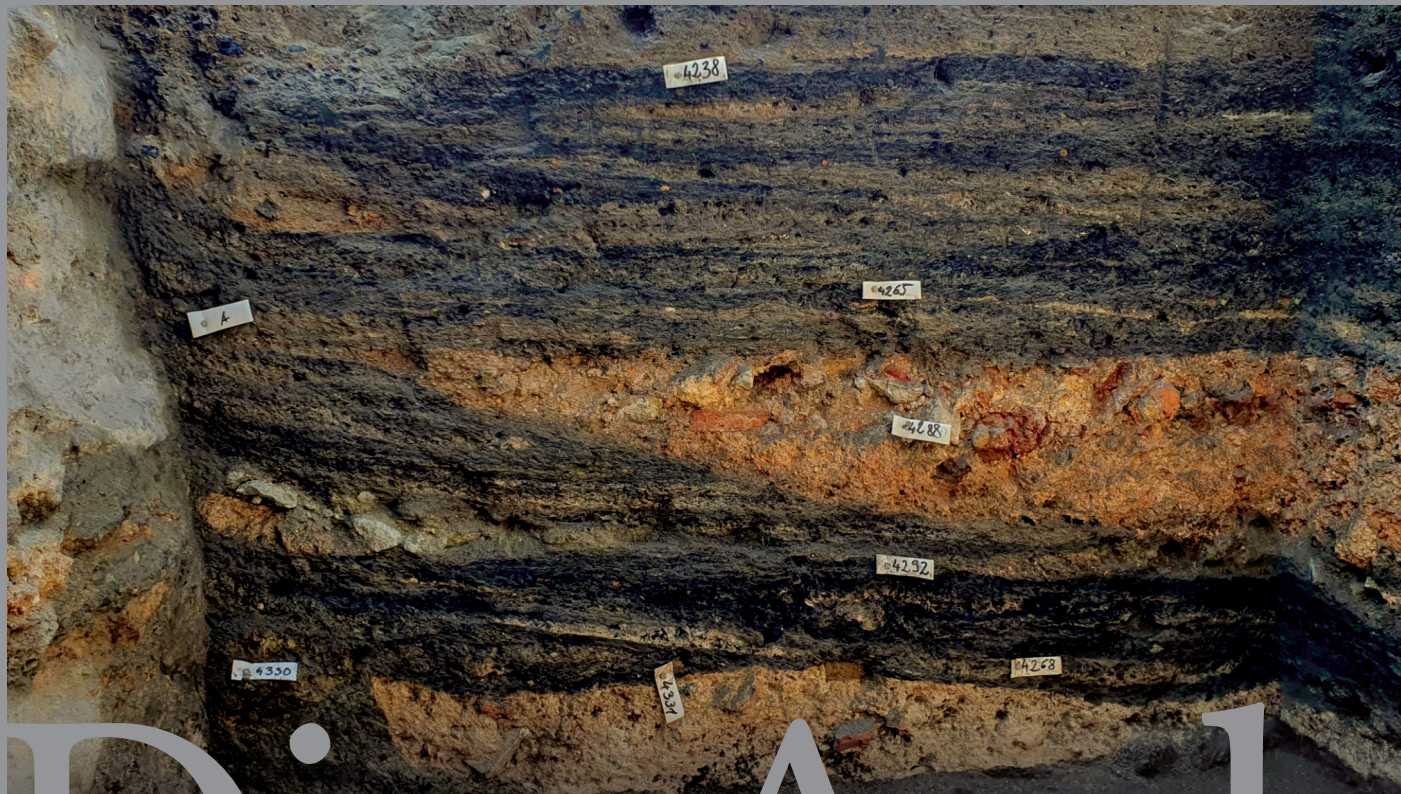


DISSERTATIONES ARCHAEOLOGICAE

ex Instituto Archaeologico

Universitatis de Rolando Eötvös nominatae



DissArch

Ser. 3. No. 12. | 2024

Dissertationes Archaeologicae
ex Instituto Archaeologico
Universitatis de Rolando Eötvös nominatae

Ser. 3. No. 12.

Editor-in-chief

Dávid BARTUS

Editorial board

László BARTOSIEWICZ (Stockholm University, Stockholm, Sweden)

Ondřej CHVOJKA (University of South Bohemia, České Budějovice, Czech Republic)

Alexandra ANDERS (ELTE Eötvös Loránd University, Budapest, Hungary)

Miroslava DAŇOVÁ (University of Trnava, Trnava, Slovakia)

Mario GAVRANOVIĆ (Austrian Archaeological Institute AAS, Vienna, Austria)

Hajnalka HEROLD (University of Exeter, Exeter, United Kingdom)

Tomáš KÖNIG (Comenius University, Bratislava, Slovakia)

Tina MILAVEC (University of Ljubljana, Ljubljana, Slovenia)

Gábor V. SZABÓ (ELTE Eötvös Loránd University, Budapest, Hungary)

