



INSTITUTE OF ARCHEOLOGY  
AND ART HISTORY OF ROMANIAN  
ACADEMY CLUJ-NAPOCA



UNIVERSITATEA TEHNICĂ  
DIN CLUJ-NAPOCA

JAHA  
JOURNAL OF ANCIENT HISTORY  
AND ARCHAEOLOGY

editura  
MEGA

---

# Journal of Ancient History and Archaeology

DOI: <http://dx.doi.org/10.14795/j.v12i4>

ISSN 2360 266x

ISSN-L 2360 266x



Scopus®



Clarivate  
Analytics



Central and Eastern European Online Library

EBSCO



DOAJ  
DIRECTORY OF  
OPEN ACCESS  
JOURNALS

No. 12.4/2025



# CONTENTS

## STUDIES

### ANCIENT HISTORY

#### Ian PLANT

THE EVIDENCE FOR WOMEN'S LITERACY IN ARCHAIC AND CLASSICAL ATHENS ..... 5

#### Osman EMİR, İsmail KÖSE, Yasin TOPALOĞLU

AN EVALUATION OF THE ANCIENT TRAPEZOUS-SATALA ROAD: KARAKABAN ROAD AND ALTERNATIVE ROUTES ..... 26

#### Ovidiu ȚENȚEA, Ioan Carol OPRIȘ

REDISCOVERING SUCIDAVA MOESICA: INSIGHTS FROM RECENT LANDSCAPE ARCHAEOLOGY ..... 42

### ARCHAEOLOGY

#### Marius-Mihai CIUTĂ, Anamaria TUDORIE

BEGINNINGS OF THE NEOLITHIC IN TRANSYLVANIA: A FRAGMENTARY FIGURINE FROM LIMBA-OARDA DE JOS-BORDANE (ALBA COUNTY) ..... 61

#### Zerrin AYDIN TAVUKÇU, Sinem COŞKUN

TRACES OF THE GOD DIONYSUS IN THE SOUTH NECROPOLIS OF TRALLEIS: A TERRACOTTA MASK ..... 76

#### Cristinel PLANTOS

OLD FINDS, NEW INTERPRETATIONS. ABOUT A POSSIBLE HELLENISTIC TYPE BED IN THE LA TÈNE DATE SETTLEMENT AT CRAIVA - PIATRA CRAIVII (ALBA COUNTY) ..... 84

#### Cristina-Georgeta ALEXANDRESCU

INSIDE THE GOVERNOR'S PALACE AT APULUM: A PRELIMINARY STUDY OF SPACE, FUNCTION, AND DECORATIVE EXPRESSION WITH AN EMPHASIS ON MARBLE USE ..... 93

### ARCHAEOLOGICAL MATERIAL

#### Cristian Ioan POPA

THE EPONYMOUS SITE OF THE PETREȘTI CULTURE (I). BALKAN CONNECTIONS OF SOME CERAMIC VESSELS ..... 110

#### Denis TOPAL, Lavinia GRUMEZA

THE MEDUSA-GORGON OF MERENI (REPUBLIC OF MOLDOVA) AND HER MYTH ..... 126

#### Rada VARGA, Claudiu TĂNĂSELIA,

#### Erika Andrea LEVEI

MATERIAL ANALYSIS OF 'BATAVIAN' POTTERY FROM ROMAN DACIA: X-RAY FLUORESCENCE AND GRAPH CLUSTERING ..... 142

#### Abdullah Kasım SONKAYA

NEW INSIGHTS INTO EASTERN LYDIAN SCULPTURE: AN ANALYSIS OF A RECENTLY DISCOVERED MARBLE HECATE STATUETTE FROM THE BLAUNDOS EXCAVATIONS ..... 154

#### Vitalie BÂRCĂ, Cristinel PLANTOS

AN ENAMELLED ZOOMORPHIC BROOCH RECENTLY DISCOVERED IN THE NORTHERN CEMETERY OF APULUM (ALBA IULIA) ..... 164

#### Irina ACHIM, Cătălin PAVEL

VICTORIA-FORTUNA INTAGLIO INSCRIBED "ZOH" FROM CAPIDAVA (SCYTHIA) IN ITS ARCHAEOLOGICAL CONTEXT ..... 177

### ARCHAEOLOGICAL MAPPING

#### Astrid VICAS

MAPPING THE EARLY SPREAD OF COPPER METALLURGY IN EUROPE: PICKING UP GENETIC TRAILS ..... 195

#### Florin-Gheorghe FODOREAN

MAPS OF ROMAN DACIA. VII. ADRIEN-HUBERT BRUÉ (1786-1832) AND 'CARTE DE LA DACIE ANCIENNE DE LA PANNONIE DE L'ILLYRIE ET MOESIE' (1875) ..... 223

### ARCHAEOLOGICAL TOPOGRAPHY

#### Edmond NOGYI

FROM MÁGURA CĂLANULUI TO THE ORĂȘTIE MOUNTAINS: PREDICTING LIMESTONE TRANSPORTATION ROUTES WITH LEAST-COST PATH ANALYSIS ..... 227

### EPIGRAPHY AND PAPHYROLOGY

#### Imre Áron ILLÉS

EPIKLESIS (OGIS 458): RENUNTIATIO OR APPELLATIO? ..... 242

#### Emine HAJDARI, Slavche ATANASOVSKI, Arben HAJDARI

THE SODALES OF THE COLLEGIUM OF MINERVA AND HERCULES IN A RECENT DISCOVERED FUNERARY MONUMENT FROM SCUPI ..... 250

### NUMISMATICS

#### Adela BÂLTĂC, Mihai DIMA

A HOARD FROM THE EARLY 3RD CENTURY AD DISCOVERED IN THE MAIN GATE - MAIN TOWER SECTOR IN HISTRIA (CONSTANȚA COUNTY, ROMANIA) ..... 256

## CULTURAL HERITAGE PROTECTION

## REVIEWS

### **Claudiu PURDEA, Cătălin BORANGIC**

LOST ARTEFACTS: THE CASE OF THE DACIAN SICA WEAPONS  
FROM THE ORĂȘTIE MOUNTAINS ..... 267

### **Sergiu MUSTEAȚĂ**

WORLD HERITAGE SERIAL PROPERTIES: FROM CONCEPTUAL  
FOUNDATIONS TO EFFECTIVE MANAGEMENT. A CRITICAL  
STUDY WITH APPLICATIONS TO ROMANIA ..... 289

### **Victor COJOCARU**

John Ma, *Polis: A New History of the Ancient Greek City-State from the Early Iron Age to the End of Antiquity*. Princeton: Princeton University Press, 2024. XVIII + 713 pages, 71 illustrations, 1 table, and 16 maps integrated into the text ..... 299

Design & layout: Petru Ureche



EDITURA MEGA | [www.edituramega.ro](http://www.edituramega.ro)  
e-mail: [mega@edituramega.ro](mailto:mega@edituramega.ro)

## ARCHAEOLOGICAL MATERIAL

---

### THE EPONYMOUS SITE OF THE PETREȘTI CULTURE (I). BALKAN CONNECTIONS OF SOME CERAMIC VESSELS

**Abstract:** The article represents a contribution with the intention to capitalise on some discoveries left, as of yet, unpublished from the important archaeological site *Petrești-Groapa Galbenă*. On this occasion, three categories of artefacts are discussed, individualised by the links they reveal with the Balkan world. The first discussion concerns an early *Petrești black-topped vessel* (so-called *Foeni*), a unique find north of the Danube, decorated on the outside with triangular impressions, and on the inside with polished motifs. In the absence of an indication of correct analogies at the time of its publication, the vessel reveals, however, good parallels with vessels from the present Greek space (*Dikili Tash*, *Dhrepanon*), as well as from Hungary. Another ceramic category in question is illustrated by several small, biconic ceramic vessels, some with torches, decorated above the shoulder with incisions in the form of semicircles. Parallels are also found in the south Danubian space (*Dikili Tash*), evolving in the area of *Petrești* culture in painted motifs that persist until the *Petrești* phase A-B. Finally, two vessels are also mentioned: a small *Turdaș*-type cup decorated with an incised “fir tree” and an amphora fragment with sacred signs that form a succession of two signs, repeated. These findings underscore the still unknown potential of materials from the collections of the museums in *Sebeș* and *Alba Iulia*, in relation to one of the most important Neolithic and Eneolithic sites in *Transylvania*.

**Keywords:** *Eneolithic, Petrești culture, polished decor, arcade ornaments, sacred signs, Dikili Tash.*

**Cristian Ioan POPA**

“1 December 1918” University of Alba Iulia, Romania  
cristian.popa@uab.ro

---

#### INTRODUCTION

Although it gave the name to the *Petrești culture*, the most important cultural manifestation with painted ceramics from *Transylvania*, the prehistoric settlement of *Petrești-Groapa Galbenă (Yellow Pit)* remains little known through concrete information and, especially, stratigraphic ones or concerning the associations of materials in complexes.

