

RESEARCH HISTORY

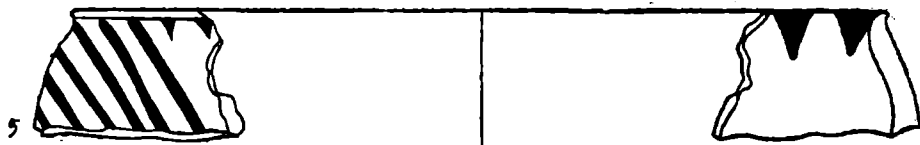
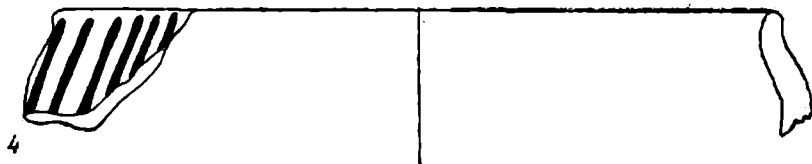
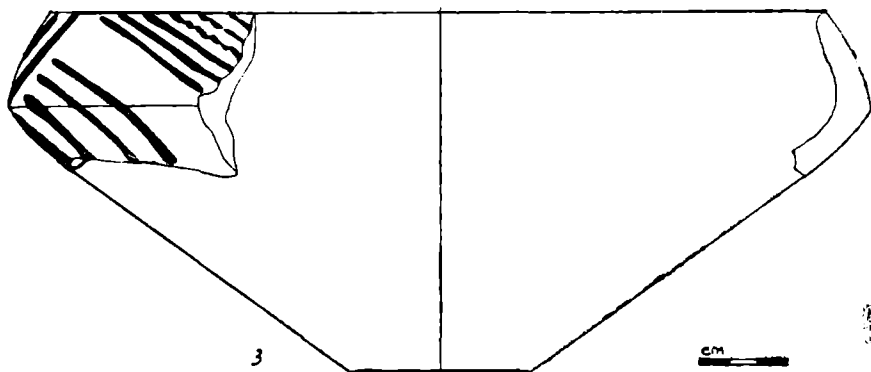
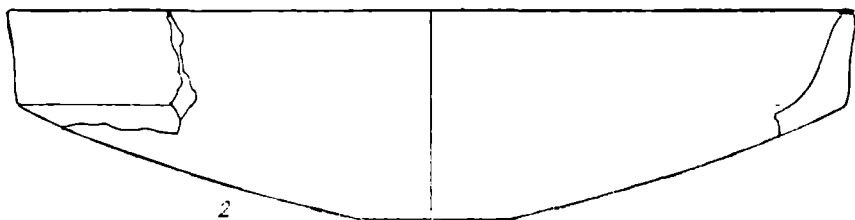
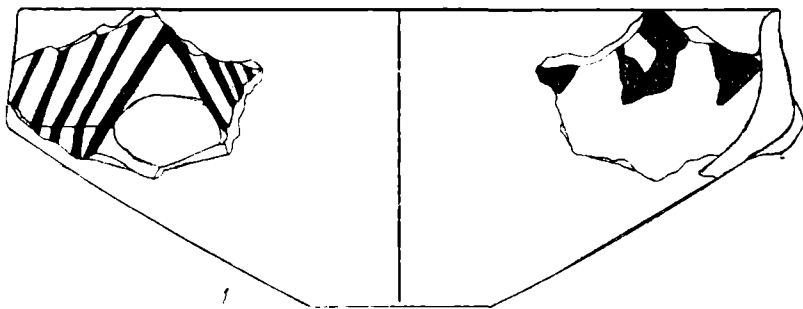
In the middle of the fourth millennium B.C., the civilization from the interior Carpathian arch developed superb painted ceramics. These were known under the names of "the culture with west Romanian painted ceramics" (Der westrumänische bemaltkeramische kulturkreis: NESTOR 1933, 25–29), "the culture with central Transylvanian painted ceramics" (Die mittelsiebenbürgische bemaltkeramik: SCHROLLER 1933, 25–29), "the civilization with painted ceramics from the west – dacian circle" (BERCIU D. – BERCIU I. 1946, 53–63; 1949, 4, 11, 41), "the Petrești type" (BERCIU D. – BERCIU I. 1949, 41), and finally, the Petrești culture (BERCIU 1961, 24, 25, 26). The Petrești culture engaged an entire group of specialists who were successful in interpreting many aspects associated with evolution, chronology, the function of this civilization and the affiliations with the culture which thrived in the geographical space neighbouring its area of evolution (BERCIU D. – BERCIU I. 1946, 53–60, 63; 1949, 11–18, 41–42; BERCIU 1961, 24–25, 27, 29; VLASSA 1963 and next 485 and next; PAUL 1965, 294–301; 1965a, 5 and next; 1967 3–22; 1968; 1969, 33–70, 82; 1969a, 325 and next; 1970, 97–104; 1975, 9–16; 1977; 1978; 1981; DUMITRESCU 1961; 1966; 1968; 1972; ALDEA 1974; MARINESCU-BÎLCU 1977; DRAȘOVEAN-LUCA 1990; KALMAR-MAXIM 1991, 137–140).

Research has revealed that the area of extension of the Petrești culture is reduced to Transylvania, where evidence of over sixty one settlements remain (PAUL 1978, 15, plate LIII).

Beginning in 1968, surface collections gathered in Banat, on the territory settlement from Parța Tell II (Parța west), by A. Agotha, K. Germann and F. Resch, led to the discovery of ceramic fragments unique up until that date. These artifacts were attributed to the Petrești culture (LAZAROVICI 1976, 1/5–7; 1979, 166–167; 1981, 139). Other Petrești materials, including a painted sherd found by F. Medeleteș in the village cemetery of Foeni in 1979 (MEDELEȘ 1987, 132 and note 71), were added to the collection. Subsequent Petrești materials were discovered in other sites and will be discussed in this paper.

1. Chișoda Veche

Between 1976 and 1981, in the region known to locals as "Livezi", O. Radu began research describing the type of habitat and stratigraphy of the site, bringing to light a rich and variant inventory of ceramics, lithic and bone. In the second stratum a ceramic fragment, reddish-purple in colour, well polished and burned twice attracted special attention of O. Radu. Belonging to a bitronconial sauce-



Pl. I

pan the sherd has a handle on its shoulder, oval in shape. The exterior decor, executed using the painted technique, is composed of cherry red Chevron lines. Scalene triangles oriented with their tips downward are executed inside the vessel near the lip region (pl. I/1).

Other materials having affiliation with the Petrești culture have been found in the second stratum (thanks to Mrs. O. Radu for the courteous offer of the finds for publication). The materials in question consist of a well polished, black ceramic fragment from a saucepan with the sholder slightly, checkered; some pieces from several bitronconic vessels and a band-handle with slightly raised sides attached to the lip of the vessel, similar to finds from other Petrești sites (DRAȘOVEAN – ROTEA 1986, pl. VI/8 and note 46; and Mintia, unpublished). Additional Petrești materials found at the site cannot be included in this discussion because of their unknown stratigraphic locations. This resulted from two human errors — the loss of the site field notes and the occidental switch of labels by personnel in the storage depot. At this point in time, it would seem that the Petrești finds do not belong to stationary complexes but appear as "imports" in the second stratum, belonging to the Vinča culture, Phase C.

2. Foeni

Surface collections gathered in the Roman Orthodox cemetery located in the west part of the village on a terrace left of Timișat, led to the discovery of Neo — Eneolithic ceramic fragments, among them a sherd painted with thin cherry red lines (pl. IV/1; LAZAROVICI 1979, 167; 1981, 39; 1985, 43; MEDELEȚ 1987, 132 and note 71; DRAȘOVEAN 1991, 60).

Between 1991 and 1992, seventy square meters were researched in order to understand stratigraphic position and cultural context in which painted materials appear. Among the group members were Florin Gogâltan, Mircea Mare and the author. The archaeological deposit had a thickness of 1.6 m. The Neolithic stratum — covered by a very thin bronze age cultural layer — was enclosed between 0.5 and 1.6 m. This in turn is divided in to three levels: 0.5 m to 0.6 m; 0.6 m to 1 m; 1.0 m to 1.6 m.

Surface dwellings, analyzed only on the area excavated, were discovered in the first level at a depth of 0.55 m, in the second level at 0.9 m and in the last level at 1.5 m.

The dwelling from the upper level, disturbed by another bronze age dwelling, had the floor constructed directly on the ground. As far as can be determined, the walls were constructed from twigs over which a thick layer of clay mixed with hacked straw and chaff was applied. The shape of the dwelling, orientation, or division into rooms cannot be described due to the poor state of conservation and the restricted size of the excavation.

Even less information is known about the dwellings in the last levels because insects destroyed the greatest part of the soft ash-like soil that made up the unburnt floor. The absence of post holes and foundation trenches made it impossible to determine the orientation of the dwellings. What can be noted with accuracy is the fact that each dwelling had an oven. The presence of an oven was suggested by a well preserved hearth. The hearth wass parially burned at the mouth of the oven and under the floor, where a colour change from brick red to yellow was identified. Fragments of thick and fine vessels were discovered almost glued to each other under the oven hearth of dwelling number five.

