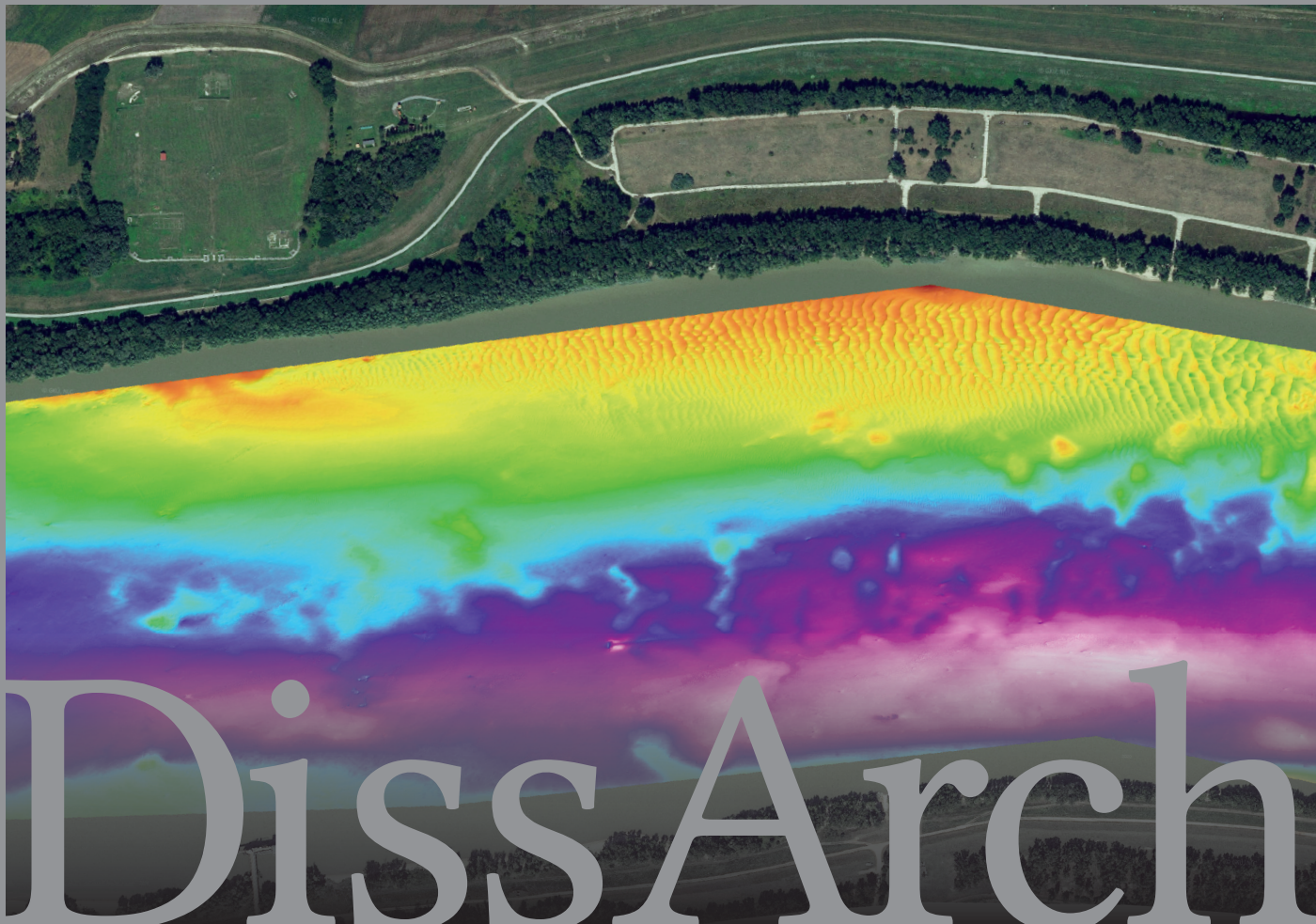


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ex Instituto Archaeologico

Universitatis de Rolando Eötvös nominatae



Ser. 3. No. 13. | 2025

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ex Instituto Archaeologico
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Roman Bronze Figurines Depicting Iuppiter from Brigetio

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Abstract: This study examines eight bronze figurines depicting Iuppiter found in Brigetio. The examples presented in this paper clearly demonstrate the pivotal role Brigetio played as a centre of Roman bronze sculpture in the region. Although Iuppiter appears most frequently in Pannonian epigraphic record, his representation in bronze sculpture is relatively rare. This contrast reflects the distinction between the public and private aspects of his cult. Both standing and seated figurines are represented among the finds from Brigetio, several of which display local adaptations of iconographic types attested elsewhere in the Roman Empire. Particularly noteworthy is one composition mounted on a U-shaped base, which includes a candelabrum and a child figure as additional elements. The seated figurine of Iuppiter, now kept in the British Museum, is likewise especially remarkable: owing to its iconographic and formal characteristics, it stands as one of the most significant examples of the early Imperial period. This study compares the types and styles of the figurines from Brigetio with earlier Greek models, evaluates the contributions of local workshops, and seeks to interpret the cultic context of Iuppiter representations, with particular emphasis on the finds recovered from the Dolichenus sanctuary.

Keywords: Brigetio, Iuppiter, Roman bronze figurines, iconography

Introduction

With regard to Roman-period bronze figurines, Brigetio held a prominent position within Pannonia, owing to the large number of the objects uncovered there.¹ One of the most significant groups of Roman bronze figurines is the representations of various deities. This includes the over 120 examples recovered from Brigetio, accounting for more than half of all deity figurines known from Pannonia Inferior to date. The frequency patterns of each deity's representation in Brigetio closely mirror those observed in other regions of Pannonia and in many areas across the Roman Empire. Mercurius is the most frequently depicted deity, followed by Amor, Venus, Minerva, Mars, Bacchus and Victoria. Although Iuppiter ranks relatively low on this particular list of popularity—a fact that may at first seem surprising—this distribution is entirely typical within the context of bronze figurines. The differences between the frameworks of the official state religion and the private belief systems of the Romans are clearly illustrated by the distribution of individual deities, which differs notably between inscriptions created for public purposes and the small bronze figurines primarily intended for votive use or for private household shrines.²

1 The present article is a revised version of the relevant chapters of a study previously published in Hungarian (BARTUS 2015a). On the bronze figurines from Brigetio see BARTUS 2011; BARTUS 2015a; BARTUS 2015b; BARTUS 2016; BARTUS 2019; BARTUS 2021.

2 A similar situation is observed with lead votive figurines, where Iuppiter appears very rarely. Among lead votives from Carnuntum, Iuppiter is represented on only a single figurine (KREMER – HOLZNER 2012, Kat. 22); in Aquincum he is completely absent (ZSIDI 2000).

In the epigraphic records from Hungary, Iuppiter is mentioned in 395 inscriptions, whereas Mercurius appears in only 12,³ highlighting a substantial difference. By contrast, Mercurius is far more prevalent among bronze figurines, represented in thirty-eight instances, more than twice as many as Iuppiter, who appears in only fifteen.

The distribution among the figurines from Brigetio is similar: most depict Mercurius (nineteen), while Iuppiter appears only eight times, less than half as frequently, and is surpassed in frequency of depiction by Amor, Victoria and Fortuna. Nevertheless, the Iuppiter figurines from Brigetio, are particularly fascinating from an iconographical perspective; therefore, a separate study of these representations is essential. Of the eight figurines, three have unfortunately been lost and can only be identified and studied through descriptions in early publications. The remaining five are held in the collections of various museums; unfortunately, in none of these cases is there a stratigraphic context, so they can be examined solely from an iconographic perspective.

