
The roman funerary *stelae* from Gherla

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An important center of Roman sculpture from Dacia Porolissensis was the one who functioned around the fort and the Roman settlement from Gherla. The most numerous and spectacular sculptural monuments preserved are related to the funerary art, some of which were recently published¹. The military unit, stationed at Gherla, was *ala II Pannoniorum*, with an important role in the Roman conquest of Dacia and with a long-term garrison in this province², until the abandonment of Dacia.

Among the wide range of Roman funerary monuments known from Gherla, the category of *stelae* is the largest and the most varied. From the findings of Gherla, come about 23 pieces of funerary *stelae*. None was preserved entire. Some of them have disappeared and only the drawing remains in one case or just their inscription reading. Our study tries to make a suitable correlated investigation of the typological, iconographical and epigraphic features, for this type of funerary monument for this local sculptural workshop.

Typologies

The monuments are typologically classified as follows³:

I. Architectural *stelae*:

- A. Architectural *stela* with arched niche and attic: (Gr. S1, Pl. V a)
- B. Architectural *stelae* with arched niche: (Gr. S2, S3, S4, Pl. V b)
- C. Architectural *stela* with medallion: (Gr. S5, Pl. V c)

II. Profiled *stelae*:

- A. Rectangular niche with coping consisting of funerary lions: (Gr. S6, S7, Pl. V d)

III. Fragments of *stelae* with a relative typology:

- A. Architectural *stelae* (Gr. S8, S9, S10, S11, S12, S13, S14)
- B. Profiled *stela* with rectangular niche (Gr. S15)
- C. Profiled *stelae* with arched niche (Gr. S16, S17, S18)
- D. Undetermined fragments (Gr. S19, S20, S21, S22, S23)

1 Zăgreanu, Meșter 2005; Zăgreanu 2007; Zăgreanu, Săsărman 2008.

2 Ardevan 2007, p. 139.

3 We followed the tipology as is best illustrated through the work of C. Ciongradi 2007, 41–59, Taf. 6–8 and Petruț, Zăgreanu 2011, p. 193–194.

I. Architectural *stelae*

A. Architectural *stela* with arched niche and attic

We have one piece of this type, with large dimensions, raised by the imaginifer *Brisensus* (Gr. S1). It is a monumental *stela*, with two registers and an attic, broken into several pieces, which I digitally reconstructed in 2013. The layout of the monument relief is as follows: the attic, a niche with the deceased's busts in a medallion and the relief below, with the unique representation of a horse and a peacock. The attic of the *stela* has in the upper left corner, at the upper edge, a winged Genius (from one we can still see the right wing), wearing a garland on his shoulders, with his legs crossed. To the left of him is a bull, on which the end of the garland stays and on the curvature of the garland to his left is a bird with a long beak, probably a raven. On the right we have a representation of a Medusa bust, wearing a tunic with a round collar and disheveled hair. Half of the face of the mythological character was preserved; one can still see the right eye, the chubby right cheek, the short and thick neck, the frowned forehead. In the left corner between of the attic and the arch of the medallion appears a representation of a protome of the winds, blowing powerfully in a spiraling funnel. It has combed back hair; it wears a tunic with round collar, with a *sagum* over it, tied tightly over the chest in a knot. The hands have not been rendered. The rest of the body is represented like a torch holder. This attic reveals a monument of very good sculptural quality, with a richly decorated and well harmonized representation. The piece has analogies with two attics with Cupids from Porolissum⁴. It seems it was a model that circulated in the province and was often used by stonecutter artisans. The arch is doubled by a medallion with a frame decorated with laurel leaves. In the niche with medallion is a male character holding the hand of a woman. The man is dressed in a *tunica manicata*, with sort of a vest over it, similar to the dress of some characters from a funerary monument from Porolissum⁵. The female character wears a tunic fastened with a fibula on the right shoulder; there is a schematic rendering of the dress's drapings. The characters retain traces of *minium*. On the left would have fit another character, but it was not preserved. The medallion has a good analogy at Napoca⁶ and Gr. S5. Below the medallion is a short field of relief, broken in the center where a piece is missing. It retains the image of a horse turned right, saddled with a shield and two spears on the back, with a hind limb raised and a peacock on the other side, rendered with a rich plumage, with one leg raised. The tail of the animal is beautifully braided, similar to the horse of a *stela* from Gilău⁷. Between these two animals appears an unidentified object, possibly a *kantharos*. The harness of the horse is well rendered, with all components, even the bridle can be observed. Beneath this register is a *fascia* with laurels. The field of the inscription is flanked by two corinthysant columns, decorated with vine tendrils of vines and grapes resting upon two altars each. They end with two Corinthian capitals. The first row and most of the second row, where the name and the lineage of the deceased was figured, are missing; from the name only the letter R is preserved. The piece is unique by the layout of these representations. The complete monument would have about 300 x 120 x 20 cm. The epigraphic field has many ligatures, so it does not help for a narrower dating than the end of the IInd century A.D. - early IIIrd century A.D., based on stylistic criteria. Analogies in Dacia are one piece from Apulum⁸, this being probably the source of inspiration of the craftsman from Gherla. Like our piece, it has an attic, a medallion and an intermediary register of relief, preceding the epigraphic field. The monument from Apulum was dated to the Severian period.

B. Architectural *stelae* with arched niche

There are three pieces of this type, all with representations of a funeral banquet. Unfortunately all are fragmented. Pieces Gr. S2 and Gr. S3 seem to have a Pannonian-type banquet, but given the poor preservation state, we cannot rule with certainty. Pieces Gr. S2 and Gr. S4 seem to have been realized in the same workshop, having an identical manner of rendering the niche and the column bordering of the epigraphic field, as well as the characters's rendering mode. Piece Gr. S4 shows the same rudimentary rendering of the

4 Petruț, Zăgreanu 2011, p. 207, no. 28 și no. 29, pl. 4/28 și 4/29.

5 *Ibidem*, p. 143, no. 1, Pl. 1/1.

6 L. Țeposu-Marinescu 1982, p. 120, no. 71, Pl. VIII.

7 *Ibidem*, p. 128- 129, no. 109, Pl. X.

8 C. Ciongradi 2007, p. 164, no. S/A19, Taf. 43.

human anatomy as is found on a *stela* at Ilișua⁹, extremely thin and long hands, disproportionate to the rest of the body. In addition of the epigraphic field of the *stela* **Gr. S2**, one can observe that the name of the deceased must have been in line with that of the gods Mani, unusual, but appearing on two other monuments from Gherla. The best analogy comes also from Micia¹⁰, where monuments of this type are dated in the Antonian period. The **Gr. S3** monument in the upper register has represented the banquet scene, in which the female character is sitting on *kathedra*. She was probably wearing a large *tunica* and a *palla*. The severely damaged head seems to have had a Faustina Maior hairstyle representation.

C. Architectural *stelae* with medallion

There is only one piece with a medallion in which a character is portrait, **Gr. S5**. It is the top of a funerary *stela* with an inscription. The right side of the monument seems to be intentionally reduced to fit perfectly in the abutment wall. One can see an arch, and a laurel *corona* probably bound by a *taenia* bordering the medallion. On the two sides are two rosettes, symmetrically layed. In the medallion, under the arch, stands the bust of a person wearing a tunic. From its highly corroded physiognomy only the earlobes and some of the hairdressing can be distinguished. According to the description of the piece in CIL III 833, “*adulescens non barbatus sub arcu*”, we suppose it is the image of a beardless young man. On the top of the pediment it has a beautiful decoration with flowers and leaves of grape-vines, between them also a bunch of grapes in the lower right corner. The inscription field is flanked by columns decorated with vine stalks, ending with a heavily corroded column head. The subsequently sectioned side must have had a similar column. From the inscription only a few letters were preserved. The piece has an analogy at Orăștioara de Jos¹¹, but this is not an architectural *stela*, our monument being the only of its kind in Dacia Porolissensis.

II. Profiled *stelae*

Rectangular niche with coping consisting of funerary lions

There are two pieces (**Gr. S6, S7**), approximately identical, presenting the same manner of rendering the deceased, in a rectangular niche with two lion back-to-back on top. Unfortunately both pieces are heavily corroded, but we can say they are products of the same workshop, if not even of the same craftsman. The pieces have excellent analogies at Potaissa¹². There is only one modification in the layout of the portraits of the deceased: on the *stela* from Potaissa the woman is in the centre of the representation, on the *stela* **Gr. S6** from Gherla it is the first character from right to left, and on the *stela* **Gr. S7** there are, from right to left, two feminine characters. The back-to-back lions are on a highly profiled plinth. These monuments must have been large-size *stelae*. These two monuments are certainly creations of the same workshop, and we believe they were contemporary, dating from the end of the 2nd century and the beginning of the 3rd century A.D.

