





AKADÉMIAI KIADÓ

# A caricaturistic portrait of Ovid from Brigetio (Komárom/Szöny, Hungary)

Dávid BARTUS\*  and László BORHY<sup>a</sup> 

Archaeologiai Értesítő

149 (2024) 1, 177–186

DOI:

[10.1556/0208.2024.00086](https://doi.org/10.1556/0208.2024.00086)

© 2024 The Author(s)

Institute of Archaeological Sciences, ELTE Eötvös Loránd University, 4/B Múzeum körút 1088  
Budapest, Hungary

Received: September 12, 2024 • Accepted: September 19, 2024

Published online: November 4, 2024

SHORT  
COMMUNICATION



## ABSTRACT

In 2015 a preventive excavation was carried out preceding the laying of an optical cable in close vicinity to the legionary fortress of Brigetio. An otherwise regular Roman terracotta roof tile was found during the excavation, with the image of a bearded man and the inscribed name of Ovidius Naso. The depiction of the poet leans more towards caricature rather than a realistic portrait, but since we do not know of any ancient representations of Ovid, it is of great importance and fits well into the series of other graffiti on roof tiles from Pannonia.

## KEYWORDS

Ovid, Roman caricatures, roof tiles

## ABSZTRAKT

2015-ben egy optikai kábel fektetéséhez kapcsolódó megelőző feltárás zajlott a brigetioi legiotábor közvetlen szomszédságában. Az ásás során egy átlagos terrakotta tetőcserep került elő egy szakállas férfi ábrázolásával és Ovidius Naso névével. A költő ábrázolása inkább karikatursztikus, mintsem portrészzerű, de mivel Ovidiusnak egyetlen ábrázolása sem maradt fenn az ókorból, kiemelkedő jelentőségű, valamint jól illik a pannoniai tetőcserepek egyéb graffitóinak sorába.

## KULCSSZAVAK

Ovidius, római karikatúrák, tetőcserepek

## INTRODUCTION

Brigetio is one of the most significant archaeological sites in Hungary, it has always been well-known for its extraordinarily rich find material. The settlement, which was one of the four legionary fortresses in Roman Pannonia is located in the territory of present-day Szöny/Komárom at the southern bank of the Danube in north-west Hungary.

The settlement structure of Brigetio is very similar to the other legionary centres of Roman Pannonia, Aquincum, Carnuntum and probably Vindobona. These settlements consist of three parts. First is the legionary fortress. Brigetio became a Roman military base in the middle of the first century AD at the fluvial border of the Roman Empire, at the confluence of the rivers Danube and Vág. Later, at the turn of the first and second centuries AD the first stone-built fortress for the *legio I Adiutrix* was established to defend the frontier of the Roman Empire. The second part of the settlement is the so-called ‘military town’ (*canabae*), which encircled the legionary fortress resembling a town-like settlement within military territory, but without municipal rights. And finally, situated 2.5 km to the west of this military complex, lay the third component of Brigetio: the civilian settlement. This area achieved *municipium* and *colonia* status relatively late, during the late-Severan Age (end of the first third of the third century AD).

In comparison with Aquincum or Carnuntum, Brigetio has a relatively short history of research. The first archaeological excavations in the legionary fortress and its surrounding

<sup>a</sup>E-mail: [borhy.laszlo@btk.elte.hu](mailto:borhy.laszlo@btk.elte.hu)

\*Corresponding author.

E-mail: [bartus.david@btk.elte.hu](mailto:bartus.david@btk.elte.hu)



areas began as late as the 1920's and 1930's. The research was led by Andreas Alföldi and László Barkóczi, however their work was abruptly halted by World War II.

