



INSTITUTE OF ARCHEOLOGY
AND ART HISTORY OF ROMANIAN
ACADEMY CLUJ-NAPOCA



UNIVERSITATEA TEHNICĂ
DIN CLUJ-NAPOCA

JAHA
JOURNAL OF ANCIENT HISTORY
AND ARCHAEOLOGY

editura
MEGA

Journal of Ancient History and Archeology



Scopus®



Clarivate
Analytics



Central and Eastern European Online Library

EBSCO

© creative commons

Google
scholar

ERIH PLUS
EUROPEAN REFERENCE INDEX FOR THE
HUMANITIES AND SOCIAL SCIENCES

DOAJ
DIRECTORY OF
OPEN ACCESS
JOURNALS

No. 11-1 / 2024

CONTENTS

STUDIES

ANCIENT HISTORY

- Diego PIAY-AUGUSTO, Patricia A. ARGÜELLES-ÁLVAREZ**
THE OWNERS OF VILLAS IN THE TERRITORY OF ROMAN ASTURIAS (SPAIN): ISSUES OF IDENTITY.....3
- Lucretiu MIHAILESCU-BÎRLIBA, Ana HONCU**
THE MOBILITY OF MILITARY RECRUITS FROM RURAL MOESIA INFERIOR: DESTINATIONS, ROUTES, ESTIMATED DISTANCES.....9

ARCHAEOLOGY

- Mohammad Hossein REZAEI**
ANALYSIS OF BRONZE AND IRON AGES (YAZ CULTURE) SETTLEMENTS IN GOLBAHAR DISTRICT OF CHENARAN COUNTY: A LANDSCAPE ARCHAEOLOGY APPROACH.....19
- Selin GÜR**
A THEORETICAL APPROACH TO LINGUISTIC POWER.....34
- DAVUT YİĞİTPAŞA, AYNUR YAĞCI**
LIFE ACTIVITIES IN THE REGION IN THE NEOLITHIC, CHALCOLITHIC, AND BRONZE AGES IN THE LIGHT OF THE STONE TOOLS FOUND IN THE ORDU AND SINOP MUSEUM.....41
- Sergey YARYGIN, Ayşe AVLI, Sergazy SAKENOV**
KARKARALY KORGANTAS – ANCIENT CULT OBJECT IN CENTRAL KAZAKHSTAN.....58
- Mohsen Heydari DASTENAEI, Ebrahim Roustaei FARSI**
INVESTIGATION AND STUDY OF THE FINDINGS FROM THE RESCUE EXCAVATION IN SARI GOL CRYPT AND GRAVEYARD, NORTH KHORASAN PROVINCE.....69
- Sorin COCIŞ, Szilamér-Péter PANCZEL, Katalin SIDÓ**
THE TYPOLOGY AND PRODUCTION OF BROOCHES ON THE EASTERN LIMES OF DACIA SUPERIOR ON THE BRÂNCOVENEŞTI-CĂLUGĂRENI SECTOR.....80
- Marius-Mihai CIUTĂ, Florian BOIŞTEANU**
A FUNERARY MONUMENT FROM COLONIA AURELIA APULENSIS, RECOVERED BY AN UNEXPECTED PATH.....101

DIGITAL AND VIRTUAL ARCHAEOLOGY

- Jordi PÉREZ GONZÁLEZ, Oriol MORILLAS SAMANIEGO, Manel GARCÍA SÁNCHEZ, Víctor REVILLA CALVO**
GREEK AMPHORIC EPIGRAPHY IN ROMAN OPEN DATA.....111

NUMISMATICS

- Metodi MANOV**
THE SILVER AND GOLD COINS OF THE ALEXANDER TYPE IN THE WEST PONTIC AREA IN THE 3RD CENTURY BC – “PEACE-MONEY”, “PROTECTION MONEY” OR SOMETHING ELSE.....118
- Cristian GĂZDAC, Marius BARBU, Andrei GONCIAR**
COINS IN ARCHAEOLOGICAL CONTEXT (V). THE VILLA RUSTICA FROM RAPOLTU MARE – “LA VIE” (HUNEDOARA COUNTY, ROMANIA).....129
- Dmytro YANOV**
DIGITIZATION OF ROMAN COIN FINDS FROM THE SOUTHWESTERN UKRAINE: AFE-UKR DATABASE.....138

IN MEMORIAM

- Csaba SZABÓ**
IN MEMORIAM ROGER L. BECK (1937–2023). HIS LIFE AND IMPACT ON THE STUDY OF ROMAN MITHRAS.....145

REVIEWS

- Csaba SZABÓ**
REVIEW: ZSUZSANNA TURCSÁN-TÓTH, ALAPVETÉS AZ ARTEMIS EPHESIA-SZOBROK IKONOGRÁFIAI ELEMZÉSÉHEZ (NOTES ON THE ICONOGRAPHIC ANALYSIS OF THE ARTEMIS EPHESIA STATUES), MARTIN OPITZ: BUDAPEST, 2023, P. 368. ISBN: 978-615-6388-07-0.....150

