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Cluj – Cheile Turzii - Lumea Nouă.
From general to particular – discoveries in the Şimleu Depression

Sanda BĂCUEȚ-CRIȘAN*

Abstract: Recent discoveries (2006) from Doh «Râturi» which have analogies in the settlements from Alba Iulia „The New World” or Zau de Câmpie «Kindergarden», determined us consider the groups with painted ceramics from the Cluj-Cheile Turzii –The New World. On the ground of the studies made on the Şimleu Depression territory, at Porț and Pericei, we tried a reconstruction of this complex by introducing these discoveries in the Cluj group. The recently discovered materials from Doh determined a considerable extension of the range area of the New World group, while bringing new interpretation possibilities.

Rezumat: Descoperirile recente (2006) de la Doh «Râturi» care prezintă analogii în siturile de la Alba Iulia «Lumea Nouă» sau Zau de Câmpie «Grădiniță», ne-au determinat să luăm în discuție grupurile cu ceramică pictată cuprinse în complexul Cluj-Cheile Turzii – Lumea Nouă. Pe baza cercetărilor întreprinse pe teritoriul Depresiunii Şimleului, la Porț și Pericei, am încercat o reconfigurare a acestui complex prin cuprinderea acestor descoperiri în cadrul grupului Cluj. Materialele nou identificate de la Doh au determinat o lărgire considerabilă a ariei de răspândire a grupului Lumea Nouă deschizând totodată noi posibilități de abordare.

Keywords: Neolithic, complex Cluj-Cheile Turzii-Lumea Nouă, Pericei., Porț, chronology.

Cuvinte cheie: neolitic, complexul Cluj-Cheile Turzii-Lumea Nouă, Pericei, Porț, cronologie.

This complex, with a long history in the literature, has not been defined yet by common consent. Along the several tries to define the complex, it received several names; there were some content changes by including or excluding new groups according to a certain stage in the research and to the more or less objective opinions of the researchers.

According to the “official” variant the name is: The Cultural Complex of Lumea Nouă, made up of groups with various characteristics from one area to another, except for the painted pottery which is a common feature. Thus the groups included in the complex are: Deva Tăulaș, Cheile Turzii, Cluj, evolved phases of the Pișcolt group, Esztár group (N. Ursulescu 2001, p 139, 143).

The name of Lumea Nouă Complex was initially temporarily given to the discoveries from Alba Iulia (I. Berciu 1968, p. 58), where the repeated archaeological research – 1943, 1944, 1945, 1946 (D. Berciu, I. Berciu 1947-1949, p. 1-18), 1961-1963 (I. Berciu 1968, p. 53-60) identified a new cultural feature. Grounding on new observations highlighted by the 1976 research and other discoveries (Tărtăria, Limba) which add to the ones in “Lumea Nouă”, the name was extended to the cultural horizon or complex Lumea Nouă - Cheile Turzii (I. Paul 1992, p. 161, footnote 30).

The name Cluj - Cheile Turzii - Lumea Nouă - Iclod Complex contains the names of some ethno-cultural complexes from the Late Neolithic, in the fields of Mureș, Someș, the high field of Criș and its branches (Gh. Lazarovici 1991, p. 100). The development of the complex took place in two stages: I- the early formation phase, that contained a part of the pieces from Gura Baciului IV and Cluj "Stavilar"; the second phase, developed differently in space, which has three development stages. The first stage IIA comprises the discoveries from Cluj group "Piața Libertății I", Gilău, Vlaha "Dâmb"; in the second stage - IIB - Cluj Piața Libertății II; the discoveries from Devent Cave and the ones in Someșeni and to the last phase it belongs the discoveries from Cluj "Bulevardul Lenin ", Zau de Câmpie - Grădiniță, Vărzari, the first stage from "Biblioteca Academiei", this last level with a genetical role for the Iclod group (Gh. Lazarovici 1991, p. 101-102).

In a last try for a definition, these discoveries appear under the name of Cluj - Cheile Turzii - Lumea Nouă - Iclod, seen as a developed Neolithic civilization, made up of related groups and cultural features: the groups from – Cluj Cheile Turzii, Lumea Nouă, Pișcolt, Turdaș, Tăulaș, Gilău and the first two phases of the Iclod and Suplacu de Barcău groups (Z. Maxim 1999, p. 69).

Therefore there were underlined three evolution periods:

- the chronological level Vinča A2/A3-B1 with the groups Cluj - Cheile Turzii; Lumea Nouă; Pișcolt;
- the chronological level Vinča B2-B2/C with the Turdaș and Tăulaș group;
- the chronological level Vinča C with Iclod and Suplacu de Barcău groups.

The discovery of certain pottery pieces in Şimleu Depression, pieces that were similar to one or another site that led to the division on cultural groups, makes us take a closer look on each group. Taking into account that most of the attempts for assigning the groups in this complex were made around the painted pottery, we will focus mainly on this aspect.

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We must state that, in our view, the groups from Turdaș, Tăulaș, Pișcolt do not belong to this discovery complex and the Iclod group was extensively present in the literature. Because no new discovery was identified in this last group for the area that we approach, we do not bring anything new and therefore we decided not to deal with it. We also believe that the discoveries from Suplac are basically similar to the ones in Cluj group, that include the settlements from Cluj, Pericei and Porț/Suplac.

Lumea Nouă Group

Ever since the first systematic research in the 40s, the painted pottery has been classified and assigned culturally to Lumea Nouă horizon, and the species D1a is characteristic of it (D. Berciu, I. Berciu 1947-1949, p.9-11) The research from 1961-1963 established the stratigraphy of the site and there were identified four Neolithic levels (I. Berciu 1968, p. 55). The stratigraphic observations have been completed by the 1976 diggings, when there were identified three Neolithic culture levels, divided into several living levels, the first level assigned to the Vinča-Turdaș culture was split in Ia and Ib; the second level belonging to the complex or horizon of the Lumea Nouă has had three stratigraphical series IIa-IIc, the third level was assigned to the Petrești culture (I. Paul 1992, p. 26-29). The painted pottery from Lumea Nouă appears desultory, beginning with the level Ib (Vinča B1) but becomes important as far as quantity, during the levels IIa-IIc. Consequently, we can state that the horizon from Alba Iulia begins at the Vinča B1 level and evolves "in stylistic typological shapes similar or identical to the ones found in the caves from Cheile Turzii up to Vinča B2 phase" (I. Paul 1992, p. 160, footnote 30). We can notice therefore the analogies for the painted pieces in the level Lumea Nouă IIb-IIc to the ones in Cheile Turzii (I. Paul 1992, p. 126) all the more so the discoveries from the caves were assigned to the group from Cluj - Cheile Turzii (Z. Maxim 1999, p. 72). The research from Zau de Câmpie "Grădiniță" (V. Lazăr 1995, p. 283-284) brought to light a rich Neo-Eneolithic settlement whose lower layer was assigned to the complex from Cluj - Cheile Turzii - Lumea Nouă - Iclod (Gh. Lazarovici 1999-2000, p. 38-44; Gh. Lazarovici, I. Ghergari, C. Ionescu 2002, p. 7-18), to the Lumea Nouă group (Z. Maxim 1999, p. 75).

Concerning the painted pottery discovered here there were identified close resemblances to the pottery from Cheile Turzii and Lumea Nouă, the difference being given by the presence (Zau) or the absence (Cheile Turzii) of the Turdaș incised pottery. There were also noticed some distinctions in painted style between the pottery from Zau and the one from Cluj group, and the Turdaș pottery was the bridge between the two (Gh. Lazarovici 1999-2000, p. 43).

Relating to an only bibliography reference point, which is quite incomplete, we can notice that the similitudes puts together three great sites, Lumea Nouă - Cheile Turzii - Zau de Câmpie, that are linked by the painting style, obviously with certain differences, among which we can notice (lacking published materials) the prul and sprail motifs, especially at Zau and Cheile Turzii but less frequent at Lumea Nouă.

After it has been established a chronological point of view based on the bibliographical information for the level Ib from Lumea Nouă, where there emerged the first elements, this was compared to Vinča B1/B2 (I. Paul 1992, p 26-30; M. Gligor 2006, p. 10) the levels IIa-IIc and connected to the stage Vinča B2. The analogies to the pottery pieces from Cheile Turzii were made for the levels IIb-IIc, therefore in full Vinča B2 stage (I. Paul 1992, p. 126). The first chronological time in the evolution of Lumea Nouă Complex - Cluj - Cheile Turzii (with the groups Cluj - Cheile Turzii, Lumea Nouă, Pișcolt) it was established at the chronological level of Vinča A2/A3- B1, being contemporary with the Szakálhát culture (Z. Maxim 1999, p. 69). The last test on the pottery from Zau de Câmpie, the presence of the Turdaș incised pottery from the oldest levels (information Gh. Lazarovici) assign the living here to a chronological level similar to Vinča C.

To sum up, from the chronological point of view, Lumea Nouă group, where there were included the discoveries from Alba Iulia "Lumea Nouă", the caves from Cheile Turzii, Zau de Câmpie "Grădiniță", the level squared to the stage from Tărtăria and Limba, it evolves beginning with the end of Vinča B1 and along the Vinča C stage (Gh. Lazarovici 1999-2000, p. 38-44).

With no new chronological information in this stage of the research, we must add and expand the distribution area of Lumea Nouă group with a new settlement, this time from the N-W side of Romania. In August 2006 we received several pottery materials from Doh, Sălaj County. The pottery was discovered by chance by a local on a terrace fragment under the name of "Râțuri". Most of the pottery fragments are painted in intense red and cherry on a white engobe background and with surfaces covered in red engobe sometimes together with the white one (pl. 2-4). The painting style and

motifs are identical to the material from Zau de Câmpie, Cheile Turzii with some similarities to Lumea Nouă, pushing thus to the north the area of distribution for this group.

With these final views we come back to the components of the complex Lumea Nouă - Cheile Turzii, assessing the discoveries from the Cluj group.

