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BÁRÁNY ANNAMÁRIA, TARBAY JÁNOS GÁBOR

*A szerkesztőbizottság tagjai*

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## TERRACOTTA FIGURINES FROM ALBERTFALVA AND LÁGYMÁNYOS

Nikoletta VARGA\* 

*The purpose of this study is to present the terracotta figurines discovered by excavations at the auxiliary fort and vicus in Albertfalva and the Roman period settlement at Lágymányos, as well as to survey the find-spots of published terracotta figurines from Pannonia.*

*Jelen tanulmány célja az egykori albertfalvi auxiliáris tábor és vicus, valamint Lágymányos római kori településrészén végzett feltárásokból származó terrakotta szoboranyag bemutatása, továbbá a publikált pannoniai terrakotta szobrok lelőhelyeinek ismertetése.*

Keywords: Pannonia, Aquincum, Albertfalva, terracotta, pottery workshops, Epona

Kulcsszavak: Pannonia, Aquincum, Albertfalva, terrakotta, fazekas műhelyek, Epona

From *Aquincum* (Fig. 1) we know more than 130 terracotta figurines and fragments as well as 35 moulds. In terms of their provenience, they can be divided as follows: to date 30 terracotta figurines/fragments have been uncovered in the Civil Town of *Aquincum*, 45 in the Military Town, while 60 pieces have no identified provenience. Terracotta figurines in Pannonia can be observed primarily at sacred precincts, military bases, civilian settlements, pottery workshops or as grave goods and stray finds. In 1973 burglars have stolen 8 terracotta figurines from the exhibition building of the Budapest History Museum (BHM), Aquincum Museum (Lassányi 2018, 56–59). From Albertfalva and Lágymányos 15 terracotta fragments are known, from both older and more recent excavations. Three of these were unfortunately no longer to be found in the storerooms; these are presented through their register entries and drawings.

### *Albertfalva*

At present-day Albertfalva, north of where the Hosszúréti Stream (Kő Brook) joins the Danube, the earliest, strategically significant timber fort was built by an *ala quingenaria* during the Flavian period (Beszédes 2011b, 16). Under Vespasian, this was re-

modelled into a timber auxiliary fort of 166×190 m and enclosed by double ditches. The fort was burnt down by the Sarmatians in the beginning of the 90s C.E., but it came to be rebuilt soon afterwards. Under Domitian we can reckon with a construction phase of stone, already from 91–92 C.E.; under Trajan, soldiers of the *ala I Flavia Britannica milliaria* took part in the construction of the stone fort in 110 C.E. During Hadrian's reign we can find tanners' and metal-processing workshops in the northern part of the Albertfalva settlement. Under Antoninus Pius, the so-called Hilarus workshop supplied the fort and the surrounding area with pottery. In the mid-second century C.E., a larger fort – 186×210 m – was constructed (Fig. 2, 1). The commander's house, the *principia*, and the fort gates were excavated by Tibor Nagy (Nagy 1962, 519; Beszédes 2009b, 124). The Sarmatian incursion of 178 C.E. caused severe damages in several places. After the Marcomannic Wars, the fort was reconstructed and remodelled under the Severans (Nagy 1962, 520). Under Gallienus, the Albertfalva fort and its surroundings were burnt down during Sarmatian raids in 259–260 C.E. and was abandoned (Nagy 1973, 118; Visy 2000, 59).

The ancient name of the Albertfalva auxiliary fort and settlement is unknown, it is neither mentioned by the *Itinerarium Antonini* nor the *Notitia Digni-*

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*tatum*. In Kovács's opinion – based on an epitaph from Rome (CIL VI 2544) – it may have been called *Castellum Vixillum*, named after an auxiliary force of the *legio II Adiutrix*, which may have been stationed at the Albertfalva fort for a long time (Kovács 1999, 56). Excavations were executed in Albertfalva by Tibor Nagy from the second half of the 1940s (Nagy 1948; Nagy 1949), and by Katalin Szirmai from the 1990s, who led excavations in the south-western part of the *vicus* (Szirmai 1978; Szirmai 1999, 155). Their work was summarised by Péter Kovács (Kovács 1999). From the first third of the 2000s, József Beszédes carried out rescue excavations in the area of the auxiliary fort and *vicus* (Beszédes 2007; Beszédes 2009a; Beszédes 2009b; Beszédes 2011a; Beszédes 2011b). In 1942, in the zone between the Budafoki-vám (Budafok toll) and the mouth of the Budaörsi Stream, according to Antal Kőnig's report, stone walls and *terra sigillata* vessels were uncovered in connection with flood prevention works between the so-called Víztorony (Water Tower) and Régi Kutyavilla ("Old Dog Villa"). An early Imperial period cremation cemetery from the first century C.E. was found in the area of the Víztorony (Water Tower) (Nagy 1948, 93). In this area a small altar to Epona was uncovered in 1944. In 1947, 6 km to the south of the Eraviscan settlement on Gellért Hill, a new excavation was conducted on the land of Antal Kőnig on the Albertfalva plain, northwest of the Régi Kutyavilla ("Old Dog Villa"). This brought to light eight buildings on the south-western edge of a Roman settlement of irregular clusters (Fig. 2, 2). The military road along the Danube likely lay east of the settlement; this was also evinced by milestones found to the south at the site of the Budafoki Söröző (Budafok Pub) (Nagy 1948, 109). Here, in the hearth of Room 4 (kitchen) of Building VIII, among burnt lumps of clay, a solid, hand-formed ithyphallic terracotta figurine – described in the archival records as a "clay doll without a head" (BHM Archives H. 3070-2013, 7) – came to light (Nagy 1948, 104–105). Three building periods could be observed at the structure, the first of which can be dated to the second century C.E. The finds included a golden earring, a lamp with *FORTIS* stamp, a Drag. 36 *terra sigillata* vessel and wall-painting fragments with brownish-reddish bands. In the second and third periods, the building was extended with a number of walls of different orientation; in the north-western part of the *porticus* a well. The somewhat clumsy, rough design of the figurine resembles a hollow figurine of a man found in Sorviodurum

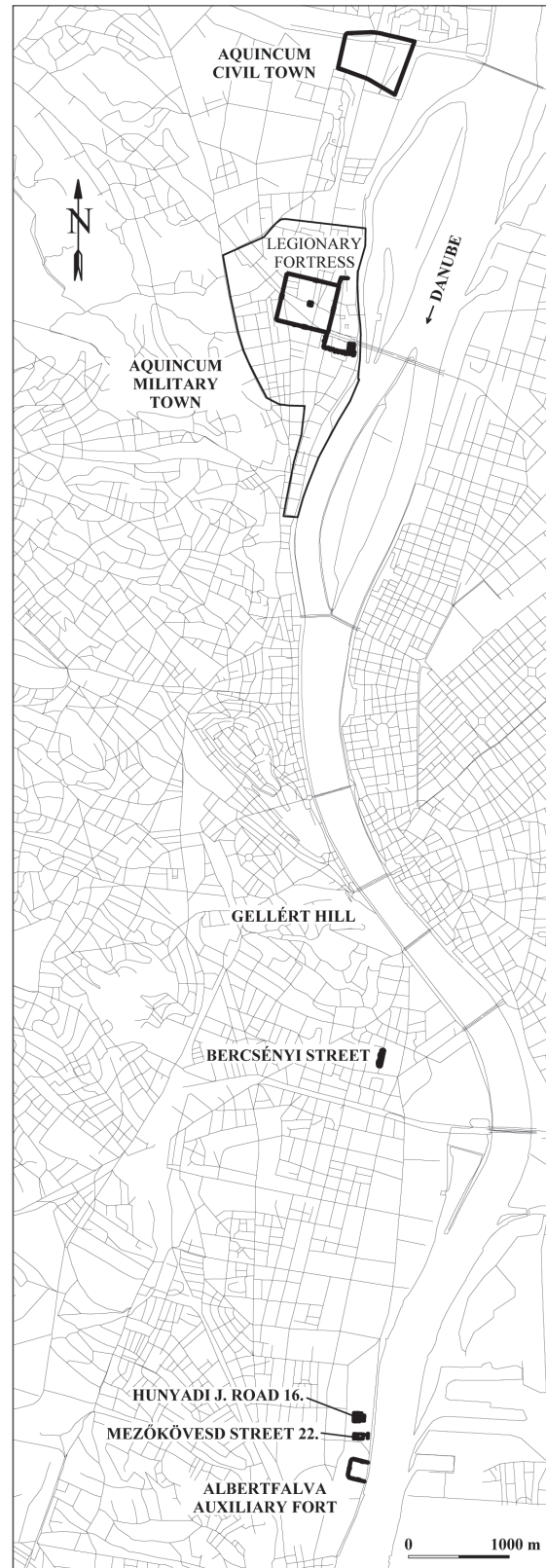


Fig. 1 Summary map. Aquincum (Civil Town, Military Town), Bercsényi St. (Lágymányos), 16 Hunyadi János Rd, 22 Mezőkövesd St, Albertfalva auxiliary fort  
1. kép Összesítő térkép. Aquincum (polgárváros, katonaváros), Bercsényi u. (Lágymányos), Hunyadi János út 16., Mezőkövesd u. 22., Albertfalva auxiliáris tábor

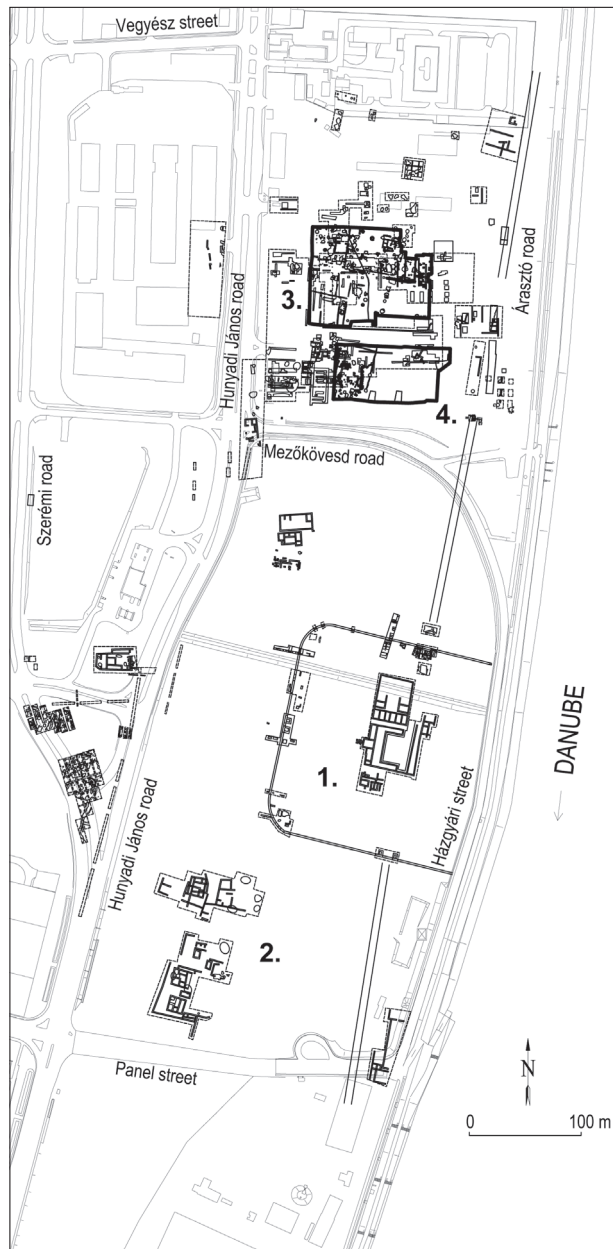


Fig. 2 Albertfalva. 1: Auxiliary fort and environs;  
2: Southern part of the vicus; 3: 16 Hunyadi János Road;  
4: 22 Mezőkövesd Street (northern part of the vicus)  
2. kép Albertfalva. 1: Az auxiliáris tábor és környezete;  
2: A vicus D-i része; 3: Hunyadi János út 16.,  
4: Mezőkövesd u. 22. (vicus É-i része)

(Straubing). The function of the latter is, however, likely to have been different, as its hollow body contained plant seeds, which led to its identification as a magical figurine or rattle (Bailliot 2015, 99, Fig. 1, e). The figurine from Albertfalva is solid, made of greyish white, partly light pink clay (Fig. 4, 1). Its head broke off, its neck is wide, and its shoulders are sloping; in addition to the upper left arm only the stumps of the legs remain, beginning below the line

of the hips and becoming more rounded over time. The accentuated sex characteristics can clearly be identified despite the fragmentary state of the figurine. In Roman religion the *Lares* were protective deities responsible for the welfare and prosperity of the household and family members. *Lararia*, household shrines, were placed close to the hearth or in one of the corners of the *atrium*. The connection between the *Lar familiaris* and the god Vulcan is highlighted by Nagy (Nagy 1942, 397). Ithyphallic bronze, iron and lead figurines with *Priapus* or *Lares* depictions and phallus-shaped apotropaic amulets are known from several places in the Roman Empire, including *Aquincum* (Vass 2016, 63).

