

## BEFORE STARTING THE TOUR

The Archaeological Park is divided into four major sections. Starting out from the cashier's pavilion and the **information board**, the visitor is standing over the South Gate of the town (11), which has not yet been unearthed. Between the pavilion and the information board is a street (*via Amasia*) leading to the western town gate from the 4<sup>th</sup> century (12), and to the main street of the late town (1) running in the west-east direction. It leads to the town centre and the *area sacra*. From this street visitors can also turn off to reach the harbour and the western town wall (*via ad portum*). If one takes the broad street (*via Sabina*) to the right of the information board, the tour begins with the *area sacra* (buildings LXX, XL, X, IX, VII, XIV and the *forum*). A third road (*via Usaiu*) begins across from the pavilion next to the small parking lot, and leads beyond the town walls to the southern town district, the 4<sup>th</sup>-5<sup>th</sup> century graveyard (D); the *exhibition*, showing the best finds (B) (and the *lapidarium* with the *collection* of stonework (E)). A fourth street (*via ad theatrum*) opens between the *via Sabina* and the *via Usaiu* and leads to the theatre in the south-eastern corner of the 4<sup>th</sup>-century town.



A forum északi oldala, a VII. és IX. épület / The northern side of the forum, building VII and IX

## TOURING THE PARK

Before reaching the stonework exhibit on the *via Amasia*, a path branching off to the left leads to the remaining town walls and the harbour, whose description follows. Otherwise, go directly to the *via Amasia* as described after the asterisk below.

### The *via ad portum*

Leaving the cashier's pavilion behind and walking along the *via Amasia*, a road leads to the south-western corner of the town and the harbour.

#### *The western town wall* (p. 28)

The southern town wall running from the park entrance in a western direction was taken down in the Middle Ages and used in construction work in Székesfehérvár, but it survives from the tower in the south-western corner. In the Middle Ages the river's water-level was higher than in Antiquity and thus prevented the lower parts of the wall from being carried off. The corner tower was shaped like a fan, as was characteristic with fortifications in the 4<sup>th</sup> century. Between the corner tower and the western town gate the wall, which has been excavated at a length of 150 metres, was fortified by two additional towers, each with 45 metres between them.

#### *The harbour* (p. 28)

The south-western corner tower was erected at a spacious, paved square, stemming from the previous period, which ended when the town was overrun in 260. (It had served as a station for the carriages coming to the *area sacra*.) Passing the corner tower one reaches three large pillars built from ashlar and lowered into a deep foundation, which in the 2<sup>nd</sup>-3<sup>rd</sup> centuries belonged to the gate of the *area sacra*. The square continued in a street running west, and its northern side closed off a small bay. The wooden and stone stakes served for wharfing boats and dinghies. The original bed of the Sárvíz River ran between the Roman town and the canal (Nádor Canal) constructed in the second half of the 19<sup>th</sup> century, and had many bends and sand islets. The river was mentioned in ancient texts as *Bolia*, as affirmed by a golden shield frame belonging to the Scyrian king Edica, which was found in the river bed.

#### *Residential buildings next to the town wall*

The buildings found along the town wall were built in the 4<sup>th</sup>-5<sup>th</sup> centuries, when large numbers of people from the outer districts and the vicinity settled here to find protection within the town walls.

The stone finds seen along the road and the other side of the wall were discovered in the town wall.



Gyümölcsös kosarat tartó nőalak (4.) / Female figure holding a fruit basket (4.)

## The via Amasia – Stone relic exhibit

Road running in a northern direction from the information board.

The pieces of stonework along both sides of the road were found in the Gorsium area after the turn of the 19<sup>th</sup>–20<sup>th</sup> centuries or during excavation.

1. Small, reddish pillars. They were part of the portico of *building I* in the southern part of town.
2. The figure of Attis from a tomb. The cross-legged position of the figure identifies him as Attis, the shepherd from Phrygia who symbolises the afterlife.

A series of less important carved stones are at the left side of the road.

3. The altar of Liber Pater. The inscription translates as, “The altar of Father Liber”. A Satyr is trying to kiss Mainas, who belongs to the entourage of the god of wine, vine-growing and inebriation.

4. Female figure holding a basket of fruit.

5. The tombstone of Ulpius Revocatus and his wife. Married couple in Roman dress. The inscription translates as “To the gods of the underworld. To Ulpius Revocatus [erected by] his brother and heir, Trurso”.

6. Sculpture of Aeneas. (The original is in the *antiquarium*.) On his escape from Troy, the hero is leading his father Anchises, who is holding a small chest with the house deities, by the arm, and leading his son, Ascanius, also known as Iulus, by the hand.

7. Eros riding a dolphin.

8. Statue of Icarus. (The original is in the *antiquarium*.) Together with his father, Icarus escaped from the court of Minos, King of Crete, by making wings from feathers and wax and flying over the sea. Icarus flew too close to the sun, which melted the wax, and Icarus fell into the water.

9. Tomb of P. Aelius Respectus and his family. (The original is held in the *antiquarium*.) The white marble tombstone shows two female members of the family wearing Celtic-Eravischi folk-dress. The mother wears a scarf tied like a turban, around her neck is a torque and medal, a bouquet-shaped fibula holds the robe on her shoulder, and a bracelet decorates her wrist. There is a head-dress on the dead girl's head. Both clasp pomegranates, the symbol of eternal life. The inscription translates as, “To the gods of the underworld. Publius Aelius Respectus, town council member, raised this tombstone in his lifetime to himself and his wife, Ulpia Amasia. Their daughter, Aelia Materio, who lived ten years, rests here. The memorial stone was erect by her parents”.

10. Tombstone of a married couple. Woman wearing indigenous dress, next to her is her husband in Roman fashion, with his hair in the style of Trajan's time. He is holding a scroll, the document granting him Roman citizenship for military services rendered.

11. Tombstone with the figure of a seated woman. The dead woman sits in an armchair. In front of her is her servant holding a jewelry box. The carving is reminiscent of the tomb of Hegeso of Athens.

12. Tombstone of a cavalryman. Soldier in armour and with sword, holding his horse by the halter. He served in Gorsium in the garrison in the 1<sup>st</sup> century.

13. Orpheus among animals. The known musician of Greek mythology enthralled not only humans, but the whole of nature, wild animals, trees and rocks listen to his playing.

14. Achilles on the island of Skyros. (The original is held in the stone relic exhibit.) Knowing the fate awaiting her son Achilles – that he would die if he fought in Troy –, the goddess Thetis hid him dressed in girls clothes among

the daughters of the king Lykomedes. The Greeks were unable to take Troy without Achilles and sent Odysseus to find him. Dressed as a merchant, the cunning hero entered the palace of Lykomedes. In addition to women's merchandise and jewels he put weapons, shields, lances and helmets before the girls. Achilles betrayed himself when he showed interest not in the fabrics and bric-a-brac but the weapons, and to the sound of a trumpet he came out ready for battle. In the relief, Odysseus takes hold of the undiscerning boy in women's clothing but sporting a helmet and lance.

15. Tombstone of Aurelia Sura. Depicting three figures, the tomb's inscription translates as, "To the gods of the underworld. To Aurelia Sura, who lived 35 years and 10 months, and to Aurelius Fortunius, who lived 14 years and 11 months. Aurelia Lucilla raised this tomb during the lifetime of Aurelia Candida, her dearest freed slave and Aurelius Maximus' most tender nanny."



Sabasios, keleti istenség és kísérő állata bronz szobra  
Bronze statue of the oriental deity Sabasios  
and his accompanying animal



## The decumanus maximus

### *The western town gate* (p. 30)

At the end of the *via Amasia*, stairs lead up to the excavation site. The visitor stands before the barracks of the guards (*building IV*), with the 4<sup>th</sup>-century main street running in a west-eastern direction (*decumanus maximus*) to the north, and north of it is the palace (*palatium, building I*). To the west, the *West Gate* closes off the *decumanus maximus*. The gate is set into the town wall between two protruding towers.

### *The decumanus maximus*

The main street of the 4<sup>th</sup>-century town, connecting the western and eastern town gates. At the western part the street is lined by rows of columns on either side, and in the middle of the road ran a conduit. The *decumanus maximus* was intersected by the *cardo maximus*, the main street leading to the southern and northern town gates.

### *The palatium (building I)* (p. 32)

On the north side of the *decumanus maximus*, in the north-western corner of the 4<sup>th</sup>-century town, stood a single building. This was the governor's palace, erected at the turn of the 3<sup>rd</sup>–4<sup>th</sup> centuries, and it was 65 m long and 50 m wide. On the main-street façade was a portico (*porticus*), an arcade over columns. The entrance opened on the building's axis, and a broad carriage entrance led to the service court on the eastern side. An interior garden framed by cloisters with pillars occupies the building's centre. Along the western side ran the bath rooms. In winter, the rooms were heated by floor heating on the western and northern side, fed from the outside from small heating sheds (*praefurnium*). The three main rooms of the palace occupied the centre of the north side, all closed off by an apse. On the northern side there opened a set of lesser rooms. In one of them, the remains of a carriage were found. The other rooms were service workshops for the palace, and the entire eastern side was taken up by a service court.

The palace was used as such as long as the Province of Valeria existed. Brick tubs stem from the ensuing period, which suggest industrial use. Graves found on palace grounds indicate the building's destruction, some of them from Roman times, while others are German graves from the final period.

The 4<sup>th</sup>-century palace was erected over buildings belonging to the *area sacra*, and were destroyed during the devastation in 260. In the area of *building C*, beneath the place's north-western rooms, Gorsium's most beautiful finds were unearthed. They are a bronze statue of Venus stemming from an Alexandrine workshop; a vessel depicting the face of a bearded man; and a green-glazed vessel fragment with snakes with their heads turned back as handles. *Building XXV*, at the eastern side of the palace, was excavated and is on exhibit.

### *Building XXV*

The building was reinforced from the outside by buttresses and had a spacious interior. It was one of the best constructed of the buildings excavated on the *area sacra*, and the function of the *porticus* is not yet clear. The spacious interior has a good-quality terrazzo floor. Before the *cella*, only fragments of the *porticus* survived. The portico entrance was framed by pillars. Part of a sculpture of the goddess Minerva – the head of a Medusa set on a silver disc, as usually appears in the centre of the goddess' breastplate – stems from the area of the building.



A testőraktanya (IV. épület) / The building of the governors's guards (building IV)

### ***Building IV***

The building of the governor's guards, on the south side of the *decumanus maximus*, ran 70 m in length, with two rows of ten rooms each. A *porticus* decorated the main street façade. The wall separating the two rows of rooms was enforced by large brick pillars, which point to a later reconstruction of the building. When Rome relinquished Pannonia to the Huns in 430, the building was no longer used as barracks, but as a granary (*horreum*). The wall remnants seen on the floor are remains from the earlier period, when this was the *area sacra* (buildings LXXVII, XXXII, XXVII). Following the Mongolian invasion, a church was erected over the eastern side of the building (XXVI).

### ***Building LXXVII***

On the western side are five large rooms of different size. In one, a fresco with a beautiful portrait of a woman survives. The five rooms indicate that the building may have served for the provincial assembly, accommodating the Province's five towns.

