

“LUCIAN BLAGA” UNIVERSITY OF SIBIU
FACULTY OF HISTORY AND PATRIMONY
INSTITUTE FOR THE STUDY AND VALORIFICATION
OF THE TRANSYLVANIAN PATRIMONY IN EUROPEAN CONTEXT

ACTA TERRAE SEPTEMCASTRENSIS

IX



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SEPTEMCASTRENSIS**

IX

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**PRELIMINARY CONSIDERATIONS REGARDING VINČA
ANTHROPOMORPHIC FIGURINES DISCOVERED IN
ARCHAEOLOGICAL SITE LIMBA-OARDA DE JOS, SECTORS:
BORDANE, SESU` ORZII AND VĂRĂRIA (ALBA COUNTY)**

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***Keywords:** anthropomorphic plastic, Vinča, Transylvania, classification, functionality, symbolism.*

***Abstract:** The present paper is a preliminary study regarding the early Vinča anthropomorphic figurines discovered in site of Limba-Oarda de Jos during archaeological campaigns from 1995-2001. Proposals for classification based on morphological-style, technologic-functional and symbolist are treated separately. A special emphasis is given to the presentation of the main general features of the artifacts that comprises the category known as anthropomorphic plastic. The description of type, manufacturing technologies, the specific anatomical features, the specific characteristics are presented by authors. Finally, are advanced, generically, some assumptions most frequent disseminated in the literature regarding the significance of these artifacts, respectively short interventions with similar findings analogies from Transylvania and Banat.*

Introduction

The archaeological sites from Limba-Oarda de Jos are well-known in archaeological bibliography, older and recently published¹. The site is distinguish from others by the thickness and composition of archaeological deposits belonging to the Neolithic era (early and middle Neolithic); by the advantageous location within Middle Valley of Mureș. This location gave the quality of the "key station", very important in understanding of the Neolithic complex processes from Transylvania Intracarpethian. But, more than normal with individual features provided by the richness of special finds belonging to anthropomorphic plastic representations, particularly of material deposits belonging to Vinča culture.

This special particularity of the site was constantly been revealed during reports publication of archaeological researches, respectively of results obtained during seven systematically research campaigns (1995-2001), but also after surface researches carried out in '70 years. The high number of anthropomorphic pieces discovered has determined us to organize a thematically exhibition. The exhibition was organized in

¹ See on this topic a complete bibliography at Ciută 2009; 2009a. Here are also an overview of research history, the sectorisation, toponymy, topography and geo-morphological particularities of the habitat.

1999 being hosted by Alba Iulia University within its didactical exhibition space². More important was the fact that we took advance to attract students from *Archaeology specialization* to study this artifacts category and also to make them dissertation works related to this topic³.

Regarding the plastic art from Vinča culture were been developed a series of special papers, studies and articles which addressed issues to this highly complex from different points of view⁴.

In the next lines I will try to present some preliminary considerations regarding this particular category of artifacts found within archaeological deposits (and not only), even from view of spiritual meanings that have been consistently emitted about pieces functionalities. The present study does not claim to be an exhaustive one because not comprises all the pieces found in the site nor does it aims to advance critical judgments about the place and role of this category of artifacts in the site, but also within the complex phenomenon of Vinča culture. These approaches will be addressed later in this study, with the exact mention of the context and the stratigraphic position of each pieces illustrated.

In 1995 at the beginning of systematic research at Limba, were very little known about the early phases of Vinča culture in Transylvania⁵, but later during the researches, have appeared a number of relevant studies which intended to clarify the problem of genesis and evolution of early stages of Vinča culture in this area⁶. These were based on extensive studies made on materials from different archaeological sites mainly located in area of Mureş River, Limba-Oarda de Jos being one of them. In light of these, the aspect of Vinča culture from Transylvania reveals as a distinct cultural entity, born from a strong inflow of early Vinča bearings (phase A) from Banat who ascended in southwest and central

² On that occasion, were been exposed, more than 60 pieces belonging to Neolithic anthropomorphic plastic from different sites (Limba, Alba Iulia-Lumea Nouă, Tăualaş, Ocna Sibiului, Şeuşa). Overwhelming majority were came from Limba (over 45 pieces!): idols, statues, human representations on the walls of vessels, prosopomorfe caps. As can be seen this research was not only in the fourth year running, the next three years was at least as rich in such discoveries. Unfortunately during their exhibit, some of these pieces together with other artifacts from the exhibition, were been stolen (it was a criminal act); the criminal file is still open, the authors being still unknown.

³ A first graduation paper with title: *Plastica antropomorfă din cadrul sitului arheologic de la Limba*, was presented by Cristian T. Florescu. In 2000, the same author presented a disertation paper on this topic: *Particularităţi ale plasticii antropomorfe vinciene din sud-vestul Transilvaniei – Plastica antropomorfă descoperită în situl arheologic de la Limba (com Ciugud, jud. Alba)*.

⁴ A review of basic bibliography, related to this problem, see at Luca 1998, p. 52 sqq; Suciú 2009, 207 sqq; Draşovean 1998

⁵ Comparing with Banat area, much better researched at the present time: Lazarovici 1970; 1977; 1977a; 1979; 1981.

⁶ Luca 1999; 2001; Luca et alii 2000; 2000a; Suciú 2009. With special attention to settlements from Romos, Tărtăria, Balomir and Limba.

Transylvania⁷ following the corridor of the Mureş River. Consequently it was revealed a distinct evolution from the second stage of the first phase of the culture (Vinča A2) to the second stage of the intermediate phase (Vinča B1-B2). In circumstances in which Turdaş culture was not born earlier than phase B2 of Vinča culture as was demonstrated by stratigraphic correlations and current cultural realities from the Middle Mureş River⁸.

The plastic figurines were also the subject of particular attention in an extensive paper of well-known German scientist S. Hansen, published in 2007. With this occasion several pieces were been published for the first time⁹.

Gh. Lazarovici has made in the years `70's an initial and general classification on category of Vinča plastic figurines from Banat¹⁰: *anthropomorphic idols, idols and perforated amulets, zoomorphic idols, small cult altars and other cult objects*. More recently it was proposed a more simplified classification which includes two categories: ***anthropomorphic idols*** (with subcategories as anthropomorphic figurines of column type, anthropomorphic figurines (cylindrical and prismatic), anthropomorphic figurines with mask) and ***other anthropomorphic representations*** (with subcategories as: prosopomorphic lid vessels and anthropomorphic representations with representations in relief on ceramic walls¹¹).

The most frequent morphological and stylistically criteria of typological classification used by authors whose main aim was the problem of Neolithic plastic figurines will be associated (or even replaced!) frequently with technological-functional and/or contextual¹² which is more appropriate in terms of analysis of a large variety of artifacts and of each one individualized separately. The risk of falling into an ineffective mannerism, for the sake of mannerism and the dependence of tables and databases, it determined us to opt for this alternative, preliminary, at least in this first phase. Finally, the analysis will be conducted in a manner which deals also the issue symbolism that transcends the morphological significance¹³.

⁷ Luca 1997; 1998; 1999; 2001; Luca et alii 2000; 2000a, 2001; 2002 etc.; Paul, Ciută 1998; 1999; 2000; Suciú 2009.

⁸ Luca 1997, 73; Luca et alii 2000; 2000a.; Suciú 2009.

⁹ Hansen 2007. This was an ample habilitat disertation, held in 2002, made by the author on the analytical study of Neolithic anthropomorphic plastic in Mesopotamia, Anatolia and the Balkans.

¹⁰ Lazarovici 1979, 85-105; Bălănescu, Lazarovici 1979; Luca 1997.

¹¹ Florescu 2000. This classification, simple and easy to use, can be optimized.

¹² Regarding this topic see Monah 1997. There is a direct link between manufacturing technology and duration of use of such artifacts. Author is proposing the separation of figurines, summary confection, incomplete firing and only for short occasionally uses; with figurines of high quality clay, very well shaped, fired and polished, for an extended use.

¹³ Hockmann 1968; Gimbutas 1973.

Discussions

In this study, we aim to approach the subject related to artifacts belonging to the first category from Limba-Oarda de Jos¹⁴, that of the *anthropomorphic idols* (namely the fourth category); and that of *other cult objects*, the lid vessels with prosopomorph representations, anthropomorphic protoms (from vessels or altars) and plastic representations of humans on the pottery, which in our view belongs also to first category.

Passing over all aspects related to sites division from Limba-Oarda de Jos as well the distinct stratigraphic succession belonging to Vinča culture from these sites complex¹⁵ we have to reveal some aspects regarding the anthropomorphic figurines plastics. A first significant aspect to be revealed about anthropomorphic plastic is the *dominant nature* of this category compared with that of *zoomorphic idols*, the report of them being 10 to 1. This fact, revealed after seven research campaigns can be a relevant part only, which takes the current state of research, even in conditions in which were excavated more than 200 square meters from the whole site. However, the obvious balance in favor of anthropomorphic plastic certainly will lead at release of working hypothesis about the role of these artifacts in the daily lives of early Vinča communities that have habitat here; and also to the system of their specific ideological-spiritual beliefs. A similar situation at least, the numerical ratio between two categories was recorded in the eponymous site from Vinča as was publicized in the volume dedicated to plastic figurines; where, looking on the general relationship between these two groups (597/20) we state a larger difference, respectively that of the net dominance of plastic anthropomorphic represented by anthropomorphic idols. We registered the same situation within anthropomorphic plastic figurines from Limba-Oarda de Jos, respectively the predominance of anthropomorphic idols category, which also, was classified by Gh. Lazarovici, in subcategories, as follows: *cylindrical idols, idols flat or prismatic, plastic model idols, idols with mask*¹⁶.

Another significant aspect is that of the *domestic character of the anthropomorphic plastic* from Limba-Oarda de Jos. Most of the pieces belonging to this category were been found in cultural contexts, mainly of them interpreted as living spaces, such as surface houses and pit houses, because the morphology and specific materials discovered within.

