

NEW DATA ON THE ROMAN ART AND SCULPTURE FROM POROLISSUM (II)

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REZUMAT: Studiul de față prezintă cinci artefacte provenind din anticul Porolissum. Primul artefact (nr. 5) este singurul deja cunoscut în literatura de specialitate. Datele oferite în paginile ce urmează demonstrează faptul că fragmentul de statuie feminină prezintă o redare iconografică a zeiței Nemesis-Fortuna, iar statuia era foarte probabil piesa centrală de cult din cadrul sanctuarului dedicat zeiței Nemesis atașat amfiteatrului de la Porolissum. Celelalte piese sunt un cap al unei statui de calcar cu reprezentarea lui Hercule (nr. 6), un fragment dintr-un alto-relief reprezentând pe Liber Pater (nr. 7), o statueta de bronz cu redarea Victoriei (nr. 8), provenind din sanctuarul dedicat lui Iupiter Dolichenus și în final, o aplică decorativă cu reprezentarea lui Marte pe lama unei arme (nr. 9), descoperită de asemenea în amfiteatrul porolissens.

CUVINTE-CHEIE: Materialitatea religiei romane; Nemesis-Fortuna; Hercule; Liber Pater; Victoria; Marte.

ABSTRACT: The present study presents five artifacts coming from ancient Porolissum. The first artifact (no. 5) is the only one known so far to the scientific community. The authors demonstrate that the fragment of the feminine statue presents an iconographic depiction of Nemesis-Fortuna. This statue was most likely the central cult piece in the sanctuary dedicated to Nemesis attached to the amphitheater of Porolissum. The other artifacts are the head of a limestone statue of Hercules (no. 6), a fragment of a high-relief panel representing Liber Pater (no. 7), a bronze statuette depicting Victoria (no. 8) from the sanctuary of Iupiter Dolichenus, and an inlaid applique on the blade of a weapon with a representation of Mars (no. 9), also discovered in the amphitheater of Porolissum.

KEYWORDS: Materiality of Roman religion; Nemesis-Fortuna; Hercules; Liber Pater; Victoria; Mars.

This paper introduces new information regarding the materiality of the religion of Roman Porolissum (cat. nos. 5–9)¹, following an article published two years ago, whereby four fragmentary artifacts bearing religious iconography were analyzed².

First, the torso of a limestone statue previously believed to be a representation of the goddess Diana has been reinterpreted³. Judging by the preserved fragment, we would indicate that the torso was part of a cult statue of the goddess Nemesis-Fortuna from the sanctuary dedicated to the goddess in the amphitheater of Porolissum.

Second, we illustrate four previously unpublished exemplars. A limestone head of Hercules, part of a life-size statue, was found near the amphitheater, on its western slopes. Although archaeological excavations, which remain unpublished for now, were carried out in the area revealing Roman era

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² Zăgreanu, Deac 2014, p. 209–220 (cat. nos. 1–4, pl. II–III).

³ Cat. no. 5 with the previous bibliographical references.

inhabitation layers, it is difficult to assert whether the statue was initially found in the abovementioned area or not⁴. The number of finds depicting Liber Pater at *Porolissum* is quite small, and we present a stray find, a fragment of a high-relief panel carved in marble⁵. Two bronze depictions are also analyzed: a statuette depicting Victoria adds to the number of finds which were part of the inventory of the sanctuary of Jupiter Dolichenus, built during Gordian III's reign and destroyed in the middle of the 3rd century⁶; and, a rare, bronze inlaid decoration on a blade of a weapon, rendering Mars⁷, which triggered our attention after a bronze sheet was restored.

These newly analyzed pieces of evidence regarding the materiality of religion at *Porolissum* offer a unique and fresh insight on the topic. It is our hope that a continuation of research will follow as new discoveries and new interpretations on previous finds are made, slowly revealing a new image of the religious system of *Porolissum*⁸.

CATALOGUE

5. Fragmentary statue of a goddess (Pl. II, fig. 1 a-e).

Dimensions: height 46 cm; width 36 cm; thickness 19 cm.

Material: Oolithic limestone.

Place of discovery: According to the inventory register it was found in July 1970 "after heavy rain" by Petru Deneș, a resident of Jac village, near *Porolissum*. Additional information provided by Maria Deneș, the discoverer's surviving wife, acknowledge that it was found in the amphitheater of *Porolissum*.

Place of preservation: County Museum of History and Art, Zalău, inv. no. 1852; CC 3/1971.

Bibliography: Gudea, Lucăcel 1975, p. 45, no. 155, fig. 155 (photo on the front cover; the authors suggest the iconographic depiction of the goddess Diana); Miclea, Florescu 1980, p. 93, no. 196, fig. 196 (feminine torso); Gudea 1989, p. 793, no. 146 (suggests the iconographic depiction of the goddess Diana); Gudea 2007, p. 11, D no. 1 and p. 26 (photo), presumes it to be the goddess Diana; Zăgreanu 2014, vol. II, p. 148, no. Por. ST. 1, pl. LXXIX, Por. ST. 1 (photo), (considers it also a depiction of Diana).

Description: The statue was previously published several times with indications that it represents a female, possibly the goddess Diana; there are no iconographic analyses. A detailed description of the preserved fragment should be mentioned.

The statue is preserved only in the area of the torso (Pl. II. 1e). The goddess wears a sleeveless *chiton*, revealing bare arms. The *chiton* is fastened tight on the shoulders by two schematically depicted geometric/round *fibulae* in a "Doric" fashion (Pl. II. 1 a-b).⁹ The dress is tied at the waist by a lace, while under the lace one can discern the thick folds of the *chiton*, sculpted with shallow, radial lines separated by parallel carved grooves. The left arm is bent forward at the elbow and holds a folded *himation* which is visible in the lower part, both in front and back (Pl. II. 1 c-d). The mantle falls down obliquely on the

⁴ Cat. no. 6.

⁵ Cat. no. 7.

⁶ Cat. no. 8.

⁷ Cat. no. 9.

