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This volume is dedicated to the memory of Egon Dörner (1925–1993)

A handwritten signature in blue ink that reads "Egon Dörner".

“Omnia mutantur, nihil interit.” About a funeral statue from Ulpia Traiana Sarmizegetusa¹

Ștefana Cristea

Abstract: The present paper represents the preliminary research of a Roman, marble funerary statue preserved in the collection of the Museum Complex in Arad. The headless statue was found in Ulpia Traiana Sarmizegetusa and represents a female, in natural size, elegant and nicely carved, that belongs to the *palliata* type of female sculptural depiction. The item discussed in the present article joins other six statues of the type already mentioned, discovered in Roman Dacia. It might have been carved out of Bucova marble in the workshop (or one of the workshops) which functioned there between the middle of the second century and the middle of the third century A.D.

Keywords: funerary statue, Roman Dacia, *pallium*, marble, Ulpia Traiana Sarmizegetusa, headless statue.

Roman funerary statues portrayed the civilian elites in order to preserve the memory of the deceased and played a very important role in reflecting the world of that period and the social relations within it. The interpretative possibilities, but also the inherent value of a statue that used a known visual type spread across the Roman Empire² were much higher and it addressed at a larger number of people than if a singular portrayal had been used. The standardized and idealized types of sculptural representations helped not only in deciphering the intended message to the viewer, but also in achieving a serial production of such sculptures. This leads to a specific language for the funeral statuary representations. The relation between a certain typology, already in use, and the person to be depicted was very dynamic. It included the defining of the social status, the relationship between individuals and the Empire etc. This language aimed to reflect the deceased's traits of character through both portrait and gestures and to provide information concerning his/her place in society through dress, posture, and attributes³. The colors that covered the statues, just like the clothes they wore, must have also played an important part in the way the viewer deciphered the message⁴. It seems that, nevertheless, in the case of female funerary statues, the rendering of clothes according to reality was less important, as the draping copied the model of famous Greek statues in order to emphasize the qualities of the depicted woman (fertility, modesty, beauty, and serenity)⁵.

The funerary statues were meant to remind to the descendants the main moral qualities of the deceased, qualities important in Roman society⁶. Elite members, after death, became an inspiration for the rest of the society, models to be followed. But neither the individuals, as they were in life, with strengths and weaknesses, were not forgotten. For this were the “doubles”, *mimetai*, actors that prepared themselves, during the life of the deceased, to faithfully restore the physical and character traits during the funeral ceremony (*depravate imitatio*). Only the deceased belonging to the Roman social elite were allowed such an elaborate funeral ceremony (*pompa*) and the right to be dedicated to

¹ I thank Dr. Victor Sava (Museum Complex Arad) for providing the necessary data for writing the present article, for the photos of the statue, but also for his encouragement and support. I also thank professors Dr. Alexandru Diaconescu, Dr. Mihai Barbulescu, Dr. Radu Ardevan, and Dr. Ligia Ruscu for their observations, criticisms, and suggestions. I am also grateful to Dr. Corina Nicolae for her suggestions, encouragement, and valuable help. I thank doctoral candidate Dan Matei for his courteous help. English translation: Ana M. Gruia.

² Trimble 2011, 1–5.

³ Cadario 2014, 3661.

⁴ Sebesta 2001b, 70–74; Skovmøller 2014.

⁵ Cadario 2014, 3663.

⁶ Lamberti 2014.

them images (whether there were funerary masks from wax or statues). All this refers to *honos* (*honorability*), which involved also the reputation and respectability of the family⁷.

These statues represented equally numerous supports for portraits of women belonging to local and regional elites⁸. The heads that completed these sculpted bodies sometimes resembled those of the women they represented or they were idealized forms of their portraits. The artists rather aimed at suggesting through this portraits the affiliation to a certain age group and to a certain social category than an accurately depiction of the deceased's particular traits⁹. The statues were often created following local or regional trends. In order for the viewers to easily identify the deceased, the statues were placed on bases accompanied by inscriptions¹⁰. They were placed in public areas, framed by architectural elements and positioned either independently or in groups¹¹.

At the end of the classical period and the beginning of the Hellenistic era were created two of the most important types of female funerary statues from the Roman period: *la Grande Ercolanese* and *la Piccola Ercolanese*, named after two statues from Herculaneum. These statues embodied the wife and daughter of senator Nonnius Balbus¹². *La Grande Ercolanese* is the most often encountered type of female statuary depiction and its maximum period of use in the Empire is the second century A.D. Replicas of female depiction types from Herculaneum can be encountered not only for statues, but also in other aspects of the Roman art: funerary reliefs and sarcophagi¹³. Besides these two types, we can add the *pudicitia*¹⁴ and *palliata*¹⁵ types.

