

MATERIALS BELONGING TO THE CULTURE CRUCENI-BELEGIȘ DISCOVERED IN THE BOUNDARIES OF THE LOCALITY OF DRAGȘINA (TIMIȘ COUNTY)

ALEXANDRU SZENTMIKLOSI

In summer of 2005, when the waters of Timiș river lowered, on the sand bank situated at approximatively 2 km north to the village of Dragșina¹ (com. Chevereșu Mare) (Pl. I/1-2), there were discovered a few prehistorical ceramic fragments that were brought to the Museum of Banat from Timișoara². A few of these ceramic fragments, in spite of their character of accidental discovery, are extremely important for the knowledge of the end of the Bronze Age from Banat.

Also found in the boundaries of the locality of Dragșina, there are mentioned more bronze objects discovered accidentally, but which have disappeared nowadays³, as well as a bronze sword belonging to the period Ha A₁-Ha B₂⁴.

DESCRIPTION OF THE MATERIAL

Using fragments of the ceramic materials brought to the museum, it was possible a partial reconstitution of an amphora (*urn*) of reduced dimensions: actual height (\hat{H}) = 18.5 cm, maximum diameter (**diam. max**) = 25.5 x 24 cm, bottom diameter (**diam. fund**) = 10 cm, diameter at the basis of neck (**diam. gât**) = 14.5 cm. The thickness of the amphora bottom is of 1.8 cm, and that of the vessel walls is of 0.9 cm (Pl. III/3-4). The amphora has a semi-fine paste which contains sand and very small ceramic fragments. The bitronconic vessel has a slightly ellipsoidal diameter. It has four tubular handles (from which there are kept only three) on the maximum

¹ The coordinates GPS are: N 45°43'15.34", E 21°25'40.70", elevation 91 m (upstream between 92-94 m).

² The ceramic fragments were brought by our colleague Liviu Tulbure to whom we thank for the information. Thanked to the abundant vegetation, the rescue excavation done at the end of September did not locate the archaeological site.

³ Gumă M., 1993, 252, nr. 19, 288, nr. 50.

⁴ Alexandrescu A., 1966, 30, Pl. XXX, nr.18, 168 (map).

diameter. Among them, symmetrically interspersed, there are four conical prominences. Other four upward conical prominences are placed on the vessel shoulder above each handle. The amphora's neck, as it was maintained, is delimited by the body through a narrow groove. The vessel is black-greyish, the grey-reddish shade on the vessel shoulder indicating the traces of a secondary combustion. The ornamentation of the amphora was executed in the pseudo-corded technique made with the help of a little wheel or of a bronze thin twisted wire. The bands of three twisted lines start from the demarcation of the neck by the body of the amphora and go vertically to under the maximum diameter of the vessel. The bands situated above the tubular handles start from the conical prominences and they stop on the maximum curve of the handles. Unlike the neck that seems to have been broken from the past, the recent traces of breaking of the amphora's body indicate a violent twist, probably occasioned by recent floods.

Extremely interesting is a ceramic fragment from the superior part of a relatively small vessel (amphora ?), which has a black-greyish colour. The paste is semi-fine, containing sand with big grain and finely ground ceramic fragments. The interior of the ceramic fragment maintains, in spite of its polishing, the traces of the clay rings which formed/made the vessel. The ornamentation is made with slightly broadened incisions, but not very deep, made of raw paste. The inferior side of the neck, which has still existed, was decorated with incised double lines, disposed in an arch shape. They are interrupted on the distinctly profiled shoulder of the vessel. The superior third part of the vessel was decorated with the schematic representation of a human being, which seems to have been in a boat with hoisted prow and outward twisted top (Pl. III/1-2). The antropomorph representation consists in two concentric circles and the limbs are sketched through two parallel lines oriented obliquely downwardly.

The tool with which the potter executed the decoration in arches was very probably a thin rod endowed with a blunt peak. The end of the twisted prow and the left hand of the stylized human being maintain the starting point in the execution of the decoration. The two concentric circles, perfectly round, that are the head of the human representation were made with the help of a stamp, as in the case of those ones discovered at Cârna-Rampă⁵ and those from Dubravica-Orašje⁶. This thing is also suggested by

⁵ Șandor-Chicideanu M., 2003, vol I, 99, nr. 1, vol. II, 116, Pl. 111/4.

⁶ Jacanović D., Đorđević A., 1989-1990, 72, T. LXXI.

the slightly flattening of the circle that is still in relief, that constitutes the demarcation between the two impressed concentric circles.