### ***Building XXXII***

The building rising in the centre consisted of a single large room, probably serving the rituals conducted in the *area sacra*.

### ***Building XXVII***

The façade overlooking the *forum* had six pillars. The building consisted of a broad hall and three cells opening from there. In the wall of the northern cell, the inscribed pedestal of an earlier pillar remains (No. 16). The inscription indicates that it was erected by L. Virius Mercator, the priest of the temple (*sacerdos*), for the salvation of the people of the *area sacra*. The temple was constructed after the Marcomanni wars.

16. Inscription “Pro salute templensium”. The letters of the inscription’s first lines are fragmentary, so that the name of the deity cannot be unequivocally reconstructed. “...To Magn[i], for the salvation of the people of the temple, gladly fulfilling the oath of the priest Lucius Virius Mercator, by his son, Lucius.” The temple here means the *area sacra*, consecrated by augurs.

### ***Building XXVI***

In the second half of the 13<sup>th</sup> century, a small village church with an apse on the eastern side was built over the 4<sup>th</sup>-century barracks. The church was surrounded by a cemetery, in which the people of Herculia and later Fövény buried their dead from Avar times until the beginning of Turkish occupation. The church was built to replace the basilica (*building III*), destroyed in the Mongolian invasion.

### ***Building LXXXVII***

To the east of *building XXV*, and separated from it by a narrow area that broadens toward the south, stood a building of 21.2 x 9 m in size. Its western wall was enforced by half-pillars at irregular distances. The purpose of the building is not known.

### ***The early Christian basilica I (building III)*** (p. 36)

The 25 x 12 m building opens from the *decumanus maximus*. On the north it has a wide curved apse. On the eastern side is a baptismal font of brick, as was used in Dalmatia and Noricum, from the early 5<sup>th</sup> century. An indication that the church was built late in the period is the side altar of white marble from the turn of the 4<sup>th</sup>–5<sup>th</sup> centuries, which was taken to Székesfehérvár after the Mongolian invasion. (For a description of the side altar see *Antiquarium*.) The baptismal font and the banister of the altar attest to the presence of a bishop in Herculia. The earliest graves around the church are from the 5<sup>th</sup> century. In the centre of the former town, burials continued during the entire migration period, and the deceased from the village of Fövény were also buried here in the centuries after the Hungarians settled in the region. The basilica was destroyed during the Mongolian invasion.

### ***Building XXIII***

The building was raised over the earlier, rhomboid basilica I. The retaining structure leaning against the elevated walls of the basilica shows some of the earlier building from the 2<sup>nd</sup>–3<sup>rd</sup>-centuries. Lying deeper than the walls of the church is a good-quality cast, i.e. terrazzo, floor extending to the mud-wall, which is decorated with frescoes. During the devastation in 260, the fresco fell to the ground. Pillars and white fields



divided by red bands segmented the side walls. The central field contained a portrait set in a medallion. On top, the onset of two windows is still visible. A stucco ledge closes off the fragment from the bottom, showing a reclining Endymion, the shepherd from Elis condemned to eternal slumber. Each night, on her journey across the firmament, the moon goddess Selene comes to wake him with her kisses – but in vain. The most beautiful part of the interior is the ceiling, decorated with a rich lacework pattern of leaves and flowers. On the four corners are four medallions containing portraits. Two of the four heads represent the seasons of the year; Winter with a veil, and Spring with a wreath on its head. The two others are wearing Phrygian caps. A stucco ledge and a winged Cupid could not be fitted into the reconstructed wall section. It is not known what the function of the building was. An altar to Silvanus, the god of the forests and meadows, was built into the walls of the basilica from where it has been excavated, and it is likely that it was originally elsewhere (in the ruins of *building XXVII*).

17. Altar consecrated to Jupiter and Silvanus. The inscription translates as, “To the greatest and most powerful Jupiter and Silvanus Domesticus. C. Iulius Super has gladly fulfilled his oath”.



Minerva istennő páncélját díszítő Medusafő  
The head of a Medusa from the armour-plate of the goddess Minerva

## The Area Sacra

### *The common well*

On the eastern side of *basilica I (building III)*, next to the *baptisterium*, stands an oval common well, whose larger part tops 3 metres. The well is 10 metres deep. Its walls, built of stone, were supported on the bottom by two rows of wooden beams set in a rectangular shape. From the well, some 20 thousand objects have come to the surface, dishes dropped when drawing water; jugs; wooden buckets; bone hair pins that fell in as women or girls bent over the well; coins; animal carcasses (including many dogs). A male skeleton lay on the bottom of the well, a mortal sword-wound on his forehead, next to him a broken, gilded sword hilt and leather sandal. A huge rock pressed down the body, indicating either the presence of a human sacrifice made during the consecration of the well, or a mid-1<sup>st</sup> century murder case. The sword and sandal show the deceased to have been an officer of the first occupying force. By the time of the migrations, litter had already covered the water level.

### *The guest house (building XIV) (p. 40)*

The building served as a guest house for the *area sacra* in the 2<sup>nd</sup> and 3<sup>rd</sup> centuries, where delegates coming to the provincial assemblies or the emperor worship ceremonies were housed. The front runs at a length of 35 m, and to the north it extends to 53.5 m. In the centre is a spacious, 22 x 36 m court, with the guest rooms built along the western, southern and eastern walls. The entrance opened from the *forum* on the south side. On the north side, a number of rooms with different functions were built with the reconstruction of the building after the Marcomanni wars, though originally there was a temple with three cells (*building XLII*). With the reconstruction, the court in the north-eastern corner got a large, rectangular room, the *curia*, or assembly room, where the assembly delegates could meet for discussions. The walls were decorated with frescoes, set off by broad red and narrow black stripes. Only a fragment of the fresco remains, showing a blue cloth worn by a woman, possibly a dancer, and her bare foot.

### *The Capitoline (?) temple (building XLII)*

In its first period, the guest house's northern front was closed off by a sacrificial site consisting of three cells and a *porticus*, with pillars decorating three sides. A bearded male head, a classic Jupiter depiction, of white marble and half the size of a man, has survived from the temple's interior. The fragment was found on the north side of the central cell of the temple. The three cells and the Jupiter head lead to the conclusion that the building was a *Capitoline* triad temple. A seated, half-man-size sculpture of Juno, the second of the three gods of the triad, was taken away from Gorsium to Intercisa.

The temple was one of the town's oldest buildings, covered by roof tiles showing the brick mark of the *legio X Gemina*. The temple burned down between 167 and 180, and was not reconstructed. On the north side of the temple is a small shrine (*building XLVI*), built after the Marcomanni wars.

### *The porta decumana (p. 42)*

The North Gate of the 1<sup>st</sup>-century military camp at Gorsium was found in the southern row of pillars of the temple (*building XLII*). (Only the outlines of the two towers of the gate are indicated by grey quartz rocks.) The towers were built of wood over stone foundations, with a row of wood pillars in the middle of

the gate. With the two towers, the gate was 12 m wide, the divided entrance was 6.7 m wide, while the towers were 4.26 x 2.6 m. (The entrenchment, which ran at a distance of 14 m from the town wall, and the bridge over the entrenchment can no longer be seen.)

The *principia* (camp command). The floor of the guest house (*building XIV*) was built directly over the street level of the earlier military camp. For this reason the remains of the earlier construction have survived only in fragments and cannot be shown.

### ***The cardo maximus*** (p. 36)

Herculia's main street running north to south. The street is 13 m wide, and was lined by buildings on either side. On the west side there were three buildings, of which only *building XXI* is still visible. The house, 29 x 10.5 m in size, had a larger and a smaller room with floor heating. A fish and bread-loaf, early Christian symbols, were scratched into one of the building's bricks.

### ***The basilica II (building V)*** (p. 36)

On the eastern side of the *cardo maximus* stood another *basilica*, with its entrance facing the *decumanus maximus*. The southern wall of the building, which had a *porticus*, was destroyed in the Middle Ages. The rectangular *basilica*, with an estimated size of 24 x 13 m, had a small apse on the north side, 6.5 m in diameter, which was closed off by a banister running the whole length of it. The two large pillars on the sides of the apse, and the remains of columns unearthed here, indicate that the *basilica* had a nave and two aisles. The original brick floor has survived in the north-western corner. With its usual semi-circular *subsellium*, the building was clearly an early Christian church, though the north-south orientation of the building is unusual. Two bronze coins were found on the brick floor, *foliises* of Diocletian and Galerius, indicating that the building stems from the second half of the 4<sup>th</sup> century. In the north-eastern part of the hall, the walls of a later, single-room building was excavated (*building XX*), which, consisting stone and brick bat laid in mud, is characteristic of the final Roman period. By the early 5<sup>th</sup> century the church was no longer standing.

### ***The northern town gate*** (p. 36)

The *cardo maximus* reached to the town gate to the north. The stones of the 1.8 m-wide town wall were taken away in the Middle Ages, and its outline can be derived only from the debris left after demolition. With its fortifications, the wall was 18 m long and the wall itself was 2.5 m thick. It opened between two large internal pillars at 3.6 m in width. On the outside there was a single tower on the east side. From the finds from the gate tower (part of a scale and several weights) it seems that it also functioned as a checkpoint for passing traffic. To the west and east of the tower, 35 m apart, are two rectangular towers, both 9.5 x 7.5 m large.

In the foreground of the 2<sup>nd</sup> northern tower are stone finds that were found among the ruins of the royal cathedral in Székesfehérvár.

18. Dolphins on the inner and outer side of the relief fragment. Traces of red painting.
19. Dolphins. Relief fragment, two intersecting dolphin tails.
20. Aedicula wall. In a small niche next to thick pillars is a nude male figure holding a staff.
21. Panther chasing a deer.
22. Lion chasing a horse.

The last two stones belong to a series showing animal scenes, with which one hall of the *area sacra* was decorated for the 1000<sup>th</sup> anniversary of Rome. The rest of the pieces of the series were taken to Intercisa after 260, and to Székesfehérvár in the 11<sup>th</sup> century.

#### *The forum* (p. 46, 47)

To the west of the central space of the *area sacra* stood a temple with three cells (*building XXVII*), while a *guest house* (*building XIV*) was on the north-western corner. On the east side of the guest house ran a 6 m-wide street, separating it from the large halls (*buildings VII and IX*). The narrow street led to the buildings north of the halls. The street followed the apse of *building VII* and was closed off on the west and north by a walled fence. The fence separated the shrines and ceremonial halls of the *area sacra* from the profane buildings.

The difference between the ground-levels of the deep-lying square and the halls rising on its north side was 2.5 m. The square was closed off by a wall, through which stairs cut to *buildings VII and IX*. A third set of stairs led to the higher level that closed off the square from the east, at the north-eastern corner of the *forum*. Between each of the stairs leading to the halls stood a fountain (*nymphaeum*).

The basins of both fountains were eye-shaped, and stood in a niche between half-pillars, with leafwork arches and a cornice on the top. On the niche seats, reliefs covered the water spouts.

