

PAINTED DEPICTION OF *GENIUS* OF SOPIANAE

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Abstract: A preceding archeological excavation opened the way for the recovery of a larger building complex on Kossuth Square, Pécs. A wall-painting islet consisting of fragmented, but contiguous pieces was unearthed, was a part of a larger painting decorating the northern wall of the room of the building complex in Severan times. The half man size figure surviving in bust was created with a brilliant brushwork using rich colours on a white background. The figure can be identified as *Genius* based on his attributes (the *cornucopia* and the crown) and the inscription of the painting. This paper discusses reconstruction possibilities of the wall-painting, painting techniques and materials applied, and deals with the possible functions of the room the wall-painting was unearthed in.

Keywords: *Genius*, Sopiana, wall-painting, Roman painting, sanctuary, Pannonia

SITE AND CONDITIONS OF RECOVERY

In Kossuth Square, Pécs fragments of wall-paintings were found on an excavation prior to construction in 2008.¹ The excavation was led by Zsolt Tóth² of Janus Pannonius Museum.³ Some of the fragments adding up to a larger, contiguous piece were laying upside down. (*Figs 1–2*) After picking up all pieces, conservation and restoration⁴ followed, an inscription became legible, making clear that the figure depicted on the wall-painting is a *genius*.⁵ (*Fig. 3*)

The wall-painting decorated the northern⁶ sidewall of a larger building⁷ datable to the Severan Age (*Fig. 4*). According to excavation records the upper walls consisted of partly adobe, and of a stone base.⁸ The building tech-

¹ The excavations took place between February 25 and July 22, 2008. The wall-painting was recovered on April 30, 2008 on the northwestern part of the square, from trench no. A/VIII. JPM, Archaeological Department inventory number: 2.2.2015. The site, concerning the topography of Sopiana, took place in the eastern part of the settlement, at the eastern front of the late-Roman city-wall. TÓTH 2008, 3.

² I sincerely thank the opportunity of publishing, and the help to write this article to Zsolt Tóth.

³ Will be referred as JPM in the following text. I would also like to express my thanks the Janus Pannonius Museum for the publication of this study.

⁴ The finds were picked up by conservators Éva Horváth, Zsuzsa Horváth, Magdolna Gardánfalviné Kovács between 05.07–08. 2008. A 1:1 scale drawing was made of the wall-painting by Kálmán Szijártó, graphic artist, on location.

⁵ Before conservation and restoration of the inscription, the depicted figure was identified as goddess Fortuna or Abundantia because of her characteristic *cornucopia* (horn of plenty). TÓTH 2008, 9.

⁶ The larger isle like fragment depicting a figural scene, has likely fallen down from the northern wall of the room since it was discovered in the immediate forefront of the northern wall, beside the entrance of the room opened on the northern part of the eastern wall. Based on the kind verbal info of Zs. Tóth.

⁷ The building consisted of at least five rooms, only one could be excavated completely, the others having been disturbed throughout modern constructions. TÓTH 2008, 9, and according to his kind verbal informations.

⁸ The bottom of the wall (dado) consisted of a couple of courses of stone, the upper walls were built of mudbricks. The wall-painting was recovered from under the layer of clay rubble of the mudbricks. Based on the kind verbal info of Zs. Tóth.



Fig. 1. Larger, isle like wall-painting fragment fallen intact found on the archaeological excavation of Kossuth Square from the south-east (photo: Zsolt Tóth)

nique of the wall structure and body can be considered as general regarding contemporary buildings.⁹ (Fig. 5) The floor of the room was covered with a thin layer of mortar, only observable in patches at the time of the excavation.¹⁰ The building was restructured at least once and added to throughout its lifetime.¹¹ The wall-painting belongs to the last painting period of the building,¹² no signs of repainting could be detected. The wall-painting was not broken off the wall on purpose, its decay can be linked with the slow natural collapse of the building.¹³ The piece depicting *genius* being preserved, because of extensive disturbance of later periods, can be considered only of a good luck.¹⁴ The western part of the building has fallen prey to a modern construction,¹⁵ the dimensions of the wall-painted room (the length of the northern and southern sidewalls) can be only guessed. (Fig. 4–5)

⁹ See list of sites contemporary with Kossuth Square building on map in the paper (Fig. 5).

¹⁰ TÓTH 2008, 9. A thin white layer of mortar identified as tread surface was constructed on a hard pebbly bedrock. The courts of stones of the upper wall of the building were built on this layer as well. Based on the kind verbal info of Zs. Tóth.

¹¹ TÓTH 2008, 9.

¹² TÓTH 2008, 9. According to the opinion of the excavating archaeologist, made in Severan Age. Tóth 2008, 9.

¹³ This conception is confirmed by the *in situ* remains of wall-painting, that continue on the Eastern wall as well. See excavation photos and Fig. 1, too.

¹⁴ The building of the wall-painted room, and its broader excavated area (Kossuth Square) was frequently disturbed with the wooden structure buildings, ovens of Late-Roman times, and burials from the end of late Roman Age, furthermore, it was extensively disturbed by the pits and wells of the Middle Age occupation period. TÓTH 2008, 10–19.

¹⁵ The western part of the building was destroyed at the time of the construction of the public convenience built here. Based on the kind information of Zs. Tóth.

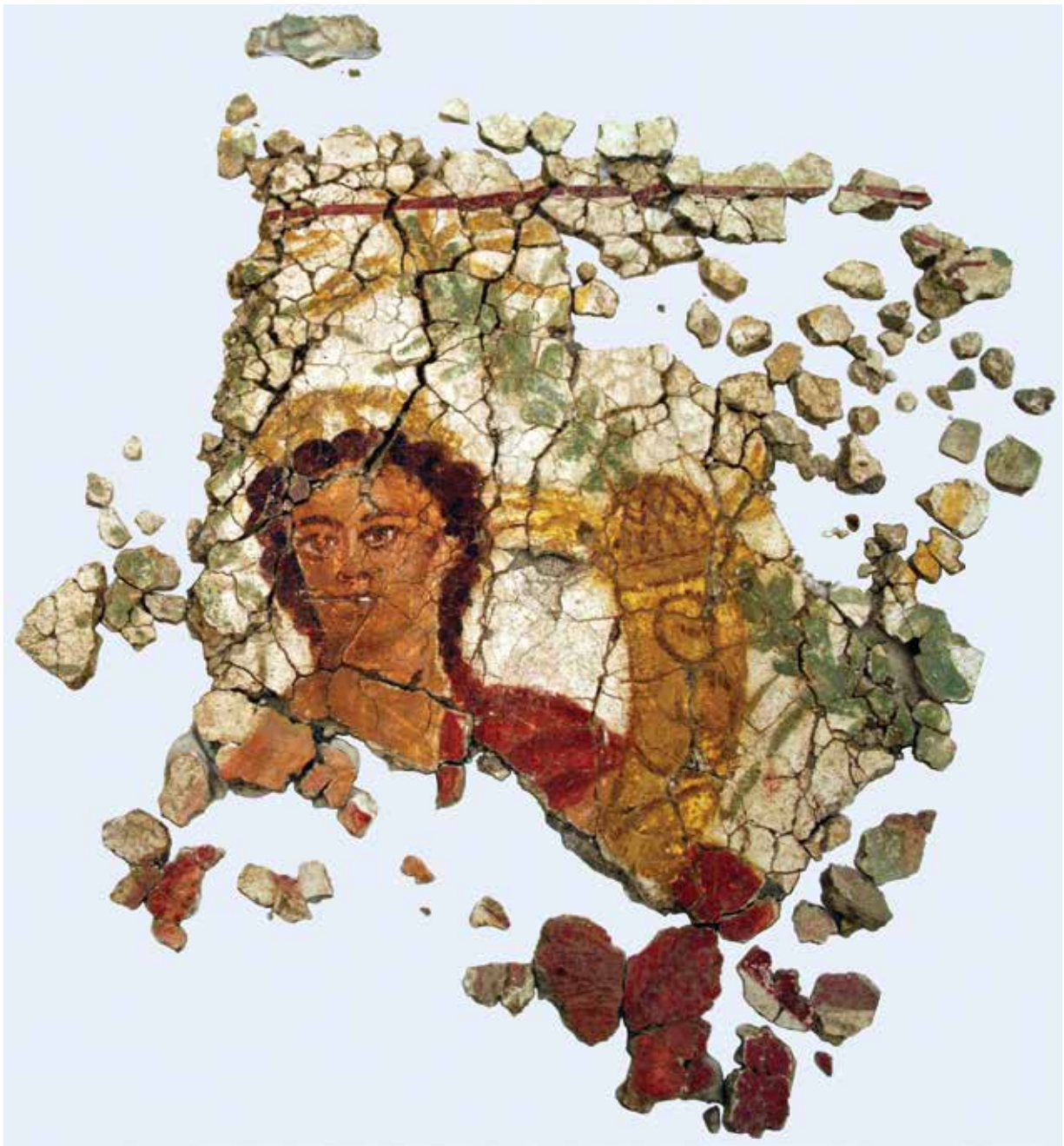


Fig. 2. Fragments of the *genius* wall-painting after being picked up before framing (photo: Zsolt Tóth)