In 1948, the investigation was extended towards the Danube to the east of the north-south irrigation channel which ran across the excavation site of the previous year. This excavation uncovered Feature "E" as well as Dwelling Houses "D" (early Roman) and "F" (late Roman). In indigenous Pit House 8, the torso of a male terracotta figurine (Fig. 4, 2) came to light. The register describes it as "Terracotta, fired brick-coloured, with yellowish paint on the outside. Thick-walled, hollow on the inside, made by using a two-part mould." The figurine could no longer be found in the storerooms; only a drawing of it remained. The finds of Pit House 8 are coarse ware, Pannonische Glanztonware, barbotine-decorated cups, storage vessels, incense burners, glasses, a polishing stone, and the rim fragment of a Dressel 6 B amphora (Magyar-Hárshegyi 2014, 877) dated to the early first century C.E. – the end of Hadrian's reign. The *terra sigillata* finds are of a Domitianic-Trajanic (North Italian Consp. 39/43, Consp. 43; South Gaulish Drag. 18/31; La Graufesenque Drag. 29), Trajanic-Hadrianic (South Gaulish and Banassac Drag. 37 / *Natalis*) and Hadrianic-Antonine (Central Gaulish Drag. 37) date. In the same year, in 1948, among several crates of finds from the "Kamarás farmstead, at the foot of the north wall" but without a more precise provenience indicated, a fragment of a terracotta animal figurine's (?) rear half was discovered (Fig. 4, 3). The figurine is hollow and made of orange, well-fired clay. One end is angular and tapering, but its size and fragmentary state make identification difficult. Among the finds from the figurine's layer coarse ware, Pannonische Glanztonware, *mortaria* and marbled ware could be observed. The *terra sigillata* finds were produced by the workshops of Lezoux (Drag. 18/31, Drag. 30, Drag. 33), Westerndorf (Drag. 37, *Onniorix*), and Rheinzabern (Drag. 37,





Fig. 3 Lágymányos, site of the 2009 excavation at Bercsényi Street  
3. kép Lágymányos, Bercsényi u. 2009. évi feltárás helyszíne

Drag. 54). Based on the finds, the figurine can be dated between the second half of the second century and the first third of the third century.

In 1954, during the construction of the Nyúlágát's (Emergency dam) eastern part, stone walls were uncovered between Hunyadi János Road and the Danube. Antal Kőnig informed Tibor Nagy about this, who then unearthed three of the fort's main gates, sections of the fort walls, buildings on the inside and a part of the main streets (Nagy et al. 1956, 98; Nagy 1962, 520). At Building "E" a northwest-southeast trench (Trench VIII) was opened, which uncovered a rammed earth floor and the fort's south wall, built of carefully cut limestone. The finds from Trench VIII/1 included –

according to the register – a terracotta mould fragment (Cat. No. 4). The mould unfortunately could no longer be found in the storerooms; its description and the colour of its fabric are not recorded; only its size (5 cm) is known. The layer of the mould – based on coarse ware, stoneware, lead weights, a bronze lion-headed mount, and the fragment of a Drag. 37 bowl from the La Graufesenque workshop – is dated to the Domitianic-Trajanic period.

In 1957 during the excavation of the *decumana* and *sinistra* fronts of the base, three building periods could be observed. Northwest of the fort, in the *canabae*, terrazzo-floored dwelling houses, cellars and buildings with an economic function were

uncovered (Nagy 1958a, 22–23; Nagy 1958b, 203). On Work Site II, at the  $\beta v$  southern extension  $\delta$  debris fill's (refuse pit) surface east of the baulk, in the southern part at -150–160 cm, parts of a terracotta relief were unearthed (Fig. 4, 4). On outer side of the fragments with plastic decoration, curved ribs (locks of hair, folds of dress?) can be seen. The inner side has an uneven surface, appearing to be perhaps unfinished or defective. The terracotta fragments are orange and hard-fired. Finds from the refuse pit included fragments of coarse ware, an incense burner, Faltenbecher, *mortaria*, a lamp with *SEXT[...]* stamp, a green window pane, iron nails, a bone hairpin, and a Dressel 245 amphora fragment. The amphora can be dated to the period following the Marcomannic Wars and ending in the mid-third century C.E. The *terra sigillata* finds comprise North Italian Consp. 39/43 and Consp. 43, La Graufesenque Drag. 37, Central Gaulish Drag. 33, 36 and Lezoux Drag. 37 sherds. Materials from the layer are of a Domitianic-Antonine date, the amphora is likely to have been in use until the mid-third century C.E. In 1957, here, at Work Site VII at Block 10, the *porta principalis sinistra*'s western gate tower and the tower's eastern wall were excavated. In the eastern extension of Block 10 (10/K3) at -25–40 cm the upper body fragment (of three parts glued together) of a terracotta figurine of an unclad man came to light. The head and chest of the hollow figurine – made by using two moulds – are missing; the back, shoulders and right upper arm are extant. The musculature of the back is well defined; the biceps of the right arm can also be clearly observed (Fig. 5, 1a). The two connected fragments (Fig. 5, 1b–c) are matching in fabric and colour; according to the excavator, they probably belong to the mould of the figurine. Their clay is orange, partly yellow, and hard-fired. The identification of the figurine is complicated by the absence of characteristic attributes; hence the figures of Mercury, Apollo, and Hercules too might be possible. The dating of the figurine's layer is helped by coarse ware, *mortaria*, and an Antonine *terra sigillata* vessel (Central Gaul: Drag. 18/31) as well as a piece from the late-Antonine period (Lezoux: Drag. 37) belonging to 150–190 C.E. In 1958 at the designated site of the pumping station in the northern part of the Homokelőkészítő (Sand preparation facility), in the northern *canabae*, pit houses and cellars as well as sporadic buildings with an economic function, contemporaneous with the timber fort, were observed. At this point they also excavated sections of the street and stone-lined

sewer (Nagy 1959a, 30), as well as the western gate tower of the stone fort's southern gate (*porta principalis dextra*). At the southern edge of the west-east strip designated for excavation, in the northern half of Trench B/1 opened east-west, parallel to the main trench, in Trench B/3 (cellar), below stones at -95 cm depth a male terracotta figurine's shoulder fragment (light grey clay, broken in a curved line) came to light (Fig. 5, 2). The dating of the figurine's layer is only helped by household pottery and a few shards of glass. In 1959 during the laying of gas pipes at the Forgalmi telep (Public transportation depot), in the northern *canabae* between Hunyadi János Road and the Elektromos Alállomás (Electric company substation), groups of buildings with mudbrick and stone walls from the second-third century C.E. were observed (Nagy 1960a, 40). At the site of the Homokelőkészítő (Sand preparation facility), in the northern part of the *canabae*, connected with the fort, first–second century C.E. residential and economic-activity-related buildings and features (workshops with workbenches, kilns, wells) were localised, and the main parts of the streets branching off the Limes road could also be ascertained (Nagy 1960, 41; Nagy 1963, 543–545). Here, on the southern edge of Work site II, “Homok” “Z” hearth, according to the entry in the register, a terracotta figurine fragment showing African features (Cat. No. 8) came to light. “African head, broken at neck, light brownish, finely levigated. Characteristic facial features, raised hairstyle.” The figurine unfortunately went missing; it could not be found in the storerooms and no drawings are extant.

#### 16 Hunyadi János Road

In 2006, an excavation was carried out in the northern part of the auxiliary *vicus*, 300–400 m from the *porta principalis sinistra* of the fort, to the west of the Limes Road which crossed the base. Based on the finds, the area was densely built from the Flavian period on. The stone fort was surrounded by six defensive ditches. Two of these can relate to the timber fort and four with the stone period of the base. The inner ditch of the stone fort contained *terra sigillata* pottery from Rheinzabern, while in the fill of the stone fort's robbed wall secondarily burnt South Gaulish *terra sigillata* pottery came to light. In the fill of the outer *fossa* of the timber fort, a silvered bronze horse-trapping with a plastic head ornament was uncovered (Beszédés 2009b, 128). At 16 Hunyadi

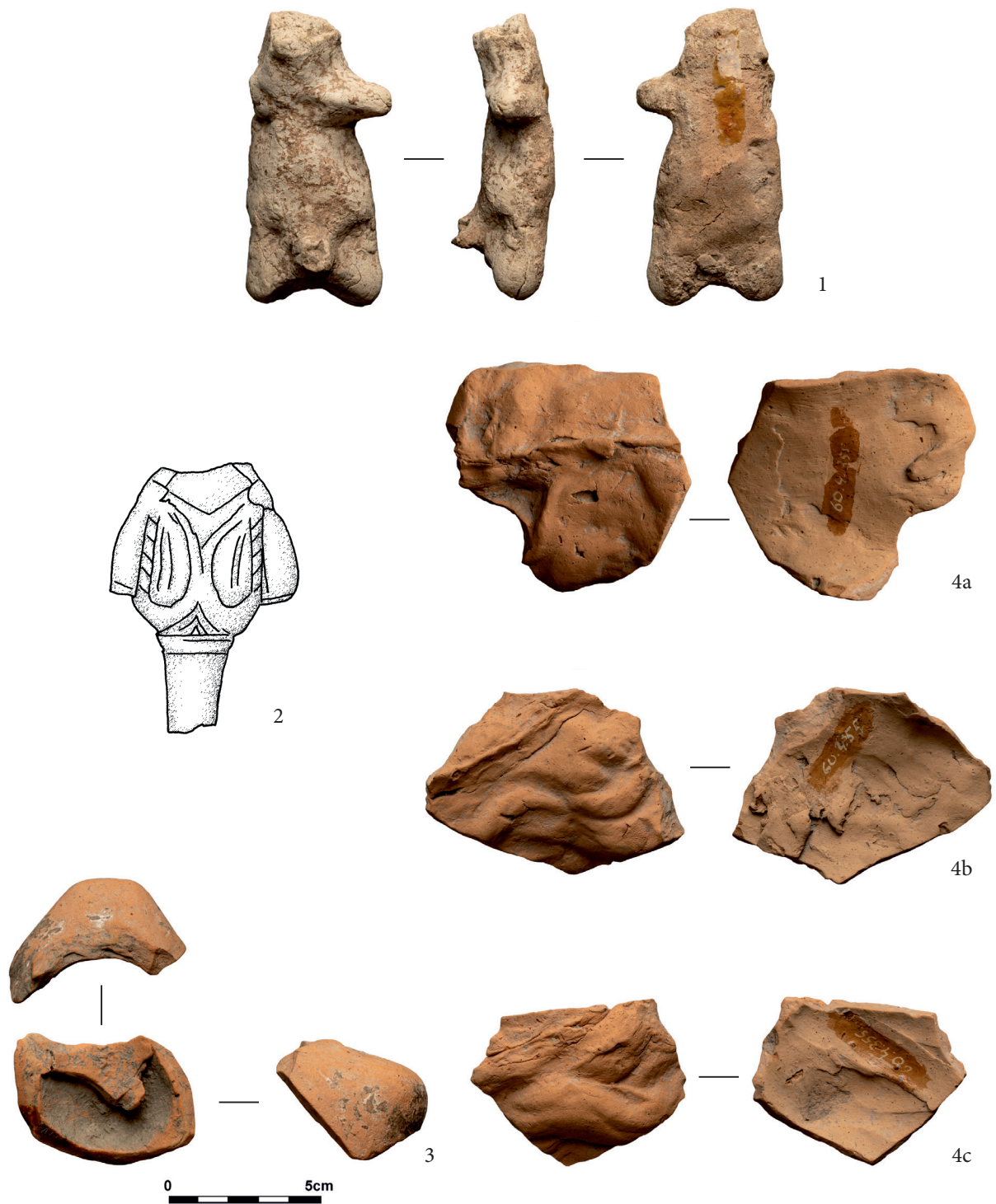


Fig. 4 Albertfalva, terracotta figurines. 1: Lar familiaris (Cat. No. 1); 2: Male bust (Cat. No. 2); 3: Animal (?) figure fragment (Cat. No. 3); 4a–c: Terracotta figurine fragments with plastic surface (Cat. No. 5) (S 1:2)  
 4. kép Albertfalva, terrakotta szobrok. 1: Lar familiaris (Kat. 1); 2: Férfi büszt (Kat. 2); 3: Állatalak (?) töredéke (Kat. 3); 4a–c: Plasztikus terrakotta tárgy töredékei (Kat. 5)

János Road (Fig. 2, 3), in the northern part of the auxiliary *vicus*, the 2006 excavation uncovered altogether nearly 30 rectangular and circular pit houses as well as stone and mudbrick houses along with several features with a manufacturing, economic func-

tion (tannery, metal processing workshop). Among the stone buildings a *mansio* and a shrine could be identified (Beszédes 2007, 205). In the excavated area 15 wells were found. Finds from two of these wells – a stone-lined well (Feature 2) and a barrel-

lined well (Feature 97) – included three terracotta fragments. During the excavation of the eastern half of Test Trench 1 Feature 2 (well), at a depth of -80 cm, the rear half of a terracotta horse figurine came to light (Fig. 6, 1). The two hind legs, the buttocks, the thick tail, and the hollow abdominal part are well executed. The pedestal of the figurine broke off; the legs were formed as one unit and not separately. The saddle (*sella*) on the back of the horse, the saddlecloth (*ephippium*) underneath with small semicircular ornaments at the edge, and the breeching (*capistrum*) are all clearly visible. It is made of orange-yellow, hard-fired clay, with worn traces of red paint on the surface. The terracotta figurine was made in two parts. The belly is hollow on the inside; the small vent cut at the rear of the horse figurine to allow the air to escape during firing is clearly visible at an almost anatomically correct height. While on the outside, the saddlecloth hides in a subtle way the line where the mould-made parts were joined, on the inside the unevenness of the surface is apparent. Though by now it is somewhat worn, at the loins it can still be observed that the horse is a stallion. The precise age of the figurine cannot be established based on the pottery found in the wells (Pannonische Glanztonware, marbled ware, *mortaria*, coarse ware, hand-made pottery); it presumably dates to the period between the second and mid-third centuries C.E.