Tivadar VIDA (ELTE Eötvös Loránd University, Budapest, Hungary)

Technical editor

Gábor VÁCZI

Proofreading

Katalin SEBŐK, Emilia GRANDI

Cover picture

Ákos MÜLLER

Aviable online at <http://ojs.elte.hu/dissarch>

Contact: dissarch@btk.elte.hu

Support: vaczi.gabor@btk.elte.hu

ISSN 2064-4574 (online)

Publisher

László BORHY

© Institute of Archaeological Sciences, ELTE Eötvös Loránd University

© Author(s)

Budapest 2025



PKP
PUBLIC
KNOWLEDGE
PROJECT



DOAJ

ERIH PLUS
EUROPEAN REFERENCE INDEX FOR THE
HUMANITIES AND SOCIAL SCIENCES



CONTENTS

ARTICLES

Marie SEGUEDY – Stéphane PÉAN – Marylène PATOU-MATHIS – Zsolt MESTER	5
Des vides et des pleins : Les occupations humaines dans le Bassin des Carpates entre 130 et 10 ka BP	
Attila PÉNTEK – Krisztián ZANDLER – Szilvia GUBA – Nicklas LARSSON	41
Upper Palaeolithic site complex at Csécse-Szőlős-domb (Cserhátalja, Nógrád County, Northern Hungary): Preliminary results	
Gizella Kovács	71
Interpretation possibilities of Middle Neolithic cave usage patterns: The Neolithic finds from the 2019 excavation in the Baradla Cave in Aggtelek	
Filip ONDRKÁL	149
Hrádok nad Váhom: Bronzeworking equipment from an Urnfield Culture site in the Carpathians	
János Gábor TARBAY	167
Kartal: A fragmented hoard under a broken pot	
Gábor ILON	223
New specimen of an Early Iron Age brooch type from Western Transdanubia: A stray find from Simaság	
Attila MRENKA	231
An Early Iron Age cup with unique decoration from Fertőrákos (NW Hungary)	
Umut M. DOĞAN	243
In Turkish Thrace: The Early Iron Age cultural environment of the Tundza and Maritsa valleys	
Linda DOBOSI – Tamás SZABADVÁRY	267
Roman stamped bricks from the Tussla-collection in the Hungarian National Museum	
Ingrid PETCU-LEVEI – Radu PETCU	333
An ivory statuette depicting the god Thanatos discovered near Tomis (Moesia Inferior)	
Bence GULYÁS – Péter SOMOGYI – Gergely SZENTHE	343
New data to the Avar Period chronology of the Körös–Tisza–Maros Interfluve: Some radiocarbon dates from the cemeteries of Szarvas-Grexa-téglagyár and Székkutas-Kápolnadűlő	

Box-shaped cloak clasps in the Late Avar Period

Some remarks on the absolute chronology of heraldic belt fittings

Connection and disconnection: Reconstructing routes through and beyond
the Rania Plain in Iraqi Kurdistan

FIELD REPORTS

Preliminary report on the excavations of the legionary bath of Brigetio in 2024

Pilisszentiván-Hárs-erdő 2024: Newly excavated remains of an Early Roman village
in the northwestern hinterland of Aquincum

THESIS REVIEW ARTICLES

The concept of the ancient homeland of the Fenno-Ugric-speaking peoples
in light of complex research

An ivory statuette depicting the god Thanatos discovered near Tomis (Moesia Inferior)

Ingrid PETCU-LEVEI 

Museum of National History and Archaeology from Constanța, Constanța, Romania
ingridpetculevei@gmail.com

Radu PETCU 

Museum of National History and Archaeology from Constanța, Constanța, Romania
radupetcuarheo@gmail.com

Received 19 November 2024 | Accepted 2 December 2024 | Published 24 January 2025

Abstract: In recent years, real estate developments in Constanța prompted a series of preventive archaeological investigations, leading to the discovery of rich archaeological material. These finds include a bone statuette found in the Palazu Mare district of Constanța. In this context, the nucleus of habitation, previously inferred from various archaeological finds from the Roman period, has been identified. Numerous surveys and preventive archaeological investigations have allowed for a clearer delimitation of the archaeological site of Palazu Mare. Regarding chronology, the settlement (possibly a vicus) can be dated from the 2nd–3rd centuries to the early decades of the 4th century AD. The statuette in question was carved out of ivory, measuring 6 cm in height and 1.7 cm in width. It was made as a representation of the god *Thanatos*, the personification of the Angel of Death in Greek and Roman mythology. Unfortunately, the statuette is incomplete; the left hand and parts of the legs are missing, along with the wings originally located on its back. The closest analogy for our representation comes from Northern France, where a small bronze statue was discovered in a *villa rustica* in Salouël, a commune located on the outskirts of Amiens. Due to the uncertainty surrounding the function of the object to which the statue pertains, we classify it as *instrumentum domesticum*, a category that includes a variety of objects that were part of everyday Roman life. The discoveries made here are considered quite rare due to the material of the statuette, and the context in which it was found. Based on previous observations, it can be said that *Thanatos* is typically a characteristic of funerary art and is therefore rarely found in domestic contexts. Ivory statues are particularly uncommon in the Dobrudja region of *Moesia Inferior*.

