

DACIA

REVUE D'ARCHÉOLOGIE
ET D'HISTOIRE ANCIENNE

NOUVELLE SÉRIE

LXVIII
2024

ACADÉMIE ROUMAINE
INSTITUT D'ARCHÉOLOGIE « VASILE PÂRVAN »

D A C I A

REVUE D'ARCHÉOLOGIE
ET D'HISTOIRE ANCIENNE

NOUVELLE SÉRIE

LXVIII

2024



EDITURA ACADEMIEI ROMÂNE

RÉDACTION

Rédacteur en chef :

EUGEN NICOLAE

Rédacteur en chef adjoint :

LIANA OȚA

Collège de rédaction :

MARIA ALEXANDRESCU VIANU (București), DOUGLASS W. BAILEY (San Francisco), MIHAI BĂRBULESCU (Cluj-Napoca), PIERRE DUPONT (Lyon), SVEND HANSEN (Berlin), ANTHONY HARDING (Exeter), RADU HARHOIU (București), VUJADIN IVANIŠEVIĆ (Beograd), ATILA LÁSZLÓ (Iași), MONICA MĂRGINEANU-CÂRSTOIU (București), VIRGIL MIHAILESCU-BÎRLIBA (Iași), JEAN-PAUL MOREL (Aix-en-Provence), CONSTANTIN C. PETOLESCU (București), IOAN PISO (Cluj-Napoca), ADAM RABINOWITZ (Austin, Texas), CLAUDE RAPIN (Paris), WOLFRAM SCHIER (Berlin), VICTOR SPINEI (Iași)

Comité de rédaction :

IRINA ACHIM, CRISTINA-GEORGETA ALEXANDRESCU, IULIAN BÎRZESCU, ADINA BORONEANȚ, DANIELA MARCU ISTRATE, ANDREI MĂGUREANU, GHEORGHE ALEXANDRU NICULESCU, ADRIANA PANAIT, ANCA-DIANA POPESCU, DANIEL SPÂNU, AUREL VÎLCU

Secrétaires de rédaction : RALUCA KOGĂLNICEANU, SILVIU ILIUȚĂ

Rédaction éditoriale : MONICA STANCIU

Informatique éditoriale : OFELIA COȘMAN

Toute commande sera adressée à :

EDITURA ACADEMIEI ROMÂNE, Calea 13 Septembrie nr. 13, sector 5, 050711, București, România ;
Tél. 4021-318 8146, 4021-318 8106, Fax 4021-318 2444, E-mail : periodice@ear.ro

ORION PRESS IMPEX 2000 S.R.L., P. O. Box 77-19, sector 3, București, România ; Tél./Fax : 4021-610 6765,
4021-210 6787, Tél. 0311 044 668, E-mail : office@orionpress.ro

S.C. MANPRESS DISTRIBUTION S.R.L., Piața Presei Libere, nr. 1, Corp B, Etaj 3, Cam. 301-302, sector 1,
București, Tel.: 4021 314 63 39, fax: 4021 314 63 39, E-mail: abonamente@manpress.ro, office@manpress.ro,
www.manpress.ro

SORIRORI SOLUTIONS, Tel.: 0040765262077, 0040765166433; Internet: <http://www.sorirori.ro>; E-mail: sorin.costreie@sorirori.ro, rosana.guta@sorirori.ro

Les manuscrits, ainsi que toute correspondance les concernant, seront adressés
à la Rédaction : Institut d'Archéologie « Vasile Pârvan », 11, rue Henri Coandă,
010667 Bucarest, Roumanie, E-mail : iab.redactie@gmail.com

Toute correspondance concernant les périodiques proposés en échange
sera adressée à la Bibliothèque : Institut d'Archéologie « Vasile Pârvan »,
11, rue Henri Coandă, 010667 Bucarest, Roumanie, Tél./Fax 4021 212 88 62,
E-mail : biblioteca.iabvp@gmail.com.



ACADÉMIE ROUMAINE
INSTITUT D'ARCHÉOLOGIE « VASILE PÂRVAN »

DACIA LXVIII, 2024

REVUE D'ARCHÉOLOGIE ET D'HISTOIRE ANCIENNE
JOURNAL OF ARCHAEOLOGY AND ANCIENT HISTORY
ZEITSCHRIFT FÜR ARCHÄOLOGIE UND GESCHICHTE DES ALTERTUMS

SOMMAIRE
CONTENTS
I N H A L T

CONSTANTIN C. PETOLESCU, <i>La revue Dacia fête son centenaire (1924-2024)</i>	7
ÉTUDES	
ALAIN TUFFREAU, ROXANA DOBRESU, SANDA BALESCU, <i>Nouveaux regards sur quelques gisements paléolithiques situés à la périphérie des Carpates roumaines</i>	19
OLIVER DIETRICH, <i>Break or continuity? Bronze Age figurines in southeastern Europe beyond the Žuto Brdo – Gârla Mare culture</i>	43
DRAGOȘ MÂNDESCU, <i>The spur from Valea Stânii. On horses and men in Early Iron Age Ferigile group</i>	85
LIVIA BUZOIANU, <i>Timbres amphoriques attribués à Héraclée du Pont découverts en Dobroudja</i>	149
GABRIEL MIRCEA TALMAȚCHI, <i>Considerations regarding the presence of autonomous coins from Mesambria in the Istro-Pontic territory</i>	177
MARKO DIZDAR, ASJA TONC, <i>The Late La Tène bronze vessels in the south-eastern Carpathian Basin</i>	193
OCTAVIAN MUNTEANU, VASILE IARMULSCHI, DANIEL SPÂNU, <i>Zarubincy-type fibulae: A return to regional and supra-regional connections</i>	221
CHRISTIAN GUGL, CRISTINA-GEORGETA ALEXANDRESCU, <i>Archaeological research in Troesmis in 2010-2017: An overview</i>	255
ADRIANA PANAIT, <i>The Roman roads at the Lower Danube and the milestone dedication</i>	269
VIRGIL MIHAILESCU-BÎRLIBA, <i>About bracelets and necklaces with “pouches”</i>	299
ERWIN GÁLL, FLORIN MĂRGINEAN, MIHÁLY HUBA HÖGYES, VIKTÓRIA HORVÁTH, LEVENTE DACZÓ, <i>Thinking in Space! Why are funerary sites absent in eastern parts of Transylvania in the 7th-11th centuries?</i>	323
CRISTINA PARASCHIV-TALMAȚCHI, CONSTANTIN ȘOVA, <i>Aspects on the evolution of the early medieval settlement from Oltina – Capul Dealului through the lens of the two decades of archaeological research</i>	383
NOTES ET DISCUSSIONS	
ATTILA LÁSZLÓ, <i>Transylvanian archaeologists, contributors to the first volume of the journal Dacia</i>	419
DRAGOȘ MÂNDESCU, CRISTIAN EDUARD ȘTEFAN, MONICA MĂRGĂRIT, DRAGOȘ ALEXANDRU MIREA, <i>Note on a Bronze Age blade from Sălătrucu, Argeș County</i>	437

THIBAUT CASTELLI, DRAGOȘ HĂLMAGI, <i>Un Péparéthien à Istros</i>	449
TOBIAS HIRSCH, FLORIAN FEIL, <i>Drei hellenistische Dekrete aus Istros</i>	461
CONSTANTIN C. PETOLESCU, FLORIAN MATEI-POPESCU, <i>Un nouveau procureur de Dacia Apulensis</i>	467
ADRIAN BĂTRÎNA, <i>An archaeological source on archiereus costume in Moldavia in the first half of the 15th century</i>	473
 <i>COMPTES RENDUS</i>	
Miglena Stamberova, <i>Fibulite na Drevna Trakija (V – I v. pr. Xr.) / The Fibulae in Ancient Thrace (5th – 1st century BC)</i> , Disertacii tom 16 / Dissertationes volume 16, Sofia, 2023, 551 pages, 38 plates, 10 maps, ISBN 978-619-254-348-0 (<i>Daniel Spânu</i>)	487
 <i>ABRÉVIATIONS</i>	491

AN ARCHAEOLOGICAL SOURCE ON ARCHIEREUS COSTUME IN MOLDAVIA IN THE FIRST HALF OF THE 15TH CENTURY

ADRIAN BĂTRÎNA*

Keywords: Moldavia, 15th century, Bistrița Monastery, high priest liturgical vestments, liturgical object

Abstract: The author presents a handle, made from a branch of deer antler, on the surface of which are rendered, by incision, both geometric elements and the image of a character, which turns out to be dressed in vestments specific to the archiepiscopal costume. The object was discovered in the cellar of the princely dwelling, built at the monastery of Bistrița in the time of Alexander the Good, and dismantled at the beginning of the last quarter of the 15th century. Following the morphological analysis of the object, of the vestments and liturgical objects represented, as well as of the posture in which the figure appears, it was possible to establish its functions, namely those of the handle of a cult object in the shape of a double-edged spear, identified with the so-called *kopia* (spear) used in the ritual of the *Proskomedia* (first part of the Holy Mass), for cutting the *prosphoron*. The image on the handle of a hierarch officiating at the beginning of the Divine Liturgy, before the reading of the Gospel, while still wearing the omophorion, allows the author to conclude that it was made to accompany a cult object – the spear – intended to be used only by a certain hierarch, Metropolitan Joseph I, who was involved, along with Prince Alexander the Good, in the act of founding the church of Bistrița.

