

# ARCHAEOLOGIA BULGARICA



2014 3

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On the cover: Roman bronze lamp found by the village of Bozveliisko, district of Varna, NE Bulgaria; kept at the National Archaeological Institute with Museum in Sofia, inv. # 930; photo by Krasimir Georgiev.

# Management of Osseous Materials for Processing Artifacts in the Eneolithic Boian Settlement of Radovanu – *La Muscalu* (Romania)

ARCHAEOLOGIA BULGARICA  
XVIII, 3 (2014), 1-34

Monica MĂRGĂRIT / Cristian Eduard ȘTEFAN /  
Valentin DUMITRAȘCU

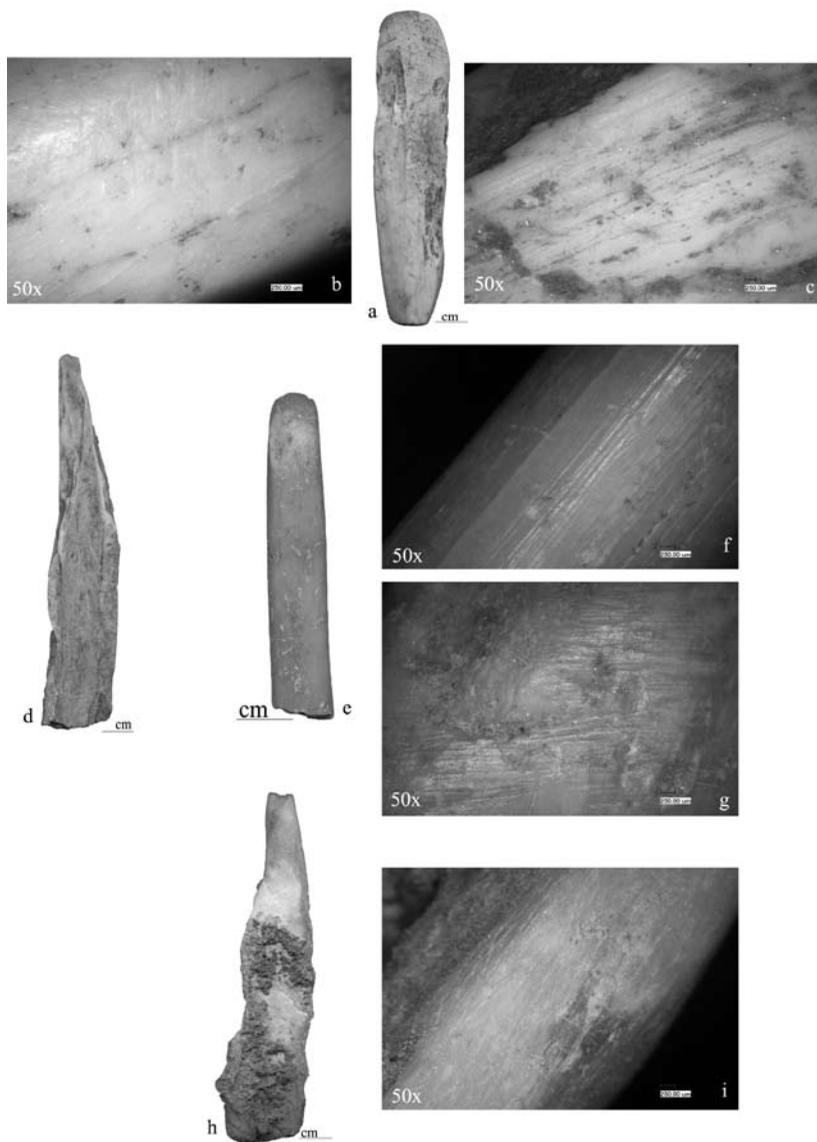
**Abstract:** The goal of the present paper is to make known an extremely interesting archaeological assemblage, coming from the archaeological research carried out by Eugen Comșa (1960-1990) at the settlement of Radovanu, belonging to the Boian culture (5000-4450 cal BC), already published in a truncated form. The methodology we have used aimed not just to identify the operational schemes used for the manufacture of different typological categories, but also to look at the ways in which the Eneolithic communities exploited the animal environment in order to obtain artifacts belonging to hard animal material industry, and at the way in which these objects are re-integrated in the cycle of use – this time as a means of exploitation of the environment. The study is all the more important as the information on the hard animal material industry in the Boian culture on Romanian territory is *quasi*-absent. Discussion of this material could make a decisive contribution to our understanding of an exploitation model for the animal resources in the respective period.