Keywords: Moesia Inferior, Tomis, Thanatos, Eros, roman religion, Palazu Mare

In recent years, real estate developments in Constanța prompted a series of preventive archaeological investigations, leading to the discovery of rich archaeological material. These finds include several statuettes that came to light in the Palazu Mare district of Constanța. In this context, the nucleus of habitation, previously inferred from various archaeological finds from the Roman period, has been identified.¹ Numerous surveys and preventive archaeological investigations have allowed for a clearer delimitation of the archaeological site of Palazu Mare. Based on the information gathered so far, the main core of the settlement (possibly a vicus) is located in the area of Ionel Teodoreanu,

1 BUCOVALĂ – PAPUC 1981, 215; BĂRBULESCU – OCHEȘEANU 1990, 233–234; BĂRBULESCU 2001, 49–50; ISM II, no. 10, 86, 137, 205, 340.

Tache Ionescu, Iuliu Maniu and Jean Bart Streets. The settlement has been dated to the 2nd–3rd centuries and the early decades of the 4th century AD.² The site is situated about 6 km north of Tomis, and is a part of a group of satellite settlements developed near the city (Fig. 1).



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

In 2023, a preventive excavation was carried out preceding the construction of a building, on Prelungirea Recoltei Street no. 24C. Here a series of habitation complexes with diverse archaeological material were found. Among them, the ruins of a Roman house were discovered (probably a villa?). Its walls were built of stone and only a single room (6 × 8 m inside) was identified. Three of its walls were found, preserved to varying degree, with the average thickness of 0.6 m. The abundant material discovered in this context included ceramics, coins and an ivory statue. Outside of the ruins of the house, attached to its north-eastern corner, a circular stone structure was identified (external diameter: 2.1 m, internal diameter: 1.3 m). The interior of the structure showed traces of burn marks, suggesting that this construction may have functioned as a kiln. A fragmentary bone statuette was discovered inside (Fig. 2). The specific placement of the object leads us to believe that it was intentionally placed there for the purpose of desacralization. Meaning it was deliberately destroyed and burned. This theory is supported by the fact that the statuette has burn marks on its head and back. Originally, it appears to have surmounted a hairpin (?), its shaft (the piece that would have supported the hairdo) beginning just below the figure's feet. It is certainly a fine piece of craftsmanship. In addition to the statuette, other objects were also discovered: ceramics, around 15 bronze coins, as well as two clay lamps. Due to the uncertainty surrounding the function of the object to which the statue pertains, we classify it as *instrumentum domesticum*, a category that includes a variety of objects that were part of everyday Roman life.

The 6 cm high and 1,7 cm wide ivory statuette is the representation of the god *Thanatos*, the personification of the Angel of Death in Greek mythology (Fig. 3).³ Unfortunately, the statuette was preserved in an incomplete state; the left hand and parts of the legs are missing, along with the

² BĂJENARU *et al.* 2018, 162–163.

³ LIMC V, 904.

wings originally located on its back (Fig. 3). The closest analogy for our representation comes from Northern France, where a small bronze statue was discovered in a *villa rustica* in Salouël, a commune located on the outskirts of Amiens (ancient *Samarobriva*) (Fig. 4.1). Research has shown that the *villa* functioned from the 1st to the 4th centuries AD, with a special phase of development carried out during the 2nd–3rd centuries AD.⁴ The resemblance between the Salouël and Palazu Mare representations is quite intriguing. Apart from the material they are made of, the two statues share several similarities including the context in which they were found. Both statuettes were discovered in private rural environments, respectively from two *villae*, located on opposite sides of the Empire. This suggests that we are dealing with a personal cult of *Thanatos*, rather than an official one.

From an iconographic standpoint, the two statues belong to the same type, which was popularized and spread especially from the 2nd century AD.⁵ In most cases the representations of *Thanatos* share the same characteristics. *Thanatos* is in a somewhat relaxed or meditative position with his hands held close to his chest. The legs are crossed, left over right, in a posture that perhaps suggests some kind of contemplation or rest, symbolizing death as a state of stillness. The head is tilted slightly towards the left shoulder, where it is supported by his right hand. The hair is stylized and falls in spirals or a wavy pattern. This could be a typical feature to render the divine characteristics or to illustrate the individuality of the figure. The left hand is down and supports the inverted torch. The body is simplified, without much anatomical detail apart from a few general features such as arms, legs and the indication of genitalia. The wings are positioned on the back. The minimization of intricate details, in order to emphasize the divine essence of the figure, is a typical element found in archaic or symbolic art. However, this description may vary from one representation to another. This type of iconography, relatively common in funerary contexts, is known in the scientific community as *Eros-Thanatos*.⁶

Although *Thanatos* represents the God of Death in Greek mythology, he embodies a peaceful passing. This contrasts to the violent demise brought by his siblings, the *Keres*, spirits of cruel and



Fig. 2. 1 – Aerial photos of the archaeological research on the Prelungirea Recoltei from Palazu Mare, 2 – Location where the statue was discovered inside the kiln.

