
SOME OBSERVATIONS ON THE CUCUTENI-TRIPOLYE STONE FIGURINES

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The rarity of certain artefacts encountered in the archaeological material often entice researchers to study them in depth, in the attempt to decipher their real significance, through an approach as complex as possible. Thus, for the rich and varied anthropomorphic representations of the Cucuteni-Ariuşd-Tripolye cultural complex, even though the vast majority of the statuettes/figurines were fashioned from fired clay, in some cases other materials were used, for example stone. A recent study tackled the issue of these rare stone figurines from the Cucuteni-Tripolye area (Țerna 2013). The author catalogued (Țerna 2013, 108-109) 14 such pieces (from 11 sites) mentioned in the archaeological literature, accompanied by a series of observations on the raw material, the iconographical characteristic, and the spatial and chronological distribution (Țerna 2013, 109-113). The study concludes with several personal opinions (Țerna 2013, 113-114), and with the presentation of the bibliography (Țerna 2013, 115-117) and illustration (Țerna 2013, 119-123).

The aim of this present study is not to discuss the considerations advanced by the young and appreciated colleague from Chişinău, but instead to address the very material under discussion, on which the respective reflections were based. I justify this by the fact that from a methodological point of view it is mandatory to first critically assess the sources a work is based on and on the basis of which various judgements are made. As such, for this endeavour it would be extremely useful to go directly to the primary sources in which the material was first published, and only in exceptional situations to make use of the more convenient method of gathering information from subsequent works, which can nonetheless be brought into discussion if they add to our knowledge of the topic at hand or if they advance novel interpretations.

A simple look at the 14 pieces presented in the catalogue reveals, from the very start, that 13 of

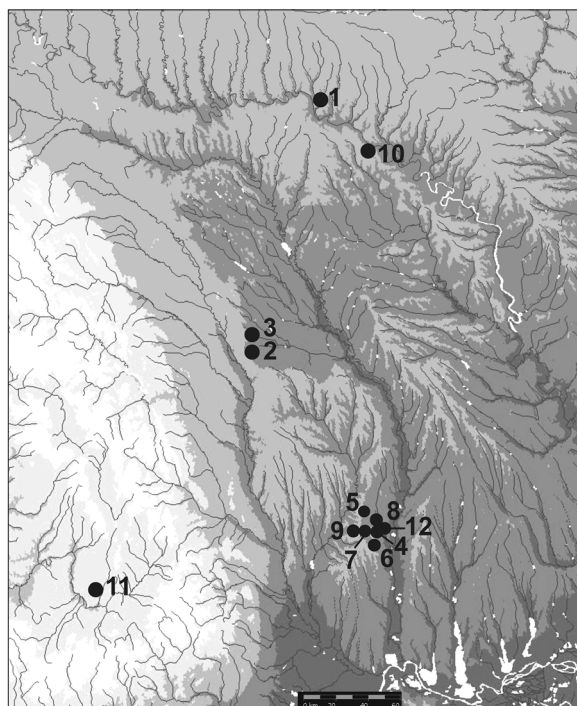


Fig. 1. Localities with Cucuteni-Tripolye settlements in which stone statuettes are claimed to have been found:
1 - Bernaševka; 2 - Costești; 3 - Cucuteni (?);
4 - Bârlălești – two settlements; 5 - Fedești;
6 - Igești; 7 - Mălușteni – two settlements; 8 - Murgeni; 9 - Obârșeni; 10 - Rudi; 11 - Sfântu Gheorghe (?);
12 - Sărățeni.

them come from random findings. Only a piece (fig. 2/1), the fragmentary stone head (of which it is stated that it was made from a “hard calcareous stone”) from the Tripolye A-Precucuteni II site of Bernaševka (Mogilev-Podol’skij rayon, Vinnitsa region, Ukraine) is presented as having been collected from an archaeological digging, though the discovery context was not specified (Țerna 2013, 108, 109); the information was taken from the synthesis work on the early Tripolye settlements published in German by the discoverer, only the illustration being cited (Zbenovič 1996, Taf. 35/3). In fact, V.G. Zbenovič (1996, 5) states in his work that the piece was carved from