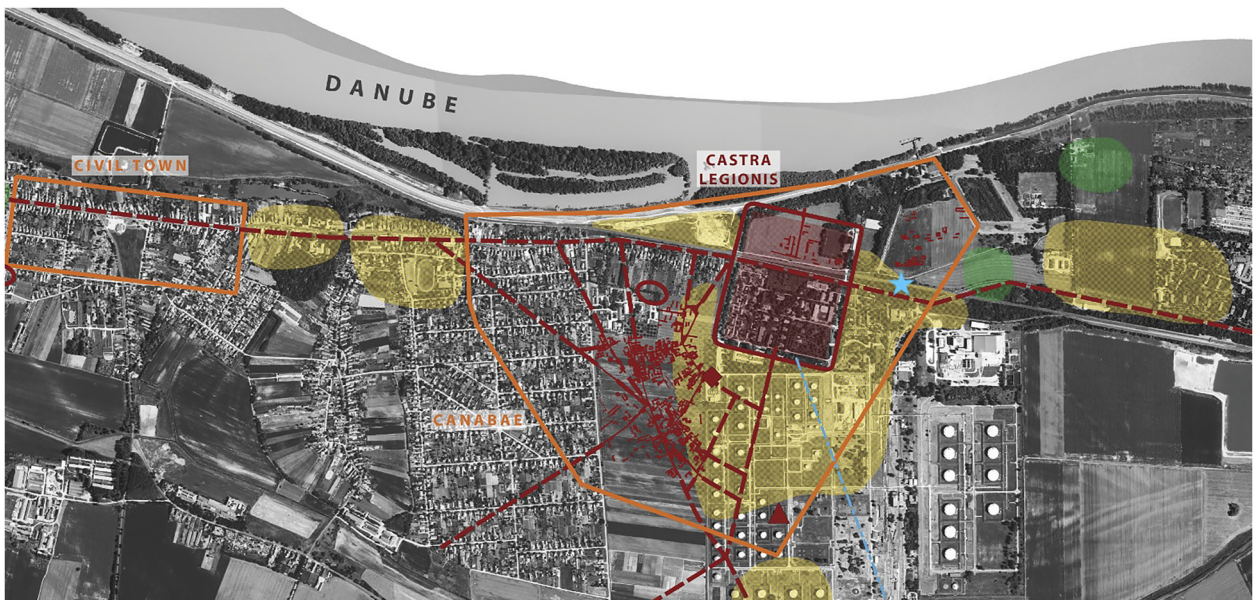
Apart from some rescue excavations, no systematic archaeological work took place in Brigetio until the beginning of the 1990's. Between 1992 and 2016, continuous archaeological excavations have been carried out in the civil town of Brigetio by the Department of Classical and Roman Archaeology of the ELTE Eötvös Loránd University (Budapest) and the Klapka György Museum (Komárom).<sup>1</sup> As a result of these excavations numerous exceptional finds came to light in the last decades. Several houses built of stone and adobe walls were unearthed,<sup>2</sup> some with floor and wall heating systems (*hypocaustum*), others with cellars.<sup>3</sup> The abundant find material of one of these cellars included a pseudo-Attic bronze cavalry helmet with cheek-pieces, decorated with the symbols of Roman gods, Roman military discipline and victory.<sup>4</sup>

From 2014, the excavations were gradually shifted, first towards the military town,<sup>5</sup> then to the legionary fortress yielding similarly outstanding results.<sup>6</sup>

## THE ROOF-TILE FROM BRIGETIO WITH THE 'PORTRAIT' OF OVID

In 2015 a preventive excavation was carried out by the Klapka György Museum of Komárom, preceding the laying of an optical cable in close vicinity to the legionary fortress of Brigetio. During previous archaeological research carried out in this area, structures believed to be Roman villas were identified. But it is now known that this area belonged to the military town surrounding the legionary fortress.<sup>7</sup> However, earlier discoveries included some graves, as the military town was abandoned in Late Roman times due to the increasing Barbarian threat, which forced the Romans to relocate to the fortress and repurpose the former military town as a cemetery (*Fig. 1*).

The excavation was completed in just a few days, a narrow, shallow trench was dug along the planned line of the optical cable. The most interesting features of the excavation are the traces of buildings with floor-heating: some pillars of



**Fig. 1.** The map of Brigetio, with the findspot of the tegula marked with a blue star

**1. kép.** Brigetio térképe, a tegula lelőhelye kék csillaggal jelölve

<sup>1</sup>Borhy (2014a); Bartus et al. (2022a).