The Cluj Group

The Cluj group (Gh. Lazarovici 1991, p. 101-108) or Cluj Cheile Turzii (Z. Maxim 1999, p. 72-74) was included in the second development stage (IIA) of the complex Cluj- Cheile Turzii-Lumea Nouă, which was assigned the discoveries from Piața Libertății - Amaliei Mosolics' diggings, Piața Libertății I – Vlassa's diggings, Vlaha -Dâmb and Gilău (Gh. Lazarovici 1991, p. 101). Maxim divides the evolution of the group in two stages, assigning the discoveries from Cheile Turzii, Cluj- Piața Unirii (the former Libertății), Memorandiștilor and Vlaha, with no information on the content of the first stage (Z. Maxim 1999, p. 73).

There are analogies to Lumea Nouă group for most of the material from Cheile Turzii, but because there were identified here three or four typological evolution stages (Gh. Lazarovici 1999-2000, p. 48) the content of which we do not know, we cannot rule out that a part of the discoveries here to be similar to the ones in Cluj. At Cluj "Piața Unirii", Vlassa identified two living levels, the first was assigned to the facies Tărtăria- Tăulaș and the second one to a cultural facies related to Lumea Nouă and the Herpály group, both of which being considered to belong to a horizon Turdaș-Lumea Nouă (N. Vlassa 1976, p. 160-166). More recently the levels have been assigned to the complex Cluj-Cheile Turzii-Lumea Nouă-Iclod (Gh. Lazarovici 1991, p. 103) to the group Cluj-Cheile Turzii (Z. Maxim 1999, p. 73).

The archaeological systematic and preventive research accomplished during 1999-2001, 2004 (H. Pop *et alii* 2000, p. 73-74; S. Băcuet-Crișan, D. Băcuet-Crișan 2001, p. 178; S. Băcuet-Crișan *et alii* 2002, p. 230-231; S. Băcuet-Crișan, C. Braica 2003, p. 9-16; Al. Matei *et alii* 2005, p. 259-262) in the site from Pericei "Keller tag" have led to the discovery of certain materials similar to the ones in Cluj "Piața Unirii" (N. Vlassa 1976, p. 161-166, fig. 5-7) and Memorandiștilor (materials in the warehouses of MNIT).

The best connections can be made between the painting styles on the materials from L7/2000 and C68/2004, complexes that seem to be from the same period of time. So, for the décor with broad stripes on which were set elongated dots, was identified in L7/2000 at Pericei (pl. 5/1) there are good similarities to a fragment from level I at Cluj "Piața Libertății" (N. Vlassa 1976, p. 161-166, fig. 5/2). A similar pottery fragment comes from Devent Cave (N. Vlassa 1976, p. 20-27, fig.3/6). The inner scroll motif is encountered at Pericei (pl. 5/1,2), Cluj "Piața Unirii", Devent Cave (Z. Maxim 1999, pl. VI/16), it appears in the group Suplacu de Barcău at Suplac (D. Ignat 1998, p. 52-53 and Porț (pl. 6; 7/3; 8). The association between the pottery painted in spiral on a white engobe background to the fine polished pottery is found mainly in L7 from Pericei and bul. Eroilor. ("Memorandiștilor") pottery fragments at the depth of 4.7-5 m (Z. Maxim 1999, pl. XVI/2, 6 and other materials in MNIT, information from Zoia Maxim, Gh. Lazarovici). The white engobe as a painting background is found at Pericei, especially at L6 and L7/2000, Cluj "Piața Unirii" level II and Memorandiștilor, Devent Cave, Porț-M5 and Suplacu de Barcău "Corău" (D. Ignat 1998, p. 52-53, fig. 44, 45/1,2; 48). The broad stripes with various lines set outside the vase are also common in the above-mentioned sites.

Special attention should be paid to the incised pottery, which is, in spite of the small number (perhaps due to the lack of extensive research) with a few exceptions, a common feature of the discoveries assigned to the Cluj group. Together with the painted pottery from level I in Cluj "Piața Unirii", there were identified pottery fragments that came from quadrilateral vases decorated with incisions and painting "as in the Szakálhát group" (N. Vlassa 1976, p. 161-166, fig. 5/4-8; Z. Maxim 1999, p. 73) with analogies in other discoveries that belong to this group (G. Goldmann, J. Szénásky 1991, p. 199, fig. 3). In the collections from the History and Art Museum of Zalău there are similar vase fragments, the incised decore is identical, the spaces between the incisions are painted in red and yellow with a distinction: the lower part, the rim and the sides of the vase have incised stripes. The fragments come from the site from Porț "Corău" with no stratigraphical information. The combination of incised strip appears early in Tiszadob at Miskolc "Flugplatz" (N. Kalicz, J. Makkay 1977, taf. 31/3,5) or Tiszadob (K. Kurucz 1989, pl. VIII/1) and in early Tisza (Szakálhát -Tisza, late Szakálhát) at Szegvár "Túzköves" (J. Korek 1987, p. 50, fig. 3). The black painting on white engobe made on a porringer both inside and outside in shapes similar to the ones in Cluj group was also identified in early Tisza at Ócsöd "Kovácsalom"(P. Raczky 1987, p. 83, fig. 47). A small size quadrilateral vase with incisions on a chess table board was discovered in the dwelling 6 from Pericei

(pl. 9/1). The type of decoration on this fragment is encountered in Szakálhát at Hodmezovásárhely – Szakálhát (N. Kalicz, J. Makkay 1977, taf. 159/14), in Tisza at Szegvár "Tüzköves" (J. Korek 1987, p. 51, fig. 9) in similar shapes at Turdaș, the last ones being considered "peculiar" for the Turdaș culture, and which give "a Tisa like impression, meaning the belonging to a geographic cultural area" (S.A. Luca 2001, p. 67, fig. 32/4; 35/5). The decoration also appears in the typological registry of the Turdaș group (Z. Maxim 1999, p. 84; registry symbol DD) but also in Iclod (Z. Maxim 1999, p. 89, registry symbol DG).

Several pottery fragments decorated through incision were discovered at complex C68 from Pericei. The use of incised dotted stripe, or short incisions is similar to the Turdaș decoration, but the motifs are much more intricate than the Turdaș group (pl. 10/1-2). The incised pottery also appears in all the complexes from Pericei, and in shapes that are more similar to the Turdaș group, at Porț and Suplacu de Barcău.

All the fragments with similarities at Turdaș that come from Porț „Corău” appear only starting with level II, that corresponds to the second stage of the group from Suplacu de Barcău as it was defined up to now (pl. 11; 12).

Taking into account all the above, we can state that the Cluj group, whose origins are univocal at present – early features have been expressed through some characteristics that are noticed on the pottery from Cluj Stavilar, Gura Baciului IV (Gh. Lazarovici 1991, p. 101), shows more evolution moments whose manifestations can be structured in stages beginning with level I from Cluj Napoca „Piața Unirii” where there can be seen quadrilater incised vases painted after baking, with analogies to the Szakálhát group followed by level II from the same point as Cluj "Bul. Eroilor", Devent Cave (materials described by Vlassa). The analogies among the materials from these levels and the ones from Pericei „Keller tag”, especially L7/2000 and C68/2004 make us assign to this group the above mentioned settlement.

In this stage of the research we can support that the beginning of the settlement from Pericei takes place the earliest at the end of Vinča B2, a time when the Tisza culture was in full development in the so called Szakálhát Tisza phase or the early Tisza phase (P. Raczky 1989, p. 235). The evolution and the manifestation forms of the Cluj group in the late stages is much more clear at Pericei „Keller tag” where the research comprised a broader area, so there could be made observations on other features too (habitat, economy, spirituality). The high level of living identified at the 2004 research can be considered as a natural evolution of the community here and which, together with the Suplac III manifestations, make the genetical basis for the Tiszapolgár culture.

From the chronological point of view the settlement from Pericei can only be assessed in the context of the similar discoveries from Porț - Suplacu de Barcău „Corău”. The situation of the last one, which is a little more complicated, and its inclusion in a different group, made us show it in the already known context of the group with the observation that, in our opinion, the settlement cannot be isolated from the Cluj group. And, the group evolves in this expression style, in slightly different shapes in space, along the Vinča C stage, when, at least at Suplac there were seen several similarities to the Oradea Salca culture and Tisza imports (D. Ignat 1998, p. 46-48).

Suplacu de Barcău Group

Suplacu de Barcău group was defined as a group made around the painted pottery in the Middle Neolithic and with basic genetical elements, the painted pottery of Lumea Nouă, Vărzari, Devent and Pișcolt type (D. Ignat 1998, p. 21). The evolution of the group was structured in three stages, together with the Iclod group, that will make the genetical foundation of the Tiszapolgár culture.

When D. Ignat defined the Suplac group, he noticed that the genetical basic constituent "is represented by the painted pottery of Lumea Nouă- Vărzari- Devent and Pișcolt type, which still maintains" (D. Ignat 1998, p. 21). For the first development stage of the group there are connections with "the cultural complex from Cluj - Cheile Turzii - Lumea Nouă, discovered at Devent, Pișcolt group and the late Turdaș group (Iclod I)" (D. Ignat 1998, p. 45). In the second stage there were shown imports of Vărzari type and Gilău group type, Iclod II and Tisza I. The last stage is under the influences of the Oradea-Salca-Herpály group and Petrești culture (D. Ignat 1998, p. 45-50)

There were certain doubts on these origins, on the group in general, the phase I of the group was considered as representing a late Pișcolt and the developed stages would belong in fact to Oradea-Salca- Herpály culture (S.A. Luca *et alii* 2000, p. 127-128).

The settlement from Suplacu de Barcău together with the one from Tășad were for a long time the only sites that could surely be assigned to this group. Over the time without having certain elements, it has also been assigned to it the settlement from Dumbrava – Medieșu Aurit (S.

Dumitraşcu. S.A. Luca 1991, p. 290-292, fig. 2; 3), which was then refuted, the settlement being considered to belong to the Oradea-Salca Herpály culture (S.A. Luca 2001, p. 138).

