



JOURNAL OF ANCIENT HISTORY AND ARCHAEOLOGY

Institute of Archeology and Art History of
Romanian Academy Cluj-Napoca
Technical University Of Cluj-Napoca



JAHA
JOURNAL OF ANCIENT HISTORY
AND ARCHAEOLOGY

Journal of Ancient History and Archaeology

DOI: <http://dx.doi.org/10.14795/j.v9i4>

ISSN 2360 266x

ISSN-L 2360 266x



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No. 9.4 /2022

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ARCHAEOLOGICAL MATERIAL

THE ANTHROPOMORPHIC PLASTICS OF PETREȘTI CULTURE. NEW DATA

Abstract: The recent discovery of some Petrești anthropomorphic statuettes allows us to publish them and discuss again the topic of human plastic in the Petrești area, which is so poorly known. The authors proposed a classification of the artefacts, based on individual elements (head, hands, buttocks, legs), a way that allowed to distinguish some details, easily comparable with the plastic of other neighboring cultures. The ornamentation that reproduces in particular, elements of clothing, which allow the partial reconstruction of the port of the era was also part of the study.

It should be noted that the study included not only the anthropomorphic statuettes considered Petrești, but also those attributed to different cultural groups (Foeni, Foeni-Mintia, Hunedoara), which we consider part of the early phase of Petrești culture (Petrești A after Iuliu Paul). The lack of new studies regarding the periodization of the culture on stratigraphic bases also reverberates on the chronological classification of plastics, which is why a three-way periodization was chosen (Petrești A, Petrești A-B and B respectively). There were found numerous Vinča C heritages in the early stages and specific canons, transferred to the Transylvanian space, where the Petrești plastic is actually defined. We observe connections with the cultures of Gumelnița, Precucuteni, Herpály and Suplacu de Barcău, but also Lengyel traditions.

Keywords: *Petrești culture, female and male anthropomorphic plastic, Eneolithic, Foeni group, clothing.*

PRETEXT (“DIONIS”)

The recent discovery of some Petrești anthropomorphic statuettes in the former small personal collections of some archaeologists, that were kept at the National Museum of the Union in Alba Iulia (Mihai Blăjan), at the University “1 Decembrie 1918” in Alba Iulia (Iuliu Paul), respectively of similar unique pieces, kept by the Municipal Museum “Ioan Raica” in Sebeș, gives us the opportunity to publish them and discuss once more the topic concerning human plastics in the Petrești area, so poorly known.

The most significant of these new discoveries, due to the fact that it is almost whole and illustrates an unknown type, is a statuette that we will conventionally call “Dionis”. The provenance of the piece is unknown. It was identified during the rearrangement of the National Museum of the Union in Alba Iulia warehouses, in a hall used by the late archaeologist Mihai Blăjan as a transit space for materials waiting for processing. The statuette was wrapped in paper, without being accompanied by a note, other information or in context with materials whose provenance could be determined. Next

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DOI: 10.14795/j.v9i4.813

ISSN 2360 – 266X

ISSN-L 2360 – 266X

to them, there were only two Neolithic statuettes of Vinča appearance, which will not be the subject of this study, but which we will illustrate (Fig. 21).¹

“Dionis” (Fig. 20) is made of semi-fine paste, in the composition of which there are ferruginous nodules, quartz sand and mica sequins. The surface was covered with a fine layer of clay containing a lower number of impurities, with mica and ferruginous nodules predominant. The ceramic body has a colour ranging from brown in the head area and black in the underside. The angoba is red with a dusty texture, partially damaged, but much better preserved in the leg area. Its removal revealed the mineral clasts in the ceramic body composition. The relatively uniform appearance indicates combustion with a predominantly reducing character, followed by a short-lived oxidizing cooling. Thus, the angoba, richer in iron oxides, reacted faster in contact with oxygen, giving the specific shade of red, the core retaining the specific character of reductive combustion.² The modelling was made from a single piece of clay, the hands being rendered by thinning the abdomen area and pulling the clay outwards, the curvature of the arms being highlighted by an impression, accidentally made with the nail, located in the shoulder area of the left arm. Four other impressions of the same type are visible on the inside of the hand, in the elbow area. The nose and ears were rendered by two gestures of clamping the paste between the thumb and the forefinger. The buttocks were suggested in the same manner. It cannot be stated whether the legs were fitted separately or were shaped in the same manner. Particular attention was paid to smoothing the soles to create a flat surface that would provide stability to the artefact. The decoration was made by incising and impressing with a fine tool, with a slightly rounded tip. The incisions and impressions were partially clogged with soil deposits and calcium carbonates that provide chromatic contrast cues, but whose removal by mechanical and/or chemical methods, specific to restoration techniques, can damage the outer layer.

In order to identify some internal particularities of the piece several X-ray investigations were conducted (retro-alveolar radiography) that signalled a radio-opaque area (white) located in the right area of the chest and extending to the side, where it could not be captured by the method used by us. In parallel, the approach of obtaining a panoramic X-ray did not provide relevant data. The dimensions of the opaque area are approximately 1.7-1.9 cm and are made up of folded and superimposed triangular-shaped structures from which some fringes start. The central area is more transparent than the edges, suggesting their greater thickness. The overlapping appearance of the structures and

the fact that they are only partially visible in some exposures indicate a thin thickness and the location of the object near the surface of the ceramic body. We cannot specify the nature of the material, but, with some reservation, the shape suggests a vegetable residue included in the ceramic body. Investigations carried out with X-Ray computed tomography have repeatedly revealed the presence of foreign bodies located inside some Eneolithic ceramic figurines³ or belonging to other historical periods,⁴ as well as details of how to assemble them during manufacturing.⁵ The same type of archaeometric investigations conducted on a figurine from Noşlac (Fig. 2; 17/19), similar stylistically and in terms of the material used (semi-finished ceramic body and polished red slip) allowed the identification of lower density lines, which identify the manner in which the piece was manufactured. Thus, the left leg is attached to the body of the figurine, and the assembly line has a diagonal orientation that starts between the legs and ends under the arm (arrow 1). Another assembly line indicates the formation of the arm by adding clay to the initial core (arrow 2). A deformity, probably accidental, located on the right side, above the hip, required its correction by the addition of clay, an operation visible through a semicircular area of lower density (arrow 3). A similar way of manufacturing was identified through the fragmentation line of a figurine attributed to the Foeni group discovered in Alba Iulia-Lumea Nouă.⁶ No bodies of other origin have been identified in the ceramic mass.

Incidentally, long ago, I. Paul signalled the technical manner of separately modelling the legs of the statuettes, subsequently glued in the area of the hips, thus explaining their fragmentation and the discoveries separated by legs or busts.⁷ Later discussions about the fragmentation of the Petreşti statuettes are useful, but new information is also needed. There have been cases in which the statuettes have one leg thicker than the other (Brănişca – Fig. 16/6), probably due to the stages of modelling, one of the legs being often attached to the body of the statuette.⁸ A statistic regarding the bodily integrity of statuettes (as we know for other cultures),⁹ is not suggestive in the case of the Petreşti plastics, since the variety is very large, and, for example, the lack of a head or the presence of only the head is obviously related to the easier fragmentation in this area. Nor can we specify without indicating precisely cultic contexts, deposition or the intentional fragmentation of statuettes. So the current state of conservation may be the result of unknown manipulations or accidents.

The intentional inclusion of fragments of stone, bone or various organic materials during modeling and the place where they are positioned represent aspects of religious practices through which the figurine becomes the bearer of an invisible message probably just as important as the shape or style of ornamentation of the piece, for the person who made it. However, one can observe different manners of

¹ Mihai Blăjan was a very active archaeologist who was also known for the numerous research and field surveys conducted on the territory of Alba and Sibiu counties, as a result of which he signalled a series of unique points belonging to the Petreşti culture, such as those from *Lunca de Jos* (Săsciori commune) (Alba county) (MOGA 1995, 171-172), Noşlac, Şona, Şpálnaca, Turdaş (Alba county), Bratei, Mediaş, Moşna, Tîrnava (Proştea Mare), Valea Lungă, Văleni (Sibiu county) (BLĂJAN/TATAI-BALTĂ 1978, 10-12; PAUL 1992, 141-142, 144-146). In parallel, he collected a series of materials discovered fortuitously, by different citizens, in the investigated areas, the artefact in question showing traces of lustre specific to repeated handling, being part of a school collection.

² SHEPARD 1985, 103; RICE 1987, 98.

³ PAVEL *et alii* 2013.

⁴ PAVEL *et alii* 2014a; PAVEL *et alii* 2014b.

⁵ See for the Gumelniţa culture, VINTILĂ *et alii* 2013, 83-85, 88, Fig. 7-8.

⁶ GLIGOR 2017a, 165-166, Pl. X.

⁷ PAUL 1969, 65.

⁸ TINCUL/MARC 2008, 57.

⁹ PĂTROI 2013, 24, Table 2.

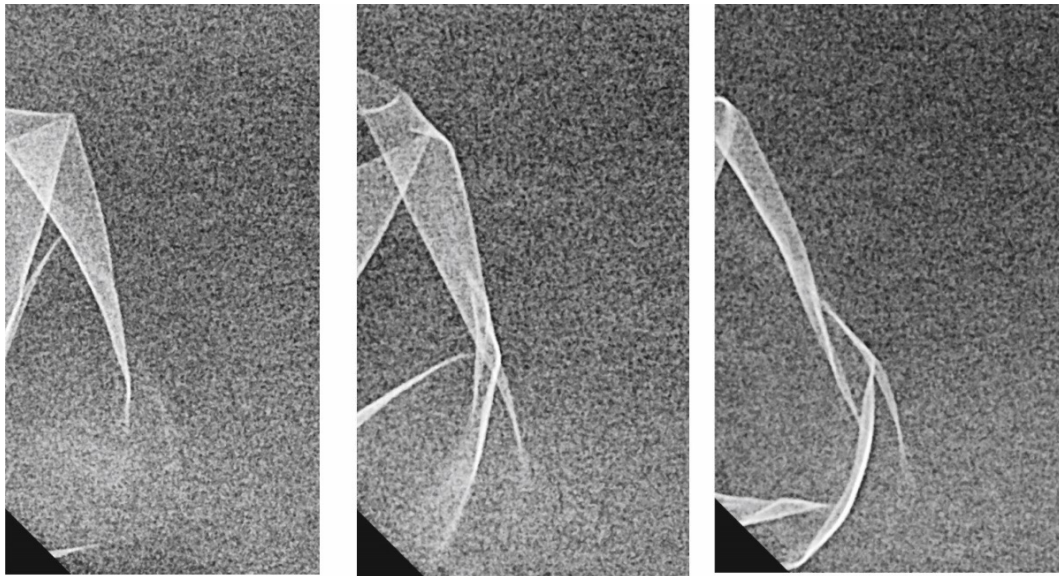


Fig. 1. Organic materials from the body of the “Dionis” statuette identified with the help of radiographic investigations

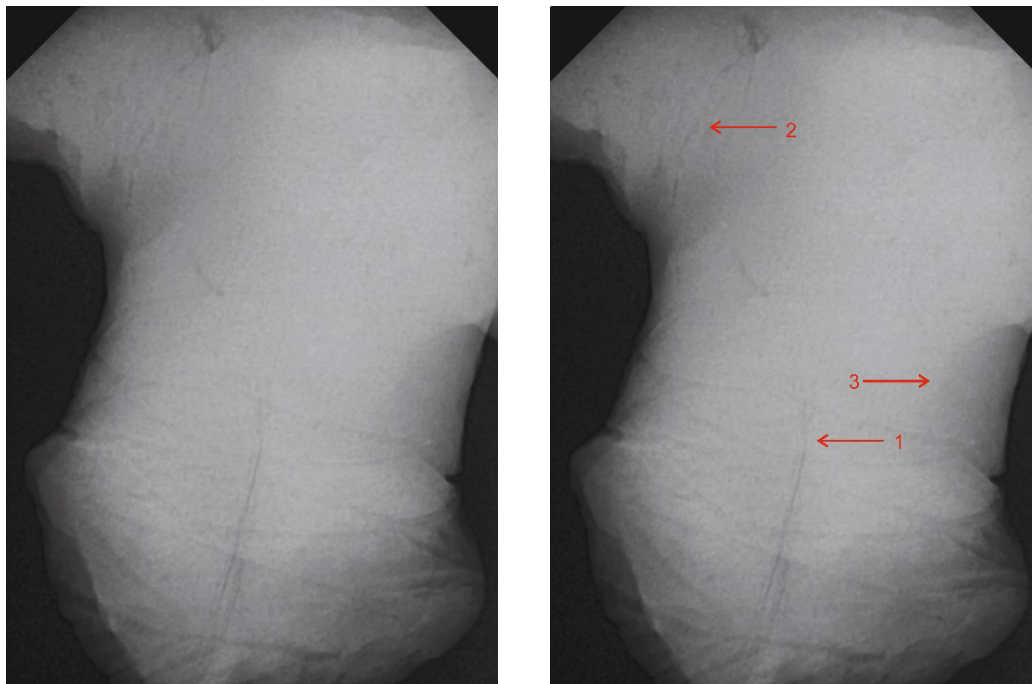


Fig. 2. How to make a Petrești statuette from Noșlac-Părăul Șomoghia

dealing with figurines probably related to different messages that were intended to be transmitted through them.

