

The archaeological sites Trinca - *La Șanț*, Cucuteni B₂, Edineț District, Republic of Moldova

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Abstract: The archaeological sites Trinca - *La Șanț*, Cucuteni B₂, Edineț District, Republic of Moldova. The exploratory excavation carried out in 1999, on the hill situated at the southwest extremity of Trinca village, in the point known as *La Șanț*, Edineț District, Republic of Moldova, was carried to establish the period of construction the defensive system still visible (Fig. 10/1-5;11/1). During the excavation there were identified a considerable quantity of fine ceramic ware of Cucuteni, ordered it in three categories: ceramic ware without painting (Fig. 2; 3/4-6), ware with painted ornamentation, specific to styles Cucuteni B₂, groups \aleph and \boxtimes (Fig. 3/1-3; 4-7), ceramic ware of type Cucuteni C (Fig. 8). Morphologically, however fragmented the material may be, there can be identified all basis categories of recipients characteristic for the Cucuteni culture, subphase B₂. Three anthropomorphic statuettes, one of which was represents a masculine personage, were kept in different conservation conditions (Fig. 9).

Key words: culturel complexe Cucuteni–Trypillia, Cucuteni B₂, Trinca-*La Șanț*, ceramic painted, style \aleph - \boxtimes , type Cucuteni C, anthropomorphic statuettes.

Résumé: Site archéologie de Trinca - *La Șanț*, Departement d'Edineț, Republique de la Moldavie. Le sondage réalisé en 1999, sur la colline située à la périphérie sud-ouest du village Trinca, dans l'endroit *La Șanț*, département d'Edineț, République de la Moldavie, a été effectué pour établir la période de construction de l'ancienne fortification encore visible (Fig. 10/1-5; 11/1). Pendant les fouilles on a découvert beaucoup de la céramique cucuténienne, en grande partie fragmentaire, peut être divisée en trois catégories inégales, la céramique fine sans peinture (Fig. 2; 3/4-6), la céramique fine peinte, spécifique aux styles \aleph et \boxtimes (Fig. 3/1-3; 4-7) et la céramique de type Cucuteni C (Fig. 8). Morphologiquement, on peut identifier toutes les catégories de base des récipients propres à la culture Cucuteni, pour la sous-phase B₂. Les trois statues anthropomorphes, dont un était de sexe masculin, étaient fragmentaires (Fig. 9).

Mots clé: complexe culturel Cucuteni–Trypillia, Cucuteni B₂, Trinca-*La Șanț*, la céramique peinte, style \aleph - \boxtimes , type Cucuteni C, statuettes anthropomorphes.

In the archaeological literature, Trinca village, Edineț district, the Republic of Moldova, is well known by the researches undertaken in several settlements starting with the Paleolithic ones (Fig. 11/6), coordinated by Ilie Borziciac, and continuing with the pluristratigraphic ones (fig. 1/A-E; 10-11/1-5), especially dated to the Iron Age, coordinated by Oleg Leîțki.

The exploratory excavation carried out in 1999, on the hill situated at the southwest extremity of Trinca village, in the point known as *La Șanț*¹, on the place where the promontory, delimited by the valley of Draghiștea brook, slightly narrows, was meant to determine the construction period of the old fortification which is still visible (Fig. 1/D; 10/1;

11/1-5). The defensive system of the site, consisting in rampart and ditch, cuts the promontory from southwest to northeast. Its altitude exceeds 245,2 m and the difference of level in relation to the meadow of Draghiște brook is of more than 75 m (O. Leîtki et alii, 1999). Then point under discussion is situated to the northwest of the well known site of Trinca - *Drumul Feteștilor* (O. Leîtki, 2006) (Fig. 1/B).

For this purpose, at about 80 m southwest of the entrance in the fortified precinct, where the rampart is interrupted, there was created a trench perpendicular to the rampart. The trench was 24 m long and 2 m wide (Fig. 10/2-5). Intra- and extra-muros respectively and also at the basis of the rampart, starting from the vegetal soil, and especially in the following layers, there were found numerous remains of material culture. Toward the basis, there starts the gravel, which gradually turns into natural rock, the limestone.

During the excavation of the first layers, as well as during the research of the rampart and ditch, there were identified a considerable quantity of fine ceramic ware of Cucuteni, with or without painted ornamentation and three anthropomorphic statuettes, in different conservation conditions (Fig. 9). Only one fragment of a recipient, made of greenish-yellow paste, fired homogeneously and painted with linear stripes, belongs to the ceramic of Gordinești aspect, within the cultural group Horodiște / Erbiceni – Gordinești, also defined within the cultural complex Cucuteni – Trypillia, by the subphases B₃ / C_{II}.

The wide area of Cucuteni – Trypillia complex was structured in the contemporary historiography for the whole duration 3800/3750 - 2700/2600 BC or 4650 - 3500 wo², in two wide cultural zones, Cucuteni, which includes the archaeological discoveries of Romania and the Republic of Moldova, that is the south-east of Transylvania, with the Ariușd aspect, the northeast corner of Wallachia, the space between the Carpathians and the Dniestr, and Trypillia, with the discoveries in Ukraine, that is between the Bug and the Dniestr, and between the Bug and the Dnepr respectively, including the left bank and the

northeast side of the Carpathians - Galicia, the region of the upper courses of rivers Dniestr, Prut and Siret, but not the north of the Black Sea (A. Nițu, 1977; V. Sorokin, 1993).

The Cucuteni culture known especially thanks to the results of the archaeological researches carried out during the 20th century, is recognizable not only by the splendid anthropomorphic and zoomorphic plastic art, but also, especially, by the shapes of the fine or very fine pottery, whose walls were turned into imperishable supports for the painting, with mineral pigments that lasted throughout time, of cosmogonic patterns of mythological and religious origin (D. Monah, 1997; R. Alaiba, 2000). Although, in the ornamentation of the Trypillian ceramic ware, the engraved ornamentation with geometric motifs are prevalent, more rarely zoomorphic or anthropomorphic motifs, the decorative aspects were similar to those obtained by the application of the painting technique.

I. Cucutenian ceramic

The Cucutenian ceramic ware discovered in the settlement of Trinca - *La Șanț*, in the first trench, specific to the cultural complex Cucuteni – Trypillia, B₂, respectively C Ia, was to a great extent fragmentary, sometimes the painting being only partly preserved.

Taking into account the technological characteristics of the ceramic ware, the degreasing of the paste, the firing of the vessels, the decorative procedures used for the various ornamental motifs, the whole ceramic material can be divided in three categories, quantitatively unequal, fine without painting (Fig. 2; 3/4-6) or with painting (Fig. 3/1-3; 4-7) and ceramic ware of the Cucuteni C type (Fig. 8).

The fine ceramic ware includes circa 1850 fragments, which were modeled of a homogenous paste, well kneaded, only rarely degreased and with small calcareous pebble.

The oxidizing firing, uniform in most cases, determined the pinkish-brick red, or else yellowish-red brick of the vessels, both in the core of the paste and at its surface. In several cases, the firing was incomplete.