23. Two seated water deities holding sedges, on the relief of the eastern *nymphaeum*. Between them, above the lead pipe, is a jug turned upside down: the basin's water is from divine hands. (Copy, the original is in the *antiquarium*.)

24. Seated water deity with curls and a beard, on the relief of the western *nymphaeum*. In his right he holds a sedge, in his left an upside-down jug, indicating that this water, too, stems from the gods. The deity, clad in a tunic, trousers, sandals and with a dagger in his belt, is leaning on a tasselled cushion. The relief (its original is in the *antiquarium*) was painted, the background in deep green, the clothing in gold, the jug in red.

The led water-pipe is visible in the wall next to and between the fountains. The depiction is known from Asia Minor, from where the basalt columns of the central temple were brought. Emperor Hadrian, who acted as governor of Pannonia Inferior between 106–108, was said to have upheld connections with the East.

#### *The Temple of Augustus (building LXX)* (p. 50)

On the eastern side of the *forum* stood the central temple of the *area sacra*. At 14 x 40 m, the temple was the largest in Pannonia. Its façade was decorated by four granite columns, which today can be seen in the Central Ruin Park and the Halesz Park in Székesfehérvár. The façade originally had a triangular pediment. Within the row of columns was a spacious portico (*pronaos*) with a sculpture pedestal in the centre. Remains indicate that a mosaic decorated the portico floor. From the *pronaos* a wide door led to the interior of the temple. The temple was consecrated to the divine Augustus, that is, the emperors who had been declared to be divine. In the Marcomanni wars the temple was severely damaged. An inscription shows that Emperor Septimius Severus had it rebuilt. It remembers the reconstruction as follows (with explanations added),

“At the expense of our lords, Emperors Lucius Septimius Severus and Marcus Aurelius Antoninus [Caracalla], the temple of the divine Augustus [or the divine emperors] that had fallen to ruin, has been



Az Augustus-templom (LXX. épület) / The Temple of Augustus (building LXX)

reconstructed under the supervision of the imperial governor Lucius Baebius Caecilianus.” (The inscription is in the stone relic collection of the Hungarian National Museum.)

Emperors Septimius Severus and Caracalla came to Pannonia in 202, the 10<sup>th</sup> anniversary of their rule, on their return to Rome from their eastern military campaign. With this they wished to express their gratitude to the legions stationed here for the merits they achieved in the civil war. They rebuilt the ruined temple of the province from their own coffers, and for the anniversary they were present at its consecration. The thick walls of the temple, destroyed in 260, were taken down and used during the construction work in Székesfehérvár in the 9<sup>th</sup> century.

In the functions of the *area sacra*, the two large halls (*buildings VII and IX*) on the north side of the square were especially important.

**Building VII** (p. 52)

The entrance of the building was decorated by a row of columns to which stairs led up from the *forum*. The hall was 60 m long and 12 m wide, with an apse at the north end. In the centre of the apse was a rectangular *podium*, in the middle of its side facing the hall was a wall with a cornice, and brick stairs on either side. An abundance of burned grain kernels were found on the floor of the podium, indicating that it was used for sacrifices. A small ivory chest, decorated with a *Dionysian* scene and stemming from the space before the altar, was used in the ceremonies. The long hall was open on two sides, on the outside the walls were enforced with broad buttresses with huge pillars. Small granite pieces that were found point to granite pillars from Tarsus or Pergamum. In the hall's axis, set into the floor, a pentagonal sacrificial pit with five sections was found.

On the eastern side, in line with the pit, the wall of the hall opens into a room of 17 x 10 m, decorated with columns. On the eastern side of the room there was probably a row of stairs breaking through the wall on either side of the buttress, which led up to *building XXIV*. The latter was a hall of 27 x 10 metres, its eastern wall overlooking the square was decorated by half-pillars. After the Marcomanni wars rooms were added to the north side, with a *porticus* looking east.

**Building IX** (p. 52)

From the *forum* between the two fountains, a stairway led up to the entrance of the central hall. This hall had a row of columns and was sectioned into five rooms. In line with the hall stood a square pedestal. Further on, past the threshold in the centre, came an interior court with brick flooring that spanned the entire width of the hall. On the north of the court, in the axis of the hall, was another stairway that led to a small room with thick walls. Deducing from the thickness of the walls, this must have been a high, stately room, a prominent place in the ceremonies.

The sacrificial pit and altar in *building VII*, next to the hall, indicate that this must have served cultic purposes, where the ceremonies of emperor worship took place. The pit in this building is also sectioned into five parts, *building LXXVII* in the western half of the *area sacra*, mirroring the sectioning in *building IX*. The recurrence of the number 5 resonates with the number of towns in Pannonia Inferior during Hadrian's time. *Building IX* housed the delegates of the towns to the assembly meeting. The podium was taken by the person heading the assembly, and from here the assembly was greeted by the emperor when he visited the province.

The irregularly shaped, four-cornered square north of *building IX* was closed off to the west and north by *building XXIV*, and on the eastern side by a small shrine.



Össeilleszthető súlymértékek *cast(rensis)* felirattal / Three weights marked "*cast(rensis)*"

***The spring shrine (building XXXIV)*** (p. 52)

A Tiberius coin from 34–35, a terra sigillata cup fragment from the Po region, a fine, green-glazed 1<sup>st</sup>-century jug, and three weights marked “*cast(rensis)*” date the oldest building in Gorsium to the time of the military camp. Next to the central well, only one building remained in use after the camp was taken down. Its external walls were built of mud bricks over a stone foundation, its size spans 6.5 x 8 m. The interior, framed by wood walls, was 4.08 x 3.05 m. The floor was also of wood. The building led to a 2 x 0.9 m shaft, lined with wood, which contained two 80 cm barrels. The shrine was 3.2 m high, and it was destroyed in the Marcomanni wars.

***The Podium Temple (building XVII)*** (p. 52)

This temple, located south of the Spring Shrine, in the south-eastern corner of the square, was 6.4 x 11.5 m large. The side facing the shrine had a *porticus* with two columns, which no longer exist. Underneath the *cella* are the remains of barracks from time of the 1<sup>st</sup>-century military camp, built from small stones over a mud foundation. The temple's deity is not known. Two bronze statues of Venus and Luna, unearthed in the square west of the temple, were part of the inventory of the shrine. The Podium Temple stood in the decades between the foundation of the town by Trajan and the Marcomanni wars. After the war *building XVIII* was built to its eastern side.

In the centre of the square surrounded by the buildings described so far are two rectangular, single-room buildings (*buildings CIV and CV*). The northern building (*CIV*) is 2,8 x 3,5 m in size, while the southern one (*CV*) is 4,6 x 4,4 m. The shrines framing the square and *building XXIV* serving the *area sacra* indicate that the rectangular buildings must have served the Celtic religion, as is known from research elsewhere.

***Building XVIII*** (p. 52)

After the Marcomanni wars, the space was expanded to the east by 5 metres where the Spring Shrine and the Podium Temple had stood. The new building raised here differed from the Podium Temple in its size of 19.7 x 10 x 2 m, the thickness and height of its walls, and its south-west to north-east orientation. Its entrance opened to the south. The western quarter of the interior was raised with a thin supporting wall, in the centre a massive pedestal, to hold a large sculpture, was built. There were no finds to indicate the function of the building. The single room, the broad entrance, the podium and the pedestal, and the place for two large pillars in the western wall all point to the cultic nature of the building.

***Building X*** (p. 46)

Next to the eastern fountain an arched stairway, with a supporting wall on the north side, led up to the hill of the *area sacra*. An entrance leading to *building X* broke through the supporting wall. The irregular rectangular-shaped building (22 x 20.3 m) was separated from *building IX* by a small alley. Beneath its ground level, a conduit of brick carried water towards the 2<sup>nd</sup> fountain. The southern front of the building had a *porticus* with pillars at the two corners. The building was divided into six irregular rectangular rooms. Running between the northern and central two rooms was a heating tract. The walls were richly decorated with frescoes in Pompeii red and depicting parts of a forest, had ornate stucco cornices and coloured stucco figures (eagles, grape vines, festoons) on the ceiling. Beneath the broken floor in the north-western room a



A keleti nymphaeum a forum északi oldalán / The eastern nymphaeum on the northern side of the forum



large cache of coins was found, 3134 *antoninianus*-es (double *denarius*-es), the reserves of the assembly placed here for security purposes during the civil war that broke out in the summer of 258. The commander of the rebellious army from the Danube area, Ingenuus, was made emperor. At Mursa, the cavalry of Emperor Gallienus defeated the rebels. After the war the money was not found, those who had hidden it fell victim in the war. The house must have burned down at the time, but after the Sarmatian attack in 260 there were certainly only ruins left. The coin find and the fine decoration suggest that the building housed the official rooms serving emperor worship and the assembly.

### ***Building XL***

Separated from *building X* by a 4.5-m street, this building to the east of it had a cellar of 18.5 x 10.2 m. The cellar walls on the east survived at a height of 1.5–2 m and part of them are red from a fire. In the middle are four stone pillars that were the basis of the wooden pillars bearing the central supporting beam. The cellar was covered by a thick layer of debris, burned beams, parts of the ceiling and wooden pillars, fresco fragments, bronze vessels, jewelry, more than a hundred pieces of a dining set. The destruction happened during the Marcomanni wars. The finds suggest that the room above served as the common dining room for the participants of emperor worship and the assembly.

On the eastern side of the cellar was a building in whose northern part a small room was unearthed. Its frescoes had in part tumbled to the terrazzo floor, but in part remained on the lateral walls. Most notable among the paintings is the female figure of *Summer*, looking down from the ceiling, and an almost complete *Venus* figure.

### ***Building XV***

North of the great halls of the *area sacra*, only *building XV* is completely excavated and researched. In its construction, the *porticus* from *building XXIV*, which stood in its place earlier, was used, as was much of the older building's eastern rooms. The building is rectangular, 29.8 x 23.4 m large, with an apse in its north-western corner. Its *porticus* in the centre led to into a rectangular court, with three rooms on both sides. The northern room with the apse had floor heating. Its roof was covered by tiles with the mark of the *legio II Adiutrix* on them. That this house, built from public money, served official functions is also supported by the notably large number of bulbous fibulas.

### ***Building LXXV***

In the area of *building IX* are remains of buildings from the 4<sup>th</sup> century. The most important remnants of the new structures are pillars in the eastern half of the rectangular-shaped foundation of the *porticus* of *building IX*. They greatly surpass the size of the pillars in the *area sacra*, and belonged to a stately building from the 4<sup>th</sup> century. The large pillars overlooked the *forum*, from whose level they protruded by one metre. The building with its four pillars may have been the Capitoline temple in newly rebuilt Herculia. The four bases were attached to the eastern wing of *building IX*. (When building the temple, the earlier walls were utilised here as well.) Judging from the pillar bases the presumed temple's façade must have been 13 m wide.