<sup>2</sup>Dobosi and Borhy (2011).

<sup>3</sup>Bartus et al. (2018a) 63–66.

<sup>4</sup>Bartus et al. (2015) 246, Fig. 7; Borhy (2016) 17–27; Bartus et al. (2018a) 70, Fig. 8.

<sup>5</sup>Bartus et al. (2015); Bartus et al. (2016a); Bartus et al. (2016b).

<sup>6</sup>Bartus et al. (2015); Bartus et al. (2018b) 68–79; Bartus et al. (2020a); Bartus et al. (2020b); Bartus et al. (2022b); Bartus et al. (2023).

<sup>7</sup>Bartus et al. (2016b) 216.

the *hypocaustum* and small floor-levels were unearthed. Among the find material a large amount of Roman pottery along with some terracotta bricks and tiles should be mentioned. The excavation would have been nearly insignificant if not for the discovery of an exceptional object.

This object is an otherwise regular Roman terracotta roof tile, a tegula, of which large amounts are present in every Roman site (Fig. 2). It bears the image of a bearded man along with an inscription, which was made using a tool

(probably a simple stick), before the clay material was fired, during the production of the tile in the brickworks of the legionary fortress. We have no information on the circumstances of the production, but it can be presumed that the tile was originally meant to be a regular roof tile. However, after the creation of the image and inscription it was never used on a roof of any kind. The presence of a drilled hole above the image confirms this theory and suggests that the tile was likely hung on a wall. Whether it was



**Fig. 2.** The roof-tile from Brigetio (Photo: Dávid Bartus)  
**2. kép.** A brigetiói tegula (Fotó: Bartus Dávid)

used to decorate the wall of the excavated building with floor-heating mentioned above, or another nearby building, it is an exceptional and highly unusual find.

The man depicted has a round head, curly hair and beard, and thick eyebrows (Fig. 3). His small, round eyes are set too closely together, the nose is straight. The lips are

formed by two horizontal lines in parallel, while the ears are drawn as small curved lines, the neck is disproportionately thick. Identifying the bearded man would be impossible without the inscription below. Fortunately, the tile's creator shared this view and inscribed the man's name beneath the image: Ovidius Naso (Fig. 4). The cursive latin inscription



**Fig. 3.** The caricaturistic portrait of Ovid (Photo: Dávid Bartus)  
**3. kép.** Ovidius karikatursztikus portréja (Fotó: Bartus Dávid)



Fig. 4. The inscription: OVIDIVS NASO (Photo: Dávid Bartus)

4. kép. A felirat: OVIDIVS NASO (Fotó: Bartus Dávid)

was made after the image, which can be clearly seen looking at the right end of the letter ‘A’. Generally, the letters are well-formed, indicating that the person (most likely a soldier) who made the tile was capable of creating drawings of acceptable quality, could write and knew who Ovid was. Such skills were not obvious among soldiers stationed at a legionary fortress on the Empire’s frontier.

What we do know about the tile is that it was made locally<sup>8</sup> (which can also be confirmed by the observation of the lime inclusions in the clay material, very typical to the site). It was most probably produced in the second or third century, after the establishment of the legionary fortress but before the abandonment of the military town, and it is a somewhat caricaturistic representation of Ovid.

## CARICATURES ON ROOF-TILES FROM PANNONIA

Caricaturistic or even grotesque depictions are widely known in Greek and Roman art. Some good examples are

the so-called *Cappani grotesque* in the Metropolitan Museum, or a terracotta figurine of a boxer in the Louvre.<sup>9</sup> Similar representations are known even in Brigetio. In 2015, we found a chariot mount with the caricaturistic representation of a boxer, similar to the above-mentioned boxer in the Louvre.<sup>10</sup> Another example is the representation of a Germanic warrior.<sup>11</sup> In this case, however, the representation is more idealized rather than caricaturistic, featuring some highly realistic elements, most notably the nodus, the typical Germanic hairdo. This hairstyle depicted on our bronze figurine is almost identical to the one persevered on the Osterby-head, which was found in Germany,<sup>12</sup> with the almost intact hair and nodus of the buried Germanic warrior.

