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A MEDIEVAL FINGER RING WITH CHRISTIAN MOTIF FROM GĂLĂȚENI / SZENTGERICE

ÁLDOR CSABA BALÁZS

The area around Gălățeni village, Mureș county, on the left bank of Niraj river is poor in archaeological sites. From the settlement and nearby villages only a couple isolated finds are known, early bronze age and bronze age objects¹. The paper presents a silver ring fragment which was found with a metal detector on a hilltop covered with dense forest, at east from the village, at a depth of about 20 cm. We consider it is important to be documented, as it could have belonged to one of the first settlers of the medieval village Sancta Gerecia.

Keywords: finger-rings, jewelry, middle ages, christian symbols, metal-detecting

Cuvinte-cheie: inele, podoabe, ev mediu, simboluri creștine, detectarea metalelor

I. INTRODUCTION

Gălățeni is first mentioned in 1332 as Sancta Gerecia, S. Graxia, in the Papal Regestrum,² when the parish priest, Laurentius,³ pays 25 denars for the papal income tax⁴, so one can assume that a church had already existed at that time. The tax paid is higher as the ones mentioned in the papal registers from other settlements in the area, possibly meaning that Sancta Gerecia was already a large village in the early 14th century. The name of the settlement could have its origin in the first parish church patrona, which was probably built in the late 13th – early 14th century.⁵ In the 15th century it was rebuilt and after several other restorations today this is the local Unitarian church, while it still keeps a few elements from its first, gothic phase. Karácsonyi János believes that a saint of

the Franciscan order, Gratian, who passed away in 1263 might have been the patrona of the first church⁶. The Franciscan friars arrived in Târgu Mureș in 1316, and they might have had a role in spreading devotion towards this particular saint. The finger ring presented in this paper was found on a hilltop a few hundred meters at SE from this church (Fig. 1).

People have used rings since ancient times not just as an accessory, ornament to enhance the beauty or status of the wearer, but also for the symbols they incorporate. The medieval finger rings are seldom discovered in clearly datable context. Although they are not rare in burials, only a small percent of the published rings came from graves. In the last years metal detecting has become very popular and medieval rings are

¹ ROSKA 1942, 265–266.

² BEKE 1894, 169; ORBÁN 1868, IV, 56, note 3.

³ ORTVAY 1892, 995.

⁴ Orbán Balázs mentions 55 denars (“Laurentius sacerdos de S. Gerecia solv. 55 denarios”). This might be an error, the amount is too high compared to the tax paid to the Tileagd archdeaconry by other settlements in the Niraj valley in the same year.

⁵ LESTYÁN 2000, 62.

⁶ KELEMEN 1982, 177.

found almost on a daily basis now.⁷ There are a few design types which come up quite often, but two identical medieval rings are almost impossible to find. Beside various geometrical, floral or abstract patterns, a number of medieval rings present Christian motifs, like the one found at Gălățeni.

In the 20th century two significant papers were published about the medieval rings found on the territory of the medieval Hungarian Kingdom, first by Mária Hlatky in 1938,⁸ and four decades later by Zsuzsa Lovag.⁹ In 1962 Szőke Béla in his work on Arpadian artifacts compiled the known rings as well.¹⁰ We also must mention the university thesis of Zoltán Litauszki,¹¹ who examined the rings found on the Southern Great Plain of Hungary (Bács-Kiskun, Békés, Csongrád Counties). Péter Langó discussed

the 10th century rings found in the Carpathian basin, with widening bezel and rhombic head,¹² while for the same area Keszi Tamás earlier constructed a typology for the closed hoop plate rings.¹³ For the lower Danube area Luminița Dumitriu published a monograph on the jewelry from the 11th–15th centuries, where she classified the rings in two major groups: rings with chaton and without chaton.¹⁴

In an ampler approach on minor medieval art from Banat, Dumitru Țeicu compiles the finds from the region, with a chapter dedicated to the rings, without constructing typologies.¹⁵ At south from the Danube river, in medieval Bulgaria, Valeri Grigorov's thesis examines the medieval jewelry from the 7th–11th centuries and groups the rings by formal typology and decorations.¹⁶

