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KÖZLEMÉNY



Unpublished antefixes and a mould fragment from Brigetio in the collection of the Hungarian National Museum

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ABSTRACT

There are six antefixes and an antefix mould from Roman Brigetio (Komárom-Szöny, Hungary) in the collection of the Hungarian National Museum, which are the first antefixes to be published from Brigetio. All made in the form of tragic masks with desperate expressions, they can be classified into two types based on their appearance. The only Type 1 antefix is characterized by straight, stylized hair and high *onkos*, with close parallels in Aquincum. The other five antefixes belong to Type 2 and were made in the same mould. These feature a male head with open mouth and wavy, shoulder-length hair with what appears to be a topknot. The mould fragment was the negative form of the Type 2 antefixes. Type 2 antefixes made in Brigetio were also found in the Roman *villa* of Ravazd.

KEYWORDS

Roman antefix, antefix mould, theatre mask, Brigetio, Pannonia

ABSZTRAKT

A Magyar Nemzeti Múzeum gyűjteményében hat Brigetióból származó antefix és egy antefix negatív formája található, ezek az első publikált antefixek Brigetióból. A formai jegyeik alapján két típusba sorolható darabok mindegyike tragikus maszkot formáz. Az első csoportba mindössze egy antefix tartozik: jellegzetes, stilizált haja, *onkosa* különbözteti meg a második csoport darabjaitól. Az első típusnak közeli párhuzamai találhatók Aquincumban. A második csoport öt antefixét ugyanabban a formában készítették. A nyitott szájú férfi maszkot hullámos, vállig érő haj keretezi, feje tetején konttyal. A Múzeum antefix negatívját a második típus formázásához használták. Brigetión kívül ilyen antefix került elő a Ravazd, Packalló-völgyi római villából is.

KULCSSZAVAK

római antefix, antefix negatív forma, színházi maszk, Brigetio

INTRODUCTION

The Roman settlement of Brigetio (present-day Komárom-Szöny, Hungary) lay along the Danube *limes* in Pannonia and consisted of three parts, the legionary fortress, the *canabae* and the *municipium*. The antefixes from Brigetio in the collection of the Hungarian National Museum were found between 1885 and 1928 mostly in the area of the legionary fortress. Although many antefixes have been published from Pannonia, these are the first to be presented from Brigetio.

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The antefix was a decorative tile used at the eaves of the roof in Greek, Etruscan, and Roman architecture.¹ Its practical purpose was to fill the semi-circular spaces at the end of the *imbrex* rows thereby protecting the wooden roof structure from rain and blocking out animals like birds and insects, but they also had a decorative and apotropaic function. The antefixes consisted of two parts: a terracotta plaque decorated with a relief and a semi-circular, imbrex-shaped projection attached to its back. The latter could take the form of a short extension that could be plugged into the first imbrex on the roof, or an actual imbrex was attached to the back side of the plaque, sometimes even equipped with a handle (Fig. 1).² The point of attachment was a vulnerable spot and in most cases the plaque of the antefix is found with the extension broken off.³ This is the case with the Brigetio antefixes as well.

Antefixes were mass-produced, and the relief decoration on their faces was usually made in moulds.⁴ Sometimes small details were added after the piece was taken out of the mould resulting in slight differences between the end products made in the same mould.⁵

Moulds for antefixes are not a common find, only a handful are known from the northwestern provinces. The often-cited examples from the pottery workshop in Stibington, Britain might not have been moulds for antefixes, but for other terracotta plaques, based on the hole at the bottom of the plaque for attachment.⁶ The antefix mould found in Rheinzabern in the early 1900s depicts a deer (or goat?) jumping to the right with a palmette (or tree?) in the background (Fig. 2). The mould and an antefix plaque made in this mould were discovered in a late Roman grave along other grave goods.⁷ Another, complete mould is in the collection of the Aquincum Museum (Fig. 11) and can be seen in the permanent exhibition of the museum.⁸ Unfortunately, the find circumstances of this negative are unknown.⁹ The rarity of these finds makes the mould fragment from Brigetio remarkable (Fig. 17).

The earliest antefixes from the seventh- and sixth-century BC Greece, Etruria and Latium were elaborate, decorated with human and feline heads and palmettes: the most popular representations include the head of Gorgon, Silenus, a satyr, a maenad, or later different gods (Fig. 3).¹⁰ The most



Fig. 1. Terracotta antefixes with an imbrex-shaped projection for fixing on the roof. a: Etruscan antefix from Cerveteri, late 6th c. BC (Metropolitan Museum of Art 96.18.156); b: Roman antefix, 1st c. AD (Portland Art Museum, The Sally Lewis Collection 26.74); c: Etruscan antefix from Lanuvium, late 6th – early 5th c. BC (British Museum 1890,0614.1); d: Roman antefix, late 1st c. BC – early 1st c. AD (Metropolitan Museum of Art 96.18.162)

1. kép. Terrakotta antefixek imbrex alakú nyúlvánnyal a tetőre történő rögzítéshez. a: etruszk antefix, Cerveretiből, Kr. e. 6. század vége (Metropolitan Művészeti Múzeum 96.18.156); b: római antefix, Kr. u. 1. század (Portlandi Művészeti Múzeum, Sally Lewis Gyűjtemény 26.74); c: etruszk antefix, Lanuviumból, Kr. e. 6. század vége – 5. század eleje (British Múzeum 1890,0614.1); d: római antefix, Kr. e. 1. század vége – Kr. u. 1. század eleje (Metropolitan Művészeti Múzeum 96.18.162)

¹The most recent reassessment of the earliest terracotta roof types with antefixes: Winter (2022).

²Brodribb (1987) 29; Mosser (2019) 43–44; Brein (1975) 18.

³Mosser (2019) 44.

⁴Mosser (2019) 44; Brandl and Federhofer (2010) 22.

⁵Shepherd (2016) 181; Leogrande (2022) 22–23. Occasionally antefixes could be entirely hand-built.

⁶Roman Britain (1958) 139 and Pl. 21, 3–4. This publication describes the moulds as moulds for plaques. Later publications cite the objects as moulds for antefixes, see Toynbee (1964) 426–427; Blagg (1979) 278.

⁷Ludowici (1912) 212–213 and Figs 217a–b. The mould and the antefix were in the Historisches Museum der Pfalz in Speyer, see Wesch-Klein (1988) 223. Now they are lost, see Leogrande (2022) 22. The grave is dated by a series of coins from Augustus to the Constantine-dynasty.

⁸It is on display in the 'Visual store at Aquincum', see Zsidi et al. (2009) 154/875. Inv. no. 50935.

⁹Póczy (1956) 132.

¹⁰Winter (2022); Mosser (2019) 45; Brein (1975) 18.

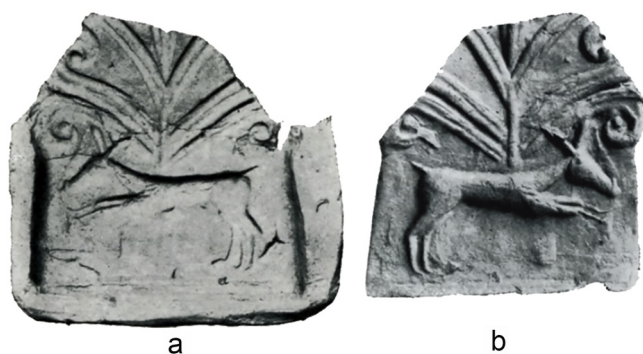


Fig. 2. The antefix mould and the antefix made in the mould from Rheinzabern. After Ludowici (1912) Figs 217a–b

2. kép. Antefix negatív forma és a formában készült antefix Rheinzabernből. Ludowici (1912) Fig. 217a–b nyomán

common thematic of antefixes remained the same during the Roman Empire, but new types appeared as well. Antefixes in the form of tragic or comic theatre masks became common from the Augustan age in Central Italy¹¹ and later in the provinces of the Empire. Along the northwestern *limes*, antefixes with military connotations, such as inscriptions and emblems of legions appeared beside the more traditional decorations of palmettes, lions' heads and human heads (for example Britannia and Germania, see below).

