Janka Istenič

A uniface medallion with a portrait of Augustus from the River Ljubljanica (Slovenia)

Mit Beiträgen von Žiga Šmit und Mirko Doberšek

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Kleine Mitteilungen

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Introduction

The Ljubljanica *(Nauportus)* is a river in central Slovenia, 45 km long *(fig. 1)*. Because of its copious headwaters, which are typical of a Karst stream, it is navigable from its source near Vrhnika, the Roman *Nauportus*. In the prehistoric, republican and Augustan periods, this was a very important site on the old trade-route from the Apennine Peninsula (Italy) to *Segestica* (later *Siscia*; present-day Sisak, Croatia) and onwards to the Balkans and the Danube region (Šašel Kos 2000, 294–297; ead. 1997, 36; Horvat 1990).

The National Museum of Slovenia has been researching the archaeology of the River Ljubljanica since 1884, when the museum curator, Karel Dežman undertook the first underwater archaeological investigation there (Bitenc / Knific 1997, 19; Horvat 1990, 173–175). The finds from the River Ljubljanica are abundant and span the copper age to the present day (Logar / Bitenc 1984; Potočnik 1988/89; id. 1986; Gaspari 1998; Nabergoj 1999). Objects of the Roman period are numerous, the majority of them dating from the Augustan period to the first half of the first century A.D., though earlier and later items have been found as well. Weapons and other military objects are well represented (cf. Istenič 2000a; Istenič 2000b; Gaspari 1999; Rant et al. 1994). Their study forms the core of a research

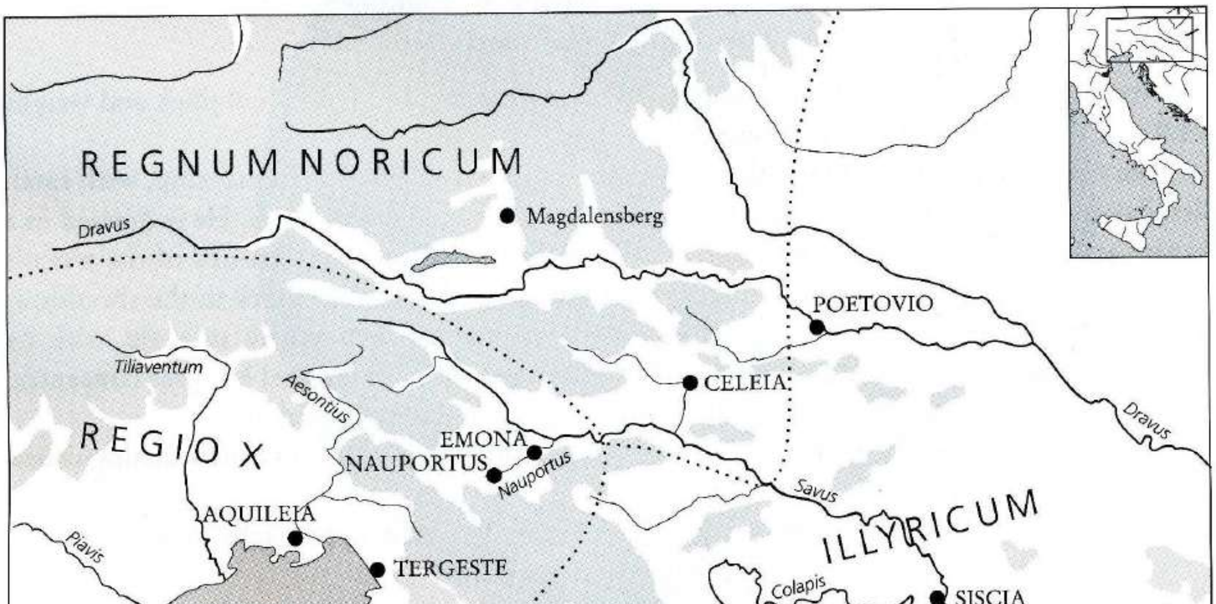

Fig. 1. The Ljubljanica *(Nauportus)* in its wider geographical context in the middle-Augustan period.

project "Roman Military Equipment in Slovenia" which was started in 2001. In addition to research on objects held by the National Museum itself, this project includes the registration, recording and study of items in private collections, where accessible.

