

DISSERTATIONES ARCHAEOLOGICAE

ex Instituto Archaeologico Universitatis de Rolando Eötvös nominatae



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Budapest 2021

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New data on the Pannonian glazed casserole handles

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Abstract: The casseroles with relief decoration handles are one of the typical groups of Pannonian glazed pottery in the 2nd century AD. The 44 relief decorated handles made in clay molds are mostly known from Aquincum, Brigetio, and Mursa, while – up until recently – only two molds have been found in Aquincum and Mursa. The new clay mold with Amor decoration, discovered in Brigetio in 2008, expands our knowledge about the production of early Roman glazed potteries. It is unique that besides this mold, a glazed casserole – made with this specific mold – was also found in Brigetio.

Keywords: glazed casserole, casserole handles with relief decoration, roman glazed pottery, Amor

In 2008, a cylindrical clay mold with a semicircular end (*Fig 1*)¹ was discovered in the alley east of domus V in the civil town of Brigetio (Komárom/Szöny-Vásártér) in a layer dated to the second half of the 2nd century AD² (*Figs 2–3*). This was used to produce casserole handles with relief decoration and is made of reddish yellow (5YR 6/6)³ clay. Its maximum height is 8.2 cm, its width is 5 cm, with a thickness of 1.8 cm. It is decorated with a nude figure in the middle, with the characteristic hair knot on top of his head, holding a long staff in his right hand and a jug in the other. It is surrounded by seven irregularly arranged rosettes and a bunch of grapes below. The edges of the handle are adorned by a string of pearls that also surrounds the central motif. The fragment of the potter's name stamp is preserved on the back side of the clay mold: *C•M*. (*Fig 1,2*).

Four glazed casserole handle fragments are known from Brigetio that had been previously published separately but have never been incorporated together in a single paper.

1. A 3.8 cm long, 3.9 cm wide handle with a semicircular ending depicting a female head surrounded by V-shaped leaves.⁴ It found its way to the Kuny Domokos Museum at Tata as part of the Kállay collection. It is made of a light grey material (2.5Y 7/1) with a greenish grey (10Y 7/1) surface covered with an olive-green glaze (5Y 5/4). The decoration is blurred and of lesser quality. A knot of glaze is visible at the tip of the handle (*Fig. 5,1*).

- 1 This paper was PRESENTED by the author at the 12th Conference for Young Roman Archaeologists on 4th May 2018, and is based on the chapter “Casserole handles and their molds” from the author's PhD dissertation on the Pottery production of the settlement complex of Brigetio (Eötvös Loránd University, Budapest 2019, DOI: [10.15476/ELTE.2019.268](https://doi.org/10.15476/ELTE.2019.268)). I am indebted to Adél Bugán for her advice on the research with the clay mold.
- 2 Trench J12, SE 145. Among the ceramics there was a Dragendorff (Drag.) 33 terra sigillata cup with the seal of *Cinnamus* that can be dated to the middle of the 2nd century. The piece was identified by Barbara Hajdu, which I am grateful for.
- 3 The colors have been determined on the basis of Munsell Soil Color Charts (2009 Year Revised Edition 2015).
- 4 Inv. nr.: KDM (Kuny Domokos Museum) K1212. BÁNKI – CSERMÉNYI 1992, 76, Kat. 22, Abb. 45; TOPÁL 1993, 245, Nr. 7, 7. kép; TOPÁL 1995, 101–102, Nr. 7, Abb. 5.7.

2. A more elaborately decorated relief fragment in the collection of the Museum of Danube Komárno.⁵ The handle clearly depicts a female bust with her hair parted in the middle and wearing a double bun. She is surrounded by 13 rosettes. According to Verena Gassner, the fragment originates from the area of Brigetio. The 6 cm long surface is covered by an olive-green glaze⁶ (Fig. 5,2).

3. The third is a handle made from a greyish white material with a greenish yellow glaze. It depicts a naked child running right surrounded by nine circular motifs consisting of rosettes.⁷ The fragment is 4.9 cm long, 4.2 cm wide, and is in the possession of the Hungarian National Museum (Fig. 5,3).

