

Book reviews

Alexandru Diaconescu, «Clasicismul» în plastica minoră din Dacia Romană, Cluj-Napoca, Editura Mega, 2013, 240 p., ISBN 978-606-543-425-7.

The legacy of the Roman Empire is still very much alive in our modern world, exerting a powerful fascination after centuries of history, as well as surviving as an important pillar in the development of culture worldwide, in its continuous and fast process. The term of *Classicism*, especially within Roman art, has witnessed countless forms of scientific inquiry throughout time, especially after the 19th century, proving once again that its creative reformulation of Greek-derived and borrowed ideas, have lead to the syncretism that later on would come to define the imperial aesthetic taste, which would mesmerize and «conquer» an entire world.

If the bibliography associated with the subject of *Classicism* and *Roman Art* is very vast worldwide, we can't say the same when it comes to the province of Roman Dacia, or the components that spread throughout this area that can be attributed to groups of *Minor Arts*. However, the year 2013 would add another jewel to this «collection», which would underline the significance of Roman Dacia as a part of the Roman Empire, from an artistic, economic and cultural point of view. The book entitled «*Classicism*» in the minor arts from Roman Dacia by Alexandru Diaconescu, would see the light of the day with the help of a publishing house that became a very important name on the book market in Cluj-Napoca, but also Romania, by publishing numerous volumes on diverse fields, one of them being ancient history and archaeology. As the author already announces through the title, the main concern of the book would be the importance of *Minor Arts* when it comes to understanding the huge impact that the major works of art created by renowned artists have had throughout the Roman Empire and on the collective mentality of the time. Whether one form of art is superior while others are considered lesser or minor forms of art, is not a subject in this book (though it is necessary to make the difference between the two), and the author manages to create a wonderful balance between the two categories, and invites us on a 240 pages journey to various places from Roman Dacia, with relevant examples for each case from all over the empire to underline the strong influence that consecrated works of art have had back then, becoming sources of inspiration and models that would be copied in order to aspire towards perfection and also to respond to an increasing demand on behalf of the upper class. We notice how the label of "Minor Arts" in this book does not take on pejorative associations, quite the contrary and surprisingly, the author is able to elevate this group, making his reader understand the amount of work and the attention to detail that was considered while creating these

artifacts, and the overwhelming history that lies behind the small statues and reliefs that are being presented in his work. Being able to do all this with ease denotes professionalism and a very strong and vast knowledge of the subject from the author's behalf, Alexandru Diaconescu being one of the most important researchers that Cluj-Napoca and the Babeş-Bolyai University have to offer when it comes to Archaeology and Ancient Art History. His name comes in association with an impressive and overwhelming amount of work, from archaeological fieldwork, archaeological reports and excavations, to conferences held abroad (Newcastle, London, Berlin, Köln), to international congresses and scientific communications (Athens, Stuttgart, Rome, Potsdam, Glasgow, to mention a few), books (a part of them were published by the same Mega Publishing House) and various articles published in prestigious national and international journals and volumes, expeditions in Orient (Syria) and also being the author of documentaries and many other scientific activities involving Art History, Archaeology and Classical Studies. This being said, the book «*Classicism*» in the minor arts from Roman Dacia not only attests once again the writer's remarkable skills, but also provides a great example of how the author's knowledge and efforts have come together to create a very important working tool for any researcher or student that embarks on this journey, a very difficult segment in the history of roman art, trade and artisans, all in connection to Roman Dacia.

The structure of the book does not follow the traditional lines with successive chapters and rigorously organized plates and figures, but rather provides an own interpretation of it, which seems to flow naturally with the text and the number of artifacts which were analyzed. One could almost say that it follows the structure of a PowerPoint Presentation that most of the author's students are used to, each "slide" having its own subject. Therefore, the author has opted for themes or subjects that are presented from a chronological point of view, starting off with an introduction that allows the reader to enter the general world of Classical Antiquity and Greco-Roman Art. The book is well-illustrated with the author's own photographs, or collaborations with other colleagues, their names being mentioned next to each of them.

The introduction will allow anyone to get acquainted with the terminology used throughout the book, as well as in the scientific dialogue of this field, and to accumulate general knowledge on the subject of Ancient Art History. We notice again the ease with which the author is selecting the most essential notions and periods, continuing with the sculpture of the Archaic Period, The Severe Style, The Classical Period, The Late Classical Period and Hellenistic sculpture, culminating with a beautiful and concise chapter on The Roman Republic and the highly eclectic statues created in that period, drawing on both Greek and Etruscan traditions, with a predominant preference for rational thinking as the art of arriving at true beliefs and forms of manifestation. The author is insisting upon some of the hallmarks of Roman art, with its stylistic eclecticism, diversity and of course the flexibility of artistic motifs. We

are also given countless examples of important works and authors, some of which have coined the idea of artistic eclecticism «in the mature years» by combining classical elements and rejecting the opulence of the Hellenistic style, which introduce us slowly to the author's next short chapter on Praxiteles, Stephanos and Cossutius Menelaos, followed by the *Opera Nobilia* and the «fashion» of setting up copies from consecrated classical sculptures, with changes in style and preference from Augustus to Hadrian. Important works of art which are representative for these periods are not forgotten, such as the Pergamon Altar, The statue of Laocoön and His Sons, The Belvedere Torso, The Ludovisi Battle sarcophagus or «Great» Ludovisi sarcophagus, to mention a few, all of them followed by accurate descriptions and curiosities. The extended introduction followed this particular structure intentionally, the author preparing its readers for the second part of his book and the conclusion in regard to the moment when Roman Dacia had entered the sphere of «the civilized world», and the roman minor arts which undoubtedly had approximately a millennium of aesthetic experience towards what we nowadays call «classicism».

