
DII INTER HOMINES. **FIGURICE OD BAKRENE SLITINE IZ ANTIČKE ZBIRKE ARHEOLOŠKOG MUZEJA ISTRE**

Predmet su rada 19 figurica od bakrene slitine iz rimskog razdoblja i tri novovjekovne imitacije u Antičkoj zbirci Arheološkog muzeja Istre. Antičke figurice grupirane su prema namjeni i prema temi. Većina figurica imala je isključivu namjenu fizičkog prikaza božanstva, božanskog atributa ili rituala, služeći u kultne svrhe, ili barem nije moguće utvrditi da su predstavljale dio nekog upotrebnog predmeta. Za svako pojedino božanstvo obrađeni su podrijetlo i regionalna rasprostranjenost modela, simbolika atributa i moguće kronološko određenje u povijesnom kontekstu. U zasebnu cjelinu grupirano je nekoliko figurica koje su se nesumnjivo nalazile u sastavu upotrebnih predmeta čija cjelina nije sačuvana. Treću skupinu antičkih figurica čine ulomci kojima nije moguće odrediti sadržaj ni namjenu. Na kraju su obrađene novovjekovne imitacije antičkih figurica.

Ključne riječi: Amor, Bakho, bakrena slitina, boksač, figurica, Herkul, Istra, Izida Fortuna, Merkur, Minerva, Venera, Viktorija

DII INTER HOMINES. **COPPER-ALLOY FIGURINES FROM THE ROMAN-PERIOD COLLECTION OF THE ARCHAEOLOGICAL MUSEUM OF ISTRIA**

This paper analyzes 19 copper-alloy figurines from the Roman period and three modern-age imitations from the Roman Period Collection of the Archaeological Museum of Istria. The figurines are grouped by topic and by purpose. Most of them had the single purpose of a physical representation of a deity, divine attribute or ritual and, as such, were used for cults. At least, it is not possible to establish if they were also used for everyday purposes. For every single deity, the origin and regional distribution of a particular model, the symbolism of the attributes and possible chronological placement in the historical context are analyzed. A separate group includes a few figurines which are undoubtedly the remaining parts of what were once objects of everyday use. The third group of the figurines includes fragments the contents and purpose of which cannot be identified. And finally, some modern-age imitations of the Roman-period figurines are also analyzed.

Key words: Cupid, Bacchus, copper alloy, boxer, figurine, Hercules, Istria, Isis Fortuna, Mercury, Minerva, Venus, Victoria

UVOD

U Antičkoj zbirci Arheološkog muzeja Istre (AMI) nalazi se dvadesetak figurica izlivenih od bakrene slitine. Većinom su objavljene u izvješćima o nalazu i katalozima, no nekoliko ih je ostalo neobjavljeno, uglavnom one slabije sačuvane i one čije antičko podrijetlo nije izvjesno. Figurice predstavljaju pretežno božanstva iz grčko-rimskog panteona koja su čuvala i štitila ljude u svakodnevnom životu, no ima i prikaza smrtnih ljudi. Njihovo bogato kulturno i simboličko značenje predstavlja neiscrpan izazov za stalno produbljivanje i proširivanje studijskog pristupa i sagledavanje u kontekstima primjene. Figurice uglavnom potječu iz slabo poznatog ili potpuno nepoznatog arheološkog konteksta što otežava razumijevanje njihove konkretne uloge, no ipak je moguće prepoznati i izdvojiti različite namjene i promjene u ovom materijalnom aspektu religije, koje su se odvijale tijekom stoljeća.

Svaka je rimska figurica od bakrene slitine jedinstvena i nema dva jednaka primjerka zahvaljujući tehnologiji izrade. Za izradu figurica od bakrene slitine koristile su se različite tehnike. Reljefni figuralni prikaz mogao se odliti u jednodijelnom otvorenom glinenom kalupu. Razmjerno jednostavna tehnika zatvorenog dvodijelnog kalupa omogućavala je izradu statičnih figura čiji ekstremiteti ne zahvaćaju previše volumena. Voštana figurica oblagala se dvodijelnim glinenim kalupom. U kalupu su ostavljeni kanali do ekstremiteta koji su omogućavali ulijevanje rastaljenog metala i istovremeni izlazak plinova. Dvodijelni glineni kalup mogao se poslije jednog odljeva upotrijebiti više puta, a odlivene figurice ručno su se obrađivale na hladno tako da se međusobno razlikuju u pojedinostima i svaka predstavlja originalan, jedinstven primjerak.¹ Moguće je u nekim slučajevima izdvojiti pojedine serije figurica izlivenih iz jednog, istog kalupa. Jednom odlivena figurica od bakrene slitine mogla se umjesto voštane originalne skulpture upotrijebiti za izradu glinenog kalupa što je postupno dovodilo do gubljenja forme, proporcija i pojedinosti. Prema tome mogu se pratiti degenerativne putanje pojedinih modela.

Daleko najraširenija tehnika u rimskoj sitnoj metalnoj plastici bila je tehnika izgubljenog voska koja je omogućavala precizno oblikovanje figura u zahtjevnim položajima i kompozicijama.² Ta je tehnika bila skuplja i zahtjevnija od ostalih, a izrađevine su predstavljale unikatne primjerke zbog potrebe razbijanja kalupa. U voštanu originalnu skulpturicu umetale su se šipke koje su služile za formiranje funkcionalnih kanala za ulijevanje rastaljenog metala i izlazak plinova u zatvorenom glinenom kalupu. Zagrijavanjem kalupa voštani se model rastapao i istjecao van, ostavljajući šupljinu u jezgri kalupa. Potom

INTRODUCTION

The Roman Period Collection of the Archaeological Museum of Istria (AMI) contains some twenty figurines cast in a copper alloy. Most of them were published in find reports and catalogues, but the remaining few are still unpublished – mostly the poorly preserved ones and those not positively established to originate from the Roman period. Most of these figurines represent deities from the Greco-Roman pantheon that guarded and protected people in their everyday life, but some of them also depict mortals. Their rich cult-related and symbolic meaning offers great opportunities for constant intensification and expansion of analytical approaches to them and understanding the contexts of their use. Although the fact that most of the figurines come from little known or unknown archaeological contexts makes it harder to comprehend their concrete roles, it is still possible to recognize and single out the different purposes and alterations in this material aspect of religion that had taken place throughout centuries.

Each Roman copper-alloy figurine is unique; due to the technology used for their making, no two specimens are identical. Various techniques were used for their production. Figural reliefs were cast using an open single-piece clay mold. A rather simple technique using a closed two-piece mold was employed for static figures the limbs of which were not too voluminous. A two-piece clay mold would be built around a wax figurine. Sprues in the mold that led to the limbs were used for pouring molten metal while enabling discharge of gases at the same time. Such a two-piece clay mold could be used several times. The figurines cast in it then underwent manual cold-working. As a result, they differed in details and every one of them represented a unique, original specimen.¹ In some cases, entire series of figurines cast in the same mold can be identified. Instead of the original wax sculpture, a figurine cast in a copper alloy could also be used for the making of a clay mold. This resulted in gradual loss of shape, proportions and details, allowing us to follow the degenerative evolution of some models. In Rome, by far the most widespread technique used for small metal sculptures was the lost-wax technique. It enabled high-precision shaping of figures in complex positions and compositions.² This technique was more expensive and complex than the others and the products made using it were all unique specimens because it required breaking the mold. Rods for forming the functional sprues for pouring the molten metal and discharging gases inside a closed clay mold would be inserted into the original wax sculpture. When the mold was heated, the wax model would melt away and run out, leaving a cavity in the center of the mold. The molten metal would then be poured into the mold through the sprues. Upon cooling off, the figurine would be released by breaking the clay mold. With both the

1 S. Buson 2001, 91–94, sl. 22.

2 A. Kaufmann-Heinimann 1998, 16–20; S. Buson 2001, 94–95, sl. 24.

1 S. S. Buson 2001, 91–94, fig. 22.

2 A. Kaufmann-Heinimann 1998, 16–20; S. Buson 2001, 94–95, fig. 24.

se pristupalo ulijevanju rastaljenog metala kroz kanale u kalup. Ohlađena figurica oslobađala se razbijanjem glinenog kalupa, te više nije bilo moguće ponoviti identičan odljev jer više nije postojao ni voštani model ni glineni kalup. Ručnom obradom figurice na hladno odstranjivali su se viškovi formirani u kanalima za ulijevanje. U nekim slučajevima, dijelovi šipki formiranih pri lijevanju u kanalima zadržavali su se u tabanima figure da bi poslužili za učvršćenje za podlogu.

Posebna varijanta tehnike izgubljenog voska koristila se za izradu većih figura od bakrene slitine, šuplje unutrašnjosti.³ U toj varijanti model za lijevanje nije bio u cjelini izrađen od voska, nego se od voska izrađivala samo vanjska ljuštura figure. U tu su se svrhu primjenjivali različiti postupci. Jedan način bio je direktno oblaganje glinenog originalnog modela omekšanim voskom. Glineni model morao se uništiti pri vađenju te je svaka figura bila unikatni primjerak. Drugi, indirektni način zahhtijevao je složeniju proceduru i omogućavao je repliciranje modela višekratnom upotrebom kalupa. Najprije se izrađivao glineni kalup prema glinenom ili voštanom modelu. Unutrašnjost kalupa oblagala se potom voskom. Tako dobiveni voštani šuplji kalup ispunjavao se žitkom smjesom pijeska, vode i gline, a dobiveni voštani model s jezgrom ispunjenom materijalom otpornim na visoke temperature probadao se tankim iglicama od bakrene slitine koje su fiksirale jezgru da se pri lijevanju ne bi pomaknula unutar kalupa. Zagrijavanjem vanjskog glinenog kalupa unutar kojeg je iglicama fiksiran model s otpornom jezgrom vosak je istjecao i ostajala je tanka šupljina, ljuska buduće skulpture od bakrene slitine. Ulijevanjem rastaljenog metala popunjavala se šupljina između jezgre i vanjskog kalupa. Nakon hlađenja, vanjski se kalup razbijao da bi se izvadila skulptura koju je još trebalo dotjerati obradom na hladno te ukloniti iglice i ostatke lijevanja s površine. Konačno se praznila ispunjena jezgre skulpture ostavljajući šuplju unutrašnjost. Tehnikom voštane ljuske i otporne jezgre bilo je moguće izraditi šuplje figurice. Šupljina nastala primjenom te tehnike vidljiva je na figuricama Bakha (kat. br. 2), Amora (kat. br. 14) te dviju Viktorija (kat. br. 7 i kat. br. 15). Glavna obrtnička središta sjeverne Italije u kojima su majstori ljevači bakrene slitine (*fabri aerarii*) izrađivali figurice od bakrene slitine nalazile su se u gradovima: Industria, Brescia, Verona, *Iulia Concordia*, Aquileia.⁴

Figurice od bakrene slitine uglavnom se pronalaze u nasebinskom kontekstu gdje su stajale u kućnim lara-rijima, a prije početka Rimskog Carstva često su se darivale kao zavjetni dar u svetištima.⁵ Razmjerno najmanji

wax model and the clay mold destroyed, making another identical cast was not possible. The surplus material that remained in the sprues was then removed from the figurine by manual cold-working. In some cases, parts of the rods that remained protruding after casting were not removed from a figurine's foot soles so that the figurine could be attached to a base.

A special version of the lost-wax technique was used for larger, hollow copper-alloy figurines.³ In this version, only the outer shell of a figurine was made of wax, not the entire casting model. Various procedures were applied. One was to envelop the clay original with softened wax. As the clay model had to be destroyed in order to be removed, every figurine was unique. The second, indirect method was more complex. It enabled production of multiple identical models because a reusable mold was used. First, a clay mold would be made from the clay or wax model. The mold would then be lined with wax on the inside. The hollow wax mold thus obtained would then be filled with a slurry consisting of sand, water and clay. The wax model, with its core filled with a high-temperature resistant material, would be pierced with thin copper-alloy needles that pinpointed the core to prevent it from moving inside the mold during casting. The outer clay mold that contained the pinpointed model with the resistant core would then be heated and the wax would melt and run out, leaving a cavity with the thin shell of the future copper-alloy sculpture. Molten metal would then be poured in, filling the cavity between the core and the outer mold. After cooling, the outer mold would be broken to reveal the sculpture. The sculpture would then be spruced up by cold working and the needles and casting leftovers would be removed from the surface. Finally, the sculpture's core material would be drained, leaving a hollow inside. The technique using a wax shell and resistant core enabled production of hollow-cast figurines. A hollow created by using this technique can be seen in the figurines depicting Bacchus (Cat. No. 2), Cupid (Cat. No. 14) and two Victorias (Cat. No. 7 and Cat. No. 15). The main North Italic centers in which master smelters (*fabri aerarii*) made copper-alloy figurines included Industria, Brescia, Verona, *Iulia Concordia* and Aquileia.⁴

Copper-alloy figurines are mostly found in the settlement context, where they were kept in household *lararia*. Before the Roman Empire was founded, they were often left in shrines as votive gifts.⁵ The least numerous among these figurines are the ones found in graves.⁶ Those depicting Venus, Mercury (as a *psychopomp* – guide escorting souls to the afterlife) and Venus' escorts Cupid and Eros account for most of these grave goods.⁷ Copper-alloy

3 S. Buson 2001, 97, sl. 27.

4 M. Cavalieri 2004, 185.

5 M. Bolla 2013a, 23; 2015; 2015b.

3 S. Buson 2001, 97, fig. 27.

4 M. Cavalieri 2004, 185.

5 M. Bolla 2013a, 23; 2015; 2015b.

6 M. Bolla 2013; 2015c.

7 M. Bolla 2013, 4–6, chart 1–2.

broj figurica pronađen je u grobovima.⁶ Među primjercima priloženima u grobove najbrojnije su figurice Venere, Merkura kao vodiča duša u svijet mrtvih (*Psychopompos*) te Venerinih pratitelja Amora, odnosno erota.⁷ Figurice od bakrene slitine razmjerno se rijetko javljaju kao prilog u rimskim grobovima. U sjevernoj Italiji i u Istri uopće nema posvjedočenih nalaza figurica od bakrene slitine u gornim cjelinama.⁸ Analiza pompejskih lararija s kompletno sačuvanim inventarom figurica od bakrene slitine pokazala je da među figuricama prevladavaju lara s ukupno 25 primjeraka. U larariju su se redovito postavljala dva lara na bočnim stranama i između njih ostale figurice pojedinačnih božanstava, te u toj dvojnosti treba tražiti razlog brojčane premoći lara. Slijedi Merkur (13 primjeraka), zatim egipatska božanstva (12), Venera (10), Minerva (8), Herkul (5), dionizijska božanstva (5), Jupiter (5) te razna ostala grčko-rimska božanstva s ukupno 16 primjeraka u Pompejima.⁹

Figurice iz Antičke zbirke AMI pokazuju sličnu lepezu božanstava onoj dokumentiranoj u Pompejima, ali s drugačijim omjerom zastupljenosti. U prvu grupu sabrane su antičke figurice čija je jedina namjena bila kulturni prikaz ili ih nije moguće povezati s nekim upotrebni predmetom. U drugu grupu uključene su antičke figurice koje su sigurno ukrašavale neki upotrebni predmet poput zaprežnih kola, nosača svjetiljke ili barjaka. Treću grupu čine ulomci koji pripadaju rimskom razdoblju, ali im nije moguće odrediti temu ni namjenu. Posebno su obrađene tri figurice iz zbirke nastale u novom vijeku, a koje oponašaju antičke uzore.

FIGURICE KULTNE NAMJENE OD BAKRENE SLITINE

Minerva

Nakon Izide Fortune i Venere, Minerva je najčešće zastupljeno žensko božanstvo u sitnoj plastici od bakrene slitine u sjevernoj Italiji.¹⁰ Osim službenog kulta Minerve kao jednog od tri kapitolijska božanstva, Minerva je posebno štovana kao izlječiteljica, zaštitnica obrtnika i njihovih udruženja, muzičara, vojnika i osobito vojne administracije.¹¹ Minerva je u sjevernoj Italiji izjednačena s venetskom boginjom Reitijom (*Reitia*) zbog svojih moći ozdravljenja, što je otvorilo vrata bržem usvajanju njezina kulta.¹²

Figurica Minerve kat. br. 1 (Sl. 1) pronađena je na antičkom lokalitetu na morskoj obali u Premanturi. Girardi-Jurkić kao mjesto nalaza navodi uvalu Runke, koja nije jedini antički lokalitet na istočnoj obali poluotoka

figurines are rather rarely found as grave goods in Roman graves. In northern Italy and Istria there have been no recorded finds of copper-alloy figurines as grave goods.⁸ An analysis of Pompeian lararia with fully preserved inventory of copper-alloy figurines showed that those depicting Lares (25 specimens) were predominant among them. A lararium would always include two figurines of Lares placed on the sides and those of other deities in between them. It is this dualism that explains the predominance of Lares among the figurines. In Pompeii, they are followed by Mercury (13 specimens), Egyptian deities (12), Venus (10), Minerva (8), Hercules (5), Dionysian deities (5), Jupiter (5) and various other Greco-Roman deities (16).⁹

The figurines from the Roman Period Collection of the Archaeological Museum of Istria depict a similarly wide range of deities as the one recorded at Pompeii, but with different shares. The first group among them includes the Roman figurines that were either used for cult purposes only or cannot be connected with any object for everyday use. The second group includes the ones for which it was positively established that they decorated the objects for everyday use such as horse-drawn carriages or oil-lamp and banner holders. And finally, the third group includes fragments that belong to the Roman period, but could not be identified in terms of their theme or purpose. The collection also includes three modern-age imitations of Roman models. They are discussed here separately.

COPPER-ALLOY CULT FIGURINES

Minerva

After Isis Fortuna and Venus, Minerva is the female deity that appears in the largest number among small copper-alloy sculptures found in northern Italy.¹⁰ Besides having been the object of cult as one of the Capitoline Triade, Minerva was particularly worshipped as a healer, patron of artisans and their guilds, musicians, soldiers and, in particular, military administration.¹¹ In northern Italy, because of her healing powers, Minerva was identified with the Venetic goddess Reitia. This enabled faster adoption of her cult.¹²

The figurine of Minerva Cat. No. 1 (Fig. 1) was found at a coastal Roman-period site in Premantura. Girardi-Jurkić identifies the site as Runke Cove, which is not the only Roman-period site on the eastern coast of Premantura Peninsula. She interprets the bird in the right hand as a dove, not an owl. The owl – the bird dedicated to Minerva – has otherwise been recorded on small copper-alloy Minerva sculptures. Particularly comparable with the Premantura Minerva is the

6 M. Bolla 2013; 2015c.

7 M. Bolla 2013, 4–6, grafikon 1–2.

8 M. Bolla 2002, 96, na području sjeverne Italije nema nalaza figurica od bakrene slitine u grobovima.

9 A. Kaufmann-Heinimann 2007, 155, sl. 5.

10 M. Bolla 2013a, 2.

11 J.-L. Girard 1981, 222.

12 M. Bolla 2002, 82.

8 M. Bolla 2002, 96, in northern Italy, no copper-alloy figurines have been found in graves.

9 A. Kaufmann-Heinimann 2007, 155, fig. 5.

10 M. Bolla 2013a, 2.

11 J.-L. Girard 1981, 222.

12 M. Bolla 2002, 82.

Premanture. Pticu u desnoj ruci ne interpretira kao sovu, nego kao golubicu. Sova, ptica posvećena Minervi, inače je dokumentirana na figuricama Minerve u sitnoj plastici od bakrene slitine. Za usporedbu s Minervom iz Premanture posebno je značajna figurica Minerve u potpuno jednakom stavu sa sovom u pruženoj ruci iz mjesta Chiarano kod Oderza u sjevernoj Italiji.¹³ Girardi-Jurkić navodi da je figurica Minerve nastala prema prototipu Atene Promachos (*Promachos*), one koja se bori u prvom bojnemu redu.¹⁴ Prototip Atene Promachos prisutan je u grčkoj umjetnosti od arhajskog razdoblja. Klasični kip Atene Promachos od bakrene slitine izradio je Fidija za atensku akropolu. Umjesto ptice u ruci, Fidijina Atena Promachos držala je štit i drugom rukom zamahivala kopljem, poput arhajskog prototipa.¹⁵ Druga dva kipa koja je Fidija izradio za atensku akropolu su Atena Partenos (*Parthenos*) i Lemnijska Atena. Oba su postali prototipovi za kasnije kopije i likovne prikaze. Atena Partenos u mirnom stojećem stavu lijevom se rukom oslanjala o štit, a desnom je držala malu krilatu Niku boginju pobjede.¹⁶ Oko izgleda izgubljene Lemnijske Atene mišljenja nisu usuglašena. Prema jednom tumačenju, Lemnijska Atena nije nosila kacigu na glavi nego u pruženoj desnoj ruci, dok se lijevom podignutom rukom oslanjala o koplje.¹⁷ Prema novijem tumačenju, kopija Lemnijske Atene sačuvana je u takozvanoj Ateni Medici koja nosi kacigu na glavi.¹⁸ Ni jedan od tri Fidijina kipa Atene nije neposredan model prema kojem je oblikovana Minerva iz Premanture, iako miran stav tijela u kontrapostu, s težinom na desnoj nozi, te oblikovanje peplosa i egide imaju svoj uzor u Ateni Partenos.

Lik Minerve zastupljen je u sitnoj plastici od bakrene slitine u brojnim različitim varijantama. U kasnorepublikanskom razdoblju u sjevernoj Italiji javljaju se figurice Minerve s paterom i zmijom. Za Carstva se Minerva prikazivala sa sovom i kopljem, s himatijem ili bez njega, s nogom na globusu ili u trku, a daleko je najčešća Minerva s kopljem i štitom, ogrnuta himatijem. Većina brojnih figurica Minerve iz sjeverne Italije ne odgovara elegantnim proporcijama, stavu, odjeći i položaju ruku Minerve iz Premanture.¹⁹ Iz Istre potječu još dvije

Minerva figurine with the identical posture with an owl in an extended hand, from Chiarano near Oderzo in northern Italy.¹³ Girardi-Jurkić specifies that the Minerva figurine was modeled on the prototype of Athena Promachos – the one fighting in the front ranks.¹⁴ The Athena Promachos prototype had been present in Greek art since the Archaic period. The Classical copper-alloy statue of her was made by Phidias for the Acropolis in Athens. Phidias' Athena Promachos held a shield in her hand instead of a bird, while wielding a spear in the other hand, just like the Archaic prototype.¹⁵ The other two statues Phidias made for the Acropolis were Athena Parthenos and Athena Lemnia. Both of them were used as prototypes for subsequent copies and depictions. She stood resting on a shield with her left arm and holding a miniature winged Nike, goddess of victory, in her right hand.¹⁶ As for Athena Lemnia, opinions differ about her appearance. According to one interpretation, instead of wearing a helmet on her head, she held it in her outstretched right hand while resting on an upright spear with her raised left arm.¹⁷ According to a more recent interpretation, its copy is preserved in the so-called Athena Medici, which is helmeted.¹⁸ None of the three Phidias' statues of Athena were used as a direct model for the Premantura Minerva, although its contrapposto with the right leg engaged and the shape of its peplos and aegis indicate that the role model for it was Athena Parthenos.

Copper-alloy Minerva figurines are found in numerous versions. In the Late Republican period, in northern Italy, Minerva's figurines were being made with a patera and a snake. In the Imperial period, Minerva was depicted with an owl and a spear, with or without a himation. She sometimes had a leg resting on the globe and sometimes she was depicted running. By far the most frequent depiction was the one with a spear and a shield, covered with a himation. Most of the numerous Minerva figurines found in northern Italy lack the elegant proportions, posture, clothes and position of the arms of the Premantura specimen.¹⁹ Two other Minerva figurines were also found in Istria. One is from Brtonigla in northern Istria²⁰ and the other – draped by a himation

13 A. Kaufmann-Heinimann 1998, 53, sl. 25: 12, Tartous, Sirija; M. Bolla 2013a, 6–7, sl. 3, Chiarano, tip 10.

14 V. Girardi-Jurkić 2005, 154, kat. br. 2.4.6.

15 P. Demargne, H. Cassimatis 1984, II (1), 969–974, A.8 br. 118–173; 1020, 1029, 1040; II (2), 716–723, br. 118–171; E. B. Harrison 1998, 28–33.

16 M. Bieber 1977, 90, T. 66: 398–400; P. Demargne, H. Cassimatis 1984, II (1), 977–978, A.11 br. 212–233; 1031, 1041; II (2), 729–731, br. 216–233; F. Canciani 1984, II (1), 1084–1085, br. 142–143; II (2), 795, br. 142–143; E. B. Harrison 1998, 38–52, sl. 9.

17 M. Bieber 1977, 90–93, T. 65: 395–397; F. Canciani 1984, II (1), 1076, br. 14; 1084, br. 141; II (2), 786, br. 14; 794, br. 141.

18 E. B. Harrison 1998, 52–58.

19 L. Franzoni 1973, 33, kat. br. 14; 35–47, kat. br. 16–28, Verona; E. Walde Psenner 1983, 32–35, kat. br. 4–6, Trento; M. Bolla 2013a, između ostalih figurica Minerve izdvojeni su pojedini tipovi predstavljeni slikom: 3, sl. 1, Aquileia; 5, sl. 2, Trento; 8, sl. 4, Brescia; 9, sl. 5, Sirmione (?); 11, sl. 6, Trento, Piedicastello; 13, sl. 7, Tortona (novovjekovna?); 14, sl. 8, Moio di Chizzola; 15, sl. 9, Aquileia; 16, sl. 10, Felegara (novovjekovna?); 17, sl. 11, Fodico; 18, sl. 12, Gran San Bernardo; 20, sl. 13, Aquileia; 21, sl. 14, Fodico.

13 A. Kaufmann-Heinimann 1998, 53, fig. 25: 12, Tartus, Syria; M. Bolla 2013a, 6–7, fig. 3, Chiarano, type 10.

14 V. Girardi-Jurkić 2005, 154, cat. no. 2.4.6.

15 P. Demargne, H. Cassimatis 1984, II (1), 969–974, A.8 no. 118–173; 1020, 1029, 1040; II (2), 716–723, no. 118–171; E. B. Harrison 1998, 28–33.

16 M. Bieber 1977, 90, Pl. 66: 398–400; P. Demargne, H. Cassimatis 1984, II (1), 977–978, A.11 no. 212–233; 1031, 1041; II (2), 729–731, no. 216–233; F. Canciani 1984, II (1), 1084–1085, no. 142–143; II (2), 795, no. 142–143; E. B. Harrison 1998, 38–52, fig. 9.

17 M. Bieber 1977, 90–93, Pl. 65: 395–397; F. Canciani 1984, II (1), 1076, no. 14; 1084, no. 141; II (2), 786, no. 14; 794, no. 141.

18 E. B. Harrison 1998, 52–58.

19 L. Franzoni 1973, 33, cat. no. 14; 35–47, cat. no. 16–28, Verona; E. Walde Psenner 1983, 32–35, cat. no. 4–6, Trento; M. Bolla 2013a, some of the types of the Minerva figurines analyzed here are illustrated with pictures: 3, fig. 1, Aquileia; 5, fig. 2, Trento; 8, fig. 4, Brescia; 9, fig. 5, Sirmione (?); 11, fig. 6, Trento, Piedicastello; 13, fig. 7, Tortona (belonging to Modern Age?); 14, fig. 8, Moio di Chizzola; 15, fig. 9, Aquileia; 16, fig. 10, Felegara (belonging to Modern Age?); 17, fig. 11, Fodico; 18, fig. 12, Gran San Bernardo; 20, fig. 13, Aquileia; 21, fig. 14, Fodico.

20 P. Càssola Guida 1978, 81, cat. no. 65, Brtonigla, 2nd century; V. Girardi-Jurkić 2005, 155, cat. no. 2.4.7, 2nd century.

figurice Minerve od bakrene slitine, jedna iz Brtonigle u sjevernoj Istri²⁰ i druga ogrnuta himatijem iz nepoznatog nalazišta, koja drži ruke u sličnom položaju kao Minerva iz Premanture.²¹ Težina tijela Minerve iz nepoznatog nalazišta počiva na lijevoj, a ne desnoj nozi te u položaju ruku završava svaka sličnost između dviju figurica. Minervi iz Premanture najbližnja je oštećena i znatno grublje oblikovana figurica Minerve iz muzeja u Veroni.²² Sličnost je vidljiva u položaju tijela, glave i ruku te u odjeći. Primjerak Minerve tipa „Verona-Parma“ iz Povegliana kod Verone izdvaja se gracilnim proporcijama, krhkom figurom, razmjerno malom glavom i egidom koja je detaljno prikazana ne samo sprijeda nego i na leđima.²³ Svim navedenim osobinama odgovara Minervi iz Premanture, no razlikuje se od nje stavom, položajem lijeve ruke te pojedinostima dužine i nabora peplosa. Minerva tipa „Verona-Parma“ inače je najzastupljeniji tip figurice Minerve od bakrene slitine u sjevernoj Italiji.²⁴ Istom tipu Minerve kao figurica iz Premanture pripada zdepasta i grubo oblikovana Minerva iz municipija *Claterna*, s tom razlikom što je figurica iz Klaterne nastala kao ne osobito uspješan rezultat višekratnog kopiranja osnovnog modela.²⁵ Prema tipološkoj razradi figurica Minerve od bakrene slitine iz sjeverne Italije koju je izradila Margherita Bolla, Minerva iz Premanture i ona iz Klaterne pripadaju u skupinu prikaza Minerve s peplosom i pojasom, bez ogrtača.²⁶ Figurica iz Chiarana kod Oderza prikazuje Minervu u potpuno istom stavu i odjeći poput Minerve iz Premanture, s težinom tijela na desnoj nozi, s kopljem u podignutoj lijevoj ruci i sovom u pruženoj desnoj, no izrađena je znatno grublje i u zdepastijim proporcijama. Daljnje su karakteristike tog tipa gole ruke i detaljno izrađena egida koja pokriva prsa i leđa. Na temelju prikaza Minerve na rimskom novcu kovanom za Nerona proizlazi da figurice Minerve iz Premanture, Klaterne i Chiarana predstavljaju umanjenu repliku hramskog kipa iz Rima.²⁷ Istoj se grupi priključuje figurica Minerve iz nepoznatog nalazišta na Limesu u Gornjoj Meziji.²⁸ Pretpostavlja se da se kip Minerve s Neronovih emisija novca kovanih u Rimu i Lyonu (*Lugdunum*) mogao nalaziti u Minervinu hramu na Aventinu. Izuzevši pticu u desnoj ruci, stav tijela, položaj lijeve ruke i glave

and holding its arms in a position similar to the Premantura Minerva – comes from an unknown site.²¹ The body weight of the latter one rests on the left instead the right leg and the position of the arms is the only similarity between the two figurines. The closest resemblance with the Premantura Minerva can be seen in the damaged and much coarsely executed Minerva figurine from a museum in Verona.²² The resemblance is manifested in the position of the body, head and arms and in the clothes. The “Verona-Parma” specimen from Povegliano near Verona stands out with its dainty proportions, fragile figure, a rather small head and an aegis which is depicted in detail both in the front and on the back.²³ While all these features correspond to the ones of the Premantura Minerva, others are different: the posture, the position of the left arm and the length and folds of the peplos. It should be mentioned here that the “Verona-Parma” type accounts for the most of the copper-alloy Minerva figurines in northern Italy.²⁴ The stocky and coarsely shaped Minerva from *Claterna* municipium belongs to the same type as the Premantura figurine, the only difference being that the Claterna figurine was created as a not particularly successful result of multiple imitations of the basic model.²⁵ According to the typology of the Northern Italic copper-alloy Minerva figurines developed by Margherita Bolla, the figurines from Premantura and Claterna belong to the group with a peplos and belt and without a robe.²⁶ The figurine from Chiarano near Oderzo has the identical posture and clothes as the one from Premantura, with the right leg engaged, with a spear in the raised left hand and an owl in the outstretched right hand. However, it is characterized by a much coarser execution and stockier proportions. Other distinguishing features of this type are bare arms and a minutely depicted aegis that covers the breasts and the back. Based on the depictions of Minerva on the coins from the period of Nero’s reign, it can be concluded that the Minerva figurines from Premantura, Claterna and Chiarano are miniature replicas of the statue from a Roman temple.²⁷ The Minerva figurine from an unknown site at the Limes in Upper Moesia has been included in the same group.²⁸ It is believed that the Minerva’s statue depicted on the Nero’s coins minted in Rome and Lyon (*Lugdunum*) could have been erected in the Temple of Minerva on the Aventine Hill. With the exception of the bird in the right hand, there is a close resemblance with the marble

20 P. Càssola Guida 1978, 81, kat. br. 65, Brtonigla, 2. st.; V. Girardi-Jurkić 2005, 155, kat. br. 2.4.7., 2. st.

21 P. Càssola Guida 1978, 79, kat. br. 63, Istra ili Tršćanski Kras, točno mjesto nalaza nepoznato, julijsko-klaudijevsko razdoblje; V. Girardi-Jurkić 2005, 155, kat. br. 2.4.8., 1. st.

22 L. Franzoni 1973, 34, kat. br. 15.

23 M. Bolla 2015a, 298–299, sl. 2–3, Povegliano kod Verone.

24 M. Bolla 2002, 82.

25 M. Bolla 2016, 51, sl. 22, *Claterna*, Emilia.

26 M. Bolla 2013a, 5, 7, sl. 2, Trento; 6–7, sl. 3, Chiarano.

27 W. Schürmann 1985, 63–69, T. 14: b–c, hram na Aventinu; M. Bolla 2013a, 7; *RIC I* (2) Nero 100–102, 151–162, Roma; Nero 394, 434–435, 501–506, 576, *Lugdunum*.

28 N. Gavrilović Vitas 2018, 178, sl. 4, tip Atena Lemnija, 1. – 2. st.

21 P. Càssola Guida 1978, 79, cat. no. 63, Istria or Trieste Karst Plateau, the exact site unknown, Julio–Claudian period; V. Girardi-Jurkić 2005, 155, cat. no. 2.4.8, 1st century.

22 L. Franzoni 1973, 34, cat. no. 15.

23 M. Bolla 2015a, 298–299, fig. 2–3, Povegliano near Verona.

24 M. Bolla 2002, 82.

25 M. Bolla 2016, 51, fig. 22, *Claterna*, Emilia.

26 M. Bolla 2013a, 5, 7, fig. 2, Trento; 6–7, fig. 3, Chiarano.

27 W. Schürmann 1985, 63–69, Pl. 14: b–c, the temple on the Aventine Hill; M. Bolla 2013a, 7; *RIC I* (2) Nero 100–102, 151–162, Roma; Nero 394, 434–435, 501–506, 576, *Lugdunum*.

28 N. Gavrilović Vitas 2018, 178, fig. 4, Athena Lemnia type, 1st–2nd centuries.

te detalji peplosa, egide i kacige imaju blisku paralelu u mramornom kipu Minerve iz Rima koji je potpisao kipar Antioh (*Antiochos*).²⁹ Sličan prikaz Minerve s kopljem i sovom u rukama i štitom oslonjenim na lijevu nogu javlja se na novcu Marka Aurelija.³⁰ Figurica iz Premanture proporcijama i finoćom izrade najbliža je originalnom prototipu te se može pretpostaviti rana datacija otprilike u treću četvrtinu 1. st., u doba Nerona.

Bakho

Latinski Bakho, izjednačen s grčkim Dionizom, štovan je kao bog vina, plodnosti i obnove života.³¹ Figurica Bakha, kat. br. 2 (Sl. 2), samo je djelomično sačuvana, no može se pretpostaviti njezin izgled prema cjelovitim prikazima. Već je pri prvoj objavi figurice Gnirs naveo, a kasnije Girardi-Jurkić podržala, da je u podignutoj lijevoj ruci Bakho iz Pule držao tirz poput skepra.³² Spuštena desna ruka vjerojatno je držala naopako okrenut pehar s dvije visoko uzdignute ručke (*cantharus*), sudeći prema uobičajenim prikazima Bakha u tom stavu. Druga je mogućnost da se u desnoj ruci nalazio grozd. Dugu i bogatu tradiciju imaju prikazi Dioniza/Bakha koji prinosi žrtvu ljevanicu oslonjen na tirz, držeći kantaros u spuštenu desnoj ruci. Kantaros je redovito okrenut otvoren prema dolje u ritualu libacije. Taj tip prikaza javlja se na istočnom Mediteranu, na helenističkom seleukidskom novcu, kasnije na rimskom novcu i gemama.³³ Isti tip prikaza Bakha stekao je osobitu popularnost u rimskoj provinciji Trakiji.³⁴ Razne varijacije Bakha pri libaciji zastupljene su u zapadnim provincijama.³⁵ S obzirom na učestalost ikonografskog modela, može se pretpostaviti s najviše vjerojatnosti da je Bakho iz Pule bio prikazan u ritualu izlivanja žrtve ljevanice iz kantarosa. Pulski Bakho može se usporediti s jednim primjerkom znatno slabije likovne kvalitete i shematskog prikaza, pronađenim u neposrednoj blizini Pule, u Nezakciju. Figurica od bakrene slitine iz Nezakcija prikazuje stojećeg Bakha ogrnutog srnećom kožom (*nebris*) preko lijevog ramena i desnog boka, s težinom tijela na lijevoj nozi i desnom nogom lagano povučenom unazad. Noge su obuvane u niske čizmice otvorenih prstiju s vidljivim visećim životinjskim šapama (*embades*).³⁶ Gornji dio tijela zajedno s glavom zauzima potpuno isti stav kao Bakho pod kat. br. 2. Bakho iz Nezakcija predstavlja tip Dioniza Sambona,

statue of Minerva in Rome made by Antiochos, manifested in the posture, the positions of the head and the left arm and the details on the peplos, aegis and helmet.²⁹ A similar depiction of Minerva holding a spear and an owl and with a shield leant against the left leg is depicted on Marcus Aurelius' coins.³⁰ By its proportions and fine craftsmanship, the Premantura figurine bears the closest resemblance to the original prototype. For this reason, it can be assumed that it was made as early as around the third quarter of the 1st century AD, during the reign of Nero.

Bacchus

The Latin god Bacchus, identified with the Greek Dionysus, was worshipped as the god of wine, fertility and rebirth.³¹ The figurine of Bacchus, Cat. No. 2 (Fig. 2), is only partially preserved but its original appearance can be assumed on the basis of other, complete depictions. When the figurine was first published, Gnirs proposed – and Girardi-Jurkić later supported it – that Bacchus from Pula had had a thyrsus in his raised left hand and that he had held it like a scepter.³² Judging by standard depictions of Bacchus in this pose, in his lowered right hand he probably held a cup with two high-swung handles (*cantharus*) turned upside down. Another possibility is that he held a bunch of grapes in that hand. There is also a long and rich tradition of the depictions of Bacchus/Dionysus that show him offering libation while leaning against the thyrsus and holding a cantharus in the lowered right hand. The mouth of the cantharus is always turned downwards as it is used in the libation ritual. This type is found in Eastern Mediterranean, on Hellenistic Seleucid coins, and later also on Roman coins and gems.³³ The same type of Bacchus' depiction was particularly popular in the Roman province of Thrace.³⁴ Various variations of the libation-performing Bacchus are found in western provinces.³⁵ Based on the frequency of the iconographic model, it is most likely that the Pula Bacchus was depicted while poring libation from a cantharus. This Bacchus can be compared with a schematic specimen of a lower artistic quality found in Nesactium, in the vicinity of Pula. This copper-alloy Nesactium figurine shows a standing Bacchus draped by a fawn skin (*nebris*) over the left shoulder and the right hip, with the left leg engaged and the right leg slightly backward. He wears low boots with open toes and with visible animal paws hanging down (*embades*).³⁶ The upper part of the body and the head strike the same pose as

29 M. Bieber 1977, 90–91, T. 67: 407–408.

30 F. Canciani 1984, II (1), 1084, br. 137; II (2), 793, br. 137; *RIC* III Marcus Aurelius 1325a, Roma.

31 L. Foucher 1981, 684–685, 695–701.

32 A. Gnirs 1904, 18; V. Girardi-Jurkić 2005, 184, kat. br. 2.12.4.

33 C. Augé, P. Linant de Bellefonds 1986, III (1), 514–516, br. 1–10; III (2), 406–407, br. 1–9.

34 Z. Gočeva 2009, 1, 178–180, br. 1–14; 2, 87–88, br. 1–14.

35 S. Boucher 1988, IV (1), 912, br. 72–79; IV (2), 616–617, br. 72–79; S. Ritter 1994, 342–343, kat. br. 6, Köln.

36 H. R. Goette 1988, 418.

29 M. Bieber 1977, 90–91, Pl. 67: 407–408.

30 F. Canciani 1984, II (1), 1084, no. 137; II (2), 793, no. 137; *RIC* III Marcus Aurelius 1325a, Roma.

31 L. Foucher 1981, 684–685, 695–701.

32 A. Gnirs 1904, 18; V. Girardi-Jurkić 2005, 184, cat. no. 2.12.4.

33 C. Augé, P. Linant de Bellefonds 1986, III (1), 514–516, no. 1–10; III (2), 406–407, no. 1–9.

34 Z. Gočeva 2009, 1, 178–180, no. 1–14; 2, 87–88, no. 1–14.

35 S. Boucher 1988, IV (1), 912, no. 72–79; IV (2), 616–617, no. 72–79; S. Ritter 1994, 342–343, cat. no. 6, Köln.

36 H. R. Goette 1988, 418.

a prema stilu i ostatcima srebrne inkrustacije u očima predložena je datacija u 2. st.³⁷ Bakho je inače jedno od najrjeđe zastupljenih božanstava u sitnoj plastici od bakrene slitine na području susjedne sjeverne Italije gdje je zabilježeno tek nekoliko primjeraka Bakha u čitavoj figuri, jedna u Calvatoneu, druga, s hibridnim osobinama lara, Bakha i Pana u Tregnagu,³⁸ a jedna se čuva u muzeju u Veroni.³⁹ U Zemaljskom muzeju u Sarajevu čuva se jedna slična, ali zrcalno okrenuta figurica od bakrene slitine s podignutom desnom rukom, koja bi mogla prikazivati Bakha.⁴⁰ Puna visina figurice Bakha iz pulskog muzeja, kat. br. 2, iznosila je 18-19 cm, a njezin nastanak može se pripisati razdoblju 1. – 2. st.