Returning to real caricatures, the best analogies to our tile are graffiti on Pompeian walls. Several hundreds of such drawings and inscription have been collected, most of them

<sup>8</sup>On the legionary tiler of Brigetio where the Ovid tile were most probably made, see Dobosi and Borhy (2022).

<sup>9</sup>Marabini Moevs (2000).

<sup>10</sup>Bartus (2016) 163–164.

<sup>11</sup>Juhász (2014).

<sup>12</sup>Kersten (1949).



**Fig. 5.** Drawing of the roof-tile (Drawing: Frigyes Kőnig)  
**5. kép.** A tegula rajza (Rajz: Kőnig Frigyes)

representing gladiators, athletes, and other ordinary people.<sup>13</sup> These are all inscriptions and drawings on walls, but there are similar examples among bricks and roof tiles, even from Pannonia. There is a tile from Aquincum, dating to the fourth century, inscribed with the word ROMA but lacking any image. It is likely a part of an unfinished wordplay.<sup>14</sup> Another one is a very low quality Late Antique drawing from Scarbantia, possibly a paleochristian representation.<sup>15</sup> Similarly, a Roman tile found in Kisdorog from the fourth century probably represents a Christian man with the inscription ARSO or ARIO.<sup>16</sup> There is a fourth-century tile from Intercisa with the depiction of a dog and a woman with a palm branch, without an inscription.<sup>17</sup> Another animal representation, this time with an inscription is a tile from Pilismarót that dates to the fourth century depicting a horse, with the text: Caballum Mariniano Ursicino Magistro.<sup>18</sup> Another tile from Aquincum is somewhat closer to our Ovid tile, as it also depicts a historical figure, a Roman Emperor from the first half of the fourth-century, probably Constantine the Great.<sup>19</sup> More evident is a tile from Intercisa with three men and an inscription that identifies them as Diocletianus, Maximianus and Constantius.<sup>20</sup>

## ERUDITION AND LITERACY IN BRIGETIO

Approximately four hundred stone inscriptions originating from Brigetio are known, reflecting the flourishing epigraphic habit in the Roman city. One of these inscriptions mentions a certain *Caius Iulius Candidianus*, who died at the age of 18 years and 7 months but was „*in omnibus studiis liberalibus eruditus*”.<sup>21</sup> It is hard to tell whether all inhabitants of Brigetio were as qualified as he was, but based on some archaeological finds we can judge the level of erudition of the population of Roman Brigetio at the north-eastern frontier area of the Roman Empire. For instance, a small silver gem from Brigetio can only be understood in view of two versions of an Aesopian tale.<sup>22</sup> The wall-painting, that likely originated from a public house in the centre of the civil town, depicts exotic animal skins and two soldiers from

Syria wearing Palmyran military uniforms. This image can only be interpreted by referring to Martialis. One of the soldiers holds a silver plate with spring onions,<sup>23</sup> which are referenced by Martialis (Ep. XIII, 19): *Mittit praecipuos nemoralis Aricia porros: in niveo virides stipite cerne comas*. This literary evidence can be linked with the objects represented on the wall-painting, which are obviously these leeks, the *porri capitati*.

The so-called cosmological vault from a private house in the centre of the civil town of Brigetio shows complicated symbolism illustrating space and time. It depicts the fixed stars *Andromeda* and *Pegasos* in an illusionistic *opaion* (*oculus*), while symbolizing the highest spheres of the universe in a kind of horizontal dome. The eternal circulation of time is represented by the personifications of the Four Seasons. This symbolical system can only be understood in view of Cicero's *De natura deorum*, and the astrological works of *Aratos* and *Manilius*. Descriptions of the cosmological systems by Late Antique authors like *Ioannes Gazaeus* or *Cosmas Indicopleustes* also help understanding these representations.<sup>24</sup>