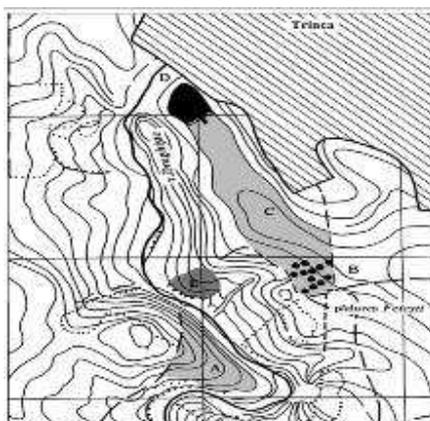


Fig. 1 - Archaeological sites around Trinca village: A – *Izvorul lui Luca*, B – *Drumul Feteștilor*, C – *Stâna lui Ghicu*, D - *La Șanț*, E – *La vărărie*

The bases of two pots show impressions of rods. Morphologically, however fragmented the material may be, there can be identified all basic categories of recipients characteristic for the Cucuteni culture, subphase B₂: chalices - beakers, dishes, craters - bowls, lids, vessels with straight or slightly bent neck and rounded body, but also large food storage pots. They may have the edge uniformly thickened, flattened or obliquely beveled and flared and the rim thinned, slightly rounded or inner thickened.

We shall describe below the ceramic ware according to the three categories already described above that is the pottery without painting, the painted pottery and finally the ceramic ware of type Cucuteni C.

Cucutenian ceramic ware without painting

The shapes without painting, discovered at Trinca - *La Șanț*, were numerous, and we do not exclude the possibility that some of them were once painted but the painted ornamentation faded away. Some of the vessels are made of a large grained paste, while others were shaped of the same clay as the painted vessels. Some were fired until the paste turned brick-red, in highly efficient kilns, where temperature was high, while others show brown or gray stains and have the core of a darker. The preserved fragments allowed the differentiation of several shapes, beakers, conical or semispherical dishes, but with slightly rounded walls, lids, bowls or craters, vessels with high neck and rounded body.

From the *beakers* with cylindrical or slightly conical neck and rounded or biconical body only fragments were preserved. Some fragments of vessels without painting and made of finer paste are probably the remains of items from which the painted ornamentation faded away.

The dishes are more numerous and were shaped out of a homogenous, dusty paste, of small or average dimensions, with conical or slightly hemispherical shapes (Fig. 2/3, 5; cu ørim= 58; 56 cm; h = 9,5; 12,2 cm; 3/6 with ørim= 26; h = 9,3 cm), the last was also covered with a layer of brick red slip, without polishing and under the rim it had a perforation, carelessly made, probably for repairing the vessel.

Lids – possibly dishes, we included them in this category for their rounded or asymmetrical base, more difficult to place in a stable position (Fig. 2/4; 3/4-5; ørim= 11, 5 and 12, 7; h = 4, 4 and 5 cm).

One fragment results from a *vessel with flared border and rounded body*, maybe a crater (Fig. 2/1; ørim= 14; h = 3, 4 cm).

From another vessel, with *short straight mouth and rounded body*, the edge and neck were preserved (Fig. 2/2; ørim= 29; h = 4, 8 cm).

Numerous other fragments result from the same exploratory excavation. The ceramic inventory recovered also outline several straight *bases* (Fig. 2/7-9; øbase= 13, 5; 12; 12, 5 cm; h = 7,2; 3,4; 1,8 cm). ørim

Ceramic ware with painted ornamentation, specific to styles Cucuteni B₂, groups M and X

Painted potsherds and more rarely whole vessels were made of a well kneaded paste, with few inclusions, especially sand, fired in oxidizing atmosphere in highly efficient kilns, at high temperatures and have a pinkish-brick red or yellowish brick red. After shaping and finishing, they were covered with a yellowish-white, more rarely brick red- brown fine slip (Fig. 5/2) on which the ornamentation was painted with black or black and red in styles M (Fig. 3/2-3; 4/1-6; 5), with intermediate forms of painting (Fig. 3/1; 4/7; 5/4-5), and X (Fig. 6-7), of subphase Cucuteni B₂. Sometimes the layer of white was not thick enough to cover the vessel wall.

The ornamental registers delimited by horizontal stripes, that cover the upper part – the edge, the shoulder and rounded body of the vessels, were usually also split vertically. After the application of the painting, they were polished by means of pebbles. Motifs include simple compositions, with zigzag or snaky lines, oblique stripes, triangles painted black, half circles, astral circle, hourglasses, a branch, probably also parts of zoomorphic silhouettes.

Cucuteni B₂, group M

The beakers – chalices with cylindrical or slightly flared neck, with obvious shoulders and rounded or biconical body, were not too numerous. One fragment resulted from a vessel with cylindrical edge and body arched almost to a 90° angle. Under its rim two lines were painted, and on the maximal diameter they are repeated and have above them triangles (Fig. 4/1; ørim= 9; h = 8, 4 cm).

The dishes were numerous at Trinca - La Șanf, as they were also in other settlements of phase Cucuteni B, and just like in the case of the ceramic ware without painted ornamentation, there are two types of such vessels that is the conical ones, the most numerous and the slightly hemispherical ones, similar to the shape of the lids. In terms of ornamentation, the dishes were mostly embellished by means of bichrome painting in style M, ordered in several compositional variants. On two small dishes the cross motif was created by intersecting two straight lines, ending in the lower part with small arcs, painted with the brush, covered also with black (Fig. 3/2; ørim= 11,5; h = 4,8 c). From the outer border of another

conical dish, at the level of one of the four small black pearls cross-like arranged, there start stripes made of two lines (Fig. 4/3; ørim= 15,7; h = 6,5 cm). On another dish, of larger size, on the outer side, under the rim, there were also painted elongated ovals - pearls, cut by the edge of the vessel, and so they were on the inner side of the dish, but placed in asymmetrical position. On the preserved potsherd, one can notice the oblique drawing of a stripe with wider exterior lines (Fig. 4/2; ørim= 26, 5; h = 8, 9 cm).

Cross-shaped compositions with stripes of one or two lines centrally crossed are also present in the case of Trușești - Țuguieta, inside a dish with such a monochrome ornamentation, under the rim there were also arcs or only small black stains made with the brush, but arranged between the lines. The cruciform motif was also made of linear stripes, which end centrally in a circle or it was only suggested by the crisscrossing of the points of two straight angles created by black and red lines in style X (M. Petrescu-Dîmbovița, M. Florescu, A. Florescu, 1999).

On larger dishes, after polishing, on the outer surfaces there were painted with black on the white - light brown background, in style M, egg-shaped motifs, probably by fours, and the spaces between them were covered with linear stripes, wider on the sides (Fig. 4/5-6; ørim= 39; 49; h = 5,8; 6,5 cm), under the rim with short oblique lines or only small elongated triangles suggesting the shape of the notches. Oblique and tangent lines or garlands complete the ornamentation. The inner surface was left undecorated.

Craters – with flared rim and rounded body, of small or medium size, were ornamented with egg-shaped motifs as well as other related motifs (Fig. 4/4; ørim= 28,5; h = 9 cm) or were decorated with spirals made of horizontal S-shaped black wide stripes.

As for *the vessels with high neck and rounded body*, they were preserved especially in fragmentary condition. Only one such vessel, not too large (Fig. 5/4; ørim/base= 8 and 7,8; h = 16,2 cm) was preserved as a whole, a setting similar to that of the first lid (Fig. 3/1), which is closer to the style X. On the layer of whitish slip, the motif was painted with black, except for the lower part, which was left without ornaments. The decorative

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register was created between the shoulder marked by two wide lines and the line on the maximal rounding, by painting five arched linear stripes, wide on the sides and thin inside.

A vessel neck, covered under the rime with a wide black stripe, and underneath the latter with another linear stripe, interrupted by a vertical one, with wider borders, also shows underneath these stripes, a small arched branch, with the leaves made of small short lines (Fig. 5/1; $\varnothing_{rim}=18$; $h=7,4$ cm).

