

Precucuteni-type ceramic artefacts from Transylvania (Romania)

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Abstract

The aim of this paper is to present the pottery from Alba Iulia-*Lumea Nouă* (Pl. I-III, IV/2, V/8, VIII, IX/1, 3, X/1-2) and Petrești-*Groapa Galbenă* (Pl. IV/1, 3-11, V/1-7, 9, VI-VII, IX/2, 4). The decoration is executed inside the incised parallel lines using the excision technique and consists in the ‘wolf’s teeth’ and ‘chessboard’. The excised ‘wolf’s teeth’ and ‘chessboard’ motifs are typical especially for phase I of Precucuteni culture. In the recent excavations, pottery fired using black-topped technique was discovered, also a fragment from a carinated bowl with rounded carina with ‘wolf’s teeth’ decoration, all typical for the Foeni communities from Transylvania.

Now, the repertory of Transylvanian discoveries comprises no less than 37 archaeological sites with Precucuteni-type pottery (Pl. XI). At the present state of research, we do not believe that all these artefacts can still be interpreted as merely Precucuteni imports in Transylvanian settlements. The lack of habitation levels or archaeological features that we can attribute to the Precucuteni culture, especially in the middle Mureş basin, makes it likely that there was a ‘fashion’ of decorating pottery among the communities of the early Eneolithic; thus, the typical decoration was taken up following some initial exchanges and contacts. In our opinion, the inclusion of the ‘wolf’s teeth’ and ‘chessboard’ decoration in the stylistic repertoire of the human communities living in the aforementioned geographic area, constitutes the main explanation of the large number of discoveries of this nature. We believe that especially among the large Neolithic settlements from the middle Mureş basin a significant percentage of the excised pottery had lost its initial ethno-cultural facet. For the moment, from the perspective of the pottery analysed in this paper, a separation between the group of settlements from South-Eastern Transylvania and the sites from South-Western and central Transylvania is taking shape.

Keywords: Alba Iulia-*Lumea Nouă*, Petrești-*Groapa Galbenă*, Transylvania, Precucuteni anthropomorphic statuette, ‘wolf’s teeth’ and ‘chessboard’ excised Precucuteni-type ornamentation, imports / local production.

Introduction

Our interest in the study of ceramic materials of Precucuteni-type discovered in Transylvania dates back to the publication of the pottery decorated with excisions from Petrești-*Groapa Galbenă*¹ and Alba Iulia-*Lumea Nouă*.² The discovery of

¹ Mihai Gligor, „Despre ceramica de tip Precucuteni în Transilvania”. *Apulum* XLVI (2009): 233-246.

² Mihai Gligor, *Așezarea neolică și eneolică de la Alba Iulia-Lumea Nouă în lumina noilor cercetări*. Cluj-Napoca: Editura Mega, 2009, 91-92.

new materials in the aforementioned sites, as well as the publication of some recent studies,³ presents us with the opportunity to approach once more this research topic, in the wider context of the issue of the Transylvanian Neolithic.

Description of the archaeological material

Alba Iulia – Lumea Nouă (ALN): Pl. I-III, IV/2, V/8, VIII, IX/1, 3, X/1-2.

One remarkable piece (Pl. X/1-2) is an anthropomorphic burnt clay female statuette (No. 9191-UAB archaeological collection). Archaeological context: Trench I/2014, Square A, Cx01, -1.50-1.70m. The statuette was found in a pit feature, in association with Foeni pottery.

Regarding its appearance, we are dealing with an almost complete anthropomorphic statuette of the female gender. Concerning size, the *rondebosse* piece can be classified among the small-sized statuettes (between 3 and 8 cm) with the bust in a vertical position, according to the typological criteria proposed by D. Monah⁴. S. Marinescu-Bilcu ascribes them to type A⁵ (standing statuettes).

The firing was predominantly oxidized; it presents light grey specks in the feet area; it belongs to the fine ceramic category, with good quality, burnished fabric. Dimensions: Height (H max.) = 77.85 mm; Width (W max.) = 24 mm; Thickness in the buttocks area (Thickness max.) = 24.20mm; Weight = 32.56g. The proportions of the statuette are as follows: from the base of the crown to the genital area (32.05 mm); and from the genital area to the end of the inferior limbs (45.80 mm). Consequently, the inferior limbs represent 60% of the total height of the statuette.

With respect to the modelling technique, the figurine is made from two separate pieces of clay. This manufacturing process is common to the Precucuteni-Cucuteni phenomena.⁶ One part comprises the entire body and the

³ Gheorghe Lazarovici, Cornelia Magda Lazarovici, „Cultura Precucuteni în Transilvania”. *Analele Banatului* XXIV, SN (2016): 37-74.

⁴ Dan Monah, *Plastica antropomorfă a culturii Cucuteni-Tripolie*. Piatra Neamț, 2012 [Second edition, *Bibliotheca Memoriae Antiquitatis*, XXVII], 89-92.

⁵ Silvia Marinescu-Bilcu, *Cultura Precucuteni pe teritoriul României*. București: Editura Academiei R.S.R., 1974, 90.

⁶ Marinescu-Bilcu, *Cultura Precucuteni*, 93; Ioana Robu, „Date tehnologice privind modelarea statușelor din complexele de la Isaiia (jud. Iași) și Poduri (jud. Bacău)”, in *Dimensiunea europeană a civilizației eneolitice est-carpatică*, ed. N. Ursulescu, Iași: Editura Universității „Al. I. Cuza”, 2006, 242-243; Monah, *Plastica antropomorfă*, 78-81; Nicolae Ursulescu, Dumitru Boghian, Vasile Cotiugă, “Contributions to the knowledge of the anthropomorphic plastic art of the Precucuteni culture. The representations from the settlement of Târgu Frumos”, in *Anthropomorphism and symbolic behaviour in the Neolithic and Copper Age communities of South-Eastern Europe*, Eds. C. E. Ursu and S. Țerna, Suceava: Editura Karl A. Romstorfer, 2014, 382;

left leg, whilst the other one, the right leg, is thicker and longer than the left. The break occurred in the area where the legs were joined together, from the hips until to bellow the breasts. The statuette was not decorated in any way, neither incised nor painted. The small, round breasts were applied almost symmetrically. The short, thick neck starts from the base of the shoulders. The nose was pulled from the soft clay, a procedure which allowed the sketching of the eyes, these being the only modelled elements composing the face. Both arms were broken above the elbow since ancient times; thus, we know for sure they were not lining the body. The hips and buttocks are very well developed, so we can say that a prominent, almost pointed butt was modelled. A moderate steatopygia is, therefore, to be seen in the manufacturing canon of the statuette from Lumea Nouă.

The anthropomorphic plastic art discovered, so far, at Lumea Nouă is assigned to the Vinča,⁷ Foeni⁸ and Petreşti⁹ cultures. Given the technique and modelling criterion, the statuette analysed in the present paper most likely represents an imported piece from the Precucuteni area. Only a scarce number of anthropomorphic female figurines attributed to the Precucuteni culture are known from Transylvania, namely those from Olteni¹⁰ (Covasna County). One of the statuettes from Olteni-Cariera de Nisip/Site B,¹¹ another from Leánykavár¹² spot (Ariușd cultural group), as well as a Precucuteni I anthropomorphic figurine from Traian-Dealul Viei¹³, have their butts modelled with laterally faceted buttocks, which are very similar to our statuette. Concerning the modelling of the anatomical features of the face, we find analogies in the Ariușd statuettes from the eponymous site,¹⁴ in a Precucuteni II statuette from Larga Jijia,¹⁵ and from

Gheorghe Dumitroaia and Constantin Emil Ursu, "The Anthropomorphic Representations from the Cucuteni site at Căşăria-Dealul Mătăhua (Dobreni, Neamţ County)", in *Anthropomorphism and symbolic behaviour in the Neolithic and Copper Age communities of South-Eastern Europe*, Eds. C. E. Ursu and S. Terna, Suceava: Editura Karl A. Romstorfer, 2014, 435-438, Fig. 4/3-5.

⁷ Mihai Gligor, „Plastica antropomorfă neolică din Transilvania. Tradiție și inovație”. *Annales Universitatis Apulensis*, Series Historica 17, II (2013): Pl. I/1-5.

⁸ Gligor, „Plastica antropomorfă”, Pl. II/1-5.

⁹ Gligor, Așezarea, Pl. CLI/5.

¹⁰ Daniel Garvăń, Dan Buzea, Alin Frînculeasa, *Precucuteni. Originea unei mari civilizații*, Piatra-Neamț, 2009 [Bibliotheca Memoriae Antiquitatis XIII], 68/Fig. 35-37; Lazarovici and Lazarovici, „Cultura Precucuteni”, 64-65, Fig. 28/1-4.

¹¹ Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 28/1.

¹² Sándor József Sztáncsuj, *Grupul cultural Ariușd pe teritoriul Transilvaniei*. Cluj-Napoca: Editura Mega, 2015, Pl. CCXX/10.

¹³ Marinescu-Bilcu, *Cultura Precucuteni*, 92, Fig. 71/14.

¹⁴ Sztáncsuj, *Grupul cultural Ariușd*, Pl. CCXVII/1, CCXXIV/3.

¹⁵ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 72/7.

a Cucuteni A figurine from Hăbășești.¹⁶ The anthropomorphic female figurines dated to the developed and final phases of the Precucuteni culture, known from the archaeological features at Poduri¹⁷ and Isaiia,¹⁸ present us with a picture of the evolution of modelling and decoration rules in the East Carpathian territory.