Cuvinte-cheie: Moldova, secolul al XV-lea, mănăstirea Bistrița, veșmânt liturgic arhieresc, obiect liturgic

Rezumat: Autorul prezintă un mâner, lucrat dintr-o ramură de corn de cerb, pe suprafața căruia apar redat, prin incizie, atât elemente geometrice, cât și imaginea unui personaj, ce se dovedește a fi îmbrăcat în veșminte specifice costumului arhieresc. Piesa a fost descoperită în umplutura pivniței locuinței domnești, ridicată la mănăstirea Bistrița în vremea lui Alexandru cel Bun și dezafectată la începutul ultimului sfert al secolului al XV-lea. Ca urmare a analizei morfologice a piesei, veșmintelor și obiectelor liturgice reprezentate, cât și a posturii în care apare redat personajul, s-au putut stabili rosturile acesteia și anume acelea de mâner al unui obiect de cult, de forma unei sulite cu două tăișuri, identificat cu așa-numita *copie* (sulită) folosită, în ritualul Proscomidiei (prima parte a Sfintei Liturghii), la tăierea prescurilor. Redarea pe mâner a imaginii unui arhieru, care oficiază în perioada de început a Sfintei Liturghii, înainte de citirea Evangheliei, întrucât încă mai poartă *omoforul*, permite autorului să aprecieze că acesta a fost lucrat pentru a acompania un obiect de cult – *copie* – menit să

* Archaeologist with the Directorate of the Historical Monuments (1967-1978) and curator with the National History Museum of Romania (1978-1988), currently retired; e-mail: larbatrina@hotmail.com.

fie dăruit unui anumit ierarh, mitropolitul Iosif I, cel implicat, alături de domnitorul Alexandru cel Bun, în actul ctitoricesc bistrițean.

Older archaeological research¹, carried out at the monastery of Bistrița (Neamț County), during the restoration and enhancement of the monastery, organized by the Directorate of Historical Monuments (further DMI) between 1969 and 1977, led to the identification of a series of vestiges of important buildings – assignable to great rulers/patrons of medieval Moldavia such as Alexander the Good, Stephen the Great or Petru Rareș – and the discovery of precious and significant archaeological materials. One of these has long-awaited scientific valorisation. Since it was identified in a closed archaeological complex, it was thus able to benefit from the outset from a fairly tight chronological framework and, later, from a correct understanding and interpretation of its functions, which allowed us, in the end, even to formulate a reasonable proposal to attribute the piece to a high ecclesiastical personage who linked his name to the struggle fought and won for the independence of the Moldovan Church. At this anniversary moment for Romanian archaeology, we consider it more appropriate than ever to publish an object of great documentary value and historical significance and to evoke a high personage, undoubtedly the most important, from the gallery of the first great hierarchs of medieval Moldavia.

But, first of all, it must be recalled that a document of 7th January 1407 stated that Metropolitan Joseph of Moldavia, together with the founder Alexander the Voivode, ruler of Moldavia, decided that the monastery of Neamț and Bistrița be “inseparable from each other” and, at the same time, to be under the authority of one and the same abbot, “kir Domentian”². This document confirms the fact that, at this date, the Bistrița settlement was finalized and existed from the constructive point of view, it had become functional and endowed with a monastic community, without knowing, however, if it was already endowed with a parietal adornment or if it was in the process of being executed or only in the study phase.

Naturally, it is appropriate to mention only briefly – since it was presented 50 years ago³ and we have come back to it, only partially in a debate, this very year⁴ – the archaeological complex in which the object that has given rise to our intervention was discovered. Only then will it be described and interpreted in the wider context of the important monastic settlement in which it was identified and the period in which it was produced and used.

One of the remarkable architectural components, intercepted by systematic archaeological excavations in the enclosure of the Bistrița ensemble in 1970 and fully investigated in 1973, is represented by the remains of a building (Fig. 1). Only the mortar-bound stone walls of the cellar and the entrance⁵ of this building have been preserved, interpreted by us to have been, at first, the dwelling/princely house of the founder, Alexander the Good, but later not only his⁶, as indicated

¹ The research was led by the archaeologists Lia Bătrîna and Adrian Bătrîna.

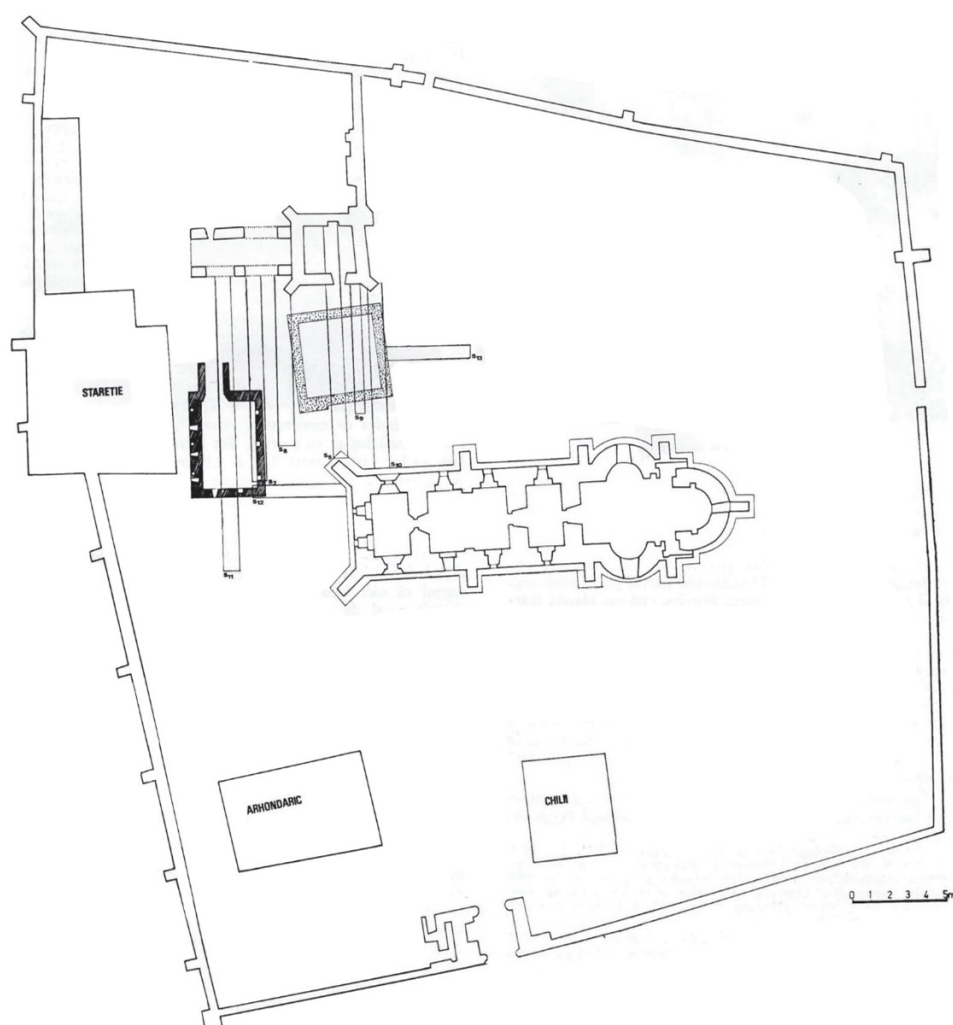
² DRH A vol. I, p. 29-30.

³ L. Bătrîna, A. Bătrîna 1975.

⁴ Bătrîna 2024.

⁵ L. Bătrîna, A. Bătrîna 1975, p. 73, fig. 1 and p. 74, fig. 2.

⁶ L. Bătrîna, A. Bătrîna 1975, p. 74 and 77.



1.

Fig. 1. Bistrița Monastery. General plan of the complex existing in 1970, with the location of the archaeological trenches and remains of the manor house built in the time of Alexander the Good (general plan by A. Bătrîna).

by the stratigraphic context⁷ in which it was discovered and the relevant categories of objects and materials intended for it: its interior (fresco fragments)⁸ and exterior decoration (rectangular bricks and glazed ceramic disks)⁹, the interior decoration of the living spaces (hexagonal and octagonal glazed bricks)¹⁰, the equipping of the interior spaces with comfort elements (fragments of stove tiles with figurative or geometric decoration, glazed or without glaze)¹¹, daily life at the princely level (numerous fragments of various forms of ceramic vessels, decorated by incision or excision

⁷ L. Bătrîna, A. Bătrîna 1975, p. 74.

⁸ L. Bătrîna, A. Bătrîna 1975, p. 76.

⁹ L. Bătrîna, A. Bătrîna 1975, p. 75, fig. 1/a and p. 76.

¹⁰ L. Bătrîna, A. Bătrîna 1975, p. 76.

¹¹ L. Bătrîna, A. Bătrîna 1975, p. 76, fig. 4.

and glazed, as well as ceramic fragments from common use vessels)¹² or other necessities and crafts (arrowhead, bronze buckle, bone handle, etc.). All these archaeological objects were found in the cellar of the aforementioned dwelling, which had been dismantled following a powerful fire – which spread over the entire surface of the monastic settlement – that occurred somewhere in the middle of the second half of the 15th century, probably in 1476¹³.

In the same year, the Ottoman army, led by Mehmed II, invades Moldavia, reaches its capital and returning from Suceava, passes through the Neamț Land. It is possible that the settlement of Bistrița, which lacked an enclosure wall and was protected only by a palisade¹⁴, could easily have fallen victim to this pillage and destruction, since “the food had run out” and “the famine was great”¹⁵ and some of the Turkish detachments were roaming and pillaging the settlements in search of food. Given the findings regarding the unusual scale and violence of the fire, this is the most reasonable explanation we can offer.

One of the artefacts discovered in 1973, in the first filling layer (of the four¹⁶) of the basement of the cellar of the disused house in Bistrița, is a piece of bone¹⁷ that, according to specialised expertise¹⁸, was cut from a base branch of a deer antler (*Cervus elaphus*), from a buck whose antlers were at the time of death at development stage **B** (the so-called “eye antler”) or **D** (the so-called “gravel antler”) (Fig. 2)¹⁹. The antler branch was cut and detached from the antler trunk to be worked into a handle, which the craftsman successfully did. From ancient times to the present day, in the geographical areas where it has been available, this biological material has been used and processed by man – due to its resistance and aesthetic qualities – for various purposes: utilitarian (handles for tools, household objects, weapons) or simply decorative (ornaments, clothing accessories, furniture, interior decoration). Archaeological research provides numerous examples of this and they are well known to those working in this field. Thus, in this context, the question naturally arises: what justifies the presentation, in a special study and a special context/homage volume, of a piece with the character of an accessory? The answer will be given after describing and interpreting a certain representation depicted on the surface of the object mentioned above. This image will allow not only the identification of its functions and of the object it accompanied but also reasonable proposals for its identity.

