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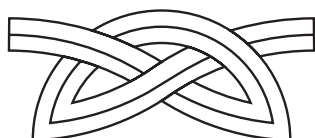
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Fragment of a soldier's sepulchral monument depicting a *convivium* scene from Kupinovo, Serbia (southern *Pannonia Inferior*)

Ulomak rimskodobnog spomenika vojnika s prikazom *conviviuma* iz Kupinova u Srbiji (južna Donja Panonija)

Prethodno priopćenje >
Antička arheologija
Preliminary report >
Roman archaeology

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Ključne riječi: Kupinovo, Srbija, Panonija, Donja Panonija, *convivium*, rimsko razdoblje, grobna umjetnost, spolije

In 2024, during a visit to the medieval church of St Luke in Kupinovo, Serbia, a Roman-period sepulchral monument featuring a *convivium* (banquet) scene was identified within the apse wall. While the *spolia* at Kupinovo have been noted for over a century, this particular monument had never been studied. The limestone monument features a fragmented *convivium* scene including a reclining male figure on a *klinē* (couch) embracing a bust of a woman, interpreted as his wife. Before the *klinē*, a *mensa tripes* (tripod table) bearing offerings is positioned slightly to the right. Unique iconographic elements, particularly the background depiction of armour, suggest a military connection. This distinguishes the piece within Roman sepulchral art, making it unparalleled in Pannonian – and potentially broader Roman – contexts. The authors explore iconographic parallels in nearby provinces and review local necropoli to infer its origin, considering its placement within the *ager* of *Bassianae*. Although the monument may have originated from a necropolis linked to *Bassianae*, it could also derive from the nearby *municipium Spodent*(*Spodent*). Despite its poor craftsmanship, the monument reflects multiregional artistic influences, blending motifs from the Greek-dominated southeastern Balkans with local Pannonian portraiture traditions.

Tijekom 2024. godine, prilikom posjeta srednjovjekovnoj crkvi sv. Luke u Kupinovu (Srbija), autori su prepoznali rimski sepulkralni spomenik s prikazom *conviviuma* (banketa), ugrađen kao spolija u apsidu crkve. Iako su spolije u ovoj crkvi zabilježene još od kraja 19. stoljeća, konkretan primjer do sada nije bio predmet stručne analize. Djelomično oštećeni spomenik od vapnenca prikazuje fragmentiranu scenu s ležećim muškarcem na klini i bustom žene uz njega, koji se tumače kao supružnici. Pred klinom je prikazan tronožac s prinosima, dok je u pozadini vidljiv oklop, što upućuje na vojsku. To spomeniku daje jedinstvenu ikonografsku dimenziju u panonskom kontekstu, a možda i širem rimskom kontekstu. Autori istražuju njegove stilske paralele u susjednim provincijama i lokalne nekropole odakle je mogao poteći, te razmatraju njegov smještaj u ageru *Bassianae*. Iako spomenik možda potječe s nekropole vezanu uz *Bassianae*, mogao bi također potjecati s obližnjeg *municipiuma Spodent*(*Spodent*). Unatoč lokalnoj izradi, spomenik odražava višeregionalne umjetničke utjecaje jer spaja motive s jugoistočnog Balkana pod grčkim utjecajem i lokalne panonske tradicije portretnog prikazivanja.



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INTRODUCTION

In 2024, during a visit to the medieval church of St Luke in Kupinovo, Serbia, the authors identified a Roman-period monument featuring a notable scene, reused as *spolia* in the construction of the church apse (Figs. 1a–2).

The Church of St Luke is located on the southwestern periphery of the present-day village of Kupinovo. It was most likely constructed by the Serbian Despot Đurađ Branković (1427–1456) between 1453 and 1456, though it may have been completed in 1457, during the reign of his son, Despot Lazar Branković (1456–1458). The church was first mentioned in 1486, when it was recorded that Despotissa Angelina Branković came to Srem with her sons and placed the remains of her husband, Despot Stefan Branković, into the church. It is believed that this is the oldest preserved Orthodox church north of the rivers Danube and Sava (Грујић 1939: 352–354, n. 22; Матић 1981: 41).¹

The *spolia* of the Kupinovo church are not unknown; however, the specific monument that sparked the authors' interest has been neither published nor discussed in previous research. A review of the relevant literature indicates that this monument was only indirectly alluded to in the works of Josip Brunšmid in the late 19th century and Dragan Popović in the late 20th century, both of whom noted the general use of *spolia* in the church's construction (Brunšmid 1900: 198–199; Поповић 1995: 19).

The aims of this paper are to conduct an iconographic analysis of the scene on the Roman-period monument embedded in the apse, identify its analogies, and provide an overview of known Roman-period necropoli in the vicinity of Kupinovo from which

the monument may have originated. Even though the study of ancient *spolia* and their iconographic significance in medieval contexts is an increasingly popular theme in Serbian medieval studies, this specific aspect of the Kupinovo monument will not be addressed in this paper (Вранешевевић, Шпехар 2019: 29–41; Đorić 2023: 109–127; Ćirić 2024: 257, n. 5).

LOCATIONS OF KUPINOVO AND THE CHURCH OF ST LUKE

Kupinovo is located approximately 2 km north of the Sava River, in the southern part of the Srem region. As the crow flies, Kupinovo lies 30.6 km south of *Bassianae* (Donji Petrovci, Serbia), 8.2 km northeast of the *municipium Spodent* (Ušće near Obrenovac, Serbia), 45.3 km southeast of *Sirmium* (Sremska Mitrovica, Serbia), and 35.5 km southwest of *Singidunum* (Belgrade, Serbia).

The village of Kupinovo is situated on the the southern part of the Srem Loess Plain, which protrudes deeply into the alluvial plain of the Sava River. The church sits on the eastern edge of the Obedska Bog (BCMS: *Obedska bara*), an area characterized by marshy terrain and swampy soil typical of an abandoned Sava River bed. All archaeological sites in the vicinity of Kupinovo, regardless of period, are located on somewhat elevated positions relative to the surrounding bog. The church itself stands at an approximate altitude of 77 m (Ђорђевић 1995: 122–125; Одобашић 2016: 9; Петровић 2023: 313–314).

In the context of Roman administration, the location of present-day Kupinovo belonged to the *ager* of *Bassianae*, which became a *municipium* during Emperor Hadrian's reign (117–138), most probably during his visit to the province of *Pannonia Inferior* in 124. *Bassianae* was elevated to the status

¹ For the complete bibliography on the discussed church, see Матић 1981: 41 and Крстић 2004: 312.