HISTORY OF THE SUBJECT

The first statuettes of the Petrești type, as this culture will be defined later, belong to M. Roska, who illustrated in 1941 from Turdaș the materials from the collection of Z. Torma¹⁰ (Fig. 17/9-10), followed later by an illustration from

the Alba Iulia-*Lumea Nouă* site, due to the D. and I. Berciu brothers.¹¹ Two decades later, I. Paul publishes the statuettes from the Cașolț settlement, with different types, some female with steatopygia, from a Petrești site where the presence of some Boian, Precucuteni or Turdaș cultural horizons are well attested.¹² We also owe the aforementioned researcher the only synthesis concerning the Petrești anthropomorphic plastics, which appeared over the course of several decades,¹³

¹⁰ ROSKA 1941, 324, Pl. CXL/4, 13. The first relation between an ornate piece from Turdaș with similar plastic pieces from the Petrești environment, from Goren, belongs to A. Zrinyi (ZRINYI 1981-1982, 27) who signals them indirectly. In 2000 I have inventoried one of the artefacts among the Petrești ones (POPA 2000, 62, 64), and later my colleague M. Gligor (GLIGOR 2003, 54; GLIGOR 2009a, 116) rediscovered it.

¹¹ BERCIU/BERCIU 1949, 16, Fig. 12/7.
¹² PAUL 1961, 116, Fig. 11/1-4.
¹³ PAUL 1969, 65-70; PAUL 1980, 97-103, Pl. L/1-6; LI; LIII. Compared to these publications, a study published in 1995 (PAUL 1995) discusses a new statuette – the second known artefact from Noșlac (PAUL 1995, 154, Pl. IV/7).

those of other authors, such as E. Comşa¹⁴ or S. Hansen,¹⁵ summarizing the same data. One of the most useful later contributions was that of A. Zrinyi, who published from his excavations at Goreni no less than 10 Petreşti statuettes, at that time a quarter of all those known.¹⁶ We also record other older or more recent notes, which will complement the general repertoire,¹⁷ along with a discovery ignored by Romanian historiography, from Hungary.¹⁸

Along with the usual Petreşti culture plastics, we will discuss in this study the plastics included in the Foeni group, considered by us as an integral part of the Petreşti Phase A. It has appeared in far fewer sites, but it is well illustrated (Alba Iulia, Pianu de Jos, Moşniţa Veche and others).

BACKGROUND

One of the difficult problems concerning Petreşti plastics is the lack of context or of its clarity. We specify here those that are known and that have relevance, other than those found in the cultural layer or by accident.

The great Păuca statuette comes from a dwelling (L 1) Petreşti A,¹⁹ but from the upper part of the wall covering the complex, there was recovered another fragment of a statuette, included by Iuliu Paul in the Petreşti Phase A-B.²⁰ From the Turdaş III level, attributed to Petreşti culture, Phase A, we have a fragment of a statuette found in each dwelling: L 6 and L 8.²¹

We also have some artefacts, difficult to attribute, either due to the vagueness of the signalled context, or the consequences arising from the acceptance of a pre-Petreşti evolution, dissociated from Petreşti phase A, in the opinion of I. Paul. Several statues come from the Alba Iulia-Lumea Nouă settlement, discovered in a pit (Cx 01) was associated with the Foeni group and related to the Precucuteni world,²² in a dwelling (L1 /2006),²³ like a statuette discovered in another pit (C 017) from Petreşti, attributed to the same group.²⁴ The Pianu de Jos-Podei statuettes come from complexes only from recent archaeological research: deepened complex-Cx 29, deepened complex of large dimensions, with Precucuteni type vessel-Cx 74, pit-Cx 212.²⁵ Three anthropomorphic

statuettes attributed to the Foeni group were found at Gothatea in the inventory of some dwellings (Cx 265, 461, 555),²⁶ and at the upper part of a pit (Cx 2) in the Moşniţa Veche-Dealul Sălaş.²⁷

Thus, the only types of complexes associated with plastics analyzed here are dwellings and pits.

CLASSIFICATION AND DATING

The relatively small number of Petreşti anthropomorphic statuettes, as well as the few clear contexts in terms of dating, made any precise evolutionary classification noticeably difficult. Therefore, the observations made by Iuliu Paul decades ago are of general order: in the early phase accentuated steatopygia and in the following phases moderate steatopygia. Two characteristics were also noted: the preponderance of female plastics and the different evolution from that of the "Vinča-Turdaş"²⁸ plastics. Are they infallible today?

In order to provide a possible answer, we consider that a useful case study, still not subject to critical analysis, is that of the most important batch of Petreşti statuettes found so far, the one from Goreni-Tormaş. Given that it is appreciated that the cultural layer of the settlement is disturbed and the conclusions are not certain, some clarifications are needed, which is why we systematized all available information regarding the place where the statuettes came from. S I: - 0.60-0.80 m – the lower part of a female statuette; S II: - 0.60-0.80 m – a fragment of a female statuette; S III: - 0.80-1 m – six fragmentary statuettes: a massive specimen, without legs and arms, decorated with incisions, a whole leg of a statuette with similar decoration, a bust with small breasts, without arms and head, the tronconic head of a statuette with a long neck, having eyes rendered by two perforations, the middle part of a statuette in a sitting position, richly decorated with dotted rhombuses, respectively an apron, rendered on both sides, and a specimen similar in fragmentation and type, with the representation of an apron; s IV:-0,40 m - the spindly leg of a statuette, richly decorated on the thigh and hip with incised rhombuses filled with dots, lines and an apron; S VI: - 0,40 - 0,60 m-a small fragment of statuette; S IX: - layer - an extremely fragmented statuette; S XI: - layer - statuette head, with incisions representing the hair through a zigzag decoration.²⁹ To these is added a specimen of a female statuette in a sitting position, which lacks the upper part, found in a field survey.³⁰ It is interesting that no painted ceramics were found in the settlement at all, which could help place anthropomorphic plastics.³¹ With all the inconsistencies noticed, from the distribution of the statuettes across several depths, we can observe the high number of those located at the greatest digging depth (-0.80-1 m), corresponding to the first Petreşti habitation horizon on this site. At this depth, we can hardly accept disturbances

¹⁴ COMŞA 1995, 34-35, 85-86, 114, Fig. 31.

¹⁵ HANSEN 2007, Pl. 241-243.

¹⁶ ZRINYI 1981-1982, 18-21, Pl. V/1 = XIV/3; V/2 = XIII/8; V/3 = XIII/9; V/4 = XIV/1; VI/1 = XIV/2; VI/2 = XIII/6; VI/3 = XIV/4; VI/4 = XIII/7.

¹⁷ We now refer strictly to those designated as belonging to the Petreşti type, not Foeni: BERCIU/BERCIU 1949, 16, Fig. 12/7; MACREA 1959, 424-425, 429, Fig. 21/1-3, 5-6; PAUL 1961, 116, Fig. 11/1-4; patch 1977, 453, Fig. LXVII/5; LAZĂR 1977, 620, Pl. V/40; POPA 2000, 60-63, Fig. 1/1; URSUŢIU 2000, 25-26, Pl. I/1a-1c; RUSTOIU 2001, 57, Pl. II/5; GLIGOR 2003, 51-52, 55, Fig. 1; ILEŞ 2005, 31-32, Pl. 1; TINCUI, MARC 2008, 55-59, Pl. 1-4; GLIGOR 2009a, 115-116, Pl. CLI/5a-5c; POPA 2011a, 93-95, Pl. 1/2, 5 = 2/1; JAMPA 2014, 5-6, Fig. 1; LUCA 2016, 184-185, 202, Fig. 142/1-2; 155/6; LUCA/MĂRCUŢI 2018, 120, 177, Fig. LVII, drawing 86; LUCA 2018a, 151, Fig. 83/7a-b; LUCA 2018b, 36-39, photo 9-12, Fig. 5-8; ROGOZEA *et alii* 2018, 199.

¹⁸ NEPPER/MÁTHÉ 1986, 37-38, Fig. 1; NAGY 1999, 15, Fig. 1. A note also at POPA/FAZECAŞ 2012, 12, footnote 39.

¹⁹ PAUL 1969, 65, Pl. XI; PAUL 1992, 98, Pl. L/1.

²⁰ PAUL 1992, 99, Pl. L/5.

²¹ See LUCA 2018a, 147, 151, 168, Fig. 79/3; 83/7a-b; 106/9.

²² GLIGOR 2017a, 165-167, Pl. X.

²³ GLIGOR 2009a, 49, 111, Pl. CLII/7.

²⁴ GLIGOR 2013, 77-78, 80, Pl. II/6.

²⁵ BEM 2015, Fig. 128/2-4.

²⁶ BORONEANŢI/TODERAŞ 2018, p. 7-12, 15, Fig. 3/1, 3; 5/2.

²⁷ ROGOZEA *et alii* 2018, 199.

²⁸ PAUL 1969, 65; PAUL 1992, 97-98.

²⁹ ZRINYI 1981-1982, 18-21, Pl. V/1 = XIV/3; V/2 = XIII/8; V/3 = XIII/9; V/4 = XIV/1; VI/1 = XIV/2; VI/2 = XIII/6; VI/3 = XIV/4; VI/4 = XIII/7.

³⁰ PETICĂ 1977, 453, Fig. LXVII/5.

³¹ ZRINYI 1981-1982, 25.

