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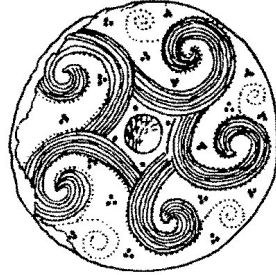
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BURNISHED POTTERY FROM THE SETTLEMENT AT SUCEAG (COUNTY OF CLUJ, ROMANIA). EVOLUTION, CHRONOLOGY AND CULTURAL INTERFERENCES*

Coriolan Horațiu Opreanu¹

Abstract: *The author is analyzing the evolution, chronology and cultural interferences related with the burnished pottery produced in the rural settlement at Suceag (County of Cluj). The settlement is situated at 15 km from the former ancient town Napoca in the vicinity of the main Roman road crossing the province of Dacia. The chronology of the settlement was established during stages C3-D2. The settlement was a pottery production center, three kilns being found. The author briefly discussed the origin of burnished pottery in Central and South-Eastern Europe. He identified in the pottery from Suceag burnished pottery of Sântana de Mureș-Cernjachov type, but also of Late Roman and late Sarmatian influence. Most of the burnished pottery discovered at Suceag is worked in fine fabric, grey coloured, having analogies on the Late Danube frontier and in the Germanic settlements from Slovakia and Moravia, the so called "Murga" type pottery. In conclusion the author writes the burnished pottery manufactured in the local workshops at Suceag can be dated during the stages D1-D2. It is based on local Sântana de Mureș-Cernjachov tradition, but having also strong influences from the pottery workshops from the late Roman frontier of Pannonia. The cultural influences from late Roman frontier were probably brought by Eastern Germanic groups which moved towards North-Western Transylvania around AD 400.*

Keywords: *burnished pottery, cultural influences, Late Roman pottery, „Murga” pottery, Sântana de Mureș-Cernjachov culture.*

The settlement at Suceag, on the Nadăș river valley at about 15 km from the actual city of Cluj-Napoca, was researched during the years 1991–2000, in the topographical point known under the name of „Oradba”. It was situated on top of a Roman rural habitation, very close to the main Roman road connecting in antiquity the Colonia Aurelia Napocensis to the most important military fort of the Northern frontier, Porolissum. Its chronology was established based on metal items² (Pl. 1) and on pottery³ during the stages C₃-D₂ of the Late Roman and Early Migration periods. From C₃ dates a small bronze brooch with reverted foot (Pl. I/1). A fragmentary bronze brooch (Pl. I/2) has its origin in Moravia-Slovakia and in the Przeworsk culture, being specific for stages C₃-D₁⁴, or later, as a brooch from the cemetery at Ártánd-Nagyfarkasdomb shows⁵.

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² OPREANU 2001

³ OPREANU/COCIȘ 2002.

⁴ MAĆZYŃSKA 1999, Fig. 2/6, 12, 13, 15; PIETA 1999, Fig. 8 and 11.

⁵ MESTERHÁZI 2009, Fig. 3/7.

A third bronze brooch with reverted flat foot (Pl. I/3) has close analogies in Eastern Slovakia in the settlement at Nižná Myšľa⁶ and in the settlement from Archiud (Romania)⁷, dating from C₃-D₁. Another important metal object found at Suceag is a Late Roman type bronze strap-end having the shape of a scabbard and stamped and incised ornaments (Pl. I/4). The best analogy is a silver strap-end from a grave at Zagyvarékas (Hungary) (Pl. I/5), found together with a Late Roman silver crossbow brooch of Keller 4 type (AD 350–380 inside the Empire) (Pl. I/6). The grave from Zagyvarékas was considered from the end of the 4th – beginning of the 5th centuries⁸, or from the Hunnic period, i. e. 5th century AD⁹. Taking into consideration that the strap-end from Suceag was later transformed and used for a while as a pendant, we appreciated the artifact's chronology can be established during the stages D₁-D₂¹⁰. The last object presented in this context is an iron tool, having a flat side and a sharp point at the opposite one (Pl. I/7), being considered as a piercing tool, or an iron flint. Its origin can be looked for in Eastern Slovakia and in Southern Poland (Pl. I/8–15), being dated towards AD 400¹¹.

The settlement was a pottery production center, as the three pottery kilns uncovered demonstrated¹² (Pl. IV). One of the most significant category of pottery from the settlement at Suceag is the fine fabric, grey burnished pottery. We must stress that burnished pottery was not recorded in any site belonging to the period of the province of Dacia (AD 106–271). At the same time, in the neighbourhood of the settlement at Suceag is missing any Latène site and a continuity of living from Latène to the Roman period was not identified. It is obviously that the production of grey burnished pottery was brought to Transylvania by newcomers, sometime after AD 271, during the late Roman period. Burnished pottery was found inside the kilns from Suceag, demonstrating it was a local production.

There is a complicate discussion concerning the origin of the burnished pottery in Central and South-Eastern Europe¹³. In Pannonia it was separated in two chronological groups: the earlier one, before AD 340, brought probably by the Carpi, settled by the Romans in the province of Valeria at the end of the 3rd century AD and a second one starting around AD 380 and related to the Gothic-Alannic-Hunnic new-arrived population in Transdanubia¹⁴. The earlier group of burnished pottery existed in Roman cemeteries, settlements and frontier fortifications of Pannonia even before the arriving of the Carpic population (who never stayed in Northern Valeria), as some researchers consider¹⁵. Another category of burnished pottery is the so-called „Murga” pottery. The characteristics of this group are: the more complicated burnished motifs, the black colour of the burnished surface¹⁶. At the same time „Murga” pottery was connected only with the Eastern Germanic barbarian groups starting with the Hunnic period till to the late 5th century AD¹⁷. A 5th century pottery center from barbaricum at Tiszavasvári-Városföldje, Jegyző-tag (Hungary) produced burnished pottery of grey colour, named by the author of the

⁶ PIETA 1999, Fig. 13/1.

⁷ OPREANU 2003, Fig. 14/3.

⁸ VADAY 1975, 86–87.

⁹ BARKÓCZI 1993, 327.

¹⁰ OPREANU 2003, 142.

¹¹ OPREANU 2004–2005.

¹² OPREANU/COCIȘ 2002.

¹³ VAGALINSKI 2002, 9–40

¹⁴ TÓTH 2005, 385.

¹⁵ OTTOMÁNYI 2009, 430–431; VAGALINSKI 2002, 39 is not totally agree, considering burnished decoration a fashion brought by the barbarians, even he stresses the majority of the forms are local.

¹⁶ TEJRAL 1985.

¹⁷ TEJRAL 2007, 96–102.

research „Sarmatian Murga type”, locally produced with Roman technology and probably by Roman craftsmen¹⁸.

We will focused in the next lines upon the origin and chronology of the burnished pottery from the settlement at Suceag. The majority of the shapes consist of tableware, mostly jugs of small and medium size. The fabric is fine, grey-coloured, but some pebble and limestone fragments can be identified in the structure. We can separate the burnished pottery from Suceag in two major groups: 1. Burnished pottery of Sântana de Mureş-Cernjachov type and 2. Burnished pottery of Late Roman influence.

Burnished pottery of Sântana de Mureş-Cernjachov type

During the second half of the 4th century AD till early 5th century AD the political and cultural background of Transylvania was dominated by the Sântana de Mureş-Cernjachov culture¹⁹. Usually it is considered that the Western limit of this culture is represented by the graves at Pălatca (Cluj County), which is also one of the latest finds²⁰. The settlement at Suceag is not very far from Pălatca. The presence of the Sântana de Mureş-Cernjachov culture in the settlement at Suceag is well recorded: it was identified a bone-combs workshop²¹ having technological analogies in the well-known workshops from Bârlad-Valea Seacă (Vaslui County) in Eastern Romania²² and some brooches with reverted foot are also frequently found in this cultural context and belonged to the C₃ chronological stage (Pl. I/1).

So the presence of the Sântana de Mureş-Cernjachov type pottery is normal at Suceag. In this context we do not want to study all the pottery, but to discuss chronological aspects and follow the evolution and cultural interferences.

The first pot analyzed is a fragment of a jug found inside a pit together with a bowl (Pl. II/1; III/5). The fabric is fine, compact, grey coloured. The exterior side is polished. The shape indicates it was initially a jug with high, narrow neck, with a slight profiled lip and a „collar” under it. At the lower end of the neck there is a faceted decoration consisting in a row of vertical grooves. The body of the jug is missing, but it was probably double truncated shaped. The handle is also missing. This type of jug imitates Roman metal recipients²³. A close analogy is the jug from Zeiřholz (Bernsdorf, Lkr. Kamenz, Germany) (Pl. II/6). M. Hegewisch recently analyzed it and concluded that it must be related with the Sântana de Mureş-Cernjachov culture, being considered in the same chronological horizon with the coin hoards from Jesau (Lkr. Kamenz) ending with coins from Valentinian I (364–375)²⁴. In our opinion the coin hoards must be used only as a *terminus post quem*. This type of jug was also found in the Sântana de Mureş-Cernjachov cemetery at Spanřov (Romania)²⁵ and Târğșor²⁶ from Southern Romania, or in the settlement at Bârlad-Valea Seacă²⁷ and the cemetery at Mihălășeni²⁸ from Eastern Romania. But more relevant for the jug at Suceag is a grey jug from the settlement at

¹⁸ ISTVÁNOVITS 1999, 179.

¹⁹ HORED T 1982, 110–126.

²⁰ HORED T 1982, 117, Fig. 46/4–9.

²¹ OPREANU 1992.

²² PALADE 2004.

²³ Their origin was considered the area of the Sântana de Mureş-Cernjachov culture of Eastern Ukraine, brought to the Lower Danube by the groups of Alatheus and Saphrax in the last decades of the 4th century, MAGOMEDOV 2003, 85, Fig. 6 (jugs of type 1).

²⁴ HEGEWISCH 2006–2007, 190, Fig. 23.

²⁵ MITREA/PREDA 1966, Fig. 95.

²⁶ DIACONU 1965, Pls. XXV/1; 4; XL/1; LXXIX/1.

²⁷ PALADE 2004, Fig. 23/20.

²⁸ ȘOVAN 2005, M 58 (Pl. 34/7); M. 244 (Pl. 134 A/2); M 347 (Pl. 191/10); M 376 (Pl. 210/10).

Lazuri-„Nagy Belá rét”²⁹ (Satu Mare county) (Pl. II/3). Lazuri is situated outside the area of the Sântana de Mureș-Cernjachov culture. A close analogy identified was the jug from the princely grave at Lébény (NW Hungary)³⁰ (Pl. II/5). The grave at Lébény was considered belonging to a high ranking Roman officer from the Danube frontier of Eastern Germanic origin from the first quarter of the 5th century AD³¹. Even the origin of this type of jug is in the Sântana de Mureș-Cernjachov area, in the area of North-West Romania and North-West Hungary it is dated at the beginning of the 5th century, in stage D₁, or even at the beginning of D₂. The fragmentary jug at Suceag was found in a debris pit. As Suceag is situated at the Western edge of the Sântana de Mureș-Cernjachov area, it was produced, very probable, in the same period D₁ as at Lazuri-„Nagy Belá rét”, in the settlement, or brought from another center. A recently analysis of the vessels ornamented with oval facets in the area of the Sântana de Mureș-Cernjachov culture reached to the conclusion that this technique, imitating the aspect of glass and metal recipients, was a fashion used in stage D₁, mainly at the beginning of the 5th century AD³².