During the excavation of the same well (Feature 2) in the eastern half, at a depth of -40–80 cm, the slightly deformed base fragment of a terracotta figurine on a pedestal came to light (Fig. 6, 2). The feet are placed tightly together; the border of the dress folds (?) covering them suggests the fragment may have belonged to a standing female figurine. A closer identification cannot be provided, but the figure of the goddess Venus is also possible. The well was filled probably in the first half of the third century C.E.; the figurine is therefore earlier. The Hunyadi János Road site preserved for us two further terracotta fragments. One of these was a fragment with African features from a terracotta figurine or a face pot, which came to light during the excavation of the southern half of Feature 97 (barrel-lined well; Fig. 6, 3). The right eye, the wide nostrils, the thick lips, the slightly chubby cheek, the rounded chin, and the curve of the neck are carefully executed. The object is made of orange clay, with the surface painted red. The finds from the well included coarse ware, Pannonische Glanztonware, beakers with roughcast

decoration, *mortaria*, incense burners, and a Bojović 549/554 amphora. The amphora belongs to the period between the early-first and mid-to-late-second century C.E. The *terra sigillata* finds are Domitianic-Hadrianic (North Italian Consp. 39/43; South Gaulish Drag. 18, 27, 35/36, 37) and Hadrianic-Antonine (Lezoux Drag. 37), while Rheinzabern fragments date to the second half of the second century. The well was filled in probably during the middle decades of the third century C.E., meaning that the figurine fragment is earlier. The excavation of the eastern half of the settlement's Feature 101 (pit house) yielded the head fragment of a terracotta horse figurine (Fig. 6, 4). The left profile of the horse head is better preserved; the bit, the bridle, and the rein are detailed. The horse's mane was formed by impressed lines at regular intervals. Its clay is pink-yellow; the paint on its surface is red, worn. The finds of the fill included: Pannonische Glanztonware, coarse ware, lamps, beakers with roughcast decoration, and a glass fragment (Rippenschale), as well as a Rheinzabern Drag. 18/31 *terra sigillata* vessel dated to the second half of the second century. The pit house was filled in probably at the end of the second century C.E.

#### 22 Mezökövesd Street

In 2008, during the rescue excavation at 22 Mezökövesd Street, in the northern part of the Albertfalva *vicus* the foundation walls of stone walled buildings, wells and semi-subterranean houses were uncovered, and a section of the *Limes* Road which crossed the fort could be observed (Fig. 2, 4). Here, at the eastern part of Feature 81, as the dark brown humus layer's excavation progressed, a fragment of a terracotta figurine wearing a short tunic came to light (Fig. 7, 1). The figurine's head and two lower legs broke off, the arms are folded across the chest, and the folds of the dress accentuate its roundish belly. The figurine is solid, not hollow, and features high quality dark red slip on the surface. Based on the iconography it could have depicted an actor (Oroszlán 1939, 88, Fig. 84, 99, Fig. 93, a–b) or a slave. Figurines in Antiquity with a roundish belly were produced usually of *Silvanus*, slaves, or actors. Finds in the figurine's layer included coarse ware, beakers with roughcast decoration, Pompeian red ware imitations, *mortaria*, Pannonische Glanztonware and so-called Dacian cup fragments. The *terra sigillata* finds included sherds of Domitianic-Trajanic (North Italian Consp. 43) and Domitianic-

Hadrianic (La Graufesenque Drag. 37, South Gaulish Drag. 37) pieces, as well as fragments of a vessel from Rheinzabern (Drag. 18/31, second half of the second century) and Lezoux (*Cinnamus*, Drag. 37, 140–170 C.E.). The terracotta fragment can be dated presumably to the second half of the second century.

### *Lágymányos*

South of Gellért Hill – in modern-day Lágymányos – in the second half of the 1970s excavations led by Mária Pető uncovered a pottery quarter from the early Imperial period with rich ceramic finds at 8–10 Kende Street (Pető 1976, 86–95; Pető 1979, 271–285). The industrial function of the settlement ceased following the middle third of the second century C.E. In 2009, at Bercsényi Street, a large *vicus* settlement, with indigenous characteristics from the early Imperial period was discovered (Fig. 3) with dwelling features and an industrial quarter section (foundries, pottery kilns) with four well shafts and a paved road section (Beszédes 2010, 113–118). Here, in layers SU 3/B and SU 8 two terracotta objects, fragments presumably of theatre masks, were uncovered. Among the finds of SU 3/B (kiln) a fragment (ear?) of yellow clay, fired hard with a protruding curved surface could be identified. Above the ear (?) is a small perforation for a strap which would have been used to tie the mask around the head (Fig. 7, 2). The dating of the layer is helped by coarse ware, La Tène D-type and thin-walled pottery as well as a heavily profiled fibula with a single knob. The terracotta fragment can be dated to the late-first–early-second century C.E. The terracotta mask from the western half of SU 8 shows the curve of an eye and part of a face (Fig. 7, 3); its clay is yellow, hard-fired. Based on the other finds (La Tène D-type pottery, thin-walled pottery, marbled pottery, Pannonische Glanztonware) the fragment dates to the first half of the second century C.E.

### *The production of terracotta figurines*

Terracotta ('baked earth') objects were preserved in the form of several works of art during Antiquity. Clay was a cheap and easily accessible material; its moulding and firing required simpler techniques compared to metal or stone sculptures. Small clay figurines were much more affordable than the more expensive bronze figurines (Lange 1990, 22). Among the ancient sources Pliny the Elder (*Nat. Hist.* XXXV,

XLV, 156, Darab, Gesztelyi 2001, 207) writes that *Psittacites* called clay modelling the mother of chasing as well as of bronze casting and marble sculpture. Under the reign of Numa, it was held, the seventh craft association was that of the pottery makers. Several scholars have worked on the research and collection of terracotta figurines from *Aquincum* and Pannonia since the beginning of the previous century (Láng 1906; Kuzsinszky 1932; Oroszlán 1930; Oroszlán 1939; Póczy 1963). Roman period terracotta figurines can be connected with antecedents in Hellenistic large-scale bronze and stone sculpture. During the production of Greek terracotta figurines (by the coroplast) a prototype (*patris*) was made; from this a mould (*matrix*) was created through which hundreds of similar figurines could be mass produced (Muller 2009, 63). Terracotta figurines were produced in pottery workshops. Thanks to the moulds, the mass-produced figurines required less artistic expertise and manual dexterity than wheel-made products. In the Hellenistic period several – even four-five – separate moulds could be used for each figurine (for the head, the torso, the limbs, the wings, etc.). The height of terracotta figurines typically varies between 5 and 50 cm. In the Roman period the mould usually had two parts: one for the front and one for the back. The repeated creation of new moulds from existing figurines led – on account of the drying and firing of these figurines – to a decrease in size and quality in the case of subsequent products, with the finer details becoming blurred. In the case of figurines produced to be viewed from the front, frequently the back is roughly executed. Before the clay is placed in the mould, the "negative" surface is coated with clay slip and sprinkled with silica, wood ash or powdered chalk (Rouvier-Jeanlin 1972, 95). On moulds with two parts, the edges are incised, the clay is pressed into both mould parts, which are then tied together with a string (Fittock 2016, 1). After drying, the leather-hard, shrunken, hollow object is removed, and a small hole is cut into its surface for ventilation. The vent – used to ensure the steady flow of hot air, thereby preventing the cracking of the figurine – is often perforated at the back or bottom at the base (Higgins 1976, 108). Prior to firing, in some cases the surface of the figurine is polished, producing a fine, shiny surface. Afterwards, using a knife, spatula, or a moist piece of cloth the surface is smoothed, the smaller defects are corrected, and the product is fired at 900–1000 °C (Van Boekel 1987, 220). The shape of the base or pedestal can be cylindrical (circle and

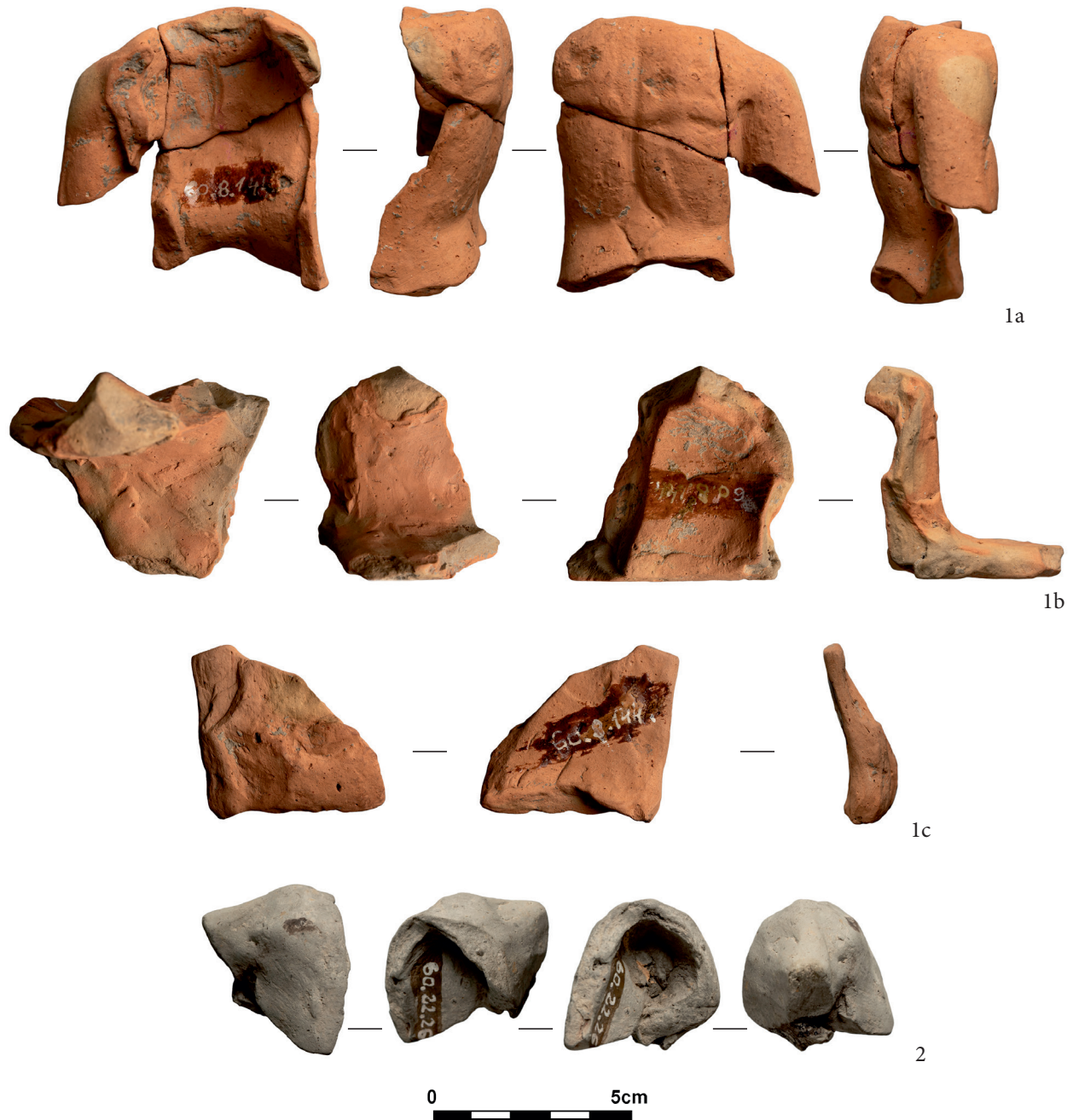


Fig. 5 Albertfalva, terracotta figurines. 1 a–c: Terracotta male upper body and connected fragments (Cat. No. 6);  
 2: Male shoulder fragment (Cat. No. 7) (S 1:2)  
 5. kép Albertfalva, terrakotta szobrok. 1a–c: Terrakotta férfi felsőtest és hozzá tartozó töredékek (Kat. 6);  
 2: Férfi váll töredéke (Kat. 7)

oval) or rectangular; these are made by using a separate mould and are attached to the leg or lower part of the figurine prior to firing. The base of the figurines is left partly open, after firing they are coated in a lime wash and the surface is painted (Láng 1906, 29). The small pillar-like pedestals are made in the moulds used for the legs of the figure. The legs are joined to the flat surface or are connected at an acute angle (e.g., *Luna*: Van Boekel 1987, 20, Fig. 39). The

joint of the pedestal and the figurine is in some cases given a smooth finish, in others it is uneven. The hollow figurines often split, crack, or break where the parts are joined. Feet are either visible in part below the folds of the dress, or they are hidden. Animal-shaped terracotta figurines are typically made by using a two-part mould. Some are made to be viewed from the side (right and left mould), others from the front (front and back mould); on these, the longitu-



Fig. 6 Albertfalva, 16 Hunyadi János Road. 1: Terracotta horse fragment (Cat. No. 9); 2: Base of a terracotta figurine (Cat. No. 10); 3: Terracotta head fragment (Cat. No. 11); 4: Terracotta horse head fragment (Cat. No. 12) (S 1:2)  
 6. kép Albertfalva, Hunyadi János út 16. 1: Terrakotta ló töredéke (Kat. 9); 2: Terrakotta szobor alja (Kat. 10); 3: Terrakotta fej töredéke (Kat. 11); 4: Terrakotta lófej töredéke (Kat. 12)

dinal lines, where the parts are joined can be clearly observed (Van Boekel 1987, 689). Potters' finger impressions can frequently be seen on the inside and outside of fragments (Palágyi 2005, 75), as is the case on the fragment found in the north-western part of the Albertfalva *canabae* in 1957 (Fig. 4, 4b).

