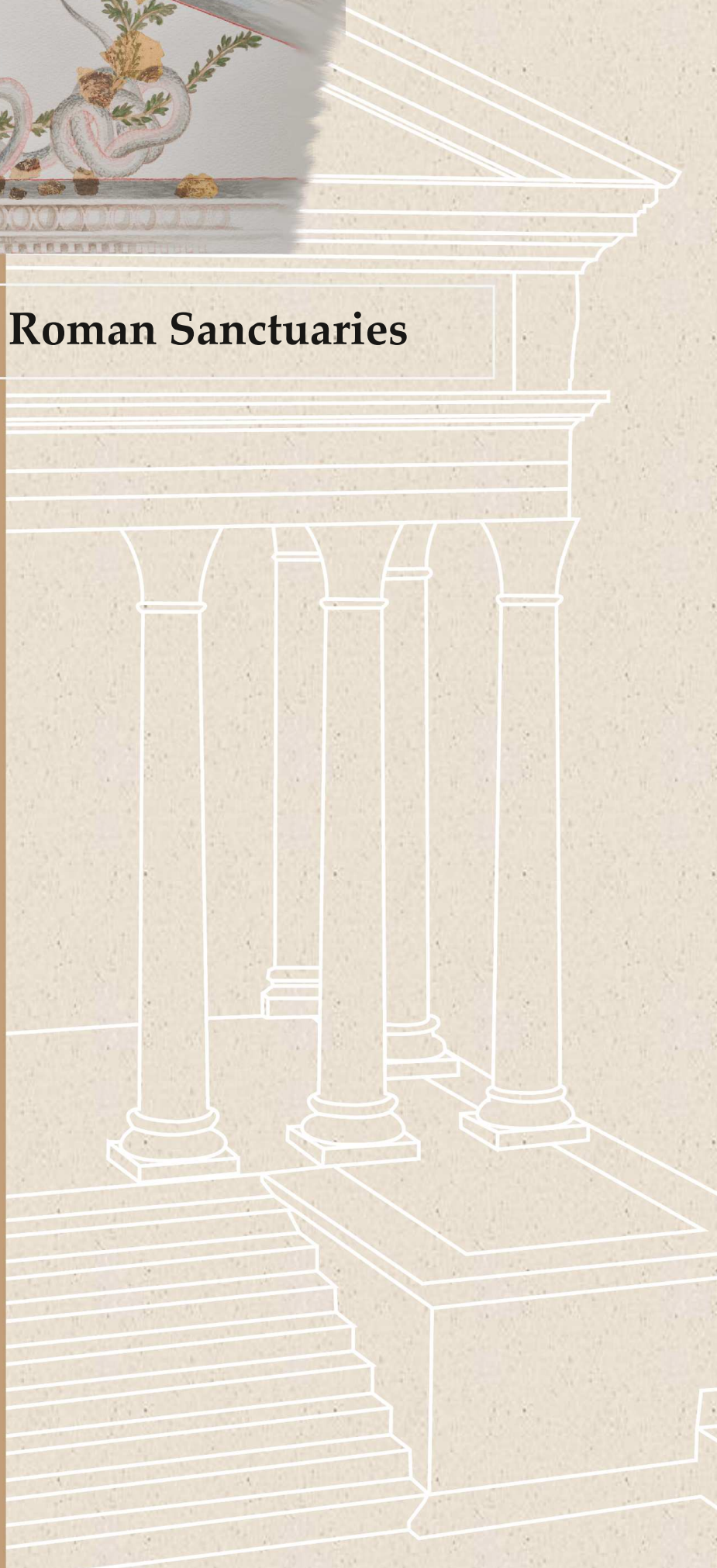




Archaeology of Roman Sanctuaries

Szombathely
2025



Archaeology of Roman Sanctuaries

Proceedings of the International Conference held
between 3rd–4th October 2024 at the
Iseum Savariense in Szombathely (HU)

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Roman-period *aedicula*-shaped brooches

Csilla Sáró*

The main aim of the paper is to present a rare brooch type. Architectural brooches are plate brooches and follow the shape of variously designed buildings. They belong to two main categories and imitate tower/wall-shaped and aedicula/temple-shaped monuments. The wearing of these brooches certainly transferred a conscious and a subconscious meaning. Scholars attempted to connect them with decayed buildings and imperial propaganda. The present summary of temple/aedicula-shaped objects and the motif's depictions on small finds, ceramic objects, and coins supplement our knowledge about the usage of this pictorial detail. Although the brooches were previously described as military accessories, the present research suggests women probably also wore them.

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Introduction

The analysis of brooches provides essential information on various aspects of the Roman period lifestyle. Their wearing habits are mostly studied with the help of grave contexts; their production centres are investigated due to collecting workshop-related artefacts; their close- and long-distance connections are examined based on the scattering of well-selected brooch variants.

Figurative brooches represent an intriguing category of these dress accessories. Their various forms imitate animals, human figures, and a combination of them, everyday objects, weaponry, etc. One rare form, the so-called architectural brooch type, follows the shape of two types of buildings at least. The present study collects all available architectural brooches with the investigation of scientific literature and unpublished finds.

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Architectural brooches

Main categories and forms

Architectural brooches are not as diverse as other plate brooches, such as animal-shaped brooches. However, two main types can be distinguished: tower-shaped and/or wall-shaped and *aedicula*-shaped brooches. Both types include only a handful of pieces from various sites. Unfortunately, most brooches are known without punctual find circumstances.

Tower- and/or wall-shaped brooches imitate military ramparts and defensive systems (*Fig. 1*). These rare pieces were partially studied, and their research history includes the work of Christof Flügel and Jürgen Obmann, who collected and published these objects. They listed five brooches from Thauernhausen-Chieming, an unknown site from Germany, Vukomeričke gorice, an unknown site at the Austrian Danube *limes*, and one brooch from an unknown site sold at a London



Fig. 1. Tower-shaped and wall-shaped brooches (without a scale). 1: Chieming-Thauernhausen (Cat. 1), 2: Unknown provenance (Cat. 2), 3: Vukomeričke gorice (Cat. 3), 4: Carnuntum (Cat. 4), 5: Pannonia, probably Komárom-Esztergom district (Hungary) (Cat. 5), 6: Unknown provenance (Cat. 7), 7: Austrian Danube limes (Cat. 8) – Fig. 1.5 was photographed by Cs. Sáró; Fig. 1.1–4, 6 are based on FLÜGEL 2008: Fig. 1. 3–4; JOBST 1992: Nr. 91; FLÜGEL & OBMANN 2013: Abb. 13; FLÜGEL 2007: Taf. 4.4). Tower-shaped mount (without a scale): 8: Brigetio (based on FLÜGEL & OBMANN 2013: Abb. 23).