It should be noted that, at the moment of its discovery, upon a sketchy examination we realized that we had recovered a piece of bone intended to encase an object whose purpose and, consequently, its name we could not yet even intuit. Following the DMI’s internal regulations, this piece, together with others discovered between 15th June and 31st July 1973, were transported to Bucharest to the former Văcărești monastery, where, in a specially rehabilitated building, archaeologists had offices and temporary storage spaces for archaeological materials under study, other than precious metal

¹² L. Bătrîna, A. Bătrîna 1975, p. 76 and 79, fig. 7.

¹³ L. Bătrîna, A. Bătrîna 1975, p. 77.

¹⁴ L. Bătrîna, A. Bătrîna 1975, p. 77 and note 38.

¹⁵ Długosz 1711, col. 546; *Cronici turcești* I, p. 212; *Călători străini* I, p. 138.

¹⁶ L. Bătrîna, A. Bătrîna 1975, p. 75, note 24.

¹⁷ The object is preserved in the collection of the National History Museum of Romania (further MNIR) with the inventory number 125431.

¹⁸ We owe the expertise to biologist Valentin Radu, scientific researcher at MNIR, to whom we would like to take this opportunity to express our sincere gratitude.

¹⁹ Schmidt 1972, p. 89, fig. 23.

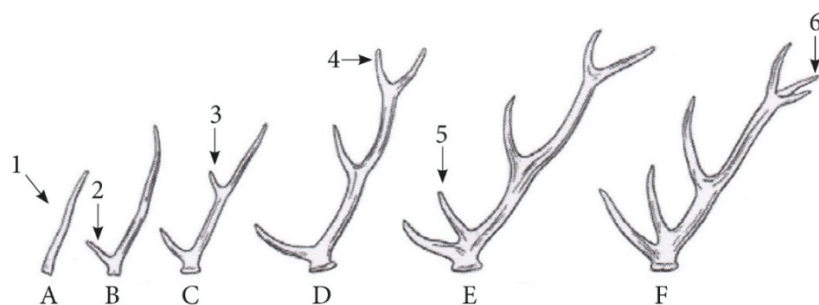


Fig. 2. Red deer (*Cervus elaphus*). Stages of development of antler and names of the different elements: A. Procket; B. Stage of 2 points; C. Stage of 6 points; D. Stage of 8 points; E. Stage of 10 points; F. Stage of 12 points (after Schmidt 1972, p. 89, fig. 23).

objects that were deposited in a special safe. Here the piece awaited study until the disbanding of the DMI, which had meanwhile become the DPCN, when it was transferred (on the 1st March 1978), together with other pieces and the archaeologists who discovered them, to the MNIR. Once here, our field work was greatly reduced, so that we had the time but also the obligation to draw up records of the objects discovered so that they could be included in the museum's collection. Thus, the piece underwent a first technical description, on which occasion we deciphered the image of the character depicted, and was able to receive an inventory number²⁰.

For some time, thanks to the emergence and the possibility of access to a much richer specialized literature, we believe that we have managed to fully understand the purposes of the deer antler bone handle, discovered at the monastery of Bistrița in a well-defined archaeological context, and its particular importance for a better understanding of some aspects of the history of the Church of Moldavia in its first century of existence. And we consider the time chosen for its presentation to be now the most appropriate, as we are in an anniversary year for Romanian archaeology.

Now that the material from which it was made has been specified, we will proceed to describe the handle. It has been cut to the desired length from a deer base antler, then sanded on the outside and partially on the inside of the two ends, resulting in a slightly truncated cone-shaped piece, 76.2 mm long, slightly curved in the lower half and oval in cross-section. The upper end has a maximum external diameter of 21.7 mm and a minimum external diameter of 19.45 mm. The inner hollow of the same end measures 16.21 mm × 13.0 mm. The lower end, although fractured along a maximum length of 16 mm, graphically reconstructed shows it to have been almost circular in shape, with an outer diameter of 17 mm and an inner diameter of only 7 mm (Fig. 3).

As for the geometric and figurative decoration, it was obtained using a metal chisel with a bevelled tip and slightly curved sides, a metal chisel with a narrow and slightly curved tip, a sharp-pointed dorn and an abrasive material. With the latter, the rim of the upper (maximum diameter) part of the handle was rounded and then the entire surface of the piece was sanded. The rim (1.4 mm wide) is emphasized and well demarcated from the geometric decoration by a chisel groove of semicircular cross-section. This is followed by a band (3.25 mm wide), delimited at the top by the aforementioned notch and at the bottom by a thin line incised with the chisel, which contains alternating larger (1.9 mm in diameter) and smaller (0.5 mm in diameter) truncated-conical

²⁰ See note 17 above.



Fig. 3. Bistrița Monastery. 1-2. Deer antler handle (photo by C. Tătaru).

holes, the latter being overlayed two by two, all of them made with the gimlet. The next band (1.6 mm wide), also delimited at the bottom by a line incised with the chisel, frames a series of oblique lines made with the chisel and alternately inclined in opposite directions. Finally, the last element of the geometric decoration is not framed by incised lines, being placed at a distance of 1.16 mm from the band of oblique lines, and is represented by a series of truncated-conical holes (1.0 mm in diameter), obtained with the same gimlet. It should be noted that none of the holes perforated the bone wall (Fig. 3).

At a distance of 1.5 mm from the last girdle of truncated conical orifices is the upper limit of the image of a figure rendered from behind, 24 mm high, dressed in liturgical vestments, some of which, together with certain specific attributes, speak of the position he occupied in the ecclesiastical hierarchy of the time. As the vestments cover almost the entire body, only the two hands (arms, forearms, and palms) and the feet (paws and ankles) can be seen in the anatomy. We will now proceed to a more detailed historical description and presentation, somewhat didactic, of the clothing worn by the character represented on the bone handle and of the attributes that accompany it, because in Romanian medieval archaeological literature, such representations are extremely rare, to our knowledge. All these were made by incised lines, which delimit fields mostly covered by lines arranged horizontally, vertically, or obliquely as well as angles or crosses (Fig. 4). And because, as it can be seen, it was correctly rendered the image of a character dressed in liturgical vestments, we think we are right from the outset to appreciate that the object as a whole



Fig. 4. Bistrița Monastery. Deer antler handle. Detail of the handle with the identification of the elements of the archiepiscopal costume and liturgical objects (photo by C. Tătaru and the identification by A. Bătrîna).

was produced by a monk craftsman, well acquainted with the vestments worn by altar servers, regardless of the position – deacon, priest or bishop – occupied by them in the ecclesiastical hierarchy of Moldavia in the 15th century. Naturally, it is necessary to present and comment on these costume elements, in the order in which they were to be worn by those who were entitled to perform a particular service, as well as other liturgical objects or the position of anatomical elements of the depicted personage. Anticipating, however, the identification and specification of the hierarchical position occupied by the personage represented, in order to simplify the discussion, we will say that we have the image of a hierarchy, and we will prove this statement with concrete arguments. In our analysis, we will start with the statement of St. Simeon of Thessalonica (Archbishop between 1416/1417-1429), a good connoisseur of the dogma of the Orthodox faith in the first half of the 15th century, according to whom “the holy vestments of the archpriests were seven in number:

the *sticharion*, the *epitrachelion*, the girdle, the *epimanikia* (sleeves), the *epigonation*, the *sakkos* (*sfita*) and the *omophorion*²¹. As we will see, however, the *phelonion* (felon) is missing from this list, and in our image, there are only five liturgical vestments (the girdle, *epimanikia*, and *epigonation* are missing), the person depicted is dressed only in some of the vestments specific to his hierarchical position and accompanied by two similar liturgical objects, as follows:

The *sticharion* is the first of the vestments worn by the community of all the clerical levels²². It is a long tunic, which covers the whole body, down to the feet. In our picture, since it is covered by other shorter elements of the garment, only the lower part of the tunic is visible, and was rendered by incisions of vertical lines (Fig. 4). It is thought that its name derives “either from the vertical bands of purple (*stichos* = row, line), or from the fact that it extends from top to bottom on the priest’s body in the form of a band/line”. At the same time, it is considered that the garment finds its “equivalent in Old Testament priestly vestments, as well as in Greco-Roman civil vestments”, being “attested as early as the 4th century”²³. “Its consecrated colour is white, but on its surface, it often has red stripes called *clavi*”²⁴. These appear to be reproduced on our image by bands of dark-coloured lines (Fig. 4). Saint Simeon of Thessalonica, in his work *Liturgical Commentaries*²⁵, mentions the presence of the “colour purple on the *sticharion*, implying that the purple *sticharion* was reserved for the bishop... its colour signifying the countless sufferings of Christ for the sins of men”²⁶. It is worn by the hierarch only at Mass or on the occasion of special Masses such as the Matins or Vespers²⁷. At the same time, it is noted that “the significance conferred on the purple *sticharion* is in direct connection with the strings (*lôria/potamoi*)”²⁸, which symbolize the “blood that flowed from the rib of Christ on the Cross”²⁹. Even if with some difficulty, their presence could also be seen in our representation at the lower limit of the *sticharion* (Fig. 4).

The *epitrachelion* is the next and most used liturgical vestment, in the form of a double band about 1.5 meters long, which both the priest and the hierarch place around the neck. As St. Simeon of Thessalonica stated in the early 15th century, without the *epitrachelion* no mass can be celebrated³⁰. Although in reality this vestment hangs on the chest with both sides close together, so that it can only be seen from the front, our artist, knowing that it must be present at Mass, wished to represent it at all costs, even though the figure is depicted from the back, which is why he sought and found a compromise solution, namely that of marking the two bands by oblique incisions placed, however, unnaturally, on the back of the figure, on either side of another element of the costume (Fig. 4). The term *epitrachelion* is of Greek origin (*epi* = on or situated after something and *trachelos* = neck)³¹, and the oldest mention preserved and meaning attributed to it – namely that referring to the series of sufferings to which Christ was subjected – is due to Saint Germanos I,

²¹ Sfântul Simeon Arhiepiscopul Tesalonicului 2002, p. 132.

²² Roşu 2021, p. 93.

²³ Roşu 2021, p. 95 and 129.

²⁴ Roşu 2021, p. 129.

²⁵ Sfântul Simeon al Tesalonicului 2011b, p. 403.