Obvious differences were recorded in terms of technology of anthropomorphic plastic respectively on the focus on the issues of: clay type, type of tempers, firing

¹⁴ It is appropriate to mention that the pieces what making up the subject of this study come exclusively from the sectors: Bordane, Şesu Orzii and Vărăria; sectors characterized by the most relevant and complete stratigraphy and excavations that have been concentrated in the years 1995-2001.

¹⁵ On this topic see Ciută 2009; 2009a. In this context I want to thank to Mr. Doru Sabau and to my colleague Calin Şuteu for their courtesy with which they have provided photos related to subject of to study. Also I want to thank to Ms. Edith Mantea and Leontina Calian, for the drawing in ink of drawings made in pencil.

¹⁶ Lazarovici 1979, p. 85-107.

type and anthropomorphic elements representation (modeling, incision, excision) but even treatment after the firing (slip, polishing and painting). In most cases the type of pottery from which was made the anthropomorphic plastic is from a good and very good quality. Homogeneous clay, well stirred, tempered in most of the cases with small sand grain.

But there were situations in which we notice the vegetal temper such as: chaffs, hulls or spikes which were left its specific imprint on the ceramic surface.

In most of the cases burning was of good quality, reducing firing (and mixed) and usually with artifacts with dark colors, brown gray to black, showing the same quality as that of the ceramic. Subsequent treatment of the ceramic surfaces is different from the pieces that were only smoothed to those who benefited by a special exterior slip (fig. 2) while some pieces still retain traces of later painting (fig. 21-22).

Regarding the artistic aspect creation, we note different trends, from the pieces whose artist has paid particular attention thorough accuracy of anatomical elements, which sometimes has an overflowing realism (fig. 1-2; 28-29) to pieces where sketchiness and geometry elements predominates (fig. 8); and even to the abstraction style of the anatomical features of pieces (*Venus type idols* fig. 13; 18).

The fragmentary nature of these pieces is another feature on which it is worth to insist. Basically, from a simple view, there are anthropomorphic figurines which are incomplete. On this particular item there were a number of previous hypotheses, this feature being explained as a result of different causes: the manufacturing technology (with separate pieces, unified before burning), functionality (which have the purpose of ritual broke of pieces used within ceremonials with ritual significance, black or white magic). Even in different domestic practices as a result of intentional abandonment or accidental destruction of house, either because of the archaeological context with particular condition preserving. This particularity of an incomplete stage of pieces is that which make hard to create a morphological- typological classification. Finally, another parameter which make difficult to realize such a classification is that of different sizes of pieces.

The morphological-style criterion of typological classification of the artifacts and the most frequently used by authors who have dealt with the issue of Neolithic plastic figurines will be frequently associated (or even replaced!) with that of technological-functional and/or contextual, more appropriate in terms of the large variety of artifacts analyze each one individualized. As we have already mentioned, the risk of falling into an inefficient mannerism has determined the option for this alternative.

The larger variety of anthropomorphic idols is that of cylindrical type (about 50% from total) having a well evident head, quite often with occipital area strongly profiled and with a pointing up face, sometimes with a triangular mask quite easily distinguishable. Also the eyes and the mouth was made through a single or double incisions (oblique and /or horizontal), with nose and ears only summary sketched.

The net domination of cylindrical idols is an additional argument of the early placement of Vinča plastic within general evolution of this cultural phenomenon¹⁷. In addition, the presence of the relatively high number of idols with steatopigia elements (fig. 13, 17-18) and with analogues in Criș culture from Transylvania¹⁸, but also from other outside areas from Carpathians, prove the still strong presence of Starčevo remnants evidences. In the case of artifact which we named *Venus from Limba* (fig. 13), we noticed a harmonious junction between Starčevo and early Vinča elements, all this showing a balanced symbiosis, a mixture of two conceptually different patterns where Vinča elements tend to impose (by triangular mask oriented up, by flattening of top of head which form the upper edge of the mask, by the arms construction¹⁹ in an original manner with means of wooden rods which remained well-shaped imprinted; by the loss of the Starčevo elegant forms in the benefit of Vinča brutal forms, more massive, respectively by typical Vinča ceramic clay).

Also the anthropomorphic protoma from Figure 23 reveals striking analogies with similar altars protomes belonging to later Körös culture located in Tisza Plain. The presence of belt with 4 buckles (dimpled buttons) positioned in the middle of the body (fig. 17) has betraying Starčevo traditions.

Most anthropomorphic idols, of which head were preserved, bear on the face the specific ritual masks²⁰ with the edges clearly outlined by the evident profiling of margins, especially of horizontal upper limit. Dominant is the triangular mask with the side edges longer, slightly curved inward, surrounding the character's face and making with this an oblique plane (fig. 1, 3-8, 10-13, 15). This could be a new argument for their belonging to the early stages of Vinča progress²¹.

A special case is that of statue numbered as Fig. 2 whose mask is treated very carefully, so that is hard to distinguish if is a mask and not the actual character's face. Perhaps is the most realistically rendered piece discovered; the human features (eyes, nose, ears, head, neck) is reproduced in a higher proportion being respected and distinguished a certain attitude, or a particular gesture mimic of the character. If in this case we note the particularly careful treatment of piece's surface, with yellowish slip (unfortunately partially fall), plus high quality of oxidizing firing, made us to appreciate that it could be a piece with a very important role. An exception is the cylindrical idol (phallic?) from Fig. 9, whose mask pointing up and the base is round, flat and widened.

The manner of the eyes expression is different, through linear incisions, simple horizontal disposed (fig. 1, 5-8, 23), oblique (fig. 3, 12), or in angle (fig. 4, 24),

¹⁷ Bălănescu 1982; Lazarovici 1977; 1979, p. 88 sqq; 1988;

¹⁸ Such an example could be *Venus from Zăuan*; Lako 1977; Lazarovici 1988; 1991; Lazarovici, Drașovean, Maxim 2001.

¹⁹ The presence of arms at anthropomorphic figurines is related with the influence elements under Vinča culture- Lazarovici 1980.

²⁰ Regarding the role of the plastic Vinča mask, see Luca 1990; 1998; Luca, Dragomir 1987; Lazarovici 1977; 1979;

²¹ Lazarovici 1979, p. 91-93; 1980, p. 20; Luca 1998, 77;

through points (fig. 2) or impressions (fig. 9). Sometimes, the artist tried to approach to the reality and draw the eyebrows in the form of arches above the eyes. Also were been registered cases in which the eyes are not represented on the mask (fig. 11, 13). Usually, the nose is treated summarily with a small protuberance pulled of from the mask, slightly elongated vertically. Very rarely were been preserved the legs and the arms of anthropomorphic idols (fig. 4-6). Sometimes, their arms present perforations (fig. 5-6). It seems that the hairdress is not an important detail in the case of these artifacts. A special circumstance, which can hardly be interpreted as representing a hairdress, is that numbered as Fig. 8, which present in the top of head a rectangular spiral made in angular incision technique. There are cases where this feature is entirely missing (fig. 4-6).

A relative majority features of the anthropomorphic idols is that of profiling of occipital region of head, from the form more subdued, more attenuated (fig. 1-3, 9, 12-13) to exaggerated forms²² (fig. 7-8, 10-11). Normally all anthropomorphic idols have the anatomical sexual features presented, but most of them are representing feminine characters. Whether we talk about the prominence on the chest which represent the breasts, preserved or lost, they still have the imprints on them surface which suggest this anatomical feature (fig. 5-7, 10-11, 13, 15-16, 20, 21, 24).

In the case of *Venus* figurine (fig. 13) we noticed a good indication of sex feature marked as a vertical rhombus of which decoration was probably filled with impressions. The steatopigia mentioned above represent also her femininity feature. Even in the case of idols without clear indication of sexual gender it is presumed that they belong to female gender. There are two figurines of whose belonging to masculine gender is not excluded (fig. 4, 19). In the case of artifact numbered as Fig. 1, the incised decoration on the neck and chest may suggest a male character, characterized by a more obvious pilosity.

To the cylindrical figurines with massive body and circular base, round or oval, the indication of legs are missing, with only few exceptions (fig. 23/3-4). Typically, to this plastic category (idols plastic modeled) is missing the top part or the head. This feature makes us to wonder if there are not legs of anthropomorphic vessels²³. In their case the sexual features are quite well represented, especially in the case of breast representation (fig. 21/1-2).

A special piece is one that represents a female character with a triangular mask and with breasts profiling. Also with two pairs of parallel incisions arranged in the shape of "V" above breasts and with arms partial preserved; the right arm is almost complete showing a cross perforation (fig. 6). On the back of the character, between shoulders seems to be shaped a belt, suggesting that the character would probably bear a scale (?) on his back. On the chest and on the back of figurine there are some parts which still preserve traces of red painting. The presence of parallel

²² With analogies at Vinca (Vasic 1936, pl. X/43, XXII/111, XXVI/132), Balta Sărată (Bălănescu 1982, pl. III/1) and Turdaş (Roska 1941, pl. CXXXVIII/2; CXXXIX/4, 12).

²³ Luca 1998, p. 53-54, with references to related drawings.

incisions pairs arranged in the shape of "V" above the breasts could probably indicate clothing elements.

The anthropomorphic lids are simple with cone truncated and without prominence. The lids have two holes on their top surfaces and the eyes presented as oblique incisions or horizontally impressions. The nose is plastic represented by pulling in relief of ceramic clay. Sometimes the nose is very realistic represented being indicated the nostrils with the help of vertical holes and usually the mouth is missing (fig. 28-32). In some cases, under the nose, appear simple incisions (fig. 28) or parallel grouped (fig. 30/1) which hard could be interpreted as the mouth of character. Quite often they have arcades and/or eyebrows represented by pulling in relief of ceramic clay (fig. 30/1; 31/1) or by flattening the top limit of vessel walls (fig. 28, 32). In most cases, the vessels lids with prosopomorphic representations are decorated in specific technique of Vinča phases, through incised bands with short lines and dots which depicting various ornamental forms. There are no ideas of ears representing. The prosopomorphic aspect of lids is completed through the correspondent vessels which under the abstract forms imitate the human body, namely the female, as pot-bellied forms with obvious reference about the idea of fertility and fecundity.

