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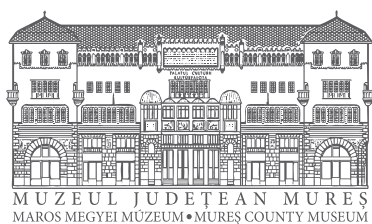
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# 2

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## INFORMATION ABOUT THE SCATTERING OF CĂLUGĂRENI'S FRANCISCAN RELICS\*

Kisanna BARABÁS\*\*

*After the 1949 dissolution of the Franciscan monastery in Călugăreni, a mental asylum was established in its building. The believers' pastoral care and religious service was tended by Franciscan monks and priests of the diocese. They tried to make the best possible decisions regarding the storage and conservation of the objects of art preserved from the church's furniture and apparel. In several cases they tried to assure safer storage circumstances in other monasteries, but at the same time this led to the splitting up of an integral unit. The study follows up on the changing locations of some of the furniture and that of liturgical accessories (ceremonial objects, textiles, clothes) and presents the fate of those works of art that ended up in Târgu Mureș. By evoking the extraordinary wealth of the Franciscan past, the study aims at drawing attention to the importance of the settlement that is worthy of this legacy.*

**Keywords:** Călugăreni, Franciscan Order, monastery, material heritage

**Cuvinte cheie:** Călugăreni, ordinul Franciscan, mănăstire, patrimoniu

In the September of 1855 bishop Lajos Haynald was a guest of Count Ferenc Toldalagi in his castle at Corunca. The Count showed the priest his family's portrait collection, and told him that one of his ancestors, seen on one of the portraits, was the founder of the Monastery of Călugăreni, but when the family converted to the Helvetic faith, they threw out his portrait from the monastery's sacristy. Bishop Haynald asked Franciscan Father Modestus Erős to look up the sources found in the archives at Călugăreni regarding the founder of the monastery, the details of the founding and the story of the previously mentioned portrait. At the beginning of the next year, the Father reported his findings to the Bishop, but found no information about the portrait. He assumed that if they indeed

held such a portrait at Călugăreni, then following their conversion they gave it back to the family, and also believed that the story of throwing out the portrait from the sacristy was more of a "made-up story to lay blame on the monks". Afterwards, the Bishop wrote a letter to Count Ferenc Toldalagi, who in his reply said that the painting found at Corunca is a 50-60 year old copy of the original that was at Călugăreni, and in which his ancestor can be found kneeling. The latter somehow ended up at Râciu, in the hands of Countess Lajosné Haller, born: Countess Mária Bornemisza, from whom his father bought the painting, and then, at last it became the property of his brother, Mihály Toldalagi.<sup>1</sup>

The historia domus of the Franciscans from Călugăreni says the following about these

\* I owe a great debt of gratitude towards those, who helped me with my studies, and identifying some of the items: P. Béla Bakó Fr. Pál OFM, Zsigmond Balla, Tímea Bata, Réka Bányai, Ft. Msgr. Dénes Csíki, Edina Gordán, Enikő Hegedűs, Márton László, Katalin Luffy, Ferenc Mihály, Erzsébet Muckenhaupt, P. János Urbán fr. Erik OFM, Csongor Vass. Special thanks go to Edina Gordán, Enikő Hegedűs and Zsolt Kovács for their great advice.

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<sup>1</sup> ARCHIEPISCOPAL ARCHIVES, Bishop's Archives, Documents of the Bishop's Office, 3427/1855, 190/1856, 2992/1856.



Fig. 1. Print made in the Franciscan printing press of Şumuleu Ciuc, 1692. Photo by Enikő Hegedűs, 2015.

paintings: "In Corunca, at sir Ferenc Toldalagi can be found the picture of elder Mihály Toldalagi in a frame that measures a fathom, seen in full figure, with the signature saying: »Portrait of Mihály Toldalagi, who was captain of Mureş County, Statuum Praeses of the Statutes and Orders, envoy of many Transylvanian monarchs to the Turkish Porte, 1646, taken after the kneeling portrait found in the cloister of Călugăreni.«<sup>2</sup> This painting, of which the one at Corunca was copied from, is currently in the hands of Count Mihály Toldalagi, at Murgeşti. The painting had come into the property of the family through Countess Haller Mária, the wife of Count Lajos Bornemisza from Râciu, whom the father of these two esteemed Counts, Count Zsigmond Toldalagi has bought it from. The painting looks like an altar painting, very

old itself, at which Mihály Toldalagi is kneeling, opposite of him his wife, Erzsébet Mihálcz, and his son, younger Mihály Toldalagi, between them there is a child in a cradle. Above them, on the altar is Anthony of Padua with the lily and the child Jesus, surrounded by angels offering flower garlands. At the bottom of the picture the following words are written with paint: Ex voto."<sup>3</sup> The painting is mentioned by Balázs Orbán as well, who believed it depicted the "cloister, with Mihály Toldalagi and his wife kneeling on both sides", and that it was thrown out because the family belonged to the Reformed Church.<sup>4</sup>

The exciting story of the painting that depicted the couple, who played a very important role in buying the land and founding the monastery for Bosniac Franciscan monks<sup>5</sup>

<sup>2</sup> Cf. BIRÓ 2008, 170.

