Few fragments of marble sculptures have been discovered in the course of systematic archaeological excavations conducted in Sirmium from 2003 to 2005 at site 85 which is almost certainly the imperial palace complex (Fig. 1). The most important are certainly two almost completely preserved heads of deities. The head of a young person made of milky white, fine-grained marble of exceptionally fine texture from Pentelicon was found under the Late Roman floor in room 7 of the residential structure. The sculpture, of exceptional quality, is from the second half of the 1st century and represents a deity, most probably Venus or Apollo. Another head made of Carrara marble, from the 4th century, was found in a secondary position and on the basis of its mural crown is identified as the Tyche of Sirmium.

Key words. – Roman sculpture, marble, Sirmium, deities, personifications.

Abstract. – Few fragments of marble sculpture have been found in the course of the archaeological excavations conducted in Sirmium between 2003 and 2005 at site 85 which is believed to be part of the imperial palace complex. The most important are two almost completely preserved heads of deities. The head of a young person made of milky white, fine-grained marble of exceptionally fine texture from Pentelicon was found under the Late Roman floor in room 7 of the residential structure. The sculpture, of exceptional quality, is from the second half of the 1st century and represents a deity, most probably Venus or Apollo. Another head made of Carrara marble, from the 4th century, was found in a secondary position and on the basis of its mural crown is identified as the Tyche of Sirmium.

* The author presented a brief account of these finds at the International Meeting Les ateliers de sculpture réginoaux: techniques, styles et iconographie, Xe Colloque international sur l’art provincial romain, Arles et Aix-en-Provence, 21–23 mai 2007.

1 Systematic investigation was preceded by test trenching in 2002 when one trench (11 x 5 m), which yielded relatively clear stratigraphic data about this multi-layered site was excavated, cf. Jepensh, Iononuh 2004, 284–288. In the same area, somewhat more to the east test pit excavations at site 37 were conducted in 1968 and 1969 that to a certain extent were investigations of the same archaeological entity to which the remains recorded to the south of this complex belong and which were examined during excavation of locality 1a begun in 1957, cf. Mionohnu, Mucumnuh 1958, 5–57; Popović 1969, 665–675; Ochsenschlager, Popović 1975, 85–95; Bosković, Duval, Gros, Popović 1974, 597–656; Popović 1971, 119–148; Bykovec 1983, 5–31; Jeremij 1993, 90–97. The existing hypothesis that localities 1a and 37 are sections of the imperial palace was confirmed by the results of Yugoslav–American excavations in 1970, when the remains of the imperial hippodrome were discovered to the north of the residential structure, cf. Popović, Ochsenschlager 1976, 156–181.

2 Analysis of the marble used in the sculpture discussed here was performed by Dr H.W. Müller, University of Natural Resources and Applied Life Sciences, Institute of Applied Geology, Vienna.
into a ponytail, which is bent and attached creating a low bun, which looks in profile like a fish tail. Below the bun and behind the ears long curls fall down the neck. The locks above the forehead are pulled towards the back and tied into a big bowknot (krobylos) with curled locks depicted by incisions. Around the head and under the locks tied into a knot on the back of the head is a band (taenia). Judging by the dimensions of face, the head belonged to a statue around 80 cm high, i.e., between half and two thirds of the normal height.

The idealized features confirm that marble head represents a deity. This conclusion is supported by the hair style with krobylos characteristic of the representations of gods, above all Apollo, Venus and Diana. As the attributes which could reliably identify the depicted deity are, unfortunately, not preserved, it is necessary to use indirect methods to identify the represented person. A half-opened, sensual mouth and melancholic expression on a slightly inclined head are typical for the representations of Venus, the goddess of the morning star, love and beauty, while Diana, the goddess of forests and hunting was most often depicted as an energetic young woman with bow and arrow. Stern features and a cold expression without emotion also characterize the marble heads of two other portraits of Diana from the time of Hadrian, one discovered not far from Sremska Mitrovica, in Putinci near Ruma\(^3\), and the other from the museum in Bucharest.\(^4\) Among many portraits of Venus in Roman art the best analogies for the marble head from

\(^3\) Dautova-Ruševljan 1983, T. 41. 2; Срејовић, Ђермановић-Кузмановић 1987, 72, кат. 27.

