

IN ROMAN DACIA

ADRIANA ANTAL

VENUS

VENUS CULT
IN ROMAN DACIA

CULT



ADRIANA ANTAL

VENUS CULT IN ROMAN DACIA

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I.

INTRODUCTION

THIS PAPER IS the final stage of a research that I started in the early years as a student, completed once I defended my doctoral thesis with the Faculty of History and Philosophy of the Babeş-Bolyai University of Cluj-Napoca, under the supervision of Professor Mihai Bărbulescu, to whom I express my gratitude, for his constant support and useful advices.

I started the study at the suggestion of Professor Alexandru Diaconescu, firstly examining a restricted domain of the cult of Venus, namely the terracotta depiction of the goddess. Their high number, Venus being the most often depicted deity in terracotta, as well as their diversity and emergence in most important discovery contexts, made me broaden the subject incorporating the entire material in regards to the cult. Thus, the work became the first monograph study of a deity in Dacia, namely the cult of Venus, the deity with the richest presence in the province. The analysis of the cult is based on the catalogue, which includes every material category that the goddess is depicted into, both inscriptions and figured material (bronze statuettes, terracotta, marble) or jewellery (gem, hairpins, distaffs). The artifacts that may be ascribed to the cult of the goddess are numerous, 390 pieces being discovered on the territory of the province of Dacia. The great majority is represented by the figured material, with only 9 inscriptions mentioning Venus.

The finds show that Venus is the most frequent deity of Dacia rendered in bronze or terracotta, however, comparative to other deities, the goddess appears less in inscriptions or on gems. The artistic images copy the consecrated iconographical types of the Greco-Roman statuary, adapted to the provincial possibilities. Thus, the goddess is most often rendered nude or half-nude, with attributes like the apple, the laurel crown or the mirror, occasionally accompanied by Eros riding a dolphin. These finds, where terracotta statuettes are most frequent, are mostly related to the private side of the cult. Made of a cheap material, these statuettes were accessible to everyone, being a certain source of private religious manifestations.

On inscriptions, which materialize the public, official side of the cult, Venus appears with epithets like *Augusta*, *Victrix* or *Felix*. In this case, the dedicators are individuals close to official structures, who are performing a devotion and loyalty act to the state. Nevertheless, the epithet *ubique*,

“the omnipresent”, by which the goddess appears at Sarmizegetusa (*Colonia Dacica Sarmizegetusa*) is an authentic act of piety for the goddess of love.

Finds come from every level of the province, from houses, workshops, temples, cemeteries or military forts, covering both the public and private side of the cult. Most pieces have no special aesthetical value, further evidence for their certainly not decorative function, similar to today’s bibelot. They were used in private prayers, for love, fertility and life in general.

Once collected the information regarding the specific materials and established the iconographic types, find contexts and artisans, the ultimate goal of this work was to get into the mindset of the provincial in order to understand the significance and role that all these pieces played into the cult of Venus.

Thus, this paper is the result of many years of efforts, over several stages, which however I would have been able to carry by myself if it were not for all the people around me who gave me valuable and unconditional support during each stage of the research.

For access to the material, assistance and best quality photos, I am indebted to various museums and institutions from the country, to which I wish to express my thanks this way too, the name of each author being mentioned beside the related illustration. The access to the material allowed me to better analyse the pieces and note details which would have remained otherwise unrecorded if investigated only from behind a desk. The analysis also allowed me to make the drawings in this work, which hopefully, are most suggestive in many cases than simple pictures.

I was able to gain access to the bibliography and material during my research via two international documenting and research stages made possible by the operational programme POSDRU/107/1.5/S/77946 and Domus Hungarica Scientiarum et Artium. I wish to thank this way my supervisor Professor William van Andringa with the *École Normale Supérieure*, Paris, Professor Mihai Bărbulescu with the *Accademia di Romania*, Rome and Professor Ádám Szabó with the *Magyar Nemzeti Múzeum*, Budapest for their spirit of cooperation and useful information. I documented my work in the best libraries from the point of view of the Roman archaeology and in most representative museums, the study periods being the key for the completion of the research theme.

Most indebted I am to Professor Alexandru Diaconescu, who guided my first steps in the academic research, starting with my graduation thesis and ending with this book. I thank him for patiently reading my work as I prepared it, for his amendments and valuable suggestions for its improvement.

In the end, I am most grateful to my friend and colleague dr. Carmen Ciongradi, for her precious suggestions and the publication of this book in the series *Bibliotheca Musei Napocensis*.

HISTORY OF RESEARCH

THE PRESENCE OF the Venus goddess in Dacia is a consistent one, as follows by archaeological discoveries. Despite numerous and variety of material, in Romanian historiography, the subject related with Venus was never approached in order to develop a synthesis work. The attention that ancient romans accorded to the Venus goddess in Dacia is not reflected even remotely in the contemporary researchers’ interest.

Study attempts of the figured monuments of the Roman art mentioning also depictions of Venus appear as early as the second half of the 18th century. However, only in the following century, large scale studies having Venus as main theme would be drafted. The works of F. Lajard¹ or G. Wissowa² in this period tried to outline the main features of the cult of Venus, with a general character. By early 20th century and the next period emerge dictionaries, encyclopaedias, repertories or lexicons³ also providing general data on the cult and iconography of Venus.

An important role in an increased interest for Venus played the private collectors, who were active over the entire 19th century and first half of the 20th century. Unfortunately, some of the largest known antiquity collections were scattered over time. Nevertheless, a number of these collections entered the heritage of certain museal institutions.

In the peculiar case of the Transylvanian collections, with finds coming also from Roman Dacia, are worth mentioning those which belonged to I. Kemény⁴ or I. Botár⁵, in the heritage of the current MNIT – Cluj-Napoca, or that of J. M. Ackner, today housed with the MNB-Sibiu⁶. The most important collection, given the impressive number of pieces and drawings, was that of I. Teglás⁷. Most pieces were however lost, some being housed with the MNIT – Cluj-Napoca and the MI – Turda (*Potaissa*). Other collections were entirely lost, like those comprising finds mainly from Oltenia, of M. Istrati-Capșa, I. Constantinescu, E. Kretzulescu, P. Mihăescu or Gh. Georgescu. The objects in these lost collections survived only in the form of drawings published disparately, in various journals of the time⁸. Other collections, like those of I. Neigebaur⁹ or I. Reinbold¹⁰, were scattered during the Revolution of 1848.

The most important contribution of the 20th century on the cult of Venus is that of R. Schilling¹¹, his work being still the single discussing centrally the cult of Venus at the level of the entire Roman Republic. The monographic work of Schilling finishes chronologically with the early Empire, under Augustus, after this period references being few. In a later study, R. Schilling¹² dealt also with the cult of Venus under the Empire, however briefly. Or, this restricted study is the only to discuss generally the cult of Venus within the Empire.

As mentioned above, in the Romanian historiography there is no paper exclusively examining the cult of Venus in Dacia. Nonetheless, this is not singular, as such monographs are also lacking

1. Lajard 1837.

2. Wissowa 1882; Wissowa 1912.

3. DA, V/1, p. 721-735; LexMyth, VI, p. 183-209; RE, VIIIA/1, p. 828-887; Reinach 1916, Vol. I; LIMC, VIII/1, p. 192-233.

4. Bărbulescu 1985, *passim*.

5. Ardevan, Rusu 1979, p. 388-409.

6. Wollmann 1982.

7. Teglás 1904, p. 410-413; Teglás 1911, p. 347-350; Bajusz 1980, p. 367-398; Bajusz 2005.

8. Plopșor 1922, p. 252; Tudor 1935, p. 31-48; Tudor 1940a, p. 36-60; Tudor 1940b, p. 1-69; Bondoc, Dincă 2005.

9. Neigebaur 1851.

10. Wollmann 1977, p. 671-680.

11. Schilling 1954.

12. Schilling 1988.

for other provinces of the Empire. The archaeological material belonging to the cult of Venus in Dacia was treated disparately, published in different works in terms of topic and consistency, like excavation reports, site monographs, conferences or art and religious studies. From the point of view of the information, much more complete are the catalogues of exhibitions or sites like the county archaeological repertories.

A. Diaconescu in his recent work on the minor plastic art in Dacia¹³, once with the discussion of the bronze statuette *Venus Ulpiana*, provides precious information on the development of prototypes *Venus of Knidos* and *Venus Capitolina*. In the exhibition catalogue *Eros și sexualitate în Dacia Romană*¹⁴ (*Eros and sexuality in Roman Dacia*), the same author discusses more in detail certain epigraphic and iconographic aspects.

Furthermore, M. Bărbulescu in *Arta romană la Potaissa*¹⁵ (*Roman art of Potaissa*) when examining the bronze statuette from Turda makes certain notes on the syncretism with Isis and certain common specificities of the iconography of the goddess in Dacia.

There are few works which approached generally the figured material of Dacia, like those of M. Gramatopol¹⁶ or M. Bărbulescu¹⁷. Much more numerous are the studies focusing on a certain category of figured material, among pieces being also those with the depiction of Venus.

The doctoral thesis of C. Pop¹⁸ and the corpus drafted by L. Marinescu and C. Pop¹⁹ analyse all the artistic metalworking pieces from Dacia, providing also parallels from the rest of the Empire. Similar concerns for other provinces of the Empire had V. Cserményi²⁰ and R. Fleischer²¹ or D. Bartus²² for Pannonia, A. Kaufmann – Heinemann²³ for Germania or S. Boucher²⁴ for Gallia.

Disparate bronze pieces discovered in Dacia, including depictions of Venus, were published by A. Bărcăcilă, L. Marinescu, C. Pop, D. Isac, D. Alicu, D. Bondoc or M. Cojoc²⁵. Such pieces also appear in some exhibition catalogues drafted by I. Miclea, R. Florescu²⁶, D. Alicu, A. M. Szöke, C. Pop²⁷ or I. Nemeti and E. Beu-Dachin²⁸.

13. Diaconescu 2013.

14. Pop 2016.

15. Bărbulescu 2015.

16. Gramatopol 1982; Gramatopol 2000.

17. Bărbulescu 1985; Bărbulescu 2003.

18. Pop 1998.

19. Marinescu, Pop 2000

20. Cserményi 1984, p. 135-137.

21. Fleischer 1967.

22. Bartus 2015.

23. Kaufmann-Heinmann 1998.

24. Boucher 1976.

25. Bărcăcilă 1934, p. 69-107; Marinescu 1979, p. 405-408; Marinescu 1981, p. 71-81; Marinescu 1991, p. 63-81; Marinescu 1994, p. 269-279; Pop 1980, p. 699-700; Pop 1987, p. 151-156; Pop 1993, p. 223-226; Pop 1994, p. 333-336; Isac 1977, p. 163-170; Alicu 1994, p. 17-22; Bondoc, Cojoc 2011, p. 135-142.

26. Miclea, Florescu 1979.

27. Alicu, Szöke, Pop 1997.

28. Nemeti, Beu-Dachin 2012.

The terracotta pieces from Dacia were analysed by O. Ungurean²⁹, M. Popescu³⁰ and S. Ene³¹ within their doctoral theses, the most consistent part consisting of the statuettes with the depiction of Venus. D. Bondoc carried a similar approach, publishing the collections of terracotta figured materials from the MO – Craiova and the MR – Caracal³². For other provinces of the Empire, such general works on the terracotta are those of C. Bémont, M. Jeanlin, C. Labanier³³ and M. Rouvier-Jeanlin³⁴ for Gallia, Raetia and Noricum or those of K. Póczy³⁵, J. Fitz and G. E. Lakat³⁶ for Pannonia.

Among the articles presenting terracotta pieces of Venus from Dacia, with detailed descriptions and typologies are worth mentioning those made by A. Bărcăcilă, L. Marinescu, Gh. Popilian, C. Pop, E. Nemeş, N. Gudea or A. Cătinaş³⁷. These typologies drafted for Dacia, start mainly from peculiar features leaving aside the classical iconography, which led to significant differences in interpreting local statuettes and those from the rest of the Empire.

Furthermore, some exhibition catalogues played an important role in enriching the repertory of terracotta, like those edited by I. Mitrofan, C. Pop³⁸ or D. Anghel, R. Ota and G. Bounegru³⁹.

There is no edited corpus that would gather every marble statue and statuettes from Dacia, other than that written by A. Diaconescu⁴⁰ for the major statuary. O. Tutilă⁴¹, in his doctoral thesis, collected the entire stone votive plastic art from Dacia Inferior, however the approach was not completed by a similar study for Dacia Superior. In fact, the marble statuettes from Dacia did not enjoy the same interest from the academics like those in bronze or terracotta. Of the few articles are worth mentioning those of D. Tudor, C. Pop, G. Bounegru and R. Ota⁴².

For stone pieces in the provinces of the Empire the basic work remains *Corpus Signorum Imperii Romani* (CSIR), corpus which lacks though the finds from Romania. In completion of this general corpus may be mentioned the works of M. Timovići⁴³ for Moesia Superior, A. Facsády⁴⁴ and

29. Ungurean 2008.

30. Popescu 2009.

31. Ene 2014.

32. Bondoc 2005; Bondoc, Dincă 2005, Bondoc 2010.

33. Bémont, Jeanlin, Lebanier 1993.

34. Rouvier-Jeanlin 1972.

35. Póczy 1963, p. 241-257.

36. Fitz, Lakat 1980.

37. Bărcăcilă 1934, p. 69-107; Marinescu 1964, p. 473-477; Popilian 1976, p. 221-250; Popilian 1981, p. 25-46; Popilian 1997; Pop, Nemeş, 1977, p. 159-162; Gudea 1973, p. 569-593; Gudea 1986; Gudea 1989; Gudea 1997; Cătinaş 2005, p. 143-158.

38. Mitrofan, Pop 1996.

39. Anghel et colab. 2011.

40. Diaconescu 2005.

41. Tutilă 2012.

42. Tudor 1935, p. 189-356; Tudor 1944, p. p. 407-425; Tudor 1965, p. 563-572; Pop 1971, p. 553-570; Bounegru 2007, p. 157-173; Ota 2006, p. 53-58.

43. Timovići 1992.

44. Facsády 2011, p. 365-372.

J. Fitz⁴⁵ for Pannonia Inferior, and Z. Covacef⁴⁶ for the finds in Dobrudja.

The gems in Dacia were mainly studied by G. Gramatopol, both his doctoral thesis⁴⁷ as well as other subsequent works presenting the pieces from the CNBAR – Bucharest. Collections of pieces with various museums were published by L. Marinescu⁴⁸ or D. Tudor⁴⁹. The gems with the depiction of Venus in the collection of the MJ – Sălaj appear in the exhibition catalogue prepared by L. Marinescu and E. Lakó⁵⁰ but also in the works of N. Gudea⁵¹. D. Tudor⁵² publishes among the diverse material from Reșca (*Romula*) also a few gems with the depiction of the goddess.

Of the similar approaches for other provinces of the Empire count the studies of H. Guiraud and M.-J. Roulière-Lambert⁵³ for the gems of Gallia or the works of T. Gesztelyi⁵⁴ for those in Pannonia.

The bone pieces from Dacia, with special regard to those discovered at Moigrad (*Porolissum*), were the subject of the doctoral thesis of L. Vass⁵⁵. For the topic of the bone distaffs with figured depictions are worth mentioning the articles of N. Gudea⁵⁶ and L. Vass⁵⁷, while for hairpins those drafted by A. Isac and C. Gaiu⁵⁸ or G. Bounegru and R. Ota⁵⁹.

For bone pieces from Pannonia are worth mentioning the works of M. Biró⁶⁰, some regarding also Moesia, or the doctoral thesis of D. Bartus⁶¹, while for those from Gallia, the work of A. Schenk⁶².

The quantity of the general information in all of these works is rather diverse, from artistic trends to material typologies, however, strictly in terms of the cult of Venus, details are few.

45. Fitz 1998.

46. Covacef 2002; Covacef 2011.

47. Gramatopol 2011.

48. Marinescu 1960, p. 525-534; Marinescu 1961, p. 225-229; Marinescu 1965, p. 83-120.

49. Tudor 1967, p. 209-229.

50. Marinescu, Lakó 1973.

51. Gudea 1989; Gudea 1997.

52. Tudor 1935, p. 31-48.

53. Guiraud 1985, p. 399-403; Guiraud, Roulière-Lambert 1999, p. 359-406.

54. Gesztelyi 1998; Gesztelyi 2000.

55. Vass 2013.

56. Gudea 1986.

57. Vass 2012, p. 59-70.

58. Isac, Gaiu 2006, p. 415-436.

59. Bounegru, Ota 2010, p. 427-446; Bounegru et colab. 2011.

60. Biró 1994a; Biró 1994b; Biró 2000.

61. Bartus 2007.

62. Schenk 2008.

II.

CULT OF VENUS IN ROMAN WORLD

1. ORIGINS

THE CULT OF Venus was most likely the special ingredient which made the Roman religion something more than a contractual and formal expression of faith in the gods. This may be the reason why, even though not the most important deity in the Roman pantheon, Venus succeeded in overcoming the rules and dogmas of the Roman religion, preserving the patronage of love until present day. That this is by no means an exaggeration is proven by the frequent mention of Venus in the works of the classical authors, either historians or poets, and the large number of artefacts ascribed to the goddess, discovered by the archaeologists in sites all over the Roman Empire.

The origins of Venus are very different from those of the Greek Aphrodite. Nonetheless, the Roman deity was strongly influenced by that of the Greeks, thus becoming a deity of the seduction, sexual escapades and erotic fantasies. This aspect is the one that predominates in the contemporary mindset. However, Venus was much more for the Romans. Starting with Caesar, Venus becomes the Mother of all Romans, the partner of Mars in the pantheon, together composing the divine couple taken as a model by almost all imperial couples. Venus would also pose as the protector of the young girls and marriage, safeguarding the faithful even in the afterlife.

The search for the origins of Venus in the Roman world started mainly from the linguists' comments regarding the entire word family of which the term *uenos* is part. The root of the word is Indo-European, *uen-*, and appears in some words like grace or happiness⁶³. This root underlies the appellative *uenos* which is neuter, translated approximately by the word *charm*. The gender change of the word *uenos* from neuter to feminine is interesting, as it does not alter its meaning or significance, which is uncommon in the Latin grammar (there are similar examples, but besides gender they also change meaning)⁶⁴. The verb *ueneror* is part of the same family, while *uenerai* means, literally speaking, expression, exercise and practice of charms. The word is frequent in Latin literature, during

63. Meillet 1929, p. 333-337.

64. Dumézil 1966, p. 499.

the Republic being associated only with the gods, while under the Empire it applies to the lay⁶⁵ world as well.

Based on the study of the word family of the term *uenos*, it may be concluded that the significance of the verb *ueneror* covers the primitive features of the cult. Venus, the embodiment of the term *uenos*, appears later as a goddess in the Roman pantheon and is then built a temple at Rome. However, she still preserves those primitive attributes related to magic, sorcery and enchantment. Her embodiment started from an abstract concept, *uenos*, a propitious, favourable magical force, later metamorphosized in a goddess⁶⁶.

There is a small quantity of information related to the place and the specific date of birth of Venus, meaning the time when she became a deity from a simple abstraction. For the period previous to the 3rd century BC, prior to the construction of a temple for Venus at Rome, there are only two examples of a specific cult. The first refers to the cult of *Venus Calva* and the second regards a sanctuary of the goddess at Lavinium⁶⁷. The cult for *Venus Calva* seems to have been based on a private cult of the matrons⁶⁸. Instead, the cult performed in the sanctuary of the goddess at Lavinium was federal⁶⁹. Lavinium was important for the Roman religion, as, according to the tradition, it preserved some objects that Aeneas brought with him after the Trojan War. This is one of the earliest records of the legend of the Latins' Trojan origin. Therefore, Lavinium was an important centre for both the cult of Vesta and the Penates gods as well as for Venus. Despite the Greek or Etruscan influences exercised in this town, the name of Venus survived without being replaced by that of Aphrodite⁷⁰, further evidencing the Latinism of the goddess' origins.

The emergence of the cult of Venera in Latium, yet outside Rome, explains to a certain point why the deity was overlooked by the archaic Republican records. For instance, the pre-Julian calendar does not contain any festivals dedicated to the goddess. Very likely, the birth place of the cult of Venus was Lavinium, sometime at the end of the 6th century BC or early 5th century BC. On this already existent sub-layer, the anthropomorphisation of the goddess may be related to the foreign influences, either Greek or Etruscan, which are of both religious and artistic nature⁷¹.



Fig. 1. Etruscan mirror with scene of Paris judgment (MNVG – Roma)

65. Altheim 1938, p. 140.

66. Dumézil 1966, p. 410.

67. Schilling 1954, p. 65.

68. Eitrem 1923, p. 14-16.

69. Strabo, *Geografia*, V, 232.

70. Wissowa 1912, p. 236.

71. Schilling 1954, p. 60, 63.

2. EXTERNAL INFLUENCES

THE ETRUSCAN INFLUENCE over the cult of Venus is manifest as early as the 5th century BC, the correspondent of the goddess being Turan. The association may be identified especially in artistic depictions and less in written sources. Very likely, the Etruscan name means “the giver” or “the generous”, being the beneficial goddess par excellence of the Etruscans. The resemblance is obvious, Turan being also a beneficial, propitious goddess⁷². She appears often on many Etruscan mirrors, in various mythological scenes like that of the Judgement of Paris (Fig. 1), beside Adonis or Victoria⁷³. A mirror from Preneste, dated to the 5th century BC, bears the Latin inscription *Venos*, yet the image is identical with the depictions of the goddess Turan⁷⁴.

It is noteworthy that certain Roman deities have Etruscan names, like Menrva – Minerva or Maris – Mars⁷⁵. The epithet *Libitina* with which Venus is associated in the funerary environment is also a word of Etruscan origin⁷⁶. Therefore, it may be assumed that the Romans recognized their own gods among the Etruscan religious expression, this being also the case of Venus and her correspondent in the Etruscan pantheon.

If until the 4th century BC, the influences over the Roman religion are especially of Etruscan origin, after this century the Greek influences would dictate the rhythm of the religious innovations at Rome. Some Greek influences in the cult of Venus had already been introduced by the Etruscans, like for instance the month of April ascribed to Venus, however most influences would be directly introduced in the cult via Aphrodite⁷⁷.

The origins of Venera are very different from those of Aphrodite, born as the goddess of seduction, sexual escapades and fantasies. Venus appears as the embodiment of divine abstractions, whereby her charms are used only for the benefit of the religion and not gratuitously, like in Aphrodite’s case. The mindsets underlying the emergence of the two deities are different. According to their own traditions, the Greek often defy their gods, starting with Prometheus’s defiance when stealing the fire from the gods. The Romans instead, are the subjects of the divine rule, with their only ambition to win the favours of the gods, as obedience and not rebellion guarantee their success. The Romans would make a merit of this need for gods, claiming the right of the most religious people in the whole world⁷⁸.

The first visible change under the influence of the cult of Aphrodite occurs in art. Firstly, the minor art played an important role, being the earliest means by which the mythological cycle of Aphrodite was transferred to Venus. The major art, either sculptural or architectural, of Greek influence, was the next step by which Venus assumed Aphrodite’s attributes and mythology. An important consequence of the Greek influences was the addition of seduction to the cult of Venus. Subsequent to the direct contact with Aphrodite, Venus’s benevolence is not sought only for religious

72. Bugge, Torp 1909, p. 101.

73. Gerhard 1843, p. 98-105, 368-370.

74. Matthies 1912, p. 65.

75. Schilling 1954, p. 158

76. Schilling 1954, p. 166.

77. Schilling 1954, p. 174.

78. Cicero, *De Natura Deorum*, II, 3, III, 2.

favours, like it was until that moment, but also for profane, like human love. Under the influence of Aphrodite, Venus becomes a great seducer, with an irresistible power not only over the gods, but also over humans⁷⁹.

During the Republic, Eastern influences in the cult of Venus did not lack either. Most came still via the cult of Aphrodite, however some were assumed directly. The emergence of the cult of *Venus Erycina* occurs by the assimilation of goddess Astarte on Mount Eryx following the Roman victory over the Carthaginians. The goddess would be celebrated especially as a providential deity, a victorious goddess, depicted on coins with diadem and laurel wreath⁸⁰.

The religious syncretism enriched the personality of Venus with additional features taken from Turan, Aphrodite or Astarte, which gave a much more formal character to the cult. External influences had also adverse reactions in the Roman world. When the syncretism broke the balance of exoticism in the cult of Venus, a slight movement to the contrary occurred, for the preservation of traditions. Thus, in Rome a compensatory cult is instituted, that of *Venus Verticordia*, who changes hearts for virtue⁸¹.

3. ORGANISATION OF THE CULT

THE POLITICAL CHANGES occurring in the Roman world by the end of the 2nd century BC would be felt at religious level as well, where a split from the traditional system can be seen. Thus, increasingly more Roman families sought to improve their prestige by finding mythical ancestors and individually asserting Trojan origins. Such a family was that of the Julii who, as evidenced by their coin issues⁸² by the end of the 2nd century BC claim the patronage of Venus.

Nevertheless, the first who indeed used the mythical patronage of Venus was Sulla, when he introduced the cult of *Venus Felix* at Rome. In this posture Venus references Sulla's victorious eastern campaign, as the goddess joins Mars and they take their place among the couples of major gods⁸³. The military virtues of the goddess are those underlying the cult of *Venus Victrix* established by Pompei in 55 BC, when she is built a temple. A coin issue of the following year, struck by Faustus, son of Sulla, depicts *Venus Victrix* with diadem and laurels, wearing jewellery and holding a sceptre⁸⁴.

Along the same lines, after the battle of Pharsalus in 48 BC, Caesar lays the foundations of the cult of *Venus Genetrix*. His victories on the battle field are a formal confirmation of his alliance with the goddess. The new temple for *Venus Genetrix* would be built inside a forum dedicated to the Roman people in 46 BC⁸⁵. Caesar's initiative brought along the further development of the cult of Venus, the goddess personifying from this moment onward two fundamental virtues of the Roman public religion, *felicitas* and *victoria*.

Augustus would carry on with the development of the public cult of Venus after Caesar. He

79. Schilling 1954, p. 187-189, p. 196.

80. Dumézil 1966, p. 456

81. Boëls – Janssen 1993, p. 145, 321.

82. Babelon 1886, p. 3-5.

83. Dumézil 1966, p. 518.

84. Schilling 1954, p. 297.

85. Wissowa 1912, p. 237.

would assume Caesar's genealogical legend, styling himself also as the successor of Venus, as shown by a coin issue of 39 BC⁸⁶. The religious organisation of Augustus would significantly impact the cult. The emperor tried to balance the original attributes of Venus and those under the influence of Aphrodite either from Greece or the East, emphasizing especially the deity's Latin specificities. Therefore, Venus will be worshipped in the temple of *Mars Ultor* as *Venus Victrix*. By composing the couple Mars – Venus, Augustus joins the two sides of the Latin origins and of Rome, bringing together, within the same cult, the Trojan origin, via Aeneas, and the legendary founding of the town, by Romulus⁸⁷.

A few remarkable coincidences played an important role in the cult of Venus, namely those related to the date of 19th of August. This day was deemed by Augustus as *dies imperii*. Augustus gave his name to this month and not to his month of birth, September, as he fulfilled the first consulate in this month, inaugurated on the 19th of August 43 BC⁸⁸. Moreover, this day of August 19th coincides with the celebration date of *Vinalia rustica*, the feast which honours Aeneas's vow to Jupiter, as well as the alliance between the Latins and their sovereign gods, under the auspices of Venus⁸⁹. Because of this association, Venus became a sort of intermediary, mediating deity between the Romans and Jupiter⁹⁰. The last coincidence is impressive by its singularity: Augustus died on the 19th of August, AD 14⁹¹, which served as a basis for his celestial apotheosis⁹².

Another consequence of the organisation carried out by Augustus in the religious field was the outline of a specific formula of the imperial cult. The couple Mars – Venus could serve as a model for the dynastic couple, the emperor and his spouse representing the embodiment of the two divine protectors of the Empire. The association of Mars with Venus is not juxtaposition but fusion: Mars took something from the Julian bearing of Venera, by his new mission of *Ultor parentis patriae*, while Venus, who does not cease to be also *Genetrix*, received a warlike standing. Hence, the couple Venus – Mars is attributed with a new significance, underlining the Roman side and posing as the protectors of the imperial dynasty. There are differences between the couple Venus – Mars and Aphrodite – Ares, starting precisely from the attributes of the goddesses. To the Greeks, Aphrodite symbolised love, which pacified the principle of discord, existent in Ares. Far from the warlike ardour of Mars, the role of Venus was not to disarm Mars but to involve herself in the god's actions, to the service of Rome and her emperors. The model would not be taken over immediately, such association being frequent only from the second half of the 2nd century AD, when the imperial couple would be regularly associated to the divine couple Mars – Venus⁹³.

Sabina and Hadrian, Faustina Minor and Marcus Aurelius or Crispina and Commodus are among the few imperial couples rendered as Mars and Venus, whose statues survived until now⁹⁴. Compared to Caesar, who sought to establish a new type of Venus, the 2nd century imperial families

86. Grueber 1910, p. 579, 583.

87. Schilling 1988, p. 153.

88. Suetonius, *De Vita Caesarum*, 31, 2.

89. Schilling 1954, p. 131.

90. Schilling 1954, p. 154.

91. Tacitus, *Annales*, I, 9.

92. Schilling 1954, p. 340.

93. Aymard 1934, p. 178-196.

94. Kleiner 1981, p. 538; Schimdt 1968, p. 85-94.

used Greek models, like Commodus / *Ares Borghese* and Crispina / *Aphrodites Capua*. The rendering of the imperial couples in this manner suggests their future deifying. After the death of Faustina Minor, the Senate ordered the erection in the temple of the goddesses Rome and Venus of two silver statues depicting Hadrian and Faustina, in front of which the young girls to be married would make sacrifices together with their future husbands⁹⁵.

After Augustus, the eastern exoticism and Aphrodite's influences in the cult of Venus return. Augustus's successor, Tiberius, restored the temple of *Venus Erycina*, on Mount Eryx, as well as on Aphrodisia, in Carya⁹⁶. Noticeably, the city of Aphrodisias would always be privileged by the Romans, enjoying a special attention from Caesar or Octavian, while under the Empire the town is declared free and tax exempt⁹⁷. The return of the Greek influences in the cult of Venus is further visible in the works of the poets who claim for her places consecrated to Aphrodite. Venus is associated to the epithet *Cypris*, referencing the island of Cyprus, a place important until then only for the cult of Aphrodite⁹⁸.

Under Vespasian, a new coin model with the depiction of Venus is established, originating in the coins issued by Augustus or even Caesar⁹⁹. When Titus associates Venus on coins with his daughter Julia, both receive the epithet *Augusta*. All these coin issues signify the attempts of the Flavian emperors to claim the Julio-Claudian tradition as the descendants of Venus, thus legitimising their rule. Their official position is evidenced by the omission of symbols referencing Aphrodite, like the apple or dolphin¹⁰⁰.

The monetary sobriety of the Flavians is a sign of the abandonment in the public cult of the Greek or Eastern influences and the return to augmented Latin specificities. A revival of the cult of Venus occurs under the short reign of Titus, who makes several offerings to *Venus Victrix*, likely thanking for battle victories but also for love¹⁰¹. However, especially under Domitian, Venus appears almost exclusively on the reverse of coins issued for the women in the imperial family, tradition which would survive for a long time¹⁰².

The 2nd century AD marks a revival of the cult of Venus within the Empire especially due to the emperors of the Antonine dynasty. In AD 113, Trajan makes a new consecration for *Venus Genetrix* in her temple in the Forum of Caesar, probably after a restoration of the building¹⁰³. On this occasion, Trajan strikes a series of commemorative coins, on the obverse with a Republican Venus or Aeneas and Anchise on the reverse¹⁰⁴.

Hadrian built the largest temple in Rome, which had two attached apses, back-to-back, one for Venus eastwards to the Colosseum and the other for Roma westwards, to the Forum, as a

95. Cassius Dio, *HR*, 72, 31, 1.

96. Tacitus, *Annales*, II, 62, 2.

97. Schilling 1954, p. 293.

98. Schilling 1988, p. 153.

99. Pera 1978, p. 80-97.

100. Pera 1978, p. 81.

101. RIC, Titus, 3,9,15.

102. Hening, King 1986, p. 180.

103. Schilling 1988, p. 158.

104. RIC, Trajan, 801.

confirmation that there is a strong connection between the tutelary deity, Venus and the town¹⁰⁵. This relation between Rome and Venus is already asserted by middle of 1st century BC, as evidenced by coin issues¹⁰⁶. It is not certain under which epithet was Venus worshipped in this double temple, likely other one than *Genetrix*, under which she was worshipped in the temple of Caesar in the Forum. Most likely, it was the epithet *Felix*, which is frequent on Antonine coins. By that date, the epithet *Felix* had lost its symbolical value given by Sulla, being used even in the sense of *felicitas*, happiness, chance and prosperity. To this effect, on coins with *felicitas*, Venus is rendered with cornucopia¹⁰⁷. The idea of welfare and prosperity which underlie Venus would be associated with Roma and the epithet *Aeterna*, which would be frequently used throughout the 3rd century AD¹⁰⁸.

With this temple, Roma is raised at rank of divinity. Roma as deity was previously used by the Greeks and not the Romans. This rank increase occurred somehow under the auspices of Venus. Through this temple, Hadrian joined the two founding myths of the town, centred on both Aeneas and Romulus. On the coins of the period, Venus appears with all the Republican epithets, *Victrix*, *Genetrix* and *Felix*. *Peruigilium Veneris*, a small poem written in occasion of the festivities, provides a confirmation of the Julian tradition persistent in the period. Venus appears as Mother to the Romans, Mother to Caesar¹⁰⁹.

A new phenomenon occurring during the Empire is that princesses should adopt features of the goddess Venus and be portrayed as such. The phenomenon is new to the Romans, but not to the Greeks. Cleopatra and her son Caesarion were rendered on a coin found in Alexandria as Aphrodite and Eros. The first to adopt such a depiction in the Roman world seems to be Livia, Augustus's spouse, the representations being originally associated only with the East. Livia as Aphrodite appears on the coins found at Afrodias and Smyrna¹¹⁰, while in the western parts of the Empire, Livia appears as *Venus Genetrix*¹¹¹. Livia appears as *Venus Genetrix* on a bas-relief from San Vitale in Ravenna but also on a dupondius with *divus Augustus*, the legend being *Genetrix Orbis*¹¹². After the death of his sister, Caligula raised a statue for Drusilla as *Venus Genetrix*, statue as tall as that of the goddess *Venus Genetrix* inside the temple, identical rituals being performed for both¹¹³. To his daughter Julia, Titus raised a statue as *Venera* while still alive¹¹⁴, being practically associated with Venus. Nevertheless, Julia was not worshipped



Fig. 2. AR Denarius of Faustina Minor, on revers with Venus stading left (RIC 515)

105. Schilling 1954, p. 381; Schilling 1988, p. 159.

106. Babelon 1886, p. 474.

107. Schilling 1988, p. 161.

108. Schilling 1988, p. 160-161.

109. Schilling 1950, XXV, XLVI-LII.

110. Schilling 1988, p. 156.

111. Aymard 1934, p. 179.

112. Chaves 1978, p. p. 89-96.

113. Dio Cassius, *HR*, 59, 11, 2.

114. Martial, *Epigrammata*, 6, 13, 1-6.

officially as Venus but only after death by her uncle emperor Domitian, as proven by coin issues¹¹⁵.

Faustina Minor, daughter to Antoninus Pius and spouse of his successor, Marcus Aurelius, represented an important moment for coin issues depicting Venus (Fig. 2)¹¹⁶. The types on these coins are *Venus Genetrix*, *Felix* and *Victrix*. The coins present Venus as ancestor to the imperial family. Moreover, they reference the fertility of the empress, who gave birth to at least 12 children. Thus, Faustina holds an apple in her hand, underlining her relation with the Trojan Aphrodite and an infant.

Further, the coins of Julia Domna during the reign of her husband Septimius Severus and her child Caracalla, render Venus on the reverse as *Victrix*, *Genetrix* and *Felix*, each with minor changes in terms of attributes¹¹⁷. The niece of Julia Domna, Julia Mamaea, would also use the image of Venus on coins¹¹⁸.

The use of Venus on the reverse of imperial coins continues during the entire 3rd century AD, the last important period being under the Tetrarchy¹¹⁹. A coin with *Venus Felix* was issued in the name of Fausta to celebrate her marriage with Constantine I, in AD 307¹²⁰. Noticeably, her brother, Maxentius, restored the double temple for Venus and Roma, built by Hadrian, which was burnt down in the same year¹²¹. A last important materialization of the sort belongs to Galeria Valeria, daughter to Diocletian and Galerius's wife, in whose name were minted coins with *Venus Victrix* on the reverse. With the death of Valeria in AD 311, the tradition of the depiction of Venus on imperial coins ends, the women in the imperial family preferring later, depictions praising male virtues¹²².

4. DISTRIBUTION, PROVINCIALITY

ESTABLISHED IN LATIUM and developed at Rome, the cult of Venus would extend once the Republic became the Empire, with the emergence of additional provinces. Goddess with multiple attributes, Venus would be able to assume not only the legacy of Aphrodite but also the attributes of other local deities via *interpretio romana*. The diffusion of the cult from the centre to periphery has many peculiar cases, each province being an example more or less singular to this effect.

The identification of the cult specificities within one province or another is possible only with a high degree of uncertainty. Written sources make general references to Venus, especially in Rome, facts occurring within the provinces being only briefly reported by the classical authors. Thus, most information on the cult of Venus is provided by the inscriptions and figured material which survived until today.

From the point of view of these specific materials, the cult of Venus is spread unequally within the provinces of the Empire¹²³. The inscriptions, which evidence especially the official side of the cult of Venus, had rather an individual than general nature. Thus, in Gallia, Germania or

115. RE, Suppl. VI, col. 346-347.

116. RIC, Antoninus Pius, 495, 511-517, 1367, 1386-1389, 1407-1410; Marcus Aurelius, 720-736, 1678-1688, 1718.

117. RIC, Julia Domna, 388 a. RIC VI, Julia Domna, 632, 633.

118. RIC, Julia Mamaea, 694.

119. Hening, King 1986, p. 181.

120. RIC, Faustina, 756.

121. Nash 1961, p. 496-499, fig. 1314-1318.

122. Nash 1961, p. 496-499.

123. Toutain 1920, p. 384 so on.

Britannia representative archaeological finds to this effect are almost lacking. Of the approximately 250 inscriptions dedicated to Roman deities discovered in these provinces, only five mention Venus¹²⁴ as well. An entirely different situation is found in the provinces of Northern Africa, where Venus is the most present Roman deity in inscriptions¹²⁵.

In terms of the figured material pertaining to the cult of Venus, the diffusion is also unequal. Good examples for this are the bronze statuettes with the depiction of Venus. In Dacia, Moesia or Pannonia, Venus is one of the best represented deities in bronze¹²⁶. In Germania, Gallia, Raetia or Noricum the statuettes of the goddess are few, Mercury being by far the most frequent deity rendered in bronze¹²⁷. From this point of view, two distinct areas may be delimited: an area comprising the provinces on the lower Danube (Dacia, Pannonia and Moesia), where the bronze statuettes of Venus are many, and an area comprising the provinces on the Upper Danube and the Rhine (Raetia, Noricum, Germania, Gallia), where the bronze statuettes of Mercury predominate.

The diffusion power of the Roman civilisation within a territory was influenced by several factors, one of the most important being the army. Early on during the Empire, the cult of Venus received a strong military influence. Thus, one would expect that in militarized provinces the presence of Venus would be more consistent than in those with fewer troops.

The popularity of the goddess was founded not only on the diffusion power of the Roman civilisation within a specific territory but also by the presence of elements that could be assimilated to the cult. From this point of view, the territories that became provinces behaved differently: European provinces and those in the East are situated at opposite sides.

The Celtic or German origin populations incorporated within the Empire had female deities in the Pantheon, but to what extent were they assimilated to Venus is difficult to determine. As mentioned above, the inscriptions and figured material offer most of the information for the cult of Venus in the provinces. However, in Germania, Gallia or Britannia inscriptions wherein Venus would bear local epithets are missing, unlike, for instance, Apollo who is also *Grannus*, a Celtic deity. Moreover, these populations had a preponderantly aniconic religion, which means that the figured material started to appear in these territories only when they became Roman provinces. As such, previous iconographic elements for Venus to assume are impossible to identify.

However, certain local elements may be supposed. The most numerous terracotta statuettes discovered in Gallia represent Venus and the Mother Goddess¹²⁸. Even though the Celtic religion was aniconic, some Roman minor art iconographic depictions exhibit Celtic influences, especially those from the private cult¹²⁹. Thus, the Mother Goddess with many attributes linked to motherhood, fertility, life, love or death would be embodied in the Roman period under various forms, Venus included. The connection between the two deities was made especially via the common attributes related to water, the Mother Goddess being illustrated most often nude and accompanied by two or

124. The statistics covers the three provinces and is established at the level of the finds mentioned in CIL III.

125. Macmullen 1987, p. 23.

126. Cserményi 1984, p. 135.

127. Boucher 1976, p. 151; Kaufmann-Heinimann 1998, p. 163.

128. Bémont, Jeanlin, Lebanier 1993, p. 142; Talvas 2007, p. 258-259.

129. Bémont, Jeanlin, Lebanier 1993, p. 135-138.

more children¹³⁰. An additional element added to the classical iconography of type *Venus Anadyomene* is the drapery, believed to be a symbol of water flowing in waves¹³¹.

In the East, the Roman provinces incorporated territories which were under a strong Greek influence, where there already existed a powerful religious syncretism between Aphrodite and the local female deities like Astarte or Atargatis. The assimilation of the female deities by Venus was part of a tradition, within this religious syncretism local elements being easy to delimit from the Roman. An example to this effect is the triad of Heliopolis, composed of Jupiter, Venus and Mercury. Under the Roman deities lie in fact local gods, *Venus Heliopolitana* being in fact Astarte. The iconographic types which render *Venus Heiliopolitana* differ from those commonly depicting Venus within the Empire, since they follow local features, specific to the representations of female deities of the East. *Venus Heliopalitana* is represented sitting on a throne, flanked by two sphinxes. With the right hand raised she makes the *benedictio* gesture, while with the left she holds one or several ears, has a hairdo with *kalathos* and wears a tunic¹³².

Once integrated into the Roman religious system, the cult of *Venus Heliopalitana* was not limited only to its original territories. At Carnuntum, in Pannonia, especially in inscriptions, a cult for *Venus Victrix*, *Jupiter Heliopolitanus* and *Mercurius Augustus* was identified. Underlying this triad are in fact the tutelary gods of Heliopolis, *Venus Victrix* being in fact *Venus Heliopolitana*/Astarte¹³³. The cult reached the Danube most likely via the soldiers, the dedicators being in general of Eastern origin. Noticeably, offerings to *Jupiter Heliopolitanus* are also made by centurions of the legions XIII Gemina¹³⁴ or IV Flavia Felix¹³⁵ in the fort at Vețel (*Micia*). Yet, *Venus Heiliopolitana* is missing from the repertory of deities identified insofar in Dacia, the offerings for *Venus Victrix* carrying no oriental names.

In the Roman provinces by the Lower Danube the circumstances are rather different. These territories were previous to the Roman conquest under a powerful Greek influence, with certain eastern elements. Nevertheless, the religious syncretism had other features than in the East. Alike the case of the Celts or the Germans, the populations there had a preponderantly aniconic religion, so any possible iconographic influences are difficult to identify.

The stances in which Venus appears in these provinces are strongly influenced by Aphrodite, however some features are most likely local, even though the female deities from which they originate are difficult to recognize. Sometimes, in representations from Moesia and Pannonia, Venus appears illustrated on marble plaques, besides two or three children, with one of them breast fed in one case. In other few instances, they appear rendered as *Cautes* and *Cautopates*, while behind Aphrodite / Venus likely lies another local deity, *Magna Mater* of Samotrace¹³⁶. Noticeably, other local cults from the provinces of the Lower Danube are frequently depicted on plates and plaques, like the Danubian Horsemen or the Thracian Horseman.

130. Bourgeois 1991, p. 21-22.

131. Vertet 1990, p. 407, 412.

132. Hajjar 1985, p. 136; Kropp 2010, p. 241-243.

133. Kremer 2005, p. 449-450, fig. 4; Birley 1978, p. 1520; Speidel 1984, p. 2228.

134. IDR III/2, 243, IDR III/3, 96.

135. IDR III/3, 95.

136. Biró 1994b, p. 219-225.

5. ICONOGRAPHY. IDENTIFICATION OF PROTOTYPES

MOST ICONOGRAPHIC TYPES that the Romans used for their statues and statuettes are adopted from the Greek world. The most prestigious but also the less pretentious artifacts of the Roman art relate in one way or another to the great compositions of the Greek world. The Greek statues, works of an artist, were unique, possibly reproduced in the Greek world for study purposes in art schools. The Romans adopted this tradition and went beyond, multiplied the unique Greek models, rendered them in various sizes and changed them into stereotype objects, easy tradable¹³⁷. The Roman copyists gradually altered the original models and adapted them to their public, ultimately making eclectic artworks, where the Greek original was barely identifiable.

The study of prototypes is key to the approach of the Roman provincial art, which manifests itself not via novel iconographic models, but by interpreting the classical models, accomplishing new, particular structures while changing the meaning of such models.

Due to the gushing popularity of Aphrodite/Venus in both Greek and Roman worlds, the sculptors produced many copies and variants of the types consecrated in the Greek statuary. The high number of Roman statues and statuettes, copies of those Greek, are in fact the only evidence of the existence of such models, providing clear clues in terms of typology and iconography.

The Greek originals, the so-called *opera nobilia*, may be established by a careful examination of the Roman copies, which group in several categories: faithful copies of the Greek originals, inaccurate copies (with slight changes, like for instance another hairdo or addition of attributes or gesture details) and free copies (where the position change, mostly visible to the legs, the heavy of the body is sometimes on the left one sometimes on the right one, the original being still recognizable). During the late Hellenistic and Roman periods also emerged a series of eclectic artworks which combine (usually in a balanced manner) two types of different iconographic types. Lastly, true redesigns were

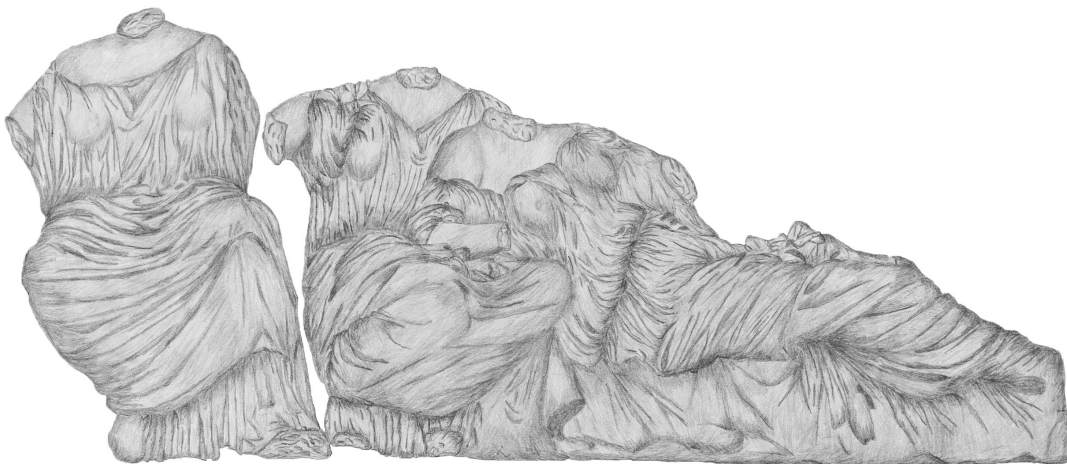


Fig. 3. “Reclining Aphrodite” on the eastern pediment of the Parthenon (BM – London)

137. Boucher 1976, p. 61.

produced, which starting from “quotes” in the classical works resulted in hybrid forms, where Greek models are almost unrecognisable, the only ways to identify the iconographic type being the mixture of archaeological and literary sources¹³⁸.

The prototypes underlying the iconography of Venus, which are largely found also in Dacia, were established based on certain criteria, mentioned above. The first “noble works” were designed during the period of the rich style (the second half of the 5th century BC) in the workshop of Phidias. Their identification is based on a number of literary sources and especially by comparison with the “reclining Aphrodite” on the eastern pediment of the Parthenon (fig. 3)¹³⁹. There the goddess is rendered with a *himation* over the hips and shanks and a light *chiton* over the torso, revealing the perfect anatomy of the divine figure. Phidias allowed himself to make a little frivolity in this case, letting the flax shirt slide from Aphrodite’s shoulder. This detail, alike the exceptional modelling of the flax *chiton*, which assembles in many fine folds on the torso while the wool *himation* falls in large folds over the lower body part, led to the identification of the series of monumental statues similar to that of Hera Borghese with the MV – Rome (coming from Ostia) with a product of Phidias’s workshop (Fig. 4/a)¹⁴⁰. The statue was erroneously restored as Hera Borghese, being in fact Aphrodite made in Phidias’s circle¹⁴¹.



Fig. 4. a. Hera Borghese (MV – Rome); b. Aphrodite of Elis (SM – Berlin); c. Aphrodite of Daphnis (MN – Napoli)

Aphrodite of Elis (Fig. 4/b) is another model of the “mature” classicism period, work of Phidias himself, of which Pausanias reports as resting one foot on a tortoise. The prototype was identified with the fragmentary statue with the SM – Berlin, the so-called *Aphrodite Ourania*¹⁴². The goddess rendered

138. Diaconescu 2013, p. 62.

139. LIMC 2, sv. Aphrodite, no. 1393.

140. LIMC 5, sv. Iuno, no. 193.

141. Bieber 1977, p. 48, pl. 29, fig. 160.

142. LIMC 2, s.v. “Aphrodite”, no. 177.

fully draped leans on the left elbow, likely on a pillar and rests left foot on the tortoise. The artistic rendering of the drapery is of best quality, like a second skin tracing the body without hiding any detail. The seemingly wet garment slides on the deity's body revealing her robust shape. Among all classical statues of Aphrodite this is the most influential type reproduced in the Hellenistic Athens¹⁴³. From this prototype seems to derive Hygeia of Timotheos on the pediment of the temple in Epidaurus and then the famous Leda with the MC-Rome, of the same sculptor during the period of the late classicism¹⁴⁴.

Aphrodite of Daphnis (Aphrodite of the gardens) is another work of the 5th century BC, later and likely inspired from *Aphrodite of Elis* ascribed to Alcamenes, student of Phidias and his successor in Athens. The best and complete copy of the type is with the MN – Napoli¹⁴⁵, while other two good quality replicas are with the ML – Paris (Fig. 4/c)¹⁴⁶. The fully draped goddess, leans with the left elbow on a pillar, the right hand partially unveiling her head, while the left leg is flexed and crossed over the supporting leg. The ample drapery with the *chiton* and *himation* fastened around the waist and downturned is realistically rendered with folds set in harmonious proportions, which modestly reveal the body shape. An innovation emerges though, the legs crossed with the support on the exterior, which would be broadly used in the following centuries¹⁴⁷. This richly draped Aphrodite was adopted in the Roman period for Venus generating the imperial family line and appears among the cult statues in the temple of *Mars Ultor*, beside Mars and Caesar¹⁴⁸.

Aphrodite of Frejus (Venus Genetrix) – was highly popular in the Roman world, as proven by over 200 specimens of statues and statuettes discovered within the Empire¹⁴⁹, echoing also even in Dacia¹⁵⁰. The statues in this type render Venus wearing a light *chiton*, without belt, discreetly sliding from the left shoulder, revealing the left breast. The right arm of the goddess, bent at elbow, is depicted in motion pulling the drapery over the shoulder, while the left hand holds some apples¹⁵¹. The most representative replica of the Roman period is the so-called *Aphrodite of Frejus*, with the ML – Paris (Fig. 5/a)¹⁵². The statuary type copies a bronze original dated around 420-410 BC and ascribed to Kallimachos or an artisan in the Polyclitian school, due to the very delicate folds of the drapery. A further argument to this effect is the rendering of the drapery with fine and very thin folds almost identical with those in the statue of the famous Nike made by Paeonius of Mende, the single surviving original from the end of the 5th century¹⁵³. During the late Hellenistic period, occurred certain changes in the iconography of this type, namely the right arm is no longer raised and an additional dress detail emerges, the belt, the remaining classical elements still preserving, the left hand of the goddess sliding

143. Schoch 2009, p. 35-36, pl. 2/A1.

144. LIMC 5, s.v. "Hygieia", no. 20; LIMC 6, s.v. "Leda", no. 6a.

145. LIMC 2, s.v. "Aphrodite", no. 185.

146. Bieber 1977, fig. 438-439.

147. Bieber 1977, p. 94; Fuchs 1993, p. 210, fig. 226.

148. LexMyth, I, p. 196-198, fig. 4.

149. Brinke 1991, passim.

150. Diaconescu 2012, p. 175, fig. 54.

151. Reinach 1906, p. 317, 318, pl. 592, 594; LIMC 2, s.v. "Aphrodite", no. 225-255.

152. LIMC 2, s.v. "Aphrodite", no. 224.

153. Fuchs 1993, p. 209, fig. 224; Diaconescu 2014, p. 28.

at the side of the body, being still rendered with nude left breast yet holding the drapery with the right hand. This re-adaptation of the type was also very popular among the Roman replicas¹⁵⁴. Thus, there emerge certain artworks which still preserve the belt over the hips specific to the Hellenistic dress like the statues with the SM – Ephesus and the HM – Saint Petersburg¹⁵⁵ (Fig. 5/b), or roman adaptation like the statue from AM – Rethymnon (Fig. 5/c)¹⁵⁶.



Fig. 5. a. Aphrodite of Frejus (ML – Paris); b. Hellenistic type Aphrodite (HM – Saint Petersburg); c. Roman adaptation (AM – Rethymnon)

In the Roman period, both Greek and the Hellenistic variants of this type were extensively replicated. Very likely, the statue of Venus from the temple built by Caesar to *Venus Genetrix*, after the battle of Pharsalus in 48 BC also belonged to this type. Pliny mentions that the cult statue in this temple was made by Arkesilaos¹⁵⁷, however does not provide further iconographic details. The image of Venus's statue in the temple and epithet *Genetrix* appear joined only on late coins with the effigy of Sabina, spouse to Hadrian, and legend *Venus* or *Veneri Augustae*¹⁵⁸. The statuary type was also used for portrait statues within the *consecratio in formam deorum* phenomenon, once with the imperial portraits of the Julio-Claudian period, also furthered in that Hadrianic¹⁵⁹.

Aphrodite of Cnidos was most famous and worshipped and also the most present in the sources of the ancient authors of the Greco-Roman antiquity. Sculpted in Parian marble around middle of

154. Diaconescu 2014, p. 29.

155. LIMC 2, s.v. "Aphrodite", no. 254.

156. LIMC 8, s.v. "Venus", no. 8a.

157. Plinius, NH, 35.155.

158. Mattingly 1936, III, p. 360; IV, p. 376-377.

159. Salathe 1997, p. 215.

4th century BC by the Athenian sculptor Praxiteles, it is the first three-dimensional nude created. According to Pliny the Elder¹⁶⁰, Praxiteles made two versions of the goddess, one fully clothed, thus furthering the known tradition with chiton and himation and another variant completely nude. The nude variant was rejected by the first commissioners, those in the island of Kos thus receiving the draped variant, the rejected nude being acquired by the Knidians who placed it in a circular temple, *tholos*, so it could be admired from all sides¹⁶¹.

Unfortunately, alike the most famous artworks, neither *Aphrodite of Cnidos* survived, seen for the last time in the imperial palace of Constantinople by the end of the 4th century AD, when Christianity became the official religion of the Empire. Even though mentioned in nineteen literary sources, only a passage from Lucian records the stance: “she holds the right hand in front covering her pudency”¹⁶². However, based on certain coin issues of the island of Knidos, it may be identified via a series of Roman copies, both large and small in terracotta, bronze or marble, the closest being the statue with MV – Rome in the Colonna collection (Fig. 6/a)¹⁶³.

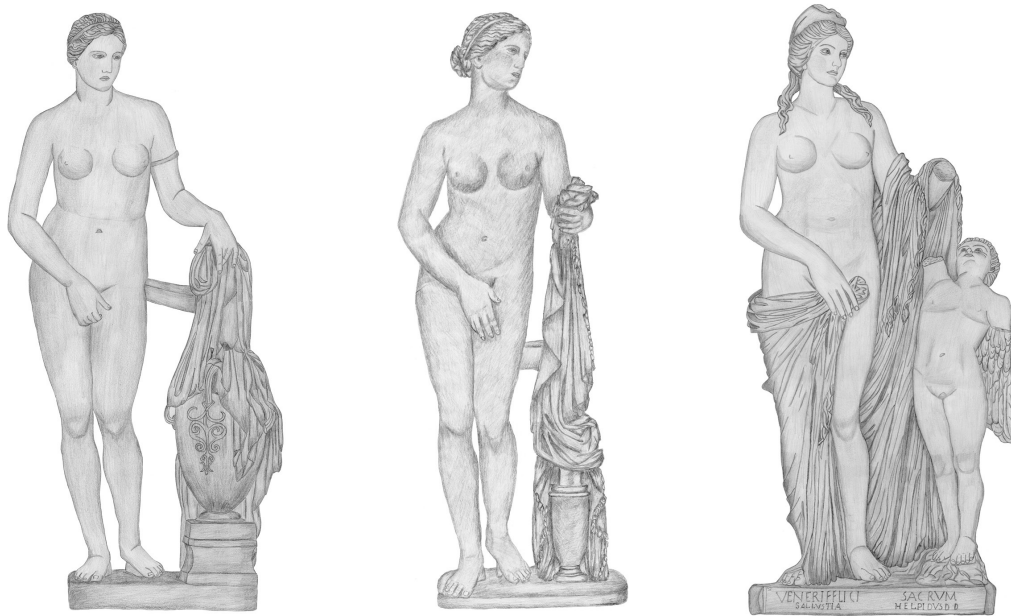


Fig. 6. a. Aphrodite of Cnidos (MV – Rome); **b.** Aphrodite Ludovisi (MNR – Roma);
c. Venus Felix (MV – Roma)

Thus, the goddess appears in a natural and free and easy appearance, seemingly in motion. The left leg is flexed, counterbalancing the right arm bent at elbow, the raised right hip balanced by left shoulder set higher in a perfect *contrapposto*. The right hand covers the pubis area, while the left places the drapery on a *hydria*, placed at her feet. The head of the goddess is slightly turned left, while the hair is pulled in a bun at back¹⁶⁴. The goddess seems surprised while bathing by an intruder, possibly even

160. Plinius, NH, 36.

161. Fuchs 1993, p. 217-218, fig. 234; Havelock 1995, p. 10.

162. Overbeck 1868, p. 236-240, no. 1227-1245; Diaconescu 2016, p. 169.

163. LIMC 2, s.v. “Aphrodite”, no. 391.

164. LIMC 2, s.v. “Aphrodite”, no. 391-408.

Ares, as she does not seem scared, but relaxed, turning her head towards him, smiling. Even though this is the first female nude, the goddess does not seem bothered by her nudity, quite the opposite, she seems playing a rather uncomplicated hide-and-seek game, shielding her pubis area from the viewer. There is no doubt that the deity draws the viewer's attention to her nudity, regardless of who he was ultimately, while the stare is designed to produce desire¹⁶⁵.

As the statuary type was extensively reproduced by Roman replicas, it has many variations and deviations from the Greek original, denoting Hellenistic interventions¹⁶⁶. Such changes may be noted with Venus of Belvedere, MV – Roma¹⁶⁷ or Aphrodite Ludovisi (Fig. 6/b)¹⁶⁸, types where the left hand of the goddess does not drop the drapery but pulls it for protection.

The identification of the peculiar features of the original variant of semi-nude *Aphrodite of Cnidos*, mentioned by the ancient authors, remains problematic. Compared to the nude type, reproduced by countless Roman copies, that semi-nude is still uncertain. Such late variant of the type, of the Hellenistic period, which seems to frame to the semi-nude variant, is type *Venus Felix*, with the MV – Roma, with an inscription bearing her name (Fig. 6/c)¹⁶⁹. It is worth adding that the epithet ascribed to the goddess also appears on coin issues associated with her image. The goddess is rendered semi-nude, right hand pulls the drapery in front the pubis area leaving nude the left foot, while the left hand holds the garment. The hairdo seems that of Faustina Junior or Crispina, dating the piece to the second half of the 2nd century AD, being likely a portrait statue, the type being frequently used in such depictions¹⁷⁰. Similar to this type are those with the VDP – Rome, ML – Paris, AM – Istanbul, WAM-Baltimore¹⁷¹ or the MNR– Rome¹⁷².

Aphrodite of Arles is a late work of Praxiteles and likely represents courtesan Phryne of Thespies too, either if it is about the statue of Aphrodite given as a gift to her native town or is the one consecrated at Delfi by her fellow countrymen¹⁷³.

The type name is given by a Roman copy discovered in the theatre of Arles, currently with the ML – Paris (Fig. 7/a)¹⁷⁴, which owing to the stylistic features was ascribed directly to Praxiteles or his school¹⁷⁵. Due to an erroneous restoration, the statue is at the centre of a polemic regarding the hands position. The statue was restored in the 17th century, when the head and part of the arms were restored, and the mirror and apple were added¹⁷⁶. The goddess rendered semi-nude, holds according to the reconstruction, an apple in the right hand, and a mirror in the left into which she glances, head slightly turned left. The reconstruction of the right arm is inaccurate, as noted from better preserved specimens, it is raised and bent at elbow, however does not hold an apple, but is brought to the back of

165. Havelock 1995, p. 28; Wardle 2010, p. 262.

166. LIMC, II/1, p. 49-52, no. 391-408.

167. Blikenberg 1933, p. 131-141, no. I, 3, pl. 4.

168. Diaconescu 2013, p. 174.

169. Amelung 1908, no. 42, pl. 12.

170. Salathe 1997, p. 265-268.

171. LIMC 2, s.v. "Aphrodite", no. 697, 698, 699, 700.

172. Arvello 1996, p. 31, fig. 2.11.

173. Bieber 1977, p. 64, pl. 39, fig. 216-219; Fuchs 1993, p. 233; Diaconescu 2013, p. 173.

174. LIMC 2, s.v. "Aphrodite", no. 526.

175. Furtwängler 1964, p. 319-320.

176. Formigé 1911, p. 658-664, fig. 1-2.



Fig. 7. Venus of Arles: a. ML – Paris; b. MC-Roma; c. ML – Paris.

the head, likely arranging the bun¹⁷⁷.

More or less truthful copies are with the ML – Paris (Fig. 7/c), where the goddess is accurately restored, holding the mirror in the left hand, the head and right hand though erroneously set¹⁷⁸. Other copies of the type are with the MC – Rome (Fig. 7/b), NM – Athens, AM – Delos, AM – Worcester and AM – Istanbul¹⁷⁹.

Venus Capitolina is the most replicated type of the goddess from the Greco-Roman antiquity. The statue sculpted of Parian marble, known also under the name “Pudica” was likely inspired from the famous Praxitelian type *Aphrodite of Cnidos*. The type name comes from the most famous replica of the type preserved with the MNM – Rome (Fig. 8/a)¹⁸⁰.

The Capitoline type exceeds by far the replicas of the Knidian type, being *Aphrodite’s* type of choice of the Roman patrons, in marble, bronze or terracotta. Most successful replicas are with the ML – Paris (Fig. 8/b), the MN – Prado, the HM – Saint Petersburg, the NM – Tripoli or the MN – Napoli¹⁸¹.

Ancient literary information regarding the origins of the *Venus Capitolina* type in the Roman world is little and uncertain. Starting especially from the mentions of Pliny, it was supposed that the original model of the type was a nude made by Skopas¹⁸². Ichnographically, it seems to be a workshop of the ancient school dated to the 2nd century BC¹⁸³. In the iconography of this type, Venus is rendered

177. LIMC 2, s.v. “Aphrodite”, no. 526-530; Ridgway 1976, p. 147-154.

178. Pasquier 2007, p. 167-168, fig. 32.

179. LIMC 2, s.v. “Aphrodite”, no. 527, 528, 529, 540, 551.

180. LIMC 2, s.v. “Aphrodite”, no. 409.

181. LIMC 8, s.v. “Venus”, no. 113; Diaconescu 2013, p. 181.

182. Plinius, NH, 36.26.

183. Fucks 1993, p. 238-239, fig. 257; Diaconescu 2013, p. 178.

entirely nude, head slightly turned left, weight resting on the left leg while the right is slightly flexed and advanced. The goddess covers the chest with the right hand while the left covers the pubis area. Part of the hair is gathered at the top of the head in the *krobylos* knot, the rest pulled at back in another knot which releases two hair tresses on the back¹⁸⁴. To the left below, by the feet, playing also the role of a support, commonly appears a *hydria* covered by a drapery, a cupid, a dolphin or a tree trunk which might be a clue that the basic model was a bronze.

The nudity and gesture of shielding the *genitalia* are adopted from her predecessor, *Aphrodite of Cnidos*, however this type exhibits more prudency, shoulders brought forward and chest covered by the left hand. The motif is still that of the bathing, of the intruder, towards whom the goddess turns her head smiling, rather showing than covering her nudity, the right hand drawing attention towards the breasts rather than covering them.



Fig. 8 a, b. Venus Capitolina (MNM – Rome, ML – Paris); c. Venus Medici (GU – Firenze)

Variant *Venus Medici* from the GU – Firenze (Fig. 8/c)¹⁸⁵ is a classicising reinterpreting of Capitoline Venus, signed by Kleomenes, son to Apollodoros of Athens¹⁸⁶, even though the two types were occasionally deemed as part of a single type, *Venus Capitolina – Medici*¹⁸⁷. In this variant the goddess appears in a more rigid stance and has all hair gathered in a bun. Below, the *hydria* and drapery are replaced by a dolphin playing with two cupids. Best copies of the type seem to be *Venus Taurina* with the HM – Saint Petersburg or that at the MNA – New York¹⁸⁸.

184. Reinach 1906, p. 330, 333, pl. 616, 617, 618; LexMyth, I/1, p. 416.

185. LIMC 2, s.v. "Aphrodite", no. 419.

186. Bieber 1961, p. 20, fig. 28-30; Havelock 1995, p. 76-78; Diaconescu 2013, p. 35.

187. Salathe 1997, p. 152-158.

188. LIMC 8, s.v. "Venus", no. 119; Arvello 1996, p. 73, 75, fig. 3.38, 2.39.

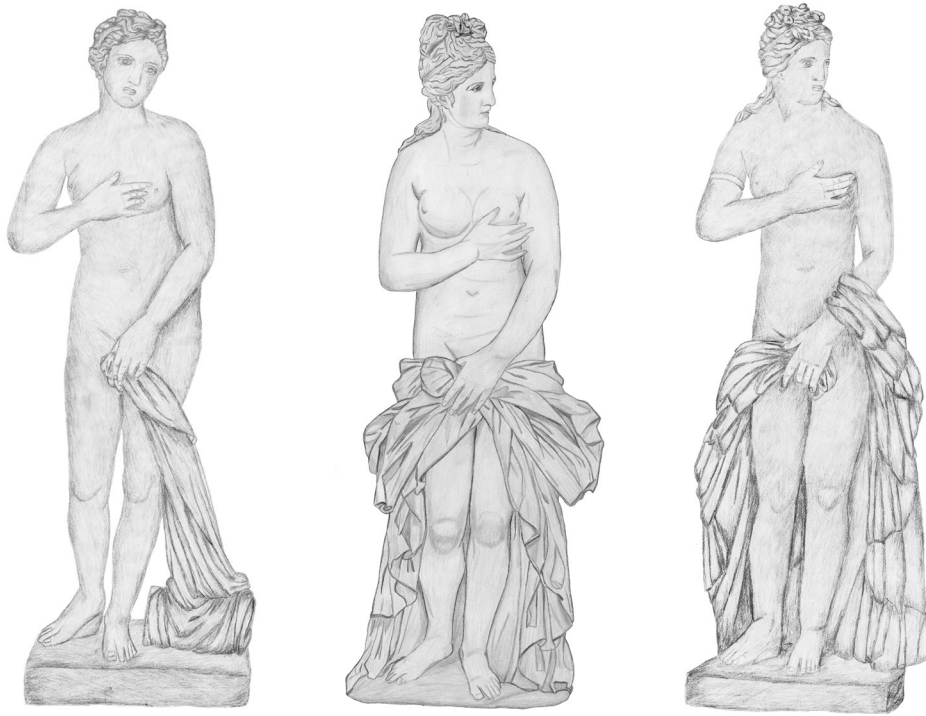


Fig. 9. a. Troada Aphrodite (MNR – Rome); b, c. Venus Syracuse type (MVT – Rome)

Type Medici was not highly popular during the Roman period, the Hellenistic variant of *Capitoline Venus* being preferred, often replicated in its draped variants. A variant where the goddess pulls the drapery with the left hand over the pubis area is the statue with the MNR – Rome (Fig. 9/a)¹⁸⁹, a copy made by a certain Menophantos based on the signed model from Troada, which therefore was believed original¹⁹⁰.

Variant *Venus Syracuse*, from the MAR – Syracuse (Fig. 9/b)¹⁹¹, copies almost entirely *Venus Capitolina*, preserving the gestures and body position and adding only the drapery for the lower body part. The open mantle is held to the front in a pudency gesture. Based on the peculiar features, *Venus Syracuse* was dated to the 2nd – 1st centuries BC¹⁹². The best preserved replica was discovered at *Baiae* and is housed with the NM – Athens¹⁹³, other replicas being with the NM – Bardo, the MNAR – Merida and the MVT – Rome (Fig. 9/c)¹⁹⁴.

Aphrodite of Capua is another work of the early Hellenistic period. The statue with the MN – Napoli (Fig. 10/b)¹⁹⁵, the best specimen of the type, is a Roman marble replica of a bronze original

189. LIMC 2, s.v. “Aphrodite”, no. 422.

190. Pasquier 2007, p. 148-149, fig. 111; Diaconescu 2013, p. 179.

191. LIMC 2, s.v. “Aphrodite”, no. 743.

192. Bieber 1977, p. 65; Salathe 1997, p. 161-164.

193. LIMC 8, s.v. “Venus”, no. 93; Arvello 1996, p. 256, pg. 57, fig. 2.29.

194. LIMC 2, s.v. “Aphrodite”, no. 737, 748, 749; LIMC 8, s.v. “Venus”, no. 88, 90.

195. LIMC 2, s.v. “Aphrodite”, no. 627.



Fig. 10. a. Venus of Milo (ML – Paris); b. Venus of Capua (MN – Napoli); c. Venus and Mars (MNR – Rome)

created by Lysippos around 330-320 BC¹⁹⁶. The model underlying it is the statue of the winged Victory, the best Roman copy of the type being preserved with the MSG – Brescia, discovered in the temple of Vespasian¹⁹⁷. Victory is rendered entirely draped with chiton and himation, shoulder and right breast nude. The body weight rests on the right foot, the left raised and placed higher, as it most likely supported the shield, which did not survive, held with the left hand raised, the right writing on it.

Aphrodite of Capua, termed as such because it was discovered in the theatre of Capua replicates almost entirely the Fortuna of Brescia. Nonetheless, there appear certain adjustments, the goddess being no longer draped entirely but semi-nude, with only the lower body part slightly below the hips covered by a drapery, its folds being though identical with those of Fortuna. The left leg is placed on the helmet and the left hand, raised, held the shield, onto which the goddess does not write, but into which she admires herself, as rendered also on some coin issues, most often Corinthian¹⁹⁸. Therefore, one may assume that the coins render precisely the cult statue of Aphrodite of Corinth, which is also mentioned by Pausanias¹⁹⁹.

Aphrodite of Milo, discovered on the island of Melos, today housed with the ML – Paris (Fig. 10/a)²⁰⁰, dated to the late Hellenistic period due to the inscription by which it was found, may be ascribed to the same type²⁰¹.

196. Fuchs 1993, p. 222, fig. 240/241.

197. LIMC 8, s.v. “Victoria”, no. 29; Pasquier 1985, p. 81-82.

198. Hölscher 1970, p. 70.

199. Pausanias, PH, 2.5.1.

200. LIMC 2, s.v. “Aphrodite”, no. 643.

201. Bieber 1955, p. 159, fig. 673-677; Pasquier 1985, p. 78-82; Havelock 1995, p. 93-98; Salathe 1997, p. 182.

Another replica also preserving the shield is that of Perge, AM – Antalya. In this version the goddess does not admire herself but writes the name of the statue patron and of the baths complex where it was found, Klaudios Peison²⁰².

The helmet and shield may be related to Mars, beside which the goddess appears in several statuary groups depicting imperial couples or wealthy individuals in the *consecratio in formam deorum* process. Venus appears in the Capuan stance, however no longer holds the shield but embraces Mars rendered as the Borghese type. Such a statuary group is that with the GU – Firenze, the VB – Rome, MNR – Rome (Fig. 10/c)²⁰³. In some compositions like those with the MC – Rome or ML – Paris, the goddess appears draped entirely like *Fortuna of Brescia*²⁰⁴.

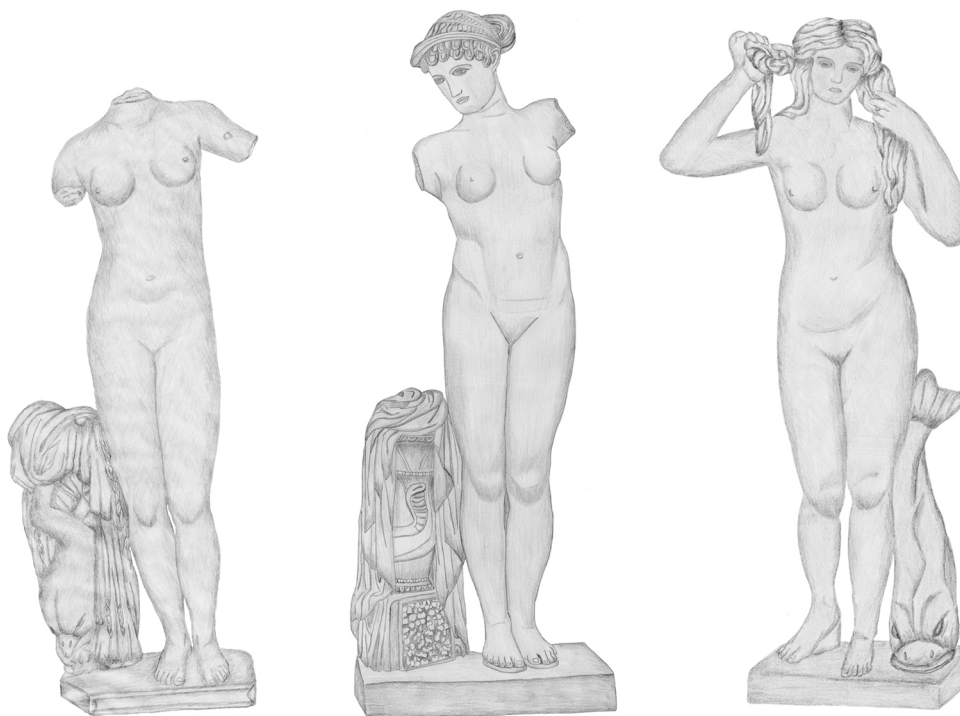


Fig. 11. a. Aphrodite of Cyrene (MNR – Rome); b. Esquiline Venus (PDC – Rome); c. Nude Aphrodite Anadyomene (PC – Rome)

Venus Anadyomene was one of the most frequent types from the Roman world, in both its nude and semi-nude versions²⁰⁵. In the iconography of this type, Venus appears with both hands raised drying her hair, a symbolical gesture related to her birth from the sea. The goddess is accompanied by a cupid, a dolphin or a *hydria*, onto which lay the drapery in the case of the nude variant²⁰⁶.

202. Salathe 1997, p. 184.

203. Bieber 1977, p. 43, fig. 105, 106, 107; Kleiner 1981, p. 534, 539 fig. 7, 10.

204. Wrede 1981, p. 311, no. 300, pl. 29/3; Bieber 1977, p. 44, fig. 108, 109; Kleiner 1981, p. 537-538, fig. 8, 9; Diaconescu 2014, p. 156-157, fig. 146-147.

205. Reinach 1906, p. 321, pl. 600; LIMC 2, s.v. "Aphrodite", no. 423-455, 76-78, 667-687; Brinkerhoff 1978, p. 56-69.

206. LexMyth, I/1, p. 416.

Starting from ancient literary information, the origins of the statuary type *Venus Anadyomene* were sought in the painting of Apelles from the 4th century BC made for the temple of Asklepios²⁰⁷. The model underlying the painting was again Phryne, as according to Athenaeus, both Praxiteles and Apelles had seen her undress, loosen her hair and enter the sea at Eleusis²⁰⁸. Pliny mentions that the moment served the artists as source of inspiration for the painting *Aphrodite Anadyomene* – Ἀναδυομένη “rising from the sea”, placed in the sanctuary of Asklepios in the island of Kos, which became his most famous painting²⁰⁹.

The search for the sculpted variant deriving from the painting of Apelles is problematic as every description of the classical authors refers to only the upper body part of the goddess, with the rendering of hair drying, impossible to specify whether in the lower body part the goddess was draped or not. Thus emerged works like that in Benghazi with the UM – Philadelphia, where the goddess is rendered down to only slightly below the hips, the rest missing, thus hinting that the goddess sat with her feet in water²¹⁰. Others render her crouching, the only resembling gesture to type *Venus Anadyomene* being that of hair drying²¹¹.



Fig. 12. Half-nude Aphrodite Anadyomene type **a.** MV – Rome;
b. ML – Paris; **c.** MV – Rome

207. Plinius, *NH*, 35, 86-87, 91-92.

208. Athenaeus 13.590.

209. Plinius *NH*, 35.91.

210. LIMC 2, s.v. “Aphrodite”, no. 677.

211. LIMC 2, s.v. “Aphrodite”, no. 1027.

The best nude depiction of the goddess in this type is Aphrodite of Cyrene, MNR – Rome (Fig. 11/a)²¹². A late Hellenistic work is resumed with certain differences in the statue of Cleopatra, is the so-called Esquiline Venus of PDC – Rome (Fig. 11/b)²¹³, yet no longer drying her hair but coiffing her bun²¹⁴. In this type, in most cases the deity emerges for the first time with loose hair as sign of abandoning all conventions showing off her completely nude body without any trace of pudency. For these nude variants may be mentioned those in MNR – Rome or SK – Dresden²¹⁵. A later variant, with inverted *contrapposto*, is the statue from PC – Rome (Fig. 11/c)²¹⁶, which was also copied in the provinces, including Dacia.

In the semi-nude variant, the goddess is most often rendered with the drapery knotted at front to release both her hands and dry her hair, such a variant being the statue from the MV – Rome (Fig. 12/a), MFA – Houston, AM – Basel²¹⁷. The statue with the ML – Paris (Fig. 12/b), renders the goddess semi-nude with the drapery sliding below the waist and pulled with the left hand in front the pubis area, in a manner similar to variant Venus Syracusa. The statue with the ML – Paris has the right hand move to the back to hold the hair gathered in a bun at back, which likely caused the drapery to slide from the left shoulder, supported by the arm²¹⁸.

The statuary type is best represented also among the depiction of private persons, an example being the portrait statue from the time of Julia Soaemias, hands restored erroneously, with the MV – Rome or another statue of a matron flanked by two cupids from the same place (Fig. 12/c)²¹⁹.

The statue *Aphrodite Kallipygos* was discovered in the 16th century and comes likely from Nero's Domus Aurea in Rome, housed with the MN – Napoli (fig. 13/a)²²⁰. It became famous especially because the gesture of pulling up the drapery to uncover the body is more provocative than in other specimens, the name of *Aphrodite Kallypigos*, Ἀφροδίτη Καλλιπυγος meaning in fact Aphrodite of the beautiful buttocks. The chiton is raised and pulled with the right hand exposing the front side leaving the right leg entirely nude while the left pulls it over the shoulder unveiling the entire back side of the goddess. Neither the upper body part is entirely covered, the drapery sliding from the right shoulder uncovering the breast. The head of the goddess although restored in the accurate position as noted from the body arching, is turned over the right shoulder and likely directly towards the viewer. The gesture of unveiling the lower body part, that of *anasyrma*, is often found in the deity's iconography and seems to have been taken from the dance of the hetaerae²²¹.

The composition seems later than the 4th century BC, being more bodacious the appearances of courtesan Phyrne or those of the hetaerae in Praxiteles's time²²². The statue copies a bronze original

212. LIMC 2, s.v. "Aphrodite", no. 455.

213. LIMC 2, s.v. "Aphrodite", no. 500.

214. Fuchs 1993, p. 242, fig. 263-264; Diaconescu 2016, p. 13.

215. LIMC 2, s.v. "Aphrodite", no. 424, 425.

216. LIMC 2, s.v. "Aphrodite", no. 439.

217. LIMC 2, s.v. "Aphrodite", no. 667, 669, 674

218. Bieber 1955, p. 144, fig. 609.

219. LIMC 8, s.v. "Venus", no. 78, 79; Bieber 1977, p. 64, fig. 227.

220. LIMC 2, s.v. "Aphrodite", no. 765.

221. Säflung 1963, p. 45.

222. Fuchs 1993, p. 245, fig 265/266; Havelock 1995, p. 99, fig. 35.

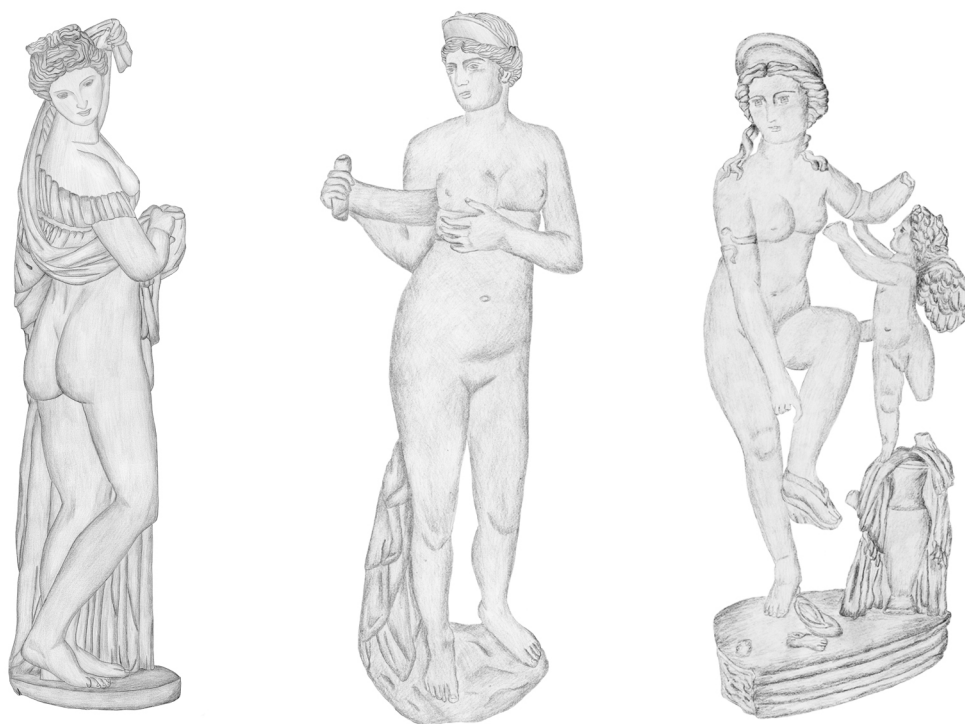


Fig. 13. a. Aphrodite Kallipygos (MN – Napoli); b. Venus with strophion (author reconstruction after BM – New York); c. Venus with sandal (AM – Alexandria)

dated around 300 BC and was likely replicated in marble later in the 1st century BC²²³. Replicas of this statuary type are very few, counting a fragment of a statuette which preserves only the upper body part headless and armless with the MV – Rome and a limestone relief fragment from Cos²²⁴.

Venus with strophion the depictions of the goddess in this type are less numerous, the iconographic type being more present in the minor rather than major statuary²²⁵. In general, for the statues of the type, Venus is rendered nude, left hand holds the *strophion* under the chest, and with the right, raised and bent at elbow, unwraps it. The original Greek model could not be identified with certainty, such statues of Aphrodite being found in the Greek world as early as the 3rd – 2nd centuries BC. The *strophion* played a certain role in the mythology of Aphrodite, being mentioned by Homer as made of gold by Hephaestus for Aphrodite and bearing magical seduction powers. In another episode reported still by Homer, Aphrodite takes off the *strophion* to lend it to Hera in her attempt to win back Zeus²²⁶. The iconographic model appears also in Dacia on a bronze statuette from Alba Iulia (*Apulum*). For this type a series of parallels in marble, bronze and terracotta are found with the BM – New York (fig. 13/b), SM – München and the ML – Paris²²⁷.

223. Säflung 1963, p. 23 ; Fuchs 1993, p. 245, fig. 265/266; Havelock 1995, p. 99.

224. Säflung 1963, p. 40-41, fig. 26, 27.

225. LIMC, II/1, p. 61-62, nr. 505-513.

226. Homer, *Iliada*, 14.197; Faraone 1999, p. 97.

227. LIMC 2, s.v. “Aphrodite”, no. 505, 512, 513.

Venus with sandal (Sandalbinder) statues of the type render Venus in motion, seen while preparing to bathe. The nude goddess leans on the right leg, the left advanced and raised in sandal removing motion with the right hand. The left hand is usually leaning on a small cupid, Priapus, a column or a *hydria* (Fig. 14)²²⁸.

Starting from certain stylistic features, the origin of this type was established in the Greek world by the end of the 3rd century or even early 2nd century BC²²⁹. Aphrodite rendered as such appears also on some coin issues from Aphrodisia or Apollonia. Of over 180 pieces in this type, none is life-sized²³⁰. Most beautiful and well preserved statuettes are those with the AM – Alexandria (fig. 13/c)²³¹, BL – Karlsruhe, BM – London or MFA – Boston²³².