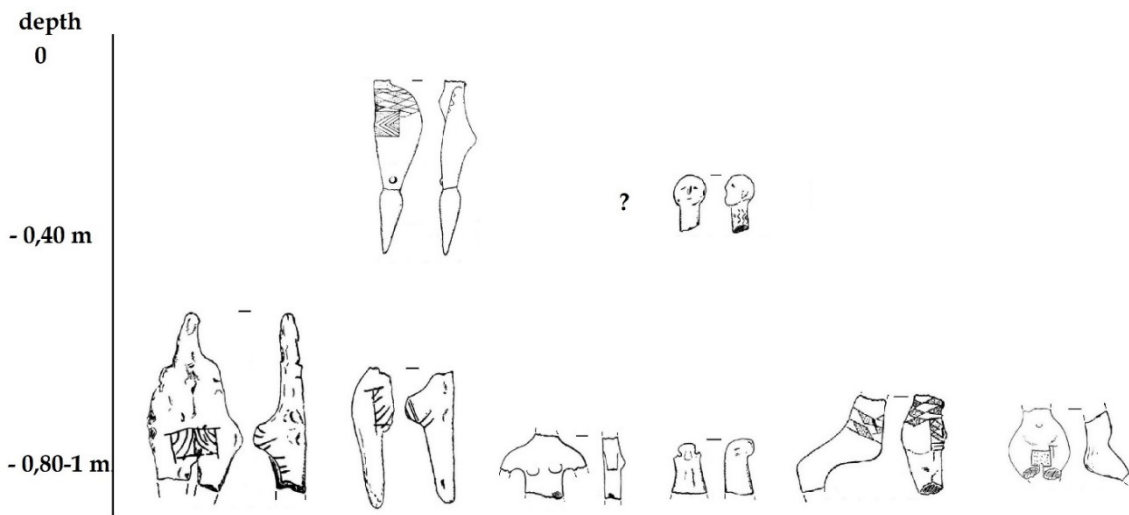


Fig. 3. The distribution of the Petrești anthropomorphic statuettes published from the Goreni site-Tormaș, based on the depth of the discovery (author’s recreation)

worth recording. According to this simulation (Fig. 3) the periodization proposed by I. Paul is partially confirmed, in which statuettes with exclusively excised decor and accented steatopygia may belong to Petrești phase A,³² while the spindly silhouette, with decoration consisting of rhombuses filled with puncture marks, found at – 0.40 m was included in the late Petrești stages. However, this typological-stylistic scenario is contradicted by the rest of the associations located at a depth of 0.80-1 m. We note the presence of statuettes without the morphological characteristics defined for the early phase, with more realistic silhouettes and, contrary to expectations, decorated with rhombuses, rectangles filled with puncture marks, considered by I. Paul, but also by other specialists, as being late. Also, we find the presence of silhouettes with analogies in artefacts included in the Petrești A-B phase or even the beginning of Petrești B.³³ Therefore, is it a strong disturbance of the Petrești layer or a vulnerability of the classification proposed by I. Paul?

Otherwise, S. Tincu and A. Marc wondered, naturally, how it is possible for the statues from Brănișca to benefit from analogues in the Petrești Phase B, as long as only early materials, Petrești A³⁴ are known in the settlement? One of the answers would be that the decoration with impressions could appear from the early Petrești phase.³⁵ So, a situation that comes close to our findings from Goreni. If these lines of reasoning prove correct, then we must reconsider other findings in an attempt to define the specifics of each phase.

Typological classification

Despite the shortcomings given by their fragmentation, Petrești statuettes can be included in several essential types. Of course, the adopted criteria also matter, some of them

may suggest differences, others common elements. The largest statuette known in Petrești culture remains the one from Păuca, with a height of 22.5 cm,³⁶ while the smallest is 3.4 cm tall. Judging by the size of the head, another statuette, from Tărtăria,³⁷ may have been similar in size.

From the point of view of the position of the body of the statuette, we can divide the anthropomorphic plastic into I. *standing statuettes* and II. *statuettes in a sitting position*.

I. Standing statuettes

The criteria considered relevant for classification are the general appearance, shape of the head, position of the hands, steatopygia or lack thereof and shape of the feet.

Depending on the position of the arms³⁸ (IA) (Fig. 4): **IA1.** with lateral arms in the form of small stumps, tronconic or truncated pyramid shape. Statuettes, from the very early ones (The Great statuette from (Păuca - Fig. 14/2), until late belong to this type. It is the most common in Petrești-type plastics. Many have no decoration (Petrești, Alba Iulia, Bernadea Cașolț), others have incised ornaments (Păuca), with punctures (Cașolț – Fig. 18/8) or impressions in the form of brackets (Brănișca - Fig. 16/5 – 6, Ocna Sibiului - Fig. 17/13) or circulars one (Moșnița Veche - Fig. 12/11). It is not excluded that the “stumps” of the hands are, in fact, the stance of the bending of the hand from the elbow and bringing it across the chest, which is evident in the case of a statuette from the Pianu de Jos (Fig. 12/13); **IA2.** with arms in a praying stance. We know four copies, “Dionis” (Fig. 20), a fragment from Turdaș (Fig. 17/12), both with both incised and impressed decoration, as well as two early, undecorated copies from Pianu de Jos (Fig. 12/10) and Alba Iulia (Fig. 12/9); we are dealing with both female and male statuettes; **IA3.** with arms detached from the body down and shoulders arched. In all cases (Noșlac – Fig. 17/18 – 19, Goreni-Fig. 15/3, Alba Iulia – 17/2) we have flat-bodied, well-crafted statuettes

³² See PAUL 1992, 156, footnote 5. Note the early materials from the site, among which we note from the deficient photo illustration a ceramic fragment decorated with “Gumelnița”-like impressions (ZRINYI 1981-1982, Pl. IV / 4), as well as a handle with vertical grooves (ZRINYI 1981-1982, Pl. IV / 3), found in Petrești A settlements or considered Foeni.

³³ PAUL 1992, 99-100, 156, footnote 5.

³⁴ See DRAȘOVEAN 1997, 99; DRAȘOVEAN 1997, 76.

³⁵ TINCU/MARC 2008, 58-59.

³⁶ PAUL 1992, 98, Pl. L/1.

³⁷ LUCA 2016, 202, Fig. 155/6.

³⁸ For a typology, for example, of the position of the hands in the Gumelnița culture, see ANDREESCU 2001; PĂTROI 2013, Fig. 1.



Fig. 4. Typology of the arms representation in the Petrești anthropomorphic plastic

of similar size, some considered male statuettes, others with feminine attributes. The type must be reconstituted, most likely, with palms on the abdomen;³⁹ the two statuettes from Noșlac, with similar decor (rhombuses), probably produced by the same “workshop,” stand out; **IA4.** *with arms brought to the chest and abdomen, glued to the body of the statuette.* The artefact discovered at Pianu de Jos was considered to represent a male (Fig. 19/4) and the second piece, with incised decoration, through the details of the rendering of a pregnant woman, is feminine (Fig. 14/4). **IA5.** *with the arms pointing down, not attached to the body, in a position that is difficult to define, because of their fragmentation.* They belong to an early statuette, with thickened body and steatopygia, different from those of type A4, with impressed decoration (Brănișca – Fig. 16/6). **IA6.** *with the arms loosely marked from the shoulder almost imperceptible.* Two statuettes have no decoration (Răchita – Fig. 19/1, Ocna Sibiului-Fig. 17/7), another has incised decoration and belongs to the Petrești phase A (Goreni – Fig. 15/2); **IA7.** *with vertical perforation (“Thessalian” type) headless, with arms rendered obliquely upward, are specific exclusively to the early phase (associated*

with the so-called Foeni type discoveries) known through more specimens than those with a certain context: two specimens from Alba Iulia (Fig. 12/3, 5), one from Gothatea (Fig. 13/3), two from Sânmihaiu Român (Fig. 13/1-2), respectively with the ends of the zoomorphic arms, as is the copy from Pianu de Jos (Fig. 12/4).

Depending on the Shape of the dorsal part (IB) (Fig. 5): **IB1.** *with steatopygia, the dorsal part is greatly rounded.* Most of them can be included in the Petrești A phase (Păuca – Fig. 14/2, Bernadea-Fig. 14/1), but some were included in Petrești Phase B (Cașolț – Fig. 18/3, Călnic -Fig. 17/11). **IB2.** *with steatopygia, the dorsal part in the Shape of a pyramid frustum.* The only attested specimens are those from Goreni (Fig. 15/2, 4), in Petrești A. **IB3.** *with cone-shaped steatopygia, with three known specimens in Petrești A settlements, Brănișca (Fig. 16/5), Alba Iulia (Fig. 14/5) and Cașolț (Fig. 18/1).* **IB4.** *with moderately rounded dorsal side, present in settlements of phase A (Petrești – Fig. 16/3, Brănișca-Fig. 16/6, Cașolț-Fig. 18/4) or A-B (Târnava – Fig. 17/6).* **IB5.** *with the dorsal side lowered.* If not all, some representations are certainly masculine, as is “Dionis” (Fig. 20) or a statuette from Pianu de Jos (Fig. 19/6). **IB6.** *with the dorsal side at an angle of 90°, includes theoretically late specimens (Răchita – Fig. 19/1, Goreni – Fig. 15/8) or*

³⁹ For possible morphological analogies, see NAUMOV 2015, Pl. 26/12, 8; 28/3; 32/7-8; 33/3.



Fig. 5. Typology of steatopygia and buttocks representation in Petrești anthropomorphic plastic

others with uncertain dating. **IB7.** with well-pronounced steatopygia and thin legs, this type is known until now only through the discovery of a single specimen, in the settlement considered Foeni from Gothatea (Fig. 13/5).

Depending on the appearance of the neck and head (IC) (Fig. 6). Along with the finds designated as belonging to this culture, we will include some specimens reinterpreted by us. We know of a “Petrești” manner of representing the head, doubled by an identical elongated neck, from the old Z. Torma collection. from the Turdaș site⁴⁰ (Fig. 17/10) and we do not exclude their belonging to the whole Petrești culture.⁴¹ In the same train of thought, we consider that a piece indicated as a “zoomorphic lid attachment” from a Petrești dwelling (L 6) from the same Turdaș site, dated in early Petrești,⁴² can also be the head of an anthropomorphic statuette (Fig. 17/8). **IC1.** with a column-shaped neck and head rendered with realistic anatomic details. The concern is shown

in rendering facial and hair features (Cașolț – Fig. 18/6, Goreni-Fig. 15/7, Turdaș-Fig. 17/10, Alba Iulia-Fig. 14/4), the specimens are early. **IC2.** with column-shaped neck and schematically rendered head. The head is manufactured by a simple method of clamping the clay between two fingers, sometimes with modelling interventions to specify the eyes, nose or ears. A specimen from Pianu de Jos suggests rather an aviform face (Fig. 12/10). Those that can be dated fall in terms of possibilities in the Petrești A phase (Goreni – Fig. 15/1, Turdaș – Fig. 17/8, “Dionis” – Fig. 20, Pianu de Jos). **IC3.** with a short neck and schematically rendered head, modelled identically to the previous type, IC2. All artefacts are dated with certitude, through their contexts, either in “Foeni” or in Petrești A phase (Alba Iulia – Fig. 14/5, Mintia – Fig. 12/8, Moșnița Veche - Fig. 12/11). **IC4.** with a long neck and rough, unshaped head, known because of a specimen from Goreni, Petrești A (Fig. 15/2). **IC5.** with a short neck and schematically rendered head, by clamping between the fingers and impressions. Only one statuette is known, from Petrești Phase B (Răchita, Fig. 19/2). **IC6.** phalloid form, with or without the schematized rendering of the face.⁴³ The known

⁴⁰ ROSKA 1941, 324, Pl. CXL/4. Also, the statuette from ROSKA 1941, Pl. CXL/10 might be included in the discussion.

⁴¹ Good analogies in a Lengyel-type statuette (FIUTAK 2021, Pl. 91/1834).

⁴² LUCA 2018a, 168, Fig. 106/9. The dating of the entire Petrești level (Level III) was made at a very early level, Petrești A, among the “import” elements that support it, being also the Gumelnița ones (LUCA 2018, 53, 79, 91).

⁴³ For the artefact from Pianu de Jos (IC6 / 1), with analogies in the Trypillia



Fig. 6. The typology of head representations in the Petrești anthropomorphic plastic

statuettes do not show homogeneity in terms of morphology, but we speak of generally small specimens (Pianu de Jos - Fig. 19/3, Cașolț - Fig. 18/1, 5, Gothatea - Fig. 13/4). **IC7.** *with the realistic rendering of the human face*, includes the most artistically elaborate pieces. The dated ones belong to the Petrești A phase or “Foeni” Păuca - Fig. 2/14, Daia Română - Fig. 7/17, Alba Iulia - Fig. 3/14), two of them with perforated ears (Fig. 3-2/14). A statuette head from Tărtăria (without context), which probably rivalled in size with the one from Păuca, has unexpectedly well-rendered details of the human face, belonging to clay sculpture with certain artistic traits from North-Danubian prehistory (Fig. 11/18).