Amphora-shaped vessels. The larger vessels, with high upper part and rounded body, with wide handles on the shoulder, have been preserved in fragmentary condition, being represented by fragments ornamented on the neck with linear stripes, and among these, one with bichrome painting with black on the brown background (Fig. 5/2; $\varnothing_{rim}=22$; $h=9$ cm).

It is also from large vessels, with rounded body, that resulted few fragments on which different ornamental compositions were painted with black on the white background (Fig. 5/3, 6; $\varnothing_{rim}=44$; 32 ; $h=11$; $10,4$ cm), half-circles or stripes marked with small segments (Fig. 5/5; $\varnothing=46$; $h=17,5$ cm). On another fragment, painted in bichromy in style, above a three-linear stripe, two circumscribed circles delimited by two other lines can also be observed, before style \boxtimes (Fig. 4/7; $\varnothing_{rim}=56$; $h=18,4$ cm).

The lids are relatively few. All such pots belong to the so-called *Swedish casket* type, with a hemispherical calotte, short and slightly flared rim. Higher variants, also flat, can be observed as well. The ornamentation is very simple: in the deeper centre there appear colored surfaces, with radial lines, segments and toward the rim ovals interrupted by the border line. On the outer side of a lid, marked with black, there was painted the motif of the winding frame, suggested by three arched stripes up to the circular black line at the level of the neck and on the edge nine small circles arcs, covered also with black, style notes \boxtimes (Fig. 3/1; $\varnothing_{rim}=12,4$; $h=4$ cm). Another one, smaller, was painted with two straight crisscrossed stripes, ending on the outer edge with small black circle arcs (Fig. 3/3; $\varnothing_{rim}=15$; $h=3,8$ cm).

Cucuteni B₂, group \boxtimes

The vessels painted in style \boxtimes were covered with ornamental motifs similar to those of the pots already presented, but formed especially by linear black stripes, with thin red lines or with circles or even with wide red stripes inside. Similarly, the

partly preserved ornament is developed on registers formed on the edge or in the upper part of the vessel, sometimes being delimited by wide vertical lines.

A *beaker* with slightly flared edge and rounded body, painted on the neck with a wide black stripe, delimited on both sides with one thin stripe, had on the shoulder a simple garland made of as thin black and red lines (Fig. 6/1; $\varnothing=10$; $h=6,7$ cm).

Dishes. Two conical shapes have inner widened rim-like a cuff, one of them being painted with red spread on the outer edge, continuing then with several thinner lines (Fig. 6/3; $\varnothing=40$; $h=11$ cm), and the other only partly preserved, showing an egg-shaped motif or a circle in the centre, red and bordered with black (Fig. 6/4; $\varnothing=38$; $h=14,2$ cm).

A *bowl* shaped vessel shows under the rime the same black spot and on the body bichrome lines, black and red, oblique, that are intersected to each other (Fig. 6/5; $\varnothing=40$; $h=14,5$ cm). The flared border of a *crater* was covered with a black stripe and under it with one formed of eight thin red lines but interrupted of a vertical black line, on which, there was spared, from the white background of the vessel, a white oval and a white rhomb (Fig. 7/2; $\varnothing=25,5$; $h=7,5$ cm).

The ornament on the *low neck and rounded body* of another vessel starts from underneath the neck with two black lines, with garlands underneath, thin red lines in the middle (Fig. 7/1; $\varnothing=11,5$; $h=5,8$ cm); and then on another one, under the rim, there starts a wide black stripe, followed by another wide black stripe, followed in its turn by another linear red stripe, wherefrom there start six linear bichrome stripes that probably obliquely spread on the body (Fig. 6/2; $\varnothing_{rim}=17,8$ cm; $h=7,3$ cm). Another pot, from which the part toward the mouth was preserved, shows a red stripe on the shoulder, a red one being spared from the background, as well as a black one. From this last one there starts a linear red stripe, bordered by an arched black line, probably a part of an egg-shaped motif (Fig. 7/5; $\varnothing=9,5$; $h=8,7$ cm). Another fragment of a vessel with the slightly flared border and conical body, much arched to the exterior, shows under the rime a black stripe, followed by another linear bichrome stripe, cut by another one, vertical, bichrome as well, while other motifs have also been preserved (Fig. 7/3; $\varnothing=12$; $h=10,5$ cm).

The ovoid recipients were not too numerous. Mention should be made of a *pear-shaped pot*, with low flared edge, thinned rim, having inside a threshold for the lid, thickened a lot at the level of the

neck, and rounded body. Under the rim and on the neck there was painted a black line and on the shoulder a wide red stripe, bordered with black. From this, vertically, there start wide black stripes, with various motifs in between, and among them a red circle (Fig. 7/4; $\phi = 40$; $h = 12,2$ cm).

The analysis of the shapes and ornamentation of the painted pottery revealed the large number of potsherds showing bichrome painting of style \mathbb{M} , with black on the yellowish white background more rarely reddish and a smaller incidence of those with trichrome painting, in style \boxtimes , with black and linear or spread red. The above styles allowed placing the level of the Cucutenian inhabitation in the B₂ cultural sectors. The sites on the left bank of the Prut, dated to this period - except for the site of Brânzeni III (V. I. Marchevici, 1981), that was dated to Cucuteni B2b - have not been researched so far by systematic excavations.

On the space west of the Prut, it shows analogies with the older discoveries of Cucuteni - *Cetățuie*, for the style \mathbb{M} (H. Schmidt 1932), but also for the style \boxtimes or with other newer ones, also for both styles (M. Petrescu-Dîmbovița, M. Văleanu, 2004), or with the painted pottery of the last phase of Trușești - *Țuguiea* (M. Petrescu-Dîmbovița, M. Florescu, A. Florescu, 1999).

II. Ceramic ware of type Cucuteni C

Further on, we shall describe the best preserved potsherds, out of the approximately 60 fragments degreased with shell, rarely with shell and limestone (Fig. 8/9), limestone (Fig. 8/14) or grog (Fig. 8/3), fired in partly oxidizing atmosphere, brown-grayish or brown-red brick and sometimes, due to secondary firing, greenish-red brick (R. Alaiba, 2002; 2004b). The taxonomic criteria were the shape of the vessels and the ornamentation hereof. The discovered fragments resulted from bowls or craters, vessels with high neck and rounded body, S profiled vessels and also from smaller pots. They were usually covered on the edge and sometimes on part of the body with grooves: a crater, a bowl and four vessels with high neck and rounded body (Fig. 8); or notches: two vessels with high neck and rounded body, a bowl and an S-profiled vessel (Fig. 8/8, 10-14). A crater and a base have no ornaments (Fig. 8/9, 19).

Ceramic ware with hollowed-out ornamentation - grooves: a bowl, a crater (Fig. 8/1, 5) and vessels with high neck and rounded body (Fig. 8/2-4, 6), out of the latter ones only one shows

notches and grooved ornamentation and on the shoulder a prominence (Fig. 8/4).