Another interesting ceramic fragment is that one which seems to come from the inferior side of a vessel-*pyraunoi* (Pl. II/2). The paste is semi-fine, and sand is used as degreasing substance. Outwardly the colour is brown-reddish and it is black-greyish inwardly. The curved sides of the ceramic fragment are made smooth. The ornamentation consists in a pair of fine grooves that follow outwardly the irregular outline of the wall of the vessel-oven. The interior of the ceramic fragment is strongly smoked and it has slight traces of cracking which are visible both on the inferior surface and in profile.

Another black-greyish ceramic fragment probably comes from a bitronconical amphora. The semi-fine paste contains fine sand and finely ground ceramic fragments. The decoration consists in vertical lines that go down towards the maximum diameter of the belly (Pl. II/4).

Among the ceramic fragments within the boundary of the locality of Drăgășina there is also a fragment of a tronconical black-greyish bowl with straight rim. The semi-fine paste contains sand and finely ground ceramic fragments (Pl. II/3).

The tubular deteriorated handle comes also from an amphora. It has evident traces of recent scratches, which had been probably provoked by the plough (Pl. II/5). The ceramic fragment is dark greyish. Its paste is semi-fine, and it contains fine sand and well crushed mica.

Among the other ceramic shapes, we can also mention those ones that come from a medium-dimensioned cup (probably 8-10 cm), as well as a fragment of a thickened rimmed bowl made of rough paste in whose composition the big grain sand was used as a degreasing substance in a relatively large quantity.

ANALYSIS OF THE MATERIAL

The ceramic material discovered on the sand bank of the river of Timiș, on the basis of the ornamentation technique and of the typological shapes, has analogies in the necropoles and in the settlements of the bearers of the culture Cruci-Belegiș (Gomolava IVb⁷, Belegiș-Stojița *gumno*⁸,

⁷ Tasić N., 1988. 51-52, abb. 3/4.

⁸ Vranić, Sv., 2002.

Beograd-Karaburma⁹, Cruceni¹⁰, Livezile¹¹, Voiteni¹², Şag¹³, Giroc-Mescal¹⁴, Foeni-Gomila Lupului II¹⁵ etc.).

The presence of a bitronconical amphora of type Cruceni-Belegiş, relatively entire, raises a few question marks as concerns its origin. Even if the amphorae (*urns*) are often met in the graves of the necropoles of the culture Cruceni-Belegiş, this category of vessels is also present within the settlements where they had been used as domestic containers. The refutation of the hypothesis of a strictly funerary character of the *urns* is determined by the archaeological investigations from Timişoara-Fratelia¹⁶ and Deta-Dudărie¹⁷. But, unlike the settlements, where these vessels are often discovered in fragmentary state, they are almost entire found in the necropoles. The state of conservation of the urn discovered at Dragşina does not exclude the hypothesis of its origin from a necropolis situated somewhere upstream, not farther than 100-150 m. This hypothesis can be validated through future archaeological investigation.

The fragment from the portable stove does not change this hypothesis because it is known the fact that this type of vessels is present within the funerary inventory of some graves of the culture Cruceni-Belegiş. As concerns this fact there are as proofs the portable stoves from the incineration necropoles from Peciu Nou¹⁸, Belegiş-Stojića gumno¹⁹ and

⁹ Todorović, J., 1977.

¹⁰ Moga, M., 1964; Moga, M., 1965; Radu, O., 1971; Radu, O., 1973.

¹¹ Gogâltan, Fl., 1998, 181-205.

¹² Szentmiklosi, Al., 1998, 197-207.

¹³ Szentmiklosi, Al., 2004a, 81-92.

¹⁴ Kind information from Fl. Gogâltan, to whom we thank also for suggestions. The presence at Giroc-Mescal of a level belonging to the first phase of the culture Cruceni-Belegiş is also mentioned in the archaeological literature (to see Gogâltan Fl., 1996, 33-34, 41-43, abb. 3-5).

¹⁵ The archaeological investigations done by me in 2000 and 2004. In the place known by the natives under the name of *Gomila Lupului*, there are located two earth hillocks, from which one was investigated through a rescue excavation in 1994 (Gogâltan Fl., 2004, 88, note 73). The settlement belonging to the culture Cruceni-Belegiş is situated in the close vicinity at about 150 m south-east. For avoiding confusions in the archaeological literature, I have used the denomination of *Gomila Lupului II* in the case of the settlement Cruceni-Belegiş.

¹⁶ Medeş Fl., 1995, 292.

