

THE ENIGMATIC BRONZE STATUETTE FROM HLOHOVEC

Jupiter Dolichenus, Mars, or Roman Soldier?¹

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Abstract: Currently deposited in the Hlohovec Homeland Museum (Slovakia), a male bronze statuette in the form of a Roman soldier was somehow automatically assigned to the Jupiter Dolichenus – the Roman god with Syrian roots. However, after years, it's time to reevaluate the identification of the statuette with this Roman-Syrian god. From the whole territory of present-day Slovakia, there is only one known bronze statuette considered to represent Jupiter Dolichenus. Unfortunately, only a fragment of full cast bronze figure with silver and copper incrustation has been preserved. The better interpretation of the statue is impossible as only a torso of the original work survived, lacking any specific attributes.

CONTEXT OF A DISCOVERY²

The bronze statuette was reportedly found in 1949 during construction works on the Komenského street in the town of Hlohovec (southwestern Slovakia, the southern part of Považie region; Fig. 1).³

Circumstances of a discovery are not entirely clear. This unique find became the property of the local Homeland Collectors Club.⁴ After the demise of the club in the 1960s, the statuette of Jupiter Dolichenus became part of the exposition at the Hlohovec Heritage Museum (Inv. No. 1-1).

Doubts about a discovery context are rising from the fact that the sculpture was found without accompanying artefacts and there is no record of archaeological context. Till 1930s, the building site had been divided by a ditch, which was filled up with soil during the Second World War (1939–1945). It is therefore perfectly possible that the statuette may have been brought here together with filled soil. Further confusion is result of the fact that the statuette may have come from the rich collections of the Erdődy noble family, kept in the Hlohovec castle. Numerous Roman antiquities owned by the Erdődy family were briefly mentioned by baron Alois Mednyanský, who visited the Hlohovec castle in 1822. In his travel book “The picturesque travel

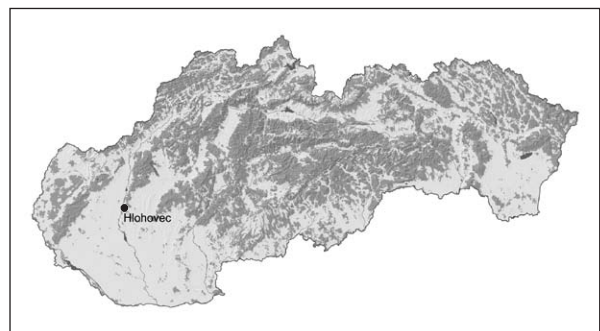


Fig. 1. Place of discovery – Hlohovec, Slovakia (author T. Lieskovský).

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² In the collections of the Archaeological Museum of the Slovak National Museum in Bratislava there is a bronze votive hand dedicated to Jupiter Dolichenus. However, it comes from Marcel's collection, which was founded at the turn of the 19th century and in the first half of the 20th century. The exact provenance of the artefact remains unknown (Kvetánová 2003, 133–142).

³ T. Kolník mentioned as possible place of the discovery unknown site on Middle or Lower Považie region (Kolník 1979, 53, 107; 1981, 85; 1984, 27, 28). M. Dušek mentioned as the year of the discovery year 1958 (Dušek 1961, 59–82).

⁴ Founder's son Mr. Davidek handed over the statuette to Ľudovít Chmelár, collector and member of Homeland Collectors Club.