4. The most important fragment with regards to this paper is the one from the so-called 1st cemetery, located east of the civil town. It was buried in a cremation grave⁸ dated to the 2nd century and is part of the Kállay collection. It is made from a light grey material (2.5Y 7/1) with a pink surface (7.5YR 7/4) covered with an olive-green glaze (5Y 5/6). It is 6.6 long and 4.6 cm wide. Its relief decoration is identical with the clay mold unearthed in 2008. A nude figure is placed in the center, holding a staff and a jug, surrounded by seven irregularly placed rosettes and a bunch of grapes below (Fig. 6). The string of pearls is not as clearly visible, but one has to take into account that the small motifs shrink during the firing process, and the glaze also blurs the representation's contours. The measurements of the clay mold and the fragment correspond to each other; thus it is reasonable to suppose that the negative was used to prepare this handle.



Fig. 1. Clay mold to produce casserole handles from the municipium of Brigetio (Photo by Krisztina Horváth).

5 KOLNÍK 1984, Abb. 61; GASSNER 1991, 18, BR 3, Abb 4.

6 GASSNER 1991, 18.

7 Inv. nr: HNM (Hungarian National Museum) 78.1983.2, B. BÓNIS 1990, 6. kép 2; GASSNER 1991, 16, BR 1, Abb. 4; BÁNKI – CSERMÉNYI 1992, 76, Kat. 20, Abb. 44; TOPÁL 1993, 245–246, Kat. 10, 10. kép; TOPÁL 1995, 102, Nr. 10, Abb. 7.10.

8 K712/e. BÁNKI – CSERMÉNYI 1992, 76, Kat. 21, Abb. 43; TOPÁL 1993, 245, Nr. 9, 9. kép; TOPÁL 1995, 101, Nr. Abb. 7.9. The grave goods of grave K712 went to the Kuny Domokos Museum Tata as part of the Kállay collection. According to Kállay's notes, the grave was found in the territory of József Fellner's house.

The Pannonian glazed casseroles (research history, typology)

The Pannonian glazed casseroles and relief decorated handles, which follow Gallic metal antecedents⁹, have been in the focus of ceramic studies since the 1990s.¹⁰ The vessels typical of the 2nd and early 3rd century AD¹¹ have only been found in small numbers in the province. So far 24 glazed handle fragments have been published from Aquincum, 8 from Mursa, 5 from Sirmium, 4 from Brigetio, and one each from Poetovio, Carnuntum and Arrabona (*Fig. 7, App.*).¹² In addition, a complete casserole is known from a grave unearthed in Aquincum¹³ and Arrabona.¹⁴ The fragmentary nature of this material is explained by the fact that they were produced in two pieces, just like their metal antecedents.¹⁵ The handle was made from the negative mold and was subsequently attached to the wheel turned casserole. The joining part of the two was where the vessel was the most vulnerable and split in two.¹⁶ Clay mold for producing casserole handles has only been published from Mursa.¹⁷

The Pannonian handles can be divided into two groups depending on how they end: in a semicircular or an angular/straight form.¹⁸ The former are more common with 44 extant fragments, while only three of the latter version are known.

The handles with a semicircular ending are framed by rosettes, occasionally a string of pearls (e.g., the fragments and the clay mold from Brigetio). They always show a main motif in the center, a female bust with a double bun, a Gorgoneion or naked child.¹⁹ The depictions on the handles with straight ends are more complex with several small motifs underneath each other.²⁰

The iconography of the glazed casserole handles from Brigetio

Studies on the subject agree that the function of the glazed casseroles and the relief decoration of the handles are closely connected, and that these were produced to satisfy the buyers' specific needs.²¹ According to Edit B. Thomas, the casserole from Győr served cult purposes: based on its decoration it was connected to the worship of Terra Mater (stylized ram's horns, lyre, krater, feeding bird, ram, and a long-billed bird's head).²² Judit Topál dismissed this theory and instead saw it, alongside all the other pieces she examined, as part of the burial ceremony and the cult of the dead, like their metal antecedents.²³ The representations are also connected to the underworld:²⁴ the casserole handle of Arrabona portrays the holy animals of Mercurius, who guides the souls of the dead.

