The purpose of this contribution is to point out several remarks on river navigation, as well as on worship of river deities, in the Croatian part of the Roman province of Pannonia. The rivers were at the Roman period the most important were the largest European rivers, such as the Rhine and the Danube, both connecting the northern with the southern and the western with the eastern regions of the continent. Besides the Danube (Danuvius, Danubius), the border river of the Empire, the most important rivers for traffic, economy, trade, and often also for strategic and military matters of Croatian part of Pannonia were the Drava (Dravus) and the Sava (Savus), together with, due to specific circumstances, the Kupa (Colapis), as well as the Bosut (Bathinus) and some others. This is recognized in literary sources and in a vast number of archaeological finds. On their banks were built important urban centres, together with accompanying infrastructure, harbours, bridges, etc. In this context, an inscription on a brick from Siscia is suggestive, testifying the fact that there were two harbours in Siscia, on both banks of the Kupa river. The most important urban centres were the colonies of Siscia (Sisak), Mursa (Osijek) and Cibulae (Vinkovci). At the same time, Siscia was connected with Sirmium (Srijemska Mitrovica) by the Sava river, and the Pannonian fleet (Classis Pannonica) patrolled upon it (it received the honorary title Flavia during Vespasian’s reign).

**Key-words:** river navigation, Croatian part of the Roman province of Pannonia, Danube, Drava, Sava, Kupa, Bosut, deities

The deities of these rivers are also discussed in this paper, more precisely, epigraphic and iconographical evidence of their cult. Thus the well-known monumental altar with a dedication to the Danube and the Drava (Danuvio et Dravo), probably from the reign of Elagabalus, has been discussed among other monuments: originally it stood near the confluence of the Drava and the Danube and thus could have been seen by the ship crews navigating the area. It seems that several altars kept by the Regional museum in Ptuj were also dedicated to these same deities. An altar dedicated to Danube “that flows away” (Danuvio defluenti) was found in Aquincum, while an altar dedicated to Jupiter and Danube (I. O. M et Danuvio) was found at Augsburg (Augusta Vindelicum). It seems that a river deity, most probably the personification of the Drava (Dravus), is also depicted on the fragmentary figural composition from Mursa, now in the Archaeological Museum in Zagreb: beneath a semi-nude standing female figure (Tyche, personification of Mursa ?), a bearded long-haired small figure is depicted swimming, probably a personification of the Drava river.
An altar dedicated to the deity of the river Sava (Savo Augusto) was found at Štitarjve (Andautonia). The cult of Savus is evidenced on several monuments, all of them from the upper course of the river, from the surroundings of Emona, as well as from Andautonia and Siscia. Several altars dedicated to a pair of deities, Savus and Adsalita (a female deity of the Celtic Tau-rci), were also found along the upper course of the river. The name of the river deity Savus is also found on a lead tablet inscribed on both sides found in the Kupa at Sisak: it is a curse (defixio) demanding a punishment (drowning) of the individual that was the object of the curse.

Personified figures of river deities, most notably the Savus and the Kupa, also appear on coins: thus two antonini of the emperor Probus from a hoard found at Šimanciri in Syria (now in the Archaeological Museum in Zagreb) bear an inscription Siscia Probi Aug(usti) XXIQ, with a depiction of a seated female figure beneath which are represented two reclining bearded male figures, river deities, obviously personifications of the Savus and the Kupa. A similar motif appears on the antonini of the emperor Gallienus with an inscription Siscia Aug(usti): the reclining figure of a bearded male is characteristic for the depictions of river deities, such as Nile, Tiber, etc.

Finally, a possible example of a cult of river deities, in this case the local river Bosut (Bathinus), is the statue of Neptune from Vinkovci (Cibalae), now in the Archaeological Museum in Zagreb.*


2. On river deities in a wider religious context see Potrebica 2003, 105-106 (on Belausa viroska).


4. The Sava was intended to be an important communication link, both in civilian and military sense, with reference to the attempt to reach the bank of Danube and further east, towards Dacia, which was Augustus’ priority, that is, one of the most important goals of Roman state policy in general (cf. Res Gestae Divi Augusti, 30; ... Pannonicum gentes,... imperio populi Romani adriaci, protulique fines hybridi ad ripam fluminis Danae (Danuss); also cfr. Zaninović 1986, 63 ff.

