

ACTA MVSEI APVLENSIS

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CARPATHIAN HEARTLANDS

*Studies on the prehistory and history of Transsylvania in
European contexts, dedicated to Horia Ciugudean on his 60th
birthday*

NUCLEUL CARPATIC

*Studii privind preistoria și istoria Transilvaniei în context
european, dedicate lui Horia Ciugudean la aniversarea a 60 de
ani*

**Edited by /
Volum îngrijit de:**

**Nikolaus Boroffka
Gabriel Tiberiu Rustoiu
Radu Ota**

ACTA MVSEI APVLENSIS

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LI

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Horia Ciugudean

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REPRESENTATIONS OF JEWELLERY AND CLOTHING ON LATE BRONZE AGE ANTHROPOMORPHIC CLAY FIGURINES FROM NORTH-EASTERN HUNGARY

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Abstract. The present paper examines a group of Late Bronze Age anthropomorphic clay figurines recently unearthed in north-eastern Hungary (Borsod-Abaúj-Zemplén and Heves Counties). In a broader sense, the sculptures can be dated to the Reinecke BC – HaB periods, however, most of them derive from features with typical BD material. By a detailed study of the decorated statuettes, our aim is to investigate whether any of the motifs correspond to jewellery and parts of clothing known from other sources of the era. Clarifying the issue is essential as defining elements and reconstructing types of costume in the studied period and region were so far based on indirect evidences (cremation graves and metal deposits).

Key words: Late Bronze Age, figurines, anthropomorphic representation, clothing, body ornaments.

Cuvinte cheie: perioada târzie a epocii bronzului, figurine, reprezentare antropomorfă, îmbrăcămintă, podoabe de corp.

Anthropomorphic figurines made of clay are a group of the most significant – and most controversial – find materials of European prehistory. Although different types of human statuettes are well known from the Upper Palaeolithic to the Iron Age, their extensive evaluation in south-eastern Europe was only attempted in relation to the Neolithic Period and partly of the Copper and Middle Bronze Ages. The present study focuses on examining Late Bronze Age anthropomorphic clay figurines, the existence of which has already been proven, although, little attention has been paid to studying them (especially their decoration). The main reason for the lack of a monographic survey may be seen in the small quantity of published material, and therefore the lacking possibility to set an exact typochronological determination and comparison of the find material.

Large-scale archaeological excavations over the past few decades, however, provided brand new evidence: a total number of 48 figurines (13 intact and 35 fragmentary pieces; 32 decorated statuettes – **Fig. 1.**) were found at 8 sites in Borsod-Abaúj-Zemplén and Heves counties. Though direct or partial analogies of the studied figurines are known from the Middle, Late Bronze and Early Iron Ages of the neighbouring countries (Slovakia, Ukraine, Romania) their mass publication is still missing and no detailed typology has been proposed yet. As a first step in processing the collected artifacts, therefore, we have attempted a basic classification of the figurines by their formal and stylistic features – the results are published here only in a short version.

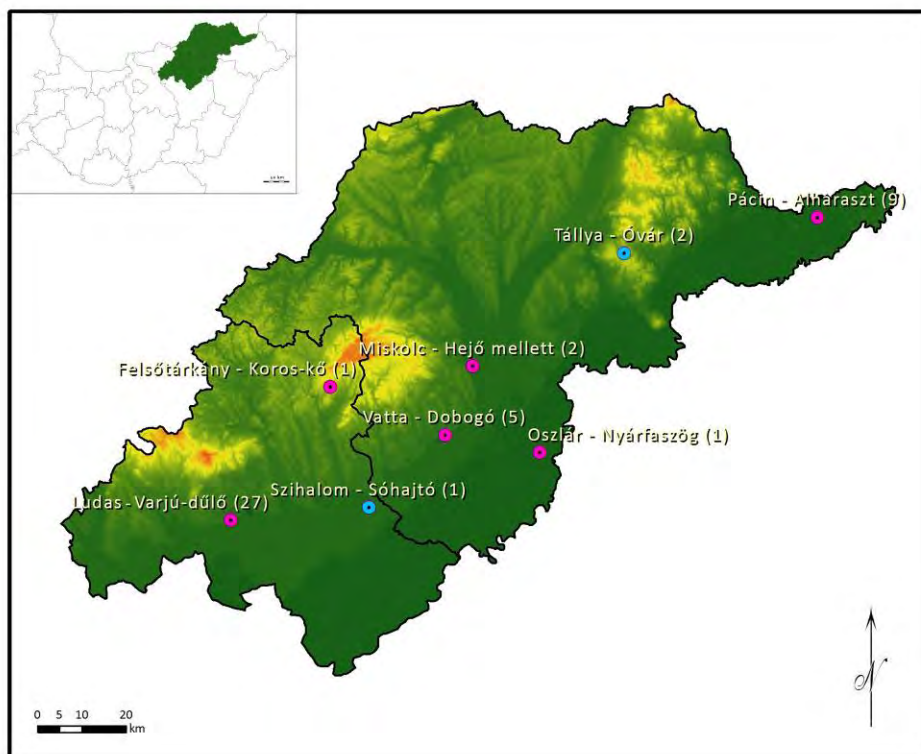


Fig. 1: Most recent evidence of anthropomorphic clay figurines from Borsod-Abaúj-Zemplén and Heves Counties, north-eastern Hungary (total amount of representations in brackets). The present paper only examines the decorated pieces from Felsőtárkány – Koros-kő (1); Ludas – Varjú-dűlő (12); Miskolc – Hejő mellett (2); Oszlár – Nyárfaszög (1); Pácina – Alharaszt (9); Vatta – Dobogó (4). *Elevation map: <http://srtm.csi.cgiar.org>.*

As the detailed evaluation of the find material (hundreds of thousand items on average) of the sites cited is still to be done, chronological assumptions could only be approximately settled. The objects – according to the preliminary evaluation of their context – are present in the archaeological material from the BC (tumulus/Early Piliny cultures) to the HaB period (Kyjatice and Gáva cultures), although, most of the figurines were accompanied by typical find material of the BD period (Late Piliny Culture and the so-called pre-Gáva Period).

Also due to the present – restricted – state of evaluation, we cannot investigate either function and usage of certain items or their relationship to the human representations of the previous periods. However, we attempt to identify the depicted motifs on the decorated statuettes, above all, by comparing the items to other, contemporaneous archaeological sources (metal deposits and grave finds) of narrower and wider geographical context, we were able to get closer not only to defining male and female attributes, but to confirm the previously suggested dating of the figurines.

History of research.

Compared to the human representations of the Neolithic and Copper Ages, the research history of the Middle and Late Bronze Age anthropomorphic clay statuettes – particularly concerning the Eastern Carpathian Basin – are without deep roots. Apart from the typical figurines of the Dubovac/Žuto Brdo/Cîrna-Gârla Mare culture complex of the Lower Danube Region¹ only smaller papers were dedicated to the finds of the Fűzesabony-Ottomány complex², the Wietenberg-, Tei- and Monteoru-cultures, the group Cehăluț and and the Felsőszőcs/Suciu de Sus culture³, as well as the pre-Gáva and Gáva periods⁴. More interestingly, some earlier publications⁵ referred to anthropomorphic clay statuettes that bear striking similarity in shape and decoration to the figurines evaluated in this paper, as Middle Bronze Age origin (find material of the Hatvan culture). However, latest results have proven

¹ Hachmann 1968, p. 369; Letica 1973; Reich 2002, p. 162; Șandor-Chicideanu 2003, p. 110-112, most recently as a monograph: Holenweger 2011.

² Hájek 1957.

³ Collectively see the find lists in Dietrich 2011.

⁴ Short publications: Dumitrașcu 1974; Vasiliev 1985-1986; Boroffka 1994; Némethi 2000; V. Szabó 2002; Koós 2002; regional collections: Maleev 1992; Sîrbu 1999; László 1996.

⁵ Beginning with Kovács 1977 and Kovács 1992, p. 80, Fig. 40.

beyond reasonable doubt that the statuettes cited originally derived from Late Bronze Age settlements⁶.

While the re-evaluation of the anthropomorphic clay figurines concerning the history of Middle and Late Bronze Age clothing has recently been carried out for the Lower Danube Region⁷, starting a similar investigation for other parts of the Carpathian Basin, we can still only draw back to the monograph of Gisela Schumacher-Matthäus (1985). Apart from this study, only results concerning single ornament types or informative papers in general are available⁸.

Find circumstances.

Most of the finds came to light at large-scale excavations taking place since the late 1990s and early 2000s, while some of them derive from small-scale excavations or rescue excavations, and a single piece was found during a field survey. In addition to the sites referred to in this article, two further pieces of decorated artefacts are known from Tállya – Óvár (fortified settlement in the north-eastern part of Borsod-Abaúj-Zemplén County) that can most probably be dated to the HaB period, and are going to be published by the excavating archaeologist soon.

