

ACTA MVSEI APVLENSIS

APULUM LXI

series *ARCHAEOLOGICA ET ANTHROPOLOGICA*

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ION BERCIU

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www.revista-apulum.ro; www.mnuai.ro

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ISSN – 1013-428X

ISSN – 2247 – 8701

ISSN-L – 2247 – 8701

ACTA MVSEI APVLENSIS

APVLVM

LXI

series *ARCHAEOLOGICA ET ANTHROPOLOGICA*



ALBA IULIA

MMXXIII

Tehnoredactare: RADU OTA

Traducerea și verificarea textelor în limba engleză: ADINA BOGDAN

Autorii își asumă întreaga răspundere pentru conținutul studiilor

Materialele nepublicate nu se restituie autorilor

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A LEAD VOTIVE STATUETTE DEPICTING A *GENIUS CUCULLATUS* DISCOVERED NEAR TOMIS (MOESIA INFERIOR)

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Cuvinte cheie: Moesia Inferior, Tomis, Genius Cucullatus, Thelesphoros, religie romană, tradiții celtice

Key words: Moesia Inferior, Tomis, Genius Cucullatus, Thelesphoros, Roman religion, Celtic traditions

The real estate developments in Constanța have attracted in recent years a series of preventive archaeological investigations, which have led to the discovery of a rich archaeological material. These include a lead statuette discovered in the Palazu Mare district of Constanța. Here, a nucleus of habitation has been identified, previously reported through various archaeological finds from the Roman period¹. The archaeological site of Palazu Mare (LMI CT-I-s-B-02724, RAN 60446.01) has been more clearly delimited in recent years thanks to numerous surveys and preventive archaeological investigations. Based on the information gathered so far, the main core of the settlement (vicus?) is located in the area of Ionel Teodoreanu, Tache Ionescu, Iuliu Maniu and Jean Bart Streets. The chronology of the settlement has been placed in the 2nd-3rd centuries and the first decades of the 4th century AD². The settlement is situated about 6 km from Tomis, being part of the group of satellite settlements developed near the city.

Following a preventive archaeological survey carried out in 2017, on Tache Ionescu Street, plot A 467/3/1, a series of habitation complexes with diversified archaeological material were discovered. In a level of trampling captured in the space between complexes C1 - boundary ditch (?), C2 - ritual pit (?) and C3 - pit with uncertain functionality, a lead statuette with the representation of a *Genius Cucullatus* was discovered, together with three provincial Roman coins minted at Tomis. Due to the numismatic material, the

¹ Bucovală, Papuc 1981, p. 215; Bărbulescu, Ocheșeanu 1990, p. 233-234; Bărbulescu 2001, p. 49-50; ISM II, nr. 10, 86, 137, 205, 340.

² Băjenaru *et alii* 2018, p. 162-163.

level of habitation has been dated to the second half of the 2nd century AD and the first half of the 3rd century AD³.

The city of Tomis was founded by Greek colonists from Miletus in the 6th century BC. With an uninterrupted history of about 1300 years, the city gradually gained an important status, being one of the most important western Pontic centers in antiquity, becoming in the 4th century AD the capital of the province of Scythia Minor. One of the most famous episodes in the city's history is the exile of Publius Ovidius Nasso in the year 9 AD at Tomis, by the order of Emperor Augustus⁴.

The statuette is 8.45 cm high and 2.9 cm wide and is made of die-cast lead. It depicts a male figure wearing a *bardocucullus* or *paenula cucullata* covering his entire body up to his knees. The face is rendered schematically, from which the eyes and nose can be distinguished, and on the head the divinity wears a hooded cloak (*cucullus*). The cloak is detached from the chest, where another item of clothing, probably a tunic, can be distinguished, as well as the phallic symbol of the character. Under the cloak, the feet are visible and it can be seen that the deity is probably wearing boots of *campagus militaris* (?). The back of the statue is finished with slight traces of corrosion due to the reliable material from which it is made. The deity is placed on a pedestal, currently deformed due to the poor preservation, but suggesting the presence of a concave fixing hole. An analogy for the piece from the present study comes from the Province of Dacia and is a terracotta statuette discovered at Budești, Bistrița-Năsăud county where, as in our case, we are dealing with the representation of a *Genius Cucullatus* of the ithyphallic type⁵.

