

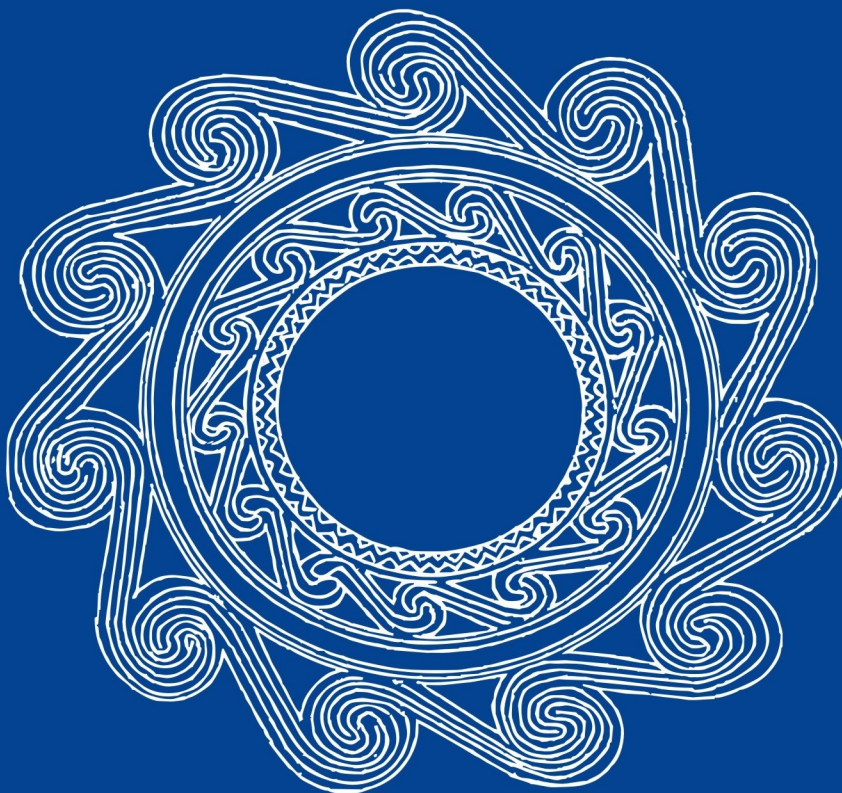
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BEYOND THE VEIL

INTERNATIONAL ARCHAEOLOGY
STUDENT CONFERENCE ON
"SPIRITUALITY IN PREHISTORY"
3 - 5 APRIL 2009
ALBA IULIA, ROMANIA



Edited by: Cristian Ioan Popa, Daniel Marius Tentiș, Otis Crandell

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Computer editing and design: Cristian Ioan POPA

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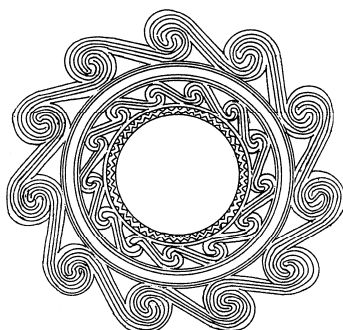
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510009 ALBA IULIA
N. Iorga street, 11-13
Tel: +40-258-811412; Fax: +40-258-806260
E-mail: bcss_arhist@yahoo.com
Web: <http://istorie.uab.ro>
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FOREWORD

This volume brings a part of the papers presented at the international student conference "Beyond the Veil. Spirituality in Pre- and Protohistory" which took place between 3-5 April 2009 in Alba Iulia, Romania. This scientific event was held by the Ancient History and Archaeology Association (Cercului de Istorie Veche și Arheologie - C.I.V.A.) within the framework of the Department of History, Archaeology and Museum Sciences at "1 Decembrie 1918" University of Alba Iulia. On this occasion 14 students from Romania, Poland, Georgia, Macedonia and Canada participated.

Between 24-26 November 2006, the Department of History organised the 14th edition of the National Conference of Student Scholastic Organizations in Archaeology, History and Museum Sciences. The student conference was comprised of the following sections: 1. Archaeology, prehistory, ancient history and auxiliary sciences; 2. Medieval, modern and contemporary history and the history of art; 3. Museum sciences, conservation, restoration and public education.

With this occasion, the scholastic organization C.I.V.A. (comprised of students of Archaeology from the University of Alba Iulia) organized the first international student meeting at the university on the topic of archaeological research. The conference focused specifically on the topic of Globalisation and Studies of the Past, and gathered students from Romania, United States of America, Canada, Hungary, England, Russia, Slovakia and the Republic of Moldova.

THE EDITORS

Einige Bemerkungen betreffend die Forschung der Kultaltarchen aus dem frühzeitigen Neolithikum und ein Überblick über die aus dem Süd-westen Siebenbürgens*

Ioan Alexandru BĂRBAT (ROMANIA)

Die magisch-religiöse Gesichtspunkte der vorgeschichtlichen Zeit haben in der Universalhistoriografie, im allgemeinen, und in der nationalen, im besonderen, ein fruchtbares Diskussionsthema für die, die das Phänomen studiert haben, dargestellt.

Bestimmt, je nach Hauptgedanke des zu forschenden Themas steht der Neolithikum, nebst der Zeit vor dem Paleolithikum, am Grunde des Glaubenssystems. Im vorliegenden Fall, nehmen wir uns vor, einen sehr kleinen Teil des Glaubenskomplexes, das zum frühzeitigen Neolithikum gehört und zwar die Kultaltarchen¹ aus Keramik² aus Rumänien, insbesondere die aus dem süd-westlichen Teil Siebenbürgens, selbstverständlich mit Bezug auch an die geografischen benachbarten Regionen, anhand der Historiografie der Zeit, mit allen Voraussetzungen (Theorie und Artefakte) darzustellen.

Um verstanden zu werden, ist der frühzeitige Neolithikum in Rumänien durch den kulturellen Komplex Starčevo-Criș dargestellt, das

* Dieses Material ist eine gekürzte Variante eines Teiles der Disertationsarbeit, koordiniert von Universitätsprofessor Dr. Florin Drașovean, *Elemente des geistigen Lebens in den Gemeinschaften Starčevo-Criș vom Miereschthal*, verteidigt im Monat Juni des Jahres 2009, bei der Universität „1 Decembrie 1918“ Alba Iulia; ID Projekt 63269 - Sozialen Europäischen Fond durch den Sektorialen Operationellen Programm für die Entwicklung der Humanen Ressourcen 2007-2013.

¹ Wir stimmen der Idee von dr. Sanda Băcuc-Țișan bei, betreffend des Ausdruckes Altarchen, um diese Keramikaltstücke zu benennen, so nähern sie sich der historisch-archeologischen und typo-dimensionalen Realitäten (Băcuc-Țișan 2008, S. 51).

² Wir werden uns nur mit der Idee der Kultaltarchen aus Keramik befassen. Das Thema der Mytogramme von Ocna Sibiului-Triguri und der Unterlage (Tischchen), nach manchen Altarchen, wurde schon in mehreren Fachstudien vorgestellt, so daß es im Moment nicht das Thema dieses Studium sein wird.

laut Periodisierung von Gheorghe Lazarovici, in seiner Aufstellung vier Evolutionsphasen hat, jede von ihnen in zwei oder drei Unterphasen³ aufgeteilt.

Richtungen der Forschungen

Wir könnten aussagen, daß schon am Anfang des vorrigen Jahrhunderts typologische Unterschiede in der Kategorie der Altarchen beobachtet werden konnten, aber in der Literatur betreffend diese Artefakten, nicht wenige Male hat man die klassische Deutungen nicht überschritten, in Hinsicht des Beschreibens der Artefakten und destoweniger dessen Beziehungen zu anderen Entdeckungen oder die genaue Bestimmung des archäologischen Kontextes des Stückes. Neulich könnten wir über die Wichtigkeit der Datenbasen sprechen, die in letzter Zeit, auch im Fall der Kultaltarchen⁴ erschienen ist. Die Rolle dieser Datenbasen, die mit Informationen über diese Kategorie von Kultstücke operieren, mathematisch organisiert, können durch Vergleichen oder Inserieren sehr kostbare Ergebnisse betreffend die Evolution der Plastik im Neolithikum oder in der Vorgeschichte im Allgemeinen, wenn es keine andere Quellen gibt, darbieten.

Die Analyse der Kultaltarchen, könnten wir sagen, fängt schon frühzeitig an, als man eine Reihe von Stücken von Dudeştii Vechi (gewesene Beşenova Veche) veröffentlicht hat, wo auch die Anwesenheit mehrerer Typen von Nagy Gyula Kisléghi festgestellt wurde. Der ungarische Forscher behauptet das die Form der Stücke wie auch die anwesenden Ausschmückungen an ihrer Oberfläche bestätigen, daß sie sich von den keramischen Gefäßen unterscheiden, damit lenken sie die Aufmerksamkeit auf den non-profanen Charakter dieser archäologischen Stücke, weil sie den seelischen Bedürfnissen entsprechen⁵.

Ida Kutzián bestätigt die typologische Vielfalt die N. G. Kisléghi beobachtet hat, aber auch die Tatsache daß die Kultaltarchen auch abhängig von der Evolutionsphasen des kulturellen Komplexes

³ Lazarovici 1969, S. 21-23; Lazarovici 1977, S. 31-42; Lazarovici 1979, S. 23-25, 39-56; Lazarovici 1984, S. 55-71.

⁴ Maxim 1999, S. 62, 204-209; Maxim 2000, S. 121-130.

⁵ Kisléghi 1911, S. 152-153.

Starčevo-Criș klassifiziert werden können, wo man schon seit der Zeit die Kategorien mit drei oder vier Füße, ohne Tischlein oder mit Tiergestalten⁶ unterscheiden konnte. In Hinsicht des kultischen Zwecks dieser Stücke, nach dem Studieren der bis zu der Zeit vorhandenen Historiografie, behauptet die ungarische Forscherin, daß diese Stücke höchstwahrscheinlich eine Rolle in verschiedenen religiösen Ritualien hatten, wie zum Beispiel als Altarchen, begründet durch die Tatsache daß der „Mensch der Kultur Criș“ auch andere Lichtquellen außer der Feuerstelle benutzt hat, so wie es uns diese Unschnittlampen/Räuchergegenstände zeigen, für ritualische Gegenstände gehalten. Der kultische Zweck, laut I. Kutzián's Bemerkungen, ist auch von dem Erscheinen in manchen Fällen einiger tierischen Protomen bewiesen⁷.

Bei uns, ist Dumitru Berciu der Meinung, daß die Erscheinung der vierseitigen oder dreieckigen keramischen Formen, als ein Teil der Kategorie der Gefäße der Art „Schachtel oder Kassette“ ist⁸. Wir könnten sagen, daß schon frühzeitig eine erste Synthese betreffend das Thema der Altarchen veröffentlicht wurde, die wir Marius Moga verdanken. Im Rahmen eines Studiums, gelingt es ihm den größten Teil der Theorien über die Benutzung und Funktionen der „Kultgefäße mit Füßen“, im allgemeinen aus der neolithischen Epoche zusammenzufassen⁹. Für den Kulturellen Komplex Starčevo-Criș, bemerken wir das der Autor einige Bezüge zu der Station aus Dudeștii Vechi findet, Tatsache daß uns dazu bringt zu glauben, daß die Stücke über die wir sprechen, dem frühzeitigen Neolithikum gehören, Tatsachen die laut Beschreibungen von Marius Moga¹⁰ bestätigt werden können.

Bei Gh. Lazarovici finden wir Beurteilungen betreffend die Vielfältigkeit der Benutzung der Kultaltarchen, genauer gesagt die Dualität dieser Artefakten. Eine von diesen könnte die Benutzung im Rahmen der täglichen Tätigkeiten sein, um Licht zu haben, zu der Zeit oder im Raum wenn es die Tätigkeit des Menschen der Frühzeit verlangt hat. In diesem Fall hatte das „Kultaltarchen“ eine praktische

⁶ Kutzián 1944, S. 65-68.

⁷ Kutzián 1944, S. 65.

⁸ Berciu 1939, S. 25.

⁹ Moga 1947-1949, S. 88-92.

¹⁰ Moga 1947-1949, S. 85, Aufzeichnung 22.

Benutzung, in dem es zu einer Unschlittlampe/Lampe¹¹ geworden war. Genauso häufig erscheint auch die Hypothese daß die Altarchen zu dem religiösen System des Menschen der Frühzeit gehörten, dadurch sind sie Kultgegenstände. Als Gegenstände der magisch-religiösen¹² Ensembles, konnten die Altarchen auch die Idee der ritualischen Verbrennungen annehmen- als Opfergabe/Opferm¹³ oder sie waren als Unterlage für die Götze benutzt¹⁴. Es wurde behauptet, daß in den Altarchen, zu manchen Zeitpunkten – die zur Religion des Menschen der Frühzeit gehören, wurde das Feuer angezündet – „das immerfort brannte“, das solange es nötig war brennen mußte, um die religiösen Gepflogenheiten durchführen zu können¹⁵.

Die Erscheinung einiger Durchlöcherungen an einem Altarchen aus Gornea-*Locurile Lungi* bringt Gh. Lazarovici zu der Hypothese daß diese aufgehängt werden konnten¹⁶.

Eine umfangreiche Abhandlung betreffend die Rolle des Lichtes in der Vorgeschichte finden wir bei Florin Gogâltan, der im Inhalt dieser Studie beweist daß die Kultaltarchen von verschiedenen Formen, in der neolithischen Epoche, als Beleuchtungsgegenstände benutzt wurden. Sie wurden nicht als einfache Unschlittlampen, sondern als häusliches Altar benutzt, wo eine Flamme immerfort brennt, so daß die Götter zu jeder Zeit auf die Wohnung sorgen und sie bewachen¹⁷.

Wie es auch aus den vorrigen Aussagen hervorkommt, in der rumänischen Hystoriographie, bis zur Zeit, sagen wir, haben sich im Allgemeinen zwei Ansichten im Betreff der Funktionalität der Altarchen bekannt gemacht. Am häufigsten behauptet man daß sie eine zweideutige Funktion haben (die als Unschlittlampe/Gegenstand mit

¹¹ Lazarovici 1979, S. 34; Lazarovici 1984, S. 79; Lazarovici 1988, S. 25; Gogâltan 1995-1996, S. 17; Ciută 2005, S. 110; Băcuet Crişan 2008, S. 62.

¹² Lazarovici 1979, S. 34; Lazarovici 1984, S. 79.

¹³ Lazarovici 1984, S. 79; Lazarovici 1990-1991, S. 18.

¹⁴ Lazarovici 1979, S. 34; Maxim 1999, S. 61; Maxim 2000, S. 122.

¹⁵ Lazarovici 1984, S. 79.

¹⁶ Lazarovici 1977, S. 45, Taf. XIX/3; Lazarovici 1984, S. 79.

¹⁷ Gogâltan 1995-1996, S. 17.

magisch-religiösen Befugnissen)¹⁸ laut anderen Hypothesen sind sie nur Gegenstände die zur Beleuchtung benutzt werden¹⁹.

Neue Deutungen betreffend die Kultaltarchen, aber diesmal im Rahmen der Lengyel Kultur, wurden ausführlich von Eszter Bánffy beschrieben. Die Autorin stellt von Anfang an fest, daß man die Altarchen nicht als Lampen betrachten kann, auch wenn manche durchlöchernte Füßchen²⁰ haben. In dieser Hinsicht, beweist sie diese Aussage, mit einem Beispiel aus dem frühzeitigen Neolithikum, durch einen Gegenstand daß von Sergej Karmanski aus Mostonga²¹ veröffentlicht wurde. Hypothese die auch der Theorie von Gh. Lazarovici betreffend das Aufhängen der Gegenstände widerspricht²².

Um ihre Hypothese zu verstärken, benutzt E. Bánffy Beispiele aus den eigenen Entdeckungen, und erwähnt den Fall von zwei Altarchen aus der Lengyel Kultur, eines mit Malerei im Inneren, ein anderes mikroskopisch analysiert, daß unter keiner Form Spuren von tierischen Fetten oder Verbrennung in Benutzung der Altarchen als Lampen vorzeigt²³. Ansonsten, bezieht sie sich auch auf den Kontext der Entdeckungen, wo die Altarchen meistens in einer Ecke der Wohnung aufgefunden waren, meistens in der Nähe oder neben der Feuerstelle²⁴ oder in den hauswirtschaftlichen Gruben oder sogar in manchen Gräbern die dieser Kultur angehören²⁵.

In der Schlußfolgerung glaubt E. Bánffy höchstwahrscheinlich, daß die Kultaltarchen im Rahmen mancher Ritualien in Verbindung mit der Wohnung, besonders in der Umgebung der Feuerstelle benutzt waren, eine Tatsache die einen möglichen Weg dieser Gegenstände zur Zone der Fruchtbarkeit und Fekundität symbolisieren könnte, andererseits die Entdeckung dieser Gegenstände auf dem Fußboden der Wohnungen, nachdem sie verlassen wurden, stellt das Problem eines

¹⁸ Lazarovici, Maxim 1995, S. 148; Maxim 1999, S. 61; Maxim 2000, S. 121; Ciută 2005, S. 110; Băcuc 2008, S. 61.

¹⁹ Gogâltan 1995-1996, S. 17; Luca et alii 1998, S. 18; Luca, Pinter 2001, S. 29.

²⁰ Bánffy 1997, S. 8.

²¹ Bánffy 1997, S. 38.

²² Lazarovici 1977, S. 44-45, Taf. XIX/3; Lazarovici 1984, S. 79; Băcuc 2008, S. 61.

²³ Bánffy 1997, S. 53-54.

²⁴ Bánffy 1997, S. 54-55.

²⁵ Bánffy 1997, S. 56-57.

möglichen kultischen Aktes, verbunden mit diesem Aspekt und zwar – das Verlassen der Wohnung²⁶.

Wenn man einen Vergleich mit den Mythen betreffend die Feuerstelle und das Feuer das dort brennt, wo zur Zeit des Neolithikums auch Kultaltäre in dieser Tätigkeit eine Rolle gespielt haben, erwähnen wir daß in den rumänischen Volkstraditionen, hat man nicht wenige Male ausgesagt, daß es nicht gut ist die Feuerstelle/den Ofen zu stören, diese musste weiterhin erhalten bleiben, auch wenn die Wohnung verlassen wurde²⁷.

In seiner Befassung mit dem Thema der Altarchen, glaubt S. Karmanski das es kaum möglich wäre, das diese Stücke als Lampen/Unschnittlampen benutzt waren, er nennt als erläuternde Beispiele die starke Verbrennung auf dem Schalenboden dieser Gefäße, in derselben Zeit lehnt er die Idee der Benutzung der tierischen Fette bei der Verbrennung ab, weil eine solche Verbrennung mit Ölen keine so starke Spuren hinterlässt²⁸.

Weiterhin, behauptet der serbische Forscher daß in den Altarchen Gräsern mit halluzinogener Wirkung von denen die eine bestimmte Religion praktizierten, verbrannt wurden²⁹. Die Fragmentierung der Stücke, die sicheren Beweise der Benutzung und ihre Entdeckung in verschiedenen Räumen der Wohnungen, führen S. Karmanski zur Hypothese daß die Benutzung der Altarchen im Rahmen der magisch-religiösen Akten die sicherste ist, dort fanden auch einige „starke Verbrennungen der Artefakten“ statt³⁰.

Andere Meinungen über die Funktionalität der Kultaltarchen finden wir bei Savo Vetnić, der diese Stücke die eine Rolle in der magisch-religiösen Akten³¹ spielen, einstuft. Aus den 200 analysierten Stücken aus der nördlichen Umgebung der Großen Pomorave (Serbien), die aus 70 arheologischen Stätten stammen, wurden folgende Prozente festgestellt, abhängig von der Evolution des Kulturellen Komplexes

²⁶ Bánffy 1997, S. 73-74.

²⁷ Niculiță-Voronca 1998 (II), S. 423-422; Schuster et alii 2001, S. 12.

²⁸ Karmanski 2000, S. 127; Karmanski 2005, S. 44.

²⁹ Karmanski 2000, S. 126; Karmanski 2005, S. 43; Ciută 2005, S. 110; Băcuț Crișan 2008, S. 62.

³⁰ Karmanski 2000, S. 127-128; Karmanski 2005, S. 45-46.

³¹ Vetnić 1999-2000, S. 9-22.

Starčevo-Cris: I (selten begegnet), II (10%), III (30%) und IV (60%)³². In der Forsetzung erinnert er an den Kontext der Entdeckungen, im Rahmen einiger Wohnungen oder neben diesen, die ritualisch aufgeteilt sind, gleichzeitig erwähnt er, daß sie auch außerhalb der Siedlungen gesucht werden müssten, wo wahrscheinlich an den religiösen Zeremonien die Altare benutzen waren, mit Bezug auf einem Kultus der Erde³³.

S. Vetnić stellt fest, daß die Altarchen (oder Gefäße mit diesem besonderen Zweck) hatten die hauptsächliche Rolle die Weizensamen für die zukünftige Ernten aufzubewahren, er schätzte die Aufbewahrungskapazität dieser Gefäße auf ung. 200-400 *Getreidesamen*, abhängig vom Verfassungsvermögen der Schale des Altars. Die Tatsache, daß sie auf drei oder vier Füße gehoben standen, beweist daß man sie von der Feuchtigkeit des Bodens schützen wollte, wo die Altarchen gestellt waren³⁴.

Gleichzeitig, bestätigt das Erscheinen der Dekoration an dieser Kategorie von Artefakten ihre ritualisache Rolle, mit Hinweis auf die Rolle der Fruchtbarkeit der Getreidesamen, die in der Kavität des Altarchens aufbewahrt wurden und ihre Rolle in dem Reichtum der zukünftigen landwirtschaftlichen Kulturen³⁵.

S. Angeleski zeigt uns, daß die neolithische Altarchen in mehreren Zwecken benutzt wurden, im Rahmen eines reichen Komplexsystems, wie zum Beispiel die Anbietung der heiligen Flüssigkeit in Hinsicht der Initiierung seitens der Divinität, Opfergaben die dem Himmel gebracht wurden- durch die Verbrennung, die Heiligkeit der Familie, das Aufrechterhalten des Universums durch die drei oder vier Füße³⁶. Die Altarchen zeigen uns durch ihre Form eine mögliche neolitische Architektur oder das Verhalten mancher Gemeinschaften im Moment des Transportes mancher Gegenstände zum Zweck des Handels oder mit priesterischem Zweck³⁷.

Gleichzeitig mit dem Vorstellen und Beschreiben der Kultaltarchen, mit der Zeit, und nachdem mehrere solche Artefakten

³² Vetnić 1999-2000, S. 11.

³³ Vetnić 1999-2000, S. 11.

³⁴ Vetnić 1999-2000, S. 12.

³⁵ Vetnić 1999-2000, S. 12.

³⁶ Angeleski 2008, S. 16.

³⁷ Angeleski 2008, S. 16.

entdeckt wurden, ist die Frage der Organisierung der Artefakten in einer Typologie notwendig geworden. Eine erste Etappe, in diesem Stadium der Forschungen, ist die Einteilung die Gh. Lazarovici macht, in fast sechs Varianten der Kultaltarchen³⁸, bei Gura Baciului ist die Anwesenheit zweier Hauptkategorien³⁹ erwähnt.

Mit der Zeit, so wie wir auch am Anfang dieser Diskussion erwähnt haben, in den letzten Jahren hat man angefangen mit der Zusammenstellung der Datenbasise auch über die Kultaltarchen, Tatsachen die praktisch Z. Maxim gelungen sind, ihm gelingt es die komplexe Typologie zu dieser Kultur Artefakte zu verwirklichen, und zwar ausgehend von drei Haupttypen, jeder mit mehreren Untertypen⁴⁰. Die Inserierung der Kultaltarchen im Rahmen der Datenbasise wurde auch in Mazedonien ziemlich unlängst⁴¹ gemacht. In diesen Daten kann man Elemente wie zum Beispiel die Maße der Schale, die Distanz von der Schale zu den Füßen (Altarchen ohne Füßchen oder drei/vier Füßchen) Dekorationen (ingeschnitten, mit Inkrustationen oder Alveolen verziert, Einsätze), den Profil der Füße, die Anwesenheit oder Nichtanwesenheit des Tischchens des Altars etc. widerfinden. All diese Elemente, von denen eins sehr viele Diskussionen aufgebracht hat, ist der in einer Form von einem leicht gewölbten konischen hervorragenden Teil (einfach oder doppelt) das eingesetzt ist, am Fuß des Altars, in der Kontaktzone dessen mit dem Tisch/der Schale oder in den Ecken des Altarchens, sind meistens für „Augen“⁴² oder „Brüste“⁴³ gehalten. Die genannte Dekoration ist insbesondere in den klassischen und späten Phasen des kulturellen Komplexes Starčevo-Criș (Phasen III und IV) an den Kultaltarchen anwesend, und deren Analyse hatte als Ausgangspunkt die mythologischen⁴⁴ Gesichtspunkte mit Einfluß auch auf die Datenbasise⁴⁵.

³⁸ Lazarovici 1979, S. 34-35.

³⁹ Lazarovici, Maxim 1995, S. 148-149.

⁴⁰ Maxim 1999, S. 62; Maxim 2000, S. 123.

⁴¹ Angeleski 2008, S. 16.

⁴² Luca et alii 1998, S. 18, Aufzeichnung 9; Luca, Pinter 2001, S. 29; Ciută 2002, S. 6; Ciută 2005, S. 110; Băcuet Crișan 2008, S. 51-52, 60-62.

⁴³ Ciută 2002, S. 6.

⁴⁴ Lazarovici 2000, S. 115-121.

⁴⁵ Lazarovici 2004, S. 19, 23.

Gleichzeitig sind die Dekorationen dieser frühzeitigen neolithischen Altarchen ein wichtiger Ausgangspunkt in der Definierung mancher Gesichtspunkte der „danubianischer Schrift“, die laut der Meinung von Marco Merlini eine ähnliche Evolution (Anwesenheit an den Artefakten) mit den inneren Umwandlungen des kulturellen Komplexes Starčevo-Criș⁴⁶ haben, insbesondere vom Moment der zweiten Migrationswelle, die der Etappen IC-IIA entsprechen, als man den Anfang des Erscheinens dieser Artefakten im archäologischen Inventar der frühzeitigen neolithischen Siedlungen feststellt⁴⁷.

Ausgehend von dem Gesichtspunkt das die Kultaltarchen erst zur Zeit der zweiten Migrationswelle des kulturellen Komplexes Starčevo-Criș (wenigstens die Phase IIA) erscheinen, Z. Maxim beweist daß diese nicht „verschwinden“ bis zum Ende des frühzeitigen Neolithikums, sondern sie werden fortgeführt bis zum mittleren Neolithikum, damit beweist er eben den religiösen Konservatorismus der neolithischen Welt⁴⁸, in jener oder dieser Form bis heute fortgeführt.

Zurückkehrend zu dem Thema der Typologie, erwähnen wir, daß in Moldova nach den archäologischen Forschungen von Trestiana 27 Exemplare identifiziert wurden, alle in verschiedenen Fragmentierungsstadien, diese wurden von Eugenia Popușoi in vier Kategorien, die diese archäologische Stätte⁴⁹ stellvertreten, eingeteilt. Die Kultaltarchen die an den zwei Niveaus in Trestiana entdeckt wurden, in der Zeit der Etappen von Starčevo-Criș III-IV, abhängig von Niveau zu keinen typologischen Unterschiede führen, es gibt praktisch eine „Einheit“ des Stils in dem sie gefertigt wurden⁵⁰.

Es wäre noch zu erwähnen, daß in der letzter Zeit ein wachsendes Interesse an diesen Kultstücken/Beleuchtungsstücken registriert wurde, es wurden Tagungen oder Ausstellungen organisiert zum Thema dieser Stücke aus den vorher erwähnten Gesichtspunkten⁵¹. Ansonsten wurden Materialien aus verschiedenen Zonen Rumäniens verwertet,

⁴⁶ Merlini 2009, S. 497-521.

⁴⁷ Merlini 2009, S. 506-508.

⁴⁸ Maxim 1999, S. 61.

⁴⁹ Popușoi 2005, S. 90-91.

⁵⁰ Popușoi 2005, S. 90.

⁵¹ Schuster et alii 2001, S. 7; Bejinariu, Băcuet Crișan 2006, S. 10-11; Maxim 2006, S. 8-10; Băcuet Crișan 2008, S. 61.

wie zum Beispiel aus dem Süd-Osten⁵², Siebenbürgens und dem Nord-Osten⁵³ und Süd-Westen⁵⁴ Olteniens, letzter Fall ist eine echte Analyse der Verbreitung der Kultaltarchen in der Stätte von Cuina Turcului abhängig von den bezeichneten Forschungseinheiten⁵⁵.

Das Inhaltsverzeichnis der Kultaltarchen im Süd-Westen Siebenbürgens

In der Fortsetzung werden wir die Ortschaften wo Materiale entdeckt wurden, die eine Verbindung zu den Kultaltarchen haben die aus systematischen arheologischen und Oberflächenforschungen stammen, in der Form eines Inhaltsverzeichnisses in alphabetischer Reihenfolge vorstellen. In diesem Verzeichnis haben wir auch zwei Entdeckungen aus Ortschaften die der studierten Zone nahe sind – Lunca Târnavei und Uioara de Jos eingetragen. Vorher erwähnen wir die Kriterien nach denen wir diese Art von Stücken in den Verzeichnis aufgenommen haben: *a-* die Ortschaft und der Toponymus; *b-* kurze Beschreibung; *c-* Einstufung in eine der Evolutionsetappen des kulturellen Komplexes Starčevo-Criș; *d-* der Ort der Aufbewahrung in den Sammlungen MCDR (Museum der Dakischen und Römischen Zivilisation Deva), MNB (Nationalmuseum Brukenthal Sibiu), MNIT (Nationalmuseum der Geschichte Siebenbürgens Cluj-Napoca), UAB (Universität „1 Decembrie 1918“ Alba Iulia) etc.; *e-* Bibliographie.