**Key words:** Boian Culture, archaeological context, raw materials, operational schemes, functional stigmata.

## SITE AND CHRONOLOGY

The Boian Culture generally developed in the first half of the V<sup>th</sup> millennium B.C. and comprises four phases: Bolintineanu, Giulești, Vidra and Spanțov (Comșa 1974). Some authors consider (Pandrea 2000) the Bolintineanu cultural phase to be an independent culture. Geographically, it covered the region formed by the greater part of Wallachia, partially Dobruđja and South-East Transylvania. The pottery from the four phases is represented by a variety of forms (pots, bowl / basins, cups – *Steckdose*, shells etc.). Their ornamentation is also quite diverse and includes incision, excision and incrustation with white paste, painting in red and painting with graphite. Specialists from both sides of the Danube synchronized the phase Vidra of the Boian culture with Poljanica I-III, and the Spanțov phase with Poljanica IV (Todorova 1978, table 33).

The settlements were located in a variety of places such as islands, terrace edges or hills mouths. There are some tells-dwellings. Among the most famous settlements are those from Glina, Tangâru, Aldeni, Boian A, Vidra and Radovanu. Some of them have one or more enclosure ditches. Dwelling types in the settlements comprise pit houses and houses constructed on the surface, information derived from archaeological research and complemented by studying the models of clay dwellings discovered at the settlements (Comșa 1974).



**Fig. 2:** a, d, e, h bevelled objects made of bone; b, g shaping by abrasion; c, i longitudinal scraping; f grooving

# Ein antikes Sarkophagrelief im Nationalhistorischen Museum von Sofia

ARCHAEOLOGIA BULGARICA  
XVIII, 3 (2014), 35-64

Emil IVANOV

## 1. ÜBERBLICK AUF DEN SARKOPHAGBESTAND IN BULGARIEN

Das griechische Wort "Sarkophag" (Fleischfresser) verwandte man ursprünglich als Bezeichnung für Schieferplatten, mit denen man Särge auslegte, um den Verwesungsprozess zu beschleunigen. Später wurde der Ausdruck für jede Art von Särgen aus Stein, Bronze, Zinn und Ton verwendet. Sarkophage zählen zu den wichtigsten Zeugen sepulkraler Kunst und Kultur, da oft die Deckel und die Seiten mit plastischem Figurenschmuck sowie mit Reliefformamentik verziert sind. Diese Bildhauerarbeiten waren in der Antike hoch entwickelt und vermitteln einen trefflichen Eindruck von Brauchtum und künstlerischer Arbeit.

Die Frage nach der Verbreitung und Verwendung antiker Sarkophage im Gebiet des heutigen Bulgarien wurde in der Fachliteratur mehrfach diskutiert<sup>1</sup>. Was dort anzutreffende antike Stücke und deren Bearbeitung, Reliefschmuck und Import in den Balkanprovinzen des Reiches betrifft, wurde oftmals und mit Recht in Frage gestellt (Koch / Sichtermann 1982, 314-365; Koch 1993, 133-146; 2013). Umso mehr ist die Fragestellung über die speziell in *Moesia superior* und *inferior* sowie in *Thracia* erhaltene Sarkophage wichtig, die eine kleine, doch recht vielfältige Gruppe bilden (Koch / Sichtermann 1982, 340, Anm. 53-57).