III. Fragments of *stelae* with a relative typology

A. Architectural-type *stelae*

From Gherla come several fragments of architectural *stelae*. The poor state of conservation of the monuments prevents us from making a certain typological classification, but the remaining elements show that the fragments belong to the architectural *stelae*. We suppose that in this case too, we deal with a familial funerary representation. The sizes of the reconstructed pieces must have been extremely impressive, perhaps we are dealing with fragments of monumental *stelae*; similar pieces are known in the area, as I stated above.

Among the fragments included in this category worth mentioning piece **Gr. S10**, on which on the upper register is hardly distinguishable the chest of two characters that hold their hands on the shoulder of children in front of them. The field of the representation preserves traces of the stone-cutter, who in order to frame the sculpted relief, carved a few lines of demarcation, dividing the piece into three registers. The inscription is a special case among the epigraphic pieces from Gherla, in that the *tria nomina* of the deceased appears in the

9 Gaiu, Zăgreanu 2011, p. 81, no. I.3.b.1, Pl. VII/I.3.b. 1.

10 C. Ciongradi 2007, p. 195, S/ M17, Taf. 44.

11 *Ibidem*, p. 145, S/S15, Taf. 27.

12 L. Țeposu-Marinescu 1982, p. 131, no. 120.

same row as the dedication to the gods *Mani*¹³. The same characteristic is also present on the next *stela* **Gr. S11**, likely a feature of the local workshop at a time and, why not, possibly the work of the same craftsman.

B. Profiled *stelae* with rectangular niche

A special representation is also on the fragment **Gr. S15**, which depicts a male character with a long tunic that keeps his hands on the shoulders of a child. Very likely to the right side of the character must have been the bust of another character, also with a child in front, the scene being a family representation. These are representations specific to the profiled *stelae* with rectangular niche. It must have been the two parents and the large family they had. The position of the woman as *mater familias* is common for the funerary plastique. There must have been some relationship between these representations and the degrees of kinship between these individuals. The position of the parents towards their children, gesturing with their hands as a sign of protection on their head or shoulder, showing care and affection, must be realistic situations to be considered in terms of family relationships in Dacia Porolissensis.

C. Profiled *stelae* with arched niche

The profiled *stelae* with arched niche are favourite at Gherla. Although the preserved fragmented monuments of this type are scarce (only four monuments), they are all well made. Fragment **Gr. S16** also proposes an interesting representation, with a rich ornamentation with tritons and an attic with representations of *Genii* with garlands on the shoulder, ornamentation specific to the Apulum workshop. Similarly, fragment **Gr. S17**, although very poorly preserved, had a lavish, well executed ornamentation. Also **Gr. S18** could belong to the same typology.

The iconography of the *stelae* from Gherla

Sepulchral symbols

A. Everyday objects

Representations of vessels

The truncated cup appears in the hand of the deceased on the *stela* **Gr. S2** and the *rhiton* in the hands of the female character on the *stela* **Gr. S4**.

Representations of the military equipment

The *stela* dedicated by the *imaginifer* *Brisenus* is one of the most spectacular achievements of the local workshop, not only in terms of size, but also by the decoration of the relief. One of the best images is the horse, although small, the craftsman represented properly the pieces of the harness; also the bridle, the harness on the body and the saddle are visible. On the back it is figured an almost oval shield and two spears. This type of representation is specific to the Pannonian area, but usually the rider is shown on horseback and moving, such as the examples of Aquincum¹⁴, of which the *stela* of the rider Tiberius Claudius stands out. The representation from Gherla is closer to a monument also from Aquincum¹⁵, which is the bottom part of an architectural *stela*. The rider-scene is most often found on the Pannonian monuments in the register immediately above the epigraphic field. This iconographic model reaches Gherla too, where it seems to be unique so far, but it is possible that some of the damaged monuments which contained representations of riders might have had such a depiction, the horse loaded with military equipment and held by the bridle by a servant.

B. Vegetal and floral symbols

The grape-vine and the bunch of grapes occur on the columns bordering of the inscription field, on pieces **Gr. S1, S9, S10, S11, S13**. The mode of carving of these symbols is the same on every monument preserved, thus we have an arrangement on the columns bordering the inscription field as like: vine leaf, grape, tendrils, arranged in this order on the vine-stalk; alternating on the two columns, ending in a corinthising capital. The same uniformity is missing in a center such as Apulum¹⁶, where the ornamentation of the columns bordering

13 Zăgreanu, Săsărman 2008, p. 188-189, no. 3, fig. 3.

14 C. Szirmai 2007, p. 173, no. 1, kép 1, no. 2, kép 2.

15 *Ibidem*, no. 3, kép 2.

16 C. Ciongradi 2007, Taf. 43 S/A19, S/A20, S/A21; Taf. 48 S/A38, S/A43; Taf. 50 S/A55.

the epigraphic field differs, given that here several sculptural workshops existed with different chronological periods of activity. This shows a certain consistency that exists in the local workshop, highlighting a particular style of the large architectural *stelae*, which enjoys great local success and possibly in a wide chronological range. The rosette appears with flowers on the pediment of some monuments (**Gr. S3, S5, S17**), apparently another feature of the local workshop from Gherla. The garland appears on the shoulders of the Cupid on *stela* **Gr. S1** and fragmentarily on **Gr. S16**. The stylistic similarities between the monuments of Gherla and Porolissum are obvious. The differences to other representations that appear in Dacia are noticeable¹⁷. We conclude that the Gherla workshop is characterized by two ways of rendering the body of the columns on the architectural *stelae*, either decorated with grape-vine, as we have seen above, or with parallel grooves (**Gr. S2, S4, S8, S12**). This type of decoration is very common for architectural *stelae* in the Apulum area¹⁸.

C. Animal symbols

From the animal symbols most common in the province, at Gherla there are back-to-back lions (**Gr. S6, Gr. S7**), a bull with the legs rendered identically to the representations occurring in Porolissum¹⁹ (**Gr. S1**), the bird on the garland. The lions on the canopies of the two *stelae*, though fragmentarily preserved, are approximately identical; their lower thighs are rounded and there is a deep fold in the belly area, the long tail rests on the paw with a thick tuft at the end. We believe these stylistic similarities are testimony of the origin of the monuments from the same workshop and likely are creations of the same craftsman. We also have two unusual occurrences, a horse alone and a peacock on *stela* **Gr. S1**. The rendering of the horse is very interesting: equipped, with well contoured harness parts, shown in motion, saddled, but without any rider or a servant to hold the bridle. It carries on the back a shield and two spears, probably alluding to the deceased's personal equipment. The combination of the two animal representations must be understood as an image of the journey taken by the soul, represented by the peacock, using a means of transport/vehicle so close to the deceased, as the horse. From Dacia there is one representation of a horse alone with his harness on, on the quadrangular base of a funerary monument from Ulpia Traiana, currently at Densus²⁰, dated based upon the inscription to 2nd century A.D.

D. Mythological characters and motifs

Gorgona appears on *stela* **Gr. S1** but the image is destroyed. Its bust might belong to type b according to the hair-style, divided into two large parts, disheveled, with large curls, getting thinner towards the ends²¹. This variant is specific to Dacia Superior and is one of the favourite themes of the regional repertoire of the Mureş valley²². L. Bianchi noted that this motif is spread mainly around Apulum, where such heads appear in association with Trajanian portraits or derivatives of later models, and the developing of the hair appeared as a result to fill up the space on the front²³. Specific to the centre Micia²⁴ is the subordination of the representation to the space of the pediment, completed by a bust draped similarly to the one on the *stela* from Gherla, but paradoxically the latter one has a better finishing. Considering that the monuments from Micia²⁵ are dated to the severian period, we consider that the monument from Gherla should also be dated to this period. The main significance of this representation on the tombstones is as apotropaic symbol, meant to drive away evil spirits. It should be pointed out that when it appears associated with the Winds protome, it might also symbolize the Moon²⁶. Amor is represented on the attic of *stelae* **Gr. S1** and **Gr. S17**. On the preserved corner of **Gr. S1** there is a Winds protome. Traces of ancient beliefs about winds occur in the poems of Homer and Hesiod, the winds being perceived as distinct *genii*, animated by a dual nature - some are friendly towards the people, others just

17 *Ibidem*, Taf. 32 S/M2, S/M 3a, S/M 3b; Taf. 43 S/A19, S/A20; Taf. 54, S/A69, S/A72, S/A70, S/A75.