Merkur

Merkur, bog pokrovitelj trgovine, razmjene, poslovanja, zarađivanja i putovanja, dominira brojem figurica među ostalim božanstvima grčko-rimskog panteona.⁴¹ Figurica Merkura, kat. br. 3 (Sl. 3), slijedi klasičnu tradiciju Polikletove škole u kanonu atletskog muškog tijela.⁴² Tip Merkura s hlamidom preko lijevog ramena, vrećicom u desnoj ruci i kaducejem u lijevoj razvijao se u sitnoj plastici od bakrene slitine od 3. st. pr. Kr. i postao je daleko najraširenijim tipom prikaza Merkura u sitnoj plastici od bakrene slitine u Rimskom Carstvu.⁴³ Hlamida se smatra rimskim dodatkom originalnom klasičnom polikletovsom modelu.⁴⁴ Tom tipu Merkura slični su prikazi Merkura-Tota i Merkura-Anubisa, odnosno Merkura ujedinjenog s egipatskim bogovima koji su prihvaćali mrtve duše, bogom mjeseca, mudrosti i znanja Totom (*Thoth*) i bogom podzemlja Anubisom. Merkur-Tot se lako prepoznaje po Totovu simbolu, peru istaknutom navrh kape između krila, dok Merkur-Anubis (*Hermanoubis*) u ruci drži palmu, a na čelu nosi košaru (*calathus*) s lotosovim laticama. Oba sinkretička boga prikazivala su se s kaducejem, no ni jedan se ne može dovesti u vezu s figurom iz rimske vile u Katoru kod Umaga, kat. br. 3, koja nema nikakvih obilježja stranih grčko-rimskom Hermesu/Merkuru. U Galiji gdje je Merkur uživao osobitu popularnost, omiljeni tip galskog Merkura

the Bacchus figurine Cat. No. 2. The Bacchus from Nesactium belongs to the Sambon type. Based on the style and traces of silver incrustation in the eyes, it was dated to the 2nd century.³⁷ Bacchus is one of the least represented deities among the small copper-alloy sculptures found in the neighboring northern Italy. Only a few complete specimens were found: one in Calvatone, one (with hybrid features of a Lar, Bacchus and Pan) in Tregnago,³⁸ and the one which is kept in a museum in Verona.³⁹ A similar copper-alloy figurine with a raised right arm that could depict Bacchus, although a mirror image, is kept in the National Museum in Sarajevo.⁴⁰ The full height of the Bacchus figurine from the Pula Museum, Cat. No. 2, was 18–19 cm and can be dated to the period spanning the 1st and 2nd centuries AD.

Mercury

The depictions of the god Mercury, a patron of trade, exchange, business, earning and traveling, account for the most of the figurines of the deities of the Greco-Roman pantheon.⁴¹ When it comes to the canon of depicting a male athlete's body, the Mercury figurine Cat. No. 3 (Fig. 3) follows the Classical tradition of the Polykleitos school.⁴² The copper-alloy figurines of the type depicting Mercury with a chlamys over the left shoulder and holding a bag in the right hand and the caduceus in the left hand emerged in the 3rd century BC and became by far the most widespread type of Mercury figurines in the Roman Empire.⁴³ The chlamys is believed to be a Roman addition to the original Classical Polykleitian model.⁴⁴ Similar to this type are the depictions of Mercury-Thoth and Mercury-Anubis that depicted this god combined with the Egyptian gods that ushered in the dead souls: *Thoth*, the god of moon, wisdom and knowledge, and Anubis, the god of the underworld. Mercury-Thoth is easily recognized by Thoth's symbol – a feather between the wings on the top of his headpiece. As for Mercury-Anubis (*Hermanoubis*), he holds a palm branch in his hand and wears a basket (*calathus*) with lotus petals. Both of these syncretic gods were depicted with the caduceus but neither can be connected with the figure from a Roman villa in Kator near Umag, Cat. No. 3, which

37 L. Florio Tonini 1966, 24–35, T. III: 3; V. Girardi-Jurkić 2005, 184, kat. br. 2.12.5, Nezakcij.

38 M. Bolla 2002, 88.

39 L. Franzoni 1973, 154, kat. br. 130, Verona.

40 A. Busuladžić 2016, 173, kat. br. 44, Mylasa, *Caria*, predložena je identifikacija figurice s Apolonom.

41 M. Bolla 2002, 79.

42 B. Sismondo Ridgway 1997, 337, T. 81, Andros, Hermes Farnese; A. H. Borbein 1998, 74–76, sl. 33, kopija Polikletova Diskofora.

43 S. Boucher 1976, 81–84; G. Zampieri 1986, 242–246; G. Siebert 1990, V (1), 366, br. 940–941; 370–371, br. 974b; V (2), 276, br. 940–941; 282, br. 974b; E. Simon, G. Bauchhenss 1992, VI (1), 539, Merkur tip III, br. 391; VI (2), 296, br. 391; H. Oggiano-Bitar 1994, 311; A. Kaufmann-Heinimann 1998, 47–50, sl. 20–23; M. Bolla 2002, 79–80; F. Arasa i Gil 2008, 430–432, sl. 2, Xilxes; D. Bartus 2015, 50, kat. br. 19, T. 22; 51, kat. br. 20, T. 23; 52, kat. br. 21, T. 23, *Brigetio*; A. Busuladžić 2016, 173, kat. br. 41, nepoznato nalazište, varijanta sa spuštrenom desnom rukom; N. Frapiccini 2017, 145–146, sl. 17.3, Ancona.

44 M. Bieber 1977, 41, T. 15: sl. 80, 82–84, Thalwil.

37 L. Florio Tonini 1966, 24–35, Pl. III: 3; V. Girardi-Jurkić 2005, 184, cat. no. 2.12.5, Nesactium.

38 M. Bolla 2002, 88.

39 L. Franzoni 1973, 154, cat. no. 130, Verona.

40 A. Busuladžić 2016, 173, cat. no. 44, Mylasa, *Caria*, proposes that the figurine be identified as Apollo.

41 M. Bolla 2002, 79.

42 B. Sismondo Ridgway 1997, 337, Pl. 81, Andros, Hermes Farnese; A. H. Borbein 1998, 74–76, fig. 33, copy of Polykleitos' Discophoros.

43 S. Boucher 1976, 81–84; G. Zampieri 1986, 242–246; G. Siebert 1990, V (1), 366, no. 940–941; 370–371, no. 974b; V (2), 276, no. 940–941; 282, no. 974b; E. Simon, G. Bauchhenss 1992, VI (1), 539, Mercury type III, no. 391; VI (2), 296, no. 391; H. Oggiano-Bitar 1994, 311; A. Kaufmann-Heinimann 1998, 47–50, fig. 20–23; M. Bolla 2002, 79–80; F. Arasa and Gil 2008, 430–432, fig. 2, Xilxes; D. Bartus 2015, 50, cat. no. 19, Pl. 22; 51, cat. no. 20, Pl. 23; 52, cat. no. 21, Pl. 23, *Brigetio*; A. Busuladžić 2016, 173, cat. no. 41, unknown site, subtype with lowered right arm; N. Frapiccini 2017, 145–146, fig. 17.3, Ancona.

44 M. Bieber 1977, 41, Pl. 15: fig. 80, 82–84, Thalwil.

prikazivao se potpuno nag i bez hlamide, s vrećom položenom na dlan desne ruke, možda inspiriran Zenodorum kipom na svetoj stijeni Puy-de-Dôme.⁴⁵ Rimske figurice Merkura razlikuju se od starijih grčkih po tome što nose putnu kapu širokog oboda (*petasus*) s krilima i drže u desnoj ruci punu vreću.⁴⁶ Vreća (*marsupium*) predstavlja vreću s metalnim novcem i simbolizira zaradu, novčani dobitak u poslovima ili na putovanju.⁴⁷ Kaducej (*caduceum*, *caduceus*), glasnički štap omotan dvjema sučeljenim zmijama, prepoznatljiv je Merkurov atribut. Značenje je kaduceja mnogostruko; simbolizira vijest, zdravlje i iscjeljenje, povjerenje, slogu i mir, pravovaljanost trgovačkih poslova, novac i trgovački dobitak, bogatstvo i sreću općenito, magičnu zaštitu od zla, uroka, bolesti i svake nesreće, ali i put u svijet mrtvih.⁴⁸ Upravo figurica Merkura s vrećom novca i kaducejem korištena je u vradžbinama kao talisman magičnih moći, a isti lik urezivao se u geme i nosio na prstenu s istom namjenom.⁴⁹

Veoma slična figurica Merkura istog tipa, tek malo drugačije modelirana, pronađena je u Tinjanu u slovenskoj Istri, udaljenom tek tridesetak kilometara od Katora. Merkur iz Tinjana datira se u kraj 1. st. i početak 2. st.⁵⁰ Brojne figurice Merkura s hlamidom pronađene su u sjevernoj Italiji, gdje upravo Merkur brojčano uvjerljivo dominira među figuricama božanstava od bakrene slitine.⁵¹ Pojedine među njima razlikuju se od Merkura iz Katora prema stavu te načinu na koji nosi hlamidu i drži svoje atribute vreću i kaducej. Znatno broj figurica Merkura iz sjeveroistočne Italije u svim osnovnim elementima pripada istoj skupini kao Merkur iz Katora i blizak joj je također visokom kvalitetom oblikovanja. To ukazuje na područje djelovanja radioničke škole koje pokriva sjeverni Jadran i istočne Alpe u zoni Trentino-Alto Adige.⁵² Isti tip precizno oblikovanog Merkura s hlamidom preko lijevog ramena, koja pada ravno do koljena, prisutan je u srednjoj Europi.⁵³ Znatno grublje

contains no features foreign to the Greco-Roman Hermes/Mercury. In Gaul, where Mercury was particularly popular, the favorite type of the Gallic Mercury was fully naked, without chlamys and with the bag placed on the palm of his right hand. It is possible that it was inspired by It is possible that it was inspired by the Zenodorus' statue on the holly rock of Puy-de-Dôme.⁴⁵ Unlike their Greek predecessors, the Roman figurines of Mercury wear the winged broad-brimmed traveler's hat (*petasos*) and hold a full bag in their right hand.⁴⁶ The bag (*marsupium*), used for carrying coins, symbolized profit and financial gains in business or while on a trip.⁴⁷ The caduceus (*caduceum*), the messenger's staff entwined by two confronting serpents, is a distinctive attribute of Mercury. It has multiple meanings. It symbolizes news, health and healing, trust, harmony and peace, validity of trading deals, money and profit in trade, wealth, fortune in general, magical protection from evil, spells, illness and every misfortune, but also the path to the realm of the dead.⁴⁸ This Mercury figurine with the money bag and caduceus was used for sorcery purposes as a magic talisman. The same depiction was carved in gems and worn on rings for the same purpose.⁴⁹

A very similar Mercury figurine of the same type, albeit slightly differently modeled, was found in Tinjan in Slovenian part of Istria, not more than about thirty kilometers away from Kator. This Mercury from Tinjan was dated to the period from the late 1st century and the early 2nd century.⁵⁰ Numerous Mercury figurines with chlamys were found in northern Italy, where Mercury dominates by far among the copper-alloy figurines of deities.⁵¹ Some of them differ from the Kator Mercury in their posture and in the way they wear the chlamys and hold their attributes (the bag and the caduceus). By all of their basic elements, a significant number of the Mercury figurines from northeastern Italy belongs to the same group as the Kator Mercury and they also share the high-quality form typical of this group. This suggests that a workshop flourished there that covered the demand for Northern Adriatic and Eastern Alps regions in the Trentino-Alto Adige zone.⁵² The same type of a finely executed Mercury with a chlamys over the left shoulder falling to the knee level is found in Central

45 H. Oggiano-Bitar 1994, 312, sl. 1.

46 G. Zampieri 1986, 243.

47 B. Combet-Farnoux 1980, 424.

48 B. Combet-Farnoux 1980, 86, simbol ozdravljenja; 93, glasnički simbol; 177, simbol Merkura psihopompa koji prati duše u svijet mrtvih; 343, 428, nositelj magičnih i apotropejskih moći, simbol mira i posredovanja među suprotstavljenim stranama, 344, simbol trgovine i pravovaljanog trgovačkog sporazuma; 426, simbol novčanog prometa; 429, simbol sreće, obilja i bogatstva.

49 C. A. Faraone 2018, 141–144.

50 M. Župančić, S. Petru 1987, 119–126, sl. 4; V. Girardi-Jurkić 2005, 157, kat. br. 2.5.2.; M. Guštin 2023, 156, sl. 5, kraj 1. – početak 2. st.

51 L. Franzoni 1973, 59–64, kat. br. 39–44; P. Càssola Guida 1978, 76, kat. br. 60, Trieste, 1. – 2. st.; E. Walde Psenner 1983, 42–47, kat. br. 12–19, Trento; G. Zampieri 1986, 242–246, kat. br. 144–145, Padova, 1. – 2. st.; M. Bolla 2002, 79; 2015, 296; 2016, 44–50, sl. 2–21.

52 E. Poulsen 1977, 27–28, tip 21 A–B; E. Walde Psenner 1983, 42–43, kat. br. 12; 44, kat. br. 14; 45, kat. br. 15, Trento; M. Bolla 2016, 48, Sigmundskron (Bolzano); 49, Trento, Piazza Duomo, 3. st.; 49–50, sl. 19, Altino; 49–50, sl. 21, Voghenza.

53 E. Simon, G. Bauchhens 1992, VI (1), 539, Merkur tip III, br. 391; VI (2), 296, br. 391; A. Kaufmann-Heinimann 1998, 50, sl. 23, br. 1, Augst; br. 2, Munderkingen; br. 3, Fragnes.

45 H. Oggiano-Bitar 1994, 312, fig. 1.

46 G. Zampieri 1986, 243.

47 B. Combet-Farnoux 1980, 424.

48 B. Combet-Farnoux 1980, 86, symbol of healing; 93, messenger symbol; 177, symbol of Mercury psychopomp who guides the souls to the realm of the dead; 343, 428, holder of magical and apotropaic powers, symbol of peace and mediation between conflicting parties, 344, symbol of trade and valid trade deals; 426, symbol of monetary transactions; 429, symbol of good fortune, abundance and wealth.

49 C. A. Faraone 2018, 141–144.

50 M. Župančić, S. Petru 1987, 119–126, fig. 4; V. Girardi-Jurkić 2005, 157, cat. no. 2.5.2.; M. Guštin 2023, 156, fig. 5, late 1st–early 2nd centuries.

51 L. Franzoni 1973, 59–64, cat. no. 39–44; P. Càssola Guida 1978, 76, cat. no. 60, Trieste, 1st–2nd centuries E. Walde Psenner 1983, 42–47, cat. no. 12–19, Trento; G. Zampieri 1986, 242–246, cat. no. 144–145, Padova, 1st–2nd centuries M. Bolla 2002, 79; 2015, 296; 2016, 44–50, fig. 2–21.

52 E. Poulsen 1977, 27–28, type 21 A–B; E. Walde Psenner 1983, 42–43, cat. no. 12; 44, cat. no. 14; 45, cat. no. 15, Trento; M. Bolla 2016, 48, Sigmundskron (Bolzano); 49, Trento, Piazza Duomo, 3rd century; 49–50, fig. 19, Altino; 49–50, fig. 21, Voghenza.

kopije izrađene u kalupu dobivenom od gotove figurice Merkura od bakrene slitine, istog tipa, javljaju se u Dalmaciji tijekom 2. i 3. st.⁵⁴ Merkur pod kat. br. 3 pripada prvoj generaciji svoga tipa, ranocarskom razdoblju 1. – 2. st.

Venera

Boginja ljubavi Venera, uz Izidu Fortunu, najčešće je reproduciran ženski božanski lik u rimskoj sitnoj plastici od bakrene slitine. Na području sjeverne Italije prisutnost figurica Venere gotovo je izjednačena s brojem figurica Minerve, povezane sa značajnom venetskom boginjom Reitijom.⁵⁵ Na tom je području najčešći tip stojeće nage sramežljive Venere ili Venere s pruženom jednom rukom.⁵⁶

Venera, kat. br. 4 (Sl. 4), pronađena je u Kringi, u dubokoj unutrašnjosti Istre, na samom istočnom rubu parentinskog agera. Figurica od bakrene slitine umanjena je verzija helenističkog modela Venere koja se rađa iz morske pjene (*Venus Anadyomene*), isto kao mramorni ženski torzo iz Pule ili okolice.⁵⁷ Tip Venere Anadiomene može se detaljno pratiti u kamenoj skulpturi i uvijek ima podignute ruke koje dižu duge pramenove kose. Javlja se u potpuno nagoj varijanti⁵⁸ ili nogu ogrnutih ogrtačem do bokova.⁵⁹ Nalazi se u odmaklom stupnju razvojne linije helenističkog modela koja je počela s Venerom koja rukama sramežljivo krije poluodjeveno tijelo i koja je do kraja helenističkog razdoblja u drugoj trećini 2. st. pr. Kr. završila potpunim otkrivanjem tijela u izazovnoj pozi.⁶⁰ Smatra se da helenistički prototip poluodjevene Venere s ogrtačem oko nogu i bokova, koja izlazi iz mora i rukama podiže kosu, potječe iz ranog 3. st. pr. Kr.,⁶¹ iako nema sigurno datirane pojave tih skulptura ni u jednom materijalu i veličini ranije od druge trećine 2. st. pr. Kr.⁶² Varijanta poluodjevene *Venus Anadyomene* s ogrtačem oko nogu i bokova koja objema rukama podiže kosu pripisuje se grčko-egipatskoj aleksandrijskoj umjetnosti ranog 3. st. pr. Kr. i povezuje se s kulturnim

Europe.⁵³ More roughly executed copies produced in a mold made from a copper-alloy Mercury figurine of the same type emerged in Dalmatia in the 2nd and 3rd centuries.⁵⁴ The Mercury figurine Cat. No. 3 belongs to the first generation of its type and is dated to the Early Imperial period (1st–2nd centuries).

Venus

Together with Isis Fortuna, the Roman goddess of love Venus accounts for the most female deities among Roman copper-alloy figurines. In northern Italy, the Venus figurines are almost as numerous as the figurines of Minerva, who is identified with the important Venetic goddess Reitia.⁵⁵ The most frequent type of the Venus figurines in that region is the shy Venus standing in nude, or Venus with an outstretched arm.⁵⁶

The Venus figurine Cat. No. 4 (Fig. 4) was found in Kringa, deep in Istria's hinterland, on the eastern perimeter of the Parentium ager. This copper-alloy figurine is a miniature version of the Hellenistic model of Venus born from the foam of the sea (*Venus Anadyomene*), same as the marble female torso from Pula or its environs.⁵⁷ The Venus Anadyomene type is easily followed in stone sculpture; she always lifts her long hair with her raised hands. She is depicted either fully naked⁵⁸ or with a robe draped around her legs up to her hips.⁵⁹ This type belongs to one of the final stages of development of the Hellenistic model. This development began with a Venus shyly covering her half-dressed body with her arms and ended in the Late Hellenistic period in the second third of the 2nd century BC with full nudity and a provoking pose.⁶⁰ It is believed that the Hellenistic prototype of a half-dressed Venus with a robe around her legs and hips that emerges from the sea and lifts her hair with her hands originates from the early 3rd century BC,⁶¹ although no positive dating of these sculptures in any material or size has been made earlier than to the second third of the 2nd century BC.⁶² The half-dressed *Venus Anadyomene* subtype with a robe around her legs and hips and lifting her hair up with both hands is attributed to the Greco-Alexandrine art of the early 3rd century BC and

54 J. Žanić-Protić 1988, 25, kat. br. 9, T. I: 9; 25, kat. br. 10, T. II: 10.

55 M. Bolla 2002, 79.

56 M. Bolla 2002, 83.

57 W. Reichel 1892, 157, br. 6; A. Gnirs 1915, 72, br. 62; A. Starac 2015, 321, sl. 2, inv. br. AMI-A-430.

58 M. Bieber 1977, 64, T. 40: 225–226; D. M. Brinkerhoff 1978, 63, T. 50, Roma, Venera s dupinom uz lijevu nogu; A. Giuliano 1981, 316, kat. br. 26, Roma, naga Venera. Naga Venera Anadiomene u sitnoj plastici od bakrene slitine: R. Fleischer 1967, 72, kat. br. 77, T. 44: 77, Wien; M. Veličković 1969, 90–91, kat. br. 95; E. Schmidt 1997, VIII (1), 206, br. 138–140; VIII (2), 142, br. 138–139; A. Busuladžić 2016, 171, kat. br. 21, Albanija; kat. br. 22, Japra, Majdanište.

59 E. Babelon, J.-A. Blanchet 1895, 99, kat. br. 223, Paris; M. Bieber 1977, 64, T. 39: 220–222, 224; D. M. Brinkerhoff 1978, 31, 58, T. 40, Roma; E. Schmidt 1997, VIII (1), 202, br. 81–85; VIII (2), 137, br. 81–85, Venera s ogrtačem oko nogu.

60 W. Neumer-Pfau 1982, 201–212.

61 D. M. Brinkerhoff 1978, 62–67; A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 76; II (2), 66, br. 667.

62 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 76–77, br. 667–687; II (2), 66–68, br. 667–687; C. M. Havelock 2007, 88.

53 E. Simon, G. Bauchhenss 1992, VI (1), 539, Mercury type III, no. 391; VI (2), 296, no. 391; A. Kaufmann-Heinimann 1998, 50, fig. 23, no. 1, Augst; no. 2, Munderkingen; no. 3, Fragnes.

54 J. Žanić-Protić 1988, 25, cat. no. 9, Pl. I: 9; 25, cat. no. 10, Pl. II: 10.

55 M. Bolla 2002, 79.

56 M. Bolla 2002, 83.

57 W. Reichel 1892, 157, no. 6; A. Gnirs 1915, 72, no. 62; A. Starac 2015, 321, fig. 2, inv. no. AMI-A-430.

58 M. Bieber 1977, 64, Pl. 40: 225–226; D. M. Brinkerhoff 1978, 63, Pl. 50, Roma, Venus with dolphin by her left leg; A. Giuliano 1981, 316, cat. no. 26, Roma, naked Venus. Small copper-alloy figurine of naked Venus Anadyomene: R. Fleischer 1967, 72, cat. no. 77, Pl. 44: 77, Wien; M. Veličković 1969, 90–91, cat. no. 95; E. Schmidt 1997, VIII (1), 206, no. 138–140; VIII (2), 142, no. 138–139; A. Busuladžić 2016, 171, cat. no. 21, Albania; cat. no. 22, Japra, Majdanište.

59 E. Babelon, J.-A. Blanchet 1895, 99, cat. no. 223, Paris; M. Bieber 1977, 64, Pl. 39: 220–222, 224; D. M. Brinkerhoff 1978, 31, 58, Pl. 40, Roma; E. Schmidt 1997, VIII (1), 202, no. 81–85; VIII (2), 137, no. 81–85, Venus with robe around her legs.

60 W. Neumer-Pfau 1982, 201–212.

61 D. M. Brinkerhoff 1978, 62–67; A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 76; II (2), 66, no. 667.

62 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 76–77, no. 667–687; II (2), 66–68, no. 667–687; C. M. Havelock 2007, 88.

kipom podignutim u Egiptu za vladavine Arsinoe II.⁶³ Drugi autori podržavaju grčko-egipatsko podrijetlo tog kultnog modela, ali smatraju vjerojatnijom dataciju u drugu trećinu 3. st. pr. Kr.,⁶⁴ dok ostali nastanak modela pripisuju utjecaju Pergamskog oltara oko 160. g. pr. Kr.⁶⁵ ili rodoskom kiparu Poliharmu iz sredine 2. st. pr. Kr.⁶⁶ Plinije izvještava da su grčki kipari s Rodosa *Philiscus* i *Polycharmus* izradili dva kipa Venere za Junonin hram u Oktavijinim porticima na forumu u Rimu (Plin. *HN*, knjiga 36.4.35). Poliharm je prema Plinijevu podatku napravio uspravno stojeću Veneru, čiji kratki opis najbolje odgovara tipu *Venus Anadyomene* koja rukama podiže kosu. U kasnohelenističkom razdoblju, u kasnom 2. st. pr. Kr., javljaju se različite poluodjevene varijante Venere s ogrtačem omotanom oko nogu, koje su se zadržale u rimskim kopijama sve do početka 4. st.⁶⁷ Izrada kopija glasovitih grčkih skulptura bogova u smanjenom formatu od mramora, bakrene slitine ili drugih materijala predstavljala je važan element posla specijaliziranih obrtnika.⁶⁸ Figurice Venere Anadiomene istog tipa bile su dugo u optjecaju širom Rimskog Carstva.⁶⁹ Pojedini nalazi figurica od bakrene slitine Venere Anadiomene, ogrnute tkaninom od bokova naniže, zabilježeni su u sjevernoj Italiji, no taj tip Venere razmjerno je veoma rijedak na tom, Istri susjednom, području.⁷⁰ Prototip Venere Anadiomene ogrnute ogrtačem i popraćene malom figurom Prijapa uz lijevu nogu upotrijebljen je u mramornoj skulpturi Venere Anzotike (*Anzotica*) iz Nina (*Aenona*), sinkretičke boginje koja ujedinjuje Veneru i liburnsku Anzotiku.⁷¹ Moguća je datacija figurice pod kat. br. 4 u šire razdoblje 1. – 3. st.⁷²

is connected with a cult statue erected in Egypt during the reign of Arsinoe II.⁶³ Other authors have agreed on the Greco-Alexandrine origin of this cult model, but consider its dating to the second third of the 3rd century BC more acceptable.⁶⁴ Yet others have proposed that this model was created under the influence of the Pergamon Altar ca. 160 BC⁶⁵ or of the sculptor Polycharmus of Rhodes who flourished in the mid-2nd century BC.⁶⁶ Pliny reports that *Philiscus* and *Polycharmus*, two Greek sculptors from Rhodes, made two statues of Venus for the Temple of Juno in the Portico of Octavia at the Roman Forum (Plin. *HN*, book 36.4.35). According to Pliny, Polycharmus made an upright-standing Venus, the brief description of which corresponds best with the hair-lifting *Venus Anadyomene* type. The Late Hellenistic period – the late 2nd century BC – saw the emergence of various subtypes of a half-dressed Venus with a robe draped around her legs, which persisted in the Roman copies as late as early 4th century.⁶⁷ The making of small-size copies of famous Greek deity sculptures in marble, copper-alloy or other materials was an important element of the job of specialized craftsmen.⁶⁸ The Venus Anadyomene figurines of the same type were in circulation throughout the Roman Empire for a long time.⁶⁹ Regardless of the occasional finds recorded there, this type of copper-alloy Venus Anadyomene figurines, draped in fabric from the hips down, is very rare in northern Italy – Istria's neighboring region.⁷⁰ The prototype of a robed Venus Anadyomene with a miniature figure of Priapus by her left leg was used for the marble sculpture of Venus Anzotica from Nin (*Aenona*) – the syncretic goddess that combines Venus and the Liburnian Anzotica.⁷¹ The figurine Cat. No. 4 can be dated to the period spanning the 1st and 3rd centuries.⁷²

63 M. Bieber 1955, 98; C. M. Havelock 2007, 88–89, sl. 28.

64 D. M. Brinkerhoff 1978, 59–60; W. Neumer-Pfau 1982, 116, 157–163; C. M. Havelock 2007, 88.

65 W. Helbig 1963, I, 155–156.

66 C. C. Vermeule 1956, 462.

67 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 64–65, br. 541–545; II (2), 53, br. 541–545; II (1), 76–77, br. 667–687; II (2), 66–68, br. 667–687; M.-O. Jentel 1984, II (1), 158, br. 80–81; II (2), 161, br. 80–81.

68 Plin. *HN*, knjiga 9.33–35; G. Spinola 2015, 145–151.

69 D. Bartus 2015, 103, kat. br. 86, T. 71–72, *Brigetio*, Venera Anadiomena s glavom okrenutom ulijevo, 2. st.

70 E. Walde Psenner 1983, 58–59, kat. br. 29–30, Trento, figurice Venere Anadiomene znatno grubljeg oblikovanja; M. Bolla 2002, 83.

71 N. Cambi 1980; 1997, VIII (1), 233; VIII (2), 166, br. 1.

72 B. Marušić, Š. Mlakar 1969, 10, kat. br. 5, datacija u kraj 2. st.; V. Girardi-Jurkić 2005, 160, kat. br. 2.6.5., datira figuricu u 1. st.

63 M. Bieber 1955, 98; C. M. Havelock 2007, 88–89, fig. 28.

64 D. M. Brinkerhoff 1978, 59–60; W. Neumer-Pfau 1982, 116, 157–163; C. M. Havelock 2007, 88.

65 W. Helbig 1963, I, 155–156.

66 C. C. Vermeule 1956, 462.

67 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 64–65, no. 541–545; II (2), 53, no. 541–545; II (1), 76–77, no. 667–687; II (2), 66–68, no. 667–687; M.-O. Jentel 1984, II (1), 158, no. 80–81; II (2), 161, no. 80–81.

68 Plin. *HN*, book 9.33–35; G. Spinola 2015, 145–151.

69 D. Bartus 2015, 103, cat. no. 86, Pl. 71–72, *Brigetio*, Venus Anadyomene with head turned left, 2nd century.

70 E. Walde Psenner 1983, 58–59, cat. no. 29–30, Trento, much more roughly shaped Venus Anadyomene figurines; M. Bolla 2002, 83.

71 N. Cambi 1980; 1997, VIII (1), 233; VIII (2), 166, no. 1.

72 B. Marušić, Š. Mlakar 1969, 10, cat. no. 5, dated to the late 2nd century; V. Girardi-Jurkić 2005, 160, cat. no. 2.6.5, dating the figurine to the 1st century.

Amor

Venerin sin i pratilac Amor, izjednačen s grčkim Erosom, veoma je čest u sitnoj plastici. Figurice Amora od bakrene slitine u različitim položajima i aktivnostima prisutne su širom Carstva, u vojnim pograničnim sredinama u Karnuntu (*Carnuntum*)⁷³ i Brigeciju (*Brigetio*),⁷⁴ u Dalmaciji⁷⁵ i u sjevernoitalskim gradskim i ruralnim naseljima na područjima Milana,⁷⁶ Verone,⁷⁷ Trenta.⁷⁸ Figurice Amora obično su se kao dopunske figure postavljale u lararije.⁷⁹ Repliranje krilatih bucmastih dječčića nastavilo se od renesanse nadalje, te su u muzejske zbirke kao rimski predmeti dospjeli mnogi primjerci erota od bakrene slitine čija je starost upitna ili se može pripisati novovjekovlju.⁸⁰ Izostanak završne obrade figurice „na hladno“, neuvjerljiv stav, površna anatomija i nemogućnost pronalaska uzora ili analogije u sitnoj plastici od bakrene slitine pouzdano utvrđeno izrađenoj u rimskom razdoblju elementi su koji u takvim slučajevima upućuju na mogućnost novovjekovne proizvodnje.

Iz Pule ili okolice potječu dvije figurice krilatih Amora (kat. br. 5 i kat. br. 6) čija su se veličina, način učvršćenja i namjena bitno razlikovale od onih većeg lebdećeg Amora iz Pule (kat. br. 14). Amor pod kat. br. 5 (Sl. 5) sjedio je na zasebno izlivenoj ispučenoj podlozi, vjerojatno na stijeni. Spuštena lijeva ruka nedostaje, te nije moguće odrediti što je Amor držao i čime se bavio. Usporediv je s nizom malih sjedećih Amora od bakrene slitine, prikazanih u različitim aktivnostima. Amor koji prekrštenih nogu sjedi na stijeni i drži pticu priložen je u grob u Velikoj Britaniji prije rimskog osvajanja Britanije.⁸¹ Sjedeći Amor s jednom savijenom nogom iz Karnunta drži pravokutni predmet, pladanj ili glazbeni instrument.⁸² Sjedeći Amor prekrštenih nogu iz muzeja u Trevisu drži u lijevoj ruci liru ili kitaru, a u desnoj trzalicu.⁸³ Figurica sjedećeg Amora iz muzeja u Trstu ima odlomljene šake te nije poznato u kakvoj je aktivnosti prikazan.⁸⁴ Grubo oblikovani sjedeći

Cupid

Small figurines of the Venus's son and companion Cupid, the Roman equivalent of the Greek Eros, were very common. The copper-alloy figurines of Cupid in various positions and activities were found throughout the Empire, including the military frontier towns of *Carnuntum*⁷³ and *Brigetio*,⁷⁴ in Dalmatia⁷⁵ and in the Northern Italic urban and rural settlements in the vicinity of Milan,⁷⁶ Verona⁷⁷ and Trento.⁷⁸ Cupid figurines were usually used as additional components of lararia.⁷⁹ As the replicas of these winged chubby-cheeked boyish creatures reappeared in the Renaissance and later periods, many specimen of copper-alloy Erotes ended up in museums tagged as Roman artifacts even though their dating was either questionable or they belonged to the Modern Age.⁸⁰ In such cases, the lack of cold finish work, unconvincing posture, superficially executed anatomy and the lack of role-models or analogies among the small copper-alloy figurines positively dated to the Roman period are the elements indicating that the figurine belong to the Modern Age.

The two figurines of winged Cupid originating from Pula or its environs (Cat. No. 5 and Cat. No. 6) differ substantially from the larger hovering Cupid from Pula (Cat. No. 14) by their size, purpose and the way they are fixed. The Cupid figurine Cat. No. 5 (Fig. 5) sat on a separately cast convex base – probably a rock. As the lowered left arm is missing, it is not possible to establish what the Cupid held and what did he do. It is comparable with a series of small seated copper-alloy Cupids depicted performing various activities. The Cupid sitting on a rock with his legs crossed and holding a bird was part of the grave goods found in Great Britain in a grave from the period before the Roman conquest of Britannia.⁸¹ The seated Cupid from Carnuntum, with one leg bent, holds a rectangular object – a platter or musical instrument.⁸² The Cupid from the Treviso museum, sitting with his legs crossed, holds a lyre or kithara in his left hand and a plectrum in his right hand.⁸³ The

73 F. Humer, G. Kremer 2011, 155, kat. br. 27, Amor u letu s lijevom nogom podignutom straga i desnom rukom podignutom sprijeda, s granom palme u lijevoj ruci; 383–385, kat. br. 775–784, Amori u letu s jednom nogom straga i nasuprotnom rukom podignutom sprijeda, 2. – 3. st.; 383–384, kat. br. 785, Amor u mirno stojećem stavu skupljenih nogu i raširenih ruku.

74 D. Bartus 2015, 67–68, kat. br. 44, T. 34; 69, kat. br. 45, T. 35; 69, kat. br. 46, T. 35; 71–72, kat. br. 52, T. 36–39; 73, kat. br. 53, T. 40, Amori u letu s jednom nogom visoko zabačenom straga i nasuprotnom rukom visoko podignutom sprijeda, prikladni za postav u lararij.

75 J. Žanić-Protić 1988, 29, kat. br. 31–32, T. V: 31–32; 29, kat. br. 33, T. VI: 33. Sve figurice Amora iz Arheološkog muzeja u Splitu potječu iz nepoznatih nalazišta u Dalmaciji, slabije su kvalitete oblikovanja i datiraju u 2.-3. st.

76 M. Bolla 1997, 50–51, kat. br. 20, T. X: 20, 2. – 4. st.

77 M. Bolla 1999, 202, T. LXII: 25, S. Michele Extra, krilati erot u letu koji nosi baklju; 2015, 295, sl. 3–4, Marano di Valpolicella, krilati erot u letu koji nosi baklju.

78 E. Walde Psenner 1983, 60, kat. br. 31, Trento, Amor s paterom i šalicom, 2. st.

79 M. Bolla 2002, 92.

80 M. Bolla 1997, 134–136, kat. br. 183–187, T. LXIV: 183; T. LXV: 184–185; T. LXVI: 186–187.

81 M. Bolla 2013, 9, 25, sl. 18, Lexden tumul, rimska izrađevina uvezena na otok u Augustovu razdoblju.

82 R. Fleischer 1967, 87, kat. br. 103, T. 56: 103.

83 V. Galliazzo 1979, 108–110, kat. br. 22.

84 P. Cassola Guida 1978, 104, kat. br. 83, Trieste, 3. st.

73 F. Humer, G. Kremer 2011, 155, cat. no. 27, Cupid, flying, with left leg raised behind, right arm raised in front of him and with palm branch in left hand; 383–385, cat. no. 775–784, Cupids, flying, with one leg behind and the opposite arm raised in front of them, 2nd–3rd centuries; 383–384, cat. no. 785, Cupid standing still, with legs together and arms apart.

74 D. Bartus 2015, 67–68, cat. no. 44, Pl. 34; 69, cat. no. 45, Pl. 35; 69, cat. no. 46, Pl. 35; 71–72, cat. no. 52, Pl. 36–39; 73, cat. no. 53, Pl. 40, Cupids, flying, with one leg thrown back high and the opposite arm raised high in front of them, intended for display in lararium.

75 J. Žanić-Protić 1988, 29, cat. no. 31–32, Pl. V: 31–32; 29, cat. no. 33, Pl. VI: 33. All Cupid figures from the Archaeological Museum in Split come from unknown Dalmatian sites. They are poorly executed and are dated to the 2nd–3rd centuries.

76 M. Bolla 1997, 50–51, cat. no. 20, Pl. X: 20, 2nd–4th centuries.

77 M. Bolla 1999, 202, Pl. LXII: 25, S. Michele Extra, winged Eros, flying and holding torch; 2015, 295, fig. 3–4, Marano di Valpolicella, winged Eros, flying and holding torch.

78 E. Walde Psenner 1983, 60, cat. no. 31, Trento, Cupid with patera and mug, 2nd century.

79 M. Bolla 2002, 92.

80 M. Bolla 1997, 134–136, cat. no. 183–187, Pl. LXIV: 183; Pl. LXV: 184–185; Pl. LXVI: 186–187.

81 M. Bolla 2013, 9, 25, fig. 18, Lexden tumulus, Roman figurine brought to the Island during Augustus' reign.

82 R. Fleischer 1967, 87, cat. no. 103, Pl. 56: 103.

83 V. Galliazzo 1979, 108–110, cat. no. 22.

Amor iz muzeja u Veroni igra se s pticom.⁸⁵ Nekoliko Amora od bakrene slitine iz različitih lokaliteta pohranjenih u Parizu⁸⁶ i Kölnu⁸⁷ prikazano je u sjedećem položaju. Isti obrazac naslijeđen iz helenističke umjetnosti koristio se u figuricama sjedećih nagih dječacića bez krila, poput dječaka koji hrani pticu iz zbirke u Comu.⁸⁸ Sjedeći Amor mogao se nalaziti ukomponiran u složeni prikaz poput onih kakvi su krasili figuralne podloške od bakrene slitine, elemente namještaja i nosače uljanica, služeći kao dio noge ili stalka upotrebnog predmeta.⁸⁹ Amor pod kat. br. 5 usporediv je oblikovanjem ponajviše s primjercima iz 1. st. te se može predložiti datacija u 1. – 2. st.

Amor odlomljenih krila (kat. br. 6, Sl. 6) stoji uspravno na nogama. Stavom i dimenzijama prilagođen je postavljanju u lararij, zajedno s ostalim figuricama. Slična izvedba uvojaka oko debeljuškastog lica s jasno vidljivim čuperkom stisnutim u nemirni čvor iznad čela prisutna je na figurici od bakrene slitine većih dimenzija iz Zuglia, interpretiranoj kao lik dječaka Dioniza/Bakha.⁹⁰ Frizura figurice pod kat. br. 6 jako je izlizana, no očito se razlikuje od frizure s čuperkom iznad čela s obzirom na to da je na tjemenu vidljiva pletenica. Girardi-Jurkić interpretira tu figuricu kao prikaz genija iz 2. st.⁹¹ Prema rimskom vjerovanju, genij je duh zaštitnik koji prati svaku osobu od rođenja do smrti, a glavni mu je atribut rog obilja koji obično drži prislonjen uz tijelo u lijevoj ruci.⁹² Figurica (kat. br. 6) ne odgovara standardnoj ikonografiji genija, a prisutnost krila definitivno ju identificira kao Amora. Frizura s pletenicom na tjemenu pripada frizurama karakterističnim za Erosa/Amora.⁹³ Eroti s kosom skupljenom u pletenicu na tjemenu u Puli najranije su zabilježeni na kamenom reljefnom cilindričnom žrtveniku nadgrobno karakterizirajućeg iz prve trećine 1. st.⁹⁴ U srednjem i kasnom razdoblju Rimskog Carstva u Puli postaju češći i, počevši od sredine 2. st., redovito su prisutni na reljefno ukrašenim sarkofazima.⁹⁵ Oblikovanje detalja frizure i lica Amora (kat. br. 6) ima osobito bliske paralele u erotima na kasnoantoninском sarkofagu duumvira Publija Elija Oktava (P.

seated Cupid figurine from a Trieste museum has its hands broken off, so the activity he performs remains unknown.⁸⁴ The roughly executed seated Cupid from a Verona museum is playing with a bird.⁸⁵ A few seated copper-alloy Cupids from various sites are kept in Paris⁸⁶ and Cologne⁸⁷. The same pattern, inherited from the Hellenistic art, was used for the figurines of seated naked wingless little boys such as the bird-feeding boy from a Como collection.⁸⁸ The seated Cupid could have been part of a complex scene such as those depicted on figural copper-alloy pads, parts of furniture and oil-lamp holders, serving as elements of feet or racks supporting usable objects.⁸⁹ By its shape, the Cupid figurine Cat. No. 5 is most similar to the 1st-century specimens, which is why dating to the 1st-2nd centuries can be proposed.

The figurine of a Cupid with broken wings (Cat. No. 6, Fig. 6) stands upright. Its posture and size make it fit for display in a lararium, together with other figurines. Similar execution of curls that frame a chubby-cheeked face, with a clearly visible lock tied in a restless knot, can also be seen on a larger copper-alloy figurine from Zuglio, interpreted as a Dionysus/Bacchus depicted as a boy.⁹⁰ The hairstyle on the figurine Cat. No. 6 is very worn out, but it clearly differs from the figurine with a lock above the forehead because a braid can be seen on the top of its head. Girardi-Jurkić interprets this figurine as a depiction of a Genius from the 2nd century.⁹¹ According to Roman belief, Genius is a guardian spirit that follows every person from birth to death. His main attribute is the cornucopia, which he usually holds in his left hand and against his body.⁹² The figurine (Cat. No. 6) differs from the standard Genius iconography and its wings definitely identify it as a Cupid. The hairstyle with a braid on the top of the head is one of those which are typical of Eros/Cupid.⁹³ In Pula, the earliest Erotes with such hairstyle were recorded on a cylindrical funerary stone altar from the first third of the 1st century.⁹⁴ They became more common in Pula in the Middle and Late Roman Empire. As of the mid-2nd century, they were regularly found on relief-decorated sarcophagi.⁹⁵ The shape of the hairstyle and facial details of the Cupid figurine Cat. No. 6 have particularly close analogies in the Erotes

85 L. Franzoni 1973, 111, kat. br. 90.

86 E. Babelon, J.-A. Blanchet 1895, 128, kat. br. 289–292.

87 N. Franken 1997, 101, kat. br. 107.

88 M. Bolla 1996, 219, kat. br. B 5, 1. st.

89 L. Franzoni 1973, 112, kat. br. 91, Verona; D. Bartus 2015, 25–28, T. 1–6, *Brigetio*, stalak od bakrene slitine u obliku drva za vješanje uljanica u čijem podnožju stoji Jupiter i sjedi mali dječak.

