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Ph. D THESIS

THE SCULPTURAL ART IN DACIA POROLISSENSIS

Abstract

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Key words: roman sculptural art, votive monuments, funerary monuments, laic monuments, Dacia Porolissensis

The object of this paper are the stone sculptural monuments of Dacia Porolissensis, from the moment of the establishment of the province under Emperor Hadrian, until its' abandonment under Gallienus or Aurelianus. From these settlements come a significant number of sculptural monuments of stone (approximately 1000). They can be categorized as follows: honorific art – plaques coming from constructions, bases of honorific statues, honorific altars; votive art: statues, statuettes, votive reliefs, altars with votive inscriptions, anepigraphic altars; funerary art: altars, bases, pillar-shaped monuments, steles, aediculae, constructive parts of altar-, *aedicula*- or pillar-shaped monuments (blocks, pyramidal and rectangular canopies, other constructive parts), medallions, funerary columns, plaques, sarcophagi, canopies (funerary lions, funerary sphinxes and pine-cones); architectonic elements – column-bases, column-shafts, capitals, architraves, friezes, cornices, surroundings, pedestals.

Due to the fact that most of these were preserved as individual parts, this led to a series of difficulties of terminology and typology. These were widely discussed when describing and categorizing the groups of monuments. Another difficulty arose from the fact that only a few of the monuments come from archaeological excavations. Most of them are random discoveries, and the place of discovery is rarely known. The archaeological excavations in the necropolises of roman Dacia are very scarce and at a reduced scale, and until today we don't know how these monuments were exposed in the necropolises, i. e. what a street or a funerary enclosure looked like. Some pieces are known only from manuscripts, some with no mention of discovery place, material or dimensions. Based on analogies with similar monuments from other provinces we proposed a few reconstructions and possibilities to expose the monuments. Where possible, we attempted to reconstruct the object on computer, assuming a probable margin of error, but considering that this might be useful to interpret and include typologically the discussed monuments. Also, we tried to find analogies as relevant as possible for the discussed pieces reporting to the neighboring provinces where necessary. We used statistical data, but only as a guide-line, since some categories had as few as 3 or 4 representatives and any new discovery would completely alter the situation.

Working with an extremely large number of sculptural monuments, the paper has an impressive number of pages, therefore we had to structure it in three different volumes to make it easier to work with. The first volume is the actual text of the thesis, the second volume is composed from the corpus of all analyzed monuments, and the third volume presents the plates of the paper. The first volume is divided into six chapters, each with a specific subject: I. Introduction; II. The roman provincial art in the 2nd – 3rd centuries AD; III. A short history of the Dacia Porolissensis province; IV. The provincial art in Dacia Porolissensis; V. The sculptural art; VI. Conclusions. The second volume has also been divided into six chapters: I. Catalogue of the votive monuments; II. Catalogue of the funerary monuments; III. Catalogue of the laic monuments; IV. Abbreviations; V. Technical abbreviations; VI. Bibliography. The third volume contains the 269 plates of the paper.

Chapter I (Introduction) discusses general aspects of the topic and the mode of realizing the paper. During the writing of this paper we felt the lack of artistic monographs regarding the

monuments of sculptural art on the territory of roman Dacia, although there has always been an interest in these monuments. Unfortunately, much too often a larger or smaller number of monuments have been published disparately, in various publications. So, we lacked a model, be it domestic or foreign. The majority of artistical monographs relying on analysis besides catalogue refer to a certain type of monument, not all monuments from one area. The studied period is that of the roman occupation in Dacia Porolissensis, between 119AD and 275AD, period from which come all sculptural monuments included in the present paper. The practical limits are determined by different causes: - at this moment the province Dacia Porolissensis does not dispose a corpus of inscriptions, which is so necessary in the studying of sculptural monuments from an epigraphically point of view, besides the functionality; - many monuments have disappeared, and from some only the transcription of the epigraphic field remains or a short description, from others there are only photographs, others again are fugitively mentioned. In this situation we opted to use only those monuments that allow a good analysis, e. g. where the epigraphic field presents a layout similar to the normal layout appearing on that type of monument, we did not hesitate to reconstruct the monument and frame it the appropriate typologies, assuming a margin of error; - we opted to digitally reconstruct certain pieces or we tried to propose different reconstruction, that we take; - from all the centers considered in the paper the only one where we could see the analyzed material only very little is Potaissa, therefore it is possible that we made errors here, because the local museum was undergoing renovation works for a long time and the access to the pieces was practically impossible; - the bibliographic sources were limited to what we could find in the Transylvanian libraries. There is no study of this size for any province of Dacia, and the paper at hand is a very complex labor, the complete covering of all the elements composing the roman sculptural art in stone in Dacia Porolissensis is not an easy mission. Thus, we believe it is possible that there are some mistakes or inexactitudes in the paper, but we hope they are of minor importance, and we believe this paper to be perfectible in future studies.

The first step was consulting and verifying every available bibliographical source, in order to realize a *corpus* of the monuments that can still be found in the collection of museums in the researched area, knowing that a large number of pieces are lost. Next to the bibliographical information, the model of description and studying of the monuments was greatly influenced by the experience we gathered during visits in different museums, where we had the chance to see personally the monuments and we observed some deficiencies of the earlier publishings. Furthermore, we identified a significant number of novel pieces, some of them wrongfully enframed chronologically. Last but not least, we could see the state of preservation of each monument. It was necessary to find a common description stile, because each author had his own style of description, and sometimes the style used by one author changed in time, as the research evolved.

Starting from the typologies proposed by the older bibliographical sources, we tried to determine whether or not are still applicable in the present, and where we considered necessary, we proposed newer, more actual typologies. We must emphasize that for the sculptural monuments of Dacia Porolissensis usually have been used the general typologies, applicable at the level of Dacia as a whole. A deeper analysis suggested that these are not always applicable, and the presence of some particularities compelled us to reconsider and rethink certain typological framings. The most important criterion followed was establishing the type of sculptural monument and the functionality of each monument.

Since the subject is extremely interesting, we considered important to use some newer

research methods from the field of antique art, i. e. experimental archaeology and petrographic studies. We believe these two methods have been a real success, they helped very much during the elaboration of the final text of the paper.

For the present paper we undertook a series of journeys to the places where these quarries are and we gathered information, we photographed the extraction sites, and in some instances we collected samples for petrographic analyses.

The second chapter performs a short analysis of the provincial roman art during the 2nd – 3rd centuries AD. The existence of a local fund in the sculptural art of Dacia Porolissensis seems unlikely for the moment. The so-called fashion elements from funerary monuments interpreted as being Dacian have been clarified as incorrect interpretations, they were actually costumes specific to populations colonized in the newly-formed province. The Dacian culture did not reach a level where the artistical creations were one of the important preoccupations of the society. The scarce data we have regarding the dacian religion and its' way of artistical expression hinders our understanding of the importance of figurative representations in the Dacian religion. Probably the „popular” character of the locals' religion did not impose the existence of spectacular cultic manifestations, such as temples or sanctuaries, as was in the case of the elites that disappeared with the sacerdotal class. But we do not exclude the possibility that some representations contain elements specific to the Dacian world, which have not yet been observed. We find more likely the probability that these influences appear in the plastic arts and in the minor arts, where ornamental or stylistically motifs survived. The history of the roman art tries to highlight not only the creations from Italy, but also those realized during the roman domination in all the provinces of the Empire on three continents: Greece, Asia Minor, Syria, roman Africa and Egypt, Gaul, Britain, Germania and the Danubian regions. The diverse origin of the populations composing the Roman Empire, their diverse cultural traditions, their capacity to assimilate the spirit of the roman civilization determined a permanent reassessment of the roman contribution, such that the roman art as a whole often keeps traces of the spirit, conception and artistic style of these populations. The Romans did not have a spontaneous, authentic and deep taste for art. They appreciated art, they admired and practiced it, but not as art, but rather as technique. They regarded the artistic product as artifact of a craft, not a creation of the spirit, admiring the fruits of the manual labor as opposed to those of the intellect and intelligence, the only one defining the human condition. The gratuitous pleasures of art were considered a frivolous derogation from the traditional austerity, and they saw the use of art as a means of civic education, a political instrument and a means of national propaganda which glorified the military and political events. The pragmatism of their lives made the artistic creation a means to embellish everyday life, an opportunity to entertain the taste, so from their preoccupations we cannot know anything in the sense of modern perception and sensitivity, they only left rudimentary appreciations about the works of art surrounding them or decorating their homes, public buildings or cult buildings. The Romanization was not only the spread and use of the Latin language and writing, but is a historical phenomenon with much broader implications. The Romanization meant adopting the roman way of life in all domains, from roman institutions to performances in the amphitheater and from the Latin language as a means of communication to beliefs, customs and dressing.