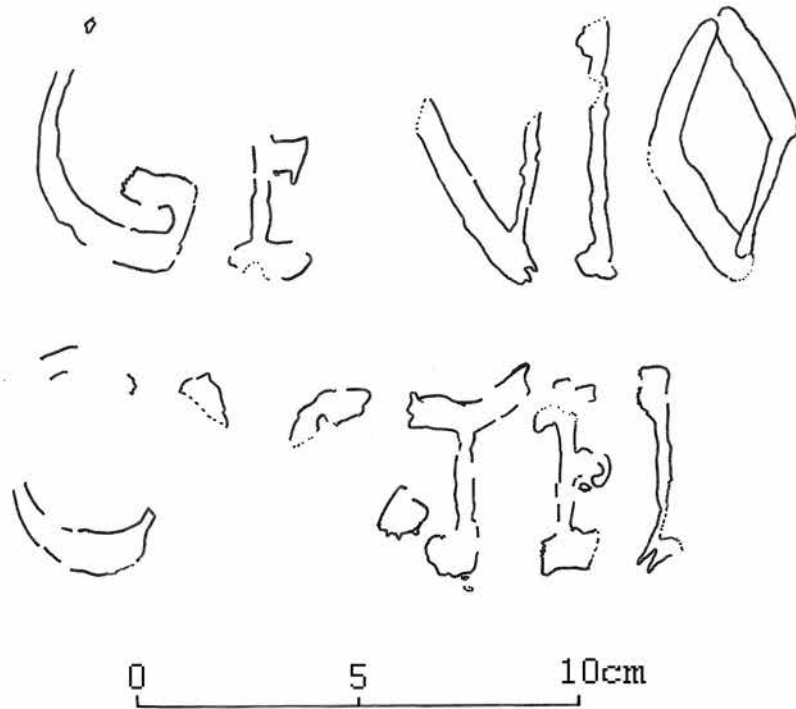


Fig. 3. Painted inscription recovered along with the wall-painting after assembly and restoration, together with the drawing of the inscription



Fig. 4. The building complex recovered on Kossuth Square with the site of the wall-painting (see arrow), excavation image from the north (photo: Zsolt Tóth)

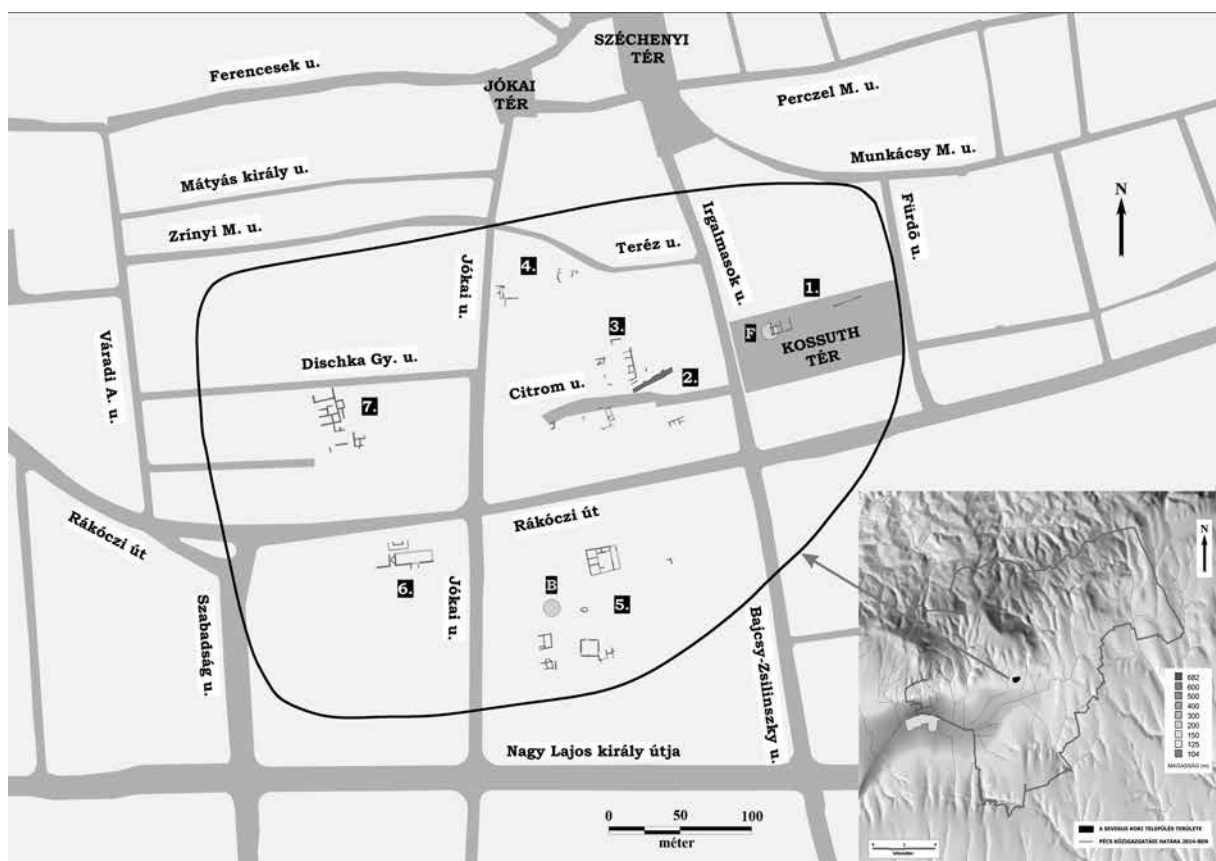


Fig. 5. Severan Age period of Sopianae with known building remains on today's street map:

- 1: Kossuth Square; 2–3: Citrom Street; 17–19 Jókai Street; 4: 11–13 Jókai Street; 5: Sopianae Square and House of Traders; 6: Rákóczi Road–Jókai Street SW corner; 7: West of the Postpalace; F: The location of the wall-painting of the *genius*; B: The Beneficiary's Sanctuary.

Small map: The location of the Roman settlement (black) in the present administrative area of Pécs
(Compiled by Zsolt Tóth)

During the excavations aligned perpendicular to the northern wall decorated with the figural scene, two rectangular stone bases carved of one piece could be observed,¹⁶ possibly statue-bases. Besides, a fragmented, thoroughly detailed stone carving of an eagle with outstretched wings came to light from the area of the same room, from the destruction layer of the building.¹⁷ (Fig. 6)

SOPIANAEE IN THE 3RD CENTURY AD AND THE BUILDING OF KOSSUTH SQUARE

Sopianae was founded in the crossing of important traffic routes.¹⁸ At the end of 2nd–beginning of 3rd century during the reconstructions¹⁹ following the Marcomannic wars,²⁰ stone buildings, heated building complexes, paved roads were built.²¹ (Fig. 5) The wall-painted building discussed in this paper is situated in the Eastern part of the 500x300 m settlement,²² close about from its borders defined by excavations so far, 80 meters to the North²³ from the East–West main road.²⁴ Further away, about 250 meters South–West in the Southern part of the settlement, a *beneficiarius* shrine erected in the first half of the 3rd century was recovered.²⁵ According to contemporary building remains,²⁶ the East–West main road recovered on Citrom Street and building parts renewed several times²⁷ can be connected to the Kossuth Square building complex.

Following the Sarmatian–Roxolan break-in in 260 AD, the inhabited part of the settlement narrowed, some of the earlier buildings were refurbished and further used.²⁸ Others, like the wall-painted building complex in Kossuth Square were given up in this period.²⁹ Later, at the end of the 3rd century AD, Sopianae became the political and administrative centre of the newly established Valeria province.³⁰ In one of the domestic villas neighbouring the settlement representative, figural mosaic floors of high artistic value were recovered.³¹

DESCRIPTION OF THE WALL-PAINTING

In the centre of the composition, probably in the centre of the side wall³² a perhaps full-length depiction of a young male figure, *genius* is situated, that of only fragments up to chest-high were recovered.³³ (Figs 2, 7) The

¹⁶ Based on the kind info of leading archaeologist.

¹⁷ TÓTH 2008, 9. Excavation archaeologist thought it was a decoration of the building. Sizes: width: 30 cm, remaining height: 37.5 cm, depth: 13 cm. JPM accession no: 2.1.2015. The head of the eagle is missing, it was a free standing statuette, made for one perspective. A detailed description of stone eagle see below in the appendix-paper by B. Fabián and Á. Szabó.

¹⁸ POZSÁRKÓ 2004, 271; KOVALICZKY–TÓTH 2014, 81; KOVALICZKY–TÓTH 2016, 20.

¹⁹ No relating data concerning municipal standing were found from this period. The name of the settlement is known from *Itinerarium Antonini Augusti et Hierosolymitanum* 231.9, 232.8, 264.1, 264.7, 267.5 Berlin 1848, and from Ammianus Marcellinus (*AmmMarc* XXVIII. 1. 5.) *Ammianus Marcellinus: History*. Loeb Classical Library. London 1986. KOVALICZKY–TÓTH 2014, 81; KOVALICZKY–TÓTH 2016, 21, 24.

²⁰ About Marcomannic wars recently: KOVÁCS 2014, 113–174. About local devastation of Marcomannic wars: FÜLEP 1984, 33, 272–273; MÓCSY–FITZ 1990, 38–39; FARKAS–KÓHEGYI 2002, 71–78, KOVALICZKY–TÓTH 2016, 22.

²¹ Buildings on stone bases, or with stone upper walls characterized this period. KOVALICZKY–TÓTH 2014, 82; KOVALICZKY–TÓTH 2016, 24.

²² In the area bounded by Rákóczi Road–Jókai Str.–Nagy Lajos Király Road– Bajcsy-Zsilinszky Str. there were surely stone buildings standing in Severan Age. KOVALICZKY–TÓTH 2016, 25.

²³ See map: KOVALICZKY–TÓTH 2014, 83, Fig. 4; KOVALICZKY–TÓTH 2016, 24.

²⁴ Today's Rakóczi Road.

²⁵ POZSÁRKÓ 1990, 109–118; KÁRPÁTI 2004, 281–282; VISY 2013, 121–123; KOVALICZKY 2015, 76; KOVALICZKY–TÓTH 2016, 25.