<sup>3</sup> HD I, 115–116.

<sup>4</sup> ORBÁN 1870, IV, 90.

<sup>5</sup> See the story of the monastery's founding and building at: ORBÁN 1870, IV, 89–92; SCHEMATISMUS 1882, 143; KARÁCSONYI 1924, II, 273–277; P. GYÖRGY 1930, 278–293; KOVÁCS 2003, 156; LÁNGI-MIHÁLY 2004, 84; MEDGYESY-SCHMIKLI 2005, 240–257; P. BENEDEK 2005, 123–143; EMÖDI 2007, 385–391.



started the investigation, that was meant to catalogue the scattering of the heritage of the Franciscan monastery and church of Călugăreni. In the following we will briefly show the fate of the

order's scattered library and archive, and afterwards we will present the more significant travels of the liturgical objects and equipment that belonged there.

## THE LIBRARY

In the second half of the 19<sup>th</sup> century Balázs Orbán mentions the following about the monastery's library: "as it is kept in great disorder, one can only catalogue its treasures after a great search."<sup>6</sup> The library was extended in 1894 with another room, and the books were kept in different categories, depending on their aptitude.<sup>7</sup> Lajos Kelemen, in his article from 1899 has already praised some of the values of the "newly" organized library from the first floor.<sup>8</sup> Afterwards, in the 1940's the books were handled and organized by librarian magister P. Anaklét Gurzó and his novitiates.<sup>9</sup> The *historia domus* reads the following about their work: "Our valuable library's rarities and books could not be used, because during the world war and the ensuing Romanian occupation due to the continuous harassment the library was in a total disorder, and the registry of the books was not done yet. [...] the previous organization of the library was done chronologically, and as such the books placed irrationally next to one another deteriorated a lot. These problems were addressed in the current reorganization of our library, which follows the Vatican Library's rules, and categorizes the books by their size, but has an organizational list based on the author, title, contents and year of the books, and that greatly increases the usability of the library. We think it's important to mention that at such

time we sorted out and placed the incunables, the old Hungarian library's books and the ones that were printed in the old Franciscan printing press in Șumuleu Ciuc, to better be able to preserve these valuables."<sup>10</sup>

Later on P. Anaklét Gurzó took a few volumes with him to the monastery of Odorheiu Secuiesc in order to preserve them; after 1990 these books ended up in the Franciscan monastery of Șumuleu Ciuc.<sup>11</sup> The books found in October 2000 at Călugăreni, in the northern aisle, in a bricked up space behind the Anthony of Padua altar, being in a bad shape were also brought here,<sup>12</sup> the colleagues of the Szekler Museum of Csík (Muzeul Secuiesc al Ciucului) conserved and restaured them.

After the dissolution of the order in 1949 the monastery housed a newly formed mental institute. The whole complex, along with the facilities and equipment and the order's library became state property. At the start of the 1950's the whole batch, containing manuscripts<sup>13</sup> as well, was taken to the Teleki-Bolyai Library at Târgu Mureș; its catalogue is currently edited by Réka Bányai.<sup>14</sup> Edina Gordán, when putting together the catalogue of the Franciscan Library of Dej from the 16<sup>th</sup>–17<sup>th</sup> century identified 15 volumes that were once the property of the Franciscan Monastery of Călugăreni.<sup>15</sup> The work of Péter Pázmány ("Igazságra vezérlő kalauz") – the

<sup>6</sup> ORBÁN 1870, IV, 91.

<sup>7</sup> HD II, in the notes of the year 1894. Cf. TULIT 1995, 31.

<sup>8</sup> KELEMEN 1982, 261.

<sup>9</sup> At the call of the provincial, in 1944 a committee of four people developed a universal library registry plan; P. Anaklét Gurzó was member of the committee. See: GORDÁN 2011, 12.

<sup>10</sup> HD II, notes on the happenings of 1943–1944.

<sup>11</sup> I owe thanks to Erzsébet Muckenhaupt for this information.

<sup>12</sup> See the protocol written on the 24<sup>th</sup> of October 2000.

<sup>13</sup> TULIT 1995, 36.

<sup>14</sup> See the collection's list from 1732 in ADATTÁR 19/3, 186–199; for short memo, see TULIT 1995, 29–39.

<sup>15</sup> GORDÁN 2011, 26.

one that the archbishop gifted in 1625 to the monastery of Șumuleu Ciuc – was also found at Dej, and came from Călugăreni.<sup>16</sup> In 2014 the National Museum of Bucharest returned

the Franciscan Parish of Dej those incunables taken for custody in 1971, of which 11 are the property of the Franciscan Monastery of Călugăreni.<sup>17</sup>

## THE ARCHIVE

The 11 volumes of the monastery's archive, along with the library, were moved to the Teleki-Bolyai Library, and then, in the January of 1968 they were moved to their current home, the Romanian National Archives' Mureș County Office.<sup>18</sup> The issue number 119, named "The Documents of the Franciscan Order of Călugăreni" contains 0.45 running meter of documents from 1773 to 1929. "The Collection of the Ecclesiastical Registers" also contains volumes from the years 1768–1908 that were nationalized from Călugăreni.<sup>19</sup>

The *historia domus* that contains the period from the monastery's founding up to 1877 is

kept at the Franciscan Monastery of Șumuleu Ciuc, the volume containing the period from 1877 to 1990 is at Călugăreni. In the October of 2000, behind the altar of Saint Anthony they found archive volumes as well, along with the books mentioned above.<sup>20</sup>

Retaining the original owner rights, in 2008–2009 we have placed archive records worth of 0.55 running meter of documents from the Călugăreni Parish archives in the Alba Iulia Archdiocese Archives' Collection Archives of Târgu Mureș, volumes from the years 1806 to 1991.<sup>21</sup> Naturally, we have to count in some elusive archive units as well.