The bowls with the thinned and rounded rim, the straight or flared edge, the shoulder sometimes thicker and the conical lower half, some with handles affixed on the edge, remind the shape of the craters. Usually, such bowls are the most numerous within this category, being frequently used, and referred to by Hubert Schmidt as "boiling bowls" (*Ibidem*). A bowl which was found in SI/M 14,30, in the second layer, had S-profile and grooved edge, and was modeled out of paste degreased with a lot of shell and was light-brown baked. The crater identified in SI, M 12,70, in the second layer, degreased with a lot of shell (Fig. 8/5; $\phi_{rim} = 16$ cm), of light brown color, has a strongly rounded body and the rim slightly outer turned. At the limit between the grooved edge and the body, a small handled was affixed. Within the register created between the lower limit of the edge and the horizontal stripes toward the base, there is an incised snaky stripe. By its shape, but especially by the application in relief under the edge of ovicaprine horns, probably of domestic goat (*Capra hircus*), it becomes the most special item within the category of the pottery of type Cucuteni C.

The pots with a high neck and rounded body are rather numerous. They were modeled out of clay degreased with shell (Fig. 8/6; $\phi = 24$ cm) or grog (Fig. 8/3; $\phi = 20$ cm). Their edge is grooved, not too high, usually straight (Fig. 8/3), extended inside (Fig. 8/6), or delimited from the body by small buttons (Fig. 8/4; $\phi = 32$ cm). On a potsherd whose paste was also degreased with shell, yellowish baked on the outside, and black inside, the grooves were drawn until the base of the vessel (Fig. 8/7).

Apart from the above shapes, there are also few fragments of *small vessels*, some similar to the Cucutenian ones. A part of a *bowl* ornamented with horizontal incisions (Fig. 8/14; $\phi = 16$ cm) was found also in the second layer, on SI. A pot with high neck and rounded body, of grayish-brown color, polished on the outside, made of paste containing sand and probably mica too, shows notches on the rim, incisions on the edge and irregular oval grooves on the shoulder (Fig. 8/2; $\phi = 14$ cm). Under the rim and under the shoulder, there are the traces of a former handle.

The pottery with hollowed-out ornamentation - notches: two pots with high neck and rounded body, one bowl and an S-profiled vessel (Fig. 8/9, 11).

The bowl was shaped out of clayish paste (Fig. 8/13; $\phi = 16$), degreased with a little bit of shell, of light brown, with grayish stains, of hemispheric shape, has rounded rim with notches on the outer side. Two vessels with high neck and rounded body, of similar dimensions, shaped out of shell-degreased paste, brick red baked or made of clay mixed also with small pieces of limestone, grayish baked, have thickened but slightly rounded rim, or simply rounded and notches under the rim or on the outer side (Fig. 8/11-12; $\phi = 30 \times 2$ cm).

An average size vessel, of S-profile, degreased with shell, was brick red baked. Under the flared and straightly cut rim there were created notches and at the base of the straight edge a prominence was affixed (Fig. 8/8; $\phi = 32$ cm).

The pottery without hollowed-out ornamentation is the least numerous. An edge of a crater, with thinned but straightly cut rim, slightly flared, resulting from a vessel degreased with a lot of shell, dark grayish with brown stains, has towards the neck a longer prominence (Fig. 8/10; $\phi = 30$). The shape pertains to the notched rim vessels.

Another edge also degreased with shell, but also with limestone, outer bent too, with rounded rim, but with the thickened wall, results from a vessel with rounded body (Fig. 8/9; $\phi = 12$ cm), probably a shape similar to the Cucutenian pottery. A base, degreased with shell (Fig. 8/15; $\phi = 10$ cm), was fired in oxidizing atmosphere and shows a brick red. In the settlement of Cârniceni - *Holm II*, specific to the chronological interval Cucuteni B 2b, few vessels with shapes more similar to those fired in oxidizing atmosphere, were degreased with shell (R. Alaiba, 2002).

III. Anthropomorphic statuettes discovered in the settlement of Trinca - La Șanț

The trench created to the southwest of the entrance in the fortified Hallstatt precinct brought to light, apart from the ceramic ware dated in subphase Cucuteni B₂, three anthropomorphic statuettes (O. Levițki, R. Alaiba, 2008, 2009), in different conservation conditions: one has not preserved the bust, and from the others only part of the lower limbs (Fig. 9).

1. The first statuette, although it has not survived as a whole, its ends are missing, is the best preserved. It represents a masculine personage with the massive elongated and slightly flattened body, with average sized hips, narrowed in the area of the

abdomen and of the lower limbs which are united in a unique leg, reason why this part got in fact broken (Fig. 9/1). In relation to the statuettes of the period, its size was average (h preserved = 5,3 cm). The body was massively shaped, out of only one compact dusty paste cake, mixed with fine sand, with the surface covered with a thin layer of clay and carefully polished, due to the oxidizing firing its color is yellowish brick red. Although it does not show too many details, above the waist there are marked folds of body fat, the sex is in relief and the buttocks area is marked by a vertical incision and by rows of notches the scarf on the chest and the belt on the waist with the slightly overlapped ends on the left, drawn above the hips probably not perforated and with a notch marking the umbilicus. The scarf was laid in diagonal and only the knot in its lower part was preserved, and still shows traces of white paint. It was also on the back, above the belt, that there were made other two notches.

2. From the second statuette, probably feminine, only the lower limbs have survived, being shaped as a unique leg, of an elongated feminine statuette, as indicated by the stress on the dimensions, made also of compact, dusty paste mixed with fine sand (Fig. 9/2), with well polished exterior surface, fired in oxidizing atmosphere, of yellowish. The sole was suggesting by better marking the point (h = 6,2 cm).

3. In the same place there was found another part of a foot of an anthropomorphic statuette, probably feminine too, similarly shaped out of fine compact, dusty paste (Fig. 9/3), with polished exterior surface, of grayish color (h = 3,5 cm).

The shaping peculiarities of the last two cases were specific to the feminine statuettes of this phase, as suggested by certain items discovered so far (M. Marin, 1948; D. N. Popovici, C. Simiciuc, 1979-1980). Probably, they belong to the type of statuettes representing standing personages, specific especially to the feminine statuettes, as it is the case with those discovered in the eponymous settlement, Cucuteni - *Cetățuie* or of those found on *Țuguieța* at Trușești, where in the five dwellings of phase Cucuteni B and around them, there were discovered seven statuettes, out of which two feminine ones almost complete. The last one specified above, that represents the upper part of the body, was shaped of a less carefully prepared paste (M. Petrescu-Dîmbovița, M. Florescu, A. Florescu, 1999). The statuettes of this period had a discoid head, with the arched nose along the face - en

bec d'oiseau, on the sides with two, four perforations, in order to indicate the eyes or the presence of certain jewelry items, narrow neck, high svelte body, with triangular elements suggesting the arms wider than the prominent hips, showing sometimes a cylindrical perforation and in order to indicate the umbilicus a prominence. The lower part was much elongated in comparison to the upper one, and on it the sex was marked with a triangle. The lower limbs, of round cross-section, separated on the front and back sides with grooves, end with one solve, or, like in the case of the third item of Trinca, they extend up to the point. At Cucuteni - *Cetățuie* and in other settlements of the phase Cucuteni B, there have also been found statuettes representing personages in half-seated positions (M. Petrescu-Dîmbovița, M. Florescu, A. Florescu, 1999).