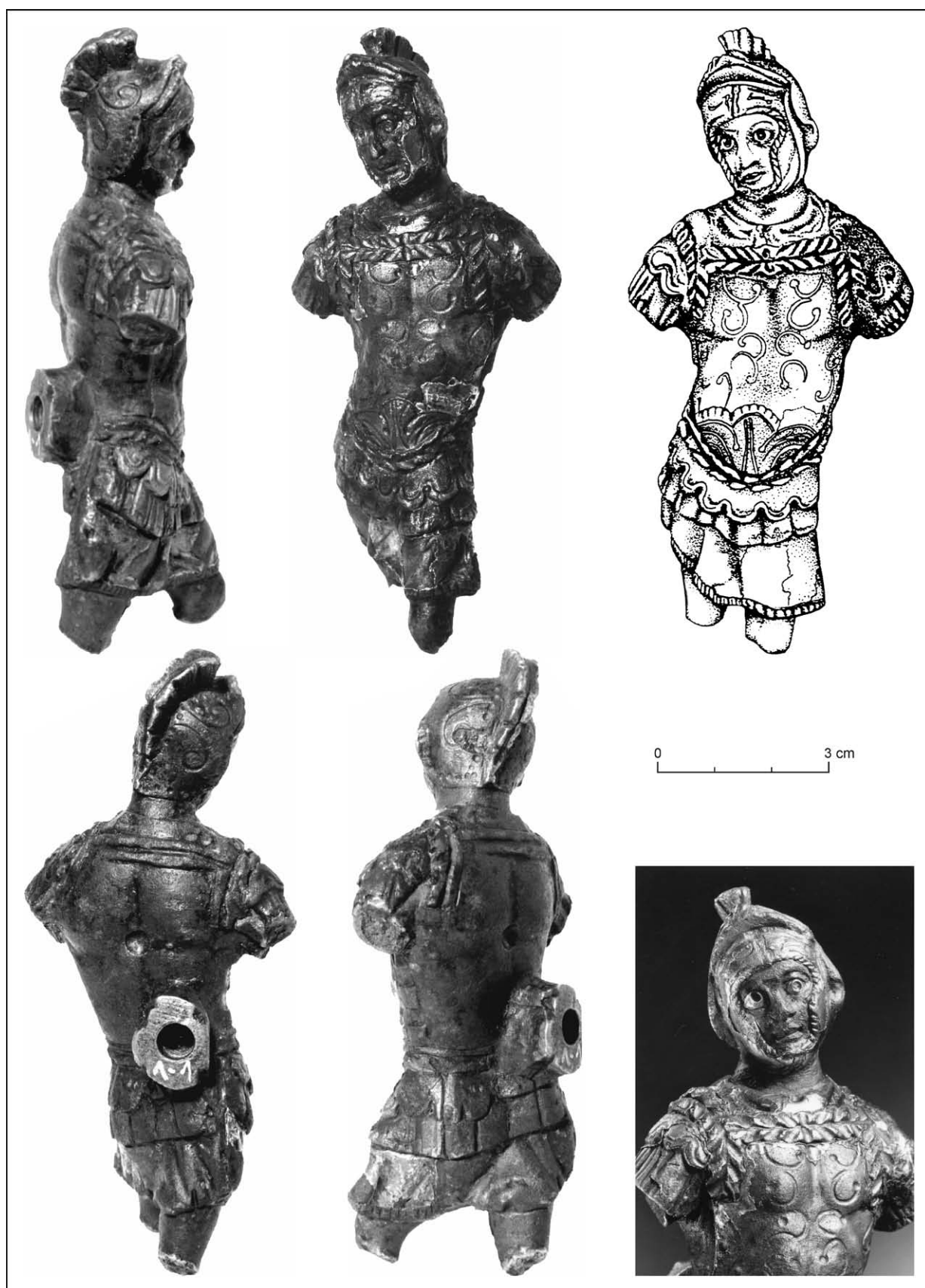


Fig. 2. Jupiter Dolichenus (?). A bronze sculpture from Hlohovec Heritage Museum (photo and drawing Hlohovec Heritage Museum).

down the River Váh (Malebná cesta dolu Váhom)“ he wrote: “... *pressed by a short time usually available, a visitor must rather run through the collection, not having time to take a better look at numerous Roman antiquities and natural curiosities.*” (Mednyanský 1981, 130). At the end of the First and Second World War, unprotected residences of aristocracy became easy targets for looting. This was the fate of Hlohovec castle at the end of the Second World War. Under these circumstances, a small statue could be easily stolen.

It is still open question how and when the statue came to Slovakia. Even here we have to resort only to suppositions and hypotheses. Is it possible that the statuette once decorated one of the shrines to Jupiter Dolichenus in neighbouring Roman provinces? After all, we have written evidence that the temple of Jupiter Dolichenus with “portico and decoration” used to exist on the territory of Slovakia, in a Roman settlement called Gerulata, what is nowadays Rusovce suburb of Bratislava.⁵ Archaeologically, its existence is not proven conclusively by now. Even more, nearby capital of Roman province Pannonia Superior, Carnuntum was also an important centre of the Dolichenian cult (Collar 2011, 237, 240).

Under consideration is whether the statuette reached territory of Slovakia during the Roman age, or at a later period. T. Kolník gives examples of numerous finds of Roman objects from the Lower Považie region and neighbouring Trnava region (Krakovany-Stráže, Očkov, Cífer – all three sites not that far from Hlohovec, an alleged site of the discovery). The Germanic princely social class had a clear interest of to acquire fashionable Roman products, what points to an alternative, that the sculpture may have reached the Lower Považie region already in the Roman age, as a trade item or as a booty. Another option is, it did reach Hlohovec far more later on, as an antiquarian object suitable for a representative collection worth of a noble family such as Erdődy. Combinations and alternatives are endless. It's impossible to determine which one is correct.

Description of the statuette

The statuette depicts a young man clad in decorated Roman muscle cuirass (Fig. 2). Male figure is depicted standing, with a slight contrapposto and ponderation, with the left leg stretched forward and the right leg directed backwards. The legs are broken off down from the knees. Alike, the arms are not completely preserved (length: 11 cm, weight: 336 g).

The man is wearing breastplate armour in the form of muscle cuirass with a short tunic and helmet with either a facial mask or alternatively with cheek-pieces or visor (*bucculae*) covering the greater part of his face. Eyes in particular stand out from the face, the pupils are made up of dots and it cannot be ruled out that these were filled in with other material, now lost. Below the sculpted nose is a mouth with a subtle smile.

The rich decoration of the helmet, muscle cuirass and tunic were provided by plating in silver and copper, enhanced with engraving. Copper plating was used to distinguish the hem on the face part of the helmet, the rim of the cuirass, and the bottom hem of the tunic.

Below the waist of the muscle cuirass is located surface plated with copper in form of the trefoil-shaped cup. Remaining part of the cuirass was plated with silver. Simple lines are creating ornament in the shape of vineyard tendrils. On the back side of the statue is neither silver incrustation nor engraved decoration.

On the back side, in the waist area, there is a protrusion in the middle of which there is a hole with a cut thread (diameter 0.6 cm, height of the hole 0.9 cm). On the back of the bronze sculpture there is another smaller circular hole, which probably had no function and is either related to imperfect casting or to later damage.

USE OF THE STATUETTE

Particular attention should be given to small projection located at the waist area on the back of the statuette. In the middle of the projection is a thread, so it can be concluded that the statuette was part of a larger artefact. Front side is manufactured and ornamented more precisely. Clearly, the object was intended for a front view. Under consideration was an option, that the projection was later addition. X-ray images have shown that the protrusion is authentic, moulded together with a statue (Fig. 3). Only the opening with the thread was most probably added later. The image also clearly shows secondary damage to the upper threads, probably caused by inserting improper screw

⁵ The existence of the shrine is assumed by votive inscription (Hošek 1984, 42–47, No. 15, 133–140; Hörig/Schwertheim 1987, 154, No. 234; Kolník et al. 1993, 224).