## WORKS OF ART

After the nationalization the spiritual care of the believers at Călugăreni, the continuous church service was tended by the Franciscan Order members, and the diocesan priests. They also tried to best handle the conservation of the works of art. In many cases, these works were moved to other monasteries for safekeeping, but this also meant that the legacy was fragmented. In the following we try to follow the "migration" of some of the equipment, and the liturgical accessories (unawares, textiles, clothing etc.), and finally the group of works that ended up in Târgu Mureș.

The monastery church and its five altars were sanctified on the 11<sup>th</sup> of June 1692 by Bishop Jakub Dluszki of Bacău. The event was immortalized by a print made in the Franciscan printing press of Șumuleu Ciuc that was inserted in a decorative wooden frame, colored with metal (Fig. 1).<sup>22</sup> The unique work can be seen on a photo published by P. József György in 1930, standing on the top of an altar drawer in the sacristy.<sup>23</sup> Later it was placed on the wall near the main altar. In the October of 2000, the vicar of the church community of Călugăreni has lent it temporarily to the Franciscan Monastery

<sup>16</sup> GORDÁN 2012, 196.

<sup>17</sup> I would like to thank Edina Gordán for this valuable piece of information. The incunables mentioned will be presented by Erzsébet Muckenaupt and Edina Gordán in their ongoing study.

<sup>18</sup> Romanian National Archive's Mureș County Office, issue number 119, inventory number 123.

<sup>19</sup> Cf. PÁL-ANTAL 2014, 162, 241–242.

<sup>20</sup> See the protocol written on the 24<sup>th</sup> of October 2000.

<sup>21</sup> BERNÁD–BARABÁS 2015, 100–101.

<sup>22</sup> LÁNGI–MIHÁLY 2004, 86; MUCKENHAUPT 2007, 20–21, photo II–9.

<sup>23</sup> P. GYÖRGY 1930, 289 (photo).



of Șumuleu Ciuc.<sup>24</sup> The work of art, which was restaured by the colleagues of the Szekler Museum of Csík and Ferenc Mihály was shown at the exhibition entitled “Our rescued sacred relics”.<sup>25</sup> At present it can be seen at the church art exhibition of Alba Iulia.<sup>26</sup>

For the purpose of our research, we can highlight from the renaissance equipment of the church from the later 17<sup>th</sup> and early 18<sup>th</sup> century<sup>27</sup> the main altar and the gallery. The main altar, sanctified in honor of King Saint Stephen<sup>28</sup> received a gift from Zsigmond Kornis in 1711, the copy of the holy statue from Mariazell. To further embellish the statue, empress Eleonora, widow of emperor Leopold I sent a silver crown as a gift.<sup>29</sup> At Călugăreni two copies of the statue from Mariazell were preserved. According to the asset-inventory from 1986,<sup>30</sup> these statues, branded asset nr. 422 and 426 were safeguarded in the sacristy. In the October of 2000, the vicar of the Călugăreni church community gave it for safekeeping to the Franciscan Monastery of Târgu Mureș.<sup>31</sup> From Târgu Mureș these statues were moved to the Franciscan Monastery of Șumuleu Ciuc. The artworks restaured by the colleagues of the Szekler Museum of Csík can be seen at the “Our rescued sacred relics” exhibition.<sup>32</sup> The statue adorned by the silver crown is probably the same that Kornis donated (Fig. 2).<sup>33</sup>

Presumably, the wooden painting of King David, found in the back of the main altar during renovations, was a part of the gallery's parapet.<sup>34</sup> In the October of 2000 this piece made its way to the Franciscan Monastery of Târgu Mureș as well,<sup>35</sup> afterwards fr. Pál OFM exposed it on



Fig. 2. The two copies of the statue from Mariazell, 18<sup>th</sup> century. Photo by Gyöngyvér Nagy, 2015.

the hallway of the Franciscan Monastery of Șumuleu Ciuc.

The balusters of the communion parapet were found on the tower's first floor. It is here, and the side-gallery, where they keep the pieces of the refectory's painted woodworks as well. The wooden plats, adorned with Latin scripts can be seen in their original place on the photo published by P. József György in 1930.<sup>36</sup> The documentation made at the church renovation

<sup>24</sup> See the protocol written on the 24<sup>th</sup> of October 2000.

<sup>25</sup> KATALÓGUS 2006.

<sup>26</sup> HEGEDŰS 2009, 35.

<sup>27</sup> See detailed presentation in LÁNGI-MIHÁLY 2004, 84–87; KATALÓGUS 2010, 21.

