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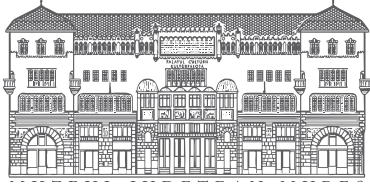
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Muzeul Judeţean Mureş / Mureş County Museum
CP 85, str. Mărăşti nr. 8A, 540328 Târgu Mureş, România
e-mail: marisiaedit@gmail.com

Cover: István KARÁCSONY

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LIVING POSTERS: AN UNUSUAL ADVERTISING ATTEMPT FROM A WOMEN'S ORGANISATION IN 1903 TÂRGU MUREŞ

Dorottya ÚJVÁRI*

In this study, I analyse three photographs from the Mureş County Museum's collection, the origins and dates of which were previously unknown. By a stroke of luck, I discovered a fourth image in a local early 20th-century periodical, which facilitated their identification: the photographs in the museum's collection capture three scenes from a performance titled 'Living Advertisements', staged at a 1903 soirée hosted by the Israelite Women's Benevolent Society. By uncovering this context, I aim to demonstrate the diverse research avenues that photographs can initiate. In this instance, their creation was tied to a community event that offers valuable insight into the public roles and opportunities for urban women at the turn of the century.

Keywords: photography, turn of the century, women's history, women's associations, Târgu Mureş
Cuvinte-cheie: fotografie, începutul secolului, istoria femeilor, asociații de femei, Târgu Mureş

INTRODUCTION

The beginnings of this story will surely be familiar to anyone who has ever worked with a museum collection. No matter how meticulously records are kept, the information regarding items in a collection is rarely consistent. Some objects possess a rich, well-documented backstory, while others do not. The photographs from Mureş County Museum's collection largely fall into the latter category: often, the only recorded data is when and from whom the item was acquired, or occasionally, the names of those pictured, written on the back. This approach was once common: for a long time, museums regarded photographs merely as illustrations for various topics, rather than as valuable cultural and historical sources, unique objects, or indeed, artworks. But this practice is highly erroneous, since it prevents valuable information from reaching us, as I will demonstrate in the following, where I aim to present three photographs from the museum's collection. My aim is to highlight the broader themes these images reveal: the practice of amateur

theatrical performances and *tableaux vivants* in Târgu Mureş (Marosvásárhely, de. Neumarkt, Mureş County, RO), the work of women's organisations, and an early form of grassroots marketing.

My interpretations of the images were shaped by Annette Kuhn's and John Berger's ideas of the ways of approaching photographs. Both of them regard private, family and everyday photographs as valuable works which can help us understand the complexities of history and society better. The methods of *memory work* elaborated by Kuhn are especially helpful in a situation where little is known about a photograph. She suggests to start the analysis of an image with the human subjects, trying to uncover the emotions and feelings connected to it, then moving forward to broaden the context by taking in consideration the numerous aspects of its creation (e.g. where, when or by whom the photograph was taken), the technologies used and the reception of it. In her frame of interpretation it also becomes important to reflect on who the photograph was

* Mureş County Museum, Târgu Mureş, RO, doriuj@gmail.com

made for, who constituted its audience in the past and now, in the present.¹

Berger considers photographs only appearances, which need context to be truly meaningful. The private photographs (i.e. photographs intended primarily for private use) have the advantage of being surrounded by meaning, but for every other type of photograph—even a private one which is no longer in its original place—a context must be created. Thus we replace the photograph in a so called narrated time – says Berger. The creation of context can be achieved by constructing meaning around an image, which consist among others in uncovering its social, political, dramatic background. This approach is very useful, as places these contextualised photographs into the fabric of social memory, giving the opportunity for the observer to remember.² In a museum setting it is especially important to facilitate the recalling of memories, as it helps us uncover more about our collections, but it can also deepen the connection between the visitors and the institution. By presenting and analysing these photographs, I want to shed light on the multitude of research paths an image can open up, and I also hope that it will raise awareness on the importance of archival materials—especially photographs—in the collection of cultural institutions.

