

NEOLITHIC SETTLEMENTS FROM HUNEDOARA-CIMITIRUL REFORMAT AND GRĂDINA CASTELULUI AND A POSITION CONCERNING SOME OPINIONS REGARDING THE NEO-ENEOLITHIC FACTS FROM THE SOUTH-WEST OF TRANSYLVANIA

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A comment analyzing the archaeological Neolithic materials discovered by Ioan Andritoiu in the prehistoric settlement from Hunedoara-Cimitirul Reformat (DRAŞOVEAN 1987), in 1977, was published in the annuary *Sargetia* of the museum from Deva, 15 years ago. Those vestiges represented, at that time, the object of the first recordings of some Neolithic materials discovered during some systematic excavations in the hearth of the town of Hunedoara. Due to a regrettable error, the study was published without the illustrations belonging to the materials, which seem to have been lost on the way towards the printing house.

A few years later, between 1981 and 1987 uninterruptedly, Tiberiu Mariş carried out large-scale systematic archaeologic excavations at *Grădina Castelului*, at about 150 m towards the west of *Cimitirul Reformat*, on a terrace of the hill *Sânpetru*. Between 1981 and 1983 we participated in these campaigns, too. But, unfortunately, during this period, 1993-1995, most of the findings from *Grădina Castelului* and – partly – from *Cimitirul Reformat* were simply thrown away in an abandoned lime pit within the exterior yard of the castle. Thus, much information that could have thrown a new light on the prehistory of the region of Hunedoara was lost. Fortunately, before this unspeakable action, in 1987, a part of the typical Neolithic ceramic materials found in the two sites was taken to the Museum of the Banat from Timisoara by the author of this study. That is why they did not have the



Fig. 1. Map with the locations of the neolithic settlements from Hunedoara-Dealul Sânpetru.

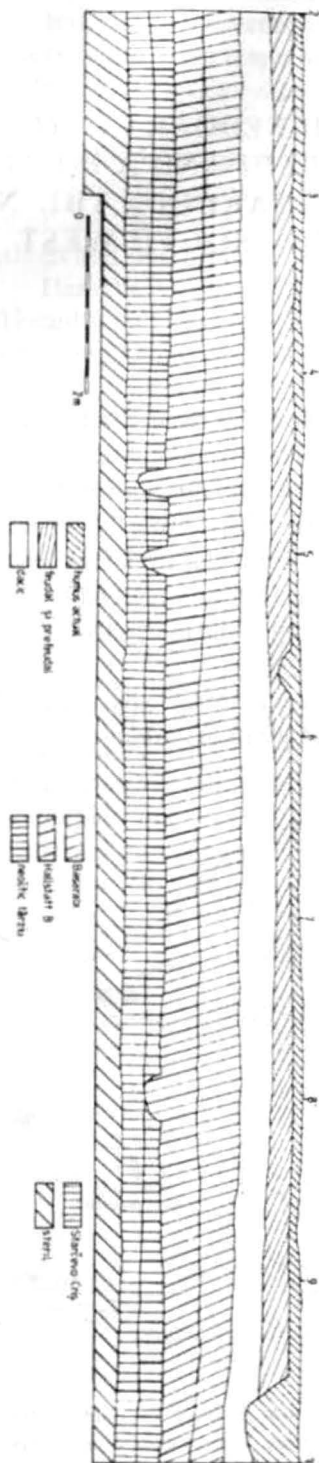


Fig. 2. Hunedoara-Grădina Castelului. The trench I, 1982, northern profile.

same fate as the preceeding findings. They are registered in the inventories of the Museum of Banat at the entries no. 21237/1-19 and 21238/1-8.

These would be just two of the reasons that made us come back to these materials which, without being known by the specialists not even from illustrations, have allowed others to set them against wrong chronological and cultural frameworks. These have brought about confusions which, placed in the context of the region, can be construed as points of view that are harmful for one's better understanding of the Neolithic from the south-west of Transylvania and not only of this one.

The settlement from *Cimitirul Reformat* is located on the last terrace that sets off, towards the right, the brook Zlaşti before it flows into the river Cerna (Fig. 1). The data from Ioan Andriţoiu – to whom we are grateful again for the information – show that there are settlements with complex stratigraphy in this site. There is a layer where ceramic materials belonging to Starčevo-Criş culture were discovered. This layer was at the basis of the culture layer that had 2.6 m in thickness. This layer is overlaid by another one with late Neolithic vestiges.

The same stratigraphic situation could be observed at about 150 m in the north-west of this site, in *Grădina Castelului*, where the excavations carried out by T. Mariş and Fl. Draşovean established that these habitations begin with a yellowish-reddish layer of about 20 cm in thickness that belongs to the early Neolithic. Another brown-reddish layer, a well-delineated colour, lies above this layer and it is situated at a depth of something between -1.6 – 1.8 m and it is attributed to the late Neolithic (fig. 2).

S.A. Luca, our colleague from Sibiu, has been digging into this site since 1996 and he has considered that the Neolithic settlements from *Cimitirul Reformat* and *Grădina Castelului* are

“one and the same settlement” (LUCA 1999a, 58). This assertion cannot be backed up even by his own findings because one found “an interpenetrated stratigraphy, because of the construction/rebuilding works at the Castle, as well as because of the different pipes and cables laid in the ‘60s- ‘70s” (LUCA 1999a, 48). As a consequence thereof, this assertion can be taken into consideration not even as a syllogism as our above-mentioned colleague does not know the stratigraphical situation of our investigations in this site nor Ion Andrițoiu’s investigations in the site *Cimitirul Reformat*. And the more so as our colleague Luca excavated – as he himself ascertained (LUCA 1999a, 60) – on the border of the terrace and of the Neolithic settlements from Grădina Castelului. But these excavations did not offer him enough data that he needed to get to the final conclusion that the Neolithic settlements from the two sites were “one and the same settlement”. Otherwise, we shall also bring in some other arguments to support the idea that there are two Starčevo-Criș settlements superposed by a very large one that belongs to the late Neolithic. The two settlements are on two terraces (not on only one terrace, LUCA 1999a, 58) of the hill Sânpetru, identified through the sites Cimitirul Reformat and Grădina Castelului.

The Starčevo-Criș settlements.

Because in our mentioned study we presented in a detailed way the technological and typological-stylistic characteristics of the Starčevo materials from Cimitirul Reformat (DRAȘOVEAN 1987, 11-13), we shall try to emphasise the most important features of these materials for a chronological placing.

Thus, this clay contains both chaff and sand. From the published statistical data (DRAȘOVEAN 1987, 11, note 6), we find that procentually the proportion of the ceramic material with sand in clay increases accordingly as the Neolithic dwelling evolutes from 13.23% at the base of the culture layer to 23.20% at 2.2 m in depth. Moreover, even sand is a general presence in the paste (DRAȘOVEAN 1987, 15, category F) of the bitronconic vessels with a slightly profiled lip (Pl. III/1). These attributes are associated with the slip organized in a net - which represents 12.5% from the total of the ornaments -, incisions in a net (pl. III/ 6, 15), parallel incisions executed on the superior side of the vessels (pl. III/8) that imitate the Vinča pleats and legs of high cups (pl. I/ 16) that have the closest analogies in the Vinča A medium (LAZAROVICI 1979, 109, 113, 114). All these characteristics can not be separated by the attributes of the contemporary settlements from the Banat and Serbia that are dated not earlier than the Starčevo-Criș IIIB phase. As we have already mentioned on the occasion of the publishing of this study (DRAȘOVEAN 1987, 16), the painted decorations (pl. III/2, 12, 14, 22) constitute the only jarring note because they can not be included into the canons of the IIIB phase through their motifs. They rather remind the IIIA phase, that “Ghirlandoid” (garland-like) of Stojan Dimitrijević (1974, 103; 1979, 247-252). If we could leave the Vinča attributes aside, all the other decorative elements, through the organized manner of execution of the sprinkled slip, in another

way than in a net, of the pinches and alveoles, of the painted motifs, are typical to the IIIA phase (LAZAROVICI 1969, 9-11; 1979, 47-48; 1984, 64-66).

Our investigations at Grădina Castelului, located on a higher terrace of the hill Sânpetru, found a level with ceramic materials belonging to the early Neolithic (fig. 2), at the base of the cultural layer of 2 m in thickness.

The findings from Cimitirul Reformat are sometimes substantially different from those from Grădina Castelului. Thus, from a technological point of view, the Starčevo-Criş ceramics contain both chaff and sand as degreasing substance. Unlike at Cimitirul Reformat, at Grădina Castelului the usual species contains especially sand with big grain that lends the rough aspect to the ceramics. The clay of the fine ceramics contains especially

fine sand and it is burnt to obtain the brown and brick colours. Other elements that single out the Starčevo materials discovered in the two sites of the hill Sânpetru are the shapes of the vessels. While at Cimitirul Reformat only one bitronconic shape was found (Pl. III/1), at Grădina Castelului such shapes are more frequent. Moreover, a bitronconic cup with profiled lip was discovered here. It has a high empty on the inside leg (fig. 3) that can not be separated through the Vinča canons in the same way as the other elements. Another argument for a late dating of the settlement from Grădina Castelului is offered by one of the few Neolithic ceramic materials found and published by S.A. Luca as a result of his excavations in this site. This is a fragment from a vessel that has a circular incision at the neck that separates the neck from the trunk of the vessel decorated with pinches (LUCA 1999a, pl. I/4). This type of decoration is found especially in Starčevo-Criş IVA (LAZAROVICI 1980, 25-26; LAZAROVICI-LAKO 1981, pl. 7/3; 8/5; LAZAROVICI-NEMETI 1983, 28 and fig.1/6; 7/2, 7, 9; 9/2, 4, 7; 11/13, 16, 17; URSULESCU 1984, 45/2-4; 44/8, 10, 11) and in the early linear medium (KALICZ-MAKKAY 1972, fig. 3/1, 2; fig. 6/12,13,15,17,19; fig.9/10; KALICZ-MAKKAY 1977, pl. 5/1,2,5,11; pl.167/1, 2, 5; pl. 168/ 8, 9, 11,12) that is parallel with Starčevo-Criş IV phase (LAZAROVICI 1981, 173; 1983a, 134., 135, 137 with bibliography; 1985, 71, 73, 75; 1988, 23-26; LAZAROVICI-NEMETI 1983, 26-30; DRAŞOVEAN 1989, 38-39, 43-44) and not earlier.

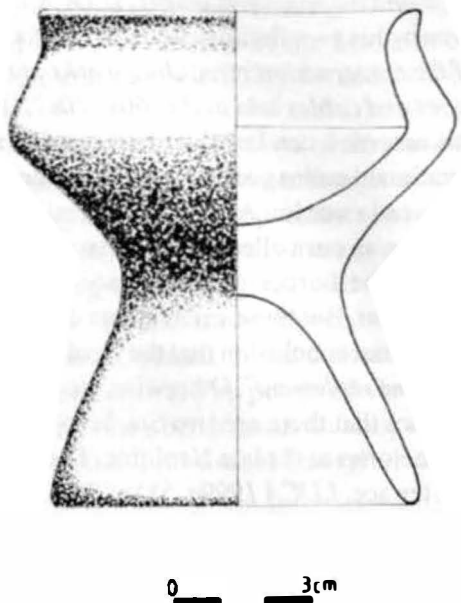


Fig. 3. Hunedoara-Grădina Castelului. Starčevo-Criş high pedestaled bowl.