M. Gligor recently published some more consistent batches, selected from *Turdaș*, “*Foeni*” and *Precucuteni* finds, without the entire existing collections being capitalised upon.<sup>1</sup> He also conducted the last excavation in this site, with a preventive character, undertaken in 2011, north of the *Evangelical cemetery*.<sup>2</sup> Several Neolithic and Eneolithic anthropomorphic statuettes

<sup>1</sup> GLIGOR 2008a; GLIGOR 2008b; GLIGOR 2009a, Pl. I-III; GLIGOR 2009b; GLIGOR 2017.

<sup>2</sup> GLIGOR/ROȘU/ȘUTEU 2013.

have been published from this site in recent decades.<sup>3</sup> Very recently, S. A. Luca and his collaborators offered us an “album” containing some illustrative materials from the site, preserved today in the Sebeş Museum.<sup>4</sup>

The documentary background resulting from archaeological research is, even today, to the greatest extent, still unique. The museum collections in Sebeş, Alba Iulia, Aiud, Sibiu store hundreds of artefacts recovered on different occasions. They illustrate the great stages of research in *Groapa Galbenă*, starting from the nineteenth century, with the discovery of the site by the rector of the Evangelical Gymnasium in Sebeş, Fr. Schuster,<sup>5</sup> until the present day. In time, precious collections were formed, among which the most valuable was, by far, that of Karl Haldenwang of Sebeş, which had an unfortunate destiny, identical to that of the site he researched with dedication.<sup>6</sup> Obviously, relevance has to be given to the excavations conducted by specialists. We mention here the campaigns led by Dumitru and Ion Berciu, from 1941–1942, respectively from 1961, 1963, the resulting materials having a slightly better fate than those from the old collections. In 1949, following these excavations, the Berciu brothers conclude that the most representative resort for “western-Dacian painted ceramics” is the one from Petreşti and propose to use the name of *Petreşti painted ceramics*.<sup>7</sup>

We had the opportunity to study all the collections preserved in the storerooms of the mentioned museums. The Sebeş Museum preserves materials from the old research, deposited in the collection of the local former Evangelical Gymnasium, as well as materials from the excavations carried out in the '60s, while the Alba Iulia Museum has a good part of the Haldenwang and Raica collections, transferred from Sebeş, as well as materials from the excavation initiated by the Berciu brothers in 1941–1942.

Located in the basin of the Mureş Valley, on one of its most important tributaries, Sebeş Valley, the Neolithic and Eneolithic settlement occupies a large area on the first terrace on the left of the river, affected over time by various clay removal operations, either for municipal or funeral purposes. Today, for example, the expansion of the Orthodox cemetery in the village affects the southern boundary of the site (**Fig. 1**), with nothing being done to protect the prehistoric settlement.

## SOME SOUTH TRANSYLVANIAN CONNECTIONS WITH THE BALKAN AREA

On this occasion, we want to bring to attention some important discoveries from the eponymous settlement of Petreşti, related to the genesis of the Petreşti culture and supporting the close ties that the communities here had with the southern Balkan world, still not discussed in the literature.

**1.** We begin the presentation with a ceramic vessel, from which several fragments are preserved (inv. no. 855,

1278b, 1279, 1280, 1281, 1283, 1286; 1376, 1377; 1773).<sup>8</sup> The exterior firing is typical for the black-topped category, while on the inside it is grey (**Fig. 2-4**). The vessel takes the form of a modern flowerpot, with a tronconic body, a well-defined shoulder, and a widely flaring rim. On the outside, it is decorated with small triangular impressions that form under the rim a motif in “rafters”, respectively rhombuses chained on the body. A small circular button was added to the shoulder (**Fig. 2, 4**). The interior decoration consists of polished motifs arranged in vertical lines that alternate with wavy lines (**Fig. 3-4**).

The vessel was illustrated by M. Gligor, who describes it as a goblet.<sup>9</sup> The name “goblet” is inappropriate, and it refers not so much to the suggested utility as to the fact that, in this case, it had to have a support, which is not the case. The analogies advanced by the author, who classified the vessel among the ceramics of the Foeni group, are limited and they target non-existent features, such as “bands with strings of excised triangles (our emphasis) and filling them with white paste, characteristic decoration for Boian-Giuleşti ceramics”.<sup>10</sup> Firstly, the colleague confuses the imprinted decoration with the excised one, the latter requiring a completely different technique, and therefore, we have no Boian tradition in this case. Secondly, the analogies do not lead to the mentioned extra-Carpathian ceramics, in which such *techniques* are missing.<sup>11</sup> Instead, the exterior decoration consisting of impressions, made similarly, is encountered in the Transylvanian sites from Sântimbru-Ierugă (Alba County)<sup>12</sup> (**Fig. 6/5-7**), in Turdaş<sup>13</sup> (**Fig. 6/1-4**) and probably in the Gorenii site (Mureş County).<sup>14</sup> But a very good analogy is found in northern Greece, in level II at Makryialos, in a context in which it is associated with classical Dimini pottery. Here we find not only the decoration on the outside of the rim, made through small triangular impressions arranged in strings (**Fig. 5/2a**), similar to those of Transylvania, but also the presence of ornaments on a vessel with a shape identical to that from Petreşti.<sup>15</sup> The later illustration of the decorated fragments from Makryialos shows us the organisation of impressions on angular strings (**Fig. 5/2b-c**), similar to those from Petreşti (**Fig. 2, 4**). Identical finds, found at the same site in Greece, are reported under the rim of black-topped fired vessels, cases in which it is suspected that the decoration was filled with a white paste,<sup>16</sup> with a Balkan tradition concerning this decorative technique on fine ceramics that goes down to the Starčevo-

<sup>8</sup> The National Museum of the Unification in Alba Iulia. The only inventory number (855) for which we know the year of discovery comes from the excavations of Dumitru and Ion Berciu in 1943.

<sup>9</sup> GLIGOR 2008a, 310-311, Pl. VIII.

<sup>10</sup> GLIGOR 2008a, 311.

<sup>11</sup> The analogies invoked at NEAGU 2003, 100-101, with the related illustrations concern exclusively vessels with excised decoration (see illustrations, starting with Pl. XLIII).

<sup>12</sup> BERCIU/POPA 1962, 268, Fig. 3/1, 3. The National Museum of Unification in Alba Iulia holds a series of typical early Petreşti ceramic materials (or so-called Foeni) from this place.

<sup>13</sup> Unfortunately, from the old collections: ROSKA 1941, Pl. CIX/16, 19, 22; CXIX/20.

<sup>14</sup> ZRINYI 1981–1982, 18, Pl. II/2; IV/2.

<sup>15</sup> VLACHOS 2002, 123, Fig. 10.

<sup>16</sup> HITSIOU 2003, 81, Pl. 4.18.

<sup>3</sup> POPA 2011; POPA 2012; POPA/ANGHEL 2023.

<sup>4</sup> LUCA *et alii* 2022.

<sup>5</sup> SCHUSTER 1865; SCHUSTER 1867.

<sup>6</sup> STREITFELD 1973, 874-877; SIMINA 2001, 217-225.

<sup>7</sup> BERCIU/BERCIU 1949, 41.

Criş culture.<sup>17</sup> The polished decoration inside the bowl (**Fig. 3-4**) represents, for now, a unique find in the north-Danube motif catalogue. In a somewhat similar manner, an analogy can be invoked only in contemporary finds from the Foeni-Cimitirul Ortodox site.<sup>18</sup>

In terms of shape, it is like a painted vase from Dikili Tash II, which, instead of the circular button, features handles, and the motif painted inside with vertical lines alternating with wavy lines<sup>19</sup> (**Fig. 5/1**) is reminiscent, of course, of the polished lines on the Petreşti vessel. The shape, transposed on black pottery, is also found in northern Greece (Eastern Macedonia) (**Fig. 5/4**),<sup>20</sup> with close variants at other sites in Greece.<sup>21</sup> For example, in the site of Dhrepanon (mound II), a vessel of a similar shape (**Fig. 5/3**) “is certainly related to the Cucuteni complex of Romania and adjacent areas”, indicating, in the opinion of David H. French, the contacts between Greece and the current space of Romania.<sup>22</sup> It seems that these echoes of Balkan origin will have a different direction, not just towards Transylvania, reaching Hungary, in the classic Tisa environment, where a vessel found at Öcsöd-Kováshalom has an almost identical shape<sup>23</sup> (**Fig. 5/5**), and another vessel may claim a related origin.<sup>24</sup>

2. Another ceramic category (**Fig. 7-9**) presently ignored, where we must take into account the same Balkan origins and influences, is the one comprising small decorated biconic vessels, with pointed shoulders, modelled with thin and fine walls, present in great numbers in the Petreşti-Groapa Galbenă site. Some vessels preserve narrow handles, placed between the shoulder and the rim (**Fig. 7/3, 5**). In the case of two vessels, recently illustrated in photographs, we also speak of a monochrome, reddish or brown fine slip (**Fig. 7/3-4**).<sup>25</sup> The common decorative element of these containers, to which we can add other Transylvanian analogies, is given by the presence of ornaments consisting of two or three fine grooves/incisions, in the form of semicircles. Their arrangement is, almost invariably, above the maximum diameter, on the shoulder (**Fig. 7/2-5; 8/1-4; 9/1-5, 7**), very rarely under the shoulder (**Fig. 9/5-6**). In one case, the semicircles include a small protrusion (**Fig. 7/2, 4**).

