



AKADÉMIAI KIADÓ

A rare Sarmatian coin imitation in lead from a grave at Hódmezővásárhely

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RESEARCH ARTICLE



ABSTRACT

The paper discusses a very rare type of Sarmatian coin imitation cast of lead of which only two other specimens are known. The one from Martfű is best preserved, which is very helpful for the interpretation. This piece was found in the grave of a Sarmatian woman in one of the biggest Sarmatian-period cemeteries in the Carpathian Basin, Hódmezővásárhely-Aranyági-halom. The crouched position of the deceased only adds to the peculiarities of the find, since it is very rare for the Sarmatians.

KEYWORDS

Sarmatian, lead medallion, coin imitation, grave good, crouched position

ABSZTRAKT

A cikk egy szinte páratlan szarmata éremutánczat öntött ólom medalionját közli. Két hasonló példány ismert, amelyek közül a martfűi, jobb állapotú példány segít a darab értelmezésében. Az új lelet a Hódmezővásárhely-Aranyági-halom, az egyik legnagyobb kárpát-medencei szarmata temetőjében, egy zsugorított pózban eltemetett nőjének nyakában volt, ahol a ritka rítus önmagában is figyelmet érdemel.

KULCSSZAVAK

Szarmata, ólom medalion, éremutánczat, sírmelléklet, zsugorított pozíció

While building the sections of Road 47 that were to bypass Hódmezővásárhely, sand mines were also opened to supply the works with the necessary raw material.¹ Preventive archaeological works were carried out at the sand mine no. XIII, at the Aranyági-halom findspot some 5 km to the east of the city centre, next to the railway tracks, on its northern side. Despite the initial scarcity of finds during field surveys, the excavations conducted in 2016–2019 revealed a great Sarmatian cemetery consisting of 626 graves on the almost 2 km long findspot.² These were divided into several groups: the majority of graves were located on the high bank running along the central part of the mining area, while smaller clusters were found in the eastern and southern part. The western part of the excavated area revealed a much more scattered group with a low number of burials. The cemetery is not fully excavated, it continues to the southeast and the west, and according to the excavator, László Haraszti, it was in continuous use from the 2nd–3rd centuries to the Hun period.

The theme of this paper, the almost unique Sarmatian lead medallion, was found in Feature no. 65 that was a rectangular grave (177 × 66–79 cm and 15–18 cm deep) oriented

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¹I owe a debt of gratitude to Gabriella Vörös for bringing this piece to my attention and for letting me publish it.

²Haraszti (2020) 25–26; Haraszti et al. (2022) 301–303. The cemetery is only somewhat smaller than the biggest hitherto known Sarmatian graveyard in the Carpathian Basin that was excavated at Madaras-Halmok containing 632 graves. Kóhegyi and Vörös (2011).

southeast-northeast. It was located at the eastern edge of the great eastern grave group. The juvenis woman was put to rest in a crouched position on her right side with her hands folded on her chest (Fig. 1).

Only two grave goods were found: a bronze earring under the facial bones and the lead medallion next to the junction of the jaw, the skull and the vertebrae (Fig. 2). Fortunately, the grave was not disturbed like it was the case in almost 90% of the burials in the cemetery, which is habitual among the Sarmatians.³ Unfortunately, the medallion, measuring 22 mm in diameter, weighing 5 g, is in a poor state of conservation (Fig. 3). It was cast from lead together with the loop in one piece.⁴ Both sides are framed by a string of pearls and protruding circles on the edges, most of them now lost. The piece is somewhat bent from the reverse side, most likely before being put in the grave. The



Fig. 1. The Sarmatian woman's grave (OBJ 65) in a crouched position at Hódmezővásárhely Aranyági-halom

1. kép. Szarmata női sír (OBJ 65) zsugorított pózban Hódmezővásárhely Aranyági-halom temetőjében



Fig. 2. Detail of the grave with the lead medallion under the head
2. kép. A sír részlete a medallionnal, amely a fej alatt helyezkedett el



Fig. 3. The lead medallion with star and crescent reverse (photo: Izabella Linczer-Katkó)

3. kép. Hold és csillag hátlapos ólom medallion a hódmezővásárhelyi sírből (fotó: Linczer-Katkó Izabella)

obverse depicts a diademed bust facing left but not placed in the middle, under the loop but tilted upwards, with the crown of the head at 2h. The neck ends in a flat torso indicating the shoulders, which are perpendicular to the loop. The reverse shows a crescent in the bottom with several stars above forming a circle, with a bigger star in the middle. The loop consists of six vertical relief bands with the burr on the top still visible.