1.

a) *Limba-Bordane*.

b) Aus systematischen arheologischen Forschungen, im Wohnungskomplex L3/1998, wurden vier Altarfragmente identifiziert, davon nur drei graphisch dargestellt. Laut Beschreibungen der Artefakten, alle haben je zwei hervorragende Stücke an dem oberen Teil, und eins hat auch einen kurzen Einschnitt an der Basis des Altarfußes.

c) IIIB.

d) UAB.

e) Ciută 2002, S. 6.

⁵² Buzea, Mateș 2008, S. 41-56.

⁵³ Tulugea 2008, S. 9-19.

⁵⁴ Jacobsson, Boroneanț 2010, S. 33-44.

⁵⁵ Jacobsson, Boroneanț 2010, S. 35, 43, Abb. 4.

2.

a) Lunca Târnavei-*Ierdaş*.

b) Aus den Forschungen am Ort wurde eine Ecke eines Altars aufgehoben, die ein Teil des Fußes und dessen Tisch enthält, in dem oberen/unteren Teil mit kurzen Einschnitte dekoriert.

c) IIIB (?) - IVA.

d) MCDR.

e) Bărbat 2008, S. 13.

3.

a) Morăreşti-*Ceternă/Vercuţ*.

b) In Folge einiger Oberflächenforschungen wurde auch ein Altarfuß in fragmentarischem Stadium identifiziert.

c) IIIB-IVA.

d) MCDR.

e) Noch nicht herausgegeben.

4.

a) Ocna Sibiului-*Triguri*.

b) Aus den Forschungen stammen mehrere Stücke der viereckigen Altare, die obwohl in den oberflächlicheren Schichten entdeckt wurden, aus dem typologischen Gesichtspunkt, laut Marius Ciută, könnten sie der jüngeren Phasen angehören. Hier wurden auch zwei Altarfüße aus den späteren Phasen entdeckt, von denen eins mit zwei Proeminenzen in dem oberen Teil.

c) IC-IIA-IIB, IIIB-IVA.

d) MNB.

e) Paul 1995, S. 49-50; Ciută 2005, S. 110-112.

5.

a) Orăştie-*Dealul Pemilor X₈*.

b) Die systemischen archäologischen Forschungen die zwischen den Jahren 1993-1994 von S. A. Luca koordiniert waren, führen zu der Identifizierung einiger Bestandteile von zwei Altaren im Inneren einer halbvertieften Wohnung, von denen eines fast in seiner Ganzheit aufgehoben wurde, das an seinem oberen Seiten mit zwei hervorragenden Teilen versehen ist.

c) IIIB-IVA.

d) MCDR.

e) Luca et alii 1998, S. 18; Luca, Pinter 2001, S. 29.

6.

a) Orăştie-*Pârâul Stricăţii*.

b) In Folge der Forschungen an Ort und Stelle im Laufe des Jahres 2010 wurde ein Altarfuß entdeckt.

c) IVA-IVB (?)

d) MCDR.

e) Noch nicht herausgegeben.

7.

a) Rapoltu Mare-*Şeghi*.

b) Aus den Forschungen am Ort im Laufe des Jahres 2010 wurde auch ein Altarfuß mit einem Teil aus dessen Gefäß entdeckt. Der Fuß und das Gefäß des Altars sind mit feinen Einschnitten verziert.

c) IIA-IIB.

d) MCDR.

e) Noch nicht herausgegeben.

8.

a) Subcetate-*Halta/Canton Covragiu*.

b) In Folge einer Forschung Ort, am östlichen Rand der arheologischen Stätte, wo die Grundbesitzer die Steine und Keramik, die sie auf ihren Boden gefunden und in Haufen gelegt haben, wurde ein Tischchen eines Altars mit den Spuren der Schale und abgelösten Füßen aufgefunden.

c) IVA.

d) MCDR.

e) Noch nicht herausgegeben.

9.

a) *Şeuşa-La Cărarea Morii*.

b) Die systemischen arheologischen Forschungen die zwischen den Jahren 1996-2000 in der frühzeitigen neolithischen Stätte durchgeführt wurden, führten zu der Entdeckung von vier Altarchenteile von mittleren Maßen und einen von größeren Maßen. Die anwesenden Dekorationen sind aus ausgeschnittenen Dreiecken, kurze Einschnitte und Alveolen geformt. Ein anderer Teil ist unsicher. Die Entdeckungen wurden im L1/1997 gemacht.

c) IC-IIA.

d) UAB.

e) Ciută 2000, S. 72; Ciută 2005, S. 110-112; Ciută 2009, S. 72.

10.

a) *Tărtăria-Valea Rea*.

b) In Folge einiger Oberflächenforschungen im Frühling des Jahres 2009 wurde auch eine Altarfuß mit zwei hervorragenden Teilen an der oberen Seite aufgefunden.

c) IVA.

d) MCDR.

e) Noch nicht herausgegeben.

a) *Uioara de Jos-Gura Fânaşelor*.

b) Bei den Studienreisen die Nicolae Cristea zwischen den Jahren 1977-1978 durchgeführt hat, wurde ein Tischchen eines Kultaltars, geschmückt mit Alveolen die mit dem Spatel gemacht wurden entdeckt.

- c) (?).
- d) MNIT.
- e) Lazarovici, Cristea 1979, S. 436.

Arheologischer Zusammenhang

Eine letzte Frage auf der wir in diesem Teil der Arbeit bestehen möchten, ist die Frage des Zusammenhangs der Entdeckungen. Was wir bis zur Zeit wissen, ist daß für die südwestliche Zone Siebenbürgens die Informationen nur über den Ort der Entdeckungen sprechen (zum Beispiel: Wohnung) – ohne andere Bedingungen der Entdeckungen, wie zum Beispiel das Verhältniss mit der Feuerstelle der Wohnung oder die Rolle in manchen kultischen Zusammenhängen (zum Beispiel die Position des Artefaktes) erwähnt zu werden. So daß, aus was wir bis jetzt kennen, Teile der Altarchen wurden in Wohnungen (Limba-Bordane⁵⁶, Ocna Sibiului-Triguri⁵⁷, Orăştie-Dealul Pemilor X₈⁵⁸, Şeuşa-La Cărarea Morii⁵⁹) Graben oder Wohnungen (Ocna Sibiului-Triguri⁶⁰), ritualische Komplexe (Ocna Sibiului-Triguri⁶¹), die Schicht der Kultur (Ocna Sibiului-Triguri⁶², Şeuşa-La Cărarea Morii⁶³), bei einiger Oberflächenforschungen (Lunca Târnavei-Ierdaş⁶⁴, Morăreşti-Ceternă/Vercu⁶⁵, Orăştie-Dealul Pemilor X₈⁶⁶, Orăştie-Pârâul Stricăţii⁶⁷, Rapoltu Mare-Şeghi⁶⁸, Subcetate-Halta/Canton Covragiu⁶⁹, Tărtăria-Valea Rea⁷⁰, Uioara de Jos-Gura Fânaşelor⁷¹), oder unter Umständen die nicht detailliert wurden (möglich daß auch sie zum arheologischen Niveau

⁵⁶ Ciută 2002, S. 6.

⁵⁷ Paul 1995, S. 50; Ciută 2005, S. 110, 189.

⁵⁸ Luca et alii 1998, S. 18; Luca, Pinter 2001, S. 29.

⁵⁹ Ciută 2000, S. 72; Ciută 2005, S. 111, 189; Ciută 2009, S. 72.

⁶⁰ Ciută 2005, S. 187.

⁶¹ Paul 1995, S. 49; Ciută 2005, S. 111, 189.

⁶² Ciută 2005, S. 187.

⁶³ Ciută 2000, S. 72; Ciută 2005, S. 111; Ciută 2009, S. 72.

⁶⁴ Bărbat 2008, S. 13.

⁶⁵ Nicht veröffentlicht – MCDR.

⁶⁶ Nicht veröffentlicht – MCDR.

⁶⁷ Nicht veröffentlicht – MCDR.

⁶⁸ Nicht veröffentlicht – MCDR.

⁶⁹ Nicht veröffentlicht – MCDR.

⁷⁰ Nicht veröffentlicht – MCDR.

⁷¹ Lazarovici, Cristea 1979, S. 436.

gehören) identifiziert, und aus diesem Grund werden wir die letzteren nicht aufzählen.

Mehrere Bemerkungen betreffend den arheologischen Zusammenhang der Altarchenteile können wir in diesem Moment nicht festlegen aus den vorher erwähnten Gründen. Als Arbeitshypothese erwähnen wir daß die Anwesenheit der Altarchen im Rahmen des Inventars der Wohnungen oder in manchen Komplexen mit kultischen Eigenschaften, eben ihre magisch-religiöse Funktion zeigt und die Tatsache das manche Räume (aus der Wohnung oder außerhalb dieser) auch die Funktion des „Sanktuars“ haben konnten.

E. Bánffy behauptete in den 90-er Jahren des vergangenen Jahrhunderts, im Rahmen eines ausführlichen Studiums über die Bedeutungen der „Kultstätte“ in Mittel und Süd-Osteuropa, daß in diesem Moment wenige Entdeckungen die Anwesenheit der Sanktuare zur Zeit des frühzeitigen Neolithikums beweisen sollen sind. Zu der Zeit erwähnt sie manche Ausnahmen, wie zum Beispiel die berühmte neolithische Siedlung von Çatal Hüyük⁷², oder die aus dem Nahen Orient oder ein Sanktuar aus Mazedonien in Nikomedeia, der aber aus dem wissenschaftlichen Gesichtspunkt wenig verwertet wurde⁷³.

Verschieden durch die Menge des arheologischen Materials (Keramik, Werkzeug, Plastik etc.), gibt es zwei Wohnkomplexe aus den arheologischen Stätten von Szolnok-Szanda-*Tenyősziget*⁷⁴ und Stara Zagora-*Hospital*, die eine Verbindung zu den kulturellen Erscheinungen vom Typ Körös und Karanovo I-II haben. Was interessant ist, ist eben die reiche Vielfalt/Menge des arheologischen Materials, eine Tatsache die in dem Gesichtspunkt der ungarischen Forscherin eben auf die zugleich profane wie auch heilige Funktion dieser Wohnungen hinweist⁷⁵.

Das Erscheinen in der Nähe der Feuerstelle der Wohnung von Szolnok-Szanda-*Tenyősziget* einer Konzentration von arheologischen Material, die auch der täglichen Benutzung sowie auch der magisch-religiösen Ritualien angehören, veranlassen E. Bánffy zu behaupten daß in derjenigen Wohnung die Feuerstelle die heilige Zone darstellte – also

⁷² Meelaart 1967, S. 77-130.

⁷³ Bánffy 1990-1991, S. 205-206.

⁷⁴ Kalicz, Raczky 1980-1981, S. 13-24, 329-340.

⁷⁵ Bánffy 1990-1991, S. 210.

die gewisse „Kultecke“ des Hauses, ein Ort der Begegnung einiger Tätigkeiten die zur Religion des neolithischen Menschen gehörten⁷⁶.

Eine Nische die über den Ofen ausgehoben, die ein Kultaltarchen beherbergte, aus einem Komplex vom Typ Wohnung aus der Siedlung Sacarova I, wie Olga Larina erinnert, bildete einen Platz, wo nach allen Wahrscheinlichkeiten magisch-religiöse Tätigkeiten stattfanden⁷⁷.

Ebenso, im Zusammenhang der Entdeckungen dieser Artefakten, S. Vetnić behauptet, daß die Kultaltarchen auch außerhalb der Siedlungen gesucht werden müssten (wenn man beachtet, daß ein Teil dieser Artefakten in und neben der Wohnungen identifiziert wurden), wo wahrscheinlich die religiöse Prozessionen stattfanden⁷⁸.

Weil es noch wenige Daten über die Position der Kultaltarchen im Rahmen der arheologischen Sammlungen gibt, werden wir bloß die Idee festhalten, daß die Kultaltarchen nebst antropomorfischer, zoomorfischer Plastik oder anderen ritualischen Gegenständen, die Theorie der Anwesenheit „einer Kultecke“ der Wohnung verstärken, wo diese Artefakten am häufigsten verwendet wurden, so wie es auch die bisherigen Entdeckungen beweisen.

Typologie der Altarchen (Formen und Dekoration)

Obwohl wir uns in diesem Moment keine vollständige Analyse vornehmen, erwähnen wir daß nebst typologischen Einstufungen ein interessantes Bild der Kultaltarchen für die süd-westliche Region Siebenbürgens auch durch die dekorative Formen und Motive erhalten können, von denen einige ein Serie in den frühzeitigen Phasen des kulturellen Horizontes vom Typ Starčevo-Criş bilden, andere dagegen können nur in den späteren Etappen wiedergefunden werden.

Aus den früheren Entdeckungen, hauptsächlich mit den Phasen I und II des kulturellen Komplexes Starčevo-Criş verbunden, erwähnen wir die Entdeckungen von Şeuşa-La Cărarea Morii und Ocna Sibiului-Triguri. Im Fall der Stücke von Ocna Sibiului-Triguri⁷⁹, gehören die widerhergestellten Formen, laut Einstufung von Z. Maxim zu dem Typ

⁷⁶ Bánffy 1990-1991, S. 210-212.

⁷⁷ Larina 1994, S. 51.

⁷⁸ Vetnić 1999-2000, S. 11; Minichreiter 1992, S. 15.

⁷⁹ Paul 1995, S. 49-50, Taf. X/1-6; Ciută 2005, S. 110-111, Taf. XCII/1-2, XCIII/2.

2d⁸⁰. In diesem Fall ist die Schale des Altars in dessen Tisch eingebaut, in dem man die Lippe ziemlich gut von dem Rest des Artefaktes unterscheiden kann⁸¹. Eine fast ähnliche Situation aus dem typologischen und kronologischen Gesichtspunkt wäre der Fall des Altarfußes von *Șeușa-La Cărarea Morii*⁸². Auch aus typologischen Gesichtspunkt, aber aus den Phasen IIIB-IVA, könnte ein fragmentarisches Stück aus einem Altarchen aus *Lunca Târnavel-lerdaș*⁸³, bei dem die Schale im Tisch des Altares eingebaut ist, wo man dessen runde Form beobachten kann, und den fragmentarischen Stand des oberen Teiles, aber auch die viereckige Form dieses Kultstückes, das typologisch dem Typ 2d gehört.

Unter den arheologischen Entdeckungen von *Ocna Sibiului-Triguri* ist ein keramisches, gelapptes Bruchstück erwähnt, ohne eine graphische Darstellung, das zu dem quadrilappigen⁸⁴ Kultaltarchen gehören könnte, infolge dessen müsste es laut Typologie dem Typ 3 gehören⁸⁵.

Wenn wir laut typologischen Erwägungen fortsetzen, erwähnen wir das es eine andere Kategorie die im Süd-Westen Siebenbürgens vorgefunden wurde, ist im allgemeinen eigentümlich für die Altare der späteren Phasen des kulturellen Komplexes *Starčevo-Criș*, sowie es aus einer Entdeckung von *Orăștie-Dealul Pemilor X*⁸⁶ hervorkommt. Obwohl das Altarchen bruchstückhaft ist, so wie uns das Profil zeigt, wo die Schale des Altars direkt an die Füße des Altars angebaut ist, das Tischchen des Altars fehlt⁸⁷ könnte man es in dem Typ 2e⁸⁸ einstufen, ohne die Variante mit Sicherheit feststellen zu können, obwohl das Profil teilweise auch der Kategorien 2ea-ec entspricht, die in

⁸⁰ Maxim 1999, S. 62, 207, Typ 2d; Maxim 2000, S. 126-127, Abb. 10.

⁸¹ Maxim 1999, S. 62, 207, Typ 2d; Maxim 2000, S. 126-127, Abb. 10.

⁸² Ciută 2000, S. 72, 101, Abb. 25/8; Ciută 2005, S. 111, Taf. XCIV; Ciută 2009, S. 72, 180, Taf. XXV/8.

⁸³ Bărbat 2008, S. 13, 23, Taf. VII/2.

⁸⁴ Ciută 2005, S. 111.

⁸⁵ Maxim 1999, S. 62, 209, Typ 3; Maxim 2000, S. 128, Abb. 13.

⁸⁶ Luca et alii 1998, S. 18, 28, Abb. 6/7, 9-10; Luca, Pinter 2001, S. 29, 188, Taf. 7/7, 9-10.

⁸⁷ Luca et alii 1998, S. 28, Abb. 6/9; Luca, Pinter 2001, S. 188, Taf. 7/9.

⁸⁸ Maxim 1999, S. 62, 208, Typ 2e oder Variante (?); Maxim 2000, S. 127, Abb. 11.

Verbindung mit den späteren Phasen des frühzeitigen Neolithikums sind.

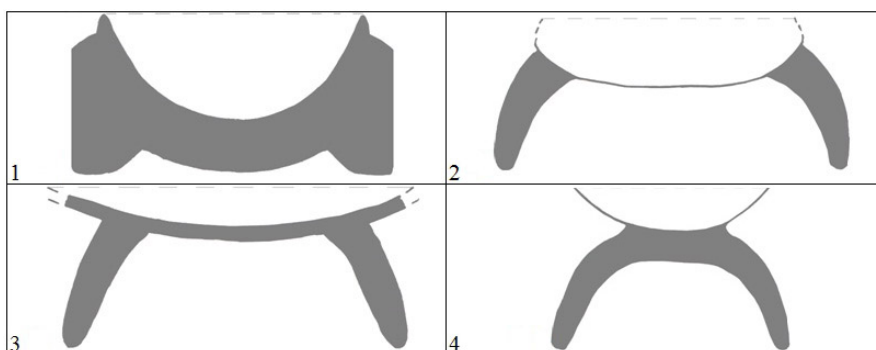


Fig. 1. Typologie der wichtigsten Altarformen aus dem süd-westlichen Teil Siebenbürgens. 1 (Typ 2d, Maxim 1999, S. 207); 2 (Typ 2da oder Variante ?, Maxim 1999, S. 207); 3 (Variante Typ 2e ?, Maxim 1999, S. 208); 4 (Typ 2e, Maxim 1999, S. 208)

Der letzte anwesende Formtyp ist der von Subcetate-*Halta/Canton Covragiu*, wovon das fragmentarische Tischchen des Altars stammt, von der die leicht im Schnitt ovalen Füßchen abgelöst sind und die Schale die noch teilweise erhalten ist, insbesondere in dem inneren Teil⁸⁹. Laut der Typologie, gehört es zum Typ 2e⁹⁰.

In Hinsicht der Dekorationen, von denen manche ausschließlich in den ersten Phasen des kulturellen Komplexes Starčevo-Criș widerzufinden sind, erwähnen wir die Anwesenheit der ausgeschnittenen Dreiecke – im Relief ausgearbeitet (**Abb. 2/1**), an den Tischchen der Altarchen anwesend in Ocna Sibiului-*Triguri*⁹¹, und in Șeușa-*La Cărarea Morii*⁹². Diese Art von Dekoration ist auch unter dem Ausdruck „Altare mit Fransen“⁹³ bekannt, Dekoration (das verschiedene Varianten kennt), anwesend in arheologischen Stätten wie zum Beispiel in Cârcea-*La Hanuri*⁹⁴, Dobrovodica-*Česta*⁹⁵, Endröd-3/39⁹⁶, 3/119⁹⁷,

⁸⁹ Nicht veröffentlicht – in den Sammlungen MCDR.

⁹⁰ Maxim 1999, S. 62, 208, Typ 2e; Maxim 2000, S. 127, Abb. 11.

⁹¹ Paul 1995, Taf. X/6; Ciută 2005, S. 110, Taf. XCIII/2.

⁹² Ciută 2000, S. 72, 101, Abb. 25/5; Ciută 2005, S. 111, Taf. XCIV/5; Ciută 2009, S. 72, 180, Taf. XXV/5.

⁹³ Maxim 1999, S. 62; Maxim 2000, S. 126.

⁹⁴ Nica 1976, S. 445, 453, Abb. 8/1; Nica 1977, S. 25, 29, Abb. 13/1.

Foeni-Sălaș⁹⁸, Gălăbniș⁹⁹, Kozluk-Kremenjak¹⁰⁰, Măgura-Buduiasca¹⁰¹, Szarvas-8/23¹⁰², Tumba Madjari¹⁰³, Verbița¹⁰⁴, Vrbjanska Čuka¹⁰⁵ etc. Eine andere Möglichkeit in dem Schmücken der Altäre, wo wir nebst ausgeschnittenen Dreiecken auch andere von kleineren Dimensionen eingeprägt finden (**Abb. 2/2**), wie es der Fall eines Stückes aus Ocna Sibiului-Triguri¹⁰⁶, ist, mit guten Analogien zu Cârcea-La Hanuri¹⁰⁷, Gălăbniș¹⁰⁸, Gura Baciului¹⁰⁹, Kovačevo¹¹⁰, Kremikovci¹¹¹ und Slatina¹¹².

Die kurze und enge Einschnitte in parallelen Bündeln, mit dem Motiv der Rehe¹¹³ (**Abb. 2/5**) finden frühere Korrespondenzen in Donja Branjevina¹¹⁴ und Kozluk-Kremenjak¹¹⁵, und etwas spätere in Ostrovu Golu¹¹⁶, Tiszaug-Tópart¹¹⁷ und Turia-La Silozuri¹¹⁸.

Ein besonderer Fall ist ein Altarteil vom großen Umfang, an den Rändern mit leicht schrägen Einschnitten dekoriert (**Abb. 2/4**), das in

⁹⁵ Bogdanović 1988, S. 75.

⁹⁶ Makkay, Starnini 2008, S. 520-521, Abb. 83/1-2, 84/3-4.

⁹⁷ Makkay, Starnini 2008, S. 520-521, Abb. 83/3, 84/1-2.

⁹⁸ Ciobotaru 1998, S. 76, 81, Taf. II/9.

⁹⁹ Pavúk, Čochadžiev 1984, S. 215, Abb. 14/3.

¹⁰⁰ Jovanović 1967, S. 14, Taf. III/2, 4-6, 9.

¹⁰¹ Andreescu, Mirea 2008, S. 60, 75, Abb. 11/8.

¹⁰² Makkay, Starnini 2008, S. 520, Abb. 83/4.

¹⁰³ Semrov, Turk 2009, S. 218-221, Nr. 74-75.

¹⁰⁴ Berciu 1961, S. 31, Abb. 3/1.

¹⁰⁵ Semrov, Turk 2009, S. 222-227, Nr. 76-78.

¹⁰⁶ Paul 1995, S. 50, Taf. X/3, 5; Ciută 2005, S. 110, Taf. XCII/2.

¹⁰⁷ Nica 1976, S. 445, 452, Abb. 8/2; Nica 1977, S. 25, 29, Abb. 13/2a-b.

¹⁰⁸ Pavúk, Čochadžiev 1984, S. 215, Abb. 14/2.

¹⁰⁹ Lazarovici, Maxim 1995, S. 149, Abb. 29/2, 4; Maxim 1999, S. 62, 208, Typ. 2ea-eb; Maxim 2000, S. 127.

¹¹⁰ Demoule, Lichardus-Itten 1994, S. 600, Abb. 14/6.

¹¹¹ Georgiev 1975, S. 25-26, Abb. 8/e.

¹¹² Nikolov 2001, S. 21, 29, Abb. 2.

¹¹³ Ciută 2000, S. 72, 101, Abb. 25/8; Ciută 2005, S. 111, Taf. XCIV/8; Ciută 2009, S. 72, 180, Taf. XXV/8.

¹¹⁴ Karmanski 2000, S. 127, 336-337, Taf. XLIX/1A-D; Karmanski 2005, S. 44, 135, Taf. XLIX/1A-D.

¹¹⁵ Jovanović 1967, Taf. I/12.

¹¹⁶ Lazarovici 1979, S. 35, Taf. X/B/27.

¹¹⁷ Kutzián 1944, S. 66, Taf. VI/6.

¹¹⁸ Ciută 1997, S. 21, Taf. VII/4.

Ocna Sibiului-*Triguri*¹¹⁹ entdeckt wurde. Dieselbe Einschnitte bilden die Dekoration eines Altarfußes aus Ocna Sibiului-*Triguri*¹²⁰, die laut M. Ciută¹²¹, Analogien in Donja Branjevina¹²² haben könnte, leider ist deren Illustration ziemlich unklar, und andere Aussagen betreffend die Dekoration oder die Angehörigkeit sind schwer zu anzunehmen.

Weniger sicher, so wie M. Ciută erwähnte, sind die arheologischen Stücke die als dekorative Elemente, die ovoidale Motive tief ausgeschnitzt haben (**Abb. 2/6**), so wie ein Exemplar von *Șeușa-La Cărarea Morii*¹²³ ist, oder ein Bruchteil das mit einem Gürtel aus konischen Knöpfen dekoriert ist (**Abb. 2/7**) in Ocna Sibiului-*Triguri*¹²⁴.

Auch aus der Kategorie der Alveolen, aber diesmal auf einem Bruchteil eines Altars mit einem Knochenwerkzeug im Art der Spatulen (?) gemacht, so wie uns eine Entdeckung aus Uioara de Jos-*Gura Fânătelor*¹²⁵ zeigt (**Abb. 2/9**), Dekoration über die wir nicht lange verweilen können, eine Hinderniss in dieser Hinsicht ist eben die sehr schwache Fotografie. Wir erwähnen doch, auch wenn diese Dekorationensarten der Kulturaltarchen seltener sind, die Anwesenheit der Alveolen/der abgeknickten Stücke, kann im Rahmen eines Stückes aus Sesklo¹²⁶ beobachtet werden. Die Dekoration durch Fingerabdrücke kann darin gesehen werden in der archäologischen Seite Pepelana von Kroatien¹²⁷.

Andere Kanone der Altardekoration sind die feine und längere Einschnitte, die Kontaktzone zwischen dem Gefäß des Altars und dessen Füße begrenzen, oder die entlang der Füße sich bis zur Basis verlängern, so wie es aus einer Entdeckung aus Rapoltu-Mare-*Șeghi* hervorkommt (**Abb. 2/8**), oder aufgrund der kurzen Einschnitten, weniger tief, am Basis des Fußes übereinstimmend mit einem Stück aus

¹¹⁹ Paul 1995, S. 49, Taf. X/1; Ciută 2005, S. 110-111, Taf. XCIII/3.

¹²⁰ Paul 1995, Taf. XXX/6a-b.

¹²¹ Ciută 2005, S. 111.

¹²² Karmanski 2000, S. 340-341, Taf. LI; Karmanski 2005, S. 137, Taf. LI.

¹²³ Ciută 2000, S. 68-69, 96, Abb. 20/2; Ciută 2005, S. 112, Taf. LXXVI/2; Ciută 2009, S. 72, 182-183, Taf. XXVII/c, XXVIII/2.

¹²⁴ Ciută 2005, S. 112, Taf. XLIV/3.

¹²⁵ Lazarovici, Cristea 1979, S. 435-436, Abb. 3/1.

¹²⁶ Kutzián 1944, S. 114-115, Taf. LXIX/5 (nach Tsountas).

¹²⁷ Minichreiter 1992, S. 11-12, 20, Taf. 3/1, 4.

Limba-Bordane¹²⁸ (**Abb. 2/11**), oder an den Altartischchen mit Korespondenz in den arheologischen Stätten in Ocna Sibiului-*Triguri*¹²⁹, (**Abb. 2/3**) und Lunca Târnavei-*Ierdaş*¹³⁰ (**Abb. 2/12**).

Die Entdeckung von Rapoltu Mare-*Şeghi*, findet gute Analogien in Copăcelu¹³¹, Endröd-3/39¹³², Gura Baciului¹³³, Lánycsók-Bácsfapuszta¹³⁴, und in Leţ-*Varhegy*¹³⁵.

In derselben Zeit, erwähnen wir, daß die kurze und tiefe Einschnitte (in manchen Fällen länger) auf den mittleren und unteren Zonen der Altarfüße auch in Golokut¹³⁶, Trestiana¹³⁷, Hărman-Groapa *Banului*¹³⁸ gefunden werden können, Entdeckungen die mit denen von Limba-Bordane in Zusammenhang gebracht werden können. Für den Fall der Altarbruchstücke aus Ocna Sibiului-*Triguri* und Lunca Târnavei-*Ierdaş*, erwähnen wir ähnliche Bruchstücke in Gornea¹³⁹ und Donja Branjevina¹⁴⁰ identifiziert, und für die spätere Phasen des kulturellen Komplexes Starčevo-Criş eine Entdeckung von Sacarovca I¹⁴¹ und Bina¹⁴², letztere charakteristisch für die alte Phase der keramischen linearen Kultur aus Slowakien.

Die häufigste Art der Dekoration der Altarstücke war durch die Applikation in der Form von leicht konischen hervorragenden Teilen die an den oberen Ecken der Altare, zu den beiden Seiten der Füße/Ecken des Tischchens bemerkbar sind, in den früheren Phasen des kulturellen Komplexes Starčevo-Criş, laut eines Stückes aus Ocna Sibiului-*Triguri*¹⁴³,

¹²⁸ Ciută 2002, S. 6, 29, Abb. 17/4.