⁴ This information was taken from <https://www.inrap.fr/la-pars-rustica-d-une-villa-romaine-salouel-somme-15929>. The article was published on the website on August 20, 2021, and the archaeological research was coordinated by scientific responsible Pierre-Yves Groch from the Institut national de recherches archéologiques préventives (Inrap).

⁵ COVACEF 2002, 235.

⁶ ZYMLA 2022, 254.

violent death, including those caused by battles, accidents, murders or ravaging disease.⁷ The ancient Greeks believed he is the bringer of eternal sleep, which is why in visual art he is often depicted alongside his brother *Hypnos*, the *daemon* of sleep.⁸

In the myths and legends of ancient Greece, it is said that the night goddess *Nyx*, in order to punish *Chronos*, created several frightening deities: *Thanatos* the God of Death, the *Keres* the Goddesses of Violent Death, *Eris* the Goddess of Discord, *Apate* the Goddess of Deceit, *Hypnos* the God of Sleep, *Nemesis* the Goddess of Vengeance, etc. These deities were created to bring terror, division, deceit, warfare and misfortune to the world in which *Chronos* had ascended the throne of his father.⁹

The base concept is that death is a form of eternal rest, that manifests in various ways: in the grave, in hell or in heaven. This perception was embraced by the ancient Greeks, who then combined it with idea that the soul survives after death. They held that, after death, the soul abandons the mortal body, much in a same way it temporarily does during sleep. This belief was concretized by the creation of protective deities for the two states of a similar phenomenon: *Hypnos* and *Thanatos*.¹⁰ In ancient art some representations of *Hypnos* can sometimes be identified with *Thanatos* or *Eros*, or vice versa. This is due to the fact that *Hypnos* almost entirely lacks the characteristics of specific iconography and often borrows the iconography from similar gods. The resemblance between *Thanatos* and *Hypnos* is not surprising, considering that in Homer's Epics, they are described as twin brothers:¹¹ "[...] and they clothed him in immortal clothes and gave him to some swift bearers, even to the twin brothers, Hypnos (Sleep) and Thanatos (Death), who carried him swiftly to the rich land of wide Lycia."¹²

Being a *genius* of eternal sleep and death, *Thanatos* was easily associated with the *genius* of sleep, *Hypnos*. This is why funerary monuments dedicated to eternal sleep are quite common. The benefits of the god of death assimilated with the *genius* of sleep are reflected in the former becoming

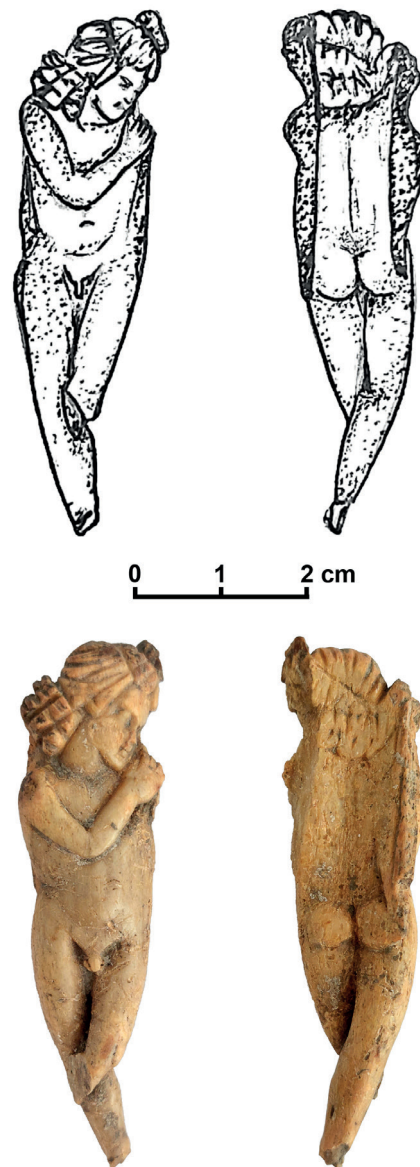


Fig. 3. The ivory statuette depicting a *Thanatos* discovered at Palazu Mare.