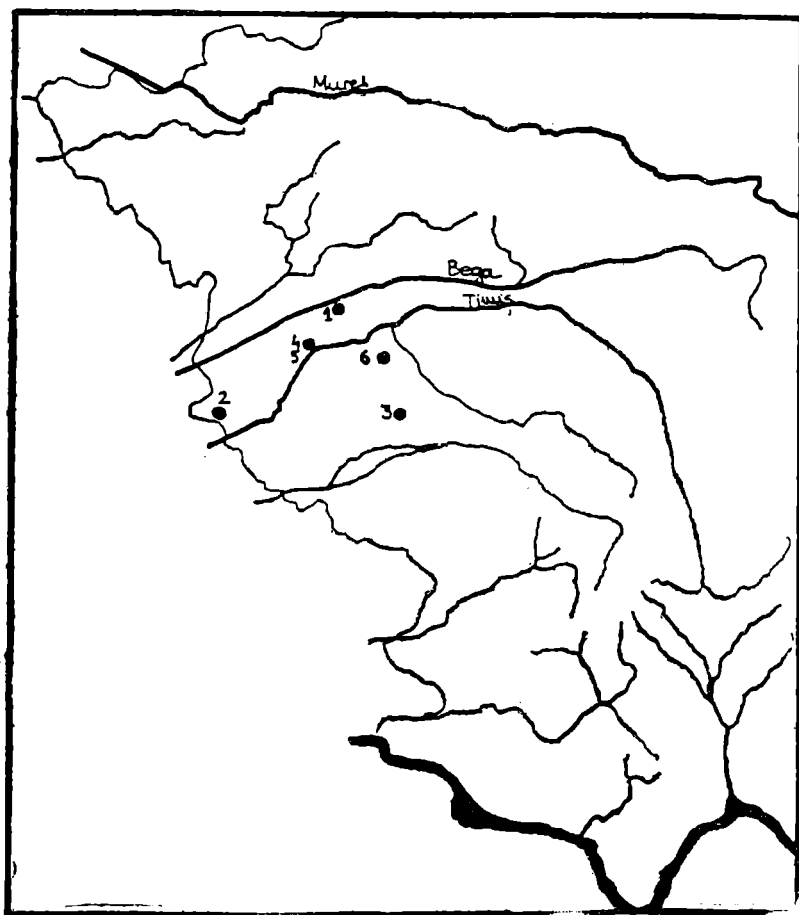


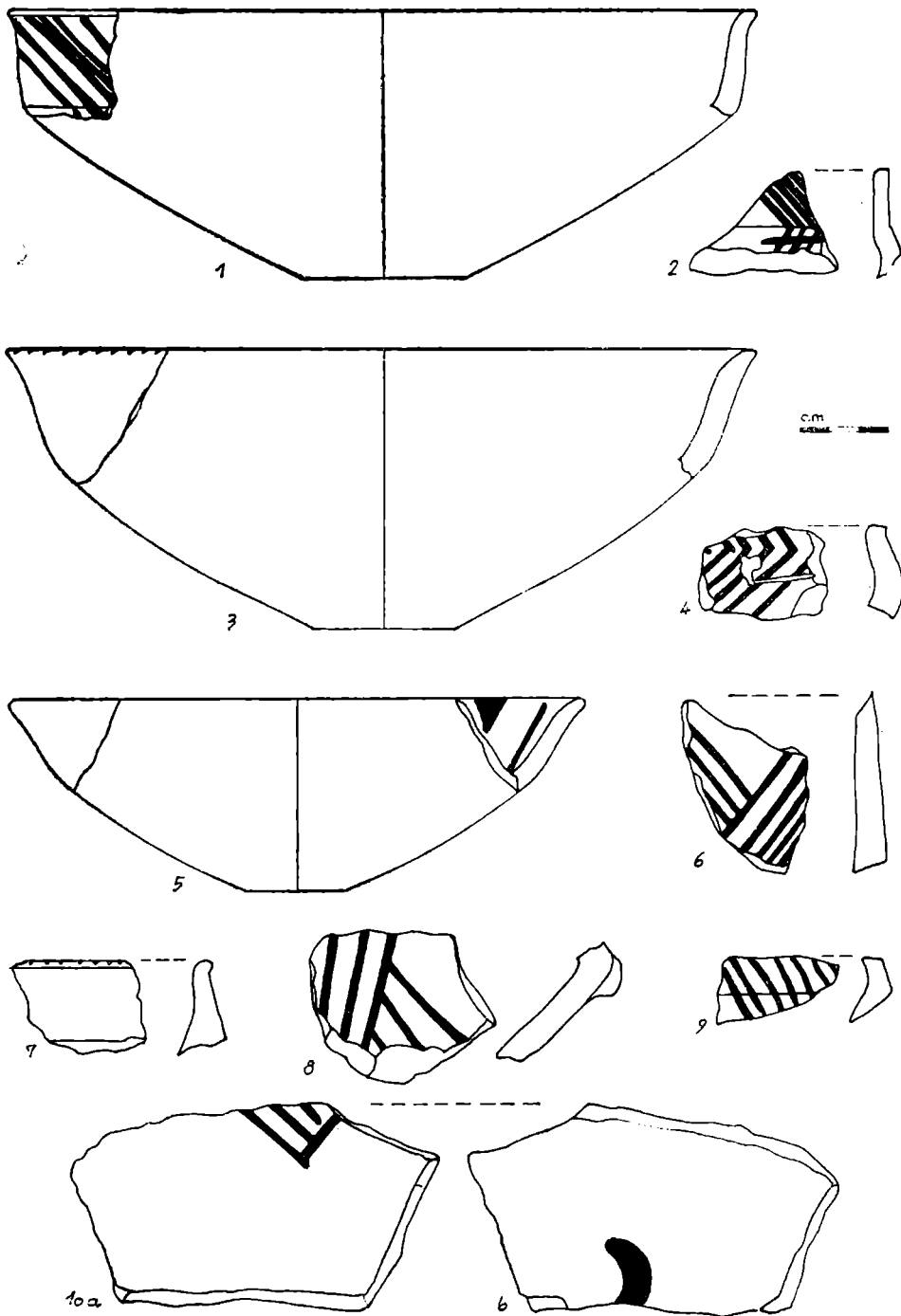
Fig. 1

Upon the completion of the essential study of the materials found, differences among them were not perceived. Therefore, the material is presented in the following categories: tools and ceramics. The ceramic material, ordered according to depth, embraces the entire range of ornamentation and most dispersed shapes. Figures 2 and 3 illustrate their synthetic distribution.

The tools, small in number, are represented by two axes, one trapezoidal with a plane-convex section (Pl. IX/7), the other one perforated (Pl. XV/5); a blade worked from a coffee coloured silex with the active side polished due to usage, possibly as a retouched component part from a sickle (Pl. XIV/8), and three bone awls (Pl. XV/2).

Of special interest is the unique marble artifact from plate XIII/6. It is perforated and could have served as a pendant, amulet or button.

Ceramics are divided into the three well known categories: use, semi-fine and fine.



Pl. II

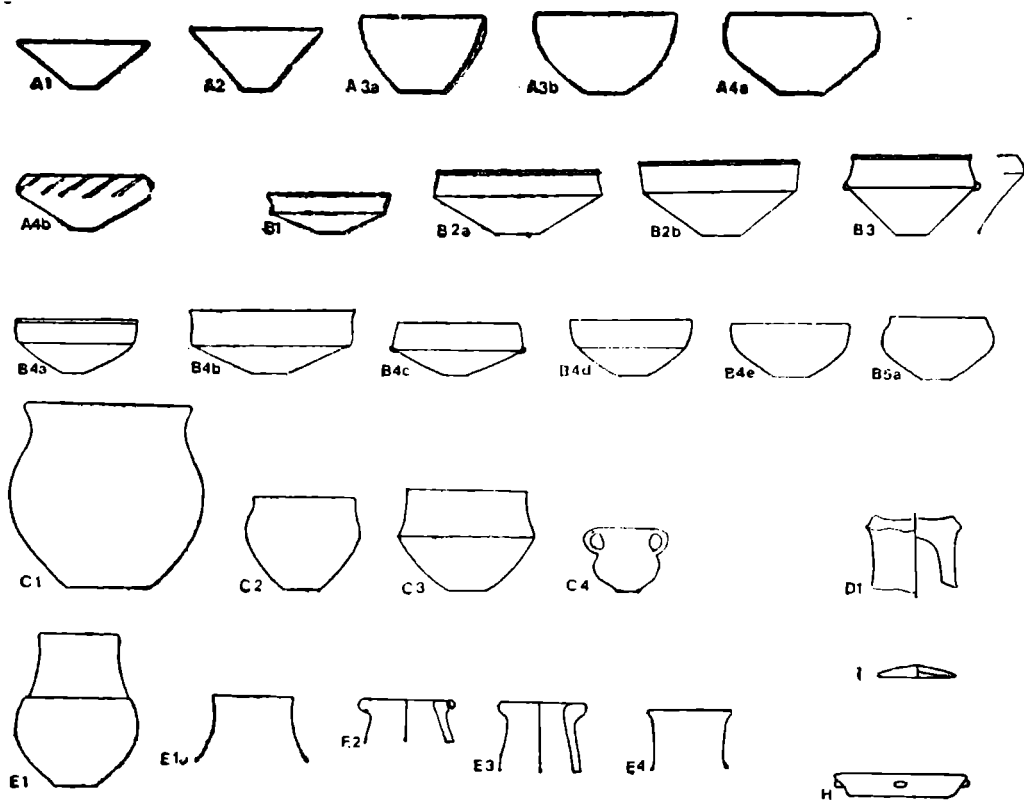


Fig. 2

The thick type ceramics are created from a pure fine paste mixed with fine sand, occasionally mixed with ground ceramics, and well burned acquiring dark colours. In some cases, possibly due to a layer of colour, the surface of the sherd has a light ash white appearance. However, there are also ceramic fragments whose surfaces are covered by a well polished cherry red coloured slip.

Various vessels have been identified from the site: bowls with inward lips (Type A4a: Pl. XII/1); pots (Type C1, C2: Pl. XIII/1, XV/11); amphorae (Type E 1); trays (Type H 9); pots with two handles (Type C 4: Pl. VI/1, XI/7); cups with cylindrical legs (Type D 1: Pl. XII/2) and lids (Type I: Pl. V/9).

TOTAL	Tip	0,6	0,8	1,0	1,2	1,4	1,6
	F						
	A						
	C						
	B						
	G						
	D						
	E						

Tip	F	A	C	B	G	D	E
0,6							
0,8							
1,0							
1,2							
1,4							
1,6							

Fig. 3

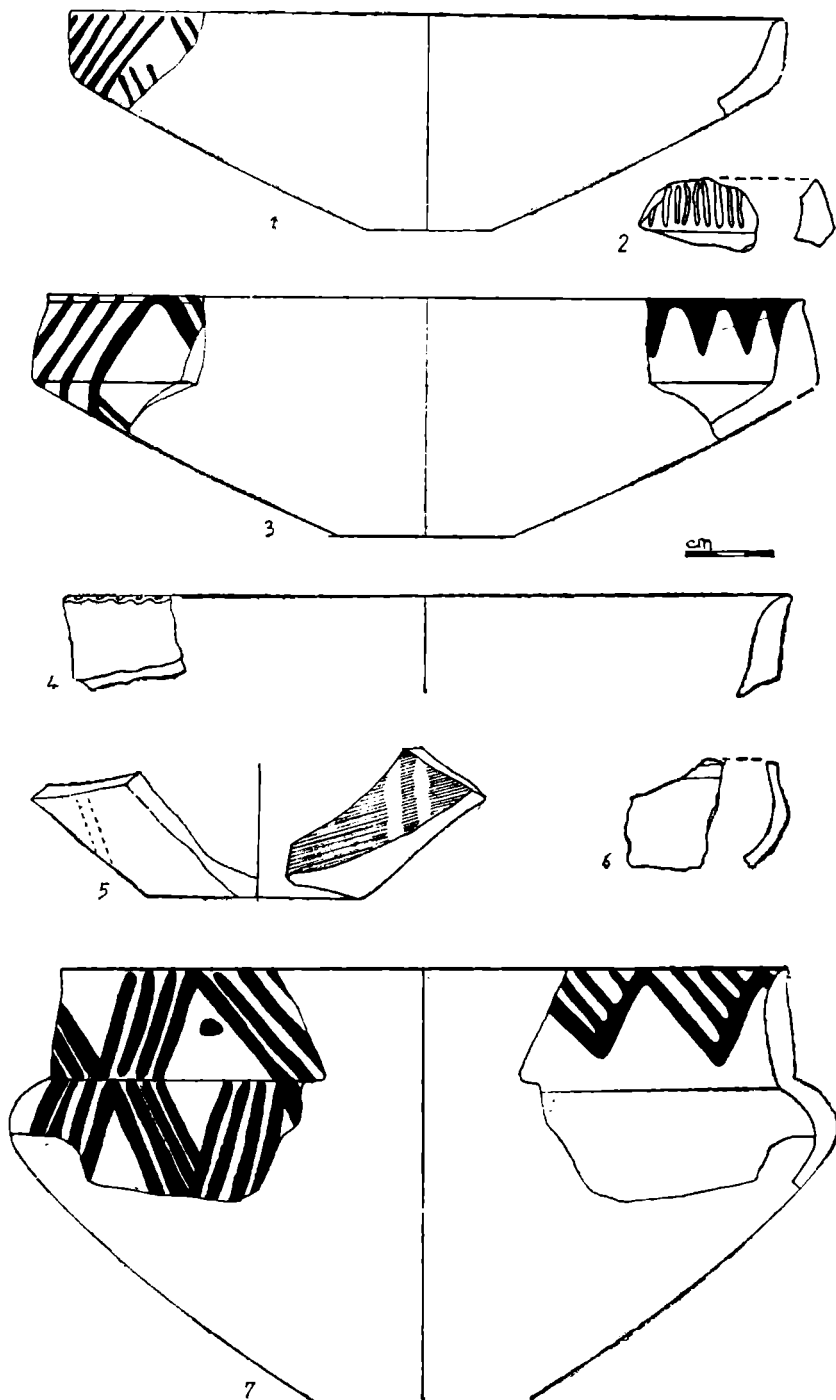
Ornaments on functional ceramics are reduced to alveoli on the spout (Pl. XIII/1) and wide incisions (Pl. V/9, XII/2). In some rare cases spatula marks can be considered decorative (Pl. V/1).

Semi-fine and fine ceramics are more abundant in comparison with thicker ceramics. The majority of ceramic fragments originate from small and middle sized vessels created from a pure, well kneaded paste mixed with fine sand and mica. The 11 burned ceramics in this category appear in various colours, including black, ashy black, orange and chestnut. In some cases, the superior part of the vessel is black while the inferior part is reddish-chestnut in colour. Chery red and well polished, milky brown coloured ceramics are also found in association with the above.

The fine and semi-fine ceramics forms are represented by a simple bowl (Type A); profiled (Type B); pot (Type C) and amphora (Type E).

The simple bowl has the following variations: A 1 — stumpy with a tronconic shape (Pl. VII/8); A 2 — tronconic with curved walls (Pl. IV/9; XII/5; XIII/2; XV/10); A 3a — tronconic with tall arched walls (Pl. VII/6; XII/3); A 3b — semi-spheric (Pl. XV/6); A 4a — rounded shoulder and an inward lip and A 4b — strong inward lip (Pl. VI/5; X/1).

The profiled bowl is the most abundant shape and is characteristic of semi-fine and fine ceramics. They have the following variations: B 1 — stumpy, bitronconic with a relieved shoulder and an outward lip (Pl. V/4); B 2a — stretched bitronconic with a profiled lip (Pl. V/1; VI/1); B 2b — stretched bitronconic with the superior end slightly outward and a profiled lip; B 3a — deep bitronconic with a profiled lip (Pl. VII/3; VIII/2); B 3b — deep bitronconic with the inferior part slightly curved and an inward short lip (Pl. IX/1); B 4a — stumpy with a relieved shoulder, a slight inward arched superior end and a profiled lip (Pl.