Typologies – analogies

The archaeological researches led to the discovery of anthropomorphic statuettes and for the last phase, Cucuteni B, within the cultural complex Cucuteni – Trypillia, the feminine statuettes were prevalent, the masculine ones being rather scarce. The anthropomorphic plastic art of phase Cucuteni B was classified by Meluța Marin, according to the sex, in masculine statuettes representing standing personages, category in which there falls now the item found at Trinca - *La Șanț*, and in feminine statuettes represented standing or with the knees bent in a right angle or in seated position. She adds to these two groups a third one, the one of Șipeniț. Meluța Marin (1948) also differentiated them according to the shape of the body, in cylindrical statuettes and flat statuettes, the latter ones with the flat torso, yet ending also with a unique massive leg, with the point shaped in several ways, realistically or schematically, cylindrical, with a sharp point, prominent. Natalia Berlescu (1964) differentiates according to the position, two variants, one vertical, and the other one seated or half-seated, with small exceptions and as far as the shaping of the foot is concerned six variants, the sole with the heel, straight, widened or with a shoe, with circular or sharpened support, as a simple point (D. Monah, 1997). Similarly, for the statuettes discovered in the county of Suceava, there has been identified the variant with the foot shaped so to render certain anatomic details or with a sharp point (D. N. Popovici, C. Simiciuc, 1979-1980).

For the anthropomorphic plastic art of Trinca we referred to the typology established by Dan Monah – very ample, and analyzing the features of the anthropomorphic representations, ordering them, and with regards to phase Cucuteni B, in statuettes and figurines, which he defined according to three basic criteria. According to the first criterion is represented by the technological aspects, pastes, shaping, firing, which also determine the duration of usage, the items found at Trinca - *La Șanț* belong to the large group of statuettes of phase Cucuteni B, shaped of fine paste, category B, with a long – term usage. According to the second criterion, the statuettes found at Trinca had average dimensions, with heights between $h = 8 - 25$ cm. Also, according to the criterion pertaining to shape and posture of the statuettes, the items of Trinca are included in the group of the standing statuettes with elongated shapes, prevalent in this period. The last two anthropomorphic representations probably feminine have features of type A, variant A1a. The masculine statuette of Trinca - *La Șanț* can be included in the variant A2, as indicated by the preserved part, and which continues probably to the base with a cylindrical support by which the item was affixed in vertical position (D. Monah 1997). An item that showed the representations of both the masculine sex and of breasts, that is an androgynous representation was discovered at Koszyłowce, and so was also the statuette preserved in the Fălticeni Museum published by Meluța Marin, as it shows both the breasts and the diagonal incised scarf (D. Monah 1997). More realistic was the representation of the statuette found at Drăgușeni - *Cetățuie (Dealul lui Simeon Rusu)*, Suceava county with a sketchy representation of the hands (VI. Dumitrescu, 1933; D. Monah, 1999).

The typology that we use, as designed by Dan Monah, includes masculine or androgynous representations shaped so to render the personages in seated positions contained by type B – in which there were analyzed the exceptional items of Mărgineni - *Cetățuie*, with a diagonal made of notched points on the bust, from the left shoulder toward the waist, and of Mihoveni - *Cahla Morii*, without diagonal or belt to which there were added those in the Trypillian area too, as mentioned by V. V. Hvojko (D. Monah, 1997; N. Ursulescu, V. Batariuc, 1984; V. V. Hvojko, 1901). Among the masculine representations of this phase, Dan Monah points out the items of Urecheni - *Rupturi*, Neamț county with bent feet, similar to the representation manner of the masculine statuettes in

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phase Cucuteni A (D. Monah, 1997). Although, the statuettes of phases Cucuteni B generally have a different shape in comparison to those of phase Cucuteni A, the last one sustains the continuation of traditions, and we could point out the statuettes in the plastic compound of Dumești - *Între pâraie*, a group formed of 12 anthropomorphic representations, 6 feminine and 6 masculine (R. Alaiba, 2007).

At Cucuteni - *Cetățuie*, in *subphase Cucuteni B₁*, the 78 statuettes illustrated in the monograph were mostly feminine, 73, only four being masculine and one androgynous, 4 + 1. Out of this number, 37 were dated to Cucuteni B_{1a}, and among them one masculine and another one was remarked by the representation of a breast; 16 of the discovered statuettes were dated to the stage Cucuteni B_{1b}, one being masculine; 25 other statuettes were included in the stage Cucuteni B₁, and within this group one masculine was identified, with the sex plastically rendered, a fragment that had on the torso, on the left shoulder, an ornament made of a series of oblique notches representing probably a scarf, to which there were added a bisexual – androgynous item, represented with both symbols, the triangle and the plastic rendering. For *subphase Cucuteni B₂*, there were identified nine feminine statuettes, none masculine. In general, out of the 73 fragmentary statuettes dated to *faze Cucuteni B*, 63 were feminine and 10 masculine. Among the masculine ones, one was represented with bent knees (M. Petrescu-Dîmbovița, M. Văleanu, 2004), another statuette had on the left of the bust an incised oblique scarf. All masculine statuettes, as well as the item of Trinca - *La Șanț*, had the body shaped more massively, and had a unique leg. Maybe the statuette with three vertical rows of slightly bent notches on the sides of the legs was also a masculine one (M. Petrescu-Dîmbovița, M. Văleanu, 2004). In total for phase B, there were illustrated 160 statuettes, out of which 145 feminine, 14 masculine and one androgynous.

Much better preserved were the statuettes in the sanctuaries or other cult locations, where the rituals of the community were being practiced. Such statue compounds, housed in special conditions, probably waiting to for the implementation of a new ceremonial, were also found inside dwelling 33, of Ghelăiești - *Dealul Nedeia*, where, within the two ritual models, there were also masculine statuettes. In the first mode, among the four statuettes, three were feminine, the one to the south showing the signs of gravidity and only one was masculine, situated to the

east. The four statuettes in vertical position in the cult complex of phase Cucuteni B₁ of Ghelăiești - *Dealul Nedeia*, Bacău county, cross-like arranged in a vessel, were associated to the discovery of symbols pertaining to the four directions of space, or to the four seasons, generally to a consecration ritual practiced by the Eneolithic communities (S. Marinescu-Bîlcu, 1974).

At Ghelăiești - *Dealul Nedeia*, the masculine statuette with the flat bust and the elongated legs, just like at Trinca - *La Șanțuri*, showed a belt suggested by two rows of notches and a scarf, indicated by one row of notches. In the second model, both preserved statuettes, out of which one was smaller, were androgynous deities, with the representations of the breasts and of the masculine sex (Șt. Cucuș, 1993). A masculine statuette existed also in the complex of Buznea - *La Siliște*, also on the east side, detail used by Șt. Cucuș to connect the compound to a cult of the cosmic gods and by its embedment to a support, to a Chtonic cult. The masculine statuette of Buznea - *La Siliște* is included in the category of statuettes representing seated personages, with bent knees, but having the diagonal marked also by a row of notches (*Ibidem*; D. Boghian, C. Mihai, 1987).

Discussion

The excavations of Trinca - *La Șanț* brought to light a new Cucutenian settlement, particularly important for the understanding of phase Cucuteni B – Trypillia C₁. Professor Marin Dinu, placed the pottery from Trinca - *La Șanț*, at the beginning of the pictorial style ☒, emergence. The elements of decor specific to this groupe are not yet clearly shaped. He also mentioned the presence, within the pictorial style ℳ, of a decoration consisting of wide stripes, with large undecorated areas between them, coming close to the ☒ style, for which the red color was used (Fig. 3/1; 4/7; 5/4-5). We use this opportunity to thank him for the suggestions he offered for the interpretation of the pottery.

The settlements on the left side of the Prut dated to this period, except for the settlement Brânzeni III (V. I. Marchevici, 1981), have not been researched until now by ample systematic researches.

