

MONIKA OSVALD

## ROMAN STONE SCULPTURE IN THE TERRITORY OF TODAY'S SLOVENIA. DISCOVERIES IN THE PAPERS OF SLOVENIAN RESEARCHERS

### 1. INTRODUCTION

The article presents an overview of the most important publications about the Roman stone sculpture in Slovenia, published by Slovenian researchers since 2000. The book selected as a milestone is entitled *Zakladi tisočletij*, which is a synthesis of the previous research in archaeology in the Slovenian territory <sup>1</sup>.

### 2. EMONA, AQUILEIA, AND TERGESTE (ITALIA, REGIO DECIMA)

In 2001, a boundary stone between Aquileia and Emona, made of Aurisina limestone, was discovered in the bed of the Ljubljanica (Nauportus) river below Belke, some 13 km to the southwest of Ljubljana. Most probably dated to the period of Augustus or perhaps Tiberius, the boundary stone ultimately confirmed that Emona was already an Italian city in the first half of the 1<sup>st</sup> century AD, but it must also have belonged to Italy earlier: first to Cisalpine Gaul and since 41 BC to Italy <sup>2</sup>.

The Bevke boundary stone delimited the territories of Aquileia and Emona, assigning Nauportus (Vrhnika) to Aquileia, while Ig belonged to Emona. To the west, the territory of Emona consisted of a very narrow strip of land. This narrowness was most probably compensated by most of the Gorenjska

(Upper Carniola) region, and by the area extending in the direction of Celeia (Celje) and Neviodunum (Drnovo). The ager of Emona presumably ran to the north up the Karavanke Mountains and slightly west of Atrans (Trojane), which belonged to Celeia. To the east, it extended to Višnja Gora region, west of Praetorium Latobicum (Trebnje), which was the first significant Pannonian station along the road towards Neviodunum. The Colapsis River (Kolpa) would delimit the Emona territory from Liburnia in the province of Dalmatia.

In the years 2014 and 2015, the Ljubljana institutions celebrated the 2000<sup>th</sup> anniversary of Emona, although the Roman colony (Colonia Iulia Emona) was founded perhaps already in the time of Octavian. The basis for the date of the celebration is a monumental inscription in the stone, which tells us that during the autumn of 14 and the spring of 15 AD August and Tiberius donated something to the city. However, since the inscription is broken in a critical place, we do not know for sure what happened. However, a new Roman settlement with orthogonal grid-plan, forum <sup>3</sup> and defense walls was built on the western bank of Ljubljanica river, outside the old settlement areas, as late as at the beginning of the 1<sup>st</sup> century AD <sup>4</sup>. On the anniversary, the City Museum of Ljubljana prepared a temporary exhibition titled *Emona: a city of the Empire* <sup>5</sup>, while the National Museum of Slovenia

<sup>1</sup> *Zakladi* 1999; for an overview of the main monuments LAZAR 2009a.

<sup>2</sup> ŠAŠEL KOS 2002; ŠAŠEL KOS 2016a.

<sup>3</sup> PLESNIČAR GEC 2006.

<sup>4</sup> GASPARI 2010; ŠAŠEL KOS 2012a.

<sup>5</sup> *Emona* 2014.

renewed the permanent collection of the Roman period<sup>6</sup>. Some other publications also accompanied the event<sup>7</sup>.

Based on the author's epigraphic studies, a guide to the lapidary of the National Museum of Slovenia has been published<sup>8</sup>. At the same time, the researcher presented stone monuments to the broader public<sup>9</sup>, as well from the point of view of the onomastics<sup>10</sup> and Romano-Celtic religion studies<sup>11</sup>. The materials regarding the monuments are more precise now, as some research papers about quarries (mainly Podpeč) and stonemasonry workshops in Emona have been reported<sup>12</sup>. Regarding monuments on the territory of Emona, there are two new catalogues: of the archaeological collection of the Museum of Gorenjska in Kranj<sup>13</sup> and of the lapidary of the Museum in Kamnik<sup>14</sup>.

In the deposits of the National Museum of Slovenia, there is a female portrait in marble of excellent quality and unknown origin, presumably coming from the Former Yugoslav Republic of Macedonia after the Second World War. The realization should be placed in the second half of the 2<sup>nd</sup> century AD, more precisely in the 60s and 70s based on the hairstyle. The portrait is similar to the representations of the three Antonine empresses who lived in that period, especially Crispina, and to the daughters of Faustina Minor. The head of Ljubljana is surprisingly close to the bronze bust of the Worcester Art Museum (Massachusetts), with which it shows striking physiognomic similarities, while the hairstyle is almost identical. Therefore, two portraits have been associated, and a new type called "Ljubljana - Worcester" has been proposed<sup>15</sup>.

The Late Roman head of a man in marble (fig. 1), now part of the permanent exhibition in the National Museum of Slovenia, was discovered in the 19<sup>th</sup> century in front of the western town gate and necropolis of Emona. The Late Roman head was included into the group of stylised portraits from the period of the early tetrarchs, although it shows some features of the porphyry portraits. After comparing the Emona head with the reliefs on official Roman monuments from the same period, a surprising and very close similar-

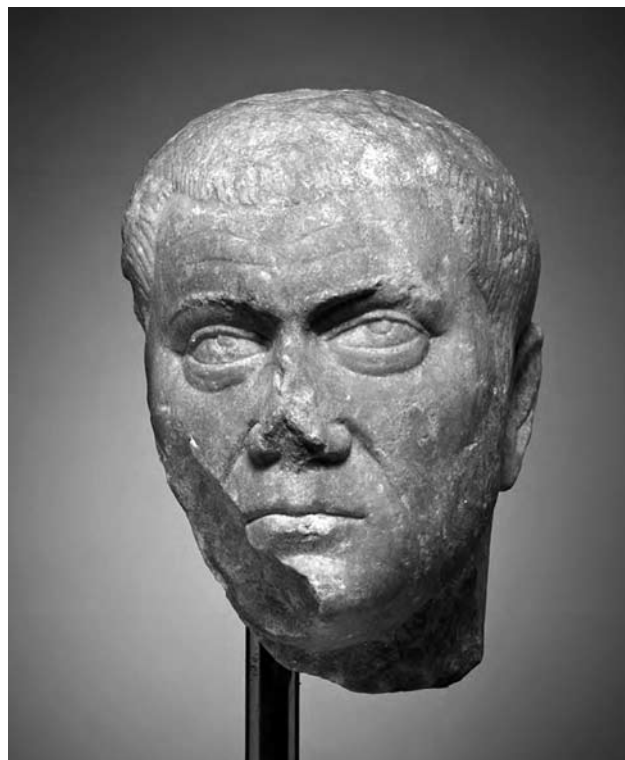


Fig. 1. Late Roman Male Portrait Head from Emona. Ljubljana, National Museum of Slovenia (Photo Tomaž Lauko).

ity has been found with the representation of a middle-aged man on the Arch of Constantine in Rome, depicted in tondi as a donor to Apollo and Hercules. The identification of this older man in the tondi is controversial: could be either Constantius Chlorus or Licinius. Unfortunately, the historical context of Emona at the beginning of the 4<sup>th</sup> century AD does not provide the answer, so it should be sought only in the closer understanding of the iconography on the Arch of Constantine, which is still open<sup>16</sup>.

In 2008 during the excavations of the northern part of the insula XIII, a grave stela made of limestone was discovered, probably originating from the east-

<sup>6</sup> Previous catalogue *Dragocenosti* 2007; now issue IŠTENIČ 2015.

<sup>7</sup> *Emona* 2010; *Emona* 2012; GASPARI 2014; ŽUPANEK, VIČIČ, GASPARI 2015; GASPARI 2016; *Emona* 2017.

<sup>8</sup> ŠAŠEL KOS 2004; ŠAŠEL KOS, KOS 2009.

<sup>9</sup> ŠAŠEL KOS 2015.

<sup>10</sup> ŠAŠEL KOS 2017.

<sup>11</sup> ŠAŠEL KOS 2012b.

<sup>12</sup> ŽVAB ROŽIČ, GALE, ROŽIČ 2016; DJURIČ, RIŽNAR 2017.

<sup>13</sup> PERKO 2011.

<sup>14</sup> ZUPANČIČ, LOVENJAK, LESAR, TORKAR 2003.

<sup>15</sup> OSVALD 2005.

<sup>16</sup> OSVALD 2014a.



Fig. 2. Stela of Lucius Cantius Fidus. Ljubljana, City Museum (Lupa 20798).

ern Emona necropolis. The freedman Lucius Cantius Fidus (fig. 2) set it up in the middle of the 1<sup>st</sup> century AD for himself and his six-year-old daughter Cantia Optata. The tombstone shows stylistic similarities

with the stela of Flavos (RINMS 51) and that of Urbana (RINMS 58), which could mean that they were manufactured in the same workshop. The shell niche is related to the stela of Lucius Claturnius Sabinus, made of Pohorje marble (RINMS 50). One other tombstone of Cantii is known from Emona, set by Lucius Cantius Procul for himself and his parents (CIL III 3857), which is today integrated into the facade of the church of Teutonic Knights in Ljubljana <sup>17</sup>.