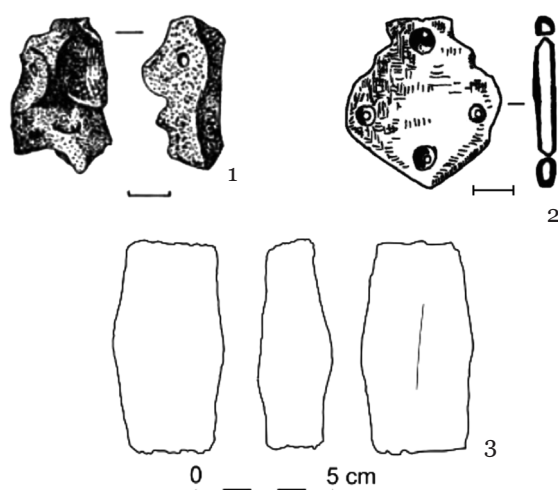


Fig. 2. Stone statuettes with sure provenance from Cucuteni-Tripolye settlements: 1 - Bernașevka (apud Збенович 1980, рис. 79/15); 2 - Murgeni (apud Coman 1980, fig. 98/3 = Monah 2012, 17/6); 3 - Rudi (apud Țerna 2013, fig. 1/5).

a soft limestone (“**weichem** Kalkstein”), a local rock often used for erecting the walls of dwellings (Zbenovič 1996, 5). In the monograph work dedicated to this settlement, the director of the excavations from Bernașevka mentions, in addition to the later information, that the respective statuette (made from a soft oolitic limestone — “из **мягкого** известняка-ракушечника”) was discovered in dwelling 2; a detailed description of the face is also provided (Збенович 1980, 134, рис. 79/15; Збенович 1989, 118, рис. 76/3). The smooth rounded nose of the figurine (a clear imitation of a nose made by pinching clay) is emphasised by two lateral diagonal incisions, while the mouth is rendered by a deep horizontal perforation; the eyes are deeply cut in the stone. The facial features are clearly reminiscent of the clay statuettes from the same time period, thus removing any doubt about the Tripolye A-Precucuteni provenance of the piece. On the basis of the metrical scale it can be inferred that the respective statuette head had a height of ca. 7 cm. There one has it – the consultation of the primary sources for this piece brought supplemental information, including a correction with respect to the raw material.

Another piece, a fragment from the body of a statuette made of a sandstone with quartzite intrusions (fig. 2/3), which, on account of its characteristics and it having been found in a Cucuteni

A settlement (albeit following a surface investigation), can be attributed to this category of artefacts, is the piece from Rudi IX (Țerna 2013, 109, fig. 1/5), from the place called “Roșcana” (Sava et al. 1995, 286, item 32/21, fig. 1, 3; Власенко, Сорокин 1982, 186) on the banks of the Dniester River (Sorocea rayon, Rep. of Moldova; previous name: Rughi, Sorocea County). For that matter, St. Țerna included it in the class of conventional-realistic stone statuettes, just like the piece from Bernașevka (Țerna 2013, 110).

Two other pieces come from older finds, kept in the collections of the museums from Sf. Gheorghe (Covasna County, Romania) (Țerna 2013, 109) and Fălticeni (Suceava County, Romania) (Țerna 2013, 108). The discovery location of both the artefacts is unknown, with only suppositions having been advanced in this respect. Thus, for the first piece Z. Székely (1971, 132, fig. 2/4) only states that it was found in an Ariușd settlement located on the outskirts of the town of Sf. Gheorghe; the information was also taken as such by B. Bartók (1985-1986, 140). D. Monah (1997, 56, fig. 17/3; 2012, 76, fig. 17/3) conjectured that the piece comes from the Ariușd site of “Cetatea Coacorilor/Gémvára”, without any evidence for such a supposition. Similarly, neither the place of discovery and the description was not provided for the second piece; it was presented only through a profile-less schematic drawing (Popovici, Simiciuc 1979-1980, 648, pl. IV/10). D. Monah (1997, 56, fig. 17/4; 2012, 76, fig. 17/4) speculated that the piece might originated from V. Ciurea’s excavations, ascribing it to the Cucuteni A phase. Considering the uncertainties around these two items, instead of speaking about the **statuettes from** Fălticeni and Sf. Gheorghe (Țerna 2013, 108-110, fig. 1/4, 7), we find it more appropriate to speak about the **statuettes from the museums** of Fălticeni and Sf. Gheorghe.

Stanislav Țerna (like D. Monah) believes that the piece from the museum of Sf. Gheorghe, fashioned from marble, could date from the Cucuteni A phase, since items from this material (but belonging to completely different categories of artefacts) are also encountered in the deposit from Cărbuna (Дергачев 1998, 47-48, рис. 33/846-847), where they are, instead, considered “southern imports” (Țerna 2013, 109-110, fig. 1/4; Monah 1997, 56; Monah 2012, 76). Furthermore, Țerna includes the piece into the category of realist artefacts, but