THE STARTING POINT: THREE PECULIAR PHOTOGRAPHS AND THEIR ORIGIN

The editing of photographs has always been common practice, and 19th century studio portraits bear witness to this: waistlines were slimmed down, while moustaches and hairlines were thickened. While these were relatively simple and quick tasks, creating collage-like photographs required significantly more skill and time. This is why the following image—featuring



Fig. 1. 'Mauthner seeds can be purchased at Dudutz István's!' – Hermin Farkas on the advertisement for Dudutz's shop

a poppy flower with a woman's head at its centre—immediately caught my eye. The text, written in Art Nouveau style lettering, reveals that the picture is an advertisement for Mauthner flower seeds, which were available for purchase at a local shop (Fig. 1).³

The more than one hundred years that have passed since the photograph was taken have left their mark: two corners are missing, and minor damage is visible, particularly along the edges. The bottom left and right corners were likely once glued to a surface and had to be cut during dismantling. This is a significant loss, as a letter (possibly a B or F) remains visible on the right-hand side, presumably part of the collage maker's signature.

¹ KUHN 2002, 8.

² BERGER 2013, 60.

³ Mureş County Museum, Department of History, nr. 6732/8. (15,9 × 11,6 cm) The text from the photograph: *Mauthner féle magvak Dudutz Istvánnál kaphatók!* (Mauthner seeds can be purchased at Dudutz István's!).



Fig. 2. 'Wedding trousseaus at Bogdán Fogolyán's. Silks. Dress fabrics' – Photograph taken in Csonka's studio

The albumen print was created in several stages: first, the woman's portrait was taken; then, a print was made from which her face was cut and added to a collage consisting of a painted flower and text. The lettering was most likely a paper cutout, which was photographed and then edited into the composition. This composite image was photographed again, and any remaining seams or marks were retouched on the glass plate negative. The final version was then exposed onto paper, resulting in the photograph in our collection. The print was mounted on a thin cardboard backing of the same size. On the reverse, the museum's catalogue number appears alongside the inscription: '114. Farkas Hermin'. Both the number and the name appear to be in the same hand, likely noted down by the original owner. Two additional, similar advertisement photographs are held in this collection:

one features a haberdashery and drapery shop where wedding accessories could be purchased, while the other advertises painting supplies. These images follow a different method: the photographs themselves were not edited; instead, the advertising set was constructed directly within the photo studio.

The photograph advertising wedding supplies features a woman in the centre, dressed in a white gown with elaborate lace details and a long veil (Fig. 2).⁴ Her pose follows the standard studio approach, while a chair is placed in the corner. The backdrop, however, is customized: the upper, left, and right sides contain advertising text. The fonts closely resemble those in the previous photograph. Behind the woman, there is a dark, niche-like section which served a technical purpose: otherwise, the white dress would have blended into the background. The backdrop was likely not originally intended for this specific framing, as the woman's dress, veil, and the chair obscure some of the lettering.

The albumen print is mounted on the thick cardboard backing typically used by studio photographers. 'Géza Csonka' and 'Marosvásárhelyt' appear at the bottom, and the reverse features his standard graphic from the period—including his name, address, and an illustration of his studio. The backing is also stamped with a Hungarian warning: 'Utánzása tilos 1903' (Reproduction prohibited 1903). This confirms that the photos were taken in the studio of Géza Csonka, the city's longest-serving photographer of that era.

'Festőszerek Révész Bélánál' (Painting supplies at Béla Révész's) can be read at the bottom of the third picture (Fig. 3).⁵ The text is part of the photograph—originally written onto the negative—though it has sustained damage over time, and the missing sections have been

⁴ Mureş County Museum, Department of History, nr. 6732/10. (16,4 × 10,5 cm) The text from the photograph: 'Menyasszonyi kelengyék Fogolyán Bogdánál. Selymek. Ruhaszövetek' ('Wedding trousseaus at Bogdán Fogolyán's. Silks. Dress fabrics').

⁵ Mureş County Museum, Department of History, nr. 6732/9. (15,5 × 9,4 cm) The text from the photograph: 'Festőszerek Révész Bélánál' (Painting supplies at Béla Révész's).



Fig. 3. 'Painting supplies at Béla Révész's' – Paula Richtzeit on the advertisement for Révész's shop

restored by hand. The albumen print is, once again, mounted on a thin cardboard backing of the same size. On the reverse, we find the catalogue number and the inscription: '115. *Richtzeit Paula*'. The handwriting matches the one found on the Mauthner flower seeds advertisement.