\(^4\) Bordenache 1969, 43, T. XXX, 66.
the imperial palace in Sirmium can be found in works discovered in Rome itself, first of all in the sculptures of the Venus Pudica type\(^5\), in particular in the famous Capitoline Venus, the Roman copy of the work of some of Praxiteles’ followers.\(^6\) These are sculptures of exceptional artistic quality made in the early imperial period as the copies of sculptures of Aphrodite from the early Hellenistic period. Nevertheless, they are characterized by cold academicism in expression, a certain stiffness of the slender body, and oval faces without visible emotion. The head from Sirmium is also the work of a first-class sculptor made in the artistic style of Julio-Claudian epoch, but at the same time relying on the best traditions of Hellenistic artistic expression. A certain expressionlessness of the face, a result of the eyes depicted without irises and pupils is avoided with a nicely shaped half-open mouth, which emanates melancholy, but also increases the sensuality of the portrayed face. On the other hand, the wide open eyes gazing into the distance give to the person a certain determination characteristic more of the portraits of Diana and Apollo than of Venus. The neck of the Sirmium head lacks the curving creases used to evoke the softness of the naked female body which is characteristic, first of all, of representations of Venus and are hence known as the Venus’ necklace. Therefore, although it is clear from the treatment of the eyes of the Sirmium head that it is an object of art from the period of the Early Empire, closer dating and more reliable identification of the deity depicted requires examination of other stylistic elements.

The sculpture is of a person with oval face, massive neck and wavy hair combed over the ears and gathered on the nape in a low bun of geometric shape, with locks falling in waves down the neck. Similar iconographic characteristics, massive structure of the scull, fleshy face and thick neck are characteristic of portraits of Nero, either in three-dimensional sculpture or on the coins.\(^7\) Particularly important for our analysis are representations of this emperor on the whole series of the vitreae from the Serbian Danube valley on which the emperor is represented as Apollo.\(^8\) The explanation for Nero’s assimilation with Apollo could be found in the fact that he, being an admirer and patron of music, issued coins on which he was depicted as Apollo with a lyre on the reverse. These coins were minted in Rome during the short period of 61–62 or perhaps in 63–64 AD.\(^9\) The iconographic characteristics of the idealized emperor’s image in profile (Fig. 3) on some vitreae from the Serbian Danube basin\(^10\), like the shape of head, protruding chin and massive neck, as well as the modelling of hair around the ears and on the neck, have close parallels with corresponding traits on the marble head from Sirmium, as can best be seen by examining its profile (Fig. 2 b). The model of the idealized representation of Nero as Apollo on the vitreae was certainly a portrait of this emperor on some official cameo made of semi-precious stone. There is indirect evidence for the existence of such cameos as on the plaque of sheet-silver on the inside of a chest of St. Simun from Zadar, work of the goldsmith Toma Martinov from the end of the 15\(^{\text{th}}\) century. The architectural background is decorated with medallions inspired by antique cameos and on one of these medallions was a representation of an idealized image of the emperor, analogous to that of the vitreae from the Serbian Danube valley.\(^11\) It means that this motif left a deep mark on Roman art, being an inspiration for the artists of later times and, to all appearances, contemporaries as well. However, on the marble head from Sirmium, the voluminous mass of wavy hair is dominant, whereas the accent on Nero’s portraits on coins from the later phase of his rule was on hair rising above the face like a lion’s mane.\(^12\) In addition to the representations on cameos, coins and gems, one of which is housed in the National Museum in Belgrade,\(^13\) there must have been sculptures of the emperor, idealized as Apollo. This suggests that the marble head could have belonged to a statue of this god, one of many Roman marble replicas of Leochares’ bronze sculpture dating from around 330–325 B.C., of which is most famous example is the Bellvedere Apollo.\(^14\) Even more probably it was a replica of a sculpture of Apollo with a lyre, or Apollo Kytharodes, of which the closest to the Sirmium sculpture in hair style and position of the head is the Apollo from Kyrene, made after the work of the Attic sculptor Timarchides from the 2\(^{\text{nd}}\) century B.C.\(^15\) However, while some Roman replicas, the Bellvedere Apollo for example, were modelled rather stiffly, in the stern academic style, the marble head from Sirmium is characterized by a certain liveliness; a result of the