In the excavations from 1976 (Pl. I/2, 6; Pl. II/1, 5, 10),¹⁹ 2005-2008 (Pl. I/1, 3-4; Pl. II/2-4, 7-9, 11; Pl. III/4, 7)²⁰ and 2011-2015 (Pl. I/5; Pl. II/6; Pl. III/1-6, 8-10; IV/2; V/8)²¹ ceramic fragments presenting characteristic decorations of the excised Precucuteni-type ornamentation were found at Alba Iulia-Lumea Nouă.

The decoration is executed inside the incised parallel lines using the excision technique and consists in the ‘wolf’s teeth’ (Pl. I/1-5; Pl. II/3-5, 9-10; Pl. III/1-3, 6-9) and ‘chessboard’ (Pl. II/1-2, 7) motifs. Both the triangles and the squares are sometimes arranged in bands, each composed of two alternating rows bordered by incised lines. Within the decoration of the same ceramic fragment we encounter a combination of the ‘wolf’s teeth’ and ‘chessboard’ motifs (Pl. I/6; Pl. II/6; Pl. III/5). For the fragmented pottery pieces from Lumea Noua, the following shapes can be distinguished: bottoms (Pl. I/6; Pl. II/9-11; Pl. V/8), rims (Pl. II/6; Pl. III/1, 5, 7, 9-10), the neck of some amphorae (Pl. I/3; Pl. II/8; Pl. III/3). An important piece is a fragment from a carinated bowl with rounded carina (Pl. III/9 = Pl. VIII/6), typical for the Foeni group.²² The brick red – greyish pottery of the semi-fine category is predominant (Pl. I/1-2, 4-6; Pl. II/1, 3-7, 9-11; Pl. III/2-6, 8, 10; Pl. IV/8; Pl. V/2; Pl. VIII/3-4).

Artefacts, such as those illustrated in Pl. I/3 (Pl. IX/1), Pl. II/2, Pl. II/8 (Pl. IX/3), Pl. III/9 (Pl. VIII/6) are made from a fabric and are fired and burnished

¹⁶ Vladimir Dumitrescu, *Arta neolitică în România*. Bucureşti: Editura Meridiane, 1979, 75, Fig. 60/a.

¹⁷ Dan Monah, Gheorghe Dumitroaia, Felicia Monah, Constantin Preoteasa, Roxana Munteanu, Dorin Nicola, *Poduri-Dealul Ghindaru. O Troie în Subcarpații Moldovei*, Piatra-Neamț, 2003 [Bibliotheca Memoriae Antiquitatis XIII], 107-111, 143-145, 160-161.

¹⁸ Nicolae Ursulescu, Felix Tencariu, *Religie și magie la est de Carpați. Tezaurul cu obiecte de cult de la Isaiia*. Iași: Editura Demiurg, 2006, 82-119.

¹⁹ Gligor, Așezarea, 91, 208; Pl. CXLVIII/1, 5-6, CXLIX/2, 4.

²⁰ Gligor, Așezarea, 91, 208; Pl. CXLVIII/2-4, 7-12, CXLIX/3, 5-6.

²¹ Archaeological context: Pl. I/5=Trench I/2015, square A, -0.85-1.05m; Pl. II/6(VIII/4)=Trench II/2015, square B, -1.00-1.15m; Pl. III/1 = Trench III/2014, square B, -0.80-1.00m; Pl. III/2=Trench II/2014, square B, -0.20-0.40m; Pl. III/3=Trench III/2014, square D, -1.10-1.30m; Pl. III/5=Trench II/2015, square C, -0.75-0.80m; Pl. III/6=Trench I/2015, square A, -1.05-1.30m; Pl. III/8=Trench II/2015, square D, -1.20-1.40m; Pl. III/9=Trench II/2014, square B, -0.30-0.60m; Pl. III/10=Trench III/2014, square A, -1.10-1.35m; Pl. V/8=Trench I/2011, square D, Cx02, -1,50-1,70m.

²² Gligor, Așezarea, 75-76, Pl. CXVII/7-10, 12, Pl. CXXXVI-CXXXVIII.

in a way, typical for the Foeni group. This is a fine, intensively burnished pottery, having a dark grey, almost black colour. Furthermore, recent excavations have uncovered ceramic pieces fired using the black-topped technique Pl. VIII/1 (Pl. III/10), VIII/2 (Pl. III/1), which is typical for the Foeni communities at Lumea Nouă.²³

Petrești-Groapa Galbenă (PGG): Pl. IV/1, 3-11, V/1-7, 9, VI-VII, IX/2, 4.

The ceramic materials from the Raica and Haldenwang collection (Pl. VI/1-4; VII/1-6),²⁴ which originate from the Petrești site (Alba county), are stored by the National Museum of Unification in Alba Iulia. For the present study, the materials yielded by the rescue excavation carried out in the year 2011²⁵ (Pl. IV/1, 3-11; V/1-7, 9)²⁶ should also be added.

The brick red – greyish, semi-fine pottery predominates (Pl. IV/1, 3-4, 6-10; Pl. V/1-3, 6-7; Pl. VI/2; Pl. VII/1-2, 6). One ceramic fragment (Pl. IV/5) comes from a yellow-orange coloured, well-burnished vessel belonging to the fine ware category. Among the black, very well-burnished, metallic-like pottery, we include the pieces illustrated in Pl. IV/11 (Pl. VIII/6) and Pl. V/9 (Pl. IX/4). In case of other vessels, also black (Pl. V/4, VII/3-5), we notice that they had lost their burnish. Their walls are, nevertheless, thin and resonant. The vessel bottoms (Pl. VI/1, 4) have a yellowish-reddish orange colour on the exterior side, while on the interior they are coloured in black. This circumstance is specific to controlled, mixed firing, in an oxidizing and reducing atmosphere, which produces the chromatic black-topped effect. Furthermore, in the 2011 excavation, pottery fired using the black-topped technique was discovered (Pl. V/5), typical for the Foeni communities from Transylvania.

For the pottery from Petrești, found in a fragmentary state, we can note the following with respect to shape: biconical bowl (Pl. IV/11, V/1, 5, 9; VI/2, VII/6), bowl in the shape of a truncated cone (Pl. VII/5), bottoms (Pl. IV/9-10; VI/1, 4), rims (Pl. VII/1-2), the neck of an amphora (Pl. IV/6; VII/3). The vessel illustrated in Pl. VII/5 has a lobe on its rim, but the fragmentary condition does not allow us to determine whether or not it was a quadri-lobed bowl. The biconical bowls with contoured shoulder and rounded rim illustrated

²³ Gligor, Așezarea, 72.

²⁴ Gligor, „Despre ceramica”, 233, footnote 2; Pl. I/1-2, Pl. II/1-3, Pl. III/1-5.

²⁵ Mihai Gligor, Mariana Roșu, Călin Șuteu, “New Evidence on Burial Practices in Petrești Culture” *Materiale și Cercetări Arheologice* (SN) IX (2013): 67-68, Pl. I; Gligor, „Plastica antropomorfă”, 77-78, Pl. II/6a-6d.

²⁶ Archaeological context: Pl. IV/1, 4=square D, context 031; Pl. IV/3, 10, Pl. V/7= square D, context 037; Pl. IV/5=square B, context 039; Pl. IV/6= square B, context 023; Pl. IV/7-9=Trench 1, Cx017; Pl. IV/11=square D, context 028; Pl. V/1, 4=square B, context 041; Pl. V/2= square A, context 029; Pl. V/3=square B, context 022; Pl. V/5, 9= square D, context 021.

in Pl. V/5, VII/4 can be seen in variant B4b²⁷ of the shape catalogue belonging to the Foeni group. The decoration is executed incised, parallel lines, using the excision technique of the ‘wolf’s teeth’ (Pl. IV/1, 4-5, 7-11; V/2-4, 6-7; VI/3-4; VII/1, 4) and ‘chessboard’ (Pl. IV/6, VII/6) motifs. Sometimes the triangles composing the ‘wolf’s teeth’ motif and the chessboard squares are arranged in bands, consisting of alternating rows, framed by incised lines. Both of the aforementioned decorative motifs can be combined on the same ceramic vessel (Pl. VI/1-2; VII/2-3, 5). The practice of decorating the vessel bottom with excised ‘wolf’s teeth’ pattern (Pl. VI/1, 4) is rarely encountered on Precucuteni pottery.²⁸ The vessel bottom illustrated in Pl. VI/4 still preserves traces of the white inlay inside the ‘wolf’s teeth’.

Discussions

The excised ‘wolf’s teeth’ and ‘chessboard’ motifs are typical, especially for phase I of Precucuteni - as defined when the monograph of the culture was published - based on the discoveries from Traian- *Dealul Viei*.²⁹ In phase II of the Precucuteni culture, the decoration technique employing the excised aforementioned motifs is continued from the previous stage - as evidenced by the material from Ghigoeşti-Trudeşti³⁰ and Larga-Jijia³¹ - but gradually declines, becoming simple notches.³² This observation is illustrated by the pottery fragments seen in Pl. II/4, 8-11, Pl. III/4, 10, Pl. IV/2- 3; V/1, 5, 8; VI/1; VII/6.

Regarding the decoration, for the lot of pottery fragments from Alba Iulia- *Lumea Nouă* and Petreşti-*Groapa Galbenă*, we identified numerous analogies, both in material originating from Transylvania (Bancu,³³ Caşolt-Poiana în Pisc,³⁴ Cerişor-Peştera Cauce,³⁵ Ciucsângheorgiu,³⁶ Daia Română-*Părău*,³⁷ Ghirbom,³⁸

²⁷ Florin Draşovean, “Die Petreşti-Kultur im Banat”. *Praehistorische Zeitschrift* 72 (1997): Abb. 2.