Another aspect that individualizes the materials discovered in the two sites is the absence of the painting, of the sprinkled slip and a different manner of execution of the organized slip in the case of the ceramics from Grădina Castelului. This makes them different from Starčevo-Criș IIIB phase.

All these arguments lead us to include the settlement from Grădina Castelului in Starčevo-Criș IVA phase. Taking into consideration all these above-mentioned elements, this settlement is different from the cultural contents of the lower level from Cimitirul Reformat, attributed to Starčevo-Criș IIIB phase. Thus, the conclusion of S.A. Luca according to which the two sites represent "the same settlement" is unacceptable from this point of view, too.

The late Neolithic settlement.

The second level from Cimitirul Reformat and Grădina Castelului belongs, as asserted before, to the late Neolithic (DRAȘOVEAN, 1987, 17).

The usual ceramics from the two sites are made of clay mixed up with rough or fine sand, and the fine and intermediate ceramics is made of finer grain sand. Sometimes, because of the degreasing substance and of the burning, the ceramic fragments have a "floury" aspect. The ceramics are especially brick and brick-yellowish in colour, but they can be also brown-reddish or brown coloured. The shapes of the vessels are represented by tronconic dishes (pl. IV/5, 14, VIII/9), bitronconic bowls (pl. IV/1, 8, VII/10), carinated bowls (pl. IV/7, 21, V/1-7, VI/3, 7), small amphorae (pl. IV/11, 10, VIII/3), pots (pl. 2, 6, 9, VI/8, 9, VII/4-9). At Grădina Castelului, there are vessels with tronconic supports (pl. VI/2), with rectangular perforations (pl. VI/1, 4, 6) and triangular perforations (pl. VI/5). The ornaments are rare and they consist in meander-like incisions (pl. IV/13), parallel incisions (pl. IV/18, 19), notches on the vessels' lip (pl. IV/19, VII/3, 7, 8), interior pleats (pl. VIII/4) and plastic ornaments on the vessels' ears (pl. IV/12, 15).

When the materials from Cimitirul Reformat were published, we specified that all the typological correspondences of these elements lead us to Vinča C chronological horizon (DRAȘOVEAN 1987, 17).

From a cultural point of view, carinated vessels and the supports of vessels, the semispheric handles placed on the bowl carinated area make the connection between the materials from Hunedoara and the Petresti phenomenon, especially AB phase, even if the carinated bellies are not too evoluated, but reminding us of the phase A. At the same time, the notches on the vessels lip executed in this manner are a feature of the Foeni group and of the contemporary settlements (DRAȘOVEAN 1994b, 147; 1996a, 54; 1997a, 57, fig. 3, tip B, 59). Unfortunately, the absence of the painted decorations deprive us of a series of arguments for a finer fitting of it into the internal chronology of Petrești culture as it has been defined by Iuliu Paul (1977; 1981; 1992).

Analyzing such findings from Hunedoara and Transylvania (DRAȘOVEAN 1996a, 99-100), we observed that a regionalization phenomenon takes place at the

border of the spreading area of Petreşti culture, during A and maybe AB phases. Within the framework of the phenomenon only carinated shapes and partly, plastic shapes are maintained, whereas the painted decorations and the polishing and burning technology of the Petreşti culture disappear. The settlements in question have just a few ceramic materials decorated with incisions with either western influences (without being Vinča or Tisa), Turdaş influences or from Iclod, Cluj influences (KALMAR-MAXIM 1991, 137-138). Because this phenomenon was, at that stage of investigation (May 1994, when my doctoral thesis was finished), better emphasized in the area of Hunedoara, we have called it *Hunedoara group* for the time being.

S.A. Luca discusses our proposal for the cultural attribution of the late Neolithic discoveries from Cimitirul Reformat (LUCA 1998, 104-105), in a series of works concerning his excavations from Liubcova and Hunedoara-Grădina Castelului. He included these discoveries and those from Grădina Castelului in the late phase of Turdaş culture (LUCA 1999a, 61).

The cultural attribution could have been another one and his structure of opinions could have been based on other coordinates if our colleague had known the materials from Cimitirul Reformat more thoroughly. The fact that he does not know them is proved by his uncertainty demonstrated in the matter concerning the origin of some painted ceramic fragments of Tăuălaş type that he considers them “*either from Cimitirul Reformat or from Zlaşti*” (LUCA 1999b, 12). If S.A. Luca had studied and compared those materials from the storerooms of the Castle of Corvineşti from Hunedoara with what he specified as having been discovered at Zlaşti (LUCA 1999b, 12), he could have observed that they were the same ceramic fragments published in that shape a long time ago (LAZAROVICI 1991, fig. 30/12, 13; DRAŞOVEAN-MARIŞ 1998, pl. IX/16).

Ignoring such important details, we shall try to analyze the arguments adduced by our colleague to support his ideas:

1.1. He took a stand concerning this matter for the first time in 1998 when he claimed: “*Comparing the typological stratigraphy (sic!) done by our colleague (Florin Draşovean n.n.) with the results of our excavations in the site Grădina Castelului and Biserica Sfântul Nicolae (.....) we see that the discovered ceramics (Petreşti şi Turdaş) is mixed because of the intense works during the Middle Ages. There are ceramic categories in the two mentioned cultures that can be mixed up. We have come to this conclusion by studying the ceramics from Orăştie-Dealul Pemilor, site X2. These confusions can appear in the settlements of late Turdaş where there are similar categories, some of them even identical to Petreşti culture or to Iclod group*” (LUCA 1998, 104). Even if the text is verbose and illogic – without knowing the relation between the fact that the materials are mixed up and the ceramic categories are common – we try to understand what our colleague meant. Firstly, we can not exactly infer from the text whether the assertion that the ceramics is mixed up because the works during the Middle Ages refers to the excavation executed by I. Andriţoiu at Cimitirul Reformat or to his excavations in Grădina Castelului. If he refers to I. Andriţoiu’s

excavations in Cimitirul Reformat, we specify that this excavation did not point out medieval interventions on the Neolithic culture layer. Thus, consequently, from this point of view the ceramics are not mixed up. This dilemma is clarified also by our colleague a year later, in 1999, when he says that: "the archaeological site from Cimitirul Reformat has a mixed stratigraphy because of the construction/rebuilding works of the Castle of *Corvinești*, as well as of the different pipes and cables laid during the '60s and the '70s. " (LUCA 1999a, 48). Under such conditions, his archaeological materials are obviously mixed up! Thus, S.A. Luca only tries to demonstrate that the materials from Cimitirul Reformat can not be taken into consideration in a minute typological analysis because they are mixed up. He did this to support the second part of his assertion concerning the confusions among some ceramic categories of Petrești and Turdaș cultures in the late Turdaș settlements. It is regrettable that a specialist as S. A. Luca uses this method in order to minimize the credibility of some materials discovered in well-established stratigraphic conditions only that, later on, to make way for his substanceless statements. What our colleague does not know – or, at least, he does not take into consideration – is the fact that late Neolithic materials, found at less than 20 m from his sections in our excavations in an undisturbed area, come from a distinct and well-delineated layer, and the materials are not mixed up. Consequently, the extrapolation of the lack of results in his excavations to the other archaeologist's investigations seems to be an attempt that is beyond the sphere of scientific reasoning. Therefore, this can not be taken into consideration. But invoking the elements that are common to a cultural horizon does not hold water as an argument in front of the defining elements that individualize the respective culture. But, we shall talk about this aspect at the appropriate moment.

This is the first step of his speech.

1.2. After he considers that the findings from this site come from mixed levels, then he forgets this statement as if he had not stated this. Because the two sites are at about 150 m away from each other, he considers them as being one and the same settlement and he deals with them as such (LUCA 1999a, 58, 60). Beside this *simple neighbourhood* of the two sites, we wonder which are the substantial archaeological arguments brought in by our colleague in support of his opinion as long as he does not know the materials discovered by I. Andrițoiu at Cimitirul Reformat and, partly, those from our excavations from Grădina Castelului. Moreover, as mentioned before, Luca, who excavated at the boundary of the settlement from Grădina Castelului, did not find similar typical materials that would have allowed him to compare the findings from the two sites. If he had done this, he would have avoided the temptation of the syllogism that led him to such an erroneous conclusion. Thus, our colleague considers that "*the stratigraphy discovered on this occasion* (at Cimitirul Reformat n.n.) *is similar to that discovered in our excavations in the site from Hunedoara-Grădina Castelului and Hunedoara-Biserica Sfântul Nicolae*" (LUCA 1999b, 13-14). We do not know the stratigraphy from Biserica Sfântul Nicolae, but Luca states the following about that one from Grădina Castelului: "*there is a relatively*

thin yellow-reddish layer with Neolithic materials that overlays a barren gangle reddish layer..." (LUCA 1999a, 48). Taking into consideration the fact that there are two Neolithic layers in the excavations from Cimitirul Reformat, and only one mixed layer in Luca's excavation, this parallelism is also a substanceless argument.

This is the second stage of his logical structure.

2.1. By homogenizing the characteristics of the two settlements and considering them as one and the same settlement, the third step of our colleague's argumentation is the extrapolation of these supposed characteristics to other settlements in the Hunedoara area. Luca says about these (1999a, 61): "*The features noted by our colleague (Fl. Drasovean n.n.) are partly appropriate to the settlements from Orăştie-Dealul Pemilor, trench X2 or Călan, which are characteristic to late Turdaş culture. We repeatedly noted the appearance of some similar materials to those belonging to Iclod culture/group. The formal similarities among some ceramics categories undoubtedly appear as a result of quasigeneralized similar technologies in the epoch and of the relationship of some cultural phenomena as for example Turdaş, Petreşti, Iclod, or Lumea Nouă cultures. Only so can we explain the great similarity of the archaeological materials from Hunedoara-Judecătorie and Buituri to those mentioned before.*" Thus, the settlements on the Dealul Sânpetru are included in the Turdaş culture first as a result of the "*correspondences*" to the characteristics of the settlements from Orăştie and Călan and as a result of the "*great similarity*" to those from Hunedoara-Judecătorie and Buituri.

But we shall analyze these "*correspondences*" and "*great similarity*".

