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A FIGURATIVE ROMAN PERIOD MONUMENT RECENTLY RECORDED INTO THE COLLECTION OF THE NATIONAL UNION MUSEUM ALBA IULIA. CONSIDERATIONS REGARDING ITS SIGNIFICANCE

Marius-Mihai Ciută¹, Radu Ota²

Abstract: *The scope of this scientific endeavour is the analysis of the Roman funeral monument, recently recovered by the judicial bodies from a certain individual from Alba Iulia. Upon the presentation of the method of recovery of the monument, the authors refer to an unfortunate implications' phenomenon for the cultural heritage, which is occurring in Alba Iulia, where under lies the largest urban concentration within the former Roman province, namely Dacia. We are referring to the urban centre Apulum where, each year, numerous vestiges come to light, because of archaeological exploitations. Unfortunately, in numerous courtyards of the inhabitants, there still are Roman monuments which should belong into a museum. It would not be unproductive for the competent institutions to identify, inventory and take the required steps to bring and enter them into the museum related circuit. The idea is to prevent the trend of owning Roman monuments from Alba Iulia, which was also observed amid highly educated families. The topic is a funeral limestone document, kept in a fragmented state, in the shape of a truncated pyramid³, which has a relief sculpture in the image of the hero Hercules. From the iconographic standpoint is part of the Farnese type, depicting the hero upon the completion of one of his twelve deeds, the killing of the lion from Nemeea. Within his cult also arose the funeral element, depicted by numerous sculptural monuments. According to the mythology, upon taming Cerberus, the famous dog of Hades, the lord of the Inferno, the hero becomes a role model for every mortal. By such "deed" Hercules defeated Death⁴, and the deed turned out to be an example which perpetuated into the conscience of the people⁵. Thereafter, after this special action he was entered among the deities. The iconographic analysis found that the stonemason failed to accurately represent part of the anatomical features of the character (lack of gender, bent legs, poor representation of the hair and beard), the monument remaining unfinished (the sculptural relief is not finished on the left side). Moreover, there are interventions after the Roman era, probably from the Middle Ages or the modern age, when a channelling was engraved around the head that would mark a halo of the Christian Saints, and within the pubic area a clumsy incision which could render a vulva. The images of Hercules on the Roman funerary monuments are numerous throughout the entire Empire, as well as into the North Danube Province. But on this type of sepulchral monument – pyramidal crowning or in the shape of a truncated pyramid – this representation of the hero is unique within the Province of Dacia. In general, such crowning is found in Dacia Superior and Porolissensis, originating into the North-East of Italy, better said, Aquileea city, wherefrom it spread in Pannonia, Noricum, Dalmatia, Moesia Superior and Germania Superior⁶.*

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³ CIONGRADI 2007, 87–88, Taf. 95–102.

⁴ CUMONT 1966, 415–416, 480, n. 3.

⁵ BĂRBULESCU 2003b, 261.

⁶ DAICOVICIU 1968, 342, 346; CIONGRADI 2007, 87–88.

Keywords: *pyramid funerary crowning, endangered cultural heritage, criminal record, archaeological heritage evidence.*

Requisites

A very important chapter in the matter of the protection of the Cultural Heritage in Romania, which is still unsolved – both by the legislator and by the public institutions with competence within the cultural field – is the recording and management of the collections of items belonging to this category, of those likely to belong to the National mobile Cultural Heritage, a special case being that of those made up of artefacts of archaeological origin. This reality is becoming more and more obvious in those localities which, by excellence, overlap multi-layered archaeological sites, where the possibility of archaeological artefacts to be found in a *true* fortuitous manner by any bona fide citizen, even during daily (domestic) activities, without any intentional connection to the cultural heritage, within one's own property or public domain, is very high. By their morphological and aesthetic characteristics, archaeological artefacts arise in any individual a real interest, especially to those with an educated profile, so that the intention of possession/ownership upon them becomes, by excellence, a temptation, especially by the lack of knowledge in relation to the provisions of the law within the field. The expectation was that 32 years upon the change of the political regime and more than 20 years upon the publication into the Official Monitor (Monitorul Oficial) of the most important normative documents on the regime of the Cultural Heritage items, within the functional society (?) such as that of our days, for certain protocols to be in place, working methodologies, specialized structures, media information means, that would implement *coherent strategies* with a focus, program wise and even obsessively: on the care for the Cultural Heritage. The daily reality is evidence that we are still, far from such ideals. It is not less true that, in case of ownership/possession of cultural heritage items, we are talking about a very complex issue, of countless specific cases, which must be dealt with, each in a different manner, given the many specific concrete situations which are taking shape within the field. In other terms: according to the letter and in the spirit of the law!

