

Die Wurzel *\*skara* ist auf eine ie. Form *\*(s)ker-*, *\*(s)ker-* und *\*(s)kera-* 'schneiden' zurückzuführen, deren Ableitungen in fast allen indoeuropäischen Sprachen zu finden sind: ai. *akirna-*, 'ausgeschnitten', gr. *xeipō* 'abschneiden', alb. *sh-kyer* 'zerreißen', lat. *cutus* (*\*kʷ-to-*) 'verstümmelt', umb. *kazu* 'Teil', aisl. *skere* 'schneiden', abd. *scera* 'verteilen' usw.<sup>77</sup> Die Grundbedeutung der aufgezählten Wörter ist 'abschneidet, separiert, zerstreut'. Dieser Grundbegriff zerfällt in ausserordentlich reiche Synonymvarianten. In der archaischen irischen Sprache kommt der Ausdruck *scarā- X fri Y X* ist von Y abge-sondert'.<sup>78</sup> Dieses Wort *scar(ā)* steckt in dem ersten Glied des Ortsnamens *Scar(a)bantia*.

Nimmt man die Etymologie der einzelnen Glieder dieses Ortsnamens an, so lässt er sich auf zwei verschiedene Weisen deuten. Das Volk mit Hallstattkultur, die Illyrier benannten ihren Wohnsitz *Bantia* (Ort, Niederlassung, Festung). Das Volk mit Latènkultur übernahm diesen und ergänzte ihn mit dem Wort *scara*. Dieser zusammengesetzte Ortsname bezog sich entweder auf alle Niederlassungen, die auf den Hügeln der Umgebung von Sopron zerstreut lagen, und bedeutete in diesem Falle 'zerstreute Siedlung', oder aber er bezog sich auf die keltische Niederlassung von Bécsi domb, und hat in diesem Falle die Bedeutung 'abgesonderte, separierte Siedlung'. Sprachwissenschaftliche Erwägungen und die Tatsache, dass von den Römern dieser Name übernommen wurde, sprechen für die letztere Hypothese.

Diese Erklärung des Wortes beleuchtet auch das Nebeneinander der Formen *Scarā-Scar*. Die erstere war ursprünglich ein Verbaladjektiv auf *-ā*. Der Stammvokal dieses Wortes war im Laufe der Zeit verschwunden. Diese Erscheinung ist auch in der irischen Sprache wohlbekannt.<sup>79</sup> Die Namensform *Scarabantia* wurde natürlich in den Literaturwerken auch dann gebraucht, als der Stammvokal *-ā-* in der gesprochenen Sprache schon lange verschwunden war. Die älteste Quelle des Ortsnamens, das Werk von Plinius vertritt diesen Zustand, und deshalb wird er auch von den übrigen Autoren so erwähnt. In den die lebende Sprache widerspiegelnden Inschriften wird die längere Form nicht mehr gebraucht.

Ist diese Etymologie richtig, so hat man die Grenze des Siedlungsgebiets der Illyrier weit nördlicher anzusetzen, als es einige Forscher heute tun. Andererseits ist die illyrisch-keltisch-römische Kontinuität dadurch als bewiesen zu betrachten.

<sup>77</sup> J. POKORNY: *Indogerm. etym.* Wörterbuch. Bern 1959. 938.

<sup>78</sup> F. G. QUINN: a. a. O. 74.