The chemical analysis to determine its composition, using a hand-held X-ray fluorescence (XRF) scanner, revealed that the statuette has a structure consisting of 99.11% lead, 0.774% tin and 0.065% copper⁶.

Genius Cucullatus (pl. *genii cucullati*) is a deity of Celtic origin, widespread in the sphere of influence of the Celtic world such as *Britannia*, *Gallia*, *Germania* and in the Danubian regions⁷. The name derives from the hood he wears on his head (*cucullatus*, *cocullus*) attached to a mantle. *Genii cucullati* were widely worshipped in Celtic Gaul, where the mythology here was no doubt influenced by the rich pantheons of Germany and the Scandinavian

³ Băjenaru *et alii* 2018, p. 162.

⁴ Buzoianu, Bărbulescu 2012, p. 11-109.

⁵ Zăgreanu 2016-2017, p. 73.

⁶ On this occasion, the authors wish to express their gratitude to Mr. Grigore Leon Rațiu for the analysis of the statue.

⁷ Domínguez, Ceballos 2015, p. 106.

Peninsula, which feature a rich variety of gods, demigods, mixed creatures and demons⁸.

In continental Europe *hooded spirits* are represented singularly, whereas in Britannia *cucullati* invariably appear in threes. Although their functionality and significance are not very clear, they are unanimously considered to be fertility and fecundity genies, for personal welfare and had an active role in the healing process besides other deities⁹. In some sculptural representations of *cucullati* where they are depicted without a hood, one can indeed observe not a human head but rather a *phallus*. In Britain, they are depicted as dwarfs holding eggs in their hands, which further underlines their connection with fertility¹⁰. Being a Roman deity of Celtic origin, it had an increased popularity in Pannonia¹¹, in the area partially occupied by the indigenous Celts after the Roman conquest in 40 A.D., where Celtic sanctuaries were discovered¹². A. Antal considers that an important influence on the cults and traditions from the Roman province of Dacia came from Pannonia where *cucullati* statues were discovered in cultic contexts¹³, such as the discoveries from Aquincum¹⁴.

In the Roman world, *genii* represented spirits that could be found in objects, totems and sometimes even people, offering protection and guidance. They are protective spirits found everywhere in the abstract sphere of humans and even gods¹⁵. The primitive man had always tried to explain the things around him, but also his inner feelings, by putting the causes and effects on the basis of objective energies, which he believed did not belong to him. This belief led to the projection onto the real plane of entities embodying psychic energies, thus giving rise to gods and heroes of all kinds. As man developed his consciousness and began to notice the dangers around him, over time these were internalized, and individuals started to manifest behaviours that would give them safety and protection, which led to the belief in totems and in the fact that objects are infused with the spirits of ancestors to protect and guide them on the right path¹⁶. The term *genius* comes from the words *qui gignit*, which means *the one who generates*, i.e. a force that determines a behaviour, an idea, an action, so that the energy within the libido is translated by the ancients as the existence of a spirit. *Genius* is at the same time the protector of the individual to whose person it is attached. It identifies with the person's personality and represents the set of

⁸ Demirer 2019, p. 54.

⁹ Antal 2014, p. 201.

¹⁰ Monaghan 2004, p. 210.

¹¹ Zăgreanu 2016-1017, p. 73.

¹² Petres 1998, p. 53.

¹³ Antal 2016, p. 6.

¹⁴ Póczy 1956, p. 119; Taf. Xvi. 1.

¹⁵ Bărbulescu 2001, p. 265.

¹⁶ Durkheim 1995, p. 256-258.

inclinations and tendencies that characterize him, giving a physiognomy distinct from other people. *Genii* are born at the same time as humans or at the birth of communities, their main function is to preserve the survival of the family and generations¹⁷. This represented the *genius* equivalent in the Greek world to the concept of δαίμων¹⁸.

The real name of the ancient Celtic deity called *genius cucullatus* is at the moment completely unknown. The Latin term *genio cucullator* is known thanks to two inscriptions discovered at Wabelsdorf in Austria (Province of Noricum)¹⁹. The site of the discovery as well as the text of the inscriptions, clearly indicate a place of worship for *Genius cucullatus*²⁰. One thing is certain, we are dealing with a Romanized name, rather than the real name of the deity. To the Romans, this Celtic god was simply the god who wore a hooded cloak²¹, which via *interpretatio Romana* was given the name *Cucullatus*²².