Greek and Latin poetry were also present at the Danubian limes area of the Roman Empire. An Anacreontic verse was written on glass gems found in Brigetio,<sup>25</sup> Aquincum and other centres in Pannonia: „ΛΕΓΟΥΥΝ / ΑΘΕΛΟΥΥΝ / ΛΕΓΕΤΩΥΝ / ΟΥΜΕΛΙ ΜΟΙ / ΟΥΦΙΛΙ ΜΕ / ΟΥΝΦΕΡΙ ΟΙ” [They are blabbing, jangling through the hat. I don't hear them. You just embrace, it'll feel good].

Even a clay-mould for decorating pastries contains a flawless hexameter: *Vitula, / [d]ulcis amor, / [se]mper suspiria / nostri. Quod / peto, si dederis, / munera grata / dabo*. [My little life, my sweet love, object of my sighings. If you would give me what I request, I'll give you such gifts, which will be lovely for you].<sup>26</sup>

## CONCLUSION: THE 'PORTRAITS' OF OVID

We have no idea as to what Ovid actually looked like, either before or after his exile, due to the lack of any authentic ancient representations. There are a lot of medieval and modern illustrations on frontispieces which depict the poet in different ways,<sup>27</sup> but all of them are completely fictional. Most of the representations after the 16th century are based on a false coin, originally issued by Vedius Pollio, friend of Emperor Augustus with the legend ΟΥΗΙΔΙΟΣ ΚΑΙΣΑΡΕΩΝ, tweaked to be more marketable to ΟΥΗΙΔΙΟΣ ΝΑΣΩΝ.<sup>28</sup>

As we have seen above, caricaturistic representations of known historical figures are not unheard of but are very rare.

<sup>13</sup>The Ancient Graffiti Project has collected more than 2,000 graffiti from Pompeii and Herculaneum, of which almost 500 are figural drawings (<http://ancientgraffiti.org>).

<sup>14</sup>Budai Balogh (2011).

<sup>15</sup>Gömöri (1986) 365, Abb. 21.

<sup>16</sup>Hainzmann and Visy (1991) Kat. Nr. 317.

<sup>17</sup>Hainzmann and Visy (1991) Kat. Nr. 187.

<sup>18</sup>Soproni (1986) Abb. 2.

<sup>19</sup>Zsidi (2005).

<sup>20</sup>Vágó and Bóna (1976) 184–185.

<sup>21</sup>Borhy (2006) 41–42, Kat. 14.

<sup>22</sup>Vandlík (2005).

<sup>23</sup>Borhy (2007) 263–265.

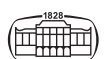
<sup>24</sup>Borhy (2014b) 305–316.

<sup>25</sup>Szilágyi (2007) 74–78.

<sup>26</sup>Alföldi (1945) 66.

<sup>27</sup>Sometimes even as a Christian saint, see Hollick (2015).

<sup>28</sup>Pansa (1912).



Our tile is the only one which depicts an identified Roman poet. But why Ovid?

The only thing which connects Ovid to Pannonia is the legend of Ovid's tomb. We do not know whether or not he even had a tomb, but if he did, it is most likely somewhere in present day Constanța. There are numerous legends from various places, claiming to know the location of said tomb,<sup>29</sup> one of which originates from Savaria, a Roman town in western Hungary.<sup>30</sup> According to the 16th-century legend, in 17 AD, Ovid was released from exile and began his journey home from Tomi. While passing through the town of Savaria he unexpectedly met his end. Even a fake epitaph of Ovid was published in Savaria. The story is certainly a work of fiction, as we have ample information on the exile of Ovid, but none on his release, which would have been of equal importance to the Romans.

The dating of the object is questionable since we have no stratigraphical information from the preventive excavation. However, based on the findspot of the object, we can narrow down the chronology to the second–third centuries AD, after the establishment of the military town at the turn of the first and second centuries AD and before the abandonment of the *canabae*, which most likely occurred in the first decades of the fourth century. The purpose of drawing the caricature of Ovid and the exact function of the roof-tile from Brigetio will probably never be understood, but it is a very important and unique find that bears the only representation of Ovid from the Antiquity (Fig. 5).