²⁸ Marinescu-Bilcu, *Cultura Precucuteni*, 62.

²⁹ Marinescu-Bilcu, *Cultura Precucuteni*, 55-63; Fig. 26/1-3, 8, 27/1-6, 28/1-2, 4, 29/2-4, 30/1-2, 32/1-8, 33/1-3, 34/2-5, 7, 9-10, 35/1-4, 36/1-8, 37/1-14.

³⁰ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 44/2, 12, 52/5, 14.

³¹ A. D. Alexandrescu, “O vtoroi faze Docucutenscoi culturi”. *Dacia*, N. S., V (1961): Pl. IV/6-7, 16, 21-22, V/1, 4-5, 10-11; Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 52/9, 12-13, 15.

³² Marinescu-Bilcu, *Cultura Precucuteni*, 67.

³³ Marinescu-Bilcu, *Cultura Precucuteni*, fig. 29/1.

³⁴ Iuliu Paul, „Asezarea neolitică târzie de la Poiana în Pisc”. *Materiale și Cercetări Arheologice* VII, 1 (1961): Fig. 6/9.

³⁵ Sabin Adrian Luca, Cristian Roman, Dragoş Diaconescu. *Cercetări arheologice în peştera Cauce* (I), Sibiu, 2004 [Bibliotheca Septemcastrensis, IV], Pl. XXXV/1, Photo 28/2-6.

³⁶ Valeriu Cavruc Ed., *Repertoriul arheologic al judeţului Harghita*. Sfântu Gheorghe: 2000, Pl. 5/1.

³⁷ Iuliu Paul, *Cultura Petreşti*. Bucureşti: Editura Museion, 1992, Pl. XXII/3-4, 6, 9.

³⁸ Paul, *Cultura*, Pl. XXII/13.

Goreni-Tormaș,³⁹ Mintia-Gerhat,⁴⁰ Oarda-Dublihan,⁴¹ Ocna Sibiului,⁴² Olteni-Cariera de Nisip/Site B,⁴³ Pianu de Jos-Podei,⁴⁴ Turdaș,⁴⁵ Țaga,⁴⁶ Valea Nandrului-Dosul Mare⁴⁷), and from Moldova (Ghigoești-Trudești,⁴⁸ Larga Jijia,⁴⁹ Târpești,⁵⁰ Traian-Dealul Viei⁵¹).

When writing the monograph dedicated to the Precucuteni culture, S. Marinescu-Bilcu⁵² proposed the hypothesis that the final Precucuten I communities advanced towards Central Transylvania, where they were assimilated by the Turdaș culture and lost their identity. The lack of Precucuteni III material from sites located inside the Carpathian arch supports this theory

³⁹ Andrei Zrinyi, „Contribuții la cunoașterea neoliticului din valea superioară a Mureșului: săpăturile de la Goreni”. *Marisia XI-XII* (1981-1982): Pl. I/8, VII/6.

⁴⁰ Florin Drașovean, Sabin Adrian Luca, „Considerații preliminare asupra materialelor neoeneolitice din aşezarea de la Mintia”. *Studii și Cercetări de Istorie Veche și Arheologie* 41, 1 (1990): Fig. 4/3.

⁴¹ Gabriel Rustoiu, „Așezarea de la Oarda-Dublihan (mun. Alba Iulia)”. *Patrimonium Apulense* I (2001): Pl. II/2.

⁴² Paul, *Cultura*, Pl. XXII/10.

⁴³ Dan Buzea, Adela Mateș, „Modele miniaturale de altare descoperite la Olteni - „Cariera de nisip”, Situl B, jud. Covasna. *Angustia* 12 (2008): 42, Pl. III/2; Garvă et alii, *Precucuteni*, 70/Fig. 41; Dan Buzea, Andreea (Chiricescu) Déak, “Ethno-Archaeological Discoveries from Olteni, Covasna County, Romania”, in *Facets of the past. The challenge of the Balkan Neo-Eneolithic*, (Eds.) A. Comşa, C. Bonsall, L. Nikolova, Bucureşti: Editura Academiei Române, 2013, 613, Fig 5/4-5.

⁴⁴ Iuliu Paul, „Așezarea neo-eneolitică de la Pianul de Jos (Podei), jud. Alba”. *Studii și Comunicări Muzeul Brukenthal Istorie* 14 (1969), Pl. III/9–10, 16–18; Cătălin Bem, *Sistemul de fortificare al stațiunii eneolitice de la Pianul de Jos-Podei (Alba, România). Între simbolism și rațiuni defensive*. Târgoviște, Editura Cetatea de Scaun 2015 [Muzeul Național de Istorie a României, Monografii X], Fig. 97/2.

⁴⁵ Sabin Adrian Luca, „Relațiile culturale de la sfârșitul neoliticului dezvoltat dintre Transilvania și ținuturile înconjurătoare”. *Cultură și civilizație la Dunărea de Jos* XV (1997): Pl. I/5, II/1; Sabin Adrian Luca, *Așezări neolitice pe Valea Mureșului (II). Noi cercetări arheologice la Turdaș-Luncă. I. Campanile anilor 1992-1995*. București, Editura Economică [Bibliotheca Musei Apulensis, XVII], Fig. 36/5; Sorin Colesniuc, *Cultura Zau*. Constanța: Editura Ex Ponto, 2014, Fig. 160.

⁴⁶ Cornelia Magda Lazarovici, Gheorghe Lazarovici, *Arhitectura neoliticului și epocii cuprului din România. (I) Neolitic*. Iași: Editura Trinitas, 2006, Fig. IVd. 27.

⁴⁷ Sabin Adrian Luca, Cristian Roman, „Cercetări de suprafață în aşezarea neolitică de la Valea Nandrului-La dos”. *Corviniana* V (1999): Pl. XVII/7.

⁴⁸ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 52/16.

⁴⁹ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 52/13, 15–16; Alexandrescu, „O vtoroi faze”, Pl. IV/21, V/4.

⁵⁰ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 52/12.

⁵¹ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 32/6, 8, fig. 37/2–3, 7, 9, 14; Garvă et alii, *Precucuteni*, 73/Fig. 52.

⁵² Marinescu-Bilcu, *Cultura Precucuteni*, 134.

as well. By studying the material with Precucuteni decoration from sites such as Cașolt-Poiana în Pisc or Câlnic, I. Paul⁵³ also noticed that the fabric was typical for the levels with Petrești pottery. Regarding the excised pottery from the intra-Carpathian region, E. Comșa⁵⁴ stated that its occurrence in small amounts, in closed archaeological features, is characteristic and that it was manufactured from an atypical fabric, with some examples even made from a technique specific to the Petrești culture. Based on the Precucuteni discoveries from Turdaș, features of the eponymous site, S. A. Luca⁵⁵ held the opinion that the ceramic artefacts regarded as imports can be part of the stylistic repertoire of the Turdaș pottery. The recently published fragment decorated with ‘wolf’s teeth’ from Turdaș⁵⁶ belongs to the category of black burnished pottery, typical for the Foeni group.

A comprehensive and documented synthesis study on the Precucuteni culture from Transylvania was recently published by Gh. and M. Lazarovici. The main conclusion it reaches is that, at the present state of research, there is no Precucuteni culture in Transylvania, only Precucuteni imports (seen as results of exogamous marriages, market places and goods exchanges involving vessels); regarding the possibility of local imitations of Precucuteni pottery, the cited authors reject this hypothesis.⁵⁷

By analysing the most frequent Precucuteni decoration applied on the pottery discovered from Transylvanian sites numbered by the aforementioned authors,⁵⁸ we notice that 15 out of the 20 decorative patterns registered include the excised ‘wolf’s teeth’ and ‘chessboard’.

Studying this type of pottery, we can see that, within the decoration repertoire specific to phases I and II of Precucuteni culture,⁵⁹ the most frequently encountered motifs on artefacts coming from Transylvanian sites are the excised ‘wolf’s teeth’ and ‘chessboard’. At the same time, we remark that the incised apexes decoration, frequent on Precucuteni I pottery from Traian-Dealul Viei⁶⁰

⁵³ Paul, *Cultura*, 54.

⁵⁴ Eugen Comșa, „Cultura Boian în Transilvania”. *Studii și Comunicări de Istorie Veche* 16, 4 (1965), 631; Eugen Comșa, *Istoria comunităților culturii Boian*. București: Editura Academiei RSR, 1974, 242-243.

⁵⁵ Sabin Adrian Luca, „Aspecte ale neoliticului și eneoliticului din sudul și sud-vestul Transilvaniei”. *Apulum* XXXVI (1999): 13; Sabin Adrian Luca, “The Neolithic and Eneolithic Period in Transylvania”, *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*, Ed. J. Marler, Sebastopol, 2008, 31.

⁵⁶ Colesniuc, *Cultura Zau*, Fig. 160/right.

⁵⁷ Lazarovici and Lazarovici, „Cultura Precucuteni”, 37-65.

⁵⁸ Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 4.

⁵⁹ Marinescu-Bîlcu, *Cultura Precucuteni*, 55-63.

⁶⁰ Marinescu-Bîlcu, *Cultura Precucuteni*, Fig. 28/1a-1b, 30/1a, 32/3, 7, 33/2-3, 36/2, 4, 7, 37/1, 13.

or Baia-În Muchie,⁶¹ also present on pottery from South-East Transylvania (Sf. Gheorghe⁶² and Olteni⁶³), can no longer be found in the ornamentation of the pottery discovered in settlements from the middle Mureş basin and central Transylvania.