90 F. Oriolo 2002, 543–546, sl. 2–4, Zuglio, figurica nagog bucmastog dječaka koji u uzdignutoj lijevoj ruci drži strelicu ili tirz.

91 V. Girardi-Jurkić 2005, 197, kat. br. 2.23.5.

92 I. Romeo 1997, VIII (1), 599; VIII (2), 372–377.

93 V. Galliazzo 1979, 108–109, kat. br. 22; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 871, br. 216–216a, helenističko razdoblje; 873, br. 236, helenističko razdoblje; 876, br. 297, helenističko razdoblje; 881, br. 355a–b; 932, br. 1005, 1009; III (2), 620, br. 216–216a; 621, br. 236; 624, br. 297; 627, br. 355a–b; 668, br. 1005, 1009; N. Blanc, F. Gury 1986, III (1), 976, br. 163; III (2), 689, br. 163.

94 A. Starac 2020, 164–166, 175, kat. br. 1, sl. 1.

95 A. Starac 2006, 173–176, kat. br. 164–165, 167, 169.

84 P. Càssola Guida 1978, 104, cat. no. 83, Trieste, 3rd century.

85 L. Franzoni 1973, 111, cat. no. 90.

86 E. Babelon, J.-A. Blanchet 1895, 128, cat. no. 289–292.

87 N. Franken 1997, 101, cat. no. 107.

88 M. Bolla 1996, 219, cat. no. B 5, 1st century.

89 L. Franzoni 1973, 112, cat. no. 91, Verona; D. Bartus 2015, 25–28, Pl. 1–6, *Brigetio*, copper-alloy oil-lamp hanging pedestal shaped as a tree, with standing Jupiter and seated little boy at its foot.

90 F. Oriolo 2002, 543–546, fig. 2–4, Zuglio, figurine of naked chubby-cheeked boy with arrow or thyrsus in his raised left hand.

91 V. Girardi-Jurkić 2005, 197, cat. no. 2.23.5.

92 I. Romeo 1997, VIII (1), 599; VIII (2), 372–377.

93 V. Galliazzo 1979, 108–109, cat. no. 22; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 871, no. 216–216a, Hellenistic period; 873, no. 236, Hellenistic period; 876, no. 297, Hellenistic period; 881, no. 355a–b; 932, no. 1005, 1009; III (2), 620, no. 216–216a; 621, no. 236; 624, no. 297; 627, no. 355a–b; 668, no. 1005, 1009; N. Blanc, F. Gury 1986, III (1), 976, no. 163; III (2), 689, no. 163.

94 A. Starac 2020, 164–166, 175, cat. no. 1, fig. 1.

95 A. Starac 2006, 173–176, kat. no. 164–165, 167, 169.

Aelius Octavus) iz posljednje trećine 2. st.⁹⁶ Prema stilskim osobinama, vjerojatna je datacija figurice u kasno 2. ili rano 3. st.

Viktorija

Figurice Viktorije pripadaju prikazima službenih rimskih božanstava koji snažno propagiraju službenu državnu ideologiju i dovode se u vezu s vojničkom populacijom. Viktorija Augusta, personificirana carska pobjeda i Jupiterova izaslanica, predstavljala je od Augusta nadalje središnju figuru carske političke mitologije.⁹⁷ Krilata odjevena Viktorija obično se prikazivala s vijencem u desnoj ruci i palminom granom u lijevoj, kako vijencem kruni tropej odnosno pobjednika, prinosi žrtvu ljevanicu ili ispisuje natpis u slavu pobjednika na štitu.⁹⁸ Obično stoji na kugli koja predstavlja cijeli svijet ili vozi kola s konjskom zapregom. Najčešće je odjevena u peplos i zauzima dostojanstvenu pozu, no pojedini se tipovi snažno oslanjaju na model Afrodite/Venere. Među njima je najpoznatiji tip Viktorije Brescia, prikazane odjevene kako piše na štitu. Viktorija oblikovana prema modelu Venere koja piše na štitu javlja se odjevena ili, poput Afrodite/Venere iz Kapue, obnažena, tek ležerno ogrnuta ogrtačem oko bokova.⁹⁹ Poluobnažena lebdeća Viktorija, ogrnuta ogrtačem, koja stoji na globusu i pruža pobjednički vijenac u visoko uzdignutoj desnoj ruci drugi je tip Viktorije nadahnute Venerom.¹⁰⁰ Sličan stav tijela i položaj ogrtača koji pada preko izbačene desne noge javljaju se kod helenističkih kipova Nike na pramcu iz Kirene i sa Samotrake, koji su međutim potpuno odjeveni u peplos.¹⁰¹

Poluobnažena Viktorija (kat. br. 7, Sl. 7), prikazana u krutom stojećem stavu raširenih nogu, nema predložke u arhajskim, klasičnim ni u helenističkim tipovima Nike, grčkog ekvivalenta Viktorije.¹⁰² Predložena datacija Viktorije (kat. br. 7) u 2.-3. st. oslanja se na likovne tendencije prisutne u rimskoj skulpturi toga razdoblja.¹⁰³ Iznenadujuću sličnost u oblikovanju anatomije, stava i ogrtača, a posebno glave, kose, lica i očiju pokazuje figurica Minerve iz Akvileje.¹⁰⁴ Sličnosti su tolike da je figurice Viktorije iz Pule i Minerve iz Akvileje moguće pripisati istoj ljevačkoj radionici, koja je vjerojatno djelovala u Akvileji.

on the Late Antoninian sarcophagus of the duumvir Publius Aelius Octavus from the final third of the 2nd century.⁹⁶ Based on its style, it is very probable that it originates from the late 2nd or early 3rd centuries.

Victoria

Victoria figurines belong to the depictions of official Roman deities that strongly propagate the official state ideology and are associated with the military. From the Augustus' reign on, Victoria Augusta, a personified imperial victory and Jupiter's envoy, had been the central figure of the imperial political mythology.⁹⁷ The winged dressed Victoria was usually depicted with a wreath in her right hand and a palm tree in her left hand, while crowning a tropaeum or a victor, offering a libation or writing on the shield an inscription honoring a victor.⁹⁸ She usually stands on a sphere representing the whole world or drives a horse-drawn wagon. She usually wears a peplos while assuming a dignified pose. However, some types strongly rely on Aphrodite/Venus as a role model. The best known among them is the Brescia type, showing a dressed Victoria writing on the shield. The Victoria modeled on the Venus that writes on the shield is depicted either fully dressed or – like the Aphrodite/Venus from Capua – in nude, only with a robe casually draped around her hips.⁹⁹ Another type of Venus-inspired Victoria is the half-naked, robed Victoria, hovering over the globe and holding out a wreath of triumph in her raised right hand.¹⁰⁰ A similar posture and a robe falling over the extended right leg can be seen on the Hellenistic statues of the Nike on a ship's bow from Cyrene and Nike from Samothrace – the difference being that these two are fully dressed in a peplos.¹⁰¹

The half-naked Victoria (Cat. No. 7, Fig. 7), depicted standing stiff with her legs apart, is not modeled on the Archaic, Classical or Hellenistic types of Nike – the Greek equivalent of Victoria.¹⁰² The proposed dating of the Victoria figurine under Cat. No. 7 (the 2nd–3rd centuries) is based on the artistic tendencies in the Roman sculpture of the period.¹⁰³ Surprisingly similar in its anatomy, posture, robe and – in particular – head, hair, face and eyes, is a Minerva figurine from Aquileia.¹⁰⁴ Such similarity makes it possible to attribute the Pula Victoria and the Aquileia Minerva figurines to the same founder's workshop, which probably flourished in Aquileia.

96 *Ill X/1 78*; A. Starac 2006, 173–174, kat. br. 164.

97 J. R. Fears 1981, 737–752; M. Bolla 2002, 86.

98 R. Vollkommer 1997.

99 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 72, br. 627; II (2), 61, br. 627, Afrodita iz Kapue; R. Vollkommer 1997, VIII (1), 242–243, br. 28–40; VIII (2), 169–170, br. 28–40, Viktorija.

100 R. Vollkommer 1997, VIII (1), 245, br. 56–58; VIII (2), 171, br. 58.

101 U. Grote 1992, VI (1), 881–882, br. 381–382; VI (2), 588–589, br. 381–382; I. S. Mark 1998, 157–158, sl. 1–3.

102 A. Moustaka 1992; A. Goulaki-Voutira 1992; U. Grote 1992; V. Girardi-Jurkić 2005, 191.

103 V. Girardi-Jurkić 2005, 191, kat. br. 2.19.2.

104 M. Bolla 2013a, 15, 17, sl. 9, Aquileia.

96 *Ill X/1 78*; A. Starac 2006, 173–174, cat. no. 164.

97 J. R. Fears 1981, 737–752; M. Bolla 2002, 86.

98 R. Vollkommer 1997.

99 A. Delivorrias, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 72, no. 627; II (2), 61, no. 627, Aphrodite from Capua; R. Vollkommer 1997, VIII (1), 242–243, no. 28–40; VIII (2), 169–170, no. 28–40, Victoria.

100 R. Vollkommer 1997, VIII (1), 245, no. 56–58; VIII (2), 171, no. 58.

101 U. Grote 1992, VI (1), 881–882, br. 381–382; VI (2), 588–589, no. 381–382; I. S. Mark 1998, 157–158, fig. 1–3.

102 A. Moustaka 1992; A. Goulaki-Voutira 1992; U. Grote 1992; V. Girardi-Jurkić 2005, 191.

103 V. Girardi-Jurkić 2005, 191, cat. no. 2.19.2.

104 M. Bolla 2013a, 15, 17, fig. 9, Aquileia.

Herkul

Nakon Merkura, Herkul je najpopularnije muško božanstvo u rimskoj sitnoj plastici od bakrene slitine. Tradicija Herkulovih figurica veoma je duga i prošla je kroz velike izmjene tijekom stoljeća. Figurice Herkula bile su izuzetno raširene u kasnorepublikanskoj Italiji među raznim italskim narodima koji su Herkula prihvatili kao zaštitnika svih putnika, vojnika, stočara, zaštitnika izvora pitke vode i ljekovitih termalnih voda.¹⁰⁵ Schematizirani, izduženi Herkul (kat. br. 8, Sl. 8) koji zamahuje toljagom u desnici pripada etrusko-italskoj grupi kasnorepublikanskih figurica golobradog Herkula u napadu, vrlo čestih u svetištima u sjevernoj Italiji tijekom 3. i 2. st. pr. Kr., u vrijeme ratova Rima s Histrima i osvajanja Istre.¹⁰⁶ Herkul u napadačkom stavu odražava ideologiju ratnika. S područja Padove potječe gotovo identična figurica Herkula nešto malo manjih dimenzija, ali istog stava i proporcija, istih anatomskih i fizionomskih obilježja, čak s jednakim smjerom i brojem brazdi koje označavaju kosu.¹⁰⁷ Druga analogna figurica Herkula odlomljenih ruku, također malo manjih dimenzija, ali s istim stavom, proporcijama i detaljima oblikovanja lica, kose i genitalija, potječe iz nepoznatog nalazišta i čuva se u Trstu.¹⁰⁸ Tri spomenute figurice Herkula iz Pule, Padove i Trsta čine grupu oblikovanu prema istom modelu i sve tri mogu se smatrati izrađevinama nastalima na području sjeveroistočne Italije. Prototip te figurice potječe iz srednje ili sjeveroistočne Italije, s područja Etruraca i Veneta gdje se prikaz Herkula u napadu razvijao od 5. do 4. st. pr. Kr.¹⁰⁹ Figurice stiliziranog golobradog Herkula u napadu istog tipa, s visoko podignutom desnom rukom i lavljom kožom prebačenom preko lijeve podlaktice, prisutne su u

105 M. Jaczynowska 1981, 632, 651–652.

106 P. Càssola Guida 1978, 9–10, 23–25, kat. br. 8–10, Trieste, votivna ostava Gretta, kraj 3. – 2. st. pr. Kr.; 27, kat. br. 12, Gretta, kraj 2. – početak 1. st. pr. Kr.; 40–41, kat. br. 25–26, nepoznato nalazište, kraj 3. – prva polovina 2. st. pr. Kr.; L. Franzoni 1980, 124–135, kat. br. 103–114; 137–151, kat. br. 116–130; 154–161, kat. br. 133–140; 164–173, kat. br. 143–152; 175, kat. br. 154; 182–183, kat. br. 160–161; 187, kat. br. 165; 226, kat. br. 208, Verona; E. Walde Psenner 1983, 79–86, kat. br. 53–63, Trento; G. Zampieri 1986, 71–72, kat. br. 20; 73–74, kat. br. 21; 74–75, kat. br. 22; 76–77, kat. br. 23; 78, kat. br. 24; 79, kat. br. 25; 80–81, kat. br. 26; 81–82, kat. br. 27; 83, kat. br. 28, područje Padove, 3. – 2. st. pr. Kr.; A. Mastrocinque 1987, 43–70, sl. 37–40; G. P. Tabone 1996, disertacija s prikupljenim opsežnim korpusom italskih figurica golobradog Herkula u napadu u sjevernoj Italiji, na području Francuske, Švicarske i Austrije prije osnutka Carstva; G. Bodon 1998, 350–351; A. Starac 2002a, 18; L. Zenarolla 2008, 325.

107 G. Zampieri 1986, 73–74, kat. br. 21, Padova.

108 P. Càssola Guida 1978, 41, kat. br. 26, nepoznato nalazište, kraj 3. – prva polovina 2. st. pr. Kr.

109 P. Càssola Guida 1978, 16–18, kat. br. 1–3, Gretta, 5. – 4. st. pr. Kr.; 20, kat. br. 5, Gretta, 4. st. pr. Kr.; 22, kat. br. 7, Gretta, kraj 4. – početak 3. st. pr. Kr.; 30–31, kat. br. 15–16, Trieste (Gretta?), kraj 5. – početak 4. st. pr. Kr.; 32, kat. br. 17, Dalmacija, 5. st. pr. Kr.; 34–37, kat. br. 19–22, Trieste, 4. – 3. st. pr. Kr.; P. Càssola Guida 1989, 50–57, kat. br. 14–17, 5. – 3. st. pr. Kr.; G. Zampieri 1986, 73–74, kat. br. 21; S. Schwarz 1990, V (1), 200–201, 241; V (2), 165, br. 20–29; G. P. Tabone 1990, 78–80, 85–87, T. XV–XVII, kat. br. 39–42, Herkul u napadu samnitskog tipa, 4. st. pr. Kr. – prva polovina 3. st. pr. Kr.; 1996, 94–110, kat. br. A 80 – A 95, Herkul u napadu sabelskog i samnitskog tipa, 5. – 2. st. pr. Kr.; S. Ritter 1993, 464–465, kat. br. 1, sredina 5. – početak 4. st. pr. Kr.; 466–467, kat. br. 2, 4. st. pr. Kr.

Hercules

After Mercury, Hercules is the second most popular male deity represented in Roman copper-alloy figurines. The tradition of the Hercules figurines goes far back and had undergone major alterations through centuries. They were particularly popular in the Late Republican Italy, among various Italic peoples who adopted Hercules as a patron of all travelers, soldiers, cattle-growers, as well as freshwater springs and healing thermal waters.¹⁰⁵ The schematized elongated Hercules (Cat. No. 8, Fig. 8) wielding an axe in his right hand belongs to the Etruscan–Italic group of figurines depicting a beardless Hercules in attack. These were very common in Northern Italic sanctuaries in the 3rd and 2nd centuries BC, during Roman–Histrian wars and the conquering of Istria.¹⁰⁶ The attacking Hercules reflects the warrior ideology. An almost identical Hercules figurine from Padua is of a somewhat smaller size, but has the same posture, proportions, anatomical and physiognomic features, and even the same number and direction of furrows representing the hair.¹⁰⁷ The other analogous Hercules figurine with broken arms, also of a somewhat smaller size but with the same posture, proportions and facial, hair and genital details, comes from an unknown site and is kept in Trieste.¹⁰⁸ The three abovementioned Hercules figurines from Pula, Padua and Trieste belong to the same group because they were made using the same model and because all of them originate from northeastern Italy. The prototype of these figurines originates from central or northeastern Italy – specifically, from the Etruscan and Venetic regions – where the depiction of Hercules in attack developed from the 5th to the 4th centuries BC.¹⁰⁹ During the same period, the stylized figurines of a beardless Hercules in attack of the same type, with the right arm raised high and a lion's skin thrown over the left lower arm, were also present deep in central and

105 M. Jaczynowska 1981, 632, 651–652.

106 P. Càssola Guida 1978, 9–10, 23–25, kat. no. 8–10, Trieste, Gretta votive hoard, late 3rd–2nd centuries BC; 27, kat. no. 12, Gretta, late 2nd–early 1st centuries BC; 40–41, kat. no. 25–26, unknown site, late 3rd–first half of 2nd century BC; L. Franzoni 1980, 124–135, kat. no. 103–114; 137–151, kat. no. 116–130; 154–161, kat. no. 133–140; 164–173, kat. no. 143–152; 175, kat. no. 154; 182–183, kat. no. 160–161; 187, kat. no. 165; 226, kat. no. 208, Verona; E. Walde Psenner 1983, 79–86, kat. no. 53–63, Trento; G. Zampieri 1986, 71–72, kat. no. 20; 73–74, kat. no. 21; 74–75, kat. no. 22; 76–77, kat. no. 23; 78, kat. no. 24; 79, kat. no. 25; 80–81, kat. no. 26; 81–82, kat. no. 27; 83, kat. no. 28, Padua area, 3rd–2nd centuries BC; A. Mastrocinque 1987, 43–70, fig. 37–40; G. P. Tabone 1996, PhD thesis with an extensive sample of Italic figurines of a beardless Hercules in attack made in northern Italy, France, Switzerland and Austria before the founding of the Empire; G. Bodon 1998, 350–351; A. Starac 2002a, 18; L. Zenarolla 2008, 325.

107 G. Zampieri 1986, 73–74, kat. no. 21, Padova.

108 P. Càssola Guida 1978, 41, kat. no. 26, unknown site, late 3rd–first half of 2nd century BC.

109 P. Càssola Guida 1978, 16–18, kat. no. 1–3, Gretta, 5th–4th centuries BC; 20, kat. no. 5, Gretta, 4th century BC; 22, kat. no. 7, Gretta, late 4th–early 3rd centuries BC; 30–31, kat. no. 15–16, Trieste (Gretta?), late 5th–early 4th centuries BC; 32, kat. no. 17, Dalmatia, 5th century BC; 34–37, kat. no. 19–22, Trieste, 4th–3rd centuries BC; P. Càssola Guida 1989, 50–57, kat. no. 14–17, 5th–3rd centuries BC; G. Zampieri 1986, 73–74, kat. no. 21; S. Schwarz 1990, V (1), 200–201, 241; V (2), 165, no. 20–29; G. P. Tabone 1990, 78–80, 85–87, Pl. XV–XVII, kat. no. 39–42, Hercules in attack, Samnite type, 4th century BC–first half of 3rd century BC; 1996, 94–110, kat. no. A 80 – A 95, Hercules in attack, Sabellian and Samnite type, 5th–2nd centuries BC; S. Ritter 1993, 464–465, kat. no. 1, mid-5th–early 4th centuries BC; 466–467, kat. no. 2, 4th century BC.

istom razdoblju također daleko u srednjoj i južnoj Italiji, na područjima Ekva,¹¹⁰ Samničana¹¹¹ i drugih ratnički i stočarski orijentiranih naroda.¹¹² Pojava italiskog tipa Herkula u napadu u Istri svjedoči o ranom prodoru Herkulova kulta s rimskom vojskom, prilikom histarskih ratova od posljednje četvrtine 3. st. pr. Kr. do prve četvrtine 2. st. pr. Kr.¹¹³ Girardi-Jurkić smatra vjerojatnijom nešto kasniju dataciju, u 2. – 1. st. pr. Kr.¹¹⁴ Figurice istog tipa Herkula u napadu proširile su se dalje izvan granica Italije prema istoku, o čemu svjedoče između ostalog nalazi iz Celja,¹¹⁵ Hallstatta,¹¹⁶ iz muzeja u Beogradu.¹¹⁷ Iz Nezakcija potječe nalaz jednog drugog shematiziranog golobradog Herkula u istom stavu napada koji također pripada kasnorepublikanskoj izradi, a danas se nalazi u Padovi.¹¹⁸ Vrlo je sličan primjerku iz pulskog muzeja, od kojeg se razlikuje po položaju lavlje kože prebačene preko ramena. Herkul se redovito prikazivao nag, ogrnut samo lavljom kožom. Nikad ne nosi oklop. Jedna figurica iz votivne ostave Greta u Trstu ima dvije paralelne urezane crte na prsima i iznad genitalija, koje asociraju na naznaku oklopa, no zapravo označavaju anatomiju tijela, a ne oklop.¹¹⁹ Usporedno sa sve jačom romanizacijom na području oko sjeveroistočnog Jadrana figurice Herkula u napadu odmijenile su prethodno popularne figurice ratnika i etruskog Marsa tijekom 2. i 1. st. pr. Kr.¹²⁰ Herkul pod kat. br. 8 može se na temelju usporedbe s drugim figuricama Herkula datirati u vrijeme rata va Histra s Rimom, u kasno 3. i 2. st. pr. Kr. Uklapa se u panoramu rane romanizacije Istre kao kulturni predmet pristigao s rimskom vojskom.

Atletski, realistično prikazani golobradi Herkul u zamahu napada (kat. br. 9, Sl. 9) odlikuje se klasičnim stilom koji se proširio pod helenističkim utjecajem, a nasljeđuje po istom stavu tijela stariji, shematizirani italiski kasnorepublikanski tip Herkula u napadu. Prototip Herkula u napadu preuzet je iz arhajske grčke umjetnosti.¹²¹ Razvijao se tijekom helenističkog i rimskog razdoblja.¹²² Klasični stil figurice ima analogije u modi Augustova razdoblja potkraj 1. st. pr. Kr. i početkom 1. st. po. Kr. Figurica je pronađena nedaleko od bogatog votivnog

southern Italy, in the regions populated by Aequi,¹¹⁰ Samnites¹¹¹ and other warrior and cattle-growing tribes.¹¹² The emergence of the Italic type of Hercules in attack in Istria is evidence that the Hercules cult was introduced there rather early; the Roman army brought it during the Histrian wars between the final fourth of the 3rd century and the first fourth of the 2nd century BC.¹¹³ Girardi-Jurkić believes that somewhat later dating – to the 2nd–1st centuries BC, is more probable.¹¹⁴ The figurines of the same Hercules-in-attack type crossed the borders of Italy and became common in the east, as evidenced by – among other things – the finds from Celje¹¹⁵ and Hallstatt¹¹⁶ and the one kept in a Belgrade museum.¹¹⁷ Another schematized beardless Hercules in the same attack position, also dated to the Late Republican period, was found at Nesactium and is now kept in Padua.¹¹⁸ It is very similar to the specimen from the Pula museum, differing from it only in the way how the lion's skin is draped over the shoulder. Hercules was always depicted naked, with only a lion's skin draped around him. He never wore armor. A figurine from the Greta votive hoard in Trieste has two parallel lines carved on the chest and above the genitals. While it could be imagined that they indicate armor, they actually outline the anatomy.¹¹⁹ In the 2nd and 1st centuries BC, with the growing Romanization of the northeastern Adriatic region, the figurines of Hercules in attack replaced the previously popular figurines of warriors and Etruscan Mars.¹²⁰ Based on comparison with other Hercules figurines, the Hercules figurine Cat. No. 8 can be dated to the late 3rd and 2nd centuries BC – the period of Roman-Histrian wars. This figurine fits in the overall panorama of the early Romanization of Istria as a cult object introduced to the region by the Roman army.

The athletic, realistically depicted beardless Hercules in an attack position (Cat. No. 9, Fig. 9) is characterized by the classical style adopted under the Hellenistic influence. The position itself, however, is a legacy of an earlier schematized Italic type of Hercules in attack from the Late Republican period. The prototype of Hercules in attack was borrowed from the Greek Archaic art.¹²¹ It developed during the Hellenistic and Roman periods.¹²² Analogies for the figurine's Classical style can be found in those in fashion

110 M. C. Biella 2017, 490, 492–500, kat. br. 1–48, *Alba Fucens*, votivni depozit u Herkulovu svetištu, datiran od sredine 2. do početka 1. st. pr. Kr., sa 48 figurica Herkula u napadu.

111 R. Papi 2005, 335–342, kat. br. 2–9.

112 G. Bradley 2005, 136; M. C. Biella 2015, *Corfinium*, votivni depozit u sjedištu Peligna; V. Carbonara, D. Delfino 2020, 66–68, 80, sl. 1–2.

113 A. Starac 2002a, 18.

114 V. Girardi-Jurkić 2005, 166.

115 V. Kolšek 1969, 95, kat. br. 108, Celje; M. Guštin, F. Grisoni 2022, 149–150, sl. 5: 1, Strassfried: sl. 5: 2–3, Celje.

116 R. Fleischer 1967, 126–127, kat. br. 163a, T. 90: 163a, Hallstatt.

117 M. Veličković 1969a, 94–95, kat. br. 107, nepoznato nalazište.

118 L. Florio Tonini 1966, 9–14, T. I: 1; A. Starac 2002a, 26, kat. br. 1; V. Girardi-Jurkić 2005, 165, kat. br. 2.7.8.; M. Guštin 2023, 152–153, sl. 1: 2.

119 P. Càssola Guida 1978, 16, kat. br. 1, kraj 5. – početak 4. st. pr. Kr.

120 M. Guštin, F. Grisoni 2022, 151, 153, sl. 7A.

121 J. Boardman 1988, IV (1), 734–735, tip 2, br. 15–31; IV (2), 445–447, br. 15–31.

122 O. Palagia 1988, IV (1), 780, br. 1078–1086; IV (2), 519, br. 1080–1085.

110 M. C. Biella 2017, 490, 492–500, cat. no. 1–48, *Alba Fucens*, votive deposit in Sanctuary of Hercules, dated to the period between mid-2nd and early 1st centuries BC, with 48 figurines of Hercules in attack.

111 R. Papi 2005, 335–342, cat. no. 2–9.

112 G. Bradley 2005, 136; M. C. Biella 2015, *Corfinium*, votive deposit in Paeligni headquarters; V. Carbonara, D. Delfino 2020, 66–68, 80, fig. 1–2.

113 A. Starac 2002a, 18.

114 V. Girardi-Jurkić 2005, 166.

115 V. Kolšek 1969, 95, cat. no. 108, Celje; M. Guštin, F. Grisoni 2022, 149–150, fig. 5: 1, Strassfried: fig. 5: 2–3, Celje.

116 R. Fleischer 1967, 126–127, cat. no. 163a, Pl. 90: 163a, Hallstatt.

117 M. Veličković 1969a, 94–95, cat. no. 107, unknown site.

118 L. Florio Tonini 1966, 9–14, Pl. I: 1; A. Starac 2002a, 26, cat. no. 1; V. Girardi-Jurkić 2005, 165, cat. no. 2.7.8.; M. Guštin 2023, 152–153, fig. 1: 2.

119 P. Càssola Guida 1978, 16, cat. no. 1, late 5th–early 4th centuries BC.

120 M. Guštin, F. Grisoni 2022, 151, 153, fig. 7A.

121 J. Boardman 1988, IV (1), 734–735, type 2, no. 15–31; IV (2), 445–447, no. 15–31.

122 O. Palagia 1988, IV (1), 780, no. 1078–1086; IV (2), 519, no. 1080–1085.

depozita u Tujanu kod Bala, uz konzularnu cestu koja je povezivala Pulu i Poreč s Trstom, a s istog lokaliteta po-tječe toljaga pod kat. br. 10. Depozit je sadržavao broj-ne predmete od bakrene slitine, rimski republikanski novac, fibule, privjeske, prstenje, narukvice, igle, oružje, falere od srebra i bakrene slitine, ukupno devedesetak predmeta od kojih je neke bilo moguće datirati u raspo-nu od 6. do 3. st. pr. Kr. Nema podataka o arheološkom kontekstu nalaza, koji je slučajno ugledao svjetlo dana 1905., pri obradi polja.¹²³ S obzirom na izostanak nalaza arhitekture, figurice Herkulova kulta iz ranocarskog raz-doblja iz Tujana nisu pripadale larariju u sklopu privat-ne kuće kao velik dio ostalih figurica od bakrene slitine, nego se mogu dovesti u vezu s votivnim depozitom kao darovi u svetištu predrimske tradicije uz glavnu rimsku cestu u Istri. Svetište se moglo nalaziti u vezi s obližnjom velikom lokvom poznatom pod imenom Tujan, uz koju Herkul pristaje kao zaštitnik izvora. Zavjetni darovi s li-kom Herkula i brojni elementi oružja svjedoče o snaž-nom ratničkom, vojnom elementu u Tujanu.

Toljaga kat. br. 10 (Sl. 10) iz Tujana razmjerno je ve-ćih dimezija od toljaga koje su pripadale figuricama na-mijenjenim kućnim lararijima. Veličinom odgovara figuri Herkula visine oko 40 cm.¹²⁴ Nalazi toljaga od bakrene slitine sličnih dimezija prisutni su u sjevernoj Italiji. Na-mjena im se kreće od dijela skulpture Herkula do noge upotrebnog predmeta, stolice ili drugog komada namje-štaja.¹²⁵ Pojedini se primjerci toljaga javljaju samostalno kao moćan apotropejski simbol, neovisno o skulpturi Herkula. U središnjoj i južnoj Italiji, na područjima Ekva, Peligna, Samničana i drugih italskih naroda, toljage od bakrene slitine predstavljale su uobičajen zavjetni dar božanstvu.¹²⁶ Zlatne, srebrne, jantarne ili pozlaćene to-ljage od odabranih laganih materijala izrađivale su se u carsko doba u europskim provincijama kao privjesak za ženski nakit, ogrlicu ili naušnice. Smatralo se da svojom magijskom moći djeluju kao amulet, štite djecu i žene i jačaju plodnost.¹²⁷ Primjer pozlaćene toljage, posebno izrađene kao lagani privjesak za nakit, predstavlja Her-kulova toljaga iz Karnunta visoka 4,7 cm bez odlomlje-nog vrha ručke, obložena zlatnim listićem i ispunjena

during the reign of Augustus in the late 1st century BC and early 1st century AD. The figurine was found in the vicinity of the rich votive deposit from Tujan near Bale, along the road that connected Pula, Poreč and Trieste. The club Cat. No. 10 comes from the same site. The deposit contained numerous copper-alloy objects, Roman republican coins, fibulae, pendants, rings, bracelets, pins, weapons, silver and copper-alloy phaleras – all together, some ninety ob-jects. Some of them were datable to the period spanning the 6th and 3rd centuries BC. The hoard was found acciden-tally on a farmer's field, but nothing is known about its ar-chaerological context.¹²³ The lack of architectural remains indicates that, unlike most of the other copper-alloy figu-rines, the Early Imperial Hercules cult figurines from Tujan did not belong to a lararium from a private home. Instead, they can be associated with a votive deposit as offerings in a pre-Roman sanctuary along the main Roman road in Is-tria. The sanctuary could have been connected with a large pond nearby, known as Tujan, as Hercules was considered the patron of springs. The votive offerings with Hercules figure on them and numerous weapon elements can be seen as evidence of a strong warrior and military element in Tujan.

The club Cat. No. 10 (Fig. 10) from Tujan is propor-tionally larger than the clubs belonging to the figurines intended for household lararia. Its size is suitable for a Hercules figu-rine having a height of approx. 40 centimeters.¹²⁴ Copper-alloy clubs of a similar size are found in northern Italy. They were either integral parts of Hercules figurines or feet of usable objects, chairs or other pieces of furniture.¹²⁵ Some club specimens were not parts of Hercules sculptures; they were used independently as a powerful apotropaic symbol. In the territories of the Aequi, Paeligni, Samnites and other Italic peoples of central and southern Italy, copper-alloy clubs were regularly used as a votive offering to a deity.¹²⁶ During the Imperial period, golden, silver, amber or gold-plated clubs made of selected light materials were used in the European provinces as pendants for women's jewelry – necklaces or earrings. It was believed that they could be used as amulets because of their magical powers and that

123 B. Benussi 1927/1928, 256; A. Starac 2002a, 18–21.

124 A. Starac 2002a, 18.

125 V. Galliazzo 1979, 129, kat. br. 40, Treviso; E. Walde Psenner 1983, 79, kat. br. 52, Trento; M. Bolla 1997, 95, kat. br. 109, T. XXXVI: 109, Milano; L. Zenarolla 2008, 212–213, kat. br. TRID9, T. 21: 11, Mechel, toljaga visine 17 cm, dio figure više od 40 cm; 236–237, kat. br. ALT4, T. 32: 8, Val Pagliaga, toljaga visine 5,5 cm, amulet?; 255–256, kat. br. IUL7-IUL8, T. 42: 7–8, Lagole di Calalzo, dvije toljage od bakrene slitine koje su pripadale figurama Herkula. Toljaga visoka 4,5 cm mogla je pripadati figurici visine oko 15 cm, a druga toljaga visoka 18 cm kipu višem od 40 cm.

126 V. Ramanzini 2016, 186–188; M. C. Biella 2017, 503, kat. br. 1–7, sl. 9: l.c1–l.c.7, *Alba Fucens*, votivni depozit u Herkulovu svetištu iz druge polovine 2. – početka 1. st. pr. Kr. sadržavao je uz brojne Herkulove figurice sedam toljaga od bakrene slitine visine od 5 do 15 cm; 511, toljage od bakrene slitine u votivnim depozitima u mjestima Corfinio, Castelvecchio Subequo, Sulmona.

127 E. Riha 1990, 71, T. 72: 2900; T. 90: 2900; V. Ramanzini 2016, 174.

123 B. Benussi 1927/1928, 256; A. Starac 2002a, 18–21.

124 A. Starac 2002a, 18.

125 V. Galliazzo 1979, 129, kat. no. 40, Treviso; E. Walde Psenner 1983, 79, kat. no. 52, Trento; M. Bolla 1997, 95, kat. no. 109, Pl. XXXVI: 109, Milano; L. Zenarolla 2008, 212–213, kat. no. TRID9, Pl. 21: 11, Mechel, club measuring 17 cm in height, part of a figurine having a height of more than 40 cm; 236–237, kat. no. ALT4, Pl. 32: 8, Val Pagliaga, club measuring 5.5 cm in height, an amulet?; 255–256, kat. no. IUL7-IUL8, Pl. 42: 7–8, Lagole di Calalzo, two copper-alloy clubs that belonged to Hercules figurines. The club with a height of 4.5 cm could have belonged to a figurine measuring approx. 15 cm in height, and the one with a height of 18 cm could have belonged to a statue measuring over 40 cm in height.

126 V. Ramanzini 2016, 186–188; M. C. Biella 2017, 503, kat. no. 1–7, fig. 9: l.c1–l.c.7, *Alba Fucens*, votive deposit in a Hercules' sanctuary from the period between the second half of the 2nd century and early 1st century BC. Together with numerous Hercules figurines, it contained seven copper-alloy clubs ranging between 5 and 15 cm in height; 511, copper-alloy clubs in votive deposits found in Corfinio, Castelvecchio Subequo, Sulmona.

sumpornom smjesom.¹²⁸ U muzeju u Kölnu čuva se nekoliko ručki od bakrene slitine u obliku toljage koje su pripadale neidentificiranim predmetima, a dimenzijama odgovaraju toljagi iz Tujana.¹²⁹ Toljaga iz Tujana previše je velika i teška za privjesak na nakitu, a prema završetku ručke vidljivo je da nije služila kao noga namještaja ni kao ručka ogledala. Mogla je biti samostalan zavjetni dar koji nikad nije bio predviđen da bude dijelom skulpture Herkula. Nalaz u votivnom depozitu uz figuricu Herkula okolnost je koja ide u prilog toj pretpostavci.

Postariji, opušteni, trbušasti i bradati itifalički Herkul (kat. br. 11, Sl. 11) u mirnom stavu s prijateljski ispruženom desnom rukom predstavlja sasvim drugi aspekt Herkulova života i osobnosti. Prikaz opuštenog, postarijeg bradatog Herkula s toljagom oslonjenom o rame u lijevoj ruci i desnicom pruženom u prijateljskom pozivu nekome da mu se pridruži u gozbi poznat je kao *Hercules Dexiomenos*, dešnjak, odnosno Herkul koji pruža desnicu u znak pozdrava. Predstavlja varijantu iz lepeze tipova Herkula koji sudjeluje u božanskoj gozbi i pruža skifos (*Hercules Bibax*).¹³⁰ Skriveno značenje geste povezano je s Herkulovim postignućem besmrtnosti i temom vječnog života duše. Iz Siska potječu dvije figurice Herkula istog tipa s ispruženom desnom rukom, jedna proporcijama veoma slična pulskom primjerku i druga koja prikazuje znatno mršavijeg Herkula s vijencem na glavi.¹³¹ Atletski, bradati Herkul Deksioumen iz Karnunta u sličnom je stavu, ali odmiče od tijela lijevi lakat s toljagom oslonjenom na rame tako da prebačena lavlja koža vijori u zamahu.¹³² Iz Magdalensberga potječe figurica bradatog Herkula Deksioumena koji toljagu drži spuštenu i pokrivenu lavljom kožom.¹³³ Figurica iz Pule (kat. br. 11) jasno prikazuje širom raširene prste desne šake u pokretu srdačnog pozdrava i poziva dobrodošlice. Dvije figurice iz Siska te figurice iz Karnunta i Magdalensberga također prikazuju desnicu prijateljski pruženih prstiju, za razliku od brojnih figurica opuštenog stojećeg Herkula kojima nije sačuvana desna šaka te postoji mogućnost da je u ruci držao pehar kojim je nazdravljao (*Hercules Bibax*).¹³⁴ Herkul Deksioumen

they protected women and children and improved fertility.¹²⁷ The Hercules' club from Carnuntum that measures 4.7 centimeters in height is an example of a gold-plated club, made specially as a light pendant for jewelry.¹²⁸ It is covered with gold-foils and filled with a sulfur mixture. The tip of its handle is broken. Several copper-alloy club-shaped handles that belonged to unidentified objects are kept in a museum in Cologne.¹²⁹ Their size corresponds with that of the Tujan club. The Tujan club is too massive for a jewelry pendant and the end of its handle indicates that it was not used as a furniture leg or mirror handle. It is possible that it was intended to be a votive offering and not a part of a Hercules sculpture. The fact that it was found in a votive deposit next to a Hercules figurine corroborates this assumption.

The ageing, relaxed, potbellied and bearded ithyphallic Hercules (Cat. No. 11, Fig. 11), standing still with his right hand extended in a friendly gesture, represents a completely different aspect of Hercules' life and personality. This depiction of a relaxed, ageing breaded Hercules holding in his left hand a club that rests on his shoulder and waving someone with his extended right hand to join the feast is known as *Hercules Dexiomenos* – the right-handed Hercules – who is greeting someone by extending his right hand. It is a subtype belonging to the panoply of types depicting Hercules while extending a skyphos at a divine feast (*Hercules Bibax*).¹³⁰ The gesture's hidden meaning has to do with Hercules achieving immortality and with eternal life of the soul. Two figurines from Sisak belong to the same type with the extended right hand. One of them is very similar to the Pula specimen in its size. The other depicts a much thinner Hercules with a wreath on his head.¹³¹ The athletic, bearded Hercules Dexiomenos from Carnuntum has a similar posture, but his left elbow is away from the body and the club rests on the shoulder in such way that the lion's skin thrown over the lower arm flutters.¹³² A figurine from Magdalensberg depicts a bearded Hercules Dexiomenos with a lowered club covered with a lion's skin.¹³³ On the figurine from Pula under the Cat. No. 11, widely spread fingers can clearly be seen on the right hand which is making a cordial and welcoming gesture. The two Sisak figurines and those from Carnuntum and Magdalensberg also feature the right

128 M. Buora, W. Jobst 2002, 282, kat. br. Vh.6., *Carnuntum*, 3. st.

129 N. Franken 1997, 166–167, kat. br. 222, Köln.

130 R. A. Staccioli 1957; L. Franzoni 1973, 117, kat. br. 96, Verona; O. Palagia 1988, IV (1), 760, C.2.q, br. 626–641; IV (2), 487–488, br. 628–639, Heraklo u punoj snazi s pruženom desnom rukom i toljagom na lijevom ramenu; IV (1), 767–768, br. 796–809, 814–832; IV (2), 500–501, br. 799–809, 814–829, rimske figurice od bakrene slitine ostarjelog Herkula s pruženom desnom rukom i toljagom na lijevom ramenu; W. J. T. Peters 1995, 308, sl. 1, Nijmegen; A. Malgieri 2008, 24; M. Guštin 2023, 153–155, sl. 2–3, Ajdovščina nad Rodikom, atletski Herkul s pruženom desnom rukom odlomljene šake i toljagom na lijevom ramenu.

131 B. Vikić Belančić 1979, 108–109, kat. br. 84, Sisak, 1. – 2. st.; R. Košćević 1995, 16, kat. br. 77–78; T. 13: 77–78; M. Sanader 1995, 104, kat. br. 32–33.

132 R. Fleischer 1967, 123, kat. br. 159, T. 88: 159, *Carnuntum*.

133 R. Fleischer 1967, 128, kat. br. 166, T. 90: 166, Magdalensberg.

134 Z. Šubic 1969, 93, kat. br. 101, Ptuj; L. Franzoni 1973, 118–119, kat. br. 97–98, Verona; O. Palagia 1988, IV (1), 766–769, br. 754–860; IV (2), 496–503, br. 758–860; F. Arasa i Gil 2008, 435–437, sl. 5, Cullera; G. Bauchhenss 2009, 1, 269, add. 4–5; 2, 131, add. 4.