1. Felsőtárkány – Koros-kő (cat. Nr. 27; Tab. III. 27)

The site is situated in the vicinity of Felsőtárkány (Heves County), at the south-western part of the Bükk Mountains, on the northern part of a saddle connecting the Berva-bérc and Koros-kő. The unfortified hilltop settlement of the Kyatice culture is known since the 2000s, and although no anthropogenic formations can be identified on its surface, several other contemporaneous sites are known in its vicinity (1.5-2 km in average). During a field survey in 2007, Late Bronze Age potsherds and the upper fragment of an anthropomorphic clay statuette were found.

2. Ludas – Varjú-dűlő (cat. Nr. 3-14; Tab. I. 3-11; Tab. II. 12-14)

On a hilltop north of the village of Ludas (Heves County), an entrenched Late Bronze Age settlement with an estimated size of 20 ha was unearthed between 1998 and 2002. The preliminary excavation was necessitated by the

⁶ Dinnyés *et alii* 2012, p. 81, t. 1-3.

⁷ Holenweger 2011, see above.

⁸ e.g. Bóna 1975; Kovács 1977.

expansion of a mine belonging to the Mátra Power Plant Co. The find material of the site (more than 1000 features) can be classified mostly in the Piliny, to a lesser extent the Kyjatice cultures, in absolute terms, between the BC and the HaB periods, with a peak in the BD-HaA periods⁹.

A massive burnt layer in several features indicates that probably a burning horizon brought an end to the Late Bronze Age settlement – or at least some parts of the village were devastated by fire. Due to this phenomenon, numerous storage pits contained charred plant remains, sometimes even several kilograms of carbonized grain¹⁰. Furthermore, several clay mining and waste pit with an enormous amount of potsherds were excavated. Some Late Bronze Age pits contained human remains in different states of decomposition (entire bodies, body parts, skull- and mandible-fragments, teeth etc.), and features that seemed to be regular graves (inhumation and cremation burials) as well¹¹.

The main part of the settlement was surrounded by a semi-circular ditch from the South and from the East. Within the settlement, several large ditches were observed as well, with some later, Early Iron Age inhumation burials in them¹². According to the numerous bronze objects and fragments (unearthed from the features and scattered on the surface), remains of probable melting furnaces and the several moulds from pits, local metalworking can be suggested. Furthermore, a hoard consisting of 4 sickles was also found at the northern part of the site. A total amount of 27 anthropomorphic clay figurines derive from the Late Bronze Age settlement features (storage and waste pits, some of them together with human remains), and a large number of other clay objects (zoomorphic statuettes, miniature vessels, reels, “sun symbols”) were found. Lacking a detailed analysis so far, the extremely diverse find contexts of these ‘special’ objects does not allow drawing any conclusions about their function¹³.

3. Miskolc – Hejő mellett, site Nr. 3. (cat. Nr. 1-2; Tab. I. 1-2)

During a preventive excavation in 2012, parts of a Late Bronze Age (HaA-B) settlement were unearthed in the western vicinity of Miskolc (Borsod-Abaúj-Zemplén County). The site is situated on the right bank of the Hejő river and its excavation was necessitated by the building of a plant for a geothermal heating system. The Late Bronze Age settlement consists of storage, clay mining and waste pits and the remains (daub and ceramic fragments) of a NW-SE

⁹ Chronology based on information from the excavating archaeologists and results of the preliminary evaluation of the find material; Domboróczki 1999; Domboróczki 2001; Domboróczki 2002; Domboróczki 2004.

¹⁰ Domboróczki 2004, p. 11.

¹¹ Domboróczki 2002, p. 186; Domboróczki 2004, p. 8, 10.

¹² Domboróczki 2004, p. 11.

¹³ Domboróczki 2004, p. 11.

orientated, 4.85 x 2.24 m large, collapsed building. In the immediate vicinity of the building, two pits were unearthed, one of which (feat. Nr. 104) contained two pieces of decorated anthropomorphic statuette fragments¹⁴.

4. Oszlár – Nyárfaszög (cat. Nr. 29; Tab. III. 29)

Due to motorway construction works between 1996 and 1997, an enormous Late Bronze Age settlement was excavated with more than 1000 features next to the village of Oszlár (southern part of Borsod-Abaúj-Zemplén County). The site covers an area of approximately 20 ha and is mostly dated to the BC – BD/HaA periods. It is situated on a narrow, riverside tongue of land, closed at its wider end with two parallel, V-shaped trenches. From the infill of the inner trench (Nr. 1.), a fragment of an anthropomorphic figurine came to light besides Late Bronze Age potsherds and some bronze objects¹⁵.

5. Pácín – Alharaszt (cat. Nr. 15-23; Tab. II. 15-23)

Due to construction works of the Cigánd – Tiszakarád Spillway Reservoir (Vásárhelyi Plan) in 2005-2006, a Late Bronze Age settlement and some urn graves were excavated near Pácín, north-eastern part of Borsod-Abaúj-Zemplén County. Although the excavators linked the material to the Gáva culture, preliminary evaluation results suggest that it can rather be dated to the BD-HaA1 period. More than 1000 pits were uncovered at the settlement, some of which contained partial or complete human skeletons. From the entire territory of the site (found in pits or on the surface as part of the culture layer) 9 anthropomorphic figurines are known¹⁶.

6. Vatta – Dobogó (cat. Nr. 23-26, 28; Tab. III. 23-26, 28)

During a preliminary excavation between 2009 and 2010, a continuous Middle (Hatvan- and Füzesabony cultures) and Late Bronze Age (Piliny culture) settlement, a cemetery of the Hatvan culture and some inhumation graves of the Füzesabony culture were excavated at Vatta – Dobogó (Borsod-Abaúj-Zemplén County). The Middle Bronze Age settlement with its extremely rich material can be interpreted as the external settlement of the tell Vatta – Testhalom. The Late Bronze Age pottery fragments in some pits were mingled with Middle Bronze Age (Füzesabony) sherds, but some were unearthed as separate features. According to the preliminary evaluation, all 4 anthropomorphic statuettes from

¹⁴ Hajdú 2012.

¹⁵ Koós 2002, p. 79; Koós 2004.

¹⁶ Szörényi 2007, p. 4; Ringer, Szörényi 2008.

the site belong to the transitional period between the two horizons, approximately to the BC period¹⁷.

Basic types of Late Bronze Age anthropomorphic clay figurines.

The find material (48 figurines, decorated and undecorated as well) was primarily grouped by their formal characteristics, but overlaps often occur between the basic types as well as similarities in details. The *shape of the body* may be cylindrical or flattened, of which the latter type is clearly dominant. In general, flat pieces are also varied to some extent: some of them are protruding at the head or feet, while others are slightly concave in the profile. According to the *main outline of the body*, the flat type can be divided into prismatic, trapezoid, pear-, violin- and star-shaped variants. Based on how the *limbs* are pronounced, six groups could be identified. There are some so-called pre-forms, one limb pronounced, both limbs pronounced and items with additional extremities. Although they do not show any correlation with the plasticity of the limbs, some fragmentary figurines with signs of a possible handle on their lower parts are classified to a separate group (E). The shape of the *head* can be straight or awry cut, flattened on the top or peaked; their profile is flat or protruded. Different head forms seem to be independent from the shape of the body.

By evaluating the overall formal characteristics, we can conclude that the human representations originating west of the river Hernád (within the territory of the Piliny and Kyjatice cultures) show a great variability, while in the eastern part of Borsod-Abaúj-Zemplén County (in pre-Gáva and Gáva context), figurines usually occur with peaked head and classic violin shape. Apart from this slight difference, however, both regions share similar decorating tradition.

Figurine ornaments and determinable costume elements.

Ornaments observed on the decorated figurines (29 items) were analyzed by the portrayed body parts – head, neck, arms and hands, chest, back and legs. It is important to emphasize that based on the very stylized figurines, no clear identification of jewellery could be carried out, however, certain conclusions could be drawn in some cases. Beside clothing elements, oversimplified decoration can also represent either body parts or composite textile garments. The latter is unknown from archaeological evidences in the entire territory of the

¹⁷ Koós, Simon 2009; Koós 2010.

Carpathian Basin, therefore they can only be revealed by their metal accessories¹⁸.