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\(^{5}\) LIMC VIII, nr. 88.

\(^{6}\) LIMC VIII, nr. 113; Nieber 1955, Fig. 34–35.

\(^{7}\) Bernoulli 1886, 1486–1488.

\(^{8}\) Bernoulli 1886, 1486–1488.

\(^{9}\) Popović 2001, 377–382.

\(^{10}\) LIMC II, nr. 79.

\(^{11}\) LIMC VIII, nr. 88.

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5 LIMC VIII, nr. 88. 6 LIMC VIII, nr. 113; Nieber 1955, Fig. 34–35. 7 Bernoulli 1886, 1486–1488. 8 Bernoulli 1886, 1486–1488. 9 Popović 2001, 377–382. 10 LIMC II, nr. 79. 11 Petricioli 1986, 149–159, T. V b. 12 Hannestad 1988, 114, Fig. 73. 13 Kuzmanovic-Novovic 2005, kat. 450, inv. 3861/III. 14 Lippold 1950, T. 98; 3; Bieber 1955, Fig. 200; LIMC II, nr. 79. 15 Bieber 1955, Fig. 678, 679.
half-opened sensual mouth in the oval face. A small bronze head from Grgurovci near Sremska Mitrovica, dating from the time of Hadrian, also belongs to the same type of Apollo portraits, stylistically close to the original from the Hellenistic period. On the other hand, the position of the head, the fullness of the face and the treatment of the eyes and mouth connect the Sirmium marble head with representations of Apollo based on the traditions of works from the Praxiteles’ school, among which is the colossal statue from the theatre in Carthage made in the 2nd century. Taking all the above into consideration, we can say with reasonable certainty that the newly found head probably represents Apollo or Venus. The stylistic parallels make it possible both to date the sculpture to which the head once belonged; moreover, they also offer a possible explanation of its presence within the context of the imperial palace at Sirmium.

The head was discovered in a layer of building rubble and pottery under the floor, the level of which corresponds to the level of the floor of a structure restored during the 4th century. The decoration of a room in the Late Roman residential structure with a sculpture dating from a couple of centuries earlier could be explained not only by its exceptional quality and beauty, but also as the intention of Constantine, the emperor who resided in this palace, to legitimate himself as the successor of the Augustus’ ideas by means of veneration not only of Venus, but also Apollo. It is common knowledge that Augustus thought that he won the battle of Actium in 31 B.C. thanks to the intervention of Apollo and he dedicated the temple on the Palatine hill to this god in 28 B.C. Claiming to be the son and earthly representative of the god himself, he was often represented in the form of Apollo. This also explains the background of Nero’s wish for the same associations to himself; like his illustrious predecessor, he was represented with Jupiter’s aegis on his chest and crowned with solar rays, insisting on the ideological link with the traditions of Augustus’ time. On the other hand Venus Genetrix was believed to be the ancestress of the gens Julia, the Roman state and people that was of special importance in the ideology and political propaganda of Constantine as the new Augustus. Within the context of such a policy he wanted to garner ideological support for his rule with representations of the so-called good emperors of earlier epochs in the monuments erected in his honour, as he did when he incorporated Trajan’s and Hadrian’s reliefs on his triumphal arch in Rome. Furthermore, as the admirer of the Sun god he continued the works on the base of Nero’s colossal monument which depicted this emperor as Sol. After all, Constantine’s respect for the solar deity was deeply rooted in his personality since his earliest days, his father Constantius Chlorus being a great admirer of Apollo, whose cult he accepted in almost monotheistic form. As is recorded in the