²⁶ See summary of building contemporary to the wall-painting on the map attached to the article. (Fig. 5)

²⁷ KÁRPÁTI 2004, 282–285; VISY 2013, 117–119, Fig. 22.

²⁸ E.g. at buildings recovered on Sopianae Square (period 3): KOVALICZKY 2015, 85; KOVALICZKY–TÓTH 2016, 26.

²⁹ TÓTH 2008, 9–10 and the kind verbal statement of excavating archeologist; KOVALICZKY–TÓTH 2014, 83.

³⁰ Based on circumstantial evidences: *AmmMarc* XXVIII, 1, 5. Considering the seat of the *praeses* opinions differ amongst researchers: ALFÖLDI 1942, 699; NAGY 1973, 107; MÓCSY 1962, 611; FITZ 1976, 387; FITZ 1993–1995, 1180–1181, 1175–1183; TÓTH 2006, 60–64; KOVALICZKY–TÓTH 2016, 27; summarized lately in: VISY 2013, 136.

³¹ E.g. the figural mosaic of the villa of Nagyarsány: MRÁV 2015, 53, Fig. 155.

³² In painted scenes the figure of *genius* is usually located in the middle of the composition. REINACH 1922, 103ff., pic. 1,3,5,6. The two decorating wreaths starting on both sides of the head also suggest the centered positioning of the figure. Similarly two wreaths are to be observed on: FRÖHLICH 1991, Kat. L 91, Taf. 1; Kat. L 8, Taf. 2; Casa delle Pareti Rosse: Kat L 96, Taf. 8.

³³ Apart from the reconstructed wall-painting, some fragments were recovered, painted red, supposedly a parts of an attire. Concerning this, we can suppose, that our figure was the part of a larger, full body depiction, not a bust only.



Fig. 6. The fragmentary statuette of an eagle from the destruction layer of the Severan-era building (photo: Zsolt Tóth)

wall-painting is of red, green and yellow colours and their shades on a white background. (*Fig. 8*) *Genius* is wearing a yellow, semicircular crown. (*Fig. 8*) Four-five splits appear on the crown, along with a larger protuberance³⁴ on the upper arch at one point. The hair of the figure is reddish brown, wavy or curly, and is down to his shoulder, to the hem of his dress. The curliness and the light and dark effects of the hair are enhanced with loops and helices and emphasized with black or very dark brown lines, or with shorter loops on the left side of the head, and with a dark line contouring the right side of the face. Out of the frizzly hair, regularly spaced, really short curls hang in the face.

The figure turns his head and his upper body slightly to the right. (*Figs 2, 8*) The colours of the body are marked with a thick layer of orangeish or light brownish colour. Above this, eye-brows,³⁵ eyes,³⁶ the nose,³⁷ and the mouth³⁸ were created applying more colours on one another,³⁹ thoroughly detailed, precisely taken care of the light and shade effect. The left cheek is visible more, its lighting is also inflicted with putting various shades next to each other.⁴⁰ There is a smaller pink spot above the left eyebrow that also reflects to lighting. The left ear is not covered with hair, but no emphasis was put on its lifelike look by the artist. At the height of the nostrils, in the central point of the face there is a small mark, which probably helped the designation of the position of the eyes and of the face on the mortar layer. The lower boundary of the face and the chins were marked with reddish brown and lighter brown colours.

³⁴ A smaller protuberances can be observed by the splits rising from the upper plain of the headdress which results in the use of brushes. There is only one significant bump that may be a result of inaccurate gathering of the fragments. However, painting direction of the base is right (!).

³⁵ With red-reddish brown colours.

³⁶ Grains were painted applying five colours above one another.

³⁷ Reddish brown, dark pink, light pink colours were used.

³⁸ The mouth was created using reddish brown and two different shades of pink.

³⁹ Eyes, nose, mouth and eyebrows were modelled with red, then red-brown above it, followed by darker pink, lighter pink and finally white.

⁴⁰ Going from the nose towards the ears painting on the left face is characterized with a vertical painting method applying light pink, later dark pink colours.



Fig. 7. A possible reconstruction of the wall-painting (Anita Kirchhof)

On the left shoulder of the figure parts of a densely plaited red attire, maybe a *toga* or a cloak or a shawl (*pallium*) can be observed.⁴¹ Red areas were created with multiple layers of paint, thick plaits of the dress were marked with darker and lighter red stripes, sometimes turning purplish or rather brownish-reddish. On the right side of the figure, clearly above the shoulder a light reddish stripe runs.⁴² (Fig. 9) This suggests that the figure is wearing an attire covering his whole body, maybe a *toga*⁴³ (or *toga purpurea*) and a reddish *tunica* underneath. On the left side of the figure, right by the hem of the garment, a thin white stripe left unpainted can be observed.⁴⁴ (Fig. 8) This unpainted stripe runs in the line where the face meets the hair, so its likely that it can be interpreted as a previously marked boundary, a designation of the hem of the cloth.

The figure is holding a *cornucopia* in his hand. Some of his bare arm is visible next to it.⁴⁵ (Fig. 10) The *cornucopia* is emphasized by a reddish brown colour on a yellow basis. Reddish brown colour highlights the contour and the 'S' shaped or simple twisting tendril like decorative motif⁴⁶ running on the outside. The upper broadening part, the rim of the *cornucopia* is marked with a double, horizontally encircling reddish brown line. There is a semi-

⁴¹ Because of the fragmentation of the depiction, it is not possible to determine the exact attire of the figure. Both versions are possible. Hereby I would like to thank Judit Pásztókai Szeőke for sharing her opinion with me.

⁴² By assembling, the two body coloured fragments were placed to the right side of the figure to the shoulders. Their insertion to the larger wall-painting isle is not unequivocal. See photos taken during restoration.

⁴³ *Genius* was usually depicted wearing a complete *toga*, or their upper body left uncovered. OTTO 1910, 1164; KUNCKEL 1974, Taf. 1–96.

⁴⁴ The width of the stripe left white is 2–4 mm. In this case it is not a white stripe painted over the previous paint layers, but the area was left unpainted and the white colour of the base is visible.

⁴⁵ The orangeish body colour used on the face and the neck was used here.

⁴⁶ Twisting decorating motifs, *voluta* like decorations, acanthus, amber or vine motifs were very popular in Roman art

amongst others of building decorations, wall-paintings, mosaics, stucco decorations, etc. SCHMIDT-COLINET-PLATTNER 2004, 84–85, Fig. 121. Found on the following: Aquincum, wall painting of Tavasz Street: SZIRMAI 1984, 253, Figs 5–6; wall-painting of the building complex of Búvár-folyamőr Street: PARRAGI 1991, 204, Abb. 3; on the stucco imitation of the wall-painting of Szőlőkert Street: ZSIDI 2000, 151, Fig. 14; framing the mosaic of apsis of room 7 of Villa of Hercule, beginning of 3rd century AD: WELLNER 1969, 263, Fig. 29, **North African** mosaics e.g from Sousse: FRADIER 1976, 78; **Late Roman period** (3rd–4th century) mosaic of Villa of Casale room 33 (Xystus) acanthus decorated with busts of animals: CATULLO 2000, 66–67; Savaria, mosaic of late Roman proconsul's palace: KRIS 1973, Pl. XIV–XV, etc. Although the upcoming examples can be dated to an **earlier period than the wall painting** discussed, they illustrate the use of this decorating motif on different materials: *Ara Pacis Augustae*: RAMAGE 1999, 104, Abb. 3.28; silver cup outer decoration: RAMAGE 1999, 104, Abb. 3.29; wall-painting of Bolsena from 30 AD: BARBET 2009, 165.



Fig. 8. The portrait of *genius* depicted on the wall-painting close up



Fig. 9. A fragment of the figure of *genius* with a detail of a red attire

circular shape, perhaps a pinecone depicted in the *cornucopia*. The contour and the flakes of the pinecone were also rendered with a reddish brown⁴⁷ colour, perpendicular hatches, repeating pattern of rhombuses.

From the point where the *cornucopia* meets the pinecone yellow grainspikes bend in two directions, once filling in the area between the head of the figure and the *cornucopia* and also leaning in the opposite direction.

The background of the grainspike is painted light yellow with a patchlike technic. Above that grains⁴⁸ are depicted with using darker or more paint. Above that, using a reddish brown colour,⁴⁹ shades were drawn, creating a life-like image.

Beside all the above, the other shoulder and the launch of the right arm of *genius* is visible on the wall-painting isle recovered. The whole height of the figure, based the remaining fragments and the proportions of the body can be composed to a little less than 90 cm,⁵⁰ about half a man size. (Fig. 7) The thin red line running by the head of the figure marks the border of the picture. The complete height of the picture from the red line to the bottom of the figure, the floorline,⁵¹ or maybe a little lower was about 100–120 cm. The footing and the upper zone above the red line adds up to these dimensions.⁵²

⁴⁷ Thickness: 2 mm.

⁴⁸ Number of grains identified: 3–4 pieces.

⁴⁹ In order to emphasize the effects of light and shadow, 1.5–2–3 mm wide stripes were applied and even 5 mm thick leaves were painted there.

⁵⁰ 88.8 cm.

⁵¹ Presumably the bottom (horizontal) border of the picture was situated at his foot, also serving as the footline of the composition.

Similarly, the frame of the image field is the same as the soil foodline in several wall-paintings of Zeugma: BARBET 2005, Pl. XXV,1,5, Pl. XXVI,3.

⁵² From the red strip upwards, the white solid colour of the wall surface continues traceably on the preserved fragments. The inscription, according to one of the ideas, might have been in this upper zone, above the figure.