Their apotropaic character is pretty obvious, these representations being placed on ceramic vessels (fig. 29 hypothetical reconstruction) in which were been kept special lots of cereal seeds²⁴. The holes from the lid are explained by the need for ventilation of pottery content or by applying a string which made easier manipulation of the cap.

Finally, anthropomorphic representations on the walls of ceramics are represented by a rather unusual and inedited piece. The complete figure reproduce a character, most likely a man, with arms horizontally wide open, feet slightly apart (ritualistic position?), the head represented by a triangular projection which corresponds to the beak of leakage of the vessel (fig. 26). The type of ceramic is not a usual one, belonging to medium fine ware or coarse ware with much medium grain sand as temper. The morphology of lid vessels pleads for their fitting in early phases of Vinča culture²⁵.

Also to the medium fine ware, brut treated, belongs another human representation figurine with triangular form very close related with that of anthropomorphic idols with triangular mask disposed on the demarcation band from the shoulder of vessels (fig. 28).

Eyes are represented through horizontal incisions and nose with a prominence pulled from ceramic. Another anthropomorphic representation on a pottery is located between the crossing points of decoration band with incised dots. The eyes and nose of character are represented in relief (fig. 25).

A very special piece is that numbered as Fig. 24 with a slightly curved shape, which could be interpreted as an anthropomorphic idol, protoma or as human

²⁴ Daisa 2000, p. 21-30.

²⁵ Lazarovici 1979, p. 103 sqq; Luca 1998, 54-58

representation on the ceramic walls because the lack of posterior and inferior part (it could be a technological defect). It is a female character represented with refinement and with minimal decorative elements. Eyes are illustrated by double incisions placed at an angle facing to nose; slightly shaped above the breasts being represented through incisions placed in the form of "V" form which perhaps could represent feminine clothing (fig. 24). This piece still preserves traces of red paint.

Conclusions

The closest analogies regarding the morphological features of early Vinča plastic art from Limba-Oarda de Jos archaeological were been found within the settlements of Vinča culture from Banat²⁶, but also early depositions from eponymy site from Vinča²⁷ in Serbia. This is a natural thing if we take into account the origin of Transylvanian aspect of this culture.

In present paper we will not insist on the typological-style analogies of anthropomorphic plastic from Limba-Oarda de Jos with those found in contemporary sites, located in vicinity areas (Basin Mures) or in more distant areas (Banat, Valley of Morava, Tisa basin, etc.). This approach will be discussed with the occasion of another publication as part II of the present study. On that occasion we will reveal exact details regarding the stratigraphic and contextual belonging of the artifacts. However we specify that distinct elements of early stages of Vinča culture are to be sought in analogies with similar pieces from: Tărtăria²⁸, Turdaș²⁹, Miercurea Sibiului³⁰ but also at Zorlențu Mare³¹, Pața³², Gornea³³, Balta Sărată³⁴, Fratelia³⁵, Chișoda Veche³⁶, Liubcova³⁷.

The mask, in mentality of Neolithic human, was played probably the role of intermediary in the relationship with the divinity³⁸. On a general view we could see general similarities, especially common for distinctive elements from early Vinča (phase A2 and A3), but also the individualization of certain elements which appear only in Transylvania (during on the phases B1 and B1-B2) and which not appear in Banat or in Vinča site, like the case of lid vessels.

This phenomenon gives to anthropomorphic plastic from northeast area of Vinča culture, respectively of Transylvanian version, its archaic character supplemented by certain Starčevo traditions that transcend in some plastics

²⁶ Vasic 1936 (vol. III, *Plastica – ПЛАСТИКА*)

²⁷ Lazarovici 1977; 1979, p. 85-107;

²⁸ Vlăssă 1967; 1976; Lazarovici et alii 2001; Luca 1999; Luca et alii 2000; 2001;

²⁹ Roska 1941; Lazarovici 1977; 1979; Lazarovici et alii 2001; Luca 2001; Comșa 1995; Suci 2009;

³⁰ Luca et alii. 2000; 2000a; 2001; 2002; Suci 2009.

³¹ Comșa 1971; 1995;

³² Lazarovici 1977; 1979; 1993; Lazarovici et alii 2001;

³³ Lazarovici 1977; 1979; Lazarovici et alii 2001; Comșa 1995

³⁴ Bălănescu 1982; Bălănescu, Lazarovici 1979; Lazarovici 1977; 1979, p. 91;

³⁵ Lazarovici et alii 2001

³⁶ Lazarovici 1977; 1979; Lazarovici et alii 2001

³⁷ Luca 1990; 1991; 1998; Luca, Dargomir 1987; Comșa 1971; 1995; 1996; 1996a.

³⁸ Luca 1998, 77.

archetypes. It could be discerned the basic elements of microasian origin spirituality grafted on the original elements, indigenous, which gave the appearance of Intracarpadian customization features of Transylvanian culture. In this way plastic figurine acquiring forms of expression and features distinctive from the south area, where it is originating.