One cannot protect what it is not recorded! Here is a fundamental principle – which we do not insist upon now, but we will come back to at the end of the study – which should focus in the most serious manner, the attention of all those who are involved in the knowledge and capitalization (valuing?) of the culture in general and cultural heritage in particular. The study herewith, aims to present a recent case, which occurred within the municipality of Alba Iulia, where an ancient, fragmented monument belonging to the category of figurative representations, most likely with a funeral purpose, was found in the regrettable situation in which it could have ended up *on the black market of antiques* with the possible consequence of its definitive loss. While the trade of such items has seen a significant increase in recent years at European and global level, the authors in particular point to the call for appropriate measures to be taken by the *chain of the institutional entities* with responsibilities in these matters, in accordance with the law.

Upon obtaining information from open, operative sources on the intention of an individual who resides in Alba Iulia, to sell a stone block which represents a male figure in the bas-relief, the specialized judicial structures alerted themselves and ordered the beginning of a criminal investigation⁷, respectively to carry out specific activities to identify the location of

⁷ Under the Ordinance of 12.12.2018, in the matter of the criminal file no. 3467/P/2018, under the supervision of the Prosecutor's Office attached to the Alba Iulia Court House *in rem*, for the actions provided by art. 228, p. 1, related to art. 229, p. 2, lit. a Criminal Code and art. 270, p. 1. Criminal Code. These facts were to be taken into account in a self-evident manner, as indicated by *the potential* trafficking related activity, from the holder of the piece.

the property liable to belong to the National Cultural Heritage and its recovery. The investigations led to the rapid identification of the person offering the artefact for sale, and therefore, for reasons related to its socio-professional profile, the decision was to appeal to the “friendly approach”⁸, method, considered to be the most effective in relation to the aforementioned specific cases as well as from previous experiences. The performance of the subsequent actions confirmed the propriety of the used method. The trip to the identified residence, located within the central area of Alba Iulia municipality (Fig. 2), led to the identification of the individual who, being inquired in relation to the piece, unambiguously recognized the possession of the artefact, the intention to market it, and the willingness to hand over the items to the judicial bodies – as evidence⁹ (Fig. 1), for the purposes of determining its origin.

It was ordered the preparation of a *report of expertise*, the objective whereof was to answer questions relating to its authenticity, its date/cultural assignment, origin, its classification as a National Cultural Heritage property, respectively its previous acknowledgement as a heritage item, found into the records held by the relevant institutions¹⁰.

The circumstances under which the artefact came into his possession were also identified when the holder was heard as a witness. He specified that at the time of the acquisition of the building in 2015, the artefact in question was found into the inner courtyard. According to the knowledge and to those found from his neighbours, the old owners of the building came from an old and well-known family of Hungarian intellectuals, professional doctors, and the one who held the house within the second half of the 20th century was known as an amateur of antiques and art objects. The descendants of the family settled in Târgu Mureş after 1989, the house was repeatedly sold and resold by various owners very early.

As a result of the investigations performed at the neighbours indicated by the witness, but also from other sources, showed the truthfulness of his statement, i.e., that the stone piece has been on the premises of the courtyard of the building for at least 50–60 years, displayed as... a decorative element. We specify that we are within the area of the city’s historic centre, with the street and the specific plot of this neighbourhood being represented on the oldest maps and topographical surveys as of the XVIIIth century (Fig. 2).

Because no evidence was found to support the offenses for which the criminal prosecution was initiated and because the individual (who showed impeccable conduct during the

⁸ Because of the risk that the individuals who illegally hold heritage related items will react in unpredictable ways (concealment, alienation, destruction, etc.) in case of suspicions that they can be exposed and identified by the judicial bodies, there is a diverse range of manners to address the potential suspect. In the case of cultural heritage items the *friendly*, direct, frank approach, was the one which, for the most part, gave positive results, especially with individuals with an above-average level of education.

⁹ This was delivered to the National Museum of the Union from Alba Iulia, by the *Report* of 17.01.2020.

¹⁰ From the content of the Report of expertise signed on 20.12.2018 by the expert dr. George Bounegru, from the National Museum of the Union from Alba Iulia, results that the artefact presents a Roman sculptural monument (II-III A.D.), being susceptible to belong to the *Corpus* category of the National Cultural Heritage, with a market value of approx. 2500 lei. The expert recommends the classification and recording of the item into the collection of the Museum from Alba Iulia.