Figurine group featuring the standing figure of Iuppiter

The so-called ‘Lararium’, a figurine group composed of a candelabrum and two figures mounted on a U-shaped base, was acquired for Vienna in 1887 through Otto Voetter (Cat. 1, Figs 1–2). The assembly of its individual parts is modern; therefore, the original association of the pieces remains uncertain, as previously established by K. Gschwantler.⁴ Before discussing the issue of the composition’s association, its individual elements must first be examined.

The U-shaped base appears in sculpture during the Archaic Greek period and is present throughout subsequent centuries of Greek art until the end of the Hellenistic period, persisting into the Roman era.⁵ The base from Brigetio belongs to a distinctive category of Roman bronze figurine bases, characterized by a semi-circular or U-shape, often standing on three or four lion legs. The shape is divided in half by a set of stairs leading to the top of the base. According to L. Beschi, most of these *exedra*-like bases originated in Syria,⁶ a theory later supported by R. Fleischer in his comprehensive study of this particular category of objects.⁷ R. Fleischer compiled twenty-five bronze bases and one made of stone, many of which likely have Syrian origins, although the majority come from collections. He theorises that the central staircases reflect the *adyton* of Syrian temples, while the overall shape of the base is related to the Greek *exedra*, with the origin of this type rooted in Ptolemaic and Seleucid art of the Hellenistic period.⁸ However, the non-Eastern style of the figurines actually mounted on these bases calls into question whether all of these objects can truly be considered of Syrian or Near eastern origin. Regarding the Iuppiter sculpture of Montorio, S. Boucher rejects L. Beschi’s theory of eastern origin,⁹ arguing that the type of sculpture to which the Montorio example is attributed is widespread throughout the western half of the Empire, while it is completely absent in the east.

3 Based on the data of the Epigraphische Datenbank Heidelberg (<https://edh.ub.uni-heidelberg.de/>, accessed: 16 October 2025).

4 GSCHWANTLER 1986, 139. In the case of figurines standing on similar bases, we frequently encounter pieces that were not originally intended to go together but were later assembled: FLEISCHER 1983, no. 1, 6, 8, 9, 17, 18, 19, 21, 22.

5 JACOB-FELSCH 1969, 32–33, 54–55, 66–67, 80–81, 96.

6 BESCHI 1962, 67.

7 FLEISCHER 1983. Additional pieces belonging to this type were purchased at Sotheby’s (*Egyptian, Classical and Western Asiatic Antiquities. Auction Catalogue, June 5, 2013*. New York 2013, Lot 45) and at Christies (*The Morven Collection of Ancient Art: Auction Morven-1466. 8 June 2004*. New York 2004, Lot 486) auctions.

8 FLEISCHER 1983, 41.

9 BESCHI 1962, 65–70.



Fig. 1. Figurine group of Iuppiter with seated child (Cat. 1). Kunsthistorisches Museum, Wien (Photo: D. Bartus).

In her view, it is plausible that the base and the figurine types have separate origins, or that the originally eastern base was later copied in Italia and in Gaul.¹⁰ A. Kaufmann-Heinimann also argued against a Syrian origin, based on the depiction of children Lares on the Montorio base.¹¹ It is most likely that the figurines mounted on *exedra*- and *adyton*-shaped bases cannot be attributed to Syria. Although some Syrian elements can be identified in the origin of these bases, the objects found outside Syria and characteristic of the western half of the Empire, were not of eastern manufacture, but were produced in the western provinces.¹² The bases show great diversity in form: their shapes vary (rectangular, semi-circular or U-shaped); the number of legs differs (ranging from none to three or four); the legs themselves take various forms (from simple rectangular supports to lion paws); and the number of steps in the staircases ranges from zero to six. Both size and ornamentation of the bases appear to vary freely. The base from Brigetio distinguishes itself by its curved staircase, which follows the contour of the U-shaped base, unlike the straight rectangular examples found elsewhere.

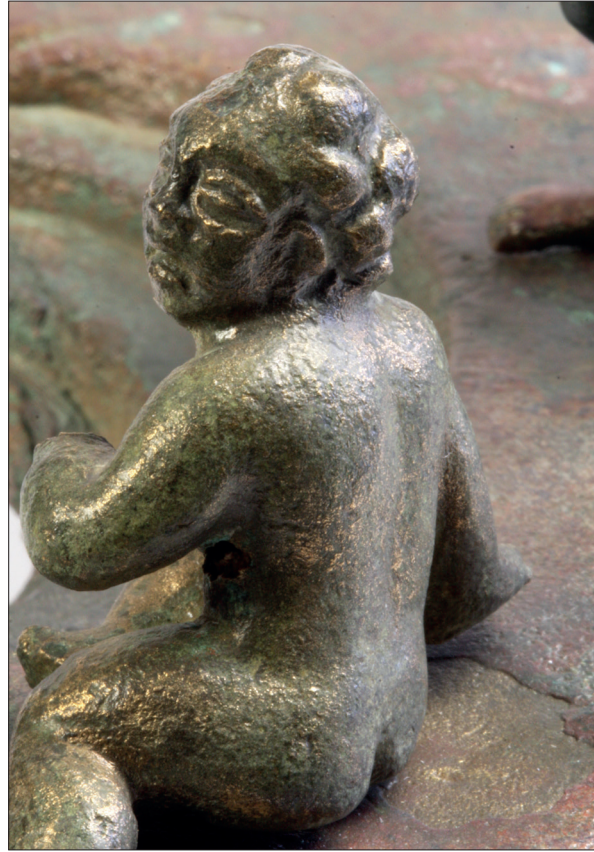


Fig. 2. The seated child from the figurine group (Cat. 1). Kunsthistorisches Museum, Wien (Photo: D. Bartus).

The twisted tree trunk, adorned with leaves, originally served the purpose of a candelabrum.¹³ Candelabra fashioned in the form of tree trunks are not uncommon among Roman bronzes.¹⁴ Comparable examples to the one found at Brigetio—candelabra in the form of a tree trunk, mounted on bases and accompanied by a deity—are attested to elsewhere within the Roman world. A figurine of a young satyr standing on a rectangular base is housed in the Basel Museum;¹⁵ a kneeling Attis was discovered in Pompeii;¹⁶ and a Silenus figurine from Herculaneum, mounted on a rectangular base supported by lion-paw-shaped legs, features a candelabrum closely resembling the one from Brigetio.¹⁷ A tree-shaped candelabrum also appears on the base of the figurine group depicting Dea Artio from Muri.¹⁸

10 BOUCHER 1976, 76.

11 KAUFMANN-HEINIMANN 1994, 35, Anm. 10.

12 A U-shaped bronze base similar to the one from Montorio—featuring a staircase and depicting four columns—has been uncovered at Iža (KOLNÍK 1984, 191, Kat. 65).

13 For further discussion of Roman bronze *candelabra*, see BAILEY 1996, 91–106.

14 See e.g., Schwirzheim: MENZEL 1966, 80, no. 192, Taf. 62; Zugmantel: BÜTTNER 1962, 74, Taf. 7.11; Ephesos: EICHLER 1929, 205–207, no. 3, Abb. 141–142, Taf. II; Volubilis: BOUBE-PICCOT 1975, 239, nos 405–407, Pl. 173; Seltz: SCHAEFFER 1927, 38, no. 21, Taf. 8; SCHNITZLER 1995, 105, no. 120; Bavay: BOUCHER – OGGIANO-BITAR 1993, 83–84, no. 124, 126, 128; Meloria: BESCHI 1984, Fig. 14; London: BAILEY 1996, 99–100, Q3909, Pls 124–125.