Even from the beginning we shall remember that S.A. Luca (1997, 61) considers – according to his opinions – that "*the individualizing ornaments of Turdaş culture appear on the dishes or rectangular vessels with a few exceptions. This ornament is based on the existence of an inlaid strip formed of two parallel lines under the lip or at the basis of the neck. Within the strip there are short cuttings, and most of the time only two.*" These decorations that individualize and define Turdaş culture are mentioned by our colleague in other works, too (LUCA 2001a, 55-56, 65-68). We specify that they are frequent in all the Turdaş settlements as well as in other settlements from around: Călan (CIUTĂ 2001), Turdaş (ROSKA 1927; 1942; LUCA 2001a), Zlaştii (DRAŞOVEAN-MARIŞ 1998), Nandru (ROSKA 1941; LUCA-ROMAN 1999b). The decorations typical for Turdaş culture, which could have allowed our colleague to attribute a settlement to the Turdaş culture, are not present at Hunedoara-Grădina Castelului because incised decorations have not been found, at least so far, belonging or not to Turdaş culture. In the other site of the hill Sânpetru, at Cimitirul Reformat, the incised motifs, very rare, have typological correspondences directed towards the western area *not* to the Turdaş culture. Thus, the decoration composed of thin meander incisions (pl. IV/ 13) has analogies in the Tisa or Late Vinča medium (DRAŞOVEAN 1996a, pl. LXX/6; LXXI/8; LXXVIII/11; LXXXIII/3 1996b). The decoration illustrated in pl. IV/ 18, 19 leads us to late Vinča motifs from the north of Banat (DRAŞOVEAN 1996a, pl. XXXIV/2, 3; XL/10; XLIX/3, 7; LII/5; LX/5; LXI/

6, 9: LXIII/8) or towards those levels with elements characteristic to the Foeni group, too (DRAȘOVEAN 1996a, pl. LXXXI-XC). As a consequence, there are no "correspondences" between the ornaments from the settlements from Hunedoara and the settlements from Turdaș și Orăștie.

Then, besides the shapes common to this chronological horizon noted by Luca, the shapes of the vessels discovered in the two sites on the terraces of the hill Sîmpetru do not have quadrilateral vessels, typical to the Turdaș culture, on the contrary, they have analogies that lead us towards the Petrești culture. Thus, carinated bowls have typological correspondences at Păuca (PAUL 1992, pl. XXIII/9), Daia Română (PAUL 1992, pl. XXX/2; XXIX) and Ghirbom (PAUL 1992, pl. XXIV/24).

About the materials from Buituri and Judecătorie (LUCA-ROMAN 1999a, 6-11), often brought in by our colleague as arguments for his opinions (LUCA 1999a, 15-16, 61; LUCA-ROMAN 1999a), we do not have too many elements from Judecătorie because only a few ceramic fragments are published. All the typical sherds have been found thanks to the information from Cristian Roman. Both from the published illustration and directly studying this ceramics we could not note – besides the common elements of this horizon invoked by our colleague – the elements that were considered belonging to the Turdaș culture and which could have determined Luca to include them into Turdaș culture. The bitronconic dish with flaring lip (LUCA-ROMAN 1999a, pl. I/6) is not identified among those published from the eponymic settlement (LUCA 2001a) and Orăștie (LUCA 1997), and this type of vessel is not present in the typological drawing of the shapes neither from Orăștie (LUCA 1997, 185), nor from Turdaș (LUCA 2001a, pl. I-III). Moreover, this shape has good analogies in Foeni group from the Banat (DRAȘOVEAN 1994b, fig. 2, type B4d; pl. V/3, VII/7, 9, XI/4, XV/8), as well as at Mintia (DRAȘOVEAN-LUCA 1990, fig. 1/8) and in the settlements of the Petrești culture (PAUL 1992, pl. XXIII/14; XXIV/12a, 18; XXIX), being a characteristic of the Petrești phenomenon and not of the *Turdaș phenomenon*!

The manner of modelling the leg of the statue from Judecătorie, published by our colleagues (LUCA-ROMAN 1999a, pl. I/1), can be found in the late Vinča culture (VASIĆ 1936, pl. XXXIX/192; XCIV/438; CXII/516; KATALOG 1955, pl. XIII/11, 14; GALOVIĆ 1955, pl. V/8, 10, 11; STALJO 1972, pl. XXXI/204) and in the Butmir group (BENAC 1971, pl. XXXVI/1, 2; PERIĆ 1995, pl. XII-6; XV/10; XXVI/2; XXXVII/4; XLVI/3, 4).

According to this, "the great similarity" invoked by Luca does not resist an attentive analysis that proves that the typological-stylistical connection of the materials from the two sites of the hill Sîmpetru to the others from the region cannot offer arguments to include them in the Turdaș culture.

We specify that the common elements noted by Luca, which are characteristic to more cultures and cultural groups, partly contemporary, from the Mureș valley, do not represent the typical elements on whose basis these cultural entities were individualized and defined. Thus, they can not be considered an argument to support the attribution of the sites to one or to the other of the cultures or cultural groups from

the region, nor do the settlements from the two sites of the hill Sânpetru from Hunedoara, of the Turdaş culture.

Let us suppose that the ceramic materials from the settlements from Hunedoara would have had incised-dotted decorations, the so-called Turdaş decorations, too. The fact that they are associated to the prevailing Petreşti elements – present in the modelling technology and in the shape of vessels – leads to the loss of the initial cultural identity of the first ones. For this purpose we could invoke as an example the category of the incised ornaments from the early phases of the Petreşti culture, which could be associated to Turdaş culture from a typological-stylistic point of view. But these represent the Petreşti incised genre. The fact that a decoration of a culture is taken by another one does not mean that the latter could be, *tale quale*, one and the same culture as the first one. The examples in this case are eloquent so that some ornaments, stylistically speaking, are almost identical in Vinča and Hotnica, in Szakalhat and the Banat culture, Szakalhat and Early Tisa, Turdaş and Iclod, Criş and Gumelniţa. Consequently, the presence of the so-considered Turdaş ornaments could not constitute an argument sufficient for one to attribute these settlements to the Turdaş culture.

To understand the cultural context of the discoveries from Hunedoara and to clear up certain confusions and to correct the inadvertent things related to these problems that are present in some of the works published by S.A. Luca over the last years, we consider useful to review the main matters and problems of the late Neolithic in Banat and in the south-west of Transylvania.

The late Neolithic in the two regions begins at the same time with the arrival of the bearers of the Vinča C culture. In the Danubian region, the settlements of the Vinča culture bearers are the result of a migration wave that radically modifies the type of habitatus and introduces a new content of the modelling technologies, burning and decoration of the ceramics and plastics, of the polished stone tools as well as of the copper metallurgy.

In the Banat, this migration wave moves away gradually towards the north occupying a part of the plain region. As mentioned on other occasion (*DRAŞOVEAN 1996a*, 72-79; 107), a sedentarization stage follows within which, in the north of the province, the northern Banat variant stands out as an individual kind thanks to the communities of the Banat IIb culture, late Szakalhat and early Tisa. In the east of the Banat, when the communities of Vinča C culture came, the phase B communities that were living there got gradually new elements typical to phase C (*DRAŞOVEAN 1996a*, 78, 107). These elements were included in the eastern Banat variant of Vinča C1 (*DRAŞOVEAN 1996a*, 78). This idea has been used by other colleagues without quoting it (*LUCA 2001*, 96).

The specialists who studied the problems of the late phases of Vinča culture could note only one C1 migration wave that reaches the Danubian region (*CHAPMAN 1981*, II, 112, 115; *LAZAROVICI 1977*, 26-27; 1979, 136, 137-138, 183; 1983b, 7; 1987, 33-34, 40).

Analyzing the ethno-cultural phenomena of this period, S.A. Luca launches a series of opinions, which are in a total discordance with the archaeological realities from Serbia and the Banat. His opinions bring about confusions among those not too familiarized with the complex problems of the Vinča culture and – involuntarily – they deny indirectly even some of his contributions that we consider necessary for the research of the Neolithic from Transylvania. Thus, without arguments, he considers that the bearers of Vinča C culture arrived in the Danubian region in two successive waves. According to his conception, the former “*seems to have dissipated once arrived at the Danube*” while the latter “*followed the roads of the Banat towards Transylvania*” (LUCA 1993, 76-77). This idea is used *ad literam* a few years later mentioning that this second wave could be attributed to the second part of C1 phase (1998, 102). He comes again without any argument just quoting the first study where there are no arguments, as we have already mentioned. It is only one step away from getting to an absurd conclusion, this means he states that this second wave Vinča C1 that penetrates Transylvania – that is not registered in the archaeological realities from Serbia and the Banat – is “*essential to explain the appearance of Turdaş culture*” (LUCA 2001a, 129-130) and, *ex nihilo nihil*, “*it decisively influences the evolution of Turdaş culture that had already appeared* (LUCA 1997, 73, 75)!. Consequently, continuing the reasoning along the same coordinates, the conclusion is much more absurd: Turdaş culture “*appeared – from all appearance – as a result of a strong Vinča rush*” (LUCA 1999b, 11) which has Vinča C1 elements in its early phase (LUCA 2001a, 69, 71), can not be included in an early phase than the end of C phase. Our colleague includes the beginnings of the Petreşti A (LUCA 2001a, 145) in this moment, too. In this situation, the internal evolution of this culture, as it was praiseworthily presented by our colleague – early and late Turdaş – could not be supported because the two phases would be superposed even in the case of the site from Turdaş where the first Vinča C elements are met (LUCA 2001a, 69, 71) on the inferior level, and on the intermediate level (II) there are Foeni materials (LUCA 2001a, 142, 150). On the other hand, the most synchronisms of the Turdaş culture could not be accepted anymore.

Leaving aside the absurd conclusions as a result of these groundless opinions, let us come back to the archaeological realities.

As we have stated, the bearers of Vinča C culture arrive in the Danubian region in one migration wave. This presence can be noted in the eponymous settlement through a gradual change of the cultural content of B2 phase towards the attributes of C phase. From a stratigraphical point of view, it takes place between 6.5 and 6 m in depth (GARAŞANIN 1979, 168, 174; 1982, 125; 1995, 9-10, 16-17; 1997, 19; 1998, 69; GARAŞANIN, D., GARAŞANIN, M., 1979, 78, 79; TRINGHAM- KRSTIĆ, 1990, 571-572; STEVANOVIĆ-JOVANOVIĆ 1996, 203; JOVANOVIĆ 1993a, 63, 69-70; 1993b, 3, 6; 1995b, 51; ŠLIJVAR-JACANOVIĆ 1996, 177). The bewailed Serbian scientist Milutin Garašanin analyzed the cultural content of the deposits from Vinča and he noted that the characteristics of the anterior phase continue between these depths, but certain new elements appear (GARASANIN 1979, 168; 1982, 120, 125;

1993, 13-16; 1995, 9, 10-11; 1997, 19; 1998, 69). This gradual and constant change within the eponymous settlement determined our colleague Wolfram Schier to establish the beginning of C phase at 6.5 m in depth where the new elements can be noted for the first time (SCHIER 1996, 147-148; 2000, 351). This Vinča C1 wave, the only one found by the specialist in the Danubian region, determine the appearance of the dwelling from the Banat at Vršac-At (MILLEKER 1938, 116, 118, 119; GARAŞANIN 1951, 89-90; BRUKNER 1968, 68 LAZAROVICI 1979, 120, 122, 137 and fig. 11-13; JOANOVIĆ 1990; 1995; 1996; DRAŞOVEAN 1996a, 59, 68, 73, 78, 106). Potporanj (MILLEKER 1938, 118, 119-121; BRUKNER 1968, 72, 73, 93; BRUKNER-JOVANOVIĆ-TASIĆ 1973, 434, 436), Temeş Kubin (LAZAROVICI 1974; LAZAROVICI 1979, 120, 122), Parţa II (LAZAROVICI 1979, 168, 204; DRAŞOVEAN, 1996a, 32-33, 73-74, 85, 106-107, 112), Chişoda Vecche, level I (RADU 1979; DRAŞOVEAN 1996a, 30, 73, 74, 75, 79, 84, 85-86, 107, 109), Liubcova, level II (LUCA 1998 with the bibliography) as well as of others in the Serbian Banat (BRUKNER 1968, 93-94; BRUKNER-JOVANOVIĆ-TASIĆ 1974, 73, 76; LAZAROVICI 1979, 120, 122; JOCIĆ 1989).