The second part of the book is therefore organized around some of the most valuable and exceptional finds that Roman Dacia has to offer when it comes to minor arts, with a total of nineteen artifacts (seventeen chapters) that resemble or copy renowned sculptures of the time. A part of these artifacts were already published in previous papers, and some of the text was reproduced in this book, but the rest of the material in the chapters for each artifact is original: 1. Zeus Brontaios or Jupiter Fulminans (Tonans) from Potaissa; 2. Apollo from Kunsthistorisches Museum, Vienna; 3. Mercurius from Drobeta; 4. Jupiter from Potaissa; 5. The statuary group of Liber Pater and Pan with panther, from Partoş (Colonia Aurelia Apulensis); 6. Herakles of Tibiscum; 7. Herakles Farnese from Apulum; 8. Applique in the form of a menad, from Sarmizegetusa; 9. Applique in the shape of Gorgona-Medusa, from Sarmizegetusa; 10. Elements of domestic decorations in villas from Roman Dacia; 11. Statue representing a Centaurus, from Sarmizegetusa; 12. The statue of a gryllos, from the Brukenthal National Museum, Sibiu; 13. Dionysos from Apulum; 14. «Venus Ulpiana»; 15. Clay plaque depicting a Satyr and menad dancing, from Apulum; 16. Muse Polyhymnia on a clay model from Apulum; 17. A bronze aryballos from Gilau. Each of these artifacts are used by the author as «gates» through which he introduces the reader to the wider image, where our artifacts become only small elements in a long list of artistic changes, preferences and styles, proving once again that sculpture was the most long-lasting legacy that the roman art had, either carved from marble or cast in bronze. Each of the titles for the chapters that analyze the artifacts start with a question or small and very smart conclusion that hints and summarizes the body of work that is to come, together with the title of the archaeological find. The scientific approach is very accurate and systematic, introducing and contextualizing his descriptions of the formal elements of the works of art. Therefore, the reader is able to understand how the

elements influence the particular sculpture's overall effect on the viewer and its impact on the collective mentality of the time. Before the actual analysis, each of the artifacts have a small section dedicated to a short description, dimensions, state of conservation, conditions of discovery, the places where they can be found today, together with the associated bibliography to this date on each piece. The author is giving all the information that one could possibly discover on each of the subjects. The reader will be faced with some of the most representative works that played a very important role in association with the finds from Roman Dacia, as well as the importance of the sculptures and their frequency in the Roman Empire. A very good example is the statue of Mercurius from Drobeta, which the author is connecting to one of Polykleitos most famous works of art, the Discophoros, created as an example of his «canon» of the ideal human form in sculpture. Alexandru Diaconescu is therefore combining the components of *Major Arts* with those of *Minor Arts* in his search for the most representative examples that lay at the origins of each of the finds from Roman Dacia. All this is done with the help of very accurate iconographic analysis, used to establish the meaning of every particular work, after studying every formal element of the sculptures, such as scale, in-the-round vs. relief, shape, material, volume, texture, light and shadow, technique and directionality. The main scientific approaches of these chapters are comparative analysis and the commonality as the foundation to establish a comparison. Through these, the author is combining the formal analysis, with the overall knowledge and data on each of the sculptures and artists, together with the rest of the relevant background information used to reach a conclusion on the basis of evidence and reasoning, about the relationship between two works of art. One of the main aims of the book (as the author states himself) is to prove that the social (or cultural) elite groups of this province also aspired to a «comfortable and civilized lifestyle», the same lifestyle that the Roman Empire was promoting at the time. The mistakes made in this book are very few and insignificant, and they are related to the composition and structure of the photographs and illustrations, as well as some grammatical and spelling errors (ex. «Bruckhenthal Museum» vs. Brukenenthal Museum), which might have slipped unwillingly.

In conclusion, the book «*Classicism» in the minor arts from Roman Dacia* by Alexandru Diaconescu is one of the most important works on the subject of not only *Minor Arts* and finds from this area, but also general Ancient Art History, becoming a strong tool for research. The author is clarifying the importance and the influence exerted by the Roman Empire on Roman Dacia and the local elite groups, through the diversity of objects that arrive here through trade or are created in the local workshops, as the demand of the upper class was continually raising, in their attempt to incorporate a comfortable lifestyle into their lives and to enjoy some of the benefits of the imperial aesthetic taste.

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Cristina-Georgeta Alexandrescu (ed.), *Jupiter on your side. Gods and humans in antiquity in the Lower Danube area.*

Accompanying publication for the thematic exhibitions in Bucharest, Alba Iulia and Constanța, May – September 2013, Bucharest, Institutul de Arheologie Vasile Pârvan, 2013, 295 p., ISBN 978-973-0-15140-4 Paperback.

Dedicated to ancient monuments coming from the Lower Danube area, on the occasion of the exhibition «Jupiter de partea ta...Zei și oameni în Antichitate la Dunărea de Jos» («Jupiter on your side...Gods and humans in antiquity on the Lower Danube area»), the volume under review represents a bridge between the field of ancient history and the wider public.

The exhibition was one of the outcomes of the ArheoMedia – Project¹, and it gathered monuments (or their representations) from several Romanian and Bulgarian institutions, as well as a replica from the University of Tübingen Museum, Cast Collection.

The volume is a properly edited work which has an almost unifying aspect given by the languages used, the papers (16) being written mostly in English (14) and in French (2) – and having only some minor language and typographical errors.

Even though the papers debate specific scholarly issues, they are written in an accessible manner, reaching out to the wider public due to their approach.

The illustrations are exceptional in quality and quantity – even though not all of the exhibits were published in the books' catalogue. Being an accompanying publication, of the aforementioned temporary exhibition, the volume gives the public a glimpse on the exhibition, being almost like a guided, but written, tour of it. The artefacts displayed were diverse and some of them were either never shown to the public, either they were recently discovered.

The book follows a certain path paved by the exhibition. The papers bring into focus various temples from Romania, and Bulgaria, and various problems regarding sculptural techniques, iconography, but also issues

¹Project developed amidst the Archaeological Institute “Vasile Pârvan”, between 2010 and 2013.

regarding more contemporary items. Besides these, the reuse of ancient monuments is also brought into focus.