7 VAN DER MERWE 2010, 126.

8 LIMC V, 904.

9 KUN 1960, 22–23.

10 COVACEF 1977, 191.

11 VARGA 2015, 244.

12 Homer, *Iliad*, 16.681.

a true divinity dedicated to immortality. Immortality and the destiny of the soul after death have always been heavily debated subjects in every religion. The most eloquent expression of the belief in immortality is the depiction of the specifically created deity, *Thanatos*, on funerary monuments.¹³ Death is an essential part of life, with an end that must be perceived in a dual sense: as the conclusion of the individual's existence in this world, but also as the very thing that gives it meaning.¹⁴

Among other things, the winged *Eros* have always been associated with the soul that leaves the body. Over time, a certain type of *Eros* was created, known as the 'sleeping *Eros*', with more nuanced symbolism that connects the idea of resting in the tomb with immortality. The funerary character of *Eros* becomes pronounced by the appearance of an attribute with crystal clear symbolism. The figure of *Eros* is depicted leaning on a torch directed towards the ground, extinguishing the flame of life. This image is very commonly found on Imperial funerary monuments.¹⁵ The inverted torch with its fire being extinguished, is a powerful symbol of the fire of life being snuffed out by death. It alludes to the goddess *Nyx*, mother of *Thanatos*, who also commonly bears this attribute.¹⁶

The connection between *Eros* and *Thanatos* is a fundamental concept in psychoanalysis, representing the opposing forces that govern human behaviour. *Eros*, symbolizing love, life and the desire for creation, focuses on union, procreation and fulfilment.¹⁷ *Thanatos*, on the other hand, is associated with the death instinct, destruction, and regression, often manifesting in self-destructive or violent behaviour.¹⁸ These two instincts are in constant conflict within the human psyche. For example, *Eros* can stimulate creativity and personal development, while *Thanatos* can lead to internal conflict and destructive behaviour. Freud suggested that the balance between these two forces is essential to mental health; a predominance of *Eros* can lead to idealization, while a predominance of *Thanatos* can cause anxiety and depression. Thus, *Eros* and *Thanatos* are not only opposite but also complementary, forming a complex dynamic in our emotional and psychological life.¹⁹ Together they illustrate the duality of the human experience, where love and death coexist and influence each other. They can appear in various works of art, literature and philosophy, exploring deep themes about life, desire and inevitability. In terms of statues, *Thanatos* is sometimes represented in art as a young, beautiful figure with black wings, holding an extinguished torch or a sword. This image is reminiscent of the Angels of Death, who are often depicted with dark wings, symbolizing the passage of souls from this world to the next.

The iconographies of *Eros* and *Thanatos* evolved in parallel between the 4th and 1st centuries BC. Initially, the god of love was depicted as an adolescent, around 14–16 years old, reflecting the age when love is thought to be discovered. Over time, this image evolved into that of a young child of no more than 2–3 years of age, armed with a quiver, bow and arrows and endowed with wings, elements that have become central in the collective imagination of *Eros*. Similarly, the portrayal of *Thanatos* mirrored the same iconographic evolution by changing his attributes.²⁰

Statues of *Thanatos* are rarely found in museums, but the God of Death in Greek mythology has been represented in various artistic forms, especially in ancient sculptures and reliefs. However, there is no famous statue that is universally recognized as the 'Statue of *Thanatos*' in any particular

13 COVACEF 1977, 192.

14 ZEGERS 2009, 197.

15 COVACEF 1977, 192.

16 ZYMLA 2022, 247.

17 WYPUSTEK 2014, 77, Note 2.

18 KERNBACH 1978, 75; VAN DER MERWE 2010, 127.

19 MARCUSE 1966, 29; MILLER 1999, 1; VAN DER MERWE 2010, 126–127.

20 ZYMLA 2022, 247.



Fig. 4. 1 – Bronze statuette from the villa rustica from Salouël (<https://www.inrap.fr/la-pars-rustica-d-une-villa-romaine-salouel-somme-15929>), 2 – Funerary stelae from Thessaloniki (after ARISTODEMOU 2021, Fig. 2), 3 – Funerary column discovered in Thessaloniki (after ARISTODEMOU 2021, Fig. 1), 4– Altar (stray find) Dobrudja (after BĂLTĂC *et al.* 2015, 155, no. 148).

museum. Nevertheless, some objects and sculptural representations can be found in collections around the world. Starting with the Imperial Age, it became popular in funerary art. Of all the art forms, funerary art reveals best the concepts of life and the beliefs of ancient people.²¹ In most of the representations encountered, the deity is rendered on objects from funerary contexts, especially on sarcophagus or tombstones but on other objects as well. The most common representation shows

21 COVACEF 1977, 191.

Eros-Thanatos in a frontal stance, naked,²² with the weight of the body being supported by his right leg. One hand hangs downwards grasping a wreath or a garland, while the other hand holds a torch, turned upside down. *Eros* figures holding torches appear on vase paintings, as early as the 5th century BC. As most scholars agree, *Eros* figures with the torch, as represented in the Roman period, seem to follow Hellenistic prototypes. However, a specific model, if it indeed existed, has not yet been identified. The majority supports the view that this type was originally created in minor sculpture, namely terracotta figurines, which might also explain the numerous variations and reproductions of the motif. It seems probable that only when the motif appeared in large scale sculpture, its basic features were standardised and fixed. The spread of the *Eros* motif leaning on the inverted torch is more prominent in the West than in the East, appearing on all sorts of funerary monuments. This suggests that this motif originally appeared in the funerary art of Rome before spreading to the rest of the Empire. This specific figure of *Eros* became extremely popular as a marker on children's gravestones. It should be noted, however, that it was not confined to funerary monuments, as this type was also widespread in all forms of art.²³