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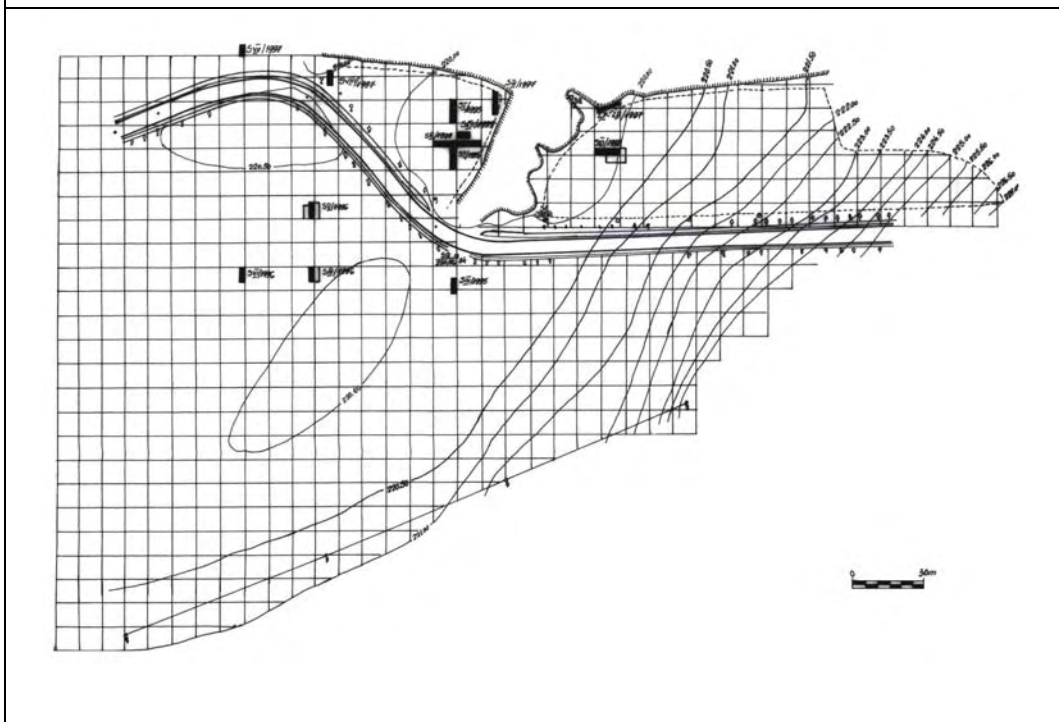
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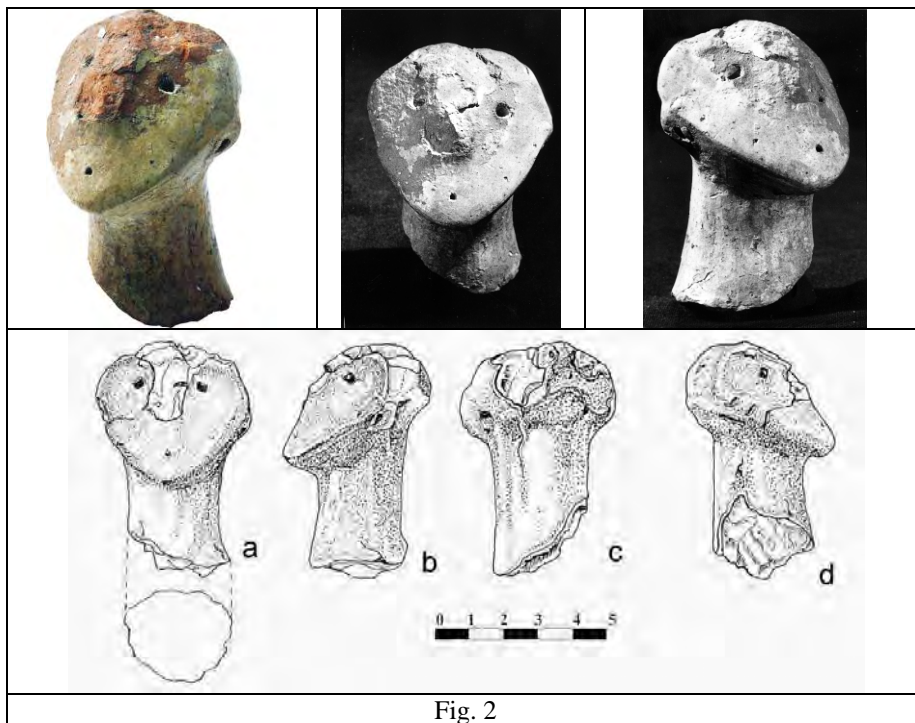
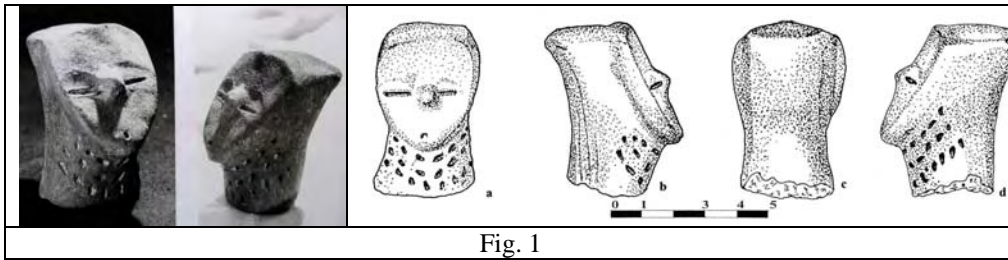
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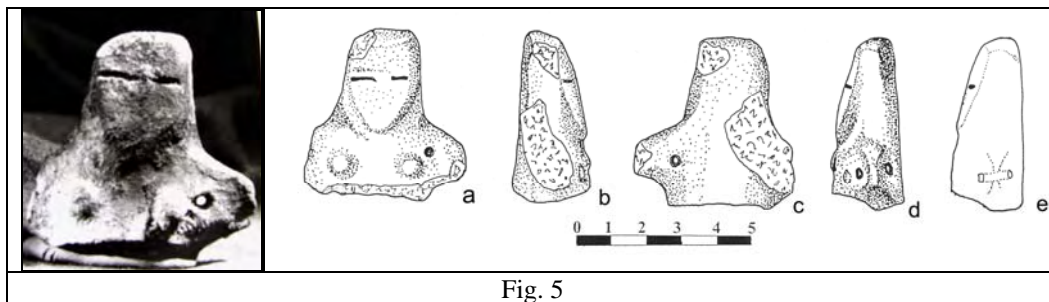
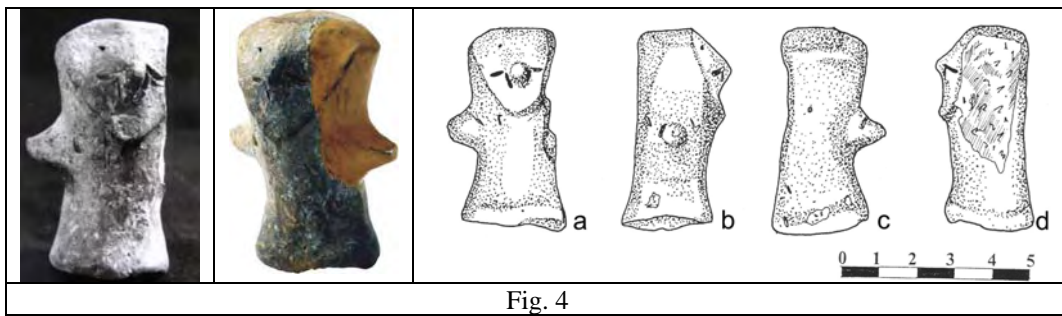
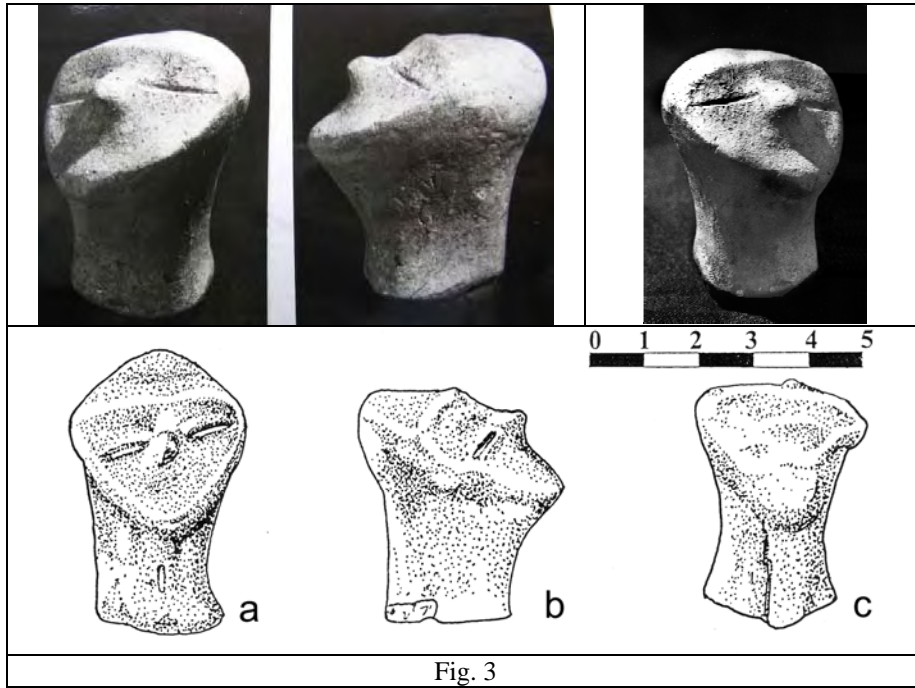


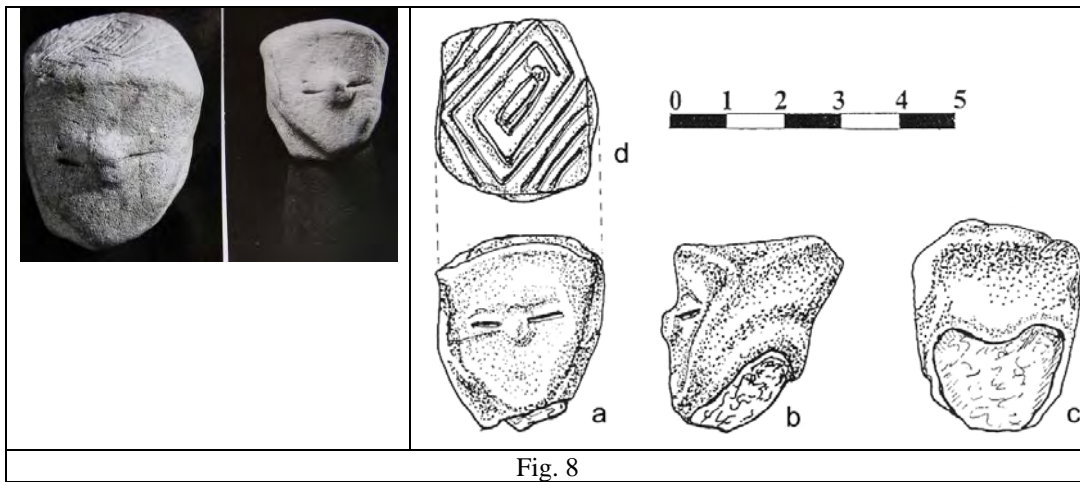
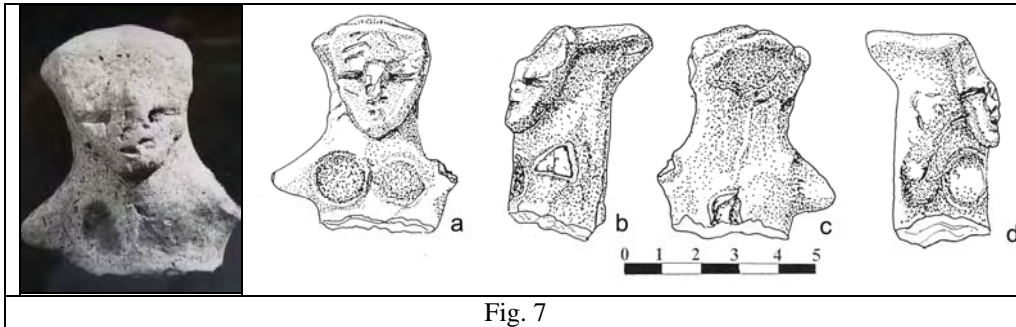
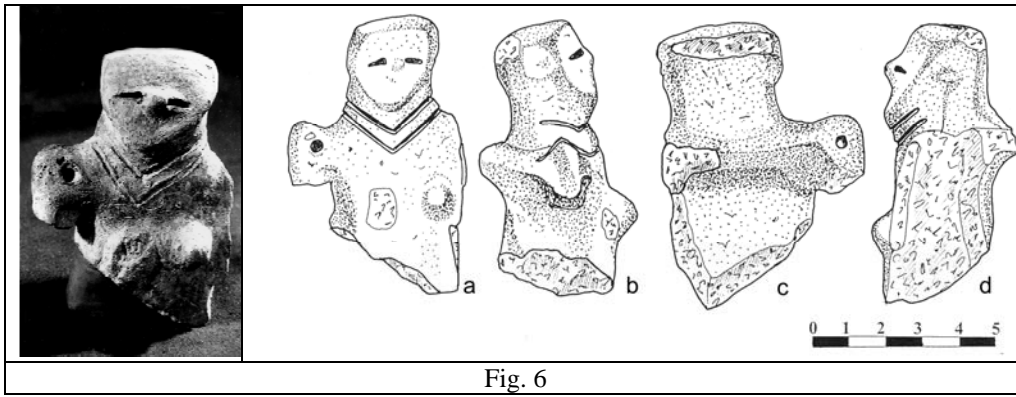
Map 1. Josephine map with archaeological site area.



Map 2. Topographic survey from Bordane, Vărăria and Șesu`Orzii (till 2000).