In the last synthesis work on the Neo-Eneolithic in Transylvania, the Suplacu de Barcău group is placed besides Iclod at Vinča C chronological level at the same horizon with the Precucuteni and Tisza I cultures (Z. Maxim 1999, p. 69). Concerning the origins of the group it is mentioned the common origin to Iclod, the only differences being the local fund that at Suplac was Pişcolt group. The three evolution stages of the group were classified as follows (Z. Maxim 1999, p. 93-96):

Phase I – when there are the CCTLNI elements, of the Pişcolt group, and there were established contacts with the Iclod group, with the Herpály feature from Oradea, the last CCTLNI stage, the discoveries from Deventş cave. Among its characteristics there are mentioned the lasting of the vases with the wall pushed towards the inside and the technique of the sinking of the vase in a bituminous substance.

Phase II – in this stage it is remarked the presence of certain Tisza I elements and among the imports are itemized Iclod II, fragments of Vărzări and Gilău type. The incised décor is believed to be a mix of eastern influences of the Turdaş group and southern influences from the Szakálhát group, found in Tisza culture.

Phase III – there are seen influences of the Oradea group Salca I, Tisza, Petreşti and Lengyel culture.

We must show another view on the Suplacu de Barcău group. Upon analyzing the monography of the book, S.A. Luca makes some observations, somehow pertinent, on the vagueness around the origin of the group (S. A. Luca 2001, p. 136-138). Thus the author considers that in the old phases, the Pişcolt cultural elements are prevailing and the evolution and the final are set out by the Salca – Herpaly cultural elements. The conclusion stated was that the settlement from Suplac is a regional variant and not a new culture (S.A. Luca 2001, p. 137).

As we now have a presentation of the history of the research, we will try to assess in a broader context, the results of the new diggings from Porţ „Corău” from 2002-2003.

Within our research there were identified several complexes with discoveries that do not have direct analogies up to now in the Transylvania from Neolithic. The good quality of the paste used in pottery, the polish of the surfaces and the white engobation, the white and black painting, the presence of the spiral decoration are some of the shared features of the horizon of discoveries of Cluj - Cheile Turzii - Lumea Nouă type, the differences are in the application of the painting on the background of the vase (polished or not) or on a red engobe background. Among the analogies identified we can mention the negative technique, the meander like décor, the quality of the paste from Zau de Câmpie (Z. Maxim 1999, p. 75). The meander like décor made in this technique is also present among the discoveries assigned to the Esztár group from Debrecen „Tocópart” or Zsáka „Vizesi-Gehóft (N. Kalicz, J. Makkay 1977, taf. 182/27, 28; 183/5, 9-10). From the chronological point of view the first occurrences of this type of decor are the ones of Szátmar level, discoveries seen as the first AVK stage (P. Raczky 1989, p. 234-235.), from Rétközberencs „Paromdomb” (N. Kalicz, J. Makkay 1977, taf. 163/3, 16).

We have identified similar motifs to the ones in Cluj Napoca „Memorandiştilor” (materials in MNIT) in another pottery fragment whose decor, applied on the outer surface in a red polished color, is made up of broad white strips that start from the botton to the rim of the vase.

The combination of scrolls and thin lines (pl. 13/2) was noticed on a pottery fragment discovered at Tărtăria believed to be a painted décor of „Lumea Nouă” type (N. Vlassa 1976, p. 129, fig. 11/2). The scroll appears frequently in the discoveries assigned to the Pişcolt group, but in this formula, it is generally found among the discoveries assigned to the complex from Cluj - Cheile Turzii - Lumea Nouă, at Zau de Câmpie (Z. Maxim 1999, pl. XII, XIII/5) Cluj „Piata Unirii” (N. Vlassa 1976, fig 5/2; 7/4) Pericei „Keller Tag” (S. Băcuş Crişan 2001, pl. III/1,2; IV/1,2; VIII/7).

The vase fragment with leg that has an inner coffe-tinted scroll in relief, cleaned with sand and mica (pl. 14/3), has an only direct analogy with a discovery assigned to the Tiszadob group, the late stage from Tiszavasvári-„Keresztfal” (N. Kalicz, J. Makkay 1977, p. 38, taf. 61/4).

From the point of view of the painting motifs, we can find an interesting porringer fragment, with a full profile, which was decorated in black inside on a white engobe layer that was little preserved. The motif is made from a sequence of scrolls and volutes set on the entire surface (pl. 5). On the outer polished surface a black line marked the rim and on the side it was noticed a broad line in the shape of letter M. For the inner décor we have good analogies on the vase found in M1 at Suplacu de Barcău (D. Ignat 1998, fig. 48/1) and another discovery from Zau de Câmpie (Z. Maxim 1999, pl. XII). The use of red engobe is found as far back as the late Pişcolt stage, when the polished

surfaces start to be replaced with white or red engobe (Gh. Lazarovici, I. Nemeti 1983, p. 33; I Nemeti 1986-1987, p. 16) mainly because the latter one is found in the painting collection of the Esztár culture (G. Goldman, J. Szénászkly 1994, p. 303-304, pl. I; II).

As we could realize the décor motifs for this horizon is similar but not identical to the one in the groups from Cluj or Lumea Nouă. Among the common features we mention here the polished pottery – made in red or grey, the white engobe, the white or black painting, the scroll décor, the meander décor. We can see from the older discoveries that the features of this stage are the materials at the base of level I from Corău I and M1/1984 (D. Ignat 1998, p. 52-53).

The chronologic horizon of these first discoveries is given by the shared features mentioned above, by the presence of a vase fragment with an inward button, by the scroll relief appliqué, the miniature cupe with a human leg, a clay bracelet fragment, the red engobe, all these pieces have similarities in the environment Tiszadob, Szakálhát, Esztár or Pișcolt, all these analogies were assigned to the discoveries of a Vinča B2 horizon. The materials that are set stratigraphically and chronologically after these discoveries are similar to the ones in Pericei, perhaps a little subsequent to the complexes C68 and L7. There were identified at this level the first decorated fragments made through incision, either of Tisza I and classic Tisza type or with analogies with Turdaș. We realize that, although the décor type is similar, the paste is common to the discoveries of Suplac type, the term of "import" not being appropriate.

In the upper part of the common level of these discoveries in S4/2003 was identified a pottery fragment that shows a motif painted in black, made in a hachured strip with similarities in the settlement from Zăuan "Dâmbul Cimitirului", the settlement that was assigned to the culture Oradea Salca-Herpály (Gh. Lazarovici, E. Lakó 1981, p. 31-32, fig. 16/7).

The little pottery material collected at Giurtelecul Șimleului "Coasta lui Damian" through the painting motifs can be attached to the discoveries from Pericei and Porț/Suplac (S. Băcueț Crișan 2001, p. 51-52, pl. IX,X). The best analogies that can be made between G4 from and L7, C 68 from Pericei. The cups without legs are characteristic for these complexes, made of good quality leg with polished surfaces, with broad lines with various paths.

An interesting technique that appears in the collection of the hole from Giurtelec consists of an application on the outer side of the vase of a thick clay slip, a bitumen and chaff mix. The practice of the vase sinking in bitumen on which chaff or chopped straw is set in various motifs, is frequently found in early Tisza (N. Kalicz, P. Raczky 1987, p. 20). A similar technique is found in the vase fragments from Giurtelec and sometimes in the ones from Porț and Pericei. At Giurtelec there add to these pieces a quadrilateral vase decorated by incision and circular impressions (S. Băcueț Crișan 2001, pl. XI) with analogies in Tisza I and classic Tisza environment. Another fragment decorated by incision was collected from the same level, with analogies in Tisza I environment. According to the level of the research the early Tisza was compared to the late stages of the middle Neolithic Bükk, Szilmege, Esztár and Vinča B2 culture (N. Kalicz, P. Raczky 1987, p. 25-26) or Vinča B2- beginning of Vinča C (F. Horvath 2005, p. 67).

Grounding on the discoveries and analogies we can state that the stage known as Suplac II evolves in parallel to Vinča C.

Although an important part of the discoveries from Suplac were seen by some authors as representing the Oradea Salca culture (S.A. Luca 2001, p. 133-139) there are found very few analogies about the sites belonging to the culture Oradea Salca- Herpály, even though the distance from Porț and Zăuan „Dâmbul Spânzuraților”, where such a site was researched, is of about 9 km.

The last stage with discoveries from Suplacu de Barcău-Porț „Corău”, Suplac III characterized by a fall in pottery quality, changes in architectural style was set beside the Iclod III group as a genetical basis of the Tiszapolgár culture. There were identified similar phenomena almost in all the sites belonging to Herpály culture, the horizon being defined by the Hungarian research as the Proto-Tiszapolgár phase of the Herpály culture (N. Kalicz, P. Raczky 1984, p. 133; F. Horvath 1987, p. 42).

Among the features of this stage we mention the gradual disappearance of painted pottery, the emergence of decorative motifs and of certain pottery forms that will be characteristic for the Tiszapolgár culture. On the other hand the continuity of the subsistence system, the pottery types that originate in the earliest stages of the Herpály culture are features that are thought to be essential.

These materials that were contained previously in the Tiszapolgár A stage (I. Kutzian 1972, p. 183-194) are now seen as Tisza IV (N. Kalicz, P. Raczky 1987, p. 27) or Tisza V (F. Horvath 2005, p. 68) and compared to the first part of Vinča D2. The elements like the ones described in the Proto-Tiszapolgár stage, were not highlighted in the sites assigned to the Suplac group, but, instead there

appear in independent sites on the area of Şimleului Depression, defined by us as Tiszapolgár A (S. Băcuet-Crişan 2006, p. 24-28). We made these observations in order to integrate chronologically the discoveries from Suplac and Porţ, the third stage could have evolved in parallel to Vinča D1.