#### Mould

Moulds for terracotta figurines are mostly made of clay, though plaster moulds are also attested, and stone moulds are known from the Beit Nattif workshop in Palestine (Erlich 2015, 166). In the case of figurines from the Rhine-Moselle region, small blisters

can be seen on the surface, which indicate the use of plaster moulds. Moulds often come from workshops in Cologne, and the final product is made from local clay in the various provinces (Antal 2016a, 76–77), but in some cases we can also reckon with the local presence of a master potter from the Rhine region. The identification of workshops is evinced by the presence of moulds and wasters. A master potter may have worked in several workshops using the same potter's mark. The potter may have either moved with the mould, or simply the mould would have been taken to a different workshop.

Among the finds from Pannonia, we know moulds of *phallus*-shaped (Fettich 1920–1922, 4), as well as of Jupiter and Silenos figurines (Fitz 1998, 112, 127–131) from *Savaria*. In Pannonia, a mould with the incised inscription *VENV(s) (vi)CTRIX* dated to the second–third century C.E. is so far only attested in the southern quarter of *Savaria* (Buócz 1996–1997, 133; Sosztarits 2013, 210, Cat. No. 17.6). From *Brigetio* we can highlight a mould for a Germanic head found at Kurucdomb (Járdányi-Paulovics 1934, 244, Fig. 20, 1–2). From *Aquincum* we primarily know of Venus moulds (Kuzsinszky 1932; Póczy 1963, 243, Fig. 4; Havas 2004, 63). A mould without detailed description is registered from Albertfalva (Cat. No. 4), and we can also mention two negative (?) moulds for a male torso from the north-western part of the *canabae* (Cat. No. 6).

#### Paint

The surface of terracotta figurines was frequently painted. Clothing was often indicated with red paint (Fettich 1920–1922, 1). On some pieces of the terracotta figurine assemblage from the Roman pottery kiln found at the convent in Szombathely, a yellowish-green base colour can be observed (Fettich 1920–1922, 145). The surface of the figurines rarely retains the traces of pigments in a good condition. The most frequent colours were red, brown, yellow, green, and blue. In addition to painting, the use of greenish-yellow lead glaze can also be seen. Among the Albertfalva finds, traces of red paint can be found on the rear of the horse (Cat. No. 9), the figurine pedestal (Cat. No. 10), and the bridled horse head (Cat. No. 12) from the northern part of the *vicus*, found at 16 Hunyadi János Road, as well as on the male figurine with a short tunic (Cat. No. 13) from the excavation at 22 Mezőkövesd Street. According to the register, traces of yellow paint could be observed on the male bust fragment found in 1948

(Cat. No. 2). In *Aquincum* so far three pipeclay figurines of Venus have been found: one at Pók Street (Póczy, Szirmai 2003, 268), one at Szentendrei Road in 1978 (Polenz 1986, Cat. No. 235), and one in 2015 during the excavation on the path of the railway line to Esztergom (Zsidi 2017, 89, Cat. No. 211). A further piece, a bust of a smiling boy (*Risus*), was found in the Civil Town (Zsidi 1995, 52, Cat. No. 197). The figurines made of white pipeclay in workshops along the Rhine, and in Cologne were painted with vivid colours; on animal-shaped figurines (rooster, hen, dove) the feathers were decorated with red-brown-black paint. On figurines of humans and deities – in addition to the base colour of the skin – the hair, clothes and other attributes were also painted (red, black, blue, yellow).

#### Potter's mark

The painted or incised potters' marks on moulds and finished products greatly help with the identification of workshops. A good example is a piece from Cologne where the name of the potter and the abbreviated name of Cologne can be seen: *ACCEPTVS (2x) fecit CCAA* (Lange 1995, 142, 152, Fig. 11). Potters's marks of *VINDEX fecit* and *SERVANDVS* are known from Cologne and Nijmegen (Lehner 1903, 188, Figs 1–2), *ABVDINVS* from Toulon-sur-Allier (Van Boekel 1987, 689), *MELAVSVS* from Trier and *DONATVS* from the Moselle region. In Cologne horse figurines with the incised inscriptions *Mater(nus?)* and *Roxtan(u)s* were found; these may have recorded the name of a rider or racehorse (Van Boekel 1987, 699). In *Aquincum* no terracotta figurine fragment or mould with a potter's name has come to light to date.

#### Function – fragmentation – period of use

Terracotta figurines had a rather broad function during Antiquity. They were deposited as *ex-voto* votive offerings in the temples and sanctuaries of various deities and had a cultic role in *lararia* (household shrines) as well. Over time, zoomorphic terracotta figurines frequently came to be used in place of the sacrifices of living animals; and instead of the head of enemies they used terracotta heads or masks. Terracotta figurines, it was believed, had a mediating role between gods, supernatural forces and mortals. The function of Roman terracotta figurines was to bring about positive outcomes (in terms of health, fertility, plenty, welfare) and to exert apotropaic and protec-



tive powers (Erlich 2015, 158; Follin-Jones 1944, 8).

From *Aquincum*, *Savaria* and *Brigetio* we also know of bronze and terracotta votive offerings in the shape of human limbs from healing shrines. These were deposited in order to recover from an illness or to achieve fertility (Castiglione 1965, 361; Póczy 1980, 20; Kádár 1981, 67). Grotesque, obscene terracotta figurines were used as protective amulets to avert the evil eye, spells, and curses (Fettich 1920–1922, 2–3). In some cases, their water-related cultic significance can be evinced by deposition in wells and sewers or in the vicinity of springs and rivers (Fittock 2016, 5). As grave goods were placed next to the corpse, their primary role was to accompany the deceased to the afterlife. Figurines in children's graves had represented either favourite toys or protection against illness during the child's life. Figurines of Venus in female graves can be considered as connected to fertility and childbirth. Among terracotta figurines we find numerous human and animal-shaped toys for children, e.g., horses on wheels which could be pulled along, horsemen, and bird-shaped rattlers (Kastner 1995, 85, Fig. 2; Rouvier-Jeanlin 1995, 77, Pl. 1–2). Among the terracotta figurines – in addition to deities and mythological figures – we find all groups of the society. Frequently depicted are figures from lower social classes such as slaves, actors, and people with physical deformities (e.g., hunchbacks). Concerning the terracotta figurines' period of use, it may be observed in general that higher and lower quality pieces were frequently used at the same time. Some figurines would have been passed down from generation to generation in the family; these would be kept even after their surface had become worn. In terms of their fragmentation, we can reckon with both intentional and accidental fractures. Terracotta figurines can break where parts are joined or at the weak points in their anatomy. Fittock classified the broken pipeclay figurines from London in nine groups (Fittock 2015, 126). In case of small plastic terracotta fragments, it is not always easy to determine the original function of the object. In some cases, especially when there is little available information (e.g. provenience), or only a small fragment of the figure survived, it is difficult to establish without a characteristic attribute or mark whether the given fragment belonged to a terracotta figurine, a toy (Lange 1995, 200), a part of a jug handle (Parragi 1971, 76, Fig. 22, 6) a figural candle holder (Kuzsinszky 1932, 353; Goether 1991, 199, Fig. 43), a figural lamp (Goether 1991, 168, Fig. 27; Faust 1995, 201,

Fig. 1) or a votive vessel, an *ex-voto* object from a grave deposit (Burger 1968, 18, Fig. 6, a–d). In ancient Rome, terracotta items were sold in shops set up along the *Via Sigillaria* (Birch 2015, 262–263). *Sigillaria* were figurines usually made of wax or clay; they were stand-ins which replaced the live sacrificial victims of old (Macrobius, *Saturnalia* 1.11.49., transl. Davies 1969). The festival of Saturnalia began sixteen days prior to the *Kalendae* (first day) of January, i.e., on 17 December. Macrobius describes it as a seven-day festival (Macrobius, *Saturnalia* 1.10.24). For this time, Augustus ordered the courts to be closed for three days; to this Caligula added another day and Claudius a further, fifth day. Towards the end of the festivities – which over time came to cover a full week – came the festival of Sigillaria, which, according to Holleran (Holleran 2012, 191), was held for four days. The terracotta figurines sold and purchased during the festival, were intended as jocular presents; also parents bought them as toys for their children (Macrobius, *Saturnalia* 1.11.1.). During the Saturnalia, the master of the house would present small gifts, terracotta figurines to the slaves. The temporary stalls of figurine vendors were set up on the Campus Martius and later by the portico of the Baths of Trajan (Holleran 2012, 191).

#### *Terracotta production centres*

In Central Gaul, between the first and third centuries C.E., the most important terracotta workshops were Yzeure-Saint-Bonnet, Toulon-sur-Allier (Vichy), Crouzilles, and Gueugnon. These supplied the Roman market of modern-day Switzerland, Belgium, Netherlands, and Austria; their products also appear in Roman Britain and Spain. The Central Gaulish workshops used well-levigated, fine white clay with a high kaolin and low chalk and iron content. Reduction firing and the white surface offered a good foundation for painting the details (Erlich 2015, 161). A small vent was left in the pedestal for the hot air escaping during firing, and the lines where parts were joined were given a smooth finish; these external traits are primarily characteristic of Central Gaulish terracotta products (Van Boekel 1987, 689). In the Rhine-Moselle region, two large centres – Cologne and Trier – supplied terracotta products during the first–fourth centuries C.E. to Germania Inferior, Germania Superior and Gallia Belgica. The finds of the Cologne workshop were published by Lange (Lange 1992; Lange 1995). The Pannonian



Fig. 7 1: Albertfalva, 22 Mezőkövesd Street, male terracotta figurine's torso with a short tunic (Cat. No. 13);  
 2–3: Lágymányos, Bercsényi Street: terracotta theatre mask fragments (Cat. Nos 14–15) (S 1:2)  
 7. kép 1: Albertfalva, Mezőkövesd u. 22., terrakotta férfiszobor (Kat. 13); 2–3: Lágymányos, Bercsényi u., terrakotta  
 színházi maszk töredékek (Kat. 14–15)

import from the Cologne workshop was discussed by Fremersdorf (Fremersdorf 1938, 168). Finds from the kilns excavated at Rudolfplatz in Cologne were published by Klein (Klein 1885, 185–186). From the city of Tongeren (Belgium), De Beenhouwer published terracotta figurines made in Cologne (De Beenhouwer 1991, 395). Wittmeyer presented the terracotta finds of the pottery kiln in Mainz (Wittmeyer 1996, 489). In the Rhine region, terracotta figurines have been published from Bingen (Behrens 1915, Pl. VI). We can also reckon with significant terracotta production in the workshops of Augsburg and closeby Westheim (Kuzsinszky 1932, 306). The workshops established on the Middle Rhine operated from the late-first century C.E. until the 180s. The Cologne workshop was in operation from the late-first to the late-second century C.E.; the Frankfurt am Main workshop operated from the first to the mid-second century C.E. The workshops at Vechten and Nijmegen (Netherlands) opened in the mid-first century, catering to the local demand during the second century. In Africa Proconsularis and Spain terracotta figurines were discovered primarily in cemeteries e.g. (Hammamet /Tunisia/ and Granada). Markets in Asia Minor and Greek areas were supplied by the products of *Smyrna* (from the Hellenistic period until the earthquake of 178 C.E.), *Tarsus* (Hellenistic period–second century C.E.) and *Myrina* (first century B.C.E.–first century C.E.). In the Levant, the products of *Dura Europos* and *Palmyra* workshops were in use. In Syria, Palestine, and Arabia during the third and fourth centuries C.E., we find terracotta figurines from the workshops of *Gerasa* and *Beit Nattif*. In Egypt – from the Hellenistic period to the mid-second century C.E., and even in the fourth century – we can see products of the Fayum workshops. There are significant technical differences between the products of terracotta workshops in Gaul and along the Rhine. In the Rhine region, the vent is missing on the figurines, and the execution of the pedestals and the back of the busts is different. In Gaul, there are few terracotta masks; these were usually used in sanctuaries and dwellings presumably with an apotropaic purpose. In several cases it is possible to clearly trace the terracotta figurines' production centres, the market area and the place of use. In Pannonia, terracotta workshops can be identified at *Savaria* (Fettich 1920–1922; Buócz 1996–1997, 133), *Brigetio*-Kurucdomb (Bónis, 1977, 130) and Bicsérd-Fenyőspuszta (Barkóczi 1956, 69). In *Aquincum*, terracotta figurines were produced at

the Óbuda Gasworks site (Kuzsinszky 1932) and the so-called Schütz restaurant site (Póczy 1963, 117), while in Albertfalva, terracottas were made by the *Hilarus* workshop (Kuzsinszky 1932).