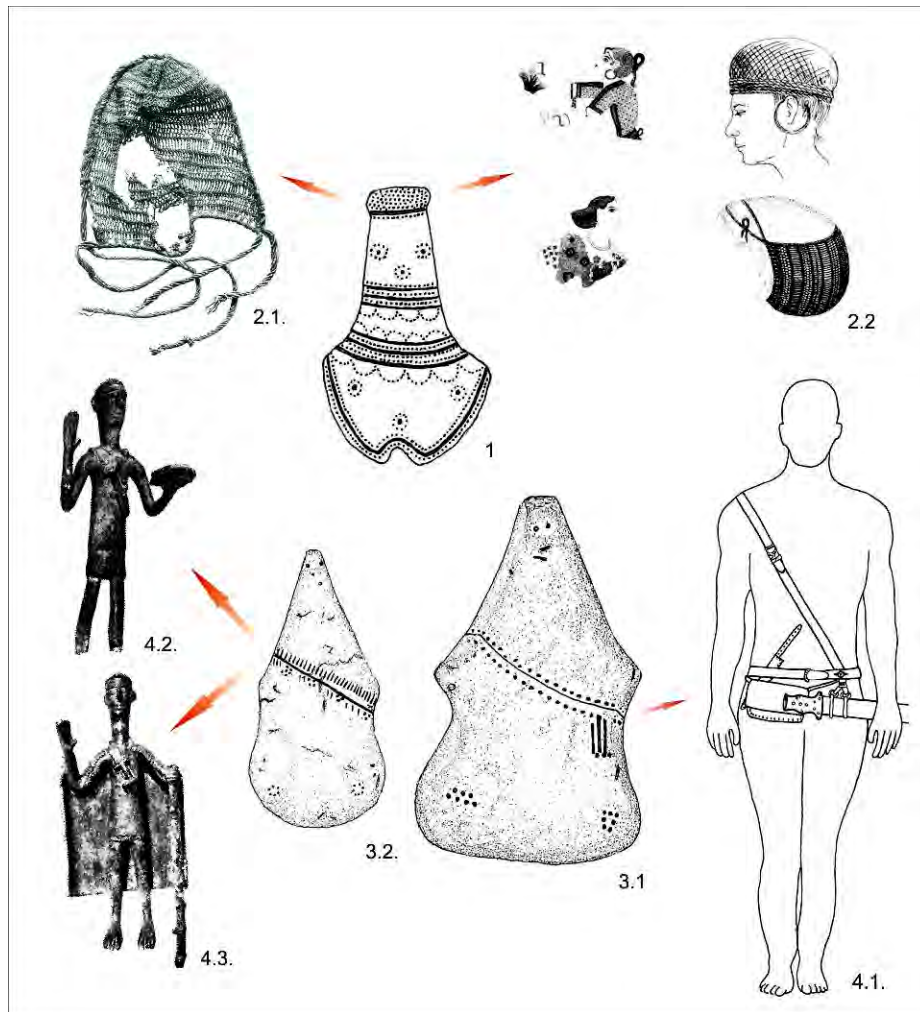


Fig. 2: Some possible interpretation of headdresses and shoulder belts. 1: *pl. I. 7*; 2.1: *Borum Eshøj* (Glob 1977, fig. 12); 2.2: *female hairstyles from Danish oak-coffin burials and a fresco from Thera* (Kristiansen, Larsson 2005, fig. 57); 3.1: *pl. II. 16*; 3.2: *pl. II. 18*; 4.1: *Neckarsulm, grave Nr. 18/1* (Knöpke 2009, fig. 57); 4.2-3: *Sardinian Bronzetti* (Gonzalez 2012, fig. 2h, p).

¹⁸ Grömer 2010, p. 340, p. 345, fig. 170; Harding 2000, p. 371-372; Kristiansen 2013, p. 761-767; Sofaer *et alii* 2013, p. 476-477.

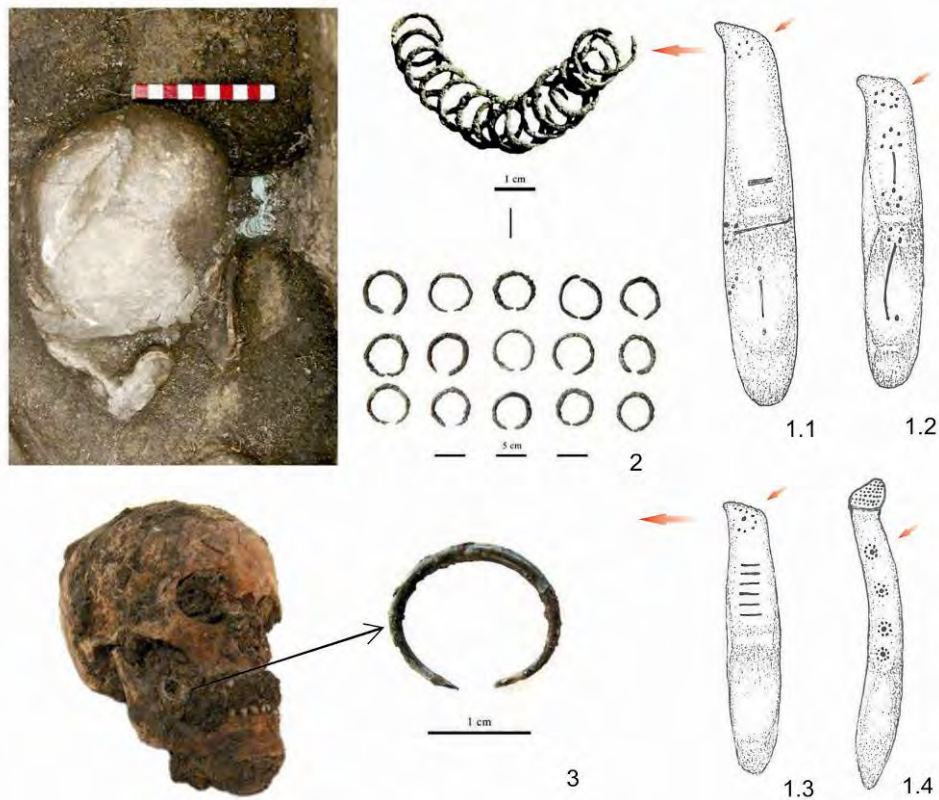


Fig. 3: Bronze rings at the back of the head and at the temple observed on human corpses in settlement pits and their possible analogies showed on figurines. 1.1: *pl. II. 15*; 1.2: *pl. II. 21*; 1.3: *pl. II. 23*; 1.4: *pl. I. 7*; 2: *Hajdúdorog – Szállásföld-közép, feat. Nr. 31*; 3: *Debrecen – Józsa, Alsójózsa Lakópark, feat Nr. 152., str. 218.*

Head and headdress.

Different types of head decorations are assumed to represent emphasized body parts (forehead, face – usually only eyes, ears), specific textile wear or jewellery. Protruding foreheads may – very hypothetically – be seen as symbolic shaping of anatomical characteristics or coiffure (**Tab. II. 15-23**), but more probably as a kind of hat or hat-like headdress (Lüneburg) (**Tab. I. 7**). This type of decoration may also represent a special hair net, found in some oak-coffin

burials of northern Europe (Borum Eshøj) or depicted on Minoan frescoes (**Fig. 2. 1-2**)¹⁹.

Small punctures and incisions on the two sides of the statuettes' heads may indicate ears/earlobes and ear- or hair rings. This is the only clothing ornament that is also known from *in situ* finds: the so-called 'settlement burials' from the BD-HaB period of north-eastern Hungary (**Fig. 3.**)²⁰. Incised or punctured decoration appearing on the front and back of the heads may be interpreted as tresses, decorated headgears or even as pendants (**Tab. II. 15-19, 21-23, Tab. III. 26**).

Neck.

The neck is usually decorated with single, horizontal incisions or lines accompanied by series of dots, which may indicate necklaces with or without (circular or lunular) pendants, decorated hems or ribbons (**Tab. I. 2-4, 6, 7, 9-11; Tab. II. 12-14, 20-23, Tab. III. 24-27**). Although there is no European evidence for prehistoric embroidery so far, it is still conceivable that single or multiple, semi-circular punctuated ornaments refer to stitched or woven textile decoration. It is particularly interesting that neck rings/torques well defined in the case of Serbian figurines and characteristic parts of Middle- and Late Bronze Age deposits in Europe²¹ are not represented on these figurines.

The tradition of wearing composite necklaces decorated with circular or lunula pendants can be dated back to the so-called Koszider period (Reinecke BB1). Crescent-shaped pendants with enhanced middle part and rolled end are first present in burials and among settlement materials of that period. In some altered implementations, this type continues to develop from the end of the Middle Bronze Age (Füzesabony-Ottomány complex) until the Early Iron Age. One of the best *in situ* examples of pendant necklaces was found in the Nižná Myšľa cemetery (grave Nr. 373), Slovakia. The neck ornament here consisted of spiral tubes, beads and lunulae, a combination which has not yet been documented in a Late Bronze Age context²², but may also be imitated on the figurines in a very simplistic way. The existence of a similar necklaces made of

¹⁹ Glob 1977, fig. 12; Harris *et alii* 2008, p. 23, fig. 7; Kristiansen, Larsson 2005, p. 152, fig. 57; Wels-Weyracuh 1994, p. 62.

²⁰ for Debrecen – Józsa, Alsójózsai Lakópark; Hajdúdorog – Szállásföldek-közép; Ludas – Varjúdűlő see Király 2011, p. 93-95.