19 Alföldi 1977, 191, Тaf. 13. 1, 2; Hannestad 1988, 57–58, Fig. 37.
20 Hannestad 1988, 113.
22 Ensoli 2000, 86–90. It is worth mentioning that the Late Roman cameo of sardonyx, today in the Bibliothèque Nationale in Paris, on which the emperor as Sol on quadriga is depicted with the inscription Neron Auguste (ibid., 68, fig. 6; Constantino 2005, cat. 98).
23 Burchardt 1949, 282. The respect for the Dardanian descent of Constantius Chlorus was based on the cult of Apollo, who was a native religious pivot in Dardania (Јовановић 2006, 127, 142–143), so on the wreath with busts on Galerius’ porphyry head from Romuliana this emperor was depicted as Apollo/Sol (Јовановић 2006, 191).
Fig. 2a–d. Head of Deity (Venus?, Apollo?)

Сл. 2а–д. Глава божества (Венера?, Аполлон?)
Fig. 4a–d. Head of Tyche of Sirmium

Сл. 4а–д. Глава Тихе Сирмијума
Panegyric from the year 310, Constantine himself experienced a vision of Apollo in Apollo’s temple in Autun, which he lavishly endowed during his military campaign in Gallia. On that occasion Apollo allegedly predicted that Constantine would reign thirty years, so he considered himself a protégé of this god. How powerful the impact of this belief was on the emperor is confirmed by a gem from the National Museum in Belgrade on which one of Constantine’s sons is depicted as Apollo, like Nero some two-hundred and fifty years earlier. Thus, the re-use of monuments from the time of Nero in the buildings of Constantine and in the imperial propaganda of this epoch can be explained both as a consequence of their shared veneration of the Sun god and also as Constantine’s desire to accumulate in his personality the characteristics of his predecessors of whom Augustus played a particularly important role. The distinctive imitatio Augusti is confirmed by the marble relief perhaps from Sirmium, dating from the reign of Constantine and on which was depicted, in a rustic manner, the upper frieze from Augustus’ famous cameo (gemma Augustea). In general, the reign of Constantine is characterized by conspicuous aspiration to retrospective that can be seen as a reflection of the nostalgic attitude towards the past, but also as proof of cultural continuity, which made possible the creation of the concept contained in the idea of Roma Aeterna. These circumstances offer an explanation of the fact that a statue made in seventies of the 1st century in some well-regarded sculptor’s atelier, most probably in Italy, found itself in the imperial palace in Sirmium. It may have been brought to Sirmium under the Flavian dynasty, when the city became a colony under the Flavian dynasty, the reign of which is confirmed by the discovery of the marble head of the emperor Titus that later, in the early decades of the 4th century, was also used to decorate the imperial palace.

The second marble head (C–154/2005) was discovered in September 2005, about ten meters southeast of the head just discussed. It has been found in quadrant 1 of sector B, in profile next to wall XVIII at an absolute altitude of 82.15 meters. Taking into account that it is the eastern wall of the apse of the 14th/15th century church it is clear that the head was found in a secondary position where it was deposited after the destruction of the Late Roman structure.