<sup>79</sup> R. THURNESSEN: *A Grammar of Old Irish*. Dublin 1947. 114. 404. U. LEWIS: --

U. PEDERSEN: a. a. O. 392.

## A HIPPOLYTUS RELIEF FROM SZÓNY

In the autumn of 1957, L. Barkóczy unearthed a small, Late Roman cemetery in Szöny, 700 meters from the southwestern corner of the legionary camp of Brigetio. The eastern side of tomb No. 5 (composed of stone slabs) was the fragmentary right side of a relief tablet representing a mythological scene (Fig. 1, Tata, Kúny Domokos Museum).<sup>1</sup>

The tablet is composed of a yellowish white limestone. It is 1 meter high, 57 cm. wide at the top and 87 cm. on the bottom. At the edges it is 23 cm. thick and towards the centre 27 cm. It is framed by a broad, smooth band on its remaining right side. The top edge was composed of a narrow rim originally 2 cm. wide but this is mostly chipped off. The lower edge is damaged and in one section a low triangle is broken off. On the left side there is a somewhat uneven, slanting break which widens towards the bottom. Eight centimetres of the width of the top and right side of the tablet have been worked off with an indentation chisel and the rest as well as the reverse side is unworked. On the front side of the tablet, close to the edges, the background is slightly curved and then steeply rises as it reaches the edges. The stone was removed from these sections with an indented chisel whose marks are clearly visible. The surface of the stone is porous and worn in several places.

The fragment portrays the figure of a naked youth in high relief. His body is turned towards us, though slightly towards the left. He puts his weight on his left foot and slightly pulls his right foot after him. The position of the feet (the left foot seen in profile) and the position of the head indicate that he is in the process of turning towards the left. His face is very damaged and his nose is broken off. The pupils are slightly hollowed out. His thick hair falls to his shoulders and his broad face is framed by small curls with deeply hollowed-out centres. His figure is proportional, strong but not too muscular. His cape, fastened with a small button like buckle on his right shoulder, covers the left side of his chest and arm; at the back it reaches midcalf. The rounded folds spreading out like a fan are outlined by curved lines. The folds behind the legs are rather flat and here the curved lines are broader. The youth gras

<sup>1</sup> L. BARKÓCZY: *Acta Ant. Hung.* 13 (1965) 233 and 248. Pl. XXIV, 2.

the edge of the cloak with his left hand. His right arm, extended sideways, is broken off above the wrist. His wears soft boots reaching the middle of his calves; the boots have a broad cuff at the top. On the ground, at his right foot, there is an open tablet.

The tablet on the ground explains the theme of the relief. The fragment depicts Hippolytus who, turning away from the nurse bringing Phaedra's message, rejects the amorous proposal by dropping the letter on the ground.<sup>2</sup>

For quite some time we have known of the left hand fragment of a relief from Szőny with a mythological theme.<sup>3</sup> It was in the possession of M. Milch in 1877 and later it got into the Jókai Museum of Komárom.<sup>4</sup> The determination of the theme (Hippolytus and Phaedra) is due to A. Schober.<sup>5</sup> On the left side we see Phaedra, standing with her feet crossed; she rests against a column. Her upper body is bare and below the hips she is encircled by a large cloak. Her left arm is held by Amor who holds a torch in his other hand and tries to pull her along. In the middle we see the kneeling nurse who raises her hands toward Hippolytus in supplication. Here only Hippolytus' right hand with the palm turned downwards is left.

This fragment is completed by the figure of Hippolytus on the stone relief found in 1957 during the excavations of Szőny. The relation between the two fragments is convincing and striking not only in light of the identical theme but also in regard to composition, matching sizes, identical techniques of execution and the similarity of the material (Fig. 2).<sup>6</sup> The uncovered body