At Suceag there were found other fragments of fine fabric, grey coloured, with polished surface, belonging to the same type of jugs, which make local production more plausible (Pl. II/2). One is very close to the Sântana de Mureș-Cernjachov jug from Gheja (Mureș county)³³ (Pl. II/7).

Another shape is a deep bowl of great dimension with profiled lip (Pl. III/1). The body is „S” shaped and on the shoulder there is a strip of burnished cross lines. It is not a typical shape for Sântana de Mureș-Cernjachov culture, even some analogies can be found, as a bowl from the cemetery Kaborga IV³⁴ (Pl. III/3). The shape is also present in late Przeworsk culture, in the stages C₃-D, as for example in the settlement at Bizoređa (Poland) (Pl. III/2). Here it belongs to the group I, grey vessels with smooth surface. The shape I.A, large and deep bowl, is the most representative³⁵. This shape and ornament exist also in the pottery production center at Zofipole, dating in stage C₃³⁶ (Pl. III/4).

Burnished pottery of Late Roman and Late Sarmatian (?) influence

K. Horedt was the first Romanian researcher of the migration period who suggested the existence in Transylvania of some cultural groups which he called „Sântana de Mureș culture with foreign influences”. Among these, he identified at Târgu Mureș („Brick factory”) three grey jugs and a glass beaker having a strong Roman influence. They had Roman form, not known in the Sântana de Mureș culture graves³⁷. Obviously he was thinking to Late Roman material culture from Pannonia, as he cited the cemetery at Ságvár³⁸.

In the kilns nr. 1 and 2 from Suceag³⁹ (Pl. IV/1) were found fragments from 56 vessels. Among these, 35 were worked in fine grey fabric many of them being ornamented with burnished motifs⁴⁰. There is a fragmented jug, belonging to the long narrow neck type (Pl. V/2). It is a

²⁹ STANCIU 2008, 151, Pl. II/1.

³⁰ PUSZTAI 1966.

³¹ DAS GOLD 2001, 114–116.

³² SCHULZE-STROCEN 2008, 303–304.

³³ HORED 1982, 119, Fig. 47/7.

³⁴ MAGOMEDOV 1979, 35, Tabl. VII/9.

³⁵ MARCHELAK 2008, 163–164, Fig. 7, I.A/1.

³⁶ Personal information from Dr. H. Dobrzanska (Krakow); for Zofipole pottery production center see, DOBRZANSKA 2003.

³⁷ HORED 1982, 123, Fig. 47/1–4.

³⁸ HORED 1982, n. 261.

³⁹ COCIȘ/PAKI 1993.

⁴⁰ OPREANU 2003, 151.

fragment from the lip, its profile suggesting a mouth larger than the neck, funnel shaped. The fragment, as well as others from the excavation (Pl. V/1, 3–4), can be hypothetically related with jugs having the so-called “röhrenförmigen Handle”. The best known examples are the jugs from the settlement at Velké Němčice (Pl. V/5) in Moravia and from the grave 3 in Wien-Leopoldau. They were considered by J. Tejral of Sarmatian origin, brought from Caucasus region and dating in the Carpathian Basin from the beginning of the migration period⁴¹. A. Vaday⁴² appreciated this form can be associated with the Huns based on its main distribution area, which is the Sarmatian habitation from the Great Hungarian Plain. At the same time she mentions the type existing also in the neighbouring, distant Germanic regions, as Velké Němčice. A similar jug was found in the Late Przeworsk settlement from Rytro (southern Poland), dated in stage D₂⁴³. At Suceag was not found any specific handle, situation that makes the identification uncertain. A Late Roman jug with short narrow neck and funnel shaped mouth, with profiled lip, comes from the grave at Drslavice (eastern Moravia)⁴⁴ (Pl. V/6), dated at the beginning of the 5th century. It represents a better analogy for the jugs from Suceag, having a normal handle. The conclusion is that in both possible analogies the chronology is the same: beginning of the 5th century AD, when starts the migration period (late D₁, or early D₂). Inside the kilns 1 and 2 there were also other fragments of jugs having good analogies in shape and technique in the late Roman pottery from the legionary fortress at Carnuntum⁴⁵. The chronology of this type in Pannonia was generally made in post-Valentinian time, after AD 380, continuing in the 5th century⁴⁶. The same category was dated at Tokod in the first half of the 5th century AD⁴⁷. This type of jug exists also over the Danubian frontier, in Moravia, in the so-called “Murga” pottery type along all the 5th century⁴⁸. The difference is the exclusive grey fabric for the jugs from Suceag. The same grey jugs were produced in the 5th century at Tiszavasvári-Városföldje, Jegyző-tag (Hungary)⁴⁹. Inside one of the kilns was also the fragment of a vessel with large rim diameter, ornamented immediately under the lip with burnished „fields”, alternately with rough „fields” (Pl. VI/1). A good analogy comes from the late Roman fort at Dunabogdány in Pannonia. It is a main shape among the late Roman jars with burnished decoration many being produced in the late Roman pottery workshop at Pilismaróm-Malompaták and being frequent in other late Roman forts from the Danube frontier. Its chronology was established between the last quarter of the 4th century to the first half of the 5th century AD⁵⁰. The same type it is known from a pottery kiln at Savaria dated to the end of the 4th century-beginning of the 5th century⁵¹.

Pottery kiln no. 3 from Suceag (Pl. IV/2) is different that the previously kilns. First it is only one suggesting the workshop was not producing so much as the other one which had two kilns. While the first two kilns were situated towards an edge of the settlement, a frequently met situation in many settlements, the third one is placed inside the living area. Kiln no. 3 has a different plan, pear-shaped. The profile cut through the kiln showed that it was built to the end of the existence of the settlement in a more unskilful technique in comparison with the other two kilns. All these suggest a later chronology. Inside it was find only one pot, a grey jug, the last vessel produced in the kiln (Pl. VI/2). The fabric is semifine, having grits and thinner

⁴¹ TEJRAL 1985, 128; 130, Fig. 18/1 (Velké Němčice); TEJRAL 1999, Fig. 46/6 (Wien-Leopoldau).

⁴² VADAY 1994, 106.

⁴³ MAČZYŃSKA 1999, 150, Fig. 8/2.

⁴⁴ TEJRAL 1999, 244, Fig. 35/13.

⁴⁵ GRÜNEWALD 1979, Pl. 85/8–11.

⁴⁶ GRÜNEWALD 1979, 78–81.

⁴⁷ LÁNYI 1981, Fig. 4; 7/1–11.

⁴⁸ TEJRAL 1985, 123–126, Figs. 12/3, 6, 7; 13/1; 14; 16/3, 4, 6–8.

⁴⁹ ISTVÁNOVITS 1999, Pls. I/1; X/1–2; XVI/5; XXIV/2; XLVII/3.

⁵⁰ OTTOMÁNYI 1999, 349, E-type 2, Pl. VIII/4.

⁵¹ OTTOMÁNYI/SOSZTARITS 1998, Pl. VII/7.

walls and is not carefully finished. All these characteristics suggest a later chronology. The shape is closer to a high cup with one handle. The missing of the neck makes it having the profile of a jar. The handle has round section and is stuck under the lip, a characteristic specific to barbarian workshops. The upper part of the vessel is burnished with vertical stripes, while under the maximum diameter of the body there are horizontal stripes. It is a technique known in the late Roman workshops from Pannonia. Under the lip there is a burnished wavy line, similar to the 5th century „Murga” jugs ornaments⁵². It seems a combination of late Roman technique with „Murga”, i.e. barbarian style pottery. The final moment of the kiln no. 3 can be placed in the stage D₂. The late Roman influence is more pregnant in the case of a medium size cup which was found unbroken, with the exception of the handle (Pl. VII). The shape is double truncated with reverted, round lip and standing ring. The broken handle, circular in section, was initially stuck to the lip and was higher than the rim. The upper part of the cup was burnished with vertical stripes and the lower one with horizontal stripes. The shape, the profile and way of sticking the handle, the style of ornaments are absolutely identical to late Roman vessels found on the Danube limes area, as the cups at Oberleis, Au, Wien 10, Tulln⁵³(Pl. VIII). Immediately near the kiln no. 3 was found an intact grey jug (Pl. IX). Being unbroken it seems to be among the latest products of the pottery workshops at Suceag. It is 19.8 cm high, having a rim diameter of 7.7 cm and a base diameter of 7 cm. The fabric is semifine, having lime grits inside, the colour is grey. The shape is elegant, having a large neck, with rounded, not profiled lip. The body is profiled having a maximum diameter of 15.1 cm, so approximately double than the rim and the base. The flat base is well contoured. The handle is oval in section and was stuck immediately under the lip where is a profiled „collar”. The neck was ornamented with vertical burnished stripes. Under the collar, on the shoulder of the vessel, an area with the width of approximately 3 cm was ornamented with oblique fascicles of burnished parallel lines, placed in different angles. The shape is well represented among the late Roman pottery. Many jugs have similar profiles in the workshop from Portout, on the Upper Rhone valley, dating between AD 400–450⁵⁴ (Pl. X/1–4). Another example, having an identical shaped lip, neck and the same manner of sticking the handle is Form 26 of DS.P.P. from Marseille-Saint Victor⁵⁵ (Pl. X/5). The finds from Marseille-Saint Victor were dated in the 5th–7th century AD⁵⁶. The jug from Suceag is an imitation after a late Roman shape, having analogies in some jugs from Barbarian world. Some of the closest are two grey burnished jugs from the cemetery at Čataj (Slovakia), dated in the second half of the 5th century⁵⁷(Pl. X/6). Similar jugs come from the grave of Szirmabesenyő dated in late D₂, to the middle of the 5th century⁵⁸ and from a grave at Körösladány-Gát⁵⁹ (Pl. XII/9), dating also from „Atilazeit”⁶⁰. Other analogies are two jugs from the cemetery of Ártánd-Nagyfarkasdomb (Eastern Hungary), called by the authors „Murga” pottery⁶¹. The cemetery was dated in the second third of the 5th century⁶². The shape is a bit different: the body is double truncated shaped, the mouth is funnel shaped, the handle is more unskillfully stuck. On one of the jugs the motif from the shoulder is identical to that from the

⁵² WINDL 1996, Fig. 3 (settlement at Schletz); MARCHELAK 2008, 167–168, Fig. 9/5 (settlement at Bizoređa); TEJRAL 2007, 96–102, Fig. 26/B, C.

⁵³ FRIESINGER/KERCHLER 1981, Fig. 19–20.