#### *Published terracotta figurines from Aquincum*

From the Civil Town – among the finds of the pottery depot of the so-called C Street – we know of a standing Venus, a seated Abundantia, a smiling boy and a Mercury figurine (Nagy 1937, 263; Póczy 1963, 245–246). Several Venus figurines were found at the so-called Celtic circular temple and the shop of devotional objects (Kuzsinszky 1934, 17; Póczy 1963, 241; Zsidi 2002, 68). The terracotta objects, figurines and moulds (Minerva, Silvanus, male head, female head, clothed female figure, dog, rooster, mask, lighthouse, altar) made at the Óbuda Gasworks pottery workshop were published by Kuzsinszky in the early 1930s (Kuzsinszky 1932, 306–331). A terracotta figurine of Venus is also recorded among the finds from the spring sanctuary north of the Civil Town (Póczy 1980, 20, Fig. 16). The 1941 excavation of the Symphorus Mithraeum also brought to light figurines of Mithras and Venus (Nagy 1943, 386; Zsidi 2014, 121). During the excavation of the Macellum several female heads and Venus-Priapus figurines could be observed (Láng et al. 2014, 51, Pl. VII, 95–99). Finds from the so-called “House of the painter” includes a terracotta figurine of Venus (Láng 2012, 27, Fig. 9; Zsidi 2017, 89, Cat. No. 210). In the territory of the *municipium*, south of the Civil Town, a figurine of Venus came to light at Szentendrei Road (Polenz 1986, Cat. No. 235). The excavation at Kaszásdűlő-Csikós Street uncovered a Venus figurine (Zsidi 1991, 88, 149, 175, Pl. 20, Fig. 88); while at 101–115 Szentendrei Road a terracotta male head and a mask fragment was found (Bugán 2002, 173–178, Fig. 2, 4). The Pók Street excavation also unearthed a Venus figurine (Póczy, Szirmai 2003, 268, Fig. 5). In 2015, along the path of the railway line to Esztergom, a further Venus figurine came to light (Láng, Lassányi 2015, 23–24, Fig. 5; Zsidi 2017, 89, Cat. No. 211). At the *Aquincum* Military Town a Minerva figurine fragment was found at the Vihar Street, 18–20 Folyamőr Street, and 33–35 Laktanya Street sites (Zsidi 1993, 190, Cat. Nos 20–22). At 10 Kiscelli Street a basement of a female terracotta statuette was found and published by K. Póczy (Póczy 1955, 64, Figs 61–65). In 1985, at the Bécsi Road cemetery – between Graves 2 and 8 – in the fill of a pottery kiln's firing

space a terracotta Venus-Mater Matuta figurine was discovered (Topál 2003, 35, 270, Pl. 144) among the ceramic finds. At the Bécsi Road-Cserfa Street-Ürömi Street corner lot a terracotta phallus came to light in 1996 from the debris layer of a late Roman brick kiln (Facsády, Visy 2020, 88, Fig. 1). Another terracotta phallus, presumably from *Aquincum*, is held in the private collection of László Korinek (Facsády, Visy 2020, 89, Fig. 2). Other figurines from *Aquincum*, but without an exact provenience are: a head of Jupiter (Zsidi et al. 2009, 172, Cat. No. 1148); Venus, Minerva, Apollo? (Zsidi et al. 2009, 173, Cat. Nos 1156, 1158–1160).

#### *Published terracotta figurines from Pannonia*

In the territory of *Arrabona*, a terracotta bust of a *palla*-and-*stola*-wearing woman was found in a cremation grave at Kálvária Street (Hampel 1885, 195–196; Szőnyi 1973, 10–12, 46, Pl. II. 5a–b). The 1982 excavation at the Baláca villa brought to light the torso of a terracotta figurine of Venus (Palágyi 2005, 78–79, Figs 1–2). In 1952 at Bicsérd-Fenyőpuszta, three kilns were uncovered, which – in addition to ceramic finds – included three unfired terracotta figurines of Venus, Priapus and a rooster (Barkóczy 1956, 69, Fig. 22, 1a–b, 2a–b, 11; Fülep, Burger 1979, 286). At the *canabae* in *Brigetio*, the Kurucdomb pottery workshop yielded several terracotta figurines and moulds. Among them, we can identify a male head, Apollo(?), Venus, woman/goddess, child, Luna, and an African head; additionally, the workshop also produced theatre masks and face pots (Póczy 1963, 241; Bónis 1977, 130–136). In 1934 a clay mould depicting a Germanic head was uncovered at Kurucdomb (Járdányi-Paulovics 1934, 244, Fig. 20, 1–2). A terracotta female torso/Venus is known from Budaörs (Ottományi 2012, 95, 80, 4). During the 1986–1987 excavations at the Civil Town of *Carnuntum* a terracotta horse and a mask fragment were unearthed (Jobst et al. 1988, 238, Pl. 10, 110–111). The 1953–54 excavations unearthed a further Venus figurine (Reinfuss 1962, 77, Pl. VIII, 3–4). At Dunapentele-Öreghegy the bust of a smiling youth with an Egyptian-style shaved head came to light (Hungarian National Museum; Sosztarits et al. 2013, 208, Cat. No. 17.2). At Dunaföldvár-Nagyhegy szőlő a figurine of Venus with *stephanae* on her head was found, dating to the late-first century C.E. (Cserményi 1980, 10, Nr. 5; Palágyi 2005, 80, Fig. 3, 3). In *Gorsium*, a terracotta figurine's neck fragment with

a torc and the head fragment of another with tresses came to light in 1972 (Fitz et al. 1974, 212, c/1–2, Pl. XII, 3–4). The fragment of a seated figurine of a goddess was unearthed in 1976 (Fitz et al. 1979, 211, Pl. XXI, 271), and the head fragments of two terracotta figurines in 1977–1978 (Fitz et al. 1980, 188, Cat. No. 352–353, 224, Pl. XVI). In 1983–1984, a terracotta relief depicting Silvanus and an accompanying dog was uncovered (Fitz et al. 1987, 203, Cat. No. 219, Pl. V). The 1985–1986 excavations brought to light the fragment of a seated figurine of a goddess with an infant in her lap (Fitz et al. 1990, 128, Cat. No. 459, Pl. XXIX). In Grave 2 at Gödrekeresztúr-Szénápuszta a terracotta *ex-voto* figurine of a seated mother goddess (*Iuno Lucina*, *Rumina*, *Mater*) was found (Burger 1968, 18, Fig. 6, a–d). In 1949 during the cemetery excavation in *Intercisa* a figurine of Venus came to light in Grave 4 (Sági 1954, 65–66, Fig. 3), and a Priapos, a rooster, and a dove terracotta figurine in Grave 36 (Sági 1954, 79, Fig. 15). Among the archaeological materials of the excavations in 1957–1969, a female head (Venus?), the bust of a boy and a rooster terracotta figurine were published (Vágó 1971, Pl. XXXIX, 1–3). 271 grotesque and apotropaic male and female terracotta figurines can be connected with the Roman pottery kiln found at the site of the convent in Szombathely (Fettich 1920–1922, 1–5). In 1938–1940, the clay figurine of a Germanic, barbarian slave with yellowish-brown lead glaze was uncovered and dated to the late-second–early-third century C.E. (Járdányi-Paulovics 1945, 243, Fig. 19). In Szombathely, the former pottery workshops also produced terracottas, e.g. Jupiter, Apollo and Satyr masks and Jupiter and Silenos moulds (Fitz 1998, 112, 227–131). We also know of a Venus figurine among the products of the Roman period pottery workshop excavated at the Járdányi-Paulovics István Archaeological Park (Buócz 1991, 19, Fig. 8; Buócz, Szentléleki 1991, 7; Buócz 1992, 18–22, Fig. 7). In 1992, during the excavation at Fő Square, a terracotta mould came to light with *VENV(s) (vi)CTRIX* incised on the inside, dating to the second-third century C.E. (Buócz 1996–1997, 133). In the southern part of *Savaria* town centre, a second-century C.E. figurine of Mercury was found (Sosztarits 1998, 615, Nr. VI. 39; Gabler 2016, 162, Fig. 169). We also know of a Venus figurine from the western suburb of *Savaria*, dated to the second-third centuries C.E. (Sosztarits 2013, 210, Cat. No. 17.9). Grave 4 at the Kertész Street cemetery yielded a terracotta rooster head (Buócz 1963, 133, Fig. 3). Fitz published four

further terracotta rooster heads from *Savaria* (Fitz 1998, 113, Cat. No. 232). In a female cremation grave from *Sopianae* – excavated in the courtyard of the modern-day Louis the Great Secondary School of the Cistercian Order – terracotta figurines of a rooster and a hen (identified as rattlers) were found (Gábor 2003, 59; Katona Győr 2013, 165–166, Fig. 10). From the finds of the Roman settlement at Páty-Malomdúló we know of a clay figurine (female figure?) fragment (Ottományi 2007, 19, Fig. 11, 4). Finds from the base at *Ulcisia Castra* also included a Venus figurine (Nagy 1942, 401; Póczy 1963, 241). The 1976 excavation at Zalalövő, too, uncovered a figurine of Venus (Maróti 1978, 425–426). In *Emona*, the excavation at 30 Gornji Square uncovered a dolphin-shaped terracotta fragment (Vičić 1994, 39, T. 10, 1). A bust with African features was published from *Siscia*, and Venus and rooster figurines were published from *Mursa* (Vikić-Belančić 1968, 516–517, T. 7, 31–33, T. 9, 36). Among the published terracotta figurines from Pannonia there is an especially high ratio of Venus figurines, which underlines the beliefs of the local female populace in the cult of fertility. We may also present here a non-comprehensive list of nearby Roman towns and settlements outside Pannonia, where we can reckon with terracotta production. In the case of terracotta figurines from the former province of Dacia, primarily the Venus figurines, typological research has been carried out by Antal (Antal 2012; Antal 2016a). Antal also published figures depicting a smiling boy (*Risus*) and a hooded man (*Cucullatus*) from the excavations of *Apulum*, *Potaissa*, *Ampelum* and *Napoca* (Antal 2016b, 1–16). Clay statuettes of female and male paretros were discovered in *Apulum*, in a villa suburbana (Ota 2017, 341–345, Figs 1–6). In 2007 at the Roman settlement of *Napoca*, two pipeclay figurines – a headless bust of a boy with a medal around his neck (Beu-Dachin et al. 2012, 79, Pl. IX, 1–2, Pl. XII, 1a–b) and a fragment depicting a female face – came to light. The local terracotta products in Dacia (e.g. from *Apulum*, *Ampelum*, *Dierna*, *Porolissum*, *Potaissa*, *Tibiscum*) were published by Ștefănescu (Ștefănescu 2006, 345–349). A female statuette mould came from the pottery workshop of Drobeta (Iliescu 2018, 162, Fig. 4, 1). From the Olt Valley, at the Roman settlements and camps of Sucidava-Celei and Slăveni, clay figurines with oriental renderings were discovered (Bondoc, Filip 2016, 86, Fig. 4, 88, Fig. 6). In Moesia Inferior in the town of *Durostorum*, among the products of *legio XI Claudia*'s pottery workshop, terracotta figurines and

moulds (Venus, Ceres?, Bacchante, head of Medusa) were discovered as well (Mușețeanu 1985, 149, Fig. 2, 2–7). From Moesia Inferior, terracotta animal figures were published from *Viminacium* (Premk 1995, 143). In Banatska Palanka (modern-day Serbia), which lay in the *Barbaricum*, figurines of Abundantia, Mercury and Venus were discovered (Brukner 1990, 204, T. 6, 1–5).

#### *Terracotta figurine types in Pannonia*

Terracotta figurines of male deities: Apollo (Póczy 1963, 242; Zsidi et al. 2009, 173, Cat. Nos 1159–1160), Jupiter (Zsidi et al. 2009, 172, Cat. No. 1148), Mercury (Sosztarits 1998, 615, Nr. VI. 39; Sosztarits 2013, 210, Cat. No. 17.7), Mithras (Zsidi 2014, 121, Fig. 121), Priapos (Zsidi et al. 2009, 174, Cat. No. 1169), Silvanus (Fitz et al. 1987, 203, Cat. No. 219, Pl. V.); Silvanus (Kuzsinszky 1932, 310, Fig. 317). Terracotta figurines of female deities: Abundantia (Nagy 1937, 263; Póczy 1963, 241), Minerva (Zsidi 1993, 187–188; Zsidi 1995, 29–30; Zsidi et al. 2009, 173, Cat. No. 1158), Venus (Póczy 1956, Pl. XVI, 2–12; Póczy 1963, 243–253; Zsidi 1991, 149, 175, Pl. 20, Fig. 88; Zsidi et al. 2009, 172–173, Cat. Nos 1149–1156; Zsidi 2014, 128, Figs 7–8). Other figural pieces: female bust (Szőnyi 1973, 46, Fig. 5/a–b), bust of a smiling boy (Sosztarits 2013, 208, Cat. No. 17.2). Among animal-shaped terracotta figurines, horses are known from *Aquincum* (Kuzsinszky 1932, 353, Fig. 362) and *Carnuntum* (Jobst et al. 1988, 238, Pl. 10, 110; Rauchenwald 1997, 197, Taf 44, Cat. No. 480), and roosters from *Savaria* (Fitz 1998, 113, 232, Figs 1–4), *Sopianae* (Katona Győr 2013, 165–166, Fig. 10) and Bicsérd-Fenyőpuszta (Barkóczi 1956, 69, Fig. 11, Pl. 22). Hen-shaped and rooster figurines have been unearthed in *Sopianae* (Katona Győr 2013, 165–166, Fig. 10). Additionally, dog-shaped (Kuzsinszky 1932, 314, Fig. 320) and mule-shaped terracottas (BHM Aquincum Museum Inv. No. 50833) are known from *Aquincum*. From Pannonia horse-shaped terracotta figurines had only been published from *Aquincum* (Kuzsinszky 1932, 353, Fig. 362) and *Carnuntum* (Jobst et al. 1988, 238, Pl. 10, 110); these are now joined by the two new fragments from Albertfalva, from the northern part of the *vicus* (Cat. No. 10 and 12). In Albertfalva, until now, three altars connected to deities are attested. The altar found in 1944 attests the worship of Epona, while the two stones excavated in 2004 can be connected with the cults of Silvanus Domesticus and

Silvanus Silvestris respectively (Kovács, Szabó 2010, 342–343).

North of the Albertfalva fort, in the *canabae*, in the western half of a semi-subterranean dwelling with a hearth, a small sandstone *lararium* was found on the floor. The building was probably constructed in the same period as the timber fort (Nagy 1959b, 251). In the area northeast of the fort, a nearly 5-metre-long east-west corridor section of a sanctuary could be observed, dating to the Flavian period, the timber period of the *vicus*. Finds from the sanctuary included a small stone altar, a statue pedestal, as well as clay lamp and pottery vessel fragments (Nagy 1959b, 251).