Antefixes were usually colourfully painted to emphasize their features.¹² This habit persisted in a simplified fashion well into the Empire,¹³ and traces of coloured slip and in one case and white lime wash in another can be detected on Brigetio antefixes (Cat. 1 and 3).

By the end of the Roman republic and early principate antefixes appeared in the newly acquired northwestern provinces as well, however, in a much simpler form than the early Greek or Etruscan antefixes.¹⁴ In Gaul the earliest antefixes are attested already from the second half of the second century BC, apparently drawing on earlier Etrurian examples.¹⁵ Human heads and palmettes dominated the decorative repertoire.¹⁶

In more militarized provinces like Britannia most antefixes came to light from military contexts¹⁷ and sometimes feature the emblem and name of the legion on the face of the antefix. Other decorative motifs from Britannia include dolphins, Medusa heads, male and female heads (probably

divinities), and lion's head¹⁸ (Fig. 4). The dominance of military contexts concerning the find spots of antefixes is also apparent in Germania, where decorations included palmettes, the head of Sol, springing stag, and a goat as the legion mascot of the *legio XIII Gemina*.¹⁹ Different types of human heads, goddesses, and tragic masks are attested from Dalmatia and Dacia.²⁰

The tendencies seen in the northwestern provinces like Britannia and Germania appear in Pannonia as well. There is a marked dominance of military sites in the use of antefixes, and the repertoire of motives are likewise confined to human heads, military emblems, and theatrical masks.

ANTEFIXES FROM PANNONIA

Roman antefixes from Pannonia have been rarely studied systematically. The state of research is different in the modern countries that share the territory of Roman Pannonia (Hungary, Austria, Slovakia, Slovenia, Croatia, Bosnia and Herzegovina): antefixes have been examined in detail only in Austria. A modern, comprehensive, and amply illustrated publication describes the antefixes of Vindobona (Wien, Austria).²¹ Antefixes from elsewhere in Austria were collected, but not published by Wolfgang Mazakarini in his doctoral thesis,²² but some antefixes from the area of Carnuntum were published by Friedrich Brein in the 1970s.²³ Pannonian antefixes from present-day Hungary, Slovenia, Croatia, Serbia, and Bosnia and Herzegovina have not been assembled, but some of them were mentioned in publications or exhibition catalogues.²⁴ Only the antefixes found in Mursa (Osijek, Croatia) have been thoroughly described in a 2007 paper.²⁵

This state of research is very well mirrored in the 2022 PhD thesis of Isabel Leogrande in which she compiled a catalogue of 1203 antefixes from the northwestern provinces from Britannia to Pannonia. From these 111 were Pannonian: 108 from present-day Austria (mostly Vindobona and Carnuntum), 3 from Hungary (two from Ravazd and one from Aquincum) and none from the other countries.²⁶ We know, of course, of many more published Pannonian antefixes, from Aquincum, Savaria (Szombathely, Hungary),

¹⁸For example, antefixes from Chester depict a boar with the letters: *LEG XX*, or the ones from Caerleon have a human face with the letters *LEG II AVG*: Toynbee (1964) 429–431. For the other decorative motifs see: Blagg (1979) 277–278; Jones (2003); Boon (1984) 1–12.

¹⁹Liesen (2005) 783; Wesch-Klein (1988); Mosser (2019) 57.

²⁰Glavaš (2011); Căținaș (1997); Ene (2019); Băluță (1981).

²¹Mosser (2019).

²²Mazakarini (1970).

²³Brein (1975); Brein (1979).

²⁴For example antefixes from Aquincum in Zsidi et al. (2009).

²⁵Katavić (2007).

²⁶Leogrande (2022) Catalogue.

¹¹Green (1994) 146.

¹²Bröns et al. (2016); Shepherd (2016) 181; Leogrande (2022) 40–43.

¹³Wesch-Klein (1988) 222; Mosser (2019) 44.

¹⁴Not only in the provinces, but even in the city of Rome, Roman antefixes were simpler than Greek or Etruscan antefixes: Ene (2019) 390.

¹⁵Clément (2011).

¹⁶Clément (2011); Sabrié and Sabrié (1992) 86–87.

¹⁷Jones (2003) 24; Toynbee (1964) 428–429; Blagg (1979) 277–278.



Fig. 3. Ancient Greek and Etruscan terracotta antefixes in the Metropolitan Museum of Art. a: Gorgon's head, archaic Greek antefix, early 6th c. BC (MET 10.210.44); b: Lion's head, East Greek antefix, late 6th c. BC (MET 1992.36.1); c: Head of Medusa, Greek antefix from South Italy, 4th c. BC (MET 10.210.51); d: Gorgon's head, Greek antefix from Tarentine, South Italy, 6th c. BC (MET 39.11.9); e: Head of a maenad, Etruscan antefix from Cerveteri, late 4th c. BC (MET 96.18.158); f: Head of a satyr, Etruscan antefix from Cerveteri, 4th c. BC (MET 96.18.160) (last accessed: June 16, 2024)

3. kép. Antik görög és etruszk terrakotta antefixek a Metropolitan Művészeti Múzeumban. a: Gorgó-fej, archaikus görög antefix, Kr. e. 6. század eleje (MET 10.210.44); b: oroszlán fej, keleti görög antefix, Kr. e. 6. század vége (MET 1992.36.1); c: Medúza-fej, dél-itáliai, görög antefix, Kr. e. 4. század (MET 10.210.51); d: Gorgó-fej, görög antefix a dél-itáliai Tarentinéből, Kr. e. 6. század (MET 39.11.9); e: Ménád-fej, etruszk antefix Cerveteriből, Kr. e. 4. század vége (MET 96.18.158); f: Szatír-fej etruszk antefix Cerveteriből, Kr. e. 4. század (MET 96.18.160) (utolsó elérés: 2024. június 16.)

Poetovio (Slovenia), Mursa, etc., however, it seems that these were not able to reach international researchers. The same is especially true for the unpublished antefixes, like the ones from Brigetio.

The nearly two hundred antefixes from Pannonia come from thirteen sites (Fig. 5). More than half of the material comes from the settlements with legionary fortresses: Vindobona, Carnuntum, Aquincum, and now we can add Brigetio. Carnuntum (Petronell, Austria) has the largest collection of Roman antefixes, more than 60 specimens. There is not much variety in the decoration, mostly different forms of bearded and non-bearded theatre masks and a few Gorgon's heads appear.²⁷

More thematic diversity characterized the antefixes from Vindobona. Martin Mosser has recently assessed the 41 known specimens that could be categorized into 10 types

based on the decoration of their faces: eagle, lion's head, tragic mask with the name of the *legio X gemina*, tragic mask with the name of the *legio XIII gemina Martia victrix*, further types of tragic masks, and the head of Gorgon or Medusa (Fig. 6).²⁸ Interesting is the fact that half of the Vindobona antefixes were discarded pieces of the legionary tiling at Hernals found during an excavation in 2017.²⁹

Eighteen antefixes from Aquincum (Budapest, Hungary) can be seen in the exhibition of the Aquincum Museum: different kinds of tragic masks, lion's head and the head of Sol appear on the faces of the tiles.³⁰ The latter were produced in the legionary tiling in the *canabae* of Aquincum and were also found in the legionary baths, the so-called *Thermae Maiores*.³¹ The only Pannonian antefix mould published so far was also found in Aquincum (Fig. 11),

²⁸Mosser (2019) 46–55.