The identification of the female figure with two buns in Cat. 2. is debated. According to Topál, the

9 RUSU-BOLINDEP 1997, 326; POPOVIČ 2008, 119. Metal antecedents: TASSINARI 1970; NUBER 1972.

10 GASSNER 1991; TOPÁL 1993; TOPÁL 1995; BUGÁN 2002.

11 BUGÁN 2002, 93.

12 Three casserole handle's fragments are known from Moesia (Viminacium, Singidunum), and also fragments from Noricum.

13 RIKKER et al. 2016, 653, Fig. 3.3.

14 BÍRÓ 1961, 240, 5. kép 4; TOPÁL 1993, Kat. 12, 12. kép

15 RUSU-BOLINDEP 1997, 326.

16 TOPÁL 1993, 247; TOPÁL 1995, 103; BUGÁN 2002, 106.

17 GASSNER 1991, Abb. 14.

18 TOPÁL 1993, 245–246; TOPÁL 1995, 101–102; BUGÁN 2002, 94.

19 TOPÁL 1993, 245–246, Kat. 1–11, 1–11. kép; TOPÁL 1995, 101–102, Nr. 1–11, Abb. 7.1–11; BUGÁN 2002, 94.

20 BUGÁN 2002, 94.

21 BUGÁN 2002, 106.

22 THOMAS 1961, notes 24, 33.

23 TOPÁL 1993, 247; TOPÁL 1995, 104; The glazed casseroles may have been used at the ceremony performed on the 9th day following the burial (*cena novemdialis*).

24 TOPÁL 1993, 247; TOPÁL 1995, 104.

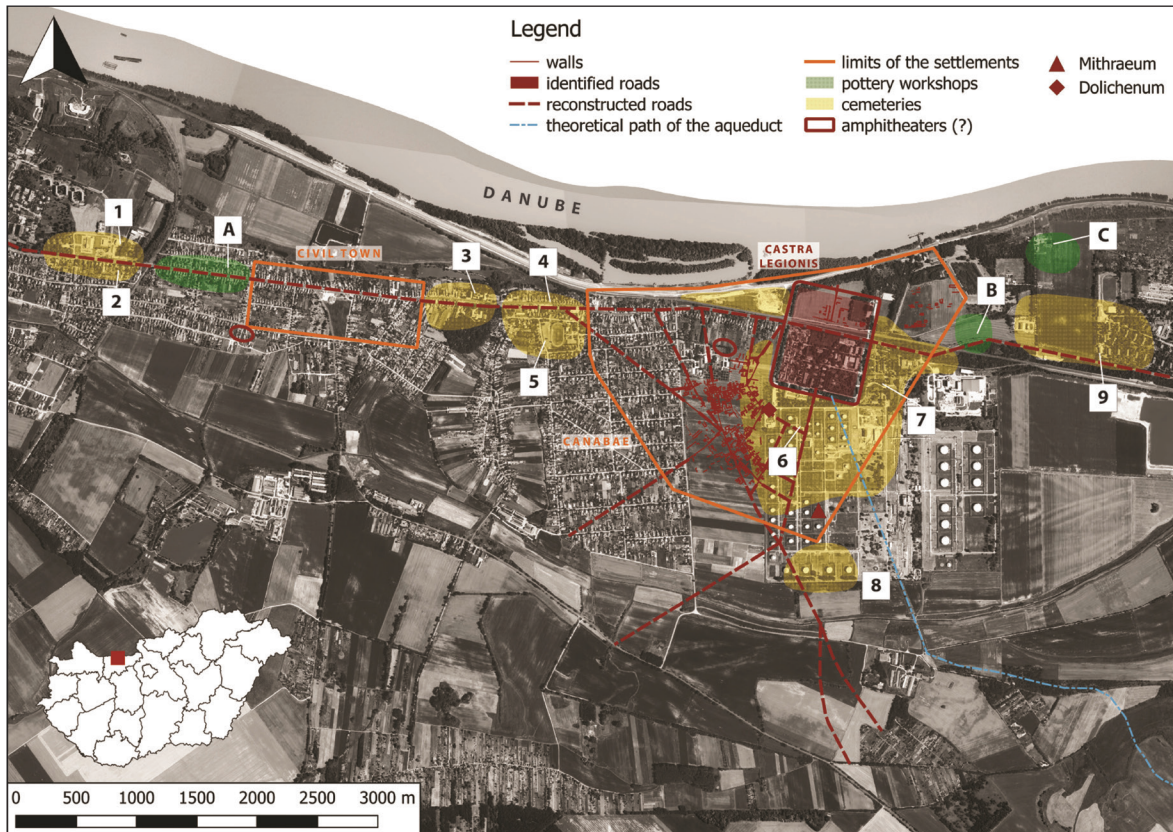


Fig. 2. Map of Brigetio (by László Rupnik). 1 – Cemetery III of municipium, 2 – cemetery II of municipium, 3 – cemetery I of municipium, 4 – Sörházkert cemetery, 5 – Járóka cemetery, 6 – Mercator cemetery, 7 – Cellás cemetery, 8 – Caecilia cemetery, 9 – Gerhát cemetery, A – Pottery workshop of municipium, B – Gerhát pottery workshop, C – pottery workshop at Kurucdomb.