In the statuary group from Delos, today with the NM – Athens²³³, Aphrodite appears still with a sandal in the hand. The statuary group is a Greek original of good quality dated around 100 BC and has no replicas. The goddess appears in the company of Pan who tries to seduce her placing his right hand around the waist and the other on the goddess's left forearm. Aphrodite shields the pubis area with the left hand, a gesture likely borrowed from the Capitolian model and holds the sandal in the right, with which also threatens Pan. Nonetheless, the goddess seems to smile, being friendly and amused than outraged at the gesture of Pan, everything in a rather raillery between the two protagonists. In-between the two figures also appears a small Eros who aids in the removal of Pan by grabbing him by his horns. The statuary group was dated based on the inscription to 100 BC. "Dionysios, son of Zeno, son of Theodoros of Berytos, benefactor, [dedicated this group] in behalf of himself and of his children to the ancestral gods." Most likely, the statuary group decorated a private house/apartment²³⁴.

Aphrodite Doidalses

Crouching Aphrodite is a work of the 3rd century BC of sculptor Doidalses of Bithynia. King Nikomedes, who wished to purchase, though unsuccessfully, the Aphrodite of Cnidos, commissions Doidalses to design another type of Aphrodite for himself. This would result in Crouching Aphrodite, which later would stand in the portico of Octavia



Fig. 14. Statuary group from Delos (NM – Athens)



Fig. 15. Aphrodite Doidalsas (BM – London)

228. LIMC, II/1, p. 57-59, no. 462-481.

229. Brinkerhoff 1978, p. 79-97.

230. Künzl 1970, p. 102-162; Havelock 1995, p. 83.

231. Bieber 1955, p. 99.

232. LIMC 2, s.v. "Aphrodite", no. 464, 466, 472.

233. LIMC 2, s.v. "Aphrodite", no. 514.

234. Havelock 1995, p. 55-58, fig. 16; Diaconescu 2016, p. 14.

from Rome, replicated in countless Roman copies in marble, bronze, terracotta or coins²³⁵.

The goddess rendered at bath is depicted crouching, right knee close to the ground, head turned over the right shoulder and in most variants, right arm over the left shoulder to cover her breasts in the move of pulling up the hair, the left arm bent at elbow leaning on the left leg. Even though less complete than other replicas of Crouching Aphrodite, that with the MNR – Rome seems the best depiction of the type. Others though more complete are with the Royal Collection from BM – London (Fig. 15), the ML – Paris and the MVT – Rome²³⁶.

In the hybrid variant from the AM – Rhodos, both hands are raised like in type *Anadyomene* likely in the hair drying move²³⁷.

In some compositions the goddess is accompanied by Eros, who aids the goddess bathe, hands her various objects and pours water²³⁸, such examples being with the HM – Saint Petersburg, MNR – Rome, JPGM – Malibu and MN – Napoli²³⁹.



Fig. 16. Venus Victrix. a. ML – Paris; b. ABA-Firenze; c. MV – Roma

Venus Victrix (*Venus Armata*) from the Roman period has its origins still in the Greek world, in the armed representations of Aphrodite. Pausanias mentions martial representations of the goddess, like those in Acrocorinth or Epidaurus, beside other statues where the deity is provided with

235. Bieber 1955, p. 82-83.

236. LIMC 2, s.v. "Aphrodite", no. 1018, 1021; Bieber 1955, fig. 293.

237. LIMC 2, s.v. "Aphrodite", no. 1027.

238. Stewart 1997, p. 222-224.

239. LIMC 2, s.v. "Aphrodite", no. 1020, 1022; LIMC 8, s.v. "Venus", no. 246.

weapons²⁴⁰. The association of Aphrodite with the arms, army and military victory was likely made following her association with Ares/Mars, god of war and under oriental influences, where Ishtar or Astarte were also given such attributes²⁴¹.

The best copy of the type is with the ML – Paris²⁴², where the goddess appears nude, in the left hand holding a *gladius*, the right raises the belt from which it hangs over the shoulder (Fig. 16/a). Venus holding the *gladius* appears in over such 17 replicas, among which also counts the statue ABA – Firenze (Fig. 16/b)²⁴³, AM – Kos or AM – Patras²⁴⁴. Sometimes the *gladius* is replaced by a laurel crown, symbol of victory, MV – Roma (Fig. 16/c)²⁴⁵. To the left of the goddess often appears a small Eros holding above his head a helmet and leans on a *lorica*.

Based on stylistic elements, the statuary type may be dated to around 100 BC, the sculptor though and place of origin remaining still unidentified. The work is likely based, alike the other famous works in general, on a small bronze statue likely placed as votive object in a certain sanctuary²⁴⁶.

The military equipment of the goddess, the *gladius* or helmet or *lorica* with which the small cupid plays, may be directly ascribed to Mars, the goddess's lover. Venus is often depicted with parts of his equipment, an example being type *Aphrodite of Capua* where the shield emerges, or even accompanied by him within the same representation type, in the examples of *consecratio in formam deorum*. Even though the goddess seems to seize the god's equipment, her role is not to disarm him but to get involved in his actions, in the service of Rome and its emperors.

The association on coins of Venus with epithet *Victrix* with a certain statuary type is problematic. Venus with legend *Victrix* appears frequent on coins after the cult set-up by Pompey in 55 BC, the goddess being rendered in various stances of *Victrix* on Republican coins²⁴⁷. Moreover, there are many differences between the images of the goddess on republican and imperial coins. On the coins of Caesar, Venus is draped, holds in the hand a Victoria and is provided with various military attributes like the shield. Instead, on the coins of Augustus, *Venus Victrix* is semi-nude, leans on a column, holds in one hand a spear and in the other a helmet and by the feet there is a shield²⁴⁸. This rendering manner of Venus as *Victrix* would predominate in the Empire, the type being found both on gems and *statuaria*²⁴⁹.

240. Pausanias, PH, 2.5.1, 3.23.1.

241. Hajjar 1985, p. 136; Kropp 2010, p. 241-243.

242. LIMC 2, s.v. "Aphrodite", no. 456.

243. Flemberg 1995, p. 112, fig. 2.

244. LIMC 2, s.v. "Aphrodite", no. 458, 459,

245. Flemberg 1991, p. 100, fig. 49.

246. Flemberg 1995, p. 112.

247. Crawford 1989, p. 487-495.

248. Mattingly 1936, I, p. 98-99.

249. LIMC 2, s.v. "Aphrodite", no. 456-461.

III.

FINDING VENUS

DISCOVERY CONTEXTS

A CAREFUL ANALYSIS of the material and discovery contexts is required in order to better understand the cult of Venus in the province of Dacia. Hence, the dedicator, purpose and place of offering must be identified. The discovery context may be specified for only half of the total 390 pieces found in Dacia²⁵⁰. These 203 pieces may be divided into four large categories according to the contexts: 1. worship contexts (temples and sanctuaries); 2. civilian contexts (houses, public spaces and connected workshops); 3. military contexts (forts and related workshops); 4. funerary contexts (cemeteries and monuments associated to the funerary space).

Most of the material ascribed to Venus comes from civilian contexts, ca. 44%, followed by the military, 26%, and at a small distance the worship contexts, 25% with the funerary contexts as the smallest ratio, 4% (Fig. 17). Therefore, making no exception from the circumstances in the other provinces of the Empire, in Dacia, the most numerous material associated to Venus was identified in civilian contexts.

1. WORSHIP PLACES

A QUARTER PART of the material ascribed to Venus which has a clear discovery context, comes from sacred spaces, ca. 25%, namely 51 pieces. Amongst, 45 pieces are of terracotta, namely 44 statuettes and one votive plaque, two statuettes are bronze-made, one marble statuette, to which three inscriptions should be added.

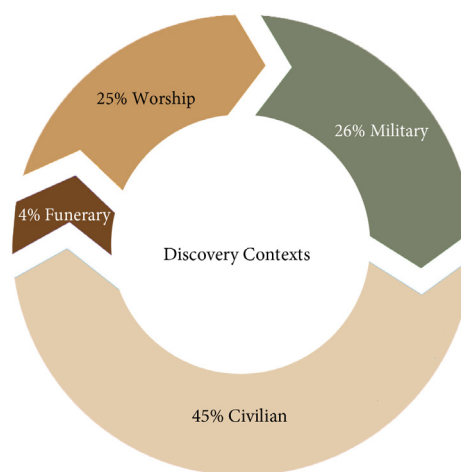


Fig. 17. Material distribution in Dacia based on discovery contexts

250. From this total of 390 pieces, 360 are represented in the catalogue, and 30 of them are coming from the sanctuary of Liber Pater from Alba Iulia, yet unpublished (information A. Diaconescu).

Public sanctuaries are places for the personal testimony, faith or gratitude, evidenced by *ex-votos*. They are offered either subsequent to the fulfilment of a vow or following a divine sign, most often received in the form of a dream²⁵¹. Venus statuettes from sanctuaries are found in both worship spaces as well as around them, in pits or *favissae*.

The large number of Venus statuette finds in sacred areas is not specific only to Dacia. In the Gallic provinces, for instance, sacred areas are also the environment of choice for the finds of Venus statuettes²⁵². Nonetheless, if in the Gallic provinces finds are quantitatively uniform, in Dacia, the large number of statuettes found in worship spaces is mainly due to a single find. Namely, the find in the sanctuary for Liber Pater at Alba Iulia where 31 terracotta statuettes²⁵³ of Venus were discovered, which is more than half of the total of the pieces specific to the goddess in the area of devotion. Statistically, circumstances would have been sensibly different if it were not for this recent find.

To present day, there is no sanctuary of Venus identified in Dacia. The architecture of such a sanctuary must have been not much different from those discovered within the Empire, the best example being that at Herculaneum. In this sanctuary of Venus, there is a striking contrast, purposefully established, between the *cella* and the courtyard. The *cella* is a dark place, lit up only by a lamp by the entrance, with a statue of the goddess in the shadow. The mysterious atmosphere is amplified by the paintings on the walls and the mosaic on the floor. In front the statue of the deity lay a marble altar for offerings, access of the worshippers being allowed to that spot only. Most devotion activities occurred outside the *cella*, in the courtyard where the altars were erected. It was bright, had access to the kitchen, dining hall, to the water tanks or the hall where the college of Venus assembled. Sacrifices, singing or feasting were performed there too²⁵⁴.

Within the Empire, there are mentions of a series of electoral political groups placed under the patronage of gods, like for instance the *Venerii* identified at Pompeii and Herculaneum²⁵⁵. Obviously, when a member of such group became a magistrate, the offerings to Venus became rather political than the result of personal devotion. For Dacia though, there is no inscription to reference such a *sacerdos Veneri publica*²⁵⁶.

For the lack of a proper sanctuary, the above mentioned finds of items specific to the goddess Venus in Dacia come from cult buildings of other deities. These are the temple for the medicine gods Aesculapius and Hygeia, the so-called Great Temple (Sarmizegetusa), the temple of Nemesis (Moigrad) or the sanctuary for Liber Pater (Alba Iulia).

At Sarmizegetusa, in the temple dedicated to Aesculapius and Hygeia and in the nearby vicinity 6 terracotta statuettes of Venus were found (no. 269, 271, 272, 275, 278, 286²⁵⁷). Venus appears associated with Aesculapius also on an inscription at Sarmizegetusa identified in the *area sacra*

251. Stambaugh, Mass 1978, p. 579.

252. Bémont, Jeanlin, Labanier 1993, p. 139.

253. Information A. Diaconescu.

254. Andringa 2009, p. 129-130.

255. Andringa 2009, p. 326-327.

256. Andringa 2009, p. 81.

257. In order to avoid a lengthy text, when artifacts with the depiction of the goddess Venus discovered in Dacia are mentioned, references will be made directly to catalogue numbers, without bibliographical mentions, which are detailed therein.

of *Praetorium Procuratoris* (no. 289). The altar is dedicated to Aesculapius, Epona, *Venus Ubique*, Neptune and Salacia by a former *financial procurator* of the province of Dacia. The epithet *Ubique* – all-pervading – appears seldom within the Empire, being related to Venus only in an inscription discovered at Pompeii²⁵⁸. Again from Sarmizegetusa comes another altar or statue base dedicated to Venus. From one *area sacra* at Roșia Montană (*Alburnus Maior*) comes another votive altar dedicated by Beucus to Venus (no. 256).

A terracotta statuette from Sarmizegetusa depicting Venus was found by the entry into the so-called Great Temple (no. 284). Among the deities worshipped there we can count Junona, *Diana Augusta* or *Hercules Augustus*²⁵⁹. Once more at Sarmizegetusa, in forum, a bronze statuette of Venus was discovered, which is much more precious offering than a terracotta statuette (no. 258), but it is unsure if the artefact belongs to a temple like *Aedes Augustalium* or not.

From Moigrad, from the temple of Nemesis two statuettes of Venus originate, one made of bronze (no. 147) and the other of marble (no. 148)²⁶⁰.

Another deity beside which Venus was associated in the finds from Dacia is Liber Pater. In the *favissa* of the sanctuary dedicated to Liber Pater at Alba Iulia numerous terracotta objects were discovered, out of which 55 have a mythological theme and 39 are toys. Of the mythological pieces, 31 pieces have as subject Venus, associated with chariot wheels, *Risi* or *Genii Cucullati*²⁶¹. Thus, the most numerous statuettes of Venus goddess appears in association with Liber Pater. This association being also rendered on a marble relief on which the goddess is depicted in the company of the bacchic cortege, discovered also in Alba Iulia (Fig. 18).

Such grouped finds originating in sanctuaries are few within the Empire. In Italy, two inventories of this kind were identified (representing only 2% of the total of such finds), in Gallia and Germania there are 18 inventories (67 % of the finds), while from the rest of the Empire 7 inventories of the sort are known (26 % of the finds)²⁶².

The cases mentioned above are among the few where it may be specified to a certain extent the nature of the cult of Venus in the cult area, some of the deities preferably worshipped in the respective sanctuary being identified. Some cult spaces where Venus statuettes were found could not be ascribed to certain deities. This is the case of building EM 24 at Sarmizegetusa, where four terracotta statuettes of Venus (no. 270, 273, 274, 277) were found. The building is a cult structure, however it could not be attributed to any specific deity. Another terracotta statuette (no. 280) was



Fig. 18. Marble relief with bacchic cortege (Alba Iulia)

258. CIL IV, 7384: *Stabulio Oenoclionibis et / mamillamquamtidi / clupium [dedit(?)] ubiq(ue) Venus.*

259. Pop 2006, p. 66-67.

260. Bajusz 2011, p. 111.

261. Information A. Diaconescu.

262. Kaufmann – Heinemann 1988, p. 199.

discovered in the building conventionally named 002 in the capital of Dacia, where the main deity worshipped at the spot could not be identified either²⁶³. The circumstances for the finds of terracotta statuettes in buildings EM 31 (no. 268) and EM 23 (no. 287)²⁶⁴ are also similar.

Inside or nearby the sanctuaries found in Dacia workshops were not identified. At scale of the Empire such cases are few as well, since it is difficult to recognise the traces of the production activities involved in making the cult objects. At Arcenant a forge oven was found in a corner of a sanctuary enclosure, however this is the only one of the kind in Gallia. Most often, workshops are identified by specific tools, some of them discovered in sanctuaries too, however it is impossible to say if they were used or deposited as *ex voto*²⁶⁵. To this effect, it is worth mentioning the curious emergence of a votive plate mould (no. 287) depicting Venus in the cult building EM 23 at Sarmizegetusa²⁶⁶.

As it stands, at least in the case of the finds from Dacia, the production of worship objects was most likely not exclusive to a certain workshop, being only an activity among many others. Oddly enough, despite the many clients of the sanctuaries, there is no artisan specialised in making cult objects who could be identified insofar.

2. CIVILIAN ENVIRONMENT

THE MOST SIGNIFICANT part of the material ascribed to Venus, 91 items (45%), comes from civilian contexts (*villae rusticae*, houses, public spaces and related workshops). In terms of the material of which the statuettes discovered in the civilian environment were made, most numerous are of terracotta, 77 statuettes and 5 mould, only two being of marble (4,5) and one of bronze (no. 75). To these should also be added an inscription, an amber statuette (no. 163), a lead votive plaque (no. 103), two bone hairpins (no. 56, 122), and a floor mosaic (no. 257)²⁶⁷.

Apart from the general mention of the discovery context, in only a few cases from Dacia the accurate functionality of the room where such statuettes were found could be established. Such a find is that from Turda, in a *cella vinaria*, part of a *villa* located on a hill near the Arieş river. The terracotta statuette (no. 308) was found beside a nude figure, likely Eros, in the corridor in front of the entrance to the *cella vinaria*. A similar find context can be seen at Pompeii in a *villa rustica*, where by the entrance into the *cella vinaria* two silver statuettes were discovered, one of Venus, the other of Fortuna²⁶⁸. A close example is that of a terracotta statuette of Venus discovered in Pannonia at Dunaföldvár in a context associated with a vineyard²⁶⁹.

A fragment of a terracotta statuette depicting Venus (no. 113) was discovered in the *villa rustica* at Gornea. It comes from room A, the largest in the house, however without hypocaust²⁷⁰ heating.

263. Daicoviciu et alii 1983, p. 247-248.

264. Alicu, Rusu-Pescaru 2000, p. 164-109.

265. Demarolle 2005, p. 50-52.

266. Cociş 1987, p. 176-177, no. 2, fig. 2 a-b; Alicu et alii 1994b, p. 137, no. 1080, pl. 85.

267. Antal 2012b, p. 17-18.

268. Boyce 1937, p. 99, no. 493.

269. Fitz 1998, p. 83, no. 105.

270. Gudea 1973, p. 572, fig. 2.

Another case when the functionality of the find spot is known is that of the amber statuette of Venus located in the bath area provided with hypocaust at Moigrad. More precisely, this is building 4, in a complex of five buildings, located on Terasa Străjerilor. The fragmentarily preserved statuette was of a good workmanship representing the single iconographic type of Venus taking off her sandal known from Dacia (no. 163). Given the material of which it was made, amber, it could be an import²⁷¹.

In a house in the *vicus* at Jupa, room B of building VII, with access from the *atrium*, a terracotta statuette of the deity accompanied by Eros was discovered (no. 137). It is the same room where a *labrum*, originally believed to be a *lararium*²⁷², was found. It was discovered near the statuette, on the northern wall of the room, and consists of a marble *colonnette* onto which lay a recipient where most likely libations were carried out for the protective gods of the house. Until present, there is just one mention related with a *lararium* in Dacia, such finds being also few within the Empire. Such *lararium*, made by limestone, height of 90 cm and weigh of 70 cm is mentioned on the road from Orșova, not far away from the place of the discovery of *Tabula Traiana*. Unfortunately, the only evidence of it is in form of a drawing of S. Mihalik, with the mention that the *lararium* was empty, without any statuettes or inscriptions (Fig. 19)²⁷³. Most likely in such *lararia* were placed also the terracotta or bronze statuettes of small dimension, including those with Venus depiction. Most were identified in Italy, especially in Campania, circumstances explained by the presence there of the sites at Pompeii and Herculaneum.

From Gârla Mare, within the territory of a *villa rustica*, three depictions of the goddess Venus originate, but actually only two of them are certain. A terracotta statue fragment of Venus (no. 104) was also found in a pit, together with a coin issued under Antoninus Pius. A lead votive plate with the depiction of the goddess as the type *Anadyomene* (no. 103) was found in the *villa* however the find context is unclear. The third piece, uncertainly ascribed, reason for which it is not included in the catalogue herein, is a bronze statuette of which survived only the feet, discovered together with a bronze statuette of Pan in a pit (S2) inside the building on the eastern side of the farm²⁷⁴. Such pits found within the inhabitancy complexes may be deemed possible deposits filled with the contents of the *lararia*.

Finds of pieces specific to goddess Venus found in workshops from the civilian environment may be included in the same category of civilian contexts. Nevertheless, the specific purpose of the pieces is impossible to determine. These workshops might have served both the civilian environment,



Fig. 19. Lararium from Orșova

271. Matei 1983, p. 149, pl. III/3.

272. Benea, Bona 1994, p. 66-67, 112.

273. Mihalik 1908, p. 114, fig. 33.

274. Stîngă 2005, p. 88.

of which they were part, and the military, cult and funerary environments.

Among the workshop finds should also be mentioned the pottery centre in the sector of a *villa* at Reșca, where the workshop of potter Atticus²⁷⁵ operated. From there come 27 statuette fragments with the depiction of the goddess Venus (no. 185-197, 199, 200, 202, 204, 236, 239, 240-245, 248, 249, 251, 253). Most likely, the number of the statuettes was much larger; however the discovery context²⁷⁶ was not recorded for all the statuettes at Reșca. From within the city's territory come another 38 terracotta statuettes of Venus as well as 5 clay moulds (no. 249-253), pieces out of which some might come from the villa pottery centre.

From Zlatna, in the pottery centre where Gaius Iulius Proculus was active, come six statuette fragments ascribed to Venus. The statuettes were discovered in kiln 2 (no. 331-336), where terracotta fragments attributed to Priapus and to Mithraic reliefs were also found. On several fragments the initials G.I.P appear²⁷⁷.

3. MILITARY MILIEU

WITHIN FORTS WERE discovered ca. 26 % of the statuettes of Venus from Dacia with recorded find context, namely a number of 52 pieces. Among them, 33 are terracotta statuettes from which one is a mould, 15 are bronze statuettes and 2 statuettes were made of marble, to which we can add two gems with the depiction of the deity. This percentage may be the result of a real historical fact, like for instance in other provinces, or the result of an early state of research, excavations within the forts of Dacia being more numerous than in settlements or cemeteries²⁷⁸.

From the point of view of the fort types where finds were made, no differentiations between legionary fortresses and auxiliary forts can be made. The location of the statuettes inside the forts is diverse (Fig. 20), covering practically the entire fort surface. Statuettes were found in barracks at Buciumi (no. 66, 68, 69, 70), Hinova (no. 114, 115), Moigrad (no. 150) and Jupa (no. 127, 128), in the *horrea* at Vețel (no. 328), in the *praetorium* at Bologa (no. 63,64), *retentura sinistra* at Gherla (no. 105) and Moigrad (no. 144), on a pit at Vețel (no. 324), *praetentura sinistra* at Gilău (no. 110), near *porta praetoria* at Ilișua (no. 116), near *porta principalis dextra* at Jidava (no. 123), *porta principalis sinistra* at Jupa (no. 136) or near – *via principalis* at Răcari (no. 173).

Inside the forts metal working or pottery workshops serving the military environment and not only were identified. In barracks 5 from the *praetentura* of the auxiliary fort at Buciumi a metal working workshop specialised in military equipment production was identified. From the same barracks come three statuettes ascribed to Venus, a bronze statuette (no. 66) and two of terracotta (no. 70, 69). Since in such workshops from the military environment most often small military equipment is made, the bronze statuette found there as well as those of terracotta seem to have a rather a cult purpose than to represent the finished items made by these workshops.

275. Tătulea 1994, p. 88.

276. Popilian 1997, p. 10-14.

277. Lipovan 1984, p. 305.

278. Antal 2012b, p. 16.

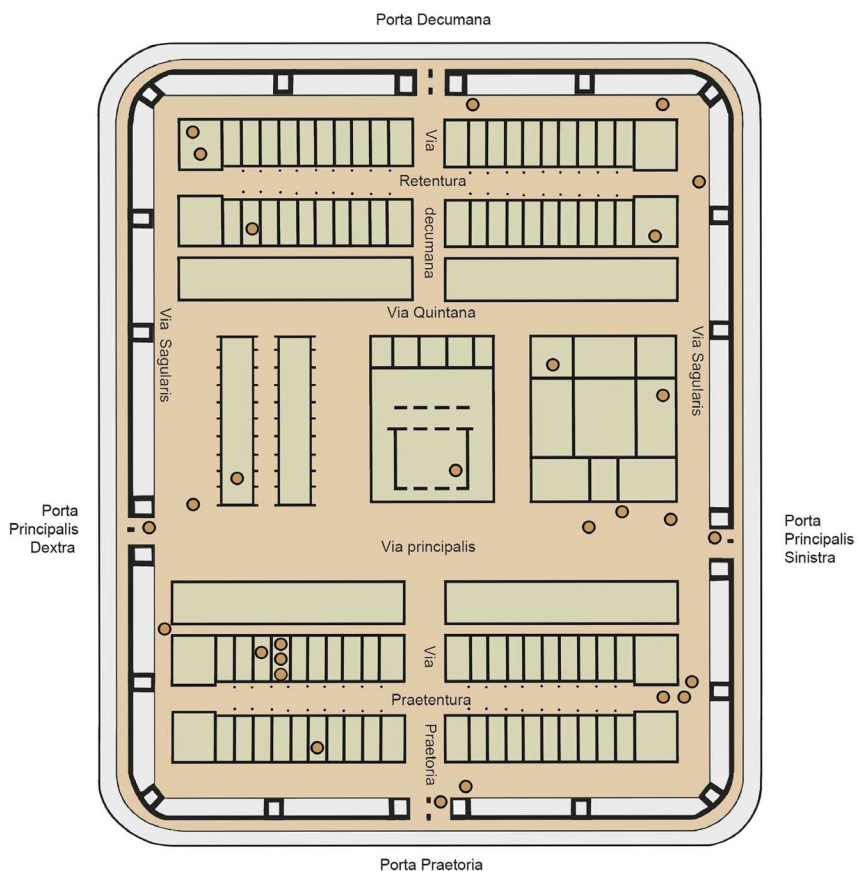


Fig. 20. Distribution of finds within forts (according to Johnson 1983)

4. FUNERARY SPACE

OF ALL CERTAIN discovery contexts identified in Dacia, Venus is least frequent in the funerary ones, with only 5%, namely 10 pieces, 6 terracotta statuettes, one of bronze as well as a marble statue and a bas-relief.

Most statuettes from the funerary environment, specifically five, were discovered at Alba Iulia (no. 19, 21, 31, 33, fig. 21, 35), however the accurate discovery contexts within the cemetery were only partially identified. The statuettes come from the cemetery on Furcilor Hill, from funerary inventories, but the gender or age of the dead, as well as the pieces with which they were associated within the inventory are not specified²⁷⁹. An exception is the statuette discovered beside a bone hairpin, which might suggest the grave was of a female²⁸⁰.

Again from a funerary context comes a terracotta statuette of Venus from Turda (no. 310). The context, the right bank of the Arieș, was related to the discovery of eight graves. The piece was found in a circular feature, where potsherds were identified, bones and a few pottery figurines, among

279. Antal 2012a, p. 94; Antal 2012b, p. 19.

280. Gligor et colab. 2009, p. 247; Anghel et colab. 2011, p. 11.

which also a horse head. It could not be determined for certain if the respective feature was used for the performance of funerary banquets/feasts or if it was a place where funerary offerings²⁸¹ were made. It could be related to ceremonies for the dead involving food, drink, furniture or dress offerings necessary for the daily life, which are a direct result of the faith according to which souls still live after death²⁸².

Another find from the funerary environment comes from Sarmizegetusa. It is a good quality bronze statuette depicting Venus (no. 259) found in the eastern area of the city, not far from the Mausoleum of the Aurelii²⁸³.

Obviously, Venus is not the single deity present in the funerary inventory of Dacia. Certain anthropomorphic vessels of funerary nature may be related to Hecate, at Celei²⁸⁴, or Clotho, at Cluj-Napoca²⁸⁵, and in addition also the Sol medallion at Locusteni²⁸⁶. Nevertheless, the divine presence is not frequent in the funerary inventory, where terracotta birds, like the roosters²⁸⁷ or doves²⁸⁸, wild animals, among which the lion occupies an important place²⁸⁹, the anthropomorphic²⁹⁰ vessels or the *Risi* statuettes²⁹¹ are much more present.

Even though the accurate find context is unknown, other two pieces (no. 60, 264) may be assigned to the funerary context owing to the iconography and monument type. They are two representations of the type *consecratio in formam deorum*: the bas-relief at Băile Herculane, which is most likely an *aedicula* wall and the marble statue from Sarmizegetusa²⁹².

Although in Dacia they are the only examples of *consecratio in formam deorum*, they are much more numerous within the Empire. The fashion established by the empresses and the women in the imperial family was copied by the women in the aristocratic families, more than 130 cases of *consecratio in formam Veneris* being archaeologically identified within the Empire²⁹³.



Fig. 21. Terracotta statuette
Alba Iulia

281. Pislaru 2007, p. 339-364, pl. 15/A.

282. Cumont 1922, p. 44-69; Toynbee 1971, p. 33-42.

283. Pop, Albulescu 1976, p. 433-440.

284. Nubar 1971, p. 43-60.

285. Isac, Bărbulescu 1976, p. 179-181, no. 1, fig. II/1, 2; III/1.

286. Cociș, Ruscu 1995, p. 123, no. 9.

287. Anghel et colab. 2011, p. 87, no. 124.

288. Cătinaș 1995, p. 467.

289. Man 2002, p. 229, no. 9, pl. CXL/9.

290. Țigăra 1960, p. 203-204, fig. 6, pl. XXXIV/2-3; Anghel et colab. 2011, p. 65, no. 76.

291. Tudor 1978, fig. 32/4; Anghel et colab. 2011, p. 68, 69, 70, 76, 78, no. 80, 83, 84, 97, 98, 102.

292. Bărbulescu 2003b, p. 284, fig. 1; Diaconescu 2005, no. 10, p. 27-29; Antal 2015, p. 58, 3c.

293. Salathe 1997, p. 445-558.

Significance

Analysing the certain discovery contexts from Dacia (fig. 22), a difference distribution of the material specific to the cult of Venus may be noted. The most significant number of Venus depictions is present in civilian contexts, 45%, but this number is mostly related with the discovery from Reșca, with 84% from the discoveries from civilian milieu. As well, there is a small numerical differences between the finds in the cult contexts, 25%, and military 26%, but in the same time, the number of statuettes from cult context is mostly related with the pieces discovered in the temple of Liber Pater from Alba Iulia, with a percentage of 61%, while the artefacts discovered in the military milieu is an illustration of the state of research, where the main diggings were inside forts. Between these three and the funerary space there is a significant divergence. Nevertheless, it must be noted that Venus appears practically in all types of contexts identified in Dacia.

In terms of the material of which the pieces were made, terracotta predominates in all discovery contexts. Regarding the bronze statuettes, of the 19 pieces with known contexts, 15 were discovered in military contexts. The large share of the bronze statuettes from within forts may be explained by the high price of such a piece, price that the soldiers could have paid more easily.



Fig. 22. Material distribution regarding Venus goddess in Dacia based on discovery contexts

IV. FIGURED MATERIAL OF VENUS GODDESS IN DACIA

FOR FIGURED MATERIAL (bronze, terracotta or marble statuettes, bone artefacts and gems) in relation with the cult of Venus in Dacia, certain criteria were established but also was developed a methodology related with managing database schema. Thus, for each item it was recorded a data set containing information about chronology, iconography, workshops, aspects related with imports or local production but also defining the function and significance of the artefact, in order to extract maximum of information and to be able to understand important aspects related with the cult of Venus. Once established this criteria, there were applied to each category of artefact, as much as the information set permitted an appropriate interpretation.

Even that the artefacts depicting Venus in Dacia are numerous, the information related with the discovery context are not conclusive and incoherent, most often, the archaeological reports or notes being published expository. Some pieces were lost over time, being recorded only in previous publications, while others are part of private collections, inaccessible to examination. Though, the artefact itself could provide important data related with the chronology, iconography or important details about the manufacture process.

Thus, the small quantity of information but also the poor management of this data, led to a big chronological sequences for dating this kind of artefacts in Dacia, that comprise entire existence of this roman province from the north of Danube, 2nd and 3rd century AD.

Under these circumstances, there are three main directions in dating for more close chronological sequences. The first consists in the use of pieces that may be associated to certain historical events or accurate dates, like for instance funeral offerings from tombs that are accompanied by an inscription. Obviously, among the historical events with which bronzes may be associated, best known is the eruption of the Vesuvius and the destruction of the towns of Pompeii and Herculaneum, in AD 79. The second method consists in the use of pieces with a *terminus ante quem*, like those in sealed complexes, deposits or thesaurus. And the third, mostly used, is that of the stylistic analysis, based on comparisons between bronzes, referencing Greek and Roman artworks²⁹⁴.

294. Menzel 1977, p. 121-122.

In terms of iconography, the roman provincial art does not manifest itself by developing new models, but by reinterpretation of classic models, changing senses, developing new particular structures. The iconography of Venus goddess in Dacia is not different that the others provinces from the rest of the Empire. Generally, the statuettes of Venus are part of the last reproduction stages, the eclectic ones, when the prototype identification becomes to be further burden due to the joint of elements that comes from several original models, in certain cases developing new hybrid types. Remarkably, unlike the other provinces, in Dacia it prevails completely the classic Greco-Roman themes in statuettes iconography, the indigenous ones, with origins before the roman conquest, were not identified among the artefacts discovered in Dacia. The typologies developed for Dacia, have started using as base criteria the peculiar features, leaving aside the classical iconography, which led to significant differences in interpreting local statuettes from the rest of Empire²⁹⁵.

However, in this case, the typological classification started from the main classical types, reproduced later in the Empire, to the provincial ones from Dacia (fig. 23). Thus, for the iconography of Venus in Dacia, were used base types like *Venus of Cnidos*, *Venus Capitolina* or *Venus Anadyomene* of which have their point of origin many hybrid derivate of Dacia. Thereby, there could be established three main phases of reproduction of the original prototype with particular stages for each phase. The first phase is represented by copies that are more accurate and closer to the original, first stage of it being represented by copies which may differ from the original just by one detail, while the second and the third stages refers to the copies that are more inexact, when the reproduction has much more added elements and the manufacturer has permitted the liberty to add drapery and to change hand and foot positions sometimes with the purpose to give to the goddess a more *pudica* aspect. The second phase of reproduction is formed by the eclectic products, which represent re-elaborations or new art creations that merge usually two iconographical type of the first phase. The creations from this phase, divided in two stages (4 and 5), discovered also in Dacia, are represented by re-elaboration that joint together positions, attributes, gestures from the replicas of the first phase, but also are added new ones, for the stage 4, while for the stage 5, the representations are practically new original creation that derives from the first stages, but now the messages is a new one. The third phase of reproduction with a lots of representation in Dacia, it is a hybrid phase, where it cannot easily be distinguish the prototype, the statuettes or other Venus representations being sometimes abstract from the original model. In the stage 6 of this phase, the prototype, where it can be recognised, is from Hellenistic period, when disappears the gesture of covering the pubis of *Venus Capitolina*, the weight is sometimes on the left foot, sometimes on the right, the compositions having, eventually, elements from other prototypes as *Venus of Cnidos* or *Venus Anadyomene*, but also elements borrowed from other divinities. In the last stage of reproduction, the products are in series, that derives from eclectic statuary types or from late Hellenistic or roman creations, where it cannot be distinguished the original prototype.

The attempt to identify the workshops was based on certain pieces which are associated in series; a possible production centre may be identified, established in a region or locality. A series of pieces suppose the repeated use of a mould, behind which most likely lay a workshop²⁹⁶.

295. Marinescu 1981, p. 71-81; Marinescu 1988-1991, p. 64-65; Marinescu 1994, p. 271-273; Pop 1998, p. 35.

296. Boucher 1976, p. 226.

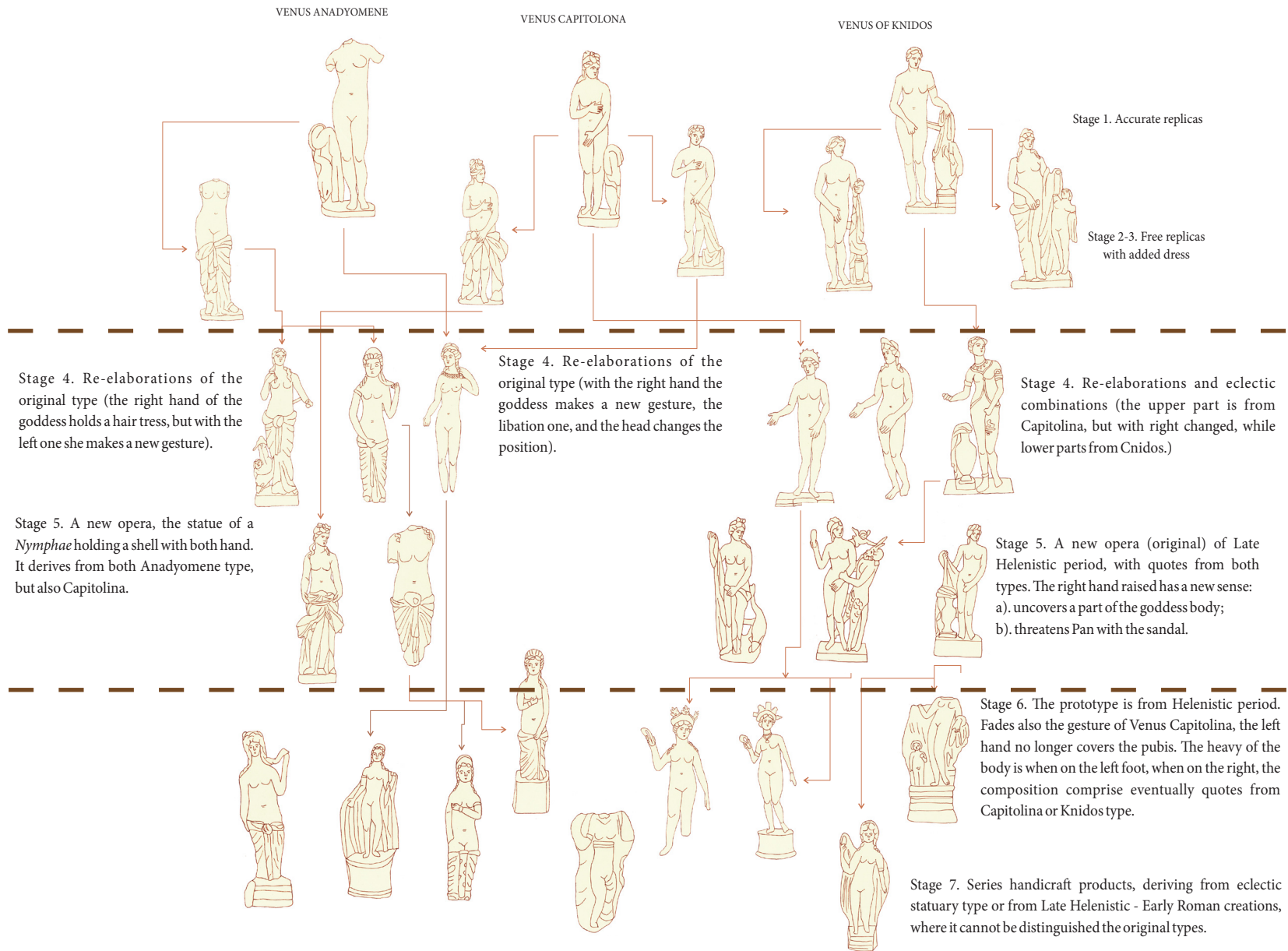


Fig. 23. Evolutionary scheme of Hellenistic and Roman replicas

However, the identification of workshops and distribution area of the products specific to a centre is hindered by the fact that the bronze statuettes have a long use period. On the other hand, statuettes are pieces of relatively small sizes, which resulted in diffusion over vast areas.

Despite the very large number of terracotta statuettes of Venus discovered in Dacia, only a few seem to be similar and might come from the same series. However, there are no perfectly identical pieces. In order to identify an ancient workshop archaeologically, it is necessary to find within the same complex spaces especially equipped with metal melting or heating installations and the presence of crucibles, moulds and scrap²⁹⁷. Very rarely, a workshop leaves products behind. Furthermore, it is less likely that a bronze working workshop left behind any scrap, as it was rather reused. The same may apply to bronze pieces which could not be sold. For that, rarely in a workshop were found products.

Concerning the imports, in order to define the elements of a Gallic, Thracian or Pannonian provincial art, it was most often preceded by exclusion. It was originally established what objects come from the import, usually the most refined products, while the remaining, usually the poor quality pieces, were deemed to be local production. If the products do not resemble typologically with the ones of Italic tradition, as well they should be considered as a production of the provincial art, in the local pre-Roman tradition. This characterisation of the provincial art, regarded as one of lower rank, remains though superficial²⁹⁸.

From these perspectives, the manufacturer from Roman provinces were considered by archaeologists as mediocre copyists of Italic products. Therefore, all of good quality products from Dacia were considered as being imported, and the rest of the pieces, without artistic pretensions, were considered as being local. In the case of hybrid products from Dacia, it is rather difficult to specify if it is about import, coming from other regions of Empire, or there are local copies of classic products manufactured by Italic artisans.

Thus, in determining what is local or what is import product, it must follow especially the final aspect of a figured artifact, as the prototype suffers many changes, in course of time, changes influenced generally by four main factors: the object, the maker, the buyer and the external factors (fig. 24)²⁹⁹.

First step should be given in object analysis in terms of style and appearance, for instance, the preservation state is an element that could interfere on the overall picture of the original product. Although, the raw material used for manufacture the object could influence its analysis as a product made from bronze is much more time resistant than a terracotta one with a time of use much shorter.

For the particular case of Dacia, there are not many information related with the person of the manufacturer. In analysing his skills and taste it must be taken into consideration if it is about a simple artisan, a master craftsman or a novice apprentice. In case of the statue from Sarmizegetusa with the inscription *Cl(adius) Saturnin(us) sculpsit* (no. 264), is one of the rare situations when the author is known, being about of an *lapidarius* or even a *sculptor*. Thus, the decay of the statue rendering style it cannot be attributed on behalf of the author, being one of the most skilful of the time from Dacia, but on a general style decay from the III century A.D.

297. Cociş 1994, p. 383-391; Pop 1998, p. 273-280; Marinescu, Pop 2000, p. 171-176; Benea 2008, p. 107-179.

298. Boucher 1976, p. 205.

299. Johns 2003, p. 32-35, fig. 6.

The skills of the maker, interfere mostly with the buyer's taste and demands. The buyer is the person who gets the final product, and also the one who use it. The buyer could be the one who ordered the product from the beginning, but also could be the one who bought just a final product, or a mixed situation where the buyer just need to personalise a final product. These different types of buyers influence more or less the artifact production, the manufacturer sometimes addressing to an individual person, making uniques, more expensive, or addressing to a bigger community making series products.

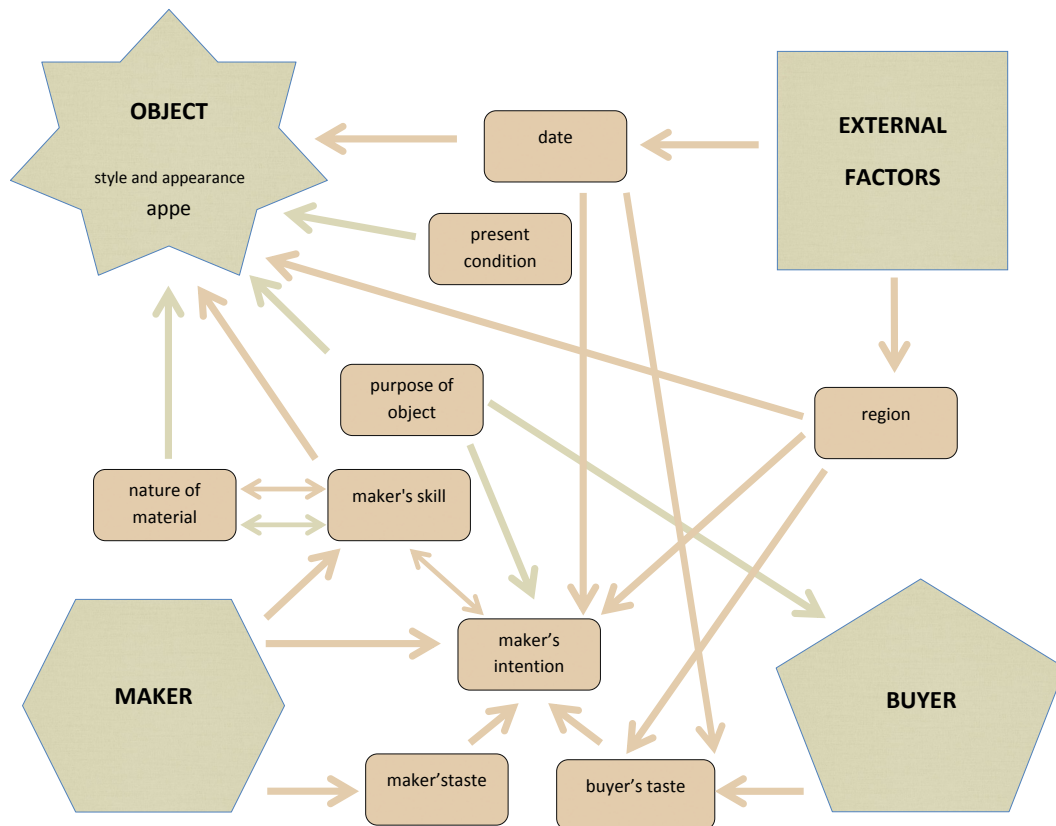


Fig. 24. Diagram with interrelationships of influence on the appearance of figured pieces (after Johns 2003)

A noticeable importance in the final aspect of the artefact is also given by the ethnicity of the buyers, in this cases could be explained certain oriental influences which appears in rendering of some Venus statuettes. The purpose and the utility of the product plays a major role, for instance certain Venus statuette, which were produced in order to be placed in *lararia* or niches, doesn't have the back modelled by the manufacturer.

The rendering style of the figured material it is also influenced by certain external factors which are in relation with the fashion of time dictated usually by the imperial family. This could be observed in different elements of the drapery or coiffure depiction which copies the fashion propagated by the empresses of the moment.

The four elements described above, are interfering with other aspects that are interacting with one or another, a complex and interwoven influences that affect the final appearance of the figured artifact (fig. 24).

The figured material included in the study is numerous and varied, from statues and statuettes to basoreliefs and votive plaques. In order to understand their signification and their role it was taking into consideration, for instance, the fact that the numerous ones are small statuettes and that this could be an argument for them to be placed in certain archaeological contexts as domestic *lararii* or temple *favisae*. Thus, for role, function and significance of the artefact it were taken in consideration all the information from an item related with the discovery context, chronological data, production details and iconographic elements.

1. BRONZE STATUETTES

THE 56 BRONZE statuettes of Venus represent approximately 25% of the total bronze statuettes depicting gods or mythological figures discovered insofar in Dacia (Fig. 25). Thus, Venus ranks first in this hierarchy, being followed at a certain distance by Mercury (15%), Hercules (10%), Eros (8%) and Minerva (5%)³⁰⁰.

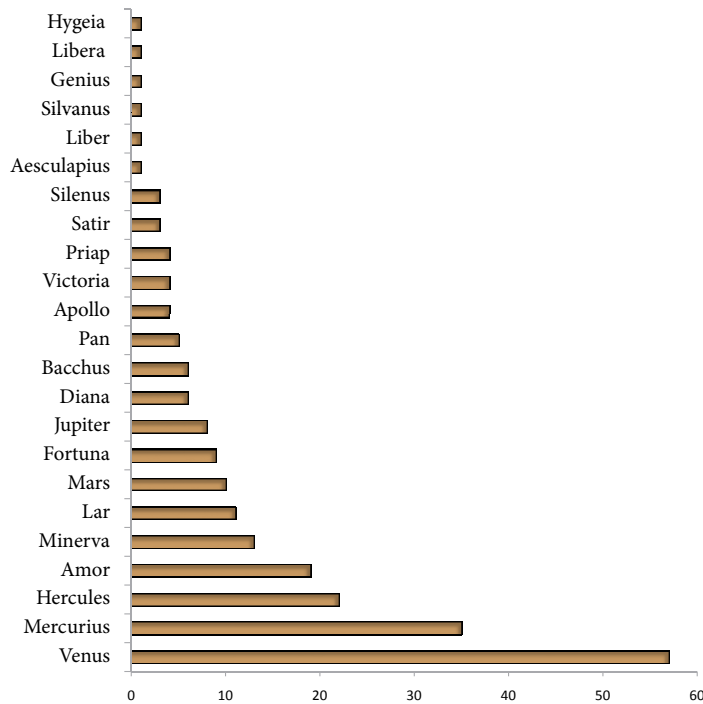


Fig. 25. Frequency of figured representations of Greco-Roman deities manufactured of bronze (after Marinescu, Pop 2000 – updated and completed statistics)

A high ratio of bronze statuettes depicting Venus is also found in other provinces of the Empire. In the provinces near Dacia, namely Moesia or Pannonia, Venus is one of the best represented deities manufactured in bronze³⁰¹. Nevertheless, this is not necessarily a generally spread phenomenon at the scale of the entire Empire, in other provinces Venus being present in a smaller ratio. In Germania, Venus statuettes are rare, Mercury being by far the most frequently god rendered in bronze³⁰². Circumstances are the same in Gallia, Raetia or Noricum, where the bronze statuettes of Mercury predominate, those of Venus being quite rare³⁰³. From this point of view, two distinct areas of the Empire may be drawn: the area including the provinces on the Lower Danube (Dacia, Pannonia and Moesia) where bronze Venus statuettes are many and the area of the provinces on the Upper Danube and the Rhine (Raetia, Noricum, Germania, Gallia), where the bronze statuettes of Mercury prevail.

300. Marinescu, Pop 2000.

301. Cserményi 1984, p. 135.

302. Kaufmann-Heinimann 1998, p. 163.

303. Boucher 1976, p. 151.

a. Methodological issues

Despite the large number of finds from Dacia, the information provided by the bronze statuettes regarding the cult of Venus within the province is scarce. Important archaeological data were lost because of unclear discovery context, some of the statuettes being found fortuitous. Moreover, a significant number of items were briefly published in excavation reports or site monographs, descriptively, often lacking the exact discovery context. Obviously, a series of pieces are forthcoming, hence were not used herein. Thus, the catalogue of the 56 pieces does not reflect the real number of the bronze Venus statuettes discovered in Dacia, they most likely being more numerous.

The unclear information about the discovery contexts render relative any current statistics based on known results. Of the 56 bronze statuettes in Dacia, the accurate discovery context could be established only for 19 items (34%), 15 coming from forts (Buciumi, Drobeta-Turnu Severin (*Drobeta*), Gherla, Gilău, Hinova, Ilișua, Moigrad, Sarmizegetusa, Turda, Veșel), one from a dwelling context (Cluj-Napoca (*Napoca*))³⁰⁴, one from the forum (Sarmizegetusa), one from a temple (Moigrad – temple of Nemesis) and one from the funerary milieu (Sarmizegetusa – the mausoleum of the Aurelii).

b. Chronology

Dating the Roman bronzes artefacts of any kind and particularly bronze statuettes it is known to be one of the most difficult and provocative challenge in archaeology. The situation from Dacia, mentioned above, is valid for the entire Empire: most bronzes were found by chance, during small scale excavations or isolate, their place of provenience and discovery context being uncertain³⁰⁵.

In case of Dacia, none of the bronze statuettes of Venus can be dated using the association with accurate dates or historical events method. Known historical events with impact over Dacia, may not be associated with certainty with the production or disuse of any of the bronzes depicting Venus. The statuette at Veșel (no. 324) was found within the fort, in the western area, in a pit which belongs to the first building level dated until the Marcomannic Wars of AD 167-170, which might be deemed a *terminus ante quem*³⁰⁶. However, the complex may be dated anytime during the first chronological phase of the fort and not necessarily in its final moment. The same reasoning applies for the case of the statuette at Moigrad (no. 147) discovered in the temple of Nemesis nearby the amphitheatre, dated until mid 2nd century AD, when other complexes were built there³⁰⁷.

Moreover, in Dacia, there were not identified any cases of grouped bronze statuettes or associated to certain thesaurus or deposits. Thus, the second dating method, which supposes the identification of certain pieces with a specific *terminus ante quem* may not be applied successfully. Nevertheless, certain bronze statuettes from Dacia appear associated in closed complexes comprising objects providing a relatively accurate *terminus post quem*. The bronze statuette from Gilău (no. 109) was discovered in the fort, outside a stone barracks from the *praetentura*, together with a military

304. Antal 2012c, 95.

305. Menzel 1977, p. 121.

306. Marinescu 1979, p. 405.

307. Bajusz 2011, p. 113.

diploma dated to AD 126³⁰⁸. Still within the fort was discovered the statuette at Ilișua (no. 116), nearby *porta praetoria*, among architectural fragments, beside a coin from Geta from early 3rd century AD³⁰⁹.

The third dating method, the stylistic one, is applicable to several bronze artefacts from Dacia. The stylistic analysis supposes detailed comparisons, like for instance the coiffure of the goddess, relation to the imperial iconography or analogies with well dated historical reliefs³¹⁰.

Under Augustus, true patterns and depiction types were set in the official art, in the rendering of the women in the imperial family. For instance, the image of Livia in the statuary was not so accurate, but it was designed to represent an ideal, a moral model of the society. The hairstyle played a certain role in the design of this image, as it had to suggest the moral features of a woman. In their wish for acknowledgement, the freedmen were first to copy the imperial iconography, and the women belonging to this families adopted including the hairstyle of the empresses. Moreover, the phenomenon later extended, women in all social categories copying the hairdos of the empresses³¹¹. Thus, the chronology of empresses together with their typical coiffure may provide chronological clues on the dating of certain statuettes or statues. The style and idea of evolution, of change, are the main characteristics that should be taken into consideration as a base of the art chronologies. A succession of styles makes possible the establishment of certain chronological phases where they may be framed. However, this evolution is not necessarily linear, following fixed rules.

The depicting of deities with a coiffure copied from the imperial art is a rare phenomenon within the Empire. In the case of the major statuary, one may speak of such copies only in the cases of *consecratio in formam deorum*, where the body is of the deity, while the portrait is personalized, individualized, which evidences the age of the deceased, and copies the hairstyle of the period³¹². In the minor statuary, Venus with an imperial coiffure appears most often with pieces that mirror the syncretism of the Roman goddess with Isis or Astarte. In these cases, Venus is depicted with a tall diadem, of *stéphané* type, necklace and twisted hair tresses onto the shoulders, features specific to the oriental iconography of Isis.

In Dacia, the Flavian hairstyle appears in case of two bronze statuettes depicting Venus, one from Alba Iulia (no. 1) and another from Turda (no. 297). In the case of the statuette at Alba Iulia, noticeably, the oriental elements of the iconography are missing, elements which appear in the majority of cases of the items of this type. Moreover, the statuette is one of the few from Dacia where Venus is depicted with *strophion*, an additional accessory being also the bracelet by the ankle of the goddess. Instead, the statuette from Turda frames better into the oriental syncretism, Venus wearing a *stéphané* diadem, being rendered slump and wearing twisted tresses of hair onto the shoulders. A statuette from NM – Damascus³¹³ or one from MAA – Laon³¹⁴ are good parallels for the piece at Turda.

The Antonine hairdo is rendered on two other statuettes from Dacia, at Drobeta-Turnu Severin

308. Isac 1977, p. 163-170.

309. Protase, Gaiu, Marinescu 1997b, p. 70.

310. Menzel 1977, p. 123.

311. Micheli 2011, p. 60, 65.

312. D`Ambra 1996, p. 224-225.

313. Jentel 1981, p. 153, pl. 4/2.

314. LIMC 2, s.v. "Aphrodite", no. 146 (in per. or.).

(no. 92, Fig. 26) and Vețel (no. 324, Fig. 27). The statuette at Drobeta-Turnu Severin also belongs to the oriental iconography, Venus wearing the radiate diadem, is rendered slump and wears twisted hair tresses onto the shoulders. A piece with an almost identical hairdo is in the collection of MC – Bad Deutsch-Altenburg³¹⁵. The hairstyle of one of the empress from the Antonine dynasty, Faustina Maior, can be remarkably identified in the case of the statuette at Vețel. Likewise, the oriental elements are not missing to this statuette, as the multiple necklaces criss-crossed on the chest or the *lunula* pendant. Such a criss-crossed necklace on the chest appears on a Venus statuette found in the Orient, now housed with NAM-Amman³¹⁶. In what the hairdo is concerned, a good analogy is provided by a statuette discovered at Negovanci, now in the collection of NAM-Sofia³¹⁷. The presence of hairstyles inspired from the imperial iconography within a series of bronze statuettes with a marked oriental iconographic nature may not be most certainly explained, for lack of a detailed statistics of such pieces at the scale of the entire Empire.

There is an important connection between chronology and style decay, certain pieces losing details once the model was reproduced on a multitude of copies in the course of time. Nonetheless, poor quality artefacts could not be necessarily used as a pattern for late dating of it. Certain classical types lose their refinement, while other simpler increase their value. It may be noticed that there is no evolution degradation or ascension of the artistic quality in Dacia, good quality pieces are dated earlier (no. 1, 297) but also later (no. 116), depending on demand and necessities.

The diversity, the multiplicity and the dispersion of the bronze items further burden the establishment of a chronology for a certain artefact. Many of the bronze pieces were moved, involved in trade and handled by people, so some statuettes were likely used for long periods of time. In this case, there may emerge discrepancies between the production date of the piece and the chronology of the discovery complex. The Flavian coiffure in the case of the two pieces from Dacia mentioned above may indicate the time of their production, the second half of the 1st century AD, time when Dacia was not yet a Roman province, which makes the place of origin uncertain. Likely, the statuettes reached Dacia after it became a province, once with the colonists or by trade, being later fashionable for a period which is rather difficult to be specified.

315. Jentel 1981, p. 153, pl. 4/1.

316. LIMC 2, s.v. "Aphrodite", no. 111 (in per. or.).

317. Ogenova-Marinova 1975, p. 150, no. 171.



Fig. 26. Bronze statuette with Antonine hairdo, Drobeta



Fig. 27. Bronze statuette with Antonine hairdo, Vețel

As well, the statuette at Hinova (no. 115), was discovered in the fort, in a context dating to the end of the 3rd century AD or early 4th century AD³¹⁸. However, based on the typical stylistic features to the statuette itself it may be dated to the 2nd century AD or at most the 3rd century AD, which evidences a larger time span between the production time and its disuse.

c. Iconography

The classical influence is best noticeable in the bronze statuettes which assumed proper classical themes. They were reproduced even if their iconographic significance was not fully understood by the manufacturer, certain reproduced themes losing some attributes of the goddess, occasionally even that one which identified her as such. For the bronze iconography of Venus were used basic types like *Venus of Cnidos*, *Venus Capitolina* or *Anadyomene*, however, this is the last copy stage, that eclectic when these prototypes are difficult to identify, as they are used only as inspiration source. Thus, there is no longer any strictness regarding the copied model, artisans being free in their creation, it is the time when disappear or are introduced new elements of the body stance, hairdo, draping or even the attributes of the goddess. Thus are created certain new types, forms born out of various preferences or syncretism, pure provincial creations, adapted to the needs of their buyers.

In Dacia, for 43 bronze statuettes of Venus, from 56, it has been established the original type which was copied by the manufacturers. Most frequent is type III derivate of *Venus Anadyomene* (19 statuettes), followed by type I variants of *Venus of Cnidos* (12 statuettes), type IV derivate of *Venus with attributes and accessories* (8 statuettes) and type II variants of *Venus Capitolina* (4 statuettes). The diffusion of the types from Dacia is similar with that from other European provinces of the Empire, the types derived from *Venus Anadyomene* being most frequent in both the cases of the bronzes from Pannonia³¹⁹ as well as those from Gallia³²⁰ for instance. Past the trade relations, another cause of such uniformity may be found in the mobility of the individuals, especially of soldiers and administrative staff, who carry with themselves their own statuettes, which later become prototypes for those locally produced.

Type I variants of *Venus of Cnidos* (fig. 28) – twelve such statuettes were framed to this type, eleven nude and one Half-nude. For all the statuettes from Dacia, the *hydria* and the drapery placed on the original prototype are missing, but also the gesture of the Cnidian statue, of covering the pubis area, with the right hand, now is changed, and depicted in mirror, letting the right hand free. In this manner, the provincial innovation consists in the lowered right hand, in a libation



Fig. 28. Type I London, South Kensington Collection

318. Davidescu 1989, p. 13.

319. Cserményi 1984, p. 136.

320. Boucher 1976, p. 151.

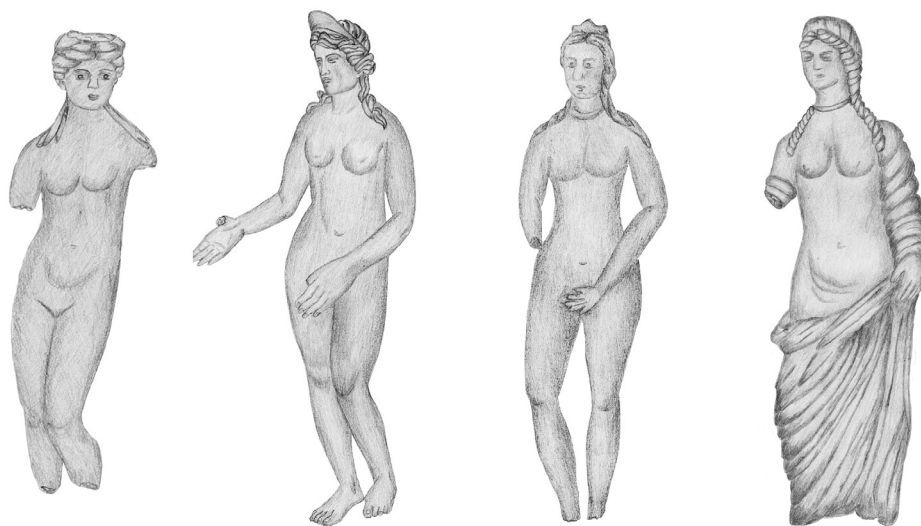


Fig. 29. Type I Variants of Venus of Cnidos: a. Type I.a Transylvania; b. Type I.b Type I b. Gilău; c. Type I.c. Turda; d. Type I d. Sarmizegetusa.

gesture, with the head turned, except one piece, turned to the other side, in order to counterbalance the flexed right leg. Thus, for the nude variant were identified three sub-variants and for the Half-nude variant, further one.

Type I a. Nude variant – only a single bronze statuette, that was discovered in Transylvania (no. 342 – Fig. 29/a) truthfully copying the Cnidian type from the point of view of the *contrapposto* and the left turned head, thus the goddess rests her weight on the right leg, while the left is slightly flexed³²¹. Most likely, the right arm covered the pubis area like in the original variant, however due to the preservation state, the position of the left hand can no longer be specified, yet it must have been similar to the copied type, namely placing the drapery on the *hydria*. Even though it preserves several common elements, it may not be considered a perfect copy, as it lacks certain elements like the hydria and drapery. Truthful copies of the Cnidian type are very rare also at Empire scale, such an example being a statuette from the East housed with ML – Paris³²².

Type I b. Nude variant – the statuette from Gilău (no. 109 – Fig. 29/b), maintains the same *contrapposto* like the Cnidian type, however the head of the deity is turned right, preserving the gesture of covering the pubic area in mirror. Thus, the right hand of the goddess rests at the side, with the palm turned to the front, covering the pubic area with the left hand. Most likely the statuette from Sarmizegetusa (261) could be framed to these type.

Type I c. Nude variant – eight bronze statuettes which render Venus may be framed to this type, Alba Iulia (no. 3), Bologa (no. 62), 2 from Turda (no. 297; 296 – Fig. 29/c), Vețel (no. 324), Transylvania (no. 341), to which adds with some probability a statuettes from Sarmizegetusa (no. 259)

321. Diaconescu 2013, p. 176.

322. LIMC 2, s.v. “Aphrodite”, no. 7 (in per. or.).

and Drobeta-Turnu Severin (no. 92, 94). It can be noticed that this type retains nothing from the Cnidian original type, all elements being transposed in mirror.

All these pieces exhibit certain changes compared to the original model, changes designed to simplify the composition, thus explaining the disappearance of the *hydria*. The deity's hairstyle is that usual, simple, except for the statuettes at Drobeta-Turnu Severin (no. 92 – Antonine hairdo) and that at Sarmizegetusa (no. 259 – headdress of type *Venus Capitolina*). The hands position is reversed, the left hand covers the pubic area while the right arm slightly bent has the palm opened and turned to the viewer. All pieces belonging to this variant have good parallels in the bronze statuettes with the OL – Linz, the LMM – Eisenstadt, the ML-Enns³²³, the JPM – Pécs or the MNM – Budapest³²⁴, as well as those in certain private collections of Carnuntum or Gorsium³²⁵.

It may be noticed that very rarely, the hairstyle of the original model is preserved, this type comprising no such specimen. The hair is parted at centre hiding the ears and gathered in a bun at back which, in some cases, releases tresses of hair on the neck or back of the goddess. As mentioned above, in only two cases, the hairdo copies the fashion of the time, namely the statuette at Vețel (no. 324 – coiffure of Faustina Major) and that at Turda (no. 297 – the Flavian hairstyle).

Except the piece at Vețel (no. 324), the bronze statuettes of Dacia depict the goddess with a diadem, an iconographical element which the original model lacks. Diadems are tall, in a half-moon shape in most cases; some simple and others decorated with incisions or have dented edges (no. 341). The diadem of the statuette at Turda (no. 297) it is practically a *stéphané* type tiara. It is decorated in the middle with a half-moon, and incised *pelta*, and in the upper part appear rendered radiate palmettes. This diadem type, hairstyle which copies the fashion of the time and the plump shape of the goddess are specific to oriental Aphrodite, being likely an iconographic syncretism with Isis-Hathor³²⁶. Such diadems also have the bronze statuettes of Venus with the MRAH-Bruxelles³²⁷, the NM – Damascus³²⁸, the ML – Paris³²⁹, or the statuette from the Stroganoff Collection (Fig. 30)³³⁰.

Type I d. Half-nude variant – a single bronze statuette in Dacia, namely that at Sarmizegetusa (no. 258, fig. 29/d), may be framed to the draped type. This draped variant from Sarmizegetusa does not have the drapery knotted at front, but pulled to the front by the left hand onto which is rendered part of the wrapped *chiton*. The right arm likely hang at the side with palm turned to front. Among the analogies for the piece at Sarmizegetusa it is worth mentioning a statuette from Pápa with the MNM – Budapest³³¹ and another in a private collection from Enns³³².

323. Fleischer 1967, p. 73, 75, no. 79, 82, 83, 85, pl. 46-47, 48, 49.

324. Cserményi 1984, p. 136, no. 1, 2, 3, pl. LXXII.

325. Fitz 1976, p. 47, pl. XIV.

326. Pop 1987, p. 151-156 ; Bărbulescu 2015, p. 112, fig. 125-127.

327. Jentel 1981, p. 152, pl. I/1-4.

328. Kádár 1994, p. 226, fig. 7.

329. LIMC 2, s.v. "Aphrodite", no. 85 (in per. or.); Jentel 1981, p. 152, pl. II/2.

330. Kádár 1994, p. 225.

331. Cserményi 1984, p. 136, no. 1, pl. LXXIII.

332. Fleischer 1967, p. 74, no. 81, pl. 48.

Type II variants of *Venus Capitolina* (Fig. 30) four bronze statuettes which render Venus may be framed to this type, two statuettes for the nude variant and two for that half-nude. It is the single type which best preserves the iconography of the copied type, the original position of the hands is not replaced by a lowered right hand in the libation gesture.

Type II a. Nude variant – the statuette at Hinova (no. 115, Fig. 31/a) truthfully copies the position of the hands, the right covering the chest and the left, the pubis area. The *contrapposto* is also preserved, weight resting on the left leg, the right slightly bent and advanced. The head of the goddess is slightly turned left, like the Capitoline model.

Type II b. Nude variant – the statuette from Drobeta-Turnu Severin (no. 93, Fig. 31/b) copies also accurately the position of the hands, yet the supporting leg is reversed, weight this time is on the right leg and the left is flexed.

The hairstyle is different in both variants from the copied model, lacking the *krobilos* on top of the head. An additional element emerging in both bronze statuettes compared to the original model is the diadem. The majority of bronze statuettes were placed on a pedestal, reason for which they no longer needed a balance support like those in marble. Thus, from the composition lacks Eros, *hydria* or the dolphin. For the two pieces from Dacia very good analogies are provided by the two



Fig. 30. Type II. Bronze statuette from Stroganoff Collection

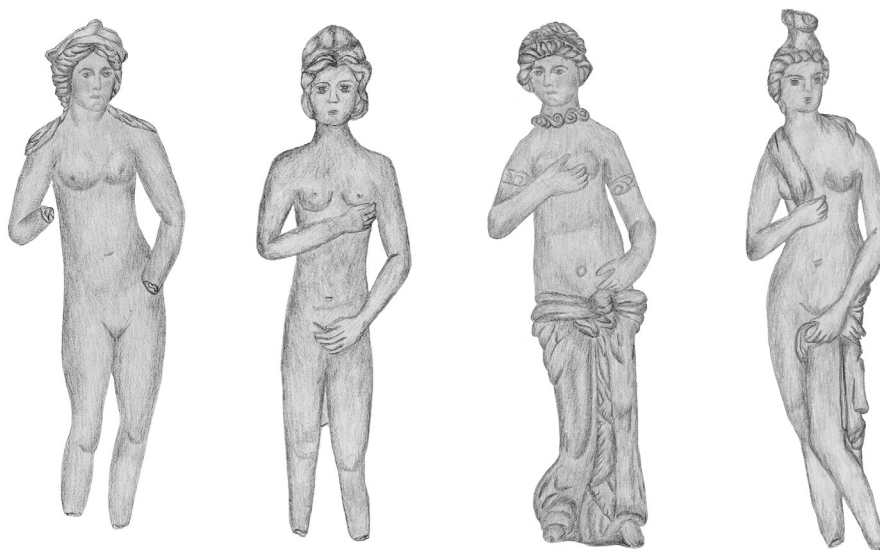


Fig. 31. Type II Variants of Venus Capitolina: a. Type II.a Hinova; b. Type II.b Drobeta; c. Type II.c Buciumi; d. Type II.d Drobeta.

statuettes of Venus with the MNM-Budapest³³³, a statuette with the KHM – Wien³³⁴, another with the RM – Weißenburg³³⁵ as well as a bronze statuette in the collection of the WAM – Baltimore³³⁶.

Type II c. Half-nude variant – the statuette from Buciumi (no. 66, Fig. 31/c), the goddess is rendered draped in the lower body part with a chiton knotted in the pelvis area. The composition preserves accurate the position of the hands, the right covers the breasts and the left holds the knot of the drapery to the front. Which is though erroneously rendered is the position of the head, turned right instead of left.

Type II d. Half-nude variant – the statuette from Drobeta-Turnu Severin (no. 97, Fig. 31/d), preserves more differences than the previous piece. Thus, in the chest area appears an additional element, either a *strophion* or an edge of the drapery pulled to the front with the right arm in order to cover the chest. Furthermore, the drapery does not cover the entire lower body part, being pulled by the left hand in front the pubis area, leaving the right leg nude, somehow copying the gesture of Venus Mazarin. The hairdo of the deity seems to erroneously copy the specific knot on top of the head. Among analogies for the last two pieces from Dacia count a statuette from Augusta Raurica with the RM – Augst³³⁷, another in Pápa with the MNM-Budapest³³⁸, a statuette coming from the NMS – Belgrade³³⁹ as well as a statuette in the collection of the ML – Paris³⁴⁰.

Type III Variants of *Venus Anadyomene* – based on the famous statue of Cyrene, “Venus Rising From the Sea” – in Greek *Ἀναδυομένη*, seems to be the mostly used model in the bronze artisan panoply.

The iconographical type is rendered by 19 bronze statuettes discovered in Dacia, the nude variant being more popular than the draped, which counts only 3 pieces. Despite the large number of statuettes which could be framed to this type, none of them copies the original prototype which is rendered with both hands raised, squeezing the water from the hair tresses (Fig. 32).

Type III a. Nude variant – the statuette from Turda (no. 302, Fig. 33/a), today lost and preserved only in the form of a drawing made by Téglás István, which depicts the goddess with right hand holding a hair tresses and the left covering the pelvis. The body weight rests on the right leg, alike the copied type.

Type III b. Nude variant – we may mention here the statuettes from Corabia (*Sucidava*) (no. 83), Drobeta-Turnu Severin (no. 96),



Fig. 32. Type III Bronze statuette from ML – Paris

333. Cserményi 1984, p. 136, no. 3, 4, pl. LXXI.

334. Fleischer 1967, p. 72, no. 78, pl. 45.

335. LIMC 8, s.v. “Venus”, no. 116.

336. LIMC 8, s.v. “Venus”, no. 128.

337. Kaufmann-Heinimann 1998, p. 91, no. 69, fig. 54.

338. Cserményi 1984, p. 136, no. 1, pl. LXXIII.

339. Veličković 1972, p. 143, no. 57 a-b.

340. LIMC 8, s.v. “Venus”, no. 44.

Gherla (no. 105), Hinova (no. 114, Fig. 33/b), Ilișua (no. 116, 117), Jupa (*Tibiscum*)(no. 124, 125), Orșova (no. 170) or Turda (no. 295, 298, 301, 303). In these representations the goddess is rendered nude, grabs a tress with the left hand while the right is stretched or in some cases slightly bent at elbow. The copied *contrapposto* is correct, the weight resting on the left leg, the right slightly bent.

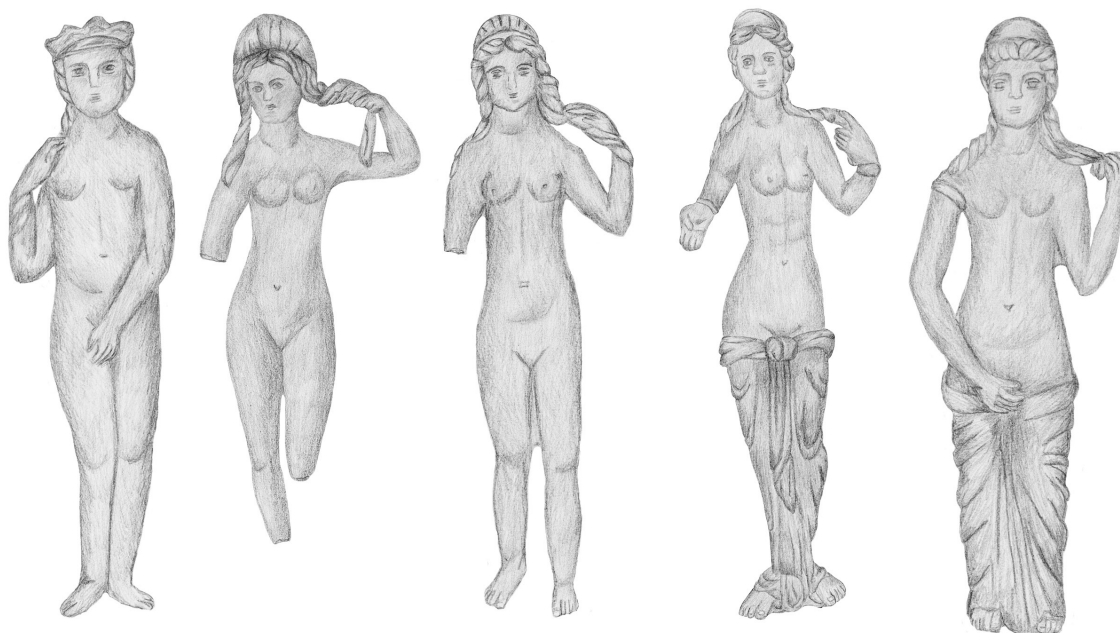


Fig. 33. Type III Variants of Venus Anadyomene: a. Type III.a Turda; b. Type III.b Hinova; c. Type III.c Cluj-Napoca; d. Type III. Moigrad; e. Type III.e Orlea

Type III c. Nude variant – comprises the statuettes from Cluj-Napoca (no. 75, Fig. 33/c), Jupa (no. 125), to which adds another statuettes with uncertain discovery context from Transylvania (no. 340). The variant is similar to the previous, with the note that the *contrapposto* is reversed, this time the body weight is supported by the left leg, while the right is flexed.

Type III d. Half-nude variant – appears with two statuettes from Moigrad (no. 144, Fig. 33/d, 145). The draped goddess in the lower body part has the *chiton* knotted in the front, thus releasing the hands which no longer have to support the drapery to the front. Hence, the goddess grabs with the left hand a tress of hair, while the right slightly bent at elbow and has the palm to the front.

Type III e. Half-nude variant – illustrated by the statuette at Orlea (no. 169, Fig. 33/e). The goddess appears draped in a manner similar to the preceding, only that the drapery misses the knot in the front, so it must have been supported and pulled to the front by the right hand, while the left grabs a hair tress.

When comparing bronze pieces with the original as well as with other marble representations, it may be noted that the bronze iconography of Venus suffers many changes. In the majority of the bronze statuettes, Venus does not have both hands raised, the hair tress is grabbed only with the

left hand, while the right is slightly bent at elbow and has the palm turned to the viewer. The single exceptions to this rule are the statuettes at Orlea (no. 169), where the goddess holds the drapery with the right hand to the front.

Some of the bronze statuettes discovered in Dacia which belong to this type, depict the goddess wearing a diadem with dented edges or with protrusions (no. 295). The coiffure of Venus is simple, hair parted in the middle, pulled at back in a bun of which descend two tresses of hair, one hold with the left hand and the other brought to the front. The statuette from Ilișua (no. 117) has a special hairstyle with the *krobilos* present, knot specific to the *Capitoline* type. Thus, this statuette represents a good example of transfer of certain iconographical elements from one type to another, the result being a hybrid, new composition.

Statuettes similar to those in the nude variant (type III a), from Dacia are with the KHM – Wien, the BM – Keszthely, the MNM – Budapest³⁴¹ and also the OL – Linz³⁴². The best analogy for the items of the Half-nude type (III c) from Dacia is represented by a statuette with the KHM – Wien³⁴³.

Type IV – Variant *Venus with attributes and accessories* (Fig. 34).

To this category belong pieces with no identical correspondent in the major statuary. Emphasis lies less on the typical iconographical aspects and more on the depiction of the attributes and accessories, elements which play an important role in the identity/recognition of Venus as well as in delimiting her competence field. Among the attributes and accessories with which Venus is most often associated count the apple, mirror and the *strophion*. In Aphrodite's mythology, which Venus assumed, the apple is related to the Judgement of Paris and the beauty contest which the goddess attends. The scene is frequently depicted on mosaics³⁴⁴, like the case of one from Dacia³⁴⁵, or frescoes, the best examples to this effect being those at Pompeii³⁴⁶. Somewhat paradoxically, the mirror, a beauty symbol, is rare in the iconographic composition of the statues or statuettes rendering Venus. The situation is most likely due to the fragmentary state of the statues when discovered, especially of those in marble.

In Dacia, the apple appears in the iconographic composition of only in the case of three bronze statuettes, the mirror and *strophion* being rendered in other one, for each case.



Fig. 34. Type IV. Bronze statuette from AM – Harvard

341. Cserményi 1984, p. 136, no. 1, 2, 3, pl. LXIX.

342. Fleischer 1967, p. 71, no. 75, 76, 78, pl. 44, 45.

343. Fleischer 1967, p. 70, no. 74, pl. 42-43.

344. Dunbadin 1999, p. 160-166.

345. Daicoviciu 1924, p. 22.

346. Richardson 2000, p. 162.

Type IV a. Variant with apple – comprises the statuettes from Drobeta-Turnu Severin (no. 91), Moigrad (no. 147, Fig. 35/a) and Turda (no. 300). In the iconography of this variant, the goddess appears nude, left hand slightly bent at elbow holding the apple, while the right hand hangs at the side with palm turned to the front. The body weight seems to rest on the left leg, while the right bent.

For this type where Venus is rendered holding an apple, among the analogies count pieces from the provinces nearby, like a statuette from Brigetio with the SIKM – Székesfehérvár and another from the collections of the MNM – Budapest³⁴⁷ or AM – Harvard (Fig. 34).



Fig. 35. Type IV Variants of Venus with attributes and accessories: a. Type IV.a Moigrad; b. Type IV.b Sarmizegetusa; c. Type IV.c Alba Iulia; d. Type IV.d Drobeta

Type IV b. The variant with mirror – appears in the case of only one statuette discovered at Sarmizegetusa (no. 260, Fig. 35/b), the piece is though lost and preserved is the form of a drawing made by Téglás Gábor. The goddess is rendered in a manner similar to the preceding, the nude goddess holding the mirror in the left hand, the right arm slightly bent at elbow has the palm turned to the front.

For other three bronze statuettes, from Drobeta-Turnu Severin (no. 95, Fig. 35/d), Reșca (no. 178, 179) and Vețel (no. 325), it may be assumed that Venus held an apple or a mirror, the position of the arms, preserved fragmentarily, being similar to that of the statuette at Sarmizegetusa. Among the analogies for this type of pieces may be mentioned the two statuettes discovered at Augusta Raurica, housed with the RM – Augst³⁴⁸.

Type IV c. The *strophion* variant – may be identified only in the case of two bronze statuettes, one from Alba Iulia (no. 1, Fig. 35/c) with Flavian hairdo and another from Buciumi (no. 64). In this

347. Cseményi 1984, p. 136, pl. LXX/1-2.

348. Kaufmann-Heinimann 1998, p. 137, fig. 99; LIMC 8, s.v. “Venus”, no. 166.

iconographic composition, Venus holds the *kestos* on the chest while the right arm, raised and bent at elbow, loosens it. Among similar pieces in terms of composition count a statuette discovered at Hanovra and housed with the MAK – Hannover³⁴⁹, another from Verona with the MA – Verona³⁵⁰, as well as some bronze statuettes discovered at Ratiaria³⁵¹ or Trieste³⁵².

Notes

The bronze statuettes of Venus from Dacia, alike the Venus statuettes from the other provinces of the Empire, seem to be series products, rendered in most of cases without a fully known iconography. Their importance did not consist necessarily in their artistic nature, but in the elements which make obvious the recognition of a deity. Therefore, the copied types are simplified and emphasis is placed on certain elements which do not burden the composition. Thus, the companions are no longer depicted, so for none of the bronze representations of Venus from Dacia, the goddess is accompanied by Eros, Priapus or Pan. Moreover, the animals which usually accompany the goddess in marble statues, like the dolphins, Nereids, turtles or pigeons are also not depicted. The iconographical composition also lacks the *hydria* and the drapery placed on it. The rendering also disregards certain facial details, of the hairdo and some anatomical details. Past the emphasis on the elements which make obvious the recognition of a deity, accent is laid more on the gestures.

Even though in the case of repetitive manufacturing, repetition is the key, perfectly identical pieces were not found in Dacia, each piece exhibiting details which make it different from another. Such diversified details do not alter the profound identity of the piece, but personalises it, turning it into a unique piece. The item itself belongs to one type or another, generally speaking; however, there is a certain freedom of choice in rendering the individualising details.

The statuettes are very different even within the same type. For instance, there is no resemblance in terms of hair depiction. Even though, usually, the hair is parted in the middle and pulled in a bun at back, the rendering fashion of the hairstyle is different in each statuette. In terms of the draping, in few cases from Dacia where it appears (no. 66, 97, 144, 145, 169, 258), details are differently rendered. Furthermore, facial features are different from one statuette to another. From the point of view of the physiognomy, the artisans aimed at depicting Venus with a youthful body, a peculiarity to this effect being the elongation of the upper body part and straight shape of the hips. Noticeably, full figure body shapes appear in only a few statuettes with strong Oriental influences (no. 92, 297).

The establishment of these local peculiarities could provide division criteria among the local and import bronze statuettes, like the cases among the series made in Gallia and Italia. In the case of Pannonia and Thracia, certain specific features had been established also for Venus: the goddess holds in the left hand a hair tress, body shapes are sluggish, hips wide, torso long and legs short³⁵³. Differences from the rendering fashion of the Venus statuettes from Dacia are obvious.

349. Menzel 1964, 20, no. 32 pl. 12 ; LIMC 8, s.v. "Venus", no. 160.

350. Franzoni 1973, p. 80, no. 60; LIMC 8, s.v. "Venus", no. 159.

351. Najdenova 1994, p. 297, fig. 3.

352. Cassola-Guida 1978, 83, no. 67.

353. Fleischer 1967, p. 71-72, no. 75, 76, pl. 44-45.

Once the features of the copied Greek prototype are established, the changes that the Roman made may be identified, practically how Venus adapted to the local requirements. An obvious difference is the mirror rendering of the gestures in the bronze compositions compared to those original in marble. This technique of rendering groups of identical pieces in mirror seems to have been originally used especially for the Hellenistic items, resulting in a curious symmetry of a composition that contains several statuettes. This procedure of the mirror reversal of gestures produces a unique piece, somewhat different from the original model³⁵⁴.

The rendering of mirror gestures is best noticeable in the case of the statuettes of type I variants of *Venus of Cnidos* from Dacia. In the case of the Greek model, the right hand does the chastity gesture, of covering the pubis, but in the case of the bronze statuettes from Dacia this gesture is made by the left hand. The change of gestures and hand poses results in a change of the weight point of the composition, from the right to the left leg. As a result, the right arm is freed. Venus no longer places the drapery on the *hydria*, element which is removed in the bronze, but is slightly bent at elbow and has the palm turned to the viewer.

In the case of type III variants of *Venus Anadyomene* a similar deviation from the copied type occurs, when rendered in bronze. The hair of the goddess is no longer held with both hands, the right hand being free. In only one case the right arm covers the pubis (no. 169), in the rest, the right arm is bent at elbow and has the palm towards the viewer (Fig. 36). Change also appear in the statuettes of type IV *Venus with attributes and accessories*, where the goddess holds in the left hand the apple or the mirror and the right hand hangs at the side with the palm open towards the viewer. Further, the statuettes from Dacia which copy the type *Venus Capitolina* exhibit sometimes gestures rendered in the mirror, yet the right arm is not turned with the palm to the viewer.