5. The Flavian period is an age of prosperity in Scitia. The process of urbanisation was intensified in Vespasian’s reign, together with the importance of the navigation on the Sava, while the fleet received an honorary title it received in Vespasian’s reign (Classis Flavia Pannonica) cfr. Zeinović 1991, 134.

6. For Octavian’s and Tiberius’ use of ships in military operations, and especially on the activities of the Pannonian fleet on the Sava and the honorary title it received in Vespasian’s reign (Classis Flavia Pannonica) cfr. Zeinović 1993.

7. CLFP (Classis Flavia Pannonica); cfr. Migotti 1998, 16, no. 11.


* I wish to express my gratitude to the following individuals and institutions for their assistance in preparing this article: Igor Krajcar, Tomislav Bilić, Branka Migotti, Slavica Filipović, The Museum of Slavonia Osijek, The Museum of Međimurje, Čakovec.


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Zagreb, clearly suggesting the existence of river navigation and transfer of cargo. Underwater research of the remains of a Roman bridge over the Drava in Osijek have been conducted for some time now, and some of the recent finds, in the form of figural ornaments, most probably mythological in nature, are perhaps connected to the river deities. Concerning the finds from the Drava, we could also notice the two recently published marble altars with inscriptions and figural representations of the two torchbearers of Mithras, *Cautes* (Fig. 1) and *Cautopates* (Fig. 2) that were not discovered in the riverbed itself but in a nearby artificial lake south-east of Čakovec in the Medimurje region. It is possible to suggest that they were part of a cargo transported by the Drava towards some important urban centre, perhaps even Mursa. The transport was obviously conducted by the river that, judging by a number of indications, has changed its course in this part of the Medimurje over time. Thus, there are good reasons for believing that the cargo ended up in the river or somewhere in its vicinity under some unknown circumstances, most probably at the exact location of the find of these altars. Numerous finds from different periods were also found in the Sava River, but the context of these finds is not always connected to navigation, that is, presumed incidents during the sail. But the most numerous finds of this type come from the Kupa River; they were mostly discovered during dredging, especially at Siscia, near the various facilities located on the riverbank. The bronze fragments found in the Kupa River near Kobilić Pokupski, not far from Karlovac, especially parts of carved monumental bronze sculptures – out of 89 fragments retrieved in 1963 and deposited in the Karlovac City Museum, the most attractive are the fragments of a monumental statue of Apollo, fragments of a head, body, feet, drapery etc., as well as inscription bearing several names – was part of a much larger cargo that was gradually over the years retrieved during sand dredging from the river bed in order to be sold as a raw material for further processing. This was a bronze cargo being transported by the Kupa, most probably to Siscia. Beside shipwreck cargoes, remains of bridges etc., harbour facilities were also found in some centres, together with inscriptions mentioning the existence of harbours. An inscribed brick from Siscia kept in the Archaeological Museum in Zagreb is of special importance in this context, as it contains information on the possible existence of two harbours of Siscia operating on opposite banks of the Kupa River (Fig. 3) and this fact is emphasized by phrases... in hoc navali... and... in alio navali... (Fig. 4).

This information, even if it does not refer to two different harbours, is a first-rate testimony for the importance of harbours, that is, to the stationing of ships in this important Pannonian town. The inscription can also suggest the positions of both supposed harbours.