This image is the most reminiscent of a *tableau vivant*: in the centre stands Paula Richtzeit, wearing a long white gown alluding to classical drapery. She is posed in contrapposto, holding a paintbrush in one hand and a palette together with a drawing board in the other. At her feet we see postcards, pictures, and painted images of books and various stationery; to her left there is a globe cut out from cardboard. On this globe, two cities are marked in Hungarian: 'Páris' and 'Marosvásárhely' (Paris and Târgu Mureş)—the French capital being regarded at the time as the undisputed centre of fashion and art.

All the photographs presented above were

purchased by the predecessor of the Mureş County Museum⁶ in 1969 from Boriska Halász, a prominent and committed member of the labour and communist movements since the interwar period. Halász sold dozens of private photographs of her relatives and, presumably, friends of her parents, alongside various documents primarily from the 19th and early 20th centuries. Her motivation was likely multifaceted, however, as an employee of the regional library, she must have been aware of the historical value of these documents, which by then likely outweighed their personal significance to her.

Boriska Halász (1908–1987) was the daughter of József Halász (1874–1928) and Etelka Farkas (1879–1944). Her father moved from Transdanubian Hungary to Târgu Mureş in the 1890s to work at the Agricultural Bank (*Agrárbank/Agrár Takarékpénztár*), eventually becoming its director. At the turn of the century, József Halász was one of the city's most progressive thinkers, and despite his career in the banking sector, he was also a devoted socialist. He was actively involved in the anti-alcohol and feminist movements,⁷ and in 1909, he began propagating cremation.⁸ He is also regarded as a sociologist, having authored several articles on labour conditions, worker's rights and housing issues.⁹ For a brief period, during Mihály Károlyi's term as prime minister (late 1918 to early 1919), he served as Lord Lieutenant and Government Commissioner (*kormánybiztos-főispán*) of the city. In the 1920's his home became a gathering point for supporters of both socialism and communism.¹⁰

In an interview about her life, Boriska Halász

⁶ Regional Museum, Department of Modern and Contemporary History. They emphasised the collecting of materials connected to the labour and communist movement from the interwar period. SÁRÁNDI 2024, 196.

⁷ For example, József Halász was helping organising the child welfare group of the Feminist Association from the city. *A Nő* 1, 1 (5 January 1914), 5.

⁸ *Székely Nép* 27, 14 (9 February 1909), 2.

⁹ Most of the articles were published in *Zord Idő* (Grim Times), one of the first Hungarian literary journals appearing after the First World War in Transylvania. The journal was published between 1919 and 1921 in Târgu Mureş.

¹⁰ GÁLL 1968, 1035.

briefly recounted her upbringing: she and her two sisters, Magda and Ágnes, were raised in an ideologically strict manner. Although they were permitted to graduate from high school, they were not allowed to pursue university degrees. Instead, their father insisted they receive a vocational education, believing that a future socialist world would need skilled workers. Consequently, Magda and Ágnes moved to Vienna, the former attending a textile production school, while the latter studying horticulture. Boriska studied in Budapest to become a mechanic, specialising in the repair of bicycles, typewriters and sewing machines.¹¹

During the interwar period, Boriska and Magda were active in the illegal communist movement, and Boriska's repair workshop served as a meeting point for like-minded communist and socialist sympathisers.¹² During the Second World War the entire family—being Jewish—was deported to Auschwitz. Only Boriska and Magda's husband, Simon Fuchs, survived. After the war, following the communist rise to power in Romania, Boriska pursued a university degree. She studied history and became the director of the Regional Library in Târgu Mureş, though she was removed from this position several years later.¹³

Boriska's home remained a meeting point for intellectuals living in the city or coming from abroad, just like in her father's time. She looked back on her life in disappointment, stating that all the issues—such as economic crises, ethnic and racial issues, the position of women in society—that she and her father thought would be resolved by socialism, remained largely unaddressed.¹⁴ In this light, the photographs acquired by the museum show a different world: the studio pictures from the turn of the century bring the bourgeois lifestyle to mind. Given the reoccurring family name Farkas from the back of the photographs, these must have come from Boriska's mother side.