THE RING

The ring found at Gălățeni (Fig. 2) belongs to the ample category of pieces with bezel joint with the hoop. It has a circular shaped top with 10mm bezel size and a 3.20 mm wide, 1.50 mm thick flat hoop. The hoop has a shoulder which widens from 3.20 mm to 6.53 mm just below the bezel with several scratched lines as ornament. The fragment weights 1.19 gr and the ring hoop diameter can be estimated to about 20 mm. Judging by its size, it was probably a woman's finger ring. In the Luminița Dumitriu classification of the medieval minor art from Wallachia and Dobrogea, this jewelry is type III 1.1.2.1.b,¹⁷ but with no specimens listed from Walachia

with close formal type to the ring from Gălățeni. From Dobrogea we can mention a couple of rings from Enisala¹⁸ and Păcuiul lui Soare,¹⁹ from a Byzantine context.

The ring was cast from an alloy of silver with majority base metal content, probably copper (billon). Typically, finger rings with raised bezel were cast.²⁰ It was decorated in the mold with a vaguely rhomb-shaped outer frame. After casting a smooth rasp was probably used to take off excess material and shape the ring bezel. Its main decoration is a cross with arms of equal length (a Greek cross), made by means of engraving. The cross divides the bezel in four slices

⁷ CRAIOVAN 2019; VOINAGHI 2023.

⁸ HLATKY 1938.

⁹ LOVAG 1980.

¹⁰ SZŐKE 1962, 64–65.

¹¹ LITAUSZKI 2012.

¹² LANGÓ 2016.

¹³ KESZI 1999.

¹⁴ DUMITRIU 2001, 51–52.

¹⁵ ȚEICU 2009, 41–44.

¹⁶ GRIGOROV 2007, 186–199.

¹⁷ DUMITRIU 2001, 55, pl. 5/14–25.

¹⁸ DUMITRIU 2001, pl. 71/3.

¹⁹ DUMITRIU 2001, pl. 82/19.

²⁰ OȚA 2008, 112–114.



Fig. 1. 1. The place of discovery mapped on the first Austrian military survey (1763–1785); 2. The place of discovery on Google Earth aerial view map.



Fig. 2. The ring fragment discovered at Gălățeni, photo and reconstruction.

and in each there is a vaguely crescent-shaped decoration, all of them shaping a *crux gammata* (Fig. 2). This was a disguised form of the cross and in Rome it is called *crux dissimulata*, while

the early Christians had to conceal themselves. The church didn't adopt the crucifix until the 6th century, when Christianity became the official religion of Rome.

THE CRUX GAMMATA SYMBOL

The Christian cross, with or without a figure of Christ included, is the main religious symbol of Christianity. For Christians the symbol of the cross is frequent also on smaller value items, accessible for common people, considered to have a protective function. The Greek cross, which designates a cross with arms of equal length, as in a plus sign, was in common use already by the 4th century and it is depicted on jewelry continuously through the middle ages.

A symbol largely employed during the 3rd and 4th centuries, the *crux gammata* closely resembles the cross. Together with the *crux ansata* it was used by the early Christians before they adopted the cross as the symbol of their religion. The *crux gammata* is fairly common on Christian monuments of Rome, while the cross is absent from the oldest Christian catacombs of the city. In an arcosolium in the catacomb of St. Generosa we can see the *crux gammata* painted twice on the Good Shepherd's tunic, and in the catacombs of St. Domitilla the same on the tunic of the fossor Diogenes (Fig. 4).²¹ It was often represented also on domestic utensils and cups on the tombs of early martyrs.²²



Fig. 3. *Crux gammata* and christogram in the catacombs of Rome (apud Zmigrodzki 1890, No.134).