Fig. 1a A photo of the monument with the *convivium* scene used as *spolia* (photo by: B. Jovanović, published with permission)
Sl. 1a Snimka spomenika s prikazom *convivium* scene iskorištenog kao spolija (snimio: B. Jovanović, objava uz dozvolu)



Fig. 1b A photo of the monument with the *convivium* scene (photo by: B. Jovanović, published with permission; adapted by: I. Krnjajić)
Sl. 1b Snimka spomenika s *convivium* scenom (snimio: B. Jovanović, objava uz dozvolu; prilagodio: I. Krnjajić)



Fig. 2 The Church of St Luke in Kupinovo (photo by: B. Jovanović, published with permission)
Sl. 2 Crkva svetog Luke u Kupinovu (snimio: B. Jovanović, objava uz dozvolu)

of *colonia* in the Severan period, most likely during Emperor Caracalla's (198–217) visit to the province in 214 (Душанић 1965: 90; Milin 2004: 254–256).

The *ager* of *Bassianae* was bounded by the Danube River to the north and east. The southern border of the territory was most likely defined by the Sava River, as the *ager* of the *municipium Spodent* () lay to the south. The question of the western border is more complex. Slobodan Dušanić proposed that it stretched from a point on the Danube – between *Bononia Malata* (Banoštor, Serbia) to the west and *Cusum* (Petrovaradin, Serbia) to the east – towards a location between the villages of Hopovo and Krušedol (both in Serbia), and finally to a point on the Sava River east of the village of Jarak in Serbia (Dušanić 2010: 833–834; Црнобрња 2020: 304–305).

On the other hand, Miroslava Mirković proposed that the western border of the *ager* of *Bassianae* extended from a point on the Danube between *Cusum* and *Bononia Malata*, running towards a location west of Ruma, Serbia, and east of Hopovo, finally reaching the village of Jarak on the Sava River (Mirković 2017: 47).

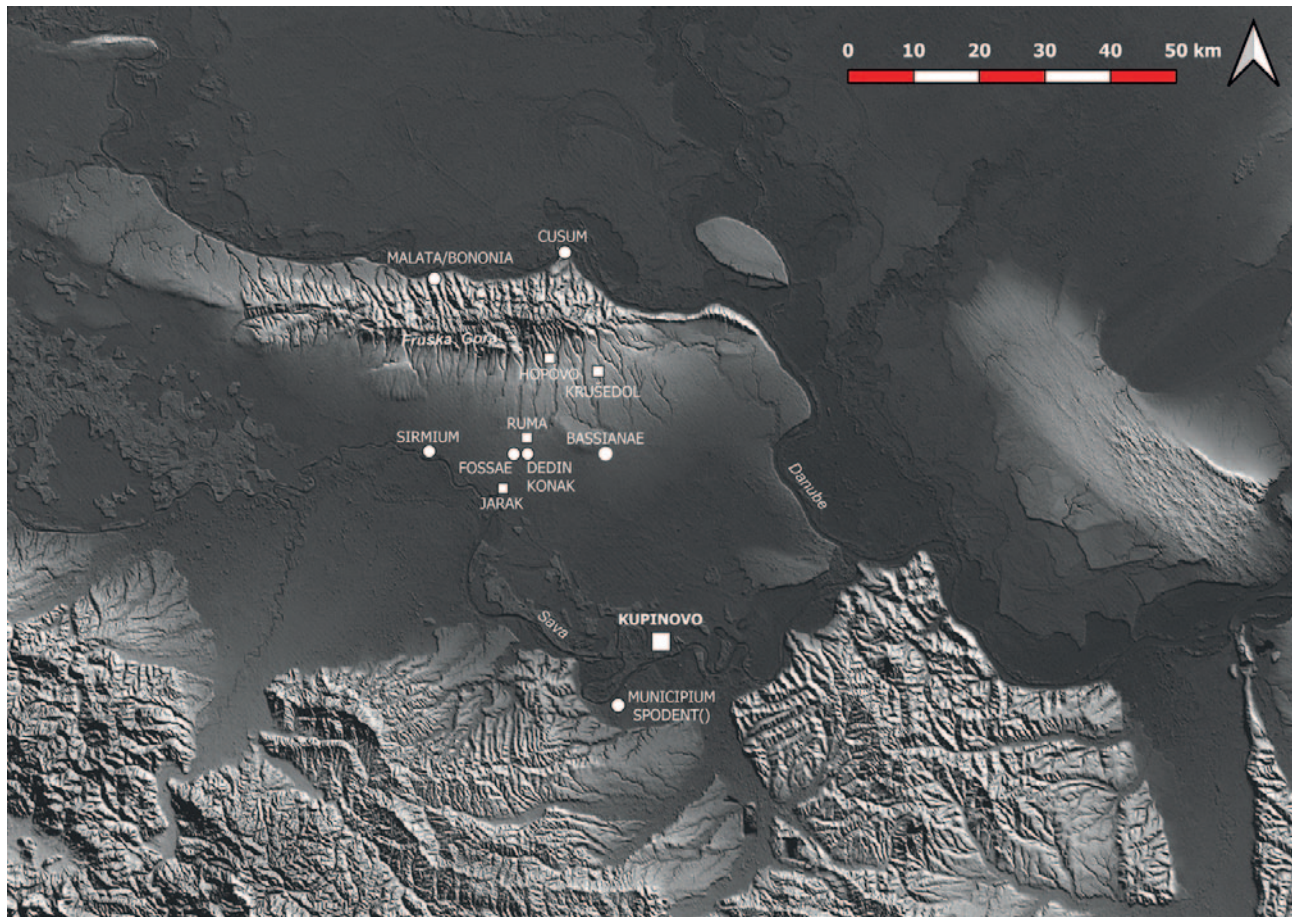
The most recent contribution to this debate comes from Milijan Dimitrijević and John Whitehouse. They propose that the western boundary of *Bassianae* extended from the same location on the Danube noted by S. Dušanić and M. Mirković, running towards a point between Hopovo and Krušedol. From there, it continued to a point situated between the sites of *Fossae* (Kudoš Livade

– Voganj, Serbia) to the west and Dedin Konak – Ruma to the east, finally terminating at the Sava River at the site of Karaula – Jarak (Map 1) (Dimitrijević, Whitehouse 2021: 127–161; 2024: 181–184).