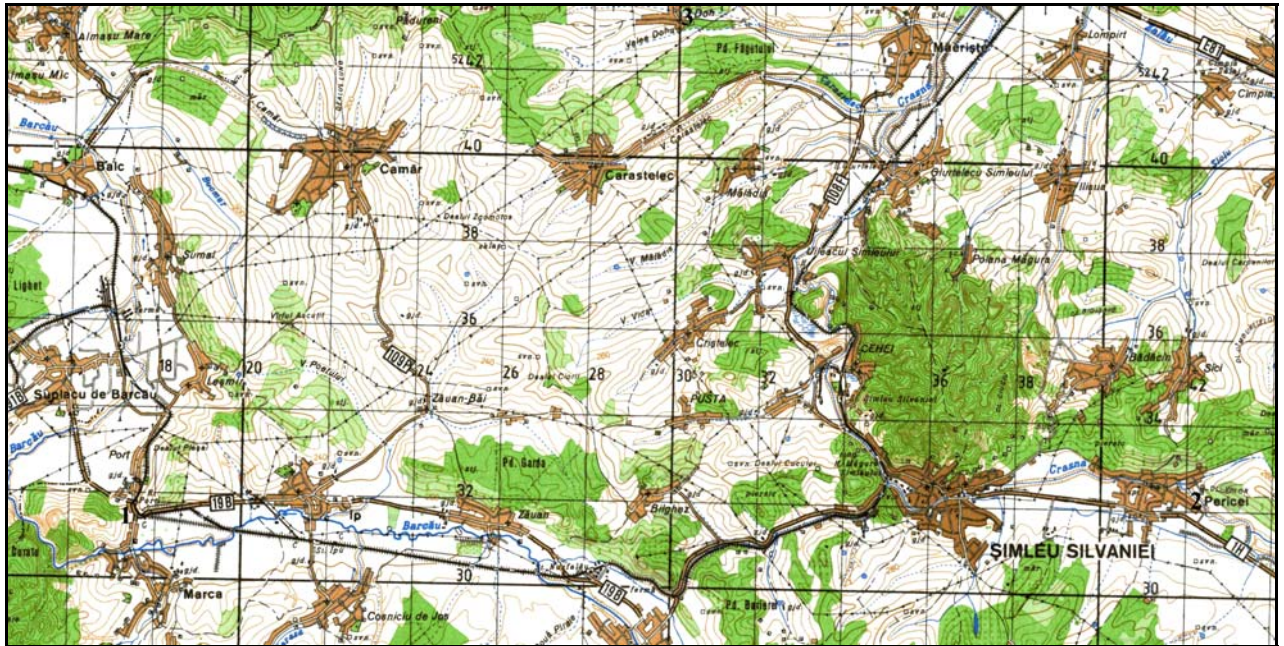
The geographical setting and especially the closeness to the bitumen deposits from Derna (I. Mac, P. Idu 1992, p. 52) the development, like no other community in the area did, the polished stone industry are some of the hallmarks that justify the long evolution of the community from Suplac (perhaps up to the emergence of the first Tiszapolgár A communities), the various contacts and the likeliness of the influence of other phenomena (the Tăulaş pottery).

As the Cluj group was initially defined on the grounds of some desultory materials collected in small rescue interventions, without general references on the development of the community, the two sites from Pericei and Suplac/Porţ are able to show the evolution and the character of the material and spiritual culture up to the dawn of the developed Eneolithic.

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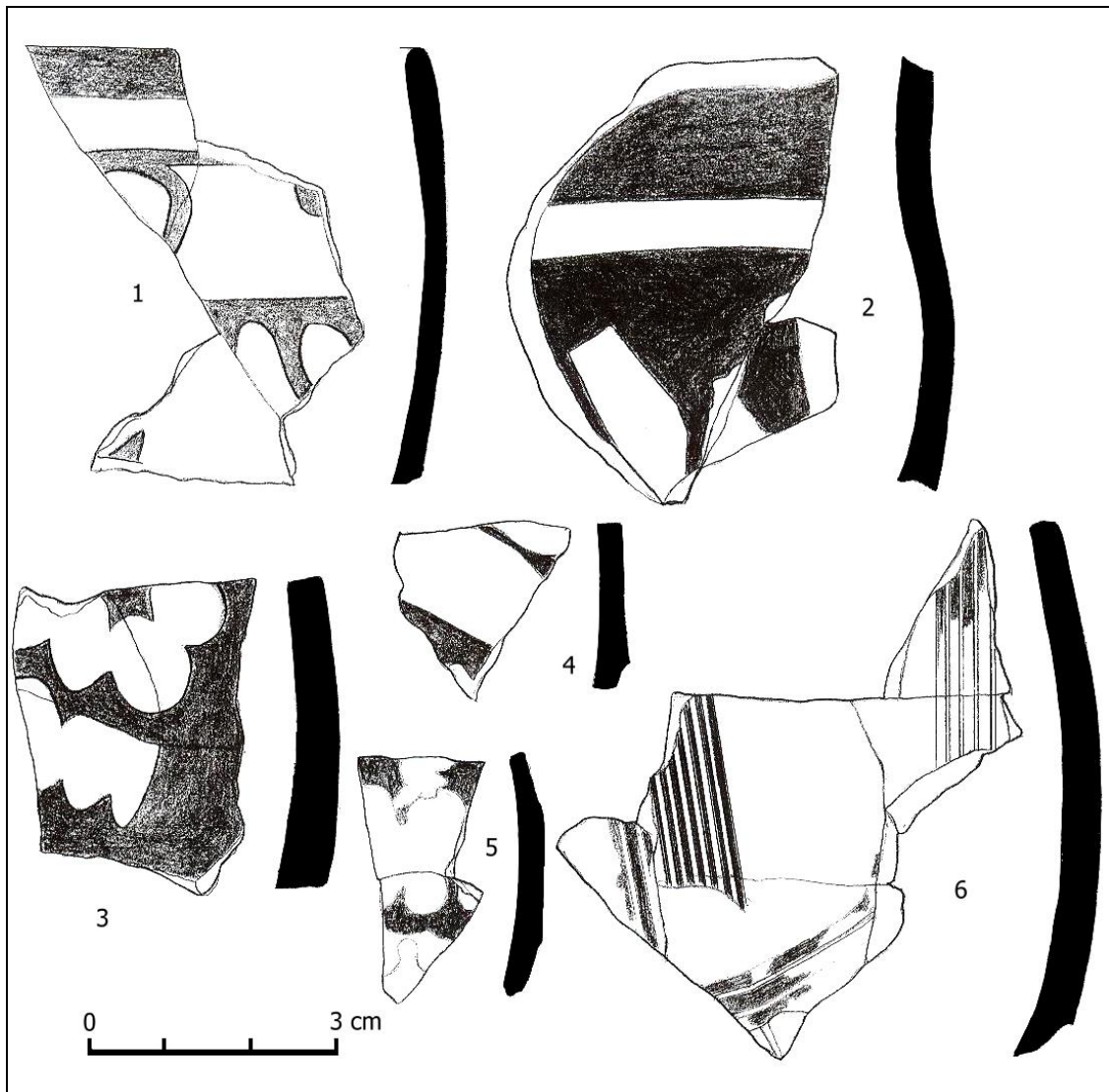
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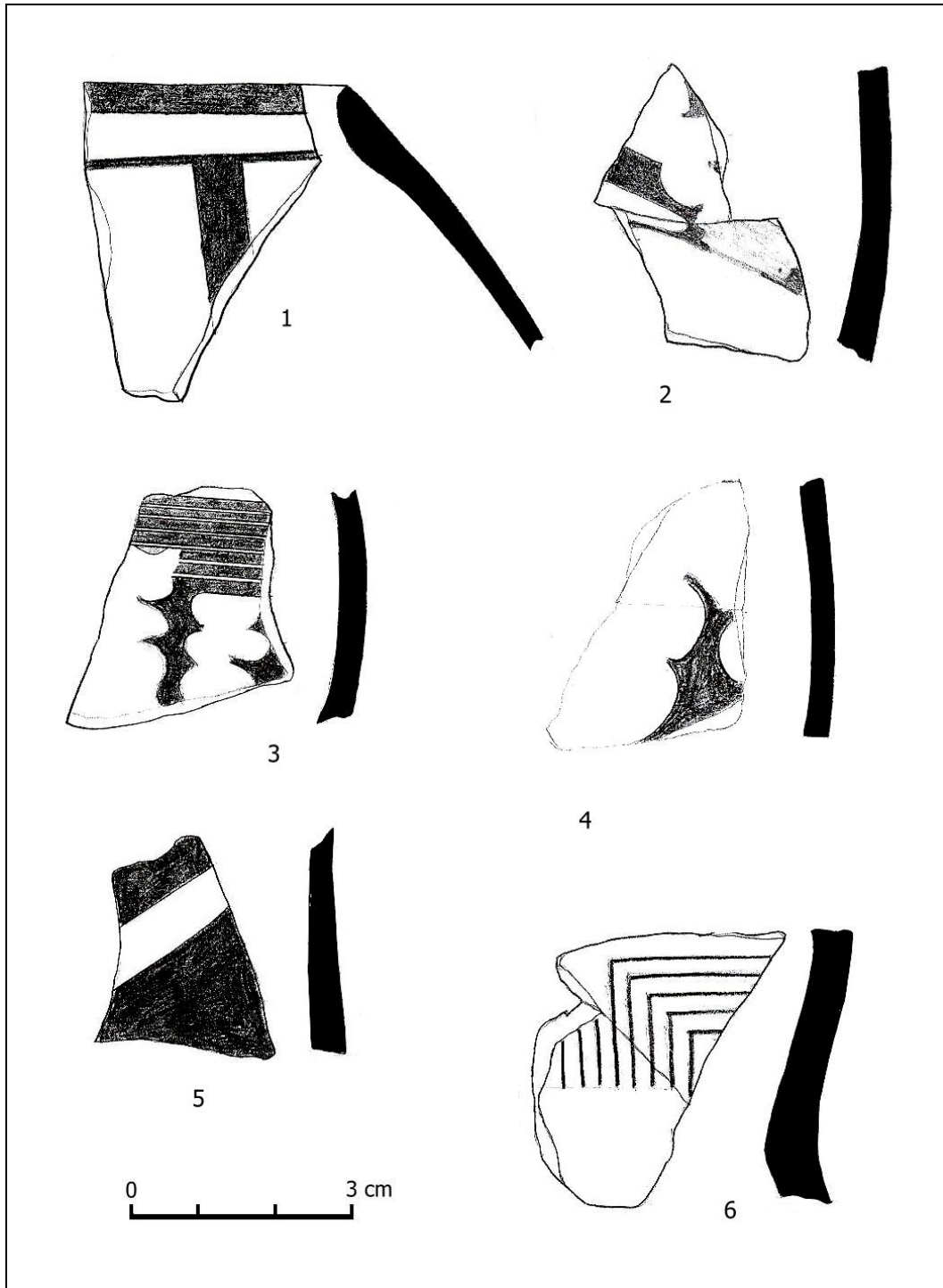
Pl. 1. Șimleu Depression (1 - Poț; 2 - Pericei; 3 - Doh).
Depresiunea Șimleu (1 - Poț; 2 - Pericei; 3 - Doh).