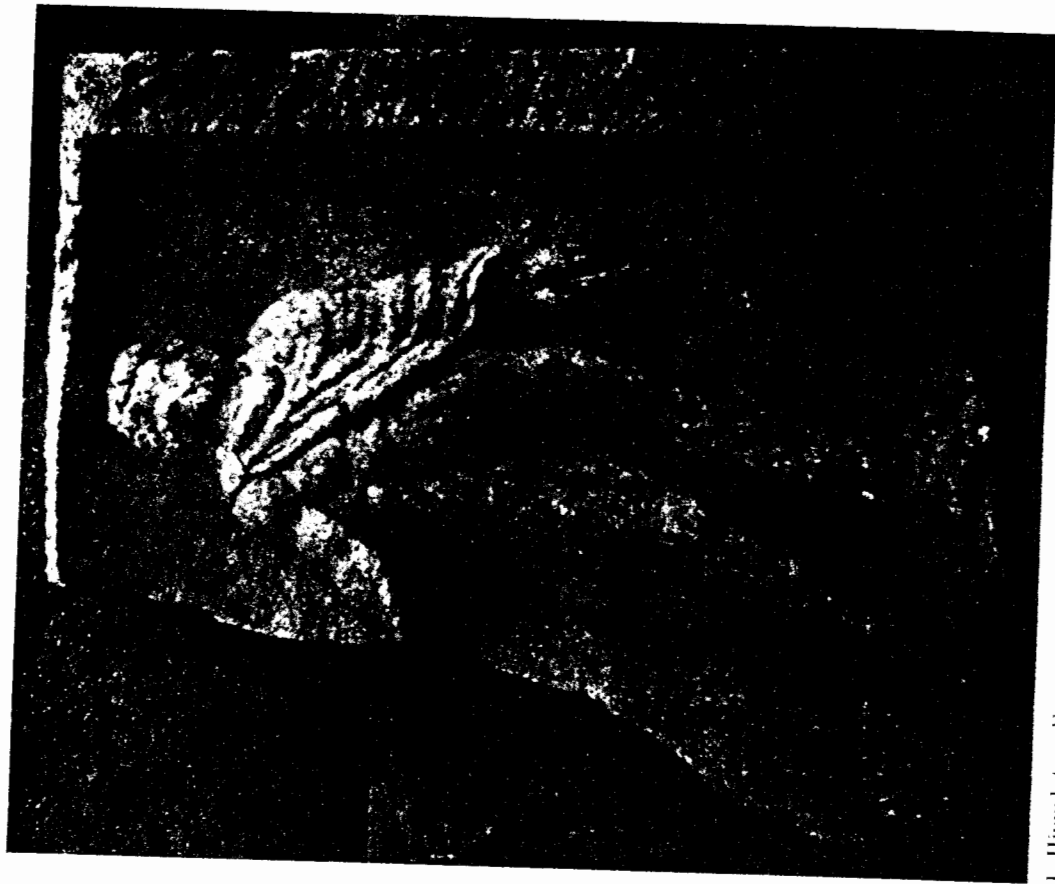
<sup>2</sup> For the history and depiction of Hippolytus and Phaedra cf. W. H. Roscher: *Ausführliches Lexikon der griechischen und römischen Mythologie*, I, 2681 (Hippolytus), III, 2220 (Phaedra), PWRE, VII 1865 (Hippolytus), XXXVIII 1543 (Phaedra). A. KALKMANN: *Über Darstellungen der Hippolytossage*, *Arch. Ztg.* 1883, 37, 105. S. REINACH: *Répertoire de peintures grecques et romaines*, Paris 1922, 210–211 (Pompeii, Heroulaeum, Rome). C. ROBERT: *Die antiken Sarkophagereliefs*, III, 2, 144–179. Fg. GERKE: *Die christlichen Sarkophage der vorkonstantinischen Zeit*, Berlin 1940, p. 6, passim and 332. G. ROMENWALDT: *Der Hippolytossarkophag in der Kathedrale von Agrigento*, *Arch. Anz.* 1940, 599. F. BIELEFELD: *Ein römisches Relief in Weimar*, *JDAI* 69 (1954) 118.

<sup>3</sup> E. MAIONICA—R. SCHNEIDER: *AEM I* (1877) 158.

<sup>4</sup> It is still there. Cf. M. DUŠEK: *Arch. Rozhl.* 9 (1957), 852, Fig. 347. Here I would like to express my thanks to M. DUŠEK (Nitra) and to S. SOPRONI who were so kind to examine the relief at my request.