The rivers were often associated to different divinities. Their names thus often appear on altars, occasionally together with other deities. Different interpretations of their true identity are also numerous. Numerous authors, especially of late, have mentioned or discussed the river deities or the monuments dedicated to them, mostly in the form of interpretation of epigraphic testimonies to the cults of the autochthonous river deities: *Danuvius*, *Dravus* and *Savus*. A very well-known limestone altar dedicated to *Danuvius* and *Dravus*, kept in the Museum of Slavonia in Osijek, is among the most

![Fig. 1. Altar of Cautes (relief and inscription), The Museum of Medimurje, Čakovec](image1)

![Fig. 2. Altar of Cautopates (relief and inscription), The Museum of Međimurje, Čakovec](image2)
it was, it seems, originally set up on an elevated site in Aljmaš near to the confluence of the Drava and Danube, in the position called the ‘Drava triangle’, where, most probably, a military outpost once stood. The altar was erected by a legate whose name is, unfortunately, not preserved. The inscription originally consisted of 12 or 13 lines, but only the first two, inscribed in capital letters (Danuvio et Dravo), are well preserved (Fig. 6). Several small letters are preserved at places in the lower section of the inscription (P and R, double P (?), a C (?) in the next line, as well as a V) (Fig. 7). However, they do not fit into the proposed restoration of the most important part of the inscription. On the left lateral side of the altar a cultic jug is displayed (urceus); a broken-off representation of a patera is poorly visible on the opposite right-hand side of the monument. The same applies to the upper and lower moulding on the front and the upper and lower moulding on the back of the monument. The text was intentionally erased already in the Roman period, including both the emperor’s and the legate’s name (damnatio memoriae) – it seems that the text went as follows:


It is reasonable to presume that it was erected for ship crews: judging by its dimensions – height: 200 cm, width: 83 cm, depth: 58 cm – it is possible to presume that it was set up in order to be seen by the crews that navigated through this area. Although it was transferred to the Osijek Museum from the park of the nearby Tenja estate, it was, it seems, originally set up on an elevated site in Aljmaš near to the confluence of the Drava and Danube, in the position called the ‘Drava triangle’, where, most probably, a military outpost once stood. The altar was erected by a legate whose name is, unfortunately, not preserved. The inscription originally consisted of 12 or 13 lines, but only the first two, inscribed in capital letters (Danuvio et Dravo), are well preserved (Fig. 6). Several small letters are preserved at places in the lower section of the inscription (P and R, double P (?), a C (?) in the next line, as well as a V) (Fig. 7). However, they do not fit into the proposed restoration of the most important part of the inscription. On the left lateral side of the altar a cultic jug is displayed (urceus); a broken-off representation of a patera is poorly visible on the opposite right-hand side of the monument. The same applies to the upper and lower moulding on the front and the right-hand side of the altar. These sections were broken-off intentionally, since the monument was reused for a certain period. According to the proposed textual restoration - most of the text was intentionally erased already in the Roman period, including both the emperor's and the legate's name (damnatio memoriae) - it seems that the text went as follows:

D. Pinterović sees a certain symbolical meaning in the erection of the altar dedicated to the river deities, presumably during Elagabalus’ reign, taking into account that the site where the monument was set up was in a border area and at the confluence of two large rivers. Accordingly, she analyses its meaning in the context of contemporary threats and military movements in this area.

When one speaks of altars dedicated to the divinities *Dravus* and *Danavus* (*Danubius*), it is quite interesting to bring to mind some altars preserved at the County Museum (Pokrajinski muzej) in Ptuj. On the preserved marble fragment of one of them the initial letters *Da*... can be seen, suggesting that this could refer to the dedication to the already mentioned pair of river divinities.20 Two other altars from the same museum, made of limestone instead, were discovered in 1903 or 1904 at nearby Studenica and Zgornji Breg, respectively, perhaps also containing dedications to *Dravus*. On the first altar there is an inscription in 12 lines on its front and the dedication to *Dravus* (*Dravo Augusto Sacrum*) is absolutely certain,21 whereas the other altar, very similar to the first one, bore an inscription in nine lines: its surface however is severely damaged, rendering the dedication hardly discernible. Judging from the last letter in...
Fig. 7. Altar consecrated to Danube and Drava (Danuvio et Dravo) – the traces of the lower part of the inscription