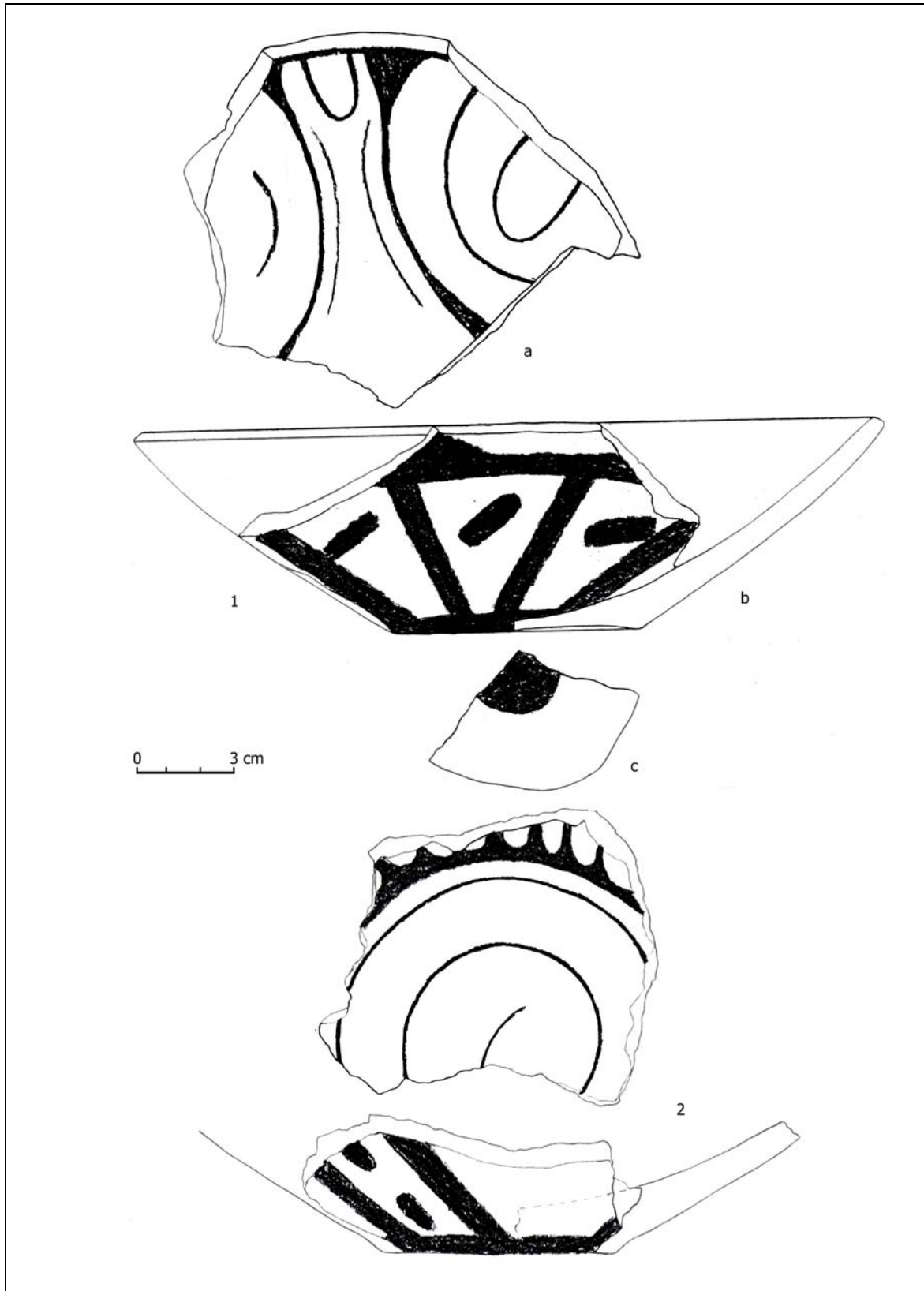
Pl. 2. Painted pottery from Doh «Râturi».
Ceramică pictată de la Doh «Râturi».



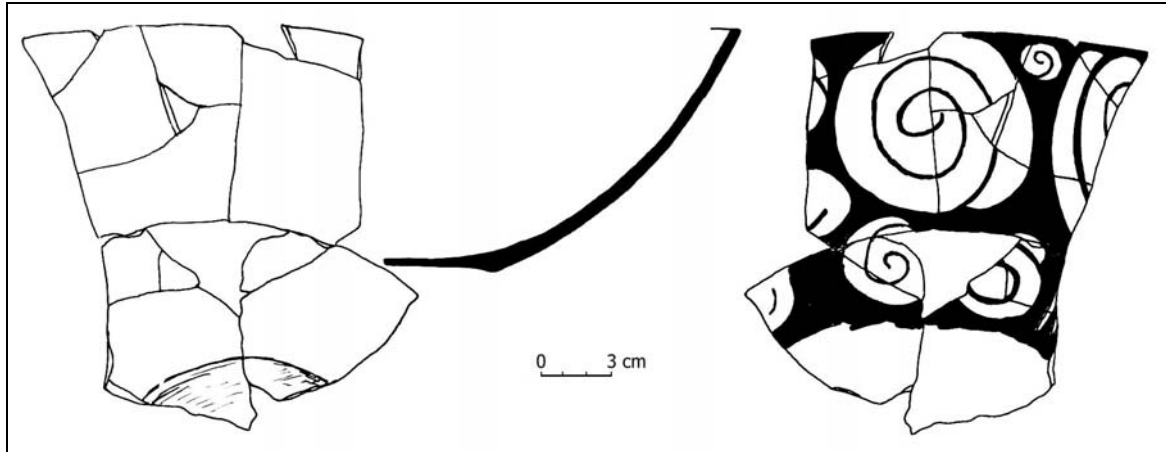
Pl. 3. Painted pottery from Doh «Râturi».
Ceramică pictată de la Doh «Râturi».



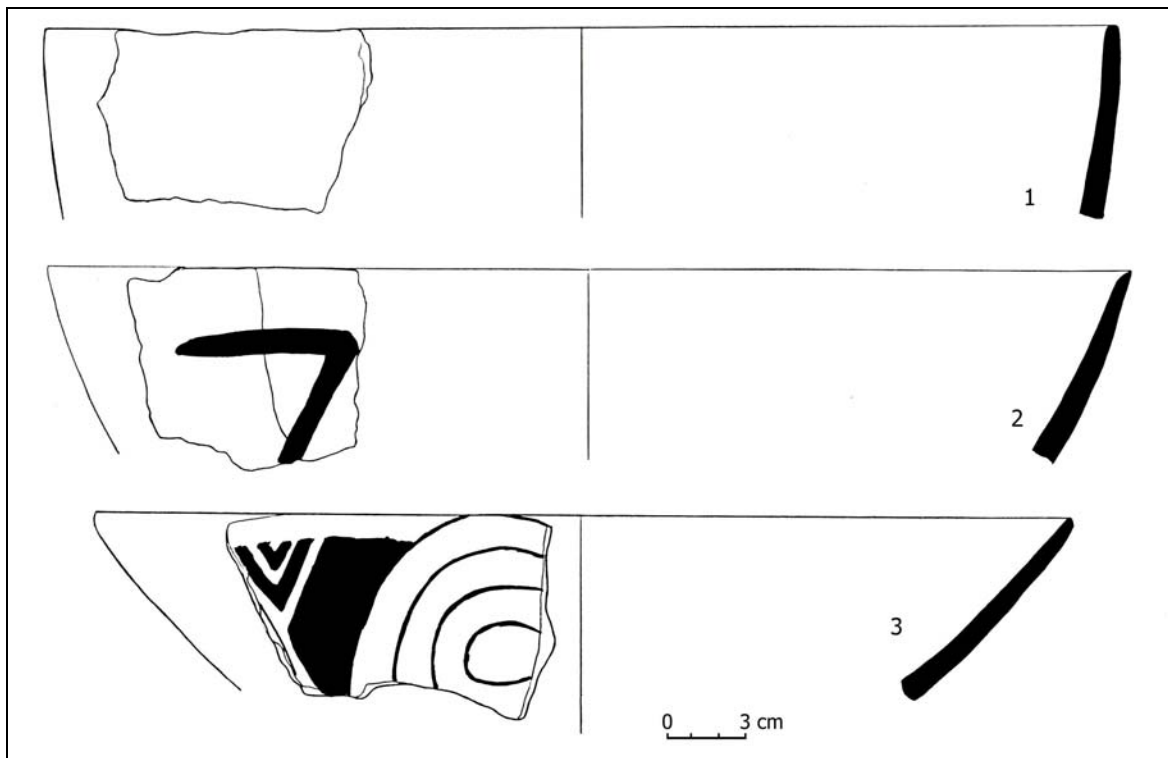
Pl. 4. Painted pottery from Doh «Râturi».
Ceramică pictată de la Doh «Râturi».