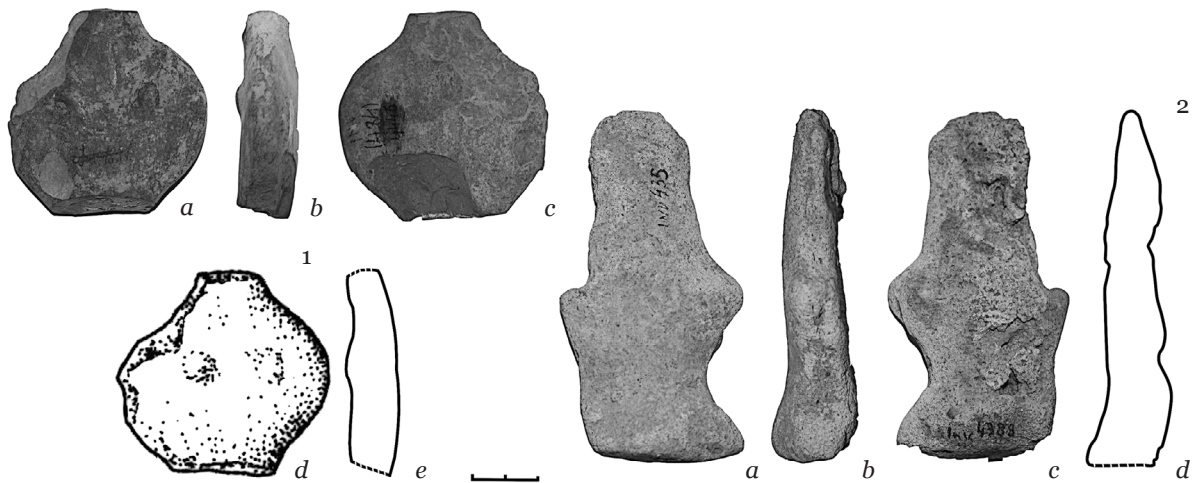


Fig. 3. Stone statuettes from the V. Ciurea collection (Fălticeni Museum):
1 - Cucuteni (?); 2 - Costești. Drawings and photos: E. Ursu; 1d (apud Monah 2012, fig. 17/4).

he admits that it is completely different from the Cucuteni-Tripolye clay statuette heads modelled in a realistic manner (Бурдо 2010; Бурдо 2013). In our opinion, there is no basis for attributing the piece from the museum of Sf. Gheorghe to the Ariuşd-Cucuteni cultural milieu. Judging by the elongated neck and the outstretched shape of the head, there is also the possibility that the respective piece is even a sceptre, though this is obviously only a supposition.

Describing the piece from the Fălticeni museum, St. Țerna (2013, 108, 110-111) considers that its features would rather suggest a dating to the Horodișteea-Gordinești period, advancing in this sense a series of typological arguments. During the documentation for this paper, we received several new information and images of this artefact¹, which presents us with the opportunity to rekindle the discussion. The piece (fig. 3/1) is 6.4 cm in height² and is fashioned from a brecciate conglomerate of a reddish-brown colour (from the inclusions of ferruginous oxides: fig. 3/1a, c). The profile (fig. 3/1b, e) shows a certain curving

of the statuette, which, alongside other characteristics, can be taken into consideration for accepting the cultural placement proposed by St. Țerna. Therefore, for this piece we are dealing, despite the absence of data regarding the discovery context, with a hypothetical (but **plausible**) chronological-cultural placement in the period immediately following the end of the actual Cucuteni culture. With respect to the place of discovery, we have reasons to believe, on the basis of V. Ciurea's statements, that this piece can be the very "stone idol" found in the well-known site Cucuteni-*Cetățuie* by a high-school student (called Mironescu) from the "Nicu Gane" Secondary School of Fălticeni, who donated it to the museum, alongside other objects from the site (ceramic ware, flint artefacts), in the autumn of 1930 (Ciurea 1931, 22). If this is true, then the statuette could arguably be connected to the remains from the transition period to the Bronze Age found in this site (Alaiba 2004, 287-297). In this sense, it has recently been demonstrated that a statuette from Cucuteni-*Cetățuie* has strong analogies in the Usatovo cultural milieu (Furnică 2013, 197-205).

At the same time, the colleague Emil Ursu brought to our attention the fact that the collection of the same museum also contains an other stone statuette (fig. 3/2), this time with a known place and time of discovery: Costești, 1937 (inv. nr. 435; previous nr. 4389). The village of Costești near Târgu Frumos (Iași County) belonged during the interwar period to the former Baia County, having

¹The informations were provided by colleague Emil Ursu, the director of the Bukovina Museum from Suceava, to whom we hereby express our gratitude for the courtesy and promptness with which our request were considered, by travelling to the Fălticeni museum in order to take photos and draw the profile of the artefact. The piece's registry number is 484; the previous (crossed) registry number was 1831.

²Not 4,5 cm (Țerna 2013, 108), which probably resulted from a computation based on the numeric scale provided in the first publication of the piece (Popovici, Simiciuc 1979-1980, pl. IV/10), where ½ of the real height was indicated (probably, during the print work, the sizes of the plates were reduced).