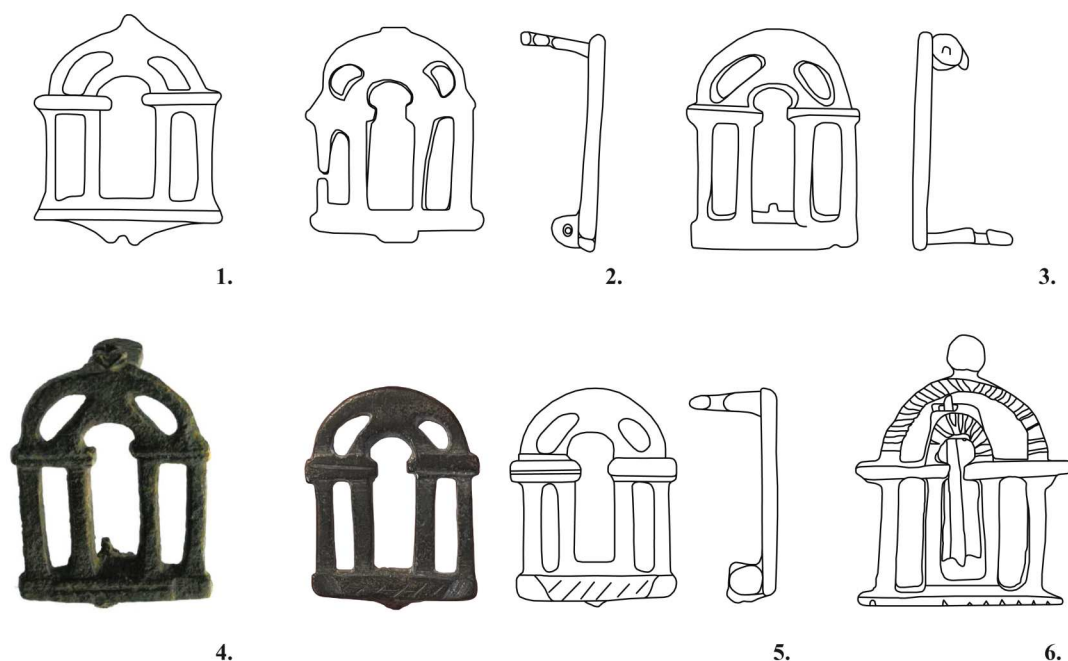


Fig. 2. First variant of aedicula/temple-shaped brooches with openwork decoration (without a scale). 1: Oescus (Cat. 9), 2: Pančevo–Vojlovica, grave 32 (Cat. 11), 3: Singidunum, Knez Mihajlova Street 30 (Cat. 12), 4: Viminacium, Više grobalja, trench 265 (Cat. 13), 5: Unknown provenance, Pannonia (Cat. 14), 6: Unknown provenance, probably the United Kingdom (Cat. 15) – Fig. 2.5 was drawn by Cs. Sáró; Fig. 2.1–4 are based on GENČEVA 2004: Pl. XXV. 19; PETKOVIĆ 2010: T. XXXIII. 6–7; MILOVANOVIĆ & REDŽIĆ 2020: Cat. 57; the drawing of Fig. 2.6 is based on the photograph of the auction website Trinity Antiques.

auction (Cat. 1–3, 7–8). They also supplemented the list with a copper-base alloy mount (probably a wagon fitting) from Brigetio (Cat. 6) (FLÜGEL 2007: 328; FLÜGEL & OBMANN 2008: 145–146; FLÜGEL & OBMANN 2013: 20–21; GUŠTIN 2018: 190). Contributing to the previous collecting work, this group of brooches can be complemented with two objects from Pannonian sites (Cat. 4–5). The material of most brooches is copper-base alloy. At the same time, one piece is a rarity, and its silver surface is gilded (Cat. 7). The common decorative elements of all brooches and the mount are the openwork cutouts. Moreover, Cat. 7 is a highly decorative piece; the building is divided into three parts, and the middle part is ornated with the head of an emperor or a divinity, who was supposed to be Apollo or Sol (FLÜGEL & OBMANN 2013: 21; GUŠTIN 2018: 190).

Not just the group of wall- and tower-shaped brooches but *aedicula* or temple-shaped brooches contain only a few published and newly identified objects (Figs. 2–4). However, unlike the previous group, they were decorated with various techniques, such as openwork motives, enamelled decoration, and a combination of the openwork technique and gilding. M. Guštin cited the brooches from Singidunum, Pančevo–Vojlovica, and Idimium (GUŠTIN 2018: 190). Here, I would like to present the complete list of *aedicula*-shaped brooches with thirteen objects from Bulgaria, France, Hungary, and Serbia (Cat. 9–21).

The first subtype, which includes more than one variant, is the openwork brooches. The first variant (Genčeva 27e = Petković 22f = Grumeza III.3)¹ (*Fig. 2*) is well-known from the Balkan Area; one brooch was published from Bulgaria (Oescus) (Cat. 9) and four from Serbia (Idimum, Pančevo–Vojlovica, Singidunum, Viminacium) (Cat. 10–13). Their details are partly known based on the published pictures and descriptions. Unfortunately, no information has been given on the pin construction and the catchplate of the brooch from Oescus and the fragmentary brooch from Idimum. However, the other three pieces can be studied in every detail. They all have a hinged pin between two lugs and a transversely placed catchplate. Their form also matches. Four columns are presented, and two lintels connect a pair of columns. Stairs can be seen on the brooches from Oescus (Cat. 9) and Viminacium (Cat. 13). Focusing on the well-elaborated brooch from Viminacium, one can see that the two inner columns stand or connect to two stair-like elements. Finally, two semicircular curves connect the four columns on the top of these brooches. One piece from an unknown site of Pannonia, which belongs to the Hungarian National Museum (Cat. 14), can also be mentioned here. Erzsébet Patek published this brooch, but she did not discuss the form in detail and only had a schematic drawing in her book. This incompleteness necessitated the personal investigation of the brooch. Similarly to the previously mentioned pieces, it has a hinged pin between two lugs, a transversely placed catchplate, and an *aedicula*-shaped bow with a stair or plinth, four columns and a dome-shaped top. Cat. 15 slightly differs from the previous pieces. This brooch from an unknown site (probably the United Kingdom) is currently being sold by the auction website Trinity Antiques. The main elements of the bow, such as the four columns and the arched top, are the same, but the segmentation of the arched part is different. The two arched lines of Cat. 9–14 brooches are merged in their middle part, but the top of the Cat. 15 is composed of two detached curves, and the upper is decorated with a roundish projection.

Based on their equal form, these brooches' production areas might be the same, or they were replicated in a close area. Unfortunately, one has no clue about the exact location of the workshop since none of the listed brooches are semi-finished or failed casting. Here, Cat. 8 (*Fig. 1.7*) from the Austrian Danube *limes* should also be mentioned again. Its two side elements are similar to two towers with entrances that connect the shape to the *aedicula*-shaped brooches with four columns, while the double-arched tops are the same. One should theorise that the prototype of these two forms is the same, and this variant of the *aedicula*-shaped brooches is reminiscent of the more detailed wall-shaped brooch.

The second variant of openwork brooches slightly differs from the previous one but might also imitate a building (*Fig. 3*). On the lower part of these brooches, an element of four straight lines can be seen, which might be interpreted as

¹ For the typological details, see GENČEVA 2004: 118; PETKOVIĆ 2010: 179; GRUMEZA 2014: 65–66, Fig. 17.

columns connected to a semicircle top, which can be a dome. R. Hattatt presented only two brooches from Northern France (Cat. 16–17). Two unpublished brooches (Cat. 18–19) from a private collection should also be mentioned. Cat. 18 matches the brooches from France; it has the same bow form, a hinged pin between two lugs, and a transversely placed catchplate. One of R. Hattatt's pieces (Cat. 17) is a failed casting, which allows us to theorise a workshop in North France. Cat. 19 represents the third variant, which is tightly connected to the second one. The bow is also composed of a barred lower part and a dome-shaped upper part, but its inside is filled with further elements. Contrary to the previous brooches, it has a spring pin construction.