As concerns the late Vinča settlement from Liubcova, S.A. Luca attributes it to the first wave - from the two that he states (LUCA 1993, 76-77; 1998, 102) and that he compares it with "*Gradač phase*" (correctly Gradac!) - which "*appears because of a lateral movement, on the Danube, detached from the main branch of its coming*" (LUCA 1998, 102). Referring to this opinion, as we demonstrated in 1996 (DRAŞOVEAN 1996a, 79), Vinča C1 settlement from Liubcova is not "*the earliest way of Vinča C manifestation*". Moreover, the ceramic materials from the second level from Liubcova, that we had the possibility of studying - shows a process of delay manifested especially through a kind of ceramics that loses many of the technological qualities of the late Vinča which places this level in the C1 phase.

The fact that there are also B2 fundamental elements (LUCA 1993, 64, 66, notes 19, 20) at Liubcova does not constitute an argument for an early datation because it is well known the fact that the latest - and not the early ones - are relevant and decisive for a chronological connection. All the analogies that our colleague does in the case of the materials from Gradac, Rast, Crnokalačka Bara, Vranin-Salaş - without mentioning later settlements as those from Lipova-Hodaie, Şoimuş and Mintia (LUCA 1993, 65, nota 10)- belong to an already mature horizon that is found at Vinča above the depth of 6 m, that means in full Vinča C. Following the text of our colleague, we note that even he perceives a chronological difference (unadmitted!) between the migration wave and the phenomenon that could have given birth to the settlement from Liubcova - later on, a lateral movement on the Danube, detached from the main wave. Consequently, Vinča C1 level from Liubcova is not the expression of the earliest Vinča presence in the Danubian region, but it belongs to the cultural phenomenon that gave birth to the above mentioned settlements from Banat. Analyzing the genesis moment of the Turdaş culture, on the basis of some earlier Vinča B2 elements associated with Vinča C elements, S.A Luca places the beginnings of Vinča at the boundary between B2 and C1. The decisive argument is that "*the earliest findings from Turdaş*

can be contemporary most probably to the phase named by M. Garašanin, Graduč (correctly Gradac! n.n.) LUCA 2001a, 96. Later on, he concludes "the beginning of the dwelling from Turdaş is placed, the earliest possible, at the end of B2 phase of Vinča culture (= Gradac phase)".

Even from the beginning we observe that this mistake is due to the fact that S.A. Luca assimilates culturally and chronologically the so-called Gradac phase in a parallel way *only up to* the Vinča B2/C1 level as we know from the discoveries from the eponymous settlement. *In fact, all the chronologies of B2&C1 phase with the beginning of Turdaş culture made by our colleague have as reference point the so-called Gradac phase.*

But let us present what it is known about this Gradac "phase".

The Gradac phase was defined by Milutin Garašanin on the basis of the materials discovered in the south of the Morava valley in the sites from Zlokučani-"Gradac" (STALJO 1955; 1972) and Supska-"Stublina" (GARAŠANIN, D. GARAŠANIN, M., 1979). In the settlement from Vinča, attributes of the Gradac phase were signalled among the new elements that express the characteristics of the new comers. From a stratigraphic point of view, just a few elements that can be attributed to this phase are found between 6.5 and 6 m in depth (BENAC-GARAŠANIN 1971, 270, 271; 1979, 168; 1982, 120, 125; 1993, 13, 16; 1995, 9, 10-11; 1998, 69; JOVANOVIĆ 1993b, 1-2; 1995b, 51; STEVANOVIĆ-JOVANOVIĆ 1996, 203). Referring to these, Milutin Garašanin specifies that the attributes of the Gradac phase are not too present in the eponymous settlement and that they are rare in the Danubian variant of the Vinča group (GARAŠANIN 1979, 168, 174; GARAŠANIN, D., GARAŠANIN, M., 1979, 78; JOVANOVIĆ 1995, 51; ŠLLJVAR-JACANOVIĆ 1996, 177), because this "phase" belongs to the variant of the south-Moravia of the Vinča culture whose existence is documented especially in the south of the Morava valley (BENAC-GARAŠANIN 1971, 271; GARAŠANIN 1979, 174; 1982, 124, 126; 1995, 11; 1997, 19; 1998, 73, 77; GARAŠANIN, D., GARAŠANIN, M., 1979, 78-78; TRINGHAM-KRSTIĆ, 1990, 568, 571-572; JOVANOVIĆ 1993a, 63 și urm.; 1993b, 1, 10-11; 1995b, 51, 52).

Consequently, the so-called Gradac phase stratigraphically situated between 6.5 and 6 m could be considered as a cultural entity that seems to be placed *just* at the end of Vinča B2 phase and the beginning of the following one. This simplistic modality of considering the Vinča phenomenology made Luca extend in an unjustified way the use of the terminology of Gradac in a chronological sense to all the early Vinča C and Turdaş phenomena. This is correct neither from a chronological point of view nor from a cultural point of view.

From a chronological point of view, in the east of Serbia, Gradac phase – this means *Gradac group* – is not chronologically fixed *only* at the end of B2 phase and the beginning of C phase as Luca believes due to lack of information. It has a longer evolution that starts at the end of Vinča B2 phase and continues during C and D phases (JOVANOVIĆ 1993a; 1993b; 1995a, 32-33; 1995b, 51-53; STEVANOVIĆ-

JOVANOVIĆ 1996, 203; *HORVATH* 2000, 364). Moreover, the early Gradac (I) phase, registered at the beginning of C1 phase at Vinča, extends during all Vinča-Pločnik I-Vinča B2-C1 phase, including the settlements from Supska (level 5), Rudna Glava, Selevac (niv. V-VII), Crnokalačka Bara and the late level from Predionica (*JOVANOVIĆ* 1993a, 67-68; 1993b, 3, 6, 11; 1995a, 33; 1995b, 52). Even Milutin Garašanin (1998, 77), in one of his last studies, admits that Gradac elements continue in Pomoravlja and Kosovo after the Vinča B2-C moment. By token, Gradac group, as a component of the south-Moravia variant of the Vinča culture runs parallel to the Serbian variant and it has three evolution phases. The second phase evolutes during Vinča-Pločnik I-IIb-Vinča C2, D1-2 phase (*JOVANOVIĆ* 1993a, 68; 1993b, 6, 8-9, 10, 11). The final phase Gradac III is represented through the sites from Pločnik and, partly, Predionica and Divostin IIb, the latter the so-called Vinča D3 phase (*MADAS* 1988). Meanwhile, the tell from Vinča and the late Vinča settlements of the Danubian variant finished their evolution. Parallely with Gradac III phase there is Tiszapolgar culture that evolutes in the Danubian region (*JOVANOVIĆ* 1993a, 68-69; 1993b, 9-10; 1995b, 52).

Thus, using the term of Gradac phase in a chronological sense, as Luca does, to connect Turdas culture to the cultural phenomena of B2/C phase provoke confusions among those less familiarized with the problems of Vinča culture or with the cultural realities in the Danubian region. The use of the terminology of Gradac phase to name just the Vinča B2/C1 phenomena is appropriate neither from a chronological nor from a cultural point of view.

At the same time, the attribution of the phenomena of Turdas culture (*LUCA* 2001a, 96-97) to the Eneolithic is not appropriate because the simple parallelism between Gradac group, wich is a technological expression of "the metallisation" of the Vinča culture (*JOVANOVIĆ* 1993a, 64 sqq; 1993b, 2 sqq; 1995, 31, 32-33; *GARAŠANIN* 1991; 1997, 24; *ŠLIJVAR*, 1996, 97; *ŠLIJVAR-JACANOVIĆ* 1997, 193, 195; *ASLANIS-TZACHILI* 1995) in the south-Danubian region, with the few Eneolithic elements Turdas culture is not relevant. Moreover, from the substance arguments that caused Gradac phase to be included into the Eneolithic (*JOVANOVIĆ* 1971, 104 sqq; 1985, 23 sqq; 1995, 33-34; *GARAŠANIN* 1995, 15-17; 1998, 69; *TASIĆ* 1998, 93, 95; *TRINGHAM-KRSTIĆ* 1990, 572), those arguments referring to the copper metallurgy – not to the simple use of tiny copper items – are not encountered in the archaeological reality from Transylvania at this chronological moment. Consequently, we can speak about the Eneolithic just then when the copper metallurgy is attested on the Transylvania territory at Petreşti AB, B-Tiszapolgar horizon (*BOGNAR-KUTZIAN* 1973, 302-305, 310; *LAZAROVICI* 1975; 1977, 227; 1983, 4-5, 12; *BEŞLIU-LAZAROVICI-OLARIU* 1992, 99, 101, 109, 113; *COMŞA* 1995) and not on the horizon of Turdas culture that belongs to the late Neolithic. Maybe our colleague Luca could have got to the same conclusions if he had read not just quoted the studies concerning these matters.

But, we shall analyse S.A. Luca's conception concerning the genesis of Turdas culture, its moment and its subsequent evolution.

Our colleague deals with these from the point of view of stratigraphy from Turdaş. Thus, in the eponymous settlement there were found two layers that belong to this culture. If the second layer (intermediary) is attributed, following the necessity of moment, either to Vinča C-Foeni horizon (LUCA 1996, 24-25; 1997, 73, 77; 1999, 14-15; 2001a, 62, 150), or compared the earliest possible one with the end of B2 phase of the Vinča culture (LUCA 2001, 122), or to the late phase of Turdaş culture (LUCA 1999, 12, 14; 2001a, 96). The inferior layer is included into the early phase of Turdaş (LUCA 1999, 12, 14; 2001a, 96). In our colleague's opinion, this layer represents the earliest manifestation of this culture that appears before Vinča C (LUCA 1996, 24, 25; 1999, 12; 1997, 73, 75), running parallel to Gradac phase (LUCA 1998, 104), with Vinča B2 (LUCA 1999b, 11, 12) or Vinča B2-Gradac (LUCA 2001a, 96).