127 E. Riha 1990, 71, Pl. 72: 2900; Pl. 90: 2900; V. Ramanzini 2016, 174.

128 M. Buora, W. Jobst 2002, 282, cat. no. Vh.6, *Carnuntum*, 3rd century.

129 N. Franken 1997, 166–167, kat. no. 222, Köln.

130 R. A. Staccioli 1957; L. Franzoni 1973, 117, kat. no. 96, Verona; O. Palagia 1988, IV (1), 760, C.2.q, no. 626–641; IV (2), 487–488, no. 628–639, Hercules at his full strength, with his right arm extended and with a club resting on his left shoulder; IV (1), 767–768, no. 796–809, 814–832; IV (2), 500–501, no. 799–809, 814–829, Roman copper-alloy figurines of an aging Hercules with his right arm extended and with a club resting on his left shoulder; W. J. T. Peters 1995, 308, fig. 1, Nijmegen; A. Malgieri 2008, 24; M. Guštin 2023, 153–155, fig. 2–3, Ajdovščina nad Rodikom, athletic Hercules with his right arm extended (with the fist broken off) and with a club resting on his left shoulder.

131 B. Vikić Belančić 1979, 108–109, cat. no. 84, Sisak, 1st–2nd centuries R. Košćević 1995, 16, cat. no. 77–78; Pl. 13: 77–78; M. Sanader 1995, 104, cat. no. 32–33.

132 R. Fleischer 1967, 123, cat. no. 159, Pl. 88: 159, *Carnuntum*.

133 R. Fleischer 1967, 128, cat. no. 166, Pl. 90: 166, Magdalensberg.

prikazivao se u nekoliko različitih varijanti kao postariji bradati muškarac ili kao golobradi mladić. Poput figurica Herkula u napadu, shematizirane varijante mladog, golobradog Herkula koji pomirljivo pruža desnu ruku proširile su se na području sjeveroistočnog Jadrana i istočnih Alpi tijekom 2. i 1. st. pr. Kr., paralelno s napretkom romanizacije.¹³⁵ Postariji bradati Herkul iz Pule pripada mlađoj, ranocarskoj generaciji figurica Herkula Dexionoumena na prostoru sjeveroistočnog Jadrana, koja je od 1. st. potisnula stariji, shematizirani i golobradi kasnorepublikanski tip. Prijedlozi datacije figurice obuhvaćaju 1. i 2. st.¹³⁶

Prisutnost Herkula u Puli bila je snažno naglašena na razne načine, ne samo brojem figurica od bakrene slitine. Rimska kolonija Pola nalazila se pod osobitom Herkulovom zaštitom i nosila je puni naziv *colonia Iulia Pola Pollentia Herculanea*.¹³⁷ Najstarija sačuvana gradska vrata s natpisom dvojice prvih duumvira posvećena su Herkulu reljefima njegove glave i toljage.¹³⁸ Pored gradskih Vrata sv. Ivana, u blizini umbilika kolonije, nalazilo se Herkulovo svetište iz kojeg potječe još jedan reljef toljage.¹³⁹

Izida Fortuna

Rimska je Fortuna predstavljala božansku silu (*numen*) koja se mogla manifestirati u različitim oblicima, kao zaštitnički duh pojedinca, zajednice ili zbivanja.¹⁴⁰ U sitnoj plastici od bakrene slitine na području čitave sjeverne Italije, lik Fortune gotovo se uopće ne javlja bez određenih izijačkih obilježja.¹⁴¹ Tip figurice koji simbolički spaja sporednu grčko-rimsku boginju Tihe (*Tyche*) – Fortunu – i egipatsku Izidu nalazi se među najčešćim figuricama od bakrene slitine u Rimskom Carstvu uopće, iako se nikad nije štovalo božanstvo pod dvojnim nazivom „Izida Fortuna“. S prodorom helenističkog utjecaja i helenističko-egipatske kulture rimskoj Fortuni pripisani su djelomično isti, odnosno slični atributi egipatske Izide koji su zamaglili i prebrisali razdjelnicu između dviju boginja. Figuricama Izide Fortune pripisivali su se apotropejske moći amuleta, što je rezultiralo njihovim velikim brojem.¹⁴² Figurice Izide s obilježjima Fortune česte su u sjevernoj Italiji.¹⁴³ Česte su također

hand with the fingers extended in a friendly gesture. Unlike these, many figurines of a relaxed standing Hercules are missing the right hand, allowing the possibility that the hand once held a cup he was toasting with (*Hercules Bibax*).¹³⁴ Hercules Dexionoumenos was depicted in several different subtypes, as an oldish bearded man or as a beardless young man. Like the Hercules-in-attack figurines, schematized subtypes of a young beardless Hercules who conciliatory extends his right hand became common in northeastern Adriatic and eastern Alps with the growing Romanization of these regions in the 2nd and 1st centuries BC.¹³⁵ The oldish Hercules from Pula belongs to a later, Early Imperial generation of Hercules Dexionoumenos figurines in the northeastern Adriatic. In the 1st century, these figurines replaced the earlier, schematized and beardless Late Republican type. The proposed dating for the figurine is to the 1st and 2nd centuries.¹³⁶

Hercules was present in Pula in many ways, not just as a popular copper-alloy figurine. The Roman colony of Pola was under special protection of Hercules – hence its full name *colonia Iulia Pola Pollentia Herculanea*.¹³⁷ The two earliest duumvirs dedicated to Hercules an inscription accompanied by the Hercules' head and club in relief, which can be seen on the oldest preserved city gate.¹³⁸ Next to the St. John's Gate, in the vicinity of the colony's umbilicus, a Hercules' sanctuary with another club relief used to be.¹³⁹

Isis Fortuna

The Roman Fortuna represented a divine power (*numen*) manifesting in various forms as a guardian spirit of individuals, communities or events.¹⁴⁰ Throughout northern Italy, copper-alloy Fortuna figurines almost always feature certain Isiac characteristics.¹⁴¹ Although the deity with the dual name "Isis Fortuna" had never been worshipped in the Roman Empire, the type that symbolically fused the minor Greco-Roman goddess Tyche (Fortuna) and the Egyptian goddess Isis accounted for some of the most numerous copper-alloy figurines in the Empire. With the advent of the Hellenistic influence and Hellenistic-Egyptian culture, the attributes of the Egyptian Isis were attached to the Roman Fortuna – some in a partly identical and some in a similar form. The divide between the two goddesses was thus blurred and erased. The Isis Fortuna figurines were believed to be amulets with

135 R. Fleischer 1967, 124, kat. br. 160, T. 88: 160; 128–129, kat. br. 167–168, T. 91: 167–168, Gurina; P. Càssola Guida 1989, 64–65, kat. br. 21, Fagagna, sredina 1. st. pr. Kr.; M. Guštin, F. Grisoni 2022, 150–151, sl. 5: 4–5, Gurina i Kobarid; sl. 6: 1–2, Ljubljana.

136 A. Starac 2002a, 26, kat. br. 3; V. Girardi-Jurkić 2005, 165.

137 *IlT* X/1 85.

138 *IlT* X/1 81; A. Starac 2002, 154; 2018, 48; F. Mainardis 2016, 288.

139 A. Starac 2018, 34–40, 82–88; 69–70, kat. br. 17, sl. 36, reljef toljage.

140 I. Kajanto 1981, 510.

141 M. Bolla 2002, 81.

142 C. A. Faraone 2018, 163–166.

143 L. Franzoni 1973, 90–98, kat. br. 71–77, Verona; E. Walde Psenner 1983, 63–64, kat. br. 36, Trento; M. Bolla 1997, 58, kat. br. 29–30, T. XV: 29–30; 59, kat. br. 31, T. XVI: 31, Milano; 2007/2011, 36–38, kat. br. 11, Reggio Emilia, s popisom figurica Izide Fortune istog tipa. Skupini se pridružuje primjerak možda novovjekovne izrade: M. Bolla 1997, 141–142, T. LXXI: 202, Milano.

134 Z. Šubic 1969, 93, cat. no. 101, Ptuj; L. Franzoni 1973, 118–119, cat. no. 97–98, Verona; O. Palagia 1988, IV (1), 766–769, no. 754–860; IV (2), 496–503, no. 758–860; F. Arasa and Gil 2008, 435–437, fig. 5, Cullera; G. Bauchhens 2009, 1, 269, add. 4–5; 2, 131, add. 4.

135 R. Fleischer 1967, 124, cat. no. 160, Pl. 88: 160; 128–129, cat. no. 167–168, Pl. 91: 167–168, Gurina; P. Càssola Guida 1989, 64–65, cat. no. 21, Fagagna, mid-1st century BC; M. Guštin, F. Grisoni 2022, 150–151, fig. 5: 4–5, Gurina and Kobarid; fig. 6: 1–2, Ljubljana.

136 A. Starac 2002a, 26, cat. no. 3; V. Girardi-Jurkić 2005, 165.

137 *IlT* X/1 85.

138 *IlT* X/1 81; A. Starac 2002, 154; 2018, 48; F. Mainardis 2016, 288.

139 A. Starac 2018, 34–40, 82–88; 69–70, cat. no. 17, fig. 36, club in relief.

140 I. Kajanto 1981, 510.

141 M. Bolla 2002, 81.

u militariziranim sredinama uz *limes* sjeverno od Alpa. Iz Karnunta potječu figurice Izide Fortune iste varijante poput figurice iz Savudrije (kat. br. 12), ali neskladnih proporcija i znatno grubljeg oblikovanja što ukazuje na deformaciju izvornog modela i razmjerno kasniji nastanak.¹⁴⁴ Nekoliko figurica Izide Fortune pronađenih u različitim dijelovima Rimskog Carstva pokazuje veće sličnosti s primjerkom iz Savudrije u pogledu odjeće s himatijem zasukanim vodoravno u struku, no razlikuju se u drugim detaljima koji pokazuju manje izmjene u modelu.¹⁴⁵

Figurica pod kat. br. 12 (Sl. 12) objedinjuje atribute egipatske Izide i grčko-rimske Tihe/Fortune. Rog nepresušnog obilja predstavljenog voćem i različitim plodovima (*cornucopia*), kormilo koje simbolizira upravljanje svijetom i putovima ljudske sudbine te košara na glavi (*modius, calathus*) koja simbolizira rodnoš i izobilje obilježja su boginje sreće Tihe/Fortune.¹⁴⁶ Specifična kruna, košara na glavi i kormilo atributi su Izide. Kruna sa Sunčevim diskom između kravljih rogova preuzeta je iz starijeg kulta boginje Hator i usvojena u Izidina obilježja. Kormilo je atribut helenističke Izide kao boginje mora (*Isis Pelagia*) čiji je kult uključivao plovidbu Izidina broda (*navigium Isidis*).¹⁴⁷ Kormilo i košara na glavi zajednička su obilježja Tihe/Fortune i Izide koja su pridonijela njihovu povezivanju u likovnim prikazima. Sinkretički prikaz Izide ujedinjene s boginjom Tihe, grčkim pandanom Fortune, nastao je u helenističkom ptolemejskom Egiptu kao *Isityche*,¹⁴⁸ kasnije prepoznat kao Izida ujedinjena s rimskom Fortunom.¹⁴⁹ Na području koje gravitira Jadranu, hramovi u kojima se javno štovao kult Izide s obilježjima Fortune nalazili su se u Veroni, Akvileji i Saloni.¹⁵⁰ Vrijedi spomenuti da su u Dalmaciji, za razliku od sjevernojadranskog područja, tijekom razdoblja 1. – 3. st. učestale figurice od bakrene slitine koje prikazuju Izidu Fortunu s dijademom i košarom na glavi, ali bez krune sa Sunčevim diskom.¹⁵¹ Ikonografski tip Izide ujedinjene s Tihe/Fortunom kao gospodarice sudbine i ljudske sreće postao je najpopularnijom vrstom prikaza Izide u Rimskom Carstvu.¹⁵² Štovala se u najširim društvenim slojevima kao čuvarica

apotropaic powers, which is why they were so widespread.¹⁴² The Isis figurines with Fortuna's characteristics are common in northern Italy.¹⁴³ They are also common in the militarized communities along the *limes* north of the Alps. The Isis Fortuna figurines from Carnuntum are of the same subtype as the Savudrija figurine (Cat. No. 12), but are not that well-proportioned and are roughly worked, which indicates that the original model had been deformed and that they were made in a later period.¹⁴⁴ Several Isis Fortuna figurines found in various parts of the Roman Empire resemble the Savudrija specimen when it comes to their clothing (the himation rolled up horizontally at the waist), but differ from it in other details resulting from minor alterations in the original model.¹⁴⁵

The figurine under Cat. No. 12 (Fig. 12) combines the attributes of the Egyptian Isis and Greco-Roman Tyche/Fortuna. The attributes of Tyche/Fortuna, the goddess of fortune, include the *cornucopia* (horn of plenty) represented by various fruits, a ship's rudder that symbolizes steering the globe and human fate, and a basket (*modius, calathus*) on her head that symbolizes fruitfulness and abundance.¹⁴⁶ As for the attributes of Isis, these include a specific crown, the head basket and the ship's rudder. The crown with the solar disc between cow horns was adopted from the earlier cult of the goddess Hathor, thus becoming one of Isis' attributes. The rudder is an attribute of the Hellenistic Isis as the goddess of the sea (*Isis Pelagia*), whose cult included the sailing of her ship (*navigium Isidis*).¹⁴⁷ The rudder and the head basket are joint attributes of Tyche/Fortuna and Isis. As such, they contributed to the fusion of these two deities in their depictions. The syncretic depiction of Isis fused with the goddess Tyche – the Greek equivalent of Fortuna – first appeared in the Hellenistic Ptolemaic Egypt under the name *Isityche*.¹⁴⁸ It was later recognized as Isis fused with the Roman Fortuna.¹⁴⁹ In the regions gravitating towards the Adriatic, the temples where the cult of Isis with Fortuna's attributes was publicly worshipped were located in Verona, Aquileia and Salona.¹⁵⁰ It should be noted here that, in the period from the 1st through 3rd centuries,

144 R. Fleischer 1967, 94, kat. br. 113–114, T. 60: 113–114; F. Humer, G. Kremer 2011, 154, kat. br. 20; 232, kat. br. 228, *Carnuntum*, 2. st. – početak 3. st.

145 L. Bricault, J.-L. Podvin 2008, 10, kat. br. IF 2.2., sl. 7; 10, kat. br. IF 2.3., sl. 8; 13, kat. br. IF 2.6., sl. 11, figurice pronađene u nepoznatim dijelovima Rimskog Carstva i prodane putem interneta; M. Veličković 1969c, 100, kat. br. 131, Guberevac.

146 I. Kajanto 1981, 518–519; L. Villard 1997, VIII (1), 121, Tyche B.f. br. 58–68; F. Rausa 1997, VIII (1), 139; B. Migotti 1999, 48–49; D. A. Arya 2002, 68–79.

147 V. Tran tam Tinh 1990, V (1), 791–792, 794.

148 D. A. Arya 2002, 245; T. M. Dousa 2002, 177.

149 M. Malaise 1997, 92–93.

150 P. Selem 1997, Salona; M. Verzár-Bass 1998; A. Giovannini 2002, 241, sl. 6, Akvileja, figurica Izide Fortune; 244, sl. 7–8, Akvileja, figurice Izide Pantee; F. Fontana 2010, 89–120, Verona i Aquileia.

151 J. Žanić-Protić 1988, 27–28, kat. br. 21–24, T. III: 21, T. IV: 22–24.

152 V. Tran tam Tinh 1990, V (1), 784–786, br. 303–318; V (2), 520–523, br. 303–318; F. Rausa 1997, VIII (1), 136–137, Fortuna 10.e, br. 178–186; L. Bricault, J.-L. Podvin 2008, 7.

142 C. A. Faraone 2018, 163–166.

143 L. Franzoni 1973, 90–98, cat. no. 71–77, Verona; E. Walde Psenner 1983, 63–64, cat. no. 36, Trento; M. Bolla 1997, 58, cat. no. 29–30, Pl. XV: 29–30; 59, cat. no. 31, Pl. XVI: 31, Milano; 2007/2011, 36–38, cat. no. 11, Reggio Emilia, with a list of Isis Fortuna figurines of the same type. The author included in the same group a specimen which was possibly made in the Modern Age: M. Bolla 1997, 141–142, Pl. LXXI: 202, Milano.

144 R. Fleischer 1967, 94, cat. no. 113–114, Pl. 60: 113–114; F. Humer, G. Kremer 2011, 154, cat. no. 20; 232, cat. no. 228, *Carnuntum*, 2nd century–early 3rd century.

145 L. Bricault, J.-L. Podvin 2008, 10, cat. no. IF 2.2, fig. 7; 10, cat. no. IF 2.3, fig. 8; 13, cat. no. IF 2.6, fig. 11, figurines found in unknown regions of Roman Empire and sold online; M. Veličković 1969c, 100, cat. no. 131, Guberevac.

146 I. Kajanto 1981, 518–519; L. Villard 1997, VIII (1), 121, Tyche B.f. no. 58–68; F. Rausa 1997, VIII (1), 139; B. Migotti 1999, 48–49; D. A. Arya 2002, 68–79.

147 V. Tran tam Tinh 1990, V (1), 791–792, 794.

148 D. A. Arya 2002, 245; T. M. Dousa 2002, 177.

149 M. Malaise 1997, 92–93.

150 P. Selem 1997, Salona; M. Verzár-Bass 1998; A. Giovannini 2002, 241, fig. 6, Aquileia, Isis Fortuna figurine; 244, fig. 7–8, Aquileia, Isis Panthea figurine; F. Fontana 2010, 89–120, Verona and Aquileia.

kućnog ognjišta, hraniteljica, pokroviteljica pojedinca i zaštitnica pomoraca. U modernim studijama uvriježio se naziv „Izida Fortuna“ za identifikaciju figurica s Izidinom krunom, kormilom i rogom obilja, iako se u rimsko doba nikada nije spominjala boginja s tim imenom. U najboljem slučaju, u zavjetnom natpisu *Isis Frugifera* spominje se uz jedno drugo sinkretičko božanstvo zvano *Fortuna Caelestis*.¹⁵³ *Fortuna Caelestis* ujedinila je rimsku Fortunu s punskom nebeskom boginjom *Tanit/Caelestis*, djevičanskom zaštitnicom i darovateljicom plodnosti.¹⁵⁴

Figurice Izide Fortune s kormilom i rogom obilja predstavljaju standardizirani tip karakterističan za rimsku sitnu plastiku u srebru i bakrenoj slitini, prisutan od 1. do 3. st., s produljenom upotrebom tijekom 4. st.¹⁵⁵ Najgušće su koncentrirane u Italiji, ali zastupljene su u znatnom broju i u Galiji.¹⁵⁶ Manji broj nalaza zabilježen je na području Gibraltara, u Panoniji, nedaleko od crnomorskog ušća Dunava, na južnoj obali Male Azije te na Bliskom i Srednjem istoku. Figurica istog tipa Izide Fortune, ali drugačije modelirana i malo većih dimenzija, pronađena je nedaleko od Savudrije, u Lorunu kod Poreča, u sloju s nalazima 1. – 4. st.¹⁵⁷ Za razliku od figurice Izide Fortune iz Savudrije, koja je prema detaljima oblikovanja pripisana sjevernoitalskim radionicama, figurica iz Loruna najbliže analogije ima u figuricama 1. st. pretpostavljenog srednjoitalskog podrijetla, osobito iz druge polovine 1. st. po. Kr., iz Milana, Lyona i kampanskih naselja zatrpanih erupcijom Vezuva.¹⁵⁸ Tomorad predlaže znatno raniju dataciju Izide iz Loruna, u 1. st. pr. Kr., no ne potkrjepljuje to argumentima.¹⁵⁹ Treća figurica Izide Fortune iz Istre potječe iz Krasice kod Buja, a pripisana je 1. st.¹⁶⁰ Iako u dosadašnjim objavama opisana kao Fortuna, figurica iz Krasice osim roga obilja i kormila ima također Izidina obilježja, polmjesec dodan u rog obilja, dijadem i iznad njega dva pera na glavi. Figurica iz Krasice istog je tipa kao Izida Fortuna iz Milana.¹⁶¹

Savudrijska Izida Fortuna (kat. br. 12) može se datirati u širokom rasponu 1. – 2. st.¹⁶² Veličinom, stavom i svakim pojedinim detaljem identična je do te mjere figurici

copper-alloy figurines depicting Isis Fortuna with a diadem and the head basket but without the crown with the solar disc were very common in Dalmatia, unlike in the northern Adriatic region.¹⁵¹ The iconographic type of Isis fused with Tyche/Fortuna who governs fate and luck became the most popular depiction of Isis in the Roman Empire.¹⁵² All ranks of society worshipped her as a guardian of hearth, breadwinner, and patroness of individuals and sailors. To identify the figurines with the crown of Isis, rudder and cornucopia, modern studies usually use the name “Isis Fortuna”, although no goddess with such name was known in the Roman times. At the most, in the votive inscription *Isis Frugifera*, it is mentioned together with another syncretic deity, *Fortuna Caelestis*.¹⁵³ *Fortuna Caelestis* fused the Roman Fortuna with the Punic celestial goddess *Tanit/Caelestis*, the virginal goddess and giver of fertility.¹⁵⁴

Isis Fortuna figurines with a rudder and the cornucopia are a standardized type typical of the Roman silver and copper-alloy figurines of the 1st–3rd centuries and extending to the 4th century.¹⁵⁵ They are mostly concentrated in Italy but a significant number of them has also been recorded in Gaul.¹⁵⁶ A few of them were found in Gibraltar, in Pannonia, near the Danube’s Black Sea delta, on the southern coast of Asia Minor, in Near East, and Middle East. An Isis Fortuna figurine of the same type, but a bit larger and of a different shape, was found in Lorun near Poreč, in the vicinity of Savudrija, in a layer with finds dated to the 1st–4th centuries.¹⁵⁷ Unlike the Isis Fortuna figurine from Savudrija, attributed to northern Italic workshops based on its workmanship details, the closest analogies of the Lorun figurine are those dated to the 1st century (particularly its second half) and believed to originate from central Italy; they were found in Milan, Lyon and the Campanian towns buried after the eruption of Vesuvius.¹⁵⁸ Tomorad proposed a much earlier dating for the Isis figurine from Lorun – to the 1st century BC – but did not present his arguments for it.¹⁵⁹ The third Istrian Isis Fortuna figurine comes from Krasica near Buje; it was dated to the 1st century.¹⁶⁰ Although described as Fortuna in earlier publications, the Krasica figurine features not only the cornucopia and rudder, but also the attributes of Isis – a crescent in the

153 CIL XIII 1337, *Forum Hadriani*.

154 CIL VIII 6943, *Cirta*; CIL XIII 1337, *Forum Hadriani*; CIL XIII 7610, Marienhausen; V. Tran tam Tinh 1972, 138; A. Cadotte 2007, 103–104, 153–156.

155 P. Càssola Guida 1978, 85–86, kat. br. 69, Trieste, julijsko-klaudijevsko razdoblje; 87–88, kat. br. 70–71, nepoznato nalazište, 1. – 2. st.; 89, kat. br. 72, Krasica (Buje), 1. st.; L. Bricault, J.-L. Podvin 2008, 7–16.

156 N. Amoroso 2018, sl. 3, karta nalaza figurica ovog tipa.

157 B. Portulano, V. Kovačić 2001, 267–268, sl. 1–2; V. Girardi-Jurkić 2005, 204, kat. br. 3.4.4., dataira figuricu u 1. st. pr. Kr.; P. Selem 2015, 14, kat. br. 5; 52, sl. 5, 1. st. pr. Kr. – 1. st. po. Kr.

158 B. Portulano, V. Kovačić 2001, 268.

159 M. Tomorad 2018, 59.

160 P. Càssola Guida 1978, 89, kat. br. 72, 1. st.; V. Girardi-Jurkić 2005, 168, kat. br. 2.8.2., 1. st.

161 M. Bolla 1997, 58, kat. br. 29, T. XV: 29.

162 B. Marušić, Š. Mlakar 1969, 10, kat. br. 1, datacija u 2. st.; M.-C. Budischovský 1977, 167, kat. br. III, datacija u 2. st.; V. Girardi-Jurkić 2005, 204, kat. br. 3.4.3., dataira figuricu u 1.–2. st.; P. Selem 2015, 12, kat. br. 2, 1. st. ili kasnije; M. Guštin 2023, 156, datacija u 1. st.

151 J. Žanić-Protić 1988, 27–28, cat. no. 21–24, Pl. III: 21, Pl. IV: 22–24.

152 V. Tran tam Tinh 1990, V (1), 784–786, no. 303–318; V (2), 520–523, no.

303–318; F. Rausa 1997, VIII (1), 136–137, Fortuna 10.e, no. 178–186; L. Bricault, J.-L. Podvin 2008, 7.

153 CIL XIII 1337, *Forum Hadriani*.

154 CIL VIII 6943, *Cirta*; CIL XIII 1337, *Forum Hadriani*; CIL XIII 7610, Marienhausen; V. Tran tam Tinh 1972, 138; A. Cadotte 2007, 103–104, 153–156.

155 P. Càssola Guida 1978, 85–86, cat. no. 69, Trieste, Julio–Claudian period; 87–88, cat. no. 70–71, unknown site, 1st–2nd centuries 89, cat. no. 72, Krasica (Buje), 1st century; L. Bricault, J.-L. Podvin 2008, 7–16.

156 N. Amoroso 2018, fig. 3, map with finds of this type of figurines.

157 B. Portulano, V. Kovačić 2001, 267–268, fig. 1–2; V. Girardi-Jurkić 2005, 204, cat. no. 3.4.4., dated the figurine to the 1st century BC; P. Selem 2015, 14, cat. no. 5; 52, fig. 5, 1st century BC–1st century AD.

158 B. Portulano, V. Kovačić 2001, 268.

159 M. Tomorad 2018, 59.

160 P. Càssola Guida 1978, 89, cat. no. 72, 1st century; V. Girardi-Jurkić 2005, 168, cat. no. 2.8.2, 1st century.

Izide Fortune iz veronskog muzeja da se obje mogu pripisati istoj radionici.¹⁶³ Upada u oči da ni jedna figurica Izide u Istri ne dolazi iz kolonija Pola i Parentij, nego su sve pronađene u izvangradskim sredinama u sjevernoj Poreštini i sjevernoj Istri. Ta je osobitost morala biti povezana s religioznim uvjerenjima vlasnika ruralnih vila.

Boksač štovatelj

Figurica mladića (kat. br. 13, Sl. 13) svojim stavom odgovara tipu štovatelja s paterom u postupku prinošenja žrtve božanstvu, koji se kod italjskih naroda razvijao od 3. st. pr. Kr. do rimskog carskog razdoblja.¹⁶⁴ Spuštena desna ruka kod tog tipa figure držala je izgublenu plitku zdjelicu (*patera*) u postupku prinošenja žrtve. Zbog toga se figurice mladića s paterom nazivaju štovatelji, oni koji štiju i zazivaju božansku moć nudeći žrtveni dar (tal. *offerente*, ponuditelj). Mogu biti naglašeno atletske građe, prizivajući mladog atleta koji zahvaljuje bogovima za pobjedu u natjecanju. Figura štovatelja bila je posebno prikladna za zavjetni dar u svetištu.¹⁶⁵

Stav tijela i atletska anatomija otkrivaju da figurica pod kat. br. 13 slijedi model klasične grčke skulpture, za razliku od brojnih figurica štovatelja iz sjeverne Italije koji su daleko od realistične anatomije. Konkretni model prepoznaje se u Hermesu pripisanom Polikletu, očuvanom u rimskim kopijama u različitim varijantama.¹⁶⁶ Isti osnovni model koristio se za skulpture Apolona.¹⁶⁷ Umanjene kopije klasičnih grčkih modela, ne uvijek potpuno vjerne originalu, bile su u rimskom svijetu široko rasprostranjene u kulturnoj upotrebi i u dekoraciji privatnih i javnih građevina i ambijenata.¹⁶⁸ Glava mladića pokrivena je glatkom polukalotom koja predstavlja kosu. Način oblikovanja kose koja pokriva glavu u glatkoj masi bez naznačenih pramenova, poput kape, javlja se na klasičnim grčkim figuricama od bakrene slitine, naprimjer na figurici atleta koji prinosi žrtvu iz Adrana na Siciliji.¹⁶⁹ Nije izgledno da je na glavi predstavljena kapa pileus (*pileus*). Pileus je obično naglašeno koničnog oblika, a ne polukalotast, rub mu je ravan i nema urezan otvor za uho kakav je vidljiv na figurici iz Pule. Pileus na glavi u rimskoj je ikonografiji zaštitni znak blizanaca dioskura, Kastora i Poluksa, koji su se obično prikazivali nagi, ogrnuti hlamidom i s pileusom na glavi.¹⁷⁰ U nekim slučajevima

cornucopia and a diadem and two feathers above it on the head. The Krasica figurine belongs to the same type as the Isis Fortuna from Milan.¹⁶¹

The Isis Fortuna figurine from Savudrija (Cat. No. 12) can be dated to the rather long period spanning the 1st and 2nd centuries.¹⁶² As its size, posture and every single detail are identical to those of the Isis Fortuna figurine from a museum in Verona, both of them can be attributed to the same workshop.¹⁶³ One notices that none of the Isis figurines from Istria were found in Pola or Parentium colonies. They were all found in non-urban areas immediately north of Poreč and in northern Istria. This peculiarity certainly had to do with the religious beliefs of the owners of *villae rusticae*.

Boxer – offering bearer

The figure of a young man (Cat. No. 13, Fig. 13) has a posture that corresponds with that of the type depicting an offering-bearer with a patera while offering libation to a deity. This type developed among the Italic peoples from the 3rd century BC to the Roman Imperial period.¹⁶⁴ The figurines of this type have a lowered right hand that holds a shallow bowl (*patera* – on this specimen, missing) in the midst of a libation ritual. This is why the figurines of young men with paterae are called offering-bearers – the worshippers who invoke the divine assistance by offering libation (Ital. *offerente*, offering-bearer). They can have a markedly athletic physique, representing a young athlete thanking gods for his victory at a competition. The offering-bearer figurines were particularly suitable as votive gifts in sanctuaries.¹⁶⁵

Unlike many offering-bearer figurines from northern Italy the anatomy of which is far from realistic, the posture and anatomy of the figurine under Cat. No. 13 reveal that it was modeled on the Classical Greek sculptures. The statue of Hermes, attributed to Polykleitos and preserved in Roman copies of different subtypes, was identified as the model for this specific figurine.¹⁶⁶ The same basic model was used for Apollo's sculptures.¹⁶⁷ In the Roman world, copies of Classical Greek models, of a smaller size and not always exact replicas of the originals, were widely used for cult purposes and for decoration of private and public buildings and spaces.¹⁶⁸ The

163 L. Franzoni 1973, 93, kat. br. 72, Verona.

164 G. Zampieri 1986, 152–155, kat. br. 74–75, Padova, Apolon s paterom, 3. – 2. st. pr. Kr.; P. Càssola Guida 1989, 86–90, kat. br. 35–36, 3. st. – početak 1. st. pr. Kr.

165 M. Bolla 2015b, 90–91, 98.

166 D. Arnold 1969, 181, 264, kat. br. E 1, T. 10a, Berlin, Naukidov Hermes, tip Berlin-Pitti; 276–277, kat. br. N 15, T. 13c, Paris, Louvre, Hermes Richelieu; B. Sisondo Ridgway 1997, 337, T. 82, Providence, Museum of Art, Hermes tipa Richelieu.

167 B. Sisondo Ridgway 2002, 155, T. 62, Apolon iz Tibra.

168 G. Spinola 2015, 146–149.

169 E. Langlotz, M. Hirmer 1965, 62, 246, sl. X, T. 84–85, Adrano, oko g. 460. pr. Kr.

170 F. Gury 1986, III (1), 613, br. 18; 615, br. 30, 32; 617, br. 57; III (2), 490, br. 18; 491, br. 30, 32; 494, br. 57; A. Hermary 1986, III (1), 572, br. 48, 51–52; 575, br. 90; III (2), 460, br. 48, 51–52; 464, br. 90.

161 M. Bolla 1997, 58, cat. no. 29, Pl. XV: 29.

162 B. Marušić, Š. Mlakar 1969, 10, cat. no. 1, dated to the 2nd century; M.-C. Budischovsky 1977, 167, cat. no. III, dated to the 2nd century; V. Girardi-Jurkić 2005, 204, cat. no. 3.4.3, dated the figurine to the 1st–2nd centuries; P. Selem 2015, 12, cat. no. 2, to the 1st century or later; M. Guštin 2023, 156, dated it to the 1st century.

163 L. Franzoni 1973, 93, cat. no. 72, Verona.

164 G. Zampieri 1986, 152–155, cat. no. 74–75, Padova, Apollo with patera, 3rd–2nd centuries BC; P. Càssola Guida 1989, 86–90, cat. no. 35–36, 3rd century–early 1st century BC.

165 M. Bolla 2015b, 90–91, 98.

166 D. Arnold 1969, 181, 264, cat. no. E 1, Pl. 10a, Berlin, Naucides' Hermes, Berlin-Pitti type; 276–277, cat. no. N 15, Pl. 13c, Paris, Louvre, Hermes Richelieu; B. Sisondo Ridgway 1997, 337, Pl. 82, Providence, Museum of Art, Hermes of Richelieu type.

167 B. Sisondo Ridgway 2002, 155, Pl. 62, Apollo from the Tiber.

168 G. Spinola 2015, 146–149.

dioskur zauzima isti stav kao figurica pod kat. br. 13, poput helenističkog dioskura od bakrene slitine iz muzeja u Napulju koji na glavi nosi konični pileus, u desnoj ruci drži koplje a lijevom je mogao držati žrtvenu pliticu.¹⁷¹ Isti prototip mladića, bez kape, usvojen je u Italiji u izradi figurica Apolona, uz dodatak atributa poput vijenca i ogrtača.¹⁷²

Duge boksačke rukavice (*caestus*), shematski prikazane na nadlakticama mladića (kat. br. 13) važan su element za dataciju, pobliže objašnjavaju figuricu i isključuju mogućnost da je na glavi nosio pileus. Boksačke rukavice upućuju na atleta boksača u stavu štovatelja, koji je u jednoj ruci mogao držati pobjednički vijenac ili palminu granu, a u drugoj žrtvenu pliticu, unatoč rukavici. Grčke i rimske boksačke rukavice (*caestus*) dopirale su do sredine podlaktice, sastojale su se od čvrstih kožnatih traka, a ponekad su imale metalna ojačanja ili šiljke.¹⁷³ Duge boksačke rukavice do pazuha inovacija su uvedena tijekom 2. st., u srednjem antoninskom razdoblju.¹⁷⁴ Paralelno su se u upotrebi i dalje zadržale obične, kratke rukavice koje su završavale na podlaktici. Kod dugih je boksačkih rukavica ruka bila zaštićena vunanim slojem ispod kožnatog remenja, no razlikovale su se od gladijatorskih štitnika za ruku, također izrađenih od vune povezane kožnatim trakama. Za usporedbu i prepoznavanje boksačkih rukavica koje sežu preko lakta i pokrivaju nadlaktice mogu poslužiti prikazi boksača na rimskim mozaicima i u kamenoj skulpturi. Prikazi boksača s dugim rukavicama iznad lakta ograničeni su uglavnom na mozaike, kipove i sarkofage iz 2. i 3. st., iznimno se javljaju na namještaju poput stolova.¹⁷⁵ Dva mramorna kipa pobjedničkih boksača postavljena su u teatru u maloazijskoj Afrodiziji u prvoj polovini 3. st. po. Kr. Jedan kip, koji je izradio kipar Polinik (*Polynices*), prikazuje boksača Piseja (*Piseas*).¹⁷⁶ Drugi kip prikazuje boksača Kandidijana (*Candidianus*).¹⁷⁷ Obojica su se istaknuli pobjedama u sva četiri najprestižnija međunarodna natjecanja, u Olimpijskim, Nemejskim, Istmijskim i Delfijskim igrama. Činjenica da je grad Afrodizija na javni trošak počastio pobjedničke boksače kipovima u teatru svjedoči o snazi ugleda atleta natjecatelja i herojskog kulta koji se neprekinut zadržao stoljećima u grčkom dijelu Rimskog Carstva. U zapadnom dijelu Carstva atletici nikad

young man's head is covered with a smooth semi-calotte representing the hair. The hair is executed as a smooth, compact mass with no visible locks, like a cap. It can be seen on Classical Greek copper-alloy figurines – e.g. the libation-offering athlete from Adrano in Sicily.¹⁶⁹ It is unlikely that it represents *pileus* (the brimless hat). *Pileus* is usually markedly conical and not of the semi-calotte shape. Its edge is straight and it has no ear opening like the one on the Pula figurine. In Roman iconography, *pileus* is a trademark of the Dioscuri twins, Castor and Pollux, who are usually depicted naked, draped in a chlamys and with a *pileus* on their heads.¹⁷⁰ In some cases, the Dioscuri assume the same posture as the figurine under Cat. No. 13. One such example is the Hellenistic copper-alloy figurine of one of the twins which is kept in a museum in Naples. The figurine wears a conical *pileus* and holds a spear in the right hand. It is possible that it held a libation bowl in the left hand.¹⁷¹ The same prototype of a young man, but without a cap, was adopted in Italy for the figurines of Apollo, depicted with a wreath and a robe.¹⁷²

Long fighting gloves (*caestus*), depicted schematically on the lower arms of a young man (Cat. No. 13), are important for dating and explaining the figurine while also ruling out the possibility that he wore a *pileus*. The fighting gloves indicate that the young man is an athlete – a boxer – bearing an offering. It is possible that he held a wreath of triumph or a palm branch in one hand and a libation bowl in the other (despite the glove). Greek and Roman fighting gloves (*caestus*) stretched to the middle of the upper arm. They were made of tough leather straps and sometimes they had metal fittings or spikes.¹⁷³ The fighting gloves stretching all the way to the armpits were introduced in the 2nd century, during the middle Antoninian period.¹⁷⁴ The regular, short gloves extending below the elbow remained in use at the same time. For additional protection of the arm, the long version had a wool lining under the leather straps, but it differed from gladiator's arm guards that were also made of wool bound by leather straps. Depictions of boxers on Roman mosaics and sculptures are very helpful for comparison and identification of the fighting gloves that stretch above the elbow and cover the upper arm. The depictions of boxers with such gloves are mostly restricted to mosaics, statues and sarcophagi from the 2nd and 3rd centuries;

171 E. Langlotz, M. Hirmer 1965, 293–294, T. 138–139; A. Hermary 1986, III (1), 575, br. 92; III (2), 464, br. 92, *Herculaneum*, oko g. 300. pr. Kr.

172 R. Fleischer 1967, 48–50, kat. br. 36, T. 25–26, br. 36, Ulrichsberg; L. Franzoni 1980, 112, kat. br. 91, Verona.

173 E. N. Gardiner 1930, 197–199; M. B. Poliakoff 1987, 68–79.

174 E. N. Gardiner 1930, 198–199; M. B. Poliakoff 1987, 75–76; S. Ashour 2014, 34–35, 40–41, na temelju opsežne analize datiranih prikaza boksača s dugim rukavicama na mozaicima, u punoj skulpturi, na kamenom namještaju, sarkofazima i kapitelima, dolazi do zaključka da se duge boksačke rukavice ne javljaju prije srednjeg antoninskog razdoblja.

175 J. Jüthner 1896, 88–93, sl. 69–74; E. N. Gardiner 1930, sl. 177–178; S. Ashour 2014, 35, 41.

176 J. Inan, E. Alfeldi-Rosenbaum 1979, 217–219, kat. br. 190, T. 143: 1; Z. Newby 2005, 257–258, sl. 8.13, Afrodizija, druga četvrtina 3. st.

177 J. Inan, E. Alfeldi-Rosenbaum 1979, 219–221, kat. br. 191, T. 143: 2–3; Z. Newby 2005, 257, 259, sl. 8.14, Afrodizija, sredina 3. st.

169 E. Langlotz, M. Hirmer 1965, 62, 246, fig. X, Pl. 84–85, Adrano, ca. 460 BC.

170 F. Gury 1986, III (1), 613, no. 18; 615, no. 30, 32; 617, no. 57; III (2), 490, no. 18; 491, no. 30, 32; 494, no. 57; A. Hermary 1986, III (1), 572, no. 48, 51–52; 575, no. 90; III (2), 460, no. 48, 51–52; 464, no. 90.

171 E. Langlotz, M. Hirmer 1965, 293–294, Pl. 138–139; A. Hermary 1986, III (1), 575, no. 92; III (2), 464, no. 92, *Herculaneum*, ca. 300 BC.