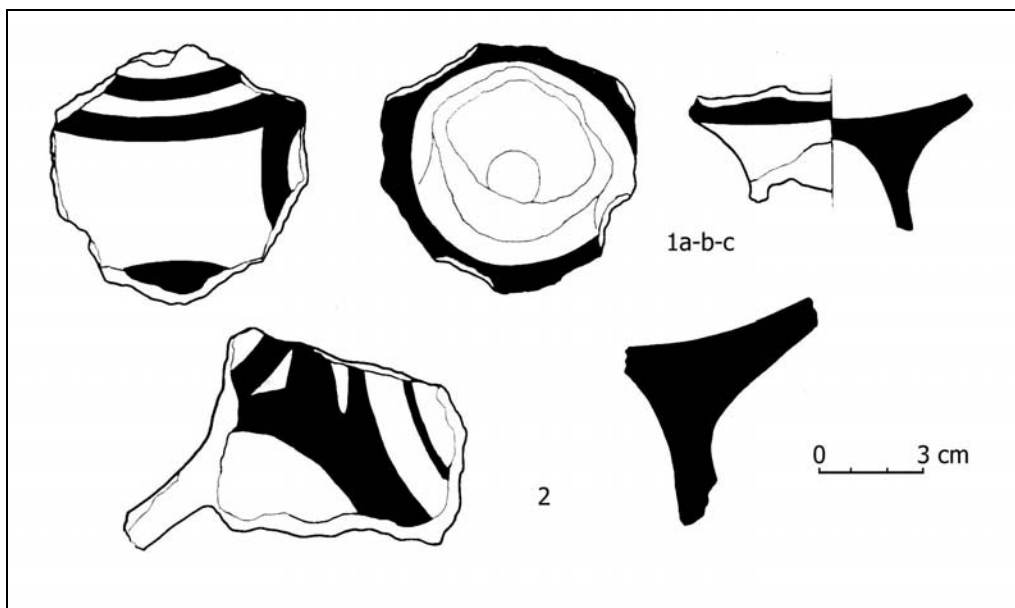
Pl. 5. Painted pottery from Pericei «Keller tag» - L7.
Ceramică pictată de la Pericei «Keller tag» - L7.



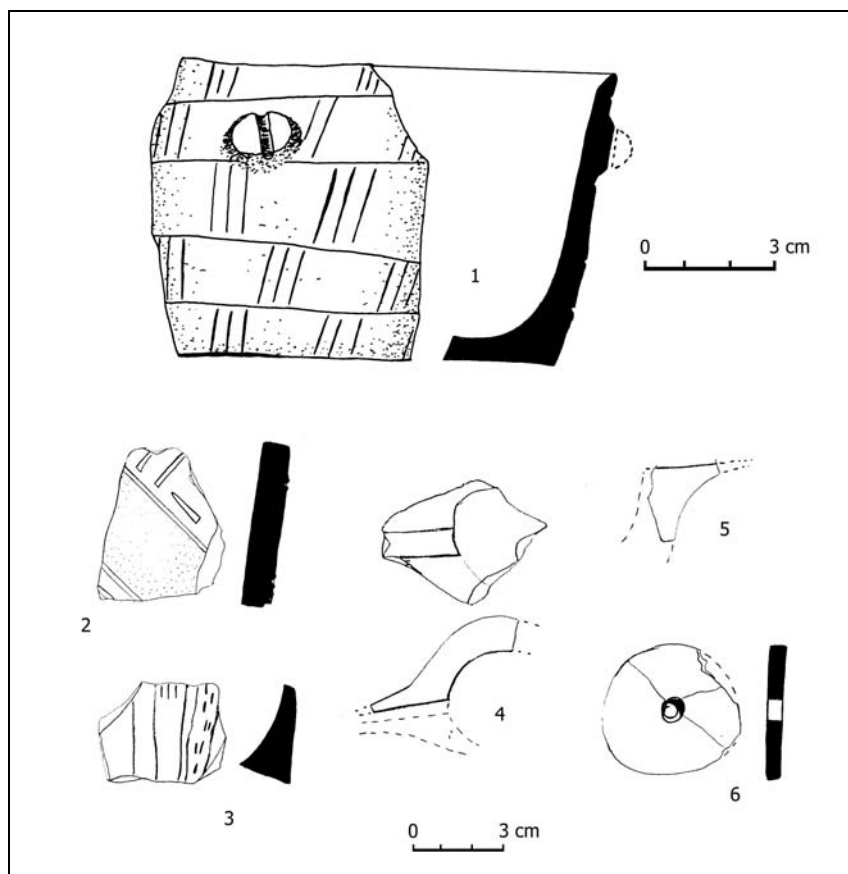
Pl. 6. Painted pottery from Porț «Corău» - M16.
Ceramică pictată de la Porț «Corău» - M16.



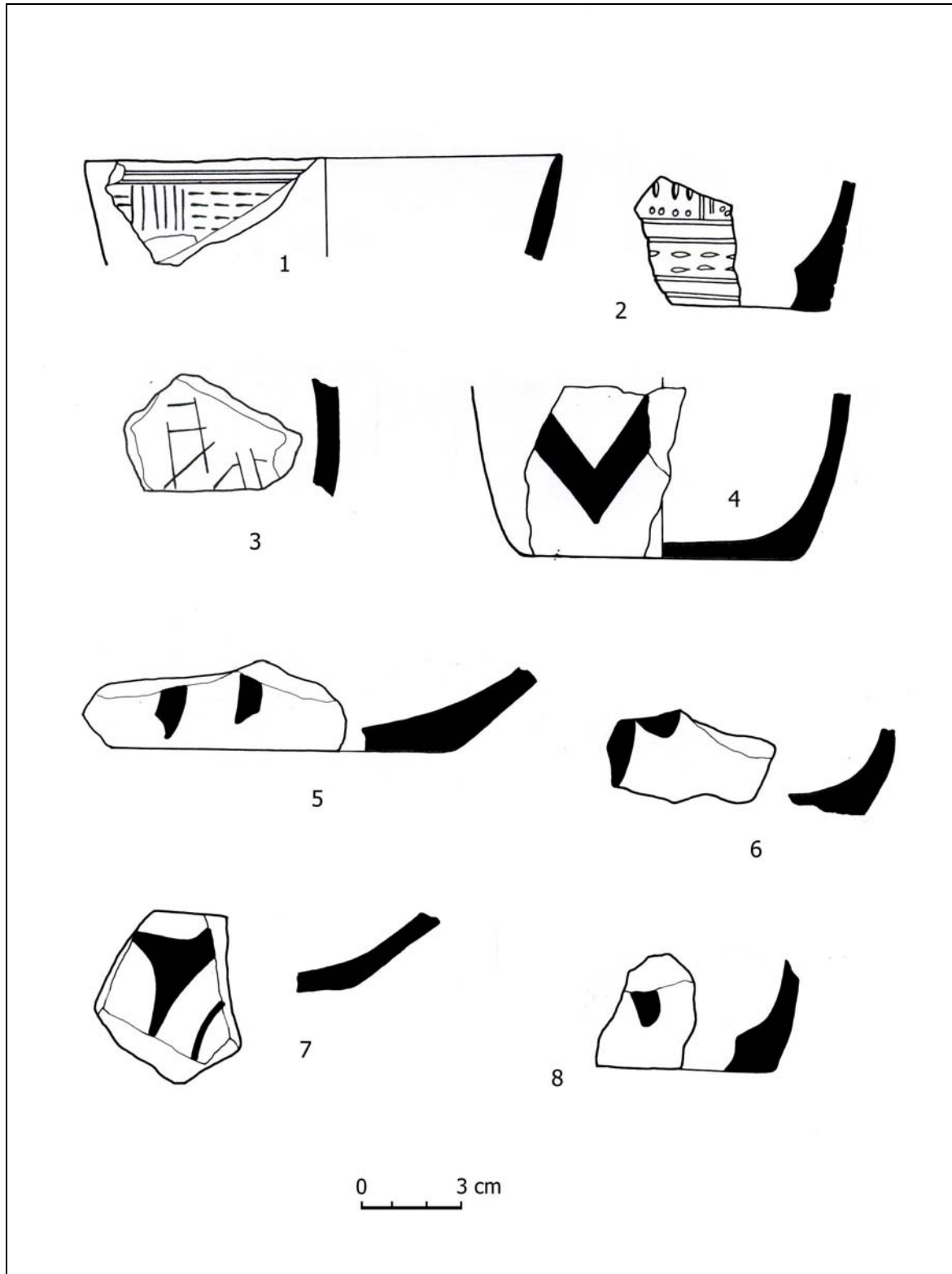
Pl. 7. Painted pottery from Porț «Corău» - M18.
Ceramică pictată de la Porț «Corău» - M18.