²¹ Novotná 1984, p. 3-7; Mozsolics 1973, p. 50-51; Mozsolics 1985, p. 60-61; Vasić 2010, p. 3-8, p. 47-53, fig. 4, fig. 7-8.

²² Olexa 1992, pl. VI. 3.

metal disks (so-called Colliers) was proven by Ulrike Wels-Weyrauch in the BB2-BC periods of Western Europe and the Carpathian Basin²³.

Apart from pendants, tiny bronze spirals (Borsodgeszt), small tubes made of bronze sheets (Lengyeltóti), chain fasteners and beads that could be used as parts of neck ornaments, are significant components of BD-HaA1 metal deposits²⁴. The latter is particularly interesting as several hoards consist of enormous sets of gold, amber and bronze beads (e.g. Cioclovina, Regöly-Kesztszállás, Zalaszentmihály-Pötréte)²⁵. Some of the decorated figurines analyzed here may also represent thick bead necklaces (**Tab. I. 3, Tab. II. 20-23**).

Arms and hands.

Considering the incised decorations on the ventral surface of the figurines, some lines and dots can be interpreted as representations of either arms, hands and fingers or their ornaments, such as bracelets and fingerings (**Tab. II. 20-23**). Due to the simplistic design, accurate definition of the motifs cannot be determined. It is important to emphasize, however, that ring artefacts assumed to be associated with costume constitute a significant part of metal deposits from the BD to the HaB period²⁶.

Frontal upper- and lower body.

Diagonal incisions observed on a separate group of figurines may be most probably interpreted as some kind of straps crossing the chest from the right shoulder to the left side of the hip (**Tab. I. 5, 8; Tab. II. 15-19**). This motif occurs in three variants: simple or decorated belts and straps with a pouch, pendants or small tools hanging from its lower part. Costume with diagonal shoulder belts was documented in the Western Urnfield culture cemetery of Neckarsulm by Stephen Knöpke. In grave Nr. 18/1, a garment consisting of a strap running from one shoulder to the other hip, a sword belt and a pouch on the strap was observed *in situ*²⁷. Representations of similar costume can be seen on the older variants (Uta Abini) of the Sardinian Bronzes²⁸.

²³ Identified even on the figurine from Klenovik: Wels-Weyrauch 2011, p. 2660, fig. 18.

²⁴ Mozsolics 1973, Mozsolics 1985, p. 61-63; pl. 11, 20; Hampel 1896, CCXXIX. Tábla, 47; Kemenczei 1980, p. 141.

²⁵ Mészáros 1975-1976, III-IV. tábla, VI-VII. tábla; Mozsolics 1973, p. 50-51; Mozsolics 1985, p. 61; Müller 1972, p. 4-13. kép.

²⁶ Mozsolics 1973, p. 54; Mozsolics 1985, p. 63-65; Mozsolics 2000, p. 23-27.

²⁷ Knöpke 2009, p. 142-146, fig. 57.

²⁸ Gonzalez 2012, p. 86-90, fig. 2-4.

As an alternative interpretation we may propose that the diagonal incisions are simplistic representations of a shroud with fringed upper part, thrown over the body. This kind of reconstruction can be supported by another decoration type, namely those which mostly resemble hems of a front teamed, kaftan-like garment (**Tab. I. 2, Tab. III. 27**). Similar findings are unknown from the territory of the Carpathian Basin, but this type of male costume was reconstructed according to grave Nr. II in Hengstberg tumulus Nr. 4²⁹. Beautifully decorated bone buttons known from the tumulus cemetery of Tápé and the BD-HaA1 settlement of Oszlár were reconstructed as closers of kaftans, limited especially to men³⁰. Pricked dots in circles following the diagonal incision observed on one of the figurines may also be an imitation of this bone disk type (**Tab. II. 18**).

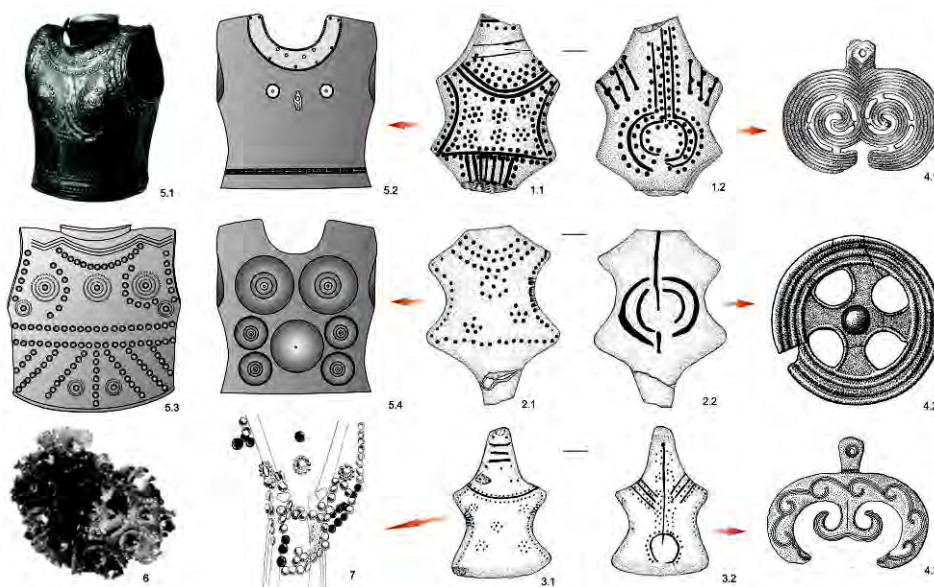


Fig. 4: Possible interpretations of ventral decorations as armour, dorsal decorations as composite pendants. 1.1-2: *pl. III. 24*; 2.1-2: *pl. III. 25*; 3.1-2: *pl. III. 26*; 4.1: *Rimavská Sobota* (Furmánek 1980, pl. 8, 142); 4.2: *Kik* (König 2004, pl. 22A, 1); 4.3: *Barca* (Furmánek 1980, pl. 6); 5.1: *Marmesse* (Harding 2000, fig. 8. 5); 5.2: *Milavčí* (Kytlicová 1988, fig. 3); 5. 3: *Grenoble* (von Brunn 1969, pl. I. 3); 5.4: *reconstruction of a composite armour based on the finds of the Szentgáloskér hoard* (Mocsolics 1985, pl. 114, 3-5, Schauer 1982, pl. 33); 6: *Keszthely* (Mocsolics 1985, pl. 132, 19); 7: *Tápé, grave Nr. 189* (Trogmayer 1975, p. 47).

²⁹ Bergerbrandt 2007, p. 55, fig. 40.

³⁰ Trogmayer 1965, p. 59-60; Kalicz, Koós 1997.

A very special, pricked decoration with emphatical, hourglass-shaped, incised frame can be observed on three figurines from Vatta – Dobogó. The representations surprisingly resemble some metal-leather composite armour types of the BD-HaA1 and HaB periods³¹. Formal similarity can be drawn especially with the so-called phalerae-armours suggested by Peter Schauer. According to this interpretation, ornaments on the chests of figurines would represent metal disks³². Leather armour with metal collar detected in the Czech Republic is an even better example to consider here³³.

Apart from possible imitations of defensive armour, simplified representation of casual wear decorated with bronze discs, buttons and other metal or organic applications may also be suggested. Different types (embossed, punched, ribbed, pierced, shanked, etc.) of bronze buttons can be found in a great variety within the metal hoards of the BD-HaA1 period of the Carpathian Basin³⁴. In the absence of *in situ* grave findings, their function is not clear. Jozef Paulík interpreted some variants as shield applications, while Amália Mozsolics suggested an evaluation as ornaments for belts, headdresses or shoes³⁵. Presumably these pieces are mostly multi-functional attachments of garments - thus they can appear at different parts of the costume and may be equivalents to most of the pricked and prodded patterns on clay figurines. Complex decoration at the neck or shoulders, previously interpreted as necklaces may also be representation of composite button ornaments like in some Western European burials (**Fig. 5. 4.1-2**)³⁶.

Bronze disks in various sizes may also decorate clothes for the lower body (skirt or apron) as suggested by grave Nr. 189 from the tumulus cemetery of Tápé (**Fig. 5. 7**)³⁷. Skirt or apron, however, could have been decorated with beads sewn on strips or the lower hem of the garment, stylized representations of which can also be seen on some figurines (**Tab. II. 23, Tab. III. 24**). A frequently occurring motif on the lower ventral part of the figurines is the ornament consisting of dense incisions with pricked dots at their ends. This combination can also be interpreted by some grave finds of the Füzesabony-Ottomány complex: three burials of the cemetery of Nižná Myšľa (Slovakia)

³¹ von Merhart 1969, p. 153, fig. 1. 3; Mödlinger 2012, p. 1-9; Paulík 1970, fig. 3-5.

³² Schauer 1982, p. 335-343, fig. 4-8, pl. 34.

³³ Kytlicová 1988, p. 319-321, obr. 1.