Pl. III

IV/8; V/6; VIII/1; XI/5): B 4c — stretched bitronconic (Pl. VIII/3); B 4d — stumpy with a relieved shoulder and an outward curved superior part (Pl. V/3; VI/3; VI/8; VII/9; IX/2; IX/3; XI/1; XIV/1, 3, 4); B 4e — stumpy with an outward superior end (Pl. VI/9; IX/6; XI/4); B 5a — medium height, rounded shoulder and a slightly outward lip (Pl. V/7). The presence of saucepans with a start of checkering has to be noted.

The pots have the following variations: C 1 — deep and fat with an outward lip; C 2 — deep with a slightly profiled lip (Pl. XIII/3, 8); C 3 — bitronconic; C 4 — stumpy with two handles “pulled” from the lip (Pl. IV/5).

The amphorae have a globular body with a tronconic neck (Type E 1: Pl. X/8) or a cylindric neck with an outward lip (Type E 4). Several fragments categorized as types E 2 (Pl. V/11; X/5) and E 3 (Pl. V/8) can be part of supports of a tronconic shape.

The cups with cylindrical legs (Type D1: Pl. XII/2), lids (Type I: Pl. V/9) and the so-called “fish-trays” (Type H) complete the index of forms.

Petrești ceramic ornaments found at Foeni (Fig. 3) are composed of the following types: type A, alveolate; type B, notches; type C, folds (pleated); type D, wide grooves; type E, incisions; type F, polished ornaments; type G, decorations made using painted techniques.

Polished ornament type F is most frequent at 27% of total ornamentation. This is followed by alveolate and folds (pleated) each at 19%; notches, 15%; painted decoration, 8%; wide grooves and incisions each at 6%.

The alveolate ornaments are carefully executed on the lip of the vessel (Type A 1, A 4: Pl. VI/1; IX/1; X/6; X/8; XI/5; XIII/1), on the bodies oriented parallel with the lip (Type A 5: Pl. VII/) or oblique, associated with the grooved decoration (Type A 6: Pl. VI/5).

Type B ornament, or notches, are executed on the lip (Type B 1—B 3: Pl. V/1; VII/9; VIII/1, 4; X/7; XI/4; XV/8) or shoulder (Type B 4: Pl. V/4) of bowls.

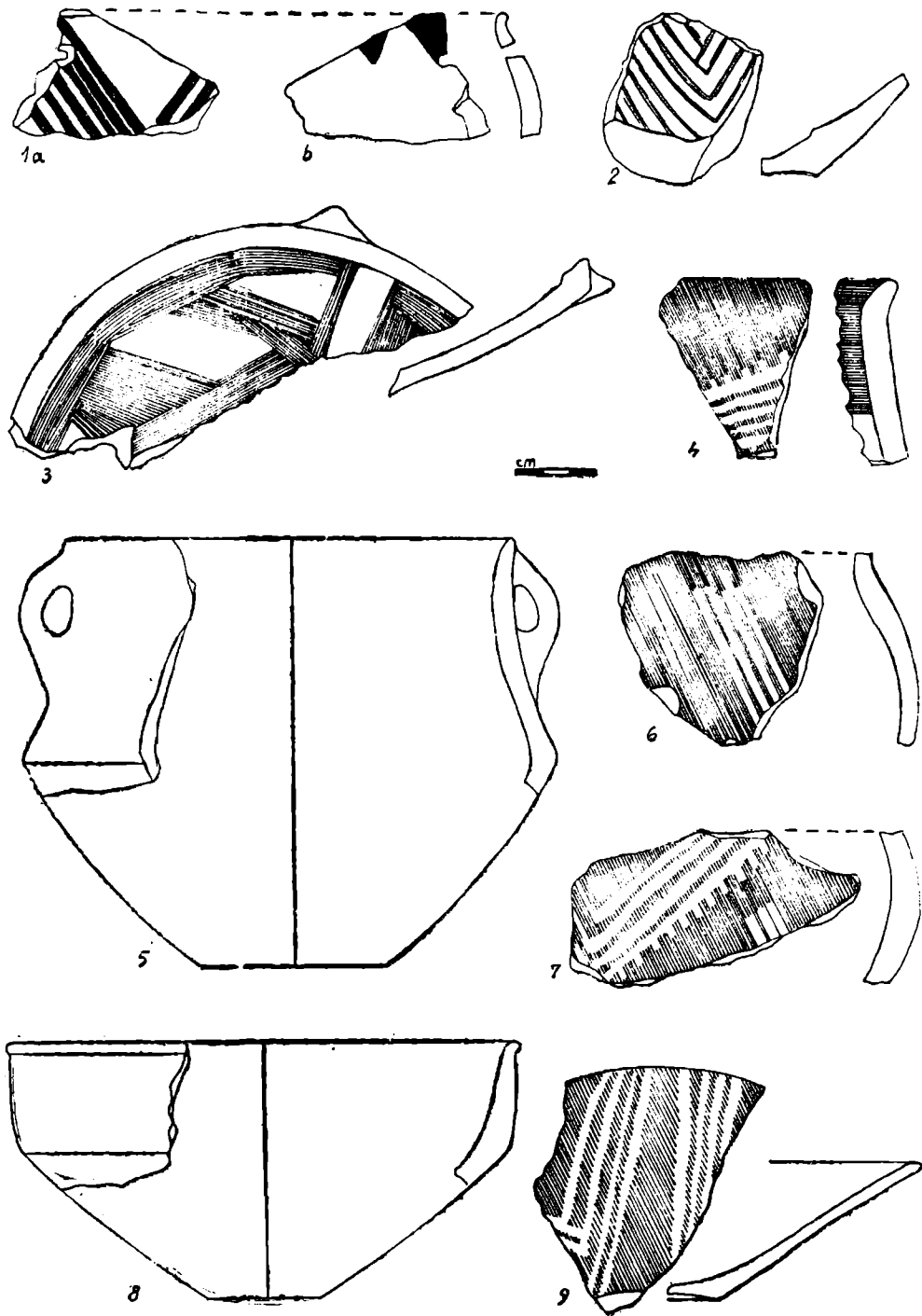
Type C, or pleated ornaments, decorate the superior part of vessels being displayed either perpendicular on the lip (Type C 1: Pl. V/2; X/3), simple oblique (Type C 2: Pl. XIV/2), grouped (Type C 2: Pl. XIV/5; XV/12) organized in an “inlaid floor” pattern (Type C 5: Pl. XII/4).

Type D, or grooved motif on the shoulder of bowls (Type D 1: Pl. VI/3), in the superior part of the vessels (Type D 2—D 4: Pl. VI/5; IX/2; X/2) or displayed in registers (Type D 5: Pl. XI/2) completes the ornamental motifs created.

Reduced in frequency, Type E, or the incision technique, is characterized by a vessel lid (Pl. V/9) and a fruit bowl leg (Pl. XII/2). In two cases it was noted that the incision ducts were polished (Pl. VI/2; XI/10).

As mentioned above, the most utilized ornamental motif is attained by polishing the ceramic surface. At the site of Foeni, this type of ornamentation (Fig. 3: F) is executed especially in the interior of the vessel. Normally, it is composed from a band circumscribing the lip from which other bands start converging in the base area (Type F 1: Pl. VI/5, 9; IX/6; XIV/7; XV/9) or are displayed in a “netting” pattern (Type F 3: Pl. XII/7). It was noted that sometimes the wide bands appear in conjunction with lines executed in the same technique (Type F 4: Pl. VI/5; type F 5: Pl. VI/4; type F 8: Pl. XI/9). Lines alone may form angular motifs (Type F 9: Pl. XIII/9; type F 10: Pl. IV/2).

The last of the ceramic ornamentation encountered at Foeni is Type G, or the painting technique. The paint is applied to a well polished surface of the pot before firing. Two categories of pottery can be distinguished from the colour of the decoration: white / red-cherry red (Type G 34—37) and cherry red or red-brown / orange, brown, orange-yellow.



Pl. IV

In the first category, white paint is applied in thin angular lines on a red-cherry red and brown-red base (Pl. IV/4, 7, 9). Additional small lines are executed perpendicular to the outer angular line, oriented towards the exterior (Fig. 3: type G 36, G 37). In some instances, parallel oblique lines are drawn on the superior part of vessels (Type G 35: Pl. IV/6).

The second category contains red-brown colours organized in a number of thin parallel lines creating angular ornamental motifs (Type G 8: Pl. IV/1 a; type G 13: Pl. VI/10; type G 12: Pl. X/4, 9; type G 10: Pl. XIV/9 a) which are associated, in one case, with zig-zag bands (Type G 7: Pl. XV/1). Isosceles triangles positioned with their tips downward are executed in the interior lip area of the vessel. The triangles are done in the same colour (Type G 28: Pl. IV/1 b; VI/10), with broken lines (Type G 27: Pl. XIV/9 b) or straight lines parallel to the lip (Type G 33: Pl. XV/1).

It must be noted that black painted decorations are absent at Foeni, although frequent at Parța Tell II.

3. Folea

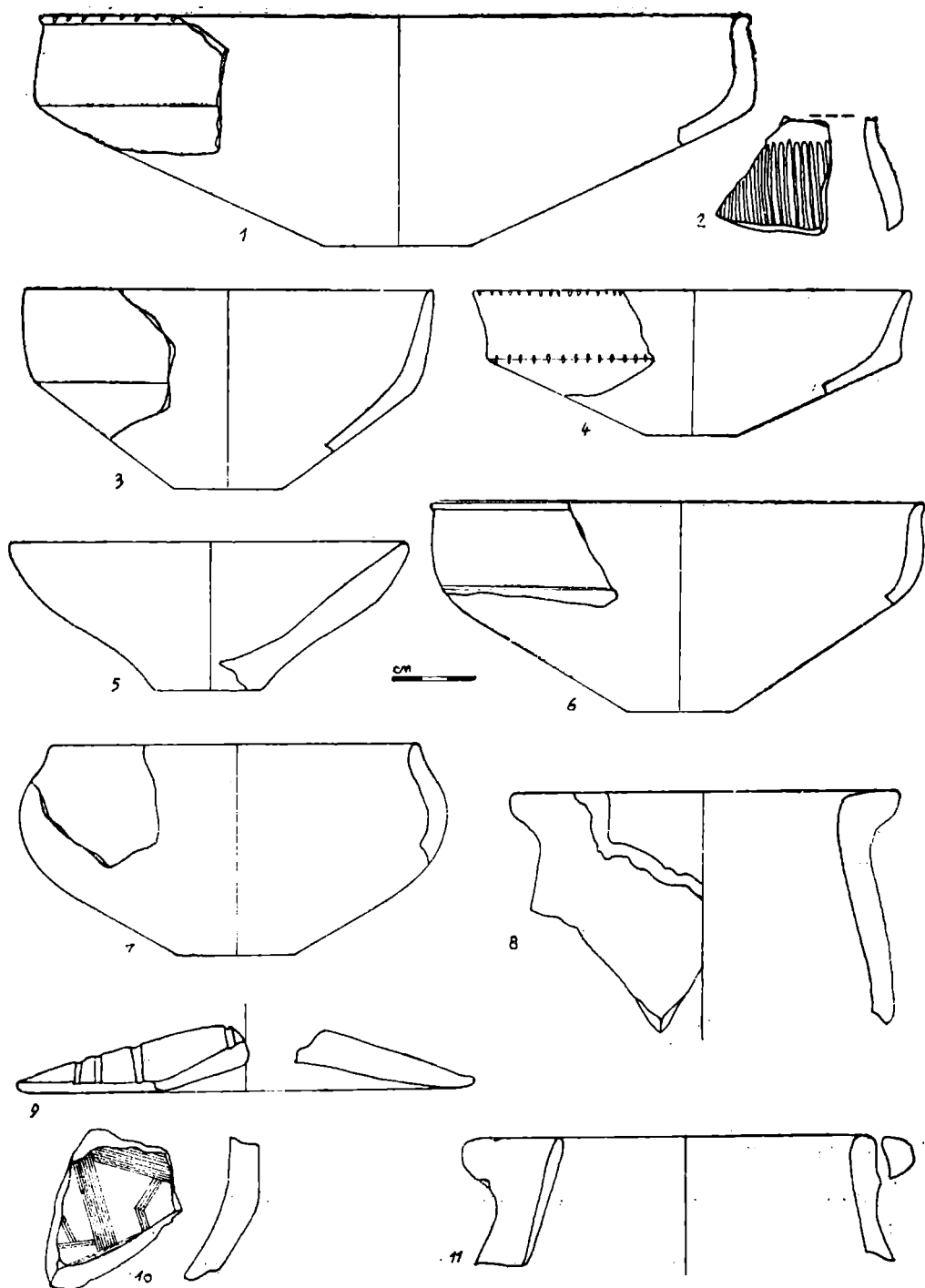
Following a surface collection in 1986, ceramic fragments belonging to the Petrești culture have been found approximately 1.5 km west of the village of Folea, in an area named "La Bruși" by locals. These finds are of cherry red to orange colour and are well burned. One of the fragments preserved a well polished slip. Due to the fragmentary state of the finds, only one saucepan with a sharp shoulder (Pl. I/2) and possibly several amphorae can be mentioned. The stratigraphic relation in which the mentioned materials appear is unknown.