Comparable decorative schemes, executed on vessels with identical profiles, are likewise attested on Petreşti pottery from the sites at Caşolţ<sup>26</sup> (**Fig. 9/2-4**) and Sântimbru-Ierugă<sup>27</sup> (**Fig. 9/5-6**), as well as in level III at Turdaş (houses 6 and 8) (**Fig. 8/3-4; 9/1, 7**). At Turdaş, the motif also occurs on the carination of a Petreşti A-type vessel<sup>28</sup> (**Fig. 8/4**). The ornamental motif also caught the attention of S. A. Luca, who, starting only from the Turdaş discoveries (**Fig. 8/3-4**), (some of them from the Z. Torma collection)<sup>29</sup> saw them as “garlands” (correct is arches) and looked for their analogues in the Tisa environment of Hungary. It is evident that the vessels to which our colleague referred feature a decoration composed of concentric circles;<sup>30</sup> thus, the suggested parallels are not entirely appropriate. It is true that Pál Raczky also considers one of the Tisa vessels of this type, from Öcsöd-Kováshalom, as “probably an import from Transylvania or the Banat”.<sup>31</sup> Even though Iuliu Paul did not discuss this topic in the Petreşti culture dedicated monograph,<sup>32</sup> we note, however, that he published a ceramic fragment painted in black with a rare motif, of which concentric circles are part, from the early level of Daia Română. Paul emphasised the special group (*AIf*) of which the discovery is a part of, with an “entirely different aspect”.<sup>33</sup>

At this stage of the discussion, we believe that the explanation lies in the Balkan area, where at Dikili Tash I, there is a form exhibiting decoration identical to the high-quality examples from the Petreşti site, consisting of fine grooves.<sup>34</sup>

At the eponymous site of the Petreşti culture, the motif is preserved in painted form into later developments, up to Phase Petreşti A–B, occurring either on a handled bowl with a sharply carinated shoulder<sup>35</sup> or on the rim of a carinated vessel<sup>36</sup> (**Fig. 10/2-3**). Comparable examples are also documented at other Petreşti sites, such as Mihălţ<sup>37</sup> and Moşna<sup>38</sup> (**Fig. 10/1**) and Şeica Mică<sup>39</sup> (**Fig. 10/5**), all of which closely parallel the decorative schemes recorded at Dikili Tash (**Fig. 7/1**).

<sup>17</sup> GREBSKA-KULOW/ZIDAROV 2021, Fig. 4/7.

<sup>18</sup> DRAŞOVEAN/GOGĂLTAN 2021, 292, Fig. 4.7.1.77/44.

<sup>19</sup> SÉFÉRIADES 1983, 656, Fig. 38-39.

<sup>20</sup> BONGA 2013, 133-135, Fig. 41 (bottom right). It seems also in Elada, in the Makrygialos site (HITSIOU 2003, 81-82, Pl. 4.17).

<sup>21</sup> VITELLI 1995, Fig. 5.2.

<sup>22</sup> FRENCH 1966, 106-107, Fig. 2/1.

<sup>23</sup> RACZKY 1987, 72 (22); FÜZESI/RACZKY 2018, 65, Fig. 19/41 = 42/5 (41). In the Öcsöd site we also find vessels decorated with impressions that create angular motifs, one of which is comprised of chained rhombuses (FÜZESI/RACZKY 2018, Fig. 71/6) and is very similar to the one from Alba Iulia.

<sup>24</sup> FÜZESI/RACZKY 2018, 65, Fig. 52/2 (36). From Hodoni II level comes a vessel with analogues in Tisa I, which has a similar shape to that from Hungary (LAZAROVICI 2000, 10, Fig. 5/6).

<sup>25</sup> Painting, according to the descriptions presented by LUCA *et alii* 2022, 66, 70, photo 56, 60. In terms of motifs, in both cases the incisions are seen as part of “concentric circles”, which is obviously wrong. It is likely that some similarly shaped vessels, possibly sharing the same decoration, include handled grey-black wares also documented at Petreşti (see LUCA *et alii* 2022, 65, 131, Photos 55, 121). These forms and motifs were subsequently incorporated into the repertoire of typically local Petreşti ceramics, as exemplified by the vessel illustrated by LUCA *et alii* 2022, 152, Photo 142.

<sup>26</sup> MACREA 1959, Fig. 22/6-7. Iuliu Paul also published from this site a ceramic fragment with a similar decoration (PAUL 1961, 112, Fig. 6/4), but evolved on a pottery in the “pre-Cucuteni” style, found towards the base of the culture layer, below the level of a Petreşti dwelling.

<sup>27</sup> Not yet published, from level II of a recessed dwelling (research C. I. Popa, 2002).

<sup>28</sup> LUCA 2001, Fig. 34/11 (Turdaş II level, on the carination); LUCA 2018, 57-58, 77, 155 (a motif sometimes mistakenly described as spiral), Fig. 89/2; 100/1; 104/1-2; see also LUCA 2018, Fig. 92/9.

<sup>29</sup> ROSKA 1941, Fig. 18/1. A special motif, consisting of double arches on the exterior and concentric circles made of fine grooves, on the inside, atypical in relation to the vessels discussed, but we believe with the same origin, is illustrated also at Turdaş (ROSKA 1941, Fig. 33-34).

<sup>30</sup> LUCA 2018, 80 references RACZKY 1987, 67 (6); 69 (11); 83 (46).

<sup>31</sup> RACZKY 1987, 83 (46).

<sup>32</sup> Tangentially, the author recalls the presence during phases A–B and B of Petreşti motifs formed by semicircular bands and in garland (PAUL 1977, 19).

<sup>33</sup> PAUL 1992, 74, Pl. XXXI / 13.

<sup>34</sup> SÉFÉRIADES 1983, 648, Fig. 12.

<sup>35</sup> GLIGOR/ROŞU/ŞUTEU 2013, 68, Pl. III/1.

<sup>36</sup> LUCA *et alii* 2022, 157, photo 147.

<sup>37</sup> PAUL 1992, Pl. XXXV / 7.

<sup>38</sup> LUCA/GEORGESCU/PERIANU 2021, 31-32, Photo 9.

<sup>39</sup> ALDEA 1967, 30, 36, Fig. 2 = 3/1. The author considered the discovery to be a vessel with supports, which he linked to the influences of the Gumelniţa culture.

### 3. Sacred signs

The discoveries from Petrești bring into the discussion some vessels bearing a series of symbols, preserved in the Sebeș Museum. A pedestal of a Turdaș cup, reddish in colour, is decorated with horizontal bands filled with small incisions characteristic of the culture. In the lower register, however, between these impressions, a distinct incised mark appears, resembling a stylised tree, with the appearance of a small fir (**Fig. 11/1**). The sign, with a symbolic value in the context of the Turdaș vessel from Petrești - where it interposes between the incisions of a horizontal strip - is familiar in the area of the first writings from Mesopotamia, where it forms a pictogram.<sup>40</sup> In Eastern Europe it is found on Cucuteni-Tripolie pottery.<sup>41</sup> The symbol of the tree in the form of a fir is found, in fact, in the same site but painted on Petrești specific ceramics. We will discuss this discovery on another occasion.

Chronologically, at the same horizon as the most recent discovery, a well-crafted amphora-type vessel should also be placed. The preserved upper portion is dark grey on the interior and black-topped on the exterior, with the shoulder decorated with alveolate impressions (**Fig. 11/2**), which follows a special ordering:



Two signs are distinguished, which alternate in the above form. The first sign Λ, similar to the Greek capital letter “lambda” would form one of the “root signs” (DS 002.0 in Merlini) encountered in the so-called “Danubian linear”,<sup>42</sup> with analogues in the old materials from Turdaș,<sup>43</sup> but found across a vast space in present-day Bulgaria,<sup>44</sup> which runs from the Aegean area, at Troy, in the Egyptian space, to the area of Iran, at Tepe Yahya.<sup>45</sup> As for the second sign, analogies are rare. We recall here the fragments of a vessel with similar impressions and, possibly, a similar way of organisation, found in the excavations at Turdaș-Luncă, in the inventory of the dwelling L2/1994-1995, which belongs to level III, so early Petrești,<sup>46</sup> but also from the old discoveries,<sup>47</sup> in the inverted form, the sign also appears in pre-dynastic Egypt.<sup>48</sup>

### CONCLUSIONS

The presentation of the three distinct batches of materials from the Petrești-Groapa Galbenă site illustrates, once again, the importance of the collections, some less known, only partially exploited, as well as their potential in identifying rare ceramic artefacts for the Transylvanian

Eneolithic. Some of these remained unpublished, and others were not sufficiently understood. On this occasion, we focused only on those who contribute to a better knowledge of the connections that the settlement in south-western Transylvania had with the Balkan world, and not only. The identification of analogies in the proximity of the intra-Carpathian space extended and integrated the discussion on some categories of ceramic vessels on other sites relevant to the discussed era (Turdaș, Cașolț, Sântimbru or Foeni). The artefacts (except for the Turdaș cup) belong to the early stage of the Petrești culture, identified by some colleagues with the Foeni cultural group. In the second part, we will dwell on some Petrești painted ceramic fragments, with a unique character in the area of this culture.