¹²⁹ Paul 1995, S. 50, Taf. X/2, 4; Ciută 2005, S. 110, Taf. XCII/1.

¹³⁰ Bărbat 2008, S. 13, 23, Taf. VII/2.

¹³¹ Tulugea 2008, S. 11, 16-17, Foto. 5-7.

¹³² Makkay, Starnini 2008, S. 519, Abb. 82/1.

¹³³ Lazarovici, Maxim 1995, S. 149, Abb. 29/1.

¹³⁴ Kalicz 1990, S. 80, 127, Taf. 11/3a-c.

¹³⁵ Zaharia 1962, S. 30, 34, Abb. 14/25; Zaharia 1964, S. 37, 39, Abb. 14/25.

¹³⁶ Petrović 1984-1985, S. 14, 20, Taf. 5/3.

¹³⁷ Popușoi 1971, S. 27, 33, Abb. 4/6; Popușoi 1980, S. 125, 127, Abb. 18/7; Popușoi 2005, S. 90, 235, 242, 316, Abb. 38/6, 45/1, 118/7.

¹³⁸ Comşa 1970, S. 37, Taf. VI.

¹³⁹ Lazarovici 1977, S. 45, Taf. XXIV/12.

¹⁴⁰ Karmanski 2000, S. 358-359, 362-363, Taf. LX/2, LXII/1A, 2B; Karmanski 2005, S. 146, 148, Taf. LX/2, LXII/1A, 2B.

¹⁴¹ Larina 1994, S. 51.

¹⁴² Pavúk 1980, S. 30-31, Abb. 14/1-2a-b.

¹⁴³ Paul 1995, S. 50, Taf. X/2, 4; Ciută 2005, S. 110, Taf. XCII/1.

oder an dem oberen Teil des Altarfußes, in den späteren Phasen, in Limba-Bordane¹⁴⁴, Ocna Sibiului-Triguri¹⁴⁵, Orăștie-Dealul Pemilor X_s¹⁴⁶ und Tărtăria-Valea Rea¹⁴⁷.

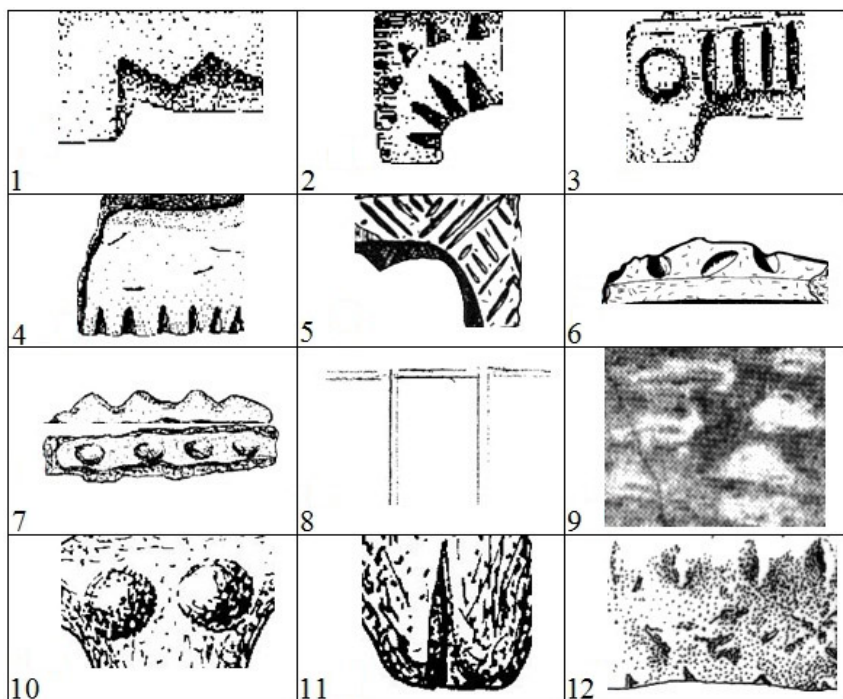


Fig. 2. Das Verzeichnis der dekorativen Hauptmotive der frühzeitigen neolithischen Kultaltarchen aus dem süd-westlichen Teil Siebenbürgens und die arheologische Stätte wo sie entdeckt wurden: **1.** (Ocna Sibiului-Triguri, Șeușa-La Cărarea Morii, nach Ciută 2005, Taf. XCIII/2c); **2.** (Ocna Sibiului-Triguri, nach Ciută 2005, Taf. XCII/2c); **3.** (Ocna Sibiului-Triguri, nach Ciută 2005, Taf. XCII/1c); **4.** (Ocna Sibiului-Triguri, nach Ciută 2005, Taf. XCIII/3); **5.** (Șeușa-La Cărarea Morii, nach Ciută 2000, S. 101, Abb. 25/8); **6.** (Șeușa-La Cărarea Morii, nach Ciută 2000, S. 96, Abb. 20/2); **7.** (Ocna Sibiului-Triguri, nach Ciută 2005, Taf. XLIV/3); **8.** (Rapoltu Mare-Șeghi); **9.** (Uioara de Jos-Gura Fânațelor, nach Lazarovici, Cristea 1979, S. 435, Abb. 3/1); **10.** (Limba-Bordane, nach Ciută 2002, S. 29, Abb. 17/3, Orăștie-Dealul Pemilor X_s, Tărtăria-Valea Rea); **11.** (Limba-Bordane, nach Ciută 2002, S. 29, Abb. 17/4); **12.** (Lunca Târnavei-Ierdaș, nach Bărbat 2008, S. 23, Taf. VII/2)

¹⁴⁴ Ciută 2002, S. 6, 29, Abb. 17/1, 3-4.

¹⁴⁵ Ciută 2005, S. 187, Taf. LV/5.

¹⁴⁶ Luca et alii 1998, S. 18, 28, Abb. 6/7, 9-10; Luca, Pinter 2001, S. 29, 188, Taf. 7/7, 9-10.

¹⁴⁷ Nicht veröffentlicht – in der MCDR Sammlung.

Schlussfolgerungen

Bevor wir noch dieses historiographisches Vorgehen beenden, erwähnen wir, daß die Kultaltarchen aus dem Rahmen des kulturellen Komplexes Starčevo-Criş, auch wenn man behauptet, daß sie die Funktion der Unschnittampfen haben oder nicht, als Unterlage für die Götze oder sie wurden benutzt um in ihnen halucinogene Stoffe zu verbrennen, in jedem Fall haben sie eine kulturelle Funktion. Manche Beweise dazu sind, daß die meisten dieser Stücke als Bruchstücke gefunden worden, eine Tatsache die uns zur Hypothese führt, daß die Altarchen absichtlich in einer ritualischen Art zerbrochen wurden und daß die Form und die Dekoration die zu bemerken sind in dem wir diese Kategorie von archäologischen Stücken analysieren, werden von den anderen Entdeckungen klar unterscheidet, wie zum Beispiel das gewöhnliche keramische Inventar einer Wohnung.

Um eine möglichst komplette Ansicht über das spirituelle Leben zu haben, in dem wir uns nur mit der Idee der früheren neolithischen Kultaltarchen aus dem süd-westlichen Teil Siebenbürgens befassen, mit der Feststellung der Notwendigkeit daß man noch manche archäologische Stücke aus den Komplexen, die gut stratigraphisch bestimmt sind, und an Ort und Stelle, (zum Beispiel die Position dieser Artefakten im Vergleich mit den anderen „Einteilungen/Einrichtungen“ der Wohnung, das Grabens etc.), erhalten muß und die Heraushebung eventueller „Zusammenhänge“ mit anderen archäologischen Stücken im Rahmen einer Forschungseinheit. Doch die Tatsache daß wir Stücke aus geschlossenen archäologischen Komplexen haben, versichert uns an der Wichtigkeit dieser Artefakten in der Religion des neolithischen Menschen zu glauben, aber insbesondere in der Tatsache daß sie einen wichtigen Platz in der Wohnung oder in manchen kultischen Komplexen haben.

Ein anderes Problem, wenn wir die Stücke die im geographischen Areal entdeckt wurden, analysieren ist die kleine Menge der Entdeckungen, entweder wenn wir über die Stücke die an der Oberfläche oder wenn wir über die Stücke sprechen die in systematischen archäologischen Forschungen entdeckt wurden. Bis zu diesem Zeitpunkt haben wir ungefähr 11 archäologische Punkte aus dem Süd-Westen Siebenbürgens wo Stücke dieser Art entdeckt wurden und 23 sichere Stücke, zwei unsichere Stücke, im Vergleich zu den 142

Altarchenteilen die in einer einzigen arheologischen Stätte in Cuina Turcului¹⁴⁸ entdeckt wurden.

Wenn wir den Stand der Forschungen die bis jetzt gemacht wurden als Ausgangspunkt annehmen, stellen wir fest, daß die Kultaltarchen die dem frühzeitigen Neolithikum aus dem südwestlichen Teil Siebenbürgens angehören, manche gemeinsame Eigenschaften aber auch Unterschiede haben, im Laufe der vier Phasen des kulturellen Komplexes Starčevo-Criş. In der ersten Reihe erwähnen wir, daß die meisten drei oder vier Füße haben, die Rolle hatten, den Tisch und die Kavität des Altarchens zu unterstützen. Die Form der Füße in der Sektion ist ungefähr vierseitig oder leicht oval. Ausnahme von dieser Regel ist ein quadrilobates Stück (leider ohne graphische Darstellung) aus Ocna Sibiului-Triguri¹⁴⁹ es scheint, daß es einem Modell angehört, daß in Siebenbürgen selten sondern häufiger in Oltenien oder im Banat vorkommt, wenigstens im Stadium der jetzigen Forschungen¹⁵⁰.

Die Dekoration der Altarchen in den früheren Phasen besteht am häufigsten aus kurze oder längere Einschnitte, schräg oder senkrecht aufgetragen, Ausschnitte die dreieckige Motive darstellen, Inkrustationen oder Stiche in dreieckiger Form. Schon aus früheren Zeiten erscheinen die Hervorhebungen an den Ecken des Altartischchens, eine Tatsache die später, in den Phasen III-IV, allgemeiner und anwesender sein werden an den oberen Teilen der Altarchenfüßen. Wir erwähnen auch, daß in den klassischen oder finalen Phasen des kulturellen Komplexes Starčevo-Criş, Altarchen in der Form eines viereckigen oder dreieckigen Tischchens mit Einschnitte dekoriert wiedererscheinen, so wie es ein Bruchteil aus Lunca Târnavel-lerdaş¹⁵¹ beweist, wahrscheinlich unter der vinčianen Einflüssen, so wie es in der Historiografie ausgesagt wurde¹⁵².

Vielen Dank unseren Mitarbeiterinnen Dr. Cristina Bodó, Ana Mund und Katalin Tomesc für die Übersetzungen der wissenschaftlichen Texte aus und in den Sprachen ungarisch, kroatisch, serbisch und deutsch.

¹⁴⁸ Jacobsson, Boroneanţ 2010, S. 34.

¹⁴⁹ Ciută 2005, S. 111.

¹⁵⁰ Maxim 1999, S. 62; Maxim 2000, S. 128.

¹⁵¹ Bărbat 2008, S. 13, 23, Taf. VII/2.

¹⁵² Maxim 1999, S. 62; Maxim 2000, S. 126, 128.

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Stichworte: Kultureller Komplex aus Starčevo-Criș, Historiographie, Funktionalität, findet Repertoire, Typologie

Aspects regarding the Wietenberg funerary ceramics

Mădălina VOICU (ROMANIA)

All societies mark the most important moments in biological and social cycle by specific rituals. Birth, marriage and maturity in terms of archeology leave traces that are very rare and difficult to detect, but death produces a large amount of archaeological material for research. Rituals, gestures and signs that accompany the transition to the unknown, expresses the end of human life on earth and probably the beginning of another existence full of uncertainty. Funeral practices are an expression of eschatological beliefs, they outline the conceptions and the portrays of a people or a community about the world beyond, but practical ways to carry the dead may also depend on age, sex, social status or cause of death.

The main manifestation of Middle and Late Bronze Age in the Transylvanian plateau, the Wietenberg culture was defined as such by H. Schroller¹ based on earlier research undertaken by C. Seraphin at *Dealul Turcului/Wietenberg*, near Sighișoara.

Framing the Wietenberg culture within the Bronze Age and the first thorough discussion on the findings is due to I. Nestor.² A further research, during the two world wars was reflected in the work of D. Popescu,³ who treats problems of the Bronze Age in Transylvania and has made some additions to the information brought by I. Nestor.

One of the most richly documented studies dedicated to this culture is that published in the postwar period, by K. Horedt.⁴ The author places the culture between the Reinecke Bronze A2-D periods, within the chronological schema developed by P. Reinecke, initially to

¹ Schroller 1933, p. 12-20.

² Nestor 1933, p. 92-94.

³ Popescu 1944, p. 100-106.

⁴ Horedt 1960, p. 107-137.

establish the chronology of some cultures in Southern Germany. In absolute chronology, Reinecke Bronze A₂-D periods, corresponds to the period between the XVI-XIII B.C. Kurt Horedt mentions in the same work that the bearers of Wietenberg culture mostly practiced cremation rite, and I. Nestor in the same year, 1960, during a brief description of Wietenberg group, specifies the existence of isolated graves and necropolises.

In subsequent years, the interest in studying Wietenberg culture increased considerably. Systematic excavations undertaken in 1958 and 1962, by I. H. Crișan in the necropolis of Bistrița resulted in publication in 1970 of important data on the distribution of graves in the cemetery, shape and ornamentation of pottery, the tombs being carefully described.⁵ During the years that followed, documentation on Wietenberg group has increased considerably, the most important contributions being made by excavations in the necropolises at Derșida⁶ and Dumbrăvița.⁷

The most important and comprehensive work that deals with Wietenberg culture is due to Nikolaus Boroffka.⁸ The study encompasses the entire catalog of findings, detailed examination and elaboration of a typology of ceramics and a study of funeral customs.

Referring to the spirituality of these communities, which would explain the emergence and dispersal of cremation, starting from the period of transition between the Neolithic and Bronze Age, due to external intrusion and internal developments, a major change occurred in the religious beliefs. This has led to a wider spread of the cremation rite.

In terms of chronology, the funerary discoveries occupy a fairly uniform area. The cremation rite was the predominant characteristic of the Wietenberg culture, given the high percentage of these kind of burials compared to inhumation.

It is worth noting that the overwhelming majority of funerals, whether it's cemeteries, tombs and isolated finds groups, are flat burials. There are three exceptions to date, at Poiana Aiudului and Ampoița,

⁵ Crișan 1970, p. 137-160.

⁶ Chidioșan 1980.

⁷ Soroceanu, Retegan 1981, p. 195-229.

⁸ Boroffka 1994.

where in mixed necropolises, a secondary inhumation graves were discovered in the stone mound of a tumulus and at Cetea⁹ where the same situation is encountered, only that the rite is cremation.

The Wietenberg necropolises are typically situated at a small distance from the settlements to which they relate. At Sibîşeni, the necropolis is located at a distance of 200 meters from the settlement, and at Bistriţa, the settlement was discovered at 400-500 meters from the cemetery.

I. Andriţoiu establishes two types of cremation: cremation with the remnants deposited inside urns, *Urnengrab*, or in a pit, *Brandgrubengrab*. The first situation implies the use of urns, which were pots or other diverse categories of vessels, of various sizes, usually large and medium-sized vessels, in some cases cups, which serve as containers for the cremated bones. The second situation, cremation inside pits, with or without other vessels, is documented only by few graves presenting some specific features, at Aiton, Diviciorii Mari, Turia and Sibîşeni. The cremated bones were deposited directly on the bottom of the pit or on a stone pavement, protected by a plate or tile.

The so-called "triad"¹⁰ of vessels, consisting of the urn, usually covered with a porringer and one or two adjacent pots, has been identified in most of the tombs. To protect the tomb, the urn used to be introduced into a large vessel, which usually takes the form of a bag and it is surrounded with stones. In the case of Derşida necropolis, M.3 and M.4 graves were protected by stones or pieces of sandstone placed all around the urn-vessel, and at Bistriţa, the urns from M.8 and M.14 were placed in a protective container.

In some cases, where the tombs were discovered undisturbed, the urn-vessel is covered with a porringer, or a slab of stone (Bistriţa - M.1; Derşida - M.4¹¹; Aiton¹²; Dumbrăviţa¹³ - M.2, M.4, M.7, M.15, M.16; Iernut¹⁴ - M.2).

It is possible that the urns have been conducted specifically for this purpose, because rarely there are analogies with other vessels

⁹ Ciugudean 1978, p. 39-53.

¹⁰ Medeleţ 1995, p. 289-302.

¹¹ Chidioşan 1980.

¹² Blăjan, Cerghi 1977, p. 131-147.

¹³ Soroceanu 1981, p. 357-365.

¹⁴ Vlăssă 1965, p. 19-38.

discovered within the settlements. Adjacent vessels were usually small and medium size and of different types, cups, mugs, porringers, cylindrical vessels, entire or broken *in situ*, deposited near or inside the urn. In most cases, adjacent vessels bore traces of burning, indicating burning together with the body and then placing them, along with cremated bones in the grave.

In the necropolises of Sighișoara, Dumbrăvița and Iernut there have been found three graves without traces of human remains, which leads to consider them as cenotaphs.

The funerary inventory includes, in some cases, objects of ritual significance or jewelry pieces. At the necropolis of Bistrița¹⁵ and Derșida¹⁶ in the M.3 and respectively M.6, wheels coming from miniature votive chariots there were discovered, signaling a ritualic destination of the space. Part of clay beads, *Dentalium* shells and pendants made of stone and bone were found in M.3 and M.5 graves from Derșida and beads of bone, in the necropolis at Deva, grave M.16, perforated bone plates found at Ocna Sibiului and Dumbrăvița, obsidian blades, in grave M. 21 at Sibișeni.¹⁷ The only anthropomorphic idol was found in the M.6 tomb at Turia.¹⁸

The possibility that the Wietenberg community practiced mixed rites is less predictable. The inhumation appears in a small proportion, only 16 graves, which shows that this habit of burying the dead is, at best, secondary and adjacent. Very interesting is that from the amount of 23 tombs found within the settlements, 11 of them are inhumation graves, among which include the skull of M.2 at Derșida and two skulls from Complex 14 at Șoimeni.

The skull burials and the dismembered bodies testify the post-mortem practice of handling corpses, whose burial trajectory has followed a separate course, most likely due to an individual's social status, possibly leading characters involved in social or religious activities. Funeral semiotics is playing a complex role in determining the degree of development of the society, expressed at a social and economical level. However, the symbolism rises the question of

¹⁵ Crișan, Dănilă 1961, p. 145-149.

¹⁶ Chidioșan 1980.

¹⁷ Paul 1995, p. 164-197.

¹⁸ Székely 1999, p. 109-126.

ideological, religious and usual functions of objects needed in the fulfillment of religious ritual.

Based on ceramics shapes there have been established three phases of internal evolution of the Wietenberg culture, over five consecutive levels of development. The first phase, the beginning is characterized by low number of ceramic forms, predominantly large and medium-sized vessels, with walls slightly arched, having a wide mouth and short neck, on which sometimes are placed two handles. The second phase brings some innovations in terms of pottery shapes, also maintaining the precedent. During this period the cups and dishes appear less tall, but wide. These new types of vessels, and the ones from the first phase evolve over the course of the third phase, without recording new versions.

The shape repertoire of vessels found in funerary complexes belonging to the Wietenberg culture is not very varied, the diversity of ceramics being determined by their functionality. A fair and thorough description is made by N. Boroffka¹⁹ when developing the typology of the vessels found in the Wietenberg cultural area. Urns are usually large and medium size vessels, the most common types being TC1c, TA4e, TA4c. Urn vessels are often represented by the TC1c type, which has a slightly conical shape but vaulted into the top half. This has sometimes raised two handles arranged on the lip. Such vessels are used as funerary urns in the necropolis of Dumbrăvița, Derșida, Deva, Cetea and Noșlac.²⁰ TA4e urn type presenting a „S” profile, the maximum diameter and the neck are similar to those of type TA4c urns, but the lip is more flared out and the inflection point more rounded. Such ceramic pieces were discovered in necropolis in Bistrița, Derșida, Deva, Băgău²¹, Dumbrăvița, Ocna Sibiului²², Oiejdea²³, Sibișeni, Sînnicoară²⁴ and Uioara de Jos.²⁵ The most common types of porringers are TD3c which presents a „S” profile and a flared out neck, the maximum diameter is located at the lip and it is similar in form to TD3d type which has a diameter

¹⁹ Boroffka 1994.

²⁰ Andrițoiu 1986-1987, p. 45-63.

²¹ Horedt 1960, 107-137.

²² Boroffka 1994, p. 61.

²³ Andrițoiu 1989, p. 45-63

²⁴ Crișan 1961, p. 169-178.

²⁵ Ciugudean 1989, p. 69-77.

about equal between the lip and body. Another type of covering vessel is TD3h similar to variant TD3g. The difference between them lies in the fact that the bottom is much more stretched at TD3h, and the body diameter is approximately equal to that of the lip, not as flared out as TD3g. These types are found in necropolises at Bistrița, Cetea, Sibișeni and Derșida.

The funerary ceramics repertoire includes also cups with heightened handles, having an oblique or right lip, pots with curved body and oblique lip, porringers with a rounded inflection point and a flared out lip, bag vessels, amphorae fitted with hollow handles.

To obtain the vessels with a special destination, objects used in religious rituals, a good or intermediate paste was used, degreased with finer materials. Among them are known: the sand mixed with gravel, fine sand screening, with crushed limestone, the shells of clams or snails, also crushed or shredded sherds (*charmotte*).

The quality of ceramics, whether it is made of fine paste or paste with impurities, if it had been carefully worked or rudimentary, if richly decorated or not, can reveal information about an individual's social status when it comes to a funeral. The same features can provide information about the internal structure of a society, about social groups, about the occupations of individuals and about their level of development. The vessels, which served as funerary urns and belong to the fine class of pottery, are in a relatively small number compared to those made from a coarse paste. As for the adjacent vessels, they are largely made from a paste of good quality and has a rich ornamentation, and the best example is the necropolis of Bistrița. The same can be said about the porringers that covered the urns.

Given the large number of vessels and pottery fragments found in necropolises, further hypotheses regarding the variety of forms and decorations used in funerary context could be developed. It should be noted that specific shapes of vessels made of coarse paste are not found within the repertoire of shape of vessels made of smooth paste. There are some exceptions, but even they are not identical, each resembling in some respects.

Regarding the different chromatic appearances of various fragments belonging to the same vessel, several reasons can be identified. One of them involves some secondary firing conditions, fragments ranging in color depending on the position they had at the

pyre.

During the Bronze Age several pottery ornamenting techniques have been attested. To achieve the decoration, the Wietenberg communities have used most of the techniques known in prehistory, such as, applications, channelling, grooving, alveoling, polishing, excising, stamping, inlaying. The evolution of pottery decoration, implying the urns, generates three stages of internal development, covering the entire period of documented existence of the culture.

In the first stage²⁶, the ornamentation is limited to lines of indented horizontal alveoli, prominently raised and grooved undulating or zigzag lines or stripes. The decoration in relief was used in most cases, to decorate pottery made of clay with ingredients and consist of indented girdles and protuberances.

The decorative motifs found in the necropolis at Derşida²⁷, on the urn-vessels is relatively simple and lean. There are used in a first stage, the horizontal alveolar indented girdles, or more often, are left plain. On the inflection point and neck areas appear some applications of circular buttons and elongated, cone-shaped protrusions. These decorative motifs are found on pottery made of homogenous clay and also on pottery made of clay with ingredients.

In addition to previous ornaments, which are kept, during the second phase, new motifs and shapes appear. There is a growing attention to their achievements, the bands are much more closely placed and lines are more accurate. The free space left between the bands begins to be filled with zigzag lines, shaded triangles or printed dots. The inflection point sets to be the preferred location to place the decoration. Decoration with grooved lines has many variations, from drawing vertical or horizontal lines, singly or in stripes, to narrow stripes and less often, wide, shaded with oblique and parallel lines, or filled with „X”s or zigzag lines. The latter are considered as „transition” ornaments to the closed geometry, specifically to the triangles.

The triangle, the square and the circle were used to decorate the funerary ceramics but not in equal measure. The most common is the triangle, oriented mostly pointing up, and sometimes falling between horizontal and vertical stripes.

²⁶ Chidioşan 1974, p. 153-170.

²⁷ Chidioşan 1980.

This phase is characterized by innovation as the distinctive features of the Wietenberg ceramics are being developed and a very important element emerges, defining for the culture in question, the spiral. The channels are usually placed obliquely on the inflection point of the vessel and have the appearance of shallow depressions of various sizes and depths.

The last phase brings a new decorative element, the meander, with more complicated loop, shown especially by their endings. There are no major changes regarding the shapes of the pottery but new ornamentation techniques appear: white paste inlaying, dotted and notched printing executed with a comb and stamping with a circular or triangular stamp.

Over a large period of time, the spiral, whose structure is common in natural flora and fauna (snails, clams), has seen many variations of output and interpretation. This sign is common in many cultures, not only in the Bronze Age, and is full of symbolic meanings. The use of such signs in a space with a ritualico-religious destination, results in its sanctification. Raised to the rank of symbol, the spiral has been known since the Gravettian.

Taking into account its spread at an almost universally level, it is impossible to consider it as a Carpatho-Danubian feature, nor can state that has its roots in this area. The spiral is a constant leitmotif. The symbolism of the spiral shell is supported by some speculation of its mathematical nature „sign of balance in imbalance, of order within a world of movement”.

Spiral decoration is found in the culture Wietenberg in different variants, generally on fine pottery. This motif probably had a symbolic role, not only an aesthetic one, and its dynamic nature is sometimes tempered by framing into stripes. Wietenberg spirals do not extend over the entire surface of the vessel, as happens with those made in the Neolithic or Otomani culture, our territory and beyond, in the Cyclades area.²⁸ Although during the transition to the Bronze Age, that spirale was found on Coțofeni pottery²⁹ discovered within the settlements at Călnic, Petroșani, Livezile, during the Early Bronze Age it is not

²⁸ Vulpe 2001, p. 257 outlines the hypothesis according to which, the origin of the spiral motif in the Intra-Carpathian area is related to the Cycladic circle.

²⁹ Popa 2004, p. 113.

documented. The spiral presents a wide range of options, including spiral hooks arranged in a chain, having oblique ends tangent to the spiral loop record and spaced horizontal rows.

Spiral-shaped „S” horizontal links clasped at the ends, made by incisions, simple, double or triple or channeling the narrow lanes, is the most common and representative for the category in question. Another way of making spiral decoration is by joining the ends of elements in the form of „S”, with their heads together, which are placed above the arches made of shaded lanes. In the necropolis at Derșida, grooved spiral appears on a single vessel, placed on the upper part of the outside. A peculiarity of the grooved motives, which is a distinguishing feature for the Wietenberg ornamentation, is that they are always striped.

The Wietenberg communities used the meanders as a decorative motif only incidentally, with some variants that were in the majority of cases, framed in strips. Meanders are always arranged in an oblique position with their heads facing different directions. Like the spiral, the meander finds analogies in ceramics specific for the Appeninic culture, in the italic space.

Wietenberg funerary ceramics is characterized by a special symmetry in the distribution and development of ornamental grounds in the registers. Regarding the necessity of having a rest in an object made of resistant material was identified on wide areas, not only of Europe but worldwide. The urns served as the permanent or temporary locations for the souls of the dead individual and this kind of recipients must have been made strictly for this destination, as there haven't been found any analogies in the settlements.