³⁴ Jovanović 2010, p. 58-60; Mozsolics 1985, p. 161-162, pl. 218, 22-73.

³⁵ Mozsolics 1985, p. 71; Paulík 1965, obr. 2.

³⁶ Nørgaard 2009, fig. 2B.

³⁷ Trogmayer 1975, 47, pl. 16-17.

two-piece dress decorations and an apron made of faience beads could be observed *in situ*³⁸. The garments belonged to adult women in all three cases.

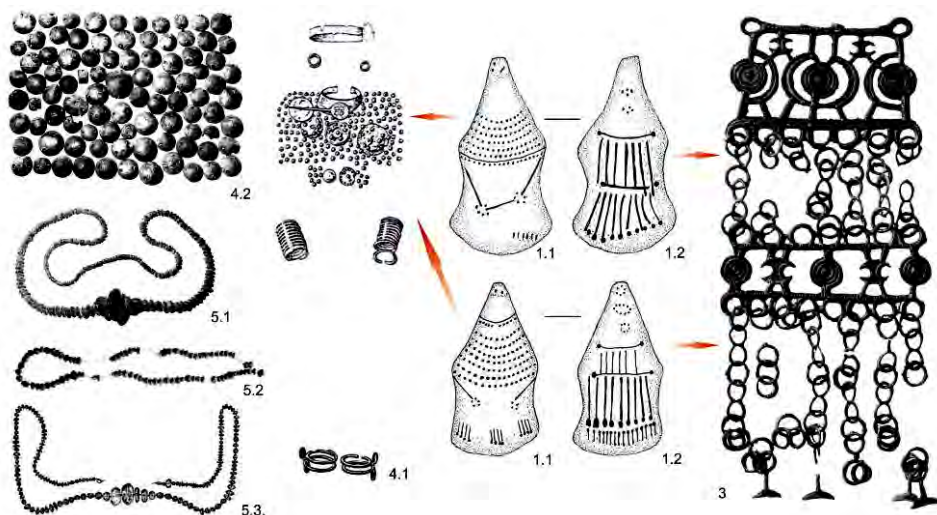


Fig. 5: Composite neck, chest and back ornaments represented on figurines. 1.1-2: *Tab. II. 21*; 2.1-2: *Tab. II. 23*; 3: *Tibolddaróc* (Mozsolics 1985, pl. 147, 1-2; 4.1: *Wardböhmen* (Nørgaard 2009, fig. 2B); 4.2: *Zalaszentmihály-Pötréte* (Müller 1972, fig. 12); 5.1: *Zalaszentmihály-Pötréte* (Müller 1972, fig. 3); 5.2: *Kurd* (Mozsolics 1985, pl. 26, 1); 5.3: *Regöly 3* (Mozsolics 1985, pl. 30, 22).

Back.

The richly decorated dorsal side of some figurines allows several possible interpretations. On the one hand, some ornaments definitely represent simple or large, crescent-shaped pendants possibly mounted on the head or braided in the hair (**Tab. I. 6**; **Tab. II. 13**; **Tab. III. 24-26**). On the other hand, some motifs rather represent mantles or special, complex pendants (**Tab. II. 20, 21, 23**). Three figurines from Vatta are clearly decorated with enormous lunulae on the back (**Tab. III. 24-26**). This pendant type is present from the Middle Bronze Age, and probably evolved in the regions of Eastern Slovakia and the North Hungarian Mountains (Füzesabony-Ottomány complex), and by the beginning of the Late Bronze Age, they become intensively produced in the

³⁸ Olexa 1987, p. 271, fig. 10; Olexa 1992, obr. 3.

entire territory of the Carpathian Basin³⁹. Regarding their function, several assumptions have been proposed. By analyzing the anthropomorphic clay figurine from Barca, Václav Furmánek stated that large, crescent-shaped pendants had been used as belt-fittings or had been worn at the hips⁴⁰. Alix Hänsel suggested that the ornaments incised on the statuette correlates in size to the pendants of the Piliny culture, probably worn together with other ornaments⁴¹. By a detailed analysis of Bronze Age clothing and the decoration of the figurine from Szurdokpüspöki⁴² Gisela Schumacher-Matthäus believes that these jewels were rather worn as back-head ornaments⁴³. All three researchers agree that large pendants were parts of the female costume.

Metal equivalents of some figurine decorations (**Tab. II. 20-23**) can be certainly identified with the well-known composite pendants of the era's bronze hoards (Tibolddaróc, Hosszúpályi, Nadap, Rimaszombat)⁴⁴. The distribution of this costume element is substantially characteristic of the territory of the Piliny culture (northern Hungary and Slovakia), however, some examples appear in Transylvania (Arpășel), Croatia (Bingula Divoš) and the Czech Republic (Vlčnov, Mušov 2) as well. The time of their deposition covers the entire BD and HaA1 periods⁴⁵. Considering the function, many researchers emphasized their symbolic or ritual importance, mainly by the sun ship and wheel representations occurring on some pieces. However, a possible interpretation as a part of horse gear has arisen as well⁴⁶. Recently, Mechtildis Nees positioned herself against this interpretation as the object is too fragile and delicate to be used for decorating horse gear, furthermore, it has never been found in association with horse skeletons. In her opinion, this ornament type is most probably an accessory worn on the chest or on the back⁴⁷. Schumacher-Matthäus identified them as ceremonial dresses too, and suggested that the find from Tibolddaróc could have been mounted on a leather or textile underlay. Referring

³⁹ Hänsel 1968, p. 121, p. 226.

⁴⁰ Furmánek, Marková 2008, p. 59-60, obr. 30.

⁴¹ Hänsel 2012, p. 41 with two pendants at the hip, hanging probably on a long chain, the entire set covering the chest and the abdomen.

⁴² Kovács 1977, p. 92, fig. 8-9.

⁴³ Schumacher-Matthäus 1985, p. 83.

⁴⁴ Furmánek 1980, pl. 27, 787; Makkay 2006, pl. XXVII, 277; Mozsolics 1985, p. 202-203, pl. 147, 1-2.

⁴⁵ Childe 1929, p. 372, fig. 209; Jankovits 2009, p. 376-379; Kacsó 1995, p. 96-97; Schumacher-Matthäus 1985, p. 224, map 22; Salaš 2005, p. 104.

⁴⁶ von Brunn 1968, p. 34; Furmánek 1980, p. 40; Griesa 1999, p. 103; Hampel 1886, LXIII. tábla, 1-2; Jankovits 2008, p. 65, fig. 6. 2. 33-36; Mozsolics 1973, p. 75-76; Mozsolics 1985, p. 54.

⁴⁷ Nees 1932-1933, p. 164-172.

to the male figurine from Dupljaja, she emphasized that either men or women could wear it, and similarly to Nees, she determined it as a back ornament⁴⁸.

Conclusions.

The main attempt of this paper was to investigate whether decorations of anthropomorphic clay figurines from the Late Bronze Age of north-eastern Hungary can be interpreted as anthropological characteristics, costume elements, metal ornaments or defensive armour. In so doing, we sought to define several possible interpretations due to the highly stylized form and decoration of the statuettes. The fact that costume elements and metal finds of the BD-HaA1 Carpathian Basin are known rather from hoards than *in situ* findings (e. g. Ludas, Hajdúdorog or Debrecen – Józsa), meant further difficulty. We can conclude that some garments, like shoulder belts and composite back ornaments were well identifiable, and also defined by different findings (e.g. the cemetery of Neckarsulm, the hoard of Tibolddaróc) or other figurines of the era (e. g. Szurdokpüspöki).

Presumably, the vast majority of the statuettes depict women, especially the ones richly decorated with imitations of jewellery. On the other hand, figurines with shoulder belts or armour-like motives may be identified as males. It is particularly interesting that some characteristic costume elements either represented on Serbian and Romanian figurines, or frequently occurring in metal deposits (plate belts, diadems, torques, fibulae, spirals and further ring jewellery) are completely missing. The lack of representation of tools and weaponry is also interesting, especially if we consider that in other areas of Bronze Age Europe, these equipments are strongly emphasized on anthropomorphic figurines. All in all, statuettes evaluated in this paper serve as a new source for Late Bronze Age clothing – otherwise difficult to investigate.

Catalogue of finds

1. Miskolc – Hejő mellett, site Nr. 3. (Borsod-Abaúj-Zemplén County), feat. Nr. 104, Figure 1. (Tab. I. 1)

Context: pit with amorphous outline.

Description: upper fragment of an anthropomorphic clay figurine with a flat, prismatic body, slightly protruding head and pronounced limbs, decorated on its ventral side (neck, pubic triangle?).

Paste: made of very well purified raw material mixed with a moderate amount of well selected, small particle, micaceous sand.

⁴⁸ Schumacher-Matthäus 1985, p. 79-80.

Colour: light red, light brown gradient.

Condition: broken (one of the legs missing), surface is porous, crumbly.

Measures: H: 4.9 cm; W: 1.1-2.8 cm; T: 0.3-1 cm.