DOI: <http://dx.doi.org/10.14795/j.v10i4>

ISSN 2360 266x
ISSN-L 2360 266x

Design & layout: Francisc Baja



EDITURA MEGA | www.edituramega.ro
e-mail: mega@edituramega.ro

A FUNERARY MONUMENT FROM COLONIA AURELIA APULENSIS, RECOVERED BY AN UNEXPECTED PATH

Marius-Mihai CIUȚĂ

Lucian Blaga University, Sibiu
mariusmihai.ciuta@ulbsibiu.ro

Florian BOIȘTEANU

Babeș-Bolyai University, Cluj-Napoca
florian.boisteanu@stud.ubbcluj.ro

Abstract: This study addresses the issue raised by a funerary monument accidentally discovered in the area defined by archaeologists as the “eastern necropolis” of Colonia Aurelia Apulensis, component of the Apulum conurbation, the most significant city in the imperial province of Dacia. The monument was excavated under unfortunate conditions, somewhere in the years 2002–2003, during the connection of a private household to the city’s water network. Due to the lack of specialized supervision by archaeologists, the monument was brutally removed from its original context (in situ) by an excavator, which struck and partially damaged a portion of the figurative scene depicted on the funerary monument. The current holder of the cultural property, a collector from Alba Iulia, was informed about this situation. He is the one who recovered the monument, restored it, and exhibited it within his collection at his residence. To conclude, the study also addresses the legal aspects regarding the ownership regime of such cultural goods, namely the legality of private collections of antiquities in cities that are overlapping archaeological sites, emphasizing the lack of involvement of public institutions in managing the evolution of these phenomena.

Keywords: *Colonia Aurelia Apulensis, private collection, aedicula, hunting scene, Norico-Pannonian noble.*

DOI: 10.14795/j.v11i1.1007
ISSN 2360 – 266X
ISSN-L 2360 – 266X

The Law 182/2000, regarding movable cultural assets, aimed from its opening to “establish the legal regime of goods belonging to the national cultural heritage, as part of the national cultural heritage, and regulates specific activities for their protection.” As an obvious as necessary goal, especially since this normative act came after a period of over 10 years during which movable cultural assets had an unhappy regime, *de facto* and *de jure*. The specialized bibliography of the last 15 years has carefully addressed the way in which, during the indicated period (1990–2000), but under its inertia, and in the early years after the issuance of Law 182/2000, a considerable number of movable cultural assets left the territory of Romania. As a result of this reality, quite well-known in certain segments of society but tacitly accepted in the absence of thorough tools to stop the phenomenon of illicit export, unique reactions have emerged, somewhat acting “against the current.” We refer here to individuals with a certain social status and financial availability who, for various reasons rooted in a patriotic, national sentiment, have become buyers of cultural heritage goods acquired and valorized by collectors and antiquities traffickers. Thus, in some cities with tradition in Transylvania, Dobrogea, Banat, and Crișana, several collections of cultural

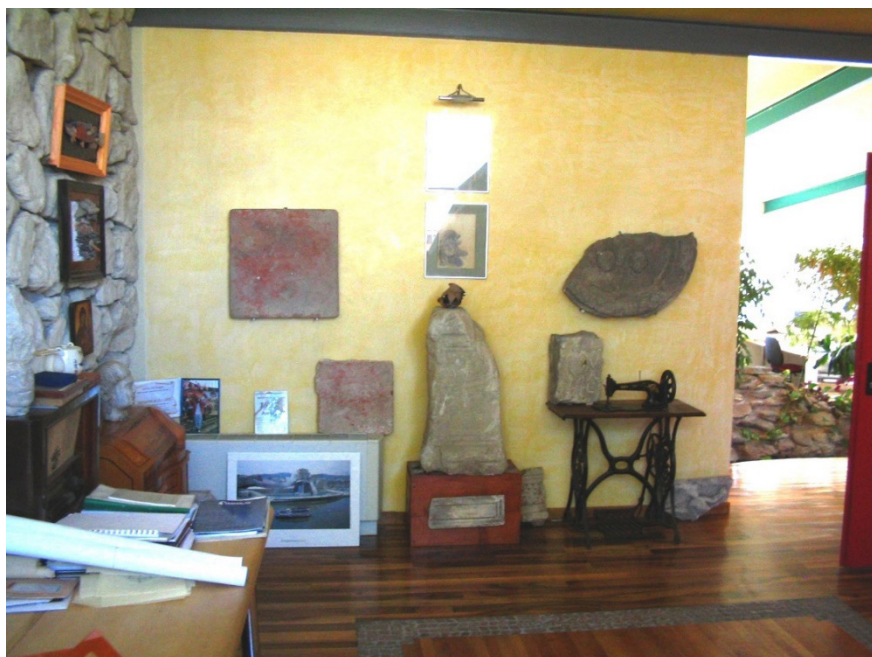


Fig. 1. Aspect from the private collection from Alba Iulia (Source: penal file no 172/P/2005).

goods have emerged, most of them of archaeological origin, illegally excavated and trafficked on a small but dynamic internal market for local antiquities.

The monument that is the subject of this study, along with others that have already been published¹, became known as a result of a judicial activity, in a criminal case aimed at recovering a hoard of Kosons², made of gold, stolen and trafficked by illegal excavators of Dacian archaeological sites in the Şureanu Mountains³. The main objective of the judicial investigation was to identify one of the Kosons within the residence of a witness⁴ in the criminal case, who had acquired the piece from a representative of the criminal group that trafficked the monetary treasure⁵.

The owner of the two searched locations demonstrated exceptional good faith throughout the entire judicial process, repeatedly stating that he had accumulated these collections primarily through direct purchases, paying “in cash,” from various collectors, traffickers, and antique dealers in the city⁶,

¹ SZABO *et alii* 2016, 231–244; COCIŞ *et alii* 2023, 341–385.