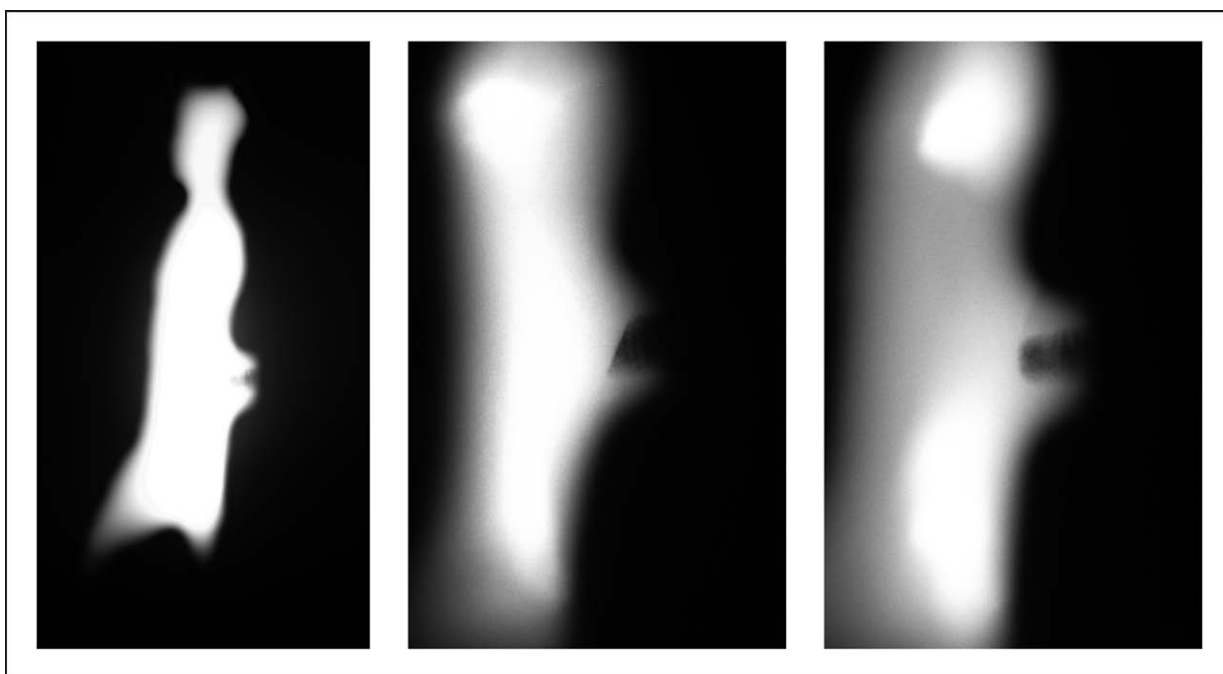


Fig. 3. Radiographs of the bronze statue (author P. Višňovský).

made of harder metal.⁶ Protrusion may have been used for attaching the statue to another object. It remains uncertain whether the thread is original or a subsequent addition by a new owner. Based on our understanding of screw and thread production in classical times, it is highly likely that they represent subsequent additions, possibly from the 20th century. The invention of the screw (bolt) is placed in the ancient world. Supposedly invented by Archytas of Tarentum (428–350 BC) around 400 BC, the screws in the Roman period were used rarely, particularly in medical instruments (e.g. *speculum*). In late antiquity, especially in the fourth century, screws and bolts were used on jewellery (e.g. “Crossbow fibulae/Zwiebelknopffibel”). Usually, it was a high-quality work made of more expensive metal. It should be noted that artisans during the classical period lacked the capability to produce classical nuts and bolts using lathes. Instead, they formed the grooves inside the nut by winding wire multiple times around the internal part, typically using the same material as the entire object (Fig. 4; *Böhme-Schönberger 1997*, 88, 89; *Deppert-Lippitz et al. 1995*).

Similar protrusions could be found on back sides of figural bronze statues (Fig. 5) on Roman wagons: carts, chariots (*Jobst/Humer 1993*, 203–211; *Schleiermacher 1996*, 205–295). Example of this type is statuette from Kieferfelden in Bavaria.⁷ Decorative statuette depicts Hercules with a connecting protrusion on his back. Use of such richly decorated statues is very rare in this context. Roman wagons were more frequently adorned with simple works. Apart from Kieferfelden wagon, there is also the reconstruction of the wagon from

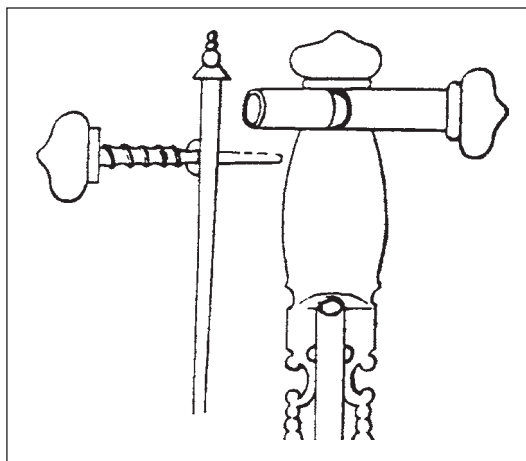


Fig. 4. Thread a screw in antiquity – used in Crossbow fibulae (*Deppert-Lippitz et al. 1995*, 39, fig. 20).

⁶ Protrusion (h. = 1.6 cm, w. = 1.3 cm, l. = 0.5 cm, opening with tread – $\varnothing$ 0.6 cm, l. = 0.9 cm) X-ray image was made using technical X-ray in cooperation with Ing. Pavel Višňovský (CONSULTING & CONTROL OF WELDING, s. r. o., Žilina) on 15th April 2002.

⁷ The function of the whole connecting part was at the end of a wooden pole at the bottom of the wagon, fixing ropes or belts that carried upper part of the wagon (cab). The cab was never directly attached to the bottom of the wagon to provide a better suspension and guarantee more comfortable travelling (*Garbsch 1986*, 57, fig. 42, 60, 61, No. 42).