THE DESCRIPTION AND INTERPRETATION OF THE MONUMENT

The monument is embedded slightly askew in the external wall of the church's east-facing apse, positioned below the apse's central (and only) window. Carved from limestone, the fragment is preserved in an irregular pentagonal shape resembling the outline of a house. The stone is fractured in two, indicated by a horizontal break that divides the monument into a smaller upper section and a larger lower section. The preserved dimensions are: 40 cm (bottom width), 17 cm (left vertical edge), 24 cm (left diagonal edge), 31 cm (right diagonal edge), and 20 cm (right vertical edge). Given these dimensions, the fragment likely originated from a sepulchral stele. Based on analogies with other monuments featuring *convivium* scenes, it most likely corresponds to the upper part of the stele, situated above the epigraphic field.

The scene depicts a male figure reclining on a couch (Lat. *lectus*; Gk. *κλίβη*), the rounded upper section of a leg of which is visible on the left side of the monument. A *fulcrum* (headrest), a pillow, and



Map 1 Location of Kupinovo within the region of Srem with sites marked for the demarcation of the *ager* of *Bassianae* (base: LIDAR Digital Surface Model ©; courtesy of Milijan Dimitrijević)

Karta 1 Lokacija Kupinova u Sremu sa označenim lokalitetima kao demarkacionom linijom agera Basijana (podloga: LIDAR Digital Surface Model ©; ljubaznošću Milijana Dimitrijevića)

the mattress of the *klinē* are also discernible. The reclining male figure is turned semi-frontally towards the viewer. Although his face is heavily fragmented, it is evident that he is bearded with medium-length curly hair, the top of which is damaged. He is clothed, though the details of his garments are obscured by the abraded surface of the stone. His left arm is slightly bent at the elbow and rests on a pillow, while his right hand embraces the bust situated to his left. His legs are depicted schematically; the right leg is bent at the knee and touches the left side of the *klinē*. Due to the significant damage to the figure's head, the specific details of the haircut and beard are not fully preserved, preventing a precise dating based on portraiture. Additionally, the notably poor craftsmanship of the monument limits the precision of dating. However, the presence of a beard and medium-length curly hair resembles imperial portraits from the Hadrianic to the Severan periods (117–211) (Kleiner 1992: 267–355).

The bust on the left is less fragmented than the figure on the right, though it still exhibits significant wear. It depicts a beardless face with a rounded hairstyle, featuring two loops of hair that extend from the level of the forehead down to the middle of the

cheeks, terminating approximately at the line of the nostrils (Fig. 3). This design represents a somewhat clumsy rendition of a round wig, reminiscent of those seen in portraits of Julia Domna, wife of Septimius Severus. Specifically, it aligns with the *Lepcis* type (ca. 204–211), as exemplified by the small statuette from the Stockholm National Museum or the relief on the northeastern façade of the Severan tetrapylon at *Lepcis Magna* (Khoms, Libya) (Figs. 4–5). This hairstyle features pressed finger waves framing the face; however, in this instance, the hair falls lower, nearly reaching the shoulders, before being gathered into an oblong, plaited, and coiled bun at the back of the head. Frequently, this style incorporates loops of “real” hair on the cheeks (Ziegler 2000: 73–82; Ackers 2019: 214–215). The surface below the chin of the bust appears slightly elevated relative to the area beneath it, suggesting the indication of clothing.

An analysis of the hairstyle and beard of the male figure and the female bust suggests that the monument dates to the second half of the reign of Septimius Severus, placing it in the early 3rd century.

In front of the *klinē*, slightly shifted towards the right side of the monument, stands a tripod table (*mensa tripes*) bearing offerings in the form of three



Fig. 3 Detail of the head of the male figure and the embraced female figure (photo by: B. Jovanović, published with permission)
 Sl. 3 Snimka glave muške figure i objgrljene ženske figure (snimio: B. Jovanović, objava uz dozvolu)



Fig. 4 Bust of Julia Domna (Lepcis type) found in Rome (CC0 1.0 Universal; The Walters Art Museum, accession no. 23.210)
 Sl. 4 Bista Julije Domne (tip Lepcis) pronađena u Rimu (CCo 1.0 Universal; The Walters Art Museum, accession no. 23.210)



Fig. 5 Relief sculpture of Julia Domna from the northeastern façade of the Severan tetrapylon at Lepcis Magna (ca. 203 CE) (Public domain; source: [https://commons.m.wikimedia.org/wiki/File:Severian_relief,_Leptis_\(NE-SW\).jpg](https://commons.m.wikimedia.org/wiki/File:Severian_relief,_Leptis_(NE-SW).jpg))
Sl. 5 Reljefna predstava Julije Domne sa sjeveroistočne fasade Severskog tetrapilona u Lepcis Magni (okvirno 203. po Kr.) (javna domena; izvor: [https://commons.m.wikimedia.org/wiki/File:Severian_relief,_Leptis_\(NE-SW\).jpg](https://commons.m.wikimedia.org/wiki/File:Severian_relief,_Leptis_(NE-SW).jpg))



Fig. 6 Photo of the *mensa tripes* (photo by: B. Jovanović, published with permission)

Sl. 6 Snimka tronošca (snimio: B. Jovanović, objava uz dozvolu)

flat, round objects (Fig. 6). The placement of the *mensa tripes* on the right is typical for the relatively few monuments featuring the so-called *Totenmahl* scene with one – or rarely two – persons reclining on the *klinē* found in the Pannonian provinces.²

On the far right of the scene, there is a fragmented and damaged depiction of Roman armour, equal in height as the *klinē*. As the limbs typically protruding from such armour are missing, it can be concluded that it represents just the armour rather than a figure wearing it. The cuirass, belt, and *pteruges* are identifiable. Additionally, on the left side of the cuirass, between the chest and the stomach, a convex round object is visible, though difficult to identify due to the monument's fragmented and abraded state. Judging by its position, this object may be associated with a clumsy and schematic representation of a military decoration, specifically a *phalera*, awarded to soldiers of lower ranks (Fig. 7) (Istenič, Ragolič 2023: 16). A potential argument for identifying this object as a *phalera* – aside from its position – is that on the majority of Roman funerary monuments associated with the military where armour is depicted independently (without a wearer), the armour is not shown *per se*, but adorned with various decorations such as *phalerae* and *torques*.³ However, given the condition of the monument, this interpretation remains speculative.