IC1-IC3 types commonly occur in Cucuteni A plastics⁴⁴ given that the Petrești specimens are also dated early. Some representations also indicate hair: a statuette head, with zigzag incisions on the nape and neck (Goreni, Fig. 15/7),⁴⁵ a statuette head, with remnants of the headdress (Tărtăria, Fig. 18/11). The realization of the human face by clamping the clay between the fingers (in some cases with subsequent modelling and decoration interventions) is encountered in the case of some statuettes (Brănișca - Fig. 16/5, “Dionis” - Fig. 20, Răchita - Fig. 19/2).

The representation of the foot in Petrești anthropomorphic plastic is subject to specific canons, with a legacy of the previous background noticeable in the case of the very early specimens. **ID1.** This type is represented by the thickened modelling of the legs, with the extreme part approximately right and slightly rounded, being specific to the oldest statuettes, those with accentuated steatopygia (Păuca - Fig. 14/2, Petrești - Fig. 16/3, Goreni - Fig. 15/4, Pianu de Jos - Fig. 12/7). **ID2.** It is illustrated by the depiction of the legs in the form of a monolith, gradually narrowed to a right base. We know of a single specimen, attributed by the discoverers to the Precucuteni-type plastics and coming from a complex dated in the Foeni level from Petrești-Groapa Galbenă (Fig. 16/1). **ID3.** We include here the representations of short legs, with the sole of the foot rendered straight, barely suggested. Their position is always oblique and they bind to the statuettes with their torso and implicitly a very low centre of gravity, offering stability to the statuettes on a straight plane. The most suggestive examples are those of the “Dionis” statuette (Fig. 20), which leaves room for including here for some feet found at Oarda de Jos⁴⁶ (Fig. 17/14) and the Moșnița Veche (Fig. 12/14). **ID4.** Most belong to a realistic type, with slender legs, with outlined anatomical and muscular details. In the cases where the lower part is preserved, we find that a small, straight sole (Pianu de Jos) (Fig. 19/5-7) is displayed or an oblique one (Alba Iulia) (Fig. 17/3) or the sole is missing, the foot having

A - Precucuteni II environment, at Bernashivka (BURDO 2014, Fig. 3/12).

⁴⁴ MONAH 1997, Fig. 24-25, 29-30; 34/6; 35/1; 36/4; 47/4, 6, 8.

⁴⁵ With analogies in the Lengyel culture (BARNA 2004, Fig. 2/3 = 3/3; 6/1 = 7/1; 10/1 = 11/1; BARNA/TÓTH 2007, Fig. 1/1-3; BARNA 2007, 371-372, Pl. 6/1, 5; FIUTAK 2021, Fig. 6, type A = 20/0500; Pl. 44/0851, 1772; 45/1776; 81/1125, 0357-0358; 86/1110, 1112, 1115; 87/0694, 0861-0862, 0864, 1514, 1520, 1526, 1715, 1785; 88/1111; 90/0854; 94/0620; 95/0922).

⁴⁶ The latter with good analogues at Olomouc, in the Lengyel environment (MBK group) (FIUTAK 2021, 364, Pl. 137/1832).



Fig. 7. The typology of feet representations in the Petrești anthropomorphic plastic

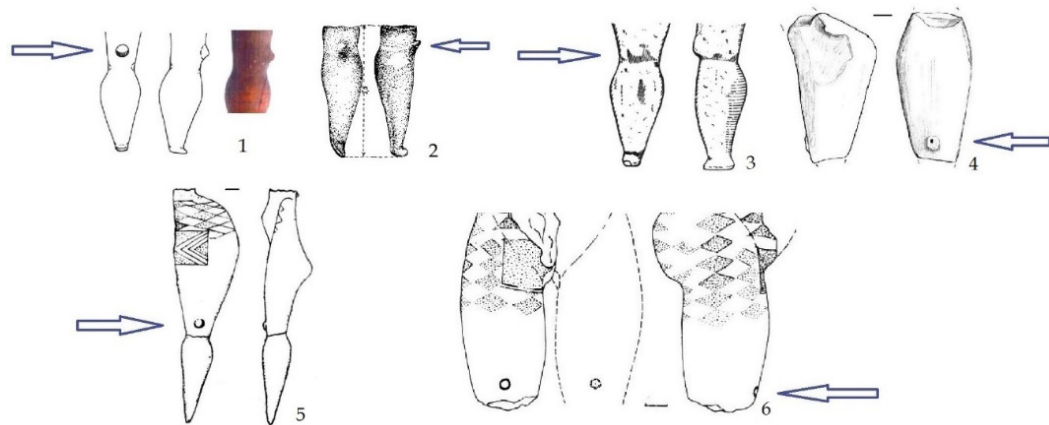


Fig. 8. Representations of the kneecap in the Petrești anthropomorphic plastic

a fusiform extremity (Goreni) (Fig. 15/8). A similar specimen appears as an import in the Suplacu de Barcău environment, at the Poț (Fig. 11/1). **ID5.** It comprises very short legs, represented as small protrusions, in one case four times (Fig. 12/12), both known statuettes (Fig. 12/12-13) coming from the lower level of the settlement at Pianu de Jos.

Another characteristic of the Petrești plastic results from the representation of the knee cap, in the form of a small, circular protrusion (Goreni – Fig. 15/8, Pianu de Jos – Fig. 19/6-8, Alba Iulia – Fig. 17/3, Petrești – Fig. 16/4). It can be seen that such figures are found only in the case of slender, fusiform pieces (type ID4), which are dated late (Petrești A-B, B). The interpretation of the prominence, in the case of a statuette from Alba Iulia-Lumea Nouă (Fig. 17/3) as being a rendering of the sex, invoked as an argument for the male sex,⁴⁷ is obviously wrong. The variant of the existence of *uniped* type figurines is also wrong, the interpretation of the same artefact from Alba Iulia as being a “male *uniped* idol”, as the Berciu brothers catalogued it⁴⁸ and, subsequently, M.

Gligor,⁴⁹ being, in fact, of a single leg with the indication of the kneecap. Kneecap representations of the are also found in the anthropomorphic plastic Gumelnita,⁵⁰ Stoicani-Aldeni III,⁵¹ Tripolie⁵² times in the Lengyel environment.⁵³

II. Statuettes in a sitting position

At the moment we know five statuettes in this category. **IIB1.** with the fusiform body, made of one piece, with only a slightly suggested basin, undecorated (Goreni⁵⁴ - Fig. 15/9, Lopadea Veche⁵⁵ - Fig. 17/15). **IIB2.** with separately shaped legs, having a more pronounced basin (Goreni – Fig. 15/6) or poorly suggested (Goreni-Fig. 15/5). **IIB3.** *Quadrangular*

⁴⁷ BERCIU/BERCIU 1949, 16.
⁴⁸ BERCIU/BERCIU 1949, 16.

⁴⁹ GLIGOR 2003, 52.
⁵⁰ FRÎNCULEASA/NEGREA 2010, 135, Pl. 4/7.
⁵¹ COMȘA 1963, 20; DRAGOMIR 1983, 100, Fig. 51/4-5.
⁵² BURDO 2014, Fig. 22/2.
⁵³ FIUTAK 2021, Fig. 10 (type A) = 24/1568; Pl. 64/1003, 1434, 1017; 66/0498, 0497, 1604; 67/0992, 1023, 1011; 117/; 135/1105, 1288, 1290, 1576.
⁵⁴ PETICĂ 1977, 453, Fig. LXVII/5; ZRINYI 1981-1982, 19, Pl. VI/3-4 = XIII/7; XIV/4.
⁵⁵ LAZĂR 1977, 620, Pl. V / 40 (considers the statuette as Coțofeni).

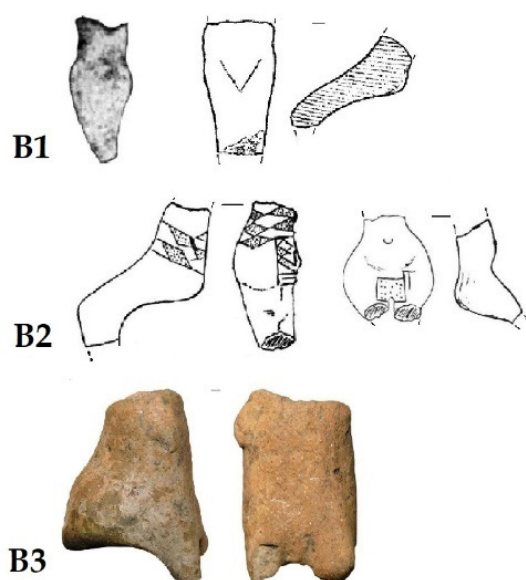


Fig. 9. Typology of representation of statuettes in sitting position in the Petrești anthropomorphic plastic

body, monolithic, with the accentuation of steatopygia, very short legs and hands barely suggested by the thickening of the paste (Ocna Sibiului – Fig. 17/7).⁵⁶

Obviously, we can note a large number of statues in a sitting position in the Goreni site (two specimens from excavations and one specimen found in field surveys are known) and, therefore, the geographical distribution of these specimens in the eastern part of the Petrești culture, much closer to cultural environments (Precucuteni, Cucuteni) that have developed such a type of plastic on a much larger scale. We meet them from the early to the late phase (Goreni).

In direct connection with the statuettes in a sitting position are the chairs, attested in the Petrești area only by a few artefacts (Daia Română, Pianu de Jos),⁵⁷ one from Gothatea being certainly early.⁵⁸ Their role in ritual practices is revealed by the important discoveries in the Precucuteni area, from Poduri and Isaiia, where to an equal number of 21 female statuettes corresponded 13 chairs-thrones.⁵⁹ Dan Monah connected the statuettes in a sitting position (group B₁ from the Cucuteni area,⁶⁰ with reminiscences in Horodiștea-Herbiceni-Gordinești⁶¹ with the “anthropomorphized thrones” of an enthroned deity or even with simple thrones.

Phase A

Origins. Foeni or Petrești A statuettes?

The discussions concerning the origins of the Petrești culture have been going on for several decades, and the finality does not seem to satisfy any of the parties involved. Therefore, we are forced to operate with terms, definitions and contents that are reflected in names such as “Foeni

group”, “Foeni-Mintia group” / “Mintia-Foeni”, “Hunedoara group”, “Foeni/Petrești A”,⁶² „tradition Foeni”,⁶³ the Foeni-Petrești cultural complex.⁶⁴ Fl. Drașovean considers that the beginnings of the Petrești culture in Transylvania predate the penetration of the Foeni-type communities from Banat, as well as the Turdaș III Phase. The author coins the term Foeni-Petrești cultural complex / group, with five phases (I-V), the last three corresponding to the phases defined by Iuliu Paul: Foeni-Petrești III – Petrești A; Foeni-Petrești IV – Petrești A-B; Foeni-Petrești V – Petrești B, including between the habitations called Foeni, those from Alba Iulia, Bernadea, Pianu de Jos and Noșlac.⁶⁵

Is there a Petrești Phase A, without “Foeni” and all its terminological derivatives/connections? The challenge posed by the delicate problem of the beginnings of the Petrești culture and the definition of a previous/genetic horizon has been intensely debated at the level of the material culture, but without notable successes in defining the specific plastics. As the methodological criterion, given that the hiring of specialists on this subject shows rather personal possibilities/helplessness of the main protagonists, we will consider the classical criterion, typological-stylistic, as well as the need to establish some conventions, before solving the cultural and priority issues of some sites.