(translated by Cosmin Mihai Coatu)

### REFERENCES

- ALDEA 1967  
Aldea, I. Al., Așezarea de tip Petrești de la Șeica Mică (r. Mediaș), *Apulum* 6, 29–38.
- BERCIU/BERCIU 1949  
Berciu, D./Berciu, I., Săpături și cercetări arheologice în anii 1944-1947, *Apulum* 3, 1–43.
- BERCIU/POPA 1962  
Berciu, D./Popa, Al., Săpăturile de salvare de la Sintimbru (r. Alba), *Materiale și cercetări arheologice* 8, 267–272.
- BONGA 2013  
Bonga, L. A., *Late Neolithic Pottery from Mainland Greece, ca. 5.300–4.300 B.C.*, dissertation (Temple University Philadelphia).
- CHILDE 1922  
Childe, G. V., The East European Relations of the Dimini Culture, *The Journal of Hellenic Studies* 42/2, 254–275.
- CHILDE 1922  
Childe, G. V., Schipenitz: A Late Neolithic Station with Painted Pottery in Bukowina, *The Journal of the Royal Anthropological Institute of Great Britain and Ireland* 53, 263–288.
- DRAȘOVEAN/GOGÂLTAN 2021  
Drașovean, Fl./Gogâltan, Fl., *Foeni Cimitirul Ortodox. Archaeological Monograph* (Cluj-Napoca: Mega).
- FRENCH 1966  
French, D. H., Some Problems in Macedonian Prehistory, *Balkan Studies* 7, 103–110.
- FÜZESI/RACZKY 2018  
Füzesi, A./Raczky, P., Öcsöd-Kováshalom. Potscape of a Late Neolithic Site in the Tisza Region, *Dissertationes Archaeologicae* Ser. 3, No. 6, 43–146.
- GLIGOR 2008a  
Gligor, M., Cu privire la locuirea neolitică de la Petrești-Groapa Galbenă, *Apulum* 45, 293–314.
- GLIGOR 2008b  
Gligor, M., Contribuții la repertoriul descoperirilor aparținând grupului Foeni pe teritoriul României, *Patrimonium Apulense* 7-8, 11–18.
- GLIGOR 2009a  
Gligor, M., Despre ceramica de tip Precucuteni în Transilvania, *Apulum* 46, 233–246.

<sup>40</sup> MAKKAY 1990, Pl. 14/60a-d; XII; Fig. 10.

<sup>41</sup> CHILDE 1922, Fig. 14a; CHILDE 1923, Fig. 27.

<sup>42</sup> See MERLINI 2009, 139, 141.

<sup>43</sup> See MAKKAY 1990, Pl. 13/1; 32.

<sup>44</sup> MAKKAY 1990, Pl. 26/2.

<sup>45</sup> MAKKAY 1990, Pl. 14/62a; 33-34.

<sup>46</sup> LUCA 2001, 77, Fig. 44/1.

<sup>47</sup> MAKKAY 1990, Pl. 34.

<sup>48</sup> MAKKAY 1990, Pl. 34.

- GLIGOR 2009b  
Gligor, M., Materiale ceramice Foeni din Transilvania, *Annales Universitatis Apulensis. Series Historica* 13, 51–57.
- GLIGOR 2017  
Gligor, M., Precucuteni-type ceramic artefacts from Transylvania (Romania), *Plural* 5.1, 164–189.
- GLIGOR/ROȘU/ȘUTEU 2013  
Gligor, M./Roșu, M./Șuteu, C., New Evidence on Burial Practices in Petrești Culture, *Materiale și Cercetări Arheologice* s.n. 9, 67–81.
- GRĘBSKA-KULOW/ZIDAROV 2021  
Grębska-Kulow, M./Zidarov, P., The Routes of Neolithisation: The Middle Struma Valley from a Regional Perspective, *Open Archaeology, Walter de Gruyter GmbH* 7, 1000–1014.
- HITSIOU 2003  
Hitsiou, E., *Production and Circulation of the Late Neolithic Pottery from Makrygialos (Phase II), Macedonia, Northern Greece*, Submitted for the Degree of Doctor of Philosophy (The University of Sheffield).
- LAZAROVICI 2000  
Lazarovici, Gh., Vinča – Lengyel and Transylvania, *Acta Musei Napocensis*, 37.1, 7–20.
- LUCA 2001  
Luca, S.A., *Așezări neolitice pe valea Mureșului (II). Noi cercetări la Turdaș-Luncă. I. Campaniile anilor 1992–1995* (Sibiu: Editura Economică).
- LUCA 2018  
Luca, S.A., *Așezări neolitice pe Valea Mureșului (III). Noi cercetări arheologice la Turdaș-Luncă. II. Campaniile anilor 1996–1998* (Sibiu: Editura Universității „Lucian Blaga”).
- LUCA/GEORGESCU/PERIANU 2021  
Luca, S.A./Georgescu, A./Perianu, F., Moșna-Râpă/Tablă (Sibiu County): A Transylvanian Petrești Culture Site with Ritual Attributes. In: Luca, S.A./Ursu, E.-C. Ursu/Teodorescu, R. M./Tudorie, A.-M. (ed.), *The Neolithic and the Aeneolithic in Central Europe* (Sibiu – Suceava: Editura Muzeului Național Brukenthal – Karl A. Romstorfer), 27–53.
- LUCA *et alii* 2022  
Luca, S.A./Totoianu, R./Perianu, F./Voina, D./Mareș, R.-N., *ALBUM. Evoluția picturii și a unor tipuri de ornamente în situl neolitic și eneolitic de la Petrești-Groapa Galbenă, județul Alba* (Sibiu: Editura Muzeului Național Brukenthal).
- MACREA 1959  
Macrea, M., Șantierul arheologic Cașolț – Boița, *Materiale și cercetări arheologice* 6, 407–443.
- MAKKAY 1990  
Makkay J., *A tartariai leletek* (Budapest: Akadémiai Kiadó).
- MERLINI 2009  
Merlini M., A Inquiry Into Clues of Literacy in Neolithic and Copper Age Southeastern Europe, *Acta Terrae Septemcastrensis* 8, 90–167.
- NEAGU 2003  
Neagu, M., *Neoliticul mijlociu la Dunărea de Jos* (Călărași: Muzeul Dunării de Jos Călărași).
- PAUL 1961  
Paul, I., Așezarea neolitică târzie de la „Poiana în Pisc” (com. Cașolț, raionul Sibiu), *Materiale și cercetări arheologice* 7, 107–120.
- PAUL 1977  
Paul, I., Periodizarea internă a culturii Petrești în lumina evoluției ceramicii pictate, *Studii și Comunicări. Muzeul Brukenthal* 20, 15–26.
- PAUL 1992  
Paul, I., *Cultura Petrești* (București: Museion).
- POPA 2011  
Popa, C.I., Two Statuettes with Mobile heads from Petrești-Groapa Galbenă, *Marisia* 31, 19–25.
- POPA 2012  
Popa, C.I., Cel mai vechi tip de plastică antropomorfă Coțofeni. Statueta cu capul mobil de la Petrești, *Terra Sebus* 4, 133–153.
- POPA/ANGHEL 2022  
Popa, C.I./Anghel, D.G., The Anthropomorphic Plastics of Petrești Culture. New Data, *Journal of Ancient History and Archaeology* 9.4, 91–132.
- RACZKY 1987  
Raczky, P., Öcsöd-Kováshalom, Settlement of the Tisza Culture. In: Tálás, L. (ed.), *The Late Neolithic of the Tisza Region. A Survey of Recent Excavations and their Findings: Hódmezővásárhely-Gorzsa, Szegvár-Tűzköves, Öcsöd-Kováshalom, Vésztő-Mágor, Berettyóújfalú-Herpály* (Budapest-Szolnok: Kossuth Press), 61–83.
- ROSKA 1941  
Roska, M., *A Torma Zsófia-Gyűjtemény. Az Erdély nemzeti múzeum éren-és régiséggyűjteménye* (Kolozsvár: Minerva).
- SCHUSTER 1865  
Schuster, Fr.W., Über die Heidengraber bei Petersdorf, *Archiv des Vereins für siebenbürgische Landeskunde* 6, 437–443.
- SCHUSTER 1867  
Schuster, Fr.W., Über alte Begrabniktatten bei Muhlbach, *Programm desevangelische Untergymnasium zu Muhlbach*, 3–16.
- SÉFÉRIADES 1983  
Séfériades, M., Dikili Tash: introduction à la préhistoire de la Macédoine occidentale, *Bulletin de correspondance hellénique* 107.2., 635–677.
- SIMINA 2001  
Simina, N. M., Karl Heldenwang – precursor al arheologiei în Transilvania, *Patrimonium Apulense* 1, 124–131.
- STREITFELD 1973  
Streitfeld, Th., Colecționarii Hans Ungar și Karl Haldenwang, *Apulum* 11, 873–878.
- VITELLI 1995  
Vitelli, K.D., Pots, Potters, and the Shaping of Greek Neolithic Society. In: Barnett, W. K./Hoopes, J. W. (eds.), *The Emergence of Pottery: Technology and Innovation in Ancient Societies* (Washington – London: Smithsonian Institution Press), 55–63.
- VLACHOS 2002  
Vlachos, D., Changes in the Production and use of Pottery from the Early Neolithic to the ‘Secondary Products Revolution’: Some Evidence from LN Makryialos, Northern Greece, *Documenta Praehistorica* 29, 119–126.
- ZRINYI 1981–1982  
Zrinyi, A., Contribuții la cunoașterea neoliticului din valea superioară a Mureșului: săpăturile de la Goreni (com. Batoș), *Marisia* 11-12, 17–29.