⁵⁴ PERNON/PERNON 1990.

⁵⁵ RIGOIR/RIGOIR 1985.

⁵⁶ ROTHÉ/TRÉZINY 2005, no. 187–194, 651–652

⁵⁷ GERMANNEN, HUNNEN UND AWAREN 1987, 415, IX, 26.b.

⁵⁸ TEJRAL 2007, 82, Fig. 13/9.

⁵⁹ FÜLE 1996, 4.232.

⁶⁰ TEJRAL 2007, 106.

⁶¹ ISTVÁNOVITS/MESTERHÁZY/NEPPER 1996, 4.185; 4. 195.

⁶² TEJRAL 1999a, 262, Fig. 29; TEJRAL 2007, 106.

jug at Suceag. This ornament is known on a jug from the princely grave at Giebultów (Poland) dated in the last quarter of the 1st century AD⁶³. The jug from Giebultów was considered an imitation of a Roman provincial vessel from the 1st century AD, frequently met in the Sarmatian culture, in Kuban and Ciscaucasia⁶⁴. The motif appears also in the Dacian⁶⁵, in the Przeworsk⁶⁶ and in the Sântana de Mureş-Cernjachov⁶⁷ cultures. But the motif is frequently found on late Roman jugs to the end of the 4th century AD, being in use till to the middle of the 5th century⁶⁸. The way of execution of the motif from the jug at Suceag is very similar with that from the late Roman vessels at Budaörs (Pl. XI/4–5), being darker grey than the colour of the vessel's wall and the right lines grouped in fascicles are deepened in the wall. The motif was found on several fragmentary jugs from Suceag (Pl. XIII/5; XV/2; XVI/1–2), being one of the most used. Independently of the origin of the motif, at Suceag it was borrowed from the fashion of the workshop from the late Roman frontier of Pannonia. The jugs from the cemetery of Ártánd-Nagyfarkasdomb seem further from the late Roman prototype, are more barbarised shapes being, probably, later products than that from Suceag. Closer, at Oradea (Pl. XII/4), there is known a jug a bit higher and thinner than that from Suceag dated in the second third of the 5th century⁶⁹. Taking into consideration all these we appreciate the jug from Suceag and the end of the settlement in D₃, before the middle of the 5th century AD, around AD 430–440, during the so-called „Hunnic”⁵ period. There are other fragments of vessels ornamented with burnished motifs found at Suceag, as jugs, jars, bowls (Pl. XIII–XVI).

Conclusion

The burnished pottery produced in the local workshops at Suceag can be dated during the stages D₁-D₂. It is based on local Sântana de Mureş tradition, but having also strong influences from the pottery workshops from the late Roman frontier of Pannonia.

This barbarian production has close relation with the so-called “Murga” pottery from Moravia, being the result of the same late Roman influences in the Germanic world. There are some differences to “Murga” pottery, the main one being the using exclusively of the grey fabric and burnish. It belongs also to the Danubian Eastern Germanic cultural group⁷⁰.

This chronological sequence suggests that the settlement had a long existence, started probably even in the stage C₃. The cultural influences from the late Roman frontier of Pannonia were probably brought by Eastern Germanic groups which moved to North-Western Transylvania. At the moment a comparison can be made with the settlements from extreme North-West Romania. The settlement at Csengersima-Petea, situated on Romanian-Hungarian border, ends before the beginning of the stage D₁⁷¹. Very close, in the settlement at Lazuri-“Nagy Belá rét”⁷² the existence of the faceted jugs shows it continued in stage D₁. This settlement was considered as having Sântana de Mureş-Cernjachov influences and strong elements brought by immigrants from the „post Przeworsk Gutentager/Dobrodzien” groups and the so-called „post-Cernjachov” ones⁷³. Inside Transylvania, at Suceag, the settlement starts, very probable,

⁶³ DOBRZANSKA 2000, 337, Fig. 1/2.

⁶⁴ DOBRZANSKA 2000, 339.

⁶⁵ CIGILIK 1975, Fig. 46 (the burnished jugs belong to the Lipica culture, dating to the 1st century AD).

⁶⁶ GLANK KWAŚNY 1997, Tabl. XVII/5.

⁶⁷ HEGEWISCH 2006–2007, 190, Fig. 23.

⁶⁸ OTTOMÁNYI 2009, 416, Fig. 3/4, 5; Fig. 4/1, 2.

⁶⁹ TEJRAL 2007, 82, Fig. 13/4.

⁷⁰ TEJRAL 2007, 96–102.

⁷¹ GINDELE/ISTVÁNOVITS 2009, 69.

⁷² STANCIU 2008, 151, Pl. II/1.

⁷³ GINDELE 2010, 176–177.

when that from North-West go to an end. It is a chronological background suggesting some groups of population advancing from North-West to inner Transylvania around AD 400, when the great cultures of Central and Eastern Europe went towards their end⁷⁴.