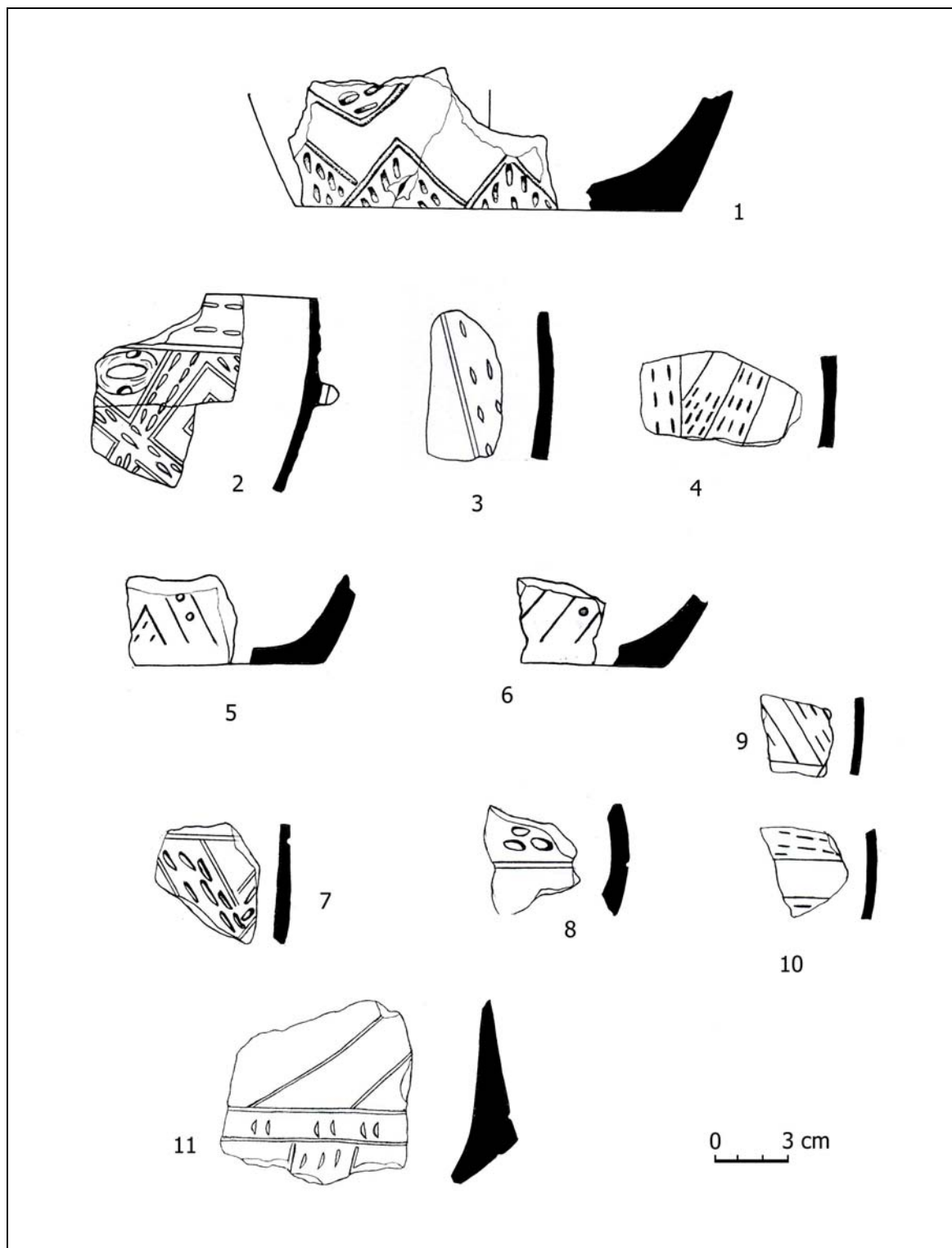
Pl. 8. Painted pottery from Port Corău» - M18.
Ceramică pictată de la Port «Corău» - M18.



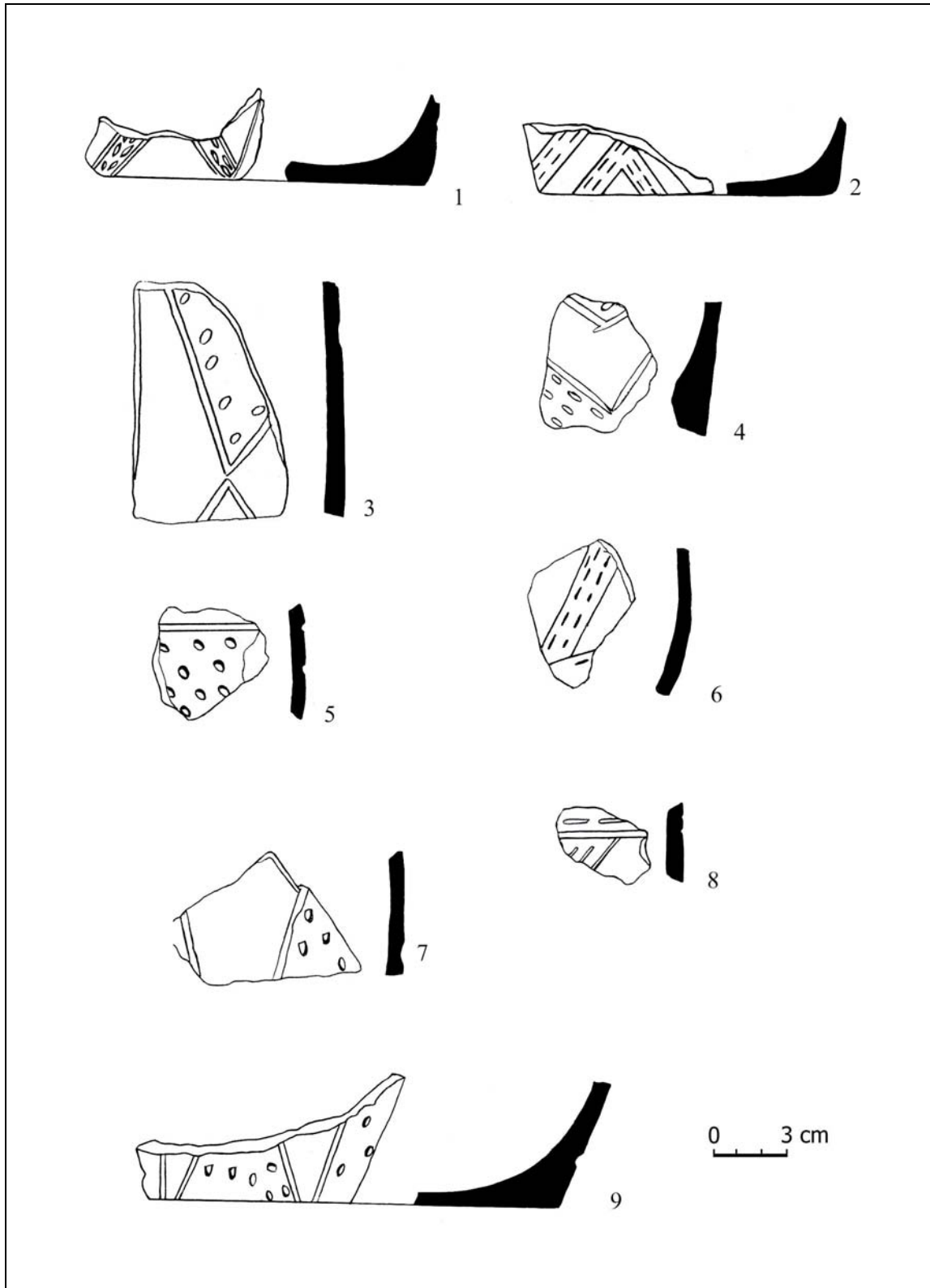
Pl. 9. Incised pottery from Pericei «Keller tag» - L5, L6 (1-2).
Ceramică incizată de la Pericei «Keller tag» - L5, L6 (1-2).



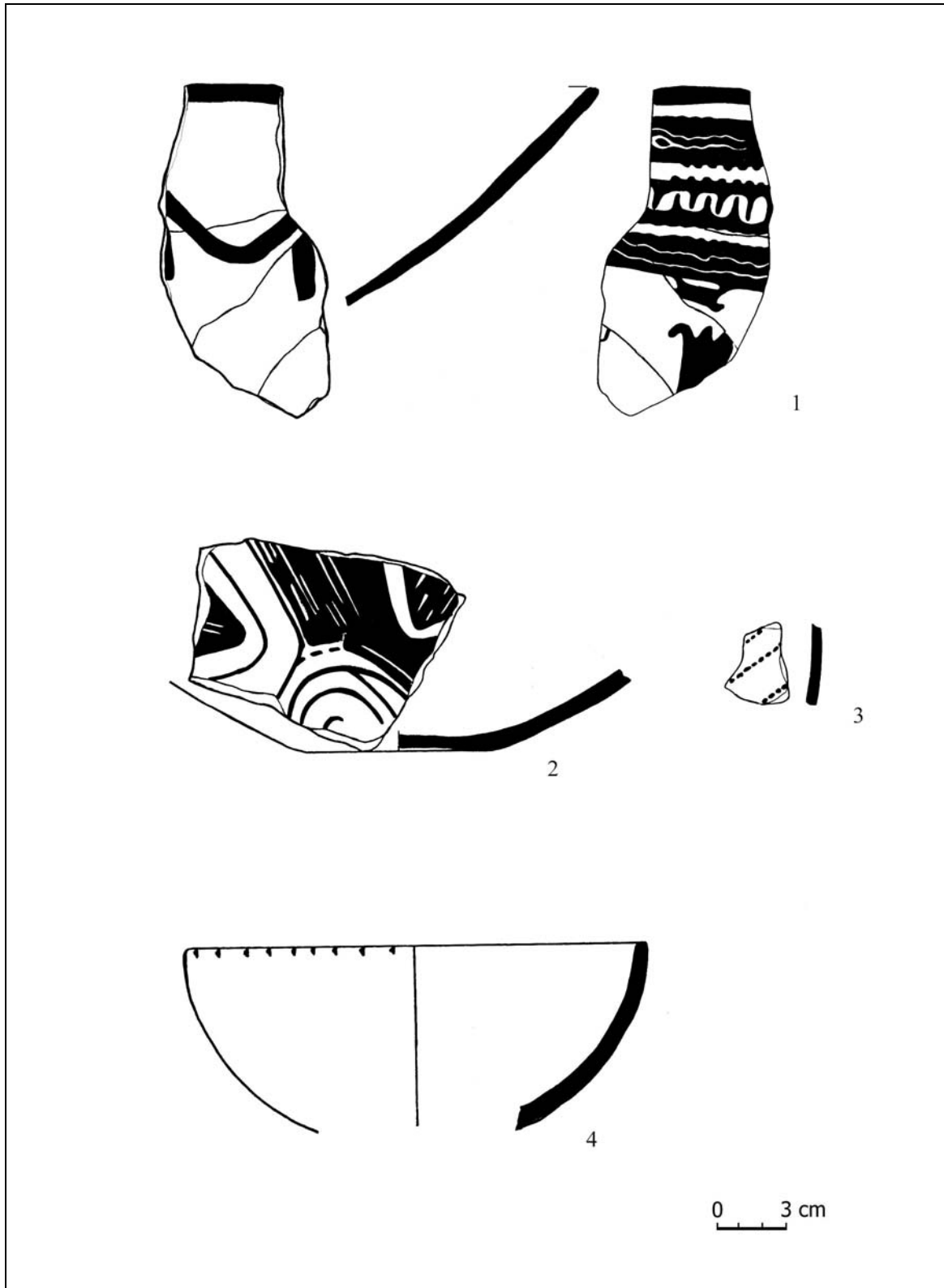
Pl. 10. Incised and painted pottery from Pericei «Keller tag» - C68.
Ceramică incizată și pictată de la Pericei «Keller tag» - C68.