“In the western church the word gammadia is of frequent occurrence in the later papal biographies, in Anastasius, in the lists of offerings made to the basilicas and churches, e. g., Leo III. among gifts to the Church of St. Susanna gave a purple

vestment, ‘having on the middle a cross of golden stripes, . . . and four golden-striped gammadions in the vestment itself,’ and Leo IV. to the Church of St. Mary at Anagni ‘a vestment with gammadions woven in gold.’ (A Dictionary of Christian antiquities).²³

According to Giovanni Battista De Rossi's research on the chronology of this symbol



Fig. 4. Virtual reconstruction of the burial niche of the fossor (gravedigger) Diogenes (Photo: M. Limoncelli – N. Zimmermann, Domitilla-Projekt, DAI Rome).

and their examples from the catacombs under Rome, it was seldom or never used till the first half of the third century.²⁴ It is known that early Christians sought means to portray and in the meantime conceal the cross of Christ and this way the *crux gammata* was adopted. With the appearance of the Christogram and the acceptance of the cross as symbol of Christian faith, the *crux gammata* began to fall in disuse, but was never fully abandoned. In gepidae environment a large variety of Christian artifacts were discovered, and while on most of them the main symbol is the latin cross, there are also two fibulae from Debrecen which clearly depict a *crux*

²¹ KRAUS 1896, 170.

²² ZÖCKLER 1875, 141.

²³ CHEETHAM 1908, 709.

²⁴ DE ROSSI 1864, 318.

gammata.²⁵ In the 8th century this symbol is still in use as an ornament in the sacerdotal garments embroidery.²⁶

The *crux gammata* is widely accepted as a composition of four letters gamma. There is a unique mosaic wall decoration in the Basilica

although similar patterns have been found in several locations. Erwin R. Goodenough notes that these markings often appear on important religious paintings and figures. He believes that the importance of the art and textiles in which these markings are depicted substantiates the



Fig. 5. Wall mosaic, Basilica Sant'Apollinare Nuovo, Ravenna (photo: William M. Timlin, meisterdrucke.uk).

of Sant'Apollinare Nouvo from Ravenna, built in late 5th or early 6th century, which depicts the *gammadia* on many of the vestments of the religious figures (Fig. 5). Theodore Balsamon, eastern orthodox patriarch of Antioch between 1185–1199, in the enumeration of the marks of patriarchal dignity mentions the robe trimmed with gammas: “*These crosses were peculiar to the white Eucharistic vestments, those of a purple color being destitute of them.*”²⁷

John W. Welch and Claire Foley say that scholars refer to the *crux gammata* as *gammadia*, while some of them are shaped like the Greek letter gamma (Γ).²⁸ They’ve observed that the significance of these markings remained unknown to archaeologists and art historians,

marks’ religious and symbolic significance, although he admits that his opinion has not been fully substantiated²⁹. Goodenough is calling “ceremonial garments” with “symbolic force” all clothing that contains *gammadia*. According to him, these may come from a “ritualistic treasure” of items, the nature of which “neither the paintings nor the textiles, unfortunately, make explicit.”³⁰

From Romania we must mention the ceramic vessel with *crux gammata* decoration found in 3rd century Carpic environment at Varnița, and a cup from Cioreni-Timișoara from a 3rd–4th century settlement.³¹ While at the Carpic vessel we cannot consider this symbol as being a Christian representation but more likely

²⁵ BÓNA 1976, 64, fig. 24.

²⁶ CARUS 1902, 361.

²⁷ CHEETHAM 1908, 709.

²⁸ WELCH – FOLEY 1996, 253.

²⁹ GOODENOUGH 1964, 162.

³⁰ GOODENOUGH 1964, 128, 164.

³¹ BENEÁ 1995, 369–370.

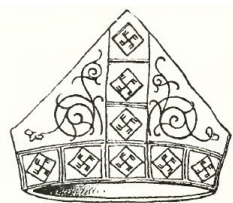


Fig. 6. An abbots' mitre of the 8th century (apud Zmigrodzki 1890, No.138).

solar-cult-linked, the *crux gammata* on the cup from Cioreni might indicate an early coexistence of pagan and Christian symbolism.³² Mircea Ignat lists 6 pottery fragments from the 4th century having the same decoration, all from the area between the Carpathian Mountains and Nistru River. From Dinogetia we have a 5th–6th century, north-African type terracotta oil lamp with the same decoration.³³ A 5th century brick from the collection of Muzeul Olteniei, Craiova, with unknown origin has an incised decoration made from small circles, in the shape of a *crux gammata*.³⁴ Ignat also compiled a list of the ceramic finds from the 6th–7th centuries, all being found within settlements. Three are from Muntenia, five from Basarabia.³⁵ If they are early-Christian signs is debated, but some of them can be also solar-cult-related. It is certain that all representations of the *crux gammata* which are earlier as the middle of 3rd century cannot be seen as Christian symbols.