²⁹Mosser (2019) 55.

³⁰Zsidi et al. (2009).

³¹Parragi (1976) 164 and Figs 173–175; Kaba (1991) 58, 99–101.

²⁷Brein (1975) 25–34; Brein (1979); Scheibelreiter (2005). For photos of some of the Carnuntum antefixes see: <https://online.landessammlungen-noe.at/search/stirnziegel> (last accessed: June 29, 2024).



Fig. 4. Terracotta antefixes from Roman Britain in the Amgueddfa Cymru (Museum Wales) and the British Museum. a: Antefix with two dolphins and a small male figure (Cupid?) from Caerleon (AC 32.60/34.3); b: Antefix of the *legio XX Valeria Victrix* from Holt (Wales) with the inscription *LEG XX* and the boar, the emblem of the legion (BM 1911.0206.1); c: Antefix with dolphins from Caerleon (AC 36.472/24.1); d: Antefix of the *legio II Augusta* depicting a female head (Venus?) from Caerleon (AC 69.326/22.1); e: Antefix with a gorgon's head from Caerleon (AC 32. 60/34.1); f: Antefix depicting a gorgon's head from Caerleon (AC 32.60/34.4)

4. kép. Terracotta antefixek Britannia provinciából, Amgueddfa Cymru (Walesi Nemzeti Múzeum) és a British Múzeum gyűjteményeiben. a: antefix két delfinnel és egy kis férfi figurával (Cupido?) Caerleonból (AC 32.60/34.3); b: A *legio XX Valeria Victrix* antefixe Holtból (Wales) *LEG XX* felirattal és a *legio* jelképével, a vaddisznóval (BM 1911.0206.1); c: Antefix delfinekkel Caerleonból (AC 36.472/24.1); d: A *legio II Augusta* antefixe Caerleonból, amely egy női fejet (Venus?) ábrázol (AC 69.326/22.1); e: Antefix Gorgó-fejjel Caerleonból (AC 32. 60/34.1); f: Antefix Gorgó-fejjel Caerleonból (AC 32.60/34.4)

although the exact find spot of the piece is unknown. The cursive inscription on its back side tells us that its maker was called Domitius (*Domitius fecit*). The mould was used to make antefixes in form of tragic masks.³²

One antefix came to light during the excavations at the auxiliary *castellum* of Ad Statuas (present-day Ács-Vaspuszta, Hungary). The fragment was interpreted as a tragic mask or Gorgon's head by Barnabás Lőrincz, who hypothesized that the piece was made in Carnuntum and shipped here with other ceramic building materials, like stamped tiles.³³ A further piece is known from Klosterneuburg

(Austria), another auxiliary *castellum* along the Danube *limes*.³⁴

Antefixes have been found in other towns as well, such as in Poetovio (Ptuj, Slovenia), Savaria (Szombathely, Hungary), Mursa (Osijek, Croatia), and Sirmium (Sremska Mitrovica, Serbia). From Poetovio antefixes decorated with palmettes and tragic masks have been published.³⁵ In Savaria the antefixes were found in the area of the Isis sanctuary: one is decorated with a palmette and three others with comic masks with wide, laughing mouths (Fig. 7).³⁶ The thirty-four

³²Zsidi et al. (2009) 154, Cat. 875. The piece is in the collection of the Aquincum Museum, Inv. Nr. 50935. Póczy (1956) Taf. 16, 14. The exact provenience of the piece is unknown.

³³Lőrincz (1989) 165, 426, Fig. 69, 4.

³⁴Mosser (2019) 56.

³⁵Brein (1975) 19; Vomer Gojković (2010) 227; Žižek (2004) 102.

³⁶Sosztarits (2008); Sosztarits et al. (2013) 209.

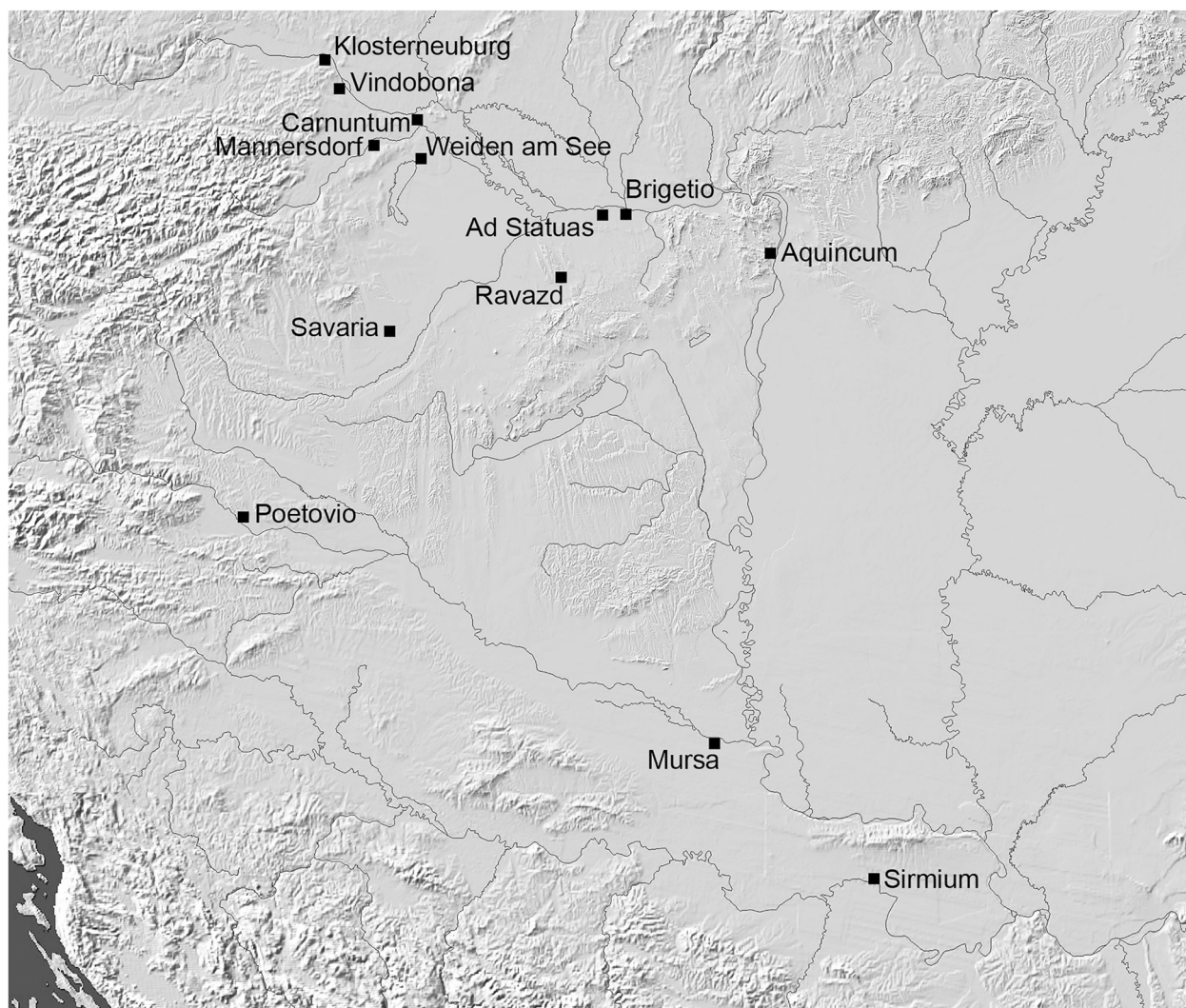


Fig. 5. Map with mentioned Pannonian sites with antefixes. Map: L. Dobosi (Blank map: B. Holl)