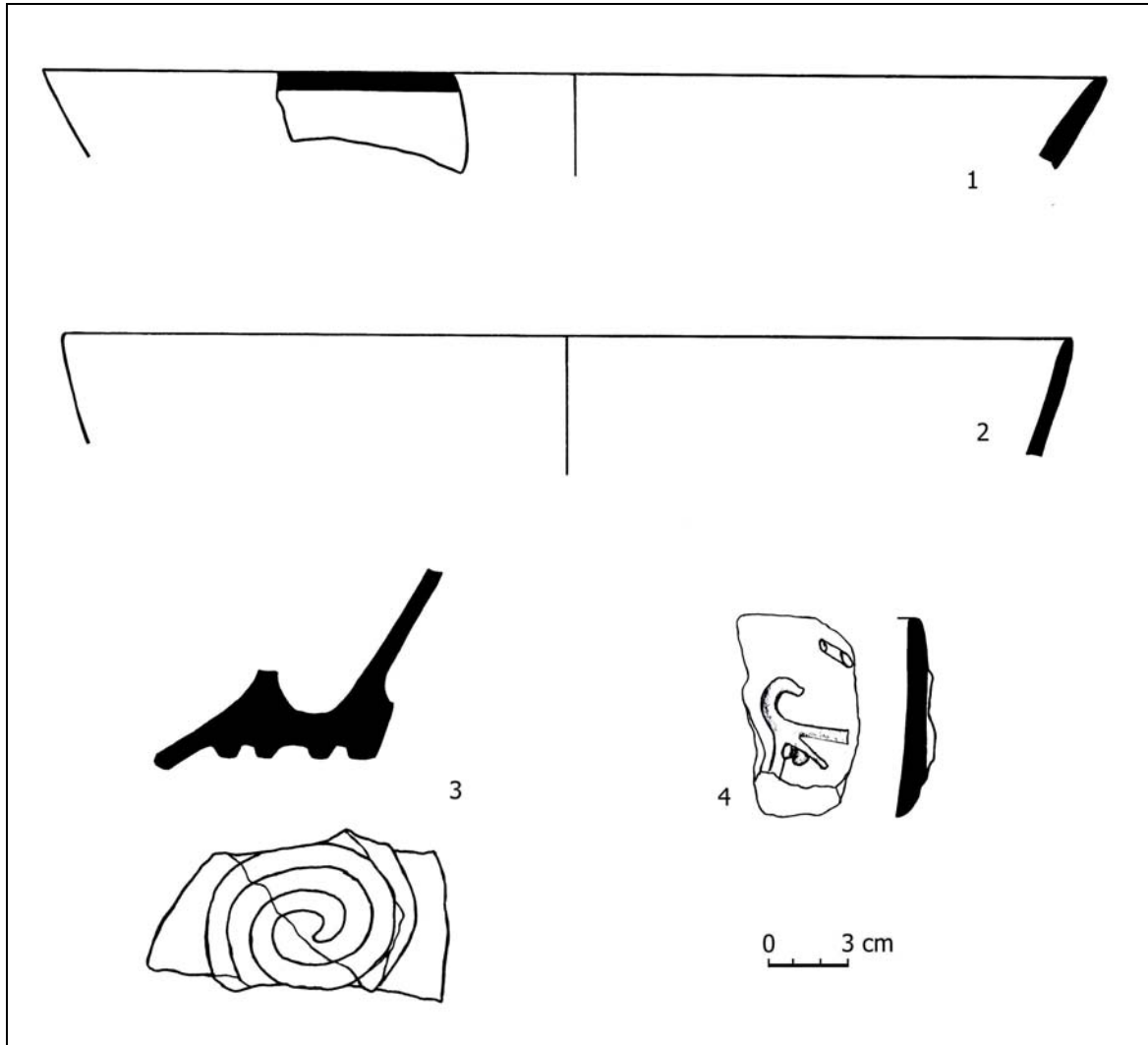
Pl. 11. Incised pottery from Poț «Corău» - level.
Ceramică incizată de la Poț «Corău» - nivel.



Pl. 12. Incised pottery from Porţ « Corău » - level.
Ceramică incizată de la Porţ «Corău» - nivel.



Pl. 13. Painted pottery from Porț « Corău » - M5.
Ceramică pictată de la Porț «Corău» - M5.



Pl. 14. Painted pottery and applications from Poșt «Corău» - M5.
Ceramică pictată și aplicații de la Poșt «Corău» - M5.

Abrevieri

ACMIT	Anuarul Comisiunii Monumentelor Istorice, Secția pentru Transilvania, Cluj-Napoca
AIGR	Anuarul Institutului Geologic al României, București
AJA	American Journal of Archaeology, Boston
AJPA	American Journal of Physical Anthropology, New York
Aluta.	Aluta, Sfântul Gheorghe
AMM	Acta Musei Meridionalis, Vaslui
AMN	Acta Musei Napocensis, Cluj-Napoca
AMP	Acta Musei Porolissensis, Zalău
AMT	Acta Musei Tutovenss , Muzeul "Vasile Pârvan" Bârlad
AnB	Analele Banatului S.N., Timișoara
AO (SN)	Arhivele Olteniei, Serie Nouă, Craiova
ARCIFE	Academia RSR, Centrul de Istorie Filologie și Etnografie, Seria Antropologică, Craiova
Argessis	Argessis, Studii și comunicări, Pitești
Apulum	Apulum, Alba Iulia
ArchB	Archaeologia Bulgarica, Sofia
ARCS	Annals of The Royal College of Surgeons, Londra
ArhMold	Arheologia Moldovei, Iași-București
ArheologijaSofia	Arheologija. Organ na Arheologičeskija Institut i Muzej, Sofia
ARMSI	Academia Română. Memoriile Secțiunii Istorice, Seria III, București
AS (IMP)	Archaeological Series (International Monographs in Prehistory)
B(M)SAP	Bulletin et Mémoires de la Société d'Anthropologie de Paris, Paris
BA	Biblical Archaeologist, Atlanta
BAI	Bibliotheca Archaeologica Iassensis, Iași
BAR	British Archaeological Reports, Oxford
BAR (BS)	British Archaeological Reports, British Series, Oxford
BAR (IS)	British Archaeological Reports, International Series, Oxford
BF	Before Farming, United Kingdom
BFSC	Buletinul Facultății de Științe, Cernăuți
BibIThr	Bibliotheca Thracologica, București
BMA	Bibliotheca Musei Apulensis, Alba Iulia
BMG	Bibliotheca Musei Giurgiuvensis, Giurgiu
BMN	Bibliotheca Musei Napocensis, Cluj-Napoca
BMJTA	Buletinul Muzeului Județean "Teohari Antonescu", Giurgiu
BMSAP	Bulletins et Mémoires de la Société d'Anthropologie de Paris, Paris
BRGK	Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt am Main
BSA	Annual of the British School of Archaeology at Athens, Atena
BSPF	Bulletin de la Société Préhistorique Française, Paris
BSSC	Buletinul Societății Științifice din Cluj, Cluj-Napoca
CA	Cercetări Arheologice, București
CAANT	Cercetări Arheologice în Aria Nord-Tracă, București
CCDJ	Cultură și Civilizație la Dunărea de Jos, Călărași
CI	Cercetări Istorice, Iași
CIAAP	Congrès International d'Anthropologie et d'Archéologie Préhistoriques, Bruxelles
Cronica	Cronica Cercetărilor Arheologice, București
Dacia (NS)	Dacia (Nouvelle Serie). Revue d'Archéologie et d'Histoire Ancienne, București
DocPraeh	Documenta Praehistorica, Ljubljana
Drobeta	Drobeta, Drobeta Turnu-Severin
EJA	Journal of European Archaeology, London

ERAUL	Etudes et Recherches Archéologiques de l'Université de Liège, Liège
Eurasia	Eurasia Antiqua, Berlin
IJO	International Journal of Osteoarchaeology, Wiley Interscience.
IJNA	International Journal of Nautical Archaeology, London
INA	Institute of Nautical Archaeology, Drawer
Izvestija	Izvestija na Arheologiskija Institut, Varna
IzvestijaVarna	Izvestija na Narodnija Muzej (Izvestija na Varnenskoto Arheologičesko Družestvo), Varna
JAS	Journal of Archaeological Science
JEA	Journal of European Archaeology, London
JFS	Journal of Forensic Sciences, West Conshohocken
JMA	Journal of Mediterranean Archaeology, London
JWM	Journal of Wildlife Management, Texas
Materiale	Materiale și Cercetări Arheologice, București
MAU	Materiali z Antropologij Ukraini, Kiev
MCA (SN)	Materiale și Cercetări de Arheologie (Serie Nouă), București
MemAnt	Memoria Antiquitatis, Piatra Neamț
MM	Mesolithic Miscellany, Wisconsin
MNIT	Muzeul Național de Istorie a Transilvaniei
OJA	Oxford Journal of Archaeology, Oxford
PA	Probleme de Antropologie, București
PRIA	Proceedings of the Royal Irish Academy, Irlanda
PTRS	Philosophical Transactions of the Royal Society of London, Londra
PZ	Prähistorische Zeitschrift, Leipzig-Berlin
RDAC	Report of the Department of Antiquities, Cyprus, Lefkosia
SCA	Studii și Cercetări de Antropologie, București
SCIV(A)	Studii și Cercetări de Istorie Veche (și Arheologie), București
SE	Sovetskaja Etnografija, Moscova
SP	Studii de Preistorie, București
StudPraeh	Studia Praehistorica, Sofia
Tor	Tor. Tidskrift för arkeologi – Journal of Archaeology, Uppsala
VAH	Varia Archaeologica Hungarica, Budapesta



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Valentin RADU - Atlas for the identification of bony fish bones from archaeological sites, Editura Contrast, București.

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