By opting for an interdisciplinary approach, the volume manages to successfully recreate the religious world in the Lower Danube area from Antiquity, bringing forward to the public remarkable information on the reuse of the past for building our architectural and ideological present.

Considering the fact that besides the collection of essays, the book has also a catalogue of artefacts displayed but not under focus in the text, it would have probably been useful to provide a comprehensive and exhaustive catalogue of all exhibits.

Besides the introduction, the 16 essays, the catalogue, the bibliography and the list of abbreviations, the book also contains the sources of illustrations – being from this point of view a meticulous and scholarly work. The absence of an index is justified by the compendious character of the publication.

The papers are enlisted in a chronological manner, carrying the reader from prehistory, to the Roman, mediaeval, modern and contemporary times. The papers unfold in a harmonized manner. Opening the volume, Daniel Spânu writes on the *pre-Roman divinities in Dacia – appearances and identities* (p. 13-22), trying to fill in the blank related to the religious life in pre-Roman Dacia. More particularly, due to the absence of literary sources, the paper focuses on the iconography of the Dacian divinities presenting their types and the themes represented; these iconographical testimonies lead the author to conclude that the local mythological narrative implies the existence of a masculine – feminine couple, and that it maintains traces of a likely animistic and shamanistic past.

Moving to a different geographical area, Iulian Bîrzescu's paper *The Kosmos of Greek sanctuaries on the shores of the Black Sea before the Roman conquest* (p. 23-30) introduces the reader to the religious architecture of the Black Sea area, of the early days, during the period of autonomy. Based on the literary and archaeological evidence, the author examines the sanctuaries from Leuke Island, Olbia, Berezan Island, Histria, Apollonia Pontica, Dionysopolis, Pantikapaion, Kytaia, Nymphahion, Myrmekion, Pahanagoria, and Kepoi. While the literary evidence is scanty, and the archaeological evidence is based mostly on discoveries made by chance, the author brings a significant contribution to the field of research by gathering the existing evidence, by analysing and interpreting it. Among the specific conclusions we mention: the early phases of constructions were probably characterised by perishable materials, followed later by stone; the materials used were of local origin, but an Aegean input is to be found in the more impressive decorative elements. Furthermore, the use of marble for the Pontic sanctuaries is light and the dimensions are small.

Next, after the general overview offered by Iulian Bîrzescu, a more particular one is provided by Igor Zakarenko, Elina Mircheva, Radostina Encheva and Nikolaj Sharankov who discuss *The Dionysopolis temple of the Pontic Mother of Gods* (p. 31-41). The paper is based on the discovery of a temple from

Dionysopolis (modern Balchik), brought to light in 2007. The temple, mentioned as *Metreon*, comes from the Hellenistic period, it was in use until the IVth Century AD (destroyed by an earthquake or by a fire), and it was dedicated to the Pontic Mother of Gods (also referred to as *Pontic Mother*, *Pontic Goddess*). The archaeological finds are rich in number and content, offering a view on the religious life (and economy) of Dionysopolis. The corresponding illustrations include: the plan of the temple, and some of the architectural and sculptural elements, which were preserved due to the geographical conditions.

Maintaining a similar approach, Zaharia Covacef presents *Temples from Tomis* (p. 43-53). The paper is a reorganised translation of a previous work published in *Peuce* s.n. 3-4, 2005-2006, p. 159-172, which sustains, based on the epigraphic and archaeological evidence, the existence of the following temples: temple of Apollo, of the Dioscuri, of the Eleusian Triad, of the Imperial cult, of Jupiter, of Cybele, of Dionysos – Bacchus, of Sarapis, of Hercules, of the Hero – the Thracian Rider, and maybe of Nemesis, Tyche – Fortuna, Concordia, Athena, and Demeter.

Varbin Varbanov, reports in *A Roman Sanctuary in Sexaginta Prista* (p. 55-61), the ancient construction layers of Sexaginta Prista, the central area of nowadays Russe. Based on the archaeological excavations in this area (1976-1978; 2005-2010) the site reveals multiple levels of development and usage: from a Thracian pit sanctuary (IInd/ Ist Century BC – Ist Century AD), to a Temple of Apollo and the Thracian Rider (IInd Century AD), and a military Roman construction (*principia* – IVth century AD). The Roman temple is remarkable due to its apse plan, which is less common in the area.

Returning to iconographic topics, Roman statuary is brought into focus by Radu Ota, with his paper *Remarks on the stone representations of Jupiter in Roman Dacia* (p. 63-78)². The paper brings information on local sculptors' workshops, on the imports of these artefacts, on how the representations spread and on their dating.

In the meticulous paper, *Nemesis statuettes and a votive aedicula from Tomi/ Constanta* (p. 79-85), Gerhard Bauchhensß presents two Nemesis statuettes from the National Museum of Antiquities in Bucharest, and an *aedicula* of the same deity, discovered in 1962. The paper points out the particular iconographic feature of the representations, which the author assumes to be a local variant from Tomis.

The iconography of deities is discussed also in the paper *Deities on the coins of Histria, Tomis and Callatis* (p. 87-103), written by Florina Panait Bîrzescu. The paper underlines the willingly choice of the gods' iconography on coins, providing an insight into the religious context of these *poleis* which have a

² The paper's title differs from the one in the table of contents, where one can find it as *Remarks on the stone statues of Jupiter in Dacia*.

strong Greek character, as well as an Oriental input. Each iconographic (and standardized) type is discussed and explained in a wider historical context.

Following a popular research path, the paper *Les couleurs des statues de l'antiquité – quelques considérations préliminaires sur les pièces découvertes à Apulum* (p. 105 – 114), underlines the common use of colours in antiquity, providing local examples. First, the paper introduces the reader to the general topic, being an enjoyable reading. Next it focuses on examples of colour usage in Apulum which reveal the importance of sight. It is worthy to mention that one of the examples, a votive relief of Mars, indicates possible traits borrowed from the iconographic pattern of the Gallic pantheon.