During the recent examination of a private collection of finds from the River Ljubljanica, the medallion discussed in this paper attracted our particular attention. The documentation relating to the object, which also includes a cast (replica), is kept in the Archaeological Department of the National Museum of Slovenia (Inv. No. Zn 173 / 3).

Circumstances of the find and its find-spot

According to the information provided by the finder (a diver and non-archaeologist), the medallion was found early in 2001 in the river-bed of the Ljubljanica, about 1.2 km downstream from its confluence with the Zrnica rivulet, and at a depth of approximately 4 metres. The find-spot is about 5 km from Vrhnika *(Nauportus; fig. 2)*.

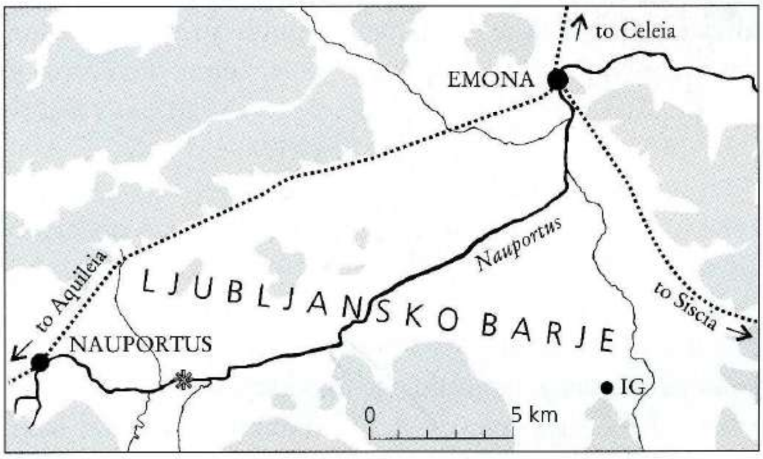

Fig. 2. Map of the environs of the find-spot of the medallion from the River Ljubljanica Nauportus.

Description of the medallion

The round medallion *(figs. 3–4)*, measuring 4.8 cm in diameter, is 0.1 to 0.7 cm thick and weighs 24.9 g. It is substantial and was formed by casting.

The very well preserved relief decoration is of a high standard of workmanship, with small details carefully executed. It depicts the bust of a middle-aged man en face. He is dressed in a *tunica* and *toga*, and wears a laurel wreath on his head; the wavy wreath-ties of the wreath can be seen hanging down on either side, reaching from near the ear-lobes to the shoulders. To the left is a myrtle branch, and to the right a sceptre surmounted by an eagle, with its head turned back and its wings partly expanded. The medallion is bordered by three concentric ribs separated by two grooves, the middle rib being the highest and widest.

On the back, the surface is uneven and irregular. Three different zones can be distinguished *(figs. 3b; 5b)*:

1- a relatively smooth irregularly shaped area roughly in the upper right-hand quarter of the medallion; this seems to be the deepest portion,

2- a rough irregularly shaped area, slightly darker and apparently higher than area 1, which lies to the left side and below the surface of area 1,

3- the rest of the back, which has a relatively smooth surface with clearly visible traces of incised furrowing in different directions.

a

b

Fig. 3. The medallion from the Ljubljanica river; a: front side; b: back side. – Scale 2 : 1.

Fig. 4. The medallion from the Ljubljanica river. – Scale 2:1.

PIXE analyses, a non-destructive technique which analyses the alloy on the surface (cf. Appendix 1), produced the following results:

- area 1: an alloy of tin (*c.* 60 %) and lead (31–36 %; *fig. 5; table 1, c2.c3*)[1],
- area 2: tin (92 %; *fig. 5; table 1, c4.n4.n6*),
- area 3: an alloy of tin (53 %) and lead (34–37 %) with some copper *(fig. 5; table 1, c1.c5.n5)*.