The accuracy of the interpretation is based on another example, a metal detectorist find from Martfű, some 65 km north of Hódmezővásárhely (Fig. 4).⁵ It is without context but is intact with even the casting burrs visible and is the most decorative specimen of the Sarmatian imitations so far. The two pieces show significant similarities beyond both being lead medallions with the same depiction. The proportions are almost identical, the Martfű piece being 24 mm,

³Haraszti (2020) 29.

⁴Tornyai János Múzeum Hódmezővásárhely, Inv. no. 2024.1.204.

⁵Juhász (2021).



Fig. 4. The lead medallion from Martfű
4. kép. A martfűi ólom medallion

but bear in mind that it is not bent and in considerably better state of conservation. Both share the same type of frame with protruding circular parts and the ribbed band. The obverses show the same diademed head ending in the flat shoulders, although the Martfű head here is not tilted upwards. The reverses show the nicely arranged smaller stars, basically the more elaborate version of the pseudo-legend as a continuation of the crescent and a greater star in the middle. Due to the great level of similarity, it is highly probable that the two medallions were produced in the same workshop by the same artisans, probably in a short time frame. Another, still unpublished example of a cast lead Sarmatian coin imitation is known from Nyíregyháza, also in a poor state of preservation.⁶

The inspiration for the elaborate medallion frame, especially the concentric decorated round protrusions, could have been taken from Roman disc brooches (*Scheibenfibel*) that were popular in the Barbaricum, among the Sarmatians from the 2nd to the second half of the 3rd century.⁷ A silver disc brooch found in a grave at Vršac, dated to the second half of the 3rd and the 4th c. proves that the decoration lived on.⁸ In this case the rim is not segmented but the similarly looking 8 filigree circles with a granule in the middle are put on top of the disc and protrude plastically. The piece is considered to be a local product.⁹ Interestingly enough, we also know of a Sarmatian coin imitation in copper from Vršac.¹⁰

The flat disc fibulae with segmented rims show a concentration in the Middle Tisza region similarly to the crescent and star reverse Sarmatian coin imitations. This decoration is not found on Roman or Germanic medallions or on any other imported objects. It was, nonetheless, not complicated to produce in a cast lead, unlike e.g. the pierced ornaments.

The upward tilted head is interesting at the Hódmezővásárhely example that is not present on the one from Martfű.

This is very much reminiscent of the upward looking portrait introduced by Constantine the Great in 324 for his used gold, silver and bronze coins, sometimes also for his sons (Fig. 5).¹¹ Simultaneously the diadem also appeared, the plain broad ribbon with its origin going back to the Hellenistic rulers.¹² The only difference between to the original ones and the Hódmezővásárhely is that the latter one is looking left, which is usual for these Sarmatian imitations. Furthermore, the shoulders are indicated, which is a minor modification.

THE SARMATIAN COIN IMITATIONS

The left facing portrait together with the star and crescent reverse are common traits of the Sarmatian coin imitations.¹³ Apart from these very rare lead examples, they are made of copper alloy, their size equalling the AE 3 coins. These were always pierced or looped indicating their use as adornments. Their very non-Roman style also makes it unlikely that these were meant to deceive anyone and that they had a traditional monetary function. Their inspiration was drawn from the Hadrianic denarii with the same reverse that are common in the Sarmatian Barbaricum and were also found in graves as adornments.¹⁴ The crescent with the seven stars (*septentriones* i.e., the constellation of the Plough) reverse first appearing around 127 on denarii symbolising the golden age.¹⁵ The reason that the



Fig. 5. Upward facing portrait of Constantine the Great wearing diadem on solidus minted in Nicomedia in 326 AD. Classical Numismatic Group LLC, E-auction 115 (16.09.2020), lot 719. <http://www.cngcoins.com>

5. kép. I. Constantinus felfelé néző portréja diadémmal egy 326-ban Nicomédiában vert soliduson

⁶I am indebted for the information to my dear colleague István Vida.

⁷Juhász (2021) 139; Vaday (1989) 84–85; Vaday (2003) Type III/3 and III/5; Grumeza (2015) 195–197, Type IV and VII; Grumeza (2016) 459.