2 These monuments are from *Arrabona* (Győr, Hungary) (Hampel 1907: 315, Fig. 30 = LUPA 3829), *Aquincum* (Budapest, Hungary) (Topál 2003: 88, Pl. 194 = LUPA 3032; Mander 2013: 299, no. 664 = LUPA 2919), *Bönyrértalap*, Hungary (Barkóczi 1983: 125, T. 2.4 = LUPA 4025), *Carnuntum* (Petronell & Bad Deutsch Altenburg, Austria) (Beszédes 2020: 217, no. 200 = LUPA 88), *Csúcshegy*, Hungary (Barkóczi 1983: 124, T. 1.2 = LUPA 3055), *Siscia* (Sisak, Croatia) (Migotti 2016: 175, no. 7 = LUPA 30042), and *Űröm*, Hungary (Németh 1999: 47, no.119 = LUPA 3190).

3 Examples include monuments from Kistanje, Croatia (Istenič, Ragolič 2023: 84–85, no. 5), *Mogontiacum* (Mainz, Germany) (Istenič, Ragolič 2023: 100, no. 13 = LUPA 7078), Rome, Italy (Istenič, Ragolič 2023: 130–131, no. 26), and Videm pri Ptuj, Slovenia (Istenič, Ragolič 2023: 136, no. 29 = LUPA 3102).



Fig 7 Photo of the armour (photo by: B. Jovanović, published with permission)

Sl. 7 Snimka oklopa (snimio: B. Jovanović, objava uz dozvolu)

The *convivium* is a motif in Roman sepulchral art that became common in the 1st century AD and persisted until Late Antiquity. While the literal English translation of *convivium* is “living together”, the most appropriate translation is “banquet”, implying the festive consumption of food and drink. The most common iteration of this motif on sepulchral monuments is known by the somewhat imprecise term *Totenmahl* (“meal of the dead”). The basic *Totenmahl* scheme features a male figure, dressed in a tunic and mantle or with a bare upper torso, reclining on a *klinē* while holding a drinking vessel, with a small table laden with food positioned before him. A woman often sits either in a separate chair or at the foot of the *klinē*, while a servant serves drink. There are multiple interpretations regarding the symbolism of this motif. Some scholars suggest that the reclining banqueters symbolise the deceased partaking in the pleasures of life or anticipating a banquet in the afterlife. Others interpret the scene as a depiction of funerary rituals, focusing on offerings made to the dead or commemorative feasts held by the living at the tomb. More contemporary views acknowledge that the motif’s longevity and presence across various cultures indicate multiple interpretations rather than a singular meaning. The significance likely shifted depending on accompanying elements, attributes, or the specific depiction of the central theme, with

certain representations highlighting heroism, luxury, or family gatherings. The motif’s ubiquity allowed viewers to project their own cultural values or personal beliefs onto it. Ultimately, the motif traces its origins to Assyrian art of the 7th century BC (Noelke 1998: 399–418; Dunbabin 2003: 2–4, 11–18, 104–109; Djurić 2015: 94–95; Škrkulja, Migotti 2015: 30–31; Draycott 2016: 2). In the Pannonian provinces, numerous monuments feature the *convivium* in several variations:⁴

The so-called *Totenmahl* scene typically features one – or rarely two – persons reclining on a *klinē*. In this composition, the deceased is represented in a reclining position, accompanied by a *mensatripes* and usually servants situated below the *klinē*.⁵ Occasionally, a woman is depicted seated next to the *klinē* (Barkóczi 1983: 123–127).⁶ Additionally, the local Pannonian tradition of depicting busts rather than full figures – combined with occasional misunderstandings of the imported motif – influenced representations of this type in Pannonia. Consequently, when figures were presented in full, the legs were depicted schematically, while greater attention was given to the upper body.⁷ This variation of the *Totenmahl* scene was not widespread in the Pannonian provinces (Fig. 8). It appeared in the 2nd century and persisted until the 4th century. This specific type traces its origins to the provinces southeast of Pannonia, including Asia Minor, Greece, Moesia Inferior, and Thrace (Bianchi 1975: 155–160; Barkóczi 1983: 123–126; Conrad 2004: 68–70).

The Kupinovo monument belongs to this group of the so-called *Totenmahl* scenes found within the territory of Roman Pannonia.

The *Totenmahl* scene where the reclining figure(s), the *klinē*, and the seated woman are omitted, and the portrait register is not separated from the *Totenmahl* register. It emerged in the late 2nd century (Barkóczi 1983: 127) (Fig. 9).⁸

4 Numerous examples can be found by searching for *Totenmahl* and *Totenopfer* on the database www.lupa.at.

5 Examples include monuments from *Arrabona* (Hampel 1907: 315, Fig. 30 = LUPA 3829), *Aquincum* (Németh 1999: 48, no. 120 = LUPA 5152; Topál 2003: 88, Pl. 194 = LUPA 3032), *Carnuntum* (Beszédes 2020: 217, no. 200 = LUPA 88), *Intercisa* (Dunaújváros, Hungary) (Barkóczi 1983: 124, T. 1.3 = LUPA 3056), and *Siscia* (Migotti 2016: 175, no. 7 = LUPA 30042).

6 Examples of this variant are found in *Aquincum* (Mander 2013: 299, no. 664 = LUPA 2919), Bónyrétaláp (where the female figure is replaced by a standing figure) (Barkóczi 1983: 125, T. 2.4 = LUPA 4025), Csúcshegy (Barkóczi 1983: 124, T. 1.2 = LUPA 3055), *Intercisa* (Lőrincz 2001: 235, no. 238 [LUPA 3066]), Székesfehérvár (Hungary) (LUPA 6398), and Üröm (Németh 1999: 47, no. 119 = LUPA 3190).

7 A notable example of this iconographic scheme comes from *Aquincum*, where the mattress of the *klinē* is depicted, but the figures are not shown reclining; instead, they appear as *en face* portraits, with only their heads and chests represented (Barkóczi 1983: 126–129, T. 6.9 = LUPA 2974).

8 Examples include monuments from Császár, Hungary (Reuter 2012: 64–65, no. 16) = LUPA 3246), *Matrica* (Százhalombatta, Hungary) (Barkóczi 1983: 127, T. 4.7) = LUPA 3060), *Solva* (Esztergrom, Hungary) (Barkóczi 1983: 126 = LUPA 3293), Solymár, Hungary (Barkóczi 1983: 125, T. 3.6), and *Ulcisia Castra* (Szentendre, Hungary) (Barkóczi 1973: 79, Fig. 7 = LUPA 3161).