The head and a fragment of neck, made of white Carrara marble, are partially damaged; total height is 19.5 cm, while the dimensions of the face are 11.5 x 8 cm (Fig. 4 a–d). The sculpture represents a mature woman with a highly raised chin and back-thrown head. The face is symmetrical, without distinctive individual features. The orbital arches are prominent and drooping at the ends. The wide open eyes have emphasized irises and drilled pupils. The largest part of the nose is broken off. The mouth is symmetrical and the tip of the chin is damaged. The hair is parted in the middle of the head. It frames the face in gentle waves depicted by incisions and it is gathered at the back into a loose bun. On the top of the head is a crown, partially damaged at the front and on the left side. On the uncovered part of the head under the crown can be seen the parting from which the locks of hair are combed sideways. Symmetrically arranged vertical mouldings on the frontal segment of the crown to all appearances represent the turrets of a wall, although the crowns of the battlements could not be identified because of the damage. It was most probably a mural crown (corona muralis) of the type usually worn by goddesses who protected cities.

Judging by the mural crown, therefore, the head probably belonged to a statue depicting the protectress, Tyche of Sirmium, i.e., the personification of the city. City goddesses or personifications of cities, provinces and rivers are frequent motifs in Roman art, adopted from the repertoire of Hellenistic artistic achievements. These representations went through iconographic and symbolic changes in the course of time and finally in the Late Roman period, when personifications of cities were particularly numerous on various monuments, the images of these goddesses became schematized, without individual characteristics. Only two representations of Tyche of Sirmium have been identified so far, and neither of them is a three-dimensional sculpture. They are encountered as stamps on two gold ingots discovered at the Crasna site near Brasov in Romania (fig. 5 a–b). On both items, Tyche of Sirmium is depicted in profile, highly schematized, sitting on a cippus, holding in her hands the palmeta and cornucopia, and wearing the mural crown on her head. In the segments of both stamps is the inscription SIRM. On one ingot there are four stamps and one of them has three imperial busts (Gratian, Valentinian II and Theodosius?), which are repeated also on one of the five stamps on the other ingot. The busts of the emperors date the production of these ingots to the final quarter of the 4th century. They were produced in the Sirmium workshop.

24 Burchardt 1949, 282; Cavalcanti 2005, 46.
25 Kuzmanović-Novović 2005, kat. 451, inv. 1894/II.
27 Antički portret / Classical Portraits 1987, cat. 83.
28 LIMC VII, 779, nr. 1–2.
Fig. 5a–b. Tyche of Sirmium, gold ingots, Crasna