One of the concrete expressions of the romanization in Dacia is the provincial art. In it one can see the joining between classic greek-roman elements with local elements. The provincial art is not a return to primitivism, but the way to express new artistic concepts and it is perhaps the most original aspect of roman art. Resulting in most cases from joining the old, local fund, with classical influences, the provincial art has common traits across the territory of the Roman

Empire, but with specific manifestations, depending on the existing local fund. The artistic manifestations observed in the province Dacia make it a province in which the provincial art is predominant. On the territory of the province there was no art producing masterpieces equivalent to those from the italic peninsula or other parts of the empire. In Dacia there was an art with similar manifestation to those in other provinces, and the influences and „borrowings” from other provinces can easily be seen. The funerary or votive monuments, as rudimentary as they may be, are a part of the roman provincial art, even if this art’s level is not as high compared to the roman classic art. The artistic influence from the neighboring roman provinces is obvious, but one can see certain specific forms of sculptural monuments executed in the local workshops. Often the local craftsmen from the province used these influences in a specific manner.

The third chapter is a short analysis of the history of the province Dacia Porolissensis. Dacia Porolissensis is first mentioned in the documents in the year 122AD as a province separated from the northern part of Trajan’s Dacia, but it is highly probable that Dacia Porolissensis was established in 118AD, at the same time as Dacia Superior and Dacia Inferior or very soon after the establishment of these two provinces, around 118-119AD. The border of the Dacia Porolissensis province started on the valley of the Crișul Repede, from the fort of Bologa, continuing through a line of forts until Porolissum, the most important strategic point from the northern part of Dacia, then the border followed generally the course of the Someș through the forts of Cășeiu and Ilișua, and then through the fort of Orheiul Bistriței it turned towards Dacia Superior. The apogee of the Dacia Porolissensis province and of Dacia in general was achieved during the reign of the Severus dynasty. Dacia Porolissensis was a shield for the entire danubian defensive system. The organization of the territory in Dacia Porolissensis is little known. The municipiums and colonies delimited their urban territories, the legion had its’ own territory, *prata legionis*, as was the case of the auxiliary troops. The statute of the cities in Dacia Porolissensis thus implied for the colonies: - although considered to be favored, they had in fact a limited autonomy, because they were considered copies of Rome and they were only allowed to function according to the roman law; *municipia* – they theoretically had the right to issue their own laws, but they tried to apply the roman laws and the roman right. The inscriptions preserved from Dacia Porolissensis mention a few careers and exceptional moments from the lives of local magistrates and aristocrats. Each city was led by a local senate, *ordo decurionum*, which was composed from the most wealthy and remarkable men belonging to the municipal aristocracy of the province. The administration was performed by magistrates coming from the ranks of this aristocracy, chosen yearly to collegial functions, which fulfilled these duties without any retribution, as a service to the community. There were also the civil magistratures and the sacerdotal functions. Based upon archaeological discoveries, we can assume a few important professions, such as: iron manufacture, salt exploitation, non-ferrous metal manufacture, trade and agriculture. Even though in the provincial trade of Dacia the requests to supply the army were the most important, the current needs of the official administration and the fulfilling of the necessities of the civil population, either locals or colonists, determined the organization of activity through local workshops. The population of Dacia Porolissensis, as can be seen from the epigraphic sources, is mostly made up of colonists, first of all those brought and settled by Trajan, then organized and granted citizenship by Hadrian, then from other successive waves of immigrants, who came either by their free will or were brought by emperors who ruled later. The number of the mentioned people is a consistent one, over 800, but not each has mentioned the ethnical origin or the territorial provenance. In the province the most important factor spreading the roman beliefs was the army.

The fourth chapter discusses the provincial roman art in Dacia Porolissensis. One of the segments of the roman civilization that manifested itself in Dacia Porolissensis was the architecture. Globally viewed, it keeps the typology of similar constructions from the territory of the Roman Empire. This can be seen best in the cities. Certainly the rules of roman urbanism have been applied to the three cities of the province: Potaissa, Napoca, Porolissum; with some adaptations depending on geographical conditions. In our approach of discussing the architectural manifestations from the province we chose four components of the roman architecture found in Dacia Porolissensis: civilian architecture, religious architecture, military architecture, and funerary architecture. Due to special situations of the civilian architecture of the province Dacia Porolissensis, the information known in the present is scarce, since excepting Porolissum the other urban centers are overlaid by the modern cities, and about the rural settlements we have no large-scale research yet, most of them being unresearched archaeologically. We will only discuss the data known so far, since the aim of the paper is not to research the civilian architecture of the province, but rather the architectural elements that have been preserved, coming from imposing buildings which once existed in the urban centers or the civilian settlements in the province. Where concrete information was available we discussed the problem of some *villae rusticae* from the province, mentioning their internal architecture. The main element of a roman city must have existed in the centers of Dacia Porolissensis, with the essential edifices, such as the forum, the thermae, the amphitheater, the aqueducts, the residential areas, the necropolises. The information regarding the settlements around the forts in Dacia Porolissensis is very scarce, due to a lack of systematic archaeological research, therefore we only allowed us some brief remarks for each fort. The data about the thermae from the cities and forts of Dacia Porolissensis, except centers as Potaissa, Ilişua, Romita, are very few, many with gaps. We believe that part of these must have been well realized buildings, which joined in a pleasant way the architectural elements with the building and its' compartments surrounding the three main rooms: *caldarium* (warm bath), *tepidarium* (slightly warm bath) and *frigidarium* (pool for cold baths). Concerning the temples of Dacia Porolissensis, the studies concentrated only on the edifices discovered following archaeological research in a well documented centre, Porolissum. The other settlements don't have at the moment a temple researched according to the actual rigors of science. Speculations or mentions about the possibility of the existence of a temple have been made in various articles, which will be mentioned at the proper moment. Most of them have a simple, rectangular plan, with one or two rooms. A recent study reanalyzes the problematic of italic-type temples in Dacia that present an ethnical identity, from a perspective missing in Romanian research, the architectural perspective. This segment of the roman architecture appears in the province in the military forts. Unfortunately, because of the disparate researches we don't have a clear image about the architecture from inside all the forts from the region, some being intensively researched, others less so. From inside the forts we have few discoveries made during archaeological researches with monuments coming from architectural ensembles, the great majority of the pieces was not preserved or was destroyed by those who reused the stone in the modern age. The analogical method is the most appropriate, the correlation of the information about the military architecture from the forts of Dacia Porolissensis province with that from forts in the neighboring provinces or especially in the western provinces of the Empire, especially Britannia, is essential in the attempt to reconstruct the military life in Dacia and to detect the aspects regarding the architecture of the buildings inside the forts. At the present the existence of architectural buildings with funerary role in Dacia Porolissensis can only be guessed. Besides the recent discoveries at Floreşti-Polus, where a

funerary encirclement with a central funerary construction was identified, or the ones from Porolissum, where elements of an encirclement have been identified, the proofs of the existence of a funerary architecture are very modest. But there are a series of reliefs with an obviously funerary character, some inscriptions or architectural elements that seem to be part of a funerary ensemble. The archaeological excavations don't help us much, either, so far there is no necropolis completely researched on the territory of the province.