⁸ It is without doubt that *Porolissum* needs a monographic approach in regard of its Roman religious aspects, both from an exhaustive and fresh methodological point of view (e.g. *Lived Ancient Religion Project* standpoint; see a rather compact but important applicable model in Rüpke 2016). The series of papers on *the Roman Art and Sculpture in Porolissum*—as mentioned—will therefore be part of "the means" of reaching the final "scope", namely a monograph of the Roman religion in *Porolissum*. For a short commentary of all epigraphic votive monuments in stone from *Porolissum* see Gudea 2007, p. 7–29 and Zăgreanu 2016, forthcoming, for a typological classification of all votive altars and statue bases from this settlement.

⁹ For this rare dress fashion on Fortuna see F. Rausa s.v. *Fortuna* in LIMC 125–141, p. 127–128, no. 18a and p. 91 (photo) for a Hellenized version from Rome; and also p. 130, no. 64a, and p. 96 (photo), also originating in Rome. However one may notice that although there are analogies of this dress worn by Fortuna, in the case of *Porolissum* the body position of Fortuna differs, being similar to other analogies wearing a different type of dress.

backside from the left shoulder, under the right armpit, and rests on the front of the left forearm, covering the thighs of the goddess. The right arm is broken. The breasts are less prominent, with the nipples intentionally cut off at some point, giving the impression that the dress once revealed a naked body visible through the transparent dress. The goddess wears a necklace, composed of rhomboid pearls (**Pl. II. 1 b**). On both arms one can distinguish two bracelets around the biceps, a rare depiction for divinities. Árpád Buday mentions an old discovery of a fragmentary sculptural monument from *Porolissum*, now lost, of a woman wearing bracelets around the wrists¹⁰.

The disproportionate and roughly made phalanges of the left hand are noticeable. The palm holds what seems to be a *cornucopia* supported in the upper part by the left shoulder and fixed through a bolt, out of which only the hole is still preserved. Overall, one notices the poor quality of the craftsman, especially when dealing with the palms, while the preserved anatomical body parts are also clearly disproportionate.

From the artistic point of view, this sculpture was clearly created by a craftsman from a local workshop. The level of skill is provincial, as can be observed, for instance, in the draped folds and exaggeratedly large palms, similar to a votive relief depicting Hygeia and Aesculapius from *Porolissum*.¹¹ This particular element, namely the depiction of large, excessively large palms is also depicted on some funerary *aediculae* walls from *Porolissum*¹² and on a funerary monument from a civilian rural settlement from Dragu, in Dacia Porolissensis¹³. This suggests the possibility that all these monuments were contemporaneous and made by the same craftsman.

Some final remarks have to be made from the iconographic point of view. Based on the position of the body, the lace tied around the waist, the horn of plenty held by the goddess in her left hand, now partially visible in the lower part, and the way the *chiton* falls on the left forearm, iconographic analogies that suggest the statue depicts the goddess Fortuna¹⁴. The goddess from *Porolissum*, however, is depicted with arm-bracelets, probably a local iconographic variation of Fortuna¹⁵. This feature is present also on the relief depicting Fortuna from *Arcobara* (modern day village of Ilișua) on the northern frontier to the east of *Porolissum*, where, in a central area, the goddess Fortuna holds the *cornucopia* in her left arm and wears a bracelet on her right forearm in a similar fashion as the statue found in *Porolissum*¹⁶.

The 'goddess of luck'¹⁷ was present in the amphitheater of *Porolissum*, as was common in or near amphitheaters¹⁸; for example, a torso of a statue the goddess was found in the civil amphitheater of

¹⁰ Buday 1915, p. 74–75, p. 102 fig. 15 a-b.

¹¹ Gudea, Lucăcel 1975, p. 45–46, no. 156, fig. 156; Miclea, Florescu 1980, p. 93–94, no. 197, fig. 197; Zăgreanu 2014, vol. II, p. 189, Por. Rv.9, Pl. LXXXIX, Por. Rv.9 (photo).

¹² Zăgreanu, Petruț 2014, p. 114, no. Ae1, Pl. I/Ae1; p. 146, no. Ae8, Pl. I/Ae8.

¹³ Balaci-Crânguș, Matei 2008, p. 143–152 (pl. 1 photo).

¹⁴ See for example F. Rausa s.v. *Fortuna* in LIMC 125–141, especially p. 128, no. 42a (photo), depicted with *cornucopia* and a rudder, dated also to the 2nd century AD. For this particular analogy see also Băltăc *et alii* 2015, p. 97, no. 83 (photo) with the older bibliography and date in the 2nd–3rd centuries AD. Unfortunately the provenance is unknown. One may note that the area of the nipples is visible suggesting a transparent dress just like the case of *Porolissum*.

¹⁵ See Antal 2016, p. 182, no. 66 (photo)- Roman fort from Buciumi- and p. 216, no. 145 (photo)- *Porolissum*- for depictions of Venus on bronze statuettes where the goddess wears necklaces and arm bracelets around the biceps similar to the statue of Fortuna.

¹⁶ Gaiu 2003, p. 15–19; Gaiu, Zăgreanu 2011, p. 107–108, no. IV 1.1 and p. 135 pl. XVII, IV 1.1 (photo); Nemeti 2014, p. 107, fig. 12 (photo); p. 120, no. 24. The monument was made of volcanic tuff and was found in the baths of the civilian settlement next to the auxiliary fort of *Arcobara* (Ilișua), together with a restoration inscription dedicated to Fortuna Redux by an Aelius Celer, prefect of the Ala I Tungrorum Frontoniana, dated somewhere in the 2nd half of the 2nd century AD (Gaiu, Zăgreanu 2011, p. 76, no. I.2.15. pl. V, I.2.15. (drawing); Nemeti 2014, p. 116, no. 5–6 for both inscriptions of the prefect Aelius Celer from Ilișua).

¹⁷ For a general presentation of the goddess see Kajanto 1981, p. 502–558.

¹⁸ See recently Pastor 2011, p. 88, for a brief review of the “syncretic” forms of Fortuna and Nemesis in the Balkan-Danubian provinces of the Roman Empire, concluding that the two goddesses had similar cosmic attributes. See also Ciobanu 1989, p. 275–281 for the cult of Nemesis and Fortuna in Dacia.