Ana Căținaș, in *Sculpture workshops in Roman Potaissa* (p. 115-121)³, overviews the workshops discovered in Potaissa, and reinforces their past existence through evidence provided by the quantity and diversity of stone monuments found there. She also points out the fact that some iconographic elements pertain to a specific “Potaissa type/ style”; moreover, she sustains that the stone workshops in Potaissa were specialized in producing funerary *aediculae*.

Trying as well to provide an outlook on the social, cultural and economic aspect of religion, Zaharia Covacef presents, in her second paper, the *Sculptural workshops at Tomis* (p. 123-133)⁴. First, the paper explains the growth and diversity of the local workshops, and brings forth arguments for their existence. The paper has a chronological approach, presenting the state of the art both during the Hellenistic and Roman times.

Adriana Panaite presents, in *Protective deities of Roman roads* (p. 133-142) these particular divinities, and concludes that the Diviae, Trivia and Quadriaviae bear Latin names, but their origin is probably Illyrian, being spread through the soldiers, and through the barbarian migration.

Magical practices in Dacia and Moesia Inferior (p. 143-156)⁵, discusses the repertory of magic – related items found in the aforementioned provinces. S. Nemeti determines the fact that the instruments used in rituals, connected to medical magic were predominant in this area; that the *tabellae defixionum* were used for aggressive purposes; that the gems were linked to erotic magic, and that magical divination is absent.

Returning to iconography, Radu Ciobanu, in his second paper, *Les Dieux Vents - iconographie et symboles à partir d'une mosaïque d'Apulum* (p. 157-164), reassesses the mosaic from Apulum, discovered in 1950, a mosaic which represents the Wind gods. Based on analogies, and on a thorough etymological

³ The paper's title differs from the one in the table of contents, where one can find it as *Stone carving workshops in Potaissa*.

⁴ In this case as well, the title differs slightly from the one in the table of contents, where it appears as *Sculpture workshops at Tomis*.

⁵ The table of contents misses an “s” from the word magic.

analysis, the author identifies two types of iconographic use of these gods: representing the positive and the dreadful passage of time – this latter one being characteristic beginning with the imperial period.

The remaining two papers put an emphasis especially on humans rather than gods. Rendering a connection between the past and the present, the paper «Migrated» *Roman lithic fragments in the vicinity of the capital of Roman Dacia* (p. 165-185), which is a summary of a larger scale, and exceptional project, documents the custom of using ancient monuments for mediaeval and modern construction works. The project itself, as well as the result, is extremely interesting because it shows a different side of history. The documentation is very meticulous and powerful in content.

On the same line, the reuse of past is unfolded by Sabina Marițiu and Romeo Cîrjan in *Creating identities...Roman antiquities in modern Romanian numismatics (1877-1989)* (p. 187-193). The paper provides an insight on the national identity created and depicted on money. The messages depicted and sent to the public changed according to the political context, being official *instrumenta* of propaganda. If up to 1948 the idea of Latinity was central, afterwards it was replaced with a Stalinist one.

To conclude, this engaging volume is a mirror of the exhibition; it comprises papers which complement each other, recreating aspects of the ancient life in the Lower Danube area. One of its greatest merits lies in the fact that it provides in an accessible manner a specialized content.

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George Cupcea, *Professional Ranks in the Roman Army of Dacia*, BAR International Series, Archaeopress, 2014, 154 p., ISBN 978-1-4073-1325-2.

The study of the Roman army it was a century ago, as it is nowadays, a topical research area trying to understand and explain this complicated operating mechanism represented by the most well organized army of Antiquity. The Romanian historiography tried, step by step, to understand the role played by Dacian legions and auxiliary troops in provincial and imperial contexts, highlighting the historical, political, social, ethnical and economical features and implications.

In a quite large amount of studies and monographs concerning the Roman Army from Dacia, G. Cupcea's recent publication based on his Ph.D.

Thesis, represents a more than welcomed study about the military hierarchy of the troops stationed in the aforementioned province. As the author explains, his study deals with the military ranks and hierarchy between *miles immunis* as the lower rank, distinguished by the simple *miles* because of some extra attributes and a possibility for further promotion and *primi pili*, the most important *centuriones*, the chief-centurions, also, achieving this function being the only way to join the ranks of the *equites*. Therefore, the study deals directly with the mobility of military ranks and the possibilities of soldiers to climb the social ladder.

As Voltaire said once, before we start a debate, we must first define our terms. The author define his terms in the first chapter, *Introduction* (p. 7-12), where he explains the framework of the study. By presenting the historiography on the subject, the author connects himself at line of studies dating back to Alfred von Domaszewski and continuing through all of 20th century, studies of Roman military hierarchy being produced by both German and Anglo-Saxon scholars.

The sources of the study are mixed. The author combine the literary sources which are obviously the main category with epigraphic and archaeological sources. As the author highlights, more that 10% of all inscriptions refers to military sphere, in the case of Dacia representing almost 100% of sources for the military element. The archaeological sources, especially the military archaeology, offers extremely precious information about the military ranks. Further, the author explains his research methodology and structure of the book, the *Introduction* ending with some general facts regarding the three main legions from Roman Dacia, *XIII Gemina*, *V Macedonica* and *III Flavia Felix* and other legions attested: *VII Gemina*, *I Adiutrix* and *VII Claudia*.

The second chapter of the book, *Immunes and principales* (p. 15-71) represents an exhaustive study about these «soldiers/small officers», not clearly defined, as the author claims, when we talk about the limits between them. G. Cupcea's position is that in fact they are soldiers who are organized after a complex internal hierarchy in accordance to the tactical and administrative needs of the unit and not officers. In the first part of the chapter, the author tries to clarify the terminology used in connection with these officers and also to follow some aspects regarding the significance and the attributes of the rank, the role and the hierarchical position within its troop and also the possibilities of promotion in the army and evolution within a distinct social scale. Also, *immunes and principales* are discussed and analyzed in three different military contexts: the *cohortes* from Rome, the legions and the auxiliary troops: *cohortes* and *alae*.