5. kép. Az említett pannóniai antefixek lelőhelyei. Térkép: Dobosi L. (alaptérkép: Holl B.)

antefixes from Mursa mostly depict female faces, only two are bearded masks (Fig. 8).³⁷ In Sirmium, the antefixes adorned a temple: one features a theatrical mask, the other an eagle, as the symbol of Jupiter.³⁸

Several Roman villas were also decorated with antefixes on their roofs, for example the *villae rusticae* in Mannersdorf and Weiden am See (Austria) in the region of the Fertő Lake,³⁹ and the *villa rustica* in Ravazd (Hungary, Fig. 18).⁴⁰

The antefixes were produced in military and civilian workshops. We have evidence from the Vindobona legionary tiler, the Aquincum legionary tiler and from civilian workshops in Carnuntum. Three of the Carnuntum workshops inscribed their names on antefixes. The longest inscription

reads: [Q(uitus) At]ilius Firmu[s] do(mo) Sis(cia), the two shorters mention Octavius Secundus and an Aninius. All names appear in some form or other on brick stamps as well, indicating that the antefix-makers and/or their relatives manufactured other types of ceramic building materials as well.⁴¹

The antefix moulds were made in each workshop individually, and each design is unique to the workshop they were made in, we cannot find the exact same designs in different workshops. As every workshop produced several types of antefixes during its lifespan, there is an enormous variety in individual designs mostly independent from each other from workshop to workshop.⁴² In the case of legionary antefix production, the moving legion did not necessarily take their antefix moulds with them or produced even vaguely similar antefixes in their new location. The antefix

³⁷Bulat (1971); Katavić (2007).

³⁸Jeremić (2006) Fig. 37.

³⁹Brein (1975) 25; Mosser (2019) 56.

⁴⁰Thomas (1964) 294–295.

⁴¹Brein (1975) 30–31.

⁴²Mosser (2019) 56.



Fig. 6. The ten antefix types of Vindobona. After Mosser (2019) Taf. 1. Photos: M. Mosser and M. Mosser, Stadtarchäologie Wien, and R. Künzli, Wien Museum)

6. kép. A tíz antefixtípus Vindobonából. Mosser (2019) Taf. 1. nyomán (Fotó: M. Mosser és M. Mosser, Stadtarchäologie Wien és R. Künzli, Wien Museum)

produced by the *legio XIII Gemina* in Rheinzabern depicts a Capricorn whereas its antefixes produced in Vindobona a few years later depict tragic masks.⁴³ We do not know if the *legio XI Claudia* made any antefixes during its short stay in

Brigetio (101–105 AD), however, we can state that the antefix design the legion produced in Vindonissa before it came to Brigetio, has not been found in Brigetio so far.⁴⁴

⁴³Compare Wesch-Klein (1988) Taf. 8; Mosser (2019) Abb. 7. In contrast, the tragic mask antefix of the *legio XIII Gemina* looks very much like the tragic mask antefix of the *legio X Gemina*, both produced in Vindobona, see Mosser (2019) Abb. 6–7.

⁴⁴See Hänggi (1990). The inscription on the antefixes makes it unquestionable that it was made by the *legio XI Claudia*: *L • XI • C • P • F*; they adorned the Temple of Mars in the middle of the legionary fortress of Vindonissa. This series of antefixes was issued after the legion defeated the Batavi.

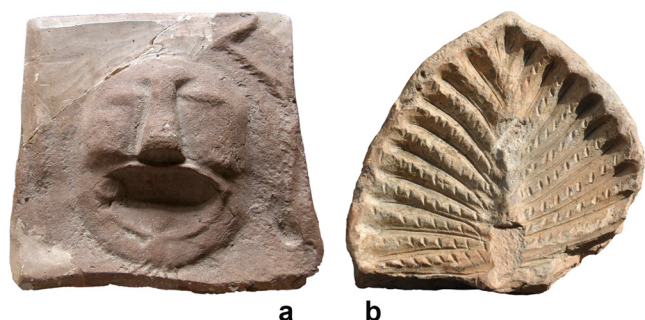


Fig. 7. Roman antefixes from the Iseum of Savaria. a: comical mask (Iseum Savariense R. 63.5.451) and a palmette (Iseum Savariense R. 2009.2.6892). After Sosztarits et al. (2013) Kat. 17.4-5

7. kép. Római antefixek a savariai Iseumból. a: komikus álarc (Iseum Savariense R. 63.5.451) és egy palmetta (Iseum Savariense R. 2009.2.6892). Sosztarits et al. (2013) Kat. 17.4-5. nyomán

It is important to note that the dating of the antefixes is possible only based on their archaeological contexts if they come from a well-dated layer. It is impossible to narrow down the date of their making based on stylistical features.⁴⁵ For this reason, the Brigetio antefixes cannot be dated more precisely within the time span between the second and fourth centuries AD. The only antefix discovered during a scientific excavation is the first piece in the catalogue, which was found in the debris of a late Roman collapsed roof.

DESCRIPTION OF THE BRIGETIO ANTEFIXES

There are six antefixes and an antefix mould fragment in the collection of the Hungarian National Museum from Brigetio. Based on their appearance, they can be classified into two groups: Type 1 depicts a male head with open mouth, straight hair and a high *onkos* (cat. 1.) while Type 2 depicts a male head, with open mouth, wavy hair and a topknot



Fig. 8. Roman antefixes from Mursa. Four female heads and two bearded theatrical masks. After Bulat (1971) Tabs 1, 4, 10

8. kép. Római antefixek Mursából. Négy női fej és két szakállas színházi maszk. Bulat (1971) Tab. 1, 4, 10 nyomán

⁴⁵Mosser (2019) 56.

(cat. 2–6). The Type 2 antefixes were apparently made with the same mould, and this mould was probably the mould fragment cat. 7.

Type 1

Cat. 1. Antefix in form of tragic mask (Fig. 9). Inv. no.: RT-RO 33/1929.23a. Measurements: height 19.1 cm (without

modern additions), width 18.2 cm. Date: fourth century AD?

Provenance: excavation of I. Paulovics in 1928, northern part of the legionary fortress. The antefix was found in Trench C, in a layer of late Roman *tegulae* and *imbrices*. The datable brick stamps in the collapsed roof can be dated to the reign of Valentinian I.⁴⁶



Fig. 9. Cat. 1. antefix from Brigetio (Photos, a and c–e: L. Dobosi; b: J. Rosta, Hungarian National Museum)

9. kép. Brigetiói antefix, Kat. 1. (fotók, a és c–e: Dobosi L.; b: Rosta J., Magyar Nemzeti Múzeum)

⁴⁶Paulovics (1941) 159. In the publication I. Paulovics referred to the antefix as “aus Ton gebrannte Akroter-Schmuck” and in the inventar book as “akrotérion dísz”. Both words mean “acroterion decoration”. Dobosi and Szabadváry (2024a) in press.

