadada-Cividala.

Velikokrat so te statuete, če nišo predstavljale Herkula, pripisovali keltskemu bogu Belenu, ki je bil zelo priljubljen v rimski Aquileji. Vendar je istovetnost s tem božanstvom brez trdne podlage. Ikonografija Belena pa ostaja še naprej neznana.

Primerki iz furlanske regije ter severovzhodnih Alp so bili datirani v pozni LaTène. Zato ni nobenega dvoma, da spadata obe statueti iz Emone z zgubljenim Herkulom v isto obdobje, to je v 2. ali pa 1. stol. pr. n. št. To je obdobje zatona prazgodovinske civilizacije Emone ter obdobje prvih stikov s kulturo, ki se je s pomočjo italjskih trgovcev utirala pot na takratne skrajne severovzhodne meje Imperija.

4. B. Vičič, Gornji trg 15, Ljubljana 1992. L. Plesničar - Gec, Emona, il vasellame ACO, *RCRF, Acta XXXI/XXXII*, 1992, 383-380.

5. I. Puš, Žarnogrobiščna nekropola na dvorišču SAZU v Ljubljani, *Razprave VII/1*, 1971.

6. P. Cassola - Guida, I bronzetti friulani a figura uraana, *L'Erma di Bretschneider*, Udine 1989.

7. *Idem*, 82, si. 32.

8. A. Tagliaferri, *Colonne di legionari romani nel Friuli celtico*, vol. I, Udine 1986, T.II, 228-229.

9. B. Trkman-Žbona, Bronast kipec iz Sežane, *Goriški letnik* 10, 1983, 33-37.

10. R. Ložar, Poročilo arheološkega oddelka 1931-1933, *Glasnik muzejskega društva za Slovenijo*, 155, 1933, si. 37, 48-49.



Slika 1 - Figure 1



Slika 2 – Figure 2

SUMMARY

BRONZE STATUETTES FROM EMONA

In number and importance of statuary, both in stone and in bronze *Emona* is behind the nearest urban centres such as *Celeia* and *Poetovio*. One exception is the gilt bronze statue known as »Citizen of Emona«¹. In this article I shall concentrate on two important statuettes, found outside the city walls, »extra muros« of *Emona*

The first one (Fig.1) has been unearthed in the disturbed strata of the well-known Iron Age urn-cemetery in the courtyard of the Slovene Academy of Science and Arts², the second (Fig.2) in Ljubljana Castle, where a prehistoric hill-fort has recently been discovered³. The first statuette was first treated by Ivan Puš in 1968, who dated it to the 1st or 2nd century A.D. The second statuette was found three years ago during excavations in Ljubljana Castle by T.Horvat, and it too lacks firm stratigraphic data.

Similar new specimens from the fore-Alpine space offer us an entirely different interpretation and a different dating than offered by I.Puš. This makes these two statuettes so significant for *Emona*.

During the Roman conquest of the fore-Alpine space, between 35 and 15 B.C., *Emona* was a small settlement of the autochthonous population. The settlement was proved to have existed on the south terraces of Ljubljana Castle by excavations three years ago, the finds being older than the foundation of *Emona* itself. Remains of prehistoric houses and objects from the Early Iron Age and a few cups of the ACO Type from the 1st century⁴ B.C. were brought to light.

This population must certainly have had its roots in the Urn-Field Culture (Urnfelder-Kultur), whose graves are known from the considerable cemetery in the courtyard of the Slovene Academy of Science and Arts⁵.

Towards the end of the Early Iron Age this settlement must have enjoyed a certain importance because of its position upon the, at that time navigable Ljubljanica, and an interesting trade point, as proved by the presence of the ACO cups.

It was just at this period before the arrival of the Romans, when the Urn-Field Culture was in absolute decline, and remains left only in the ritual of the burial of the dead (the population at that time being mingled Illyrian and Celtic) that these two statuettes emerge from prehistoric *Emona*.

The first statuette, the one from the Academy courtyard (Fig. 1) represents a offering-bearer with a crown. The male figure is a standing nude. Its height is 7.5 cm and it has five pointed leaves, radially distributed on its head. Its right hand is forward and it must have held a small vessel - a libation patera. Its left hand is bent and rests upon the left hip.

A similar statuette was unearthed in Ljubljana Castle (Fig.2). The faces of both statuettes are roughly made with large protruding eyes. The mouths are slightly curved. The legs are schematically formed and even, attached to the curved base.

Several statuettes of the same type have been found in the area of the Northeastern Julian Alps. The catalogue by Paola Cassola Guida, where all the examples of this type of statuettes have been assembled, must here be mentioned⁶.

Among analogies to our statuettes from *Emona* we mention three. One from Derzanacco⁷ has unfortunately been lost and can be seen only on a photograph. The second one is a Hercules from Cividale⁸. The third is the statuette from Sežana⁹. We must not forget another similar statuette from *Emona*, probably representing Hercules, which was found in the twenties of this century, and has also been lost¹⁰.

Paola Cassola Guido thinks that all such bronze statuettes were either donors or Herculi, made in the workshops of Central Italy. On the other hand, those of rougher craftsmanship must have come from peripheric workshops, probably from *Aquileia* or its surroundings. The *Emona* statuettes should be included here.

Thus we can easily conclude that most of the specimens, owing to their rough craftsmanship, were made in *Aquileia* or its vicinity for the northeastern market and for the area of Trieste and Cividale.

Frequently these statuettes, unless they represented Hercules, were thought to be the Celtic god Belenus, very popular in Roman *Aquileia*. But the identification with this deity is without firm foundation. The iconography of Belenus is still unknown. Specimens from the Furlanian region and from the Northeastern Alps have been dated to the late La Tène. Therefore there is no doubt that both statuettes, together with the lost Hercules belong to the same period, i.e. to the 2nd or 1st century B.C. These were the times of the decline of *Emona*'s prehistoric civilization and the period of the first contacts with the culture, which through Italic merchants, penetrated across the extreme northeastern borders of the Empire.

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