¹¹ On a map drawn up in 1752 by the Austrian military surveyors, upon the request of the Roman Catholic Episcopacy, which is in dispute with the city’s administrative authorities over property, the present Primăverii street belongs to the central district of the Netherlands, designated by the Hungarian term “WAROS”, between “Deutsche Stadt”, to the south and to the north of the “Lipoveni” district. It is an area where the street frame is placed in the grid, following a modern system imposed by the Austrian authorities, which organized the entire downtown, especially during the construction of the Alba Carolina Bastian fortification (1715–1738). In this area were houses belonging to the city’s well-off state, civil servants of both Hungarian and Jewish ethnic origin. Today, the perimeter belongs to an urban set of historical monuments: The urban ensemble Street Primaverii Code LMI II-a-B-00094. Into the *General Urban Plan* of the Alba Iulia municipality (2012), the area is recorded as a “category B archaeological site”, belonging to the eastern district of the second Romanian town of Apulum, Municipality of Septimium Apulense.

criminal prosecution) was willing to renounce the artefact without any claim, the January 21, 2020, Report proposed that the prosecution be dropped, respectively, the registration of the artefact into the collection of the Museum in Alba Iulia. The proposal was taken up by the Prosecutor's Office attached to the Alba Iulia Court House, so that the artefact in question was inventoried as an archaeological piece, becoming a component of the *Lapidarium of the National Museum of the Union from Alba Iulia*.

Description and iconographic interpretation

It is a funeral monument of limestone in the form of a pyramid shape crowning or truncated pyramid, which is kept in a fragmented state, having the following dimensions: H – 87 cm; upper part: 38 × 28 cm; base: 47 × 32 cm (Fig. 3, 6). The base, top and right side are destroyed. The relief is framed by a simple frame, but it doesn't look finished. This funeral monument was most probably decorated on one side, the front one. Two other sides, the left and the rear are untrimmed. However, there is an attempt to sculpturally represent a pattern, which we cannot decipher on the left side. The hero Hercules, the most famous of the Greek-Roman mythology, is represented on the front side. It is depicted in the nude, as a vigorous, mature, muscular man (the pectorals are prominent), leaning on the mace under the left axilla, in a resting position after the killing of the lion from Nemea¹² (Fig. 3, 4).

The right hand is bent and brought to the back¹³, and the right leg is slightly bent and brought back. But I have seen some indications that the monument has not been completed: the gender is not depicted, and the facial features are no longer retained; the hairstyle is unfinished, the pubic line is not correctly marked, and two lines are mistakenly marked above the right thigh. Moreover, the stonemason mistakenly rendered both legs (the right one had to be stretched and the weight of the body had to rest on it, and the left leg had to sit relaxed and brought to the front)¹⁴, and the fur of the lion (*exuvia leonis*) from Nemea is missing. Practically both legs are bent from the knee (Fig. 3, 4).

The hero seems to be bearded, but the facial features are deeply damaged. These last considerations, especially the lack of gender, the depiction of the pubic line, the hairline, but also the failure to complete the relief on the left side, make us believe that the monument has not been completed. More than certain, within a later period, which we cannot specify, there has been an intervention on the relief into the pubic area, where a vulva is marked by a clumsy incision (probably in mockery) (Fig. 5). Another intervention was around the head, where there is a halo made by chisel, quite deep, around the head, which reminds us of the nimble of Christian saints. If this was a clumsy attempt by a stonemason from the Middle Age to “transform” the significance of a Roman monument, it remains a hypothesis to be considered.

This type of funeral monument – pyramid crowning – is part of type II established by C. Ciongradi, which is completed with relief in three sculptural fields¹⁵. Some researchers also call them crowns in the form of a truncated pyramid¹⁶. They were usually placed on the altar, and above them had a pinecone or a sphinx¹⁷. Its displaying began in the North-East of Italy,

¹² It is the first of the twelve deeds of the Greek mythology hero. For all that represents the Hercules' mythology and cult, with all aspects of its spread, see FERRARI 2003, 410–418.

¹³ Suggesting, most likely, the concealment of apples in the Hesperid Garden, another deed the hero was undergoing.

¹⁴ At least this is how the marble-made statue looks like, discovered in 1545, in the Terms of Caracalla in Rome, which is kept at the Museum in Naples. See: DIACONESCU 2013, 113–114.

¹⁵ CIONGRADI 2007, 87–88, Taf. 95–102.

¹⁶ DAICOVICIU 1968; BĂLUȚĂ 1988, 255, no. 7, Pl. VII/1–3.

¹⁷ DAICOVICIU 1968, p. 341; CIONGRADI 2007, 87.

more specifically within the area of the city of Aquilea, and spread to Pannonia (Superior and Inferior), Noricum, Dalmatia, Upper Germany and Upper Moesia, and to the North of the Lower Danube we see it in Dacia Superior and Porolissensis¹⁸. The fact is that in Dacia, on this type of monument, which is a component of a pyramid-shaped funeral crown or in the form of a truncated pyramid, the figure of Hercules hasn't appeared anymore. Therefore, *we are dealing with the first image of the hero on such a funeral monument in Dacia*.