Regarding the sculpture on the territory of the province Dacia Porolissensis, we treated in this subchapter the problem of stone-quarries and stone-cutter masters. The stone is a basic element in the roman world, used in public buildings, fortifications, roads, bridges, mausoleums, epigraphic and sculptural monuments, etc. In all the bibliography we researched there is hardly any mention of a laboratory analysis to prove the certain provenience of the lithic material. The majority of the studies dedicated to these monuments make no mention regarding the quality and origin of the stone. Only elements are mentioned about the external aspect of the artifact, such as color or compactness of the material. The lack of research or special observations on the territory of the former province Dacia does not mean the roman-age stone exploitations were completely unknown. We tried to identify, where possible, the existence of presumed stone-quarries from the territory of the province Dacia Porolissensis. We included in the repertoire only those areas of exploitation that present elements worthy considering when trying to identify quarries working in the roman age. We relied mainly on archaeological discoveries occurring close to these places or sometimes, if they lacked, on petrography analyses made personally or taken from bibliographic sources. For the present paper we went to the existing quarries and we gathered information, we photographed the extraction sites and in some cases we collected samples for petrographic analyses. The documentation on the technical procedures used in the roman times to open a quarry and to break away the blocks of stone from the surrounding rock is poor, compared to the size and intensity of exploitation. In the discoveries from the auxiliary forts from Dacia Porolissensis such tool are mentioned, but their attribution to the arsenal of a stone-cutter master can only be presumed. They can only be identified based on analogies. One of the most important tool used by the stone-cutters was the chisel – *scalprum, tornus, caelum* - , the traces of this tool can be seen on every monument sculpted in Dacia. It is hard to establish the amount of stone exploited, because the tone from the forts was later reused. The proofs of the intense activity of these craftsmen can be seen in the multitude of architectural, epigraphic and sculptural monuments discovered in the province. They are “trend-setters” in the province, helping their clients develop their taste for beauty. As we have seen, there is very little information about them as persons, they are mostly anonymous. Their workshops gravitated around the urban centers and auxiliary forts, from where most of the orders arrived, but we do not exclude the possibility of some workshops in the close vicinity of the stone quarries. A clear criterion to distinguish between the workshops was the skill of some of these craftsmen. Between the master and the beneficiary there was always a relationship of interdetermination, it is absolutely impossible to say whether the craftsmen is a simple executor of the order received or he had the “autonomy” to model the preferences of the beneficiary.

The fifth chapter treats in detail the topic of roman sculptural art in Dacia Porolissensis. The votive art is visible through different types of sculptural monuments. An essential source for identifying the religious, social and military evolution of the province is the votive altars. In Dacia Porolissensis their number is highly significant, they predominate in the urban areas, where cultic temples existed, but there are plenty around auxiliary forts too. From this consistent number of pieces we included in this study only those which are relevant in terms of decorative

elements and we tried to highlight, where possible, their significance. Also, in the province have been found epigraphically remarkable votive inscriptions. From these only a few monuments have been preserved complete, others just fragmentarily, and many are lost. Since for these latter we have some information about the place of preservation in the past century, we considered they can be included in different typologies. Another category of votive art is represented by statues and statuettes. One characteristic of the statuary of Dacia Porolissensis is the lack of good quality marble, and the samples used are of local origin. It seems that sometime around these centers there are found and used local marble quarries supplying the workshops. Due to the small number of statues and their fragmentary condition in this province, we chose to include in this category monuments which, after a hypothetical reconstruction, achieve a height of 70 to 100-120 cm, since these were probably realized by the same craftsmen that carved the human-sized statues and they probably were often regarded as statues. The statues of less than 50 cm were considered small statues or statuettes. Most of these are mediocre pieces realized on the spot, but in the urban centers there are statues of a certain artistic value, which prove a good knowledge of classical or Hellenistic models. These prove the presence at a certain moment in Dacia Porolissensis of craftsmen knowing the classical and Hellenistic models and who were able of reproducing them fairly well. The votive reliefs are well represented in Dacia Porolissensis. They are offered by the believers to temples or intended for private use. They often have an inscription, mentioning the deity to which they are dedicated and the name of the donor. Through the act of dedicating to the deity, the object became *sacer* and untouchable. In temples there were hundreds of these reliefs.

The most representative creations of provincial sculptural art in Dacia Porolissensis are the funerary monuments. They show equally the cultural influences received by the Nordic province and their ways of spreading. In some cases there was the possibility to perceive some more or less conclusive clues regarding the ethnic-territorial origin of some groups of colonists. These are also important sources of information about a series of symbolistic elements regarding the funerary cult and the beliefs about the after-life which are richly represented on the monuments. The different categories of funerary monuments discovered on the territory of the province Dacia Porolissensis confirm the spread in this province of the traditional practices and customs regarding burial, similarly to the neighboring provinces.

The typology of funerary monuments from Dacia Porolissensis is comprised of the following categories: a. Funerary altars; b. Bases of funerary monuments; c. Funerary statues and statuettes; d. Funerary reliefs; e. Funerary steles; f. Funerary *aedicula*; g. Funerary medallion; h. Funerary lions; i. Elements from funerary constructions: 1. Plaques; 2. Funerary canopies; 3. Pilasters; j. Pine-cones; k. Sarcophagi. The funerary altars are relatively few in Dacia Porolissensis. Considering this fact, we included only the published pieces in the repertoire and we tried to subdivide them according to already existing typologies and stylistic representations appearing on them. In Dacia Porolissensis the number of bases of funerary monuments is small. Part of the monuments is lost and only the epigraphic text is recorded, but in some cases the dimensions were also recorded. In some cases their dimensions were larger and wider than those of regular steles or regular altars, therefore we introduced them in this category. When the type of rectangular blocks match the dimensions of *aedicule* walls, when there is clear information that they were discovered together, we considered them to be very probably bases of *aedicula*-type funerary constructions. A special group in Dacia Porolissensis is the funerary statues, among which we can find copies of statues from the classical Greek period or from the Hellenistic period. The funerary statues are barely, if at all, carved on the back-side, suggesting

they were intended to be seen only from the front and possibly from the sides. This would require a funerary construction in which the statue is placed. There are older news about monuments, including funerary monuments, some of them identifiable, others just with unprecised mentions. We included in our study pieces that are hard to frame typologically, but which have an obvious funerary character exemplified on the base of the sculptural representation. Of course, we cannot speak of the same relief as the votive relief, since the funerary pieces are more varied, and harder to frame typologically due to their poor preservation in the present. It is very probable that in some cases the determination is erroneous, therefore we will treat this segment with reserves. These pieces are the hardest to date, because there is no other means besides the stylistic criterion. The funerary stele is one of the monuments appearing often in discoveries in Dacia Porolissensis. Originally simple stones laid down to mark the place of a tomb, later they have area-specific reliefs and epitaphs carved in the stone. Most of them are parallelipedic, but there are also some shaped like a column shaft or a semi-column. We included in our study epigraphic texts appearing in CIL III, and where supplementary annotations were available, mentioning decor-elements or representations, we tried to reconstruct them hypothetically based on these. We also included here texts which, by the number of rows or the general layout resemble epigraphic texts from the preserved pieces, and we included these among funerary steles, assuming the necessary margin of error. The *aediculae* are small constructions with three walls, open in front and with a roof shaped like an arch or with two flat sides. This type of monument is extremely widespread in Dacia Porolissensis. Unfortunately, none was preserved completely, but there are many fragments of this type: posterior walls, lateral walls, roofs that allow a reconstruction of this type of monument. The *aedicula* walls are very similar to the steles in shape, but they have an unornamented, vertical band on one of the sides. The recent discovery of an arch during the excavation of a funerary complex at Porolissum represents a serious argument in favor of the funerary character of these architectural elements. We believe that these arches come from funerary *aediculae* of appreciable dimensions, which must have been present in the necropolis of a centre such as Porolissum. The funerary medallion is one of the funerary monuments present in Dacia Porolissensis. These are stone monuments with a large stone disc as main element, on which the portraits of the family of the deceased. The figurative part of the medallions consists of the portraits of the deceased shaped like busts. The number of busts varies between one and seven. If there are several busts, they are displayed in different registers: the parents are above and larger. They are shaped like a circle or a concave niche surrounded by a circular frame, a pseudo-cornice. According to the functional and typological criteria approach, we can speak of funerary lions in two situations. First, the term denominates those pieces, that due to their fragmentary state do not allow the identification of the funerary monument to which they belong (stele canopy, funerary medallion base). Second, we speak of those statues or statuettes of lions that were presumably part of the decor of different funerary constructions (complex *aediculae*, mausoleums, funerary encirclements), but their exact place in these constructions is unknown. From the discoveries made on the territory of Dacia Porolissensis come a series of sculptural monuments, mostly fragmentary, that were part of a large funerary construction. Due to their small number and fragmentary state, it is hard to tell to what type of building (mausoleum) belonged these pieces. Their funerary character is proven by their decorations. We included these fragments in the repertoire because they prove the variety of funerary monument types in the urban environments and around the auxiliary forts in Dacia Porolissensis. We grouped them according to their functionality, and where it was necessary, we proposed different ways of reconstruction. Thus, we included: funerary plaques, pyramidal

canopies, rectangular blocks, pillars and pillar elements. Unfortunately, since most of the monuments have disappeared, without having data about their dimensions or iconographic register, at this time an attempt to identify funerary encirclements in Dacia Porolissensis is much too limited. What can be said is that the existence of some fragments from good quality monuments is proof of important funerary constructions, clearly delimited in the necropolises. These we believe to be monuments with several dedicators, and thus the financial effort was concentrated into the realization of a single monument. The monuments dedicated to a single person were usually simpler and they must be exceptional cases. The pine-cones carved from the same block as the rest of the monument or the canopy, appear between two endorsed lions, circular medallions with lion-shaped bases, steles. There have been found pine-cones worked separately, but discovered together with the monument in case of the "in antis" *aedicula*. We included the sarcophagi in order to realize a complete picture of the funerary art types found in the urban environment and in order to sustain the discussion about the cultural influences in Dacia Porolissensis based on a picture of existing monuments, although they lack the reliefs that might justify their inclusion in a work about the funerary plastic art. We relinquished describing them, since they can be approached either as monuments, or in a discussion about the rites and types of funeral.