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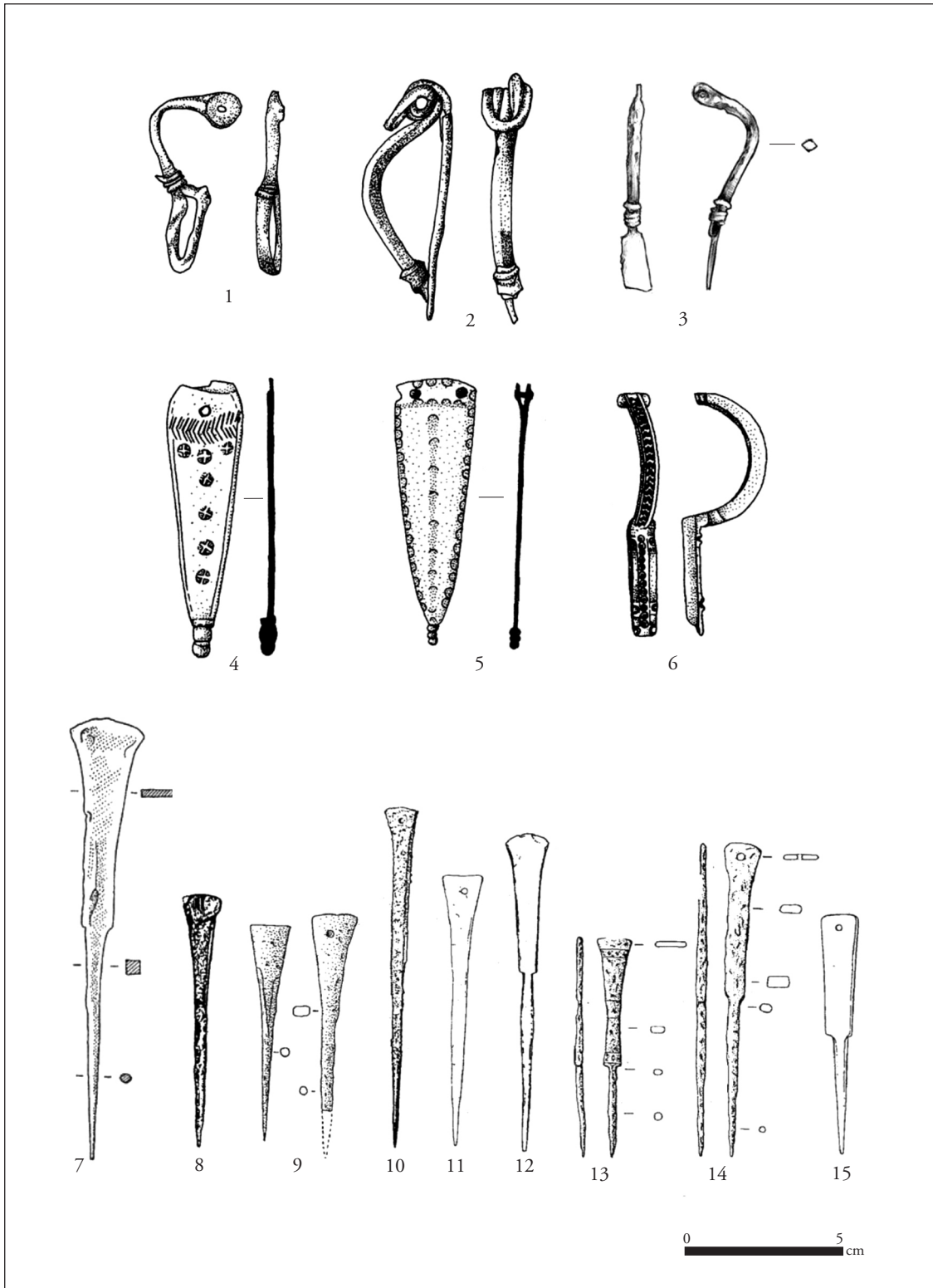
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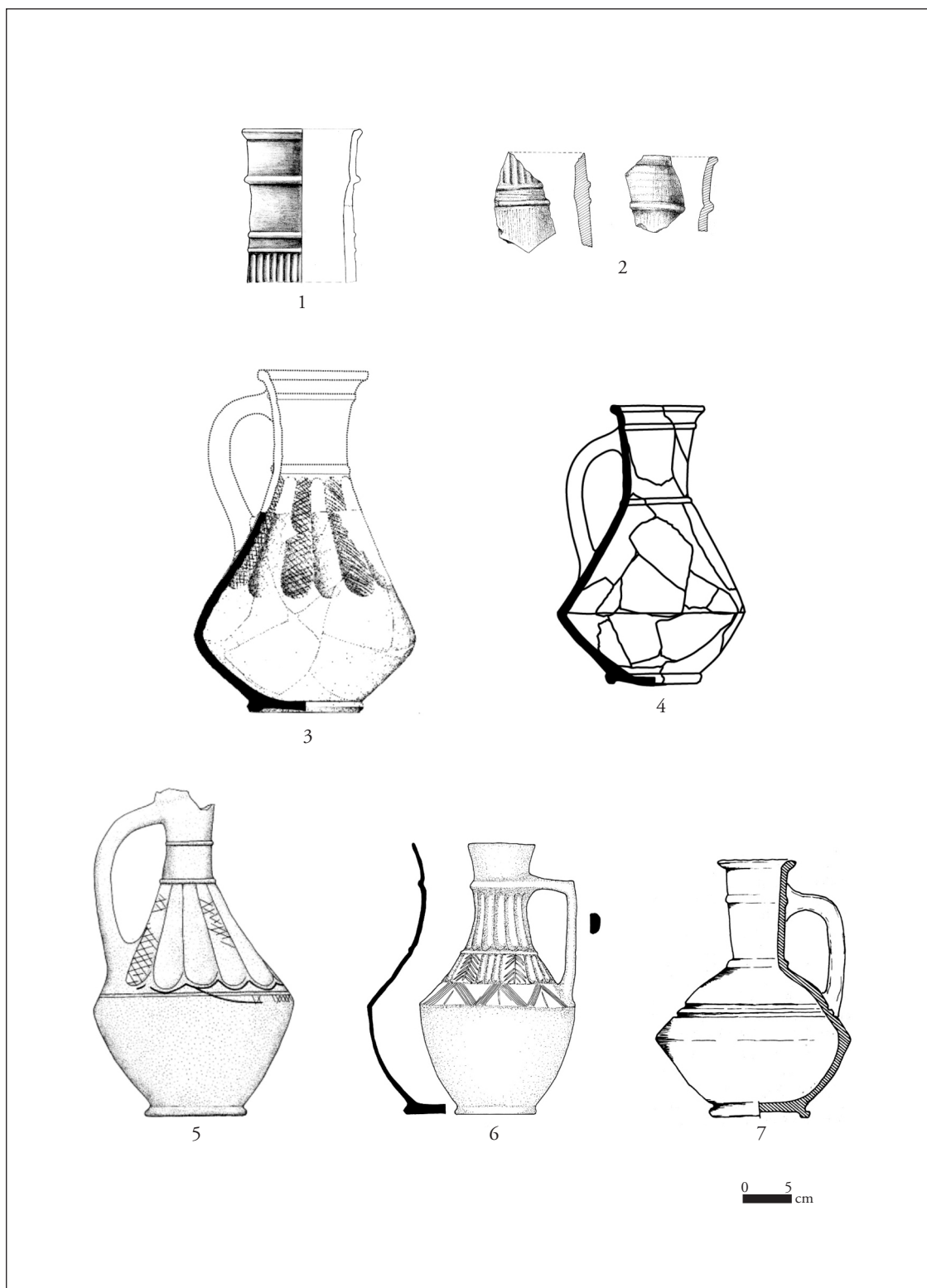
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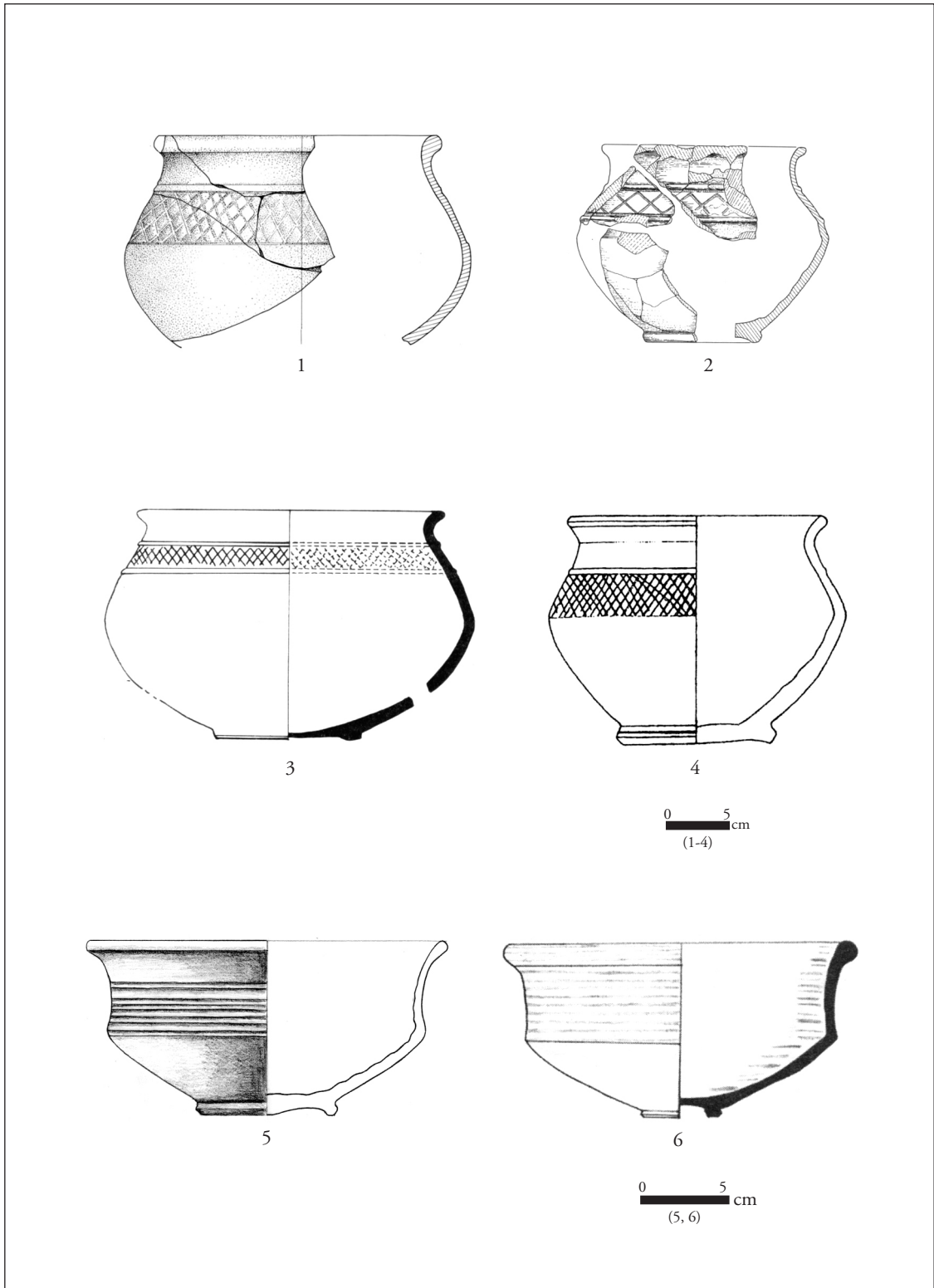
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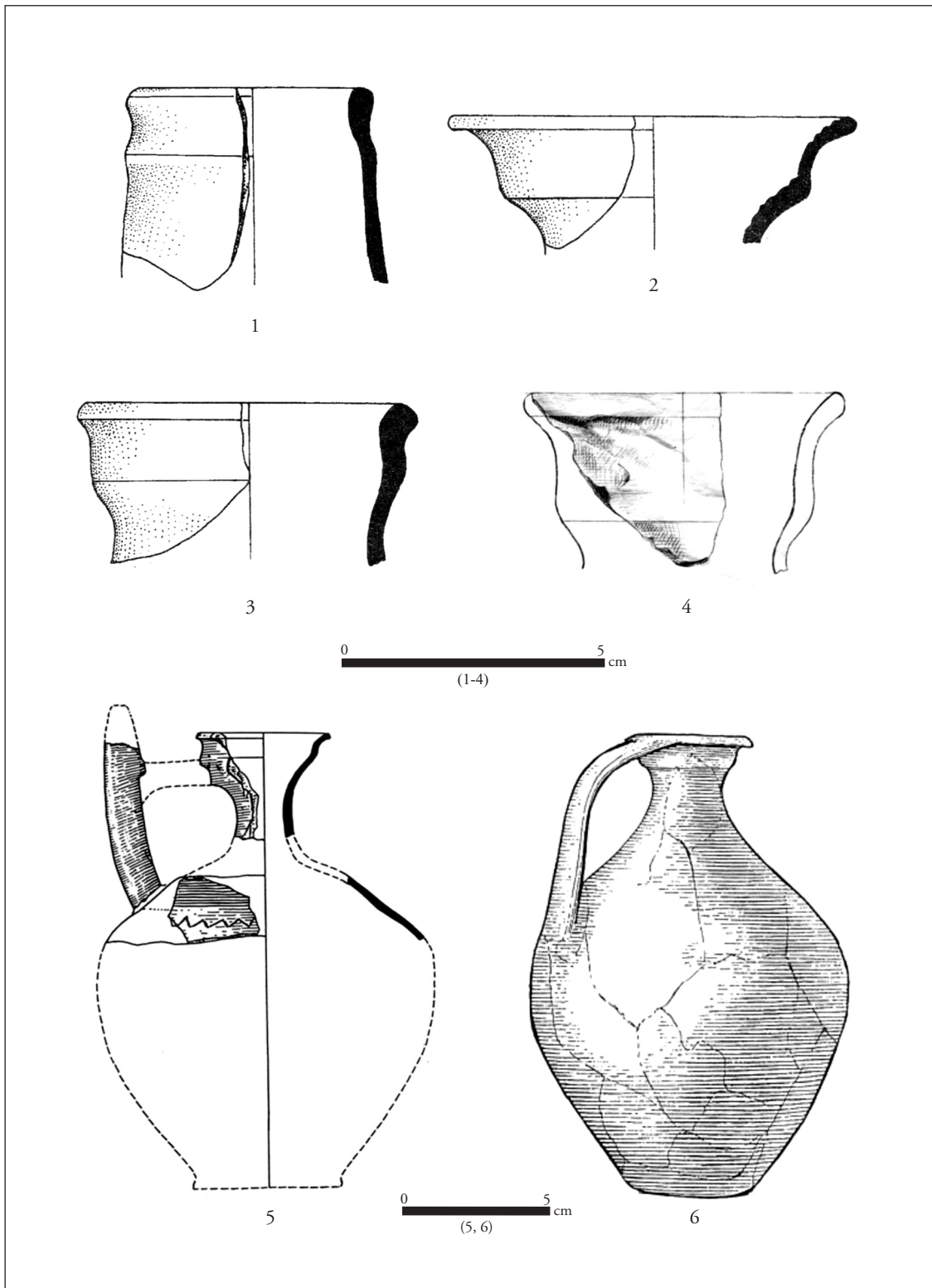
Pl. I. 1 – bronze brooch with reverted foot from Suceag. 2 – fragmentary bronze brooch from Suceag. 3 – bronze brooch with reverted flat foot from Suceag. 4 – bronze strapend from Suceag. 5 – silver strapend from Zagyvarékas (after VADAY 1975). 6 – silver crossbow brooch from Zagyvarékas (after VADAY 1975). Iron tools from 7 – Suceag; 8 – Zerniki Wielkie; 9 – Vysny Kubin; 10 – Kostelec na Hane; 11 – Opatow; 12 – Brno-Obrany; 13-14 – Nitra-Parovske Haie; 15 – Opatow (after OPREANU 2004-2005).