18 *Ibidem*, Taf. 44 S/A 22a, Taf. 45 S/A 24, Taf. S/a37, S/A39, S/A40, Taf. S/A43, S/A45.

19 Gudea, Lucăcel 1975, p. 44, no. 150, fig. 150.

20 C. Ciongradi 2007, Taf. 85, Sc/S1.

21 Bianchi 1985, p. 133-134.

22 Chiş 2003, p. 152.

23 Bianchi 1985, p. 134-135.

24 C. Ciongradi 2007, Taf. 32 S/M2, S/M 3a, S/M 3b.

25 *Ibidem*, p. 189.

26 Chiş 2003, p. 153.

want to destroy their work²⁷. Boreas and Zephyr, the most important winds, represent two different principles: Boreas – fast and furious; Zephyr – the sweet and mild breeze that refresh the Elysean Fields²⁸. The representation from Gherla is quite suggestive, the craftsman trying to represent it as realistic as possible, keeping a well-known template of this type of image: the body as a bust, its purifying breath coming out of its lips as a cone or funnel. The protome's bust also ends as a torch, an innovation of the craftsman that resolve elegantly the issue of the empty space that would be created between the arch and the edge of the relief. The closest analogies for such a representation are at Porolissum²⁹ and Potaissa³⁰. In Dacia the personification of these winds occurs only in the funerary art. Also on a *stela* pediment is a representation of a triton (**Gr. S17**). The monuments with such representations are concentrated in the Apulum-Ulpia Traiana Sarmisegetusa-Micia area, irradiating towards Moigrad; in Dacia Inferior they are missing³¹. It is a fairly rudimentary representation, with an analogy at Sarmisegetusa³², but with a higher quality, or at Porolissum³³, but here the triton blows a horn. The role is largely decorative, especially on the *stelae* pediment, they were interpreted as suggesting the idea of victory in the face of death. From the preserved descriptions of a lost monument **Gr. S23** we know that it had in the relief field the representation of a rider, but without any additional information the iconographic classification of it is impossible. By the preserved dimensions, the *stela* was a large size monument.

The rendering of some elements of the funerary ritual

A. The scene of the funerary banquet

Given the precarious state of the three monuments with funerary banquet representation (**Gr. S2**, **Gr. S3**, **Gr. S4**), it is hard to fit them typologically. The first monument appears, by the size of the niche opening, to belong to the type of banquet with two people. The monument shows in the relief field, the funeral banquet, with two persons preserved, one adult and one child, on a quite poorly preserved *kliné*. The two were seated on a mat, which is rendered through parallel lines. In front of them was a *mensa tripes* with a range of foods on it, impossible to determine. On the right, unpreserved side of the monument must have been a female character on a *kathedra*. The second one **Gr. S3** shows in an arched niche the deceased. The first character, a female, has in her right hand a glass. In this upper register it was represented the banquet scene, in which the female character is sitting on *kathedra*. She was probably wearing a large *tunica* and a *palla*.. The other character, was probably a male, maybe with a child on his left. It is very likely that the third monument was also of the same iconographic type, a banquet with two people. In the upper register was represented the banquet scene, from which the female character was preserved sitting on a *kathedra*, headless. The similarities with the *stela* of Crescens from Cășeu³⁴ are obvious. It seems that this model spread along the Someș valley in a quite restricted area of the Dacia Porolissensis province, being rather a specific product of the workshop of Gherla, from where it spreads to the Cășeu and Ilișua area. We believe that the representations from Gherla are somehow earlier than the ones in other forts. The most eloquent analogy is a monument from Șaula³⁵.

The furniture shown in the banquet scene consists of: *kliné* – **Gr. S2** with a curved backrest and its leg goes down to the edge of the relief field, well defined; *kathedra* – **Gr. S3**, **Gr. S4** rendered pretty rough, similar to the *stelae* from Gilău³⁶; *mensa tripes* (a *delphica*) – **G. S2** which had curved legs with a perch caught in the middle and where one observes a thick mattress rendered by parallel lines.

B. Representations of servants participating in the funerary banquet

We have a single representation of this kind on *stela* **Gr. S2**. To the left of the table is a participant at the funerary banquet, a female child wearing a *tunica* down to her heels, her face is damaged, on the left shoulder she has a towel and an unidentified object in her right hand.

²⁷ *Ibidem*, p. 335.

²⁸ DA, V, 1, s.v. Venti p. 715-721.

²⁹ Petruț, Zăgreanu 2011, p. 207, no. 25, Pl. 3/25.

³⁰ L. Țeposu-Marinescu 1982, p. 137, no. 143.

³¹ Chiș 2003, p. 210.

³² C. Ciongradi 2007, Taf. 52, S/S45.

³³ Petruț, Zăgreanu 2011, p. 207, no. 26, Pl. 3/26.

³⁴ L. Țeposu-Marinescu 1982, p. 127, no. 101, Pl. X.

³⁵ Diaconescu 1979, p. 545-549.

³⁶ L. Țeposu-Marinescu 1982, p. 128, no. 108, Pl. XI.

The representation of the deceased on the *stelae* from Gherla fall exclusively into one type, namely **1c-137**: image of the deceased in bust - chest, neck, head; which is apparently one of the features of the local workshop. We have a male lying on the *kliné*, shown from the front, just like the tiny servant at the bottom. On piece **Gr. S5** the deceased is displayed alone as a bust. This type of representation of a single bust of the deceased in a medallion appears on several *stelae* from Sarmisegetuza³⁸ and Micia³⁹, dated to mid-2nd century A.D., to which period belongs also the monument embedded in the church of Mintiul Gherlii. Also as a bust are represented the deceased on the *stelae* **Gr. S3, S6, S7, S10, S14, S15, S21**. Although the arrangement of characters is different, *stelae* **Gr. S6, Gr. S7** keep the same pattern in rendering the busts on a single row, with groove around the body and head of the characters that creates the sensation of alto-relief carving. A preference of the local workshop is to represent families displayed on two rows, busts of children in front, with adults busts in the back. We find interesting the gestures on several monuments. On the *stela* **Gr. S15** a male character has a child in front, holding him around the shoulders. On *stela* **Gr. S10** several adults have each one child in front, with hands resting on their shoulders, same as fragment **Gr. S20**. This representation is also found on a *stela* from Dunapentele⁴⁰ with a representation similar to those of the *stela* of Gherla, the epigraphic field bordered by a band decorated with grape-vines, but the relief field shows a single character resting its hands on the shoulders of the child in front of him. It seems that this model was used for some time in the funerary iconography of the Danubian provinces, the monument mentioned above is dated to the beginning of the 3rd century A.D. Piece **Gr. S1** is remarkable due to the gesture of tenderness between the two spouses, where the man holds the hand of the woman, somehow alleviating the primitive depiction of the deceaseds busts. Regarding the characters's clothing, the rendering of the collar on the tunics of the female characters as a wide band is remarkable. The clothing of the man is also distinguished: the character wears a *tunica manicata* with a sort of breast-plate over it, similar to the dress of some characters on a *stela* from Porolissum. Around the neck of a very damaged character on **Gr. S20** is observed a woven collar or possibly a *torques*.

The hairstyle of the female characters is hardly visible due to the corrosion of the monuments, however where it can be seen at all (**Gr. S1, S6, S7**) it seems to be simplistic, the hair is parted in the middle. We could not identify jewelry or earrings. For the **Gr. S3** monument, the severely damaged head seems to have had a Faustina Major hairstyle representation. The men's hair is short and it seems most of them have beards. The children's hair-styling is identical to that of the male characters.

Ethnical and social structures

The epigraphic field retains very little information about the ethnic and social status. The few *stelae* whose epigraphic field contains the names of the deceased are fragmented. The most important and best preserved *stela* is **Gr. S1**. The dedicator's name suggests a figure of Thracian origin, *Brisenus*, who at the moment of the monument's realization was *imaginifer* (flag-bearer) in *ala II Pannoniorum*. I Piso resuming the reading of the text identifies in the 2nd row immediately after the letter *R* the start of a round letter that he identifies as *O*, then the lower part of a letter, possibly *E*, so that the name of the deceased becomes *R(h)oemetalces*, a name of Thracian origin⁴¹. The epigraphic text shows a certain degree of kinship between the one for whom the monument is made, an *eques*, remaining anonymous, and his heir "heres", still a conscript, who is concerned to perform his duties towards him. Therefore he spends a significant sum for a monument of an impressive size, calling a skilled craftsman, who took care to point out some details. Very probably the monument's holder was of the same origin as *Brisenus* and he also had a Thracian name⁴². An *Aurelius Brisenus* is mentioned on another monument, this time from Ilişua, these two being the only mentions in Dacia of the name. The fragment of the *stela* **Gr. S2** attests a deceased in whose honor stands a midsize *stela* with the representation

37 As the typology proposed by Al. Diaconescu, see Diaconescu 1979, p. 29-40.

38 C. Ciongradi 2007, Taf. 25 S/S8, Taf. 27 S/S15.

39 *Ibidem*, Taf. 33 S/M5.