²⁶ Roşu 2021, p. 100.

²⁷ Roşu 2021, p. 93.

²⁸ Roşu 2021, p. 101.

²⁹ Sfântul Gherman I, Arhiepiscopul Constantinopolului 2005, p. 41.

³⁰ Sfântul Simeon al Tesalonicului 2011a, p. 377-378.

³¹ Roşu 2021, p. 111.

Archbishop of Constantinople (715-729)³². Time later, in the 14th century, Saint Nicholas Cabasilas (1319/1323-1391), in relation to his predecessor, added new interpretations, including that of the outpouring of the gifts of the Holy Spirit on his servants³³. Finally, at the beginning of the 15th century, Saint Simeon of Thessalonica took up and developed the interpretations of Saint Nicholas Cabasilas in his *Liturgical Commentaries*³⁴. The oldest surviving Byzantine epitrachelion dates from the end of the 12th century and is on display in the Diocesan Museum in Eichstätt (Germany)³⁵.

The *sakkos* is “a liturgical vestment proper to hierarchs, in the form of a short *sticharion*, reaching down to the knees”³⁶. It is illustrated in our image by a well-defined surface, covered by a succession of sharp angles (Fig. 4), which directly follows the one intended to suggest the presence of the first garment, the *sticharion*. In the debates on its origin, it is unanimously accepted that its prototype was the piece of imperial clothing called the *divetesion* (imperial *sakkos*)³⁷. At the end of the 12th century, when it was first recorded, the liturgical *sakkos* was worn exclusively by patriarchs, while at the beginning of the following century, it was also worn by important metropolitans who, on the occasion of major feasts (Nativity, Easter or Pentecost), would wear it instead of the *phelonion*³⁸. In the 15th century, the *sakkos* “became a standard vestment for all bishops”³⁹. According to Saint Simeon of Thessalonica, this garment had a complex symbolism: “the mantle of suffering, but also the premonitory, penetrating and sustaining grace of God”⁴⁰, the last two symbols constituting “the mark of spiritual and ruling authority”⁴¹.

The *phelonion* (*phailonês*), attested since the 3rd century, is worn during services over all other vestments, is shaped as a truncated cone (short cloak), and “represents a constant in the archiepiscopal vestments... at least until the 15th century”⁴². To distinguish themselves from bishops and metropolitans, starting with the 11th century, patriarchs have worn a special *phelonion*, called *polistavros* (gr. *polystaurion*), the term designating “the vestment/*phelonion* with several crosses”⁴³. But at the end of the 12th century, after the adoption of the *sakkos* by patriarchs and patriarchal exarchs, this piece would definitively become part of their vestments and the *polistavros* of the metropolitans, so that bishops, in their turn, would continue to wear the common *phelonion*⁴⁴. This rite was preserved and recorded also at the beginning of the 15th century, by Saint Simeon of Thessalonica⁴⁵. He attributes the crosses on the *polistavros* to the significance of the Savior’s suffering. In the post-Byzantine period, as a result of the “uniformization of the Eastern episcopal

³² Sfântul Gherman I, Arhiepiscopul Constantinopolului 2005, p. 41-42.

³³ Woodfin 2012, p. 106-107.

³⁴ Sfântul Simeon al Tesalonicului 2011a, p. 377-378.

³⁵ Woodfin 2012, p. 41-43.

³⁶ Roșu 2021, p. 139.

³⁷ Piltz 2009, p. 250.

³⁸ Roșu 2021, p. 141.

³⁹ Woodfin 2012, p. 30.

⁴⁰ Sfântul Simeon al Tesalonicului 2011b, p. 405.

⁴¹ Roșu 2021, p. 142.

⁴² Roșu 2021, p. 129.

⁴³ Braun 2018, p. 237.

⁴⁴ Woodfin 2012, p. 23.

⁴⁵ Roșu 2021, p. 130.

costume”, the *phelonion* and the *polistavros* were “definitively replaced by the *sakkos*”⁴⁶, a change which explains why today the *polistavros* is only part of priestly vestments⁴⁷. The image depicted on the objects which makes the topic of our study shows a vestment in the shape of a truncated cone, covered by several crosses and surmounted by three of the arms of a larger cross with slightly rounded ends (Fig. 4). It follows, therefore, that the artist wanted and succeeded in representing a *polistavros phelonion*, a fact which chronologically places the object in the first half of the 15th century, a period when the vestment was still worn by archbishops and metropolitans.

The ***omophorion*** (*ôomophorion*), which is also one of the oldest distinctions of the Byzantine Rite hierarchy, is a vestment in the form of a scarf made of wool and worn over the *phelonion*, placed around the neck and on the shoulders (*ômos* = shoulder and *phoreô* = to wear) of the bishop⁴⁸, like a divine yoke, at the beginning of the Divine Liturgy and removed by him before reading the Gospel. As early as the end of the 4th century and the beginning of the next, Saint Isidore Pelusius states that the *omophorion* symbolizes the lost sheep’s fleece, sought by the Good Shepherd, found and joyfully carried on His shoulders (Luke 15, 5; John 19, 23). During the ceremonial, the bishop represents Christ and accomplishes his work. Thus, by his vestment, he is affirming to the faithful that he is an accurate imitator of the Good Shepherd, ordained to take away the sins of his flock, but who, with the opening of the Gospel and the taking off of the vestment, symbol of imitation, explicitly shows that “the Lord himself is present”⁴⁹. For his part, Saint Nicholas Cabasilas, in his *Liturgical Commentaries*, written after 1345, gives the *omophorion* meanings related to the spiritual authority of the preaching and the shepherding authority of the bishop⁵⁰. Finally, Saint Simeon of Thessalonica, in his treatise of the beginning of the 15th century, synthesizes the opinions of his predecessors by defining the *omophorion* as a symbol of the lost sheep/human nature carried by the Savior on His shoulders and of His sacrifice for us, which is why it was called the Lamb (John 1, 19 and 36)⁵¹. In the image depicted on the handle, he is represented by the artisan in the form of a band, marked by parallel vertical lines (Fig. 4), which completely covers the head, neck, and shoulders of the hierarch, standing at the beginning of the Divine Liturgy, before the opening of the Gospels.

The last two images/attributes should rather be placed in the category of liturgical objects than vestments, although “they have always been associated with the liturgical vestments of the hierarch, since... they have the character of liturgical insignia showing the high authority of the bishop”⁵². These two are represented by the hierarch’s crosier as well as another, apparently more difficult to decipher liturgical object, also present on the bone handle.

The ***archiepiscopal crosier***, with liturgical functions, appears “mentioned for the first time in the 12th century, initially considered a patriarchal prerogative, together with *polistavros* and *sakkos*”, but “from the 14th century historical sources attest its use by all bishops”⁵³. In our image

⁴⁶ Woodfin 2012, p. 26.

⁴⁷ Roșu 2021, p. 136.

⁴⁸ Schnabel 2008, p. 94.

⁴⁹ Sfântul Isidor Pelusiotul 2013, p. 113.

⁵⁰ Cabasilas 1967, p. 375.

⁵¹ Sfântul Simeon al Tesalonicului 2011a, p. 379.

⁵² Roșu 2021, p. 163.

⁵³ Roșu 2021, p. 161.

(Fig. 4), it is depicted as a tall staff, supported by the left palm of the hierarch. As Saint Simeon of Thessalonica describes it, it has at the top “two handles like anchors (serpents), framing a cross in the centre”⁵⁴. The same archbishop attributes important symbols to this liturgical insignia. Thus, the crosier itself represents “the authority of the Spirit and the power to sustain the people, to shepherd them..., to punish the disobedient...”, while its anchors (serpents) signify “the banishing of the wild and hurtful”, and the Cross at its top is “the trophy in which we are overcomers..., sustained, guided, shepherded, sealed... and drawn towards Christ...”⁵⁵.

The other *liturgical object* was certainly represented as being held by the right palm of the hierarch; however, its contours have partially faded, becoming less cursive and clear, due to the wear of the surface of the object on which it was rendered (Fig. 4). But from specialized literature, we learn that, as early as the 12th century, at various moments of the Mass, the priest blessed with the *dikirion* (a candlestick with two candles held in the left hand) or with the *trikirion* (a candlestick with three candles held in the right hand)⁵⁶, the former symbolizing “the unity of the two natures of the Savior” and the latter “the unity of the Holy Trinity”⁵⁷. As far as we are concerned, one could make out, on the right-hand side of the hierarch, the outlines of a *trikirion*, that is a candlestick with three candles. But it could just as well be reduced to the blurred image of a “candlestick with a single candle (torch), which was called *monovamboulos*, that is to say, a single candlestick, once carried by the archpriest”⁵⁸.

Finally, a last and important observation is that this is a *devotional image*, the figure is depicted in an orant posture, *i.e.* with the forearms raised at the sides, in prayer and contemplation. This mode of representation appears in early Christian painting in the catacombs, where it symbolises the souls of the deceased and will be preserved in Byzantine painting⁵⁹.

Concluding our description of the represented personage, the vestments worn by him, and the liturgical objects that accompany him, we believe we have succeeded in proving our assertion, in the preceding lines, that on the deer antler handle, we have the image of a hierarch. We will add, however, that he is depicted in the posture of orant and ministering at a stage of the first part of the Divine Liturgy (the so-called *Proskomedia*), since he still wears the *omophorion*, the distinctive vestment of the Byzantine-rite priesthood hierarchy, which is removed by the hierarch before the reading of the Gospel⁶⁰, for reasons that have already been explained.

The presence of the image of a hierarch on an object like the one under discussion allows, however, to carry out more applied clarifications and discussions regarding the purposes of such a handle, the components of the archiepiscopal costume in Moldavia in the first half of the 15th century, the motivation for the depiction of the image of a hierarch on an object of worship and the identity of the person to whom this particular piece was dedicated.

In the process of identifying the uses of this bone handle, the image of a hierarch incised on its surface forces us to turn our research to the field of liturgical objects of the Byzantine rite

⁵⁴ Sfântul Simeon al Tesalonicului 2011b, p. 404.

⁵⁵ Sfântul Simeon al Tesalonicului 2011b, p. 404.