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Keywords: funerary ceramics, ceramic decor, Wietenberg culture, cremation

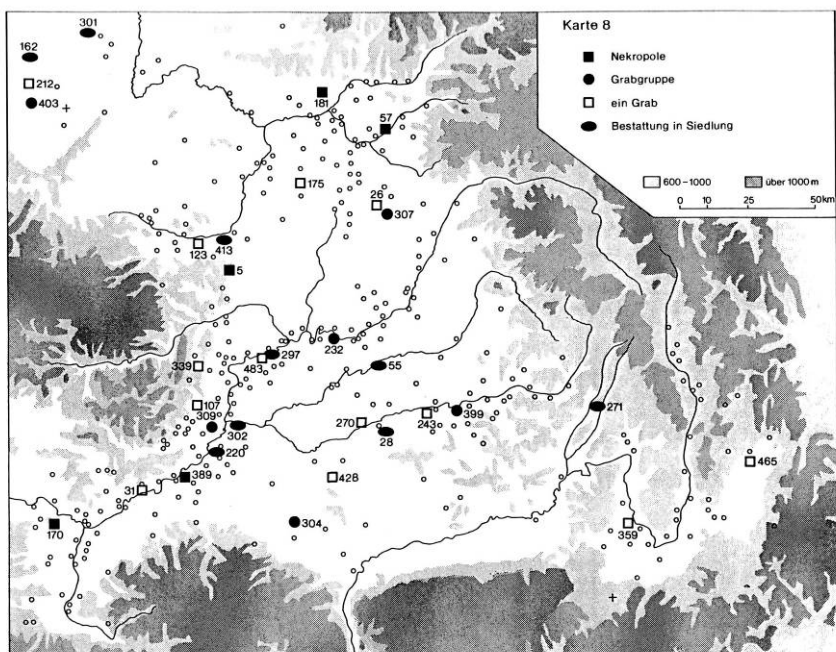


Fig. 1. Map of the Wietenberg funerary discoveries (after N. Borroafka)

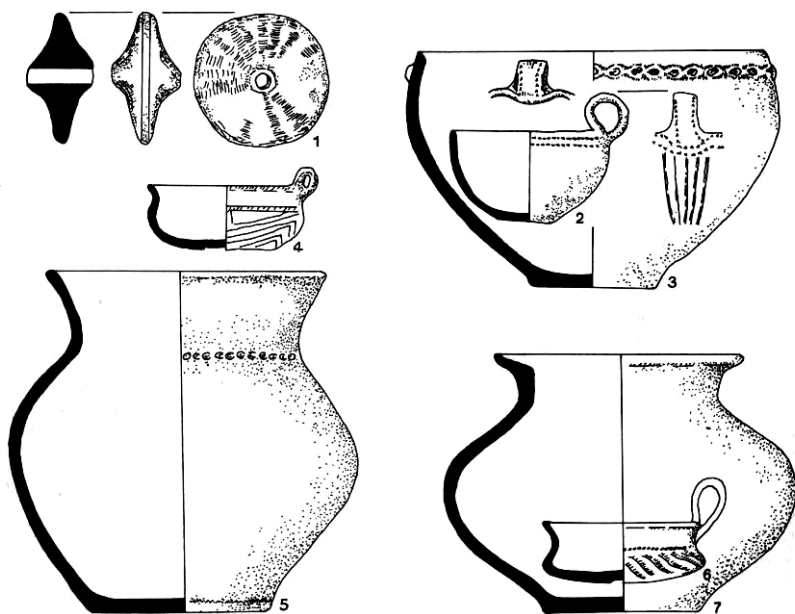


Fig. 2. Dumbrăvița. Funerary inventory: M.14b (2-3); M.6 (4-5); M.2 (6-7) (after I. Andrițoiu)

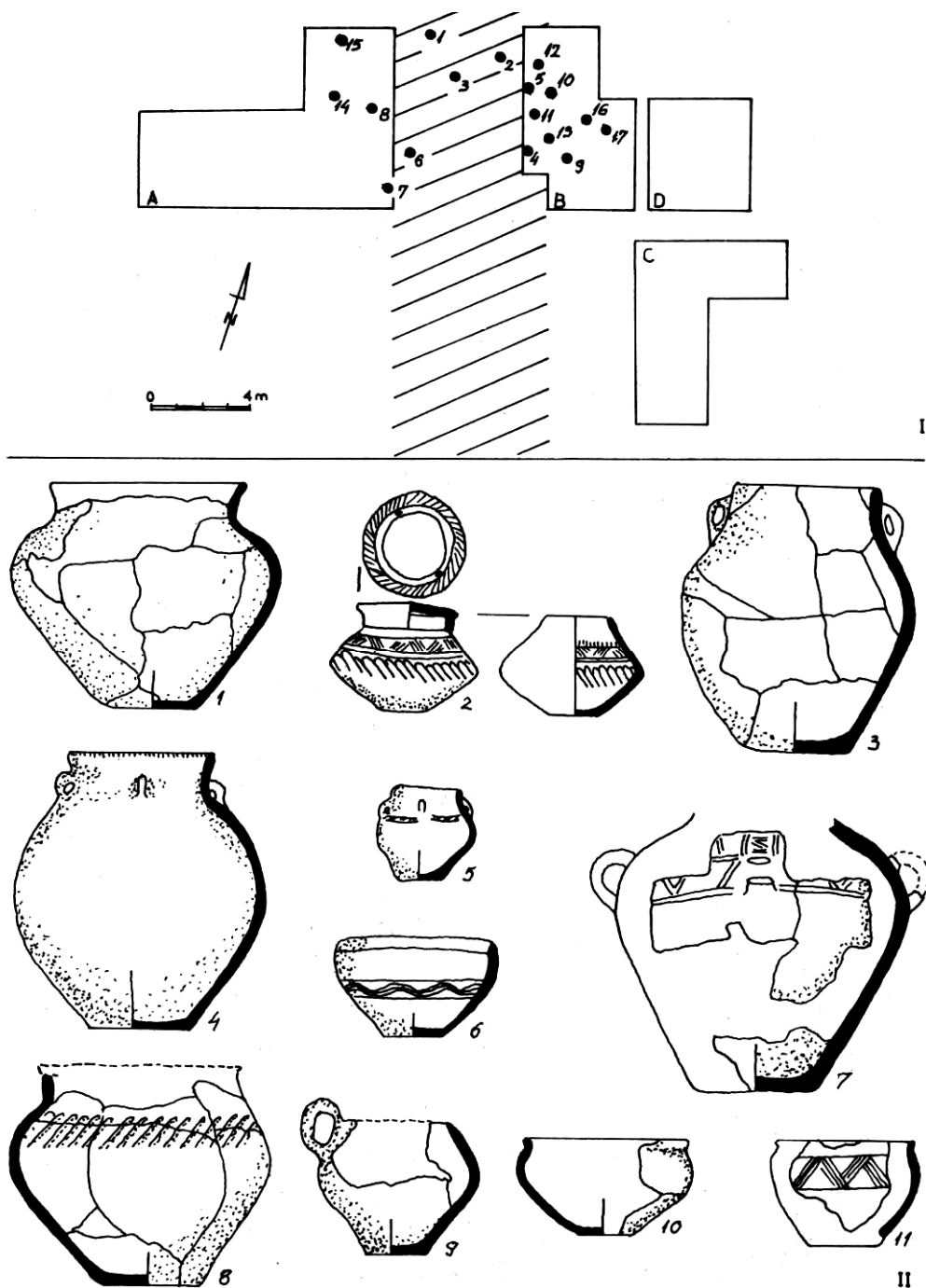


Fig. 3. Deva. Wietenberg necropolis: I - The plan of the necropolis; II - Funerary Inventory: M.16 (1-2); M.15 (3); M.17 (4-6); M.10 (7,11); M.9 (8-10) (after I. Andrițoiu)

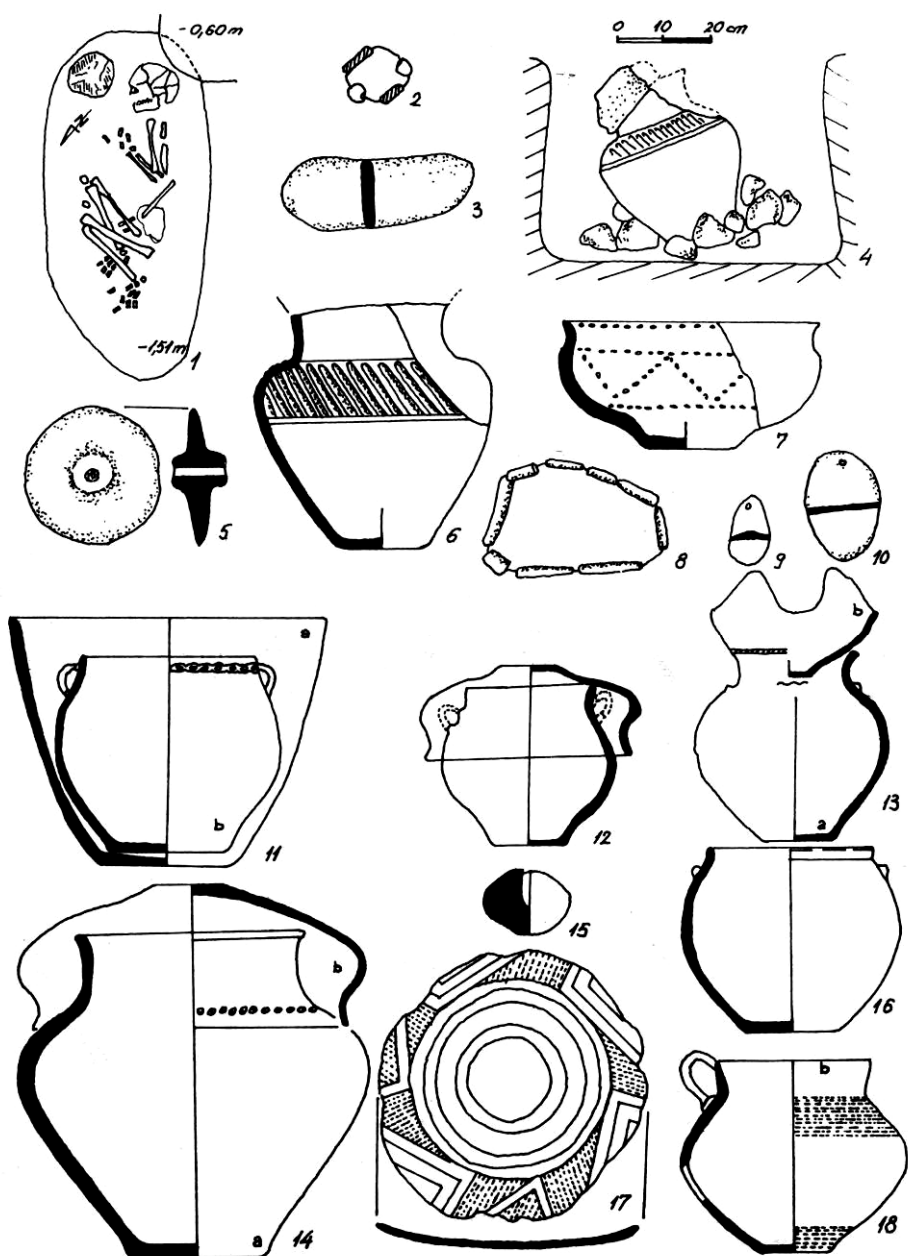


Fig. 4. Derșida. M.1 (1), inhumation grave; M.3 (4), cremation grave. Funerary Inventory: M.3 (2-3, 5); M.7 (6-7); M.5 (8-10); Bistrița. Funerary inventory: M.8 (11 a-b); M.38 (12 a-b); M.5 (13 a-b); M.24 (14 a-b); M.6 (15-18) (after I. Andrițoiu)

Cart Burial in the South Caucasus in the 3rd-2nd Millennium B.C

Dimitri NARIMANISHVILI (GEORGIA)

The ancient burial carts, discovered in the South Caucasus, are dated from the middle ages of the 3rd millennium B.C. There was discovered the whole wooden cart and its details, which was buried with the deceased in the kurgans of 3rd millenniums B.C. in the South Georgia, on Bedeni plateau.¹ In one of these kurgans the deceased was buried on the wooden four-wheeled cart.

The ritual of burring on the cart was widespread in South Caucasus region, especially by the end of the 3rd millennium. It must be mentioned that, this ritual was typical for the Trialeti Culture and had been used while burring kings and aristocrats in the "Splendid Kurgans" with plenty of luxury objects, jewelry, pottery, weapons made from precious metals, textiles, and ornamented clay vessels, as well as wooden utensils of the Trialeti Culture. Only four-wheel carts are spread in this period, which typical sign is massive wheel consisted of tree parts.² This kind of wheels (**fig. 1/1**) was discovered in two kurgans from Sabidakhcha.³ Separate details of the cart were discovered in other kurgans.

Carts from kurgans by its construction are similar to the ones spread in the Near East.⁴

Burial carts dated back to 15th-14th centuries B.C. are distinguished with various forms. Several carts are discovered in Armenia, on the bank of Lake Sevan and in Lchashen kurgan.⁵ They have also three-parted wheels like the ones from Bedeni and Trialeti kurgans. Two-

¹ Gobejishvili 1981, p. 99.

² Куфтин 1941, p. 95, fig. 102.

³ Jafaridze 1969, p. 75, fig. 47, pl. XXIV.

⁴ Куфтин 1941, p. 95.

⁵ Мартиросян 1964, p. 97.

wheeled battle chariot is discovered in Georgia in the kurgan №4 of Berikldeebi,⁶ while in the same time the deceased was buried on the four-wheeled wooden cart. Little burial cart dated 15th-14th centuries B.C., was discovered in Trialeti (**fig. 1/2**) in burial №30 of Safar-Kharaba cemetery.⁷

Researching the carts in the south Caucasus shows us that in the 3rd millenniums B.C., when appears a new style of burring, the whole carts used to be putted in kurgans, while separate parts are rarer. Later it is on the contrary.

After 14th century B.C. the events of burial ritual on the cart is not confirmed at present. We must suppose that at this period burial ritual on the cart exhausted social and ritual meaning.

After discovering ritual-processional roads connected with the Trialeti kurgans we managed to restore the bury ritual on the cart. From the eastern side, stone-paved grand ritual-procession roads border upon the kurgans (**fig. 1/3-4**). The length of some roads reaches 600 m, with a width of 7 m.⁸ Occasionally, the ritual procession traveled along this road to the kurgan and was carrying the deceased or the ash.

It seems that the richly decorated four-wheeled carts were harnessed with oxen. The procession began from the east and went to the kurgan, to the west.

The burial ritual on the carts and the carts with three-part wheels must be a result of near Eastern influence. The burial ritual on the four-wheeled cart was spread in Sumer and Elam in beginning of the 3rd millennium B.C. The wooden burial carts harnessed with oxen were discovered in the royal burial of Ur and Kish. These carts find a big likeness with carts found in Trialeti.⁹

Famous Swiss psychiatrist C. G. Jung thinks that chariot/cart is the symbolical expression of earthy life. For illustration he brings Georgian folk poetry, which he thinks, represents the archetypal image of the chariot/cart the best.

“Carried the Cart on the mountain
It start raising like the mountain

⁶ Mansfeld 2001, p. 44-45.

⁷ Narimanishvili 2010, p. 324.

⁸ Narimanishvili 2009, p. 44-45.

⁹ Куфтин 1941, p. 95.

Lead me here with the living
Next world with the eternity".¹⁰

We think that this poetry is the key for the explanation of the Burial ritual on the carts: Cart rolled in the mountain (kurgan), takes the deceased on it to the next world.

Kurgan (artificial mountain) represents the cosmic, universe axis – "*Axis Mundi*".¹¹ In mythology many ancient cultures, chief of the tribe or a king represents a temple, because after the death deceased king becomes ancestor deity. For example, the Egyptian pyramids and the Hittites mausoleums of King and Queen, which were used as a temples. Hittite expression: "*became a God*", which marks the death of king and queen, gives evidence of existing as mythological standpoint.¹²

Also the Ziggurats personify the cosmic mountain. This is witnessed by the names of the temples in the strong cultic centre Nippur in Mesopotamia: "Mountain House", "House of the Thunder" and "Mountain House of all countries". Sumerian name of the Ziggurat was "Mountain – U-Nir".¹³

According to the mythological thinking, bury in the kurgans was identified to bury in the mountain, cave. Burying of deceased in the cave used to be common in different epochs. We think that Egyptian pyramids and Royal Tombs of Ur belong to the category of these type sacral places.

To bury the deceased on the cart was connected to the religious beliefs of the Near Eastern population. According to their beliefs, the chariot is the attribute of the ruler. In Hittite ritual text "New building of the palace" we find dialogue between king and the throne, which refers to the regain King's rule by his rebirth:

"The Throne brought me, the king, the power and the royal chariot from the other side of sea. They called me King Labarna."

¹⁰ Юнг 2003, p. 205-206.

¹¹ Beriashvili, Tortladze 2001, p. 32.

¹² Beriashvili 1988, p. 189.

¹³ Элиаде 1998, p. 88.

In this ritual text, chariot is represented as the main attribute of the royal rule.¹⁴

In our opinion, the burial ritual on the cart must be connected to mystical beliefs, of South Caucasian population and used to service the deceased Kings rebirth.

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¹⁴ Beriashvili 1988, p. 190-191; Tatishvili 2001, p. 77.

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Keywords: Bury, cart, kurgans, Trialeti culture, South Georgia

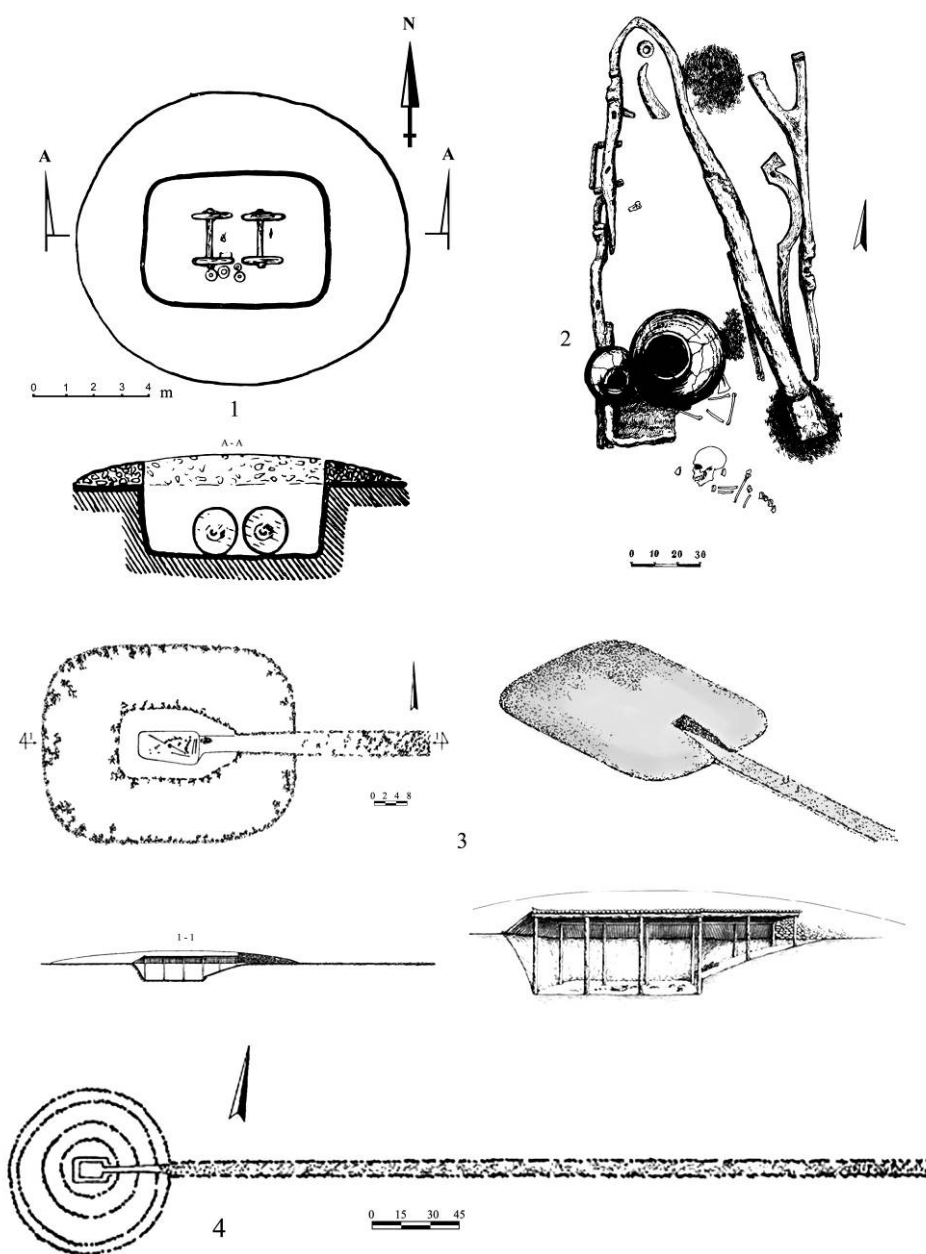


Fig. 1. Sabidakhcha. Plan of kurgan (1); Safar-Kharaba. Burial №30 (2); Trialeti. Plan and profile of kurgan (3); plan of kurgan of Trialeti culture (4)

Burring Rituals in Barrows in South Caucasia

Zviad SHERAZADISHVILI (Georgia)

In the half of the third millennium B.C. in South Caucasia burring rituals in barrows appeared and had lasted till the end of the third quarter of the second millennium B.C. The oldest individual kurgan graves excavated in Georgia are located near the village Matkopi. They date back XXIV-XXIII B.C.¹

Barrow construction was preceded by a careful preparatory work. The first step included smothering the ground for barrow. There are two groups of barrows, with holes and without. In barrows without a hole burring halls were constructed right on the ground. On the contrary whereas the depth of holes reached 4-5 m and area of floor was 45-50 m². To dig such a big hole, approximately 250 m³ of ground work was done. In Early Kurgan Culture (ex. Bedeni)² a wooden chamber for a deceased to be buried, were put into a hole. Wooden chamber was built with the help of big and long pillars. Walls, floor and roof in Bedeni barrows was made from oak pillars. The roof of a chamber stood on a column or columns, the number of which depended on the area of a chamber. Exactly on these columns there was horizontal cover with straight and long pillars. In barrows without hole the walls of burring halls were built from stone. The walls were built by flat stones, to be walls more straight and smooth. The stone walls kept the ground from falling into the hall. These walls weren't holders of the roof. To the burring hall, from the east was made special entrance-dromos. It was beginning from the edge of the embankment, and was going to the centre some barrows had special paved-stone roads. In spite of distinguishes between barrows, they all have embankment on the burring halls.

¹ Jafaridze et al. 1980, p. 35-41.

² Dedabrishvili 1979, p. 16-70; Gobejishvili 1981, p. 37-79, 81-91.

The most obvious example of burial ritual in barrows is №6 barrow in Zurtaketi.³ It is situated in South Georgia, on Zurtaketi tableland and belongs to the Trialeti culture.⁴ Barrow's diameter is 84 m. Height of an embankment is 8 m. In spite of that, long time had passed; barrows embankment original form is still kept. It is a stepped barrow, which at the top had form of cutten cone. The height of the first step is 3 m. From the east, on the edge of embankment is beginning the special entrance-dromos. It is built by flat stones. Promos length is 18 m, height at the end, to the burring hall is 3,6 m. In the centre of embankment a burial hall was found. The hall has an extension square form. South and north wall length is 14 m, west wall is 10,6 m, and east wall is 10,5 m. The area of hall is 147,7 m². The height of the walls are from 2,6 m to 3,15 m. It is supposed that, more lower walls are the results of damages of later period. On the height of 3,15 m burial hall has a terase around the hall, with the width 2 m. The height of the north and south walls of the terase is 2 m. Barrow №6 has a special stone-paved road, which length is 400 m, and width is 6,2 m.

The original form of the embankment of Zurtaketi barrow №6 is close to ziggurats, temples of the Middle East. Ziggurats as barrows or any burial building and chapels are built by one principle. They are presented as artificial eminences, which sometimes a special ritual roads have. Protosumerian and Sumerian temples had grandiose staircases. Itself ziggurat had several big steps. Special stone-paved road has not only Zurtaketi №6 barrow, but also some barrows in Trialeti Culture. The roads are mostly built on man-made substructures, probably made at times in order to level the soil, and at others to separate the road from the actual surface. The maximum height of the road was 1 m. The substructure under the road was formed of stones larger than those used for paving and constrained several layers. This technique of building ritual roads points to a high level of engineering art. The ritual roads, related to the Trialeti barrows have no analogues in the area of barrow culture. They evince considerable similarity with the ritual-procession roads attested in the ancient world. They show the particular closeness to the, "ascending roads" found at the Egyptian pyramids.

³ Jafaridze 1969, p. 45-48, fig. 39-41; Narimanishvili 2006, p. 8-14, fig. 17.

⁴ Gogadze 1972, p. 38-112; Kuftin 1941, p. 78-135; Lordqifanidze 2002, p. 83-101; Jafaridze 2003, p. 156-183.

Pharaohs of all dynasties of the old kingdom were building, “ascending roads”. The road to the pyramid of Unis had length 670 m and width 6,7 m. It was guarded by stone walls, which on the height of 3,2 m were covered by stone blocks. Also, the same road had pyramided of pharaoh Mentukhotep I. It had 1200 m length and 30 width 33 m.

Hitian chapels also had ritual roads. A “saint road” was forward to the temple in Bogazkoi. A grandiose ritual road was also in Babylon. Road was forward to the Ishtar gate, which was connected to the Marduch temple.⁵

Every ritual road is for concrete barrow. They are connected to the burial rituals and were built for the funeral trials. The deceased was lied on the chariot in which were bulls, and was brought in the already covered barrow, by the ritual road.

In Zurtaketi burrow №6 we have all necessary rituals, which were at that period. Special attention takes Zurtaketi barrow №6. On the burring hall was erected stepped building. Construction of barrow is circular. Above mentioned barrow on unique architectural building example of Middle Bronze Age, and has no analogues in South Caucasia. Architecture of barrow, burring rituals, funeral materials are very similar to the parallel civilizations of the Middle East. This shows closely relations between South Caucasia and Near Eastern.

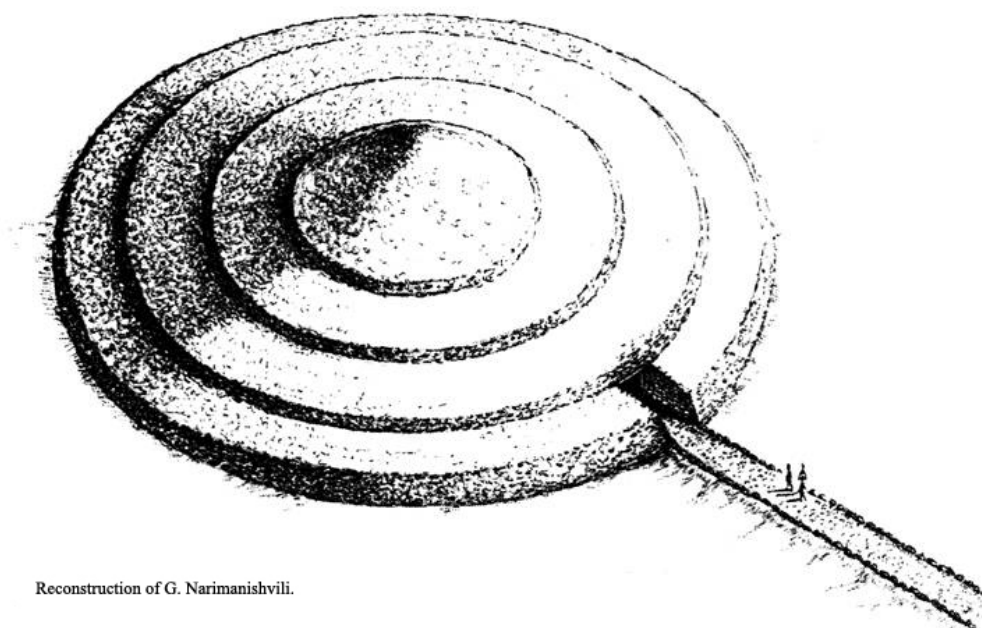
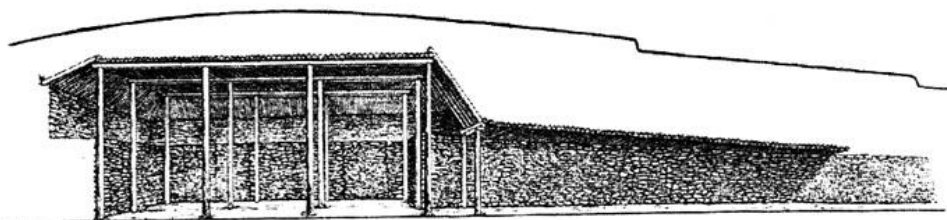
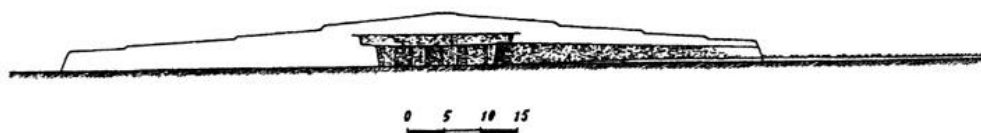
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Keywords: Burial rituals, barrows, Kurgan Culture.



Reconstruction of G. Narimanishvili.

Fig. 1. Reconstruction of Zurtaketi barrow №6 (after G. Narimanishvili)

“Death of the Body a Life for the Human?”. Treating of a Body After the Death as the Expression of a Rite of Passage

Tomasz MICHALIK (POLAND)

Introduction

Death, human body, rituals are the subject of many humanistic studies as well as natural sciences. Very often, however, these issues are considered on the basis of individual studies that make the impression of being separated domains of human life, not connected in any way. In this context the academic practice seems not to be parallel to the existing reality, which is constructed from continuous interactions between its participants. The archaeologist, as the constructor of an image of the past world, is faced with a similar challenge as the present scholars. The wish to speak about ‘what it was’ cannot only be restricted to present ‘what it has remained’. In this article I would like to make an attempt of looking in slightly different way on the cognitive possibilities of the research of cremation (using as the example the burials from 2nd and 3rd period of the Bronze Age from cemetery in Kietrz). I would like to refer to the conception of the rites of passage outlined by Arnold van Gennep, to the perspectives of magical thinking suggested by M. Buchowski and other issues taken into account by archaeology of the body and funerary archaeology. Applying this perspective allows us to ask various questions not only regarding the archaeologist attitude to past bodies, death and life, but also it helps to investigate what kind of relation to the world or itself can be reflected in the material remains.

It is not an easy task to comprehend prevailing rules of the past. The academic practice of prehistory’s investigator has showed, in the most obvious way, that ‘troubles’ with the man are not finished with the moment of its death. The researcher of the past very frequently is trying ‘to reanimate’ the past man in the situation when he has access to his body only (or its remains), which becomes the carrier of coded information about the past. In my opinion in order to decode the

information it is necessary to apply multi-aspect regard what it has passed on. Thus, it is crucial to generate (in the context of this problem) the holistic frame of these three elements: the death, body and ritual, which result in the shape of the cemetery.