The “Foeni group” plastics was published by M. Gligor, with the discoveries from Alba Iulia-Lumea Nouă and Petrești-Groapa Galbenă, while pointing out the small number of specimens and their presence only in the two sites in Transylvania.⁶⁶ A statuette head with pierced ears coming from the Lumea Nouă site, assigned to the Foeni group⁶⁷ (Fig. 14/3) has very good analogies in the head of the statuette from Păuca and we consider that they belong to a common canon. A statuette with hands on the abdomen, with an obvious representation of a pregnant woman (Fig. 14/4), illustrates a unique artefact in the area discussed, placed in the Foeni group,⁶⁸ but also a possible serial start for a Petrești type encountered in all phases (at us IA5, possibly also IA4).

The actual number of discoveries, however, is much greater and covers large areas. A type of statuette encountered at Lumea Nouă is that of vertically perforated artefacts (“movable head”, “Thessalian”). Two pieces (Fig. 12/3, 5) assigned to the Foeni group belong to type IIIb2 (Lazarovici), very common in the Banat Vinča environment.⁶⁹ These are not the only ones of this type (IA7 at us), a vertically perforated statuette with zoomorphized arms at the ends, also coming from a complex considered Foeni from Pianu de Jos-Podei⁷⁰ (Fig. 12/4), and another one,

⁵⁶ LUCA *et alii* 2022b, 147, foto 139.

⁵⁷ PAUL 1992, Pl. LII/6-7.

⁵⁸ BORONEANȚ/TODERAȘ 2018, Fig. 5/3 (assigns the discovery to the Foeni group).

⁵⁹ URSULESCU *et alii* 2001-2002, 65-66, Fig. 2, 9, 11-12.

⁶⁰ MOHAH 1997, 116; vezi și ALAIBA 2001, 52-53.

⁶¹ ALAIBA 2001, 53, Fig. 3/1-4.

⁶² See LAZAROVICI/LAZAROVICI 2007, 38-40; LUCA 2009; LUCA *et alii* 2021, 28-29, 47.

⁶³ BEM 2015, *passim* (45, 59).

⁶⁴ DRAȘOVEAN 2013b; DRAȘOVEAN 2015, XIII-XIV.

⁶⁵ DRAȘOVEAN 2013a, 20-22, 24, Fig. 10; DRAȘOVEAN 2013b, 19-20.

⁶⁶ GLIGOR 2017b, 144. From Cx 74 comes a fragmentary vessel from the Precucuteni I type (BEM 2015, 50-51, Fig. 97/2).

⁶⁷ GLIGOR 2009a, 52, 110-111, Pl. CLII/9; GLIGOR 2013, 76-79, Pl. II/5; BĂCUEȚ-CRIȘAN/BOBÎNĂ 2020, 80, Fig. II/3.

⁶⁸ GLIGOR 2017b, 143-144, Fig. 1-2.

⁶⁹ GLIGOR 2009a, 49, 111-112, Pl. CLI/3; CLII/7; GLIGOR 2013, 74-75, 80, Pl. II/1-2.

⁷⁰ BEM 2015, Fig. 128/2.

fragmentary, from a “Foeni” dwelling from Gothatea (Fig. 13/3). From Banat, we recall two similar statuettes from the “Foieni-Mintia” site from Sânmihaiu Român⁷¹ (Fig. 13/1-2). Other discoveries can also be theoretically associated with the same communities, but they come from old collections, without specified context, either from Turdaş⁷² (Fig. 12/1-2) or from Petreşti.⁷³

In 2015 the elements from the site at Pianu de Jos-Podei were published, resulting from preventive archaeological research: besides the aforementioned “Thessalian”-type statuette, there are also illustrated two legs (? cylindrical (Fig. 12/6-7). Unfortunately, they are not discussed, presented or attributed, apart from specifying the contexts (Cx 29, Cx 74, Cx 212). In the note presenting the terminology used for the materials discussed here, they would belong to a stage of transition from Foeni II to Foeni III phase, after Draşovean’s periodization.⁷⁴ We note that one of the legs with a horizontal incision (Fig. 12/7), has good analogies in the feet of the statuette from Păuca (Fig. 14/2), probably illustrating a similar or related type.

The plastic from the Gothatea site, considered Foeni, has also recently been published. Of the pieces considered to be anthropomorphic, we believe that only three can be included in this category.⁷⁵ The “Thessalian” type piece (Fig. 13/3) we have already mentioned, they have added two other extremely interesting artefacts, for which the analogies suggested are far from satisfactory. It is also the case of the complete statuette, modelled in phalloid form (Fig. 13/4), for which the references are to “Foeni” figurines from Alba Iulia, with which it has nothing in common however. Instead, we point out the accurate analogy that the statuette has in a piece published by us from Mişca, in the Suplacu de Barcău environment⁷⁶ the latter is also richly decorated with impressions (Fig. 13/6) and revealing possible connections to this area from north-west Petreşti. Moreover, another statue from Gothatea forces us to turn to the Western world, the one with steatopygia (to us it is a distinct type, IB7) (Fig. 13/5), the analogies invoked for a “Foeni” statuette from Petreşti (Fig. 16/1) having no relevance. The analogies in the Lengyel plastic are striking, however,⁷⁷ being an example of a model that Petreşti plastic will no longer perpetuate.

At this point in the discussion, the question naturally arises whether the three anthropomorphic statuettes

published by I. Paul. originating from the level I (lower) of the settlement at Pianu de Jos-Podei, related to the Vinča world C and attributed to the late Turdaş culture,⁷⁸ do not belong to the same horizon. Do they belong to a horizon when the Petreşti culture was forming or not? We cannot exclude that at Pianu de Jos there are distinct habitation phases, not noticed in the recent excavations, but the canons are no different from those found in the sites considered Foeni. We notice the two complete statuettes, with arms in orant (Fig. 12/12-13) and the fragmentary one, with arms in orant (Fig. 12/10).

The fact that we are at a chronological level with a common canon of anthropomorphic plastics is also reinforced by a discovery from Mintia, a “protoma” made after “Vinča C canons” found in level IB,⁷⁹ again, certainly, a fragmentary statuette, with good “Foeni” parallels in Alba Iulia-Lumea Nouă.⁸⁰ In contexts defined in recent decades as being Foeni, we must mention here two statuettes with analogies in the Precucuteni culture: an almost entire statuette, without decoration, from Alba Iulia-Lumea Nouă,⁸¹ respectively a statuette richly ornamented with incisions, from Petreşti-Groapa Galbenă.⁸²

The sites in Transylvania are linked through plastics to the discoveries in Banat. In 2016, two statuettes attributed to the Foeni group, from Moşniţa Veche (Timiş county) were published, both cruciform and small in size⁸³ (Fig. 12/11, 15). To them, we add another discovery, also from Moşniţa Veche, on Dealu Sălaş, associated with a Petreşti A/Foeni habitation. The statuette, found fragmentarily, in the upper part of a complex (Cx. 2), displays a very long neck, short hands, and breasts, with the indication of the eyes and nose.⁸⁴ Another piece from here, namely a foot (considered to belong to an altar)⁸⁵ (Fig. 12/14) is difficult to fit typologically, given that a piece discovered in Hunedoara-Judecătoria on a contemporary chronological horizon, it was published as a late Turdaş altar foot⁸⁶ and reinterpreted as a statuette leg, with good analogies in late Vinča,⁸⁷ in a site presented today as late Foeni.⁸⁸

Until recently, only two statuettes were included in the Petreşti A phase, from Păuca and Daia Română,⁸⁹ several early plastics artefacts have been published in recent decades. The most representative statuette for this phase, remains the one from Păuca, with its massive body, measuring 22.5 cm in height, pronounced steatopygia, short and massive legs, and tall and relatively realistic head. The deeply-incised decoration in the soft paste is a geometric one, consisting of horizontal strips filled with zigzags (Fig. 14/2). This became

⁷¹ LUCA/URIAN 2012, Fig. 1/5, 7.

⁷² VLASSA 1967, 9-15, Pl. A; C/11; HANSEN 2007, Pl. 283/3.

⁷³ POPA 2011b, 19-22, Pl. 1/1-2. Another statuette with a movable head published as a Neolithic one from Petreşti (ALDEA 1968), was mistakenly associated with the discussion on what is essentially a Vinča plastic (GLIGOR 2013, 75), since we have already drawn attention, we believe with sufficient arguments, that the piece is a much more recent variant, associated by us with the beginnings of the Coţofeni culture (POPA 2012, 133-144, Fig. 1-2).

⁷⁴ BEM 2015, Fig. 128/2-4.

⁷⁵ BORONEANȚ/TODERAȘ 2018, 7-12, 15, Fig. 3/1, 3; 5/2. Unfortunately, the work suffers in terms of finding the most suitable analogies for the artefacts illustrated and discussed. We cannot agree with placing the artefact from BORONEANȚ/TODERAȘ 2018, 10-11, Fig. 3/2 among the anthropomorphic ones, even in the “centaur” version, obviously unsupported. The place where the horns of an animal are detached is fairly obvious in the photo of the piece, which is why we consider it a zoomorphic statuette.

⁷⁶ POPA/FAZECAȘ 2012, 10, Pl. 3/7.

⁷⁷ FIUTAK 2021, *passim* (with very numerous analogies).

⁷⁸ PAUL 1969, 42, Pl. II. One of the statuettes is recently republished as having been discovered in the Petreşti site from Ocna Sibiului-Fața Vacilor (LUCA *et alii* 2022b, 188, foto 180).

⁷⁹ DRAȘOVEAN/LUCA 1990, 10, 16, Fig. 2/10.

⁸⁰ GLIGOR 2009a, 110, Pl. CLII/8; GLIGOR 2013, 76, Pl. II/4.

⁸¹ GLIGOR 2017a, 165-167, Pl. X.

⁸² GLIGOR 2013, 77-78, 80, Pl. II/6.

⁸³ FLOCA 2016, 69 (photograph).

⁸⁴ ROGOZEA *et alii* 2018, 199.

⁸⁵ FLOCA 2016, 69 (photograph).

⁸⁶ LUCA/ROMAN 1999, Pl. I/1.

⁸⁷ DRAȘOVEAN 2002, 67.

⁸⁸ TINCU 2015, 67-68.

⁸⁹ PAUL 1992, 98, Pl. L/1-2.

a benchmark in judging any discovery, not just early ones. This fact helps to include other statuettes in the early phase, but also creates wrong expectations since obviously there can be no single canon of the era.

Meanwhile, the publication of plastics from the Goreni-Tormaş settlement has highlighted other artefacts. Unfortunately, the general context of the archaeological material in this site is considered to be disturbed, the causes of which may be flooding and arson of the site. However, we can note one of the massive statuettes found at a great depth (S III, - 0.80 - 1 m), without legs and arms, with steatopygia, decorated in the lower part by incision.⁹⁰ Although the shape of the specimen (Fig. 15/2) is different, we consider that it should be treated in the context of the Petreşti A phase.⁹¹ Certainly, the fragment from another artefact, found in the Goreni site, with identical morphology and decoration to this statuette, belongs to the same phase (Fig. 15/4). Moreover, the stratigraphy from Goreni shows a larger number of statuettes, already discussed above, among which atypical types according to the old definitions, with the body rendered more realistic, some in a sitting position, others with decoration consisting of rhombuses and punctures (Fig. 15/5-6). Recently, Gh. and C.-M. Lazarovici claimed that “the idols discovered in Goreni have analogies in the Foeni or Foeni-Mintia movements, Turdaş II, which lead to the formation of the Petreşti culture” assigning it to the Zau IV phase.⁹²

A fragment of a statuette with steatopygia, without decoration (Fig. 17/4), appeared in the upper adobe layer in dwelling 1 from Păuca (the one from which the great Petreşti A statuette originates), being dated at the beginning of the Petreşti A-B phase,⁹³ but its stratigraphic position does not exclude a Petreşti A dating, given that I. Paul considered that the Petreşti habitation in the area would start at the level of Petreşti A₂.⁹⁴

A statuette that comes from another Petreşti A settlement is the one from Bernadea, much similar to the one from Păuca, but without decoration, with a barely marked waist, accentuated steatopygia and rendering of small breasts⁹⁵ (Fig. 14/1). Two other (novel) statuettes, one with incised decoration, discovered at Bernadea in older excavations, conducted by Nicolae Vlăssă and Ioan Glodariu, must be dated in the same phase.