<sup>5</sup> A. SCHÖBER: *Wiener Studien* 47 (1929) 163, Pl. 2.

<sup>6</sup> The method of hollowing out the background is the same on both fragments as well as the treatment of the surface with well discernible marks of the incultation chisel at places. On an edge the upper ends also have the same execution. This end bar is for the most part broken off of the pieces from Komárom but on the photograph published by A. SCHÖBER (*loc. cit.*) it is still clearly visible. On the older fragment, similarly smoothly worked off in a 10 cm. width and behind the stone was left in a crude form. The reverse side of the stone tablet is also left unworked. The left edge of the tablet by the standing figure of Phaedra is missing. The technical peculiarities observable on the figure of Hippolytus: the head, shoulder and upper arm are plastically worked only in front, while on the side they are only smoothed. This is also seen on the older fragment, especially on the raised arm and hand of Phaedra. This is also seen on the older fragment, especially on the raised arm and hand of Phaedra. According to A. SCHÖBER (*loc. cit.*) the material of the fragment from Komárom is a whitish, gray limestone and according to S. Soproni's communication the relief is made of white limestone with



1. Hippolytus. Fragment of a relief from Szőny. Tata, Kúny Domokos Museum

forms are essentially handled in a similar way. This figure of Hippolytus is especially well done, but the stiffer and more rigid Phaedra shows that the stone cutter found the execution of the abdomen and hips in this particular posture difficult. The form of Amor is somewhat awkward, ponderous; rather yellow spots at places. The measurements of the older fragment: MAIONICA—SCHNEIDER (*loc. cit.*): height: 1 m.; width: 1.17 m. A. SCHÖBER (*loc. cit.*): height: 1 m., length: 1.26 m., thickness: 0.29 m.

than hanging in mid-air he rests with leg spread apart on the banded knee of the nurse and on the right heel of Phaedra's crossed foot. The different handling of the folds is an attempt to bring across the different quality of the textile. The folds of Hippolytus cloak are close together and the loose pleats on the clothes of the nurse follow the motion of her raised arms. Between the two connected sections an irregular band is missing; its width is determined by the area to be completed between Hippolytus' arm broken above the wrist and the remaining band of the older relief.

In his study of the Hippolytus reliefs of the Danube area, A. Schober mentions that the picture type of the reliefs of Flavia Solva and Brigetio differs from the traditional arrangement and represents a previously unknown variation.<sup>7</sup> He writes that the mutual feature of both pieces is the nurse who implores Hippolytus on her knees, while in similar scenes from sarcophagi and wall paintings she is trying to approach the youth from an upright position or probably while bowing. On the relief from Flavia Solva Phaedra, who stands on the left edge of the picture, is writing the letter, but we do not find this form in other places. According to a communication from Schober the origin of the motif cannot be traced. In his view the simultaneous occurrence of two successive events (writing the letter and receiving the amorous proposition) represent the fusion of two different types. In his view the figure of Phaedra on the Brigetio relief is even more unusual: this female figure resting with one arm on the column is a commonly known Aphrodite type with bare upper body and lower body wrapped in a cloak. While on representations with similar themes (on that of Flavia Solva) Phaedra always appears fully dressed in a sitting position.<sup>8</sup> Schober regards this to be the independent invention of local masters who made up new compositions by selecting different elements from traditional picture types.

But the content and form of the Brigetio relief are so uniform and close that these cannot be wholly attributed to one provincial master, even if we consider one with exceptional ability. The relation between the two outer figures, Phaedra and Hippolytus, is established by the kneeling nurse and is completed by the figure of Amor who is given an active role here.<sup>9</sup> Phaedra with a life-like motion, her face slightly turned toward the right, observes the

<sup>7</sup> A. SCHÖBER: *loc. cit.* 161, Pl. I, E. DIEZ: Flavia Solva<sup>2</sup>, Wien 1959, 28, Nr. 15, Pl. III, 15, E. BIEBERFELD: *JDAI* 69 (1954) 123, Fig. 4.