The antefix was made of brownish clay and was painted with light yellow slip, except for the nose, lips, eyebrows and the hair.⁴⁷ The top of the plaque broke off and the semi-circular projection that could be plugged into the first imbrex is also missing from the back.⁴⁸ Some chipping along the bottom border can be observed. The piece was restored, the missing parts were replaced with plaster probably during the 1960s or 1970s when the piece featured in the permanent exhibition of the Hungarian National Museum: the antefix was displayed on the roof of the Roman house reconstruction in exhibition room VII in 1977.

The antefix depicts a male tragic mask conveying a desperate expression. The eyes are large, the eyelids are visible. The eyeballs are plain, the iris and pupil are not engraved. The eyebrows are furrowed. The mouth is slightly open, the lips are thick, there is no trace of a beard or moustache. The stylized, long, wig-like hair with high *onkos* is rendered with straight lines in relief, giving the impression of having been made of cords. The ears are covered by the hair, they are not visible. A c. 1 cm wide plain frame runs around the head.

It is worth noting that while other antefixes of this type are not known from Brigetio at the moment, several almost identical antefixes have been found in Aquincum.

A similar piece was unearthed and published by József Hampel at the excavation of the Great Public Baths in the civil town of Aquincum (Fig. 10). Although the bath-house was built in the centre of the civilian settlement, the *legio II adiutrix* took part in its construction based on the stamped tiles of the legion. The building can probably be dated to the middle of the second century AD and was used until the second half of the third century.⁴⁹ The whole find material of the 1881 excavation was given to the Hungarian National Museum.⁵⁰ The antefix in question is a fragment: the upper half of a tragic mask almost identical to the one found in Brigetio. The piece is weathered but underwent restoration and its missing parts were replaced in the 1960–1970s with plaster.

Two further similar antefixes are now in the collection of the Aquincum Museum (Fig. 11). The first was found in 1930–1931 along the Szentendrei Road in the civil town of Aquincum. It came to light about 250 m to the south of the baths, in the courtyard of the headquarters of the firemen.⁵¹

The second was discovered in 1972 in the *canabae* of Aquincum, at 120 Bécsi út,⁵² in the area of the legionary pottery and tile workshop where several other antefixes were unearthed albeit of a different type.⁵³ The antefixes must have been the products of the legionary workshop.

All three antefixes mentioned here were practically identical to the one found in Brigetio, however, further scrutinizing would be needed to decide whether they were made in the same mould. It is worth noting that the two specimens found in the civil town of Aquincum cannot be dated later than the second half of the third century AD, when the civil town was abandoned.⁵⁴ The antefix from Brigetio, on the other hand, was found in a collapsed roof structure of Valentinianic date.

The already mentioned antefix mould from Aquincum was used to make a related type of antefixes (Fig. 11). The depiction of the face is quite similar to the antefix type described above with furrowed eyebrows and an open, wide-lipped mouth. The wig-like side-hair and the *onkos* are stylized and rendered with straight lines in relief. The most characteristic difference is the two series of beads on the rims of the *onkos*: one along the lower edge on the forehead and another around the outer edge of the *onkos*.

Type 2

Cat. 2. Antefix in form of tragic mask (Fig. 12). Inv. no.: RT-RO 63.16.1. Measurements: height 18.7 cm, width 16.8 cm. Date: second–fourth century AD.

Provenance: Found on the land of Mr. and Mrs. Tivadar Tussla in the northern part of the legionary fortress between 1880–1885. It was part of the private collection of Mrs. Tussla until her death in 1930, after which it found its way into the collection of the Hungarian National Museum.⁵⁵ The piece was identified based on its photo in the album of P. Gerecze.

The antefix was made of dark red clay. It has an almost intact plaque. The semi-circular projection on the back side is hand-built using pinch technique. After the clay was pushed into the mould the back side was not smoothed but left bumpy. Another lump of clay was pinched into a semi-circular shape and then attached to the back side of the plaque. The attachment was smoothed from the outside but was left coarse on the inside. The back side of the antefix was scrutinized under a hand microscope by Krisztina Dúzs

⁴⁷Observation of Krisztina Dúzs, restorer, Hungarian National Museum, confirmed by examination under a hand microscope. We would like to thank her here for her help.

⁴⁸Any trace of the imbrex-shaped projection is now covered by modern plaster replacements.

⁴⁹Drawing of the antefix in Hampel (1882) 62; Hampel (1890) Tab. 1, 16. For dating see Hampel (1890) 64.

⁵⁰Hampel (1882) 64. The antefix's inv. no. RT-RO 118/1881.59. It also featured in the 1960–1970s exhibition of the HNM on the roof of the Roman house reconstruction.

⁵¹Nagy (1941) 187, Tab. 38, 1; Zsidi et al. (2009) 123, Cat. 476. Inv. no. R 2519.

⁵²Zsidi et al. (2009) 129, Cat. 547. Inv. no. 74.10.75.

⁵³The antefixes depicted Sol: Parragi (1976) 164, Figs 173–176. About the workshop: Parragi (1971); Parragi (1976); Parragi (1981); Vámos (2016); Dobosi (2021) 33–35.

⁵⁴Láng (2018).

⁵⁵The whole collection of Mr. and Mrs. Tussla had been documented by high school teacher and art historian Péter Gerecze in the early 1910s, however, the publication was never realized due to the early death of the author in 1914. The photographed album is now in the HNM Central Database, Archaeological Database Inv. no. IX.124/1969, also including the photo of the antefix.





Fig. 10. Antefix from the Aquincum civil town (HNM RT-RO 118/1881.59). a: the antefix; b: the Brigetio Cat. 1. antefix cut for comparison; c: the antefix from Aquincum with modern plaster pieces cut off for comparison (Photos: L. Dobosi)

10. kép. Antefix az aquincumi polgárvárosból (HNM RT-RO 118/1881.59.). a: az aquincumi antefix; b: a brigetioi antefix (Kat. 1) összehasonlítás céljából levágva; c: az aquincumi antefix az összehasonlítás céljából levágott modern gipszkiegészítéssel (Fényképek: Dobosi L.)

restorer. Beside the expected fingerprints she could identify the imprint of a textile on the left side.

The antefix depicts a male tragic mask. It has large, bulging eyes in a haggard looking face. The eyeballs are plain, the iris and pupil are not engraved, the eyelids are slightly visible. The nose is wedge-shaped. The mouth is open, its corners turn down, the lips are slim. The chin has a visible dimple in the middle (cleft chin). The face is framed by chin-length, wavy hair parted in the middle. A wide, plain, crudely finished border runs around the head.

Cat. 3. Antefix in form of tragic mask (Fig. 13). Inv. no.: RT-RO 152/1885.92. Measurements: height 13.4 cm, width 16.8 cm (without modern additions). Date: second–fourth century AD.

Provenance: Gift of the Genie-Direktion⁵⁶ in 1885, perhaps found in the legionary fortress during the construction works of the Wien-Budapest railway.

