Archaeological excavations of the northwestern section of the palatial complex in Sirmium (locality 85) have been in progress since 2002, with an interruption from 2007 to 2010, resulting from a lack of funds to continue investigations. Investigations revealed a large structure (31 x 39 m) with substantial walls reinforced on the inside with pilasters, that was most probably the granary (horreum), had been built in this area in the 4th century. Sometime later the annexes were added on the north and south side of the eastern wall. The remains of a fountain were recorded in the northern section of the annex. A square connecting this section of the complex with structures in its western area (locality 37) was built along the eastern annex wall in the second half of the 4th century. In the course of excavations conducted in 1968 and 1969, remains of a luxurious Late Roman structure (fig. 1a) were discovered. Next to the square were recorded remains of two rooms whose floors were paved with mosaics with geometric motifs. These mosaics were damaged in a later period by the intrusion of the postholes used as the substructure of the Gepidean houses which were built at the time of disintegration of the palatial complex during the 5th and 6th centuries. Three contemporary burials, most probably of the Gepidean population, were also discovered in the immediate vicinity of these dwelling structures.¹

The cathedral church of medieval Dmitrovica was built in the medieval period on top of the remains of antique

¹ Jeremić, Popović 2004, 284–288; Jeremić 2009, 470–491, Fig. 9, 17–20, 30; Miladinović-Radmilović 2011, 427–432, Fig. 213.
architecture in the western section of locality 85. The fresco-painted crypt of the church used the wall of a Late Roman structure of economic character. The multi-layered necropolis used in the period between the 12th and 16th centuries was established around the church. Medieval structures and communications were also recorded in the eastern section of the site.

During the course of archaeological excavations carried out in the autumn of 2012, medieval and antique layers at locality 85 were levelled off, and during the campaign in the autumn of 2013, medieval structures and communications were removed (fig. 1b). Many fragments of carved porphyry and marble belonging to Roman period sculptures were found on these occasions. Of these carvings, a fragmented marble female head and fragments of a porphyry male head were preserved. Unfortunately, most of these sculptural fragments were not discovered in situ, while some of them were used as spolia in medieval structures or communications. Nevertheless, this material, together with sculptural works discovered during excavation of this area in the preceding years, offers important elements for the comprehension of the decorative concept applied in this section of the palatial complex.

Among the few fragments of marble structures discovered at locality 85 in 2012, only the partially preserved head of a young woman (C–7/2012: h. 15.5 cm; w. 15 cm) offers clear data for analysis. This head had been used as spolia in the Middle Ages, as it was found incorporated in wall XXXIII (fig. 2) built above the street, which was dated by monetary finds to the 13th century. At the time of its discovery the head was covered with a thick layer of mortar and looked like some architectural element spherical in shape (fig. 3 a–d). It turned out, after cleaning and conservation, that it is the marble head of a woman whose lower sections of the face are missing and the nose is damaged. The eyes...
are of an almond shape with lightly engraved corneas and crescent shaped pupils. Her hair is parted along the middle of the head and is depicted by relatively deep, slightly meander-like channels, creating a light–dark contrast. It was probably gathered in a chignon, but the back of the head is also damaged, so that segment of the hair style is missing. On the head is a diadem of lunular shape, damaged on the upper arched section (fig. 4 a–c). Near the top in central section is shallow, symmetrical, circular impression preserved in the lower semicircular segment (fig. 5).

Judging by the lunular diadem, which is an attribute of some female deities, the head represents a goddess, possibly Juno or Minerva, although, because of the damage and lack of attributes, a precise identification is not possible. The execution of hair indicates the work of Asia Minor sculptors and the general style of creation links it to the sculptures from the period around the middle or second half of the 2nd century. Despite the fact that the hairstyle of the depicted goddess is not completely preserved, and considering that the hair is falling downward from the top of the head, it seems that she had a chignon at the back of her head. Slightly wavy hair gathered at the nape represents one of the characteristic hairstyles of empresses from the time of the Antonines, primarily of Faustina the Younger, wife of Marcus Aurelius, and that could indicate the date of origin of the head of this goddess. In favour of such chronological determination speaks the fact that private portraits and other sculptural works during the Antonine period had been modelled after the sculptures of rulers and their wives and that their characteristic is an optical effect of contrast between the voluminously sculpted hair and the smooth, incarnate hair. The head of the goddess from Sirmium also reveals such characteristics as thick wavy hair above the forehead and face, which is without significant vibrations, and slightly curly locks which are divided by channels, although much shallower and less pronounced than those used.