² Criminal case 172/P/2005, handled by the Prosecutor’s Office attached to the Alba Iulia Court of Appeal.

³ LAZĂR 2013, 49–72; CIUTĂ/CONDRUZ 2013; PURDEA 2019, 139–221; PURDEA 2022, 25–37.

⁴ The witness (or the collector!), is a person enjoying notoriety within the community of Alba Iulia municipality, both for professional achievements and for supporting culture and cultural events, never had the intention of hiding or concealing the collection of cultural goods he owns, both at his residence and at the design office. These were exhibited, before the search, in a reputable specialized publication in the field of architecture, addressing experts in the field at the national level.

⁵ If the activity carried out on March 16, 2006, seemed to be an extremely simple one, initially summarized as the identification and lifting of the gold Koson, judicial investigators found themselves facing a completely different situation, discovering the existence of two museums of smaller dimensions, at the two locations specified above. We are talking about thousands of objects, mainly of archaeological origin, of various types, sizes, epochs, and materials. Let’s just say that documenting, photographing, and inventorying cultural goods was a real challenge for the six judicial officers who executed the judicial warrant, which lasted for 16 hours...

⁶ This assertion was confirmed by the fact that his name was found in the

aiming to ensure that “the archaeological heritage remains in the country and does not go abroad.” Regarding some artefacts in the collection, he specified that he personally recovered them from various locations in the city of Alba Iulia, where excavations were taking place, archaeological artifacts were appearing, and no archaeologist was present to carry out the necessary legal procedures⁷.

This is also the case with the present artifact. The monument was discovered somewhere in 2002–2003, in the Partoş neighborhood, which overlaps with Colonia Aurelia Apulensis, one of the most prosperous and wealthiest cities of Roman Dacia⁸. A simple overview of the anthropic interventions carried out in this neighborhood over the last 25 years⁹ can provide a clear image of the enormous proportions of the affected area within the ancient Roman city. The artifact was found in the south-east part of the Roman city, beyond what



Fig. 2. The location of the area where the monument was discovered, on the east side of Partoş neighborhood, on the satellite image from the year 2010 (source: Google Earth).

phonebooks of most collectors and traffickers who were investigated in the case.

⁷ To justify his statements, the witness provided the judicial authorities with a series of photographs taken by him in the Lower City (Municipium Septimium Severus), along the Mureş River, and in Partoş (Colonia Aurelia Apulensis). For more details about multiple unsupervised interventions within the conurbation of Apulum, see in the following: CIUTĂ 2013; CIUTĂ 2014; CIUTĂ 2022.

⁸ ARDEVAN 1998.

⁹ Possibly through the successive tracking of satellite images provided by the Google Earth program since its inception, potentially compared with maps from the 20th century and the General Urban Plans (PUG) of the city.



Fig 3. The situation of the main archaeological research conducted around the Partoș neighborhood (*municipium*).

archaeologists consider to be its limit, defined by the enclosing wall of the first phase of the city's evolution (*municipium*), in an area where subsequent archaeological research¹⁰ has attested to the existence of a Roman necropolis.

From the collector's explanations, confirmed by other individuals present at the scene at that time, about 60–80 meters east of the eastern boundary of the current Orthodox cemetery operating in Partoș¹¹ (!), during mechanized excavations for connecting a household to the water network, the excavator bucket extracted from the ground a fragment of a monument in the form of a slab, depicting human and animal characters in bas-relief technique on one side.

The excavator's bucket primarily touched the left part¹², of the relief representation, affecting the depiction of the human character on the left (Fig. 4, 16), which is still visible at the present time. It is worth noting that various other fragments of limestone sarcophagi, as well as a fragment of a funerary medallion, were also extracted from the ground on the same occasion¹³.

¹⁰ Preventive investigations, prompted by the replacement of the city's water main, were conducted in 2015 by archaeologists from the National Museum of the Union in Alba Iulia.

¹¹ And in which no preventive archaeological surveys or investigations have ever been conducted, although it is an archaeological site of category A, according to the List of Historical Monuments (2015) and the National Archaeological Repertoire!

¹² The witness stated that upon arriving at the scene, he observed that a large part of the representation of the head of the left character, located at the extremity, was detached from the body of the slab, so he had to restore the monument by recovering the detached fragments and reattaching them to their original positions (Fig.16).

¹³ The data was obtained from N.H., who at that time closely monitored all mechanized interventions taking place within the Partoș neighborhood perimeter.



Fig. 4. The funerary monument, exposed on the wall of the house (Source: penal file no 172/P/2005).

The monument, with dimensions of 95 cm in height, 74 cm in width, and 13 cm in thickness, having a slightly irregular rectangular shape on the edges (Fig. 4), shows ancient fractures as well as recent damages left behind by the excavator's bucket.

The funerary monument discussed with this occasion, is a fragmented *aedicula* wall built from limestone. The representations carved on its surface are in a relatively good state of preservation and they are divided in two registers.



Fig. 5. The first register (photo by M-M. Ciută).

The first register depicts a hunting scene (Fig. 5), where a stag is running away from three hound dogs that are trying

to chase it down. Two of the dogs are represented under the stag, targeting the belly, and the third one looks like is jumping on the stag, perhaps aiming to bite it on the neck. In order to understand the whole depiction, we will explain each element in part.