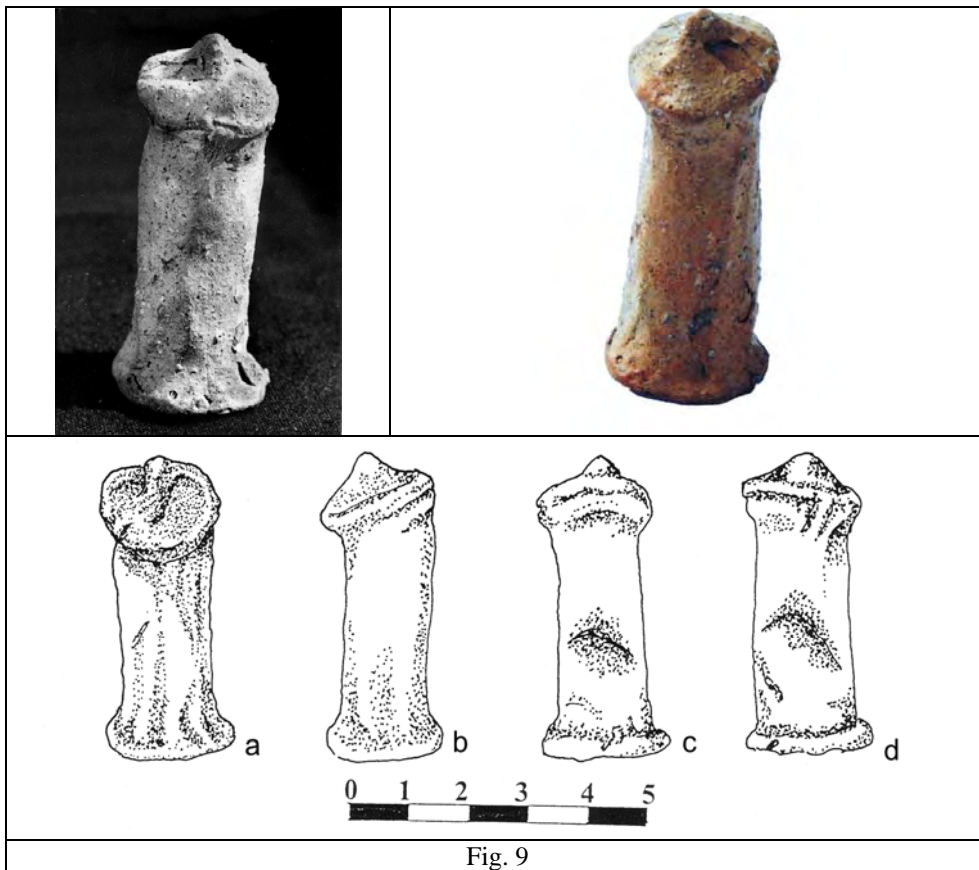


Fig. 9

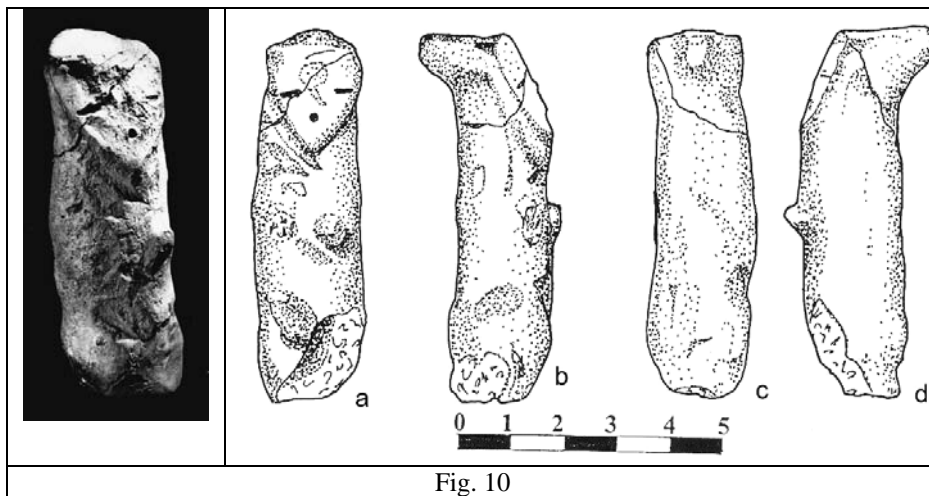


Fig. 10

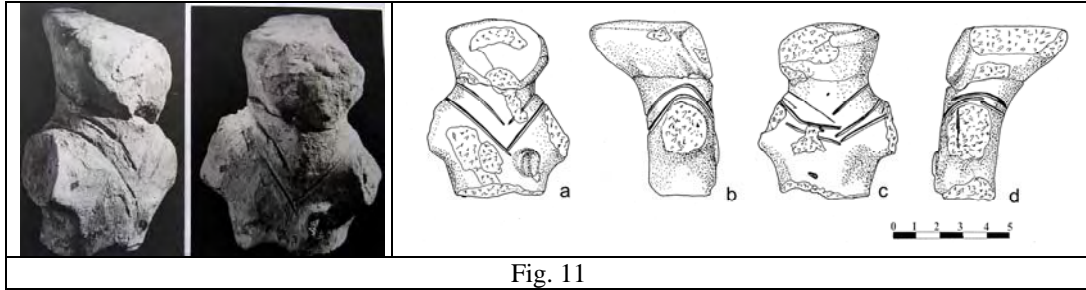


Fig. 11

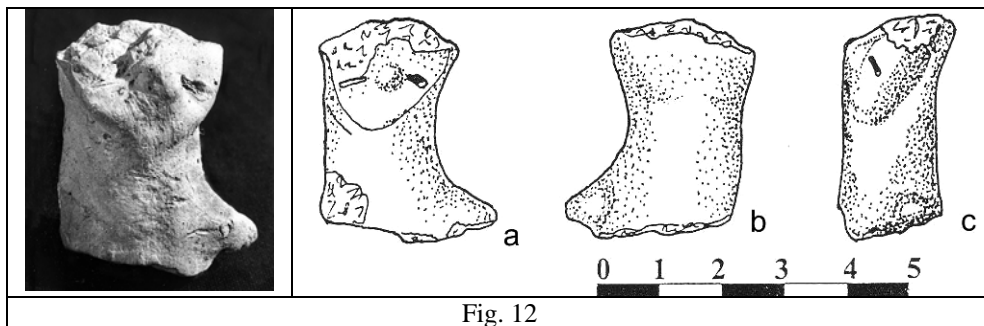


Fig. 12

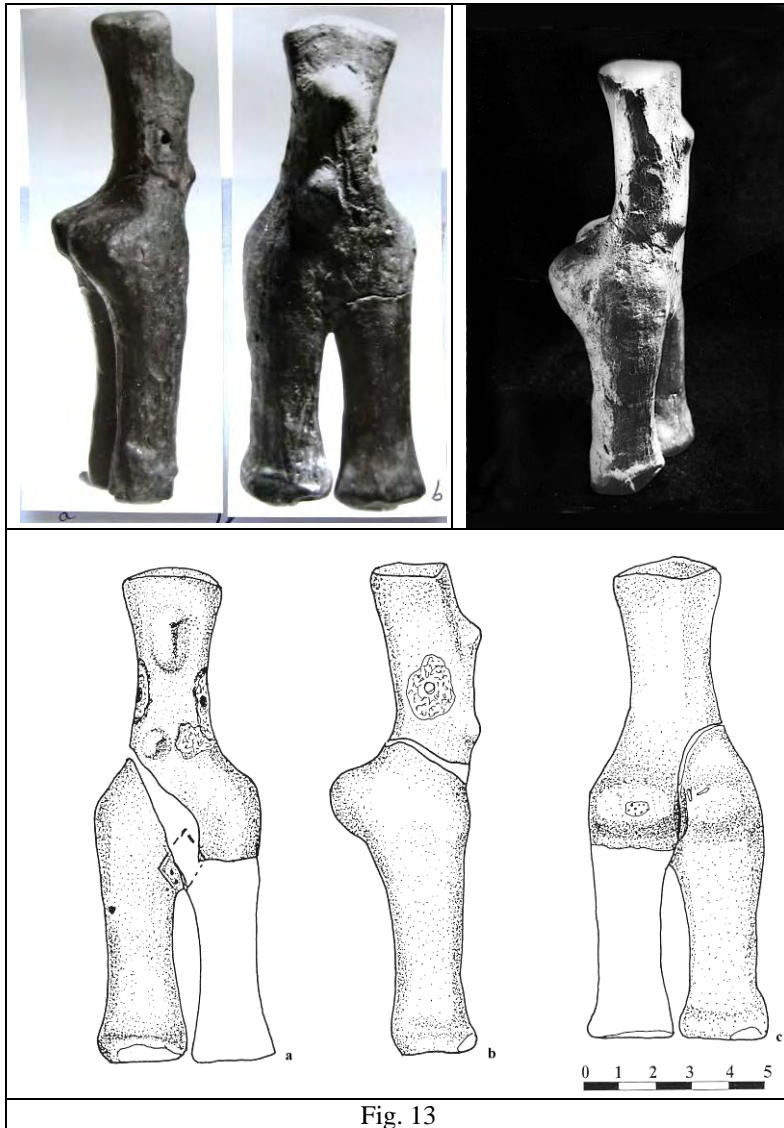
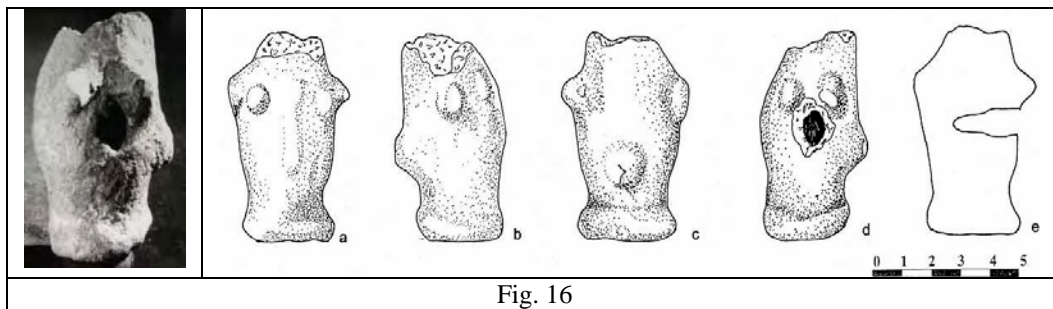
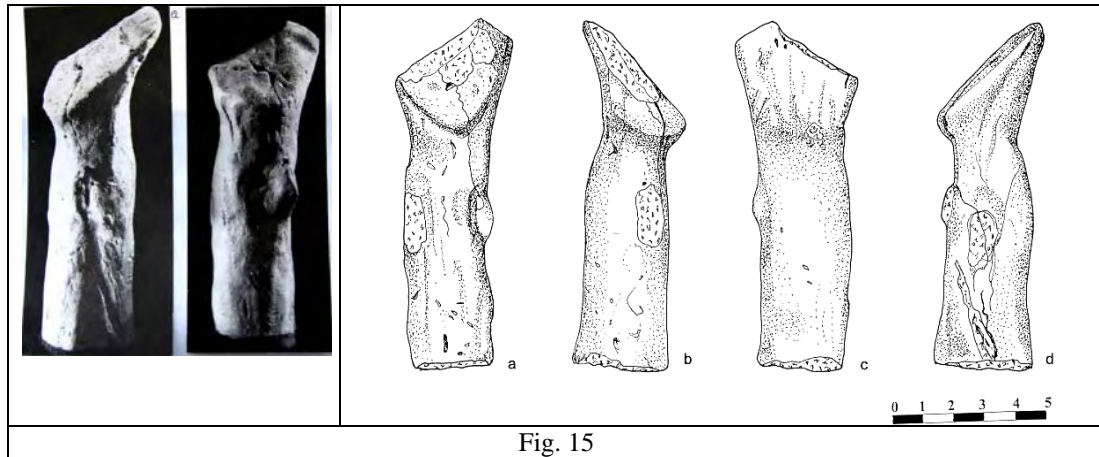
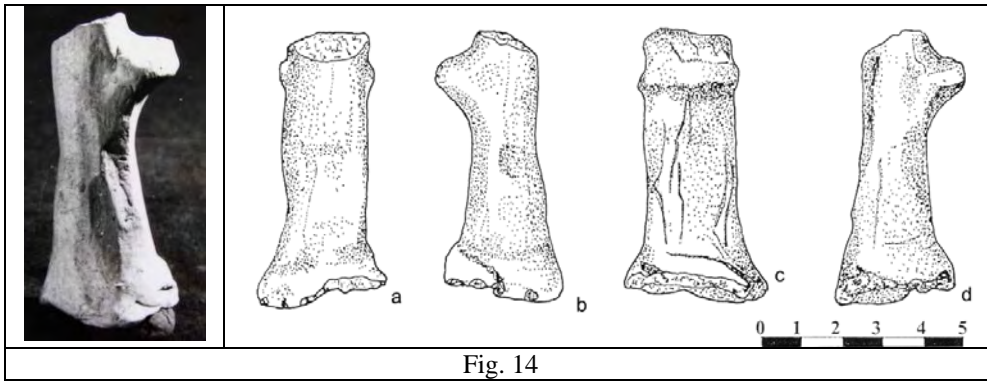