Fig. 8. Detail of the stone monument representing the male figure personifying the Drava river (from Osijek), The Archaeological Museum in Zagreb

While speaking about Dravus, it is worth to draw attention to the fragment of the bottom part of a marble figural monument from Osijek (Mursa), preserved at the Zagreb Archaeological Museum (Fig. 8). Its exact provenance remains obscure, but D. Pinterović tried to link it to the reconstruction of the bridge on the Drava under Caracalla – before her this had also been done by B. Saria – considering that the female divinity could be the personification of the city, the Mursan Tyche. She is depicted as semi-nude and, according to the previous interpretation, stands above a figure of the epichoric river god Dravus. The female figure, as the central figure in the composition, is with her right foot treading upon the uplifted head of a bearded (?), long-haired small human figure, who, as it seems, is swimming in the water, and trying to embrace with his right arm an unidentified bulge, probably the river bank. The figure of this person could therefore be referring to the local river god Dravus. Apart from the figural depictions of river gods on coins, this could be the only preserved figural depiction of a river god in this Pannonian region.

In a backwater of the river Sava, more precisely in the Šavišće oxbow near Šćitarjevo (Andautonia), not far from the modern-day Zagreb, an altar with an inscription made of local sandstone and bearing the dedication to the local river god Savus was found in the first line – an O, there is a reason to suppose that the altar was dedicated to the same river god (perhaps the final letter of the word Dravo is in question?). The dedication to the other river god Danuvius (Danuvio defluenti, Danuvius “which flows away”) has been found on an altar from Aquincum, while the dedication to Jupiter and Danuvius (I. O. M. et. Danuvio) can be read on an altar from Augsburg (Augusta Vindelicum) preserved in a church at Risstissen.

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22 Hoffiller - Saria 1938, 123-124, no. 268.
23 CIL III/1 3473.
24 CIL III, 5863.
25 Pinterović 1958, 49-51; idem 1978, 68; Dautova Ruševljan 1983, 121.
27 The altar is presently at the Archaeological Museum in Zagreb.
1870 (Fig. 9). According to the recently made inspection the inscription reads as follows:

Savo Aug(usto)  
Sac(rum)  
M(arcus). Iuen[t]iu[s]  
P[r]im[ig]eni[u]s  
[e]t. [s]ocii. v(otum). s(olverunt). l(ibentes). m(erito)

This monument, probably from the 2nd century A.D., has frequently been the object of interest of experts. Most of them agreed that the dedicator was of North Italian descent, and the actual opinion is that he was a merchant (as were the socii also mentioned in the inscription) and not a fisherman or custom officer, as some of earlier authors considered him to be. It is interesting that the cult of Savus has been recorded only along the upper flow of the river and that downstream Siscia there are no preserved proofs of its cult. It is certain that the Savus altar from Andautonia is connected with navigation, i.e. with transport of goods and trading along this river. The first publication of this inscription in CIL was followed by various other publications, whereas some broader references to it have been published recently. In this connection, the most detailed aspects of the Savus cult have been analysed by M. Šašel Kos in her book on pre-Roman divinities in the Eastern Alpine and Adriatic regions, in the chapter on the god’s altars, as well as on altars commemorating both Savus and the local female divin...
ity Adsalluta, linked to the Celtic Taurisci.31 Along the same lines, I. Knezović discussed the Savus altar from Ščitarjevo, as well as another important Andautonian monument, the inscription of Lucius Funisulanus Vettianus, i.e. the relief with the depiction of the goddess Nemesis on the rear side of the same marble slab.32 M. Ščitarjevo concluded that the cults of river gods in the area of her discussion could be traced as early as the Late Bronze Age, as well as during the Iron Age and in Roman times, and she particularly points out that all major rivers had their own cults. She further noted that in Pannonia male river gods were worshiped, emphasizing the importance of navigation on the Sava and its tributary Ljubljanica, mentioned by Strabo.33 Šašel Kos also mentioned the three major centres of the cult of Savus: in Slovenia this was the Šmuk area, and in Croatia the towns of Andautonia and Siscia.34 Her comparisons of the cult of Savus and Adsalluta with the cult of Vidas and Thana, testified by a series of altars at Topusko, is also interesting. In the context of the actual topic the most important is her conclusion that Vidas and Thana were local gods, most probably connected with water.35 According to her evidence there are only three monuments dedicated to Savus. One of them is from Vernek in Slovenia, the second one is the previously mentioned altar from Ščitarjevo (Andautonia), and the third one is the inscription on a lead curse tablet from Sisak (Siscia). All in all, five altars were dedicated to Savus and Adsalluta and four to Adsalluta, the latter all found in Slovenia.36