Fig. 10. Depiction of *cornucopia* from close up with a twisting tindrel motif, pinecone and grainspike

Unequivocal identification of the figure as *genius* became possible after assembling the inscribed pieces found neighbouring the figural fragments.⁵³ The text is arranged in two lines. The word *GENIO* is clearly readable of the 6–6.1 cm size letters of the upper line, despite its fragmentation. (*Fig. 3*) Beneath, slightly smaller, approx. 4.7 cm tall letters, *CV TEL*, are recognizable.⁵⁴ The text in the lower line being very fragmented is uncertain to interpret. The inscription, just as the dominant shade of the figure is reddish brown. A green spot, part of a leaf at the end of the upper line of the painted inscription suggests that the inscription was probably situated in the center of the area next to the figure, at about eye level.⁵⁵ (*Fig. 7*) Though the possibility that it was located above the red line that frames the composition, in the upper zone above the figure can not be excluded.⁵⁶

On both sides of the figure, a garland made of green, monochrome leaves rises steeply upwards.⁵⁷ The one on *genius*' left side is more intact. The garland does not cover the figural image, it is depicted in the background breaking its continuous line at the *cornucopia*. At the bottom of the *cornucopia*, to be exact at the point where the wreath and the *cornucopia* meets, a dot can be observed that probably was to designate the design. The part of the garland above the *cornucopia* runs in an almost straight line towards the framing red stripe. Its leaves are opened out- and upwards, bending curved on both sides. (*Fig. 2*) On those parts of the garland where there were no other depictions, some longer, wider overhanging leaves are not connected directly to the stalk. They were intended to fill the white background space inbetween the patterns.⁵⁸ At one point there is even a red dot⁵⁹ in between the strongly overhanging leaves, indicating a flower pinned there for decoration. It was not intended to present the light and shade effect on the garland neither with using different colours nor with using different shades of one colour. There is a minimal difference between the colour of the leaves facing the figure and the colour of the stalk being slightly darker. The garlands are tied up to the red line⁶⁰ framing the composition with a yellow ribbon, that's bow⁶¹ is clearly visible. (*Fig. 11*) The section of the ribbon tossed over the red line curves above the red line. Out of the garland stretching on the right side of the figure only some parts of the yellow bow and parts of the green leaves are visible. The distance between the launches of the two garland must have been approx. 9 cm. At last, another motif is clearly visible, the simple, thin, red line marking the boundaries of the central zone.

THE MORTAR, AND THE PROCESS OF PAINTING

The figurative scene becoming detached from the wall fell intact to one place presumably when the upper adobe wall collapsed.⁶² The mortar base of the wall-painting is relatively thin⁶³ because of this and the compounds of the mortar, the wall-painting became very fragmented. Both Plinius⁶⁴ and Vitruvius⁶⁵ suggested a thicker mortar consisting of several layers for the base of wall-paintings. Apart from a few exceptions⁶⁶ it is generally true concerning Roman and thus Pannonian⁶⁷ mortar of wall-paintings that threefold structure (three layers of mortar) is used.⁶⁸ This can be observed on the discussed wall-painting fragments as well.⁶⁹ (*Fig. 12*) The back of the mortar examined

⁵³ Figural and inscribed fragments obviously belong to the same painting, based upon their style of painting, colours applied, their mortar base (the layers of the inscribed fragments are not examinable at the moment due of being inserted) and their finding conditions.

⁵⁴ The text is arranged in two lines. An interpretation of the inscription see below in the appendix-paper by B. Fabián and Á. Szabó.

⁵⁵ In the upper line of the text, next to letter *O* of the word *GENIO* a piece of a green leaf of the garland can be seen. It's probably the detail of a leaf reaching down from the garland to the inscription. Presumably leaves were surrounding the inscription to fill out the space.

⁵⁶ According to the photos taken during the excavation, fragments of letters were mostly unearthed North of the figure, close to the wall, or somewhat East of it. This theory is supported by the practice of putting names of mythological figures depicted on wall-paintings neighbouring the figure, most often above or by the head. eg. from Brigetio, Pannonia: BİRÖ 2001, 9–12, 22.

⁵⁷ The average size of the leaves is 2.5 × 1.2 cm.

⁵⁸ Usually one to three leaves per side on both sides.

⁵⁹ Dimensions: 1 × 1 cm.

⁶⁰ Width of the red stripe: 6 mm.

⁶¹ Size of the bow: 6.7 cm.

⁶² According to the excavation observations the wall-painting fragments were found amongst clay layers. Verbal statement of Zs. Tóth.

⁶³ 1–1.5–1.8 cms thick.

⁶⁴ *Plin, Nat. hist.* XXXVI. 55, 176.

⁶⁵ *Vitr, De arch.* VII. 3. 6.

⁶⁶ Multiple layered mortar is observable amongst wall-paintings contemporary to Vitruvius. eg. in Livia's House, Villa Farnesina, and in Pompeii amongst wall-painting Styles I and II. LING 1991, 199.

⁶⁷ Eg. concerning the first painting period of the wall-painting of Aquincum and Baláca, the wall-painting of yellow-purple-, and red dining room: KIRCHHOF 2011, 48, 153, 567, 654.

⁶⁸ LING 1991, 199.

⁶⁹ Only the fragments not inserted were available for examination. Upper *intonaco* layer: 2 mm thick and of white colour; *arriccio* 2 layer: 4 mm thick, mixed with organic materials, sand and pieces of lime; at last *arriccio* 1, bottom layer is a 8–9 mm thick, more crumbly layer containing more sand mixed with larger pieces of lime, no larger stone fragments added to it are observable.



Fig. 11. Depiction of the bow of the ribbon that ties up the green garland

is smooth (Fig. 13), slightly convex, no imprints or traces of clay are found on them.⁷⁰ The thinness of the mortar layer, and the relative smoothness⁷¹ of the back of the fragments could refer to the wall-painting being a renewal or an overpainting of a previous one, however, this is contradicted by the fact, that during the excavation no evidence referring to an earlier wall-painting came to light, no fragments with wedged interior surfaces⁷² or intact wall-painting pieces with two paintings above each other came to light. There were no positive imprinted signs of wedging either on the back side of the fragments.

The wall-painting's last layer of mortar, the so called smooth plaster (*intonaco*) is white and its average width is 2 mm. The background of the painting is uneven, the orientation of the base painting and the marks of the

⁷⁰ Between the footing built of stone and the first preparation plaster layer of the wall-painting there supposed to be a thin layer of argile pugged onto the wall. On the excavation photos the wall-painting preserved *in situ* on the footing came loose from the wall, which means it was not directly applied to the stone wall. One can assume there was an intermediated clay layer (approx. 1–2 cm thick) which continued over the upper part of the wall made of adobe. I could observe a similar clay layer at the latest excavations in the so-called Painter's House in the Civil Town of Aquincum (LANG 2012), and in the case of the wall-paintings found in the Military Town of Aquincum at the excavations of Budapest III, Hunor Str. 24–26, in the case of the wall-paintings preserved *in situ*. KIRCHHOF 2014, 126.

⁷¹ The fragments do not have a stright back which would be typical of the renewals or renovations. In the photos taken at the

excavations, the back of the larger painting islet appears to be smooth and there is not a trace of an earlier wall painting's positive traces. Because of this it is likely probable that the painting was a new one (not repainted) and its supporting layers (the clay and the plaster above it) were applied directly to the wall.

⁷² One can observe a negative hollow and damages on the a fragment originating from the same room. This curved piece shows a red stripe on white background and it was presumably decorating the wall's footing (the stripe where the floor and the wall-painting meet). The painting on the footing preserved *in situ* has the same low quality, its surface is uneven and porous. The defects are rather consequences of the plaster's structure and composition and they are no traces of intentional wedging.