A gilded bronze full-figured portrait statue of a man in a toga was found next to a marble base, a Corinthian capital and a column shaft (mentioned in the excavation report, but now missing) at the front of the northern Emona necropolis in 1836. The stylistic features of the statue and the capital suggest that it dates back to the first half of the 2<sup>nd</sup> century AD. The iron supports, tenons, and lead fillings from the figure and the capital indicate that the statue was initially attached to the base, which in turn was connected to the capital atop a column shaft. The author proposes that the statue of Emona was part of a column grave monument (fig. 3), a unique example in the Roman funerary representations, since all other funerary monuments of this type were dedicated to emperors <sup>18</sup>.

The corpus of free-standing Roman sculptures from Emona and its territory includes seven herms and male heads with enough common characteristics to be considered jointly, linked by the form of the monument (male head with either a large or a small base) and by stylistic affinity, with distinctly anti-classical formal solutions. The sculptures are, concerning the style and quality of production, related to the funerary stelae with portraits from the Ig area.

These sculptures draw attention to the problem of interpreting and evaluating such monuments, which can be seen either as a result of pre-Roman/Celtic influences or as a typical product of provincial art made for an undemanding customer and audience <sup>19</sup>. In this context, the funerary monument from Mrzlo polje near Ivančna gorica should be mentioned, in which pre-Roman forms have been recognized <sup>20</sup>, as well as a tombstone with seven busts, most probably discovered at Črnomelj in Bela Krajina with side reliefs. These reliefs have been explained as scenes referring to the Celtic god Cernunnos and human sacrifice performed in his honor. However, depictions would better correspond to the episodes from the myth of Actaeon <sup>21</sup>.

<sup>17</sup> LOVENJAK, GASPARI 2012.

<sup>18</sup> ISTENIČ 2013.

<sup>19</sup> OSVALD 2014b.

<sup>20</sup> DJURIĆ 2007.

<sup>21</sup> ŠAŠEL KOS 2010.

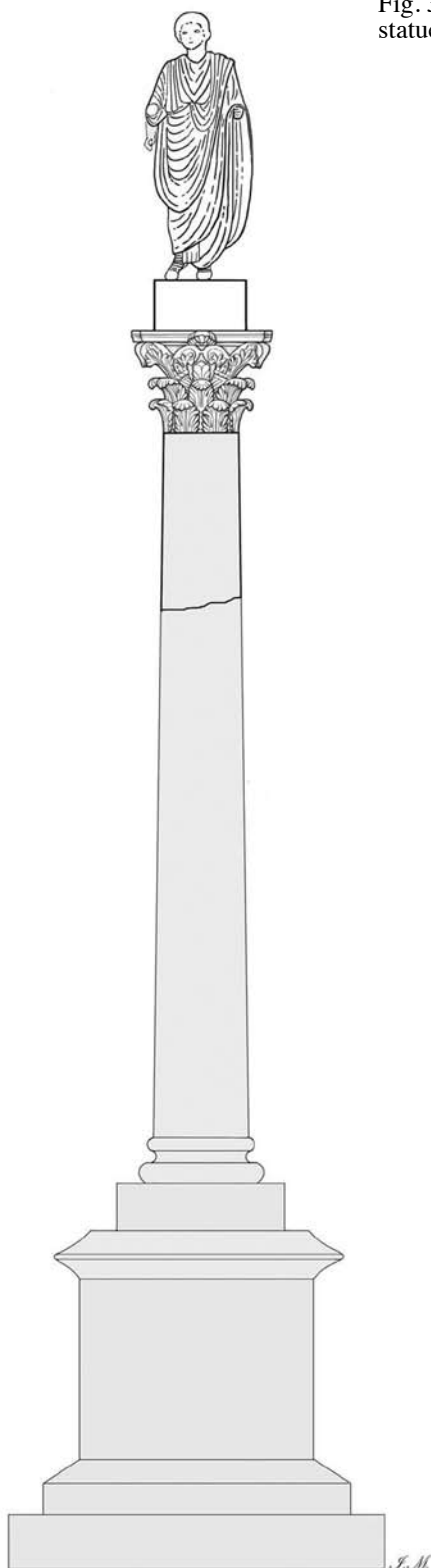


Fig. 3. The most likely appearance of the grave monument with the gilded statue from Emona (bronze statue, Lupa 10000).



Fig. 4. Stela of Petto and his family. Ljubljana, City Museum (Photo Matija Lukić) (Lupa 24391).

The funerary stelae from the Ig area can be classified as architectural stelae of the aedicula type with a triangular gable (A/I-IV) or a portrait niche (B/I-IV). Workshops may have existed at Strahomer, at Ig, and in Iška vas, all working at the same time, between the 2<sup>nd</sup> and 3<sup>rd</sup> centuries AD. The group of stelae from Strahomer is also homogenous in its decoration, for only within this group do we encounter a dolphin with a triangular tail<sup>22</sup>.

During the archaeological excavations in 2014 in the meadow called Marof in Ig, in addition to the first Roman cemetery discovered in this area, an architectural funerary stela was found. The inscription reads

<sup>22</sup> Lozić 2009.

that the gravestone was erected for Petto and his family (fig. 4), whose members bore both Roman and local names characteristic for the Ig area. According to the classification mentioned above, the funerary stela of Marof has the characteristics of both types, A/III and B/III<sup>23</sup>.

Two renovations of the church of St. John the Baptist in Podkraj near Tomišelj in the Ig area in 2008 and 2010 exposed eight new Roman monuments. One tombstone was already known from the end of the 19<sup>th</sup> century (RINMS 88), but from the new ones at least two are of significant interest. Stela for Q(u)iemoni(s) and his family belongs to the aedicula type with a triangular gable (A/II) and is also close to the tombstone of Buio, son of Brocc(i)us (RINMS 82), because it contains an identical rosette. A fragment of a memorial with a portrait and a shallow relief belongs to the portrait niche type stela (B/II). The arrangement of the niche and the accompanying decorative elements can be compared to the tombstone of Severus, son of Buio, kept at Iška vas (AIJ 140), the portrait of the male figure with AIJ 144. A similar motif of a whirl rosette can be identified on the tombstone for Severinus Valentius (AIJ 196), immured in the southern wall of the Ljubljana cathedral and possibly from the Ig area<sup>24</sup>.

The Roman monuments in museums in Nova Gorica and Koper have been included in the new museum<sup>25</sup> and lapidarium guides<sup>26</sup>. Onomastic analysis has been done on twenty-four inscriptions found in or in the vicinity of Aegida (Koper), mainly funerary monuments<sup>27</sup> and on a funerary monument at the church of St. John the Baptist in Volčji Grad<sup>28</sup>.

### 3. CELEIA (NORICUM)

A review of older finds and information, as well as archaeological investigation, has shown that the forum of Roman Celeia (Municipium Claudium Celeia) was based in the southwestern part of the town. The open forum space, measuring 180 x 360 paces, was probably surrounded by porticoes on the north and south sides, while the main temple was placed in the west and was perhaps consecrated to the Capitoline Triad<sup>29</sup>. The forum's appearance may

be deduced from the finds: architectural elements, reliefs, and remains of detached statues. The items that were a part of the decoration of the public area were probably three full-figures armoured statues (two are preserved as torsos, one in fragments), at least one could have been an imperial portrait, and a monumental bronze statue of which only a horse hoof is known. Reliefs with depictions of heads of Jupiter Ammon, Medusa, and Achelous could have decorated the front of the portico or a part of the top railing on the wall delimiting the temple space of the forum from the civil one. The remains of monumental statuary, two or several times larger than actual size, belonged to different cult statues. The knee and a part of the shin are most probably a part of a sitting figure, perhaps Jupiter in his throne. A delicate curved hand perhaps formed a whole with a large female head, which belonged to a statue of Jupiter's companions in the forum temple, Juno or Minerva. If the forum temple was a place of worship of the imperial cult, these statues could also be located in the so-called Hercules' temple, which was due to its dominant position over the town appropriate for the Capitoline function. The curly head of a young deity, traditionally surnamed Apollo, could be placed in the forum shrine, or in the newly interpreted sanctuary in the south of the town, in the area of today's Savinja riverbed<sup>30</sup>.

Among the Roman monuments found in Celeia between 1991 and 2003, there are some of the artistic value. Among those to be mentioned are a part of a large tombstone with the remains of a niche with portraits of two deceased individuals, an altar with a dedicatory inscription for Belenus (vegetal ornaments on the sides), and a tombstone of the members of the Ennii family with a representation of the Genius on the side relief. It has crossed legs and leans on a downward-facing torch<sup>31</sup>. There are some interesting findings also about quarries and stonemasonry workshops in Celeia<sup>32</sup>.

In the context of the Roman necropolis in Šempeter in Savinjska dolina, a new reconstruction of Arcade Tomb has been proposed. The funerary monument is composed of a closed, probably two-tiered socle with an accentuated vertical division, an open upper storey with a canopy in its interior, and covered by a

<sup>23</sup> RAGOLIČ 2016.

<sup>24</sup> VERANIČ, REPANŠEK 2016; for Q(u)iemoni(s) REPANŠEK 2016; for the stone ŽVAB ROŽIČ, GALE, ROŽIČ 2016.

<sup>25</sup> *Goriški muzej* 2015.

<sup>26</sup> CUNJA, BEVK, BONIN 2017.

<sup>27</sup> KUSIK 2015.

<sup>28</sup> POBEŽIN 2012.

<sup>29</sup> LAZAR 2001; LAZAR 2002; KOKOLE 2012.