Genius cucullatus is often depicted very minimalist and has been assigned a minor role in social and religious life, who in addition to the great Greco-Roman deities whose statuesque grandeur also imposes the importance of the deity, was assigned a minor role in social and religious life. Being a deity of Celtic origin, a culture without an important iconographic tradition, we can only see and interpret him through the eyes of the Romans, who through syncretism transformed him either into a humble spirit, resulting in *genius*, or into an important god, associated with **Telesphorus**²³. The similarity between *Genius cucullatus* and *Telephorus* has generated long discussions among scholars, especially in the past. They were often based on the mere coincidence of common elements between the two, one being considered as the *alter ego* of the other²⁴.

Telesphorus is a deity of health, often represented wearing a *cucullus*, barefoot, standing or sitting, alone or beside other gods of medicine²⁵. He is often associated with Asklepios as his assistant and dream interpreter²⁶. His

¹⁷ Lučić 2019, p. 10.

¹⁸ Durkheim 1995, p. 253.

¹⁹ Bonanome 2015, p. 26.

²⁰ De Bernardo Stempel, Hainzmann 2020, p. 220; p. 218: CF-Nor-120: *Genio Cucullato sa(crum) | C(aius) Iuventus | Speratus et | Cornelia |5 Secundina | v(otum) s(oluerunt) l(ibentes) m(erito)* (Genio Cucullato sacred | Caius Juventus full of hope and | Cornelia | Secundina | they willingly paid their oath with merit).

²¹ Bonanome 2015, p. 26.

²² Antal 2014, p. 196.

²³ Epstein 1994, p. 91.

²⁴ Bonanome 2015, p. 25.

²⁵ Aparaschivei 2012, p. 158.

²⁶ Demirer 2019, p. 54.

belief was very popular in the Eastern provinces of the Roman Empire, from where, has spread to Asia Minor and to the Lower Danube. His cult originates from Pergamum, where it was founded on the advice of an oracle²⁷. On some bas-reliefs from Thrace he is represented as a child-god often found together with Hygeia and Aesculapius²⁸. The Egyptian equivalent of the triad is Serapis-Isis-Harpocrates, Telesphorus being the equivalent of Harpocrates²⁹. *Telesphorus* is considered to be not only a *genius* of human fertility, but of fertility in general. This is one of the reasons why he is associated with Demeter and Aphrodite³⁰. One of his main attributes was the protector of children, whom he accompanied from birth to adolescence³¹. It was honored for the birth of healthy babies³². It is also worth mentioning the htonic value of Telesphorus, by which he is linked to the underworld, being an intermediary of death. In the case of premature deaths, the deity has psychopomp attributions, being a support in the delicate phase of passing away, carrying out a prophylactic and comforting action for the lost souls of infants and children, on the journey to the afterlife³³. This is also confirmed by the archaeological discoveries in the necropolis where ceramic statuettes with the representation of *Telesphorus/Cucullatus* are found deposited in children`s tombs. Such a discovery was recently made in Constanța, in the Western necropolis of Tomis, where on Labirint Street in the winter of 2023, a child`s grave from the 3rd century AD was excavated, where such a statuette was found³⁴.

In *Moesia Inferior* the cult of Telephorus spread in the former Greek colonies starting from the Roman Imperial era³⁵. As he was already present in the local pantheon since the Hellenistic period, some authors interpret the origin of Telephorus` name from *τέλος*, which would mean healing or improvement of health³⁶, and *φóρος* that means the one who brings, bears, the one who fulfils³⁷. At Tomis he is represented on a fragmentary votive stela, dressed in a hooded cloak, dated to the first half of the 3rd century AD, alongside Aesculapius and Hygeia³⁸.

²⁷ Deonna 1955, p. 43-44.

²⁸ LIMC II, 1984, p. 668, fig. 17, 18, 19.

²⁹ Deonna 1955, p. 42-43.

³⁰ Deonna 1955, p. 55.

³¹ Varga 2016, p. 21.

³² Deonna 1955, p. 54.

³³ Bonanome 2015, p. 43-44.

³⁴ Unpublished information provided by our colleague Ștefan Viorel Georgescu. The excavation is being processed and will be published in the near future.