#### *Terracotta busts*

Mass-produced terracotta busts have their antecedents in large-scale statues. The body, shortened up to the waist, accentuates the head and the face. The main production centres can be traced to Central Gaul (Toulon-sur-Allier, Brive, Gueugnon), the Rhine-Moselle region (Cologne, Trier) and Frankfurt am Main. Among Roman period busts, the smiling young boy (*Risus*) and male and female (deities, family ancestors) figures are the most common. Terracotta busts primarily appear as grave goods (Szőnyi 1973, 46, Pl. II, 5 a–b) and as votive objects in sanctuaries. As votive items, busts of young boys were meant to provide good health as well as support during key periods of change in a child's life. Busts of young boys are attested not only in children's but also adult male graves. The terracotta female bust from grave "B" at the Kálvária cemetery in Győr is considered to be connected with ancestor cults. The figurine's head is hollow, which, according to another hypothesis, was meant to make it easier to place the bust on a pedestal (Szőnyi 1973, 46, Fig. 5, a–b, Pl. II).

The bald, smiling, young boy (*Risus*) figurines can be interpreted as props for the theatre or religious rituals (Sosztarits 2013, 208). Busts from the Rhine-Moselle region which produced a rattling sound – a small pebble or piece of clay was placed inside them – may have had an apotropaic role as well. Most busts do not reflect individual features, although we do know of pieces depicting members of the imperial family (e.g., Titus). The attire of the male bust with a tunic from Albertfalva (Fig. 4, 2) is similar to that of pieces from Kreuznach (Van Boekel 1987, 630, Fig. 118), Cologne and Bonn

(Lange 1994, 287, Figs 87–88). Most terracotta busts are placed on truncated conical or angular pedestals; their height is around 10–15 cm. At the waist a horizontal dividing line, belt, or concave medallion can be seen. The lower half of the bust from Albertfalva, of which only a drawing survives (Fig. 4, 2), is rather elongated.

#### *Figurines of actors and slaves*

The pose of the figurine unearthed at 22 Mezőkövesd Street resembles that of a small carved knife handle made of bone found in 1955 at the Roman base of Iža-Leányvár (Svoboda 1962, 397–424). The unique, finely executed knife handle depicts a comic actor. The standing figure, with bent legs, rests his folded arms on his belly, bulging above the belt. There is a mask on his head and a cloak across his left shoulder. The foot and the lower part of the cloak broke off (Hrnčiarik 2017, 65–66, Pl. XII, 86). A similar knife handle, depicting a cloaked actor is known from the Roman-period cemetery at Pontarion (Lintz 2001, 29). A terracotta figurine of an actor – with short tunic, bent right arm, and a mask in the left hand – is attested at Nida-Heddernheim (Rügger 1980, 88, Cat. No. 187). A bronze figurine of an actor – also with folded arms, but in a seated position – which may have decorated the lid of a box is known from Alexandria (Bieber 1950, Figs 1–2). Bieber raises the possibility that the gesture of folded/clasped hands may show a wish to hide a mark of servitude on the wrist (Bieber 1950, 10).

#### *Theatre masks*

In the Classical Greek period, the same word was used to describe the human face and the theatre mask: *prosopon/prosopeion* (Mourjopoulos 2014, 1444). In the Roman period the word for mask was *persona* (Van Boekel 1987, 803). Among actors in the Roman period, primarily those in the *fabulae Atellanae* wore masks (Bugán 2002, 174). The holes for the strings which made it easier to put on the mask were drilled at the skull part of the mask or at the temples, and the strings were hidden under the wig. Clay masks were uncomfortable and heavy (the mask from Worms weighs 1.258 kg); the masks are likely to have had textile or leather lining to protect the skin. Along the Rhine, the use of life-sized terracotta masks was widespread. A stone inscription from modern-day Víziváros was commissioned by a

member of the theatrical association (*collegium scaenitorum*) which operated in Aquincum (Bugán 2002, 174–175). No theatre building is attested in Aquincum, but the town had two amphitheatres, which could have been used for plays as well. In addition to life-sized masks, smaller terracotta masks, too, were made and used; these were primarily placed on the altars or in the sanctuaries of certain deities. In the case of masks designed for flat surfaces, e.g., the walls of houses, the features of the face would be deformed to achieve the required optical effect (Bugán 2002, 174). From *Aquincum*, among the finds of the Gasworks pottery workshop, we know of a comic mask or *stupidus* (Kuzsinszky 1932, 310–314, Fig. 318; Zsidi 1995, 57, Cat. No. 263). Another terracotta mask fragment came to light during the excavation at 101–105 Szentendrei Road (Bugán 2002, 179, Fig. 3). From *Brigetio*, we know of a grotesque comic mask mould from the Kurucdomb pottery workshop (Bónis 1977, 127, Fig. 13, 2a–b). In 1935, by the Danube at Szalk, opposite *Intercisa*, a terracotta mask with a 20 cm diameter came to light (Póczy 1957, 91–92, Fig. 51). A comic mask from Dunapentele was donated to the *Intercisa* Museum. A face pot or mask fragment was published from the Civil Town of *Carnuntum* (Jobst et al. 1987, 238, Pl. 10, 111). From *Vindobona*, we know of a fragmentary terracotta mask from the excavation at Michaelerplatz (Brein, Sauer 2001, 5, Figs 1–2). We also know of a comic mask from Cologne-Alteburg (Klinkenberg 1906, 371, Fig. 180). Several theatre mask fragments have been published also from Britain (Marsh 1979, 263–265) and the Netherlands (Van Boekel 1987, 803–856).

#### *Epona – terracotta horse figurines*

According to the legend, Epona – the protector of horses, mules, donkeys, muleteers, and stablemen – was born from the union of Fulvius Stellus and a mare. The goddess is often depicted accompanied by one, two or four horses, with Epona in the saddle, or standing next to or sitting between the horses. The horses are adult mares and sometimes they are depicted with foals. In addition to the attributes held by Epona in her hand (*patera*, fruit basket, bowl, ear of corn, *cornucopiae*), dogs also appear. Epona depictions painted on stable walls are common in Rome during the late first century C.E. The worship of Epona can also be found in ancient literary sources, e.g., in the works of Juvenal (*Satires* 8.156–157) and

Apuleius (*Metamorphoses* 3.27). The cult of Epona spread mostly in Gaul, Lower Germany, Britain and Pannonia, but the deity was also worshipped in Italy as well as other provinces around the Mediterranean (Jenkins 1962, 144–146; Van Boekel 1987, 698). The goddess was held in great esteem by the equestrian soldiers of the *alae* and *equites singulares Augusti*; her cult is likely to have been present in the auxiliary fort at Albertfalva too. An Epona altar was found in the Aquincum Civil Town, during the excavation of the hall of the association of muleteers (Nagy 1937, 263). A beautiful marble relief from Dacia, held by the Museum of Fine Arts in Budapest, dating to the second half of the second century C.E. also depicts Epona (Nagy 1965, 95). The carved or painted images of the goddess *Epona Augusta* or *Epona Regina* were placed in stables and barns. Her festival fell on 18 December, when stables were decorated, libations were made, and pigs sacrificed in her honour. From Virgil we know what the ideal horse looked like: “His neck is high, his head clean-cut, his belly short, his back plump, and his gallant chest is rich in muscles. [...] His mane is thick and, as he tosses it, falls back on his right shoulder” (Virgil, *Georgics* 3.79–86, transl. H. R. Fairclough). Reverence for horses was widespread in Gallo-Roman culture. The horse (or horses) was an attribute and companion of the deities *Epona*, *Rudiobus*, *Epadatextorix*, *Mars Segomo* and *Mars Mullo* (De Laet 1942, 53; Jenkins 1962, 144). In Roman Trier we know of terracotta Epona figurines from the shrine of *Lenus Mars* and the Altbachtal sacred precinct (Van Boekel 1987, 698). In Assche-Kalkoven (Belgium) nearly fifty riderless terracotta horse figurines made in Central Gaul came to light. F. Jenkins raises the possibility that horse figurines were also offered to the local “universal mother-goddesses” (Jenkins 1962, 146), who, in this period, may have also served as the divine protectors of horses. According to Van Boekel, in some towns the vicinity of the racecourse may suggest that horse racers offered small horse-shaped terracotta figurines to Epona (Van Boekel 1987, 699). The terracotta horses produced in Central Gaul and around Frankfurt am Main were delicate and slender, while those made along the Middle Rhine were squat and thickset (Van Boekel 1987, 697). The worship of Epona in the Moselle region (Linduff 1979, 820–825) is also supported by a mould (of Epona on a side saddle) found at the southern pottery workshop centre in Trier. A figurine of Epona sitting on a horse is also known from Nida-Hedderheim (Rügger 1980, 89–90, Cat.

No. 188). The terracotta horseman from Elewijt, held in a private collection, was depicted on a horse with an ornate saddlecloth (Mertens 1951, 173, Pl. X, Figs 5–6). Horse-and-rider terracotta figurines from Raetia and Noricum were collected by Lange (Lange 1992, 135–139). The terracotta horse figurines from Assche-Kalkoven were published by De Laet (De Laet 1942, 41, Pl. 1–4). Among the terracotta tacked-up horse-and-rider figurines made in Cologne, we may highlight two beautiful pieces (Lange 1994, 200, 291–292, Pl. 28, 261–262). The bridle and the individual parts of the tack could be designed not only in a plastic way, but also painted dark brown. A good example of this is the head fragment of a terracotta horse figurine from Vechten (Van Boekel 1987, 759, Fig. 245). Numerous terracotta horse figurines and moulds with tack and saddlecloth are known from the collections of the Musée des Antiquités Nationales (Rouvier-Jeanlin 1972, 75–76, Figs 982–1007). Terracotta horse and horse-and-rider figurines are also known from the Roman period settlements at Metz (Demarrole, Coudrot 1993, 88, Fig. 22, 93, Figs 27–28), Saalburg (Fremersdorf 1939, Pl. 7, Figs 6–7) and *Lauriacum*-Enns (Deringer 1956–1958, 157–162, Fig. 68). Terracotta horse, horse-and-rider and *Epona* figurines have also been published from the territory of *Aventicum* (Guisan 1976, 11, Cat. No. 10) and *Augusta Raurica* (Haeffelé 1991, 291–298). An *Epona* depiction is found on a Drag. 37 *terra sigillata* bowl from Trier (Ebermann 2014, 13–14, Figs 1–4). Van Boekel believes that the function of the terracotta horse figurines, as part of the funeral rites, was to ensure the passage of the deceased to the afterlife. Horse-shaped figures are equally attested in the graves of men, women, and children (Van Boekel 1987, 698). In *Aquincum*, Kuzsinszky identified three terracotta horse figurines as candleholders, found at the Óbuda Gasworks pottery workshop and considered to be local products made of local clay (Kuzsinszky 1932, 353, Fig. 362). Kuzsinszky considered the circular aperture on the back of the horses to have been made for candles, with the holes made in the leg stumps presumably used for wooden poles, by which the figurines could be lifted/set higher to provide lighting. The holes on the back and the legs, however, also raise the possibility that the figurines were used as children's toys. The holes in the legs may have been used to attach wheels, which had since broken off, and the aperture on the back made for a stick with which the toy could be pushed. From *Aquincum* we know of two horse-

shaped green glazed figurines; these likely belonged to footed lamps (Zsidi et al. 2009, 188. Cat. Nos 1364–1365). One was found at the Gasworks (Bánki, Cserményi 1992, 32); the other piece also comes from *Aquincum* but has no known precise find-spot. The two fragments from Albertfalva – found during the excavation in Hunyadi János Road – presented here join the group of horse-shaped terracottas from Pannonia (Fig. 6, 1, 4).

#### *The typology of the Albertfalva and Lágymányos terracottas*

In some cases, it is difficult to ascertain the provenience and the fragmentary state of the figurines makes the identification of the precise type difficult. The terracotta finds from Albertfalva include three solid figurines: a *Lar familiaris* from the southern part of the *vicus* (Cat. No. 1), a female figure standing on a circular pedestal from the northern part of the *vicus* (Cat. No. 10), and the figure of a tunic-wearing man (Cat. No. 13). The male bust known unfortunately only from a drawing (Cat. No. 2), a bare male torso (Cat. No. 6) and a male shoulder fragment (Cat. No. 7) are hollow and were made by means of a two-part mould. The two horse figurine fragments found at 16 Hunyadi János Road (Cat. No. 9 and 12) were also made by using a two-part mould, like another animal figurine (Cat. No. 3). Among the collected finds we may also identify a mould (Cat. No. 4), perhaps defective or unfinished pieces (Cat. No. 5) and the fragment of a terracotta figurine or face pot. The production technique of a figurine with African features – no longer found in the storerooms – is not clear (Cat. No. 8). The two theatre mask fragments from Lágymányos (Cat. Nos 14–15) were also mould-made.