<sup>28</sup> See photo in LÁNGI-MIHÁLY 2004, 86.

<sup>29</sup> KARÁCSONYI 1924, II, 275–276; KOVÁCS 2011, 302; MEDGYESY-SCHMIKLI 2005, 243.

<sup>30</sup> Kept at Călugăreni.

<sup>31</sup> See the protocol written on the 10<sup>th</sup> of October 2000.

<sup>32</sup> KATALÓGUS 2006. See the photos of the artworks in the same place.

<sup>33</sup> KATALÓGUS 2010, 24.

<sup>34</sup> LÁNGI-MIHÁLY 2004, 86, photo on page 85.

<sup>35</sup> See the protocol written on the 10<sup>th</sup> of October 2000.

<sup>36</sup> P. GYÖRGY 1930, 287 (photo).



Fig. 3. The cross shaped relic holder, 1741.  
Photo by Enikő Hegedűs, 2015.

in 1971<sup>37</sup> clearly shows, that previous to the nationalization, the plats from the dining room were taken, and hung up on the walls of the northern and southern aisles of the church, though some have been placed next to the side-altars' mensas.<sup>38</sup>

From the metal-made liturgical accessories Lajos Kelemen mentions a late 16<sup>th</sup> century enamelled chalice and one that was gifted to the church in 1612, and also two bells from 1670 and 1680 in the monastery.<sup>39</sup> The chalices were not preserved, but the bell from 1670 is now being used to announce the beginning of the liturgy in the Franciscan Monastery-Church of Șumuleu Ciuc. During World War II the Russian soldiers took the patens of two chalices, and the cross from the top of the smaller ciborium.<sup>40</sup>

The registry of the Alba Iulia Archdiocese's works of art state that the works from Călugăreni comprise of eight objects (a monstrance, a chalice, a paten, two censers, a mortar, a bell and an incense boat), and three sets of altar candlesticks.<sup>41</sup>

The Franciscan Monastery of Șumuleu Ciuc holds fourteen pieces of the Călugăreni legacy, mostly made of silver: four chalices (three are dated from 1713, one is from the 20<sup>th</sup> century), six patens (two from 1686, one from 1697, one from 1712, one dated in 1713, and the last one is probably from the early 18<sup>th</sup> century), a cross shaped relic holder (1741, Fig. 3), three ciboria (one dated from 1690, shaped in the 19<sup>th</sup> century, one from the 19<sup>th</sup>, and the last from the beginning of the 20<sup>th</sup> century).<sup>42</sup> One paten from 1696 is kept at the Parish of Sângeorgiu de Mureș.<sup>43</sup>

József Huszka made some aquarelle paintings of the textiles found in the Franciscan Monastery of Călugăreni during his trip in 1881. His collection holds a piece from a tablecloth from the 18<sup>th</sup> century.<sup>44</sup> We hold precious data about the contemporary rich textile collection thanks to the article of Lajos Kelemen, published in 1899. Along with the university professor, Dr. Lajos Szádeczky, the two have approached

<sup>37</sup> ARCHIEPISCOPAL ARCHIVES, Collections, Plans Archives, Construction and Renovation Plans for Church Buildings, 1971, 7. box, Călugăreni (155). For the 1972 church restoration see BARABÁS 2008–2010, 265.

<sup>38</sup> Based on the verbal recollection of curator Zsigmond Balla.

<sup>39</sup> KELEMEN 1982, 261–262.

<sup>40</sup> HD II, at the records on the years 1944–1947.

<sup>41</sup> In the registry of the Alba Iulia Archdiocese, the objects hold the registry numbers XI.19.00.001–XI.19.00.008, XI.19.00.030, XI.19.00.033, XI.19.00.034.

<sup>42</sup> In the registry of the Alba Iulia Archdiocese, the objects hold the registry numbers XIII.09.00.014–014a, XIII.09.00.021, XIII.09.00.029–029a, XIII.09.00.034, XIII.09.00.123–XIII.09.00.130. Many of the object descriptions have reference to a conveying registry from 1994.

<sup>43</sup> In the registry of the Alba Iulia Archdiocese with the registry number: XI.10.00.008.

<sup>44</sup> FEJŐS 2006, 111–112, 298.



Fig. 4. Embroidery fragment, 1743. Photo by Enikő Hegedűs, 2015.

the Franciscans while preparing for the Paris World Expo of 1900, and found that the monks held around 100 valuable textile pieces in the sacristy's drawers. The altar covers and cloths were still in use at that time. Most of them were in good condition, although some were marked by the passing of time. They found but two that had inscriptions embroidered: one altar cover had „Holy Trinity” inscribed twice on it, the other one was donated by Ersebeth Megyesi in the June of 1746 as a tribute to Saint Anthony. Examining the patterns Kelemen and Szádeczky considered that most embroideries were made in the 17–18<sup>th</sup> century, some of them in the 16<sup>th</sup> century, and of course, some were from the 19<sup>th</sup> century.<sup>45</sup> A part of the embroideries ended up in the museum of the Transylvanian Carpathian Society (Erdélyi Kárpát Egyesület),<sup>46</sup> as such, it is possible that the folklore and history museums in Cluj Napoca still hold some of these works.