Once the original models are transposed into bronze statuettes, changes are not only of iconographic nature, but also in terms of the significance of the gestures, attributes and accessories. A good example to this effect is that of the changes suffered by certain pieces which belong to type III variants of *Venus Anadyomene*, a type closely connected with the episode of the goddess's rise from sea-foam. After a long period when the original was copied, a divine act, the birth of the



Fig. 36. Type III b. Bronze statuette from Ilişua

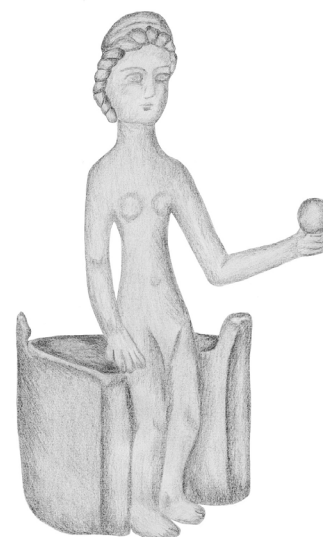


Fig. 37. Type IV a. Bronze statuette from Turda

354. Boucher 1976, p. 280.

goddess from the sea, transforms into an almost lay act, that of bathing.

Such transformation is evidenced by the statuette from Turda (no. 300, Fig. 37), a bathtub being depicted beside Venus. Other bathing gestures, like hair squeezing or even the removal of the *strophion*, are daily gestures, like for instance mirror glancing or combing. All these daily activities where Venus appears involved in, do nothing else than remove the goddess from the rigid stereotype of other deities and draw her close to the faithful ones.

d. Workshops

Specialised workshops in bronze statuette casting were not identified in Dacia, in fact they were not identified for certain anywhere within the Empire. The statuette manufactures most likely occurred together with other bronze objects, jewellery or common pieces. Obviously, in the same workshops not only bronze, but also gold, silver or even iron could have been produced. The constant production was insured by the small pieces, like the vessels or tools, which were always on high demand on the market and which ensured continued operation of the workshop. The statuette production did not provide such continuity, therefore, workshops specialised in making only such pieces were not very lucrative³⁵⁵.

Thus, the absence from the archaeological finds of workshops may be directly linked to the technological process of making the bronzes. For larger bronze statues, production installations were temporary, being dismantled after the piece was completed, and hence not many identifiable traces are found. The materials used in the technological process of bronze working are easily destroyable. Clay or stone moulds were most often strongly burnt during the production process of an object, becoming perishable after use³⁵⁶.

Associations of pieces, casting errors, the presence of half-finished pieces and the peculiar morphological features provide clues for the origin place but also the circulation of a bronze piece. Thus, it was noted that bronzes from central Italy reached north Italy, south and central Gaul, the Noricum and Pannonia³⁵⁷. Among the workshops from Italy, those discovered at Brescia, Este, Aquileia, Treviso or Aosta preferred to use in iconographic compositions the Greco-Oriental elements, compared to those from in Lombardia, Piemont or Liguria, where there is a choice for late Hellenistic elements³⁵⁸. All these elements are likely related to the local specificity of the production centres and not necessarily the area where the statuettes diffuse. One important thing should not be overseen from this intricate route of the spread of pieces and models from the production workshops: the operation of local workshops whose distribution range was much smaller.

Once with the objects themselves, spread also the iconographical types, these import pieces being copied in the local, provincial art. A good example to this effect is the role played by the workshops in Central and Eastern Gaul, which mediated exchanges between Italy and the western

355. Boucher 1976, p. 226.

356. Boucher 1976, p. 226.

357. Fleischer 1967, p. 8-11; Marinescu, Pop 2000, p. 174.

358. Cenacchi 1950, no. 271-276, Marinescu, Pop 2000, p. 174.

and northern Gallic world³⁵⁹. The situation applies to a certain extent also to Dacia, where the role of such intermediary areas was played by the provinces of Pannonia or Moesia.

To Dacia, the most obvious influences in terms of Venus statuettes seem to come from the neighbouring provinces, Pannonia³⁶⁰ and Moesia³⁶¹. They are not identical pieces, but pieces which coincide from the point of view of the iconographic type, gestures, hairstyle, dress or other rendering stylistic details. One may not necessarily speak of imports, certain pieces being locally produced, but of iconographic models from Pannonia or Moesia used in Dacia most likely by the military troops which arrived there.

Working techniques

The diversity and large number of bronze pieces suppose swift and advanced production means. The first step was to make a model or even a moulding of a piece in the type to be copied, the cast being made after this moulding. A finished product could become a prototype again at any time thus perpetuating errors, rendering clumsiness identical and at large distances from one piece to another³⁶².

It was believed that an important role in the iconographic motifs dispersion was played by a series of model manuals that were reproduced by the local artisans. Nevertheless, the elaboration of such pattern books is rather a late practice, of the Middle Ages, and does not seem to have been applicable for the Roman world³⁶³. In what concerns the spread of the iconographic types on coins and gems, it may be noted that certain themes that appear most often on this type of pieces, like *Venus Victrix*, do not emerge at all on bronze statuettes. Technologically, the patterns which are circulating from a workshop to another, in order to be reproduced, are rather the molds and finished pieces, which might have become at any time a model, and less the gems or coins, with the depictions of the deities, are used like a motif of inspiration.

Once with the reproduction of the statuary types, the Romans most likely assumed from the Greeks also the lost wax technique for the production of bronze statuettes, using various clay, stone or metal moulds³⁶⁴. The moulds might have been used for a single time or for multiple uses. Thus, most statuettes are secondary copies. Such a mould of multiple uses was that found at Drobeta, made of lead and depicting type II variants of *Venus Capitolina*³⁶⁵.

The lost wax casting method allows the making of hollow pieces, obtaining light statuettes by using less material. The pieces might have been casted in mould completely or by fragments, which allowed a better processing of the piece or the joining of the solid and hollow cast elements.

359. Boucher 1976, p. 225-240; Marinescu, Pop 2000, p. 175.

360. Fleischer 1967, p. 71-75, no. 75, 76, 78, 79, 81, 82, 83, 85, pl. 44, 45, 46-47, 48, 49; Cserményi 1984, p. 135-137; Fitz 1976, p. 47, pl. XIV.

361. Veličković 1972, p. 143, 145 sq.

362. Boucher 1976, p. 277.

363. Diaconescu 2014, Vol. 2, p. 61.

364. Mattusch 1994, p. 789-800; Kaufmann-Heinimann 1998, p. 16-20.

365. Bărbulescu 1985, p. 68, no. 166; Benea 2008, p. 114.

The manufacture by pieces is specific particularly to the large statues but it was also valid, occasionally, for those small, in bronze. Pieces made separately were then attached to the body in places less visible or covered with jewellery or drapery. Most often, these are the missing parts of a statuette, as they are the first to break³⁶⁶. Sometimes, two different moulds are placed on top of the other, the complete piece being cast. Differences upon pieces between the one mould and another is seen only by x-ray. Noticeably, this technique is not used in Italy for small bronze pieces, being thus a production clue of the pieces within a province³⁶⁷.

In the case of the Venus statuettes from Dacia, only a few copies are hollow or were assembled piece by piece. As it is a more pretentious making method, it is found especially in good quality pieces. The hollow statuettes are those at Drobeta-Turnu Severin (no. 92) or Turda (no. 297), while the exemplary made by piece are those at Sarmizegetusa (no. 259 – hollow body cast, limbs solid cast), Moigrad (no. 145 – upper body part solid cast and the lower part hollow), Buciumi (no. 66 – solid cast statuette and hollow pedestal), as well as a statuette with uncertain discovery context from Transylvania (no. 342 – the body and arms solid cast and legs hollow cast).

In the rendering of certain pieces, the torso and legs were made with less care than the head and hands. On how the head and hands were depicted, depended the most the recognition of a deity, by a certain hairdo, diadem or attribute, which explains the attention that they were granted³⁶⁸.

Workshops from the military and civil environment

The production workshops of the bronze objects operated in the military environment of Dacia, both in forts as well as in *vici militares* or *canabae*. However, these workshops produced the small elements of the military equipment or carried out repairs. The military workshops seldom made bronze statuettes, their presence in this environment having rather a cult role.

The remains of certain workshops making bronzes were also discovered in the forts from Dacia. Still, the statuettes of Venus identified within forts are difficult to be associated to these workshops. In barracks 5 from the *praetentura* of the auxiliary fort at Buciumi a building with four fireplaces set centrally was found. In this context were found crucibles, tools and slag, being most probably a workshop for the production of the military equipment³⁶⁹. A bronze statuette of Venus (no. 66) and another two in terracotta (no. 70, 69) seem to come from the same barracks.

From the territory of the town at Drobeta-Turnu Severin, either the *vicus* or the fort a small iron anvil, a chisel, drawing needles, bronze bars, a stone mould for dress accessories and a casting spoon were found³⁷⁰. At Drobeta, seven statuettes of Venus, five precisely in the fort, were found. Those from the fort, with one exception, were deemed half-finished products. Beside them, another two statuettes, one of Mars and another of Mercury were also believed to be not finished pieces. All were likely made in a workshop from the fort³⁷¹.

366. Boucher 1976, p. 280.

367. Boucher 1976, p. 282.

368. Boucher 1976, p. 283.

369. Chirilă et alii 1972, p. 57-58, 93-107.

370. Stîngă 1998, pl. 53/7, 12; 54/12, 9, 13; Benea 2008, p. 114.

371. Benea 2008, p. 114-115.

In the fort at Ilișua, clay crucibles, bronze waste and half-finished objects were discovered³⁷². One of the two statuettes of type III (no. 116) discovered at Ilișua come from the fort. The two pieces resemble ichnographically: they copy the same type, have the same change to the arm set at the side, elongated body, narrow hips, and carefully worked facial features, both wearing a diadem. Even though different qualitatively, they both seems to have been made by the same workshop.

From the fort or military *vicus* at Moigrad crucibles and moulds for bronze appliques were identified³⁷³. At Moigrad one statuette (no. 144) were discovered in the fort and another one is from the temple of Nemesis (no. 147). The *Venus Anadyomene* type (no. 144, 145), seems to exhibit certain rendering similarities. Another (no. 147) is a non-polished piece and was cast with air bubbles. A statuette of Mars and Eros from Moigrad are also believed half-finished pieces or scrap due to flawed casting with air bubbles.

Several crucibles which might have belonged to a workshop were discovered in the fort at Vețel³⁷⁴. Inside the fort, two statuettes of Venus (no. 324, 325) were found beside a statuette of Fortuna, pieces which seem to be half-finished pieces. Notably, in the military *vicus* were identified several workshops among which also one for bronze brooch making³⁷⁵.

Regardless of how active were the workshops in the military context, they were not able to satisfy the demand of bronze products probably not even for the military milieu, but even less for the civil of Dacia. Nevertheless, like the workshops in the military medium, in the case of those in the civil settlements their association with statuettes of Venus is uncertain as well.

In the eastern side of the town at *Napoca* a timber building was discovered where emerged three kilns, scrap, brooches in various finishing stages, slag which evidence a workshop for manufacture especially brooches³⁷⁶. A single statuette (no. 75) which belongs to type III comes from the territory of the town.

In the civil settlement of Jupa a timber barrack whose appendage was provided with a kiln, crucibles, bronze tools, half-finished pieces and scrap was found. Another timber barrack, with a scrap bronze brooch and slag in inventory, was part of a complex of *officinae* for making glass beads³⁷⁷. The two statuettes of Venus from the territory of the town (no. 124, 125) seem to come from the same workshop: both are of type III, have the right hand outstretched, disproportionate body, the goddess being rendered with worn anatomical features.

Inside of a house from the second level of the town at *Dierna* a kiln, crucible fragments with metal traces, half-finished pieces of bronze, lead and gold, lead ingots, iron slag and clay crucible fragments were discovered. Still in the same complex were identified brooch needles, pieces of military equipment, links, harness pieces, which suppose the operation there of a workshop making a wide range of objects³⁷⁸. From the workshop comes the valve of a lead mould, used in the production of the

372. Gaiu 2011, p. 169-178; Cociș 1994, p. 384.

373. Pop 1977, p. 126-127.

374. Cociș 1994, p. 384.

375. Benea 2008, p. 115-116.

376. Cociș 1994, p. 384, 387.

377. Benea, Bona 1994, p. 98, 100.

378. Bodor, Winkler 1979, p. 141-145.

statuettes of type *Venus Capitolina* with a diadem on the head³⁷⁹ as well as a casting flawed statuette (no. 170).

In a building located north-west the *scola gladiatorum* from Sarmizegetusa was found a limestone mould matrix for bronze adornments³⁸⁰. Six statuettes with the depiction of Venus come from the territory of the ancient town (no. 258-263). One of them seems to belong to type IV (no. 260), and other three render the goddess in the Cnidian type (no. 258, 259, 261). A statuette of Apollo and of a Genius from Sarmizegetusa were believed half-finished items or even scrap due to the unpolished surface and flawed casting by use of a worn mould³⁸¹.

Notes

Most statuettes of Venus from Dacia come from areas where likely operated workshops for the production of bronze objects. Indirectly, this association suggests that some of the pieces might be the result of a local production. The production of such statuettes within forts may be rather supposed than proved. The production in specialised workshops in such objects, might explain why certain statuettes are poor quality from the execution point of view, in both terms of stylistic features and technique.

e. Imports

It may be supposed that the art of the bronze artisans from Italy served as model for the art from the various provinces of the Empire and that the imported models from Italy were a starting point for the pieces made in the provinces. However, this does not mean that all quality products from a province came from Italy. Even in Italy, numerous unpretentious bronze statuettes were discovered³⁸². The best example to this effect is Pompeii, where poor quality products and fastidious artefacts were found in the same context³⁸³.

The characterisation depending on the degree of classicism, namely of how close or far are some pieces from the classical Greco-Roman model, was rather made by convention or convenience. To the extremes of such categorisation, lie pieces which are almost foreign to the classical model. For instance, certain bronze statuettes are so simply rendered that it is difficult to identify behind them a classical model. It is hard to say where these items frame, to a phenomenon previous to the entry of the classical models or this is an external phenomenon, outside the general trend. The nature of some of these pieces is preponderantly



Fig. 38. Type IV a. Bronze statuette from Sarmizegetusa

379. Bărbulescu 1985, p. 68, no. 166; Benea 2008, p. 114.

380. Pop, Alicu 1979, p. 291.

381. Benea 2008, p. 118.

382. Boucher 1976, p. 206.

383. Menzel 1977, p. 124.

non-Roman, representing a persistence of the local forms even after the establishment of the province, and which then goes in parallel with the classical models. On the opposite side, lie the pieces where the influence of the classical models is obvious, namely those with a high degree of classicisation. The quality of these artefacts is much higher compared to the other category of pieces; hence it was supposed that many of them would be imported³⁸⁴.

Bronze is an irregular alloy, a formula specific to a certain area of the Empire being difficult to determine. Therefore, even though it has many uncertainties, the main division criteria of import pieces compared to those local is the stylistic approach. Starting from these peculiar stylistic criteria, some of the pieces from Dacia depicting Venus were deemed as imports. These are pieces coming from Italy or Gallia, like those at Alba Iulia (no. 1), Gilău (no. 109), Ilişua (no. 116) and Sarmizegetusa (no. 259, Fig. 38), or the statuettes which reached northern Danube from Moesia, like those at Drobeta-Turnu Severin (no. 92) and Veşel (no. 324)³⁸⁵. Most likely, from an Oriental province of the Empire comes in Dacia the statuette discovered at Turda (no. 297)³⁸⁶. A special situation is that of a piece discovered outside Dacia, in fact outside the Empire, from a 2nd – 3rd century AD settlement on the current territory of Bucharest³⁸⁷, and which raises the issue of the export of such pieces outside the Roman world, yet located just nearby and under its influence.

It may be noted that the majority of good quality pieces comes from forts, alike those with Oriental features (no. 1, 92, 396, 324), pieces being most likely carried by the military troops. In terms of the high quality of these artefacts, one should take into account the fact that those who ordered them were able to pay for items which were more expensive.

In terms of the locally made bronze pieces, certain specific features of the provincial art in Dacia are difficult to identify. The provincial art from Dacia was not fundamentally original stylistically, the great majority of the models being those Greco-Roman. The innovation of the provincial art north the Danube lay rather in how these models were interpreted. Some models are adopted and changed resulting new structures, like the statuette depicting Venus beside the bathtub from Turda (no. 300).

The lower degree of classicisation of the provincial art is not only due to the incapacity or refusal of the local artisans and artists to follow certain rules of the aesthetics or to truthfully imitate a Greco-Roman model. An important role in this equation played the freedom of expression of the local artisans, who combined models or removed certain features, very likely depending on the market demand³⁸⁸. The provincial art is no result of the inability to transpose within a province the art of Rome and Italy, but the result of adaptability of the latter within a province or another.

384. Boucher 1976, p. 50-53.

385. Marinescu, Pop 2000, p. 176

386. Pop 1998, p. 214.

387. Ionaşcu 1959, p. 31, pl. XXVIII/3; Pop 1998, p. 214.

388. Boucher 1976, p. 54-55.

f. Significance

Pliny mentions many famous bronze statues of his time and says there are thousands of such statues spread within the Greek, Roman and Etruscan world³⁸⁹. These bronze statues of gods, goddesses, people and animals seem to be cult or honorary objects, however some seem to be also something else, proper artworks placed in public spaces or temples.

The archaeological finds fully confirm the reports of the author above. The simplest solution would be to group these statues upon functionality and divide them into cult objects, official statues, collection objects, pieces in the *Legion VII Augusta* or simple decorative pieces. However, the significance of each piece is complex, which renders impossible any simple classification³⁹⁰.

Some pieces fulfilled decorative purposes, which is not underlined by the find contexts but by certain details. A certain hairstyle in the rendering of a deity, fashionable at a specific time, does not necessarily have a role in the cult, but rather an aesthetic role. This is how the bronze statuettes depicting Venus with a coiffure specific to empresses may be interpreted.

It is known, from literary sources, that the Romans surrounded themselves with artworks and offered them to their friends as gifts, among which also copies of famous statues of the period³⁹¹. Obviously, neither in their case one may speak of a religious character. Moreover, the statuettes in the *lararia* are of cult nature, yet many of them are chosen according to the aesthetic taste of the owner, which means certain interpreting changes to the relation between the iconographic and cult aspects³⁹².

389. Plinius, NH, XXXIV, 33.

390. Boucher 1976, p. 60.

391. Martial, Epigrammata, IV, 39; XIV, 170.

392. Boucher 1976, p. 61.

2. TERRACOTTA STATUETTES

OF THE FIGURED materials which belong to the cult of Venus in Dacia, the terracotta statuettes are most numerous. Until present, in Dacia were identified 227 terracotta statuettes depicting Venus, to which add another 7 statuette moulds and a votive plaque mould. The quantity of the terracotta statuettes of Venus from Dacia is further emphasized if compared with the terracotta statuettes of other deities. The statistics is indicative to this effect, Venus statuettes clearly predominating among the finds. With an 85% percentage among the Greco-Roman deities (fig. 33) and 75% of all deities worshipped within the Empire, Venus is by far the most popular deity in Dacia rendered in terracotta³⁹³.

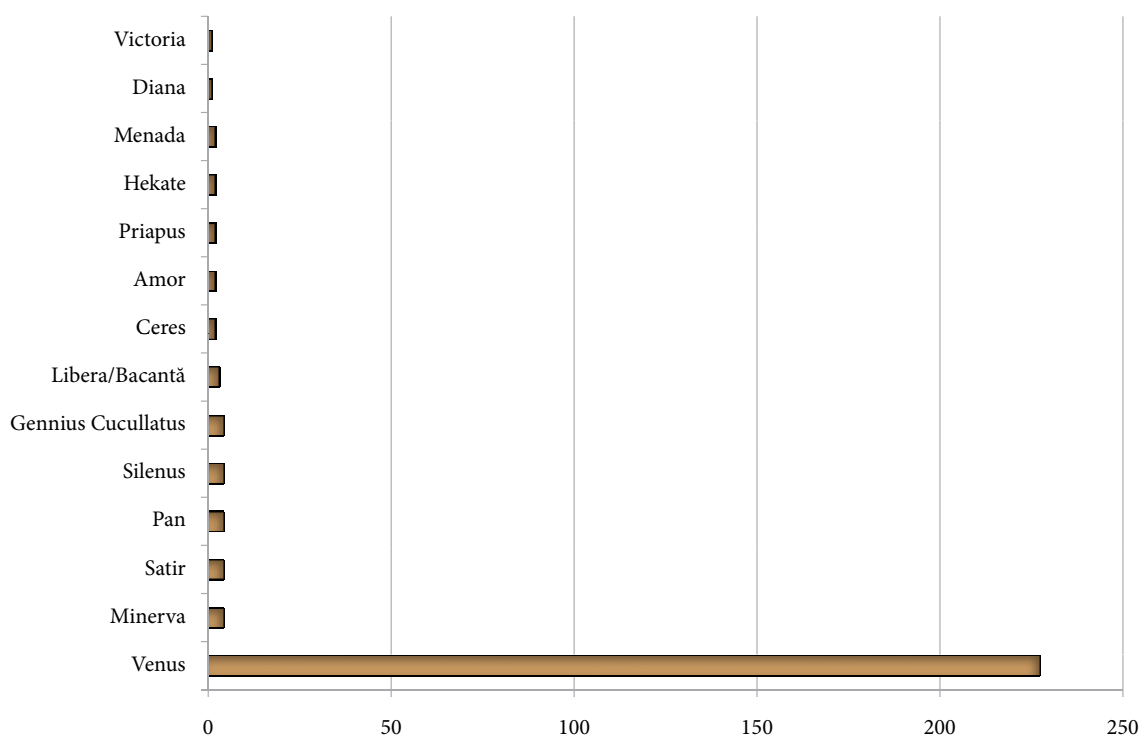


Fig. 39. Frequency of figured terracotta representations of the Greco-Roman deities
(after Ungureanu 2008 – updated and completed statistics)

The popularity of Venus depictions in terracotta seems to resemble in the case of other provinces of the Empire. In the Gauls, the most frequent deity rendered in terracotta is also Venus, followed by Minerva and Epona. Noticeably, many terracotta statuettes produced in the Gauls reached the neighbouring provinces. In Raetia and Noricum, 60% of the terracotta finds come from the Gauls, in Britannia the import percentage is of 90%, similar to that in Germania. As a result of these exports, the frequency of the deities in the importing provinces is similar to that in the area of origin, the most frequent deity rendered in terracotta being still Venus. Beside finished products, the Gauls

393. Ungurean 2008, p. 84.

also exported many moulds, the iconographic themes there being later transposed in local clay, thus resulting slightly different series³⁹⁴.

a. Methodological issues

Alike the cases of the bronze statuettes, the information which can be extracted from the publication of the terracotta statuettes are scarce. However, since the number of the finds is bigger, the pieces themselves provide much more information on the cult of Venus.

Of the 257 pieces found in Dacia³⁹⁵, the discovery context may be established for 167, namely for 64.5%. Therefore, from this point of view, the situation of the terracotta statuettes is more conclusive than that of the bronzes of Venus from Dacia, for which find contexts are known in only 34% of cases. Of this 167 total pieces that have a known find context, 45 statuettes come from cult spaces, 33 from forts, 36 from habitat complexes, 46 from workshops and only 7 from the funerary contexts. Compared to the bronze statuettes, those in terracotta were discovered also within workshops, besides the 10 previously mentioned being also found 8 moulds, of which one for votive plaques.

b. Chronology

Compared to those in bronze or marble, the terracotta statuettes are made of a cheap, perishable material. Thus, it may be supposed that their use period was reduced and their dating more accurate, the chronological sequences being smaller. Nevertheless, there are *lararia* where both good and poor quality statuettes were found, which means that the use duration of some of the terracotta was not directly linked to their smaller price. Very likely, some of the statuettes found in the *lararia* were inherited or preserved for several generations within a family. Furthermore, in the cult spaces, a statuette dedicated to a deity enters the property of the latter, however, once they accumulate, they are not thrown away but deposited in the *favissae*, hence, the uncertain dating of the *favissae* and other deposits.

In the case of the terracotta statuettes, the stylistic analysis is not a reliable dating method as the majority of the iconographic types are adapted mostly to the local needs and are very diverse. An exception is a statuette of Venus from Turda (no. 319, Fig. 40), which seems to copy an Antonine hairdo that provides further evidence on its production period. Obviously, it is impossible to specify how long this statuette was used, possibly even after the Antonine hairstyle was no longer fashionable.

Despite the large number of terracotta statuettes of Venus from Dacia, it is impossible to

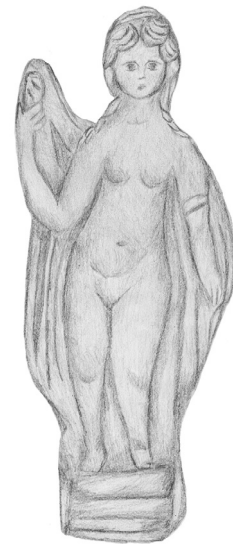


Fig. 40. Terracotta statue with Antonine hairdo, Turda

394. Bémont, Jeanlin, Lebanier 1993, p. 131, 224 -248.

395. From this total of 257 pieces, 227 are represented in the catalogue, and 30 of them are coming from the sanctuary of Liber Pater from Alba Iulia, yet unpublished (information A. Diaconescu).

establish any evolution or decadence of the iconographic motifs. The period when Dacia was part of the Empire was too short to identify such changes, like in the case for instance, of Gallia.

Most often, the dating used the method of corroborating the pieces with historical events or specific dates and also the use of those pieces which provided a *terminus ante quem* or *terminus post quem*. Of the 227 statuettes, for 50 it could be established a dating using this method. Nonetheless, in all these cases the dating is particular, impossible to be extended to a broader category of terracotta depicting Venus.

Most frequently, such dating was made with coins found in the archaeological context. A statuette from Micăsasa (no. 143) was discovered at floor level, where it was also found a sesterce from Hadrian³⁹⁶. The statuette with the representation of Venus which comes from a pit near the *villa rustica* from Gârla Mare (no. 104) was dated based on a coin from Antoninus Pius, beside which it was found³⁹⁷. The 31 statuettes coming from the *favissa* of the sanctuary of Liber Pater may be dated with the aid of certain coins from Severus Alexander (AD 222-235) discovered in the same context³⁹⁸. A statuette coming from the *villa rustica* at Gornea (no. 113) may be dated similarly, with a coin of Severus Alexander discovered in the same room of the building³⁹⁹. A statuette in the settlement at Jupa (no. 123) comes from a house dated by an Antoninianus from Philip the Arab (ca. AD 246-247)⁴⁰⁰.

Other two statuettes were dated with *terra sigillata* fragments. The statuettes from Corabia (no. 86, 87) come from pits in the kilns area and were discovered beside *terra sigillata* in the same complex, being dated to the first half of the 2nd century AD⁴⁰¹.

Sometimes, the level or complexes from where the statuettes come were well dated by association with several other materials (coins, brooches) or based on stratigraphy. The statuette discovered in a house from the *vicus* of Jupa (no. 127) was thus dated to the Trajan-Hadrian period. The building functioned most likely only until the attacks of the Sarmatian Iazyges by early Hadrian's rule (AD 117-118) when it was burned⁴⁰². The pottery workshop which operated outside the NE corner of the baths at Slăveni was built after the latter were disused. The baths were abandoned once with the fort following the Goths' attack of AD 249-250. Thus, the workshop and the two statuettes discovered in the kilns charge (no. 266, 267) may be dated after this attack⁴⁰³.

The statuettes found in the *villa suburbana* at Reșca (no. 185-197, 199, 200, 202, 204, 236, 239, 240-245, 248, 249, 251, 253) and those in the related workshop were dated based on the general stratigraphy of the site to the second half of the 2nd century AD or early 3rd century AD⁴⁰⁴. Given the material discovered in the *cella vinaria* from Turda, where originates a terracotta statuette (no. 308), it was established that by mid 3rd century AD the complex was still used⁴⁰⁵.

396. Blăjan et alii 1978, p. 59, 65.

397. Stîngă 2005, p. 88, no. 2, pl. XLII/4.

398. Diaconescu et colab 2005, p. 42.

399. Gudea 1973, p. 586, 591.

400. Benea 2001, p. 275.

401. Tudor 1970, p. 291.

402. Benea, Bona 1994, p. 69.

403. Popilian 1971, p. 634.

404. Popilian 1976, p. 225, 229.

405. Cătinaș, Bărbulescu 1979, p. 125.

A special case is the workshop at Zlatna (*Ampelum*) ascribed to the pottery producer, Gaius Iulius Proculus, where several statuettes of Venus (no. 332-336) were found. The workshop was dated to mid 2nd century AD, assuming it was operational as a branch of the northern Italian producer Proculus, active in this period, and whose products were known in Dacia⁴⁰⁶.

c. Iconography

It is hard to identify a certain evolution of the Roman coroplastic from an iconographic point of view, as once with the extension of the Empire borders, the original features started to mix with local trends, thus, having as a result a numerous particular provincial variants.

In the profoundly Hellenised territories of the East, Roman influences were almost insignificant, while in some of the Western provinces the coroplastic itself is a Roman innovation. In the latter areas, the evolution of the coroplastic may be evidenced, from the takeover of the technique of Roman subjects to a local typology of Roman features, from a large scale development to the decline and disappearance of the craft caused by either the Roman withdrawal or the changes occurring in the 4th – 5th centuries AD. To this effect, the case of the Gauls is classical, as the entire evolution above is clearly visible in this province. Compared to Gallia, Hispania has a pre-Roman coroplastic tradition, a tradition with Hellenistic influences, yet which after the Roman conquest are abandoned. In Germania, Noricum, Raetia or Britannia the first terracotta products are directly linked to the Roman presence, being dated starting with the 1st century AD⁴⁰⁷.

The provincial iconographic repertory is varied, nonetheless, even though with some specimens the differences are many, like the case of the bronze statuettes, the main inspiration source seems to be still the Greek major statuary to which add certain Roman innovations. The copied motifs are usually the simplest. Inspiration sources were available to every artisan given the extensive dissemination within the Empire of the coins or gems. Yet, it seems that best inspiration sources were provided precisely by the bronze statuettes, whose gestures and body stances are noticeably at the terracotta statuettes. Thus, the majority of the terracotta iconographic variants are found with certain changes in those of the bronze statuettes, namely the variants *Venus of Cnidos*, *Venus Capitolina* or *Venus Anadyomene*. To these add certain compositions present only in the case of the terracotta plastic art, like an entirely draped variant of the goddess (type IV) and those with attributes and accessories, the latter being though other than those found in bronzes.

Type I variants of *Venus of Cnidos*. It is the best represented iconographic type of Dacia, 40 terracotta statuettes framing in these variants. Among the statuettes, 10 belong to the nude variant



Fig. 41. Type I Venus of Cnidos, ML – Paris

406. Lipovan 1991, p. 659.

407. Bémont, Jeanlin, Lebanier 1993, p. 20.



Fig. 42. Type I. Variants of Venus of Cnidos: a. Type I.a Turda; b. Type I. b. Alba Iulia; c. Type I. d Sarmizegetusa

(type I a) 15 to that half-nude (type I b, c), while for other 15, it is impossible to determine to which sub-variants belongs because the pieces survived fragmentarily. Moreover, in Dacia were also discovered two moulds for making statuettes of this type, one for the nude variant and the other for the half-nude variant.

In both variants, both nude and half-nude, the *hydria* and the drapery placed on the original prototype are missing, but also the gesture of the Cnidian statue, of covering the pubis area, with the right hand, now is changed, and depicted in mirror, letting the right hand free. In this manner, the provincial innovation consists in the lowered right hand, in a libation gesture, which was based on changing the position of the *hydria* from the left to the right (Fig. 41).

Type I a. Nude variant – comprises the statuettes from Alba Iulia (no. 13, 46, 16), Drobeta (no. 100), Jupa (no. 131), Moigrad (no. 153), Reșca (no. 239) and Turda (no. 312, 315 Fig. 42/a), Venus in the same stance being also rendered on the mould at Reșca (no. 249). The goddess is rendered nude from front with the gesture of the Knidian statue depicted though in mirror in order to release the right hand which is stretched at the side with palm turned to the front. The *hydria* does not appear in any composition, while the drapery is no longer placed on it yet covers, transparently, the body of the deity. This *palla* frames the goddess from one side to the other, thus offering the piece more stability. Analogies for the pieces in Dacia are housed with the NM-Conpenhaga⁴⁰⁸ or the MAN – Saint-Germain-en-Laye⁴⁰⁹.

Type I b. Half-nude variant – comprises pieces from Alba Iulia (no. 19 Fig. 42/b, 46), Cioroiul Nou (*Aquae*) (no. 74), Cristești (no. 88, 90) Moldovenești (no. 168), or Turda (no. 314, 316, 319, 322). The goddess is rendered half-nude with the lower body part below the hips covered with a *palla* knotted in

408. LIMC 2, s.v. “Aphrodite”, no. 404.

409. Rouvier-Jeanlin 1972, p. 124, no. 27.

front. The position of the hands is similar to the previous variant, except in this case, the goddess holds the drapery to the front with the left hand.

Type I c. Half-nude variant – includes statuettes from Reșca (no. 200 Fig. 43), where the goddess maintains the gestures of the previous types, the difference consisting in the drapery. It does not cover entirely the legs of the deity, has overlapping edges held with the left hand.

Type I d. Half-nude variant – refers to the pieces from Alba Iulia (no. 18, 50) and Sarmizegetusa (no. 285, 284 Fig. 42/d), Reșca (no. 246). The goddess pulls the drapery to the front with the left hand, covering only the right leg, while the right hand lies at the side. To the left below appears a small Eros likely holding a shell. The four statuettes from Dacia, Sarmizegetusa respectively Alba Iulia, seem to come from the same series, likely the same two moulds being used.

The composition which resembles the statue with the MV – Rome, bearing the inscription *Venus Felix*⁴¹⁰, yet the variant from Dacia, is where the goddess pulls the drapery over the leg with the left and not right hand, with Eros placed though on the same side, the left, in both specimens.

Except for those mentioned above, other fragmentary statuettes may be framed to this type, yet without being able to specify any sub-variants: Alba Iulia (no. 13, 40), Micăsasa (no. 142), Reșca (no. 185, 186, 206, 231, 243, 244), Sarmizegetusa (no. 271, 272) and Turda (no. 313). Likely, still there frame other two fragmentary statuettes which are lacking the lower body part, pieces discovered at Sarmizegetusa (no. 279) and a mould from Orșova (*Dierna*) (no. 171). Furthermore, a mould from Reșca (no. 253) was used to produce the statuettes of this half-nude variant. Analogies of the statuettes discovered in Dacia are found with the WMMM – Szekszárd⁴¹¹, the PGRM – Tongeren⁴¹², the RLM – Bonn⁴¹³ or the RGM – Köln⁴¹⁴.

Type II. Variants of *Venus Capitolina* – is copied by 21 statuettes of which 12 statuettes are in the nude variant (II. a, b, c, d), 3 statuettes in the half-nude variant and (II. e, f), 6 statuettes to which the variant can no longer be specified due to their fragmentary state. Compared to the copied model (Fig. 44), the pieces are much simplified. The *hydria* is no longer depicted, while Eros appears with certain pieces, playing an important role in ensuring the balance of the piece. The hairdos exhibit the *krobylos*, the hair being parted at centre and gathered in a bun at back, releasing two twisted locks of



Fig. 43. Type I. c Variants of Venus of Cnidos, Resca



Fig. 44. Type II. Venus Capitolina, BM – London

410. Amelung 1908, no. 42, pl. 12; Salathe 1997, p. 265-268.

411. Fitz, Lakat 1980, p. 83, no. 105.

412. Beenhouwer 2005, p. 273, no. 144, 145.

413. Beenhouwer 2005, p. 1382, no. 3192.

414. Beenhouwer 2005, p. 1336, no. 3188.

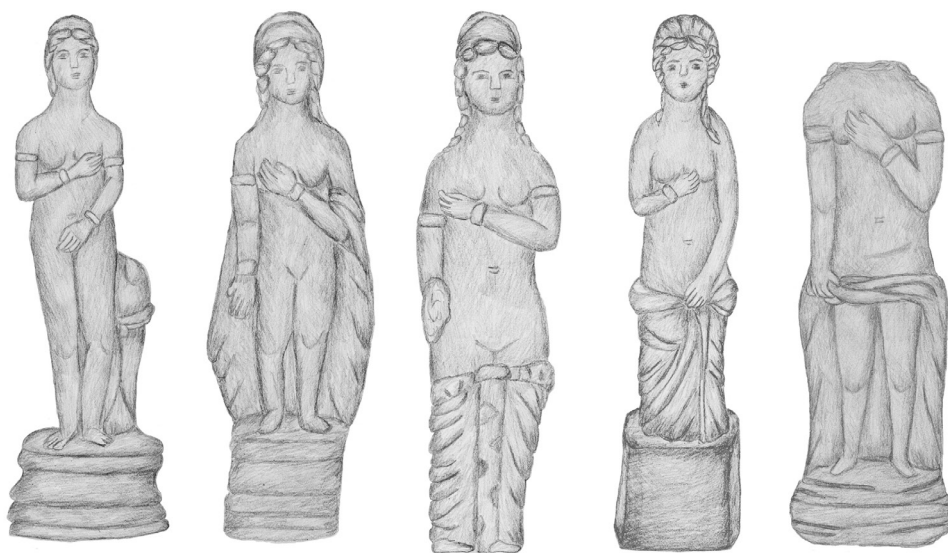


Fig. 45. Type II. Variants of Venus Capitolina: a. Type II.a Reșca; b. Type II.b Alba Iulia; c. Type II.d Cluj-Napoca; d. Type II.e, Drobeta; e. Type II.f Reșca

hair onto the shoulders. Most often, Venus wears a diadem on top of the head.

Type II a. Nude variant – includes the statuettes from Râșnov (*Cumidava*) (no. 174), Reșca (no. 201 Fig. 45/a, 229), Corabia (no. 85), Reșca (no. 187). In these depictions, the goddess rendered nude preserves accurate the position of the arms of the Capitoline statue. Thus, the right hand covers the breasts and the left the pubis area. Near the left side, the composition does not preserve the *hydria* with the drapery on it, being replaced by a small Eros. Analogies for the statuettes of this variant are found with the TM – Budapest⁴¹⁵ and the MAN – Saint-Germain-en-Laye⁴¹⁶.

Type II b. Nude variant – refers to the statuettes at Alba Iulia (no. 23, 30 Fig. 45/b, 32, 42) and Corabia (no. 87) which bring a significant change from the original, in the sense that the right hand of the goddess does not cover the pubis area, but lies at the side of the body with the palm turned to front, towards the viewer. Analogies for the statuettes of this variant could be found in the TM – Budapest⁴¹⁷, the MAN – Saint-Germain-en-Laye⁴¹⁸ or the NM – Damascus⁴¹⁹.

Type II c. Nude variant – here may be included two statuettes from Reșca (no. 198, Fig. 46) where the goddess rendered nude preserves accurate the position of the hands of



Fig. 46. Type II. c Variants of Venus of Capitolina, Resca

415. Póczy 1963, p. 247, fig. 10.

416. Rouvier-Jeanlin 1972, p. 121, no. 116.

417. Póczy 1963, p. 245, fig. 7.

418. Rouvier-Jeanlin 1972, p. 121, no. 118.

419. LIMC, II/1, p. 156, no. 27.

the Capitoline type, yet an additional element, the *palla*, emerges. The drapery which covers the back of the deity is brought forward over the shoulders and is knotted in the chest area, the rendering somewhat resembling the Isis knot.

Type II d. Half-nude variant – refers to the statuette from Cluj-Napoca (no. 76 Fig. 45/d). The goddess appears half-nude, has the lower body part below the hips covered with a *palla* knotted in the front. The position of the right hand is reversed compared to the Capitoline model, in this case, the left hand covers the chest, and the right arm stretched with palm turned to the front.

Type II e. Half-nude variant – includes the statuette at Drobeta (no. 99 Fig. 45/e). In this variant the goddess is rendered half-nude, with the lower body part draped maintaining correct the position of the Capitoline statuary type, with the right arm bent at elbow making the gesture of covering the chest, while the left holds the drapery to the front. Analogies for the statuettes in this variant may be found with the JPM – Pécs⁴²⁰, the LDM – Veszprém⁴²¹ or the ML – Paris⁴²².

Type II f. Half-nude variant – comprises the statuettes from Reșca (no. 197 Fig. 45/f) and Răcari (no. 236), variants where the goddess covers the chest with the left hand, while the right pulls an edge of the drapery from left to right covering the pubis area.

The statuettes from Alba Iulia (no. 33), Gornea (no. 113), Reșca (no. 212, 221, 224) and Turda (no. 309) survived fragmentarily, lacking the lower part, so it is impossible to determine if they were draped or not.

Type III. Variants of *Venus Anadyomene* – the iconographic type is represented in Dacia by 19 statuettes, of which 9 are part of the nude variant (type II.a), 5 of the half-nude (type II.b) while for other five statuettes the type cannot be specified as they survived fragmentarily. To these 19 pieces adds a votive plaque mould and a mould for statuettes of this type. Except for the statuette at Reșca (no. 235) and the votive plaques mould from Sarmizegetusa (no. 287), the hair of the goddess is not held by both hands, like in case of the original (Fig. 47), but only with the left hand, the right lying at the side with palm turned to the viewer.

Type III. a. Nude variant – the statuettes which render Venus in this stance were discovered at Buciumi (no. 68), Corabia (no. 86), Jupa (130), Reșca (no. 193, 194, 219, 240, 238) or Zlatna (no. 332 (Fig. 48/a), 331). The goddess rendered nude preserves the correct *contrapposto* with weight resting on the right leg, the left slightly bent at knee. The goddess holds a hair tress with the left hand, while the right arm has the palm turned to the front. The back of the goddess is covered with a thin *palla* leaving visible the body shape.

Analogies for these pieces are those with the WAM – Baltimore⁴²³,



Fig. 47. Type III. Venus Anadyomene, AM – Plovdiv

420. Fülep, Burger 1979, p. 286.

421. Palágyi 2005, p. 75-80.

422. LIMC 8, s.v. "Venus", no 46.

423. LIMC 2, s.v. "Aphrodite", no. 431.

the MAN – Saint-Germain-en-Laye⁴²⁴ or the MSR – Toulouse⁴²⁵.

Type III b. Half-nude variant – appears with the statuettes from Buciumi (no. 69, fig. 48/b), Reşca (no. 230), Sarmizegetusa (no. 276) or Turda (no. 307). The goddess maintains the hands position of the preceding variant, the left holds a hair tress while the left arm has the palm turned to the front. The lower body part slightly below the hips is draped with a *palla* knotted in the front.



Fig. 48. Type III. Variants of Venus Anadyomene: a. Type III.a Zlatna; b. Type III.b Buciumi; c. Type III.c Alba Iulia

Type III c. Half-nude variant – appears with the statuette from Alba Iulia (no. 37, Fig. 48/c). The drapery is covering only the right leg, while the left one being unveiled. With the left hand holds a tress of hair with the drapery over the shoulder, and the right one is lying on the side with the palm towards to the viewer.

Another two statuettes from Reşca (no. 208) and Micăsasa (no. 140) could be frame to this type but because of the fragmentary state of preservation cannot be determine the subtype.

Analogies for the statuettes in this variant are found in the collections of the ROM – Toronto⁴²⁶, the NMGK – Luxembourg⁴²⁷ or the RLM – Bonn⁴²⁸.

Type III d. Half-nude variant – appears on the votive plaque mould from Sarmizegetusa (no. 287 Fig. 56/a), on the mould for statuettes from Reşca (no. 250), and probably on the statuette from Reşca (no. 235). The goddess is rendered half-nude with a lower body part draped, grabbing with the both arms raised the hair tresses, same as the original type.

In the case of the Reşca statuette (no. 235), the goddess appears with nude bust, both hands bent at elbow and raised to gather hair and drapery, depicted at the moment of unveiling the head. Because of the poor preservation state it is hardly to say if the lower body part is draped or not.

424. Rouvier-Jeanlin 1972, p. 111, no. 74.

425. Beenhouwer 2005, p. 1395, no. 3073.

426. LIMC 2, s.v. "Aphrodite", no. 87.

427. Beenhouwer 2005, p. 1397, no. 3160.

428. Beenhouwer 2005, p. 1397, no. 3297.

Analogies for the statuettes in this variant are found in the ROM – Toronto⁴²⁹ or MR – Autun⁴³⁰.

Type IV – **Fully draped** variant – includes a single statuette discovered at Drobeta (no. 102 Fig. 49), which is one of the best and most elaborate terracotta depictions of Venus. The copied basic type in this case cannot be established as the statuette combines several types from the iconography of Venus and not only.

Thus, the drapery model is taken from the *orant* statue types, which depict women making sacrifices or praying, a model derived from the 4th century BC and assumed during the Augustan period by the statue of Livia with the MC-Rome, at the base of the later Roman artworks⁴³¹. The goddess rendered in terracotta appears dressed with chiton and himation, has the right arm raised and bent at elbow, pulling partially the veil onto the head with the hand, while the draped left arm lies at the side. The mantle in the chest area is rendered with elegant oblique folds, which leave entirely nude the right arm and shoulder. The gesture of pulling the veil over the head is taken most likely from Aphrodite of Daphnis⁴³², while the hairstyle belongs to the Capitoline type, with a clear *krobilos* knot on top of head. Among the parallels for the statuette in Dacia counts also the terracotta statuette in the collections of the ML – Paris⁴³³.

Type V – Variant **Venus with attributes and accessories** – to this category belong several statuettes related to provincial artwork and not the reproduction of the basic types, as explained for the bronze variants. In the terracotta plastic art yet, the attributes which accompany the goddess differ. Rendered nude in front and with draped back, the goddess holds in a variant an object that cannot be clearly determined (type V. a) in the right hand, a laurel crown in the left hand (type V. b), or in the right hand an apple (type V. c).

Type V. a Variant with object – consists of the statuettes from Alba Iulia (no. 52), Drobeta (no. 101), Ilișua (no. 120 Fig. 51/a) and Turda (no. 318), Reșca (199). The goddess nude in front has the back draped with a thin *palla* twisted on the left arm which except the piece at Turda (no. 318) is bent at elbow and set on a small altar decorated with horizontal grooves. The body weight rests on the right leg, while the left is flexed and advanced. The headdress of the deity in the case of the statuette at Turda (no. 318) seems to copy an Antonine hairstyle, while that at Ilișua (no. 120) displays the usual hairdo, parted in the middle and bun at back.

429. LIMC 2, s.v. "Aphrodite", in per. or. no. 431.

430. Beenhouwer 2005, p. 1223, no. 3404.

431. Bieber 1977, p. 197-198, pl. 138.

432. LIMC 2, s.v. "Aphrodite", no. 185.

433. LIMC 2, s.v. "Aphrodite", no. 136.



Fig. 49. Type IV. Fully draped, Drobeta



Fig. 50. Type V a – Private collection – Egypt

In these statuettes, the right hand does not longer lie at the side of the body with palm turned to front, but is raised in the gesture of pulling the drapery over the shoulder, holding though another object in the hand as well. Such a similar object could be identified also in some of the Eastern variants, like those in the NM-Damascus, the ML – Paris and from a private collection from Egypt (Fig. 50)⁴³⁴. Based on certain parallels where Venus appears in syncretism with Isis in both bronze and terracotta statuettes, the majority originating in Syria, and housed with the NM – Damascus, the BM – London and the MP – Angers⁴³⁵, a similar object held with the right hand raised, identified as *sistrum* was noticed. It appears rendered still schematically with other terracotta statuettes of Isis, without any association with Venus, like those in the NAM – Cairo⁴³⁶.

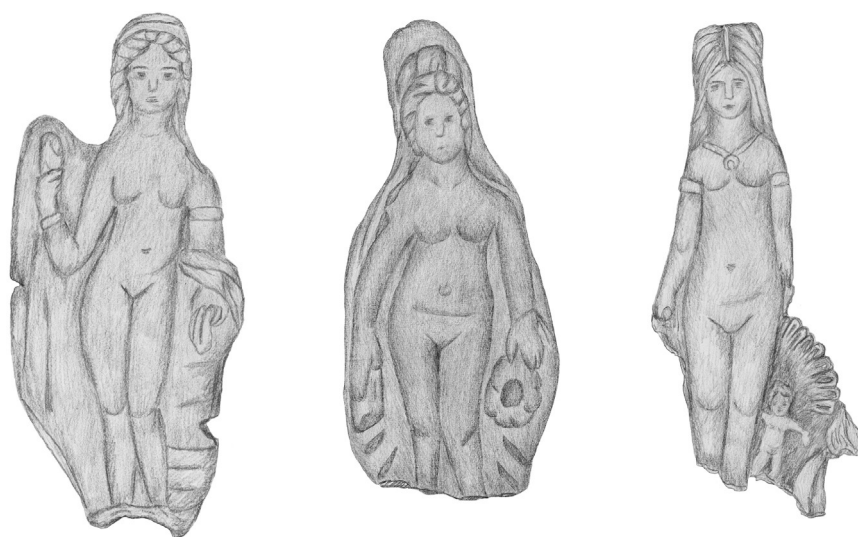


Fig. 51. Type V. Variant of Venus with attributes and accessories:
a. Type V.a Ilișua; b. Type V.b Gherla; c. Type V.c Buciumi

Thus, because that for the statuettes from Dacia it is unclear what object holds the goddess in the hand, it is still difficult to say if it is about a *sistrum*, a sandal or just a drapery fold.

Type V. b Variant with laurel crown (*Venus Victrix*) – includes 15 statuettes discovered at Alba Iulia (no. 20, 22, 26, 38, 51), Gherla (no. 106, Fig. 51/b, 108), Jupa (no. 132, 134, 135), Moigrad (no. 151), Reșca (no. 251), Sarmizegetusa (no. 283), Sighișoara (no. 290) or Turda (no. 317). The stance of the goddess with laurel crown in the hand may be found also in the case of a life-size marble statue with the MV – Rome⁴³⁷. In this case though, the goddess is flanked by a small Eros who plays with the cuirass and helmet of Mars, element removed from the statuettes in Dacia. The idea of associating war weapons with the laurel crown that Venus as *Victrix* portrays may be related to the symbolical disarmament of Mars through love. This victory may accompany a success in life, battle or love.

434. LIMC 2, s.v. “Aphrodite”, no. (in per. or.) 154-159.

435. LIMC 2, s.v. “Aphrodite”, no. (in per. or.) 131, 132.

436. LIMC 5, s.v. “Isis”, no. 86.

437. Flemberg 1991, p. 100, fig. 49.

Compared to the original, the terracotta statuettes in this variant render the goddess with certain changes, in the sense that the right arm is not raised with hand to the bun, but lies at the side with palm turned to the front. The goddess is rendered nude only frontally, the back being covered with a drapery. Analogies for the pieces in Dacia could be provided by those with the RGM – Köln⁴³⁸ or the RLM – Bonn⁴³⁹.

Type V. c Variant with apple – includes one statuette from Buciumi (no. 67, Fig. 51/c) – The goddess is rendered nude, right leg slightly flexed and advanced. The right arm is held at the side of the body with palm turned to the front, while the left is placed beside the body.

Notes

Of the total 227 terracotta statuettes and pottery moulds having Venus as subject, for only 105 the copied prototype could be determined. Thus, for more than half of the pieces discovered in Dacia, the fragmentary state or improper publication hindered the accurate framing of the artefacts into an certain iconographic type.

Among the identified pieces, the most frequent types are the variants deriving from *Venus of Cnidos*, followed by the variants of *Venus Capitolina* or *Venus Anadyomene*. From this point of view, there is a major difference between terracotta and bronze statuettes, type *Venus Anadyomene* being predominant among those in bronze. The terracotta statuary does not bring significant local innovations, main types being transposed in clay with small differences and deviations specific to provincial art. However, there emerge iconographical types which are not rendered in bronze, like the variants where the goddess is depicted with the laurel crown or other objects.

The drapery is one common element, appearing with most of the terracotta depictions of Venus, even with those where the goddess is rendered nude in the front. The use of this accessory is not of an aesthetic purpose but rather representing of technical trick of the manufacturer. The rendering of the drapery is a simple solution which does not require a complicated pattern and which, most often, covers anatomical segments which require no further modelling. Beside this technical function, the drapery also plays an important role in the stability of the piece, hence it appears included with artefacts which are depicted frontally nude. Such rendering seems to be borrowed from the iconography of Leda, from the famous statue made by Timotheos, a copy being found with the MC – Rome⁴⁴⁰. The iconographic type appears rendered by several terracotta statuettes of Leda in a manner similar to that of Venus (Fig. 52)⁴⁴¹.

In the nude variants of *Venus Capitolina* type or those half-nude in *Venus of Cnidos* variants, where only the right leg of the goddess is covered, the balance of the piece, for the lack of the drapery flanking the goddess, is made by a small Eros introduced in the composition to the left, below.

438. Beenhouwer 2005, p. 1339, no. 3181.

439. Beenhouwer 2005, p. 1335, no. 3339.

440. LIMC 6, s.v. "Leda", no.6.

441. LIMC 6, s.v. "Leda", no. 8-14.



Fig. 52. Leda terracotta statuette, ML – Louvre

The drapery of the statuettes seems to be a characteristic of those in terracotta and appears with all types. In the major marble statuary, Venus is rarely represented with draped back and nude or half-nude front. The statue of the goddess with the VDP – Rome or that in the collection of the MINA – Constanța⁴⁴² is depicted as such. Moreover, this kind of representation does not appear with bronze statuettes.

At certain statuettes the drapery covers the back side of the body, below the hips, and is brought to the front twisted on the left arm. Frontally, the drapery appears rendered with oblique folds on either side of the legs. The right side has no support, which makes the position of the drapery impossible to transpose in reality (Fig. 53, no. 68).

The ample drapery of the terracotta statuettes from Gallia was considered to be a water symbol, a Celtic deity, patron of water and springs being presumed behind the Roman deity thus rendered. In this case, the drapery folds symbolise water while the attachment of the drapery to the palm suggests that water springs directly from the palm of the deity⁴⁴³. This interpreting may not be applied to the finds in Dacia.

The trend towards rendering simplicity is illustrated by the elimination of the *contrapposto* and the smoothed back side of the statuettes, which are thus reduced to a frontal image. Comparing to the marble or bronze statuettes, the ones built in terracotta, lacks of ample gestures, arms or legs being seldom distanced from the body, without exceeding the image frontally.

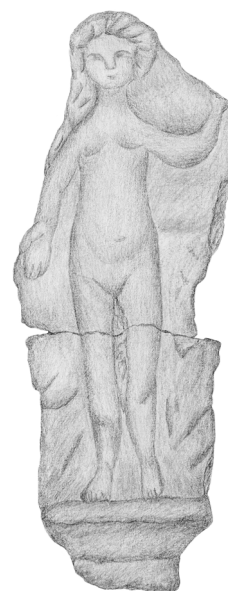


Fig. 53. Terracotta statuette of Buciumi



Fig. 54. a. Venus Lovatelli marble statue MN – Napoli; b. bronze statuette CMA – Como; c. terracotta statuette Zlatna

442. Covacef 2011, p. 92, no. 38, fig. 52.

443. Vertet 1990, p. 407, 412.

Stylistically, there is certain clumsiness in rendering the terracotta from Dacia when compared to the original prototype, however, their aesthetic appearance was not to prevail. The value of a copy has its own expression syntax and its own vocabulary. Copies come from other times, different social environments and other space than the originals. Their original symbolism lost consistency. Thus, some gestures disappear from iconography, being replaced by another. The most eloquent example to this effect is the gesture that Venus made with the hand stretched at the side of the body, palm open and turned to the viewer. In the marble statuary of Dacia, the gesture is missing, instead in emerges with both bronze and terracotta statuettes (Fig. 54/c), regardless the type they copy. For the marble statuettes from the rest of the Empire the gesture is very rare as well, such an example being the statuette called *Venus Lovatelli* from Pompeii, MN – Napoli (Fig. 54/a)⁴⁴⁴. Therefore, it is a gesture which does not consider a distinct iconography type, but a certain general symbolism of the statuettes.

A similar gesture is rendered in the case of the bronze statuettes which hold in the right hand a *patera*. Deities represented as such within the Empire are many, including Jupiter⁴⁴⁵. Starting from this gesture resemblance, it was supposed that figures depicted with palm open to the viewer held in fact a *patera*, meanwhile lost⁴⁴⁶. Nevertheless, in most bronze or terracotta statuettes preserving the palm complete, it is clear that they had no object attached, fingers being rendered naturally.

In the particular case of Venus, the bronze or terracotta statuettes discovered within the Empire where the goddess is rendered with the *patera* in the hand are few. One of these few representations is a bronze statuette with the CMA – Como (Fig. 54/b). Venus is depicted half-nude, holding in the left hand the apple and in the right the *patera*⁴⁴⁷. The position of the palm and fingers is different from that with palm open to the viewer.

This kind of rendering of this seems to have been rather intentional and not the result of an “accident” following which the composition lost the *patera* over time. It cannot be excluded that this gesture, copied the one where the deity held a *patera*, Venus being thus a mediator between the worshipers and the more important deities. In this case, Venus makes libations or offerings from the part of the worshipers to other deities. Nevertheless, the rendering of deities with the *patera* or at least the rendering of the gesture of holding the *patera*, might have also had another significance than mediation, since the supreme god of the Roman pantheon, Jupiter, is occasionally represented making this gesture, or one can hardly believe that Jupiter was a mediating deity.

The open palm gesture towards the viewer should be approached individually, being likely related to a special praying gesture. In general, the praying gesture is rendered by the hand raised towards an area where the deity is believed to dwell. Noticeably, this gesture is frequent with the Etruscan statuettes of worshippers. Their upward palms signify a prayer to the celestial deities, while the downturned palms a prayer to those chthonian or of the inferno. In some cases, this praying gesture is doubled by the presence of a *patera*⁴⁴⁸. One should though keep in mind that there is a difference between the same gesture made by the deity and that made by a worshipper. If in the presence of a deity, the worshipper makes the gesture of raising the right arm with palm upward in homage, piety

444. Carella 2008, p. 25.

445. Boucher 1976, pl. 29, no. 132.

446. Fleischer 1967, p. 64.

447. Bolla 1996, p. 227.

448. ThesCRA, III, no. 21, 22-25, 42-47.

and adoration, when a deity makes the same gesture it means acceptance of piety, grant of benediction and protection of the faithful⁴⁴⁹.

d. Workshops

None of the finds from Dacia until now suggest there any *officinae* specialised in making exclusively terracotta statuettes existed. The kilns within which or around which were identified the statuettes have nothing special compared to those common for pottery firing. Most likely, terracotta statuettes were made in the same workshop that also manufactured other pottery products. Obviously, not all pottery workshops also produced terracotta, since a terracotta statuette supposed specialised skills, more complex than those of a simple potter.

Manufacturing techniques

There are several stages whereby a clay piece becomes a finished object, some rather different from those specific to certain pottery products. There are six most important stages: process of clay, make of an archetype, make of a mould starting from archetype, proper modelling of the object and its finishing, kiln firing and finally painting or glaze applying⁴⁵⁰. The manufacture process of a statuette of Venus is no different from that of a statuette of any other iconographic subject.

In the case of the terracotta statuettes of Venus from Dacia, some of these stages were not identified archaeologically. The origin issue of the clay of which the statuettes were made remains open for the lack of specific tests to this effect. Moreover, there is no identified piece which might have served as archetype for the statuettes of Venus. No piece from Dacia has unusually thick walls or well rendered details, like in the case of the archetypes. Instead, each piece is most certainly made with the aid of a mould, while piece worked entirely manually were not discovered. As mentioned above, such moulds were found at Orșova (no. 171), Reșca (no. 249-252) and Sarmizegetusa (no. 287), finds which, corroborated with the statuettes and the kilns nearby, evidence the most certain existence of workshops in the area.

The manufacture of a mould requires much skill and high execution finesse, so not every coroplasts workshop had its own moulds. Evidence of the moulds circulation in-between the provinces is represented by those produced in central Gallia discovered in Raetia and Noricum. A direct result of such a circulation was the marking of the moulds with the name of some artisans on the outside of the piece, on the passive side, which did not appear later on the finished statuette. Such incisions of artisan names do not mark the property of a certain workshop over a finished piece, but the origin of a certain mould in a certain workshop⁴⁵¹.



Fig. 55. Terracotta statuette
Râșnov

449. Neumann 1965, p. 78.

450. Ungurean 2008, p. 89.

451. Bémont, Jeanlin, Lebanier 1993, p. 224.

A mould might have been used in several ways. For instance, with the aid of a mould only the front side of a piece could be made, the back being smoothed by hand, without further working. Such pieces were discovered at Cioroiul Nou (no. 74), Răcari (no. 173), Râșnov (174, Fig. 55) and Reșca (no. 185). In other cases, by moulding were made statuette pieces, which were later assembled. In addition, there were discovered pieces whose heads were made separately, often the head being solid and the body hollow, like the case of a statuette from Reșca (no. 198). There are though also reverse cases, when the body is solid and the head hollow, another statuette from Reșca (no. 246) being a good example to this effect. Noticeably though, some statuettes coming still from Reșca (no. 201, 198, 219 221) are not hollow on the inside, the valves being entirely solid.

Generally, moulds do not have fine details, this ones being later made on the product, after the piece was removed from the mould. Obviously, in the mould the piece was rendered in mirror so that the gestures were accurate once finished.

Most often, the same mould was used for complete series of statuettes, so that a gradual decay occurred, which led to loss of accuracy in rendering. The repetitive use of the moulds may explain the poor quality of most pieces discovered from Dacia. True series heads, the first statuettes made by a mould are of good quality, however the following are gradually of a poor quality. With each use, statuettes lose their features, facial details are no longer visible, and the hairdo and folds become schematic and the small anatomical details unmarked, like for instance the fingers or nipples.

This process generated by the repetitive use of the moulds is also visible with other pottery products mould-made, like the lamps with figured models in relief. Examining the evolution of these lamps, it may be noticed that complete series made by the same moulds gradually worn out after several uses, losing their details. In most cases, the moulds for the lamps with figured motifs copy import products or are inspired from the new trends in the large centres. The first series truthfully copy the original, difficult to differentiate by simple visual analysis. However, once the number of products made by the use of the same mould increases, differences become obvious. An good example is provided by the lamps with slave masks, especially those with negroid depictions, found at Sarmizegetusa. Among the local finds there is a noticeable damaging from one piece to another, and if compared to the pieces from Carnuntum, Cartagina or Vindonisa discrepancies are high. After several series in the same mould, only the general facial lines are depicted, while details like mimicry are lost⁴⁵².

The analysis of all specific features concluded that in Dacia were not identified with certainty terracotta statuettes of Venus that were series heads. Nevertheless, it is possible that some pieces belong to the primary mould-made series like the case of the more skilfully worked statuettes from Alba Iulia (no. 23, 33, 52), Cluj-Napoca (no. 76), Drobeta-Turnu Severin (no. 102), Sarmizegetusa (no. 285, 284) and Turda (no. 307).

Despite the very large number of terracotta statuettes of Venus discovered in Dacia, only a few seem to be similar and might come from the same series. However, there are no perfectly identical pieces. The two statuettes from Zlatna (no. 332, 331) coming from the workshop of potter Proculus belong to the same type, yet at a more careful analysis, it may be noticed they are not identical, the hand position, portrayal, drapery or attribute being different. As such, it may be assumed that not the same moulds were used in their making. If this is the case, namely that a workshop owned several moulds

452. Roman 1997, p. 435-441.

for the same iconographic type, then the number of the moulds must have been higher. Moreover, the number of statuettes must have been different since each piece among those discovered was part of a rather large series given the blurred details due to the excessive use of the same mould.

It is difficult to establish with certainty the use duration of a mould or how many pieces could be made so that details remained recognisable. Given the many pieces with blurred details, it may be assumed that the moulds were used for a long period of time. The cause of this prolonged use may have economic grounds, the artisans making repetitive products for which demand was high and artistic requirements small. Another cause may be related to the technological process itself and the fact that not every coroplast artisan knew how to make a mould.

The majority of the terracotta statuettes of Venus from Dacia are orange-red, a lighter hue, less being dark or light brown. No specimen discovered insofar was made of whitish fabric, like the statuettes of Venus from Gallia, for instance. To a very small proportion, emerge statuettes covered with angoba or greenish and light-brown glaze (no. 269, 273, 274, 276, 269, 283, 286, 285, 307, 327, 328, 332, 333).

In terms of sizes, few are the statuettes exceeding 15 cm high (13.5%), of which the largest being a statuette from Turda measuring 26 cm (no. 318). These small sizes further emphasize the idea of their use as *ex-voto*-s or their placement in private *lararia* or in the *aedicula*, all these spaces being small.

A single piece exceeds by much the size of the others, almost framing in the statue category. A statuette head from Valea Viilor (no. 323) depicting Venus is almost 10 cm high, which makes the size of the entire piece of likely around 80 cm. Removed from the archaeological context, surfaced owing to the heavy rainfalls beside a diverse Roman material, the purpose of the statuette cannot be established for certain. Due to its size, the statuette was not likely placed in a private *lararia* or an *aedicula*, but in a public place, worshipped by the local rural community or communities.

Workshops in the civil and military environment

Pottery workshops operated in all large urban or crafting centres of Dacia. In Dacia were identified with certainty three large workshops, at Reșca⁴⁵³, Micăsasa⁴⁵⁴ and Zlatna⁴⁵⁵, beside which, obviously, operated others, even in the smaller centres. The workshops making also terracotta statuettes are most often identified by kilns in whose charge are found statuettes or by waste pits lying nearby the kilns and where moulds or unfinished pieces are found.

In most cases, workshops lie outside the settlements, in order to both avoid fires and be as close as possible to access ways. The workshops also manufacturing terracotta are generally located in general in a civil setting, occasionally near forts, the forts being much more a consumption environment than one of production.

The products might have been traded on the spot, even within the workshop, like for instance at Jupa, where a possible shop attached to the production area was found. The workshop inventory contained pottery and terracotta statuettes, among which one of Venus (no. 127)⁴⁵⁶. However, the

453. Popilian 1976, p. 30.

454. EAIVR, III, 1997, s.v. *Micăsasa*, p. 67-68.

455. Popa, Moga, Ciobanu 1986, p. 107-118.

456. Benea 1982, p. 34; Benea, Bona 1994, p. 94.

largest part of the products was sold outside the workshop, in markets or shops, in neighbouring areas or even at considerable distances, depending on the product quality and diffusion means. Therefore, most terracotta statuettes are found outside the workshops.

Near the sanctuary of Liber Pater from Alba Iulia were discovered four kilns beside unfinished pottery pieces and moulds for terracotta statuettes⁴⁵⁷. Even though in the site were not found also moulds for statuettes of Venus, their production may be supposed given that 31 statuettes with the depiction of the goddess come from the sanctuary of Liber Pater⁴⁵⁸. The clay used for the statuettes made there has brown, light-brown or orange hues, being almost identical with that of Venus statuettes from the sanctuary. This would not be the first example where a workshop lies near a temple, servicing the worshippers with the products necessary for the cult.

In the settlement at Corabia were discovered four pottery firing kilns and a diverse material nearby. Beside a mould for *terra sigillata* and for lamps were also identified two Venus statuettes (no. 86, 87) as well as mould fragments by which were casted statuettes of Hecate, Liber Pater or the Danubian Horsemen⁴⁵⁹. Even though the moulds are missing, it may be supposed this workshop also manufactured statuettes of Venus.

From the territory of the settlement at Cristești comes a group of five pottery firing kilns beside the related installations. The activity of the artisans in the area is recorded also by the find of certain terracotta statuettes which are not very well modelled, yet in a different style, the rendering of the folds being of higher quality compared to other workshop, with special care for details and frequent use of the slip. Among the found statuettes count also some of Venus (no. 88-90)⁴⁶⁰.

Nearby the baths and fort at Drobeta-Turnu Severin was identified an *officina* from where come five lamp moulds and a mould for terracotta statuettes⁴⁶¹. In the civil area of the Roman town were found also other clay figured representations as well as heads of *satyrs* and *silens*, statuettes of Venus (no. 99-102), a fragment depicting Pan or pottery medallions⁴⁶². Some of these representations, including Venus, most likely come from this *officina*.

At Micăsasa likely operated a *figlina* recorded by the find of certain kilns⁴⁶³. Among the tools used there, count bronze spatulas, a *stillus* and five pickaxes placed in the fuel chamber of a kiln. In all inhabitancy levels were discovered terracotta statuettes, likely made locally, among which one of Venus coming from a hut lying nearby the workshop (no. 143), while other three come from various points within the settlement (no. 139-142). Most pieces are made of a good quality local clay, orange or greyish, sometimes covered with red angoba⁴⁶⁴.

Given the very high number of terracotta statuettes coming from the territory of the town at Reșca, the production centre there may be deemed the most important of Dacia. The pottery workshops lay outside the town, nearby the northern gate of the fortification. Seven workshops were

457. Moga 1978, p. 165.

458. Information A. Diaconescu.

459. Tudor 1970, p. 291.

460. Man 2002, p. 38-40.

461. Popilian 1997, p. 17.

462. Tudor 1978, p. 105-108.

463. EAIVR, III, p. 67-68.

464. Mitrofan 1992, p. 57.

identified, with a total of twenty kilns⁴⁶⁵. In the waste pits were discovered terracotta moulds, some of them for making statuettes of Venus, moulds for pottery medallions with figures in relief as well as for lamps or *terra sigillata*⁴⁶⁶. Statuettes and moulds with the depiction of the goddess could be identified even in the kilns charges (no. 243, 251, 253). To these finds also add five moulds for depictions of Venus (no. 249-253) and one each for Diana, Minerva and Bacchus found precisely in the *villa* of the owner of a workshop located nearby. Still there were discovered a lot of statuettes with depictions of Venus (no. 185-197, 199, 200, 202, 204, 236, 239, 240-245, 248, 249, 251, 253) and a bust of Minerva⁴⁶⁷. Other 38 statuettes of Venus discovered in the town territory likely come from the same workshop. Past the general features, some local terracotta statuettes rendering Venus exhibit Eastern features and different hairdos from the majority of the finds from Dacia, which confers this production centre certain distinctiveness.

From Sarmizegetusa come most glazed terracotta statuettes. The clay has a great variety of colours, from red, yellowish-red, orange, to yellowish-light brown to yellowish-orange. The glaze may vary from yellowish-green to yellowish⁴⁶⁸. From the territory of the province capital come 18 statuettes of Venus (no. 268-286) yet the kilns making them were not identified. In addition, the finds did not contain any moulds either, except for one for plaques ascribed to Venus (no. 287, Fig. 56.a), beside also the scrap. Therefore, the existence of the workshops there may only be supposed given the importance of the settlement and the variety of the terracotta types discovered in the area.

Nearby the baths from the settlement at Slăveni were discovered five pottery firing kilns. In the area of the kilns fuel chamber were found stamped potsherd, statuettes of Venus (no. 291, 292), clay pieces supposed toys, as well as moulds with two unidentified female figures⁴⁶⁹.

The functioning of a workshop at Turda is recorded by the discovery of certain disused kilns changed to storage areas of the damages pieces and also of statuette fragments or clay toys. Within the town territory were discovered 15 terracotta statuettes of Venus (no. 307-322), a Silen, a *Genius cucullatus*, masculine representations or zoomorphic figures, some coming likely from the same workshop. Six pottery kilns were discovered on the eastern slope of Zânelor hill, nearby which were located buildings whose inventories also contained a statuette of Venus (no. 307)⁴⁷⁰.

The existence of a workshop in the settlement at Zlatna is recorded by three kilns found grouped by the river bank of the Ampoi, nearby an area where clay was extracted⁴⁷¹. In one of the kilns were discovered objects set for firing, among which a glazed statuette of Priapus, two of Attis and six of Venus (no. 331-336)⁴⁷². On one of the statuettes of Venus and one of Priapus were incised initials GIP (no. 335), the potter's name. Starting from this inscription it was supposed that it was a branch of the north-Italian producer Proculus, his products being known in Dacia⁴⁷³.

465. Popilian, Negru, Bălteanu 1995, p. 100-101.

466. Popilian, Negru, Bălteanu 1995, p. 97.

467. Popilian 1976, p. 30.

468. Daicoviciu, Daicoviciu 1966, p. 88-95.

469. Popilian 1971, p. 634-640.

470. Mitrofan 1969, p. 517-523.

471. Popa, Moga, Ciobanu 1986, p. 107-118.

472. Bărbulescu 1985, p. 130.

473. Lipovan 1991, p.659.

Notes

Pottery was a common trade in Dacia, as in almost every settlement was operating pottery workshops. Statuette production is associated directly to this craft, terracotta being discovered in workshops beside common wares, *terra sigillata*, lamps, pottery medallions or clay reliefs. Until present no workshop designed exclusively for the terracotta plastic art was identified.

Depending on the distribution of statuettes and workshops, the scale of the inhabitancy cluster and current state of research, only a relative separation between production and consumption centres⁴⁷⁴ may be made. Where workshops were effectively discovered, one may speak of production centres, yet where only statuettes appear it is not certain they are exclusively consumption centres. The differentiation is not always clear, as in equation enter also factors like the state of research or the inhabitancy cluster. For such reasons, despite the lack of workshops from discoveries, Sarmizegetusa may not be considered only a consumption centre. Obviously, the large number of statuettes does not necessarily mean there was a production centre whose workshops were not yet identified. Noticeably, numerous statuettes were discovered in forts; however it is less likely that inside operated workshops of the sort, forts being consumption centres from the point of view of the terracotta statuettes.

e. Imports

The majority of terracotta statuettes from Dacia seem to be local products. The lack of an import influx was likely due to the fact that they are cheap products, of an accessible material, which require a not very pretentious making technique. One may rather speak of iconographic influences or of a moulds circulation among the artisans rather than effective imports. Such influences, like those in Noricum or Raetia coming from Gallia, might have come in Dacia from Moesia or Pannonia⁴⁷⁵.

Only two statuette of the 227 from Dacia may be imports. It is about a statuette from Drobeta (no. 102), where the goddess is draped completely (type IV) and a statuette head of large sizes of 10 cm, from Valea Viilor (no. 323). Both statuettes were worked with special care from the point of view of the anatomical details as well as the drapery in the case of that at Drobeta. Stylistically, the accurate place of origin cannot be specified, yet the finesse of the details is similar to the Greek Tanagra figurines.

f. Significance

The preponderance of terracotta statuettes of Venus in the cult spaces from Dacia was no distinctive case within the Empire. Overall, the statistical situation of the finds upon complexes from Gallia seems similar with that in Dacia. The statuettes of Venus are not specific to cemeteries, in the Gauls only three terracotta depicting the goddess being discovered in graves. Venus does not seem to be present either in the inhabitancy spaces of Gallia, the number of the finds from the domestic setting being very small⁴⁷⁶, like in Dacia, most numerous terracotta of Venus being found in sanctuaries.

474. Bémont, Jeanlin, Lebanier 1993, p. 145.

475. Póczy 1963, p. 241-257; Fülep, Burger 1979, p. 286; Fitz 1998, p. 83; Palágyi 2005, p. 75-80.

476. Bémont, Jeanlin, Lebanier 1993, p. 142.

The relation between the piece iconography and its use seems obvious, the difference between habitat and cemeteries especially being very clear. In cemeteries dominate terracotta statuettes of wild animals, symbol of vitality, or substitutes of offerings or even of the favourite animals. Noticeably, in Dacia, Venus is the single deity who accompanies the dead, no other statuette representing a Roman deity being found within a grave.

The statuettes discovered in the domestic environment fulfil a certain religious role, different though from that which Venus fulfilled in the funerary contexts. In Gallia, the domestic cult in general seems related more to the feminine side of the deities, the most frequent terracotta statuette finds representing the Mother Goddess and Venus. The figurines were likely placed in a *lararium*, playing an apotropaic role, of protection over the house and its dwellers⁴⁷⁷.



Fig. 56. a. Mould for plaque, Sarmizegetusa; b. MR – Autun; c. SM – Berlin

Certain features, like the small sizes or the existence of certain statuettes with unfinished back side, might provide additional clues for the display of these pieces in the personal *lararia*. A single piece from Dacia exceeds by far the size of the others, that at Valea Viilor (no. 323) with an estimate height of ca. 80 cm. Due to its sizes, the statuette was most likely not placed in private *lararia*, but in a public space, worshipped by the local rural community or communities.

The terracotta statuettes from the cult spaces fulfilled the same role like those of bronze or marble, offered during certain ceremonies or festivals, upon the materialisation of a request or in the hope of its fulfilment in the near future. Thus the developed contractualism, between the worshiper and the deity being established a relation of type: “do ut des” (I give, so you may give)⁴⁷⁸.

The large number of the discovered statuettes might also be explained by Theophrastus’s assertion that the “*gods prefer the cheapest*” for sacrifice or offering⁴⁷⁹. In the peculiar case of Venus, from the character of Petronius, Eumolpus, we know how easy the goddess could be relented in love

477. Bémont, Jeanlin, Lebanier 1993, p. 142.

478. Diaconescu 2013, p. 182.

479. Theophrastus, *Perieusebeias*, 7, 52-54.

matters in exchange for cheap offerings, like a pair of doves or cocks⁴⁸⁰.

The votive plaques generally had the same significance as the terracotta statuettes. As above mentioned, a clay mould for such plaques was discovered at Sarmizegetusa (no. 287, Fig. 56/a). Another piece of the type is the lead plaque discovered in the *villa rustica* at Gârla Mare (no. 103) where the goddess is flanked by two cupids. As also evidenced by the find context of the piece from Sarmizegetusa, identified in the cult building EM 23, they were likely placed as *ex-voto*-s in temples, hung from walls⁴⁸¹.

On both pieces Venus appears as *Anadyomene* and seems set in a *naiskos* – *aedicula* type construction. On the mould from Sarmizegetusa the *aedicula* structure is best noticed. Since it is a mould though, the outlines are only sketched, being likely used as landmarks in forming the details on the proper plaque once removed from the mould. On either side of the goddess, appear two columns decorated with grooves, twisted in the upper part, yet lacking the capitals. Above the columns seems to be rendered a triangular pediment. The upper side is missing, most likely above the pediment being vegetal motifs, like the case of a complete piece in the collection of the MR – Autun⁴⁸² (Fig. 56/b).

Other pieces similar to that in Dacia are with the AM – Budapest⁴⁸³, the MAN – Saint-Germain-en-Laye⁴⁸⁴, the NM – Damascus⁴⁸⁵ or the MGR – Alexandria⁴⁸⁶.

The goddess rendered in *aedicula* is a well spread motif on both lead and terracotta plaques, with the mention that the deity is depicted almost exclusively as the *Anadyomene* type. In Gallia and Britannia such lead plaques with the representation of the goddess were found in both sanctuaries as well as the funerary spaces associated with children's graves (Fig. 56/c)⁴⁸⁷.

The motif of the *aedicula* is rather well diffused on pieces with the depiction of the goddess, thus Venus set in *aedicula* also appears on bone spindles⁴⁸⁸ or gems⁴⁸⁹.

The two pieces are the only of the type from Dacia on which Venus appears. In the territory of Dacia were found also other bronze or lead plaques of same sizes, rendering *aediculae* where gods like Jupiter (Jupa)⁴⁹⁰, Nantosuelta (Gherla)⁴⁹¹, Succellus and Nantosuelta (Băile Herculane)⁴⁹², the Danubian Horseman (Dacia Inferior)⁴⁹³, Nemesis (Alba Iulia)⁴⁹⁴ or Hercules (Cluj-Napoca)⁴⁹⁵ were set.

480. Petronius, *Satyricon*, X, 85: *Domininainquam, Venus, si ego huncpuerumbasiavero, ita ut ille non sentiat, crasilli par columbarumdonabo.*

481. Isac 1994, p. 52; Mihăilă 2002, p. 47.

482. Beenhouwer 2005, p. 1223, no. 3404.

483. Facsádi 2011, p. 370-371, no. 5, 6, fig. 4,5.

484. Rouvier-Jeanlin 1972, p. 143, no. 230.

485. LIMC 2, s.v. "Aphrodite", no. 31.

486. LIMC 2, s.v. "Aphrodite", no. 54, 82.

487. Baratta 2013, p. 511-512.

488. König 1987, fig. 118/a.

489. LIMC 8, s.v. "Venus", no. 144.

490. Isac 1971, p. 115, no. 1, fig. 2.

491. Nemeti 2001, p. 1, fig. 1.

492. Nemeti 1998, p. 96.

493. Tudor 1937, p. 307.

494. IDR, III/5, 371.

495. Nemeti, Beu-Dachin 2012, p. 41.

3. MARBLE STATUETTES

THE NUMBER OF marble representations which have Venus as subject is much more reduced as opposed to those in bronze or terracotta. Up to the present in Dacia were discovered 30 marble statuettes with Venus, plus a relief and a bas-relief. It is hard to establish the percentage of these finds among the marble statuettes of gods from the province, a synthesis paper lacking in this meaning. Such a statistics could be made, on the other hand, for Dacia Inferior, where the marble finds with

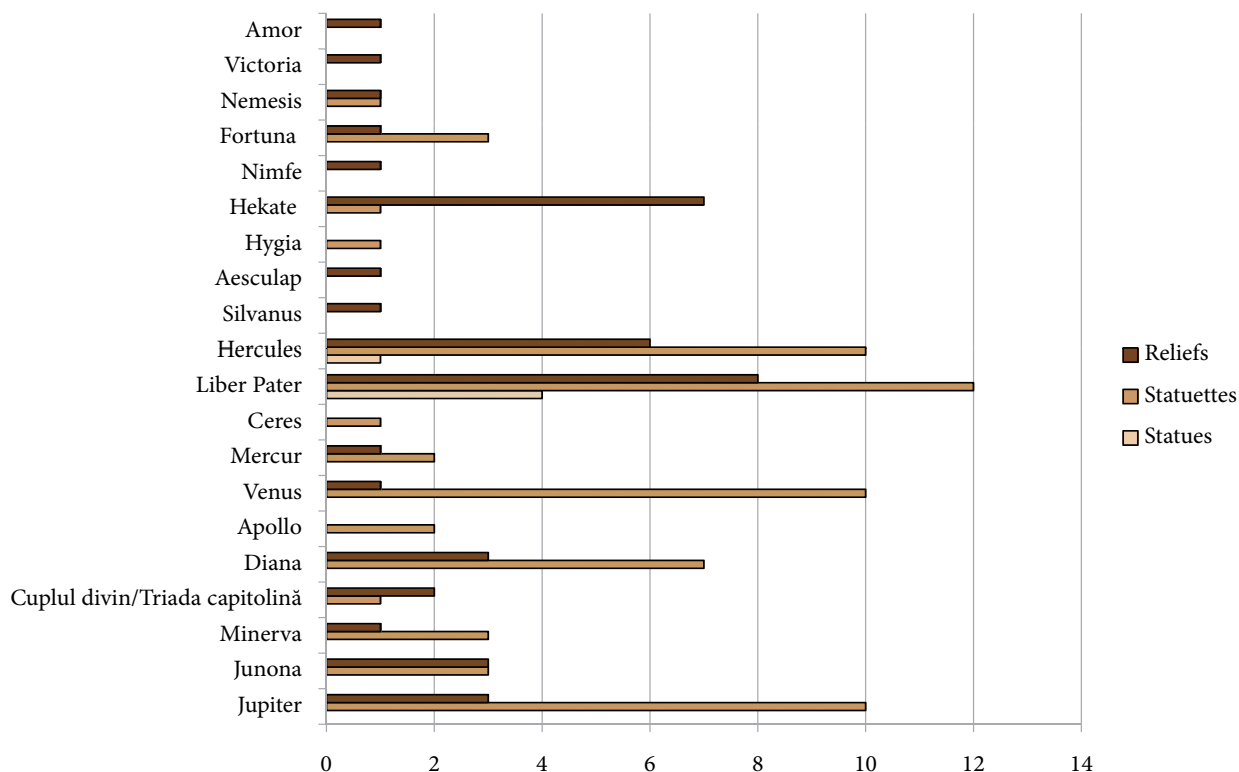


Fig. 57. The frequency of figured representation of Greco-Romans deities manufactured in marble from Dacia Inferior (after Tutilă 2012 – updated and completed statistic)

Venus represent a percentage of 15% from the total of those with Greco-Roman gods, in equal number with Jupiter and Hercules, Liber Pater ranking first with a close percentage, of 18%⁴⁹⁶ (Fig. 57).

The frequency of depictions of Venus in marble differs from one province to another. For instance, in Moesia, Venus seems to have been the most frequently rendered god in marble, followed by Aesculapius and Hygeia, Jupiter, Liber Pater, Hercules or Apollo⁴⁹⁷. Yet, in another neighbouring province, namely Pannonia, Venus is one of the poorly represented gods rendered in marble, the most frequent being Mithras, followed by Genius, Aesculapius and Hygeia, Minerva or Silvanus⁴⁹⁸. For

496. Tutilă 2012, annex 1.

497. Timovići 1992, p. 70.

498. CSIR, Ungaria 2,7, 8; Austria 1.1, 1.6, 2.6, 3.1, 3.2, 3.3, 3.4.

Gallia most frequently appear in marble the figurative representations of Mercury, Jupiter, the Bacchic procession, Hercules, Venus, Apollo or Minerva⁴⁹⁹.

a. Methodology issues

Most of the marble statuettes, at a given point, were part of particular collections. Therefore, their discovery contexts are most often unknown, past a possible general place of origin.

For Dacia, from the 29 statuettes only for seven the discovery context is known. Two statuettes from Alba Iulia (no. 4, 5) and one from Bumbesti – Jiu (no. 71) come from civil contexts, the statuettes from Drobeta-Turnu Severin (no. 98) and Moigrad (no. 149) were found in forts, and a statuette from Moigrad (no. 148) was found in the temple of Nemesis. Upon stylistic criteria, other two pieces were attributed to funerary contexts: a statue from Sarmizegetusa (no. 264) and a bas-relief from Băile Herculane (no. 60).

b. Chronology

The dating of the marble statuettes is difficult due to the particular discovery conditions reminded above. When the specific discovery context is known, statuettes were dated starting from the materials they were associated with, especially coins.

There are only few Venus statuettes dating to a timeframe shorter than the entire duration of the province of Dacia. The *villa* from Alba Iulia from where a fragmentary statuette of Venus (no. 4) comes was dated from the end of 2nd century AD up to the middle of the following century.⁵⁰⁰ A statuette head of the goddess (no. 5) was found in a pit located in the *canabae* of the same town. The pit was used to extract clay and the material discovered in its filling can be dated to the second half of the 3rd century AD⁵⁰¹.