<sup>8</sup> Here I would like to note that Phaedra obviously does not sit but stands on the piece from Flavia Solva. This is also shown by the proportions of the body if we compare them to the figure of Hippolytus. Her upper body is apparently uncovered with a perpendicularly drooping, schematically pleated cloak behind which angularly breaks at the calf. It covers the lower body. It is rather difficult to interpret the turning away motion while writing on the double tablet, which rather seems to be a cylinder.

<sup>9</sup> The figures of Eros are around Phaedra even on the sarcophagi but rather as attendants expressing her amorous desires; a few of them hold torches, as for instance in ROBERT: *op. cit.* III, 2, 159 (Rome, Villa Albani), 165 (Capua), 171 (Firenze).



2. HIPPOLYTUS AND PHAEDRA. RELIEF FROM SZÓNY, KOMARNO, MUSEUM AND TATA, MUSEUM



3. Hippolytus and Phaedra. Mosaic from Daphne, Antiochia, Museum. After Downey, *Ancient Antioch*

fate of her amorous proposition. The kneeling nurse raises her hands to Hippolytus beseechingly, but the youth is already turning away. The letter has probably just dropped to the ground from between the opened fingers of his thrusting hands. Phaedra's raised right hand represents a recoiling from or indignation about his negative gesture. The vertical arrangement of the two figures is accompanied and emphasized by the column on the left and on the right by the hauling arm of the youth and the end of his grasped cloak. The connecting line drawn from Phaedra's arm, over the figures of Amor and the old nurse, to Hippolytus' arm forms a deep wave.

The good psychological understanding of the turning point of the action of the Brigetio relief indicates that the composition had to evolve in classical territories. It is possible that the reliefs of Flavia Solva and Brigetio were based on less common picture types or on one which was not used for sarcophagi. The variations of the picture type is proved by the Hippolytus mosaic — among others — dated to the first half of the 2nd century which was found in one of the houses of Daphne nearby Antiochia (Fig. 3).<sup>10</sup> Phaedra is represented standing. However, Schober could not yet know of this piece. Hippolytus' gesture on the mosaic corresponds to that of the Szóny relief: his extended hand has dropped the letter to the ground while he turns towards

<sup>10</sup> DORO LEVI: *Antioch mosaic pavements*, Princeton, 1947. I, p. 71. Pl. XI, Xlb.

G. DOWNEY: *Ancient Antioch*, Princeton 1963. 107, Fig. 26.



4. Hippolytus and Phaedra. Ivory relief, Bressan, Museum. After Volbach, *Elfenbein-architektur*

Phaedra as if trying to determine the affect of the deed. Contrary to the similar situation we cannot assume a direct relation between the mosaic and the pattern of the relief. Namely, on the mosaic the nurse turns towards

Phaedra (who almost breaks down because of embarrassment) and seems to apologize to her because of the unsuccessful attempt. On an ivory relief dated to the 5th century (Fig. 4, Museum of Brescia)<sup>11</sup> Phaedra and Hippolytus were portrayed in an erect position. Eros hovers between them holding a torch. The dramatic action of the proposition has a different mood and content in this picture: it was toned down to an idyllic meeting of the two. Here the letter held by Hippolytus can only be regarded as a symbol. Although the tall narrow picture form necessitates the introduction of standing figure, it is likely that the model for the ivory relief was the same as or similar to that of the mosaic from Antiochia and of the reliefs from Brigetio and Flavia Solva. Namely, the mirror image of the Phaedra of the ivory panel resembles not only the Phaedra of Daphne, but also that of Brigetio while a small Eros hovering in the background returns on the relief of Noricum.<sup>12</sup>