An important trace of the roman sculptural art on the territory of the province Dacia Porolissensis are the public buildings and constructions. These public and private edifices, aqueducts and amphitheaters, residences and villas that existed in the province gave a special aspect to this provincial world. Their traces are shyly discovered by archaeological excavations, but we must admit that they are few compared to what must have existed in the antiquity. An important role in the spreading of the imperial cult belonged to the honorific inscriptions dedicated by the troops stationed in Dacia Porolissensis to the emperors leading the empire during the existence of the province. We included here the inscriptions that, epigraphically and typologically, might be considered building plaques, *aedificium ignotum*. In case of the capitals we observe in the architecture of Dacia Porolissensis the continuing of the classical aspects of the roman art. The few preserved monuments respect generally Vitruvius' canon, but the provincial aspect is present. In order to have an accurate image of the provincial architecture, we need to take into consideration all architectural fragments, such as capitals, column-bases, column-shafts, framings. Analyzing all known Doric capitels from Dacia Porolissensis, we proposed the following classification: Type A – Greek Doric order; Type B – mutular Roman Doric order and sub variants; Type C – Roman Doric capital with a simple or decorated abacus. The Corinthian capitals have a series of specific elements which make them very hard to be realized and copied by the provincial craftsmen. In the whole roman Dacia the corinthic capitel is used most often, but in Dacia Porolissensis it is evenly spread with the Doric capitel. In Dacia Porolissensis the better part of Corinthian-origin capitals are Corinthisant capitals. From the ionic capitals, only two found in Dacia Porolissensis respect the classical proportions. The toscan capitals are extremely rare in Dacia, and their appearance in Dacia Porolissensis is due to the disrespecting of the joining surfaces between the column elements. Most column-shafts found in Dacia Porolissensis are of the smooth-type, the ones with grooves are an exception. Thus, although the smooth shafts are usually met with Tuscan and Doric columns, the majority of the capitals from the province are Doric. One of the component elements of a column is its' base. Unfortunately, besides a few pieces from Porolissum, the majority are novel and unpublished. Having the opportunity to work with the pieces from Porolissum, we analyzed them thoroughly, but we only saw a few pieces from other centers or we found them in the old bibliography.

Therefore we did not deepen this segment of the laic art, because an analysis based on one centre can lead to erroneous conclusions regarding the whole province. The pedestals are architectural elements widely spread in the architecture of Dacia Porolissensis. They appear mostly inside forts, where they were used to support the bodies of altars, as bases for honorific statues or as bases for pillars. The surroundings are a series of fragments and parts of inscriptions or blocks that come from important constructions with decorative elements on the edge. Usually these parts scatter during archeological excavations, but some of them have been saved. It is impossible to say to which type of monument might belong a certain type of decoration. Probably all three types, funerary, votive and laic monuments, used similar decorations. From Dacia Porolissensis comes a series of fragmentary or lost monuments from different constructions. Since most of them have disappeared, we will only discuss those that have been properly published.

The numerous sculptural monuments discovered on the territory of the Dacia Porolissensis province, through the varied thematic they cover, are an efficient source of information for the study of the aspects of social, economic and artistic life. Unfortunately, the precarious state of preservation of some of the monuments with a good sculptural quality prevents us from knowing the true dimensions of the development of the sculptural art in stone in this northern province of Dacia. Besides, an important part of the monuments has been lost in time, and for some only minimalistic descriptions have been preserved, which are not sufficient to determine the stylistically elements.

An important factor regarding the style and artistically quality of the monuments from the province Dacia Porolissensis was the cultural and aesthetic level of the society to which they were addressing and which used these artistic creations. In case of the monuments with an epigraphic field the things are easier, but for the monuments lacking this information it is difficult to be attributed to a certain social segment. This question always arises especially when talking about votive monuments such as statues, statuettes or reliefs without an epigraphic field. One criterion that might allow a differentiation of the social statute of the person or persons ordering the monument is the quality of the sculpture or the used material. As we observed, in Dacia Porolissensis the marble was used only in exceptional situations. But we have to take into consideration a certain amount of subjectivity, that might hinder an impartial judgment, since we are reporting to what we already know and we tend to view these monuments through our emotions. It is possible that for the person commissioning a statue the material or the artistic level was not a decisive factor at buying, but instead the buyer was interested in the cost or the functionality of the piece. Lacking a corpus of figurative representations of deities from Dacia, they remain scattered in the specialized publications and a few novel pieces in the exhibits and storages of the museums. The archaeological research of the temples or other cultic places might contribute substantially to the knowledge about the religion in the province Dacia.

In Dacia there two ways of entering for the new types of monuments or ornamental motifs for the artistic representations. Thus we start to see two geographical areas, close to each other. The first is the Norico-Pannonian area, imposing itself in the northern half of Dacia Superior; the second is the Moeso-Dalmatian for the southern part of the province. The southern limit of the geographical area dominated by the Norico-Pannonian influences is at the stone-workshops of Ulpia Traiana Sarmisegetuza and Micia. We must observe that tracing a complete map of the discoveries from Dacia Superior and later Dacia Porolissensis is impossible, since many monuments have unknown places of discovery. During the Middle Ages many monuments have been transported and used as ornaments of various parks and castles, or were inserted in the

walls of churches. Even the research and interpreting of different sculptural pieces is different. There are monuments that enjoyed great notoriety and were intensely analyzed and researched, while other lay in the collections of different local museums and are unpublished; others again have been published incidentally, together with other archaeological materials, or during the presentation of museum collections. Some petrography analyses showed the local origin of the material used for the monument.

When appreciating the style, one must remember that local stone was used, which might emphasize the impression of awkwardness and clumsiness of the stone-cutters. Not anyone could afford a monument or an altar dedicated to the deities. Generally the workshops worked for two types of clients: communities, different organizations, colleges, military units, etc., and for private persons. The pieces commissioned by the public organizations had an official character, an official conception and were decorated with symbols accepted by the roman tradition, except those commissioned by the religious associations. These, naturally, reflected the conception of the believers. The pieces made for private persons were much more varied and greatly determined the specific character of the art. The attempt to establish a correct chronology is difficult. We know that, in the majority of the cases, from the original monument we only have parts or even pieces preserved. The characters and abbreviations in the texts are also vague when trying to date the monument based upon them.

I proposed several typologies according to the types of decor of the pediment on the votive altars which help us to perceive the artistic influences on the territory of the Province. I ascertained the following types of votive altars: Type I – the pediment is decorated with a gable with a rosette – flower and palmette (with acroter or without); Type II – the pediment is decorated with a gable with a rosette (with acroter or without); Type III – the pediment is decorated with palmette and acroter; Type IV- the pediment with the fronton decorated with geometrical figures; Type V- the pediment with gable and acroter; Type VI – the pediment with gable and *pulvini*; Type VII – the pediment with acroter; Type VIII – altars with fronton with relief; Type IX - the pediment with a simple fronton. The votive statues are characterized primarily by the frontal view of the images and by the hieratic posture characteristic to this kind of religious monuments. The symbols characteristic of the divinities are presented separately but often they are arranged inconstantly. The representation of the capilatura and of the beard for masculine divinities is based on the contrast of shadows and lights; the negative relief is created with the *trepan*. The main part of the statues located in Dacia Porolissensis has relatively modest dimensions and, therefore, does not originate in significant temples. Stone statuette items are smaller in number compared to bronze statues and they are fragmentary. Therefore very little is to be said about the used statuary types. Half of the items are part of the Dionysian statuary groups. The major part of them is made of marble in contrast to statuette items and statues that are mainly in limestone. In case of stone statuette items I used stylistic criteria for dating; the principle is the same as for the major *statuaria*.