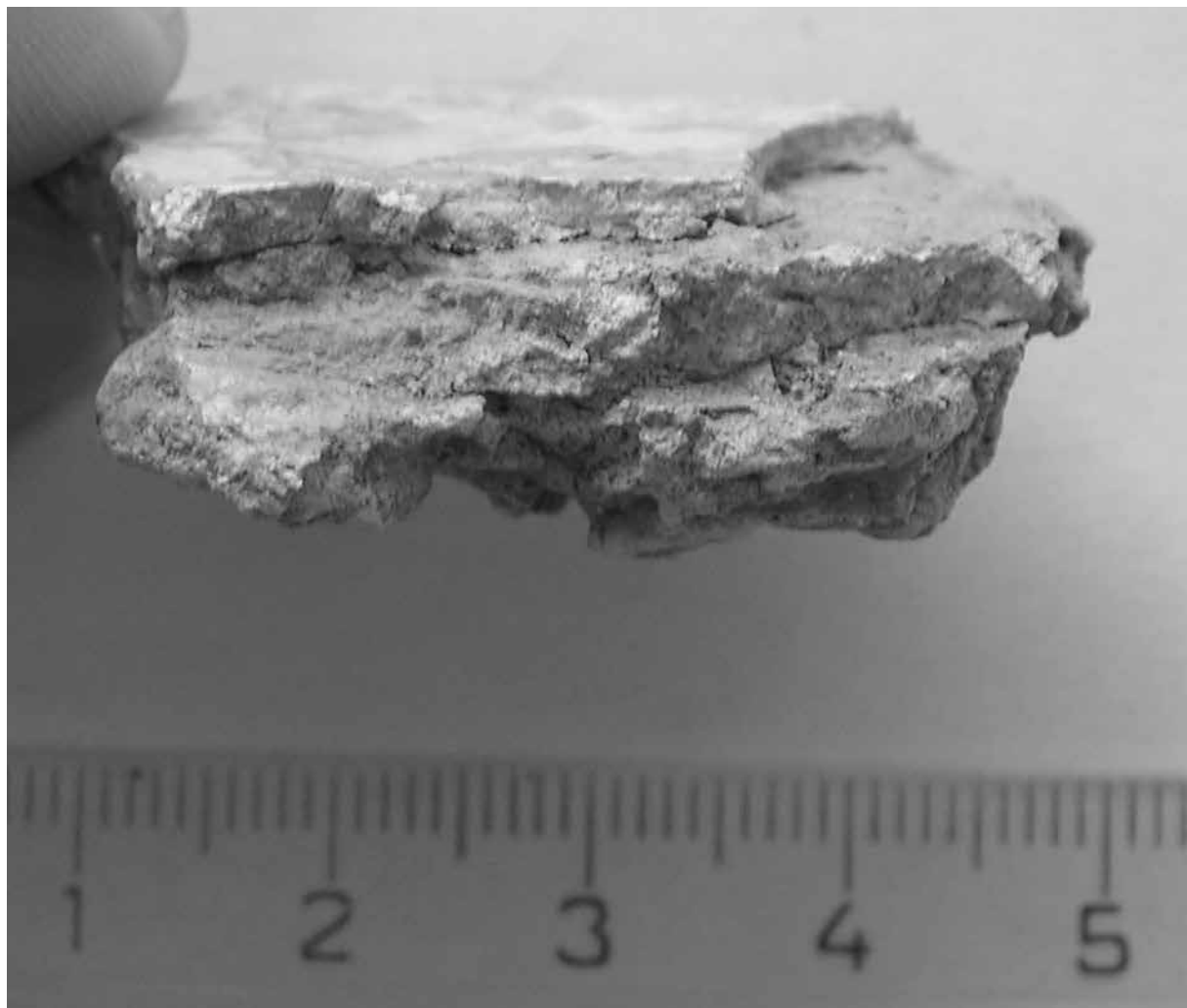


Fig. 12. Cross section of the wall-painting, with the layers of the painting, close up

paintbrushes show an unordered clutter, from which rapid, clumsy, untraceable work can be deduced concerning the preparation of plaster and the elaboration of the surface underlying the painting.⁷³

Despite the “poor quality” of the primer layer, the figurative scene is a beautifully elaborated work that reflects high craftsmanship with a multitude of shades and vivid colours. Amongst the colours applied on a white background, red and its shades dominate, such as reddish brown, dark brown or almost black shades over brown. Similarly several shades of red and pink appear on the painting on a red base, light is indicated with white colouring on top. A thick orangeish colour was used on the uncovered parts of the body. In addition, the use of yellow and green colours can be observed. Decorative motifs other than the figure and the inscription were made with one colour, red. The garlands are plain green, there was no aim to change colour or to make a more spectacular shading. The garland did not have an important role concerning the whole of the composition, they are more of a simple background or space filler.

The colours applied on the wall-painting were placed on the white base in the following order: first the colour of the body was put thickly on the mortar, then his red dress.⁷⁴ The brownish reddish hair followed, empha-

⁷³ The wall-paintings originating from Sopiana, which are thought to be contemporary, have a different plaster, they cannot be compared to them. I would like to express my thanks to the Janus

Pannonius Museum for the possibility to study the wall-paintings found at Sopiana Square and the Basilica.

⁷⁴ We find a discontinued white stripe at the figure’s left cheek.

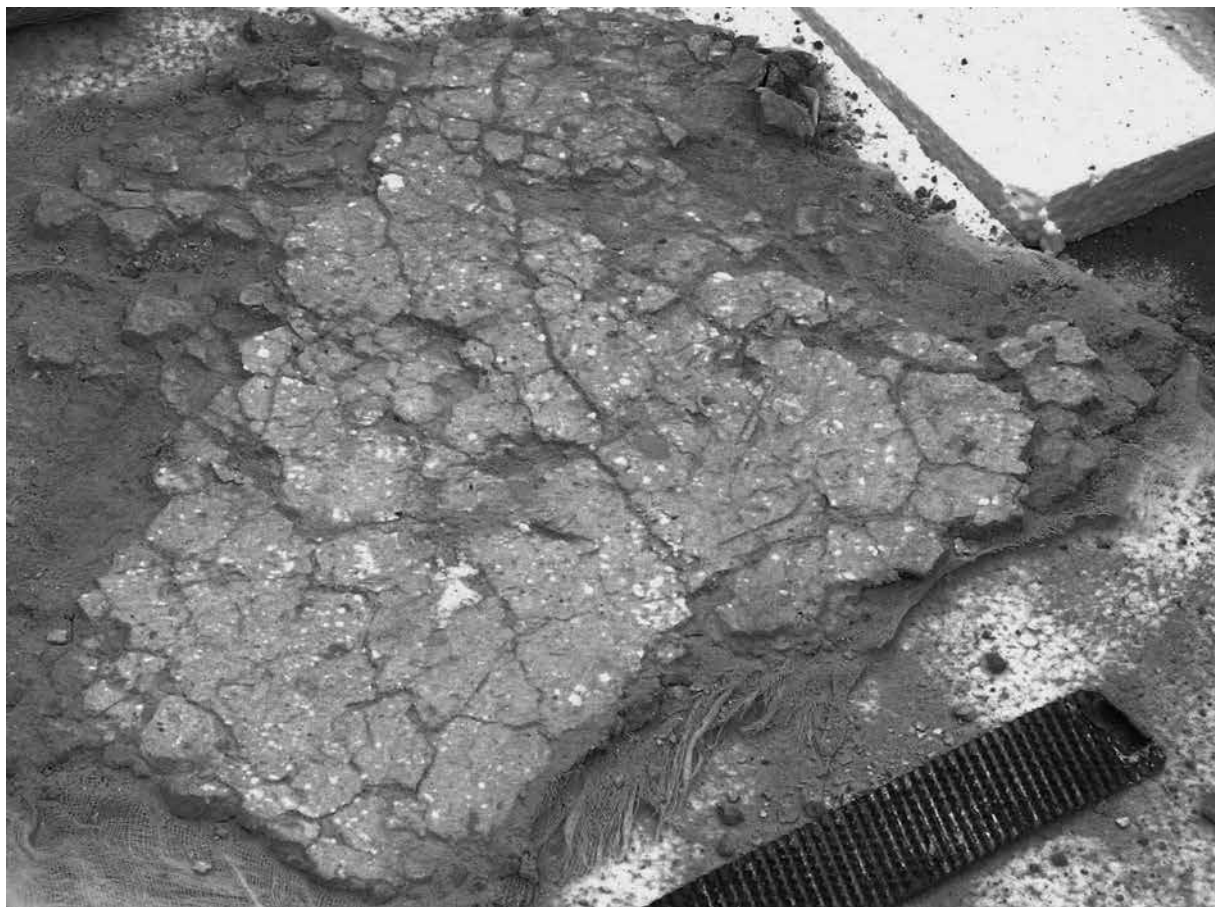


Fig. 13. Back side of the wall-painting isle picked up intact (photo: Zsolt Tóth)

sizing the curls with a dark brownish-blackish colour afterwards. Then the yellow crown and the basis of the *cornucopia* with the grainstrikes were painted. The reddish brown colours of the *cornucopia* and the grainstrikes followed, for 3D effect and for lifelike presentation. Only then were the additional motifs of the painting, the green garland and then the yellow ribbon for binding the garland, and at last, the strip of the red frame put on the surface. *Buon fresco* technique was used in the beginning, and later, painting the smaller details, the *pictor* worked with *fresco secco* or guache technique.⁷⁵

Painting the face of *genius* the paints were put on the surface in the following order (Fig. 8): above the thick layer of the colour of the skin, red and reddish brown colours were painted first. Then dark pink, pink, and at last white was applied to emphasize light and dark effects.

According to the results of XRF⁷⁶ analysis of the paints, pink,⁷⁷ purple, black⁷⁸ and most red colours were painted using red soil paints containing a high amount of iron. The use of cinnabar⁷⁹ is likely at the darker reds of the attire. Yellow-yellowish brown was made with the use of ochre, green slate⁸⁰ or glauconite. White originates of a lime base.⁸¹

⁷⁵ Concerning the painting techniques see: LING 1991, 204. For the identification of the paints' binder further material tests are needed.

⁷⁶ X-ray fluorescence analysis (XRF) is a non-destructive analytical technique based on ionization energy.

⁷⁷ Pink was obtained from the mixture of red and white. DEZSÓ-KAPOSVÁRI 2008, 2.

⁷⁸ The black colour was made with iron (hematite). DEZSÓ-KAPOSVÁRI 2008, 2.

⁷⁹ On the cinnabar: *Plin., Nat. hist.* XXXIII. XL. 118–122; *Vitr., De arch.* VII. 9. 1–6.

⁸⁰ The low copper contents combined with high proportions of iron and potassium refer to the sericite mica. DEZSÓ-KAPOSVÁRI 2008, 2.

⁸¹ DEZSÓ-KAPOSVÁRI 2008, 1–5.

The wall-painting was painted using three types of brushes. The smallest size (2 to 4 mm) brush was used to paint the fine details of the face⁸² and the light and dark effects.⁸³ Mid-size brush was used (6–8 mm)⁸⁴ for the inscription,⁸⁵ and the largest, thickest brush was used for painting the leaves of the garland. The first two, thinner brushes were used by the *pictor imaginarius* painting the details of the figure of *genius*, while painting more simple, repetitive motifs thicker brush was used. The face and the body turns slightly right, which move is marked with the light and dark effect.⁸⁶ The eye-white of the figure has gotten a bright white highlight.