Fig. 13



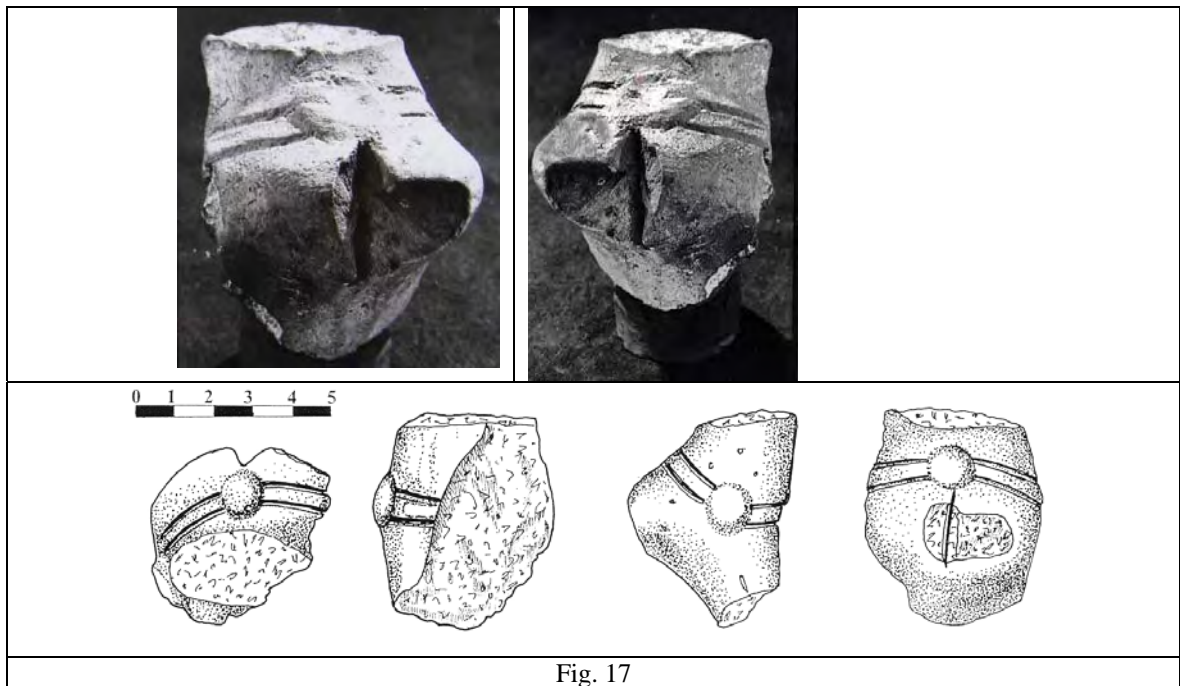


Fig. 17

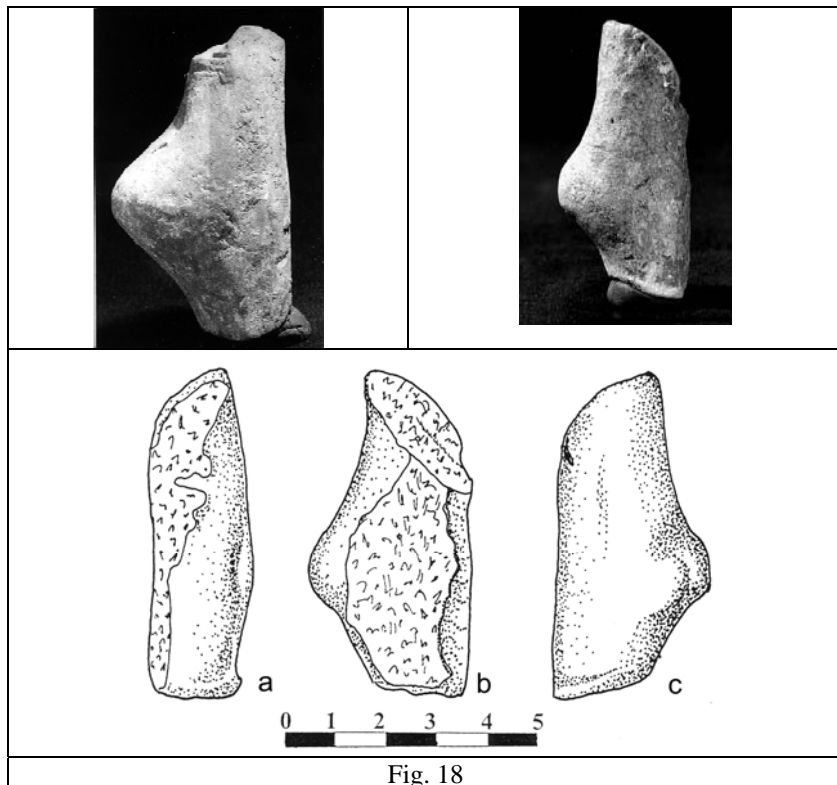
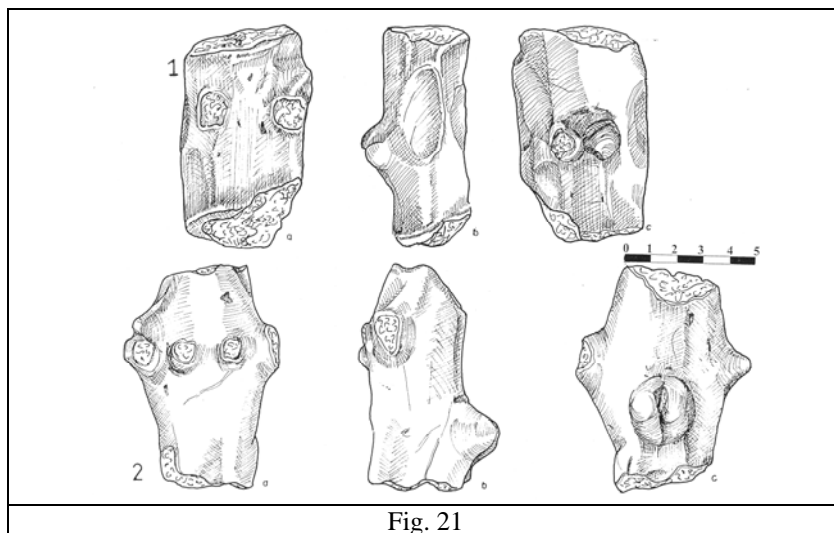
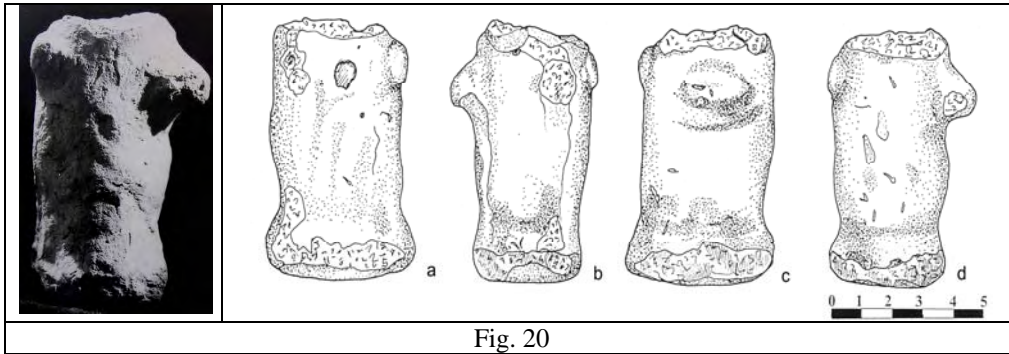
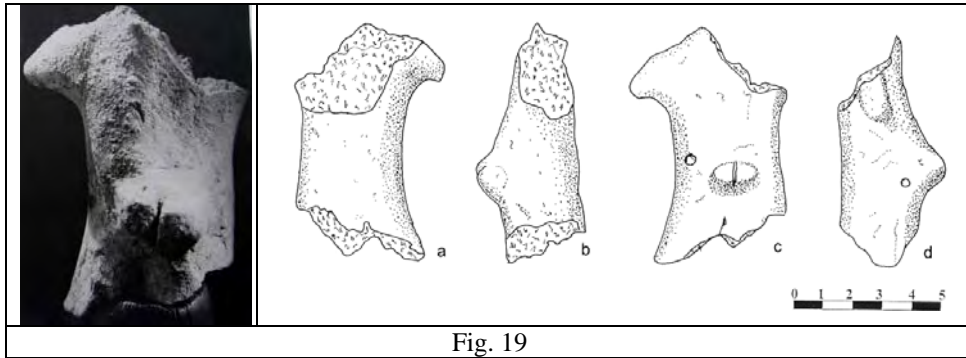