The antefix was made of dark red clay. Only its upper half remains with a small part of the semicircular projection on the back. The missing lower half was replaced with plaster during the 1960s or 1970s. The original part of the antefix is weathered and bears the remains of thick, white lime wash around the eyes, the nose and in the hair. No coloured pigments could be detected.⁵⁷

The antefix depicts a male tragic mask with large eyes, furrowed eyebrows and an open mouth. The nose is wedge-shaped, the lips are thin. The face is oval and is surrounded by chin-length wavy hair parted in the middle, with a topknot on the forehead. A c. 3 cm wide plain border runs around the edge of the antefix.

Cat. 4. Antefix in form of tragic mask (Fig. 14). Inv. no.: RT-RO 152/1885.53. Measurements: height 11.1 cm, width 9.2 cm (without modern additions). Date: second–fourth century AD.

Provenance: Another gift of the Genie-Direktion in 1885, probably found in the legionary fortress during the construction works of the Wien-Budapest railway line.

⁵⁶The Genie-Direktion was an engineering corps established in 1747 which was responsible for the technical service in the army. It had a subdivision in Komárom, the so-called K. und K. Genie-Direktion in Comorn.

⁵⁷Observation of Krisztina Dúzs.



Fig. 11. Two antefixes and the antefix mould from the Aquincum Museum. a: antefix (Aquincum Museum R 2519); b: antefix (Aquincum Museum 74.10.75); c: the antefix mould from Aquincum (Aquincum Museum 50935) (Photos: P. Komjáthy)

11. kép. Két antefix és az antefix negatív forma az Aquincumi Múzeumból. a: antefix (Aquincumi Múzeum R 2519); b: antefix (Aquincumi Múzeum 74.10.75); c: az aquincumi antefix negatív forma (Aquincumi Múzeum 50935) (Fotók: Komjáthy P.)

The highly weathered antefix fragment is made of red clay. Only the face and a bit of hair survives, but the details are no longer visible. The piece went under restoration and some of its missing parts were replaced with plaster.

Based on the discernible features, the antefix depicts a male tragic mask. The face is oval, the line of the hair on the forehead seems similar to Cat. 2–3. The eyes are large, the brows are not visible. The nose is broken, the thin-lipped mouth is open.

Cat. 5. Antefix in form of tragic mask (Fig. 15). Inv. no.: RT-RO 12/1914.2. Measurements: height 14.5 cm, width 13.2 cm. Date: second–fourth century AD.

Provenance: The gift of Károly Niklovits. It was found in New-Szőny as a stray find, donated to the HNM (Hungarian National Museum) along with a small figural stucco fragment. Károly Niklovits, former post official and World War I army pensioner with modest revenues, had an exceptional later career in numismatics, antiquities handling and also forgery.⁵⁸ The 1910s was the first phase of this career, making connections with prominent private collectors and museums. The former HNM Department of Coins and

⁵⁸Soós (2010) 172.



Fig. 12. Cat. 2. antefix from Brigetio (Photos, a: P. Gerecze (HNM Central Database, Archaeological Database Inv. no. IX.124/1969); b, d, e: L. Dobosi; c: J. Rosta, Hungarian National Museum)

12. kép. Brigetiói antefix, Kat. 2. (Fényképek, a: Gerecze P. (MNM Régészeti Adattár, Inv. no. IX.124/1969); b, d, e: Dobosi L.; c: Rosta J., Magyar Nemzeti Múzeum)

Antiquities inventoried a series of gifts from him, including Roman finds.⁵⁹

The piece is a highly weathered and broken fragment of an antefix made of red clay. Only parts of the plaque survive: the face with the hair around it, but the border and the back half is missing. The piece was not restored.

⁵⁹Varju (1916) 49–50. A remarkable gift from Károly Niklovits, a 15 piece intact set of medical instruments also originated from the territory of Brigetio (Ószóny): inv. no. RT-RO 107/1914, now lost.

The antefix depicts a male tragic mask, similar to Cat. 2. The large eyes and the wedge-shaped nose are broken, the eyebrows cannot be discerned. The open mouth has thin lips and the dimple in the middle of the chin is unmistakable. The face is haggard and bony, surrounded by wavy, chin-length hair parted in the middle, with the topknot just discernible.

Cat. 6. Antefix in form of tragic mask (Fig. 16). Inv. no.: RT-RO 65/1885.170a (?). Measurements: height 14.5 cm, width 13.2 cm. Date: second–fourth century AD.

Provenance: The gift of Mrs. Tivadar Tussla. She gave hundreds of Roman artefacts to the Hungarian National



Fig. 13. Cat. 3. antefix from Brigetio (Photos, a: J. Rosta, Hungarian National Museum; b–d: L. Dobosi)
13. kép. Brigetiói antefix, Kat. 3. (Fényképek, a: Rosta J., Magyar Nemzeti Múzeum; b–d: Dobosi L.)

Museum as a present in 1885, all found on their own land in the northern half of the legionary fortress.⁶⁰ There are two antefixes under this inventory number. There is no number visible on the piece itself, its identification is based on its similarity to the other antefixes of Brigetio (Cat. nos 2–5).

The antefix was made of dark red clay. It is a coarsely made piece with crude borders and a scar that distorts the mouth. Parts of the border broke off, these were replaced with plaster during restoration. Although the face of the antefix got disfigured already before firing and could have been discarded as waste, it was apparently put on a roof anyway.

The antefix shows a male tragic mask but is highly weathered. The nose is broken, and the eyes are barely

visible. The haggard face is framed with wavy, chin-length hair parted in the middle, with the prominent topknot.

All Type 2 antefixes were made in the same mould, which was probably the exact same mould that is in the possession of the Hungarian National Museum (Cat. 7).

Cat. 7. Antefix mould (Fig. 17). Inv. no.: 54.21.7. Measurements: height 10.2 cm, width 20.1 cm, thickness 1.5–3.3 cm. Date: second–fourth century AD.

Provenance: Unknown.

The mould fragment was made of yellowish clay. Only the lower part remains: the cleft chin with the pronounced dimple in the middle, the open mouth with the corners turning down, the bottom of the nose and the lower parts of the wavy, chin-length hair. Both the size of the mould and the details of its form (especially the distinctive pattern of the hair) makes it evident that this was the negative used for making the Brigetio Type 2 antefixes.

⁶⁰On the Tussla-collection of the Hungarian National Museum: Dobosi and Szabadváry (2024b).



Fig. 14. Cat. 4. antefix from Brigetio (Photos, a; J. Rosta, Hungarian National Museum; b: L. Dobosi)
14. kép. Brigetiói antefix, Kat. 4. (Fényképek, a: Rosta J., Magyar Nemzeti Múzeum; b: Dobosi L.)



Fig. 15. Cat. 5. antefix from Brigetio (Photos, a: J. Rosta, Hungarian National Museum; b: L. Dobosi)
15. kép. Brigetiói antefix, Kat. 5. (Fényképek, a: Rosta J., Magyar Nemzeti Múzeum; b: Dobosi L.)



Fig. 16. Cat. 6. antefix from Brigetio (Photos: L. Dobosi)

16. kép. Brigetiói antefix, Kat. 6. (Fénykép: Dobosi L.)



Fig. 17. Cat. 7. antefix mould fragment from Brigetio (Photos, a, c: A. Ferancz, Hungarian National Museum; b, d: L. Dobosi)

17. kép. Antefix negatív forma töredéke Brigetióból, Kat. 7. (Fényképek, a, c: Ferancz A., Magyar Nemzeti Múzeum; b, d: Dobosi L.)