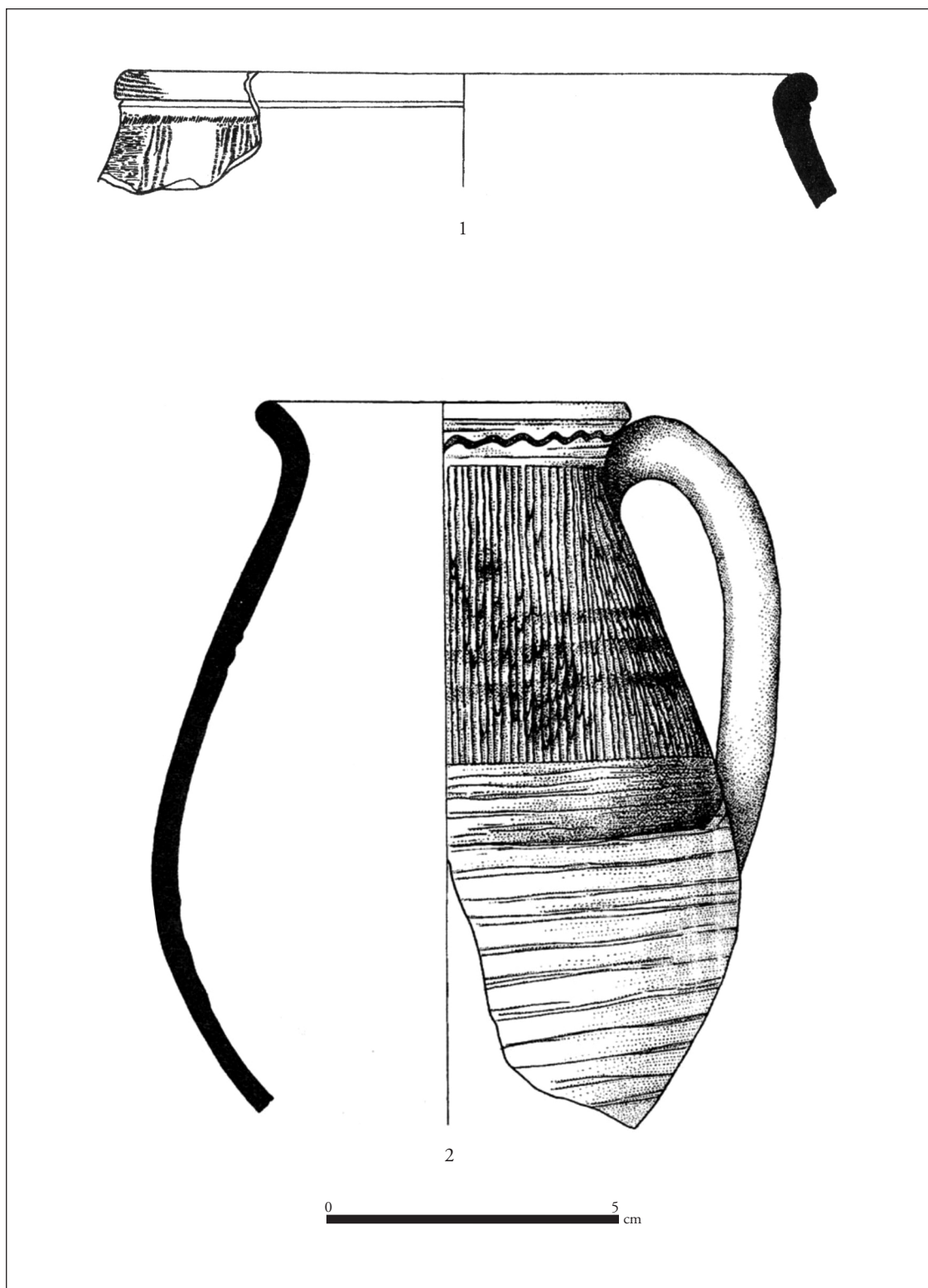
Pl. II. 1 – fragmented jug from Suceag. 2 – two fragments of jugs from Suceag. Jugs from: 3, 4 – Lazuri (after STANCIU 2008); 5 – Lébény (after STANCIU 2008); 6 – Zeiřholz (after HEGEWISCH 2006-2007); 7 – Gheja (after HORED T 1982).



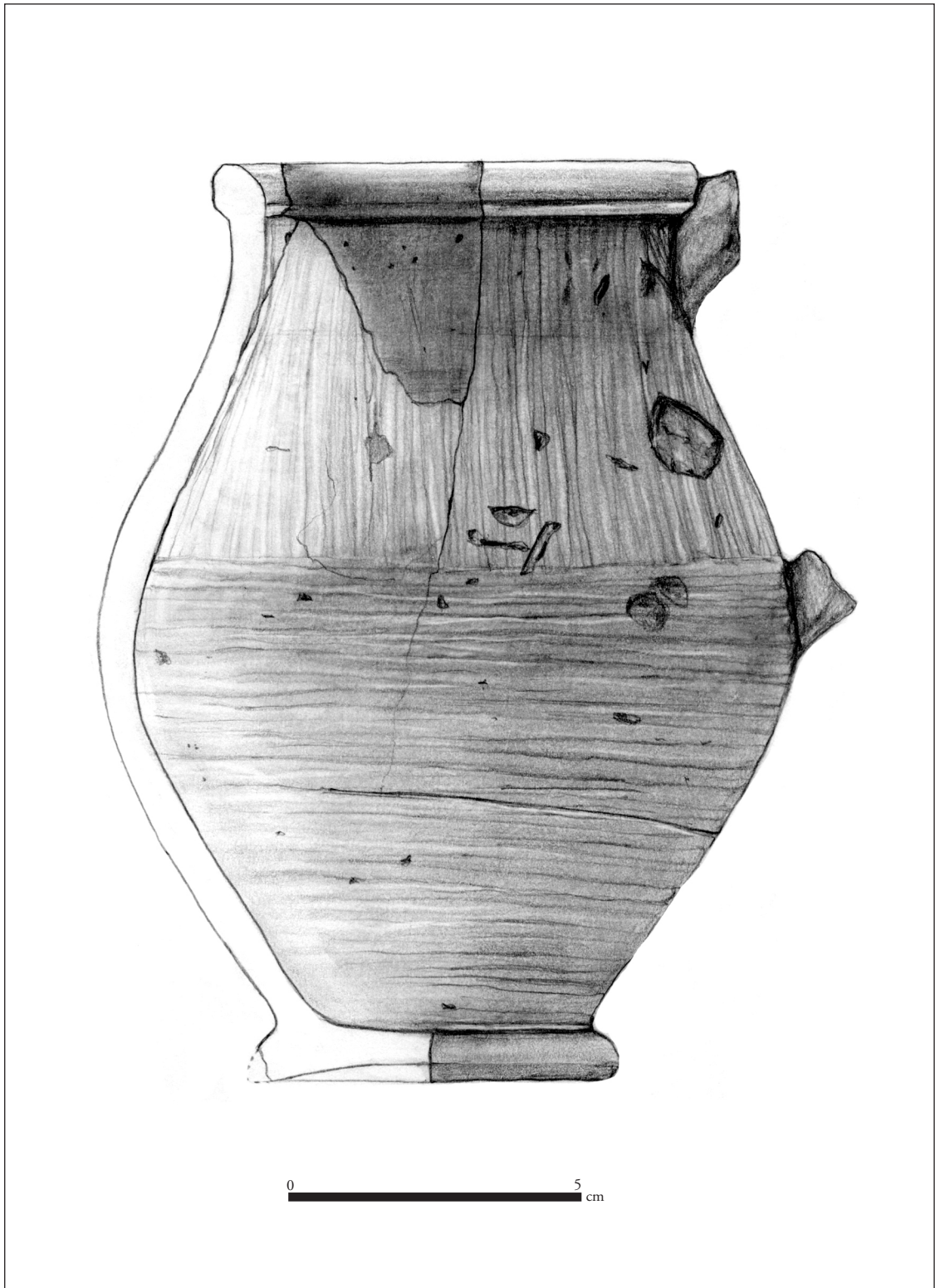
Pl. III. Deep bowls from: 1 – Suceag (with burnished motif); 2 – settlement at Bizerăda, with burnished motif (after MARCHELAK 2008); 3 – cemetery at Kaborga IV (after MAGOMEDOV 1979); 4 – settlement at Zofipole (personal information H. Dobrzanska); 5 – Suceag; 6 – settlement at Csengersima-Petea (after GINDELE-ISTVÁNOVITS 2009).



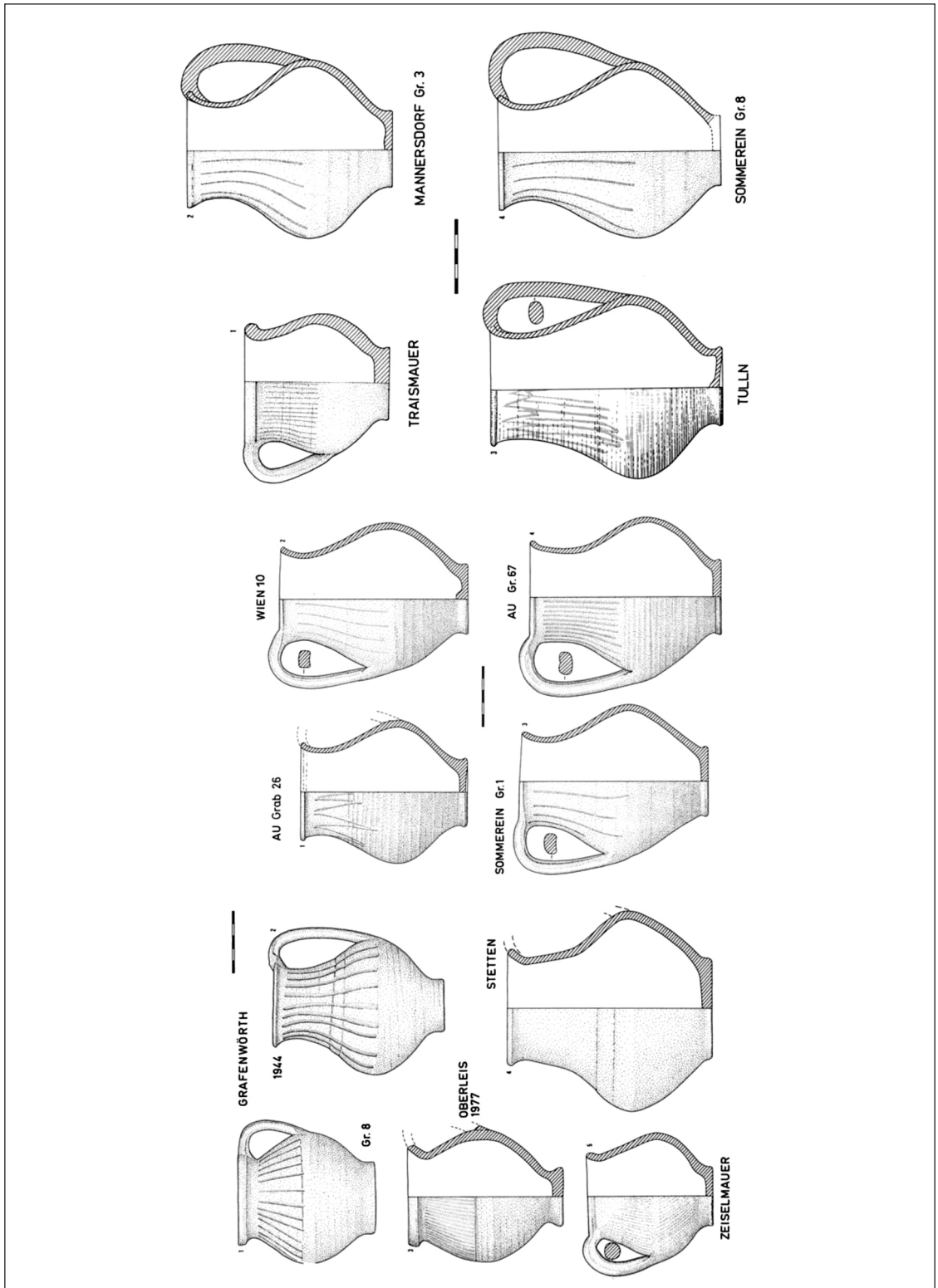
Pl. V. 1-4 – fragments of funnel shaped lips from jugs from Suceag. 5 – short neck, funnel shaped mouth jug from Velké Nēmčice (after TEJRAL 1985). 6 – short neck, funnel shaped mouth jug from Drslavice (after TEJRAL 1999).