<sup>30</sup> LAZAR 2003; LAZAR 2008; LAZAR 2011a.

<sup>31</sup> LOVENJAK 2003a.

<sup>32</sup> DJURIČ, MÜLLER 2009; LAZAR 2009b.

gabled roof. It takes the form of an aedicula tomb with several intercolumniations and a portico. Its particular feature is the form of the upper storey. It shows a combination of two types of funerary monuments, both an aedicula and a baldachin tomb, combined in a single grave<sup>33</sup>.

Certain monuments from Celeia and its territory have been brought into focus of new iconographical comparisons or interpretations. The aedicula type grave monument of Spectatii in the Roman necropolis in Šempeter is decorated with several narrative scenes of the mythological cycle of Orestes, Iphigenia, and Pylades in Tauris. On the right lateral side panel, the battle of Orestes and Pylades with Taurians is represented. The central pair corresponds to the one on the Attic sarcophagus from Thespeia and on the relief of the unknown provenance in Verona. The ephebe on the right side resembles Orestes or Pylades on the Pannonian representations of the Iphigenia's escape from Tauris, especially on the ossuarium from Dravski vrh (built into the church of St. John the Baptist), the panel of a sarcophagus from Sopiana and the stela from Gorsium. The figure on the left side relates to the depictions of Meleager from the subgroup of the Early Attic Meleager sarcophagi from the third quarter of the 2<sup>nd</sup> century AD<sup>34</sup>. On the left lateral side panel, there is only an unexplained fragment: triangular, of small dimensions, with one standing and one fallen figure. This scene is likely to portray an episode of the main story or the death of Thoas on the island of Sminthe<sup>35</sup>.

The lower fragmentary narrative relief on the funerary stela of Pompeia Matriona from Celeia (Celje, Regional Museum) depicts a heroic warrior fighting over the corpse of a fallen hero. The dramatic battle scene compositionally corresponds to the "Pasquino" group, which represents Menelaus rescuing the dead body of Patroclus or Ajax that of Achilles. However, there are also remarkable discrepancies: the protagonists move in the opposite directions, and the heroic rescuer is in full armour, while in the "Pasquino" group he is naked except for the chlamys falling from his shoulders. These details are very close to a depiction of the fight on Tabula Iliaca Capitolina where Achilles' corpse is placed on the left side, and Ajax wears a cuirass<sup>36</sup>.

Marble slabs from Celeia with a relief of Selene and Endymion (fig. 5) on the frontal side and a winged childish figure holding a covered basket on



Fig. 5. Marble slab with the relief of Selene and Endymion. Celje, Regional Museum (Lupa 4119).

the right lateral side were originally a part of the base of a larger aedicula tomb (Celje, Regional Museum). The best comparisons of Selene can be found on the remains of Vespasianic wall painting from Pompei and Herculaneum, and partially also on the much later mosaic from Uthina. Endymion and Eros are better compared to the so-called first class of Roman Endymion sarcophagi, dating to around 120-180 AD. The winged childish figure most likely represents one of the Seasons in the form of Erotes that were widespread in the second half of the 2<sup>nd</sup> century. Part of this aedicula was most probably also a badly damaged relief of Rhea Silvia and Mars, immured as spoliolum in a residential house at Prešernova ulica 10 in Celje<sup>37</sup>.

The central motif on the socle of a funerary monument at Gornji Grad has been, together with those from Osvaldgraben and Aquincum, interpreted as a reunion of Menelaus and Helen after the end of the Trojan War. However, after comparing the relief with a mirror from the Bulla Regia cemetery, which shows

<sup>33</sup> MAVER 2004.

<sup>34</sup> ŠMID 2013.

<sup>35</sup> ŠMID 2014a.

<sup>36</sup> ŠMID 2014b.

<sup>37</sup> ŠMID 2017.

an almost identical composition but includes the figure of a senior woman (who does not appear in the reunion story), a new iconography was proposed, that of the meeting of Minos and Scylla <sup>38</sup>.

In the Museum of Koroška in Slovenj Gradec, a temporary exhibition has been set up of Roman stone monuments from the present day Slovene Carinthia (from Meža, the Drava, and the Mislinja valleys). The exhibited objects were mainly from the settlements of Colatio (Stari trg near Slovenj Gradec) and the graveyard of Zagrad near Prevalje. A fragment of the cinerary urn lid or the front section of a tombstone in the shape of an aedicula with an eagle from Muta, a statue of Hypnos/Somnus from Šmartno near Slovenj Gradec, just to mention a few. As well as a funerary stela for Iulia Calandina and her husband with the portraits of the deceased in a double niche with a semi-circular ending from Šentvid near Završe and a stela for Lucius Veronius with Medusa's head from Vuzenica <sup>39</sup>.

The finds from Colatio (Stari trg near Slovenj Gradec) extended from the middle of the 1<sup>st</sup> century to the beginning of the 5<sup>th</sup> century AD. A part of the temple was excavated, along with some living quarters, a part of an early Christian cemetery, and some foundations of buildings on the slope of the castle hill. Walled graves I and II of two Celeia's mayors have almost entirely preserved inscriptions: Lucius Appuleius is named on a fragment from the grave I, a sella curulis and a lictor are still visible on the relief from the grave II <sup>40</sup>.

Zagrad near Prevalje could have been a road station (mutatio, mansio) along the important state road Celeia - Virunum/Iuenna, on the border between the two territories. The cemetery in Zagrad is dated to the 2<sup>nd</sup> and 3<sup>rd</sup> century AD, while the corresponding settlements have not yet been discovered. The stone materials from sepulchral monuments of the cemetery belong to aediculae, grave plot fences, and a sarcophagus. Best-preserved pieces are a fragment of a tombstone with a scribe, a cube with a depiction of a nymph, a torso of a statue of an officer and a re-

lief of the mourning Attis and Eros. The remains reveal richer tombstones that would be more appropriate for the graveyard of a country villa (villa rustica) than for a cemetery of some large settlement. However, the main monument from Zagrad is a statue of a Roman centurion (Globasnitz, Archaeological Museum) dated to Severan time, which was most probably erected in the upper part of the canopy type aedicula <sup>41</sup>.

The wealthiest inhabitants of Celeia, including the representatives of the city authorities, had estates in the vicinity, as in Šempeter and Dobrna. The items found here are a stela of Aurelius Victor, a soldier of the Second Italic Legion, who died in the battle against Goths in the second half of the 3<sup>rd</sup> century AD, on which the deceased is in military equipment (built in the church of St. Nicolas in Vrba), and a stone lion (Celje, Regional Museum) <sup>42</sup>.

An epigraphic corpus of Roman inscriptions from Celeia and its ager has been published <sup>43</sup>; the book upgraded author's contributions to this topic <sup>44</sup>. Much information about stone monuments can also be found in the studies, covering different topics, such as onomastics <sup>45</sup>, Roman army <sup>46</sup>, Celtic divinities and Roman religious practices <sup>47</sup>, and sociological studies <sup>48</sup>.

#### 4. POETOVIO AND NEVIODUNUM (PANNONIA)

The town centre of Poetovio (Colonia Ulpia Traiana Poetovio) was most likely settled on the left riverbank near the bridge crossing and the main road towards Savaria. Today this area is called Vičava and is surrounded by Castle Hill (east), Panorama Hill (north) and the river Drava (southwest). The Panorama hill in Poetovio rises over the forum and it most probably represented a richer part of the Roman settlement with multi-period complex architectural remains. Several archaeological excavations revealed exceptionally well-preserved architectural remains (temples, baths, aqueducts, etc.) but without a detailed plan view of their urban context <sup>49</sup>.

<sup>38</sup> ŠMID 2012.

<sup>39</sup> DJURA JELENKO, GROH 2006; DJURA JELENKO, VISOČNIK 2006a; DJURA JELENKO, VISOČNIK 2006b.

<sup>40</sup> VISOČNIK 2013.

<sup>41</sup> KUMPREJ GORJANC 2013; KUMPREJ GORJANC 2016.

<sup>42</sup> VISOČNIK 2014.

<sup>43</sup> VISOČNIK 2017b.

<sup>44</sup> VISOČNIK 2008; VISOČNIK 2009; VISOČNIK 2016.

<sup>45</sup> VISOČNIK 2017a.

<sup>46</sup> VISOČNIK 2008; ŠAŠEL KOS 2016b, including Emona and Celeia.

<sup>47</sup> ŠAŠEL KOS 2008; LAZAR 2011a; VISOČNIK 2011.

<sup>48</sup> LAZAR 2011b; LAZAR 2013.

<sup>49</sup> HORVAT, LOVENJAK, DOLENC VIČIČ, LUBŠINA TUŠEK, TOMANIČ JEVREMOV, ŠUBIĆ 2003; VOMER GOJKOVIČ 2004; about the territory of Poetovio RAGOLIĆ 2014.



Fig. 6. Portrait of Lucius Verus. Ptuj, Regional Museum (Lupa 9384).

Not far from the Roman colony of Poetovio, below the Borl/Ankenstein Castle, a limestone copy of a colossal *Acqua Traversa* portrait of the Roman Emperor Lucius Verus (fig. 6) was found in 1951. Careful examination has shown that this long-supposed ancient sculpture is an unfinished face copy (mask), executed in a manner known from plaster casts in use in private academies in Roma and elsewhere across Europe. The surface of the face bears coping marks, possibly left by a pointing machine. The work is of high quality and comparable with the marble portraits produced in the second half of the 18<sup>th</sup> century in Rome, especially in the Albacini's workshop<sup>50</sup>.