Die in diesen Provinzen wohnende Bevölkerung gehörte verschiedenen sozialen Schichten der römischen Gesellschaft an. Reichere Bürger konnten ihre Toten, sofern sie die zusätzlichen Kosten tragen konnten und wollten, in mehr oder wenig teureren Sarkophagen bestatten. Man mimmt daher allgemein an, dass Sarkophagbestattungen ein sicherer Hinweis sind, dass Verstorbenen zur Oberschicht angehören (Герасимов 1969, 68; Koch / Sichtermann 1982, 22). Sie waren für eine Totenbestattung bestimmt und ihr äußerer Schmuck mit Darstellungen kann zugleich ein Blick in die religiösen Vorstellungen der Auftraggeber gewähren und auch zeigen, welche religiöse Sitten sie hatten oder welcher Religion sie angehört hatten. Dabei war es den Käufern je nach Kostenaufwand möglich, dass man auf einem solchen auf Vorrat gearbeiteten Stück ein oder mehrere Portäts der Verstorbenen ausarbeiten ließ oder sie eben auch auf Vorrat und nach besonderem Wunsch (Koch 1993, 46) oft abändern ließ.

Sarkophagbestattungen sind auf dem Gebiet des heutigen Bulgarien noch in der Antike bekannt. In der Gegend von *Philippopolis* (Plovdiv) sowie in *Apollonia* (Sozopol) und *Mesambria* (Nesebar) sind Terrakottasarkophage aus dem 5. Jh. v. Chr.<sup>2</sup>, und aus den Nekropolen von *Odessos* (Varna) Holzsarkophagen mit Terrakotta- sowie Beinbeschlagen aus dem 3.-2. Jh. v. Chr. nachgewiesen (Герасимов

<sup>1</sup> Vgl. die angehängte Publikationsliste.

<sup>2</sup> Botuscharova (Ботушарова 1954, 265-272) datiert das Stück von Pesnopoy aufgrund erhaltenen Bestattungsinventars.



**Abb. 1.** Sarkophagfragment im  
Nationalhistorischen Museum Sofia

# Lighting Roman Military Barracks. An Interdisciplinary Approach Based on Evidence from Dacia

ARCHAEOLOGIA BULGARICA  
XVIII, 3 (2014), 65-92

Dávid PETRUȚ / Monica GUI / Horea TRÎNCĂ

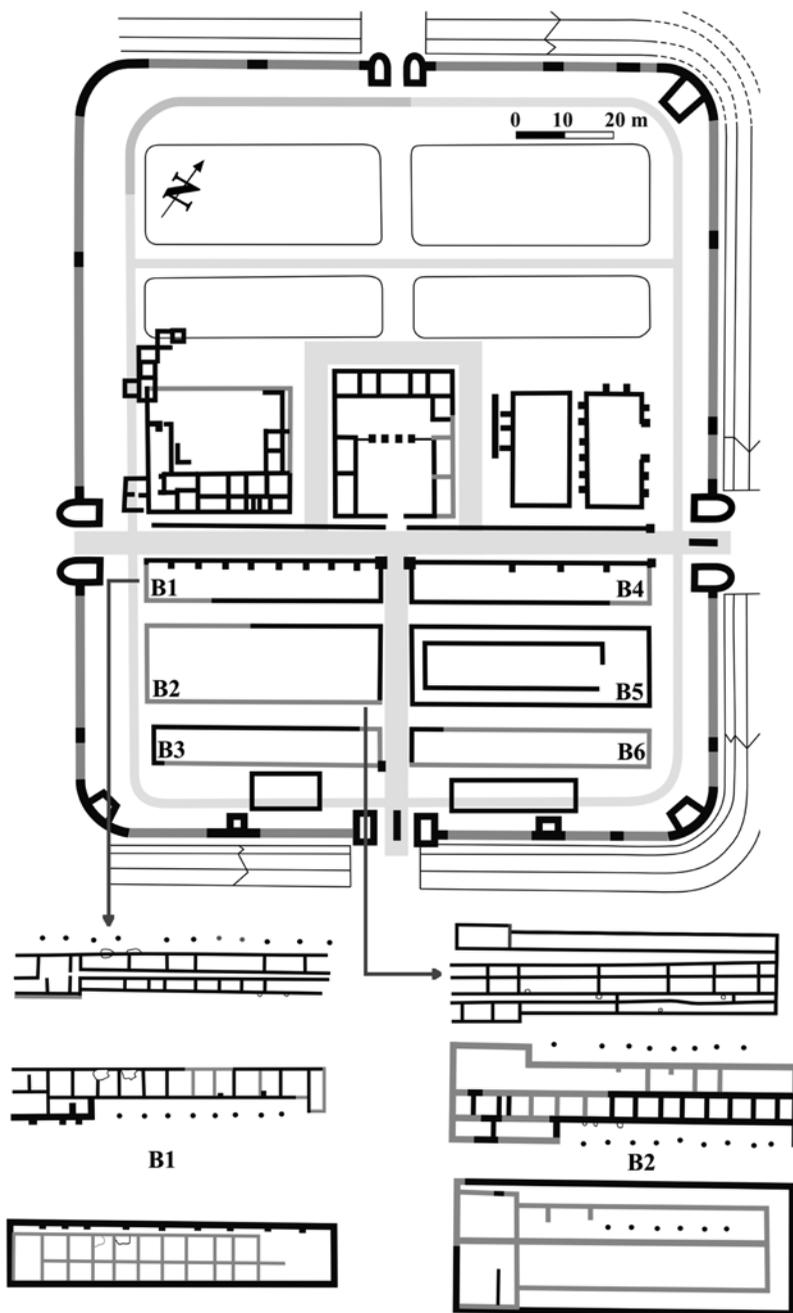
What point is there after all in the archaeological depiction of a building plan if one never understands what is involved in pushing open a door to enter a room? (Barrett 2006, 153)