The intentions of sculptors of votive reliefs are clear – they must represent the divinities with those attributes that are familiar to the believers; therefore, in some cases the images are repetitive. The quality and the clarity of the image depends especially on the hand of the sculptor; but, in some cases, even though the representation is mediocre, the emphasis on one of the distinctive attributes of the divinity that is shown so as to be easier recognized helps to identify the deity. So, Mercury is always represented with *petasos* with wings and wears a *caduceus*, Mithras wears the Phrygian bonnet and is accompanied by his specific animals, Fortuna has the Cornucopia, Hercules with the mace or wearing the skin of the Nemea Lion etc.

It should be underlined that they are competitive with bronze statues, which are easier to manipulate and to acquire. Certainly a part of donors were interested in the esthetical aspect as well, probably considering that an offering of a superior quality would better sensitize the god. While from the religious point of view, a clumsy relief laid in a temple had the same value as an oeuvre.

In case of funeral monuments without epigraphic field, the discussion brings in the foreground the existence of characters who can afford building stone monuments, such as medallion or aedicule, that rise above the common preferences of the modest social strata. Those who build significant funeral monuments belong to a close and unitary society that is met especially in urban centres of the Province. In terms of style, the funeral art of the Province is characterized by a unitary taste – the same type of monuments is preferred repeatedly; the sculptors work is mediocre in all cases, they use the same techniques. Except for several significant monuments, the funeral art of the Province is monotone. It is a strong military Province and therefore those who wish to be portrayed opt for the same type of monuments. Their aesthetic taste is poor; they prefer bad imitations of an architectural structure known in other provinces of the Empire. For the soldier from Dacia Porolissensis it is not very important that the sculptor does not observe all the tenets of the relief, for he expects him to depict an “image”, an idea for his funeral monument. This is the explanation for the modest sculptures on the most funeral monuments. The funeral monuments are a better evidence of the homogeneous socio-cultural horizon, like the one of the military society. With such a socio-economic area we can link a distinct genre of art.

The types and the stylistic motives penetrated through the Noric-Pannonic world. Noticeable influences in artistic productions of Dacia Porolissensis are explainable by the important roles the elements of colonisation had in that specific area. In some cases linked to the zone of auxiliary camps it can be set a certain connection between the fact that the troop comes from Pannonia and the artistic taste witnessed by the monuments produces in Dacia. In conclusion, we can say that the Pannonic characteristics of the provincial art in Dacia Porolissensis are circulated by the military element settled there and originating in the Pannonic provinces. The local studios will continue to create monuments under the artistic influence of Pannonic provinces, but will also use in addition a series of own artistic contributions. The technique of execution of several monuments is the same and it ascertains the existence of connected studios. The funeral plasticity specific to the Province of Dacia Porolissensis fits in the classical patterns, largely spread in the Roman world. In what concerns the typological aspect of funeral monuments in Dacia, they originate in the old Greek and Hellenistic classical art. They derive indirectly from it by means of public and private art in Rome and from provincial art in the North of Italy. The base of funeral monuments is a monolithic, rectangular block with three processed sides, of which the main one contains the epigraphic inscription. They should have had a pedestal on which they were fixed. In terms of style, they are modest pieces, only a part of them being of a better quality. The epigraphic element on majority of monuments is delimited by a *cyma*, followed by one or two deep mouldings. None of these monuments from Dacia Porolissensis show additional decorative elements, nor even on the sides. Such blocks are specific to the funeral constructions on the territory of Dacia; in area of Ulpia Traiana and Apulum these blocks are also made of marble. The spreading of this type of monuments is quite uniform, but more in urban area.

There are very few masculine statues conserved on the territory of Dacia Porolissensis. Unfortunately, there are only several fragmentary portraits. Although they imitate the imperial

portraits, these representations of private character, try to keep a certain authenticity. It is hard to say if the few conserved portraits depict real characters. The funeral art offer few elements that are helpful in dating the monuments. So, in the second half of the II century AD the feminine hairstyle is influenced by the Imperial trend. The bun moves from the top of the head to the back of the head. This element is also evident in the studios in Napoca. The feminine funeral statues come exclusively from the urban area. They are present in other provinces on the Danube; in Dacia their number is quite significant. The centre of this type of statue is Potaissa. All feminine statues from Potaissa belong to a hybrid type specific to local artisans; there is an analogy with Dobrogea (though not perfect) and with the funeral stars from Athens. The statues date from the time the Legion came to Potaissa, due to the fact that the uncommon statuary type is met only in Moesia Inferior (Tomis) and on the funeral stars in Athens from the late Antonins epoch. It is probable that the artisans that came with the Legion in Dacia brought this iconographic type in the South of Danube.

A significant number of monuments belonging to the funeral art are items with relief decoration. The statistic is relative, however, given the stage of the research and the great number of lost pieces. There is some old information about monuments, including funeral monuments; some of it can be identified, while some are only brief mentions, without details. I included in our research items that are hard to be meat with a certain typology, but they have an evident funeral nature proved by the sculptural representation. We cannot speak of the same relief as in the case of votive relief, because the funerary items are more varied and more difficult to fit in a singular typology, given their poor condition. We will treat this segment with certain reluctance as there are possible wrong determination attempts. Most difficult is to date these items as it is only the stylistic criteria that can be used. However, there are a few monuments that were better conserved which propose symbols and iconographic theme specific to the Roman funeral universe. All the items have distinct stylistic particularities and it is very hard to capture common elements. A part of them are connected to the image of the funerary banquet. There are also genre scenes: *the Capitoline she-wolf* with the two twins – the god *Apollo* and the nymph *Daphne*, hunting scenes, togatus statues and scenes with Amor with garlands on the shoulders at high dimensions or *hippocampi*.

The funerary stars have been subject of research in a number of studies focused on their classification which analysed the iconographic schemes and the dissemination of themes. However, as regards Dacia Porolissensis, we can ascertain that the studies bear a general character instead of an analytical one. The analysis of the thematic evolution in space and time requires a series of marks related to the funerary monuments architecture: the elements of the figurative scheme, the evolution of the fashion (analysis of the outfit and hairdressing), and is possible the interdependence between the relief and the text. The iconographic theme is varied; the most frequent subject is the funeral banquet and the Hero knight. As to funerary stars in Dacia Porolissensis, we think that the analysis included in the previous chapter where we analysed the total number of monuments of this type is convincing. So, we identified three principal types of stars on the territory of the Province: I architectural type; II Profiled type; III Anionic Stars. Each type is divided more subtypes.

The funerary *Aedicula* is a type of funeral monument extremely well represented in Dacia Porolissensis (almost 132 fragments). Unfortunately no undamaged monument was conserved. There are two monuments able to be put together – Polus Florești (almost 30 fragments) and the presumptive monument from Sutoru. In comparison with the funerary *stela*, *aedicula* has an additional impediment that is the impossibility to identify the date via the epigraph. This was

possible only for those monuments that could be assigned to the type of pedestal of aedicula but apart from a single case they were discovered without the walls of the construction of *aedicule* type. So, there are few clear preferences for this type of monuments. Regarding the rear walls, the familial representations are trendier than the funeral banquet. This is mainly due to auxiliary military world in the Somes Valley who under the influence of the Napoca studio prefers with predilection this type of representation. It seems that for an important monument a family image is more important than a gender the scene. The appearance of the image of the funeral banquet is to be attributed to the center Potaissa from where it spreads to areas where the contact between the Legion and auxiliary troops also documented epigraphically, like Cășeu and Gherla. From here it gets to Napoca where, even though the items are fragmentary, they are of the same superior quality as those of Potaissa. At a certain moment this type of representation becomes interesting for the sculptural center of Cășeu. As shown in the array above, the architectural stars in antis are a remarkable appearance in necropolis of Dacia Porolissensis. In terms of diversity of the manner of relief representation, on both sides, with one or two registers, Potaissa is the main center where they appear. From here, we spotted some shy intrusions in Napoca and Gilău, but on monuments of modest size. Nevertheless, profiled walls are spread in all major centers of the Province and the rural world with extra Gherla and Porolissum. It seems that the walls profiled with double register are the trademark of provincial studios. The funeral medallions propose some types specific to Dacian provinces under the clear influence of neighbouring provinces. They propose a number of ways of representations, the busts of the deceased in round niche surrounded by a corona which will be found on funerary stars as well. A center where we meet two monuments belonging to this type of monument is Gilău. The two medallions from Gilău have been produced by the local studios; they are the reminiscences of a trend in funerary art that was coming on an end. They try to imitate, but more schematic, the monuments from the Pannonian area that the Siliana veterans must have learnt and adapted to the local environment and to the knowledge of *lapicides* in the area; they led to the emergence of mediocre monuments. It is noted that the craftsmen who made the two pieces knew the portrait art only from the models they applied the funeral stars. In terms of style, the funeral lions differ in size, gestures and the manner in which the face and the mane are represented. The vast majority of monuments are extremely modest, but there are some examples that impress by the manner in which the artisans depicted the feline facial features and the rich ridge. Stylistically, the manner of carving the ridge remains constant throughout the imperial era; a number of types of treatment of tufts are analogous to monuments that were dated back to the beginning of 1st Century AD originating in Venosa sculptural centre in northern Italy. In comparison with lions of Dacia Porolissensis, these ones stand out with their monumentality. In the Province of Dacia Porolissensis were discovered a series of sculptural monuments, mostly fragmentary, which are part of a large funerary constructions. Given their limited number and fragmented state it is difficult to judge to which type of construction (mausoleum) these items belonged. Their funeral nature is evidenced from the decorations they have. I included these fragments in the repertoire because their presence proves the variety of funerary monuments present in urban areas of Dacia Porolissensis or in auxiliary forts. I grouped them considering their functionality, and where it was the case I proposed various ways to reconstruct them. The funeral slabs have inscription on the front side. Unfortunately the slabs were not found in a controlled archaeological context and therefore we cannot make reliable statements about the type of monument to which they belong. We identified three types of funeral plaques: a) *mausoleum*; b) *locullus*; c) *arcosolia*. Arcosolia slabs are characterized by a richer symbolism, so we have different representations as we have