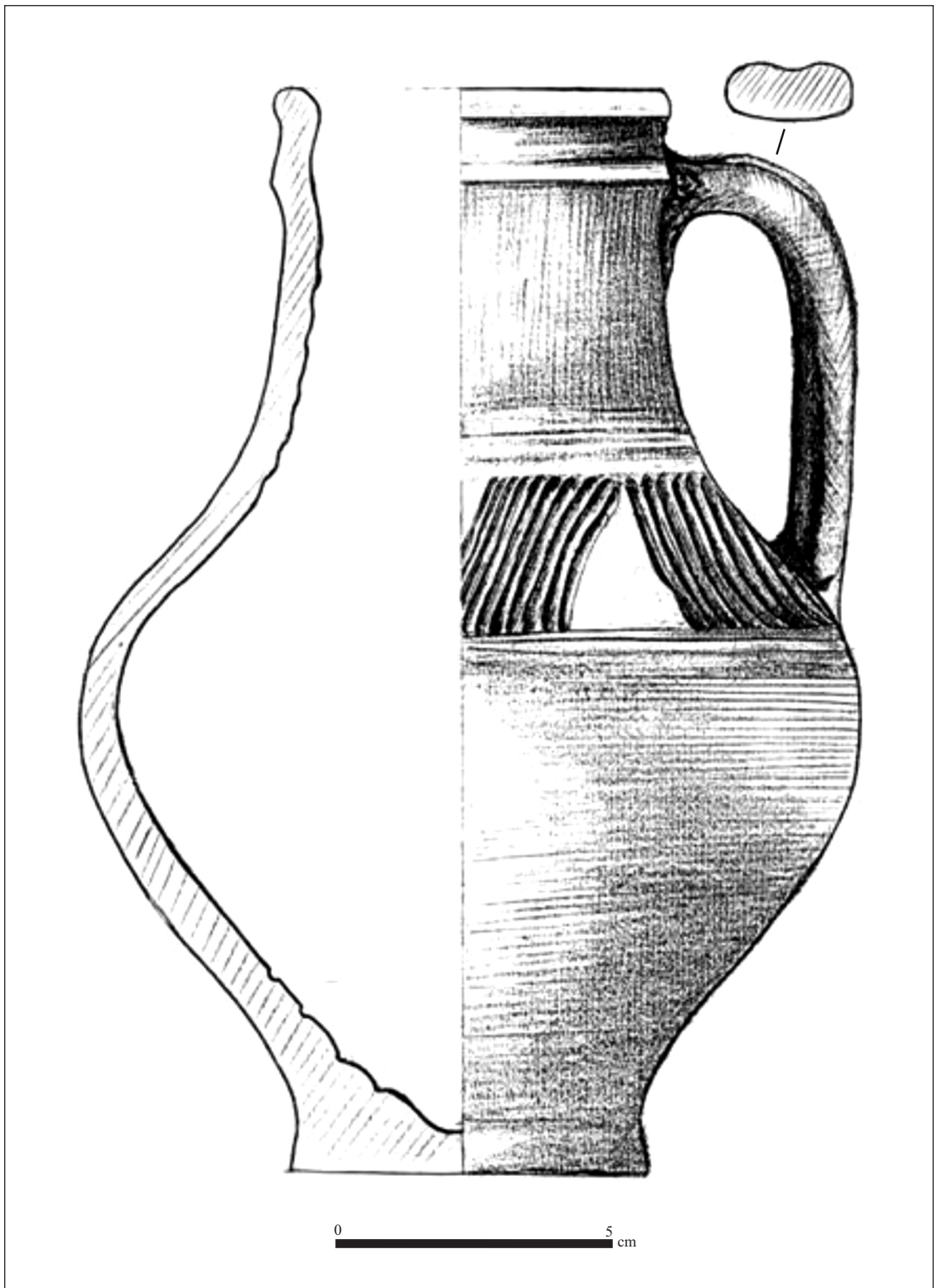
Pl. VI. Suceag. 1 – big jar with burnished motif. 2 – jug (cup ?) with one handle ornamented with burnished motifs from the pottery kiln 3.



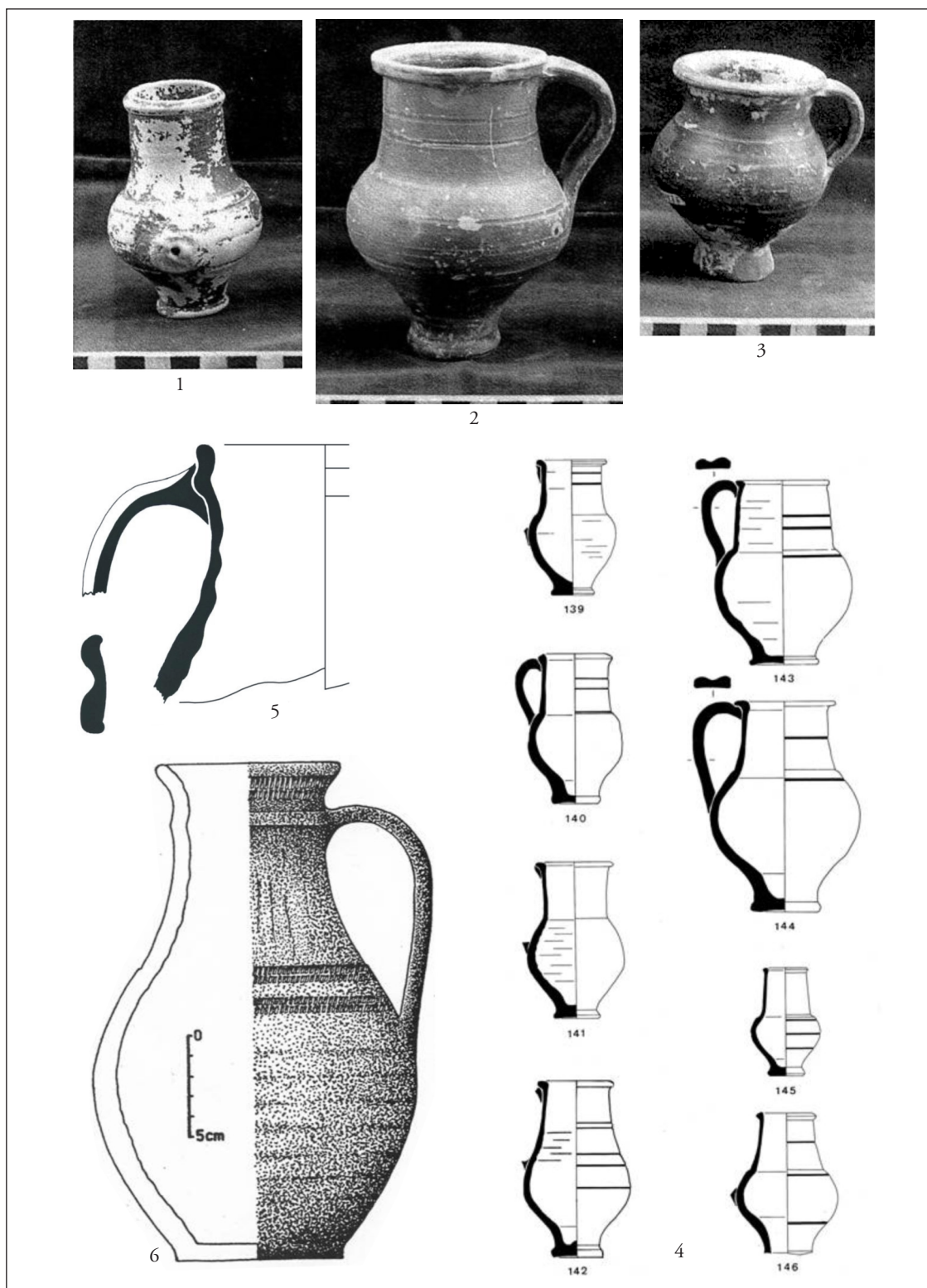
Pl. VII. Medium size cup with handle ornamented with burnished motifs from Suceag.



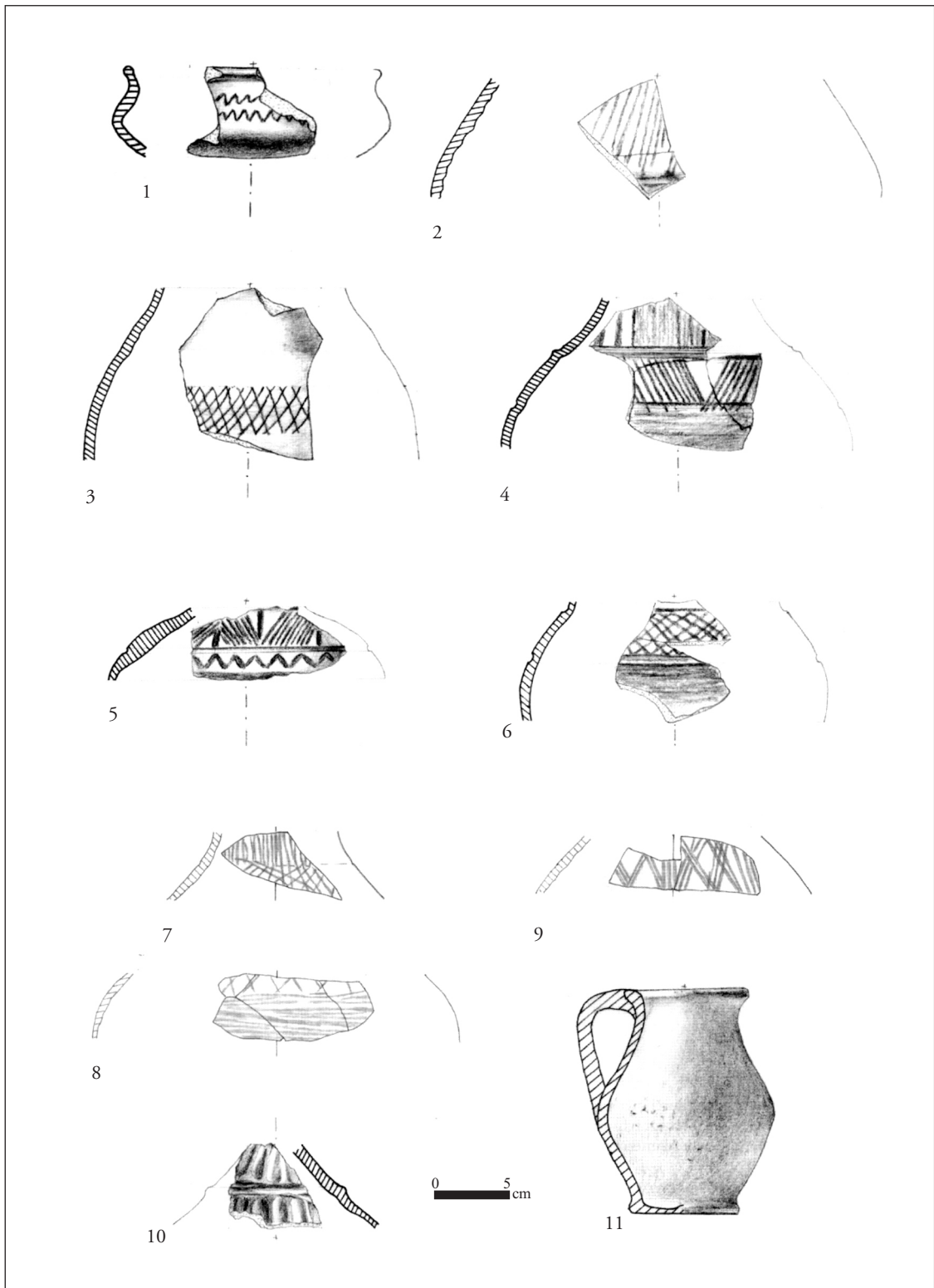
Pl. VIII. Late Roman cup with handle and burnished motifs from Pannonia (after FRIESINGER/KERCHLER 1981).