The passage to another world: "The real life begins after the death"

The funerary rite very distinctly fills in the concept of the rite of passage, which was submitted in 1909 by Arnold van Gennep. This will be also my perspective during the analysis of the cemetery in Kietrz. The phenomenon of death, however socially aware, is always astonishment in each individual case. Thus, death demands every single time to be tamed, its 'culturalization' and proper treatment so that it does not disturb the sphere of living. In the ritual the specific form of reality is created that helps to 'endure' the time of change (that is determined as its main function). However, paradoxically it may seem that the domain element of funerary rites comprised in the phase of separation, it should be determined that much more impact in these practices is put on re-incorporation of dead to the new world.¹ The particular character of the rite depends on many elements both strictly connected with the dead person (e.g. the social status of the dead) and eschatological ideas but also, which is often neglected, the elements consisted in the human individual (the soul, body, vital forces).

Drawing from just the general scheme it should be mentioned that the rite consists of three elements:

- the ritual of separation (it is connected with all practices aiming to 'cutting away' the dead from the world of living, to claim its death, all actions taken on the body to withdraw him from the general setting);
- the liminal ritual (this is the time in which both the dead and its family e.g. through mourning are preparing to incorporate him to the other world. The various manipulations are demanded to be fulfilled in order to make the transition to another reality possible. In the

¹ Gennep 2006, p. 151.

context of these deliberations the process of burning of the body is considered);

- the ritual of re-incorporation (it is a specific crown of the whole process. The dead does not exist in the world of living since - he gains the new status, exists in the new reality -, which does not have to be withdrawn from the world of living.²

It should be highlighted one more time that model presented above (which is supported by anthropological studies) may undertake more extended and developed form. The created dichotomy of the man put on the meeting of borders of the two different worlds should be 'tamed' by performing 'ritual notice'. That notice is expressed in many ways and constitutes the constant element of culture.

The rite of passage can be looked on from the perspective of its phases (which was schematically taken into account previously). However its participants should be also noted. In my opinion, in perspective of cremation as the funerary rite four elements may be distinguished constituting the rite of passage:

- the living taking part in the ritual who fulfil the symbolic actions;
- "objects" which are used in the time of the ritual and which in its result can succumb semantic transformation;
- the dead body that is yielded under cremation;
- the grave that is the new world for the dead, the collection of relations.

This division needs specifying. Most of all, this kind of dichotomy in comprehending the ritual should be highlighted. *De facto*, the rite of passage refers to the dead, it is him who needs it so that he achieves a possibility to enter to the new world. The livings are the participants of this ritual however, it does not affect them directly. The ritual, although, constituting crucial element to restore the balance that was lost by the death of a member of society. By taking into consideration M. Buchowski's concept of the magical thinking, the attributes used in the

² Gennep 2006, p. 151-166.

ritual play a particular role. It is worth mentioning that in the magical system of perception of the world there is no simple opposition of *sacrum-profanum*. The world is a unity without limits determined by the modern thinking system, such as nature – culture, human – non-human, good – evil, does not exist.³ In the context of these deliberations it should be claimed that each of used elements (including found artefacts) had some features and meanings. It could be either the maker's or user's property or another ones granted by the culture. They have become (in our understanding) more subjects than objects.

It seems necessary to draw also another category of the death that is not the end of life, but only the change of its shape. By reason of connecting by the body subject and object the solicitude about inertial integration (which is equal to the fear of disintegration)⁴ causes that even after death it raises concern among living. We can refer here to words:

“In this case all that need be said is quite simple that we are dealing with techniques of thee body. The body is man's first and most natural instrument. Or more accurately, not to speak of instruments, man's first and most natural technical object, and at the same time technical mans, is his body”.

The body should be treated this way then when it is already dead. The corpse still constitutes the basic tool for the man; the basic tool of ritual. Thus, this transformation of the body allows for the change of the form of existence by the human. This transformation takes place in the specific context, which is the pyre. The transition to another world is not possible without fire, which absorbs energy from the wood. During the ritual these two elements, that is fire and wood, gain the special, symbolic meaning. The wood/tree is traditionally connected with the life and fire with purification and acceleration of mineralization process. Together they play essential role in preparation/transformation the dead to live in the other world. Their relation is then apparent with the ritual of separation from the previous world. Withdraw from the world of the living is connected with creating a new reality. It has been constructed through the participants of the ritual, not only in the material shape, the grave and its equipment, but also in the form of

³ Buchowski 1993.

⁴ Bakke 2000, p. 24–32.

giving new meaning to this mater. Transformed body on the pyre enters in the new meaning of space through building new relations with "objects of the living".

Materialized thinking

Archaeological site in Kietrz (Lower Silesia, Poland) has an important place in Polish history. In the traditional view it is included in the cultural changes connected with the phenomenon known in the literature as the urnfield culture. This cemetery utilizing from the II period of the Bronze Age to the late La Tène period is notably the place of cremation which however was practiced in various manners. Especially interesting phenomenon are kietrz graves which occur here and do not have an analogy in the surrounding area.⁵ This specific funeral practice consists in placing burned body into the wooden coffin (corresponding in size with the non-burned body) and covering it with a mound. Such construction was often improved by posts (fixed into the ground). The majority of graves had an east-west orientation. Among burned bones were mainly found (also burnt) fragments of bronze (pins, bracelets, pendants, rings) and jewelry-glass and amber beads. The other important element of the grave was pottery. Small vessels (cups, bowls and scoops) were located within the coffin. In the majority of cases there were no contents in them. Fragments of bones which were found sporadically in those vessels probably come from the post-depositional processes. Finding a great amount of crumbled pottery which appeared in the layer which forms the mound is worth mentioning. They are mostly single fragments, not allowing a reconstruction of the vessels from which they come from. During the exploration there were also noticed some dugs (on the base of the analysis of stratigraphy we know that they come from prehistory) which however do not damage the coffin. The graves are merely placed in the cemetery and they are surrounded by the smaller urn graves. In the analyzed part of the cemetery there are about 2500 graves of which 131 belong to the type of grave being discussed in this work.⁶

⁵ Gedl 1984.

⁶ Gedl 1984.

Reading the rite?

"You have to take the source on the bed of death, make it expectorate the information" (Jules Michelet)

Looking at the information collected during the exploration in Kietrz we can try to read the ritual of transition connected with this place. We must admit here that it is difficult to find traces of such elements of the ritual of disconnection which may be identified with the events between the death and burn of the body of individual. However, there is no doubt that after death the body was being prepared to be burnt at the stake in a period not possible to define. The ritual of disconnection starts a series of activities which result was to let the death live in the new world. It requires a specific attitude of those who still live whose duty is to treat the body in a proper way and to prepare the stake which will be the place of the next change. Preparing the dead, setting the place of cremation, collecting the wood for the stake, as well as an attitude of the living are the determinants allowing them to go to the next stage of the ritual. The place of burning was not found in the near area so we deal with the different location of the activities connected with the ritual of disconnection rather than the ritual of inclusion (which effect seems to be represented by the cemetery). Analysis of the burned fragments found in the context of burned remains allow to claim that the body of the dead was dressed up (an open question is whether it was a funeral costume or rather casual). The body and the costume which is the closest to it were apparently destructed. Then some objects had characteristics which predestinate them to the direct participation in the transformation. It was mainly jewelry (pins and other bronze elements, amber and glass beads). All those things could be an integral part of the body, therefore they were also burnt.

The lack of mentions of location of funeral stakes does not allow to state whether the bodies were burnt in a one place, whether this long (almost eight hour long) process was accompanied by other activities. This transfer would not happen if it was not for wood which gives energy for the cremation. The symbol of wood in Kietrz seems to be something especially worth mentioning. Wood not only makes the body be burnt but also in the form of the coffin is the place of "staying" of the

transformed body. A tree appears as a symbol of joining two worlds-the underground and over ground. Its roots go back to the ancestors but it also exists in the living world. It is also a symbol of permanence. Moreover, wood is used in building the new world. In the shape of a wooden log it becomes a new body for the burnt remains. In the shape of posts dug into the grave it becomes a link between the worlds. The grave's construction itself should be treated as the material expression of the system of thinking which refers to the images of the life after the death. Despite the fact that the material which the grave is made of comes from the living world, it gains a new meaning which gives a sense to the transition. Fire itself makes the body indestructible, mineralized and transformed.⁷ The purity of the remains found in the graves leads us to a trace of "washing" ashes which aim was to find a new body. Those remains are taken out and "saved" from the living world. The same practices refer to the jewelry which is integrated with the dead. It is also burnt and transformed and it accompanies the dead in his way to the next life.

The cremated body seems to be prepared for further existence. It is possible not only in the context of material transition but mainly in the change legitimized by the living participants of the ritual. The transformed body must exist in a concrete context, however, with this existence there is a specific space - the grave. It is not only a place but also a set of relations between the subjects which are there. The pattern according to which the grave's constructions are raised is an expression of thinking the structure of the new world. It should be observed that despite the fact that the body is divided (burnt to ashes) it is placed in one point in the coffin. It suggests that it is still treated as an ontological unity. It is especially visible in case of the grave in which there is more than one dead and the burnt bodies are situated in various places in the coffin. It also gives rise to some questions-whether they were placed there at the same time, whether they were exposed to the ritual together or individually and what kind of relation will join them in a new world.

In the area of burnt remains surrounded by the wooden log (a wooden body) are placed small vessels which seem to be made especially for the needs of existence with the new body. However (in case of a common grave), the vessels are not visibly attributed to any of

⁷ Thomas 1991, p. 174-194.

the dead. Those elements have a special status as they seem not to take part in a normal cultural circulation. However, at the same time they have characteristics of their creators or donors. Who could be responsible for a production of those things being in a such close relation with the dead, is an unsolved question. Maybe they were people who stayed in similar relation in his lifetime.

However, the new world did not finish at the border of the wooden coffin. The ritual went on. The coffin needed a special surrounding. It was created by throwing pottery into the ground which formed the mound. Localization of those materials seems to not to be accidental. Each of the pottery's elements had characteristics of its creator. So they can be a mediator between the dead's and living's world. They are not useless elements but they create set of meanings and relations with the dead. They are also a new form of contact, the same as the dead gets a new form of existing. The earth which forms the mound becomes something different than the earth which is used in everyday life.

A function of digs within the mound made as early as in the Ancient times (soon after placing the body in the ground as the stratification analysis showed) seems to be a mystical issue. Those digs do not damage the coffin so they could not be a robbery. It can point to the fact that placing the body in the ground did not finish the rite of incorporation. There was required some further activity. The dead was still present in the activity of the living. The impassable border could be the wooden coffin. The transition of the body into the ash was achieved because of the wood but, at the same time, the wooden log was an impassable border. It also isolated the body from the ground. The wood, also dig in a form of pillars was also a link with the world of living- it established the vertical relation. Therefore, we should perceive the cemetery as the place of interrelation of two worlds, place of different life rather than just the last resting place of a dead.

Summary

Considerations referring to the mental sphere of human activity in the past get a special meaning in the case of archaeology. Although we do not have the direct access to the past thought we try to understand people from the past comparing their ideas to our way of thinking.

Special spheres which connect the past and present seem to be not only the death but also the experience of our own bodies. Those characteristics seem to be something universal but are still interpreted by way of cultural discuss. The manner of perceiving remains explored by an archaeologist proposed above was an attempt to change the analytical approach to the past. In my opinion giving an active role to the products of material culture allows to more empathic seeing of the connections with their creators. I tried to present the death not only in the category of the end of a human or uncertainty of questions what will be then but as the “common” transfer to the next form of existence. This new world, which the dead is incorporated to, does not lack the relations with the living- a link is not only a memory of dead but mainly a cemetery which is the place of communication of two worlds. The cemetery in Kietrz analysed by me is an example of ways of understanding the past processes and should not serve any generalization. The key element seems to be the renewed perceiving of the power of archaeological sources which lies in the research questions.

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Keywords: Rite of passage, body, burial, Kietrz, cognitive archaeology

A Sacred Place and the Concept of Landscape. A case From Gzin

Dąbrówka STĘPNIEWSKA (POLAND)

I would like to present you the case of a fortified settlement at Gzin, undoubtedly one of the most interesting of all fortified settlements of the Lusatian Culture on the Polish territory. Discoveries made in the presented site were the subject of several discussions and polemics concerning the ceremonial sphere linked with the human sacrificial victims. Nowadays Gzin is a small village situated in North Poland, Kujawsko-Pomorskie Province.

I have planned this paper as a case study and I want to explore the question of significance of this peculiar archaeological site in the past and partly in the present, from three different perspectives. But before that I will make a short description of archaeological evidence from the site to demonstrate the material, which will be analyzed from several points of view. Those above mentioned particular approaches are connected with: ritual cannibalism, shaft burrows and phenomenology of landscape. The sequence isn't accidental, it is chronological indeed. An interpretation of the fortified settlement at Gzin as a cult object, where some kind of ritual cannibalism took place, emerged in the 1960's. It was established and accepted mainly because of the unique character of the site and the fact of anthropophagy among tribes of the Lusatian Culture. The hypothesis was also supported by the use of ethnographic records, which was a common method applied by archaeologies in those days. The second approach I want to discuss appeared in literature in the 1980s and highlighted directly the context of appearance of the human and animal bones remains. It is about the shaft burrows, their complicated internal construction, contents and stratigraphy. There were some associations between these objects and other once from different parts of Europe, dated to the same period and connected with Celtic tradition. So the conclusion was that there might

have been some influence of Celtic Culture at Gzin or simply a manifestation of some unknown social practice connected with human sacrifices. And last but not least the phenomenology of landscape, another approach which appeared and developed in the 1990s. The key-words are here time, place, historical conditions and human engagement with the world. Using this archaeological approach I try to find an answer to the question of the perception of the fortified settlement at Gzin as a part of the landscape in the past as well as in the present and how the perception could influence the significance of this place in the past.

The three different perspectives are equivalent and each of them highlights another aspect of the same issue. This variety makes that the image of the fortified settlement at Gzin becomes more complete and clear but nevertheless we still don't know "how it really was". Each of these methodological approaches includes cognitive possibilities and limitations and the main purpose was to demonstrate them and to show how they influence our thinking about the past and constructing an archaeological narration in the present.

Archaeological evidence¹

In hitherto literature the presented site was dated to Early Iron Age and connected with the existence of the Lusatian Culture. Such chronology was based on the results of the surface investigations carried out in the inter-war and post-war periods. During the researches the materials dated to the Lusatian Culture and Pomeranian Culture were gathered and the chronology of the site defined precisely to Hallstatt D and La Tène A period. Twenty-one archaeological sites have been verified during the investigations into the fortified settlement and its environs carried out in 1968-1970 and supplemented in the eighteenth.

The fortified settlement is an irregular rectangle with rounded corners in shape, longer axis 180 m and shorter 112 m. The rampart is only 1 m height near the deep ravine (37 m of slope), whereas in the east part-next to the plateau the rampart reaches the height of 11 m. Following a detailed analysis of the stratigraphy of the object two settlement strata dated to the Lusatian Culture have been distinguished.

¹ Chudziakowa 1992.

The thickness of strata is 0,50 - 1,80 m in the central part of the site apart from the cultural pits (ca. 2 - 3 m) and 3,90 - 5,00 m. in the ramparts. In some parts of the object the contents of strata were dislocated and consequently the borders of the cultural layers were difficult to distinguish. The cultural pits discovered within the settlement strata have been classified into three chronological groups. The first group that included 55 pits is dated to the Hallstatt D period, the second one - 22 pits, is dated to the La Tène A period. To the third group classified were 7 pits in which the lower part, usually of a well shape is dated to the Hallstatt D period, whereas the upper part, usually of syncline shape is dated to the La Tène A period. Two pits were not classified to the chronological groups. What was also distinguished and could be significant is the appearance in the profile, of most of the pits, a sand- and clay strata, which probably was separating successive human and animal bone remains deposits. Among the 86 uncovered pits, 29 (about 33%) contained human bone remains. There was 21 pits with disarticulated human bone remains, 2 pits with complete skeletons (a man, 30 - 40 years old, strong bended position, the head bow down; a women/a girl, 10 - 12 years old, mixed up with another fragments of human and animal bones)² and 6 with crematory graves on the bottom of those pits. A lot fragments of human bone remains were with traces of cut and scratch (femur, mandible, cranium), especially in pits dated to La Tène A period (just in one case dated to Hallstatt D). Generally the human bone remains were mixed up with animal remains in every pit. The percentage of particular species of animal bones remains is following: cattle - 58,51%, goat/sheep - 24,41%, horse - 13, 78%, pig - 1,51%, dog - 1,12%, and under 1%: boar, deer, birds, hare, doe, beaver.³ Beyond human and animal remains there were also many fragments of pottery, iron and bronze artifacts (trimmings and tools), bone and antler instruments, discovered in pits, as well as, in the strata in the central part of the fortified settlement. In the central part, there were also some settlement burrows uncovered, five from them classified as semi-dugout with fragments of pottery, burning and some undefined wood-constructions.

² Florkowski 1968-1976.

³ Sobociński 1972.

1st Track: Ritual cannibalism

As I have mentioned at the beginning, discoveries made in the fortified settlement at Gzin were the subject of several discussions and polemics concerning the ceremonial sphere linked with the human sacrificial victims. The content of the cultural pits- human and animal bone remains with traces of cut and scratch, indicated the practice of cannibalism by people of the Lusatian Culture. In hitherto literature the fortified settlement at Gzin was presented and classified as an object of cult, a place of ritual cannibalism. The problem of cannibalism among tribes of the Lusatian Culture was investigated in Polish archaeology above all by Tadeusz Malinowski,⁴ a well known researcher of the Bronze Age on the Polish territory, especially interested in the burial rite at the Lusatian Culture. He mentioned in one of his papers, referring to the problem of anthropophagy, that the habit of eating human flesh was familiar also to many Central European folk groups living during the Bronze and Iron Age. Finds inherited from the Velatice Culture, the Knoviz Culture and the Wysocko Culture are frequently testifying thereto. He tried to elaborate the question of the characteristic feature of cannibalism practiced by the Lusatian population in Poland. The conclusion was that all we know precisely is that the described custom is not a result of a lack of domesticated animals or of "hunting beasts". The excavations have revealed a huge quantity of animal bones stratified in the investigated settlements, like fortified settlements at Sobiejuchy, Smuszewo, Słupca, Kamieniec, Żnin and Biskupin among which human bones appeared but as isolated finds. But there were with no doubt traces of cannibalistic practice, confirmed through an osteological analysis, like for example tooth imprints. In further considerations T. Malinowski appeals to evidence by the ethnographic records. Using ethnographic analogy he is concluding that not only a consequence of the shortening of animal food can be the reason for cannibalism. It may be also connected with the question of taste or of ceremonial rules. But he excludes the first possibility because of the little amount of human bones with traces of anthropophagy, which in other case should be extremely numerous and in fact it is just an unimportant

⁴ Malinowski 1968.

percentage. So he rather inclines to some ritual, ceremonial rules reigning among tribes of the Lusatian Culture.

Now when we compare this information with situation at Gzin, here we have indeed a numerous number of animal bones remains, but a great number of human bones too. As Professor Chudziakowa had mentioned,⁵ it is just 1/5 cultural pits from whole potential to discover. It is also worth saying, that the analysis of the animal bones from Gzin, confronted with situation at another Lusatian fortified settlements, shows some differences in the structure of nourishment. And so the percentage of pig bones for example amount ordinary to 14,3-34,8%, whereas in Gzin it is only 0,4-1,3%. So we can ask a question of the reason of such specific situation. Perhaps there was a cultural limitation, a taboo, connected with the prohibition of eating the meat from pig? Subsequently the horse remains amount to 5,8 - 12,0%, whereas in Gzin - 8,4 - 14,4%. The number of cattle remains is similar in different fortified settlement.⁶ The percentage of other species, like dog, deer or birds amount near to 1%. Such data suggest, that the choice of animal destined to consume wasn't accidental and probably we can associate this with the problem of anthropophagy, but what is the relation between these two facts - it is still in question. But we can affirm that the living conditions were not the reason, as the animal bones analysis showed, to eat human flesh. So we can assume that such social practice was connected with some religious (magic, cult, ritual) or political ideology. That was the reason why ritual cannibalism came into archaeological discourse. What is also very important in this discussion is the directly context of the human and animal bones remains, namely the pits. From that point of view we receive another perspective, which allows us to ask other questions and see the problem from a different way.

2nd Track: Shaft burrows

In this paragraph I would like to pay attention to the directly context of appearance of the human and animal bones remains at the fortified settlement at Gzin, namely those pits and their extraordinary internal construction. Some of archaeologists compare them with shaft

⁵ Chudziakowa 1992, p. 19.

⁶ Węgrzynowicz 1982.

burrows,⁷ dated to La Tène period and generally Iron Age in Europe and associate with the Celtic tradition and architecture as well. The objects known from Gzin are generally shallower than the others. Their maximal depth amount near 5 m whereas in the shaft burrows known from Western Europe it is extreme near 35 m! It is also worth saying that the internal wood and stone constructions characteristic for the objects from Western Europe don't appear in pits at the fortified settlement at Gzin. But there is an analogy in the contents and stratigraphy of these pits and shaft burrows. In each of them there are human and animal remains, many fragments of pottery and also complete vessels and other artifacts like metal trimmings and tools. It is also significant that in many cases successive strata are separated with sand or clay so we can suppose that these objects were repeatedly and cyclic used.

The Celtic religious and cult activity was connected with certain sacred places, which are well known from different archaeological sites in whole Europe. As we can read in Classical writers (Caesar, Poseidonius, Strabo)⁸ Celts performed great sacrifices in such sacred places, before a battle and on its victorious conclusion or to ensure good harvests, the birth of healthy children or the successful raising of cattle. It was assumed, that the gods would welcome most the sacrifice of persons who had committed some crime and so had lost their ritual immunity. If a sufficient number of such persons were not forthcoming, innocent persons seem also to have been offered by drowning, burning or hanging. The whole life of the individual and of the community was interwoven with rites and customs. When I describe this tradition I don't want to suggest, that Celts existed also at Gzin, that they built the fortified settlement, made human sacrifices, ate some part of their flesh and finally threw their rests and bones together with animal remains into the shaft burrows as a contribution or a gift to their gods. I admit that there are some similarities in architecture and material discovered at several archaeological sites and dated to the same period. It is possible that we are dealing with some universal idea, universal custom or social practice connected with specified terms and circumstances. We don't need to call it an influence of Celtic culture right away, but we also cannot simply reject it.

⁷ Węgrzynowicz 1982.

⁸ Filip 1976, p. 169.

There are several archaeological sites with analogical situation as at the fortified settlement at Gzin and now I would bring near some of them. An analogy to Gzin is known for example from Bohemia and Slovakia territory and described by Jan Filip⁹ as a manifestation of Celtic culture, a representation of Celtic ritual. The author discusses in his book "Celtic Civilization and Its Heritage" a case of Libenice. This site was also classified as an object of cult. Numerous animal bones discovered during excavations indicate that there sacrifices were offered. Sherds found in the composition of the site all belong to the Hallstatt-La Tène period of the 4th-3rd centuries. In other half of the cult area, the skeleton was excavated of a woman, with grave furnishings of Celtic character pointing to the 3rd century B.C., along with La Tène bronze brooches with detached foot, rings and bracelets. Libenice was the second site of cult character to be excavated in Bohemia. In Germany there are two unusual sites, both situated above the Oder River, fortified settlements Lebus and Lossow.¹⁰ Lossow has become a site more than of regional significance due to its interpretation as an Early Iron Age ritual site. Earlier archaeological investigations have proven its use as a fortified settlement during the Late Bronze Age and Early Iron Age. Lossow is geographically the nearest analogy to Gzin. There were explored about sixty shaft burrows with human and animal bones remains, dated to the 8th/7th century B.C. and connected with the Lusatian Culture activity. The structure and contents of these pits is equal as at Gzin. Another objects, classified also as shaft burrows, are known from the region of French part of Pyrenees and at the Atlantic coast but they contain above mentioned complicated internal wood and stone constructions and attain depth to 35 m.¹¹ These objects were located at sacred places described in hitherto literature as 'Viereckschanzen'. The significance of such objects has always been debated. The initial interpretation of these enclosures was as specialized ritual monuments or shrines. Such interpretation was strongly influenced by the results of the first large- scale excavations of one of these earthworks- Holzhausen (Bavaria), where the work revealed a timber building and two deep shafts or wells, one of which contained an

⁹ Filip 1976.

¹⁰ Filip 1966, p. 692, 733.

¹¹ Węgrzynowicz 1982, p. 144.

upright post towards its base. It was thought to preserve traces of blood, and so it seemed logical to suppose that this feature had been used for offerings.¹² Over the years the interpretation of *Viereckschanzen* has become more contentious, for example an alternatively interpretation which describes such places as used for food storage and redistribution. Another possibility is that they were simply small farms, which archaeologists had treated in isolation by paying too much attention to the shape of the perimeter earthwork. There is also an opinion that perhaps these farms might have been of higher status than the open sites from the same period. PhD Natalie Venclová from the Institute of Archaeology of the Academy of Sciences in Prague had concluded this whole discussion about the significance and function of *Viereckschanzen* with following words:

“... there are a number of possible interpretations. Their ritual significance remains one of the alternatives, it is not, however, the only solution. The possibility cannot be excluded that ritual activities might have been performed simultaneously with the secular activity or that only some enclosures served religious purposes... It is probable... that the ritual and private spheres had been strongly interlinked in the La Tène period. Their artificial separation would therefore, be most unnatural.”¹³

Considerations about the directly context of human and animal remains, the localization, structure and contents of the pits dissuade us far away from the place of our interest and that is why we come back now to the Chełmno Land in Poland and focus on the fortified settlement at Gzin again but using different perspective.

3rd Track: Phenomenology of Landscape

Those two above-mentioned approaches don't worn-out the problem of existence and significance of the fortified settlement at Gzin. Ritual cannibalism at the Lusatian Culture as well as complicated structure and contents of the shaft burrows, associated with an influence of Celtic Culture, are both interesting tracks and allow to narrate fascinating stories but there is, in spite of scientific researches, still a lot

¹² Bradley 2005, p. 17-18.

¹³ Apud Bradley 2005, p. 21.

of speculations and inquiries. That is why I decided to test next archaeological approach, namely the framework of phenomenology of landscape. I must admit that I was fascinated and inspired by Christopher Tilley and his book "A Phenomenology of Landscape" (1994) and other scientists who explore the issue of Landscape. The key problem in any phenomenological approach is the manner in which people experience and understand the world. Phenomenology involves the understanding and description of things as they are experienced by a subject through perception (seeing, hearing, touching and feeling). Merleau-Ponty argues that the human body provides the fundamental mediation point between thought and the world. The world and the subject reflect and flow into each other through the body that provides the living bond with the world. The body constitutes a way of relating to, perceiving and understanding the world.¹⁴ Anthropologists and archaeologists have been interested for a long time in the relationships between people and landscape, because people from the very beginning of their existence on earth are living in environment and through the human activity change, perform nature and create some new quality-the Landscape, through their experience, engagement with the world around them. The landscape is never inert, people engage with it, re-work it, appropriate and then contest it. The way in which people understand and engage with their worlds will depend upon the specific time and place and historical conditions. It will depend upon their gender, age, class, caste and on their social and economic situation. Another important issue is the problem of the significance of particular spaces and places and the relationship between significance and experience of landscape, which is connected further with social memory.

Ch. Tilley applied presented theoretical approach especially to the megaliths in Western and Northern Europe. His procedure consisted of two stages. The first step was to consider the megaliths in terms of a phenomenology of contemporary experience, the manner in which we can perceive these monumental objects today. So he had visited the archaeological sites, than described the contemporary conditions in which they exist and finally tried to find an answer to the question of the significance of the megaliths in our contemporary landscape, if they

¹⁴ Apud Tilley 1994, p. 14.

still influence our perception or not. The second step was connected with the way in which the megaliths can be understood to have acted in terms of their past life-world. So he had analyzed their localization, connections with topography and generally natural environment, mutual relations between themselves and their structure. Through the medium of such approach he tried to re-construct the past landscape and to discover the role and meaning of the megaliths for the past societies.

Before I start with an application of this methodological approach in my work I would like to stop for a while by Henri Lefebvre and his indications about monumental space which can be also very helpful in the interpretation of the fortified settlement at Gzin. The Author in his book "The Production of Space" (1995) explores the problem of *spatial practice, representations of space and representational spaces* which he called a conceptual triad. But what is more interesting for me, is that he refers to monumental space and writes that monumental space offered each member of a society an image of that membership, an image of his or her social visage and that it thus constituted a collective mirror faithful than any personal one. He writes also about the durability of the monuments that they seem to have escaped time, they seem to be eternal. Lefebvre highlight as well the metaphorical and symbolical significance of the monumental space and everything that it contents that it can be an attribute of religious or political power like the monument itself:

"Any object - a vase, a chair, a garment - may be extracted from everyday practice and suffer a displacement which will transform it by transferring it into monumental space: the vase will become holy, the garment ceremonial, the chair the seat of authority"¹⁵

and further:

"Buildings are to monuments as everyday life is to festival, products to works, lived experience to the merely perceived, concrete to stone, and so on".¹⁶

¹⁵ Lefebvre 1995, p. 261.

¹⁶ Lefebvre 1995, p. 262.