The second subtype of *aedicula*-shaped brooches includes enamel-decorated pieces. However, only one brooch (Cat. 20, Fig. 4.1) is known up to this day. The brooch belongs to the Hungarian National Museum (Budapest) collection and was published earlier by Ibolya Sellye and Erzsébet Patek. The brooch was integrated into K. Berecz's typology on enamelled brooches from Pannonia and the neighbouring Barbaricum. It was categorised into the IIB/14 variant without further parallels from the provinces and the Barbaricum (BERECZ 2008: 145). It is still a unique brooch; no further analogy can be mentioned. Although the brooch was known, previous illustrations and descriptions were insufficient for a detailed examination. The form of Cat. 20 differs from openwork brooches, the temple has three

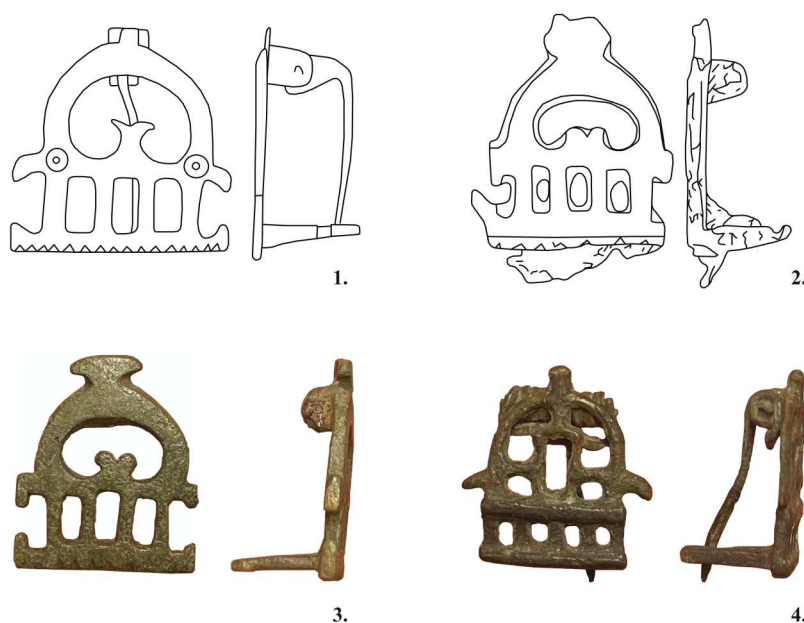


Fig. 3. Second variant of *aedicula*/temple-shaped brooches with openwork decoration (without a scale). 1: Northern France (Cat. 16), 2: Northern France (Cat. 17), 3: Pannonia, probably Komárom-Esztergom district (Hungary) (Cat. 18), 4: Pannonia, probably Komárom-Esztergom district (Hungary) (Cat. 19) – Fig. 3.3–4 were photographed by Cs. Sáró; Fig. 3.1–2 are based on HATTATT 2000: Fig. 216.1625A–B.

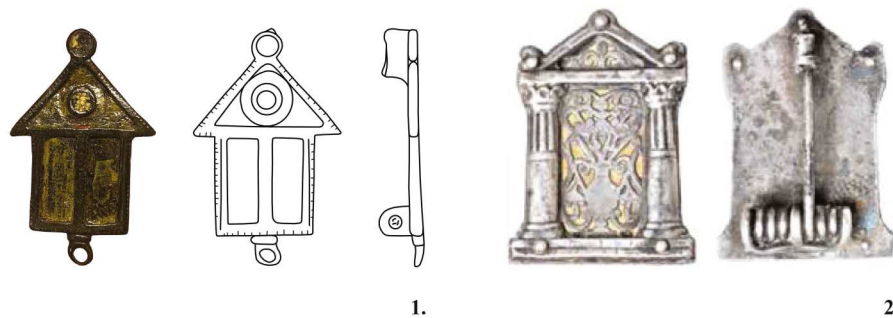


Fig. 4.1: Enamelled *aedicula*/temple-shaped brooch from an unknown provenance, Pannonia (Cat. 20) (drawn and photographed by Cs. Sáró), 2: Silver *aedicula*/temple-shaped brooch with gilding and well-elaborated figurative openwork motives from an unknown provenance, Serbia (?) (Cat. 21) (based on Guštin 2018: Fig. 1). Both without a scale.

columns or two doors and a triangle-shaped *tympanum* with a round decorative element. The only corresponding element is the pin construction, a hinged pin between two lugs.

Similarly to the previous one, the third subtype includes only one brooch (Cat. 21, Fig. 4.2), published by M. Guštin in 2018. The silver brooch was probably found in Serbia, but the site and the exact context remained uncertain.² The well-elaborated silver brooch comprises two main elements attached with five rivets. The temple resembles the enamelled piece since it has two columns and a triangle-shaped *tympanum*. The inside of the surface is decorated with gilding and well-elaborated figurative openwork motives of a large-sized kantharos, vegetal motives and a standing figurine. A similar brooch has not been found yet.

Date of the architectural brooches

The date of openwork architectural brooches is a challenging question. The openwork technique was well-known in the 1st century AD since numerous subtypes of the Norico-Pannonian winged brooches, Norico-Pannonian brooches with a double knob bow, and belt accessories were decorated with complex openwork motives.³ However, according to E. Riha and S. Cociş, this technique was popular for disc and plate brooches from the end of the 2nd century to the 3rd century AD (RIHA 1979: 88; COCIŞ 2004: 128).

Unfortunately, tower- and wall-shaped brooches are stray finds and not all *aedicula*-shaped brooches belong to well-dated contexts. Tower-shaped and wall-shaped brooches were dated, based on their form, to the second half of the 2nd century and 3rd century AD (FLÜGEL 2007: 328; FLÜGEL & OBMANN 2008: 146; FLÜGEL & OBMANN 2013: 16, Abb. 13; GUŠTIN 2018: 190). E. Genčeva also dated the *aedicula*-

² It was sold at the antiquity market in Graz, Austria, by a dealer from Serbia (GUŠTIN 2018: 189).

³ For detailed examples, see GARBSCH 1965: 27, 47, 49–52, 57–68, 72–73, 84–92, Abb. 2, Abb. 18–20, Abb. 23–24, Abb. 26–34, Abb. 37–39, Abb. 44–49.

shaped brooch from Oescus to the second half of the 2nd century AD (GENČEVA 2004: 118). S. Petković published brooches from archaeological contexts. Cat. 11 was found in grave 32 at Pančevo-Vojlovica, while Cat. 10 and Cat. 12 were unearthed in archaeological layers at Idimum and Singidunum. Their chronological frame is quite broad since their contexts were dated to the second half of the 2nd and first half of the 3rd century AD and the first half of the 4th century AD. Based on published information, S. Petković dated the brooch from Pančevo–Vojlovica to the second half of the 3rd and beginning of the 4th century AD. However, L. Grumeza suggested that the grave can be dated to the 3rd century AD. Unfortunately, information was not provided on the context of the brooch from Viminacium (Cat. 13). It was dated to the second half of the 2nd and first half of the 3rd century AD (MILOVANOVIĆ & REDŽIĆ 2020: 359), but whether the starting point was the technique or the context is unclear. Cat. 14 from Hungary is a stray find without exact information on the site and context, and Cat. 15 is also without punctual information on the find circumstances.

Based on the previous chronological information, S. Petković dated her 22F variant to the 3rd and first half of the 4th century AD (PETKOVIĆ 2010: 181, 185–186; GRUMEZA 2014: 246). In my opinion, even though the formerly mentioned pieces could have been used until the beginning of the 4th century AD, their production date was supposedly earlier than this.