⁸Petković (2010) Kat. 933, Tab. 39, 9.

⁹Grumeza (2016) 459.

¹⁰Gohl (1906) 126.

¹¹Bruun (1966) 43–44.

¹²Smith (1997) 187.

¹³Gohl (1904) 84–86.

¹⁴E.g. a looped coin in Grave 247 at Rákoscaba-Péceli út: Nagy (2018) 166; Juhász (2021) 137.

¹⁵The number of stars later varied on the Roman originals but not its symbolic meaning. The reverse was later reissued by Pescennius Niger and Septimius Severus with AETERNITAS and SAECVLI FELICITAS legends. RIC IV.1 (Mattingly et al. (1972)) Pescennius Niger 1, 73–74, Septimius Severus 360, 416–418, 527, Julia Domna 629.

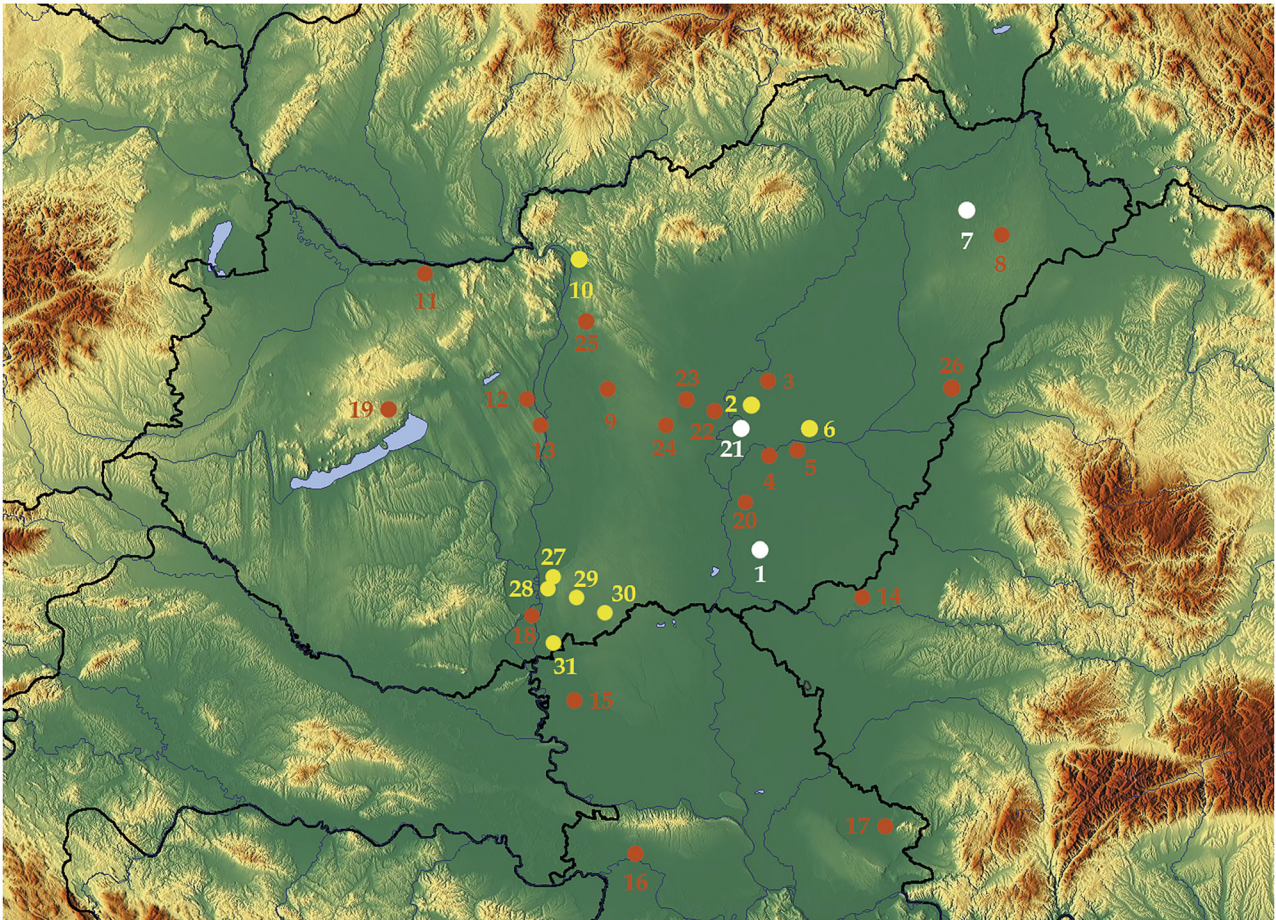


Fig. 6. Distribution of the Sarmatian coin imitations in the Carpathian Basin (white: lead medallions, yellow: with central big star and legend in a (semi)circular pattern around, red: other types)