40 Nagy 2007, p. 157, no. 173.

41 Piso 2014, p. 46-47.

42 Protase 1968, p. 343.

of a funeral banquet, but made quite rudimentary. A character with a name of Greek origin is *Daphnus* from **Gr. S5** probably a pilgrim of Pannonian or Moesian origin. Very fragmentarily preserved on the field of *stela Gr. S8* is the mention of a certain *Decimus* or *Decumus*. This cognomen is common in the provinces of *Gallia Narbonensis*, *Belgica* and *Britania*. According to Kajanto⁴³, it should demonstrate how the heirs of a family were named: the first child was named *Primus*, the second *Decimus*, and the last one *Ultimus*. Another character of Italic origin must have been *Lupe[rcus] Montanus*, from the *stela Gr. S9*, who lived 70 years. This name may appoint a person belonging to the class of priests, *Lupercalia* being an important festival held on February 15th each year⁴⁴. *Montanus* is the name by which the Romans had designated generally all those living in mountain areas. According to A. Paki, this name could designate the origin of the man in the northern part of the Italic Peninsula⁴⁵. On the same epigraph is the name *Silvester*, which in conjunction with *Montanus* would probably designate the origin of the two in the same geographical area. Translated, it could be interpreted as “the one from the forest area”. Kajanto⁴⁶ believed that this name should be linked to the names of gods as *Silanus-Silva* - *Sivester*, *Silvinus*. Another fragmentary name appears on *stela Gr. S10*, a *Valentinus*, cognomen with a geographical connotation with the formulas *Valentinus*, *Valens* related to the Italic city *Valentia*. A. Paki⁴⁷ noticed the presence of this name in the African provinces, Dalmatia, Pannonia, Moesia and Dacia.

The *stela Gr. S11*, fragmentarily preserved, raises some issues about the first name preserved in the inscription field. This character might have been called *Ulpus/Ulpia*, but it might also be a foreign name *Vi[...]*⁴⁸, the 2nd row might contain either a cognomen, i.e. *Trebonius/a*, *-anus/-a*, *Scribonius/-a*, or a simple name like *Boni*, *Boniata*, *Boniatius* certified several times in Noricum. A special case is recorded in the epigraphic field of **Gr. S13**, mentioning an anonymous rider of the ala along a certain *Dines*, a character of Thracian origin, serving as *signifier ac curator*⁴⁹ in *ala II Pannoniorum*. He raises an architectural *stela* to the soldier who likely was his relative. The deceased soldier appears to have been a simple *gregalis*, but *Dines* on the other hand had a quite important function among the *principales*⁵⁰. He was promoted to the post after fulfilling the function of *curator*. This *Dines* makes us think about the *Aurelius Dines* mentioned by the inscription from the villa rustica from Pintic⁵¹, but it seems that he was not part of the army.

A character of Illyrian origin, *Scenobarbus Dassius* from a family of pilgrims coming from the Dalmatian or Pannonian area⁵², appears mentioned on *stela* preserved only as a drawing. At *Arrabona* there is mentioned a *Scenobarbus Scenus*, soldier in *ala Pannoniorum*⁵³. The name is quite widespread in Dacia at *Apulum*⁵⁴, *Alburnus Maior*⁵⁵, *Ampelum*⁵⁶ and *Potaissa*⁵⁷. *Dassius* used as a patronymic can be seen on an inscription from Brâncovenesti⁵⁸.

An impressive *stela* must have been that of *Aelius Ana[...]* veteran and former *imaginifer* of the local troop, to whom a brother [...]*panus* dedicates the monument.

As shown, the overwhelming majority of the deceased or dedicators occurring in the epigraphic field of the *stelae* from Gherla belong to the military environment and have important functions. Surprising is the large number of architectural *stelae* from this center. Some of these, in particular those with columns bordering the epigraphic field decorated with grape-vine, can be dated to the 2nd century A.D. Also in the second half

43 Kajanto 1965, p. 318.

44 Ibidem, p.73.

45 A. Paki 1998, p. 510.

46 Kajanto 1965, p. 58.

47 A. Paki 1998, p. 510.

48 A special thank to D.Dana for its suggestions.

49 Ardevan 1993b, p. 75.

50 Ibidem, p. 76.

51 CIL. III 853.

52 A. Paki 1998, p. 144.

53 CIL. III 4372.

54 IDR III 5/2, p. 398, no. 522.

55 IDR III/3, p. 406-407, no. 415 și p. 409-410, no. 418.

56 IDR I, p. 249-251, Tab. Cer. 51.

57 CIL. III 13761.

58 Protase, Zrinyi 1994, no. 5.

of the 2nd century are dated the *stelae* showing funerary banquet scenes, which are smaller in size, prototypes for *Crescens's stela* from Căseiu. We have some types specific only to this workshop in Dacia Porolissensis: the architectural *stela* with medallion with only one bust, architectural *stelae* or profiled with rectangular niche with two rows of characters children-adults. A special case among the epigraphic pieces from Gherla, in that the *tria nomina* of the deceased appears in the same row with a dedication made to the *Mani* gods, appears on three of the *stelae* (Gr. S2, S10, S11). This is unusual for Dacia, the only monument with this particularity is a fragmentary one from Botorca⁵⁹ (Mureș county). We believe that this proves the origin of the monuments from the same workshop and it is possible that they are creations of the same craftsman. The monuments present certain common stylistic features (they are fragments of architectural *stelae*, the rendering of the children's hairstyle, the way of tracing and carving the letters in the epigraphic field) which would attest the contemporaneity of their manufacture moment.

The analysis of this type of monument at Gherla made clear the existence of influences from other sculptural centers of Dacia, as Apulum, Porolissum or Potaissa. Some elements from Gherla might have reached the forts around Porolissum, via Apulum. The workshop from Gherla produces *stelae* that are very similar and which show that it was able to mass-produce and supply the nearby forts. The lack of the influence from the workshops from Napoca is surprising, but it seems that in the military environment only well established models spread, that are preferred by the Legionnaires themselves, from a center such as Apulum.

Name	Social statute	Ethnic origin	D	d	Relationship	Stela type	No. cat.
<i>Brisenus</i>	<i>imag(inifer)</i>	celtic		x	<i>heres</i> of the deceased	I	Gr.S1
<i>Lupe[rcus?] Montanus</i>		italic	x			III	Gr.S9
<i>Dines</i>	<i>signifer alae ac curator</i>	celtic		x		III	Gr.S13
<i>Scenobarbus Dassius</i>				x	son	III	Gr.S14
<i>Aelius Ana[...]</i>	<i>veteranus ex imaginifer</i>	celtic ?	x			III	Gr.S23

Catalogue

I – Architectural *stelae*

A. Architectural *stelae* with arched niche and attic

Gr.S1. Monumental *stela* with two registers and attic (Pl. I, Gr.S1)

- Volcanic tuff, the monument was torn from discovery into several pieces, some of which were destroyed or lost, today at the museum in Gherla we found about 7 pieces belonging to this monument; D: the first fragment is 57 x 52 x 16 cm; second fragment has 47 x 66 x 20 cm; third fragment consists of 5 pieces that stick together and is 235 x 115 x 20 cm.
- The attic of the *stela* shows in the upper top left, a winged Genius, wearing a garland on his shoulders, with legs crossed. To the left of him is a bull and a bird with a long beak, probably a raven on the garland. In the middle we have a representation of Medusa bust kept only half. In the left corner of the attic a representation of Wind protoma. In the medallion niche we have a male character and a female character. Below the medallion there is a short field of relief, broken in the center, that still retains the image of a horse playing right, having on his back a shield and two spears, and a peacock on the other hand. The field inscription is flanked by Corinthian columns decorated with vine tendrils of vines and grapes resting, on two altars. It ends with two Corinthian capitals.

After Protase: [D(is) M(anibus)] / R[.....] / eq(ues) alae II [P]annonioru/m vixit a[n(nis)] XXXVIII Bris/enus imag(inifer) heres ponendum curavit.

After Piso: [D(is)] M(anibus)] / R[et]alces ? - - - ? / eq(ues) alae II [P]annon[i]orum/ vixit a[n(nis)] XXXVIII Bris/enus imag(inifer) heres ponendum/ curavit.