⁵⁶ Schnabel 2008, p. 125.

⁵⁷ Sfântul Simeon al Tesalonicului 2011a, p. 383-385; Schnabel 2008, p. 126; Braniște 2015, p. 336.

⁵⁸ Braniște 2015, p. 336.

⁵⁹ Drăguț 1976, p. 220.

⁶⁰ Sfântul Isidor Pelusiotul 2013, p. 113.



Fig. 5. Bistrița. Monastery. Reconstitution proposal for the spear (*kopia*) (photo by C. Tătaru and proposal of reconstitution by A. Bătrîna).

and to identify which of them required a handle of the kind we have discovered and presented. To this end, going through the inventory of the cult objects used at Mass and kept in the *Proskomedie* (table or niche in the north wall of the altar), we find that it is represented by chalice, discos, star, spear (*kopia*) and spoon⁶¹. Of these, the only object of worship that catches our attention is the spear: a double-edged metal knife in the shape of a spear with a triangular tip and a short handle, usually finished at the top with a cross (Fig. 5) and used for preparing and offering the gifts for the liturgy. It is reminiscent of the spear with which one of the soldiers thrust the Savior's rib into the cross⁶². With its help, takes place not only the removal of the *agneț* (the Lamb, the parallelepiped-shaped piece in the centre of the *prosphoron*, with the seal containing the initials of the Savior: IS, HR, NI, KA, symbolizing the Lamb of God Who sacrifices himself at every Divine Liturgy)⁶³, but also the ritual cutting of the other *prosphoron* pieces from which the portions are obtained (for: Mother of God, saints, hierarchs of the place, rulers of the country, founders, living and dead Christians), all of which are placed in a precise order on the holy discos⁶⁴. Bearing in mind both the description and the functions of this instrument of worship, it is easy to see that it is the only one that needs a short, sturdy handle, fitted at both ends with two sockets (a smaller one for the rod holding the active metal piece – the spear – and a wider one for fixing the vertical arm of a cross), similar to the one discovered in the cellar of the disused dwelling at the Bistrița monastery and described above.

The same image depicted on the bone handle has, in addition, the gift of providing us with particularly valuable information concerning the elements of costume worn by a hierarch in the first part of the Divine Liturgy, in Moldavia in the first half of the 15th century, namely: the *sticharion* – provided with *clavi* and *lôria*, the *sakkos*, the *epitrachelion*, the *phelonion* (in the *polistavros* variant) and the *omophorion*, together with two liturgical objects of the kind of the archiepiscopal crosier and a torch, the so-called *monovambulos* (Fig. 4).

Finally, a last discussion is generated by two other natural questions, namely: why did the monk craftsman render the image of a hierarch on the handle of a cult object and when did this happen? Taking into account the archaeological context in which this piece was discovered, the chronology of the disused complex that housed it, as well as the elements of archiepiscopal costume represented, specific to the first half of the 15th century, we have good reason to believe that it was part of the first

⁶¹ Bobică, Poenaru 2020, p. 1870; <https://www.creștinortodox.ro>, 25.07.2011.

⁶² Cabasila 1989, p. 11.

⁶³ Sfântul Simeon Arhiepiscopul Tesalonicului 2002, p. 274.

⁶⁴ <https://www.creștinortodox.ro>, 25.07.2011.

batch of cult objects that were endowed with the church of the monastery of Bistrița and were used in the consecration service. This event could have taken place before 7th January 1407, the date on which the monasteries of Neamț and Bistrița are placed under the authority of one and the same hegumen, kir Domentian⁶⁵. And the reproduction on the spear handle of the image of a hierarch serving at the beginning of the Holy Liturgy, we understand as embodying the desire of the people of Bistrița to give, on a personal basis, a liturgical object to their high hierarch, Metropolitan Joseph I, who, together with the country's voivode, fought and won the struggle for the unity of the Church of Moldavia, being particularly involved in the building and organization of the Alexandrian settlement, officiated at its consecration and chose the pronaos of this church as his final resting place⁶⁶.

BIBLIOGRAPHY

- Bătrîna 2024 – A. Bătrîna, *Câteva observații pe marginea unor cercetări arheologice mai vechi și mai noi de la mănăstirea Bistrița, jud. Neamț*, SCIVA, 75, 2024, p. 189-228.
- L. Bătrîna, A. Bătrîna 1975 – L. Bătrîna, A. Bătrîna, *O locuință domnească din vremea lui Alexandru cel Bun*, RMM-MIA, 2, 1975, p. 72-81.
- Bobică, Poenaru 2020 – R. Bobică, V. Poenaru, *Dicționar de termeni și concepte teologice*, București, 2020.
- Brașiște 2015 – E. Brașiște, *Liturgica generală*, vol. II, București, 2015.
- Braun 2018 – J. Braun, *Die liturgischen Gewandung in Occident und Orient: Nach Ursprung und Entwicklung*, London, 2018.
- Cabasila 1989 – N. Cabasila, *Tâlcuirea dumnezeieștii liturghii*, București, 1989.
- Cabasilas 1967 – N. Cabasilas, *Explication de la Divine Liturgie*, Paris, 1967.
- Călători străini I – Călători străini despre țările române, vol. I, București, 1968.
- Cronici turcești I – Cronici turcești privind țările române, vol. I, București, 1966.
- Długosz 1711 – J. Długosz, *Historiae Polonicae*, Frankfurt, 1711.
- Drăguț 1976 – V. Drăguț, *Dicționar enciclopedic de artă medievală românească*, București, 1976.
- Piltz 2009 – E. Piltz, *Liturgische Gewänder im byzantinischen Ritus*, Byzantinoslavica 67, 2009, 1-2, p. 231-268.
- Roșu 2021 – V.I. Roșu, *Simbolismul veșmintelor liturgice în comentariile liturgice bizantine*, Glasul Bisericii 1-3, 2021, p. 91-163.
- Schnabel 2008 – N.C. Schnabel, *Die liturgischen Gewänder und Insignien des Diakons, Presbyters und Bischofs in den Kirchen des byzantinischen Ritus*, Würzburg, 2008.
- Schmidt 1972 – E. Schmidt, *Atlas of animal Bones, for Prehistorians, Archaeologists and Quaternary Geologists*, Amsterdam, 1972.
- Sfântul Gherman I, Arhiepiscopul Constantinopolului 2005 – Sfântul Gherman I, Arhiepiscopul Constantinopolului, *Tâlcuirea Sfintei Liturghii*, Craiova, 2005.
- Sfântul Isidor Pelusiotul 2013 – Sfântul Isidor Pelusiotul, *Epistole*, I, București, 2013.
- Sfântul Simeon Arhiepiscopul Tesalonicului 2002 – Sfântul Simeon Arhiepiscopul Tesalonicului, *Tratat asupra tuturor dogmelor credinței noastre ortodoxe, după principii puse de Domnul*, vol. I, Suceava, 2002.
- Sfântul Simeon al Tesalonicului 2011a – Sfântul Simeon al Tesalonicului, *Tâlcuire privitoare la templul sfânt și mistagogia (Liturghia) dumnezeiască*, in Diac. Ioan Ică Jr., *De la Dionisie Areopagitul la Simeon al Tesalonicului. Integrala comentariilor liturgice bizantine*, Sibiu, 2011, p. 367-400.
- Sfântul Simeon al Tesalonicului 2011b – Sfântul Simeon al Tesalonicului, *Despre Sfânta Liturghie*, in Diac. Ioan Ică Jr., *De la Dionisie Areopagitul la Simeon al Tesalonicului. Integrala comentariilor liturgice bizantine*, Sibiu, 2011, p. 401-438.
- Woodfin 2012 – W.T. Woodfin, *The Embodied Icon: Liturgical Vestments and sacramental Power in Byzantium*, Oxford, 2012.

⁶⁵ DRH A vol. I, p. 29-30.

⁶⁶ The tomb of Metropolitan Joseph I was identified in 1975 in the pronaos of the Alexandrian church by Lia and Adrian Bătrîna (unpublished research).

ABRÉVIATIONS

- (A)ARMSI – Analele Academiei Române. Memoriile Secțiunii Istorice, București
ABSA – Annual of the British School at Athens, Athens
ACMI – Anuarul Comisiunii Monumentelor Istorice, București
ACMIT – Anuarul Comisiunii Monumentelor Istorice. Secțiunea pentru Transilvania, Cluj
ActaArchHung – Acta Archaeologica Academiae Scientiarum Hungaricae, Budapest
ActaArchLodz – Acta Archaeologica Lodziensia, Łódź
ActaMN – Acta Musei Napocensis. Muzeul Național de Istorie a Transilvaniei, Cluj-Napoca
ActaTS – Acta Terrae Septemcastrensis. Institutul pentru Cercetarea Patrimoniului Cultural Transilvănean în Context European, Sibiu
ActaUnivLodz – Acta Universitatis Lodzensis, Folia Archaeologica. Uniwersytet Łódzki
ADIU – Arheologija i davnja istorija Ukrajni. Institut arheologij nacional’noj Akademij nauk Ukraini
AÉ – L’Année épigraphique, Paris
Agria – Agria. Az Egri Múzeum Évkönyve – Annales Musei Agriensis. Dobó István Vármúzeum, Eger
AISC – Anuarul Institutului de Studii Clasice, Cluj-Napoca
AK – Antike Kunst. Vereinigung der Freunde Antiker Kunst, Basel
Alba Regia – Alba Regia. Annales Musei Stephani regis, Székesfehérvár
Alt-Thüringen – Alt-Thüringen. Jahresschrift des Museums für Ur- und Frühgeschichte Thüringens
Aluta – Aluta. Revista Muzeului Național Secuiesc, Sfântu Gheorghe
AM – Mitteilungen des Deutschen Archäologischen Instituts. Athenische Abteilung, Athen
Analele Dobrogei – Analele Dobrogei. Revista Societății Culturale Dobrogene, Constanța
Annales Universitatis Apulensis – Annales Universitatis Apulensis, series Historica. Universitatea „1 Decembrie 1918”, Alba Iulia
AnB (S.N.) – Analele Banatului (Serie Nouă Arheologie – Istorie). Muzeul Banatului, Timișoara
AncSoc – Ancient Society, Katholieke Universiteit te Leuven, Leuven
AncWestEast – Ancient West & East, Leiden
Angustia – Angustia. Revista Muzeului Național al Carpaților Răsăriteni, Sfântu Gheorghe
Annales – Annales. Économies, Société, Civilisations, Librairie Armand Colin
ANRW – *Aufstieg und Niedergang der römischen Welt. Geschichte und Kultur Roms im Spiegel der neueren Forschung*, Berlin – New York, 1972-1998
Antaeus – Antaeus. Communicationes ex Instituto Archaeologico Academiae Scientiarum Hungaricae, Budapest
Anthropologie(Brno) – Anthropologie. International Journal of Human Diversity and Evolution, Anthropos Institute at the Moravian Museum, Brno, Czech Republic
L’anthropologie – L’anthropologie. Institut de Paléontologie Humaine, Paris
Antiquité Tardive – Antiquité Tardive. Revue Internationale d’Histoire et d’Archéologie (IV^e-VII^e siècle), Brepols Publisher
Antiquity – Antiquity. A Review of World Archaeology, Durham University, Durham
AnUCraiova – Analele Universității din Craiova
DACIA N.S., tome LXVIII, Bucarest, 2024, p. 491-499