## ACKNOWLEDGMENT

This research was supported by National Research Development and Innovation Office, K134522.

## REFERENCES

- Alföldi, A. (1945). Új agyagminták és medaillonok Pannoniából és Dáciából (Tonmedaillons und runde Kuchenformen aus Pannonien und Dacien). *Folia Archaeologica*, 5: 66–70.
- Bartus, D. (2016). Two Roman bronze heads with cirrus from Brigetio. In: Giumlia-Mair, A. and Mattusch, C. C. (Eds), *Proceedings of the XVIIth International Congress on Ancient Bronzes, Izmir*, Éditions Mergoïl, Autun, 163–168.
- Bartus, D., Borhy, L., and Számadó, E. (2015). Short report on the excavations in Brigetio in 2015. *Dissertationes Archaeologicae*, 3(3): 245–262. <https://doi.org/10.17204/dissarch.2015.245>.
- Bartus, D., Borhy, L., and Czajlik, Z. (2016a). Recent research in the canabae and legionary fortress of Brigetio (2014–2015). In: Beszédés, J. (Ed.), *Legionary fortress and canabae legionis in Pannonia. International Archaeological Conference*, Vol. II.7. Aquincum Nostrum, Aquincumi Múzeum, Budapest, 63–72.
- Bartus, D., Czajlik, Z., and Rupnik, L. (2016b). Implication of non-invasive archaeological methods in Brigetio in 2016. *Dissertationes Archaeologicae*, 3(4): 213–232. <https://doi.org/10.17204/dissarch.2016.213>.
- Bartus, D., Borhy, L., Sey, N., and Számadó, E. (2018a). Excavations in Brigetio (2012–2016). In: Borhy, L., Dévai, K., and Tankó, K. (Eds), *Celto – Gallo – Roman. Studies of the MTA-ELTE Research Group for Interdisciplinary Archaeology*, L'Harmattan, Paris, 63–82.
- Bartus, D., Borhy, L., Johácz, S., and Számadó, E. (2018b). Short report on the excavations in the legionary fortress of Brigetio (2017–2018). *Dissertationes Archaeologicae*, 3(6): 541–547. <https://doi.org/10.17204/dissarch.2018.541>.
- Bartus, D., Borhy, L., Johácz, S., and Számadó, E. (2020a). Excavations in the legionary fortress of Brigetio in 2019. *Dissertationes Archaeologicae*, 3(8): 181–187. <https://doi.org/10.17204/dissarch.2020.181>.
- Bartus, D., Borhy, L., Számadó, E., Juhász, L., Simon, B., Barna, F., Benes, A., Johácz, S., Olasz, R., and Szabó, M. (2020b). Excavations in Brigetio in 2020. *Dissertationes Archaeologicae*, 3(8): 189–204. <https://doi.org/10.17204/dissarch.2020.189>.
- Bartus, D., Borhy, L., Dévai, K., Dobosi, L., Sáró, C., Sey, N., and Számadó, E. (2022a). Twenty-five Years of Excavations in Brigetio at the Site Komárom/Szőny-Vásártér. *Dissertationes Archaeologicae*, 3(10): 193–246. <https://doi.org/10.17204/dissarch.2022.193>.
- Bartus, D., Szabó, M., Johácz, S., Juhász, L., Simon, B., Borhy, L., and Számadó, E. (2022b). Short Report on the Excavations in the Legionary Fortress of Brigetio in 2021–2022: The Legionary Bath. *Dissertationes Archaeologicae*, 3(10): 355–367. <https://doi.org/10.17204/dissarch.2022.355>.
- Bartus, D., Szabó, M., Juhász, L., Müller, Á., Olasz, R. H., Simon, B., Borhy, L., and Számadó, E. (2023). Short report on the excavations of the Legionary Bath of Brigetio in 2023. *Dissertationes Archaeologicae*, 3(11): 625–639. <https://doi.org/10.17204/dissarch.2023.625>.
- Borhy, L. (2006). *Vezető Komárom város római kori emlékeihez*, Vol. 1.5. Acta Archaeologica Brigetionensia, Komáromi Klapka György Múzeum, Komárom.
- Borhy, L. (2007). Calçotada im römischen Pannonien? Interpretation eines Wandgemäldes aus Brigetio (FO:Komárom/Szőny-Vásártér, Ungarn). In: Guiral Pelegrín, C. (Ed.), *Circulación de temas y sistemas decorativos en la pintura mural antigua. Actas del IX Congreso Internacional de la Asociación Internacional para la Pintura Murale Antigua (AIPMA), Zaragoza – Calatayud 21–25 septiembre 2004*, Gobierno de Aragón, Departamento de Política Territorial, Justicia e Interior, Zaragoza, 263–265.
- Borhy, L. (2014a). Bibliography of the excavations in Brigetio (1992–2014). *Dissertationes Archaeologicae*, 3(2): 565–580. <https://doi.org/10.17204/dissarch.2014.565>.
- Borhy, L. (2014b). Der illusionistische Oculus auf dem Deckengemälde aus Brigetio und das kosmologische Zimmer des Cosmas Indicopleustes. *Acta Antiqua Academiae Scientiarum Hungaricae*, 44: 305–316.
- Borhy, L. (2016). *Troianum dicitur agmen – Római kori díszpáncélok Brigetióból és környékéről*, Vol. 1.9. Acta Archaeologica Brigetionensia, Komáromi Klapka György Múzeum, Komárom.