Unfortunately, all pieces of the second and third variants of the openwork *aedicula*-shaped brooches (Cat. 16–19) are stray finds, so one has no clue about punctual dating, and the general chronology of openwork brooches might be proposed. The dating of the enamelled brooch (Cat. 20) and the silver brooch (Cat. 21) are also uncertain. Based on the form, K. Berecz dated the enamelled brooch to the 2nd century AD (BERECZ 2008: 174, 13. táblázat). M. Guštin suggested a more general chronology and dated the brooch to the 2nd and 3rd century AD (GUŠTIN 2018: 192).

Catalogue of the architectural brooches

1. Tower-shaped brooch (**Fig. 1.1**)

Chieming-Thauernhausen, *villa rustica* (Germany)

L. 2.8 cm, W. 1.4 cm

Copper-base alloy plate brooch. It has a hinged pin and a narrow and horizontal, hook-like catchplate. The bow resembles a tower. It is decorated with six roundish and semicircular cut-outs in three registers. The straight top ends with a bead-like element in the middle.

Literature: FLÜGEL 2007: 328, Abb. 1.1, Taf. 4.1–3; FLÜGEL & OBMANN 2008: 145, Fig. 1–2; FLÜGEL & OBMANN 2013: 20, Abb. 21; ARTEFACTS: FIB-41374.

2. Tower-shaped brooch (**Fig. 1.2**)

Unknown provenance (Germany)

Sold at the market in München.

Its size is unknown.

Copper-base alloy plate brooch. It has a spring pin (the current version is probably a modern reconstruction) and a horizontal catchplate. The bow resembles a tower. It is decorated with ten roundish cutouts in four registers. It has a straight top.

Literature: FLÜGEL & OBMANN 2008: 146, Fig. 3; FLÜGEL & OBMANN 2013: 20.

3. Tower-shaped brooch (*Fig. 1.3*)

Vukomerićke gorice (Croatia)

L. 3.3 cm, W. 1.7 cm, Th. 0.5 cm

Copper-base alloy plate brooch. It originally had a spring pin; the hook turns backward. It has a horizontal catchplate. The bow resembles a tower. It is decorated with one odd-shaped and three small and two big skittle-shaped cutouts in two registers. Casting burrs on the three small windows hint at the brooch is semi-finished. The top ends with four projections.

Literature: FLÜGEL & OBMANN 2008: 146, Fig. 4; FLÜGEL & OBMANN 2013: 20, Abb. 22; ARTEFACTS: FIB-41374.

4. Tower-shaped brooch (*Fig. 1.4*)

Carnuntum (Austria)

L. 3.2 cm, W. 1.8 cm

Copper-base alloy plate brooch. It has a spring pin and a horizontal, probably hook-like catchplate. The bow resembles a tower. It is decorated with one odd-shaped, three small and two big round cutouts in two registers. The top ends with five projections.

Literature: JOBST 1992: 496, 502, Nr. 91.

5. Tower-shaped brooch (*Fig. 1.5*)

Pannonia, probably Komárom-Esztergom district (Hungary)

private collection⁴

L. 3.3 cm, W. 2 cm, Th._{bow} 0.4 cm, Th._{bow and catchplate} 1.6 cm

Copper-base alloy. It has a hinged pin between two lugs and a horizontal, hook-like catchplate. The bow resembles a tower. It is decorated with one odd-shaped and ten round cutouts in two registers. The top ends with four projections.

Literature: unpublished.

6. Tower-shaped mount (*Fig. 1.8*).

Brigetio/Komárom-Szóny (Hungary)

⁴ The owner of the object mainly collected finds from the Komárom-Esztergom district. However, he has a handful of metal objects from other regions of Pannonia and beyond the Roman province. This information suggests that the location could be doubted (EKKER 2023: 9).

Hungarian National Museum, inv. no. 171.1874.40.

L. 9.3 cm, W. 6.4 cm

Copper-base alloy mount, which resembles a tower. It is decorated with five or six skittle-shaped cutouts in two registers. The top is triangular.

Literature: FLÜGEL 2007: 328; FLÜGEL & OBMANN 2008: 146, Fig. 5; FLÜGEL & OBMANN 2013: 21, Abb. 23; ARTEFACTS: ACE-4030.

7. Wall-shaped brooch (*Fig. 1.6*).

Unknown provenance

Sold at an auction in London.

The size is unknown.

Gilded silver plate brooch. The type of pin construction and catchplate is unknown. The bow resembles two towers with a wall section. Each tower is decorated with two simple and three key-hole-shaped cutouts with a triangular-shaped top. The wall section is decorated with two simple and seven (?) keyhole-shaped cutouts, with one separately made and fixed applique resembling a human head.

Literature: FLÜGEL & OBMANN 2013: 21, Abb. 13; ARTEFACTS: FIB-41373.

8. Wall-shaped (?) brooch (*Fig. 1.7*)

Austrian Danube *limes*

L. 3.3 cm

Copper-base alloy (?) plate brooch. It has a hinged pin between two lugs and a horizontal, hook-like catchplate. Two schematised towers with two big and four small cutouts and an arched top.

Literature: FLÜGEL 2007: 328, Taf. 4.4; FLÜGEL & OBMANN 2013: 21.

9. *Aedicula*/temple-shaped brooch (*Fig. 2.1*)

Oescus (Bulgaria)

L. ca. 3.4 cm, W. ca. 2.8 cm

Copper-base alloy plate brooch. The bow resembles a tetrastyle building with a dome-shaped top.

Literature: GENČEVA 2004: 118, Pl. XXV. 19.

10. *Aedicula*/temple-shaped brooch

Idimum (Serbia)

D. 2.4 cm

Copper-base alloy plate brooch. The pin construction is missing; the bow and the catchplate are fragmented. The bow is decorated with three cutouts and resembles a tetrastyle building.

Context: found in a stratigraphic unit with Constantine I and Constantine II coins from AD 330–335.

Literature: PETKOVIĆ 2010: 186, Cat. 992; GUŠTIN 2018: 190.

11. *Aedicula*/temple-shaped brooch (*Fig. 2.2*)

Pančevo–Vojlovica, grave 32 (Serbia)

D. 3.8 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a hinged pin between two lugs. The bow resembles a tetrastyle building with a dome-shaped top. It has a horizontal catchplate.

Grave goods: openwork brooch, Petković 22E1 = Grumeza III.2, D.: 2.9 cm (PETKOVIĆ 2010: 185, Cat. 983, T. XXXIII. 1; GRUMEZA 2014: 65, 245, Fig. 17.7; Pl. 74.9), a fragmented limestone pendant (GRUMEZA 2014: 245, Pl. 74.10), 531 glass beads (GRUMEZA 2014: 99, 104, 245, Pl. 74.11–20), a brown, biconical, ceramic spindle-whorl (GRUMEZA 2014: 245, Fig. 46, Pl. 74.21), a handmade pottery cup with one heightened handle, Dacian form (GRUMEZA 2014: 133, 245, Fig. 50.9, Pl. 74.22).

Date: second half of the 3rd – first half of the 4th century AD (PETKOVIĆ 2010: 186), or 3rd century AD (GRUMEZA 2014: 246).

Literature: PETKOVIĆ 2010: 185–186, Cat. 990, T. XXXIII. 6; GRUMEZA 2014: 65, 245, Fig. 17.8, Pl. 74.8; GUŠTIN 2018: 190.

12. *Aedicula*/temple-shaped brooch (*Fig. 2.3*)

Singidunum, Knez Mihajlova Street 30. (Serbia)

D. 3.6 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a hinged pin between two lugs. The bow resembles a tetrastyle building with a dome-shaped top. It has a horizontal catchplate.

Context: The archaeological layer was dated to the second half of the 2nd – first half of the 3rd century AD.