In the Roman world, the stag has strong and varied symbolic meanings. From a religious point of view, it is associated with the hunting god Diana, (being especially related to the legend of Acteon, that was transformed in a stag and killed by his own dogs, only because he saw Diana in nude¹⁴) and also with Apollo¹⁵ and Orpheus¹⁶. The legends of Sylvia and Cyparissus reflect the close relationship and level of affection that could have been reached between people and deer.¹⁷ Usually, in the literary sources, the stag can also be used as a symbol of dichotomy (for example love and hate).¹⁸ From a social perspective, the deer and the stag represents symbols of high social status, as in some cases the nobles kept them in private gardens as pets, being the only ones that could afford the breeding of wild animals.¹⁹ Considering the material and financial requirements of hunting deer and eating venison, this activity is also considered a symbol of social inequality.²⁰

The dog, the animal that is perceived as the human's best friend, benefits of a diversity of religious and social meanings. At the religious level, it is seen with guarding tasks

attested, especially puppies, with ritualic and medical purposes.²⁵ The dog is very well represented in funerary contexts, appearing in funerary representations, recreated as a statue/statuette, or mentioned in epitaphs, thus, all of this reflecting the close affection of man for his companion.²⁶

When it comes to the social meanings and practical functions, Jocelyn Toynbee identifies five categories: hound dogs (as we can see in our case), sheep dogs, guard dogs, performing dogs and pet dogs²⁷, each one of them benefiting of a different raising. In the case of hound dogs, they were fed once a day during winter and twice a day during summer and it was indicated to take it outside at least four times during the day, especially in spring and autumn.²⁸

The idea that hunting represents an aristocratic activity is taken from the Hellenistic world.²⁹ This could have been done in two ways: on foot, carrying nets and accompanied by hounds or riding a horse and trying to keep up with the hounds.³⁰ The stag was the second most hunted animal by the romans, after boars, the indicated weapon being the light spear.³¹ Arrian describes briefly the way of hunting a stag: '*Stags and other beasts of similar size are hunted in this way – namely, by putting well-bred hounds onto them. But the animal is large and runs for a great distance. Consequently, it is not safe to run it down; there is a considerable risk of losing a good hound for the sake of a stag. Stags are hunted, where there are rideable*



Fig. 6. Funerary frieze from Flavia Solva (Noricum). LUPA 1295 (<http://lupa.at/1295>).

alongside underworld divinities, such as Hecate, Pluto and Serapis.²¹ Placed in another context, accompanying Asklepios at Epidaurus, the dog has the function of a healer, licking the sick people that were coming to the temple²². The ritual sacrifice of dogs is well attested. It can be done in the honor of Hecate, *Genita Mana* (when the people of the house welcomed a new baby slave amongst them²³) or Enyalios or with the occasion of some specific festivals (*Robigalia* – an agricultural festival held in the name of Robigus; *Lupercalia* – a pastoral festival of purification; and during *augurium canarium*).²⁴ Moreover, the consuming of dog meat is also

plains, as in Mysia and among the Getae and in Scythia and in parts of Illyria, by giving chase to them on Scythian and Illyrian horses'.³²

The representation of hunting on funerary monuments was usually done by freedmen, veterans and peregrines as a way of showing high social status affiliation and the knowledge of aristocratic roman habits.³³ Of course, it cannot be denied that the defunct could have had an affective consideration to this activity, being one of his favourites. All of these can also be applied to our case. The scene of dogs chasing down a stag is also represented on other funerary monuments (Fig. 6–7)³⁴, sometimes are even involved

¹⁴ GILHUS 2006, 79.

¹⁵ GILHUS 2006, 105.

¹⁶ TOYNBEE 1973, 143.

¹⁷ TOYNBEE 1973, 143.

¹⁸ ALLEN 2014, 174.

¹⁹ GILHUS 2006, 30.

²⁰ ALLEN 2014, 176.

²¹ TOYNBEE 1973, 122–123.

²² TOYNBEE 1973, 123; GILHUS 2006, 109.

²³ FRANCO 2019, 47.

²⁴ LACAM 2008, 41–43.

²⁵ FRANCO 2019, 46.

²⁶ TOYNBEE 1973, 111

²⁷ TOYNBEE 1973, 103–111.

²⁸ ANDERSON 1985, 113–114.

²⁹ ANDERSON 1985, 83.

³⁰ ANDERSON 1985, 92–93, 95.

³¹ ANDERSON 1985, 93.

³² Arrianus, *Cynegeticus*, 23.2–24.3.

³³ SONOC 2013, 16–17.

³⁴ LUPA 1295 (<http://lupa.at/1295>): A funerary frieze coming from Flavia



Fig. 7. Funerary frieze from Noricum. LUPA 2472 (<http://lupa.at/2472>).



Fig. 8. Coffin relief from Salona. LUPA 25002 (<http://lupa.at/25002>).

divine characters (for example Eros) (Fig. 8),³⁵ but, in this case, the hunting becomes a ritualic and sacred process, a victorious fight against death.³⁶ Furthermore, it can also be encountered in domestic environment, as a mosaic scene.³⁷

There is a scarce possibility of a rider depicted in this scene, because, of the one part, the typology realized by Irina Nemeti does not register any type of rider associated with three dogs, but only with one dog³⁸, and, of the other part,

Solva (Noricum), representing a dog biting a deer from its feet; LUPA 2472 (<http://lupa.at/2472>): A funerary frieze coming from Noricum, depicting a dog running after a stag.