15 SIMONETT 1939, 503–507, no. 19, Abb. 20.

16 VERMASEREN 1977, 26, nos 64–65.

17 PIRZIO BIROLI STEFANELLI 1990, 276, no. 80, Fig. 186.

18 LEIBUNDGUT 1980, 66–70, no. 60, Taf. 88–94.

In the case of the Brigetio candelabrum, the lamp is positioned at the top of the structure—owing to its small size—rather than suspended from it, as in the 75 cm-tall example from Meloria.

The most common type of Roman-period Iuppiter figurine depicts the god nude, standing upright with his weight on the right leg. The left arm is raised, holding a sceptre, while the lowered right arm grasps a thunderbolt.¹⁹ The type finds its prototype in Leochares' sculpture of Zeus Brontaios, erected in 22 BC in the Capitoline Temple of Iuppiter Tonans.²⁰ Representations of said sculpture are preserved on Augustan coinage²¹ and on the reliefs of Tomba degli Haterii.²² According to the most widely accepted view in scholarship, the Ince Blundell Hall–Cyrene type is the closest among Roman-period marble sculptures to the original by Leochares.²³

This type of representation occurs very frequently in Roman bronze sculpture; S. Boucher identifies examples from 39 sites distributed across the Roman Empire.²⁴ These works range from finely crafted pieces that closely follow large-scale sculptural prototypes to highly schematic renditions that verge on the limits of recognizability,²⁵ with the bronze figurines listed varying considerably in both quality and size. In addition to the nude depiction of Iuppiter, a variant featuring a cloak draped over the left arm also occurs.²⁶ The Iuppiter figurine mounted on a base from Brigetio belongs to the group of lower-quality works.

On the right side of the base sits a child figure leaning on the ground (Fig. 2). Due to the absence of attributes and wings, it cannot be identified as Amor. Depictions of children seated on the ground in similar poses are relatively common in bronze sculpture, appearing either with or without a bird.²⁷ The figurine's large, roughly modelled almond-shaped eyes suggest that it was made locally.

The key issue regarding the figurine group concerns the relationship between the candelabrum, the Iuppiter figurine, and the seated figure, as well as their association with the base. While a definitive answer to this question cannot be provided, several observations and the analogies discussed above may help clarify the problem. The association between the candelabrum and the base appears most

19 For further discussion of bronze statues representing the standing Iuppiter, see THOMAS 1995 and MENZEL 1984.

20 Plin., *Nat. Hist.* 34,79.

21 LIMC 1997: s.v. *Iuppiter* 4a (F. Canciani).

22 LIMC 1997: s.v. *Iuppiter* 4b (F. Canciani). The relief from the Tomba degli Haterii shows the replaced sculpture, following the Flavian-age fire, with a cloak draped over its left shoulder.

23 LIMC 1997: s.v. *Zeus* 195. (M. Tiverios). On this issue see DONNAY 1984.

24 BOUCHER 1976, 68–70, 352, Carte IV. Further bronze sculptures of this type: Arles: OGGIANO-BITAR 1984, 87, no. 160; Alexandria?/Baltimore: KENT HILL 1949, 8, no. 11, Pl. 6; Chalon-sur-Saône: BOUCHER 1983, 68, no. 44; Givry/Brussels: FAIDER-FEYTMANS 1979, 50, no. 2, Pl. 4; Herculaneum: BUDETTA – PAGANO 1988, 40, Cat. no. 11; 66, Cat. no. 24; Unknown findspot/Basel: KAUFMANN-HEINIMANN 1977, 18, no. 1, Taf. 1; Unknown findspot/Kassel: BIEBER 1915, 55, no. 129, Taf. 39; Itzig/Luxembourg: WILHELM 1971, 9, no. 1; Unknown findspot/Padova: ZAMPIERI 1986, 249, no. 147; Maiano/Trento: WALDE-PSENNER 1983, 29, no. 2; Paris, Musée Carnavalet: VELAY 1989, 63–64, no. 15–16; Potaissa/Cluj: ŢEPOSU-MARINESCU – POP 2000, 24–25, no. 3, Pl. 2; Potaissa/Turda: ŢEPOSU-MARINESCU – POP 2000, 25–26, no. 4, Pl. 3; Trier: FAUST 1994, 284, no. 1; Trier: FAUST 2000, 265, no. 1; Cioroiu Nou: BONDOC – FILIP 2019; Korça: VESELI 2017, 168, Fig. 20.3–4; Ovilava: MIGLBAUER 2025.

25 For a further discussion of lesser quality pieces see e.g., Arles: OGGIANO-BITAR 1984, 87, no. 160; Enns: FLEISCHER 1967, no. 13, Taf. 7; Trier: FAUST 1994, 284, no. 1.

26 BOUCHER 1976, 70–72.

27 For a general discussion of Greek–Roman depictions of children see VORSTER 1983; RÜHFE 1984; DIDDLE UZZI 2005; BACKE-DAHMEN 2006. For comparable representations of seated children see e.g. Avignon: ROLLAND 1965, 112, no. 215; Bavai: FAIDER-FEYTMANS 1957, 73, no. 117; Berlin: FRIEDRICHS 1871, 465, no. 2136; Lyon: BOUCHER 1973, 125, no. 192; etc.

evident, given that comparable pieces are mounted on similar bases,²⁸ and the Brigetio example corresponds with its base in terms of size. By contrast, the question of the Iuppiter figurine's association with the remainder of the composition is less straightforward. Among the U-shaped bases catalogued by R. Fleischer, the figurine placed atop is most often a depiction of Venus; however, the sculpture from Montorio demonstrates that this is not always the case. In all instances, the figures placed atop—whether Venus or Iuppiter—are considerably larger than their bases, frequently reaching five to six times the height of base, whereas the Brigetio figurine exhibits substantially smaller proportions. The height of the candelabrum, however, corresponds to that of the Iuppiter figure, while the satyr figurine from the Basel Museum and the base recovered at Herculaneum display similar proportions. The affiliation of the seated child figure is even more uncertain. The most striking distinction from the rest of the group concerns the patina: while the other elements of the group display a generally uniform reddish-brown surface with occasional greenish spots, the child figure bears a considerably lighter, yellowish patina. This difference in colour suggests that the figure was recovered separately from the rest of the group and subsequently received a different surface treatment. Consequently, the association of these elements appear most uncertain.

M. Bolla, however, draws a parallel between the Brigetio and the Montorio bases, focusing on the association between the seated child and Iuppiter:²⁹ According to M. Bolla, of the two children depicted on the Montorio base, only the standing figure—contrary to the opinion of A. Kaufmann-Heinimann³⁰—is intended to represent a Lar. The seated figure, based on its posture, likely depicts a child requesting alms, while Iuppiter functions as the guardian of fertility. In further support of the parallel between the two bases, M. Bolla suggests that the fragment on the Montorio base—previously interpreted as the tail of an animal—together with a depiction of an oak leaf,³¹ may have belonged to a candelabrum, as in the Brigetio example. Nevertheless, the validity of the parallels outlined above depends on the association of the seated child with the Brigetio base, a connection that, in my view, remains doubtful. It is not inconceivable that additional figures were originally attached to the base. According to R. Fleischer's observations, figures mounted on a U-shaped base were arranged symmetrically.³² This would mean that, if the seated child did in fact belong to the base, another child would have been placed on the left, as previously hypothesized by R. von Schneider.³³ It was also von Schneider who suggested that the figurine holding a torch³⁴—now kept in the Kunsthistorisches Museum—originally formed part of the same group mounted atop the base. In their view, this figure would have stood at the front left, while the representation of Sol—also bearing a torch—occupied the right side of the base. However, this reconstruction—including the seated child—would be highly unlikely, as the two figures in the front would completely obstruct the view of those behind them. What contradicts this theory even further is the size of the Luna figurine: at 9 cm in height, it towers over the figure of Iuppiter. Based on other parallels, the central figure is consistently much taller than the ones surrounding it. Of course, there is a possibility that a taller figure originally occupied the place of Iuppiter, so in theory the Luna figurine could have belonged to this base, albeit without the accompanying child or children figures.