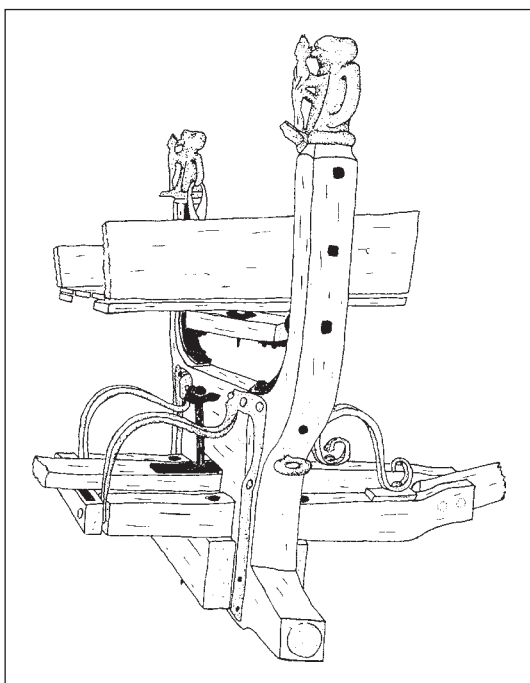


Fig. 5. Bronze statues as decoration of Roman wagons (reconstruction of the wagon from Intercisa – Dunaújváros, Hungary).

Intercisa (Dunaújváros, Hungary) with statues of Bacchanalia motifs (Visy 1977, fig. 23). Roman wagons were usually decorated by the statues of deities useful to travellers. Most often one can find the patron of travellers and traders Mercury, less often Mars, Hercules, or figures of soldiers, who could with their arms and strength provide at least symbolic protection to wanderers (Garbsch 1986, 50). Unlike the previously known bronze sculptures decorating Roman chariots, the sculpture from Hlohovec far surpasses them in the material used (silver inlay) as well as in the delicacy of its workmanship.

Bronze statues were extensively used in ancient Rome, serving not only as components in domestic sanctuaries (lararia) but also as decorative elements on furniture, doors, wagons, and chariots. Consequently, their inspiration likely extended beyond the realm of Roman gods.

JUPITER DOLICHENUS, MARS, ROMAN SOLDIER AND OTHER POSSIBILITIES OF INTERPRETATION

The cult of Jupiter Dolichenus (Iuppiter Dolichenus) has its origins in ancient Syria, in the ancient settlement of Doliché, nowadays Dülük, suburb of large city of Gaziantep in southeastern Turkey (Speidel 1980, 6; Wagner 1982, 133–166). In the Roman Empire, the cult began to spread during the early second century. The god of military nature gained favour among the Roman soldiers, who were most responsible for the spread of his cult. In addition to the legions, the merchants also had their share in the expansion. The cohorts made up of Syrian (Comagenian) soldiers, originally formed to protect the Euphrates border, were also the instigators of worship in the ranks of the army. The cult was also encountered by members of the Xth Roman Legion, which took part in the military campaigns in the east during the reigns of Hadrian (117–138) and Lucius Verus (161–169). The cult gained traction very quickly, especially on the Danubian and Rhine frontiers. It was the capital of Pannonia Superior, Carnuntum, that became one of the earliest and most significant centres of veneration of the god of Doliché in this area (Collar 2011, 237, 240; Jobst 1992, 21, Cat. No. 19).

The biggest growth was recorded at the end of the 2nd and in the first half of 3rd century, during reign of the Severan dynasty (193–235 AD). The end of the Severan dynasty marked the end of the popularity for the cult.

From the mid-3rd century onward, the number of monuments associated with the cult of Jupiter Dolichenus experienced a significant decline. Consequently, the worship of Jupiter Dolichenus was relatively short-lived. Several factors likely contributed to this decline. Firstly, the conquest and destruction of the cult's centre, the city of Doliché, around 253 or 256 AD, played a role. Additionally, the invasion of Syria and Cilicia by Shapur I of the Sasanian dynasty, ruler of the New Persian Empire, marked the end of the cult. Other potential factors include political and military crises, a plague during the mid-3rd century, and finally the rapid spread of Christianity, which posed competition to various religious cults (Collar 2011, 244).

From the Roman viewpoint, Jupiter Dolichenus held the esteemed roles of eternal preserver, protector, and guardian of order in the empire. By merging the Roman deity Jupiter (the King of Gods) with his Asian counterpart Baal, a potent fusion of Eastern and Western traditions emerged. The cult of Jupiter Dolichenus carried significant public and political significance, yet individuals also approached the god with their personal supplications (Merlat 1960; Speidel 1980; Tóth 1973).

Jupiter Dolichenus is most often shown standing on the back of a bull. Excellent examples are statuettes from the Mauer an der Url: Roman Locus Felicis, Noricum (Fleischer 1967, 34–38, tab. 10–15, 18, 19), nowadays 5 km from town of Amstetten in Lower Austria (Fig. 6) or silver application from Carnuntum (Hörig/Schwertheim 1987, 153, 154, tab. XLV: 233; Humer/Kremer 2011, 154, No. 18). There are some examples of god's statues without a bull. The bull was either not preserved or not portrayed at all. Dignified and stern expression of the god is attained by bearded face. His head is usually covered by a Phrygian cap

or tiara. It's rare to find Jupiter Dolichenus pictured with helmet. Usually, the helmet is an attribute of Mars. In some cases, Jupiter's head cover is decorated with a wreath.

A double-headed axe (*labrys* or *bipennis*) and a bunch of thunderbolts can be considered almost essential attributes of the god. Far rarer is a sword or a spear. More often found on stone sculptures, a sword was attached with a baldric belt worn over the shoulder (*balteus*) or using horizontal decorative belt around the waist (*cingulum*). Most of selected examples of his clothing are consisting of a tunic, over which was clad decorated or undecorated cuirass, sometimes complemented by military cloak (*paludamentum*). Foot gear is consisting of sandals or high-shoes – boots. Less common are greaves protecting lower part of legs. Jupiter Dolichenus is not always depicted in clothes. His naked figure is presented by the number of bronze plates or triangles. Jupiter Dolichenus is sometimes portrayed in a company of other divine beings. Perhaps the most frequent companion and partner was for him goddess Juno Regina-Dolichena. Study of close parallels showed that Jupiter Dolichenus is more often displayed with a Phrygian cap than with a helmet. A characteristic feature is bearded face of the god (*LIMC VIII/1*, 471–478; *LIMC VIII/2*, 312–315).