Сл. 5a–b. Тихе Сирмијума, златне полуге, Красна
and they also bear the stamps either of the masters who made them, or the official of the imperial treasury who deposited them in the treasury.\textsuperscript{29} The representations of the city goddess are, however, highly schematized on both stamps, so she can be identified only on the basis of the inscription in the segment as is, after all, the case with representations of the city Tyche (Roma, Thessalonica, Naissus, Constantinopolis) on the stamps on other ingots from the end of the 4th and the beginning of the 5th century.\textsuperscript{30} Similar, very schematized images of city goddesses also appear on other artistic monuments. The city goddesses of Roma, Constantinopolis, Alexandria and Treviorum have certain individual characteristics in the illustrations of the famous Calendar from the year 354,\textsuperscript{31} while the figurines of the goddesses (Roma, Constantinopolis, Alexandria and Antioch) on the silver appliqués for the wagon from the renowned treasure from the second half of the 4th century, found at Esquiline, are schematized in their expression, so the helmet as an attribute of Roma also appears on the personification of new Rome – Constantinople.\textsuperscript{32} However, while the iconography of Roma as a goddess seated on a throne as an Amazon with a helmet on her head and spear and shield in her hands is established first of all after many representations on the coins\textsuperscript{33} and was also repeated on the bronze chest from Croatia,\textsuperscript{34} the looks and attributes of other city goddesses changed. The official iconography of Tyche Constantinopolis, that in the beginning relied on the appearance of Dea Roma, was established in 330 when on one silver multiple minted on May 11\textsuperscript{th} of that year the goddess was depicted sitting on the throne with a mural crown on her head and cornucopia in her hand.\textsuperscript{35} Although in the ensuing decades this goddess sometimes appeared on the coins with a flower wreath and thyrsos as well, and sometimes with a helmet and thyrsos or with mural crown and thyrsos, her common attributes are the mural crown, cornucopia and sceptre in her hands. In this way the city goddess of Constantinople is represented on a bronze statuette housed today in the Metropolitan Museum in New York.\textsuperscript{37} The main elements of this iconography, the idealized hair style of the goddess seated on the throne, dressed in tunic and cloak with mural crown on head and cornucopia in the left hand, were repeated in the representations of other city goddesses. The attribute in the other hand is diverse and variable, so the palm branch, which the personification of Sirmium, holds in her hand on the stamp on the gold ingots is not necessarily her regular attribute. As only the head is preserved of the marble sculpture of Tyche of Sirmium, we can assume that it was a seated figure of the goddess, dressed in tunic and cloak, around 80 cm high and with a cornucopia in the left hand. In contrast to the high cylindrical crowns with moulded lines depicting turrets and town gates usually worn by the goddesses of Alexandria and Antioch,\textsuperscript{38} on the appliqués from the Esquiline treasure, or the goddess of Constantinople on the bronze statuette and that wreath the heads of city goddesses from the Hellenistic\textsuperscript{39} and Early Roman period\textsuperscript{40}, resembling the calathos on the heads of the Oriental deities, the crown on the marble head from Sirmium is of smaller height with scantily depicted vertical mouldings, which by alternating convex and concave vertical surfaces barely sketch the battlements on the wall. Similarly depicted mural crowns can be seen on the heads of other city goddesses from the 3rd/4th centuries such as the basalt specimen from the museum in Damascus,\textsuperscript{41} or the image on the sardonyx cameo from the Kunsthistorisches Museum in Vienna.\textsuperscript{42} The simplified look of the mural crown on the head from Sirmium is a consequence of the general movement towards schematization in Late Roman art, as well as the mediocre quality of manufacture by a local craftsman. Despite the plain expression without individual features this head is a good example of 4th century sculptural work where the required expression and the dignity of the city goddess is achieved by the gaze aiming to the distance and the position of the head, which is thrown back. Unfortunately, the head has been found in a secondary position, so it is not possible to establish whether the sculpture of the city goddess of which it was a part decorated some structure.

\textsuperscript{29} Baratte 1978, 105–109.
\textsuperscript{30} Baratte 1978, 107–108.
\textsuperscript{31} Stern 1953, 124, PL. II, III.
\textsuperscript{32} Dalton 1901, Nr. 332–445, PL., XX; \textit{Spätantike} 1983, Kat. 84; \textit{Aurea Roma} 2000, cat. 114; \textit{Constantino} 2005, cat. 82.
\textsuperscript{33} \textit{Spätantike} 1983, Kat. 86, 89, 92.
\textsuperscript{34} Buschhausen 1971, 23, Nr. A2, Taf. 1–6.
\textsuperscript{35} Alföldi 1963, 149–150, Abb. 225.
\textsuperscript{36} Alföldi 1963, 150.
\textsuperscript{37} \textit{Spätantike} 1983, Kat. 85.
\textsuperscript{38} For the shapes of mural crowns on various representations of Tyche of Alexandria and Tyche of Antioch, cf. \textit{LIMC} I, 499–494, nr. 27, 40, 49, 52, 57 and 840–851, nr. 1–13, 18, 21, 28, 93, 98, 99, 100, 104, 105, 106, 110, 117, 120, 122, 123, 125, 128, 129.
\textsuperscript{39} Bieber 1955, Fig. 102 (Tyche of Antioch, work of the sculptor Eutychides).
\textsuperscript{40} Hofmann, Kern 2002, 96–97, Abb. 143 (Tyche of Gerasa).
\textsuperscript{41} Zouhdi 1976, 107, fig. 41.
\textsuperscript{42} \textit{Trésors des Empereurs} 1994, 106, nr. 174.
from the time of Constantine or from the time of his successors sometime later. We know that until the end of the 4th century Sirmium maintained its role as an important administrative, commercial and cultural centre, frequented by emperors, and that some of them, like Constantius, even prepared there for war with the barbarians and after victory celebrated the triumph there. The restoration of the residential building in the 4th century is also confirmed by the archaeological excavations at site 85.43