2. Miskolc – Hejő mellett, site Nr. 3. (Borsod-Abaúj-Zemplén County), feat. Nr. 104, Figure 2. (Tab. I. 2)

Context: pit with amorphous outline.

Description: upper fragment of an anthropomorphic clay figurine with a flat body, slightly pronounced arms, decorated on its ventral side (neck, chest).

Paste: made of very well purified raw material mixed with a moderate amount of well selected, small particle, micaceous sand.

Colour: light red, light grey patchy.

Condition: broken (one of the legs missing), surface is porous, crumbly.

Measures: H: 4.8 cm; W: 2.2-4.6 cm; T: 0.9-1.2 cm.

3. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2330 (Tab. I. 3)

Context: round pit with flaring wall.

Description: anthropomorphic clay figurine with a flat, prismatic body, pronounced limbs and protruding head, decorated on the ventral side (face, neck).

Paste: made of almost exclusively plastic mixture that abounds well selected, very small particle, micaceous sand; seemingly not mixed with any additives.

Colour: black.

Condition: completed.

Measures: H: 5.6 cm; W: 0.5-2 cm; T: 0.4-0.6 cm.

4. Ludas – Varjú-dűlő (Heves County), feat. Nr. DF 35 (Tab. I. 4)

Context: round pit.

Description: lower fragment of an anthropomorphic clay figurine with flat, trapezoid body, stylized arms and pronounced legs, decorated on both sides (ventral: neck, chest and lower body; dorsal: hair, back pendants).

Paste: made of very well purified raw material mixed with a little well selected, small particle, micaceous sand and some 1-3 mm fragments of organic material; according to slight creasing on the dorsal surface, it was probably partly parched in the time of shaping.

Colour: light red on the ventral surface, light grey at the fracture, light red on the peripheries of the dorsal surface, grey-black patchy in the centre.

Condition: broken (head missing).

Measures: H: 5 cm; W: 0.8-4.5 cm; T: 0.3-0.6 cm.

5. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2403 (Tab. I. 5)

Context: round pit.

Description: anthropomorphic clay figurine with slightly concave, trapezoid/pear shaped body, awry cut, slightly protruded head, stylized upper and pronounced lower limbs, decorated on the ventral side (face, neck or chest, shoulder belt, other body ornaments)

Paste: made of almost exclusively plastic mixture that abounds well selected, very small particle, micaceous sand, and some 1-3 mm fragments of organic material; according to slight fractures on the dorsal surface, it was probably partly parched in the time of shaping.

Colour: light red.

Condition: completed.

Measures: H: 6.1 cm; W: 1-4.2 cm; T: 0.5-1.2 cm.

6. Ludas – Varjú-dűlő (Heves County), feat. Nr. B 10 (Tab. I. 6)

Context: oval pit with flaring wall.

Description: fragment of an anthropomorphic clay figurine with concave, pear shaped body, highly stylized arms, decorated on both sides (ventral: neck, chest; dorsal: hair or back pendant).

Paste: made of very well purified raw material mixed with a little well selected, small particle, micaceous sand and some 1-3 mm fragments of organic material; according to slight creasing on the dorsal surface, it was probably partly parched in the time of shaping.

Colour: light brown, reddish yellow gradient.

Condition: completed.

Measures: H: 4.3 cm; W: 0.8-3 cm; T: 0.3-0.7 cm.

7. Ludas – Varjú-dűlő (Heves County), feat. Nr. 1107 (Tab. I. 7)

Context: round pit.

Description: anthropomorphic clay figurine with concave, pear shaped body, flattened head, highly stylized upper and slightly pronounced lower limbs, decorated on its ventral and lateral surfaces (headdress, face, neck, full costume); surface smoothed (originally may have been polished), but became matt and tiled on the ventral side due to secondary firing.

Paste: made of very well purified raw material mixed with a little well selected, small particle, micaceous sand and some 1-3 mm fragments of organic material that was probably slightly parched in the time of shaping.

Colour: white (probably secondary firing), proximal end blue-grey, dorsal surface grey-red patchy.

Condition: intact.

Measures: H: 4.3 cm; W: 0.7-2.45 cm; T: 0.15-0.2 cm.

8. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2322 (Tab. I. 8)

Context: round pit with flaring wall, scattered human remains in the infill.

Description: fragment of an anthropomorphic clay figurine with concave, pear shaped body, stylized upper and pronounced lower limbs, decorated on its ventral surface (shoulder belt); ventral side smoothed, dorsal side very rough.

Paste: made of almost exclusively plastic mixture that abounds well selected, very small particle, micaceous sand, and some 1-3 mm fragments of organic material; according to slight fractures on the dorsal surface, it was probably parched in the time of shaping.

Colour: ventral surface black, dark grey gradient, light brown at the edges; dorsal surface light brown, light red gradient.

Condition: broken (head missing).

Measures: H: 5.2 cm; W: 1.4-4.8 cm; T: 0.3-0.8 cm.

9. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2108 (Tab. I. 9)

Context: round pit with flaring wall.

Description: anthropomorphic clay figurine with concave, star shaped body, protruding, flattened head, decorated on its ventral and lateral surface (neck, full costume); polished on all surfaces, slightly porous at the neck.

Paste: made of almost exclusively plastic mixture that abounds well selected, very small particle, micaceous sand.

Colour: homogenous light brown, light red, light grey gradient.

Condition: imperfect (a small piece of the protruding head missing).

Measures: H: 3.9 cm; W: 0.3-2.3 cm; T: 0.3-0.4 cm.

10. Ludas – Varjú-dűlő (Heves County), feat. Nr. 1433 (Tab. I. 10)

Context: amorphous pit with a fragment of a human cranium on the surface.

Description: fragment of an anthropomorphic clay figurine with flat, violin shaped body and pronounced limbs, decorated on its ventral surface (neck, protruding breasts); smoothed with a flat tool on its ventral and lateral surfaces, dorsal surface articulated with several fingernail and organic material implements.

Paste: made of moderately purified raw material containing a moderate amount of small particle sand; according to creases on the dorsal surface, it was probably parched in the time of shaping/finishing.

Colour: dark grey, black with some white subsidence on the ventral surface, reddish brown, dark grey gradient on the dorsal surface.

Condition: completed, broken (head missing).

Measures: H: 5.3 cm; W: 0.8-4.5 cm; T: 0.4-1 cm.

11. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2410 (Tab. I. 11)

Context: round pit with flaring wall; an incomplete cattle skeleton on the bottom.

Description: fragment of a very small anthropomorphic clay figurine with slightly concave, pear shaped body, pronounced limbs, decorated on its ventral surface (neck, full costume); polished on every surface with some textile imprints on the ventral side.

Paste: made of almost exclusively plastic mixture.

Colour: red, dark grey on the ventral surface, light brown, light grey patchy on the dorsal surface.

Condition: broken (head missing).

Measures: H: 2.4 cm; W: 0.3-2 cm; T: 0.2-0.3 cm.

12. Ludas – Varjú-dűlő (Heves County), feat. Nr. 1764 (Tab. II. 12)

Context: round pit with flaring wall.

Description: anthropomorphic clay figurine with slightly concave body, protruding, flattened head and pronounced limbs, decorated on its ventral surface (neck).

Paste: made of very well purified raw material mixed with a little well selected, small particle, micaceous sand and some 1-3 mm fragments of organic material which was probably slightly parched in the time of shaping.

Colour: light yellow, greyish brown, dark grey patchy on the dorsal surface, light red, brown gradient on the ventral surface.

Condition: completed.

Measures: H: 5.6 cm; W: 0.6-3.5 cm; T: 0.5-0.7 cm.

13. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2034 (Tab. II. 13)

Context: round pit with flaring wall.

Description: fragments of an anthropomorphic clay figurine, with indeterminable shape, decorated on its ventral and dorsal surface (neck, hair, shoulder).

Paste: made of very well purified raw material containing a little well selected, small particle sand.

Colour: light orange.

Condition: highly fragmented.

Size of fragments: H: 1.5 cm; W: 1.7-2.5 cm; T: 0.05-0.2 cm.

14. Ludas – Varjú-dűlő (Heves County), feat. Nr. 2217 (Tab. II. 14)

Context: round pit with flaring wall.

Description: fragment of an anthropomorphic clay figurine with protruding, flattened head, decorated on its ventral surface (face, neck).

Paste: made of very well purified raw material containing well selected, small particle sand and very little, small particle organic material.

Colour: red.

Condition: fragmented (body missing) with rough, porous surface.

Size of fragment: H: 1.1 cm; W: 0.5-1 cm; T: 0.3-0.4 cm.

15. Pácín – Alharaszt (Borsod-Abaúj-Zemplén County), feat. Nr. 165, Figure 3. (Tab. II. 15)

Context: round pit with slightly flaring wall; the pit contained 4 figurines and a miniature tray made of clay.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or rings, shoulder belt).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: red.

Condition: intact.