The Precucuteni I material from sites such as Eresteghin, Ciucsângiorgiu or Turia are considered different and of a better quality compared to the pottery pertaining to this stage in Moldova, a fact that points to the possibility of identifying the genesis of Precucuteni also in South-Eastern Transylvania,⁶⁴ confirming the opinion of S. M. Bâlcu, who included South-Eastern Transylvania in the area of the birth of Precucuteni culture. N. Ursulescu⁶⁵ also stated that the formation of the Precucuteni culture took place on both sides of the southern and central groups of the Eastern Carpathian Mountains.

The nature of the relations between the Boian – Giuleşti and Precucuteni communities in sites from South-Eastern Transylvania is yet unclear. A series of discoveries from this area⁶⁶ are also assigned to Boian – Giuleşti-type communities.⁶⁷ The pottery with excised decoration belonging to the Boian culture, Giuleşti phase, also included the specific ‘wolf’s teeth’⁶⁸ or ‘chessboard’⁶⁹

⁶¹ Constantin Emil Ursu, Constantin Aparaschivei, “A Few considerations on some of the ceramic vessels decorated with stylized anthropomorphic representations, from Precucuteni-Tripolye A area”. *Brukenthal. Acta Muzei IX*, 1 (2014): 20-22, 27-30, 32-34, 37; Constantin Emil Ursu, Stanislav Tărnă, “Tracing the megastructures back in time: an exceptional building from the settlement Baia - În Muchie, Suceava county, Romania”, in *At the Eastern frontiers of Old Europe*. Kirovograd, 2015, 49-50, fig. 4.

⁶² Marinescu-Bîlcu, *Cultura Precucuteni*, Fig. 31/3-4.

⁶³ Garvă et alii, *Precucuteni*, 72/Fig. 48.

⁶⁴ Gheorghe Lazarovici, „Din istoria străveche a Carpaţilor Orientali”. *Angustia* 1 (1996), 33-34; Zoiă Maxim, *Neo-eneoliticul din Transilvania*. Cluj-Napoca, 1999 [Bibliotheca Musei Napocensis, XIX], 98-99; Valeriu Cavruc, Dan Buzea, „Olteni, com. Bodoc, jud. Covasna. Punct: Cariera de nisip/tag, situl B”. *Cronica Cercetărilor Arheologice*, 2007, 249; Buzea and Mateş, „Modele miniaturale”, 44.

⁶⁵ Nicolae Ursulescu, *Începuturile istoriei pe teritoriul României*. Iaşi: Casa Editorială Demiurg, 2002, 111.

⁶⁶ Marinescu-Bîlcu, *Cultura Precucuteni*, 127, 132; Comşa, *Istoria comunităţilor*, Pl. 16/2, 5.

⁶⁷ Comşa, *Istoria comunităţilor*, 32-36, Fig. 10; Marian Neagu, *Neoliticul mijlociu la Dunărea de Jos*, Călăraşi, Editura Daim, 2003 [Cultură și civilizație la Dunărea de Jos, XX], 219, Pl. XXXVIII; Ioniță et alii Adrian Ioniță, Dan Căpătană, Nikolaus Boroffka, Rodica Boroffka, Adrian Popescu, *Feldioara-Marienburg. Contribuţii arheologice la istoria Ţării Bârsei*. Bucureşti : Editura Academiei Române, 2004, 16-17; Lazarovici and Lazarovici, „Cultura Precucuteni”, 49-50, Fig. 5-9.

⁶⁸ Comşa, *Istoria comunităţilor*, Pl. 7/1, Pl. 8/2-3, Pl. 9/1, 3, 14-16, Pl. 13/1-4, 8, 10, 17; Neagu, *Neoliticul mijlociu*, Pl. XLIII/2-5, XLIV/1-2, XLVII/1, 5, XLVIII/1-3, XLIX/2-3, L/1, LI/1, LII/1-3; LXXIV/1-2, LXXV/1-2.

⁶⁹ Comşa, *Istoria comunităţilor*, Pl. 8/12, Pl. 9/5-6, 11, Pl. 13/1, 5-6, 15; Neagu, *Neoliticul mijlociu*, XLVIII/3-5, XLIX/1, LI/1.

patterns. For instance, it was noted that at Feldioara, a Boian-Giuleşti level was distinguished, a level which was superimposed by another containing Precucuteni I and Boian-Vidra material.⁷⁰ More recent excavations at Feldioara highlighted the fact that prehistoric materials are mixed in medieval and modern layers,⁷¹ meaning that the stratigraphy known from the specialised literature must be treated with caution. On the basis of typological and stylistic criteria, the authors of the new research attributed a lot of archaeological material to the Boian culture.⁷² A similar conclusion is also reached by Gh. Lazarovici.⁷³

Apart from the dissimilarities resulting from the choice of temper, manufacture, smoothing and firing, the mode of arranging the excised decoration and the association with other motifs on the same ceramic vessel represent, in our opinion, the differences that allow one to attribute the material either to the Precucuteni, or to the Boian cultures.

The chronology of the Precucuteni-type material from Alba Iulia-Lumea Nouă and Petreşti-Groapa Galbenă is connected to the Foeni habitation⁷⁴. Thus, the archaeological data known from more recent discoveries, such as those from Cauce,⁷⁵ is confirmed. The vessel lid from Cerişor-Peştera Cauce -decorated in the ‘wolf’s teeth’ and ‘chessboard’ technique, with white inlay⁷⁶- was discovered in the upper part of the Turdaş layer, alongside a bowl⁷⁷ fired in the black-topped technique, with burnished decoration inside, belonging to the Foeni group. Starting from the very good analogies with pieces from Traian-Dealul Viei and Olteni, it is argued that the Cauce piece is an import.⁷⁸ Similarly, in the Foeni site recently researched at Pianul de Jos-Podei, the author of the discovery of a vessel excised in the ‘wolf’s teeth’ technique assigns it to Precucuteni I.⁷⁹

The C14 analyses on the Precucuteni settlement from Poduri-Dealul Ghindaru⁸⁰ indicate the date as being 5820 ± 50 BP (Bln-2804) for the

⁷⁰ Lazarovici, „Din istoria”, 33.

⁷¹ Ioniţă et alii, *Feldioara-Marienburg*, 12-13.

⁷² Ioniţă et alii, *Feldioara-Marienburg*, 16-17, Fig. 7/2, 4, 101-11, Fig. 8/1-3, 6; Fig. 10/1, 3-7, Fig. 11.

⁷³ Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 24c.

⁷⁴ Mihai Gligor, „Cu privire la locuirea neolitică de la Petreşti-Groapa Galbenă”. *Apulum* XLV, (2008): 309-311, Pl. V-VII, IX-XII; Gligor, *Aşezarea*, 71-86, Pl. XLV-CXLI, CXLVIII; 2013, 77-78, Pl. II/6a-6d.

⁷⁵ Luca et alii, *Cercetări arheologice*, 89-90.

⁷⁶ Luca et alii, *Cercetări arheologice*, Pl. XXXV/1.

⁷⁷ Luca et alii, *Cercetări arheologice*, Pl. XXX/2a-2b, Photo 29-30.

⁷⁸ Lazarovici and Lazarovici, „Cultura Precucuteni”, 51.

⁷⁹ Bem, *Sistemul*, 32, Fig. 97, 108, 112, 120, 124, 127/1-2, 6, 10.

⁸⁰ Cornelia Magda Mantu, „Cronologia absolută a culturilor neolitice din România și relațiile cu lumea egeo-anatoliană”. *Cercetări istorice* XVII, 1 (1998): 99; Tab. 1; Monah et alii, *Poduri-Dealul Ghindaru*, 63.

Precucuteni II phase, meaning 4780-4619 calBC (1σ), whereas for (2σ) the interval is 4836-4548 calBC. The comparative study of the radiocarbon data known for the Precucuteni culture in Moldova with the C14 data from Foeni sites in Transylvania containing Precucuteni material presents us with the following situation: for Alba Iulia-Lumea Nouă⁸¹ we have the date 5700 ± 50 BP (Poz-19451), obtained from a sample extracted from a Foeni pit house (4600-4460 calBC (1σ)), while for (2σ) the interval is 4690-4440 calBC; for Pianul de Jos-Podei there are four radiocarbon dates obtained from human remains (Start - mean 4650 BC, End - mean 4589 BC).⁸² For the Petrești culture (A-B phase) from the eponymous site,⁸³ the date given was 5580 ± 35 BP (Poz-58216), meaning 4449-4369 calBC (1σ), while for (2σ) the interval is 4465-4348 calBC.

The repertory of Precucuteni discoveries in Transylvania

At the present moment, the repertoire of Transylvanian discoveries comprises no less than 37 archaeological sites: Alba Iulia-Lumea Nouă,⁸⁴ Bancu,⁸⁵ Bernadea,⁸⁶ Brăduț,⁸⁷ Bogatu Român,⁸⁸ Cașolt-Poiana în Pisc,⁸⁹ Câlnic,⁹⁰ Cerișor-Peștera Cauce,⁹¹ Ciucsângiorgiu,⁹² Daia Română – Părăuț,⁹³ Deva – Tăualăș,⁹⁴

⁸¹ Gligor, Așezarea, 141, Pl. CLXXIX/3.

⁸² Bem, Sistemul, 107-111.

⁸³ Mihai Gligor, „Începuturile eneoliticului timpuriu în Transilvania: o abordare Bayesiană”. *Analele Banatului*, SN, XXII (2014): 94, Tab.1.

⁸⁴ Comșa, „Cultura Boian”, 645, footnote 49; Dumitru Berciu, *Zorile istoriei în Carpați și la Dunăre*. București: Editura Științifică, 1966, 122; Marinescu-Bîlcu, *Cultura Precucuteni*, 133-134; Paul, *Cultura*, 29; Florin Drașovean, *Cultura Vinča târzie (faza C) în Banat*. Timișoara: Editura Mirton, 1996, 95; Maxim, *Neo-eneoliticul*, 100; Gligor, Așezarea, Pl. CXLVIII/1-12, CXLIX/1-6.