*Aquincum*¹⁹. Furthermore, two votive inscriptions from the civilian amphitheater of *Carnuntum* depict Fortuna, alongside Nemesis in at least one case²⁰. Similarly, in the amphitheater of *Sarmizegetusa* two reliefs of *Dea Nemesis* made by a certain Caecilius Antoninus and by one Hilarius for his brother Alexander, respectively, depict the goddess with the iconographic motifs of Fortuna²¹. Finally, in the present authors' view, the statue under examination is a depiction of Fortuna, perceived by the local inhabitants of *Porolissum* as a Nemesis-Fortuna²². The statue must have been a local variant of the cult statue of the sanctuary of Nemesis attached to the amphitheater²³, a sanctuary built in stone between the years 157–161 AD as a fragmentary inscription proves²⁴.

6. Head of a statue of Hercules (pl. III, fig. 1 a-d).

Dimensions: total height 22 cm; width 15.5 cm.

Material: Oolithic limestone.

Place of discovery: Donated in 2014 to the Salaj County Museum of History and Art by Teodor Trif, a resident of Jac village. Based on his information, the artifact was found decades ago, to the west of the amphitheater, on the nearby slopes.

Place of preservation: Salaj County Museum of History and Art, CC 1927/ 2015.

Description: The head was part of a high-quality life size statue depicting a mature Hercules, facing slightly to his right. The face and right side of the head, seen frontally (Pl. III. 1 a, b, d), are completely deteriorated. One may distinguish the prominent lavish beard curls, made through parallel incisions. Above the forehead some curls are still preserved. The hairstyle is visible all around the head and straightened by a simple diadem tied at the back (Pl. III. 1 b). The right side is best-preserved, where one may distinguish part of the hair curls of the beard, the meticulously carved outer ear (pinna)²⁵, and part of the upper part of the neck (Pl. III. 1 b). On the bottom a 3 cm diameter and 5 cm deep fixation hole can be observed where the bolt was inserted to fix the head onto the larger statue (Pl. III. 1 c).

The hairstyle is made in a similar fashion as many other such representations of Hercules²⁶. The best analogy for this depiction of Hercules is to be found in *Sucidava*, where a similar fragmentary Proconnes marble head of a statue was discovered and dated to the Antonine Period²⁷. When analyzing the fragmentary head from *Sucidava*, Alexandru Diaconescu proposed that the identification should more likely be one of Hercules Epitropezios rather than the Farnese type²⁸.

The place of discovery was archaeologically surveyed between 1997 and 1998 by Alexandru Matei, the results of the campaign being still unpublished²⁹; traces of these archaeological trenches are visible

¹⁹ Kuzsinszky 1891, p. 121–122; Szirmai 2005, p. 288, no. 3.

²⁰ Pastor 2011, p. 88 and also p. 94, cat. no. 10–11 (with previous bibliography).

²¹ Pastor 2011, p. 84, fig. 2–3 (photos), with the text of the inscriptions at p. 95–96, cat. no. 37 respectively 45.

²² Just like in the case of a monument now lost from *Apulum*, IDR III/5 294: *Deae Neme/si sive For/tunae/ Pistorius / Ragianus/ v (ir) c (larissimus) legat (us)/ leg (ionis) XIII G (eminae)/ Gord (ianae)*.

²³ For the sanctuary dedicated to Nemesis see Bajusz 2003, p. 165–194 and for the amphitheater in general see Bajusz 2011. One may notice that the cultic statue was never found during the archaeological excavations, only an altar/statue base which was recently reinterpreted in Piso 2014, p. 127, no. 5 (photo) with all previous bibliographic references. See also Gudea 2003, p. 217–242 and Gudea, Tamba 2005, p. 471–483 for an analysis of the sanctuaries of *Porolissum* in relationship with the military.

²⁴ Piso et alii 2015, p. 215–217, no. 1, fig. 1 a-c (photos).

²⁵ One can notice especially the *helix*, *antihelix* and *tragus* which are nicely made. Unfortunately the lobe is slightly damaged.

²⁶ See for instance Ciobanu 2014, p. 491–526, especially p. 520, fig. 6–8 (photos) for an exquisit marble statue depicting Hercules found in the *colonia Aurelia Apulensis*.

²⁷ Diaconescu 2005, vol. II p. 171, no. 46, with the older bibliographical references and pl. LL, 1 (photo).

²⁸ Diaconescu 2005, vol. II p. 171.

²⁹ The finds were later introduced in the inventory registers in 1999 consisting of common Roman era archaeological artifacts. The documentation is still however unpublished.

in the recent digitization of LIDAR results³⁰. It seems that the location where the head of the statue was found was part of the Roman civilian settlement of *Porolissum*. Due to the circumstances of the discovery, we cannot be sure if the statue was originally erected in this area of the site, or if the head was found in a secondary context. Nevertheless, this sculptural fragment of Hercules adds to the number of similar iconographic finds in *Porolissum*, which include a small marble statuette³¹ and a high-relief panel found in the barracks of the *praetentura* of the Pomăt hill fort, once again emphasizing the role of Hercules in the military milieu³².

7. Fragmentary high-relief panel of Liber Pater (pl. III. 2 a-c).

Dimensions: total preserved length 10.2 cm; preserved height 8 cm; preserved thickness 3 cm. The height of the pattern is 3.1 cm, while the length of the preserved animal is 6.5 cm.

Material: White marble.

Place of discovery: *Porolissum* (?).

Place of preservation: County Museum of History and Art, Zalău, no inventory number.

Description: This marble votive relief, preserved only in the form of a small fragment, is difficult to fit into a precise typological frame. The left foot of the deity is partially visible and seems rather flexed, with a schematic depiction of the phalanges, suggesting a position through which the body-weight is on the right foot. Next to the deity's left foot, a length profile of the body of a sitting panther is portrayed. The head of the animal is missing, the right foreleg is broken in its extremity, while the body and the back, right leg is well-crafted, including the claws.

Only a handful of other reliefs, votive plates, or statuary groups discovered at *Porolissum* are carved from marble, making this newly published relief depicting *Liber Pater* the more important³³. The best-known analogies from Dacia Porolissensis are the votive reliefs discovered in *Napoca*³⁴ and *Potaissa*³⁵.

In terms of the religious manifestations related to *Liber Pater* in *Porolissum*, it has been suggested that a sanctuary dedicated to Liber Pater was erected somewhere on the northern side of the imperial road, an area what is now conventionally called the "Terrace of the Sanctuaries"³⁶, at the northern entrance of the civilian settlement³⁷. As Alexandru Diaconescu indicates, a statue base dedicated to Liber Pater³⁸ and a fragmentary relief with the iconographic features of Liber Pater³⁹ discovered in this area are the only monuments attesting a public cult of Liber Pater in *Porolissum*. Although we are uncertain about

³⁰ Opreanu, Lăzărescu 2016, p. 63, fig. 16.