6. kép. A hold és csillag hátlapos szarmata éremutánzatok elterjedése a Kárpát-medencében (fehér: ólom medalionok; sárga: nagy középső csillaggal, körülötte (fél)körívben elhelyezett felirattal; piros: egyéb típusok)

1: Hódmezővásárhely; 2: Kengyel; 3: Törökszentmiklós; 4: Békésszentandrás (6 pcs); 5: Szarvas (2 pcs); 6: Mezőtúr; 7: Nyíregyháza; 8: Pócspetri; 9: Pusztavacs; 10: Vác (2 pcs); 11: Ó-Szőny; 12: Adony/Ráckeve; 13: Dunaújváros; 14, 15: Sombor; 16: Sremska Mitrovica; 17: Vršac; 18: Szeremle; 19: Veszprém Museum; 20: Szentes Museum (3 pcs); 21: Martfű; 22: Tószeg; 23: Törtel; 24: Kecskemét; 25: Ecser; 26: Bojt; 27: Sükösd (2 pcs); 28: Érsekcsanád; 29: Felsőszentiván; 30: Bácsalmás; 31: Bácsszentgyörgy

Sarmatians began imitating them was most likely that there were simply not enough of the denarii with these special reverses, which probably possessed some kind of apotropaic function. The dating of these Sarmatian coin imitations is insecure, but it seems unlikely that they were produced before the 4th century, since there are similarly executed pieces with different reverses copying late Roman issues.¹⁶

The star and crescent despite being universal symbols seem to have played an important role in the Sarmatian beliefs.¹⁷ A special astral connection of the Sarmatians is also expressed by the widespread use of lunulae also found in the Aranyági-halom cemetery, primary in women's graves.¹⁸ The coin imitations and the crescent shaped pendants could have been interchangeable, since they never occur in the same grave. These symbols seem to have been primarily worn by women and children but sometimes also by men.¹⁹

¹⁷Juhász (2021) 138.

¹⁸Haraszi (2020) 28–30.

¹⁹Nagy (2018), 134; Kőhegyi and Vörös (2011) 271, 282, 302–303. For the 1st century AD appearance of the lunulae see Vaday (1989) 55–57; Istvánovits and Kulcsár (2018) 207–208.

¹⁶Gohl (1904) 6–9. ábra.



The same can be said about the coins with star and crescent reverse: the original looped denarius of Hadrian was found in a male grave around the neck, while the four and two Sarmatian imitations were placed in a woman's and a child's grave respectively at Békésszentandrás.²⁰ It can also be assumed that these imitations with star and crescent were not primarily produced as grave goods, since an ever-greater number of them come to light as stray metal detector finds with no indication of nearby burials or cemeteries.

The Sarmatian coin imitations are spread wide across the eastern Carpathian Basin and even beyond, but the appr. 50 copper alloy specimens show a concentration in the Middle Tisza region and next to the Danube around Baja.²¹ Some are known from Transdanubia and Northern Serbia, Western Ukraine, and even from Poland (Fig. 6).²² The two similar pieces were found in a female grave at Tegra (modern day Marten, Bulgaria) alongside a denarius of Antoninus Pius, a bronze of Constantius II and a commemorative bronze coin of Constantinople that were all part of a necklace.²³ Thanks to the recent publication of the pieces, it is evident that the two imitations are very similar to the Sarmatian pieces found on the Great Hungarian Plain, especially their obverses, although with an important difference.²⁴ The reverses show a very analogous crescent arching over two infants facing each other. This recalls the Lupa Romana with the twins seen on AE 3–4 reverses that were produced in great numbers between 330 and 340 for the VRBS ROMA types as a counterpart to the CONSTANTINOPOLIS pieces, celebrating the founding of the new capital. It seems that these two coin imitations developed from the star and crescent type but were more directly influenced by contemporary original Roman coins. The crescent in this case takes the place of the she-wolf on the imitations, arching over the two infant twins, Romulus and Remus.