³⁵ Aparaschivei 2012, p. 163.

³⁶ Kirova 2010, p. 143.

³⁷ Antal 2014, p. 196.

³⁸ Bordenache 1969, p. 18-19, no. 10, Pl. VI; Covacef 2002, p. 141-142.

These cults, together with their symbols, have a strong archetypal charge that helped find an important place in the collective unconscious, becoming established symbols of healing and physical well-being.

If we look a little closer to the mythology of other Celtic populations, *cucullatus* can indeed be identified with the gnomes and dwarves representing a lesser god, but he can also be associated with the Irish deity Dagda, who represented a main god, having many attributes common with our god³⁹. That is why it is very important not to measure Celtic cults by Greco-Roman standards⁴⁰.

The attributions that the *genii cucullati* possess are diverse. Statuettes and representations have been found in various contexts, such as cult ones, for the safety and protection of health or children, in funerary contexts, often found in children's graves with the role of protecting the soul of the deceased in the afterlife from evil spirits, but also in everyday life representing *tintinabulum ithyphallic* figure⁴¹. The *cucullatus tintinabulum* statues were intended to scare off evil spirits by the sounds they made. Terracotta statues of this type are found in the graves of both children and adults, and were used for prophylactic purposes, particularly in the family environment⁴². As a consequence, they flooded the daily life of the citizens, and their cult was widespread, mainly in the family sphere, even represented on objects of daily use such as oil lamps and vessels⁴³.

Genius cucullatus distinguished himself from other *genii* by wearing a *bardocucullus*, a thick woolen cloak with a hood covering his head. This type of cloak was produced mainly in Gaul, from where it spread throughout the Roman world and beyond. In late antiquity, it was also adopted by the upper classes⁴⁴. This clothing seems to have been common among travelers, farmers, shepherds, merchants, and military men, and was essentially adopted by anyone who engaged in outdoor activity. It was widespread among various peoples and populations throughout the ancient world. It is even used as a liturgical garment for priests and worshippers during funeral rites or as clothing for members of funeral services⁴⁵. The presence of *Cucullatus* in funerary contexts paved the way for a functional understanding as a death demon and ancestral spirit⁴⁶. This

³⁹ Epstein 1994, p. 91-92.

⁴⁰ Epstein 1994, p. 98.

⁴¹ Antal 2014, p. 198-199.

⁴² Martínez *et alii* 2020, p. 62-63.

⁴³ Domínguez, Ceballos 2015, p. 106.

⁴⁴ Bolla 2010, p. 61.

⁴⁵ Bonanome 2015, p. 25.

⁴⁶ De Bernardo Stempel, Hainzmann 2020, p. 222.

type of clothing was used to depict ancient underworld demons, ghosts and nocturnal spirits. The relationship with death was therefore always present. The garment served as a disguise or camouflage and was ideal for not being identified⁴⁷. The protection of the cloak reminds to stay away from dangers, evil, fertility, productivity and phallic images⁴⁸. In Rome it was commonly worn by everyone, often even by wealthy people who wore it to avoid being recognized as they went to places not appropriate to their status⁴⁹.

The toga is also found on children, in rituals of worship, but also at the *Liberia* festival celebrated on the 17th of March, where teenagers wore the so-called *toga virilis* or *toga libera*, marking for the first time their entrance into public life⁵⁰. The presence of this garment associated with newborns, priests, but also with teenagers in rites of adulthood, attests the fact that the *bardocucullus* was associated with initiation and the passage from one stage of life to another. Thus, death and the signs that foreshadow it, do not come to mark the end, but rather testify to rebirth through the achievement of new characteristics.

The ithyphallic representation confers attributes relating the divinity to the earth, fertility and fecundity⁵¹, often associated with healing⁵². In addition to other characteristics, this type of representation has an apotropaic role, keeping away demonic energies, evil eye and envy⁵³. Also, metal was a common material in the making of talismans, due to its symbol's connection with the planets, which were believed to have a very strong influence on the terrestrial world⁵⁴. Lead played a very important role in religion and mythology, often connected with aspects of black magic. Like other metals, lead was associated with astrology. According to the mysteries of Mithras, the soul passes through seven heavens, each of which has a metal corresponding to a planet: lead for Saturn, tin for Venus, copper for Jupiter, iron for Mercury, a mixed metal for Mars, silver for the moon and gold for the sun. Identified with lead, Saturn was considered a destructive force that could, in certain situations, cause sudden death by accident, murder or execution⁵⁵.