- AnUDC – Analele Universității „Dimitrie Cantemir”, București
- AnUOradea – Analele Universității Oradea, Oradea
- AnUVT – Annales d’Université “Valahia” Târgoviște. Section d’Archéologie et d’Histoire
- AOR – Arheologički otkritija i razkopki
- Apulum – Acta Musei Apulensis. Muzeul Național al Unirii, Alba Iulia
- Archaeologia Austriaca – Archaeologia Austriaca. Österreichische Akademie der Wissenschaften, Österreichisches Archäologisches Institut, Wien
- Archaeologia Lituana – Archaeologia Lituana. Vilnius University Press
- Archaeological and Anthropological Sciences – Archaeological and Anthropological Sciences, Springer
- Archaeological Reports – Archaeological Reports. Society for the Promotion of Hellenic Studies and the British School at Athens
- Archeometriai Műhely – Archeometriai Műhely a Magyar Régészeti és Művészettörténeti Társulat interdiszciplináris kutatásokkal foglalkozó vitaülés-sorozata, Budapest
- ArchBulg – Archaeologia Bulgarica, Sofia
- ArchÉrt – Archeológiai Értesítő. A Magyar Régészeti és Művészettörténeti Társulat Tudományos Folyóirata, Budapest
- ArchJug – Archaeologia Iugoslavica. Arheološko društvo Jugoslavije, Beograd
- ArchKözl – Archaeologiai Közlemények. Magyar Tudományos Akadémia, Budapest
- ArchRozhledy – Archeologické Rozhledy. Archeologický ústav AV ČR, Praha
- Arctic Anthropology – Arctic Anthropology. University of Wisconsin Press
- Argesis – Argesis. Muzeul Județean Argeș, Pitești
- ArchDelt – Αρχαιολογικὸν Δελτίον. Μελέτες. Athina: Tameio Archaiologikon Poron kai Apallotrioseon
- Arheologičeskij al’manah – Arheologičeskij al’manah. Nacional’naja Akademija Nauk Ukrainy. Institut Arheologii Krymskij filial, Doneckij Oblastnoj Kraevedčeskij Muzej
- ArhEvraziStepej – Arheologija Evraziskih stepoj. Akademija Nauk Respubliki Tatarstan
- ArhMold – Arheologia Moldovei. Academia Română, Institutul de Arheologie, Iași
- ArhSbErmitaž – Arheologičeskij sbornik Gosudarstvennogo Ermitaža, Leningrad
- ArhSofia – Arheologija. Organ na Arheologičeskija Institut i Muzej, Sofia
- ArhVestLjubljana – Arheološki vestnik. Inštitut za arheologijo ZRC SAZU, Ljubljana
- Arheologičeskie vesti – Arheologičeskie vesti. Rossijskaja Akademija Nauk, Institut istorii material’noj kul’tury, Sankt Petersburg
- ArheologijaKiev – Arheologija. Nacional’na Akademija Nauk Ukraini, Institut Arheologij NAN Ukraini, Kijv
- ArheologijaSSSR – Arheologija SSSR: Svod arheologičeskikh istočnikov. Akademija Nauk SSSR, Institut arheologii, Moskva
- BABesch – Bulletin van de Vereeniging tot Beoordeling der Kennis van de Antieke Beschaving. Archaeologisch Instituut, Leiden
- BalcanicaBelgrad – Balcanica. Annuaire de l’Institut des Études Balkaniques. Académie Serbe des Sciences et des Arts, Belgrad
- Banatica – Banatica. Muzeul Banatului Montan, Reșița
- BARBrSer – British Archaeological Reports, British Series, Oxford
- BARIntSer – British Archaeological Reports, International Series, Oxford

- BAVA – Beiträge für allgemeinen und vergleichenden Archäologie. Deutsches Archäologisches Institut, Kommission für Allgemeine und Vergleichende Archäologie, München
- BayVgBl – Bayerische Vorgeschichtsblätter. Kommission für bayerische Landesgeschichte bei der Bayerischen Akademie der Wissenschaften in Verbindung mit dem Bayerischen Landesamt für Denkmalpflege und der Archäologische Staatssammlung, München
- BCH – Bulletin de Correspondance Hellénique, Athènes – Paris
- BeJA – Bulgarian e-Journal of Archaeology. Association of Bulgarian Archaeologists, Sofia
- BerRGK – Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt am Main
- BHAUT – Bibliotheca Historica et Archaeologica Universitatis Timisiensis, Timișoara
- BiblArchMold – Bibliotheca Archaeologica Moldaviae, Iași
- BiblIstrPont-SA – Biblioteca Istro-Pontică. Seria Arheologie. Institutul de Cercetări Eco-Muzeale „Gavrilă Simion”, Tulcea
- BiblMusAp – Bibliotheca Musei Apulensis. Muzeul Național al Unirii, Alba Iulia
- BiblThrac – Bibliotheca Thracologica, București
- BiblTyr – Bibliotheca Tyragetia, Chișinău
- BMI – Buletinul Monumentelor Istorice, București
- BMJT – Buletinul Muzeului Județean Teleorman, Alexandria
- BPS – Baltic-Pontic Studies, Poznań
- BSNR – Buletinul Societății Numismatice Române, București
- București.MIM – București. Materiale de Istorie și Muzeografie. Muzeul Municipiului București
- Budapest Régiségei – Budapest Régiségei. Budapesti Történeti Múzeum, Budapest
- BulletinAFEQ – Bulletin de l'Association Française pour l'étude du quaternaire, Paris
- Byzantinoslavica – Byzantinoslavica. Revue internationale des Études Byzantines. Slovanský ústav Akademie věd České republiky, Praha
- CA – Cercetări Arheologice. Muzeul Național de Istorie a României, București
- Caiete ARA – Caiete ARA. Arhitectură, Restaurare, Arheologie. Asociația ARA, București
- Carpica – Carpica. Complexul Muzeal „Iulian Antonescu”, Bacău
- CCDJ – Cultură și Civilizație la Dunărea de Jos. Muzeul Dunării de Jos, Călărași
- CEFR – Collection de l'École Française de Rome
- CercIst – Cercetări Istorice. Complexul Național Muzeal „Moldova”, Iași, Muzeul de Istorie a Moldovei, Iași
- Chiron – Chiron. Mitteilungen der Kommission für Alte Geschichte und Epigraphik des Deutschen Archäologischen Instituts, München
- CIL – *Corpus Inscriptionum Latinarum*, 17 volumes, Berlin, 1853-
- CIQ – The Classical Quarterly. The Classical Association, Cambridge University Press
- CN – Cercetări Numismatice. Muzeul Național de Istorie a României, București
- ComArchHung – Communicationes Archaeologicae Hungariae. Magyar Nemzeti Múzeum, Budapest
- Complutum – Complutum. Universidad Complutense, Madrid
- Corviniana – Corviniana. Acta Musei Corvinensis. Muzeul „Castelul Corvinilor”, Hunedoara
- Crisia – Crisia. Muzeului Țării Crișurilor, Oradea
- Dacia – Dacia. Fouilles et recherches archéologiques en Roumanie, București
- Dacia N.S. – Dacia (Nouvelle Série). Revue d'archéologie et d'histoire ancienne. Académie Roumaine, Institut d'Archéologie « Vasile Pârvan », București