Fălticeni as county seat. On the territory of this locality, in the place formerly called “Ceir”/”Cier” (currently called by the locals “Suhat”), there is a rich archaeological site with Cucuteni A and B occupation remains, as well as Horodiștea-Erbiceni (with crouched skeletons) and medieval (in extended position) graves (Matasă 1941, 73-84; Mateescu 1940, 63-69; Vulpe 1944, 37-38; Miroslav-Marin 1951, 89-98; Boghian 2004, 206; 2009, 98-99). Vasile Ciurea, the founder and director of the Fălticeni museum, excavated the site in 1937 and 1939 (Ciurea 1938, 3-11), during which the respective piece was discovered. The statuette was only partially worked, from an elongated stone – a local rock (a grey sandstone-limestone conglomerate with numerous surface knots). The frontal part of the statuette was smoothed (fig. 3/2a), without carving the face features, and the shoulders and hips were crudely rendered. The dorsal part, presenting surface knots, remained unworked (fig. 3/2c). It is likely that the lower part (fig. 3/2d) broke during these operations and the statuette was discarded. This is probably why the artefact was dismissed by the authors of the statuettes catalogue from the Fălticeni Museum collection (Popovici, Simiciuc 1979-1980, 643-656). The preserved part is 10,9 cm in length.

The artefact from Murgeni (Vaslui County) comes from a field survey conducted in a Cucutenian settlement, in the perimeter of which there are also remains from other periods (Coman 1973, 31, fig. 9/2; Coman 1980, 186, point XLV.2 – “Băbăneța” – and fig. 98/3). The discoverer specified the raw material used for manufacturing the statuette (greenish sandstone) only in the first publication (Coman 1973, 31), in which he also provides a more accurate profile of the piece (compared to that from 1980). It was from this first publication (unknown to St. Țerna) that Dan Monah took the drawing and the information on the raw material (Monah 1997, 56, fig. 17/6; Monah 2012, 76, fig. 17/6). The statuette (fig. 2/2) is a stone replica, completely typical, of the violin-shaped (so called “*en violon*”) clay idols, which places it in a definite cultural-chronological timeframe, the Cucuteni A phase. Furthermore, the painted ceramic ware found in the Murgeni-*Băbăneța* settlement (Coman 1973, 31, fig. 7) is typical for the final stages of the Cucuteni A phase.

The other nine pieces presented in the catalogue of stone statuettes (Țerna 2013, 107-109) were

brought to the attention of the specialists by a single person, the teacher Marin Rotaru from Giurcani (Găgești commune, Vaslui County), a known antiquary and amateur archaeologist, plastic artist, publicist and cultural animator, collaborator of the museums from Bârlad and Vaslui (Chiriac 2009, 7-9). As a matter of fact, these discoveries are even more numerous, because the author of the catalogue (St. Țerna) was not familiar with the first volume of the *The Antiquities of the Elan* [*Antichitățile Elanului*] (Buzdugan, Rotaru 1997a), where another five stone statuettes are presented:

1. Bârlălești-*Stanția*, a Stoicani-Aldeni settlement (Cihodaru, Vulpe 1951, 222-225; Ștefan 2011, 155-170); statuette worked from a hard ashen-coloured limestone, with a strongly curved body and eyes rendered by two indentations (Buzdugan, Rotaru 1997a, 14-15, fig. 11/6).
2. Bârlălești-*Sturza*, a Cucuteni A settlement (Coman 1980, 127-129); “mobile head” of a statuette, fashioned from a grey conglomerate, with brownish hues; similar to the piece from Țerna 2013, fig. 3/1 (Buzdugan, Rotaru 1997a, 19, fig. 14/3).
3. Igești-*Scândureni*, a Cucuteni A settlement (Coman 1980, 76-77); “mobile head” from a statuette, made of light-greyish sandstone (Buzdugan, Rotaru 1997a, 19, fig. 14/3).
4. Mălușeni-*Leaua*, Cucuteni A settlement (Coman 1980, 174); statuette head shaped like a stamp with a round base, at the upper part with eyes represented by two round alveoli; worked from a ashen-coloured conglomerate with brownish hues (Buzdugan, Rotaru 1997a, 20, fig. 14/2).
5. Obârșeni-*Budăiul Burlacului*, (Vinderei commune), Cucuteni A settlement; statuette “mobile head” made from a ashen-coloured sandstone (Buzdugan, Rotaru 1997a, 19-20, fig. 14/1).

Thus, the total number of pieces mentioned by M. Rotaru for the Elan-Horincea Depression amounts to 14 (fig. 4).