two items from Potaissa. The first one proposes a beautiful iconographic funerary theme - the image of the god Mercury (right) and Hercules (left); here the deities have funeral meanings. The central part of the monument does not have any inscription or decoration. It should be underlined the good quality of sculptures, above the average of those found in Potaissa. The second monument with good analogies in Dacia is also without epigraphic writing, bordered by a *tabula ansata* with a foliage combined with rosettes on the top. The fragment from Porolissum has a pediment decorated in *tabula ansata* with simple moldings, the head of a Medusa (?) extremely damaged; only the hair schematically depicted is visible. The inscription is much damaged so as to make clarifications about the monument. The fragment from Gherla which has conserved only the left part is a representation of Attis laid against a *pedum* and has a border decorated with vegetation; then it is visible a frame in which some letters indicating the name *C(aius) Iu(lius)*.

A funeral construction with a rich symbolism is the funeral canopy. They were conserved in extremely small number, with a plus for Potaissa and Napoca. In terms of symbolism, they are characterized by the fact that they were carved so as to be viewed only from three sides. The most beautiful item is found at Polus-Florești, which was attributed to type II, with representation on three sides: on the front of the canopy is the full figure of Attis, at his feet is lying down a dog; on the left side is depicted a full figure of a mourning woman, in the usual position; on the right side is represented a naked *Marsyas*, with his hands tied overhead.

A special category is represented by the plates of some big pilasters. Their functionality has sparked much controversy. The particularity of the monuments is the quality and the size. We mention two items from Napoca, the first of which was affected by a series of subsequent reuse being reunited according to the drawing. A unique piece comes from Ilișua. According to the proposed typology the monument fits with type I - pillar-shaped monuments with circular arc. The discoverer split a slab from the rear of it, which is lost today, which reduces the original profile by about one third. It has a form of *aedicula* with three sides decorated in relief, each framed by two pilasters with Corinthian pseudo-column head, fixed directly, without *plinthus*, on the quadrangular base of the monument. A feature of the funerary art of Dacia Porolissensis only presumptively noticed by some researchers and which becomes more certain is the presence of burial site, after analysis were carried on possible component parts. A burial site includes both grave and a plot that could be fenced. Sometimes the size of the enclosure was kept in an inscription built into the wall of the site or monument. Perhaps the most eloquent analogy for a burial site in Dacia is the burial sites found at Aquileia in northern Italy.

The existence of funerary sites in Potaissa and Napoca can be ascertained only hypothetically. A special situation encountered is the fact that most of the tombstones discovered in the cemeteries of the city come from the necropolis of IIIrd and IVth century AD, which reused parts of the constructions and of the burial site of the Roman necropolis; the monuments were severely damaged when reusing. The tombstones discovered in the Roman towns are very disparate and present no reliable data on the conditions of discovery. It is possible that some elements of funerary constructions have been found together, but only the most imposing fragments have been preserved. The situation at Porolissum is much clearer; the archaeological discoveries revealed burial chambers in the necropolis. The presence of burial chambers in other castra in Dacia Porolissensis is currently hard to acknowledge. In terms of typology, we can assume that some necropolis had major construction inside them. The best representation of this is *ala* castra, where there have been discovered fragments of *aedicula*, elements of funeral construction or inscriptions which must have belonged to some impressive monuments. A special case is that of Sutoru, where, as we discussed earlier, there have been discovered parts of

an *aedicula*, which certainly must have belonged to a burial site. The skilfulness of craftsmen is also visible with smaller items such as pine cones. Pine cones could be decorated with scales or undecorated. Scales are spiral shaped or cluster shaped. We make the difference between pine cones with normal neck, with short neck or without plinth. Sarcophagi, besides certifying the social status, confirm the existence of craftsmen who knew how to process such type of funeral monuments. All types of sarcophagi found in Dacia Porolissensis are simple, some of them having the roof in two waters with acroteria at the corners. They appear consistently in Potaissa and Napoca; they preserve the provincial aspect and the common rough.

The laic art presents extensive manifestations in Dacia Porolissensis. The innovations are occurring only in terms of combination of specific items, many made by artisans who probably wanted more varied types. An important role in the dissemination of the imperial cult had the honorary inscriptions dedicated by different troops stationed in the province Dacia Porolissensis to the kings who headed the empire whilst the existence of the Province. Besides the Emperor, some of the inscriptions were dedicated to other members of his family, especially spouses. Only one monument has an honorary inscriptions dedicated to an individual from Dacia Porolissensis, but it has an accidental character. We know only two types of honorific statue bases in the province Dacia Porolissensis: pedestrian and equestrian. Pedestrian statues are more frequent, being the most common way to represent an individual. Given that the statues of these bases have not been conserved, we can only speculate on their types. Most of them have simple molded epigraphic field, we found innovations only in Porolissum, where the wide slab with *tabula ansa* that is framed by a string of pearls and pirouettes is preferred. From the artistic point of view, the monuments are characterized by massiveness, a very neat writing with few errors, and respecting the characteristics of such items. The same applies for plates of the constructions.

In Dacia Porolissensis there is a predominance of Roman Doric and Corinthian capitals, while the Tuscan, ionic and composite ones are quite rare. We can therefore say that the province is represented by Roman Doric and Corinthian styles. Since each workshop seems to develop its own characteristics, we will not insist anymore. Regarding the Doric order, we can assert the following: the Greek Doric order is a very rare thing; there is a predominance of mutular Roman Doric order, with two variations: A= with spaced ova; B= with half ova and arrows with subdivisions. There are also few local inventions: the illustration of astragals with a torus decorated by torsion, like a twisted rope or with objects between the ova's of echinus, or the Roman Doric capital with a decorated or a non-decorated abacus. One of the inventions of Potaissa workshop is the alternative placement in between the ovas of a S-shaped vegetal decoration and a leaf. The astragals has a non-decorated torus. The replacement of the traditional arrows with floral decorations suggests a local innovation and the originality of some *lapicides* working in the area.

The Corinthian capitals display a series of specific elements which makes it very difficult for the non-craftsmen to create or reproduce. Most of the times, there is confusion between the Corinthian capital and the composite one – some Corinthian capitals with more prominent volutes were considered to be composite. In Dacia Porolissensis, the great majority of capitals of Corinthian origin are Corinthian capitals. Therefore, the Corinthian capitals of Dacia Porolissensis display actual Corinthian capitals or Corinthian capitals either with *helices*, or with four leaves of acanthus, without *helices*. The revealing of such elements outside urban areas

is a rarity, since the only forts displaying such architectural elements are Romita and Gherla.