In 1952 at Mangalia (Constanța county) a byzantine amphorae was found which was decorated with a *crux gammata* below one of its handles.³⁶ Based on analogies it was dated to the middle of 11th century. This is a rare ornament on byzantine amphorae found in Dobrogea, with just a couple known, while the simple

cross is quite common.³⁷ On a single occasion, in the decoration of a 6th–7th century pot from București-Dămăroaia the *crux gammata* was associated with a *crux quadrata* (Greek cross).³⁸

In the Basarabi-Murfatlar cave complex (Constanța county) dated to the 10th–11th centuries, seen by many as the first known Christian church and the first sanctums of a monastery from the territory of Romania, on the altars carved in the cave walls we meet among others also this symbol.³⁹

The first ruler of Wallachia, Negru Vodă, was buried in the early 14th century with brocade having gold metallic thread with *crux gammata* ornament. The burial shroud of Byzantine princess Maria Asanina Palaiologina, the second wife of prince Ștefan cel Mare, is a masterpiece of religious handicraft which combines the Byzantine art style with western influences, and was made around 1476. While it brings together echoes of gothic art and islamic geometric patterns, between the embroidery motifs on this shroud from Putna monastery there are also two occurrences of the *crux gammata*⁴⁰ (Fig. 7).

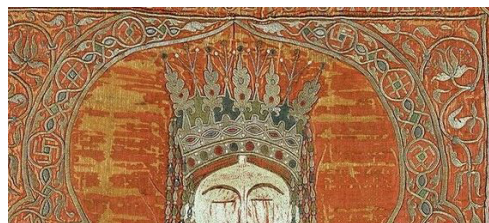


Fig. 7. The burial shroud of Maria Asanina Palaiologina (detail), from Putna (photo: putna.ro).

³² BENEĂ 1995, 374.

³³ DUMITRIU 2000, 56.

³⁴ DUMITRIU 2000, 50.

³⁵ IGNAT 2022, 234–235.

³⁶ BARNEA 1959, 906.

³⁷ STĂNICĂ 2012, 62.

³⁸ STANCIU 2018, fig. 5.2.

³⁹ BORONEANȚ 2002, 26.

⁴⁰ TEODORESCU 2004, 7.

CHRONOLOGY

There is a large variety of medieval rings, it is almost impossible to find two identical. Typologies were made upon their shape and decorations. In the material culture of the conquering Hungarians rings are not frequent, it seems that its wearing was not a widely spread habit yet.⁴¹ Although till the first Mongol invasion the seal rings typically had only a small bezel of 10–15 mm,⁴² the bezel size of the ring from Gălăţeni might be too small to consider it a seal ring. The formal antecedents of the medieval seal rings are known from common cemeteries dated to the 10th–11th centuries.⁴³ Researchers noticed a connection between the earlier, widening-headed finger rings and later (14th–16th century) medieval cast seal rings.⁴⁴ The use of documents, with seals by private individuals began towards the end of the 12th century and spread in the early 13th century. Often these seals replicate the iconography from coins, view which is shared by several researchers.⁴⁵

In the medieval Hungarian kingdom, on a document first time a seal with Greek cross appears only in 1236.⁴⁶ On rings from the medieval Hungarian Kingdom area we meet this motif from the second half of the 13th century,⁴⁷ especially on silver seal rings. The Greek cross is present on the coins minted by almost each Hungarian king from the Arpad house. A close similarity with the ring's decoration can be noted on a silver coin attributed to king Bela II (type Unger-52, CNH 87, Huszar-99).⁴⁸ This ring type with bezel joint with the ring link in the Pannonia region was assigned to the 13th

century,⁴⁹ while the first seal rings, which are datable with coins, were buried in the first half of the 13th century.