4. Parța

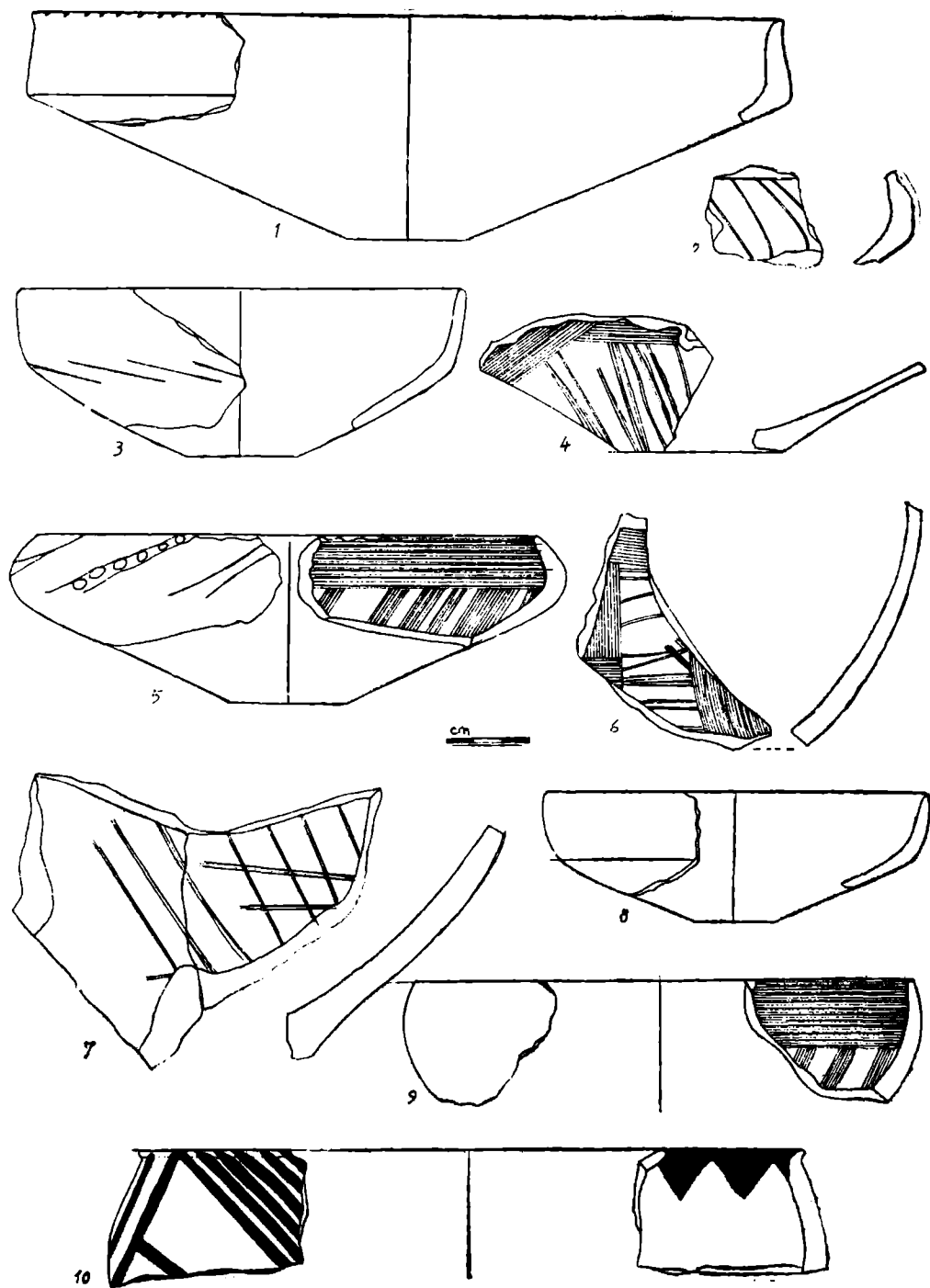
Two ceramic fragments belonging to the same vessel were discovered at settlement 1, *Parța East*, during the 1984 excavation campaign. The fragments were part of a bitronconic vessel with a relieved lip (Pl. III/3), worked from a pure paste mixed with fine sand and orange in colour. Cherry red lines arranged in a "chevron" pattern made up the decoration executed on a well polished slip. Isosceles triangles oriented downwards were found in the lip area within the vessel. The lines that made up the triangles were also cherry red in colour. From a stratigraphic standpoint the fragments came from under the Tiszapolgar level and above the ruins of edifices 35 and 36 (LAZAROVICI—KALMAR—DRAȘOVEAN—LUCA 1985, 42; DRAȘOVEAN 1991, 66) belonging to settlers from Tell II or Parța West.

5. Parța, Tell II

With the occasion of repeated surface collections, painted ceramics belonging to Petrești culture were found for the first time in Banat by Andrei Agotha, Karl Germann and Friedrich Resch between 1970 and 1978. These finds, published partially by G. Lazarovici (LAZAROVICI 1976, 1/5—7; 1979, 166—168 and plate XXVIC), have entered into the M.I.T. (LAZAROVICI 1979, 166 and note 34) and M.B.T. collections.



Pl. V



Pl. VI

The above Petrești materials are similar to our finds, in that they were worked from a pure, well kneaded paste, than polished and finished by firing it well. Narrow black oblique bands (Pl. II/1) or meandering bands (Pl. II/4, 10a) make up the decoration on an orange, orange-red or cherry red coloured base. The interior of the vessels contain black painted "commas".

The majority of ornaments are painted with blood red or brown-reddish colours. They are composed of thin oblique lines (pl. I/4; II/9), sometimes associated with triangles oriented tip down (Pl. I/5) or organized in "chevrons" (Pl. I/3; II/6, 8; III/1). In the interior lip area, vessels are decorated with isosceles triangles; either oriented tip down (Pl. I/5) or combined with oblique lines (Pl. II/5). In some cases, fine notches are executed on the lip of the vessel (Pl. II/3, 7).

Forms are represented by bitronconic vessels (Pl. I/3; II/1, 7—9; III/1, 2), vessels with rounded shoulders (Pl. I/4, 5) and, rarely, saucepans with the start of checkering (Pl. II/2).

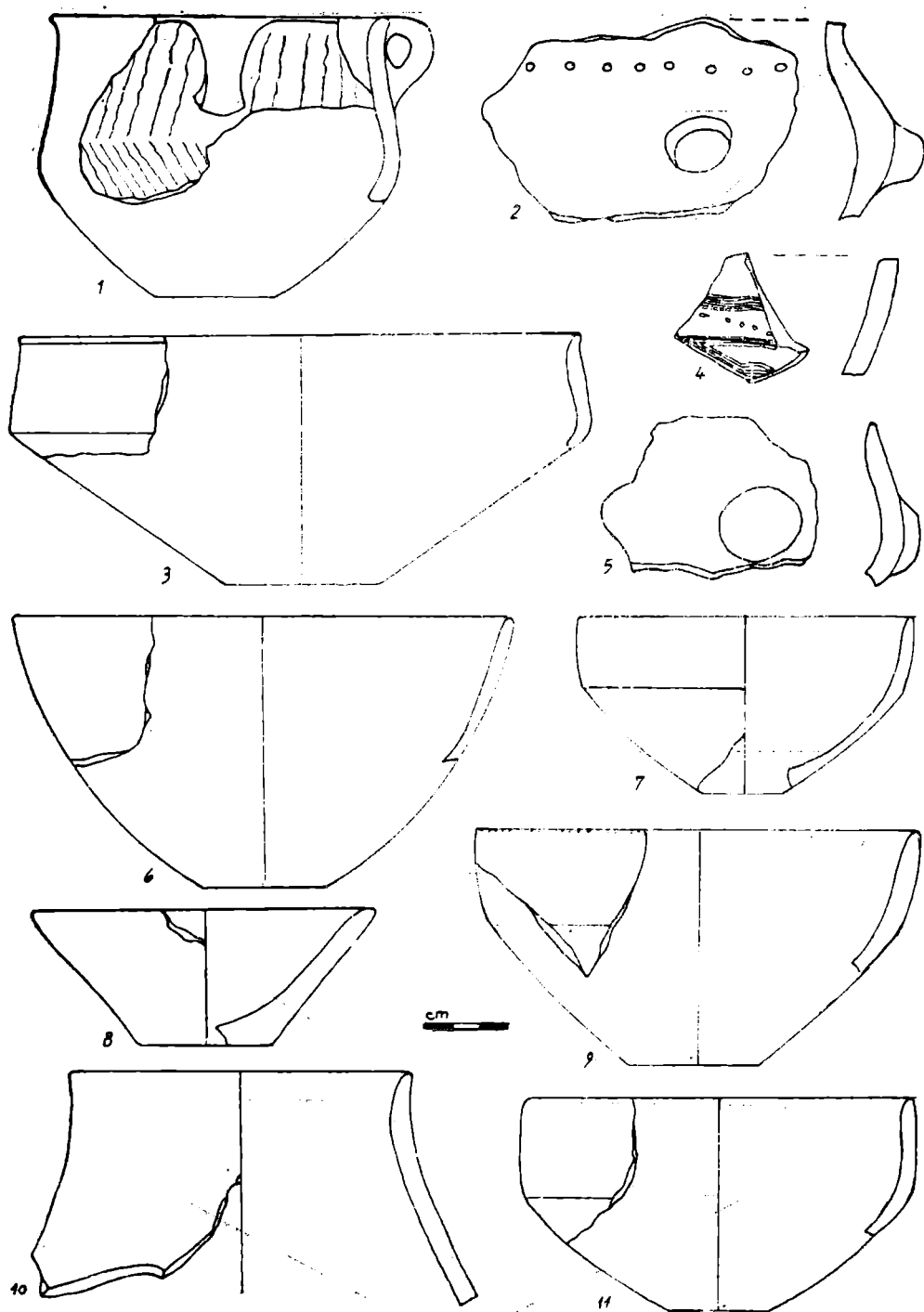
The important date of these materials and the surprise find of Petrești artifacts hundreds of kilometres from the central zone of this culture's evolution lead to the execution of a test pit in the central part of the tell in 1979. This revealed a stratigraphy of three meters, the last two belonging to Vinča culture Phase C. Unfortunately, on this occasion painted ceramics were not found, determining that it were only some materials "which could be Petrești" (LAZAROVICI 1979, 168). This uncertainty made it impossible to disassociate the Petrești unpainted ceramics from Vinča C ceramics, because the Petrești unpainted ceramics are very similar to other Vinča finds.

Following recent finds at Foeni, which represents a Petrești site without Vinča C elements, we looked at the materials from the 1979 test pit and identified the unpainted Petrești ceramic which was probably an import into the Vinča medium. At a depth of 1.2 m., in the fifth square, several fragments were found belonging to a black-brown vessel. The exterior of it was well polished while the interior had spatula marks. This find was accompanied by a chestnut coloured fragment, the interior having bands arranged in a net pattern executed by polishing the vessel surface. Other Petrești elements at a depth of 0.6 m., were found under the platform of a surface dwelling. Another fragment, recently published (LAZAROVICI 1991, 70, fig. 20/3), can belong to the Petrești culture.