These results indicate that the basic alloy in which the medallion was cast was tin and lead (i.e. pewter)[2]. Because of its very low melting-point this was very suitable for casting thin and intricate reliefs (cf. Appendix 2).

The medallion had been soldered to a backing made of an alloy with very high percentage of tin. Its surface was furrowed to improve adhesion. As the melting point of the backing would have been higher than that of the medallion, the bond could be achieved by beginning of fusion of the back of the medallion or by impressing the medallion against the backing when plastic. From the back of the medallion it is evident that a high quality bond was confined to a small zone (area 2), whereas on most of the surface there was only a low level of adhesion (area 3) or no adhesion at all (area 1; for details see Appendix 2).

PIXE analyses of the front of the medallion showed that this side was silvered *(fig. 5; table 1, n1.n2.c7)*.

[1] The results of the analysis of the uncleaned part (n3) are less reliable.

[2] Pewter was used throughout the Roman world as a solder (Brown 1976, 26; Istenič 2000a, 172–174 figs. 5–8; Šmit / Pelicon 2000, 184 table 1,1.8.12).

Fig. 5. The medallion from the Ljubljanica river; a: front side; b: back side with indications of the three different zones (1–3) and the points where the PIXE analyses were carried out. – Scale 2 : 1.

Analysis and interpretation of the decoration

The characteristics of the face, neck and hair style of the man depicted enables the medallion to be identified as a portrait of the emperor Augustus of *Prima Porta* Type. This type, called also Augustus Type, was introduced in 27 B.C. or shortly after (cf. Hofter 1988, 298; 322–327 cat. nos. 167.168.170; Hölscher 1988, 386–389 cat. no. 215; Zanker 1990, 98–100).

A laurel wreath was worn by those celebrating a triumph and later by emperors (Jones 1990, 73). Octavian (later Augustus) was the first to gain the privilege of wearing it permanently after his victory over Sextus Pompeius in 36 B.C. (Zanker 1990, 41). The laurel wreath with the end-ties hanging down the neck of the man portrayed, first appeared on coins of Augustus minted in 28 B.C. (Trillmich 1988, 505–506 cat. no. 320).

A sceptre surmounted by an *aquila* was carried in triumphal processions in the left hand of a victorious general. In the imperial period, like the rest of the *ornamenta triumphalia*, it became a standard attribute of the emperors (Künzl 1988a, 86f.; 90f. figs. 51a.b; 56–57).

The laurel wreath, the sceptre with the *aquila* and also the *toga* and *tunica* are all triumphal ornaments, although the details here are insufficiently precise for the identification of a *toga picta* or a *tunica palmata* (Künzl 1988a, 85–92 figs. 56–57; Maxfield 1981, 102; Jones 1990, 106; 281; 308). In such a context, the branch on the left side of the medallion (that is to the right of Augustus) would be expected to be a laurel branch, since the celebrant of a triumph normally held a laurel branch in his right hand (Künzl 1988a, 87; 91 fig. 56). Although it is not always easy to distinguish between reliefs depicting laurel branches and those depicting myrtle branches, the representation of the leaves growing on the branch in pairs and the fruits on long stalks leave no doubt that the frond on this medallion is that of a myrtle (cf. Baumann 2000, 42f.)[3]. What significance could a myrtle branch have had in this context?

Myrtle was associated with the cult of Venus / Aphrodite (RE 16,1, 1180–1182). Augustus perpetuated the dynastic perspective of *Venus Genetrix* instituted by Caesar, who had declared himself to be Venus' descendant (Kleiner Pauly 5, 1178). Venus is present, for example, on several Augustan coins (Zanker 1990, 53–55 figs. 41b; 42b; RIC 1984, 250f.), and on the statue of Augustus from the Villa of Livia at *Prima Porta*, the Eros riding on a dolphin is an allusion to his ancestress, Venus (Zanker 1990, 189f. fig. 148a). Nevertheless, the explanation of the myrtle, as a symbol of the ancestress Venus, does not seem to be the most appropriate in the context of this particular medallion.