From the Turdaş III level, if correctly attributed to Petreşti culture, phase A, we have a fragment of a statuette found in each dwelling: L 6 and L 8.⁹⁶ If one of the copies is difficult to fit typologically (Fig. 17/5), instead, a find from dwelling 8 deserves attention, interpreted as a possible altar foot.⁹⁷ More likely, the fragment, with incised decoration

and dotted on both sides, belongs to an anthropomorphic Petreşti statuette with arms in an orant position (Fig. 17/12). The examples in the older plastics are suggestive: Vinča C.⁹⁸

The statuettes from Brănişca (Fig. 16/5-6) are also associated by us with the Petreşti A phase, as in fact, in the form of a rhetorical question, it has already been discussed.⁹⁹ It is probable that the early phase included also the statuette from Petreşti-Groapa Galbenă (Fig. 16/3), included by I. Paul in the late Petreşti stages.

Therefore, do we accept the existence of a Petreşti A anthropomorphic plastic, distinct from the “Foeni” one or do we consider Foeni plastic only the one discovered in the last two decades? However we look at it, there are some certainties. In some settlements in Transylvania, sometimes in the levels prior to some “classical” Petreşti habitations, an anthropomorphic plastic appears strongly rooted in the Vinča C one. We can outline well at this moment a “set” of statuettes that seems to be of Western origins (“Banat”), possibly brought along with the communities migrating through the Mureş Valley and that generate the birth of the Petreşti culture: small statuettes with cruciform appearance, having lateral arms or raised upwards (Alba Iulia, Pianu de Jos, Brănişca) similar to some from Banat (Moşniţa Veche), as well as statuettes of the “Thessalian” type (Alba Iulia, Pianu de Jos, Turdaş, Gothatea, possibly Petreşti too). However, these “sets” of maybe the first generations are given up on, as the communities of Petreşti A phase create their own canons, in which there are more and more pronounced north-western elements (of Lengyel? Herpály and Suplacu de Barcău tradition), and extra-Carpathian, respectively.

In the Petreşti A phase we find, therefore, canons much more diversified than those previously defined both in terms of the types modelled, as well as the techniques and variety of decoration on the statuettes. The plastic from the Petreşti A phase also leads to another discussion, related to cultural belonging and can even help to understand it.

Phases A-B and B

Since 1969, I. Paul was trying to define through several statuettes, the characteristics of the Petreşti B phase, starting from the stratigraphic observations from the settlement of Pianu de Jos-Podei,¹⁰⁰ by publishing pieces from other sites, considered late (Caşolţ, Călnic, Petreşti).¹⁰¹ Unfortunately, even at the time of his synthesis in 1992, Paul could not distinguish the plasticity of the Petreşti Phase A-B from that of the next phase, Petreşti B and found “a certain unity” of the paste, appearance and ornamentation of the statuettes. The differences that were noticed were: moderate steatopygia, a marked waist, a more prominent abdomen, and more realistic modelling of the body, to which was added richer ornamentation, especially with motifs

⁹⁰ ZRINYI 1981-1982, 19, Pl. V/1 = XIV/3.

⁹¹ See also PAUL 1992, 156, footnote 5. A similar assessment also at DRAŞOVEAN 1996, 99, who mistakenly places the statuette at Dedrad.

⁹² LAZAROVICI/LAZAROVICI 2016, 56.

⁹³ PAUL 1992, 99, Pl. L/5.

⁹⁴ PAUL 1992, 156, footnote 5.

⁹⁵ URSUŢIU 2000, 25-26, Pl. I/1a-1c.

⁹⁶ See LUCA 2018a, 147, 151, 168, Fig. 79/3; 83/7a-b; 106/9. Previously, S. A. Luca had expressed himself for placing the Petreşti settlement from here in the Petreşti A-B phase (LUCA 2001a, 146).

⁹⁷ LUCA 2018a, 151, Fig. 83/7a-b.

⁹⁸ DRAŞOVEAN 1996, Pl. XXVI/3 (Sănanndrei); XXVIII/2 (Zorlenţu Mare).

⁹⁹ TINCU/MARC 2008, 58-59.

¹⁰⁰ In the representative section, s XII, at-1.00-1.15 m, above the Turdaş level, there starts sublevel IIA, respectively the first Petreşti level (Petreşti Phase A-B and Petreşti B); from - 0.60 starts sublevel IIB, with two stages (IIB₁ - Petreşti B₁ and B₂; IIB₂ - Petreşti B₂) (Petreşti phase B) (PAUL 1969, 38, 51, 63, annexe).

¹⁰¹ PAUL 1969, 65, 69-70, Pl. IX-X, XII.

made of rhombuses and triangles filled with puncture marks. The very fine decoration could be executed with a thorn or a sharp needle. Among the elements perpetuated from the early phase worth mentioning are the modelling of the arms through small lateral extensions and the modelling of the head, with a long neck, in the shape of a column.¹⁰² So, as it can be seen, the plastic of the Petrești A-B phase has remained undefined until now, and as a standard of what can be defined as specific to the Petrești B phase we have the plastic from the site at Pianu de Jos.

Based on these findings, together with the evaluation of the little data with chronological value, the conclusions do not change much. Proof that all specialists avoided formulating differentiated datings, Petrești A-B and Petrești B respectively. After all, it is not necessary for plastics to undergo transformations in the same manner as other components of material culture, especially since we are located in a very conservative realm. On the other hand, we have only a few morphological or decorative “patterns” that can be corrected on the evolutionary scale.

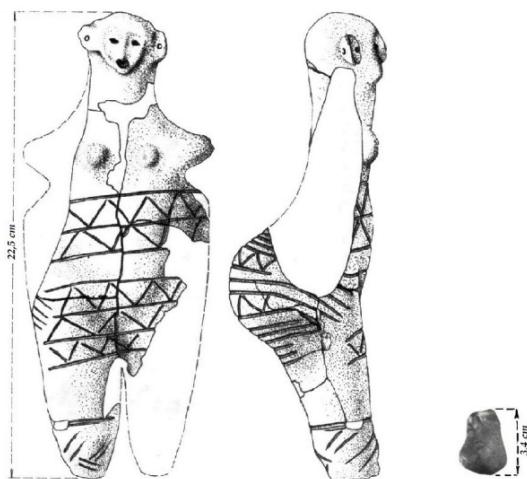


Fig. 10. Maximum differences in the size of the Petrești statuettes

IMPORTS, LEGACIES, CULTURAL INFLUENCES

A discovery reported in 1986 from Bojt-Pör-dumb (Hajdú-Bihar county, Hungary), brought to attention a fragment of an ornate statuette (Fig. 11/2), considered to be of the Vinča type, in an initially undefined environment (Herpály or Tisza),¹⁰³ later placed in the Herpály culture.¹⁰⁴ When the statuette was republished a decade later, attention was drawn to its decoration, specific to Petrești-type plastics,¹⁰⁵ fashioned in the best Transylvanian stylistics. It is the most suggestive piece of Petrești cultural import in a foreign environment.

The fragment of a “conic statuette” was published from the site at Porț-Corău, in the cultural environment of Suplacu de Barcău or part of larger cultures (Zau or Salca-

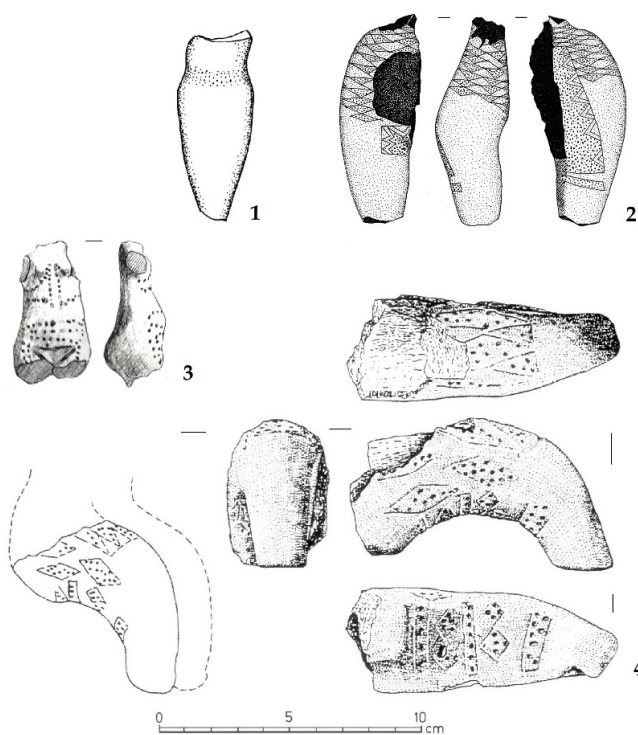


Fig. 11. Petrești anthropomorphic statuettes in neighbouring cultural environments (1-2), at Porț-Corău (1) and Bojt-Pör-domb (2) and statuettes with similar traits from Popești (Gumelnița culture) (3), and from the Karanovo III Drama cultural horizon (4) (after BĂCUEȚ-CRIȘAN 2013 – 1; NAGY 1999 – 2; ANDREESCU 2002 – 3; HANSEN 2007 – 4)

Herpály).¹⁰⁶ We appreciate that the fragment belongs to the leg of a statuette (Fig. 11/1), with the morphology common to Petrești statuettes (type ID4 in our country), which is why we include it among Petrești imports in the Porț site. Its discovery in a level III dwelling at Corău¹⁰⁷ is suited to synchronism with the Petrești evolved phases.

A statuette from the Gumelnița culture, discovered in Popești, by its shape and dotted decoration, considered as unusual¹⁰⁸ (Fig. 11/3), could possibly also bind to the Petrești plastic, being greatly similar, both in shape and way of cleavage, to the statuette from Brănișca (Fig. 16/6).

Over six decades ago, M. Macrea appreciated that the statuettes from Cașolț illustrated links with the Ariușd plastic and especially with the “Carpatho-Dnieper”¹⁰⁹ one. In turn, when beginning his research on the Petrești culture, I. Paul pointed out that, in the field of anthropomorphic plastics, in the settlement from Cașolț, “Vinča-Turdaș” and Cucuteni-Tripolie elements can be noticed.¹¹⁰

A statuette recently found in Petrești-Groapa Galbenă, in a deepened complex (C017) assigned to the Foeni group (superimposed by a Petrești A-B layer) would illustrate “a new canon of modelling and ornamentation within the

¹⁰² PAUL 1969, 69; PAUL 1992, 99-100.
¹⁰³ NEPPER/MÁTHÉ 1986, 37-38, Fig. 1.
¹⁰⁴ TÁLAS 1987, 8.
¹⁰⁵ NAGY 1999, 15, Fig. 1.

¹⁰⁶ BĂCUEȚ-CRIȘAN 2013, 86, Pl. IX/20.
¹⁰⁷ BĂCUEȚ-CRIȘAN 2013, 86.
¹⁰⁸ ANDREESCU 2002, 39, 45, Pl. 27/3. The author who published the artefact notes its special decoration in the context of Gumelnița plastics, being inclined to link it only to the ornamentation of bone statuettes from the same culture (ANDREESCU 2002, 39).
¹⁰⁹ MACREA 1959, 424-425, 429, Fig. 21/1-3, 5-6.
¹¹⁰ PAUL 1961, 117.