172 R. Fleischer 1967, 48–50, cat. no. 36, Pl. 25–26, no. 36, Ulrichsberg; L. Franzoni 1980, 112, cat. no. 91, Verona.

173 E. N. Gardiner 1930, 197–199; M. B. Poliakoff 1987, 68–79.

174 E. N. Gardiner 1930, 198–199; M. B. Poliakoff 1987, 75–76; S. Ashour 2014, 34–35, 40–41, based on an extensive analysis of dated depictions of boxers with long gloves on mosaics and sculptures and on stone furnishings, sarcophagi and capitels, concludes that these gloves were not introduced before the middle Antoninian period.

nisu dosegli takav ugled ni društveni značaj. Dvojica boksača iz Afrodizije prikazani su na kipovima s dugim rukavicama koje dopiru do pazuha, što je razmjerno rijetko u usporedbi s uobičajenim prikazom kraćih boksačkih rukavica koje završavaju na podlaktici. Još dva kiparska prikaza boksača s rukavicama do pazuha, razmjerno manjih dimenzija, predstavljaju dekoraciju noge kamenog stola (*monopodium*): jedan potječe iz Kaira,¹⁷⁸ drugi iz Kosa,¹⁷⁹ a oba se datiraju u 3. st. Dugi tip boksačkih rukavica prikazan je u boji na pojedinim boksačima na mozaicima s atletama iz apsida u palestrama Karakalinih termi u Rimu.¹⁸⁰ Boksačka i hrvačka natjecanja javljaju se u doba Nerona među vrstama borbi koje su se održavale u amfiteatru, no punu popularnost postižu tek kasnije, potkraj 2. st. Boksači i hrvači bili su, poput gladijatora, profesionalci posvećeni borilačkom natjecanju.¹⁸¹ Prikaz pobjedničkog atleta koji prinoseći žrtvu zahvaljuje bogovima na pobjedi u sportskom natjecanju te odabir klasičnog grčkog modela polikletovskog Hermesa karakteristični su za grčku sredinu u kojoj su figurice atleta zadržale svoje mjesto među zavjetnim darovima tijekom čitavog razdoblja rimske vladavine, sve do zabrane poganskih kultova.¹⁸² U zapadnom dijelu Carstva prikazi atleta prihvaćeni su kao dio svijeta natjecateljskih priredbi i pokazatelj povezanosti s grčkom kulturom, a svoj vrhunac popularnosti dostižu u 3. st.¹⁸³ Figurice boksača, hrvača i drugih atleta u zapadnom dijelu Rimskog Carstva iznimno su se rijetko izrađivale kao zavjetni dar. Votivni karakter može se pripisati figurici hrvača iz Siska.¹⁸⁴ Figurice atleta votivnog karaktera nalaze se u muzejskim zbirkama u Trstu¹⁸⁵ i Veroni.¹⁸⁶

Figurica mladog atleta boksača (kat. br. 13) može se, prema dugim boksačkim rukavicama, pripisati srednjocarskom razdoblju druge polovine 2. st. i 3. st. Stav mladića odgovara stavu pobjednika koji nakon osvojene nagrade kao štovatelj prinosi bogovima žrtvu zahvalnicu. Puna visina figurice iznosila je približno 9 cm. Figurica je nastala pod snažnim grčkim utjecajem u kasnom 2. ili 3. st. kada zahvaljujući carevima ljubiteljima borilačkih vještina prikazi atleta, boksača i hrvača postaju učestali.

exceptionally, they can be seen on furniture elements such as tables.¹⁷⁵ Two marble statues of boxing champions were erected in the theater in Aphrodisias in Asia Minor in the first half of the 3rd century. One of them, made by Polynices, shows a boxer named Piseas.¹⁷⁶ The second one shows the boxer named Candidianus.¹⁷⁷ Each of them came into prominence by winning the four most prestigious international competitions – the Olympic, Nemean, Isthmian and Delphian games. The fact that the city of Aphrodisias commissioned statues of the winners to be erected in its theater bears witness to the reputation enjoyed by the athletes competing in the games and to the significance of the hero cult that had persisted uninterrupted for centuries in the Greek part of the Roman Empire. In the western part of the Empire, athletes never achieved such a reputation and social standing. The two Aphrodisias statues depict the boxers in long gloves stretching to the armpits, which is rather rare compared to the depictions with shorter fighting gloves not reaching the elbows. Two other sculptures show boxers with gloves reaching the armpits. They are of a rather small size; each decorates a leg of a stone table (*monopodium*): one is from Cairo¹⁷⁸ and the other from Kos¹⁷⁹. Both were dated to the 3rd century. Some colored depictions of boxers with long gloves can be seen among the athletes depicted on the mosaics on the apses on palaestrae in Caracalla's thermae in Rome.¹⁸⁰ Boxing and wrestling competitions were introduced as part of amphitheater shows during Nero's reign, but they became truly popular only later, in the late 2nd century. Like gladiators, boxers and wrestlers were professional fighters.¹⁸¹ The scene of a victorious athlete making an offering to thank gods for winning a sporting competition and the use of the Classical Greek model of Polykleitos' Hermes were typical of Greek communities, where athlete figurines were constantly used as votive gifts during the Roman reign until pagan cults were banned.¹⁸² In the western part of the Empire, the athlete depictions were adopted as part of the world of fights and competitions and as a connection with the Greek culture; their popularity peaked in the 3rd century.¹⁸³ In the western part of the Roman Empire, figurines of boxers, wrestlers and other athletes were very seldom used as votive gifts. Such votive character can be attributed to the

178 S. Ashour 2014, 33–35, 41, sl. 1–4, Kairo, prva polovina 3. st.

179 S. Ashour 2014, 37, 41, sl. 5, Kos, 3. st.

180 E. N. Gardiner 1930, 115, sl. 74; M. B. Poliakov 1987, 77, sl. 79; A. Insalaco 1989, 306, stupac 12, panel III, sl. 12, 3. st.

181 E. N. Gardiner 1930, 14, 49, 124–126; M. Junkelmann 2000, 75–76.

182 A. Kaufmann-Heinimann 1998, 306, 308, kat. br. GF 112, sl. 273, Antikythera, 70.–60. g. pr. Kr.; 307–308, sl. 274, Atena, kraj 3. – 4. st.

183 A. Insalaco 1989, 320–325; Z. Newby 2002, 200; 2005, 49–67; 276.

184 V. Damevski 1979, 284, kat. br. 596.

185 P. Càssola Guida 1978, 109, kat. br. 88, efeb, doba Augusta.

186 L. Franzoni 1973, 190, kat. br. 165, auriga, kraj 3. st.; 191, kat. br. 166, auriga?, kraj 2. st.; 194–195, kat. br. 169, hrvači, za koje nije sigurno predstavljaju li mitološke heroje (Herkul) ili stvarne ljude.

175 J. Jüthner 1896, 88–93, fig. 69–74; E. N. Gardiner 1930, fig. 177–178; S. Ashour 2014, 35, 41.

176 J. Inan, E. Alföldi-Rosenbaum 1979, 217–219, cat. no. 190, Pl. 143: 1; Z. Newby 2005, 257–258, fig. 8.13, Aphrodisias, second quarter of the 3rd century.

177 J. Inan, E. Alföldi-Rosenbaum 1979, 219–221, cat. no. 191, T. 143: 2–3; Z. Newby 2005, 257, 259, Fig. 8.14, Aphrodisias, mid-3rd century.

178 S. Ashour 2014, 33–35, 41, fig. 1–4, Kairo, first half of the 3rd century.

179 S. Ashour 2014, 37, 41, fig. 5, Kos, 3rd century.

180 E. N. Gardiner 1930, 115, fig. 74; M. B. Poliakov 1987, 77, fig. 79; A. Insalaco 1989, 306, column 12, Pl. III, fig. 12, 3rd century.

181 E. N. Gardiner 1930, 14, 49, 124–126; M. Junkelmann 2000, 75–76.

182 A. Kaufmann-Heinimann 1998, 306, 308, kat. no. GF 112, fig. 273, Antikythera, 70.–60 BC; 307–308, fig. 274, Atena, late 3rd–4th centuries.

183 A. Insalaco 1989, 320–325; Z. Newby 2002, 200; 2005, 49–67; 276.

FIGURICE OD BAKRENE SLITINE KAO ELEMENTI FUNKCIONALNIH PREDMETA

Amor

Amor (kat. br. 14, Sl. 14) prilično je velikih dimenzija, visok gotovo 35 cm, i prikazuje lik u zahtjevnom lebdećem položaju. Prividno lebdeći Amori, odnosno Amori u pokretu s podignutom jednom rukom koja je mogla držati naprimjer baklju, čest su motiv u rimskoj plastici od bakrene slitine, razvijen iz helenističkog prototipa.¹⁸⁷ Oblikovanje lica i frizure, stav, položaj nogu i ruku imaju mnogo sličnosti sa znatno grublje oblikovanim Amorom od bakrene slitine iz sjevernoitalskog grada Industria.¹⁸⁸ Osim u obradi anatomske detalja, Amor iz Industrije razlikuje se od Amora pod kat. br. 14 po tome što mu je gornji dio tijela zrcalno okrenut na suprotnu stranu, s glavom okrenutom nadesno i podignutom desnom rukom koja je mogla držati baklju. Amor iz brodoloma Agia Galini oblikom i izradom detalja sličniji je pulskom primjerku, a razlikuje se od njega po položaju nogu i desne ruke.¹⁸⁹ Brodolom Agia Galini sadrži zbirku novca u kojoj je najkasniji novac cara Proba (276. – 282. g.), no brojni metalni predmeti s broda starijeg su postanka i datiraju u 1. i 2. st. Istom tipu bucmaštog Amora lučonoše s kovčavom kosom vezanom iznad čela pripadaju Amori iz Karnunta.¹⁹⁰ Za razliku od pulskog primjerka, Amori iz Karnunta nemaju nosač na leđima, grublje su izrade i znatno manjih dimenzija, visoki tek desetak centimetara. Frizura s čuperkom vezanim uvis iznad čela potječe iz helenističkog ambijenta i javlja se, osim kod erota, kod aleksandrijskog Harpokrata prepoznatljivog po znaku šutnje, prstu položenom na usne,¹⁹¹ i kod rimskih lara.¹⁹² Figurica Harpokrata od bakrene slitine s jednakom frizurom potječe iz okolice Verone, a pretpostavlja se da je nastala u 2. st.¹⁹³ Frizura s čuperkom vezanim iznad čela do te je mjere karakteristična za Harpokrata da se eroti s takvom frizurom ponekad smatraju simbiotičkim bićem koje ujedinjuje helenističkog Harpokrata i Erosa/Amora.¹⁹⁴ Sudeći prema preciznoj izradi, Amor pod kat. br. 14 može se datirati u 1. – 2. st.

wrestler figurine from Sisak.¹⁸⁴ Votive figurines of athletes can also be seen the collections of the museums in Trieste¹⁸⁵ and Verona.¹⁸⁶

Based on its long fighting gloves, the figurine of a young boxer (Cat. No. 13) can be dated to the Middle Imperial period (the second half of the 2nd century and the 3rd century). The young man's posture corresponds with that of a victor offering libation to gods after winning a prize. The figurine's full length was approx. 9 centimeters. It was made under a strong Greek influence in the late 2nd or 3rd centuries, when depictions of boxers, wrestlers and other athletes became common because the emperors who reigned in that period cherished all sorts of fights.

COPPER-ALLOY FIGURINES AS ELEMENTS OF FUNCTIONAL OBJECTS

Cupid

Cupid (Cat. No. 14, Fig. 14) is of a rather large size (almost 35 cm in height). It depicts a Cupid in a demanding hovering position. The seemingly hovering Cupids, and those depicted in motion with a raised hand that could have held a torch, for instance, are a common motif of Roman copper-alloy sculptures. This motif developed from a Hellenistic prototype.¹⁸⁷ The shape of the face and hair, the posture and the position of the arms and legs resemble a lot to those on the more roughly worked copper-alloy Cupid from the north Italian city of Industria.¹⁸⁸ Besides the anatomical details, another thing that makes the Industria Cupid different from the Cupid under Cat. No. 14 is the fact that its upper body is turned to the opposite side, as a mirror image, with the head turned right and the raised right hand that possibly held a torch. By its shape and craftsmanship of the details, the Cupid from the Agia Galini shipwreck resembles more to the Pula specimen, differing from it in the position of its legs and the right arm.¹⁸⁹ The Agia Galini shipwreck also contains a collection of coins, the latest among them being the coins of Emperor Probus (276–282 AD). However, many other metal objects from that ship were

187 Figure od bakrene slitine: R. Fleischer 1967, 80–82, kat. br. 91–95, T. 52: 91–92, 94; T. 53: 93, 95, *Carnuntum*; D. Pinterović 1962, 102–103, sl. XVII: 2, Osijek, vojarna Donji grad; 1965, 83, T. IV: 4, muzej u Osijeku; M. Bulat 1969, 97, kat. br. 119; Lj. Plesničar 1969, 97, kat. br. 118, Ljubljana; M. Veličković 1969b, 97, kat. br. 117, Barič; P. Càssola Guida 1978, 103, kat. br. 82, Trieste, 2. – 3. st.; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 860, br. 55b; III (2), 612, br. 55b; S. Ritter 1994, 338–341, kat. br. 1–4, Köln; M. Bolla 1997, 50–51, kat. br. 20; 2015, 295; I. Lazar 1998, 82, br. 99, Ljubljana, 1. st. Mozaik: N. Blanc, F. Gury 1986, III (1), 974, br. 146; III (2), 688, br. 146. Freska: N. Blanc, F. Gury 1986, III (1), 975, br. 151; III (2), 688, br. 151.

188 F. Oriolo 2002, 546, sl. 6, Industria, Eros/Harpokrat.

189 Y. Brokalakis 2016, 128, 132–133, sl. 19: 3, Agia Galini, brodolom iz kraja 3. st.

190 R. Fleischer 1967, 80, kat. br. 91, T. 52: 91; 81, kat. br. 94, T. 52: 94.

191 V. Tran tam Tinh, B. Jaeger, S. Poulin 1988.

192 M. Bolla 1999, 202, T. LVIII: 17, Tormine, Verona.

193 M. Bolla 1997a, 457, kat. br. V 93/577; 1999, 204, T. LX: 20, Caprino, Verona.

194 F. Oriolo 2002, 546, sl. 6, Industria, Eros/Harpokrat; sl. 7, Museo Civico u Bologni, Eros/Harpokrat, figurica vjerojatno podrijetlom iz grada Industria.

Objekti figurice pripadaju tipu Erosa nosača baklje, iako nijedna nema u podignutoj ruci sačuvanu baklju.

184 V. Damevski 1979, 284, kat. no. 596.

185 P. Càssola Guida 1978, 109, kat. no. 88, ephebus, Augustan period.

186 L. Franzoni 1973, 190, kat. no. 165, auriga, late 3rd century; 191, kat. no. 166, auriga?, late 2nd century; 194–195, kat. no. 169, wrestler (it has not been positively established whether they represent mythological heroes, like Hercules, or real people).

187 Copper-alloy figurines: R. Fleischer 1967, 80–82, kat. no. 91–95, Pl. 52: 91–92, 94; Pl. 53: 93, 95, *Carnuntum*; D. Pinterović 1962, 102–103, fig. XVII: 2, Osijek, Donji grad barracks; 1965, 83, Pl. IV: 4, museum in Osijek; M. Bulat 1969, 97, kat. no. 119; Lj. Plesničar 1969, 97, kat. no. 118, Ljubljana; M. Veličković 1969b, 97, kat. no. 117, Barič; P. Càssola Guida 1978, 103, kat. no. 82, Trieste, 2nd–3rd centuries; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 860, no. 55b; III (2), 612, no. 55b; S. Ritter 1994, 338–341, kat. no. 1–4, Köln; M. Bolla 1997, 50–51, kat. no. 20; 2015, 295; I. Lazar 1998, 82, no. 99, Ljubljana, 1st century. Mosaic: N. Blanc, F. Gury 1986, III (1), 974, no. 146; III (2), 688, no. 146. Fresco: N. Blanc, F. Gury 1986, III (1), 975, no. 151; III (2), 688, no. 151.

188 F. Oriolo 2002, 546, fig. 6, Industria, Eros/Harpocrates.

189 Y. Brokalakis 2016, 128, 132–133, fig. 19: 3, Agia Galini, shipwreck from late 3rd century.

Amor (kat. br. 14) pronađen je u sklopu građevine, vjerojatno raskošne privatne prigradske vile (*villa suburbana*) u neposrednoj blizini gradskih bedema kolonije Pole, uz cestu od Vrata sv. Ivana i Dvojnih vrata prema amfiteatru, u prostoru popločenom u tehnici *opus spicatum*. Tehnika pokrivanja poda okomito postavljenim ciglama (*spicae*) složenima u motivu riblje kosti karakteristična je za dno vodospreme ili bazena te za popločavanje trijemova i otvorenih prostora u sklopu kuće. Dno bazena odnosno vodospreme u *opus spicatum* tehnici podrazumijevalo je upotrebu vodootporne žbuke za povezivanje cigli. Figurica se prema tome morala nalaziti u području atrija ili peristila, u reprezentativnom dijelu vile u kojem se okupljala obitelj i klijenti. Atriji i peristili prostori su s otvorenim i natkrivenim dijelovima, opremljeni bazenima, bunarima ili fontanama. U njima su se nalazili uzidani larariji i druga kućna svetišta opremljena freskama, mramornom skulpturom i figuricama od bakrene slitine, viseće uljanice za rasvjetu, ormari s priborom za prinošenje žrtve i maskama predaka, viseće reljefne ploče (*oscilla*), herme, skulpture velikih dimenzija dekorativno-religiozne namjene, mramorni stolovi i bazeni, reprezentativne okovane škrinje za čuvanje blaga.¹⁹⁵ Iz atrija odnosno iz trijema koji je okruživao peristil ulazilo se u reprezentativne prostorije za okupljanje obitelji i primanje klijenata, u radnu sobu (*tablinum*), blagovaonicu (*triclinium*), salon (*oecus*). Svaka od navedenih prostorija bila je pogodna za smještaj figurice Amora, neovisno o tome kakvoj je konstrukciji ona pripadala.

Pulski lebdeći Amor previše je velik i neprikladan za postav u lararij jer nije mogao stajati samostalno, pa ta mogućnost otpada. Figure od bakrene slitine u punoj plastici slične veličine mogle su krasiti zidane fontane sa složenom arhitektonsko-skulpturalnom dekoracijom. Nije, međutim, poznata kompozicija fontane koja uključuje lebdećeg Amora s podignutom jednom rukom, pa ni ta mogućnost upotrebe ne izgleda vjerojatna. Figure Amora ili drugih likova nalazile su se često ugrađene u složene kompozicije postolja od bakrene slitine za uljanice ili vaze.¹⁹⁶ Antropomorfni nosači uljanica izrađeni od bakrene slitine, *lampadophoroi*, predstavljali su razmjerno čest namještaj bogatih rimskih kuća. Javljuju se u obliku nagog mladića ili dječaka¹⁹⁷ te raznih

dated to an earlier period – the 1st and 2nd centuries. The Cupids from Carnuntum belong to the same type of the torch-bearing chubby-cheeked Cupid with curly hair tied above the forehead.¹⁹⁰ Unlike the Pula specimen, the Carnuntum Cupids do not have a holder on their back and are more roughly worked and of a smaller size – not more than 10 centimeters in height. Their hairstyle with a lock tied upwards above the forehead comes from a Hellenistic milieu and is also found in the erotes, the Harpocrates from Alexandria, distinctive by a finger on his lips that symbolizes silence,¹⁹¹ and in the Roman Lares.¹⁹² A copper-alloy Harpocrates figurine with identical hairstyle was found near Verona; it is believed it was made in the 2nd century.¹⁹³ The hairstyle with a lock tied above the forehead is so typical for Harpocrates that Erotes with such hairstyle are sometimes considered symbiotic creatures in which the Hellenistic Harpocrates and Eros/Cupid are fused.¹⁹⁴ Based on detailed execution, Cupid under Cat. No. 14 can be dated to the 1st–2nd centuries.

Cupid (Cat. No. 14) was found in the remains of a structure that was probably a luxurious private suburban villa (*villa suburbana*) in immediate vicinity of the colony Pola's city walls, near the road leading from St. John's Gate and Twin Gate to the amphitheater. The room where it was found was covered with tiles in herringbone pattern (*opus spicatum*). This technique of covering a floor with vertically laid bricks (*spicae*) arranged in herringbone pattern was often used for paving a water-tank or swimming-pool bottom or a porch and open spaces in the household. In the case of water-tank or swimming-pool bottom, the *opus spicatum* technique included the use of waterproof plaster for binding the bricks. Consequently, the figurine must have been in the atrium or peristyle – in the representative part of the villa where the family and clients would gather. Atriums and peristyles both had open and roofed parts and contained pools, wells or fountains. They also included lararia and other household shrines. These were furnished with frescoes, marble sculptures and copper-alloy figurines, suspended oil-lamps, cabinets with offering sets and ancestors' masks, hanging relief plates (*oscilla*), hermae, large sculptures with decorative and religious purposes, marble tables and pools and showpiece studded treasure chests.¹⁹⁵ The atrium or the porch surrounding the peristyle provided access to representative rooms for gathering of family members and receiving clients, the office (*tablinum*), the dining room (*triclinium*) and the salon (*oecus*). Each of these rooms could have

195 M. Bassani 2003; 2011; 2012.

196 D. Bartus 2015, 25–28, T. 1–6, *Brigetio*, stalak od bakrene slitine za vješanje uljanica u obliku drva, s figurom stojećeg Jupitera; A. Pasquier 2011, donosi slike različitih figuralno ukrašenih stalaka od bakrene slitine za uljanice no ni jedan nema apliciranu slobodno lebdeću figuru: 18, sl. 30–31, MAN Napoli, stalci s biljnim viticama i Silenom; 39, sl. 74, stalak sa stablom i kentaurom; 41, sl. 78, Paris, Louvre, kandelabar s drvom, kentaurom i nereidom koja jaše dupina.

197 D. M. Bailey 1996, 99, kat. br. Q 3908, T. 128; S. F. Pozo 2022, 100–102, kat. br. 30, efeb; 107–109, kat. br. 34, dječak.

190 R. Fleischer 1967, 80, cat. no. 91, Pl. 52: 91; 81, cat. no. 94, Pl. 52: 94.

191 V. Tran tam Tinh, B. Jaeger, S. Poulin 1988.

192 M. Bolla 1999, 202, Pl. LVIII: 17, Tormine, Verona.

193 M. Bolla 1997a, 457, cat. no. V 93/577; 1999, 204, Pl. LX: 20, Caprino, Verona.

194 F. Oriolo 2002, 546, fig. 6, Industria, Eros/Harpocrates; fig. 7, Museo Civico in Bologna, Eros/Harpocrates, a figurine probably originating from the city of Industria. Both figurines belong to the torch-bearing type of Eros, although neither of them has the torch preserved in its raised hand.

195 M. Bassani 2003; 2011; 2012.

mitoloških bića poput Bakha,¹⁹⁸ Silena¹⁹⁹ ili grotesknih itifaličnih figura.²⁰⁰ Amor u letu ili trku s podignutom jednom rukom visine 30-40 cm uobičajeni je rimski figuralni ukras kandelabra, odnosno stalka za uljanicu.²⁰¹ Lebdeći Amor lučonoša razvijen je iz helenističkog prototipa Erosa i repliciran u velikom broju u umanjenim dimenzijama za dopunsku opremu lararija. Umanjene replike često su prikazivale Amora s bakljom u ruci (*lampadophoros*), slijedeći posredstvom helenističkog modela drevni grčki ikonografski motiv trkača u utrci s bakljama (*lampadedromia*).²⁰² Pulski Amor izdvaja se od ostalih figurica Amora lučonoša po tome što je slobodno bestežinski lebdio u prostoru, pričvršćen s pomoću nosača na leđima. Stopala su anatomski oblikovana na donjoj strani, što dokazuje da nije bio predviđen da stoji stopalima na podlozi.²⁰³ Ta okolnost nije uobičajena za slobodno stojeću dekorativnu skulpturu, kao ni za figuralne stalke i kandelabre. Još jedan neuobičajen detalj upućuje na njegov izvorni položaj i namjenu. Ispod nosača nalazi se otvor u obliku naglavce okrenutog slova L s utorom, namjerno napravljen na stražnjici pri lijevanju. Otvor je uz rub opremljen izlivenim pravokutnim profilom koji je mogao držati poklopac, ali samo ako se Amor nalazio u približno vodoravnom položaju, okrenut trbuhom dolje. Takav položaj ujedno pruža uvjerljivo objašnjenje za svrhu nosača na leđima, koji ne bio bio neophodan uspravno stojećoj figurici. Položaj nosača poravnat s okomicom pokazuje da je Amor lebdio potrbuške, s nogama lagano spuštenim dolje i lagano uzdignutom glavom. Otvor s pomičnim poklopcem imao bi svrhe u slučaju da je šuplji lebdeći Amor služio kao figuralna uljanica, držeći u izgubljenoj lijevoj ruci uljanicu ili baklju u čijem je otvoru bio umetnut fitilj. Podignuta lijeva ruka u potrbušnom ležećem položaju bila bi izuzevši desnu nogu najniži dio figurice, što odgovara ulozi uljanice. Otvor s poklopcem na stražnjici služio bi za dolijevanje ulja. Amor je mogao biti obješen na kandelabar s pomoću okomite šipke s kukom provučenom kroz otvor na odlomljenom nosaču na leđima. Sve osobine Amora upućuju na to da je najvjerojatnije služio kao ekskluzivno rasvjetno tijelo obješeno na kandelabru u reprezentativnom prostoru vile.

198 S. F. Pozo 2022, 103–106, kat. br. 31–32.

199 D. M. Bailey 1996, 99, kat. br. Q 3905, T. 122–123; S. F. Pozo 2022, 99–100, kat. br. 29.

200 S. F. Pozo 2022, 106–107, kat. br. 33.

201 G. M. A. Richter 1915, 85–90, kat. br. 131, Boscoreale; 119–120, kat. br. 228; H. Hiller 1994, 206; L. Beschi 2000, 11, 19–21, Pesaro.

202 L. Franzoni 1973, 105, kat. br. 84; 109, kat. br. 88, Verona; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 881–882, br. 366–387; 911, br. 713–714; III (2), 628–629, br. 366–387; 649, br. 713; M. Bolla 1999, 202; 2007, 253; 2015, 295.

203 E. Marcuzzi 1929, 5, donosi fotografiju Amora (kat. br. 14) kako stoji postavljen na nepripadnom postolju. Postolje s nosačem dodano je naknadno za potrebe muzeološke prezentacije.

accommodated a Cupid figurine, regardless of the structure it belonged to.

The hovering Cupid of Pula was too large and too unsuitable for the lararium because it could not stand unsupported, so this possibility is out of question. The copper-alloy figures of a similar size could have adorned masonry fountains that had complex architectural and sculptural decorative elements. However, a fountain composition that would include a hovering Cupid with one arm raised has not been recorded, which renders this possibility unlikely, too. Figurines of Cupids or other characters were often embedded in complex compositions on copper-alloy mounts for oil-lamps or vases.¹⁹⁶ The anthropomorphic copper-alloy oil-lamp holders, *lampadophoroi*, were a common element of the furnishings of wealthy Roman homes. They had a form of a naked young man or boy¹⁹⁷ or of various mythological creatures such as Bacchus,¹⁹⁸ Silenus¹⁹⁹ or grotesque ithyphallic figures.²⁰⁰ A flying or running Cupid with one arm raised, 30–40 cm in height, was a typical figural decoration on Roman candelabra (oil-lamp pedestals).²⁰¹ The torch-bearing Cupid developed from the Hellenistic prototype of Eros. Its numerous replicas of a smaller size were produced as additional items in lararia. These smaller replicas often depicted Cupid holding a (*lampadophoros*), imitating the Hellenistic model of the ancient Greek iconographic model of a runner in a torch race (*lampadedromia*).²⁰² The Pula Cupid stands out among other torch-bearing Cupid figurines in that it hovered freely in the air, fixed by the holder on its back. Its feet have anatomical details on the soles, which means that the figurine was not meant to stand on a base.²⁰³ This is something unusual for free-standing decorative sculptures, as well as for figural pedestals and candelabra. But there is one more detail that indicates its original position and purpose. Underneath the holder there is an opening shaped as an inverted letter L with a groove, purposefully made on the buttocks during casting. The edge of the opening has a rectangular profile to receive a lid, but only if the Cupid was in an almost horizontal position, with his belly down.

196 D. Bartus 2015, 25–28, Pl. 1–6, *Brigetio*, copper-alloy oil-lamp hanging pedestal shaped as a tree, with a figure of standing Jupiter; A. Pasquier 2011, presents illustrations of various copper-alloy oil-lamp pedestals with figural decorations, but none of them includes a hovering figure not touching ground with its feet: 18, fig. 30–31, MAN Napoli, pedestals with tendrils and Silenus; 39, fig. 74, pedestal with a tree and a centaur; 41, fig. 78, Paris, Louvre, candelabrum with a tree, a centaur, and a dolphin-riding Nereid.

197 D. M. Bailey 1996, 99, cat. no. Q 3908, Pl. 128; S. F. Pozo 2022, 100–102, cat. no. 30, ephebos; 107–109, cat. no. 34, boy.

198 S. F. Pozo 2022, 103–106, cat. no. 31–32.

199 D. M. Bailey 1996, 99, cat. no. Q 3905, Pl. 122–123; S. F. Pozo 2022, 99–100, cat. no. 29.

200 S. F. Pozo 2022, 106–107, cat. no. 33.

201 G. M. A. Richter 1915, 85–90, cat. no. 131, Boscoreale; 119–120, cat. no. 228; H. Hiller 1994, 206; L. Beschi 2000, 11, 19–21, Pesaro.

202 L. Franzoni 1973, 105, cat. no. 84; 109, cat. no. 88, Verona; A. Hermary, H. Cassimatis, R. Vollkommer 1986, III (1), 881–882, no. 366–387; 911, no. 713–714; III (2), 628–629, no. 366–387; 649, no. 713; M. Bolla 1999, 202; 2007, 253; 2015, 295.

203 E. Marcuzzi 1929, 5, publishes a photo of the Cupid (cat. no. 14) standing on a base not originally made for it. The pedestal with a holder was added subsequently, for displaying it in the museum.

Viktorija

Živ pokret izvijenog tijela, vijoreći ogrtač i ostatci odlomljenih krila na leđima otkrivaju da nepotpuno sačuvana figurica (kat. br. 15, Sl. 15), od koje je ostao samo torzo, predstavlja Viktoriju. Može se pripisati tipu nage Viktorije u iskoraku, s tom razlikom što ne stoji na tlu, nego lebdi s objema nogama savijenim u koljenu. Tip nage Viktorije u snažnom iskoraku desnom nogom naprijed nastao je u tradiciji ranohelenističke Nike na pramcu i pokazuje sličnost s grupom prikaza obnažene Afrodite/Venere koja nosi ogrtač prebačen preko naprijed izbačene desne noge. Ta grupa obuhvaća tip Afrodite iz Agena,²⁰⁴ Afroditu koja se oslanja na stup²⁰⁵ ili zamahuje ogrtačem.²⁰⁶ Sličnost u položaju tijela i ogrtača opaža se između figurice pod kat. br. 15 i reljefnih obnaženih Viktorija na slavoluku Septimija Severa u Leptis Magni.²⁰⁷ Viktorija pod kat. br. 15 imala je obje ruke podignute uvis. Iako su ruke odlomljene odmah ispod ramena, moguća je rekonstrukcija prema poznatom modelu odjevne Viktorije koja objema rukama drži iznad glave visoko podignut okrugli štit (*clipeus*) kao simbol pobjede. Odjevna krilata Viktorija koja objema rukama drži štit visoko podignut iznad glave javlja se prvi put u doba Kaligule i može i ne mora stajati na globusu.²⁰⁸ Viktorija pod kat. br. 15 odudara od tog tipa po tome što je razodjevena i obje su noge u letu jako savijene u koljenima unazad, no položaj ruku siguran je pokazatelj da je iznad glave držala podignut štit. Puna visina figurice s podignutim rukama iznosila je petnaestak centimetara, sa štitom i više.

Tuljac za nasad pokazuje da je figurica bila nasadena na drveni štap odnosno klin.²⁰⁹ Zbog sagledavanja šireg konteksta korisno je ukratko pregledati upotrebne predmete na kojima se javlja natakuta figurica Viktorije. Jedan je od takvih predmeta vojni *vexillum*. Vojna ili počasna zastava *vexillum* bila je s pomoću poprečne šipke natakuta na koplje ili na držak koplja koji je na vrhu nosio figuricu orla ili Viktorije.²¹⁰ Figura Viktorije, doduše potpuno odjevne i s vijencem u ruci, prikazana je na vrhu veksila na Trajanovu stupu, u sceni prelaska

Such a position also offers a satisfactory explanation of the purpose of the holder attached on the back, which would not be needed if the figurine were standing upright. The fact that the position of the holder is parallel with the vertical line suggests that the Cupid was hovering with his belly down, his legs slightly lowered and his head slightly raised. An opening with a movable lid would make sense if the hollow hovering Cupid was used as a figural oil lamp, holding in his missing left hand an oil lamp or a torch with an opening for a wick. Given such belly-down position of the figurine, the raised left arm would be its lowest part (with the exception of the right foot), which corresponds with the role of an oil lamp. The lidded opening on the buttocks would serve for pouring oil. The Cupid could have been suspended from a candelabrum on a vertical shaft with a hook pulled through the opening on the missing holder on the back. All the features of this Cupid suggest that it was most likely used as a source of light hanging from a candelabrum in a representative room of a villa.

Victoria

The vivid movement of the twisted body, the fluttering robe and the remains of broken wings on the back reveal that the figurine (Cat. No. 15, Fig. 15), of which only the torso remains, depicts Victoria. It can be classified as belonging to the type of a naked Victoria stepping forward, the only difference being that, instead of standing on the ground, it hovers with both legs bent in the knees. This type, depicting Victoria robustly stepping forward with her right foot, relies on the tradition of the Hellenistic Nike on a ship's bow and is similar to the group of depictions of a naked Aphrodite/Venus wearing a robe draped over the forward-stepping right leg. This group includes the Aphrodite of the Agen type,²⁰⁴ an Aphrodite resting on a pillar²⁰⁵ or swinging her robe.²⁰⁶ The position of the body and the robe on the figurine Cat. No. 15 is similar to those on the naked Victorias depicted in relief on Septimius Severus' triumphal arch in Leptis Magna.²⁰⁷ The Victoria figurine (Cat. No. 15) had its both arms raised. Both arms are broken off just below the shoulders but they can be reconstructed nevertheless by comparing the figurine with the well-known model of a clothed Victoria holding the *clipeus* (a round shield symbolizing triumph) with both hands high above her head. The clothed winged Victoria holding a shield with both hands high above her head first appeared during Caligula's reign. She sometimes stands on the globe and sometimes she does not.²⁰⁸ In contrast

204 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 79–80, br. 707–711; II (2), 71, br. 707–710.

205 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 80–81, br. 717–724; II (2), 71–72, br. 717–724.

206 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 81, br. 725–728; II (2), 72, br. 725–728, takozvani „Hermaphrodit“ Doria-Pamphilj.

207 J. B. Ward Perkins 1951, 228; R. Brilliant 1967, 110, sl. 28–29.

208 T. Hölscher 1967, 37, 128–130, T. 4: 3; T. 14: 3, 6, Viktorija sa štitom tip 5; R. Vollkommer 1997, VIII (1), 242, br. 27; VIII (2), 169, br. 27, Beograd, Viktorija sa štitom bez globusa; A. Kaufmann-Heinimann 1983, 58–62, kat. br. 17, Augst, Viktorija sa štitom na globusu, kraj 2. – početak 3. st.; R. D'Amato, A. Negin 2019, 30, *Carnuntum*, Viktorija na globusu koja je držala iznad glave izgubljeni štit, 2. – 4. st.

209 Zahvaljujem dr. Cristini-Georgeti Alexandrescu na sugestijama i pomoći u interpretaciji funkcije figurice Viktorije s tuljkom za nasad.

210 M. Rostovtzeff 1942, 93–97; M. E. V. Schmöger 2004, 517–518; K. M. Töpfer 2011, 29–31.

204 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 79–80, no. 707–711; II (2), 71, no. 707–710.

205 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 80–81, no. 717–724; II (2), 71–72, no. 717–724.

206 A. Delivorrías, G. Berger-Doer, A. Kossatz-Deissmann 1984, II (1), 81, no. 725–728; II (2), 72, no. 725–728, so-called „Hermaphrodit“ Doria-Pamphilj.

207 J. B. Ward Perkins 1951, 228; R. Brilliant 1967, 110, fig. 28–29.

208 T. Hölscher 1967, 37, 128–130, Pl. 4: 3; Pl. 14: 3, 6, Victoria with shield, type 5; R. Vollkommer 1997, VIII (1), 242, no. 27; VIII (2), 169, no. 27, Belgrade, Victoria with

rimске vojske preko rijeke²¹¹ i na reljefu *Submissio* Marka Aurelija na Konstantinovu slavoluku u Rimu.²¹² Promjer šupljine tuljca na pulskoj figurici Viktorije približno je dvostruko manji od najvećeg promjera željeznih tuljaca s kopljem i poprečnom šipkom za vješanje vojne zastave na drveni držak.²¹³ Treba uzeti u obzir da je tuljac Viktorije odlomljen i da mu nedostaje najširi dio, koji je mogao nositi izgubljenu poprečnu šipku za vješanje zastave. Vrhovi običnih vojničkih *vexilla* bili su izrađeni od željeza.²¹⁴ Činjenica da je Viktorija s tuljcem izrađena od bakrene slitine ukazuje na to da se radi o razmjerno rjeđem predmetu nešto veće vrijednosti. Jedna je mogućnost da se radilo o počasnom barjaku s figuricom na vrhu kakvi su se dodjeljivali u svojstvu odličja za vojne zasluge (*dona militaria*), osobito zapovjednicima.²¹⁵

Krilata Viktorija, redovito potpuno odjevena, bila je jedan od najčešćih odabira božanskog zaštitnika za figure nataknete na štap bez zastave (*simulacra, signa*), koje su nosile rimske legije i pretorijanska garda.²¹⁶ Denar Marka Antonija restituiran za Marka Aurelija prikazuje na reversu legijskog orla kojem se zdesna nalazi *signum*, a slijeva *simulacrum* s figurom Viktorije, uz natpis *Legio VI*.²¹⁷ Na sačuvanim je reljefnim prikazima vidljivo da su figure koje su predstavljale jedino obilježje na dršku koplja (*simulacra*) bile većih dimenzija od figurica nanizanih na dršku koplja između ostalih znakova (*signa*). Reljefni prikazi vojnih oznaka i zastava u odnosu prema figurama vojnika koji ih nose dopuštaju pretpostavku da je visina figurica Viktorije iznosila približno 15-20 cm, što bi odgovaralo proporcijama Viktorije pod kat. br. 15. Figure nošene zasebno na drški koplja kao *simulacra* bile su približno dvostruko većih dimenzija od Viktorije pod kat. br. 15.²¹⁸ Viktorija razmjerno manjih dimenzija od one nošene kao *simulacrum* javlja se među legijskim i također među pretorijanskim oznakama nanizanim na koplju (*signum*). Reljef na flavijevskom nadgrobnom spomeniku legijskog centuriona i pretorijanca Pompeja Aspera²¹⁹ i reljef Marka Aurelija

with this type, the Victoria figurine Cat. No. 15 is undressed and has both legs sharply bent backwards in the knees in a flying position. However, the position of her arms is a strong indicator that she held a shield above her head. The figurine's full height was approx. 15 cm – even more with the shield.

The shafting cylinder indicates that the figurine was shafted by means of a wooden rod or wedge.²⁰⁹ In order to understand the wider context, it is useful to take a glance at the functional objects on which a Victoria figurine was shafted. One such object is the *vexillum*. A regular or honorary military standard, the *vexillum* hanged from a crossbar attached to a spear shaft that had an eagle or Victoria figurine fixed on its pointed head.²¹⁰ A Victoria figurine, albeit fully clothed and holding a wreath, can be seen on the top of a *vexillum* on Trajan's Column, in the scene of the Roman troops crossing a river,²¹¹ and in the *Submissio* relief with Marcus Aurelius on the Arch of Constantine Arch in Rome.²¹² The diameter of the cylinder hollow of the Victoria figurine from Pula is approx. half the diameter of the largest iron cylinders with a spear and a crossbar used for hanging a military standard on a wooden shaft.²¹³ It should be kept in mind that the Victoria's cylinder is broken off and that its widest section is missing – the one that could have supported the crossbar from which the standard was draped. Point heads of regular military *vexilla* were made of iron.²¹⁴ The fact that the Victoria with a cylinder was made of a copper alloy indicates that it was a less common, rather valuable object. It is possible that it was a honorary standard with a figurine on the top, of the kind awarded for military merits (*dona militaria*), particularly to commanding officers.²¹⁵

The winged Victoria, always fully clothed, was among the most frequent choices for the figurines of divine protectors to be fixed to the pole without a standard (*simulacra, signa*) carried by Roman legions and the Pretorian Guard.²¹⁶ Mark Antony's denarius restituted for Marcus Aurelius has the legionary eagle on the reverse, with a *signum* to the right and a *simulacrum* with a Victoria's figure and the inscription *Legio*

211 C. Cichorius 1896, T. VII, scena 4, Rimske trupe prelaze rijeku; M. Rostovtzeff 1942, 95; M. E. V. Schmöger 2004, 517–518, sl. 8; C.-G. Alexandrescu 2010, 488, sl. 14; K. M. Töpfer 2011, 62, 312, kat. br. SR 6.1, T. 20.

212 G. M. Koepfel 1986, 63–64, kat. br. 29, sl. 34; K. M. Töpfer 2011, 340–341, kat. br. SR 18.5, T. 66; SR 18.5.

213 C.-G. Alexandrescu 2010, 480, kat. br. 4–5; 486, sl. 3–4.

214 C.-G. Alexandrescu 2010, 479.

215 V. A. Maxfield 1981, 63–64, 82–84; C.-G. Alexandrescu 2010, 482.

216 G. M. Koepfel 1986, 65–66, kat. br. 30, sl. 35, *Rex datus* reljef Marka Aurelija na Konstantinovu slavoluku u Rimu; 1990, 38–43, kat. br. 17, sl. 12, *Profectio* reljef na Konstantinovu slavoluku u Rimu; K. M. Töpfer 2011, 29, 62, 339, kat. br. SR 18.3, T. 65, *Rex datus* reljef; 349, kat. br. SR 28.1, T. 78; SR 28.1, *Profectio* reljef; R. D'Amato, P. Dennis 2018, 39; R. D'Amato, A. Negin 2019, 30, *Carnuntum, simulacrum*; 31, 34, 39, reljefi legijskih i pretorijanskih *simulacra* s likom Viktorije na Konstantinovu slavoluku u Rimu.

217 *RIC* III Marcus Aurelius 443, 161. – 169. po. Kr.; K. M. Töpfer 2011, 62, 284, kat. br. Mü 26.9b, T. 11, *Legio VI Ferrata* ili *Legio VI Victrix*.

218 R. D'Amato, A. Negin 2019, 30, *Carnuntum*, figura Viktorije od bakrene slitine visoka je 30 cm.

219 *CIL* XIV 2523, Labico, *signum* s Viktorijom; K. M. Töpfer 2011, 62, 366–368, kat. br. SD 33, T. 94–96; R. D'Amato, P. Dennis 2018, 39.

shield and without globe; A. Kaufmann-Heinimann 1983, 58–62, cat. no. 17, Augst, Victoria with shield on globe, late 2nd–early 3rd centuries; R. D'Amato, A. Negin 2019, 30, *Carnuntum*, Victoria on globe, holding shield above her head (shield missing), 2nd–4th centuries.

209 I wish to express my gratitude to Dr. Cristina-Georgeta Alexandrescu for her suggestions and assistance in interpreting the function of the Victoria figurine with a shafting cylinder.