## 1. INTRODUCTION

Recent studies addressing the question of soldiers' communities within the Roman army in the time of the Principate emphasize the role of the barracks as places where the communal identities of the soldiers were strengthened through a wide range of collective occupations, including food preparation, dining and various leisure activities. The communal tasks and activities specific to the *contubernium*, or regularly involving the members of these groups, are regarded by scholars as being part of a complex mechanism devised to construct a common, military identity for the soldiers of each garrison (see James 1999, 14-19; Haynes 1999b; Carroll 2005, 363). Nevertheless, it would seem that the particular features of the individual units were emphasized within this process, therefore inducing a strong local consciousness to this sense of common identity, this in turn making it necessary to speak of multiple local military communities (Haynes 1999a, 7; Haynes 1999b, 167)<sup>1</sup>. The 'change of identity' was achieved by introducing the recruits to a series of specific quotidian activities labelled in the archaeological literature as 'Roman' and 'military' in essence, and unfamiliar thus far for most of the novice soldiers. A considerable part of these activities was focused in and around the *contubernium* (see Haynes 1999b; Coulston 2004, 135; Carroll 2005, 364-369). Due to constant interaction between its members, common social practices and shared living space, these units, regularly consisting of eight men, played a key role in reinforcing group identity and conveying a sense of community among the soldiers of a garrison.

According to our current knowledge of soldiers' barracks in the aforementioned period, the architectural features of these structures did not provide access to a suitable amount of natural light; therefore, the need to attend to this shortcoming by means of artificial lighting would seem evident. In fact, the barracks reconstructions from South Shields (*Britannia*) and Saalburg (*Germania Superior*) display structures with rather dim interior spaces, where hardly any activity would be possible without artificial lighting. Conversely, the question of lighting in the barracks has not been addressed so far through the systematic analysis of the lighting devices associated with these buildings. More recent studies have drawn attention to the fact that the use of oil lamps in a Roman provincial setting was not commonplace, as previously thought, and in all probability alternative methods (torch

<sup>1</sup> The military records kept on papyri of the *XX coh. Palmyrenorum*, stationed at *Dura Europos* reveal a number of particular elements in the structuring of camp life and of the daily routine, which were presumably intended, among other things, to reinforce the local military identity. One of the most notable instances of this is the *Feriale Duranum*, the calendar of the military religious festivals of the unit. The general tendency of the research to emphasize the uniformity of different segments of Roman society, instead of searching for proof of "diversity of practice" has been asserted by D. Mattingly, who introduced the notion of 'discrepant identities' with regard to the social and cultural mechanisms in a Roman provincial context (Mattingly 2004, 17).