At the moment, there is no renewed edition of lapidarium in the Ptuj museum, except a publica-

tion on restored pieces<sup>51</sup>, and an epigraphical corpus still to be published; some studies cover sociological and gender aspects of the monuments<sup>52</sup>. On the other hand, there is a plethora of publications about the funerary monuments, which have been divided into four typologies: stelae, sarcophagi, ossuaria, and aediculae<sup>53</sup>. Quarries (Šmartno in Pohorje) and stonemasonry workshops have been studied, and a new model of production and distribution of Roman monuments has been established, according to which the supra-regional and supra-provincial centres were also crucial to the local ones, linked to the principal and largest quarries. The former model has been based on independent stonemason workshops of individual autonomous towns that were satisfying the city's needs with their production<sup>54</sup>.

The material evidence revealed that the Poetovian profiled stela of the first and the second thirds of the 1<sup>st</sup> century AD, as well as the earliest architecture stela-cenotaph of M. Petronis Classicus, were made exclusively of the Pohorje marble. It represented the exclusive marble that members of the legio VIII Augusta used, along with the (local) limestone, to erect their funerary monuments. This legion opened the first marble quarry on the Pohorje. Gummern marble was introduced to Poetovio sometime in the middle of the 1<sup>st</sup> century AD. This marble was used to produce only the architectural-type stelae, the principal clients being the members of the legio XIII Gemina. The members of the same legion used the profiled stela as well, which continued to be made in Pohorje marble. It seems that the last quarter of the 1<sup>st</sup> and at least the first quarter of the 2<sup>nd</sup> century AD the stela of Gummern marble prevailed and were the only ones known in Poetovio. They were all of the architectural/aedicula type<sup>55</sup>.

The *Ma]sculus* stela in Poetovio, designed as an architectural stela of the pseudoaedicula type, was made from a Gummern quarry semi-product. The use of pediment motif typical of Flavia Solva (ivy leaves with a central theme), which is foreign to all known Poetovian stela, suggests that it was made in one of the Flavia Solva workshops. As for its date, the motif of standing heraldic griffins was known already in the Trajanic period, but the combination with acanthus scrolls most likely appeared after 141 AD or sometime around the middle of the century, which is thus

<sup>50</sup> DJURIĆ 2016a; DJURIĆ 2017.

<sup>51</sup> VOMER GOJKOVIĆ, DJURIĆ, POREKAR KACAFURA 2007.

<sup>52</sup> ŠAJN 2012; VOMER GOJKOVIĆ 2014b.

<sup>53</sup> VOMER GOJKOVIĆ 2013.

<sup>54</sup> DJURIĆ 2004; DJURIĆ, HERBERT, HINKER, HUDECZEK, KARL, MÜLLER 2005; DJURIĆ 2005; DJURIĆ, MÜLLER 2009.

<sup>55</sup> DJURIĆ 2008.

the proposed date for the stela <sup>56</sup>. The product of a workshop active in Flavia Solva in the Hadrianic or the early Antonine period is also the funerary stela of P(ublius) Aelius Viator from Murska Sobota. The stela is made of Gummern marble with decoration of acroterial lions at the top <sup>57</sup>.

Sarcophagi are one of the most popular forms of funerary monuments in Poetovio and its respective ager. A corpus of 29 sarcophagi in Pohorje marble produced in local workshops could be divided, according to their form, into three distinctive groups. The first, being the frieze sarcophagi; the second, comprising of low, wide sarcophagi with a tripartite front panel divided into a rectangular central field and two narrowly profiled rectangular lateral fields. And the third consisting of sarcophagi with a tripartite division of the front panel incorporating a sunken and profiled central field intended for an inscription, as well as two narrow, profiled lateral fields whose frames are shaped with a Norico-Pannonian volute at the top. The decoration is often present on both raised protrusive lateral fields of the frontal panel and both side panels. The motives are quite heterogeneous and are for the most part the same as those known from ossuaria. The lids of the sarcophagi have followed northern Italian models, with "tegulae" and "imbrices", Gorgonea in the triangular gables, etc. with the particularity of inscriptions. The fact that several examples of sarcophagi similar to Poetovian third group are known from Roman towns along the rivers Drava and Danube could attest that Poetovio was the production centre of the specific types of Pannonian sarcophagi. Poetovio workshops

traded in semi-finished products as well as with finished sarcophagi <sup>58</sup>.

The first group of frieze sarcophagi is represented by only one fragmentary piece of the Late Roman Convivium sarcophagus (fig. 7). The front panel of the sarcophagus portraying four family members, a father and son reclining on a couch, as well as a mother and a daughter sitting on chairs around a table laden with food, all participating in a banquet or a convivium. The relief from Poetovio combines motifs used individually on numerous sepulchral monuments of the provinces along the Danube; the combination produces unique results. A complete novelty is represented by the inclusion of the motif of "deliciae" (young, pretty toy-boys), which can be explained as a direct transmission from the sarcophagi produced in Rome after the middle of the 3<sup>rd</sup> century AD, a date that also indicates a timeframe for the sarcophagus from Poetovio <sup>59</sup>.

The corpus of ossuaria (a small relief-decorated stone coffers with roof-like covers, meant for the storage of the cremated remains of several deceased individuals) that comes from cemeteries of Poetovio and its territory includes 64 examples in Pohorje marble, specifically 42 receptacles and 22 lids. The recognizable characteristics of this group of funerary monuments are as follows: a larger or smaller rectangular receptacle with a tripartite division on the frontal side, on which both narrower side panels are mostly raised. A lid with eaves and bold acroteria on the four corners covers the receptacle. The ridge is placed perpendicularly on its longitudinal axis, so



Fig. 7. Convivium sarcophagus. Ptuj, Regional Museum (Lupa 5297).

<sup>56</sup> DJURIĆ 2016b; for the epigraphy RAGOLIČ, VOMER GOJKOVIČ 2016.

<sup>57</sup> DJURIĆ 2010.

<sup>58</sup> DJURIĆ 2001b; for a sarcophagus from Orešje near Ptuj VOMER GOJKOVIČ 2015.

<sup>59</sup> DJURIĆ 2015.

the relief-decorated facade is raised above the frontal side and supplements the decoration of the receptacle significantly. The tripartite division of the frontal side indicates a close relationship with the exclusive group of Poetovian sarcophagi; the relationship is so close that production in the same workshops can be considered. The origin of this specific form can be found in the multi-stored funerary aediculae in Noricum and Pannonia (such as monuments from the necropolis of Šempeter). The ossuaria would be a reduced architecture of grave aediculae with a standardized iconographic program and a function identical to a family funerary monument<sup>60</sup>.

There are over 40 monuments to Nutrices in Poetovio to date. Several small sanctuaries or shrines of the goddesses presumably existed in the town: one was almost certainly located in Spodnja Hajdina, while, based on the distribution of monuments, two others are supposed to have stood in Zgornji Breg and Panorama<sup>61</sup>. An equally well-documented cult in Poetovio is that of Mithras, with probably five sanctuaries discovered in the town<sup>62</sup>.

Nevioudunum (Drnovo) was a settlement of the Celtic tribe Latobici. In 79 AD it was granted municipal rights and became Municipium Flavium Latobiorum Nevioudunum<sup>63</sup>. During the renovation of the façade of the church of St. Peter at Jezero near Trebnje a Roman tombstone was discovered, which mentioned two town magistrates of Celeia, Gaius Longinius Severinus, and his son, Longinius Avitus<sup>64</sup>. From 2009 we can add two new Roman tombstones to the corpus of monuments from the territory of Nevioudunum: they are immured into the churches of St. Martin in Štatenberk and St. Primus and Felician in Gornje Karteljevo<sup>65</sup>.

## 5. CONCLUSION

The article presents an overview of the most important publications about the Roman stone sculpture in Slovenia, presented by Slovenian researchers since 2000. As a milestone has been settled a book entitled *Zakladi tisočletij* issued in 1999, which is a synthesis of the previous research in archaeology in

the Slovenian territory. In the years 2014 and 2015, the Ljubljana institutions celebrated the 2000<sup>th</sup> anniversary of Emona, although the Roman colony (Colonia Iulia Emona) was founded perhaps already in the time of Octavian. On occasion, several studies have been released. Regarding the monuments, the Late Roman male head has been identified as Constantius Chlorus or Licinius, and the funerary context of the gilded bronze full-figured portrait of a man in a toga has been disclosed. Some new slabs were found in Emona and the Ig area. A review of older finds, as well archaeological investigation, made it possible to reconstruct the forum of Celeia (Municipium Claudium Celeia) with its decoration. Some new stone monuments were discovered, and an epigraphical corpus on Roman inscriptions from Celeia and its ager has been published. In the context of the Roman necropolis in Šempeter in Savinjska dolina, a new reconstruction of Arcade Tomb has been proposed. Selected monuments have been brought into focus of new iconographical interpretations: side panels of the aedicula type grave monument of Spectatii in Šempeter, a funerary stela of Pompeia Matrona from Celeia and a relief of Selene and Endymion from Celeia, as well as a funerary monument at Gornji Grad. A temporary exhibition of Roman stone monuments from the present day Slovene Carinthia has been set up in the Museum of Koroška in Slovenj Gradec. The new findings and interpretations of the monuments in Colatio (Stari trg near Slovenj Gradec), Zagrad near Prevalje, and Dobrna near Celje should be mentioned. A careful examination of the portrait of Lucius Verus from the Borl/Ankenstein Castle, not far from Poetovio (Colonia Ulpia Traiana Poetovio), has shown that this long-supposed ancient sculpture is an unfinished face copy from the second half of the 18<sup>th</sup> century in Rome. Quarries (Šmartno in Pohorje) and stonemasonry workshops of Poetovio have been reviewed and a new model of production and distribution of Roman monuments has been established. All four typologies of the funerary monuments in Poetovio (stelae, sarcophagi, ossuaria, and aediculae) have been studied; to be mentioned the Marsculus stela and Late Roman Convivium sarcophagus from Poetovio. Some new monuments were found in the Nevioudunum (Municipium Flavium Latobiorum Nevioudunum) ager.