After a detailed discussion about the lower hierarchy of the legion and career of the legionary soldiers, the author analyzes the lower hierarchy of legionaries from Dacia, starting obviously with *leg. XIII Gemina*, the legion with the highest number of attested petty officers followed by *leg. V Macedonica* and

other attested legions. *Officium consularis*, the bureaucratic apparatus that gives the governor possibility to coordinate the activity throughout the province, is analyzed in detail. After each troop is discussed, the author uses statistical tables to centralize a quite big amount of info provided by the epigraphical sources. At the end of this part there are analyzed the particularities of legionary *immunes*, *principales* and of course the particularities of *officium consularis III Daciae*.

In the last part of the second chapter is basically used the same methodology, but applied on the lower hierarchy of auxiliary units. Firstly, the author drives the reader through lower hierarchy of *alae*, *cohortes*, *numeri* and military fleet, generally speaking, and then refers to auxiliary units from Dacia, using again the statistic analyses and tables, ending the chapter with some particularities of *immunes* and *principales* from auxiliary units of Dacia.

The third chapter, *Centuriones* (p. 73-112), is about the highest rank of militia, the most responsible officer of the legion and the only category of professional officers. As the author claim, the «authority of the centurion is purely disciplinary».

In the first part of this chapter are traced back the centurions' origins and the entry to the rank; the author is also discussing here the evolution of theories regarding centurion's origins from Domaszewski who believed in the «principle of keeping intact the Roman-Italian component of legionary centurions in order to obtain tactical and loyal unity of the army,..., until the 3rd century AD» to E. Birley who reforms the old theories and B. Dobson who opens the way for prosopographic studies for each distinct legion. When the author analyzes the centurion's hierarchy, he brings into discussion two main theories regarding above mentioned hierarchy: Domaszewski's theory which broadly suggests that there are two system of promotion, one for the *centuriones* coming from Rome, *ex equite Romano*, and another for the so called *ex caliga*, and Wegeleben's theory that posits an equality in rank for all *centuriones* from *cohortes II-X*, the exception being *primi ordines* that are superior.

As in the second chapter, the author makes an excursion through centurionate in Rome analyzing five distinct types of *centuriones*: *centuriones* of the *vigilles*, *centuriones* of the *urbaniciani*, *praetorian centuriones*, *centuriones* of *castra peregrina* and finally *centuriones* of the *praetorian fleet*. Every mentioned category is treated in terms of hierarchy and career. Going further, the author discusses the special tasks of the *centuriones*: «administrative and economic tasks maintaining internal security and public order, circulation, intelligence and even diplomatic duties»; obviously this discussion is well connected with aspects regarding centurions' payment (a *primus pilus* having during the reign of Maximinus Thrax a salary of 432.000 *sestertii* per year) and of course with social status of the *centuriones*, the author underlining several times that the centurionate is the only institutionalized way of advancing step by step on a

social ladder and the admittance into the *ordo equester* being possible only after a promotion to *primus pilus*.

Keeping the same methodological analyses, the author carries his research on legionary centurionate from Dacia tracing different aspects. The first one is the origin of centurions from the army of the province, the statistical analyze being presented in a table. The previous careers of *centuriones* from Dacian legions are known from several inscriptions, some of them being *stratores*, *speculatores*, *beneficiarii*, *evocatii*, *signiferii*, etc. In addition to this topic, the author follows the *centuriones* in their post-centurionate careers. There are eight cases of post centurionate-careers of *centuriones* from Dacia. As for example, we know Titus Pontius Sabinus from *legio XIII Gemina* who became procurator of Gallia Narbonensis after a successful legionary career or the famous Lucius Artorius Castus from *leg.V Macedonica* who became *procurator centenarius provinciae Liburniae iure gladii*. Later on, the author surprises the role that *centuriones* fulfill in the provincial society. An integrating mechanism could be getting a municipal office (the case of the *centurion* from Dacia who is a *bouleutes* in Nikopolis ad Istrum is an exception). Another very interesting example is a *centurion* from Domnești (Bistrița-Năsăud county), a *centurio regionarius* «in charge with an ad-hoc military region». Another mechanism used to integrate *centuriones* is the religion.

Finally, the last chapter (p. 115-134) of this study is concerning about *primipili* and *primipilares*, a distinct class of soldiers who enjoys benefits and special payment, being also the crosspoint and the gateway to the equestrian order during the Principate. After a brief discussion about the Republican and Principate *primipilate* and the entry to this rank, the author concludes that are three groups of soldiers who reach the *primipilate*: legionary petty officers only after 13-20 years of service, until the epoch of Septimius Severus, *praetorian* or *urban* petty officers only after serving as legionary *centurion*, legionary and *praetorian centurion* or just *praetorian centurion*, only after 16 years. In the third category are included *centuriones* who are appointed directly. Further, the study focuses on the careers of the *primipilares*. There are explored two legionary careers of *primipilares*: *praefectus castrorum* and *praefectus legionis*, highlighting also the major changes that occurs in the 3rd century. The section ends with a discussion regarding equestrian careers of the *primipilares*.

The author underlines the position of this chief-*centuriones* in organizing legion's religious life because they receive the *signa* and the eagle. Their role in economy is given by the fact that their payment is huge comparing to a simple *miles* or a simple *centurion*, enjoying a fairly large amount of money after withdrawal.

Next section of the chapter deals with *primi pili* and *primipilares* from Roman Dacia, 25 epigraphically attested. The *primi pili* are placed in connection with their legion and the *primipilares* with their garrison because of the rank of *praefectus castrorum*. Those who chose a civil career are met in different social

aspects. The chapter ends with some particular ideas of the primipilate in Dacia, corresponding broadly to general features of this category.

In conclusion, «Professional Ranks in the Roman Army of Dacia» represents a very comprehensive study regarding the career and hierarchy of professional officers of this peripheral province. Being a highly documented work, it represents the first comprehensive study from Romanian historiography, a study that analyze and clarify important aspects for understanding the complex mechanism of Roman army and its role in the general and particular historical frameworks. G. Cupcea's book will remain a binding study for any further investigations on provincial armies, providing an analysis model and a rich bibliography in connection with the subject.