An additional piece from Khmelnytskyi Oblast in Ukraine belongs to a subgroup of the Sarmatian coin imitations that had previously been overlooked.²⁵ The reverse consists of a crescent with a single star, and the legend consisting of only of the letters I running around them, serving as a frame. These show similarities with the elaborate lead medallions as well, especially the central big star and the nicely arranged pseudo-legend. This may have evolved as

part of a natural development or could have been influenced by the Roman VOT and wreath reverses, popular in the 4th century as seen on a piece from Törtel (Fig. 7).²⁶ We currently have nine pieces of this type from the Hungarian Barbaricum and one from Intercisa and Brigetio and one in the Hungarian National Museum but from an unknown site.²⁷ These show a concentration in the southern part of Hungary next to the Danube around Baja (Fig. 6). Interestingly enough this group also features the letters I laying on their side due to the lack of space above the portrait (Fig. 8).²⁸ This unusual disposition of the pseudo-legend indicates that there were letters all along the obverse around the ruler's portrait on the original Roman coins. The unbroken legend indicates that their model was the coin of a caesar, i.e. prince and not that of an augustus. Most likely the coins in question were the CAESARVM NOSTRORVM reverses struck for the sons of Constantine the Great and Licinius I between 320 and 324 (Fig. 9).

THE CROUCHED POSITION

As mentioned above the crouched position of the skeleton in Feature 65 at Hódmezővásárhely is also peculiar, since the



Fig. 7. Sarmatian coin imitation with a wreath reverse, imitating the Roman VOT and wreath issues from Törtel (Barbaricoin ID 2948)

7. kép. Szarmata éremutánzat koszorús hátlappal Törtelről (Barbaricoin ID 2948), amely a római VOT és koszorús pénzeket másolja

²⁰Juhász (2020, 2023).

²¹In many cases there are no findspots available especially regarding the older finds and the ones sold at auctions.

²²Anohin (2015) 205, 2, 8; Juhász (2023) 23.

²³The initial publication considered them to be Gothic imitations because of the great number of them on Gothic territories. Varbanov et al. (2019) 126.

²⁴Rusev (2023) 134.

²⁵Anohin (2015) 205, 5.

²⁶The Barbaricoin IDs refer to the ID-numbers for the coins entered in the database http://barbaricoin.elte.hu/AFE_HU/ where they are accessible with more detailed information. The Barbaricoin ID 2948 from Törtel again shows great similarities with a different coin from Khmelnytskyi Oblast, than the one mentioned above, and is from an earlier stage, more reliably copying the Roman original. The elongated head, the prominent, long and rounded cheek, the sharp nose are very peculiar features: Anohin (2015) 205, 6. The piece from Törtel shows the same type of portrait as an imitation from Szarvas-Ponyiczky-tanya (Barbaricoin ID 94) and Törtel-Czakó-halom (Barbaricoin ID 2947), although these have star and crescent reverse.

²⁷Barbaricoin ID 1090, 1717, 2158, 2576, 2789, 2798, 2827, 2843, 2864; Gohl (1904) 85, 15–16 (die linked); Gohl (1906) 125–126.

²⁸Barbaricoin ID 1717, 2158, 2843, 2864.



Fig. 8. Sarmatian coin imitation with a central big star and crescent from Felsőszentiván. The obverse pseudo-legend depicts horizontal letters due to the lack of space above the portrait from Felsőszentiván (Barbaricoin ID 2158).

8. kép. Szarmata éremutáncat hátlapján központi nagy csillaggal és holddal Felsőszentivánról (Barbaricoin ID 2158). Az előlapi pseudo-köriraton a portré felett a helyhiány miatt elfektetett betűk figyelhetők meg



Fig. 9. CAESARVM NOSTRORVM AE 3 minted for Constantine II from Törtel (Barbaricoin ID 3012).