This “abundance” of stone statuettes in such a limited area was from the start very surprising, considering the fact that the entire area from which the **14 discoveries** originate is just **120 km²**, while the entire area under consideration,

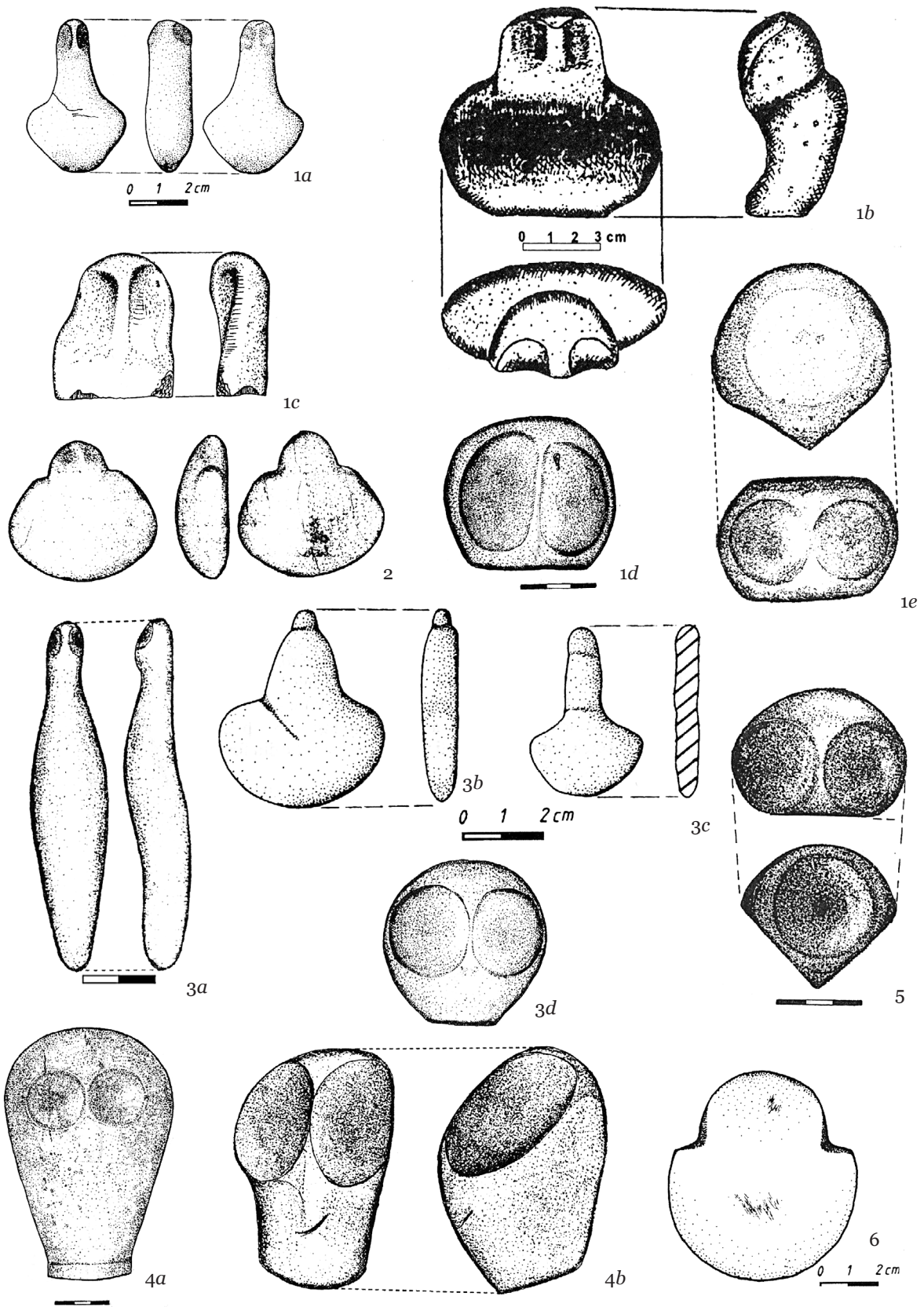


Fig. 4. Stone statuettes from the Elan-Horincea Depression, found by M. Rotaru: 1a-e - Bârlălești (apud Buzdugan, Rotaru 1997a, fig. 10/6; 11/6; 13/6; 14/3; Rotaru 2009, 56, fig. 8/4); 2 - Fedești (apud Rotaru 2009, 52, fig. 4/7); 3a-d - Igești (apud Popușoi 1987, 268, fig. 1/1 = Rotaru 2009, 56, fig. 8/5; Buzdugan, Rotaru 1997a, fig. 14/4; 1997b, fig. 1/8-9); 4a-b - Mălușteni (apud Buzdugan, Rotaru 1997a, fig. 14/2; Rotaru 2009, 55, fig. 7/1); 5 - Obârșeni (apud Buzdugan, Rotaru 1997a, fig. 14/1); 6 - Sărățeni (apud Buzdugan, Rotaru 1997b, fig. 1/1).

for which only **five stone statuettes** have been recorded, covers almost **100,000 km²** (Țerna 2013, 122, fig. 4)³. The 14 pieces published by M. Rotaru come from only six neighbouring localities located in the Elan-Horincea Depression (fig. 1): three in the basin of the Elan River (Bârlălești, with two settlements; Sărățeni; Fedești) and three other in the Horincea basin (Igești; Mălușteni, with two settlements; Obârșeni). The maximum distance, on a NW-SE line, between the furthest settlements (Fedești and Igești) is not greater than 15 km.