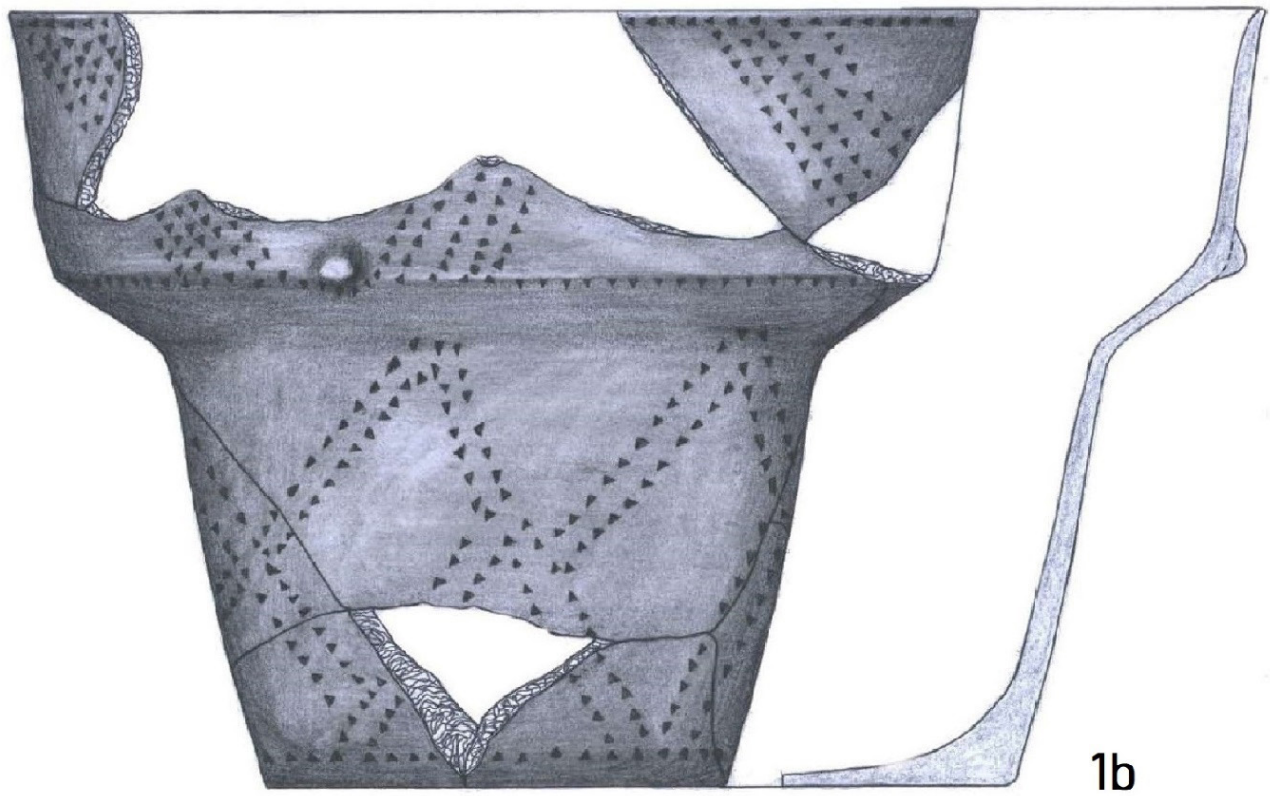
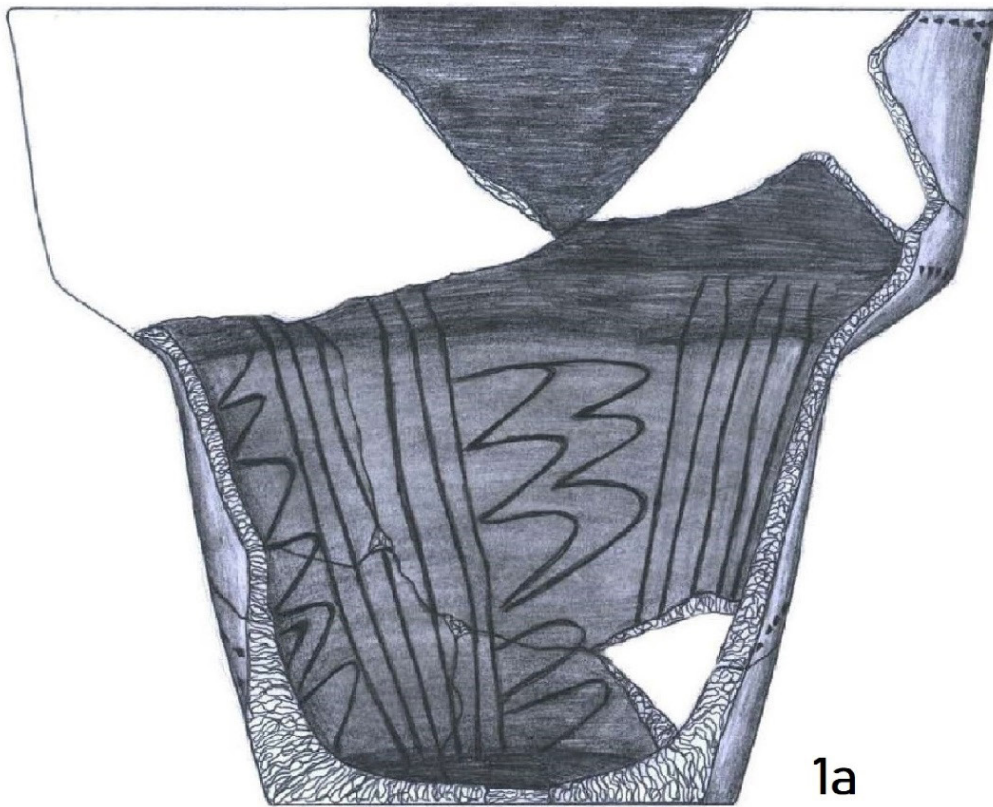
**Fig. 1.** The Petrești–Groapa Galbenă site (yellow: Neolithic and Eneolithic sector; blue: Coțofeni and Roman-period sector). General views from the south (2) and from the west (3) (photographs by C. I. Popa, 2018).



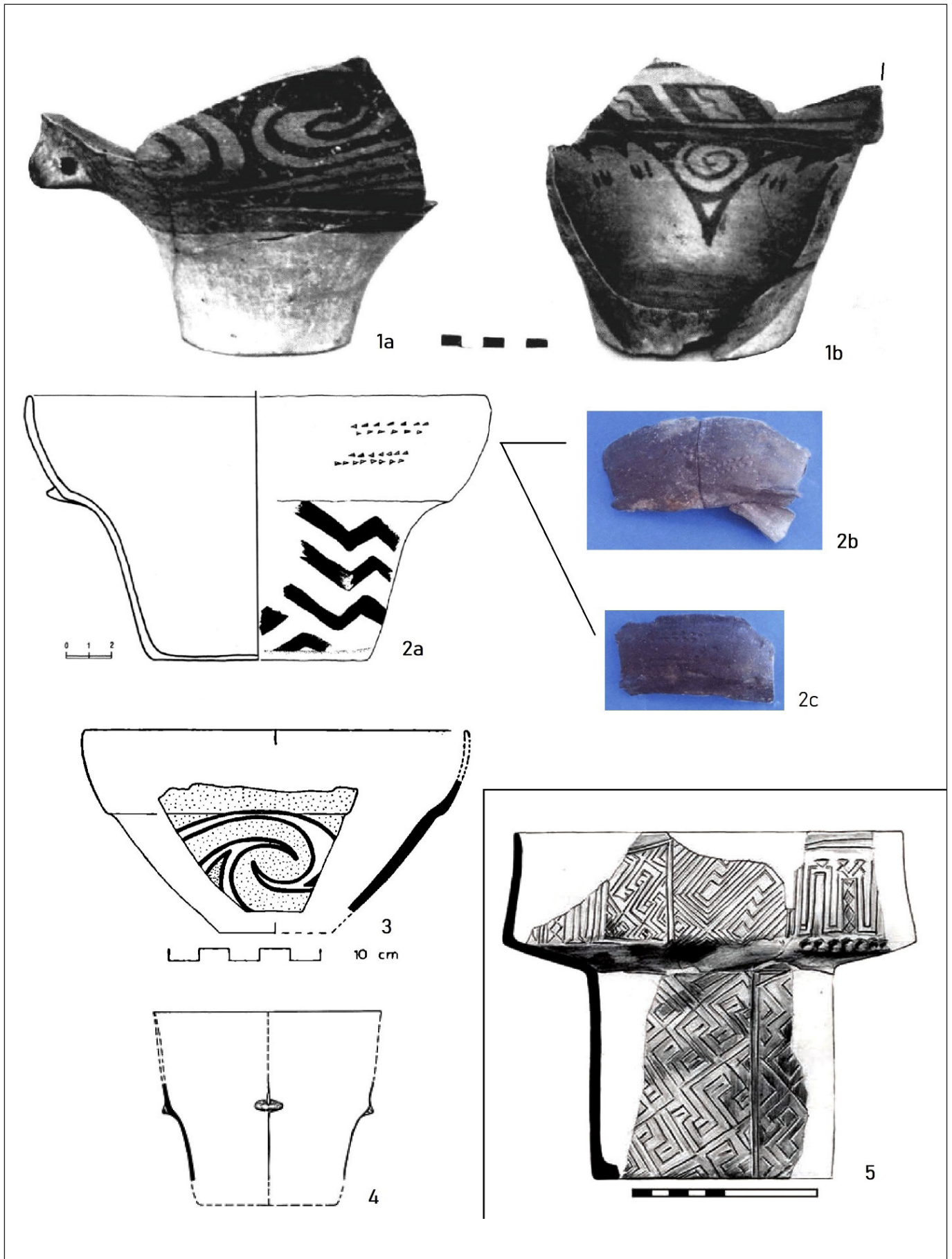
**Fig. 2.** Petrești-Groapa Galbenă - ceramic black-topped bowl (outside view).  
(drawing and photo: C. I. Popa, 2025).