We shall not come back to the chronological moment and the opportunity of using the terminology of the Gradac phase. We have already done it above. But analyzing the contribution of some cultures to the genesis and evolution of Turdaş culture, we observe some inadvertent facts resulting from the unknown or misunderstood ethno-cultural contemporary phenomena within the Danubian and Banat region.

Luca, mentioning an older idea (LUCA 1997a, 73), considers that: *"The Turdaş culture is revealed as an independent entity born – after all the appearances – as a result of a strong Vinča rush it is certain that in the stratigraphic stations a new migration wave can be seen. This wave is chronologically situated at a short time after the genesis of the Turdaş culture. This new wave was found at Mintia-Gerhat(.....), Turdaş-Luncă (.....) and, maybe, at Pianul de Jos (.....)." (LUCA 1999b, 11). This opinion is developed: "It can be spoken about a new Vinča wave – essential for explaining the birth of the Turdaş culture – at the Vinča C chronological level. This migration process was called by Gh. Lazarovici shock (...), because of the changes that it determines, inclusively within the area of the Turdaş culture, which was in the formation stage (...)" (LUCA 2001a, 129). This wave – whose chronology was established by S.A. Luca in the second half of the C1 phase for the Banat (LUCA 1998, 102)- is compared by Luca, using the analogies, with the settlements from Mintia, Şoimuş, Tăuâlaş II, Turdaş- intermediary level (LUCA 1997, 73-74) in Transylvania. From a cultural point of view, they represent, even for our colleague, either Foeni (Mintia, Şoimuş) settlements, or late Turdaş (Turdaş-intermediary, Orăştie, Tăuâlaş), that means they are later than the initial moment Vinča C1 from Banat. This horizon is considered by our colleague as Vinča C (LUCA 1997, 75 şi nota 372). This inadvertent fact appears because Luca does not precisely know the Vinča phenomenon and respectively Foeni phenomenon. That is why our colleague mistook the two phenomena – which in Transylvania are delineated with difficulty by those who do not know well the two cultures. Luca also superposed them from a chronological and cultural point of view. He also reproaches us for some synchronisms established by us on the basis of some stratigraphic observations and of some studies of compared stratigraphy. But, by this, he denotes some deficiency in his knowledge about the*

ethno-cultural realities in large geographical areas of the late Neolithic. Only a linear reasoning made through syllogisms or a distorted reading of our text could determine our colleague to claim that *"in the case of pleading"* for the Vinča C1 synchronisms *"which is contemporary to the end of the old phase and the beginning of the classical phase of Tisa culture, which is synchronic to the old classic phase of the Herpaly culture, with the Bucovăț group, Ib phase (end) and I Ia and the Petrești A culture/ Foeni group"* asserting that *"at Turdaș, it is concluded that the earliest elements from the inferior layer of M. Roska' excavations belong to the C1 phase of the ii Vinča culture..."*, *"the impossibility of the chronological existence of the Turdaș culture would result from the absence of a suitable chronological landing"* (LUCA 2001a, 130-131; 2001b, 48). We believe that this reproach was dictated by the fact that S.A. Luca had not at all read our book (DRAȘOVEAN 1996a), in which he could have learnt our conception about the place occupied by the Turdaș culture within the synchronisms from Transylvania. He should have read the pages 84-86, 78, 80, 96-98. In another study (DRAȘOVEAN-MARIȘ 1998, 97-101), from the point of view of the materials from Zlaști, we studied thoroughly the genesis and evolution moment of this culture. Consequently, this reproach based only on distorted quotations, which constitute our colleague's habit, are totally strange to the scientific spirit and, eventually, out of fashion.

Returning to the genesis of the Turdaș culture, in our opinion, the matter concerns the *only* Vinča C migration wave that penetrates Transylvania. Being the result of the ethno-cultural phenomena from the Danubian region, this wave from the Banat situated on Vinča C1 chronological horizon contains elements belonging to the Turdaș culture. Quadrilateral vessels are found in almost all the Vinča C1 settlements - *and not only C1* – as those from Vrșac-A1 (I), Pața-tell I, Pața-tell II, Chișoda Veche II, Zorlențu Mare III, Sălbăgelu Vechi (DRAȘOVEAN 1996a, 50, 72; DRAȘOVEAN-MARIȘ 1998, 99-100, with bibliography). They are decorated with incisions met also at Turdaș culture (DRAȘOVEAN 1996a, 50, 72; DRAȘOVEAN-MARIȘ 1998, 99-100). Moreover, at Vrsac-A1, a settlement situated in a Vinča area, with two levels Vinča C1 and C2-D, these elements appear only in the inferior level compared to C1 phase (information from Șarolta Joanović). The mentioned findings of C1 phase mark, in our opinion, the moment of the earliest ethno-cultural presences that gave birth to the Turdaș phenomenon and not to "the Vinča B2-Gradac horizon" as our colleague Luca wants to believe without arguments.

This chronological moment resulted as a consequence of analysing again the materials discovered by M. Roska at Turdaș, many of them unpublished, and establishes that the moment of beginning of the eponymous dwelling can be placed as earliest as possible at the horizon of Vinča C1 phase (KALMAR-MAXIM 1991, 5; DRAȘOVEAN 1996a, 93-94, 97, 98). It seems that this welcome observation disturbed Luca and he reproached it in a recent study (LUCA 2001a, 31). But we do not know where we were wrong by taking and developing this very important specification of Kalmar-Maxim in the context of the discoveries from Transylvania. What is regrettable

is the way in which Luca tries to minimize Maxim's important opinion is valid. In a leaflet dedicated to the eponymous settlement, Luca assumes an almost apostolic credit for the new discoveries from Turdaş. Referring to the fact that *"it was taken – without being mentioned that it is our idea – as a result of long discussions in a circle of scientists – "... " idea according to which Turdaş station and culture do not start their evolution before the coming of the Vinča C bearers."* (LUCA 2001a, 31), we want to remind our colleague that at that time and in that context there were some other scientists who issued such valuable opinions and not himself.

In Transylvania, the features of the migration wave of C phase can be noted – "pure" or in association to other elements – in the settlements from Brănişca, Pianul de Jos, inferior level, Petreşti-Groapa Galbenă (new materials in the collections of the Union Museum from Alba Iulia and of Ioan Raica Museum from Sebeş), Turdaş, Lumea Nouă, and others. If the first settlements contain just elements of the Danubian variant, at Lumea Nouă, attributes of the south-Moravia variant of the Vinča culture, included into Gradac I-II phase (JOVANOVIĆ 1993a, fig. 3), can also be noted. (DRAŞOVEAN 1980, pl. 26/2).

Trying to compare these settlements only from the point of view of the elements typical to Vinča C1, we could erroneously conclude that these elements are contemporaneous. Analyzing all the attributes associated to them, we ascertain chronological differentiations that lead us to the hypothesis that Vinča C1 elements represent a large chronological landing which do not allow a very precise synchronization of some very dynamic phenomena within the late Neolithic settlements from the south-west of Transylvania. Thus, from the associated attributes, it seems that the painted ceramics of Tăuălaş type could offer a temporal landing which would allow us to compare Pian I (PAUL 1969) with Turdaş II –intermediary (LUCA 2001a), Tăuălaş II (DUMITRESCU 1986; LAZAROVICI-DUMITRESCU 1986), Zlaşti-terrace B (DRAŞOVEAN-MARIŞ 1998). All these are later than the moment of penetration of the Carpathians by the late Vinča wave. This hypothesis is confirmed also by the Foeni elements discovered at Turdaş II - intermediary (LUCA 2001a, 131, 145) and Tăuălaş II (LAZAROVICI-DUMITRESCU 1986, 26). This chronological level is preceded by the Tăuălaş I horizon, Zlaşti-terrace A. these settlements could be, *grosso modo*, compared with the inferior level from Turdaş. If at Zlaşti the mentioned level is not very thick, at Tăuălaş the level is almost half of a meter in thickness and it is representative for defining the chronological moment of the early Turdaş through the plenty of materials. From more points of view, the inferior level from Turdaş is less representative in comparison with the level from Tăuălaş. We are not sure if the first one is the most suitable to be exclusively regarded as our colleague Luca does it, as the only representative for defining the early Turdaş. We do not have to forget that the stratigraphy from Turdaş can not be compared nor even by far with that from Vinča especially as, at Turdaş, the inferior level *"is thin and it sporadically appears only in the central area of the site"* (LUCA 2001a, 37) and *"the settlements of the level I which is very short"* (LUCA 2001a, 42-43). And, *"the ceramic fragments from the*

composition of the ground of this settlement level are very rare" (LUCA 2001a, 37). Consequently, the defining of the cultural content of the early Turdaş, exclusively done on the basis of the findings from the eponymous settlement, is weakly supported through arguments. We reserve the pleasure to discuss the monographic presentation in fascicles of the archaeological investigations from Turdaş and of its conclusions on another occasion. Luca's categorical conclusions are sometimes set up *a priori* as having the rank of postulates, even if his conclusions and monography excel through innaccuracy, inadvertent remarks and even comical nonsense.

When the Turdaş culture had already appeared, towards the end of C1 phase, materials that belong to a new cultural impulse with its origin in the Banat were present at Mintia II, (DRAŞOVEAN-LUCA 1990), Şoimuş (DRAŞOVEAN-ROTEA 1986), Tăuâlaş II (DUMITRESCU 1986), Turdaş, intermediary level (LUCA 2001a), Baciui, Archiud (MAXIM 1999, 101 pl. XIX/1). This new impulse is defined on the basis of the findings from Foeni, Parţa II, Unip, Chişoda Veche (DRAŞOVEAN 1994a; 1994b; 1997a). In the Banat, the layers corresponding to the Foeni group, as demonstrated by other occasions, superpose Vinča C1 levels and are superposed by Tiszapolgar complexes (DRAŞOVEAN 1996a, 32, 84-86, 112). Moreover, imports typical for Foeni were discovered at Chişoda Veche, in the level II attributed to C1 phase (DRAŞOVEAN 1996a, 84). Stratigraphical and cultural reality from the Banat have allowed us to compare the Foeni group with the end of Vinča C1 (DRAŞOVEAN 1996a, 77, 84-86, 97-99, 107).

The cultural horizon already mentioned is not Vinča culture as our colleague Luca considers (1997, 73-74, 75 şi nota 372; 1999, 11, 12; 2001a, 122, 124). It represents the second migration wave that penetrates Transylvania in the late Neolithic and which will be at the basis of the evolution of the Petreşti culture (DRAŞOVEAN 1996a, 86, 97-99) through the painted ceramics, the typical shapes and the characteristic structure.