The few discovered Ionic capitals are classified according to their display of the capital with diagonal volutes and capital with balusters. Both types are present in Dacia Porolissensis, each with one monument in Potaissa, plus one in Napoca and one probably from Bologna. Tuscan capitals are extremely rare in the area, and their existence in Dacia Porolissensis is due to the wrong combination of the column elements. All these capitals were supported by columns, and the significant number of such discovered pieces can offer interesting perspectives on the architecture of the urban centres and not only. Regarding the basements of the columns, the only information I could get was a brief analysis of those from Porolissum, whose variety were previously mentioned. The great majority of the columns shafts are simple, while those fluted are exceptions. Even though simple shafts belong to the Tuscan and Doric order, most of the capitals in the province are Doric. There are strange combinations in Dacia: shafts typically Doric and Tuscan have Doric and even Corinthian capitals. The dimensions of the shafts seemed to have been generally preserved, but the combination of the two elements disregarded the rules of architectural theories. I have encountered the following types of columns shafts: column shaft with profiled plinth, column shaft with double profiled plinth, column shaft with fillet flutings, column shaft with flutings. Typically for Dacia Porolissensis is column shaft with fillet flutings, most likely an invention of Porolissum sculptural center.

The pedestals are architectonic elements found in the architecture of Dacia Porolissensis. These are mostly identified inside the military camps and were used to support altars or honorary statues or pilasters. Unfortunately, not much importance was shown to them by the researchers – not being very spectacular, generally they were only mentioned and almost ignored. They can appear around the temples, representing the basis for the altar and the statue of the divine force. Such architectonic elements must have been present in the funerary interiors, under the funerary construction. They are simple, with one or several mouldings and are impressive only because they are massive.

Other special architectonic elements are a series of blocks and architrave fragments, quite difficult to be classified because of the minimal preservation. All of these prove the existence of certain buildings with arch entrances or with richly decorated architraves, supported by large walls or columns close to the entrances. The disappearance of the many blocks is because their dimensions allowed the stone workers to carve them according to their needs. Now we can only imagine such buildings inside the forts or civil settlement. The local centers create large monuments, which are positioned close to important buildings of the province. Part of the architrave must have originated from various public or private constructions. Other architectonical elements (frames, cornices etc.) are rare and most of which found within the forts.

The improved economical and social aspects of life created by the roman administration (which represents a new era for this region's history) lead to the development of new forms of roman art. The artistical boom is correlated with economical development, which is the result of a political and social equilibrium in the province. For the roman art to impose itself in this new territory, it was necessary that one of the essential feature of Romanization appear: urbanizing

this part of Dacia. The urban settlements are now inhabited by roman citizens and Noricum-Pannonian populations, who arrived in the area either with military troops, or to settle in the developing urban centres. The new demographical explosion lead to an important development in constructions, to the appearance, development and diversification of crafts (especially stone). Their existence is proven by the numerous quantity of sculptural elements discovered in the province. The epigraphic sources are not helping in this moment. We have to count on style analysis and on the techniques used to create the monuments, different not from one period to another, but form one center to another, and within the center, from one workshop to another. For this reason, a relevant analysis should consider all the known monuments, no matter the status, even if the piece will never be exhibited. The first workshops must have appeared in the main urban centres of the province. They must have been created for building – decorating needs and have evolved and diversified their activity as the settlements and the relationships between them developed. The sculptors working in these workshops were either connected to the military world, or got to the province from other parts of Dacia to take care of certain works. When the market becomes strong enough, they would settle in the area or they would send some apprentices. The situation will be completely different in the Severian epoch, when the demand for such products increases significantly, fact illustrated by the important number of votive, funerary and honorary monuments belonging to this period of time. For the sculptural workshops in Dacia Porolissensis, the main raw material is the local stone, limestone or volcanic rock, while marble is an exception. Inspired by the urban environment, a series of workshops must have appeared in the roman centers from inside the territory or those on the Limes. We must acknowledge the fact that the appearance and development or termination of the activity in these sculptural centers was conditioned by the prosperity or decay of one center or another. The development of some sculptural workshops, either from previous periods, or new, can only be explained by a certain demand of such products. It is quite obvious that the civil, military or religious officials would request for various occasions monuments, like honorary sculptures, votive or funerary pieces. Same will happen with the civil population needing votive and funerary art.

To capture archaeologically such a sculptural workshop is a rarity from the archaeological point of view. Considering the large number of possible stone exploitation across the Dacia Porolissensis and the large amount of stone masons we can assume the existence of workshops in all provincial towns and camps, and also in major rural centers. Large public buildings consumed an impressive amount of stone, sometimes ornamented, they had likely workshops around them, operating as much as the elevation of the construction took part. In the absence of archaeological evidence and inscriptions, we can infer their presence and common features at monuments discovered in a village or a in small area. An important role in shaping a sculptural center is also the technique that has been used for a group of monuments with stylistic similarities between them. M. Bărbulescu recognizes several types of such workshops: workshops for decoration of buildings and architectural elements, workshops aimed at producing tombstones, workshops specialized in votive sculptures. Based on the relationship between client and craftsman we can assume the existence of some workshops attended by propensity of certain groups, coagulated either by the same ethnic or religious beliefs or by common occupations.

Bibliography signals such hypothetical environment where these workshops worked especially where monuments were discovered in a state intermediate processing or those clear showing common features of sculptural technique. Thus at Napoca, an *officina* is considered to

be at the crossing streets of Amurgului and Gheorgheni, where several pieces together with a funerary statue depicting Hercules with the Hesperides apples in hand, a funerary lion and an altar were found. This last piece is in fact the proof that indicates a local stone workshop as the altar is neatly finished with a decorative canopy and on the inscription field were engraved only two letters DM, abbreviation for the funerary text *D(is) M (anibus)*. Lapidus put the item out for sale, for the customer to order the rest of the epitaph. Epigraphical altars were found in different parts of town.

To get a clearer picture of sculptural production we conducted a review of each individual establishment. The premises from which we started to discover the workshops are physical traces of them, then the amount of monuments occurring material from which they were made, the records of epigraphic. What I have tried to demonstrate in this paper was the existence of such workshops in the province Dacia Porolissensis. I started from the premise that in each important center has worked at least one sculpture workshop at a moment. At the current level only for special monuments we can speak about a sure affiliation to a particularly sculptural workshop. We must not forget that *lapicides* mobility was big so it's probably that the hands of skilled craftsmen have produced sculptures for different centers. For this we have started a clear analysis of the situation of the Roman sculptural art in Dacia Porolissensis in the year 2014. Thus this thesis gathered all sculptural monuments published or currently under publication. So I tried to discern gradually by the place of discovery the amount of carved pieces that are found in each center. Then I made their separation in votive monuments, funerary and laic. The next step was to determine the specific chronological stages of such a sculptural center where this could be surprised, the only viable source were the epigraphic texts and stylistic features. Then we identified the stone quarries for such a center. By analyzing the epigraphic texts I was able to identify who were the clients, what jobs and social status they have, to which ethnic group they belong, which are their stylistic preferences. Finally we made some remarks on reference to the economic factors and the profitability of such a locally stone sculptural workshop.

The Sculptural workshop or workshops from Potaissa are one of the interesting cases for the province Dacia Porolissensis. This proposes monuments that have a dating focused around the most important event occurred in the area in the year 168 p. Chr., the appearance of the legion V Macedonica here. We can thus speak of a *postquam* or *apud* dating within certain monuments. The impact was significant on provincial scale also. These workshops had an intense activity particularly in the IIIrd century A. D., and on typical Roman motives are added gradually oriental influences that are felt both in religious life and in the arts.

Regarding the sculptural workshop of Napoca, the sculptural monuments surprise that besides the normal contingent of civilians, a number of military personnel have been involved more than once in the municipality administration. Thus among the elite of a purely civilian Napoca city, we find decurions from the troops stationed near it. The original style of some pieces attest some common conceptions in the stone processing technique and common artistic concepts. The existence of a school of sculpture in this important center of Dacia is felt and the migration of craftsmen from other centers, prove its sympathy for progress.

Although we believe that the only urban element was military, according to the actual situation of Porolissum epigraphic discoveries shows that the prosperity of the civilian settlement

situated in the vicinity of the camp was largely due by civilians also. The municipal leaders come from civil environment, because those who were called upon to contribute financially to the raising and maintenance of the urban settlement were civilians, for veterans they already had "immunitas", exemption from obligations to the community in which they settled. If votive and honorific monuments, are orders made by those in military gear, made by anonymous sculptors, using an iconography fairly uniform, sculptural monuments raised by civilians propose stylistic and typological innovations, and some are better quality. The few monuments in marble shows that carving marble was not an advantage for the craftsmen in the area. The sculptural workshops from Porolissum stood in Roman times in a leading position, exceeded only by that of Potaissa as the quantity of production that served primarily military propaganda. Themes are largely of Roman imagery, exceeded only by the Oriental influences, which are felt more strongly from IIIrd century A.D.