Hereinafter we will make some clarifications on the significance of this monument. The scholar Fr. Cumont clearly explained the presence of Hercules on funeral monuments. This is related to his last deed, respectively, bringing Cerberus to Earth. By his special courage and because of this deed, the hero defeated death, and as an outcome of that, he was deified¹⁹. All these remarkable actions were considered as a role model to be undertaken by anyone, and the reward it benefited from, was arising hope for every mortal²⁰. From the iconography point of view, the hero belongs to the Farnese type, after the marble statue signed by the Greek sculptor Glycon, discovered into the Caracalla's term in Rome, which in turn had as a model an original assigned to Lysippus²¹.

This image of the hero on the funeral monuments is widespread within the Roman Empire and the Province of Dacia²², and it is not required to go through all Hercules' deeds in this icon. We will mention just two of these in which he appears in the hypostasis of Hercules Farnese: The pillar with deities from Napoca, in which the hero is depicted next to Mercury and Liber Pater²³, and an aedicule wall from Apulum²⁴. Apulum enjoys the highest number of inscriptions dedicated to Hercules within the Province of Dacia, which certifies the significant spread of the cult in this urban centre²⁵.

Conclusions

Therefore, due to the action of the judicial bodies, a funeral monument of the Roman period was recovered from a private individual, originating in the ancient Apulum. It is a monument of the type of funeral crown pyramid-shaped (or truncated pyramid), which has the image of the hero Hercules, in the nude, resting after his first "deed", the "killing of the Lion of Nemea". From the thorough analysis, we noticed that *this representation of Hercules (Farnese type) on this type of funeral monument is unique within the Province of Dacia*. The images of the hero on the funeral monuments are as widespread as possible throughout the Empire. As a matter of fact, it has been found that the monument is unfinished, due to the lack of anatomical elements (the gender of the hero) related to the image of the hero, as well as the sculptural relief on one side of the monument. Moreover, the pubic line is depicted precariously, clumsy. Also, within a post-Roman era, interventions were made on the pubic area (an incision which could depict a vulva), and on the head, around which a deep channelling was practiced with the help

¹⁸ DAICOVICIU 1968, p. 342, 346; CIONGRADI 2007, 87–88.

¹⁹ CUMONT 1966, 415–416, 480, note 3.

²⁰ BĂRBULESCU 2003b, 261.

²¹ DIACONESCU 2013, 113–114.

²² For the cult of Hercules within the province of Dacia, refer to BĂRBULESCU 1977; BĂRBULESCU 1978. About a marble statuette of exceptional workmanship of Hercules of the Farnese type, in a hybrid form, recovered by the Cultural Heritage Police, discovered during sewerage works on the territory of the first Roman city of Apulum (*municipium Aurelium Apulense/colonia Aurelia Apulensis*), to refer to: DIACONESCU 2013, 113–114; CIOBANU 2014; CIUTĂ 2014 (with all the data regarding the recovery and identification of the place of discovery).

²³ BĂRBULESCU 1977, 187, no. 76; BĂRBULESCU 2003a, 288, no. 16, Fig. 5–6.

²⁴ BĂRBULESCU 1977, 186–187, no. 73.

²⁵ BĂRBULESCU 1978, 219.

of a chisel, probably to mark the halo of a Christian Saint. Unfortunately, we cannot provide a close dating of the monument, and there are no elements to help us in this endeavour.

We do not have any data on the exact place of origin of the piece, it was certainly found within the area of Apulum, and according to the trend within the 18th – 19th centuries, the well-educated inhabitants of the city (civil servants, military, traders, liberal professions, etc.), were interested in keeping in their courtyards and gardens such Roman-type monuments, the practice being imprinted by the Austrian authorities, who paid special attention to all ancient monuments discovered during the major infrastructure²⁶ works executed in the city.

What does the case of the above artefact teach us? More specifically, the circumstances under which it came to the attention of the criminal investigation bodies of the judicial police, becoming *corpus delictus* in a criminal case, considering that, at least from the utopian standpoint, such pieces end up in the museum collections in a different manner?

The city of Alba Iulia overlaps 85–90% (!) archaeological sites, its area being inhabited from the oldest pre-historical times, until now. At least this is what *The Archaeological Repertoire of the Alba²⁷ county* study shows. Moreover, we are talking in an overwhelming manner, in other words for more than 70–75%, about the ancient city centre of Apulum, in fact a huge urban agglomeration, with the appearance of a genuine metropolis, which included two cities, a Legion military camp (*castrum*), a civil administrative centre, at least 5 non-rural and a considerable number of suburban structures (*suburban villa*) and rural (*villa rustica*), located within the hinterland of the town. There is no need to insist upon the size and degree of urbanism achieved by the Roman city in the 3rd century AD. It suffices to say that it was *the largest and most important urban centre within the Province of Dacia²⁸*, at the time the Empire had managed to bring to the highest degree the procedures for using the existing resources, little in the case of Dacia.