Of course these are not the only types of female funeral statuary representations from the Roman period. With origins in an older statuary type named *Sappho* has appeared *Core del Vaticano* type, which did not know as much popularity as the other types already mentioned. He is encountered also in the Roman Dacia¹⁶. More hybrid types appear and develop during Roman times by combining characteristic elements from the previously mentioned types¹⁷. Some of them were named after famous statues (such as the *Eumachia-Fundilla* type).

Female funerary statues from Roman Dacia are almost equal in numbers to those depicting males. Half of them belong to the *la Grande Ercolanese* type and the others are divided among the *palliata*, *Piccola Ercolanese*, *pudicitia*, *Eumachia-Fundilla*, and several hybrid types¹⁸. The earliest such statues are dated around 160 A.D.¹⁹ Hybrid types, created through the combination of the already mentioned types are attested during the third century A.D.²⁰

The item that is the subject of this article belongs to the *palliata* sculptural type. Created during the Hellenistic period, *palliata* had a draping that could be more easily sculpted and was inspired by statues of men wearing a *pallium-himation*²¹. If the statues depicting togati initially represented them with the right arm free, during the first century B.C. the draping was changed, resembling more to the *himation*, with the right arm pressed closely to the body, inside the draping, in what was meant to be the attitude of a good citizen²². During the Empire, the ample draping of the toga required the assistance of three specialized servants; it increasingly became an more formal garment, ending up to be worn only for funerals²³. In this type of representation, the right arm is depicted raised to the chest and relaxed inside the garment's fold, while the left arms is extended along the body, the fingers holding one end of the draping. Alexandru Diaconescu specifies that, initially, the *palliata* type reflected the

⁷ Bettini 2005.

⁸ Diaconescu 2010–2011, 127–134.

⁹ Diaconescu 2010–2011, 131.

¹⁰ Diaconescu 2005a, 319–320; Trimble 2011, 6–9; Stănescu 2003.

¹¹ Trimble 2011, 153.

¹² Diaconescu 2005a, 129–130.

¹³ Daehner 2007, 87.

¹⁴ Brody, Snow 2010, 31–32; Diaconescu 2005a, 130–131.

¹⁵ Diaconescu 2005a, 131.

¹⁶ Diaconescu 2005a, 131.

¹⁷ Diaconescu 2005a, 132.

¹⁸ Diaconescu 2010–2011, 163–174.

¹⁹ Diaconescu 2005a, 133.

²⁰ Diaconescu 2005a, 135.

²¹ Condra 2008, 109–111; Stone 2001, 13–18.

²² Cadario 2010, 215.

²³ Condra 2008, 109–110; Stone 2001, 19–20.

image of a “bourgeois” woman, while the other three types mentioned depicted the noble woman as a grandmother, mother, and daughter²⁴. *Palla* is part of a matron’s garment (besides *stola* and *vittae*) or of the *mater familias* (besides the same two elements) and was used by the wearer also to cover her hair, as a sign of her husband’s authority and as a symbol of her modesty, but also in protective purpose against all impurities²⁵.



Fig. 1. *Palliata*-type statues from Dacia (taken from Diaconescu 2005b).

Only six statues of the *palliata* type had been previously known from Roman Dacia²⁶, the most popular type of depicting deceased women after the *la Grande Ercolanese* type. The six statues have been dated in the interval between the second half of the second century and the middle of the third century A.D.²⁷ (Fig. 1). Besides one item preserved in the collection of the museum from Sibiu, all the other were found in Ulpia Traiana Sarmizegetusa or in its immediate vicinity (the *pagus* of Micia).

This iconographic type was also used for funerary *stelae* that depicted families in natural size. If *la Grande Ercolanese*, *la Piccola Ercolanese* and *pudicitia* type depicted women from the provincial elite, the *palliata* type could may represent both, the elite and the middle class (merchants, bankers, veterans) who could financially afford such a monument²⁸.

The craftsmen who created statues in Roman Dacia have chosen to combine several iconographic types, not always in the most successful manner, generating thus hybrid iconographic types. It is the case of the items from Potaissa, Drobeta, and Ulpia Traiana Sarmizegetusa that combine elements typical of the *la Grande Ercolanese*, *la Piccola Ercolanese*, and the *palliata* types²⁹.