Foeni group plastics, which is later found in the repertoire of Petrești statuettes,” probably born, says the author, due to some contacts with Turdaș communities, although it indicated good analogies to the South-East Transylvanian Ariușd environment.¹¹¹ The Petrești A-B pottery from the early Ariușd settlements from Petriceni, Bálványosvár (Bálványos Castle) and Turia,¹¹² certifies the links between the two cultural environments. With regards to the two excerpts published by M. Gligor and considered Ariușd in Foeni or Petrești A environment, placed at Petrești-*Groapa Galbenă*,¹¹³ we have serious doubts as to their provenance. It is certain that the type certified in Petrești, included by us with ID2 code, is no longer found in the Petrești area, being *one of a kind* nor does the decoration, which points us to the artefacts from the intra-Carpathian,¹¹⁴ but also extra-Carpathian, cultural environments as in the Gumelnița B₁ culture, at Vidra.¹¹⁵

It is obvious that the “Precucuteni” statuettes from the Petrești environment raise some problems. We start with the latest discovery, a statuette, almost whole, found in Alba Iulia-*Lumea Nouă*, in a pit with material considered Foeni-type. The author who published it sees it as a probable Precucuteni import in the local Foeni environment, with analogues in Precucuteni I and II and Ariușd.¹¹⁶ Three decades ago, I. Paul noticed a statuette from Cașolț, with spiralled incised decoration, which illustrated either influences or a Precucuteni II or III import.¹¹⁷ But the decor also appears in the Ariușd Cucuteni-like environment,¹¹⁸ Cucuteni¹¹⁹ or in the Stoicani-Aldeni group.¹²⁰ A statuette head from Gorenii, with incised decoration, was also attributed to the Ariușd-Cucuteni culture,¹²¹ although as we shall see, numerous analogies appear in the Lengyel environment. On the other hand, N. Burdo identifies analogies of the head of the Precucuteni II, III - Tripolie A statuettes in the Petrești ones from Cașolț.¹²² The same modelling of the head with a long neck is also found in the Stoicani-Aldeni area¹²³ and in the Horodiștea-Erbiceni-Gordinești culture.¹²⁴

I. Paul attributed the neck of the column-shaped statuettes to southern influences, coming through the Precucuteni branch,¹²⁵ a culture in which we find many

statuettes of this type.¹²⁶ In terms of Petrești A decoration, the same specialist oscillates between the Precucuteni influences and the ones of Vinča tradition, filtered through the Turdaș area, to which he added possible Tisza influences.¹²⁷

The analogies regarding a statuette from Pianu de Jos, which has hands on the abdomen and chest¹²⁸ were rightly searched for in the Gumelnița culture. A similar bust from Gorenii, with a realistically shaped body, and well-shaped breasts, without decoration, was also attributed to the Gumelnița culture,¹²⁹ given that the modelling of statuettes with thin, silhouetted bust, with arms arched downwards, occur frequently in Gumelnița culture;¹³⁰ it is also here that we find statuettes with an elongated neck.¹³¹ Petrești-Gumelnița relations are also supported in terms of pottery. A Petrești painted fragment, the only import discussed so far, is present in the eponymous site, at the early Gumelnița A₂ level.¹³² Gumelnița A₂ fragments, some painted with graphite, are mentioned at Pianu de Jos-*Podei*, in level IIa, with influences continuing here also in the IIB¹³³ level.

The influences of Hamangia culture are hard to find, especially since we are talking about Transylvania.¹³⁴ But we cannot overlook the great number of long, column-shaped neck Petrești statuettes and some similarities with the Hamangia ones.¹³⁵ The influence of Hamangia on Precucuteni plastic, although much clearer, nevertheless did not produce major changes in its canons.¹³⁶ A statuette from Noșlac points to various cultural environments, all of them extra-Carpathian ones (Precucuteni, Gumelnița, Hamangia), starting from the arched position of the arms and the cylindrical, column-shaped neck.¹³⁷

The presence of dotted decoration (various circular impressions) and incised one on the Petrești-type plastic, as it is known from several statuettes (Gorenii – Fig. 15/5-6, 8, Călnic – Fig. 17/11, Cașolț – Fig. 18/8-9, Pianu de Jos – Fig. 19/6, 8, Turdaș – Fig. 17/9, 12, Noșlac – Fig. 17/18-19, Brănișca – Fig. 16/6, Alba Iulia¹³⁸ - Fig. 17/1, „Dionis” – Fig. 20, Bojt – Fig. 11/2) obliges us to some considerations regarding its possible connections. The origin of the decoration is obscure. The dotted ornament,

¹¹¹ GLIGOR 2013, 77-78, 80, Pl. II/6, with analogies at Malnaș-Băi (SZTÁNCSUJ 2015, Pl. CCXIX). A less suggestive analogy, in the same Ariușd environment LÁSZLÓ/SZTÁNCSUJ 2020, Fig. 10/6), and as a form in Cucuteni B (MONAH 1997, Fig. 172/7).

¹¹² SZTÁNCSUJ 2015, 38, 88, 100, 184, 262, 285, Fig. 94. To these, we can add the “Foeni” type material found at Ciucsângiorz (LAZAROVICI/LAZAROVICI 2007, 39, Fig. Va/11).

¹¹³ GLIGOR 2009b, 52-53, Pl. I/1-2 = II/1-2; opinion also shared by SZTÁNCSUJ 2015, 262-263.

¹¹⁴ With regards to the incised decoration of the pubic area, analogies in a statuette of the Suplacu de Barcău type from Port-Corău (BĂCUEȚ-CRIȘAN 2013, 84, Pl. IV/4).

¹¹⁵ VINTILĂ *et alii* 2013, Pl. 3/1. = 6/1.

¹¹⁶ GLIGOR 2017a, 165-167, Pl. X.

¹¹⁷ PAUL 1992, 100, Pl. L/3.

¹¹⁸ SZTÁNCSUJ 2015, Pl. CCXIX/4.

¹¹⁹ MONAH 1997, Fig. 48/1; 50/3; 53/5; 57/2; 61/3; 77/1; 80/2, 4; DIACONU 2020, Fig. 3/2.

¹²⁰ DRAGOMIR 1983, 98, 100, Fig. 48/6, 8; 49/7; 50/6; 51/4-5; 52/3-6.

¹²¹ ZRINYI 1981-1982, 27, Fig. VI/2 = XIII/6.

¹²² BURDO 2011, 362, Fig. 12/3, 6; BURDO 2014, Fig. 3/1.

¹²³ DRAGOMIR 1983, 98, Fig. 51/6-7, 12, 15, 17.

¹²⁴ ALAIBA 2001, 53, Fig. 3/1-7; 4/1-3; DINU 2009, Fig. 7/3, 5.

¹²⁵ PAUL 1992, 100.

¹²⁶ See GARVĂN 2013a, Fig. 49/1; 70/2, 4-5; Pl. 12; GARVĂN 2013b, Pl. 3/1; 5/1.

¹²⁷ PAUL 1992, 100.

¹²⁸ PAUL 1969, Pl. VI/8; PAUL 1992, 101, Pl. LI/3. Analogies invoked at DUMITRESCU 1968, Fig. 87-89. For other analogies in the Gumelnița area, see especially ANDREESCU 2002, Pl. 5/6; 7/2, 7; 11/1; 16/1; 17/2-3; 18/2, 3; 24/2-3; Pl. II/5, 10. In the Balkans, at Margarites, see also ORPHANIDIS/MALAKASIOTI 2011, 83, no. 98.

¹²⁹ ZRINYI 1981-1982, 27.

¹³⁰ ANDREESCU 2002, Pl. 7/1 = Pl. II/1 (Căscioarele).

¹³¹ ANDREESCU 2002, Pl. 8/1, 5; 12/1-2, 5; 22/2, 7.

¹³² DUMITRESCU 1925, Fig. 47; PAUL 1969, 62.

¹³³ PAUL 1969, 62.

¹³⁴ At the level of Turdaș, in the eponymous settlement of Turdaș-*Luncă* (Luke 1997B, 256, Pl. I/3; LUCA 2001a, 132-133; ȘTEFAN 2014, 15, Fig. 15), but also the forgotten materials, reported to come from the settlement at Pianu de Jos-*Podei* (PAUL 1969, 48).

¹³⁵ BOGHIAN 2008, Fig. 5; See, for example, the analogies for two statues from Cașolț, in a Hamangia discovery from Mangalia (PĂSLARU/COLESNIUC 2007, 67, 69, Fig. 12/1).

¹³⁶ BOGHIAN 2008, 31.

¹³⁷ PAUL 1992, 100-101, Pl. LI/2.

¹³⁸ For the statuette published by ILEȘ 2005, a good analogy in the Cucuteni A-B environment, in Iablona (MONAH 1997, Fig. 103/1).

Last but not least, oriented also towards the western space, the analogies with the Lengyel plastics are also worth highlighting. As for the rendering of the head, for type IC3 we have analogues in type F and for type IC6, the analogies are in type J1; also, as for the rendering of the legs, for type ID1 (Petrești A) we have analogies in the type D/b-c, and for ID2 we have parallels in type F, from the classification proposed by C. Fiutak.¹⁶⁸ Also for IC6/2,¹⁶⁹ respectively for the buttocks profile from the type IB3, we have parallels in a Lengyel statuette.¹⁷⁰ These analogies would also require an answer. Leaving aside the modelling of a statuette found at Gothatea (Fig. 13/5), about which we insisted that it may be in the Lengyel fashion, perhaps the most interesting is the analogy of some statuettes found in the Lengyel site at Sormás-Török, in the Petrești plastics. The manner in which the features of the statuette from Păuca are rendered, refer to Lengyel portraiture achievements.¹⁷¹ One resembles the Păuca statuette through its shape. The chronology of the two, the latter Petrești A, leaves room, theoretically, for a Lengyel contribution to the genesis of the oldest types of Petrești statuettes. At the same time, the decoration on the Sormás-Török statuettes (apron)¹⁷², reminds one of the representations of some clothing articles on the statuettes from Gorení (Fig. 15/1-2, 5), both from Petrești Phase A and later dated (Fig. 15/8). Also, the decoration of an “apron” from a Lengyel statuette from Szombately¹⁷³ is similar to one from Gorení (late Petrești). The dotted decoration covering the body of the statuette from Bánovce nad Bebravou, down to the knee, and considered unusual for the Lengyel culture, like a specimen from Slatinky¹⁷⁴ also has good analogies in the Petrești culture.

DEPICTIONS AND THE RECONSTRUCTION OF CLOTHING

When Iuliu Paul referred to the decoration of the Petrești anthropomorphic statuettes, he said they were either renderings of the tattoo or pieces of clothing, which being scarce, was possibly ritual. In terms of clothing, very scarce, the most obvious piece was the apron/“cătrînța”, that covered the front and back parts.¹⁷⁵ We tried, in turn, to group the decor of the statuettes and to identify potential clues related to clothing (Fig. 22).

Type A. The apron (for chastity/pudicity). The most obvious piece of clothing in the case of the unique statuette “Dionis” is the *quadrangularly-shaped, pudic apron* (Fig. 20). This article of clothing (Fig. 22 / B) appears most frequently on Gorení plastic (Fig. 15/2, 4-6, 8), where we see it on no less than five statuettes. Two of the artefacts can be dated in

¹⁶⁸ FIUTAK 2021, Fig. 6, 11.

¹⁶⁹ FIUTAK 2021, Pl. 35/0361.

¹⁷⁰ FIUTAK 2021, Pl. 11/0514.

¹⁷¹ FIUTAK 2021, Pl. 98/0600, 0291; 101/0967.

¹⁷² BARNA 2004, Fig. 8; BARNA/TÓTH 2007, Fig. 2/2; BARNA 2007, 371, Pl. 6/18; FIUTAK 2021, 426, Pl. 26/1524. Other Lengyel statuettes with apron, at FIUTAK 2021, Pl. 44/0851, 1774; 69/0152; 70/1517, 1786; 71/1527, 1793, 0508, 1794, 1798; 72/0509, 1790, 1795, 1797, 1241; 112/1792; 113/1791.