³¹ Bărbulescu 1977, p. 182, no. 23, fig. 10.

³² Zăgreanu, Deac 2014, p. 211–213, no. 2 pl. II, fig. 2 a-e (photo) together with a larger discussion on the presence of Hercules in Dacia.

³³ For instance, a votive relief of the Danubian Rider made out of Thassos marble (Müller *et alii* 2012, p. 75–76, PR 1, (photo and previous bibliographical references); a bust of Venus from the Nemesis sanctuary (Bajusz 2003, p. 167, no. 8; pl. X b (drawing); Bajusz 2011, pl. LXXXI, b (drawing)); a cultic small relief depicting Silvanus and three Silvanae? (Bajusz 2003, p. 167, nr. 5, Pl. VIII; pl. X b (drawing); Bajusz 2011, pl. LXXXIII (drawing)); a statuary group depicting Venus recently re-published by Antal 2016, p. 214, no. 149 (photo) with the older bibliography, the marble statuette of Hercules (see note 31) or part of the discoveries made in the sanctuary dedicated to Iupiter Dolichenus (Gudea 2001, p. 161–187).

³⁴ Bodor 1963, p. 219, Abb. 6.

³⁵ Bărbulescu 1977, p. 177, 183, no. 1/37 and no. 11/38, fig. VII/4; Bărbulescu 2015, p. 55–56, fig. 49.

³⁶ Diaconescu 2011, p. 140–141 for the historicity of the identification of this Liber Pater sanctuary with the one of Bel. It is now clear that there were two separate sacred buildings dedicated respectively to Bel and to Liber Pater (together with Libera?) as Al. Diaconescu observed.

³⁷ Following S. Nemeti, we agree that the term *vicus* should be used carefully as a designation of civilian settlements adjacent to forts (for further details, see Nemeti 2014, p. 79–90); for further details of the debate of the evolution of the civilian settlement, see Opreanu, Lăzărescu 2016a, p. 107–120, especially p. 116–118.

³⁸ Gudea, Lucăcel 1975, p. 14, no. 12, fig. 12; Gudea 1989, p. 767, no. 32; Diaconescu 2011, p. 142, no. 2. The monument is raised by a soldier named Titus Flavius Valentinus, *beneficiarius consularis*.

³⁹ Gudea, Lucăcel 1975, p. 46, no. 158, fig. 158.

whether this new fragment was discovered in the “Terrace of the Sanctuaries”, it yields further evidence of the cult of Liber Pater in *Porolissum*.

8. Statuette representing Victoria (pl. IV. 1 a-e).

Dimensions: total height 6.95 cm; height of the statuette 4.85 cm. The diameter of the pedestal is 0.8 cm. *Material:* Bronze, solid cast.

Place of Discovery: The statuette was discovered in the autumn of 1996 in the backfill pile of the excavations at the sanctuary of Iupiter Dolichenus in the civilian settlement of *Porolissum*⁴⁰. It was discovered by Petre Deneş, the same individual who found no. 5; Emanoil Pripon donated the artifact to the County Museum of History and Art, Zalău, in 2016 and also provided information regarding the place of discovery.

Place of preservation: County Museum of History and Art, Zalău, no inventory number.

Description: The bronze, solid cast statuette is a stray find; despite its fragmentary condition, a detailed description can be made. The goddess wears a long *peplos* down to the ankles, tied around the chest and waist, and embellished by draped folds rendered by deep incisions made almost vertically, which create a sensation of forward motion. The hair is nicely combed and tied on top of the head in a *krobylos*, which is now lost. On the back of the head, the hairstyle is created through undulated and parallel lines. The anatomical features of the face are easily distinguished: a high and wide forehead; exophthalmic eyes; large eyebrows; slightly curly and big nose; prominent, small lips giving the impression of an opened mouth; and small chin. The right is brought forward at the level of the shoulders and holds a laureate crown, made in a schematic and rough provincial fashion. The left lower arm of the goddess is missing and was supposed to hold a palm tree branch. The wings are decorated with incised lines, presumably showing movement. The right wing is deteriorated on the upper and right side. On the back, the statuette is roughly made, but still the main body features are easily distinguishable.

The best analogy is another similar bronze statuette discovered in 1998 at *Porolissum* in the sanctuary dedicated to Iupiter Dolichenus, in the building conventionally called LM-1S). This clearly shows that Victoria statuettes were part of larger assemblages, in which the statuette was on top of *dolichenian* triangular shaped votive plates⁴¹. Another possible analogy may be a representation found in the village of Cătunele de Motru in Dacia Inferior, dated in the late 2nd–3rd century AD⁴².

It is clear that the material evidence found in the sanctuary dedicated to Iupiter Dolichenus at *Porolissum* is part of its religious inventory⁴³. These ‘sacred’ objects were in use between the inauguration of the temple during Gordian III’s reign and its subsequent destruction between 253–255 AD⁴⁴. The statuette depicting Victoria was part of a larger votive plate and was a sacred object⁴⁵; thus, it must be dated within the above-mentioned time frame⁴⁶.

⁴⁰ See Gudea, Tamba 2001 for further details of the materiality of this sanctuary of Iupiter Dolichenus found in *Porolissum*.

⁴¹ Gudea, Tamba 2001, p. 30, no. 13 and p. 102–103, fig. 37–38, with a hypothetical reconstruction for the analogy found in the conventionally called room a.

⁴² Marinescu, Pop 2000, p. 106–107, no. 127, pl. 66 (photo).

⁴³ Gudea, Tamba 2001, p. 25–42, no. 1–44; Nemeti 2005, p. 356–261, no. 205–226 for the other published artifacts found in the temple.

⁴⁴ Gudea, Tamba 2001, p. 54–55; Nemeti 2005, p. 228 and also p. 233–235 for the chronology of this cult in Roman Dacia.

⁴⁵ We shall not insist at this point in regard of the importance of Victoria in the *dolichenian* religion see Gudea, Tamba 2001, p. 59 for a short review and for previous important bibliographical references.