The fragment of an arm, most probably the shoulder and upper arm (C–266/2005), discovered in October 2005 in room 21 in the eastern section of sector A also belongs to the group of sculptures from the same complex of the imperial palace in Sirmium (Fig. 6). Judging by its dimensions (preserved length 12.6 cm, width 7.4 cm, height 6 cm) this fragment made of white marble, originating from the Eastern Mediterranean quarries Aphyon or Pentelicon, is part of the arm of a woman of whose appearance is unfortunately unknown.

A fragmented hand with a portion of the right arm (Fig. 7) was discovered in September of 2005 in another section of the residential complex, to the south of the previous one, in sector D at site 85. Fragment (C–171/2005) of white coarse-grained marble, originating from the quarry Gummern near Villach in Austria (total length 13 cm, cross-section 5 x 4 cm, width of hand 6.3 cm), was found at the absolute altitude of 79.21 meters in a layer of earth with scattered mortar and brick. Two medieval burials were also discovered in the layer and underneath were encountered the remains of Roman architecture, frescoes and a floor with a geometric mosaic, meaning that the hand was found in a secondary position. The hand is clenched into a fist, but as the fingers are not close-fitting it is obvious that they originally held a thin cylindrical object. The thumb and forefinger are almost completely destroyed, while the three remaining fingers are well preserved. Although the fingers are slender and finely modelled it is more probable according to their shape and size that it was a male rather than a female hand. The hand follows the direction of the forearm, but the position of the arm in relation to the body is not clear. It is also impossible to determine what was in the hand. If we assume that it was the attribute of a certain deity it could be a sceptre, trident, arrow, torch or some other object of similar diameter.

Of all the fragments of marble sculptures discovered between the years 2003 and 2005 at site 85 in Sirmium only the head of Venus or Apollo was found in situ, under the floor of the Late Roman structure, although this work of art was produced in some good sculptural atelier, perhaps in Rome itself, during the seventies of the 1st century. On the other hand, despite the fact that the head of Tyche of Sirmium was discovered in a secondary position, it is clear, according to the stylistic and iconographic characteristics, that it dates from the 4th century and was manufactured locally. Unfortunately, it is impossible to establish whether both sculptures date from the same phase of the Late Roman structure and if so, whether they adorned the very same room. Considering that the Roman horizons at this site were disturbed by burial pits and structures from later periods, from the Great Migration to Austrian times, it is not possible to define the position of the sculpture to whom the fragment of the arm, probably shoulder, belonged, and its relation to the previous sculptures. These three sculptures were of approximately the same size, around 80 cm, while the sculpture with the hand holding an attribute and discovered in the south sector of the site could have been somewhat taller. The analysis of the marble used for these sculptures revealed that the head of Venus or Apollo and shoulder fragment of the statue were made of marble originating from quarries in the eastern Mediterranean, while the head of the Tyche of Sirmium was carved from Carrara marble. On the basis of this limited sample of the analyzed marble used for the sculptures it is not possible to draw conclusions on the use of marble from distinct quarries for the carving of sculptures intended for certain structures at a particular period of time. Of

some interest is the information that the fragment of arm with the hand holding an attribute was made of marble from the quarry in Gummern, whence came most of the material used for making tombstones and sarcophagi, a fact explained by the easy and relatively cheap transport of the marble blocks along the Drava River to the cities on the Danube and via tributaries to settlements on the Sava River. This speaks in favour of the hypothesis that the sculpture to which this arm belonged was made in the Sirmium workshop or that it arrived here as a semi-finished article from the workshop within the Gummern quarry that supplied certain larger centres in Pannonia with its products, mostly of funerary character.