The needs for lead in the economy of a local community or in military environment were important in order to sustain daily life for the most diverse purposes. In ancient times, lead was the metal that had apotropaic properties for

⁴⁷ Bonanome 2015, p. 25.

⁴⁸ Demirer 2019, p. 55.

⁴⁹ Bonanome 2015, p. 25.

⁵⁰ Antal 2016, p. 8.

⁵¹ Epstein, 1994 p. 96.

⁵² Eveillard 1995, p. 145.

⁵³ Rempelakos *et alii* 2013, p. 914.

⁵⁴ Habashi 2008, p. 190.

⁵⁵ Georgousakis 2022, p. 201.

the individual, which may explain its use in this aspect⁵⁶. Because of the economic crisis, especially in the second half of the 3rd century, lead statues of deities become more and more common, especially in Pannonia and the two Moesii. Lead became a substitute for bronze, which in times of crisis was in short supply⁵⁷.

The cult of *Genius Cucullatus* is not attested in Dobrudja, but it is much more present in Dacia, where we have several discoveries, in cultic or domestic contexts in Apulum, Ampelum, Napoca, Pottaisa, Cicău, Budești⁵⁸. Another type of representation of *Cucullatus* found in Dacia is on horseback, which instead of legs has four wheels: Celei, Apulum, Turda, Cristești, Cicău, Romula etc.⁵⁹; see also the terracotta statuette of *Harpokrates* riding a goose⁶⁰.

As we mentioned before, until the discovery of the statue we present, there was no evidence of a cult in Roman Dobrudja. Instead, the *genii* were worshipped more as *tutela*e of the settlements⁶¹. At Capidava, a monument dedicated to Jupiter Optimus Maximus and Iuno Regina, for the health of Emperor Commodus, is also a *simulacrum* or altar dedicated to the patron spirit of the *vicus* or the place⁶². In the Roman castrum of Cius, 10 Roman miles downstream from *Carsium*, a veteran of the *Legio V Macedonica*, who had become a magister, *C. Iulius Valens*, erected an altar on which is found the phrase: „*Genio vici Verg[ob]rittiani*”. It has not been established with certainty whether the name of the village belongs to the series of Celtic place-names found along the Danube (*Noviodunum*, *Aliobrix*, *Arrubium*), dating from an era before the formation of the *limes*, or whether it is a village founded by the Romans and took the name of its founder⁶³. In Tomis, between 155-156 AD, the governor of the province Moesia Inferior, *C. Prastina (Pacatus) Massalinus* dedicated an altar to a „*genio loci*”⁶⁴. At the *Tropaeum Traiani* two inscriptions dating from the 2nd - 3rd centuries AD are dedicated among other things to the „*genius municipii*”⁶⁵. Also from the *Tropaeum Traiani* comes another inscription dedicated to *Rome aeternae* and *Genio provinciae Moes(iae) Inf(erioris)* erected by the governor of the province *Domitius Antigonus* in 235-236 AD⁶⁶.

⁵⁶ Benea 2008, p. 244-245.

⁵⁷ Milovanović 2017, p. 169-170.

⁵⁸ Antal 2016, p. 6; Zăgreanu 2016-1017, p. 72.

⁵⁹ Antal 2014, p. 199-200.

⁶⁰ Știrbulescu 2014, cat. no. 1.

⁶¹ Bărbulescu 1973, p. 85.

⁶² ISM V, 17.

⁶³ ISM V, 115.

⁶⁴ ISM II, 124.

⁶⁵ ISM IV, 11, 20.

⁶⁶ ISM IV, 102.

A bronze statuette depicting a *genius* has been discovered at Izvoarele near the Roman fortress of Sucidava. The authors have identified it with a *pater familiaris*, in the position of an officiant, being considered as personifying a *genius familiaris* (?)⁶⁷. A similar statuette, which probably came from Durostorum, was discovered in the perimeter of the village of Grădiștea, Călărași county⁶⁸.

Initially, the *genius* was an impersonated deity, embodying vitality and vigor. It was believed that every man had his own guardian, who accompanied him, cared for him all his life and was commemorated on every birthday. In the family, the *genius of pater familias* helps the family to prosper⁶⁹.