Literature: PETKOVIĆ 2010: 186, Cat. 991, T. XXXIII. 7; GUŠTIN 2018: 190.

13. *Aedicula*/temple-shaped brooch (*Fig. 2.4*)

Viminacium, Više grobalja, trench 265 (Serbia)

L. 3.5 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a hinged pin between two lugs. The bow resembles a tetrastyle building with a dome-shaped top. It has a horizontal catchplate.

Literature: MILOVANOVIĆ & REDŽIĆ 2020: 310, 359, Cat. 57.

14. *Aedicula*/temple-shaped brooch (*Fig. 2.5*)

Unknown provenance, Pannonia (Hungary)

Hungarian National Museum, inv. no. 54.35.35.

L. 3.3 cm, W. 2.6 cm, Th._{bow} 0.2 cm, Th._{bow and catchplate} 1.3 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a

hinged pin between two lugs. The bow resembles a tetrastyle building with a dome-shaped top. It has a horizontal catchplate.

Literature: PATEK 1942: 216, T. XVII. 14.

15. *Aedicula*/temple-shaped brooch (*Fig. 2.6*)

Unknown provenance, probably the United Kingdom

The brooch is currently being sold on the auction website Trinity Antiques in 2025: <https://trinityantiques.co.uk/products/ancient-roman-bronze-temple-plate-brooch-circa-2nd-century-ad-098> [2025.01.29.].

L. 4 cm, W. 3.2 cm

Copper-base alloy plate brooch. It has a hinged pin between two lugs and a horizontal, hook-like catchplate. The bow resembles a tetrastyle building with a dome-shaped top and a round decorative element. The arched lines and the straight bottom line are decorated with chased dashes.

Literature: unpublished.

16. *Aedicula*/temple-shaped (?) brooch (*Fig. 3.1*)

Northern France

Intact copper-base alloy plate brooch. The pin construction is a hinged pin between two lugs. The bow comprises a semicircular element above a rectangular part. The rectangular part is pierced with three rectangular cutouts, while the upper perforation is kidney-shaped. A rectangular lug joins to the top of the semicircular element. A dot-circle motive and a rectangular element are on each side of the junction of the two parts. Rectangular elements are also at the straight bottom. The brooch has a horizontal catchplate.

Literature: HATTATT 1989: 164, Nr. 1625A, Fig. 76; HATTATT 2000: Fig. 216.1625A.

17. *Aedicula*/temple-shaped (?) brooch (*Fig. 3.2*)

Northern France

Copper-base alloy plate brooch. Discarded product. Burrs also remained on the bow and the catchplate. The pin construction is a hinged pin between two lugs. The bow comprises a semicircular element above a rectangular part. The rectangular part is pierced with three rectangular cutouts, while the upper perforation is kidney-shaped. A big lug joins the top of the semicircular element. The brooch has a horizontal catchplate.

Literature: HATTATT 1989: 164, Nr. 1625B, Fig. 76; HATTATT 2000: Fig. 216.1625B

18. *Aedicula*/temple-shaped (?) brooch (*Fig. 3.3*)

Pannonia, probably Komárom-Esztergom district (Hungary)
private collection⁵

⁵ See footnote Nr. 4.

L. 3.2 cm, W. 2.7 cm, Th._{bow} 0.3 cm, Th._{bow and catchplate} 1.7 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a hinged pin between two lugs. The bow comprises a semicircular element above a rectangular part. The rectangular part is pierced with three rectangular cutouts, while the upper perforation is kidney-shaped. A big lug joins to the top of the semicircular element. A rectangular element is each side of the junction of the two parts and the straight bottom. The brooch has a horizontal catchplate.

Literature: unpublished.

19. *Aedicula*/temple-shaped (?) brooch (*Fig. 3.4*)

Pannonia, probably Komárom-Esztergom district (Hungary)
private collection⁶

L. 3.1 cm, W. 2.9 cm, Th._{bow} 0.3 cm, Th._{bow and catchplate} 1.8 cm

Intact copper-base alloy plate brooch. The pin construction is a spring pin with eight turns and an inner chord. The bow comprises a semicircular element above a rectangular part. The rectangular part is pierced with four rectangular cutouts, while the upper perforations are round. A round lug joins to the top of the semicircular element. The brooch has a horizontal catchplate.

Literature: unpublished.

20. *Aedicula*/temple-shaped brooch (*Fig. 4.1*)

Unknown provenance, Pannonia (Hungary)
Hungarian National Museum, inv. no. 54.36.10.

L. 3.9 cm, W. 2.4 cm, Th._{bow} 0.2 cm, Th._{bow and catchplate} 0.7 cm

Copper-base alloy plate brooch. The pin is missing. The pin construction is a hinged pin between two lugs. The plain bow resembles a building with a triangular-shaped roof. The rectangular part is divided into two fields filled with black (?) enamel. The triangular-shaped field was probably also filled with black enamel and decorated with a round element in its middle and top. The first was decorated with red and yellow, and the second had yellow enamel. The edges are decorated with engraved lines. A small ring also joins the bottom of the brooch. The catchplate is lateral and rectangular.

Literature: SELLYE 1939: 88, T. XVI. 10; PATEK 1942: 216, T. XVII. 15; B. BÓNIS & SELLYE 1988: 65, 6. kép 12; BEREZ 2008: 379, Kat. C442.

21. *Aedicula*/temple-shaped brooch (*Fig. 4.2*)

Unknown provenance (Serbia)

L. 5.3 cm, W. 3.8 cm

Intact silver plate brooch. It has a spring pin construction. The front side

⁶ See footnote Nr. 4.

shows the well-elaborated details of a temple entrance. The two moulded columns are divided into two parts; the lower ones are smooth, while the upper parts are channelled and on their top ends with a Corinthian capital. These columns stand on a staircase of two steps, carrying the lintel and a triangular-shaped *tympanum* on the top. The inside of the surface is decorated with gilding and well-elaborated figurative openwork motives. A large-sized kantharos and vegetal motives, like ivy leaves, can be seen, and a central figure on the top of the kantharos. The catchplate is lateral and rectangular.

Literature: GUŠTIN 2018; ARTEFACTS: FIB-41816.

Representation of schematic temples on small finds, ceramic artefacts, and coins

The previous section included all known architectural brooches. Based on this summary, the rarity of the *aedicula*-shaped brooches is unquestionable. The following question is, how rare are the temple and the *aedicula* depictions on various kinds of Roman period objects? The comprehensive discussion of all finds exceeds the limits of the present paper, so one can only mention a handful of examples. *Aediculae* and temples are occasionally the main subjects of an artefact. In other cases, they are only depicted in the background to illustrate the environment.

First, a group of lead objects with cultic connections should be presented. Various types of objects were made of lead during the Roman period, and such a well-studied group of small finds is votive objects.

Some intriguing objects are small lead buildings, which are more likely to be considered temples and *aediculae* (Fig. 5.1). These six small buildings were together with other objects, such as *amphorae*, lead ingots, wooden boxes, *terra sigillatae*, and common wares, in the cargo of a shipwreck found in 1980 in the Po River delta at Valle Ponti near Comacchio. The wreck is dated to the last quarter of the 1st century BC (RICE 2016: 169, 185–186, Table 1). The small, 14–15 cm high lead buildings are well-elaborated, and the architectural elements of the temples are presented in detail. Moreover, they can be viewed from all sides and have mobile doors. In most cases, columns surround the small *cella*, which contains the figurines of Venus and Eros. An exception is the building with two columns and a *cella* with the figurine of Mercury (BARATTA 2013: 285, Abb. 3–4).