<sup>29</sup>Trapp (1973); Taylor (2017) 34–35.

<sup>30</sup>Tóth (1999).





- Budai Balogh, T. (2011). ROMA. Egy késő római téglagraffito értelmezési lehetőségei. *Ókor*, 12: 64–69.
- Dobosi, L. and Borhy, L. (2011). The Municipium of Brigetio. Roman Houses at Komárom/Szőny-Vásártér. *Periodica Polytechnica Architecture*, 42(2): 3–10.
- Dobosi, L. and Borhy, L. (2022). The Legionary Tillery of Brigetio and the Late Roman Watchtower at Kurucdomb: The 1934–1935 Excavation of István Paulovics at Komárom/Szőny-Kurucdomb with a Catalogue of the Brick Stamps. *Dissertationes Archaeologicae*, 3(10): 129–191. <https://doi.org/10.17204/dissarch.2022.129>.
- Gömöri, J. (1986). Grabungen auf dem Forum von Scarbantia (1979–1982). *Acta Archaeologica Academiae Scientiarum Hungaricae*, 38: 343–396.
- Hainzmann, M. and Visy, Zs. (1991). *Das römische Leben im Spiegel der Kleininschriften*. Janus Pannonius Museum, Pécs.
- Hollick, B. (2015). The Poet as a Saint: The Caxton Master's Portrait of Ovid and Its Literary Background. *Actual Problems of Theory and History of Art*, 5: 433–440. <http://dx.doi.org/10.18688/aa155-4-47>.
- Juhász, L. (2014). Two new Roman bronzes with Suebian nodus from Brigetio. *Dissertationes Archaeologicae*, 3(2): 333–349. <https://doi.org/10.17204/dissarch.2014.333>.
- Kersten, K. (1949). Ein Moorleichenfund von Osterby bei Eckernförde. *Offa. Berichte und Mitteilungen zur Urgeschichte, Frühgeschichte und Mittelalterarchäologie*, 8: 1–2.
- Marabini Moevs, M. T. (2000). On the Cappani grotesque in the Metropolitan Museum of Art. In: Mattusch, C. C., Brauer, A., and Knudsen, S. (Eds), *From the Parts to the Whole. Acta of the 13th International Bronze Congress, held at Cambridge, Massachusetts, May 28 – June 1, Vol. 39.1*. Journal of Roman Archaeology Supplement, Cambridge University Press, Portsmouth, 254–260.
- Pansa, G. (1912). La moneta di P. Ovidio Nasone ed una celebre impostura numismatica. *Rivista Italiana di Numismatica e Scienze Affini*, 25: 171–179.
- Soproni, S. (1986). Marinianus Ursicinus magister. *Folia Archaeologica*, 37: 183–195.
- Szilágyi, J. Gy. (2007). Anacreontem Brigetióból. *Ókor*, 6: 74–78.
- Taylor, H. (2017). *The Lives of Ovid in Seventeenth-Century French Culture*. Oxford Modern Languages and Literature Monographs, Oxford University Press, Oxford.
- Tóth, I. (1999). Savaria legendái. I. rész – Ovidius sírja. *Vasi Honismereti és Helytörténeti Közlemények*: 47–60.
- Trapp, J. B. (1973). Ovid's Tomb: The Growth of a Legend from Eusebius to Laurence Sterne, Chateaubriand and George Richmond. *Journal of the Warburg and Courtauld Institutes*, 36: 35–76.
- Vágó, E. and Bóna, I. (1976). *Die Gräberfelder von Intercisa I. Der spätrömische Südstfriedhof*. Akadémiai Kiadó, Budapest.
- Vandlík, K. (2005). Aesopica: Eine Silbergemme aus Brigetio. *Archäologisches Korrespondenzblatt*, 35: 397–403.
- Zsidi, P. (2005). Uralkodó képmása egy aquincumi téglatöredéken. *Budapest Régiségei*, 34: 187–204.