The rarity of the find is reflected by the material from which the statue is made. So far, representations of Cucullati have been discovered made of stone, ceramics, bronze or amber, but none of lead.⁷⁰ Lead statues are quite rare in the Dobruđa part of Lower Moesia. A number of them have been discovered on the Danube bank at the Roman site of Ostrov-Ferma 4⁷¹. The settlement is closely linked to the XI Claudia legion's fortress from Durostorum and has a strong handicraft character, attested by the discovery in the area of thousands of small pieces of clay, metal, bone and glass, many of which are in the process of being made, or scraps. A series of kilns and waste pits have also been discovered in the area⁷².

Also from Durostorum, in the early 1970s, during preventive excavations in the eastern part of the city, three lead reliefs depicting the goddess Diana were discovered⁷³. These are in addition to a similar find from the same material being found around Silistra⁷⁴.

In addition to the statues discovered at Ostrov-Ferma 4, a number of miniature lead objects were also found⁷⁵, such as lead frames for mirrors⁷⁶. The large number of lead objects clearly denotes a center of production and the presence of permanent or seasonal *plumbarii* workshops, connected with the presence of *Legio XI Claudia* at Durostorum⁷⁷. It is not excluded that the lead objects, and especially the statues, were produced by itinerant craftsmen, who,

⁶⁷ Culică, Mușețeanu 1979, p. 448, Fig. 3/c, d.

⁶⁸ Mușețeanu, Elefterescu 1977, p. 586, Fig. 3/1, 2.

⁶⁹ Kirchhof 2018, p. 122.

⁷⁰ Antal 2016, p. 6.

⁷¹ Culică 1982, p. 109-118; Elefterescu 2004-2005, p. 221-238.

⁷² Elefterescu 2004-2005, p. 221.

⁷³ Donevski 1975, p. 146-148.

⁷⁴ Gerassimov 1961, p. 241, Fig. 8.

⁷⁵ Elefterescu 2010, p. 493-496.

⁷⁶ Mușețeanu, Elefterescu 1978, p. 105-111; Elefterescu 2021, p. 293-334.

⁷⁷ Elefterescu 2021, p. 305.

depending on the demand, had larger or smaller territories of peregrination, as well as the time of staying⁷⁸.

Lead figures of gods were widespread throughout the Roman world, from the West to the Eastern provinces and from North Africa to Britannia. Despite their widespread dissemination, the depictions are almost exclusively Greco-Roman deities, with a few exceptions of indigenous ones, as in our present case⁷⁹.

It can be concluded that the cult of *Genius Cucullatus* is a personal one, for its own well-being, rather than an official one. This is also shown by the context of the discovery of our statue, i.e. in a rural settlement of the *vicus* type, which developed near Tomis. Thus, behind the objects lies the desire of the Romans to benefit from the tutelage and goodwill of the chthonian forces, both in everyday life and in the afterlife⁸⁰. The *Cucullatus* statuettes had spread through the Empire, even towards East, especially with the help of soldiers, but of merchants too⁸¹. It is possible that the statuette from the Roman settlement of Palazu Mare constitutes a particular iconographic type, being a rarity among the representations of *cucullatii* from the entire Roman world. This is also due to the material from which it was made, as no concrete analogy can be found in the specialized literature.

O STATUETĂ VOTIVĂ DIN PLUMB ILUSTRÂND UN *GENIUS CUCULLATUS* DESCOPERITĂ LÂNGĂ TOMIS (MOESIA INFERIOR)

REZUMAT

Dezvoltările pieței imobiliare din Constanța au atras în ultimii ani o serie de cercetări arheologice preventive, care au dus la descoperirea unui bogat material arheologic. Acesta include o statueta din plumb descoperită în cartierul Palazu Mare din Constanța. Aici a fost identificat un nucleu de locuire, semnalat anterior prin diverse descoperiri arheologice din perioada romană. Situl arheologic de la Palazu Mare a fost delimitat mai clar în ultimii ani datorită numeroaselor sondaje și cercetări arheologice preventive. Cronologia așezării (*vicus?*) a fost plasată în secolele II-III și primele decenii ale secolului IV p.Chr.