The following group consists of slightly simpler and smaller (average height 8 cm) lead temples with mobile doors and separately cast figurines placed inside. However, they are only suitable for a frontal view since only this side was elaborated and shows the entrance of the temple or *aedicula*. Such finds were published from Albania, Britain, Gaul, North Africa, Pannonia (Fig. 5.2), and Sardinia and dated to the 2nd and 3rd century AD (BARATTA 2013: 286–287, Abb. 5–10).⁷

⁷ The object from Savaria (Pannonia) is missing from the list of G. Baratta. The lead votive was cited by E. B. Thomas and earlier presented in detail by K. Kárpáti (B. THOMAS 1952: 34; KÁRPÁTI 1898: 155–156, I.4).

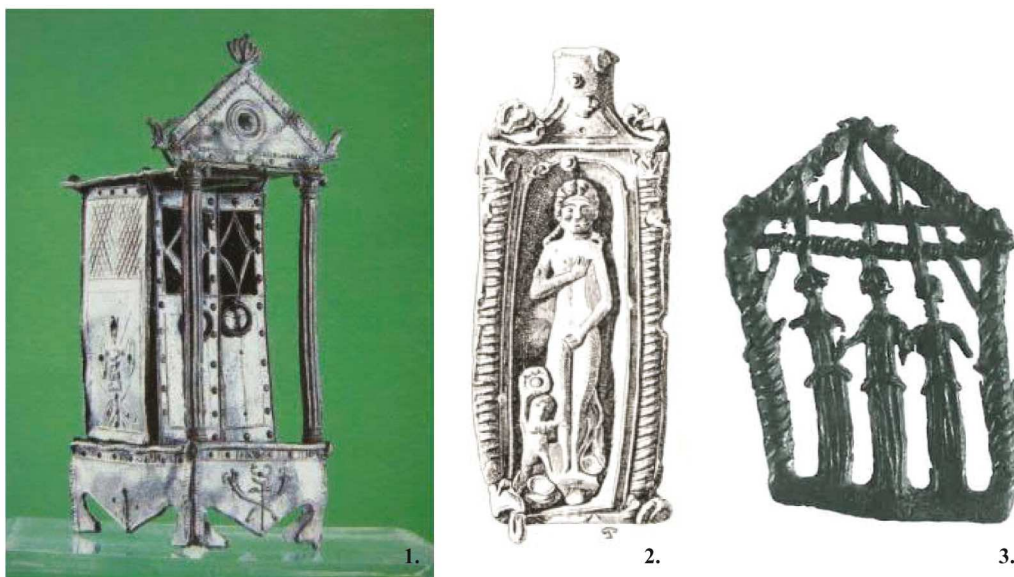


Fig. 5. Small aediculae/temples (without a scale). 1: lead temple from Valle Ponti near Comacchio (BARATTA 2013: Fig. 4), 2: lead temple with a mobile door from Savaria, L. 7 cm (KÁRPÁTI 1898: I.4), 3: lead votive from Carnuntum, L. 9 cm, W. 6.5 cm (HOLZNER & KREMER 2013: Taf. XXI.55).

The most simplified version of lead votive objects representing a temple and a god are cast in a single piece (Fig. 5.3). Some representations are more detailed, and the deities are presented inside a building. These temples are characterised by two columns, a *tympanum*,⁸ and a curved roof, which probably represents a dome⁹ or a combination of these coverings.¹⁰

Based on their temple-shaped appearance, many *lararia* could also be listed here, but collecting these household shrines exceeds the limits of the present research. However, one of the most exquisite find, the wooden *lararium* found in House V.31 at Herculaneum, is worth mentioning. This extraordinary artefact is composed of a wooden cabinet and a small shrine on the top of it.¹¹

In most cases, depicted temples, shrines, and *aediculae* illustrate the environment in the background of a scene or appear as an additional decorative motive.

⁸ For examples from Pannonia, see KÁRPÁTI 1898: 155, I.3; B. THOMAS 1952: T. IV.3–4, T. V.5,7; BUÓCZ 1991: 22, 14. kép 3–5; BUÓCZ 1998: 69, Nr. 42–43; HOLZNER & KREMER 2013: 47–49, 52, Taf. XIV. Abb.5, Taf. XXI.54–56, Taf. XXII.60–64, Taf. XXV.82–85; KISS & NYERGES 2014: 184, 7. kép; DÜRR 2021: 195–196, 201, Abb. 165, Taf. 16.44–45.

⁹ For examples from Pannonia, see B. THOMAS 1952: T. IV.1–2, 5–6, T. V.1–4,8–9; BUÓCZ 1991: 22, 14. kép 6; ZSIDI 2000: 313, 315, Nr. 1–3, Abb. 2, Abb. 3.1, Abb. 4, Beilage I; HOLZNER & KREMER 2013: 45–46, 48, 50–55, Taf. XIX–XX.33–46, Taf. XXI.57, Taf. XXII.59, 65, Taf. XXIV–XXIX.77–81, 86–113; KISS & NYERGES 2014: 184–185, 12. kép.

¹⁰ For examples from Pannonia, see HOLZNER & KREMER 2013: 46, 50–51, Taf. XX.47, Taf. XXIII–XXIV.66–76.

¹¹ <https://the-past.com/feature/wooden-wonders-of-herculaneum/> (29.01.2025.), <https://herculaneum.uk/Ins%205/Herculaneum%205%2031.htm> (29.01.2025.)

Silver emblematas are known from the Tekija (Serbia) hoard. The thin silver plaquettes depict divinities in front of or inside a building. The frontal view of the buildings is more or less elaborated and depicts two columns and a *tympanum* with an embossed technique (BORIĆ-BREŠKOVIĆ ET AL. 1994: 193–196, Cat. 40–43).¹² Based on the last coins from Tekija, the hoard was supposedly hidden in AD 81 or 82 (POPOVIĆ 1996: 139; POPOVIĆ 2011: 179, Fig. 2).

Some variously designed columns¹³ and building elements¹⁴ are also depicted on casket mounts. The *aedicula*/temple is more recognisable when detailed architectural elements are illustrated.

Pieces of military equipment and accessories might also provide an interesting picture of *aedicula*/temple depictions. Parade armour and belt accessories were studied roughly¹⁵ but, unfortunately, without great success. However, a published scabbard slide is worth mentioning. The metal sheet is composed of two fields decorated with openwork motives. The lower depicts a rosette, and the upper shows the outline of a building façade, probably a temple with a *tympanum* (HUMER 2006: 109, Kat. Nr. 358, Abb. 150). This scant example should be supplemented with some more unnoticed finds in the future.

Ceramic finds also provide a colourful picture. Intriguing finds are the ceramic money boxes, which have various forms; for example, they resemble a small chest, a vase, a beehive, or a flat circular form. Moreover, some of these objects were decorated with figural motives (ROBINSON 1924). For the current topic, the most interesting artefacts are money boxes with temple depictions. David M. Robinson lists flat circular objects that depict Hermes and Fortuna (ROBINSON 1924: 242–244, Fig. 3) and beehive-like money boxes with Hermes, Fortuna and winged Victory (ROBINSON 1924: 244–248, Fig. 4; CHEILIK 1963). The deities are illustrated inside or in front of a temple with two to four columns and probably a dome-shaped roof or a *tympanum* (Fig. 6).