A close analogy we have from the Zăbala (Covasna county) necropolis, dated to the second half of the 12th century by the Hungarian medieval coins spanning from II. Géza to III. Béla. The ring is decorated on the bezel also with a Greek cross, with incised lines in each of its four fields in shape of radial stripes. The hoop widens below the bezel, with parallel incised lines as decoration.⁵⁰

Another analogy we have with a silver ring found in the necropolis from Cuptoare-Sfogea (com Gornea, Caraş-Severin county). It has a circular shaped top, divided by a Greek cross in four fields, with one line in each field, pointing from the middle of the cross towards the outer circle of the bezel.⁵¹ The necropolis from Cuptoare-Sfogea was dated to the 12th–14th centuries.⁵² Rings with chaton, having similar formal type as the ring from Gălăţeni, were found also in the 12th century necropolis from Peteni (Covasna county).⁵³ Examining the grave goods from Zăbala and Peteni, researcher Z. Székely observes significant byzantine influences on the jewelry.⁵⁴

In the funeral horizon of Byzantine origin from the Banat, and the area between the Southern Carpathians, the Danube and the Olt river this type of ring is attributed to the South-Danubian Burial Horizon-2⁵⁵ (end of 11th century – early 13th century). In Bulgaria the Grigorov III.1 type finger rings present the closest similarity by formal type and decoration.

⁴¹ RÓZSA-SZIGETI 2021, 268.

⁴² LOVAG 1980, 232.

⁴³ TÜRK 2001, 382.

⁴⁴ RÓZSA-SZIGETI 2021, 268.

⁴⁵ SONOC-GRIŞAN 2002–2003, 186; SZÉKELY 1990, 108.

⁴⁶ KUMOROVITZ 1936, 55, fig. 20.

⁴⁷ LITAUSZKI 2012, 24.

⁴⁸ UNGER 1997, 70. RÉTHY 1899, 16.

⁴⁹ LOVAG 1980, 223–225.

⁵⁰ SZÉKELY 1973, 221.

⁵¹ ŢEICU 2009, pl. 17/6.

⁵² UZUM 1987.

⁵³ SZÉKELY 1990, fig. 10/4, 13/12.

⁵⁴ SZÉKELY 1981, 140.

⁵⁵ OŢA 2005, fig. 1; OŢA 2015, pl. 132.

Only a few specimens from this type are published in the Bulgarian literature, their datation spans from the second half of the 9th century till the end of 11th century. The Grigorov III type rings all show a good analogy if we take into the consideration only their formal types and disregard the decorations. All are dated in the same period as type III.1, ending at the beginning of 12th century. In the statistics of the known specimens from type III rings, the III.1 subtype has the lowest known pieces, less than 20.⁵⁶

In the 10th–14th century Banat, finger-rings with raised bezel (Oța III.2.4.3. Type) as grave goods are known from 11 sites, and their chronology spans the entire period between the 10th and the 15th century.⁵⁷ One of the finger rings found at Arača⁵⁸ (Serbia) is a good analogy with Greek cross decoration on the bezel (Oța 2015, pl. 14/15). Further south we must mention a ring from Braničevo Okrug (Serbia) with same formal type and cross-decoration, dated to the 11th–13th centuries.⁵⁹ A catalog of the Serbian National Museum's jewelry collection from the 12th to the 15th centuries lists two bronze rings found in Belgrade area with forms very close to the ring from Gălățeni, both dated to the 12th–13th centuries.⁶⁰ A more recent research on byzantine jewelry in Serbia places these ring types to the 11th–12th centuries.⁶¹ They are well represented in the medieval necropolis from Ravna, near Knjazevac, where the researchers propose a lower, 10th century date, based on parallels from Bulgaria.⁶²

Zoltán Litauszki in his thesis classified the rings only upon their decorations. The rings with equal-armed decoration (type 4.1 in Litauszki

classification) are missing almost entirely from the discussed region, with only one known. This type of decoration is rare on the entire territory of the medieval Hungarian Kingdom according to Zsuzsa Lovag, with only two known⁶³ from the ages of the Árpád Dynasty at the time she published her paper.⁶⁴

In an earlier approach, K. Éry Kinga believes the christian symbols represented on these ring types could equally result from the bulgarian presence in the area in the 9th century and the byzantine influence⁶⁵. The ring from Gălățeni could be an evolved, a bit more elaborated later form of the D1-type closed plate rings from Keszi Tamás's classification, which according to the researcher is a jewelry type that appeared in Byzantine environment at the end of 8th century – beginning of the 9th century, using the iconography from earlier more simple ring designs⁶⁶. Keszi Tamás's opinion is that these must be dated to the 10th century⁶⁷, and that they've completely disappeared by the beginning of the 11th century. Earlier parallels from Albania, Greece⁶⁸ are seen as an indication that this type of jewelry started spreading from the South Balkans towards the north. According to his research, the D1-type rings, when they were found in burials for which the sex and age of the deceased could be determined, they were always woman and children.