- Danubius – Danubius. Revista Muzeului de Istorie Galați
- DE – E. de Ruggiero, *Dizionario epigrafico di antichità romane*, Roma, 1961-
- DissArch – Dissertationes Archaeologicae ex Instituto Archaeologico Universitatis de Rolando Eötvös nominatae, Budapest
- Dobroudja/Dobrudža – Dobroudja / Dobrudža. Istoričeski muzej Dobrič
- Documenta Praehistorica – Documenta Praehistorica. University of Ljubljana, Faculty of Arts, Department of Archaeology
- DolgCluj – Dolgozatok az Erdélyi Múzeum Érem- és Régiségtárából, Cluj
- DolgCluj S.N. – Dolgozatok az Erdélyi Múzeum Érem- és Régiségtárából. Új sorozat, Cluj-Napoca
- DRH A vol. I – *Documenta Romaniae Historica*, A. Moldova (1384–1448), vol. I (eds. C. Cihodaru, I. Caproșu, L. Șimanschi), București, 1975
- DRH B vol. VII – *Documenta Romaniae Historica*, B. Țara Românească (1571–1575), vol. VII (eds. Ș. Ștefănescu, O. Diaconescu), București, 1988
- Drobeta – Drobeta. Muzeul Regiunii Porților de Fier, Drobeta-Turnu Severin
- EAIVR – *Enciclopedia Arheologiei și Istoriei Vechi a României* (ed. C. Preda), București, 1994 (I, A-C), 1996 (II, D-L), 2000 (III, M-Q)
- EAZ – Ethnographisch-Archäologische Zeitschrift. Christian-Albrechts Universität zu Kiel
- EDCS – Epigraphik-Datenbank Claus/Slaby, Universität Zürich
- EJA – European Journal of Archaeology. European Association of Archaeologists, Cambridge University Press
- EphemNap – Ephemeris Napocensis. Academia Română, Institutul de Arheologie și Istoria Artei, Cluj-Napoca
- EurAnt – Eurasia Antiqua. Deutsches Archäologisches Institut – Eurasien Abteilung, Berlin
- FBW – Fundberichte aus Baden-Württemberg, Stuttgart
- FI – File de Istorie. Muzeul Județean Bistrița-Năsăud, Bistrița
- Gallia – Gallia. Archéologie de la France Antique. CNRS Éditions
- Geographical Review – Geographical Review. American Geographical Society
- Gephyra – Gephyra. Doğu Akdeniz Bölgesi Eskiçağ Tarihi ve Kültürlerini Araştırma Dergisi / Zeitschrift für die Geschichte und Kulturen des antiken östlichen Mittelmeerraums. Akdeniz Üniversitesi, Antalya
- Germania – Germania. Anzeiger der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt am Main
- Gladius – Gladius. Weapons History Journal. Hoffmeyer Institute for the Study of Ancient Weapons of the CSIC Institute of Archaeology of Mérida
- GlasnikBelgrad – Glasnik Srpskog Arheološkog Društva, Beograd
- GlasnikSarajevo – Glasnik Zemaljskog Muzeja Bosne i Hercegovine, Sarajevo
- GLIHalmyris – M. Zahariade, C.-G. Alexandrescu (eds.), *Greek and Latin Inscriptions from Halmyris. Inscriptions on stone, signa, and instrumenta found between 1981 and 2010*, BARIntSer 2261, 2011
- Godišnjak – Godišnjak. Centar za balkanološka ispitivanja. Akademija Nauka i Umjetnosti Bosne i Hercegovine, Sarajevo
- Godišnjak grada Beograda – Godišnjak grada Beograda. Muzej grada Beograda
- HambBeitrA – Hamburger Beiträge zur Archäologie. Universität Hamburg, Hamburg
- Hazanéző – Hazanéző. Firtos association in Korond

- Heritage Science – Heritage Science. Springer Open
- Hesperia – Hesperia. The Journal of the American School of Classical Studies at Athens
- History of Religions – History of Religions. The University of Chicago
- Honismeret – Honismeret. A Honismereti Szövetség folyóirata
- IDRE – C.C. Petolescu, *Inscriptiones Daciae Romanae. Inscriptions externes concernant l'histoire de la Dacie*, I-II, București, 1996-2000
- IGLR – E. Popescu, *Inscripțiile grecești și latine din secolele IV–XIII descoperite în România*, București, 1976
- IK Byzantion – A. Łajtar (ed.), *Inschriften griechischer Städte aus Kleinasien. Band 58. Die Inschriften von Byzantion*, Bonn, 2000
- Il Mar Nero – Il Mar Nero. Annali di archeologia e storia, Roma
- ILB – B. Gerov, *Inscriptiones Latinae in Bulgaria Repertae*, Sofia, 1989
- ILS – H. Dessau, *Inscriptiones Latinae Selectae*, Berlin, I (1892), II.1 (1902), II.2 (1906), III (1914/1916)
- Instrumentum – Instrumentum. Bulletin du Groupe de travail européen sur l'artisanat et les productions manufacturées dans l'Antiquité, Chauvigny
- IOSPE I² – V.V. Latyshev, *Inscriptiones Tyrae, Olbiae, Chersonesi Tauricae, aliorum locorum a Danubio usque ad regnum Bosporanum*, 2nd ed., Sankt Petersburg, 1916
- IRT – J.M. Reynolds, J.B. Ward-Perkins, *The Inscriptions of Roman Tripolitania*, Rome, 1952
- ISM I – D.M. Pippidi, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. I. *Inscriptiones Histriae et viciniae*, București, 1983
- ISM II – I. Stoian, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. II. *Tomis et territorium*, București, 1987
- ISM III – A. Avram, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. III. *Callatis et territorium*, București, 1999
- ISM IV – E. Popescu, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. IV. *Tropaeum – Durostorum - Axiopolis*, București – Paris, 2015
- ISM V – E. Doruțiu-Boilă, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. V. *Capidava, Troesmis, Noviodunum*, București, 1980
- ISM VI.2 – A. Avram, M. Bărbulescu, L. Buzoianu, *Inscriptiones Scythiae Minoris Graecae et Latinae*, vol. VI. Supplementa. Fasciculus alter. *Tomis et territorium*, București – Paris, 2018
- Istros – Istros. Muzeul Brăilei „Carol I”, Brăila
- IzvestijaJugoiztočna – Izvestija na muzejte ot Jugoiztočna Bălgarija, Plovdiv
- IzvestijaRuse – Izvestija na Narodnija Muzej Ruse
- IzvestijaSofia – Izvestija na Nacionalnija arheologičeski Institut, Sofia
- IzvestijaSeverozapadna – Izvestija na muzejte ot Severozapadna Bălgarija, Vidin – Vraca – Montana – Pleven
- IzvestijaŠumen – Izvestija na Narodnija Muzej, Šumen
- IzvestijaVarna – Izvestija na Narodnija Muzej, Varna
- JAA – Journal of Anthropological Archaeology, Elsevier
- JAHA – Journal of Ancient History and Archaeology. Academia Română, Institutul de Arheologie și Istoria Artei Cluj-Napoca, Universitatea Tehnică Cluj-Napoca
- JAMT – Journal of Archaeological Method and Theory. Springer Science + Business Media, New York
- JAS – Journal of Archaeological Science, Elsevier

- JHS – The Journal of Hellenic Studies. Society for the Promotion of Hellenic Studies, Cambridge University Press
- J.Hum.Evol. – Journal of Human Evolution, Elsevier
- JMV – Jahresschrift für mitteldeutsche Vorgeschichte. Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt (mit Landesmuseum für Vorgeschichte) in Halle (Saale)
- JRAI – Journal of the Royal Anthropological Institute
- JRGZM – Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz, Mainz
- KölnJb – Kölner Jahrbuch. Römisch-Germanisches Museum Köln, Archäologischen Gesellschaft, Köln
- Konštantinove listy – Konštantinove listy / Constantine's Letters. Constantine the Philosopher University in Nitra
- KSIIMK – Kratkie soobščeniya o dokladah i polevyh issledovaniyah Instituta istorii material'noj kul'tury, Moskva
- Die Kunde – Die Kunde. Zeitschrift für niedersächsische Archäologie N.F., Heidelberg
- Latomus – Latomus. Revue d'études latine, Société d'Études Latines de Bruxelles
- LED – I. Piso, R. Ardevan, C. Fenechiu, E. Beu-Dachin, Ș. Lalu, *Lexicon epigraphicum Daciae*, Cluj-Napoca, 2016
- LGPN – *Lexicon of Greek Personal Names*, Oxford
- LGPN IV – P.M. Phraser, E. Matthews (eds.), *A Lexicon of Greek Personal Names*, vol. IV. *Macedonia, Thrace, Northern Regions of the Black Sea*, Oxford, 2005
- LGPN V.A – T. Corsten (ed.), *A Lexicon of Greek Personal Names*, vol. V.A. *Coastal Asia Minor. Pontos to Ionia*, Oxford, 2010
- Litua – Litua. Studii și cercetări. Muzeul Județean Gorj „Alexandru Ștefulescu”, Târgu Jiu
- LSJ – H.G. Liddell, R. Scott, H.S. Jones (eds.), *A Greek-English Lexicon*, Oxford, Clarendon Press (9th edition), 1940
- Madrider Mitteilungen – Madrider Mitteilungen. Zeitschrift der Madrider Abteilung des Deutschen Archäologischen Instituts
- MAGW – Mitteilungen der Anthropologischen Gesellschaft in Wien
- MAN – MAN. Journal of the Royal Anthropological Institute of Great Britain and Ireland, London
- Marisia – Marisia. Muzeul Județean Mureș, Târgu Mureș
- Marmatia – Marmatia. Arheologie – Istorie. Muzeul Județean de Istorie și Arheologie Baia Mare
- MBAH – Marburger Beiträge zur Antiken Handels-, Wirtschafts- und Sozial Geschichte. Seminar für Alte Geschichte, Universität Marburg
- Metalla – Metalla. Deutsches Bergbau-Museum Bochum
- MGBAEU – Mitteilungen der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte, Berlin
- MSW – Materiały Starożytne i Wczesnośredniowieczne. Państwowe Muzeum Archeologiczne, Warszawa
- MCA – Materiale și Cercetări Arheologice. Academia Română, Institutul de Arheologie „Vasile Pârvan”, București
- MIA – Materiały i issledovaniya po arheologii SSSR, Moskva
- Montana 2 – V. Velkov, G. Alexandrov, *Epigrafski pametnici ot Montana i raiona*, Montana, 1994
- Mousaios – Mousaios. Buletin Științific al Muzeului Județean Buzău
- MSROA – Materiały i Sprawozdania Rzeszowskiego Ośrodka Archeologicznego, Rzeszów
- Musaica – Musaica Archeologica. Filozofická fakulta, Univerzita Komenského v Bratislave