#### *The topographical position of the Albertfalva and Lágymányos terracottas*

Ten terracotta fragments came to light from the *vicus* of the Albertfalva military base. Three pieces are from the southern part of the *vicus*: 1: Land of Antal Kónig, Building VIII, Room 4, hearth, 1947 (Cat. No. 1); 2: Indigenous Pit House 8, 1948 (Cat. No. 3); 3: Kamarás farmstead, at the foot of the north wall, 1948 (Cat. No. 2). Five pieces are from the northern part of the *vicus*: 1: 16 Hunyadi János Road, Feature 2 (stone-lined well), -80 cm, 2006 (Cat. No. 9); 2: 16 Hunyadi János Road, Feature 2 (stone-lined well), eastern half, -40–80 cm, 2006 (Cat. No. 10); 3: 16 Hunyadi János Road, Fea-



ture 97 (barrel-lined well), southern half, 2006 (Cat. No. 11); 4: 16 Hunyadi János Road, Feature 101 (pit house), eastern half, 2006 (Cat. No. 12) and 5: 22 Mezőkövesd Street, SU 81, eastern half, dark brown humus layer, 2008 (Cat. No. 13). In Lágymányos, during the 2009 excavation in Bercsényi Street, two terracotta mask fragments were found in SU 3/B kiln (Cat. No. 4) and the western half of SU 8 (Cat. No. 15).

The feature types containing terracotta objects in the *vicus* are: pit house/dwelling (Cat. Nos 1–3, 12), firing space (Cat. No. 1), well (Cat. Nos 9–11), kiln (Cat. No. 14). Five terracotta fragments are known from the *canabae* of the Albertfalva fort (Cat. Nos 4–8): 1: Trench VIII/1, 1954 (Cat. No. 4); 2: Work site II βv, southern extension, debris fill, 1957 north-western part of the *canabae* (Cat. No. 5); 3: Work site VII, 10 K/III 25–40 cm, 1957 north-western part of the *canabae* (Cat. No. 6); 4: Homokelőkészítő (Sand preparation facility), northern part of the *canabae*, B1/3 under stones -95 cm, 1958 (cellar), northern part of the *canabae* (Cat. No. 7); 5: Work site II, “Homok” “Z” hearth, southern edge, 1959, western part of the *canabae* (Cat. No. 8).

#### *The chronology of the Albertfalva and Lágymányos terracottas*

In establishing the date of the layers of the figurines presented here, *terra sigillata* and amphora fragments were of primary importance. The *Lar familiaris* figurine (Cat. No. 1) found on the land of Antal Kőnig in 1947 likely dates to the early second century C.E. The male terracotta bust (Cat. No. 2) from Pit House No. 8 found in 1948 is of a Vespasianic-Antonine date. The rear fragment of the terracotta animal figurine (?) found in 1948 at the “Kamarás farmstead, at the foot of the north wall” (Cat. No. 3) can be dated to the second half of the second century C.E. The terracotta mould fragment (Cat. No. 4), uncovered in 1954 during the construction of the Nyúlát (Emergency Dam) but lost afterwards, is of a Domitianic-Trajanic date. The unclothed male terracotta figurine fragment (glued together from three pieces) found in the north-western part of the *canabae* in 1957 (Cat. Nos 5a–c) dates to the late-Antonine period, between 150 and 190 C.E. The terracotta object's fragments with a plastic surface found at Work site II βv, southern extension, in the north-western part of the *canabae* in 1957 (Cat. Nos 6a–c) are of a Domitianic-Antonine date. The shoulder fragment (?) of a terracotta figurine broken in a curved line (Cat. No.

7) found in 1957 in the northern part of the *canabae*, at the site of the Homokelőkészítő (Sand preparation facility) at B1/3 under stones at a depth of -95 cm (cellar?), presumably belongs to the second century C.E. The African head – from Work site II, “Homok” “Z” hearth, southern edge, in the western part of the *canabae* – found in 1959 but now only known from its entry in the register (Cat. No. 8) probably dates to the second century C.E. as well. The rear of the terracotta horse – found at 16 Hunyadi János Road, in the northern part of the *vicus* during the cleaning of the stone well (Feature 2), i.e., without context – (Cat. No. 9) can be dated to the period between the second century and the first half of the third century C.E. The other terracotta piece from the stone well (Feature 2) – a slightly deformed base fragment on an oval/circular pedestal (Cat. No. 10) – dates to earlier than the first half of the third century C.E. The terracotta fragment with African features (Cat. No. 11) from the barrel-lined well (Feature 97) is of a Domitianic-Antonine date. The terracotta horse figurine head (Cat. No. 12) from the fill of Feature 101 (pit house) dates to earlier than the end of the second century C.E. The male terracotta figurine with a short tunic (Cat. No. 13) found in 2008 in the northern part of the *vicus* at 22 Mezőkövesd Street may be dated no later than the second half of the second century C.E. The theatre mask (Cat. No. 14) connected with SU 3/b kiln can be dated to the late-first-early-second century C.E. The other mask (Cat. No. 15), from Feature SU 8, belongs to the first half of the second century C.E.

#### *Summary*

Among the finds of the excavations conducted at Albertfalva and Lágymányos, we know of 15 terracotta fragments. Three of these unfortunately could no longer be found in the storerooms (Cat. Nos 2, 4, 8). The excavations of the 1940s and 1950s were led by Tibor Nagy. This period of research produced eight terracotta fragments from the *canabae* and the *vicus*. New excavations were carried out in the 1990s by Krisztina Szirmai, and from the mid-2000s by József Beszédes. South and west of the fort, along the roads, rich dwellings were uncovered. A bath-house and a *mansio* were found in the northern part of the *vicus*. In the northern part of the settlement, buildings with an economic function, workshops, and clay pits were excavated, and north of the fort, at the edge of the settlement, iron and metal process-

ing workshops and the traces of two tanneries were identified. Smaller workshops were also observed on the western edge of the *vicus* (Kovács 1999, 29, 157). West of the fort, at the edge of the *vicus*, the products and clay moulds of the workshop of the master potter Hilarus came to light (Nagy 1962, 522; Kovács 1999, 157). In the northern part of the Albertfalva *vicus*, terracotta figurine fragments were found in recent years at the following sites: in 2006 at 16 Hunyadi János Road (Cat. Nos 9–12), in 2008 at 22 Mezőkövesd Street (Cat. No. 13). Meanwhile, in Lágymányos, in 2009, finds from Bercsényi Street included two terracotta mask fragments (Cat. Nos 14–15). The terracotta figures presented here date primarily to the second century C.E. and the first half of the third century. Based on their fabric, some fragments may be considered the products of a local workshop or workshops (Figs 4, 4a–c, 5a–c), but for certain proof a fabric analysis is necessary. Of the figural objects ten are mould-made (Cat. Nos 2–3, 5–7, 9, 11–12, 14–15) and three are solid terracottas (Cat. Nos 1, 10, 13). The technique of a figurine fragment is unclear (Cat. No. 8), and we must also mention a mould (Cat. No. 4).

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In establishing the date of the layers of the figurines presented here, *terra sigillata* and amphora fragments were of primary importance. I would like to express my thanks to Dr. Dénes Gabler for identifying the *terra sigillata* sherds, and Dr. József Beszédes for his help with establishing proveniences and the dating of contexts. I would like to thank Dr. Piroska Magyar-Hárshegyi for identifying the amphora sherds. I would also like to thank Tamás Lajtos for preparing the plates, Nóra Szilágyi for the photographs, Tibor Horváth for the maps and Zoltán Quittner for the English translation.

#### Catalogue

For the identification of the artefacts' colour, I used the Munsell colour system (Munsell Soil Colour Charts, Ed. 1970). Inventory numbers are of the Collections of the BHM Aquincum Museum. Abbreviations used in the catalogue: FS: Find-spot; Inv. No.: Inventory number; H: Height; W: Width; D: Depth; C: Clay; S: Surface; P: Period.

1. *Lar familiaris* (Fig. 4, 1). Register entry: "hand-formed,

light-yellow ithyphallic terracotta figurine. The head, the right arm and the phallus are broken. The stumps representing the left arm and legs are intact."

FS: Land of Antal König, Building VIII, Room 4, hearth, 1947.

Inv. No.: 47.4T.33.

H: 8.7 cm; W: 4 cm; D: 3 cm

C: light pink (Munsell 7.5YR 8/3 pink); S: white, greyish-brown (Munsell 10YR 7/3 very pale brown)

P: late first century C.E.–early second century C.E.

2. Male terracotta bust's torso. Register entry: "Terracotta, fired brick-coloured, with yellowish paint on the outside. Thick-walled, hollow on the inside, made using a two-part mould." No longer to be found in the storerooms.

FS: Indigenous Pit House No. 8, 1948.

Inv. No.: 48.8.21.

H: 8.9 cm; W: 6.2 cm; D: 2.5 cm

C: brick coloured; S: yellow

P: late first century C.E.–second century C.E.; Vespasianic–Antonine

3. Terracotta animal (?) figurine's rear fragment (Fig. 4, 3).

FS: Kamarás farmstead, foot of the north wall, 1948.

Inv. No.: 59.3.10.

H: 3.8 cm; W: 5.5 cm; D: 0.4–0.8 cm

C: orange-yellow (Munsell 7.5.YR 8/6 reddish yellow, 10YR 8/6 yellow); S: orange (Munsell 7.5.YR 8/6 reddish yellow)

P: second half of the second century and the first third of the third century

4. Terracotta mould fragment. Unfortunately, it was no longer to be found in the storerooms, therefore a drawing and exact data cannot be provided.

FS: Construction of the Nyúlgát (Emergency Dam), Trench VIII/1, 1954.

Inv. No.: 57.61.21.

H: 5 cm; W: -; D: -

C: -; S: -

P: Turn of the first and second centuries C.E., Domitianic–Trajanic

5. Terracotta figurine fragments with plastic surface (Fig. 4, 4).

FS: Work site II. βv southern extension, debris fill, 1957.

Inv. No.: 60.4.355.

a. H: 7.6 cm; W: 7.6 cm; D: 0.3–1.6 cm

b. H: 6.8 cm; W: 8 cm; D: 0.3–1.7 cm

c. H: 5.5 cm; W: 6.8 cm; D: 0.3–1.1 cm

C: a–c. yellow (Munsell 10YR 8/4 very pale brown); S: light orange (Munsell 7.5 YR 8/6 reddish yellow). Hard-fired fabric, finely tempered, slightly micaceous. Unsmoothed clay, in some places in a thick layer, on the inner side.

P: late first century C.E.–second century C.E. Domitianic–Antonine

6. Unclad male terracotta figurine's upper body fragment of three pieces glued together. The head and the chest are missing; the back, the shoulders and the right upper arm are extant. The muscles of the back are well defined; the biceps of the right arm is also indicated (Fig. 5, 1a). – Mercury, Apollo, Hercules?

Mentioned under the same Inv. No. are two further fragments; their fabric and colour are similar (Fig. 5, 1b–c). The surface of the larger fragment is uneven; the surface at the line of fracture is partly light grey.

FS: Work site VII, 10 K/III 25–40 cm, 1957.

Inv. No.: 60.8.144.

a. H: 7.2 cm; W: 7 cm; D: 2.8 cm

a. C: orange (5 YR 7/6 reddish yellow); S: orange (Munsell 5 YR 7/6 reddish yellow), yellow in spots (Munsell 10YR 8/4 very pale brown)

b. H: 6.2 cm; W: 6 cm; D: 0.8–2 cm

b. C: yellow (Munsell 2.5YR 8/6 yellow) and light grey (2.5 YR 7/3 pale yellow); S: yellow (Munsell 2.5YR 8/6 yellow) and orange (Munsell 5 YR 7/6 reddish yellow, 2.5YR 7/8 light red)

c. H: 4.6 cm; W: 4.5 cm; D: 1.1 cm

c. C: orange (Munsell 5 YR 7/6 reddish yellow); S: orange (Munsell 5 YR 7/6 reddish yellow), partly yellow (Munsell 10YR 8/4 very pale brown)

K: late Antonine, 150–190 C.E.

7. Male (unclad) terracotta figurine's shoulder fragment (Fig. 5, 2).

FS: Homokelőkészítő (Sand preparation facility), northern part of canabae, B1/3, below stones -95 cm, 1958.

Inv. No.: 60.22.26.

H: 4 cm; W: 4.1; D: 3.8 cm

C: light grey (Munsell 2.5 YR 7/1 light grey); S: grey (Munsell 5 YR 7/1 light grey), partly black in spots

P: -

8. Register entry: "African head, broken at the neck, light brownish, finely levigated. Characteristic facial features, raised hairstyle." No longer to be found in the storerooms. FS: Work site II. "Homok" "Z" hearth, southern edge, 1959.

Inv. No.: 61.1.358.

H: 2.8 cm

C: light brown; S: light brown

P: -

9. Terracotta horse figurine's rear fragment with saddlecloth. The fabric is mica and chalk tempered, fired mottled light red-yellow, with worn red paint. The legs were formed as one unit, not separately. The pedestal broke off. On the horse's back, a part of the saddlecloth (*ephippium*), with small semicircular ornaments at the edge – placed below the saddle (*sella*) – and of the breeching (*capistrum*) can be observed (Fig. 6, 1).

FS: 16 Hunyadi János Road (2006) Feature 2: stone-lined well, -80 cm cleaning.

Inv. No.: 2006.23.18111.

H: 5.6 cm; W: 4.5 cm; D: 5.7 cm

C: yellow-orange (Munsell 10YR 8/6 yellow, 5YR 7/6 reddish yellow); S: worn red paint (Munsell 10R 5/8, 4/8 red)

P: between 73 C.E. and 250 C.E.

10. Terracotta figurine's slightly deformed base fragment on an oval/roundish pedestal. Next to the legs, a part of the dress folds covering them can be seen. Perhaps part of a Venus figurine (Fig. 6, 2).

FS: 16 Hunyadi János Road (2006) Test trench 1, Feature 2: excavation of the stone-lined well's fill, eastern half, -40–80 cm.

Inv. No.: 2006.23.18112.

H: 3.2 cm; W: 5.5 cm; D: 4.8 cm

A: pink-yellow (Munsell 5YR 7/8 reddish yellow, 10YR 8/6 yellow); S: worn red paint (Munsell 10YR 5/6 red)

P: second century C.E.–first half of the third century C.E.