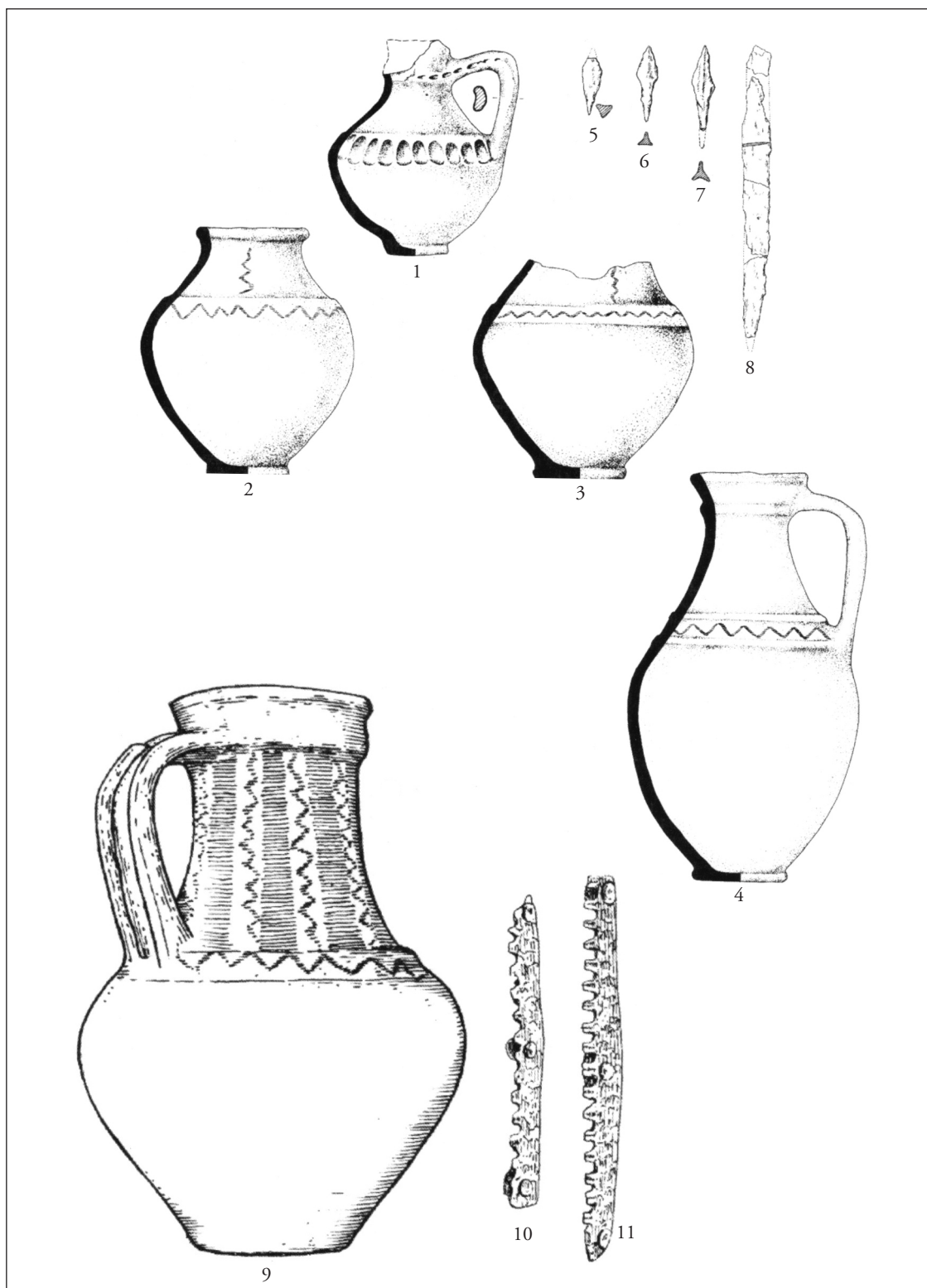
Pl. IX. Jug with burnished motif from Suceag.



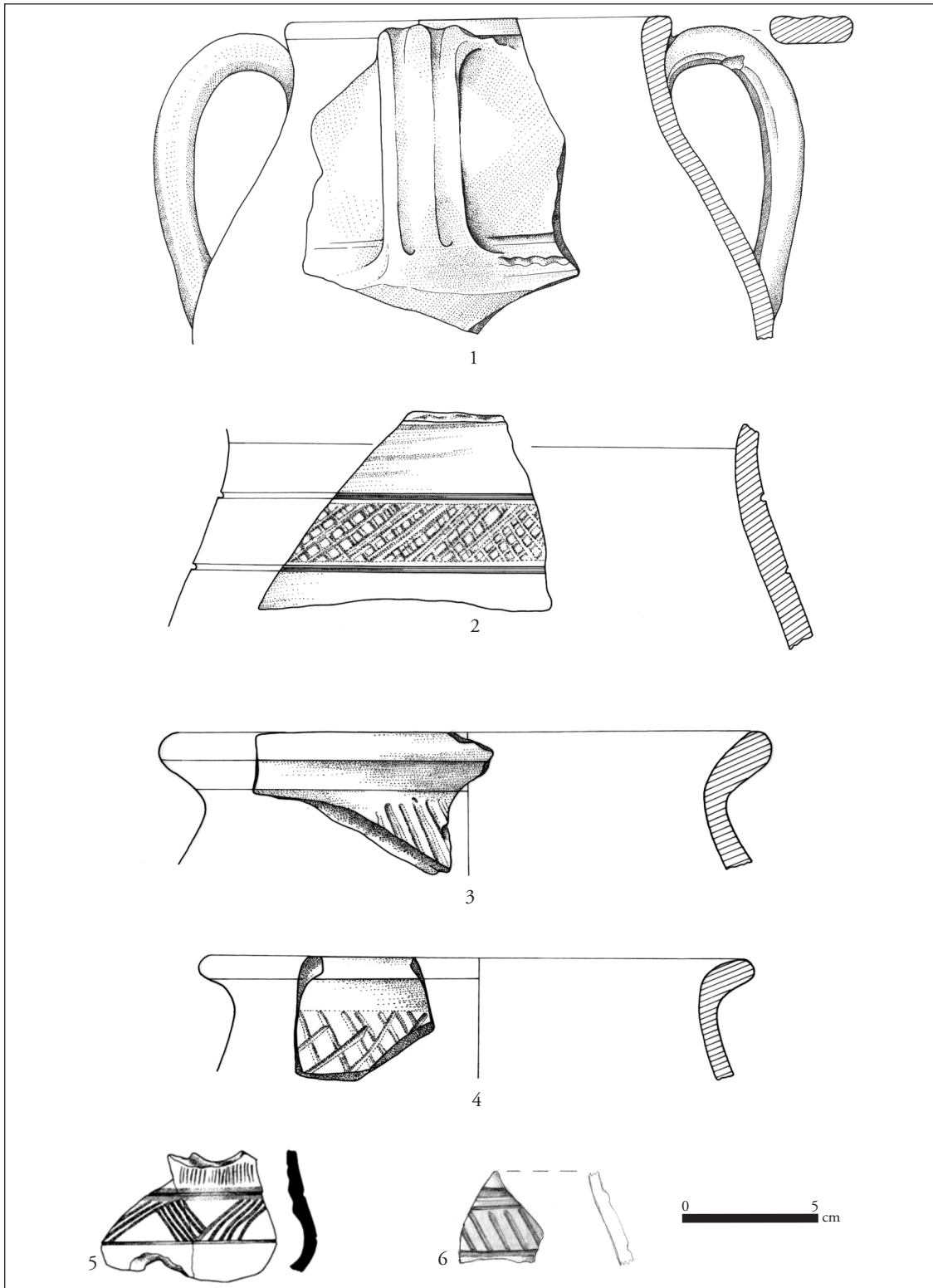
Pl. X. 1-4 – Late Roman jugs from the 5th century pottery workshop from Portout (after PERNON/PERNON 1990). 5 – Late Roman jug of D. S. P. P. type from Marseille-Saint Victor (RIGOIR/RIGOIR 1985). 6 – jug from the cemetery at Čataj (after GERMANNEN, HUNNEN UND AWAREN 1987).