28 Basel: SIMONETT 1939, 503–507, no. 19, Abb. 20; Herculaneum: PIRZIO BIROLI STEFANELLI 1990, 90, Fig. 43, 276, no. 80, Fig. 186; Muri: LEIBUNDGUT 1976, 66–70, no. 60, Taf. 88–94. Nevertheless, a candelabrum is absent from all of the U-shaped bases discussed above.

29 BOLLA 1999, 198.

30 KAUFMANN-HEINIMANN 1994, 35, Anm. 10.

31 BOLLA 1999, Fig. 84.

32 FLEISCHER 1983, 38–39.

33 SCHNEIDER 1892, 53–54, no. 91.

34 SCHNEIDER 1892, 53–54, no. 91; REINACH 1897–1927, III.97.4 (published as Hekate); WENINGER 1973, 340, no. 1015; BARTUS 2015a, 121–122, Kat. 105.

Standing Iuppiter-figurines

The Iuppiter figurine from the group discussed above belongs to the most common type of representation; a figurine of similar posture (Cat. 2, Fig. 3) was recovered from the Dolichenum of Brigetio.³⁵ It belongs to the category of works of poor quality, which is especially apparent in the execution of the limbs and the rendering of the head.³⁶ Compared to the other figurines recovered from the Dolichenum, this piece is of the lowest quality, whereas the opposite end of the spectrum is represented by a Luna bust of exceptional craftsmanship.³⁷ Although the figurine was unearthed in the Dolichenus-sanctuary, the typical attributes of Iuppiter Dolichenus—armour, Phrygian cap, and double-headed axe—are absent; thus, in terms of typology, it may be classified as a representation of Iuppiter Tonans (see Cat. 1). Nevertheless, the site of recovery, raises the question of whether the figurine is simply a representation of Iuppiter, or whether it could have been connected in some way to the cult of Iuppiter Dolichenus?



Fig. 3. Bronze figurine of a standing Iuppiter (Cat. 2). Hungarian National Museum, Budapest (Photo: D. Bartus).

35 On the bronze figurines recovered from the Dolichenum at Brigetio see [BARTUS 2011](#), 21–26.

36 The depiction of the large eyes is similar to that on a Hercules figurine recovered from Mechel: [WALDE-PSENNER 1983](#), 76–78, no. 50.

37 [BARTUS 2011](#), 23, Fig. 6.4.

Earlier scholarship held differing views: A. H. Kan identified it as “probably Dolichenus”,³⁸ whereas P. Merlat considered it a representation of the latin Iuppiter, “...adopté pour des raisons indéterminées comme Dolichenus...”.³⁹ N. Láng interpreted the figurine as Iuppiter Dolichenus despite the absence of characteristic attributes,⁴⁰ citing its place of discovery and drawing parallels with three silver votive plaques from Heddernheim,⁴¹ which depict scenes similar to the figurine from Brigetio. The plaques show the supreme deity as Tonans, in a characteristic pose accompanied by his usual attributes: the weight resting on the right leg, the left hand raised holding a sceptre, and left arm bent at the elbow grasping a thunderbolt. Two of the plaques bear dedications honouring Iuppiter Optimus Maximus Dolichenus; therefore, these objects can be attributed to the cult of Dolichenus, regardless of the scenes depicted. However, it is not certain that the silver votives were originally intended for Dolichenus; they were most likely pre-manufactured without inscriptions,⁴² depicting the Roman Iuppiter, and only through the act of dedication did they become associated with the cult of Dolichenus. The same situation may be assumed for the Brigetio figurine, which was most likely produced as a simple representation of Iuppiter and only subsequently became associated with the cult of Dolichenus and placed into the sanctuary as a votive object. The figurine was most likely a product of a local manufacture, although it cannot be attributed with certainty to the workshop of *Romulianus artifex*.⁴³ The destruction of Dolichenus sanctuaries by Maximinus Thrax, which took place in the Rhine–Danube region between 235–238, provides a *terminus ante quem* for the time of manufacture.⁴⁴

The piece that once belonged to the Trau Collection (Cat. 3.) may also be assigned to the same iconographic type as the figurines listed under Cat. 1–2. Unfortunately, the piece is now lost, and only a brief description of it has been preserved.⁴⁵ Based on this description, it can be confidently assumed that the figurine represents the most common depiction of the Iuppiter Tonans: a nude figure, weight resting on the right leg, holding a thunderbolt in the lowered, outstretched right hand and a sceptre in the raised left hand. This is supported by the citation added to the object’s description by W. Gurlitt.⁴⁶

Among nude, standing depictions of Iuppiter with weight on the right leg, the more common type (see above) presents the left arm raised and the right arm lowered. A less common variant, however, features the sceptre in the raised right hand and the thunderbolt in the lowered left hand. The Brigetio figurine in the Hungarian National Museum (Cat. 4, Fig. 4), belongs to the category of smaller, less detailed pieces, one characteristic feature being the disproportionately large wreath in the hair. Similar wreaths can be observed on two figurines from Austria,⁴⁷ one from Zagreb⁴⁸ and one from the Netherlands,⁴⁹

38 KAN 1943, 68, no. 77e.

39 MERLAT 1951, 90. Similarly, I. Paulovics opposed the Dolichenus interpretation (PAULOVICS 1935, 22).

40 LÁNG 1941, 174. This definition was also adopted by P. Ratimorská and J. Minaroviech (RATIMORSKÁ – MINAROVIECH 2010, 131.)

41 HÖRIG – SCHWERTHEIM 1987, 322–325, no. 514–515, 517, Taf. 109–112, with further detailed literature. For recent studies on Roman-period silver votive plaques, see BIRKLE 2013.

42 Silver votive plaques with empty frames and no inscriptions are also known From Mauer an der Url (HÖRIG – SCHWERTHEIM 1987, 206–207, no. 319b–d; BIRKLE 2013, 294, M.U.09, Taf. 55a, 295, M.U. 11, Taf. 55b, 297–298, M.U. 19, Taf. 59b).

43 BARTUS 2011, 21–22.

44 TÓTH 1973, 109.

45 GURLITT 1878, 148.

46 OVERBECK 1871, 151.

47 Carnuntum: FLEISCHER 1967, 29–30, no. 10, Taf. 6.30; Enns/Wien: FLEISCHER 1967, Nr. 11, Taf. 6.31.

48 Vinče/Zágráb: BRUNŠMID 1914, 209, no. 1. R. According to Fleischer, the figurines from Austria and Zagreb may have been produced in the same workshop (FLEISCHER 1967, 30).

49 Zuidarlen/Assen: ZADOKS-JOSEPHUS JITTA *et al.* 1967, 32, no. 14.



Fig. 4. Bronze figurine of a standing Iuppiter (Cat. 4). Hungarian National Museum, Budapest (Photo: D. Bartus).

as well as on the Apollo(?) figurine in the Musée Carnavalet in Paris.⁵⁰ In this type of figurine, the weight-bearing leg that supports the body does not change; it is not a true mirror-image. The basic posture of the body remains the same, with only the positioning of the arms altered.⁵¹ In these instances, the matter becomes fairly complex in terms of prototypes and typology, since versions of the two aforementioned arm positions with the left leg as the weight-bearing limb also occur.⁵² Therefore, the nude standing Iuppiter technically has four variants: 1) right weight-bearing leg—raised left

50 VELAY 1989, 52, no. 6.

51 Aosta: VERGNANI 1964, 311, no. 441, Taf. 114.231; Augsburg: MENZEL 1969, 19, no. 3; HÜBENER 1958, 178, Taf. 27.3; Avenches: LEIBUNDGUT 1976, 17, no. 1, Taf. 1; Unknown findspot/Avignon: ROLLAND 1965, 29, no. 6; Unknown findspot/Trier: MENZEL 1966, 3, no. 5, Taf. 2; Unknown findspot/Verona: FRANZONI 1973, 27–28, no. 9.