This hypothesis is supported also by the stratigraphic reality from Zau de Câmpie where a Foeni level is overlaid by a Petreşti A level (LAZAROVICI 1996). In fact, we support the view concerning the contribution of Foeni group to the genesis of Petreşti culture under other circumstances, too (DRAŞOVEAN 1996a, 86, 97-99 ; 1997a, 54) (DRAŞOVEAN 1996a, 86, 97-99 ; 1997a, 54), even if certain colleagues try to appropriate it (LUCA 2001a, 131, 139).

The genesis of this culture considered by S.A. Luca as being the result of "*a slow and long evolution from Turdaş culture towards Petreşti culture through the impulse from the Foeni group and some other elements that ran from Câmpia Tisei (Salca-Herpaly culture)*" (LUCA 2001a, 150). We do not take into account the statements concerning the possibility of the spreading of the Salca-Herpaly elements by the Foeni group because they are not present in the Foeni cultural medium from Banat. Also, by now, there has been no evidence about Herpaly imports in the settlements of the Foeni group. One has not recorded the existence of some Salca-Herpaly settlements on the penetration road of the Foeni group towards Transylvania.

At the same time, the painting with bitum could not penetrate into the Carpathians range through Foeni as Luca plainly states (*LUCA 2001a*, 71, 139) for the simple reason that this group is recorded in Transylvania at a moment when the bitum painting had already been a presence characteristic to the settlements of Vinča C1 horizon belonging to the groups of painted ceramics from the north-west of Romania (*LAZAROVICI 1983*, 30, 31; *MAXIM 1999*, 73; *LUCA 2001b*, 37, 38-39, 41) and later to the Turdaş culture (*LUCA 2001a*, 70; *2001b*, 47, 48). Much closer to the truth is our colleague at the moment when, going away from the problems concerning the Foeni group that are not clear enough for him, he analyzes the origin of the bitum painting from Turdaş that he considers - at least stylistically - tied with the Salca-Herpaly and Suplac (*LUCA 2001b*, 48).

Speaking about the moment of the genesis of the Petreşti culture, this can be placed, the earliest possible, at the end of Vinča C1 phase (*DRAŞOVEAN 1996a*, 85-86, 97-99). The mentioned moment is preceded by the presence of the Foeni elements in a series of sites from the Mureş valley (*DRAŞOVEAN 1996a*, 86, 97-99; *LAZAROVICI, 1997*; *MAXIM 1999*, 104; *LUCA 2001a*, 131, 145; *2001b*, 48, 49). On the basis of these elements, one can draw a parallel, *grosso modo*, between Mintia (inferior) and Tăuălaş II, Turdaş II, Orăştie, Zau de Câmpie, the 2nd level (*LAZAROVICI 1997*), Baciul-strada Nouă (*MAXIM 1999*, 100, 104, 106). This wave is that which dislocates the Turdaş communities (*DRAŞOVEAN 1996a*, 99) and notably changes the features of Turdaş culture (*LUCA 2001a*, 145).

After this moment, in the south-west of Transylvania, in the absence of some multilayered settlements, it is difficult to demonstrate how long the settlements as those from Turdaş, the intermediary level II, Orăştie-Dealul Pemilor (*LUCA 1997*; *2001a*), Chitid (*DRAŞOVEAN-ROTEA 1985*), Călanul Nou (*CIUTĂ 2001*), Şoimuş (*DRAŞOVEAN-ROTEA 1986*), Valea Nandruului-La Dos (*LUCA-ROMAN 1999*) last. Some of them are superposed by Petreşti AB layers (Turdaş: *LUCA 2001a*, 40, 45-48, 145-146) or they contain AB elements (Şoimuş: *DRAŞOVEAN-ROTEA 1986*, pl. VI/10). The settlement from Mintia, the level Ia, maintained thanks to the settlements in the pits of level Ib (new investigations FI. Draşovean-S.A.Luca), offers certain data. Thus, the ceramics of this level is almost entirely reddish in colour. The typical shapes are the carinated vessels with pointed shoulder. According to the typological criteria established by I. Paul, these vessels can be included only into the phase AB (*PAUL 1992*, 62, 67). These vessels are associated with flat handles placed on the bowls lip with analogies in the Foeni group (*DRAŞOVEAN 1994b*, pl. XI/6, XV/4; *1997a*, fig. 15/6, 19/4) or on the Vinča C1/C2 horizons from Transylvania (*LAZAROVICI 1997*; *MAXIM 1999*, pl. XIX/1; *LUCA 2001*, fig. 24/5, 8). This is the moment when, in all probability, the Turdaş settlements from the region stopped their existence. Throughout the period between the end of the settlements from Turdaş, Orăştie-Dealul Pemilor, Pianul de Jos-Podei, of the settlement from Şoimuş or of the level Ib from Mintia, on the one hand, and the Petreşti AB settlements from that region, the settlements from Hunedoara-Dealul Sânpetru, on the other hand, are chronologically included.

From the characteristic elements, the type of bowl with carinated shoulder found in *Grădina Castelului* has analogies especially in the phase A and, rarely, in the Petrești AB culture (PAUL 1992, pl. XXIII/9; XXIV/24; XXX/2; XXXI/10; XXIX). In this site there have not been discovered carinated vessels typical for the phases AB and B (PAUL 1992, 59-60). The tronconical supports also lead us towards the Petrești culture. These vessel supports had rectangular "windows" (pl. VI/1. 4, 6) and triangular "windows" (pl. VI/5), which are typical to the phase AB (PAUL 1992, 62, 77 și pl. XXVIII/14) during this civilization. Consequently, the chronological moment of the late Neolithic findings from Hunedoara can be generally paralleled to the phases A and AB of the Petrești culture.

Even if the most evident elements discovered here can be attributed to this culture, other characteristic elements of this culture, as for example the painted decorations that individualize it, are not present. From these reasons, in our opinion, the materials from Hunedoara can not be attributed to the Petrești culture. As shown before, there are no elements which could make us attribute them to the Turdaș culture. Nevertheless, these materials exist and they can not be disputed. At the actual stage of the archaeological investigations, at least, the denomination of *Hunedoara group* justifies its existence till new investigations irrefutably demonstrate that the late Neolithic materials from the Hunedoara region belong either to the Turdaș culture or to the Petrești culture. The Hunedoara group is that regionalisation and synthesis phenomenon that takes place at the periphery of the Foeni area or of the early Petrești from Transylvania, better studied in the region of Hunedoara. This phenomenon manifested through a moulding and burning technology of the vessels, shapes and some ornaments that can not be separated by the Petrești canons. Some of these settlements could also contain pointed-incised decorations which, among the other majoritary Petrești elements lose their cultural identity. They have organically integrated in the new cultural ensemble. The Petrești culture, through the assimilation of the pointed-incised Turdaș ornaments is an example in this direction. In this situation, these reasons related to the periodization and the synchronisms of the Turdaș culture do not have a chronological value and or a cultural one attached to the new findings.

During this temporary interval, in the centre and the south-west of Transylvania, an ethno-cultural process of evolution and synthesis is taking place. It will give birth to the Petrești culture. The findings from Hunedoara, associated, parallel or as a component part of the complex phenomena that contributed to the genesis of the Petrești culture with a peripheral extension and a marginal position, could be distributed to them. About the origin of the Petrești culture we shall come back more detailed in a future study specially dedicated to this matter.