7 Wegner 1938, 324–325, Abb.4.
for depicting the hair by masters from the sculptural workshops in Aphrodisias in Asia Minor, sometime later during the Severan epoch. Artisans from those workshops travelled throughout the Empire, carving nicely modelled sculptures. Judging by the execution of the hair on the top of the much damaged head of the woman with a lunular diadem from Divoš near Sremska

Fig. 2. Medieval wall XXXIII at locality 85 and head of the goddess extracted from the place where it had been built-in (photo S. Pop-Lazić)

Сл. 2. Средњовековни зид XXXIII на локалитету 85 и глава богиње извуђена са места где је била узидана (фото: С. Поп-Лазић)

Fig. 3 a–d. Head of the goddess after being extracted from the medieval wall (photo S. Pop-Lazić)

Сл. 3 а–d. Глава богиње после вађења из средњовековног зида (фото: С. Поп-Лазић)
Mitrovica,\(^9\) this sculpture could also have been the work of masters from the Asia Minor workshops, made during the Antonine period. The head of the goddess, Minerva or Juno, also with a lunular diadem, found at Čitluk near Sinj (Æquum), is also the work of artisans from Aphrodisias.\(^10\) In Aquileia, from the Antonine to the Late Roman period, were displayed medallions with, most probably, representations of 12 deities, made according to the traditions of the works of masters from this stone-carving centre in Asia Minor.\(^11\) The head from Sirmium, as well as the one from nearby Divoš, are stylistically close to the Antonine period and that raises some questions related to the time, circumstances and place of their display.

As the Sirmium head was incorporated into the medieval wall, its original architectural context could not be established. It could be assumed, with some certainty, that this sculpture was, in the Late Roman period,

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\(^9\) Popović 2012, 108–109, kat. 34.
displayed in the northwestern area of the palatial complex, on top of which were constructed dwelling structures and communications in the medieval times. If this assumption is correct, it would mean that the sculpture of the goddess dating from the earlier period, i.e. from the second half of the 2nd century, existed within the zone of the imperial palace, most probably built at the end of the 3rd to the beginning of the 4th century and adapted on many occasions until the final third of that century. Such a phenomenon has been already encountered in the very same area since the head of Venus, discovered in 2003 as an element of the ornamental system of the fountain in the north annex of the 4th century structure, was most probably made at the end of 1st century.\(^\text{12}\) This phenomenon was explained as the wish of Constantine to show cultural continuity and confirm his legitimacy as the new Augustus, by displaying a statue of the goddess Venus, ancestress of the Julio–Claudian dynasty.\(^\text{13}\) For similar reasons the mentioned medallions with the deities in Aquileia, originally placed on some arch or gateway, were transferred to the imperial palace and displayed there.\(^\text{14}\) However, if the assumption that the Sirmium head was made during the Antonine period is correct, it also opens some new options for the interpretation of its later reuse. It is, however, well-known that Marcus Aurelius used Sirmium as the base for military operations in Pannonia during the wars against Quadi and Marcomanni at the end of the seventh decade of the 2nd century.\(^\text{15}\) The stay of this emperor and his court in Sirmium is also recorded in written sources, which mention that his palace – \(\beta\)ασιλεία\(^\text{16}\) was in this city. The location of this imperial residence is unknown and, although layers from earlier epochs have been encountered under the Late Roman imperial palace,\(^\text{17}\) there is no evidence that there was also the imperial residence of Marcus Aurelius. However, during the stay of that emperor, the city had been decorated with various sculptures including those depicting female deities. Also, we must not overlook the fact that Marcus Aurelius abandoned the earlier tradition of the adoption of future emperors, and proclaimed his son Commodus as heir apparent. Because of that, the role of empress, the mother of the future emperor, gained in importance and that also remained so in the ensuing period, during the reign of the Severi, who also established their dynasty based on blood relationships. A large number of cameos in the Danube basin with representations of women with hairstyles characteristic of empresses from the dynasties of Antonines and Severi could be explained as a consequence of that practice.\(^\text{18}\)