Now back again to the phenomenology of landscape. How can we perceive the fortified settlement at Gzin today? Gzin is a small village about 15 km from Bydgoszcz, a city in the Kujawsko-Pomorskie county. The environs is picturesque, there are numerous hills and valleys, overgrown mostly with pine-woods but also with some preserve species what was the reason to constitute here a National Park called "Lower Vistula Valley". The fortified settlement is situated on the Chełmno plateau, at the edge of Lower Vistula valley, on the top of an elevation, from the north-east side surrounded by a brook. There is a spring at the east side of the elevation and after about 20 m the brook connects with another one and so they meet together in the small valley at the foot of the elevation, crowned by the fortified settlement. However at the south-west side there was probably a small lake or a pond yet overgrown with cane and grass but still very humid. Generally the fortified settlement is hidden in the pine-wood but there is a route which guide to a derelict farm, situated exactly at the foot of the rampart, which is nowadays overgrown with shrubs and trees but still very impressive. In the central part there is an old orchard (apple-trees), which was mentioned also by professor J. Chudziakowa from Mikołaj Kopernik University in Toruń as difficulty during investigation.¹⁷ At the old black and white photographs from the 1960s and 1970s the Gzin looked different than nowadays. The landscape totally changed. About 40 years ago there were orchards and arable fields and the fortified settlement was probably easy perceptible in the environs and there was probably a possibility to admire the environs from the top of the rampart. Today it is overgrown with wood and there are several farms in the neighborhood, some of them are derelict as the farm near the rampart. A reflection which occurs to me in the light of these facts is that changes in the landscape follow very fast. The landscape from the 1960s and 1970s is gone just like the landscape from the Early Iron Age. So it doesn't really matter how long period of time does separate us from the object of our interest. We can only perceive and experience that, what survived till now and exist in present conditions. A place, which was full of life, human agency and symbolical significance once now is deserted and empty. But there are

¹⁷ An interview with professor J. Chudziakowa 30 years after investigations in Gzin, available on the web page: www.dabrowachelminska.pl

some traces of human contemporary presence, namely some bottles and cans. So people are still visiting the fortified settlement at Gzin. And I was wondering what comes in their minds when they stay there? Are there perhaps some reflections about space and time, present and the past, life and death and finally the fragility and transitory of human existence? These were honestly my thoughts as I was standing among the old apple-trees and admiring the monumentality and simply beauty of this place.

Now I would like to go over to the second part of this exercise, in which the fortified settlement at Gzin can be understood to have acted in terms of their past life-world. It should be then a phenomenology of the past-landscape. I must admit here that I am not sure about the legitimacy of such task. There is of course archaeological evidence, which can be useful in a process of re-constructing the past landscape, the fortified settlement as a special-representational place in the landscape and so forth. But in my opinion it would be just another one archaeological narration, a fascinating story which might be after all only supposition.

In hitherto literature the essential role of the natural environment, namely the topographic location of the fortified settlement at Gzin was strongly highlighted. Indeed, the natural elevation surrounded partly by a brook, with a spring of water at the foot of the hill must have been attractive to occupy and to reside this place. As we can read out from the morphological analysis¹⁸ there was a lot of small ponds, brooks which criss-crossed the high-land and the plain. The occurrence of sand, clay and peat layer was confirmed. But there was no palinological or palaeoecological analysis so we don't have grounds to re-construct the natural environment - fauna and flora of those days and it draws successive problem of the scale of human intervention into the natural environment at the time of Early Iron Age. How strong did they perform the environment and what kind of landscape did they create and live in? We can suppose and imagine that the fortified settlement was some kind of a central place, predominant over the surrounding settlements in the landscape and as such one can associate them with the category of monument. The placement on the top of the hill uplifts the hypothesis of the fortified settlement at Gzin as a representational

¹⁸ Chudziakowa 1992, p. 4.

space. And here we can appeal to Henri Lefebvre conception about the character of such place, which might have metaphorical and symbolical significance. Everything that it contains can be an attribute of religious or political power like the monument itself because of:

“embodying complex symbolism, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational space)”.¹⁹

What cultural, social code of representational space can we try to discover at Gzin? What kind of cultural practice or with another words what kind of human agency took place at the fortified settlement at Gzin and how did it influence the perception of the place and further the perception of the landscape past societies? Was it a mysterious ritual cannibalism and an object of cult as it was described and called using the argument of anthropophagy as a long and common tradition among the tribes of the Lusatian Culture? Or should we rather compare the situation at Gzin and the material context (shaft burrows) with an influence or a symptom of the Celtic tradition with her great sacrificial performance? I think that questions of that kind guide us nowhere and forcing some analogical situations in the past might also be elusive so we argue that it is better to concentrate our attention on the human habitation at the settlement at Gzin and to treat it as a phenomenon. There was certainly an ideology, whether religious or political it doesn't really matter, because that is not the point. The point is that there was a specific human activity, extraordinary social practice unknown in other settlements of the environs. That fact allows us to suppose, that the mysterious practice, clandestine behind the rampart, on the top of an elevation, performed the reality. Other life was proceeding outside the fortified settlement and another one was proceeding inside. The human activity is strictly connected with behaviour and gesture, which we can try to discover in the artifacts at the archaeological site but it is very problematic and difficult to distinguish them. So I would appeal to the theory once again:

¹⁹ Lefebvre 1995, p. 33.

"Gestural systems embody ideology and bind it to practice. Through gestures, ideology escapes from pure abstraction and perform actions (for example, the clenched-fist salute or the sign of the cross). Gestural systems connect representation of space with representational space - or, at least, they do so under certain privileged conditions."²⁰

What kind of gestural system did exist and had performed the fortified settlement at Gzin and his environs in the past- we are unable to know but there is nothing wrong with it.

In the end of this paper I recall one more indication, which can be also very significant but simultaneously introduces confusion and forces to do over again the whole material. It is clear that the Early Iron Age period was the time of appearance of Pomeranian Culture at the Polish territory, and it is also the case for the material from Gzin. So perhaps the specific situation at Gzin is also connected with a wider process of cultural change - the Pomeranian Culture trespassing on the territory of the Lusatian Culture. We can only imagine that it might be "a big change" as every contact with "the Others" generates a new cultural and social situation and there are always new solutions expected. But it is a broad and complicated issue itself - the question of cultural change. I would rather leave it now than elaborate it in this paper. Perhaps I will return to this subject in the next study.

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Keywords: sacred place, cannibalism, landscape, Gzin, Lusatian Culture

CONFERENCE ABSTRACTS

Alexandru Ioan Bărbat („1 Decembrie 1918” University of Alba Iulia, Romania), *The spiritual life at Starčevo-Criș communities. The altars from south-west of Transilvania*

The main purpose of this presentation, is to bring forth some new data about an aspect of the spiritual life in Early Neolithic times, specifically, some special finds classified as altars by specialists of the Neolithic period.

Archaeologists advance three theories concerning these altars. One of these theories says that the altars represent just a lighting source; the second opinion asserts that this kind of artifacts is in reality objects utilized in some cult practices; the third one says that the altars represent together an object used both in cult practices and for lighting.

Z. Maxim, an archaeologist specialized in the Neolithic period, made a database for altars found in Romania territory. This database, helps to include the altars discoveries into a formal system.

In the Early Neolithic the people from the Starčevo-Criș cultural complex utilised this kind of altars in some ritual practices. The repertory of this type of artefact in South-West Transylvania is a very short one. The main localities with this kind of discoveries are: Limba-“Bordane”, Orăștie-“Dealul Pemilor X₈” and Șeușa-“La Cărarea Morii”.

We have just a few artifacts that were found known stratigraphic position, the other pieces being from surface surveys.

The chronology of the altars in the Early Neolithic in South-West of Transylvania begins with phases I B and I C and ends with the phase III B, based on the stage of investigations.

We hope this presentation will make a contribution to the study of altars of from the Starčevo-Criș cultural complex.

Goce Naumov (Institute for History of Art and Archaeology, University of Skopje, Republic of Macedonia), *Do(mystify)cation of the Dead: Neolithic Burials Inside Houses and Vessels Within the Republic of Macedonia*

The practice of burials inside dwelling was a very common tradition in prehistory. During the Neolithic this practice was profoundly developed a few cognitive levels reflected in several types of burying the deceased. The first and main place chosen for such activity is the house itself, but of more importance is the position of the deceased in a specific area of the house. Placing the dead near the threshold, hearth, oven or at the back of the dwelling, gives the archaeologists more opportunities to get closer to the exact context of the burial. Regarding the facts that in most of the

dwelling certain age or sex of deceased outnumbered the others, allows the statistical data to play an important part in resolving the ritual or practical background to burials of this kind. But, beside this practice of intramural inhumation in so called fetus position, there are examples of burying infants and adults in vessels with or without cremation, which can also contribute for the understanding of death in the terms of domestic cults and religion.

These specific rites within the Neolithic communities of the Republic of Macedonia, as well as those all over the Balkans, were incorporated in more complex relations of the deceased with material culture. A number of ceramic models, vessels and figurines were included in cognitive processes associated with the corporeal principles, but also with concepts of hybridity between human body and dwellings.

Liviu Dumitrașcu („1 Decembrie 1918” University of Alba Iulia, Romania),
Marine Shell Ornaments (Spondylus) – Prestige Goods in Funeral Practices in the Neolithic

Spondylus is a type marine bivalve shell with long spikes on the exterior. The Mediterranean is the only possible source of the living shellfish.

Distribution of *Spondylus gaederopus* findings at prehistoric sites is remarkable and encompasses the whole of Europe except the western Mediterranean and northern Europe. Rings and buttons and beads cut from the *Spondylus* shell are among the most distinctive exchange items of Neolithic Europe. From sources on the coast of the Mediterranean, these highly valued objects were widely distributed across central Europe, where archaeologists have discovered approximately two hundred sites with *Spondylus* findings ranging from Early Neolithic to Late Eneolithic.

Zviad Sherazadishvili (Tbilisi State University, Georgia), *Rituals of Burying in kurgans in the Southern Caucasus*

1. In the southern Caucasus, the tradition of burying in kurgans appears in the second half of the third millennium B.C. and exists until the middle of the second millennium B.C. In general, all kurgans have an embankment on the burial halls. Kurgans with a burial hall are divided into two groups - those with and those without a hole. Burial halls were built with wooden pillars or stones. Some kurgans have special stone paved roads.

2. The most obvious example of burial ritual in a kurgan is Zurtaketi N^o 6 barrow. It is 100 m in diameter, with an embankment height of 8 m. It has a burial hall built on the ground with stones, and it has a special entrance *dromos* and a special stone paved road. It is important that the barrow embankment still has its original form, which has four big steps.

3. A barrow embankment with steps is close to Middle Eastern ziggurat temples. Special paved roads are similar to a pyramid's "rising roads" in Egypt.

4. On special stone paved roads, by the help of a cart with bulls, the deceased were brought into the barrow, which was already covered.

5. In the barrow of Zurtaketi N^o 6 we can see all the necessary rituals, which were held at that period. The architecture of a kurgan, burial traditions, and funereal

materials are very similar to those in Middle Eastern civilizations. This shows us close relations between the Caucasus and the Middle East.

Dimitri Narimanishvili (Tbilisi State University, Georgia), *Cart Burial in the South of Caucasus*

The cart burial ritual in the south of Caucasus existed only in from the 3rd to 2nd millennium B.C. Such rituals have been confirmed only in Bedeni, Trialeti and Baretí cultures. In the 13th century B.C., the cart burial ritual did not exist. In some Bedeni and Trialeti kurgans, the deceased was laid on a big wooden cart, but in the 13th XIII century B.C. we see only details of the cart with the deceased on it. Nowadays, based on the existing facts, we can say that, in the south of Caucasus, the deceased was buried only on the four-wheeled disposal cart.

We can imagine the burial ritual in Kurgans like this: the great kurgans were made while in the period of "tribal chiefs" or "kings" were alive. After death, multiple remains were put on the four-wheeled carts which were richly decorated and were set to oxen; the funeral train went on the ritual road, to the burial hall. The ritual road abuts the kurgan on the eastern part, where at the end of the road exists a long *dromos*. After the burial, the *dromos* was closed up and the surface of the kurgan was covered by obsidian. The ritual road and the deceased were oriented on the east, where from the sun is rising.

A kurgan burial, according to mythological imagines was identified with burial in a mountain or in a cave. A mountain, and accordingly a kurgan or artificial mountain, is a personification of "axis mundi."

Burial of deceased in a cart seems to be very mysterious ritual, which was aimed at the rebirth of the tribal chief or king.

Tomasz Michalik (Institute of Prehistory, "Adam Mickiewicz" University of Poznań, Poland), *"Death of the Body a Life for Human?". Treating the Body as an Expression of the Rite of Passage*

Human life and culture are many penetrating, inseparable spheres. Research of those spheres is in order to reach future cultural means. The research perspective has an impact on the final results. The cremation phenomenon and its cultural role were a subject of many studies and applications of various ways of expressing the problem. In the context of these changes I would like to present cognitive possibilities of some aspects of the religious and mental sphere of people utilizing the cemetery in Kietrz coming from the 2nd period of the Bronze Age. The specific form of burial which was created there connecting the elements of inhumation (mound with the coffin) and cremation (burnt remains in the coffin) stimulates a reflection about the death rituals. Treatment of the human body being changed and destroyed (burnt) is especially interesting. It seems to be the main tad to express the mental changes. Using the van Gennep idea of the ritual of transition as the source and calling back to the dual-magical manner of viewing the world I would like to look at the role of the burning of the human body and on the function of the objects. Viewing archaeological sources not

only as material objects can make us understand the past world not only in the aspects of human activity but mainly in the aspect of human rationality. Magical thinking (often in the archaeological consideration as not available for the explorer) is the base to understand humans of the past. The results which ensue from these deliberations can be a voice in discussion over the process of popularisation cremation in Central Europe in the Bronze Age.

Mădălina Voicu (University of Bucharest, Romania), *Cremation. The Urns*

In the Bronze Age there was a strong connection between fire and the after life that was a strong that has been reflected in the way people buried their deceased.

Concerning the spirituality of the Bronze Age communities in the Romanian territory, one must mention the major gradual change regarding religious beliefs. As a result of this change cremation spread at a higher range, revealing the relation between the material cover, the corpse and its other side, the spirit. From another point of view, this practice could have had a purely utilitarian interpretation, the body being burnt for hygiene reasons.

The urns were the permanent or temporary locations for the souls of the deceased. A very interesting custom, connected with the cremation funerary rite, was to make a hole into the wall of the urns, the so-called "window of the soul" through which the spirit of the dead could wander in and out the grave. These are found in the Monteoru and Gârla Mare cultures.

The necessity of resting in an object made of resistant material has been identified over a wide area, not only in Europe but worldwide.

Sebastian David („1 Decembrie 1918" University of Alba Iulia, Romania), *The Smith's Status in Prehistory. Rituals and beliefs*

As people began to use metal there appeared a new type of specialist, those who possessed the knowledge to transform raw material into precious goods. Because of this skill, the smith was often regarded as a son, messenger or collaborator of gods. They also had a special social status in the community.

The image of the smiths was surrounded in time by many legends and myths encumbered with taboos, magical potencies and religious rites.

Even if technical, archaeological, philological factors discourage work on this problem, this presentation will try to outline the image of the prehistoric smiths, referencing anthropological and historical religious beliefs perspective.

Stępniewska Dąbrówka (Institute of Prehistory, „Adam Mickiewicz" University of Poznań, Poland), *A Sacred Place and the Concept of Landscape. A Case of Gzin*

Gzin is a place situated in a semicircle of lower Vistula in North Poland. A stronghold of the Lausitz Culture dated to the Early Iron Age existed there. The site is very well known as traces of cannibalism were discovered there (according to

archaeological interpretation). The nearest archaeological analogy is another fortified settlement at Lossow in Germany. Can we interpret such archaeological sites as sacred sites, sacred places, where some ritual practices connected with cannibalism took place? Depending on theoretical perspectives the interpretation of the site, its meaning and role within the Late Bronze/Early Iron Age society might be different. So we do not need to interpret the human bones found there as relics of cannibalism only. I will try to explore this problem using such theoretical approaches as like the archaeology of landscapes within the framework of phenomenology of landscape.

Jozsef Nagy (PhD candidate “Alexandru Ioan Cuza” University of Iași, Romania), *A Ritual Pit from Vlaha-“Pad”*

The site “Pad” is located on the high terrace of Finișel Creek, south-west of Vlaha village (Cluj County). The research at the site began in the summer of 2004 and was preceded by a surface walk. The test excavations aimed to identify the site’s perimeter and to establish its stratigraphy. During the campaign of 2005, 10 large areas were unearthed, covering the space between the previous sections, an overall area of approximately 1 ha. During the third excavation campaign a surface of 5,764 m² was researched, representing 73% of the site’s entire extension, which is affected by the construction of the Borș-Brașov Motorway. In total 1296 features were entirely investigated, out of which 289 belong to a 6th century A.D. necropolis, the others are different features from the prehistoric habitation illustrated by two opened settlements. The earliest community settled down in the 2nd and 3rd phases of the Late Bronze Age (Br. D-Ha A Central European). After approximately 300-400 years the terrace was inhabited by a community contemporary with those of the second level of habitation at Teleac and Mediaș. Based on pottery it can be dated to the second period of the Early Iron Age (Ha B₂).

Studying the ceramic material from Vlaha-“Pad” we managed to distinguish a prehistoric feature that is different in its shape and content from the other features. The feature CX0375, had a rectangular shape and contained ceramic fragments, animal bones, stones, and restorable pottery fragments: two mugs with high handle, two bowls with small knobs on the body, another bowl with oblique channelling inside the rim, a deep bowl, three pot fragments, a cup and a miniature recipient. Analyzing the content and the display of the feature, we can consider that it, as a ritual pit, was related probably to a “banquette” and can be dated to the end of the first Iron Age (Ha D Central European).

Daniel Marius Tentiș („1 Decembrie 1918” University of Alba Iulia, Romania), *The Cult Areas from the Dacian Fortress and Settlement of Piatra Craivii*

This presentation refers to the areas presumed to be respected cult areas from the Dacian Fortress and Settlement of Piatra Craivii, situated in Southeastern Transylvania, in Trăscău range of the Apuseni Mountains.

Chronologically this is the La Tène period (2nd century BC-1st century AD) when the birth of the Dacian kingdom was taking place in Transylvania with its capital in the

Șureanu mountains near Orăștie. This period is characterized by a series of civil, military and religious transformations which led to an increase of Dacian settlements, the emergence of monumental fortifications on the heights and of imposing religious spaces in which religious ceremonies were held. These sanctuaries were circular or rectangular in shape.

At the Dacian site of Piatra Craivii until now three such of buildings are known. Two of them have already been investigated and the third one is currently being researched.

Cătălin Borangic („1 Decembrie 1918” University of Alba Iulia, Romania),
The magical-religious significance of weapons. The case of curved weapons

The origins of the relationship between weapons and spirituality get lost in the mists of times, and can be searched for even before weapons became weapons. Simple tools that prehistoric man used in his daily life, weapons keep a lasting duality that changes substantially only when their military use is individualised within the communities.

The sickle, the primary source of inspiration for the curved weapons, associated in the primordial myths with time, but also with change and rebirth, becomes an attribute of death, under the more effective shape of the scythe, a signification kept until present day.

The religious changes that took are taking place in the North Thracian world, somewhere around the first century B.C., are very complex and have in the centre two elites, an aristocratic one and a warrior one, both of them using curved weapons. The military qualities of both, visible throughout the Thracians' history, but high-lighted mostly in the two wars between the Dacians and the Romans, along with their faith in immortality, have deeply marked the history of this warrior people, not only through their own view, but also through the view of their contemporaries and followers, offering an image from which a unique spirituality results and in which the part of the curved weapons is far from being small.

Otis Norman Crandell (“Babeș-Bolyai” University Cluj-Napoca, Romania), *From Neandethals to Satan and Coca-Cola. Persistence of the Prehistoric Beast-Man Diet*

Each year as Christmas approaches and jolly fat men with big white beards dressed in red smile at children from the television, at the shopping mall and from numerous advertisements, few people realise the long and profound history of Santa Claus. From the prehistoric bear man of Lapland, Japan and Korea, to the Mediaeval wild man of Germany and England, the 18th century travelling merrymaker of Nova Scotia and Trinidad, and both Christian saint and demon, variations of this character appear throughout history around the globe. The modern cultural character of Santa is one of the oldest remanants of prehistoric spiritualism to have persisted and thrived until the present. This presentation will give a brief overview of the evolution of this character.

Between Transylvania and Mycenae.
The Image of the Bronze Age Warrior

Adrian FRUM (ROMANIA)

The reason for approaching this subject was that although we have a plethora of classifications of the Transylvanian Bronze Age weapons, we do not have a clear whole and detailed image of the Bronze Age warrior and his weapons.

A parallel with the Mycenaean world is necessary because it presents many similarities with the Thracian Bronze Age, as seen also from the Homeric poems the *Iliad* and the *Odyssey*.

It is a known fact that the intra-Carpathian area is rich in mineral deposits (antimony, silver, arsenic, chalcopryrite, chalcocite, cassiterite, malachite, copper, lead, zinc etc.) that acted as a permanent source of raw material for the metal industry and made Transylvania the most important metallurgy centre in Europe at that time. This fact is proven also by the discovery of more than 100 Transylvanian bronze deposits dated to the Hallstatt A (Ha A) Period. Only eight of them, the workshop deposits, have 15071 artefacts and a weight of 4698 kg, with finds like tools, horse harness parts, weapons and jewellery.¹

Studying the inventory of the Transylvanian bronze deposits we remark on the diversity of artefacts or fragments of weapons contained in them: offensive weapons like disc fighting axes, with discs and spikes (**fig. 2**), with prolonged necks, swords, spear tips (**fig. 1**), arrow tips, clubs, daggers, Mycenaean rapiers, and defensive weapons like chest armours, shields, helmets, belts (**fig. 7-8**), and spiral armbands.² Most of these have analogies in the Aegean-Mycenaean world.

¹ Rusu 1990, p. 69.

² Petrescu-Dîmbovița 1977, *passim*.

Numerous trade relations have existed between the people from north of the Danube and the Aegean world which lead to the development of certain trading routes. One of the most important, if not the most, was the sea route which linked Greece to the western shore of the Black Sea and continued through Dobrogea and Muntenia to Transylvania.

The existence of this trading route is suggested by the numerous discovered artefacts (weapons, jewellery and pottery) and some elements of funeral architecture like the stone ring burials from the Monteoru culture from Căndești.

Also in the decoration of pottery from the Suciul de Sus culture Mycenaean influences from the Kamarea culture can be observed.³ Links of the Otomani culture with the Greek world are proven by the discovery of the iron dagger from Ganovce and the decorated bone cylinders from this culture. At Sălacea a megaron type temple was unearthed with clear analogies in the Mycenaean world. In the Wietenberg culture area a large number of Mycenaean rapiers have been discovered which N. O. Boroffka says have been imported through the above mentioned trading route that linked Transylvania to Greece.⁴ In the settlement that gave the name to the Wietenberg culture a decorated hearth was discovered with a similarity to a discovery in the Thracian world, on the Plovidiv Hill (Bulgaria) from the 2nd millennium BC; both finds can be linked to influences from the Greek world.⁵ We want to mention also the horn sceptres from Lancrăm and Vințu de Jos, decorated with geometrical forms⁶, with analogies in the prestige artefacts from old Greece mentioned by Homer in the Iliad and the Odyssey: *"bald gold scepter, "long lasting scepter he had from his ancestors", "counselors the scepter bearers"*. Other artifacts suggesting a similar situation with the Greek world could be the war chariot fragments (wheels, protomes etc.) which are present in the Transylvanian bronze deposits.⁷

³ Boroffka 1987, p. 55-61.

⁴ Boroffka 1987, p. 61.

⁵ Oppermann 1988, p. 50.

⁶ Popa, Simina 2004, p. 27-28.

⁷ Rusu 1994.

We can also add an amber necklace and some coral jewellery from the Igrița group that suggests trade relations between the Mediterranean and the Baltic Sea.⁸

Ceramics from the Babadag culture present similarities with the ceramic unearthed at Kastanas, in Macedonia, and at Dridu an important metallurgic centre was discovered which served also as an amber workshop and a kauri Mediterranean shell. Boroffka concluded that this trading route acted also as an access point for technological knowledge related to iron manufacturing into Transylvania.⁹ It is possible that the same trading route was the entrance point of bronze manufacturing technology into Transylvania.

Practically this route is marked by numerous archaeological discoveries, and at the end of the Bronze Age when iron is first encountered in the Danube-Carpathian area, big culture existed here that had strong relations with the Greek world as can be seen from their ceramics, jewellery, weapons and funerary architecture.¹⁰

Some discoveries in Greece point also to the same conclusions. The Mycenaean society procured raw materials (copper and gold) from Transylvania.¹¹ M. Oppermann speaks also about Mycenaean type bronze swords discovered in Bulgaria and Romania¹², which he sees not as import goods but local replicas of the Mycenaean swords, an opinion that is sustained by other researchers like Fl. Gogâltan¹³ and M. Petrescu-Dîmbovița.¹⁴ On the other hand Boroffka thinks these swords are Mycenaean imports. Whatever the reality is, the presence of these finds confirms contacts between north and south Danube area with the early Greek world. As mentioned previously these contacts were made especially along the sea route. This theory is suggested by the lack of discoveries in Serbia and central Bulgaria,¹⁵ and also by the discovery

⁸ Boroffka 2002, p. 145-168.

⁹ Boroffka 1987, p. 61.

¹⁰ Boroffka 1987, p. 61.

¹¹ Oppermann 1988, p. 50.

¹² Oppermann 1988, p. 57.

¹³ Gogâltan 1998, p. 55-64.

¹⁴ Petrescu-Dîmbovița 1995, p. 47.

¹⁵ Boroffka 1987, p. 61.

of stone anchors on the Bulgarian coast of the Black Sea, the oldest of them from the Late Bronze Age.¹⁶

Other objects suggesting close contacts are the copper bars (keftiu type). A bar like this weighting 26 kg was discovered in the Bronze Age settlement from of Cerkovo (Bulgaria).¹⁷ A keftiu type bar was discovered also at Palatca in Transylvania.¹⁸ Nevertheless this is the only discovery of this type in Transylvania, although miniature bars have been discovered, which lead to the conclusion that these objects were known and used in this area.

Another clue for the trading links is the discovery from Cape Caliacra (Bulgaria) of a metal bar of 1,455 kg containing 32% gold, 18% silver, 43% copper and also sulphur and nickel, dated between 1500-1250 BC.¹⁹

As mentioned previously goods circulated also the other way direction from Transylvania to Greece, especially raw materials: salt, copper, arsenic and gold, which were traded by the Transylvanian Bronze Age people for weapons and jewels. This fact is proven by the funerary mask discovered in tomb 4 from circle A at the funerary complex in Mycenae which was manufactured with Transylvanian gold.

As already mentioned in bronze deposits or isolated discoveries from Transylvania, numerous finds like weapons, chariot parts or horse harness parts have analogies in the Greek world²⁰ (**fig. 9-10**). For example helmets from Uioara, Dipşa, Cincu, Suseni, Guşteriţa, Pişcolt, Sâg and Şoarş, fragments similar to the ones from Knossos, Tyrint, Tarquinia, Peterd, Pass Lueng, Wöllendorf, Schmiedbausen, Weissig, Fermo, Sala Consilina and Olimpia, so from the Greek area but also from other parts of Europe²¹ (**fig. 3-4**). Some of these helmets dated back to the Ha A-B period²², are described by Homer in The Iliad (leather helmets with copper plates, Book 12, 31; helmets with eyes and horns, Book 11. 345-348; bull leather helmets with wild boar, Book 13, 509). These helmets or the ones described by Homer are present also on

¹⁶ Oppermann 1988, p. 58.

¹⁷ Oppermann 1988, p. 58.

¹⁸ Hansen 2005, p. 305.

¹⁹ Oppermann 1988, p. 58.

²⁰ Rusu 1994, p. 167-182.

²¹ Rusu 1990, p. 77.

²² Rusu 1990, p. 69-77.

different artistic representations: frescos, ivory sculptures, helmet shaped ceramics, gemstones, painted vessels and bronze statues. As well, some of the discovered helmets are known before and after the Trojan War as suggested by the discoveries from Mycenae, Bogazköy and Karkemish.²³

Having a quick look at the discovered war chariot fragments, defensive weapons (chest armour, shields, belts), and also offensive weapons (disk and spike axes, disk axes, swords, rapiers, spear tips, daggers), we can make a clear image of the Transylvanian Bronze Age warrior and his fighting style. Therefore we can conclude that usually the nobles fought from war chariots and the main weapons were swords, rapiers, spikes and disk axes, lances, spears and daggers. Defensive equipment of the aristocracy was composed of chest armour, belts, helmets, shields, spiral armbands and/or other arm protection. The troops, formed by common warriors, regularly used fighting axes, swords, lances and wooden clubs. They didn't usually have defensive equipment, but when it existed it could have been reduced to shield and/or arm protection. Also in what it concerns the Mycenaean world we believe that only the elite warriors that fought from chariots had defensive equipment like helmets, chest armour, leather belts with copper plates and shields, even if the Achaean warriors described by Homer in the Iliad all had helmets, bronze chest armour and shields. We must nevertheless not forget that Homer wrote the Iliad approximately 500-600 years after the Trojan War, presenting the facts in a mythological, poetic version.

Offensive weapons from Old Greece, as they appear in archaeological excavations, iconography (**fig. 5**) or from the inscriptions from Linear B²⁴ are swords, rapiers, lances, spears, daggers, battle axes (*axine*), and sometimes slings and bows. As far as other areas of Europe like France, Ireland, Great Britain and Scandinavia are concerned, there have been discovered numerous offensive and defensive weapons like: daggers, rapiers, swords, helmets (France, Denmark) shields (Ireland, England, Sweden, Denmark), chest armour (France), lance and spear tips, chariot parts (especially from Ha A, Ha B) and horse harnesses, weapons not very different from the ones used in the Greek world or

²³ Rusu 1990, p. 77.