Fig. 8 An example of the so-called *Totenmahl* scene with a person reclining on a *klinē* from *Aquincum*, funerary monument of Gaius Cominius Cominianus (CC BY 4.0; photo by: © Heiko Fischer).
Sl. 8 Primjer tzv. *Totenmahl* scene s ležećom figurom na klini iz Akvinkuma, nadgrobni spomenik *Gaius Cominius Cominianus* (CC BY 4.0; snimio: © Heiko Fischer)



Fig. 9 An example of the so-called *Totenmahl* scene where the reclining figure(s), the *klinē* and the seated woman are omitted, and the portrait register is not separated from the so-called *Totenmahl* register on the monument from Császár (modified after: Barkóczi 1944: T. V: 2)
Sl. 9 Primjer tzv. *Totenmahl* scene s ležećom figurom/figurama, gdje nisu predstavljeni klina i sjedeća žena i gdje portretno polje nije bilo razdijeljeno tzv. *Totenmahl* poljem na spomeniku iz Časara (izmijenjeno prema: Barkóczi 1944: T. V: 2)

A reduced, local variant of the *Totenmahl* scene found in the Pannonian provinces is known as the *Pannonische Totenmahl*, which was popular during the 2nd and 3rd centuries. This register was positioned between the portrait registers and the inscription field (Fig. 10). The scene evolved from the *Totenmahl* type featuring a *klinē*; however, in this variant, the legs of the *klinē* were removed, transforming its bottom part into the dividing line between the registers. The *Pannonische Totenmahl* typically depicts one or two servants standing on one or both sides of a *mensa tripes* (Bianchi 1975: 155–162; 2016: 366; Barkóczi 1983: 127–129; Dunbabin 2003: 108; Djurić 2015: 94–95).⁹

Representations of Roman cuirass worn by military personnel are common on sepulchral monuments. However, the depiction of a cuirass without a wearer is a relatively rare motif in Roman sepulchral art. Such monuments typically belonged

to individuals holding various military ranks.¹⁰

In the Pannonian provinces, military motifs were not uncommon in various types of *convivium* scenes, appearing exclusively on the monuments of individuals with a military background. Military iconography was represented in several ways on Pannonian sepulchral monuments featuring *Totenmahl* scenes:

Scenes where a *calo* with a horse is present within the *Totenmahl* or *Pannonische Totenmahl* scenes.¹¹

Scenes where a *calo* with a horse appears in a register below the *Totenmahl* register.¹²

¹⁰ Analogies featuring armour depicted without a wearer include examples from *Carnuntum* (LUPA 80), *Chalcedon* (Kadıköy, Turkey) (Pfuhl, Möbius 1977: 117, no. 305 = LUPA 32868), Kistanje (Istenić, Ragolić 2023: 84–85, no. 5), *Magon-tiacum* (Istenić, Ragolić 2023: 100, no. 13 = LUPA 7078), Rome (Istenić, Ragolić 2023: 128–131, nos. 25–26), *Tilurium* (Gardun, Croatia) (Tončinić 2011: 35–36, no. 12 = LUPA 21443), and Videm pri Ptuj (Istenić, Ragolić 2023: 136, no. 29 = LUPA 3102).

¹¹ Examples include monuments from *Aquincum* (Topál 2003: 88 = LUPA 23, 3032), *Carnuntum* (Beszédés 2020: 271: no. 200 = LUPA 88), *Intercisa* (Visy 2016: 200 = LUPA 3569), and Margarethen am Moos, Austria (Beszédés 2020: 373, no. 550 = LUPA 23).

¹² This monument is from Csúcshegy (Barkóczi 1983: 124, T. 1.2 = LUPA 3055).

⁹ Examples of this widespread type in the Pannonian provinces include monuments from *Aquincum* (Bianchi 2016: 361–373), Črnomelj, Slovenia (Šašel Kos 1997: 401–403, no. 142 = LUPA 3791), and *Intercisa* (Lórinz 2001: 235, no. 238 = LUPA 3566).



Fig. 10 An example of the so-called *Pannonische Totenmahl* scene on the monument of Julia Secunda from Loka near Črnomelj (© Narodni muzej Slovenije, Ljubljana, inv. no. L 119, published with permission; photo by: Tomaž Lauko)

Sl. 10 Primjer tzv. scene *pannonische Totenmahl* na spomeniku Julije Sekunde iz Loke kod Črnomelja (© Narodni muzej Slovenije, Ljubljana, inv. br. L 119, objava uz dozvolu; snimio: Tomaž Lauko)



Fig. 11 A funerary relief from Athens depicting the hero Zeuxippus, now housed in the Arcadi Sonziaci Collection in Trieste, dated to the 4th century BC (© Civico Museo d'Antichità "J. J. Winckelmann", scultura no. 10, inv. 2220; published with permission of Constanza Brancolini; photo by: ???)

Sl. 11 Funerarni reljef iz Atene s prikazom junaka Zeuksipa, danas u zbirci Arcadi Sonziaci u Trstu, datiran u 4. st. pr. Kr. (© Civico Museo d'Antichità "J. J. Winckelmann", scultura no. 10, inv. 2220; objava uz dozvolu Constanze Brancolini; snimio: ???)

Scenes where one or more of the deceased are represented as soldiers.¹³

Scenes where *phalerae* are depicted on the lateral sides of the monument.¹⁴

Scenes where a horseman is represented inside the *Pannonische Totenmahl* register.¹⁵

To our knowledge, there is not a single Roman-period monument depicting a person reclining on a *klinē* alongside a representation of armour in the background. This renders the Kupinovo monument unique within the context of the Pannonian and Danubian provinces, and potentially within the broader context of Roman sepulchral art (Fig. 11).¹⁶

¹³ Examples include monuments from *Aquincum* (Németh 1999: 45, 52, 64, nos. 110, 137, 180 = LUPA 2839, 2846, 2875), *Floriana* (Csákvár, Hungary) (Mander 2013: 321, no. 769 = LUPA 2774), *Intercisa* (Visy 2016: 193 = LUPA 3566), and *Vetus Salina* (Adony, Hungary) (LUPA 9094).

¹⁴ This monument is from *Arrabona* (Szőnyi 2003: no. 37 = LUPA 3829).

¹⁵ This monument is from *Aquincum* (Németh 1999: 17, no. 23 = LUPA 2705).