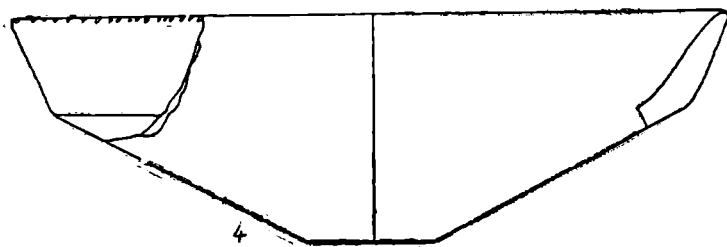
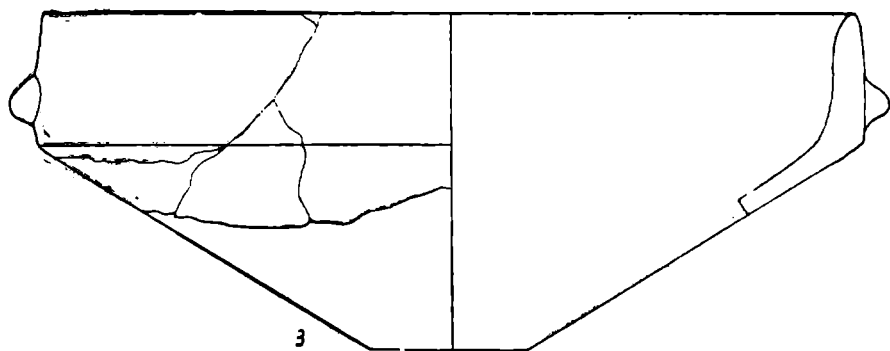
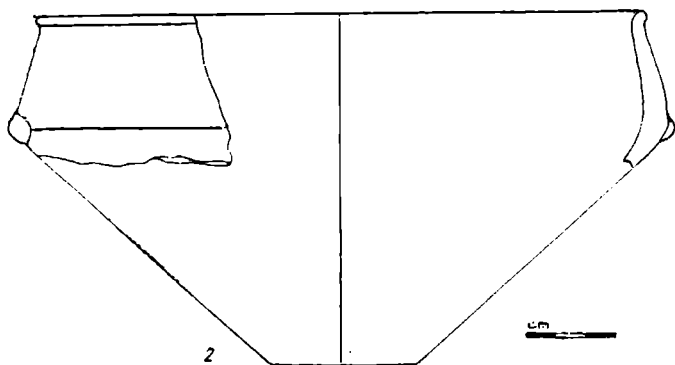
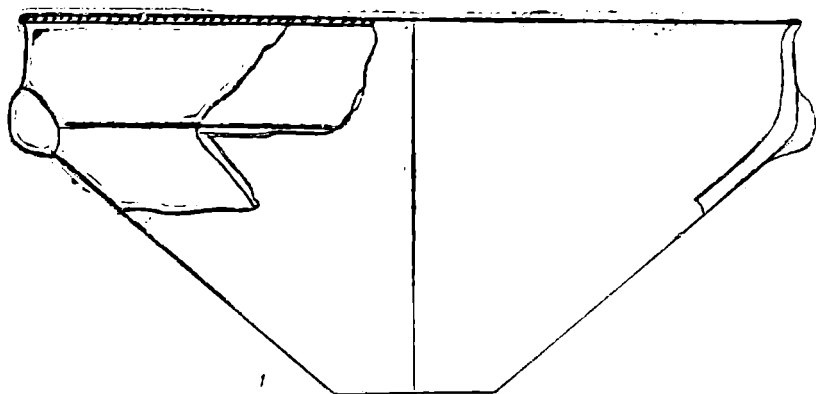
6. Unip

Well over ten years ago, A. Agótha, F. Resch and K. Germann found a prehistoric settlement with several levels of habitation (LAZAROVICI 1981 a, 13 and note 2) in the area of "La vișini". The results were published by G. Lazarovici (LAZAROVICI 1981 a, 13 and next). The materials were attributed to the Bronze Age and early and middle Neolithic. Among the last materials included, with reservation were Vinča A sherds.

A new surface collection gathered in 1987, which lead to finds of some typical Petrești materials, prompted us to reanalyse the finds attributed to the Middle Neolithic, including materials belonging to Vinča culture Phase A (IBIDEM, 14 and fig. 2/6, 15; 3/1, 15, 20). These contain bitronconic saucepans with a profiled lip (IBIDEM, fig. 1/8; 2/15—17) which have counterparts in the Petrești horizons Foeni, Parța Tell II (LAZAROVICI 1979, Pl. XXVIC/8, 9), Parța Tell I and Folea. Ceramic forms with the start of checkering (LAZAROVICI 1981 a, fig. 3/1 are included with reservation in Vinča Phase A and have analogies in a multitude of Petrești sites (Foeni, Mihalț: PAUL 1977, Pl. II/10; Șoimuș: DRAȘOVEAN — ROTEA 1986, Pl. VII/12; Mintia: DRAȘOVEAN — LUCA 1990, fig. 1/9; 2/5,



Pl. VII



Pl. VIII

and others). Similarly, amphorae with "pulled" handles from the lip (LAZAROVICI 1981 a, fig. 1/7) are found at Foeni and Parța Tell II (LAZAROVICI 1991, fig. 20/3). The amphorae at Parța Tell II are attributed to the Petrești era is also a relatively high frequency of this form at Foeni, too.

As previously mentioned, a series of new discoveries at the Unip site were carried out in 1987. From the approximate one dozen ceramic pieces, those belonging to the lux category were removed. These lux pieces were worked from a well kneaded, homogeneous paste mixed with fine sand. These were then polished, burned to an orange colour and ornamented on the exterior with red — cherry-red bands, arranged in a chevron pattern, using the painting technique. The interior was decorated with hatched triangles (Pl. III/7). In another fragment, the interior of the vessel was decorated with bands of white colour applied before firing (Pl. III/5). It is unknown if the lines on the exterior, visible in the slip, were of the same white colour or red (Pl. III/5).

Within the lux category belong other materials worked from the same paste, that have a monochrome slip of red-cherry red and are well polished or burned black (Pl. III/6).

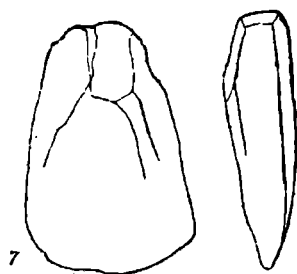
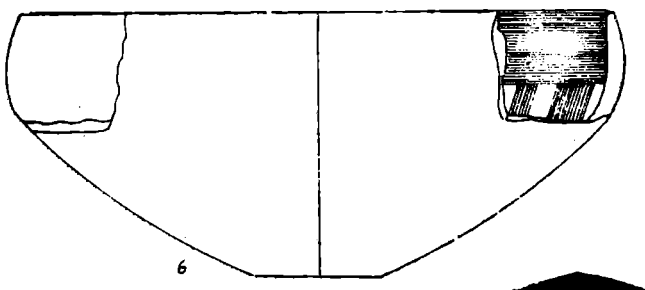
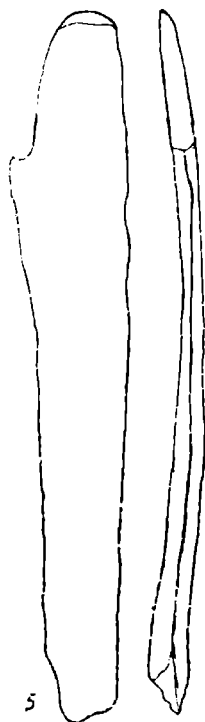
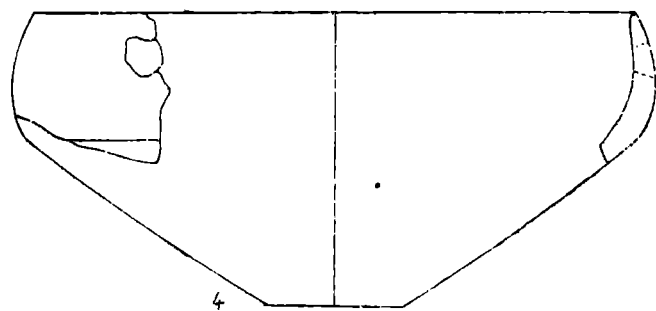
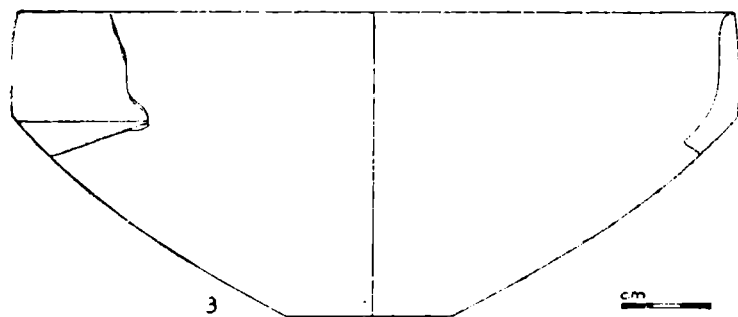
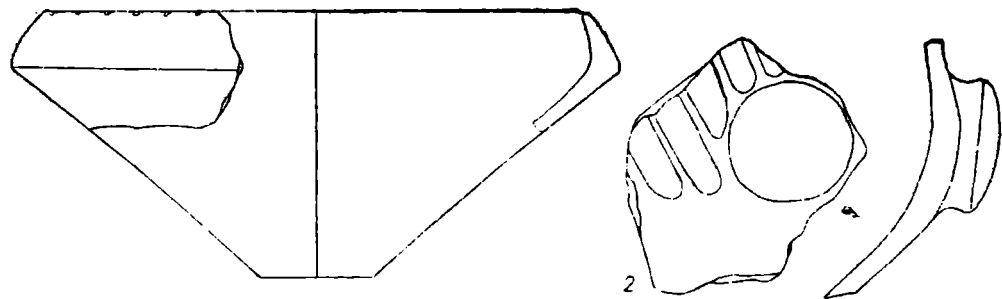
Saucepans with arched shoulders suggesting checkering (Pl. III/6, 7) and biconic bowls which sometimes have decorations composed of small alveoles displayed on the lip (Pl. III/4) have been identified as existing forms. In general, functional pottery is of brown and brown ashy colours and is composed of small, coarse pebbles. The tronconic saucepan and the semi-spheric bowl with their relieved lip can be distinguished as shapes.

CULTURAL FRAME AND CHRONOLOGY

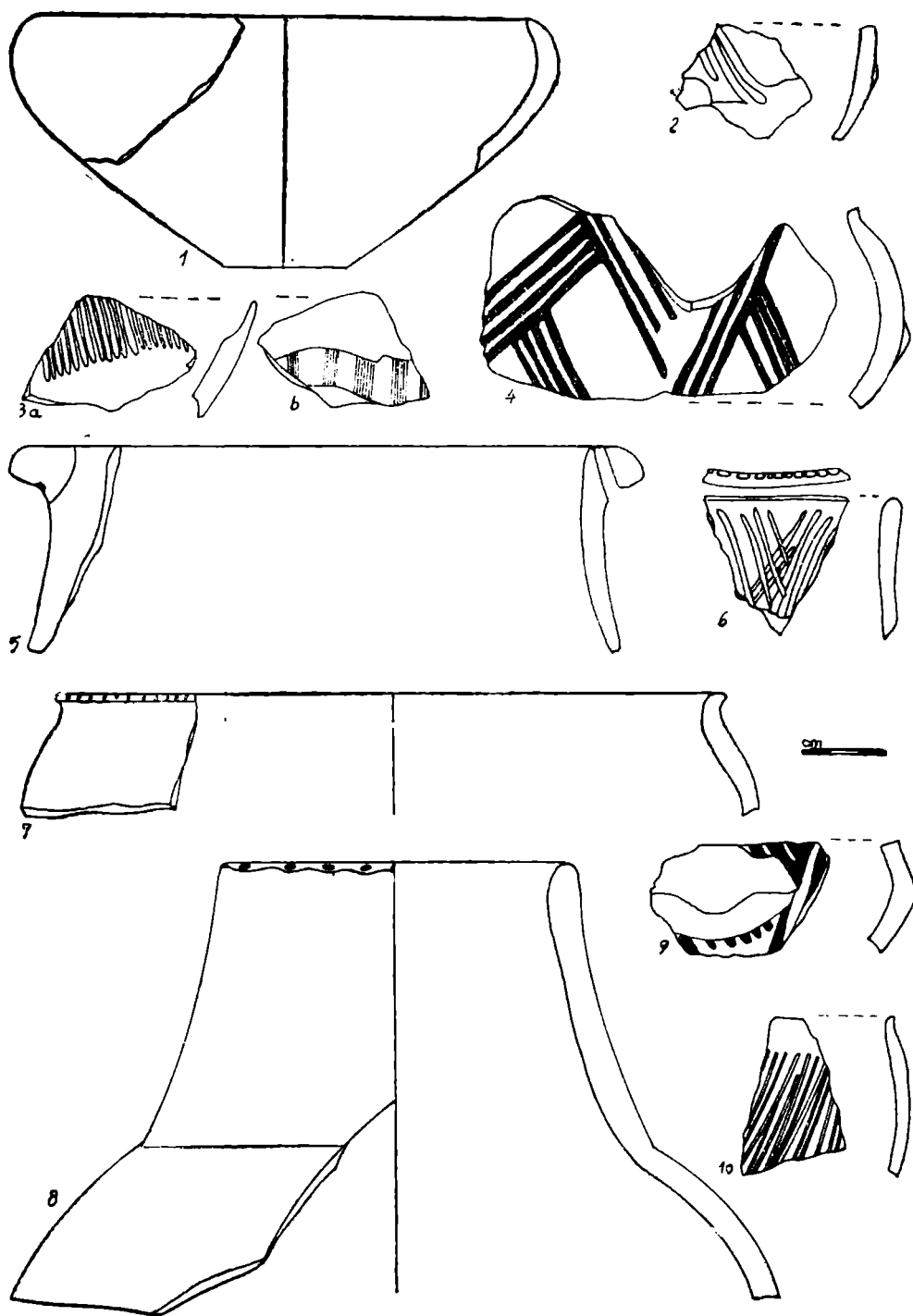
The presented material of the Petrești culture discovered in Banat is largely unpublished. The cultural and chronological information of these materials must become part of scientific knowledge.