The motif of the kneeling nurse remains unknown from the sepulchra or from other finds henceforward, too. Thus it seems that the pieces of Brigetio and Flavia Solva preserved an independent version of the picture type. Evidently the balanced arrangement sets the Brigetio relief closer to the original composition. Its master may be characterized by having a good composition of figures, a relatively correct sense of form and by attempting to achieve plasticity. The figure of the nurse is especially successful. Its presentation creates an almost monumental effect. Alongside of the tablet of Szóny the relief of Flavia Solva seems feeble with its languid, almost boneless forms (Fig. 5). In the relief of Flavia Solva Hippolytus is a rather childlike youth who impresses the viewer with his shyness and awkward charm. In the relief of Brigetio he is an adult male with a determined gesture. As it was mentioned this gesture may be seen on the mosaic of Daphne, but there the palm is turned downwards. On the corresponding scenes from wall paintings or sarcophagi he generally rejects the offer with raised hand, airily protesting or with alarmed motions.<sup>13</sup> On a Roman wall painting portraying four figures (Fig. 6)<sup>14</sup> the letter lies on the ground. Here as a mirror image the figure of the youth, the arrangement of the great cloak on his chest and one arm and even the position of his head could almost be the antecedent and model of the Hippolytus of Brigetio. The letter also lies on the ground in the relief

<sup>11</sup> W. F. VOBRACH: *Elfenbeinarbeiten der Spätantike und des frühen Mittelalters*, Mainz 1962, 43 Nr. 66, Pl. 21.

<sup>12</sup> In the upper middle we can see a small, flying Amor drawing his bow on one of the late antique representations of Hippolytus and Phaedra from an inscribed mosaic found in Sheikh Sueda on the border between Egypt and Palestine. Here Phaedra sits apart in a curtained alcove with columns; she is evidently within the palace. The nurse delivers the letter to Hippolytus. DORO LEVI: *op. cit.*, 73, Fig. 29. A. RUMPF: *Malerei und Zeichnung. Handbuch der Archäologie*, Sechste Lief. München 1953, 199, Pl. 72, 2.

<sup>13</sup> The motion of the left hand with palm turned outward also has a different character on the picture with many figures from Maison dorée, JDAI (1913) 169, 175, Pl. 7. REINACH: *Rép. de Peintures* 209, 4.

<sup>14</sup> S. REINACH: *Rép. de Peintures* 209, 3. (Rome, Maison Dorée, Bellori, 6.)



5. Hippolytus and Phaedra. Relief from Flavia Solva. Schloss Stockau

of Gross-Pechlarn which shows two figures<sup>15</sup>; the nurse is already prepared to leave Hippolytus who stands turned away. Otherwise if the letter is represented at all it is, in most instances, still with the nurse, while on the late sarcophagus of Salona and on that of the Museo Nazionale of Rome Hippolytus holds the letter before him, pressing it to his chest.<sup>16</sup> The concise simplicity of the relief of Szóny deserves attention. Even the spear, which is his almost permanent attribute in other places, is missing. Its carving could have hardly provided any technical difficulty for the master.<sup>17</sup> His boots are the only sign of his being a hunter. The stone cutter did not even include the accompanying animals: the horse and the dog are found on the work from Flavia Solva and the dog on that from Brescia. Therefore here the motif of the nurse

<sup>15</sup> F. LADEK: *AEM* 18 (1895) 33, Fig. 8. A. SCHÖBER: *op. cit.*, 163.

<sup>16</sup> Salona: ROBERT: *op. cit.*, III, 2, 163. Rome, Museo Nazionale: G. RODES WALDF: *JDAI* 55 (1940) 52, S. AUERCKMAY: *Le Terme di Diocleziano e il Museo Nazionale Romano*, 3. ed., Rome 1954, 16 Nr. 5, Pl. VII b.

<sup>17</sup> The Hippolytus on the sarcophagus of Pisa doesn't possess a spear either. ROBERT: *op. cit.*, III, 2, 164.