¹⁷ Szentmiklosi Al., 2005.

¹⁸ Medeş Fl., 1995, 299.

¹⁹ Vranić, Sv., 2002, 117, nr.12, 138, nr. 81.

Beograd-Karaburma²⁰. Also in a funerary context, it is mentioned the miniature portable stove uncovered at Vršac-Ar²¹.

Extremely interesting is the ceramic fragment with the sketched representation of a human being in a boat. If the manufacturing technology of the vessel is typical for the culture Cruceni-Belegiș, the decoration proves to be uncommon for this culture. The double arches on the inferior side of the neck, as much as it was maintained, would send to the repertory of ornamental motifs of the culture Vatina (group Cornești-Crvenka)²², but there was another technique of execution because those ones belonging to the culture Vatina are deeper incisions that are more elaborated. The presence of the motifs typical for the culture Vatina could be explained through the perpetuation of a few motifs because this ethnical-cultural manifestation from the Middle Bronze period is at the basis of formation of the culture Cruceni-Belegiș²³. A undoubtable argument is one of the urns discovered at Timișoara-Fratelia, belonging to the first phase of the culture Cruceni-Belegiș²⁴. The globular amphora has the neck decorated with incisions characteristic to the culture Vatina. Among these there are the arches from the basis of the neck that are also present²⁵.

The vessels typical to the final phase of the culture Vatina or similar shapes were discovered in the necropoles of type Cruceni-Belegiș from Srem (for example: Belegiș-Stojiča gumno, Beograd-Karaburma etc.), which had been used either as urns or as elements within the funerary inventory. The mixed materials of type Vatina and Litzen discovered in the region Somogy²⁶ and in the level IVa from Gomolava²⁷ indicate the massive participation of the elements of type Vatina at the formation of the culture Cruceni-Belegiș. The links between the two cultures have been also noted within the archaeological material assigned to the early phase of the necropolis from Surčin²⁸.

The concentric circles that represent the head in a schematized manner constitute a motif often met in the repertory of ornaments of the

²⁰ Todorović, J., 1977, 11, grave M.48, T. XIX/2.

²¹ Fischl K.P., Kiss V., Kulcsár G., 2001, 179, with bibliography.

²² Gogâltan Fl., 2004, 93, 97.

²³ Gogâltan Fl., 1993, 66 with bibliography.

²⁴ Szentmiklosi Al., 2004b, 557.

²⁵ Unpublished incineration grave.

²⁶ Bona I., 1975, Pl. 131/8, 11-12; Tasić N., 2001, 314.

²⁷ Tasić, N., 1988, 48-53, abb. 2.

²⁸ Vinski-Gasparini K., 1973, 197-198.

group Szeremle, as well as in the group of the culture Žuto Brdo-Gârla Mare. It is difficult to specify if these represent an influence of type Szeremle-Bijelo Brdo, which was a group that participated to the genesis of the culture Cruceni-Belegiš directly, or an influence of type Žuto Brdo-Gârla Mare, culture with which the communities Cruceni-Belegiš had been partly contemporaneous²⁹.

As we have already mentioned, the early contact of the bearers of the inlayed ceramics with the local communities of type Vatina (Cornești-Crvenka) is present in the region of the Middle Danube, at Gomolava, in level IVa³⁰. In Banat, the contact between the two ethnical-cultural manifestations is suggested by the possible import of type Szeremle-Bijelo Brdo discovered in the last level from Foeni-*Gomila Lupului* I³¹. Otherwise, at the chronological horizon of the phase Cruceni-Belegiš I „there has still existed, at least in the area of Titel, the group Szeremle-Bijelo Brdo³². The existence of this group in the moment of beginning of the culture Cruceni-Belegiš is also suggested by the little cup from the grave M.78 from Belegiš-*Stojiča gumno*³³. South-Danubian imports of type Žuto Brdo-Gârla Mare in the milieu Cruceni-Belegiš are also noted in the necropoles from Beograd-*Karaburma*³⁴, Ilandža³⁵, Cruceni³⁶, Peciu Nou³⁷ etc., as well as in the settlements from Deta-*Dudărie* and Foeni-*Gomila Lupului* II³⁸.

The ceramic fragment from Dragșina, in spite of the fortuitous character of the discovery, would contribute, at least statistically, to the knowledge of the cultural contacts of the urn field communities from Banat and that if the inlayed ceramics within the region of the Middle Danube.