There are more points, marks in the plaster (mortar) to designate the position of the figure on the sidewall. One of these marks is in the centre of the head of *genius*⁸⁷ the other is observed at the point, where *cornucopia* and the green garland meets. The points marked on the plaster are roughly in one line spaced 18.5 cm apart.⁸⁸ I do not consider the longer, horizontal, deep scratch on the face, right of the mouth line,⁸⁹ deliberate mark, rather a sign of vandalism, or other injury, which greatly destroys the overall look of the portrait and the wall-painting. (Fig. 8)

THE MEANING, ROLE, TYPES AND REPRESENTATIONS OF *GENIUS* IN REGARDS OF *GENIUS* OF KOSSUTH SQUARE

Originally *genius* was an impersonified deity, embodying vitality and manpower.⁹⁰ It was believed that every man has his own guardian (Iuno in the case of women) who accompanies, cares for him all his life, and is commemorated on every birthday. In the family the *genius* of *Pater familias* helped the family gain. In addition, there was a *genius* for the senate (*genius Senatus*), family, *collegia*, the Roman people themselves (*genius populi Romani*), military units, occupations (eg. *genius commercii et negotiantium*⁹¹), as well as the places (*genius loci*, who could also appear as a snake⁹²) and buildings (*theatrum, thermae, macellum, horreum*, etc.).⁹³ In the meantime often cites (*genius urbis Romae, genius c(oloniae) C(laudiae) S(avariae)*⁹⁴) or whole provinces (*genius Daciarum (trium)*⁹⁵) had their own guarding deity. Later on, the *genius* of the emperor (*genius Augusti*) became the most prominent *genius*, securing the empire's prosperity.⁹⁶ Good *genius* was thought to be a winged childlike figure, wearing a wreath made of flowers and grainspikes.⁹⁷ We can expect *genius* portraits from the late Republican period until 392 AD the decree of Theodosius⁹⁸ banning the worship of the cult in 392 AD.⁹⁹

Genii appearing on wall-paintings were most commonly depicted along with *Lares*,¹⁰⁰ on the walls of house shrines,¹⁰¹ or in fully painted *lararies*,¹⁰² but they could also appear at the eye-height of sidewalls as float-

⁸² Eyebrows (2–3 mm), nose (3 mm), eye (2 mm), lip (1–2 mm), pink nuances on the face (3–4 mm).

⁸³ And the spike (2–3 mm), *cornucopia* (3–4 mm).

⁸⁴ The ribbons holding the yellow garlands (w: 6–9 mm) and also the crown on the *genius*' head was made with the same brush (6–8 mm). The red stripe bordering the image field is also 6 mm broad.

⁸⁵ For instance, the inscription was made with a middle-sized brush in the wall-painting. The horizontal lines are 6 mm, the vertical lines are 3 mm thick.

⁸⁶ The details which were under shade, the right side of the face, hair, were accented with darker colours and contours.

⁸⁷ The head's height is 12 cm, its width is approx. 12.2 cm.

⁸⁸ Which equals to exactly 10 *digiti*.

⁸⁹ An approx. 3 cm long, 3 mm wide horizontal carving, vandalism.

⁹⁰ BELFIORE 2008, 218.

⁹¹ RIU II, 389.

⁹² OTTO 1910, 1156; BELFIORE 2008, 218; painted *genius* depictions with snake: REINACH 1922, 103, Figs 5–6; on a stone monument of unknown provenance date to 207 AD preserved in Rome: KUNCKEL 1974, 59, Kat. C I 86, Taf. 88.2; FRÖHLICH 1991, 56–61, 354–355, Taf. 1–5, Taf. 7, Taf. 9–14, Taf. 24–31, Taf. 33–43, Taf. 45–51, Taf. 53–57, Taf. 60–61.

⁹³ OTTO 1910, 1167.

⁹⁴ RIU I, 99.

⁹⁵ IDR III, 1, 73a.

⁹⁶ OTTO 1910, 1155–1170; KUNCKEL 1974, 10–13; SZABÓ 2001, 244.

⁹⁷ BELFIORE 2008, 218.

⁹⁸ *Cod. Theod.* 16, 10, 12.

⁹⁹ KUNCKEL 1974, 9, 76.

¹⁰⁰ E.g. from Pompeii: FRÖHLICH 1991, 289–290, Kat. L91, VII. 12.11, Taf. 1; FRÖHLICH 1991, 252–253, Kat. L 8, I. 8.8, Taf. 2/1; FRÖHLICH 1991, 279, Kat. L70, VI. 15.1, Taf. 7; FRÖHLICH 1991, 291–292, L96, VII. 5.37, Taf. 8/3; FRÖHLICH 1991, 292, Kat. L98, Taf. 10/2; FRÖHLICH 1991, 298, Kat. L109, IX. 13.1–3, Taf. 14/2; FRÖHLICH 1991, 251, Kat. L5, I. 7.10–12, Taf. 24/1; FRÖHLICH 1991, 254, Kat.: L11, I. 8, Taf. 26/2; FRÖHLICH 1991, 261, Kat. L29, I. 13.2, Taf. 28; FRÖHLICH 1991, 267–268, Kat. L44, V. 2.b/c, Taf. 31/2; FRÖHLICH 1991, 278, Kat. L67, VI. 11.10, Taf. 36/2; FRÖHLICH 1991, 289, Kat. L90, VII. 12.10, Taf. 44/2; FRÖHLICH 1991, 299, Kat. L111, IX. 14. 2/4, Taf. 48/1; FRÖHLICH 1991, 272–273, Kat. L54, V. 4.b, Taf. 34/3; FRÖHLICH 1991, 276, Kat. L61, VI. 6.1, Taf. 35/1; FRÖHLICH 1991, 296, Kat. L105, IX. 5.2/22, Taf. 49/2; BOYCE 1937, Kat. IX. 420; FRÖHLICH 1991, 298–299, Kat. L110, IX. 1.3, Taf. 50/2; FRÖHLICH 1991, 339, Kat. F71, IX. 12.7, Taf. 58/2.

¹⁰¹ E.g. in Pompeii, the *lararium* of House nr. I. 16.3 was decorated with a wall-painting on the back wall of the household shrine: FRÖHLICH 1991, 264, Kat. L35, Taf. 5.2–3; also in Pompeii, Casa del Larario del Sarno, Pompeii I. 14. 6/7, FRÖHLICH 1991, 262–263, Kat. L33, Taf. 5.1, Taf. 6.

¹⁰² Some more *lararii* created solely by paintings: from the House of the Vettius (VI. 15.1.): REINACH 1922, 103, Fig. 3; also from

ing figures.¹⁰³ *Genius*' characteristic attributes are the *cornucopia*, *acerra*, possibly *rotulus*,¹⁰⁴ held in their left hand, with their right hand, they usually offered *patera* to the altar often displayed next to them.¹⁰⁵ The attire initially was only *toga*,¹⁰⁶ often put above the head (*capite velato*),¹⁰⁷ later a cloak and only rarely *toga*. According to H. Kunckel, from the 2nd century AD on *genius* representation the wearing of a *toga* decreases and is almost completely disappearing except for the *genius* of the Senate.¹⁰⁸ However, the fact that the form of a *genius* wearing *toga* still appeared even in the 3rd century AD suggests that this form lived on.¹⁰⁹ The simultaneous occurrences of a *genius* wearing a *toga*¹¹⁰ and a cloak are confirmed by the Saalburg stone monuments,¹¹¹ among which, concerning the development of the head, the facial expression the cloaked *genius* can be paralleled with the *genius* of Pécs. The *genius* was depicted wearing a crown or a wreath or possibly a *modius* on his head.¹¹² The crown made of walls on the head symbolized the place (*genius loci*), a walled city¹¹³ or military facility.¹¹⁴ *Genius* was represented initially as an elderly man, later in the 2nd–3rd centuries, they were more depicted as a young man.¹¹⁵

The general collateral of the painted versions of *genius* depictions are garlands,¹¹⁶ often made of leaves of two or more colours, flowers and fruits, arched, similar to that of the Pécs wall-paintings. In addition, the *genius* is frequently depicted on coins¹¹⁷ and stone monuments.¹¹⁸ Furthermore, the theme of *genius* was also popular in Roman mosaics. On the 3rd–4th century mosaic of Thugga, North Africa that decorated the *oecus* of the so called House of Seasons, a *genius* is depicted as the guarding deity of the city, wearing a *tunica* with a crown symbolizing city walls on his head, and a *cornucopia* in his left hand.¹¹⁹ Illustrating the *genius* of the year was also a popular topic of mosaics, amongst others we know its 2nd century examples of bust depictions of Thysdrus¹²⁰ and the Aranjuez¹²¹ of Spain.

Pompeii: REINACH 1922, 104, Fig. 2; with *Lares* on both side (VIII. 2. *lararium*): BALDASSARRE *et al.* 2002, 250; and the *lararium* of the house of Iulius Polybus (IX.13.3.): FRÖHLICH 1991, 298, Kat. L109, Taf. 14. 2; RANIERI PANETTA 2005, 108. In the tavern of *Vetutius Placidus* (I. 8.8.) with Iupiter: REINACH 1922, 8, Fig. 1; with Hercules: REINACH 1922, 186, Fig. 2; from the area the Diana temple of Tifata, Italia: REINACH 1922, 103, Fig. 1. Painted *lararium* of Pompeii: KUNCKEL 1974, 82–85, Taf. 29–35; FRÖHLICH 1991, 1–370.