<sup>60</sup> DJURIĆ 2001a.

<sup>61</sup> ŠAŠEL KOS 2001; ŠAŠEL KOS 2016c.

<sup>62</sup> VOMER GOJKOVIČ 2001; VOMER GOJKOVIČ 2005 also about other cults; VOMER GOJKOVIČ, DJURIĆ, LOVENJAK 2011; VOMER GOJKOVIČ 2014a.

<sup>63</sup> LOVENJAK 2003b; KRIŽ, STIPANČIĆ, ŠKEDELI PETRIČ 2009.

<sup>64</sup> BREŠČAK, LOVENJAK 2010.

<sup>65</sup> BREŠČAK, LOVENJAK 2012.

## BIBLIOGRAPHY

- BREŠČAK, LOVENJAK 2010 = D. BREŠČAK, M. LOVENJAK, *The tombstone of two town magistrates of Celeia in the region of Nevioudunum*, in «AVes» 61, pp. 295-310.
- BREŠČAK, LOVENJAK 2012 = D. BREŠČAK, M. LOVENJAK, *Rimska nagrobnika iz Štatenberga in Gorenjega Karteljevega na Dolenjskem*, in *Emona: med Akvilejo in Panonijo*, eds. I. LAZAR, B. ŽUPANEK, Koper, pp. 377-388.
- CUNJA, BEVK, BONIN 2017 = R. CUNJA, L. BEVK, M. BONIN, *V kamen vklesan spomin: antični lapidarij Pokrajinskega muzeja Koper / La memoria scolpita nella pietra: il lapidario romano del Museo Regionale di Capodistria / The memory engraved in stone: Roman Lapidarium of the Koper Regional Museum Permanent Exhibition*, Koper.
- DJURA JELENKO, GROH 2006 = S. DJURA JELENKO, S. GROH, *Ein frühkaiserzeitlicher Grabbau in der Südnepole des Norischen Vicus von Colation, Slowenien*, in «AKOrtBl» 36, 3, pp. 405-422.
- DJURA JELENKO, VISOČNIK 2006a = S. DJURA JELENKO, J. VISOČNIK, *Kamni govorijo: Saxa loquuntur: rimski kamniti spomeniki na Koroškem*, Exhibition catalogue, Slovenj Gradec.
- DJURA JELENKO, VISOČNIK 2006b = S. DJURA JELENKO, J. VISOČNIK, *Rimski kamniti spomeniki slovenske Koroške / The Roman stone monuments of Slovenian Carinthia*, in «AVes» 57, pp. 345-415.
- DJURIĆ 2001a = B. DJURIĆ, *Ossuaria Poetovionensia: iconography and structure*, in *Typologie, Ikonographie und soziale Hintergründe der provinziellen Grabdenkmäler und Wege der ikonographischen Einwirkung / Typology, iconography and the social environment of provincial funerary monuments and modalities of iconographic influence*, Proceedings of the 5<sup>th</sup> International Colloquium on Roman Provincial Art (Maastricht, 29 May - 1 June 1997), ed. T. A. S. M. PANHUYSEN, Maastricht, pp. 117-129.
- DJURIĆ 2001b = B. DJURIĆ, *Production of marble sarcophagi in Poetovio*, in *Chronologie und Ikonographie von Grabmälern und Grabplastik / Chronology and iconography of funerary monuments and plastic arts*, Proceedings of the 6<sup>th</sup> International Colloquium on Roman Provincial Art (Budapest, 11-16 May 1999), eds. P. ZSIDI, E. HANNY, in «BudReg» 34, Budapest, pp. 47-62.
- DJURIĆ 2004 = B. DJURIĆ, *V Saksanovem svetu: rimsko pridobivanje belega marmorja s Pohorja / In Saxonus Welt: römische Gewinnung des weißen Pohorje Marmors*, in *Rimljani: steklo, glina, kamen*, eds. I. LAZAR ET AL., Exhibition catalogue, Celje, Maribor, Ptuj, pp. 147-167.
- DJURIĆ 2005 = B. DJURIĆ, *Poetovio and the Danube marble trade*, in *Römische Städte und Festungen an der Donau*, Conference proceedings (Beograd, 16-19 October 2003), ed. M. MIRKOVIĆ, Beograd, pp. 75-82.
- DJURIĆ 2007 = B. DJURIĆ, *Predrimске forme na nagrobniku iz Mrzlega polja pri Ivančni gorici*, in *Scripta praehistorica in honorem Biba Teržan*, eds. M. BLEČIĆ KAVUR ET AL., Ljubljana, pp. 895-902.
- DJURIĆ 2008 = B. DJURIĆ, *Early stelae from Poetovio and the marble studies*, in *Thiasos: Festschrift für Erwin Pochmarski zum 65. Geburtstag*, ed. C. FRANEK, Wien, pp. 159-165.
- DJURIĆ 2010 = B. DJURIĆ, *Nagrobna stela P(ublija) Aelija Viatorja (UEL 3783) iz Murske Sobote*, in «Zbornik soboškega muzeja» 15, pp. 201-212.
- DJURIĆ 2015 = B. DJURIĆ, *A Late Roman Convivium Sarcophagus from Ptuj*, in *Römische Sarkophage*, Conference proceedings (Graz, 11-13 October 2012), eds. B. POROD, G. KOINER, Graz, pp. 90-99.
- DJURIĆ 2016a = B. DJURIĆ, *Borl/Ankenstein portret Lucija Vera / Il ritratto Borl/Ankenstein di Lucio Vera*, in «Zbornik za umetnostno zgodovino: nova vrsta» 52, pp. 149-175.
- DJURIĆ 2016b = B. DJURIĆ, *The Ma]sculus stela in Poetovio and the Flavia Solva workshops*, in *Römische Steindenkmäler im Alpen-Adria-Raum: Neufunde, Neulesungen und Interpretationen epigraphischer und ikonographischer Monumente*, Conference proceedings (Klagenfurt, 2-4 October 2013), ed. R. LAFER, Klagenfurt, Ljubljana, Wien, pp. 173-185.
- DJURIĆ 2017 = B. DJURIĆ, *The Borl/Ankenstein portrait of Lucius Verus / Portret Lucija Vera iz Borla/Ankensteina*, in «VjesDal» 110, 2, pp. 651-675.
- DJURIĆ, HERBERT, HINKER, HUDECZEK, KARL, MÜLLER 2005 = B. DJURIĆ, B. HERBERT, CH. HINKER, E. HUDECZEK, ST. KARL, H. W. MÜLLER, *Marmore römischer Brüche und Steindenkmäler in der Steiermark und in Štajerska: Ergebnisse eines Forschungsprojektes*, in «FuBerÖ» 43, pp. 365-431.
- DJURIĆ, MÜLLER 2009 = B. DJURIĆ, H. W. MÜLLER, *White marbles in Noricum and Pannonia: an outline of the roman quarries and their products*, in *Leukos lithos: marbres et autres roches de la Méditerranée antique: études interdisciplinaires / Leukos lithos: interdisciplinary studies on Mediterranean ancient marble and stones*, Proceedings of the 8<sup>th</sup> International Conference of the Association for the study of marble and other stones used in antiquity (ASMOSIA) (Aix-en-Provence, 12-18 June 2006), ed. PH. JOCKEY, Paris, pp. 111-127.
- DJURIĆ, RIŽNAR 2017 = B. DJURIĆ, I. RIŽNAR, *Kamen Emona / The rocks for Emona*, in *Emona MM: urbanizacija prostora - nastanek mesta / Emona MM: urbanisation of space - beginning of a town*, eds. B. VIČIĆ, B. ŽUPANEK, Ljubljana, pp. 121-144.
- Dragocenosti 2007 = Dragocenosti Narodnega muzeja / Treasures of the National Museum of Slovenia*, Catalogue of the permanent exhibition, Ljubljana.
- Emona 2010 = Emona: mit in resničnost / Emona: myth and reality*, Exhibition catalogue, eds. B. ŽUPANEK ET AL., Ljubljana.
- Emona 2012 = Emona: med Akvilejo in Panonijo*, eds. I. LAZAR, B. ŽUPANEK, Koper.
- Emona 2014 = Emona: mesto v imperiju / Emona: a city of the Empire*, Exhibition catalogue, eds. I. BERKLJANOV ŽIDANŠEK, M. FERLE, Ljubljana.
- Emona 2017 = Emona MM: urbanizacija prostora - nastanek mesta / Emona MM: urbanisation of space - beginning of a town*, eds. B. VIČIĆ, B. ŽUPANEK, Ljubljana.
- GASPARI 2010 = A. GASPARI, «Apud horridas gentis ---»: *začetki rimskega mesta Colonia Iulia Emona / "Apud hor-*