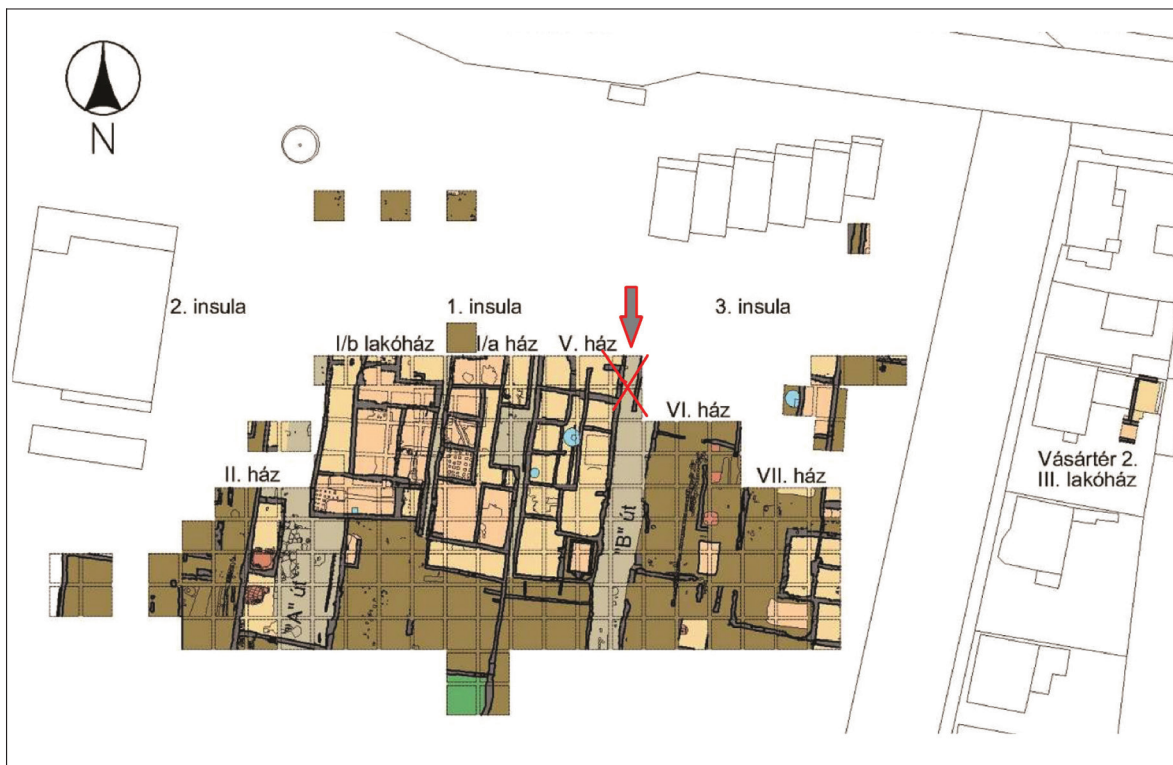


Fig. 3. Map of the municipium with the site of the mold marked (map by Linda Dobosi).

hairstyle imitates a crescent, thus she represents the goddess Luna.²⁵ Her appearance on the relief handles is due to her role in the Mithras cult and the importance of the astral afterlife, where the moon is the realm of the souls. In contrast, Titus Kolník identifies her as Kybele,²⁶ Gassner as Venus, or perhaps the Gallic Dea Nutrix.²⁷ Adél Bugán, who connects the production and representations of the casseroles to the Egyptian cults that flourished in the second half of the 2nd century, sees the figure as Isis.²⁸ According to Ivana Popovič, the appearance of the type in Moesia could be related to the expansion of the Silvanus cult.²⁹ The handles with semicircular endings depicting a woman with a double bun are prevalent in the area of Aquincum and Mursa. According to Topál, the handles have such uniform iconography that they must have been produced at a common workshop in Aquincum, even using the same or very similar molds.³⁰ Gassner locates the manufacturing rather to Southern Pannonia, most likely to Mursa.³¹ Of the fragments from Brigetio nr. 1. depicting a blurred female head, does not follow the iconography of the previously mentioned handles, while nr. 2. does. Bugán argues that, as their quality is considerably inferior, they must have been produced at a different workshop.³²