³⁵ LUPA 25002 (<http://lupa.at/25002>): A coffin relief showing erotes hunting a stag, accompanied by hound dogs.

³⁶ SONOC 2013, 16.

³⁷ PAINTER 1967, 23.

³⁸ NEMETI 2019, 292, 295.

the rider cannot be represented on the left side, because there is much space preserved and steel there is no clue of a possible rider, and the right side is out of the question, because there is where the stag is heading to.

The second register (Fig. 9), delimited by a frame, presents in a frontal manner two women of the same height (most probably mother and daughter), both of them wearing what Jochen Garbsch called '*Die norisch-pannonische Frauentracht*'³⁹. Therefore, the appearance of this dress on funerary monuments it can be interpreted as a way of showing cultural affiliation⁴⁰. The main elements of the dress are the large tunic, which is covered by a *peplos*-like tunic fastened with a pair of brooches to the shoulders and held with

³⁹ GARBSCH 1965.

⁴⁰ GARBSCH 1965, 3–4; CARROLL 2013, 564–565.



Fig. 9. The second register (photo by Marius Ciută).

a belt at the waist. Moreover, on a considerable number of monuments, the female is also wearing a bonnet and a mantle.⁴¹ The recent studies proved that, for this type of dress, it can be identified a multitude of variants⁴² and it can be encountered in a larger spreading area, encompassing the Rhine region, the Danubian provinces and Dalmatia⁴³.



Fig. 10. Funerary medallion from Apulum. LUPA 21942 (<http://lupa.at/21942>).

The elements that can be typologically classified are the *peplos*-like tunic, the bonnet and the brooches⁴⁴. In the case of our representation, the *peplos*-like tunic cannot be

⁴¹ ROTHE 2012, 178.

⁴² ROTHE 2012, 178–222.

⁴³ ROTHE 2013, 37.

⁴⁴ Typological classifications have been realized by Jochen Garbsch, Ursula Rothe and Csilla Sáró (see SÁRÓ 2021, for the exemplars from the North-Eastern Pannonia).

classified, because of the fact that only half of it is depicted, and a typological identification requires a full-length depiction. The bonnet might be classified as Rothe H 1.1.2., presenting a thick band of cloth at the edge, continued upwards with thinner arched layers of cloth.⁴⁵ The closest analogy found in Roman Dacia is a funerary medallion coming from Apulum, depicting a family (Fig. 10), where the woman is wearing roman cloths, except for the bonnet, which is a Norico-Pannonian one.⁴⁶ Other three analogies we have identified at Klagenfurt (Noricum) (Fig. 11–13)⁴⁷.



Fig. 11. Funerary monument from Klagenfurt. LUPA 874 (<http://lupa.at/874>).

Jochen Garbsch claimed that the *peplos*-like tunic is only fastened with Norico-Pannonian brooches (A 236–237; A 238)⁴⁸. The later reassessments of these kind of representations showed us that there is actually a variety of brooch types depicted on funerary monument,⁴⁹ even though most of them are Norico-Pannonian brooches. Our representation belongs to the category of majority. The two pairs of brooches depicted on the shoulders of the women resemble with A 236, because it can be observed that the bow has two knobs on its surface, although they are badly preserved. This type of brooches originates in the Eastern Alpine region, especially within and around Magdalensberg.⁵⁰ The appearance

⁴⁵ ROTHE 2012, 200.

⁴⁶ CIONGRADI 2007, 253–254, M/A 4; BĂLTĂC *et alii* 2015, 202, nr. 205.

⁴⁷ LUPA 874 (<http://lupa.at/874>); LUPA 878 (<http://lupa.at/878>), LUPA 881 (<http://lupa.at/881>).

⁴⁸ GARBSCH 1965, 26.

⁴⁹ GARBSCH 1985, 570–571, SÁRÓ 2018, 260–267.

⁵⁰ DEMETZ 1999, 49; SEDLMAYER 2009, 87–88.



Fig. 12. Funerary monument from Klagenfurt. LUPA 878 (<http://lupa.at/878>).



Fig. 13. Funerary monument from Klagenfurt. LUPA 881 (<http://lupa.at/881>)

in Roman Dacia is usually related to the settle of the Norico-Pannonian colonists,⁵¹ but their ethnic character is highly

⁵¹ HUSAR 1999, 179–183; COCIȘ 2004b, 405.

questionable.⁵² In the case of Roman Dacia, they are dated in the first half of the second century,⁵³ although the 236 h subtype (Cociș 11C1-C2)– the one which also appears on our monument – is recently dated later, until the end of the Marcommanic Wars.⁵⁴ Usually, the A 236 h type is depicted with a thin bow and prominent knobs,⁵⁵ but in our case, the bow is extending towards the head and the knobs are smaller. Therefore, the only similar representations we have succeed to identify so far were discovered at Apulum – a funerary *stela* or medallion depicting a family, where the representation of the woman is the most preserved. She is wearing a Norico-Pannonian bonnet and the brooches are depicted in a similar manner (Fig. 14)⁵⁶ – and Flavia Solva (Noricum) (Fig. 15)⁵⁷ – a funerary medallion, where the female is depicted as wearing the Norico-Pannonian dress, fastened by brooches with two knobs. It is easily observed that is the same way of displaying brooches, even though they are half covered by a mantle.