- ridas gentis ---*: beginnings of the Roman town of Colonia Iulia Emona, Ljubljana.
- GASPARI 2014 = A. GASPARI, *Prazgodovinska in rimska Emona: vodnik skozi arheološko preteklost predhodnice Ljubljane / Prehistoric and Roman Emona: a guide through the archaeological past of Ljubljana's predecessor*, Ljubljana.
- GASPARI 2016 = A. GASPARI, *Voda v rimski Emoni: razvoj vodooskrbe in komunalne infrastrukture v rimskih mestih: primer kolonije Julije Emone / Water in Roman Emona: development of the water supply system and communal infrastructure of Roman cities: the case of Colonia Iulia Emona*, Ljubljana.
- Goriški muzej 2015 = *Goriški muzej: kratek vodnik / Goriški muzej: a short guide / Goriški muzej: guida breve*, eds. D. KOŽUH, M. BRECELJ, Nova Gorica.
- HORVAT, LOVENJAK, DOLENC VIČIČ, LUBŠINA TUŠEK, TOMANIČ JEVREMOV, ŠUBIC 2003 = J. HORVAT, M. LOVENJAK, A. DOLENC VIČIČ, M. LUBŠINA TUŠEK, M. TOMANIČ JEVREMOV, Z. ŠUBIC, *Poetovio: development and topography*, in *The autonomous towns of Noricum and Pannonia / Die autonomen Städte in Noricum und Pannonien: Pannonia I*, eds. M. ŠAŠEL KOS, P. SCHERRER, Ljubljana, pp. 153-189.
- ISTENIČ 2013 = J. ISTENIČ, *Column grave monument from Emona / Stebrni nagrobni spomenik iz Emone*, in «AVes» 64, pp. 149-175.
- ISTENIČ 2015 = J. ISTENIČ, *Rimske zgodbe s stičišča svetov / Roman stories from the crossroads*, Catalogue of the permanent exhibition, Ljubljana.
- KOKOLE 2012 = S. KOKOLE, *Multe ibi uetustatis reliquie uisuntur: Evoking marble remains of ancient Celeia before and after 1400*, in «Zbornik za umetnostno zgodovino: nova vrsta» 48, pp. 35-65.
- KRIŽ, STIPANČIČ, ŠKEDELJ PETRIČ 2009 = KRIŽ, STIPANČIČ, ŠKEDELJ PETRIČ, *Arheološka podoba Dolenjske: katalog stalne arheološke razstave Dolenjskega muzeja Novo mesto / The archaeological image of Dolenjska: catalogue of the permanent archaeological exhibition at the Dolenjski muzej Novo mesto*, Novo mesto.
- KUMPREJ GORJANC 2013 = M. KUMPREJ GORJANC, *Kip centuriona iz rimskega grobišča Zagrad pri Prevaljah*, in «Studia universitatis hereditati» 1, 1/2, pp. 69-90.
- KUMPREJ GORJANC 2016 = M. KUMPREJ GORJANC, *Nagrobni spomeniki Zagrada in Juene*, in *Iz preteklosti Koroške: svet samorastnikov*, ed. K. KEBER, Ljubljana, pp. 51-79.
- KUSIK 2015 = V. KUSIK, *Onomastical analysis of inscriptions from Koper and its vicinity*, in «Studia Universitatis Hereditati» 3, 2, pp. 69-98.
- LAZAR 2001 = I. LAZAR, *Celeia: arheološka podoba mesta*, Celje.
- LAZAR 2002 = I. LAZAR, *Celeia*, in *The autonomous towns of Noricum and Pannonia / Die autonomen Städte in Noricum und Pannonien: Noricum*, eds. M. ŠAŠEL KOS, P. SCHERRER, Ljubljana, pp. 71-101.
- LAZAR 2003 = I. LAZAR, *New finds from Celje and a problem of the Celeian forum*, in *Romanisation und Resistenz in Plastik, Architektur und Inschriften des Imperium Romanum / Romanisation and resistance in plastic arts, architecture and epigraphy of the Roman Empire*, Proceedings of the 7<sup>th</sup> International Colloquium on Roman Provincial Art (Köln, 2-6 May 2001), eds. P. NOELKE, F. NAUMANN-STECKNER, B. SCHNEIDER, Mainz, pp. 469-474.
- LAZAR 2008 = I. LAZAR, *Celejski forum in njegov okras*, in «Annales» 18, 2, pp. 349-360.
- LAZAR 2009a = I. LAZAR, *I principali monumenti antichi tra Aquileia e Poetovio*, in *Vesuviana: archeologie a confronto*, Conference proceedings (Bologna, 14-16 January 2008), ed. A. CORALINI, Bologna, pp. 309-319.
- LAZAR 2009b = I. LAZAR, *What do we know about stone-cutting in Celeia (Noricum)*, in *Les ateliers de sculpture régionaux: techniques, styles et iconographie / Regional sculpture workshops: techniques, styles and iconography*, Proceedings of the 10<sup>th</sup> International Colloquium on Roman Provincial Art (Arles et Aix-en-Provence, 21-23 May 2007), eds. V. GAGGADIS ROBIN ET AL., Arles, Aix-en-Provence, pp. 633-637.
- LAZAR 2011a = I. LAZAR, *The world of gods and religious life in Roman Celeia*, in *Religion in public and private sphere*, Acta of the 4<sup>th</sup> International Colloquium The Autonomous Towns of Noricum and Pannonia (Celje, 22-25 September 2008), ed. I. LAZAR, Koper, pp. 25-39.
- LAZAR 2011b = I. LAZAR, *The inhabitants of Roman Celeia: insight in intercultural contacts and impacts through the centuries*, in *The phenomena of cultural borders and border cultures across the passage of time: from bronze age to the late antiquity*, Conference proceedings (Trnava, 22-24 October 2010), Trnava / in «Anodos» 10, pp. 175-185.
- LAZAR 2013 = I. LAZAR, *The tombs of the nobles in Celeia and its territory*, in *Sepulkralna skulptura zapadnog Ilirika i susjednih oblasti u doba Rimskog Carstva / Funerary sculpture of the western Illyricum and neighbouring regions of the Roman empire*, Conference proceedings (Split, 27-30 september 2009), eds. N. CAMBI, G. KOCH, Split, pp. 253-279.
- LOVENJAK 2003a = M. LOVENJAK, *Rimski napisi iz Celja, najdeni med 1991 in 2003 / Die römischen Inschriften von Celje, gefunden in den Jahren 1991 bis 2003*, in «AVes» 54, pp. 331-368.
- LOVENJAK 2003b = M. LOVENJAK, *Municipium Flavium Latobitorum Neviadunum*, in *The autonomous towns of Noricum and Pannonia / Die autonomen Städte in Noricum und Pannonien: Pannonia I*, eds. M. ŠAŠEL KOS, P. SCHERRER, Ljubljana, pp. 93-105.
- LOVENJAK, GASPARI 2012 = M. LOVENJAK, A. GASPARI, *Nagrobna stela Kancijev iz emonske insule XIII*, in *Emona: med Akvilejo in Panonijo*, eds. I. LAZAR, B. ŽUPANEK, Koper, pp. 123-131.
- LOZIČ 2009 = E. LOZIČ, *Roman stonemasonry workshop in the Ig area / Rimske klesarske delavnice na Ižanskem*, in «AVes» 69, pp. 207-221.
- MAVER 2004 = A. MAVER, *The Arcade Tomb in Šempeter, Slovenia: an attempt at a reconstruction / Arkadna grobnica v Šempetru v Savinjski dolini: poskus rekonstrukcije*, in «AVes» 55, pp. 343-414.
- OSVALD 2005 = M. OSVALD, *Rimski ženski portret iz Narodnega muzeja Slovenija / Il ritratto romano femminile del Narodni muzej a Ljubljana*, in «Zbornik za umetnostno zgodovino: nova vrsta» 41, pp. 13-38.
- OSVALD 2014a = M. OSVALD, *Poznoantična moška portretna glava iz Emone - Konstancij Klor ali Licinij? / A Late Antique Male Portrait Head from Emona - Constantius*