There are neighbourhoods of the city that have been continuously inhabited (such as the interior of the XIIIth Gemina Legion military camp, re-used during the migration period, then became the medieval fortress and later the modern citadel), but also areas temporarily unoccupied by human inhabitants, after the withdrawal of the administration and of the army by the end of the 2nd century III AD (E.g., Partoș, Dealul Furcilor etc.). From this point of view, the city continues to provide, even now, a series of surprises to those interested in archaeology and the history of arts, with the urban planning of the Roman city revealing previously unknown aspects, every year.

Under such circumstances, it is no news that there are countless cases where we find in the city nowadays, at *every step*, material signs of the old conurbation. Whether we are talking about column bases and fragments of column journals, “strategically” located in the corners of the houses situated at street crossings, columns or epigraphic monuments which are glimmering into the courtyards of houses from various neighbourhoods, of ancient pavements found in modest courtyards, of buildings with traces easily identifiable as ancient (or medieval) spit in the walls of the fences or into the foundations of modern houses²⁹, some

²⁶ It should be noted that instead of the current Primăverii Street (or on the parallel street, A. Mureșanu, located about 30 meters to the south), on the Austrian map mentioned above, there is a navigable canal, made for transporting construction materials for the fortress, which evolved from the course of the Mureș river (currently the Ampoiului riverbed) to near the Ravelin in front of the First Gate of the Alba Carolina bastion fortification (the current Ravelin with the Obelisk). It is not excluded that during the excavation of this canal the monument presented to have been discovered.

²⁷ REPALBA 1995, 29–47. Meanwhile, in over 25 years since the publication of the paper (!), dozens (perhaps hundreds) of structures of archaeological interest, previously unknown, have been identified and researched, which lead to the percentage of coverage of the current city perimeter by archeological sites, to 100%.

²⁸ DIACONESCU/PISO 1993, 67–81; ARDEVAN 1998, 45–50; OTA 2012, 31–36.

²⁹ SZABÓ 2015, 217–225.

being demolished, the typical roman bricks forming rustic paths or kiln fireplaces (...), to real museum collections hosted by the homes or offices of some “most important” individuals in the value structure of the socio-professional “elites”, the Roman antiquity seems to be really “at every turn”, in Alba Iulia.

The possession of archaeological objects, having an aesthetic or utility role, has become a trend again in Alba Iulia, at least for the last 25–30 years. It was started by the public persons, with reputation and positions held within the administrative apparatus, in the liberal professions or, why not, even in the political world. Given the existence of relatively coherent regulatory acts with regards to the responsibilities of some public institutions, which specify the subject and the predictive nature thereof, the question of the lack of strategies and procedures to put the cultural heritage asset at the centre of the attention, remains unanswered. According to the above-mentioned documents, there are de-concentrated structures within the Ministry of Culture, which have clearly specified tasks of coordination and decision making in the field. Coordination means follow-up! The local administrative institutions also have specialized structures within their organization chart that can manage the specific matter of the Cultural-Historic³⁰ Heritage. How is it possible that after 32 years, in a city such as Alba Iulia, where about everyone knows that has huge cultural heritage potential, that there are no protocols within these institutions, based on which any forced discovery to be reported, capitalized, exploited, and recovered? How is it possible that no archaeological site (sector) in Alba Iulia is flagged, framed, or marked? Why is there no methodology, publicly displayed or effectively publicized, which would explain to the well-intentioned citizens, what must be done when they accidentally or not, enter the possession of a cultural asset of property value? These are questions which, unfortunately, remain unanswered.

We cannot help wondering about the fate of the inventories carried out by the National Cultural Heritage Office, the distinct body that worked within the national Museum of the Union from Alba Iulia before the appearance of the County Division for Culture. It is hard to believe that all these records, which were well-established before 1989, simply disappeared, leaving the entire problem of the holders of cultural heritage assets to be discovered.

What did the citizen who owned the ancient monument in the courtyard of the house he bought, do wrong? The fact that he was not interested in communicating to the competent institutions that he acquired a real estate with such a mobile artefact, susceptible to belong to the National Cultural Heritage, that he intended to market the cultural object, without being aware of the legal provisions at the time³¹. He was unaware of the legal provisions. But what do we do with the factors that know these provisions and are “noticeable” by their absence?