To the already mentioned items we can now add a marble statue depicting a woman in natural size, identified in the collection of the Archaeological Department of the Museum Complex in Arad³⁰. The head of the statue has unfortunately not been preserved.

²⁴ Diaconescu 2005a, 131.

²⁵ Sebesta 2001a, 48–50.

²⁶ Alicu *et al.* 1979, 137–138; Diaconescu 2005b, 111–113, 130; Diaconescu 2010–2011, 171, 191, 197.

²⁷ Diaconescu 2005a, 134.

²⁸ Diaconescu 2010–2011, 172.

²⁹ Diaconescu 2010–2011, 173.

³⁰ Inv. No. 12380

The statue³¹ was donated to the museum in 1952 by the Poligrafic Centre Arad, being initially preserved in the collection of Minorite Chaplaincy from Arad. The collection was likely nationalized at the end of the 1940s or at the beginning of the 1950s and thus the items included in it ended up in the patrimony of several institutions. The inventory registry of the museum from Arad indicates that the statue comes from Ulpia Traiana Sarmizegetusa. The absence of assessment reports or related documents prevents the identification of the manner in which the statue entered the Minorite collection or the conditions of its discovery³².

The statue from the Arad museum was carved in white marble with fine, bluish veins and belongs to the *palliata* type. It can be dated to the middle of the second century A.D. (as Dr. Alexandru Diaconescu also agrees). The entire body is covered with a grey-brownish film, less obvious on the left side. Preserved dimensions: total height: 151 cm; height without the base: 141 cm; width at the shoulders: 38 cm; width at the curvature of the right arm: 45 cm; width in the area of the pelvis: 40 cm; width in the lower part: 45 cm; thickness in the upper part: 23 cm; width in the middle area: 23 cm; width in the lower area: 33 cm; length of the base: 42 cm; width of the base: 33 cm; height of the base: 10 cm (Fig. 4, 6).

The head and the left arm are missing. A bronze bar is still preserved where the left hand should have stood, once meant to support it. One cannot state if this part was separately carved from the start, to be later attached to the statue, or if the bar was later used to reattach the broken hand (Fig. 2).



Fig. 2. The statue from the Arad Museum – detail (photo by Victor Sava).

The right side of the base and the right foot are missing; the void was subsequently filled with concrete. One can note the presence of two orifices in the statue's body. The first is located on the right side, in the lower part and is rectangular in shape. During the Modern period part of it was filled with concrete (preserved dimensions: length: 4.4 cm; width: 2.9 cm; depth: 2 cm). It was probably used in attaching the item to its base that also supported the inscription or to other statues in case it was part

³¹ Țeposu-Marinescu 1972, 63, pl. IV, fig. 1

³² Beside the statue under discussion here, the collection of the Museum Complex in Arad also preserves an inscription (CIL III, 6271), inv. no. 12379, that has reached the museum along the same means. One must also mention the fact that the inscription was also discovered in Ulpia Traiana Sarmizegetusa.

of a group. The second orifice, circular in shape, is found on the left side of the statue, above the base (dimensions: diameter: 2.5 × 2.1 cm; depth: 2.2 cm) (Fig. 3).



Fig. 3. The statue from the Arad Museum – detail (photo by Victor Sava).



Fig. 4. The statue from the Arad Museum – front and right side view (photo by Victor Sava).

The weight of the body is supported by the left lower limb, thus creating an asymmetrical line of the hips. The left hip is higher than the right, and the right lower limb, slightly flexed, had the (currently missing) foot slightly retreated as compared to the left foot, probably emerged slightly under the dress, as the folds of the *stola* suggest. The thigh, the knee and a part of the lower right limb transpires through the draping. The contrapposto offers to the statue a dynamic and gracious attitude. The right forearm is leaning on the *pallium*'s fold and the hand (most of the index finger and a part of the middle finger missing) holds the dress that passes over the shoulder. The third finger is turned towards the chest. The upper left limb, slightly flexed from the elbow, is extended along the body and the hand, now lost, held the end of the mantle. The attitude of the body is natural, not rigid at all (Fig. 5).



Fig. 5. The statue from the Arad Museum – detail of the upper right limb (photo Victor Sava).