²⁴ Osgood 2000, p. 134.

from Transylvania, offering clues about warfare in these parts of the continent.²⁵

For example the typical equipment of the Late Bronze Age warrior (Urn Field Culture) was comprised of helmet, bronze shield, protections, sword and/or lance. Probably the bronze armour didn't have a very practical role but was used to show the social status of the owner (**fig. 6/1**) and in battle they would have probably used only armour and helmets made of leather with bronze plates and the shield made of wood, covered with leather and having a bronze frame. A. F. Harding points out this issue recalling the scene from *The Iliad* where Patrocles, wearing the bronze armour of Achilles frightens the Trojans (*The Iliad*, Book 16, 130-142), so it served more for parade and display.²⁶

In the Iberian Peninsula a Bronze Age warrior was equipped with helmet, shield (usually made of wood and leather), sword and lance²⁷ (**fig. 6/2**). We have to mention, with reference to the European continent, that starting with the Mesolithic and continuing through the Neolithic, the favourite hunting and war weapon was the bow and arrows. In the Bronze Age things changed. We observe a preference for lances, daggers (especially in the Mediterranean area), rapiers and swords as offensive weapons. War chariots were mainly used in south-east Europe, but also in central and western areas.

At the end of the Bronze Age and the beginning of the Iron Age we observe an increase of warfare and conflicts. The main reason for this is the competition for natural resources and controlling trading routes. The number of weapons discovered is much larger than in previous periods and at the beginning of the Iron Age the first fortified settlements appear (Teleac, Sântana). We notice also the emergence of a dominant social class formed from the warrior elite which took control of all military actions and got rich from looting and robbery but also from trading activities.

Regarding the weapons of the Achaean warrior as they are described by Homer in the *Iliad* they don't seem too different from the warriors from other parts of Europe at that time. His offensive equipment usually consisted of lance, bronze sword or rapier and

²⁵ Osgood 2000, p. 134.

²⁶ Osgood 2000, p. 29.

²⁷ Osgood 2000, p. 63.

dagger. In regards to his defensive equipment it usually consisted of shield, helmet, chest armor, leg protections, and a belt reinforced with metal plates, for protecting the abdomen named *mitre*. This belt was common for both Achaean and Trojan warriors. The military equipment was not the same for all warriors, but different according to wealth and social status of the owner. Common warriors used lance, sword (simple, without decorations) and rarely dagger. Their defensive armament was comprised of round or oval shield, made from several bull leathers pinned in a metal frame, with dimensions according to the physical power of the bearer, leather belt reinforced with metal plates (*mitre*), chest armour, helmet and leg protection. The elite warriors, aristocrats had lance, bronze sword (usually decorated) or rapier (when they fought from chariots). The defensive equipment comprised of shield (decorated with a distinctive emblem, usually an animal image, probably with totemic signification), belt with metal plates, helmet (with crest or eyes and horns) chest armour, leg and hands protections, sometimes decorated. As offensive weapons they sometimes used spears or bows and arrows. Arrow tips were made of bronze, with three edges (*"Hera suffered, as well, when the powerful son of Amphitryon, hit her right breast with a three-barbed arrow"*, Book 5, 392-394), and in one passage in Iliad Homer refers to an iron arrow tip (Book 4, 123). Others iron weapons mentioned:

"Ereuthalion then stepped forward
as their champion, a godlike soldier,
wearing on his shoulders the armour
of king Areithous – that noble Areithous,
whom men and well-dressed women gave
the name of Mace-man, because he fought,
not with long spear or bow, but with an iron mace" (Book 7,140),

"feared he might hurt himself or slit his throat with his own sword"
(of iron in the original version of Iliad, Book 18, 35-36),

„Many sleek oxen bellowed underneath the knife, as they were butchered"
(knife made by iron in original version, Book 23, 30).

This should not surprise us because even if the civilizations described by Homer belonged to Bronze Age the Mycenaean knew iron but were not using it yet on a large scale. Other weapons mentioned in

the Iliad are the club (Book 7, 141), sling (Book 13, 600; Book 13, 717) and battle axe (Book 13, 611; Book 15, 711).

References to weapons in The Iliad are numerous:

"Should he draw out the sharp sword on his thigh" (referring to Achilles – Book I, 190),

"Achilles relaxed his huge fist on the silver hilt and pushed the massive sword back in its scabbard (Book I, 219-220),

"Menelaus, Agamemnon, sons of Atreus, all you well-armed Achaeans" (Book 1, 16-17),

"God with the silver bow,
protector of Chryse, sacred Cilla,
mighty lord of Tenedos, Sminthean Apollo,
hear my prayer: If I've ever pleased you
with a holy shrine, or burned bones for you
bulls and goats well wrapped in fat
grant me my prayer. Force the Danaans
to pay full price for my tears with your arrows." (Book 1, 36-43),

"My spear will quickly drip with your dark blood." (Achilles to Agamemnon, I, 303),

"warrior spearmen from many cities" (Agamemnon about Troy allies, II, 131).

Warriors fought in two ways: on foot or from the war chariot. Regarding war chariots (**fig. 10**), we must say that besides their practical role in battle they also represented symbols of power (alongside with sceptres, belts or gold and bronze decorated swords). It is well known the part in The Iliad where the Thracian king Rhesus comes in the aid of the Trojans in a war chariot:

"His horses are the best,
the finest and largest ones I've ever seen,
whiter than snow, as fast as the winds.
His chariot is finely built - with gold
and silver. He came here with his armour -
an amazing sight – huge and made of gold.
It's not appropriate for mortal men
to wear such armour, only deathless god"

(Book 10, 434-441)

In two parts of The Iliad there are remarks related to horseback riding (Book 10, 432; Book 15, 679-685), but usually horses were used to pull the chariots ("*and from Maeonia there are charioteers*", Book 10, 432-433). Achaean and Trojan chariots had a long pole and at its end harnesses for two horses were strapped. When the harnesses broke the horses went loose (Book 6, 40). Sometimes they tied a third horse to the chariot, not for pulling, but in case one of the pulling horses was killed ("*In the side traces he set Pedasus in harness*", Book 16, 153). There are nevertheless exceptions; Hector with all the other heroes of The Iliad had four horses ("*Xanthus, and you Podargus, Aithus, noble Lampus!*", Book 8, 185). The authenticity of this verse is debated, being excluded from the text even by ancient authors. We must add that the chariot fighting was taken by Greek warriors from the Orient where it was used by Hittite kings and Egyptian pharaohs in the second half of 2nd millennium BC, with origins in the remote Central Asia.

Concerning the Thracians, some are presented in The Iliad as allied to the Achaeans (*Abantes* called also *Crested Thracians* because of their hair style) and others as allied to the Trojans. All Thracians are described nevertheless as fierce warriors, always ready to fight:

"Phorcys and noble Ascanius led up Phrygians
From far-off Ascania, men keen for war" (Book 2, 862-863)

"Mysians, impetuous fighters, and the Phrygians, who fight on horseback"
(Book 10, 430-432)

"offspring of Ares, son of Chalcodon,
great-hearted leader, commanded the Abantes,
who live to breathe war's fury, soldiers from Euboea,
Chalcis, Eretria, wine-rich Histiaea, Cerinthus by the sea,
men from the steep fortress Dium, Carystus, and Styra.
These swift Abantes came with Elephenor,
their hair grown long behind, warrior spearmen,
filled with fierce desire to tear apart their enemies,
to pierce armed bodies with their long ash spears.
Forty black ships came with Elephenor".

(Book 2, 535-544)

Making a parallel between the Mycenaean and Thracian Bronze Age World we mention that towards the end of the 2nd millennium BC,

many Thracian tribes had a strong and rich aristocracy as seen from the numerous bronze and gold artefacts²⁸. This Thracian tribal aristocracy, resembling the Aegean one, was so developed and had such wealth that it was busy with mostly preparing inter tribe fights in order to loot their wealth. Even the reason for the Trojan War was actually no more than the desire to rob and loot, revenging the kidnapping of Helen being just an excuse.

In conclusion, taking into account the numerous weapons from the Transylvanian bronze age deposits, products of local smiths, proves that the members of these communities besides being fierce warriors, were also well organized, grouped in strong tribal unions lead by a military aristocracy, a fact indicated also by the first fortified settlements like the one from Teleac in the 1st Iron Age.

We can say that they had a prosperous society, well structured from a social and economic perspective, but also from a political and military perspective. The settlements of this period were true centres of power and their authority and influence spread far over the centre, west and east of the European continent.

Also we must mention that the military elites dedicated their time almost exclusively to military actions with the desire of looting and conquering new territories. This was a so called practical aspect, but we must remember the heroic aspect in a world in which, as Fl. Gogâltan says,

„heroic war acts had an important place, a vivid world in which the warrior was a product of the society. Society reached at that time a point in which it could sustain a world of heroes or enemies”.²⁹

Homer in The Iliad presents heroic acts and famous characters. Sadly only the lack of writing in north Danube territory was the reason why names of their heroes did not reach us. They certainly existed and their names were remembered maybe in chants. Their names are lost as we don't have a local Homer. All that is left behind are the time-worn weapons.

²⁸ Oppermann 1988, p. 59.

²⁹ Gogâltan 1998, p. 64.

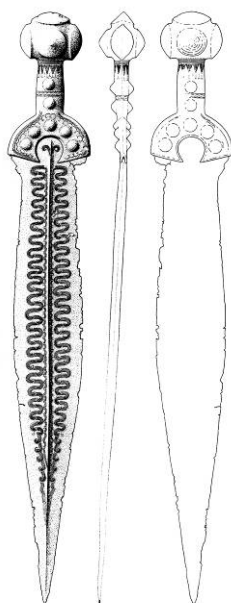
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Keywords: warriors, weapons, Bronze Age, Mycenae, Transylvania



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Fig. 1. Bronze swords typical of the Central European Bronze Age: Apa deposit
(after H. Müller-Karpe)

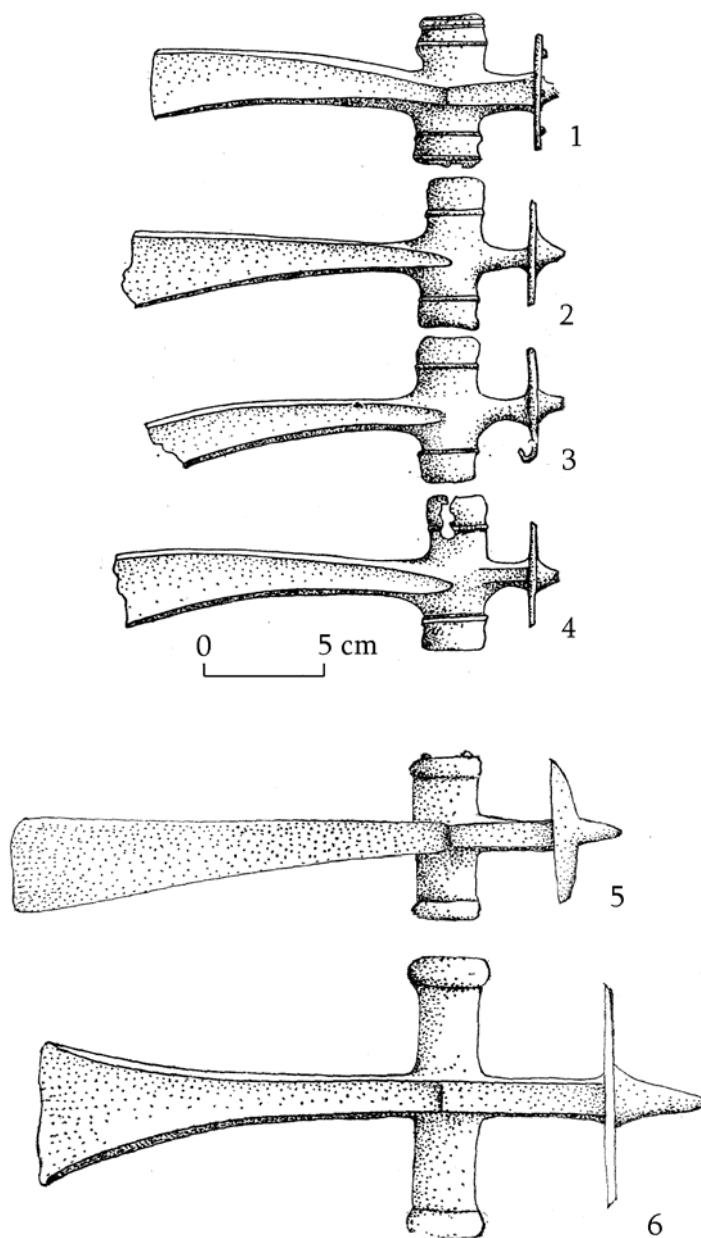


Fig. 2. Battle axes with discs and spikes: the deposit from Horoatu Cehului (1-4); Ieud (5); Ilba (6) (after Mircea Petrescu-Dîmbovița)

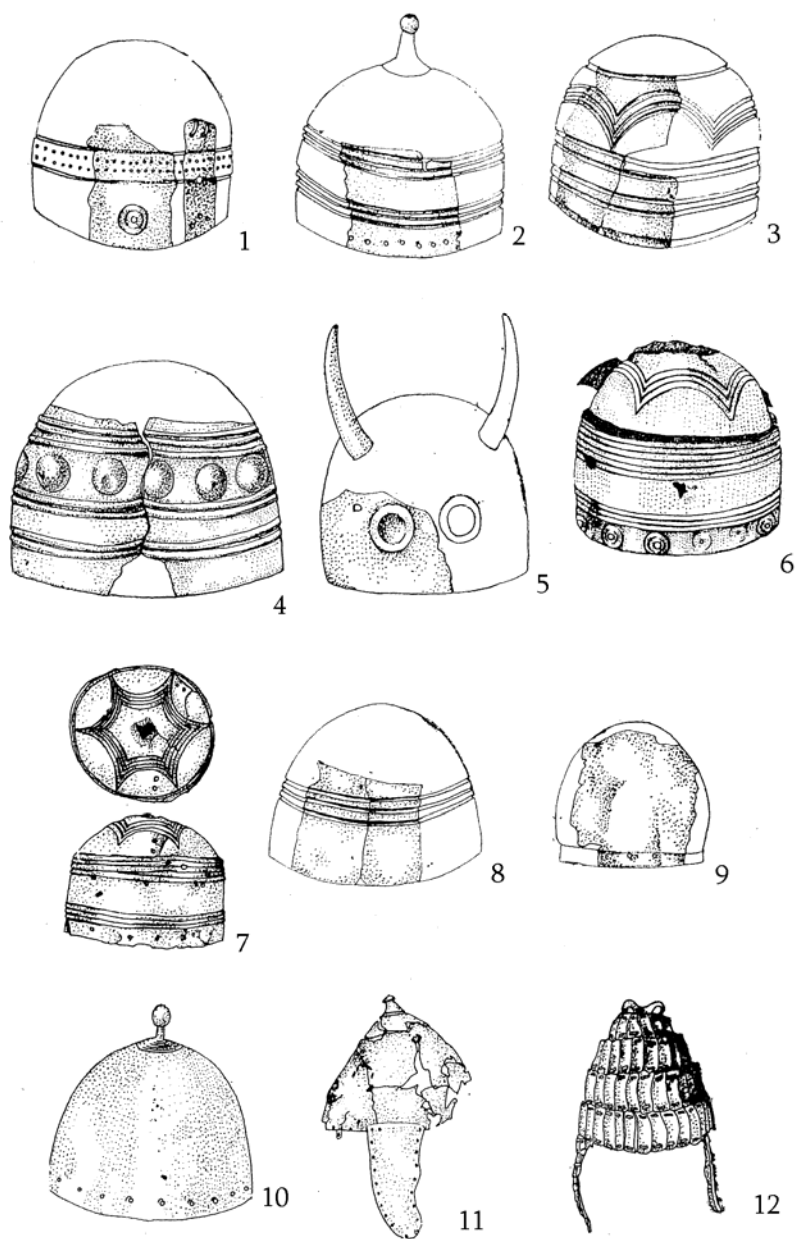


Fig. 3. Bronze helmets: Cincu (1); Uioara (2); Sacoți (3); Vrsac (4) Dipșa (5); unknown location (Ungaria) (6-7); Suseni (8); Gușterița (9); Nagyteteny (10); Knossos (11); Micene (12) (after Mircea Rusu)

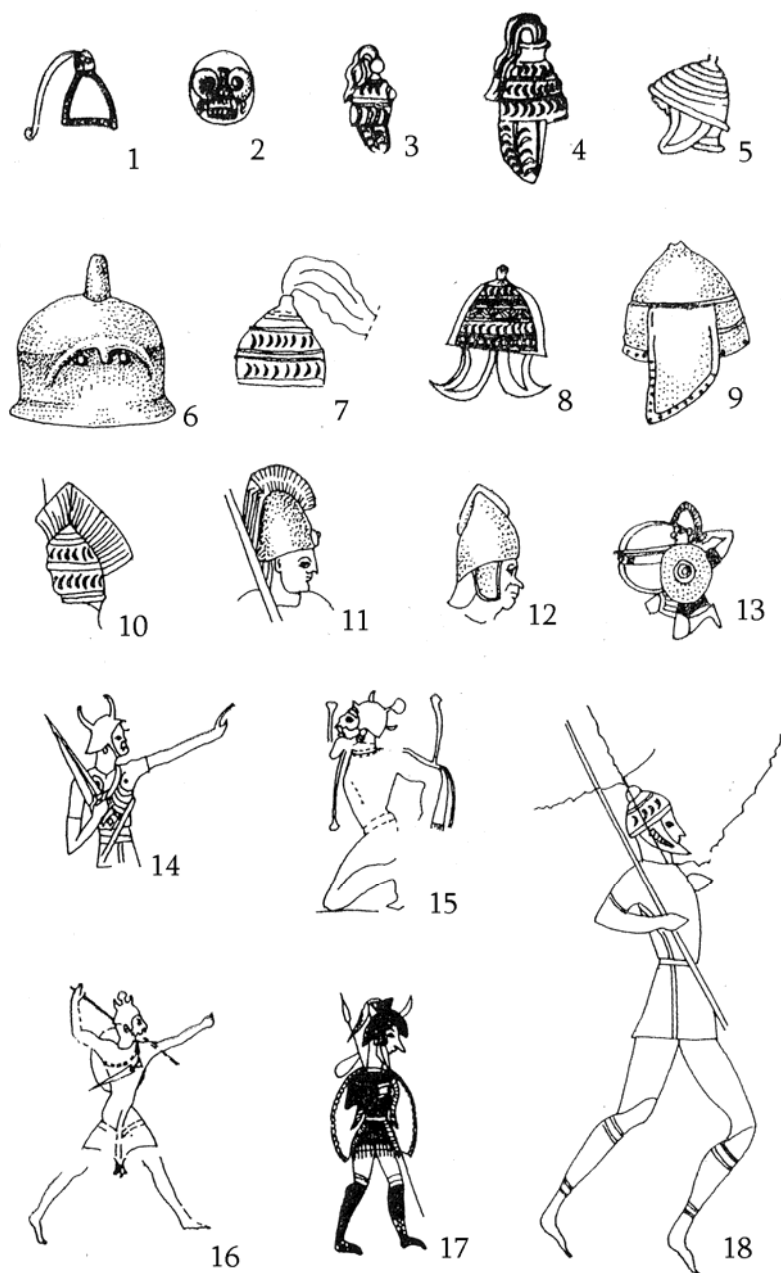


Fig. 4. Representations of helmets in the Bronze Age and the First Iron Age: Idacan (peșteră) (1, 13); Xaphio (2); Micene (3-4, 7, 10, 17-18); Isopata (5); Troia (6); Katsaba (8); Olimpia (9); Carchemiş (11); Bogaskuy (12); Sardana (14-16) (after Mircea Rusu)

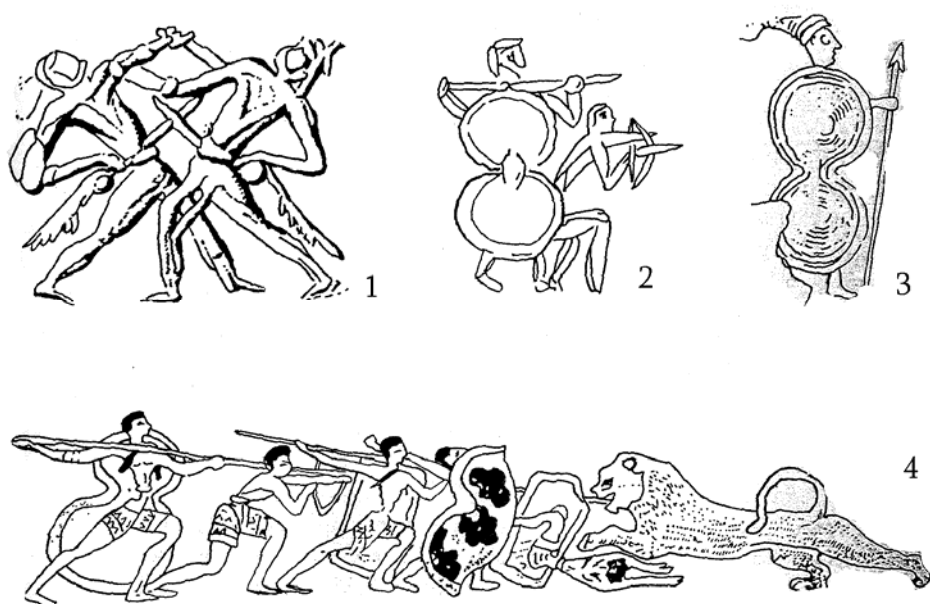


Fig. 5. Different types of shields and weapons in Mycenaean iconography
(after R. Osgood)

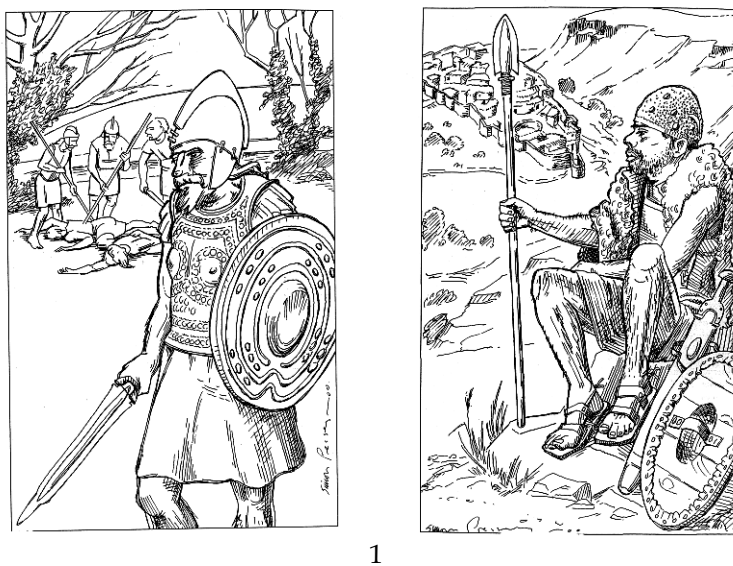


Fig. 6. Warriors of the Bronze Age (after R. Osgood)

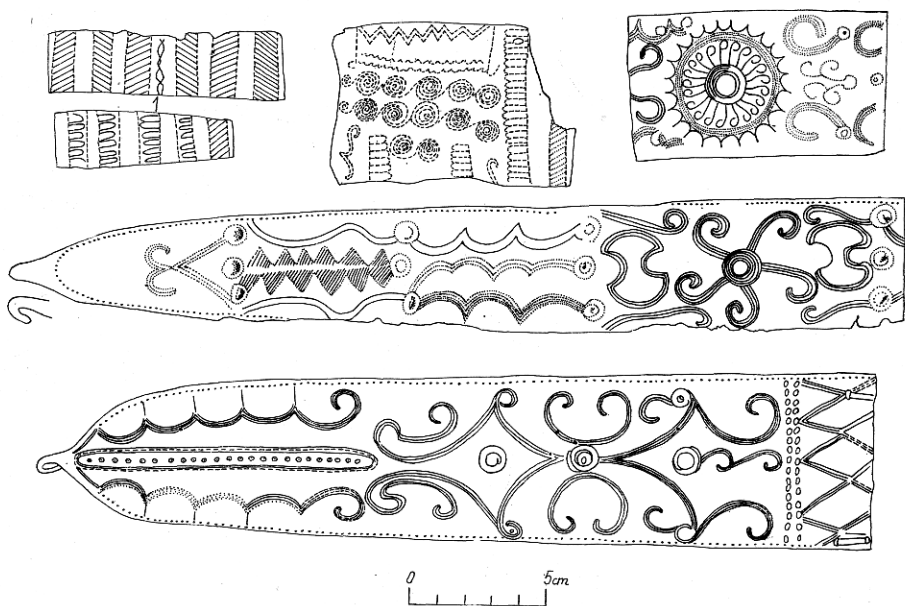


Fig. 7. Bronze belts found in the deposit from Aiud (after M. Petrescu-Dîmbovița)

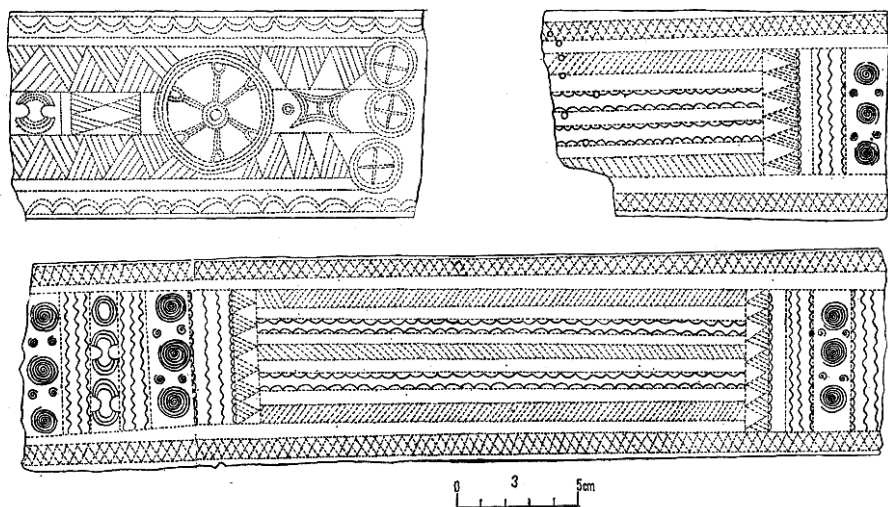


Fig. 8. Bronze belts from the deposit found at Gușterița (after M. Petrescu-Dîmbovița)

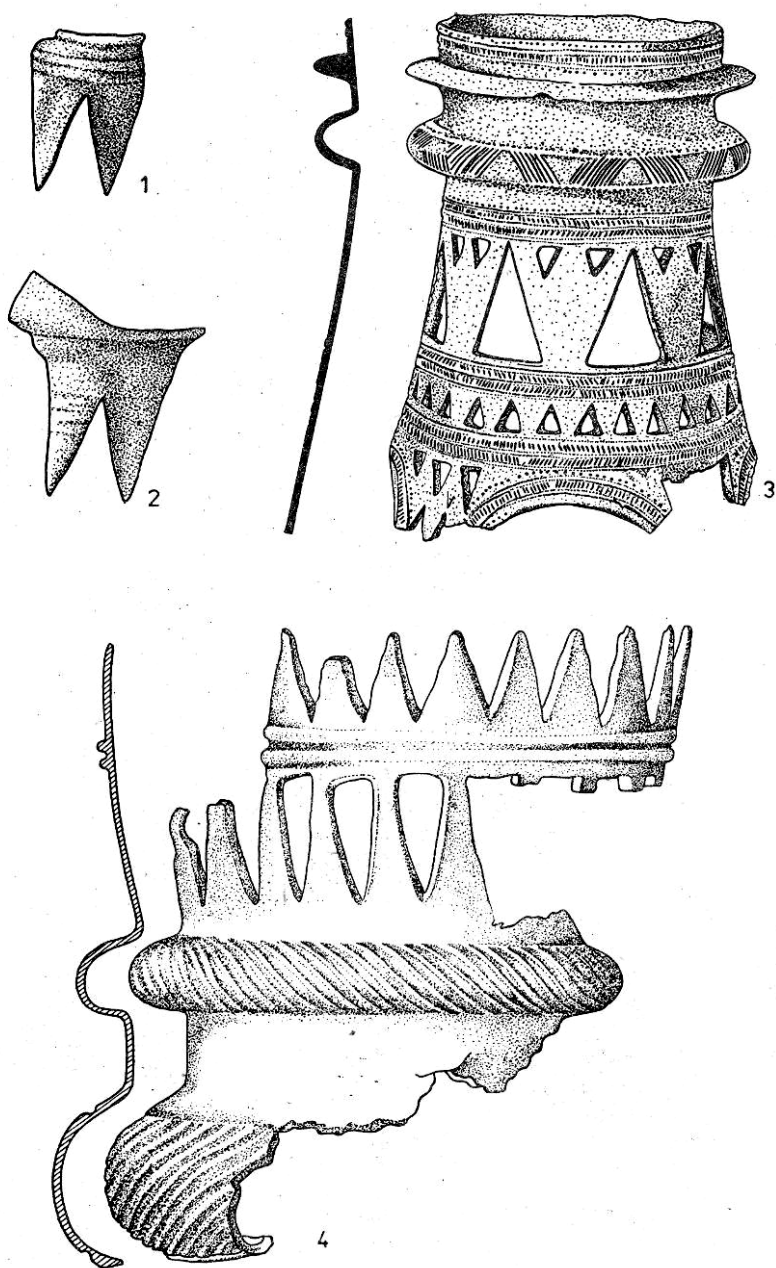
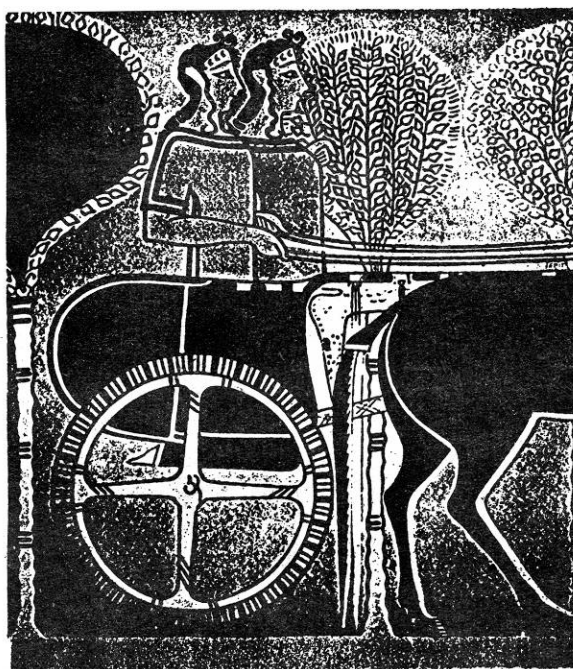
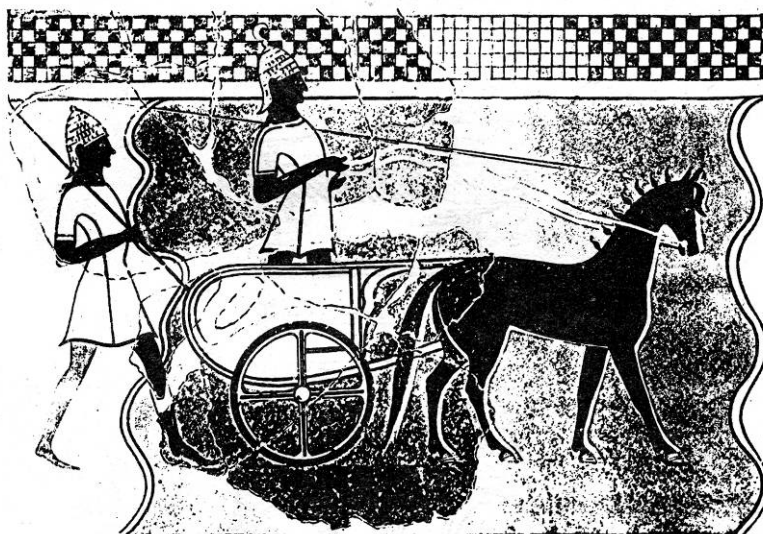


Fig. 9. Pieces of battle chariots: Futak (1-2); Tarcă (3); Viștea (4) (after Mircea Rusu)



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Fig. 10. Mycenaean iconographic representations of warriors and battle chariots
(after Mircea Rusu)

Bone and horn processing. Case study:
Bone and horn combs (4th-7th century A.D.)