9. kép. II. Constantius számára vert CAESARVM NOSTRORVM koszorús hátlapú AE 3-as címletű érem Törtelről (Barbaricoin ID 3012)

Sarmatians tended to bury their deceased lying on their back with arms and feet stretched out.²⁹ All together almost thirty Sarmatian findspots are known to contain graves with this special type of posture or with raised legs, each in very small numbers.³⁰ The greatest cemetery, Madaras only had nine out of the 632 burials.³¹ Interestingly enough, this rite was primary reserved for women and children, only two men are the exception to the rule.³² The rite shows a concentration at the north-eastern part of the Great Hungarian Plain, east of

Pest and the Tisza–Maros region, around Szeged. Hódmezővásárhely can also be counted to the latter group. Several theories had been put forward to explain the crouched position of the deceased. They were interpreted as belonging to some other ethnicity, or to a subordinate group among the Sarmatians.³³ It has also been proposed that this unusual burial practise was connected to the deceased's some kind of deviance or superstitious fear e.g. witchcraft or returning from the afterlife.³⁴ The grave of the Aranyági-halom raises doubts regarding these theories. Except for its slightly crouched posture, there is nothing to suggest that it would in any way be different from the rest of the graves. In no other cases did this posture ever occur in the handful of other burials equipped with Sarmatian coin imitations, despite the regional overlapping of the burial practice and these special coins.³⁵ In fact, the most spectacular one, a woman from Békésszentandrás wore four of these amulets on her forehead as a headdress.³⁶ The elaborate execution of the lead medallion also makes it unlikely that this was made for or given to a subordinate member of the society, an outcast or a witch. This is also supported by that these imitations were also found in children's graves. The ever-greater number of the Sarmatian coin imitations in a large geographical area, primarily without context from metal detectorist finds, also indicates that these were not reserved for an inferior social class.

The medallion was found with the reverse facing outward as can be concluded from the excavation photos. Nonetheless no assumptions can be made to how it was originally worn, since the deceased was laid on her side and it could have turned around the necklace of perishable material it hung from. In other rare cases, where this could be observed these coin imitations were always worn with the portrait side towards the onlookers even though their common trait is their crescent and star reverse. It seems however that the portrait was still regarded as the more important part as a sign of and prestige, like it was the case with the Germanic gold coin imitations.³⁷ One could also assume that the reverse had to be in close contact with the body so that it could properly fulfil its special apotropaic function.

In conclusion the lead medallion buried with her Sarmatian owner at Hódmezővásárhely-Aranyági-halom is an important element in the rare occurrence of Sarmatian coin imitations otherwise almost exclusively known in bronze. It also sheds new light on the complex question of use, selection and diffusion of coin images over great distances and their role in society. There is no reason to believe that the deceased was part of a subordinate social group, or a witch

²⁹Kulcsár (1998) 31. This was also the case for the Aranyági-halom cemetery: Haraszi (2020) 27.

³⁰The rite is also rare on the steppes. In some cases, the deceased seem to have been bound: Kulcsár (1998) 32; Balogh and Heipl (2010) 150, Grave 25; 152–153; Korom et al. (2010) 133; Köhegyi and Vörös (2011) 252; Gulyás (2011) Graves 5 and 24, 225, Fig. 43, 5; 247; Nagy (2018) 20–26.

³¹Köhegyi and Vörös (2011) Graves 162, 189, 265, 273, 361, 423, 440, 483, and 600.

³²Kulcsár (1998) 33; Gulyás (2011) 161; Köhegyi and Vörös (2011) Grave 265; Nagy (2018) 21.

³³Kulcsár (1998) 32.

³⁴Kulcsár (1998) 33; Nagy (2018) 23.

³⁵Juhász (2023). Another, unpublished example was found in the grave at Ecsér.

³⁶Juhász (2020).

³⁷Bursche (2008) 400.

despite the previous theories regarding the crouched position. Hopefully, based on more such exciting new finds we will be able to more comprehensibly grasp the reason and usage of the Sarmatian coin imitations.³⁸

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Ritka szarmata éremutáncat ólom medalionja egy hódmezővásárhelyi sírból

Juhász Lajos

A 47-es út Hódmezővásárhelyet elkerülő szakaszainak 2016–2017-es építéséhez kapcsolódóan több homokbányát nyitottak az útépitéshez szükséges töltésanyag kinyerésére, ahol az útépitésekhez hasonlóan, megelőző feltárásokat végeztek. Így történt ez a városközponttól mintegy 5 km-re keletre a vasút mellett elhelyezkedő XIII. homokbánya, Aranyági-halom lelőhelyen is, ahol a terepbejárások csak szórványos felszíni leletanyagot találtak. A geofizikai felmérések már intenzívebb nyomokat mutattak, amiről az ásatás során kiderült, hogy egy szarmata temetőt takar. A 2018–2019-ben folytatott ásatásokkal együtt összesen 626 sír került elő, így ez a madarasi után a második legnagyobb sírszámú szarmata temetkezőhely hazánkban.