Fésülködő Venus istennő / Goddess Venus combing her hair

### ***Building XXXVIII***

In place of *building X* and partly using its wall, a 15.4 x 19 m rectangular building was erected, from which the pillar bases of the new building have survived in the *porticus* of *building X*. *Building XXXVIII* also had a *porticus* opening on the *decumanus maximus*. The new building was narrower in the west-east direction than its predecessor. Within the *area sacra* the narrow alleyways were sufficient, but in the new town they were broadened into streets. Between the temple (*building LXXV*) and *building XXXVIII*, the alley extended to 7 m in width. The earlier south entrance was walled in, but the place of the new threshold could not be determined. The function of the six heated rooms is not known.

### ***The public bath (building XXXI)***

Together with the colonnade in front and the attached *porticus*, the building was 40 m long. Its western and eastern wall is a bit bent in the centre, turning toward the north-east. It was 12.8 m wide, with a protruding room on the north-eastern corner. The bend also separated the interior into two parts. The southern part, which was torn down in order to excavate *building XL*, consisted of an L-shaped corridor and three rooms. The middle and the northern room had a network of heating conduits in the middle and the corridor side.

The destruction suffered in the Middle Ages makes the part of the building to the north of the corridor less perceptible. The room was divided into two parts by a wall running south-west to north-east, and the southern part consists of two more rooms, with a heating conduit running through them. The western part was divided by walls into a lower and two upper small rooms. The western room on the upper side had a good-quality terrazzo floor with *hipocaustum* pillars. In the eastern section, a terrazzo floor and two heating conduits have survived. The southern part of the room was taken up by a brick-covered podium, with traces of an oval basin on it.

### ***Buildings LXIII and LXXIII***

To the south of the *decumanus maximus*, in part above ruins of the *Augustus temple* and south of it, *building LXXIII*, and west of it *building LXIII* were built in the 4<sup>th</sup> century. The narrow part of both buildings opened on the *decumanus maximus*. The second building had a *porticus* with half-pillars. In the area of *building LXIII*, the 1958 excavations brought to light a set of bronze bells, which probably had to do with the eastern cult; perhaps his was a shrine to Iuppiter Dolichenus.

### ***The eastern town gate* (p. 60)**

The *decumanus maximus* was closed off by a gate on the east which, similar to the one on the west, had two towers. It was 23.6 m wide. The two towers were irregular rectangular-shaped. The place of the walls is indicated by remaining debris. A 2.5 x 1.00 m part of the original wall survived at the upper part of the northern tower, its base lay one metre lower than the street level of the *decumanus maximus*. On the eastern side, two large, receding buttresses indicate the edges of the crossing. The two pillars were 7 m apart, but the road through the gate was only 4.5 m wide. The part between the road and the south pillar was closed off by a wall. The wall on the south side of the road was probably a later narrowing of the gate.

### *The cardo 3*

The first paved road reaches the *decumanus maximus* from the south at the East Gate, inside the eastern town wall. The street does not run parallel to the town wall, but to *building L* to the west of it, so that it gradually leaves the town wall toward the south, which means that it was not part of the town built in the late 3<sup>rd</sup> century. This is also corroborated by the measured layers. The well built road, closed off on the east by large rocks, lay 75 cm lower than the *decumanus maximus* running through the East Gate, and was on the same level as the floor level of *building L* from the 2<sup>nd</sup>–3<sup>rd</sup>-centuries. Repeated repair work indicates that the road was used also in the 4<sup>th</sup> century.

### *Building L*

The building stands at the intersection of the *decumanus maximus* and the *cardo 3*. Its floorplan indicates that it was a residential building with a central corridor, with floor heating in the southern room. The foundation walls of the house were built of stone, the upper walls from mud bricks, like the houses from the 2<sup>nd</sup> and 3<sup>rd</sup> centuries. The yellowish cementing medium in the walls supports this. The *porticus* was added later.

### *Building LV*

The most important building, which can be retraced from its remains, is *building LV* from the 2<sup>nd</sup>–3<sup>rd</sup> centuries, which runs under the town wall and the eastern tower. The eastern and southern wall of the house survived. The connection between the late 3<sup>rd</sup>-century town wall and the building destroyed in 260 is best discernible here; from the layers it is evident that one construction was immediately superseded by the next one. The town walls are from the earliest period of reconstruction.



Sol (Nap) isten bronz mellképe  
Bronze bust of god Sol (sun)



Aristophanes Lysistrate című drámájának előadása a Ludi Romani alkalmával  
Performance of the drama Lysistrate by Aristophanes, on the occasion of Ludi Romani



Septimius Severus 202. évi látogatása Gorsiumban a Floralia ünnepén  
Visit of Septimius Severus in Gorsium in the year 202, on the feast of Floralia

## The via Sabina

From the *area sacra* a wide road leads back to the gate. The *via Sabina* runs directly above the mediaeval road that connects Székesfehérvár and Föveny. A charter issued by King Stephen I certifies that the road was built for the purpose of hauling away the Roman stones. To show the road's history, some stone relics brought back from Székesfehérvár to Gorsium are set up along the road.

25. Male portrait (copy). The relief fragment was coloured. On the original there are traces of blue paint.

26. Tablet welcoming Septimius Severus and his sons. On either side is Victoria, the goddess of victory, as reference to the triumph of the emperor on his return from the east. The inscription translates as, "Greetings to Emperors Lucius Septimius Severus and Marcus Aurelius Antoninus (Caracalla) and Publius Septimius Geta Caesar". Erected for the emperor's visit in 202. Ten years later Geta's name was scratched out, as he had been the loser in the struggle for power. In the Middle Ages, the tablet was set above the Buda Gate in Székesfehérvár to greet the kings arriving to the city for many centuries.

27. Tombstone of Aurelia Sabina. The depiction shows a married couple with their small daughter in front of them. In the middle field are two Attis, wearing Phrygian caps, between them the scene of a sacrifice (fragment). The inscription translates as, "To the gods of the underworld. In this grave rests Aurelia Sabina, the most tender wife, who lived 25 years. Whom this stone covers, death has seized from the gay light. It should have been she who should have buried her tired parents. Oh, the pain, oh, the affection, oh, the spouse's mournful burial! M. Aurelius Attianus, officer of the 1<sup>st</sup> Thracian cavalry and Aurelia Sabinilla, their daughter, have raised this tomb for themselves in their lifetime". The text was composed into hexameters by a poet from Aquincum.

28. Sacrificial scene. In the centre is a three-legged table (*tripus*) with sacrificial gifts, a servant on either side.

29. Tombstone tympanum. In the tympanum is the head of a Medusa, with hippocampi in the corner. Above the tympanum is the head of a Gorgon, at the edges are grave lions facing away.

30. Tombstone tympanum. Two reclining, embracing figures, Venus and Adonis. In the corners are floating Genii with mirrors and fans. At their outstretched hands are dolphins.

## The via ad theatrum

From the square in front of the gate, the road leads to the new theatre and the south-eastern part of town. In the flower-bed is a

31. Pillar capital. The full, protuberant pillar capital with foliage ornamentation was unearthed in the area of the temple (*building XXVII*) west of the *forum*.

There was no theatre in antiquity at the spot of the present one. It was built in the 1980s to provide the setting for the revived spring and summer games, just as they took place in the town and *area sacra* some 1800–1900 years ago.

### *The area at the south-east corner tower* (p. 68)

At the meeting of the eastern and southern town wall stood a large corner tower in the shape of a fan. Excavations came upon two towers on the east side, up to the east town gate (east gates 1 and 2). On the south side, the first tower after the corner tower has been excavated so far (south tower 1). On the east side ran a 5 metre-wide entrenchment, 12.6 m from the town wall.

### ***Building LIII***

In the 4<sup>th</sup>-century town, in the south-east corner of the town wall, between the corner tower and towards the first tower on the east side, stood a building whose southern and eastern side was made up by the town wall. It was built late in the period and had three parts. It was 34.3 m long and 11.9–11.7 m wide at the north and south sides respectively. Most of the walls were taken down. As was customary in the first two thirds of the 4<sup>th</sup> century, the remaining parts of the wall show to have been made with good-quality cementing medium. A long room dividing the north and south sections was probably an interior court. The northern part was divided into a larger room with floor heating, and two irregular rectangular-shaped rooms set against the town wall. South of the court was a single large room, whose interior was sectioned into three aisles by two sets of three pillars. Under the ground-level a brick grave was found containing a child's skeleton. Running the length of the western façade was a *porticus* with a row of small wooden pillars. In front of the *porticus*, a poor-quality paved street led northward. The room with the three aisle and the grave suggest that the building was used in the 5<sup>th</sup> century by a smaller, possibly religious, community. The building was erected during the boom in the 4<sup>th</sup> century, but remained in use a half century later.

### ***Building LIV***

Underneath the town gate and the 4<sup>th</sup>–5<sup>th</sup>-century buildings in the south-eastern corner, another set of buildings were excavated, which had been destroyed in 260. A larger part of *building LIV* survives. The remains of its northern wall cut through the middle of the northern tract of *building LIII*, its eastern wall can be traced to the east of the town wall. The house was probably 26 m long. Its western and southern walls are lost. On the south-eastern side are the outlines of a room 11.8 x 3.5 m in size.

## Via Usaiu

From the parking lot across from the cashier's pavilion, a road leads to the sights that lie outside the southern town wall.

The stone relics along the road are,

32. Pillar fragment from the *basilica II*, with part of an inscription, “[A]elianus [—] A[—]”.

33. Tombstone of a seated man. An older, balding male figure in cowed dress. On either side are parts of a carved armchair.

34. Tombstone of Flavia Usaiu. The tombstone stands at the left of the road, at the end of the row of arbor vitae trees. It was found in the foundation of the row of columns in the building of governors's guards (*building IV*). On top is a tympanum with dolphins and a rosette. In the picture field is a bust of Flavia Usaiu. The elderly woman wears Eravisci clothing, a scarf with a veil on her head, large fibulas on her shoulders, a torque around her neck, and bracelets on her wrists. She holds a mirror and distaff. In the middle field is a scene showing a carriage with two harnessed horses and a driver, a servant standing on the rack. On the bottom the inscription translates as, “Here rests the Eravisci Flavia Usaiu, daughter of Tatto, lived 80 years. Her tomb was raised by Q. Flavius Titucus in memory of his mother”.

After the bypass, the road separates into three parts. To the right is the *antiquarium* (exhibit), the central one leads to the *lapidarium* (stone relic exhibit), and the left one winds down to the excavated area.

35. Child's sarcophagus.

### *The vicus*

Huts dug into the ground have come to the fore in earlier layers elsewhere as well. In the southern part of the town they made up a connected, larger settlement, like a suburban village connected to the military camp and the town. The excavated, outer houses were 300 m apart in the north-south direction, and 100-120 m in the east-west direction. The finds are typical of the Celtic population in the Roman era: grey ceramic ware, vessels with seal decoration.

The *vicus* was the settlement of merchants, craftsmen and natives hoping to make a better living, who in the 1<sup>st</sup> century moved near military camps and families. Within the town, no traces of an earlier Celtic settlement were found. The majority of Gorsium's early inhabitants were Eravisci from the surrounding region, who were made members of the town council already in Hadrian's time. When the military camp was dissolved to make room for the *area sacra*, the village character of the settlement changed. Kilts have been unearthed here, in which grey vessels, tablets decorated with seals, and 2<sup>nd</sup>-century terra sigillata imitations were made. The village developed into an industrial community while retaining its Celtic character and the primitive building style.