Consideations

The discovery in the same feature of vessels with various inclusions, with sand, shell, more rarely limestone or grog, involves their

contemporaneity. Among these, the pots of the type Cucuteni C, ornamented with grooves, were not to be further used by the end of phase Cucuteni B₂, while those on the rims, edge or shoulder, ornamented with various impressions, especially notches, became specific for the period that followed and the Bronze Age.

Few of the vessels degreased with shell show an alveoli-like rim, and are similar by shape

to the ceramic ware of the Horodiştea / Erbiceni – Gordineşti culture (R. Alaiba, 1995), that followed in the forested steppe area of the large complex Cucuteni – Trypillia, the ceramic ware of type C of the settlement Trinca - *La Şanaş* shows numerous features that make it similar to other settlements but also peculiarities in terms of technique, morphology and ornamentation, that individualize it.

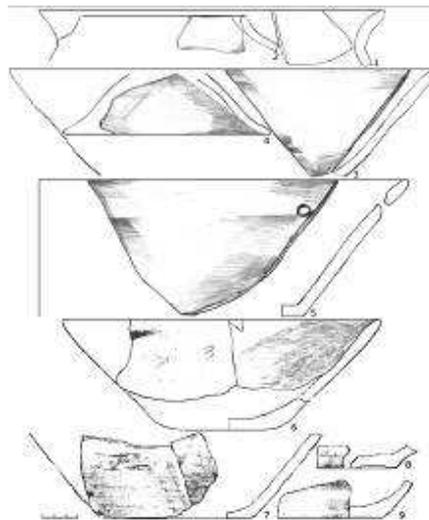


Fig. 2 - Trinca - *La Şanaş*. Fragments of: 1 vessel with flared border and body, 2 low straight mouth, and rounded rounded body, 3-6 dishes, 7-9 bases. Cucuteni B₂.

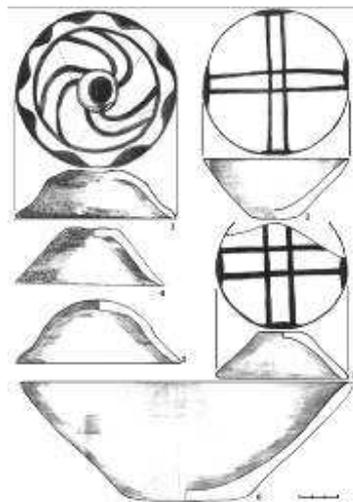


Fig. 3 - Trinca - *La Şanaş*. 1, 3-5 Lids, body, 2 low straight mouth, and rounded 2, 6 dishes. Cucuteni B₂, 1-3 style M

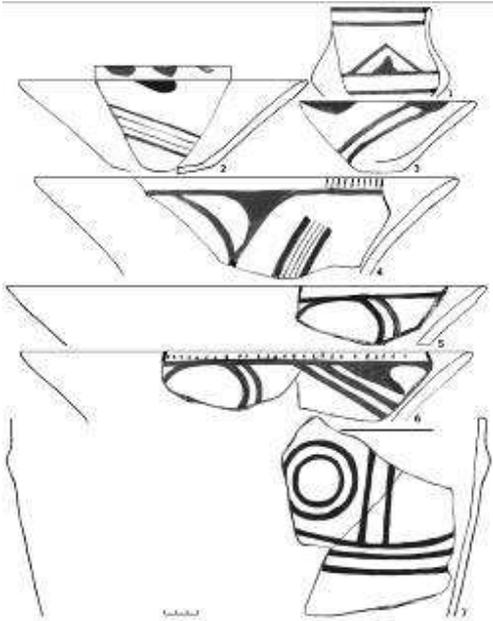


Fig. 4 - Trinca - *La Șanț*. Fragments of: 1 beaker – chalice, 2-3, 5-6 dishes; 4 crater; 7 vessel body. Cucuteni B₂, style \mathcal{M}

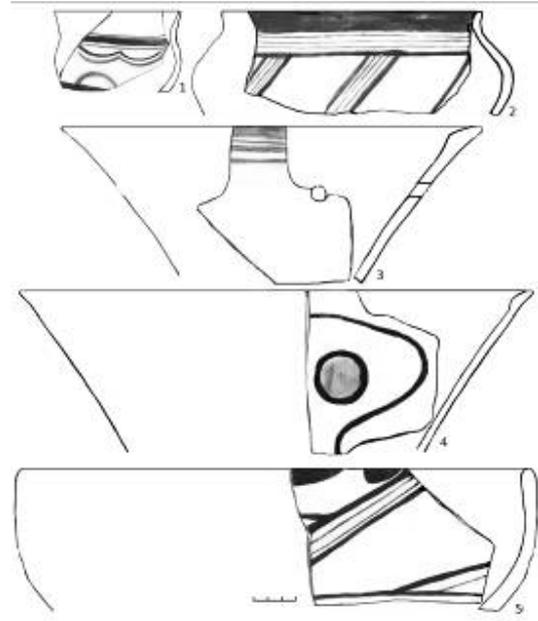


Fig. 6 - Trinca - *La Șanț*. Fragments of: 1 beaker; 2 vessel with short neck and rounded body; 3-4 dishes; 5 bowl Cucuteni B₂, style \boxtimes

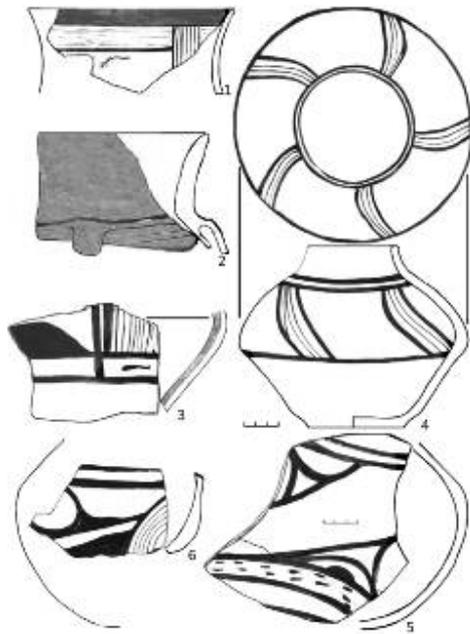


Fig. 5 - Trinca - *La Șanț*. Fragments of: 1 high necked vessel; 2 amphora – shaped vessel; 3, 5-6 potsherds. 4 Small vessel Cucuteni B₂, style \mathcal{M}

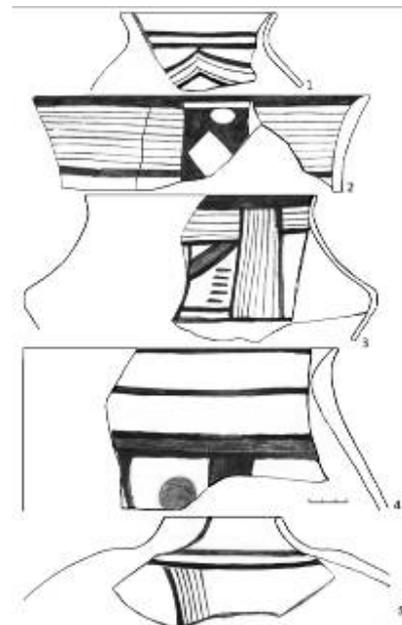


Fig. 7 - Trinca - *La Șanț*. Fragments of: 1, 5 vessels with short neck and rounded body; 2 crater; 3 biconical vessel; 4 pear-shaped vessel Cucuteni B₂, style \boxtimes