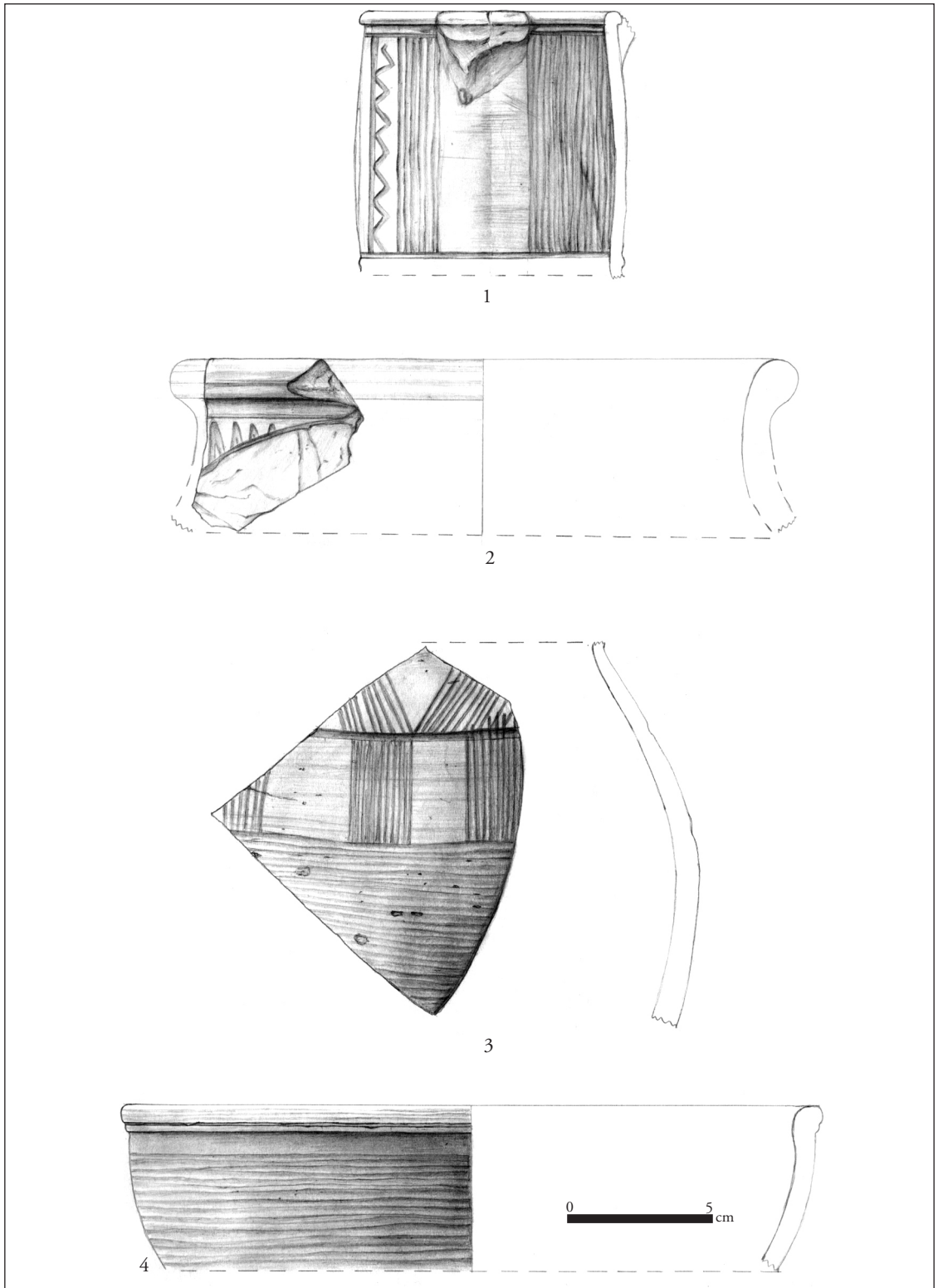
Pl. XI. Late Roman pottery with burnished motifs from the settlement from Budaörs (after OTTOMÁNYI 2009).



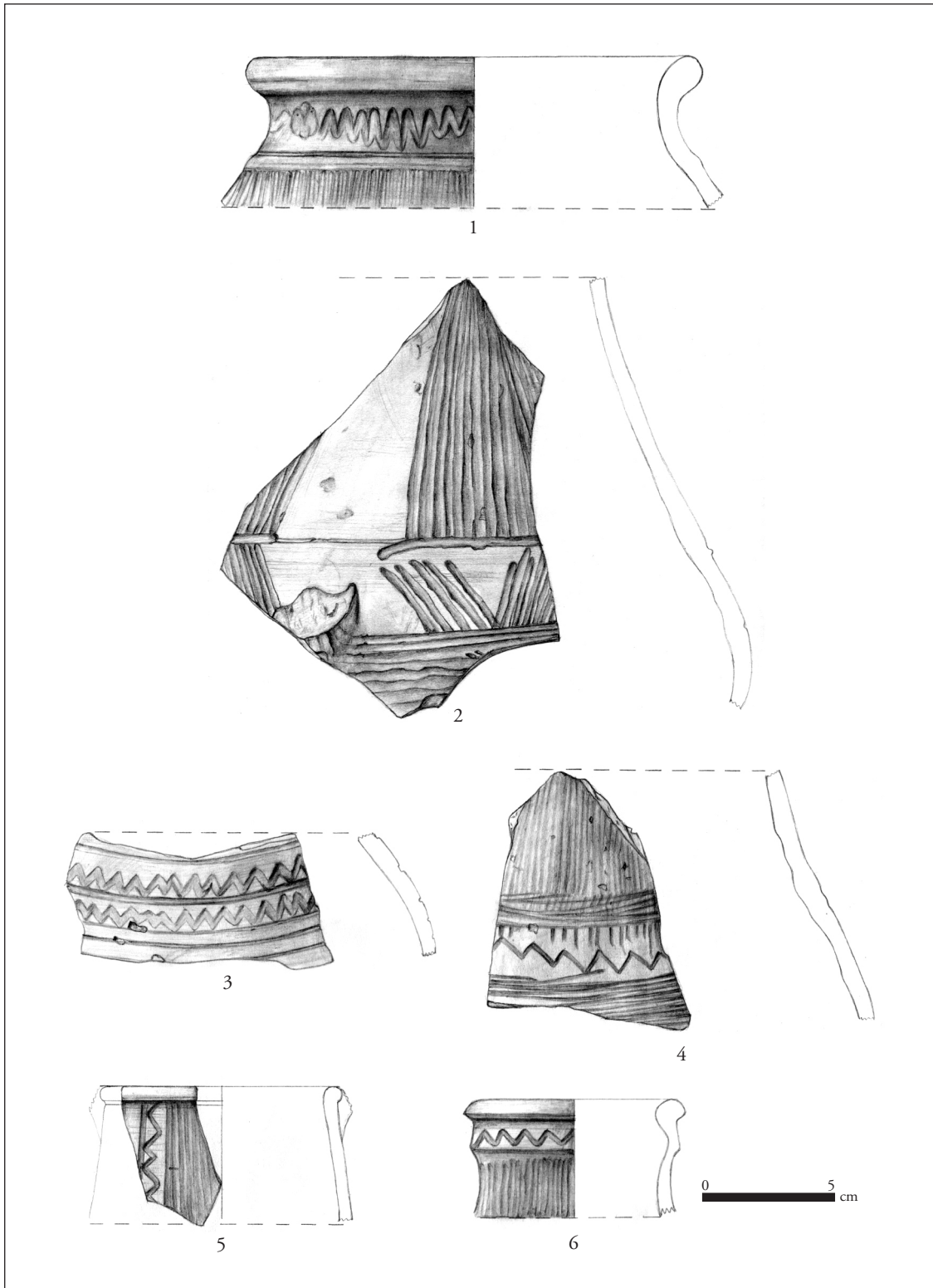
Pl. XII. 1-8 – jugs with burnished motifs and weapons from Oradea. 9-11- jug with burnished motifs and iron tools from Körösladány-Gát (after TEJRAL 2007).



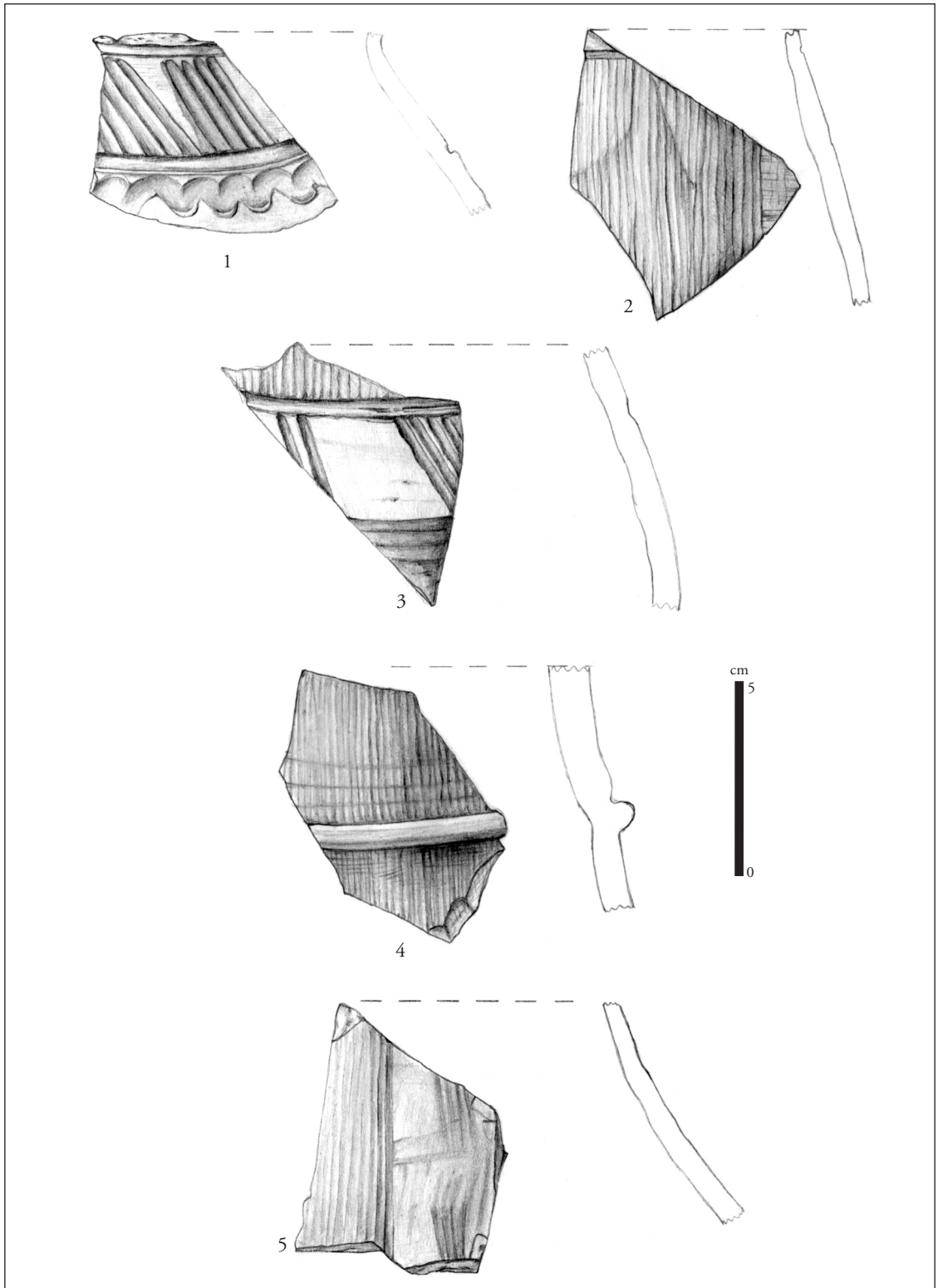
Pl. XIII. Fragments of vessels with burnished motifs from Suceag.



Pl. XIV. Fragments of vessels with burnished motifs from Suceag.



Pl. XV. Fragments of vessels with burnished motifs from Suceag.



Pl. XVI. Fragments of vessels with burnished motifs from Suceag.