The statuette from Moigrad (no. 148) discovered in the temple of Nemesis near the amphitheatre was dated from the start up to middle of 2nd century AD, when other complexes were built here⁵⁰². From the same site comes a fragmentary statuary group ascribed to Venus (no. 149) discovered in a pool near the *praetorium* of the fort at Moigrad. The complex was dated taking into account the late coins of Trajanus Decius⁵⁰³.

With regard to the stylistic analysis, no motifs or elements specific to a certain period were noted. However, in some pieces coming from better known workshops, certain activity changes of the artisans could be traced. In the case of the relief from Jupa (no. 126) the coiffure



Fig. 58. Relief with Flavian hairstyle, Jupa

499. CSIR, Gallia, 1, 2, 3.

500. Bounegru 2007, p. 170.

501. Bounegru, Ota 2010, p. 444.

502. Bajusz 2011, p. 113.

503. Gudea, Tamba 2005, p. 472.

of the goddess was rendered crudely, with unformed curls, reminiscent of the Flavian hairstyle, which could indicate an early dating (Fig. 58). The stylistic analysis as dating method could be also used in the case of Sarmizegetusa, where a certain involution in the rendering of details made by the drill was noticed, like in the case of the statue of Venus coming from there (no. 264). Such involution in the stonemasons' art is general in Dacia, the votive sculpture started to lose its value starting with the end of the 2nd century AD and in the 3rd century AD. Even though classical schemes are used in rendering, there occurs an artistic decay, talented artisans being likely allured to other areas⁵⁰⁴.

Blurred volumes and folds rendered by sharply cut grooves are other elements that date the statue from Sarmizegetusa in a late period, by mid 3rd century AD, when sculptors could not exceed the level of mediocre carvers⁵⁰⁵.

c. Iconography

Similarly to bronze or terracotta statuettes, those in marble replicate the Greek sculptures of the classical or Hellenistic periods and Dacia makes no exception from this phenomenon generalized throughout the Empire. The choice for one model or another in Dacia follows the general trends from the large centres of the Empire.

In Dacia, the *Venus Capitolina* type, to which belong 13 statuettes and a relief, was preferred, while the versions of *Venus of Cnidos*, *Venus of Frejus* and that inspired from the iconography of Ariadna, are present only with one piece. Types well represented in terracotta or bronze like *Venus Anadyomene* or those with attributes and accessories are missing from the theme panoply of the Dacian stonemasons. The pieces from Dacia comply with the general features of the imitated types, but there is also a simplification of the composition and at the same time an enhancement of the elements aiding in the identification of the deity.

Type I version of *Venus of Cnidos* – appears rendered in a single statuette from Reșca (no. 181, Fig. 59) in the nude version of the type. Even if the limbs are not preserved, the body curve shows that the *contrapposto* was copied in agreement with the original model. Thus we can establish that the body weight rested on the right leg, the left being flexed, which made the right hip higher counterbalancing with the left shoulder rendered above. Analogies for this piece are found with the AM – Delos or MNM – Rome⁵⁰⁶.

Type II versions of *Venus Capitolina* – with the 13 pieces discovered, type *Venus Capitolina* is the best represented statuary type that renders Venus in Dacia. The goddess was depicted both nude (type II a) and half-nude (type II b, c). For the statuettes from Alba Iulia (no. 6) or Moigrad (no. 148),

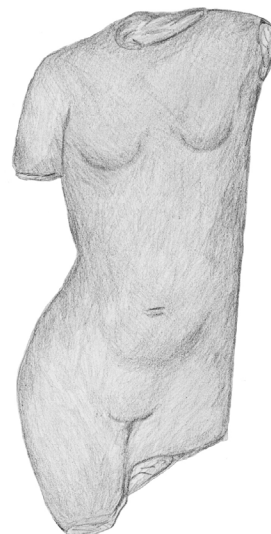


Fig. 59. Type I version of Venus from Cnidos, Reșca

504. Diaconescu 2014, p. 121.

505. Diaconescu 2014, p. 97.

506. LIMC 2, sv. Aphrodite, no. 393, 396.



Fig. 60. Venus statuery group with Hypnos / Thanatos a. VDP-Rome, b. graphic reconstruction of no. 9, 10, 71, 149, 184, 306, 338 c. graphic reconstruction, TM-Budapest.

from which preserves only the upper body part it is impossible to say if the lower part was draped or nude, being difficult to be framed in a sub-variant. But, for the other pieces, ascribing one version or the other could be made with enough certainty.

Type II. a – nude variant – refers to the statuettes from Alba Iulia (no. 11), Corabia (no. 85) and Oltenia (no. 338), or to the relief from Jupa (no. 126). The goddess rendered nude maintains correctly the gestures and the *contrapposto* of the replicated model. Thus, with the right arm bent at the elbow the goddess covers the chest while the left hand covers the pubic area. The body weight is on the left leg, the right leg being slightly bent at knee and advanced.

On the votive plate from Jupa (no. 126), the goddess appears rendered in the same pose with the mention that to the left a dolphin is attached. It is unclear whether near or on the dolphin lay a little Cupid. The representation is quite rough and it is impossible to say if the goddess wore a Flavian coiffure or only a diadem rendered unsuccessfully.

Venus in the Capitoline version appears rendered very often in the Empire, a few close analogies being those with the NMS-Belgrade⁵⁰⁷, AM – Delos⁵⁰⁸ or MAH – Geneve⁵⁰⁹.

In the pieces from Bumbesti – Jiu (no. 71), Moigrad (no. 149), Turda (no. 306), Reșca (no. 184) and Oltenia (no. 338) appear certain additional elements, beside the dolphin and the Cupid, with no similarities in the provincial art. Thus three statuery groups seem to belong to the same Capitoline type. In these marble depictions Venus is rendered nude, flanked by a cupid riding a dolphin to the left and another rendered as Hypnos / Thanatos to the right (Fig. 60/b). To the three examples above may be added with certain likelihood a statuery group with Venus from Alba Iulia (no. 9), argued by the sizes of the composition, the position of the goddess legs and the presence of the cupid riding a

507. Timovići 1992, fig. 31, no. 3.

508. LIMC 2, sv. Aphrodite, no. 412.

509. LIMC 8, s.v. “Venus”, no. 129.

dolphin with raised arm. Other two representations of the goddess from Alba Iulia and from Oltenia in the *Capitoline* stance that have to the left side of the hip an element that seems the dolphin's tale, may be framed to the same mentioned type.

Venus appears with Cupid holding the downturned torch also in other representations within the Empire, as those from VDP – Rome (Fig. 60/a)⁵¹⁰, ML – Paris or AM – Istanbul⁵¹¹. In the statuary group from VDP – Rome, Cupid is not rendered as Hypnos / Thanatos with crossed legs, but standing on a dolphin holding in the left hand a downturned torch. With the right hand raised he holds together with Venus another object, likely another upturned torch. Thus Eros makes two completely opposite symbolic gestures. The downturned flare symbolizes death and that upward symbolizes life. The closest representation for that in Dacia seems to be that from Aquincum, TM-Budapest (Fig. 60/c)⁵¹², in which the goddess though depicted half-nude pulling the drapery over the pubis area, is flanked to the right by Eros and Psyche embraced and to the left by two cupids sitting one next to each other, one riding a dolphin and the other as Hypnos / Thanatos holding the torch. The piece also has analogies in the statuary group from Oltenia, in this case the goddess being flanked by Eros and Psyche to the left, while the right side is missing, therefore we do not know how the composition continues.

In the statuary groups from Aquincum and Bumbesti-Jiu appears the symbolic gesture of life made by a cupid and that of the death by the other cupid. The Eros from the right side of the goddess is depicted in a static pose, symbolizing the eternal sleep, with crossed legs and downturned torch. The Cupid from the left side is rendered dynamically, riding a dolphin with the right arm raised, offering the goddess a crown, meaning that life wins over death.

This dual motif, of life and death, seems to be the most encountered stance of the goddess in marble, emerging in six probable such representations identified so far.

Other similar depictions could be some marble plaques from Moesia and Pannonia, where Venus is rendered beside two or three children, and in one example one is breastfed. The other two children who flank the goddess are depicted with their legs crossed, asleep and holding a downturned torch. A local god, probably Magna Mater from Samotrace⁵¹³ may be rendered as Aphrodite / Venus in this stance.

The spread of the motif in the area is further confirmed by the numerous depictions on coins with Eros as Hypnos / Thanatos from Moesia⁵¹⁴ or Thracia⁵¹⁵. On one of the coins of Otacilia Severa from



Fig. 61. Type II. b Venus Capitolina half-nude variant, Drobeta

510. LIMC 2, s.v. "Aphrodite", no. 697.

511. LIMC 2, s.v. "Aphrodite", no.697, 699.

512. Szilágyi 1955, p. 413, fig. 33.

513. Biró 1994b, p. 219 – 225.

514. Moushmov 1912, no.619, 1781; Varbanov 2005a, no.258, 2267; Hristova, Jekov 2006, no.6.14.41, 6.22.41.1, 6.22.41.2; Hristova, Jekov 2009, no. 8.10.16.3, 8.14.16.6, 8.14.16.3, 8.18.16.3, 8.22.16.1, 8.18.16.5, 8.25.16.1, 8.26.16.1.

515. Moushmov 1912, no.5172A; Varbanov 2005b, no.1267, 1148, 1149, 1266, 1604, 3049, 5277, 5466; Varbanov 2005c, no.1355, 1853, 2540, 2086.

Markianopolis in Moesia, the goddess is rendered as *Venus Capitolina* nude accompanied by Eros as Hypnos / Thanatos⁵¹⁶. The association of Venus with Eros as Hypnos / Thanatos seems to be well spread by the Lower Danube, adopted in Dacia likely from Thracia or Moesia.

In the case of the sculptural group from Oltenia (no. 337), where to the left of the goddess appear Eros and Psyche embraced and kissing, Venus is most likely rendered as the Capitoline type. The best analogy is represented by the sculptural group from Aquincum⁵¹⁷, with the mention that in the version from Dacia Eros and Psyche appear to the left not to the right, however it is impossible to determine if the composition continued in this direction as well.

Type II. b – half-nude version – includes the statuette discovered at Drobeta (no. 98, Fig. 61). Unfortunately the upper part of the piece did not preserve, the gesture made by the goddess with the right hand, namely that of hiding her chest, is just assumed based on the body position. The drapery covering only the goddess' hips is rendered in *Venus Syracuse* version, legs remaining nude. Thus an edge of the drapery was most probably wrapped on the left forearm, the hand pulling the other edge slightly below the pubic area. Likely to the same type belongs the statuette from Alba Iulia (no. 6), of which is preserved only the lower part of the torso and the thighs, with the drapery held in the left hand. Parallels for these pieces are found in AM – Budapest⁵¹⁸, AM – Zagreb⁵¹⁹, MVT – Rome, MNA – New York or MNAR – Merida⁵²⁰.

Type II. c – half-nude version – makes reference to the statuette from Alba Iulia (no. 10, Fig. 62), which, similarly to the previous pieces does not have the torso, the position of the right arm, hiding the chest, being only suspected based on body position and the gesture of the left hand. In this case, the goddess has the lower body part draped completely. The *palla* sliding below the hips is knotted at front and held with the left hand. Analogies for this piece are with the NM – Bardo, KHM – Vienna⁵²¹, MVT – Rome or MA – Kyrene⁵²².

Type III version of Venus of Frejus/ Genetrix – includes the life-size statue from Sarmizegetusa (no. 264 Fig. 63). The goddess appears dressed with a long *chiton* without belt, falling from the left shoulder letting the



Fig. 62. Type II. c – half-nude version, Alba Iulia



Fig. 63. Type III version of Venus of Frejus Genetrix, Sarmizegetusa

516. Moushmov 1912, no. 3515.

517. Szilágyi 1955, p. 413, fig. 33.

518. Facsády 2011, p. 367, no.4, fig. 3.

519. Fitz 1998, p. 78, no. 80.

520. LIMC 2, s.v. "Aphrodite", no. 748, 749, 752.

521. LIMC 2, s.v. "Aphrodite", no. 737, 751.

522. LIMC 8, s.v. "Venus", no. 88, 90.



Fig. 64. Type IV version of Ariadne, Băile Herculane

breast to be seen. She leans with the left arm bent at elbow on an altar which bears the inscription recording the name of the sculptor, Claudius Saturninus. The goddess' *contrapposto* closely replicates the original, with body weight on the left leg, the right being flexed. The depiction is very rough, bust is flattened and folds are made with the drill. The back of the statue is not modelled, giving the impression that originally it was set on a wall, maybe of an *aedicula*. The statue may be framed to the funerary type, among the *consecratio in formam deorum* type statues with some hesitation, as the head which is supposedly the portrait of the dead is missing.

As additional element from Venus from ML – Paris⁵²³, it is worth mentioning this altar attached to the goddess. Sculptural marble depictions often have attached an altar or a female idol⁵²⁴ for improved balance.

Good analogies for the statue from Dacia are found at AM – Antalya⁵²⁵, NCGM – Copenhagen⁵²⁶, MA – Ostia⁵²⁷ or the collection Rome Villa Medici⁵²⁸.

Type IV version of Ariadne from ML – Paris – includes the bas-relief from Băile Herculane (no. 60, Fig. 64), where the goddess rendered half-nude and lying on a *kline*, is flanked by two figures who seem to be Hercules and Diana. The goddess leans with the left elbow on a pillow and



Fig. 65. Marble statuette, Cășeiu

523. LIMC 2, s.v. "Aphrodite", no. 224.

524. CSIR, Gallia, 3, pl. 143/ 761.

525. LIMC 8, s.v. "Venus", no. 14.

526. LIMC 2, s.v. "Aphrodite", no. 235.

527. Bieber 1977, pl. 26, fig. 143.

528. Picard 1939, p. 136, pl. 1; Wrede 1981, p. 315-316, no. 309.

has the lower body part covered by a *palla* brought to the front over the left shoulder. Most likely, this is an example of *consecratio in formam deorum*⁵²⁹, the central figure being the dead rendered as Venus, and Hercules and Diana being most probably the husband and daughter.

As iconographic models counts those of Ariadna from ML – Paris⁵³⁰ and those of the nymphs from NCGM – Copenhaga or MV – Rome⁵³¹. For the pieces from Dacia and for many other such examples of *consecratio in formam Veneris*, the figure preserves only the position of the left supporting arm bent at elbow, the right arm is not raised above the head as in the iconography of Ariadna or placed under the head as in that of the nymphs, but lies stretched on the leg. The *hidrya*, on which the nymph usually leans her elbow, is no longer depicted. This iconographic type could have origins in the statuary group of Phidias from the eastern side of the Parthenon from Athens⁵³², where the goddess is reclined from right to left and is completely draped, with only the right shoulder nude.

For the bas-relief from Băile Herculane the best analogies are the three sarcophagi lids with the depiction of the dead *in formam Veneris* from MV – Rome⁵³³.

With regard to the statuette from Cășeiu (*Samum*) (Fig. 65)⁵³⁴ in which appears a draped female figure wearing *palla* and a long *tunic* that covers the legs, flanked by a small Eros as Hypnos/Somnus, it depicts most likely the Hygeia goddess, rather than Venus. A good analogy comes precisely from Dacia, namely Sarmizegetesa, where Hygeia is accompanied by such a winged Eros rendered as Hypnos/Somnus⁵³⁵. Other such compositions are those from JPGM – Malibu or HAM – Crete⁵³⁶.

Notes

Unlike the bronze or terracotta statuettes, those in marble deviate more from the types they replicate, which is somehow paradoxical since the copied Greek models were mainly made of marble. Such deviations from the model resulted in additions of new motifs or figures, some specific to only Dacia. The novelty does not consist in the rendering of the goddess in a manner different from the original type, but in the introduction in the composition of attributes or figures which do not appear with the original models.

The most frequently copied type in bronze and terracotta from Dacia, *Venus Anadyomene*, does not appear at all in the panoply of the marble representations. The most spread type is *Venus Capitolina*, the version in which Venus is flanked by two cupids rendered in different poses, probably of Thracian origin.

In all marble representations, as well as in those in bronze or terracotta, we notice a certain characteristic specific to local provincial art: the elongation of the upper body part which emphasizes the youthful appearance of Venus. But, compared to the rest of the bronze or terracotta depictions, in

529. For the detailed approach related with the *consecratio in formam deorum* phenomenon see chapter VI.C4.

530. LIMC 3, Ariadne, no. 118.

531. LIMC 8, Nymphae, no. 9a, b.

532. LIMC 2, sv. Aphrodite, no. 1393.

533. Amelung 1908, no. 1, pl. I; Cumont 1966, p. 400, no. 3, pl. XLII; Wrede 1971, no. 161, no. IV.1, fig. 2; Wrede 1977, p. 413; D' Ambra 1989, p. 392-402.

534. Isac 1994, p. 54-57, no. 2, fig. 2.

535. Diaconescu 2014, vol. IV, p. 22-25, no. 7, pl. LVI,1.

536. LIMC 5, Hygieia, no. 127.

marble the right arm of the goddess does not lie at the side of the body with the palm turned towards the viewer, but closely replicates the original model. Also, facial features are similar, large almond eyes, nose slightly flattened and full lips, which gives the composition an oriental appearance. Even though deviations in gestures are not significant compared to the original, there is certain crudeness in rendering the details, the anatomical shape of the goddess losing its organic structure and the drapes their materiality, thus becoming conventional.

d. Workshops

Stone-masonry workshops may be identified based on archaeological remains, the quantity of pieces discovered, the special type of material used, the specific categories of pieces, their common features as well as the epigraphic notes⁵³⁷. Nevertheless, in most cases it is impossible to differentiate between workshops specialized in funerary or votive monuments and architectural or sculptural ones.

We should assume that masonry workshops operated in all towns, as well as in rural wealthier settlements, but most likely the large workshops were located near the quarries, outside inhabited areas⁵³⁸. The most known quarry from Dacia is that from Bucova, where exploitation starts by middle of 2nd century AD under the influence of certain micro-Asian artisans arriving at Sarmizegetusa. The workshop there operated for a long period, replicating classical models until late in the post-Severian period, as evidenced by the statue of Venus signed by Claudius Saturninus⁵³⁹ (no. 264). The other finds from Sarmizegetusa with the depiction of Venus, three statuettes (no. 265-267) and two votive altars dedicated to the goddess (no. 288-289), likely come from the same workshop.

On the Platoul Romanilor from Alba Iulia most likely operated a workshop, several anepigraphic altars being found here. From the town's territory come eight marble statuettes of Venus (no. 4-11), a marble relief (no. 12), a statue base (no. 53), a votive altar (no. 54), some likely made in this workshop. The workshops might have been supplied from the quarries around Sarmizegetusa, Geoagiu or Ighiu⁵⁴⁰. Due to the quarries of Bucova, Călan, Peșteana, Săcel or Valea Sângeorgiului several workshops develop on the Mureș valley, stonemason Diogenes being active somewhere in the area⁵⁴¹.

Possibly the quarry from Cheia or those at Săndulești or Podeni supplied the crafting quarter from Dealul Zânelor in Turda⁵⁴². The raw material was brought to Napoca from the quarries at Baciuc or Suceag⁵⁴³, the latter likely supplying the fort at Gilău⁵⁴⁴. The workshops from Moigrad were probably supplied from the quarries at Creaca, Piatra Lată or Ticlău, located nearby⁵⁴⁵. In all these settlements

537. Covacef 2002, p. 243.

538. Bărbulescu 1985, p. 38-39.

539. Diaconescu 2014, vol. II, 103.

540. Bărbulescu 2003a, p. 60-61.

541. Macrea 1969, p. 307.

542. Bărbulescu 2003a, p. 61.

543. Mitrofan 1964, p. 199, 207.

544. Bărbulescu 2003a, p. 65.

545. Gudea 1986, p. 77.

were found marble statues of Venus, however for the lack of specific analyses, it is impossible to say which belonged to which quarry. Moreover, these finds also lack the proper workshops.

Workshops seem to be less in south Dacia, where stone exploitation was made at a smaller scale. Although marble pieces are numerous at Reșca or Corabia for instance, the workshops there did not benefit of the operation nearby of some marble quarries. Part of the material was probably carried from south the Danube, at Oescus⁵⁴⁶. On the other hand, the workshops from Drobeta or Orșova might have been supplied from the quarry at Breznița⁵⁴⁷. In these sites too were found marble statuettes of Venus, however, like also the case of northern Dacia, specific analyses to determine the accurate origin to a specific quarry are lacking.

Certain specificities of one workshop or another were identified mainly based on stylistic criteria, when examining depiction details. Marble pieces are either very different from one town to another or either similar types that persist in several centres, without though a proper cluster.

Even though the original models were changed to a certain degree, the iconography remains the classical Greek or Hellenistic. The reproduction of these models requires certain skills, yet the marble statuettes seem rather mass products made by simple artisans. The use of certain model books may be disregarded, as this is a practice rather medieval than ancient. Seemingly, the Roman marble sculpture operates after other rules. The artisan either makes a single model out of routine, which explains the degradation over time of certain motifs, or creates based on plaster or clay models of certain classical works⁵⁴⁸. Furthermore, there are some literary sources mentioning the so-called *paradeigmata*, as models or types used for replication, made by artists or architects⁵⁴⁹. It is likely that, similar to the moulds of the pottery or bronze workshops, these models circulate alongside the artisans, which explains the presence of similar products at high distances in-between.

e. Imports

Most imported figured material from Dacia comes from Phrygia, from the quarries at Ushak and Aphion, the main production centre being at Dokimon⁵⁵⁰. The micro-Asian artisans used the Danube as main transport means, thus dominating the markets of Moesia, Pannonia and Dacia⁵⁵¹.

Due to the fine-grained marble, the fragmentary statuette of Venus from Alba Iulia (no. 10) was believed an import piece, from central Phrygia⁵⁵². Other pieces from Alba Iulia, like the statuette of Liber Pater or that of Apollo, were deemed imports from the same area⁵⁵³.

The fine-grained marble is also found with two other pieces from Alba Iulia (no. 6, 9 Fig. 66), however their execution is utterly inferior to the statuettes of Liber Pater or Apollo mentioned above.

546. Tudor 1978, p. 74.

547. Stîngă 1998, p. 61.

548. Diaconescu 2014, Vol. II, p. 130.

549. Plutarch, *Moralia*, 498 f.

550. Diaconescu 2014, Vol. II, p. 130.

551. Timovići 1992, p. 15-23.

552. Ota 2011, p. 160.

553. Diaconescu 2001, p. 176; Diaconescu 2014, Vol. III, p. 37-38, no. 17.

Anatomically, the goddess is rendered clumsily the details are not emphasized while the draping is schematized. Moreover, the artisan was not entirely familiar with the replicated type in the case of one of the statuettes (no. 11), the *krobylos* being erroneously rendered. Under such circumstances, this may be the case of imported raw material rather than of an imported finished piece. Since marble quarries lacked from Oltenia and the Danube, a highly important trade route lay just nearby, some of the statuettes discovered there might have been imported. Imports may also be deemed some pieces outright superior from the execution point of view compared to those local, which introduce new elements in the iconography of Dacia, like the tree-trunk (no. 85) or the group Eros and Psyche (no. 337). The subtype deriving from *Venus Syracusa* is closely replicated in a statuette from Drobeta (no. 98), similarly to a statuette from Sirmium⁵⁵⁴. Possibly, they are both imported from Asia Minor.

f. Significance

The marble Roman figured material is extremely varied, from statues and statuettes to bas-reliefs and votive plaques. Most numerous are the statuettes, like in Dacia as well. Overall, the statuettes of Venus are small, their estimated height, base included, rarely exceeding 30 cm. Such small sizes may evidence their placing in domestic *lararia*. Nevertheless, they might have been displayed also in other places of the house. Not only large statues are located in gardens or courtyards, those smaller might have been placed in the same places, in niches, like the case of Pompeii. Some statuettes were placed in wall niches visible from the street or embellished tables in the *atrium*. However, their display in these usual spaces does not mean they were simple artworks. The decorative function is mixed with that religious, Venus as protectress of the farmed land finds her places entirely in garden niches, while as the protectress of the house has a special place in the domestic *lararia*. Notably, in central Italy, most statuettes of Venus from *lararia* are of marble and not of bronze or terracotta⁵⁵⁵, like in Dacia.

Beside the domestic cult, the statuettes, but especially the statues of Venus played an important role in the public cult. Such statues, placed in temples or sanctuaries are unknown in Dacia. The single life-size statue, the one from Sarmizegetusa (no. 264), fulfilled a funerary function, being likely an example of *consecratio in formam Veneris*, alike the bas-relief at Băile Herculane (no. 60).



Fig. 66. Marble statuette
Alba Iulia

554. Popović 2012, p. 60, fig. 3.

555. Kennedy 2008, p. 14-15, 26.

4. GEM STONES

THE 23 GEMS with the depiction of Venus from Dacia rank the goddess among the deities poorly represented in the province glyptic. Most frequent in Dacia are the gems with the depiction of Minerva, followed by those of Fortuna, Eros, Mars, Jupiter, Mercurius or Victoria. Thus, deities well represented in marble, bronze or terracotta, like Venus, Mithras, Silvanus or Aesculapius, are not equally present in glyptic. The circumstances may be due to the continuation of Hellenistic motifs on imperial gems, their iconographic repertoire being different⁵⁵⁶.

When examining the list of most frequent deities on the gems of Dacia, it may be noted that the martial deities or those connected to the military life dominate. Very likely, the most numerous commissioners of these products came from the military milieu⁵⁵⁷. The situation from Dacia is also valid in the other provinces of the Empire. In the iconographic repertory of the gems from Pannonia, Britannia or Gallia predominate the martial deities or those bringer of victories like Jupiter, Victoria, Minerva, Sol, Mars, Fortuna or Venus⁵⁵⁸.

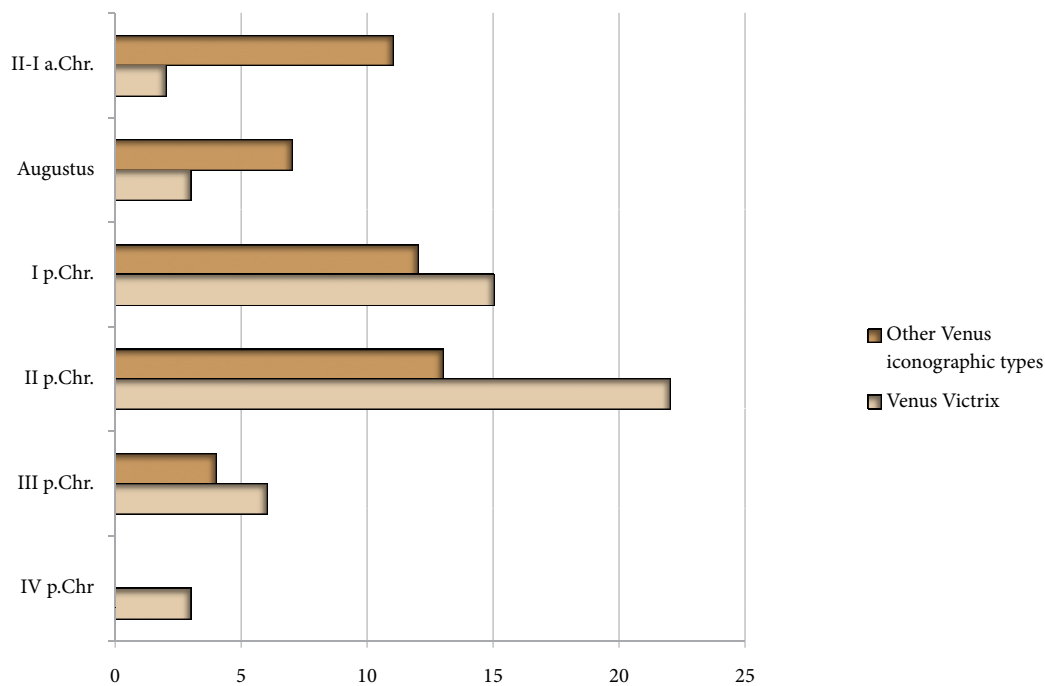


Fig. 67. Frequency of gems with the Venus goddess representation in Empire (after Guiraud 1985)⁵⁵⁹

556. Bărbulescu 2003a, p. 155, 158.

557. Bărbulescu 2003a, p. 159.

558. Gesztelyi 1998, p. 56-58.

559. The statistic is percentage, based on the known artifacts from the Empire until 1985, when the study was published.

Most gems from Pannonia or Germania come from the military milieu, mainly from the forts on the limes, where they were used likely as talismans instead of seals. In these cases, not only the soldiers were gem holders, but also their families, as well as the inhabitants in the civil areas just nearby the forts⁵⁶⁰. Noticeably, the single gems from Dacia with a clear find context come from the fort at Moigrad (no. 164, 165 and likely 166).

Hence, it is not surprising that Venus is rendered on gems most often as *Victrix*. Type *Venus Victrix* on gems emerges during the Republic, however it broadly diffuses under the Empire⁵⁶¹ (Fig. 67).

a. Methodological issues

Of the 23 gems with Venus from Dacia only for five are known the discovery contexts. These are three pieces coming from Moigrad and two from Reșca.

Many gems with the museums from the country are part of collections, however their discovery context is unknown. Such collections are those with CNBAR – Bucharest⁵⁶², MNIT – Cluj-Napoca⁵⁶³, MIA – Zalău⁵⁶⁴, MNB – Sibiu⁵⁶⁵, MR – Caracal⁵⁶⁶ or MM – Bucharest⁵⁶⁷.

17 pieces of the 23 presented in the catalogue belong to the collection of the Numismatic Cabinet of the Romanian Academy Library. Most likely, these pieces come from Dacia, being acquired individually and not as a unitary collection like the Bălăcescu collection formed south the Danube⁵⁶⁸ (none of the pieces in this collection was discussed herein).

b. Chronology

For the lack of discovery contexts, most gems from Dacia are largely dated to the 2nd – 3rd centuries AD. The dating based on the stylistic analysis, shape or decoration examination does not provide too many chronological clues, most specimens being characterised by enhanced schematic.

From the point of view of the choice for a certain iconographic motif, significant changes may be noted. Thus, elegant themes, namely those of dancers, birds, Venus or the *omphalos* are frequent under Augustus and in the 1st century AD. Apotropaic themes or those indicative of wealth are present over the entire duration of the Empire, however are abundant especially in the 2nd century AD. Additionally, martial deities are more numerous in the 2nd century AD. By early Empire, intricate motifs are preferred, while during the 2nd century AD predominate those simple⁵⁶⁹.

560. Gesztelyi 1998, p. 42-43.

561. Guiraud 1985, p. 400.

562. Gramatopol 2011.

563. Marinescu 1960, p. 525-534.

564. Marinescu 1961, p. 225-229.

565. Marinescu 1965, p. 83-120.

566. Tudor 1967, p. 209-229.

567. Gramatopol 2011.

568. Gramatopol 2011, p. 82.

569. Guiraud, Roulière-Lambert 1995, p. 365.

c. Iconography

Iconographically, gems replicate both models of the major statuary as well as coin representations. The engravers replicate the famous types of the Greek art, rendering the figures most often from profile, head turned sideways. Occasionally, the copy is very accurate, other times there is a certain freedom of choice in rendering compared to the original, new motifs being inserted. Consequently, in many cases, identification of the replicated model is difficult. The enhanced schematic of gem representations may be the result of replicating coin themes, poor in details⁵⁷⁰. Furthermore, since demand was high, simple models were chosen for the gems, beside the choice for cheap raw material, like the carnelian or jasper⁵⁷¹.

Type I. Variant of *Venus Anadyomene* – this type appears on only 2 gems from Dacia, on at Moigrad (no. 164), and one without certain discovery location (no. 350, Fig. 68). On the gem at Moigrad, made of glass fabric, Venus is rendered from the front both hands raised grabbing each a hair tress. On the other gem from Dacia, the iconographical composition seems rather complicated and better rendered. Venus appears half-nude, from profile, left hand grabs a tress of hair while the right holds a mirror. In front the goddess it is set a basin and behind a dolphin. Similar pieces with those from Dacia with Venus in this pose are found with the SM – München⁵⁷² or MNM – Budapest⁵⁷³.



Fig. 68. Type I. Variant of Venus Anadyomene

Type II. Variant *Venus with attributes and accessories* – to this category belong the pieces where Venus is rendered with various attributes and accessories, however other than those found with the statuary. The most frequent type is type II. a, Venus rendered with the arms of Mars, the helmet, the *gladius* or the bow, type most likely inspired from coins and less from the statuary. The symbolic is yet the same, the disarmament of Mars and the victory in love. Type II. b, Venus with sandal, iconographic type which appears also on an amber statuette from Moigrad (no. 163), appears on a single gem (no. 166).

Type II. a Variant with arms (*Venus Victrix*) – the most frequent type emerging in Dacia is *Venus Victrix*, 16 such gems being discovered within the province provinciei (no. 165, 254, 255, 329, 344, 346, 347, 348, 349, 351, (Fig. 69), 352, 353, 354, 355, 360). Compared to the iconographic type *Venus Victrix* of the statuary, where the goddess is rendered with *gladius* or laurel crown, on gems Venus wears a diadem, the drapery partially falling on a small column, the left hand holds a helmet into which the goddess stares, while the right holds a spear. On some gems, the position of the hands is reversed. In most cases, in front the goddess lies a shield.



Fig. 69. Type II. a Variant with arms (Venus Victrix)

570. Tudor 1967, p. 227.

571. Gesztelyi 1998, p. 49.

572. LIMC, II/1, p. 55, no. 437.

573. Gesztelyi 2000, p. 56, no. 108.

On one of the gems (no. 345), the goddess appears holding an arrow, likely still of Mars. Venus is rendered frontally, nude, the back side covered with a drapery which is pulled over the shoulder with the left hand, while the right holds an arrow. A similar piece is with the KHM – Vienna, Venus accompanied by Eros also holding a bow⁵⁷⁴.



Fig. 70. a. AR Denarius of Julia Domna on revers with Venus Victrix (RIC 0633);
b. AR Denarius of Julia Mamaea on revers with Venus Felix (RIC 0351)

The identification of the depiction on gems as *Venus Victrix* started from specimens engraved with inscriptions as well, like the case of a gem with KHM – Vienna engraved with inscription *VENERI VICTRICI*⁵⁷⁵. In addition, Venus rendered as such appears also on coins with the same inscription, *VENERI VICTRICI*. Officially, Venus is awarded epithet *Victrix* once with Pompey and Caesar. However, the coins rendering Venus as *Victrix* do not emerge until under Octavian. Coins with *Venus Victrix* are increasingly important starting with Titus and would be present over the 2nd century AD. During the 3rd century AD, the iconography types changes, Venus being rendered from front and not back like in the previous centuries⁵⁷⁶.

The type frequency on coins and gems may be also related to the association of empresses with Venus, as the goddess was believed either their personal ancestor or the deity of beauty and fecundity. Thus, emerge numerous coin issues with the head of the empresses with Venus as *Victrix* or *Felix* (Fig. 70) on the reverse. The martial side of the goddess as bearer of victory or fortune on the battle field may be also emphasized by the special epithets that empresses associated with the goddess on coins bear. Thus Faustina Minor, Julia Domna or Julia Mamaea receive epithet *Mater Castrorum*⁵⁷⁷.

Parallels for the gems in Dacia rendering *Venus Victrix* are found with the SM – Berlin, KHM – Vienna⁵⁷⁸, MNM – Budapest⁵⁷⁹ or MMA – Montpellier⁵⁸⁰.

Type II. b Variant with sandal appears on a single gem, from Moigrad (no. 166, Fig. 71), deemed originally as Mars putting on his *calcei*⁵⁸¹. The



Fig. 71. Type II. b Variant with sandal, Moigrad

574. Lippold 1922, pl. XXV/5.

575. LIMC 8, s.v. "Venus", no. 204-206.

576. Guiraud 1985, p. 400.

577. Boatwright 2003, p. 249-268.

578. LIMC 8, s.v. "Venus", no. 204-206.

579. Gesztelyi 2000, p. 56-57, no. 111-114.

580. Guiraud 1985, p. 399, fig. 1.

581. Marinescu, Lakó 1973, p. 5, no. 9.

goddess is rendered nude, from profile, right hand getting off her sandal, and the left leaning on a trophy placed on a shield. Analogies for this piece are provided by the gems with SM – München or KHM – Vienna⁵⁸².

Beside the types known in the major or minor statuary, on gems also appear various dynamic compositions that in figured art would be impossible to render. In such unique stances Venus appears on four gems: sitting on a chair facing Eros (no. 359), in a *biga* pulled by doves (no. 357), sitting on a swan accompanied by Eros (no. 356), or draped, standing and holding together with Eros two poppies (no. 358).

d. Workshops

Damaged or unfinished pieces as scrap production are indicative of an operating workshop, like most probably the one at Moigrad⁵⁸³. Half-finished pieces were found also at Reșca, while at Vețel, due to the many finds, it may be supposed that a workshop was functional there⁵⁸⁴. The artisans, *cavatores gemmarum*, could procure the raw material from import but also locally, some stones coming from Banat⁵⁸⁵, the Southern s⁵⁸⁶ or the Apuseni Mountains⁵⁸⁷.

Of the gems from Dacia depicting Venus, seven are of carnelian, six of jasper, five of emerald, two of agate, two of sardonyx and one of glass fabric. Thus, the most used material was the carnelian, with a broadly use especially with the Etruscan gems and those of the time of Augustus. Jasper, deemed a magical material, was especially used from the 2nd century AD⁵⁸⁸. In terms of colour, red predominates, symbol of the life force and sensual desire, and green, the emerald being believed as the stone of Venus, symbolising nature, vigour and safety⁵⁸⁹.

Since semiprecious stones are of a lower hardness, they might have been made by cutting and then decoration by engraving⁵⁹⁰. Glass pieces, gem substitutes, were made by mould casting.

e. Significance

The gems rendering Venus might have been used in the same manner as any other gem, as seal, amulet or ornament. They might have been set on various valuable objects or jewellery like earrings, necklaces or rings (no. 164 and 355). A large number of gems were used as seals, however, in most cases, letters appears, as part of decoration and different backgrounds are used, like portraits⁵⁹¹. Dio

582. LIMC 8, s.v. "Venus", no. 189, 190.

583. Tudor 1967, p. 224.

584. Hamat 2010, p. 236.

585. Pantazi 1998, p. 44.

586. Tudor 1967, p. 225.

587. Ghiurca 1994, p. 224.

588. Furtwängler 1900, p. 362.

589. Vertemont 2000, sv. Colours, red, green.

590. Hamat 2010, p. 224.

591. Tudor 1967, p. 227-228.

Cassius mentions that Caesar used as seal a gem with a variant of martial Venus⁵⁹².

Some gems might have been used as amulets, the magical properties of various stone types being listed by Pliny⁵⁹³. Many of the Greek gems with short inscriptions and stereotype images with Aphrodite and Eros evidence their use for love charms⁵⁹⁴. Gems deemed magical exhibit common poses of the goddess, accompanied by Eros or Mars, magical attributes being conferred by short words, likely used in various love charms. Words might have appeared in the field beside the image or on the obverse of the intaglio. Without these inscriptions, there is no evidence that the piece was used for purposes, the magical character being rather supposed than proved⁵⁹⁵.

The use of type *Venus Victrix*, especially by soldiers, references the attributes of the goddess as victory bearer, however more in love than on the battle field. Some gems seem to have played a certain role also in politics. As early as the end of the Republic, Caesar or Octavian used certain gems to declare their political affiliation or as propaganda means⁵⁹⁶. Under the Empire, a gem of Venus, the goddess deemed as Mother to all Romans, might also have expressed a political statement, especially if its holder held a public office.

5. BONE OBJECTS

ONLY THREE BONE pieces with the depiction of Venus were discovered insofar in Dacia: a distaff from Moigrad (no. 167, Fig. 72/a) and two hairpins, one from Ilișua (no. 122, Fig. 72/b) and the other from Alba Iulia (no. 56, Fig. 72/c). Even though few, Venus is the sole deity from Dacia emerging on this type of objects. In Dacia, hairpins with other figured depictions are those with tips ending in female busts, *kantharos*, key, bird, pine cone or hand⁵⁹⁷. Amongst, only those with hand-ends may be related to a cult. The hands holding a globe or making the blessing gesture with a snake bracelet around the wrist could be related to the cult of Sabazius or Jupiter Dolichenus⁵⁹⁸.

Within the Empire, Venus is the most frequent rendered deity on bone pins extremities. There were also discovered bone pins with depictions of Eros or Fortuna, however in not such high numbers than those with Venus. A special category is that of the bone pins with



Fig. 72. a. Bone distaff, Moigrad; b, c. hairpins, Ilișua, Alba Iulia

592. Dio Cassius, *HR*, XLIII, 43.

593. Plinius, *NH*, XXXVI, XXXVII.

594. Faraone 1999, p. 15.

595. Bonner 1950, p. 155-120.

596. Guiraud 1985, p. 400.

597. Popilian 1976, p. 243, fig. 13/12; Hica-Câmpeanu 1980, p. 658, fig. 1,2; Alicu, Nemeș 1982, p. 10, pl. 1/10; Isac, Gaiu 2006, p. 426, no. 28, pl. 2/28; Bounegru et alii 2011, p. 18, 49, 51.

598. Bartus 2007, p. 97.

ends depicting deity busts, like Minerva, Isis, Luna or Cybele, however Venus is missing⁵⁹⁹ from this representation category.

Distaffs with the representation of Venus are spread in the eastern provinces of the Empire, especially in those by the Danube, while in the western provinces they are rare⁶⁰⁰. The distaff with the depiction of Venus is singular in Dacia, while other undecorated distaffs, with extremities ending in a ring were found at Alba Iulia⁶⁰¹ or Corabia⁶⁰², and another with unknown discovery location in Transylvania⁶⁰³.

Some pieces of the type, surviving fragmentarily, without the active side, were published as knife handles⁶⁰⁴ or hairpins⁶⁰⁵, due to their resemblance. If only the upper side survived, differentiation is possible based on the size of the piece, hairpins being considerably smaller than distaffs. In addition, there is also a difference in how they were made, hairpins being schematic while distaffs highly crafted.

Distaffs with extremities ending in a ring might have been made not only of bone, but also of bronze, glass, amber and ivory. Except the representations of Venus, the passive side of these pieces was decorated with vegetal motifs, horned heads, birds or outstretched hands⁶⁰⁶.

a. Chronology

The hairpin from Alba Iulia (no. 56) comes from the *canabae* area of legion XIII Gemina, from a clay exploitation pit, later changed to a waste pit. From the same complex comes a coin ascribed to Plautilla, dated to the first part of the 3rd century AD. The piece at Ilişua (no. 122) was discovered in the *vicus*, the kilns area, and was dated based on the material there to the second half of the 2nd century AD.

The dating of the two pieces is further confirmed by their stylistic analysis. The pieces within the Empire with the depiction of the goddess according to type *Venus Anadyomene* are frequent in the first half of the 1st century AD, while similar pieces to those in Dacia, with the depiction of the goddess according to type *Venus Capitolina* disseminated during the 2nd – 3rd centuries AD⁶⁰⁷.

Since the piece at Moigrad (no. 167) lacks the specific discovery context, the dating was made based only on stylistic features and parallels. Similar pieces within the Empire were dated mainly to the 3rd and 4th centuries AD⁶⁰⁸, which provides a late dating of the piece at Moigrad, most likely to the 3rd century AD⁶⁰⁹.

599. Bartus 2007, p. 42-54.

600. Schenk 2008, p. 60.

601. Cociş, Alicu 1993, p. 121, no. 139, pl. XV/2.

602. Stîngă 2006, p. 49-50, no. 8,9.

603. Cociş, Alicu 1993, p. 121, no. 138, pl. XV/1.

604. Gudea 1986, p. 84, fig. 39.

605. Dular 1979, p. 289, fig. 3/8.

606. Vass 2012, p. 61-62.

607. Bartus 2007, fig. 8, 12.

608. Cremer 1996, p. 143.

609. Vass 2012, p. 66.

b. Iconography

Bone pieces, similar to many other pieces of the Roman minor art, replicate types of the Hellenistic period. Most frequent are the varied types of *Venus Anadyomene* and *Venus Capitolina*, in both the nude and half-nude versions⁶¹⁰.

The pieces from Alba Iulia and Ilișua (no. 56, 122) seem similar both stylistically as well as in terms of sizes. The goddess is rendered on both pieces according to type *Venus Capitolina*, the half-nude version, however roughly. Details are rendered only by incisions of dots and lines which give the geometrical appearance of the piece. Specific to the depiction of this type, Venus is rendered with hair gathered at back in a bun, while on top of the head the goddess wears a stylised diadem. Similar pieces from the Empire are those at Viminacium⁶¹¹, Darmstadt⁶¹², Brigetio⁶¹³ or Dolichenum⁶¹⁴, on which the goddess appears in the same stance, rendered in the same manner, wearing on the head the same diadem type.

Within the Empire, on hairpins, most frequent is type *Venus Anadyomene*, *Venus Capitolina* or Venus unwrapping the *strophion*. On metal pins appear also other types like *Venus with sandal* or *Venus Doidalses*⁶¹⁵. Most likely, bone hairpins replicate iconographically those of metal. Hairpins that copy type *Venus Capitolina* were discovered at Pompeii, made of bronze⁶¹⁶, or at Viminacium, silver-made⁶¹⁷. On bronze pieces, details are much more carefully worked than those of bone. Such a piece with very well made details is that at ML – Paris⁶¹⁸, where the goddess is rendered as half-nude *Anadyomene*, placed on a base copying a Corinthian capital (Fig. 73/b).

The distaff from Moigrad (no. 167), renders Venus still in the half-nude *Capitolina* pose. The execution is skilful, special attention being granted to details. The body of the goddess is well outlined, by the wrists she wears bracelets, while the drapery is rendered with oblique and horizontal folds. A distaff from Dinogetia (Fig. 73/c)⁶¹⁹, seems identical stylistically and of the same size with that at Moigrad. With both pieces a slight elongation of the upper body side is noticeable, while the arms are slender compared to the rest of the body. The two pieces likely came from the same place, namely

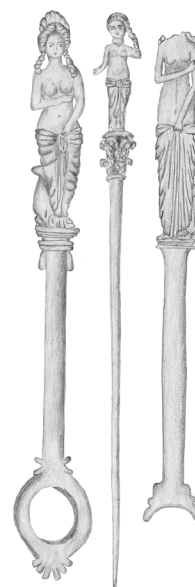


Fig. 73. a. Bone distaff, SM – Ephesus; b. Bronze hairpin, ML – Paris; Bone distaff, MNIR – București

610. Bartus 2007, tab. 2.

611. Petković 1995, fig. XVI/4.

612. Stutzinger 1995, p. 153-155, fig. 6.

613. Kolnik 1984, fig. 113.

614. Rostovtzeff 1952, p. 126, pl. XXII/1.

615. Bartus 2007, p. 23.

616. Gargiulo 1872, pl. 11.

617. Spasic-Đurić 2002, p. 79, Fig. 63.

618. Bardiés-Fronty 2009, p. 168, no. 96.

619. Ștefan 1940, p. 414, 417, fig. 22.

Moesia Inferior. A similar piece, preserved complete, is that from Ephesos⁶²⁰ (Fig. 73/a) with the note it has an addition, a dolphin to the right side below. Other similar pieces with that at Moigrad come from Viminacium⁶²¹, Salona⁶²², Aquileia⁶²³ or Lauriacum⁶²⁴.

Within the Empire, on distaffs, Venus appears most frequent as *Anadyomene* followed by those rendering the deity according to *Venus Capitolina* type⁶²⁵. For the distaffs in Pannonia frequent are the nude depictions of Venus holding Eros in her arms. In these cases, this is likely the result of an iconographic syncretism, the original type being that of goddess Isis, rendered as *lactans*, with Horus in her arms⁶²⁶.

c. Workshops

The identification of the workshops making bone pieces is more difficult than in the case of bronze artisans or of the coroplasts. Compared to other workshops, those making bone products do not require special equipments or spaces, most often operating in mixed workshops beside the carpenters. Evidence in the identification of the workshops is provided by the pieces with working traces, those half-finished or the scrap. The workshops where bone was processed were discovered in Dacia at Jupa, Moigrad, Vețel, Turda, Reșca, Drobeta-Turnu Severin, Sarmizegetusa or Alba Iulia, however their existence may be assumed for each settlement, even though without any supportive archaeological finds⁶²⁷.

Not all bone pieces were produced in Dacia. As they were small pieces, they could easily circulate compared to those in bronze or marble, accompanying the artisans or holders over large distances, from one province to another or one place to another. Such an example is likely the piece from Moigrad, which may be deemed an import from Moesia Inferior or as a piece which reached Dacia together with a Moesian native⁶²⁸.

d. Significance

Bone hairpins and distaffs with the depiction of Venus preponderantly fulfilled an aesthetic and practical function, yet very likely some also played a role in the cult of the goddess. From the point of view of models and iconography, hairpins, like the gems and jewellery with the picture of the goddess, like for instance one brooch from Florence ABA – Firenze⁶²⁹, keep up with the fashion of the time, yet, most likely, some of their holders were not indifferent to the cult of the goddess.

620. König 1987, pl. 118/a.

621. Spasic-Đurić 2002, p. 101, no. 82.

622. Ivčević 2000, p. 478, fig. 1-4.

623. Biró 1994b, p. 206, no. II/7, 9, fig. 6/6, 7/4.

624. Farka 1975, fig. 5/3.

625. Bartus 2007, p. 23-39.

626. Biró 1994a, pl. LXXXVI/851-852.

627. Timoc 2007, p. 172-179; Vass 2010, p. 59-61; Băeștean, Barbu 2010, p. 117-133.

628. Vass 2012, p. 66.

629. Bertone 1993, p. 287-292.

On the other side, spindles with the depiction of Venus played a role in the cult of the goddess rather than one aesthetic or practical. Pieces of the type were not used in the spinning craft. Spindles with depictions of Venus exhibit no use traces, category to which also belongs the specimen from Moigrad⁶³⁰. They were likely dowry objects, received by young spouses, as symbols of marriage and maternity rather than as functional pieces⁶³¹.

Such spindles with the depiction of Venus were also discovered in female graves from Pannonia. Moreover, on various funerary *stelae* from Pannonia or Palmyra, women are rendered with spindles in their hands. It may be assumed that, in funerary art, the *volumen* was used as a male symbol, the same function being fulfilled by the spindle for women⁶³². The emergence of spindles in the funerary environment was also due to the fact they were the attributes of the Moirai or Parcae, who span the thread of life. Noticeably, in the Greek mythology, one of the first Moirai was Aphrodite, thus explaining to a certain extent the emergence of Venus on Roman spindles⁶³³.

630. Vass 2012, p. 65.

631. Biró 1998, p. 98.

632. Biró 2000, p. 102.

633. Ivčević 2000, p. 480.

V.

VENUS AND THE OTHER GODS

1. ASSOCIATION WITH OTHER DEITIES

DESPITE THE VARIOUS attributes, Venus was often associated in Dacia to other gods with similar or complementary areas of competence. The association was made both directly, Venus being mentioned with other gods in inscriptions, by syncretism, and indirectly, cult items of Venus, especially statuettes, being discovered in the temples of other deities or in common cult contexts.

a. Amor, Thanatos, Psyche

A part of the iconography and mythology of Eros was taken by Amor in the Roman world. As early as the 6th century BC, Eros accompanies Aphrodite as revealed by the scenes painted on vessels⁶³⁴. In the figured representations Amor rides a dolphin or carries out various everyday tasks. He usually carries objects and helps the goddess dress, holds the mirror, the clothes, the crown or the helmet⁶³⁵. Besides these functions, he also has a practical role in the figured representations: aids the balance of the piece. For this reason Amor appears very rarely with Venus in bronze, where his role was practically unnecessary. In the marble or terracotta pieces Amor is placed most often in the lower part of the goddess, to provide more stability to the composition.

In Dacia, Amor accompanies Venus in 22 figured representations: 7 marble statuettes (no. 9, 71, 85, 149, 184, 306, 337), 11 terracotta statuettes (no. 50, 52, 67, 87, 137, 136, 174,



Fig. 74. Terracotta with Amor depicted like Hypnos / Thanatos, AAM – Athens

634. LIMC 2, s.v. “Aphrodite”, no.1217.

635. LIMC 3, s.v. “Eros”,(in per. or) no. 80-81.

229, 246, 247, 284, 285, a lead votive plate (no. 103) and 4 gems (no. 355, 356, 357, 358). At the same time, Amor appears mentioned with Venus in an inscription (no. 289). In the figured representations from Dacia, Amor is most often rendered riding a dolphin (no. 9, 71, 149, 184, 306), in case of marble statuettes or holding a crown (no. 52, 247, 285) or a *gladius* (no. 246) in terracotta statuettes.

Another stance where Amor accompanies the goddess is a funerary one, being represented as Thanatos (Mors). In the classic Greek and Hellenistic world, even if Eros appears often in the funerary environment, it was not provided with clear funerary attributes. On the other hand, under the Empire, in some iconographic representations, Amor appears with clear funerary attributes, like the torch with the flare towards the ground⁶³⁶. The stance in which Amor is rendered is influenced by that of Somnus, rendered sleeping and crossed legs, like Mors, having as attribute the downturned torch⁶³⁷. The sleep symbolizes the eternal sleep and the torch is the life that had been extinguished. In this manner Eros is rendered not only in marble, on funerary monuments, but also within some statuary groups of marble, bronze or terracotta, like that with the AAM – Athens (fig. 74)⁶³⁸. The finds in Dacia are similar in terms of representation.

This funerary stance of Amor also appears in the provinces from the Lower Danube, especially in Moesia, where Venus is often flanked by two cupids rendered with crossed legs, asleep and holding a downturned torch. Behind Aphrodite/Venus thus depicted was believed a local god, probably Magna Mater from Samotrace⁶³⁹.

In Dacia, Venus is accompanied by Amor as Thanatos, who holds the downturned torch but also by another Amor riding a dolphin, as in the case of statuary groups from Bumbești – Jiu (no. 71) or Moigrad (no. 149). Starting from certain iconographic similarities, the same rendering manner may be supposed for the fragmentary pieces at Turda (no. 306) or Alba Iulia (no. 9).

Amor rendered as Thanatos also appears on other monuments, yet represented alone, as the case of a marble statuette from Drobeta or a sarcophagus and gem from Reșca⁶⁴⁰.

A statuary group with uncertain discovery location, from Oltenia (no. 337, fig. 75), it's the only one where Venus is depicted with Amor and Psyche. The two are depicted facing each other, embraced and kissing, the rendering being well known in the Greek and Roman



Fig. 75. Graphic reconstruction of the marble statuary group from Oltenia

636. LIMC 3, s.v. "Eros", no. 964-992.

637. DA, s.v. Somnus, p. 1399, Mors, p. 2007.

638. Grandjouan 1961, p. 50, 263.

639. Biró 1994, p. 219-225.

640. Tudor 1978, p. 393, fig. 100/5, 119.

iconography⁶⁴¹. Probably in the other side to the left, Venus it's flanked by two cupids sitting one next to each other, one riding a dolphin and the other as Hypnos / Thanatos holding the torch, in analogy with the statuary group from Aquincum⁶⁴².

In the Greek antiquity Psyche was associated to Venus from the beginning, once Aphrodite's mythology⁶⁴³ was acquired.

b. Isis

The presence of Isis in Dacia is noted not only by pieces ascribed directly to the cult of the deity, but also through the pieces resulted from the syncretism with Venus. The cult of Isis acquired universal values within the Empire assimilating attributes of other deities, even those of some powerful goddesses like Minerva, Diana, Proserpina, Ceres, Junona or Nemesis. Isis is described by Apuleius as a deity with universal competences acquiring the attributes of other gods, they becoming simple epithets of the goddess⁶⁴⁴. The phenomenon is general within the Empire, in agreement with the religious trends of the 3rd century AD, Isis being able of assimilating the majority of the goddesses she comes into contact with⁶⁴⁵. Venus made no exception, some of her attributes being taken by Isis. Concurrently, Isis also contaminated the iconography of Venus.

Thus emerges a tradition to invoke Isis under other names the deity is worshiped, including Aphrodite/Venus, phenomenon widely spread in the Greco-Roman world.

Such an early written evidence that mentions Isis in this manner, is a hymn from Egypt which Isidorus of Narmuthis engraved on the pilasters of the temple from Thermuthis at Medinet Madi, dated to the 1st century BC: All mortals who live on the boundless earth, / Thracians, Greeks and Barbarians, / Express You fair name, a name greatly honoured among all, / (But)each speaks in his own language, in his own land./ The Syrians call you: Astarte, Artemis, Nanaia, /The Lycian tribes call You: Leto, the Lady. / The Thracians also name you as Mother of the gods, / And the Greeks (call You) Hera of the Great Throne, Aphrodite, / Hestia the goodly, Rhea and Demeter. /But the Egyptians call you Thiouis (because they know) that you, / Being one, are all other goddesses invoked by the races of men [...]⁶⁴⁶.

Another example comes from Lucius from the *Metamorphoses* of Apuleius, who identifies Isis with a series of goddesses among who, obviously Venus as well: There, at Pessinus, the Phrygians, first-born of men, call me Cybele, Mother of the Gods; in Attica, a people sprung from their own soil name me *Cecropian Minerva*; in sea-girt Cyprus I am *Paphian Venus*; *Dictynna Diana* to the Cretan archers; Stygian Proserpine to the three-tongued Sicilians; at Eleusis, ancient Ceres; Juno to some, to others Bellona, Hecate, Rhamnusia; while the races of both Ethiopias, first to be lit at dawn by the risen Sun's divine rays, and the Egyptians too, deep in arcane lore, worship me with my own rites, and call me by

641. LIMC 3, s.v. "Eros", no. 411-416.

642. Szilágyi 1955, p. 413, fig. 33.

643. DA, sv.Psyche, p. 748-750.

644. Apuleius, *Metamorphoses*, XI.

645. Schilling 1988, p. 182.

646. Nemeti 2005, p. 317-318; p. 132.

my true name, royal Isis [...] ⁶⁴⁷.

This Isis *myrionyma*, “the deity of one thousand names” epithet which accompanies the goddess in inscriptions including those from Dacia, is at the centre of a mystery cult of a rather special popularity not only in the Eastern provinces of the Empire, but also in Dacia disseminated by various colonists, clerks or soldiers.

The popularity of the goddess in Dacia does not reflect only through epigraphic evidence, but also by an emergent iconographic syncretism with other deities. Thus, in the iconography of certain deities like Hygeia, Luna or Fortuna, appear clear elements from the attributes of Isis ⁶⁴⁸.



Fig. 76. Statuette with Venus in iconographic syncretism of Isis
(BM – New York, MNIR – București, ÅMGS – Leipzig, MO – Craiova)

In this syncretical trend may also be framed some statuettes of Venus, like that of bronze from Turda (no. 297) and probably certain terracotta included in the variants of type V. a (Alba Iulia, no. 52, Drobeta, no. 101, Ilișua, no. 120, and Turda. no. 318) if the object is a *sistrum*, and a terracotta statuette from Răcari (no. 199).

The statuettes of Venus, contaminated by the iconography of Isis, display certain common features, like the headdress. Noticeably, the only statuettes of Venus which copy imperial hairdos are those of Eastern influence, exercised most likely by the female deities from there, including Isis. The most frequent hairstyles thus rendered are the Flavian or the Antonine, with curls twisted on shoulders ⁶⁴⁹. The Eastern influences in these statuettes are evidenced by the representation of Venus

647. Apuleius, *Metamorfoze*, XI, 5.

648. Nemeti 2005, p. 320-321.

649. LIMC 5, s.v. “Isis”, no. 249-258.

with tall diadems, of *stéphané* type, necklaces and slump body shapes, features specific to the oriental iconography of Isis⁶⁵⁰.

The statuette from Turda (Fig. 76/b) seems to have all these elements: the Antonine hairdo, the diadem, of *stéphané* type, decorated with *lunula* and terminations in the shape of acanthus leaves. Another bronze statuette discovered at Drobeta (no. 92), seems to have the same Eastern features, namely the Antonine hairstyle, yet without the diadem with acanthus leaves ends. Oriental features were also found in other three bronze statuettes of Venus represented with imperial hairdos. As for the position of the right arm, which did not survive in any of the two statuettes, we may hypothesize that it might have been raised and bent at the elbow holding an object, maybe a *sistrum*. Parallels are found in bronze statuettes with origin close to the East, with the NM – Damascus, the MP – Angers, the BM – New York (Fig. 76/a) and the BM – London⁶⁵¹. The musical instrument appears in the form of a curled snake, the sound and symbol being clearly connected to snake *Uraeus*. The object thus rendered was mistakenly believed in the specialty literature as the *strophion* or the sandal, with which the goddess threatens Pan in some statuary compositions, the gesture being similar⁶⁵².

The statuette from Răcari (no. 199, Fig. 76/d) was introduced in previous works in the same category of syncretism with Isis⁶⁵³. The statuette from the MO – Craiova is fragmentary and preserves only the lower body part, below the hips. The goddess appears semi-nude in an unusual position for the iconography from Dacia, left hand pulling the drapery to the hips, leaving the legs nude. The right hand might have done the same gesture of pulling the drapery. If this assumption is correct and, indeed the goddess raises the garment with both hands, then we are dealing with a stance specific to Isis, that of *anasyromene*. Similar pieces are those with the ÄMGS – Leipzig (Fig. 76/c) or the NAM – Cairo⁶⁵⁴.

The two statuettes from Reșca (no. 198, 201), in type II c and II a, may also frame here. These statuettes represent Venus nude from the front, with a thin drapery covering the back, body shape visible. It is pulled to the front over the shoulders and knotted in the chest area, in a manner that somehow resembles the Isiac knot. Parallels are difficult to identify since we are dealing most likely dealing with a local, provincial adaptation.

A special hairstyle which does not seem to copy the style of any empresses, appears on the statuette from Buciumi. The goddess rendered nude with both hands lying at the side of the body, has besides her a little Cupid riding a dolphin back against a shell. The goddess' hairstyle seems to be formed of many twisted tresses, which probably form a *krobilos* knot on top of the head, rendered though erroneously.

650. Pop 1987, p. 151-156; Kádár 1994, p. 223-226; Nemeti 1999, p. 74; Nemeti 2005, p. 321.

651. LIMC 2, s.v. "Aphrodite", no. (in per. or.) 131-146.

652. LIMC 2, s.v. "Aphrodite", no. (in per. or.) 132-159.

653. Nemeti 1999, p. 73-78; Nemeti 2005, p. 321.

654. LIMC 5, s.v. "Hercules", no. 256, 257.

c. Hercules

Venus appears in Dacia beside Hercules on a marble bas-relief (no. 60) and an inscription from a votive altar, together with Mercury (no. 61), both pieces being discovered at Băile Herculane. Furthermore, a statuette of Venus (no. 284) was placed in the temple ascribed to several gods from Sarmizegetusa, among whom *Juno Sospita*, *Diana Augusta* or *Hercules Augustus*.

The bas relief from Băile Herculane probably played a funerary role. Hercules on funerary graves may be related to the episode of bringing Cerberus up on the earth, as a hero, victorious against death⁶⁵⁵. At the same time, the bas-relief from Băile Herculane is an example of *consecratio in formam deorum*. Within this phenomenon, Hercules was one of the favourite gods, together with Mercury or Adonis⁶⁵⁶. Venus was also well represented in the same phenomenon. Given the findspot, Hercules posed as the protector of thermal waters. Noticeably, some of the attributes of Venus are related to water.

Statuettes of Venus in a temple ascribed to Hercules are not singular, the two gods having similar competence areas. Both Venus and Hercules are fertility gods and victory bearers. The warlike side of Venus is confirmed by epithets like *Martialis*⁶⁵⁷ or *Victrix*, but here we are dealing more with a struggle in love. Hercules and Venus appear with Mercury or Minerva most often in the *lararia* from Pompeii⁶⁵⁸.

d. Mercury

Venus is associated with Mercury in an inscription on the votive altar from Băile Herculane above (no. 61).

The association between Venus and Mercury is the result of the incorporated Greek mythology. As early as the 6th century BC Aphrodite and Hermes had a common temple in Crete⁶⁵⁹. Also, together with Eros, Aphrodite and Hermes are worshiped as *theoi epekooi* in Athens. The association is maintained in the Roman period, Mercury together with Hercules, Minerva and Venus being among the most frequent gods from the *lararia* in Campania, Gallia or Germania⁶⁶⁰.

e. Diana

Venus and Diana appear on the marble bas-relief from Băile Herculane (no. 60), reminded above. The monument is an example of *consecratio in formam deorum* in which likely the *mater familias*, the dead, is rendered as Venus, the husband as Hercules and daughter as Diana. Such portrayals are

655. Bărbulescu 2003, p. 282-286.

656. D`Ambra 1996, p. 225.

657. CIL, XI, 5165.

658. Kennedy 2008, p. 81.

659. Pirenne-Delforge 1994, p. 5.

660. Kaufmann – Heinemann 1998, p. 193.

frequent in the Empire, besides Diana, Fortuna being also a model of choice for young girls⁶⁶¹.

The association of Diana with Venus is based on certain similar competence areas, like those concerning marriage or maternity. Artemis was invoked by the young girls of Sparta in occasion of various dance festivals before marriage for procreation purposes⁶⁶². At the same time, Venus, like Diana, also protected vegetation.

f. Liber Pater

Liber and Libera are gods of vegetal, animal and human fertility and fecundity. Libera sometimes is identified or even mistaken by some ancient authors with Venus due to their common competence fields⁶⁶³. Another significant element of this association was the wine, which played an important role during the *Vinalia* celebration. The relation between these gods is of an older tradition, of Greek origin, Aphrodite being frequently related to Dionysos and wine⁶⁶⁴.

The inscription containing the Rules of the Iobakchoi in Athens is an important document for the Dionysian cult during the Roman period referencing a significant episode related to the cult of Aphrodite. It reports, among others, the gods involved in the Bacchic celebrations and banquets: Dionysos, followed by Core, the virgin goddess, Palaemon the child sea-god, the protector of sailors, followed by Aphrodite, who replaces Ariadna and lastly, a minor god of the song Preteurythmus⁶⁶⁵.

Venus appears associated with Liber Pater in a Dionysian scene from a marble votive relief from Alba Iulia (no. 12). The size of the rendered figures most likely related to the importance of their role in the Dionysian cult. Thus Liber Pater, rendered as the largest is set centrally, followed by a satyr, a Menad, a shepherd and in secondary plan, smaller, Venus is depicted to the right of the god, also accompanied by another figure of which only part of the left leg survived.

The inscription from Athens and the relief from Alba Iulia clearly evidence that Venus was present in the Dionysian festivals, regardless of how minor her role.

The association of Venus with Liber Pater in Dacia is also obvious based on the numerous depositions of terracotta statuettes of Venus in the sanctuary of Liber Pater at Apulum. Most likely, the statuettes are related to *Liberalia* and other initiation rituals of the young boys, referencing the transit from one age to another.

g. Aesculapius and Hygeia

The association of Venus with other healing gods was also the result of the Greek influences in the cult, Aphrodite being frequently linked to Asklepios. In the sanctuary of Asklepios from Epidaurus functioned a temple of Aphrodite and at Sicyone, the temple of Aphrodite was attached to that of

661. D`Ambra 1996, p. 225.

662. Pirenne-Delforge 1994, p. 3.

663. Sf. Augustin, *De civitate Dei*, VI, 9: *Liberum a liberamento appellatum volunt, quod mares in coeundo per eius beneficiu memississe inibus liberentur: hoc idem in feminis agere Liberam, quam etiam Venerem putant [...]*

664. Schilling 1954, p. 136; Kennedy 2008, p. 81.

665. Tod 1932, p. 86-91.

Asklepios⁶⁶⁶. The association of Asklepios with Aphrodite is part of the larger framework of associating this healing god with feminine deities who also possessed chthonic attributes. Such attributes seem to have also had Aphrodite, hidden under epithets like *Melainis*, the black, epithet also ascribed to Demeter⁶⁶⁷.

Venus appears with Aesculapius on an inscription from Sarmizegetusa, which also mentions Epona, Neptune and Salacia (no. 289)⁶⁶⁸. The altar was dedicated by the financial procurator of Dacia Apulensis, Quintus Axius Aelianus, not only to the healing deities, but also to those who caused the disease, like Venus, Salacia or Cupidines.

Statuettes of Venus were deposited in Dacia in the immediate proximity of the temple for Aesculapius and Hygeia from Sarmizegetusa (no. 269, 271, 272, 275, 278, 286). The purpose of these statuettes was probably similar to the one that led to the dedication of the altar mentioned above, namely the procurement of the benevolence of not only the healing gods, but also of those who caused the disease.

h. Neptune and Salacia

Neptune and Salacia appear mentioned with Venus in the inscription from Sarmizegetusa mentioned above (no. 289). The reasons of the association with Venus are explicable since they are the divine couple mastering the seas. On the other hand, Salacia, known patron of the prostitutes, a personification of the easy virtues, is by matter of course associated with Venus, the love goddess.

Nonetheless, one should not forget that the sea, the environment in which Venus is born to, according to the religious tradition, is frequently related to the cult of the deity. A special iconographic type, *Venus Anadyomene*, makes reference to the birth of the goddess from the sea foam, this type being used also to render the nymphs, like in the *nymphaeum* from Sarmizegetusa⁶⁶⁹.

i. Epona

Epona also appears on the inscription from Sarmizegetusa (no. 289). The dedicant, Quintus Axius Aelianus, was probably a Gallia Belgica native, born to a Celtic family, as resulted from other inscriptions he dedicated especially to Celtic origin deities: Apollo Grannus, Sirona⁶⁷⁰, Camulus and Rosmerta⁶⁷¹.

666. Pausanias, *PH*, II, 27, 5.

667. Pirenne-Delforge 1994, p. 439.

668. Piso 1998, p. 264, no. 14.

669. Diaconescu, Bota 2004, p. 484-487.

670. CIL III, 74, IDR III/2, 191.

671. ILD 277; Piso 1998, p. 264-265, no. 13.

j. Nemesis

A bronze statuette (no. 148) and a marble statuette (no. 147) of Venus were discovered in the temple of Nemesis from Moigrad. Since the sanctuary lies near an amphitheatre, the association between the goddesses may be explained by a mutual completion of the competence areas: destiny, fortune or victory.

2. EPITHETS

a. *Victrix*

Epithet *Victrix*, the Victorious, appeared once with the establishment of a new cult of Venus by Pompey in 55 BC, cult which assigned the goddess several military attributes⁶⁷². *Venus Victrix* will also be invoked by Caesar before the battle from Pharsalus. Later, the goddess will be worshiped by Caesar in the temple of *Mars Ultor*⁶⁷³. *Venus Victrix* will appear on coins with diadem and laurels, wearing jewellery and holding a sceptre or a shield, sometimes with Victoria in the right hand. Even if the iconographic type *Victrix* appears as early as the 1st century BC, the epithet will be associated to it only on later coins. Thus the inscription VENERI VICTRICI on the obverse appears for the first time on the coins of Faustina Junior, after AD 161⁶⁷⁴, similar coins being issued later by Julia Domna, Caracalla, Gallienus, Carinus, Numerian or Galeria Valeria⁶⁷⁵.

Within the Empire, Venus with the *Victrix* epithet frequently appears in inscriptions, especially in Italy, Dalmatia and Pannonia⁶⁷⁶. In Dacia, *Venus Victrix* appears on a votive altar from Alba Iulia (no. 53) and on an inscription from Cluj-Napoca (no. 76). In both cases, the individuals hold public offices: Caius Iulius Valens, *haruspex*, and Aurelius Umbrianus, veteran and former decurion.

b. *Augusta*

Epithet *Augusta* joined to Venus originates in the patronage of Venus over the Julia gens, tradition started by Caesar. Once with Augustus, Venus becomes not only protector of Iulia family, but also protector of the entire imperial family and then Mother to the Romans, acquiring new epithets like *Venus Genetrix* or *Venus Augusta*⁶⁷⁷. On coins, the epithet appears later, once with Vespasian, who basically creates a model of the coin with the representation of Venus, model which originates in the coins issued by Augustus or even Caesar. The novelty consists in the fact that both Venus and the daughter of Vespasian, Iulia Flavia, are given the epithet *Augusta*⁶⁷⁸. The inscription VENERI

672. Schilling 1954, p. 297, 299.

673. Schilling 1988, p. 153.

674. RIC, Faurtina Minor, 723, 1680.

675. RIC, Iulia Domna, 188a, 536, 581, 630, 632, 633, 842, 890; Caracalla, 310, 311b, c, d, v, 312c, d, 577b; Gallienus, 289, 660; Carinus, 232; Numerian, 405; Galleria Valeria, 38, 81D, B, E, 98, 110, 122, 128.

676. Speidel 1984, p. 2233.

677. Schilling 1988, p. 153.

678. Pera 1978, p. 80-97.



Fig. 77. AE Sestertius of Faustina Major (Cohen 282) and AR Denarius of Faustina Junior (RIC 722), on revers with VENERI AVGVSTAE

AUGUSTAE appears also on the later coins of Faustina Major or Faustina Junior (Fig. 77)⁶⁷⁹. As iconographic type for *Venus Augusta* are used both *Venus Genetrix* and *Venus Victrix*.

Venus with epithet *Augusta* is most frequent in the inscriptions from Africa Proconsularis⁶⁸⁰, Numidia⁶⁸¹ or Hispania Citerior⁶⁸². In Dacia, the epithet appears on a statue base from Alba Iulia (no. 54), dedicated by Fabius Pulcher, from the equestrian order.

3. *Ubique*

In Dacia, *Venus Ubique* appears in the inscription from Sarmizegetusa, on an altar (no. 263). Epithet *Ubique* – *the omnipresent* further appears in only a single inscription mentioning Venus besides Dacia, at Pompeii⁶⁸³. The epithet is rare, being used for Pax on the coins of Gallienus⁶⁸⁴.

679. RIC, Gallienus, 722, 1081.

680. AE 1907, 239, 1923, 22, 1982, 944; CIL VIII, 12140, 12314, 12426, 15200, 22907, 23405, 23895, 26175a.

681. AE 1919, 47, 1954, 146, 2000, 01796; CIL VIII, 6964, 6965, 10858.

682. CIL II, 4500, 06078, 6262, 579.

683. CILIV, 7384: *Stabulio Oenoclionibis et / mamillamquamtidi / clupium [dedit(?)] ubiq(ue) Venus.*

684. RIC, 72, 74.

VI.

PUBLIC AND PRIVATE

1. PUBLIC AND PRIVATE, GENERAL NOTIONS

THE PUBLIC AND private concepts in the Roman world have rather a legal character. Public is everything that refers to people, *publicus* being the equivalent of the genitive *populi* (of the people, related to the people). A public activity is a result of the people's will, an activity carried out in the name of the people and for the people's welfare. What is *private* is in accordance with the right of the individual, family or individual associations. Private actions are those of the private persons, conducted for their own interest, for the personal welfare, with a domestic connotation. If performed in the general interest by a private individual they are still private actions, not public, except for the case when the state delegates a series of assignments to some private persons. Therefore, the two types of actions, public and private frequently interests because both may be carried out in public areas⁶⁸⁵.

The clearest separation between public and private in the Roman religion can be seen in the writings of Festus⁶⁸⁶. The author makes a difference between the public religion, whose rituals are carried out in the name of the people, financed from public funds, and the private religion, whose rituals are of a personal nature or are performed on behalf of certain families, clans or *collegia*. Yet, the public religion and private religion cannot operate completely independently from one another, *ius divinum* being part of *ius publicum*. The public religion is limited to a fixed number of gods and *feriae publicae*, accepted as state deities; on the other hand any of them can be worshiped as *feriae privatae*⁶⁸⁷.

A public cult takes place in temples, led by *pontifices* on behalf of the people and for its welfare, is well organized and structured. A private cult is carried out in the domestic space, led by *pater familias* on his behalf or the family's, is less organized and structured. In fact, as the ancient authors mention, to the Romans everything that is related to the gods is institutionalized, regardless if it concerns the public framework of the town or the private one of the family, the religion being nothing else than an

685. Bodel 2008, p. 249.

686. Festus, *De Significatione Verborum*, 245: *Publica sacra, quae publico sumptu pro populo fiunt, quaeque pro montibus, pagis, curiis, sacellis; at privata, quae pro singulis hominibus, famillis, gentibus fiunt.*

687. Bakker 1994, p. 2.

institutional creation of the town. The private persons or communities have their own gods who they worship in a manner similar to that public, the civic religion pattern being thus copied beyond the frame of the Roman public institutions⁶⁸⁸.

The public and private cults do not operate separately, the two aspects of the cult frequently overlap, mutually completing each other. The gods are present in all stages of Roman life, whether public or private. Travelling, love failures, the success in the arena or family harmony, they are all related to the gods. The various graffiti from Pompeii confirm the closeness, a popular piety for the great gods of the public cult, like Jupiter, Apollo or Venus, and not only for obscure and small deities. The cult of most Roman gods follows this division between public and private, each with its particularities, and the cult of the goddess Venus is no exception from this rule.

An obvious difference between public and private may be noted in the cult of Venus as early as the end of the 1st century BC, during Caesar's time. Besides the primary assignments of the goddess, Caesar considers Venus the founder of the Julia tribe, becoming starting with Augustus the protector of the imperial family and then Mother of the Romans under the name of *Venus Genetrix*. The cult for *Venus Genetrix* was celebrated publicly, in the temple, supervised by the *pontifices*. Those who make dedications to *Venus Genetrix* are persons close to the public structures of the Empire, who carry out an act of devotion and loyalty to the state or the imperial family, the personal piety being replaced by official formalism. In this meaning, the major statuary and the inscriptions are the most important material evidence of the public cult of Venus.

Past this public side, the cult of Venus strongly manifested in the private environment as well, where the closeness of the goddess to the believers was stronger. In the private area the primary duties of the goddess prevail, as deity of nature and fertility, as well as those strongly influenced by the Greek Aphrodite, a goddess of beauty, love and marriage. The adoption of Aphrodite's takes place still on the basis of the Trojan cycle and of the legend of Aeneas, as in the case of *Venus Genetrix*⁶⁸⁹. Under the Greek influence, Venus is associated both with terrestrial love through *Aphrodite Pandemos* but also with the celestial through *Aphrodite Ourania*⁶⁹⁰. With these new attributions Venus becomes an intermediary deity, mediator between the Romans and Jupiter⁶⁹¹, the type of deity that is successful in popular piety, in the private environment.

The cult of Venus in Roman Dacia generally follows the same pathways as those in the Empire, including those related to the public or private cult. The material herein includes 360 pieces, of which 227 terracotta statuettes, 7 statuette clay moulds, a clay mould for a votive plate, a lead votive plate, a lead statuette, 56 bronze statuettes, an amber statuette, 27 marble statuettes, a marble relief, a marble bas-relief, a marble statue, 23 gems, two bone hairpins, a distaff, a mosaic and 9 inscriptions. In the following analysis a first separation of this very diverse material was made between the inscriptions and the figurative pieces, following the discovery context, the dedicator, the purpose of the offering, the type of material and the chosen representation.

688. Scheid 2010, p. 741-742.

689. Schilling 1988, p. 152.

690. Burkert 1985, p. 155.

691. Schilling 1954, p.154.

2. INSCRIPTIONS

THE NUMERICAL DISCREPANCY between the figurative material and the inscriptions is obvious in the finds from Dacia. From those 360 pieces above, only 9 are inscriptions, while the rest of the material is represented by figurative pieces (statuettes, statues, reliefs) or items in close relation with them (moulds).

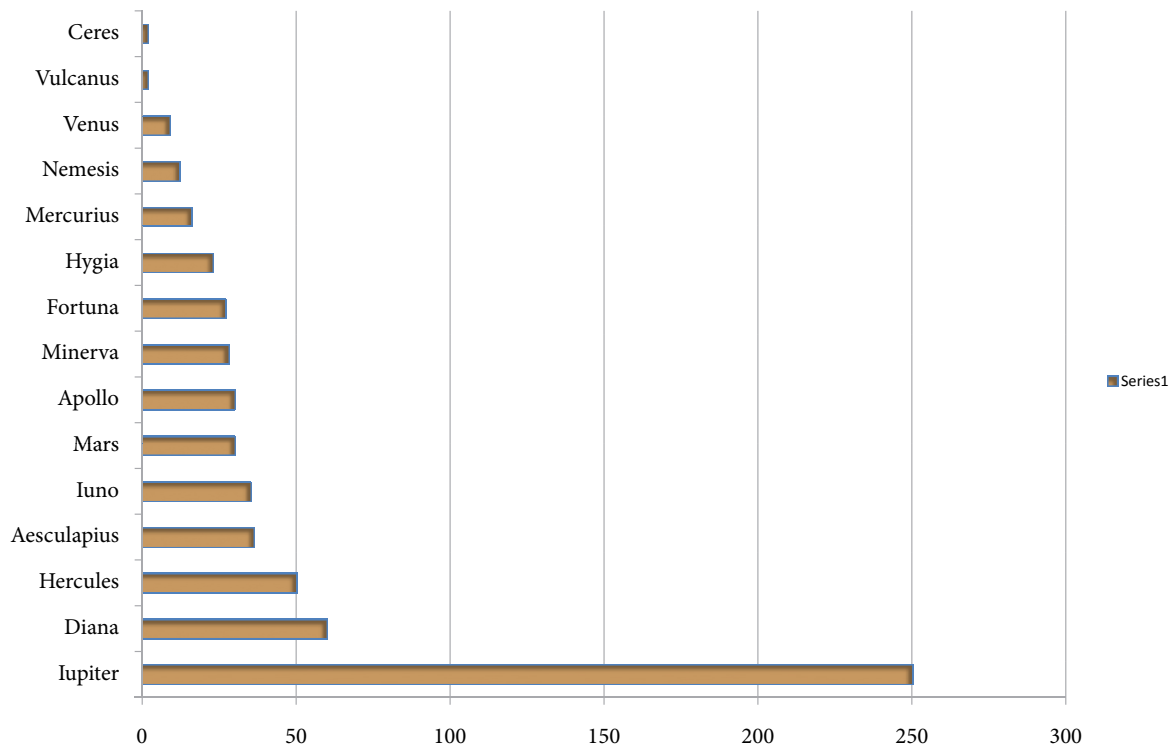


Fig. 78. The frequency of deities in inscriptions from IRD

Also evident is the numerical difference between the inscriptions dedicated to Venus and to the other major deities from Dacia. The statistics of the inscriptions published in IDR is revealing to this effect: Venus appears in only 2% of the total inscriptions recording deities discovered in Dacia⁶⁹² (fig. 78). The situation from Dacia is no exception, but is similar to that from the Empire, the few inscriptions from Dacia being part of a much larger phenomenon. As it results from the CIL, most inscriptions from the Empire mentioning Venus were discovered in the provinces from North Africa, their relatively high number being explained by the syncretism with some local deities. But in the western provinces like Gallia and Germania, the inscriptions that refer to Venus lack almost completely⁶⁹³ (fig. 79).

692. IDR III/1/2/3/4/5-1, 2/6: Alba Iulia (Alba county); Băile Herculane (Caraș-Severin county); Cluj-Napoca (Cluj county); Sarmizegetusa (Hunedoara county); Vețel (Hunedoara county).

693. Macmullen 1987, p. 23.

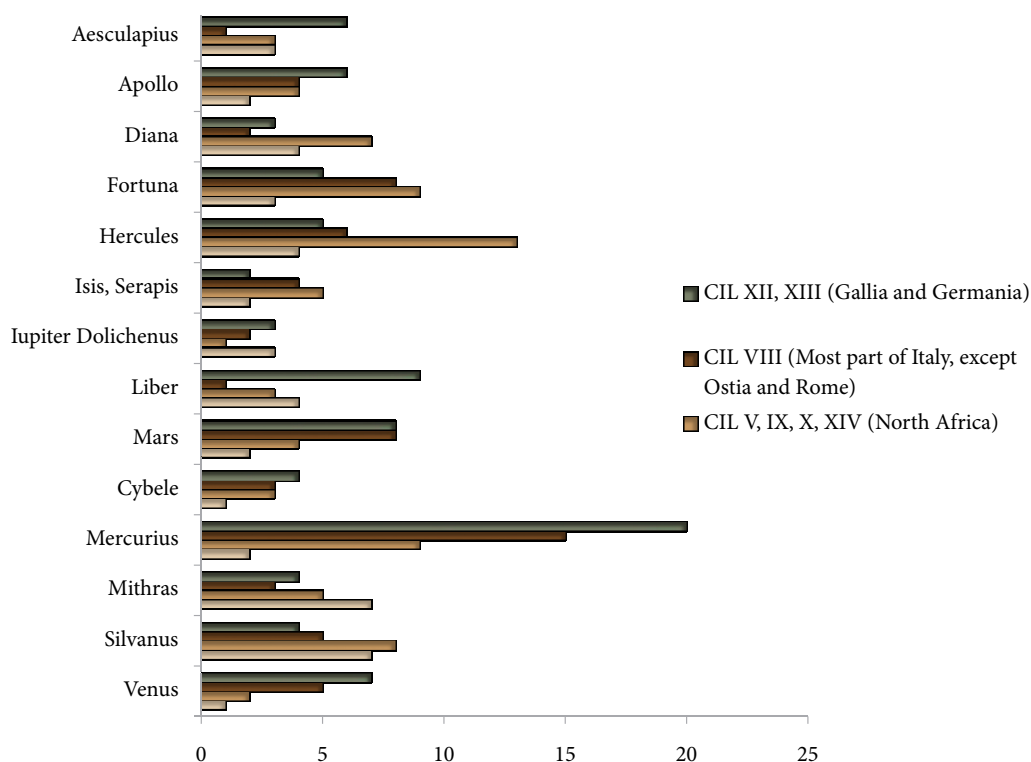


Fig. 79. The frequency of divinity relative to Jupiter, in inscription from CIL (after Macmullen 1987)

If we accept as generally valid the definition given by Festus⁶⁹⁴, the figurative material donated from personal money, acting as private individual and for personal purpose aims at personal welfare, thus pertaining to the private area of the cult. At the same time, the inscriptions placed by public persons for the community's welfare or that of the entire Roman people are part of the public cult. Nevertheless, in the case of many inscriptions this clear delimitation is impossible to make.