- Late 2nd century A.D. - early 3rd century A.D., based on stylistic criteria.
- Gherla, perimeter of the roman fort, on June 20th, 1960, during the excavations for the construction of an Industrial Complex, MIG, Inv.no.: first fragment 3740, second fragment 3730, third fragment 3729.

⁵⁹ IDR III/4 p. 98, no. 126, fig. 58.

- e. First fragment: Protase 1968, p. 341-343, fig. 2-3; Protase 1969, p. 634-636, no. 2, fig. 2; L. Țeposu-Marinescu 1982, p. 150, no. 209; Bianchi 1985, p. 276, no. 170; Petolescu 1997, p. 85; *idem* 2002, p. 76; I. Nemeti, Nemeti 1999, p. 183, no. 21; *idem* 2003, p. 399; Dana 2004, p. 438; Falileyev 2007, p. 63; Protase *et alii* 2008, p. 48, no. 27; Zahariade 2009, p. 276, p. 286, p. 351; Lupa 11349; second fragment: Russu 1979, p. 219, no. 7, fig. 7; L. Țeposu-Marinescu 1982, p. 119-120, no. 69; Bianchi 1985, p. 276, no. 167; Chiș 2003, p. 338, no. 6; Protase *et alii* 2008, p. 80, no. 4, Pl. XXVIII, fig. 4; Lupa 11349; third fragment: Zăgreanu, Săsărman 2008, p. 190-191, no. 3, fig.10; Protase *et alii* 2008, p. 81, no. 6, Pl. XXVIII, fig. 6; the whole monument: Piso 2013, p. 46-47, no. 10, fig. 10 a-b.

B. Architectural *stelae* with arched niche

Gr.S2. Architectural *stela* with arched niche (Pl. I, Gr.S2)

- a. Volcanic tuff, fragmentary, only the right side of the monument was preserved; D: 117 x 46 x 21 cm.
- b. *Stela* presents in the relief field, the funeral banquet, held by two people, one adult and one child, on a *kliné*, poorly preserved. The child is very damaged, dressed in a tunic, only the left hand holding a glass is distinguishable, the right hand is missing. The male character has a damaged face, short hair, combed back, chubby cheeks with longer ears, crudely rendered. He wears a tunic with sleeves, with a collar edged, holding a cup in his left hand and hugging the child with the right one. His back was supported by the curved back of the *kliné*. Its foot down to the edge of the field relief, is well defined. The two were seated on a mat, which is shown by parallel lines. In front of them was a *mensa tripes* with a range of foods on it, being impossible to determine. It had curved legs with a perch caught in the middle. On the left of the table, there is a participant at the funerary banquet, a female child wearing a long tunic to her heels, her face is damaged, on her left shoulder has a towel and an unidentified object in her right hand. The inscription field kept only the right side, having four rows, continuing probably for at least one row. It was flanked by two columns with a spiral mandrel, end-capped with some kind of Corinthian capital, with the leaves very schematically represented.

[.....]inus M(arci?) / [.....]Iris (?) QVI / [.....]III infanti / [.....]Igu(l)a p(ientissimo) n(epoti).

- c. first part of the 2nd century A.D.
- d. Gherla, roman fort, MNIT, Inv.no.: D.849
- e. Published wrong with the inscription of the monument **Gr. S5** from below; Ornstein 1903, p.117-118, No. 3, fig. 39; Buday, 1916, p. 81-82, 95, no. 7; Florescu, 1930, p. 87, no. 14; Bianchi 1974, p.178, fig. 10; L. Teposu - Marinescu, 1982, p.117, no. 61, pl. V; Bianchi, 1985, p. 276, no. 168, Tav. XXXIII, Fig. 84; Protase *et alii* 2008, p. 47, no. 20; Petruț, S. Mustață 2010, p. 183, no. 16, Pl.V / 16; Lupa14990.

Gr.S3. Architectural *stela* with arched niche (Pl. I, Gr.S3)

- a. Limestone; very destroyed, preserved only the top of the *stela*; D: 81 x 94 x 22 cm.
- b. In an arched niche are the deceased. The first character, a female, has in her right hand a glass. In this upper register it was represented the banquet scene, in which the female character is sitting on *kathedra*. She was probably wearing a large *tunica* and a *palla*. The severely damaged head seems to have had a Faustina Major hairstyle representation. The other character, was probably a male, maybe with a child on his left. The image of the deceaseds is flanked by a pilaster, on which there are carved stalks of grape-vines and in the niche corners there is one rosette with 4 petals, along with a leaf, which overlap one bunch of grapes of vine.
- c. First part of the 2nd century A.D.
- d. Gherla passim MIG, Inv.no.: 3748.
- e. Zăgreanu, Săsărman 2008, p. 190, no. 1, fig.8; Protase *et alii* 2008, p. 80, no. 1, Pl. XXVIII, fig. 1.

Gr.S4. Architectural *stela* with arched niche (Pl. II, Gr.S4)

- a. Volcanic tuff, there is only one fragment of the right of the monument preserved; D : 65 x 45 x 21 cm.
- b. The fragment is divided into two registers. *Stela* was framed by two columns with spiral shape, in the upper register there was represented the banquet scene, in which is preserved the female character sitting on *kathedra*, headless. In the lower register there is an inscription which is preserved only the upper half of the letter C.

C.....

- c. First part of the 2nd century A.D.
- d. Gherla passim, MIG, Inv.no.: 3739.
- e. Zăgreanu 2006, p. 53, no. 1, fig. 1; Zăgreanu, Mărcuş 2007, p. 251, no. 1, fig. 1; Protase *et alii* 2008, p. 85, no. 4, Pl. XXXIV/4.

C. Architectural *stelae* with medallion

Gr. S5 Architectural *stela* with medallion (Pl. II, Gr.S5)

- a. Volcanic tuff; kept only the top left of the *stela* with attic D: 110 x 70 x 24 cm.
- b. It is the top of a funerary inscription *stela* with a medallion that cover the entire field of relief. In medallion, under the arched niche, stands a bust character, wearing a tunic. In the upper part the pediment presents a beautiful decoration with flowers and leaves of grape-vines between them and a bunch of grapes in the lower right corner. Field inscription is flanked by columns with spindle decorated with grape-vines and ending with a capital corroded.. From the inscription today are kept only a few letters, in the first row D and M and in the next row excerpts from letters D, P and H.

D(is) M(anibus) / Daphno (today destroyed).

- c. Mid- 2nd century A.D.
- d. Gherla passim, embedded in the northeast buttress of the Roman Catholic Church in the village of Mintiul-Gherlii.
- e. CIL. III 833; Münsterberg, Oehler 1902, p. 102 (mentioned); Torma 1865, p. 13; Kerényi 1941, p. 164, no. 1910 ; A. Paki 1998, p. 140, no. 19; L. Ruscu 1998, p. 160; Zăgreanu, Meşter 2004-2005, p. 64, no.1, fig.1; AÉ 2006, no. 1132; Protase *et alii* 2008, p. 46, no. 14; EDH no. 46682; Lupa 11449.

II – Profiled *stelae*

A. Rectangular niche with coping consisting of funerary lions

Gr. S6 Profiled *stela* with rectangular niche with coping consisting of funerary lions (Pl. II, Gr.S6)

- a. Volcanic tuff, fragmentary, is missing the lower part; D: 76 x 93 x 24 cm.
- b. Fragmentary *stela*, with two registers. The part with the inscription is lost. In the field of representation we have a rectangular niche with three comprising busts, which are worse preserved. The first character from left to right is a female character as seems to indicate the hairstyle, bearing a *palla*. The other two characters are two men, with beard and wearing tunic. The image of the three characters is very corroded, only the last character presents the almond-shaped eyes. The piece has a coping at the top with leaning lions. They sit on belly, with a long tail that is next to the body. The head and the ridge are not preserved.
- c. After the second half of the 2nd century A.D.
- d. Roman fort from Gherla, MNIT, Inv.no.: D.888.
- e. Buday 1916, p. 84, fig. 9; Lucia Țeposu-Marinescu 1982, p. 131, no. 119; Bianchi 1985, p. 276, no. 165; Protase *et alii* 2008, p. 79, no. 2, Pl. XXVI; Lupa 12529.