On the neck, the women wear torques, which are recognized by their spiral shape. The torque appeared in the Middle Bronze Age as an accessory of the elite, being manufactured from noble metals (silver and gold) and also from bronze.⁵⁸ It was then adopted by the Roman army as

⁵² ROTHE 2012, 213–214.

⁵³ COCIȘ 2004a, 73.

⁵⁴ HINKER 2017, 71.

⁵⁵ See, for example, the stelae belonging to Ulpia Maximilla (ȚEPOSU-MARINESCU 1982, 118, S 64; CIONGRADI 2007, 164, S/A 19) and Lucius (ȚEPOSU-MARINESCU 1982, 122–123, S 82; CIONGRADI 2007, 167, S/A 24).

⁵⁶ CIONGRADI 2007, 168, S/A 28.

⁵⁷ LUPA 1206 (<http://lupa.at/1206>).

⁵⁸ HARDING 2007, 33.



Fig. 14. Funerary stela or medallion (?) from Apulum.
(after CIONGRADI 2007, 416, S/A 28).

accessory fastened on centurion armours.⁵⁹ Klará Kuzmová has analysed the funerary representations of torques from North-Eastern Pannonia, classifying them in two groups.⁶⁰ Our case can be identified as belonging to the second group, because of its thick, narrow, and tight appearance on the neck.⁶¹



Fig. 15. Funerary medallion from Flavia Solva.
LUPA 1206 (<http://lupa.at/1206>).

This type of iconographical combination – a hunting scene and two women wearing *Norico-Pannonian* dress – seems unique, since we could not find any analogy for it.

⁵⁹ KUZMOVÁ 2008, 546.

⁶⁰ KUZMOVÁ 2008, 547–550.

⁶¹ KUZMOVÁ 2008, 547.

The dating of the monument does not rely on the representations of *Norico-Pannonian* brooches,⁶² but since there is no other element useful for dating, we have to give a large timeframe, between the first half of the IInd c. A.D.⁶³ and the beginning of the IIIrd c. A.D., the exact timeframe of depicting the *Norico-Pannonian* dress in Roman Dacia.⁶⁴

CONCLUSIONS

Our analyse revealed that the monument was erected by persons originating from the *Norico-Pannonian* region, who tried to show their cultural affiliation by demanding the depiction of the *Norico-Pannonian* dress, but, at the same time, they tried to emphasise their social appurtenance to a roman provincial aristocracy by depicting a hunting scene, a beloved activity to the roman nobles.

The data provided above, combined with the information obtained during the investigations into the circumstances of the monument's recovery, imply further discussions. In the period from 2002, in the area indicated as its provenance, located east of the cemetery that now serves the Partoș neighborhood, all plots eastward to the Mureș River embankment have entered the urban area of Alba Iulia. The current satellite image indicates that there is already a well-defined street layout, and dozens of houses have been built. According to legal provisions, all these interventions should have been carried out following preventive archaeological research. At present, there are no references in the specialized literature regarding the results of archaeological research conducted in this area⁶⁵. Still, we hope that such research has been conducted, and that it has led to a better understanding of the location and role played by the necropolis in the eastern zone of Colonia Aurelia Apulensis. In this context, the present study will contribute to a better interpretation of these aspects.

Another detail that needs to be addressed in the final conclusions is the legal regime of cultural heritage items held in private collections in Alba Iulia. We mention this because the collection from which the artifact under study originates is by no means an isolated case, as at least five other similar collections have been identified in the city. What is known is that, following the judicial activity carried out in the two locations of the collection, the aspects related to the circumstances of acquiring the gold Koson have been clarified, and

⁶² CIONGRADI 2007, 34.

⁶³ This dating variant is confirmed by dr. George Bounegru, from the National Museum of the Union, Alba Iulia, one of the archaeologists that carried out preventive research in the eastern necropolis of Colonia Aurelia Apulensis.

⁶⁴ The timeframe for the rest of the empire comprises from the beginning of the Ist c. A.D. to the beginning of the IIIrd c. A.D. See ROTHE 2012, 222.

⁶⁵ "In 2015, archaeological research was conducted in the area for the installation of a water main under the Mureș River. An extensive surface affected by the project was investigated. On that occasion, traces of habitation were discovered, primarily dating back to the early Roman province period, as well as a new Roman necropolis. Subsequently, between 2018–2022, research was carried out on Gh. Sion Street, on adjacent surfaces, where it was found that the necropolis discovered east of the first Roman city (*Municipium Aurelium Apulensis*) continued, with predominantly incineration graves, burned at the ustrinum, and the sepulchral pits were also ritually burned. Several dozen graves were investigated and documented, with the majority of them not having been looted. All documented graves belonged to the 2nd century AD" – kind information from dr. George Bounegru.

the criminal action has been continued without incriminating the collector. However, after communicating the situation of archaeologically sourced items identified, the Ministry of Culture in Romania, as the representative of the State, has taken civil action against the collector to clarify their legal regime.

What is also known is that, until the conception of this study, the civil proceedings have not been finalized, and the movable assets that were seized are currently in custody at the National Museum of the Union in Alba Iulia. The items that, due to their size and weight, remained in the custody of the collector are in the same places and situations. We are confident that the way the court will resolve this legal situation will be a landmark in jurisprudence concerning the legal status of cultural assets held by various collectors, assets whose legal origin cannot be justified.