210 M. Rostovtzeff 1942, 93–97; M. E. V. Schmöger 2004, 517–518; K. M. Töpfer 2011, 29–31.

211 C. Cichorius 1896, Pl. VII, scene 4, Roman troops crossing a river; M. Rostovtzeff 1942, 95; M. E. V. Schmöger 2004, 517–518, fig. 8; C.-G. Alexandrescu 2010, 488, fig. 14; K. M. Töpfer 2011, 62, 312, cat. no. SR 6.1, Pl. 20.

212 G. M. Koepfel 1986, 63–64, cat. no. 29, fig. 34; K. M. Töpfer 2011, 340–341, kat. no. SR 18.5, Pl. 66; SR 18.5.

213 C.-G. Alexandrescu 2010, 480, cat. no. 4–5; 486, fig. 3–4.

214 C.-G. Alexandrescu 2010, 479.

215 V. A. Maxfield 1981, 63–64, 82–84; C.-G. Alexandrescu 2010, 482.

216 G. M. Koepfel 1986, 65–66, cat. no. 30, fig. 35, *Rex datus* relief on the Arch of Constantine in Rome, depicting Marcus Aurelius; 1990, 38–43, cat. no. 17, fig. 12, *Profectio* relief on the Arch of Constantine in Rome; K. M. Töpfer 2011, 29, 62, 339, kat. no. SR 18.3, Pl. 65, *Rex datus* relief; 349, kat. no. SR 28.1, Pl. 78; SR 28.1, *Profectio* relief; R. D'Amato, P. Dennis 2018, 39; R. D'Amato, A. Negin 2019, 30, *Carnuntum, simulacrum*; 31, 34, 39, reliefs on the Arch of Constantine in Rome, depicting legionary and pretorian *simulacra* with Victoria's figure.

zvan *Submissio* ili *Iustitia* na Konstantinovu slavoluku u Rimu²²⁰ pokazuju figuru Viktorije među ostalim pretorijanskim znakovima na koplju.

Viktorija je prepoznatljiv element službene carske ikonografije i sugerira vojno-politički karakter predmeta, koji je objedinjavao kulturni značaj i vojnu namjenu. U nekim slučajevima, kulturna namjena *signa* s Viktorijom na vrhu prevladavala je nad vojnom. Osim u vojsci, *vexilla*, *simulacra* i *signa* korištena su u kultne svrhe u hramovima (*signa templorum*), obredima i procesijama te kao zaštitni znak pojedinih udruženja (*collegia*), poput vjerskih udruženja i političke organizacije mladih (*collegia iuvenum*).²²¹ Figurica Viktorije, visoka obično 5 – 14 cm, standardno se nalazi na vrhu metalnih trokutastih reljefnih znakova (*signa*) nataknutih na štap i korištenih u kultu Jupitera Dolihena. Viktorija na vrhu znaka povezanog s kultom Jupitera Dolihena, za razliku od pulske figurice, redovito je potpuno odjevena i stoji na globusu.²²²

Sudeći prema dimenzijama Viktorije pod kat. br. 15, izvjesno je da nije nošena samostalno na štapu kao *simulacrum*. Mogla se nalaziti na štapu iznad barjaka čiju pripadnost nije moguće odrediti, ali postoje i drugi upotrebnii predmeti s apliciranom figuricom Viktorije čija ikonografska obilježja još bolje odgovaraju primjerku kat. br. 15. Viktorija na tuljcu nalazi se također kao simbolički ukras na kolima koja su vukli konji. Kompozicija Viktorije u bornim kolima jedan je od najpoznatijih ikonografskih tipova u carskoj propagandi. Pojavljuje se potkraj Republike, a prikazi na novcu svjedoče o uzletu popularnosti tog motiva krajem 2. i tijekom čitavog 3. st.²²³ To se razdoblje poklapa s vrhuncem popularnosti tipa Viktorije sa štitom podignutim iznad glave. Arheološki nalazi potvrđuju Viktoriju koja drži podignut štit iznad glave kao jedan od ukrasnih motiva na kolima. Toj skupini metalne dekoracije kola pripadaju dvije reljefne odjevne krilate Viktorije iz provincije Gornje Mezije (*Moesia Superior*), jedna iz Beograda s podignutim štitom na kojem piše *CA(esar)IS / SACE/RD(os)* i druga iz Kostolca (*Viminacium*) s odlomljenim rukama pruženima naprijed, u kojima je vjerojatno držala palmu i vijenac.²²⁴ Na kolima iz Thamuside u Maroku nalazila se

VI to the left.²¹⁷ On a number of preserved reliefs it is obvious that, when a figure was the only object fixed on the spear shaft (*simulacra*), it was larger than the figurines arrayed on the shaft between other signs (*signa*). If the size of the military signs and standards depicted in relief is compared to the size of the soldiers carrying them, it can be assumed that the height of the Victoria figurines was approx. 15–20 cm, thus corresponding with the proportions of the Victoria figurine under Cat. No. 15. The figures carried on the spear shaft as the only object (*simulacra*) were approximately twice the size of the Victoria under Cat. No. 15.²¹⁸ A Victoria of a rather smaller size than that was carried as a simulacrum was one of the legionary and pretorian signs (*signa*) that can be seen arrayed on the shaft. The relief on the Flavian tombstone of the legionary centurion and pretorian Pompeius Asperus²¹⁹ and the Marcus Aurelius relief known as *Submissio* or *Iustitia* on the Arch of Constantine in Rome²²⁰ both include a Victoria figurine among other pretorian signs on the spear.

A distinctive element of the official imperial iconography, Victoria suggested the military and political nature of the object it adorned and underlined its cult-related and military purpose. In some cases, the cult-related purpose of the *signa* with a Victoria on the top prevailed over the military one. Aside from military purposes, *vexilla*, *simulacra* and *signa* were also used for cult purposes in temples (*signa templorum*), rituals and processions, as well as the trademarks of some *collegia* (associations) such as religious associations and political youth organizations (*collegia iuvenum*).²²¹ A Victoria figurine, usually having 5–14 cm in height, is regularly found on the top of metal triangular relief signs (*signa*) fixed on a pole and used in the Jupiter Dolichenus mystery cult. Unlike the Victoria figurine from Pula, the one adorning a sign used in this cult is always fully clothed and stands on the globe.²²²

Given its size, there is no doubt that the Victoria under Cat. No. 15 was not carried on a shaft as a single object (*simulacrum*). While it could have been fixed on a shaft above an unidentifiable standard, there are other functional objects adorned with a Victoria figurine the iconographic features of which correspond even better to those on the Cat. No. 15 specimen. A Victoria on a cylinder is also found as a symbolical ornament on horse-drawn carriages. The composition depicting Victoria in a

220 G. M. Koeppel 1986, 63–64, kat. br. 29, sl. 34; S. De Maria 1988, 303–304, kat. br. 88, T. 79: 4; K. M. Töpfer 2011, 32, 340–341, kat. br. SR 18.5, T. 66: SR 18.5; R. D'Amato, P. Dennis 2018, 58.

221 M. Rostovtzeff 1942, 97–105; E. Künzl 1993, 89–93, sl. 4–7; M. E. V. Schmöger 2004, 526–527, sl. 17; C.-G. Alexandrescu 2010, 481; R. D'Amato, A. Negin 2019, 8, 33–34.

222 R. Fleischer 1967, 98–99, kat. br. 119, T. 63–65, Mauer an den Url; N. Franken 1997, 131, kat. br. 169, sl. 255–256, Köln; Z. Bánki 1998, 98, kat. br. 176, *Vetus Salina*; D. Bartus 2015, 105–108, kat. br. 88, T. 73, *Brigetio*.

223 T. Hölscher 1967, 92–99, T. 8: 12, T. 9: 6–8; R. Vollkommer 1997, VIII (1), 246–247, br. 85–113; VIII (2), 173–175, br. 86–113.

224 D. Ratković 2008, 798, kat. br. 10, 808, sl. 10, Beograd, visina Viktorije 9,4 cm, 3. st.; 798, kat. br. 11, 808, sl. 11, *Viminacium*, visina Viktorije 5,9 cm, 3. st.; N. Gavrilović Vitas, J. Anđelković Grašar 2023, 129–130, sl. 7, 9.

217 RIC III Marcus Aurelius 443, AD161–169; K. M. Töpfer 2011, 62, 284, cat. no. Mü 26.9b, Pl. 11, *Legio VI Ferrata* or *Legio VI Victrix*.

218 R. D'Amato, A. Negin 2019, 30, *Carnuntum*, the copper-alloy Victoria figurine measures 30 cm in height.

219 CIL XIV 2523, Labico, *signum* with Victoria; K. M. Töpfer 2011, 62, 366–368, cat. no. SD 33, Pl. 94–96; R. D'Amato, P. Dennis 2018, 39.

220 G. M. Koeppel 1986, 63–64, cat. no. 29, fig. 34; S. De Maria 1988, 303–304, kat. no. 88, Pl. 79: 4; K. M. Töpfer 2011, 32, 340–341, kat. no. SR 18.5, Pl. 66: SR 18.5; R. D'Amato, P. Dennis 2018, 58.

221 M. Rostovtzeff 1942, 97–105; E. Künzl 1993, 89–93, fig. 4–7; M. E. V. Schmöger 2004, 526–527, fig. 17; C.-G. Alexandrescu 2010, 481; R. D'Amato, A. Negin 2019, 8, 33–34.

222 R. Fleischer 1967, 98–99, cat. no. 119, Pl. 63–65, Mauer an den Url; N. Franken 1997, 131, cat. no. 169, fig. 255–256, Köln; Z. Bánki 1998, 98, cat. no. 176, *Vetus Salina*; D. Bartus 2015, 105–108, cat. no. 88, Pl. 73, *Brigetio*.

aplicirana reljefna odjevena krilata Viktorija koja objema rukama drži iznad glave štita s likom Meduze.²²⁵ Iz grobnice u alžirskom mjestu El-Meridj potječe nalaz kola ukrašenih drugim tipom reljefne odjevene Viktorije, koja nosi palmu i vijenac.²²⁶ Viktorije iz Beograda, Viminacija, Thamusida i El-Meridja izrađene su u reljefu sa šupljom pozadinom i bile su učvršćene na kola s pomoću alke, a ne s pomoću tuljca. Tim se tehničkim osobinama bitno razlikuju od Viktorije pod kat. br. 15 koja je ipak mogla imati svoju namjenu na kolima. Metalne figurice u punoj plastici nalazile su se na vrhu nosača remena i na rubu sanduka kola.²²⁷ Nosači remenja nad osovinom kotača obično su završavali životinjskom protomom, no na njima se može pojaviti odjevena krilata Viktorija s vijencem.²²⁸ U nedostatku potpuno odgovarajuće analogije, točna namjena predmeta kojem je pripadala Viktorija na tuljcu ostaje nepoznata. Pripadnost tipu sa štitom u visoko podignutim rukama i obnaženost figure čine najvjerojatnijom mogućnošću da se Viktorija pod kat. br. 15 nalazila kao ukras na kolima.

Pretpostavljena je datacija kat. br. 15 u 1. st.²²⁹ S obzirom na to da nisu poznate okolnosti nalaza figurice, na temelju pripadnosti određenom ikonografskom tipu i na temelju stilskih karakteristika figurica pripada širem razdoblju od sredine 1. do kraja 3. st., s većom vjerojatnošću datacije u kraj 2. i u 3. st.

horse-drawn wagon was one of the best-known iconographic types in the imperial propaganda. It was first introduced in the Late Republican period and – as evidenced on coins – became very popular again in the late 2nd century and throughout the 3rd century.²²³ This is the same period that saw the peak of the popularity of the motif of Victoria raising a shield above her head. Archaeological finds have confirmed that the Victoria with a shield above her head was one of decorative motifs on wagons. This group of metal wagon decorations also includes two relief depictions of a clothed winged Victoria from the Upper Moesia province (*Moesia Superior*) – one from Belgrade, with a raised shield inscribed with *CA(esar)IS / SACE(RD)(os)*, and the other from Kostolac (*Viminacium*), with hands (now missing) extended forward in which she probably held a palm branch and a wreath.²²⁴ The wagon found at Thamusida in Morocco had a relief applique of a clothed winged Victoria holding in her hands raised above her head a shield with a depiction of Medusa.²²⁵ The wagon from a tomb in the Algerian town of El-Meridj is decorated with a relief of another type of clothed Victoria holding a palm branch and a wreath.²²⁶ The Victorias from Belgrade, Viminacium, Thamusida and El-Meridj were made in relief with a hollow back. They were fixed to the wagon by means of a ring, not a cylinder. These technical characteristics make them substantially different from the Victoria figurine Cat. No. 15, which, nevertheless, also could have been fixed to a carriage. Small metal sculptures were fixed on the top of the harness holder and on the edge of the box.²²⁷ The harness holders, placed above the axle, usually had an animal protoma at its end, but a clothed winged Victoria with a wreath was also sometimes fixed there.²²⁸ For lack of a fully acceptable analogy, the exact purpose of the object to which belonged the Victoria mounted on a cylinder remains unknown. As it belongs to the type characterized by a shield held high above the head and as it is not dressed, the figurine Cat. No. 15 most likely served as a carriage decoration.

The proposed dating of the Cat. No. 15 figurine is the 1st century.²²⁹ However, as the circumstances of the find remain unknown and based on its specific iconographic type and its style characteristics, it is believed that the figurine belongs to the period spanning the mid-1st and late 3rd centuries, most likely to late 2nd and 3rd centuries.

225 C. Boube-Piccot 1980, 292, kat. br. 498, T. 104, Thamusida, reljefna Viktorija sačuvana od bokova naviše visoka je zajedno sa štitom 11,2 cm.

226 A. Berthier, A. Truillot 1936, 166–168, kat. br. 8, sl. 6, El-Meridj, visina reljefne figurice 12 cm.

227 C. Boube-Piccot 1980, 19–25, sl. 10.

228 V. I. Ignatov 2018, 96, kat. br. 50, Vardarska dolina, 251, T. 5: 2.6.4.2.1, kraj 1. – početak 2. st.

229 V. Girardi-Jurkić 2005, 190, kat. br. 2.19.1.

223 T. Hölscher 1967, 92–99, Pl. 8: 12, Pl. 9: 6–8; R. Vollkommer 1997, VIII (1), 246–247, no. 85–113; VIII (2), 173–175, no. 86–113.

224 D. Ratković 2008, 798, cat. no. 10, 808, fig. 10, Belgrade, Victoria's height: 9.4 cm, 3rd century; 798, cat. no. 11, 808, fig. 11, *Viminacium*, Victoria's height: 5.9 cm, 3rd century; N. Gavrilović Vitas, J. Anđelković Grašar 2023, 129–130, fig. 7, 9.

225 C. Boube-Piccot 1980, 292, cat. no. 498, Pl. 104, Thamusida, Victoria depicted in relief, preserved from the hips up, measuring 11.2 cm in height together with the shield.

226 A. Berthier, A. Truillot 1936, 166–168, cat. no. 8, fig. 6, El-Meridj, height of the relief figurine: 12 cm.

227 C. Boube-Piccot 1980, 19–25, fig. 10.

228 V. I. Ignatov 2018, 96, cat. no. 50, Vardar Valley, 251, Pl. 5: 2.6.4.2.1, late 1st–early 2nd centuries.

229 V. Girardi-Jurkić 2005, 190, cat. no. 2.19.1.

Herkul

Minijaturna herma (kat. br. 16, Sl. 16) predstavlja smanjenu varijantu skulpture kakve su uobičajeno krasile peristile i vrtove rimskih kuća. U izboru bradatih likova uobičajenih na hermama od mramora ponajprije pomišljamo na aktere kulturnog dionizijskog ciklusa, Bakha i njegova pratitelja Silena, rasprostranjene širom Carstva.²³⁰ U potrazi za mramornim Bakhovim hermama ne treba ići daleko; mramorna herma s poprsjem Bakha pronađena je u Puli.²³¹ Silen odmah otpada kao mogućnost interpretacije jer se u pravilu prikazivao ćelav. Figurica herme (kat. br. 16) veoma je izlizana, no unatoč lošem stanju očuvanosti može se konstatirati da ima bujnu kovrčavu bradu i kosu u kojoj nema traga vinovoj lozi, neizostavnom Bakhovu atributu. Kovrčava kosa i brada obilježja su Herkula. Herma s likom Herkula prikazanog do bokova ili do ramena prisutna je u rimskoj umjetnosti u različitim pojavnim oblicima.²³² Simbolički i apotropejski značaj Herkula kao čuvara ulaza u čitav svijet odražava se u nazivu „Herkulovi stupovi“ za Gibraltarski tjesnac, vrata Mediterana (Strab., knjiga 3.5.5). Herkulova herma javlja se na različitim serijama rimskog provincijalnog novca 2. – 3. st. u Maloj Aziji i Grčkoj, u razdoblju od Marka Aurelija do Karakale.²³³ Herme s reljefima Herkula isklesane su na rimskim pilastrima iz Sparte²³⁴ i na paru pilona Herkulovih vrata u Efezu.²³⁵ Herkulov je lik isto tako uobičajen na ukrasnim vrtnim mramornim hermama i nogama u obliku Herkulove herme koje su pripadale stolovima s jednom nogom (*monopodia*)²³⁶ ili s tri noge (*tripodes*).²³⁷

Herme od bakrene slitine minijaturnih dimenzija javljaju se već u kasnoarhajskoj grčkoj umjetnosti, a korištene su kao žrtveni darovi bogovima.²³⁸ Herma, stup s muškom glavom i genitalijama, grčka je kreacija koja je objedinjavala dva dijela ljudskog tijela za koja se vjerovalo da imaju snažne apotropejske moći.²³⁹ Sitne herme od bakrene slitine s bradatom glavom rasprostranjene su širom Carstva, a prema dodatnim obilježjima anatomije, fizionomije ili odjeće predstavljaju različita božanstva, ne

Hercules

The herma (Cat. No. 16, Fig. 16) is a miniature version of the sculptures that usually adorned peristyles and gardens of Roman homes. Of the bearded characters typically represented in marble hermae, the ones that first come to mind are the protagonists of the cult-related Dionysian cycle, Bacchus and his companion Silenus, found throughout the Empire.²³⁰ In search of marble hermae depicting Bacchus, we do not have to go far; one such herma with a Bacchus' bust was found in Pula.²³¹ The possibility of interpreting it as Silenus can be discarded because he was typically depicted as being bald. Although very worn out, the herma figurine (Cat. No. 16) still has a visible curly beard and a long flowing hair that shows no sign of vines – a regular attribute of Bacchus. The curly hair and beard are typical Hercules' features. In Roman art, hermae depicting Hercules down to the hips or to the shoulders are found in various forms.²³² The symbolical and apotropaic importance of Hercules as the guardian of the gate to the whole world is evidenced in the place name the Pillars of Hercules, referring to the Strait of Gibraltar as the gate of the Mediterranean (Strab., book 3.5.5). Hermae of Hercules are found on many series of Roman provincial coins in Asia Minor and Greece in the 2nd and 3rd centuries – specifically, in the period from Marcus Aurelius to Caracalla.²³³ Hermae with Hercules reliefs are carved on the Roman pilasters from Sparta²³⁴ and on a pair of pylons of the Hercules Gate in Ephesus.²³⁵ His figure is also very common on decorative marble hermae in gardens and on the hermae decorating legs of one-legged (*monopodia*)²³⁶ and three-legged tables (*tripodes*).²³⁷

Miniature copper-alloy hermae appeared as far back as in the Late Archaic Greek art; they were used as offerings to gods.²³⁸ A Greek creation, the herma is a pillar with a male head and genitals, thus combining the two parts of human body believed to have a strong apotropaic power.²³⁹ Miniature copper-alloy hermae with a bearded head are found throughout the Empire. They represent different deities – not always easily and positively identifiable – depending on the

230 A. Peña Jurado 2007/2008, 123, kat. br. 7, *Tarraco*, herma Dioniza; 124, kat. br. 9, sl. 3, *Tarraco*, monopodij s Dionizovom hermom; 125–127, kat. br. 11–14, *Carthago Nova*, Dionizove herme; 132, kat. br. 26, *Corduba*, monopodij s Dionizom; N. Inserra 2008, 30, kat. br. A10, *Pompeii*, herma s likom Dioniza/Bakha; 19, kat. br. A01, herma s likom Silena; A. Carrella 2008, 71, kat. br. B06–B07, 98, kat. br. B34, herme s likom Dioniza/Bakha; 88, kat. br. B22, dvostrana herma s Bakhom i Silenom.
231 M. Mirabella Roberti 1949, 260–261; V. Girardi-Jurkić 2005, 182, kat. br. 2.12.2.
232 O. Palagia 1988, IV (1), 781–786, br. 1104–1220; IV (2), 521–527, br. 1106–1210.
233 F. Delrieux 2018, 3, sl. 2–5.
234 O. Palagia 1989, 122–125, T. 46: 3–5; T. 47: 6–7; T. 48: 9–12; T. 49: 15–16; T. 50: 17–18.
235 O. Palagia 1989, 127, T. 50: 19–20.
236 A. Peña Jurado 2007/2008, 127, kat. br. 15, *Carthago Nova*, Herkulova herma; N. Inserra 2008, 29, kat. br. A09, *Pompeii*, monopodij s hermom Herkula; L. Quattrocchi 2015, 301–302, sl. 1, Verona, trapezofor s hermom Herkula; 303–305, sl. 5–7, Verona, dvostruka herma s Herkulom i Silvanom.
237 O. Palagia 1988, IV (1), 743, br. 243; IV (2), 460, br. 243.
238 N. Franken 1994, 444, kat. br. 51.
239 C. A. Faraone 2018, 132–135.

230 A. Peña Jurado 2007/2008, 123, kat. no. 7, *Tarraco*, herma of Dionysus; 124, cat. no. 9, fig. 3, *Tarraco*, monopodium with herma of Dionysus; 125–127, cat. no. 11–14, *Carthago Nova*, hermae of Dionysus; 132, cat. no. 26, *Corduba*, monopodium with Dionysus; N. Inserra 2008, 30, cat. no. A10, *Pompeii*, herma of Dionysus/Bacchus; 19, cat. no. A01, herma of Silenus; A. Carrella 2008, 71, cat. no. B06–B07, 98, cat. no. B34, hermae of Dionysus/Bacchus; 88, cat. no. B22, two-sided herma of Bacchus and Silenus.
231 M. Mirabella Roberti 1949, 260–261; V. Girardi-Jurkić 2005, 182, cat. no. 2.12.2.
232 O. Palagia 1988, IV (1), 781–786, no. 1104–1220; IV (2), 521–527, no. 1106–1210.
233 F. Delrieux 2018, 3, fig. 2–5.
234 O. Palagia 1989, 122–125, Pl. 46: 3–5; Pl. 47: 6–7; Pl. 48: 9–12; Pl. 49: 15–16; Pl. 50: 17–18.
235 O. Palagia 1989, 127, Pl. 50: 19–20.
236 A. Peña Jurado 2007/2008, 127, cat. no. 15, *Carthago Nova*, herma of Hercules; N. Inserra 2008, 29, cat. no. A09, *Pompeii*, monopodium with herma of Hercules; L. Quattrocchi 2015, 301–302, fig. 1, Verona, trapezophoros with herma of Hercules; 303–305, fig. 5–7, Verona, two-sided herma of Hercules and Silvanus.
237 O. Palagia 1988, IV (1), 743, no. 243; IV (2), 460, no. 243.
238 N. Franken 1994, 444, cat. no. 51.
239 C. A. Faraone 2018, 132–135.

uvijek lako i sigurno raspoznatljiva.²⁴⁰ Herma se ponekad nalazila na ručki uljanice od bakrene slitine, a replike uljanica s hermom na ručki izrađivale su se također u jeftinijoj varijanti, od keramike.²⁴¹ Primjerak iz pulskog muzeja (kat. br. 16) ne izgleda kao element ručke uljanice jer nedostaje hvatište ručke na stražnjoj strani figurice, a spojni element na vrhu glave u tom slučaju ostaje neobjašnjen. Ne odgovara također ni šipki koja je spajala dno i pokrov fenjera, a mogla je imati oblik herme.²⁴² Šipka fenjera morala je biti duža i na vrhu imati alkicu za vješanje. Minijturne herme s dionizijskim figurama mogle su služiti kao dijelovi kandelabra.²⁴³ Mogle su služiti kao ručke instrumenata, postolja, noge ili ukras namještaja te kao amuleti.²⁴⁴ Herme se pojavljuju također kao element dekoracije zaprežnih kola s četiri kotača ranog i srednjeg Rimskog Carstva, na kojima su u paru postavljane na stražnju stranu stražnje osovine.²⁴⁵ Tip minijturne herme za ukras zaprežnih kola najbolje odgovara dimenzijama i konstruktivnim osobinama Herkulove herme pod kat. br. 16. Izvornu namjenu te herme može se potražiti u ukrasu drvene strukture, najvjerojatnije putničkih kola s četiri kotača na kojima je Herkul, između ostalih svojstava zaštitnik putnika, bio jedan od uobičajenih figuralnih motiva od bakrene slitine.²⁴⁶ Apotropejske moći herme ujedinjene s Herkulovom zaštitničkom snagom predstavljale su moćan talisman za zaštitu kola i putnika od nevolja koje su ih mogle zadesiti na putu. Nije moguća preciznija datacija herme unutar razdoblja ranog i srednjeg Carstva 1. – 3. st.

Hrvač

Figurica hrvača (kat. br. 17, Sl. 17) ima analogiju u okovu jarma zaprežnih kola iz muzeja u Berlinu, ukrašenom s dva simetrično postavljena para hrvača u punom volumenu.²⁴⁷ Predstavljala je dominantnog borca u gornjem položaju, koji se lijevim stopalom držao za krak potkovaste šipke okova, okrenut straga prema kolima. Pripada rimskom carskom razdoblju, najvjerojatnije kasnom 2. st., kada ikonografija borca doživljava preporod.²⁴⁸ Figurica je pronađena na području *Via Flavia*, glavne rimske prometnice kroz Istru koja je od Pule pored amfiteatra

additional anatomical and physiognomic features or clothes that they have.²⁴⁰ Handles of copper-alloy oil lamps were sometimes decorated with a herma. There were also cheaper replicas of such oil-lamps with a herma on the handle, made of ceramics.²⁴¹ The specimen from the Pula museum (Cat. No. 16) does not seem to be an element of an oil-lamp handle because the handle grip on the back side of the figurine is missing. Also, in this case, the connecting element at the top of the head would remain unexplained. It also does not correspond to the rod that connected the base and the cover of a lantern and that could have been shaped as a herma.²⁴² The lantern rods were longer and had a hanging ring at their top. Miniature hermae with Dionysian characters could have served parts of candelabra.²⁴³ They could also serve as instrument handles, mounts, furniture legs or decorations, and amulets.²⁴⁴ Hermae are also found on Roman four-wheeled horse-drawn carriages of the Early and Middle Imperial periods, where a couple of them would be fixed on the back side of the rear axle.²⁴⁵ The type of a miniature herma serving as a decoration of a horse-drawn carriage corresponds best to the size and structural features of the Hercules herma Cat. No. 16. The original purpose of this herma was probably to adorn some wooden structure, most likely a four-wheeled passenger carriage that typically featured copper-alloy figurines of Hercules who, among other things, was the protector of travelers.²⁴⁶ Supported by Hercules' protective strength, the apotropaic powers of such herma served as a powerful talisman against the troubles that the carriage and its passengers could experience while on the road. This herma can only roughly be dated to the Early and Middle Imperial periods between the 1st and 3rd centuries.

Wrestler

An analogy for the wrestler figurine (Cat. No. 17, Fig. 17) can be found in the metal mounts on the yoke of the horse-drawn carriage displayed in a Berlin museum, decorated with two symmetrically positioned pairs of full-volume wrestler figurines.²⁴⁷ It depicted a dominant fighter in the top position who, with his left foot, held to one end of the horseshoe-shaped mount while turning his back to the carriage. It belongs to the Roman Imperial period, most likely to the late 2nd

240 M. Bolla 1996, 213, kat. br. B 1, Bakho; J. Mazzer 2012/2013, 96, sl. 9.1, Venezia, Jupiter ili Bakho; 98, sl. 9.3, Lyon, Prijap (?); 98–99, sl. 9.5, Berlin, Hefest, Dioskur ili Kabir(?); 99, sl. 9.6, Philadelphia; 100, sl. 9.7, Paris, muški lik s dijademom; 100, sl. 9.8, Mainz, Jupiter Amon; 100, sl. 9.9, Como, Bakho; 101, sl. 9.10, Lyon, Prijap.

241 H. Menzel 1954, 74, kat. br. 494, 75, sl. 60, br. 4.

242 M. Feugère, A. Giovannini 2000, 27–28; A. Preložnik 2022, 97–98, sl. 11.

243 N. Franken 1997, 97–99, kat. br. 104, sl. 176–179, Köln, dvostruka herma.

244 S. Ritter 1994, 370, kat. br. 36, Köln, herma satira; M. Bolla 1996, 214, kat. br. B 1.

245 V. I. Ignatov 2018, 95, kola, kat. br. 48, br. 3.5, T. 17: 5.4.2, Debren, herma s bradatom glavom; 101, kola, kat. br. 65, br. 3.5, T. 17: 5.4.1, Stara Zagora, herma satira; 254.

246 V. I. Ignatov 2018, 150–152, T. 16: 5.1.2.6, 5.2.2.5; T. 17: 5.3.1; T. 19: 5.9.2.1–5.9.2.5; 254.

247 E. Gerhard 1828, 372–373, T. 119: 1–3; T. Šeparović 2001, 68.

248 A. Starac 2021, 28–30, sl. 3; 40, sl. 26; 42, kat. br. 3.

240 M. Bolla 1996, 213, cat. no. B 1, Bakho; J. Mazzer 2012/2013, 96, fig. 9.1, Venezia, Jupiter or Bacchus; 98, fig. 9.3, Lyon, Priapus (?); 98–99, fig. 9.5, Berlin, Hephaestus, one of the Dioscuri or one of the Cabeiri(?); 99, fig. 9.6, Philadelphia; 100, fig. 9.7, Paris, male character with diadem; 100, fig. 9.8, Mainz, Jupiter Amon; 100, fig. 9.9, Como, Bakho; 101, fig. 9.10, Lyon, Priapus.

241 H. Menzel 1954, 74, cat. no. 494, 75, fig. 60, no. 4.

242 M. Feugère, A. Giovannini 2000, 27–28; A. Preložnik 2022, 97–98, fig. 11.

243 N. Franken 1997, 97–99, cat. no. 104, fig. 176–179, Köln, two-sided herma.

244 S. Ritter 1994, 370, cat. no. 36, Köln, herma of satyr; M. Bolla 1996, 214, cat. no. B 1.

245 V. I. Ignatov 2018, 95, wagon, cat. no. 48, no. 3.5, Pl. 17: 5.4.2, Debren, herma with bearded head; 101, wagon, cat. no. 65, no. 3.5, Pl. 17: 5.4.1, Stara Zagora, herma of satyr; 254.

246 V. I. Ignatov 2018, 150–152, Pl. 16: 5.1.2.6, 5.2.2.5; Pl. 17: 5.3.1; Pl. 19: 5.9.2.1–5.9.2.5; 254.

247 E. Gerhard 1828, 372–373, Pl. 119: 1–3; T. Šeparović 2001, 68.

polazila prema Poreču i Trstu. Mjesto nalaza smješteno je između gradskih bedema i amfiteatra, gdje su se uz cestu nizale prigradske vile (*villae suburbanae*). Sondažni karakter iskopavanja ne dopušta zaključak je li okov jarma pripadao kolima iz inventara neke od prigradskih vila ili kolima nekog drugog vlasnika koja su prolazila žilom kucavicom rimske Istre.

Nepoznato

Postolje s bosim stopalima (kat. br. 18, Sl. 18) potječe iz Nezakcija. Prema dimenzijama stopala, visina figurice može se procijeniti na petnaestak-osamnaestak centimetara. Bila je slične veličine poput figurice Bakha pod kat. br. 2. Izbor likova koje je figurica mogla predstavljati veoma je širok. Osim raznovrsnih božanstava, štovatelja i službenika kulta, figurica je mogla predstavljati dječaka ili mladića koji nosi pladanj, stalak za svjetiljku ili druge kućne odnosno hramske potrepštine. Antropomorfnj stalci tog tipa, obično većih dimenzija, razvili su se iz helenističkih prototipova nastalih u ptolemejskoj Aleksandriji.²⁴⁹ Stav s težinom tijela na lijevoj nozi odgovara stavu boksača štovatelja (kat. br. 13). Figurica s postoljem okvirno se može smjestiti u razdoblje od druge polovine 1. st. pr. Kr. do 3. st. po. Kr.

Ulomak brade (kat. br. 19, Sl. 19) pripadao je reljefnoj figuralnoj dekoraciji većih dimenzija od bakrene slitine. Zasebno lijevani ulomak brade nalazio se neposredno ispod donje usne u sredini i na lijevoj strani lica. Visina čitave glave s bradom morala je iznositi oko 17 cm. Plošnata koncepcija brade prilagođena reljefnom prikazu frontalno okrenute glave na ravnoj okomitoj površini ukazuje na zidnu dekoraciju u nepoznatom kontekstu. Veličina prikaza teoretski dopušta smještaj na frizu iznad arhitrava. Lice je moglo biti izrađeno od drugog materijala, moguće mramora. Prema načelu vjerojatnosti, brada je mogla pripadati ponajprije Silenu, starom satiru duge brade iz dionizijskog kulta, koji je bio veoma čest lik u dekoraciji javnih i privatnih ambijenata. Silenova se brada odlikuje dugim i bujnim uvojcima koji odgovaraju reljefu pod kat. br. 19.²⁵⁰ Sličnu bradu pokazuje mramorna glava Silena (inv. br. AMI-A-4823) iz Malog teatra u Puli.²⁵¹ Silen, naravno, nije jedini mitološki lik kojem je ulomak brade mogao pripadati. Osim Silena, Pan je još jedan mitološki lik koji se standardno prikazivao s dugom bradom koja pada u spiralnim uvojcima.²⁵² Aplikacija od bakrene slitine iz Kölna prikazuje bradatu glavu

century, during the renaissance of the fighter iconography.²⁴⁸ The figurine was found in the vicinity of *Via Flavia*, the main Roman road in Istria that, starting at Pula's amphitheater, connected the city with Poreč and Trieste. The exact site where it was found is located between the city walls and the amphitheater, where suburban villas (*villae suburbanae*) lined the road. As only test excavations were carried out, it cannot be concluded yet whether the yoke mount was a part of a carriage belonging to one of these villas or to some other owner traveling along this artery of Roman Istria.

Unknown

The base with bare feet (Cat. No. 18, Fig. 18) comes from Ne-sactium. Based on the size of the feet, the height of the figurine can be estimated to have been some 15–18 centimeters, similar to the size of the Bacchus figurine Cat. No. 2. It could have represented any of a wide array of characters. Aside from various deities, offering-bearers and cult worshippers, it could have also depicted a boy or young man carrying a platter, oil-lamp pedestal or some other item from a household or temple inventory. The anthropomorphic pedestals of this type, usually of a larger size, developed from the Hellenistic prototypes that emerged in the Ptolemaic Alexandria.²⁴⁹ The posture with the left leg engaged corresponds to the posture of the boxer – offering-bearer (Cat. No. 13). Together with its pedestal, the figurine can roughly be dated to the period between the second half of the 1st century BC and the 3rd century AD.

The beard fragment (Cat. No. 19, Fig. 19) belonged to a decorative copper-alloy figural relief of a larger size. The separately cast beard fragment occupied the area immediately under the lower lip, both on the central and left sections of the face. The height of the entire head with the beard must have measured approx. 17 centimeters. The beard's flat concept adapted to a relief depiction of a head facing forward on a flat vertical surface indicates a wall decoration in an unknown context. Theoretically, its size allows the possibility that it was part of a frieze above the architrave. The face could have been made of a different material, possibly marble. The most probable candidate for the beard's owner is Silenus, the old long-bearded satyr from the Dionysian cult and a very common figure on decorations of public and private spaces. Silen's beard is characterized by long, flowing locks that correspond to the relief under Cat. No. 19.²⁵⁰ A similar beard can be seen on the marble Silenus head from Pula's Little Theater (Inv. No. AMI-A-4823).²⁵¹ Of course, Silen is not the only mythological character the beard fragment could have belonged to. There is also Pan, who was regularly depicted with a long beard falling

249 N. Himmelmann 1983, 64–65; A. Peña Jurado 2007/2008, 123, kat. br. 6, sl. 2, *Tarraco*, crnački dječak s pladnjem za uljanicu, kraj 1. st.

250 L. Franzoni 1973, 161, kat. br. 137, Verona; C. Gasparri, A. Veneri 1986, III (1), 480, br. 687–690; III (2), 378–379, br. 687–690.

251 M. Mirabella Roberti 1949, 249.

252 J. Boardman 1997, VIII (1), 928; VIII (2), 619, br. 78–85.

248 A. Starac 2021, 28–30, fig. 3; 40, fig. 26; 42, cat. no. 3.

249 N. Himmelmann 1983, 64–65; A. Peña Jurado 2007/2008, 123, cat. no. 6, fig. 2, *Tarraco*, black boy with oil-lamp platter, late 1st century.

250 L. Franzoni 1973, 161, cat. no. 137, Verona; C. Gasparri, A. Veneri 1986, III (1), 480, no. 687–690; III (2), 378–379, no. 687–690.

251 M. Mirabella Roberti 1949, 249.

morskog božanstva, Oceana ili Tritona.²⁵³ Rafinirano završno oblikovanje brade (kat. br. 19) usporedivo je s kovčavom bradom skulpture iz Trevisa i može se pripisati augustovskom razdoblju ili kasnijem razdoblju 1. st.²⁵⁴

Novovjekovne imitacije antičkih figurica

Skupini Amora mogu se s rezervom pridružiti dvije figurice nagih dječaka bez krila (kat. br. 20, Sl. 20 i kat. br. 21, Sl. 21), koje bi mogle pripadati jednoj istoj cjelini. Podjednaki su dimenzija, stilskih osobina i izrade. Obje figurice u gležnju lijeve noge pokazuju jednak lom. Moguće je da predstavljaju duhove zaštitnike, genije, ili Venerine pratitelje, erote bez krila, no ne čini se izglednim da su rimskog postanka. Oblikovanje lica i kose odudara od rimskih modela, a nema ni tragova obrade „na hladno“. Figurice dječaka raširenih ruku bez krila prisutne su u antičkoj umjetnosti i obično se tumače kao prikazi Herkulova polubrata Ifikla, prestrašenog zmijama koje je Hera poslala, a dječak Herkul zadavio.²⁵⁵ Poznati prikazi Ifikla razlikuju se realističnijim proporcijama od karikiranih figurica iz pulskog muzeja i uvijek predstavljaju samo jednog uplašenog dječaka. Dvije dječake figurice u kompoziciji na temu Ifikla imale bi smisla jedino ako je jedan dječak predstavljao Herkula koji davi zmije, što kod pulskih figurica nije slučaj. Druga skupina antičkih figurica s kojom dva dječacića bez krila imaju sličnosti u pokretu i stavu groteskne su figurice plesača zabavljača, ponikle iz helenističke aleksandrijske tradicije, reprezentativno zastupljene figuricama od bakrene slitine iz brodoloma Mahdia.²⁵⁶ Treća skupina obuhvaća dječake figurice satira u igri.²⁵⁷ Likovi bucmastih dječaka s krilima ili bez njih mogli su inače krasiti rimske drvene škrinje različitih dimenzija.²⁵⁸ Na škrinjama su u carskom razdoblju od 1. do 3. st. ipak znatno češća poprsja erota nego čitava figura u punoj plastici. Dječaki likovi bez krila od bakrene slitine prisutni su u Panoniji, no znatno su rjeđi od krilatih Amora.²⁵⁹ Mjestimično su u provincijalnim i zabačenim ruralnim sredinama dokumentirani kao grobni prilog.²⁶⁰ S obzirom na tehniku izrade bez vidljivih tragova hladne obrade (kat. br. 20 i kat. br. 21), vjerojatno se radi o izradvinama novog vijeka.

Figurica mladića pogleda uprtog prema nebu, koji u desnoj ruci drži štit s tri grčka slova (kat. br. 22, Sl. 22) objavljena je kao rimskodobni prikaz Apolona i datirana

down in spiral locks.²⁵² A copper-alloy applique from Cologne depicts the bearded head of a sea god, Ocean or Triton.²⁵³ The fine finish work on the beard (Cat. No. 19) is comparable to the curly beard on a Treviso sculpture and can be dated to the Augustan period or a later period of the 1st century.²⁵⁴

Modern-age imitations of Roman-age figurines

Although with a grain of salt, the two figurines of naked wingless boys (Cat. No. 20, Fig. 20 and Cat. No. 21, Fig. 21) could be classified as Cupids that belonged to the same whole. They share the same size, style characteristics and execution. Both figurines have identical breaks at their left ankles. They could have depicted guardian spirits, Genii or wingless Erotes (companions of Venus). However, it is not likely they were made during the Roman period. The shape of their face and hair does not correspond to the Roman models and there are no traces of cold-working. Figurines of wingless boys spreading their arms are found in Classical art and are usually interpreted as depictions of Hercules' half-brother Iphicles – the one who was terrified by the snakes sent by Hera and strangled by Heracles.²⁵⁵ The known depictions of Iphicles differ from the caricatured Pula figurines in that they have more realistic proportions and they always show only one of the terrified brothers. Two boy figurines in an Iphicles-themed composition would only make sense if one of them depicted Hercules strangling the snakes, which is not the case with the Pula figurines.

Another group of Roman-period figurines similar in their motions and postures to the two wingless little boys are the representative copper-alloy figurines found in the Mahdia shipwreck, grotesquely depicting dancers and entertainers.²⁵⁶ These have their roots in the Hellenistic tradition from Alexandria. The third group includes boyish figurines of satyrs at play.²⁵⁷ These chubby-cheeked boys with or without wings could have adorned Roman wooden chests of various sizes.²⁵⁸ However, on the chests from the Imperial period (1st to 3rd centuries), busts of Erotes are found much more often than their full-figure sculptures. Copper-alloy boyish characters without wings were found in Pannonia, but much less frequently than winged Cupids.²⁵⁹ Occasionally, in provincial and remote rural communities, they were recorded as grave goods.²⁶⁰ As no traces of cold-working can be seen on them (Cat. No. 20 and Cat. No. 21), they were probably made in the Modern Age.