The preserved heads of two out of three sculptures from the north-western section of the structure make it possible to conclude that the statues are from depicted deities of different character whose images, however, transmitted a similar message. The figure of Venus or Apollo from the early Imperial period placed in the Late Roman residential structure confirmed the continuity and legitimacy of the imperial authority, which had its centre in Sirmium under the protection of the city Tyche at certain points during the first half of the 4th century. Therefore, both sculptures are testimony to imperial propaganda and its multi-layered aspects, and indirectly also about the structure within which they were found, thus establishing its official, more precisely, palatial function.

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44 Djurić 2005, 76. Results of geological-archaeological analysis of the stone material from Sirmium performed as a part of the projects Stone Use in Roman Towns: Resources, Transport, Products and Clients. Sirmium, under the directorship of Prof. Dr Bojan Djurić from the Faculty of Phylosophy in Ljubljana will be published in this volume of Starinar.

### ABBREVIATIONS:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>BMC</td>
<td>Coins of the Roman Empire in the British Museum, London</td>
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<td>LIMC</td>
<td>Lexicon Iconographicum Mythologiae Classicae, Zürich–München</td>
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<tr>
<td>RIC</td>
<td>The Roman Imperial Coinage, London</td>
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### BIBLIOGRAPHY:


Током систематских археолошких ескопавања, реализованих у период од 2003. до 2005. године на локалитету 85 Сирмијума, за који се са великим дожом сигурности претпоставља да представља део комплекса царске палате, откривено је неколико фрагмената мермерних скулптура. Најзначајније су две скоро у потпуности очуване главе боганства.

Глава младе особе од млечно белог синтоизналтог мермера, изразито фине фактуре, пореклом са Пентеклиона, откривена је испод пролазног пода у просторији 7 резиденцијалног објекта. Скулптура изузетног квалитета из друге половине I века, представља боганство, највероватније Венеру или Аполон. Друга глава од Карава мермера, скулптиторски рад из IV века, нађена је у секундарном положају, а на основу градске крашке на глави, идентификована је као Тихе Сирмијума.

Поред глава боганства, у истом делу комплекса откривен је и фрагмент руке, највероватније рамена, неке скулптуре. У јужном сектору комплекса нађена је једна фрагментована рука са делимици очуваним шаком, у којој се, обухваћен савијеним прстима, налази неки атрибут.

Не може се, нажалост, утврдити да ли скулптуре боганства припадају истој фази касноантичког објекта, а ако је то тачно, да ли су украшавају исту просторију. С обзиром да су римски слојеви на локалитету поремећени укопима гробова и објеката из каснијих периодова, од особе народа до аустро-угарског времена, не може се дефинисати положај скулптуре којој је припадао део руке, вероватно рамена, као и њен однос према претходним. Ове три скулптуре биле су приближно исте висине, око 80 см, док је скулптура којој је припадала шака која држи неки атрибут, открivena у јужном сектору локалитета, могла бити нешто виша.

На основу сачуваних глава две од три скулптуре из северозападног дела објекта, било je могуће закључити да оне приказују боганства различитог карактера, чије представе, међутим, преносе сличну поруку. Фигуrom Венере или Аполо̀н из раноантичког периода, постављеном у касноантичком резиденцијалном објекту, потврђивао се континуитет и легитимитет царске власти, којој је, у појединим моментима током прве половине IV века, седиште било у Сирмијуму, под окрљем градске Тихе. Дакле, обе скулптуре представљају сведочанство о царској пропаганди и њеним вишеслјемним аспектима, а, индиректно, и о објекту у којем су нађене, потврђују његову официјалну, прецизно реченu, палатијалну функцију.