As determined previously, the initial discovery of the Petrești painted ceramics at Parța Tell II sustained a just interest within the scientific community, since the site was uncovered over three hundred kilometres from the central zone of the evolution of this culture. These materials were attributed to the Petrești culture and were included by I. Paul in Phase AB. This designation was used by both G. Lazarovici (LAZAROVICI 1979, 167; 1981, 39; 1983, 7; 1985, 42) and ourselves (DRAȘOVEAN 1986, 20). A similar dating, A/B (LAZAROVICI 1979, 167) or "A or AB" (LAZAROVICI 1991, 68) was also proposed for the discoveries from Foeni and Chișoda. At the Foeni site, Vinča A elements are also mentioned (LAZAROVICI 1981, 39).

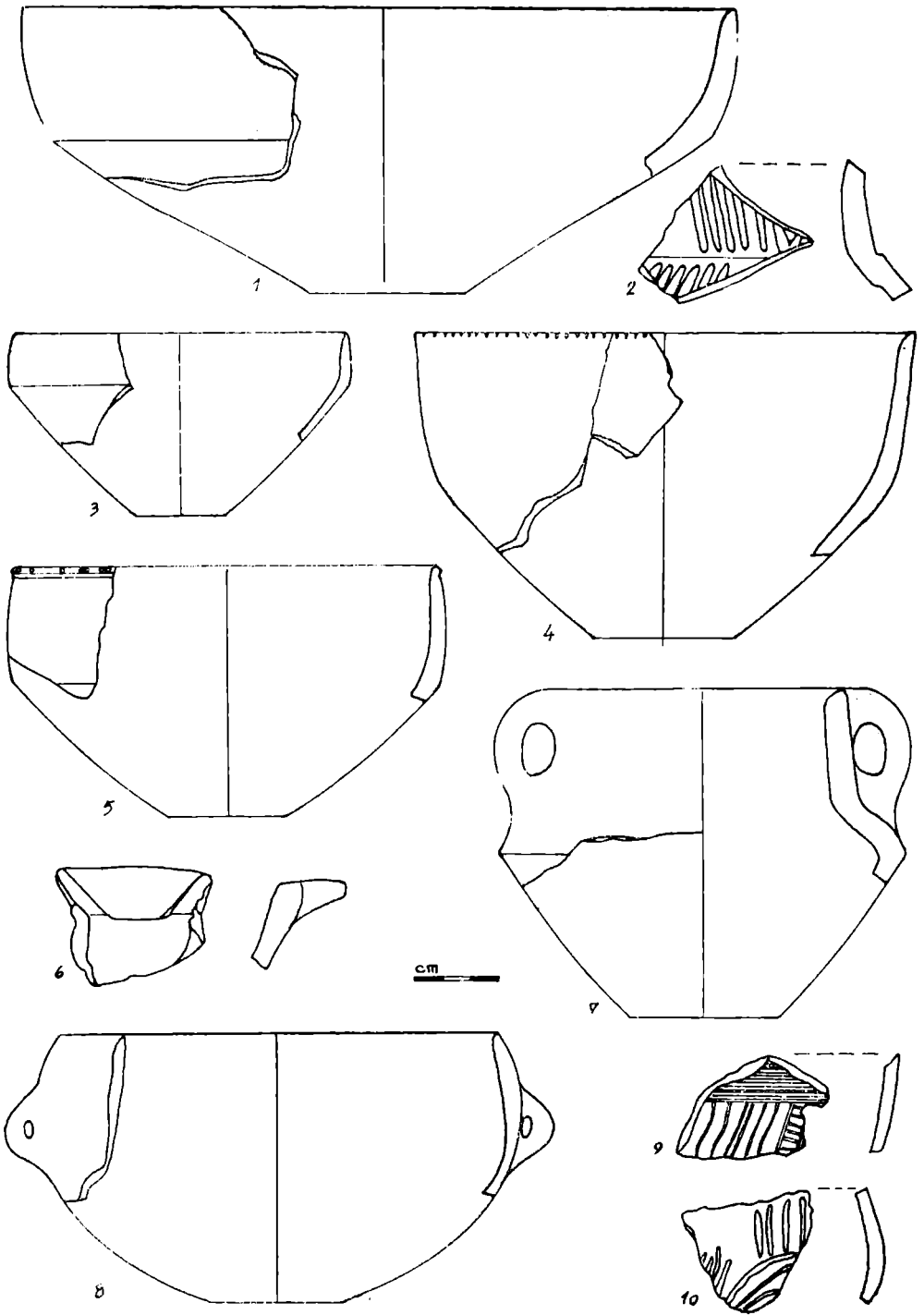
Generally, Petrești material from Banat were chronolized with Phase C of the Vinča culture (LAZAROVICI 1979, 167; 1983, 7; 1991, 68; LAZAROVICI — KALMAR — DRAȘOVEAN — LUCA 1985, 42—43; DRAȘOVEAN 1991, 66; DRAȘOVEAN — ROTEAN 1986, 22). One exception is a ceramic fragment found at Chișoda Veche, which was placed without other specifications in an early horizon (LAZAROVICI 1983, 7), first and after Vinča C 1 (LAZAROVICI — KALMAR — DRAȘOVEAN — LUCA 1985, 42), later. Because of the problem of "displaced material" in Banat, an analysis of the Petrești discoveries will be carried out so this material can be included in one of the phases of this culture, as has been defined by I. Paul (PAUL 1969 a; 1977; 1978; 1981). It is evident that ceramic painting, which is the basis of chronology of the Petrești culture of Transylvania,