Lararium known from Pannonia: From Bakonya in the surroundings of Pécs: GÁBOR 2003, 2–3. Bronze statuettes, jug, oil lamp from Nagydem: THOMAS 1964, 5–31; *lararium* of Tamási: THOMAS 1963, 6–12; the *lararium* of Sárszentmiklós: BÁNKI 1984, 83–85, Taf. XL–XLII; *lararium* excavated at Budapest III, Dugovics T. Square, painted, decorated with stucco: KÉRDŐ 1985, 36, No. 66/4, the wall-painting assembled together is unpublished, Aquincumi Múzeum, Roman Collection: GYRFS 2964; the *lararium* from Tétény: FITZ 1998, 75, Kat. 65–55; from Poetovio: FITZ 1988, 75, Kat. 67, and from Bácsa: FITZ 1988, 75, Kat. 68.

¹⁰³ E.g. in Pompeii in the House of Zephyr and Flora (VI. 10.11.8.9.): REINACH 1922, 148, Fig. 3.

¹⁰⁴ H. Kunckel has classified the 1st century BC–1st century AD *Genius familiaris* depictions according to the items held in their hands: KUNCKEL 1974, 19.

¹⁰⁵ OTTO 1910, 1161; also depicted on coins along with an altar: BIRÓ-SEY 2002, 37.

¹⁰⁶ Wearing the *toga* was generally an attribute *genius* of the emperor, but also typical to the *genius* of private persons: OTTO 1910, 1164.

¹⁰⁷ OTTO 1910, 1161.

¹⁰⁸ KUNCKEL 1974, 61.

¹⁰⁹ KUNCKEL 1974, Kat. C I 54, C I 100, C I 109, C I 113, C I 126.

¹¹⁰ *Genius centuriae*.

¹¹¹ MATTERN 2001, 178, 180, Abb. 1, Abb. 2.

¹¹² KUNCKEL 1974, 56, Kat. C II 1, Taf. 90, Taf. 1–96; with a crown of walls: OTTO 1910, 1168.

¹¹³ E.g. depiction of the guardian of the city, its *genius* on mosaic from Thugga: SALOMONSON 1974, Kat. 26.

¹¹⁴ KUNCKEL 1974, 61.

¹¹⁵ OTTO 1910, 1166; KUNCKEL 1974, 54.

¹¹⁶ See FRÖHLICH 1991, Taf. 1–2, Taf. 7, Taf. 8/3, Taf. 10, Taf. 14/2, Taf. 24/1, Taf. 25, Taf. 26/2, Taf. 28, Taf. 31–32, Taf. 35/1–37, Taf. 44/2, Taf. 49–52, Taf. 58/2.

¹¹⁷ *Genius* representations on coins: naked, partially cloaked or *toga*-wearing male figure, holding a *patera* in his right hand, a *cornucopia* in his left hand and sometimes flanked by an altar: BIRÓ-SEY 2002, 37, Figs 160–164. In two instances he can be seen with a different crown on his head: BIRÓ-SEY 2002, Figs 160, 162. A concise treatise on the coin depictions of the Roman Empire in the 3rd century AD: KUNCKEL 1974, 64–67, 116–133, Taf. 1–7.

¹¹⁸ The *genius* head fragment from Aquincum, the Governor's Palace, wears a *corona muralis*: KUZSINSZKY 1934, 95–96, Abb. 42; FACSAĐY-ZSIDI 2001, 118, Kat. 275; one from the Military Town from the 2nd century AD: VÁMOS 2012, 361–373; VÁMOS 2008, 251–258; from Vindobona: HARL 1999, 6–14. Sculptures, reliefs, statuettes, bronze or other metal statues are discussed at KUNCKEL 1974, 78–115, Taf. 8–95.

¹¹⁹ YACOB 1970, 90, A. no. 387; SALOMONSON 1974, Kat. 26.

¹²⁰ The figure wears an attire only thrown over his left shoulder only: PEDRAZ 2006–2007, 472–473, Fig. 2.

¹²¹ GALIANO *et al.* 1986–1987, 175–183, Fig. 1–2. In this paper all the excavated mosaics depicting the *genius* of the Year were projected on the map of the Roman Empire. The sites mentioned in the paper are the following: Volubilis, Hippo Regius, Haïdra, Dougga two times, Carthago, El Djem, Itálica, Aranjuez, Ostia, Sentinum, Rome. GALIANO *et al.* 1986–1987, 175–183, Fig. 5. A mosaic depicting Abundantia (or a *genius*?) is known from Hispania, from Santervás del Burgo (Soria). A mosaic depicting Abundantia (or a *genius*?) is known, as well: PIQUERO 2008, 1266–1267, Tav. II. a.

SUMMARY

The wall-painting decorated one of the rooms of a larger building. Its making can be connected to the last refurbishing, painting period¹²² of the building in the first half of the 3rd century (in Severan Age) or later. It got into the rubbish layer around 260 AD, at the time of the devastation of the building.

The full body depiction¹²³ of the *genius* is composed on a white base, situated in the centre of the northern wall of the room. It was put on a flat surface, the base mortar is not curved. The draftable size of the figure is smaller, about half the size of real human-size. The wall-paintings of the end of 2nd–the beginning of 3rd century AD are characterized by the appearance of taller human figures (servants, mythological scenes, goddesses, etc.) sometimes even filling the whole frame on the side walls. Similar semi- or full-scale figurative scenes are known from Rome,¹²⁴ from the Roman Empire, for example in the eastern provinces: Zeugma¹²⁵ and Ephesos,¹²⁶ and Gallia: Saint-Romain-en-Gal¹²⁷ and Pannonia: from Brigetio.¹²⁸

In order to fix the shape of the figure on the wall, there were several circular¹²⁹ points encarved in the mortar. The *genius* wears a yellow-painted crown (*corona muralis* or *corona aurea*) on his head. Supposing his crown is gold, the similar colour of the *cornucopia* assumes a more noble material, its monochromic background was decorated with a twisting tendril motif. Pinecone and grainspike are depicted in the *cornucopia*. According to analogies the figure perhaps held a *patera* in his other, outstretched hand, the contents of which could be poured onto a small altar as a sacrificial offer. The rest of the figure is fragmented, with a thick red cloth or shawl on the left shoulder and beneath the *cornucopia* referring to his attire. Most contemporary analogies are characterized by the red cloak (*pallium*) covering part of the body. This type of depiction became widespread in the 2nd century AD. This so-called new *genius* type carried a characteristic *cornucopia* in his left hand, a *patera* in his right, wearing a crown (*corona muralis*) on his head. This representation was primarily related to *genius* depictions of larger public organizations, bodies, associations, *collegia* like *genius loci*, or *genius militaris*.¹³⁰ The red attire on the wall-painting, as it seems at the moment, based on the arrangement of the plaits, can be made up to a *toga*. Reddish purplish *toga* (*toga purpurea*) was usually considered the attire of gods.

The red colour two-line inscription, clearly identifying the figure, was situated in all probability in the small curve above the garlands, either on the right of the figure or above.

The *genius* stands in the foreground, and because of the garlands running by his two sides, close to his head, it is possible to exclude a possible image of another deity standing directly by him.¹³¹ However, other figurative portraits can be imagined among the curves of the garlands. Greater part of the room and the decorative wall-paintings have been destroyed, but on the basis of remaining fragments we can neither exclude nor verify the

¹²² The excavator assumes that the room was remodelled at least one time: TÓTH 2008, 9. The wall-painting was made in the last construction phase of the room.

¹²³ Due to the features of painting (the garlands and their placement, the figure and the size of the painting, the type of the paint and the surviving fragments) we can dismiss that the *genius* was depicted as a torso.

¹²⁴ BARBERA-PARIS 1996, 122–130, 158–166, E 32–33. Tav. I–II; From Rome also in the *triclinium* of the *Domus Praeconum*: WIRTH 1934, 125–129, Pl. 29–31; BALDASSARRE *et al.* 2002, 347; also from Rome, larger figures serving food: REINACH 1922, 250. Figs 4–9; also from the *Cryptoporticus* of Via Friuli: MIELSCH 2001, 111, Abb. 128; from Ostia: MIELSCH 2001, 111, Abb. 129.

¹²⁵ Full body depictions: BARBET 2005, 25–37, 47–54, 144–157, 159–168. Maison de Poséidon (P11, P23): Pl. II–III, V–VI, Pl. A, Pl. C, Pl. E; Maison de l’Euphrate (P26): Pl. XXIII–XXIV, XXVI.3, XXX, Pl. J, Pl. K; Maison sans Mosaique (P30): Pl. XXV; Pl. O; Pl. P; from Ephesos: Pl. P.

¹²⁶ Hanghaus 2, so called: „Theaterzimmer”, *triclinium*: ZIMMERMANN-LADSTÄTTER 2010, 113–119, Abb. 195.1, 200–203, 206. Full body depictions of servants from the **late Roman period**, first half of 4th century AD, from Odeon-Hanghaus: ZIMMERMANN-LADSTÄTTER 2010, 168, Abb. 349–350.

¹²⁷ BARBET 2008, 266–267, Fig. 414–416. Smaller wall-painting fragments referring to a full body depiction were found in Gallia, in Lisieux, Chartres, Évreux, Paris: BARBET 2008, 268–276.

¹²⁸ Servant figures: BORHY *et al.* 2010, 83–117, 3, Fig. 11. and 6.

¹²⁹ Presumably inscribed using compasses.

¹³⁰ Summarizing depictions: LIMC VIII 1 (1997) s. v. *Genius* 602–604, No. 19–44 (I. Romeo), and KUNCKEL 1974, 53–72, 100–115, C I–II. Crown of walls or crown of rays, wreath or *modius*: KUNCKEL 1974, Taf. 12, 45, 67.3, 68.1, 3, 69 1, 70, 72.1, 74.2, 75.4, 77.2, 90–96. Stone monument linked to *beneficiarius* from the camp of Altrip of Germani, mentioning two different *genii* on its inscription dated to 181 AD. In this case *genius* is wearing a wreath on his head: KUNCKEL 1974, 55, Kat. C I 2, Taf. 68.1.