⁵⁶ GRIGOROV 2007, 201, fig. 72; 77.

⁵⁷ OȚA 2015, 136, pl. 15/1–3.

⁵⁸ STANOJEV 2004, 56–67.

⁵⁹ ŠPEHAR 2007, fig. 5/11.

⁶⁰ MILOŠEVIĆ 1990, 59.

⁶¹ BIKIĆ 2010, 92–100.

⁶² JOVANOVIĆ–VUKSAN 2005, 217–218, 240.

⁶³ LOVAG 1980, 228.

⁶⁴ We must take into consideration the fact that Zsuzsa Lovag in the paper mentions only the rings which came from datable context.

⁶⁵ ÉRY 1955, 66–67.

⁶⁶ LANGÓ 2016, 402.

⁶⁷ KESZI 1999, 142.

⁶⁸ DAVIDSON 1952, pl. 105, 106.

CONCLUSIONS

The ring from Gălățeni presented in this paper belongs to a horizon of the 11th–12th centuries. It was lost by its owner; therefore, it wasn't found in a clearly datable context. Balcanic or Byzantine tradition can be noted and it was probably not locally made, but in a workshop somewhere in the Carpathian Basin, or even a more southern import cannot be ruled out. Based on its size, and analogies, we can assume that it was a woman's ring and the owner was not from the lower class. Although it is shaped

like a seal ring, most likely this wasn't its purpose, but was used as a symbolic expression of faith. It has an interesting decoration, for which we could not find analogies in the Carpathian Basin. Its material is also uncommon, as the cast rings with similar formal type in the 10th–12th centuries were usually made from bronze. Although the local parish church is mentioned in documents only in 1332, in the light of this new discovery we can assume that the settlement must be at least a century earlier.

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ABBREVIATIONS

<i>ActaArchHung</i>	Acta Archaeologica Academiae Scientiarum Hungaricae
<i>ActaMN</i>	Acta Musei Napocensis
<i>Acta MP</i>	Acta Musei Porolissensis
<i>ActaTS</i>	Acta Terrae Septemcastrensis
<i>AIIA</i>	Anuarul Institutului de Istorie și Arheologie “A. D. Xenopol”. Iași
<i>AJA</i>	American Journal of Archaeology
<i>Angustia</i>	Angustia. Muzeul Carpaților Răsăriteni
<i>Apulum</i>	Apulum. Acta Musei Apulensis
<i>ArchÉrt</i>	Archaeologiai Értesítő
<i>ArchKorr</i>	Archäologisches Korrespondenzblatt
<i>ArhMold</i>	Arheologia Moldovei
<i>Banatica</i>	Banatica, Muzeul Banatului Montan
<i>BAR (IS)</i>	British Archaeological Reports (–International Series)
<i>BHAUT</i>	Bibliotheca Historica et Archaeologica Universitatis Timisiensis
<i>BJ</i>	Bonner Jahrbücher
<i>BAI</i>	Bibliotheca Archaeologica Iassiensis
<i>BAM</i>	Bibliotheca Memoriae Antiquitatis
<i>BMA</i>	Bibliotheca Musei Apulensis
<i>BMM</i>	Bibliotheca Musei Marisiensis
<i>BMN</i>	Bibliotheca Musei Napocensis
<i>BMP</i>	Bibliotheca Musei Porolissensis
<i>BudRég</i>	Budapest Régiségei
<i>CA</i>	Cercetări Arheologice
<i>CCAR</i>	Cronica Cercetărilor Arheologice din România
<i>Dacia (N. S.)</i>	Dacia. Recherches et découvertes archéologiques en Roumanie, I–XII (1924–1948), Nouvelle série (N. S.): Dacia. Revue d’archéologie et d’histoire ancienne
<i>DolgKoložsvár (Ú.S.)</i>	Dolgozatok az Erdélyi Nemzeti Múzeum Érem- és Régiségtárából, (Új sorozat 2006–)
<i>EMúz</i>	Erdélyi Múzeum
<i>EphemNap</i>	Ephemeris Napocensis
<i>FolArch</i>	Folia Archaeologica
<i>JAHA</i>	Journal of Ancient History and Archaeology
<i>JbRGZM</i>	Jahrbuch des Römisch-Germanischen Zentralmuseums
<i>JRA</i>	Journal of Roman Archaeology
<i>KuBA</i>	Kölner und Bonner Archaeologica
<i>Lymbus</i>	Lymbus. Magyarságtudományi Forrásközlemények
<i>Marisia</i>	Marisia (V–XXXV): Studii și Materiale
<i>Marisia-AHP</i>	Marisia: Archaeologia, Historia, Patrimonium
<i>MCA</i>	Materiale și Cercetări Arheologice
<i>MFME (–StudArch)</i>	A Móra Ferenc Múzeum Évkönyve, (Studia Archaeologica 1995–)
<i>ReiCretActa</i>	Rei Cretariae Romanae Fautorum Acta