11. Terracotta figurine or face pot fragment with African features and worn red paint. From the face, the right eye, the wide nostril and the thick lips can be clearly observed (Fig. 6, 3).

FS: 16 Hunyadi János Road (2006) Feature 97: excavation of the barrel-lined well, southern half.

Inv. No.: 2006.23.18552.

H: 5.3 cm; W: 4.2 cm; D: 0.3–1 cm

C: orange (Munsell 7.5YR 7/6 reddish yellow); S: worn red paint (Munsell 2.5YR 4/4)

P: late first century C.E.–second century C.E., Domitianic-Antonine

12. Terracotta horse figurine's bridled head fragment (Fig. 6, 4). The left profile of the horse head is better preserved; the bit, the bridle, and the rein are detailed. The horse's mane was formed using regularly impressed lines.

FS: 16 Hunyadi János Road (2006) Feature 101 (pit house), excavation of the eastern half.

Inv. No.: 2006.23.18558.

H: 4.5 cm; W: 4.3 cm; D: 2.5 cm

C: yellow-pink (Munsell 10YR 8/4 very pale brown, 5YR 7/6 reddish yellow); S: worn red paint (Munsell 2.5YR 5/8 red)

P: late second century C.E.

13. Male terracotta figurine's torso with a short tunic. The head and two lower legs broke off. The arms are folded across the chest. The folds of the dress accentuate the roundish belly. The figurine is solid, not hollow. High-quality dark red slip can be seen on the surface (Fig. 7, 1). The paunchy figure may have been an actor (Oroszlán 1939, 99, 93b), a slave, or Silvanus.

FS: 22 Mezökövesd Street (2008), SU 81 eastern part, excavation of the dark brown humus.

Inv. No.: 2008.9.8334.

H: 8.2 cm, W: 3.8 cm, D: 3 cm

C: pink (Munsell 7.5YR 8/4 pink); S: red (Munsell 5YR 6/6, 6/8 reddish yellow)

P: second half of the first century C.E.–second half of the second century C.E.

14. Terracotta object (presumably mask) fragment (*Fig. 7, 2*).  
 FS: Bercsényi Street (2009) SU 3/b kiln  
 Inv. No.: 2009.3.942.  
 H: 8.2 cm; W: 6.7 cm; D: 0.4–1.3 cm  
 C: yellow (Munsell 10YR 8/4 very pale brown); S: yellow (Munsell 10YR 8/4 very pale brown)  
 P: late first century C.E.–early second century C.E.
15. Terracotta object (presumably mask) fragment (*Fig. 7, 3*).  
 FS: Bercsényi Street (2009) SU 8 western half  
 Inv. No.: 2009.3.1420.  
 H: 3.6 cm; W: 7.3 cm; D: 1.3 cm  
 C: pink-yellow (Munsell 7.5R 8/4 pink, 7/6 reddish yellow); S: yellow (Munsell 10YR 8/6 very pale brown)  
 P: first half of the second century C.E.

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## TERRAKOTTA PLASZTIKÁK ALBERTFALVA ÉS LÁGYMÁNYOS TERÜLETÉRŐL

### Összefoglalás

A mai Albertfalva területén, a Hosszúréti-patak (Kőér) dunai torkolatától északra Claudius császár uralkodása idején egy *ala quinquennialia* csapat építette ki a stratégiai szempontból jelentős legkorábbi palánktábort (Beszédes 2011b, 16). Vespasianus uralkodása alatt ezt egy 166×90 m nagyságú, kettős védőárokka-llátott, palánkszerkezetű auxiliáris táborral alakították át. Domitianus uralkodása idején, Kr. u. 91–92-től már kőperiódussal számolhatunk, Traianus alatt (Kr. u. 110) az *ala I Flavia Britannica milliaria* ka-

tonái vettek részt a kőtábor kiépítésében. Hadrianus uralkodása alatt tímár- és fémfeldolgozó műhelyekkel számolhatunk az albertfalvai telep északi részén. Antoninus Pius alatt az ún. *Hilarus*-műhely látta el a tábor és környékét fazekastermékeivel. A Kr. u. 178-as szarmata betörés több helyen komoly károkat okozott, a markomann háborúk után, a Severusok alatt helyreállítási munkálatok, átépítések történtek a tábor területén (Nagy 1962, 520). Gallienus uralkodása alatt, a Kr. u. 259–260-es években zajló szarmata

betörések során az albertfalvai tábor és környéke leégett, a tábort végül felhagyták (Nagy 1973, 118; Visy 2000, 59).

Az albertfalvi auxiliáris tábor és település antik neve nem ismert, sem az *Itinerarium Antonini*, sem a *Notitia Dignitatum* nem említi. Kovács egy Róma városi sírfelirat (CIL VI 2544) alapján *Castellum Vixillum*-ot azonosítja vele, ahol a *legio II adiutrix* egyik segédcsapata huzamosabb ideig állomásozhatott (Kovács 1999, 56).

Albertfalva és Lágymányos területén – a régebbi és újabb ásatásokból jelenleg felgyűjtve – 15 db terrakotta töredék ismert, ebből három a raktári anyagokból sajnos már nem volt előkereshető. Ezeknél a leltárkönyvi bejegyzések, illetve a róluk készült rajz kerül bemutatásra (Kat. 2, 4, 8). Az 1940-es és 1950-es években folyó kutatások Nagy Tibor nevéhez köthetők, ezen időszak alatt nyolc darab terrakotta töredék került elő az egykori *canabae* és *vicus* területéről. Az 1990-es években az újabb feltárasokat Szirmai Krisztina, majd a 2000-es évek közepétől Beszédes József folytatta. A tábor déli és nyugati oldalán, az utak mentén, gazdagabb lakóépületeket, *mansiót* és egy fürdőt tártak fel. Az északi részen gazdasági rendeltetésű épületeket, műhelyeket, anyagkitermelő gödröket, a tábortól északra, a település szélén vas- és fémfeldolgozó műhelyeket, valamint két tímárműhely nyomait azonosították. Kisebb műhelyeket a *vicus* nyugati szélén is megfigyeltek (Kovács 1999, 29, 157). A tábortól nyugatra, a *vicus* szélén Hilarus fazekasmester műhelyének termékeit és agyagmintáit találták meg (Nagy 1962, 522; Kovács 1999, 157). Az albertfalvi *vicus* északi területén az elmúlt években a következő lelőhelyekről került elő terrakotta plasztika töredéke: 2006-ban a Hunyadi János út 16. (Kat. 9–12), 2008-ban a Mezőkövesd u. 22. (Kat. 13) szám alól. Egyes esetekben a lelőköri körülmények nehezen azonosíthatók, a szobrok töredezettsége nehezíti a pontos típusazonosítást. Az albertfalvi terrakotta anyagban három tömör szobor található, a *vicus* déli részéről egy *Lar familiaris* (Kat. 1), a *vicus* északi feléről egy kerek talpazaton álló nőalak (Kat. 10), valamint a *tunicát* viselő férfi (Kat. 13). Üreges, kétoldalas negatívából készült terrakotta a sajnos csak rajzról ismert férfi büszt (Kat. 2), a ruhátlan férfi torzó (Kat. 6) és egy férfi válltöredék (Kat. 7). A kerek talpazaton álló (nő) alak (Kat. 10) feltehetően szintén üreges szoborhoz tartozhatott. Hunyadi J. út 16. szám alatt előkerült két ló szobrocsonk töredéke (Kat. 9, 12) szintén kétoldalas mintával készült, ahogyan egy másik állat-

alak (Kat. 3) is. Egy öntőminta (Kat. 4), talán rontott vagy félkész darab (Kat. 5). Ezen kívül egy terrakotta szobor vagy arcok edény töredéke azonosítható még a felgyűjtött anyagban. Bizonytalan az afrikai vonásokat mutató, a raktárban már nem fellelhető szobor (Kat. 8) készítményének technikája. A lágymányosi anyagban található két színházi maszk (Kat. 14–15) töredéke szintén negatív formából készült.

A bemutatott terrakotta plasztikák kora főleg a Kr. u. 2. századra és a 3. század első felére keltezhető. Anyaguk alapján néhány töredék helyi műhely(ek) gyártmányának tekinthető (4. kép 4a–c, 5a–c), de ennek biztos megállapításához anyagvizsgálatra van szükség. A figurális szobrok és plasztikák közül nyolc üreges, negatív mintából készült (Kat. 2–3, 5–7, 9, 11–12, 14–15), három darab pedig tömör terrakotta (Kat. 1, 10, 13). Egy szobortöredék (Kat. 8) technikája bizonytalan, továbbá számolnunk kell még egy öntőmintával is (Kat. 4).

*Aquincum* területéről eddig több mint 130 terrakotta szobor, illetve szobortöredék, valamint 15 negatív minta ismert. Ezeknek területi eloszlása a következőképpen alakul: *Aquincum* polgárvárosának ásatásaiból mind ez ideig 30 db, a katonavárosból 45 db, azonosíthatatlan lelőköri körülmények közül 60 db terrakotta szobor, illetve szobortöredék került elő. Az 1973. évi betörés során 8 db terrakotta szobrot tulajdonítottak el a múzeumi kiállítótérből (Lassányi 2018, 56–59).

Terrakotta szobrok *Pannonia* területén főként az alábbi régészeti kontextusokban figyelhetők meg: szentélykörzet, katonai tábor, civil település, fazekas műhely, sírmelléklet vagy szórvány.

A pannoniai terrakotta öntőminták közül *Savaria* területén *phallos* alakú (Fettich 1920–1922, 4), *Iuppiter*-, *Silenos*- és *Venus*-szoborhoz (Fitz 1998, 112, 227–131) tartozó negatív ismert (Sosztarits 2013, 210, Kat. 17.6). *Brigetio* területén a kurucdombi germán fejlet ábrázoló negatív emelhető ki (Járdányi-Paulovics 1934, 244, 20. kép, 1–2), *Aquincum* területéről főleg *Venus* (Kuzsinszky 1932; Póczy 1963, 243, 4. kép; Havas 2004, 63) öntőformákat ismerünk. Albertfalva területéről részletes leírás nélkül, csak egy leltárkönyvi bejegyzésünk van (Kat. 4), illetve a *canabae* északnyugati részén előkerült férfi torzóhoz tartozó két negatív(?) minta (Kat. 6) említhető meg.

*Pannonia* területén *Savaria* déli városrészéről ismert egy, a Kr. u. 2–3. századra keltezhető, karcolt feliratú öntőminta *VENV(s) (vi)CTRIX* (Buócz 1996–1997, 133; Sosztarits 2013, 210, Kat. 17.6). *Aquincum* területéről fazekasmester névvel ellátott

terrakotta szobor negatív forma vagy szobortöredék eddig nem került elő.

*Pannonián* belül terrakotta műhelyek *Savaria* (Fettich 1920–1922; Buócz 1996–1997, 133), *Brigetio*-Kurucdomb (Bónis, 1977, 130) és Bicsérd-Fenyőpuszta (Barkóczy 1956, 69) területén azonosíthatók. *Aquincumban* az óbudai Gázgyár (Kuzsinszky 1932), az ún. Schütz vendéglő (Póczy 1963, 117) területén lévő és Albertfalván a *Hilarus*-műhely (Kuzsinszky 1932) gyárthatott terrakotta szobrokat.

A terrakotta szobrok funkciója igen széleskörű volt az ókor folyamán, fogadalmi szoborként, *ex-votó*ként istenségek templomaiban, szentélyeiben helyezték el őket, de ugyanúgy használták őket kultikus céllal a *lararium*okban, a házi szentélyekben. Az idők folyamán az élő áldozatot helyettesítve gyakran állat alakú szobrokat áldoztak, az ellenfél feje helyett pedig terrakotta fejet, maszkot használtak. A terrakotta szobrok az egykor élt emberek hite szerint közvetítő szerepet láttak el az istenek, a természetfeletti erők és a halandók között. A római terrakották szerepe a pozitív hatások (egészség, termékenység, bőség, jólét) elérése, illetve megelőző, bajelhárító, védő, oltalmazó erő biztosítása volt (Erlich 2015, 158).

*Aquincum*, *Savaria* és *Brigetio* területéről bronzból és terrakottából készült emberi végtagokat ábrázoló fogadalmi ajándékokat is ismerünk gyógyító szentélyekből, ezek a betegségből való felgyógyulás és a termékenység biztosítása érdekében kerültek elhelyezésre (Póczy 1980, 20; Castiglione 1965, 361). A groteszk, szeméremcsökkentő terrakotta szobrocskákat szemmel verés, varázslás, rontás ellen védő amulettként alkalmazták (Fettich 1920–1922, 2–3). Egyes esetekben a vízhez köthető kultikus jelentésüket kutatban és csatornáknban, valamint folyók vagy források közelében elhelyezett deponációk is igazolhatják (Fittock 2016, 5). Sírmellékletként az elhunyt mellé helyezve, elsődlegesen azt a célt szolgálták, hogy átkísérjék a halottat a túlvilágra. A gyereksírba helyezett szobrocskák a kedvenc játék, illetve valamely betegség elleni védelem szerepét töltötték be. A női sírokba helyezett *Venus*-szobrok a termékenység és szüléshez kapcsolódó szerepkör elemeinek tekinthetők. A terrakotta szobrocskák között szép számmal készültek ember és állat alakú gyerekjátékok is, például húzható, kerekeken gördülő lovacskákat, lovasok és madár alakú csörgők is (Rouvier-Jeanlin 1995, 77, Pl. 1–2; Kastner 1995, 85, Fig. 2).