A MEMORABLE EVENT: A BALL ORGANISED BY THE ISRAELITE WOMEN'S BENEVOLENT SOCIETY

While browsing the journal *Derű* (Cheerfulness)—a social and humorous Hungarian weekly published on Sundays in Târgu Mureş for a short period at the turn of the century—I came across a small reproduction of a photograph that reminded me of the three pictures in our museum's collection. Due to the printing technique and its small size, the reproduction lacks detail, however, it depicts a collage-like image featuring three girls and various painted elements—most likely leaves and tendrils—alongside the text '*Chwoika (vir)ágok*' (Chwoika flowers). The title and subtitle explain the image: it is a 'living advertisement' for gardener Chwoika (Fig. 4).¹⁵

The journal's front-page article provides further context, offering an account of the Israelite Women's Benevolent Society's soirée held in December 1903. By uncovering these details, I was able to piece together the story behind the photographs in our collection: they immortalize the 'living advertisements' presented during the society's event. These were, in fact, *tableaux vivants*, however, instead of drawing inspiration from famous paintings or other artworks, they depicted shops and products well known to the contemporary audience. While *tableaux vivants* were initially performed primarily by professional actors,¹⁶ they gradually gained popularity among amateur groups, including the nobility during the second half of the 19th century, frequently appearing in the programs of school and women's society events.

The history of women's societies and organisations from the Habsburg Monarchy and later the Austro-Hungarian Empire in the 19th century is fairly under-researched.¹⁷ Regarding Târgu Mureş we know the dates when the different women's organisations were founded, but no in-depth studies have been written about the topic.¹⁸ Just

¹¹ MAROSI 1982, 8.

¹² MAROSI 1982, 8.

¹³ VEZÉR 1987, 11.

¹⁴ MAROSI 1982, 8.

¹⁵ NAGY 2022, 353–359.

¹⁶ TAR 2024, 79–93.

¹⁷ CZEFERNER 2023, 41.

¹⁸ The author of the article is researching the women's organisations from Târgu Mureş, and working on publishing about them.



Fig. 4. 'Chwoika's flowers' – reproduction of a photograph representing a 'living advertisement' from the local journal *Derű* (Cheerfulness)

as in other cities the first organisation appeared in the time of the Hungarian Revolution and War of Independence of 1848–1849,¹⁹ but this was short-lived. The Women's Benevolent Society, which was initiated by the aristocracy was founded in 1860, with the first president being countess Mórné Lázár Polixéna Barcsay.²⁰ The society's goal was to aid the poor, the sick, and also the orphans, even-

¹⁹ It was a short lived organisation mainly helping the wounded soldiers. Jozefa Wesselényi, an eyewitness of the events gives an account about the intrigues involved in selecting a leader for it, as the groups of the different noble families were conquering with each other, electing Eszter Lázár in the end. KELEMEN 1931, 26.

²⁰ Traditional Hungarian naming customs refer to married women by their husband's full name followed by the suffix -né (meaning 'Mrs.'). In this paper, I have maintained this form, as the individuals identified themselves in this manner at the time. In cases where a woman's maiden name is known, I have included it after her married name. Thus, in this case, her maiden surname is Barcsay and her maiden first name is Polixéna, while the name of her husband is Mór Lázár. SZABÓ 1911, 4.

tually becoming—as was common elsewhere—a key social welfare institution. Despite the fact that it was always presided over by a woman with aristocratic background, the society represented a broad social spectrum, with many bourgeois women taking part in it. The differentiation of women's organisations began when various religious groups established their own societies, mostly at the end of the 19th century.

While Jewish communities had appeared in the villages surrounding Târgu Mureş as early as the 18th century, it was only from 1850 onwards that they were permitted to settle within the city itself.²¹ In the following years they organised their communal and religious life and built a house of prayer. However, not long after, by the 1860s a process of internal differentiation began, leading to a split into Orthodox and Status Quo Ante congregations.²² The Israelite Women's Benevolent Society was founded in 1886 by the Status Quo Ante Jewish Community, led by Adolfné Hirschmann.²³ Their first public events were craft meetings held every Monday in a local restaurant, as well as dances for the young men and women.²⁴

The Israelite women's society was most active during the last decade of the 19th century and the early years of the 20th century.²⁵ Numerous reports exist regarding their dances and soirées organised as charitable events in the 1890s. They also hosted musical performances, frequently inviting Margit Ámon, a celebrated actress and opera singer to perform in Târgu Mureş.²⁶

²¹ SEBESTYÉN 2016, 216.

²² SEBESTYÉN 2016, 218–219.

²³ Adolfné Hirschmann *Ida Baruch* was an active person of the community, in 1905 building one of the earliest Art Nouveau styles houses of the city. ORBÁN, 2019.