The *stola* worn by the woman cover her lower limbs completely and make a V-shaped fold in the neck area. The *pallium* is very ample and is depicted closely wrapped around the body, making a wider fold around the chest that supports the right forearm. Garment is made skillfully and realistically in the front and sides of the statue and the back folds are rendered summarily. *Stola* situated under *pallium* is drawn by rich vertical parallel folds, fluid, naturally made, visible more strikingly in the front and right side and far less in the back.. All the folds and creases that form the dress suggest the anatomical shapes of the body and render both the weight and fine quality of the cloth, especially in the lower part of the item. The type of dress entitles us to believe that the statue depicted a matron from the province's elites, perhaps from Ulpia Traiana Sarmizegetusa. We could not to identify any piece of jewelry.

The erosive activity of natural factors³³ (acid rain, humidity, heat, frost, solar radiations) and mechanical degradations are visible, especially in the lower part of the statue (base, lower part of the draping), but also in the area of the left hand (the palm and one end of the *pallium* are missing) and of the head (which is missing entirely). The folds rendered on the statue's back show traces of mechanic deteriorations (the monument was probably dragged and dropped) that reveal the structure of the stone and upon which the grey-brownish film has not yet settled. The statue seems to have been created in order to be viewed from the front and sides (Fig. 6).

The artist's skill transpires through the slender body which transpires beneath the folds and raises the question of his origin. As. Dr. Alexandru Diaconescu also suspects, it is possible that the artist have been a member of the workshop or of one of the workshops active between the middle of the second century A.D. and the middle of the third century A.D. near Ulpia Traiana Sarmizegetusa, in Bucova, where this kind of marble was extracted³⁴. Analyses with ultraviolet light and X-rays might lead to new data on the statue's structure and the colors in which it was painted during Roman times.

³³ Siegesmund *et al.* 2012, 6–7.

³⁴ On the "workshop" from Bucova, located near Ulpia Traiana Sarmizegetusa, see Diaconescu, Bota 2002–2003, 155, 167–180.

None of the statues that belongs of the *palliata* type, discovered so far in Dacia, does not reach the artistic quality of the item from the Arad Museum. Three of these statues, found in the area of Ulpia Traiana Sarmizegetusa (headless statues, fragmentarily preserved), are almost as good as the item preserved in Arad; in their case, we can also guess the shape of the body under the fluid folds, without reaching the same artistry and grace. The other three statues, already known as being found in Roman Dacia (also missing their heads), are later made from chronological point of view and with less skill; the folds and pleats of the dress were rendered more schematically and the transition from one plan to another is made without naturalness.



Fig. 6. The statue from the Arad Museum– view of the back and left side (photo Victor Sava).

Overall, this item is a surprising work of art, through the quality and elegance of its composition and craftsmanship, despite its current state of preservation. Future cleaning and restorations will certainly manage to restore its true beauty.