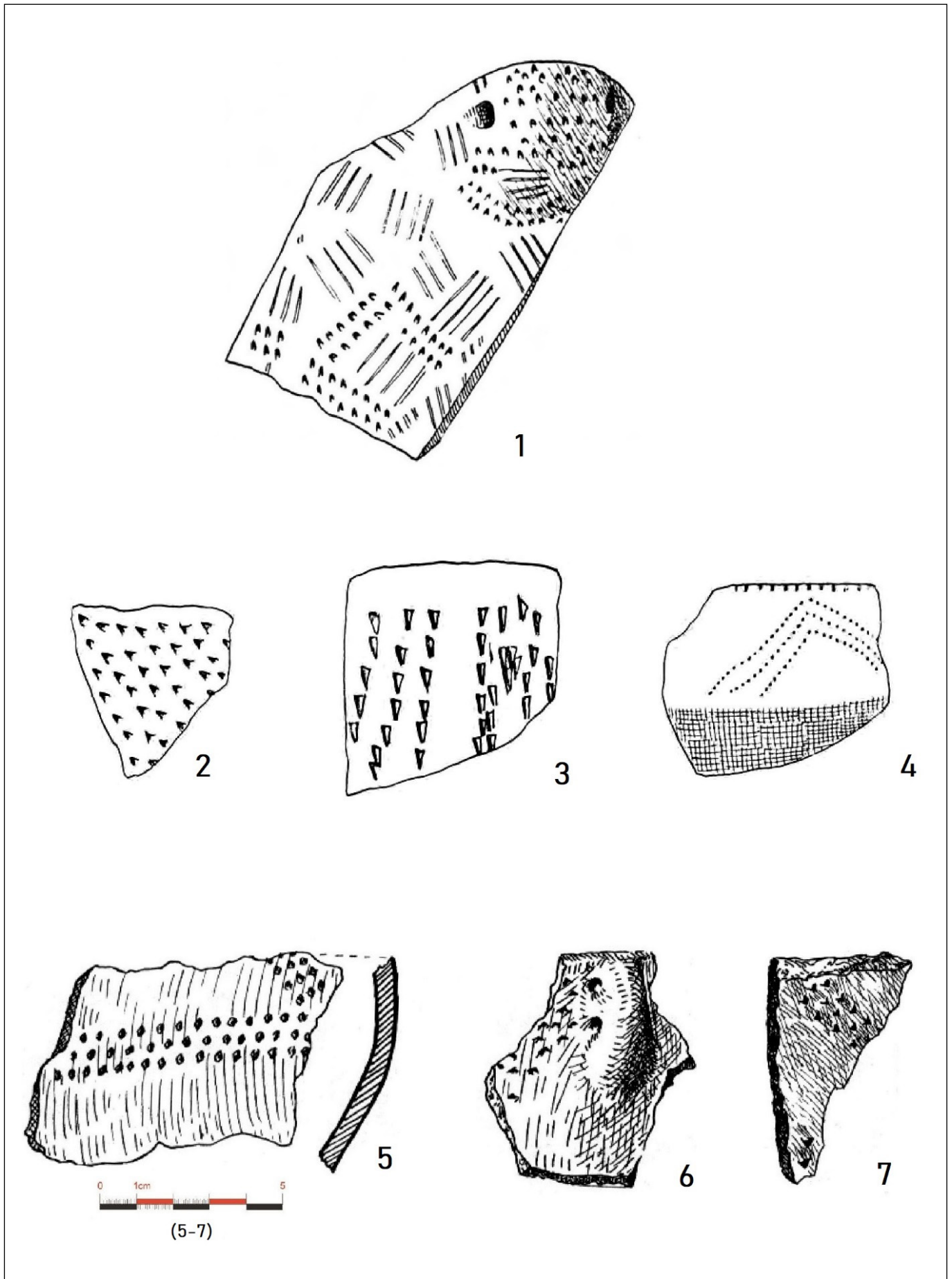
**Fig. 3.** Petrești-Groapa Galbenă - ceramic *black-topped* bowl (interior view, with polished decoration) (photo: C. I. Popa, 2025).



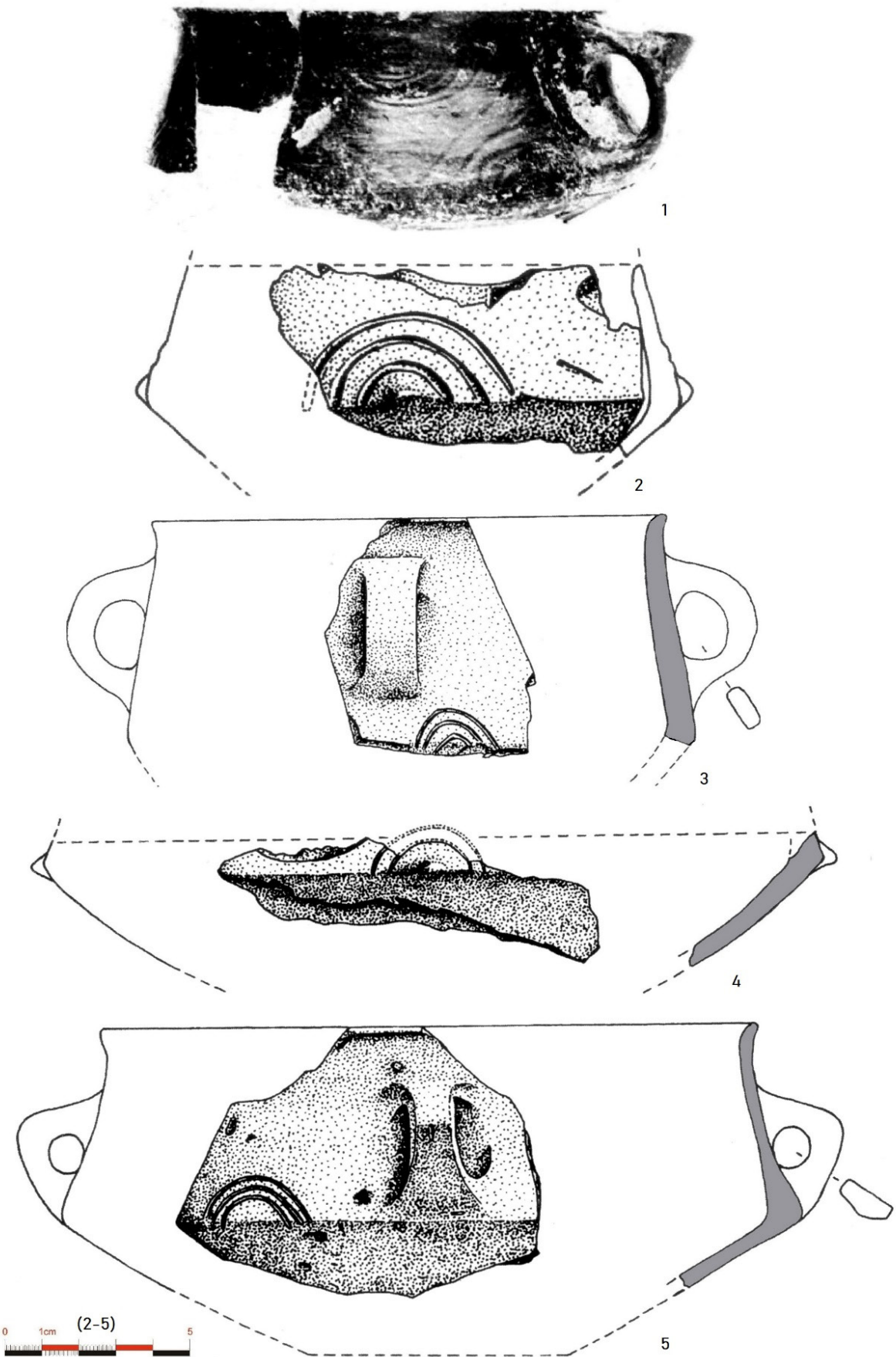
**Fig. 4.** Petrești-Groapa Galbenă - ceramic *black-topped* bowl (drawing Șt. Lipot, after GLIGOR 2008a).