6. Hippolytus and Phaedra. Wall painting. Rome, Maison Dorée. After Reinach, *Rép. de Peintures*

handing over Phaedra's message to Hippolytus who is on his way to hunt is unclear and made insignificant.

The more exact dating of the mythological reliefs of Pannonia from the middle of the 2nd and the first few decades of the 3rd centuries is rather difficult. Contrary to the tombstones or altars, in case of the reliefs there is no way of finding support for a dating in inscriptions and merely stylistic observations usually lead to uncertain and inadequately founded results. In the Roman art of Italy as well as in other great art centres the technical features changing according to ages plus other components can fairly exactly date the historical reliefs and the mythological representations, too, including the sarcophagi. Such features are, for instance, the use of the running drill for the looseness of the hair and beard, the outlines of the pupils which change by periods or the execution of the pleats. In Pannonia as in certain other provinces the stylistic changes in imperial art were broadly followed and the



7. Aktáion. Relief. Bésztegecs, Budapest Museum

mentioned techniques can be found in slight traces and only rarely. Stone cutters essentially adhere to pure chiselling techniques which better suit the basic laws of their art than the use of the running drill illusion-creating. For the most part inadequate professional skill and preparation give a less dependable chance for comparing the stylistic features. The stone cutters were very likely influenced by the attributes of style of the models; this might account for the delayed phenomenon in provincial art. Therefore the dating of the relief from Szóny can only be approximated. The observation that Hippolytus' head with thick, curly, shoulder length hair framing the

face resembles later Antinous-like heads<sup>18</sup> is a similarity which, with some lateness, can be used for dating the relief. Evidently the Roman plastic art of the sarcophagi also influenced the relief tablets or rather the models for them. Here it is enough to mention the Hippolytus sarcophagus of Pisa. According to F. Matz the sarcophagus is from the 90s of the 2nd century; this he determines with an emphasis on the relative size of the figures, their organic structure and natural motions.<sup>19</sup> These figures may be essentially found on the relief from Szóny. Taking all these into consideration, the relief may be dated to the last decades of the 2nd century, the period of prosperity following the large caesure of the Wars of Marcus.

Mattonica and Schneider who first published the older relief fragment from Brigetio and later even A. Schober, regard it as a fragment of the front of a sarcophagus.<sup>20</sup> The reverse of the tablet is, however, crude, lumpy, left in its natural state, while those of the sarcophagi are smooth on the reverse sides, too. On the basis of the uninjured edge of the newer fragment it becomes clear that the relic was a large relief tablet planned to be built in somewhere. Its designated use in a sepulchre is proved by the fact that its theme was frequently represented on sarcophagi, too. We may look to the monuments found in the cemetery of Sempeter near Celje—Celeja for aid on the method of its employment and its original placement; these monuments can be reconstructed because of favourable circumstances at the site.<sup>21</sup> Several mythological reliefs were also found there which complete and add new features to the already known material from Noricum. Their themes occasionally correspond to those of the Pannonian reliefs.<sup>22</sup>

It is striking that the mythological relief tablets from sepulchres seem to be missing from the material of Northern Italy which is so important for Pannonian sculpture and stone cutting. This conclusion which may be derived from the publications is supported by Prof. Giancarlo Susini's oral communication based on local knowledge. But if the so-called independent mythological reliefs related to the sepulchral cult did not occur according to our present knowledge in Northern Italy, we must assume that the models or outlines of the relief tablets were handed down directly from Rome to the provincial workshops. This supposition is made likely by the recently recurring view that with some semantic change and in contrast to their original purpose the known Roman copies of the mythological Attic reliefs

<sup>18</sup> A. HEKLER: *La Critica d'Arte* 3 (1938) 92 Figs. 3—4. H. WEBER: *Eine spätgriechische Jünglingsstatue*. V. Bericht über die Ausgrabungen in Olympia, Berlin 1956 134 foll, 148, Fig. 55. See also *Loc. cit.*, 132, note 19.