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Abbreviations

Acta Ant et Arch Suppl	Acta Antiqua et Archaeologica Supplementum. Szeged.
AAC	Acta Archaeologica Carpathica. Krakow.
ACMIT	Anuarul Comisiunii monumentelor istorice. Secția pentru Transilvania. Cluj.
ActaArchHung	ActaArchHung Acta Archaeologica Academiae Scientiarum Hungaricae. Budapest.
AEM	Archäologische Epigraphische Mitteilungen aus Österreich-Ungarn.
AIIA Cluj	Anuarul Institutului de Istorie și Arheologie. Cluj.
AMP	Acta Musei Porolissensis. Zalău.
ATF	Acta Terrae Fogarasiensis. Făgăraș.
ATS	Acta Terrae Septemcastrenses. Sibiu.
Agria	<i>Agria. Annales Musei Agriensis</i> . Az egri Dobó István Vármúzeum évkönyve. Eger.
AnB S.N.	Analele Banatului. Timișoara.
ArchÉrt	Archaeologiai Értesítő. A Magyar Régészeti és Művészettörténeti Társulat tudományos folyóirata. Budapest.
Arh. Pregled	Arheološki Pregled. Arheološko Društvo Jugoslavije. Beograd.
AM	Arheologia Moldovei. Iași.
AMN	Acta Musei Napocensis. Cluj-Napoca.
ArchRozhl	Archeologické Rozhledy. Praga.
ASMB	Arheologia Satului Medieval din Banat. Reșița 1996.
BAM	Brvkenthal Acta Mvsei. Sibiu.
BAR Int. Ser.	British Archaeological Reports. International Series. Oxford.
BCMI	Buletinul Comisiunii Monumentelor Istorice.
BerRGK	Bericht der RömischGermanischen Kommission, Frankfurt a. Main.
BHAB	Bibliotheca Historica et Archaeologica Banatica. Timișoara.
BMB. SH	Biblioteca Muzeului Bistrița. Seria Historica. Bistrița Năsăud.
BMI	Buletinul Monumentelor Istorice, București.
BMN	Bibliotheca Musei Napocensis. Cluj-Napoca.
BMMK	A Békés Megyei Múzeumok Közleményei. Békéscsaba.
BMMN	Buletinul Muzeului Militar Național, București.
BThr	Bibliotheca Thracologica. Institutul Român de Tracologie, București.
CAB	
CAH	Communicationes Archaeologicae Hungariae. Budapest.
Carpica	Carpica. Muzeul Județean de Istorie și Arheologie Bacău. Bacău.
CAMNI	Cercetări Arheologice. Muzeul de Istorie al R. S. România/Muzeul Național de Istorie. București.
CCA	<i>Cronica cercetărilor arheologice (din România)</i> , 1983–1992 <i>sqq.</i> (și în variantă electronică pe http://www.cimec.ro/scripts/arh/cronica/cercetariarh.asp).
CCA 1995 [1996]	C. Stoica (red. și coord.), <i>CCA. Campania 1995. A XXX-a sesiune națională de rapoarte arheologice, Brăila, 2–5 mai 1996</i> . [București] [1996].
CCA 1996 [1997]	C. Stoica (red. și coord.), <i>CCA. Campania 1996. A XXXI-a sesiune națională de rapoarte arheologice, București, 12–15 iunie 1997</i> . [București] [1997].
CCA 1997 [1998]	C. Stoica (red. și coord.), <i>CCA. Campania 1997. A XXXII-a sesiune națională de rapoarte arheologice, Călărași, 20–24 mai 1998</i> . [București] [1998].
CCA 1998 [1999]	C. Stoica (red. și coord.), <i>CCA. Campania 1998. A XXXIII-a sesiune națională de rapoarte arheologice, Vaslui, 30 iunie–4 iulie 1999</i> . [București] [1999].
CCA 2000 (2001)	M. V. Angelescu, C. Borș, I. Oberländer-Târnoveanu (Ed.), <i>CCA. Campania 2000. A XXXV-a sesiune națională de rapoarte arheologice, Suceava, 23–27 mai 2001</i> . București 2001.