⁴⁶ For other similar dated statuettes depicting Victoria found in sanctuaries of Iupiter Dolichenus from *Vetus Salina* see Hörig, Schwertheim 1987, p. 127–129, no. 191–192 (including previous bibliographic references), Taf. XXXVII–XXXVIII (photos).

9. Applique with the representation of Mars (pl. V. 1 a-d).

Dimensions: height 3.7 cm; width 2.75 cm; thickness 0.06 cm.

Material: Bronze.

Place of discovery: The applique was found in the amphitheater of *Porolissum*. Section C2, 5/b; depth 0.50 m.

Place of preservation: County Museum of History and Art, Zalău, inv. no. CC 1349/1983.

Description: The bronze applique is preserved in a fragmentary state. The artifact was cleaned in 2015 at the restoration laboratory of the County Museum of History and Art, revealing a human body with no legs preserved, after the corrosive layers were removed⁴⁷. The applique was cut from a single bronze sheet. The iconography depicts the god Mars, with exophthalmic eyes, nose and eyebrows crafted by means of incised lines. The curly, lavish beard is nicely depicted. Unfortunately, the helmet is not visible. The right arm is lifted up, slightly to his right, holding what must have been a lance, now lost. The left arm is bent downwards, holding a shield; both the palm and shield are broken. The arms, partially damaged, are disproportionately large compared to the body. Mars wears a schematically depicted cuirass of the *lorica musculata* type, while his left arm is covered by a mantle, rendered by a series of parallel lines. The armor has depictions of muscles defining the pectorals in the area of the abdomen. Between the abdomen and the chest there is a circular decoration. On the shoulders one can see the parallel incised lines showing the *pteruges*. The lower part of the armor bears two rows of *pteruges*, the first created by a series of lines showing oval shape lambrequins in the lower part, while the second row has quadrilateral lambrequins reaching the knees. Based on analogies, all dated to the 3rd century AD and coming from the northern frontier or from grave deposits found in *Germania*, appliques such as this one were attached to a blade near the guard, with the head downwards towards the tip of the weapon⁴⁸.

ADDENDA ET CORRIGENDA

In the previous paper on the new information on the art and sculpture from *Porolissum*, among other finds, a decorated bronze armor garniture was republished⁴⁹. After closer examination and further restoration work, we observed that in the lower register there is a depiction of a *hippocampus*⁵⁰.

ABBREVIATIONS

ActaMN	Acta Musei Napocensis, Cluj-Napoca, 1964.
ActaMP	Acta Musei Porolissensis, Zalău, 1977.
ANRW	Aufstieg und Niedergang der römischen Welt. Geschichte und Kultur Roms in Spiegel der neueren Forschung (ed. H. Temporini și W. Haase), Berlin- New York, 1970.
ÉPRO	Études préliminaires aux religions orientales dans l'Empire romain, Leiden 1961.
IDR III/5	I. Piso, Inscriptions d'Apulum (Inscriptions de la Dacie romaine- III 5), vol. 1-2; Paris, 2001.
LIMC	Lexicon Iconographicum Mythologiae Classicae, I- VIII, 1981- 1997, Zürich/München.
StudiaUBB	Studia Universitatis Babeş-Bolyai, Cluj-Napoca, 1955.

⁴⁷ We would like to express our gratitude towards I. Bajusz (Babeş-Bolyai University) who discovered the bronze sheet and who also gave us permission to publish the artifact.

⁴⁸ Bishop, Coulston 2009, p. 165, fig. 97, especially no. 1, 2, 4, 5, for the depictions of Mars.

⁴⁹ Zăgreanu, Deac 2014, p. 209–211, no. 1 (pl. I, 1 a-b).

⁵⁰ For a recent reinterpretation of a bronze strap holder with the depiction of a *hippocampus* found near *Porolissum* see Gui 2015, p. 253–265. Also see Zăgreanu 2014, p. 372, no. Por. Ae24 (pl. CLVI, Por. Ae24) and Zăgreanu, Petruț 2014, p. 149, Ae22 and p. 159, pl. III, Ae22 for a graphic reconstruction of a “Syrian” arch of a funerary *aedicula* possibly rendering *hippocamps* on each side.

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All photos of the published artifacts were made by N. Gozman while the drawings were created by A. Tulbure both staff members of the History and Art County Museum of Zalău. The proposed reconstructions were made by the authors of this paper.