Statueta are 8,45 cm înălțime și 2,9 cm lățime și este realizată din plumb turnat sub presiune. Reprezintă o figură masculină purtând un *bardocucullus* sau *paenula cucullata* care îi acoperă întregul corp până la genunchi. Fața este redată schematic, din

⁷⁸ Elefterescu 2004-2005, p. 227.

⁷⁹ Chew 1990-1991, p. 85.

⁸⁰ Antal 2014, p. 201.

⁸¹ Antal 2016, p. 7.

care se pot distinge ochii și nasul, iar pe cap divinitatea poartă o glugă (*cucullus*). Mantia se desprinde de pe piept, unde se poate distinge un alt element vestimentar, probabil o tunică, precum și simbolul falic al personajului. Sub mantie, picioarele sunt vizibile și se poate observa că zeitatea poartă probabil cizme de tip *campagus* (?). Partea din spate a statuii este finisată, cu ușoare urme de coroziune datorate materialului solid din care este realizată. Zeitatea este așezată pe un pedestal, în prezent deformat din cauza conservării precare, dar care sugerează prezența unui orificiu de fixare concav. O analogie pentru piesa din studiul de față provine din provincia Dacia și este o statueta din teracotă descoperită la Budești, județul Bistrița-Năsăud unde, ca și în cazul nostru, avem de-a face cu reprezentarea unui *Genius Cucullatus* de tip itifalic.

Genius Cucullatus (pl. *genii cucullati*) este o divinitate de origine celtică răspândită atât în sfera de influență continentală a lumii celtice, cât și în arhipelagul britanic. Numele provine de la gluga pe care o poartă pe cap (*cucullatus*), atașată la o mantie. În Europa continentală, *spiritele cu glugă* sunt reprezentate singular, în timp ce în Britannia *cucullatii* apar invariabil în trei. Deși funcționalitatea și semnificația lor nu sunt foarte clare, ele sunt unanim considerate a fi genii ale fertilității. În lumea romană, *cucullatii* reprezentau spirite care puteau fi găsite în obiecte, totemuri și uneori chiar oameni, oferind protecție și îndrumare. Sunt spirite protectoare care se găsesc peste tot în sfera abstractă a oamenilor și chiar a zeilor.

Raritatea descoperirii este redată de materialul din care este realizată statuia. Statuile de plumb sunt destul de rare în partea Dobrogei din *Moesia Inferior*.

ABSTRACT

The real estate developments in Constanța have attracted in recent years a series of preventive archaeological investigations, which have led to the discovery of a rich archaeological material. These include a lead statuette discovered in the Palazu Mare district of Constanța. Here a nucleus of habitation has been identified, previously reported through various archaeological finds from the Roman period. The archaeological site of Palazu Mare has been more clearly delimited in recent years thanks to numerous surveys and preventive archaeological investigations. The chronology of the settlement (*vicus*?) has been placed in the 2nd-3rd centuries and the first decades of the 4th century AD.

The statuette is 8.45 cm high and 2.9 cm wide and is made of die-cast lead. It depicts a male figure wearing a *bardocucullus* or *paenula cucullata* covering his entire body up to his knees. The face is rendered schematically, from which the eyes and nose can be distinguished, and on the head the divinity wears a hooded hood (*cucullus*). The cloak detached from the chest, where another item of clothing, probably a tunic, can be distinguished, as well as the phallic symbol of the character. Under the cloak, the feet are visible and it can be seen that the deity is probably wearing boots of *campagus* type (?). The back of the statue is finished, with slight traces of corrosion due to the reliable material from which it is made. The deity is placed on a pedestal, currently deformed due to the poor preservation, but suggesting the presence of a concave fixing hole. An analogy for the piece from the present study, comes from the Province of Dacia and is a

terracotta statuette discovered at Budești, Bistrița-Năsăud county where, as in our case, we are dealing with the representation of a *Genius Cucullatus* of the ithyphallic type.

Genius Cucullatus (pl. *genii cucullati*) is a deity of Celtic origin widespread in both the continental sphere of influence of the Celtic world and the British Archipelago. The name derives from the hood he wears on his head (*cucullatus*) attached to a mantle. In continental Europe *hooded spirits* are represented singularly, whereas in Britannia *cucullatii* invariably appear in threes. Although their functionality and significance are not very clear, they are unanimously considered to be fertility genies. In the Roman world, genies represented spirits that could be found in objects, totems and sometimes even people, offering protection and guidance. They are protective spirits found everywhere in the abstract sphere of humans and even gods.