⁸⁵ Comșa, „Cultura Boian”, 645; Marinescu-Bîlcu, *Cultura Precucuteni*, 132, Fig. 26/4-6, 28/3, 29/1; Maxim, *Neo-eneoliticul*, 100.

⁸⁶ Marinescu-Bîlcu, *Cultura Precucuteni*, 134.

⁸⁷ Marinescu-Bîlcu, *Cultura Precucuteni*, 132; Maxim, *Neo-eneoliticul*, 100.

⁸⁸ Marinescu-Bîlcu, *Cultura Precucuteni*, Fig. 1.

⁸⁹ Paul, „Așezarea neolitică”, 116; Fig. 5/1-4, 6/1-4, 9, 7/8-9; Marinescu-Bîlcu, *Cultura Precucuteni*, 133, footnote 143; Maxim, *Neo-eneoliticul*, 100.

⁹⁰ Marinescu-Bîlcu, *Cultura Precucuteni*, 133; Paul, *Cultura*, 54, footnote 14, 139; Luca, „Aspecte ale neoliticului”, 12-13.

⁹¹ Luca et alii, *Cercetări arheologice*, 89-90, Pl. XXXV/1, Photo 28/2-6.

⁹² Cavruc, *Repertoriul*, Pl. 5/1; Maxim, *Neo-eneoliticul*, 100; Lazarovici and Lazarovici, *Arhitectura neoliticului*, Fig. IVd. 1a/1-10; Gheorghe Lazarovici, Cornelia Magda Lazarovici, „Despre fazele A1 ale Grupelor Ariușd și Cucuteni”. *Angustia* 14 (2010): Fig. 12.

⁹³ Marinescu-Bîlcu, *Cultura Precucuteni*, 133; Paul, *Cultura*, 53-54; Pl. XXII/1-9, 11-12; Maxim, *Neo-eneoliticul*, 100.

⁹⁴ Hortensia Dumitrescu, „Câteva probleme legate de cultura Petrești”. *Studii și Comunicări de Istorie Veche* 17, 3 (1966): 442; Marinescu-Bîlcu, *Cultura Precucuteni*, 131; Gheorghe Lazarovici, Hortensia Dumitrescu, „Legăturile cronologice, culturale și locul aspectului Tăualăș în cadrul

Eresteghin,⁹⁵ Feldioara,⁹⁶ Fundătura,⁹⁷ Ghirbom - În Față,⁹⁸ Goreni – Tormaș,⁹⁹ Hălchiu,¹⁰⁰ Iclod,¹⁰¹ Let,¹⁰² Mihalț – Măticuta,¹⁰³ Mintia – Gerhat,¹⁰⁴ Noșlac,¹⁰⁵ Oarda – Dublihan,¹⁰⁶ Ocna Sibiului - Fața Vacilor,¹⁰⁷ Olteni - Cariera de Nisip – Site B,¹⁰⁸ Orlat,¹⁰⁹ Petrești - Groapa Galbenă,¹¹⁰ Pianul de Jos – Podei,¹¹¹ Răhău

culturii Vinča-Turdaș și a neoliticului transilvan". *Acta Musei Napocensis* XXII-XXIII (1985-1986): 15.

⁹⁵ Zoltan Székely, „Contribuții la studiul culturii Precucuteni în Valea Oltului”, in *Culegere de studii și cercetări*, Brașov, I, 1967, 75-84, Fig. 4/5, Fig. 6/1, 6-8, Fig. 7/5, 8-9, 12, Fig. 8/1; Zoltan Székely, *Lucrări alese*, Sf. Gheorghe: Editura Sámán, 2012, 31-35; Marinescu-Bîlcu, *Cultura Precucuteni*, 132, Fig. 26/7, 28/5, 31/3-4, 34/1, 6, 8.

⁹⁶ Comșa, „Cultura Boian”, Fig. 5/2; Marinescu-Bîlcu, *Cultura Precucuteni*, 132.

⁹⁷ Maxim, *Neo-eneoliticul*, 100.

⁹⁸ Marinescu-Bîlcu, *Cultura Precucuteni*, p. 134, footnote 154; Ioan Al. Aldea, „Obiecte de cupru descoperite în așezarea neo-eneolitică de la Ghirbom (com. Berghin, jud. Alba)”. *Apulum* XVII (1979) 25; Paul, *Cultura*, 54, Pl. XXII/11, 13, 15.

⁹⁹ Zrínyi, „Contribuții”, Pl. I/8, VII/6; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 20.

¹⁰⁰ Marinescu-Bîlcu, *Cultura Precucuteni*, 132, footnote 134; Maxim, *Neo-eneoliticul*, 100.

¹⁰¹ Gheorghe Lazarovici, Zoia Kalmar, „Santierul arheologic Iclod. Campania 1985”. *Apulum* XXIV (1987): Fig. 10/16-20, Pl. IX/1-5; Gheorghe Lazarovici, Zoia Maxim, „Săpăturile arheologice de la Iclod (Campania 1988)”. *Apulum* XXVII-XXX (1990-1993): 54-57, fig. 26/6; Lazarovici and Lazarovici, „Despre fazele”, Fig. 13; Gheorghe Lazarovici, Cornelia Magda Lazarovici, “Corelations and observations regarding absolute and relative chronology based on Banat and Transylvania researches”, in *The Neolithic and Eneolithic in Southeast Europe. New Approaches to Dating and Cultural Dynamics in the 6th to 4th Millennium BC*, Eds. W. Schier and Fl. Drașovean, Rahden/Westf., Verlag Marie Leidorf, 2014, [Prähistorische Archäologie in Südosteuropa, Band 28], Fig. 8; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 29/a; Maxim, *Neo-eneoliticul*, 100; Colesniuc, *Cultura Zau*, Fig. 162a/3, 6, 8-9.

¹⁰² Eugenia Zaharia, „Augaben über die Boian-Giuilești Kultur. Die Siedlung von Let”. *Dacia*, NS, XI (1967): Abb. 6/1-2, 10/1, 11/3; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. IVd. 1b/1-6.

¹⁰³ Marinescu-Bîlcu, *Cultura Precucuteni*, 133; Maxim, *Neo-eneoliticul*, 100.

¹⁰⁴ Drașovean and Luca, „Considerații”, Fig. 3/4; Drașovean, *Cultura Vinča*, 95.

¹⁰⁵ Marinescu-Bîlcu, *Cultura Precucuteni*, 134.

¹⁰⁶ Rustoiu, „Așezarea de la Oarda”, Pl. II/2.

¹⁰⁷ Marinescu-Bîlcu, *Cultura Precucuteni*, 133, footnote 143; Iuliu Paul, „Sondajul arheologic de la Ocna Sibiului (r. Sibiu, reg. Brașov)”. *Materiale și Cercetări Arheologice* VIII (1962): Fig. 9/3-5; Paul, *Cultura*, Pl. XXII/10.

¹⁰⁸ Cavruc and Buzea, „Olteni”, 247; Buzea and Mateș „Modele miniaturale”, 42, Pl. III/2; Garvă et alii, *Precucuteni*, 69-72/Fig. 38, 41-50; Buzea and Déák, „Ethno-Archaeological”, 613, Fig. 5/4-5; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 2c/2.

¹⁰⁹ Lazarovici and Lazarovici, „Cultura Precucuteni”, 58-63, Tab. 1.

¹¹⁰ Marinescu-Bîlcu, *Cultura Precucuteni*, 133-134; Gheorghe Lazarovici, Zoia Kalmar, „Discuții pe marginea legăturilor cronologice și culturale între grupul Iclod și cultura Tisa”. *Acta Musei Napocensis* XIX (1982): Pl. IV/21, 23-24; Gligor, „Despre ceramica”, 233-238, Pl. I-III.

¹¹¹ Paul, „Așezarea neo-eneolitică”, 47-50, Pl. III/1-18; Marinescu-Bâlcu, *Cultura Precucuteni*,



- Dealul Șipotelor,¹¹² Sântimbru,¹¹³ Sf. Gheorghe,¹¹⁴ Tărtăria,¹¹⁵ Turdaș,¹¹⁶ Turia - Biserica Reformată,¹¹⁷ Taga,¹¹⁸ Valea Nandrului - Dosul Mare,¹¹⁹ Zau de Câmpie - La Grădiniță,¹²⁰

Certainly, the number of Precucuteni discoveries is higher. One must take into account than not all the materials included in the old collections of Transylvanian museums have been published, nor all the materials resulted from excavations.¹²¹ In other cases, such as the recently discovered material from Rupea (Brașov County), in our opinion, the pottery published as being Precucuteni does not present a typical decoration.¹²² Likewise, the spatial analysis of the finds (Pl. XI) reveals a concentration in two distinct areas, namely South-Eastern Transylvania and the middle Mureș basin.

Conclusions

The evolution and the relation of the bearers of Precucuteni culture with the neighbouring contemporary civilisations from either side of the Carpathians are far from being resolved. Recently, E. Ursu proposed the use of the term 'Precucuteni chronological horizon' for the Precucuteni-Ariușd-Cucuteni/Tripolie cultural complex, because we cannot speak of a Precucuteni culture from a historical point of view, but more of a distinctive chronological horizon

¹²⁹, 133; Maxim, *Neo-eneoliticul*, 100; Bem, *Sistemul*, Fig. 67/6-7, 97/1-2; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 17a/7, 17c/9-10.