Topál³³ has identified the nude youth depicted on the clay mold and nr. 3–4. as Amor. Furthermore, the grape motif on nr. 4. and the clay mold are undoubtedly the symbols of Dionysus, who is connected to the idea of the eternal circle, the constant renewal of life, afterlife and rebirth. Amor signifies life after death, and the jug in his hand represents the water of life. According to Bugán, the youth is Harpocrates, the joy of Isis.³⁴ The rosettes surrounding the figure on nr. 3. are the roses symbolizing the goddess herself.³⁵

Manufacturing technique of the clay mold

For the analysis of the manufacturing technique of the Brigetio clay mold, we can take into account the production of the Gallic metal casserole handles and the toolkit of the potters, the study of which was already done in the 1970s.³⁶ According to these, it seems likely that first a model was used to outline the contours of the clay mold. Thereafter, the seals were pressed into it one by one to form the negative images of the relief decoration. Some details were etched in subsequently in a secondary manner. Regarding the fragment from Brigetio, first the central figure was imprinted, then the rosettes around it starting from the right-hand side. There should have been two on three sides, i.e., a total of six to be produced in an orderly manner, but the fifth and sixth were placed too close to each other, thus creating a smaller space on the left-hand side. This explains why another rosette was crammed into the field. Only thereafter were the grapes and the string of pearls added with the use of a pointer tool with a round end.

25 Topál was not the first to identify the female bust as Luna. Bálint Kuzsinszky, who was the first to publish the fragments from the Gázgyár in the 1930s came to similar conclusions (KUZSINSZKY 1932, 351).

26 KOLNÍK 1984, 279.

27 GASSNER 1991, 26.

28 BUGÁN 2002, 108.

29 POPOVIČ 2008.

30 TOPÁL 1993, 246; TOPÁL 1995, 102–103.

31 GASSNER 1991, 32.

32 BUGÁN 2002, 98.

33 TOPÁL 1993, 247; TOPÁL 1995, 104.

34 Oral statements by A. Bugán.

35 BUGÁN 2002, 108.

36 VERTRET 1972, 18–20.



Fig. 4. Detail photos of the mold from Brigetio (Photo by Krisztina Horváth).



Fig. 5. Glazed casserole handles from Brigetio (Nr. 1 photo by Gabriella G. Delbó, Nr. 2 after GASSNER 1992, Abb. 4; Nr. 3 after TOPÁL 1993, 10. kép).



Fig. 6. Glazed casserole handle from Brigetio. Nr. 4 (Photo by Gabriella G. Delbó).

We have little information about the owner of the clay negative, who was probably the potter himself. His initials can clearly be seen on the back side, where it was impressed with a cylindrical seal³⁷ in the leather hard clay, before firing the mold: *C•M*. It is clear that he is not identical with Valerius Maximus, whose *VALMAX* abbreviation is found on the handle fragments at Aquincum and Mursa.³⁸

Place of production in Brigetio

The question arises why a tool used at a pottery workshop has turned up in an alley in the middle of the civil town. The glazed pottery in Brigetio was produced at the Gerhát pottery workshop that was operational from Hadrianic times to the 230s.³⁹ This is based on an unsuccessfully fired, deformed, light grey (2.5Y 7/2), yellow glazed (5Y 6/6) dish with a horizontally everted rim.⁴⁰ Here a ram headed model⁴¹ based on Gallic antecedents and a ram headed handle from a different mold were found.⁴²