The 14 pieces were introduced into the specialised literature in three stages spanning 25 years:

Through the studies of Eugenia Popușoi (1983-1984; 1987), which presented a statuette from Igești (fig. 4/3a), though the author noticed that it is completely different from everything we know about Neo-Eneolithic plastic art (Popușoi 1983-1984, 69, 74; Popușoi 1987, 263, 267);

Through the contributions of C. Buzdugan and M. Rotaru (1997a; 1997b): three pieces from Igești (fig. 4/3b-d), three from Bârlălești (fig. 4/1a, b, d), and one from Mălușteni (fig. 4/4a), Obârșeni (fig. 4/5) and Sărățeni (fig. 4/6);

Through the work of M. Rotaru (2009, 34-56): two statuettes from Bârlălești (fig. 4/1c, e), one from Fedești (fig. 4/2), and one from Mălușteni (fig. 4/4b).

We must mention the fact that eight of these pieces come from two known Cucutenian settlements, namely four from Bârlălești-*Sturza* (Buzdugan, Rotaru 1997a, 14, fig. 10/6; 18, fig. 14/3; Buzdugan, Rotaru 1997b, 77, fig. 1/6; Rotaru 2009, 42-43, fig. 7/2, 8/4; Țerna 2013, 108⁴) and four from Igești-*Scândureni* (Buzdugan, Rotaru 1997a, 8-20; Buzdugan, Rotaru 1997b, 76-77, fig. 1; Rotaru 2009, 34-56, 70-81; Țerna 2013, 108-109), both settlements in which throughout the years countless investigations were carried out, including excavations (Cihodaru, Vulpe 1951, 225; Coman 1980, 76-77, 127-129; Rotaru et al. 2007-2008, 12-24), failing to produce any stone statuette or *en-violon* idols of the type signalled

³ The distribution according the great drainage basins (Olt, Siret, Prut, Dniester) made by author (Țerna 2013, 111) is irrelevant, since by doing so he breaks the obvious micro-zonal grouping of the pieces from the Elan-Horincea Depression.

⁴ Erroneously, the author engendered two distinct archaeological sites – “Ciomaga” and “Sturza” – from what is in fact a single site: the place called “Sturza”, located on the Ciomaga hill.

by M. Rotaru, which – it too – displays “obvious tendencies towards naturalism” (Popușoi 1983-1984, 71, 73; Popușoi 1987, 264, 265).

The only plausible explanations for the very high density of stone statuettes, foreign to the characteristic style of the Cucuteni-Tripolye culture (just like in the case of the so-called *en-violon* idols found by M. Rotaru) could either be the existence in the area of a Cucutenian “artistic centre” with a much more valuable output than the average of the rest of the Cucuteni-Tripolye area, or a **contemporary reproduction**, in a **modernist manner**, of Cucutenian models using raw materials similar to those employed in the past (clay, stone, bone). On account of the clearly modernist appearance of the 14 stone statuettes, which entered the scientific circuit following the obstinate exertions of an amateur archaeologist and unwarranted by any of the systematic excavations conducted throughout the vast Cucuteni-Tripolye area, we lean towards the second explanation.

For this reason, we hold the opinion that the **authenticity** of the 14 stone statuettes from the Elan-Horincea Depression (and of many of the violin-shaped statuettes with the same provenance), **must be decidedly put into question**, since they do not fit the actual canon of Cucutenian art.

With respect to the various considerations, more or less ample, advanced on these items (Popușoi 1983-1984, 69-75; Popușoi 1987, 263-268; Buzdugan, Rotaru 1997a, 18-21; Rotaru 2009, 34-56; Țerna 2013, 110-114), we believe that for the time being, on the basis of the small number of legitimate or plausible artefacts at our disposal (Bernașevka, Fălticeni/Cucuteni(?), Murgeni, Rudi IX, and the recently-recorded piece from Costești), pending future discoveries from **systematic investigations and definite cultural-chronological placement**, the conclusion of our late regretted colleague Dan Monah (1997, 56; 2012, 76) remains in force: “because of the very small number of anthropomorphic stone statuettes and the diversity of shapes, a typological study is futile at this moment”.