253 N. Franken 1997, 33–35, kat. br. 17, Köln.

254 V. Galliazzo 1979, 114, kat. br. 25.

255 E. Babelon, J.-A. Blanchet 1895, 246–248, kat. br. 591–594.

256 A. Adriani 1963; S. Pfisterer-Haas 1994; L. Bartlett Stoner 2015, 96.

257 S. Ritter 1994, 369–370, kat. br. 35, Köln.

258 E. Riha 2001, 18, kat. br. 9, T. 3: 9, August, stojeći Amor s grozdom u ruci, 1. – 3. st.

259 D. Bartus 2015, 74, kat. br. 54, T. 41, *Brigetio*, dječak bez krila u hodu.

260 M. Bolla 2013, 9, sl. 20, Vaison, sjedeći dječak prekrivenih nogu; 9, sl. 21, *Aquincum*, dječak Nubijac.

252 J. Boardman 1997, VIII (1), 928; VIII (2), 619, no. 78–85.

253 N. Franken 1997, 33–35, kat. no. 17, Köln.

254 V. Galliazzo 1979, 114, kat. no. 25.

255 E. Babelon, J.-A. Blanchet 1895, 246–248, kat. no. 591–594.

256 A. Adriani 1963; S. Pfisterer-Haas 1994; L. Bartlett Stoner 2015, 96.

257 S. Ritter 1994, 369–370, kat. no. 35, Köln.

258 E. Riha 2001, 18, kat. no. 9, Pl. 3: 9, August, Cupid holding grapes, standing, 1st–3rd centuries.

259 D. Bartus 2015, 74, kat. no. 54, Pl. 41, *Brigetio*, wingless boy, walking.

260 M. Bolla 2013, 9, fig. 20, Vaison, boy sitting with his legs crossed; 9, fig. 21, *Aquincum*, Nubian boy.

u 1. – 2. st.²⁶¹ Zbog sličnosti sa stavom figurica Apolona i običnih ljudi s paterom ulazila bi u grupu prikaza štovatelja prilikom žrtvovanja. Ako se prvo slovo u natpisu $\Sigma\Omega H$ zamijeni slovom *zeta*, dobiva se grčka riječ $Z\Omega H$ u značenju 'život'.²⁶² Postoje, međutim, elementi koji odmah upućuju na novovjeku izrađevinu, kao što je nelogično nagnuti konični klin na dnu stopala koji odudara od uobičajenog načina učvršćenja rimskih figurica od bakrene slitine na podlogu. Ako je rimska figurica imala klin za učvršćenje na tabanu, onda je on bio redovito cilindričan, a ne koničan. Povrh toga, mladić sa štitom s grčkim natpisom prepoznatljiv je kao dio poznate serije novovjekih figurica koje oponašaju antičke. Serija uključuje nekoliko tipova, a figurice svakog tipa međusobno su jednake što antičkom tehnologijom izgubljenog voska nije bilo moguće postići. Serija potpuno jednakih nagih figurica s natpisnom pločom na grčkom ili latinskom pismu i usadnim klinom na jednoj nozi raširena je u zbirkama po čitavoj Europi, osobito u sjeveroistočnoj Italiji. Franzoni dokazuje da su te figurice proizvod radionica koje su u Venetu djelovale već u 17. – 18. st. pod utjecajem tada popularne ikonologije, pseudoznanosti o personifikacijama.²⁶³ Vrhunac proizvodnje pseudoantičkih figurica poklapa se s klasicizmom i pada u prvu polovinu 19. st. Te su figurice kolale tržištem umjetnina i ulazile u zbirke privatnih kolekcionara koje su poslije preuzimali muzeji.²⁶⁴ Grupa pseudoantičkih figurica od bakrene slitine čuva se u muzeju u Trentu. Većinom drže štit ili ploču s reljefnim natpisom na grčkom pismu, međusobno su neobično slične u stavu i anatomskim pojedinostima neovisno o tome predstavljaju li muški ili ženski lik, nemaju oslonca u konkretnim antičkim predlošcima i nepoznatih su okolnosti nalaza. Pretpostavljeno je da su proizvodi jedne iste zanatske radionice aktivne u 19. st. na području sjeveroistočne Italije. Dvije među njima potpuno odgovaraju u svim pojedinostima štovatelju iz muzeja u Puli, uključujući grčka slova.²⁶⁵ Još jedna potpuno jednaka figurica s istim grčkim natpisom čuva se u Veroni.²⁶⁶ Preostaje zaključak da je pulski štovatelj potekao iz radionice koja je u novom vijeku fabricirala pseudoantičke figurice i distribuirala ih po Venetu i Friuliju sve do Istre.

The figurine of a young man staring at the sky and holding in his right hand a shield with three Greek letters (Cat. No. 22, Fig. 22) was published as a Roman-period depiction of Apollo and dated to the 1st–2nd centuries.²⁶¹ Based on its similarities with the posture found in the figurines of Apollo and that of ordinary people holding a patera, it should be included in the group of offering-bearers depicted while offering libation. If the first letter in the inscription $\Sigma\Omega H$ is replaced with a *zeta*, the Greek word $Z\Omega H$ ("life") will appear.²⁶² There are, however, elements immediately suggesting the object's Modern Age origin. First, the illogically slanting conical wedge on the foot sole is in contrast with the usual way of fixing Roman copper-alloy figurines onto a base. If such a Roman figurine had a fixing wedge on the foot sole, such wedge would always be cylindrical, not conical. Second, it is known that the motif of a young man with a shield inscribed in Greek belongs to a well-known series of Modern Age figurines imitating the Roman-period ones. The series includes a few types and the figurines belonging to each of these types are identical – something that would not be possible if the Roman-period lost-wax technique were used. The figurines from this series, all of them identical and all of them naked, with a plate containing a Greek or Latin inscription and with a fixing wedge on one foot, can be found in collections all over Europe, particularly in northeastern Italy. Franzoni argues that these figurines were made in Venetic workshops in the 17th and 18th centuries under the influence of the then popular iconology – a pseudo-science studying personifications.²⁶³ The production of these pseudo-Roman figurines had its peak during Classicism, in the first half of the 19th century. They circulated in the art market, ending in private collections and, eventually, in museums.²⁶⁴ A group of pseudo-Roman copper-alloy figurines can be seen in a Trento museum. Most of them hold a shield or a plate with a Greek inscription in relief. They peculiarly resemble each other in posture and anatomical details, regardless of whether they depict a male or female character. They are not patterned on specific Roman-period models and the circumstances in which they were found are not known. It is believed that all of them were made in the same workshop that was active in northeastern Italy in the 19th century. Two of these correspond in all details – including the Greek letters – with the offering-bearer from the Pula museum.²⁶⁵ Another identical figurine with the identical Greek inscription is kept in Verona.²⁶⁶ It can therefore be concluded that the offering-bearer from Pula originates from a Modern Age workshop that manufactured pseudo-Roman figurines and distributed them in Veneto and Friuli and all the way to Istria.

261 V. Girardi-Jurkić 2005, 201, kat. br. 3.3.1.

262 L. Franzoni 1965/1966, 44.

263 L. Franzoni 1965/1966, 40–44, 58; M. Bolla 1996, 279, kat. br. B 59; V. Bonaccorsi 2016, 71–74, kat. br. 63–66, muzejska zbirka u Ferrari.

264 L. Franzoni 1965/1966, 58.

265 E. Walde Psenner 1983, 181, kat. br. 175–176.

266 L. Franzoni 1965/1966, 44, T. II: 5.

261 V. Girardi-Jurkić 2005, 201, cat. no. 3.3.1.

262 L. Franzoni 1965/1966, 44.

263 L. Franzoni 1965/1966, 40–44, 58; M. Bolla 1996, 279, cat. no. B 59; V. Bonaccorsi 2016, 71–74, cat. no. 63–66, Ferrara museum collection.

264 L. Franzoni 1965/1966, 58.

265 E. Walde Psenner 1983, 181, cat. no. 175–176.

266 L. Franzoni 1965/1966, 44, Pl. II: 5.

ZAKLJUČAK

Figurice iz Antičke zbirke AMI grupirane su prema nekoliko kriterija. Odvojene su antičke od novovjekovnih imitacija. Figurice iz rimskog razdoblja podijeljene su prema funkciji. Prvu grupu čini trinaest figurica (kat. br. 1 – 13) čija je jedina uloga bila da predstavljaju određenu božansku silu ili ritual, odnosno nema elemenata za povezivanje s nekim upotrebnim predmetom. U drugu grupu svrstane su četiri figurice (kat. br. 14 – 17) koje su bile sastavni dio različitih upotrebnih predmeta, dodajući im vrijednosti ukrasa, apotropejske zaštite i političke poruke. Treću grupu čine ulomci (kat. br. 18 – 19) za koje nije moguće utvrditi koga su točno predstavljale ni koja im je bila namjena. Figurice kultne namjene (kat. br. 1 – 13) redovito su malih dimenzija, između 5,5 cm i 19 cm visine. Pretežno im se visina kreće oko 9–10 cm, dok su figurice dječjeg lika koje prikazuju Amora (kat. br. 5 – 6) razmjerno nešto manje, visine od 5,8 cm do 8,8 cm. Figurice koje su ukrašavale upotrebne predmete (kat. br. 14 – 17) znatno se razlikuju veličinom, ovisno o namjeni i dizajnu predmeta u čijem su se sastavu nalazile. Njihova se visina kreće od 5,2 cm do 34,5 cm.

Podjela prema biću koje predstavljaju pokazala je izrazitu brojčanu dominaciju figurica Herkula i njegova atributa toljage s pet primjeraka. Značajna zastupljenost figurica Herkula očekivana je s obzirom na uvriježenost i značaj Herkulova kulta u Istri gdje se najznačajnija rimska kolonija Pola nalazila pod osobitom Herkulovom zaštitom. Na drugom mjestu po zastupljenosti nalazi se Venerin sin i pratilac Amor s tri primjerka, ne računajući novovjekovne figurice. Slijedi na trećem mjestu Viktorija s dva primjerka, dok su ostala božanstva zastupljena jednom figuricom. Ti se podatci uklapaju u općeniti profil zastupljenosti pojedinih božanstava u figuricama diljem Rimskog Carstva. Izuzevši lare koji igrom slučaja uopće nisu sačuvani izbor figurica iz zbirke AMI prilično vjerno odražava kulturnu sliku dokumentiranu u Pompejima gdje su sačuvani larariji s kompletnim inventarom figurica. Merkur i Izida Fortuna pripadaju općenito najzastupljenijim figuricama od bakrene slitine širom Rimskog Carstva zbog toga što su im se pripisivala apotropejska svojstva te su korišteni kao amuleti. Od značajnijih božanstava često prisutnih u lararijima, zbirka AMI ne sadrži jedino Jupitera. Može se konstatirati odsutnost figurica glavnih božanstava Jupitera i Junone te Neptuna, čija je prisutnost u rimskom svakodnevnom životu bila znatno slabija u odnosu na popularna niže rangirana božanstva koja su rješavala svakodnevne probleme: Herkula, Merkura, Veneru i Amora. Jedna figurica (kat. br. 13) izuzetno ne prikazuje božanstvo, nego smrtnog čovjeka, boksača koji slavi pobjedu i sprema se na prinošenje žrtve zahvalnice. Male dimenzije figurice boksača pokazuju da nije služila kao reprezentativni ukras prostora, nego je imala

CONCLUSIONS

The figurines from the Roman Period Collection of the Archaeological Museum of Istria are grouped according to several criteria. The ones belonging to the Roman period are separated from their Modern Age imitations. The Roman-period ones are classified by their functions. The first group consists of thirteen figurines (Cat. No. 1–13) the single role of which was to represent a certain divine force or a ritual. No elements connecting them with functional objects have been found. The second group contains four figurines (Cat. No. 14–17) that belonged to various functional objects, also adding to them the decorative purpose and apotropaic protection and sending a political message. The third group includes the fragments (Cat. No. 18–19) depicting unidentified characters and serving unidentified purpose. The figurines of the cult-related purpose (Cat. No. 1–13) are always of a small size – measuring between 5.5 and 19 centimeters in height. The height of most of these ranges from 9 to 10 centimeters. Those depicting boyish Cupids (Cat. No. 5–6) are somewhat smaller, ranging between 5.8 and 8.8 centimeters in height. The figurines that decorated functional objects (Cat. No. 14–17) significantly differ from each other in size, depending on the purpose and design of the objects they were part of. Their height ranges from 5.2 to 34.5 centimeters.

In terms of classification by the creatures that they represent, largely predominant are those depicting Hercules or the club as his attribute. There are five of them. Such a high share of the Hercules figurines was to be expected, given the tradition and significance of the Heracles' cult in Istria and, particularly, in Pola (as this largest Roman colony in Istria was under special protection of Hercules). The second most represented among these figurines are those of Venus and her companion Cupid (three specimens, not including the Modern Age ones). Victoria ranks third with two specimens. Other deities are represented by only one figurine each. These shares fit the general profile of the shares of particular deities in figurines throughout the Roman Empire. With the exception of the Lares which, by coincidence, have not been preserved, this selection of the figurines from the collection of the Archaeological Museum of Istria rather accurately reflects the share of cult-related figurines evidenced in Pompeii, where lararia with complete sets of figurines have been preserved. In general, Mercury and Isis Fortuna account for most of the copper-alloy figurines throughout the Roman Empire. This is because they were used as amulets due to the apotropaic powers they were believed to have. Of the relevant deities frequently found in lararia, the Museum's collection does include only Jupiter. The absence of Jupiter, Juno and Neptune from the collection mirrors the fact that, in Roman everyday life, they were much less popular than the lower-ranking deities who were solving everyday problems: Hercules, Mercury, Venus and Cupid. One figurine (Cat. No. 13) is an exception as it does not depict a deity, but a mortal – a boxer celebrating his triumph who is about to offer libation. Its small size

kultnu ulogu žrtvenog dara. Votivne figurice rimskih atleta veoma su rijetke. Prisutnost votivne figurice boksača u Puli može se povezati s priredbama koje su se održavale u pulskom amfiteatru i, sudeći prema figurici, uključivale boksačka natjecanja. Figurica boksača ističe se svojim značajem među ostalim votivnim figuricama ne samo zbog rijetkosti prikazanog lika nego i time što svjedoči o održavanju i popularnosti boksačkih borbi u pulskom amfiteatru u 2. i 3. st.

Promatrajući područje Augustove Desete italske regije kojoj je pripadala rimska *Histria*, karakteristike distribucije figurica od bakrene slitine bile su općenito slične kao u ostalim dijelovima Italije i Rimskog Carstva. Figurice su u Istri uglavnom pronađene u naseobinskom kontekstu gdje se mogu pripisati kućnim lararijima. Nisu zabilježeni nalazi figurica u grobovima. Ostava iz Tujana svjedoči o postojanju kulturnog mjesta uz glavnu cestu kroz rimsku Istru na kojem su se zavjetni darovi u čast Herkula prinostili stoljećima, u kasnorepublikanskom i ranocarskom razdoblju. Za veći broj figurica iz zbirke AMI točne okolnosti nalaza nisu poznate, no pojedine su dokumentirano pronađene u sklopu privatne stambene arhitekture. Figurica Amora (kat. br. 14) pronađena je u sklopu rimske prigradske vile, stotinu metara od gradskih bedema i 80-90 m jugozapadno od južnog ulaza u amfiteatar. Rimska *villa suburbana* nalazila se izvan bedema rimske kolonije Pole, u smjeru sjeveroistoka, na pola puta od Vrata sv. Ivana i Dvojnih vrata prema amfiteatru. U istoj ulici u blizini su pronađene figurice Bakha (kat. br. 2) i hrvača (kat. br. 17). Figurica Bakha (kat. br. 2) mogla je stajati u kućnom larariju, dok su figurice pod kat. br. 14 i kat. br. 17 dijelovi složenih upotrebnih predmeta. Figura Amora (kat. br. 14) pronađena je u prostoru reprezentativne namjene opremljenom bazenom ili vodospremnom u atriju ili peristilu vile. Amor (kat. br. 14) odskače veličinom i načinom učvršćenja od ostalih figurica. Slobodno je lebdio u prostoru učvršćen leđima za nosač i sigurno nije bio namijenjen postavljanju u lararij, nego je osim religiozne i dekorativne uloge imao praktičnu funkciju kao dio upotrebnog predmeta. Veličina, način učvršćenja i pripadnost ikonografskom tipu lučonoše čine najvjerojatnijom mogućnost da je Amor predstavljao uljanicu s fitiljem u uzdignutoj lijevoj ruci. Figurica hrvača (kat. br. 17), pronađena u istoj ulici, dio je okova jarma zaprežnih kola s parovima hrvača. Može se dovesti u vezu s istom vilom ili s prometnom cestom koja je vodila od grada prema amfiteatru i dalje prema drugim rimskim kolonijama u Istri i sjevernoj Italiji. Kolima je pripadala također herma Herkula (kat. br. 16). Figurica Viktorije na tuljcu (kat. br. 15) dimenzijama odgovara Viktoriji kakva se u legijskom i pretorijanskom kontekstu nalazila na vrhu drška koplja sa zastavom (*vexillum*) i na dršku koplja s nanizanim vojnim znakovljem (*signum*), ali razlikuje se od nje po tipu, odjeći, gesti

indicates that it was not used as showpiece decoration of some space but that it served as an offering in a cult. Votive figurines of Roman athletes are very rare. The presence of a votive figurine of a boxer in Pula can be connected with the games that were taking place in the Pula amphitheater and that, judging by this figurine, included boxing competitions. The boxer figurine stands out among other votive figurines not just because it is rare but also because it can be seen as evidence of the popularity of boxing matches in Pula's amphitheater in the 2nd and 3rd centuries.

In general, the distribution of copper-alloy figurines in Augustus' 10th Italic Region that incorporated the Roman *Histria* resembled their distribution in other parts of Italy and the Roman Empire. In Istria, these figurines were mostly found in the settlement context and can be connected with the local household *lararia*. They were not recorded as grave goods. The Tujan hoard can be seen as evidence that a place of cult existed near the Roman Istria's main road, where votive gifts had been offered to Hercules over centuries, in the Late Republican and Early Imperial periods. The circumstances in which many of the figurines from the Museum's collection were found are not known, but others were found in private residential structures and were documented as such. The figurine of Cupid (Cat. No. 14) was found in a Roman suburban villa, a hundred meters from the city walls and 80-90 meters southwest of the southern entrance to the amphitheater. A Roman *villa suburbana* was situated outside the city walls of the Roman colony of Pola, to the northeast, half way between St. John's Gate and Twin Gate on the one hand and the amphitheater on the other. The figurines of Bacchus (Cat. No. 2) and wrestler (Cat. No. 17) were found nearby, in the same street. The Bacchus figurine could have been part of a household *lararium* set, while the figurines Cat. No. 14 and Cat. No. 17 belonged to complex functional objects. The Cupid figurine (Cat. No. 14) was found in a showpiece space – like atrium or peristyle of a villa – that contained a pool or water tank. By its size and by the way it was fixed, the Cupid (Cat. No. 14) differs from other figurines. It hovered freely in the space, with his back attached to a holder. It was certainly not intended for a *lararium*. In addition to its religious and decorative purpose, it also had a practical function as a part of a functional object. Based on its size, the way it was fixed and the fact that it belonged to the iconographic offering-bearer type, it seems most likely that this Cupid served an oil lamp with a wick in its raised left hand. The wrestler figurine (Cat. No. 17), found in the same street, was a part of the yoke mount of a horse-drawn carriage that featured two pairs of wrestlers. It can be associated with the same villa or with the busy road that led from the city to the amphitheater and further to other Roman colonies in Istria and northern Italy. The herma of Hercules (Cat. No. 16) was also a part of a carriage. By its size, the figurine of Victoria on a cylinder (Cat. No. 15) corresponds with the Victoria that, in the legionary and pretorian context, adorned the pointed head of a spear shaft with a standard (*vexillum*) and on a spear

i atributima. Veća je vjerojatnost da se nalazila na kolima s konjskom zapregom na kojima je bio uobičajen tip Viktorije koja objema rukama drži štit iznad glave, iako je Viktorija sa štitom podignutim iznad glave obično prikazivana odjevena.

Figurice iz zbirke AMI pokrivaju višestoljetno razdoblje od prvih kontakata s Rimljanima krajem 3. st. pr. Kr. do kraja 3. st. po. Kr. i početka dominata. Ikonografska analiza podrijetla modela prema kojem su pojedine figurice oblikovane omogućila je bolje razumijevanje prikazanih detalja i atributa, putova kojima su se modeli širili te njihovu prihvaćenost u različitim društvenim skupinama. Prikupljeni podatci o zastupljenosti određenog tipa na širem području sjevernog Jadrana i kontaktnih zona omogućili su smještaj figurica iz pulskog muzeja u regionalni kontekst.

shaft with arrayed military *signa*. However, there are differences among them in the type, clothes, gesture and attributes. It is more likely that it belonged to a horse-drawn carriage that featured the usual type of Victoria – the one holding a shield with both hands above her head (although the shield-holding Victoria was usually depicted with her clothes on).

The figurines from the Roman Period Collection of the Archaeological Museum of Istria cover the long period spanning the late 3rd century BC (when the first contacts with the Romans took place) and the late 3rd century AD (the beginning of the Dominate). An iconographic analysis of the origin of the models used for some of these figurines were enabled better understanding of the details and attributes depicted on them, the routes of expansion of the models, and their acceptance by different social groups. The data on the shares of particular types in the northern Adriatic region and in the zones of contact have made it possible to put the Pula museum figurines into the regional context.

KATALOG

FIGURICE KULTNE NAMJENE OD BAKRENE SLITINE

Minerva

1. Inv. br. AMI-A-4613

Opis: Figurica Minerve u ratnoj opremi, od bakrene slitine. Vitka Minerva stoji s uzdignutom lijevom rukom kojom je pridržavala uspravno, zasebno izrađeno koplje. Težina tijela počiva na desnoj nozi, lijevo stopalo povučeno je unazad i djelomično izviruje ispod ruba peplosa otkrivajući sandalu. Desna ruka pružena je naprijed, savijena u laktu i okrenuta dlanom prema gore, drži pticu, vjerojatno sovu čija je glava oštećena. Na glavi nosi kacigu korintskog tipa s visokim i tankim držačem duge krijeste od konjske strune koja dopire do sredine leđa. Odjevena je u peplos koji dopire donjim dijelom do tla i gornjim dijelom pada do pola natkoljenice, stisnut pojasom visoko u struku. Prsa i gornji dio leđa zaštićeni su egidom obrubljenom zmijama koja na prsima u sredini ima glavu gorgone Meduze s raskriljenim krilima na tjemenu. Detalji egide slabo su vidljivi. Glava je okrenuta naprijed i lagano nagnuta nadesno, prikazan je nos, udubljena usta i oči duboko ispod obrva. Ispod kacige izviruju valoviti uvojci koji uokviruju lice, podijeljeni u sredini tjemena. Nedostaje glava sove, koplje i prsti lijeve ruke koja ga je držala.

Dimenzije: Visina 10,9 cm (potpuno), širina 4,8 cm (potpuno), dužina 4,3 cm (potpuno), masa 141,11 g (nepotpuno).

Nalazište: Premantura, slučajni nalaz na plaži 1930.

Objava: A. Degrassi 1930, 453; B. Marušić, Š. Mlakar 1969, 10, kat. br. 8, figurica opisana kao Junona, datacija u 1. – 2. st.; V. Girardi-Jurkić 1986, 57, kat. br. 129; 2005, 154, kat. br. 2.4.6.; 2007a, 174–175, kat. br. 107, datacija u 1. – 2. st.; A. Starac 2004, 37, 40, kat. br. 10.

Bakho

2. Inv. br. AMI-A-4622

Opis: Figurica Bakha od bakrene slitine. Sačuvan je gornji dio tijela nagog, atletske građenog Bakha s visoko podignutom lijevom rukom, glave okrenute udesno i nagore, ovjenčane lišćem i grozdovima vinove loze. Detaljno je oblikovan nos raširenih nosnica, mala puna usta, obrve i oči s izbočenim kopcima i šarenicama. Kosa je bujna i kovrčava, pokriva vrat straga. Oko vrata i preko lijevog ramena prebačen je ogrtač (*chlamys*) koji iza lijeve nadlaktice pada do visine bokova. Torzo je izvijen u kontrapostu s težinom tijela na lijevoj nozi, desna je ruka spuštena unatrag i odmaknuta od tijela. Nedostaje donji dio tijela ispod trbuha i desna ruka od lakta niže, odlomljeni su prsti podignute lijeve ruke. Figurica je šuplja.

Dimenzije: Visina 9,7 cm (nepotpuno), širina 8,1 cm (nepotpuno), dužina 2,7 cm (potpuno), masa 217,2 g (nepotpuno).

Nalazište: Pula, Istarska ulica, 1904.

Objava: A. Gnirs 1904, 18, sl. 4; 1915, 136, kat. br. 34; B. Marušić, Š. Mlakar 1969, 10, kat. br. 11; V. Girardi-Jurkić 1986, 57, kat. br. 128; 2005, 184, kat. br. 2.12.4., netočan navod inv. br. A-4623, datacija u 1. – 2. st.; A. Starac 2004, 35, 40, kat. br. 9.

CATALOGUE

COPPER-ALLOY CULT FIGURINES

Minerva

1. Inv. No. AMI-A-4613

Description: Copper-alloy figurine of Minerva in battle dress, standing and raising her left hand in which she used to hold an upright spear, detached from the body. The right leg is engaged. The left leg is behind, the foot partly protruding underneath the peplos and revealing the sandal. The right arm is engaged, bent in the elbow; the palm is turned upwards, holding a bird – probably an owl – with damaged head. She wears a Corinthian helmet with a high thin crest holder. The horsehair crest falls to the middle part of the back. She also wears a peplos that touches the ground with its lower part and covers half of the upper leg with its upper part. The belt fixes the peplos high around the waist. The breasts and upper part of the back are protected by an aegis bordered by serpents. On the section covering the breasts, the head of the Gorgon with stretched wings on its back can be seen in the center. The details on the aegis are barely visible. The front-facing head is slightly lowered to the right. The nose, hollowed-out mouth and eyes deep under the eyebrows can be seen. The wavy locks emerging under the helmet and bordering the face are parted in the middle on the top of the head. The owl's head, spear and fingers of the left hand that held the spear are missing.

Dimensions: height 10.9 cm (complete), width 4.8 cm (complete), length 4.3 cm (complete), mass 141.11 g (incomplete).

Site: Premantura, found by accident on a beach in 1930.

Published in: A. Degrassi 1930, 453; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 8, figurine described as Juno, dated to the 1st–2nd centuries; V. Girardi-Jurkić 1986, 57, Cat. No. 129; 2005, 154, Cat. No. 2.4.6.; 2007a, 174–175, Cat. No. 107, dated to the 1st–2nd centuries; A. Starac 2004, 37, 40, Cat. No. 10.

Bacchus

2. Inv. No. AMI-A-4622

Description: Copper-alloy figurine of Bacchus. The upper part of Bacchus' naked athletic body has been preserved. Left arm raised high; head turned to the right and directed upwards, wreathed with leaves and grapes. Nose with wide nostrils executed in detail. Small mouth with thick lips. Eyebrows. Eyes with bulging eyelids and irises. Flowing curly hair descending down the neck on the back. Chlamys draped around the neck and over the left shoulder, descending to the level of hips behind the upper left arm. The torso in contrapposto, left leg engaged. Right arm lowered behind and away from the body. The lower part of the body (from the belly down) and the right arm from the elbow down are missing. The fingers of the raised left hand are broken off. The figurine is hollow.

Dimensions: height 9.7 cm (incomplete), width 8.1 cm (incomplete), length 2.7 cm (complete), mass 217.2 g (incomplete).

Site: Pula, Istarska Street, 1904.

Published in: A. Gnirs 1904, 18, Fig. 4; 1915, 136, Cat. No. 34; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 11; V. Girardi-Jurkić 1986, 57, Cat. No. 128; 2005, 184, Cat. No. 2.12.4., incorrect inventory number Inv. No. A-4623, dated to the 1st–2nd centuries; A. Starac 2004, 35, 40, Cat. No. 9.



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Slika 1. Minerva sa sovom

Figure 1. Minerva with owl

foto, izradila / photo by, made by: A. Starac



Slika 2. Bakho

Figure 2. Bacchus

foto, izradila / photo by, made by: A. Starac

Merkur

3. Inv. br. AMI-A-4612

Opis: Figurica Merkura od bakrene slitine. Nagi Merkur krilatih sandala i s krilima na niskoj kapi širokog valovitog oboda (*petasus*) stoji uspravno, s težinom tijela na desnoj nozi. U ispruženoj desnoj ruci drži vreću (*marsupium*) koja na donjem dijelu oblikuje tri šiljka. Vreća je s obje strane ukrašena urezanim ravnim crtama koje oblikuju vodoravno trakasto polje između dva trokutasta polja. Polja su ispunjena kružnim udubinama. Bolje je sačuvana stražnja strana vreće koja prikazuje ukupno šest udubina. Preko lijevog ramena prebačen je putni ogrtač hlamida (*chlamys*) koji pokriva lijevu ruku do pola podlaktice i pada do sredine potkoljenice, učvršćen na ramenu pločastom koničnom *tutulus* fibulom. Lijeva ruka u laktu je savijena i pružena naprijed, sa stisnutom šakom ispruženog kažiprsta koja oblikuje cilindričnu šupljinu za umetanje zasebno izrađenog glasničkog štapa omotanog dvjema zmijama (*caduceum*, *caduceus*). Glava je okrenuta naprijed, prikazan je nos, mala usta i udubljene oči ispod obrva. Ispod kape izviruju valoviti pramenovi kose podijeljene u sredini, s uvojcima oko lica. Na potiljku pramenovi oblikuju tri uredna reda u kojima se od središnje osi polukružno oblikovani uvojcima usmjeravaju nalijevo i nadesno. Sandale s parom krila i prikazanim potplatima dopiru do gležnjeva obuhvaćenih remenom. Urezima je naznačena široka traka duž rista po sredini sandale, dvostruka poprečna traka iznad prstiju i trokutasti štitnik za petu straga. Prsti na šakama i stopalima grubo su prikazani.

Dimenzije: Visina 10,2 cm (potpuno), širina 5,5 cm (potpuno), dužina 2,4 cm (potpuno), masa 162,11 g (potpuno).

Nalazište: Katoro, slučajni nalaz 1961. – 1965., poklonjen muzeju 1971.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 10, datacija u 1.-2. st.; V. Girardi-Jurkić 1986, 57, kat. br. 132; 2005, 156, kat. br. 2.5.1., datacija u 1. – 2. st.; A. Starac 2004, 39–40, kat. br. 12; M. Bolla 2016, 49–50, sl. 20; M. Guštin 2023, 156, datacija u kraj 1. – početak 2. st.

Venera

4. Inv. br. AMI-A-4611 (stari inv. br. 334 D)

Opis: Figurica Venere Anadiomene (*Venus Anadyomene*) od bakrene slitine. Venera naga od bokova naviše stoji uspravno s težinom tijela na lijevoj nozi, objema uzdignutim rukama podiže i cijedi mokru kosu. Tijelo je ogrnuto tkaninom od bokova do gležnja. Ogrtač je u središnjoj osi figurice vezan u čvor od kojeg se spuštaju do tla rubovi u valovitim naborima. Desno stopalo izviruje ispod ogrtača. Glava je lagano okrenuta udesno, prikazan je nos, tanka usta, izbočene oči i dugi pramenovi kose. Prsti na šakama grubo su prikazani.

Dimenzije: Visina 7,8 cm (potpuno), širina 3,6 cm (potpuno), dužina 1,8 cm (potpuno), masa 75,2 g (potpuno).

Nalazište: Kringa, slučajni nalaz, prije 1892.

Objava: R. Münsterberg, K. Patsch 1892, 50, br. 13; B. Marušić, Š. Mlakar 1969, 10, kat. br. 5, datacija u kraj 2. st.; V. Girardi-Jurkić 2005, 160, kat. br. 2.6.5., datacija u 1. st.; 2007b, 175, kat. br. 108, datacija u 1. – 2. st.; A. Starac 2004, 35–36, kat. br. 5.

Mercury

3. Inv. No. AMI-A-4612

Description: Copper-alloy figurine of Mercury. Naked Mercury with winged sandals and winged flat, broad-brimmed wavy hat (*petasus*) standing upright; right leg engaged. In his extended right hand, he holds a bag (*marsupium*) that has three points at its bottom. On both sides of the bag there are carved straight lines forming a horizontal strip-like field between two triangular fields. The fields are filled with circular recesses. The rear side of the bag, that has six recesses, is better preserved. He has a travel cloak (*chlamys*) draped over his left shoulder. It covers the left arm down to half of its lower part and falls to the middle section of the lower leg. The *chlamys* is fastened on the shoulder with a conical plate-type *tutulus* fibula. The left arm is bent in the elbow and stretched forward. The hand is closed into a fist, with the index finger stretched, forming a cylindrical hole for inserting a separately manufactured herald's staff entwined by two serpents (*caduceum*, *caduceus*). The nose, a small mouth and eyes hollowed under the eyebrows can be seen on the front-facing head. Wavy locks emerge under the hat. The hair is parted in the middle and curls border the face. At the back of the head, to the left and to the right from the central axis, the locks form three neat semicircular rows. The winged sandals with depicted soles reach the ankles and are fastened there with belts. A wide band along the instep in the middle of the sandal, double transversal band across the toes and triangular heel shield in the back are all indicated by incisions. The fingers and toes are depicted only vaguely.

Dimensions: height 10.2 cm (complete), width 5.5 cm (complete), length 2.4 cm (complete), mass 162.11 g (complete).

Site: Katoro, found by accident in 1961–1965 and donated to the Museum in 1971.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 10, dated to the 1st–2nd centuries; V. Girardi-Jurkić 1986, 57, Cat. No. 132; 2005, 156, Cat. No. 2.5.1., dated to the 1st–2nd centuries; A. Starac 2004, 39–40, Cat. No. 12; M. Bolla 2016, 49–50, Fig. 20; M. Guštin 2023, 156, dated to the late 1st–early 2nd centuries.

Venus

4. Inv. No. AMI-A-4611 (earlier Inv. No. 334 D)

Description: Copper-alloy figurine of *Venus Anadyomene*. Venus, naked from the hips up, standing with both arms raised, holding and wringing her wet hair. The left leg engaged. Her body is draped by a cloth from the hips to the ankles. The robe is tied to a knot on the figurine's central axis, with the edges descending from the knot to the ground in wavy folds. The right foot emerges from underneath the robe. The head turned slightly to the right. The nose, a thin mouth, bulging eyes and long locks can be seen. The fingers are depicted only vaguely.

Dimensions: height 7.8 cm (complete), width 3.6 cm (complete), length 1.8 cm (complete), mass 75.2 g (complete).

Site: Kringa, accidental find, before 1892.

Published in: R. Münsterberg, K. Patsch 1892, 50, No. 13; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 5, dated to the late 2nd century; V. Girardi-Jurkić 2005, 160, Cat. No. 2.6.5., dated to the 1st century; 2007b, 175, Cat. No. 108, dated to the 1st–2nd centuries; A. Starac 2004, 35–36, Cat. No. 5.



0 5 cm

Slika 3. Merkur
Figure 3. Mercury

foto, izradila / photo by, made
by: A. Starac



0 5 cm

Slika 4. Venera Anadiomena
Figure 4. Venus Anadyomene

foto, izradila / photo by, made by: A. Starac

Amor

5. Inv. br. AMI-A-5063

Opis: Figurica nagog Amora s krilima, od bakrene slitine. Amor dječaćkog lika sjedi s lijevom nogom podvijenom pod desnu, lijeva je ruka spuštена, a desna podignuta, savijena u laktu prema gore. Glava je okrenuta nadesno i prema gore, prema desnoj šaci. Krila su raširena, pera nisu vidljiva. Nedostaje desno stopalo i lijeva podlaktica, površina cijele figurice prilično je izjedena. Na donjoj strani nalazi se rupica za usad promjera 0,2 cm. Figurica je predviđena da sjedi učvršćena na podlozi.

Dimenzije: Visina 5,8 cm (potpuno), širina 3,2 cm (potpuno), dužina 4,7 cm (potpuno), masa 70,67 g (nepotpuno).

Nalazište: Nepoznato, prije 1949.

Objava: Neobjavljeno.

6. Inv. br. AMI-A-8720

Opis: Figurica nagog Amora odlomljenih krila, od bakrene slitine. Amor dječaćkog lika, bucmastog lica i valovitih uvojaka stoji na desnoj nozi, lijeva je opuštена. Kosa je podijeljena na sredini tjemena u pramenove s valovitim uvojcima na krajevima. Iznad čela kosa je jako izlizana, na tjemenu vezana u široku pletenicu. Lijeva je ruka savijena u laktu i pružena naprijed, nedostaje šaka. Desna je ruka odlomljena ispod ramena. Glava je lagano okrenuta nalijevo. Na leđima su vidljivi tragovi odlomljenih krila.

Dimenzije: Visina 8,8 cm (potpuno), širina 3,4 cm (nepotpuno), dužina 2 cm (nepotpuno), masa 127,3 g (nepotpuno).

Nalazište: Pula, prije 1949.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 3, Pula, opis figurice kao genija; A. Starac 2004, 35–36, kat. br. 3; V. Girardi-Jurkić 2005, 197, kat. br. 2.23.5., navodi da je figurica pronađena u Puli u nekropoli, interpretira kao prikaz genija, datacija u 2. st.

Cupid

5. Inv. No. AMI-A-5063

Description: Copper-alloy figurine of winged naked Cupid. Seated boyish Cupid, with the left leg tucked in under the right one. The left arm lowered, the right arm raised and bent upwards in the elbow. The head turned to the right and directed towards the raised right fist. The wings are stretched; the feathers are not visible. The right foot and the left lower arm are missing. The surface of the entire figurine is very corroded. A 0.2cm-diameter hole for fixing to a base can be seen on the bottom side.

Dimensions: height 5.8 cm (complete), width 3.2 cm (complete), length 4.7 cm (complete), mass 70.67 g (incomplete).

Site: Unknown, before 1949.

Unpublished.

6. Inv. No. AMI-A-8720

Description: Copper-alloy figurine of naked Cupid with broken wings. Boyish chubby-cheeked Cupid with wavy curls standing; the right leg engaged, the left leg relaxed. The hair is parted in the middle on the top of the head, with locks falling on both sides and ending in curls. It is very worn out above the forehead and tied into a wide braid on the top of the head. The left arm bent in the elbow and extended forward, the hand missing. The right arm broken off under the shoulder. The head turned slightly to the left. Traces of broken wings visible on the back.

Dimensions: height 8.8 cm (complete), width 3.4 cm (incomplete), length 2 cm (incomplete), mass 127.3 g (incomplete).

Site: Pula, before 1949.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 3, Pula, the figurine described as Genius; A. Starac 2004, 35–36, Cat. No. 3; V. Girardi-Jurkić 2005, 197, Cat. No. 2.23.5., specifies that the figurine was found at the Pula necropolis, interpreting it as Genius and dating it to the 2nd century



Slika 6. Stojeći Amor
 Figure 6. Standing Cupid
 foto, izradila / photo by, made by: A. Starac



Slika 5. Sjedeći Amor
 Figure 5. Seated Cupid
 foto, izradila / photo by, made by: A. Starac

Viktorija

7. Inv. br. AMI-A-8715

Opis: Šuplja figurica Viktorije od bakrene slitine. Polunaga krilata Viktorija s dijademom uspravno stoji s težinom ravnomjerno raspoređenom na obje noge koje su malo razmaknute. Ogrnuta je tkaninom oko bokova, lijevim laktom oslanja se na pilastar bočno ukrašen urezanim cik-cak crtom. Tkanina prebačena preko naprijed pružene lijeve podlaktice spušta se ispod desnog boka i pada do tla ostavljajući otraga vidljivu desnu stranu stražnjice. Tekstura tkanine naznačena je sitnim iskucanim točkicama. Obuvana stopala izviruju ispod ruba ogrtača. Desna ruka pružena je naprijed, šaka je odlomljena. Lijeva ruka oslonjena o pilastar u stisnutoj šaci pokazuje šuplinu za umetanje zasebno izrađene palmine grane. Glava je lagano okrenuta udesno. Kosa je podijeljena u sredini, uz obraze valovita i skupljena u punđu na potiljku, dva ravna pramena padaju na ramena. Dijadem je ukrašen iskucanim točkicama, zašiljen i na vrhu nosi istaknuti romboidni ukras. Na desnom obrazu istaknuta je viseća naušnica, na lijevom se nalazi polumjesečasti urez koji predstavlja pramen kose ili naušnicu. Krila su mirno opuštena nadolje, imaju sprijeda urezana polukružno zaobljena pera, a straga su glatka. Figura je prilično nezgrapno oblikovana, neproporcionalna i shematski izvedenih detalja. Na licu je shematski prikazan mali nos, mala otvorena usta punih usana, izbočene oči bez zjenica i urezane polukružne obrve. Savijeni prsti lijeve šake grubo su naznačeni. Nedostaje desna šaka i grana u lijevoj šaci. Figurica je šuplja.

Dimenzije: Visina 12,8 cm (potpuno), širina 6 cm (nepotpuno), dužina 7 cm (nepotpuno), masa 326,11 g (nepotpuno).

Nalazište: Poreč, prije 1896.

Objava: R. Nowotny, P. Sticorri 1896, 179, br. 4; B. Marušić, Š. Mlakar 1969, 10, kat. br. 14, Pula; A. Starac 2004, 41–42, kat. br. 14; V. Girardi-Jurkić 2005, 191, kat. br. 2.19.2., navodi da je figurica pronađena u Puli, datacija u 2. – 3. st.

Herkul

8. Inv. br. AMI-A-4621

Opis: Figurica Herkula od bakrene slitine. Nagi, izduženi i shematizirani lik vitkog i golobradog mladog Herkula uspravno stoji u zamahu napada. Na glavi je prikazan nos, izbočene oči i dugi pramenovi kose koji se pružaju od lica unazad, a na potiljku obliku vodoravna rebra. Desna ruka visoko je podignuta u zamahu, lijeva ruka sa stisnutom šakom ispružena je naprijed, preko lijeve podlaktice prebačena je za zaštitu lavlja koža. Lavlja koža pada do visine koljena, prikazana je plošno i na donjem kraju oblikuje tri šiljka. Težina tijela počiva na iskrivljenoj desnoj nozi, lijeva je izbačena naprijed. Ud je naglašen. Prsti na šaci i stopalu nisu prikazani. Nedostaje desna šaka s toljagom i lijeva noga ispod koljena.