Many empresses from these dynasties had the rank of Augusta, and Faustina the Younger (ca. 130–176), wife of Marcus Aurelius, got the title Mater Castrorum in 174.\(^\text{19}\) Empresses from that period were sometimes depicted on coins minted on their behalf with symbols of the goddesses – with lunular diadem on their heads. Faustina the Younger had also been depicted in such a way on various series of coins,\(^\text{20}\) and the temples in Aquileia and Zadar (Iader) were dedicated to her cult. In those temples the priestesses performed certain rituals and the name of one of them, Cosutia, was confirmed in the inscriptions from these two cities.\(^\text{21}\) The Cult of Faustina the Younger and her husband remained popular in the ensuing centuries and even Constantin

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13 Popović 2008, 159.
14 Mian 2013, 226.
15 Mirković 1971, 33; Mirković 2006, 61.
16 Philostr., V. Marci 168–169.
17 Mirković 1971, 36; Mirković 2006, 65.
18 Popović 2010, 217.
19 \(RIC\) III, 206.
20 Among many specimens with representation of Faustina the Younger with diadem on the head we are distinguishing the denarius from the find in Sotine (Cornacum), cf. \(RIC\) III, No 713.
21 Cambi 2005, 95, nap. 327, 329.
Fig. 7. Fragment of marble sculpture/composition discovered at locality 85 in 2012: a) front side; b) back side; c) left lateral side; d) right lateral side (photo S. Maksić)

Сл. 7. Фрагмент мермерне скулптуре/композиције оштитивене 2012. године на локалитету 85: a) прета стена; b) задна стена; c) лева бочна стена; d) десна бочна стена (фото: С. Максић)
considered Marcus Aurelius to be one of five good emperors and wanted to present himself as his legitimate heir.\textsuperscript{22} Regarding these attempts, and as an element of imperial propaganda, Constantine’s wife Fausta was depicted on the cameos from Bela Palanka (Remesi\-ana)\textsuperscript{23} and on the coins minted after the year 320 with a hairstyle resembling that favoured by Faustina the Younger, i.e., with slightly wavy hair gathered in a chignon at the nape.\textsuperscript{24} Fausta, nobilissima femina, also got the title of Augusta in 324. Taking into account that Constantine’s court was in Sirmium from the beginning of 320 until the beginning of 324 and that the emperor himself stayed there on many occasions for quite long periods of time,\textsuperscript{25} it is logical to assume that the area of the imperial palace was representative and that a statue of the goddess dating from the Antonine period, possible of Faustina the Younger herself was displayed there as a reflection of imperial propaganda.

The fragments of other sculptural works made of marble have also been discovered in addition to this head, at locality 85 during excavations in 2012. These were the segment of the upper arm and shoulder (C–63/2012: l. 11.2 cm, w. 5.6 cm) (fig. 6) and a fragment of a figural composition, (C–57/2012: l. 15 cm, w. 21 cm) which, unfortunately, could not be identified. These are two connected cylindrical elements of varied thickness (fig. 7a), carved out of one piece of marble (fig. 7b). On the lateral side of the left, thicker part (R 10.41–11.70 cm) of the composition is a spherical protrusion resembling a knot in a piece of wood (fig. 7c), while on the lateral side of the right element (R 7.20 cm) is some irregularly shaped damage (fig. 7d). On a separate, semi circularly ending part, which is connects the two cylindrical elements at the front, is a ribbed ornament consisting of a central relief band with laterally slanting bands radiating from it (fig. 7a). It is possible that, in such manner, a leaf with its venation was depicted. The preserved fragment of marble sculpture represents, most probably, a segment of a tree branching off into the upper zone. If a leaf (vine leaf?) is depicted, it was probably an element (support?) from a composition showing a scene from the cult of Dionysus, like the similar fragment from the hoard of sculptures from Mediana.\textsuperscript{26}