The appearance of this specific type of *Eros*, depicted leaning against an inverted torch on funerary monuments of the Imperial period, combined with the interpretation of the inverted torch motif as a funerary symbol, led to the characterization of these figures as *Eros funéraire*, known in archaeological literature as *Eros-Thanatos* (Death). Stuveras, in his category of *Putto funéraire* makes a distinction between *putto triste* (sad *Eros*) and *putto endormi* (sleeping *Eros*), a classification that probably reflects two different notions of death.²⁴ In the first case, the figures are characterized by a glum facial expression which can be understood as sorrowful. In the second category, where the torch becomes a non-obligatory symbol, the figures are depicted reclining, which can be interpreted as sleeping. Some *Eros* figures depicted resting on inverted torches are also interpreted as *Somnus* (Sleep) and have been associated with the eternal sleep of Death.²⁵

The cult of *Thanatos* first appears, based on both literary and material evidence, around the 5th century BC. This indicates that he was worshipped through sacrifices, offerings, hymns and prayers, in which he was invoked to be thanked. In the region of Epirus, on the banks of the river Archon, there was place of worship dedicated to the deity. This place was probably a sacred natural site, not necessarily associated with the construction of a temple, where rites of necromancy were performed. It was a place where *Thanatos* was invoked to allow the dead to briefly return the world of the living and reveal their fate to mortals, functioning as kind of oracle of the dead.²⁶

Representations of *Thanatos* have been found all over the Roman Empire, most of them related to the funerary context. We can mention some similar finds from a typological perspective from the Roman province of Macedonia. One of the most closely related representations to the object of the present study is illustrated on a bas-relief of a funerary column discovered in Thessaloniki. He is depicted in the form of a winged *Eros* leaning on an inverted torch, the flame of which touches the ground. His left leg is bent and crossed in front of the fixed right leg. His left arm hangs downwards holding a wreath. His right hand crosses his chest diagonally and his palm is resting on the left shoulder, towards which the head is inclined (Fig. 4.3). It is dated to a period between the second half of the 2nd century AD and the early 3rd century AD.²⁷ Another winged childlike *Eros* appears

22 This type of representations belong to a long series of funerary monuments that depict mortals in theomorphic appearance – *in formam deorum* (ARISTODEMOU 2021, 25).

23 ARISTODEMOU 2021, 26.

24 STUVERAS 1969, 35–36.

25 ARISTODEMOU 2021, 37.

26 ZYMLA 2022, 246.

27 ARISTODEMOU 2021, 27, Fig. 1.

on a funerary *stelae* also from Thessaloniki. He follows the same type as the one previously mentioned; his bent left leg is crossed over the fixed one. He holds a stylized garland-wreath in his lowered left hand. The inverted torch upon which he is resting is visible only at its lower half with its flame touching the ground. His right arm is bent at the elbow and crosses his chest, with his hand resting on the left shoulder. His head leans to the left, his face is round with chubby cheeks. According to the inscription, a woman named Dionysia erected this monument to commemorate her son, Artemidoros, whom she chose to depict in the guise of *Eros* (Fig. 4.2). It is a product of a local workshop and has been dated to sometime between the 2nd and the 3rd century AD.²⁸ Another similar portrayal comes from the shores of the Danube from *Bononia* (Vidin) dates to the 3rd century AD.²⁹ Across the Danube, in Dacia, at Drobeta, *Thanatos* appears between two lions.³⁰ The examples of the genie of death found in this area: statues, bas-reliefs or parts of a funeral ornamentation, all seem to be the product of the same workshop.³¹ The Hellenistic *Eros-Thanatos* passed into Roman imperial art, where we find examples on coins minted between 180 and 217 AD, most of them belonging to the emperors Commodus (161–192 AD) and Caracalla (188–217 AD).³²

The cult of *Thanatos* was also present in the 2nd and 3rd century AD, in the Dobrudja region of the province of *Moesia Inferior*. The first monument dedicated to the deity, from a chronologically perspective, is a statuette discovered in Constanța in 1894. It depicts an *Eros* asleep on a lion's skin. The poppy fruit he holds in his left hand also implies the concepts of eternal sleep. *Eros* sleeping on the skin of a lion, an attribute of Hercules, has been used in funerary art to express the idea of repose in the grave and blissful immortality.³³ Also from Tomis we find him on a fragmentary funerary *stelae*.³⁴ The same can be said of another fragment from Ulmetum,³⁵ which is unfortunately lost at present. Individual representations were also found at Durostorum,³⁶ Ostrov,³⁷ Dunăreni,³⁸ Zorile,³⁹ Capidava,⁴⁰ and Tropaeum Traiani.⁴¹ With no exact place of discovery, but with a provenance from Dobrudja, it is represented on an altar (Fig. 4.4)⁴² and on the acroters of a sarcophagus lid.⁴³