²⁴ SEBESTYÉN 2015, 247.

²⁵ During the interwar period, the Women's International Zionist Organisation (WIZO) established a branch in the city; one of their main activities was providing help for mothers and children. I would like to thank György Diamantstein for bringing this information to my attention!

²⁶ *Székely Lapok* 39, 100 (14 December 1899) 3.

THE SOIRÉE OF 1903

Contemporary articles frequently remark that the events organised by the Israelite Women's Benevolent Society were held to the highest standards and featured engaging programmes. As many benevolent societies tried to offer unique experiences to their audiences in exchange for donations, it was a constant challenge to innovate year after year. The idea to present 'living advertisements' at the December 1903 soirée drew inspiration from the Israelite Women's Benevolent Society of Budapest, which had organised a similar event in the capital just two years prior, in 1901. The two events followed an identical format: the women presented various companies, products and shops in *tableaux vivants*, while poems related to each specific scene were recited. The Budapest event is particularly well-documented: the journal *A Hét* (The Week) published not only the poems but also photographs of the 'living advertisements' (Fig. 5).²⁷ Their compositions are remarkably elaborate, clearly reflecting the influence of Secessionist and Art Nouveau poster art. The poems are humorous in tone, describing the various companies and identifying the woman featured in the tableaux.²⁸

The Mauthner seed company was advertised in the 1901 event as well, its composition mirrors the photograph in our collection, confirming that the Budapest event also served as a direct visual model. Further research is required to determine whether direct links existed between the two societies, or if the article and photographs in the journal alone inspired the local Israelite Women's Society to organise a similar performance. What is certain that 'living posters' were in vogue at the time; for instance, the Roman Catholic Women's Association in Miskolc also held a comparable event in 1903.²⁹

Despite the fact that only written and visual sources remain regarding these *tableaux vivants*, it is fairly easy to imagine what such an occasion looked like. Not only were the Budapest and Târgu Mureş events remarkably similar, but

they also strictly followed the guidelines found in a 1906 handbook on how amateur theatrical performances should be staged. Hence, we can infer that a certain set of somewhat widely known rules existed in the era on organising *tableaux vivants*, but further research is needed in this regard. The aforementioned handbook provided the following instructions: a tableau vivant should feature a central figure to which all other elements must relate. The room where the performance takes place should be dark, with light shining only on the figures. A tableau should not be held for too long, as performers may struggle to remain still, instead it is advisable to repeat the scene two or three times. Accompanying text is always essential: if it is lengthy, it should begin before the tableau is revealed, if not, it should follow it. Music or singing serves as the third vital element. Ultimately, the director's goal is to create a picturesque representation.³⁰

Promotion for the Târgu Mureş event began in mid-November,³¹ announcing from the outset that Soma Fenyvesi would be the author of the recited texts.³² The programme was finalized by the end of the month: in addition to the 'living advertisements', which were presented by fourteen women (Mariska Bürger, Jánosné Dudutz, Ilonka Danziger, Hermin Farkas, Irma Koncz, Mórné Kauders, Ilonka Klein, Gézáné Petrás, Paula Richtzeit, Mariska Révész, Iluska Rosenblum, dr. Miklósné Sebestyén, dr. Károlyné Szász, Bernátné Schwartz), the evening featured Miklósné Sebestyén reciting poetry, Mór Mesztitz on violin, and Jakabné Fekete on the piano, performing Benjamin Godard's *Berceus*. Furthermore, a performer from Budapest, Anna Magay was scheduled to sing and dance. Beside Fenyvesi, poems were contributed by Bertalan Aronsohn, Aladár Farkas and Károly Szász, all of which were recited by Lajos Kerner.

The soirée was a great success, as daily and weekly newspapers reported on it in lengthy articles. Anna Magay's dance and the musical

²⁷ *A Hét* 12, 12 (24 March 1901), Cover.

²⁸ *A Hét* 12, 12 (24 March 1901), 182.

²⁹ *Ellenzék* 2, 94 (12 November 1903), 2.

³⁰ STAFF 1906, 41.

³¹ *Székely Lapok* 43, 261 (14 November 1903), 2.

³² Fenyvesi Soma was a lawyer, journalist and a politician well known in Târgu Mureş at the turn of the century (PÁL 2022).