Myrtle wreaths were worn by victorious generals during an *ovatio*, the so called "lesser triumph" (RE 18,2, 1891; 1893; Künzl 1988a, 100f.). Among the various achievements for which a victorius general could hold an *ovatio* rather than a full triumph, ancient writers mention a victory achieved in a military campaign without bloodshed (RE 18,2, 1893–1896; Maxfield 1981, 102; 104f.). The symbolism of the myrtle in this context is best described in Plutarch's description of the *ovatio* of Marcus Claudius Marcellus in 211 B.C.: "In conducting it the general does not mount upon a four-horse chariot, nor wear a wreath of laurel, nor have trumpets sounding about him; but he goes afoot with shoes on, accompanied by the sound of exceeding many flutes, and wearing a wreath of myrtle, so that his appearance is unwarlike and friendly rather than terrifying. And this is the strongest proof to my mind that in ancient times the two triumphs were distinguished, not by the magnitude, but by the

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[3] On laurel fronds the leaves grow from the branch individually, with no particular order, and the fruits only have short stalks (Baumann 2000, 38f.).

manner, of the achievements which they celebrated. For those who won the mastery by fighting and slaying their enemies celebrated, as it would seem, that martial and terrible triumph, after wreathing their arms and their men with abundant laurel, just as they were accustomed to do when they purified their armies with lustral rites; while to those generals who had had no need of war, but had brought everything to a good issue by means of conference, persuasion, and argument, the law awarded the privilege of conducting, like a paean of thanksgiving, this unwarlike and festal procession. For the flute is an instrument of peace, and the myrtle is a plant of Aphrodite, who more than all the other gods abhors violence and wars." (PLUTARCH, Marcellus XXII, 2–4).

The myrtle, as a symbol of victory achieved without blood-shed, fits very well in the context of the triumphant Augustus on the medallion. There seems little doubt that it alludes to Augustus' victory over the Parthians in 20 B.C., which was not achieved by a war, but by diplomatic means.

In Augustan ideology, his victory over the Parthians was endowed with a very special significance. It was regarded as one of the prerequisites for the dawning of the Golden Age *(saeculum aureum)*. Augustus did not accept the triumph awarded to him by the Senate, but agreed just to display publicly the re-captured eagles and standards which had been lost by Crassus in 53 B.C. Nevertheless, many of the honours assigned to Augustus in commemoration of this victory employed the traditional imagery of a triumph. One of these comprised a bronze statue, of which a marble copy, i.e. the *Prima Porta* statue, survives (ZANKER 1990, 183–189).

The coins of the *signis receptis*-series clearly constituted a significant element of propaganda in praise of the bloodless recovery of the legionary *insignia* from the Parthians (TRILLMICH 1988, 486; 514f. cat. nos. 340–342; ZANKER 1990, 186–188 figs. 145–146). Some of these included motifs depicting the honours given to Augustus (TRILLMICH 1988, 486; 515f. cat. nos. 343–344). Among them, a type of *denarius* minted in *c.* 18 B.C. seems to have clear analogies to the medallion from the Ljubljanica. On the reverse is an empty *quadriga*, and on the obverse, the triumphal decorations are represented – a *toga picta*, a *tunica palmata*, a laurel wreath – as well as an *aquila*, which could be a triumphal decoration or a legionary *aquila*[4]. These motifs reflect Augustus' refusal to accept the award of a triumph over the Parthians decreed by the Senate (TRILLMICH 1988, 486; 516 cat. no. 344; RIC 1984, 96–101). A very small plate made from a silver coin, with the same empty *quadriga* motif, was found at Kalkriese (Germany), the site of the *clades Variana* in A.D. 9. It had probably served as a fitment on a *gladius* sheath (see below; FRANZIUS 1999, 589; 591–595; 607 figs. 14,1; 15; 16,2).

For the Romans, the recipient of a triumph was regarded as a person with magical powers, a bringer of good luck and good fortune, as well as a guarantor of success (KÜNZL 1988a, 7; 93). In the celebration of the victory over the Parthians, a new concept of victory was formulated, which saw Augustus as the invulnerable victor and guarantor of world order (ZANKER 1990, 183f.).