37 The cylindrical seal was found at the Gázgyár pottery workshop at Aquincum; for its use, see BUGÁN 2002, 8 kép. 7.

38 TOPÁL 1993, 246, Kat. 11, 11. kép; TOPÁL 1995, 103, Nr. 11, Abb. 7.11; BUGÁN 2002, Kat. 13, 1–2. kép 13.

39 On the production program of the pottery workshop, see: B. BÓNIS 1979.

40 B. BÓNIS 1979, 134, Abb. 18.10 = Abb. 23.3; BARKÓCZI 1992, 8–9, Abb 5.

41 B. BÓNIS 1979, 120, Abb. 11.11 = Abb. 22 4a–b.

42 B. BÓNIS 1979, 120, Abb. 11.12 = Abb. 22.2.

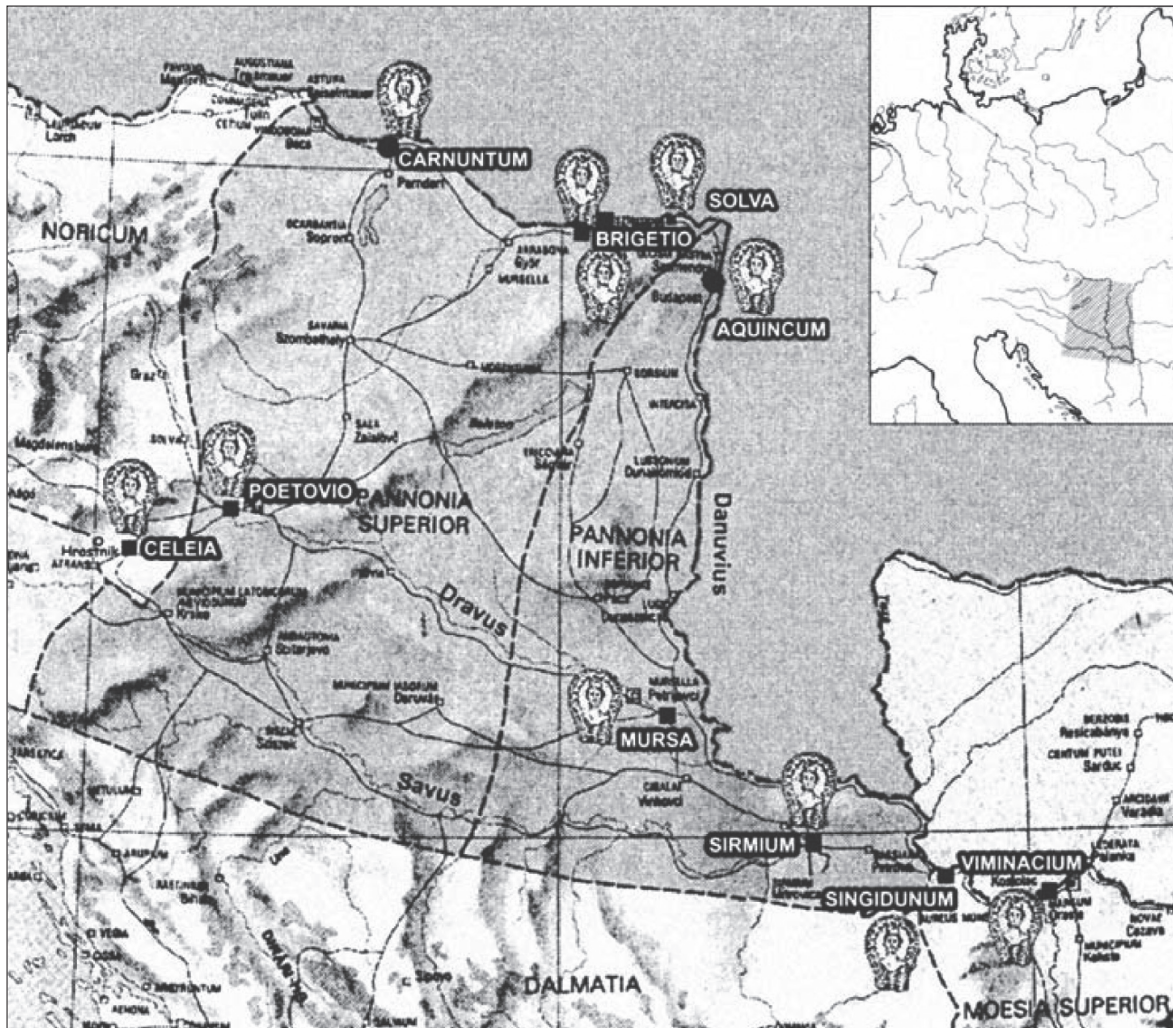


Fig. 7. Glazed casserole handles from Pannonia (after POPOVIČ 2008, Fig. 12).

One of the key characteristics of the ceramics from Brigetio is their material of white and greyish white clay that, as Éva Bónis points out, was typical of the Gerhát pottery workshop in its early stage in the middle of the 2nd century.⁴³

Based on the above, the use of the clay mold and the production of the glazed handle fragments of white or greyish white material in Brigetio can be dated to the middle to the second half of the 2nd century AD. The place of production was the Gerhát pottery workshop. It is unique and fortunate that not only the mold but also a glazed casserole handle – produced by this very mold – are available from Brigetio. The handle was buried as part of grave goods in the no. I cemetery of the municipium. The owner of the mold may have been one of the potters in the Gerhát workshop, who probably worked there only for a short time – as indicated by the small number of finds.