Fig. 5. The cover of the Budapest journal *A Hét* ('The Week') featuring the photographs taken in Strelisky's studio of the 'living advertisements'.

performances were especially praised. Interestingly, the 'living advertisements' did not receive such detailed descriptions. Some of the themes in the tableaux can be pieced together from various reports of the event. The weekly magazine *Derű* (Cheerfulness) was represented through caricatures created by its illustrator, Béla Borsos.³³ The local electric company was also featured, as well as Gyula Szalmássy's grocery store and Géza Hary's dressmaking and tailoring shop. The city's most renowned photo studio, that of Géza Csonka's, was also represented.³⁴ István Bogdánffy's bazaar received a 'living advertisement' as well. In addition to these, the four known photographs show advertisements for Chwoika the florist, Bogdán Fogolyán's dressmaking shop, and the book and music seller Béla Révész, along with István Dudutz's general store, who sold the Mauthner seeds.

Examining both the performers and the

participants, it is evident that the Israelite Women's Benevolent Society's event was not intended solely for the city's Jewish population; rather, it sought to engage a broader audience, bringing together local merchants and the well-to-do bourgeoisie. The impact and significance of the evening are underscored by the fact that the 'living advertisements' were later photographed in Csonka's studio; furthermore, even two years later, it was still remembered as one of the most successful events organised by the society.³⁵ For the organisers and the women involved, these performances provided a rare opportunity to showcase their artistic and creative talents, which were otherwise largely confined to the private sphere. More importantly, as the chosen themes and format were not mere replicas of existing visual works, the creators of the tableaux had to collaborate directly with shop owners to develop unique, personalized concepts.

³³ *Székelység* 6, 274 (28 November 1903), 3.

³⁴ *Székelység* 6, 283 (10 December 1903), 2.

³⁵ *Székelység* 8, 233 (11 October 1905), 2.

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ABBREVIATION

| | |
|---------------------------------|--|
| <i>ACMI</i> | Anuarul Comisiunii Monumentelor Istorice, București |
| <i>Acta Antiqua</i> | Acta Antiqua Academiae Scientiarum Hungaricae, Budapest |
| <i>Acta Siculica</i> | Acta Siculica. A Székely Nemzeti Múzeum Évkönyve, Sfântu Gheorghe |
| <i>ActaArchHung</i> | Acta Archaeologica Academiae Scientiarum Hungaricae, Budapest |
| <i>ActaMN</i> | Acta Musei Napocensis, Cluj-Napoca |
| <i>ActaMP</i> | Acta Musei Porolissensis, Zalău |
| <i>AEM</i> | Archaeologisch–Epigraphische Mitteilungen aus Oesterreich–Ungarn, Wien |
| <i>American Antiquity</i> | American Antiquity, Society for American Archaeology |
| <i>Analele Banatului (S.N.)</i> | Analele Banatului S.N., Arheologie – Istorie, Muzeul Național al Banatului, Timișoara |
| <i>Angustia</i> | Angustia, Muzeul Carpaților Răsăriteni, Sfântu Gheorghe |
| <i>ANRC</i> | Arhivele Naționale ale României, Cluj |
| <i>Apulum</i> | Apulum. Acta Musei Apulensis, Alba Iulia |
| <i>Aquincumi Füzetek</i> | Aquincumi Füzetek, Budapesti Történeti Múzeum, Budapest |
| <i>Archaeolingua</i> | Archaeolingua, Budapest |
| <i>ArchÉrt</i> | Archaeologiai Értesítő, Budapest |
| <i>ArchKorr</i> | Archäologisches Korrespondenzblatt: Urgeschichte, Römerzeit, Frühmittelalter, Mainz |
| <i>ArchKözl</i> | Archaeologiai Közlemények, (1859–1899), Magyar Tudományos Akadémia Archaeológiai Bizottsága, Budapest |
| <i>ArhMold</i> | Arheologia Moldovei, Institutul de arheologie Iași, Iași |
| <i>ATF</i> | Acta Terrae Fogarasiensis, Muzeul Țării Făgărașului, Făgăraș |
| <i>AUA (SH)</i> | Anuarul Universității 1 Decembrie 1918, Alba Iulia |
| <i>AUASH</i> | Annales Universitatis Apulensis. Series Historica, Universitatea 1 Decembrie 1918”, Alba Iulia |
| <i>BiblEphNap</i> | Bibliotheca Ephemeris Napocensis, Institutul de Arheologie și Istoria Artei, Cluj-Napoca |
| <i>Bibliotheca Marmatia</i> | Bibliotheca Marmatia, Muzeul Județean de Istorie și Arheologie Maramureș |
| <i>BiblThrac</i> | Bibliotheca Thracologica, București |
| <i>BMM</i> | Bibliotheca Musei Marisiensis, Seria(es) Archaeologica, Târgu Mureș |
| <i>BMN</i> | Bibliotheca Musei Napocensis, Cluj-Napoca |
| <i>Buridava</i> | Buridava. Studii și materiale, Muzeul Județean „Aurelian Sacerdoțeanu” Vâlcea |
| <i>Caiete ARA</i> | Caiete ARA (Arhitectură. Restaurare. Arheologie), Asociația ARA, București |
| <i>CAN</i> | Cercetări arheologice în aria nord-tracă, Institutul de Thracologie, București |
| <i>CCA</i> | Cronica Cercetărilor Arheologice din România, București |
| <i>CIL</i> | Corpus Inscriptionum Latinarum, Berlin-Brandenburg Academy of Sciences and Humanities, Berlin |
| <i>Coll. Med.</i> | Collegium Mediense. Comunicări Științifice, Muzeul Municipal Mediaș, Mediaș |
| <i>ComArchHung</i> | Communicationes Archaeologicae Hungariae, Budapest |
| <i>Complutum</i> | Universidad Complutense de Madrid, Madrid |
| <i>Crisia</i> | Crisia, Muzeul Țării Crișurilor, Oradea |