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Gelu Florea (ed.), *Matriţa de bronz de la Sarmizegetusa Regia*, Cluj-Napoca, Editura Mega, 2015, 168 p, ISBN 978-606-543-604-6

This volume wants to be the first presentation of the bronze matrix discovered at the beginning of summer 2013 on the archaeological site of Sarmizegetusa Regia. It was published in 2015 in Cluj-Napoca by the research team of Sarmizegetusa Regia, being coordinated by Gelu Florea, professor at the Babeş-Bolyai University, Faculty of History and Philosophy, Department of ancient History and Archaeology.

The content includes details about the discovery of the bronze matrix, its description, technology, patterns and themes illustrated on it, its place in the local artistic environment and also contains interdisciplinary measurements and observations. The high number of illustrations brings clarity of information regarding the artifact, giving details of each side of the artifact and on the representations. As the authors explain in this volume, the bronze artifact was discovered in 2013, under a fallen beech, after a storm. The found spot is located in the central part of the archaeological site, the discovery spot being positioned 50 m East-Southeast of the Southern gate of the fortification.

The description of the matrix presented by authors in the first chapter shows us the massive bronze piece, weighing 8.241 kilos, with eight faces, the two large ones have a rectangular hexagonal shape and the other six are rectangular. The piece fits in the so-called hollow design matrices or intaglio matrices category, and was made using the lost wax casting technique.

On the surface of the Side A are depicted 25 animal representations, individually or associated in elaborate compositions, as well as an isolated

geometric sign. This side of the matrix is considered to be adapted for producing portable objects as *phalerae* or decorative fittings and three-dimensional figurines. There are represented five lion heads and two couchant lions of different sizes, there are also hollow designs of a resting lion, seen from above, this type of representation reminds, as the authors say, of some amulets made from gems or faience found in funerary context from the North Pontic region, as well as of large *phalerae* coming from the tomb of Danči. On this side are also four different sized wolf-griffin round appliquéés, this kind of imaginary animal being extremely rare illustrated. A winged wolf silhouette with a lion tail could be identified in a similar representation on an ornamental plate also found in the North Pontic region, which could be an unusual hybrid morphology specific to the imaginary of the steppes. The geometrical sign close to one corner of the side divided into two rectangles, using lines of pearls, could be a „signature» of the artist who made the prototype of the matrix or a property mark if the person who produced the wax model of the artifact was the same with the goldsmith who used it.

On the Side B surface, are rendered nine animals, organized in two registers separated by pearled circles, in the centre being a leonine mask surrounded by four pairs of fighting animals. Four pairs of animals are antipodal displayed within the circular shaped register disposed around the central lion mask: lion-bear, goat-griffin, leopard-bull, tiger-boar. It is possible that the whole ornamental structure of this side may have been transferred on precious metal or bronze sheets, forming a single object or those decorative motifs could be used separately on smaller items, both of the two variants are considered possible.

The lateral sides are organized in two friezes, both of the strips being framed by pearled lines. The hollow designs of the lateral sides of the matrix are assumed to be clothing and weaponry accessories, wooden vessels, cases or furniture fittings, based on some analogies from other sites in the ancient world.

The second chapter presents the production technique, the shapes and the sizes of the pearled frames and the decorated objects found as analogies. The research being oriented towards the Hellenistic-Roman area and the Northern zone of the Black Sea. The analogies were focused on Roman military equipment items as shield bosses, decorative plates, *phalerae*, helmets and other decorative objects. Other possible analogies were looked among Roman, Hellenistic and North Pontic finery and other decorative pieces. Analogies for the images depicting the animal finds were found on various artifacts from military and civil milieus.

The authors of the volume have attempted to place the matrix in the local artistic environment based on the known manifestation of art from Sarmizegetusa Regia. The style depicted on the bronze matrix is considered to be specific for Dacian *davae* from Orăștie Mountains were the metallurgy is a true art, nothing similar being found in other areas of Dacia. The example of the

«shields from Piatra Roşie» and the realistic representation of animals depicted on them could be an argument of artistic features from the capital of Dacia. This example and other ones show that local environment from that area was familiar in 1st century AD with the Mediterranean artistic style, and that the Dacians adapted that style to their own taste. A hypothesis about the matrix is that a large amount of colored glass found during the archaeological research in 2014 near the spot where the bronze matrix was found could be linked. The glass fragments could be used as ornaments fitted on pieces of gold which could indicate that at Sarmizegetusa Regia were probably produced complex jewelries decorated in polychrome style.

A commendable aspect of this volume are the interdisciplinary measurements and observations, truly necessary for a complete examination of such an artifact. Scanning and digitizing the bronze matrix had the objective to document the state of conservation, volumetric measures and calculations based on the 3D model and obtaining models to illustrate possible products made by using the matrix.

As hypothesis, the origin of the matrix is either Italic, East Mediterranean, Alexandrine or North Pontic, based on iconographic elements and analogies as well as on technologic and artistic performances. As the research team says, based on the excavations, the matrix was at Sarmizegetusa, and probably has been used, around the Dacian Wars. The iconography analysis and some analogies show that the artifact was produced and used in 1st century AD.

I believe that the authors of this volume have achieved their aim, which was to depict a visual scan of the bronze matrix, in a relatively short time. The data presented provides a good picture of the artistic environment of the capital of Dacia, and a basis of a future detailed study of this astonishing artifact and the Dacian civilization.