Fig. 18



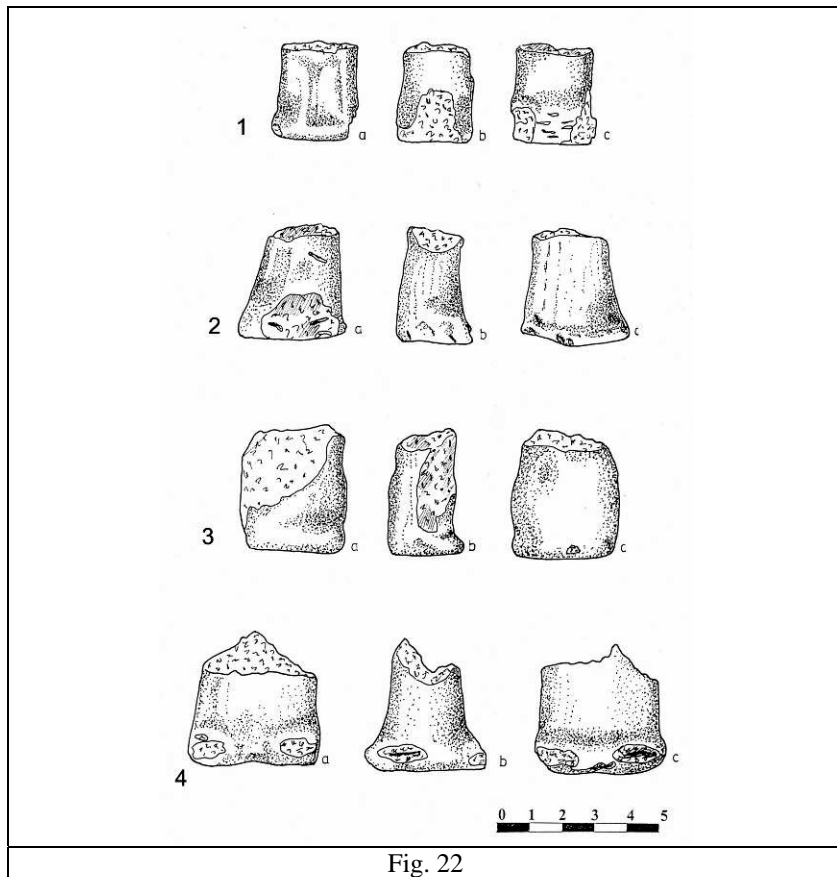


Fig. 22

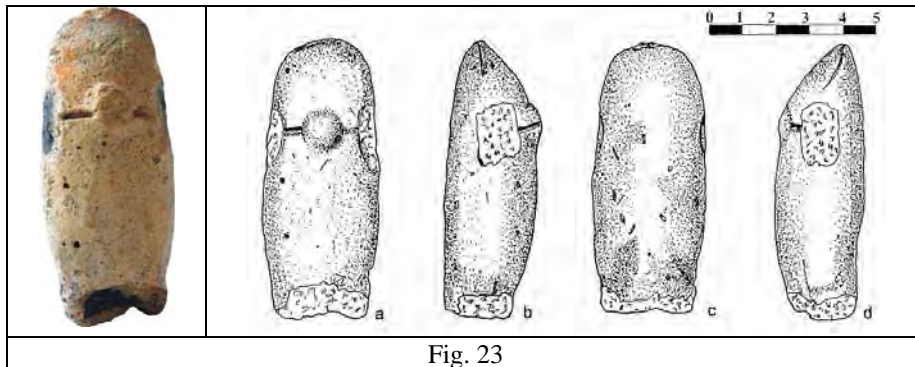
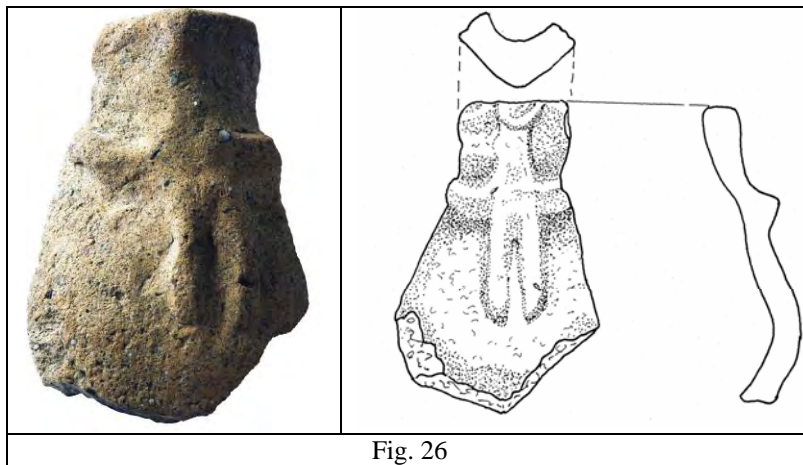
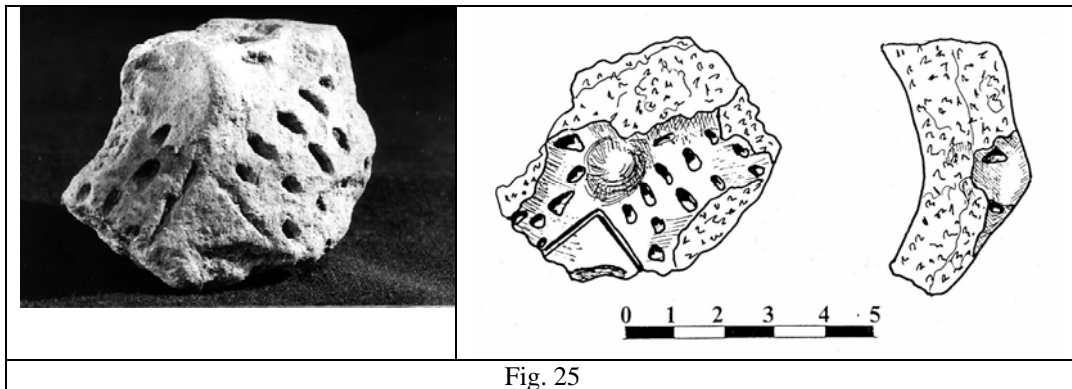
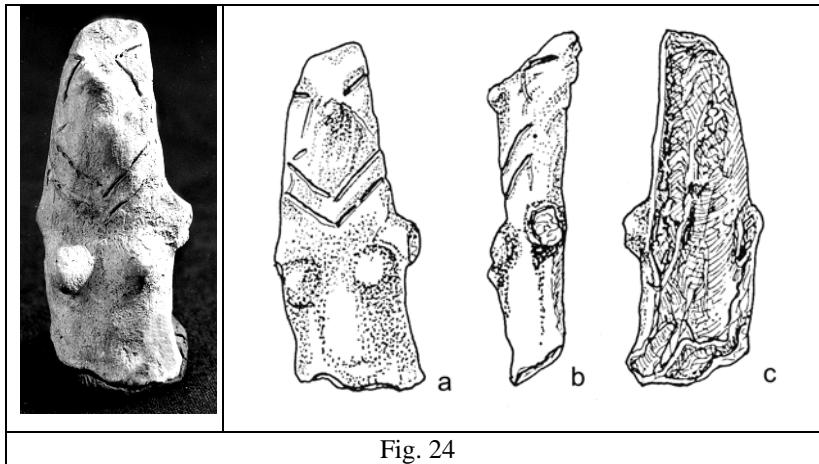