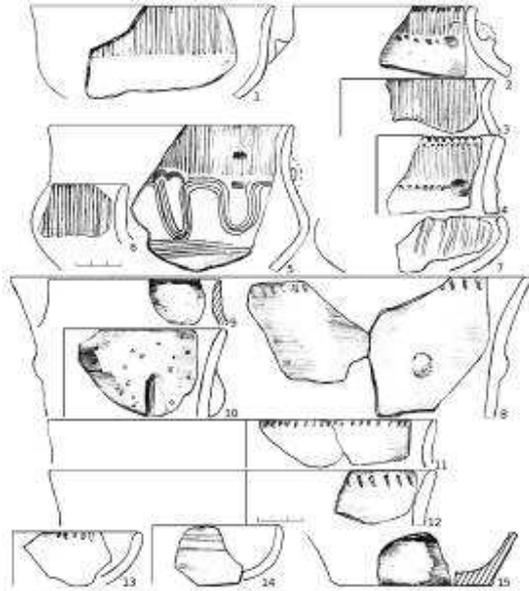


Fig. 8 - Trinca - *La Şanţ*. Fragments of: 1, 13-14 bowl, 2-4, 6, 9, 11-12 vessels with high neck and rounded body, 5, 10 crater, 7 vessel body, 8 S-profiled vessel, 13-14 bowls, 15 base. Ceramic ware of type Cucuteni C

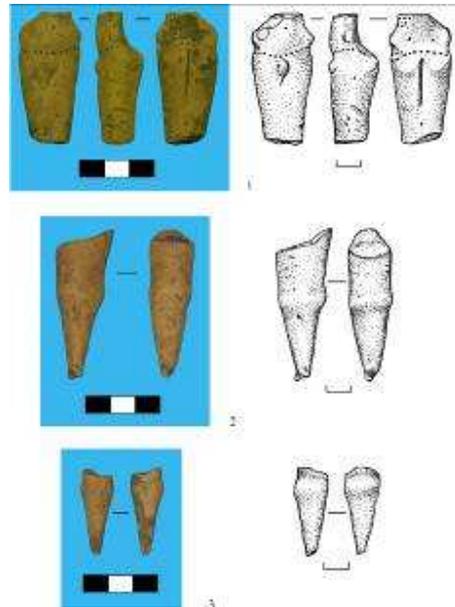
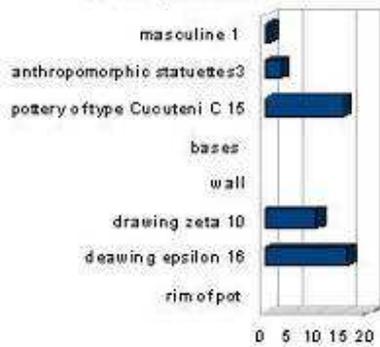
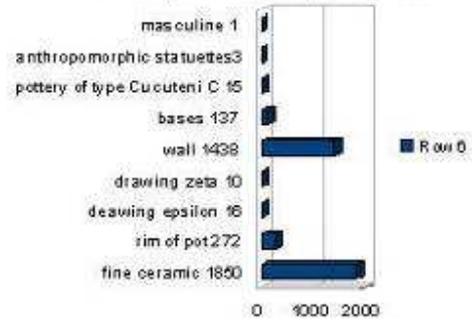


Fig. 9 - Trinca - *La Şanţ*. 1-3 Fragments of anthropomorphic plastic

Trinca, statuettes, ceramic



Trinca, statuettes, ceramic



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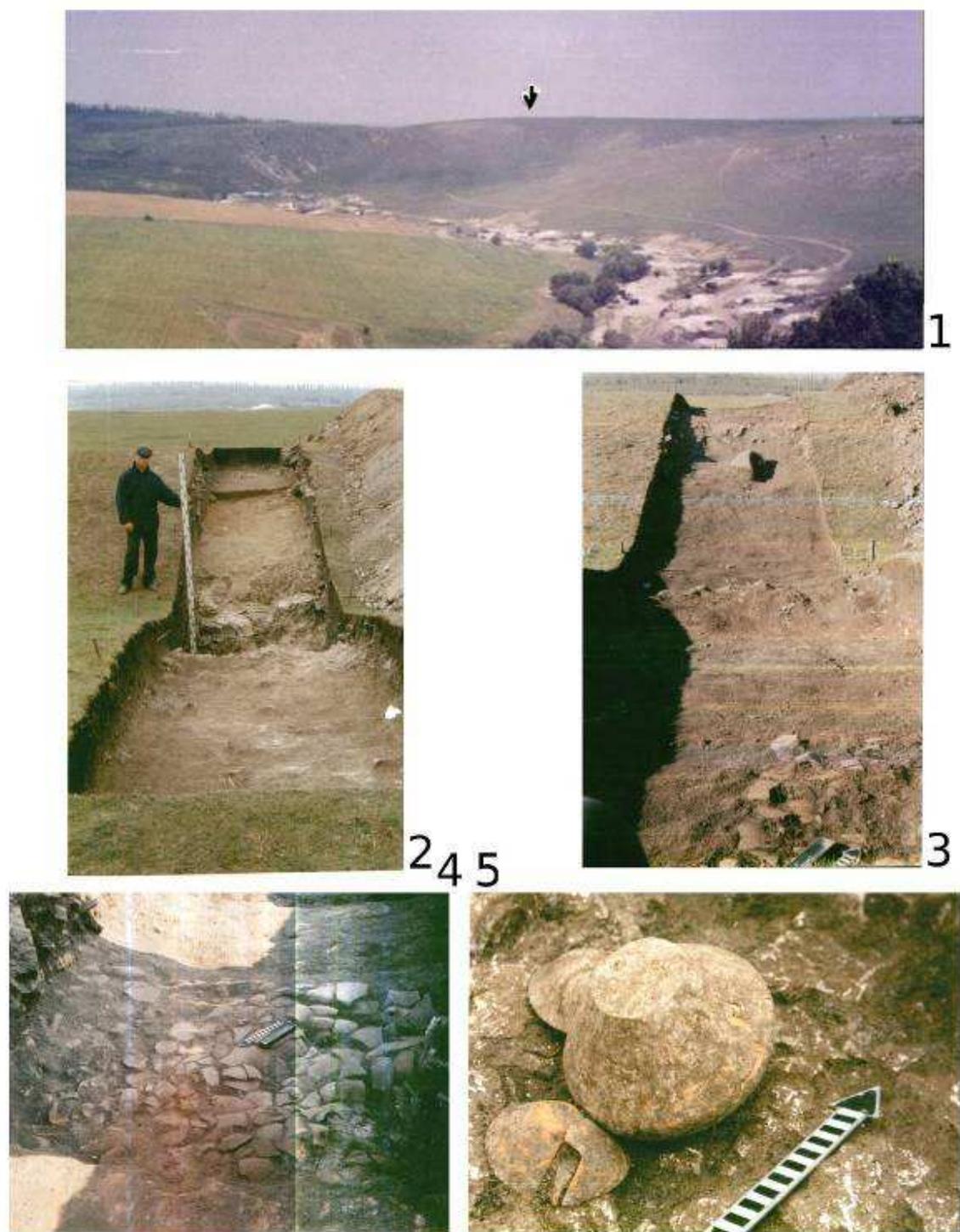