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| <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>DissPan</i> | Dissertationes Pannonicae, Budapest |
| <i>EDR</i> | Ephemeris Dacoromana. Annuario della Scuola Romana di Roma, Roma |
| <i>EphNap</i> | Ephemeris Napocensis, Cluj-Napoca |
| <i>ErdÉvsz</i> | Erdélyi Évszázadok, a Kolozsvári Magyar Történelmi Intézet évkönyve, Kolozsvár |
| <i>ErdMúz</i> | Erdélyi Múzeum. Az Erdélyi Múzeum Egylet Történelmi Szakosztályának Közölnye, Kolozsvár |
| <i>ETF</i> | Erdélyi Tudományos Füzetek, Kolozsvár |
| <i>FileIst</i> | File de Istorie, Complexul Muzeal Bistrița-Năsăud, Bistrița-Năsăud |
| <i>HTRTÉ</i> | A Hunyadmegyei Történelmi és Régészeti Társulat Évkönyve (1880–1912), Déva |
| <i>Hung. Archaeol.</i> | Hungarian Archaeology, Archaeolingua, Budapest |
| <i>Hungarian Archaeology</i> | Hungarian Archaeology, Archeolingua, Budapest, e-Journal |
| <i>IDR</i> | Inscriptiones Daciae Romanae, Academia Română |
| <i>Istros</i> | I stros. Revue d'archéologie et d'histoire ancienne, Muzeul Brăilei, Brăila |
| <i>JAHA</i> | Journal of Ancient History and Archaeology, Institute of Archaeology and Art History of Romanian Academy Cluj-Napoca & Technical University of Cluj-Napoca, Cluj-Napoca |
| <i>JAMÉ</i> | A Nyíregyházi Jósza András Múzeum Évkönyve |
| <i>JAMT</i> | Journal of Archaeological Method and Theory, Springer Nature |
| <i>JAS</i> | Journal of Archaeological Science, Elsevier, e-Journal |
| <i>JdI</i> | Jahrbuch des Deutschen Archäologischen Instituts, Deutsches Archäologisches Institut, Berlin |
| <i>JMS</i> | Journal of Mithraic Studies |
| <i>Journal of Applied Geophysics</i> | Journal of Applied Geophysics, Amsterdam |
| <i>JRA</i> | Journal of Roman Archaeology, Cambridge University Press, https://journalofromanarchaeology.com/ |
| <i>JRMS</i> | Journal of Roman Military Equipment Studies, Association for Roman Military Equipment Studies |
| <i>LUPA</i> | |
| <i>Lustra</i> | Lustra, Internationale Halbjahresschrift für Fragen des Klassischen Altertums, Göttingen |
| <i>MAGW</i> | Mitteilungen der Anthropologischen Gesellschaft in Wien, Wien |
| <i>Marisia</i> | Marisia (V–XXXV): Studii și Materiale, Târgu Mureș |
| <i>Marisia-AHP</i> | Marisia: Archaeologia, Historia, Patrimonium (2019–), Târgu Mureș |
| <i>MBV</i> | Münchener Beiträge zur Vor- und Frühgeschichte, München |
| <i>MCA</i> | Materiale și Cercetări Arheologice, Institutul de Arheologie „Vasile Pârvan”, București |
| <i>MIMK</i> | Molnár István Múzeum Kiadványai, Székelykeresztúr |
| <i>MNL DL</i> | Magyar Nemzeti Levéltár, Diplomatikai Levéltár |
| <i>NIMB</i> | Nuclear Instruments and Methods in Physics Research Section B: Beam Interactions with Materials and Atoms, Elsevier, e-Journal |
| <i>OJA</i> | Oxford Journal of Archaeology, Oxford |
| <i>Opitz Archaeologica</i> | Opitz Archaeologica, Martin Opitz Kiadó, Budapest |
| <i>Páztortúz</i> | Páztortúz (1921–1944), Kolozsvár |
| <i>PAT</i> | Patrimonium Archaeologicum Transylvanicum, Cluj-Napoca |