52 For the list of bronze figurines with the left arm raised, the right arm lowered, and the left leg as the supporting limb see DÖRIG 1964, 260; THOMAS 1995, 592. Additional pieces include Unknown findspot/Verona: FRANZONI 1973, 19, no. 1; Timacum minus/Niš: DRČA 1991, 20, no. 2; Vieil-Évreux/Évreux: BOUCHER – BOUCHER 1988, 44, no. 13. Figurines with the left leg as the supporting limb and reversed arm positions: Coll. de Janzé/Paris: BABELON – BLANCHET 1895, no. 1; Unknown findspot/Paris, Petit Palais: PETIT 1980, 65–66, no. 17; Muri/Bern: LEIBUNDGUT 1980, no. 6, Taf. 11–13; Vieil-Évreux/Évreux: BOUCHER – BOUCHER 1988, 32–34, no. 7.

arm, 2) right weight-bearing leg—raised right arm, 3) left weight-bearing leg—raised left arm, 4) left weight-bearing leg—raised right arm. Scholarly opinion remains divided concerning the interpretation of these various types. The only universally accepted point is the connection between figurines with the weight resting on the right leg and the left arm raised, and Leochares' Zeus Brontaios sculpture, erected in the Capitoline Temple of Iuppiter Tonans (see Cat. 1). The colossal Zeus sculpture by Lysippos, discovered in Tarentum, may have provided the prototype for the figurine type characterized by a left supporting leg. According to J. Dörig, the original bore its weight on the left leg, with the left arm raised and the right arm lowered.⁵³ The most straightforward solution would be to establish two Roman-era sculpture types, both derived from large-scale Greek prototypes. Among figurines depicted with the raised arm holding a sceptre and the lowered right arm grasping a thunderbolt, those with the right leg acting as the weight-bearing supporting limb can be traced back to Leochares' Zeus Brontaios, whereas those with the left leg supporting the weight of the body can be linked to Lysippos' Zeus sculpture from Tarentum. Figurines with inverted arm positions would then be classified as variants of these two main types.⁵⁴ This hypothesis may be valid for the early period of Roman bronze sculpture in Italia, when works were still based on large-scale Greek prototypes. However, it is in no way applicable to the later periods of the Imperial era, nor the widely circulated, often highly schematic representation throughout the empire. Another issue in the study of Roman bronzes is the relatively common occurrence of mirror-image representation; therefore, the sculptures of Leochares and Lysippos can only be reconstructed in terms of posture. In the case of a sculpture with the weight on the left leg, the right arm raised, and the left arm lowered, it would be difficult to determine whether the piece represents a reversed-arm variant of the Lysippan type defined by J. Dörig or a complete mirror image of the Zeus Brontaios type. Naturally, the prototypes for these provincial representations of Iuppiter are the same Greek models. In such cases, however, distinction between the Leochares and Lysippos prototypes beyond body posture had already vanished. The positioning of the arms and hands, as well as the weight-bearing leg, was most likely not a conscious reflection of specific Greek precedents, but rather the result of local variation and the characteristic eclecticism of Roman bronze sculpture.

The figurine fragment, originally part of the Milch Collection and later transferred to the Hungarian National Museum (Cat. 5, Fig. 5), depicts a himation draped over the left arm, nearly reaching the ground, and can be identified—despite its fragmentary state—as belonging to a standing representation of Iuppiter.⁵⁵ It is quite common for figurines of this type to break in such a way that only the left arm and the cloak remain. The reason for this is that this section was cast separately from the rest of the figurine and attached later, which made it structurally weaker.⁵⁶ This separate casting method is evident from the marks visible on the inner surface of the cloak and is also documented in other figurines of the same type.⁵⁷ Thus, the figurine originally depicted a standing Iuppiter who, apart from the himation draped over the left shoulder, was nude, bore his weight on the right leg,

53 DÖRIG 1964, 260–261.

54 KAUFMANN-HEINIMANN 1977, 17; THOMAS 1995, 601.

55 P. Ratimorska és J. Minaroviech mistakenly interpreted the figurine as representing a priest: "...probably a priest celebrating a religious ritual." (RATIMORSKÁ – MINAROVIECH 2010, 130, Cat. no. 5). The fragment is also erroneously listed among the finds from the Dolichenum at Brigetio, as the passage cited by the authors from N. Láng does not refer to this object, but to a limestone fragment of a statue, which indeed does originate from the Dolichenum (LÁNG 1941, 172, Fig. 32.7).

56 See e.g., Augst: KAUFMANN-HEINIMANN 1977, 96, no. 120, Taf. 99; Garovaglio-collection/Como: BOLLA 1996, 220, B6; Großer St. Bernhard: LEIBUNDGUT 1976, 80–81, no. 78, Taf. 107; Gurina/Wien: FLEISCHER 1967, 191, no. 277, Taf. 130; Thrace/Sofia: KATINTCHAROV 1984, no. 224; etc. Often, the other half of the figurine is recovered, without the cloak and left arm: Jucker-collection/Bern: BERGER 1969, Taf. 26.1–4; Unknown findspot/Boston: BERGER 1969, Taf. 26.5–6; Bloch-collection/Basel: BERGER 1969, Taf. 27; Unknown findspot/Private collection: BERGER 1969, Taf. 28.1–4; Freienwalde/Berlin: BERGER 1969, Taf. 28.5–6; Unknown findspot/Borowski-collection: KUNZE 2007, 192–193, R2.

57 VASSILEV 2000, 548, Abb. 4a–b; GSCHWANTLER 1986, 87, no. 101, Abb. 168.



Fig. 5. Bronze figurine of a standing Iuppiter (Cat. 5). Hungarian National Museum, Budapest (Photo: D. Bartus).

held a thunderbolt (or occasionally a patera)⁵⁸ in the lowered left hand, and grasped a sceptre in the raised right hand. This figurine type is commonly referred to as the “Florence Zeus,” a name derived from one of its finest and best-known examples.⁵⁹ Several theories have been proposed during the research on Greek prototypes,⁶⁰ of which E. Berger’s hypothesis⁶¹ generated the most significant discussion. In his study on a series of Roman bronzes, E. Berger identified the influence of Myron’s colossal bronze Zeus sculpture, which originally stood in the Heraion alongside the sculptures of Athena and Herakles but was later transferred to Rome by Antonius, where Augustus placed it in a sanctuary on the Capitoline Hill.⁶² Examining the large number of Roman-era bronzes of this type, a classicizing image emerges: differing elements of Greek origin, were eclectically combined to create a Roman work of art. It is therefore not possible to trace all examples back to a single Greek prototype, whether Myron’s Zeus sculpture from Samos, a work by Pheidias, or even one by Lysippos.⁶³ A. Leibundgut divided the figurines of this type into two categories based on size and quality: one larger (12–16 cm) and of higher quality craftsmanship, and one smaller (approximately 8 cm) and of lesser quality.⁶⁴ The fragment from Brigetio can be placed in the former category, owing to its size and fine craftsmanship. In addition to the work of Leibundgut, several summary lists have

58 Unknown findspot/Sofia: [OGNEVA-MARINOVA 1975](#), 73, no. 66; Kostol/Belgrade: [VELIČKOVIĆ 1972](#), 115–116, no. 4.

59 [BERGER 1969](#), 66–67, Taf. 25.2–3, Taf. 34.2. For more recent information on the figurine from Florence see [IOZZO 2015](#), 63–65.