Fig. 16. View of the monument, with a detailed focus on the marks left by the excavator.

ACKNOWLEDGEMENTS

We express here our gratitude to Mr Ioan Străjan, for his kind permission to examine and photograph the monument in February 2024. Thanks to Mr. Nicolae Haj, directly involved in obtaining the information regarding many aspects on the circumstances of the discovery of the monument. Thanks go to Dr. George Bounegru (National Union Museum Alba Iulia, Romania) for providing us with references and information on various aspects regarding the archaeological situation on the eastern area of site on the Partoș neighborhood (Municipium Aurelium Apulensis).

REFERENCES

- ARDEVAN 1998
Ardevan, R., *Viața municipală în Dacia Romană* (Timișoara: Mirton).
- ALLEN 2014
Allen, M., *Chasing Sylvia's Stag: Placing Deer in the Countryside of Roman Britain*. In: Baker, K./Carden, R./Madwick, R. (eds.), *Deer and People* (Oxford – Havertown: Oxbow Books), 174–186.
- ANDERSON 1985
Anderson, J. K., *Hunting in the Ancient World* (Berkeley – Los Angeles – London: University of California Press).
- BĂLTĂC ET ALII 2015
Băltăc, A./Știrbulescu, C./Ștefan, A. *Catalog colecție Lapidarium. I. Piese greco-romane*, (București: Muzeul Național de Istorie a României).
- CARROLL 2013
Carroll, M., *Ethnicity and gender in Roman funerary commemoration: Case studies from the empire's frontiers*. In: Tarlow, S./Nilsson Stutz, L., *The Oxford Handbook of the Archaeology of Death and Burial* (Oxford: Oxford University Press), 559–579.
- CIONGRADI 2007
Ciongradi, C., *Grabmonument un sozialer Status in Oberdakien* (Cluj-Napoca: Mega).
- CIONGRADI/TIMOFAN/BÂRCĂ 2008
Ciongradi, C./Timofan, A./Bârcă, V., *Eine neue Erwähnung des Kastellum Starva in einer Inschrift aus Alburnus maior. Studium zu epigraphisch bezeugten Kastella und vici im dakischen Goldbergwerksgebiet*, In *Zeitschrift für Papyrologie und Epigraphik* 165, 249–266.
- CIUTĂ 2014
Ciută, M-M., *Recuperarea trecutului. Cazul lui Hercules Apulensis*, *Apulum* 51, 471–490.
- CIUTĂ 2013
Ciută, M-M., *Recovering the past. The case of Hercules Apulensis*, *Acta Terrae Septemcastrensis* 12, 65–74.
- CIUTĂ 2022
Ciută, M-M., *OG 43/2000 privind patrimoniul arheologic, la 22 de ani de la emitere. Braconajul arheologic și reglementarea colecțiilor private*, *Anuarul Institutului de Cercetări Socio-Umane* 29, 147–181.
- CIUTĂ/CONDRUZ 2013
Ciută, M-M./Condruz, A., *Posibile orientări astronomice ale contextelor cu depuneri din aur și argint, din proximitatea Zonei sacre a Sarmizegetusei Regia (com. Orăștioara de Sus, jud. Hunedoara/Possible astronomical orientations of the gold artifacts contexts discovered in the proximity of Sarmizegetusa Regia (Orăștioara de Sus village, Hunedoara county)*. In Lazăr, Aug./ Alămoreanu, S./ Borș, C./ Cimino, C./ Ciută, M-M. ... (eds.), *Combaterea traficului cu bunuri culturale, recuperarea trecutului. Fighting in trafficking of cultural goods. Recovering the past. Patrimonium III* (București: Universul Juridic), 171–192.
- COCIȘ 2004A
Cociș, S., *Fibulele din Dacia romană. The Brooches from Roman Dacia* (Cluj-Napoca: Mega).
- COCIȘ 2004B
Cociș, S., *Norico-Pannonian Brooches from Roman Dacia*. In: Ruscu, L./Ciongradi, C./Ardevan, R./Roman, C./ Găzdac, C. (eds.), *ORBIS ANTIQVVS. Studia in honorem Ioannis Pisonis* (Cluj-Napoca Nereamia Napocae), 405–424.
- COCIȘ ET ALII 2023
Cociș, S., Lăzărescu, V-A, Ciută, M-M., *Fibule pierdute – fibule regăsite. Cazul Alba Iulia, Apulum, series Archaeologica et Anthropologica* 60, 341–385.
- DEMETZ 1999
Demetz, S., *Fibeln der Spätlatène- und frühen römischen Kaiserzeit in den Alpenländern* (Leidorf: Verlag Marie Leidorf).
- FRANCO 2019
Franco, C., *Dogs and Humans in Ancient Greece and Rome: Towards a Definition of Extended Appropriate Interaction*. In: Sorenson, J./Matsuoka, A. (eds.), *Dog's Best Friend? Rethinking*