The registry of the Alba Iulia Archdiocese's works of art state mention four embroidery fragments from Călugăreni. One of these has the year 1743 inscribed in royal embroidery (Fig. 4), the other, also from around the year 1740 has names of saints inscribed on it in two rows.<sup>47</sup>

The liturgical clothing, for which guardian and prefect Antal Schirmer already made a large cabinet in the sacristy in 1711,<sup>48</sup> suffered greatly during World War II: when the Russian soldiers devastated the church equipment, they ripped out all the lining from the chasubles.<sup>49</sup> From the vast amount of clothing, a few were moved in 2000 to the Franciscan Monastery of Târgu Mureș, and afterwards to Dej, sadly this led to the separation of pieces that belonged together. During the assortment two pieces remained at the Second Parish of Târgu Mureș, these pieces were moved to the Church Art Collection of Târgu Mureș in May 2017.<sup>50</sup>

<sup>45</sup> KELEMEN 1982, 260–261.

<sup>46</sup> KELEMEN 1977, 175, 259.

<sup>47</sup> In the registry of the Alba Iulia Archdiocese, the embroideries hold the registry numbers XI.19.00.009, XI.19.00.016, XI.19.00.023, XI.19.00.026. Cf. LÁSZLÓ 1993, 129, 131–132.

<sup>48</sup> KARÁCSONYI 1924, II, 275.

<sup>49</sup> HD II, at the records on the years 1944–1947.

<sup>50</sup> In the registry of the Alba Iulia Archdiocese with the registry numbers XI.19.00.044 and XI.19.00.048.





Fig. 5. The golden infula. Photo by Enikő Hegedűs, 2015.

The survey and cataloguing of the materials still left at Călugăreni is still ongoing.

Here we note the personal objects of Kázmér Damokos (bishop's hat, vestments, gloves, detachable ebony crosier<sup>51</sup>), which were held in the sacristy with great devotion. During Lajos Kelemen's visit they concluded that the lining of one of the bishop's hats was a codex fragment; as such they removed it, after its restoration they wanted to expose it in the monastery's library.<sup>52</sup> The incomplete ten commandment explanation ended up in the manuscript archive of the Transylvanian Museum Society (Erdélyi Múzeum-Egyesület), presently it can be found

in the University Library of Cluj Napoca (under the number MS 224).<sup>53</sup> During the Second World War P. Anklét tried to save the bishop's belongings, by giving them to a pious villager, but later forgot to whom. In 1985, after ample searching their safeguard came forward. P. Marián Bodosi exposed bishop Kázmér Damokos' two infulas, two shoes, a red biretta, half of a stocking, and the worshippers could see these in the sacristy. The exposed objects were photographed, and afterwards Bodosi placed them safely in the Franciscan Monastery of Șumuleu Ciuc.<sup>54</sup> Presently the golden and the red infula (Fig. 5) are kept at Șumuleu Ciuc.<sup>55</sup>

Of the objects that served the relic worship, and were easily lost, two were placed from the sacristy of the church in Călugăreni to the Church Art Collection of Târgu Mureș in 2009: János Kökövics's pilgrimage-box from the Holy Land from the late 1800s<sup>56</sup>, and a ragged textile, with the Veronica Cloth imprint from the beginning of the 20<sup>th</sup> century.<sup>57</sup> The relic holding pictures, altar embellishing fragments from the 18<sup>th</sup> century<sup>58</sup> still left at Călugăreni are also waiting for restoration.

The group of artworks that arrived to the Franciscan Monastery of Târgu Mureș in October 2000 deserves special attention. The handover-reception records speak of multiple objects: four wooden paintings found behind the main altar during the renovation of the monastery-church (Abraham, Last Supper, Saint Peter, King David), a wooden cross painted on both sides, four wooden statues (Resurrection, two Madonnas and Saint Joseph), a procession cross,<sup>59</sup> an uninscribed altar stone, a silver censer, a lantern used when visiting the sick, a copper crucifix from the 1670s, and a number of liturgical clothing.<sup>60</sup> Of the objects enumerated

<sup>51</sup> ORBÁN 1870, IV, 91; P. GYÖRGY 1930, 282, 491.

<sup>52</sup> KELEMEN 1982, 261.

<sup>53</sup> KELEMEN 2010, 19–20.

<sup>54</sup> HD II, at the records of the year 1985.

<sup>55</sup> In the registry of the Alba Iulia Archdiocese, the infulas have the registry numbers XIII.09.00.147 and XIII.09.00.148.

<sup>56</sup> In the registry of the Alba Iulia Archdiocese with the registry number: XI.19.00.040. BARABÁS 2009, 22.

<sup>57</sup> In the registry of the Alba Iulia Archdiocese with the registry number: XI.19.00.041.

<sup>58</sup> In the registry of the Alba Iulia Archdiocese with the registry numbers: XI.19.00.010, XI.19.00.028–XI.19.00.029.

<sup>59</sup> See on the photo made of the sacristy's altar drawer: LÁNGI-MIHÁLY 2004, 85.

<sup>60</sup> See the protocol written on the 10<sup>th</sup> of October 2000.