60 For research history see [LEIBUNDGUT 1976](#), 9–10; [THOMAS 1995](#), 590–591.

61 [BERGER 1969](#), 66–92.

62 [Strab., Geogr.](#), 14.637. For the identification of Myron’s sculpture, see also [LIMC 1997](#): s.v. *Zeus* 330–331, no. 127 (M. Tiverios).

63 For similar conclusions see [LEIBUNDGUT 1976](#), 13; [MENZEL 1984](#), 195; [THOMAS 1995](#), 591; [GSCHWANTLER 2003](#), 115–116.

64 [LEIBUNDGUT 1976](#), 11–12 (23 and 32 pieces, respectively).

been compiled,⁶⁵ to which further examples may be added.⁶⁶ Concerning the dating of the Brigetio figurine, little information is available due to the lack of archaeological context and its fragmentary condition. According to A. Leibundgut this figurine type first appears in the second century.⁶⁷

Two further bronze figurines from Brigetio, both now lost, are known to depict a standing Iuppiter. The piece listed under Cat. 6 (formerly in the Podunajské Museum, Komárno) can be identified as a standing Iuppiter based on the photograph published by O. Pelikán. In the image, Iuppiter appears holding a thunderbolt in his raised right hand, which seems to have been attached to the figurine later.⁶⁸ The thunderbolt is absent in the drawing published by S. Reinach, where, however, the left hand is shown grasping a sceptre, a detail missing from the photograph. Therefore, the attributes originally held by the figurine cannot be determined. Based on its body posture, and similarly to the Cat. 4 figurine, it can be assumed that a raised right arm accompanied the right weight-bearing leg.

The figurine from the Hollitzer Collection, originally found in Brigetio and now lost (Cat. 7), cannot be definitively identified, as no illustrations have survived. Based on the description, provided by K. Masner,⁶⁹ it may have depicted Iuppiter holding a patera in his right hand and a thunderbolt in his left.

Seated Iuppiter figurine

Among all the Roman-era bronze figurines discovered in Hungary, the most widely known,⁷⁰ discussed, and debated piece is undoubtedly the seated Iuppiter figurine, now in the British Museum (Cat. 8, Fig. 6). Information concerning its place and time of discovery is uncertain, and in some cases, even the authenticity of the piece has been called into question.⁷¹ One of the most significant issues pertains to its findspot. In the British Museum's inventory records, as well as in most publications on the subject, the provenance is simply listed as Hungary or Pannonia. However, István Paulovics, in his 1940 study, identifies Brigetio as the site of discovery. According to his account of excavations conducted in Szőny between 1926 and 1927, the older workers and citizens of Szőny were able to give an accurate description of this fine little bronze figurine ("copper doll"), which was unearthed in the vicinity of the camp.⁷² The workers employed by Paulovics further claimed⁷³ that the figurine eventually came into the possession of the British Museum with the involvement of Otto Voetter (1841–1926). Nevertheless, the first mention of the figurine comes from Clarac (1850),⁷⁴ stating that the object had previously belonged to the collection of Baron Dominique Vivant Denon, who died in 1825. Based on this timeline the figurine must have left Hungary before the Baron's death, which

65 BOUCHER 1976, 366, Carte XI (10 from Gaul and 17 from outside Gaul); THOMAS 1995, 588 (30 pieces).

66 Aix-en-Provence/Granet: OGGIANO-BITAR 1984, 87, no. 161; Garovaglio-collection/Como: BOLLA 1996, 220, B6; Hannover: MENZEL 1964, 13, no. 1, Taf. 1; Unknown findspot /Borowski-collection: KUNZE 2007, 192–193, R2; 193–194, R3; Unknown findspot/Sofia: OGNENOVA-MARINOVA 1975, 73, no. 66; Kostolac/Belgrade: VELIČKOVIĆ 1972, 115–116, no. 4; Sofia: KATINTCHAROV 1984, no. 224; Vechten/Utrecht: ZADOKS-JOSEPHUS JITTA *et al.* 1969, 78, no. 32.

67 LEIBUNDGUT 1976, 13.

68 The thunderbolt held in the raised hand is mainly characteristic of Italic figurines, see BENTZ 1994, 159–183.

69 MASNER 1893, 10.

70 British Museum, M9252. In 1896, Jules-Clément Chaplain based the image of Zeus on the medals awarded to the winners of the first modern Olympic Games on this figurine; since then, the statue has remained one of the favoured examples of the beauty of classical depictions of the human body.

71 VLIZOS 1999, 99, Anm. 703.

72 PAULOVICS 1940, 24, note 13.

73 PAULOVICS 1942, 216.

74 CLARAC 1850, Cat. no. 668, Pl. 398.



Fig. 6. Bronze figurine of Iuppiter seated on a throne (Cat. 8). British Museum, London (Photo: Trustees of the British Museum).

implies that the workers at Paulovics's excavation would have had to remember an artifact from a century earlier, which of course is not possible. This, however, does not entirely exclude Brigetio as the possible site of discovery, even though no concrete evidence supports the claim. It is also conceivable that the workers were recalling a similar Iuppiter figurine, likewise, seated on a throne, which had in fact been unearthed in the vicinity of the camp.

The subsequent fate of the figurine in the British Museum can also be easily traced. After the Baron's death, his collection first passed to his nephew, Vivant-Jean Brunet-Denon, and later, in 1846, to Baron James Alexandre de Pourtalès-Gorgier. Between 1833 and 1841, plaster cast of the figurine was made and placed in the Akademisches Kunstmuseum in Bonn.⁷⁵ Following the death of Baron Pourtalès in 1865, the figurine was sold at an auction held by Rollin & Feuardent and acquired by the British Museum.⁷⁶ At that time, it was mounted atop a base of yellow Siena marble, bearing the inscription "Found in Hungary".⁷⁷ The findspot of the figurine from Brigetio was not mentioned in any subsequent publication until the article published by I. Paulovics.

The depiction of Iuppiter seated on a throne is common in both Greek and Roman art, appearing in small- and large-scale sculpture alike. Although the chryselephantine sculpture by Pheidias or the cult statue of Iuppiter Capitolinus by Apollonios⁷⁸ may seem to serve as straightforward prototypes, not all Roman-era representations of the seated Iuppiter derive from a single iconographic precedent; the possibility of eclectic solutions and local variants should be kept in mind.⁷⁹ The most notable feature distinguishing the British Museum figurine from other bronze examples of the same type⁸⁰ is its mirror-image representation: the sceptre is held in the left hand rather than the right, while the thunderbolt is in the right hand instead of the left; the positioning of the legs deviates from what is typical for this type of figurine. Mirror-image representation is rare among seated Iuppiter figurines, but not unheard of. For instance, the marble statue of Iuppiter in the Ashmolean Museum exhibits a similar mirror-image posture.⁸¹ Similar depictions can also be observed on the silver figurine, originally part of the Castellani Collection and now in the British Museum.⁸² Mirror-image representations also occur on coinage,⁸³ gemmae,⁸⁴ and wall-paintings.⁸⁵ E. Poulsen once

75 HIMMELMANN – SINN 1981, 38, no. 152.

76 POURTALÈS-GORGIER 1865, 109, no. 536.

77 COOK 1965, Pl. 34.

78 Regarding the cult statue of Iuppiter Optimus Maximus Capitolinus see MARTIN 1987, 131–144.

79 MENZEL 1963, 196; BOUCHER 1976, 136. The iconography, types, and prototypes of the figurines were most recently summarized by S. Vlizon in his dissertation (VLIZOS 1999). For more recently on the subject see VLIZOS 2015; VLIZOS 2018. He organized the typological development of the period from the classical to the Hellenistic era into so-called 'schemes', each based on a particularly significant figurine. For the contradictions and issues related to Vlizon's schemes, see S. Ritter's review (RITTER 2003). In addition to the 27 bronze figurines listed in Vlizon's catalogue, other seated Iuppiter bronzes include: Basel: KAUFMANN-HEINIMANN 1977, 19, no. 4, Taf. 4; Carnuntum: FLEISCHER 1967, 31–32, no. 14, Taf. 8; Unknown findspot/Avignon: ROLLAND 1965, 30, no. 7; Unknown findspot/Borowski collection: KUNZE 2007, 191, R1; Unknown findspot/Verona: FRANZONI 1973, 32, no. 13; Myshkako: TREISTER 1995, 339, Fig. 1; Rome?/New York, Metropolitan Museum: RICHTER 1915, 37; Siscia/Zagreb: KOŠČEVIĆ 1995, 16, Pl. 12.67; TADIN 1979, 59, no. 1, Fig. 1.