Temple-like buildings were also depicted on the *discus* of pottery lamps. The relief decorations illustrate temples with two, three, four, and six columns, spherical roofs or pediments. However, deities are missing from these scenes. These lamps were published from various parts of the Roman Empire and were dated from the first century AD to the Late Antiquity.¹⁶ A more unique and sculpturesque lamp-stand/incense-burner with relief decoration of a temple and a female figure, probably a goddess, was published by the J. Paul Getty Museum (GETTY: 584).

¹² M. Guštin compared the well-elaborated Corinthian capitals of the silver brooch from Serbia to one of the emblematas of the Tekija hoard (GUŠTIN 2018: 190).

¹³ For example: Augst, Switzerland (RIHA 2001: 61, Taf. 34.400), Császá, Hungary (HAMPEL 1902: 14–15. ábra; GÁSPÁR 1986: 9, T. VIII.350), Dunaújváros, Hungary (GÁSPÁR 1986: 10, T. XXXVIII.381).

¹⁴ For example, a simple building with a *tympanum* was depicted on a fragmented metal sheet from Dunaújváros, Hungary (GÁSPÁR 1986: T. XXII–XXIII.579C). Columns with a semicircular top are illustrated on metal pieces of caskets from Tordas, Hungary (GÁSPÁR 1986: 10, T. XLIV.1331) and Császá, Hungary (HAMPEL 1902: 12–13. ábra; GÁSPÁR 1986, 10, T. L.349D).

¹⁵ For example: GARBSCH 1978; HOSS 2014.

¹⁶ For example: IVÁNYI 1935: 60, Nr. 349–350, T. XII. 8–9; CHRZANOVSKI ET AL. 2019; GETTY: 486.



Fig. 6. Terracotta saving bank with a temple depiction from the Johns Hopkins University (Baltimore) collection (without a scale), h. 12.5 cm, $d_{\text{at the base}}$ 10.5 cm (CHELIK 1963: Pl. 16).

Some relief decorations of *terra sigillatae* also resemble temple depictions. The first and less persuasive motive is the composition of two columns with a semi-circular top that was described as an entrance (KELLNER 1981: 130–131, Nr. 7). However, the construction is similar to depictions on pottery lamps defined as temple façades (CHRZANOVSKI ET AL. 2019: Fig. 1A). A simpler version of two columns and a semicircular top also belong to the motives of Westerndorf *terra sigillatae* (KELLNER 1981: 179, Nr. 72–73). These architectural elements are accompanied by a figure, who might be a divinity (Bacchus, Hercules) (KELLNER 1981: 131, 179). A motive of Rheinzabern *terra sigillatae* representing a building with three columns and a *tympanum* without a human figure should also be mentioned (RICKEN & FISCHER 1963: 217, O1). In the end, the most evident examples, the motives of Central Gaulish *terra sigillatae*, are presented. These compositions are complex, and occasionally, not only one building but a row of constructions are depicted. Standalone buildings are composed of two columns and a *tympanum* with a person (Eros) inside, and various patterns and name stamps accompany them (STANFIELD & SIMPSON 1990: 245, 435, Fig. 32, Pl. 39). The row of buildings comprises a similarly constructed building with figures (Bacchus, small fighters) and a connecting arch with a standing individual (STANFIELD & SIMPSON 1990: 126, Pl. 12.145, 149).

Depictions on coins are the most varied. One of the most favoured topics of numismatic research is the study of buildings and monuments on Roman coins. The representation of architectural elements on coins is diverse, and Stefan Ritter separated them into three categories. There are individual and characteristically

shaped buildings with or without an inscription, unspecific buildings without individualisation, and architectural settings that are difficult to categorise (RITTER 2017: 110, 117–124). The first temple depiction on a Roman coin is Marcus Volteius's *denarius*, which dates back to 75 BC. The subject remained common through the following centuries and was also popular during the reign of the soldier emperors (ELKINS 2015: 121–123; RITTER 2017: 102, Fig. 1).

Discussion

The most interesting question is how to evaluate the Roman period *aedicula*-shaped brooches. If one studies the listed finds, is there a possibility of identifying an exact building? Do these brooches connect to a specific building? What role or function did these brooches have, and who wore them?

Numismatics have extensively studied whether depicted buildings on coins are connected to specific buildings and whether they represent the real appearance of a decayed monument and allow scholars to reconstruct them. Contrary to the previous opinion, the authenticity of these pictures is now questioned (RITTER 2017: 102–104). For example, L. Timár studied the depictions of the Mars Ultor temple in Rome. As the temple partially remained, the details of the building can be compared to the coin depictions. Coins depict a round temple with war spoils or a cult statue standing inside and an inscription that identifies it with the exact building. The depicted form of this temple is a *tholos* and differs from the building's actual form. This single example already hints at depictions presenting imaginary and occasionally emblematic details, and the symbolic meaning of such details can be more dominant than authenticity. However, they can transmit propagandistic messages (RITTER 2017: 137–138; TIMÁR 2019: 74–75).¹⁷ Without a detailed presentation, it should be mentioned that tower-shaped and/or wall-shaped brooches also tempted scholars to use them as the basis of reconstructions (FLÜGEL & OBMANN 2008: 148, 151).

Another interesting question is who wore these brooches and what kind of secondary meaning they had.

A. Böhme and E. Riha highlighted the role of plate brooches as part of the female clothing (BÖHME 1972: 47; RIHA 1979: 42). However, enamelled brooches and brooches with openwork motives were published from military sites and male graves, so they can also be connected to men's attire (BERECZ 2008: 189–191; SÁRÓ 2020: I, 37). The depicted disc brooches on civil and military men's images (HOSS 2016: 51–53) also hint at their extensive wearing. Another linking feature is the connection between the motives of military belt accessories and plate brooches. For

¹⁷ For further examples, see RITTER 2017: 104–108.

example, well-known patterns are S-shaped, pelta-shaped and trumpet-shaped motives and the composition of a fleeing rabbit with a dog.¹⁸

When S. Petković discussed the *aedicula*-shaped brooches with openwork motives from Serbia, she collected brooches from military sites, among other archaeological sites and supposed these brooches could be connected to the army. M. Guštin also mentioned them as military brooches. Moreover, S. Petković theorised that these brooches transferred conscious or subconscious messages to soldiers and were part of the military propaganda of the emperors. She dated them from the 3rd century to the first half of the 4th century and connected the propaganda to the tetrarchy's ideology (PETKOVIĆ 2010: 181; GUŠTIN 2018: 190). As mentioned before, temple depictions on coins could transfer propagandistic messages, so the theory of S. Petković could be relevant, and her option has to be revised. If we focus on the period she mentioned, the tetrarchy and the rule of the Constantin dynasty, an exceptional group of brooches with a propagandistic role should be mentioned. These crossbow (onion-knobbed) brooches are inscribed in Latin and connect to emperors (JOHANSEN 1994: 227, 229, 231; DEPPERT-LIPPITZ 2000: 46–52). For example, the gold brooch from Arezzo, kept in the Metropolitan Museum of Art, has an inscription on its bow “May you always be victorious, Hercules Augustus!” and the inscription probably refers to the tetrarch Maximian, who styled himself as Hercules (DEPPERT-LIPPITZ 2000: 46, 48–49, Nr. 3, Fig. 9a–b). Another brooch from Aquileia or Čentur is connected to Maxentius and his son Romulus (DEPPERT-LIPPITZ 2000: 46, 49–50, Nr. 5, Fig. 11a–b; SCHULZE 2010: 107). Architectural brooches lack this unquestionable link with any emperor. One has to consider that *aedicula*-shaped brooches were probably not special military accessories, but women could also wear them.