¹⁶ The only comparable scenes identified by the authors are an Attic funerary relief from an unknown site, now housed in the Arcadi Sonziaci Collection in Trieste, Italy (dated to the 4th century BC), and four monuments from Samos, Greece, dated from the early 2nd to the early 1st century BC (Arachne 1252868, 1254186, 1254329, 1254658; LUPA 16334).

ROMAN-PERIOD NECROPOLI IN THE VICINITY OF KUPINOVO

The archaeological bibliography regarding the Roman period in Kupinovo is scarce. Almost no excavations of Roman-period sites have been conducted in this area. The only investigations undertaken were those at the church itself (Ђорђевић 1995: 122–125), on the site of Baštine near Obrež, Serbia (Брукнер 1960: 81–111), and at the site of Grobnica near Kupinovo (Игњатовић 2003: 35–38).

Kupinovo is well-known for its late medieval monuments: the Fortress of Kupinik, the Church of Venerable Mother Angelina, and the Church of St Luke (Одобашић 2016: 9). However, several Roman-period necropoli have been identified in Kupinovo and its surroundings during previous research, and the *spolium* could originate from one of these nearby sites (Map 2):

The closest Roman-period necropolis to the Church of St Luke is known as Kupinski Kut. It is located on the left bank of the Sava River, 3.7 km southwest of the church. The necropolis was identified through a field survey, and it is assumed to have been situated along the Roman road leading from *Cusum* (Petrovaradin, Serbia), through *Caput Bassianense* (the site of Solnok

near the village of Dobrinči, Serbia) and Kupinovo, to the *municipium Spodent*(). Based on the collected archaeological material, the site has been dated to the 3rd–4th centuries, although the possibility of burials during the 2nd century cannot be excluded (Одобашић 2005: 61–64; Васиљевић 2014: 272; Црнобрња 2020: 147–148, 231).

The second necropolis is located at the site of Baštine in the village of Obrež, Serbia, 5.9 km northwest of the church. This larger necropolis was partially destroyed by the operations of a modern brick factory. Based on the recovered archaeological material, the site is dated to the 1st century AD and the 3rd–4th centuries (Брукнер 1960: 81–111; Dimitrijević 1961: 98; Поповић 1995: 19; Ђорђевић 2007: 57; Црнобрња 2020: 231).

In the wider territory of the village of Ašanja, Serbia, located north of Kupinovo, several sites from the Roman period have been registered: Galat (7.5 km), Stara ciglana (8.25 km), Rogljevac (7.8 km), Ribnjak (5.6 km), Uroševačka bara (9.6 km), and Panjevi (6 km). Based on scarce archaeological material, these sites are dated to the period from the 2nd to the 4th century. As these locations have not been thoroughly surveyed or excavated, the possible existence of a necropolis at one of them should not be dismissed (Dimitrijević 1961: 93–104; Поповић 1995: 18; Ђорђевић 2007: 58; Црнобрња 2020: 230–231).

On the right bank of the Sava River, south of Kupinovo, within the *ager* of *municipium Spodent*(), several rural settlements from the Roman period have been identified in the vicinity of the modern village of Skela. Among these, three necropoli stand out (Црнобрња 2020: 306–307).

The first necropolis, known as Vorbis, is located 5.6 km southwest of the church. Situated on the right bank of the Sava River opposite the necropolis of Kupinski kut, it is dated to the 3rd–4th centuries (Црнобрња 2005: 75; Арсић 2007: 106).

Another necropolis, known as Vočage, is located 2.5 km from Kupinovo. Several tombs have been discovered accidentally at this site. Survey results indicate that this necropolis dates to the 3rd century (Црнобрња 2005: 75; 2020: 306).

The final necropolis in this review is associated with the *municipium Spodent*(), which is also situated on the right bank of the Sava River, opposite the Kupinski kut site. This *municipium* is located near the village of Ušće, 7 km from Kupinovo. In its immediate vicinity, surveys and excavations have revealed the existence of two necropoli. The older necropolis is dated, based on recovered archaeological material, to the period from the 1st to the 3rd century, while the younger one is roughly dated to the period from the 3rd to the 5th century (Popović 1996: 137–142; Црнобрња 2005: 76–77; 2020: 304–305; Crnobrnja 2011: 373–388; Симић et al. 2012: 179–200; Црнобрња, Племић 2013: 201–212).

The listed Roman-period necropoli located in the vicinity of Kupinovo belonged to the *ager* of *Bassianae* if situated north of the Sava River, and

to the *ager* of *municipium Spodent*() if situated south of the river. Given that none of these necropoli has been the subject of systematic archaeological research, that stone monuments from the Roman period are virtually absent in the immediate vicinity, and that the *convivium* monument itself is fragmented, it is impossible to determine whether the piece originated from the *ager* of *Bassianae* or that of *municipium Spodent*().

However, with extreme caution, it is suggested here that the *convivium* monument embedded in the Church of St Luke in Kupinovo may have originated from a necropolis belonging to the *ager* of *Bassianae*. This tentative attribution is supported by the fact that another sepulchral monument built into the same church, published by J. Brunšmid, mentions *Bassianae* (Brunšmid 1900: 199).

C(aio) Non(io) Marcello I q(uon)d(am) C(aii) N(onii) Marci dec(urionis) I fil(io) vix(it) an(nos) XX et C(aio) Non(io) Pris I ciano q(uon) d(am) nepoti vix(it) ann(os) I IX C(aius) Non(ius) Marcus dec(urio) col(oniae) I^s Bass(ianae) et Ulp(ia) Valentina I mater vivi posuerunt.

Since the Kupinovo monument is also sepulchral and is built into the same church as the monument mentioning a *decurio* of *Bassianae*, there are grounds to believe that it originated from one of the Roman-period necropoli in the vicinity of Kupinovo belonging to the *ager* of *Bassianae*, north of the Sava River.