Gr. S7 Profiled *stela* with rectangular niche with coping consisting of funerary lions (Pl.II, Gr.S7)

- a. Volcanic tuff, fragmentary, is missing the lower part. D: 80 x 73 x 24 cm.
- b. Fragmentary *stela*, with two registers. The part with inscription is lost. In the field of representation we have a rectangular niche with three comprising busts, which are worse preserved. The first character from left to right is a female character as seems to indicate the hairstyle. The third character is very corroded, impossible to identify. The piece has a cornice at the top with leaning lions, of which it is kept only the lion on the right side. The piece is about the same as Gr. S6.
- c. After the second half of the century A.D.
- d. Gherla passim MNIT, Inv.no.: D.891.
- e. Buday 1916, p. 84, fig. 10; Lucia Țeposu-Marinescu 1982, p. 131, no. 118; Bianchi 1985, p. 276, no. 166; Protase *et alii* 2008, p. 79, no. 1, Pl. XXVI; Lupa 12530.

III – Fragments with relative typology

A. Fragments of architectural *stelae*

Gr. S8 Fragment of *stela* (Pl. III, Gr.S8)

- a. Volcanic tuff, preserved only a fragment from the left side of the inscription; D: 43 x 49 x 18 cm.
- b. The piece is a fragment of a *stela*, with two registers, the inscription field was bordered by a column with a spindle spiral width 10 cm.

D(is) [M(anibus)] / Decim[us] / nis f(ilius) vix(it) [anni] / s XIII[.....] / b(ene) [m(erenti) p(osuit)].

- c. 2nd – 3rd century A.D.
- d. Found in the fort in 1960, near the north wall, MIG, Inv.no.: 3761.
- e. Zăgreanu, Săsărman 2008, p. 188, no. 1, fig. 1; Protase *et alii* 2008, p. 49, no. 35; Lupa 11390.

Gr. S9 Fragment of *stela* (Pl. III, Gr.S9⁶⁰)

- a. Volcanic tuff; preserved only a fragment of the lower part, the left side; D: 74 x 65 x 26 cm.
- b. The piece is a fragment of a architectural *stela*, with two registers, one of the inscription and other of the representation, which has not been preserved. The field of inscription was bordered by a column, wide by 10 cm, decorated with grape-vines and bunches. The field inscription preserves 4 rows, which has a height of 6 cm, in the bottom row we have only a few letters, that can be now distinguish as a result of an older photo of the monument, from professor I. Piso archive.

[.....] IIAI [...] / an(nis) LXX Lupe[rcus ?] / Montanus [.....] / et Silvester [....] / et (?)IVGEN[.....]

- c. 2nd – 3rd century A.D.
- d. Gherla, found in the roman fort in 1960 (res. D. Protase), MIG, Inv.no.: 3766.
- e. Protase 1971, p. 356, note 27; Zăgreanu, Săsărman 2008, p. 188, no. 2, fig. 2; Protase *et alii* 2008, p. 48, no. 29; Lupa 11351.

Gr. S10 Fragment of *stela* (Pl. III, Gr.S10)

- a. Volcanic tuff, preserved only a fragment of the left side; D: 56 x 80 x 24 cm.
- b. It is divided in two registers. The upper register is hardly distinguishable, the chest of two characters, which have the hands on the shoulder of the children which are in front. In the lower register is an inscription of which was kept just one row, with letters with 6 cm height. Left edge is flanked by columns decorated with grape-vine.

D(is) (hedera) M(anibus) Valentin(us)[.....]

- c. 2nd – 3rd century A.D.
- d. Gherla, found in the roman fort in 1960, MIG, Inv.no.: 3685 C.
- e. Zăgreanu, Săsărman 2008, p. 188-189, no. 3, fig. 3; Protase *et alii* 2008, p. 49, no. 37.

Gr. S11 Fragment of *stela* (Pl. III, Gr.S11)

- a. Volcanic tuff, kept the lower left corner; D: 65 x 40 x 10 cm.
- b. The field inscription 45 x 30 cm is flanked by columns placed on an altar, decorated with grape-vine. The lines were aligned less no.7-8 written without following lines. In a photo published by Ornstein (b) in 1903 is still preserved a little bit of the top where it seems to see one leg of a table or foot of a character.

[D(is)] M(anibus) VI[pius....] / Bonia[tus... ..] / Secun[da Maxi]/mi f(ilius) ma[ter/tri et Ulp(ia)?] / Candi[da fil(io) et] / coni(iugi) b(ene) [m(erenti)] / Avitus[...]/ v(i)xit ann(is) [...].

- c. First half of the 2nd century A.D.
- d. Gherla passim, MNIT, Inv.no.: D890.
- e. inscription was published wrong with the monument Gr. S2, Ornstein 1903, p.117-118, fig. 38; Buday 1916, p. 81-82, fig. 7; Florescu 1930, p. 87, no. 16; Kerényi 1941, p. 48, no. 537, p. 51, no. 567a, p. 106, no. 1237a, p. 122, no. 1431a; L. Țeposu-Marinescu 1982, p.117, no. 61; Bianchi 1985, p. 276, no.168; Protase *et alii* 2008, p. 47, no. 21; Piso 2013, p. 47-48, no. 11, fig. 11 a-b; Lupa 20952.

60 Photo from I. Piso whom i wish to thank on this occasion.

Gr. S12 Fragment of *stela* (Pl. III , Gr.S12)

- a. Volcanic tuff, preserved only a fragment of the left side of the inscription; D: 44 x 42 x 14 cm.
- b. The fragment shows a 15 cm thick frame that borders a field inscriptions, from which have been preserved two lines, with letter height of 5 cm.

[.....] / *boi*[.....] / *ina f*[.....].

- c. 2nd – 3rd century A.D.
- d. Gherla, discovered in 1960 in the fort, near the north wall, MIG, Inv.no.: 3749.
- e. Zăgreanu, Săsărman 2008, p. 189, no. 5, fig. 5; Protase *et alii* 2008, p. 51, no. 47.

Gr. S13 Fragmentary of *stela* (Pl. III, Gr.S13)

- a. Volcanic tuff; fragmentary, missing the top; D: 52 x 53,5 x 8,5 cm.
- b. A part from the left side of the inscription field of the *stela* is preserved. The edge is decorated with vines and grape bunches. From the inscription were kept four rows. The graphics are pretty neat. Inscription field width is 85 cm. The letters have h - 6.5 cm and 7 cm.

[.....] / *eques al*[*ae II Pannon*]/*iorum v*[*ixit ann(os)*] / *Dines si*[*gnifer alae*] / *ac cu*[*rator ex t(estamen-*
to) p(osuit) ?].

- c. 2nd century A.D. after letters typology.
- d. Gherla, roman fort from *raetentura dextra*, 1983 archaeological excavations, MNIT, Inv.no.: V. 34433.
- e. Ardevan 1993, p. 220-221, Pl. XIV b; Ardevan 1993b, p. 75-78; AE 1993, no. 1329; A. Paki 1998, p. 140, no. 20; I. Nemeti, Nemeti 1999, p. 183, no. 22; Dana 2004, p. 439; Petolescu 2002, p. 76; ILD, p. 233, no. 594; Protase *et alii* 2008, p. 48-49, no. 31; Zahariade 2009, p. 287, p. 349; EDH. no. 43760; Lupa 20951.

Lost pieces

Gr. S14 Fragment of *stela* with two registers (Pl. III, Gr.S14)

- a. Volcanic tuff, fragment; D: 54-57 x 92 x 23 cm.
- b. A fragment of a *stela*, having a central relief with a character, just the bust was kept, in a medallion, flanked by two columns. From the inscription field were kept three rows, the first two letters *D* and *M* are placed in the relief field.

D(is) M(anibus) / Scenobar/bus Das(i) f(Ilius) vix(it) / [.....].

- c. 3rd century A.D.
- d. Gherla, discovered in 1945 in the garden of Grigore Morintz, missing, a drawing was preserved.
- e. Protase 1968, p. 339-340, no. 1, fig. 1; *idem* 1969, p. 636-637, no. 1; Russu 1969, p. 244; L. Țeposu-Marinescu 1982, p. 151, no. 210; A. Paki 1998, p. 144, no. 31; *idem* 1999, p. 133-134, no. 20; Protase *et alii* 2008, p. 48, no. 28; Lupa 11350.

B. Profiled *stelae* with rectangular niche

Gr. S15 Fragment of *stela* with rectangular niche (Pl. III, Gr.S15)

- a. Limestone, fragmented, lacking the left part; D: 57 x 53.5 x 18 cm.
- b. Depicts a male character with a long *tunica* that keeps hands on the shoulders of a child. This image of the child is severely damaged. It may be distinguished the males character ears lobes and flags simplistic carved. Clothing volume is suggested by a few streaks on the abdomen. The child representation is extremely dull, no face and no clothes are identifiable. From the inscription was preserved letter *M* with a height of 8 cm. Very likely in the right side of the character, should be still a bust of a character.