The name of the river god Savus further appears, in a different context, on a lead tablet (tabella defixionum, defixio) containing a curse in a two-sided inscription, first published by J. Brunšmid (Fig. 10).37 This defixio dates to the early 2nd century A.D. and seems to have been thrown into the Kupa in the area of Siscia, where it was found during the dredging in 1913.38 Presumably, water was the place where such tablets containing a curse were usually deposited.39 This tablet has been discussed from various aspects by many authors,40 and most recently it was thoroughly analysed in 2008 by F. M. Simón and I. Rodá de Llanza, as follows:

Data depr[e]ci[menti] Ma(n) data data istes Savo <ut>curum(m) aga(t)...41

The approximate translation of this fragment reads: “...that they are delivered to Savus who drowning.”42 These words illustrate the importance of the local river divinity, but in a specific aspect of its cult.

Particularly interesting in the given iconographic context are some coin types referring to Siscia, as well as some imperial coins associative of the river Danube (Danuarius, Danubius), “the most conspicuous hydronymic phenomenon of the region.”43 On the Gallienus’ coin bearing the legend Siscia Aug(usti), the town was personified in the guise of a seated female deity with an uplifted arm and a tower-crown on her head; under her feet is a swimming male figure, very probably a personification of the Sava (Savus), although a personification of the Kupa (Colapis) cannot be excluded either, given its huge importance in the life of the town.44 Short mentions or longer thematic contributions have been written by many scholars, dealing with the reverses of the antoniniani struck in Siscia under emperor Probus (276-282), inscribed Siscia Probi Aug(usti) XXIQ, featuring also depictions of river gods. Two specimens of such bronze coins are preserved in the Zagreb Archaeological Museum Numismatic Collection and were found in Syrmia (Fig. 11): both are from the well-known Simanovci (near Vukovar) hoard, which consisted of coins of several emperors (Gallienus, Tacitus, Florianus, Carus, Numerianus, Carinus etc.).45 Most of the authors consider the female figure accompanied by two male figures on the coin reverse as personifications of the town of Siscia and its two rivers, the Sava (Savus) and the Kupa (Colapis): figures of these two river divinities are placed left and right of an enthroned woman, the personification of Siscia.46 Curiously, a similar motif also appears on some antoniniani of Gallienus. They, on the other hand, bear the inscription Siscia Aug(usti), as well as the female figure, personification of Siscia: underneath her feet a river god is swimming, holding an amphora with water flowing out of it. A similar motif can be seen on gold coins (aurei) and on silver medallions of Gallienus, the emperor who founded the mint of Siscia. Gallienus’ coins were used as a prototype for the later antoniniani of Probus.47 There have been fre-
Although Neptune was predominantly a sea god, he was also frequently perceived as a water divinity in general, and according to this a river god as well: in fact, during the early stages of Roman religion he was more directly linked with rivers and sources than with the sea. It is significant that some curse tablets (defixiones), like the previously mentioned one from the Kupa or the frequent discussions about Probus' aoninianei and especially about the object held in the outspread hands of an enthroned female personification with diadem on her head. Most frequently this object is referred to as a broad diadem, but it is also described as a floral wreath – garland, or dress, i.e. drapery. The last-mentioned suggestion is, according to the present author, only possible, given the appearance of this "mysterious" article on specimens from Zagreb, because in all its elements it reminds one of drapery. Nevertheless, in this context we are more interested in depictions of rivers and river gods. Margetti & Margetić quote that there are several varieties of depictions of both rivers, depending on how the waves are shown. There are also four different ways of depicting river divinities, among which the one relevant for Probus' aoninianei is the one featuring a figure swimming in a river, very similar to the figures on the coins of Gallienus. The depiction of a bearded, long-haired, half naked man with a vessel (amphora, hydria etc.), from which water is flowing, is by the mentioned authors called the standard iconography. Both figures on the Zagreb specimens are half nude and are depicted as facing each other and holding a receptacle turned upside down, with water pouring out from its mouth. The importance of the Danube, this huge European river and the border of the Roman Empire, was in a similar way recorded on the Trajan's coin bearing the legend Danuvius, and on the Constantine's coin with the legend Danubius, both issued on the occasions of the respective emperors' travels through the Danube provinces: these coins also feature Danube's personifications as characteristic depictions of the river god in the guise of a reclining adult man. The number of reclining figures depend on the number of the personified rivers, so that, for instance, some coins of the Stobi mint feature two such juxtaposed figures, personifying the rivers Axios and Ergon.55