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| <i>PBF</i> | Prähistorische Bronzefunde, München, Stuttgart |
| <i>Peabody Museum Bulletins</i> | Peabody Museum Bulletins, Harvard University Series |
| <i>PPS</i> | Proceedings of the Prehistoric Society, London |
| <i>Pril. Inst. arheol. Zagrebu</i> | Prilozi Instituta za arheologiju u Zagrebu, Zagreb |
| <i>PZ</i> | Prähistorische Zeitschrift, Berlin |
| <i>Quat.Int.</i> | Quaternary International, International Union for Quaternary Research, Elsevier, e-Journal |
| <i>Radiocarbon</i> | Radiocarbon, Cambridge University Press |
| <i>ReiCretActa</i> | Rei Cretariae Romanae Fautorum Acta, Tongeren |
| <i>Religion</i> | Religion, e-Journal |
| <i>RevBis</i> | Revista Bistriței, Complexului Muzeal Bistrița-Năsăud, Bistrița |
| <i>RevMuz</i> | Revista Muzeelor Institutul Național pentru Cercetare și Formare Culturală, București |
| <i>RMM – MIA</i> | Revista Muzeelor și Monumentelor. Monumente istorice și de artă, Institutul Național al Patrimoniului, București |
| <i>SaalbJb</i> | Saalburg-Jahrbuch. Bericht des Saalburg-Museums |
| <i>SAO</i> | Studien zur Archäologie in Ostmitteleuropa, Berlin |
| <i>Sargetia (N. S.)</i> | Sargetia. Acta Musei Devensis, deva |
| <i>Sbor. FFUK Historica</i> | Sborník Filozofickej fakulty Univerzity Komenského, Historica, Bratislava |
| <i>SCIV(A)</i> | Studii și Cercetări de Istorie Veche (și Arheologie 1974–), București |
| <i>SlovArch</i> | Slovenská Archeológia, Nitra |
| <i>StCom Satu Mare</i> | Studii și comunicări Satu Mare, Muzeul Județean Satu Mare |
| <i>StudPreist</i> | Studii de preistorie, Asociația Română de Arheologie (ARA), București |
| <i>Székelyföld</i> | Székelyföld, Kulturális folyóirat, Csíkszereda |
| <i>Terra Sebus</i> | Terra Sebus, Acta Musei Sabesiensis, Muzeul Municipal „Ioan Raica”, Sebeș |
| <i>Thraco-Dacica</i> | Thraco-Dacica, Institutul de Tracologie, București |
| <i>Tisicum</i> | Tisicum – A Jász-Nagykun-Szolnok Megyei Múzeumok Évkönyve, Szolnok |
| <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>V PU</i> | Vydavateľstvo Prešovskej univerzity, Prešov |
| <i>WorldArch</i> | World Archaeology, Taylor & Francis, e-Journal |
| <i>Xantener Berichte</i> | Xantener Berichte. Grabung–Forschung–Präsentation, Mainz |

MARISIA. ARCHAEOLOGIA, HISTORIA, PATRIMONIUM

With a publishing tradition since 1965, in 2019 the annual of the Mureş 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 Mureş 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 Mureş 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 Mureş. **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 atelierile 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.