- Nature – Nature. Weekly international journal, Springer Nature, UK
- NE – Numizmatika i epigrafika, Moskva
- Notae Numismaticae – Notae Numismaticae – Zapiski Numizmatyczne. Muzeum Narodowe w Krakowie
- Novensia – Novensia. Antiquity of Southeastern Europe Research Centre, University of Warsaw
- Numiz. sfragistika epigr. – Numizmatika, sfragistika i epigrafika. Bălgarska Akademija na Naukite, Nacionalen arheologičeski institut s muzej, Sofia
- Offa – Offa. Berichte und Mitteilungen von Archäologie, Neumünster
- OJA – Oxford Journal of Archaeology. School of Archaeology, University of Oxford
- Oltenia – Oltenia. Studii și comunicări, Arheologie-Istorie. Muzeul Olteniei, Craiova
- Osječki zbornik – Osječki zbornik. Muzej Slavonije Osijek
- Palamedes – Palamedes. A Journal of Ancient History. University of Warsaw
- Paléo – Paléo. Revue d'Archéologie Préhistorique, Les Eyzies, France
- PaleoAnthropology – PaleoAnthropology. Official Publication of the Paleoanthropology Society and the European Society for the Study of Human Evolution, University of Tübingen
- PAS – Prähistorische Archäologie in Südosteuropa. Institut für Prähistorische Archäologie, Berlin
- Patrimonium Apulense – Patrimonium Apulense. Direcția Județeană pentru Cultură Alba, Alba Iulia
- PBF – Prähistorische Bronzefunde. Akademie der Wissenschaften und der Literatur, Mainz, Seminar für Vor- und Frühgeschichte der Goethe-Universität Frankfurt a. M., Abteilung für Ur- und Frühgeschichtliche Archäologie des Historischen Seminars der Westfälischen Wilhelms-Universität, Münster
- Peuce – Peuce. Studii și note de istorie veche și arheologie. Muzeul Delta Dunării / Institutul de Cercetări Eco-Muzeale, Tulcea
- Peuce S.N. – Peuce, serie nouă. Studii și cercetări de istorie și arheologie. Institutul de Cercetări Eco-Muzeale „Gavrilă Simion”, Tulcea
- Phoenix – Phoenix. Journal of the Classical Association of Canada, Toronto
- Pliska – Preslav – Pliska – Preslav. Nacionalen arheologičeski institut s muzej, Bălgarskata Akademija na Naukite, Sofia
- Plural – Plural. History, Culture, Society. Journal of the History and Geography Department, “Ion Creangă” Pedagogical State University, Chișinău
- PNAS – Proceedings of the National Academy of Science of the United States of America
- Pontica – Pontica. Muzeul de Istorie Națională și Arheologie, Constanța
- PPS – Proceedings of the Prehistoric Society, Cambridge University Press
- Preslav – Preslav. Arheologičeski institut s muzej pri Bălgarskata Akademija na Naukite – filial Šumen, Sofia
- Przegląd Archeologiczny – Przegląd Archeologiczny. Instytut Archeologii i Etnologii Polskiej Akademii Nauk, Warszawa
- PSI – Papiri della Società Italiana, Firenze
- PZ – Praehistorische Zeitschrift. Institut für Prähistorische Archäologie, Berlin
- Quartärpaläontologie – Quartärpaläontologie. Abhandlungen und Berichte des Instituts für Quartärpaläontologie, Weimar
- Quaternaire – Quaternaire. Revue de l'Association Française pour l'étude du Quaternaire
- Quaternary International – Quaternary International. International Union for Quaternary Research, Elsevier

- Quaternary Science Reviews – Quaternary Science Reviews. International Journal of Earth, Climate and Life Interactions, Elsevier
- Radiocarbon – Radiocarbon. An International Journal of Cosmogenic Isotope Research, Cambridge University Press
- RCAN – Revista de cercetări arheologice și numismatice. Muzeul Municipiului București
- RE – Realencyclopädie der classischen Altertumswissenschaft, Stuttgart, 1893-
- REA – Revue des Études Anciennes. Maison de l'Archéologie, Université Bordeaux Montaigne, Pessac
- RecMusAlcoi – Recercues de Museu d'Alcoi. Museu Arqueòlogic Municipal d'Alcoi
- REG – Revue des Études Grecques. L'associations pour l'Encouragement des Études grecques en France, Paris
- Revista Arheologică – Revista Arheologică. Academia de Științe a Moldovei, Institutul Patrimoniului Cultural, Chișinău
- RevBistr – Revista Bistriței. Complexul Muzeal Bistrița-Năsăud, Bistrița
- RMM-MIA – Revista muzeelor și monumentelor – Monumente istorice și de artă, București
- RMV – Rad Muzeja Vojvodine, Novi Sad
- RossArh – Rossijskaja Arheologija. Rossijskoj Akademii Nauk, Institut arheologii, Moskva
- SA – Sovetskaja Arheologija. Akademija Nauk SSSR, Institut arheologii, Moskva
- SAA – Studia Antiqua et Archaeologica. Universitatea „Alexandru Ioan Cuza”, Iași
- Saalburg Jahrbuch – Saalburg Jahrbuch. Bericht des Saalburg Museums, Bad Homburg
- Sargetia – Sargetia. Acta Musei Devensis. Muzeul Civilizației Dacice și Romane, Deva
- SCIV(A) – Studii și Cercetări de Istorie Veche (și Arheologie). Academia Română, Institutul de Arheologie „Vasile Pârvan”, București
- Science – Science. American Association for the Advancement of Science, Washington
- SEG – *Supplementum Epigraphicum Graecum*, Leiden 1923-1971, Amsterdam 1979-
- SGLI – V. Beševliev, *Spätgriechische und spätlateinische Inschriften aus Bulgarien*, Berlin, 1964
- SlovArch – Slovenská Archeológia. Archeologický ústav SAV, Nitra
- SMMIM – Studii și Materiale de Muzeografie și Istorie Militară. Muzeul Militar Central, București
- SNG Blackburn Museum – K.F. Sugden, *Sylloge Nummorum Graecorum*, vol. VIII. *The Hart Collection Blackburn Museum*, Oxford, 1989
- SNG Sweden II – *Sylloge Nummorum Graecorum. Sweden II. The Collection of The Royal Coin Cabinet National Museum of Monetary History Stockholm, Part 2. Thrace – Euboea*, Stockholm, 1980
- Social Research – Social Research. An International Quarterly. The New School for Social Research, New York
- SP – Studii de Preistorie. Asociația Română de Arheologie, București
- Specimina Nova – Specimina Nova. Dissertationes ex Instituto Historico Universitatis Quinqueecclesiensis de Ianno Pannonio nominatae, Pécs
- SprawArchKraków – Sprawozdania Archeologiczne, Kraków
- SprawArchWarsaw – Sprawozdania Archeologiczne. Institute of Archaeology and Ethnology of the Polish Academy of Sciences, Warsaw
- Starinar – Starinar. Naučni časopis Arheološkog instituta u Beogradu, Beograd
- StCl – Studii Clasice. Societatea de Studii Clasice din România, București
- StComSfGheorghe – Studii și Comunicări. Muzeul Sfântu Gheorghe
- StComSatuMare – Satu Mare. Studii și Comunicări. Muzeul Județean Satu Mare, Satu Mare
- StComSibiu – Studii și Comunicări. Muzeul Brukenthal, Sibiu

- Strabon – Strabon. Bulletin d'information historique, Iași
- Stratum plus – Stratum plus. Arheologija i kulturnaja antropologija. Vysšaja Antropologičeskaja Škola, St. Peterburg-Chișinău-Odessa-București
- Studi di Antichità – Studi di Antichità. Rivista del Dipartimento di Beni Culturali dell'Università di Salento
- Studia Academica Šumenensia – Studia Academica Šumenensia. History and Archaeology of the Balkans and South Eastern Europe. „Episkop Konstantin Preslavski” University of Šumen
- Studia Balcanica – Studia Balcanica. Institut za balkanistika s centăr po trakologija. Bălgarska Akademija na Naukite
- Studia Europaea Gnesnesia – Studia Europaea Gnesnesia. Uniwersytet im. Adama Mickiewicza w Poznaniu
- Studia Hercynia – Studia Hercynia. Ústav pro klasickou archeologii, Filozofická fakulta Univerzity Karlovy, Praha
- Studii – Studii. Revistă de istorie, București
- Studii și Cercetări de Istorie – Studii și Cercetări de Istorie. Institutul de Istorie „George Barițiu”, Cluj
- Studii și Cercetări Științifice Iași – Studii și Cercetări Științifice. Filiala Iași, Academia R.P.R.
- SUCSH – Studia Universitatis Cibiniensis Series Historica. Universitatea „Lucian Blaga”, Sibiu
- Śląskie Sprawozdania Archeologiczne – Śląskie Sprawozdania Archeologiczne. Uniwersytet Wrocławski, Instytut Archeologii
- SympThrac – Symposia Thracologica
- Székelyföld – Székelyföld. Kulturális folyóirat
- Terra Sebus – Terra Sebus. Acta Musei Sabesiensis. Muzeul Municipal „Ioan Raica”, Sebeș
- TGIM – Trudy Gosudarstvennogo Istoričeskogo Muzeja, Moskva
- Thrac-Dacica – Thrac-Dacica. Academia Română, Institutul de Arheologie „Vasile Pârvan”, București
- Tisicum – Tisicum. A Jász-Nagykun-Szolnok Megyei Múzeumok Évkönyvei, Szolnok
- Transilvania – Transilvania. Complexul Muzeal Național Astra, Sibiu
- Trav.Inst.Spéol. – Travaux de l'Institut de spéologie « Émile Racovitza », București
- Tyragetia – Tyragetia. Anuarul Muzeului Național de Istorie a Moldovei, Chișinău
- UPA – Universitätsforschungen zur prähistorischen Archäologie, Bonn
- VAMZ – Vjesnik Arheološkog muzeja u Zagrebu, Zagreb
- Vekove – Vekove. Bălgarsko istoričesko društvo, Sofia
- Východoslovenský Pravek – Východoslovenský Pravek. Archeologický ústav SAV, Nitra
- WA – Wiadomości Archeologiczne, Warszawa
- Wosinsky Mór Múzeum évkönyve – A Wosynski Mór Múzeum évkönyve, Szekszárd
- Zeitschrift für Tierzüchtung und Züchtungsbiologie – Zeitschrift für Tierzüchtung und Züchtungsbiologie = Journal of animal breeding and genetics, Berlin – Hamburg
- Zephyrus – Zephyrus. Revista de Preistoria i Arqueología. Universidad de Salamanca
- Zeszyty Naukowe Uniwersytetu Rzeszowskiego – Zeszyty Naukowe Uniwersytetu Rzeszowskiego, Seria Socjologiczno-Historyczna, Rzeszów
- ZfA – Zeitschrift für Archäologie, Berlin
- ZfE – Zeitschrift für Ethnologie. German Association for Social and Cultural Anthropology, Berlin Society for Anthropology, Ethnology and Prehistory, Berlin
- Ziridava – Ziridava. Studia Archaeologica. Complexul Muzeal Arad
- ZPE – Zeitschrift für Papyrologie und Epigraphik, Bonn