Dimenzije: Visina 9,7 cm (potpuno), širina 6,5 cm (potpuno), dužina 3,5 cm (potpuno), masa 105 g (nepotpuno).

Nalazište: Pula, prije 1949.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 6 ili 9, Pula; A. Starac 2002a, 18, sl. 1: 1; 26, kat. br. 1, kao vjerojatno mjesto nalaza navodi Pulu, datacija u doba histarskih ratova, u kraj 3. st. – početak 2. st. pr. Kr.; 2004, 37, 40, kat. br. 7; V. Girardi-Jurkić 2005, 166, kat. br. 2.7.9., navodi da je figurica pronađena u Nezakciju, datacija u 2. – 1. st. pr. Kr.; 2007d, 175, kat. br. 110; M. Guštin 2023, 152–153, sl. 1: 1.

Victoria

7. Inv. No. AMI-A-8715

Description: Hollow copper-alloy figurine of Victoria. Half-naked winged and diademed Victoria standing upright, with the legs slightly apart. The weight is distributed evenly on both legs. A cloth is draped around her hips. Her left elbow is resting on a pilaster laterally decorated with a zigzag line. The cloth draped over the engaged left lower arm descends below the right hip and falls to the ground, leaving the right side of the buttocks uncovered. The texture of the cloth is indicated by tiny embossed dots. The feet, with footwear on, emerge from underneath the robe. The right arm is engaged, the hand is broken off. The left arm, leaning against the pilaster, has a clenched fist. There is a hole in fist intended for inserting a separately manufactured palm branch. The head is turned to the right. The hair is parted in the middle and tied into a bun at the back of the head. Wavy locks fall down the cheeks and two straight locks fall on the shoulders. The pointed diadem is decorated with tiny embossed dots and has a prominent rhomboidal ornament on the top. A dangle earring can be seen on the right cheek and a crescent-shaped incision representing a lock or an earring can be seen on the left cheek. The wings are folded downwards, with rounded feathers carved on the front side and smooth on the back side. The figure is unproportional and shaped in a rather ungainly manner. The details are schematic. A simplified small nose, a small mouth with thick lips, bulging eyes without pupils and carved semicircular eyebrows can be seen on the face. The bent fingers of the left hand are vaguely indicated. The right hand and the branch in the left hand are missing. The figurine is hollow.

Dimensions: height 12.8 cm (complete), width 6 cm (incomplete), length 7 cm (incomplete), mass 326.11 g (incomplete).

Site: Poreč, before 1896.

Published in: R. Nowotny, P. Sticorri 1896, 179, No. 4; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 14, Pula; A. Starac 2004, 41–42, Cat. No. 14; V. Girardi-Jurkić 2005, 191, Cat. No. 2.19.2., specifies that the figurine was found in Pula and dates it to the 2nd–3rd centuries

Hercules

8. Inv. No. AMI-A-4621

Description: Copper-alloy figurine of Hercules. Naked, elongated and schematized figure of a slender and beardless young Hercules, standing upright in an attack position. The nose, bulging eyes and long locks of hair can be seen on the head. The locks stretch from the face to the back of the head, where they form horizontal ribs. His brandishing right arm is raised high. His left arm with a clenched fist is extended forward, with a lion's skin slung over the left lower arm for protection. The lion's skin falls down to the knee level. It is flat and has three points at the lower end. The body weight rests on the lopsided right leg. The left leg is forward. The male member is pronounced. The fingers and toes are not depicted. The right hand with a club and the left leg under the knee are missing.

Dimensions: height 9.7 cm (complete), width 6.5 cm (complete), length 3.5 cm (complete), mass 105 g (incomplete).

Site: Pula, before 1949.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 6 ili 9, Pula; A. Starac 2002a, 18, Fig. 1: 1; 26, Cat. No. 1, mentions Pula as a probable site where it was found and dates it to the Histrian Wars period (late 3rd and early 2nd centuries BC); 2004, 37, 40, Cat. No. 7; V. Girardi-Jurkić 2005, 166, Cat. No. 2.7.9., specifies that the figurine was found at Nesactium and dates it to the 2nd–1st centuries BC; 2007d, 175, Cat. No. 110; M. Guštin 2023, 152–153, Fig. 1: 1.



0 5 cm

Slika 7. Stojeća Viktorija
Figure 7. Standing Victoria

foto, izradila / photo by, made by: A. Starac



0 5 cm

Slika 8. Herkul u napadu
Figure 8. Hercules in attack

foto, izradila / photo by, made by: A. Starac

9. Inv. br. AMI-A-8721

Opis: Figurica Herkula od bakrene slitine. Nagi golobradi Herkul atletske građe stoji u iskoraku lijevom nogom naprijed, u snažnom zamahu napada. Ogrnut je lavljom kožom koja je vezana stražnjim šapama oko vrata u Herkulov čvor i prednjim krajem vijori prebačena preko naprijed izbačene lijeve podlaktice, s vidljivom lavljom glavom. Herkul je prikazan u trenutku prijenosa težine tijela s desne noge kojom se odguruje otraga na naprijed izbačenu lijevu nogu. Torzo je zarotiran tako da je lijevo rame u obrambenom pokretu izbačeno naprijed, a desno je u zamahu okrenuto unatrag. U uzdignutoj desnoj ruci Herkul je iznad glave držao toljagu od koje je ostala sačuvana samo ručka u šaci. Prikazani su prsti na rukama i nogama. Na glavi je jasno vidljiv nos, usta s punim otvorenim usnama u borbenom pokliču, izbočene oči ispod obrva i pramenovi valovite kose koji vijore od lica unazad. Nedostaje toljaga.

Dimenzije: Visina 10 cm (potpuno), širina 5 cm (potpuno), dužina 2 cm (potpuno), masa 175,25 g (nepotpuno).

Nalazište: Tujan kod Bala, nalaz 1905.

Objava: A. Gnirs 1915, 145, 147, sl. 99; Š. Mlakar 1969, 94, kat. br. 106, navod inv. br. A-4619, datacija u 1. st.; V. Girardi-Jurkić 1986, 57, kat. br. 130; 2005, 166, kat. br. 2.7.10., datacija u 1.-2. st.; 2007c, 175, kat. br. 109; R. Matijašić, K. Buršić-Matijašić 1996, 143, datacija u 1.-2. st.; A. Starac 2002a, 26, kat. br. 4, sl. 3: 3; 2004, 38, 40, kat. br. 8; M. Guštin 2023, 153, 1. st. ili prva polovina 2. st.

10. Inv. br. AMI-A-5080 (stari inv. br. 3974)

Opis: Herkulova toljaga od bakrene slitine. Toljaga je pažljivo oblikovana s malim, realistično prikazanim kvrgavim ispupčinama čvorova, kojih ima ukupno devet. Raspoređeni su u tri reda, po tri čvora u svakom redu, tako da se čvorovi u srednjem redu nalaze iznad i ispod praznina u ostala dva reda. Vrh toljage zaobljen je i gladak. Drška je sužena, narezana nepravilnim urezima, odvojena od tijela toljage glatkom prstenastom izbočinom polukružnog profila.

Dimenzije: Visina 14,4 cm (potpuno), promjer 2 cm (potpuno), širina s ispupčenjima 2,35 cm (potpuno), dužina drške 1,8 cm, promjer drške 1,1 cm, masa 280,57 g (potpuno).

Nalazište: Tujan kod Bala, nalaz 1905.

Objava: A. Gnirs 1915, 147; A. Starac 2002a, 18, sl. 3: 4; 27, kat. br. 5, datacija u 1. st.

9. Inv. No. AMI-A-8721

Description: Copper-alloy figurine of Hercules. A naked beardless Hercules of an athletic build is standing with his left leg forward, in an intense attack position. He wears a lion's skin with its hind legs tied in the Hercules knot around his neck. The front part of the skin flutters, slung over the extended left lower arm, with visible lion's head. Hercules is shown in the moment of switching his body weight from the right leg with which he is pushing himself away to the forward-stepping left leg. His torso is rotated in such way that his left shoulder is pushed forward in a defensive movement and his right shoulder is held behind, ready for a swing. In his right hand, raised above his head, Hercules originally held a club of which only the handle in the hand remains. The fingers and toes are depicted. The nose is clearly visible, together with the mouth with thick, open lips letting out a battle cry, bulging eyes under the eyebrows and the wavy locks fluttering from the face backward. The club is missing.

Dimensions: height 10 cm (complete), width 5 cm (complete), length 2 cm (complete), mass 175.25 g (incomplete).

Site: Tujan near Bale, found in 1905.

Published in: A. Gnirs 1915, 145, 147, Fig. 99; Š. Mlakar 1969, 94, Cat. No. 106, specified under Inv. No. A-4619, dated to the 1st century; V. Girardi-Jurkić 1986, 57, Cat. No. 130; 2005, 166, Cat. No. 2.7.10., dated to the 1st-2nd centuries; 2007c, 175, Cat. No. 109; R. Matijašić, K. Buršić-Matijašić 1996, 143, dated to the 1st-2nd centuries; A. Starac 2002a, 26, Cat. No. 4, Fig. 3: 3; 2004, 38, 40, Cat. No. 8; M. Guštin 2023, 153, 1st century or second half of 2nd century.

10. Inv. No. AMI-A-5080 (earlier Inv. No. 3974)

Description: Hercules' club, copper alloy. The club is carefully executed, with nine small, realistically depicted bulging knots. The knots are arranged in three lines, three knots in each line, in such way that the knots in the middle line are positioned above and below the empty spaces in the two lateral lines. The tip of the club is rounded and smooth. The club tapers towards the handle. The handle is decorated with uneven incisions and is separated from the rest of the club with a smooth annular semicircular-sectioned bulge.

Dimensions: height 14.4 cm (complete), diameter 2 cm (complete), width s bulges 2.35 cm (complete), handle length 1.8 cm, handle diameter 1.1 cm, mass 280.57 g (complete).

Site: Tujan near Bale, found in 1905.

Published in: A. Gnirs 1915, 147; A. Starac 2002a, 18, Fig. 3: 4; 27, Cat. No. 5, dated to the 1st century



Slika 9. Herkul u napadu

Figure 9. Hercules in attack

foto, izradila / photo by, made by: A. Starac



Slika 10. Herkulova toljaga

Figure 10. Hercules' club

foto, izradila / photo by, made by: A. Starac

11. Inv. br. AMI-A-3228 = AMI-A-4619

Opis: Figurica Herkula od bakrene slitine. Nagi, bradati i zdepasti postariji Herkul uspravno stoji s lavljom kožom prebačenom preko lijevog ramena. Noge su malo razmaknute, težina tijela počiva na lijevoj nozi, a desna je lagano izbačena naprijed. U lijevoj ruci drži bodljikavu toljagu uspravljenu i oslonjenu o lijevo rame. Lavlja koža pokriva cijelu lijevu ruku i pada od ramena do tla. Brada je duga i kovrčava, brkovi naglašeni, kosa kovrčava. Na glavi se nalazi vijenac koji ima razdvojene krajeve na čelu, a straga na potiljku oblikuje dvostruki čvor. Prikazan je nos, obrve, oči s kopcima i izbočnim zjenicama. Desna ruka neproporcionalno velike šake raširenih ispruženih prstiju pružena je prema naprijed, okrenuta palcem gore i dlanom unutra. Ud je naglašen. Nedostaju gležnjevi i stopala.

Dimenzije: Visina 5,2 cm (nepotpuno), širina 3 cm (potpuno), dužina 2 cm (potpuno), masa 28,35 g (nepotpuno).

Nalazište: Pula, prije 1974.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 6 ili 9, Pula; V. Girardi-Jurkić 1976, sl. 4; 2005, 165, kat. br. 2.7.7., navodi da je figurica pronađena u Puli, datacija u 2. st.; 2007e, 175–176, kat. br. 111; A. Starac 2002a, 18, sl. 1: 2; 26, kat. br. 3; 2004, 35–36, kat. br. 4; M. Guštin 2023, 153.

Izida Fortuna**12. Inv. br. AMI-A-4620**

Opis: Figurica Izide Fortune od bakrene slitine. Izida Fortuna uspravno stoji, u lijevoj ruci drži rog obilja (*cornucopia*) oslonjen na rame dok spuštenom desnom rukom drži kormilo čiji donji kraj zaostaje iza tijela. Iz glatkog roga obilja izviruje voće, shematski naznačeno nepravilno raspoređenim sitnim okruglim udubljenjima. Težina tijela počiva na desnoj nozi, lijevo koljeno opuštено je prema naprijed, lijevo stopalo povučeno je unazad. Oba stopala u sandalama prstima izviruju ispod ruba peplosa. Glava je lagano okrenuta nadesno, prikazan je nos, mala usta, izbočene oči i obrve. Uvijeni pramenovi ravne kose podijeljene u sredini uokviruju lice i na potiljku su skupljeni u punđu naznačenu okomito usmjerenim pramenovima. Prsti na rukama grubo su naznačeni. Odjevena je u peplos koji dopire donjim dijelom do tla, a gornjim do kukova, opasan pojansom ispod grudiju, a preko peplosa nosi himatij zasukan sprijeda visoko na pojasu. Peplos oko vrata oblikuje polukružni otvor i djelomično pokriva desnu nadlakticu, a himatij pokriva prednji dio tijela od struka do bokova, čitava leđa i desnu ruku. Na glavi nosi visoku Izidinu krunu (*basileion*) koja sadrži u donjem dijelu dva žitna klasa, Sunčev disk dijagonalno podijeljen u četiri polja između krvavih rogova i dva duga pera iznad rogova, a otraga je vidljiva glatka košara u obliku krnjeg stošca (*modius, calathus*). Donji dio figurice iznutra je šupalj.

Dimenzije: Visina 9 cm (potpuno), širina 3,8 cm (potpuno), dužina 3 cm (potpuno), masa 109,79 g (potpuno).

Nalazište: Savudrija, 1929. Slučajni nalaz u ostatcima rimskog objekta s vodovodom uz prilaznu cestu savudrijskom molu.

Objava: A. Degrassi 1929, 401; B. Marušić, Š. Mlakar 1969, 10, kat. br. 1, datacija u 2. st.; Š. Mlakar 1969a, 100, kat. br. 130, datacija u 3. st.; M.-C. Budischovsky 1977, 167, kat. br. III, datacija u 2. st.; V. Girardi-Jurkić 1986, 57, kat. br. 131; 2005, 204, kat. br. 3.4.3., datacija u 1. – 2. st.; 2007, 174, kat. br. 106, datacija u 2. st.; A. Starac 2004, 34–35, kat. br. 1; M. Tomorad 2005, 47–48, kat. br. 2, sl. 2, datacija u 1. – 2. st.; P. Selem 2015, 12, kat. br. 2; 52, sl. 2; M. Guštin 2023, 156, datacija u 1. st.

11. Inv. No. AMI-A-3228 = AMI-A-4619

Description: Copper-alloy figurine of Hercules. A naked, bearded, stocky and oldish Hercules standing upright, with a lion's skin over his left shoulder. Legs slightly apart. The body weight rests on the left leg; the right leg is slightly forward. In his left hand he holds a spiny club, raised and resting on his left shoulder. The lion's skin covers the entire left arm, falling from the shoulder to the ground. Long, curly beard, pronounced mustache, curly hair. The wreath is parted on the forehead and has a double knot at the back of the head. The nose, eyebrows and eyes with eyelids and bulging pupils can be seen. The right arm with an unproportionally big hand with stretched fingers is extended forward. The thumb is turned upwards and the palm inwards. Pronounced male member. Ankles and feet missing.

Dimensions: height 5.2 cm (incomplete), width 3 cm (complete), length 2 cm (complete), mass 28.35 g (incomplete).

Site: Pula, before 1974.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 6 or 9, Pula; V. Girardi-Jurkić 1976, Fig. 4; 2005, 165, Cat. No. 2.7.7., specifies that the figurine was found in Pula and dates it to the 2nd century; 2007e, 175–176, Cat. No. 111; A. Starac 2002a, 18, Fig. 1: 2; 26, Cat. No. 3; 2004, 35–36, Cat. No. 4; M. Guštin 2023, 153.

Isis Fortuna**12. Inv. No. AMI-A-4620**

Description: Copper-alloy figurine of Isis Fortuna. Standing upright, with the *cornucopia* in her left hand. The *cornucopia* rests on her shoulder. In her lowered right hand she holds a helm, the lower part of which is hidden behind her body. Fruits, schematically indicated by asymmetrically arranged tiny circular recesses, emerges from the smoothly executed *cornucopia*. The body weight rests on the right leg. The relaxed left knee is extended forward. The left foot is behind. The toes of both sandaled feet emerge from underneath the peplos. Head turned slightly to the right. The nose, a small mouth, bulging eyes and eyebrows can be seen. The curled locks of the otherwise straight hair frame the face in the middle and are tied into a bun (indicated by vertical locks) at the back of the head. The fingers are vaguely indicated. She wears a peplos that stretches from the hips to the ground. It is tied by a belt below the breasts. Over the peplos she wears a himation, rolled up high at the belt on her front side. The peplos forms a semicircular opening around the neck and partly covers the right upper arm. The himation covers the front part of her body from the waist to the hips, the entire back and the right arm. She has a tall crown of Isis (*basileion*) on her head. In its lower part, the *basileion* features two ears of wheat, the solar disc (divided diagonally into four fields) between cow horns and two long feathers above the horns. A smooth basket shaped as a truncated cone (*modius, calathus*) can be seen in the back. The lower part of the figurine is hollow.

Dimensions: height 9 cm (complete), width 3.8 cm (complete), length 3 cm (complete), mass 109.79 g (complete).

Site: Savudrija, 1929. Found by accident in the remains of a Roman structure with a water-supply system by the access road to the Savudrija pier.

Published in: A. Degrassi 1929, 401; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 1, dated to the 2nd century; Š. Mlakar 1969a, 100, Cat. No.



Slika 11. Herkul koji pruža desnu ruku
Figure 11. Hercules extending right hand
foto, izradila / photo by, made by: A. Starac



Slika 12. Izida Fortuna
Figure 12. Isis Fortuna
foto, izradila / photo by, made by: A. Starac

Boksač štovatelj

13. Inv. br. AMI-A-8722

Opis: Figurica nagog golobradog mladića od bakrene slitine. Mladić vitkog tijela, širokih ramena i atletske građe uspravno stoji s težinom tijela na lijevoj nozi i desnom nogom lagano izbačenom naprijed. Na ovalnom licu naznačene su izbočene oči, obrve, nos i široka poluotvorena usta s usnama. Na glavi je jedinstvena masa kose prikazana glatkom polukalom koja sa strane slijedi oblik uha. Ruke su nadlakticama odmaknute od tijela, u laktu blago savijene prema naprijed i prema van, šake nedostaju. Na obje nadlaktice prikazane su s pomoću nekoliko paralelnih ureza rukavice koje sežu iznad lakta. Gležnjevi i stopala nedostaju.

Dimenzije: Visina 8,4 cm (nepotpuno), širina 4,5 cm (nepotpuno), dužina 1,6 cm (potpuno), masa 88 g (nepotpuno).

Nalazište: Pula, prije 1949.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 2 ili 7, Pula, opisano kao figurica muškarca; A. Starac 2004, 35–36, kat. br. 2; V. Girardi-Jurkić 2005, 197, kat. br. 2.23.6., navodi da je figurica pronađena u Puli, interpretira kao prikaz genija, datacija u 2. st.

130, dated to the 3rd century; M.-C. Budischovsky 1977, 167, Cat. No. III, dated to the 2nd century; V. Girardi-Jurkić 1986, 57, Cat. No. 131; 2005, 204, Cat. No. 3.4.3., dated to the 1st–2nd centuries; 2007, 174, Cat. No. 106, dated to the 2nd century; A. Starac 2004, 34–35, Cat. No. 1; M. Tomorad 2005, 47–48, Cat. No. 2, Fig. 2, dated to the 1st–2nd centuries; P. Selem 2015, 12, Cat. No. 2; 52, Fig. 2; M. Guštin 2023, 156, dated to the 1st century

Boxer – offering bearer

13. Inv. No. AMI-A-8722

Description: Copper-alloy figurine of naked beardless young man. A slender young man with broad shoulders and an athletic build is standing upright. His body weight rests on the left leg; the right leg is slightly stepping forward. The bulging eyes, eyebrows, nose and a wide, half-open mouth with lips are indicated on his oval face. There is a uniform mass of hair on the head, represented by a smooth semi-calotte that follows the curve of the ear on the side. Both upper arms are away from the body, slightly bent forwards in the elbows; the hands are missing. Several parallel incisions on each upper arm indicate gloves that reach above the elbows. Ankles and feet missing.

Dimensions: height 8.4 cm (incomplete), width 4.5 cm (incomplete), length 1.6 cm (complete), mass 88 g (incomplete).

Site: Pula, before 1949.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 2 or 7, Pula, described as a male figurine; A. Starac 2004, 35–36, Cat. No. 2; V. Girardi-Jurkić 2005, 197, Cat. No. 2.23.6., specifies that the figurine was found in Pula, interpreting it as Genius and dating it to the 2nd century



Slika 13. Boksač štovatelj
Figure 13. Boxer – offering-bearer
foto, izradila / photo by, made by: A. Starac

FIGURICE OD BAKRENE SLITINE KAO ELEMENTI FUNKCIONALNIH PREDMETA

Amor

14. Inv. br. AMI-A-8717

Opis: Šuplja figura nagog lebdećeg Amora odlomljenih krila, od bakrene slitine, napukla na lijevoj strani struka i prelomljena u koljenima. Amor je nag, bucmastog lica, valovitih uvojaka, s pramenom vezanim u čvor visoko iznad čela. Usne su pune i zatvorene, nos je malen i uzak, obrve polukružno urezane, oči krupne i bademastog oblika. Šarenice u očima su šuplje, predviđene za umetanje drugog materijala. Lijeva je ruka odlomljena u ramenu i nedostaje. Desna je ruka spuštена, malo odmaknuta od tijela, podlaktica je blago usmjerena naprijed, s dlanom okrenutim prema tijelu. Prsti na rukama i nogama imaju prikazane nokte. Glava je lagano okrenuta lijevo gore, pogleda usmjerenog prema podignutoj lijevoj ruci. Lijeva noga lagano je pomaknuta unazad, desna je lagano izbačena naprijed, a stopala su slobodno opuštена prema dolje u letu. Prsti na stopalima oblikovani su s gornje i donje strane. Na lopaticama se vide odlomljena krila, na sredini križa nalazi se odlomljeni pravokutni nosač visok 0,8 cm i širok 1,9 cm. Na stražnjici iznad desne noge nalazi se otvor u obliku naglavce okrenutog slova L, visok 2,5 cm i širok 2 cm, s izlivenim utorom pravokutnog profila uz rub.

Dimenzije: Visina 34,5 cm (potpuno), širina 8,8 cm (nepotpuno), širina u ramenima 7 cm, dužina 5 cm (potpuno), masa 2295 g (nepotpuno).

Nalazište: Pula, Istarska ulica, 1904.

Objava: A. Gnirs 1904, 17, sl. 3; 1915, 139, sl. 94; B. Marušić, Š. Mlakar 1969, 10, kat. br. 24, datacija u 1. st.; A. Starac 2004, 41, 46, kat. br. 22; V. Girardi-Jurkić 2005, 194, kat. br. 2.22.2., kao mjesto nalaza navodi Pulu, u području nekropole kod crkve Sv. Marije od Milosti u Šijani, prije 1915., datacija u 2. – 3. st.

COPPER-ALLOY FIGURINES AS ELEMENTS OF FUNCTIONAL OBJECTS

Cupid

14. Inv. No. AMI-A-8717

Description: Hollow copper-alloy figurine of naked hovering Cupid with broken wings. Cracked on the left side of the waist and broken off in the knees. The naked Cupid has a chubby face and wavy curls with a lock tied to a knot high above the forehead. Lips thick and closed, nose small and thin, carved eyebrows semi-circular, eyes big and almond-shaped. The irises in the eyes are hollowed, intended for inserting other material. The missing left arm broken off on the shoulder. The right arm is lowered, slightly away from the body, with the lower part slightly forward and with the palm turned towards the body. Nails are depicted on the fingers and toes. The head is slightly turned to the left, with the eyes directed up towards the raised left arm. Left leg slightly behind, right leg slightly forward. The relaxed hovering feet are hanging freely. Both the upper and lower sides of the toes are depicted. Traces of broken wings can be seen on the shoulder blades. A broken rectangular support with 0.8 cm in height and 1.9 cm in width can be seen in the center of the cross. On the buttocks, above the right leg, an opening shaped as an inverted "L" can be seen. Having a height of 2.5 cm and a width of 2 cm, it is bordered by a rectangular-sectioned cast groove.

Dimensions: height 34.5 cm (complete), width 8.8 cm (incomplete), width in shoulders 7 cm, length 5 cm (complete), mass 2,295 g (incomplete).

Site: Pula, Istarska Street, 1904.

Published in: A. Gnirs 1904, 17, Fig. 3; 1915, 139, Fig. 94; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 24, dated to the 1st century; A. Starac 2004, 41, 46, Cat. No. 22; V. Girardi-Jurkić 2005, 194, Cat. No. 2.22.2., specifies the necropolis at the church of Our Lady of Graces in Šijana district in Pula as the site where it was found before 1915 and dates it to the 2nd–3rd centuries.



Slika 14. Lebdeći Amor
Figure 14. Hovering Cupid

foto, izradila / photo by, made by: A. Starac

Viktorija

15. Inv. br. AMI-A-4623

Opis: Šuplja figurica Viktorije od bakrene slitine. Sačuvano je izvijenjeno tijelo nage, mlade Viktorije raskošnih oblina, u letu. Obje su ruke visoko uzdignute i raširene. Tkanina prebačena preko lijevog ramena vijori uz desni bok i pada preko desnog bedra. Gornji dio tijela snažno je izvijen unazad. Lijeva natkoljenica nastavlja se u liniji tijela, desno koljeno izbačeno je prema naprijed. Noge su malo razmaknute, obje su u koljenima savijene s vodoravno podignutim potkoljenicama koje nisu nosile težinu tijela, tako da je figura uhvaćena u trenutku skoka ili leta. Između koljena nalazi se uspravni šuplji cilindar za nasad, odlomljen u donjem dijelu. Nedostaje glava, noge ispod koljena i ruke od sredine nadlaktice. Krila su odlomljena, u desnome je vidljiva unutrašnja šupljina figurice.

Dimenzije: Visina 8,3 cm (nepotpuno), širina 6 cm (nepotpuno), dužina 4 cm (nepotpuno), masa 333,32 g (nepotpuno). Promjer cilindra za nasad 1,6 cm, promjer šupljine 0,7 cm.

Nalazište: Pula, prije 1915.

Objava: A. Gnirs 1915, 124; B. Marušić, Š. Mlakar 1969, 10, kat. br. 13, Pula; A. Starac 2004, 37, 40, kat. br. 11; V. Girardi-Jurkić 2005, 190, kat. br. 2.19.1., netočan navod inv. br. A-4622, navodi da je figurica izrađena od olova i pronađena u Puli, datacija u 1. st.

Herkul

16. Inv. br. AMI-A-6963/a

Opis: Figurica od bakrene slitine u obliku herme, s muškom bradatom glavom. Glava s bujnom kovrčavom kosom i bradom jako je izlizana, pojednosti lica nisu vidljive. Na dvije bočne strane pravokutnog glatkog stuba ispod poprsja nalaze se pravokutne izbočine. Po jedna pravokutna izbočina nalazi se na vrhu iznad glave i na dnu stuba.

Dimenzije: Visina 5,2 cm (potpuno), širina 1,6 cm (potpuno), dužina 0,74 cm (potpuno), masa 19,41 g (potpuno).

Nalazište: Nepoznato, prije 1949.

Objava: Neobjavljeno.

Victoria

15. Inv. No. AMI-A-4623

Description: Hollow copper-alloy figurine of Victoria. Twisted curvaceous body of a naked young Victoria in flight. Open arms raised high. The cloth draped over the left shoulder flutters along the right hip and falls over the right thigh. The upper part of the body robustly twisted backward. The left upper leg is a continuation of the line of the body. The right knee is forward. The legs are slightly apart. Both are bent in the knees and their lower parts are raised horizontally, not carrying the weight of the body – as if the figure was caught while jumping or flying. Between the legs there is a vertical hollow cylinder for a shaft, its lower part missing. The head, the legs up to the knees and the arms up to the mid-sections of their upper parts are also missing. The wings are broken off. The hollow inside the figurine can be seen in the remaining part of the right wing.

Dimensions: height 8.3 cm (incomplete), width 6 cm (incomplete), length 4 cm (incomplete), mass 333.32 g (incomplete). Shaft cylinder diameter 1.6 cm, inside diameter 0.7 cm.

Site: Pula, before 1915.

Published in: A. Gnirs 1915, 124; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 13, Pula; A. Starac 2004, 37, 40, Cat. No. 11; V. Girardi-Jurkić 2005, 190, Cat. No. 2.19.1., incorrect inventory number A-4622, specifies that the figurine is made of lead and was found in Pula, dating it to the 1st century.

Hercules

16. Inv. No. AMI-A-6963/a

Description: Copper-alloy herma-style figurine with male bearded head. The head with flowing curly hair and beard is very worn out, so the facial features are not visible. The smooth pillar under the bust contains rectangular protrusions on both lateral sides. On each lateral side, there is one protrusion on the top of the pillar, above the head, and one at the bottom of the pillar.

Dimensions: height 5.2 cm (complete), width 1.6 cm (complete), length 0.74 cm (complete), mass 19.41 g (complete).

Site: Unknown, before 1949.

Unpublished.



0 5 cm



63

Slika 15. Lebdeća Viktorija

Figure 15. Hovering Victoria

foto, izradila / photo by, made by: A. Starac



0 5 cm



Slika 16. Herma Herkula

Figure 16. Herma of Hercules

foto, izradila / photo by, made by: A. Starac

Hrvač

17. Inv. br. AMI-A-4617

Opis: Figurica hrvača od bakrene slitine. Nagi, golobradi hrvač prikazan je u iskoraku prilikom borbe. Desna noga savijena je u koljenu i izbačena naprijed, lijeva je povučena unazad. Ruke su podignute ispred ramena i savijene u hrvački zahvat. Glava s kratkom kosom zakrenuta je ulijevo. Nedostaje lijevo stopalo te mali prst i prstenjak na desnoj ruci.

Dimenzije: Visina 1,2 cm (potpuno), širina 4,3 cm (potpuno), dužina 6,2 cm (nepotpuno), masa 340,82 g (nepotpuno).

Nalazište: Pula, Istarska ulica, 1904.

Objava: A. Gnirs 1904, 19, sl. 6; 1915, 136, sl. 90, kat. br. 28; B. Marušić, Š. Mlakar 1969, 10, kat. br. 12; Š. Mlakar 1969b, 106, kat. br. 148, datacija u 2. st.; D. Dimitrijević 1979, 284, kat. br. 597, datacija u 2. st.; R. Matijašić, K. Buršić-Matijašić 1996, 143, datacija u 1. st.; A. Starac 2004, 41, 43, kat. br. 15; 2021, 28–30, sl. 3; 40, sl. 26; 42, kat. br. 3, datacija u 2. st.

Nepoznato

18. Inv. br. AMI-A-5033

Opis: Ravno kvadratno postolje od bakrene slitine s nogama figurice. Bosa su stopala razmaknuta, usmjerena prstima prema van. Lijevo stopalo nalazi se naprijed i cijelom dužinom nosi težinu tijela. Desno stopalo povučeno je unazad i oslonjeno na prste, s petom odignutom od podloge. Prikazani su nokti kvadratnog oblika, na palcu desne noge trapezoidnog oblika. Lijevo stopalo odlomljeno je u gležnju, desno odmah iznad prstiju. Postolje je sasvim jednostavno, ravno na svim stranama.

Dimenzije: Visina 1,3 cm (nepotpuno), širina 4,2 cm (potpuno), dužina 3,5 cm (potpuno), visina postolja 0,4 cm (potpuno), masa 48,4 g (nepotpuno).

Nalazište: Nezakcij, prije 1949.

Objava: Neobjavljeno.

Wrestler

17. Inv. No. AMI-A-4617

Description: Copper-alloy figurine of wrestler. Naked, beardless, forward-stepping wrestler portrayed engaged in fight. Right leg bent in the knee; left lag behind. Arms raised in front of the shoulders and bent into a wrestling clinch. Short-haired head turned to the left. Left foot and right little finger and ring-finger are missing.

Dimensions: height 1.2 cm (complete), width 4.3 cm (complete), length 6.2 cm (incomplete), mass 340.82 g (incomplete).

Site: Pula, Istarska Street, 1904.

Published in: A. Gnirs 1904, 19, Fig. 6; 1915, 136, Fig. 90, Cat. No. 28; B. Marušić, Š. Mlakar 1969, 10, Cat. No. 12; Š. Mlakar 1969b, 106, Cat. No. 148, dated to the 2nd century; D. Dimitrijević 1979, 284, Cat. No. 597, dated to the 2nd century; R. Matijašić, K. Buršić-Matijašić 1996, 143, dated to the 1st century; A. Starac 2004, 41, 43, Cat. No. 15; 2021, 28–30, Fig. 3; 40, Fig. 26; 42, Cat. No. 3, dated to the 2nd century.

Unknown

18. Inv. No. AMI-A-5033

Description: Copper-alloy square pedestal with feet of a figurine. The bare feet are apart, each turned slightly outwards. The left foot is forward and engaged, with entire sole resting on the ground. The right foot is behind, with only the toes touching the ground. The nails are square-shaped, with the exception of the right big toe which is trapezoidal. The left foot is broken in the ankle and the right one just above the toes. The pedestal is plain and flat on all sides.

Dimensions: height 1.3 cm (incomplete), width 4.2 cm (complete), length 3.5 cm (complete), pedestal height 0.4 cm (complete), mass 48.4 g (incomplete).

Site: Nesactium, before 1949.

Unpublished.



Slika 17. Hrvač u borbi
Figure 17. Wrestler in fight
 prema / as in: A. Starac 2021, 28, sl. 3; 48, sl. 26.



Slika 18. Postolje s bosim stopalima figurice
Figure 18. Base with figurine's bare feet
 foto, izradila / photo by, made by: A. Starac

19. Inv. br. AMI-A-5023

Opis: Ulomak reljefne brade muškarca od bakrene slitine. Sastoji se od šest dugih, na vrhu zašiljenih uvojaka brade na sredini i na lijevoj strani lica. Polukružna udubina na gornjoj strani ulomka odgovara donjem rubu donje usne. Uvojci su spiralno uvijeni ili valoviti, nejednake dužine, pomalo neuredni. Vrhovi brade slobodno vise. Pažljivo je oblikovana svaka dlaka. Stražnja je strana plosnata, u gornjem dijelu, na mjestima uvojaka izraženijeg volumena, udubljena. Odlomljeno na gornjem kraju, s lijeve i desne strane.

Dimenzije: Visina 8,7 cm (nepotpuno), širina 5 cm (nepotpuno), dužina 0,9 cm (potpuno), masa 74,95 g (nepotpuno).

Nalazište: Nepoznato, prije 1949.

Objava: Neobjavljeno.

Novovjekovne imitacije antičkih figurica**20. Inv. br. AMI-A-3234**

Opis: Figurica nagog dječaka od bakrene slitine. Dječak bez kri-la prikazan je u skoku, usmjeren tijelom nadesno, raširenih ruku, oslanjajući se na lijevu nogu. Glava je lagano nagnuta i okrenuta ulijevo. Lice je bucmasto, malih usta i naglašenih obrva, kosa je prikazana u krupnim kovrčavim pramenovima koji uokviruju lice, potiljak je gladak. Naznačeni su svi prsti na rukama. Lijevo stopalo nedostaje.

Dimenzije: Visina 3,54 cm (nepotpuno), širina 2,9 cm (potpuno), dužina 0,83 cm (potpuno), masa 14,69 g (nepotpuno).

Nalazište: Nepoznato, prije 1949.

Objava: Neobjavljeno.

21. Inv. br. AMI-A-3235

Opis: Figurica nagog dječaka od bakrene slitine. Dječak bez kri-la uspravno stoji, lagano tijelom nagnut prema naprijed, glave okrenute nalijevo, raširenih ruku i malo razmaknutih nogu. Glava je okrenuta ulijevo. Lice je bucmasto, širokog nosa i širokih usta s plosnatim usnama. Bujna kosa u kovrčavim pramenovima uokviruje lice, potiljak je gladak. Naznačeni su kapci, zjenice i obrve. Genitalije su minijaturne, jedva vidljive. Ruke su raširene i u laktu savijene prema naprijed, šake su okrenute dlanovima gore i unutra, imaju grubo prikazane prste. Noge su lagano savijene u koljenima. Donji dio potkoljenica i stopala nedostaju.

Dimenzije: Visina 3,45 cm (nepotpuno), širina 2,3 cm (potpuno), dužina 1,2 cm (potpuno), masa 13,24 g (nepotpuno).

Nalazište: Nepoznato, prije 1949.

Objava: Neobjavljeno.

19. Inv. No. AMI-A-5023

Description: Copper-alloy fragment of man's beard in relief. Six long curls with pointed ends can be seen in the center and on the left side of the face. The semicircular recess on the fragment's upper side corresponds with the lower edge of the lower lip. The curls are spiral or wavy, of uneven lengths, somewhat messy. Beard points hanging loosely. Every hair is carefully depicted. The back side is flat with the exception of the upper part, where it is recessed in the section where curls of a larger volume can be seen. The upper part is broken on the left and right side.

Dimensions: height 8.7 cm (incomplete), width 5 cm (incomplete), length 0.9 cm (complete), mass 74.95 g (incomplete).

Site: Unknown, before 1949.

Unpublished.

Modern-age imitations of Roman-period figurines**20. Inv. No. AMI-A-3234**

Description: Copper-alloy figurine of naked boy. Jumping wingless boy, body turned to the right, open arms, resting on left leg. Head slightly lowered and turned to the left. Chubby face, small mouth, pronounced eyebrows, massive curly locks framing the face, smooth back of the head. All the fingers are depicted. Left foot missing.

Dimensions: height 3.54 cm (incomplete), width 2.9 cm (complete), length 0.83 cm (complete), mass 14.69 g (incomplete).

Site: Unknown, before 1949.

Unpublished.

21. Inv. No. AMI-A-3235

Description: Copper-alloy figurine of naked boy. Wingless boy standing upright, bent forward, head turned to the left, with open arms and legs slightly apart. Head turned to the left. Chubby face, wide nose, wide mouth with flat lips. Curly locks of the flowing hair framing the face; smooth back of the head. The eyelids, pupils and eyebrows are indicated. Hardly visible miniature genitals. The arms are open and bent forward in the elbows. The hands are turned upwards and inwards. The fingers are vaguely depicted. The legs are slightly bent in the knees. Lower sections of both lower legs and feet are missing.

Dimensions: height 3.45 cm (incomplete), width 2.3 cm (complete), length 1.2 cm (complete), mass 13.24 g (incomplete).

Site: Unknown, before 1949.

Unpublished.



Slika 19. Ulomak brade dugih pramenova
Figure 19. Fragment of beard with long locks

foto, izradila / photo by, made by: A. Starac



Slika 20. Nagi dječak u skoku
Figure 20. Naked boy jumping

foto, izradila / photo by, made by: A. Starac



Slika 21. Nagi stojeći dječak
Figure 21. Naked boy standing

foto, izradila / photo by, made by: A. Starac

22. Inv. br. AMI-A-3732 = AMI-A-8716

Opis: Figurica nagog mladića sa štitom, od bakrene slitine. Golo-bradi mladić uspravno stoji s težinom tijela na desnoj nozi, lijeva je lagano izbačena naprijed. U spuštenoj desnoj ruci ispruženih prstiju drži izduženi štit nepravilnog oblika s upisana tri reljefna grčka slova: ΣΩΗ. Natpis je usmjeren po dužoj osi štita, čita se s vanjske strane figure. Štit je prislonjen uz desnu nogu i dopire do gležnja. Lijeva ruka ispružena je na lijevu stranu, s dlanom prema naprijed i pruženim prstima. Glava je lagano okrenuta nadesno, pogled usmjeren prema gore. Detalji lica grubo su naznačeni, na stražnjoj strani glave vidljive su kratke kovrče. Prikazani su prsti na stopalima. Na lijevom tabanu apliciran je stožac za usad.

Dimenzije: Visina sa stošcem za usad 13,2 cm (potpuno), visina bez stošca za usad 12,1 cm (potpuno), širina 6,8 cm (potpuno), dužina 1,9 cm (potpuno), masa 214,7 g (potpuno).

Nalazište: Pula, prije 1949.

Objava: B. Marušić, Š. Mlakar 1969, 10, kat. br. 2 ili 7, Pula, opisano kao figurica muškarca; A. Starac 2004, 35, 37, kat. br. 6; V. Girardi-Jurkić 2005, 201, kat. br. 3.3.1., navodi da je figurica pronađena u Puli, interpretira kao prikaz Apolona, datacija u 1. – 2. st.

22. Inv. No. AMI-A-3732 = AMI-A-8716

Description: Copper-alloy figurine of naked and bearded young man with shield. He is standing upright, with the body weight resting on the right leg. His left leg is slightly forward. His right arm is lowered. Its extended fingers hold an asymmetrical elongated shield with the Greek letters ΣΩΗ in relief inscribed in it. The inscription extends along the shield's longer axis and is visible on the figurine's outer side. The shield rests on the right leg, reaching the ankle. The left arm is extended to the left, the palm upwards and the fingers stretched. The head is slightly turned to the right and directed upwards. The facial details are vaguely indicated. Short curls can be seen at the back of the head. The toes are depicted. A cone for inserting the shaft is attached to the sole of the left foot.

Dimensions: height with cone 13.2 cm (complete), height without cone 12.1 cm (complete), width 6.8 cm (complete), length 1.9 cm (complete), mass 214.7 g (complete).

Site: Pula, before 1949.

Published in: B. Marušić, Š. Mlakar 1969, 10, Cat. No. 2 ili 7, Pula, described as male figurine; A. Starac 2004, 35, 37, Cat. No. 6; V. Girardi-Jurkić 2005, 201, Cat. No. 3.3.1., specifies that the figurine was found in Pula, interpreting it as representing Apollo and dating it to the 1st–2nd centuries.



Slika 22. Nagi mladić koji drži štit s grčkim natpisom
Figure 22. Naked young man holding shield with Greek inscription
foto, izradila / photo by, made by: A. Starac

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