**Fig. 8.** Plan of the auxiliary fort from Buciumi (redrawn after Gudea 1997, 106, fig. 23), detailing the plans of barracks B1 and B2 in all of their three phases (redrawn after Gudea 1997, 102, fig. 19)

# REVIEWS

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**Richard DAVIS. *The Early and Middle Bronze Age Spearheads of Britain*. PBF Abt. V, Bd. 5. Franz Steiner Verlag Stuttgart, 2012. ISBN 978-3-515-10350-3. Pgs. 223, Pl. 114.**

R. Davis' book is a part of the respected PBF series, which has thrived for many years. The efforts of the PBF editors have resulted in the publication of thousands of artefacts, which have become the subjects of numerous PhD theses, habilitation papers and monographic investigations. The catalogue descriptions and illustrations in the PBF series have long been perceived as examples of meticulous work, and the reviewed volume is no exception. It is a good example of following traditions in publishing strategy that result in serious, purposeful work. Davis' interests are focused on one aim, which coincides with the practice of the series. The British archaeologist systematically examines the problems of bronze metallurgy in the western part of the Old World, in the good old spirit of positivism. However, the English manner of research is visible in many concrete cases. We will attempt to illustrate this fact in the following paragraphs.

PBF volume V.5 includes part of Davis' PhD thesis, which was dedicated to basal-looped spearheads. The work is particularly intriguing as it attempts to employ experimental archaeology. In this case, the fresh ideas are successfully applied in the chapter on the function of the spearheads (i.e., how they have been used in combat and how they perform in comparison to the other types of weapons).

After accomplishing his PhD thesis, the author published several papers focused on the same topic and stimulated by the rich archaeological heritage of Bronze Age metallurgy in England. For this monograph alone, Davis personally visited or contacted 120 museums and processed several substantial databases and collections. The publication includes an impressive inventory of 1044 entire or fragmented spearheads. The processing of such quantity of spearheads is a contribution in itself, but there is an important weakness in the organization of the catalogue. In principle, as a part of the research instrumentarium, the catalogue should contain "primal information", providing foundations for all subsequent inferences. In this case, however, the spearheads are arranged in typological order (i.e., the catalogue was structured according to a principal supposition which belongs to the higher stage of study-process). Thus, the whole procedure seems open to question. It is well-known and widely accepted that the typology is constructed at the base of morphology of the artefacts—that is, this is a considerably advanced stage of investigation and should be based on the initial description in the catalogue. One of the possible alternative solutions is to adopt regional or micro-regional grouping which would also facilitate the spatial analysis. This would make easier the task of identification of the production and consummative centres, the establishment of connections with the sources of raw materials, the distribution of the moulds, the pathways of introduction of know-how, and could even elucidate the origin of this class of metalwork.

Considering the specifics, we must emphasise that England offers unique evidence for a connection between the genesis of spearheads

# REVIEWS

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## Kostas VLASSOPOULOS. *Greeks and Barbarians*. Cambridge University Press, 2013.

The review of a book like this is difficult to start, not only because the theme is complicated to discuss, but also because the book itself and its context are so complex and many-sided that there are a lot of ideas and problems in it to talk about. I attempt, here, to present a review that addresses the Thracians and their Greek neighbors.

The Introduction (Chapter 1) presents the scope of the book and the theoretical background of the concepts. The theme is the exchange of ideas and mutual interactions between Greeks and non-Greeks and this is investigated in four different, though interdependent areas: empires, the Panhellenic world, networks and the *apoikiai*. The result is a complicated structure and the model is explained as one of interaction and exchange, rather than polarity and conflict (p. 3). Three of these 'worlds' not only intermingle, but are actually mutually determined and overlapping. The world of *apoikiai*, for example, is dependent, on the one hand, on networks of trade (exchange of goods and innovations with the Empires and kingdoms or local tribes), and, on the other hand, these contacts among *poleis* and their *metropoleis* were the skeleton of the Panhellenic world.