In order to find out the purpose of the donation and to which sphere of the cult an inscription can be included, special attention must be given to the dedicators and the epithets that accompany the name of Venus. The presence of a dedicator with a certain public position takes the inscription, to a large extent, out of the private sphere. Among the dedicators from the inscriptions related to Venus from Dacia there is a financial procurator, a *decurion* and a local priest, all with important public titles. With regard to the epithets of the goddess in the inscriptions from Dacia, Venus appears as *Augusta* or *Victrix*, which also reference the public sphere of the cult⁶⁹⁵.

Financial procurator of Dacia Apulensis, both under Maximinus Thrax and Maximus as well as under Gordian III, one of the most important dedicators for Venus was Quintus Axius Aelianus. He is mentioned in 9 inscriptions⁶⁹⁶ from Dacia, Venus being present only in one of them. The votive altars placed by the procurator can be grouped in two categories. Those dedicated to *Fortuna Redux*,

694. Festus, *De Significatione Verborum*, 245.

695. Antal 2014a, p. 37-41.

696. CIL III, 74, 1422, 1423, 1456, 7899; IDR III/2, 89, 157, 158, 191, 206, 244; ILD 277, 278; Piso 1998, p. 264-265, no. 13.

*Roma Aeterna*⁶⁹⁷, *Genius Coloniae Sarmizegetusae*⁶⁹⁸ or the Capitoline triad⁶⁹⁹ are most likely the result of duty tasks, of some public obligations and therefore they can be included in the official, public cult. The altars dedicated to Celtic deities like *Apollo Grannus*, *Sirona*⁷⁰⁰, *Camulus*, *Rosmerta* or even *Mercurius*⁷⁰¹ are rather examples of personal piety, belonging to the private sphere, the procurator being probably from Gallia Belgica, from a family of Celtic origins.

The inscription that mentions *Venus* with the epithet *Ubique*, meaning omnipresent, is rather part of the last category, of the private sphere, the goddess being accompanied by *Aesculapius* and *Epona* (no. 263). The purpose of this dedication was private, for the personal healing of the procurator⁷⁰². The two inscriptions placed by the son of *Quintus Axius Aelianus* for the health of his father, also dedicated to the medicine gods⁷⁰³ evidence that at a certain point he was ill. The inscription mentioning *Venus* was discovered at *Sarmizegetusa* in the *area sacra* from *Praetorium Procuratoris* (no. 289)⁷⁰⁴, which may be related to the public position of the procurator and not necessarily to a public, official dedication. Besides *Aesculapius*, *Epona* and *Venus*, *Neptune* also appears with *Salacia*, his *paredra*, known as patron to the prostitutes. Besides these, also *cupidines* are mentioned, the lusts, personifying in this case most likely the procurator's desires. Also, on the pediment of the altar there is a representation of a butterfly, symbol of *Psyche*, representing the soul united with love⁷⁰⁵.

Some interpretations of this inscription's dedication highlighted that it might be an expression of the epicurean conception or attributed the illness to the thermal waters, *balnea*, a place well known within the Empire, as generating various diseases, some of sexual nature since it was a place where lovers met⁷⁰⁶. Nevertheless, we are not dealing with a disease attributed to thermal waters, but rather with the healing offered by such waters, as this concerns an issue related to the love life, more precisely sexual, of the governor, possibly a temporary impotence⁷⁰⁷. Thus, the deities from the inscription could be grouped in deities that generated the disease, *Venus*, respectively *cupidines*, *Salacia* and the patron deities of the environment that facilitated the cure, *Neptune*, respectively the healers *Aesculapius* and *Epona*.

Another important dedicator who appears in the inscriptions associated with *Venus* was *Aurelius Umbrianus*, likely from *Umbria*, veteran and former decurion. Taking into account his military past it is easy to understand that his invocation is for *Venus Victrix*, the winner⁷⁰⁸ (no. 81).

697. CIL III, 1422; IDR III/2, 206.

698. ILD 281; Piso 1982, p. 234-238.

699. CIL III, 1422; IDR III/2, 206.

700. CIL III, 74, IDR III/2, 191.

701. ILD 277; Piso 1998, p. 264-265, no. 13.

702. AE 1101; ILD 278; PIR 1688; Piso 1998, 264, no. 14.

703. CIL III, 1422, 7899; IDR III/2, 157, 158.

704. AE 1998, 1101; ILD 278; PIR (2. Aufl.) A 1688; Piso 1998, p. 264, no. 14.

705. Diaconescu 2016, p. 10.

706. CIL III, 12274c: *Balnea vina venus faciunt pro/perantia fata*; CIL VI, 15258: *V(ixit) an(nos) LII / d(is) M(anibus) / Ti(beri) Claudi Secundi / hic secum habet omnia / balnea vina Venus / corrumpunt corpora / nostra set vitam faciunt / b(alnea) v(ina) V(enus) / karo contubernal(i) / fec(it) Merope Caes(aris) / et sibi et suis p(osterisque) e(orum)*.

707. Diaconescu 2016, p. 10.

708. IDR III/5, 364; CIL III, 1115.

The nature of such a dedication was most probably official.

Venus Victrix appears associated in Dacia with another important dedicator, Caius Iulius Valens, *haruspex*, priest of *Colonia Apulensis*⁷⁰⁹ (no. 54). The activity of Caius Iulius Valens may be traced in six votive inscriptions mentioning him⁷¹⁰. They are all placed for the health of the Empire, the Senate or of the order of decurions from *Alba Iulia* and none for personal interest. From these six inscriptions, two are statue bases, of which one was identified as belonging to Nemesis. In fact, except for the inscriptions that mention *Venus Victrix*, Nemesis⁷¹¹ and a deity with the epithet *Invictus* (Hercules, Mithras or Sol)⁷¹², in the rest of inscriptions the deity's identity could not be determined.

As magistrates, town priests control the sanctuaries and organize the games or the religious celebrations. But the piety of magistracy must be doubled by generosity, so the magistrates must make donations, pay for the games or build cult edifices, all of these representing duty tasks entailed by the magistracy⁷¹³. The inscription for *Venus Victrix* is to the health of Empire, the Senate, the Roman people and of the order of the decurions of *Colonia Apulense*, set up out of political, public piety of a magistrate and not out of personal, private piety of a simple believer.

Another dedicator was Fabius Pulcher, from the equestrian order, who exercised the tribunate in the legion II or III Augusta and who later became procurator in his native town, Augusta Treverorum from Gallia Belgica. Fabius Pulcher dedicates an inscription to Venus at Alba Iulia (no. 53). He further appears in Dacia only in a commemorative inscription commissioned together with his brother, for their father⁷¹⁴. The inscription is dedicated to *Venus Augusta*, an epithet used to designate the protective deities of the imperial house, which makes his gesture public, official.

Regarding the other two dedicators from Dacia, few comments can be made. Beucus was an Illyrian pilgrim from Alburnus Maior⁷¹⁵ (no. 256) and Aelia Flavia raises an inscription at Vețel (no. 330)⁷¹⁶. The two are the only inscriptions that preserve their names. Venus does not appear mentioned with epithets and is not associated with other deities.

Besides the inscriptions mentioned above, other three were discovered, but do not preserve the name of the dedicators. In the inscriptions from Alba Iulia (no. 55)⁷¹⁷ and Sarmizegetusa (no. 288)⁷¹⁸ Venus does not appear with epithets and is not associated with other deities. In the third inscription, from Băile Herculane (no. 61), Venus, without epithet, is associated with Hercules and Mercury⁷¹⁹. Hercules, as protector of thermal waters, is often mentioned in the inscriptions from Băile Herculane. Venus is often related to water, being in many cases associated to Hercules. The most consistent

709. CIL III, 1115; IDR III/ 5, 364; Russu 1975, p. 64-65, no. 1, fig. 7a.

710. CIL III 115, 1114, 1116, 1117, 14475; IDR III, 5/1, 297, 356, 357, 364, 367, 388.

711. AE 1930, 0006; AE 1930; IDR III, 5/1, 297.

712. CIL III, 14475, IDR III, 5/1, 357.

713. Andringa 2009, p. 76.

714. CIL III, 1214; IDR III/5 527.

715. AE 2003, 1483; AE 2007, 1200; ILD 392; Cociș, Ursuțiu et alii 2003, p. 151; fig. 23; Ciongradi 2009, p. 58 – 59, no. 40.

716. IDR III/3, 140; ILD 309.

717. IDR III/5/1, 362.

718. Piso 1998, p. 269, no. 19; AE 1998, 01104.

719. IDR III/1, 68; CIL III, 1567.

evidence in this sense is the *lararia* from Pompeii⁷²⁰.

As per the inscriptions, in some cases, the difference between the public and private side of the cult of Venus is obvious. The priest of *Colonia Apulense* makes a dedication for Venus, but also for the health of the Empire, the Senate, the Roman people and the order of the decurions of the colony, making an act of public piety in his capacity of public person. In other cases, the difference is more difficult to notice. The financial procurator of Dacia Apulensis makes a dedication to Venus to his own health, but his public position somehow compels him to place the dedication in an important public place in Sarmizegetusa, in *area sacra*, from *Praetorium Procuratoris*.

Nevertheless, we should notice that in inscriptions the public side of the cult is most visible. The inscriptions best reveal an evolution of the cult towards formalism and contractualism taken almost to the extreme, towards a transformation of the cult from an act of personal piety into a duty of political nature.

3. FIGURATIVE MATERIAL

a. Temples and sanctuaries

IN THE CULT spaces from Dacia a significant quantity of pieces that can be related to the cult of Venus was discovered. Their number rises to 51 pieces, which represent 25% of the number of those with clear find contexts. The cult spaces taken into consideration are mainly sanctuaries and temples, places of choice for the public cult, where dedications are made both for the personal interest and for the Empire's welfare, the expertise area of the goddess being extremely diverse. The pieces from cult spaces seem to be *ex-voto* – s and represent a direct result of the contractual nature of the Roman religion, being likely placed following a covenant with the divinity, in this case Venus.

No cult edifice dedicated to Venus has been identified so far in Dacia; all pieces in relation with the cult for the goddess come from the sanctuaries of other deities. The presence of a deity in the space of another deity is a proof that in the Roman religion gods are never alone. Each god has several sides and several expertise areas; therefore they will be linked to other gods with similar attributions. Thus, a god can be offered his/her own statue or the statue of another god with whom he/she is related. The central statue of the resident deity lies in the *cella*, while in the yard of the sanctuary where most of the cult's acts are made, altars for several deities can be placed⁷²¹. At Ostia, in *Campus Magnae Matris*, the sanctuary of the Great Mother, Caius Cartilius Euplus dedicates seven statues to Attis, one of them depicting *Venus Genetrix*⁷²². At the same time, Pliny the Elder mentions that Vespasian dedicated a statue of Venus, in the *Temple of Peace*⁷²³. These are just two of the multitude of examples identified during the period of the Empire in which gods occupy the cult areas of other gods.

The statuettes of Venus that come from the temple dedicated to the medicine gods Aesculapius and Hygeia from Sarmizegetusa (no. 269, 271, 272, 275, 278, 286) might be based on an essential

720. Kennedy 2008, p. 81.

721. Andringa 2009, p. 3, 136.

722. Meiggs 1973, p. 359.

723. Plinius, *NH*, XXXVI, 27.

principle of the healing process: reconciliation not only with the healing gods of the disease, but also with those who caused it⁷²⁴. In this context, the statuettes of Venus from the sanctuary of Aesculapius could have been brought by the faithful who fell ill as result of some love affairs. Furthermore we should mention that Venus was also worshipped as a deity preserving life and death, as mentioned above, which would explain the appeal to her in case of serious diseases.

Another example where Venus is associated with other deities comes again from Sarmizegetusa, where, by the entrance into a sanctuary ascribed to several deities, the so-called Great Temple, a statuette of Venus (no. 284) was also found⁷²⁵. Among the deities worshipped there we can count *Juno Sospita*, *Diana Augusta* or *Hercules Augustus*. The epithets of the last two directly reference the official cult, a direct relation with the emperor.

The statuettes discovered in the sanctuary dedicated to Nemesis from Moigrad can be related to the goddess as bringer of victories, *Venus Victrix*. These are a bronze statuette (no. 147) and a marble statuette (no. 148), but they do not imitate the *Victrix* type. Another field of competence for which the goddess was worshiped in such a space is the preservation of life against death. The sanctuary of the goddess Nemesis lies near the amphitheatre, which explains the worship of the deities linked to destiny, luck or victory. The dedicators from such sanctuaries are gladiators, *bestiari*, *venatori*, soldiers or even civilians, figures in close relation with the events occurring in the amphitheatre⁷²⁶.

Another case of similar depositions in the sanctuaries of other gods is that of the statuettes of Venus (no. 52, fig. 80) from the *favissa* of the sanctuary of Liber Pater from Alba Iulia. The offering, *donum*, became *sacer*, thus entering the possession of the deity. Once the place dedicated to the offerings was full, the sacerdotal body made a selection based on which some offerings were kept in the sanctuary and others deposited in special places, like pits, wells or *favissae*. The offerings were not taken out of the god's property, but are protected from profanation or the possibility to re-enter the trade circuit. This might have involved the purposeful damage of the offerings⁷²⁷, which explains the fragmentary condition of the statuettes from the *favissa*. Most likely, this was the case of the statuettes from the *favissa* of the sanctuary of Liber Pater from Alba Iulia, since for the majority only their heads have survived⁷²⁸.

The statuette, terracotta chariot and wheel offerings in the sanctuary of Liber Pater might have been connected with the *Liberalia* holiday, celebrated on the 17th of March and coinciding with the festivities during which teenagers took the *toga virilis* or



Fig. 80. Terracotta statuettes of Venus from the Liber Pater *favissa*

724. Piso 1998, p. 264, no. 14.

725. Nemeş 1987, p. 488-490, fig. 1/a, b.

726. Bajusz 2011, p. 110-112.

727. Bărbulescu 2009, p. 116.

728. Antal 2014b, p. 198.

toga libera, marking their maturation to adulthood⁷²⁹. Liber Pater was among others the guarantor of public freedom, reason for which these festivities were held during the holiday dedicated to him, thus marking the entry of the youth in the public life. To this holiday were probably associated older rituals, previously performed only in the domestic environment, like the renunciation of toys by the boys. Given the initiatory character of the sanctuary, offerings might have been deposited subsequent to an initiation ritual, besides toys (chariots and wheels) children also dedicating statuettes of *Risi*, who seems to mark the transition from infancy to childhood, or *Genii Cucullati*, which mark the transition from childhood to the status of teenager⁷³⁰.

The ceremony related to the event of reaching adulthood of young boys represented a social obligation, an *officium*. On these celebrations boys become adults once they dress with the *toga virilis*, and the young girls, *nubendae*, announcing the time to get married.⁷³¹ The end of adolescence and marriage are somehow merged in case of young girls, their situation being different from that of the boys. Before the wedding, the girls dedicate the gods their *togula* and offer Venus dolls and terracotta statuettes, marking the transition from one life phase to another⁷³².

Same as Venus, Liber and Libera are deities of fertility and vegetal, animal and human fecundity. Through the sexual act between Liber and Libera each seed becomes fruitful. Due to this reason in their temple were deposited reproductive organs, both female and male⁷³³. Like the association with Aesculapius, the association of Venus with Liber and Libera seems to follow a Greek tradition too, that of association between Aphrodite and Dionysus. Similar to Liber Pater, Dionysus was a god of vegetation and rebirth closely connected to wine, competences that can also be attributed to Venus, as resulting from *Vinalia* in which the goddess was involved⁷³⁴.

The transition ritual from one phase of life to another is often related to Venus as proven by some finds from the Empire, without identifying the presence of Liber or Libera. In Gaul, for example, were discovered object offerings with same features as those from the *favissa* of the sanctuary for Liber Pater from Alba Iulia: terracotta statuettes of Venus, Minerva or Priapus with *Risi*, *Genii Cucullati* or miniature objects⁷³⁵.

All these manifestations seem to be rather related to the private cult. None of these offerings reference the rigors of a public cult, being private acts, for the personal interest. In these cases, one's own welfare is sought, offerings aiming at solving daily issues, whether light illnesses ascribed to the deity, love issues or rituals necessary when becoming adult.

On the other hand the bronze statuette that comes from *Forum* of Sarmizegetusa (no. 234) seems to belong to the public cult. It was placed rather officially as a duty, as was the case of other similar finds within the Empire⁷³⁶. It seems that in the Empire there was a close relation between Venus

729. Cicero, *Ad Atticum*, VI, I, 12; Ovidius, *Fastes*, III, 771.

730. Beu-Dachin 2010, p. 238-239.

731. Persius, *Satire*, II, 70.

732. Hersch 2010, p. 66.

733. Bruhl 1953, p. 16-17.

734. Schilling 1954, p. 98.

735. Laet 1952, p. 45-46; Talvas 2007, p. 149.

736. Fitz 1998, p. 90, no. 131-132.

and the imperial cult, best showed by the find in the sanctuary of Venus from Herculenum where, in the *cella*, beside the goddess's statue were deposited imperial portraits of Domitian and Titus⁷³⁷.

b. Habitat

THE MOST SIGNIFICANT number of pieces, (91) attributed to Venus come from the domestic, civil environment from Dacia. The situation of the high frequency of Venus in the domestic environment is also similar in Italia, Germania⁷³⁸ or even Gallia, where the habitat complexes with representations of the goddess exceed 45% of the total found⁷³⁹.

The pieces from the domestic environment most probably originate from private *lararia*. Most *lararia* identified as such come from Italy, especially from the Campanian area, where the sites from Pompeii and Herculenum lie. For the rest of the Empire less *lararia* were identified and several inventories of pieces grouped in deposits that most likely come from private *lararia*. Following a statistics valid at the scale of the entire Empire, the statuettes depicting Venus are among the most frequent pieces in these *lararia* or *lararia* inventories (fig. 81). Obviously, the most numerous are the

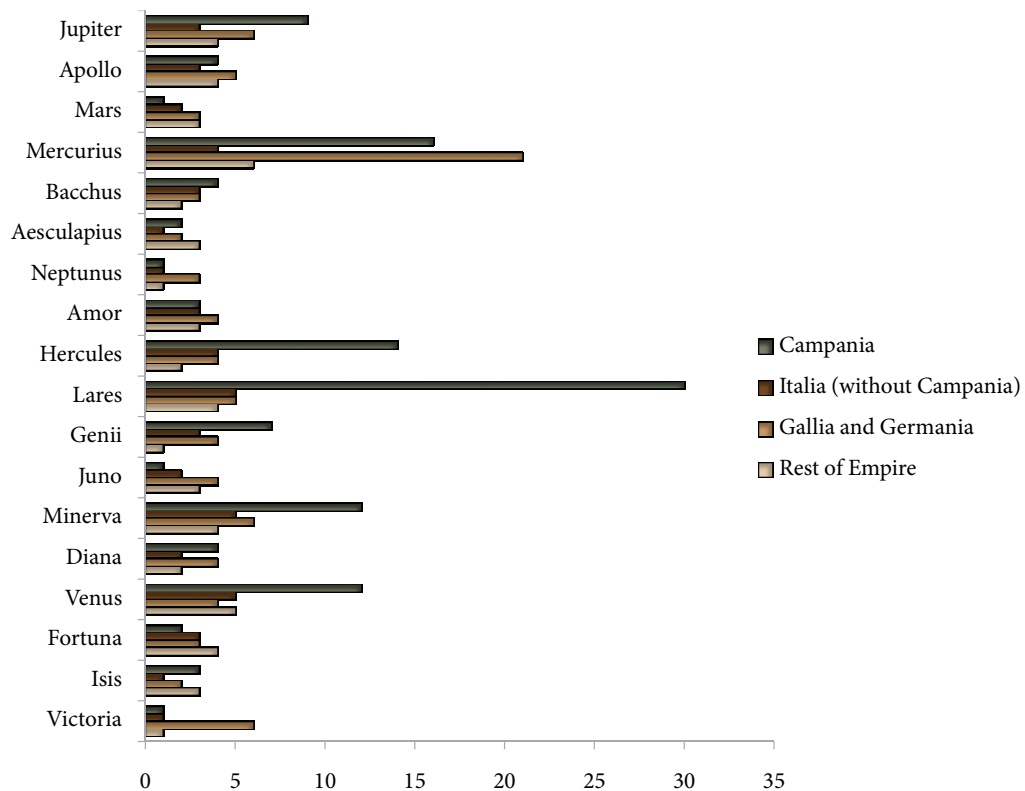


Fig. 81. The presence of different divinity in *lararia* (after Kaufmann-Heinimann 1998)

737. Andringa 2009, p. 124.

738. Kaufmann – Heinimann 1988, p. 193.

739. Talvas 2007, p. 276.

statuettes of Lares, while the statuettes of Hercules, Mercurius or Minerva are present in approximately the same proportion as those of Venus⁷⁴⁰.

No certain *lararium* was identified in Dacia, except the *lararia* from Orșova which is preserved only in a drawing⁷⁴¹. But, as we mentioned above, the lack of *lararia* in Dacia is not a singular case, finds from *lararia* being very rare in the Empire, except for Italy. The determination of the structure of *lararia* from the provinces was possible by examining the so-called “fear deposits”. These deposits contain the inventories of some *lararia*, items hidden in troubled times without being recovered afterwards. In these deposits, the statuettes and objects from a *lararium* may be mixed with other domestic valuables, like for instance bronze vessels or coins⁷⁴².

The *lararia* from Campania often included in their inventory silver, bronze, marble or terracotta items, while the *lararia* from Germany and Gaul mainly included statuettes of bronze or precious metal. It is possible that objects deemed insignificant from the point of view of the value were not buried, which explains the deposit inventories. Nevertheless, the finds within the Empire also include deposits with terracotta pieces, considered to have a small economic value. It is worthy of note that in deposits, metal and terracotta statuettes were very rarely discovered together, which could be the result of a mutual “exclusion” of the two categories of pieces⁷⁴³.

In the particular case of Dacia, such deposits containing *lararia* inventories are almost impossible to identify. The deposits which may be deemed *lararium* inventories with most certainty are discovered especially inside habitation complexes or just nearby. From this point of view, some of the pits with various materials identified around the villa at Gârla Mare could contain the inventory of a *lararium*, since two statuettes of Venus also come from these pits (no. 103, 104).

In the domestic space, worship is simple and does not involve the existence of sumptuous temples, initiations, restrictions, sacrifices or pretentious offerings, the centre of the cult being the fireplace, located in the *atrium*, *tablinum* or in *triclinium*. *Pater familias* is the one who officiate the cult on a small altar, bringing minor offerings, like flowers, fruit or wine. The character of these rituals is private, but the location of the statuettes in a public spot of the house also conveys a certain official role. In important homes the decoration of the public areas of the house, as well as the statues placed here are not chosen randomly, but to provide references about the owners and their political affiliation⁷⁴⁴. The gods represented in the public spaces of the house belonged to the official cult otherwise the administrative career of the one placing them would have been futureless.

An eloquent case of the combination between public and private in the domestic environment is that of the houses from Pompeii. Venus became a protecting goddess of the town as result of a political gesture made by Sulla, who, as worshipper of Venus, turned the town into a Roman colony, under the name of *Colonia Cornelia Veneria Pompeianorum*⁷⁴⁵. Worshipped as such in the public cult from Pompeii, Venus also found echo in the private environment, being the most frequently

740. Kaufmann – Heinemann 1998, p. 193.

741. Mihalik 1908, p. 114, fig. 33.

742. Kaufmann – Heinemann 1998, p. 187.

743. Kaufmann – Heinemann 1998, p. 187.

744. Wallace – Hadrill 1988, p. 58-77.

745. Andringa 2009, p. 27.

discovered goddess in the domestic environment of the town⁷⁴⁶. Painting house facade from Pompeii with images of gods, including Venus, represented another way to connect the private space to the public⁷⁴⁷.

As early as the archaic period, the Roman domestic religion follows three important directions, each with its own cult place, under the incidence of a god: fire (Vesta), earth – garden (*Lares*) and deposits – closets (*Penates*, Castor and Pollux)⁷⁴⁸. The difference between these cult places is maintained during the Empire, but they acquire new meanings. With increased the diversity of gods in the private environment, beside the main *lararia* placed near the fire, where the *Lares* were worshipped, there also appear secondary *lararia* where the *Penates* were worshipped, which include several protective gods. Their statuettes were placed in the public areas of the house, in the *atrium*, *tablinum* or in the *triclinium*⁷⁴⁹.

Noticeably, most Venus statuettes from the *lararia* at Pompeii were discovered in the *atrium*, placed in *aediculae* or in small wooden closets⁷⁵⁰. In the republican version of the house with *atrium*, all the rooms are set around the *atrium*, which was the only major source of light or air, thus becoming the centre of all private rituals. During the Empire, the place maintained its importance, but besides the *atrium* an important role is played by the *tablinum* or the *triclinium*⁷⁵¹.

Among the statuettes of the gods protecting the house, those of Venus are also present, including in the habitat complexes of Dacia. The discovery of the terracotta statuette from Jupa near the *atrium* (no. 137, fig. 82) most likely conforms to this general phenomenon also encountered in other provinces of the Empire. Other statuettes that come from the villas at Turda (no. 308), Gornea (no. 113) or Moigrad (no. 163) could also originate from *lararia*.

The high frequency of figurines discovered in the domestic environment may be explained by the apotropaic role of Venus, protector of the house and its inhabitants, the competence field of the goddess being vast. The tutelary gods of the house are invoked in various domestic ceremonies, many of them attended by Venus, as well. In the Roman religious archaic ceremony of the transition from childhood to maturity of the family members, the boys dedicate *bullae* for the *Lares* and the girls dedicate dolls for the *Penates*. The offerings made by boys are continued during the imperial period⁷⁵², however the ritual for girls changes, the dolls being offered to Venus,



Fig. 82. Terracotta statuettes of Venus from Jupa

746. Kennedy 2008, p. 81.

747. Andringa 2009, p. 10.

748. Orr 1978, p. 1559.

749. Giacobello 2008, p. 60.

750. Giacobello 2008, A15, A16, A 34, p. 240, 241, 248.

751. Clarke 1991, p. 364.

752. Horatius, *Satires*, 1,5,65.

probably within a nuptial ceremony⁷⁵³.

The increasing importance of Venus as family protector likely led in the domestic environment to the transfer of some functions from the *Penates* to the goddess. The rendering of the imperial couples based on the iconography of the divine couple; Venus and Mars, besides the official side also has a domestic connotation, being a symbol of Concordia in marriage⁷⁵⁴. Another public cult echoing in the domestic environment is that for Venus *Verticordia*, who turns women's hearts to virtue⁷⁵⁵. All these matrimonial connotations attributed to the cult of Venus lead to a double patronage of marriage, both by Juno and Venus, as both uses the epithet *Pronuba*⁷⁵⁶.

As well, Venus appears in the marriage act in another way, more practical than religious. According to some marriage contracts in the Roman papyri from Egypt, the statuettes of Aphrodite are deemed part of the woman's dowry⁷⁵⁷. According to these contracts the dowry can be divided into the proper dowry (*pherne*) and the items that accompany the dowry (*parapherna*). The statuettes of Aphrodite are part of the items that accompany the dowry (*parapherna*) and which are daily use items of the woman in her new home after marriage. In case of divorce or death of the husband, the items that accompany the dowry are returned to the woman. The finds of Aphrodite statuettes from Egypt seem to confirm that this is a Roman, not Hellenistic custom. In Egypt, the bronze statuettes of Aphrodite belong to the imperial period, none dating from the Hellenistic period⁷⁵⁸. The appearance of the statuettes was connected to the Roman rule of Egypt and in particular to the influence of Venus upon the cult of Aphrodite. This influence most likely occurs due to the attributes of Venus as marriage protector⁷⁵⁹, an attribute nearly unknown to Aphrodite.

The fertility linked to Venus played an important role in the domestic cult. Once the cult of Venus *Genetrix* was initiated, this feature of Venus was amplified. The statuary type Venus *Genetrix* also refers to this aspect of the goddess, who appears bare-chested hinting at fertility, breastfeeding or maternal care⁷⁶⁰. Noticeably, on the coins of Faustina Minor Venus appears as direct reference to the fertility of the empress who had 12 children⁷⁶¹. Human fertility is not the only competence area of the goddess, Venus being also related to animal or agricultural fertility, attributes that have their roots in the original features of Venus, as nature protector. From this point of view, the celebrations of Venus in April are not accidental, April being the month with the most holidays of fecundity and fertility in the entire Roman calendar⁷⁶². The association of Venus with wine in *Vinalia* festival is owed to these very attributes. The discovery of some statuettes in *cella vinaria* or in its proximity further confirms these features of Venus. As nature protector, Venus was considered a protector of gardens and of those who

753. Elderkin 1930, p. 456.

754. Salathe 1997, p. 26.

755. Boëls – Janssen 1993, p. 145, 321; Propertius, 4.3.49-50.

756. Salathe 1997, p. 293.

757. Burkhalter 1990, p. 51-57.

758. Burkhalter 1990, p. 58.

759. Burkhalter 1990, p. 59.

760. Cohen 1997, p. 69.

761. RIC: Antoninus Pius, 495, 511-517, 1367, 1386-1389, 1407-1410; Marcus Aurelius, 720-736, 1678-1688, 1718.

762. Boëls – Janssen 1993, p. 334.

maintain them⁷⁶³. Therefore, in the domestic environment, Venus has sometimes her own worship space located in the *viridarium*, as confirmed by the finds at Pompeii⁷⁶⁴.

The association of Venus with Aphrodite led to the adoption by the Roman goddess of the Greek myth of birth from the sea foam. From there on, Venus was frequently associated with water. During the *Venus Verticordia* celebration, statuettes of the goddess and also worshippers used to bathe⁷⁶⁵. The festival seems to have been originally related to a cult of fertility and fecundity, the joint bathing facilitating the birth of love affairs. During the Empire, the bathing gesture became symbolic. The bathing of gods, *lavatio*, was not a Latin custom, being taken from the Greeks or the East. There, bathing was done for the regeneration of divine forces, bathing in fresh water meaning a second birth⁷⁶⁶. The emergence of certain statuettes near the baths, like that from Turda, may likely be related to this particular aspect of the cult of Venus. A *balneum venerium* is confirmed at Pompeii⁷⁶⁷ and at Liternum⁷⁶⁸. Examples of Venus statuettes discovered in baths are numerous both in Italy and the rest of the Empire. A similar example could be the amber statuette from Moigrad, discovered in a room considered a bath, as it was provided with hypocaust (no. 163).

Due to the multiple competence areas of the goddess, various pre-Roman deities or gods outside the Roman pantheon were worshiped as Venus. Their worship was easier in the domestic environment, where religious control was weak. The best example to this effect comes again from Pompeii, where the cult of Venus set up together with the establishment of the Roman colony overlapped that of a local nature god. References to this god are epithets like *Fisica* or *Pompeiana* ascribed to the goddess⁷⁶⁹. In Gaul, behind the frequent representations of *Venus Anadyomene* seems to be an indigenous cult⁷⁷⁰. For lack of certain relevant finds in Dacia, such associations are impossible to determine.

c. Forts

Some of the Venus statuettes discovered in the forts from Dacia are part of the public cult, while others of the private cult. Obviously, in many cases, these statuettes may be associated to one side of the cult or to the other with difficulty.

The operation of a public cult in the forts requires an official space, a sacred cult space, where statuettes like those of Venus should be deposited as *ex-voto*-s. In *aedes principiorum*, where the standards, altars and emperor statues⁷⁷¹ are stored, only one such discovery was made in Dacia, namely in the legionary fortress at Turda (no. 285). In fact, in Dacia only two possible cult places

763. Varro, RR, 1.1.6; Plinius, HN, 19. 50.

764. Giacobello 2008, F1, V9, V24, V27, C8, p. 230, 255, 261-262, 263, 289.

765. Ovidius, *Fasti*, IV, 133-139.

766. Boëls – Janssen 1993, p. 326.

767. CIL IV 1136.

768. ILS 5963.

769. Kennedy 2008, p. 9.

770. Talvas 2007, p. 290.

771. Marcu 2010, p. 75; Domaszewski 1895, p. 9-10; Helgeland 1978, p. 1476.

were identified in *castra*, at Pojejena⁷⁷² and Jupa⁷⁷³, both for Mithras. A cult place where soldiers worshiped various deities, an *auguratorium*, located between the *praetorium* and *via principalis* was rather supposed than archaeologically-identified for the forts in Dacia⁷⁷⁴. Therefore, the association of some statuettes of Venus discovered between the *praetorium* and *via principalis* with a cult place is only hypothetical.

A possible public cult of Venus carried out in the forts should be most likely related to the imperial cult and the image of the goddess as Mother to the Romans and especially to the imperial family. Some imperial couples took as iconographic model the divine couple Mars – Venus, the emperor and his wife posing as the two divine protectors of the Empire⁷⁷⁵. The best examples to this effect were represented by the imperial couples Hadrian – Sabina (Fig. 83) or Commodus – Crispina⁷⁷⁶.

In some cases only the empresses are linked to Venus, the goddess being regarded as a personal ancestor or as a deity of beauty and fertility. There are multiple coin issues with the face of the empresses, depicting Venus on the reverse, in the *Victrix* stance. In other cases, the empresses' statues follow the iconographic types of Venus, being worshiped after death *in formam deorum*. After death, Julia Domna was worshiped as goddess at Puteoli under the name of *Venus Caelestis*⁷⁷⁷. Noticeably, some of these empresses associated with Venus, like Faustina Minor, Julia Domna or Julia Mamaea⁷⁷⁸ also acquire the epithet of *Mater Castrorum*.

The presence of Venus in the military environment could be attributed also to her association to Mars. By the association of Venus to Mars two fundamental virtues of the Roman religion were actually linked: *felicitas* and *victoria*. In this instance, the role of Venus is not to disarm him but to get involved in his actions, in the service of Rome and its emperors. This marked warlike side of Venus is mirrored in some late epithets, like *Venus Martialis*⁷⁷⁹. Also, Venus was frequently associated to another warlike god, Hercules⁷⁸⁰.

Venus with epithet *Victrix* appears in two above mentioned inscriptions from Dacia, from Alba Iulia (no. 54) and Cluj-Napoca (no. 81). At the same time, *Venus Victrix* is a special statuary type,



Fig. 83. Marble statue of Sabina – Hadrian (ML – Paris)

772. Gudea, Bozu 1977, p. 128.

773. Benea, Bona 1994, p. 50.

774. RE, II, col. 2313.

775. Aymard 1934, p. 178-196.

776. Kleiner 1981, p. 538, pl. XXVI/9.

777. Mikocki 1995, p. 70.

778. Boatwright 2003, p. 249-268.

779. CIL, XI, 5165.

780. IDR III/1, 68; CIL III, 1567.

represented amongst the finds from forts, but not only. From Dacia come 10 terracotta statuettes of Venus rendered as *Victrix*, two being discovered in the fort at Gherla (no. 106, 108, Fig. 84). As *Victrix*, Venus is depicted nude, with the right hand at the side and the palm turned to the front, while the left holds a laurel crown, the symbol of victory. In the same stance Venus is rendered on a gemstone from the *castrum* at Moigrad (no. 155).

In the domestic environment, by *interpretio romana* a series of gods of the populations integrated within the Empire are worshipped in the form of statuettes such as those of Venus identified in the forts, whose worship is rather related to the private cult. Many of the soldiers recruited in the Roman army bring with them their own gods, some of them foreign to the official Roman pantheon. An example of this is attested in the fort at Carnuntum from Pannonia Superior, where a cult for *Venus Victrix*, *Jupiter Heliopolitanus* and *Mercurius Augustus* was recorded. Behind this triad lay the tutelary gods of Heliopolis, *Venus Victrix* or *Heliopolitana* being in fact Astarte⁷⁸¹.

The *interpretio romana* among the soldiers could explain the high number of inscriptions from the Danubian provinces in which the Roman gods bear oriental epithets or whose dedicators are of eastern origin. Offerings to *Jupiter Heliopolitanus* are also made by the centurions of *XIII Gemina*⁷⁸² or *IV Flavia Felix*⁷⁸³ in the fort at Micia. However, *Venus Heiopolitana* is lacking from the repertory of gods identified so far in Dacia.

Furthermore, the goddess's popularity in the military environment of the Empire is confirmed by the fact that an entire legion, X Veneria, was consecrated to her, immediately after Caesar deemed Venus the ancestor of the Julian tribe. The symbol of this legion was the bull⁷⁸⁴, symbol also chosen by other legions of Caesar, like the legions VII and VIII Augusta or X Gemina. Symbol of procreation and life, the bull as zodiac sign was related to Venus before the emergence of Mithraism in the Empire. The bull was taken as a symbol also by the legions III Gallica, III Macedonica or V Macedonica⁷⁸⁵. This last example could provide an additional argument for the popularity of Venus at Turda where the legion V Macedonica was quartered.

Examining the location of the finds of Venus statuettes in the forts of Dacia it may be argued they belong to a less organized cult. An obvious cluster of finds around a possible place of public cult could not be identified, but they are encountered in the barracks, area which mainly belongs to the private sphere. This is the case of the statuettes from Buciumi (no. 66, 68, 69, 70), Hinova (no. 114, 115), Moigrad (no. 150) or Jupa (no. 127, 128). The statuettes discovered in the barracks are rather



Fig. 84. Terracotta statuette from Gherla

781. Kremer 2005, p. 449-450, fig. 4; Birley 1978, p. 1520; Speidel 1984, p. 2228.

782. IDR III/2, 243, IDR III/3, 96.

783. IDR III/3, 95.

784. Lawrence 1984, p. 139.

785. Clebert 1995, sv. bull.

the result of the personal devotion of the soldiers and not of their military duties. There, Venus was worshiped for her original attributions, those strongly influenced by the Greek Aphrodite.

The presence of statuettes in the private military environment was not due to the fact they were made of a cheap material, the soldiers having a better financial situation than a great part of the civilian population. At the same time, the statuettes discovered in forts do not represent beauty symbols, the domain of Venus par excellence, being most often of no high artistic value. Offering statuettes in agreement with the contractual nature of the Roman religion was made in the hope that a love demand became fruitful or following its fulfilment as reward together with other gifts and offerings. The healing function of Venus should not be ignored though. Venus was not accidentally related in inscriptions with Aesculapius and Hygeia (no. 289). Also worth mentioning is the fact that a terracotta statuette of Venus was discovered precisely in the legionary hospital from Novae, in Moesia Inferior⁷⁸⁶.

Venus was worshiped as protector of life against death. This attribute of the goddess is highlighted by the pendant that she sometimes wore, the *lunula*, a symbol of the moon's phases, of the idea that life prevails over death⁷⁸⁷. Such a pendant is also worn by the bronze statuette that comes from the fort at Vețel (no. 324). In the same context it is worth mentioning the marble statuette with funerary features of Eros as Thanatos associated with Venus, found in the water basin near the *praetorium* of the fort at Moigrad (no. 150).

Venus was also known as the patron of fecundity and fertility, of not only the humans, but also of agriculture, which explains some statuettes of Venus discovered in fort barns. Such a statuette was found in the *horrea* of the fort at Vețel (no. 328).

Whether worshiped in a public cult, as a work duty, or in a private cult, as personal piety, Venus was certainly one of the most present gods in the forts from Dacia, regardless if they were legionary fortresses or belonged to the auxiliary troops.

d. Graves

The funerary area provides the least pieces related to the cult of Venus in Dacia, a circumstances similar with that from the other provinces of the Empire. In the Gauls the finds of terracotta statuettes of Venus in cemeteries are few compared to the rest of the complexes (sanctuaries, houses, forts), despite the high number of Roman graves identified⁷⁸⁸. Notwithstanding their small number compared to the other complexes, among the deities that appear in Gallo-Roman graves Venus is the best represented, followed by Minerva, Mother Goddess, Diana or Mercury. The Venus statuettes mainly come from cremation graves, the dead being generally youth or children, fact which explains their association in the inventory with *Risi* and *Cucullati*⁷⁸⁹. Venus statuettes are also found in the funerary complexes from Britannia, although sporadically. A special case is that of the cemetery at Londinium where in a lead coffin were found three terracotta statuettes of Venus, two coming from the same mould⁷⁹⁰. Also,

786. Popescu 2004, p. 90.

787. Ungurean 2008, p. 86; Antal 2015b, p. 3.

788. Coulon 1996, p. 152-153; Faudet 1997, p. 82-84; Talvas 2007, p. 192, tab. 192.

789. Talvas 2007, p. 192, tab. 192.

790. Barber 1990, p. 10, pl. II.

such statuettes were discovered in the graves near the Pannonian *limes*⁷⁹¹.

The statuettes from grave inventories in Dacia, six of terracotta and one of bronze, as well as the pieces recording the *consecratio in formam deorum*, a statue and a bas-relief, are all evidence of the private rather than the public cult.

The deposition of Venus terracotta statuettes in graves seems to have been adopted by the Romans from the Greek world, where statuettes of Aphrodite were frequently discovered in funerary complexes⁷⁹². An example of the association of Aphrodite with the world of the dead close to Dacia is that of the cemetery at Tomis. On the door of a funerary monument several mythological events were rendered, Hercules or Isis being accompanied by Aphrodite and Eros⁷⁹³. In the cemetery at Tomis several amphorae with depictions of deities were discovered, Venus included, but the only terracotta statuettes unearthed were those of other deities like Nemesis or Cybele⁷⁹⁴.

Aphrodite had funerary attributions in the Greek world, probably some of them overtaken by Venus. The Homeric episode of Aphrodite's adultery and Adonis's death, killed by Ares, was taken from the Roman world⁷⁹⁵. Adonis's salvation from the Inferno and his premature death were celebrated at the time of the *Adonaia* festival. In this ceremony, courtesans or lovers cry their pain to Venus, planting seeds under the roof of the houses. The plant coming out of these seeds had Adonis's fate: a swift death for short life. The obvious symbol of the episode is that of death and rebirth⁷⁹⁶.

Starting from these mythological scenes, Aphrodite played an important role in the cult of the dead. In Corinth, a temple for *Aphrodite* lay on the way to the town, near a cemetery, the cult there having an obvious funerary role⁷⁹⁷. The epithet *Melainis*, *the black one*, also used by Demeter, will be later transferred to Venus.

At Delphi, during the ceremonies in the honour of the dead, *Aphrodite Epitymbia*, of the graves, was worshiped, who most likely had a statue near the cemetery, where libations⁷⁹⁸ were made. In the Roman world, *Aphrodite Epitymbia* was identified with *Venus Libitina*. It is very likely that behind such an epithet lay an archaic deity, Libitina, goddess of corpses and decomposition⁷⁹⁹, assimilated by Venus. The name itself has Etruscan origins, which could suggest the presence of some influences from this milieu as well, and not only from the Greek world. A temple of *Venus Libitina* was built at Rome on the Esquiline, near a cemetery⁸⁰⁰, and those who were in charge of the funerary service, the funeral furnishers, were called *libitinarii*⁸⁰¹.

Except for the finds from cemeteries, Venus can also be related to the funerary environment

791. Póczy 1963, p. 241.

792. Pottier, Reinach 1887, p. 159-513.

793. Bordenache 1969, p. 138-139, no. 310, pl. CXXXVIII-CXXXIX; Chera 1997, p. 217-220, fig. 1.

794. Chera 1997, p. 228, 226, fig. 5, 6.

795. Picard 1939, p. 132.

796. Picard 1939, p. 132.

797. Pirenne-Delforge 1994, p. 440.

798. Pirenne-Delforge 1994, p. 300.

799. Wissowa 1912, p. 235.

800. Schilling 1954, p. 377, 166.

801. Wissowa 1912, p. 300.

through some symbolic accessories in the goddess's iconography. Such a symbol was the *lunula*, representing the moon as a sickle. In Dacia, the *lunula* pendant associated to Venus appears on a bronze statuette from Veșel (no. 324)⁸⁰², on ten terracotta statuettes discovered at Buciumi (no. 67), Turda (no. 307), Reșca (no. 191, 199, 212, 212, 234), Moigrad (no. 159) or Sarmizegetusa (no. 276), and also on two moulds with the depiction of Venus from Reșca (no. 249, 250).

The association of Venus with the moon was made under the influence of the Greek or Eastern world. The fate of the soul after death was a constant preoccupation of the Greeks, various religious currents providing scenarios for this event. From these Greek currents some had strong echoes in Rome, as well. This is how some Platonist beliefs became popular in the Empire, beliefs according to which the world of the dead and the Elysian Fields were located on the Moon, star of the night and of the dark⁸⁰³. One of the Pythagorean beliefs suggested that Venus represented the soul which is imprisoned by Mars (the physical body) and which is released only by death. Due to such beliefs or of other similar ones, the Roman sarcophagi illustrate love scenes with Mars and Venus. At the same time, these love scenes render the time when Harmony is created, born to Venus and Mars. The individual Harmony in the Pythagorean doctrine was indispensable to the soul in order to join the celestial harmony⁸⁰⁴.

According to the Neo-Pythagoreanism only the pure souls reach the Moon where the Elysian Fields lie, those of the murderers or of the faithless being doomed to remain prisoners in atmosphere to be purified⁸⁰⁵.

The way in which the soul's immortality and its access to happier places is ensured also depends on the god worshiped. The Eastern gods and the mystery cults provided the most successful methods to this effect. Nevertheless, under the influence of the Roman traditions and of the various philosophical currents, the saviour gods coming from the East were originally worshiped by the Romans⁸⁰⁶. Furthermore, some Roman traditional gods became vested with attributes of the saviour gods. In this way, Venus had funerary responsibilities.

The association of Venus with Eros rendered as Thanatos also has a strong funerary nature. In case of the marble statuettes from Bumbesti Jiu (no. 71), Moigrad (no. 149) or Turda (no. 306), Venus is flanked by two Cupids, the one on the right being depicted as Thanatos and the one on the left riding a dolphin. The downturned torch represents a symbol of the extinction of life, while the closed eyes, the eternal sleep. Similar motifs also appear on sarcophagi, Eros having the role of a guide in the after-world⁸⁰⁷. Noticeably, the association of Venus with one Cupid rendered as Thanatos and the other riding a dolphin seems to be specific only to Dacia, such examples missing from other provinces of the Empire.

The presence of Venus in the mentioned funerary contexts should be seen rather as part of the private cult than of the public cult. The canons of the funerary rites and the tutelary deities are

802. Marinescu, Pop 2000, p. 59, no. 112, pl. 59.

803. Cumont 1922, p. 7-15, 24-25.

804. Schilling 1988, p. 175.

805. Cumont, 1922, p. 24-25; Salathe 1997, p. 359.

806. Picard 1939, p. 121.

807. LIMC 3, s.v. "Eros", no. 1047.

in general those accepted by the Roman authorities, but the burial ritual is led by the *pater familias*, according to his faith and traditions. Nevertheless, to some Romans, the funerary cult acquired strong public features. The death of an emperor or a member of the imperial family represented a public event. Most of them will have, after death a public cult, being deified. But, as it frequently happens, in the Roman world the death of public figures was copied by the more insignificant. This is how the *consecratio in formam deorum* was born, in this case *consecratio in formam Veneris*.

Most Roman religious currents promised their followers the survival of the soul after death. The idea of the soul's immortality was spread towards Rome from the East, from the Greek and Oriental worlds, together with the cults of Dionysus, Sabasius, Cybele, Attis, Isis or Mithras, to which should also be added a series of philosophical currents like the Pythagoreanism or the Neo-Pythagoreanism⁸⁰⁸.

Under the influence of some faiths spread by the Stoicism and Epicureanism, which claimed that soul disintegrates after death⁸⁰⁹, some Romans denied the soul's immortality. But these cases seem rather isolated, being the result of the scepticism of some individuals⁸¹⁰. The fact that in general the Romans believed in the soul's immortality is better highlighted by the cult of the *Dii Manes*. During the Republic, the Manes gods represented the collective embodiment of the ancestors' souls, unidentified as individuals. Beginning with the Empire, the Manes acquire individuality, on funerary inscriptions their names being accompanied by the name of the deceased, which somehow personalizes these souls of the ancestors⁸¹¹.

The materialization of such faiths was also accomplished by *consecratio in formam deorum*. This is a practice by which the deceased were represented with the iconographic attributes of certain deities, phenomenon initially started in the imperial family and then taken over also by the less well-off families. But-only in the case of the imperial family can we talk about *apotheosis*, the deification after death. The rendering while alive of an emperor or an empress with iconographic attributes specific to certain gods may be related to the assumption of certain divine forces or origins, rarely being considered real gods. For the other mortals, the representation with iconographic attributes of certain deities remains only an *imitatio* of deification, a simulation of *apotheosis*⁸¹². At the same time, *consecratio in formam deorum* as Jupiter remains the exclusive privilege of the imperial house. Other gods are copied by all social categories⁸¹³, Venus included. In case of the dead outside the imperial family, the choice of the deity depends on the fashion set by the imperial family, the function of the deity in the after-world, as well as the profession, age, gender or virtues of the deceased.

The *consecratio in formam Veneris* appears following the new organization of the cult for *Venus Genetrix* in the 1st century BC, but it generalizes in the Roman world only in the 2nd century AD. Dio Cassius⁸¹⁴ mentions that both Caligula and Nero celebrated their sister, respectively the wife, as Venus, the two examples being probably the earliest from the Empire. Martial also mentions the case of Julia,

808. Picard 1939, p. 121; Salathe 1997, p. 358.

809. Cumont 1922, p. 7-15.

810. Toynbee 1971, p. 34.

811. Toynbee 1971, p. 35; Salathe 1997, p. 361.

812. Wrede 1981, p. 2-4.

813. Wrede 1981, p. 115-116.

814. Dio Casius, *HR*, 59.II. 2-3; 63.26.3.

daughter to Titus, also rendered as Venus⁸¹⁵.

Consecratio in formam Veneris progresses in parallel with the adoption of the image of the divine couple Mars and Venus by the imperial couples, like Hadrian and Sabina or Commodus and Crispina⁸¹⁶. Therefore, the women from the imperial family are often linked to Venus, as shown by the high number of epigraphic, literary, numismatic, sculptural, glyptic or handicraft finds⁸¹⁷. The empresses and women in the imperial family were then copied by the women from aristocratic families, over 130 cases of *consecratio in formam Veneris* being identified in the Empire⁸¹⁸.

Most representations have a funerary character. The empresses and women in the imperial families were associated from the iconographic point of view to Venus, mainly due to the dynastic tradition started by Caesar with *Venus Genetrix*. As aristocracy develops during the early Empire, it intends to acquire attributes meant only for the imperial family up to that time. Hence the many portraits of wives, sisters or daughters rendered like Venus, Fortuna or Diana, and portraits of husbands, brothers or sons, in the guise of Hercules, Mercurius or Adonis⁸¹⁹.

Apart from this choice which relates to the imperial policy, the election of Venus also involves the idea of some virtues which the goddess represents, like beauty, modesty or chastity. Compared to Aphrodite, a goddess of love, legal or illicit, of *furtiva* adultery or of the physical beauty, the cult for Venus was much moderated in the Roman environment. The beauty does not play just a simple role in the erotic attraction, but it is closely related to fertility and thus, to marriage. In this meaning can be understood the cult for *Venus Obsequens*, the obedient or the favourable, cult funded from the fines paid by women accused of adultery. This cult represents basically a correction of the behaviour of matrons, the return to the obligations and responsibilities of marital life. On the same line there is the cult for *Venus Verticordia*, which returns the hearts of women who lost their innocence⁸²⁰. As a consequence, the image of Venus in the Roman world, whether nude or semi-nude, becomes the image of modesty and chastity, features so different than those of Aphrodite. The virtues of such a Venus are considered indispensable by poets for a woman to reach the Elysian Fields⁸²¹.

Rendering women *in formam Veneris* has no negative, ambiguous or immoral connotations. The husband, who represents his deceased spouse nude *in formam Veneris*, wants her to be remembered for her beauty and modesty. The beauty, charm and love are motifs often encountered rendered on funeral monuments. All these are very well expressed by depicting the deceased women as Venus. By the association with Venus the message becomes direct and easy to comprehend. The mature portrait of the defunct woman is combined with an eternally young body, which could suggest that Venus's nudity is worn as a "costume" in the funerary art. Often the portrayed age is not the real age, from the time of death, but that of maximum maturity, fertility and authority. The portrait is personalized, individualized and evidences the age.

815. Martial, *Epigrame*, 6.13.

816. Kleiner 1981, p. 538, pl. XXVI/9.

817. Mikocki 1995, p. 125.

818. Salathe 1997, p. 445-558.

819. D'Ambra 1996, p. 225.

820. D'Ambra 1996, p. 221.

821. Statius, *Silvae*, 5.1.

In the first two centuries of the Empire, women are portrayed almost exclusively as Venus. From the iconographic models two were chosen, whose origins are in close relation to Rome and who seem to differentiate in time. By the end of 1st century AD and early 2nd century AD, Roman women are rendered especially in the *Venus Capitolina* type, while from the second half of the 2nd century, the copied type is that of *Venus of Cnidos*. Beside these, other types imitated in *consecratio in formam Veneris* are *Venus Capua*, *Venus Victrix*, *Venus Anadyomene* or *Venus Genetrix*⁸²².

In Dacia, two representations can be attributed with a certain probability to the phenomenon of *consecratio in formam Veneris*: a funerary bas-relief from Băile Herculane, currently lost (no. 60), and a statue from Sarmizegetusa, without precise discovery context (no. 264).

The relief from Băile Herculane was discovered in the 17th century, but the piece was lost, with only an engraving from the period⁸²³ preserved. On the sarcophagus wall, the deceased is represented in the middle, lying on *kline*, with legs crossed, leaning on the left elbow. She is depicted semi-nude, covered in the lower part with a *palla*, brought in the back over the left shoulder, leaving her bust nude. The dead is flanked by two gods standing on small pedestals: to the left, Hercules, nude, with *exuvia leonis* and a marine monster near the right leg, and to the right Diana dressed with a short chiton, right breast nude, to the bottom left surviving the legs of the companion dog.

Originally, it was thought that the dead was flanked on both sides by Hercules⁸²⁴, later the two figures being identified as Hercules and an *imperator*⁸²⁵ or Hercules and a military commander. M. Bărbulescu is the first to accurately identify the two figures as Hercules and Diana⁸²⁶. D. Benea and I. Lalescu considered the lying female figure a nymph due to the association with Hercules and Diana, both protectors of the thermal resort from where the piece comes⁸²⁷. There are some typological similarities related to the representation of the nymphs, like Ariadna, but the differences between these two iconographic types are more numerous. In the case of a sleeping Ariadna, the nymph is represented lying, but the right arm is usually placed on a *hydria*, the left bent at elbow, on the right shoulder rests the head⁸²⁸. Or, the figure lying on the relief from Băile Herculane is not represented in this manner.

Beyond their image of patrons of thermal waters and protectors of crossing thresholds, the association of Hercules with Diana can be related to the funerary environment, as well. Hercules appears on several funerary monuments from Dacia⁸²⁹, the funerary aspect of the cult and the image of victory over death being related to the episode of bringing on earth the Cerberus from Inferno⁸³⁰. As the goddess of vegetation, the presence of Diana in certain funerary scenes makes a reference to the idea of rebirth and regeneration.

822. Wrede 1971, p. 144-145.

823. Grisellini 1780, p. 279, pl. III/3.

824. Grisellini 1780, p. 279; Miller 1806, p. 20-21; Milleker 1899, p. 34; Tudor 1968, p. 26.

825. Neigebaur 1851, p. 13, no. 26.

826. Bărbulescu 1977, p. 173-200, fig. IV; Bărbulescu 2003b, p. 284, fig. 1.

827. Benea, Lalescu, 1998, p. 282-284.

828. LIMC 8, Supl., s.v. "Aphrodite", no. 8b, 9a-b.

829. Bărbulescu 1977, p. 187, 188, no. 77, 78, 79, 80, 82, 83, 84.

830. Bărbulescu 2003b, p. 283.

Therefore, seen overall, the scene on the relief from Băile Herculane could be interpreted as a depiction of the entire family in *formam deorum*. The defunct, *mater familias*, is rendered in *formam Veneris*, with her husband, *pater familias*, represented as Hercules⁸³¹, and the daughter, rendered as Diana⁸³². Another such example of family illustrated in *formam deorum* is that from Tayrac from Gallia, where the spouse, Manilia, is represented as Venus, and the husband as Mercury⁸³³. Obviously, here can be mentioned the imperial couples or those from the imperial family, depicted as Venus and Mars⁸³⁴.

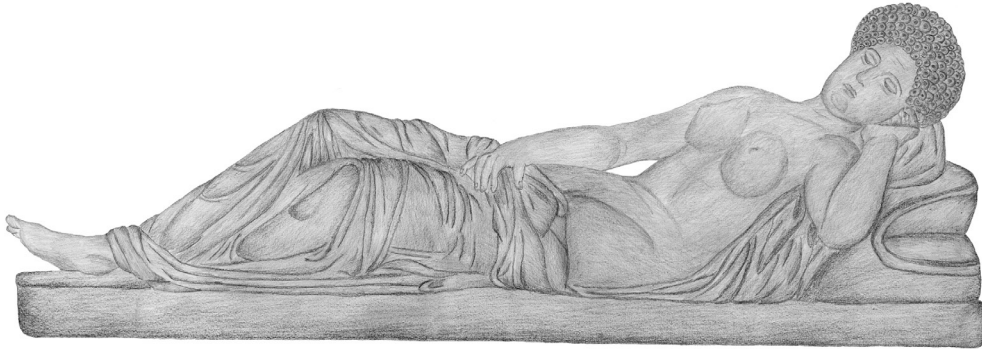


Fig. 85. Sarcophagus lid, MV – Roma

The type used in the representation of the deceased at Băile Herculane is Ariadna version, in a semi-nude variant (type 4). Generally, in *consecratio in formam deorum* depictions peculiarities appear, like the bracelet by the wrist of the dead, exceptions or deviations from the copied type⁸³⁵. The best analogy for the find at Băile Herculane is housed in the MV – Roma, where on a sarcophagus lid the dead was also rendered as Ariadna, lying on a *kline*, with a hairstyle specific to the Flavian period and eyes closed (fig. 85)⁸³⁶. Other similar examples are found in the collections from the MV – Roma: the funerary monument of Ulpia Epigone under Domitian⁸³⁷, a sarcophagus lid from the period of the Antonines on which the dead is rendered fully draped⁸³⁸ or the sarcophagus lid of Claudia Soemias also represented on a *kline*, draped⁸³⁹.

The other piece from Dacia that could represent a case of *consecratio in formam Veneris* is the marble statue from Sarmizegetusa with the inscription *Cl(udius) Saturnin(us) sculpsit* (no. 264). In the first publications, the statue appears mentioned as being a female figure⁸⁴⁰, G. Bordenache being

831. Wrede 1981, p. 239-240, no. 124, pl. 17.2; no. 125, pl. 17.1.

832. Wrede 1981, p. 223-224, no. 83, pl. 10, 2.4; no. 84, pl. 11, 1-2; no. 85, pl. 11.3.

833. Wrede 1981, p. 274, no. 29.4.

834. Kleiner 1981, p. 513, no. 1, fig. 1-2; p. 527, no. 4, fig. 6.

835. Antal 2015b, p. 56-57, fig. 1.

836. Cumont 1966, p. 401, fig. 80; Amelung 1908, p. 147, no. 58, pl. XVI; Collingnon 1911, p. 377, fig. 241.

837. D'Ambra 1989, p. 392-402.

838. Cumont 1966, p. 400, no. 3, pl. XLII; Amelung 1908, no. 1, pl. I; Wrede 1977, p. 413.

839. Wrede 1971, no. 161, no. IV.1, fig. 2.

840. Russu 1964, p. 184; Macrea 1969, p. 355.

the first to identify it as Venus and also establishing the type used, *Venus Genetrix*, the ascription being then adopted by other researchers⁸⁴¹.

The statue from Sarmizegetusa copies the *Venus Genetrix* type, fully draped, with only the left breast nude. The simplified composition, missing belt around the hips or the altar which bears the inscription and onto which the figure leans the left elbow are a few of the arguments which remove the representation from Sarmizegetusa from the iconographic classic pattern of *Venus Genetrix*. These peculiarities might suggest this is a case of *consecratio in formam Veneris*. In the absence of the head on which the headdress or individual traits would be seen and for the lack of a clear find context, this ascription remains only hypothetical. It is worthy of note that the statue of Sarmizegetusa is the only life size depiction of Venus from Dacia⁸⁴².

The fashion of depicting *in formam Veneris* as *Venus Genetrix* starts with the empresses of the Julio-Claudian dynasty, the earliest such statues being that of Antonia Minor or of Agripina Minor, both discovered in the theatre from Vicenza, in Italy⁸⁴³. Later, other empresses are rendered as *Venus Genetrix*, among whom also Sabina, spouse of Hadrian, who also appears on coins with epithet *Venus Genetrix*. A statue of Sabina found in the MA – Ostia⁸⁴⁴ (fig. 86) provides a good analogy for the statue from Sarmizegetusa.

The use of the type *Venus Genetrix* to render the dead was not the exclusive appanage of the imperial family. Venus as *Genetrix* appears on an altar from the period of Trajan or Hadrian found in the MV – Roma⁸⁴⁵, on the relief of the Onesimos family from Tesselonike, on the sarcophagus of Claudia Soemias, in case of the matron flanked by the two cupids from the MV – Roma, on a bas-relief from VM – Roma⁸⁴⁶ or in the case of the statue of Manlia Scantilla from Tayrac, mentioned above⁸⁴⁷.

The *consecratio in formam Veneris* phenomenon is evidence for the change and flexibility of the attributes of various gods. In the Roman world, Venus became a deity of chastity and modesty, her cult offering a solution to the moral crisis of society. The posthumous depictions of women *in formam Veneris* underlie the virtues represented by the goddess, who became a model of *uenustas* and *castitas*, features indispensable for saving the soul after death.

Notes

In any Roman cult, including that of Venus, the relation between the believer and the deity is restricted to pray, sacrifice and votive offerings. The pray is most often invisible from the archaeological



Fig. 86. Vibia Sabina
MA – Ostia

841. EAA, suppl. 1970, p. 235; Bianchi 1977, p. 128-133; Gramatopol 1982, p. 131, pl. III/9; Diaconescu 2014, vol. II, 103; Bărbulescu 2003a, p. 56, pl. II; Inscription: CIL III 1413, IDR III/2, 15.

842. Antal 2015a, p. 57-58, fig. 3/b.

843. Salathe 1997, p. 215.

844. Bieber 1977, pl. 26, fig. 143.

845. Zimmer 1982, p. 157-158, pl. 80.

846. Picard 1939, p. 136, pl. 1; Wrede 1981, p. 315-316, no. 309.

847. Meischner 1964, p. 127, no. 15; Wrede 1981, p. 307, no. 8.

point of view, however, it may be visualized if the faithful is depicted as the worshipper. The common devotion attitude in the Roman world is that with the right hand or both hands raised⁸⁴⁸. In the case of Venus, the representations where the right palm is turned to the front seem to reflect the gesture of the believer, symbol of the accepted piety.

The archaeological traces of a sacrifice are also hard to identify. The most important clues to this effect are provided by the inscriptions, figurative monuments, as well as by the ancient literary sources. In the cult of Venus, it seems that pigeons and cocks were preferred for sacrifices, accompanied by vegetal offerings⁸⁴⁹.

Unlike pray and sacrifice, the votive offerings represent the most visible and tangible proofs of the relation between the believer and deity in the Roman world. This is very well evidenced by the high number of votive offerings. Among them, the most numerous are the depictions of the god to whom the offering is made, the god being most often dedicated its own image. Regardless of the material they are made of, the find context or the public or private cult they belong to, these *ex-votos* have the same goals: to honour and express gratitude to the gods for the fulfilment of certain wishes of the believer.

A pray is hard to place in time, its relation with the sacrifice and the votive offering being seldom well determined. The act of sacrifice is related to something that happened recently in the past and which will have effect in the future. In case of the inscriptions, the end phrases like *votum posuit* or *votum solvit libens merito* easily establish that the event already occurred, and the sacrifice and placing of the monument are made in gratitude for something that the god has already fulfilled. As in case of the sacrifice, the votive figurative offerings are related to something that had recently happened in the past and which will have effect in the future, but the time for which they were placed can no longer be established, as it may be both in the past and the future. The more diverse the votive offerings are, the more diverse the reasons behind them. In the case of Venus, many of such reasons were rather supposed than established with certainty: love matters, human or agricultural fertility, diseases, dangers, appointment of functions or honours, duty obligations or observing certain religious celebrations⁸⁵⁰.

848. Straten 1981, p. 65-70.

849. Petronius, *Satyricon*, X, 85.

850. Straten 1981, p. 80-82; Bărbulescu 2009, p. 117-119.

VII

CONCLUSION

The cult of Venus in Dacia can be identified only through the archaeological material uncovered in the course of time, since ancient written information directly referencing the religious life in this province is lacking. The material which may be attributed to the cult of Venus is numerous, 390 pieces being discovered on the territory of Dacia. Most of the material is figurative, only nine inscriptions mentioning the goddess.

The disproportion between the figurative material and the inscriptions does not represent an exceptional situation, being similar to that observed in the other provinces on the Lower Danube. Most inscriptions are dedicated by public persons in the service of the state, are raised from public funds which concern a common property, and may be framed in the public cult of Venus. Among the dedicators from the inscriptions regarding Venus from Dacia we find a financial procurator, a decurion and a local priest, all holding important public offices. With regard to the epithets of the goddess in the inscriptions from Dacia, Venus appears as *Augusta* or *Victrix*, which also make reference to the public sphere of the cult.

The figurative material from Dacia, mostly comprising personal *ex-voto*-s, concerns one's own welfare or that of the family and belongs to the private sphere of the cult. The private side of the cult is currently much more visible than the public, because the great monuments of the latter did not survive. Speaking of the figurative materials pertaining to the cult of Venus in Dacia, 257 terracotta statuettes (227 in the catalogue and 30 from Liber Pater Sanctuary from Alba Iulia), 7 statuette clay moulds, a clay mould for a votive plate, a lead votive plate, a lead statuette, 56 bronze statuettes, an amber statuette, 27 stone statuettes, a marble relief, a marble bas-relief, a marble statue, 23 gems, two bone hair pins, a distaff and a mosaic were found.

At first sight, the various figurative pieces seem to provide sufficient information to outline the specificities of the cult of Venus in Dacia. However, on the basis of the discovery contexts of the pieces, it may be noted that only for half of them the exact find spot is known, which means that key information was lost. The small proportion of discovery contexts means that the statistics computed on the basis of the figurative pieces yield only relative results. At the same time, a significant number

of pieces was published sketchily, in a descriptive manner. Moreover, some were lost over time, while others are part of private collections, inaccessible to study.

Venus is the most frequent deity from Dacia figured in bronze or terracotta, however, compared to other deities, the goddess appears seldom represented in stone or on gems. In order to establish the iconographic types that render Venus, the Greek prototypes copied in the Roman art were identified at first. Then, we highlighted the changes that the Romans made to these original models, thus discovering how Venus adapted to the local requirements.

For the bronze statuettes of the goddess from Dacia, the predominant type was variants of *Venus Anadyomene*, for the terracotta and stone statuettes versions of *Venus Capitolina* type and for gems, derivate of *Venus Victrix*. Beside these types, others also appear, like *Venus Genetrix* or *Venus Cnidos*. In most bronze or terracotta statuettes one may notice the representation of gestures in the mirror, to release the right hand of the goddess which, most often lies at the side with palm turned to front, towards the viewer. The gesture seems to be related to piety or worship, but only when enacted by a worshiper, since when the same gesture is made by a deity it rather means acceptance of piety and worship, as well as the benediction or protection of the faithful.

From a stylistic point of view, the provincial art from Roman Dacia was not fundamentally original, because the majority of the models are based on the classical Greek. The innovation of the provincial art from north of the Danube lay rather in the way it interpreted these models. Many of the figurative pieces from Dacia depict Venus with the upper body part elongated and with straight hips, which renders the goddess a youthful appearance. Concurrently, the representation of the goddess with the bathtub is unique within the Empire.

The majority of figurative pieces are local products. The diversity and high number of the discovered items supposes the existence of certain rapid and advanced production means. This way, the small figurative pieces became repetitive products ultimately resulting in a gradual loss of quality, the details becoming blurred as the same mould was used over and over again.

The small-sized pieces might have been easily brought to Dacia, but not necessarily as imports, commercially, but as goods carried by people in motion. An important role in this circulation of objects was played by the army, which explains the high number of pieces discovered in the military environment from Dacia. At the same time, iconographic influences from the outside, some of Eastern descent, might have reached Dacia in the same way, together with the incoming troops from Moesia or Pannonia.

The chronology of each piece is difficult to determine. Half of the discussed items do not have a known discovery context, so they are missing any certain dating possibilities. Those discovered in well-defined contexts were dated based on the associated material, especially with the aid of coins, to an extended chronological sequence. Other pieces were dated starting from the general stratigraphy of a site. The stylistic analysis did not trace any evolution or degradation of the iconographic motifs either. The stone statuettes, where a certain style decadence is noticeable from the beginning to the end of the province, are an exception. Thus, pieces that may be dated in a time frame shorter than the entire duration of the Dacian province are quite rare.

The main discovery contexts are the domestic, military, funerary or cult. Venus appears basically in all of the types of contexts identified in Dacia, in a relatively different percentage, with the

highest of civilian contexts of 45% and the funerary environment which is the smallest percentage of 4%, where the presence of the goddess is sporadic.

Within sanctuaries, the place of the public cult by choice, dedications are made both in personal interest and for the welfare of the Empire, the competence area of Venus being highly diversified. No cult edifice dedicated to Venus could be identified up to the present moment in Dacia. Nevertheless, pieces representing Venus were discovered in the sanctuaries for Aesculapius and Hygeia, in the Great Temple, dedicated to several deities, in the sanctuary of Nemesis or in that of Liber Pater. In these cases, Venus was worshipped as a goddess of life preserved before death, with healing powers and competences related to destiny, luck or victory.

The pieces from the domestic contexts most likely came from personal *lararia*. In Dacia, no certain *lararium* or inventories ascribed to any were found, so the placing of Venus statuettes in such domestic worship places may be assumed rather than proven. Certain features, like the small sizes of the pieces or some statuettes with the back side unfinished could represent clues for their exhibition in such personal *lararia*.

The *lararia* were likely placed in the *atrium*, *tablinum* or the *triclinium*, the *pater familias* being the officiator of the cult and the nature of the rituals being very private. Noticeably, some pieces from Dacia were discovered precisely in these areas of the houses. The high frequency of the figurines discovered in the domestic environment can be explained by the apotropaic role of Venus, for the protection of the home and its inhabitants. The role of the goddess as protector of marriage is highlighted also by statuettes or spindles with the image of the goddess, probably offered as dowry accompanying the young women. Furthermore, the human or agrarian fertility associated with the deity played an important function in the domestic cult.

The finds from forts belong to both the private and the public side of the cult. Up to the present moment, a cult place where soldiers worshipped a deity or another was not identified in the forts from Dacia. In the absence of such a place, the worship was probably carried out in the barracks, as shown by most of the finds of figurative pieces from the military environment.

The public aspect of the cult of Venus in forts may be related to the imperial cult and to the image of the goddess as Mother of the Romans. We should mention that some imperial couples took as iconographic model the divine couple Mars – Venus, while empresses frequently used the image of the goddess, including on coins. Within this milieu, appeal is made to the competences of the deity behind some epithets like *Genetrix*, *Felix* or *Victrix*. One should not ignore the healing function of Venus within an environment where accidents or diseases were frequent.

The statuettes from the forts might have been also offered in the hope that a love request would be fulfilled, or upon its fulfilment, as a reward, accompanied by other gifts and offerings. The role of the terracotta statues in the military environment can hardly be related to the beauty embodied by Venus regardless of how pretentious the soldiers were, being pieces of very little aesthetic value. The statuettes had rather an intrinsic value, with a marked utilitarian character, playing a part in protecting life against death, in fecundity or fertility, similar to the amulets.

The funerary space provides the least pieces related to the cult of Venus. The statuettes of the goddess mainly come from inhumation graves, being the only deity from Dacia present in funerary

inventories. Some accessories of the goddess, like the *lunula* pendant, or the deity's association with Eros rendered as Thanatos evidence her funerary role.

Venus also appears in the phenomenon of *consecratio in formam deorum*, where most examples come from the funerary environment. Beyond the choices related to the policy of the Empire, the imperial family being the one to give the tone for this phenomenon, when Venus was chosen this involved certain virtues she represented, like beauty, modesty or chastity, features considered indispensable to the salvation of the soul after death.

Regardless of the place of performance, either the public or the private space, the relation between the worshipper and the deity mainly consisted in prayers, sacrifices and votive offerings. The prayer itself is impossible to identify archaeologically, but it may be assumed by observing Venus's gesture in mirror, that of receiving the piety of the believers and offering her blessing, in response to their prayers. The sacrifice itself also leaves few material traces. Therefore, votive offerings are the most visible and tangible evidences of the relation between the worshipper and the deity in the Roman world. In the case of Venus, many of the reasons were rather supposed than established with certainty: love issues, human or agricultural fertility, diseases, perils, procurement of functions or honours, work duties or the celebration of certain religious festivals.

How well Dacia was anchored in the Roman tradition is best shown by the *Ubique* epithet which accompanies Venus precisely in the capital of the province. The various attributes of Venus make her omnipresent, covering all important aspects of life and death, both in the private and public space. Throughout her evolution, Venus took over attributions from other gods like Aphrodite, Astarte, Turan, Juno, Diana, Fortuna, Libera, Minerva or Mars. Thus, Venus continuously expanded her competence area, the epithet *Ubique* confirming the universal tendencies in the cult of this deity. In fact, it is a confirmation that Venus was part of a phenomenon occurring all over the Empire, that of ascribing certain universal competences to important deities, who thus assume the attributes of other gods that in turns start to disappear or lose importance.

VIII.

CATALOGUE

This catalogue comprises 360 pieces with the depiction of goddess Venus in the province of Dacia. Most material comes from publications, novel items not lacking though. A series of pieces are forthcoming and could not be used herein, however brief mentions were made. Some of the pieces were lost over time, however records of them were preserved in previous publications, while others are part of private collections, hence inaccessible for investigation. Consequently, the compiled catalogue does not contain all statues discovered in Dacia to the moment, although it covers the majority.

The pieces in the catalogue were ordered according to discovery location, alphabetically, then on categories, from figured material (bronze, terracotta, marble, bone, semiprecious stones) to stone inscriptions.

Among the 360 pieces count 227 terracotta statues, 7 clay statue moulds, a clay mould for a Votive plaque, a led Votive plaque, a led statuette, 56 bronze statuettes, an amber statuette, 27 marble statuettes, a marble relief, a marble bas-relief, a marble statue, 23 gems, two bone hairpins, a distaff, a mosaic and 9 inscriptions.

I. ALBA IULIA – *Apulum* (Alba county)

1. Bronze Statuette

Material: bronze with brown and greenish-stain patina, solid cast.

Dimensions: h = 8.34 cm.

State of preservation: well preserved, surface slightly corroded.

Discovery context: –

Location: MNU – Alba-Iulia, inv. no. R 8119.

Type: IV. c *strophion* variant.

Bibliography: Popa, Berciu 1977, p. 217, no. 1, fig. 1; Miclea, Florescu 1980, p. 75, no. 76, fig.76; Marinescu 1981, p. 75, no. 593; Marinescu 1994, p. 277, no. 37; Marinescu 1991, p. 71, no. 37; Pop 1993, no. 1, p. 223; Marinescu, Pop 2000, p. 93, no. 105, pl. 56; Pop 2016, p. 35, no. 9. (photo MIA – Zalău)

Description: The goddess is rendered nude, with ample coiffure reminiscent of the Flavian hairstyle, rest of the hair gathered in a back bun. Face is sketchy, eyes large, nose long and mouth marked by an incision.

The goddess wears a *kestos* at bust level. Left hand holds the cloth onto the chest, while the right unfolds it into a roll. Weight is on right leg, left being slightly flexed and advanced. By the feet, the flash was not removed, so it seems that the goddess sits on a small base.



2. Bronze Statuette

Material: bronze.

Dimensions: –

State of preservation: according to drawing, fragmentary, lacking left forearm and right leg above the knee.

Discovery context: –

Location: lost, initially from I. Reinbold collection.

Type: –

Bibliography: Wollmann 1977, p. 677, pl. XII/a; Pop 1998, p. 321, no. 39, pl. XV/3; Marinescu, Pop 2000, p. 156, no. 268.

Description: The goddess appears nude, weight on left leg, right likely flexed and stepping forward. Based on orientation, it seems that right arm rested at side with palm turned to front. A diadem is distinguishable on head, hair likely gathered in a bun at back.

3. Bronze Statuette

Material: bronze with greenish patina, solid cast.

Dimensions: h = 12.4 cm.

State of preservation: relatively well preserved, right hand missing the fingers.

Discovery context: –

Location: Biblioteca Batthyaneum, inv. no. V 2863.

Type: I.c Venus from Cnidos nude variant.

Bibliography: Popa, Berciu 1977, p. 217, no. 2; Marinescu 1991, p. 70, no. 25; Marinescu 1994, p. 277, no. 25; Pop 1993, p. 223, no. 2; Marinescu, Pop 2000, p. 85, no. 90.

Description: The goddess appears nude, facial features and body shape rendered summarily. Hair frames the forehead and forms a bun at back from which two hair tresses descend onto the shoulders. Weight is on the left leg, right is flexed. Left hand covers the pubis area, while the right has palm turned to the front. Among adornments count the diadem and necklace.

4. Marble Statuette

Material: marble.

Dimensions: h = 6.2 cm.

State of preservation: fragmentary, head preserved.

Discovery context: coming from *villa suburbana*.

Location: MNU – Alba Iulia, inv. no. 10367.

Type: –

Bibliography: Bounegru 2007, p. 169, no. 3/4, fig. 7/4. (photo after Bounegru 2007)

Description: The goddess is rendered with a tall diadem on top of head.

Hair is parted in the center and gathered in a bun at back, of which escape two hair tresses. The large almond eyes, slightly flattened nose and full half-open lips are reminiscent of oriental features.



5. Marble Statuette

Material: marble.

Dimensions: h = 4.5 cm.

State of preservation: fragmentary, head preserved.

Discovery context: coming from the *canabae legionis/Municipium Septimium Apulense*, namely C5, a pit for clay exploitation changed to waste pit.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Bounegru, Ota 2010, p. 442-443, no. 2, fig. 5/21. (photo after G. Bounegru)

Description: Facial features did not survive satisfactorily, eyes, nose or mouth barely visible. Hair is parted in the middle and gathered in a bun at back, of which likely escaped two twisted hair tresses on shoulders. On the head, the goddess wears a diadem.



6. Marble Statuette

Material: fine white marble.

Dimensions: h = 7.2 cm.

State of preservation: fragmentary, preserving only the torso, without head and limbs.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 827.

Type: II b. Venus Capitolina variants.

Bibliography: Ota 2006, p. 53-58.

Description: The goddess appears with nude torso. On shoulders are noticeable the two twisted tresses of hair loose from the bun. At chest level, the trace of the right hand hiding the breasts is still visible. Most likely, left arm bent at elbow covered the pubis area. Right shoulder is higher than left, which means that weight was on left leg. The body of the goddess is youthful, chest is small and waistline elongated.

7. Marble Statuette

Material: yellowish-gray marble.

Dimensions: h = 12.3 cm.

State of preservation: fragmentary, preserved head and part of neck

Discovery context: –

Location: MNU – Alba Iulia, inv. no. 792.

Type: –

Bibliography: Miclea, Florescu 1980, p. 76, no. 89. (photo after O. Harl)

Description: The portrait was ascribed to Juno, but in the back, on either side of the bun, are noticeable the prints of two tresses of hair, specific to Venus. Good workmanship, arched eyebrows, eye lids, slightly flattened nose and full lips still visible. Hair is parted at centre. It covers the ears and is gathered in a bun at back, of which two tresses of hair likely descend in front onto shoulders. On top of head the goddess wears a toothed diadem decorated with a groove in front.



8. Marble Statuette

Material: marble.

Dimensions: h = 8.2 cm.

State of preservation: missing the bust, arms and legs.

Discovery context: –

Location: –

Type: II.b. Venus Capitolina half-nude variant.

Bibliography: Ota 2011, p. 160, pl. I/a-b.

Description: Venus depicted in nude pose. Drapery is rendered with oblique fold, which covers the hips and has the edges hold in a knot with the left hand, legs being uncovered. Most likely the right arm covers the breasts. The goddess body is thin and the waistline is elongated.

9. Marble Statuary group

Material: yellowish-white marble.

Dimensions: h = 21 cm.

State of preservation: fragmentary, preserved only right leg, left down to shin, Eros on dolphin.

Discovery context: –

Location: Roman Catholic Deanery of Bistrița.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Mitrofan 1971, p. 335-336, fig. 2; Bărbulescu 1985, p. 66, no. 4.

Description: The goddess appears nude, bare feet still visible. Based on leg stance, weight rested on left leg, right seems flexed and advanced. To the left, on a dolphin with raised tail, rides Cupid. Facial features no longer visible due to preservation state. The right hand raised and bent at elbow holds a crown. Based on parallels with other similar pieces and the central alignment, the goddess was likely flanked to the right by another Cupid depicted as Thanatos. The composition sits on a rectangular base.

10. Marble Statuary group

Material: yellowish-gray marble.

Dimensions: h = 20.7 cm.

State of preservation: fragmentary, surviving only from pelvis down

Discovery context: –

Location: MNU – Alba Iulia, inv. no.R 826.

Type: II.c. Venus Capitolina half-nude.

Bibliography: Ota 2005, p. 217-222, pl. 1/a-d. (photo after Ota 2005)

Description: The goddess is rendered half-nude. Lower body part below the hips is covered by a *palla*, which tightened into a knot, is held with left hand to the front. The statuette is carefully worked, cloth folds fall naturally, while left hand fingers and toes which emerge from under the *chiton* are rendered anatomically correct. The body of the goddess seems slightly elongated, while hips are narrow. The statuette is placed on a rectangular base, left side preserving the prints likely left by an Eros riding the dolphin.



11. Marble Statuette

Material: crystalline, yellowish-white marble.

Dimensions: h = 21.7 cm.

State of preservation: fragmentary, missing right arm, legs, the cupid and dolphin;

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. 4237.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Pop 1971, p. 561, no. 14, fig. 6/1; Bărbulescu 1985, p. 66, no. 5. (photo MNIT-Cluj-Napoca)

Description: Head slightly turned right, eyes large, nose flat and lips full. The coiffure preserves the *krobylos*, rendered schematically. Rest of the hair is gathered in a bun at back with two tress of hair descending onto shoulders. Weight rests on left leg, right bent from knee and brought forward. Body is slender, waistline elongated, hips are narrow and left arm too long compared to the rest of the body. To the left, an additional fragment is still noticeable, which likely made the connection with the usual companion, Eros, riding the dolphin.



12. Marble Relief

Material: yellowish-gray marble.

Dimensions: h = 58 cm.

State of preservation: fragmentary, missing the head, arm and feet of Liber Pater, the satyr feet and *maenad*, head and right arm of Venus, the feet of a satyr, while from another figure survived only the feet.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. I 1663, V 1141.

Type: II.c. Venus Capitolina half-nude.

Bibliography: Buday 1916, 97-98, fig. 3, A. Bodor 1963, 211-240. (photo MNIT-Cluj-Napoca)

Description: Votive relief, depicting a Dionysian scene, of the iconographic type – Liber Pater supported by a satyr. At the center of the scene appears Liber Pater with weight on right leg, left being flexed and advanced. The god wears the *nebrys*, rendered with fringes in the lower part partially covering his torso. Leaning on the satyr shoulders he grabs the *thyrsos* with his left hand. The satyr is depicted half-nude, *chlamys* on the shoulders, fastened with a round brooch on right shoulder. The mantle hangs from the right bent arm, while with the left arm supports the god around the waist. Beside him is rendered a sitting female figure, knees raised, onto which rests the right hand. She wears a tunic, while the curly hair, part pulled back in a bun, frames her face. To the right of the god, on a rock, is depicted Venus, smaller than the other secondary figures which compose the bacchic cortege. She is depicted half-nude with lower body part covered with a *palla*. Left hand pulls the garment to the pubis area, the right likely covers the breast. To the right survives the foot of another figure, however still unidentified. Below, appears most likely a shepherd depicted with nude bust and lower body part covered with short knotted cloth, wearing a sacrificial animal on the shoulder.



13. Terracotta Statuette

Material: fine red clay.

Dimensions: h = 8.6 cm

State of preservation: fragmentary, preserved half of the torso left side.

Discovery context: it comes from *villa rustica* (Furcilor Hill– Recea – Monolit).

Location: MNU – Alba Iulia, inv. no. R. 10351;

Type: I. a. Venus from Cnidos variant.

Bibliography: Anghel et alii 2011, p. 39, no. 16; Ene 2014, p. 152, no. 72, pl. XIX. (photo after Anghel et alii 2011)

Description: The goddess is rendered with the upper body part nude, a drapery fold being wrapped on right hand, covering the pubis area. On left shoulder is still noticeable a tress of hair, wears a bracelet on upper arm.



14. Terracotta Statuette

Material: fine red clay.

Dimensions: h = 5.6 cm.

State of preservation: fragmentary, preserving part of feet and drapery and the pedestal.

Discovery context: comes from *villa rustica* (Furcilor Hill – Recea – Monolit).

Location: MNU – Alba Iulia, inv. no. R. 10252.

Type: –

Bibliography: Anghel et alii 2011, p. 44, no. 28. (photo after Anghel et alii 2011)

Description: It can be distinguished a drapery fold covering part of feet is still visible. Toes are marked by incisions. The pedestal is round, has profiled base and upper side decorated each with a groove.



15. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 5.6 cm.

State of preservation: fragmentary, preserved the torso with part of right arm.

Discovery context: comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia, inv. no. R. 9147

Type: –

Bibliography: Anghel et alii 2011, p. 35, no. 8; Ene 2014, p. 197, no. 195, pl. XXIII. (photo after Anghel et alii 2011)

Description: The goddess is rendered nude, small breasts and two tress of hair descending from shoulders to the chest. Among adornments count two bracelets in the upper part of the arms.



16. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 15.6 cm.

State of preservation: relatively well preserved, missing the head.

Discovery context: comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia, inv. no. R. 7787.

Type: I. a. Venus from Cnidos nude.

Bibliography: Popa 1978, p. 151-152, no. 12, fig. 12; Ungurean 2008, p. 148, no. 15; Anghel et alii 2011, p. 36, no. 9; Ene 2014, p. 152, no. 73, pl. 9. (photo after Anghel et alii 2011)

Description: The goddess rendered nude has right arm held to the side of the body with palm turned to the front, while left hand covers the pubis area. The *palla* rendered in oblique folds falls on the back down to the pelvis area. The goddess sits on a rectangular pedestal.



17. Terracotta Statuette

Material: reddish-brown fine clay.

Dimensions: h = 6.5 cm.

State of preservation: fragmentary, preserved the feet and pedestal.

Discovery context: coming from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia, inv. no. R. 9145

Type: –

Bibliography: Anghel et alii 2011, p. 44, no. 29. (photo after Anghel et alii 2011)

Description: The feet are rendered sketchily, fingers marked by incisions. To the left of the leg is still noticeable part of the drapery marked by oblique incisions. The figure sits on a rectangular base, the front decorated with three horizontal grooves.



18. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 19.5 cm.

State of preservation: relatively well preserved.

Discovery context: comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia, inv. no. R. 8712

Type: I.d. Venus from Cnidos half-nude.

Bibliography: Popa 1978, p. 151, no. 10, fig. 10; Ungurean 2008, p. 148, no. 14; Anghel et alii 2011, p. 37, no. 11; Ene 2014, p. 145-146, no. 56, pl. 7. (photo after Anghel et alii 2011)

Description: Venus rendered half-nude has right arm to the side of the body, while the left, bent at elbow, raises a edge of the drapery in front the pubis area, covering the right leg. Among adornments count two bracelets. The figure sits on a rectangular base.



19. Terracotta Statuette

Material: clay

Dimensions: –

State of preservation: according to the drawing, well preserved.

Discovery context: piece of funerary inventory coming from the slope of Podei.

Location: –

Type: I. b. Venus from Cnidos half-nude.

Bibliography: Cserni 1899, p. 55, pl. X; Cerni 1901, p. 239; Antal 2012a, p. 101, no. 3, fig. 5/d.

Description: The deity appears half-nude, with lower body part below the hips covered with a *palla*. The left arm covers the pubis area, while the right arm set at the side has the palm turned to the front. The garment is fastened with a knot in front and has folds rendered by oblique plies. Face is rather worn off, without any features visible. The thick curly hair is parted in the middle and pulled up in the back in a bun. Among adornments count the diadem and the two bracelets on upper arms.

20. Terracotta Statuette

Material: brown clay.

Dimensions: h = 17 cm.

State of preservation: well preserved.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. 4239.

Type: 5.b. Venus Victrix variant.

Bibliography: Marinescu 1964, p. 473, fig. 1; Popa 1978, p. 149, fig. 1;

Ungurean 2008, p. 149, no. 18. (photo MNIT – Cluj-Napoca)

Description: The goddess appears nude in front, back covered with a *palla*, obscuring the buttocks, which in front is twisted. The hair parted in the middle is pulled back in a bun of which fall two twisted tresses of hair on the shoulders. Facial features are carefully worked, eyes large, nose long and thin, while lips seem to be smiling. The body is slightly disproportionate, too small compared to the head. The contraposto is barely noticeable, weight on right leg, left slightly bent. The arms sit at sides of the body, right palm open and turned to the front, while left hand seems to hold a crown. The statuette is set on a base decorated with four grooves. Among adornments count the two bracelets on upper arms and the diadem.



21. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: fragmentary.

Discovery context: coming from the cemetery at Furcilor Hill – Podei.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Gligor et alii 2009, p. 247; Antal 2012a, p. 101, no. 5.

22. Terracotta Statuette

Material: reddish-brown fine clay.

Dimensions: h = 14.8 cm.

State of preservation: fragmentary, no longer preserving the head and small part of the base.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2596 (4220).

Type: 5.b. Venus Victrix variant.

Bibliography: Marinescu 1964, p. 473, no. 2, fig. 2; Popa 1978, p.149, fig. 2; Ungurean 2008, p. 147, no. 10; Anghel et alii 2011, p. 33, no. 3; Ene 2014, p. 153, no. 75, pl. X. (photo after Anghel et alii 2011)

Description: The goddess is rendered nude in the front, while in the back, below the hips, she is covered with a *palla*. The garment is twisted and supported in front by wrists. The body is slightly elongated, chest is small and hips narrow. The weight rests on the left leg, while the right is slightly flexed and advanced. The drapery is rendered summarily by oblique folds. The arms sits at sides, right palm open and turned to the front, while left seems to hold a wreath. The goddess wears as jewelery two bracelets on upper arms. The representation sits on a base decorated with three lines of grooves.



23. Terracotta Statuette

Material: fine light reddish-brown clay.

Dimensions: h = 12 cm.

State of preservation: fragmentary, missing right arm, part of the torso from the front and from hips downwards in the back.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. V 19825 (4241).

Type: II.b. Venus Capitolina nude variant.

Bibliography: Marinescu 1964, p. 473, fig. 3; Popa 1978, p. 150, fig. 6; Ungurean 2008, p. 149, no. 19; Ene 2014, p. 153-154, no. 76, pl. X; Antal 2010, pl. II/1, p. 114. (photo MNIT – Cluj-Napoca)

Description: The goddess features are carefully worked, hair is parted in the middle and gathered in a bun at back, two twisted tresses of hair descend out of the bun over the shoulders. Face is oval, eyes large, eyebrows arched, nose long and thin and lips slightly opened. Left hand bent at elbow the deity tries to cover her chest, while the right arm, likely, sat at the side of the body with palm turned to the front. In the back, the goddess is covered with a *palla* brought to the front and held with the left hand. The goddess wears a tall diadem on top of head and two bracelets on upper arms and likely two other by wrists.



24. Terracotta Statuette

Material: fine red clay.

Dimensions: h = 6.3 cm.

State of preservation: fragmentary, preserving only the head.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2601.

Type: –

Bibliography: Anghel et alii 2011, p. 37, no. 12; Ene 2014, p. 185, no. 158, pl. XX. (photo after Anghel et alii 2011)

Description: The features of the goddess are carefully rendered, tress of hair framing the forehead, rest of the hair gathered in a bun with two twisted tresses of hair falling onto the neck. Facial details are carefully delimited, arched eyebrows, almond eyes and full half-open lips still visible.



25. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 4.8 cm.

State of preservation: precarious, preserved only the head.

Discovery context: it comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Timofan 2010, p. 544, fig. 14/d. (photo after Timofan 2010)

Description: The facial features are poorly outlined, only the hair parted in the middle and pulled back in a bun of which two twisted tress of hair detach are still visible. On the head the goddess wears a diadem.



26. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 11.5 cm.

State of preservation: relatively well preserved.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2597.

Type: 5.b. Venus Victrix variant.

Bibliography: Popa 1978, p.149, fig. 3; Ungurean 2008, p. 149, no. 17; Anghel et alii 2011, p. 34, no. 5. (photo after Anghel et alii 2011)

Description: The goddess is rendered nude in front, back side below the buttocks covered. The edges of the drapery are brought forward and twisted on the arms of the goddess. Arms hang along the body, right palm stretched and turned forward, left hand holds the crown. The statuette is rudely worked, palms and legs too large compared to the rest of the body. The figure is set on a base decorated in front with two rows of grooves.



27. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 6.3 cm.

State of preservation: fragmentary, preserving only the head and upper torso.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R. 2599 (2592).

Type: –

Bibliography: Popa 1978, p. 149, fig. 4; Ungurean 2008, p. 150, no. 20; Anghel et alii 2011, p. 34, no. 6; Ene 2014, p. 189, no. 169, pl. XXI. (photo after Anghel et alii 2011)

Description: The composition seems asymmetrical as the head is too large compared to the rest of the body. The thick and curly hair is parted in the middle and pulled up in the back into a bun of which two tresses of hair descend on the shoulder. On the head the goddess wears a diadem. Facial features are worn out, eyes or nose barely visible. It seems that by the goddess wore bracelets on upper arms.



28. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 5.5 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2602; Ene 2014, p. 185, no. 157, pl. XX.

Type: –

Bibliography: Anghel et alii 2011, p. 38, no. 14. (photo after Anghel et alii 2011)

Description: the goddess is rendered with long, thin neck and oval face. Facial features and hairstyle are carefully worked. The hairdo is specific, with hair parted at centre and bun in the back, out of which seem to detach two twisted tresses of hair on the shoulders of the goddess.



29. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 3.8 cm.

State of preservation: fragmentary, preserved only the head, lacking chin area.

Discovery context: it comes from *canabae legionis/Municipium Septimium Apulense*.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Timofan 2010, p. 544, fig. 14/d. (photo after Timofan 2010)

Description: The depiction is rudimentary, facial features barely visible. Hair is gathered in a bun at back, diadem noticeable on the top of head.



30. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 19 cm.

State of preservation: relatively well preserved.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R. 2595.

Type: II.b. Venus Capitolina nude variant.

Bibliography: Popa 1978, p. 150, no. 7, fig. 7; Ungurean 2008, p. 147, no. 11; Anghel et alii 2011, p. 32, no. 1; Ene 2014, p. 153, no. 74, pl. 9. (photo after Angel et alii 2011)

Description: The goddess is rendered nude in front, the back covered with a *palla*. Facial features are not modeled, eyes or nose barely distinguishable. The hair is gathered in a bun at back from which two twisted tresses of hair fall on the shoulders. Left hand is bent at elbow and holds the drapery covering at the same time the chest. Right arm lies at the side of the body and has the palm open and turned to the front. The weight is on left foot, the right slightly bent and brought forward. Among the adornments count the diadem and the two pairs of bracelets placed in the upper arm and wrists area. The composition is rudimentary, without any emphasis on anatomical details, fingers being marked by only incisions, while feet and arms lack volume, drapery folds rendered geometrically by oblique and horizontal cuts. The statuette sits on a base decorated in front with horizontal grooves.



31. Terracotta Statuette

Material: red clay.

Dimensions: h = 7.3 cm.

State of preservation: fragmentary, preserving left foot, part of the attire and a base corner.

Discovery context: coming from the cemetery at Furcilor Hill – Podei.

Location: MNU – Alba Iulia, inv. no. R 10733.

Type: –

Bibliography: Anghel et alii 2011, p. 52, no. 50; Antal 2012a, p. 101, no. 4, fig. 5/b. (photo after Anghel et alii 2011)

Description: Because of the analogies with other statuettes, likely this is a Venus representation. The goddess, most likely, appears half-nude, with the lower body part covered with a *palla*, rendered by oblique plies, from under which emerges the left leg. The goddess sits on a rectangular base decorated in the front with parallel horizontal lines.



32. Terracotta Statuette

Material: fine light red clay.

Dimensions: h = 7.4 cm.

State of preservation fragmentary, preserving only the torso down to the hip area and the left arm.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. 7786.

Type: II. b. Venus Capitolina nude variant.

Bibliography: Popa 1978, p. 151, fig. 8; Ungurean 2008, p. 148, no. 12; Anghel et alii 2011, p. 33, no. 4; Ene 2014, p. 154, no. 77, pl. X; Antal 2010, pl. II/2, p. 114. (photo after Anghel et alii 2011)

Description: The goddess is rendered likely in a nude pose from the front, the back below the hips covered with a *palla*. The left arm, bent at elbow, supports the drapery and covers the right breast. Likely, the right arm slid along the body and had the palm turned to the viewer. In the shoulders area two twisted tresses of hair may be noticed. On upper arm and wrist of the left arm the goddess wears bracelets. The piece was worked carefully, the nude torso being very well sized. Most probably, the goddess is rendered nude in the front, while the back is covered with the *palla*.



33. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 8.1 cm.

State of preservation: fragmentary, lower body part missing, preserving only the head with the bust.

Discovery context: coming from the northern cemetery, piece of funerary inventory (M2/SX)

Location: MNU – Alba Iulia, inv. no. R 10137.

Type: II. Venus Capitolina variant.

Bibliography: Ciugudean et alii 2003, no. 75; Anghel et alii 2011, p. 32, no. 2; Antal 2012a, p. 101, no. 1, fig. 5/c; Ene 2014, p. 154-155, no. 78, pl. X; Antal 2015b, p. XX, pl. I/3. (photo after Anghel et alii 2011)

Description: Deity rendered with nude bust, covering with left hand the chest, while the right, based on orientation, was likely hanging along the body, with the palm turned in front to the viewer. The face is carefully worked with eyes large and pupils marked by incisions, long, thin nose and small, half-open lips. Hair is parted in the middle and pulled up back in a bun of which two twisted tresses of hair descend on the shoulders. Among adornments count the diadem and the three bracelets by the wrists. Because of the state of preservation, it is difficult to say if the Venus goddess is depicted nude or half-nude.



34. Terracotta Statuette

Material: fine red clay.

Dimensions: h = 5.8 cm.

State of preservation: fragmentary, preserved only the right foot and part of the base.

Discovery context: it comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia, inv. no. R. 10731

Type: –

Bibliography: Anghel et alii 2011, p. 45, no. 30. (photo after Anghel et alii 2011)

Description: The toes are rendered by small oblique incisions. The figure is set on a rectangular base, the front decorated with two rows of horizontal grooves.



35. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 7.1 cm.

State of preservation: fragmentary, lacking the upper body part and feet.

Discovery context: coming from the cemetery at Furcilor Hill – Podei..

Location: MNU – Alba Iulia, inv. no. R.10724

Type: –

Bibliography: Anghel et alii 2011, p. 46, no. 32; Antal 2012a, p. 101, no. 2, fig. 5/a; Ene 2014, p. 198, no. 198, pl. XXIII. (photo after Anghel et alii 2011)

Description: The goddess is rendered in the nude pose. The drapery rendered by oblique folds and the legs may also be noticed. The right arm is stretched along the body, with palm turned to the front.



36. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 3.6 cm.

State of preservation: fragmentary, preserved only the right shoulder and part of the arm.

Discovery context: coming from the territory of *Municipium Septimum Apulense*, a pit (G5) excavated during the 2009 campaign.

Location: MNU – Alba Iulia, inv. no. R 10755

Type: –

Bibliography: Anghel et alii 2011, p. 46, no. 33; Ene 2014, p. 198, no. 197, pl. XXIII. (photo after Anghel et alii 2011)

Description: The goddess is rendered with a nude bust, wears a bracelet on the left arm, a twisted hair tress detached from the bun noticeable on the shoulder.



37. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 15 cm.

State of preservation: relatively well preserved, lacking upper part of the head and feet, base restored round by analogy with other similar pieces.

Discovery context: it comes from rescue research (2008), from *Municipium Sptimum Apulense*, Traian str., no. 29C, S. 3, square 4, ad. 1,7 m.

Location: MNU – Alba Iulia, inv. no. R 10729.

Type: III.c. Venus Anadyomene half-nude variant.

Bibliography: Anghel et alii 2011, p. 38, no. 13. (photo after Anghel et alii 2011)

Description: The deity appears half-nude, the drapery covers the buttocks, the back on diagonal and the front of right leg. The left arm bent at elbow hold a hair tress and pulls the drapery over the shoulder, while the right arm rest at the side with palm outward. The body of the goddess is well sized, weight on right leg, left slightly bent. The artisan was interested mostly in the depiction of the body and drapery, facial features only sketched. On top of head the goddess wears a diadem, hair gathered in a bun at back with two twisted tress of hair descending on the shoulders.



38. Terracotta Statuette

Material: fine reddish-brown -red clay.

Dimensions: h = 18 cm.

State of preservation: relatively well-preserved, missing the head.

Discovery context: comes from a rescue excavation from *Municipium Septimum Apulense*, Traian str., no. 29C, square 3, ad. -1.75 m.

Location: MNU – Alba Iulia, inv. no. R 10727.

Type: V. b. Venus Victrix variant.

Bibliography: Anghel et alii 2011, p. 39, no. 15; Ene 2014, p. 165, no. 107, pl. XIV. (photo after Anghel et alii 2011)

Description: The goddess appears nude in the front, with the back covered with a *palla* around the hips, twisted on the arms in the front. The body is well sized, chest is small, waist is thin and weight on left foot, right foot is flexed and advanced. The arms slide along the body, the right palm is open and turned outward, while left hand holds a crown. The statuette is set on a base decorated with four grooves. Among adornments count the four bracelets by the wrists. The figurine is set on a rectangular pedestal decorated with four horizontal grooves.



39. Terracotta Statuette

Material: light reddish-brown clay

Dimensions: h = 3.9 cm.

State of preservation: precarious, preserved only the head with nose missing.

Discovery context: it comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Timofan 2010, p. 544, fig. 14/d. (photo after Timofan 2010)

Description: Hair is thick with tresses framing the forehead. It is pulled back in a bun, with diadem on top of the head. Facial features are just barely distinguishable due to poor preservation.



40. Terracotta Statuette

Material: red clay.

Dimensions: h = 11.7 cm.

State of preservation: fragmentary, preserving only the back side of the statuette, headless, and the legs.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 6732.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Popa 1978, p. 152, no. 15; Ungurean 2008, p. 147, no. 9; Anghel et alii 2011, p. 42, no. 21; Ene 2014, p. 164, no. 104, pl. XIII. (photo after Anghel et alii 2011)

Description: The goddess appears half-nude, the lower body side below the hips covered. The depiction is coarse; the drapery preserves only the plies, while the goddess back lacks volume. According to the position of the hands from behind, it seems that the right arm stood at the side, while the left held the drapery in front.



41. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 9.3 cm.

State of preservation: fragmentary, preserved only the head and upper side of the torso, the shoulders area.

Discovery context: –

Location: MNU-Alba Iulia, inv. no. R 6739.

Type: –

Bibliography: Anghel et alii 2011, p. 36, no. 10; Ene 214, p. 184, no. 155, pl. XX. (photo after Anghel et alii 2011)

Description: The goddess wears a tall diadem on top of the head, hair gathered in a bun at back, two twisted tresses of hair descending onto the shoulders. Hairstyle and facial details are well delimited, eyebrows and eyelids still visible



42. Terracotta Statuette

Material: dark reddish-brown clay.

Dimensions: h = 19 cm.

State of preservation: relatively well preserved, missing the head and a fragment of the lower part of the base.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. V 19815 (4240).

Type: II.b. Venus Capitolina nude variant.

Bibliography: Marinescu 1964, p. 473, fig. 2; Popa 1978, p. 149, fig. 5. (photo MNIT – Cluj-Napoca)

Description: The goddess is rendered nude in the front, with the back covered by a *palla*. The drapery is brought forward and held with left hand. Weight seems to rest on left leg, right being slightly flexed and advanced. The right arm sits at the side of the body with the open palm turned to the front, while left hand covers the chest. The goddess is set on a base decorated with four rows of grooves.



43. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 13.5 cm.

State of preservation: fragmentary, preserved legs from shin down, part of the garment and base.

Discovery context: it comes from *canabae legionis/Municipium Septimum Apulense*.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Timofan 2010, p. 544, fig. 14/d. (photo after Timofan 2010)

Description: The goddess appears nude from front, with back covered with a *palla* rendered by oblique folds. The weight seems to lie on left leg, right flexed. The base is rectangular and decorated with four rows of horizontal grooves.



44. Terracotta Statuette

Material: red clay.

Dimensions: h = 6.3 cm

State of preservation: fragmentary, preserved only the legs, part of the drapery and base.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 10730.

Type: –

Bibliography: Anghel et alii 2011, p. 45, no. 31. (photo after Anghel et alii 2011)

Description: A drapery fold covering part of the goddess legs is still visible. Toes are marked by incisions. The pedestal is round-shaped, with profiled base and upper part decorated each with a groove.



45. Terracotta Statuette

Material: fine red clay.

Dimensions: h = 5.7 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 6737.

Type: –

Bibliography: Anghel et alii 2011, p. 43, no. 24. (photo after Anghel et alii 2011)

Description: The facial features of the goddess are poorly outlined, it may only be noticed the hair parted in the middle and pulled up in the back in a bun of which detach two twisted tresses of hair. On the head the goddess wears a diadem.



46. Terracotta Statuette

Material: Red clay.

Dimensions: h = 12 cm.

State of preservation: fragmentary, missing the head, the chest in the front and below the knee.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2598.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Anghel et alii 2011, p. 41, no. 20; Ene 2014, p. 146, no. 57, pl. 7. (photo after Anghel et alii 2011)

Description: The deity is rendered semi-nude, the lower body part below the hips covered with a palla. The right arm is stretched along the body with palm turned outward, while the left covers the pubic area.



47. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 5 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: it comes from *canabae legionis/Municipium Septimium Apulense*.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Timofan 2010, p. 544, fig. 14/d.

Description: The goddess appears with a long, thin neck and oval face. Facial features are rendered rudimentary, eyes marked by two hollows, mouth by a bevel and nose flattened. The hairstyle is specific, parted in the middle and pulled in a bun at back of which seem to descend two twisted tresses of hair onto the shoulders of the goddess.

48. Terracotta Statuette

Material: red clay.

Dimensions: h = 4.7 cm.

State of preservation: precarious, surviving only the head.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 2604.

Type: –

Bibliography: Popa 1978, p. 152, no. 14; Ungurean 2008, p. 150, no. 22;

Anghel et alii 2011, p. 43, no. 26. (photo after Anghel et alii 2011)

Description: The goddess wears on top of head a diadem, hair parted at centre and pulled back in a bun, with two twisted tresses of hair falling on the neck. Facial features may barely be distinguished due to poor preservation.



49. Terracotta Statuette

Material: fine dark reddish-brown clay.

Dimensions: h = 3.5 cm.

State of preservation: precarious, preserved only the head with a break in the forehead area.

Discovery context: it comes from *Municipium Septimium Apulense*.

Location: MNU – Alba Iulia, inv. no. R 10742.

Type: –

Bibliography: Anghel et alii 2011, p. 43, no. 25.

Description: The face of the goddess is rendered very summarily, eyes no longer distinguishable, while nose and mouth are barely sketched. Most likely, the hair was pulled up in the back in a bun, with descending tress of hair and a diadem on top of head.



50. Terracotta Statuary group

Material: light brown fine clay.

Dimensions: h = 15.6 cm.

State of preservation: fragmentary, missing the head and lower part of base.

Discovery context: –

Location: MNB – Sibiu, inv. no. A 2692.

Type: I.d. Venus from Cnidos half-nude variant.

Bibliography: Popa 1978, p.149, fig. 9; Ungurean 2008, p. 148, no. 13; Ene 2014, p. 146-147, no. 59, pl. 7.

Description: The goddess is rendered in the half-nude pose. The drapery wrapped and pulled to the front to cover the pubis area is noticeable on the left arm. The right arm is at the side with palm turned and opened to the front. As the drapery covers the right leg, the contraposto is no longer visible. Among the decorations count two bracelets on upper arms and wrists. On the shoulders, the goddess has two twisted tresses of hair. To the left side below, a small nude Eros is barely distinguishable. The entire composition is set on a pedestal. Poor workmanship, chest barely marked, neck too long and palms too large compared to the rest of the body.

51. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 10, 1 cm.

State of preservation: relatively well preserved, no longer surviving the head.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. R 9410.

Type: V. b. Venus Victrix variant.

Bibliography: Ciobanu, Rodean 1997, p. 185; Anghel et alii 2011, p. 35, no. 7; Ene 2014, p. 164, no. 103, pl. XIII. (photo after Anghel et alii 2011)

Description: The deity is rendered nude in the front, the back below the hips covered by the *palla*. The edges of the drapery are brought forward and twisted on the arms. As well, the drapery flanks the legs in both sides, rendered with oblique folds. Arms are stretched along the body, right palm is open and turned to the front, holds a crown in the left hand. The statuette is rudely worked, palms and legs too large compared to the rest of the body. Among adornments are distinguished two bracelets on the wrists. The figure is set on a base decorated in front with four groove rows.



52. Terracotta Statuary group

Material: light reddish-brown clay.

Dimensions: h = 20.5 cm.

State of preservation: well preserved.

Discovery context: comes from *favissa* of the Liber Pater Sanctuary.

Location: –

Type: V. a. variant with object.

Bibliography: Diaconescu et alii 2005, p. 43; Antal 2015b, p. XX, pl. I/1. (photo after A. Diaconescu)

Description: The goddess is depicted nude with weight on the right leg, left bent and advanced. To the left, by the feet of the goddess is still visible the base of a small altar onto which the goddess rested the elbow holding part of drapery, and probably, according to other analogies, from the same type, the goddess is holding an object. The right hand pulls the drapery to the front, over the shoulder. Body is realistically rendered, breasts are small, waistline is thin and legs are long. The goddess wears the four bracelets by the wrists. To the right stands an Eros, left hand holds by the chest most likely a wreath or an apple. The goddess and her companion sit on a rectangular pedestal decorated with horizontal incisions.



53. Statue base

Material: limestone.

Dimensions: h = 120 cm.

State of preservation: relatively well preserved, partially destroyed cornice. At the top of the statue base there can be noticed three mortises which served to fix the statue.

Discovery context: –

Location: MNU – Alba Iulia, inv. no. 530.

Dating: under Septimius Severus due to the career of his brother, T. Fabius Aquiliensis.

Bibliography: IDR III/ 5/1, 363; CIL III, 1157; Opriş 1931, p. 11, no. 87; Antal 2014a, p. 41-42, no. 2, fig. 3/a. (photo after O. Harl)

Description: Veneri / Aug(ustae) / Fab(ius) Pulcher / [--- A]ug(---) / [---] col(oniae) / [vot(um)? sol]vit

Translation: to Venera Augusta, Fabius Pulcher of the colonia.... fulfilled his promise (covenant).



54. Votive altar with inscription

Material: limestone.

Dimensions: h = 48 cm.

State of preservation: fragmentary, preserved the front side, with part of the epigraphic field, the line 1 and 2 out of 10, were lost after the discovery, being preserved only in the Ackner graphic reconstruction and notes.

Discovery context: comes from Partoş.

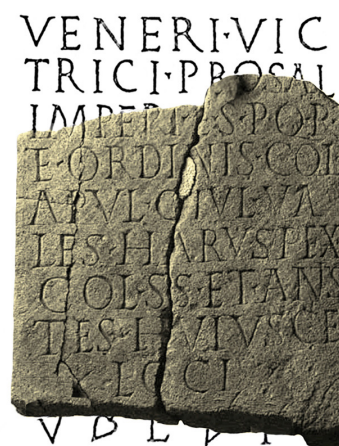
Location: MNM – Budapest, inv. no. 197/18735.

Dating: after emperor Commodus when the Apulum city becomes *coloniae*.

Bibliography: CIL III, 1115; IDR III/ 5/1, 364; Russu 1975, p. 64-65, no. 1; fig. 7a; Speidel 1984, p. 2227; Antal 2014a, p 41, no. 1, fig. 4/c. (photo after O. Harl)

Description: [Veneri Vic]/[trici p]ro sal(ute) / imperi(i) et s(enatus) p(opuli)q(ue) R(omani) / et ordinis col(oniae) / Apul(ensis) C(aius) Iul(ius) Va/le(n)s haruspex / col(oniae) s(upra) s(criptae) et antis/tes huiusce / loci / [v(oto) l(ibens)] p(osuit)

Translation: To victorious Venera, for the health of the emperor, the Senate, the Roman people and order (of the decurions) of colonia Apulum. Caius Iulius Valens, haruspex of above mentioned colonia and priest of this place (sanctuary), raised (this monument) willingly upon a promise (covenant).



55. Statue base.

Material: limestone.

Dimensions: –

State of preservation: –

Discovery context: –

Location: lost.

Dating: –

Bibliography: IDR III/5/1, 362; Wollmann 1982, p. 262, fig. 39; Antal 2014a, p. 42, no. 3.

Description: Veneri / sac[r]um / PR[-]T[-]OL / [-]GOTH / [-]P[---] / [-----](?)

Translation: Consecrated to Venera...

56. Hairpin

Material: bone

Dimensions: h = 12.2 cm.

State of preservation: relatively well preserved, missing the tip of the needle and has a break between body and pattern

Discovery context: comes from *canabae* of XIII Gemina legion, T. Ci-pariu str., no. 25, 2009.

Location: MNU – Alba Iulia, inv. no.R. 10715.

Type: Venus Capitolina half-nude variant.

Bibliography: Bounegru, Ota 2010, p. 435, fig. 4/15; Bounegru et alii 2011, p. 54, no. 24. (photo after Bounegru et alii 2011)

Description: The hairpin has the end decorated with a half-nude depiction of the goddess. The lower body part is covered with a drapery held with the left hand to the front, the right covers the chest. Hair is pulled in a bun at back and wears a tall diadem. The depiction is very rudimentary, details rendered only by incisions of lines and dots.



II. AITON (Cluj county)

57. Terracotta Statuette

Material: reddish fine clay.

Dimensions: h = 7.5 cm.

State of preservation: fragmentary, preserving only the posterior valve, a small part of the back, hip area and legs.

Discovery context: –

Location: –

Type: –

Bibliography: Moțu 1991, p. 190, no. 6, pl. XXI/6; Ungurean 2008, p. 146, no. 2; Ene 2014, p. 200, no. 205, pl. XXIII.

III. AIUD (Alba county)

58. Bronze Statuette

Material: bronze

Dimensions: h = 24.1 cm.

State of preservation: fragmentary, missing the arms;.

Discovery context: –

Location: lost, originally coming from the Szeles collection.

Type: –

Bibliography: Neigebaur 1851, p. 44, no. 199; Alicu, Pop, Wolmann, 1979, p. 190, no. 45; Pop 1998, p. 322, no. 50.

IV. BĂDENI (Harghita county)

59. Bronze Statuette

Material: bronze

Dimensions: –

State of preservation: –

Discovery context: coming from hill “Cetate”.

Location: –

Type: –

Bibliography: Pop 1998, p. 321, no. 41.

V. BĂILE HERCULANE (Caraş-Severin county)

60. Marble Bas-relief

Material: marble.

Dimensions: –

State of preservation: fragmentary according to the drawing, missing the heads of the figures, right hand of Hercules and Diana, preserved only the dog paws.

Discovery context: –

Location: lost, survived in the form of an engraving.

Type: IV Ariadne variant.

Bibliography: Grisellini 1780, p. 279, pl. III/3; Gostar 1956, p. 85; Bărbulescu 1977, p. 187, fig. IV; Bărbulescu 2003b, p. 284, fig. 1; Antal 2012a, p. 101, no. 6, fig. 4/b; Antal 2015a, p. 57, fig. 1.

Description: Three figures may be distinguished, seemingly three deities set on different bases. At centre appears the dead, reclined on a sarcophagus lid, rendered as goddess Venus, like the Ariadne type. The lower body part is covered with a *palla* pulled to the front on the left shoulder, entire torso nude. The dead leans on the left elbow on a pillow, while the right arm is stretched along the body. Bracelet noticeable on the left forearm. Missing feet. To the right a nude Hercules stands on a different pedestal. Right arm is missing, wears the *exuvia leonis* on the left shoulder, while to the right below is noticeable a fantastic animal which seems to be a marine monster. To the right, still on a pedestal is rendered goddess Diana standing. The goddess is missing the right arm. She wears a short *chiton*, right breast nude, and sandals on the feet. To the left of the goddess are noticeable dog paws.

61. Votive Altar

Material: limestone.

Dimensions: h = 87 cm.

State of preservation: fragmentary, broken in the upper edge, partly damaged field (r. 1, 3, 5).

Discovery context: –

Location: M – Băile Herculane

Dating: 201-270 p. Chr.

Bibliography: IDR III/1, 68; CIL III, 1567; Antal 2014a, p. 42, no. 3, fig. 4/d.

Description: Herculi / et / Veneri / Mercurius / pr(---) E[-]L[--] N / cum suis

Translation: “to Hercules and Venera, Mercurius pr(ocurator, -aefectus ?) - - - (together) with his kin (placed the offering)”.

VI. BOLOGA (Cluj county)

62. Bronze Statuette

Material: bronze

Dimensions: –

State of preservation: –

Discovery context: –

Location: lost.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Gramatopol 1982, p. 184; Pop 1998, p. 321-322, no. 42; Antal 2012c, p. 100, no. 3.

63. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 4 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: coming from the *praetorium* of the fort.

Location: MIA – Zalău.

Type: –

Bibliography: Gudea 1972, p. 137, fig. 17/ 9; Antal 2012c, p. 100, no. 1, pl. V/3.

Description: The facial features are worn off, details barely visible. The hair is gathered in a bun at back.

64. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, preserved only the shoulder and upper part of left arm.

Discovery context: coming from the *praetorium* of the fort.

Location: MIA– Zalău.

Type: –

Bibliography: Gudea 1972, p. 137, fig. 17/ 4; Ungurean 2008, p. 157, no. 58; Antal 2012c, p. 100, no. 2.

Description: The figure is very worn and the execution method is very coarse. Shoulder and right breast barely sketched

VII. BRÂNCOVENEȘTI (Mureș county)

65. Terracotta Statuette

Material: red clay.

Dimensions: h = 3.3 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: it comes from a excavation inside a *vicus*.

Location: MJ – Mureș.

Type: –

Bibliography: Ungurean 2008, p. 165, no. 92; Man 2010, p. 104, no. 10, pl. 3/4; Man 2011, p. 194, no. 10, pl. CXLI/10; Ene 2014, p. 187, no. 165, pl. XXI.

Description: The figure has details summarily sketched, eyes are large, nose flat and mouth missing. The hair is rendered geometrically by square tresses, which seem to form a bun at back. On the head the goddess wears a diadem.

VIII. BUCIUMI (Sălaj county)

66. Bronze Statuette

Material: bronze with green artificial patina, statuette solid cast and base follow cast.

Dimensions: h = 11.9 cm.

State of preservation: fragmentary, slightly damaged diadem, missing the base.

Discovery context: coming from the fort, barracks 5.

Location: MIA – Zalău; Inv. no. C.C. 145/1969.

Type: II. c. Venus Capitolina half-nude variant.

Bibliography: Chirilă et alii 1972, p. 107-108, no. 1, pl. CXXX; Miclea, Florescu 1980, p. 242-244; Pop 1998, p. 320, no. 32, pl. XIV/3; Marinescu, Pop 2000, p. 98-99, no. 117, pl. 61; Antal 2012c, p. 100, no. 8, pl. II; Pop 2016, p. 32, no. 3. (photo after D. Deac)

Description: Venus is rendered with curly hair gathered at back, a diadem decorated with floral incisions on top of head. The goddess wears a *palla* in the lower body part. The right hand covers the breasts, while the left hand holds the draping in front the pubis area.



67. Terracotta Statuette

Material: brick-red clay with secondary traces of firing.

Dimensions: h = 17.1 cm.

State of preservation: fragmentary, missing the feet of the goddess and those of Eros, preserved only part of the dolphin's tail.

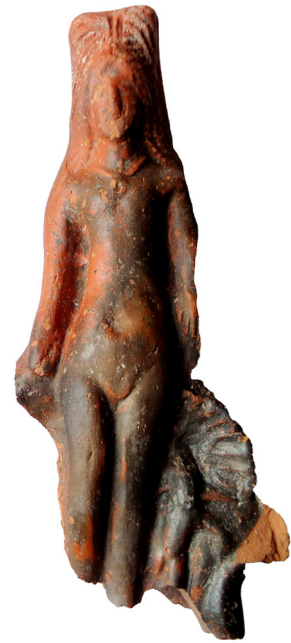
Discovery context: comes from the *praetentura* of the fort.

Location: MIA – Zalău.

Type: V. 5. Venus with apple variant.

Bibliography: Pop 2016, p 40, no. 20. (photo after D. Deac)

Description: The goddess is rendered nude, right leg slightly flexed and advanced. The right arm is held at the side of the body with palm turned to the front, the left placed on a shell. The body is slender and has a thin, elongated waistline, hence the youthful appearance. Facial details were not rendered carefully, instead the hair preserves several elements. It is parted in the centre, much raised on top of the head in an oriental palmette-shape style. By the neck the goddess wears a necklace with a *lunula* pendant. To the left below is a small Eros depicted in movement. It rides standing on a dolphin, the right hand most likely holds a whip, the left hand grabs the dolphin tail. Behind the Eros is a shell decorated with parallel grooves, element which perfectly frames within the sea motif that the composition aims at depicting.



68. Terracotta Statuette

Material: grayish-brown clay, with traces of strong firing.

Dimensions: h = 16.5 cm.

State of preservation: fragmentary, exhibits a break in the middle but maybe most likely there are two different statuettes of the same type glued wrongly together. It is missing part of the right side of the drapery and base.

Discovery context: coming from barrack no. 4 of the fort.

Location: MIA – Zalău, inv. no. C.C. 378/1970.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Chirilă et alii 1972, p.108, no. 2, pl. CXXXI/1; Marinescu 1981, p. V/3; Ungurean 2008, p. 158, no. 61; Antal 2014a, p. 100, no. 6, pl. V; Ene 2014, p. 178, no. 138, pl. XVIII; Pop 2016, p 42, no. 21. (photo after D. Deac)

Description: The goddess appears nude, right arm stretched along the body, palm turned to the front, the left hand seems to pull part of the garment over the shoulder or hold a hair tress. The figure is set on a round pedestal tapering towards the base.



69. Terracotta Statuette

Material: gray clay.

Dimensions: h = 15.8 cm.

State of preservation: well preserved.

Discovery context: coming from barracks 5 in the fort.

Location: MIA – Zalău, inv. no. C.C. 144/ 69.

Type: III. b. Venus Anadyomene half-nude variant.

Bibliography: Chirilă et alii 1972, p.108, no. 4, pl. CXXXI/3; Marinescu 1981, pl. V/2; Ungurean 2008, p. 157, no. 59; Antal 2012c, p. 100, no. 4, pl. V.

Description: The goddess appears in the half-nude pose, with lower body part covered with a *palla*. The right arm sits at the side, while the left grabs a hair tress. The figure sits on a rectangular pedestal decorated with two rows of horizontal grooves.

70. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 7.3 cm.

State of preservation: fragmentary, surviving only from waist down.

Discovery context: coming from barrack no. 5 from the fort.

Location: MIA – Zalău, inv. no. C.C. 273/68.

Type: –

Bibliography: Chirilă et alii 1972, p.108, no. 3, pl. CXXXI/2; Ungurean 2008, p. 157, no. 60; Antal 2012c, p. 100, no. 5, pl. IV; Ene 2014, p. 156, no. 81, pl. X.

Description: *Palla* rendered with oblique folds, knotted in front and turned-down over the hips. In the lower part of the drapery are still noticeable the toes. The figure is set on a base, which preserves only a small part decorated with deep grooves.

71. Marble Statuary group

Material: marble

Dimensions: h = 18.8 cm.

State of preservation: fragmentary, missing upper body part and from the right side the head of Eros is also missing.

Discovery context: coming from an excavation in the *vicus*.

Location: MJ – Gorj, inv. no. 442.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Tudor 1940b, p. 27, no. 14; Tudor 1978, p. 393; Marinoiu 2004, p. 132, pl. XCI; Tutilă 2011, p. 147-152, fig. 1. (photo after O. Tutilă)

Description: The goddess appears nude, with weight on the left leg, the right flexed and advanced. The right hand, bent at elbow covers the pubis area, while the left most likely masked the chest. The goddess is flanked by two Erotes, the one on the right rendered in the Thanatos pose. It is winged, legs criss-crossed, leans its left elbow and right palm on a reversed torch. The curly hair frames its face, which is rather worn due to the schematic rendering and conservation. The Eros on the left seems to ride a dolphin.



IX. BUMBEȘTI – JIU (Gorj county)

72. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 14.8 cm.

State of preservation: fragmentary, missing the head, left arm and legs below the ankles.

Discovery context: comes from an excavation in the *vicus*.

Location: MJ – Gorj, inv. no. 438.

Type: –

Bibliography: Marinoiu 2004, p. 123-124, no. 1, pl. XCII; Ungurean 2008, p. 158, no. 67/a; Ene 2014, p. 142, no. 47, pl. 6.

Description: The goddess appears half-nude, with the lower body part covered with a *palla*, rendered geometrically with oblique folds. The right arm is stretched along the body, has a bracelet by the wrist.

X. CIOROIUL NOU – *Aquae* (Olt county)

73. Terracotta Statuette

Material: brown fine clay.

Dimensions: h = 8 cm.

State of preservation fragmentary, surviving only the lower side of body.

Discovery context: comes from the fort.

Location: MO – Craiova, inv. no. I 50876.

Type: –

Bibliography: Bondoc 2005, p. 10, no. 3; Bondoc 2010, p. 39, no. 35, pl. XVI/35; Antal 2012c, p. 101, no. 11, pl. V.(photo after D. Bondoc)

Description: The goddess appears half-nude with the drapery knotted at front. To the left appear a few vertical lines, which seem to render a tree trunk onto which the goddess most likely lean.



74. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 11 cm.

State of preservation: fragmentary, missing the head, right arm and legs.

Discovery context: coming from the southern corner of the fort.

Location: MO – Craiova, inv. no. I6132 (14669).

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Tudor, Diaconescu, Popilian 1967, p. 597, fig. 3/5; Bondoc 2005, p. 9, no. 2; Bondoc 2010, pg. 36, fig. 28, Pl. XV/28; Antal 2012c, p. 101, no. 10, pl. V; Pop 2016, p. 44, no. 28. (photo after D. Bondoc)

Description: The goddess is rendered half-nude, the lower body part below the thighs covered by a knotted *palla*. Left arm, bent at elbow, covers the pubis area. The statuette was rudely made, details almost missing also because of the bivalve mould used, excess material remaining around the statuette, which left uncleared gives the plaque appearance. The back of the statuette was smoothed by hand.



XI. CLUJ-NAPOCA – *Napoca* (Cluj county)

75. Bronze Statuette

Material: bronze with gray patina.

Dimensions: h = 10.8 cm.

State of preservation: relatively good, missing the right forearm.

Discovery context: coming from a building on Croitorilor street.

Location: private collection.

Type: III. c. Venus Anadyomene nude variant.

Bibliography: Alföldi 2004, p. 322-326, pl. II. (photo after Á. Găzdac)

Description: The goddess is depicted nude, with legs slightly apart. Based on orientation, it seems that the right arm sat at the side with palm turned to the viewer, while the left hand bent at elbow grabs a tress of hair. The body is rendered slender and youthful with small, round breasts and elongated waistline. The face is carefully worked with eyes large and pupils marked by incisions, long, thin nose and small, half-open lips. The forehead is framed by a thick hair parted at centre and gathered in a bun at back, with two tresses of hair to the front.



76. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 17.4 cm.

State of preservation: relatively good, a break at neck level, while the front of the right forearms and part of palm are missing.

Discovery context: comes from a building from the last level of Roman inhabitation (Museum Square).

Location: MNIT – Cluj-Napoca.

Type: I. d. Venus Capitolina half-nude variant³².

Bibliography: Antal 2010, p. 111-120, pl. I/1-2.

Description: Venus is depicted half-nude, with the lower body part below the hips covered with a *palla*. The left hand covers the breasts, while the right arm slides along the body with palm turned to the viewer. Facial features are worn off due to the coarse rendering and poor preservation. Facial details are barely distinguishable, the almond-shaped eyes and half-open mouth barely visible. The goddess wears an oval diadem on top of the head. The hair is gathered and pulled up in a bun, letting loose three tresses of hair, two on either side of the shoulders and the third on the back. The face is round, forehead framed by tresses of hair rendered in a somewhat geometrical manner.



77. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 4.3 cm.

State of preservation: fragmentary, preserving only partially the bust, missing the head, right forearm, shoulder and left arm.

Discovery context: Unirii Square, Cluj-Napoca in 1996, level I, timber phase, on top the burning layer.

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: unpublished (photo after E. Bota)

Description: The goddess is rendered with a nude bust, small breasts and narrow shoulders. Based on the orientation of the right arm, it seems to have been stretched along the body with the palm turned to the front. Due to the fragmentary state, the gesture of the left hand is impossible to determine.



78. Terracotta Statuette

Material: Yellowish-reddish-brown clay.

Dimensions: h = 12.7 cm.

State of preservation: fragmentary, preserved only the posterior valve, headless and legless.

Discovery context: Museum Square, Cluj-Napoca.

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: unpublished (photo after E. Bota)

Description: The goddess seems to be rendered half-nude, to the left below, the edge of the drapery that covers the deity below the buttocks still visible. Most likely, the right hand was stretched along the body with the palm turned to the front, while the left held the drapery in front the pubis area. Venus is rendered fully figured with an elongated waistline that gives her the goddess the youthful appearance.



79. Terracotta Statuette

Material: Light reddish-brown clay.

Dimensions: h = 5,5.

State of preservation: fragmentary, preserved only the head.

Discovery context: coming from a building on Iuliu Maniu street, discovered in 2007 in a pit which contained half-finished pottery/scrap, most likely nearby a possible pottery workshop.

Location: IAIA – Cluj-Napoca.

Type: –

Bibliography: Mustață et alii 2008, p. 110, no. 49, pl. IV/1. (photo after S. Mustață)

Description: The goddess has the facial features carefully worked, eyebrows arched, eyes large, flat nose and full half-open lips. The tall forehead is framed by a thick hair parted in the middle and pulled back in a bun, a diadem with protuberances noticeable on top of the head.



80. Terracotta Statuette

Material: yellowish-brown clay.

Dimensions: h = 5.8 cm.

State of preservation: fragmentary, preserving only the posterior valve, missing the head, right arm, left forearm and below the hips.

Discovery context: Union Square, Cluj-Napoca year 1996, level I, wooden phase, from the burning layer.

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: unpublished (photo after E. Bota)

Description: The goddess is rendered with a nude bust and elongated waistline. Most likely, according to most representations types of the goddess, the right arm sat at the side, while the left, based on orientation, covered the pubis area.



81. Votive Altar

Material: limestone.

Dimensions: –

State of preservation: –

Discovery context: –

Location: MNIT – Cluj-Napoca.

Dating: 151-270 p.Chr.

Bibliography: CIL III, 864, 7663; Antal 2014a, p. 42, no. 5. (photo after O. Harl)

Description: Veneri / Victrici / Aur(elius) Umbri/anus vet(eranus) e[x] / dec(urione) v(otum) s(olvit) l(ibens) m(erito)

Translation: To victorious Venera, Aurelius Umbrianus, veteran, former decurion, has fulfilled the covenant willingly and justly

XII. CORABIA – *Sucidava* (Olt county)

82. Bronze Statuette

Material: bronze

Dimensions: –

State of preservation: –

Discovery context: –

Location: lost, originally coming from the D. Papazoglu collection.

Type: –

Bibliography: Pop 1998, p. 322, no. 44; Marinescu, Pop 2000, p. 156, no. 269.

83. Bronze Statuette

Material: bronze with brownish-gold patina.

Dimensions: h = 5.2 cm.

State of preservation: fragmentary, missing the legs from below the knee and part of the right hand fingers.

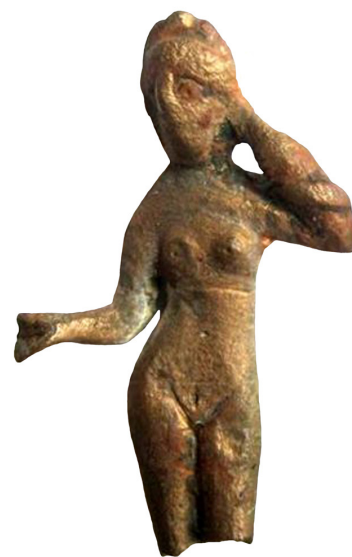
Discovery context: –

Location: MAE – Corabia, inv. no. 2955.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Bondoc, Cojoc 2011, p. 136, no. 2, fig. 9-19.

Description: the goddess appears nude, weight on the right foot, left flexed and advanced, which makes the right hip side higher. Facial features are rudely rendered, nose long, eyes bulging and mouth not rendered. Hair is pulled in a bun at back, of which detaches a hair tress supported and twisted on the left arm. The right arm is bent at elbow and most likely had the palm turned to the front. The nipple, umbilicus and pubis area are marked by incisions.



84. Marble Statuette

Material: marble.

Dimensions: h = 22 cm.

State of preservation: –

Discovery context: –

Location: MAE – Corabia, inv. no. 674.

Type: –

Bibliography: Bărbulescu 1985, p. 67, no. 121.

85. Marble Statuary group

Material: crystalline marble.

Dimensions: h = 18 cm.

State of preservation: fragmentary, no longer preserving the legs below the knee, the upper tree trunk part.

Discovery context: –

Location: MAE – Corabia, inv. no. 298/1638.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Petolescu et alii 1975, p. 690, fig. 3/3-5; Bărbulescu 1985, p. 67, no. 120.

Description: The statuette surface is worn off, facial features no longer visible. It seems that the hair is pulled at back in a bun, while on top of the head a diadem is noticeable. The right hand, bent at elbow, covers the chest, while the left the pubis area. To the left, the goddess is attached to a tree trunk with a vegetal motif ascending on it. The head has a support point with the tree trunk. Attached to the tree trunk are also two Erotes, one below and the other climbed higher up.

86. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 8, 6 cm.

State of preservation: fragmentary, missing right arm from wrist and legs below the knee.

Discovery context: coming from a waste pit along the road leading to Orlea.

Location: MAE – Corabia, inv. no. 303/2437.

Type: III. a. Venus Anadyomene nude.

Bibliography: Tudor 1970, p. 291; Petolescu et alii 1975, p.695, fig. 5/4-6; Ungurean 2008, p. 160, no. 75; Ene 2014, p. 178-179, no. 139, pl. XVIII.

Description: the goddess appears in the nude pose, the left hand grabs a hair tress, the right arm slightly bent at elbow had most likely the palm turned to the front. Features are rendered summarily, facial features no longer visible while the body lacks volume.

87. Terracotta Statuary group

Material: light brown clay

Dimensions: h = 15.7 cm.

State of preservation: fragmentary, missing the head from chin up.

Discovery context: waste pit along the road leading to Orlea, beside other potsherds.

Location: MAE – Corabia, inv. no. 302/ 2436.

Type: II. b. Venus Capitolina nude variant.

Bibliography: Tudor 1970, p. 291; Petolescu et alii 1975, p.692, fig. 5/1-3; Ungurean 2008, p. 160, no. 74; Ene 2014, p. 169, no. 117, pl. XV.

Description: The goddess appears nude, the right hand covers the chest and the left the pubis area. Two bracelets are visible on the wrists. On the shoulders are still visible two tresses of hair. To the left of the goddess, attached to the foot appears Eros with the left hand holding an object that can no longer be identified. The goddess and her companion sit on a round pedestal decorated with three rows of horizontal grooves.

XIII. CRISTEȘTI (Mureș county)

88. Terracotta Statuette

Material: red clay.

Dimensions: h = 8 cm.

State of preservation: fragmentary, missing the head, right arm below the shoulder and legs below the knee.

Discovery context: comes from an excavation inside the *vicus*.

Location: MJ – Mureș.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Ungurean 2008, p. 165, no. 91; Man 2010, p. 104, no. 9, pl. 3/3; Man 2011, p. 193, no. 9, pl. CXLI/9; Ene 2014, p. 149-150, no. 66, pl. 8.

Description: The goddess is rendered in the half-nude pose, with lower body part covered with a *palla* knotted in front. The left hand holds the drapery, while the right most likely sat at the side.

89. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 5.4 cm.

State of preservation: fragmentary, preserved only the head and part of the neck and shoulders.

Discovery context: comes from an excavation in the *vicus*.

Location: MJ – Mureș.

Type: –

Bibliography: Popescu 1956, p. 139, fig. 116/9; Ungurean 2008, p. 165, no. 90; Description: The figure is worn, features barely visible. The hair seems to be parted in the middle, pulled in a bun at back, while a tall diadem is on top of head.

90. Terracotta Statuette

Material: red clay.

Dimensions: h = 13 cm.

State of preservation: fragmentary, preserved only the lower body part, slightly above the hips, with the right hand palm.

Discovery context: comes from an excavation in a *vicus*.

Location: MJ – Mureș, inv. no. 6927.

Type: Venus from Cnidos half-nude.

Bibliography: Ungurean 2008, p. 165, no. 93, pl. 1/1; Man 2010, p. 104, no. 2, pl. 1/1; Man 2011, p. 192, no. 2, pl. CXL/2; (photo after Man 2011)

Description: The goddess is rendered half-nude, the *palla* covering the left leg and the back, leaving bare the right foot. The right arm is at the side with the palm to the front. The figure is placed on a rectangular decorated pedestal.

XIV. DROBETA-TURNU SEVERIN – *Drobeta* (Mehedinți county)

91. Bronze Statuette

Material: bronze with brown patina, solid cast.

Dimensions: h = 10.8 cm.

State of preservation: precarious, missing the right hand from wrist, flashing between the legs, surface strongly corroded.

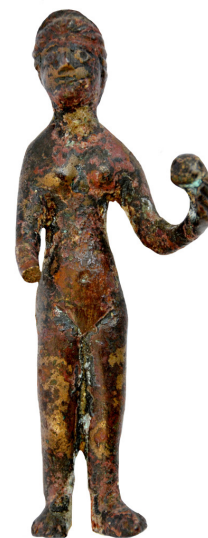
Discovery context: coming from the fort.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 9349 (II 9348).

Type: V. a. Venus with apple variant.

Bibliography: Marinescu 1981, p. 593, no. 73-76, pl. IV, fig. 4; Marinescu 1988, p. 71, no. 40; Marinescu, Pop 2000, p. 94, no. 108, pl. 57; Antal 2012c, p. 101, no. 15, pl. II; Pop 2016, p. 37, no. 14. (photo after O. Neagoe)

Description: Venus in nude pose, with disproportioned body, head much larger than the rest of the body. Hair is gathered in a bun at back and wears a decorated diadem, a pearled necklace around the neck and the left hand holds an apple.



92. Bronze Statuette

Material: bronze with dark brown patina, hollow cast.

Dimensions: h = 20.5 cm.

State of preservation: fragmentary, missing the arms below the armpits and right leg from shin.

Discovery context: coming from the fort.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 7102.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Bărcăcilă 1934, p. 21, no. 9c, fig. 27; Miclea, Florescu 1980, p. 110, no. 341, fig. 341; Marinescu 1991, p. 70, no. 24; Pop 1998, p. 318, no. 12, pl. X/3; Marinescu, Pop 2000, p. 85-86, no. 91, pl. 49; Antal 2012c, p. 101, no. 13, pl. II. (photo after Marinescu, Pop 2000).

Description: Venus is rendered nude, with round face framed by a curly hair, pulled back in a bun with two tresses of hair in front, and a diadem decorated with prominences on top of the head. The hairstyle of the goddess copies the Antonine coiffure. The face is carefully worked with eyes large and pupils marked by incisions, long, thin nose and small, half-open lips. It may also be noted that the sunken eyes still preserve some silver inlays. Among adornments count the bracelets on upper arms. The statuette evidences good workmanship.



93. Bronze Statuette

Material: bronze with green patina, solid cast.

Dimensions: h = 9 cm.

State of preservation: well preserved, missing the legs, and the surface of the statuette is corroded.

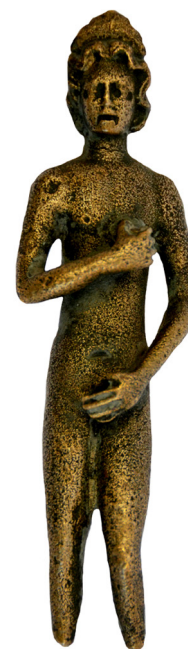
Discovery context: –

Location: M -D. Tr. Severin, inv. no. II 7084.

Type: II. b. Venus Capitolina nude.

Bibliography: Bărcăcilă 1934, p. 89, no. 9 b, fig. 26; Miclea, Florescu 1980, p. 110, no. 341, fig. 341; Marinescu 1991, p. 70, no. 22; Pop 1998, p. 316, no. 2, pl. IX/2; Marinescu, Pop 2000, p. 84, no. 88, pl. 48; Pop 2016, p. 38, no. 15 (photo after O. Neagoe)

Description: The goddess appears nude with a diadem decorated with protuberances. The forehead is framed by tress of hair, eyes are large, nose straight and lips are thin. The goddess is rendered with a youthful body, weight rests on the right leg, left slightly flexed and advanced. The right hand covers the breasts and the left the pubis area. The nipples and navel are marked by incisions.



94. Bronze Statuette

Material: Bronze with brownish-gold patina, solid cast.

Dimensions: h = 8.5 cm.

State of preservation: well preserved, missing right hand fingers and the surface of the statuette is corroded.

Discovery context: coming from the fort.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 9350.

Type: I. c. Venus from Cnidos nude.

Bibliography: Miclea, Florescu 1980, p. 110, no. 341, fig. 341; Marinescu 1994, p. 277, no. 23; Pop 1998, p. 317, no. 8, pl. IX/8; Marinescu, Pop 2000, p. 84, no. 89, pl. 48; Antal 2012c, p. 101, no. 16, pl. IV. (după Marinescu, Pop 2000)

Description: The goddess appears in the nude pose, with hair gathered in a bun at back and tall diadem decorated with triangles. Eyes are sunken, pupil marked, long nose, small mouth and elongated chin. The body is youthful, breasts small, waistline elongated and hips narrow. Weight rests on the left foot, the right slightly flexed at knee. Right hand has palm outward, while the left covers the pubis area.



95. Bronze Statuette

Material: bronze with gray patina, solid cast.

Dimensions: h = 9.5 cm.

State of preservation: precarious, corroded surface, missing both hands from wrists, right leg from shin and left above the knee.

Discovery context: coming from the fort.

Location: M – D. Tr. Severin, inv. no. II 7116.

Type: V. Variant with attributes and accessories.

Bibliography: Marinescu 1981, p. 593, no. 76; Pop 1998, p. 319, no. 25, pl. XI/6; Marinescu, Pop, 2000, p. 94, no. 107, pl. 57; Antal 2012c, p. 101, no. 14, pl. III; Pop 2016, p. 36, no. 12. (photo after O. Neagoe)

Description: The goddess appears nude with the hair pulled in a bun on top of the head, forming a *krobylos* knot, two tress of hair falling on the shoulder. Head is slightly turned right, eyes are large and almond-shaped, nose is elongated and lips full. The composition is slightly disproportionate, shoulders too wide compared to the hips, waistline elongated and breasts small. Both arms are bent at elbow, while the weight rests on the right leg. Most likely, the right palm was stretched and turned to the front, while the left hand held an apple or a mirror.



96. Bronze Statuette

Material: bronze, with brown patina, hollow cast.

Dimensions: h = 11 cm.

State of preservation: precarious, missing the head, right hand, a part of the shin and left leg.

Discovery context: –

Location: M – D. Tr. Severin, inv. no. II 7085.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Bărcăcilă 1934, p. 89, no. 9d, fig. 28; Marinescu 1994, p. 277, no. 32; Marinescu 1991, p. 70, no. 32; Pop 1998, p. 316-317, no. 2, pl. IX/2; Marinescu, Pop 2000, p. 89-90, no. 98, pl. 53; Pop 2016, p. 36, no. 11. (photo after O. Neagoe)

Description: The goddess appears nude, with weight on the right leg, the left slightly bent. The right arm is bent at elbow and most likely had the palm open and turned to the front. Two tresses of hair fall to the front, of which one is grabbed and pulled up by the left hand. The goddess has the body summarily modeled, chest flattened, while the navel and pubis area are marked by incisions. The bust of the deity is well sized, waistline elongated and breasts small.



97. Bronze Statuette

Material: Bronze with gray patina.

Dimensions: h = 14.7 cm.

State of preservation: relatively good, missing the feet and corroded surface.

Discovery context: coming from the fort.

Location: MRPF – Drobeta-Turnu Severin, inv. no. 7117 (II 7084).

Type: II. d. Venus Capitolina half-nude.

Bibliography: Bărcăcilă 1934, p. 71-73, 88 sq., no. 9, fig. 25; Marinescu 1991, p. 71, no. 45; Marinescu 1994, p. 278, no. 45; Pop 1998, p. 321, no. 34, pl. XIV/4; Benea 2008, p. 114; Pop 2016, p. 35, no. 10. (photo after O. Neagoe).

Description: The goddess appears half-nude, right arm pulls an edge of the drapery over the chest, while the left supports the draping in front the pubis area, right breast and legs bare. It is not clear if on the right shoulder the goddess brings the edge of the *palla*, or it is about of a *strophion*. Due to corrosion, facial features are no longer clear. The forehead is framed by a thick hair parted at centre, two tress of hair start from temple level and gathered on top of the head in a *krobylos*, rendered erroneously. Remaining hair is pulled in a bun at back. Weight rests on the right foot, while the left is slightly flexed at knee and uncovered.



98. Marble Statuette

Material: marble.

Dimensions: h = 55 cm.

State of preservation: fragmentary, missing the head, arms, legs from below the knee and chest on the left side is chipped.

Discovery context: coming from the fort.

Location: MNIR – București, inv. no. 7119.

Type: II. b. Venus Capitolina half-nude variant.

Bibliography: Pârvan 1913, p. 371, no. 12, fig. 7; Tudor 1966, fig. 31; Bordenache 1969, p. 28, no. 33, pl. XVII; Antal 2012c, p. 101, no. 12, pl. II.

Description: The goddess appears half-nude, the drapery covers only the thighs, entire legs and pubis area visible. The piece is rather carefully worked, the body is well sized, shoulders straight, breasts small and round and back slightly bent. On shoulders are still visible on either side of the neck two twisted tress of hair descending from the bun. Most likely, the right hand, where there is a break, covered the chest. In analogies with other marble statuettes it can be established that the goddess have the drapery twisted on the left arm, which also holds it in front of the pubis area. The body is youthful, breasts small, waistline elongated and hips narrow.



99. Terracotta Statuette

Material: red clay.

Dimensions: h = 15 cm.

State of preservation: relatively good, has a break at neck level.

Discovery context: civil area.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 7059.

Type: II. e. Venus Capitolina half-nude. variant

Bibliography: Bărcăcilă 1934, p. 89-90, no. 9, fig. 29; Miclea, Florescu 1980, p. 110, no. 337; Ștefănescu-Onițiu 2008, p. 364, pl. II/2; Ungurean 2008, p. 169, no. 110; Antal 2010, p. 114, pl. II/4; Ene 2014, p. 143-144, no. 54, pl. 7; Pop 2016, p. 46, no. 31. (photo after O. Neagoe)

Description: The goddess is rendered half-nude, lower body part covered with a *palla*. It is held with the left hand in front of the pubis area, while the right covers the chest. The hair forms curls on temples and is gathered in a bun at back, which releases two tresses descending to shoulder level. On top of head the goddess wears a tall diadem. Weight rests on the left foot, the right slightly flexed at knee. The figure is placed on a rectangular base.



100. Terracotta Statuette

Material: red clay with yellowish angobe.

Dimensions: h = 9 cm.

State of preservation: relatively good.

Discovery context: civil area.

Location: MRPF – Drobeta-Turnu Severin.

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Bărbulescu 1985, p. 66, no. 24; Ungurean 2008, p. 169, no. 112; Ene 2014, p. 172-173, no. 125.

Description: The goddess is rendered nude, right hand covering the pubis area. Facial details as well as breasts are poorly modeled. The deity wears a tall diadem, hairstyle with no details.

101. Terracotta Statuette

Material: reddish clay.

Dimensions: h = 10 cm.

State of preservation fragmentary, missing the head, forearms and lower body part.

Discovery context: civil area.

Location: MRPF – Drobeta-Turnu Severin.

Type: V. a. Venus variant with object.

Bibliography: Bărcăcilă 1934, p. 90, no. 10, fig. 30; Crînguș 2005, p. 501, fig. 1/3; Ungurean 2008, p. 169, no. 111; Ene 2014, p. 162, no. 99, pl. XIII.

Description; The goddess is rendered half-nude, part of the *palla* noticeable in the lower part before the break. The right hand stretched sideways is bent at elbow to pull the drapery from back onto the shoulder. The other arm sits at the side. The figure is stylish and preserves the anatomical proportions.

102. Terracotta Statuette

Material: reddish clay.

Dimensions: –

State of preservation: well preserved.

Discovery context: civil area.

Location: MRPF – Drobeta-Turnu Severin.

Type: IV Venus fully draped.

Bibliography: Gramatopol 1982, p. 190, pl. XI/4; Gramatopol 2000, p. 184, fig. 55.

Description: The statuette is one of the most beautiful terracotta of Venera. The goddess is depicted standing, entirely draped, with only part of the right shoulder bare. The *himation* folds are natural, glimpsing the shape of the chest, while the *chiton* folds, covering the feet completely, emerge from below the knee. The left arm is at the side, while the right hand pulls the drapery over the head in the attempt to cover the nude shoulder. The face is carefully worked, the arched eyebrows, slightly flattened nose and full lips also noticeable. The forehead is framed by tresses of hair, the rest of the hair is pulled back in a bun while on the head the *krobylos* knot is visible. The depiction is refined, complying with and carefully depicting the anatomical details, similarly to the drapery realistically rendered plies.

XV. GÂRLA MARE (Mehedinți county)

103. Lead Votive plaque

Material: lead

Dimensions: –

State of preservation: fragmentary, missing from shoulders up.

Discovery context: coming from *villa rustica*.

Location: –

Type: Venus Andymene nude variant.

Bibliography: Stîngă 2005, p. 88, no. 2, pl. XLII/4.

Description: The goddess is placed in the middle of the plaque and rendered in the nude pose. The plaque attempts to copy an *aedicula*, with two front columns decorated with transversal incisions. The goddess is rendered standing, left hand covers the pubis area, the right hand raised and bent most likely grabs a hair tress. Two Erotes stand at each side, rendered from profile. The depiction is very schematic, body details are rendered only by volume less incisions.

104. Terracotta Statuette

Material: Clay, empty on the inside.

Dimensions: h = 7.8 cm.

State of preservation: fragmentary, preserving only the back of the bust, missing the right arm.

Discovery context: coming from a *villa rustica*, pit 5, S12, discovered with a coin by Antoninus Pius.

Location: –

Type: II. Venus Anadyomene variant.

Bibliography: Stîngă 2005, p. 88, no. 2, pl. XLII/4; Ștefănescu-Onițiu 2008, p. 364, pl. II/4.

Description: The statuette is worn off, hairdo not modeled, neither the left hand fingers. The goddess wears a diadem on top of the head and the hair is pulled back in a bun with two tresses of hair released on the shoulder. The left hand bent at elbow grabs a tress of hair.

XVI. GHERLA (Cluj county)

105. Bronze Statuette

Material: bronze with brown patina, solid cast.

Dimensions: h = 11.8 cm.

State of preservation: well preserved, a small scratch on the chest.

Discovery context: comes from *retentura sinistra* of the fort.

Location: MNIR – București, inv. no. 37852.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Gramatopol 1982, p. 184, pl. X/8; Marinescu, Pop 2000, p. 91, no. 102, pl. 55. (photo after Marinescu, Pop 2000)

Description: The goddess appears nude, with facial features worked beautifully, almond-shaped eyes, small mouth and long nose. The hair is gathered in two braids, one with a ring by the end, a diadem on top of the head. The left hand holds a tress of hair while the right one slides along the body with palm opened to the viewer.



106. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 14 cm.

State of preservation: fragmentary, missing the feet.

Discovery context: coming from the tower of the gate on the eastern side of the fort.

Location: MNIT – Cluj-Napoca, inv. no. V 31075.

Type: V. b. Venus Victrix variant.

Bibliography: Bărbulescu 1985, p. 66, no. 43; Alicu, Szöke, Pop 1997, 40, 81; Protase, Gudea, Ardevan 2008, p. 100, pl. LXXIII; Ungurean 2008, p. 170, no. 118; Antal 2012c, p. 102, no. 18, pl. IV; Ene 2014, p. 168, no. 113, pl. XIV. (photo MNIT – Cluj-Napoca)

Description: Venus is rendered nude, with the hair gathered in a bun at back, releasing two tresses of hair onto the shoulders and has a tall diadem on the head. The arms are stretched along the body, the left hand holds a crown and the right has the palm turned to the front.



107. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 2.2 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: comes from the fort.

Location: MNIT – Cluj-Napoca, inv. no. V 31071.

Type: –

Bibliography: Protase, Gudea, Ardevan 2008, p. 100; Antal 2012c, p. 102, no. 20.

Description: The figure is worn off, facial features, eyes or nose barely visible. A tall diadem is visible on top of the head, the curly hair gathered in a bun at back, frames the forehead.

108. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 10.3 cm.

State of preservation: fragmentary, missing the feet.

Discovery context: coming from the NE corner of the fort.

Location: MNIT – Cluj-Napoca, inv. no. V 31067.

Type: V. b Venus Victrix variant.

Bibliography: Protase, Gudea, Ardevan 2008, p. 100, pl. LXXIV; Antal 2012c, p. 102, no. 19, pl. IV. (photo MNIT – Cluj-Napoca).

Description: The goddess appears nude with the hair gathered in a bun at back, releasing two tresses of hair strands on the shoulders. The goddess seems to wear a tall diadem on top of the head. The arms are bent at elbow, left hand holds a crown and the right has the palm turned to the front. On the left arm is noticeable a ring which seems a bracelet.



XVII. GILĂU (Cluj county)

109. Bronze Statuette

Material: bronze with brown patina, solid cast.

Dimensions: h = 14 cm.

State of preservation: well preserved, missing left hand fingers and the front, which was restored.

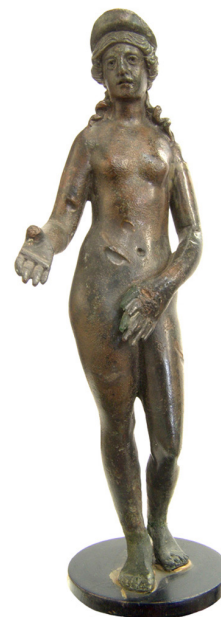
Discovery context: coming from outside a stone barracks lying on the left side of the *praetentura* near the short eastern side.

Location: MNIT – Cluj-Napoca, inv. no. 21094.

Type: I. b. Venus from Cnidos nude variant.

Bibliography: Isac 1977, p. 163-170; Miclea, Florescu 1980, p. 88, no. 176, fig. 176; Pop 1998, p. 317, no. 4, pl. IX/5; Marinescu, Pop 2000, p. 86, no. 93, pl. 50; Antal 2012c, p. 102, no. 21, pl. III; Nemeti, Beu-Dachin 2012, p. 27; Diaconescu 2013, p. 167(photo MNIT – Cluj-Napoca)

Description: Venus appears nude, left hand covers the pubis area and the right arm slightly bent has the palm open and turned to the viewer. The head is slightly turned right, facial features carefully rendered, the almond eyes preserve only the incrustations, the nose is straight and long, while lips are half-open. The thick hair is parted in the middle and pulled back in a bun which releases two tresses of hair on the shoulders. On the head is visible a diadem in the shape of a half-moon. The body is well proportioned should one disregard the hands, whose palms are too large compared to the rest of the body.



110. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 8 cm.

State of preservation: fragmentary, statuette preserved from chest down, missing the legs below the knee and the left arm.

Discovery context: coming from *praetentura sinistra* of the fort.

Location: MNIT – Cluj-Napoca, inv. no. 45629.

Type: –

Bibliography: Isac 1997, p. 70; Ungurean 2008, p. 171, no. 123; Ene 2014, no. 84, p. 157, pl. XI. (after MNIT – Cluj-Napoca)

Description: The goddess appears half-nude, the lower body part below the hips draped. The right arm is stretched along the body and has the palm turned to the front. Drapery folds are rendered by oblique plies, knotted at front.



111. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9.2 cm.

State of preservation: fragmentary, missing the head, neck, hands and lower part of the legs.

Discovery context: –

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: Ungurean 2008, p. 171, no. 122.

Description: the deity is depicted nude. The weight rests on the right foot, while the left is slightly bent and advanced.

112. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 7 cm.

State of preservation: fragmentary, preserved only the statuette head.

Discovery context: coming from the area of *porta principalis dextra* of the fort.

Location: MNIT – Cluj-Napoca, inv. no. 46760/ T 36.

Type: –

Bibliography: Isac 1997, p. 8; Ungurean 2008, p. 171, no. 124; Antal 2012c, p. 102, no. 22, pl. V; Ene 2014, p. 185, no. 159, pl. XX. (after MNIT – Cluj-Napoca).

Description: The features of the goddess are beautiful, eyes large, nose thin and lips full. The forehead is framed by a thick hair gathered in a bun at back. The neck is elongated and thin.



XVIII. GORNEA, com. Sichevița (Caraș-Severin county)

113. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, preserving only the right side of the bust.

Discovery context: coming from *villa rustica*, room A.

Location: MJ – Reșița.

Type: II. Venus Capitolina variant.

Bibliography: Gudea 1973, p. 586, pl. II/2; Crînguș 2005, p. 496, fig. 1/4; Ungurean 2008, p. 172, no. 127; Ene 2014, p. 196, no. 190, pl. XXII.

Description: The goddess is rendered with the upper body part nude. The right arm bent at elbow covers the chest.

XIX. HINOVA (Mehedinți county)

114. Bronze Statuette

Material: golden bronze (patina was removed when cleaned), solid cast.

Dimensions: h = 13.5 cm.

State of preservation: precarious, missing the right forearm, right leg and left leg from below the knee.

Discovery context: coming from the late fort, western side, barracks level II of inhabitancy.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 11037.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Davidescu 1989, p. 86, fig. XXIX /b; Pop 1998, p. 318, no. 16, pl. XI/2; Marinescu, Pop 2000, p. 318, no. 16, pl. XI/2; Antal 2012c, p. 102, no. 24, pl. III.

Description: The nude goddess wears on the head a tall diadem decorated with vertical incisions. The face is beautifully worked, the large eyes glance upwards, lips small, body youthful. The right arm sits at the side the left hand bent at elbow grabs a braid.

115. Bronze Statuette

Material: bronze with gray patina, solid cast.

Dimensions: h = 11 cm.

State of preservation: fragmentary, missing both hands from wrists and feet.

Discovery context: coming from the late fort, western side, barracks level II of inhabitance.

Location: MRPF – Drobeta-Turnu Severin, inv. no. II 9812.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Davidescu 1989, p. 86, fig. XXIX/a; Marinescu, Pop 2000, p. 316, no. 1, pl. IX/1; Pop 1998, p. 316, no. 1, pl. IX/1; Antal 2012c, p. 102, no. 25, pl. II; Pop 2016, p. 38, no. 16. (photo after O. Neagoe).

Description: Nude Venus, wears a diadem in the shape of a half-moon with three prominences on top of the head. The forehead is framed by a thick hair with tresses pulled at back in a bun, releasing two tresses of hair on the shoulders. The head is slightly turned right and eyes are almond-shaped, nose long and lips half-open. The left hand most likely covered the pubis area, while the right had the palm turned to the viewer.



XX. ILIȘUA (Bistrița-Năsăud county)

116. Bronze Statuette

Material: Bronze with green patina, solid cast; relatively good, missing the feet.

Dimensions: h = 15 cm.

State of preservation: relatively good, missing the feet.

Discovery context: comes from the *porta praetoria* of the fort.

Location: MJ – Bistrița, inv. no.20647.

Type: III. b. Venus Anadyomene nude.

Bibliography: Protase, Gaiu, Marinescu 1997b, p. 42, 70; Alicu, Szöke, Pop 1997, p. 40, no. 243; Pop 1998, p. 318, no. 17; Marinescu, Pop 2000, p. 92, no. 103, pl. 55; Antal 2012c, p. 102, no. 26, pl. III. (photo after)

Description: The figure depicts a nude Venus, with hair gathered in a bun at back and two tress of hair falling to the front. The left hand bent at elbow grabs a tress of hair, while the right is stretched along the body with open palm turned to the viewer. Among adornments, counts a pearled necklace.



117. Bronze Statuette

Material: bronze with gray patina, solid cast.

Dimensions: h = 12 cm.

State of preservation: well preserved.

Discovery context: –

Location: MJ – Bistrița, inv. no. 6905.

Type: III. b. Venus Anadyomene nude.

Bibliography: Protase 1961, p.137-138 no. 6 fig. 6 a-b; Miclea Florescu 1980, p. 101 no. 256 fig. 256; Gramatopol, 1982, p.184; Marinescu 1994, p. 278 no. 42; Marinescu 1991, p.65-71 no. 42; Pop 1994, p. 320, no. 26, pl. XII/1; Marinescu, Pop 2004, p. 95, no. 110, pl. 59.

Description: The goddess is rendered nude, weight on the right foot, the left slightly bent and advanced. The goddess has the forehead framed by a thick hair parted in the middle, with two tress of hair starting from temple level gathered at back in a *krabylos* knot. The rest of the hair is gathered in a bun of which descend four tresses of hair of which one is brought forward and grabbed with the left hand. The deity wears on top of the head a diadem with a horizontal groove. The right arm is slightly bent at elbow, the palm is opened and turned to the viewer. The deity body is elongated, thighs straight, chest flat and navel marked.



118. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 7.5 cm.

State of preservation: fragmentary, preserving only the bust up to the chest area.

Discovery context: comes from the fort.

Location: MJ – Bistrița, inv. no. 20730.

Type: –

Bibliography: Protase, Gaiu, Marinescu 1997a, pl. XLII/3; Cătinaș 2005, p. 145; Ene 2014, p. 193, no. 181, pl. XXII; Pop 2016, p. 43, no. 26.

Description: The piece is a rather crude representation of the goddess. Facial features are barely noticeable. On the head she wears a tall diadem decorated with prominences. The thick hair is pulled back and gathered in a bun which released two twisted tress of hair descending to the chest area.



119. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 15.8 cm.

State of preservation: fragmentary, preserved from the front side the head and part of the right arm, while from the back almost entirely the legs, missing the shoulder and left arm.

Discovery context: comes from the fort.

Location: MJ – Bistrița.

Type: –

Bibliography: Protase, Gaiu, Marinescu 1997, pl. XLII/2; Cătinaș 2005, p. 145; Antal 2012c, p. 103, no. 28, pl. V; Ene 2014, p. 167, no. 111, pl. XIV.

Description: the piece is made rather coarsely. The deity wears on the head a diadem. The forehead is framed by three tress of hair, eyes, nose and lips that are barely distinguishable, while the arm is suggested by a vertical incision.

120. Terracotta Statuette

Material: reddish-brown – red clay.

Dimensions: h = 10 cm.

State of preservation: fragmentary, surviving only part of the back, missing the head, shoulders, limbs and lower part.

Discovery context: –

Location: –

Type: –

Bibliography: Protase, Gaiu, Marinescu 1997b, pl. XLII/4; Ene 2014, p. 165, no. 106, pl. XIII.

Description: The deity is half-nude, lower body part below the hips covered. The depiction is very rudimentary; the drapery no longer preserves the folds, while the back lacks volume. A curled *taenia* is noticeable around the waist of the deity.

121. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 16.2 cm.

State of preservation: relatively good, missing the feet and most likely the pedestal, exhibits several breaks from waist down.

Discovery context: coming from the fort.

Location: MJ – Bistrița, inv. no. 20729.

Type: V. a. variant with object.

Bibliography: Unpublished.

Description: the deity is rendered nude in the front side, the back from waist down covered with a *palla*. The right arm bent at elbow seems to grab an edge of the drapery, which is thus pulled higher on the shoulders, but also is possible that the goddess holds in the hand an object. In the right side, the goddess is flanked with a part of the drapery which is falling in vertical folds. The left arm with the drapery wrapped around it, leans on a small altar decorated in front with horizontal grooves. The body is elongated, while the weight rests on the right foot, the left bent. Facial features are summarily modeled, while the hair is pulled back in a bun of which two tresses of hair are released. Among the adornments count the diadem and the two bracelets placed on upper arms.



122. Hairpin

Material: bone

Dimensions: h = 6 cm.

State of preservation: fragmentary, missing the lower part of the needle.

Discovery context: coming from the *vicus*, the kilns area.

Location: MJ – Bistrița, inv. no. 18.572.

Type: Venus Capitolina half-nude variant.

Bibliography: Protase, Gaiu, Marinescu 1997a, pl. 82/13; Isac, Gaiu 2006, p. 426, no. 27, pl. 2/27.

Description: The hairpin has the end decorated with a semi-nude depiction of the deity. The lower body part is covered with a drapery knotted and held with the left hand to the front, while the right hand covers the breasts. The drapery is rendered with long oblique folds, made with large incisions. The hair is pulled in a bun at back, while on the head wears a toothed diadem. The depiction is coarse, details rendered only by incisions of dots and lines. Facial features are summarily modeled, the eyes and the mouth can hardly be recognized. The hair is pulled back in a bun and the goddess were in the top of the head a high diadem, which is decorated with vertical incisions.

XXI. JIDAVA (Câmpulung, Argeş county)

123. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: –

Discovery context: coming from *porta principalis dextra* of the fort.

Location: –

Type: –

Bibliography: Popescu 2004, p. 90; Antal 2012c, p. 103, no. 29.

XXII. JUPA – *Tibiscum* (Caraş-Severin county)

124. Bronze Statuette

Material: bronze with green patina, solid cast.

Dimensions: h = 10.5 cm.

State of preservation: fragmentary, missing the left forearm, part of the shin and left foot.

Discovery context: –

Location: lost, initially in MB-Timişoara, inv. no. 7587a.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Marinescu 1981, p.75, no. 593, pl. II/4; Marinescu 1994, p. 277, no. 34; Marinescu 1991, p. 71, no. 34; Pop 1998, p. 319, no. 21, pl. XII/2; Marinescu, Pop 2000, p. 90, no. 100, pl. 54.

Description: The deity is depicted nude, with slightly disproportioned body, too small compared to the head. Facial features are not well delimited, eyes are bulging with iris incised and lips down turned. Wears on the head a diadem with raised corners. The right hand sits at the side, with the palm turned to the front while the left seems to have held a tress. The weight rests on the right foot, the left bent and advanced.

125. Bronze Statuette

Material: bronze with brown patina, solid cast.

Dimensions: h = 11.7 cm.

State of preservation: relatively good, missing feet, surface corroded.

Discovery context: –

Location: MB – Timişoara, inv. no.7587 b.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Marinescu 1981, p. 75, pl. III/1; Marinescu 1994, p. 277, no. 35; Marinescu 1991, p. 71, no. 35; Pop 1998, p. 318-319, no. 18, pl. XI/4; Marinescu Pop 2000, p. 91, no. 101, pl. 54.

Description: The deity appears nude, left hand holds a curl, while the right arm is held to the side of the body with opened palm turned to the front. Facial details are rather worn away, eyes, nose and mouth barely noticeable. The forehead is framed by a thick hair, gathered in a bun at back from which two tresses of hair descend to the front. The nipples, navel and pubis area are marked by incisions.

126. Marble relief

Material: marble.

Dimensions: h = 12.5 cm.

State of preservation: fragmentary, missing from below the hips.

Discovery context: –

Location: M – Lugoj, inv. no. 230.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Isac, Stratan 1973, p. 123, fig. 4/7; Bărbulescu 1985, p. 67, no. 125. (photo after R. Pincă)

Description: The relief renders the goddess in a nude pose. She covers her breasts with the right hand and with the left the pubis area. The depiction is rather crude, facial features are worn away, the headdress lacks details and fingers no longer rendered. The hairstyle is reminiscent of the Flavian style. Based on the shoulders position, the right side higher, it may be specified that the weight rested on the left foot.

To the left, attached to the hip of the deity, is noticeable a dolphin tail, onto which is likely rendered a small riding Eros. Trapezoid relief, lower part wider, has on the long sides a narrower edge and in the upper part, one wider and arched.



127. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: –

Discovery context: coming from building II, barracks in *vicus*, near the waste kiln.

Location: MJERG – Caransebeș.

Type: –

Bibliography: Benea, Bona 1994, p. 69.

Description: A few terracotta statuettes depicting Venus.

128. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: –

Discovery context: coming from a barracks in the settlement.

Location: –

Type: –

Bibliography: Benea 2001, p. 275; Ungurean 2008, p. 174, no. 135; Antal 2012c, p. 103, no. 31.

129. Terracotta Statuette

Material: Grayish-reddish-brown clay.

Dimensions: h = 9.5 cm.

State of preservation: fragmentary, preserved the torso and one arm.

Discovery context: –

Location: MO – Craiova, inv. no. 10971.

Type: –

Bibliography: Benea 1983, p. 411, no. 2; Antal 2012c, p. 103, no. 32.

130. Terracotta Statuette

Material: reddish-brown clay.

Dimensions:-

State of preservation: fragmentary, missing the feet.

Discovery context: coming from workshop 3 in building VIII, room no. 2.

Location: MJ – Reșița.

Type: III. a. Venus Anadyomene nude.

Bibliography: Benea 1982, p. 38, fig. 17/1a-b; Ștefănescu-Onițiu 2008, p. 372, pl. I/4; Ungurean 2008, p. 173, no. 131; Ene 2014, p. 199, no. 200, pl. XXIII.

Description: The deity is rendered nude, holds a curl with left hand, while the right arm rests at the side, with palm turned to the front. Weight rests on the left foot, the right slightly flexed at knee. The very wide flashing surrounding the entire statuette and the flat anatomical shapes give the plaque appearance

131. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: relatively good, missing the right part of the base.

Discovery context: coming from the workshop no. 3, from building VIII, room no. 2.

Location: MJ – Reșița.

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Benea 1982, p. 38, fig. 17/2; Ungurean 2008, p. 173, no. 132; Ene 2014, p. 199, no. 201, pl. XXIII.

Description: The goddess is rendered nude, covers the pubis area with left hand, the right arm seems stretched along the body with palm turned front. The piece seems a scrap, facial features or body no longer modeled.

132. Terracotta Statuette

Material: grayish-reddish-brown clay.

Dimensions: h = 11 cm.

State of preservation: fragmentary.

Discovery context: –

Location: MJERG – Caransebeș, inv. no. 10971.

Type: V. b. Venus Victrix variant.

Bibliography: Benea, Bona 1994, p. 108; Alicu, Szöke, Pop 1997, p. 40, no. 246.

Description: the goddess is rendered semi-nude, with lower body part covered with a *palla*. The left hand most likely held a crown, while the right arm slides along the body with open palm turned outwards.

133. Terracotta Statuette

Material: Brick-red clay.