- Chlorus or Licinius*, in «Zbornik za umetnostno zgodovino: nova vrsta» 50, pp. 15-45.
- OSVALD 2014b = M. OSVALD, *Rimske herme in kamnite moške glave iz Emone: predrimska likovna kultura ali provincialna umetnost? / Roman herms and stone male heads from Emona: Pre-Roman artistic culture or provincial art?*, in «AVes» 65, pp. 367-388.
- PERKO 2011 = V. PERKO, *Železna nit: sprehod skozi arheološko preteklost Gorenjske: vodnik in katalog stalne arheološke razstave Železna nit*, Catalogue of the permanent exhibition, Kranj.
- PLESNIČAR GEC 2006 = L. PLESNIČAR GEC, *Emonski forum / Emona forum*, Koper.
- POBEŽIN 2012 = G. POBEŽIN, *Nagrobnik s cerkve sv. Janeza Krstnika na Volčjem Gradu (CIL V 712)*, in *Volčji grad*, ed. M. GUŠTIN, KOMEN, pp. 59-67.
- RAGOLIČ 2014 = A. RAGOLIČ, *The territory of Poetovio and the boundary between Noricum and Pannonia / Upravno območje Petovione in meja med Norikom in Panonijo*, in «AVes» 65, pp. 323-351.
- RAGOLIČ 2016 = A. RAGOLIČ, *The funerary stele of Petto from Ig / Nagrobna stela za Petona z Iga*, in «AVes» 67, pp. 277-296.
- RAGOLIČ, VOMER GOJKOVIČ 2016 = A. RAGOLIČ, M. VOMER GOJKOVIČ, *Römische Inschriften vom Turnierplatz (Oberschlossberg) in Ptuj (Poetovio)*, in *Römische Steindenkmäler im Alpen-Adria-Raum: Neufunde, Neulesungen und Interpretationen epigraphischer und ikonographischer Monumente*, Conference proceedings (Klagenfurt, 2-4 October 2013), ed. R. LAFER, Klagenfurt, Ljubljana, Wien, pp. 187-207.
- REPANŠEK 2016 = L. REPANŠEK, *Quiemonis and the epicchoric anthroponymy of Ig / Quiemonis v luči avtohtonih izanskih osebnih imen*, in «AVes» 67, pp. 321-357.
- ŠAJN 2012 = M. ŠAJN, *Upodobljena oblačila na rimskih nagrobnih spomenikih iz območja mest Petovione in Celeje ter njihovih agrov / Depictions of costume on Roman funerary monuments from the area of the towns and territories of Poetovio and Celeia*, in *Scripta in honorem Bojan Djurić*, eds. B. MIGOTTI ET AL., Ljubljana, pp. 361-385.
- ŠAŠEL KOS 2001 = M. ŠAŠEL KOS, *The Nutrices of Poetovio - three lost fragments*, in *Ptuj v rimskem cesarstvu: mitraizem in njegova doba / Ptuj in the Roman Empire: Mithraism and its era*, Conference proceedings (Ptuj, 11-15 October 1999), eds. M. VOMER GOJKOVIČ, N. KOLAR, Ptuj, pp. 343-347.
- ŠAŠEL KOS 2002 = M. ŠAŠEL KOS, *The boundary stone between Aquileia and Emona*, in «AVes» 53, pp. 373-382.
- ŠAŠEL KOS 2004 = M. ŠAŠEL KOS, *Lapidarij Narodnega muzeja Slovenija: rimski spomeniki: vodnik*, Ljubljana.
- ŠAŠEL KOS 2008 = M. ŠAŠEL KOS, *Celtic divinities from Celeia and its territory: who were the dedicators?*, in *Dedicanti e cultores nelle religioni celtiche*, ed. A. SARTORI, Milano, pp. 275-303.
- ŠAŠEL KOS 2010 = M. ŠAŠEL KOS, *Cernunnos in Slovenia? / Cernunos v Sloveniji?*, in «AVes» 61, pp. 175-186.
- ŠAŠEL KOS 2012a = M. ŠAŠEL KOS, *Colonia Iulia Emona - the genesis of the Roman city / Colonia Iulia Emona - nastanek rimskega mesta*, in «AVes» 63, pp. 79-104.
- ŠAŠEL KOS 2012b = M. ŠAŠEL KOS, *Dedications to divinities from the epigraphic collection in the City Museum of Ljubljana*, in *Emona: med Akvilejo in Panonijo*, eds. I. LAZAR, B. ŽUPANEK, Koper, pp. 105-122.
- ŠAŠEL KOS 2015 = M. ŠAŠEL KOS, *Izginjajoči nagrobnik in druge zgodbe iz Emone / The disappearing tombstone and other stories from Emona*, Ljubljana.
- ŠAŠEL KOS 2016a = M. ŠAŠEL KOS, *Boundary between Aquileia and Emona reconsidered*, in «Epigraphica: periodico internazionale di epigrafia» 78, 1/2, pp. 221-233.
- ŠAŠEL KOS 2016b = M. ŠAŠEL KOS, *Cenotaphs and unusual war-time deaths in the southeastern Alps and Pannonia*, in *The Roman army between the Alps and the Adriatic*, ed. J. HORVAT, Ljubljana, pp. 213-224.
- ŠAŠEL KOS 2016c = M. ŠAŠEL KOS, *Nutrices: the most popular goddesses at Poetovio*, in *Zentralort und Tempelberg: Siedlungs- und Kultentwicklung am Frauenberg bei Leibnitz im Vergleich*, Conference proceedings (Schloss Seggau, 4-5 May 2015), eds. M. LEHNER, B. SCHRETTLE, Wien, pp. 167-174.
- ŠAŠEL KOS 2017 = M. ŠAŠEL KOS, *Emona and its Pre-Roman population: epigraphic evidence / Predrimsko prebivalstvo Emone v luči rimskih napisov*, in «AVes» 68, pp. 439-458.
- ŠAŠEL KOS, KOS 2009 = M. ŠAŠEL KOS, P. KOS, *The lapidarium of National Museum of Slovenia*, in «Sylloge Epigraphica Barcionensis» 7, pp. 109-125.
- ŠMID 2012 = K. ŠMID, *A rare mythological scene at Gornji Grad: the tale of Scylla and Minos? / Redko upodobljeni mitološki prizor v Gornjem Gradu: zgodba o Skili in Minosu?*, in «AVes» 63, pp. 179-198.
- ŠMID 2013 = K. ŠMID, *Zur Kampfszenerelief am Grabmonument der Spectatii in Sempeter*, in «Zbornik za umetnostno zgodovino: nova vrsta» 49, pp. 13-26, 275.
- ŠMID 2014a = K. ŠMID, *Fragment pripovednega reliefa na grobnici Spektatijev v Sempetru: epizoda zgodbe o Orestu in Ifigeniji na Tavridi ali Toantov dokončni poraz na otoku Sminta?*, in «Acta historiae artis Slovenica» 19, 1, pp. 7-16, 211.
- ŠMID 2014b = K. ŠMID, *The mythological battle scene on a funerary stele from Celeia: Menelaus saving the body of Patroclus?*, in *Datiranje kamenih spomenika i kriteriji za određivanje kronologije / The dating of stone monuments and criteria for determination of chronology*, Proceedings of the 12<sup>th</sup> International Colloquium on Roman Provincial Art (Pula, 23-28 May 2011), ed. I. KONCANI UHAČ, Pula, pp. 50-54.
- ŠMID 2017 = K. ŠMID, *Selene and Endymion on the marble relief from Celeia / Selena in Endimion na marmornem reliefu iz Celeje*, in «AVes» 68, pp. 325-335.
- VERANIČ, REPANŠEK 2016 = D. VERANIČ, L. REPANŠEK, *Rimski kamniti spomeniki iz cerkve sv. Janeza Krstnika v Podkrajju pri Tomišlju / Roman stone monuments in the Church of St. John the Baptist in Podkraj near Tomišelj*, in «AVes» 67, pp. 297-320.
- VISOČNIK 2008 = J. VISOČNIK, *Vojaški napisi iz Celeje in njene okolice / Roman military inscriptions from Celeia and its surroundings*, in «AVes» 59, pp. 325-357.
- VISOČNIK 2009 = J. VISOČNIK, *Izgubljeni napis z reliefom Merkurija (CIL III 5196): dva nova rokopisa o izgubljenem spomeniku iz Celeje / L'iscrizione perduta con il rilievo di Mercurio (CIL III 5196): due nuovi manoscritti sul monumento perduto di Celeia*, in «Annales» 19, 2, pp. 291-302.