The new finds of marble sculptures together with the fragmented marble capitals, architectural decorations, heads of goddesses and the segment of the upper arm and shoulder, discovered in 2003 and 2005,\textsuperscript{27} confirm that the area to the east of the economy building at locality 85 was an integral part of the residential zone of the palatial complex.

\textsuperscript{22} Hanestad 1988, 325.  
\textsuperscript{23} Popović 2010, 211, no 39, 40 (with quoted literature).  
\textsuperscript{24} RIC VII, 571, No 8, Pl. 18. 12.  
\textsuperscript{25} Hanestad 1988, 319–327, figs. 195–197.  
\textsuperscript{26} Jovanović 1975, 58–59, Ct. 10.  
\textsuperscript{27} Popović 2008, 153–162, Fig. 2, 4, 6; Popović 2009, 707–712, Fig. 1–2; Popović 2012, 19–21, 78–82, 110–112, 119, kat. 9, 36, 43.
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НОВИ НАЛАЗИ МЕРМЕРНИХ СКУПУТИРА
У ЦАРСКОЈ ПАЛАТИ У СИРМИЈУМУ

Кључне речи. — римски период, Сирмијум, царска палата, скулптуре, мермер.

Током археолошког ископавања, спроведених 2012. и 2013. године на простору северозападног дела палатијалног комплекса у Сирмијуму (локалитет 85) (сл. 1а, 1б), откривено је више фрагмената скулптура од порфира и мермера.

Од неколико делова мермерних скулптура откривених 2012. године на локалитету 85, изнена податаке за анализу пружа само делимично очувања глава младе жене, коришћена током средњег века као сполија, будући да је била утрављена у зид (сл. 2) подигнут изнад улице, која је монетарним налазима датована у XIII век. У тренутку налаза глава је била обложена дебелим слојем малтера, па је изгледала као неки грађевински елемент у облику кугле (сл. 3 а–д).

После чишћења и конзервације увидело се да је реч о мермерној глави жене, којој недостају доње партије лица и којој је нос обијен. На глави се налази лунуласта дијамеда, оштећена на горњем, лучном делу (сл. 4 а–с). При врху, на централном делу, налази се плитко, правилно кружно улубљење, сачувано у доњем, полукружном делу (сл. 5). Судећи по лунуластој дијамеди, обележену неких женских боканстава, глава представља богињу ( могуће је Јунону или Минерву), мада се због оштећења и недостатка атрибута идентификација не може прецизно утврдити. Третман косе указује на рад малоазијских кесара, а оптички стил израде је повезује са скулптурама из периода око средине или друге половине II века. Благо таласаста коса, скуплена изнад врата, представља једну од карактеристичних фризерца царица из доба Антонина, пре свега Фаустине Млађе, жене Марка Ауруелија, што би могло да упућује на време настанка главе богиње. С обзиром да је Константин сматрао Марка Ауруелија за једног од пет добрих царева, жељећи да се представи његовим легитимним наследником, на неким сенима новци и камене је његова жена Фауста приказивана са фризером карактеристичном за царицу Фаустину Млађу. Статуа богиње настала током антонинског периода, можда саме денификоване царице, вероватно је била постављена на простору палатијалног комплекса у Сирмијуму као сегмент Константинове пропагандне политике.

Делови других мермерних скулптура (сл. 6, 7) откривени 2012. године на локалитету 85 не пружају могућност сигнатурног дефинисања скулптуралних композиција којима су припадали, али указују на репрезентативност тог простора, који су красила бројна вијарска дела изведена у мермеру.