During the Marcomanni wars, the thatch-roofed, wood-framed village architecture was not able to withstand the Sarmatian attacks. The quarter got a more urban character after the war. Adobe houses over stone foundations (*building LXXXII*) left only a few identifiable walls; the constructions in the 4<sup>th</sup> century and the burials in the 4<sup>th</sup> and 5<sup>th</sup> centuries made the earlier layers almost indiscernible. The adobe house was erected at the intersection of two paved roads. One of the roads ran into the west-east main street leading past the *area sacra*, the other to the north gate of the territory of the highway police (*beneficarii*).

### *Building XXVIII* (p. 73)

After the devastation in 260, a new period began in the southern part of the town. The ruins were evened out, and a new residential area established. The 4<sup>th</sup> century residence was in part built over the ruins of *building LXXXI*. Only the *porticus* on the south of the house can be determined, the interior walls were taken down for the burials in the 4<sup>th</sup> and 5<sup>th</sup> centuries. The house was probably 18.3 m long in the north-east direction. The *porticus* on the southern front overlooked an open field. To the south, *buildings II* and *XXVIII* were the two outermost houses of Herculia.

### *Building II* (p. 73)

East of *building LXXXII* was *building II*, the most significant building in the southern quarter. It covered 41.5 x 35.5 m. Its walls and terrazzo floors were in part destroyed when a vine-dresser house with stables, a pen and a shed were built over it in the 19<sup>th</sup> century. (It was destroyed in World War II.) In the centre of the *building II* were two large rooms with floor heating, of which the southern one had an apse on its east side. On the north, east and south side by narrow (2.8-3.4 m-wide) rooms of different lengths embraced the two rooms. On the north side, the middle room served as heating chamber (*prae-furnium*). The bath with two small apses, chambers for cold, lukewarm and hot baths, and drain conduits were established in the western tract. On the east side, an elongated room protruded from the building with a rectangular room in the southern corner. Here, the finest frescoes, red, white, black, green and yellow fragments, ornamentals and human faces, were found. Some of the corridor-like rooms were probably open; these were decorated with small red pillars, now exhibited along the *via Amasia*.



A large number of coins dates the building of the house. The earliest ones were from the late period of Constantine the Great's rule (330–337), while the latest ones were minted in 365/66. The function of the house had to do with transactions involving considerable amounts of money.

The end of the transactions did not coincide with the destruction of the building. Decades later, the bath floor was cut to house a brick grave; the building was uninhabited by the time the cemetery developed around the house. Its inhabitants left after 378 and settled behind the town walls following the lost battle at Hadrianopolis.

#### ***Building XLVII*** (p. 73)

The house, with six small rooms in two rows, was excavated next to the eastern addition to *building II*. Its eastern wall ran over the former ditch of the territory of the highway police, which was no longer in use. The excavated part of the building is estimated at 19 x 9 m. It was abandoned at the same time as the other 4<sup>th</sup>-century houses, and at the turn of the 4<sup>th</sup>–5<sup>th</sup> centuries, four graves were dug in its rooms.

#### ***Building XXXIII***

The remains of the building were found during the excavations in the ditch of the territory of the highway police. They include a network of heating conduits, and the small rooms connected to them. The flooring, which was redone several times, was covered by a thick layer of debris, indicating that this house fared differently than the ones described previously. The coins do not predate the mid-4<sup>th</sup> century, and the house was destroyed by fire, not barbarian onslaughts.

#### ***South Herculia, cemetery 1 (Margittelep)*** (p. 76)

The part of the town that lay outside the town walls was abandoned after 378. In its place, a new cemetery was established, framed by a road and a ditch on the south side. The walls of *buildings XXVIII* and *XLVII* were carried off for construction within the town walls. In the interior of *building XXVIII*, next to the *porticus*, stood a small *burial chapel (building XXIX)*, its entrance looking east. A small round building (*building XXX*) was near the south-western corner of the cemetery, the graves beneath it were made in the 5<sup>th</sup> century. With the exception of its bath, *building II* was surrounded by graves on three sides, but no graves were established inside. Part of the house remained standing while the cemetery was in use. It is likely that its large room, closed off by an apse, was used as a church after 480.

In the fifty years the cemetery was in use, 440 people were buried here. The cemetery stood a bare 100 m from the town wall, and its establishment at this location must have had to do with the inhabitants abandoning the area after 378. Poor-quality housing in many places along the town walls is evidence of the quick move.

The dead were usually interred facing west to east, with their faces on the east end. Some were lowered into grave pits, while others got brick graves from roof tiles. These graves were either pointed roof-shaped or box-shaped, while others were walled structures made of stone. For one of the latter, the relief of Father Liber (*stone relic 3*) was used as covering. One of the two sarcophagi in the cemetery was interred in the south-western corner of *building II*. The tomb, made of the red stone found in the Balaton region, contained a body wrapped in two leather sheets, without any objects nearby. The other, limestone sarcophagus is set up in the middle of the cemetery, and it did not contain any objects either. The other graves contained simple dress and utility objects used by the impoverished population in the late 4<sup>th</sup> and early 5<sup>th</sup> centuries,

such as belt buckles, knives, necklaces, bronze and bone bracelets, and coins, in addition to a few glass vessels and green-glazed jugs. Next to male skeletons, bulbous fibulas were found. The latest graves at the edge of the cemetery testify of the changed times. They contain black vessels with daubed ornamentation and gilded fibulas, while the dead were buried in a crouching position (in the barbarian fashion). Many male skeletons show traces of violence (crushed skulls, arrows bored into the bone). Some of the graves were plundered even before their markings fell to decay.

In the 1<sup>st</sup> century, the time of the military camp, and in the decades leading up to the Marcomanni wars, the settlement of the natives (*vicus*) extended another 200 metres southward. In the Marcomanni wars, the *vicus* was destroyed, and in its place – during the war – a large, official building for the highway police was erected. In the 300 x 159 m area, which was surrounded by an entrenchment and earthwork, no buildings of the military camp (*principia*, barracks, etc.) were found.

#### ***Building LXIV***

In the area surrounded by an entrenchment and earthwork, there was only one stone building, situated in the north-western part. The rectangular building was 16.5 x 12.8 m large, with a 4.5 x 2.6 m projection. The eastern part of the building was made of stone, and consisted of a larger (13 x 6 m) and a smaller (4.4 x 5.3 m) room, and the entrance in the projection. On the south side, a 26.2 x 7.3 m room was established. The west side of the building extended to the earthwork. Beneath the floor-level of the house were pits that belonged to an earlier period with a village character, *building LXIV*, which can be dated to the time of the fortification.

Presumably, the building was one of the stations of *beneficarii*, which were established from around the mid-2<sup>nd</sup> century and operated outside the town walls. Without a doubt, Gorsium was at the most important road intersection in north-eastern Pannonia.

#### ***South Herculia, cemetery 2 and building LXXXIII*** (p. 78)

Between the southern town wall and the row of houses closing off Herculia, 30 metres south of the south-eastern corner tower, excavation work focused on one, 900 sq. m area. Here, wall and floor remnants represent all the periods that Gorsium and Herculia lived through. A continuous wall surface survived at the eastern edge of the excavations, where the wall running north-west to south-east of a house built in the 2<sup>nd</sup>–3<sup>rd</sup> centuries and which was 25 m in length, and a rectangular room with a floor (*building LXXXII*) survived. The excavated area is important for the cemetery, in part destroyed the earlier periods, in which separate groups of brick and earth graves with a west-east orientation were discovered. The local, Roman-type rites and partly barbarian-style graves (with fibulas bent under), shed light on the changes that took place in the middle third of the 5<sup>th</sup> century.

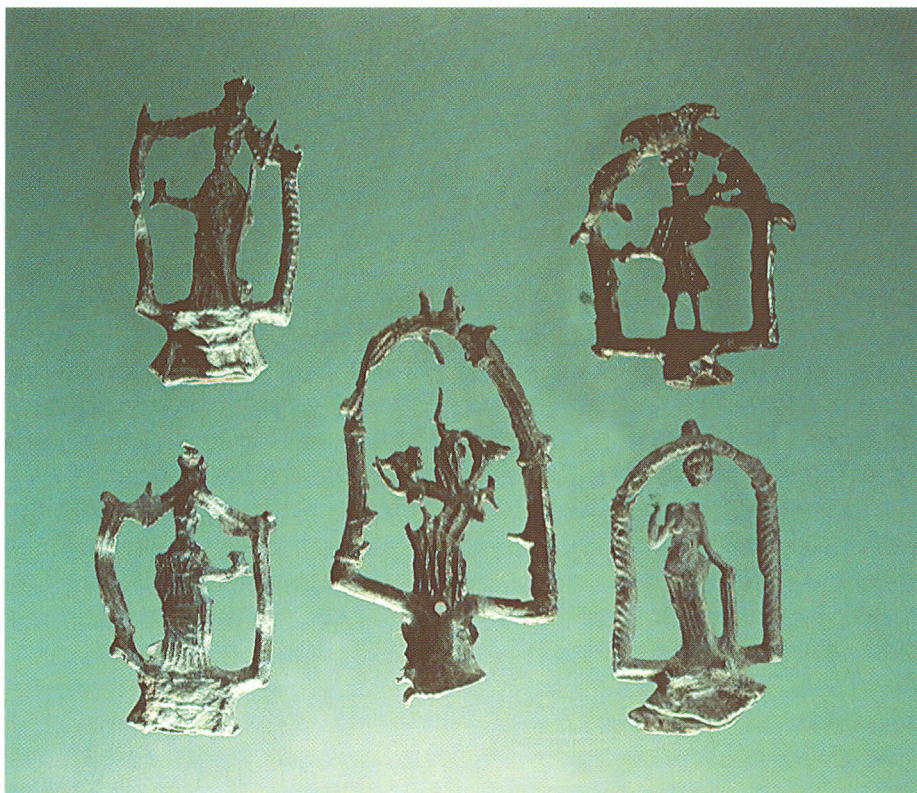
#### ***South Herculia, cemetery 3***

During the excavations of the cemeteries surrounding the Roman town and which were used prior to 380, a hill to the east of the *beneficarius consularis* was cut through, which brought to light a 4<sup>th</sup>-century cemetery with brick and earth graves. Two graves (*graves 2 and 3*), which were plundered, were on top of each other (grave 2 over grave 3), suggesting that there were several layers of burials. The working ditch

also brought to the surface the remains of a stone building (*building LXII*), whose walls embraced narrow rooms. In one of these, a pillaged brick tomb was found. The finds left behind included the fragment of a *vas diatretum*. The building was sectioned into narrow chambers, and was possibly a burial place and burial chapel. The finds lead to the conclusion that the cemetery was in use in the first half of the 4<sup>th</sup> century.