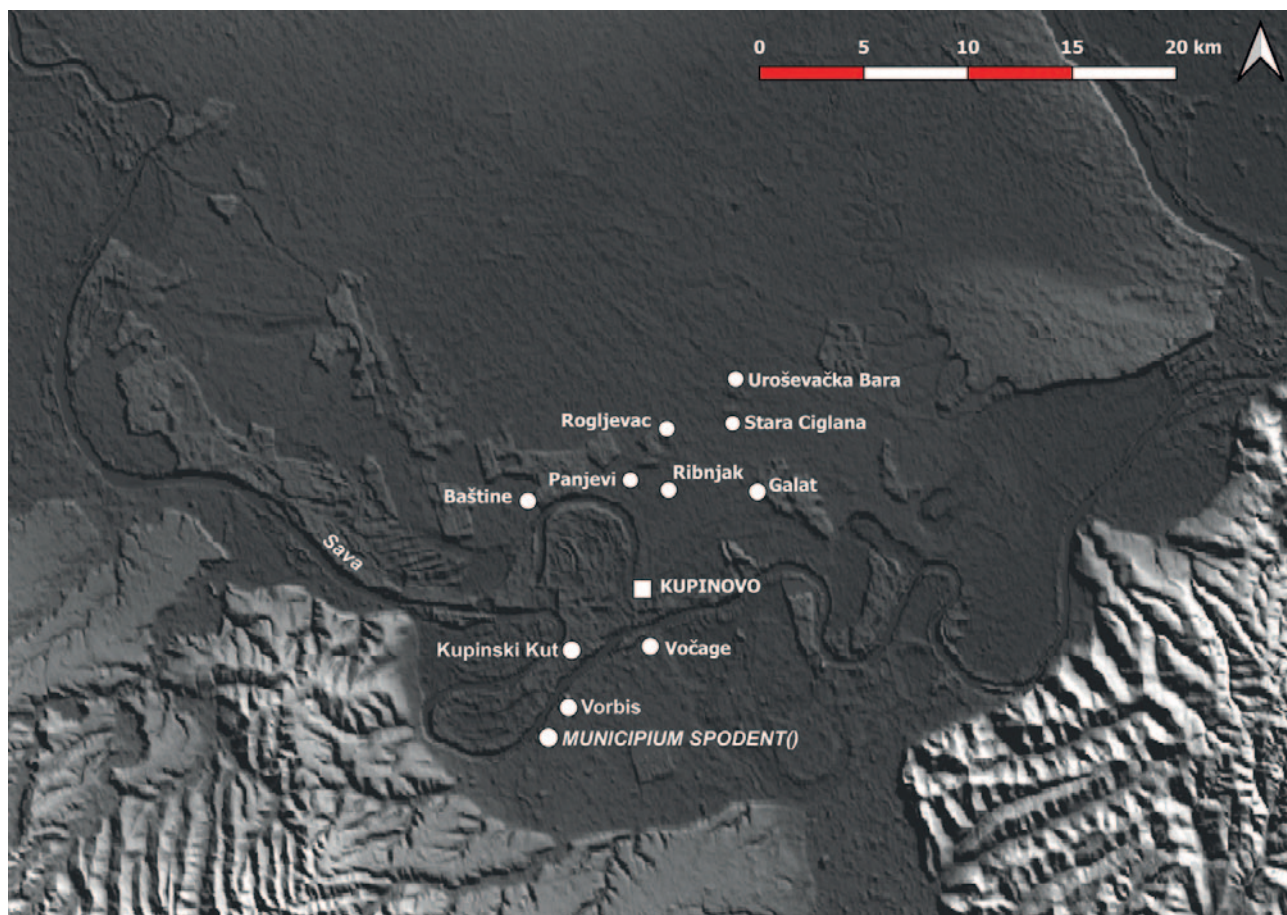
CONCLUSIVE REMARKS

Locally produced and somewhat clumsily executed, the Kupinovo monument is a unique example within the sepulchral art of the Pannonian and Danubian provinces, and potentially within Roman sepulchral art as a whole. This monument is notable for featuring the first known depiction of armour within a *convivium* scene – an element previously unobserved in Roman funerary art, even though the presence of military equipment is not unusual on the monuments of military personnel.

Due to the monument's fragmentation and secondary context, the only definitive inference about the reclining figure is that he possessed a military background and may have been awarded *phalerae*.

The Kupinovo monument, with its specific iconography, exemplifies a provincial creation that reflects multiregional influences. This piece shows how iconographic motifs from the Greek-dominated regions of Asia Minor and the eastern and southern Balkans blended with local artistic traditions, particularly the Pannonian focus on portraiture.

The fact that the monument was found north of the Sava River, alongside another monument mentioning *Bassianae*, makes it probable that it originated from a necropolis within the *ager*



Map 2 Roman-period necropoli around Kupinovo (base: LIDAR Digital Surface Model ©, Courtesy of Milijan Dimitrijević)
 Karta 2 Rimskodobne nekropole u okolici Kupinova (podloga: LIDAR Digital Surface Model ©; ljubaznošću Milijana Dimitrijevića)

of *Bassianae*. However, this attribution is not definitive, as the territory of the *municipium Spodent()* lies just across the Sava River. A slight possibility remains that the monument was transported from a necropolis belonging to that municipal unit. Based on current knowledge, this is the southernmost sepulchral monument featuring a *convivium* scene discovered in Pannonia and the first found within the *ager* of *Bassianae*. Should the monument have originated from the *ager* of *municipium Spodent()*, it would likewise represent the first recorded example of a *convivium* scene in that region.

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Summary

Uvod

Tijekom 2024. godine, prilikom posjeta srednjovjekovnoj crkvi sv. Luke u Kupinovu (Srbija), autori su prepoznali rimski sepulkralni spomenik s prikazom *conviviuma* (banketa), ugrađen kao spolija u apsidu crkve. Iako su spolije u ovoj crkvi zabilježene još od kraja 19. stoljeća, konkretan primjer do sada nije bio predmet stručne analize. Spomenik od vapnenca, djelomično oštećen i niskokvalitetne izrade, prikazuje fragmentiranu scenu s ležećim muškarcem na klini i bustom žene uz njega, koji se tumače kao supružnici. Pred klinom je prikazan tronožac s prinosima, dok su u pozadini vidljivi dijelovi vojne opreme – oklop i pojas – što spomeniku daje jedinstvenu ikonografsku dimenziju. Autori istražuju njegove stilske paralele, mogući kontekst nastanka te prijeliko, razmatrajući pritom mogućnost da potječe s nekog od rimskodobnih groblja u okviru teritorija *Bassianae* ili *municipiuma Spodent* ().