- Canid-Human Relations* (Monreal-London-Chicago: McGill-Queen's University Press).
- GARBSCH 1965
Garbsch, J., *Die norisch-pannonische Frauenracht im 1. und 2. Jahrhundert* (München: C. H. Beck'sche Verlagsbuchhandlung).
- GARBSCH 1985
Garbsch, J., *Die norisch-pannonische Tracht*. In: Temporini, H./Haase, W. (eds), *Aufstieg und Niedergang der römischen Welt II*, 12/3, 546–577.
- GILHUS 2006
Gilhus, I.S., *Animals, Gods and Humans. Changing Attitudes to Animals in Greek, Roman and Early Christian Ideas* (London – New York: Routledge).
- HARDING 2007
Harding, D. W., *The Archaeology of Celtic Art* (London – New York: Routledge).
- HINKER 2017
Hinker, C., Die norisch-pannonische Frauenracht im Spiegel der Kleinfunde aus dem Stadtterritorium von Flavia Solva. Ein Addendum zur Monografie von Jochen Garbsch unter besonderer Berücksichtigung der Neufunde seit 1965, *Jahresherfte des Österreichischen Archäologischen Institutes in Wien* 86, 33–105.
- HUSAR 1999
Husar, A., *Celți și germani în Dacia romană* (Cluj-Napoca: Presa Universitară Clujeană).
- KUZMOVÁ 2008
Kuzmová, K., Torques-Darstellungen auf den römischen Grabsteinen Nordpannoniens. In: Franek, C./Lamm, S./Neuhauser, T./Porod, B./Zöhrer, K. (eds.) *Thiasos. Festschrift für Erwin Pochmarski zum 65. Geburtstag* (Wien: Phoibos), 545–552.
- LACAM 2008
Lacam, J. C., Le sacrifice du chien dans les communautés grecques, étrusques, italiennes et romaines: approche comparatiste, *Mélanges de l'École française de Rome. Antiquité* 120/1, 29–80.
- LAZĂR 2013
Lazăr, Aug., „Recuperarea trecutului”. despre circumstanțele repatrierii tezaurilor dacice sustrate din situl arheologic Sarmizegetusa Regia. “Recovering the past”. on the circumstances of repatriating the dacian royal treasures stolen from Sarmizegetusa Regia archeological site. In: Lazăr, Aug./Alămoreanu, S./Borș, C./Cimino, C./Ciută, M-M. (eds.), *Combaterea traficului cu bunuri culturale, recuperarea trecutului. Fighting in trafficking of cultural goods. Recovering the past. Patrimonium III* (București: Universul Juridic), 49–72.
- LUPA
Harl, F./Harl, O., Ubi Erat Lupa, <http://lupa.at/>. Accessed 12th February 2024.
- NEMETI 2019
Nemeti, I., Riders in the funerary iconography in Dacia. In: Nemeti, S./Beu-Dachin, E./Nemeti, I./Dana, D. (eds.), *The Roman Provinces – Mechanisms of Integration* (Cluj-Napoca: Mega), 291–314.
- PURDEA 2019
Purdea, C., De la căutarea comorilor la braconaj arheologic în Munții Șureanu (I). Un istoric al descoperirii de tezaur, *Terra Sebus* 11, 139–221.
- PURDEA 2022
Purdea, C., Braconajul arheologic din Munții Orăștiei: un fenomen infracțional care alimentează piața de antichități, *Revista Română de Drept a Afacerilor* 5, 25–37.
- PAINTER 1967
Painter, K.S. The Roman Site at Hinton St. Mary, Dorset, *The British Museum Quarterly* 32/1, 2, 15–31.
- ROTHER 2012
Rothe, U., Clothing in the Middle Danube provinces, *Jahresherfte des Österreichischen Archäologischen Institutes in Wien* 81, 2012, 137–231.
- ROTHER 2013
Rothe, U., Die norisch-pannonische Tracht – gab es sie wirklich?. In: Grabherr, G./Kainrath, B./Schierl, T. (eds.), *Relations Abroad. Brooches and other elements of dress as sources for reconstructing interregional movement and group boundaries from the Punic Wars to the decline of the Western Roman Empire. Proceedings of the International Conference from 27th–29th April 2011 in Innsbruck* (Innsbruck: Innsbruck University Press), 34–48.
- SEDLMAYER 2009
Sedlmayer, H., *Die Fibeln vom Magdalensberg* (Klagenfurt: Verlag des Landesmuseums Kärnten).
- SONOC 2013
Sonoc, A., *Aspecte antropologice privind credințele în lumea de dincolo și ritul funerar în Dacia romană* (PhD. Diss. Cluj-Napoca).
- SÁRÓ 2018
Sáró, C., Roman fibulae as part of women's costume: examination of tombstones from Komárom-Esztergom County. In: Borhy, L./Dévai, K./Tankó, K. (eds.), *Celto-Gallo-Roman. Studies of the MTA-ELTE Research Group for Interdisciplinary Archaeology* (Paris: L'Harmattan), 259–279.
- SÁRÓ 2021
Sáró, C., Tradition and Romanization by the attire of the Eraviscus tribe, *Dissertationes Archaeologicae* 3.9, 337–357.
- SZABO ET ALII 2016
Szabo, C./Ota, R./Ciută, M-M., Artemis Ephesia in Apulum. Biography of a roman bronze statuette, *Acta Archaeologica Academiae Scientiarum Hungaricae* 67, 231–244.
- TOYNBEE 1973
Toynbee, J. M. C., *Animals in Roman Life and Art* (Ithaca-New York: Cornell University Press).
- ȚEPOSU-MARINESCU 1982
Țeposu-Marinescu, L., *Funerary Monuments in Dacia Superior and Dacia Porolissensis* (Oxford: British Archaeological Reports Series 128).