[*Dis*] *M (anibus) /*

- c. 2nd – 3rd century A.D.
- d. Gherla, roman fort, excavations from 1983, in the *raetentura*, MNIT, Inv.no.: -;
- e. Wollmann, Ardevan 2006, p. 669, no. 2, fig. 2; AE 2006, no. 1134; Petolescu 2007, p. 371-372, no. 1185; Protase *et alii* 2008, p. 49, no. 33.

C. Profiled *stelae* with arched niche

Gr. S16 Profiled *stela* with arched niche (Pl. IV, Gr.S16)

- a. Volcanic tuff, extremely destroyed, preserved only the top; D: 34 x 25 x 16 cm.
- b. It shows an arch, above which is a triton, unfortunately very eroded. Between the arch and the edge of the monument, there is a head of a character. Above the triton another register is distinguished with the feet of a Genius, wearing a typical garland of flowers on his shoulders.
- c. 2nd – 3rd century A.D.
- d. Gherla passim, MIG, Inv.no.: 3752.
- e. Zăgreanu, Săsărman 2008, p. 190, no. 2, fig.9; Protase *et alii* 2008, p. 81, no. 3, Pl.XXIX.

Gr. S17 Profiled *stela* with arched niche (Pl. IV, Gr.S17)

- a. Volcanic tuff, only a fragment of the top of the monument is preserved; D: 46 x 72 x 20 cm.
- b. It is a fragment of the top of the *stela* with the canopy. The piece is extremely deteriorated so that the representation it could be read effective only by touching. The niche height is of 20 cm, and inside it can be distinguished only the outline of a character, likely the deceased, whose representation was later erased. In the right side of the niche a smaller head of a character is distinguishable also hammer-wrought. What is clear visible is the arch of the niche. Above, on the attic of the monument are distinguished at least 3 rosette flower, with 4 petals.
- c. 2nd – 3rd century A.D.
- d. Gherla passim, embedded in the northeast buttress of the Roman Catholic Church in the village of Mintiul-Gherlii.
- e. Münsterberg, Oehler 1902, p. 102 (mentioned); Zăgreanu, Meşter 2004-2005, p. 64, no. 2, fig. 2.

Gr. S18 Profiled *stela* with arched niche and medallion (Pl. IV, Gr.S18)

- a. Volcanic tuff, only a fragment of the top of the monument is preserved; D: 37 x 29 x 18 cm.
- b. Profiled funerary *stela* with the canopy decorated with a triangular pediment. Because of the fragmentation of the piece its type cannot be clearly established. Only one part of the upper right corner of the *stela* has been preserved. The actual corner of the plaque is missing, but the lower limit of the pediment, consisting of a listel, can be seen. A small part is preserved from the medallion representing the deceased, surrounded by a *corona* of laurel leaves; the *corona* is surrounded by a *cyma*, and then by a listel. A vine leaf with long haulm, beautifully represented, is placed in the free corner, between the medallion and the listel that forms the edge of the field. The artistic realization of the piece is of good quality. The fragment does not allow for the clear observation of the type of niche employed. It could have been semicircular or horseshoe-shaped.
- c. 3rd century A.D.
- d. Gherla, from the roman fort, *retentura sinistra* (during the 1982 campaign, in secondary position); Inv.no.: L 222.
- e. I. Nemeti, Zăgreanu 2013, p. 279-280, no. 6, Pl. II/3.

D. Fragments of *stelae* with relative tipology

Gr. S19. Fragment of architectural *stela* (Pl. IV, Gr.S19)

- a. Volcanic tuff, preserved a piece of the left side; D: 27 x 32 x 16 cm.
- b. An edge of a *stela*, bordered by a column decorated with vine and grapes.
- c. 2nd – 3rd century A.D.
- d. Gherla in the ruins of the fort in the city, MIG, No. inv.: 374.
- e. unpublished.

Gr. S20 Fragment of *stela* with two fields⁶¹ (Pl. IV, Gr.S20)

- a. volcanic tuff, fragment, only the lower part is preserved; D: for the preserved piece 16 x 22 x 15 cm.
- b. Small fragment from a profiled funerary *stela*. It is a fragment from the left side of an epigraphic plaque, framed by a border composed of a listel, a stylized vegetal motif (?), and a simple molding. Only the beginning of two rows has been preserved from the entire inscription, containing few letters. The monument

61 Photo from I. Piso.

was larger as we can see in a photo kept in professor I. Piso archive. The first two row can be distinguished, and even the foots and the lower part of a dress of a probably female character.

D(is) [M(anibus)]/ Ael(-ius,ia ?) H...../ AM(?N?) / O.....

- c. 2nd – 3rd century A.D.
- d. Gherla passim, MNIT, Inv.no.: D 924.
- e. I. Nemeti, Zăgreanu 2013, p. 280, no. 7, pl. II/2.

Gr. S21 Fragment of stela with two fields (Pl. IV, Gr.S21)

- a. Volcanic tuff, fragment; D: 36 x 28 x 21 cm.
- b. It is noted that it is a female bust in front of which is a bust of a child. L. Teposu - Marinescu determines it wrong as a funeral medallion. In fact it is a fragment decorated in relief, with a male bust of a character observed in front, with short hair, behind which is also distinguished the body of a character that seems to wear a torques (?) around the neck. The relief is extremely rudimentary sculpted.
- c. 2nd – 3rd century A.D.
- d. Gherla, discovered in 1937 in the Roman fort, MNIT, Inv.no.: I.N. 1593.
- e. L. Țeposu-Marinescu 1982, p. 198, no. 43; Lupa 12322, 21106.

Lost pieces

Gr. S22 Fragment of stela (Pl. IV, Gr.S22)

- a. Limestone, fragment; D: - ;
- b. A corner of the epigraphic field of a stela. In r.2 the ligature E + T.
[... / ...]ris vix(it) / [an(nis) ...] et Ulp(ius) / [.....]ius vi/[x(it) an(nis) Ru]finu/[s ...] t c l / [.....].
- c. 2nd – 3rd century A.D.
- d. Gherla, discovered in 1906, at 56 m north from the fort, lost.
- e. Finály 1906, p. 38, no. IV; Kerényi 1941, p. 104, no. 1211, p. 115, no. 1349; Protase *et alii* 2008, p.48, no.25; Lupa 11348.

Gr. S23 Fragment of stela with two fields (Pl. IV, Gr.S23)

- a. Limestone, fragment; D: 124 x 86 x 17 cm.
- b. Only a few informations are still available, it was seen by D. Protase on the fields near the location of the roman fort from Gherla, but quickly vanished. The relief field was decorated with a horseman depiction and the epigraphic field had 7 rows.
D(is) M(anibus) / Aelius Ana[...] / vet(eranus) al(a)e Pan(n)o/niorum imag(inifer) / vixit ann(is) LXIII[... / ...] panus fratri / b(ene) m(erenti).
- c. 2nd – 3rd century A.D.
- d. Gherla, seen in 1961(cerc. D. Protase) at the roman fort, lost.
- e. Protase *et alii* 2008, p. 49, no. 34; Lupa 11360.

Stelele funerare romane de la Gherla

(Rezumat)

Din descoperirile de la Gherla provin circa 23 de fragmente de stela funerare romane. Nu s-a păstrat nici una întreagă. O parte din ele au dispărut, ni s-a păstrat doar desenul într-un caz sau doar textul inscripției acestora. Monumentele au fost clasificate tipologic în următorul fel: I Stele arhitecturale: A. Stele arhitecturale cu nișă rectangulară și câmpul inscripției profilat; B. Stele arhitecturale cu nișă semicirculară; C. Stele arhitecturale cu medalion; II Stele profilate: cu nișă rectangulară cu coronament de lei adosați; III. Fragmente cu încadrare tipologică relativă.

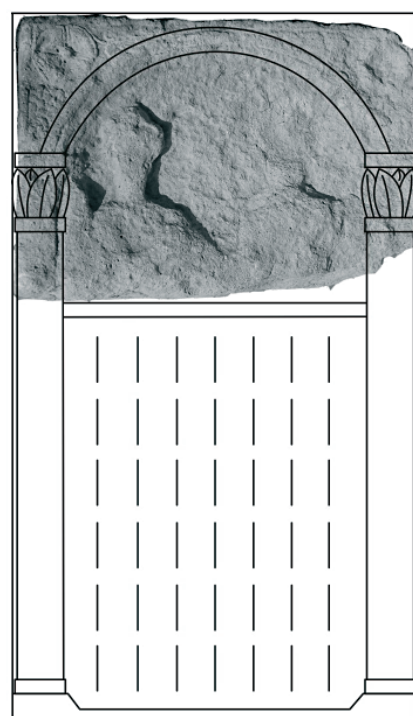
Analiza acestui tip de monument la Gherla a putut determina existența unor influențe provenite din alte centre sculpturale ale Daciei, cum este Potaissa, Apulum sau Porolissum. Este posibil ca unele elemente de la Gherla să fi pătruns în zona castrelor din jurul Porolissum-ului prin filiera Apulum. Atelierul de la Gherla produce stele care sunt foarte asemănătoare și care dezvăluie faptul că acesta era capabil a produce în serie și

a aproviziona castrele din apropiere. Surprinde lipsa influențelor atelierelor de la Napoca, dar se pare că în mediul militar se răspândesc doar modele consacrate și care sunt preferate de către însuși legionarii dintr-un centru cum este Apulum.