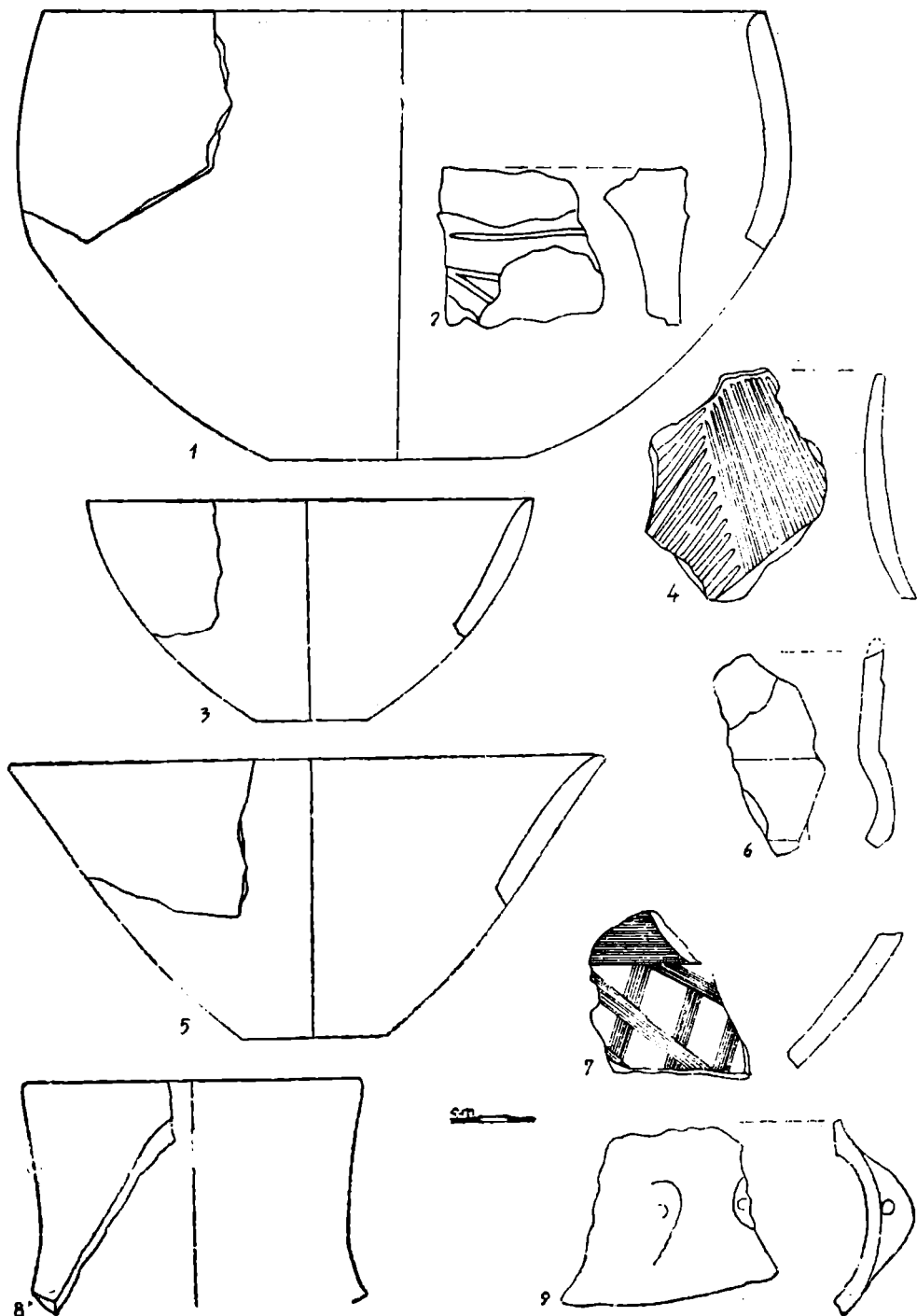
Pl. IX



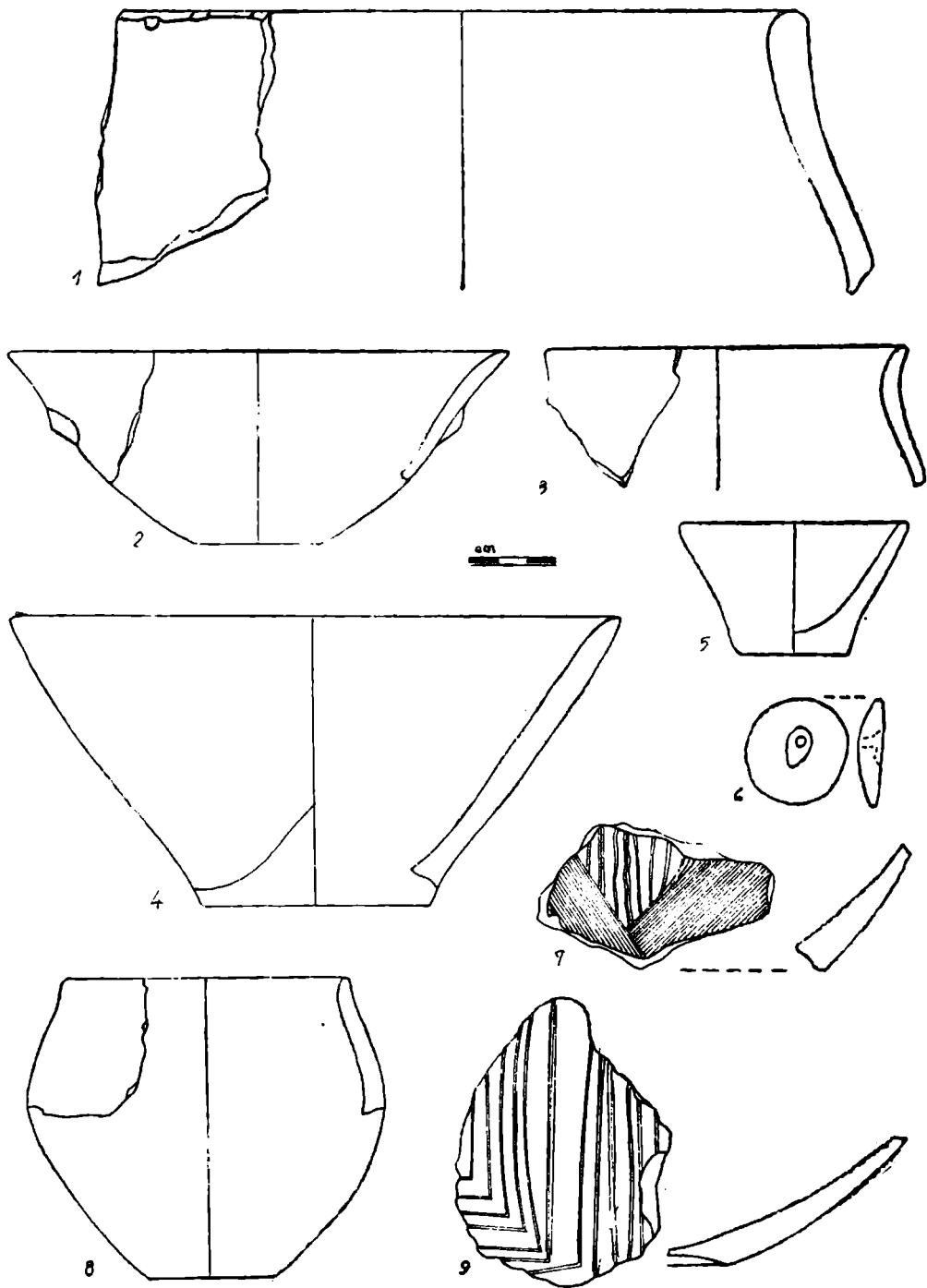
Pl. X



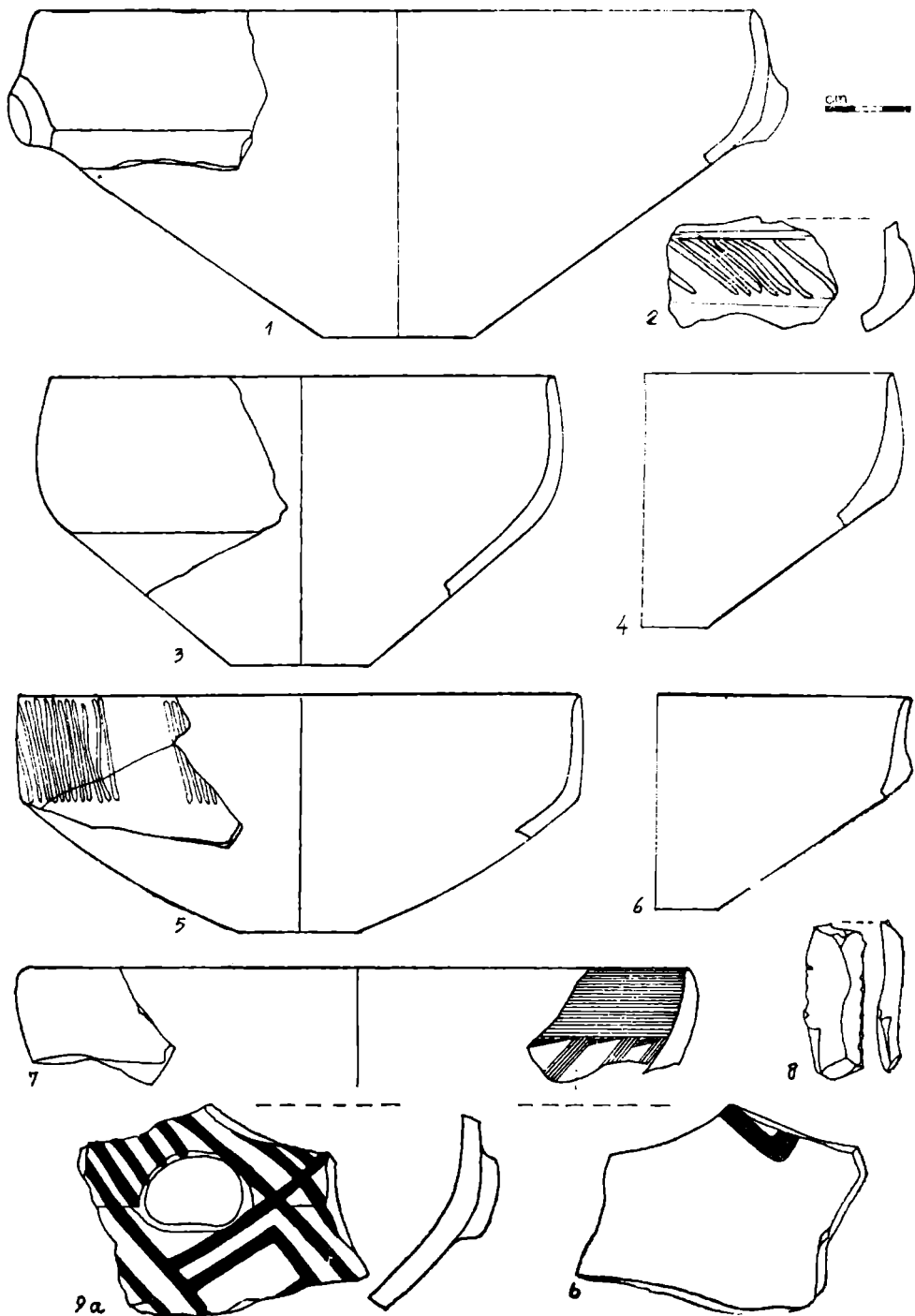
Pl. XI



Pl. XII



Pl. XIII



Pl. XIV

will have a suitable place. However, incised ceramics, grooved and decorated with polished ornaments will constitute a different element of connecting the Banat finds and will be incorporated within the chronology of the Petrești civilization.

The unique technology of Petrești ceramics is connected to the Transylvanian discoveries. The paste is well burned to a red-orange, orange-yellow colour. Among these, monochrome and blood-red materials stand out (Unip, Parța Tell II). These are associated with whitewashed ceramics on which the painted ornament is applied (Chișoda, Foeni), thereby tying them to a series of Phase A and, to a lesser extent, to AB Petrești sites (PAUL 1977, 19 and pl. I/1—3; 1978, 73, 74, 81; 1981, Pl. I/1—3). The decor is painted in red, maroon-red, cherry-red (Foeni, Unip, Parța Tell II, Tell I, Chișoda Veche) and black colours (Parța Tell II). The lines grouped in angular motifs make up the ornamentation (Fig. 3, type G). In the curvature zone, the painted vessels sometimes have a semispheric button. These characteristics, especially the angular decorations, chevron patterns and red — cherry-red colours applied in thin bands, are tied to the early phase of the Petrești culture (PAUL 1977, and 19 pl. I/5, 6; 1978, 74—75; 1981, fig. 54/5—6). Similarly, the decorations produced by polishing the surface of the vessel, which at Foeni contains 27% of the total ornamentation, is encountered at Daia Română (Fig. 3, type F₁). Also, the polished ducts of incisions (Fig. 3, type E 2) have analogies at Mintia (DRAȘOVEAN — LUCA 1990, fig. 2/5) and Daia (PAUL 1978, Pl. XXII/4). Vessel lips with trapezoidal shaped band-handles with sides slightly raised were discovered at Foeni, Parța Tell II and Chișoda Veche (Pl. XI/6; XV/4). These finds have analogies at Mintia (unpublished; F. Drașovean, S. A. Luca) and Șoimuș (DRAȘOVEAN 1986, Pl. VI/8).

From what has been presented above, it can be deduced that the Petrești discoveries from Banat converge toward the early phase of the Petrești culture. This dating is suggested also by the Petrești imports from the Tisa Plain (KALICZ — RACZKY 1984, 127 and fig. 43; 1987, 119, fig. 30; HEGEDŰS 1987, 88, fig. 5), which can be dated to Petrești A (DRAȘOVEAN 1991, 66). The plain of Tisa is geographically and culturally closer to Banat than the south of Transylvania, where Phase A Petrești sites are found.

Vessel shape is also significant. The most frequent shape encountered at Foeni, Type B 4d, has counterparts only in Petrești Phase A settlements (PAUL 1977, Pl. I/4; 1978, Pl. XXI/10; 1981, Pl. 54/5) and also have the bitronconic vessels (Type B 4a: PAUL 1978, Pl. XXI/2, 9; 1981, Pl. 54/5). Similarly, vessels were discovered with a start of checkering (Pl. III/7; VI/2; XII/6; XIV/2) which correspond typologically with Daia Română (PAUL 1977, Pl. I/2, 6; 1978, P. XXI/5) and Mintia (DRAȘOVEAN — LUCA 1990, fig. 1/9). These sites are attributed to Phase A.

As mentioned before (DRAȘOVEAN 1991, 66), it is evident that differences exist between Banat and Transylvanian material, since Banat material does not cover the entire spectrum of painted decorations from Phase A. As well, white painted ornaments (Fig. 3; Type G 34—37) were discovered at Foeni which are not found in Transylvania. Under an oven hearth of a surface dwelling at Foeni, an ash coloured vessel was discovered. It was painted on the exterior with red, angular motifs combined with spirals, after it had been fired. In the interior lip area, a thick band of the same paint colour ties this style to the white on red painting of the southern people. This will be discussed further in a section dedicated to the origins of Petrești culture.

From the stratigraphy presented and the current opinions concerning connections of Petrești finds from Banat has surfaced the fact that these artifacts are always associated with Vinča C materials (LAZAROVICI 1991, 68; DRAȘOVEAN

1991, 66). Since the Petrești complexes in this area were not researched, comparative analyses between Petrești and Vinča elements did not exist. This made their disassociation impossible and permitted these conclusions to be drawn. After the excavation at Foeni, a Petrești site without Vinča elements, the characteristics of Petrești ceramics can be deduced. This included the unpainted, fine or thick ceramics present in the ceramic inventory of this important site. Differences between the Petrești and Vinča Phase C ceramics have to be mentioned. These are as follows:

- excellent firing, even of thick ceramics, in the Petrești culture;
- absence of certain ceramic forms (Type B III, B IV: LAZAROVICI 1979, fig. 9; 1981, fig. 2, 3) and of ash, dark ash or silvery ceramics, characteristic of Vinča C;
- appearance of new forms of Type A 4b, B 3a, C 4 and E 2, E 3 (Fig. 2);
- fine notches on the lip or shoulder of the vessel;
- the presence and high frequency of polished ornaments and the ornamentation types B 2b, B 3 B 4a and especially B 4d (Fig. 2);
- a characteristic of the Petrești ceramics from Banat is the high percentage of the brown chestnut, red-cherry red and dull black coloured sub-types.

The chronological time frame which these materials connect is determined from the "import" from Chișoda Veche, which was found in the second stratum. This stratum was parallel with an early horizon (LAZAROVICI 1983, 7), later realized to be post Vinča C 1 (LAZAROVICI — KALMAR — DRAȘOVEAN — LUCA 1985, 45). With more careful analysis, these dates do not match up with the typological stylistic criteria of the material found at Chișoda. Level 1 from Chișoda can be chronolized with Vinča C (DRAȘOVEAN 1991, 63—65). Similarly, the second stratum is included at the end of Vinča C 1 (DRAȘOVEAN 1991, 65) because the superior stratum (III), where other Petrești elements appear, can be paralleled with Vinča C 2, possibly even later (DRAȘOVEAN 1991, 59—65). Therefore, we can conclude that the Petrești materials from Banat can be chronolized starting with the end of Vinča C 1.

PETREȘTI CULTURAL RELATIONS FROM BANAT WITH OTHER CULTURES

Relations With the Pannonian Zone

The recent archaeological research of a series of sites from Tisa Plain brought forth Petrești imports which permit the synchronization of this culture with late Neolithic civilization from the respective zone.

With the exception of the Öcsöd site, the exact stratigraphic position in which these materials appear is unpublished. It is also unknown if there exists a chronological difference among them. These uncertainties are a result of the fact that in the settlement of Herpaly, several painted ceramic fragments were found, some of which are tied to the Banat area due to the execution of their decoration, while others are tied to parts of Transylvania.

Included in the Banat group is a ceramic fragment from a biconic, brown-yellow bowl with a profiled lip, decorated with thin, oblique, maroon-reddish lines (KALICZ — RACZKY 1987, 119, fig. 30, down). According to our knowledge, this bowl has analogies in Banat only.

In the Transylvanian group, three ceramic fragments are included (KALICZ — RACZKY 1987, 119, fig. 30, down and middle-right) which are similar to finds only in Transylvania. The first two fragments and the one mentioned before can be

included in the Petrești Phase A (KALICZ — RACZKY 1987, fig. 30, middle-right — PAUL 1977, Pl. I/7, 8; 1981, Pl. 54/7, 8; KALICZ — RACZKY 1987, fig. 30, up-left — DRAȘOVEAN — LUCA 1990, 10, fig. 4/5) while the third (KALICZ — RACZKY 1987, fig. 30, up-right) has analogies in the middle phase of the Petrești culture. These differences suggest a stratigraphic echelon of the Petrești materials from Herpaly. From these dates, the majority of these materials were found in the stratus corresponding to the old phase of the Herpaly group (thanks to DRS. Nándor Kalicz and Pál Raczky for their information). They probably belong to Petrești Phase A which can be paralleled with the old Herpaly Phase and, keeping in mind the coincidence from Banat where Petrești A equals the end of Vinča C 1, with the end of Vinča C 1 Phase.