[4] TRILLMICH (1988, 486) explains it as a legionary *aquila*, but JONES (1990, 308) seems to interpret it as a triumphal decoration.

Function of the medallion

The depiction of the triumphant Augustus suggests that the Ljubljanica medallion had been attached to an object used by the military. The author knows of no precise analogy to the present medallion, which includes this particular motif. Generally similar medallions are known on the sheaths of swords, and as military decorations *(phalerae)*, and also possibly, but less certainly, as military belt-fitments.

From *Vindonissa* (Windisch-Brugg, Switzerland) two uniface medallions (4.2 cm in diameter), cast in pewter, are known, which have a depiction in relief of the bust of Augustus, with a laurel wreath in profile, wearing a cuirass and *paludamentum*, with Victoria behind him and a *lituus* in front. One of these has traces of leather and wood on its back, so it had probably been attached to the sheath of a sword (Unz 1972, 43 f. figs. 1–2; Künzl 1996, 457 M29–30 pl. 46,4–5; Dahmen 2001, 209 f. Mil. 19–20 pl. 208 Mil. 19). A larger uniface medallion (4.9 cm in diameter), cast in lead, with similar relief decoration (a bust of Augustus with a laurel wreath and Victoria on a globe behind him) was found in the channel between the rivers Aare and Zihl, in Switzerland (Unz 1972, 44 f. fig. 3; Künzl 1996, 454 M6 pl. 46.1; Dahmen 2001, 210 Mil. 21). All these medallions originally had a rivet at the back, but the rivets had been broken in antiquity and secondary holes had been made in order to attach the medallions to their backing. A further hint of the use of such medallions as mounts is the sheath of the "Tiberius sword" found at Mainz; this has a medallion soldered (?) to it, which shows Augustus (?) in profile with a laurel wreath (Künzl 1996, 403; 455 M 10 pl. 46.6; Dahmen 2001, 209 Mil. 18 pl. 208 Mil. 18). Künzl (1996, 454 M 5 pl. 46,2–3; also Dahmen 2001, 210 f. Mil. 22) has suggested that a smaller medallion (3.8 cm in diameter) from Kalkriese had also been used as a fitment on a *gladius* sheath. From the same site another, even smaller, thin round plate (1.8 cm in diameter) is known, made from a *denarius*. It was found in a context which may imply that it functioned as the fitment of a *gladius* sheath (Franzius 1999, 589; 591–595; 607 figs. 14,1; 15; 16,2).

When compared with the analogies listed above, the Ljubljanica medallion is the only one with a full-face depiction of the bust. This links it to a group of uniface medallions made of glass, which show the busts of members of the Iulio-Claudian imperial family, starting with a late-Augustan portrait of Tiberius (Boschung 1987, 228). All the male members of the imperial family are depicted en face, in a cuirass and *paludamentum*, but without a wreath (ibid. 223). These glass medallions were mounted on metal *phalerae*, which comprised a small plate with a loop attached to the back; this enabled such items to be fitted onto a leather strap (ibid. 199–203 figs. 6–13). Such *phalerae* were most probably military decorations and would have been worn on the chest (ibid. 200–205).

Few military decorations in form of metal *phalerae* are known. Two examples (both from unknown sites) are generally similar in form to the medallion from the Ljubljanica; they comprise a flat round plate with figured decoration; on the larger one, which is cast, a loop still survives (Boschung 1987, 203–205 figs. 15–17). The *phalera*, cast in bronze, with the remains in relief decoration of a full frontal bust with a cuirass, found in the old river-bed of the Rhine near *Vetera* (Xanten, Germany), is different in general form. It is not flat but rises towards the middle (Schalles/Schreiter 1993, 55; 226 fig. 36 pl. 47 Mil 81) and may have had a backing-plate (cf. the *phalerae* from Lauersfort near Krefeld in Germany: Maxfield 1981, 94 pl. 15).

Two round buttons (4.8 and 5.0 cm in diameter) from a *cingulum* found at *Herculaneum*, which are decorated with Sol and Luna in relief and are cast (?) in silver, may also provide possible analogies (Künzl 1988 b, 562 f. cat. no. 388).