Undoubtedly, from this discussion we are left knowing for certain that the population of the Cucuteni-Tripolye cultural complex produced sporadically statuettes made from other materi-

als than clay, including stone⁵ (a material from which the well-known zoomorphic sceptres also were made). What is important is to acknowledge that when a discovery is appraised, the attention of the investigator should primarily fall on the critical assessment of the discovery conditions (including in terms of authenticity

as a historical source), and only later should he proceed to any theoretical considerations. Otherwise, there exists the possibility that the most scholastic considerations could be made, and the most curious analogies could be found, while their very starting point is an illegitimate one!

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⁵We believe that the reason why the Cucuteni-Tripolye culture communities (just like other Eneolithic populations) felt the need to produce statuettes from other raw materials than clay could be the human desire to find, in the framework of well-defined religious belief system, alternative and novel ways of expressing of the devotion towards deities (Ursulescu 2008, 83-106; Ursulescu 2011, 197-221; Ursulescu 2012, 31-38).

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Unele observații privind figurinele de piatră ale culturii Cucuteni-Tripolie

Rezumat

Pornind de la un studiu recent publicat pe această temă (Țerna 2013), articolul își propune să analizeze condițiile de descoperire, încadrarea culturală și cronologică și autenticitatea celor 14 exemplare puse în discuție, pe baza informațiilor culese din literatura de specialitate. Sunt completate lacune și erori de documentare. Cercetarea documentară completează catalogul cu încă șase statuete. Din cele 20 de piese, doar cinci pot fi atribuite, mai mult sau mai puțin sigur, culturii Cucuteni-Tripolie. 14 piese provin dintr-o zonă limitată (Depresiunea Elan-Horincea) și au fost introduse în circuitul științific în ultimii 25 de ani, fără a exista condiții de descoperire certe, de către un arheolog amator. Surprinde faptul că într-o arie restrânsă (circa 120 km²) s-au semnalat 14 descoperiri, în timp ce în întreg arealul luat în discuție (aproape 100.000 km²) au mai apărut doar cinci statuete de piatră. În plus, piesele care provin din această zonă se deosebesc clar de caracteristicile bine cunoscute ale plasticii Cucuteni-Tripolie. Acest fapt se poate explica fie prin existența, în zonă, a unui „centru artistic”, cu o valoare mult peste media din restul arealului Cucuteni-Tripolie, fie prin **imitarea actuală, în manieră modernistă**, a modelelor cucuteniene. Autorul înclină mai degrabă spre cea de a doua explicație, considerând că autenticitatea celor 14 statuete de piatră din Depresiunea Elan-Horincea trebuie pusă serios la îndoială.

Deocamdată, datorită numărului redus de piese certe sau plauzibile (Bernașevka, Murgeni, Rudi IX, Fălticeni/Cucuteni (?), Costești), până la descoperirea altora, prin cercetări sistematice și încadrare cultural-cronologică sigură, orice fel de considerații tipologice asupra statuetelor de piatră din mediul Cucuteni-Tripolie nu își au rostul. În concluzie, autorul consideră că atunci când se face evaluarea unei descoperiri atenția trebuie să se îndrepte, în primul rând, asupra cercetării critice a condițiilor de descoperire (inclusiv a autenticității ca izvor istoric) și de abia după aceea să se treacă la diverse considerații de ordin teoretic.

Lista ilustrațiilor:

Fig. 1. Localități cu așezări Cucuteni-Tripolie în care s-a semnalat găsirea unor statuete de piatră: 1 - Bernașevka; 2 - Costești; 3 - Cucuteni (?); 4 - Bârlălești – două așezări; 5 - Fedești; 6 - Igești; 7 - Mălușteni – două așezări; 8. Murgeni; 9 - Obârșeni; 10 - Rudi; 11 - Sfântu Gheorghe (?); 12 - Sărățeni.

Fig. 2. Statuete de piatră cu proveniență certă din așezări Cucuteni-Tripolie: 1 - Bernașevka (apud Збенович 1980, рис. 79/15); 2 - Murgeni (apud Coman 1980, fig. 98/3 = Monah 2012, fig. 17/6); 3 - Rudi (apud Țerna 2013, fig. 1/5).

Fig. 3. Statuete de piatră din colecția V. Ciurea (Muzeul Fălticeni): 1 - Cucuteni (?); 2 - Costești. Desene și fotografii: E. Ursu; 1d (apud Monah 2012, fig. 17/4).