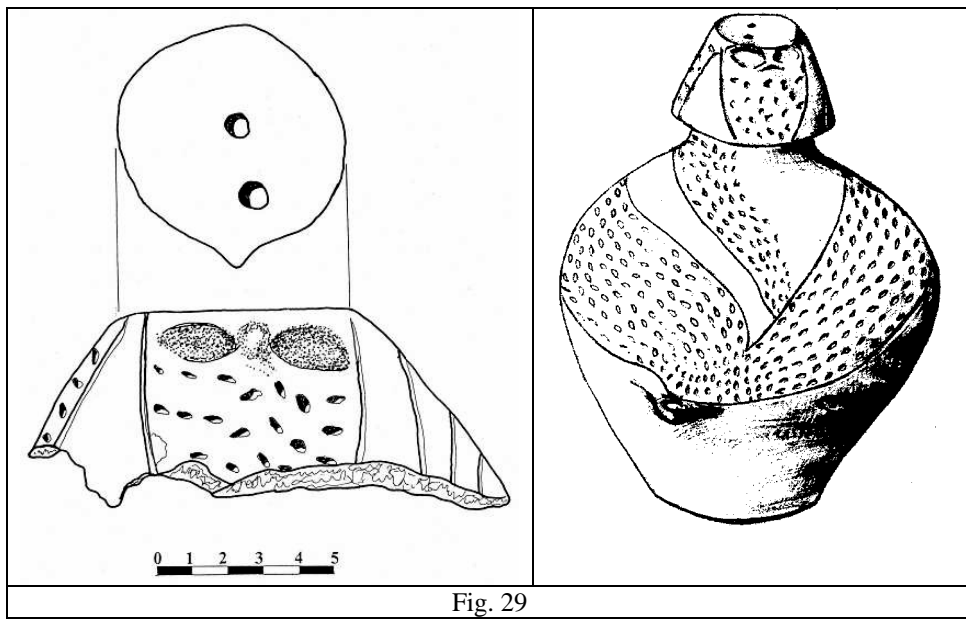
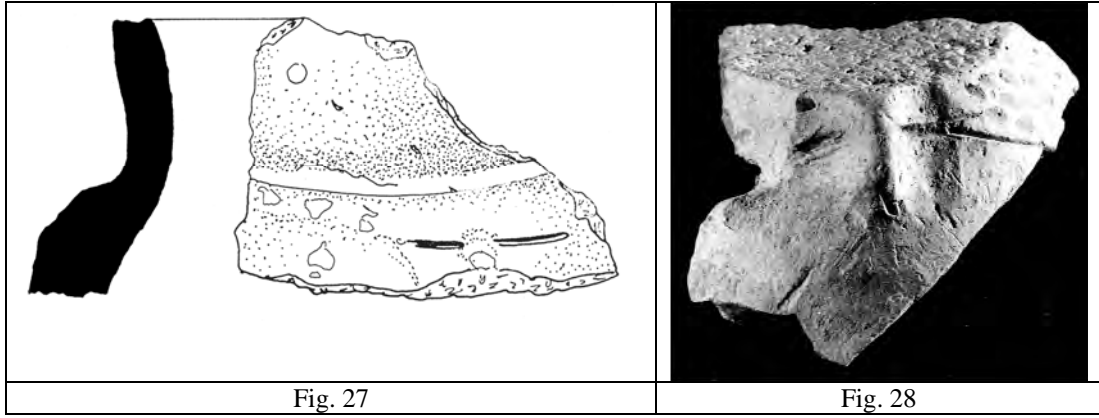
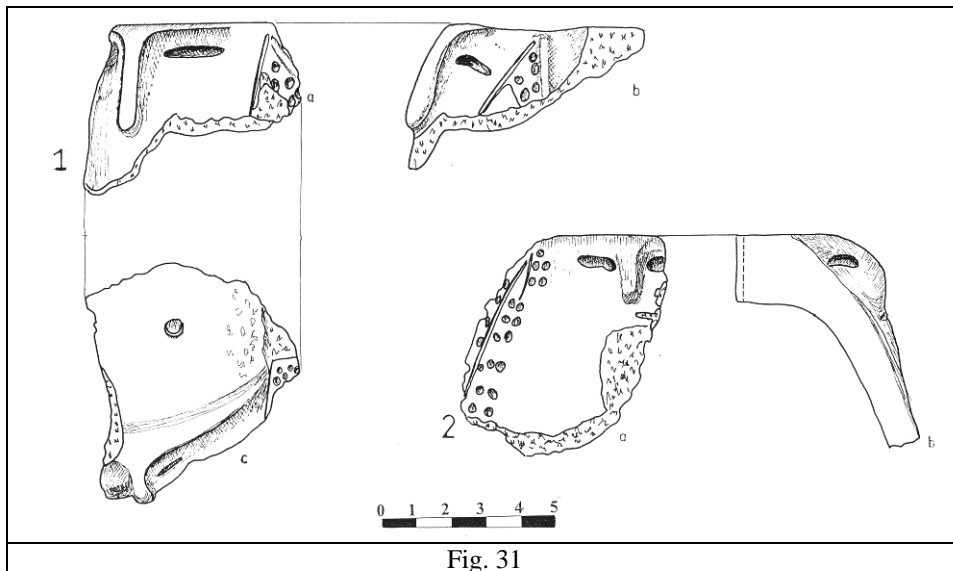
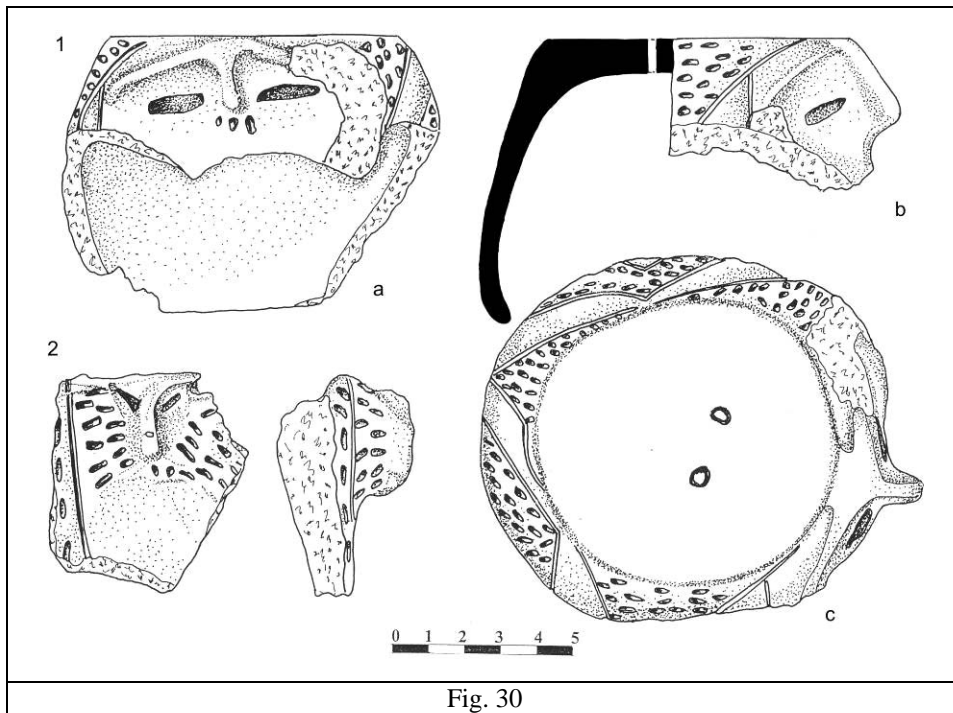


Fig. 23







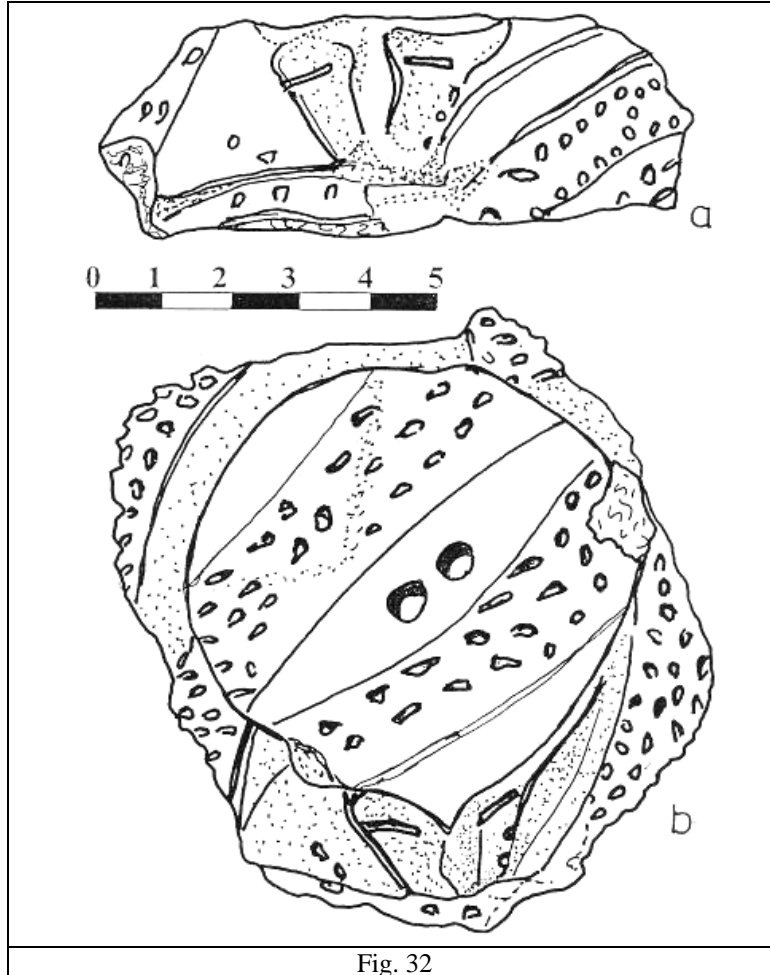


Fig. 32