Fig. 11. River gods of Sava and Kupa (Savus and Colapis) on the reverses of two aoninianae of Probus (Siscia Probi Avg) from the Šimanovci hoard, The Archaeological Museum in Zagreb

Fig. 12. Marble statue of Neptune from Vinkovci, The Archaeological Museum in Zagreb

50 Ibidem. 
51 Ibidem. 
52 RIC, vol. II, 251. 
54 Rendić-Miočević 1990, 83-84. 
one from Bath in Britain, were addressed to Neptune.\textsuperscript{56} This is also the reason why on this occasion, while enumerating examples of the worship of river gods, I have included the fragmented Neptune’s marble statue from Vinkovci (Cibalae), now in the Zagreb Archaeological Museum (Fig. 12). This statue dates from the early 3rd c. A.D.: Neptune is shown with characteristic iconographic elements, thick hair and beard and moustaches covering his face. Most probably his left foot was resting on a boat, which is not preserved. In his left hand he held a dolphin, and in his entirely missing right hand there was obviously the Neptune’s characteristic attribute, the trident, but unfortunately neither this has been preserved. The Cibalae colony lay on the Bosut (Bathinus flumen), a left tributary of the Sava, therefore one cannot exclude the possibility that the discussed statue of Neptune was in a way the reflection of the cult linked with this river, although the piece was not found in it.\textsuperscript{57}

The examples discussed in this paper can be viewed as indications of naval activities in the Croatian part of the Roman province of Pannonia, and particularly of the worship of river gods. In spite of various prov- enances, the data bear witness to the importance given to these segments of life of the population, particularly in connection with the cult of the local river divinities.

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\textbf{ABBREVIATIONS}

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>AIJ</td>
<td>Antike Inschriften aus Jugoslavien</td>
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<tr>
<td>CIL</td>
<td>Corpus Inscriptionum Latinarum</td>
</tr>
<tr>
<td>CBI</td>
<td>Centar za balkanološka ispitivanja</td>
</tr>
<tr>
<td>NH</td>
<td>Naturalis Historia</td>
</tr>
<tr>
<td>RE</td>
<td>Realencyclopädie der classischen Altertumswissenschaft</td>
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<tr>
<td>RIC</td>
<td>The Roman Imperial Coinage</td>
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<tr>
<td>IHAD</td>
<td>Izdanja Hrvatskog arheološkog društva</td>
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<tr>
<td>VAMZ</td>
<td>Vjesnik Arheološkog muzeja u Zagrebu</td>
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<tr>
<td>VHAD</td>
<td>Viestnik Hrvatskoga arkeološkoga društva</td>
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\textsuperscript{56} Simón & Rulk de Llanza 2008, 192.
\textsuperscript{57} Brunšmid 1904-1911, 28-29, no. 49 (s.v. Poseidon).
Ante Rendić-Miočević - Rivers and river deities in... (293-305) History, 21/2012