- VISOČNIK 2011 = J. VISOČNIK, "Crudeles parentes" on the funerary stele for Aurelius Secundinus and his family (CIL III 5246), in *Religion in public and private sphere*, Acta of the 4<sup>th</sup> International Colloquium The Autonomous Towns of Noricum and Pannonia (Celje, 22-25 September 2008), ed. I. LAZAR, Koper, pp. 41-48.
- VISOČNIK 2013 = J. VISOČNIK, *Epigrafski material zidanih grobov v Starem trgu (Kolacioni) pri Slovenj Gradcu*, in «Studia Universitatis hereditati» 1, 1/2, pp. 111-121.
- VISOČNIK 2014 = J. VISOČNIK, *Rimski spomeniki na Dobrni in njeni okolici*, in «Kronika» 62, 3, pp. 355-364.
- VISOČNIK 2016 = J. VISOČNIK, *Rediscovered inscription slabe from Spodnja Rečica (CIL III 6523)*, in *Römische Steindenkmäler im Alpen-Adria-Raum: Neufunde, Neulesungen und Interpretationen epigraphischer und ikonographischer Monumente*, Conference proceedings (Klagenfurt, 2-4 October 2013), ed. R. LAFER, Klagenfurt, Ljubljana, Wien, pp. 209-221.
- VISOČNIK 2017a = J. VISOČNIK, *Antični prebivalci Spodnje Savinjske doline ali kdo se skriva za imeni na epigrafskih spomenikih*, in «Kronika» 65, 3, pp. 281-292.
- VISOČNIK 2017b = J. VISOČNIK, *The Roman inscriptions from Celeia and its ager*, Celje.
- VOMER GOJKOVIČ 2001 = M. VOMER GOJKOVIČ, *Petovionski mitreji*, in *Ptuj v rimskem cesarstvu: mitraizem in njegova doba / Ptuj in the Roman Empire: Mithraism and its era*, Conference proceedings (Ptuj, 11-15 October 1999), eds. M. VOMER GOJKOVIČ, N. KOLAR, Ptuj, pp. 105-124.
- VOMER GOJKOVIČ 2004 = M. VOMER GOJKOVIČ, *Zgodovinski oris Petovione / Poetovio im historischen Überblick*, in *Rimljani: steklo, glina, kamen*, Exhibition catalogue, eds. I. LAZAR ET AL., Celje, Maribor, Ptuj, pp. 86-89.
- VOMER GOJKOVIČ 2005 = M. VOMER GOJKOVIČ, *Römische Götter und mythische Gestalten aus Poetovio auf Steindenkmälern im Landesmuseum Ptuj*, in *Religion und Mythos als Inspiration der provinzialrömischen Plastik / Religion and myths as an inspiration for provincial Roman plastic arts*, Proceedings of the 8<sup>th</sup> International Colloquium on Roman Provincial Art (Zagreb, 5-8 May 2003), eds. M. SANADER, A. RENDIĆ MIOČEVIĆ, Zagreb, pp. 299-304.
- VOMER GOJKOVIČ 2013 = M. VOMER GOJKOVIČ, *Nagrobna obeležja petovionskih veljakov*, in «Studia Universitatis Hereditati» 1, 1-2, pp. 39-67.
- VOMER GOJKOVIČ 2014a = M. VOMER GOJKOVIČ, *Tretji petovionski mitrej*, Ptuj.
- VOMER GOJKOVIČ 2014b = M. VOMER GOJKOVIČ, *Women from Poetovio*, in *Datiranje kamenih spomenika i kriteriji za određivanje kronologije / The dating of stone monuments and criteria for determination of chronology*, Proceedings of the 12<sup>th</sup> International Colloquium on Roman Provincial Art (Pula, 23-28 May 2011), ed. I. KONCANI UHAČ, Pula, pp. 148-153.
- VOMER GOJKOVIČ 2015 = M. VOMER GOJKOVIČ, *A Sarcophagus from Orešje near Ptuj*, in *Römische Sarkophage*, Conference proceedings (Graz, 11-13 October 2012), eds. B. POROD, G. KOINER, Graz, pp. 256 ss.
- VOMER GOJKOVIČ, DJURIĆ, POREKAR KACAFURA 2007 = M. VOMER GOJKOVIČ, B. DJURIĆ, I. POREKAR KACAFURA, *Arheologija Spodnjega Podravja: restavrirani rimski kamniti predmeti*, Ljubljana.
- VOMER GOJKOVIČ, DJURIĆ, LOVENJAK 2011 = M. VOMER GOJKOVIČ, B. DJURIĆ, M. LOVENJAK, *Prvi petovionski mitrej na Spodnji Hajdini*, Ptuj.
- Zakladi 1999 = *Zakladi tisočletij: zgodovina Slovenije od neandertalcev do Slovanov*, eds. D. BOŽIČ ET AL., Ljubljana.
- ZUPANČIČ, LOVENJAK, LESAR, TORKAR 2003 = M. ZUPANČIČ, M. LOVENJAK, M. LESAR, Z. TORKAR, *Lapidarij Kamniškega muzeja*, Kamnik.
- ŽUPANEK, VIČIČ, GASPARI 2015 = B. ŽUPANEK, B. VIČIČ, A. GASPARI, *Emona: portret mesta / Emona: portrait of a city*, eds. B. ŽUPANEK ET AL., Ljubljana.
- ŽVAB ROŽIČ, GALE, ROŽIČ 2016 = P. ŽVAB ROŽIČ, L. GALE, B. ROŽIČ, *Analiza kamnin rimskih nagrobnih stel iz Podkrajja in z Iga / Rock analysis of Roman tombstones from Podkrajja and Ig near Ljubljana*, in «AVes» 67, pp. 359-369.

## ABSTRACT

The article presents an overview of the most important publications about the Roman stone sculpture in current Slovenia, presented by Slovenian researchers since 2000. A book entitled *Zakladi tisočletij* issued in 1999 was chosen as a starting point, which is a synthesis of the previous research in archaeology in the Slovenian territory.

In the years 2014 and 2015, the public institutions of Ljubljana celebrated the 2000<sup>th</sup> anniversary of Emona, although the Roman colony (Colonia Iulia Emona) was founded perhaps already in the time of Octavian. To celebrate the anniversary, many studies were released on the subject. Regarding the monuments from Emona, for a Late Roman male head the identification with Constantius Chlorus or Licinius was proposed, while a second work examines a gilded bronze full-length portrait of a man in a toga and clarifies its funerary context.

A review of older findings together with the new archaeological investigations allowed the reconstruction of the forum of Celeia (Municipium Claudium Celeia) with its decoration.

The Roman inscriptions from Celeia and its ager were published in an epigraphic corpus. In the context of the Roman necropolis of Šempeter in Savinjska dolina, a new reconstruction of the Arcade Tomb was proposed. For selected monu-

ments were suggested new iconographic interpretations: the side panels of the Spectatii aedicula in Šempeter, a funerary stela of Pompeia Matrona from Celeia, a relief of Selene and Endymion from Celeia, as well as a funerary monument at Gornji Grad.

A careful examination of the portrait of Lucius Verus from the Borl/Ankenstein Castle, not far from Poetovio (Colonia Ulpia Traiana Poetovio), has shown that this long-supposed ancient sculpture is an unfinished copy from the second half of the 18<sup>th</sup> century in Rome. A new model of production and distribution of Roman monuments was derived from a new examination of the quarries (Šmartno in Pohorje) and of the stonework workshops of Poetovio. New studies have been published on all four typologies of the funerary monuments in Poetovio (stelae, sarcophagi, ossuaria, and aediculae); to be specially mentioned the Ma]sculus stela and Late Roman Convivium sarcophagus from Poetovio.

Keywords: Roman stone sculpture; Slovenia; Regio decima; Noricum; Pannonia; Aquileia; Emona; Tergeste; Celeia; Šempeter in Savinjska dolina; Poetovio; Šmartno in Pohorje; Neviodunum; roman portrait; togatus; Constantius Chlorus; Licinius; Lucius Verus; funerary monuments; aediculae; Spectatii; stelae; sarcophagi; ossuaria.

#### RIASSUNTO

SCULTURA LAPIDEA ROMANA NEL TERRITORIO DELL'ODIERNA SLOVENIA. SCOPERTE PUBBLICATE DAI RICERCATORI SLOVENI.

L'articolo espone una rassegna delle più importanti pubblicazioni sulla scultura romana in pietra nell'odierna Slovenia, presentate dai ricercatori sloveni a partire dal 2000. Come punto di partenza è stato scelto un libro intitolato *Zakladi tisočletij* pubblicato nel 1999, che è una sintesi della precedente ricerca archeologica nel territorio sloveno.

Negli anni 2014 e 2015, le istituzioni pubbliche di Lubiana hanno celebrato il 2000-mo anniversario di Emona, sebbene la colonia romana (Colonia Iulia Emona) fu fondata probabilmente già al tempo di Ottaviano. Per celebrare l'anniversario, sono stati pubblicati molti studi sull'argomento. Per quanto riguarda i monumenti di Emona, per una testa maschile tardo romana è stata proposta l'identificazione con Costanzo Cloro o Licinio, mentre un secondo lavoro prende in esame un ritratto togato a figura intera in bronzo dorato e ne chiarisce il contesto funerario.

La revisione dei reperti più antichi insieme alle nuove indagini archeologiche hanno permesso di ricostruire il forum di Celeia (Municipium Claudium Celeia) con la sua decorazione. Le iscrizioni romane di Celeia ed il suo ager sono state raccolte in un corpus epigrafico. Nel contesto della necropoli romana di Šempeter in Savinjska dolina, è stata proposta una nuova ricostruzione della Tomba in forma d'arcade. Alcuni monumenti selezionati sono stati posti al centro di nuove interpretazioni iconografiche: dei pannelli laterali dell'aedicula di Spectatii a Šempeter, una stele funeraria di Pompeia Matrona da Celeia, un rilievo di Selene ed Endimione da Celeia, ed un monumento funerario a Gornji Grad.

Nello studio sul ritratto di Lucio Vero dal Castello Borl/Ankenstein, non lontano da Poetovio (Colonia Ulpia Traiana Poetovio), è stato dimostrato che questa scultura, a lungo ritenuta antica, sia in realtà una copia incompiuta, realizzata a Roma nella seconda metà del XVIII secolo. Da un nuovo esame delle cave (Šmartno in Pohorje) e delle officine di pietra per muratura di Poetovio è derivato un nuovo modello di produzione e distribuzione di monumenti romani. Tutte e quattro le tipologie dei monumenti funerari di Poetovio (stele, sarcofagi, ossuaria e edicole) sono state trattate in varie pubblicazioni, da sottolineare soprattutto la stele di Ma]sculus ed il sarcofago tardo romano con motivo conviviale.

Parole chiave: sculture in pietra romane; Slovenia; *Regio decima*; *Noricum*; *Pannonia*; Aquileia; Emona; Tergeste; Celeia; Šempeter in Savinjska dolina; *Poetovio*; Šmartno in Pohorje; *Neviodunum*; ritratto romanot; *togatus*; Costanzo Cloro; Licinio; Lucio Vero; monumenti funerari; *aediculae*; *Spectatii*; stele; sarcofagi; ossuari.