A first interpretation of this representation, maybe the easiest one, would be that concerning the navigation. It is known that beyond a permanent source of food, the rivers constituted from the very old times the

²⁹ Șandor-Chicideanu M., 2003, vol I, 199.

³⁰ Tasić, N., 1988, 48-53, abb. 2.

³¹ Gogâltan Fl., 2004, 88-89, 142, Pl. VI/1.

³² Șandor-Chicideanu M., 2003, vol I, 199.

³³ Vranić, Sv., 2002, 105-106.

³⁴ Todorović J., 1970, 139-145; Todorović, J., 1977, 15 (grave 61), 97 (grave 277), 135-136T. XXX/1a-c; for discussions, to see Șandor-Chicideanu M., 2003, vol I, 197.

³⁵ Marjanski, M., 1957, 5, 10, Pl. II/2; Brukner, B., Jovanović, B., Tasić, N., 1974, 232-233, 532, fig. 195.

³⁶ Radu O., 1973, Pl. VI/1a-b; Șandor-Chicideanu M., 2003, vol. I, 198, 225, nr. 48, vol. II, 196, Pl. 191/1-b, 4, 5a-b (graves M.11, M.32 and M.96).

³⁷ Medeleț Fl., 1995, 293.

³⁸ Recent archaeological investigations done by me in 2000 and 2004.

main thoroughfares of communication. The representations of boats are numerous in the Bronze Age, especially in the north of Europe³⁹. In the area of the culture Țuto Brdo-Gârle Mare there are also known miniature clay boats (for example at Balej⁴⁰, Orsoya, Novo Selo⁴¹).

Without denying the connections with the utilization of the rivers as source of food and means of communication, the uncommon decoration of this vessel could also suggest another hypothesis related to the religious beliefs of the epoch. The boat represents a symbol of the voyage done by the living and the dead persons, symbol often met at almost all the civilizations. To many peoples, the boat is a means of transport with which the soul of the deceased person goes to the other world. The funerary boat is often compared to the bird. In Mesopotamia, gods were often illustrated sailing in boats. The boats were also used when the statuettes of the gods made ritual journeys during the celebrations⁴². In the art and literature of the ancient Egypt, Ra, the Sun's god, is also often present in the sacred boat with which the dead person was going down into the twelve regions of the interior world⁴³. The numerous representations of ships in Scandinavian Bronze Age (rock paintings and decorated metal objects) are connected to some religious beliefs. The ship, like some aquatic birds as the swans, "refers to the dead man's last voyage towards to the setting sun"⁴⁴. It is also a very ancient mortuary symbol. The setting sun sunk into the sea or into the ground. In the both situation, it went into a nether world. Before the soul of dead could reach the nether world, he had to cross the water, as the myths of many ancient cultures attest⁴⁵. This could explain the some of boat representations uncovered in a funeral context.

The archaeological investigations executed by professor Florin Medeț pointed out that some urn field necropolis of the northern Thracians from Banat, as for example that one from Voiteni-Ciacova and Peciu Nou, were located on sand banks surrounded by the river's branches, that were more or less active, but in the close vicinity of the settlements⁴⁶. The

³⁹ Harding A.F., 2000, 177-185.

⁴⁰ Șandor-Chicideanu M., 2003, vol I, 42.

⁴¹ Schuster C., 2004, 70, 77, Taf. I/4-5.

⁴² Golan A., 2003, 119.

⁴³ Chevalier J., Gheerbrant A., 1994, 179-181; Evseev I., 1994, 21.

⁴⁴ Klindt-Jensen O., 1970, 215.

⁴⁵ Golan A., 2003, 123.

⁴⁶ Medeț Fl., 1995, 290, 292; During the archaeological investigations from Peciu Nou done by me in 2002, in one of the sections delimited to establish the limits of the settlement, there was uncovered a portion of 24 m of the riverbed of a branch of the river of Timiș that had formerly separated the settlement by the necropolis.

position of some of the necropolis beyond running water would be related to the ancient religious beliefs from Homer's world, in which the *Styx* was the border that was separating the living world by Hades' world⁴⁷. Thus, another interpretation of the motif on the ceramic fragment from Drăgșina, for the moment a sole sample in the area of the culture Crucișeni-Belegiș, could be related to the funerary customs and the religious beliefs that surround them.

The symbology of the ornamental motifs from the Bronze Age was certainly much more complex than it is known today. If it is accepted that the concentric circles can be related to the sun worship, then the motif from the ceramic fragment discovered at Drăgșina could be interpreted also as a representation the god Apollo in one of his voyages towards the Hyperboreans' world⁴⁸.