Measures: H: 5 cm; W: 0.5-2.6 cm; T: 0.7-1 cm.

16. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), unknown context, Figure 4. (Tab. II. 16)

Context: unknown.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or rings, shoulder belt with attachments, hands or bracelets).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light brown, light grey patchy.

Condition: imperfect (protruding part of the head broken).

Measures: H: 6.8 cm; W: 1.1-4.2 cm; T: 0.8-1.3 cm.

17. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), feat. Nr. 1631 (Tab. II. 17)

Context: trench cut through culture layer.

Description: upper fragment of an anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or rings, shoulder belt).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: red.

Condition: broken (lower part missing) with weathered surface.

Measures: H: 4.2 cm; W: 0.6-2.3 cm; T: 0.4-0.9 cm.

18. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), unknown context, Figure 1. (Tab. II. 18)

Context: unknown.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or rings, shoulder belt with attachments, hands or bracelets).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light red, light brown patchy.

Condition: intact, slightly bloated due to heat shock.

Measures: H: 5.3 cm; W: 0.7-2.7 cm; T: 0.7-1.1 cm.

19. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), feat. Nr. 165, Figure 4. (Tab. II. 19)

Context: round pit with slightly flaring wall; the pit contained 4 figurines and a miniature tray made of clay.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or rings, shoulder belt with attachments).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light red.

Condition: intact.

Measures: H: 4.3 cm; W: 0.5-2.3 cm; T: 0.6-0.9 cm.

20. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), unknown context, Figure 3. (Tab. II. 20)

Context: unknown.

Description: fragment of an anthropomorphic clay figurine with possibly flat, violin shaped body and stylized limbs, decorated on every surface (neck or arm rings, hands, hair or headdress, back ornament).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: dark grey, black, brown patchy.

Condition: broken (part of the head missing), bloated due to heat shock.

Measures: H: 4.6 cm; W: 1.2-3.1 cm; T: 0.9-1.6 cm.

21. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), feat. Nr. 165, Figure 1. (Tab. II. 21)

Context: round pit with slightly flaring wall; the pit contained 4 figurines and a miniature tray made of clay.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, neck, ears or earrings, hands, hair or headdress, back ornament).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light red.

Condition: intact.

Measures: H: 5.2 cm; W: 0.6-2.7 cm; T: 0.6-0.9 cm.

22. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), unknown context, Figure 2. (Tab. II. 22)

Context: unknown.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, neck, arm rings?, hands, hair or headdress).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: red.

Condition: intact.

Measures: H: 3.8 cm; W: 0.6-2.2 cm; T: 0.3-0.9 cm.

23. Pácin – Alharaszt (Borsod-Abaúj-Zemplén County), feat. Nr. 165, Figure 2. (Tab. II. 23)

Context: round pit with slightly flaring wall; the pit contained 4 figurines and a miniature tray made of clay.

Description: anthropomorphic clay figurine with flat, violin shaped body, pointed, protruding head and stylized limbs, decorated on every surface (face, ears or earrings, neck, skirt or apron, hands, hair or headdress, back ornament).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: red.

Condition: intact.

Measures: H: 3.8 cm; W: 0.5-2 cm; T: 0.5-0.8 cm.

24. Vatta – Dobogó (Borsod-Abaúj-Zemplén County), feat. Nr. 9. (Tab. III. 24)

Context: pit.

Description: fragment of an anthropomorphic clay figurine with flat, probably handled body and pronounced limbs, decorated (probably incrustated) on both ventral and dorsal surfaces (neck, full costume or armour, apron, hair or back ornament with crescent shaped pendant).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: dark brown, grey patchy on the ventral, black on dorsal.

Condition: broken (head, handle? missing).

Measures: H: 6.95 cm; W: 1.9-4.9 cm; T: 0.7-1.2 cm.

25. Vatta – Dobogó (Borsod-Abaúj-Zemplén County), feat. Nr. 92, Figure 2. (Tab. III. 25)

Context: pit.

Description: fragment of an anthropomorphic clay figurine with flat, probably handled body and pronounced limbs, decorated on both ventral and dorsal surfaces (neck, full costume or armour, hair or back ornament with crescent shaped pendant).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light red, light brown, grey patchy.

Condition: broken (head, handle? missing).
Measures: H: 6.7 cm; W: 1.2-1.5 cm; T: 0.6-0.9 cm.

26. Vatta – Dobogó (Borsod-Abaúj-Zemplén County), feat. Nr. 92, Figure 1. (Tab. III. 26)

Context: pit.

Description: fragment of an anthropomorphic clay figurine with flat, violin shaped body and pronounced limbs, decorated on both ventral and dorsal surfaces (neck, full costume or armour, hair or back ornament with crescent shaped pendant).

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: reddish brown, dark brown patchy, darker on the dorsal side.

Condition: incomplete (small recent damage on the left side).

Measures: H: 4.7 cm, W: 0.7-3.1 cm; T: 0.5-0.7 cm.

27. Felsőtárkány – Koros-kő (Heves County) (Tab. III. 27)

Context: single find.

Description: Upper fragment of an anthropomorphic clay figurine with flat body, flat, protruding head, decorated on its ventral surface (face, neck, shoulder ornaments), probably smoothed (or polished) on the dorsal surface.

Paste: made of very well purified raw material abound with well selected, small particle sand.

Colour: light brown.

Condition: broken (body missing) with rough, porous surface.

Measures: H: 4.2 cm; W: 0.8-2.3 cm; T: 0.5-0.8 cm.

28. Vatta – Dobogó (Borsod-Abaúj-Zemplén County), section Nr. III. (Tab. III. 28)

Context: culture layer.

Description: fragment of an anthropomorphic (?) clay figurine with flat body, stylized, perforated limbs, decorated on its ventral surface (armour/costume hem?).

Paste: made of moderately purified raw material abound with well selected, small particle sand.

Colour: light red.

Condition: broken.

Measures: H: 2.5 cm; W: 2.5 cm; T: 0.9 cm.

29. Oszlár – Nyárfaszög (Borsod-Abaúj-Zemplén County), ditch Nr. 1, section Nr. 6. (Tab. III. 29)

Context: settlement enclosure ditch.

Description: fragment of an anthropomorphic figurine with flat, oval (?) body, decorated on both surfaces (neck, hair or headdress, belt ornament?).

Paste: Paste: made of well prepared raw material abounding with well selected, small particle sand.

Colour: light brown with grey, red patches.

Condition: broken (head, lower part missing).

Measures: H: 6.3 cm; W: 4.7-6 cm; T: 2.3 cm.