One example is the bronze appliqué from the middle of the 3rd century, discovered in 2009 right in the centre of the cult, in the sanctuary of Dülük Baba Tepesi (*Winter 2011*, 7, 12, tab. 8: 2). Implementation of armour decoration is pointing towards the relationship of sculpture with two bronze statues of Jupiter Dolichenus from Germany – from Berlin-Lichtenberg (Fig. 7; *CRFB*, D1, 1994, 102, tab. 19; *Neugebauer 1921*, 120, 121, fig. 63; *Viemeisel 1978*, 62) and Cologne (Fig. 8; *Hörig/Schwertheim 1987*, tab. CXX: 548; *Thomas 1995*, 604–608, fig. 33–38). They both have an engraved decoration supplemented by inlays with other precious metals, mainly with silver. With statuette from the Hlohovec Heritage Museum they have in common not only the shape of a body, overall attitude and clothing, but unfortunately also the uncertainty and lack of reliable archaeological context. Unlike statue from the Hlohovec Heritage Museum, both statuettes from Germany have a bearded face.



Fig. 6. Bronze statue of Jupiter from Mauer an der Url, Austria (*Fleischer 1967*, tab. 10: 18).

MARS

Looking at the statuette of Jupiter Dolichenus one could approach interpretation differently. The military attire depicted in the statuette bears resemblance to Mars, the Roman god associated with both war and agriculture. Mars has broad range of representations (*LIMC II/1*, 505–507). He is easily identifiable thanks to the typical Corinthian helmet. He can be naked or clad in Roman armour, wearing military clothing. He is portrayed usually with the beard, but often without it. The attributes of the god of war are spear (*hasta*), sword, shield (*LIMC II/1*, 516–522) or *patera* (*Bartus 1995*, 131–135). The animals connected with Mars were she-wolf and woodpecker. During the Augustan period, Mars held the highest honor, and alongside Venus, he was revered as a protector of the Roman people. The unique prominence of Mars can be traced back to legend: he was believed to be the father of Rome's legendary founders, Romulus and Remus (*LIMC II/1*, 505–507). Examples of statues with helmet and muscle cuirass resembling the one from Hlohovec Heritage Museum



Fig. 7. Bronze statue of Jupiter Dolichenus from Berlin-Lichtenberg, Germany (CRFB, D1, 1994, 102, tab. 19).



Fig. 8. Jupiter Dolichenus from Cologne, Germany (Thomas 1995, 604, fig. 33).

are those from Rijksmuseum G. M. Kam at Nijmegen (Zadoks-Josephus Jitta/Peters/Witteveen 1973, 44 ee.), Speyer (Menzel 1960, 3, No. 4, tab. 5: 4), or two statues of Mars most likely from Carnuntum (Fleischer 1967, 52, No. 40, tab. 28: 40; Humer/Kremer 2011, 153, No. 10). Also, a bronze statue of Mars from the Romano-Germanic Museum in Cologne or Mars Ultor de Quevaucamps from Museum in Bruxelles (Faider-Feytmans 1979, tab. 4–5, fig. 6)⁸ must be mentioned, as they depict Mars in his youth, without beard (Ritter 1994, 399, fig. 167–169). The splendid decoration of the statuette closely resembles that of Mars from Butovo, Bulgaria (Fig. 9), but it is depicting the god with beard, unlike the statuette from Hlohovec (Ognenova-Marinova 1975, 78, 79, No. 73).

Among the bronze statuettes of Mars we register at least four types of depictions or forms and their variants (typology according to LIMC II/1, 516–522). The bronze sculpture from Hlohovec could be assigned to type C (“Censorenfries”), which became common in the late Republican period. Mars is depicted standing and without a beard. His head is protected by a Corinthian helmet, his body by muscular armour and his legs by shin guards. In his raised hand he holds a spear in the other hand a sword or shield, which he sometimes leans on (LIMC II/1, 520). Unfortunately, the position of the hands of the Hlohovec statue do not indicate that he was holding a spear. However, the richness of the armour decoration of the bronze statue from Hlohovec is

⁸ Bruxelles, Musées royaux d’Art et d’Histoire. Inv. B 119.

more reminiscent of the depiction of Mars the Avenger – Mars Ultor (type U), who usually has a beard (*LIMC II/1*, 516–519).

ROMAN SOLDIER, HERO OR EMPEROR

There are numerous bronze statues depicting soldiers from the Roman period. For example, they appear on battle scenes together with naked barbarians.⁹ There aren't many examples of this type, but they all resemble Jupiter Dolichenus from Hlohovec Heritage Museum. Examples include the bronze statuette of a soldier from the Romano-Germanic Museum in Cologne (*Franken 1996*, 37 No. 19, fig. 38–40), or a bronze statue of Mars from Rijksmuseum G. M. Kam at Nijmegen (*Zadoks-Josephus Jitta/Peters/Witteveen 1973*, 44 ee.), as well as a bronze statuette of a soldier from Enns (Fig. 10; *Fleischer 1967*, 145, No. 194, tab. 105: 194).

Very often, the motive of the Roman soldier decorates pectorals (*balteus*) used for adorning the equine chest. This is nicely illustrated by the imperial equestrian statues (*Fleischer 1967*, 145). Dated to the 2nd century, one particular *balteus* from Brescia and another from Aosta both stand out for their intricate decoration with battle scenes (*Braemer 1994*, 75, fig. 1: 76, 77; 2: 77; 3: 78, 79; 4).

An example for comparison is the numerous military sarcophagi widespread especially from the reign of Marcus Aurelius, i.e. from the second half of the 2nd century to the 3rd century. Famous sarcophagi from Portonaccio,¹⁰ the so-called Small Ludovisi sarcophagus,¹¹ the so-called Great Ludovisi sarcophagus,¹² sarcophagus from the collections of the Galleria Borghese in Rome,¹³ all depict scenes of battles between Roman soldiers and Barbarians (Fig. 11). However, the military scenes carved in marble depict soldiers in dramatic positions, in the middle of battle, unlike the bronze statue from Hlohovec, which is in a relatively calm position.