Beyond the interpretations that this ceramic fragment can raise, it is fit to point out the mixture of elements of decoration that validate not only the theory of the ethnical-cultural mixture that was at the basis of the genesis of the culture Crucișeni-Belegiș, but also that of the existence of some ample cultural exchanges and influences at the beginning of the second half of the 2nd millennium B.C.

DATING

The pseudo-corded decoration of the fragments, as well as the ceramic shapes typical for the phase I of the culture Crucișeni-Belegiș plead for dating the ceramic fragments discovered on the sand bank from the northern boundary of the village of Drăgșina in the interval of the so-called "Reinecke" Bz. B₂ – C period (respectively Late Bronze I⁴⁹ - the 15th-14th centuries B.C.). As concerns the fragment of vessel *pyraunoi* (portable stove), its dating seems to be a little bit later. The fine groove present on the exterior of the ceramic fragment indicates the moment in which the ancient shapes and techniques of ornamentation co-exist with the new ones. According to S. Forenbaher, this moment is included in the interval

⁴⁷ Initially, that one who was driving the souls into Hades' world was Hermes (Odyssey, XXIV, 1-20, translated by G.Murnu). the dead souls were crossed beyond the river by the boatman Charon (Lăzărescu G., 1992, 93-94; Servi, 2002, 45, 56-57, 76, 168).

⁴⁸ Hänsel B., 2000, 331-334; Bouzek J., 2000, 345-354, bibliographical information of Dr. Florin Gogâltan.

⁴⁹ Gogâltan, Fl., 1998, 184; Gogâltan Fl., 1999-2000, 44-45.

Reinecke C₂-D (the end of the 14th century – the beginning of the 13th century B.C.)⁵⁰. The coexistence of the material typical to the phase I of the culture Cruceni-Belegiș is also demonstrated through the recent discoveries from Deta-Dudărie, where, in the provision pit C.15, there were found materials decorated with broad vertical and oblique grooves beside materials decorated in the pseudo-corded technique and with incisions. The general image is completed by the south-Danube imports belonging to the culture Žuto Brdo-Gârla Mare⁵¹.

The materials discovered on the sand bank from the north of the locality of Dragsina contribute to the knowledge of spreading of the culture Cruceni-Belegiș in Banat. In the same time, through the character of sole sample of the ceramic fragment with human representation, we can discern a fragment from the rich spiritual life of the north-Thracian communities at the beginning of the Late Bronze. Undoubtedly, the localization and the research of the archaeological site affected by the high flood from the spring of 2005 will substantially contribute to the knowledge of this ethnical-cultural manifestation from the second half of the 2nd millennium B.C.

BIBLIOGRAPHY

ALEXANDRESCU A.D., 1966: *Die Bronze Schwerter aus Rumänien*, in *Dacia*, N.S., X (1966), 117-189.

BÓNA I., 1975: *Die mittlere Bronzezeit Ungarns und ihre südöstlichen Beziehungen*, Archaeologia Hungarica, IL, Budapest (1975).

BOUZEK J., 2000: *Versuch einer Rekonstruktion des Pantheons der Urnenfelderzeit*, in *Kultura symboliczna kręgu pól popielnicowych epoki brązu i wczesnej epoki żelaza w europie środkowej (Sie symbolistische Kultur des Urnenfelderkreises in der Bronze- und frühen Eisenzeit Mitteleuropas)* (Red. B. Gediga, D. Piotrowska), Warszawa, Wrocław, Biskupin (2000), 345-354.

BRUKNER B., JOVANOVIĆ B., TASIĆ N., 1974 *Praistorija Vojvodine*, Novi Sad, 1974.

CHEVALIER J., GHEERBRANT A., 1994 *Dicționar de simboluri. Mituri, vise, obiceiuri, vise, gesturi, forme, figuri, culori, numere*, vol. I., A-D, Ed. Artemis, București, 1994.

EVSEEV I., 1994: *Dicționar de simboluri și arhetipuri culturale*, Ed. "Amarcord", Timișoara, 1994.

FISCHL K.P., KISS V., KULCSÁR G., 2001: *A hordozható tűzhelyek használata a Kárpátmedencében. I. Középső Bronkor (The Use of Portable Stoves in the Carpathian*

⁵⁰ Forenbaher S., 1988, 24, 33.

⁵¹ Szentmiklosi Al., 2005.