Dimensions: h = 8 cm.

State of preservation: precarious, preserved only the front part of the bust without the left arm.

Discovery context: coming from the pottery workshop 3 in building VIII, room 2.

Location: MJERG – Caransebeș.

Type: –

Bibliography: Crînguș 2005, p. 498, fig. 2/5; Ștefănescu-Onițiu 2008, p. 364, pl. I/3; Ene 2014, p. 201, no. 207, pl. XXIII.

Description: The statuette is worn off, facial features no longer visible. The hair is pulled back in a bun, head superimposed by a tall diadem. The right arm is held at the side of the body, while the left hand seems to hide the chest. It is impossible to specify whether the lower body part was nude or draped.

134. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: Fragmentary, no longer preserving the feet.

Discovery context: coming from the pottery workshop 3 in building VIII, room 2.

Location: MJERG – Caransebeș.

Type: V. b. Venus Victrix variant.

Bibliography: Crînguș 2005, p. 498, fig. 2/6; Ștefănescu-Onițiu 2008, p. 364, pl. I/4; Ene 2014, p. 200, no. 204, pl. XXIII.

Description: The deity is rendered in the nude pose, with weight on the left foot, the right slightly bent and advanced. Facial features were no longer modeled. The hair is pulled back in a bun from which are released two curls descending onto the shoulders. On the head, the deity wears a tall diadem. The right arm is held at the side of the body, palm turned to the front, while the left hand seems to have held an object, most likely a crown.

135. Terracotta Statuette

Material: clay, fine, reddish

Dimensions: –

State of preservation: well preserved, according to the drawing.

Discovery context: comes from behind building II, the second pottery workshop, nearby the kiln.

Location: –

Type: V. b. Venus Victrix variant.

Bibliography: Crînguș 2005, p. 497, fig. 2/2; Ene 2014, p. 155, no. 79, pl. X.

Description: The goddess is rendered nude in the front, the back covered with a *palla*. Facial features and headdress are carefully rendered. The left hand is bent at elbow and supports the draping which covers at the same time the chest. The right arm is stretched along the body and has the palm open and turned to the front. The weight rests on the left foot, the right slightly bent and advanced. As jewelry, the deity wore the diadem and two pairs of bracelets set at upper arm level and wrists. The statuette is placed on a base decorated in front with horizontal grooves.

136. Terracotta Statuary group

Material: reddish-brown – red clay.

Dimensions: h = 13.1 cm.

State of preservation: fragmentary, preserving only the lower part, from bust below.

Discovery context: coming from the fort, *porta principalis sinistra*.

Location: MJERG – Caransebeș, inv. no. I 3305.

Type: –

Bibliography: Benea, Bona 1994, p. 107, 112; Alicu, Szöke, Pop 1997, p. 40, no. 245; Ungurean 2008, p. 173, no. 133; Antal 2012c, p. 103, no. 30.

Description: The goddess is rendered half-nude, right leg covered with a draped garment. Under the right palm turned to the front is noticeable the head of a small Eros. It appears nude, winged and seems to hold a shell or a crown. The two statuettes are placed on a rectangular base, decorated with four rows of grooves.

137. Terracotta Statuary group

Material: Clay.

Dimensions: 13.1 cm.

State of preservation: fragmentary, preserved without the bust of goddess Venus.

Discovery context: coming from building VII, house in the *vicus*, rooms B, access from the *atrium*.

Location: MJERG – Caransebeș, inv. no. 13305.

Type: –

Bibliography: Benea, Bona 1994, p. 112.

Description: The goddess is rendered half-nude, the drapery covers only the right leg. Weight rests on the right foot, while the left is slightly flexed at knee. Venus is flanked in the right side with a small winged Amor, that holds with both right hands a crown. The composition is modeled carefully, Amor being rendered with fine features, with round face and curly hair.

XXIII. MICĂSASA (Sibiu county)

138. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 3 cm.

State of preservation: fragmentary, surviving only the head.

Discovery context: civil area.

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: Mitrofan 1993, p. 157, fig. 67/2.

Description: The curly hair of Venus, outlines the face and is gathered in a bun at back. The goddess wears a diadem on top of the head. The features were carefully modeled, the almond-shaped eyes and full lips still visible.

139. Terracotta Statuette

Material: reddish-brown clay with red angoba.

Dimensions: h = 3 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: to the south of kilns group area.

Location: MNIT – Cluj-Napoca.

Type: –

Bibliography: Mitrofan 1993, p. 157, fig. 67/3.

Description: The deity's facial features and hairstyle are well delimited. The face is oval, eyes are large with marked eyelids and pupils, and the nose is long and thin and lips full and parted. The hair is parted at centre and gathered in a bun at back.

140. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 6.5 cm.

State of preservation: fragmentary, preserved only the torso, without head and limbs.

Discovery context: in the southern of the kiln group area.

Location: MNIT – Cluj-Napoca.

Type: III Venus Anadyomene variant

Bibliography: Mitrofan 1993, p. 157, fig. 67/4.

Description: The bust of the deity is well sized, waistline elongated and breasts small. Based on the orientation of the arms, the left hand most likely held a hair tress and the edge of the drapery, while the right sits the side.

141. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 7.5 cm.

State of preservation: fragmentary, preserving only the abdomen, hip, right hand, part of the legs and draping.

Discovery context: in the southern of the kiln group area.

Location: MNIT – Cluj-Napoca, inv. no.51913.

Type: –

Bibliography: Unpublished (Photo after V. Bolindeț)

Description: The goddess is rendered semi-nude, part of the folded drapery dips to the pubis area. Most likely, the right hand is held at the side of the body, palm turned to the front. The position of the left hand is impossible to specify. The body is fully figured, the abdomen is slightly protruding and hips wide.



142. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 6.5 cm.

State of preservation: fragmentary, preserved only the back side without head and limbs.

Discovery context: in the southern of the kiln group area.

Location: MNIT – Cluj-Napoca, inv. no. V 42583.

Type: I. Venus from Cnidos variant.

Bibliography: Mitrofan, Pop 1996, p. 23, no. 291; Ungurean 2008, p. 176, no. 149; Ene 2014, p. 165, no. 105, pl. XIII.

Description. The goddess is rendered in a half-nude pose, with lower body part below the hips covered with a *palla*. According to the orientation of the arms, the deity seems to support the draping in front the *pubis* area with the left hand, while the right arm sits at the side with open palm. In the drapery area, the piece has an X-shaped incision, most likely the potter's mark.

143. Terracotta Statuette

Material: clay.

Dimensions: h = 4.2 cm.

State of preservation: Fragmentary, preserved only the head and part of the neck.

Discovery context: discovered at floor level in a hut, near the right bank of the Târnava Mare.

Location: –

Type: –

Bibliography: Blăjan et alii 1978, p. 59, pl. XLII/1.

Description: The goddess has the face carefully modeled. The eyebrows are arched, the eyes large, the nose flat and the lips full. The curly hair is gathered in a bun at back, from which two tresses of hair fall on the neck. On the head, the deity wears a tall diadem decorated with an incision.

XXIV. MOIGRAD – *Porolissum* (Sălaj county)

144. Bronze Statuette

Material: bronze with dark green patina, solid cast.

Dimensions: h = 11.3 cm.

State of preservation: well preserved.

Discovery context: coming from the northern side of the fort.

Location: MIA – Zalău, inv. no. 1001/1982.

Type: III. d. Venus Anadyomene half-nude variant.

Bibliography: Gudea 1986, fig. 14; Gudea 1997, p. 26/71; Matei 1983, p. 150-151, pl. I/1,2; Marinescu, Pop 2000, p. 97, no. 113, pl. 60; Pop 1998, p. 312, no. 35, pl. XIV/5; Antal 2012c, p. 103, no. 33, pl. III. (photo after Marinescu, Pop 2000)

Description: Half-nude Venus, with draped lower body part. The right arm is held at the side of the body, while the left hand bent at elbow grasps a hair tress. The curly hair covers the ears and is pulled along the sides in a bun formed of three tresses, of which two twisted curls fall on the back. Facial features are regular, while the eyes had inlays originally. On the head the deity wears a diadem shaped as a half-moon with small prominences.



145. Bronze Statuette

Material: bronze with greenish patina, the upper part solid cast and the lower part hollow cast.

Dimensions: h = 15.6 cm.

State of preservation: relatively good, corroded surface, missing right arm.

Discovery context: –

Location: MIA – Zalău, inv. no. C.C 1/1957 (1088).

Type: III. d. Venus Anadyomene half-nude.

Bibliography: Pop, Matei 1978, p. 78, no. 1, pl. I/1; Miclea, Florescu 1980, p. 93 no. 201 fig. 201; Marinescu 1981, p. 75, no. 593, pl. IV/3; Marinescu 1994, p. 278 no. 52; Marinescu 1991, no. 52, p. 72; Pop 1998, p. 321, no. 35, pl. XIV/5; Marinescu, Pop 2000, p. 97, no. 114, pl. 60; Pop 2016, p. 31, no. 1. (photo after D. Deac).

Description: The goddess is rendered semi-nude, with lower body part draped, letting tiptoes visible. The hair is parted in the middle, the deity wearing the *krobylos* knot, the rest gathered in a bun at back from which are released curls, of which one is raised with the left hand. Most likely, the right arm had the palm turned to the front. The composition seems disproportioned as the feet are too large compared to the rest of the body. As jewelry count the diadem, the two bracelets on upper arms and the necklace marked with incised circles crossed on the chest and back.



146. Bronze Statuette

Material: bronze with brownish-gray patina.

Dimensions: h = 3.5 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: –

Location: MIA-Zalău, inv. no. 1983 (CC 228/1958).

Type: –

Bibliography: Pop, Matei 1978, p. 78, no. 1, pl. I/2; Marinescu 1981, p. 75, no. 593, pl. IV/3; Marinescu 1991, p. 72, no. 52; Marinescu 1994, p. 278, no. 52; Miclea, Florescu 1980, no. 201, fig. 201; Pop 1998, p. 322, no. 45, pl. XV/4; Marinescu, Pop 2004, p. 127, no. 169, pl. 79; Pop 2016, p. 31, no. 2. (photo after D. Deac)

Description: The goddess wears on the head a diadem with silver inlay in the shape of a half-moon and lateral gilded prominences. The goddess has an elongated face, marked iris, long, thin nose, while the full lips are half-open. The hair is parted at centre and gathered in a bun at back. A somewhat unbalance is noticeable, the neck too thin compared to the head.



147. Bronze Statuette

Material: bronze.

Dimensions: 12, 5 cm.

State of preservation: relatively good, missing the right forearm and feet.

Discovery context: coming from the temple of goddess Nemesis.

Location: MIA – Zalău.

Type: IV. a. Venus with apple variant.

Bibliography: Pop 1998, p. 317, no. 9, pl. IX/9; Bajusz 2011, p. 111, pl. LXXXI/a. (photo after D. Deac).

Description: The deity appears nude, weight on the left foot, the right slightly bent and advanced. The head is too small compared to the body, gives the unbalanced appearance of the composition. The hair is parted in the middle and gathered in a bun at back. On the head is noticeable a diadem decorated with incisions. The body is elongated, waistline long and hips straight. The left arm is bent at elbow holds an unidentified object, most likely an apple. The right arm most likely had the palm stretched and turned to the front.



148. Marble Statuette

Material: Marble.

Dimensions: h = 4.3 cm.

State of preservation: fragmentary, preserved only the bust, is headless, missing the left arm below the shoulders.

Discovery context: coming from the temple of goddess Nemesis.

Location: MIA – Zalău.

Type: II. Venus Capitolina variant.

Bibliography: Bajusz 2011, p. 111, pl. 81/b; Pop 2016, p. 47, n. 34. (photo after R. Zăgreanu)

Description: The goddess appears with a nude torso. The right hand covers the chest, while the left most likely masked the pubis area. Based on the shoulders position, the left side higher, the weight rested on the right foot. The statuette is rather worn due to simplified rendering and preservation.



149. Marble Statuary group

Material: Marble.

Dimensions: h = 18.4 cm.

State of preservation: fragmentary, preserved only the feet of the deity and those of Eros at the right side, while the Eros at the left misses the head, also exhibiting a break midway the pedestal.

Discovery context: comes from the water basin near the *praetorium*.

Location: MIA – Zalău, inv. no. CC 337/1984.

Type: II. a. Venus Capitolina nude.

Bibliography: Bărbulescu 1985, p. 66, no. 55; Gudea, Tamba 2005, p. 472, no. 6, fig. 17; Antal 2012c, p. 103, no. 35, pl. II; Pop 2016, p. 46, no. 32. (photo after R. Zăgreanu)

Description: Venus most likely depicted nude, flanked by two Erotes. The sandal straps which the deity wears still preserve traces of red paint. Based on the feet position, it may be assumed that the weight rested on the left leg, the right leg being higher. In analogies with other marble statuary groups, the goddess probably is rendered with the right hand covered the breast, while with the left one is covering the pubis area. The Eros at the left is rendered in the funerary pose, as Hypnos / Thanatos. His legs are crossed and are leaning on a torch with down turned flame. The Eros at the right rides a dolphin with raised tail and has the left hand placed on its head, while with the right hand raised, most likely holds a crown. The statuary group is set on a rectangular pedestal decorated with a horizontal incision in the upper part.



150. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 5.5 cm.

State of preservation: fragmentary, survived only the head and neck.

Discovery context: comes from barracks 1, fort, excavations of 1988;.

Location: MIA – Zalău; Inv. no. CC 491/1988.

Type: –

Bibliography: Gudea 1996, p. 227, pl. LI/3; Gudea 1997, p. 29/71; Ungurean 2008, p. 178, no. 158; Antal 2012c, p. 103, no. 34, pl. IV; Ene 2014, p. 191-192, no. 177, pl. XXI.

Description: The figure is rather worn, facial details barely distinguishable, eyes are small and nose is long and thin. The forehead is framed by the thick hair parted in the middle, while on top of the head the deity wears a tall diadem. The goddess seems to wear a pair of belly-shaped earrings.

151. Terracotta Statuette

Material: reddish-gray clay.

Dimensions: h = 11.5 cm.

State of preservation: fragmentary, preserving the pedestal, the feet below the knee and part of the crown held in the left hand.

Discovery context: –

Location: MIA – Zalău.

Type: V. b. Venus Victrix variant.

Bibliography: Gudea 1989, p. 513, no. 9, pl. CVIII.

Description: The depiction of the goddess is rather simplified, the legs lack volume, while the legs were no longer modeled. It seems the deity appears in a nude pose, the back covered by a drapery which most likely was wrapped around the left hand that holds a crown. The figure is set on a rectangular pedestal decorated with three rows of grooves.

152. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, preserved only the head and neck.

Discovery context: discovered in the fort, in 1988.

Location: MIA – Zalău.

Type: –

Bibliography: Gudea 1997, p. 29/71; Ene 2014, p. 192, no. 178, pl. XXI.

Description: The goddess has the hair parted in the middle and gathered in a bun at back, with two twisted curls loose, noticeable on the neck. On the head the goddess wears a tall diadem.

153. Terracotta Statuette

Material: fine yellowish-brown clay, with traces of white angoba.

Dimensions: h = 12.6 cm.

State of preservation: fragmentary, no longer preserving the right hand from wrist down, the right foot and a part of the drapery.

Discovery context: –

Location: MIA – Zalău.

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Gudea 1989, p. 512, no. 1, pl. CVIII.

Description: The goddess is rendered in the nude pose, with the weight on the right foot, the left flexed and advanced. It seems that the left arm held the draping, while the right arm most likely sat at the side, with the palm opened frontwards. Facial features are poorly modeled. On the head, the goddess wears a tall diadem. The wide flashing surrounding the statuette give the plaque appearance.

154. Terracotta Statuette

Material: fine yellowish-brown clay.

Dimensions: h = 4.7 cm.

State of preservation: fragmentary, preserved only the bust and head, without limbs and part of the drapery.

Discovery context: –

Location: MIA – Zalău.

Type: –

Bibliography: Gudea 1989, p. 514, no. 14, pl. CIX.

Description: The goddess appears with nude bust and head slightly turned right. The hair is parted at the centre and gathered in a bun at back and on the head is visible a tall diadem. Facial features are carefully worked, the large eyes, straight nose and small mouth still noticeable. Most likely, the drapery was pulled over the shoulder with the left hand, while the right rested at the side.

155. Terracotta Statuette

Material: yellowish-brown clay.

Dimensions: –

State of preservation: fragmentary, head and part of the neck surviving.

Discovery context: –

Location: MIA – Zalău.

Bibliography: Gudea 1989, p. 514, no. 24, pl. CIX.

Description: The face of the goddess is round with projecting cheekbones, eyes small, nose flat and lips full. The hair is gathered in a bun at back. The statuette seems disproportionate because of the neck which is too thick compared to the head. The diadem on top of the head no longer survived.

156. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 5.5 cm.

State of preservation: fragmentary, only the head survived.

Discovery context: –

Location: MIA – Zalău; Inv. no. CC 13/1978.

Type: –

Bibliography: Gudea 1989, p. 514, no. 15, pl. CIX; Ungurean 2008, p. 182, no. 179; Ene 2014, p. 183-184, no. 153, pl. XX.

Description: The hair of the goddess is parted in the middle and pulled in a bun at back from which two twisted tresses of hair escape, noticeable on neck. On the head the goddess wears a tall diadem. Facial features were carefully rendered, eyelids, nose and mouth still visible.

157. Terracotta Statuette

Material: fine brown clay.

Dimensions: h = 4.4 cm.

State of preservation: fragmentary, surviving only the head and part of neck.

Discovery context: –

Location: MIA – Zalău.

Type: –

Bibliography: Gudea 1989, p. 514, no. 21, pl. CIX.

Description: The facial features of Venus are worn away, with eyes, nose and mouth barely noticeable. The hair is gathered in a bun at back which seems to release two tresses of hair brought forward on the neck. On the head the goddess wears a diadem decorated with an incision.

158. Terracotta Statuette

Material: brown clay.

Dimensions: h = 3.7 cm.

State of preservation: fragmentary, head and part of the neck surviving.

Discovery context: –

Location: MIA – Zalău.

Type: –

Bibliography: Gudea 1989, p. 514, no. 22, pl. CIX.

Description: The face of the goddess is slightly elongated and damaged so that features are difficult to identify. The hairstyle is specific, the hair parted in the middle and gathered in a bun at back, with two curls pulled to the front. The goddess wears a diadem on the head.

159. Terracotta Statuette

Material: light reddish-brown clay.

Dimensions: h = 4.2 cm.

State of preservation: fragmentary, preserved only the bust, part of neck, without the head or limbs.

Discovery context: –

Location: MIA – Zalău, inv. no. CC 12/1957.

Type: –

Bibliography: Gudea 1989, p. 515, no. 26, pl. CX; Ungurean 2008, p. 182, no. 183; Ene 2014, p. 195-196, no. 189, pl. XXII.

Description: The goddess appears with nude bust, round, small breasts and slender waistline. The deity wears a necklace with a moon pendant

160. Terracotta Statuette

Material: Reddish-brown clay.

Dimensions: h = 5.3 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: coming from the amphitheater.

Location: MIA – Zalău, inv. no.156/1985.

Type: –

Bibliography: Pop 2016, p. 39, no. 18. (photo after D. Deac)

Description: The goddess has the head slightly turned left, large eyes, flat nose and lips marked by an incision. The forehead is framed by the thick hair parted in the middle, with a tall diadem on top of the head.



161. Terracotta Statuette

Material: Reddish-brown clay.

Dimensions: h = 7.8 cm.

State of preservation: fragmentary, preserved only the bust.

Discovery context: comes from Terasa Străjerilor, building L3.

Location: MIA – Zalău, inv. no. 1607/1783.

Type: –

Bibliography: Pop 2016, p. 39, no. 17. (photo after D. Deac).

Description: The statuette is a rather crude depiction of the deity. Facial features are barely noticeable. On the head she wears a tall diadem decorated with prominences. The thick hair is gathered in a bun at back, which releases two twisted curls descending to the chest area.



162. Terracotta Statuette

Material: Brick-red-red clay.

Dimensions: h = 4.6 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: coming from the amphitheater.

Location: MIA – Zalău, inv. no.P2013 I.

Type: –

Bibliography: Pop 2016, p. 40, no. 19. (photo after D. Deac)

Description: The face of the goddess no longer preserves its features, the item being worn away. Nevertheless, the hair parted at centre and pulled back in a bun is still noticeable. The goddess wears a diadem on top of the head.



163. Amber statuette

Material: amber

Dimensions: h = 5.2 cm.

State of preservation: fragmentary, missing the head, left arm, right hand from wrist, right leg below the knee and the left below the ankle.

Discovery context: comes from building IV (Terasa Străjerilor), room provided with *hypocaust* (bath).

Location: MIA – Zalău.

Type: Venus with sandal.

Bibliography: Matei 1983, p. 149, pl. III/3. (photo after D. Deac)

Description: the goddess is rendered nude. She leans on the right leg, left leg is advanced and raised in the movement of getting the footwear off. The statuette is carefully worked, all anatomical elements well sized.



164. Gem

Material: glass fabric, black.

Dimensions: 0.8 cm.

State of preservation: the ring is fragmentary and the stone is worn away here and there.

Discovery context: coming from the fort.

Location: MIA – Zalău, inv. no. cc. 182/1958.

Type: I. Venus Anadyomene variant.

Bibliography: Gudea 1989, p. 752, no. 17, pl. CCXLIV/4; Gudea 1997, p. 71.

Description: The gem with the depiction of the goddess is set in the ring. The deity is rendered semi-nude, with the lower body part draped and both hands raised to grab each a curl. To the right below a *hydria* seems to be depicted.

165. Gem

Material: black jasper.

Dimensions: h = 1.2 cm.

State of preservation: well preserved.

Discovery context: coming from the fort.

Location: MIA – Zalău, inv. no. cc. 408/1966.

Type: II. a. Venus Victrix variant.

Bibliography: Marinescu, Lakó 1973, p. 5, no. 13; Gudea 1989, p. 800, no. 89, Gudea 1997, p. 71.

Description: The deity is semi-nude from profile, with the left side of the buttocks covered. The weight rests on the left leg, the right is bent and takes a step forward. The hair is gathered in a bun at back, wears a diadem on top of the head. The left arm, bent at elbow, leans on a column and holds a long spear. In the slightly raised right hand the deity holds a helmet. A shield lies in front of the feet below.

166. Gem

Material: Green jasper.

Dimensions: h = 1, 3 cm.

State of preservation: well preserved.

Discovery context: –

Location: MIA – Zalău, inv. no. cc. 408/1966.

Type: II. b. Venus with sandal.

Bibliography: Tudor 1967, p. 215, no. 32m fig. 3/4; Marinescu, Lakó 1973, p. 5, no. 9.

Description: The goddess is rendered nude, from profile right. The deity is depicted as getting off the sandal with the right hand while supporting herself with the left on a trophy which seems to be placed on a shield.

167. Distaff

Material: bone.

Dimensions: h = 6.4 cm.

State of preservation: fragmentary, preserved only the decoration, without the head and active part of the distaff.

Discovery context: –

Location: MIA – Zalău, inv. no. cc. 267/1980.

Type: Venus Capitolina half-nude.

Bibliography: Gudea 1986, p. 84, fig. 39; Vass 2012, p. 59-70, pl. 4/1a-b.

Description: The distaff has an extremity decorated with a semi-nude depiction of the goddess. The lower body part is covered with a drapery falling below the hips. It is knotted in the front and held with the left hand. The right arm bent at elbow hides the chest. The weight rests on the left leg, the right is bent and advanced. The goddess sits on a base imitating a column base of Attic type composed of a *scotia* and two tori. The lower part of the spindle, no longer surviving, ended most likely with a ring.



XXV. MOLDOVENEȘTI (Cluj county)

168. Terracotta Statuette

Material: yellowish-red clay.

Dimensions: h = 13 cm.

State of preservation: fragmentary, no longer preserving from knee down.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. I 19816 (I 7605).

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Marinescu 1964, p. 474, fig. 7. (photo MNIT – Cluj-Napoca)

Description: the goddess appears in a semi-nude pose, with the lower body part covered with a *chiton* whose knot is held to the front with the left hand. The right arm is held at the side of the body with open palm turned to the front. The waistline is much elongated and the abdomen is protruding. Facial features are rather worn away and the hair is gathered in a bun at back. On the head the goddess wears a diadem.



XXVI. ORLEA (Olt county)

169. Bronze Statuette

Material: bronze with gray patina, solid cast.

Dimensions: h = 10.5 cm.

State of preservation: well preserved.

Discovery context: –

Location: MS – Orlea, inv. no. 7491.

Type: III. e. Venus Anadyomene half-nude variant.

Bibliography: Petolescu et alii 1975, p. 692 fig. 4/1-2; Marinescu 1981, p. 75, no. 593; Marinescu 1991, 71 no. 47; Marinescu 1994, no. 47, p. 278; Pop 1998, p. 321, no. 37, pl. XV/1; Marinescu, Pop 2000, p. 78, no. 115, pl. 60.

Description: the goddess is rendered in a half-nude pose, with lower body part draped, the garment slipping below the thighs. The hair is parted in the middle and gathered in a bun at back, which releases two twisted tresses pulled to the front, of which one is raised with the left hand. The right hand holds the drapery in front the pubis area.

XXVII. ORȘOVA – *Dierna* (Mehedinți county)

170. Bronze Statuette

Material: bronze.

Dimensions: h = 8.5 cm.

State of preservation: according to the image fragmentary, missing the feet and curl from the left hand, strongly corroded surface.

Discovery context: –

Location: lost, initially in MB – Timișoara.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Pop 1998, p. 320, no. 28, pl. XIII/3.

Description: The goddess appears nude, with weight on the right leg, left leg flexed and advanced. Facial features are no longer distinguishable owing to corrosion. Most likely, the hair was gathered in a bun at back, which releases a tress of hair (no longer preserved) held with the left hand. The right arm slides along the body with palm open and turned to the front.

171. Mould for terracotta statuette

Material: Clay.

Dimensions: h = 8 cm.

State of preservation: Fragmentary, only the bust survived.

Discovery context: –

Location: the mould is lost, preserving only a modern cast.

Type: I. Venus from Cnidos variant.

Bibliography: Crînguș 2005, p. 496, fig. 1/5; Ștefănescu-Onițiu 2008, p. 364, pl. II/3; Ene 2014, p. 200-201, no. 206, pl. XXIII.

Description; The mould depicts the deity with the upper body part nude. The head is slightly elongated, facial features worn away and hair is gathered in a bun at back. On the shoulders are still visible two curled tress of hair. Most likely, the right arm rests at the side with palm turned to the front. The left arm is bent at elbow, impossible to determine if it covered the pubis area or pulled the drapery to the front.

172. Lead Statuette

Material: lead.

Dimensions: –

State of preservation: –

Discovery context: coming from the territory of the ancient town.

Location: Colection of Orșova Highschool.

Type: –

Bibliography: Benea 2008, p. 114.

XXVIII. RĂCARI (Com. Brădești, Dolj county)

173. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 13.5 cm.

State of preservation: fragmentary, preserving only the lower part, from waist down, with a break in the ankle area and lacking the left corner of the base.

Discovery context: coming from *via principalis* near the *praetorium*.

Location: MO – Craiova, inv. no. I 6131.

Type: –

Bibliography: Florescu 1931, p. 22-23, no. 4, fig. 14; Tătulea 1994, fig. 35/2; Bondoc 2005, p. 19, no. 10; Nemeti 1999, p. 76, fig. 1; Ungurean 2008, p. 188, no. 206; Antal 2012c, p. 103, no. 37, pl. IV.

Description: The goddess appears semi-nude, left hand holds the drapery in the hip area, leaving the legs bare. The right hand might have made the same gesture in the attempt to pull the cloth. The statuette is placed on a rectangular base hollow on the inside, decorated with four rows of horizontal grooves. The back of the statuette was not modeled, only smoothed by hand.

XXIX. RĂȘNOV – *Cumidava* (Brașov county)

174. Terracotta Statuette

Material: red clay.

Dimensions: h = 16.3 cm.

State of preservation: relatively good, missing the head and part of the base.

Discovery context: comes from the earthen *vallum* of the fort.

Location: MIA – Zalău.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Gudea, Pop 1971, p. 54, fig. 51-52; Ungurean 2008, p. 188, no. 207; Antal 2012c, p. 104, no. 38, pl. V; Ene 2014, no. 124, pl. XVI.

Description: The goddess is rendered in the nude pose, the right hand covers the chest and the left the pubis area. The statuette is worked crudely, arms are very thin compared to the body, shoulders are wide, breasts rendered as two circles. The statuette seems to have been set on a base, which most likely was decorated with horizontal grooves. To the left, a small Eros might have been depicted, however the wear makes it impossible to distinguish.

175. Bronze Statuette

Material: bronze.

Dimensions: –

State of preservation: –

Discovery context: lost.

Location: –

Type: –

Bibliography: Gramatopol 1982, p. 184; Pop 1998, p. 322, no. 47.

XXX. RĂZBOIENI-CETATE – *Ad Vatabos* (Alba county)

176. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 11 cm.

State of preservation: fragmentary, preserved only from pelvis down.

Discovery context: coming from the fort.

Location: –

Type: –

Bibliography: Popovici, Varga 2010, p. 87, no. 3; Rusu-Bolindeț, Onofrei 2010, p. 414, pl. VII/20.

Description: The goddess is depicted half-nude, the lower body part below the thighs covered with a knotted *palla*.

177. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 5.7 cm.

State of preservation: fragmentary, preserved only the head with a break atop.

Discovery context: comes from the fort.

Location: –

Type: –

Bibliography: Popovici, Varga 2010, p. 87, no. 2; Ene 2014, p. 191, no. 175, pl. XXI.

Description: The face of Venus is oval, cheeks are full, eyes large, nose is long and thin and lips small and full. The thick hair is parted at centre and gathered in a bun at back, which releases two tresses of hair on either side of the neck. The goddess wears a diadem on top of the head.

XXXI. REȘCA – *Romula* (Olt county)

178. Bronze Statuette

Material: bronze with green patina.

Dimensions: h = 7.8 cm.

State of preservation: precarious, strongly corroded surface, no longer preserves the left leg below the knee and the arms, the right from elbow down, and the left from armpit level.

Discovery context: –

Location: MR – Caracal, inv. no. 4483.

Type: IV. Venus with attributes and accessories variant.

Bibliography: Bondoc, Dincă 2003, p. 18, no. 9.

Description: The deity appears nude, weight on left leg, which tilts the entire body to the right. Facial features are undistinguishable due to corrosion, most likely the hair is gathered in a bun at back, of which are released a few tress of hair on the back. The diadem on top of the head is barely visible. Most likely, the right arm slides along the body with palm turned to front, while the left holds an apple or a mirror. The body is elongated, thighs are straight and chest flat.

179. Bronze Statuette

Material: bronze with gray patina, solid cast.

Dimensions: h = 15.9 cm.

State of preservation: fragmentary, missing hands from wrists, the feet, while the surface is corroded.

Discovery context: –

Location: MRPF – Drobeta-Turnu Severin, inv. no.II 7117 (II 264).

Type: IV. Venus with attributes and accessories variant.

Bibliography: Tudor 1935, p. 121 no. 163; Miclea, Florescu 1980, p. 113, no. 372, fig.372; Marinescu 1981, p. 76, no. 593; Marinescu 1994, p. 278 no. 39; Marinescu 1988-1991, p. 71 no. 39; Marinescu, Pop 2000, p. 93-94, no. 106, pl. 57; Pop 2016, p. 37, no. 13. (photo after O. Neagoe).

Description: The goddess appears nude, with weight on the right foot, the left flexed and advanced. Facial features are rendered carefully, however due to corrosion, they are barely distinguishable. The goddess has the hair gathered in a bun at back, from which depart two twisted tresses of hair down in front on the shoulders. The head is slightly turned right, with a diadem superimposed on top of the head. Most likely, the right hand has an open palm turned to the front, while the left held an apple or a mirror.



180. Bronze Statuette

Material: bronze with traces of fire damage.

Dimensions: h = 6.2 cm.

State of preservation: precarious, surviving from waist down, left leg to the knee and right to the ankles.

Discovery context: –

Location: lost, initially in I. Constantinescu collection.

Type: –

Bibliography: Tudor 1935, p. 125, no. 239, fig. 40; Tudor 1958, p. 83, fig. 12/e; Marinescu 1994, p. 278, no. 51; Marinescu 1991, no. 51; Marinescu, Pop 2000, p. 130, no. 177, pl. 91.

Description: According to the drawing, the goddess is rendered nude, with the common stance and weight on right foot, the left seems flexed and advanced.

181. Marble Statuette

Material: marble.

Dimensions: h = 29 cm.

State of preservation: fragmentary, surviving only the bust below the hips, without head and limbs.

Discovery context: –

Location: Secondary school no. 6 Caracal.

Type: I. Venus from Cnidos variant.

Bibliography: Petolescu 1975, p. 757-760, fig. 1; Bărbulescu 1985, p. 67, no. 82.

Description: The goddess is rendered nude, with well sized body, thin waist and round hips. According to the position of the shoulders, probably the weight rested on right leg. On the chest are still visible the traces of the right hand which covers the breasts, while the left most likely masked the pubis area.

182. Marble Statuette

Material: marble.

Dimensions: h = 9.6 cm.

State of preservation: fragmentary, preserving only the head and small part of neck.

Discovery context: –

Location: comes from the collection of colonel Capşa.

Type: –

Bibliography: Tudor 1935, p. 40, no. 38, fig. 14/a.

Description: The goddess has an oval face, full cheeks, large eyes, long and thin nose and small and full lips. The rich hair is parted in the centre and pulled back in a bun of which are released two tress of hair curled on the shoulders. On top of head, the deity wears a diadem.

183. Marble Statuette

Material: marble.

Dimensions: h = 5 cm.

State of preservation: fragmentary, preserved only left hand.

Discovery context: –

Location: comes from the collection of colonel Capşa.

Type: –

Bibliography: Tudor 1935, p. 40, no. 39, fig. 14/b.

Description: possible statuette of Venus of which survived only the left hand holding an apple.

184. Marble Statuary group

Material: marble.

Dimensions: h = 11 cm.

State of preservation: fragmentary, preserved only from hip down, missing the feet of both the goddess and Eros.

Discovery context: –

Location: coming from Col. Kretzulescu collection.

Type: –

Bibliography: Tudor 1935, p. 40, no. 45, fig. 22/c; Bărbulescu 1985, p. 67, no. 81.

Description: The deity is rendered semi-nude with the lower body part covered with a drapery which leaves bare the left leg. The weight is on right leg, the left flexed and advanced. Preserving the print of the right hand holding the drapery to the front. Most likely, the left hand covers the chest. To the left stands a small Eros riding a dolphin. The right hand bent at elbow and raised holds a crown, which seems to be also held by the left hand of the goddess. The surface of the piece is worn away and is chipped in many places, which hinders any observation of the details.

185. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, missing the head and right foot.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MO – Craiova.

Type: I. Venus from Cnidos variant.

Bibliography: Popilian 1976, p. 231, fig. 6/3; Tătulea 1994, fig. 34/3; Bondoc, Dincă 2005, p. 135, no. 133; Ungurean 2008, p. 196, no. 234; Ene 2014, p. 171, no. 122, pl. XVI.

Description: The goddess appears nude with left arm held at the side of the body, while the right, bent at elbow and raised, holds the drapery. The weight rests on the right leg, the left flexed and advanced. The drapery behind the goddess gives the relief appearance.

186. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 17.3 cm.

State of preservation: fragmentary, missing the head, left arm and shoulder.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MR – Caracal, inv. no. 7972.

Type: I. Venus from Cnidos variant.

Bibliography: Popilian 1976, p. 231, fig. 6/4,7; Popilian 1997, fig. 24/5; Bondoc, Dincă 2005, p. 23, no. 16; Ungurean 2008, p. 193, no. 226; Ene 2014, p. 150, no. 68, pl. VIII.

Description: The statuette was restored from fragments originally inventoried separately. The goddess appears half-nude with the drapery slipping below the hips. With the left hand tries to cover her pubis area, while the right arm sits at the side with open palm turned to front.

187. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 7.8 cm

State of preservation: fragmentary, missing the head, left arm and shoulder.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: –

Type: II. a. Venus Capitolina nude variant.

Bibliography: Popilian 2006, p. 411, no. 1, pl. I/1a-c; Ene 2014, p. 172, no. 123, pl. XVI.

Description: The goddess is rendered nude, the right hand covers the breasts while the left masks the pubis area. Venus has a fully figured body, while the hip twist evidences the stance with weight resting on the right leg, the left flexed and slightly advanced. Among adornments count the two bracelets placed at upper arm level.

188. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 9.3 cm

State of preservation: fragmentary, preserved only the head.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1995.

Location: –

Type: –

Bibliography: Popilian 2006, p. 412, no. 8, pl. II/8a-b; Ene 2014, p. 190, no. 173, pl. XXI.

Description: The goddess is represented with a carefully made coiffure, hair gathered in a bun at back. On top of head the goddess wears a tall diadem. Facial details are carefully worked, eyes are large and almond-shaped, the nose is long and thin and lips are half-open.

189. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 9.3 cm

State of preservation: fragmentary, surviving only from waist below without feet.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1986.

Location: –

Type: –

Bibliography: Popilian 2006, p. 412, no. 11, pl. III/11a-b; Ene 2014, p. 179, no. 141, pl. XIX.

Description: The goddess is rendered nude, has full features, wide hips and slump legs. The navel is marked by an incision. The specific stance is noticeable, weight on right leg, the left slightly flexed and advanced.

190. Terracotta Statuette

Material: fine brown clay.

Dimensions: h = 7.4 cm

State of preservation: fragmentary, preserving only the anterior valve, without head, left arm, right forearm and legs.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1983.

Location: –

Type: –

Bibliography: Popilian 2006, p. 411, no. 6, pl. I/6; Ene 2014, p. 179-180, no. 142, pl. XIX.

Description: The goddess is rendered nude in front, the back being most likely covered with a *palla* held with the right hand. The deity is fully figured, hips are round and the abdomen protruding.

191. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 7 cm

State of preservation: fragmentary, preserved only the torso, headless.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1996.

Location: –

Type: –

Bibliography: Popilian 2006, p. 411, no. 4, pl. I/4; Ene 2014, p. 180, no. 143, pl. XIX.

Description: The goddess is rendered with nude torso, fully figured, round hips and projecting abdomen. She wears a necklace with a *lunula* pendant.

192. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 6.7 cm

State of preservation: fragmentary, preserving only the back side, the hip area.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1997.

Location: –

Type: –

Bibliography: Popilian 2006, p. 417, no. 38, pl. VIII/38; Ene 2014, p. 196, no. 192, pl. XXII.

Description: The goddess is rendered semi-nude, with the lower part of the body below the thighs covered with a *palla* noticeable on the right leg. The piece is well-designed, the anatomical details visible.

193. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9 cm.

State of preservation: fragmentary, preserved down to knee area.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MO – Craiova.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Popilian 1976, p. 230, no. 1, fig. 6/5; Popilian 1997, pl. 24/4a; Bondoc, Dincă 2005, p. 138, no. 138; Ungurean 2008, p. 194, no. 228; Ene 2014, p. 175, no. 130, pl. XVII.

Description: The deity appears nude, hair is parted in the centre and pulled at back in a bun releasing two tresses to the front. On top of head, the goddess wears a tall diadem. Right arm sits at the side, the left grabs a tress of hair.

194. Terracotta Statuette

Material: red clay.

Dimensions: h = 11.3 cm.

State of preservation: relatively good, missing feet.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MR – Caracal, inv. no. 5229.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Petolescu, Chițu 1974, p. 62, no. 17, fig. 27; Popilian 1976, p. 232, no. 2, fig. 6/6; Tătulea 1994, fig. 34/4; Popilian 1997, fig. 24/4a-b; Bondoc, Dincă 2005, p. 22, no. 15; Ungurean 2008, p. 192, no. 223; Ene 2014, p. 173, no. 126, pl. XVI.

Description: The goddess appears nude, left hand grabs a tress of hair, while the right arm is held at the side of the body with palm turned to the viewer. When the two parts of the figurine, the front and back, were joined the flashing remained so large that flattened, gives the plaque appearance.

195. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 3.8 cm.

State of preservation: fragmentary, preserving only the head.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MR – Caracal, inv. no. 7513.

Type: –

Bibliography: Popilian 1976, p. 232, no. 8, fig. 6/8; Bondoc, Dincă 2005, p. 78, no. 64; Ungurean 2008, p. 199, no. 245; Ene 2014, p. 184, no. 154, pl. XX.

Description: The goddess is depicted with a carefully made coiffure, hair pulled back in a bun. On top of head the goddess wears a tall diadem. Facial details are worked cautiously, eyes are large and almond-shaped, the nose is long and thin, lips are half-open.

196. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 5.3 cm.

State of preservation:

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MO – Craiova.

Type: –

Bibliography: Popilian 1976, p. 232, no. 7, fig. 6/10; Tătulea 1994, fig. 34/5; Popilian 1997, fig. 23/3a-b; Bondoc, Dincă 2005, p. 136, no. 134; Ungurean 2008, p. 200, no. 247; Ene 2014, p. 189, no. 170, pl. XXI.

Description: The hair of the goddess is parted in the centre and gathered at back in a bun, wears a diadem on top of head. The piece is rather worn away, facial details are no longer visible.

197. Terracotta Statuette

Material: reddish-brown clay, hollow cast.

Dimensions: h = 18.3 cm.

State of preservation: fragmentary, missing the head and part of the right leg, which was restored.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1982.

Location: MR – Caracal, inv. no. 10934.

Type: II. f. Venus Capitolina half-nude variant.

Bibliography: Bondoc, Dincă 2005, p. 26, no. 18; Popilian 2006, p. 412, no. 10, pl. XXX/10 a-b;

Description: The goddess is rendered half-nude with slightly protruding abdomen. The right hand pulls an edge of the drapery to cover the pubis area, leaving feet bare. The left arm bent at elbow covers the breasts. The body is rendered with elongated waist and narrow hips. Among jewelery count the two bracelets placed on upper arms. The figure sits on a base decorated with horizontal grooves.

198. Terracotta Statuette

Material: reddish-brown red clay, solid cast.

Dimensions: h = 10.1 cm.

State of preservation: fragmentary, missing the left forearm and below the waist.

Discovery context: –

Location: MR – Caracal, inv. no. 4510.

Type: II. c. Venus Capitolina nude variant.

Bibliography: Berciu, Petolescu 1976, p. 30, no. 11, pl. VI/11; Ungurean 2008, p. 204, no. 273.

Description: Most likely, it is a nude depiction of the goddess. The right hand covers the breasts, while the left most likely masked the pubis area. The face is carefully rendered, eyes are half-closed, the nose is long and thin and lips small and full. The thick hair framing the face is parted in the middle and gathered in a bun of which descend two tress of hair on the neck. She wears a mantle pulled to the front and fastened on the chest by the Isiac knot. Among the adornments count the diadem on top of head, the torques by the neck and most likely the four bracelets on upper arms and wrists level.

199. Terracotta Statuette

Material: reddish-brown clay, with traces of red angoba, hollow cast.

Dimensions: h = 11.2 cm.

State of preservation: fragmentary, missing the head, part of both arms and feet.

Discovery context: comes from the pottery workshop of the *villa suburbana*, year 1979.

Location: MR – Caracal, inv. no. 10278.

Type: V. a. Variant with object.

Bibliography: Tătulea 1994, fig. 35/4; Popilian 1997, fig. 24/1; Bondoc, Dincă 2005, p. 30, no. 21; Popilian 2006, p. 413, no. 15, pl. IV/15; Ungurean 2008, p. 199, no. 244; Ene 2014, p. 180, no. 144, pl. XIX.

Description: The deity appears half-nude. Beneath the chest is noticeable the *kestos*, while the right arm bent at elbow most likely held the scroll. Onto the left leg is wound part of the drapery, rendered by oblique plies. The weight rests on the right leg, the left bent and advanced. The body is slender, chest small, waistline elongated and hips narrow. Among the jewelery count the necklace with the moon-shaped pendant around the neck and a bracelet on upper arm.

200. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 8.8 cm.

State of preservation: fragmentary, preserved only from hip down, missing the right arm and feet.

Discovery context: comes from the pottery districts of the *villa suburbana*, year 1981.

Location: MR – Caracal, inv. no. 10929.

Type: I. c. Venus from Cnidos half-nude.

Bibliography: Bondoc, Dincă 2005, p. 29, no. 20; Ungurean 2008, p. 197, no. 239; Ene 2014, p. 159, no. 91, pl. XI.

Description: The goddess is rendered half-nude, left hand holds below the hips to the front two edges of the drapery most likely knotted, feet remain bare. On either side of the legs are noticeable the oblique folds of the drapery. To the right of the hip are still visible the fingers of the right hand which most likely had the palm open and turned to front.

201. Terracotta Statuette

Material: reddish-brown clay, solid cast.

Dimensions: h = 15.8 cm.

State of preservation: fragmentary, missing the head, feet and has the surface broken in several places.

Discovery context: –

Location: MR – Caracal.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Bondoc, Dincă 2005, p. 28, no. 19; Ungurean 2008, p. 197, no. 238; Ene 2014, p. 203, no. 215, pl. XXIV.

Description: The goddess appears nude, right hand covering the breasts and left the pubis area. Weight rests on right leg, left is bent at knee and advanced. Onto the shoulders of the goddess are still noticeable the two twisted tresses most likely released from the bun. Among adornments count the torc by the neck and the two bracelets on upper arms. On the back the goddess wears a mantle fastened around the neck with the Isiac knot.

202. Terracotta Statuette

Material: Reddish-brown clay, hollow cast.

Dimensions: h = 9.9 cm.

State of preservation: fragmentary, preserving only partially the valve in the back of the statuette, missing the right hand and feet.

Discovery context: comes from kiln 14 in the pottery districts of the *villa suburbana*, year 1989.

Location: –

Type: –

Bibliography: Popilian 2006, p. 414, no. 21, pl. V/21; Ene 2014, p. 176, no. 134, pl. XVII.

Description: The goddess is most likely depicted nude from front, the back side below the buttocks being covered by a *palla* whose edges are noticeable to the right. The goddess has the left hand raised and bent at elbow to pull the drapery over the shoulder and the right hand, based on the remaining part, was most likely held at the side of the body with palm turned front.

203. Terracotta Statuette

Material: reddish clay, hollow on the inside.

Dimensions: h = 11.5 cm.

State of preservation: fragmentary, preserved from hip down.

Discovery context: –

Location: MO – Craiova, inv. no. I 6126/4645.

Type: –

Bibliography: Tătulea 1994, p. 114, fig. 35/1; Bondoc, Dincă 2005, p. 96, no. 81; Ungurean 2008, p. 196, no. 235; Ene 2014, p. 163, no. 101, pl. XIII; Pop 2016, p. 45, no. 30. (photo after D. Bondoc)

Description: The goddess is rendered in a half-nude pose, the right leg covered with a cloth. The weight rests on the left leg, the right flexed and advanced. The back side of the figurine is covered with a *palla* rendered by oblique folds on either side of the legs. The goddess is fully figured, hips are round and the abdomen projecting. The figurine sits on a trapezoid base.



204. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 5.3 cm.

State of preservation: fragmentary, preserved only the head of the goddess.

Discovery context: comes from the pottery workshop of the *villa suburbana*.

Location: MR – Caracal, inv. no. 7931.

Type: –

Bibliography: Popilian 1976, p. 232, no. 7, fig. 6/9; Bondoc, Dincă 2005, p. 82, no. 68; Ungurean 2008, p. 200, no. 248; Ene 2014, p. 182, no. 148, pl. XX.

Description: the face of Venus is round, eyes are almond-shaped, eyelids marked and lips parted. The tall forehead is framed by a thick hair, parted in the centre and gathered in a bun at back. On top of the head the goddess wears a tall diadem with prominences.

205. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 10.4 cm.

State of preservation: fragmentary, missing from chest up, the head, the right forearm and feet.

Discovery context: –

Location: MR – Caracal, inv. no. 5298.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 32, no. 23; Ungurean 2008, p. 198, no. 241 and p. 206, no. 285 (same piece); Ene 2014, p. 155, no. 80, pl. X.

Description: The goddess is depicted semi-nude with right leg covered by a *palla* rendered by oblique folds. The deity is fully figured, abdomen is protruding and navel is marked. The arm seems to rest at the side and had most likely the palm turned to front.

206. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 6.2 cm.

State of preservation: fragmentary, preserved only the head, part of the right arm and feet.

Discovery context: coming from the 1982 campaign, S1, trench 4.

Location: MR – Caracal, inv. no.10946.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Bondoc, Dincă 2005, p. 31, no. 22.

Description: The goddess is rendered half-nude, with right hand held at the side of the body and palm turned front. The left arm bent at elbow holds the drapery wound on the forearm and covers the pubis area. Below the hips appears another cloth, making a knot at front and covering the feet. The body is slender, waistline elongated and chest protruding.

207. Terracotta Statuette

Material: fine reddish clay.

Dimensions: h = 6.4 cm.

State of preservation: fragmentary, preserving only the head.

Discovery context: –

Location: MR – Caracal, inv. no. 4659.

Type: –

Bibliography: Petolescu, Chițu 1974, p. 63, no. 23, fig. 33; Bondoc, Dincă 2005, p. 37, no. 27.

Description: The elongated face of the goddess no longer preserves the features, the piece is worn away. The hair parted in the middle has two intertwined tresses forming erroneously the *krobylos* knot on top of the head. The rest of the hair forms a bun at back.

208. Terracotta Statuette

Material: red clay with mica in composition, hollow on the inside.

Dimensions: h = 7.5 cm.

State of preservation: fragmentary, preserved only the bust, without the right arm.

Discovery context: –

Location: MR – Caracal, inv. no. 7742.

Type: III Venus Anadyomene variant.

Bibliography: Bondoc, Dincă 2005, p. 77, no. 63; Ștefănescu-Onițiu 2008, p. 367, pl. IV/3; Ungurean 2008, p. 199, no. 243; Ene 2014, p. 174, no. 128, pl. XVI.

Description: The goddess appears with bare bust in front and back covered with a drapery pulled to the front over the shoulder with the left hand and hold probably a hair tress.. Based on orientation, the arm sits at the side with palm turned to front. The figure is rather worn, face details no longer visible. The curly hair frames the forehead and is gathered in a bun at back. Among adornments count the necklace around the neck and the belly-shaped earrings.

209. Terracotta Statuette

Material: light brown clay.

Dimensions: h = 5 cm.

State of preservation: fragmentary, preserved only the head and neck.

Discovery context: –

Location: MR – Caracal, inv. no. 10725.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 40, no. 30.

Description: The goddess has the head slightly turned left, large eyes, flat nose and full lips. The hair is parted in the middle, the rest is pulled back in a bun of which are loose two twisted tresses of hair, still noticeable on the neck. It seems the goddess wears a pair of belly-shaped earrings. The diadem did not survive.

210. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 5 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: –

Location: MR – Caracal, inv. no. I 1264.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 42, no. 32.

Description: The goddess has facial features carefully rendered, the arched eyebrows, eyelids, marked iris, flat nose and full lips still visible. The hair is parted in the middle and gathered in a bun at back from fall two tresses of hair curled on the neck. On the head the goddess wears a diadem.

211. Terracotta Statuette

Material: semi fine, reddish-brown clay, hollow on the inside.

Dimensions: h = 4.1 cm.

State of preservation: fragmentary, preserved only the head, broken nose.

Discovery context:-

Location: MR – Caracal, inv. no. 5777.

Type:-

Bibliography: Petolescu et alii 1975, p. 692, no. 7, fig. 4/3-4; Bondoc, Dincă 2005, p. 79, no. 65; Ene 2014, p. 187, no. 164, pl. XXI.

Description: The goddess has a round face, the arched eyebrows, eyes glancing up with marked pupils, the flat nose and full lips still visible. The hair is pulled in a bun at back, from which descend two tresses of hair curled on the neck. The diadem on top of the head is broken.

212. Terracotta Statuette

Material: semi-fine clay, gray, hollow on the inside.

Dimensions: h = 9 cm.

State of preservation: fragmentary, no longer surviving from waist down.

Discovery context: –

Location: MR – Caracal, inv. no. 1654.

Type: II. Venus Capitolina variant.

Bibliography: Petolescu, Chițu 1974, p. 63, no. 20, fig. 30; Bondoc, Dincă 2005, p. 33, no. 24.

Description: The goddess is depicted with nude bust. The right arm bent at elbow covers the breasts, and, according to the position of the left arm, it hid the pubis area. It is impossible to say if below the hips the goddess was draped or nude. The head is slightly turned right, features are carefully rendered, the large eyes, the long, thin nose and half-closed lips still visible. The hair is parted at centre and pulled back in a bun which releases two twisted tress of hair descending to the shoulders. Among jewellery count the diadem, the necklace with moon-shaped pendant and the bracelet on upper arm. The back of the statuettes was manually smoothed.

213. Terracotta Statuette

Material: grayish clay, hollow on the inside.

Dimensions: h = 5.1 cm.

State of preservation: fragmentary, preserved the head and part of neck.

Discovery context: –

Location: MR – Caracal; Inv. no. 4057.

Type: –

Bibliography: Petolescu et alii 1975, p. 692, no. 8, fig. 4/5-6; Bondoc, Dincă 2005, p. 80, no. 66.

Description: The face of the goddess seems disproportionate because of the eyes and nose, which are too large compared to the face. The eyes seem half-open, while the lips seem to sketch an archaic smile. The hair is gathered in a bun at back, which releases two twisted curls on the neck.

214. Terracotta Statuette

Material: reddish-brown clay, head hollow on the inside and body solid.

Dimensions: h = 13.8 cm.

State of preservation: fragmentary, missing the arms from elbow, legs below the knee, the surface being broken in several places.

Discovery context: –

Location: MO – Craiova, inv. no. I 6124/4639.

Type: –

Bibliography: Tătulea 1994, fig. 35/3; Bondoc, Dincă 2005, p. 98, no. 83.

Description: The goddess appears half-nude, has the drapery wound on the left leg. Facial features are worn, hair is pulled at back in a bun, which releases two twisted tresses onto the shoulders. The body is youthful, waistline elongated, breasts small and hips straight. The weight rests on the right leg, and the left leg flexed. Both arms are hanging down, most likely the right had its palm turned to the front and the left held an object. On top of the head the goddess wears a tall diadem.

215. Terracotta Statuette

Material: Red clay with mica in composition, hollow on the inside.

Dimensions: h = 5.3 cm.

State of preservation: precarious, preserving only the front side of the head.

Discovery context: –

Location: MR – Caracal; inv. no. 5231.

Type: –

Bibliography: Petolescu, Chițu 1974, p. 63, no. 22, fig. 32; Bondoc, Dincă 2005, p. 88, no. 74.

Description: The goddess has a slightly elongated face, arched eyebrows, large down turned eyes with marked iris. The flat nose and thick lips are reminiscent of oriental features. The hair is gathered at back in a bun with two tresses twisted on the shoulder. On top of the head the goddess wears a diadem.

216. Terracotta Statuette

Material: red clay, mica fragments in composition, hollow on the inside.

Dimensions: h = 4.3 cm.

State of preservation: precarious, preserving only the front part of the head.

Discovery context: –

Location: MR – Caracal, inv. no. I 1269

Type: –

Bibliography: Bondoc, Dincă 2005, p. 89, no. 75.

Description: The head of the goddess is round and prominent cheek bones. The deity glances up, eyebrows and iris are marked by incisions. The flat nose and full lips give the oriental appearance. The hair is parted in the middle and was most likely pulled in a bun at back. Due to precarious preservation, it is impossible to say if she wore a diadem or the *krobylos* on top of the head.

217. Terracotta Statuette

Material: brick-red, semi-fine clay, with sand and mica in composition, hollow on the inside.

Dimensions: h = 4.7 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: MR – Caracal, inv. no. 5299.

Type:-

Bibliography: Bondoc, Dincă 2005, p. 81, no. 67; Ungurean 2008, p. 201, no. 252; Ene 2014, p. 182, no. 149, pl. XX.

Description: The piece is so worn that facial features can no longer be noted. Most likely, the coiffure is specific, middle-parted, a bun at back and two tresses descending onto the neck. On top of head a diadem is still noticeable.

218. Terracotta Statuette

Material: Yellowish clay, hollow on the inside.

Dimensions: h = 10 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: MO – Craiova, inv. no. I 6128/10049.

Type: –

Bibliography: Tătulea 1994, fig. 35/5; Bondoc, Dincă 2005, p. 97, no. 82.

Description: The figurine seems disproportionate as the neck is too thick compared to the head. The face is round, prominent cheek bones, the eyes have their iris marked, the nose is flat and the lips are small. The hairstyle is specific, parted in the middle, at back the *krobylos*, a bun at back and two tresses twisted on the neck. It seems that the deity wears a pair of belly-shaped earrings.

219. Terracotta Statuette

Material: fine red clay, solid cast.

Dimensions: h = 11.5 cm.

State of preservation fragmentary, missing the right arm from elbow down and feet.

Discovery context: –

Location: MO – Craiova, inv. no. I 6123/4638.

Type: III. a. Venus Anadyomene Nude variant

Bibliography: Tătulea 1994, fig. 34/4; Bondoc, Dincă 2005, p. 101, no. 86; Ștefănescu-Onițiu 2008, p. 367, pl. IV/4; Ungurean 2008, p. 194, no. 230; Ene 2014, p. 174, no. 129, pl. XVII.

Description: the figurine is modeled crudely, facial features are worn and the body is flattened and lacks volume. The goddess appears half-nude, below the hips the right leg covered by a drapery. The left arm bent at elbow and raised seems to hold a hair tress and the edge of the drapery pulled over the shoulder. Based on orientation, the right arm sits at the side and most likely had the palm open turned to front.

220. Terracotta Statuette

Material: reddish-brown clay with mica in composition, hollow on the inside.

Dimensions: h = 4.4 cm.

State of preservation: fragmentary, preserved only the head, without the right ear.

Discovery context: –

Location: MR – Caracal, inv. no. 11267.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 86, no. 72.

Description: The face of Venus is oval, with carefully modeled features. Eyes are rendered with eyelids and iris, the nose is slightly flat and the full lips seem half-closed. The hair is parted in the centre, while from the temples two tresses are gathered on top of the head to form the *krobylos* knot.

221. Terracotta Statuette

Material: reddish-brown clay, solid cast.

Dimensions: h = 9 cm.

State of preservation: fragmentary, surviving only the bust without left arm below the elbow.

Discovery context: –

Location: MO – Craiova, inv. no. I 6121/4637.

Type: II Venus Capitolina variant.

Bibliography: Bondoc, Dincă 2005, p. 102, no. 87; Ungurean 2008, p. 195, no. 231; Ene 2014, p. 194, no. 183, pl. XXII.

Description: The goddess appears with a bare bust, right arm covers the chest and left palm most likely hid the pubis area. It is impossible to say if in the lower part of the deity was draped or nude. The statuette is worn away, facial features no longer visible. It seems that the hair is gathered in a bun at back, from which released two tresses of hair are brought forward onto the shoulders.

222. Terracotta Statuette

Material: red clay, hollow on the inside.

Dimensions: h = 5.6 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: MO – Craiova, inv. no. I 5056/4642.

Type: –

Bibliography: Tătulea 1994, fig. 34/8; Popilian 1997, fig. 23/2 a-b; Bondoc, Dincă 2005, p. 104, no. 89; Ungurean 2008, p. 196, no. 236; Ene 2014, p. 183, no. 151, pl. XX.

Description: The goddess has a slightly elongated head, sharp chin, large eyes, thin nose and lips. The hair is parted in the middle and pulled in a bun at back, which releases two tresses of hair descending onto the neck in front.

223. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 5.1 cm.

State of preservation: fragmentary, preserved only the head and part of the neck.

Discovery context: –

Location: MO – Craiova, inv. no. I 5057/4643.

Type: –

Bibliography: Tudor 1978, p. 105, fig. 31/8; Bondoc, Dincă 2005, p. 105, no. 90

Description: The facial features of Venus are carefully modeled. The large eyes have the pupils marked by incisions, the eyebrows are arched, the nose is flat and lips are full, reminiscent of oriental features. The hair is pulled in a bun at back with two tresses of hair falling to the front. The diadem did not survive.

224. Terracotta Statuette

Material: red clay.

Dimensions: –

State of preservation: according to the image, fragmentary, preserved only the bust, without limbs.

Discovery context: –

Location: missing, originally in Maria Istrati-Capșa collection.

Type: II. Venus Capitolina variant.

Bibliography: Tudor 1940b, p. 42, no. 264, fig. 46/c; Bondoc, Dincă 2005, p. 111, no. 96; Ungurean 2008, p. 200, no. 250; Ene 2014, p. 194-195, no. 186, pl. XXII.

Description: The goddess appears with nude bust, right hand covers the chest. Most likely, the left hand conceals the pubis area. Facial features may no longer be noted due to wear. The hair is gathered in a bun at back, two twisted tress of hair descend out of the bun over the shoulders. On the head the goddess wears a diadem.

225. Terracotta Statuette

Material: red clay.

Dimensions: –

State of preservation: according to the image, fragmentary, preserved only the head and part of neck

Discovery context: –

Location: missing, originally in Maria Istrati-Capșa collection.

Type: –

Bibliography: Tudor 1940b, p. 43, no. 267, fig. 47/c; Bondoc, Dincă 2005, p. 113, no. 99.

Description: The facial features of the goddess are worn off, eyes, nose or mouth barely visible. The composition seems disproportionate, the neck too thin compared to the head. The hair seems to be pulled in a bun at back.

226. Terracotta Statuette

Material: red clay.

Dimensions: –

State of preservation: according to the drawing precarious, preserved only the back side of the head and part of neck.

Discovery context: –

Location: missing, originally in Ilie Constantinescu Colection – Caracal

Type: –

Bibliography: Tudor 1940b, no. 276, fig. 49/b; Tudor 1940a, p. 49, no. 68, fig. 13/b; Bondoc, Dincă 2005, p. 115, no. 103.

Description: The figurine renders the specific hairstyle of the deity, hair gathered in a bun at back, which release two tress of hair falling onto the neck. The curls are rendered by simple incisions.

227. Terracotta Statuette

Material: yellowish clay.

Dimensions: h = 5.8 cm.

State of preservation: according to the drawing fragmentary, preserved only the bust without limbs.

Discovery context: –

Location: missing, originally in Ilie Constantinescu Colection – Caracal.

Type: –

Bibliography: Tudor 1940b, p. 44, no. 281, fig. 48/f; Tudor 1940a, p. 50, no. 72, fig. 13/f; Bondoc, Dincă 2005, p. 116, no. 105.

Description: The goddess is rendered with a nude bust. Facial features are no longer visible due to poor preservation. Hair seems to be parted in the middle and pulled in a bun at back. To the left, a tress of hair is released from the bun and sliding on the neck is still visible.

228. Terracotta Statuette

Material: red clay, hollow on the inside.

Dimensions: h = 1.7 cm.

State of preservation: according to the drawing precarious, preserved the left side of the hip.

Discovery context: –

Location: lost, initially in Ilie Constantinescu collection – Caracal.

Type: –

Bibliography: Tudor 1940b, p. 44, no. 285, fig. 49/j; Tudor 1940a, p. 50, no. 76, fig. 13/j; Bondoc, Dincă 2005, p. 117, no. 108; Ene 2014, p. 162, no. 97, pl. XII.

Description: The goddess is rendered in a half-nude pose, lower body part covered with a *palla*. The drapery is knotted in front and held with the left hand.

229. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 16.5 cm.

State of preservation: according to the drawing, relatively well preserved, small break on the left.

Discovery context: –

Location: lost.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Tudor 1978, p. 374, fig. 105/1; Tătulea 1994, fig. 34/2; Bondoc, Dincă 2005, p. 131, no. 127; Ene 2014, p. 169, no. 116, pl. XIV.

Description: The goddess is rendered nude, right hand covers the chest and the left the pubis area. Facial details are briefly depicted and hair is gathered in a bun at back. To the left, it is impossible to determine the representation, either a small Eros or the drapery. Among jewelery count a diadem and two pairs of bracelets placed on upper arms and wrists. The figurine sits on a round base decorated with four rows of horizontal grooves.

230. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 12.2 cm.

State of preservation: according to the drawing, relatively well preserved, missing the feet.

Discovery context: –

Location: lost.

Type: III. b. Venus Anadyomene half-nude.

Bibliography: Tudor 1978, p. 374, fig. 105/5; Bondoc, Dincă 2005, p. 133, no. 130; Ene 2014, p. 176, no. 133, pl. XVII.

Description: The statuette is worked in a very simplified manner, facial features almost entirely erased. The goddess appears in a half-nude pose, the lower part of the body covered by a drapery. The right arm is held at the side of the body with palm turned to front, the left hand grabs a curl.

231. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9.8 cm.

State of preservation: according to the drawing, fragmentary, preserved only from hip down, without the feet.

Discovery context: –

Location: lost.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Tudor 1978, p. 374, fig. 105/6; Nemeti 1999, p. 77, fig. 3; Bondoc, Dincă 2005, p. 133, no. 131; Ene 2014, p. 161, no. 95, pl. XII.

Description: The goddess is rendered in a semi-nude pose, edges of the drapery making a knot in front and held by the left hand. The drapery leaves bare the feet, on both sides rendered by oblique folds.

232. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: according to the drawing, fragmentary, preserved only from abdomen area below, without the right arm and feet.

Discovery context: –

Location: –

Type: –

Bibliography: Tudor 1978, p. 374, fig. 105/4; Bondoc, Dincă 2005, p. 132, no. 129; Ene 2014, p. 157, no. 85, pl. XI.

Description: The goddess is rendered half-nude, with the drapery slipping below the hips and knotted in the front. The goddess is fully figured, given the projecting abdomen. The right arm sits at the side and most likely had the palm turned to front.

233. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: precarious according to the drawing, surviving only the front side of the neck and small part of neck.

Discovery context: –

Location: lost, initially in Petre E. Mihăescu collection.

Type: –

Bibliography: Plopşor 1922, p. 252, fig. 3/1; Bondoc, Dincă 2005, p. 137, no. 135; Ungurean 2008, p. 207, no. 286; Ene 2014, p. 191, no. 174, pl. XXI.

Description: The elongated face of the goddess is carefully modeled. Eyes are almond-shaped, with eyebrows, marked iris, flat nose and full lips still visible. The hairstyle exhibits the *krobylos* knot on top of the head, most likely the rest of the hair gathered in a bun at back.

234. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: fragmentary according to the drawing, preserved only the bust.

Discovery context: –

Location: lost.

Type: –

Bibliography: Tudor 1978, p. 374, fig. 105/7; Bondoc, Dincă 2005, p. 134, no. 132; Ene 2014, p. 195, no. 187, pl. XXII.

Description: The goddess appears with a nude bust, round face and worn features. It seems that the coiffure is that customary, parted in the middle and pulled in a bun at back. Among jewelery count the diadem and the necklace by the neck with the moon-shaped pendant.

235. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 8.5 cm.

State of preservation: fragmentary based on the drawing, preserved only the bust.

Discovery context: –

Location: lost.

Type: III. Venus Anadyomene variant.

Bibliography: Popilian 1997, pl. 23/1a-b; Bondoc, Dincă 2005, p. 146, no. 150; Popilian 2006, p. 413, no. 14, pl. IV/14; Ene 2014, p. 181, no. 146, pl. XIX.

Description: The goddess appears with nude bust, both hands bent at elbow and raised to gather hair and drapery, depicted at the moment of unveiling the head. The hair is pulled at back in a bun which releases two twisted tress of hair descending onto the shoulders. Facial features are expressive, eyes are large, with rendered iris and eyelids, nose is flat and lips are full.

236. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 23 cm.

State of preservation: relatively good according to the drawing, missing the diadem.

Discovery context: kiln 9 in the pottery districts, in sector *villa suburbana*, beside other fragments of identical statuettes and moulds (55).

Location: lost.

Type: II. f. Venus Capitolina half-nude variant.

Bibliography: Popilian 1997, pl. 22/1 a-c; Bondoc, Dincă 2005, p. 145, no. 149; Popilian 2006, p. 412, no. 7, pl. II/7a-c; Ene 2014, p. 144, no. 52, pl. 6.

Description: The statuette is slightly flattened, features indistinct. The composition seems disproportionate because of the shoulders which are too large compared to the body. The hairdo is that customary, parted in the middle and gathered in a bun at back. The goddess is rendered in a semi-nude pose with the lower body part below the hips covered with a drapery rendered by oblique folds. The left hand covers the chest and the right conceals the pubis area. The figure sits on a rectangular pedestal.

237. Terracotta Statuette

Material: red clay.

Dimensions: h = 5 cm.

State of preservation: fragmentary according to the drawing, preserved only the head and a small part of neck.

Discovery context: –

Location: lost.

Type: –

Bibliography: Popilian 1997, pl. 23/5a-b; Bondoc, Dincă 2005, p. 147, no. 152; Ene 2014, p. 187, no. 163, pl. XXI.

Description: The facial features of the goddess are worn, with eyes, nose or mouth barely noticeable. The hair is parted in the middle, gathered in a bun at back. On the head the goddess wears a diadem.

238. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9.1 cm.

State of preservation: fragmentary, lacking the right forearm and feet, has break at neck level.

Discovery context: –

Location: lost, initially MR – Caracal, inv. no. 6714.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Petolescu, Chițu 1974, p. 62, no. 18, fig. 28; Bondoc, Dincă 2005, p. 150, no. 157;

Description: The goddess is rendered nude. The left hand holds a tress of hair together with the drapery pulled over the shoulder, while the right arm at the side most likely had the palm turned to the viewer. The anatomical details are worn away, facial features or coiffure barely visible. It seems that the weight rests on the left leg, the right slightly bent at knee.

239. Terracotta Statuette

Material: red clay.

Dimensions: h = 8.5 cm.

State of preservation: fragmentary based on the drawing, missing the head, right forearm and feet.

Discovery Context comes from the pottery districts in sector *villa suburbana*, year 1983.

Location: lost.

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Popilian 1997, pl. 24/2a-b; Bondoc, Dincă 2005, p. 148, no. 153; Popilian 2006, p. 411, no. 2, pl. I/3a-b; Ene 2014, p. 171, no. 121, pl. XVI.

Description: The goddess appears in a nude pose, with the left palm covering the pubis area and the right held at the side of the body with its palm most likely turned to front. The body is youthful, waist-line elongated and hips narrow. The weight rests on left leg, the right bent and advanced. On the left arm, the upper side is noticeable a bracelet.

240. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 13 cm.

State of preservation: fragmentary, missing feet and part of drapery.

Discovery context: coming from kiln 13, in sector *villa suburbana*, excavated in 1989.

Location: –

Type: III. a. Venus Anadyomene variant.

Bibliography: Popilian 2006, p. 414, no. 20, pl. V/20; Ștefănescu-Onițiu 2008, p. 366, pl. 3/3; Ene 2014, p. 175-176, no. 132, pl. XVII.

Description: The goddess appears rendered nude in the front, the back entirely covered by a cloth. Facial features are rather worn. Hair is pulled in a bun at back, two tresses of hair loose. The right arm sits at the side, has the palm turned to front, the left bent at elbow and raised grabs a tress. The weight rests on the left leg, the right is slightly bent and advanced. The body is slender and thin, waistline is elongated and hips are narrow.

241. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9.8 cm.

State of preservation: fragmentary, missing the upper part of the body and feet.

Discovery context: coming from the ceramic district in *villa suburbana*, year 1983.

Location:-

Type: –

Bibliography: Popilian 2006, p. 413, no. 12, pl. III/12 a-b; Ene 2014, p. 161, no. 94, pl. XII.

Description: The statuette is a half-nude depiction of the deity. The drapery rendered with oblique plies is pulled and held with the left hand in front the pubis area.

242. Terracotta Statuette

Material: reddish clay.

Dimensions: h = 5.4 cm.

State of preservation: fragmentary, preserving only the chest area and part of the left hand.

Discovery context: coming from the ceramic district in *villa suburbana*.

Location: –

Type: –

Bibliography: Popilian 2006, p. 414, no. 17, pl. IV/17; Ene 2014, p. 151, no. 71, pl. XIX.

Description: From the preserved fragment, it may be concluded that most likely, the goddess was rendered nude from front, the back covered with a cloth. The fragment renders the chest area, part of the left hand covers the pubis area and part of the forearm holds the drapery wound onto it. Possibly, the right hand might have been held at the side of the body with palm turned to front.

243. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 7.2 cm.

State of preservation: fragmentary, statuette no longer preserving from shoulders up

Discovery context: coming from kiln 9, in sector *villa suburbana*.

Location: –

Type: I. Venus from Cnidos variant.

Bibliography: Popilian 2006, p. 412-413, no. 13, pl. III/13; Ștefănescu-Onițiu 2008, p. 367, pl. III/5; Ene 2014, p. 163, no. 100, pl. XIII.

Description: The goddess appears nude, with lower body part draped. The right arm is held at the side of the body with palm turned to the front, the left holds the drapery with a knot at front. The statuette is coarsely modeled, details barely distinguishable. It is placed on a rectangular base decorated in front with horizontal grooves.

244. Terracotta Statuette

Material: reddish clay.

Dimensions: h = 8.5 cm.

State of preservation: according to the drawing, fragmentary, missing the head, right forearm and feet.

Discovery context: coming from the ceramic district in *villa suburbana*, year 1994.

Location: –

Type: I. Venus from Cnidos nude.

Bibliography: Popilian 2006, p. 411, no. 2, pl. I/2a-c; Ene 2014, p. 171, no. 120, pl. XVI.

Description: The goddess appears nude, the right arm covers the pubis area and the right at the side most likely had the palm turned to front. The body is youthful, waistline elongated and hips narrow. Weight is on left leg, the right bent and advanced. On upper arms are noticeable bracelets.

245. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 8.2 cm.

State of preservation: fragmentary, missing the upper part of the body and feet.

Discovery context: coming from the ceramic district in *villa suburbana*, year 1983.

Location:-

Type: –

Bibliography: Popilian 2006, p. 413, no. 12, pl. III/12 a-b; Ene 2014, p. 161, no. 94, pl. XII.

Description: The goddess is rendered nude from front, the back covered with a drapery. The drapery, rendered by oblique folds, is visible on either side of the legs. The deity is fully figured, hips are wide and feet slump. The navel is marked by an incision.

246. Terracotta Statuary group

Material: reddish-brown clay, body solid and head hollow.

Dimensions: h = 18.3 cm.

State of preservation: fragmentary, missing the head and right arm.

Discovery context: purchased by a villager in 1952.

Location: MR – Caracal, inv. no. 1479.

Type: I. d. Venus from Cnidos half-nude variant.

Bibliography: Petolescu, Chițu 1974, p. 63, no. 19, fig. 29; Bondoc, Dincă 2005, p. 24, no. 17; Ungurean 2008, p. 192, no. 225; Ene 2014, p. 181, no. 147, pl. XIX.

Description: The goddess is depicted half-nude from front, back covered diagonally with a drapery pulled to the front and wound on the left arm and leg. The body is youthful, waistline elongated and waist thin. To the left stands a small nude Eros on a dolphin, holding in the left hand an object resembling a *gladius*. The two figures are placed on a rectangular base decorated with a horizontal groove.

247. Terracotta Statuary group

Material: reddish-brown clay, with mica in composition, hollow on the inside.

Dimensions: h = 12.8 cm.

State of preservation: fragmentary, both deities survived from waist down.

Discovery context: coming from the 1965 campaign, S T1, V. Gate, -3m.

Location: MR – Caracal, no. inv. 4487.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 34, no. 25; Ungurean 2008, p. 198, no. 242; Ene 2014, p. 170, no. 119, pl. XV.

Description: the goddess is rendered half-nude, weight rests on the left leg, the right slightly bent. The left hand covers the pubis area. To the right stands a small Eros, both hands holding a crown to the front. The depiction is somewhat rudimentary, fingers and toes rendered by incisions, while the feet lack volume. Both deities are set on a rectangular pedestal decorated with a horizontal groove.

248. Terracotta Statuary group

Material: reddish clay.

Dimensions: h = 9.8 cm.

State of preservation: fragmentary, not preserving from shoulders up, and from the pedestal.

Discovery context: coming from the ceramic district in *villa suburbana*.

Location: –

Type: –

Bibliography: Popilian 2006, p. 413, no. 16, pl. IV/16a-b; Ene 2014, p. 143, no. 50, pl. 6.

Description: The deity is rendered nude from front, seems to hold the drapery covering her back with both hands. The goddess is flanked by two Eros standing and moving. The piece is rather worn and it is impossible to establish for certain the actions of the two Erotes, still, it seems that the one to the right rides a dolphin. Most likely, the piece sits on a rectangular pedestal.

249. Mould for terracotta statuette

Material: fine gray clay.

Dimensions: h = 13.5 cm.

State of preservation: precarious, missing the lower body part below the hips.

Discovery context: coming from the ceramic district in *villa suburbana*.

Location: MR – Caracal, inv. no. 8025.

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Popilian 1976, p. 230, fig. 6/2; Popilian 1984, p. 47, no. 1, fig. 1/1; Bondoc, Dincă 2005, p. 10, no. 3; Ștefănescu-Onițiu 2008, p. 367, fig. IV/2; Ungurean 2008, p. 189, no. 213; Bondoc 2011, p. 157, fig. 9a. (photo after Bondoc 2011).

Description: The mould renders a nude goddess, with right arm at the side and the left covers the pubis area. The hair is parted in the centre and a diadem is on the head. Among adornments count the twisted necklace with *lunula* pendant and four bracelets by the wrists.



250. Mould for terracotta statuette

Material: brownish-gray clay.

Dimensions: h = 11.3 cm.

State of preservation: fragmentary, missing from waist down.

Discovery Context comes from the 1965 campaign, S2, trench, -2.8 m, the area east of the fort.

Location: MR – Caracal, inv. no. 8964.

Type: III. b. Venus Anadyomene half-nude variant.

Bibliography: Popilian 1984, p. 47, no. 2, fig. I/2; Popilian 1997, fig. 48/1 a; Bondoc, Dincă 2005, p. 11, no. 4; Ștefănescu-Onițiu 2008, p. 367, pl. IV/1; Ungurean 2008, p. 190, no. 214.

Description: The mould renders the goddess nude, left arm onto which is wound part of the drapery covers the pubis area, while the right grabs a curl. Facial features are rather worn, eyes and nose barely noticeable. The hair is gathered in a bun at back, two tresses released and pulled to the front. Among the adornments count the diadem and the necklace with the moon-shaped pendant.

251. Mould for terracotta statuette

Material: reddish-brown clay.

Dimensions: h = 10.3 cm.

State of preservation: fragmentary, missing from knee down.

Discovery context: coming from kiln 13 from *villa suburbana*.

Location: MR – Caracal, inv. no. 4940.

Type: V. b. Venus Victrix variant.

Bibliography: Popilian 1984, p. 52, no. 11, fig. 4/2; Popilian 1997, p. 14; Bondoc, Dincă 2005, p. 21, no. 14; Ștefănescu-Onițiu 2008, p. 364, pl. I/3; Ungurean 2008, p. 189, no. 212; Ene 2014, p. 197-198, no. 196, pl. XXIII.

Description: The mould seems rather a scrap, facial features and body details no longer modeled. It seems that the goddess was rendered nude, with head slightly turned left, seems to hold in the right hand a wreath, while the left is held at the side of the body with palm open and turned to the front.

252. Mould for terracotta statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, preserved only the head.

Discovery context: comes from the 1979 campaign, S1, trench 1, -0.2 m.

Location: MO – Craiova, inv. no. I 26294.

Type: –

Bibliography: Bondoc, Dincă 2005, p. 94, no. 79.

Description: The mould depicts the face, without too many details. Most likely, facial features were modeled after the figurine was removed from the mould.

253. Mould for terracotta statuette

Material: reddish-brown clay.

Dimensions: h = 5.2 cm.

State of preservation: fragmentary, preserved only from hips down, small part of the hands and part of the base.

Discovery context: coming from kiln 9 in the pottery districts of the *villa suburbana* sector.

Location: –

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Popilian 2006, p. 412-413, no. 9, pl. 2/9; Ștefănescu-Onițiu 2008, p. 367, pl. 3/4; Ene 2014, p. 145, no. 55, pl. 7.

Description: The mould depicts a half-nude goddess, with the lower body part draped. The left arm seems to be stretched along the body with palm turned to the front, while the right holds the drapery knotted in the front. The pedestal is rectangular and decorated with horizontal grooves in front.

254. Gem

Material: red jasper.

Dimensions: h = 1.3 cm.

State of preservation: well preserved.

Discovery context: –

Location: private collection.

Type: II. a. Venus Victrix variant.

Bibliography: Tudor 1935, p. 43, no. 62, fig. 19/4.

Description: The goddess is rendered half-nude from profile, with left side of the back covered. The weight rests on the left leg, the right is bent and takes a step forward. The hair is pulled in a bun at back and a diadem is visible on top of the head. The left arm bent at elbow leans on a column and holds a long spear. The slightly raised right hand holds a helmet. In front the feet, down below lies a shield.

255. Gem

Material: red jasper.

Dimensions: h = 1.3 cm.

State of preservation: precarious, worn off stone.

Discovery context: –

Location: Colecția Col. Georgescu.

Type: II. a. Venus Victrix variant.

Bibliography: Tudor 1935, p. 43, no. 65, fig. 19/37.

Description: The goddess is rendered nude from profile right. Due to poor preservation, details are just barely visible.

XXXII. ROȘIA MONTANĂ – *Alburnus Maior* (Alba county)

256. Votive Altar

Material: tuff.

Dimensions: h = 46.5 cm.

State of preservation: fragmentary, missing the upper right corner.

Discovery context: coming from area sacra at Hăbad.

Location: M – Roșia Montană.

Dating: 131 – 200 p.Chr.

Bibliography: AE 2003, 1483; AE 2007, 1200; ILD 392; Cociș et alii 2003, p. 151; fig. 23; Ciongradi 2009, p. 58 – 59, no. 40; Antal 2014a, p. 42, no. 6, fig. 4/a. (photo after C. Ciongradi)

Description: Beucus Dae/ici ara(m) Ve/neri / vo(tum) s(olvit)

Translation: Beucus, son to Daecius, fulfilled (his) promise by an altar (erected) to Venera.



XXXIII. SARMIZEGETUSA – *Colonia Dacica Sarmizegetusa* (Hunedoara county)

257. Mosaic

Material: Red, blue, green and white tesserae.

Dimensions: 1,96x1,90 m, emblema 1,35x1,20 m.

State of preservation: good, according to the image.

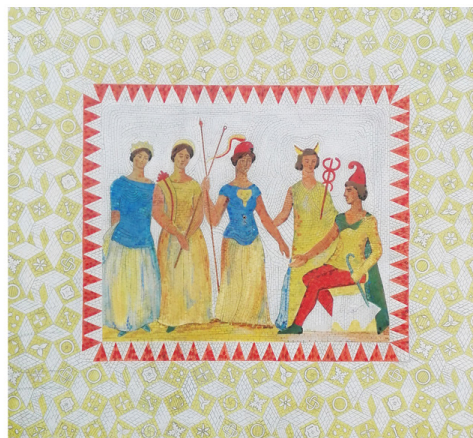
Discovery context: found in 1823 during the civil works performed on the property of baron Napcsa, to the north of the road leading to the railway station; represents the pavement of a room.

Location: lost.

Type: –

Bibliography: Bedeus 1825, p. 11-12; Ackner 1833, p. 264-285; Daicoviciu 1924, p. 227, no. 2, Floca 1957, p. 350; Berciu 1961, p. 157-161, pl. II.

Description: the mosaic background is composed of *tesserae* in white rhomb groups mixed with squares with yellow *tesserae* patterns. The emblem has an 8 cm-frame formed of triangles of white marble and mate red terracotta *tesserae*. The emblem background is made of white marble *tesserae*, while the lower part where the figures are set is made of yellow *tesserae*. It renders to the left the three goddesses, Minerva, Juno and Venus, present at the beauty contest, while to the right stands Paris, assisted by Mercury. The three goddesses wear long *chitons* fastened around the waist most likely with a *taenia*, down turned on the hips. The deities wear their specific attributes: Minerva – the spear and the helmet, Juno – the cornucopia, Mercury – the caduceus, and Venus the diadem. In spite of the fact that goddess Venus is the winner of the contest, the one who has the left hand outstretched to receive the apple from Paris, in this mosaic is Minerva, being probably a moment before the final decision.



258. Bronze Statuette

Material: bronze with dark-green patina, solid cast.

Dimensions: h = 15, 8 cm.

State of preservation: missing only the right arm.

Discovery context: comes from the Forum.

Location: M – Sarmizegetusa, inv. no. S 804.

Type: I. d. Venus from Cnidos half-nude variant.

Bibliography: Daicoviciu 1938, p. 61, no. 75; Rusu et alii 1975, p. 101-102, no. 1, fig. 1; Alicu, Pop, Wolmann 1979, p. 96, no. 122, pl. CXVII/122; Pop 1998, p. 321, no. 38, pl. XV/2.

Description: The goddess is half-nude, lower body part covered with a *palla*. The drapery which falls on a diagonal on the back, slips at front below the hips and is held by the left hand. The right arm most likely fell at the side with palm turned to the front. The goddess has regular features, large eyes, straight nose and small mouth. The hair is parted at the centre and gathered in a bun which releases two tresses of hair to chest level. Among adornments count the diadem and the bracelet on the right arm.

259. Bronze Statuette

Material: green patina bronze, body cast hollow and limbs solid cast.

Dimensions: h = 28.3 cm.

State of preservation: according to the image, it is relatively good, missing the upper limbs from half arm down, right toes and the left big toe.

Discovery context: comes from the eastern cemetery at 100-150 m west the mausoleum of the Aurelii.

Location: lost, initially in M – Sarmizegetusa, inv. no.. 1613.

Type: I. c. Venus from Cnidos variant.