Ferencz Robert HORVATH (ROMANIA)

The current stage of research

Bone and horn processing is not present in Romanian archaeological literature within a reference work, where the subject is detailed. There are just some works where are presumed possible processing techniques but are not enough substantiated.¹ Foreign literature has such a work, but insufficiently we cannot access it at present, so we will try to present its content in some other future works. In the present article we will try, based on existing works, to suggest new methods of processing for these artefacts, or to substantiate the existing ones.

Stages of bone and horn processing

Manufacturing a bone object, in terms of technology, supposes two main processes: *rough-hewing* and *trimming*.² But each process has its successive stages, characterized by the application of a well defined technical process.³

Rough-hewing comprises the technical processes executed on a block of (animal) skeletal material, meant to extract a rough shape of the desired object or a piece with the desired size.⁴

Rough-hewing can be transected or bisected when using long bones and just transected when using antlers, flank etc. On the same piece, one can observe more rough-hewing processes, very different:

¹ See, for example, Dumitraşcu 1982; Opreanu 1992; Palade 2004.

² Poplin 1974, p. 89.

³ Marinescu-Bîlcu, Beldiman 1997, p. 287-288.

⁴ Otte, Beldiman 1996, p. 41.

detachment by direct percussion executed with a hard and sharp tool (e.g. a stone hammer, a metal hammer)⁵, detachment by indirect percussion executed with a stone tool or possibly with a bone chisel, followed by splitting⁶, detachment by hewing and breaking, grooving, lineal abrasion or transection with a sandblasted fibre.⁷

The next process is trimming and supposes a general form a fragment of hard skeletal material and execution of all technical and morphological attributes that help to individualize every type.⁸

In terms of intensity, the following types of trimming are to be considered: integrally, partially, superficially affecting the mesial and distal surfaces, and in terms of planning and execution the trimming can be multidirectional, longitudinal, transversal and/or diagonal. As in the case of rough-hewing, there are many trimming techniques:

- hewing, probably with a hammer;⁹
- grooving made with chips, blades; meant to flatten the rough surfaces of the blank;¹⁰
- abrasion on a hard and rough substratum, fixed or mobile; use of water and sand is essential in this case;¹¹
- grinding, made on a mobile flexible substratum (leather or fabric), meant to eliminate or blur specific streaks done by abrasion and scraping processes.¹²

Comb processing methods

One of the most important stages is to obtain the raw material that could be found in the woods, in autumn when deer shed their antlers. There were situations when they were obtained from hunted deer. Evidence to support this theory are some bases of bone dowel with rosette attached to the deer skull but also the skulls from which the

⁵ Marinescu-Bîlcu, Beldiman 1997, p. 287.

⁶ Marinescu-Bîlcu, Beldiman 1997, p. 288.

⁷ Marinescu-Bîlcu, Beldiman 1997, p. 288.

⁸ Otte, Beldiman 1996, p. 43.

⁹ Marinescu-Bîlcu, Beldiman 1997, p. 288.

¹⁰ Otte, Beldiman 1996, p. 43-47.

¹¹ Marinescu-Bîlcu, Beldiman 1997, p. 288.

¹² Marinescu-Bîlcu, Beldiman 1997, p. 288.

antlers were taken on which on still can see sawing marks.¹³ Bone and horn objects were easy to process and were durable. This explains mostly why these objects were so widespread in the early ages of mankind.¹⁴ The actual processing is similar, in technique, to wood processing, but the hardness of materials required that the people processing them had special training, and also used more effective tools, which lead to the development of craftsmen specialized in bone processing.¹⁵

Bones used in this process were of domestic animals, such as: pigs, rams, dogs, cows, horses etc., but also from the wild ones such as deer, wild boars, birds etc., plus the horns, especially of deer and goat.¹⁶ Due to its superior hardness, horn was often preferred to bone, supported by the fact that archaeological discoveries have revealed more horn objects.¹⁷ We consider that the material used mainly to produce combs was horn, because archaeologists have found pieces of horn ready to be processed (**pl. III**) many times in the workshops for comb processing. Workshops from Suceag,¹⁸ Biharea¹⁹ revealed evidences to support this thesis.

As mentioned above, bone processing has two techniques. The first process is bone rough-hewing. In this case were used two types of cutting were used. The first one is perpendicular cut, meant to remove the useless parts, a process made with a saw (**pl. II 1a/b**) and visible because of the harsh manner in which the process was done. The second process was cutting the bone with a knife, chisel or a blade.²⁰ In the case of deer antler, both techniques mentioned above are used, the first one to cut the base and the top, but also to fragment it, with a saw, the second one to cut the tines and split with a metal blade or chisel.²¹

¹³ Opreanu 1992, p. 160; Palade 1969, p. 234.

¹⁴ Bejan, Pădureanu 2005, p. 247.

¹⁵ Barnea 1995, p. 10.

¹⁶ Bejan, Pădureanu 2005, p. 247.

¹⁷ Bejan, Pădureanu 2005, p. 247.

¹⁸ Opreanu 1992, *passim*.

¹⁹ Dumitrașcu 1982, p. 111.

²⁰ Bejan, Pădureanu 2005, p. 248.

²¹ Ciugudean 1997, p. 13.

Because of the size and hardness of deer antler, it seems that the axe was often used.²²

To ease work, one was supposed to attenuate the hardness of raw material by boiling it down in hot water or in lye.²³ This issue is still not cleared up by the specialists. There are various theories, but in our opinion only one is viable, the one of boiling down in hot lye, for some time, based on the presence of wood ash in the workshops from Bârlad-Valea Seacă.²⁴ The next techniques consists of flattening the finished objects by wet sanding, and making them brighter by greasing it and polishing it with a piece of leather.²⁵

After the general presentation of ways of bone and horn processing we will try to present in detail the methods of comb processing whatever they are semi-circular combs, humpbucked combs, bell-shaped combs or double-sided combs.

The first stage in comb processing is the trassection of the horn to eliminate useless parts (the tops or the bases of bone dowel with rosette). Some tops were cut successively, on multiple angles, on the external part, and the porous part was gouged by hand pressing.²⁶ Within this stage were also cut the tines from the main axes and the bone was cut in many pieces, so that all fragments were sawn in order to have relatively equal sizes. For combs with semicircular handle, these pieces were cut on categories: pieces from the bases of the tines, where the horn is usually oblate were used to the fabrication of semicircular plaques for combs' handles, the parts between the tines were cut and used to fabricate rectangular plaques on which the combs' teeth were cut²⁷. The next stage consists of splitting the horn. In this way the round fragments were separated depending on their thickness, into four or six pieces and the oblate ones just in two pieces.²⁸ The whole operation was made with an axe, but in the case of small pieces, a hatchet or knife was used, because an axe does not have precision.²⁹ The next stage is carving

²² Palade 1966, p. 274.

²³ Barnea 1995, p. 110.

²⁴ Palade 2004, p. 169.

²⁵ Opreanu 1992, p. 161.

²⁶ Opreanu 1992, p. 161.

²⁷ Palade 1966, p. 265.

²⁸ Palade 1969, p. 269.

²⁹ Opreanu 1992, p. 160.

the core part of the horn and exterior excrescences, achieving in this way the plaques for the combs. It is probable that during this stage, to attenuate the hardness, the fragments were dunked in hot water or lye. The process wasn't done before splitting the horn³⁰ but after that. These were probably left in water or lye until they were processed, and even during processing- when it started to cool off- those pieces were again dunked in hot water to attenuate their hardness.³¹ The plaques' softening was made by abrasion with wet sand, and then they were greased and polished with a piece of leather. The penultimate stage was the drilling and assemblage of plaques with metallic rivets. In this stage we must presume the existence of an instrument for assemblage, which represents in fact, a carved bone like a shovel, round-headed, used to match the bone plaques.³²

The last stage was to cut the combs' teeth, after securing the plaques with rivets. It is not excluded that at this point the combs were boiled in lye to soften them and after that their teeth were cut.³³ To drill the plaques a red-hot nail or a drill was used. The rivets used for the bone plaques were often made of bronze and cooper, and most of the time by the craftsmen making the combs themselves.³⁴

Conclusions

Despite the fact that the interest in bone and horn combs is low and because their research is still in its infancy, based on the archaeological discoveries there could be identified and organized the processing techniques, as above mentioned. In horn comb processing there are six stages:

1. The transection of the horn to eliminate the useless parts.
2. Splitting the horn.
3. Carving the spongy interior and exterior excrescences.
4. Softening the plaques.

³⁰ Barnea 1995, p. 110.

³¹ Palade 1966, p. 271.

³² Dumitraşcu 1982, p. 111.

³³ Dumitraşcu 1982, p. 112.

³⁴ Bejan, Pădureanu 2005, p. 251.

5. Drilling and assemblage of plaques and securing them with metallic rivets.

6. Cutting the combs' teeth after securing the plaques with rivets to reduce the spoilage.

There are four types of combs known from the Migration Period in Transylvania, based on shape, fabricated in the same manner, but with small differences concerning the processing technique.

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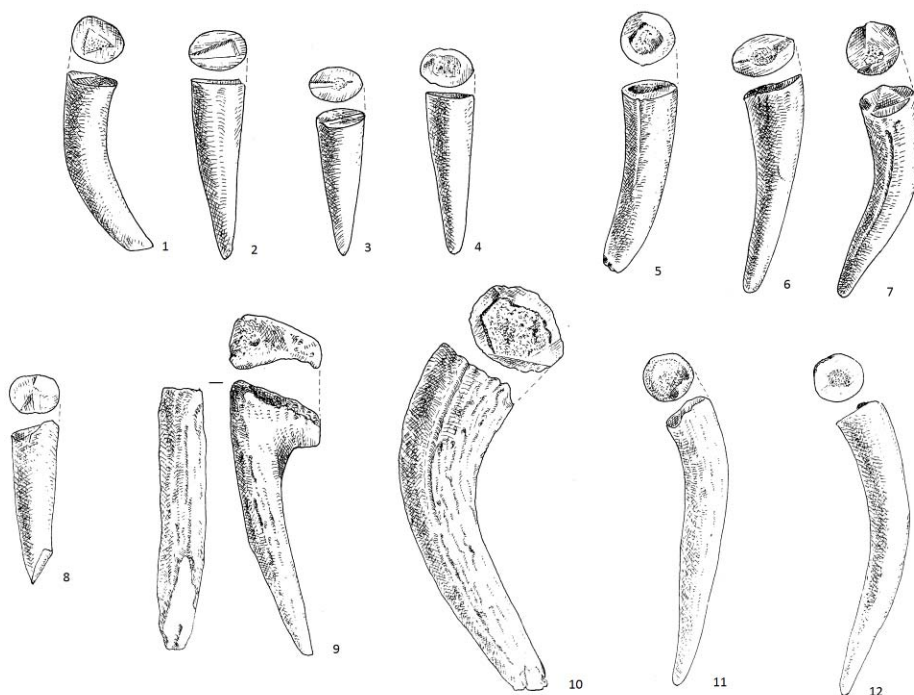
Palade 2004

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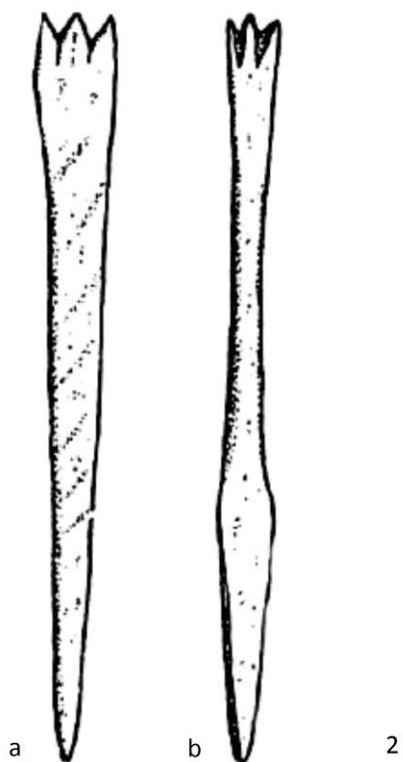
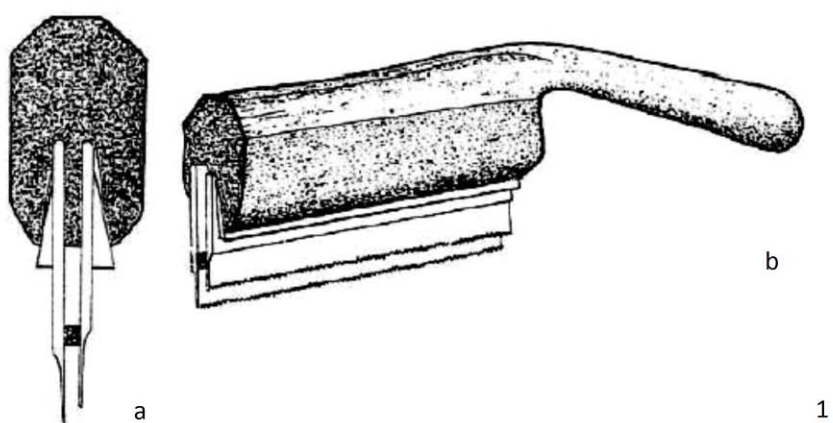
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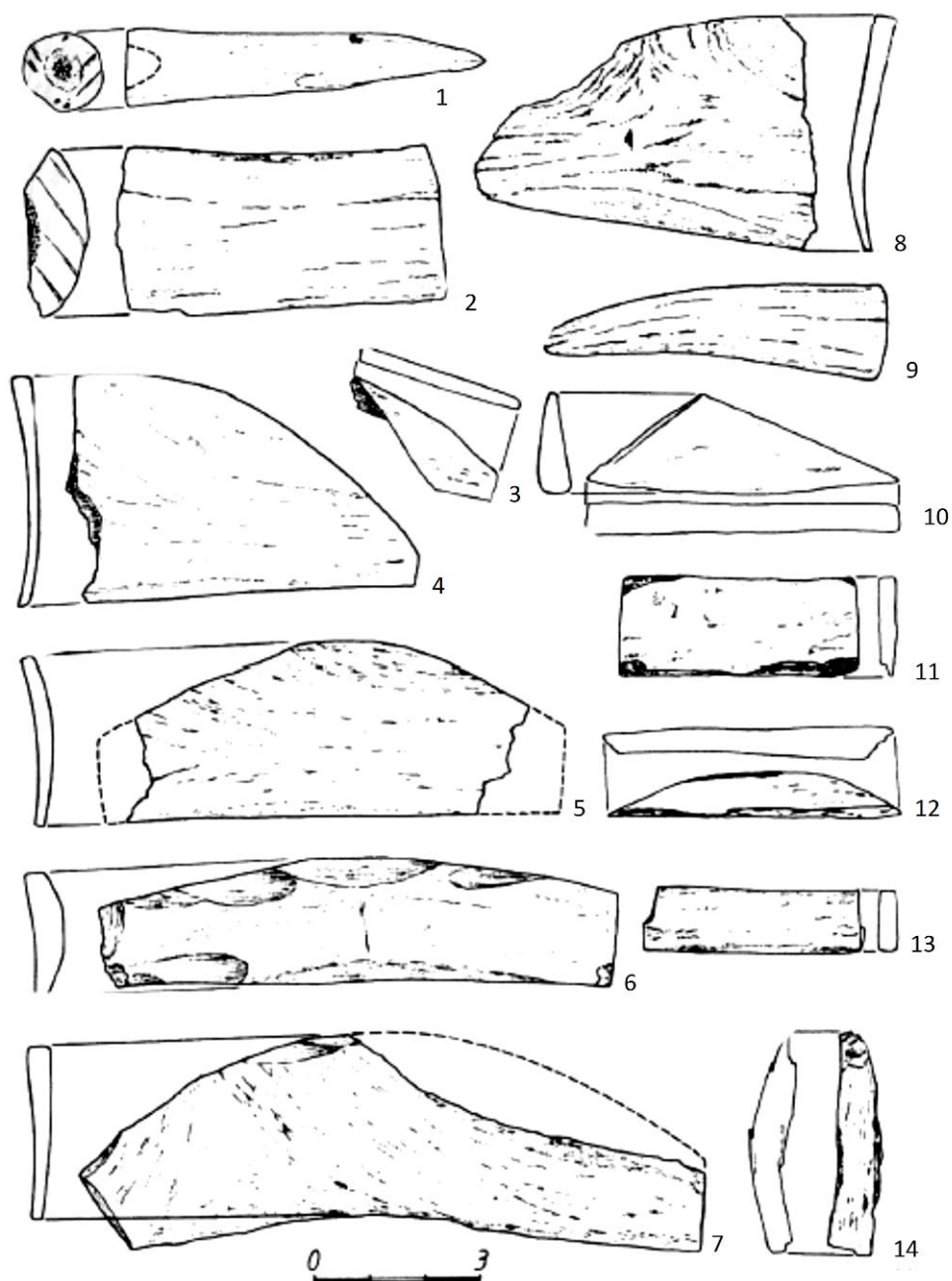
Keywords: bone, comb, horn, antler, migration period



Pl. I. Fragments of deer antler, species *Cervus elaphus*, discovered at Suceag settlement (after Opreanu 1992)



Pl. II. Reconstruction of a double bladed saw (1 a-b); splintering iron compasses (2 a-b) (after Ciugudean 1997)



Pl. III. Horn blanks (after Palade 2004)

Abbreviations

ActaMN	- Acta Musei Napocensis. Muzeul de Istorie a Transilvaniei, Cluj, I, 1964 et seq.
ActaMP	- Acta Musei Porolissensis. Muzeul Județean de Istorie și Artă Zalău. Zalău, I, 1977 et seq.
ActaTS	- Acta Terrae Septemcastrensis. Institutul pentru Cercetarea Patrimoniului Cultural Transilvanean în Context European. Sibiu, I, 2002 et seq.
Aluta	- Studii și Comunicări, Tanulmányok és Közlemények, Sfântu-Gheorghe.
AnB	- Analele Banatului, serie nouă. Arheologie-istorie. Muzeul Banatului Timișoara. Timișoara, I, 1981 et seq.
Angustia	- Angustia. Muzeul Carpaților Răsăriteni. Sfântu Gheorghe, I, 1996 et seq.
Antaeus	- Antaeus. Mitteilungen des Archäologischen Instituts der Ungarischen Akademie der Wissenschaften, Budapest.
Arheologija	- Arheologija. Organ na Arheologičeskija Institut i Muzej, Sofia.
ArhMold	- Arheologia Moldovei. Institutul de Istorie și Arheologie „A. D. Xenopol”. Iași, I, 1961 et seq.
AÉ	- Archaeologiai Értesítő a Magyar régészeti, művészeti és éremtani társulat tudományos folyóirata, Budapest, I, (1869) et seq.
AO	- Arhivele Olteniei. Craiova, I-XVIII (1922-1943); serie nouă (Institutul de Cercetări Socio-Umane, Craiova), 1, 1981 et seq.
AP	- Archaeologia Polona. Institute of Archaeology and Ethnology of the Polish Academy of Science, I, 1958 et seq.
Apulum	- Apulum. Buletinul Muzeului regional Alba Iulia (Acta Musei Apulensis). Alba Iulia, I, 1942 et seq.
Banatica	- Banatica. Muzeul de istorie al județului Caraș-Severin, Reșița, I, 1971 et seq.
BB	- Bibliotheca Brukenthal. Muzeul Brukenthal, Sibiu.
BCH	- Bulletin de Correspondance Hellénique. École Française d'Athènes, Atena.
BerRGK	- Bericht der Römisch-Germanischen Kommission, I, 1904 et seq.
BHAB	- Bibliotheca Historica et Archaeologica Banatica. Muzeul Banatului Timișoara. Timișoara.

BM	- Biblioteca Muzeelor, București.
BMA	- Bibliotheca Musei Apulensis. Muzeul Național al Unirii Alba Iulia. Alba Iulia.
BMN	- Bibliotheca Musei Napocensis. Muzeul de Istorie a Transilvaniei. Cluj-Napoca.
BMG	- Bibliotheca Musei Giurgiuensis. Muzeul Județean „Teohari Antonescu”. Giurgiu.
Bronzefunde II	- Tudor Soroceanu (Hrsg.), Bronzefunde aus Rumänien II. Entdeckungen von Bronzen aus Rumänien, Bistrița, Cluj-Napoca, 2005.
BUA	- Bibliotheca Universitatis Apulensis. Universitatea „1 Decembrie 1918” Alba Iulia. Alba Iulia.
Buridava	- Buridava. Muzeul Județean de Istorie Vâlcea. Râmnicu-Vâlcea, 1, 1972 et seq.
Carpica	- Carpica. Complexul Muzeal „Iulian Antonescu” Bacău. Bacău, I, 1968 et seq.
CB	- Caiete Banatica. Muzeul Banatului Montan, Reșița.
CercIst	- Cercetări Istorice, serie nouă. Muzeul de Istorie a Moldovei, Iași.
Corviniana	- Corviniana. Muzeul Castelul Corvineștilor Hunedoara. Hunedoara, I, 1995 et seq.
Crisia	- Crisia. Culegere de materiale și studii. Muzeul Țării Crișurilor, Oradea, I, 1971 et seq.
CS	- Caiete Silvane. Revistă de cultură a Sălajului, Centrul Culturii Tradiționale Sălaj, Zalău.
CȘ	- Comunicări Științifice, Colegiul Tehnic Mediensis, Mediaș, I, 2002 et seq.
Dacia	- Dacia. Recherches et découvertes archéologiques en Roumanie. București, I, (1924)-XII (1948). Nouvelle série: Revue d'archéologie et d'histoire ancienne. București, I, 1957 et seq.
DissPann	- Dissertationes Panonicae, Budapest.
EphNap	- Ephemeris Napocensis. Institutul de Arheologie și Istoria Artei, Cluj-Napoca. Cluj-Napoca, I, 1991 et seq.
GlasnikSAD	- Glasnik Srpskog arheološkog društva, Beograd.
IPH	- Inventaria Praehistorica Hungariae. Magyar Nemzeti Múzeum, Budapest.
Materiale	- Materiale și cercetări arheologice. București, I, 1953 et seq.
MemAntiq	- Memoria Antiquitatis. Complexul Muzeal Județean Neamț. Piatra Neamț, I, 1969 et seq.
Prilozi	- Prilozi. Instituta za arheologiju u Zagrebu. Zagreb, 1, 1983 et seq.
Probleme de Muzeografie	- Probleme de Muzeografie. Cluj, 1957 et seq.

SAA	- Studia Antiqua et Archaeologica, Universitatea „Alexandru Ioan Cuza” Iași, Iași.
Sargetia	- Sargetia. Buletinul Muzeului județului Hunedoara (Acta Musei Devensis). Deva, I, 1937 et seq.
SCIV(A)	- Studii și cercetări de istorie veche. București, I, 1950 et seq. (from 1974 Studii și cercetări de istorie veche și arheologie).
SlovArch	- Slovenská Archeológia. Casopis archeologickeho ustavu Slovenskej Akademie vied v Nitre (Zeitschrift des archäologischen Instituts der Slowakischen Akademie der Wissenschaften in Nitra). Bratislav, 1, 1953 et seq.
Starinar	- Starinar. Archeological Institute SASA, Belgrad. Belgrad. I, 1884 et seq.
SP	- Studii de Preistorie. Asociația Română de Arheologie, București.
RVM	- Rad Vojvođanskih muzeja, Novi Sad.
Thraco-Dacica	- Thraco-Dacica. Institutul Român de Tracologie. București, I, 1980 et seq.
Tibiscum	- Tibiscum. Studii și Comunicări de Etnografie și Istorie. Muzeul Regimentului Grăniceresc din Caransebeș. Caransebeș, I, 1975 et seq.

LIST OF AUTHORS

Ioan Alexandru **BĂRBAT** (PH.D. CANDIDATE AT THE „1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: ioan_alexandru_barbat@yahoo.com

Cătălin **BORANGIC** („1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: dada_mamusa@yahoo.com

Otis Norman **CRANDELL** (PH.D. CANDIDATE AT THE “BABEȘ-BOLYAI” UNIVERSITY CLUJ NAPOCA, ROMÂNIA)
e-mail: o_crandell@yahoo.ca

Sebastian **DAVID** („1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: sebidavid7@yahoo.com

Liviu **DUMITRAȘCU** („1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: liviuzdumitrascu@gmail.com

Adriam **FRUM** („1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: frum_adi@yahoo.com

Robert **HORVATH** („1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA, ROMANIA)
e-mail: roby87x@yahoo.co.uk

Tomasz **MICHALIK** (INSTITUTE OF PREHISTORY INSTITUTE OF PSYCHOLOGY “ADAM MICKIEWICZ” UNIVERSITY, POZNAN, POLAND)
e-mail: nosmot@poczta.onet.pl

Jozsef **NAGY** (PH.D CANDIDATE AT THE "ALEXANDRU IOAN CUZA"
UNIVERSITY OF IAȘI, ROMANIA)
e-mail: nagyjozsefgabor@yahoo.com

Dimitri **NARIMANISHVILI** (TBILISI STATE UNIVERSITY, GEORGIA)
e-mail: zeussherazadishvili@yahoo.com

Goce **NAUMOV** (PH.D. CANDIDATE AT THE INSTITUTE FOR HISTORY OF ART
AND ARCHAEOLOGY, UNIVERSITY OF SKOPJE, REPUBLIC OF MACEDONIA)
e-mail: gocesepokroce@gmail.com

Zviad **SHERAZADISHVILI** (TBILISI STATE UNIVERSITY, GEORGIA)
e-mail: zeussherazadishvili@yahoo.com

Dąbrówka **STĘPNIEWSKA** (INSTYTUT PRAHISTORII UNIWERSYTET IM.
ADAMA MICKIEWICZA W POZNANIU, POLAND)
e-mail: dabrowka@op.pl

Daniel Marius **TENTIȘ** („1 DECEMBRIE 1918" UNIVERSITY OF ALBA IULIA,
ROMANIA)
e-mail: tentis_danielmarius@yahoo.com

Mădălina **VOICU** (UNIVERSITY OF BUCHAREST, ROMANIA)
e-mail: madalina2387@yahoo.com



Photos taken during the conference



Photos taken during the conference



Photos from the excursion to the Dacian citadel of Sarmizegetusa Regia (above) and Costești-Cetățuie (below)



Photos taken during the excursion to *Sarmizegetusa Regia* (the large circular sanctuary) (above) and at the mediaeval citadel of Călnic (below)