SAŽETAK

RIJEKE I RIJEČNA BOŽANSTVA U RIMSKO DOBA U HRVATSKOM DIJELU PANONIJE

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Rijeke su oduvijek služile prometovanju i bile su važnim čimbenikom u svakodnevnom životu stanovništva. U rimsko doba na europskim su prostorima u tom pogledu prednjačile velike europske rijeke Rajna i Dunav koje su povezivaline sjeverne i južne, odnosno zapadne i istočne oblasti kontinenta. Na području hrvatskog dijela Pannonije u prometnom, gospodarsko-trgovačkom, a nerijetko i u strateško-vojnom pogledu, osim Dunava (Danuvius, Danubius) koji je ujedno bio graničnom rijekom Carstva, od prvorazredne su važnosti bile Drava (Dravus) i Sava (Savus), a zbog špecifičnih okolnosti uz nih još i Kupa (Colapis), zatim Bosut (Bathinus flumen) i dr. O tomu svjedoče povijesni izvori i brojni arheološki nalazi, a na obalama navedenih rijeka bila su podignuta i značajna urbana središta, zajedno s karičaričnim pripadajućim infrastrukturnim sadržajima, lukama, mostovima i sl. U takvom kontekstu znakovit je natpis sačuvan na opeki iz Siscije koji donosi podatak o Sisciji koja je, čini se, imala čak dvije obale na suprotnim obalama Kupe. Među najznačajnijim urbanim središtima bile su kolonije Siscia (Sisak), Mursa (Osijek) i Ibia (Vinkovci). Sava je ujedno prometno povezivala Sisciju sa Sirmijom (Sirmium), a na njoj je bila aktivna panonska flota (Classis Pannonica) koja je za vladavine Vespazijana stekla počasni naziv Flavia. Među arheološkim nalazima otkrivenim u koritima navedenih panonskih rijeka mnogo ih je koji nisu izravno povezani s plovidbom ili štovanjem riječnih božanstava nego su u riječna korita dospjeli u drugačijim okolnostima. Za neke od njih moguće je, međutim, pretpostaviti povezanost s plovidbom, odnosno s prometovanjem rijekama. Pretpostavka je, primjerice, da su Dravom bili transportirani mramorni žrtvenici dvojice Mitrinih bakljonoša Kauta (Cautes) i Kautopata (Cautopates) pronalazeni u umjetnom jezeru, odnosno međimurskoj šljunčari jugoistočno od Čakovca, a plovidbi vjerojatno trebalo je zahvaliti na mnogo brojnih bronevnim ulomak monumentalnih skulptura otkriveno u Kupi nedaleko od Karlova. I drugih sličnih nalaza ne nedostaje, premda je teško sa sigurnošću utvrditi način na koji su dospjeli do mjesta nalaza i sa sigurnošću zaključiti da su nalazi posljedica plovidbe rijekama. Vrijedan je isticanja i zanimljiti otisak na jednoj opeki otkrivenoj na siscijakom području iz kojega je moguće pretpostaviti da su u tom gornjopononskom gradu postojale čak dvije obale na suprotnim obalama Kupe.