Fig. 4. Statuete de piatră din Depresiunea Elan-Horincea, găsite de M. Rotaru: 1a-e - Bârlălești (apud Buzdugan, Rotaru 1997a, fig. 10/6; 11/6; 13/6; 14/3; Rotaru 2009, 56, fig. 8/4); 2 - Fedești (apud Rotaru 2009, 52, fig. 4/7); 3a-d - Igești (apud Popușoi 1987, 268, fig. 1/1 = Rotaru 2009, 56, fig. 8/5; Buzdugan, Rotaru 1997a, 14/4; 1997b, fig. 1/8, 9); 4a-b - Mălușteni (apud Buzdugan, Rotaru 1997a, fig. 14/2; Rotaru 2009, 55, fig. 7/1); 5 - Obârșeni (apud Buzdugan, Rotaru 1997a, fig. 14/1); 6 - Sărățeni (apud Buzdugan, Rotaru 1997b, fig. 1/1).

Некоторые замечания относительно каменных статуэток культуры Кукутень-Триполье

Резюме

Исходя из недавно опубликованного исследования на эту тему (Țerna 2013), в статье предлагается проанализировать условия обнаружения, культурно-хронологическую принадлежность, а также подлинность 14 обсуждавшихся в нем предметов на основе данных специальной литературы. Заполнены пробелы и исправлены ошибки документации. Документальное исследование дополняет каталог еще шестью статуэтками. Из 20 предметов лишь пять могут быть отнесены, с большей или меньшей степенью вероятности, к культуре Кукутень-Триполье. 14 предметов обнаружены в ограниченной зоне (Низменность Елан-Хоринча) и были введены в научный оборот в течение последних 25 лет, без указания точных условий обнаружения, одним археологом-любителем. Вызывает удивление, что на небольшой площади (около 120 кв. км.) было отмечено 14 находок, тогда как во всем ареале (около 1000 000 кв. км.) обнаружено только пять каменных статуэток. Кроме того, предметы из этой зоны имеют явные отличия от хорошо известных особенностей пластики Кукутень-Триполья. Это можно объяснить либо существованием в той зоне некоего «художественного центра», с гораздо более ценной продукцией, чем в среднем по остальной части ареала культуры Кукутень-Триполье, либо **современной имитацией, в модернистской манере**, кукутенских моделей. Автор склоняется скорее ко второму объяснению, считая, что подлинность 14 статуэток из Низменности Елан-Хоринча следует подвергнуть серьезному сомнению.

Пока, по причине малого количества достоверных или вероятных артефактов (Бернашевка, Мурджень, Рудь IX, Фэлтичень/Кукутень(?), Костешть) и до получения других путем систематических исследований и надежной культурно-хронологической атрибуции, любые типологические соображения относительно каменных статуэток Кукутень-Триполья не имеют смысла.

В заключение, автор полагает, что при оценке археологической находки следует обращать внимание, прежде всего, на критическое изучение условий обнаружения (в том числе, подлинности как исторического источника), и только после этого переходить различным соображениям теоретического характера.

Список иллюстраций:

Рис. 1. Местности с поселениями культуры Кукутень-Триполье, где отмечены находки каменных статуэток: 1 - Бернашевка; 2 - Костешть; 3 - кукутень (?); 4 - Бырлэлешть – два поселения; 5 - Федешть; 6 - Иджешть; 7 - Мэлуштень – два поселения; 8. Мурджень; 9 - Обыршень; 10 - Рудь; 11 - Сфынту-Георге (?); 12 - Сэрэтьень.

Рис. 2. Каменные статуэтки достоверного происхождения с поселений культуры Кукутень-Триполье: 1 - Бернашевка (по Збенович 1980, рис. 79/15); 2 - Мурджень (по Coman 1980, fig. 98/3 = Monah 2012, fig. 17/6); 3 - Рудь (по Țerna 2013, fig. 1/5).

Рис. 3. Каменные статуэтки из коллекции В. Чури (Фэлтиченский музей): 1 - Кукутень (?); 2 - Костешть. Рисунки и фотографии: Е. Урсу; 1d (по Monah 2012, fig. 17/4).

Рис. 4. Каменные статуэтки из Низменности Елан-Хоринча, найденные М. Ротару: 1a-e - Бырлэлешть (по Buzdugan, Rotaru 1997a, fig. 10/6; 11/6; 13/6; 14/3; Rotaru 2009, 56, fig. 8/4); 2 - Федешть (по Rotaru 2009, 52, fig. 4/7); 3a-d - Иджешть (apud Popușoi 1987, 268, fig. 1/1 = Rotaru 2009, 56, fig. 8/5; Buzdugan, Rotaru 1997a, 14/4; 1997b, fig. 1/8, 9); 4a-b - Мэлуштень (по Buzdugan, Rotaru 1997a, fig. 14/2; Rotaru 2009, 55, fig. 7/1); 5 - Обыршень (по Buzdugan, Rotaru 1997a, fig. 14/1); 6 - Сэрэтьень (по Buzdugan, Rotaru 1997b, fig. 1/1).

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