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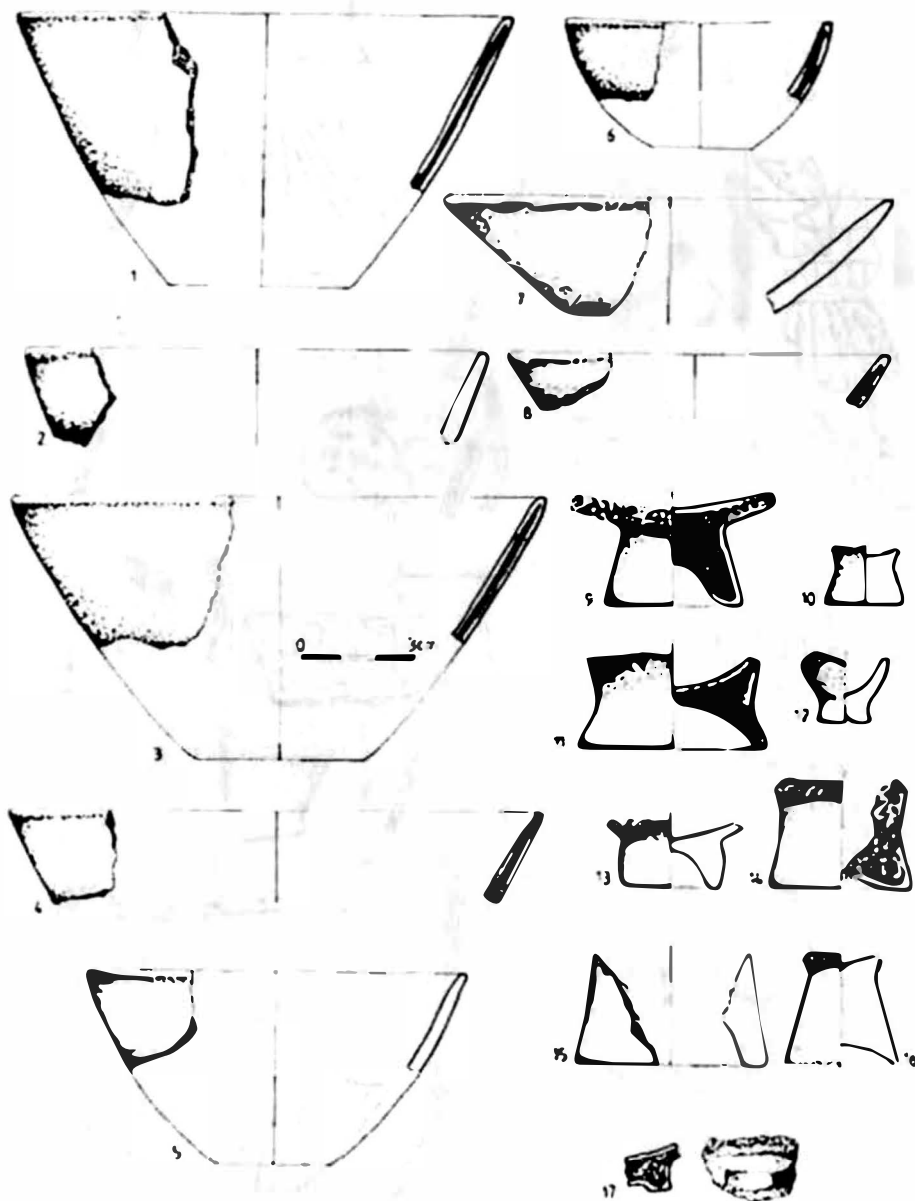
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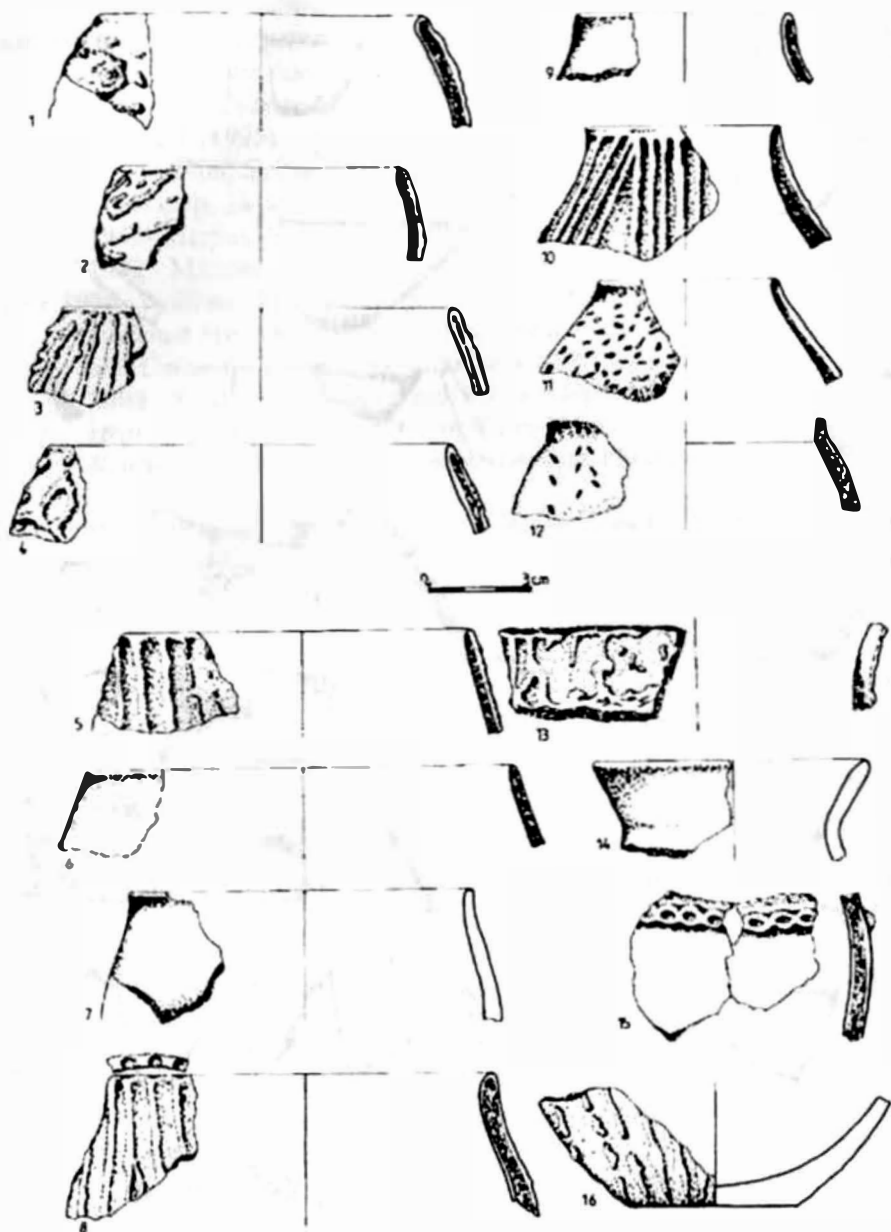
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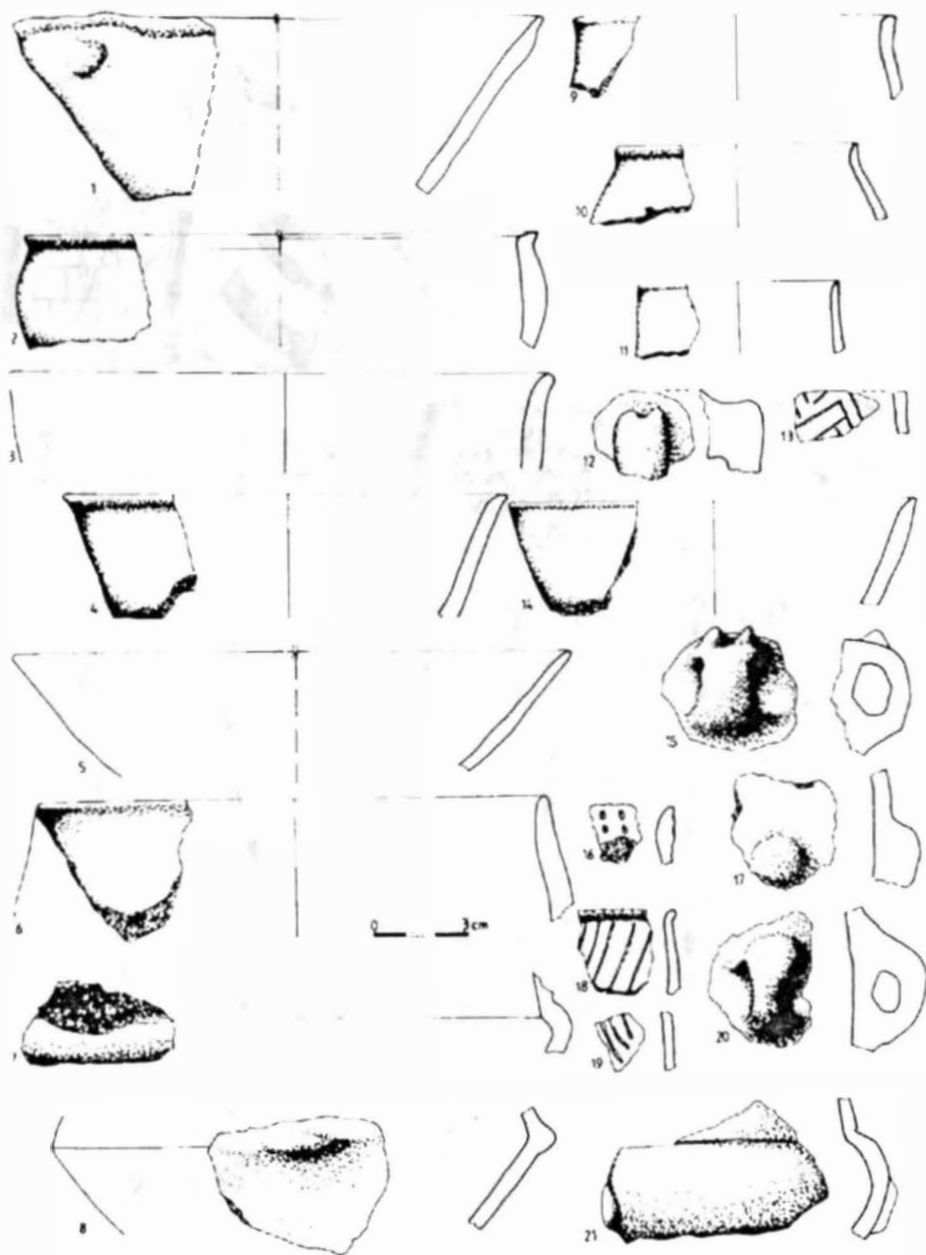
PL. I. Hunedoara-Cimitirul Reformat. Starčevo-Criș pottery.



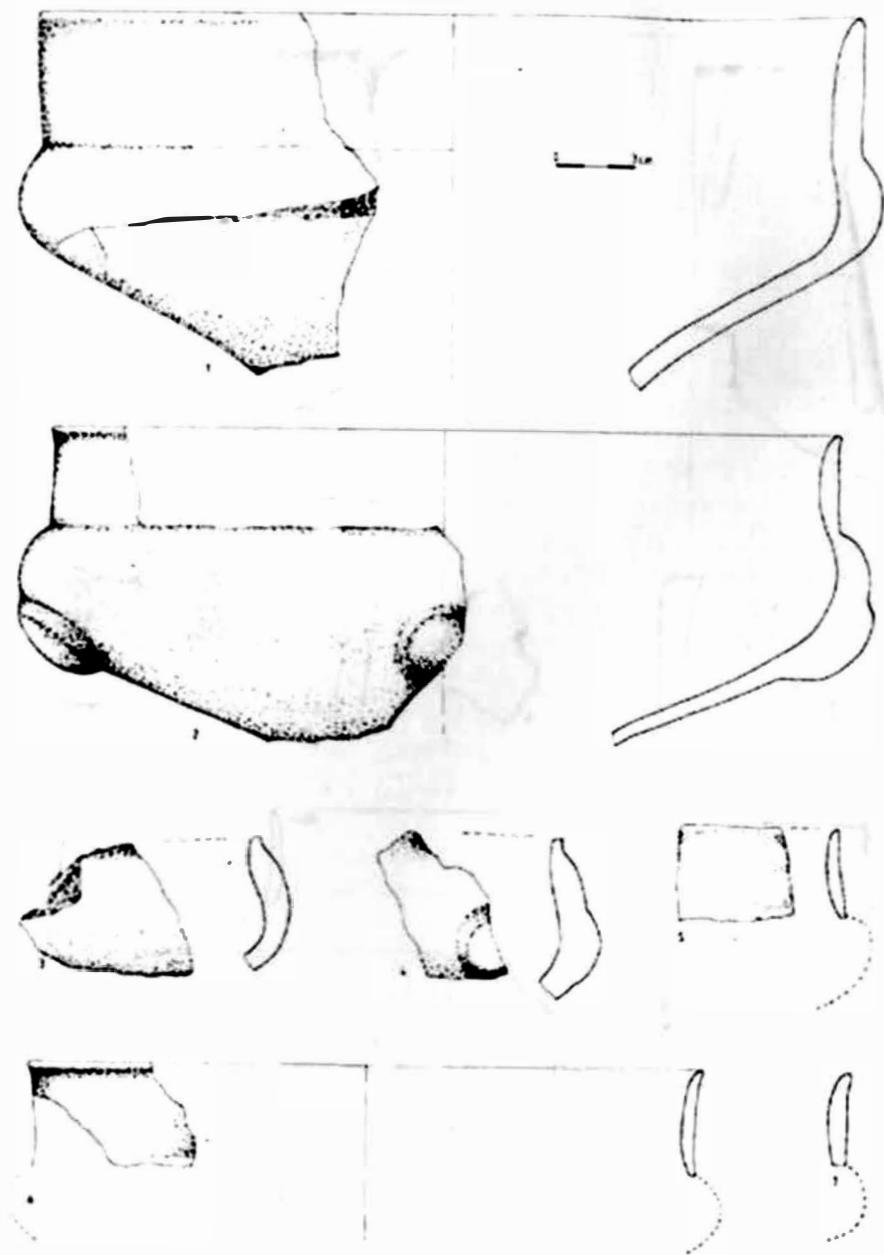
Pl. II. Hunedoara-Cimitirul Reformat. Starčevo-Criș pottery.