Bibliography: Pop, Albulescu 1976, p. 433-440, fig. 1; Alicu, Pop, Wolmann 1979, p. 96, no. 121, pl. CXVIII-CXIX/121; Marinescu 1991, p. 70, no. 27; Pop 1994, p. 333-336; Antal 2012a, p. 101-102, no. 7, fig. 5/e. Diaconescu 2013, p. 164, no. 14. (photo after A. Diaconescu)

Description: The goddess appears entirely nude. The weight rests on the left leg, the right is slightly bent and advanced. The body is carefully rendered, breasts have nipples marked by circular orifices which most likely were filled with silver or red enamel. The goddess has the head slightly turned right, the face is round, the nose straight, the mouth half-open, large eyes with pupils marked by two hollows, which most likely had also inlays. The hair is parted in the middle, on top of head the *krobylos* knot, the rest pulled in a bun at back, leaving three twisted tresses on the back and shoulders. On the head, the goddess also wears a semicircular diadem decorated with two prominences. Most likely, the right arm sat at the side of the body with the palm turned to the viewer, and the left covers the pubis.



260. Bronze Statuette

Material: Bronze.

Dimensions: h = 18 cm.

State of preservation: according to the drawing, it is fragmentarily preserved, missing the right leg.

Discovery context: –

Location: lost, Téglás Gábor collection.

Type: IV. the variant with mirror.

Bibliography: Pop 1998, p. 319, no. 23, pl. XII/4; Marinescu, Pop 200, p. 155-156, no. 267, pl. 91.

Description: The goddess appears nude. The right hand holds a mirror into which the deity stares, the right arm is slightly bent at elbow, has the palm open and turned to front. The hair is parted in the middle, most likely gathered in a bun at back, wears a diadem decorated with incisions on top of the head. The weight is on the right leg, the left is flexed and advanced.

261. Bronze Statuette

Material: bronze with grayish patina, solid cast.

Dimensions: h = 7.7 cm.

State of preservation: precarious, lacking the right arm and feet, strongly corroded surface.

Discovery context: –

Location: MCDR – Deva, inv. no.1130.

Type: I. b. Venus from Cnidos nude variant.

Bibliography: Andrițoiu, Mărghitan 1972, p. 36; Rusu 1979, p. 176, no. 11, pl. II 5 a-b; Alicu, Pop, Wollmann 1979, p. 96, no. 23, pl. CX-VII; Marinescu 1994, p. 278, no. 50; Marinescu 1988-1991, p. 72, no. 50; Pop 1998, p. 322, no. 49, pl. XV/6; Marinescu, Pop 2000, p. 99, no. 119, pl. 62. (photo after Marinescu, Pop 2000)

Description: The deity is rendered nude, with disproportionate body, head too large and arms too thin. Due to corrosion, facial features are no longer visible. The forehead is framed by a curly hair, pulled in a bun at back; a diadem on top of head. The weight rests on right leg, the left is slightly flexed and advanced. Most likely, the right arm had the palm turned to front, while the left cover the pubis.



262. Bronze Statuette

Material: gilded bronze.

Dimensions: h = 7,62 cm.

State of preservation: according to the drawing, it is fragmentary, preserved only the head.

Discovery context: –

Location: lost, L. Napcsa collection.

Type: –

Bibliography: Neigebaur 1851, p. 41, no. 151; Alicu, Pop, Wolmann, 1979, p. 189, no. 23, pl. CLXIV, e; Pop 1998, p. 323, no. 52; pl. XV/7; Marinescu, Pop 2000, p. 166, no. 316, pl. 90.

Description: The goddess appears with the common hairstyle, parted at centre and pulled in a bun at back. The diadem is decorated with incisions and round incrustations. Features are carefully rendered, eyes large and almond-shaped, nose long and thin, lips parted.

263. Bronze Statuette

Material: bronze.

Dimensions: h = 4.3 cm.

State of preservation: according to the image fragmentary, preserved only the head.

Discovery context: –

Location: lost, initially in M – Sarmizegetusa.

Type: –

Bibliography: Alicu, Pop, Wolmann, 1979, p. 198, no. 104; Pop 1998, p. 323, no. 53; Marinescu, Pop 2000, p. 166, no. 317.

264. Marble Statuette

Material: marble.

Dimensions: h = 140 cm.

State of preservation: relatively good, missing the head, right arm and left hand.

Discovery context: –

Location: MCDR – Deva.

Type: III. variant of Venus of Frejus / Genetrix.

Bibliography: Alicu, Pop, Wolmann 1979, p. 141, pl. LXVI; Gramatopol 1982, p. 131, pl. III/9; Bărbulescu 2003a, p. 56, pl. II; Diaconescu 2005, p. 143, pl. LVII, fig. 2; Incripția : CIL III 1413, IDR III/2, 15; Diaconescu 2012, p. 175, fig. 54; Antal 2012a, p. 102, no. 8, fig. 6/a; Antal 2015a, p. 58, fig. 3/c, 4.

Description: The goddess appears dressed in a long strapless chiton that slips from the left shoulder, exposing the left breast. The weight rests on the left leg, the right is slightly flexed and advanced. The goddess leans the left elbow on an altar, inscribed “Cla(udius) Saturnin(us) sculpsit”. According to the copied type, the right arm was bent at elbow and raised to grab the drapery and pull it over the shoulder, while the left hand held an apple. The depiction is rudimentary, bust is flattened, folds are rendered by simple cuts worked with the drill, while the feet exiting from underneath the drapery have no rendered toes. The back of the statue is unfinished, might have originally been attached to a wall. The pedestal is round, anepigraphic and undecorated.



265. Marble Statuette

Material: marble.

Dimensions: h = 5.6 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: M – Sarmizegetusa, inv. no. 12987.

Type: –

Bibliography: Alicu, Pop, Wolmann, 1979, p. 95, no. 119, pl. 29.

Description: The features of Venus are carefully rendered, the large eyes have marked eyelids, the nose is slightly flattened and full lips are half-open. The hair is parted in the middle and pulled in a bun at back, of which two tress of hair fall, still noticeable on the neck. On top of head the goddess wears an undecorated diadem.

266. Marble Statuette

Material: marble.

Dimensions: h = 7.5 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: M – Sarmizegetusa, inv. no.460.

Type: –

Bibliography: Floca 1967, p. 50; Alicu, Pop, Wolmann, 1979, p. 134, no. 328, pl. 56.

Description: The goddess has oval face, eyes are large and almond-shaped, with marked eyelids and eyebrows, the nose is long and thin and lips are full. The hair covers the ears and is gathered in a bun at back from which escape two curls sliding on the neck. The goddess wears an undecorated diadem on the head.

267. Marble Statuette

Material: marble.

Dimensions: h = 8 cm.

State of preservation: fragmentary, preserving the head and part of neck.

Discovery context: –

Location: M – Sarmizegetusa, inv. no. 396.

Type: –

Bibliography: Alicu, Pop, Wolmann, 1979, p. 96, no. 120, pl. 29.

Description: The features of the goddess are worn away due to preservation. The face is oval, eyes large and almond-shaped, eyebrows arched, nose long and lips full. The thick hair is parted in the middle, two tresses gathered in a *krobylos* on top of head, the rest covers the earlobes and forms a bun at back. The head of the goddess seems slightly turned left.

268. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 11.8 cm.

State of preservation: fragmentary, missing the upper body part and feet.

Discovery context: found in building EM 31, extension of trench P8.

Location: M – Sarmizegetusa, inv. no. 29531.

Type: –

Bibliography: Alicu et alii 1994a, p. 470, no. 33, pl. XIV/2; Ungurean 2008, p. 213, no. 314 and 350 (same piece); Ene 2014, p. 161, no. 96, pl. XII.

Description: The statuette is a semi-nude representation of the deity. The left hand pulls and holds the drapery rendered with oblique plies in the pubis area.

269. Terracotta Statuette

Material: reddish clay with brownish glaze.

Dimensions: h = 3.6 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: comes from the excavation in the NE area of the temple complex of Aesculapius and Hygeia.

Location: M – Sarmizegetusa, inv. no. 3568.

Type: –

Bibliography: Pop, Nemeş 1977, p. 160, no. 3, fig. 3; Alicu, Pop, Wolmann 1979, p. 98, no. 128, pl. CXXXV; Ungurean 2008, p. 214, no. 318; Ene 2014, p. 192, no. 179, pl. XXI.

Description: The goddess has an oval face, large nose, thin, small mouth and sharp chin. The forehead is framed by a thick hair, parted in the middle and pulled in a bun at back. On top of head the goddess wears a diadem with prominences.

270. Terracotta Statuette

Material: yellowish-brown clay.

Dimensions: h = 3.6 cm.

State of preservation: fragmentary, preserved only the right side of the chest and part of the arm.

Discovery context: comes from the excavation in building EM 24.

Location: M – Sarmizegetusa, inv. no. 25394.

Type: –

Bibliography: Paki, Cociş 1987, p. 480-481, no. 5, pl. II/1.

Description: the goddess is rendered with nude torso, right breast is well highlighted, marked nipple.

271. Terracotta Statuette

Material: gray porous clay.

Dimensions: h = 9.9 cm.

State of preservation: fragmentary, lacking the head, left part of the bust and below the knee.

Discovery context: comes from the excavation located in the NE area of the temple complex of Aesculapius and Hygeia.

Location: MNIT – Cluj-Napoca, inv. no. V 22545.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Alicu, Pop, Wolmann 1979, p. 98, no. 129, pl. CXXXV; Ungurean 2008, p. 214, no. 319; Ene 2014, p. 143, no. 49, pl. 6.

Description: the goddess appears semi-nude covered in the lower body part with a *palla*. The right arm sits at the side with palm towards the viewer, while the left hand, because of the downward orientation, most likely held the knot of the drapery to the front. The drapery is rendered geometrically by two vertical lines.

272. Terracotta Statuette

Material: gray porous clay.

Dimensions: h = 5.5 cm.

State of preservation: fragmentary, missing the head and lower part of the body from waist down.

Discovery context: comes from the excavation placed in the NE area of the temple complex of Aesculapius and Hygeia.

Location: MNIT – Cluj-Napoca, inv. no.. V 22938.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Alicu, Pop, Wolmann 1979, p. 98, no. 130, pl. CXXXV; Ungurean 2008, p. 214, no. 320; Ene 2014, p. 197, no. 194, pl. XXIII.

Description: The goddess is rendered with a nude torso. The right arm is held at the side of the body, the left is bent at elbow, most likely holds the drapery in front the pubis area.



273. Terracotta Statuette

Material: yellowish-reddish-brown clay, green glaze.

Dimensions: h = 5.2 cm.

State of preservation: fragmentary, preserved a left side fragment of the bust.

Discovery context: comes from the excavation in building EM 24.

Location: M – Sarmizegetusa, inv. no. 27972.

Type: –

Bibliography: Paki, Cociș 1987, p. 480, no. 1, pl. I/1; Ungurean 2008, p. 214, no. 233; Ene 2014, p. 199, no. 202, pl. XXIII.

Description: The goddess is rendered with a nude torso. A twisted hair tress descending onto the left shoulder and a bracelet at upper arm level are noticeable.

274. Terracotta Statuette

Material: yellowish-reddish-brown clay, light green glaze.

Dimensions: h = 6.2 cm.

State of preservation: fragmentary, preserved only the back side of the hips area, missing the head, arms and feet below the knee.

Discovery context: comes from the excavation in building EM 24.

Location: M – Sarmizegetusa, inv. no. 27093.

Type: –

Bibliography: Paki, Cociș 1986-1987, p. 480, no. 2, pl. I/2; Ungurean 2008, p. 215, no. 325; Ene 2014, p. 158-159, no. 89, pl. XI.

Description: The deity is rendered semi-nude, with the lower body part below the thighs covered with a *palla*. The piece is made in good taste, anatomical details maintained.

275. Terracotta Statuette

Material: clay

Dimensions: –

State of preservation: Fragmentary, preserving only the bust area without arms.

Discovery context: comes from an excavation in the temple of the medicine gods, Aesculapius and Hygeia.

Location: MNIT – Cluj-Napoca, inv. no. V 30320.

Type: –

Bibliography: Alicu, Soroceanu 1982, p. 58, no. 48, pl. VI/4; Ungurean 2008, p. 215, no. 330; Ene 2014, p. 196, no. 191, pl. XXII.

Description: the goddess appears with a nude upper body. The depiction is rather realistic, compliant body proportions, breasts are noticeable, slightly above the hips the piece is broken.



276. Terracotta Statuette

Material: Reddish clay.

Dimensions: h = 10.5 cm.

State of preservation: fragmentary, preserved only the torso, without the head and left palm.

Discovery context: –

Location: MCDR – Deva, inv. no. 449.

Type: III. b. Venus Anadyomene half-nude variant.

Bibliography: Andrițoiu, Mărghitan 1972, p. 36; Alicu, Pop, Wolmann 1979, p. 97, no. 125, pl. CXXXIV; Alicu, Soroceanu 1982, p. 57, no. 45; Ungurean 2008, p. 212, no. 313; Ene 2014, p. 142, no. 48, pl. 6. (photo after O. Tutilă)

Description: The goddess is rendered half-nude, with the lower body part draped. The right arm sits at the side with palm open to the front, the left bent at elbow most likely grabs a tress. The body is rendered carefully, breasts are small and round with nipples and navel marked by incisions. By the neck, the goddess wears a necklace with a *lunula* pendant.

277. Terracotta Statuette

Material: yellowish-reddish-brown clay.

Dimensions: h = 9.3 cm.

State of preservation: fragmentary, preserved only the buttocks area and part of the drapery.

Discovery context: comes from the excavation in building EM 24.

Location: M – Sarmizegetusa, inv. no. 25393.

Type: –

Bibliography: Paki, Cociș 1986-1987, p. 480, no. 3, pl. I/3; Ungurean 2008, p. 215, no. 326; Ene 2014, p. 158, no. 87, pl. XI.

Description: The goddess is rendered semi-nude, with marked waistline and *palla* rendered by oblique plies.

278. Terracotta Statuette

Material: Reddish-brown clay.

Dimensions: 6.5 cm.

State of preservation: fragmentary, preserved only the right arm.

Discovery context: coming from an excavation in the temple of the medicine gods, Aesculapius and Hygeia.

Location: MNIT – Cluj-Napoca, inv. no. V 25702.

Type: –

Bibliography: Alicu, Soroceanu 1982, p. 57, no. 47, pl. VI/6.

Description: The arm of the goddess is rendered carefully, the two bracelets at wrists are still visible. Most likely, this is the arm which held the drapery to the front.



279. Terracotta Statuette

Material: red clay, strongly fired.

Dimensions: h = 9.9 cm.

State of preservation fragmentary, preserved only the bust, without the right forearm.

Discovery context: –

Location: M – Sarmizegetusa, inv. no. 492.

Type: I Venus from Cnidos variant.

Bibliography: Daicoviciu, Daicoviciu 1966, p. 84, no. 77; Floca 1967, p. 35; Pop, Nemeş 1977, p. 159, fig. 1; Alicu, Pop, Wolmann 1979, p. 97, no. 126, pl. CXXXIV; Ungurean 2008, p. 213, no. 315; Ene 2014, p. 150, no. 67, pl. VIII. (photo after G. Băeştean).

Description: It is impossible to determine if the goddess is rendered in a nude pose or has the lower body part draped. Features are worn away, eyes or nose no longer identifiable. The head of the goddess is slightly turned left, hair is gathered in a bun at back from which two twisted tresses of hair fall on the shoulders. On the head is visible a tall diadem decorated with incisions. The right arm is held at the side and most likely had the palm turned to the front, while the left palm hid the pubis area. At upper arm level, on both arms the goddess wears bracelets.



280. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 8.5 cm.

State of preservation: fragmentary, surviving the lower body part only.

Discovery context: comes from an excavation in building 002.

Location: –

Type: –

Bibliography: Pop 1982, p. 138, no. 21.

Description: The goddess appears half-nude, with the lower body part covered with a *palla*. The drapery is rendered by oblique plies and is knotted and down turned to the front. The goddess is placed on a rectangular pedestal, decorated in front with three rows of horizontal grooves.

281. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: based on image is fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: lost.

Type: –

Bibliography: Bajusz 2005, vol. I/1, p. 441, no. 1884, fig. 2/60; Ungurean 2008, p. 215, no. 331; Ene 2014, p. 190, no. 172, pl. XXI.

Description: The goddess has facial features carefully modeled, eyes with sunken pupils, arched eyebrows, slightly flattened nose and thin lips still noticeable. Hair is parted in the centre and gathered in a bun at back. On the head the goddess wears a diadem decorated with triangular incisions.

282. Terracotta Statuette

Material: Red clay.

Dimensions: h = 8 cm.

State of preservation: fragmentary, preserved from abdomen area below, missing the shin and right arm.

Discovery context: –

Location: M – Sarmizegetusa, inv. no. 493.

Type: –

Bibliography: Jude, Pop 1973, p. 33, no. 1, pl XXXII/1; Pop, Nemeş 1977, p. 159, fig. 2; Alicu, Pop, Wolmann 1979, p. 97, no. 127, pl. CXXXV; Ungurean 2008, p. 212, no. 309; Ene 2014, p. 158, no. 88, pl. XI. (photo after G. Băeştean).

Description: The goddess appears semi-nude, with the lower body part covered with a *palla*. The drapery slips below the hips and is fastened in front in a knot held in the left hand. The weight rests on right leg, left is bent at knee and advanced. The composition is slightly disproportionate, the palm of the left hand too large compared to torso sizes.



283. Terracotta Statuette

Material: Red clay with yellowish-green glaze, hollow on the inside.

Dimensions: 2.8 cm.

State of preservation: precarious, preserving only the left hand and part of drapery.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no.V 25657.

Type: V. b. Venus Victrix variant.

Bibliography: Alicu, Soroceanu 1982, p. 57, no. 46, pl. VI/1.

Description: The fragment renders the left hand of the goddess with a bracelet around the wrist, holds a wreath. The drapery rendered with transversal folds is noticeable behind.



284. Terracotta Statuary group

Material: reddish-brown clay, coarse fabric.

Dimensions: h = 16.8 cm.

State of preservation: good, except a small break on the left side, central, of the pedestal and right hand.

Discovery context: comes from the excavation west the entrance to the so-called Great Temple.

Location: M – Sarmizegetusa, inv. no. 24568.

Type: I. d. Venus from Cnidos half-nude variant.

Bibliography: Nemeş 1987, p. 488-490, no. 316, fig. 1/a, b; Ungurean 2008, p. 213, no. 316; Ene 2014, p. 148-149, no. 64, pl. VIII.

Description: The goddess appears in a half-nude pose, the lower body part below the thighs covered with a *palla*. The left hand pulls the drapery on the right leg covering the pubis area, the left leg nude. The right arm sits at the side, palm turned to the front. The goddess has the head slightly turned left, oval face, large eyes, wide nose, small mouth and chin. The hair is gathered at back in a bun which releases two tress of hair onto the shoulders. Among adornments count the two pairs of bracelets around the wrists, the necklace and diadem. To the right stands a small Eros, who holds on the chest most likely a wreath. Both figures are placed on a small rectangular base.

285. Terracotta Statuary group

Material: glazed yellowish-reddish clay.

Dimensions: h = 16.2 cm.

State of preservation: fragmentary, missing the head, noticeable a break at ankle area.

Discovery context: –

Location: MCDR – Deva, inv. no. 399.

Type: I. d. Venus from Cnidos half-nude variant.

Bibliography: Alicu, Pop, Wolmann 1979, p. 97, no. 124, pl. CXXXIV; Andriţoiu, Mărghitan 1972, p. 36; Alicu, Soroceanu 1982, p. 57, no. 44; Ungurean 2008, p. 213, no. 317; Ene 2014, p. 147, no. 61, pl. 7. (photo after O. Tutilă)

Description: The goddess appears half-nude. The right hand is held at the side of the body, with palm turned to the front, the left pulls the drapery in the front the pubis area and leaves the left leg nude. To the left stands a small Amor holding in the left hand most likely a wreath. The statuette is made in good taste, details are carefully worked, drapery folds are realistic and the body is well sized. Both deities are placed on an irregular base.



286. Terracotta Statuette

Material: fine reddish-brown clay, with yellowish-reddish-brown glaze.

Dimensions: h = 3 cm.

State of preservation: precarious, preserving only the left foot, part of drapery and pedestal.

Discovery context: comes from within the enclosure of the temple of the medicine gods, Aesculapius and Hygeia.

Location: MNIT – Cluj-Napoca, inv. no. V 25701.

Type: –

Bibliography: Alicu, Soroceanu 1982, p. 58, no. 49, pl. VI/5

Description: Most likely it is a half-nude representation of the goddess, the lower body part covered with a *palla* rendered by oblique plies from beneath which emerges the left leg. The goddess stands on a round pedestal, preserving the first groove only.



287. Terracotta Votive plaque mould

Material: yellowish-reddish-brown clay.

Dimensions: h = 13 cm.

State of preservation: well preserved.

Discovery context: comes from an excavation of 1983, near the building EM 23.

Location: M – Sarmizegetusa, inv. no.28430.

Type: III. b. Venus Anadyomene half-nude variant.

Bibliography: Cociş 1987, p. 176-177, no. 2, fig. 2 a-b; Alicu et alii 1994b, p. 137, no. 1080, pl. 85.

Description: mould of votive plaque, with the depiction of the goddess in the semi-nude pose. The plaque attempts to imitate an *aedicula*, visible the two front columns decorated with twisted grooves in the upper part, however without the capital. A triangular pediment seems to be rendered on top of the columns. The goddess is placed central, with the lower body part draped, both arms raised grab a tress. Facial features are indistinct. To the left below is noticeable an object which could be a *hydria* or a small altar.



288. Votive Altar or Statue base

Material: marble.

Dimensions: h = 36 cm.

State of preservation: precarious, preserved only the left upper side.

Discovery context: comes from the area sacra near the *praetorium procuratoris*.

Location: M – Sarmizegetusa.

Dating: –

Bibliography: AE 1998, 01104; Piso 1998, p. 269, no. 19; Antal 2014a, p. 44, no. 8, fig. 4/b.

Description: Ven[eri? sanc?]/tis[simae?]

Translation: To Venera sacre...

289. Votive Altar

Material: andesite.

Dimensions: h = 110 cm.

State of preservation: relatively good, missing the right corner of the base.

Discovery context: comes from area sacra near the *praetorium procuratoris*.

Location: M – Sarmizegetusa.

Dating: 235-238 p.Chr.

Bibliography: AE 1101; ILD 278; PIR 1688; Piso 1998, 264, No. 14; Antal 2014a, p. 42-44, no. 7, fig. 3/b.

Description: Aesculapio / Saluti Epionae / Veneri ubique / Neptuno Salaciae / cupidinibus / fontibus aquis / Q(uintus) Axius Aelia/nus v(ir) e(gregius) proc(urator) Aug[[g(ustorum)]] / Ioni

Translation: to the health of Aesculapius, Epona, Venera Ubique, to Neptune, Salacia, the Erotes, the water sources, Quintus Axius Aelianus, distinguished citizen and procurator augusti.



XXXIV. SIGHIȘOARA (Mureș county)

290. Terracotta Statuette

Material: brick-red clay.

Dimensions: h = 12.2 cm.

State of preservation: fragmentary, missing the head.

Discovery context: –

Location: M – Sighișoara, inv. no. 3472.

Type: V. b. Venus Victrix variant.

Bibliography: Blăjan et alii 1978, p. 68-69, pl. XLIII/a-b and pl. XLIV/a-b; Bărbulescu 1985, p. 67, no. 110; Ungurean 2008, p. 221, no. 367; Ene 2014, p. 168, no. 114.

Description: The goddess is rendered nude from front, in the back from waist below covered with a drapery. Right arm sits at the side with palm turned to front, the left seems to hold a crown. The weight rests on the left leg, right leg bent at knee and advanced. The body is slender, waistline elongated and breasts small and round. The composition seems disproportionate because of the arms which are much too long compared to body sizes. The figure stands on a rectangular base decorated with five rows of horizontal grooves.

XXXV. SLĂVENI (com. Gostăvățu, Olt county)

291. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 8.4 cm.

State of preservation: fragmentary, preserved only the back, without the bust and feet.

Discovery context: coming from the pottery districts behind the baths.

Location: MO – Craiova, inv. no. I 7514.

Type: –

Bibliography: Popilian 1971, p. 638, fig. 8/3; Popilian 1981, pl. 12/3; Bondoc 2005, p. 40, no. 29; Ungurean 2008, p. 222, no. 372; Ene 2014, p. 156, no. 82, pl. XI; Pop 2016, p. 45, no. 29. (photo after D. Bondoc)

Description: The goddess is rendered semi-nude with the lower body part covered with a *palla*. The drapery rendered with oblique folds was most likely fastened in front with a knot and held with the left hand. Its edges are down turned and are placed below the hips.



292. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 5.3 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: coming from kiln area.

Location: MO – Craiova, inv. no. I 6130.

Type: –

Bibliography: Popilian 1971, p. 638, fig. 8/1; Popilian 1981, pl. 12/5; Bondoc 2005, p. 41, no. 30.

Description: The features of the goddess are worn away, eyes barely marked, nose flattened and lips full and half-open. Hair is parted in the middle and gathered in a bun at back, from which are released two tresses of hair onto the shoulders. The goddess seems to wear a diadem on top of the head.

293. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 5.9 cm.

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: –

Location: MO – Craiova, inv. no. 4745.

Type: –

Bibliography: Popilian 1981, pl. 12/4; Bondoc 2005, p. 42, no. 31; Ungurean 2008, p. 223, no. 374; Ene 2014, p. 183, no. 150, pl. XX.

Description: the statuette is worn off, facial features impossible to identify. Hair seems to be parted in the middle and pulled in a bun at back, from which two tresses of hair fall on the neck. The goddess wears on top of head a tall diadem.

294. Terracotta Statuette

Material: reddish-brown clay, hollow on the inside.

Dimensions: h = 3.9 cm.

State of preservation: precarious, preserved front part of head, missing left part of face below the eyes.

Discovery context: –

Location: MO – Craiova, inv. no. I 7513.

Type: –

Bibliography: Popilian 1981, pl. 12/7; Bondoc 2005, p. 43, no. 32; Ene 2014, p. 183, no. 152, pl. XX.

Description: The face of Venus is oval, eyes are marked by grooves, the nose is long and thin and lips are full. The hair is pulled in a bun at back; wears a diadem decorated with an incision on top of head.

XXXVI. TURDA – *Potaissa* (Cluj county)

295. Bronze Statuette

Material: bronze with grayish patina, solid cast.

Dimensions: h = 10 cm.

State of preservation: relatively good, corroded surface.

Discovery context: –

Location: MNIT – Cluj-Napoca; Inv. no. V. 1087 (4394).

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Pop 1980, p. 101, no. 2, fig. 3; Ardevan, Rusu 1979, p. 394 fig. 1; Marinescu 1994, p. 277 no. 33; Marinescu 1991, p. 71, no. 33; Pop 1997, p. 202, pl. I/3, X/35; Pop 1998, p. 319, no. 19, pl. XI/5; Marinescu, Pop 2000, p. 90, no. 99, pl. 54. (photo MNIT – Cluj-Napoca)

Description: The deity is rendered nude, slightly disproportionate body, too small compared to head. Facial details are sketchy, eyes are large and pupils incised, nose and mouth barely visible. Hair is pulled in a bun at back, releasing two tresses of hair sliding onto the shoulders. Left arm bent at elbow grabs a curl, the right is at the side with palm turned to front.



296. Bronze Statuette

Material: bronze, dark patina.

Dimensions: h = 16.2 cm.

State of preservation: based on drawing relatively good, missing the right palm from wrist and feet.

Discovery context: coming from the fort.

Location: lost.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Téglás 1904, p. 410-413; Bărbulescu 1994, p. 61, pl. XIV/2; Pop 2000, p. 317, no. 7, pl. IX/7; Bajusz 2005, p. 915, fig. 29/94C; Antal 2012c, p. 104, no. 39, pl. II.

Description: The goddess is rendered nude, left hand covers the pubis area. The right arm is held at the side of the body and most likely had the palm turned to front. The hair is parted in the middle and pulled in a bun at back, releasing two curls onto the shoulders. On top of the head the goddess wears a diadem decorated with three prominences.

297. Bronze Statuette

Material: bronze with greenish patina, hollow cast.

Dimensions: h = 28 cm.

State of preservation: relatively good, missing the right arm, tip of left hand index, upper side of diadem is damaged.

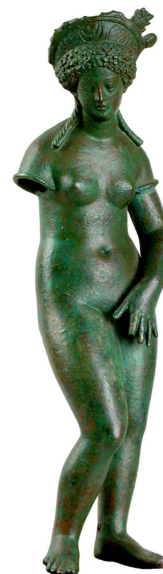
Discovery context: –

Location: MNIR – București, inv. no. 54549.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Buday 1909, p. 146-153; Miclea, Florescu 1980, p. 84, no. 144 fig. 144; Pop 1987, p. 151-156; Marinescu, Pop 2000, p. 88, no. 96, pl. 52; Marinescu 1981, p. 72, no. 593, pl. II.2; Marinescu 1994, p. 277, no. 26, fig. 4; Pop 1998, p. 317, no. 6; Diaconescu 2013, p. 166. (photo after Marinescu, Pop 2000).

Description: The goddess appears nude, right hand covers the pubis area. Facial features are carefully rendered, nose thin, almond eyes and half-open mouth. The forehead is framed by a thick hair reminiscent of a Flavian coiffure, gathered in a bun at back, releasing onto shoulders two twisted tresses of hair. The body is fully figured, breasts small, rounded abdomen and navel marked by an incision. Among adornments count the *stéphané* diadem, decorated with a half-moon and extremities in the shape of acanthus leaves, as well as the bracelets at upper arm level. Most likely, the right arm sits at the side with palm turned front.



298. Bronze Statuette

Material: bronze with dark green patina, solid cast.

Dimensions: h = 17,95.

State of preservation: relatively good, missing only the right hand.

Discovery context: –

Location: KHM – Wien; Inv. no. VI 126.

Type: III. a. Venus Anadyomene nude.

Bibliography: Miclea, Florescu 1979, p. 32, no. 48, fig. 65-68; Miclea, Florescu 1980, p. 84, no. 145-149, fig. 145-149; Marinescu 1981, p. 75, no. 593, pl. III/2; Marinescu 1994, p. 278, no. 41, fig. 6; Marinescu 1991, p. 71, no. 41; Pop 1998, p. 320, no. 27, pl. XIII/2; Marinescu, Pop 2000, p. 95, no. 109, pl. 58.

Description: The goddess is rendered nude, left hand holds a tress twisted on the arm. The forehead is framed by a thick hair parted at centre and pulled in a bun at back, releasing a curl held with the left hand. On top of head the goddess wears a diadem decorated with prominences. Some of beautiful features are noticeable, the large eyes, long and thin nose, the small mouth. The right arm is bent at elbow and most likely had the palm open and turned to front. The deity's body is youthful, waistline elongated and thighs straight.



299. Bronze Statuette

Material: bronze.

Dimensions: h = 7.6 cm.

State of preservation: –

Discovery context: –

Location: lost, J. Kemény collection.

Type: –

Bibliography: Neigebaur 1851, p. 217, no. 237, Marinescu, Pop 2000, p. 157, no. 270.

300. Bronze Statuette

Material: Bronze.

Dimensions: h = 10 cm.

State of preservation: good, according to the image.

Discovery context: –

Location: lost, Téglás István collection.

Type: IV a. Venus with apple variant.

Bibliography: Téglás 1911, p. 349, fig. 4; Bajusz 1980, p. 374, no. 207; Pop 1998, p. 320, no. 31, pl. XIV/1a-b; Marinescu, Pop 200, p. 156, no. 267.

Description: The goddess appears nude, raising in the left hand the apple of Paris, the right slightly bent at elbow has the palm turned to the viewer. The hair is gathered in a bun at back and wears a diadem on top of head. Facial features are asymmetrical, one of the eyes being larger than the other. The body is slender, breasts small and waistline elongated. Both feet are bent at knee, leans on a bathtub placed in the back. It is semicircular and decorated with three prominences in front and back. A groove is noticeable in the front side of the bathtub which perfectly fits the body of the deity. The composition is unique in the Empire, mixing two different poses of the goddess, the judgment of Paris and the bath motif.

301. Bronze Statuette

Material: bronze.

Dimensions: h = 9 cm.

State of preservation: according to the drawing, good.

Discovery context: –

Location: lost, Botár Imre collection.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Ardevan, Rusu 1979, p. 390, fig. 1; Bajusz 2005, I/2, p. 909, fig. 44/3/1.

Description: The goddess appears nude, weight on the right leg, left slightly flexed and advanced. The features of the goddess are beautiful, face oval, eyes large, nose long and thin and lips full. Hair is parted in the middle and gathered in a bun at back, from which two tresses of hair are released, one held with the left hand. The right arm is outstretched and raised with palm turned to front. On the head the goddess wears a tall diadem decorated with prominences. The body is slender, chest small, waistline elongated and hips narrow.

302. Bronze Statuette

Material: bronze.

Dimensions:

State of preservation: good, according to the image.

Discovery context: –

Location: lost, initially Botár Imre collection.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Ardevan, Rusu 1979, fig. 3; Pop 1997, p. 204, no. 10, pl. V/13; Pop 1998, p. 318, no. 13, pl. X/4; Marinescu, Pop 2000, p. 155, no. 265, pl. 90.

Description: The goddess is rendered nude, weight on left leg, right slightly flexed and advanced. Hair is pulled in a bun at back from which descends a tress pulled to the front and held with the right hand. The left hand covers the pubis. On the head it can be observed a diadem decorated with prominences.

303. Bronze Statuette

Material: bronze with yellowish-green patina.

Dimensions: h = 8.7 cm.

State of preservation: fragmentary, missing the right forearm.

Discovery context: –

Location: private collection.

Type: III. b. Venus Anadyomene nude variant.

Bibliography: Bajusz 2005, I/2, p. 789, no. 1886, fig. 7/89/3.

Description: The goddess appears nude, weight on right leg, left leg slightly flexed and advanced. The features of the goddess are beautiful, face oval, eyes large, nose long and thin and lips full. Hair is parted in the middle and gathered in a bun at back, from which two tresses of hair are released, one held with the left hand. Based on orientation, the right arm sits at the side and most likely had the palm turned to the front. On the head the goddess wears a tall diadem. The body is slender, chest small, waistline elongated and hips narrow.

304. Marble Statuette

Material: yellowish marble.

Dimensions: h = 5, 9 cm.

State of preservation: fragmentary, preserved only the head and small part of neck.

Discovery context: –

Location: MNIT – Cluj – Napoca; Inv. no. 1133 (4260).

Type: –

Bibliography: Pop 1971, p. 568, no. 21, fig. 8/4; Sălășan 2008, p. 221-222, no. 186.

Description: The goddess has round face and full cheeks. The eyes are large and down turned, eyebrows arched, nose long and lips full. Hair is parted at centre and pulled in a bun at back. The diadem on the head is missing.



305. Marble Statuette

Material: marble.

Dimensions: h = 15 cm.

State of preservation: based on drawing it is fragmentary, preserved only the torso, without the head and limbs.

Discovery context: comes from Furdulășeni, Cluj county.

Location: lost.

Type: –

Bibliography: Bajusz 2005, I/1, p. 595, no. 1904, fig. 29/104; Sălășan 2008, p. 218-219, no. 181.

Description: The upper body part of Venus is rendered nude. The body is youthful, with small and round breasts, thin waistline and narrow shoulders. Nipples and navel are marked by incisions.

306. Marble statuary group.

Material: marble.

Dimensions: h = 16 cm.

State of preservation: based on drawing, fragmentary, preserved only the feet and small part of the shin. The Eros on the right side preserves only the right foot, while that to the left only the print

Discovery context: –

Location: lost, initially in N. Miklós, O. Nagy collection.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Bajusz 2005, I/2, p. 918, fig. 40/166/1; Sălășan 2008, p. 223, no. 190.

Description: According to the legs stance, the right raised, it may be argued that weight rested on the left leg. To the right, the reversed torch of the Eros rendered in the Thanatos pose survives on the pedestal. It had the feet crossed and still preserves the right leg. To the left survives the print of the dolphin which most likely was ridden by another Eros. Based on parallels with other similar pieces, the goddess was most likely rendered nude, the right hand covering the chest and the left the pubis area. The statuary group is placed on a pedestal, anepigraphic and undecorated.

307. Terracotta Statuette

Material: grayish clay with green glaze.

Dimensions: h = 14.5 cm.

State of preservation: fragmentary, missing the right forearm and lower part below the hips.

Discovery context: comes from a building on the east side of Zânelor Hill.

Location: M – Turda, inv. no. 2336.

Type: III. b. Venus Anadyomene half-nude variant.

Bibliography: Mitrofan 1969, p. 519, fig. 3; Jude, Pop 1973, p. 232, no. 3, pl. XXXII/2; Cătinaș 2005, p. 150, no. 7, fig. 2/7; Ungurean 2008, p. 227, no. 392; Ene 2014, p. 141, no. 46, pl. V.

Description: Venus is rendered semi-nude, with the lower body part covered with a *palla*. Most likely, the right arm was at the side, with palm turned to front, the left hand holds a curl. The face is carefully worked, with large eyes, arched eyebrows, nose long and small lips. The thick hair is gathered in a bun at back, leaving curls loose on shoulders and chest. To the neck the goddess wears a necklace with a *lunula* pendant.

308. Terracotta Statuette

Material: red clay, hollow on the inside.

Dimensions: h = 1.7 cm.

State of preservation: fragmentary, preserved only the front side of the chest and left side of the abdomen.

Discovery context: comes from the corridor in front the gate to cella vinaria.

Location: M – Turda, inv. no. 4524.

Type: –

Bibliography: Cătinaş, Bărbulescu 1979, p. 122, fig. 13/8; Cătinaş 2005, p. 151, no. 15, pl. IV/12; Ungurean 2008, p. 229, no. 401; Ene 2014, p. 181, no. 145, pl. XIX.

Description: The goddess appears with nude bust and small breasts with marked nipples. Below the chest is noticeable a band which could be the *strophion*.



309. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 9 cm.

State of preservation: based on drawing, it is fragmentary, preserved only the head and bust.

Discovery context: coming from the fort.

Location: lost.

Type: II. Venus Capitolina variant.

Bibliography: Bajusz 1980, p. 383, no. 662; Bajusz 2005, I/2, p. 674, fig. 44/91; Cătinaş 2005, p. 149, no. 1, pl. 1/1; Ungurean 2008, p. 230, no. 408; Antal 2012c, p. 104, no. 40, pl. IV; Ene 2014, p. 193, no. 182, pl. XXII.

Description: The goddess has the hair gathered in a bun and wears a tall diadem on top of head. The left hand covers the chest and the right arm seems to slide along the body. The face is round, has details worn off, eyes and mouth barely distinguishable.

310. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, missing only the back side of the statuette, break at neck level.

Discovery context: comes from the right bank of the Arieş, from a circular complex, nearby eight graves.

Location: M – Turda.

Type: –

Bibliography: Pîslaru 2007, p. 344, pl. 15/a; Ungurean 2008, p. 229, no. 47; Antal 2012a, p. 102, no. 9, fig. 5/f; Ene 2014, p. 197, no. 193, pl. XXII.

Description: The goddess appears half-nude, the lower body part covered with a *palla*. The headdress is noticeable, hair gathered in a bun at back with the diadem on top of head.

311. Terracotta Statuette

Material: clay

Dimensions: h = 7 cm.

State of preservation: according to drawing fragmentary, preserved only the head and part of neck.

Discovery context: comes from the right bank of Sându valley.

Location: lost.

Type: –

Bibliography: Bajusz 1980, p. 385, no. 709; Cătinaş 2005, p. 150, no. 13, pl. 2/10; Bajusz 2005, I/2, p. 715, no. 1912, fig. 45/60/1; Ene 2014, p. 188, no. 167, pl. XXI.

Description: The features of the goddess are carefully rendered, face oval and neck thin. Eyes are large, eyelids are still noticeable, the nose is long and thin, and lips half-open. Hair is parted in the middle and gathered at back in a bun, from which descend two twisted tresses of hair, still noticeable on the neck. On top of head the goddess wears a tall diadem decorated with an incision.

312. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: according to drawing, relatively good, missing the feet.

Discovery context: –

Location: lost, Botár Imre collection.

Type: I. a. Venus from Cnidos nude.

Bibliography: Ardevan, Rusu 1979, p. 393, fig. 4; Cătinaş 2005, p. 149, no. 2, pl. I/2; Bajusz 2005, I/2, p. 912, fig. 44/8; Ene 20014, p. 151, no. 70, pl. 9.

Description: The goddess is rendered nude from front, has the back covered with a drapery. Facial features are worn away, eyes or nose barely visible. Hair is gathered in a bun at back with two twisted tress of hair on the shoulders. On the head the goddess wears a tall diadem. The right arm is at the side and has the palm turned to front, the left hand slightly bent at elbow covers the pubis area. The body is slender and preserves the common stance, weight on left leg, the right slightly flexed. Among adornments count the diadem and the two pairs of bracelets placed at wrists.

313. Terracotta Statuette

Material: Red clay.

Dimensions: h = 17 cm.

State of preservation: based on drawing, fragmentary, missing the head and right arm.

Discovery context: comes from Sându hill.

Location: lost.

Type: I. Venus from Cnidos half-nude variant.

Bibliography: Bajusz 2005, I/2, p. 632, no. 1898, fig. 24/88j.

Description: The goddess appears semi-nude, the lower body part, below the hips covered with a drapery. The drapery rendered with oblique folds is held by the left arm slightly bent at elbow to the front. Based on orientation, the right arm was most likely outstretched with palm turned to front. The statuette is placed on a rectangular base decorated with five horizontal grooves.

314. Terracotta Statuette

Material: Clay, light reddish-brown.

Dimensions: h = 11 cm.

State of preservation: well preserved.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. V 858 (I 8047), Colecția Botár Imre.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Bajusz 2005, I/2, p. 912, fig. 44/7; Marinescu 1964, p. 474, no. 6, fig. 6; Cătinaș 2005, p. 149, no. 4, pl. 1/4.

Description: The goddess is rendered half-nude, from hips down covered with a drapery. The face is oval, the forehead is framed by the thick hair gathered at back in a bun which releases two tresses of hair onto the shoulders. The diadem is visible on the head. The right is held at the side of the body with palm turned to front, the left bent at elbow holds the drapery to the front. The weight is on left leg, right slightly bent and advanced. The statuette is placed on a round base with everted lower side.



315. Terracotta Statuette

Material: fine reddish-brown clay.

Dimensions: h = 16.4 cm.

State of preservation: well preserved.

Discovery context: comes from the vineyard near Cetate Hill (Hillfort)

Location: M – Turda, inv. no. 382 (IV 2632).

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Jude, Pop 1973, p. 33, no. 1, pl. XXXII/1; Bărbulescu 1994, p. 115, pl. VI/3; Cătinaș 2005, p. 149, no. 3, pl. 1/3; Ungurean 2008, p. 227, no. 394; Ene 2014, p. 150-151, no. 69, pl. XIX.

Description: The goddess is rendered nude from front, the back below the hips covered with a drapery. The face is crudely modeled, eyes rendered by grooves, too large nose and missing mouth. Hair is gathered at back in a bun from which fall two twisted tresses of hair on the shoulders. The right arm sits at the side with palm turned to front, the left hand slightly bent at elbow covers the pubis area. The body is slender and preserves the common stance, weight on left leg, the right leg flexed. Among adornments count the diadem and the two pairs of bracelets by the wrists. The statuette is placed on a round pedestal with everted base.



316. Terracotta Statuette

Material: yellowish clay.

Dimensions: h = 10.5 cm.

State of preservation: fragmentary, missing the head and lower side of the pedestal.

Discovery context: –

Location: M – Turda.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Cătinaş 2005, p. 150, no. 6, pl. 2/6; Ene 2014, p. 148, no. 63, pl. VII.

Description: The goddess is rendered semi-nude with the lower body part covered by a *palla*. The drapery is knotted in front and held with left hand. Right arm sits at the side with palm turned to front. On shoulders are still visible the two twisted tresses of hair released from the bun. The statuette is placed on a round pedestal.

317. Terracotta Statuette

Material: yellowish-reddish-brown clay.

Dimensions: h = 22.2 cm.

State of preservation: good, missing part of the diadem and pedestal.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. 4255 (838).

Type: V. b. Venus Victrix variant.

Bibliography: Marinescu 1964, p. 474, no. 4, fig. 4; Cătinaş 2005, p. 150, no. 10, pl. 2/8; Ungurean 2008, p. 228, no. 396; Ene 2014, p. 167, no. 112, pl. XIV. (photo MNIT – Cluj-Napoca)

Description: The goddess is rendered half-nude, left leg and back side below the hips covered with a drapery. Facial features are summarily modeled, while hair is gathered in a bun at back, with two twisted tresses of hair falling on shoulders. The right arm is at the side with palm turned to front, while the left seems to hold a crown. The weight rests on the right leg, the left is flexed and slightly bent at knee. Among adornments count the tall diadem and the two pairs of bracelets on the wrists. The statuette is placed on a rectangular pedestal decorated with three rows of horizontal grooves.



318. Terracotta Statuette

Material: semi-fine yellowish clay with reddish-brown angoba.

Dimensions: h = 26 cm.

State of preservation: relatively good, has a break in the neck area and left forearm.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. 4254.

Type: V. a. Variant with object.

Bibliography: Marinescu 1964, p. 474, no. 5, fig. 5; Bărbulescu 1985, p. 67, no. 73; Marinescu 1964, p. 474, no. 5, fig. 5; Cătinaş 2005, p. 150, no. 11, pl. 2/9; Ungurean 2008, p. 228, no. 395; Nemeti, Beu-Dachin 2012, p. 29; Ene 2014, p. 162, no. 98, pl. XIII.

Description: The goddess is rendered nude from front, in the back side below the hips covered with a thin transparent drapery. The curly hair is reminiscent of the Antonine coiffure. It is gathered in a bun at back, from which two tresses of hair fall onto the shoulders. The hands position seems reversed, the right arm bent at elbow and raised grabs an edge of the drapery while the left is held at the side of the body with palm turned to front. The weight is on the right leg, left is flexed and bent at knee. The body is fully figured, hips wide and feet slump. On either side of the arms is noticeable the drapery rendered by oblique folds. The statuette is placed on a rectangular pedestal decorated with four rows of horizontal grooves.



319. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: according to image fragmentary, missing the head.

Discovery context: comes from the top of Sându valley.

Location: lost.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Bajusz 1980, p. 372, no. 140; Cătinaş 2005, p. 150, no. 12, pl. 3/A no. 12.

Description: The goddess is rendered half-nude, lower body part covered with a drapery. The left arm pulls the drapery to the front and the right sits at the side with palm turned to front. The statuette is placed on a pedestal decorated with horizontal grooves.

320. Terracotta Statuette

Material: yellowish clay.

Dimensions: h = 12.5 cm.

State of preservation: fragmentary, preserved only the right hand palm, part of the drapery and the pedestal.

Discovery context: –

Location: M – Turda, inv. no. 165.

Type: –

Bibliography: Cătinaş 2005, p. 151, no. 14, pl. 2/11.

Description: it is impossible to determine if the goddess is depicted nude or draped in front. In the back, the drapery is rendered with oblique plies. The palm of the hand turned to front is still visible. The statuette was placed on a rectangular pedestal decorated in front with four rows of horizontal grooves.



321. Terracotta Statuette

Material: dark fine reddish-brown clay.

Dimensions: h = 7.2 cm.

State of preservation: fragmentary, missing the bust, limbs and feet.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. 4266 (V 198429).

Type: –

Bibliography: Unpublished.

Description: The goddess is rendered nude in front, back is covered with a drapery. On either side of the legs is visible the drapery rendered by oblique folds. The goddess is fully figured, hips wide and feet slump. The navel is marked by an incision.



322. Terracotta Statuette

Material: clay.

Dimensions: –

State of preservation: according to image fragmentary, missing upper side of bust.

Discovery context: comes from the building identified in the vineyard of S. Miklos.

Location: lost.

Type: I. b. Venus from Cnidos half-nude variant.

Bibliography: Bajusz 1980, p. 372, no. 36; Cătinaş 2005, p. 150, no. 8, pl. 3/A no. 8.

Description: The goddess is rendered in a half-nude pose, the lower body part below the hips covered with a *palla*. The drapery is pulled in front in a knot and held with the left hand, while the right arm at the side has the palm turned to front. The statuette is placed on a pedestal decorated in front with horizontal grooves.

XXXVII. VALEA VIILOR (Sibiu county)

323. Terracotta Statuette

Material: red clay with angoba.

Dimensions: h = 10 cm.

State of preservation: fragmentary, preserved only the head and neck.

Discovery context: –

Location: MB – Sibiu, inv. no. A 9296.

Type:-

Bibliography: Popa, Protase, Brudaşcu 1999, p. 221-223, fig. 1; Ene 2014, p. 189-190, no. 171, pl. XXI. (Photo MNB-Sibiu)

Description: The statuette is one of the most beautiful terracotta representations from Dacia. The face of the goddess is oval, the large eyes have the tear fossa deepened without marked iris. The nose is slightly flattened and lips are half-open. The hair is parted in the middle, covering the ears and gathered in a bun at back. The diadem on top of head is decorated with vegetal motifs, two spindles of acanthus leaves.

XXXVIII. VEȚEL – *Micia* (Hunedoara county)

324. Bronze Statuette

Material: bronze, solid cast, golden.

Dimensions: h = 11.8 cm.

State of preservation: relatively good, small damages on the body surface and a cut on the face.

Discovery context: comes from the western side of the fort, a pit.

Location: MNIR – Bucureşti, inv. no. 131731.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Marinescu 1979, p. 405-408; Miclea, Florescu 1980, no. 56, fig. 56; Pop 1998, p. 320, no. 32, pl. XIV/2; Marinescu, Pop 2000, p. 59, no. 112, pl. 59; Antal 2012c, p. 104, no. 44, pl. III. (photo after Pop, Marinescu 2000)

Description: Venus nude, with head slightly turned right, small eyes and oblique with marked pupil by incised dot, straight nose and thin lips. Carefully executed coiffure, parted at centre and gathered in a bun made of a braided tails curled around the head. The goddess has the right arm at the side with palm turned to front and left bent and placed on thigh. Among adornments count two long necklaces made of incised dots crossing on the chest and back, another beaded necklace with *lunula* pendant is placed around the neck and the two pairs of bracelets decorated with wolf-teeth incisions from the upper arm level.



325. Bronze statuette

Material: bronze with dark grayish patina, solid cast.

Dimensions: h = 7.4 cm.

State of preservation: precarious, missing the right arm, part of the left forearm and right leg below the knee.

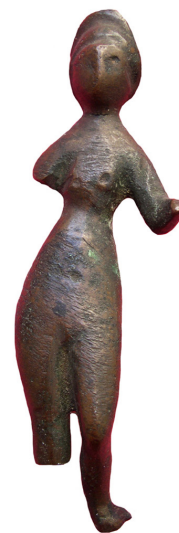
Discovery context: comes from the fort.

Location: MNIT – Cluj-Napoca, inv. no. 4225.

Type: V. variant with attributes and accessories.

Bibliography: Alicu 1994, p. 22, fig. 6; Marinescu 1994, p. 227, no. 29; Marinescu, Pop 2000, p. 100, no. 120, pl. 62; Pop 2000, p. 323, no. 54, pl. XV/8; Benea 2008, p. 115; Antal 2012c, p. 104, no. 43, pl. II. (photo MNIT – Cluj-Napoca)

Description: The goddess is depicted nude, head slightly turned right, hair pulled in a bun at back and a tall diadem on top of head. Facial features are rendered schematically, eyes and nose barely noticeable. The body is slightly disproportionate and curved, too thin and elongated waistline compared to the hips. Most likely, the arm was held at the side of the body with palm turned to the viewer, while the left held an apple or a mirror.



326. Mould for terracotta statuette

Material: fine grayish clay.

Dimensions: h = 6.4 cm.

State of preservation: fragmentary, preserved only the head, neck and small part of the back.

Discovery context: comes from one of the bath buildings, the 1973 campaign.

Location: MNIR – București; Inv. no. 64199.

Type: –

Bibliography: Ene 2014, p. 195, no. 188, pl. XXII. (photo after S. Ene)

Description: The mould has the posterior valve of a statuette with the depiction of goddess Venus. The thick hair is gathered in a bun at back, from which are released two tresses of hair on both sides of the neck. Among the adornments counts the diadem on top of the head.



327. Terracotta Statuette

Material: glazed reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, surviving only the knees.

Discovery context: comes from the fort.

Location: MNIR – București.

Type: –

Bibliography: Bărbulescu 1985, p. 66, no. 51; Ungurean 2008, p. 237, no. 457; Antal 2012c, p. 104, no. 41.

328. Terracotta Statuette

Material: yellow glazed clay.

Dimensions: –

State of preservation: –

Discovery context: comes from the fort *horrea* of the fort.

Location: –

Type: –

Bibliography: Petculescu 1983, p. 49; Antal 2012c, p. 104, no. 42.

329. Gem

Material: Red carnelian.

Dimensions: h = 1.5 cm.

State of preservation: well preserved.

Discovery context: –

Location: MNIT – Cluj – Napoca; Inv. no. 4631.

Type: II. a. Venus Victrix variant.

Bibliography: Marinescu 1960, no. 12, p. 528.

Description: The goddess is rendered from profile, semi-nude, left lower body part draped. The weight rests on the left leg, the right is bent and steps forward. Hair is gathered in a bun at back and wears a diadem on top of head. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet. In front the feet on the ground lies a shield.

330. Votive Altar

Material: reddish andesite.

Dimensions: h = 90 cm.

State of preservation: relatively good, missing the upper left corner and left corner of the base.

Discovery context: –

Location: MCDR – Deva.

Dating: –

Bibliography: IDR III/3, 140; ILD 309; Antal 2014a, p. 44, no. 9, fig. 3/c. (photo after I. Piso).

Description: *Veneri / sacr(um) Ae(lia) / Flavia{e} / aram a(nimo?) / votum / p(osuit)*

Translation: “(to goddess) Venus dedication, Aelia (?) Flavia (this) altar /5/ following a pledge bestowed (willingly and deservedly ?)”



XXXIX. ZLATNA – *Ampelum* (Alba county)

331. Terracotta Statuette

Material: Fine, reddish-brown clay.

Dimensions: h = 13 cm.

State of preservation: well preserved.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia, inv. no. R 8538.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Lipovan 1984, p. 307; Anghel et alii 2011, p. 40, no. 18; Ene 2014, p. 177, no. 126, pl. XVIII. (photo after Anghel et alii 2011).

Description: the goddess appears nude with back covered by a drapery brought forward and wrapped around the arms. The right arm is held at the side of the body with palm turned to the viewer while the left grabs a curl detached from the bun. The upper part of the body is elongated, while the weight rests on right leg, the left flexed and advanced.



332. Terracotta Statuette

Material: reddish-brown clay, green glaze.

Dimensions: h = 13 cm.

State of preservation: fragmentary, preserved the upper body part, above the knee, the rest of the piece being restored based on analogies with similar pieces.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia, inv. no. R 8336.

Type: III. a. Venus Anadyomene nude variant.

Bibliography: Lipovan 1984, p. 307, pl. X, 4; Anghel et alii 2011, p. 40, no. 17; Ene 2014, p. 176-177, no. 135, pl. XVIII. (photo after Anghel et alii 2011).

Description: the goddess is rendered nude from front, the back covered with a drapery brought forward and wrapped around the arms. The right arm sits at the side with palm turned to front, while the left grabs a curl released from the bun. The upper body part is elongated, while the weight is on right leg, left flexed and advanced.



333. Terracotta Statuette

Material: grayish clay, green-olive glaze;

Dimensions: –

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Lipovan 1991, p. 658, no. 4, pl. I/3 a.

Description: The goddess has delicate features, oval face, large almond eyes, long and thin nose, small and full lips. The thick hair is parted in the middle and gathered in a bun at back, releasing two partially preserved tress of hair. The head is slightly turned left and wears a tall diadem of top of head.

334. Terracotta Statuette

Material: light reddish-brown porous clay.

Dimensions: h = 5.1 cm.

State of preservation: fragmentary, preserved only the head.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia, inv. no. R 2603.

Type: –

Bibliography: Popa 1978, p. 152, no. 13; Ungurean 2008, p. 150, no. 21;

Anghel et alii 2011, p. 42, no. 22; Ene 2014, p. 189, no. 168, pl. XXI. (photo after Anghel et alii 2011).

Description: The facial features of the goddess are worn away, eyes and nose barely distinguishable. It is visible that hair is gathered in a bun at back, while on top of head the goddess wears a diadem.



335. Terracotta Statuette

Material: reddish-brown clay.

Dimensions: h = 6 cm.

State of preservation: fragmentary, preserved only the legs from shin down and the pedestal.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia, inv. no. R 8337.

Type: –

Bibliography: Lipovan 1991, p. 658, no. 2, pl. I/ a-b; Anghel et alii 2011, p. 41, no. 19; Ene 2014, p. 177-178, no. 137, pl. XVIII. (photo after Anghel et alii 2011).

Description: the goddess is rendered nude from front, while the back is covered with a palla, represented with oblique folds. The contrapposto is noticeable, the weight rests on right leg while the left is flexed. The pedestal is circular, decorated with two grooves above and below, while at centre appears in relief a vegetal motif. According to I. T. Lipovan, the upper side of the pedestal bears the potter's initials G (aius) I (ulius) P(roculus).



336. Terracotta Statuette

Material: brown reddish-brown clay.

Dimensions: –

State of preservation: fragmentary, preserved only the head and part of neck.

Discovery context: comes from kiln 2 in the workshop of Gaius Iulius Proculus, excavation 1984.

Location: MNU – Alba Iulia.

Type: –

Bibliography: Lipovan 1991, p. 658, no. 5, pl. I/3 b.

Description: The facial features did not survive satisfactorily, eyes, nose or mouth barely visible. Hair is parted in the middle and gathered in a bun at back from which most likely fell two tresses of hair curled onto the shoulders. The goddess wears on the head a diadem.

XL. OLTENIA (?)

337. Marble statuary group

Material: marble.

Dimensions: h = 11 cm.

State of preservation: fragmentary, preserved only the feet, missing the head of couple Amor and Psyche and right side of base.

Discovery context: –

Location: IAVP – București, Colecția Cezar Bolliac.

Type: –

Bibliography: Tudor 1944, p. 422, no. 32, fig. 16/4.

Description: According to the position of the legs, the right higher, it may be argued that the weight rested on right leg, the left flexed. To the left stand a nude Amor and Psyche with the lower body part covered. They are standing face to face embraced. Features are worn off due to preservation. The sculptural group is set on a rectangular pedestal.

338. Marble Statuette

Material: Marble.

Dimensions: h = 16.3 cm.

State of preservation: fragmentary, missing the head, feet from below the knee.

Discovery context: –

Location: IAVP – București, Cezar Bolliac collection.

Type: II. a. Venus Capitolina nude variant.

Bibliography: Tudor 1944, p. 422, no. 31, fig. 16/3.

Description: The goddess appears nude, right hand covers the chest and the left, the pubis area. On shoulders are noticeable two curled tress of hair, most likely released from the bun at back. The weight is on left leg, the right is flexed and advanced. To the left, attached to the hip of the goddess, is visible the connection point with the tail of a dolphin onto which most likely an Eros was climbed.

339. Terracotta Statuette

Material: clay.

Dimensions: h = 6.2 cm.

State of preservation: fragmentary, it is preserved only the head and a part from the neck.

Discovery context: –

Location: MO – Craiova, inv. no. I 50892

Type: –

Bibliography: Bondoc 2005, p. 68, no. 56; Bodoc, Filip 2013, p. 30-36, fig. 1. (photo after Bondoc, Filip 2013)

Description: The goddess is rendered with longiline neck, and the features of the face are no longer visible. The thick and curly hair is parted in the middle and pulled up in the back into a bun of which two tresses of hair descend on the shoulder. On the head the goddess not wears a specific diadem.



XLI. TRANSILVANIA (?)

340. Bronze Statuette

Material: bronze with brown patina, solid cast.

Dimensions: h = 9.2 cm.

State of preservation: relatively good, corroded surface.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no.4219.

Type: III. c. Venus Anadyomene nude variant.

Bibliography: Pop 1980, p. 99-101, no. 1/b, fig. 2; Marinescu 1998, p. 272, 278 no. 43; Marinescu 1988-1991, p. 65, 71, no. 43; Pop 1998, p. 320, no. 29, pl. XIII/4; Marinescu, Pop 2000, p. 96, no. 111, pl. 59. (photo MNIT – Cluj-Napoca).

Description: The goddess appears in a nude pose, weight on left leg, right flexed and advanced. Facial details are no longer visible due to corrosion. The goddess has the hair pulled in a bun at back releasing two tresses of hair falling to the front, one held with the left hand. The right arm is slightly bent at elbow and has the palm turned to front. The body is youthful, breasts small and waistline elongated.



341. Bronze Statuette

Material: bronze with grayish-green patina, solid cast.

Dimensions: h = 13 cm.

State of preservation: fragmentary, missing the right forearm and shin.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. V 1089.

Type: I. c. Venus from Cnidos nude variant.

Bibliography: Pop 1980, p. 699-700; Marinescu 1991, 70 no. 30; Marinescu 1994, p. 277, no. 30; Pop 1998, p. 317, no. 5, pl. IX/5; Marinescu, Pop 2000, p. 87, no. 94, pl. 51. (photo MNIT – Cluj-Napoca).

Description: The goddess appears nude, wears on the head a semicircular diadem with prominences. The weight is on left leg, the right is bent and slightly advanced. The hair is parted in the middle and gathered in a bun at back of which descend two tresses of hair onto the shoulders. The left hand covers the pubis area and most likely the right arm slid along the body with palm turned to front.



342. Bronze Statuette

Material: Bronze with grayish-green patina, body and arms solid cast and feet hollowed.

Dimensions: h = 9.2 cm.

State of preservation: fragmentary, missing the left arm, right forearm and lower part of legs.

Discovery context: –

Location: MNIT – Cluj-Napoca, inv. no. V 1072 (no. vechi 4218).

Type: I. a. Venus from Cnidos nude variant.

Bibliography: Pop 1980, p. 99 no. 1a fig. 1; Marinescu 1994, p. 277, no. 31; Marinescu 1991, p. 70 no. 31; Pop 1998, p. 318, no. 11, pl. X/1 a-c; Marinescu, Pop 2000, p. 89, no. 97, pl. 53; Nemeti, Beu-Dachin 2012, p. 28; Diaconescu 2013, p. 176. (photo MNIT – Cluj-Napoca).

Description: The goddess appears nude with weight on right leg, the left flexed and advanced. Eyes are provided with incisions for inlays, nose is long and thin and mouth half-open. Hair is gathered in a bun at back with two tresses descending onto the shoulders. The torso is well rendered, preserving anatomical details, the waistline is elongated, breasts small, sternum and navel marked by incisions. Most likely, the right arm sat at the side with palm turned to front, while the left held an apple or mirror.



343. Bronze Statuette

Material: bronze.

Dimensions: –

State of preservation: –

Discovery context: –

Location: lost, originally in the M. Splény collection.

Type:-

Bibliography: Neigebaur 1851, p. 217, no. 237; Marinescu, Pop 2000, p. 157, no. 271.

XLII. DACIA (?)

344. Gem

Material: Red translucent carnelian.

Dimensions: h = 1 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 362.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 118, no. 153, pl. VIII.

Description: The goddess is rendered draped, standing from profile right to left. The right hand holds a long spear and the left a helmet at which the deity stares.

345. Gem

Material: Carnelian.

Dimensions: h = 2.1 cm.

State of preservation: good, set in a modern bracelet.

Discovery context:-

Location: CNBAR – București, inv. no. 1652/5.

Type: –

Bibliography: Gramatopol 2011, p. 118, no. 154, pl. VIII.

Description: the goddess is rendered nude, slightly turned to right. The drapery is wrapped around the right leg below the knee, covers transversally the back and is pulled by the left hand raised and bent at elbow over the shoulder. The right arm is outstretched and holds an arrow.

346. Gem

Material: Emerald.

Dimensions: h = 1 cm

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 650.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 156, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered draped and turned from right to left. In the right hand holds the helmet at which she stares and in the left holds the spear. The left arm is bent at elbow and rests on a shield.



347. Gem

Material: Carnelian.

Dimensions: h = 1.1 cm.

State of preservation: good, set in a modern golden handle.

Discovery context: –

Location: CNBAR – București, inv. no.193/B.O.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 118-119, no. 155, pl. VIII.

Description: the goddess is rendered from profile, nude, from left to right. She holds in the right hand the helmet at which she glances, the left arm bent at elbow rests on a column and holds the spear.

348. Gem

Material: black agate.

Dimensions: h = 1.3 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 74.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 157, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered semi-nude from profile, left side of the buttocks covered. The weight rests on the left leg, the right is bent and steps forward. Hair is gathered in a bun at back and on top of head wears a diadem. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances. In front the feet on the ground lies a shield.



349. Gem

Material: emerald.

Dimensions: h = 1 cm.

State of preservation: good, set in a golden tiepin.

Discovery context: –

Location: CNBAR – București, inv. no. 32.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 160, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered semi-nude from profile, the lower body part covered with a drapery. The weight rests on the left leg, the right is bent and steps forward. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances. In front the feet on the ground lies a shield.



350. Gem

Material: red jasper.

Dimensions: h = 1.1 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 676.

Type: I. Venus Anadyomene.

Bibliography: Gramatopol 2011, p. 119, no. 163, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered semi-nude, in profile from right to left. The hair is gathered in a bun at back, releasing several tresses, one held with the left hand. In the right hand, the goddess keeps a mirror into which she glances. A basin is placed in front the deity and in the back, a dolphin with raised tail.



351. Gem

Material: red, translucent carnelian.

Dimensions: h = 1.1 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 317.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 158, pl. VIII.

Description: The goddess is rendered semi-nude from profile, lower body part draped. The weight rests on the left leg, the right is bent and steps forward. Hair is gathered in a bun at back and on top of head wears a diadem. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances. In front the feet on the ground lies a shield.

352. Gem

Material: emerald.

Dimensions: h = 1.2 cm.

State of preservation: good, set in a golden modern necklace.

Discovery context: –

Location: CNBAR – București, inv. no.134/C.O.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 161, pl. VIII.

Description: The goddess is rendered semi-nude from profile, lower body part covered with a drapery. The weight rests on the left leg, the right is bent and steps forward. The left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances. Behind the legs and column, on the ground there is a shield.

353. Gem

Material: emerald.

Dimensions: h = 1.7 cm.

State of preservation: good, set in a golden modern ring.

Discovery context: –

Location: CNBAR – București, inv. no.B.P.G.1.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 162, pl. VIII.

Description: The goddess is rendered semi-nude from profile, left side of the buttocks covered. The weight rests on the left leg, the right is bent and steps forward. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances.

354. Gem

Material: red jasper.

Dimensions: h = 1.4 cm.

State of preservation: good, set in a modern golden necklace.

Discovery context: –

Location: CNBAR – București, inv. no. 96/C.O.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 164, pl. VIII.

Description: The goddess is rendered semi-nude, from profile, the lower body part below the hips covered with a drapery. The left arm is bent at elbow and rests on a column, holding a palmette or a spear. Right arm is outstretched and holds a helmet. In front the goddess on ground there is a shield.

355. Gem

Material: two-layered blue-black agate.

Dimensions: h = 1.4 cm.

State of preservation: relatively good, exhibits a break, set in a silver Roman ring.

Discovery context: –

Location: CNBAR – București, inv. no. 37.

Type: II. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119-120, no. 165, pl. VIII. (photo after Gramatopol 2011).

Description: the goddess is rendered semi-nude from profile, with the lower body part below the hips draped. The left arm bent at elbow rests on a column and holds a long palmette. In the right hand slightly raised holds a helmet at which she glances.



356. Gem

Material: Translucent yellow sardonyx.

Dimensions: h = 1.5 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 577.

Type: –

Bibliography: Gramatopol 2011, p. 120, no. 167, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered nude from profile is seated on a swan. The right hand leans on its beak, the left is extended to grab a tablet brought by a winged Eros.



357. Gem

Material: gray sardonyx.

Dimensions: h = 1.5 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 562.

Type: –

Bibliography: Gramatopol 2011, p. 120, no. 168, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered nude from profile with Eros in her arms and seated in a chariot. Two flying doves seem to pull the chariot. The representation is very coarse, figures much simplified.



358. Gem

Material: translucent reddish carnelian.

Dimensions: h = 1.3 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 630.

Type: –

Bibliography: Gramatopol 2011, p. 120, no. 169, pl. IX. (photo after Gramatopol 2011).

Description: The goddess is rendered from profile, semi-nude, with lower body part covered with a drapery. The left hand pulls the drapery over the shoulder. The right hand outstretched holds two poppy flowers, whose stalks are also held below by a winged Eros rendered from profile, moving right.



359. Gem

Material: Carnelian.

Dimensions: h = 1.8 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. V 4.

Type: –

Bibliography: Gramatopol 2011, p. 120, no. 170, pl. IX.

Description: The goddess is rendered nude, from profile and seated. The left hand seems to grab a garland which ties a heart at which shoots Eros standing from the front.

360. Gem

Material: Emerald.

Dimensions: h = 0.8 cm.

State of preservation: well preserved.

Discovery context: –

Location: CNBAR – București, inv. no. 53.

Type: III. a. Venus Victrix variant.

Bibliography: Gramatopol 2011, p. 119, no. 159, pl. VIII. (photo after Gramatopol 2011).

Description: The goddess is rendered semi-nude from profile, the lower body part covered with a drapery. The weight rests on the left leg, the right is bent and steps forward. Left arm bent at elbow rests on a column and holds a long spear. In the right hand slightly raised holds a helmet into which she glances. In front the feet on the ground lies a shield.



ABBREVIATIONS

A. JOURNALS. ENCICLOPEDIY. LEXICONS

- AA *Archäologischer Anzeiger. Beiblatt zum Jahrbuch des Archäologischen Instituts*, Berlin – Leipzig, I 1889 sqq.
- AAH *Acta Archaeologica. Academiae Scientiarum Hungaricae*, Budapest, I 1951 sqq.
- ACF *Annuaire du Collège de France*, Paris, I 1901 sqq.
- AE *Année épigraphique*, Paris, I 1888 sqq.
- AIIA *Anuarul Institutului de istorie și arheologie*, Institutul de Istorie și Arheologie Cluj-Napoca, I 1958 sqq.
- AISC *Anuarul Institutului de Studii Clasice*, Institutul de Studii Clasice, Cluj-Napoca, I (1928-1932) – V (1944-1948).
- AJA *American Journal of Archaeology*, Anatolia, I 1853 sqq.
- AlsóTermÉvkönyve *Az alsófehérmegyei történelmi régészeti és természettudomány*, Alba Iulia, I 1888 sqq.
- AMN *Acta Musei Napocensis*, Muzeul de Istorie al Transilvaniei, Cluj-Napoca, I 1964 sqq.
- AMP *Acta Musei Porolissensis*, Muzeul de Istorie și Artă Zalău, I 1977 sqq.
- ANRW *Aufstieg und Niedergang der Römischen Welt*, Tübingen, I 1988 sqq.
- AntPl *Antike Plastik*, Deutsches Archäologisches Institut, Berlin, I 1962 sqq.
- ANum *Acta Numismatica*, Barcelona, I 1971 sqq.
- AO *Arhivele Olteniei*, Centrul de Științe Sociale Craiova, I 1981, sqq.
- Apulum *Apulum. Buletinul Muzeului regional Alba Iulia*, I 1942 sqq.
- AR *Alba Regia. Annales Musei Stephani Regis*, Székesfehérvár, I 1960 sqq.

- ArchCl *Archeologia classica*, Scuola naz. di Archeologia, Roma, I 1949 sqq.
- ArhÉrt *Arhaeologiai Értésítő*, Budapest, I 1890 sqq.
- Banatica *Banatica*, Reșița, I 1971 sqq.
- BCMI *Buletinul Comisiunii Monumentelor Istorice*, București, I, (1908) – XXXVIII (1945).
- BCSȘ *Buletinul Cercurilor Științifice Sudentești Arheologie-Istorie-Muzeologie*, Alba Iulia, I 1995 sqq.
- BHAUT *Bibliotheca Historica et Archaeologica Universitatis Timisiensis*, Timișoara, I 1997 sqq.
- BJb *Bonner Jahrbücher*, Rheinisches Landesmuseums, Bonn, I 1842 sqq.
- BMI *Buletinul Monumentelor Istorice*, București, I 1971 sqq.
- Brtannia *Britannia. A Journal of Romano-British and Kindred Studies*, London, I 1970 sqq.
- BSR *Papers of the British School at Rome*, Rome, I 1902 sqq.
- BudRég *Budapest Régiségei*, Budapest, I 1889 sqq.
- BullCom *Bullettino della commissione archeologica comunale di Roma*, Roma, I 1872 sqq.
- CA *Cercetări Arheologice. Biblioteca Muzeologică. Muzeul. Național de Istorie al României*, București, I 1987 sqq.
- CCA *Cronica cercetărilor arheologice*, București, I 1999 sqq.
- CIL *Corpus Inscriptionum Latinarum*, Berlin, I, 1863 sqq.
- CR *Classical Review*, London, I 1887 sqq.
- CRAI *Comptes rendus des séances de l'Académie des Inscriptions et. Belles-Lettres*, Paris, I 1857 sqq.
- CSIR *Corpus Signorum Imperii Romani*, I 1963 sqq.
- CWA *Current World Archaeology*, Copenhaga, I 2003 sqq.
- DA Ch. Daremberg, E. Saglio, *Dictionnaire des Antiquités Grecques et Romaines*, Paris, I-V, 1877-1919.
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- Dolgozatok *Dolgozatok – Travaux*, Erdélyi Nemzeti Múzeum, Cluj-Napoca, I-IX (1910-1918).
- EDR *Ephemeris Dacoromana*, Annuario della Scuola Romana di Roma, I sqq. 1923.

EAA	<i>Enciclopedia dell'arte antica, classica, e orientale</i> , Roma, I 1973 sqq.
EAIVR	<i>Enciclopedia arheologiei și istoriei vechi a României</i> , București, I 1994 sqq.
EphNap	<i>Ephemeris Napocensis</i> , Institutul de Arheologie și Istoria Artei, Cluj-Napoca, I 1991 sqq.
ErdMúz	<i>Erdélyi Múzeum</i> , Cluj-Napoca, I 1874 sqq.
Gallia	<i>Gallia. Fouilles et monuments archéologiques en France métropolitaine</i> , Paris, I 1943 sqq.
IDR	<i>Inscripțiile Daciei Romane</i> , București, I 1975 sqq.
ILD	<i>Inscripțiile latine din Dacia</i> , București, 2005.
ILS	<i>Inscriptiones Latinae Selectae</i> , Berlin, I 1892 sqq.
Latomus	<i>Latomus. Revue et collection d'études latines</i> , Bruxelles, I 1937.
LexMyth	<i>Ausführliches lexicon der griechischen und römischen mythologie</i> , Leipzig, I-IV, 1884-1937.
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> , I-IX, Zürich - München - Düsseldorf, 1981 -1999.
MAAR	<i>Memoirs of the American Academy in Rome</i> , Rome, I 1915 sqq.
Marisia	<i>Marisia. Studii și materiale, Arheologie</i> , Muzeul Judetean Mureș, Târgu-Mureș, I 1970 sqq.
MCA	<i>Materiale și cercetări arheologice</i> , București, I 1953 sqq.
MKÉrtesitő	<i>Múzeumi és könyvtári értesítő</i> , Budapest, I 1907 sqq.
MDAI(R)	<i>Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung</i> , Mainz, I 1886 sqq.
MEFRA	<i>Mélanges d'archéologie et d'histoire de l'École Française de Rome. Antiquité</i> , Paris, I 1867 sqq.
MélangesPL	<i>Mélanges Pierre Lévêque</i> , Paris, I 1988 sqq.
Művészet	<i>Művészet</i> , Budapest, I 1902 sqq.
Novensia	<i>Novensia studia i materialy</i> , Warszawa, I 1994 sqq.
OpArch	<i>Archaeologica opuscula : miscelânea de arqueologia nortenha</i> , Porto, I 1975 sqq.
PA	<i>Patrimonium Apulense: anuar de arheologie, istorie, cultură, etnografie, muzeologie, conservare, restaurare</i> , Alba Iulia, I 2001 sqq.
PIR	<i>Prosopographia Imperii Romani</i> , Berlin, 1898.
PM	<i>Probleme Muzeale</i> , Cluj-Napoca, 1960, 1964.

- Pontica *Pontica. Anuarul Muzeului de Istorie și Arheologie Constanța*, Constanța, I 1968 sqq.
- Potaissa *Potaissa. Studii și Comunicări*, Muzeul de Istorie Turda, I 1978 sqq.
- RA *Revue archéologique*, Paris, I 1860 sqq.
- RANarb *Revue archéologique de Narbonnaise*, Paris, I 1983 sqq.
- RB *Revista Bistriței*, Bistrița, I 1987sqq.
- RE *Realencyclopädie der classichen altertumswissenschaft* (Pauly – Wissowa), Stuttgart, I 1993 sqq.
- RevArch *Revue archéologique*, Paris, I 1844 sqq.
- RIC *Roman Imperial Coins*, London, Spink, 1923-1994.
- RIN *Rivista Italiana di Numismatica*, Milano, 1888 -1979.
- RM *Revista muzeelor*, București, I 1964 sqq.
- RömÖst *Römisches Österreich. Jahresschrift der Österreichischen Gesellschaft für Archäologie*, Wien, I 1973 sqq.
- Sargetia *Sargetia. Buletinul Muzeului județului Hunedoara (Acta Musei Devenensis)*, Deva, I 1937 sqq.
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- StCom *Studii și comunicări. Arheologie - istorie. Muzeul Brukental*, Sibiu, 12, 1965 sqq.
- Syria *Syria. Archéologie, Art et Histoire*, Institut français du Proche-Orient, Paris, I 1920 sqq.
- ThesCRA *Thesaurus Cultus et Rituum Antiquorum*, Los Angeles, 2004- 2006.
- Transilvania *Transilvania. Revistă de cultură*, Sibiu, I 1832 sqq.
- Ziridava *Ziridava*, Muzeul Regional Arad, I 1967 sqq.
- ZM *Zalai Múzeum*, Zalaegerszeg, I 1987 sqq.
- ZPE *Zeitschrift für Papyrologie und Epigraphik*, Bonn, I 1967 sqq.

B. MUSEUMS AND RESEARCH INSTITUTES

AAM – Athens	Agora Archaeological Museum, Athens
ABA – Firenze	Accademia di Belle Arti, Firenze
AM – Alexandria	Antiquities Museum, Alexandria.
AM – Antalya	Archaeological Museum, Antalya
AM – Basel	Antikenmuseum Basel und Sammlung Ludwig, Basel
AM – Budapest	Aquincumi Múzeum, Budapest
AM – Delos	Archaeological Museum, Delos
AM – Istanbul	Archaeological Museum, Istanbul
AM – Kos	Archaeological Museum, Kos
AM – Patras	Archaeological Museum, Patras
AM – Rethymnon	Archaeological Museum, Rethymnon
AM – Rodos	Archaeological Museum, Rodos
AM – Zagreb	Archaeological Museum, Zagreb
AM – Worcester	Art Museum, Worcester
ÄMGS – Leipzig	Ägyptischen Museums – Georg Steindorff, Leipzig
BL – Karlsruhe	Badisches Landesmuseum, Karlsruhe
BM – Keszthely	Balatoni Múzeum, Keszthely
BM – London	British Museum, London
BM – New York	Brooklyn Museum, New York
CMA – Como	Civico Museo Archeologico, Como
CNBAR – București	Cabinetul Numismatic al Bibliotecii Academiei Române, București
FWM – Cambridge	Frederick William Museum, Cambridge
GU – Firenze	Galleria Uffizi, Firenze
IAIA – Cluj-Napoca	Institutul de Arheologie și Istoria Artei, Cluj – Napoca
IAVP – București	Institutul de Arheologie „Vasile Pârvan”, București
JPGM – Malibu	J. Paul Getty Museum, Malibu
JPM – Pécs	Janus Pannonius Múzeum, Pécs
HM – Saint Petersburg	Hermitage Museum, Saint Petersburg
KHM – Wien	Kunsthistorisches Museum, Wien

LDM – Veszprém	Laczkó Dezső Múzeum, Veszprém
LMM – Eisenstadt	Burgenländisches Landesmuseum, Eisenstadt
M – Băile Herculane	Muzeul Băile Herculane
M – D. Tr. Severin	Muzeul Regiunii Porților de Fier Drobeta-Turnu Severin
M – Lugoj	Muzeul de Istorie, Etnografie și Artă Plastică, Lugoj
M – Roșia Montană	Muzeul Roșia Montană
M – Sarmizegetusa	Muzeul Arheologic Sarmizegetusa
M – Sighișoara	Muzeul de Istorie Sighișoara
MAA – Laon	Musée d'Art et d'Archéologie, Laon
MA – Kyrene	Museum of Antiquities, Kyrene
MA – Ostia	Museo Archeologico, Ostia
MA – Verona	Museo Archeologico, Verona
MAE – Corabia	Muzeul de Arheologie și Etnografie, Corabia
MAH – Geneva	Musée d'Art et d'Histoire, Geneva
MAK – Hannover	Museum Augst Kestner, Hannover
MAN – Saint-Germain-en-Laye	Musée des Antiquités Nationales, Saint-Germain-en-Laye
MAR – Syracuse	Museo Archeologico Regionale Paolo Orsi, Syracuse
MNB – Sibiu	Muzeul National Brukenthal, Sibiu
MC – Bad Deutsch – Altenburg	Museum Carnuntinum, Bad Deutsch – Altenburg
MB – Timișoara	Muzeul Banatului, Timișoara
MC – Roma	Musei Capitolini, Roma
MCDR – Deva	Muzeul Civilizației Dacice și Romane, Deva
MFA – Boston	Museum of Fine Arts, Boston
MFA – Houston	Museum of Fine Arts, Houston
MGR – Alexandria	Muzeul Greco-Roman, Alexandria
MI – Turda	Muzeul de Istorie, Turda
MIA – Zalău	Muzeul de Istorie și Artă, Zalău
MINA – Constanța	Muzeul de Istorie Națională și Arheologie, Constanța.
ML – Enns	Museum Lauriacum, Enns
ML – Paris	Musée du Louvre, Paris
MJ – Bistrița	Muzeul Județean, Bistrița-Năsăud

MJ – Caransebeș	Muzeul Județean de Etnografie și al Regimentului de Graniță, Caransebeș
MJ – Gorj	Muzeu Județean, Gorj
MJ – Sălaj	Muzeului Județean, Sălaj
MJ – Mureș	Muzeu Județean, Mureș
MJ – Reșița	Muzeul Județean de Istorie, Reșița
MM – București	Muzeul Municipiului, București
MM – Dej	Muzeul Municipal, Dej
MMA – Montpellier	Musée Municipal d'Archéologie, Montpellier
MN – Napoli	Museo Nazionale, Napoli
MN – Prado	Museo Nacional, Prado
MNA – New York	Metropolitan Museum of Art, New York
MNAR – Merida	Museo Nacional de Arte Romano, Merida
MNIR – București	Muzeul Național de Istorie a României, București
MNIT – Cluj – Napoca	Muzeul Național de Istorie a Transilvaniei, Cluj-Napoca
MNM – Budapest	Magyar Nemzeti Múzeum, Budapest
MNR – Roma	Museo Nazionale Romano, Roma
MNS – Sf. Gheorghe	Muzeul Național Secuiesc, Sfântu Gheorghe
MNVG – Roma	Museo Nazionale di Villa Giulia, Roma
MNU – Alba Iulia	Muzeul Național al Unirii, Alba Iulia
MO – Craiova	Muzeul Olteniei, Craiova
MP – Angers	Musée Pincé, Angers
MR – Autun	Musée Roulin, Autun
MR – Caracal	Muzeul Romanațiului, Caracal
MR – Paris	Musée Rodin, Paris
MRAH – Bruxelles	Musées Royaux d'art et d'histoire, Bruxelles
MS – Orlea	Muzeul Sătesc, Orlea
MSG – Brescia	Museo di Santa Giulia, Brescia
MSR – Toulouse	Musée Saint – Raymond, Toulouse
MV – Roma	Musei Vaticani, Roma
MVT – Roma	Musei di Villa Torlonia, Roma

NAM – Amman	National Archaeological Museum, Amman
NAM – Cairo	National Archaeological Museum, Cairo
NAM – Sofia	National Archaeological Museum, Sofia
NCGM – Copenhaga	Ny Carlsberg Glyptotek Museum, Copenhaga
NM – Athens	National Museum, Athens
NM – Bardo	National Museum, Bardo
NM – Copenhaga	Nationalmuseet, Conpenhaga
NM – Damascus	National Museum, Damascus
NM – Tripoli	National Museum, Tripoli
NMGK – Luxemburg	Nationalmusée fir Geschicht a Konscht, Luxembourg
NMS – Belgrade	National Museum of Serbia, Belgrade
OL – Linz	Oberösterreichisches Landesmuseum, Linz
PC – Roma	Palazzo Colonna, Roma
PDC – Roma	Palazzo dei Conservatori, Roma
PGRM – Tongeren	Provinciaal Gallo – Romeins Museum, Tongeren
RGM – Köln	Römisch – Germanische Museum, Köln
RLM – Bonn	Rheinisches Landesmuseum, Bonn
RM – Augst	Römermuseum, Augst
RM – Weißenburg	Römermuseum, Weißenburg
ROM – Toronto	Royal Ontario Museum – Toronto
SIKM – Székesfehérvár	Szent István Király Múzeum, Székesfehérvár
SK – Dresden	Staaliche Kunstsammlungen, Dresden
SM – Berlin	Staaliche Museen, Berlin
SM – Ephesus	Selçuk Museum, Ephesus
SM – München	Staatliche Münzsammlung, München
TM – Budapest	Történeti Múzeum, Budapest
VB – Roma	Villa Borhese, Roma
VDP – Roma	Villa Doria Pamphili, Roma
UM – Philadelphia	University Museum, Philadelphia
WAM – Baltimore	Walter Art Museum, Baltimore
WMMM – Szekszárd	Wosinsky Mór Megyei Múzeum, Szekszárd

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