³⁰ The *OG 43/2000 on the regime of the protection of archaeological sites*, the *Law No. 182/2000 on the protection of national mobile cultural heritage* and the *Law No. 422/2001 on the protection of historical monuments* provide clear information on the tasks of these structures. Thus, Article 18(3) and Article 47(d) of Law 422/2001, state that the municipalities are obliged to affix the sign of a historical monument or protected area in accordance with the methodological norms approved by the order of the Minister of Culture. Article 60 paragraph 2 of the same law specifies that: *The de-concentrated structures of the Ministry of Culture, are obliged to notify in writing the owners of historical monuments of their special legal regime and to transmit to them their obligations regarding the use of the historical monument, provided that under the same law all archaeological sites have the status of a historical monument! Moreover, finally, according to the provisions of Article 45 Al. the task of the local public administration authorities, as defined by paragraph h, shall be to include within the structure of the apparatus specialized compartments or, where appropriate, precise posts or tasks of service within the field of the protection of historical monuments.* According to Article 22 Al. 2, letter C, of O.G. 43/2000: *Local public administration authorities are required to mark the limits of archaeological areas of priority interest and to inform the public of the special regime for the protection of the area.* What else is left to be said under such circumstances? The legal basis exists, but who will enforce it?

³¹ Meanwhile, the law regarding the trade of cultural heritage assets was abolished!

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Fig. 1. The funeral monument, as it was found, at the residence of the perpetrator
(a). Detail of the figurative representation (b) (source: criminal case)



Fig. 2.M-39,1. Festung Karlsburg. Detail of the downtown: German neighbourhood (*Deutsche Schtradt*), Hungarian neighbourhood (*Wáros*) and Romanian neighbourhood (*Lipovendi Vorstadt*). The red circle indicates the area wherefrom the monument was recovered. Source: processing according to ANGHEL 1996, Fig. 4.



Fig. 3. Funeral monument, from Apulum, recovered by the judicial bodies (source: criminal case).

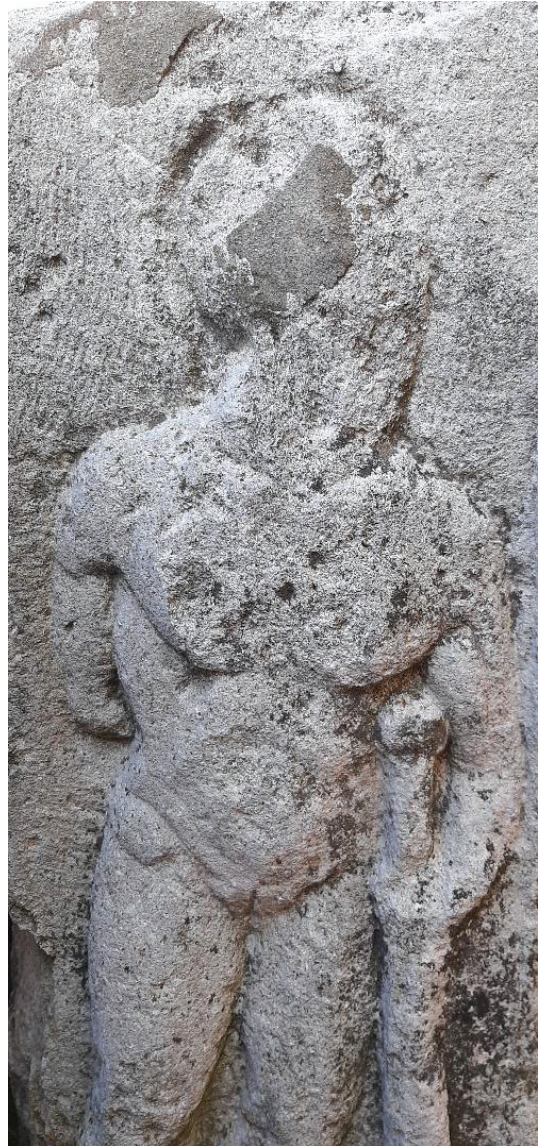


Fig. 4. Funeral monument, from Apulum, recovered by the judicial bodies (detail) (source: criminal case).



Fig. 5. Funeral monument, from Apulum, recovered by the judicial bodies (detail) (source: criminal case).

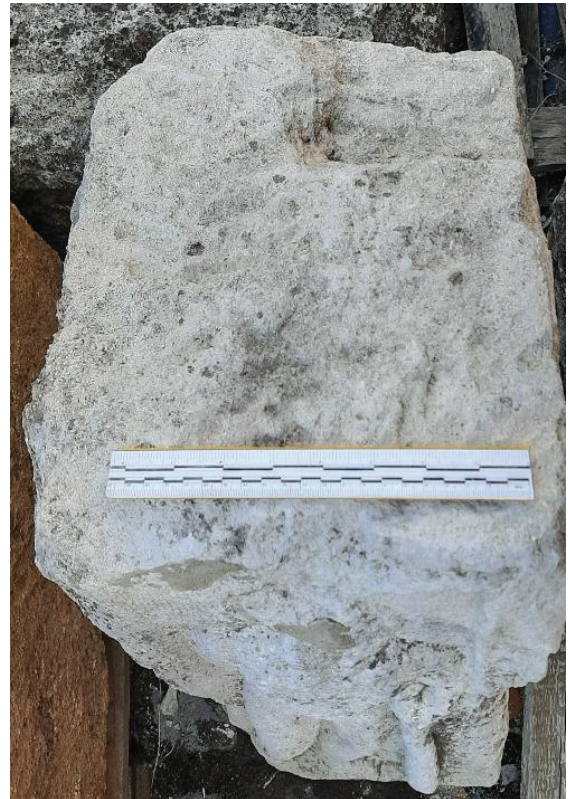


Fig. 6. Funeral monument, from Apulum, recovered by the judicial bodies.
Right side view (a); top view (b)(source: criminal case)