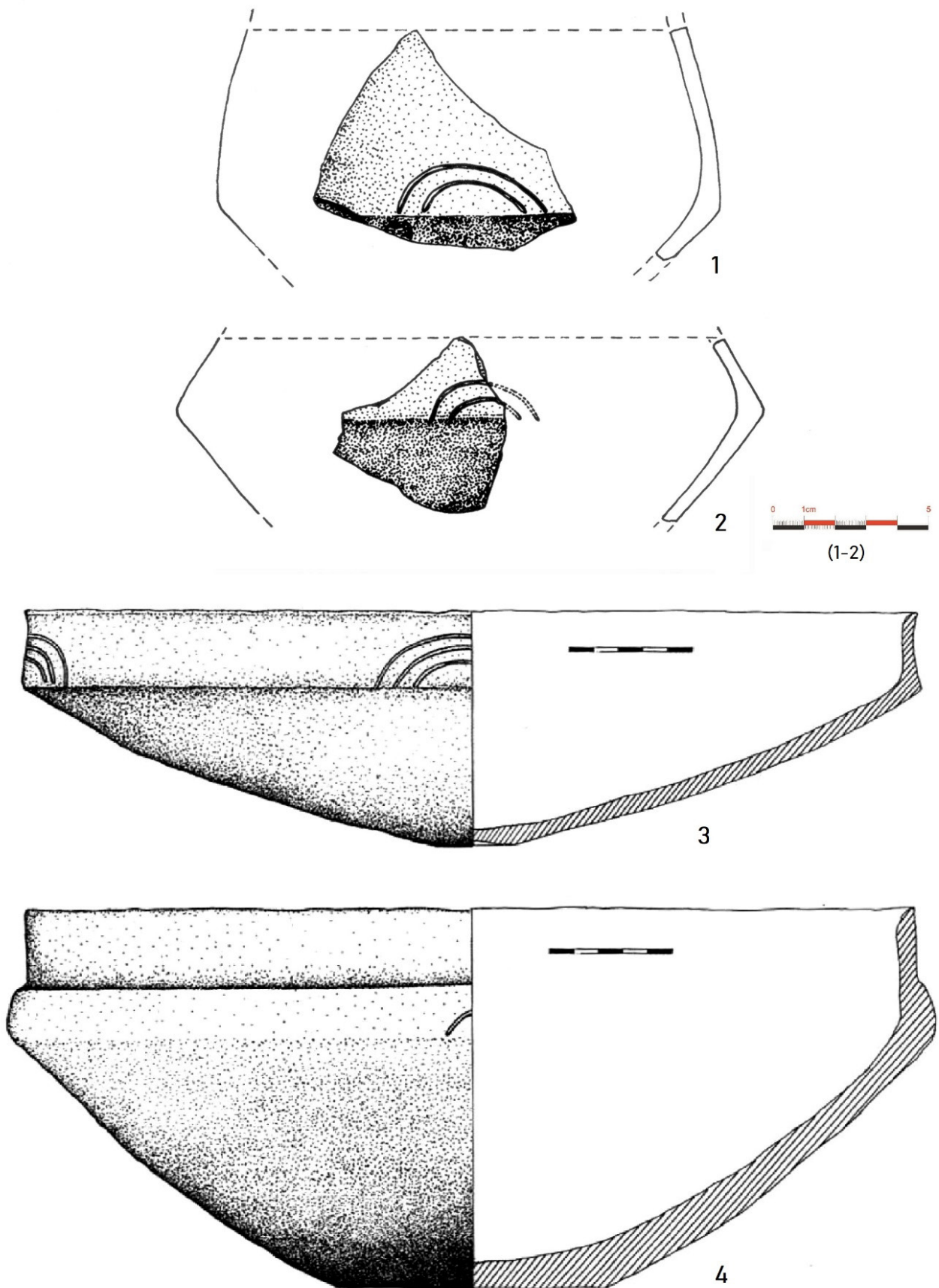
**Fig. 5.** Analogues for the shape of the Petrești vessel: Dikili Tash II (1), Makriyalos II (2), Dhrepanon (3), Eastern Macedonia (4) and Öcsöd (5) (after SÉFÉRIADES 1983 - 1; VLACHOS 2002 - 2a; HITSIOU 2003 - 2b-2c; FRENCH 1966 - 3 BONGA 2013 - 4; FÜZESI, RACZKY 2018 - 5).



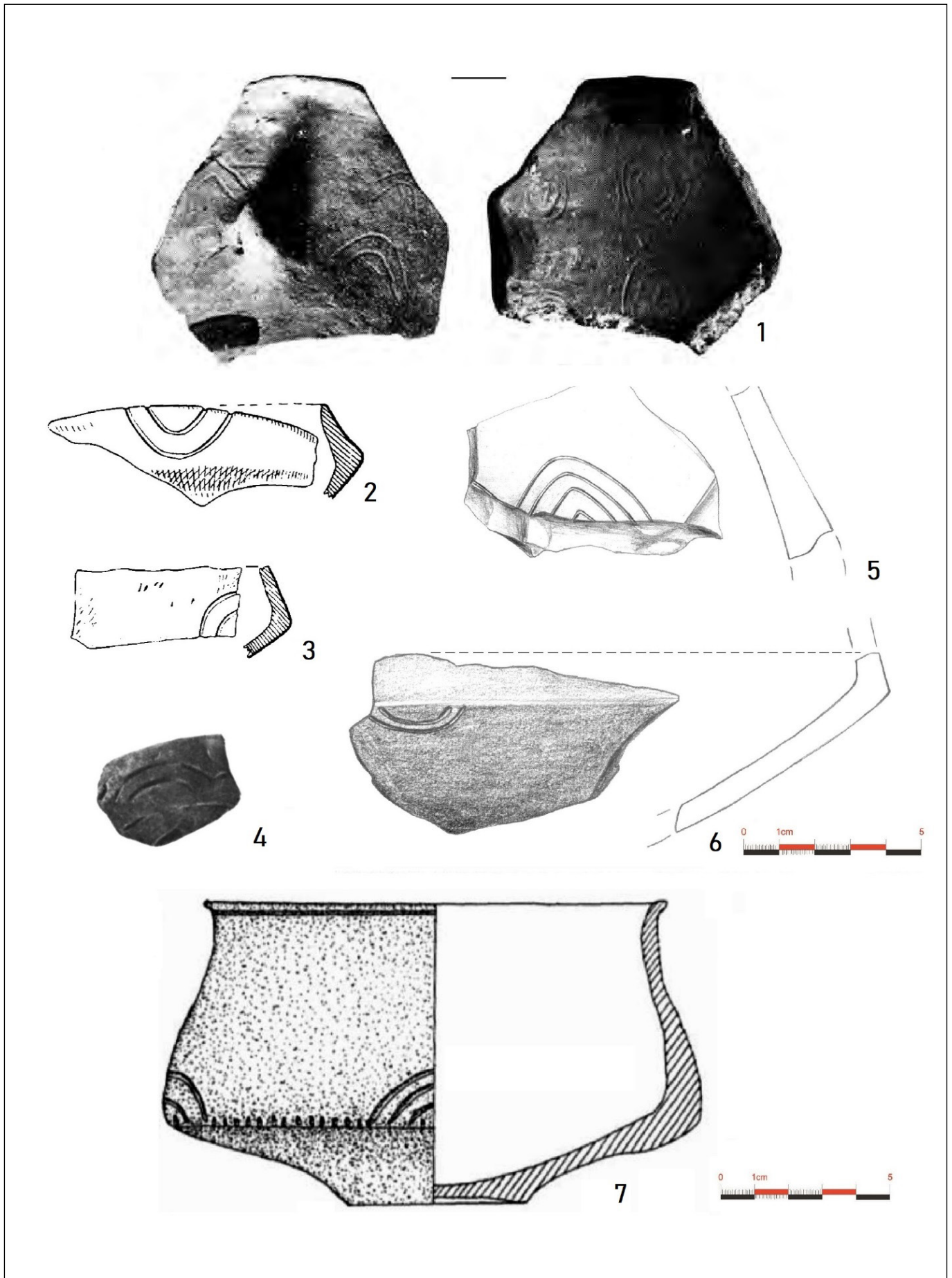
**Fig. 6.** Fragments of Eneolithic ceramic vessels with imprinted decoration discovered in Turdaş (1-4) and in the Petreşti site from Sântimbru-Ierugă (5-7) (after ROSKA 1941 – 1-4; BERCIU/POPA 1962 – 5-7).