Dating and conclusion

The medallion depicting the triumphant Augustus with a myrtle branch alludes to Augustus' bloodless victory over the Parthians in 20 B.C., a date which provides a *terminus post quem* for the production of the object.

The decorative motif on the medallion points to its use in a military context. The known analogies suggest that it may have been used as a fitment on a *gladius* sheath, or a medallion on a *phalera (donum militare)*, or, perhaps as a part of a military belt. The second possibility seems most likely for two reasons: The portrait is represented full-face (as occurs on *phalerae* with glass medallions). Moreover, the way in which the medallion had been soldered to its backing is more suggestive of a flat metal *phalera* than of a piece of sheet metal covering a wooden sheath, which would have been curved, if only slightly.

We know neither how long the medallion had been in use before it came to rest in the Ljubljanica[5], nor why and how it reached there (either lost or deliberately deposited?). Nevertheless, it reflects a Roman military presence. This invokes no surprise. The *Nauportus-Emona* area had been under Roman authority since the late Republican period (Šašel Kos 2000, 294–297 fig. 1; Horvat 1999, 219), and was situated on the route between Italy and the Balkans, where large Roman military forces had operated during the Pannonian wars of 14–9 B.C. and during the great Pannonian-Dalmatian rebellion of A.D. 6–9 (Šašel 1974; Šašel Kos 1995, 236; ead. 1997, 31–33).

J.I.

Appendix 1. Analysis of the medallion by the method of PIXE

The metal alloys of the medallion were analysed by the method of proton induced X-rays (PIXE), using the external beam measuring station at the Tandetron accelerator in Ljubljana. The proton energy was 2 MeV; after passing an 8 µm kapton foil and an air gap of about 2 cm wide, the protons hit the target with an energy of 1.5 MeV. The induced X-rays were detected by a Si (Li) semiconductor detector, equipped with a 750 µm kapton absorber in order to suppress the more intensive low-energy X-rays. The elemental concentrations were calculated from the X-ray intensities using the assumption that all the metal constituents had been detected, thus setting the sum of all concentrations to 100 %. The method essentially requires no standard, but the current setting was verified by a test analysis of a gold standard, confirming the accuracy of our procedure to within 10 %.

Two sets of measurements were made. In the first series, the proton beam of about 3 mm diameter was applied to a roughly cleaned sample surface, which appeared smooth and covered with a patina *(fig. 5; table 1, n1–n6)*. As these procedures were carried out on the only roughly cleaned surface, the resultant measurements can only be regarded as a rough approximation. Nevertheless, they revealed that the medallion was made of a tin-lead alloy and was silvered on the front surface. As the measurements at the back provided results which are not homogeneous, and which included relatively high concentrations of iron and manganese, indicative of the object's deposition in a river, a new set of measurements was made at points measuring 1–2 mm in diameter, which were cleaned by polishing *(fig. 5; table 1, c1–c7)*. The cleaning

[5] The *gladius*-sheath from Kalkriese already mentioned, which is thought to have had a fitment made from a *denarius* minted in *c.* 18 B.C., was most probably lost during the battle in A.D. 9 (cf. Franzius 1999, 598 f.). This may suggest a relatively long life for such military equipment.

procedure on the back removed the patina completely and exposed the core. The beam was reduced in size using a 0.2 mm wide aluminum diaphragm. However, scattering in the air broadened the beam to about 1 mm before hitting the target. The new results provide the following conclusions:

1. The plaque was made of a tin-lead alloy containing 50–60 % of tin, 30–40 % of lead; the iron present is probably not a basic component of the alloy, but originates from the patina, due to the imprecise aiming of the proton beam.
2. The medallion was silvered on the front *(fig. 5; table 1, n1.n2.c7)*, and some of the silvering spilled beyond the edge *(fig. 5; table 1, n5.c5)*. The percentage of silver is not quite homogeneous, at least partially due to the uneven preservation of the surface. Traces of gold *(fig. 5; table 1, n2.c7)* are probably impurities in the silver. The joint contents of silver and gold and the one-side silvering of an alloy of low melting point would suggest the use of the amalgamation technique, though no traces of mercury were detected.
3. Measurements at three points *(fig. 5; table 1, n4.n6.c4)* on the back revealed an alloy with very high percentage of tin; this might relate to the object to which the medallion had been fixed.