The helmet with the mask did not allow a detailed depiction of the face. Nevertheless, the expression of the statuette is reminiscent of the Caracalla portrait (198–211 AD; *Kolník 1979*, 53, 107; 1981, 85; 1984, 27, 28), or even Gallienus (253–260). Given the spatially limited depiction of the face, its direct identification with imperial portraits would have been too bold. However, it may help to facilitate to date the work.

The depiction of lavish armour, as well as the use of exclusive material, also offer the possibility of considering a heroic, mythological figure that may have appeared not as a solitary depiction but as part of a larger composition where other sculptures and decorative elements have not survived.



Fig. 9. Mars from Butovo, Bulgaria (*Ogdenova-Marinova 1975*, 78, 79, No. 73).

⁹ Bronze sculpture Museo Cristiano, Bibliotheca, Vatican, bronze pectoral from Aosta – Museo Archeologico, Aosta (*Braemer 1994*, 94, fig. 29; *Krierer 2004*, 50, 204, Cat. No. 245, tab. 12: 5).

¹⁰ Rome: Museo Nazionale Romano – Palazzo Massimo, Inv. 112327.

¹¹ Rome: Museo Nazionale Romano – Museo Altemps, Boncompagni Ludovisi Collection, Inv. 8569.

¹² Rome: Museo Altemps – Museo Nazionale Romano, Boncompagni Ludovisi Collection, Inv. 8574.

¹³ Rome: Galleria Borghese, Inv. XIX.



Fig. 10. Bronze statue of a soldier from Enns, Austria (Fleischer 1967, 145, tab. 105: 194).



Fig. 11. The so-called Great Ludovisi sarcophagus (Rome: Museo Nazionale Romano – Museo Altemps, photo I. Kvetánová).

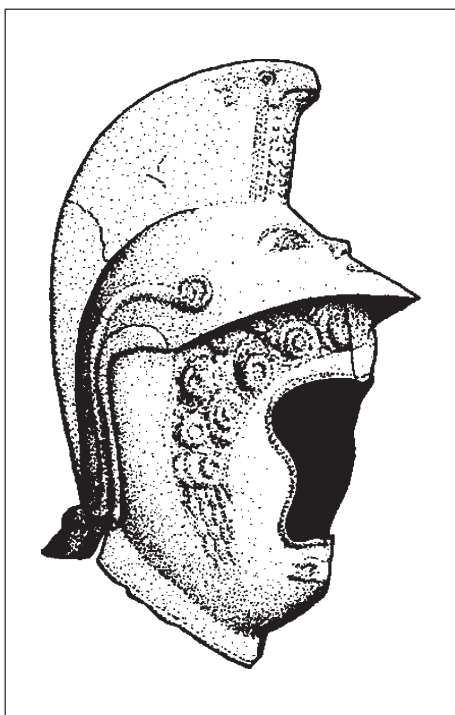


Fig. 12. Helmet type G, Hedderheim used at the turn of the 2nd and early 3rd century.

CHRONOLOGY

The type of armor depicted could offer insights into the dating of the bronze sculpture from Hlohovec. However, muscular armor has been a common feature in depictions spanning many centuries, frequently used to represent ancient gods and Roman emperors. As a result, it is not particularly useful for precise dating of the sculpture. Greater potential for analysis is presented by the type of helmet depicted.

This type of short equestrian helmet resembles the type III Hedderheim, which, according to Kohlert, was used around the turn of the 2nd and beginning of the 3rd century (Garbsch 1978, 6; Kohlert 1978, 21, 22, 27). Another possibility is the Pseudo-Corinthian cavalry helmet, which is typical of the 3rd century. Therefore, the helmet type can narrow the dating of the statue to the late 2nd or early 3rd century (Fischer 2012, 212, fig. 309, 310; 2019, 183, fig. 309, 310).

According to the newest research the Pseudo-Corinthian helmet of the Hedderheim type (Fig. 12) was popular during the period of military emperors (especially from the period of the reign of Gallienus to Constantius I Chlorus, i.e. AD 253/268 to 306). Its use is dated to the last third of the 3rd century based on the iconography of imperial portraits on coins (Fischer 2019, 182–185; Jílek et al. 2024, 216).

Large facial part of the helmet leaves very little space for the depiction of a face. According to T. Kolník, face on the statuette looks distinctly similar to portraits of Caracalla (188–217 AC),¹⁴ or Gallienus (253–268 AC;¹⁵ Kolník 1979, 53, 107; 1981, 85; 1984, 27, 28), in line with dating of the use of the Pseudo-Corinthian cavalry helmet.

Based on the typology of the helmet, it appears that the sculpture was created during the period of decline or even the disappearance of the cult of Jupiter Dolichenus.

CONCLUSION

Approaching the identification of statuette from Hlohovec, a high degree of uncertainty was brought to notice by V. Varsik, who pointed out similarity with the iconography of Mars (Varsik 1995, 351–354). First headdress of Jupiter Dolichenus, the helmet, is rather very infrequent attribute of this god. First glimpse at the statue clad in armour and helmet is evoking rather god of war – Mars. It is questionable whether the statue is indeed Jupiter Dolichenus, Mars or soldier. In the absence of attributes, neither interpretation can be confirmed nor excluded. Statue lacks one important attribute – beard. The helmet covers most of the face, only small facial part is revealed. Maybe that is why Jupiter Dolichenus from the Hlohovec Heritage Museum has such youthful appearance. For a better comparison should be noted again that the statuettes of Mars are of both types – with beard as well without it. Iconographic representations of Jupiter Dolichenus at a younger age, without beard, have been documented so far only in two cases. Both, however, are the results of later interventions. Head of Jupiter Dolichenus in marble sculptural group from Marseille was damaged and later reworked (Fig. 13; Hörig/Schwertheim 1987, 367, 368, No. 602, tab. CXXXI: 602).¹⁶ An original marble relief from Cesena was preserved only through the drawings from 15th century (Fig. 14; Hörig/Schwertheim 1987, 295, 296, No. 457, tab. CIV: 457).¹⁷ While the youthful facial expression speaks for Mars, the body posture is typical for Jupiter Dolichenus. Thanks to contrapposto and ponderation, there is an impression that it originally stood on an uneven surface requiring to maintain a balance of the body. This uneven surface could be back of a bull. Position of statue's hands indicates that he was holding a spear – a typical attribute of the god of war Mars, but also of Jupiter Dolichenus.