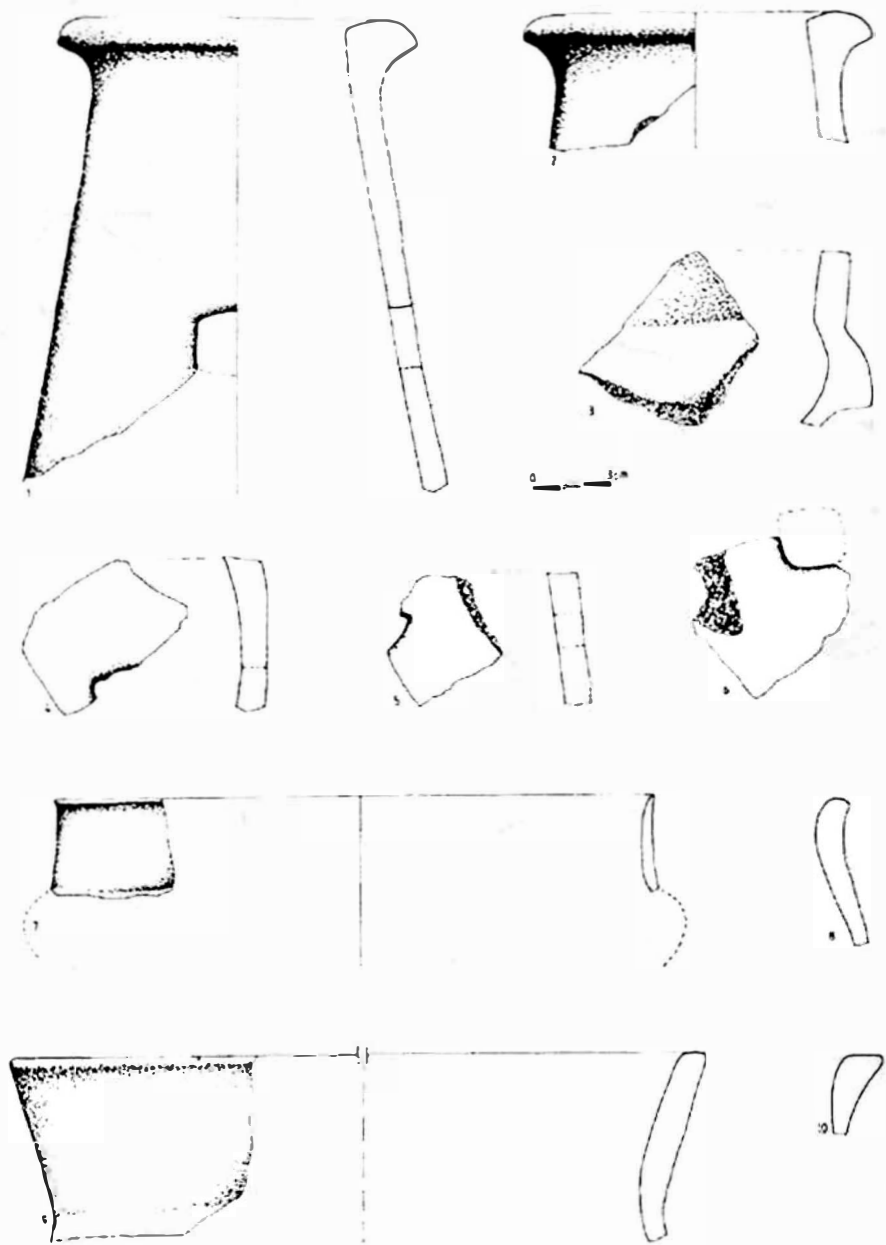
Pl. III. Hunedoara-Cimitirul Reformat. Starčevo-Criș pottery.



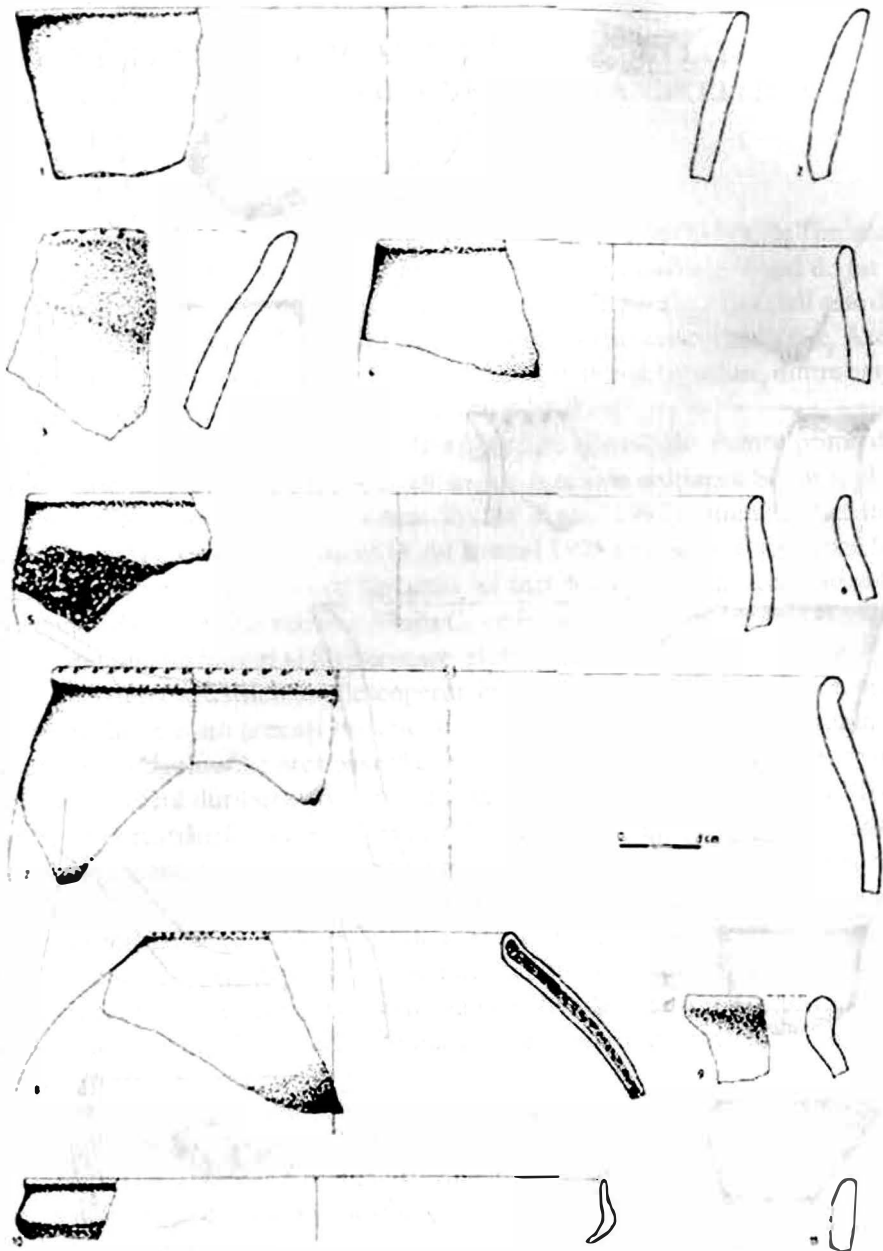
PL. IV. Hunedoara-Cimitirul Reformat. Late neolithic pottery.



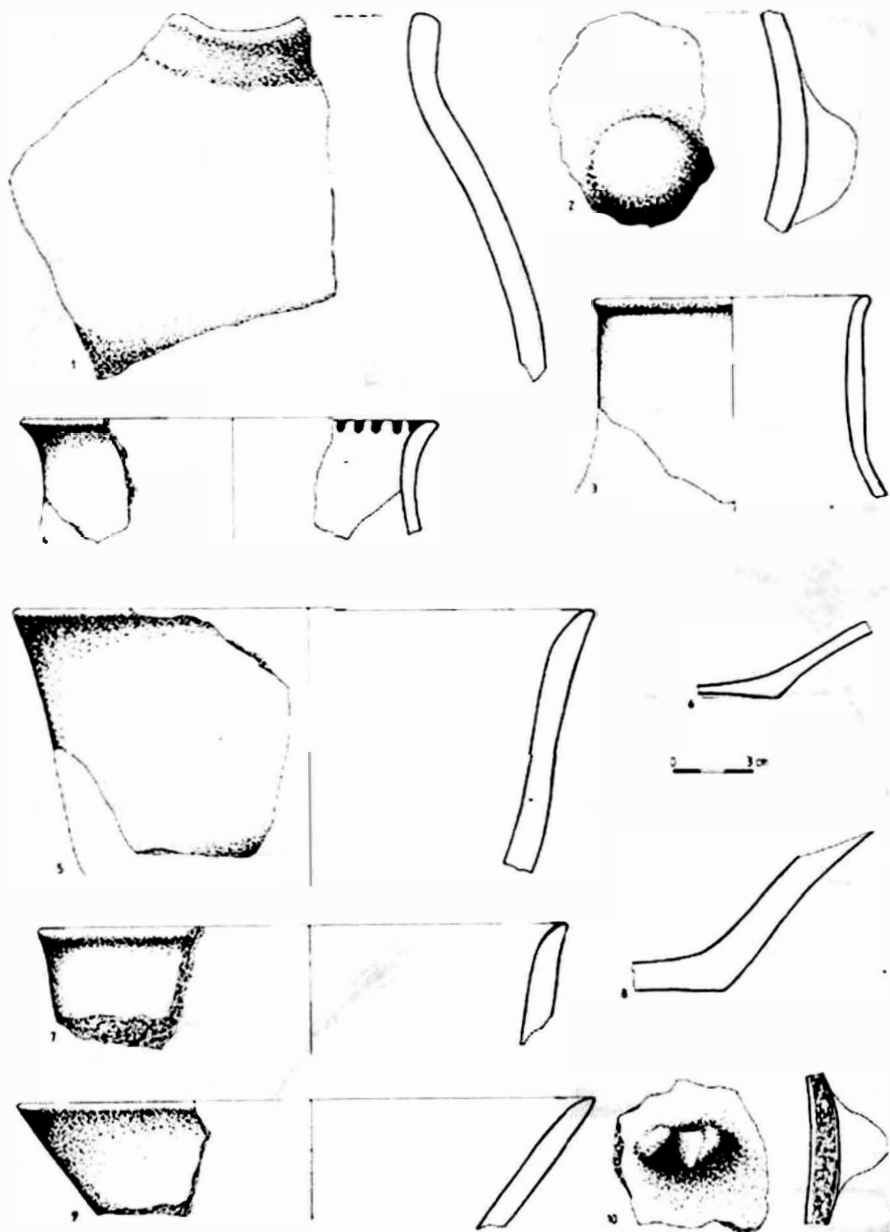
Pl. V. Hunedoara-Grădina Castelului. Late neolithic pottery.



Pl. VI. Hunedoara-Grădina Castelului. Late neolithic pottery.



Pl. VII. Hunedoara-Grădina Castelului. Late neolithic pottery.



PL. VIII. Hunedoara-Grădina Castelului. Late neolithic pottery.