Lokalitet i povijesni kontekst

Kupinovo se nalazi u južnom dijelu Srijema, oko 2 km sjeverno od rijeke Save, na rubu močvarnog područja Obedske bare. Crkva sv. Luke, najvjerojatnije podignuta u vrijeme despota Đurađa Brankovića sredinom 15. stoljeća, sadrži nekoliko spolija. Prema rimskoj administrativnoj podjeli, današnje Kupinovo pripadalo je ageru kolonije *Bassianae* (Donji Petrovci), osnovane za cara Hadrijana (117.–138.), a kolonijalni status vjerojatno je stekla u vrijeme cara Karakale (198.–217.). Južnu granicu agera činila je Sava, a preko nje se protezao ager municipija *Spodent* (), lociranog u blizini današnjeg Ušća kod Obrenovca. Na području Obedske bare, rimska se naselja razvijaju na povišenim položajima iznad močvarnog tla, a odsustvo kamena u blizini možda objašnjava sekundarnu upotrebu kamena s rimskih nekropola u kasnijim srednjovjekovnim objektima.

Opis i interpretacija spomenika

Spomenik je ugrađen u vanjski zid apside crkve, neposredno ispod središnjeg prozora. Sačuvan je u nepravilnom peterokutnom obliku, dimenzija oko 40 × 30 cm, a prema proporcijama i kompoziciji pripadao je gornjem dijelu sepulkralne stele. Na njemu je prikazan muškarac koji napola leži na klini, s glavom i torzom okrenutima prema promatraču, te bista žene, koju muškarac obuhvaća desnom rukom. Muškarac ima bradu i srednje dugu kovrčavu kosu, a ikonografske paralele sugeriraju da bi frizura i stil mogli odgovarati razdoblju od Hadrijana do Septimija Severa. Ženska figura ima zaobljenu frizuru s karakterističnim uvojcima i plosnatim valovima, usporedivima s frizurama Julije

Domne (tip Lepcis, oko 204. – 211. godine). Na temelju tih morfoloških obilježja spomenik se datira u rano 3. stoljeće.

Ispred kline nalazi se tronožac s trima kružnim predmetima, vjerojatno prinosima. S desne strane scene prepoznaje se oklop s pojasom i pterugama, bez prikaza osobe koja ga nosi. Na oklopu se vidi konveksan kružni ukras koji bi možda mogao predstavljati falere – vojno odlikovanje dodjeljivano nižim činovima. Takva interpretacija potvrđuje vojni karakter pokojnika.

Ikonografski kontekst i značenje

Motiv *conviviuma* (banketa) u rimskom sepulkralnom slikarstvu i reljefu pojavljuje se od 1. stoljeća n. e. i trajno ostaje popularan sve do kasne antike. U klasičnom obliku tzv. *Totenmahl* (dosl. „obrok mrtvih“) prikazuje pokojnika koji leži na klini, drži posudu, dok se pred njim nalazi stol s hranom. Prizor se tumači kao prikaz gozbe na onome svijetu, izraz statusa ili obiteljske pobožnosti. U Panoniji se razvilo nekoliko inačica tog motiva: klasična scena *Totenmahl*, zatim varijante bez prikaza ležeće figure (gdje su portretna i banketna polja spojena) te lokalna panonska varijanta – tzv. *pannonische Totenmahl* – s pojednostavljenim prikazom tronošca i poslužitelja.

Kupinovski primjer uklapa se u prvu skupinu, no s dodatnim motivom oklopa u pozadini – što ga čini izuzetkom bez poznatih paralela u Panoniji i širem rimskom svijetu. Dok su vojni motivi (kalo, konjanici, falere) česti u kombinaciji sa scenama *conviviuma*, nijedan drugi poznati spomenik ne prikazuje oklop kao samostalan objekt iza banketa. Ova ikonografska inovacija stoga može ukazivati na naglašenu samopercepciju vojničkog identiteta i posthumno obilježavanje časti, možda i odlikovanja.

Nekropole u okolini Kupinova

S obzirom na manjak sustavnih arheoloških istraživanja, podaci o rimskodobnim nekropolama oko Kupinova ostaju fragmentarni. Najbliža poznata nekropola, Kupinski kut, nalazi se 3,7 km jugozapadno od crkve, uz lijevu obalu Save. Datirana je u 3. – 4. stoljeće, a možda i ranije. Druga, opsežnija nekropola na lokalitetu Baštine kod Obreža, udaljena 5,9 km, pripada razdoblju od 1. do 4. stoljeća. Uz to su na području sela Ašanja evidentirani lokaliteti (Galat, Stara ciglana, Ribnjak, Panjevi) s materijalom iz 2. – 4. stoljeća. Na desnoj obali Save, u ageru municipija *Spodent* (), nalaze se tri značajna nalazišta: Vorbis, Vočage i dvije nekropole u blizini samog municipija Ušće, koje pokrivaju razdoblje od 1. do 5. stoljeća.

Na temelju dostupnih podataka, autori pretpostavljaju da je spomenik iz Kupinova vjerojatno potekao iz jedne od nekropola unutar agera *Bassiana*, sjeverno od Save. Ovu hipotezu podupire i činjenica da se u istoj crkvi nalazi još jedan rimski nadgrobni natpis koji izričito spominje *Bassiana* i njezina dekuriona C. Noniusa Marcella, što bi možda moglo implicirati da su oba spomenika vjerojatno prenesena s istog grobišta.

Zaključak

Kupinovski sepulkralni spomenik sa scenom *conviviuma* predstavlja rijedak i izuzetno vrijedan nalaz za proučavanje rimske ikonografije u Panoniji. Lokalno izrađen, ali s prepoznatljivim višeregionalnim utjecajima – od helenističko-istočnih motiva do panonske tradicije portretnog prikazivanja – ovaj primjer svjedoči o kulturnom sinkretizmu provincijalne umjetnosti ranog 3. stoljeća. S jedne strane, u njemu se prepoznaju elementi rimskog statusnog prikaza i obiteljske pobožnosti, dok s druge, vojni atributi jasno ukazuju na individualni identitet i profesionalni ponos pokojnika. Prikaz oklopa bez ljudske figure, kao svojevrsnog simbola vojne časti, nema poznatih analogija u podunavskim provincijama, čime kupinovski spomenik zauzima jedinstveno mjesto ne samo

u kontekstu Panonije i dunavskih provincija, nego i šireg rimskog sepulkralnog repertoara.

Ako je spomenik doista potekao iz agera *Bassiana*, riječ je o najjužnijem primjeru scene *conviviuma* u Panoniji i prvome pronađenom u tom ageru. Ako pak potječe iz agera municipija *Spodent* (*Spodent*), predstavlja prvi takav nalaz u tom području. Bez obzira na konačno atribuiranje, ovaj spomenik potvrđuje složenost i raznolikost rimskodobne sepulkralne umjetnosti te ističe važnost sustavnog istraživanja antičkih lokaliteta u istočnom Srijemu.

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