¹¹² Unpublished material held by the National Museum of Unification in Alba Iulia, discovered from the rescue research (2012) occasioned by the construction of the Deva – Sibiu highway.

¹¹³ Marinescu-Bilcu, *Cultura Precucuteni*, Fig. 1.

¹¹⁴ Zaharia, “Augaben”, 34, footnotes 83, 85, Abb. 13/3; Marinescu-Bilcu, *Cultura Precucuteni*, 132, Fig. 31/1-2, 32/9; Buzea and Mateș „Modele miniaturale”, 43.

¹¹⁵ Marinescu-Bilcu, *Cultura Precucuteni*, 134, footnote 150; Nicolae Vlassa, *Neoliticul Transilvaniei*, Cluj-Napoca, 1976 [Bibliotheca Musei Napocensis, III], 29-30.

¹¹⁶ Marton Roska, *A Torma Zsófia-Gyűjtemény. Az Erdély nemzeti múzeum éren- és régiségtrárában*, Kolozsvár, 1941, Tafel CXV/1-28; Luca, „Relațiile culturale”, Pl. I/5, II/1; Luca, *Așezări neolitice*, 68, Fig. 33/2, 36/5-8; Maxim, *Neo-eneoliticul*, 100; Colesniuc, *Cultura Zau*, fig. 160.

¹¹⁷ Maxim, *Neo-eneoliticul*, 98.

¹¹⁸ Lazarovici and Lazarovici, *Arhitectura neoliticului* 2006, Fig. IVd. 27; Lazarovici and Lazarovici, „Cultura Precucuteni”, Fig. 32/1-4.

¹¹⁹ Luca and Roman, „Cercetări de suprafață”, Pl. XVII/7.

¹²⁰ Gheorghe Lazarovici, “The main problems of the cultural complex CCTLNI”. *Analele Banatului*, SN VII-VIII (1999-2000): 43-44.

¹²¹ Sabin Adrian Luca, *Tărtăria rediviva*. Alba Iulia, Editura Altip, 2016 [Bibliotheca Brukenthal, LXXI], 24.

¹²² Silviu Gridan, „Un nou punct arheologic neolicic în sud-estul Transilvaniei, orașul Rupea (jud. Brașov)”, in *ArheoVest*, II/1, *In Honorem Gheorghe Lazarovici. Interdisciplinaritate în Arheologie*, Timișoara, 6 decembrie 2014, Eds. S. Forțiu, A. Cintar, Szeged, JATEPress Kiadó, 2014, 246, Fig. 7.

of the Precucuteni-Ariușd-Cucuteni/Tripolie cultural complex, with three evolution phases.¹²³

Based on the technological and typological – stylistic study of the pottery from Alba Iulia-Lumea Nouă and Petrești-Groapa Galbenă, we can say that the working hypothesis we proposed in the studies published in 2009¹²⁴ (i.e. whether we can still speak only of Precucuteni imports in the Transylvanian settlement, and especially in the sites from the middle Mureş basin) remains as current as ever. At the present state of research, we do not believe that all these artefacts can still be interpreted as merely Precucuteni imports in Transylvanian settlements. The lack of habitation levels or archaeological features that we can attribute to the Precucuteni culture, especially in the middle Mureş basin, makes it likely that there was a ‘fashion’ of decorating pottery among the communities of the early Eneolithic; thus, the typical decoration was taken up following some initial exchanges and contacts. In our opinion, the inclusion of the ‘wolf’s teeth’ and ‘chessboard’ decoration in the stylistic repertoire of the human communities living in the aforementioned geographic area, constitutes the main explanation of a large number of discoveries of this nature. We believe that especially among the large Neolithic settlements from the middle Mureş basin (Pl. XI) a significant percentage of the excised pottery had lost its initial ethno-cultural facet. For the moment, from the perspective of the pottery analysed in our study, a separation between the group of settlements from South-Eastern Transylvania and the sites from South-Western and central Transylvania is taking shape.

The Repertory of Precucuteni-Type Discoveries in Transylvania (Pl. XI)

1. Alba Iulia-Lumea Nouă (Alba County); 2. Bancu (Harghita County); 3. Bernadea (Mureş County); 4. Brăduț (Covasna County); 5. Bogatu Român (Sibiu County); 6. Cașolt-Poiana în Pisc (Sibiu County); 7. Câlnic (Alba County); 8. Cerișor-Peștera Cauce (Hunedoara County); 9. Ciucsângheorgiu (Harghita County); 10. Daia Română-Părăuț (Alba County); 11. Eresteghin (Covasna County); 12. Feldioara (Brașov County); 13. Fundătura (Cluj County); 14. Ghimbom-În Față (Alba County); 15. Hălchiu (Brașov County); 16. Iclod (Cluj County); 17. Leț (Covasna County); 18. Mihalt-Măticută (Alba County); 19. Mintia-Gerhat (Hunedoara County); 20. Noșlac (Alba County); 21. Oarda-Dublihan (Alba County); 22. Ocna Sibiului-Fața Vacilor (jud. Sibiu); 23. Olteni-Cariera de nisip/Site B (Covasna County); 24. Orlat (Sibiu County); 25. Petrești-Groapa Galbenă (Alba County); 26. Pianul de Jos-Podei (Alba County); 27. Răhău-Dealul Șipotelor (Alba County); 28. Sântimbru (Alba

¹²³ Constantin Emil Ursu, „Precucuteni-cultură sau orizont cronologic?”. *Memoria Antiquitatis* XXIX-XXX (2013-2014): 14.

¹²⁴ Gligor, „Despre ceramica”, 239-242; Gligor, *Așezarea*, 91-92.



County); **29.** Sf. Gheorghe (Covasna County); **30.** Tărtăria (Alba County); **31.** Deva-Tăualăș (Hunedoara County); **32.** Turdaș (Hunedoara County); **33.** Turia-Biserica Reformată (Covasna County); **34.** Țaga (Cluj County); **35.** Valea Nandrului-Dosul Mare (Hunedoara County); **36.** Zau de Câmpie-La Grădiniță (Mureș County); **37.** Gorenii-Tormaș (Mureș County).

Rezumat

Scopul articolului de față este analiza materialelor ceramice de factură Precucuteni descoperite în Transilvania, având în prim plan ceramica de la Alba Iulia-Lumea Nouă (Pl. I-III, IV/2, V/8, VIII, IX/1, 3, X/1-2) și Petrești-Groapa Galbenă (Pl. IV/1, 3-11, V/1-7, 9, VI-VII, IX/2, 4). De la Lumea Nouă este prezentată în acest articol o statuetă antropomorfă, de sex feminin, aproape întreagă. Ca talie, piesa redată în *ronde-bosse*, se încadrează în categoria statuetelor cu bustul în poziție verticală, de mici dimensiuni (între 3-8 cm). Prin tehnica și canoanele de modelare, statueta reprezintă cel mai probabil o piesă de import din mediul precucutenian.

La ceramica studiată, decorul se realizează în interiorul liniilor incizate parallele, prin utilizarea tehnicii exciziei, în motivul „dinților de lup” și a „tablei de șah”. Important de precizat este faptul că în săpăturile recente au fost descoperite piese ceramice arse în tehnica black-topped, precum și un fragment de castron carenat, cu carena rotunjită, tipice pentru grupul Foeni, care prezintă motivul exciziei în „dinți de lup”.

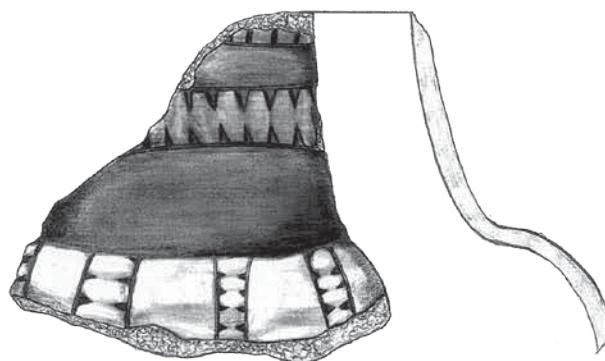
În prezent, repertoriul descoperirilor Precucuteni în Transilvania numără nu mai puțin de 37 de puncte arheologice (Pl. XI). În stadiul actual al cercetărilor, nu credem că mai pot fi interpretate toate artefactele doar ca importuri Precucuteni în așezările transilvănene. Lipsa unor niveluri de locuire sau a unor complexe arheologice pe care să le putem atribui precucutenienilor - în așezările din bazinul Mureșului mijlociu mai ales - indică ca probabilă o „modă” de ornamentare a ceramicii pentru comunitățile de la începutul eneoliticului, astfel că decorul tipic a fost preluat în baza unor schimburi și contacte inițiale. Includerea în repertoriul stilistic propriu, de către comunitățile umane din arealul geografic menționat mai sus, a decorului „dinți de lup” și „tabla de șah” constituie, în opinia noastră, principala explicație pentru numărul mare de descoperiri de această factură. Cu precădere în marile așezări neolitice din bazinul Mureșului mijlociu, credem că un procentaj semnificativ din ceramica excizată și-a pierdut componenta etno-culturală inițială. Se conturează la momentul de față, din perspectiva analizei ceramicii care a făcut obiectul studiului nostru, o separare a grupului de așezări din S-E Transilvaniei de siturile din S-V și centrul Transilvaniei.

Cuvinte cheie: Alba Iulia-Lumea Nouă, Petrești-Groapa Galbenă, Transilvania, statuetă antropomorfă Precucuteni, decor excizat „dinți de lup” și „tablă de șah” de tip Precucuteni, importuri/producție locală.