Basin. I. The Middle Bronze Age), in ΜΩΜΟΣ I., "Fiatal Őskoros Kutatók" I. Összejövetelének konferenciakötete. Debrecen, 1997. November 10-13 (Ed. Dani J., Nagy E.G., Selmeczi L.), Debrecen (2001), 163-193.

FORENBAHER S., 1988: On "Pseudoprotovillanova" urns in Yugoslav Danube Area (O "pseudoprotovillanova" urnama u Jugoslovenskom podunavlju), in *Opuscula Arheologica*, 13 (1988), 23-41.

GOGÂLTAN FL., 1996: Die späte Gornea-Kalakaca Siedlung von Giroc und die Frage des Beginns der Basarabi-Kultur im Südwesten Rumäniens, in *Der Basarabi-Komplex in Mittel- und Südosteuropa. Kolloquium in Drobeta-Turnu Severin (7-9. November 1996)*, Bukarest (1996), 33-51.

GOGÂLTAN FL., 1998: The Cruceni-Belegiš Cemetery of Livezile (Tolvádia), Commune Banloc, District Timiş (Romania), in *The Thracian World at the Crossroads of Civilisation*, II, Bucureşti (1998), 181-205.

GOGÂLTAN FL., 1999-2000: Aspecte privind metalurgia bronzului în Bazinul Carpatic. Ciocanele şi nicovalele cu toc de înmănuşare din România (Aspekte der bronzeverarbeitung im Karpatenbecken. Die Tüllenhämmer und tüllenambosse aus Rumänien), in *EphNap*, IX-X (1999-2000), 5-59.

GOGÂLTAN FL., 2004: Bronzul mijlociu în Banat. Opinii privind grupul Corneşti-Crvenka, Middle Bronze in Banat. Opinions concerning the Corneşti-Crvenka group, in *Festschrift für Florin Medeleţ Zum 60. Geburtstag* (Ed. P.Rogozea, V.Cedică), BHAB, XXXII (2004), 79-153.

GOLAN A., 2003, 119: *Prehistoric Religion. Mythology. Symbolism*, Jerusalem (2003).

GUMĂ M., 1993: *Civilizaţia primei epoci a fierului în sud-vestul României*, BiblThr. IV, Bucureşti (1993).

HARDING A.F., 2000: *European Societies in the Bronze Age*, Cambridge University Press, 2000.

HÄNSEL, B., 2000: Die Götter Griechenlands und die südost- bis mitteleuropäische Spätbronzezeit, in *Kultura symboliczna kręgu pól popielnicowych epoki brązu i wczesnej epoki zelaza w europie środkowej* (Sie symbolistische Kultur des Urnenfelderkreises in der Bronze- und frühen Eisenzeit Mitteleuropas) (Red. B. Gediga, D. Piotrowska), Warszawa, Wrocław, Biskupin (2000), 331-344.

JACANOVIĆ D., ĐORĐEVIĆ A., 1989-1990: Višeslojno praistorijsko nalazište "Orašje" u Dubravica, in *Viminacium*, 4-5 (1989-1990), 7-80.

KLINDT-JENSEN O., 1970: Northern Europe, in *Art and Mankind. Larousse Encyclopedia of Prehistoric and Ancient Art*, Hamlyn (1970), 215-218.

LĂZĂRESCU G.I., 1992: *Dicţionar de mitologie*, Casa editorială Odeon, Bucureşti (1992).

MARIJANSKI M., 1957: Groblje urni kod Ilandže, in *RVM*, 6 (1957), pp. 5-26.

MEDELEŢ FL., 1995: Câmpurile de urne funerare din Banat (Unele probleme ale ritului şi ritualului funerar la tracii nordici timpurii de la sfârşitul epocii bronzului şi începutul epocii fierului)(Les champs d'urnes funéraires de Banat), in *ActaMN*, 32, I (1995), 289-302.

MOGA M., 1964: Muzeul Regional al Banatului, in *RevMuz*, I, 3 (1964), 294-296.

MOGA M., 1965: Moga, M., *Observation sur un champ d'urnes funéraires de l'Âge du bronze*, in *Atti del VI CISPP*, II (1965), 450.

RADU O., 1971: *Asupra unui mormânt de incinerare de la Cruceni (Über ein Einäscherungsgrab von Cruceni)*, in *Tibiscus*, I, 1970 (1971), 19-23.

RADU O., 1973: *Cu privire la necropola de la Cruceni (jud. Timiș) (À propos de la nécropole de Cruceni (Dép. Timiș))*, in *SCIV*, 24, 3 (1973), 503-520.