Osobita pozornost u ovoj prigodi posvećena božanstvima navedenih rijeka, odnosno epigrafičkim i figuralnim potvrđama njihova štovanja. Među najzanimljivijima svakako je spomenik gotovo monumentalnih dimenzija s posvetom Dunavu i Dravi (Danunio et Dravu). Riječ je o žrtveniku, vjerojatno iz vremena Elagabala, koji je izvorno bio podignut na povišenom mjestu u današnjem Aljašmu, u blizini ušća Drave u Dunav, po svedocih s namjerom da bi bio dostupan pogledima članova posada brodovlja koje se kretalo tim područjem. Od teksta koji je bio znatno
duži ostali su sačuvani samo retci u kojima se nalazi posveta navedenim rijekama, uz još nekoliko teško čitljivih riječi i pojedinačnih slova u donjem dijelu natpisa: preostali dio teksta većim dijelom je naknadno ero- diman. Istoč paru božanstava bilo je posvećeno i nekoliko žrtvenika pohranjenih u Pokrajinskom muzeju u Ptuju. Od drugih spomenika posvećenih Dunavu zanimljivi su žrtvenici s posvetom Dunavu „koji otječe” (Danuvio deflu- enti) iz Akvinka (Aquincum), kao i žrtvenik posvećen neobičnom paru božanstava, vrhovnom rimskom božanstvu Jupiteru i Dunavu (I. O. M et Danuvio) koji potječe iz Augsburga (Augusta Vindelicum).

Cini se, također, da je lik riječnog božanstva, vjerojatno personificirani lik božanstva rijeke Drave (Dravus) posvećen u sklopu kamene figurine naravne kompozicije iz zagrebačkog Arheološkog muzeja, podrijetlom iz Murse. Na tom fragmentarnom figurinskome spomeniku dominira sjedeći ženski lik (Tyche, personifikacija Murse ?), a pod njim je u položaju plivača u vodi prikazan bradati i dugokosi čovjek (Dravus ?) za kojeg je moguće pretpostaviti da prikazuje personificirani lik istoimene rijeke.

Od spomenika posvećenih Savu (Savus), božanstvu istoimene rijeke, često je privlačio pozornost stručne jav- nosti žrtvenik s posvetom Uzvišenom Savu (Savo Augusto) iz Ščitarjeva (Andautonia). Štovanje tog božanstva evidentiranje je na nekoliko spomenika, a zanimljivo je da svi potječu iz gornjeg toku rijeke, iz okolice Emone te iz Andautonije i Siscije. Potrebno je, također, istaknuti da je u gornjem toku Save, na području Slovenije, otkriveno nekoliko žrtvenika posvećeno paru božanstava Savu i Adsaluti (Adsaluta), ženskom božanstvu keltskih Tauriska. Od riječnog božanstva Savu (Savus) zabilježeno je, također, i na olovnoj pločici otkrivenoj u Kupi u Sisku: riječ je o tekstu koji sadrži kletvu (defixio) u kojemu se od Save priželjkuje kažnjavanje (potapanje) pojedinacima kojima je kletva bila upućena.

Personificirani likovi riječnih božanstava, poglavito rijeka Save i Kupe, pojavljuju se i na novcu. Na dva primjerka antoninijana cara Proba iz ostave Šimanovci u Srijemu s legendom Siscia Probi Aug(usti) XXIQ – oba su pohranjena u zagrebačkom Arheološkome muzeju – na reversu su pod sjedećim ženskim likom, personifikacijom grada Siscije, još i likovi dvojice odraslih, bradatih muškaraca prikazali u ležećem položaju, riječnih božanstava koji su očigledno personifikacije riječnih božanstava Save (Savus) i Kupe (Colapis). Sličan motiv pojavljuje se i na antoninijanima cara Galijena (Gallienus), osnivača siscjske kovnice, s legendom Siscia Aug(usti): lik ležećeg bradatog muškarca karakterističan je za ikonografiju riječnih božanstava, a najbolji primjer su personifikacije nekih dobro poznatih rijek, poput Nila ili Tibra.

Naposljetku, kao moguć poznati simbol božanstava voda, što podrazumijeva i rijeke, u konkretnom slučaju Bosut (Bathinus flumen), moguće je u takvom kontekstu promatrati i nalaz mramornog kipa Neptuna, otkrivenog u Vinkovcima (Cibalae) i danas pohranjenog u Arheološkom muzeju u Zagrebu.