<i>RevBis</i>	Revista Bistriței. Complexul Județean Muzeal Bistrița-Năsăud
<i>Sargetia</i> (S.N.)	Sargetia. Acta Musei Devensis
<i>SCIV</i> (A)	Studii și Cercetări de Istorie Veche (și Arheologie 1974–)
<i>StComSfGheorghe</i>	Studii și comunicări. Sfântu Gheorghe
<i>StudiaAA</i>	Studia Antiqua et Archaeologica. Iași

MARISIA. ARCHAEOLOGIA, HISTORIA, PATRIMONIUM

With a publishing tradition since 1965, in 2019 the annual of the Mureș County Museum initiated a new series entitled: *Marisia. Archaeologia, Historia, Patrimonium*. The publication provides a panel for new research results in archeology, architecture and material heritage of the history of arts and culture. The studies mainly focus on the inner Transylvanian region that encompasses also Mureș County. Beyond local valuable contributions, the annual aims at a regional and global concern that is relevant for the whole of Transylvania. Among the annual's missions is to provide mutual interpretation of the research results produced by the Romanian and Hungarian scientific workshops. Therefore, the annual articles are mainly in English but based on the field of research and the approached topic studies in German, Romanian or Hungarian are also accepted.

Cu o tradiție din anul 1965, anuarul Muzeului Județean Mureș s-a relansat în 2019 sub titlul *Marisia. Archaeologia, Historia, Patrimonium*. Această publicație se descrie ca o platformă științifică care cuprinde rezultatele cercetărilor în domenii precum: arheologia, arhitectura și patrimoniul material din zona istoriei artelor și a culturii, studii localizate în regiunea centrală a Transilvaniei, din care face parte județul Mureș. In extenso, anuarul își propune să ofere un spațiu unitar contribuțiilor științifice valoroase, relevante din perspectiva geografică a ceea ce înseamnă întreaga regiune a Transilvaniei. Una dintre misiunile publicației este aceea de a oferi tuturor celor interesați spațiul de schimb pentru cele mai noi rezultate din atelierele științifice românești și maghiare. Articolele anuarului sunt scrise în general în limba engleză, existând totodată articole scrise în germană, română și maghiară, în funcție de specificul domeniului și a temei abordate.

A Maros Megyei Múzeum 1965 óta megjelenő évkönyvének 2019-ben útjára bocsátott új sorozata, a *Marisia. Archaeologia, Historia, Patrimonium* elsősorban a mai Maros megyét is magába foglaló belső-erdélyi régió régészeti, épített és tárgyi örökségére, nemkülönben az ezekhez kapcsolódó művészettörténeti, művelődéstörténeti kérdésekre vonatkozó újabb kutatások tudományos fóruma. A lokális perspektíván túl igyekszik kitekinteni a regionális és univerzális összefüggésekre, így a tágran értelmezett Erdély területére nézve is közöl kiemelkedő értékkel bíró tanulmányokat. Küldetésének tekinti a hazai román és magyar tudományos műhelyekben született eredmények kölcsönös tolmácsolását. A dolgozatok nyelve főként az angol, de szakterülettől és témától függően német, román vagy magyar nyelven is közöl írásokat.