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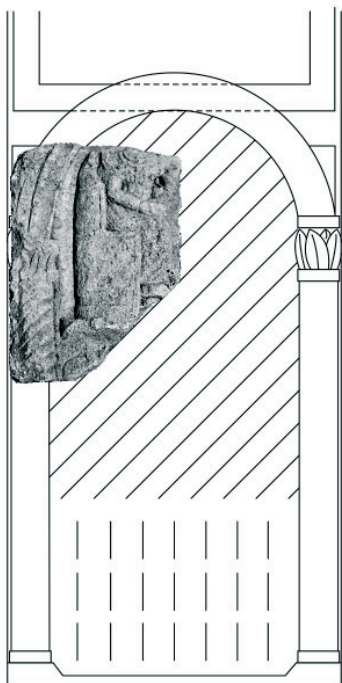
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Gr.S1

Gr.S2

Gr.S3



Gr.S4



Gr.S5

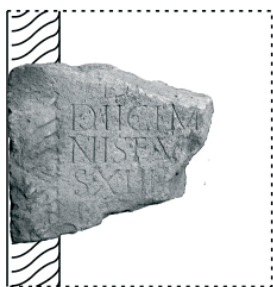


Gr.S6



Gr.S7

Pl. 2. Funerary *stelae* from Gherla



Gr.S8



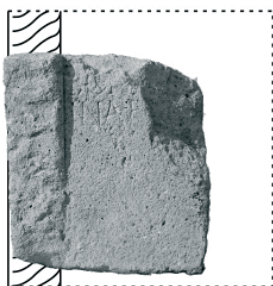
Gr.S9



Gr.S10



Gr.S11



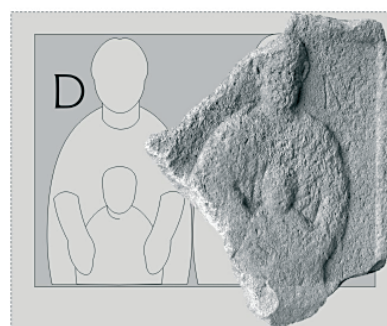
Gr.S12



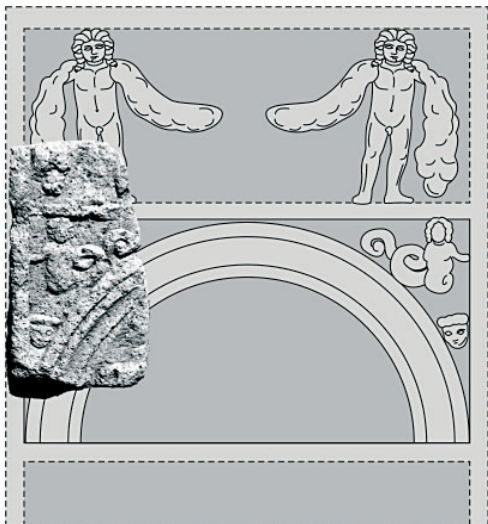
Gr.S13



Gr.S14



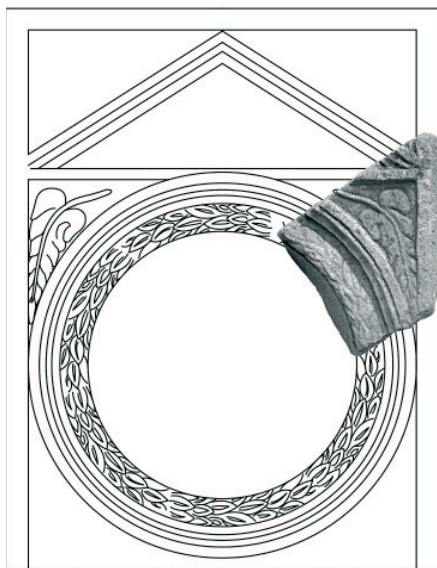
Gr.S15



Gr.S16



Gr.S17



Gr.S18



Gr.S19



Gr.S20



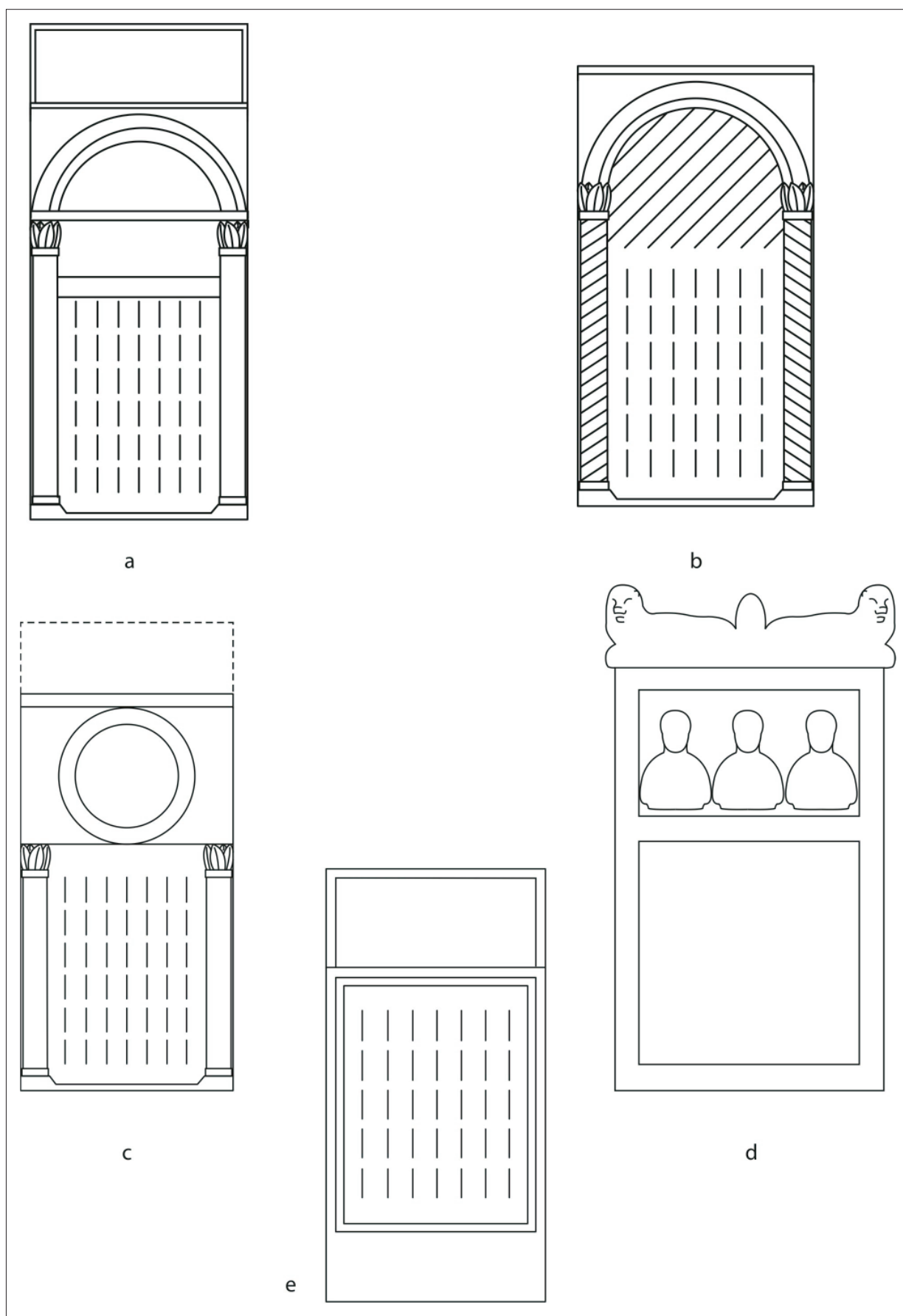
Gr.S21



Gr.S22



Gr.S23



Pl. 5. Funerary *stelae* from Gherla