80 VLIZOS 1999, 140–142.

81 CLARAC 1850, Cat. no. 692a, Pl. 404; OVERBECK 1871, No. 22 (Dritte Classe); Rayet mistakenly refers to the statue in the Ashmolean Museum as the one kept in the British Museum (RAYET 1884, 4, note 2).

82 WALTERS 1921, 11, no. 36; COOK 1965, II, 756, Fig. 699.

83 COOK 1965, II, 754, Fig. 696: Lucilla, from Dokimeion; COOK 1965, I, 752, Fig. 551: Antoninus Pius, Nikaiából; OVERBECK 1871, 160, no. 12: Tiberius, from Kotiaeon.

84 COOK 1965, I, 235, Fig. 172.

85 MADERNA 1988, Taf. 5.5 (Pompeii, Casa dei Vettii).

published a bronze figurine in Compiègne as an exact parallel to the piece in the British Museum, though produced at half its size.⁸⁶ However, A. Leibundgut later demonstrated that the Compiègne figurine is a modern forgery, modelled after the piece in London.⁸⁷

The closest parallel is a figurine unearthed in Pompeii, and kept in the Naples Museum.⁸⁸ The laurel wreath, the hairstyle and the shaping of the beard, as well as the facial features and the eyes are very similar; the ribbon flowing from the hair to the shoulders is also clearly visible on both.⁸⁹ The example from Pompeii, like the one in London, does not hold the thunderbolt resting on the thigh, but rather slightly forward at its side.⁹⁰ While the Pompeii piece is half the size of its London counterpart and of lesser quality—with less finely modelled drapery folds—the design between the legs is nearly identical. Both figurines display the reversed leg positioning typical for this type: the right leg extends forward, and the left is drawn slightly back. The figurine of the seated Iuppiter from the British Museum Collection was most likely produced in the 1st century or early 2nd century, possibly in Italia. If it was indeed found in Brigetio or elsewhere in Pannonia, it would have been imported into the province.⁹¹

Catalogue

Cat. 1. Iuppiter with seated child (Figs 1–2). Kunsthistorisches Museum, Vienna, inv. no. VI.2708. Findspot: Szóny (Purchased from Otto Voetter, 1887). M: 149 × 122 × 26 mm (base); 154 mm (candelabrum); 84 mm (Iuppiter); 38 × 44 mm (child). *Base*: U-shaped base, with semi-circular terminations at both ends, and three vertical ribs attached on each side. The outer edge is decorated all around with fine incised lines. At the centre, a curved staircase of three steps leads up to the base, the outer edge of the steps also bears the same fine incised lines. The lower left section of the stairs is damaged. A low rim is present on either side of the steps. The base is supported by three lion paw-shaped legs: two at the front, one on each side, and one centred at the back. The paws have four toes, and three circular drilled indentations can be observed in the spaces between them. In addition to the lion paw-shaped legs, a circular projection hangs down from the base on each side. Reddish-brown patina, with green spots. *Candelabrum*: Hexagonal-based, twisted tree trunk shaped candelabrum with five small leaves. At the top, three rectangular leaves with ribbed edges, and a cylindrical projection in the centre. Reddish-brown patina, with green spots. *Iuppiter*: Nude, standing figure, weight on his right leg, left leg drawn back and slightly bent at the knee. The left arm extended to the side at shoulder level, then bent upward and forward at the elbow, originally holding a sceptre that rested on the ground. The index finger on the left hand is a modern addition. The right upper arm hangs beside the body, bent upward

86 [POULSEN 1977](#), 22, Typus 1, Reihe b1, no. 1, Fig. 14; [REINACH 1897–1924](#), V. 469.5. The article by M. Bieber, erroneously cited by Poulsen on page 22, does not, however, refer to the figurine under discussion, but rather to a figurine in the Metropolitan Museum: [BIEBER 1961](#), 180, Fig. 768.

87 [LEIBUNDGUT 1984](#), 153–154. The clearest indication of forgery is that the forgers also copied the modern base of the London figurine and cast it together with the forged figure.

88 [VLIZOS 1999](#), 141, BK.2, Taf. 26.3.

89 Further parallels for the ribbon: Unknown findspot/Avignon: [ROLLAND 1965](#), 29, no. 5; De meern/Utrecht: [ZADOKS-JOSEPHUS JITTA et al. 1969](#), 70, no. 30; Unknown findspot/Verona: [FRANZONI 1973](#), 27–28, no. 9; Split: [POPOVIĆ et al. 1969](#), 85, no. 73; [ŽANIĆ-PROTIĆ 1988](#), 24, no. 1, T.I.1; Tabanović: [POPOVIĆ et al. 1969](#), 85, no. 72; [VELIČKOVIĆ 1972](#), 113, no. 1.

90 The hand posture is similar to that of a bronze statue from Athens belonging to the same type: [VLIZOS 1999](#), 141, BK.3, Taf. 27.1.

91 I. Paulovics regards the figurine, considered by him to be from Brigetio, as a product of the workshop attributed to Romulianus, which also produced works for export ([PAULOVICS 1940](#), 25.) however, owing to the lack of information concerning Romulianus, and given the London figurines considerably higher quality compared to locally produced pieces, the figurine cannot be attributed to said workshop. On the workshop of Romulianus see [BARTUS 2011](#), 21–26. A. Zadoks dates the figurine to the Flavian period or later, on the basis that it was found in Hungary ([ZADOKS JITTA 1938](#), 51). However, this argument cannot be accepted in any case since the figurine—obviously an imported object in Pannonia—could have been produced long before its arrival to the province.

and forward at the elbow. In his right hand, he holds a thunderbolt with a twisted design. The fingers of the right hand are poorly crafted. The muscles of the upper body are indicated only by a few lines, and the navel is represented by a drilled hole. Based on the dome-shaped indentations, the nipples may originally have been decorated with inlaid elements. The head faces slightly downward and to the left; the face is crudely modelled, with a rectangular, roughly executed beard. The mouth is straight, the nose small, flat and wide, and the eyes relatively large with pupils indicated by drilling. The hair around the face and at the back of the neck is arranged in angular locks, divided on either side at the top of the head, and indicated with parallel wavy lines. Reddish-brown patina, with green spots. *Seated child*: Nude, sitting on the ground. The body is plump, with stout limbs. The figure leans on the ground with the outstretched right arm, while the left is raised in front of the body. The left hand broke is off. Both legs bent at the knees and held to the side. The crudely modelled head faces upward, the mouth appearing to shout. The nose is small and rectangular, and the almond-shaped eyes disproportionately large. The short, curly hair begins high on top of the head. The surface of the figure is shiny, copper-coloured.⁹²