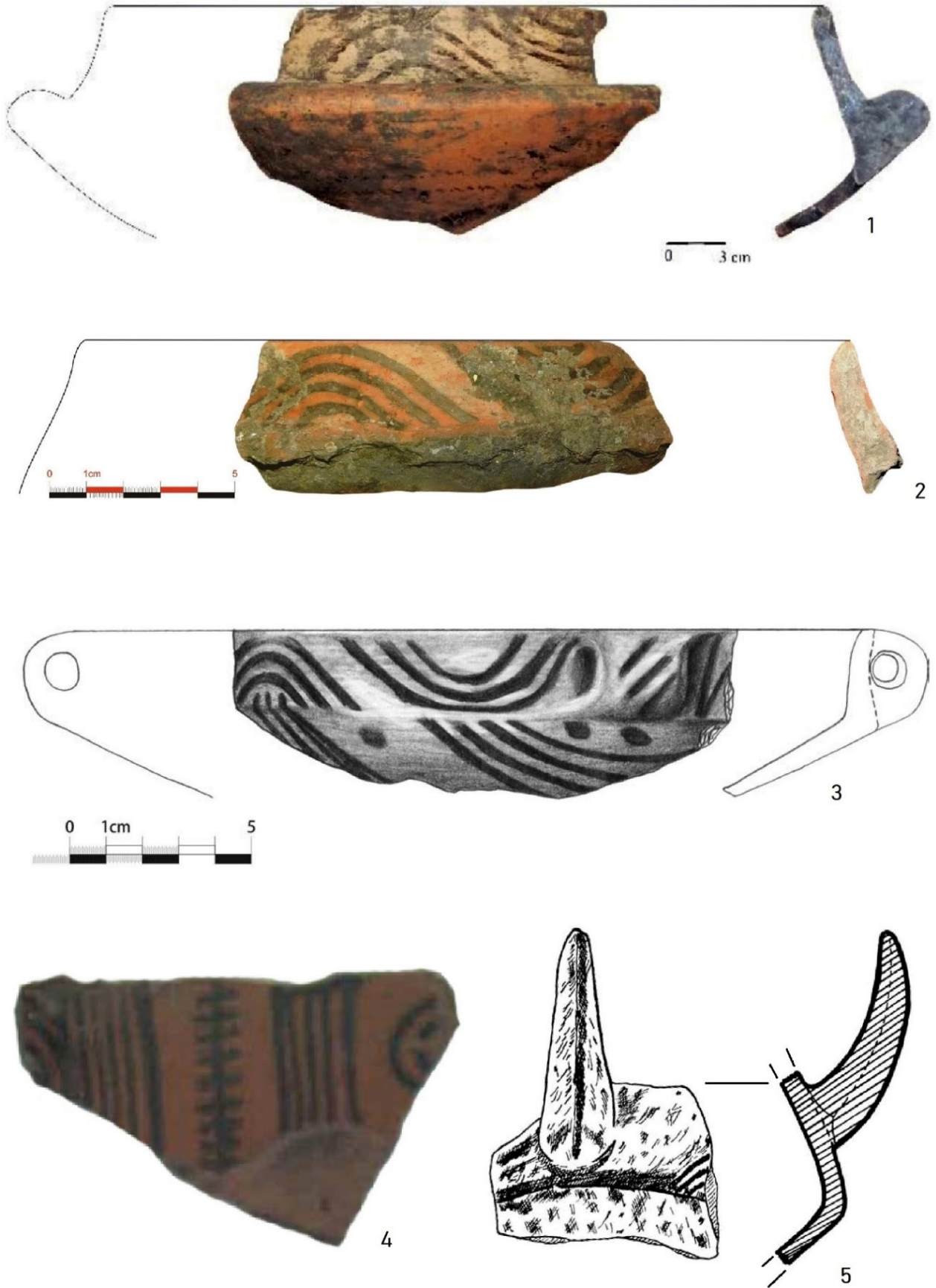
**Fig. 7.** Ceramic vessel from Dikili Tash (1) and Petrești ceramics from Petrești-Groapa Galbenă (2-5) (after SÉFÉRIADES 1983 - 1; unpublished, drawings C. I. Popa - 2-5).



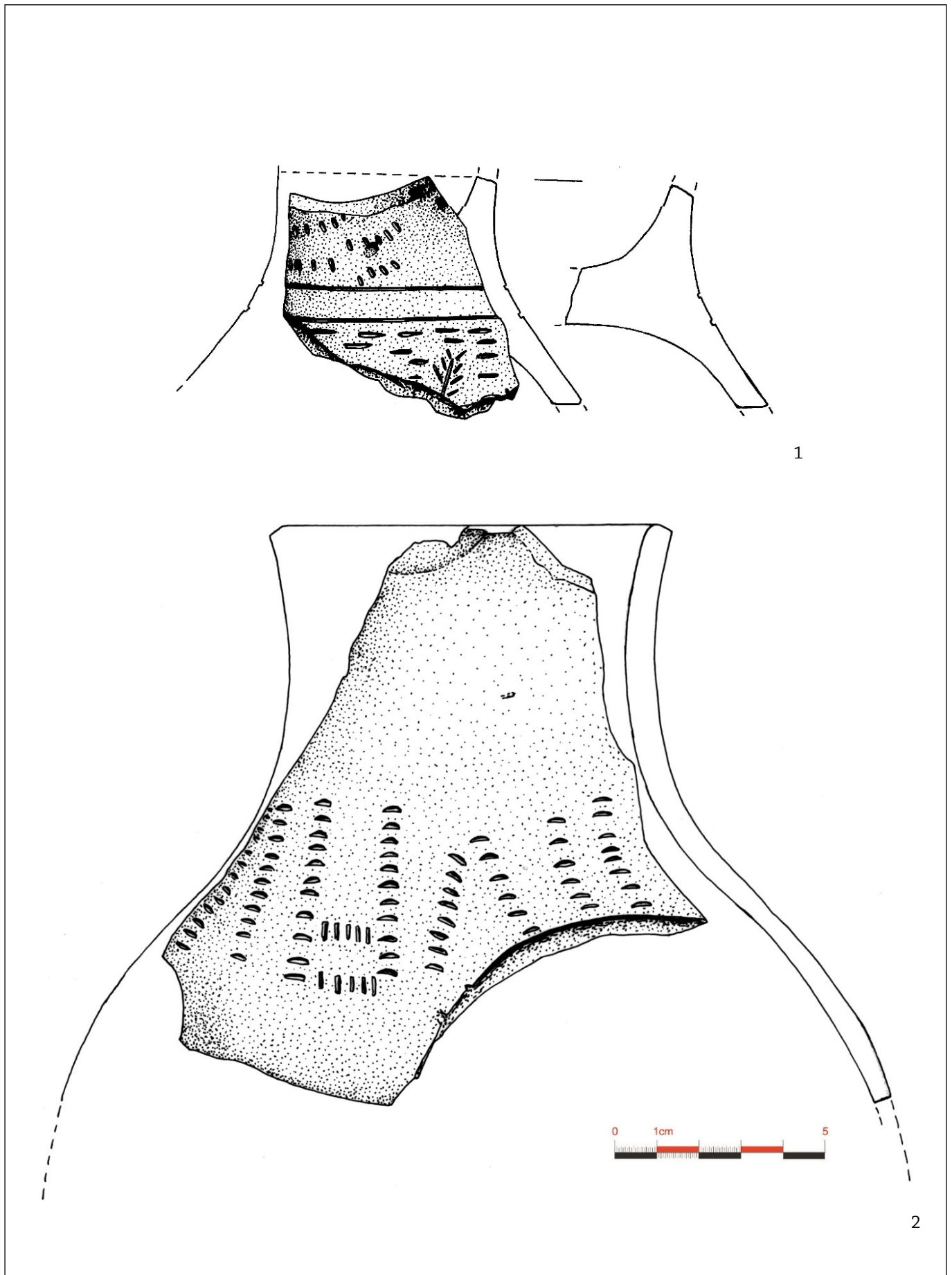
**Fig. 8.** Early Petrești pottery discovered at Petrești-Groapa Galbenă (1-2) and Turdaș-Luncă Turdaș (dwelling 6) (3-4) (after LUCA 2018 – 3-4; unpublished, drawings C. I. Popa-1-2).



**Fig. 9.** Early Petrești pottery discovered in Turdaș-Luncă (1, 7), Cașolț (2-4), Sântimbru-Ierugă (pit-house Petrești) (5-6) (after Roska 1941 – 1; LUCA 2018 – 3-4; MACREA 1959 – 2-3; PAUL 1961 – 4; LUCA 2018 – 7; 5-6 -unpublished, drawings C. I. Popa).



**Fig. 10.** Petrești painted ceramics: Moșna (1), Petrești-Groapa Galbenă (2-3) (after LUCA/GEORGESCU/PERIANU 2021 – 1; LUCA *et alii* 2022- 2; GLIGOR/ROȘU/ȘUTEU 2013 – 3; PAUL 1992 – 4; ALDEA 1967 – 5).



**Fig. 11.** Petrești-Groapa Galbenă. Fragment of a Turdaș pedestal cup (1) and a black-topped ceramic vessel and sacred signs (unpublished, drawings by C. I. Popa).