Points	Sn	Pb	Cu	Zn	Ag	Au	Fe	Mn
n1	32.1	18.6	0.8	-	40.0	-	8.0	0.6
n2	9.2	7.3	0.6	-	65.8	0.3	16.4	0.3
n3	75.5	12.6	0.1	0.05	-	-	11.3	0.4
n4	92.2	0.4	0.5	-	-	-	6.7	0.1
n5	47.6	22.0	13.4	0.6	9.2	-	6.8	0.3
n6	86.9	6.0	0.4	0.05	-	-	6.5	0.1
c1	53.1	34.4	7.4	0.3	1.0	-	3.5	0.1
c2	60.3	35.9	0.2	0.2	-	-	3.2	0.1
c3	61.4	30.9	0.3	0.2	-	-	6.9	0.2
c4	92.1	1.0	0.3	0.3	-	-	6.0	0.1
c5	53.8	36.8	3.5	0.4	1.1	-	4.3	0.1
c6	38.4	42.9	0.5	0.4	11.6	-	5.9	0.2
c7	19.6	36.8	0.8	0.3	30.9	0.5	10.8	0.3

Table 1. Results of the PIXE analyses of the medallion from the Ljubljanica river. Concentration of elements (expressed as percentages) obtained from the roughly cleaned surface (n), and from the surface cleaned by polishing (c). Points n1, n2, c6 and c7 are on the front of the medallion, and the others are on the back.

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Appendix 2. Metallurgical analysis

Three different areas can be distinguished on the back side of the medallion *(fig. 3b; 5b)*. An area at the lowest level (area 1)[6] most probably represents the surface of the back of the medallion after casting. The results of the PIXE analyses on this area showed that it had been made of a binary alloy of tin (Sn) and lead (Pb, *table 1, n3.c2.c3*). The copper (Cu) and zinc (Zn), represented by less than 1 %, can be explained as impurities of the components of the

[6] The areas 1–3 refer to the description in main text by J. Istenič.

alloy. The iron (Fe) was probably not an added component of the alloy, but appeared in its patina. In the middle of the back of the medallion are two areas (area 2 on *fig. 5b*) with an alloy of tin and small percentage of lead *(fig. 3b; 5b; table 1, n4.n6.c4)*. The surrounding area (area 3 on *fig. 5b*), an alloy of tin (53 %), lead (34–37 %) and some copper (3.5–13 %; *table 1, n5.c1.c5*), has a relatively rough furrowed surface.

The alloy of which the medallion was cast, i.e. approximately 60 % of tin (Sn) and 31–36 % of lead (Pb), has the lowest (eutectic) melting point (183 °C) in the binary system Sn-Pb (HANSEN / ANDERKO 1958, 1107). This provides it with good properties for filling cavities. High fluidity in an alloy is very important for the casting of thin objects.

Area 2, made of high percentage of tin (> 92 %), is part of the base alloy (this was perhaps bonded to an object made of another alloy) to which the medallion was diffusion soldered, and area 3 most probably bears offprint of the surface of the backing. This had been furrowed to increase the surface and thereby improve its adhesion to the medallion better. The melting point of the backing (220–235 °C) is higher than the melting point of the alloy of the medallion, so their adhesion could have been achieved in two ways:

a) the base was heated to the point at which it became plastic and then the medallion was impressed onto it, or

b) the medallion was placed on the backing; the backing was then heated and the back of the medallion was indirectly heated as well, which, because of its low melting point, began to fuse with its backing.

The lack of homogeneity in the level of adhesion is reflected in the variable character of the surface of the back of the medallion: on the area 1 there was no bonding, the area with the furrowing grooves (area 3) exhibits a low quality of adhesion and only area 2 shows a good union.