<sup>19</sup> F. MATZ: *Ein römischer Meisterwerk. Der Jahreszeitenarkophag Badminton*—New York, Berlin 1958 159, Pl. 32 a—c. ROBERT: *op. cit.* III, 2, 164.

<sup>20</sup> Cf. footnotes 3 and 5.

<sup>21</sup> J. KLEMENC: *Rimske izkopenine v Sempetru*, Ljubljana 1961, Fig. 4, 11, 33, 34.

<sup>22</sup> See for example J. KLEMENC: *op. cit.* Fig. 11 (Heracles and Alcesteia), Fig. 22 (the rescue of Iphigenia), Fig. 37 (the rape of Ganymedes).

portraying three figures (Orpheus and Eurydice, Theseus and Peirithoos, Heracles and the Hesperides, the daughters of Pelias) several copies of which are known—could have been the ornamentation of tombs.<sup>23</sup> Such picture reliefs for ornamenting the tombs were evidently made in greater numbers at the central workshop. The custom probably spread from there to the northern provinces where the different workshops could even exchange models and used them with more or less changes and deviations so far as they were able.

Among the reliefs known from Brigetio or its vicinity the structure of the figure and the motif of the position of the Aktaion relief found in Szóny are likely the closest to Hippolytus (Fig. 7, Esztergom, Bálint Balassa Museum).<sup>24</sup> Its curves are, however, less fluid and the handling of the forms are also more bulky and awkward. Similarity of technique can be found on the worked front surface of the high relief only; it is especially striking on the figures of the aggressive hunting dogs. It is possible that here this is only the independent employment of two widespread figure motives and we might not be incorrect in stating that the two reliefs are the products of the same workshop. The Aktaion relief seems somewhat older than the relief of Hippolytus but this might throw light on the treatment adopted the workshop traditions. The already developed figure is used with slight changes several times in similar or probably not even fully corresponding interpretations and settings. After a time the treatment itself might show signs of decline. Namely, while in this case Hippolytus' motion is convincing and psychologically justified, on the Aktaion relief—as L. Nagy pointed out—the figure, instead of having a violent defensive motion demanded by the theme, almost stands still between the attacking dogs and thus the artistic effect loses force and vigour.<sup>25</sup>

<sup>23</sup> H. GÖTZE: *Die attischen Dreifigurmotiefs*. Rom, Mittl. 53 (1938) 251. W. FUCHS: *Die Vorbilder der neuattischen Reliefs*. Berlin 1959, 133.

<sup>24</sup> L. NAGY: *Arch. Ért.* 50 (1937) 98 and 100, Fig. 58. L. BARRKÓCZI: *Brigetio*, Bp. 1944 and 1951, 40, Pl. LXI, 1. From Komárom (a periodical) L. NAGY gives Brigetio as the place of finding. BARRKÓCZI dates the piece to the beginning of the 3rd century, the age of the Felicio tombstone (L. NAGY: *Arch. Ért.* 50 (1937) 94, and 102, Fig. 64).

<sup>25</sup> For the Aktaion representations of defending against dogs, see most recently F. WILHELMSEN: *Aktaionbilder*, JDAI 71 (1956) 29. For earlier literature on the imperial age see: p. 43, on the sarcophagus in the Louvre (ROBERT: *op. cit.* III, 1, Nr. 1); 46, Fig. 8.

ACTA ANTIQUA  
ACADEMIAE SCIENTIARUM  
HUNGARICAE

ADIUVANTIBUS

A. DOBROVITS, I. HAHN, J. HARMATTA, I. HORVÁTH,  
GY. MORAVCSIK

REDIGIT

I. TRENCSENYI-WALDAPFEL

TOMUS XIV

FASCICULI 1-2



AKADÉMIAI KIADÓ, BUDAPEST  
1966

ACTA ANT. HUNG.