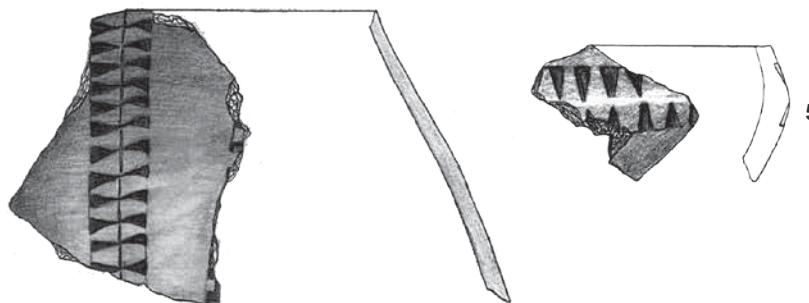


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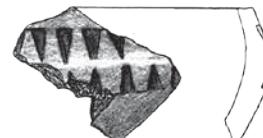
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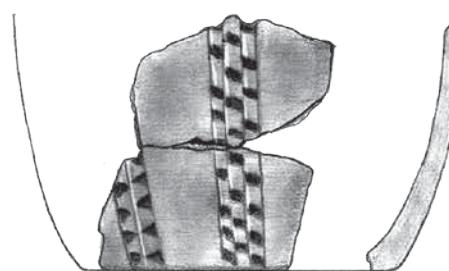
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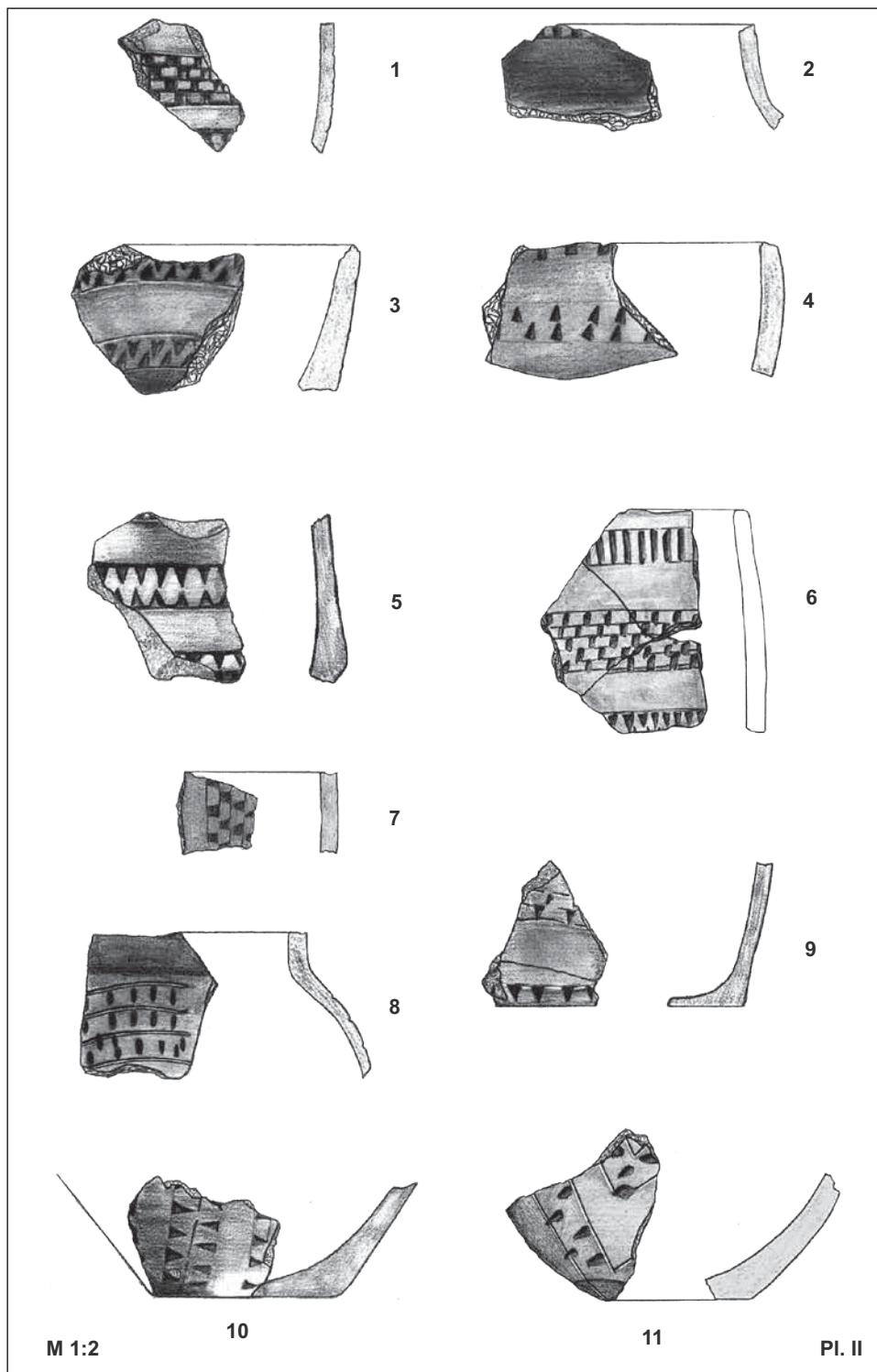
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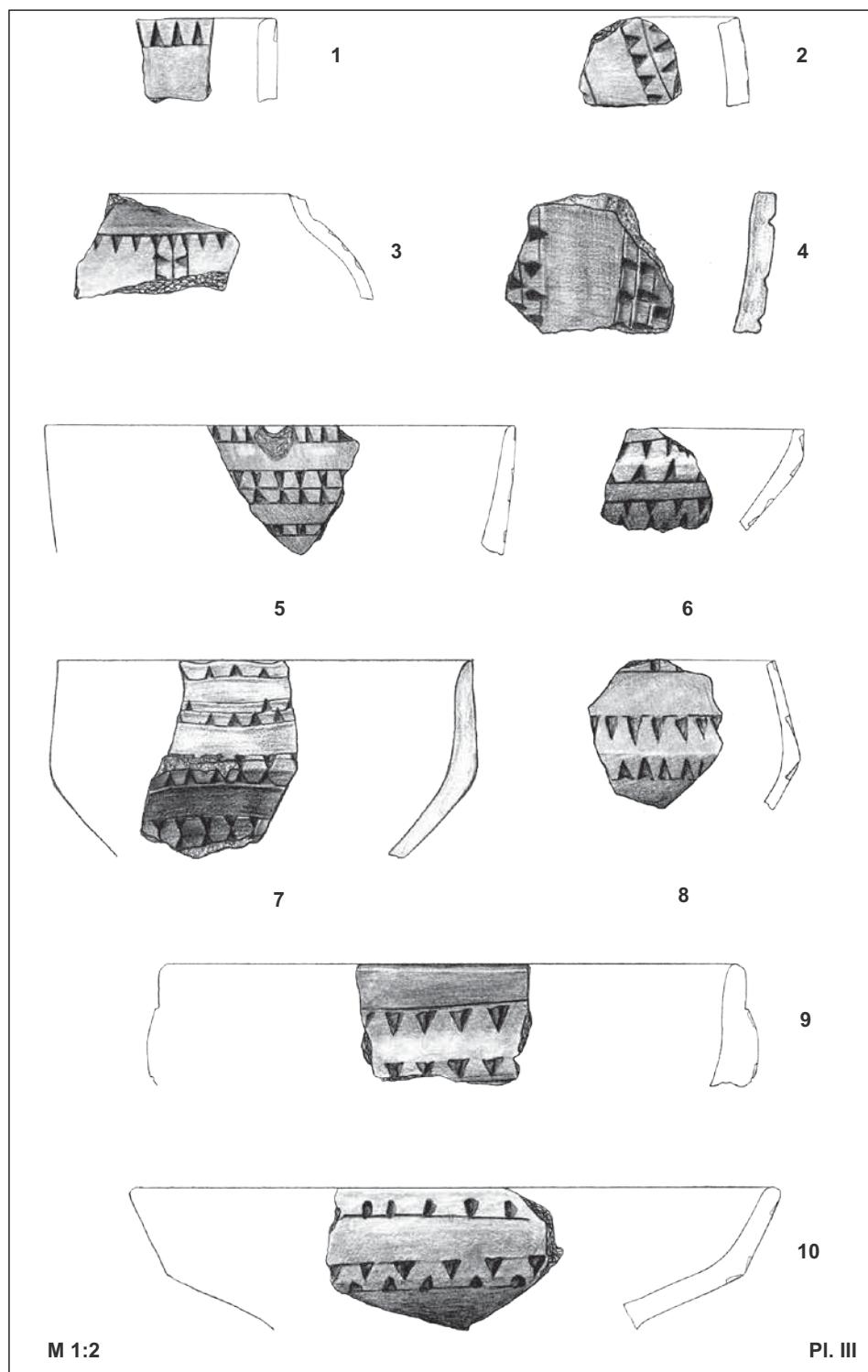