A relatively high percentage of copper in the furrowed area of the medallion (area 3) was indicated by the PIXE analyses *(table 1, n5.c1.c5)*. This can be explained by the suggestion that the furrowing had been executed with a tool made of a copper alloy, as no significant percentage of copper was detected either in the alloy of which the medallion was made, or in the alloy of the backing to which the medallion had been attached.

M. D.

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J. I.

Abstract: A uniface medallion with a portrait of Augustus from the River Ljubljanica (Slovenia)

A uniface medallion with a full-face bust of Augustus in relief (a portrait of *Prima Porta* Type), cast in pewter and silvered at the front, was found in the River Ljubljanica (Slovenia) early in 2001. The medallion depicts the triumphant Augustus with a sceptre surmounted by an eagle and a myrtle branch. The latter alludes to Augustus' bloodless victory over the Parthians in

20 B.C., a date which provides a *terminus post quem* for the production of the object. The decorative motifs on the medallion point to its use in a military context. The medallion had been soldered to a backing, and may have been used as a fitment on a gladius sheath, or, perhaps as a part of a military belt, or most probably as a medallion on a *phalera (donum militare)*.

Zusammenfassung: Ein Medaillon mit Augustusportrait aus dem Fluß Ljubljanica (Slowenien)

Ein aus einer Zinn-Blei-Legierung gegossenes, auf der Vorderseite versilbertes Medaillon mit einer Reliefdarstellung des Augustus (ein Vollporträt vom Typ Prima Porta) wurde im Fluß Ljubljanica (Slowenien) zu Beginn des Jahres 2001 gefunden. Das Medaillon zeigt den triumphierenden Augustus mit einem Zepter, umgeben von einem Adler und einem Myrtenzweig. Letzterer stellt eine Anspielung auf den unblutigen Sieg des Augustus über die Parther im Jahr 20 v. Chr. dar; dieses Datum bietet einen *terminus post quem* für die Herstellung des Objektes. Die Ziermotive auf dem Medaillon deuten seinen Gebrauch in einem militärischen Kontext an. Das Medaillon wurde auf einen Untergrund gelötet und könnte als Beschlag einer Gladiusscheide, eines Militärgürtels oder am wahrscheinlichsten als Teil einer Phalere *(donum militare)* gedient haben.

Résumé: Un médaillon avec portrait d'Auguste en provenance du fleuve Ljubljanica (Slovénie)

Un médaillon coulé en alliage d'étain et de plomb dont l'avers argenté présente un portrait en relief d'Auguste (portrait entier de type Prima Porta) a été découvert dans le fleuve Ljubljanica (Slovénie) au début de l'année 2001. Sur ce médaillon, Auguste est représenté triomphant. Il est muni d'un sceptre et est accompagné d'un aigle et d'une branche de myrte. Ce dernier élément est une allusion à la victoire remportée sans effusion de sang par Auguste sur les Parthes en 20 avant J.-C. Cette date offre un *terminus post quem* pour la fabrication de l'objet. Les motifs décoratifs du médaillon situent son usage dans un contexte militaire. Le médaillon a été soudé sur une base et pourrait avoir été utilisé comme garniture de fourreau de glaive ou de ceinture militaire ou, plus vraisemblablement, comme élément de phalère *(donum militare)*.

S. B.

Anschriften der Verfasser:

Mirko Doberšek
Institute of Metals and Technology
Lepi pot 11
SLO–1000 Ljubljana
E-Mail: mirko.dobersek@imt.si

Janka Istenič
National Museum of Slovenia
Prešernova 20
SLO–1000 Ljubljana
E-Mail: janka.istenic@narmuz-lj.si

Žiga Šmit
University of Ljubljana
Department of Physics
Jadranska 19
SLO–1001 Ljubljana
E-Mail: smit@fiz.uni-lj.si; ziga.smit@ijs.si

Abbildungsnachweis:
Fig. 1–2: Roman Hribar, National Museum of Slovenia. – *Fig. 3; 5:* Tomaš Lauko, National Museum of Slovenia. – *Fig. 4:* Ida Murgelj, National Museum of Slovenia.