SCHUSTER C., 2004: *Gedanken zu der prähistorischen Schiffahrt an der Unteren Donau. Einbäume und Bretterboote*, in *Festschrift für Florin Medeleț Zum 60. Geburtstag* (Ed. P.Rogozea, V.Cedică), BHAB, XXXII (2004), 67-78.

SERVI K., 2002: *Greek Mythology*, Ekdotike Athenon S.A., Athens (2002).

SZENTMIKLOSI AL., 1998: *Câteva morminte plane de incinerare de la sfârșitul epocii bronzului din hotarul comunei Voiteni (jud. Timiș) (Some flat cremation graves from the end of Bronze Age unearthed within the Voiteni commune boundaries, Timiș County)*, in *AnB, S.N.*, VI, Timișoara (1998), 197-207.

SZENTMIKLOSI AL., 2004a: *Un mormânt de incinerare aparținând culturii Cruceni-Belegiș descoperit la Șag (jud. Timiș) (A Cremation Grave Belonging to Cruceni-Belegiș Culture Discovered at Șag (Timiș County))*, in *AnB, S.N.*, X-XI, 2003-2004 (2004), 81-92.

SZENTMIKLOSI AL., 2004b: *Câmpurile de urne funerare din Banat. Cronica expozitiei permanente*, in *AnB, S.N.*, X-XI (2003-2004), 555-568.

SZENTMIKLOSI AL., 2005: *Cercetările arheologice de salvare din anul 2005 de la Deta-Dudărie. Raport preliminar de săpătură (Rescue Archaeological Excavations at Deta-Dudărie. Preliminary Report of Excavation)*, in *AnB, S.N.*, XII-XIII (2005) (sub tipar).

ȘANDOR-CHICIDEANU M., 2003: *Cultura Žuto Brdo-Gârla Mare. Contribuții la cunoașterea epocii bronzului la Dunărea Mijlocie și Inferioară*, vol. I-II, Ed. Nereamia Napocae, Cluj-Napoca (2003).

TASIĆ N., 1988: *Bronze – und ältere Eisenzeit auf Gomolava (Bronzono i gvozdeno doba na Gomolavi)*, in *Gomolava*, I (1988), 47-58.

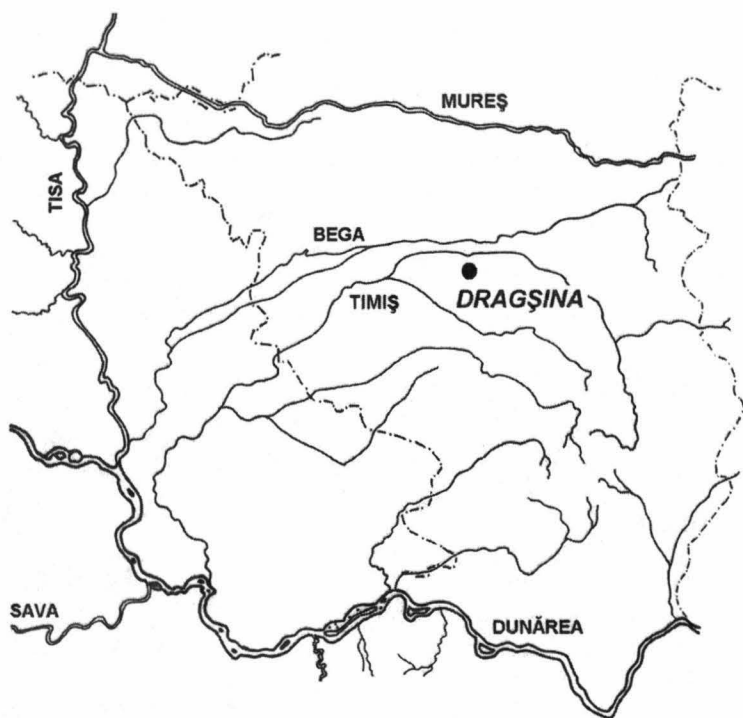
TASIĆ N., 2001: *The Problem of Belegiș (Belegiș-Cruceni, Belegiș-Bobda) Culture. Genesis, Duration and Periodization*, in *Festschrift für Gheorghe Lazarovici zum 60. Geburtstag*, (Ed. Fl. Drașovean), BHAB, XXX, Timișoara (2001), 311-321.

TODOROVIC J., 1970: *Model praistorijske kuće (Un modèle de maison préhistorique)*, in *ZNM*, VI (1970), 139-147.