¹³¹ FRÖHLICH 1991, 129–164, Iupiter, Iuno, Venus, Mars, Bacchus, Minerva, Fortuna, Mercurius, Hercules, Priapos, Lares, Penates; along with Minerva and depiction of eagle: KUNCKEL 1974, 57, 102, Kat. C I 21, Taf. 70,1; with Victoria: BARBET 2008, 264, Fig. 410–411; with Iupiter: REINACH 1922, 8. Fig. 1; with Epona: the Epona altar was erected around 210 AD by *beneficiarius*, on which beside *Epona genius Leucorum* is pictured as well: KUNCKEL 1974, 63, Kat. C I 4.



Fig. 14. Depiction of *genius* from Narbonne
(photo: © Photo collection Gaud, Palais des archevêques, ville de Narbonne)

possibility the wall-painting being a part of a painted *lararium*. Typically in a *lararium* beside the central *genius* figure there is the depiction of *lares* on both sides. However, since no fragments referring to *lares* or any other deities have been found, they are not present in the proposed reconstruction.

Based on the arch of the garlands leaning on both sides of the figure, the width of the side surface had to be at least 177–180 cm. In the case if there were *lares* or other figurative motifs in the composition, we can calculate an about a 355 cm length concerning the northern wall. The head of the figure had to be at eye level or somewhat higher, that's what the complete height of the wall-painting can be related to. It can be estimated 280 to 300 cm. In drawing the wall-painting the measure of one and a half Roman foot was used.¹³²

The mortar of the wall-painting, the simple white background is of low quality, fast work, while the figure of the painting is colourful and its face is a portrait-like, precise work. The preparation of the mortar was probably done by local, unskilled labor force, before the *pictor imaginarius* and his apprentice (*pictor parietarius*), who

¹³² One and a half Roman foot = 44.4 cm. The height of the figure is approx. 2×1.5 Roman foot, the distance between the stalks

of the garlands is approx. 2×1.5 Roman foot. The footing can be drafted to about 1×1.5 Roman foot.

would produce simple repetitive motifs such as grass, the strip of thin red frame and paint the inscription would complete the work.¹³³ It is interesting to note that garlands, usually consisting of multiple colours or at least showing light-shadow effects, were made using a single colour, green¹³⁴ on this wall-painting. The motif painter used three paints, red, green and yellow. The simple red stripe and the linear design surrounding the picture as a frame also refers to putting the wall-painting discussed in the category of simpler, smaller budget paintings, as opposed to the full-bodied *genius* depictions with *Victoria-Virtus*¹³⁵ (*genius Augusti*¹³⁶), from the *aedicula* of Narbonne, France. (Fig. 14) The hairstyle, gaze, the posture and the elaboration of the Narbonne figure are exactly the same as of the *genius* depicted in Sopiana. The Narbonne figure also holds a *cornucopia* in his left hand in which blue-painted pinecones and grainstrokes leaning in two directions are displayed.¹³⁷ However the Narbonne figure does not wear a symbol on his head, and his attire, a blueish cloak only covers his lower body and his hand holding the *cornucopia*. It is also dated to the end of 2nd–beginning of 3rd century AD,¹³⁸ and is linked to imperial cult and imperial propaganda.¹³⁹ Similar to the *genius* of Pécs, a 1.61 m tall statue of a stone-sculpted *genius* standing on an inscribed base was found in Hedderheim, which was dated to 230 AD.¹⁴⁰ Furthermore, the *genius* of a stone monument found in Carnuntum can be paralleled to the wall-painting of Sopiana.¹⁴¹ This *genius* wears a crown, has longer curly hair and is accompanied by the depiction of Minerva and an eagle. The similar *genius* found in Mainz encased on the Jupiter altar wearing a *toga* is likely to be considered the *genius* of the emperor.¹⁴² The fragmented bronze statuette¹⁴³ depicting the *genius* of Brigetio, also dating back to the beginning of the 3rd century AD was made using similar terms as the *genius* of the wall-painting of Pécs. The depiction on the *denar genius p(opuli) R(omani)* minted by Septimius Severus in 194 AD, because of his similar posture, longer hair and the headdress (a wreath?) and the attributes (*cornupia, patera*) held in his hands, can also be connected to the wall-painting of Pécs.¹⁴⁴

As of the role of *genius* the second line of the inscription could inform us, but being fragmented, its interpretation is uncertain.¹⁴⁵ The hairdress on the head is not the usual, in most cases rectangular one, depicted with protruding towers (*corona muralis*), rather an opened, wider headdress made of straps, likely a *corona aurea*, as its yellow colour might indicate. According to the statuette of an eagle, and the possible *corona aurea* this depiction of *genius* is likely a *genius Augusti*.¹⁴⁶ Under Septimius Severus, at the age this wall-painting is dated to, the inscription *genius Augusti* is missing on the image of the coin. Instead *genius p(opuli) R(omani)* is typical,¹⁴⁷ by the same iconography as it is of our wall-painting. Thus it is probable, that the expression *Augusti* was omitted from the contemporary wall-painting as well.

The poor preparation of the foundation, the poor quality of the mortar, the simple construction of the background and the subtle linear framing of the figurative representation do not indicate a representative room, as opposed to the throughoutly elaborated, richly colourful figure. From the 2nd century onwards more depictions of the *genius* belonged to organisations, it is possible that the figure depicted on the wall painting was a *collegium genius*, and the room functioned as the sanctuary of the *collegium*'s seat. The interpretation of the crown on the head as a *corona* or *corona muralis* brings up the idea of *genius*' city protecting role (*genius loci*). The composition being a painted *lararium* is less probable since neither remaining fragments nor their painting refer to the presentation of any niche, *lararium* or *Lares*.

The room, the topic of its wall-painting, the eagle statuette, and the existence of a stone basis refer to this room being a sanctuary. Earlier, during the excavation of Gábor Kárpáti on Sopiana Square, the sanctuary of the

¹³³ About painters and wall-painting techniques in general see: LING 1991, 212–20.

¹³⁴ There are no fragments amongst the recovered and known remains that refer to garland made of any other colour leaves.

¹³⁵ SABRIÉ–SOLIER 1987, Pl. IV, Pl. VI, Pl. VII. 1; BARBET 2008, 264, Fig. 410–411, 413.

¹³⁶ BALDASSARRE *et al.* 2002, 325–327.

¹³⁷ SABRIÉ–SOLIER 1987, Pl. VII.1.

¹³⁸ SABRIÉ–SOLIER 1987, 103–104; BARBET 2008, 263.

¹³⁹ BALDASSARRE *et al.* 2002, 325.

¹⁴⁰ KUNCKEL 1974, 58, Kat. C I 10, Taf. 68.3.

¹⁴¹ *Genius immunium*. KUNCKEL 1974, 57, 102, Kat. C I 21, Taf. 70.1.

¹⁴² KUNCKEL 1974, 64, Kat. C I 70.

¹⁴³ KUNCKEL 1974, 70, Kat. C II 26, Taf. 96. 4. Also alike: KUNCKEL 1974, Kat. C II 24, Taf. 96. 1; Kat. C II 10, Taf. 92.1; BARTUS 2015, 85–86, Kat. 69, plates 51–54.

¹⁴⁴ KUNCKEL 1974, 47, 117, M I 18, Taf. 2.6.

¹⁴⁵ Possible interpretations see below in the appendix-paper of B. Fábán and Á. Szabó.

¹⁴⁶ The representation of the figure in half a man size is not deemed to be specific among contemporary wall-paintings. See footnotes nr. 124–128. The type of the red attire (*toga* or *pallium*) cannot be decided undoubtedly, can be guessed only based upon analogies, no far-reaching conclusions can be drawn.

¹⁴⁷ On the *denar* minted in 174 AD, *genius*' hairstyle, posture is really close to the wall-painting discussed. The young *genius* figure standing by the altar is depicted with long hair, a wreath on his head, a shawl covering his lower body, holding a *cornucopia* in his left,

beneficiarius of the *legio II Adiutrix* was already identified,¹⁴⁸ up to this date that was the only sanctuary from the 3rd century that exact place was known in Sopianae.¹⁴⁹ The *genius* of the wall-painted room on excavated in 2008 by Zsolt Tóth in Kossuth Square may be the second one that presumably depicts the *genius* of crew of the tollhouse.¹⁵⁰

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patra in his right hand. The inscription of the coin is *GENIUS P R* KUNCKEL 1974, 47, 117, M I 18, Taf. 2.6.

¹⁴⁸ POZSÁRKÓ 1990, 109–118; POZSÁRKÓ 2004, 272.

¹⁴⁹ In addition, altars provide data about the religious life in Sopianae and to identify the places of temples and shrines of the settlement. Based on the altars unearthed, it is assumed that one of the shrines of *legio I. Adiutrix beneficiarii consularis* was located on Széchenyi Square. An altar dedicated to Silvanus was also unearthed

in this part of the settlement. According to altars unearthed following the path of Rákóczi Road (considered to be one of the main roads of Sopianae) a temple of the Capitolian Triad and a shrine dedicated to Hercules are to be taken into consideration. The location of the Mithraeum, because of the secondary use of the altar stone dedicated to Mithras unearthed in the area, is uncertain: POZSÁRKÓ 2004, 272.

¹⁵⁰ An detailed interpretation of the inscription see below in the appendix-paper by B. Fabián and Á. Szabó.

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