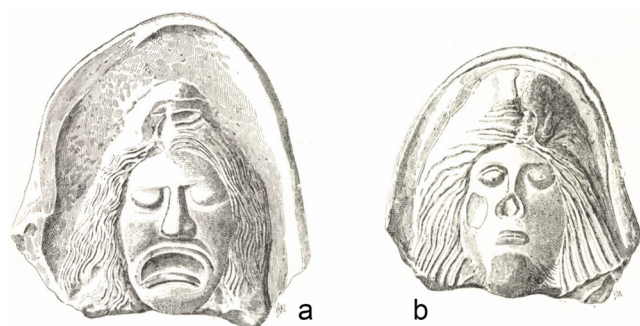


Fig. 18. Antefixes from Ravazd. a: Antefix identical to the Brigetio Type 2 antefixes; b: Antefix of another type with different rendering of the hair. After Récsey (1900) Fig. 1–2

18. kép. Ravazdi antefixek. a: a brigetiói 2. típusú antefixekkel azonos antefix; b: a brigetiótól eltérő antefix, más haj ábrázolással. Récsey (1900) 1–2. ábra nyomán

There is another antefix of this type (also from Brigetio) on display of the Slovak National Museum.⁶¹

Apart from these, there is one more specimen of this type: one of the three antefixes that were discovered in the Roman villa of Ravazd, Packalló-völgy (near Pannonhalma, Hungary, Fig. 18a).⁶² This antefix must have been shipped from the Brigetio workshop together with the numerous stamped tiles of the *legio I Adiutrix* also collected at the site of the villa during the 1860s. Beside these one other type of antefix and stamped tiles of the *legio X Gemina* and the *legio IV Flavia* were gathered from the site.⁶³

DISCUSSION

Both types of the Brigetio antefixes depicted tragic masks, which was a frequent decoration of antefixes in the Roman provinces of the area. The exact dating of the pieces is not possible, because of the lack of precise archaeological contexts and stratigraphy.

Theatrical masks were a widespread motif in Greek and Roman art, but their depiction had a number of different connotations depending on date and context. On the one hand they were used to evoke the *symposion*, as one of the many symbols of festivity, happiness, and Dionysos from the late fourth century BC,⁶⁴ on the other hand they were terrifying looking things used to frighten people.⁶⁵ After the middle of the first century AD theatre masks as decorative motifs lost their close connection to the theatre itself, and

were used as a generalised motif of happiness and Bacchic life along with *maenad* and *satyr* heads.⁶⁶ During the Augustan age terracotta antefixes decorated with theatre masks became common in Central Italy, especially slave-masks in palmettes and slave-masks with arched frames. According to J. R. Green “it seems rather an odd use for theatrical material”.⁶⁷

The use of theatre masks on antefixes probably has its roots in the theatrical masks hung on the sanctuaries of Dionysos. It was a common practice from the fifth century BC that actors dedicated their masks to Dionysos after a performance and hung them from the architrave of the Dionysion. In the writings of Aeschylus and Aristophanes the hanging masks are said to be so terrifying that they keep off travellers and strangers. The theatre masks as a bogey motif, something used for frightening others, appeared in Greek art and lived on well into Roman times.⁶⁸

Hanging masks in Greek temples inspired the hanging of masks as decoration in the courtyards of Greek and Roman houses, for example in Ephesus or Pompeii.⁶⁹ Another form of hanging decorations were the *oscilla*, relief decorated plaques adorning houses, gardens, or sometimes even theatres. It was a popular type of ornament during the 1st c. AD, and the main themes appearing on *oscilla* included *satyrs*, *cupids*, and theatre masks again evoking happiness and good fortune.⁷⁰

It is no surprise that the theatre mask which was a widespread decorative motif in many forms of Roman art (wall paintings, mosaics, lamps, etc.) made its way onto the face of antefixes as well, where human or divine heads were the most common motifs anyway. Embellishing the eaves of building façades and garden roofs, theatre masks played a role as a decoration while at the same time had a scary quality about them, the perfect combination for an apotropaic ornament.

CONCLUSION

There are six antefixes and an antefix mould from the legionary fortress of Roman Brigetio in the collection of the Hungarian National Museum. Their significance lies in the fact that no other antefixes from Brigetio have been published so far, although many antefixes are known from other Pannonian settlements, such as Vindobona, Carnuntum, Aquincum, Poetovio, Savaria, Sirmium, Mursa, etc. Pannonian antefixes were usually decorated with either human heads (mortals or divinities), theatrical masks, lion's heads, or legionary emblems. However, the design of the antefixes was different and independent in each workshop. The products of

⁶¹Bartík (2011) 137, Obr. 2. Slovenské Národné Múzeum, Archaeologické Múzeum, Bratislava.

⁶²Récsey (1900) 267–268, Figs 1–2. He talks about two antefixes: Thomas (1964) 294–295, Taf. 184. She mentions three antefixes.

⁶³Thomas (1964) 293–295; Récsey (1897) 198. The stamped bricks were collected by Remig Sztachovich: Sztachovich (1871) 105–106.

⁶⁴Green (1994) 95–97, 115; Sinn (2015).

⁶⁵Green (1994) 79–80.

⁶⁶Green (1994) 148.

⁶⁷Green (1994) 146.

⁶⁸Green (1994) 45–46, 78–81.

⁶⁹Sinn (2015); Zanker (1998) 168–172.

⁷⁰Sinn (2015).

a workshop were only spread in a small circle around the workshop and do not normally turn up in other settlements.

All of the known Brigetio antefixes were made in the form of tragic masks with desperate expression and open mouth. They can be classified into two types made in two different moulds. The only Type 1 antefix (Cat. 1) depicted a tragic mask with straight, stylized hair and high *onkos*. It has its closest parallels in Aquincum, some of them almost identical with the Brigetio specimen. The sole antefix mould from Aquincum was also used to make quite similar antefixes. It is somewhat perplexing that an antefix design common in Aquincum should show up in Brigetio, an identical piece nevertheless. It is even more baffling that while the specimens in Aquincum can be dated to the second or third century AD, the one from Brigetio was found in a late Roman context among stamped bricks dated to the reign of Valentinian I.

The five Type 2 antefixes (Cat. 2–6) were tragic masks with a wavy hair and a topknot. The mould fragment (Cat. 7) of unknown provenance also in the collection of the HNM was the negative form of the Type 2 antefixes. Some of the Type 2 antefixes were probably purchased by the owner of the Roman *villa rustica* in Ravazd where one was found during the excavation of the site in the 1890s.

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Publikálatlan brigetiói antefixek és egy antefix negatív a Magyar Nemzeti Múzeum gyűjteményében

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A dunai *limes* mentén található Brigetio (Komárom/Szőny) településegysége három részből állt, a legiotáborból, a katonavárosból és a polgárvárosból. A Magyar Nemzeti Múzeum Brigetióból származó antefixei 1885–1928 között kerültek elő, jobbára a legiotábor területéről. Bár Pannoniából már számtalan antefixet publikáltak, Brigetióból ezek az elsők.

A tető ereszének díszítését és a tetőszerkezet védelmét szolgáló antefixek két részből álltak: egy reliefszerű ellátott előlapból és egy félkör keresztmetszetű, kúpcseréphez hasonló hátsó részből, mellyel a legalsó *imbrex*ekhez tudtak csatlakozni (1. kép). Az előlap és a hátsó rész illesztése gyakran elvált egymástól akár már égetés közben vagy később, a használat során, ezért az antefixek többsége töredékes formában, a hátsó nyúlványa nélkül kerül elő, mint Brigetióban is.