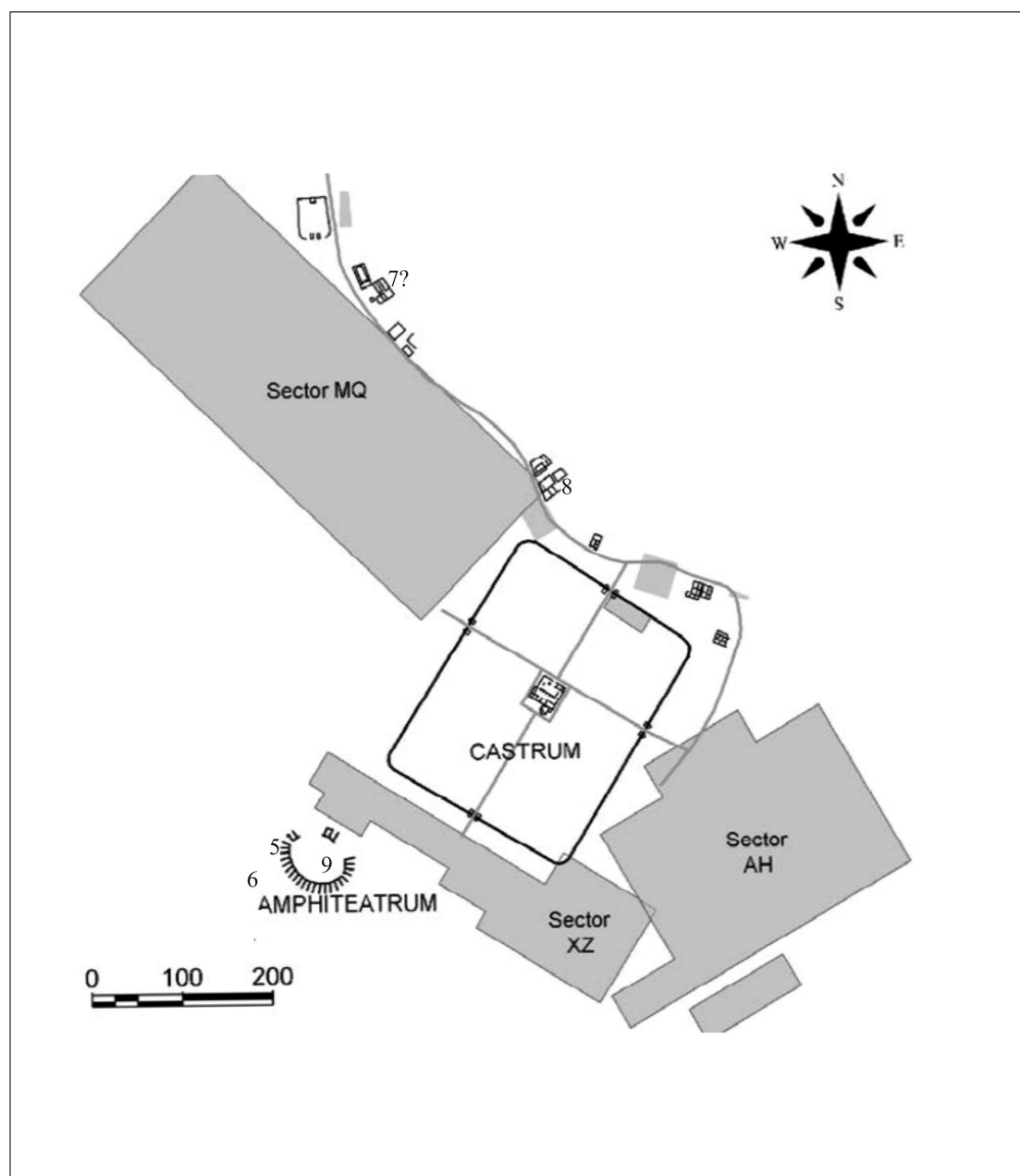


Plate I. Map of *Porolissum* and approximate places of discovery for the items: 1. Fragmentary statue of Nemesis-Fortuna; 2. Head of the life-size statue of Hercules; 4. Statuette representing Victoria; 5. Inlaid decoration with the rendering of Mars (redrawn after Opreanu *et alii* 2013, p. 93, fig. 1).

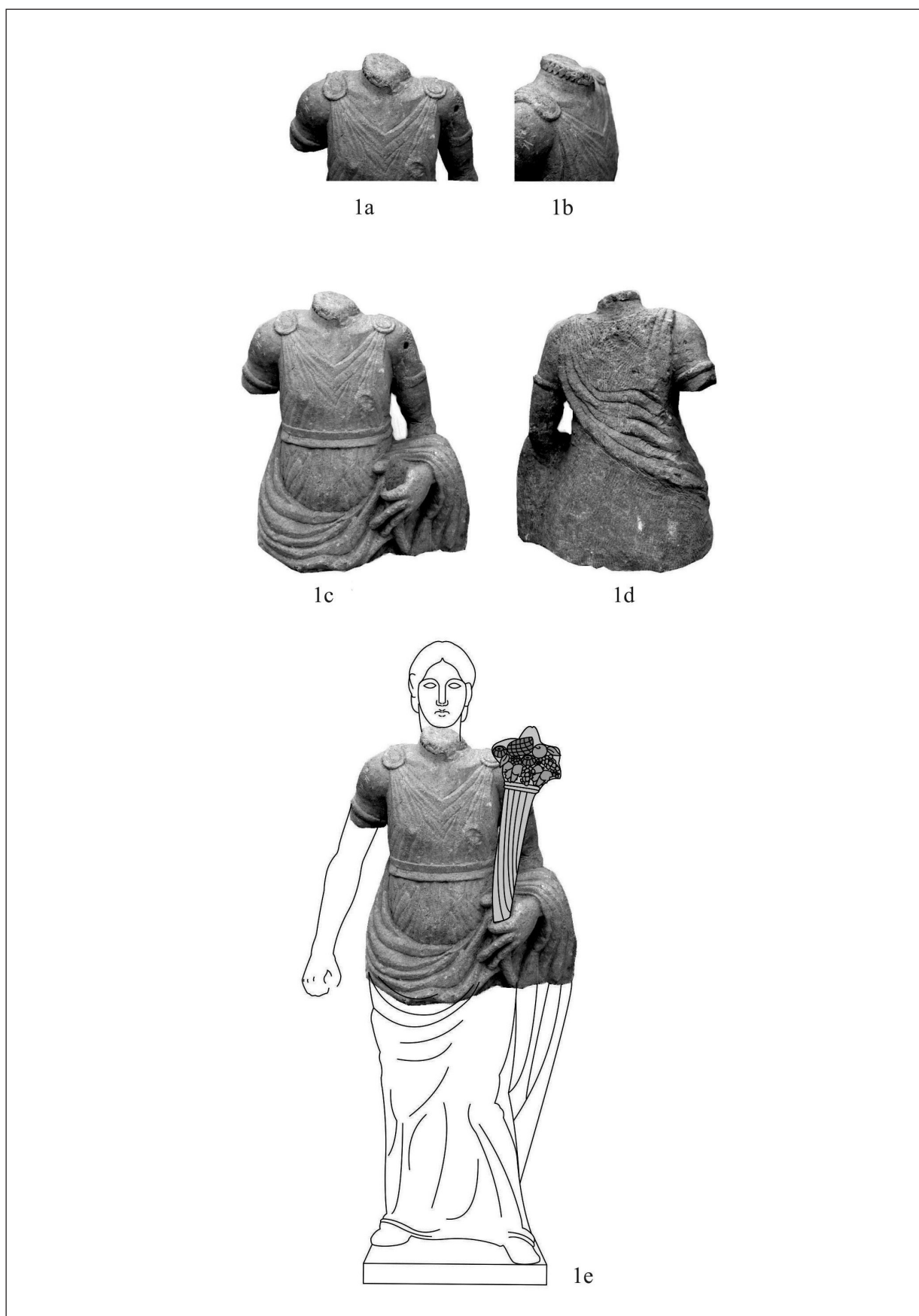


Plate II. 1. Nemesis-Fortuna fragmentary statue. a) details of the area of the chest including the brooches (photo); b) details of the necklace and upper part of the body (photo); c) frontal view (photo); d) the back of the statue (photo); e) reconstruction of the statue. No scale.