43 B. BÓNIS 1990, 28.

Catalog of the Pannonian glazed casserole handles and mold up to 2018

	<i>Site</i>	<i>Inv. nr.</i>	<i>Museum</i>	<i>References</i>
1	Brigetio	K1212	Kuny Domokos Múzeum, Tata (HU)	BÁNKI – CSERMÉNYI 1992, 76, Kat. 22, Abb. 45; TOPÁL 1993, 245, Nr. 7, 7. kép; TOPÁL 1995, 101–102, Nr. 7, Abb. 5.7
2	Brigetio	–	Museum of Danube, Komarno (SK)	KOLNÍK 1984, Abb. 61; GASSNER 1991, 18, BR 3, Abb. 4
3	Brigetio	78.1983.2	Hungarian National Museum, Budapest (HU)	B. BÓNIS 1990, 6. kép 2; GASSNER 1991, 16, BR 1, Abb. 4; BÁNKI – CSERMÉNYI 1992, 76, Kat. 20, Abb. 44; TOPÁL 1993, 245–246, Kat. 10, 10. kép; TOPÁL 1995, 102, Nr. 10, Abb. 7.10
4	Brigetio	K712/e.	Kuny Domokos Múzeum, Tata (HU)	BÁNKI – CSERMÉNYI 1992, 76, Kat. 21, Abb. 43; TOPÁL 1993, 245, Nr. 9, 9. kép; TOPÁL 1995, 102, Nr. 9, Abb. 6.9
5	Aquincum	30240	Budapest History Museum (BHM) Aquincum Museum, Roman Collection (RC), Budapest (HU)	KUZSINSZKY 1932, 351, 360. kép; NAGY 1945, 296, 14. kép; BÁNKI – CSERMÉNYI 1992, Kat. 24; GASSNER 1991, 18, A3, Abb. 5; TOPÁL 1993, Kat. 1, 1. kép; TOPÁL 1995, Nr. 1, Abb. 1.1; BUGÁN 2002, Kat. 11, 1–2. kép 11
6	Aquincum	30241	BHM Aquincum Museum, RC, Budapest (HU)	NAGY 1945, 14. kép TOPÁL 1993, Kat. 2, 2. kép; TOPÁL 1995, Nr. 2, Abb. 1.2; BUGÁN 2002, Kat. 7, 1–2. kép 8
7	Aquincum	30238	BHM Aquincum Museum, RC, Budapest (HU)	BÁNKI – CSERMÉNYI 1992, Kat. 23. TOPÁL 1993, Kat. 3, 3. kép; TOPÁL 1995, Nr. 3, Abb. 2.3; BUGÁN 2002, Kat. 10, 1–2. kép 10
8	Aquincum	50.576	BHM Aquincum Museum, RC, Budapest (HU)	BÁNKI – CSERMÉNYI 1992, Kat. 26; TOPÁL 1993, Kat. 4, 4. kép; TOPÁL 1995, Nr. 4, Abb. 3.4; BUGÁN 2002, Kat. 8, 1–2. kép 7
9	Aquincum	51.880	BHM Aquincum Museum, RC, Budapest (HU)	BÁNKI – CSERMÉNYI 1992, Kat. 27; TOPÁL 1993, Kat. 5, 5. kép; TOPÁL 1995, Nr. 5, Abb. 4.5; BUGÁN 2002, Kat. 9, 1–2. kép 9
10	Aquincum	63.58.4R	Balassi Bálint Múzeum, Esztergom (Hu)	B. BÓNIS 1990, 24, 2. kép; BÁNKI – CSERMÉNYI 1992, Kat. 22/a; GASSNER 1991, 18, S1, Abb. 4; TOPÁL 1993, Kat. 6, 6. kép; TOPÁL 1995, Nr. 6, Abb. 5.6
11	Aquincum	89.1.44	BHM Aquincum Museum, RC, Budapest (HU)	BÁNKI – CSERMÉNYI 1992, kat. 28, Abb. 41, TOPÁL 1993, Kat. 8, 8. kép; TOPÁL 1995, Nr. 8, Abb. 1.6.8
12	Aquincum	30329	BHM Aquincum Museum, RC, Budapest (HU)	NAGY 1945, 296–297, 15. kép; GASSNER 1991, 18, A4, Abb. 5; TOPÁL 1993, Kat. 11, 11. kép; TOPÁL 1995, Nr. 11, Abb. 7.11; BUGÁN 2002, Kat. 13, 1–2. kép 13