The analysis starts with the Panhellenic world in juxtaposition with the world of empires (Chapter 2), discussed in terms of the interactions between Greeks and Barbarians – an opposition that could be traced to the remotest past when the self-perception of society was constructed through opposition to that of foreigners, as seen in myth-making. The distinction between Greeks and non-Greeks, however, had little importance during the Archaic (p. 35), as reflected in the Oriental borrowings in writing and religious practices, in images and even in myths (the 'Orientalising revolution' as Walter Burkert called it). These were among the foundations of Greekness that defined the Panhellenic world: a common language and literary culture, as the first level of Greek identity, and religion (shared cults and all-Greek sanctuaries), as the second. The third level, according to K. Vlassopoulos, was the common Persian enemy, but this could be defined as a political identity in the Greek-Barbarian conflict. Peaceful intercourse came to an end with the Persian Wars and in the early Classical period the coexistence turned to contradiction dependent upon a notion on cultural supremacy, cast as 'civilization' against 'barbarians'. Conflict between Persia, the only empire at that time, and the expanding Greek world was inevitable, and this confrontation influenced the Greeks. The strongest *poleis* aspired to dominate the Greek world, and followed an imperial model, resulting in the Athenian empire and its war with Sparta, followed by Macedonian hegemony and the Eastern campaign. Actually the Greek world was a multitude of *poleis*, diverse in behavior and political ambitions. So, was this perceived polarity with barbarians a mere coincidence, corresponding to political consolidation during the major 5<sup>th</sup> century wars (the one with Persians and the next 'Peloponnesian', between the two centers of power and their allies), or was it motivated by the conflicts?

The third chapter is a discussion of the worlds of networks and *apoikiai*. In it the Greek *poleis* abroad are understood as frontier soci

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**Sirma S. ALEXANDROVA. Typology and chronology of the hand-made pottery of the Roman and Early Byzantine period (1<sup>st</sup> – 6<sup>th</sup> C.) on the territory of Bulgaria. Dissertations. National Archaeological Institute with Museum. Volume 7. Sofia, 2013, 443 pp., 41 fig., drawings 308-443 pp.**

Ceramic tableware and pottery are important archaeological material. Owing to high-preservation rates, ceramics are sometimes the only material available for dating layers under investigation. Therefore, it is extremely important to work out the typology and chronology of all categories of clay wares, including hand-made pottery; this kind of tableware can also contribute to ethno-cultural analyses.

The presence of several ethnic groups within the territory of modern Bulgaria makes the monograph «Typology and Chronology of the Hand-made Pottery of the Roman and Early Byzantine Period (the 1<sup>st</sup> – 6<sup>th</sup> centuries) on the Territory of Bulgaria» by S. S. Alexandrova of special scientific importance.

The book includes an introduction, three chapters (historiographic review, characteristics of the sites, typology and chronology), a conclusion, bibliography, catalogue, captions, figures and drawings. The publication is bilingual (Bulgarian and English) which is of particular importance because of its potential to embrace a wider scientific range of readers.

The Introduction presents argumentation over the choice of the research topic, the appropriateness of the chronological and geographic frames, a substantiation of the methods used and basic sources. However, there are some inaccuracies in determining chronological frames and weaknesses in its substantiation. Despite the fact that the title states that ceramics dating to the 1<sup>st</sup> – 6<sup>th</sup> centuries will be examined, the Introduction sets the upper boundary of the research to the reforms of Byzantine Emperor Heraclius (610-641). Further, there is no information on the problem of the ethnic origin of hand-made ceramics and, no attempt to single out hand-made ceramics of different ethnic groups (e.g. Thracians, Greeks, Romans), although ethnic origin plays an important role in the creation of forms and, therefore, in the typological analysis of hand-made ceramics.

The first part of the text is devoted to a detailed historiographic review (pp. 10-34). Publications are presented in chronological order from 1910. The author points to some inaccuracies in publications and mistakes in the choice of methods used in the processing of hand-made ceramics. It is not quite clear why the publication on Thracian hand-made ceramics of the 6<sup>th</sup> – 1<sup>st</sup> centuries BC by M. Čičikova (p. 16) was included; these materials are not related to the chronological group under consideration. On pp. 17-19, Alexandrova analyzes the article by M. Čičikova in detail; this article is related to the research topic only indirectly, as it examines Hellenistic material from excavations in *Seuthopolis*.

Publications devoted to hand-made wares from necropoleis are of great importance for the understanding of the peculiarities of hand-made ceramics of various peoples and for specifying the chronological