The only object found in a grave context is the openwork brooch (Cat. 11, Genčeva 27e = Petković 22f = Grumeza III.3) from grave 32 at Pančevo–Vojlovica. Unfortunately, the inhumation grave was disturbed, and the skeleton was dislocated from its original position (GRUMEZA 2014: 246). However, the grave goods, such as the two openwork brooches, the glass beads, the pendant, and the ceramic spindle whorl, suggest the female sex of the deceased.¹⁹

The enamelled brooch from Hungary (Cat. 20) should also be mentioned since a small ring is attached to the bottom of the bow. Numerous examples prove that bow, disc, and plate brooches were often worn in pairs and occasionally connected with strings or chains. Chains could join various parts of the brooch, including their pin, pin construction, and bow. A Nauheim brooch from Budapest, Csúcs-

¹⁸ Examples of S-shaped, pelta-shaped and trumpet-shaped motives on belt mounts (HOSS 2014: Taf. 50.B1180–Taf.56.B1482) and brooches (COCIŞ 2004: Pl. CX). Examples of a fleeing rabbit with a dog on belt mounts (HOSS 2014: 148, 184, Taf. 46.B.1018 – Weißenburg, B.1027 – Kertsch, Taf. 56.1482 – Kristein, B.1484 – Dura Europos) and brooches (PATEK 1942: 222, T. XXI.15–16; MATOUSCHEK & NOWAK 1985–1986: 207, 222, Nr. 1–2 – Brigetio, Carnuntum, Savaria, unknown provenance).

¹⁹ See Cat. 11.

hegy-Harsánylejtő (late Iron Age settlement) has a chain of round chain links connected directly to the pin construction (ZSIDI 2017: 62, Kat. 77).²⁰ The double loop-in-loop chain from the Židovar treasure probably joined to the pin of the silver Jarak-type brooches (POPOVIĆ 2011: 181, Fig. 5.1–2). Moreover, chains join to a casted ring at the pin construction of several types of brooches.²¹ In the case of the Nauheim brooches (Demetz I.4)²² from Lauterach, the chain joins to the bow after the pin construction (KRÄMER 1971: Abb. 2.1–2, Taf. 21–22). A further example is the niello-decorated disc brooch from Brigetio, which has a small round hole on its bow and a chain joined to it as in the pictures of I. Sellye and E. Patek, the brooch's original appearance was shown (SELLYE 1939: T. VIII.13; PATEK 1942: T. XV.21). Chains could join not just to pierced holes but cast loops as well (FEUGÈRE 1985: Pl. 149.1873). Brooches with rings and beads from a handful of early Roman-period graves of Pannonia also prove that chains and strings connected brooch pairs and decorated the attire (SÁRÓ 2020: I: 191). Scholars agreeingly connect this wearing habit to women (ROTHER 2012: 215; SÁRÓ 2020: I: 187–188).

Besides brooches pinned and decorated attire, a handful of figurative brooches also had a secondary symbolic meaning (BERECZ 2008: 195). Among others, *aedicula*/ temple-shaped brooches were probably used as tokens and amulets and could be connected to religious beliefs.

The decoration of the silver brooch from Serbia (?) represents a complex visual picture. The richly ornated inner side shows vegetative motifs with tendrils and ivy leaves, a kantharos, and a human figure, which M. Guštin had already noticed. The figure's interpretation is questionable; M. Guštin thought it could be a deity or an orant. The figure has a wide hip, but an additional element can be seen between the legs, which was interpreted as a sack or a newborn (GUŠTIN 2018: 191–192). One could suggest another option, and the oval element could also be described as an enlarged male sexual organ (*Figs. 4.2, 7.1*).

Openwork brooches also have complex pictures, but the human figures are hidden. The dome-shaped top of the Cat. 19 brooch from Pannonia contains the details of a sitting male (?) figure with open arms (*Figs. 3.4, 7.2*). The analysis of further openwork brooches is more challenging. Only the intact and fragmented round elements on the top of Cat. 13 and Cat. 15 (*Figs. 2.4, 6*) brooches hint at the presence of a human figure. The round projection is probably the head of a standing human figure with open arms. This tiny detail also suggests that the original casting(s) was designed with a standing figure, which was replicated later; the head gradually disappeared during the modelling, and the form lost its initial character (*Fig. 8*).

²⁰ Further brooch types: PATEK 1942: T. IV.15; POPOVIĆ 2011: Fig. 8.1.

²¹ See for A18 type brooches: KRÄMER 1971: Taf. 24, for anchor-shaped brooches: COCIŞ 2006: Pl. VI.2, Pl. VII.1, Pl. XII.2; POPOVIĆ 2011, Fig. 8.2, for knee brooches: POPOVIĆ 2010: Fig. 4–5.

²² DEMETZ 1999: 242, Liste XII.1.4, Nr.4.



Fig. 7. Human figures among the decorative elements. 1: Serbia (?),
2: Pannonia, probably Komárom-Esztergom district (Hungary)
(the pictures follow Fig. 3.4 and Fig. 4.2, and drawings were made by Cs. Sáró)

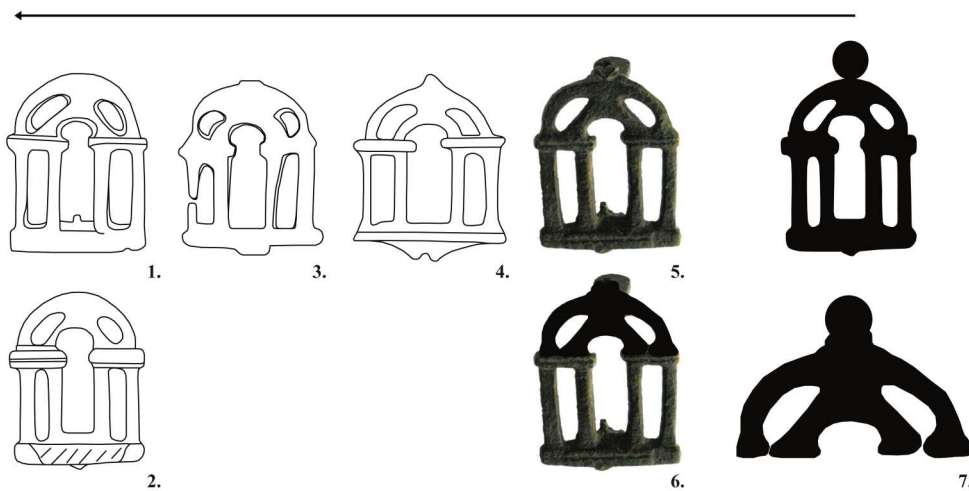


Fig. 8. Human figures among the decorative elements. Fragmented brooches. 1: Singidunum, Knez Mihajlova Street 30 (Cat. 12), 2: Unknown provenance, Pannonia (Cat. 14), 3: Pančevo–Vojlovica, grave 32 (Cat. 11), 4: Oescus (Cat. 9), 5: Viminacium, Više grobalja, trench 265 (Cat. 13). 6: the brooch from Viminacium with the hidden human figurative motif, 7: the reconstructed shape of the human figure and the theorised shape of the original casting (all pictures follow Fig. 2, and drawings were made by Cs. Sáró).

The questions arise: Who is this? Is it the same person? Is it a deity or a mortal? Unfortunately, without any significant attribute, the identification is impossible. The previous summary of temple-shaped objects and/or depicted temples on small finds and coins reflects the variability of popular divinities. Occasionally, brooches were shaped as recognisable divinities. The wearing of the image of a Roman god, goddess, powerful mythological creature, symbolic animal or object connected the individuals with the relevant help they were seeking at the moment.

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