CCA 2001 (2002)	M. V. Angelescu, C. Borș, I. Oberländer-Târnoveanu, F. Vasilescu (Ed.), <i>CCA. Campania 2001. A XXXVI-a sesiune națională de rapoarte arheologice, Buziaș, 28 mai–1 iunie 2001</i> . București 2002.
CCA 2003 (2004)	M. V. Angelescu, I. Oberländer-Târnoveanu, F. Vasilescu (Ed.), <i>CCA. Campania 2003. A XXXVIII-a sesiune națională de rapoarte arheologice, Cluj-Napoca, 26–29 mai 2004</i> . București 2004.
CCA 2006 (2007)	M. V. Angelescu, F. Vasilescu (Ed.), <i>CCA. Campania 2006. A XLI-a sesiune națională de rapoarte arheologice, Tulcea, 29 mai – 1 iunie 2006</i> . București 2007.
CCA 2008 (2009)	M. V. Angelescu, I. Oberländer-Târnoveanu, F. Vasilescu, O. Cîrstina, G. Olteanu (Ed.), <i>CCA. Campania 2008. A XLIII-a sesiune națională de rapoarte arheologice, Târgoviște, 27–30 mai 2009 (= Valachica 21–22, 2008–2009)</i> . Târgoviște 2009.
CCA 2013 (2014)	Institutul Național al Patrimoniului (Ed.), <i>CCA. Campania 2013. A XLVIII-a sesiune națională de rapoarte arheologice, Oradea, 5–7 iunie 2014</i> . [București] 2014.
CCA 2014 (2015)	Institutul Național al Patrimoniului (Ed.), <i>CCA 2015. Campania 2014. A XLIX-a sesiune națională de rapoarte arheologice, Pitești, 28–30 mai 2015, Muzeul județean Argeș</i> . [București] 2015.
CRSCRCR	Coins from Roman sites and collections of Roman coins from Romania. Cluj-Napoca.
Dacia N.S.	Dacia. Revue d'archéologie et d'histoire ancienne. Nouvelle serie. București.
Danubius	Danubius – Revista Muzeului de Istorie Galați. Galați.
DDME	A Debreceni Déri Múzeum Évkönyve. Debrecen.
DolgCluj	Dolgozatok az Erdélyi Nemzeti Érem- és Régiségtárából, Klozsvár (Cluj).
DolgSzeg	Dolgozatok. Arbeiten des Archäologischen Instituts der Universität. Szeged.
EphNap	Ephemeris Napocensis. Cluj-Napoca.
FADDP/GMADP	Führer zu archäologischen Denkmälern in Dacia Porolissensis/Ghid al monumentelor arheologice din Dacia Porolissensis.
FolArch	Folia Archaeologica. Budapest.
Forsch. u. Ber. z. Vor- u. Frühgesch. BW	Forschungen und Berichte zur Vor- und Frühgeschichte in Baden-Württemberg.
GPSKV	Gradja za proučavanje spomenika kulture Vojvodine. Novi Sad.
GSAD	Glasnik Srpskog Arheološkog Društva. Beograd.
HOMÉ	A Herman Ottó Múzeum Évkönyve. Miskolc.
JAMÉ	A nyíregyházi Josa András Múzeum Évkönyve. Nyíregyháza.
JahrbuchRGZM	Jahrbuch des RömischGermanischen Zentralmuseums Mainz.
Lohanul	Lohanul. Revistă cultural științifică. Huși.
MCA	Materiale și Cercetări Arheologice. București.
MCA-S.N.	Materiale și Cercetări Arheologice-Serie Nouă. București.
MA	Memoria Antiquitatis. Complexul Muzeal Județean Neamț. Piatra Neamț.
MFMÉ	A Móra Ferenc Múz. Évkönyve. Szeged.
MFMÉ StudArch	A Móra Ferenc Múzeum Évkönyve, Studia Archaeologica. Szeged.
MN	Muzeul Național. București.
Opuscula Hungarica	Opuscula Hungarica. Budapest.
PamArch	<i>Památky Archeologické. Praha.</i>
<i>Past and Present</i>	<i>Past and Present. Oxford.</i>
PIKS/PISC	Die Publikationen des Institutes für klassische Studien/ Publicațiile Institutului de studii clasice. Cluj-Napoca.
PBF	Praehistorische Bronzefunde. Berlin.
PZ	Prähistorische Zeitschrift. Berlin.
Rev. Muz.	Revista Muzeelor, București.
RIR	Revista Istorică Română.
RMM-MIA	Revista Muzeelor și Monumentelor. seria Monumente istorice și de artă. București.
RMMN	Revista Muzeului Militar Național. București.
Ruralia	Ruralia. Památky Archeologické – Supplementum. Praha.
RVM	Rad Vojvodjanskih Muzeja, Novi Sad.
SCIV(A)	Studii și Cercetări de Istorie Veche. București.

SCN	Studii și Cercetări Numismatice. București.
SlovArch	Slovenská Archeológia. Nitra.
SIA	Studii de Istoria Artei. Cluj Napoca.
SIB	Studii de istorie a Banatului. Timișoara.
SKMÉ	A Szántó Kovács János Múzeum Évkönyve, Orosháza.
SMIM	Studii și Materiale de Istorie Medie. București.
SMMA	Szolnok Megyei Múzeumi Adattár. Szolnok.
SMMIM	Studii și Materiale de Muzeografie și Istorie Militară. București.
Starinar	Starinar. Arheološki Institut. Beograd.
StCl	Studii Clasice, București.
StComBrukenthal	<i>Studii și comunicări</i> . Sibiu.
StudArch	Studia Archaeologica. <i>Budapest</i> .
StudCom	Studia Comitatus. <i>Szentendre</i> .
StudUnivCib	Studia Universitatis Cibiniensis. Sibiu.
StudCom – Vrancea	Studii și Comunicări. Muzeul Județean de Istorie și Etnografie Vrancea. Focșani.
StudŽvest	Študijne Zvesti Arheologického Ústavu Slovenskej Akadémie Vied. Nitra.
Symp. Thrac.	Symposia Thracologica. București.
Tempora Obscura	Tempora Obscura. Békéscsaba 2012.
Tibiscus	Tibiscus. Timișoara.
VAH	Varia Archaeologica Hungarica. <i>Budapest</i> .
Ziridava	Ziridava. Arad.
ZSA	Ziridava Studia Archaeologica. Arad.