TODOROVIC J., 1977: *Praistorijska Karaburma II – necropola bronzanog doba*, Dissertationes et Monographie, XIX, Beograd (1977).

VRANIC SV., 2002: *Belegiș. Stojića gumno – necropola spaljenih pokojnika, Belegiș. Stojića gumno – a Necropolis of Cremation Burial*, Beograd (2002).

VINSKI-GASPARINI K., 1973: *Kultura polja sa žarama u sjevernoj hrvatskoj (Die Urnenfelderkultur in Nordkroatien)*, Zadar (1973).



1 – Map of Banat.

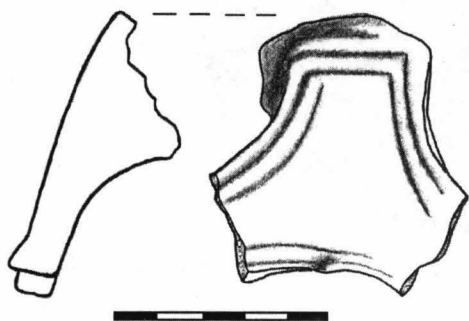


2 – Place of discovery of the ceramic fragments in the boundaries of the locality of Dragșina (satellite photo).

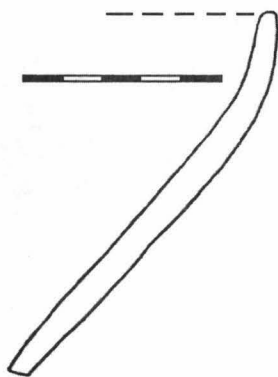
Pl. I.



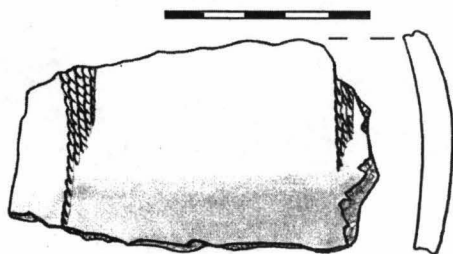
1 – The sand bank where the Cruceni-Belegiș ceramic fragments were discovered.



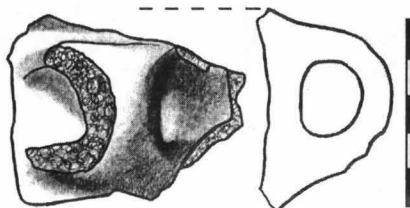
2 – Fragments from a leg of vessel- *pyraunoi*.



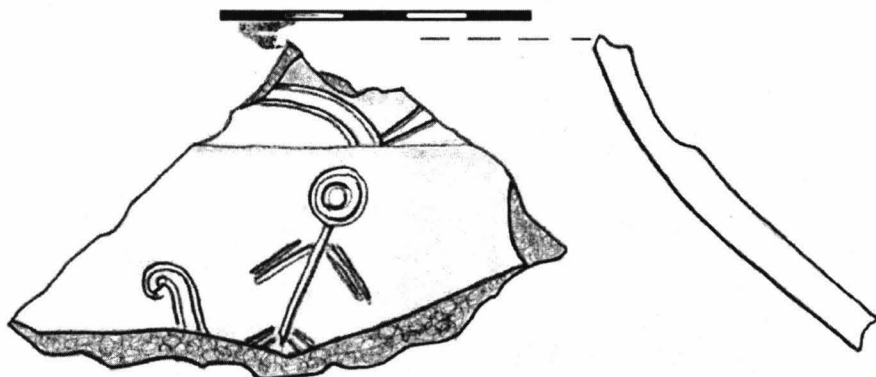
3 – Ceramic fragments of a tronconic bowl (profile).



4 – Fragments of a pseudo-corded amphora



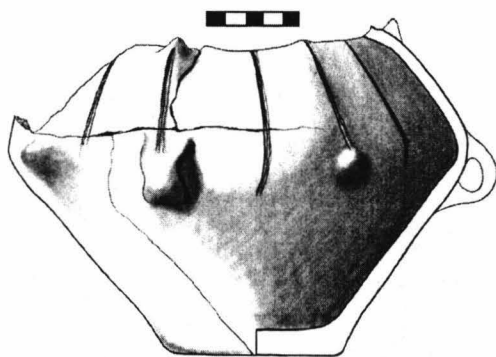
5 – Tubular handle of an amphora.



1 – Ceramic fragments with sketched representation of a human being (drawing).



2 – Ceramic fragments with sketched representation of a human being (photo).



3 – Completable urn (drawing).



4 – Completable urn (photo).