Fig. 6. The Last Supper. Photo by Enikő Hegedűs, 2015.

above we have already spoken about the painting of King David, the two Madonnas – the two copies of the statue from Mariazell, and the liturgical clothing. The object called “Abraham” in the records, a Holy Trinity-Icon, and the copper crucifix is currently in the cell of fr. Pál OFM in the Franciscan Monastery of Cluj Napoca. The Resurrection statue<sup>61</sup> found its way

back to Călugăreni; the Saint Joseph statue got completely deteriorated at Târgu Mureș; the silver censer was stolen.<sup>62</sup>

The Last Supper (Fig. 6) wooden plank painting and the one depicting Saint Peter, the wooden cross painted on both sides (Fig. 7), the procession cross and the lantern were all taken to Șumuleu Ciuc by fr. Pál OFM, and

<sup>61</sup> In the registry of the Alba Iulia Archdiocese with the registry number: XI.19.00.011.

<sup>62</sup> Based on the verbal recollection of Fr. Pál OFM.



Fig. 7. The wooden cross painted on both sides.  
Photo by Enikő Hegedűs, 2015.

with the exception of the latter, he exposed them on the corridors of the Franciscan Monastery.<sup>63</sup> Because of the unusual technique used on the two wooden paintings (Last Supper, Saint Peter),<sup>64</sup> we can only rely on the words of an entry from the Franciscan *historia domus* from 1943 to determine their origins: “serious steps were taken to gather the antiques and artifacts from the cloister. In the room next to the library we have gathered all of the old objects, Kázmér Domokos’s two bishop’s infulas, bishop’s shoes and stocking, our chalices, the Mary picture found in the cloister that can be traced back to the 14<sup>th</sup> century, the late Dr. valiant

Pius Szabó camp vicar’s two huge icons, that he brought from Russia, many smaller Russian Mary-portraits, a *tabula ansata* Roman brick found at the outskirts of the village, a small Roman ceramic vase, an old lance found by Ferenc M. Janka in his attic (barn), an inscribed Roman tombstone, of which the Archeological Institute of Debrecen ascertained that it belonged to a Celtic soldier in the service of the Roman army, and that belonged originally to widow Jánosné Lokodi.”<sup>65</sup> The two “huge Russian icons” mentioned in the previous entry probably refer to the two wooden paintings: it seems these were not brought to Călugăreni by the Bosnian Franciscan monks in the early 17<sup>th</sup> century.<sup>66</sup>

At last, we have to mention the moving of the Franciscan Monastery’s carved wooden gate (made in 1673) at the beginning of the 20<sup>th</sup> century. The gate attracted the attention of both Balázs Orbán and Lajos Kelemen as well.<sup>67</sup> Gábor Szinte captured it on photograph during his tour in 1900, one year later he made a pen-drawing of it, and he suggested in his writing that it should be taken to a museum. The Museum of Ethnography of Budapest bought it in 1913. After the scrapping in 1965, only a few parts remained: a lintel, 80 nails from different eras and the left gate leg.<sup>68</sup>

As can be seen by the detailed review from above, the material heritage of the Franciscan order from Călugăreni has been splintered to various places. Part of these objects was preserved, the other, not quantifiable part was destroyed, or still waiting to be unearthed. Our inquiry into the incredibly rich Franciscan past tries to raise the awareness of the importance of proper recording and archiving of this heritage.

<sup>63</sup> Here we can find four wood paintings that were sawed circularly (two Johns, and a Saint Mary/Magdalene?), and also a crucifix with a corpus made by the same technique. According to Fr. Pál OFM these objects also originate from Călugăreni, presumably from the chapel of Saint John. In the inventory made in 1986 there appears to be a painted crucifix among the chapel’s accessories.

<sup>64</sup> LÁNGI-MIHÁLY 2004, 84–85, the picture of the Saint Peter painting is on page 86.

<sup>65</sup> HD II, at the records on the years 1943–1944.

<sup>66</sup> Cf. LÁNGI-MIHÁLY 2004, 84.

<sup>67</sup> ORBÁN 1870, IV, 92; KELEMEN 1982, 262.

<sup>68</sup> BATA-TASNÁDI 2015, 32; HD II, at the records on the years 1911–1912 and 1912–1913.