Cat. 2. Nude, standing Iuppiter (Fig. 3). Hungarian National Museum, Budapest (currently in the Klapka György Museum in Komárom), inv. no.: 4.1933.98. Findspot: Szőny, Dolichenum (previously Milch Collection), M: 81 mm. A nude Iuppiter stands on a small rectangular platform, which was originally attached to a base or other object with a small pin. The figure's weight is supported by its right leg, the left slightly bent. The now-missing right arm originally hung down, while the left arm is raised and bent at the elbow; the left hand is missing below the wrist. The body is crudely executed, the muscles barely visible and the toes not indicated at all. The round head is large in comparison to the upper body; the nose is wide and flat; the eyes are roughly worked. The locks of hair and the beard are schematically shaped. A modern hole has been drilled at the back of the waist. The surface of the figurine is severely burned, the dark green patina has peeled off in large continuous areas on the chest, back, right and left shoulders, and both lower legs; on these areas, the surface of the figurine appears rust-red in colour.⁹³

Cat. 3. Nude, standing Iuppiter. Lost. Inv. no.: not assigned. Findspot: Szőny (previously Trau Collection). M: 85 mm. Description: "Abgebrochen beide Füße und der vordere Theil des Blitzes. – Aus O-Szőnyi. Z., nackt – r. Standbein, das l. etwas zurückgesetzt – hält in der gesenkt vorgestreckten R. den Blitz, die L. ist stark erhoben. Der bärtige Kopf ist nach r. gewendet, in dem emporgesträubten Haar liegt eine Binde." (Gurlitt). "Jupiter bronzszobra Brigetioból meg van a Trau-féle gyűjteményben." (Récsei).⁹⁴

Cat. 4. Nude, standing Iuppiter (Fig. 4). Hungarian National Museum, Budapest, inv. no. 42.1925.1. Findspot: Szőny (Purchased from Miklós Fáy). M: 72 mm. Nude, standing figure, with the weight on the right leg, the left leg drawn back and bent slightly, positioned slightly backward and outward. The body is well modelled, with the muscles moderately defined, especially in the torso and legs, while the arms are more crudely shaped. The nipples and the navel are not indicated. The right arm is raised and bent at the elbow; the hand may originally have held a sceptre that rested on the ground. The left arm hangs down, slightly bent at the elbow. In the left hand, he holds a two-pronged thunderbolt decorated with incised twisted ornamentation. The face is roughly modelled, with barely indicated pupils; the nose is flat, and the hair and beard are schematically shaped. Iuppiter wears a large laurel wreath in his hair. Dark green patina, with dark red spots.⁹⁵

Cat. 5. Standing Iuppiter (Fig. 5). Hungarian National Museum, Budapest, inv. no. 4.1933.10. Findspot: Szőny (previously Milch Collection), M: 119 mm. The cloak draped over the left shoulder and the left arm remained. The fragment of a standing bronze figurine, the cloak is thrown over the left shoulder and draped across the left arm, which is at the shoulder and bent at the elbow. The hand originally held a sceptre. The folds in the drapery are finely worked, showing good quality craftsmanship. The front of the drapery shows damage in

92 SCHNEIDER 1892, 53–54, no. 91; REINACH 1897–1924, III.2.6 (Iuppiter), III.132.7 (child); SIMONETT 1939, 504; BESCHI 1962, 68, note 31; MENZEL 1966, 80, no. 192, Anm. 1; FLEISCHER 1983, 34, no. 20, Taf. 9d; GSCHWANTLER 1986, 139, no. 218, Abb. 280; KLUWE 1994, 241, Abb. 8; LIMC 1997: s.v. *Iuppiter* 431, no. 93 (F. Canciani); BOLLA 1999, 198; BARTUS 2015a, 25–29, Kat. 1, 1–6. tábla.

93 REINACH 1897–1924, VI.1.2; MILCH 1901, 27–35; PAULOVICS 1932, 183–185; PAULOVICS 1935, 22–23, 5. kép; HILLEBRAND *et al.* 1938, 83; LÁNG 1941, 174, Taf. 35.4, 4a; KAN 1943, 68, no. 77e; MERLAT 1951, 90–91, no. 92, Taf. 7.2; KÁDÁR 1962, 50, Taf. 5.10; HÖRIG – SCHWERTHEIM 1987, 161–162, Taf. 48; FREL 1992, 101, no. 5; RATIMORSKÁ – MINAROVIECH 2010, 131, Cat. no. 11, Fig. 15; BARTUS 2011, 23–25, Fig. 6. no. 2; BARTUS 2015a, 31–32, Kat. 3, 8. tábla.

94 GURLITT 1878, 148, no. 3; RÉCSEI 1894, 58; BARTUS 2015a, 32–33, Kat. 4.

95 BARTUS 2015a, 29–31, Kat. 2, 7. tábla.

several places. It was cast separately as a part of a figurine. Greenish-brown patina, with red spots at the shoulder. Hollow cast.⁹⁶

Cat. 6. Standing Iuppiter. Lost (previously Podunajské Museum, Komárno). Inv. no.: not assigned. Findspot: Szőny? M: no data. Description: “Bronz-szobrocskák a komáromi muzeumban. 1. Hercules...” (Récsei). “Héraklés ou Zeus?” (Reinach).⁹⁷

Cat. 7. Iuppiter? Lost. Inv. no.: not assigned. Findspot: Szőny (previously Hollitzer Collection). M: 113 mm. Description: “Männliche Figur; ein Gewandstück um die Hüften und den linken Unterarm geschlagen, die halb erhobene Rechte hält eine tiefe Patera; auf dem Kopfe eine Stephane, dahinter ein undeutlicher konischer Aufsatz; das bärtige, schmale Antlitz hat individuelles Gepräge; ober dem linken Ellbogen ein breiter Armring. Die Linke hält einen länglichen dreikantigen Gegenstand, oben und unten in Spitzen endigend, unter welchen drei Spitzen senkrecht abstehen; man wird daher dies für die absichtlich unbestimmte Andeutung eines Blitzes fassen und die Statue als die eines römischen Imperators im Habitus eines Jupiters betrachten dürfen. H. 0.113. Der Rundsockel gehört vielleicht nicht dazu.” (Masner).⁹⁸

Cat. 8. Iuppiter seated on a throne (Fig. 6). British Museum, London, inv. no. 1865,0103.36. Findspot: Szőny, in the vicinity of the legionary camp? M: 236 × 110 × 108 mm. Seated Iuppiter, the right leg slightly extended forward, the left bent at a right angle. The himation, thrown over the left shoulder, is wrapped around the lower half of the body from the right, with the other half hanging down between the legs. The folds of the drapery are rendered in life-like and detailed manner, while the lower back portion is less carefully modelled and appears more rectangular in form. The slightly raised left hand grasps a two-pronged twisted thunderbolt that emerging from petals, the raised right hand holds a sceptre with a lotus-bud finial, resting on the ground. The modelling of the hand and fingers is of high quality, the fingernails clearly depicted. The muscles of the body are modelled with natural, anatomically correct proportions, the upper part of the pubic hair is visible above the edge of the himation. The naval and the right nipple are visibly illustrated. The pupils were originally inlaid, the eyelids and eyebrows are well defined. The nose is small, the mouth closed and narrow. The hair, parted above the forehead falls to the shoulders in curly locks, the curly beard finely detailed. A laurel wreath adorns the head, with the ribbon tying it at the back falling over both shoulders. The ends of the thunderbolt, the sceptre and the legs have been restored, the base is a modern addition. Both original eyes are missing. Dark-brown patina, with occasional reddish spots.⁹⁹

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