The most interesting question to answer is why the statue of *Eros-Thanatos* was found in the fireplace mentioned above. The answer is more unexpected than we had anticipated. To find it we must draw a parallel between the Greek deities and their integration into Roman mythology. In Greek mythology Hestia is the representation of the home and the hearth. She also symbolizes stability, warmth and the unity of the family. The symbol of Hestia's altar was the eternal fire. Her shrine was not necessarily a monumental structure, but rather a simple sacred place where fire burned, the permanent symbol of her divine presence and protection. Shrines dedicated to Hestia were usually

28 ARISTODEMOU 2021, 27–28, Fig. 2.

29 ATANASOVA-GEORGIEVA – MITOVA-DJONOVA 1985, 45.

30 STÂNGĂ 1998, 21.

31 STÂNGĂ 1998, 70

32 ZYMLA 2022, 254.

33 COVACEF 2002, 235.

34 ISM II, 251(87); STOIAN 1962, 64, no. 4, Pl. 4.1.

35 PÂRVAN 1912, 43–44.

36 RUSU 1941, 170, Fig. 5.

37 ARICESCU 1970, 489–492.

38 RĂDULESCU – DAVIDESCU 1959, Fig. 2.2.

39 COVACEF 1977, 194, Pl. 3.a–b.

40 COVACEF 2002, 236, Footnote 273.

41 RĂDULESCU – DAVIDESCU 1959, Fig. 2.1.

42 BÂLTĂC *et al.* 2015, 155, no. 148.

43 ALEXANDRESCU-VIANU 1970, 300–301, no. 37, Figs 32–34.

modest and not as lavishly decorated as those dedicated to other gods, reflecting her quiet and essential nature. Therefore, Hestia did not have grand temples or massive altars, she was omnipresent in the life of the ancient people, either in their homes or in public institutions.⁴⁴

In the Roman world, where family and community were the central pillars of society, Hestia symbolically represented balance and unity. Her fire protected both the house and its surroundings and was essential in rituals of purification and blessing of new spaces or homes.⁴⁵ Very few altars dedicated to *Hestia* have been found. This is because offerings were made in the fireplace of each home. It is possible that the kiln from Palazu Mare was once used as a shrine to *Hestia*, or that certain rites for the deity were performed there. Perhaps, during one of these occasions the statuette of *Thanatos* was broken and intentionally thrown into the fire as an offering to the goddess. This may have been done in order to protect the household, where someone young likely passed away peacefully: "I win greater honor when the victims are young (*Thanatos* to *Apollo*)."⁴⁶

Thanatos, as the personification of immortality, was a concept created in ancient Greek literature, from where it was later adopted into religion. He is a paradoxical deity of the Greek Pantheon, being hated on one hand, but also considered honourable, as described in myths and ancient writings.⁴⁷ Over time, the idea of immortality became a favoured theme in philosophy, debated as a way to combat the fear of death:⁴⁸ "Death is a debt which all of us must pay (*Mycenaean women* to *Electra*)."⁴⁹

The discovery made at Palazu Mare is considered quite rare due to the material of the statuette, and the context in which it was found. As noted above, it can be said that *Thanatos* is typically a characteristic of funerary art and is therefore rarely found in domestic contexts. Ivory statues are particularly uncommon in the Dobrudja region of *Moesia Inferior*.

References

- ISM II: *Inscriptiones Scythiae Minoris Graecae et Latinae*, Vol. II, *Tomis et Territorium*. Bucharest, 1987.
- LIMC: *Lexicon Iconographicum Mythologiae Classicae*. Zurich–Munich, 1974.
- ALEXANDRESCU-VIANU, M. 1970: Les sarcophages romains de Dobroudja. *Revue des Études Sud-Est Européennes* 8:2, 269–318.
- ARICESCU, A. 1970: Cap de marmură al lui Thanatos descoperit la Ostrov. *Studii și Cercetări de Istorie Veche și Arheologie* 21:3, 489–492.
- ARISTODEMOU, G. 2021: Eros Figures in the Iconography of Death. Some Notes on Funerary Monuments from Macedonia during the Roman Period. In: Vives-Ferrándiz Sánchez, L. (ed.): *Eternal Sadness: Representations of Death in Visual Culture from Antiquity to the Present Time*. Eikón Imago 10. Madrid, 25–42. <https://doi.org/10.5209/eiko.74134>
- ATANASOVA-GEORGIEVA, Î. – MITOVA-DJONOVA, D. 1985: *Antikia Plastika ot Vidinski Muzei*. Sofia.
- BĂJENARU, C. – VASILESCU, D. – LASCU, M. F. 2018: 78. Constanța. jud. Constanța. Sit: Așearea romană de la Constanța – cartier Palazu Mare. Punct: Str. Tache Ionescu, parcela A 467/3/1 (proprietatea Prodan Vasile-Marcel). *Cronica Cercetărilor Arheologice 2018. Campania 2017*, 162–163.
- BĂRBULESCU, M. – OCHEȘEANU, R. 1990: Descoperiri monetare în așezările rurale din Dobrogea romană (14 D. Cr. – 270 D. Cr.). *Pontica* 23, 225–265.