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Corpora

AE	L'Année Épigraphique, Paris, 1888-.
CCET	Corpus Cultus Equitis Thracii I-V. Études préliminaires aux religions orientales dans l'Empire Romain, 71-75, Leiden, 1979.
CCID	M. Hörig, E. Schwertheim, Corpus cultus Iovis Dolicheni, Leiden - New York - København - Köln, 1987.
CIL	Corpus Inscriptionum Latinarum, Berlin, 1863-.
CIMRM	M. J. Vermaseren, Corpus Inscriptionum et Monumentorum Religionis Mithriacae, Hague, 1956-1960.
CMRED	D. Tudor, Corpus monumentorum religionis Equitum Danuviorum. 1. The Monuments, Leiden, 1969; 2. The Analysis and Interpretation of the Monuments, Leiden, 1976.
EDCS	Epigraphische Datenbank Clauss-Slaby: http://www.manfredclauss.de/ .
EG	G. Kaibel, Epigrammata graeca ex lapidibus conlecta, Berlin, 1878.
IDR	Inscripțiile Daciei Romane, București, I, 1975 - III/5, 2001.
IG	Inscriptiones Graecae, Berlin, 1873-.
ILD	C. C. Petolescu, Inscriptii latine din Dacia, București, 2005.
ILS	Inscriptiones Latinae Selectae, Berlin, I, 1892 - III, 1916.
LIMC	Lexicon Iconographicum Mythologiae Classicae, Zürich and Munich, 1974-.
OPEL	B. Lőrincz (ed.), Onomasticon Provinciarum Europae Latinarum I-IV, Budapest, 1999-2002.
RR	Römer in Rumanien, Köln, 1969.

Dictionaries

BBRD	I. Boda, Cs. Szabó, The Bibliography of Roman Religion in Dacia, Cluj-Napoca, 2014.
DA	Ch. Daremberg, Edm. Saglio, Dictionnaire des Antiquités grecques et romaines, Paris, I-V, 1877-1919.
Roscher Lexikon	W. H. Roscher, Ausführliches Lexikon der griechischen und römischen Mythologie, Berlin, 1884-.

Abbreviations

AAASH	Acta Archaeologica Academiae Scientiarum Hungaricae, Budapest.
AB (SN)	Analele Banatului. Muzeul Național al Banatului, Timișoara.

ACD	Acta Classica Universitatis Scientarum Debreceniensis, Debrecen.
ActaMN	Acta Musei Napocensis, Cluj-Napoca.
ActaMP	Acta Musei Porolissensis, Zalău.
Acta Terrae Septemcastrensis	Acta Terrae Septemcastrensis. Institutul Pentru Cercetarea Patrimoniului Cultural Transilvanean în Context European. Universitatea Lucian Blaga, Sibiu.
AIIA Iași	Anuarul Institutului de Istorie și Arheologie "A.D.Xenopol", Iași.
AJP	American Journal of Philology, The Johns Hopkins University Press.
Alba Regia	Alba Regia. Annales Musei Stephani Regis, Székesfehérvár.
AlsóTerm	Az Alsó-Fehér megyei történelmi, régészeti és természettudományi Évkönyve, Gyulafehérvár.
Évkönyve	
Anatolian Studies	Anatolian Studies. British Institute at Ankara, Cambridge University Press.
Ancient Society	Peters Online Journal: Ancient History section of the Katholieke Universiteit Leuven. Online.
ANRW	Aufstieg und Niedergang der Römischen Welt, Berlin-New York.
Antiquités Africaines	Antiquités Africaines. Études d'Antiquités Africaines, Aix-en-Provence.
Apulum	Apulum. Acta Musei Apulensis, Alba Iulia.
Archeologia Classica	Archeologia Classica. Università Degli Studi di Roma «La Sapienza», Roma.
Archeo	Archeo Rivista, Milano.
ArchBulg	Archaeologia Bulgarica, Sofia.
ArchÉrt	Archaeologiai Értesítő, Budapest.
ArchHung	Archaeologia Hungarica, Budapest.
ARG	Archiv für Religionsgeschichte, Frankfurt.
Aristonothos	Aristonothos. Scritti per il Mediterraneo antico, Trento.
ARW	Archiv für religionswissenschaft, Leipzig / Berlin.
AUC	Analele Universității Creștine Dimitrie Cantemir, București.
AUVT	Annales d'Université Valahia Târgoviște.
Balcanica	Balcanica. Annuaire de l'Institut des Etudes Balkaniques, Belgrade.
Banatica	Banatica. Muzeul Banatului Montan, Reșița.
BCH	Bulletin de Correspondance Hellénique, Bulletin de l'École française d'Athènes.
BerRGK	Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt, Mainz-Berlin.
Bonner Jahrbücher	Bonner Jahrbücher. Rheinischen Landesmuseums in Bonn und des Rheinischen Amtes für Bodendenkmalpflege im

- Landschaftsverband Rheinland und des Vereins von Altertumsfreunden im Rheinlande. Köln/Bonn.
- Britannia
BSAF
Budapest Múemlékei
BudRég
CAH
CCA
CIW
CRAI
CWA
Chiron
ComArchHung
Dacia (NS)
Dolgozatok
Drobeta
EN
Erdélyi Múzeum
Ephemeris
Dacoromana
FA
Gallia
Glasnik
HTRTÉ
JAA
JFA
JMS
JPMÉ
JRA
JRS
JVAR
- Britannia, London.
Bulletin de la Société nationale des antiquaires de France, Paris.
Budapest Múemlékei, Budapest.
Budapest Régiségei, Budapest.
Cambridge Ancient History, Online.
Cronica Cercetărilor Arheologice din România, București.
The Classical Weekly, New York.
Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres, Paris.
Current World Archaeology, London.
Chiron. Mitteilungen der Kommission für Alte Geschichte und Epigraphik des Deutschen Archäologischen Instituts, München.
Communicationes Archaeologicae Hungariae, Budapest.
Dacia. Revue d'archéologie et d'Histoire ancienne, București.
Dolgozatok az Erdélyi Nemzeti Múzeum Érem-és Régiségtárából, Kolozsvár, I-IX (1910-1918).
Drobeta. Muzeul Regiunii Porților de Fier, Turnu-Severin.
Ephemeris Napocensis. Institutul de Arheologie și Istoria Artei, Cluj-Napoca.
Erdélyi Múzeum-Évkönyve, Kolozsvár.
Ephemeris Dacoromana. Annuario della Scuola Romana di Roma, București.
Folia Archaeologica. A Magyar Nemzeti Múzeum Évkönyve, Budapest.
Gallia. Fouilles et monuments archéologiques en France métropolitaine, Paris.
Glasnik. Zemaljskog muzeja Bosne i Hercegovine u Sarajevu (Bulletin du Musée de la République Socialiste de Bosnie-Herzégovine à Sarajevo), Sarajevo.
Hunyadmegyei Történelmi és Régészeti Társulat Évkönyve, Déva.
Journal of Anthropology and Archaeology. Online.
The *Journal of Field Archaeology*, Boston University. Online.
The Journal of Mithraic Studies, London.
A Janus Pannonius Múzeum Évkönyve, Pécs.
The Journal of Roman Archaeology, London.
The Journal of Roman Studies, Cambridge Journals. Online.
Jahrbücher des Vereins von Alterthumsfreunde in Rheinlande.