In the Tisa cultural context, other Petrești discoveries were made at Vesző-Magor (HEGEDŰS — MAKKAY 1987, 88) and Ócsöd (RACZKY 1987, 82). The stratigraphic position of materials found at Vesző-Magor is unpublished. At Ócsöd it is suggested that imported materials were found in both two stratus (RACZKY 1985, 107) the first of which is attributed to the old phase of the Tisa culture and paralleled with Vinča B 2 (RACZKY 1987, 82; KALICZ — RACZKY 1987 a, 30).

The import from Vesző-Magor (HEGEDŰS — MAKKAY 1987, 88, fig. 5) and Ócsöd can be dated to Petrești Phase A, which in Banat and Transylvania are chronolized with the end of Vinča Phase C 1, a moment toward early which Tisa and Herpaly converge (DRAȘOVEAN — LUCA 1990, 15—16; DRAȘOVEAN 1991).

Relations with Transylvania

Between the Petrești finds from Banat and Transylvania there exist differences which make it difficult to connect the internal chronology of the Petrești culture. From the analogies presented, however, the Banat materials are especially tied to Petrești Phase A which, until recently, were encountered only in the central southwest area of the Transylvanian plateau.

Recent research has revealed the existence of early Petrești sites in southwestern Transylvania, on the Mureș valley at Mintia (DRAȘOVEAN — LUCA 1990), possibly Șoimuș (DRAȘOVEAN — ROTEAN 1986) and among the older finds at Tăuălaș (DUMITRESCU 1966; LAZAROVICI — DUMITRESCU 1986, 26).

At the second level in Tăuălaș, an orange-red ceramic fragment decorated with thin, oblique red-cherry lines was discovered (LAZAROVICI — DUMITRESCU 1986, 9, Pl. II/13), which is tied to the finds from Mintia and Banat because of the manner in which the decorations are executed. They accompany other materials considered Petrești (LAZAROVICI — DUMITRESCU 1986, 26), possible Phase A.

Approximately four kilometres west of Șoimuș, across the Mureș River, another site exists where Petrești ceramics were discovered (DRAȘOVEAN — ROTEAN 1986).

Unfortunately, the absence of paint prevented their inclusion in one of the Petrești culture phase, as defined by I. Paul. Among the finds is a fragment of a biconic vessel with a semi-circular shaped button for a handle on the shoulder (DRAȘOVEAN — ROTEAN 1986, Pl. VI/13); a checkered vessel (DRAȘOVEAN — ROTEAN 1986, Pl. VI/10); a wide handle with slightly raised sides decorated with fine cuts attached to the lip (DRAȘOVEAN — ROTEAN 1986, Pl. VI/8); a vessel with sharp shoulders and profiled lip (LAZAROVICI 1987, fig. 4, up) and a bitronconic vessel with semi-spheric handles on the shoulder (LAZAROVICI 1987, fig. 4, down). All of these have analogies in the Petrești culture. With the exception of

the checkered vessel, all correspond with Petrești Phase A finds from Foeni (Pl. XI/6; XIV/4), Parța Tell II and Mintia.

At a different site, known as Branisca, located on the Mureș valley, approximately ten kilometres west of Mintia, a fruit bowl leg was found with incised decorations (LAZAROVICI 1987, fig. 5/6). These incisions are similar to a piece from Foeni (Pl. XII/2). It is possible that a closer analysis of all materials would lead to the identification of other Petrești elements.

Continuing on the Mureș valley toward central Transylvania, at Turdaș there exists late Petrești finds (ROSKA 1927, fig. 7; 1941, Pl. CXXIII/9, 10, 17) and also vessels that are tied to the Petrești culture by technology and form (ROSKA 1941, Pl. LXXXIX/5–7, 14, 15; CXXII/10, 13–15, 17–19, 21). In an earlier phase brown-red and red painted materials (ROSKA 1941, 290, Pl. CXXIII/2–4) could be included.

Beginning with the inferior stratum, a new analysis of the Turdaș finds allows the oldest material to be paralleled with Vinča Phase C culture (KALMAR-MAXIM 1991 a, 5) although some of them, especially the burnt orange-yellow and reddish in colour, could be Petrești or exhibiting Petrești influences. (Thanks to Dr. G. Lazarovici for permitting examination of part of the ceramic inventory). Another important site is Baciú (Cluj), where research revealed monochrome ceramics of cherry red and brown colours in the first level, classified as Petrești Phase A culture (KALMAR – MAXIM 1991, 139). These are associated with polished decorations executed on the interior of the vessels (LAZAROVICI 1987, 37–38, fig. 10/1; KALMAR – MAXIM 1991, 139) and, based on the multiple analogies cited, are considered Vinča Phase C (LAZAROVICI 1987, 37–38; KALMAR – MAXIM 1991, 140). This ornamentation type is encountered at Foeni, Chișoda Veche and Daia Română. Although present in Vinča C sites as well, it is our opinion that polishing the interior of vessels is an element of Petrești ornamentation. As a matter of fact, many Transylvanian elements considered Vinča C, have to be reanalysed because of difficulties in disassociating them from the Petrești elements.

From the brief presentation above, the following statements can be drawn for Transylvania:

- all presented sites of Petrești Phase A or in which nearly elements exist, can be paralleled, at the earliest, with the end of Vinča Phase C1. Chronological and stratigraphic realities from the Banat must be kept in mind.

- due to the fact that a series of Petrești characteristics specific for Banat are found in similar Ardeal sites, it is considered that this southern culture from Banat enters Transylvania on the Mureș valley.

- the Petrești Phase A culture puts an end to the evolution of the Turdaș group from the middle Mureș valley (DRAȘOVEAN–ROTEA 1986; DRAȘOVEAN–LUCA 1990) while other northern Turdaș communities are dislocated toward the central north west zone of Transylvania. This is, probably, the moment of the Iclod group genesis.

- the date of 3700 B.C., for the Petrești Phase A from Daia Română (PAUL 1981, 231) is paralleled with dates obtained by the same method from Vinča Phase C sites (HORVATH 1991).

- The fact that the Turdaș settlement begins its evolution at the horizon of Vinča Phase C makes the names of Turdaș, Turdaș-Vinča and Vinča-Turdaș, used for the Transylvania Vinča Phase B finds, inadequate.

Due to lack of corroborating evidence, the complex problem concerning the origins of Petrești culture has preoccupied various scientists. Two hypotheses have been postulated. The first is the local origins of Petrești culture by the transfer of painted ceramics from the Criș culture through Vinča—Turdaș affiliation (BERCIU 1961, 21 and next; PAUL 1961, 116; 1962, 201; 1970, 102—103; DUMITRESCU 1966, 422 and next; VLASSA 1963, 486; 1976, 29, 127—141). The second is the southern origin of Petrești culture (SCHROLLER 1933, 25—29; MARINESCU—BÎLCU 1975, 495; LAZAROVICI 1979, 167; 1983, 7; 1987, 39—40; LAZAROVICI—KALMAR 1991, 123). The migration from Transylvania toward Thessalia was also mentioned. V. Dumitrescu has opposed this idea (DUMITRESCU 1961, 189 and next). Ties with Thessalo-Macedonian zone and Tracia were postulated for Petrești finds Banat (LAZAROVICI—KALMAR—DRAȘOVEAN—LUCA 1985, 43; LAZAROVICI 1987, 40). These ties include firing technology, polishing, certain shapes which lead to phenomenon which precede and give birth to Bubanj Hum I and Salcuta cultures (LAZAROVICI—KALMAR 1991, 123).

There exist painted material which could be Petrești at Vinča, Serbia (VASIĆ 1936 a, sl. 272 (at depth of 5.9/7.7 m); 277 (depth: 6.2 m); 278 (depth: 5.1 m); 281 a (depth: 3.4 m) and Gomolava (kind information from Prof. B. Brukner). At Vinča, B 4d and B 4e form types were also found between the depths of 5.3 and 4.0 m (VASIĆ 1936 c, 83), suggesting a Vinča—Pločnik horizon I/II.

In the middle Neolithic levels at Dikili Tash, in Macedonia, were found ceramic fragments decorated with parallel, thin, dark brown lines (DESHAYES 1970, 23 and fig. 2) which the archaeologist tied to the materials from Akropotamos (DESHAYES 1970, 23) and presented analogies to Vinča (VASIĆ, 1936 a, sl. 273, depth: 6.7 m — which corresponds to Phase B 2). These levels were paralleled with Vinča Phases A and B and Karanovo II—III (DESHAYES 1970, 43, fig. 41) which themselves are synchronized with Drama, Paradimi, Olinthos, Photolivos, Servia (MILOJCIC 1949, 45—46; FRENCH 1961, 121; 1970, 11; HOLMBERG 1964, 344—347; 1964 a, 26 and next; RENFREW 1970, 47—50, 52; RIDLEY—WARDLE 1979, 216; HAUPTMANN 1967, 17; BAKALAJIS — SAKELARIOU 1981; NIKOLOV 1986, 277 and next; LAZAROVICI 1979, 129—131; 1979 a; 1987, 40; LAZAROVICI — KALMAR — DRAȘOVEAN — LUCA 1985, 43).

The analogies with some ornaments discovered at Foeni leads us to Macedonia and Greece. The white — red paint corresponds with Greek styles, beginning with the A 3 style from the end of the middle Neolithic (WACE — TOMPSON 1912, fig. 44 a page 14; HOLMBERG 1964 a, 17, 19; THEOCHARIS 1973, 285, Pl. VI/8) to the 1 and B 3 style of the late Neolithic (HOLMBERG 1964 a, 25—26, 29). The white — red painted decoration illustrated in Pl. IV/4, 7 has analogies with the transition phase between Sesklo and Tsangli-Larissa cultures (RIDLEY — WARDLE 1979, fig. 10/36; DEMOULE — GALLIS — MANOLAKAKIS 1988, 27, fig. 10, 25/1).

The polished ornamentation (Politurmuster) is characteristic of the late Neolithic period in Greece (HOLMBERG 1964 a, 2), and partially characteristic of to Vinča Phases A and C. Some decorations executed with the technique observed at the Foeni site (Pl. XI/9) have analogies in the same chronologic horizon as the "Grey ware" group (DEMOULE — GALLIS — MANOLAKAKIS 1988, fig. 7 a/2, 20/2). This group is contemporaneous with "Black burnished ware" and "Matt painted ware" (HOLMBERG 1964 a, 24—29), the last directly preceding Otzaky ceramics. Another decoration (Pl. XII/7) type has affiliations with the "Grey ware" group (SCHNEIDER — KNOLL — GALLIS — DEMOULE 1991, fig. C/3056).

The brown-reddish, red-cherry red and chestnut subgroup from the Banat sites can be connected to a series of discoveries from the Tsangli-Larissa Phase. At Makrychori 2 and Arapi, this is associated with sharp shouldered vessels and a white-on-red base painting, which will become dominant in the Arapi phase (DEMOULE — GALLIS — MANOLAKAKIS 1988, 51).

Several conclusions can be drawn:

1. The presented analogies would connect the Petrești finds from Banat to the end of the Middle Neolithic and beginning of the Late Neolithic of the Greek and Macedonian sites of Servia, Akropotamos, Sitagroi I—II and Dikili Tash.

2. Between these and the Petrești finds there are numerous differences. Among these are bitronconic vessels/with short shoulds a profiled lip (Type BI — LAZAROVICI 1981 b, 174), characterizing many of the mentioned sites (LAZAROVICI 1979 a) and which coincide with Vinča Phase A (MILOJCIC 1949, 74—75; HOLMBERG 1964, 346—348; 1964 a, 26—27; RENFREW 1970, 51; RIDLEY — WARDLE 1987, 225; LAZAROVICI 1979, 129—130; 1979 a; GALLIS 1987, 159). The Banat discoveries contemporaneous with Vinča C 1 are inadvertently a major chronology. The Banat painted ceramics could propose a possible migratory path. One of the painted fragments from Parța (Pl. I/5) has an analogy in Vinča Phase B 2 — end (VASIĆ 1936 a sl. 277 a, b) which is associated with another fragment (VASIĆ 1936 a, sl. 273), corresponding to discoveries in Dikili Tash and Akropotamos (DES-HAYES 1970, 23, fig. 3), the latter paralleling Tsangli-Larissa, where the majority of our analogies are concentrated. According to uncalibrated C—14 dates, the the period of transition between Sesklo and Tsangli-Larissa is contained between 3900 and 3800 B.C. (SCHNEIDER — KNOLL — GALLIS — DEMOULE 1991, 31). This is near 3700 B.C., the date at which Petrești Phase A is chronolized (PAUL 1981, 231).

3. New discoveries of Banat have raised new arguments postulating the southern origins of the Petrești culture. The analogie support the idea that the road of infiltration of Petrești culture to Transylvania is through Banat.

4. The direct typological connections which the Banat materials have with the southern people is another argument of its inclusion in the early phase. This may be even older than Transylvania Petrești Phase A.

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ROMÂNIA

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