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Abhandlungen der Königlichen Akademie der Wissenschaften zu Berlin	= AKAWB
Acta Classica Universitatis Scientiarum Debrecensis, Debrecen	= ACD
Acta Ethnographica Academiae Scientiarum Hungaricae (Budapesta)	= Acta Ethnogr Acad Scien Hungaricae
Analele Academiei Române. Memoriile secțiunii istorice	= An. Acad. Române. Mem. Sec. Istor.
Analele Banatului (Timișoara)	= An. Banatului
Analele Dobrogei (Constanța)	= An. Dobrogei
Muzeulul Județean Vaslui (Vaslui)	= Acta Moldaviae Meridionalis
Muzeul "Vasile Pârvan" (Bârlad)	= Acta Musei Tutovens
Analele Universității București	= An. Univ. București
Analele Universității Iași	= An. Univ. Iași
Analele Universității „Dimitrie Cantemir” (Constanța)	= An. Univ. Constanța
Annales: économies, sociétés, civilisations (Paris)	= Ann. Écon. Soc. Civil.
Arheologia Moldovei, Institutul de Arheologie (Iași)	= ArhMold
Arkheologiya, Natsional'na akademiya nauk Ukraini. Institut Arkheologii (Kyiv)	= Arkheologiya
Annales Universitatis Apulensis (Alba Iulia)	= AUA
Annali di scienze religiose, Milano	= Annali di scienze religiose
Anuarul Institutului pentru Studii Politice, de Apărare și Istorie Militară	= Anu. Instit. Stud. Pol. Apăr. și Istor. Milit.
Archaeologisch-epigraphische Mitteilungen aus Österreich (-Ungarn), Wien	= AEM
Archiv des Vereines für Siebenbürgische Landeskunde, Hermannstadt – Kronstadt (Sibiu – Brașov)	= AVSL
Archaeologia Baltica Polonia = Peregrinatio Gotica (Łódź)	= Arh Baltica
Arheologia Medievală (Iași)	= Arh. Medievală
Antigüedad, religiones y sociedades, Huelva	= ARYS
Az alsóféhérmegyei történelmi régészeti és természettudomány évkönyve (Alba Iulia)	= AlsóTermÉvkönyve
Balcanica Posnanensia. Acta et Studia. Czasopismo wydawane przez UAM w Poznaniu	= Balcanica Posnaniensia
Buletinul cercurilor științifice studențești (Alba Iulia)	= BCȘS Alba Iulia
Buletinul Monumentelor Istorice (București)	= BMI
Instrumentum Bulletin du Groupe de travail européen	= Bull Instrumentum

sur l'artisanat et les productions manufacturées dans l'Antiquité (Montagnac)	
Bulletin antieke beschaving Annual Papers on Classical Archaeology	= BABesch
Bulletin de l'Institut historique belge de Rome (Rome)	= BullInst Hist Belge (Rome)
Cahiers du Centre Gustave Glotz, Sorbonne (Paris)	= Cahiers Centre Gustave Glotz
Complexul Muzeal „Julian Antonescu” (Bacău)	= Carpica
Cercetări arheologice, Muzeul Național de Istorie a României (București)	= Cercetări Arheologice
Muzeul Municipiului București (București)	= Cercetări arheologice în București
Classical Philology (Chicago)	= Class. Philol.
Cronica Cercetărilor Arheologice din România (București)	= CCA
Cronica Numismatică și Arheologică (București)	= Cron. Numis. Arh.
Dacia. Recherches et découvertes archéologiques en Roumanie, București, I-XII (1924–1928); Nouvelle Série: Revue d'archéologie et d'histoire ancienne (București)	
Muzeului de Istorie Galati	= Danubius
Dialogues d'Histoire Ancienne, Paris-Besançon	= DHA
Dicționarul limbii române moderne (București 1958)	= DRLM
Documenta Romaniae Historica (București)	= DRH
Les Dossiers d'archéologie, Paris	= DossPar
Ethnic and Racial Studies (London)	= Ethnic and Racial Studies
Ephemeris Napocensis, Institutul de Arheologie și Istoria Artei, Cluj-Napoca	= EphemNap
File de Istorie = Revista Bistriței (Bistrița)	= FI (Rev. Bistriței)
Muzeul județean Ilfov (București)	= File de Istorie
Greek-English Lexicon (Oxford 1966)	= Greek-English 1966
Harvard Studies in Classical Philology	= Harvard Stud. Class. Studia Philol.
A Herman Ottó Múzeum Évkönyve (Miskolc)	= HOMÉ
Hrvatski arheološki godišnjak (Zagreb)	= Hrv. Arh. God.
Historica. Historia Antigua (Salamanca)	= Stud. Hist. Hist. Antigua
Il Mar Nero Annali di archeologia e storia (Roma)	= Il Mar Nero
Izvestija Russkogo Arheologičeskogo Instituta v Konstantinopole	= Izv. Ross. Arch. Inst. Konstantinopole
Jahreshefte des Österreichischen Archäologischen Instituts in Wien	= ÖJh
Journal of Ancient History and Archaeology,	
Institute of Archaeology and History of Art Cluj-Napoca	= JAHA
Jósa András Múzeum Évkönyve (Nyíregyháza)	= JAMÉ
Journal of Indo-European Studies (Washington DC)	= JIES
Journal of the Society for Ancient Numismatists	= Journal Soc. Ancient Numism.
Könyv és könyvtár, Budapest	= Könyv és könyvtár
Labeo Rassegna di Diritto Romano (Napoli)	= Labeo
Lateinisch-Deutsch Schulwörterbuch (Leipzig 1891)	= Lateinisch-Deutsch 1891
Lateinisch-Deutsch Handwörterbuch (Hannover-Leipzig 1918)	= Lateinisch-Deutsch 1918