Fig. 10 - Trinca - La Șanț, 1 Overview, 2-5 section I – 1999

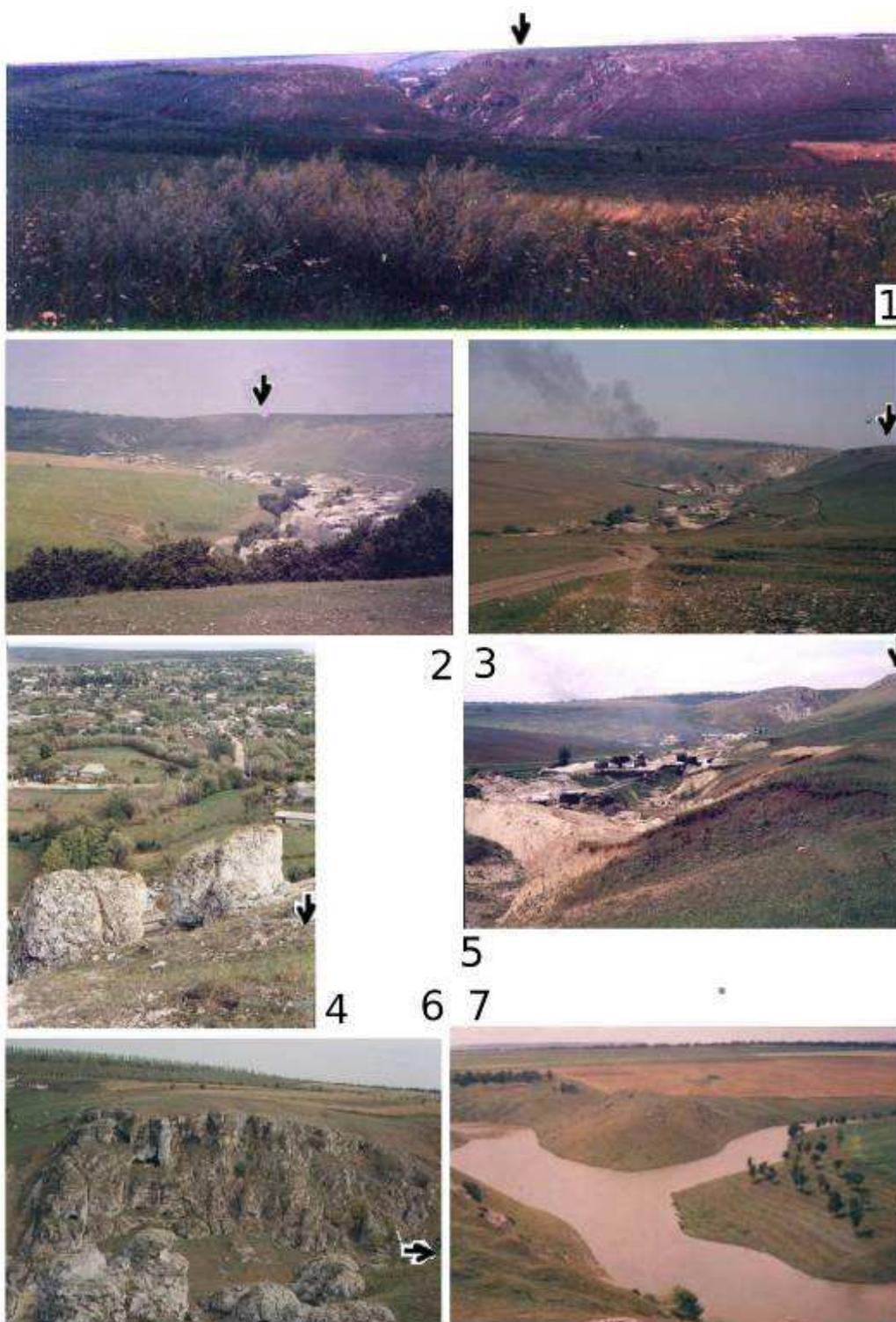


Fig. 11 - Trinca - *La Şanţ*. 1-5 Overview, 6 paleolithic caves at Trinca, 7 confluence Draghiştea with the river Racovăţ

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Among the settlements of the same period, situated to the left and right of the Prut, those of Brânzeni III (V. I. Marchevici, 1980), Iași - Valea Lupului, Cucuteni B₁₋₂ (M. Dinu, 1955), Cucuteni - *Cetățuie* (R. Alaiba, 2004a), Gura Văii - *Siliște* (A. Nițu, C. Buzdugan, C. Eminovici, 1971), or Cârniceni - *Pe Holm II* (V. Chirica, A. Nițu, 1987, 1989), are the most important.

The figurines presented for the settlement of Trinca - *La Șanț* were shaped, according to us, from the paste specific to the painted ceramics and with all their massiveness they were fully fired, probably in the same ovens the ceramic ware was fired. Their small number was added to the few tools and painted ceramic ware discovered down there. The analysis of the shapes and ornamentation of the painted ceramics led to the inclusion of the settlement in subphase Cucuteni B₂, of the cultural complex Cucuteni - Trypillia. Handle the wide bandwidth (Fig. 5/2), and small line on the edge (Fig. 4/4, 6), were characteristic to a later stage.

The anthropomorphic statuettes of phase Cucuteni B, of the settlement of Trinca - *La Șanț*, as well as from other settlements of the period, have an elongated body, reason why they are most of the times fragmentary. During the religious ceremonies, some of them were probably broken, as specified by S. N. Bibikov (1962), as well as by V. I. Marchevici (1981), which explains their state of conservation. A. P. Pogoževa pointed out the same situation, in his synthesis of the anthropomorphic plastic art, where it is pointed that out of the 2000 published statuettes, only 5% are whole statuettes, as represented by the 103 items (A. P. Pogoževa, 1983). The zoomorphic statuettes of Mihoveni-Cahla Morii were subjected to the same ritual practices (P.-V. Batariuc, S. Haimovici, B. Niculică, 2003).

Analyzing the preserved inventory we could establish by means of graphs several percentages, in relation with the fine ceramic ware that was found, that sums up to about 1850 fragments, out of which 272 rims, 1438 walls and 137 bases. Out of these, 16 vessels painted in style □, were noticed as slightly prevalent, in comparison to the 10 in style , to which there were added parts of 15 specific vessels for the ceramic ware of the Cucuteni C type (O. Levițki, R. Alaiba, 2008).

As for the specificity of shaping of the plastic art, as Vladimir Dumitrescu showed, the feminine statuettes in phase Cucuteni B were made according to a reviewed canon, rather different

from reality (1979), while there exists also a group of statuettes represented naturalistically, as indicated among others by the splendid items of Bilcze Złote and Koszówce, considered as differentiated form the primitive schematic style (K. Majewski 1948, cf. D. Monah, 1997). As pointed out by the archaeologist of Bucharest, the contemporary statuettes of the Gumelnița culture were less schematized, similar to the types available to the east of the Mediterranean and in Near East, unlike the bone plastics items extremely schematized of this civilization, in comparison to the Aegean models, made of marble (Vl. Dumitrescu, 1945).

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¹ A version in French was presented at the International Symposium The 85th Birth Anniversary of Eugen Comsa, *The Neo-Eneolithic Period in Central and South-Eastern Europe*, October 6-12 2008, Bucharest.

² The chronologic relation between the two cultures was made according to the established correspondences: Precucuteni III / Trypillia A; Cucuteni A₁₋₄ / Trypillia A-B and B_I; Cucuteni A-B₁₋₂ / Trypillia B_{I-II} and B_{II}; Cucuteni B₁₋₂ / Trypillia B_{II-C_I}; C_I and Horodiștea - Foltești complex / Trypillia C_{I-II} and C_{II} (cf. D. Ia. Teleghin, 1985; D. Monah, 1987; M. Petrescu-Dîmbovița 1993; M. Mantu, 1998).