## Ovidius karikatúrisztikus portréja Brigetióból (Komárom/Szőny)

Bartus Dávid – Borhy László

2015-ben egy megelőző feltárás során a brigetiói legiotábor közelében egy római kori tetőfedő téglá (*tegula*) került elő, aminek kiemelt fontosságát az égetés előtt belekarcolt ábrázolás és felirat adja. A *tegula*ba egy szakállas, bozontos hajú férfialak arcképét vésték, alatta pedig kurzív latin felirattal az OVIDIVS NASO név olvasható. Az ábrázolás nem portré minőségű, nyilvánvalóan karikatúra, azonban így is rendkívül fontos információkkal szolgál. Ovidiusnak egyáltalán nem maradt fenn ábrázolása az ókorból, jelenlegi ismereteink szerint a brigetiói *tegula* rajza az egyetlen ismert ókori arckép a költőről. A római kori *tegulák*on esetenként megfigyelhetünk hasonló bekarcolt ábrázolásokat, feliratokat, ezek a legtöbb esetben nem történetileg azonosítható személyek, bár akár Pannoniából is találunk egy-egy ritka esetben példát erre, ilyenek a Pilismarótról előkerült, Ursicino magistro felirattal ellátott, vagy az aquincumi Constantinus „portréval” ellátott téglák. Hogy miért készült a brigetiói Ovidius karikatúra, arról

csak feltételezéseink lehetnek. Arról jó információkkal rendelkezünk, hogy Brigetióban milyen magas fokon volt az irodalmi műveltség és az írástudás, tehát nem meglepő, hogy egy határmenti településen, valószínűleg egy katonai téglavető műhelyben ismerik Ovidius nevét, sőt, talán a költő száműzetésének szomorú sorsát is. A téglá pontos funkciója azonban ismeretlen, bár található rajta egy még az ókorban készített furat, amivel esetleg a falra akaszthatták, ezt egyelőre semmi sem támasztja alá. Ovidius maga nem igazán kapcsolódik Brigetióhoz, sőt, Pannoniához is csak egy téves legenda alapján köthetnénk, ami Ovidius állítólagos sírját Savariába lokalizálja, ez azonban természetesen minden alapot nélkülöz. Nehezen tudunk tehát bármi biztosat mondani arról, miért volt fontos valakinek Brigetióban, a Kr. u. 2–3. században Ovidius karikatúrájának egy tetőcserépen történő megörökítése, de a lelet egyedisége miatt ettől függetlenül rendkívül nagy jelentőséggel bír.