The rarity of the discovery is conveyed by the material from which the statue is made. Lead statues are quite rare in the Dobruja part of *Moesia Inferior*.

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Fig. 1. Localization of the Roman settlement from Palazu Mare

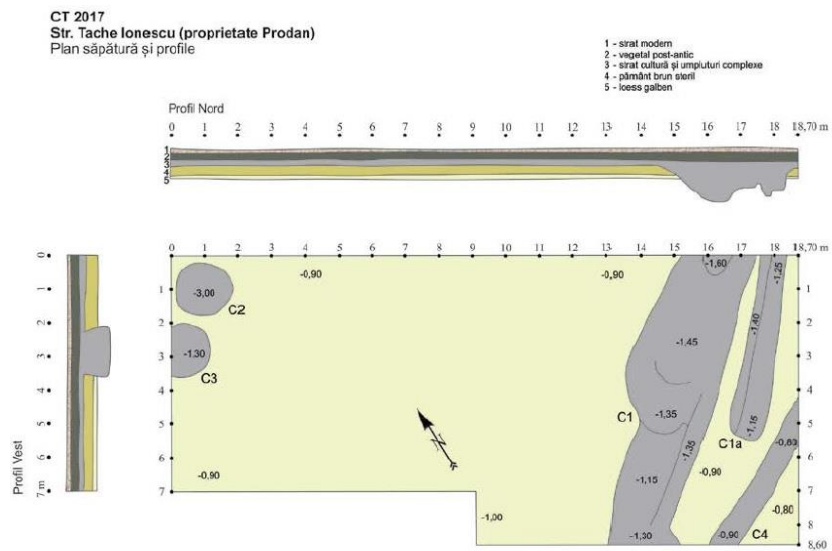


Fig. 2. The plan of the preventive archaeological excavations where the statue was discovered (Tache Ionescu street 2017)

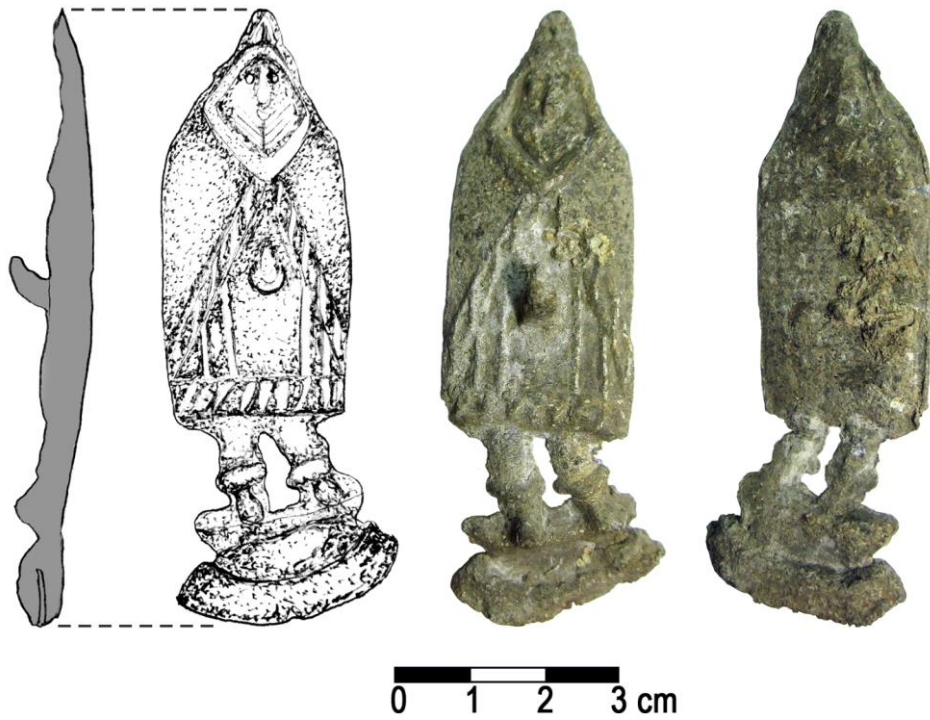


Fig. 3. The lead votive statuette depicting a *Genius Cucullatus* discovered at Palazu Mare