Litua. Studii și comunicări. Muzeul Județean Gorj, Târgu Jiu	= Litua
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Materialy po arkheologii, istorii i etnografii Tavrii.	= MAIET
Krymskoe otdelenie Instituta vostokovedeniya NAN Ukrainy (Simferopol')	
Muzeul Municipiului București	= Materiale de Istorie și Muzeografie
Materiale și Cercetări Arheologice (serie nouă) (București)	= MCA (S.N.)
Mélanges de l'École roumaine en France (Paris)	= Mélanges de l'École roumaine en France
Mélanges de l'Univ St Ioseph (Beiruth)	= Mélanges Univ St Ioseph (Beiruth)
Mémoires de la Société Historique et Archéologique de Langres (Langres)	= Mém Soc Hist et Arch Langres
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Revista Muzeului arheologic (Piatra Neamț)	
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Norba Revista de arte, geografía e historia (Cáceres)	= Norba
Numismatische Zeitschrift	= NZ
O Arqueólogo Português, Lisboa	= Arque. Português
Opțiuni istoriografice, Iași	= Opțiuni istoriografice
Orientalia Lovaniensia Periodica, Lovaina (Leuven)	= OLP
Ostraka Rivista di antichità (Napoli)	= Ostraka
Institute of Archaeology of the Czech Academy of Sciences (Prague)	= Památky Archeologické
Patrimonium Apulense, Alba Iulia	= Patrim. Apulense
Rossijskaya Arkheologiya. Institut arkheologii Rossijskoj akademii nauk (Moskva).	= RA
Rad Muzeja Vojvodine (Novi Sad)	= Rad Muz. Voj.
RepArAb Repertoriul arheologic al județului Alba, Alba Iulia, 1995 [= Bibliotheca Musei Apulensis, II]	= RepArAb
Res Antiquae (Bruxelles)	= Res Antiquae
Revista de etnografie și folclor (București)	= Rev Etnogr și Folclor
Revista Bistriței	= Rev. Bistriței
Muzeul Municipiului București	= Revista de Cercetări Arheologice și Numismatice
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Revista de Istorie (București)	= Rev. de Istor.
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Revue Historique (Paris)	= Rev. Historique
Revue Historique du Sud-Est Européen (Bucharest)	= RHSEE
Revista Storica dell'Antichita (Roma)	= Riv. Stor. Antichita
Strabon (Iași)	= Strabon
Studia Archaeologica, Roma	= StArch
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Studii și Cercetări de Istorie veche și Arheologie, Institutul de Arheologie "Vasile Pârvan" (București)	= SCIV(A)
Slovenská Archeologia. Archeologický ústav SAV (Nitra)	= SlovArch
Stratum plus, Vysshaya Antropologicheskaya Shkola (Chișinău)	= Stratum plus
Studia Universitatis „Babeș-Bolyai”, seria Historia, Cluj-Napoca	= Stud. Historia UBB
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Studium, Debrecen	= Studium
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Transactions and Proceedings of the American Philological Association, Atlanta	= TAPA
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Uniwersytet Im Adama Mickiewicza w Poznaniu, Seria Historia (Poznań)	= Uniw Adama Mickiewicza Poznan
Vestigia. Beiträge zur Alten Geschichte (München)	= Vestigia
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