Az antefixek reliefszerű előlapját negatív formába nyomva készítették, de a negatív formából nagyon kevés ismert az északnyugati provinciákból. Rheinzabernben az 1900-as évek elején egy fa/palmetta előtt ugró özet/kecskét ábrázoló antefix negatívja és a belőle készült pozitív került elő egy sírból (2. kép), míg az Aquincumi Múzeum gyűjteményében egy ép színházi maszkos antefix negatív található (11. kép). Sajnos a pontos lelőköri körülmények nem ismertek. Az ilyen típusú leletek ritkasága miatt különösen értékes a Nemzeti Múzeum antefix negatív töredéke, melyben brigetiói antefixeket formáztak (17. kép).

A legkorábbi antefixek a Kr. e. 7–6. sz-i görög, etruszk és latiumi darabok, melyeket jellemzően ember- és oroszlánfejekkel vagy palmettával díszítettek. Legnépszerűbbek a gorgóőf, Silenus, satyr, menád, illetve később a különböző istenségek ábrázolásai voltak (3. kép). A római antefixek tematikája végig hasonló maradt, de az Augustus-kori Italiában megjelentek a színházi maszkok is a repertoárban. Az északnyugati *limes* mentén tovább bővült az ábrázolások tárháza a katonasághoz köthető motívumokkal. Az említettek mellett feltűntek a *legiók* címerállatát, esetleg nevét megjelenítő antefixek például Britanniában (4. kép) és Germaniában, ahol az antefixek többsége olyan településekről származik, ahol római csapattest állomásozott. Ugyanez a tendencia figyelhető meg Pannoniában: az antefixek több, mint fele a legiotáborral rendelkező Vindobonából (Bécs), Carnuntumból (Petronell, Bad Deutsch-Altenburg), ill. Aquincumból ismert, és ide sorolhatjuk most már Brigetiót is. A díszítőmotívumok közül Pannoniában is az ember- és oroszlánfejek, katonai címerállatok és színházi maszkok jellemzőek.

A pannoni antefixkutatás helyzete meglehetősen vegyes képet mutat. A közel kétszáz pannoni antefix összesen tizenhárom településről származik (5. kép). Az ausztriai

anyag a legjobban dokumentált, a vindobonai antefixek teljeskörű, gazdagon illusztrált közlése 2019-ben jelent meg (6. kép), valamint részben publikált a carnuntumi anyag is. Az Aquincumi Múzeum Látványraktárában tizenkilenc antefix található, köztük a negatív forma (10–11. kép). Auxiliáris *castellumból* két antefixről tudunk, az egyik Ad Statuasban (Ács-Vaspuszta), egy másik pedig Klosterneuburgban került elő. Savariában (Szombathely) az Iseum körüli *porticust* díszíthették a komikus maszkot ill. palmettát formázó antefixek (7. kép). A vindobonaiak mellett leg-részletesebb közlésük a mursai (Osijek, Horvátország) példányoknak van (8. kép), míg a poetovioi és sirmiumi darabokról alig tudunk valamit. Római kori villagazdaságok területén három helyen találtak antefixet: Mannersdorf, Weiden am See és Ravazd, Packalló-völgy lelőhelyeken (18. kép). Antefixeket katonai és civil műhelyekben is készítettek, pl. a vindobonai és aquincumi legiok téglavetőjében, és carnuntumi magánműhelyekben. Utóbbiak közül antefixen olvasható feliratról tudjuk a készítők nevét: *[Q(uintus) At]ilius Firmu[s] do(mo) Sis(cia), Octavius Secundus*, valamint *Aninius*. A műhelyek helyi piacra gyártották az antefixeket a saját maguk által készített negatívokból. Emiatt az egyes műhelyek termékei az adott műhelyre jellemzőek, nemigen találtunk azonos vagy nagyon hasonló darabokat a különböző műhelyek repertoárjában.

A pannoni kutatók által levont következtetés alapján azt mondhatjuk, hogy az antefixek keletkezése stilsztikai alapon gyakorlatilag lehetetlen, pontos datálásra csak a keltezhető régészeti kontextusból előkerült darabok esetén van mód.

Brigetióból összesen hat antefix és egy negatív forma töredéke került elő. Az antefixek egy része korábban a Magyar Nemzeti Múzeum állandó kiállításában szerepelt, ezért az 1960-as években gipsz kiegészítéseket kaptak, melyek gyakran fednek el eredeti részleteket.

Kinézetük alapján két csoportba oszthatók a darabok: az első típusba egyetlen darab tartozik, míg a második típusba tartozó antefixek egy negatív formában készülhettek, még-hozzá a múzeumban található negatívban.

Az első típus egyetlen darabja kétségbeesett arckifejezésű, férfi tragikus maszkot ábrázol stilizált egyenes hajjal, *onkossal*, nyitott szájjal, összevont szemöldökkel (Cat. 1, 9. kép). Az antefix barnás agyagból készült, amit világossárga engóbbal vontak be, kivéve az ajkakat, orrot, szemöldököt, ezzel nagyobb plaszticitást adva az ábrázolásnak. A brigetiói antefixek közül ez az egyetlen ásatásból származó darab: Paulovics István 1928-as feltárásán került elő a legiotábor északi falának közelében. A „C metszet”, amiből származik, késő római tetőomladékot tartalmazott tizenhárom Valentinianus-kori bélyeges téglával. Ezek alapján az antefixet



a 4. sz. második felére kell(ene) keltezni. A darab brigetiói, késő római előkerülése ellentmondásos, mivel hasonló, sőt teljesen egyező darabokat Aquincumból ismerünk, összesen hármat. A Hampel József által vezetett polgárvárosi Nagy Közfürdő ásatásán talált töredékes antefix szintén a Nemzeti Múzeum gyűjteményében van (10. kép), és a 2–3. századra keltezhető. Ez szinte teljesen azonos a brigetiói darabbal. Egy másik példány a *canabae*ban, a *legio* téglavetőjének közelében került elő, egy harmadik pedig a polgárvárosban, a *collegium centenariorum* székházának udvarán (11. kép). Hasonló, de nem azonos darabok készítésére szolgált az aquincumi antefix negatív (11. kép), melynél az *onkos* alsó és külső szélét egy-egy gyöngysor keretezte.

A második típus öt darabján szintén férfi tragikus maszk látható (12–16. kép). Az egyazon negatív formában készített sorozat darabjai közül a legépebb a Tussla Tivadarné

gyűjteményéből bekerült példány (12. kép). Ezen látható legjobban a férfi arc lefelé görbülő, nyitott szája, vállig érő, hullámos haja, és a feje tetején a konty-szerű képződmény.

A második típus antefixei a Magyar Nemzeti Múzeumban lévő antefix negatív formában készültek. A töredékes forma alsó része ép, az orr kezdetéig tart. Jól összevethető a negatív a pozitívokkal: azonos megjelenésűek a hullámos haj vonalai, ill. az áll közepén található gödröcske.

A második típusú antefixek egy szintén Brigetióból származó példánya megtalálható a pozsonyi *Slovenské Národné Múzeum*, *Archaeologické Múzeum* kiállításában is. További érdekesség, hogy egy ugyanilyen antefix került elő a ravazdi római villából, ahol a *legio I Adiatrix* bélyeges téglái is megtalálhatók. Az antefixet és a bélyeges téglákat mind a brigetiói *legio* téglavető műhelyéből szállíthatták ide.