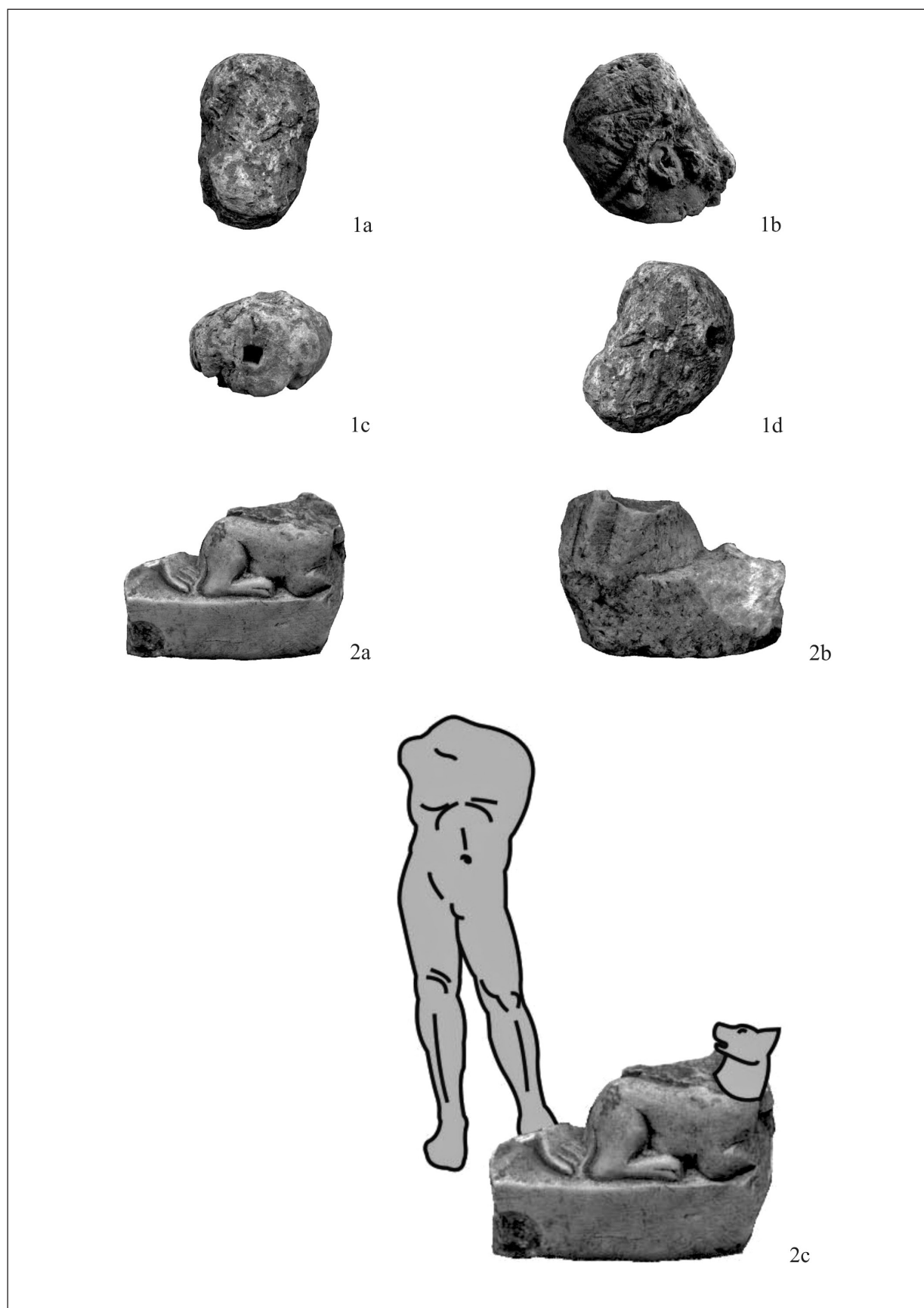


Plate III. 1. Head of the statue of Hercules. a) Frontal view (photo); b) the left side seen from the front with the preserved anatomical features (photo); c) the bottom revealing the fixation hole (photo); d) the damaged central left side seen from the front (photo). No scale. 2. Fragment of the alto-relief depicting Liber Pater. a) Frontal view (photo); b) the back of the preserved monument (photo); c) proposed reconstruction. No scale.