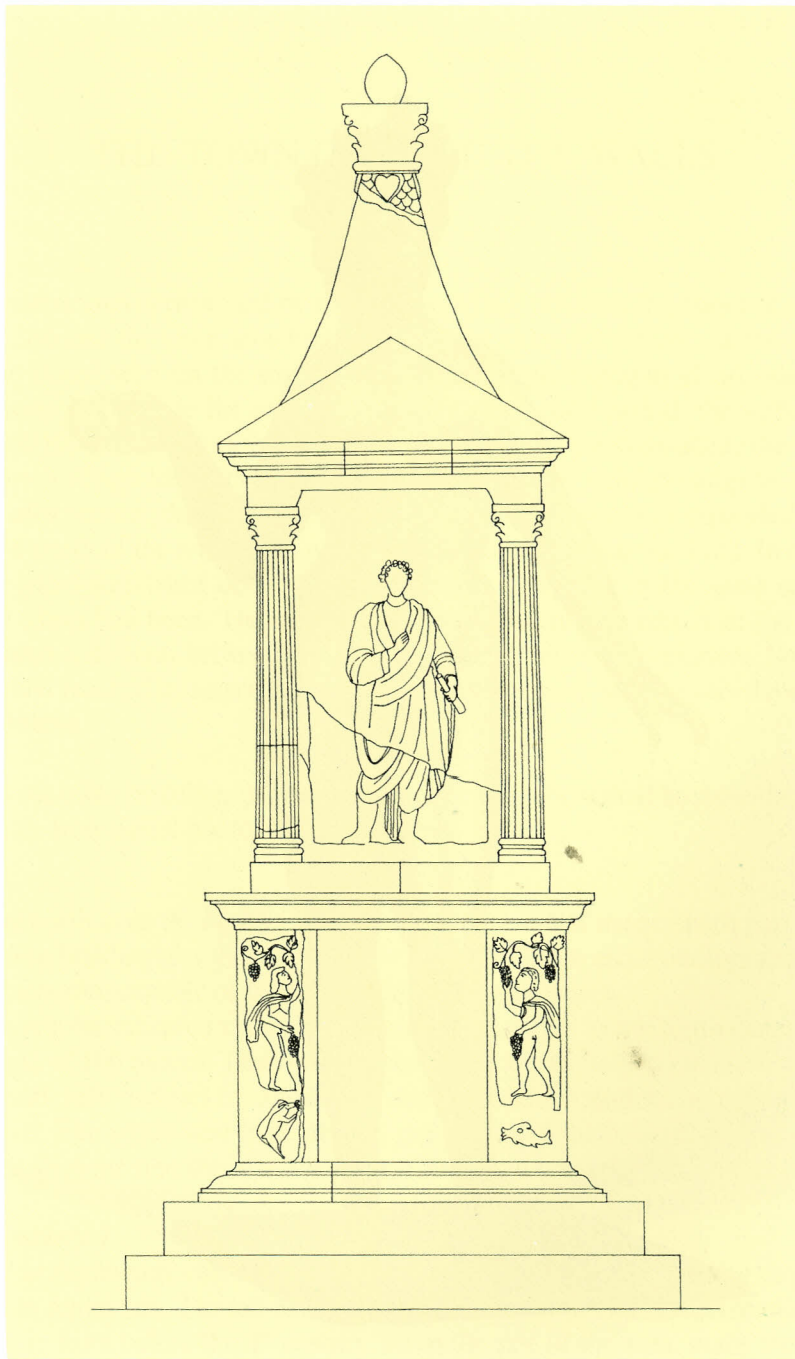
### ***Building LXII***

The northern rooms of the building were raised above an earlier, adobe structure (*house 24*). Pits around the latter, a ditch running south, an oval basin with a mud wall, suggest that this was a workshop rather than a residential building.



Ólom fogadalmi szobrocskák (votivok)

Lead votive statuettes



Aedicula (sírépület) a halott szobrával, rekonstrukció  
Aedicula (mausoleum) with the statue of the dead, reconstruction



Almát tartó Venus istennő bronz szobra  
Bronze statue of goddess Venus holding an apple

## THE TOWN OUTSIDE THE WALLS

The 250 x 200 metre area surrounded by the town walls did not limit the extent of either the *area sacra* established before 260 and the town attached to it on three sides (Gorsium), or the new town emerging from the 290s. The traces seen on the surface and the aerial photographs clearly show that in the first period, the entire town lay outside the *area sacra*, and in the second period, the walled part of the town served only to protect the governor's shrine, while the civil town was erected outside the walls. In the second half of the 1<sup>st</sup> century, a village-like settlement developed south of the military camp (*auxiliaris vicus*). In the second period, the *area sacra* replaced the camp. The attached civil settlement expanded into a stately town, with its centre to the north of the *area sacra*, where also the amphitheatre was built. In the Herculia period, the destroyed *area sacra* was taken up by the town centre, with gates at the same spot as those of the 1<sup>st</sup>-century military camp had been. The streets crossing the town were rebuilt in the original form. The town walls constituted a division between the inner, protected, and outer quarters. Surface finds suggest that Gorsium/Herculia reached its largest expansion in the 4<sup>th</sup> century, when it was the seat of the governor of the province of Valeria.

A description of the other buildings of Gorsium, which cannot be visited because they were either reburied or are known only from aerial photographs, follows.

### *The amphitheatre*

The road leading north from the North Gate constituted the axis of the northern part of town. The area's most important known building was the *amphitheatre*, identified from aerial photographs. It was the largest such structure in Pannonia, capable of holding 20 thousand spectators.

The aerial photographs indicate the outlines of another structure to the south-east of the *amphitheatre*, which runs at a length of 100 metres. The photographs show that the settlement extended some 550 metres north of the town wall, with outlines of additional, dispersed buildings discernible for another 300 metres along the Sárvíz River. The north-west to south-east orientation of the building groups matches that of the excavated buildings, showing that the internal order of the town was effective here as well.

### *North Gorsium, cemetery 1*

Next to the road to Aquincum, east of the northern part of town, stretches a long ridge which to the east extends to the road to Aquincum. The hill covers the large cemetery of Gorsium/Herculia. Excavations have unearthed graves here from before the 4<sup>th</sup> century. From the size of the area, many thousand people were buried here in Roman times.

### ***The eastern road network***

Leaving the town through the East Gate, the *decumanus maximus* curves a bit to the south. Aerial photographs show that there once stood buildings on either side of the road, which looked onto the road. Five hundred metres from the town gate was a triple fork in the road. Near the one turning north-east towards Aquincum were rows of houses extending another 600 metres and in a 100 m-wide area. For some 250 metres, the southern road to Sopianae was also framed by houses, which stretched to the moat at the southern edge of the town. The third, eastern road, which branched off towards the limes, was not lined by buildings, since the southern edge of town touched the intersection. The triple fork developed during the period of the *area sacra*, when no traffic could cross what had once been the town centre. Presumably, a larger mansion stood at the intersection.

### ***Building LII***

Sixty metres to the east of the town gate, excavations were conducted at a single site, where the 2<sup>nd</sup>-3<sup>rd</sup> century *building LII*, with an exquisite bronze sculpture of an Apis Steer was found.

### ***West of the town centre***

On the west bank of the Sárvíz River, excavations were carried out only in one place, in 1954. When the present-day bridge was built, 4<sup>th</sup>-century graves were found south of it. Surface finds indicate that on the north side of the road to TÁC, an extensive settlement stood, which ran some 800 m in length. The part of town extends to the Körtvélyes fields where, on a small hill, a spacious building (possibly a villa) stood. A plough brought pieces of a mosaic to the surface. To the north, the building was closed off by a pool, its edge still discernible.



Apis bika bronz szobra  
Bronze statue of the Apis Steer

## EXHIBITIONS

### The antiquarium

The road branching off from the *via Usaiu* toward the west (*via ad antiquarium*) leads to the Beszédes ditch, named after the 19<sup>th</sup>-century engineer who first regulated the Sárvíz River. In the ditch, a wine-cellar belonging to the Zichy estate was built, with the Zichy's crest on the façade. Today it houses the permanent exhibition of Gorsium / Herculia.

The finest stone relics along the road leading to the *antiquarium* are as follows.

36. Pillar with fluting ornamentation.
37. Altar raised in honour of Honos and Hercules. The last two lines of the inscription translate as, "... gladly fulfilled the oath to Eques Honor and Hercules".
38. Lion. Small sculpture belonging to a tomb.

The exhibition provides an overview of the relics from Gorsium (on the left) and Herculia (on the right).

39. Medea murders her children. When Jason, her husband, left her to marry another woman, Medea vowed terrible revenge. She gave her rival a diadem and a cape dipped in poison, causing the woman to burn to death in her wedding gown and the diadem to crush her skull. She also killed her own and Jason's two sons, whom their father had loved more than anything else in the world. Medea, in her senseless fury, steps on the dead boy while the other raises his hands to entreat his mother's mercy.

40. Pillar capital.

**Display-case 1.** Early relics from Gorsium. Brick stamps of the *ala Scubulorum* and the *legio X Gemina* from the military camp. A fragment of a greave. Armour fragment from the time of the Marcomanni wars. Grey dishes from the native population, including vessels with the mark of Master Resatus.

41. Scene from the Nile. Two crocodiles, one of them attacking a donkey carrying amphorae, the other chasing a pygmy, who had been driving the donkey, up one of the palm trees in the background.

**Display-case 2.** Objects from the *area sacra*. Bronze statues of two Venuses, Luna, Sabasios and his animal, from the Podium Temple (*building XVII*). Head of a female limestone sculpture, with blue paint around the eyes. Bronze bells, lead votive objects, lucerns. Green-glazed ornamental dishes and bronze measuring dishes from the Spring Shrine (*building XXXIV*).

42. The altar of Domnus and Domna. The altar to the divine couple from Dacia was raised by T. Pompulenus Iunius, a centurio of the *legio II Adiutrix* of Aquincum.



43. Tombstone of Resatus and his parents. On the tympanum is the head of a Medusa, with two dolphins on either side. In the picture field are three figures, one a native woman with headgear, a torque around her neck, a fibula from Noricum/Pannonia on her shoulder. On her side are two men, their hair cut in the military fashion, in Roman dress, with a milk-loaf and a whip in their hands. In the middle field is an equestrian scene, whose inscription translates as, "Here rests Resatus, son of Sapurda, lived 30 years. Raised by his parents, Sapurda and Ressila, to their dearest son and to themselves in their lifetime". The belonged to the Eravisci people.

**Display-case 3.** Finds from the 2<sup>nd</sup> and 3<sup>rd</sup> centuries. Terra sigillatas: the earliest from Italian workshop (the Po region), later ones from La Graufesenque, Lesoux, Rheinzabern, Westerndorf, and Pfaffenberg. Bronze vessels, fibulas, ornaments, part of a diadem, bone hairpins, buttons, dice, griddle-cake mould with an erotic scene. Also: sculpture fragments from the Capitoline Temple,

44. Jupiter head. White marble.

45. Fragment of a Minerva sculpture. The goddess' armour with a Medusa's head in the middle.

9. Tombstone of P. Aelius Respectus and his family. Original. Described at the stone finds of the → *via Amasia*.

**Display-case 4.** Frescoes from the 2<sup>nd</sup> room of *building XXIII*. The originals of the stone relic copies shown along the roads.