The Gilău sculptural workshop is great example for the Roman provincial art development in Dacia Porolissensis, that although found in the shade of a large sculptural center, produce pieces for its local limited partners, respecting their preferences. Gherla's sculptural workshop presents the most striking evidence of ownership of ethnic group an the artistic manifestation by the inhabited norico-Pannonian that arrived in the area with troops. This is seen in the creations of the workshop proposing a number of specific iconographic themes of these native populations. But their mode of expression is a subtle, few symbolic elements can be effectively correlated with Norico-Pannonian area, most of them are already Roman citizens and others gaining citizenship after settling in this area. The great number and variety of sculptural material from Ilișua shapes a well integrated sculptural workshop in the province, in contact with major centers and other sculptural workshops from Porolissum and Napoca and from the nearby forts, especially Gherla and Cășeu. Among them there are some quite remarkable achievements related to the sculptural art of the province. The social status of the clients is quite good, since the amounts of stone monuments raised by personal piety, but sometimes rudimentary aspect of the epigraphic field and lamenin writing shows a lower level of culture. We have also a Greek cotingent of oriental colonists settled, confirming the connection with the empire and the fact that some lapicidis mastered Greek language. There are some monuments attesting the presence in the area of the Porolissum's auxiliary palmiryan unit. Finally, we emphasize that the same naive and provincial art is meet at Ilișua, and if archaeological discoveries give us reliable data, the presence of a stone workshop around the camp catches a strong contour more pronounced after a careful and clear analysis. For the amount of discoveries and stylistic diversity of representations, the numerous funerary memorials, we can not answer than just by identifying a center of stone carving at Ilișua. New researches and future excavation campaigns can also bring items and new information on the activities and artistic manifestations of the Roman civilization in the camp of Ilișua. The sculptural art from Cășeu is closely connected with the military life carried on limes. Too few sculptural monuments we can assign coming from the civil environment. If at first sculptural art was probably imported for Cășeu later when the area is an important one, in terms of economic and military development, and major military characters are

emerging in the area a local sculptural workshop developed. Tributary to the stylistic preferences of the newcomers and the sculptural workshops from immediate vicinity, the local stone workshop produced some singular expressions that gives to this workshop a certain specificity for the Dacia Porolissensis sculptural art. With the resumption of the researches in the camp of Bologa in 2011 we assume that new sculptures are very likely to appear. At a time when a large number of monuments will be discovered, then we can issue paluzibile assumptions on a sculptural workshop. The study of the sculptural monuments outlines there is a sculpture workshop at Sutoru that worked locally, which apparently was influenced by the Porolissum center, but showing some own features, with high activity in the third century, when the limited partners have built impressive funeral constructions, more elaborate and expensive, honorific altars and promoting certain iconographical specific tastes. The fact is that given the early stage of the research conducted at the fort, we believe that further discoveries will enrich our knowledge on the art of Roman sculpture from Sutoru and will refute or confirm the assumptions stated. Existence of a sculptural workshop in the rural world is inappropriate to discuss. It is clear that the monuments discovered in the the rural settlements are brought from the closest center around which are placed.

Chapter VI are the conclusions of this thesis. The provincial art concept refers to the artistic production achieved in the provinces inside the empire, except Greece. It concerns especially art produced in that province and imports from centers with ancient tradition. Therefore, we can say that the "artistic production" in the province Dacia Porolissensis had a more specific local nature, due to the many influences that artists receive from their provenance or neighboring areas, but fits in to the general pattern of Roman art. Creations of those modest sculptors have focused on three specific components: votive, funerary and laic art. One of the important premises that we must consider when we treat the sculptural art of a province is that between the quantity and quality of the artistic monuments and all the existing testimony available today in this sphere of research, there must be a proportionate and objectively ratio. The layout appears very uneven both in terms of quantity, quality and stored information. We have to assume a parallel development of different branches of ancient sculpture, those emphasizing a certain stage of development of the religious beliefs, architectural and aesthetic concepts of the population of the province. Between sculpture and architecture there is a special bond. It is noted for the ancient man naturally interpenetration between architecture and sculpture, from sculpture to religion and how rennet different compartments of interlocking cultural life. The creations of the sculptural art of the province Dacia Porolissensis fall within provincial civilization aspects. Exaggerating these creations and their comparison with the major centers of sculptures in the Empire are meaningless on scientific basis. The "Works" of the province are no memorable achievements, however the epigraphical and archaeological testimonies still showing us their diverse modes of expression. We are accomplice of the imperial era, when similar ideals and identical concepts are spreading their general lines, everywhere and it creates a sense of cultural and artistic unity of the Roman world. Peculiarities do not change the overall tone.

The purpose of this work has been trying to find based on iconography some special features that define originality and also shows the differences between various artistic products and to try to capture the creations of one or multiple stonemasonry centers existing in this province. Another important goal was to achieve a full corpus of the Roman sculptural monuments in the province. So we identified about 1912 pieces of which 527 are lost. Votive monuments are numbered 484, 748 are funerary monuments, and a total of 553 monuments coming from laic buildings and about 127 fragments from monuments and inscriptions undeterminable.

Once this corpus accomplished we can do a series of studies on various types of monuments that combined with epigraphic data from the inscriptions field, can be used in capturing important events in the history of Dacia Porolissensis. Just comparing different sculptures belonging to a particular type of monument we can extract some information on certain artistic preferences for certain models, special techniques of sculpture, identification of local workshops and craftsmen. It can also capture various artistic relationship between the urban centers of the province and military centers revolve around them. Forms more rustic, less competitive of the military world aesthetically offer still an image of some creative impulses, a sensibility which provincials strove to express under the garment of Romanism. Instead in the urban area classical sophistication is observed, also the interest for the execution and care for beauty on successful architectural elements like capitals, architraves or cornices. Based on the analysis of styles a series of relationships between certain types of monuments and the specific center where they originate can be seen. Although it is quite difficult at the moment, some differences between the military world and the civilian arts, may be surprised. The military prefers to invest in particular tombstones, where they can portray some aspect of their personal universe: portraying alongside their families, with their comrade the horse, or the aspect of personal glorification as the knight in epiphany etc. There are not extremely interested in high quality votive monuments, for statues common dedications are preferred and for personal use the votive relief is an alternative. Votive altars are often modest, only *beneficiarias consularis* are attentive in the order chosen. Even honorary inscriptions dedicated to emperors are not impressing by the quality of the sculpture, more by the concern for the respect of a tidy written script. It shock's the small number of epigraphic inscriptions that mention commune soldiers, the epigraphic texts analyze propose only important guys in the military garrisons. It seems it was not even on hand for these individuals to show on epigraphic monuments. Upon the completion of the military service and involvement in cities government, their tastes diversify, become more aware of what kind of monument their clearly interested in the image they want to spreads to others. Also at their personal rural farms, they bring quality craftsmen to provide special family portraits, probably from the military centers where they served. Civilians are expressing themselves less, but in an artistic and tasteful manner. They raised more elaborate altars, plates and inscriptions coming from the construction of the urban centers. There are those who are interested in major statuary and religious architecture. Those who reach major function are not stingy when they make a commitment or they want to mention a deceased member of the family. Craftsmen, artisans, merchants are isolates cases in the inscriptions of the province. Slaves tenants with important

financial status does not hesitate to pick quality monuments, especially those related to the trade custom of Porolissum. A number of other social classes are currently mute although some representations seem to suggest a tenuous presence of them. We do not know any sculptor's signature across the province, so that in the Roman world the creator remains anonymous, being sometimes impossible to detect the hand of a single artist who has produced several monuments in different centers.

Dacia Porolissensis a province strongly influenced by the military vein, produced a highly significant number of sculptural monuments. They fit in the normal iconographic and stylistic patterns of the Roman provincial art, but also presents certain peculiarities. For the Roman provincial art on a scale as the wide empire, what was sculpted and produced in Dacia Porolissensis, given the historical situation of the province and Dacia as a dominion stretched over a short period type, is an excellent fingerprint that remains only to be interpreted. Being a highly Romanized province we find either the current of provincial art trends and that features still preserves as reminiscences of earlier centuries. Because we don't have civilizations that after the Roman withdrawal use sculpture in stone early than the century. XI A.D. province's Dacia Porolissensis art, becomes a real time capsule for the provincial Roman art and for the Roman art in the whole history of the Roman Empire.