Klio	Klio. Beiträge zur alten Geschichte, Berlin-Wiesbaden.
LANX	LANX. Rivista della Scuola di Specializzazione in Archaeologia, Milano.
Latomus	Latomus. Societe d'Études Latines de Bruxelles, Bruxelles.
LDA	Le Dossiers d'Archéologie, Dijon.
Madriider Mitteilungen	Madriider Mitteilungen. Deutsches Archäologisches Institut, Madrid.
Marisia	Marisia. Studii și Materiale, Târgu Mureș.
Materijali	Poceci ranih zemljoradnickih kultura u Vojvodini i Srpskom Podunavlju, Materijali X, Srpsko arheološko društvo. Gradski muzej, Subotica, Beograd.
MAZ	Mainzer Archäologische Zeitschrift, Mainz.
MEFRA	Mélanges de l'École française de Rome - Antiquité, Rome.
Mythos	Rivista di Storia delle Religioni, Palermo.
Nemus	Nemus, Alba Iulia.
Numen	Numen. International Review for History of Religions, Leiden.
Nuncius	Nuncius. Journal of the Material and Visual History of Science (Formerly: Annali dell'Istituto e Museo di storia della scienza di Firenze), Florence.
Orma	Orma. Revistă de studii istorico-religioase, Cluj-Napoca.
PA	Patrimonium Apulense, Alba Iulia.
PB	Patrimonium Banaticum, Timișoara.
PIAZ	Prilozi Instituta za arheologiju u Zagrebu, Zagreb.
Phoenix	<i>Journal of the Classical Association of Canada</i> , University of Toronto.
Pontica	Pontica. Muzeul de Istorie Națională și Arheologie Constanța, Constanța.
Potaissa	Potaissa. Studii și Comunicări, Turda.
RA	Revue Archéologique, Paris.
RCRF Acta	Rei Cretariae Romanae Fautorum Acta, Abingdon.
Religion	<i>The Journal of Religion</i> , Chicago.
RömÖst	Römisches Österreich. Jahresschrift der Österreichischen Gesellschaft für Archäologie, Wien.
Saalburg-Jahrbuch	Saalburg Jahrbuch. Bericht des Saalburg-Museums, Berlin.
Sargetia (SN)	Sargetia. Buletinul Muzeului județului Hunedoara, Acta Musei Devensis, Deva.
SCIV(A)	Studii și Cercetări de Istorie Veche și Arheologie, București.
Specimina Nova	Specimina nova dissertationum ex Instituto Historico Universitatis Quinqueecclesiensis de Iano Pannonio Nominatae, Pécs.
Starinar	Starinar. Arheološki Institut, Beograd.
StComSatuMare	Studii și Comunicări Satu Mare, Satu Mare.
StComSibiu	Studii și Comunicări, Muzeul Brukenthal, Sibiu.
Studia Historia:	Studia Historia: Historia Antiqua, Universidad de

Historia Antiqua	Salamanca, Salamanca.
Studia Palmyreńskie	Studia Palmyreńskie / Études palmyréniennes, Warsaw.
Studi e Ricerche Museo Civico «G. Zanato»	Studi e Ricerche Museo Civico «G. Zanato», Montecchio Maggiore, Vicenza.
TD	Thraco-Dacica. Institutul Român de Tracologie, București.
Terra Sebus	Terra Sebus: Acta Musei Sabesiensis. Anuarul științific al Muzeului Municipal «Ioan Raica», Sebeș.
Tibiscum (SN)	Tibiscum. Studii și Comunicări. Etnografie. Istorie, Caransebeș.
Tibiscus TRÉ	Tibiscus. Muzeul Banatului Timișoara, Timișoara.
Tyche	Történelmi és Régészeti Értesítő, Temesvár.
	Tyche. Beiträge zur Alten Geschichte, Papyrologie und Epigraphik, Vienna.
VAPD	Vjesnik za arheologiju i povijest dalmatinsku, Split.
VAMZ	Vjesnik Arheološkog muzeja u Zagrebu, Zagreb.
Vallástudományi szemle	Vallástudományi szemle, Zsigmond Király Főiskola, Budapest.
WprZeit	Wiener prähistorische Zeitschrift, Wien.
ZAK	Zeitschrift für Schweizerische Archäologie und Kunstgeschichte. Revue suisse d'Art et d'Archéologie, Zürich.
Živa antika	Živa antika - Antiquité vivante. Drus̃tvo za antic̃ki studii na SRM, Skoplje.
ZPE	Zeitschrift für Papyrologie und Epigraphik, Bonn.

Museum abbreviations

MA - Sarmizegetusa	Museum of Archaeology, Sarmizegetusa.
MIA - Zalău	Museum of History and Art, Zalău.
MI - Turda	Museum of History, Turda.
MNB - Sibiu	Brukenthal National Museum, Sibiu.
MNIR - Bucharest	National Museum of Romanian History, Bucharest.
MNIT - Cluj-Napoca	National Museum of Transylvanian History, Cluj-Napoca.
MUAI	National Museum of the Union, Alba Iulia.