8. Icarus.

6. The flight of Aeneas from Troy.

46. Relief of Venus.

On the outer wall is a photograph of the *area sacra*. The original reliefs of the two fountains,

23. Two seated water deities, described at the stone finds of the → p. 113

24. Seated water deity with curls and a beard, described at the stone finds of the → p. 113

**Display-case 5.** Green-glazed vessel fragments from the 4<sup>th</sup> century, glass dishes with blue dots. Red terra sigillata claras imported from Africa. Bulbous fibulas, belt buckles, crate mounting, bone combs. Early Christian symbols on a roof tile, a fish and bread etched in.

47. Tabletop (in display-case 5). White marble, rectangular, on the face a line of astragala, in the middle a horse-shoe-shaped cut-out. It is presumed to have belonged to ceremonial gear used in the assembly meeting in the 2<sup>nd</sup> and 3<sup>rd</sup> centuries. Stood on the podium in *building IX*.

48. Altar banister. Pillar of white marble. On the front a Christ monogram over a simple Tree of Jesse. On the top of the carving are sea animals, a dolphins, squids, crabs, fish. On the back side are five intertwining six-leaf rosettes. Counts among the fines pieces of late Early Christian relics from Pannonia. From the 5<sup>th</sup> century to the Mongolian invasion it stood in the *basilica I (building III)*.

49. Tombstone fragment. Man holding a scroll and leading a boy clasping a box by the hand. The boy's diadem, the foliated trim on his dress, and the fragment of the box date it to the 4<sup>th</sup> century.

**Display-case 6.** South Herculia (Margittelep). Glazed vessels, glass chalice with blue dots, snake-head bracelets, bulbous fibulas, necklaces, bone combs, the unpretentious daily objects of the late inhabitants of Herculia.

50. Aspersorium. From the mediaeval church (*building XXVI*). Limestone.

**Display-case 7.** Finds from Herculia from the time of the Great Migrations, and from mediaeval Fövény. German cricket fibulas, daily objects from tombs from the Avar period. The mediaeval finds include tiles, and the bronze mounting of a missal.

51. Relief of Bacchus (?). Nude young man holding a vine.

Above the God an early aerial photograph of Gorsium is shown (from 1969). Next to the excavated walls of the town centre, dark blots are visible on the eastern and southern sides, which are the traces of a town wall running underground.



Lepénysütő-minta erotikus jelenettel  
Crustillum form with erotic scene



Kelta nő portréja a négyalakos sírkőtöredékről (88.)  
Portrait of a Celtic woman from the fragment of the tombstone with four figures (88.)

## The stone relic exhibit (lapidarium)

On the territory of the ancient town, farming and construction work brought some of the stone relics to the surface. Others, which were used as construction material, were found in the course of archaeological excavations in the walls of 4<sup>th</sup>-century buildings or graves. The stones in the first group first were relocated when King Stephen I built the cathedral in Székesfehérvár, and were used in the 18<sup>th</sup>–19<sup>th</sup> centuries in the buildings of large landowners, others were given to the National Museum, or, from 1873, to the County Museum. A large number of stones went to the military camp in Intercisa at Dunaújváros after Gorsium was destroyed in 260. The stones excavated in the early decades of the 20<sup>th</sup> century were taken to the National Museum. From the 1950s, the stone relics unearthed in Dunaújváros were taken to the Intercisa Museum.

### Inscribed stones in the *porticus* of the Lapidarium

52. Inscription welcoming Governor Claudius Maximus. The inscription translates as, “To Claudius Maximus, the *quattuor vir* in charge of overseeing the roads, the tribune of the *legio IV Scythica*, whom the divine Emperor Trajan has honoured with a distinction, the *quaestor urbanus*, the executive of the Senate, the people’s tribune, the *praetor*, the curator of the *Via Aurelia*, the legate of the *legio I Adiutrix*, the *iuridicus* of both Pannonias, the governor of Pannonia Inferior, the consul, the priest of Augustus, the *curator* of the *areae sacrae*, raised from public money by the citizens of the military town”. The grateful Pannonians raised the sculpture around 148 in the seat of the provincial assemble, ten years after he had protected the Danube frontier. Around 136, Claudius Maximus was commander of the Brigetio (Ószöny) legion, and *iuridicus* of both Pannonias under Aelius Caesar. He was governor of Pannonia Inferior between 138-141, later of Pannonia Superior, finally proconsul in Africa. He was the tutor of the stoic philosopher and Emperor Marcus Aurelius.

53. Inscription raised for the salvation of Marcus Aurelius and Commodus. The inscription translates as, “To the salvation of the best and most powerful Iuppiter Teutanus, the Emperors Marcus Aurelius and Commodus, and the town council of Aquincum, raised by T. Flavius Macer and P. Aelius Ianuarus, the mayors (*duumvir*) of the town, three days before the Ides of June, under the consuls Orfitus and Rufus”. The inscription was set up on 11 June 178, the holy day of the two Pannonias, when the Boii and Eravisci gods, identified with Jupiter, were offering sacrifices.

54. Mention of the temple of Marcus Aurelius. On the upper part of the altar, the god’s name is missing for whom the stone was raised, and it cannot be reconstructed. The rest of the inscription translates as, “To Deus Teutanus, for the salvation of those belonging to the *area sacra*, raised by Domitius Niger, the tribune of the *cohors III Batavorum* and Aurelius Victor, the priests of the temple of the divine Marcus, on the *kalendae* of May, under the consuls Gentianus and Bassus”. (The date is May 211.)

Excavated from the royal cathedral in Székesfehérvár are the following,

55. Building inscription to the temple of Deus Sol Elagabalus, which translates as, “Temple raised to the salvation of our Lords, Emperors L. Septimius Severus Pius Pertinax and M. Aurelius Antonius, and to Septimius Geta Caesar, from the *cohors I milliaria Hemesenorum*, that is, five soldiers commanded to join the guards of Claudius Claudianus, the governor of Pannonia Inferior, and to his service, to Deus Sol Elagabalus, at their own expense”. The temple was constructed

for the visit of the emperors in 202. Deus Sol Elagabalus was the god of the Syrian town of Hemesa, and was close to the emperor's family, since his wife, Iulia Domna, stemmed from a family of priests from Hemesa.

56. Altar made for the visit of Caracalla. The very worn inscription is only partly legible. The reconstruction translates as, "To the best and most powerful Jupiter, Juno Regina, Minerva, Mars, Victoria, and the sublime Hercules, for the salvation of our lords, the gracious and fortunate Emperor M. Aurelius Severus Antoninus and Empress Iulia Domna". In 214, Caracalla led his western troops against Parthia, and on his way visited his Danube provinces.

57. Preparations for the visit of Caracalla. In the first line of the inscription must have stood the name of Jupiter. The remaining text translates as, "To the salvation of our lord, the gracious and fortunate Emperor M. Aurelius Antonianus, gladly fulfilling their oath are M. Ulpus Quintianus, council member [*colonia decurio*] of Aquincum and aspirant to the *duumvir quinquennalis*, and T. Flavius Aprilis, *decurio* to the Sirmium *colonia*, cavalier, as commissaries, gladly fulfilling their oath. At the time of the fourth consulate of Emperor Antoninus and the second consulate of Balbinus". The votive stone was raised in 214 by two of the province's prominent personalities, who were charged with organising the alimentation during the emperor's visit.

58. Altar of *decurio* M. Ulpus Quadratus. The inscription translates as, "To the best and most powerful Jupiter. M. Ulpus Quadratus, member of the town council, *duumvir, quinquennalis*, gladly fulfils his oath".

59. The veteran of the *legio II Adiutrix* fulfilled his oath. The inscription translates as, "To the best and most powerful Jupiter. Ulpus ... , veteran of the *legio II Adiutrix* and Ulpus Ar... have gladly fulfilled their oath in the second year of the consulates of Sabinus and Anullinus". In 216.

60. Tombstone of the *decurio* (council member) of Brigetio. Only the inscription survived. The inscription translates as, "To the gods of the underworld. Raised to Tiberius Claudius Avedius, the *decurio* of the town of Brigetio, who lived 50 years, the dearest of husbands, by Aelia Gemella".

61. Tombstone of the soldiers who died in the war against the Goths. The inscription translates as, "To the gods of the underworld. To Aelius Flavius, former soldier of the *legio II Adiutrix*, who served 9 years, was 30 years of age, and to Aelius Iustianus, soldier of the same legion, who served 6 years and was 26 years of age, who died in the campaign against the Goths, [raised by] Cornelius ...".

62. Tomb fragment. The inscription translates as, "To the gods of the underworld. Ulpus ..., who lived ... years and Tibe... wife .... [rests here]".

63. Tombstone of a soldier from the *legio IV Flavia*. The inscription translates as, "... faithful soldier of the *legio IV Flavia*, who served 9 years. Centurio of M. Pacilius Rufus [raised the tombstone]". The *legio IV Flavia* substituted for the *legio II Adiutrix* in Aquincum between 163-166, during the war against Parthia.

### Stone finds in the *peristylum* of the Lapidarium

64. Tombstone fragment. Plants growing out of a jug set on the base.

65. Tombstone fragment. In the tympanum is a scene from mythology, a reclining (deceased) couple, with a male figure with raised arms behind them. In the framed field are two bearded men, between them a woman and a child. The woman is wearing a bouquet-shaped fibula, her head is uncovered. The fragment is from the late 2<sup>nd</sup> century.

66. Tombstone fragment. In the central field the fragment of a sacrifice being made.

67. Tombstone fragment. In the central field the fragment of a sacrifice being made.

68. Tombstone fragment. Carriage ride, with two horses turning right and a rider. Part of the inscription reads, "[—]jina, daughter of Tranto [rests here]". The deceased was a Celtic inhabitant of Gorsium.

69. Altar to Cernunnos. On the front plate is a male figure in a shirt-like dress, in his raised right hand is a torque. In his left he holds a club-like object. On his head is a helmet, with a horn decorating it on the right side. One of the native relics of Gorsium.

70. Tombstone fragment. On the side a foliation with vines and vine-leaves.

71. Relief fragment. Female figure with a veil stepping to the right. Part of a sacrifice scene.

72. Altar to Cautes. The text reads, "To Cautes Tusdius, gladly fulfilling his oath".

73. Tombstone fragment. White marble. The text reads, "To the most tender wife of Castinianus".

74. Altar of the priests of the town's emperor worship. The text reads, "to the best and most powerful Jupiter, gladly raised by the *augustalis* [the priests of the emperor worship] of the town".

75. Tombstone fragment. Between two half columns is a male figure without head or feet, in a *paemula*, a sword on his right. In his left he holds a scroll.

76. Column fragment. Base of a large carved column of soft limestone. Presumably decorated the façade of the 4<sup>th</sup>-century temple (*building LXXV*).

77. Actaeon being torn apart by his own dogs. Relief fragment of a mythological scene. The passionate hunter chanced upon a cave in which Diana (Artemis in Greek mythology) bathed. In her anger, the goddess changed Actaeon into a stag who was torn to pieces by his own dogs.