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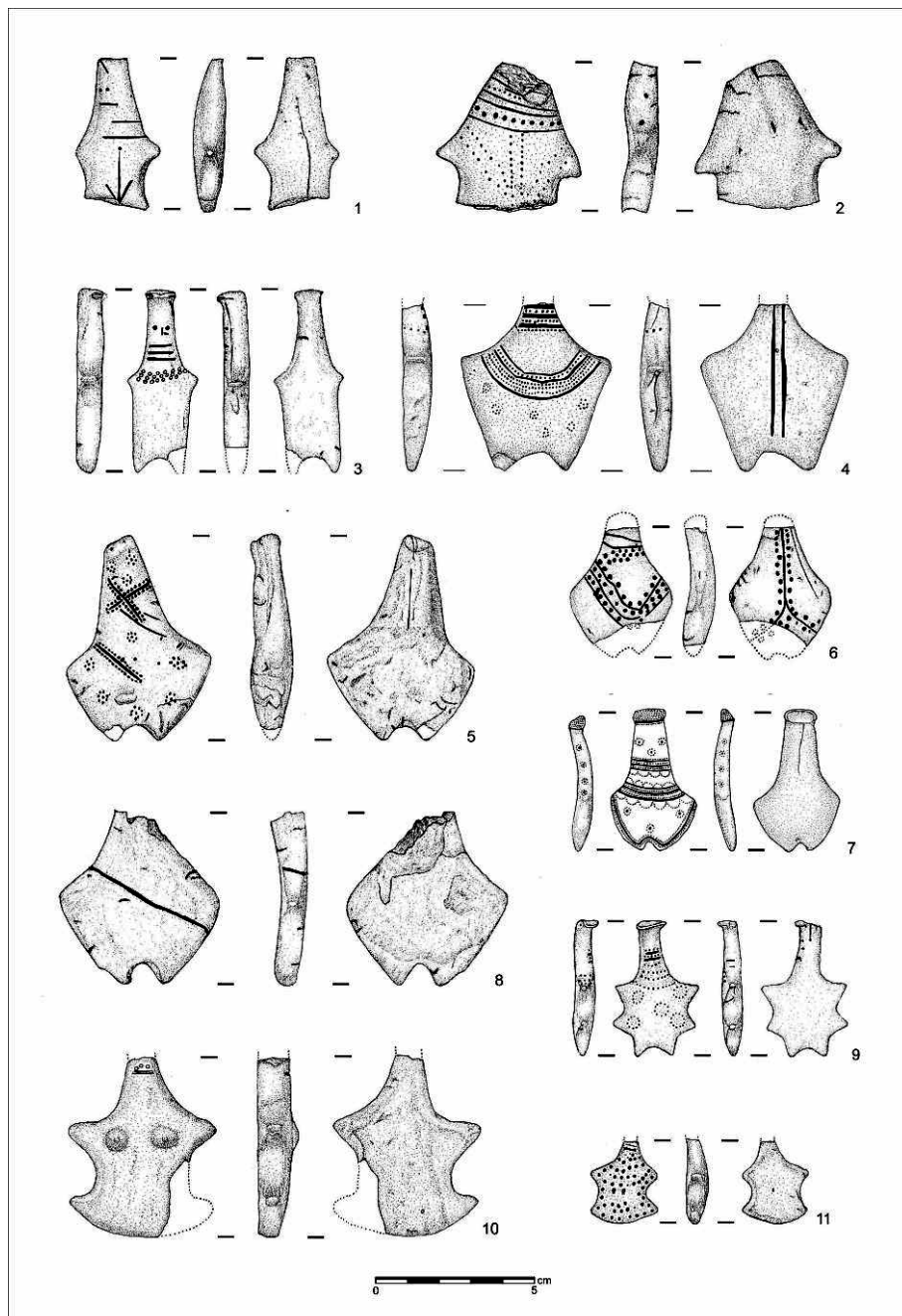
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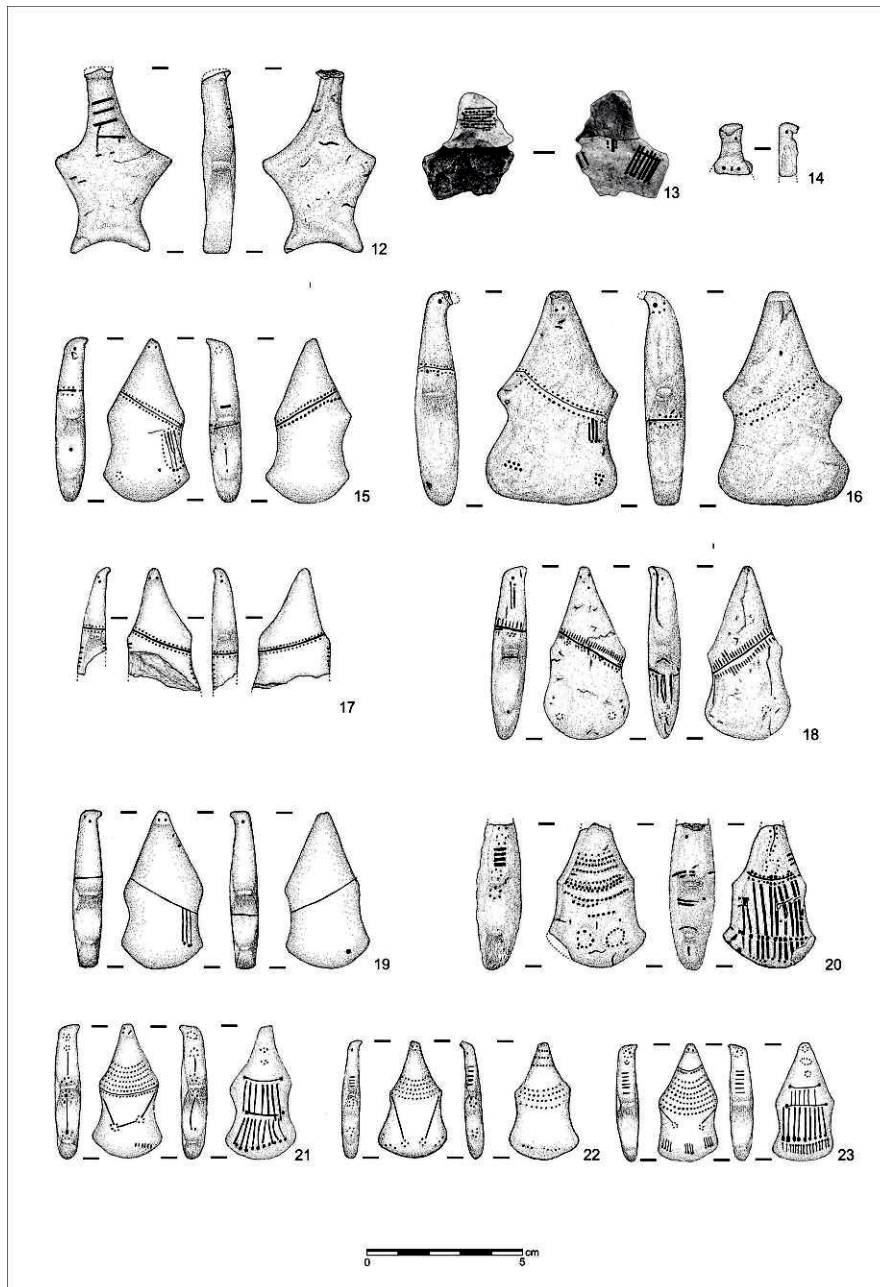
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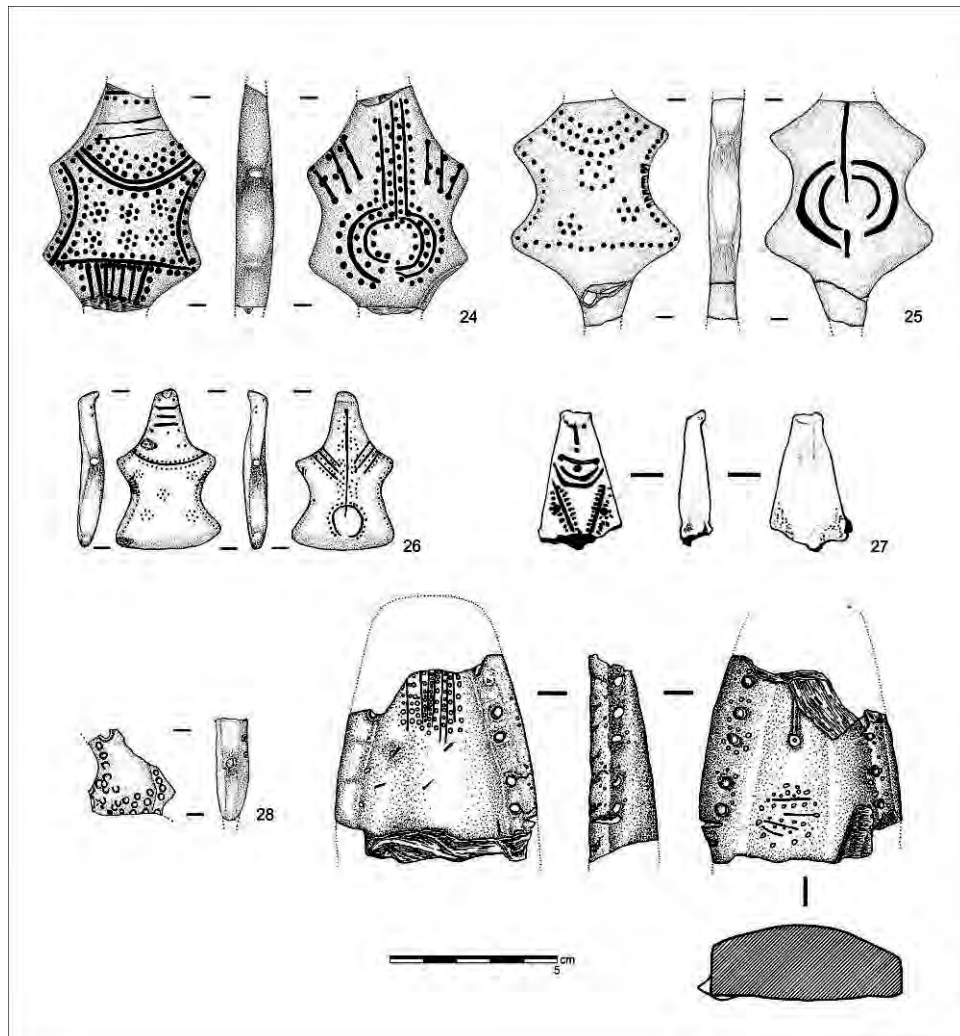
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Pl. I.: 1-2: Miskolc – Hejő mellett, site Nr. 3. ; 3-10: Ludas – Varjú-dűlő.
 Drawings: Krisztina Homola.



Pl. II.: 11-13: Ludas – Varjú-dűlő; 14-22: Pácin – Alharaszt.
 Drawings: Krisztina Homola.



Pl. III.: 23-25; 27: Vatta – Dobogó; 26: Felsőtárkány – Koros-kő; 28: Oszlár – Nyárfaszög. Drawings: Krisztina Homola (24-26; 28-29); Éva Rózsa (27).

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