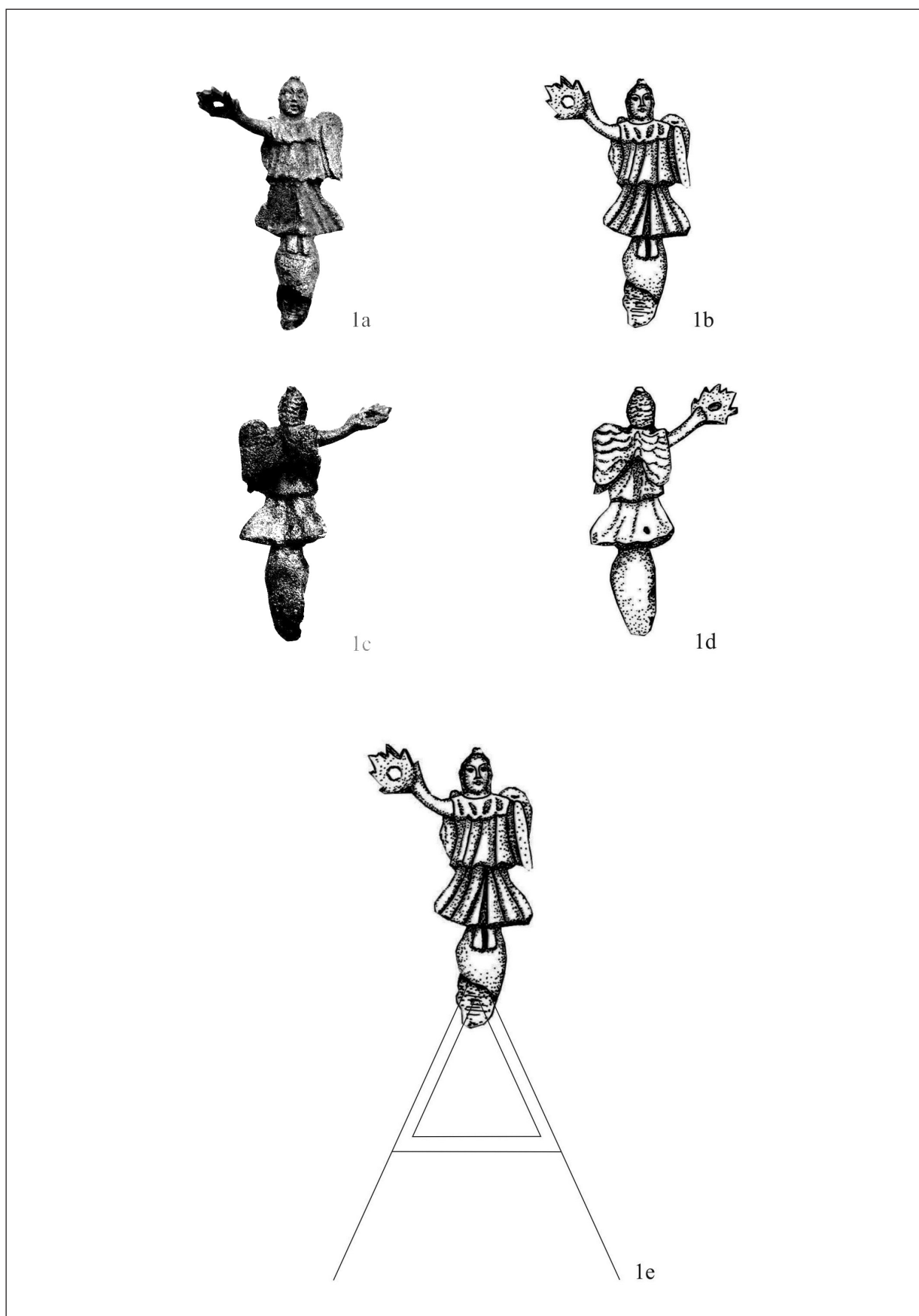


Plate IV. 1. Bronze statuette depicting Victoria. a) Frontal view (photo); b) Frontal view (drawing); c) the back of the statuette (photo); d) the back of the statuette (drawing); e) reconstruction of the statuette on a triangular bronze plate.

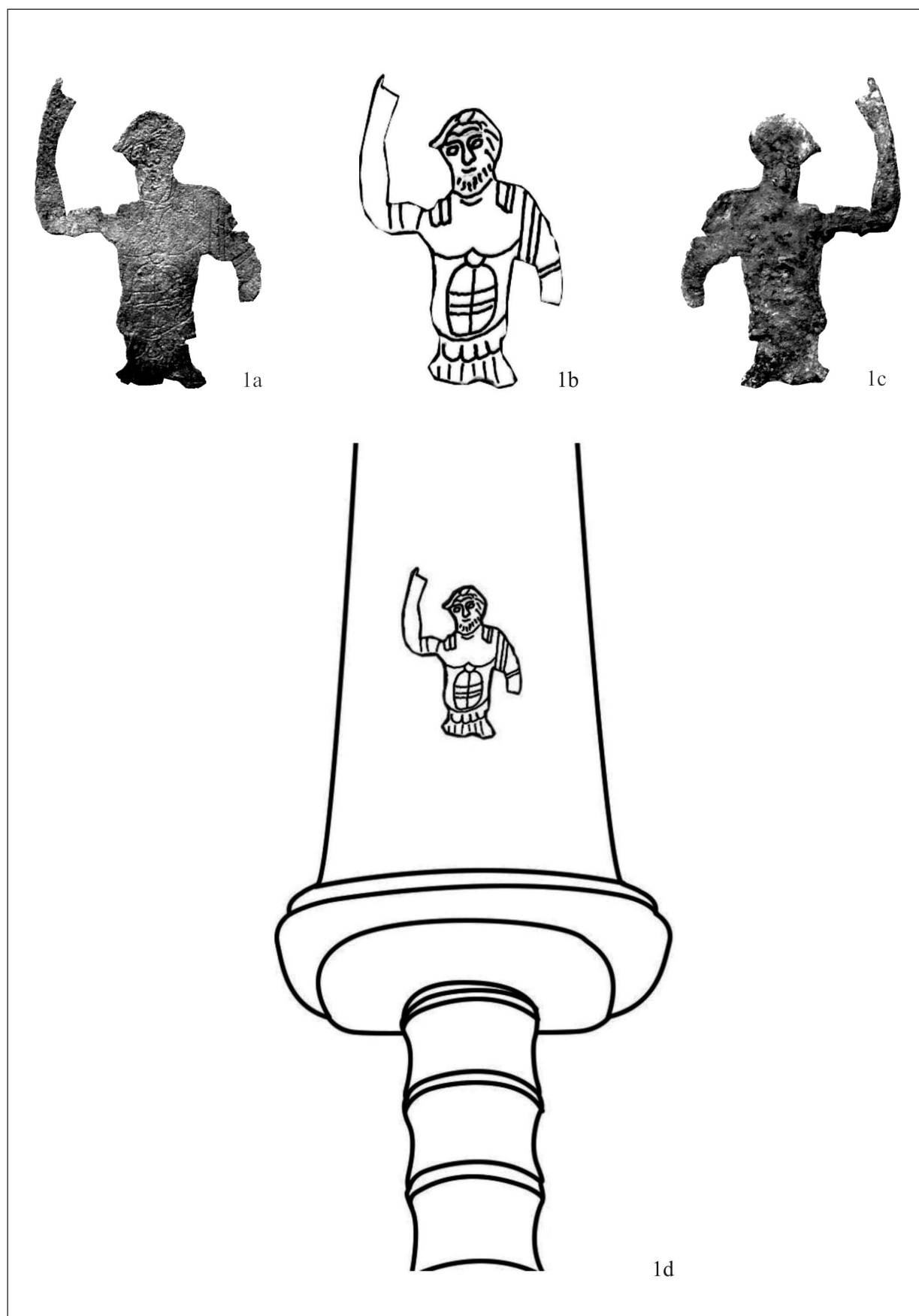


Plate V. 1. Bronze inlaid decoration on blades depicting Mars. a) Frontal view (photo);
b) Frontal view (drawing); c) back side (photo); d) reconstruction.