44 GRAVES 2017, no. 20.

45 ROBERT 2001, 80–81.

46 Euripides, *Alceste*, 55.

47 DUNN 2023, 19.

48 COVACEF 1977, 194.

49 Sophocles, *Electra*, 1173.

- BĂRBULESCU, M. 2001: *Viața rurală în Dobrogea Romană (sec. I–III p. Chr.)*. Constanța.
- BĂLTĂC, A. – ȘTIRBULESCU, C. – ȘTEFAN, A. 2015: *Catalogul Colecției Lapidarium I. Piese greco-romane*. București.
- BUCOVALĂ, M. – PAPUC, Gh. 1981: Date noi despre fortificația de la Ovidiu – Municipiul Constanța (Campania 1980). *Pontica* 14, 211–216. <https://doi.org/10.3406/mcarh.1980.1565>
- COVACEF, Z. 1977: Thanatos – simbol al nemuririi în arta funerară din Scythia Minor. *Peuce* 6, 191–197.
- COVACEF, Z. 2002: *Artă sculpturală în Dobrogea romană (sec. I–III p. Chr.)*. Cluj-Napoca.
- DUNN, H. 2023: Art in Death: Exploring the Role of Thanatos in Ancient Greek Art and Culture. *Clio* 2, 19–37.
- GRAVES, R. 2017: *The Greek Myths, The Complete and Definitive Edition*. London.
- KERNBACH, V. 1978: *Miturile esențiale. Antologie de texte cu o introducere în mitologie, comentarii critice și note de referință*. București.
- KUN, N. A. 1960: *Legende și Miturile Greciei Antice*. București.
- MARCUSE, H. 1966: *Eros and Civilization: A Philosophical Inquiry into Freud*. London.
- MILLER, R. D. 1999: *Thanatos-Eros, Being–Non Being: Psychoanalytic – Existential Connection*. BA Thesis, University of Nebraska, Omaha, NE.
- PÂRVAN, V. 1912: Cetatea Ulmetum. Descoperirile primei campanii de săpături din vara anului 1911. *Analele Academiei Române. Memoriile Secțiunii Istorice* 34, 497–607.
- RĂDULESCU, A. – DAVIDESCU, M. 1959: Informații inedite asupra unor materiale inedite din Muzeul Regional Constanța. *Materiale și Cercetări Arheologice* 5, 753–759. <https://doi.org/10.3406/mcarh.1959.1192>
- ROBERT, J. 2001: Hestia and Hermes: The Greek Imagination of Motion and Space. *The International Journal of Illich Studies* 6:1, 79–86.
- RUSU, I. I. 1941: Monumente sculpturale din Durostorum. *Anuarul Institutului de Studii Clasice* 3, 174–199.
- STĂNGĂ, I. 1998: *Viața economică la Drobeta în secolele II–VI p. Ch.* București.
- STOIAN, I. 1962: *Tomitana. Contribuții epigrafice la istoria cetății Tomis*. București.
- STUVERAS, R. 1969: *Le putto dans l'art romain*. Brussels.
- VAN DER MERWE, P. L. 2010: *Lacan and Freud: Beyond the pleasure principle*. MA Thesis, University of Stellenbosch, Stellenbosch.
- VARGA, T. 2015: Hypnos and the incubation ritual at Ulpia Traiana Sarmizegetusa. *Acta Musei Porolissensis* 37, 241–251.
- WYPUSTEK, A. 2014: Sleep of Eros in a Funerary Epigram from Tomis (Peek, Griechische Vers-Inschriften no. 1942). In: Twardowska, K. – Salamon, M. – Sprawski, S. – Stachura, M. – Turlej, S. (eds): *Within the Circle of Ancient Ideas and Virtues Studies in Honour of Professor Maria Dzielska*. Kraków, 77–84.
- ZEGERS, O. D. 2009: Eros y Tánatos. *Salud Mental* 32, 189–197.
- ZYMLA, G. H. 2022: La imagen deificada de Thánatos, el dios de la Muerte, y su proyección iconográfica en el mundo latino a través del Eros-Thánatos. In: Foletti, I. – Frantová, Z. – Palladino, A. (eds): *Pre-Modern “Pop Cultures”? Images and Objects Around the Mediterranean (350-1918 CE)*. Eikón Imago 11. Madrid, 245–259. <https://doi.org/10.5209/eiko.77625>