Shape of the body and the protrusion on the back are evoking another option. The statue may have been part of a larger sculptural group. In addition to searching for similari-



Fig. 13. Jupiter Dolichenus in marble sculptural group from Marseille, France (Hörig/Schwertheim 1987, tab. CXXXI: 602).



Fig. 14. Marble relief from Cesena, Italy (Hörig/Schwertheim 1987, tab. CIV: 457).

¹⁴ For example, portrait of Caracalla from Via Cassia in Rome. Rome: Museo Nazionale Romano – Palazzo Massimo, Inv. 125565.

¹⁵ Rome: Musei Capitolini, Inv. MC0360.

¹⁶ Stuttgart, Württembergisches Landesmuseum (Hörig/Schwertheim 1987, 367, 368, No. 602, tab. CXXXI: 602).

¹⁷ Cesena, Museo Storico (Hörig/Schwertheim 1987, 295, 296, No. 457, tab. CIV: 457).

ties in the iconography of Jupiter Dolichenus, there should be more emphasis given to the bronze figurines of the god of war Mars, and statuettes representing Roman soldiers. It is entirely possible that the statuette from Hlohovec Heritage Museum was one of them. For ordinary soldier is untypical to see such richly decorated military equipment and for deity anonymity of the face, in our case caused by helmet covering most of the face.

The expansion of the Jupiter Dolichenus cult was swift and relatively short-lived, with its popularity peaking during the Severan dynasty (193–235 AD), when it was even endorsed by the imperial court. Its definitive end came just two decades later, in the mid-3rd century.

Helmet typical for more for the 3rd century and other similar bronze statues from the same period are offering reliable dating for statuette from the Hlohovec Heritage Museum.

According to the typology of the helmet, it seems that the sculpture was created only in the 3rd century AD, i.e. in the period of the decline or even termination of the cult of Jupiter Dolichenus (Fig. 2).

Fragment of a bronze statue is one of the finest exhibits in the Hlohovec Heritage Museum. It attracts attention because of the material used and method of a decoration. It can be even considered one of the most beautiful bronze statuettes from the Roman period found in the territory of Slovakia. The main argument to answer the question, whose statue it is, provides naturally iconography. It speaks more in favour of the god of war Mars. Another possibility could be that it depicts a Roman soldier or a person without divine origin. Numerous Roman imports made their way to the territory of present-day Slovakia, which was in close proximity to the Roman Empire. It is not known whether the statue from Hlohovec can be included among them. It is still suspected that it was part of the collection of the Erdödy family located in the local castle, which could be indicated by a secondary intervention in the form of a thread on the back of the sculpture.

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Enigmatická bronzová plastika z Hlohovca

Jupiter Dolichenus, Mars, či rímsky vojak

I v a n a K v e t á n o v á

Súhrn

Bronzová plastika muža s podobou rímskeho vojaka z Vlastivedného múzea v Hlohovci (Slovensko) bola dlhé roky stotožňovaná s rímsko-sýrskym bohom Jupiterom Dolichenom. Presnú interpretáciu však sťažuje skutočnosť, že z pôvodnej plastiky sa zachovalo len torzo. Zobrazuje mladého muža odedého v rímskej zbroji – muskulárnom, ornamentálne zdobenom pancieri a prilbou, bez ďalších atribútov. Pozornosť púta aj vďaka použitému materiálu a spôsobu výzdoby. Je vyrobená z plne liateho bronzu, bohatú gravírovanú výzdobu doplnili inkrustáciou striebra a medi.

Soška sa údajne našla počas stavebných prác v roku 1949 na Komenského ulici v Hlohovci. Nálezca ju venoval miestnemu zberateľskému spolku, neskôr sa dostala do zbierok Vlastivedného múzea. Nález mohol rovnako pochádzať z bohatých umeleckých zbierok rodu Erdödyovcov uložených v hlohovskom zámku, o ktorých sa zmieňuje i barón Alojz Mednyanský. Odcudzený mohol byť práve počas rabovania zámku po druhej svetovej vojne.

Pôvod kultu Jupitera Dolichena treba hľadať v Sýrii, v meste Doliché, dnešnom Dülüku v juhovýchodnom Turecku. V rámci Rímskeho impéria sa kult začal šíriť začiatkom 2. stor. Najväčší rozkvet zaznamenal na konci 2. a v prvej polovici 3. stor. za vlády dynastie Severovcov (193–235 po Kr.). S koncom vlády tejto dynastie nastal i koniec obľuby kultu. Najčastejšie býva zobrazovaný ako boh stojaci na býkovi, s bradou, frýgijskou čiapkou alebo tiarou na hlave. V rukách drží dvojité sekeru a zväzok bleskov, zriedkavejšie meč alebo kopiju. Jeho odev pozostával obvykle z tuniky, muskulárneho panciera, niekedy ho dopĺňal vojenský plášť (paludamentum). Realizácia výzdoby panciera (gravírovanie a inkrustácia) ukazuje na príbuznosť s dvomi bronzovými plastikami Jupitera Dolichenského z Nemecka – z Berlína-Lichtenbergu a z Kolína nad Rýnom. Na rozdiel od Jupiteru z Vlastivedného múzea v Hlohovci, sú obe vyobrazené s bradou.