	<i>Site</i>	<i>Inv. nr.</i>	<i>Museum</i>	<i>References</i>
13	Aquincum	30255	BHM Aquincum Museum, RC, Budapest (HU)	NAGY 1945, 297, 16. kép; BÁNKI – CSERMÉNYI 1992, Kat. 25; TOPÁL 1993, Kat. 13, 13. kép; TOPÁL 1995, Nr. 13, Abb. 8.13
14	Aquincum	55.42.2	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 1, 1–2. kép 1
15	Aquincum	89.1.44	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 2, 1–2. kép 2
16	Aquincum	57.1.294	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 3, 1–2. kép 3, 5. kép 2–3
17	Aquincum	2310	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 4, 1–2. kép 4
18	Aquincum	69.1.750	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 5, 1–2. kép 5
19	Aquincum	K49	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 6, 1–2. kép 6
20	Aquincum	2311 Accession Number (AN)	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 12, 1–2. kép 12
21	Aquincum	2312 (AN)	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 14, 1–2. kép 14
22	Aquincum	94.1.R.31	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 15, 5. kép 2–3
23	Aquincum	94.1.R.28	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 16, 5. kép 2–3
24	Aquincum	94.1.R.30	BHM Aquincum Museum, RC, Budapest (HU)	BUGÁN 2002, Kat. 17, 5. kép 2–3
25	Aquincum	2006.5.6	BHM Aquincum Museum, RC, Budapest (HU)	RIKKER et al. 2016, Fig. 3.3
26	Aquincum	–	BHM Aquincum Museum, RC, Budapest (HU)	LASSÁNYI – BECHTOLD 2006, 78, Fig. 5
27	Aquincum	–	BHM Aquincum Museum, RC, Budapest (HU)	KIRCHOF 2006, 7. kép
28	Aquincum	1943/21	Hungarian National Museum, Budapest (HU)	NAGY 1945, 1–4. kép
29	Arrabona	64.2.27	Rómer Flóris Museum of Art and History, Győr (HU)	BÍRÓ 1961, 240, 5. kép 4; B. THOMAS 1961, 22–25, Fig. 5–6, BÁNKI – CSERMÉNYI 1992, Kat. 19; GASSNER 1991, 16, Ar 1, Abb. 3; TOPÁL 1993, Kat. 12, 12. kép; TOPÁL 1995, Nr. 12, Abb. 7.12
30	Carnuntum	–	Österreichische Akademie der Vissenschaften, Wien (A)	GASSNER 1991, 10, C4, Abb. 1
31	Mursa	835	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 20, M1, Abb. 6

New data on the Pannonian glazed casserole handles

	<i>Site</i>	<i>Inv. nr.</i>	<i>Museum</i>	<i>References</i>
32	Mursa	836	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 20, M2, Abb. 7.10
33	Mursa	834	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 20, M3, Abb. 7.10
34	Mursa	7095	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 20, M4, Abb. 7.10
35	Mursa	1346	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 20, M5, Abb. 7.10
36	Mursa	1316	Archaeological Museum Osijek, Osijek (CRO)	NAGY 1945, 15. kép, GASSNER 1991, 22, M6, Abb. 7.13
37	Mursa	2823	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 22, M7, Abb. 7
38	Mursa	2823b	Archaeological Museum Osijek, Osijek (CRO)	GASSNER 1991, 22, M8, Abb. 7
39	Mursa	–	–	GASSNER 1991, Abb. 14
40	Poetovio	–	Museum Ptuj? (SLO)	MIKL CURK 1965, Taf. 3.8; GASSNER 1991, 24, P1, Abb. 8
41	Sirmium	–	–	POPOVIČ 2008, 120, no. 1, Fig. 1
42	Sirmium	–	–	POPOVIČ 2008, 121, no. 2, Fig. 2
43	Sirmium	–	–	POPOVIČ 2008, 121, no. 3, Fig. 3
44	Sirmium	254	–	POPOVIČ 2008, 121, no. 4, Fig. 4
45	Sirmium	–	–	POPOVIČ 2008, 122, no. 5, Fig. 5
<i>Moesia</i>				
46	Singidunuum	–	–	POPOVIČ 2008, 123, no. 6, Fig. 6
47	Singidunuum	–	–	POPOVIČ 2008, 123, no. 7, Fig. 7
48	Viminacium	–	–	POPOVIČ 2008, 124, no. 8, Fig. 8
<i>Noricum</i>				
49	Podkraj near Hrastnik (Celeia)	–	–	KRAJŠEK – STERGAR 2008, 248–249, Fig. 5

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