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#### HD II

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## ABBREVIATIONS

<i>AARGNews</i>	Aerial Archaeology Research Group Newsletter
<i>Acta</i>	Acta. Muzeul Național Secuiesc, Sfântu Gheorghe
<i>ActaArchHung</i>	Acta Archaeologica Academiae Scientiarum Hungaricae, Budapest
<i>ActaMB</i>	Bruckenthal. Acta Musei, Sibiu/Hermannstadt
<i>ActaMN</i>	Acta Musei Napocensis, Cluj-Napoca
<i>ActaMoldMer</i>	Acta Moldaviae Meridionalis. Anuarul Muzeului Județean Vaslui
<i>ActaMP</i>	Acta Musei Porolissensis, Zalău
<i>ActaMT</i>	Acta Materialia Transylvanica. Technical Sciences Department of the Transylvanian Museum Society, Cluj-Napoca/Kolozsvár
<i>ActaPraehistA</i>	Acta Praehistorica et Archaeologica
<i>ActaSic</i>	Acta Siculica, Sf. Gheorghe/Sepsiszentgyörgy
<i>ActaTS</i>	Acta Terrae Septemcastrensis, Sibiu
<i>AISC</i>	Anuarul Institutului de Studii Clasice Cluj
<i>AJA</i>	American Journal of Archaeology
<i>Aluta</i>	Aluta. Studii și cercetări
<i>AmJPhysAnthropol</i>	American Journal of Physical Anthropology
<i>AnatRec</i>	Anatomical Record. American Association of Anatomists
<i>Angustia</i>	Angustia. Muzeul Carpaților Răsăriteni, Sfântu Gheorghe
<i>AnMuzOlt</i>	Anuarul Muzeului Olteniei
<i>AnnForRes</i>	Annals of Forest Research
<i>AnnHN</i>	Annales Historico-Naturales Musei Nationalis Hungarici, Budapest
<i>ANsachs</i>	Archäologie in Niedersachsen
<i>AnthrK</i>	Anthropológiai Közlemények, Budapest
<i>Antiquity</i>	Antiquity. A Quarterly Review of Archaeology
<i>Apulum</i>	Apulum. Acta Musei Apulensis, Alba Iulia
<i>ArchAust</i>	Archaeologia Austriaca
<i>ArchBulg</i>	Archaeologia Bulgarica, Sofia
<i>ArchÉrt</i>	Archaeologiai Értesítő, Budapest
<i>ArchHist</i>	Archaeologia Historica, Brno
<i>ArchHung</i>	Archaeologia Hungarica, Budapest
<i>ArchKorr</i>	Archäologisches Korrespondenzblatt, Römisch-Germanischen Zentralmuseum Mainz
<i>ArchPol</i>	Archaeologia Polona,
<i>Areopolisz</i>	Areopolisz. Történelmi és társadalomtudományi tanulmányok, Székelyudvarhely
<i>Argesis</i>	Argesis. Studii și comunicări, Pitești
<i>ASz</i>	Agrártörténeti Szemle
<i>AusgrFuWestf</i>	Ausgrabungen und Funde in Westfalen-Lippe

<i>AVes</i>	Arheološki vestnik, Ljubljana
<i>BÁMÉ</i>	A Béri Balogh Ádám Múzeum Évkönyve, Szekszárd
<i>Banatica</i>	Banatica, Muzeul Banatului Montan, Reșița
<i>BAR (I.S./B.S.)</i>	British Archaeological Reports, International Series / British Series, Oxford
<i>BerRGK</i>	Bericht der Römisch-Germanischen Kommission
<i>BMI</i>	Buletinul Monumentelor Istorice, București
<i>BMJT (S.A.)</i>	Buletinul Muzeului Județean Teleorman (Seria Arheologie), Alexandria
<i>BuletinCIVA</i>	Buletinul Cercului de Istorie Veche și Arheologie „Vladimir Dumitrescu”, Sibiu
<i>BulletinPeabody</i>	Bulletin of the Peabody Museum of Natural History
<i>CA</i>	Cercetări Arheologice
<i>CCAR</i>	Cronica Cercetărilor Arheologice din România
<i>CommArchHung</i>	Communicationes Archaeologicae Hungariae, Budapest
<i>Cumania</i>	Cumania. A Bács-Kiskun Megyei Múzeumok Közleményei, Kecskemét
<i>CurrSweda</i>	Current Swedish Archaeology
<i>CsSzMÉ</i>	Csíki Székely Múzeum Évkönyve, Csíkszereda
<i>Dacia (N. S.)</i>	Dacia. Recherches et découvertes archéologiques en Roumanie, I–XII (1924–1948), București; Nouvelle série (N. S.): Dacia. Revue d’archéologie et d’histoire ancienne, București
<i>DissArch</i>	Dissertationes Archaeologicae ex Instituto Archaeologico Universitatis de Rolando Eötvös Nominatae, Budapest
<i>DolgKolozsvar (Ú.S.)</i>	Dolgozatok az Erdélyi Nemzeti Múzeum Érem- és Régiségtárából, (új sorozat, 2006–), Kolozsvár
<i>DolgSzeged</i>	Dolgozatok a Szegedi Tudományegyetem Régiségtudományi Intézetéből, Szeged
<i>Drobeta</i>	
<i>EJA</i>	European Journal of Archaeology
<i>EphemNap</i>	Ephemeris Napocensis, Cluj-Napoca
<i>FI</i>	File de Istorie. Muzeul de Istorie al Județului Bistrița-Năsăud, Bistrița
<i>FolAnt</i>	Folia Anthropologica, Szombathely
<i>FolArch</i>	Folia Archaeologica, Budapest
<i>Gallia</i>	Gallia. Fouilles et monuments archéologiques en France métropolitaine
<i>Georeview</i>	Georeview. Scientific Annals of Ștefan cel Mare University of Suceava, Geography Series
<i>Germania</i>	Germania. Anzeiger der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts
<i>Hierasus</i>	Hierasus. Muzeul Județean Botoșani
<i>HOMÉ</i>	A Herman Ottó Múzeum Évkönyve, Miskolc
<i>HTRTE</i>	A Hunyadmegyei Történelmi és Régészeti Társulat Évkönyve, Déva
<i>HZ</i>	Historische Zeitschrift
<i>IJOsteo</i>	International Journal of Osteoarchaeology
<i>Istros</i>	Istros. Muzeul Brăilei
<i>JAHA</i>	Journal of Ancient History and Archaeology