Či soška naozaj predstavuje Jupitera Dolichena je otázne. Plastike chýbajú atribúty, charakteristické vyobrazenie brady a datovanie tiež ukazuje na vznik plastiky až po zániku kultu Jupitera Dolichena. Ikonografické stvárnenie Jupitera Dolichena v mladšom veku, bez brady sa zatiaľ podarilo zistiť len v dvoch prípadoch, žiaľ so sekundárnymi zásahmi (mramorové súsošia z Marseille a reliéf z Ceseny). Kým mladistvý výraz sa prihovára za zobrazenie Marsa, za stotožnenie sošky s Dolichenom hovorí postoj tela. Vďaka kontrastu a ponderácií vzbudzuje dojem, že stál na nerovnej ploche. Tou mohol byť chrbát býka.

Pri pohľade na plastiku sa ponúkajú ďalšie interpretácie – boh vojny Mars, rímsky vojak alebo hrdinská bytosť, prípadne cisár. Prilba, ktorú má Jupiter Dolichenus na hlave, nie je častým atribútom tohto boha. Postava vo výzbroji a prilbe viac pripomína boha vojny Marsa. Medzi bronzovými plastikami z doby rímskej sú početné vyobrazenia vojakov a bojových scén (samostatné plastiky alebo dekoratívne pektorále – balteus). Objavujú sa v bojových scénach najčastejšie spolu s nahými barbarmi (sarkofágy Portonaccio, Ludovisi). Honosnosť zobrazenej výzbroje, ako aj použitie materiálu ponúkajú i možnosť

uvažovať o héroickej, mytologickej postave, ktorá sa mohla objaviť nie ako solitérne vyobrazenie, ale ako súčasť väčšej kompozície, kde sa ostatné plastiky a výzdobné prvky nezachovali.

Prilba s maskou neumožňovala detailné vyobrazenie tváre. I napriek tomu, jej výraz pripomína portrét Caracallu (188–217 AD), prípadne Galliena (253–268 AD). Vzhľadom na priestorovo obmedzené vyobrazenie, by jej priame stotožnenie s cisárskymi portrétmi bolo priodvážne. Môže však napomôcť datovaniu jej vzniku. Podľa typológie prilby (pseudo-korintská prilba, typ Heddernheim typ), rozšírenej za vlády vojenských cisárov (najmä od čias Galliena po Constantia I Chlora, od 253/268 do 306) sa zdá, že plastika z Hlohovca vznikla až v 3. stor. po Kr. teda až v období úpadku, či dokonca zániku kultu Jupitera Dolichena. Či soška naozaj predstavuje Jupitera Dolichena je otázne. Plastike chýbajú atribúty, charakteristické vyobrazenie brady a datovanie tiež ukazuje na vznik plastiky až po zániku kultu Jova Dolichena.

Ikonografické stvárnenie Jupitera Dolichena v mladšom veku, bez brady sa zatiaľ podarilo zistiť len v dvoch prípadoch, žiaľ so sekundárnymi zásahmi (mramorové súsošia z Marseille a reliéf z Ceseny). Kým mladistvý výraz sa prihovára za zobrazenie Marsa, za stotožnenie sošky s Dolichenom hovorí postoj tela. Vďaka kontrapostu a ponderácií vzbudzuje dojem, že stál na nerovnej ploche. Tou mohol byť chrbát býka. Tvarovanie tela a výstupok na chrbte naznačujú, že plastika bola aplikovaná na neznámom podklade a mohla byť súčasťou väčšej kompozície. Podobný spojovací článok majú na chrbte figurálne bronzy na rímskych vozoch (Kieferfelden, Intercisa). Vo výstupku je navyše otvor so závitom. RTG snímok (vyhotovený použitím technického röntgenu, v spolupráci s Ing. P. Višňovským CONSULTING & amp; CONTROL OF WELDING, s. r. o., Žilina) preukázal, že výčnelok je pôvodný a odliaty bol spoločne s celou plastikou. Je otázne, či je pôvodný aj závit, alebo ho jednoducho prirobil neskorší vlastník. S výrobou závitov a šraubov sa stretávame i v antike, nemožno vylúčiť, že došlo k dodatočnému zásahu najpravdepodobnejšie až v 20. stor.

Obr. 1. Miesto nálezu – Hlohovec, Slovensko (autor T. Lieskovský).

Obr. 2. Jupiter Dolichenus (?). Bronzová socha z Vlastivedného múzea v Hlohovci (foto a kresba Vlastivedné múzeum v Hlohovci).

Obr. 3. Röntgenové snímky bronzovej sochy (autor P. Višňovský).

Obr. 4. Závit skrutky v staroveku – používaný na cibulkovitých sponách (*Deppert-Lippitz et al. 1995*, 39, obr. 20).

Obr. 5. Bronzové sochy ako dekorácia rímskych vozov (rekonštrukcia voza z Intercisy – Dunaújváros, Maďarsko).

Obr. 6. Bronzová socha Jupitera z Mauer an der Url, Rakúsko (*Fleischer 1967*, tab. 10: 18).

Obr. 7. Bronzová socha Jupitera Dolichena z Berlína-Lichtenbergu, Nemecko (CRFB, D1, 1994, 102, tab. 19).

Obr. 8. Jupiter Dolichenus z Kolína, Nemecko (*Thomas 1995*, 604, obr. 33).

Obr. 9. Mars z Butova, Bulharsko (*Ogdenova-Marinova 1975*, 78, 79, č. 73).

Obr. 10. Bronzová socha vojaka z Enns, Rakúsko (*Fleischer 1967*, 145, tab. 105: 194).

Obr. 11. Takzvaný Veľký Ludovisiho sarkofág (Rím: Museo Nazionale Romano – Museo Altemps, foto I. Kvetánová).

Obr. 12. Prilba typu G, Heddernheim, používaná na prelome 2. a začiatku 3. storočia.

Obr. 13. Jupiter Dolichenus v mramorovej sochárskej skupine z Marseille, Francúzsko (*Hörig/Schwertheim 1987*, tab. CXXXI: 602).

Obr. 14. Mramorový reliéf z Ceseny, Taliansko (*Hörig/Schwertheim 1987*, tab. CIV: 457).

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