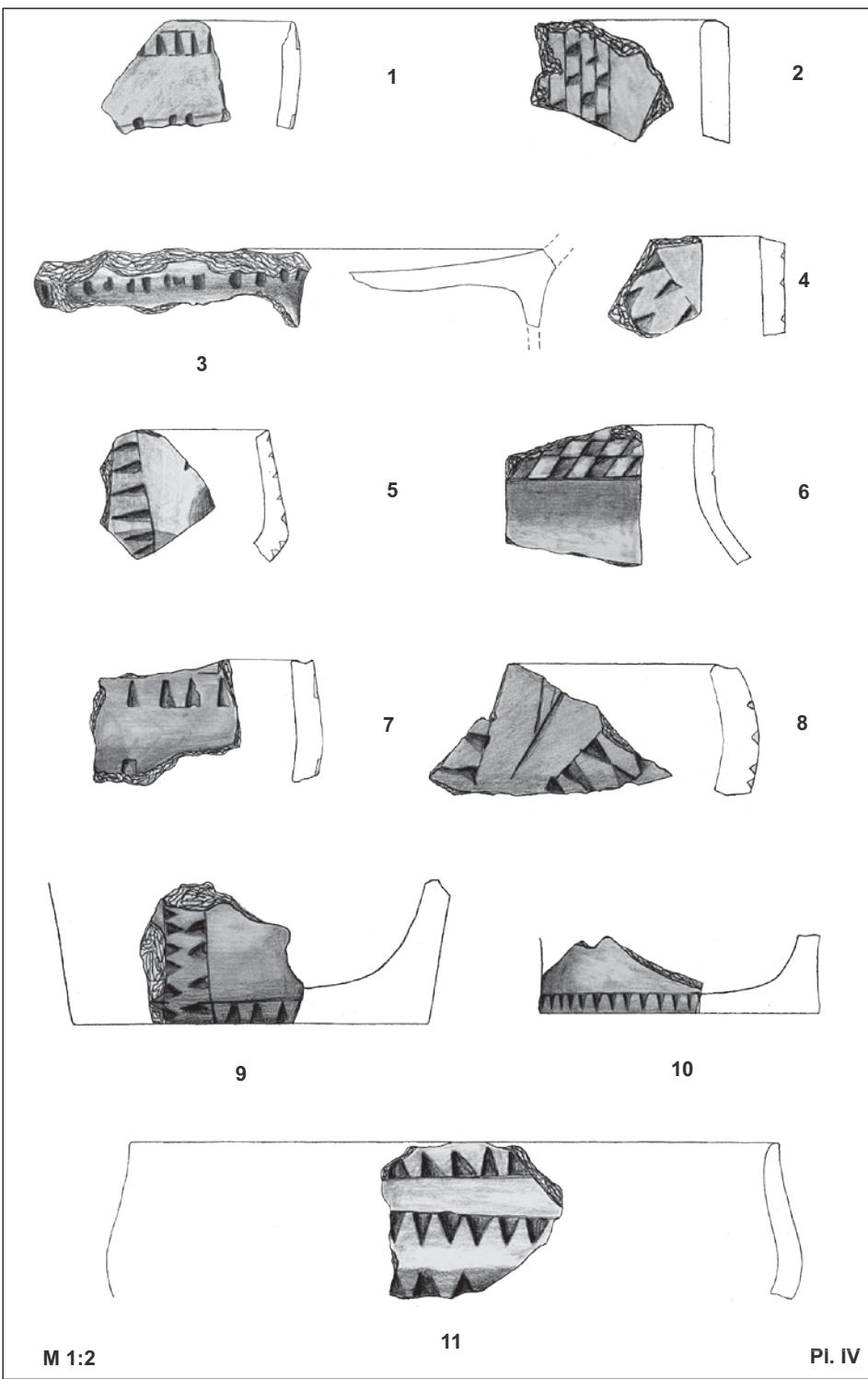
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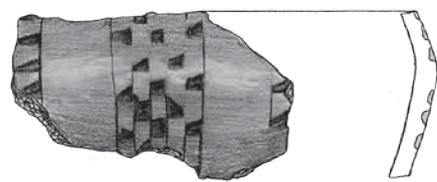


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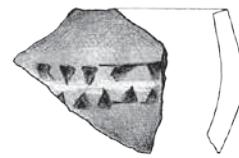




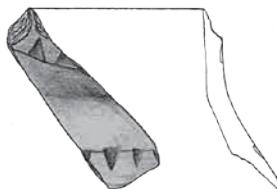




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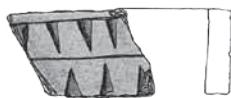
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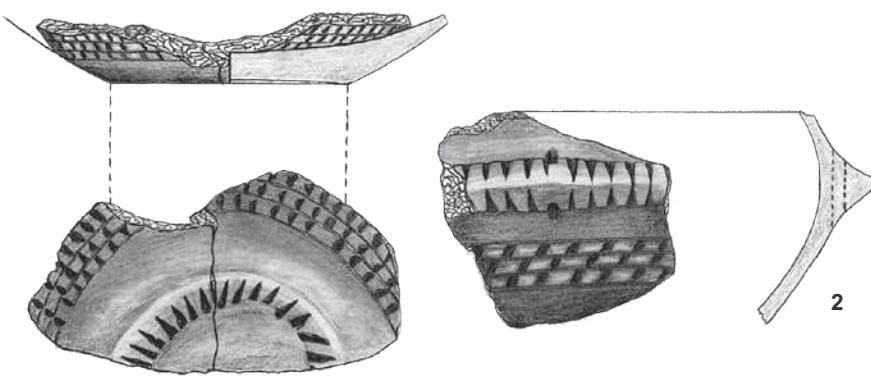
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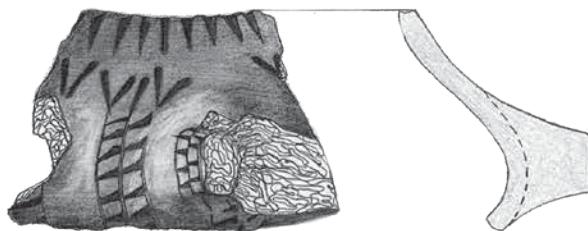


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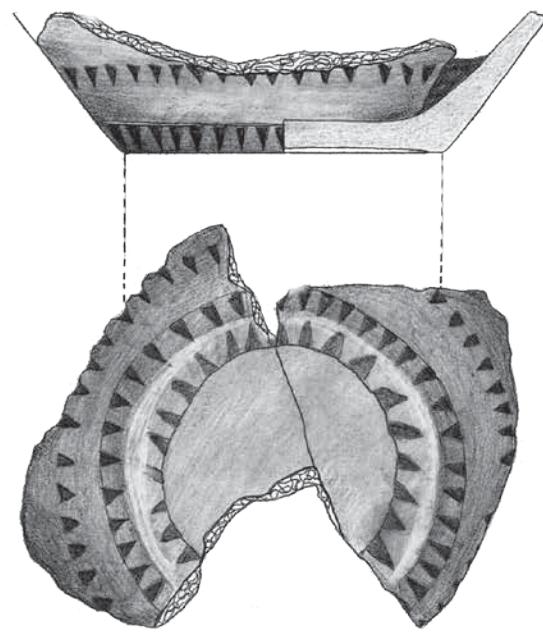


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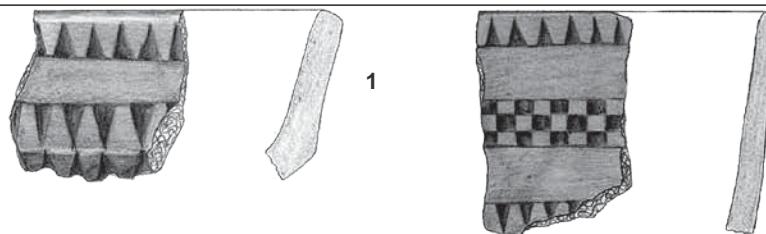
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M 1:2

PI. VI

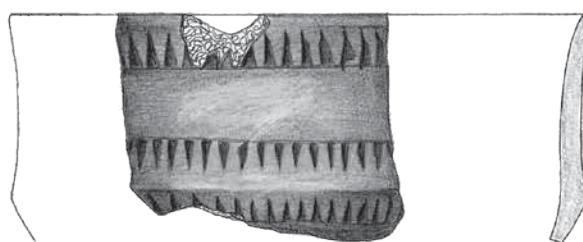


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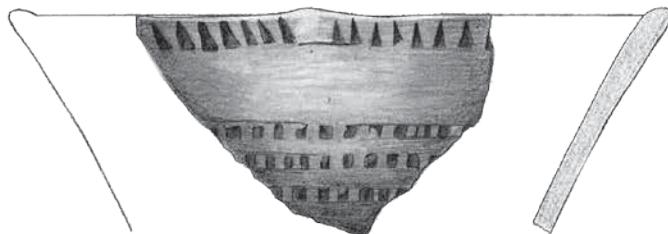
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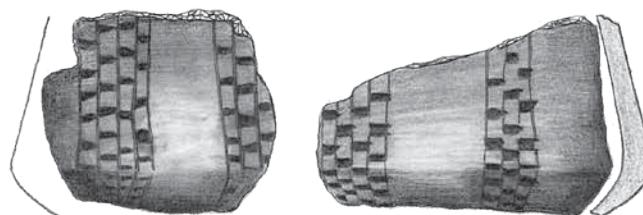
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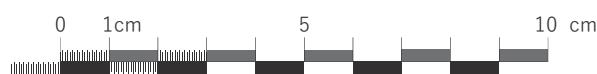
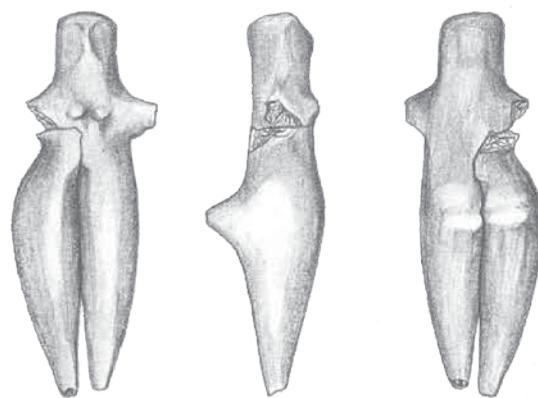
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1a-1d



2a-2c

Pl. X



Pl. XI