78. Tombstone fragment. Flour ornamentation growing out of a *kantharos*.

79. Altar stone. From the inscription only the letters SV remained.

80. Tombstone fragment. Only the outlines of the native woman's head and veil remain. On her shoulder she wears fibulas from Noricum-Pannonia, a torque around her neck. This is the earliest native tomb relic in Gorsium, the work of a local craftsman.

81. Fragment of an *aedicula* wall. The front plate shows a sacrifice scene with men. the side plate shows foliage growing out of a *kantharos*.

82. Door-stone.

83. Capital. Two rosettes, connected by a stem in the twist.

84. Woman bearing a fruit basket. Female figure, her curly hair falling over her shoulder, in richly folded cloth. In her left, she bears a basket full of grapes, her right rests on the fruit.

85. Tombstone fragment. Fragment of a female figure, in front of her a child with three apples.

86. Tombstone fragment. Male bust, without head. In his left is a scroll.

87. Tombstone fragment. Bearded male bust, wearing a fibula on his shoulder.

88. Tombstone fragment with four figures. In the picture field of the half column are four figures. On the sides are two bearded men, between them a young man and a woman. Second half of the 2<sup>nd</sup> century.

89. Tombstone fragment. In the picture field are five figures. In their left hands, the men hold scrolls on which they are resting their right hands.

90. Fragment of a relief of Mithras. The thrown-back head of Mithras and his fluttering *chlamys* have survived. Over the arch of the niche is a picture ribbon, in its centre are two burning altars, on either side are Cyprus trees, Sol (left) and Luna (right).

91. Iphigeneia fleeing Taurus. Tombstone fragment. Iphigeneia was saved from the land of Taurus from her brother Orestes and his friend Pylades. Pylades is helping Iphigeneia as she walks a plank to the ship, while Orestes drives back their pursuers on the shore.

92. Bacchante playing the flute.

93. Tombstone of Dullibogius. The text reads, "Here rests Dullibogius, son of Florus, lived 40 years. Raised by Flavia Giboruna to her dearest husband and to herself in her lifetime". Celtic names. The wife's family received citizenship during the rule of the Flavians. From the turn of the 1<sup>st</sup>-2<sup>nd</sup> centuries.

94. Lower part of a tombstone fragment. Large, heart-shaped leaves growing out of a *kantharos*.

95. Tombstone of Bauso. The text reads, "Here rests Bauso, son of Bonis, lived 50 years. Atta raised this tomb for the grace of his brother". From an Eravisci inhabitant.

96. Tombstone for Ulpius Machus Rex. The text reads, "To the gods of the underworld. The tomb was made by Alexander, heir to Ulpius Machi Rex".

97. Tombstone of C. Iulius Honoratus. The text reads, "To the gods of the underworld. To Caius Iulius Honoratus, who belonged to the Papiria tribus".

98-99. Fragments of the cornice of the second fountain.



Nilusi jelenet (41.) / Scene from the Nile (41.)

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#### Rövidítések / Abbreviations

- AArchHung – Acta Archaeologica Academiae Scientiarum Hungaricae
- AAntHung – Acta Antiqua Hungarica
- AÉrt – Archaeologiai Értesítő
- AlbaR – Alba Regia, a Szent István Király Múzeum Évkönyve
- BpR – Budapest Régiségei
- FolArch – Folia Archaeologia
- IKMK – István Király Múzeum Közleményei
- RE – Real Enciklopädie der Klassischen Altertums-wissenschaft
- SzIKMK – Szent István Király Múzeum Közleményei
- SzSz – Székesfehérvári Szemle

## SZÓMAGYARÁZATOK

aedicula:	kis sírépület, fülke
aedilis:	városi tisztségviselő, az utak, templomok, piacok rendőri felügyeletét intézte
ala:	500 vagy 1000 főnyi lovascsapat
amphitheatrum:	a cirkuszi játékok színtere
amphora:	kétfülű hasas edény olaj, vagy bor tárolására
antiquarium:	itt: kiállítás
antoninianus:	dupla denarius, III. századi ezüstpénz
apszis:	félkör alakú épületlezárás
area sacra:	szentkerület
arena:	szabad tér, terület
augur:	pap, aki az isteni jeleket értékelte
augustalis:	a városi császárkultusz papjai – többségükben felszabadított rabszolgák
baptisterium:	keresztelőmedence
basilica:	ókeresztény vonatkozásban: templom
beneficiarius:	itt: csendőri szolgálatot ellátó altiszt
caldarium:	forró fürdő
capitoliumi templom:	a Birodalom három főistenének, Iuppiternek, Iunonak és Minervának szentelt templom
capitoliumi trias:	a Birodalom három főistene, Iuppiter, Iuno és Minerva
cardo maximus:	itt: észak-dél irányú főutca
castrensis:	táborhoz tartozó
castrum:	katonai tábor
cavea:	nézőhely, karzat
centurio:	csapatfőnök
civitas:	itt: bennszülött körzet
clamys:	köpeny
cognomen:	a háromtagú római személynév harmadik – melléknév jellegű – része
cohors:	500 vagy 1000 főnyi gyalogos katonai csapat
colonia:	római polgárok letelepítésével alapított város
concilium provinciae:	tartománygyűlés
consul:	a legmagasabb rangú tisztviselő – Az időszámításban az éveket nem számmal, hanem a hivatalban lévő két consul nevével jelölték.
curia:	gyűlésterem
decumanus maximus:	nyugat-kelet irányú főutca

decurio:	a városi tanács tagja
duumvir:	polgármester (mindig két fő)
duumvir quinquennalis:	ötévenként választott duumvirek, akik a város költségvetését állították össze, bérbeadták a városi birtokokat
dux:	a IV. században a provincia hadseregének parancsnoka
fibula:	ruha kapcsolótű
fidelis:	hűséges
follis:	a Diocletianus-féle pénzreform nagybronza
forum:	a város, a szentkerület főtere
fossa:	táborárok
heroon:	hősök, félistenek hamvai fölé emelt kápolna
horreum:	magtár
idus:	a hónap közepe – itt: június 13-át jelenti
insula:	sziget, városban háztömb
iuridicus:	bíró, közigazgatási hivatalnok
kalendae:	a hónap első napja
kantharos:	kétfülű; többnyire magastalpú ivóedény
katonai territorium:	a hadsereg kezelésében lévő állami terület
legatus:	a császár követe, legio parancsnoka, helytartó
legio:	a római hadsereg legnagyobb egysége (6095 gyalogos és 726 lovas)
lapidarium:	kőtár
limes:	a határ erődláncolata
Iudi saeculares:	évszázados játékok, egy-egy évszázadot lezáró ünnep
mithraeum:	Mithras perzsa eredetű isten temploma
municipium:	városi rangot nyert település
nomen:	a háromrészes személynév középső, legfontosabb tagja (családnév)
nymphaeum:	nimfa szentély – itt: díszkút
ordo:	a városi testület (tanács)
paenula:	ujjatlan, a fejen át felvehető köpeny
palatium:	palota
peristylum:	félíg nyitott folyosó, amely oszlopokkal körülvevett udvart vesz körül
porta decumana:	itt: a katonai tábor északi kapuja
porta pompae:	a felvonulási kapu
porticus:	oszlopcsarnok
praefurnium:	fűtőtér
praeses:	helytartó
praetor:	a consul után a legmagasabb rangú római tisztviselő
principia:	táborparancsnokság
quaestor:	városi tisztségviselő, a pénzügyek intézője
quaestor urbanus:	Róma városi quaestor

quattorvir:	négytagú testület tagja az utak felügyeletével megbízva
sacerdos:	pap
senatus:	szenatus, parlament
statio:	állomás – itt: beneficiarius állomás
subsellium:	a klérus ülőhelye
satir:	féktelen, pajzán mitológiai lény, félig kecske. Ugyancsak Liber/Bacchus kíséretéhez tartozott.
tabernae:	üzletsor
tabula ansata:	feliratos tábla kétoldalt háromszög díszítéssel
templum:	szentkerület, templom
terra sigillata:	vörös színű finom kerámia, egy részük gazdagon díszített
terra sigillata chiara:	afrikai terra sigillata
terrazzo padló:	téglatörmelékkel és másszal készült öntött padló
tympanon:	oromzat
torques:	nyakperec
tribus:	a római polgárság beosztása. Minden új római polgár a 35 tribus egyikébe kapott besorolást
tripus:	háromlábú asztal
vallum:	sánc
vas diatretum:	finom, áttört díszű IV. századi üvegedény
veteranus:	25 évi szolgálat után leszerelt katona
vexillatio:	katonai különítmény
vestibulum:	előcsarnok
via:	út (a katalógusban a Régészeti Park útjai, nevüket egy-egy köemlékről, vagy nagyobb egységről kapták: kikötő, színház)
vicus:	itt: falu, telep
villa urbana:	földbirtokos lakóháza

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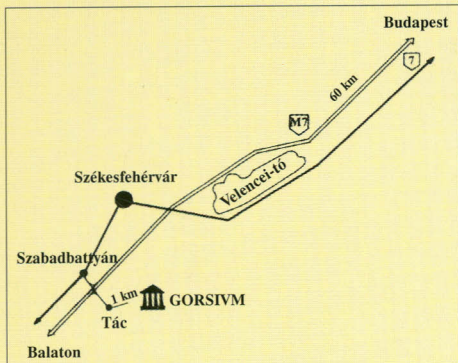
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## GORSIVM – HERCVLIA

### SZABADTÉRI MÚZEUM – RÉGÉSZETI PARK

Magyarország legnagyobb régészeti parkja az ókori Gorsium maradványait mutatja be. A park az M 7-es autópálya Szabadbattyán–Gorsium leágazásától 5 km-re fekszik.

A rómaiak Kr. u. 46–49 között szállták meg a Dunántúl keleti részét, ekkor katonai táborral védték a Sárvíz átkelőhelyét. Kr. u. 106-ban Traianus császár kettéosztotta Pannonia provinciát. Ettől az időtől a gorsiumi felhagyott katonai tábor területe a tartomány vallási központja és tartománygyűlésének helyszíne lett. A közel 9 hektáron fekvő szentkerületnek egyelőre mintegy harmada látható: nagy, ünnepi csarnokok, különböző isteneknek szentelt templomok, szentélyek, az ünnepségekhez csatlakozó lakoma épülete, vendégház a küldöttek elhelyezésére, freskókkal gazdagon díszített reprezentatív helyiségek.

260-ban súlyos támadás érte Gorsiumot. Ekkor az egész szentélykerület rombadólt, és nem is épült többé újjá. A 290-es években Diocletianus császár Herculia néven új várost alapított a romok fölött, amelynek központja az egykori szentkerület területét foglalta el. Az új város valószínűleg az ekkor szervezett Valeria provincia székhelye lett, központjában tekintélyes palota, két ókeresztény bazilika, két közfürdő, további középületek, lakóházak emelkedtek. A magyar honfoglalás idején az útkereszteződésben kis falu állott, amelyet Fövenynek neveztek. A település a XVI. század második felében végleg megsemmisült, ez tette lehetővé, hogy helyén a Régészeti Park létrejöhesse.