Jelen cikk csak egy sírral foglalkozik (OBJ 65), amelybe egy juvenis nőt a jobb oldalára fordítva, zsugorított pozícióban helyeztek el (1. kép). A délkelet-északnyugati tájolású téglalap alakú (177 × 66–79 cm és 15–18 cm mély) gödörben bolygatlanul talált nőnek pusztán két melléklete volt: egy bronz fülbevaló az arccsont alatt, és egy ólom medalion a koponya és az alsó állkapocs találkozásával mellett (2. kép).

A meglehetősen rossz állapotban fennmaradt, 22 mm átmérőjű medalliont ólomból öntötték egy darabban a fülével együtt (3. kép). Mindkét oldalát gyöngysor keretezi, amelyből kör alakú tagok nőnek ki, amelynek többsége már elveszett. A medallion a hátoldal felől enyhén meghajlott, feltehetően még a sírba helyezés előtt. Az előlapon egy balra néző diadémus büszt látható, amely nem középre van helyezve, hanem a tekintet enyhén felfelé néz, a fejtető 2 óránál található. A nyak lapos vízszintes vonallal jelzett vállban végződik, amelyek merőlegesek a medallion fülére. A hátlap alsó részén egy holdsarló látható, felette több csillag félkör alakba helyezve, egy nagyobb központi csillaggal. A fül hat darab függőleges szalagból áll, amelyen még az öntési sorja is megmaradt.

A lelet helyes értelmezésében a korábban publikált, Martfűi fémkeresővel talált darab ad támpontot (4. kép), egy további nyíregyházi példány közöletlen. A martfűi és hódmezővásárhelyi példány, a régebbi 24 mm, ám az nem hajlott

meg, és ábrázolásait tekintve is szinte teljesen megegyeznek. Ezek alapján feltételezhető, hogy időben nagyon közel egymáshoz készültek, valószínűleg ugyanazon mester által. Legnagyobb különbség, hogy a martfűi példány portréja nem néz fel. Az ilyen ritka, az ég felé tekintő portré I. Constantinus pénzein jelenik meg 324-től arany, ezüst és bronz címleteken egyaránt, amelyet aztán fiainak is veretett (5. kép). Ugyanekkor vezeti be a diadémost is, egy széles sima szalag formájában, amelynek gyökerei egészen a hellenisztikus uralkodókig nyúlik vissza. A hódmezővásárhelyi medallion pusztán annyiban különbözik ettől, hogy vállak is megjelennek, valamint a portré balra néz, amely általános a szarmata éremutáncatoknál.

A szarmata éremutáncatok érdekes csoportja a hold és csillag hátlapos veretek, amelyek szinte kizárólag bronzból készültek. A római előképen alapuló darabok minden bizonnyal apotropaikus funkciót töltöttek be, mivel mind vagy lyukasztott vagy füleztet, vagyis viseletre szánták őket. Feltehetően hasonló szereppel bírhattak a szarmaták által kedvelt lunulák is, amelyek együtt nem fordultak elő, így minden bizonnyal felcserélhetőek voltak. A több mint ötven példány közül az ismert lelőhelyek koncentrációt mutatnak a Közép-Tisza-vidéken, ill. Baja mellett a Dunánál (6. kép). Magyarországon kívül Észak-Szerbiából, Lengyelországból és Nyugat-Ukrajnából ismerünk még ilyen utáncatokat.

Az imitációk egy csoportja, amelynek hátlapján egy központi nagy csillag köré (fél)körben elrendezett pszeudokörirattal, nagy hasonlóságot mutat az ólom medallionokkal. Elképzelhető, hogy köztes fázisként a római VOT és koszorús 4. századi római érmek is szerepet játszhattak, amelynek másolására szintén van adatunk (7. kép). A központi csillagos csoport előlapján sokszor megfigyelhető az előlapon a portré fölötti betűk elfektetése helyhiány miatt (8. kép). A nem megtört körirat viszont a caesarokra jellemző a késő római érmeknél. Elképzelhető tehát, hogy a szarmaták inspirációjával 320 és 324 között I. Constantinus és I. Licinius gyermekei számára vert koszorús hátlapos veretek szolgáltak (9. kép).