<i>JAMÉ</i>	A Nyíregyházi Jósza András Múzeum Évkönyve, Nyíregyháza
<i>JASc</i>	Journal of Archaeological Science
<i>JAT</i>	Journal of Ancient Topography – Rivista di Topografia Antica
<i>JbAS</i>	Jahrbuch Archäologie Schweiz
<i>JbRGZM</i>	Jahrbuch des Römisch-Germanischen Zentralmuseums, Mainz
<i>JCerEnvD</i>	Journal of Ceramics and Environmental Design
<i>JHumEvol</i>	Journal of Human Evolution
<i>JNES</i>	Journal of Near Eastern Studies
<i>JOM</i>	JOM. The Journal of The Minerals, Metals & Materials Society
<i>JRA</i>	Journal of Roman Archaeology
<i>JRomPotSt</i>	Journal of Roman Pottery Studies
<i>JSchrVgHalle</i>	Jahresschrift für Mitteldeutsche Vorgeschichte Halle (Saale)
<i>KJb</i>	Kölner Jahrbuch für Vor- und Frühgeschichte
<i>KM</i>	Keresztény Magvető. Az Erdélyi Unitárius Egyház Folyóirata, Kolozsvár
<i>KRRMK</i>	A Kaposvári Rippl-Rónai Múzeum Közleményei
<i>KuBA</i>	Kölner und Bonner Archaeologica
<i>Levant</i>	Levant. Journal of the British School of Archaeology in Jerusalem and the British Institute at Amman for Archaeology and History
<i>MacActaA</i>	Macedoniae Acta Archaeologica, Prilep
<i>Marisia</i>	Marisia (V–), Studii și Materiale, Târgu Mureș
<i>Marisia-AHP</i>	Marisia: Archaeologia, Historia, Patrimonium, Târgu Mureș
<i>MCA</i>	Materiale și Cercetări Arheologice, București
<i>MFME</i>	A Móra Ferenc Múzeum Évkönyve, Szeged
<i>MMMK</i>	A Magyar Mezőgazdasági Múzeum Közleményei
<i>MTAK (II)</i>	A Magyar Tudományos Akadémia II. Társadalmi-Történeti Tudományok Osztályának Közleményei (1950–1966), A Magyar Tudományos Akadémia II. Filozófiai és Történettudományi Osztályának Közleményei (1966–1981)
<i>NMME</i>	Nógrád Megyei Múzeumok Évkönyve, Salgótarján
<i>OxfJA</i>	Oxford Journal of Archaeology
<i>PBF</i>	Prähistorische Bronzefunde, Stuttgart
<i>ProblemeKfsNsg</i>	Probleme der Küstenforschung im südlichen Nordseegebiet
<i>ProcPrehistSoc</i>	Proceedings of the Prehistoric Society
<i>PZ</i>	Praehistorische Zeitschrift
<i>RCRFA</i>	Rei Cretariae Romanae Fautorum Acta, Tongeren
<i>RevBis</i>	Revista Bistriței, Complexul Județean Muzeal Bistrița-Năsăud
<i>Sargetia (S.N.)</i>	Sargetia. Acta Musei Devensis, Deva
<i>SCA</i>	Studii și Cercetări Antropologice
<i>SCIV(A)</i>	Studii și Cercetări de Istorie Veche (și Arheologie 1974–), București
<i>SlovArch</i>	Slovenská Archeológia, Bratislava
<i>SMMK</i>	A Somogy Megyei Múzeumok Közleményei, Kaposvár
<i>StAntArch</i>	Studia Antiqua et Archaeologica, Iași
<i>Starinar</i>	Starinar. Arheološki Institut Beograd

<i>StCercNum</i>	Studii și cercetări de numismatică, București
<i>StComSM</i>	Studii și Comunicări Satu Mare
<i>StComVrancea</i>	Vrancea. Studii și comunicări, Focșani
<i>StudiaAA</i>	Studia Antiqua et Archaeologica, Iași
<i>SUBB-Historia</i>	Studia Universitatis Babeș–Bolyai, series Historia, Cluj-Napoca
<i>Századok</i>	Századok, A Magyar Történelmi Társulat Folyóírata, Budapest
<i>Terra Sebus</i>	Terra Sebus, Acta Musei Sabesiensis, Sebeș
<i>Thraco-Dacica</i>	Thraco-Dacica. Institutul de Arheologie „Vasile Pârvan” Centrul de Tracologie, București
<i>Tyragetia</i>	Tyragetia. The National Museum of History of Moldova, Chișinău
<i>UPA</i>	Universitätsforschungen zur Prähistorischen Archäologie, Bonn
<i>VAH</i>	Varia Archaeologica Hungarica, Budapest
<i>VMMK</i>	A Veszprém Megyei Múzeumok Közleményei, Veszprém
<i>WMMÉ</i>	A Wosinsky Mór Múzeum Évkönyve, Szekszárd
<i>ZBf</i>	Zeitschrift für Balkanforschung