¹⁷³ FIUTAK 2021, Pl. 419, Pl. 67/1783.

¹⁷⁴ BŘEZINOVÁ/CHEBEN 1994, 15, Fig. 5; 21/9; FIUTAK 2021, 106, 115-116, 367-368, Pl. 74/0304; 127/0314.

¹⁷⁵ PAUL 1969, 69; PAUL 1992, 100, 156, footnote 3.

the Petrești A phase,¹⁷⁶ and three others, one with a spindly leg and two that fall in the sitting female type, dating from a later phase (Petrești A-B or B).¹⁷⁷ The same quadrangular apron can be observed in the case of one of the statuettes from Brănișca¹⁷⁸ (Fig. 16/6), but also on statuettes from Pianu de Jos (Fig. 19/6, 8) or Turdaș (Fig. 17/9). A. Zrinyi spoke, in one case, about the existence of a “*zadia*” (fabric worn in the female traditional popular costume on both sides of the body, decorated with coloured strips alternating between them), with a cord on the hip.¹⁷⁹ Such clothing, illustrated by the apron and the “*cătrînța*,” was rendered quite realistically on the Petrești statuette from Bojt (Hungary) (Fig. 11/2), but worn longer at the back. Similar, long pieces of clothing also appear on statuettes from the Lengyel culture from the Sormás-Török site, with clothing proposals being presented¹⁸⁰ (Fig. 24/4-5). Statuettes with representations of the quadrangular Apron are also known in other contemporary cultures, one of the best known being the “Venus of Falkenstein”, belonging to the Lengyel culture¹⁸¹ (Fig. 24/3), or in Tripolie CI, at Lomachyntsi-Vyshneva¹⁸² (Fig. 24/2), in both cases with painted decoration. For comparison, in the Cucuteni environment, the fashion was different from phase A, with three types of aprons distinguishable, among which the triangular ones are the most common, along with the trapezoidal and semicircular ones.¹⁸³

Type B. “Stocking.” We can hardly define a type of decoration present on the thighs of some statuettes found in Gorení (Fig. 15/8), Pianu de Jos (Fig. 19/6) and Bojt (Fig. 11/2), then the illustration of a piece of clothing similar to a stocking, no matter how avant-garde it would seem to us today. The finds appear to be exclusively late Petrești.

Type C. The corset. A special type of clothing is suggested by the decoration of a statue from Brănișca, forming a piece of clothing that covered the body *ronde-bosse* like a *corset*, rendered by frequent impressions in the Shape of brackets rendered with the fingernail, oriented vertically. Above it appears a quadrangular apron (Fig. 16/6). A similar corset is suggested on the second statuette from Brănișca, but it is visible only on the back of the piece (Fig. 16/5) and probably on statuettes from Cașolț (Fig. 18/8), Călnic (Fig. 17/11) and on a statuette from Alba Iulia (Fig. 14/4).

Type D. Girdle with rhombic decoration. Four statuettes, respectively “Dionis” (Fig. 23/1), both pieces from Noșlac (Fig. 23/2-3), as well as a statuette in a sitting position from Gorení (Fig. 23/4) have represented in the middle area rows of chained and superimposed rhombuses, filled with small dots. Most likely we can suspect that they illustrate some girdles with a specific shape or decoration, in which the rhombus plays the essential role, probably other than the role held by the small, chained rhombuses represented on the hips and thighs of other statuettes (Fig.

¹⁷⁶ ZRINYI 1981-1982, 19, Pl. V/1 = XIV/3; V/4 = XIV/1.

¹⁷⁷ ZRINYI 1981-1982, 19, Pl. VI/1 = XIV/2; VI/3 = XIV/4; VI/4 = XIII/7.

¹⁷⁸ TINCU/MARC 2008, 56, Pl. 1, 3.

¹⁷⁹ ZRINYI 1981-1982, 20, Pl. VI/1 = XIV/2.

¹⁸⁰ BARNA 2004, Fig. 4/2 = 5/2; 6/2, 4 = 7/2, 4; 8 = 9/1-2; 10/2 = 11/2; BARNA/TÓTH 2007, 55-56, Fig. 2/1-2; 4/2-3; 5.

¹⁸¹ HANSEN 2011, Fig. 16; FIUTAK 2021, Pl. 37/0350.

¹⁸² BURDO 2014, Fig. 17/13.

¹⁸³ MELNICIUC/KOVÁCS 2019, 175-188, Fig. 1-4, 7-14.

15/8; 17/9; 18/9; 19/8). We cannot fail to join a photo with a traditional leather girdle worn today in Romania (Fig. 23/6), a possible reconstruction of a related piece from prehistory.

On the other hand, we also consider the possible wearing of some clothing pieces, especially that rhomboid plates made of burnt clay, sometimes also of sandstone, appear in some cultures contemporary to the Petrești one. An example is represented by the ones specific for the Stoicani-Aldeni group,¹⁸⁴ where specimens decorated with a central circle or with several holes (Fig. 23/7), considered as ritual pendants (some being found in a cultic context)¹⁸⁵ and even depicted on the neck of anthropomorphic statuettes¹⁸⁶ or birds.¹⁸⁷ Others, fewer in number are also found in the Gumelnița culture area, on both banks of the Danube.¹⁸⁸ Due to their rather large dimensions (approx. 10 cm), they could also be pinned on clothes, the perforations on several pieces are proof, as they were not necessary for a simple pendant. Rhombic representations on the abdomen and on the back of the body on some statuettes from Igești-Scândureni, Cucuteni, Tăcuta, Drăgușeni etc.¹⁸⁹ (Fig. 23/5), illustrate a similar fashion found not only in the Petrești area but also in the Cucuteni culture, where their wearing was linked to a fertility cult.¹⁹⁰ M. Merlini believes that the rhombus with a central point or in the four corners alludes to the vulva, one of the oldest statuettes with a rhombus on the abdomen being found at Priština, in the Starčevo culture.¹⁹¹ A similar opinion was supported by M. Gimbutas, who considered that the Rhombus generally appeared on the womb of the pregnant Goddess and observed the presence of the motif on a Petrești ceramic support, considered to be a ritual one, from Pianu de Jos.¹⁹² However, the spiritual values of the Rhombus, as associated with the abdomen, have always been emphasized.¹⁹³

Type E. It includes a series of hard-to-define representations. In the case of the decoration of the Păuca statuette (Fig. 14/2), we have a possible example in *deux pieces* (skirt and corset?) made of strips of materials woven on horizontal lines, some filled with zigzag decorations. For the latter, we note the analogy with a statuette Stoicani-Aldeni II, from Igești¹⁹⁴ and on the girdle of a Lengyel statuette.¹⁹⁵ A large zigzag decoration, found on a Petrești statuette from Alba Iulia (Fig. 17/1) perpetuates a decorative line

¹⁸⁴ Petrești influences on some aspects concerning the Stoicani-Aldeni material culture have already been emphasized (DRAGOMIR 1983, 78).

¹⁸⁵ DRAGOMIR 1983, 29, 93, 99, 104, 109, Fig. 56/11, 14-15; 57/1-3; see also URSULESCU *et alii* 2001-2002, 62, Fig. 5.

¹⁸⁶ DRAGOMIR 1983, 99, Fig. 51/12-15; PANDREA 2001, 107, Fig. 4/4-8.

¹⁸⁷ DRAGOMIR 1983, 102, Fig. 55/9; PANDREA 2001, Fig. 4/3; COMȘA 2002, 99, 102, Fig. 5/1.

¹⁸⁸ PANDREA 2001, 105-106, Fig. 1-3.

¹⁸⁹ MONAH 1997, 81, Fig. 61/1; 63/2, 4; 74/3; 81/2; 83/1; 91/1, 7; 93/4-5; MARINESCU-BÎLCU/BOLOMEY 2000, 133-134, Fig. 160/2-3; 162/1-2; 164/2; 167/1-3, 5; 168/1, 6; CĂRPUȘ 2011, 184, 186, 190, Fig. 2-3; DIACONESCU M. 2016, Fig. 1/1-5; 6/1.

¹⁹⁰ MONAH 1997, 81; PANDREA 2001, 107, Fig. 4/1-2.

¹⁹¹ MERLINI 2006, 29-37, Fig. 4, 12, 17-39.

¹⁹² GIMBUTAS 1989, 145, Fig. 223 (support from Pianu de Jos), Fig. 224 (Cucuteni statuettes).

¹⁹³ NICULESCU 2011, 29, 42, 45.

¹⁹⁴ DRAGOMIR 1983, 49, Fig. 49/6. I. Paul identifies the first analogy for the statuette from Păuca in the Stoicani-Aldeni from Drăgănești-Tecuci plastics type (COMȘA 1963, Fig. VI).

¹⁹⁵ FIUTAK 2021, Fig. 7 (type E2).

but does not help us in reconstructing something concrete. Finally, the complex decoration incised on the back of the steatopygia statuette from Gorenii (Fig. 15/2) may suggest, as a possible hypothesis, a waistcoat (?).

The representation of footwear is vaguely illustrated by the decoration of the large statuette from Păuca (Fig. 14/2), suggesting the use of strips of wrapped fabric (foot wraps “obiele”?) and possibly on the leg of a statuette from Pianu de Jos (Fig. 12/7). It is interesting that we do not have illustrations for wearing trousers, as in the Suplacu de Barcău type plastics, contemporary with the Petrești one, where we find representations of trousers that stop in the area of the knees,¹⁹⁶ with a good analogy also in Halmeu-Vamă site.¹⁹⁷

CONCLUSIONS

The anthropomorphic plastic of the Petrești culture is distinguished in the Eneolithic context through some specific features, not yet included in a unified analysis, along with the “Foeni” type discoveries defined in the last decades. At the current level of knowledge, one finds, on the one hand, a certain homogeneity, and on the other hand, a variety of types, which are constituted in original modellings, predominant during the final phase. The onset of plastic manifestations is dominated by inherited statuettes: small statuettes with lateral arms, modelled with a striking unity and “Thessalian” statuettes, with movable heads, which mark on the one hand the moment of the onset of the Petrești plastics, on the other hand also the elements that will be discarded very soon. We state this since after its intra-Carpathian area is outlined, the Petrești world will create itself a new identity, which will be reflected in the anthropomorphic and zoomorphic plastic, the specific canons being born from the Petrești A phase, by gradually renouncing those from the Vinča heritage. There is no shortage of statuettes that present obvious external influences (Precucuteni, Gumelnița), but we can not say that we can speak of cultural imports, such as those from the north-western area, with the Herpály and Suplacu de Barcău environments, along the line that was probably the most active and least researched one, pertaining to the relations between the Petrești communities.

Starting from the conservation status, we find the fragmentation of the vast majority of specimens, exceptions being common to small specimens both from the first phase (Alba Iulia, Pianu de Jos, Gothatea) and from the late stages (Răchita, Cașolt). This shortcoming has also taken its toll on attempts to specify the sex/gender of the representation. It becomes obvious that the overwhelming majority of anthropomorphic plastics are female.

We also highlight here some major inconveniences of the research. The first is represented by the lack of certain contexts for the statuettes from the late stages (A-B and B) and, even where they exist, they are insufficient to provide more than relative dating. Thus, the follow-up of the evolution of Petrești plastics, as a whole, reflects a disproportionate stage, which can only be overcome by new research. This shortcoming also contributes to the disputes around the

¹⁹⁶ BĂCUEȚ-CRIȘAN 2013,

¹⁹⁷ VIRAG 2015, 49, Fig. 131/4 = 136/1.

definition of the early phase of the culture which, we believe, remains a matter of terminology more than of content. This is why we chose to include in the Petrești A phase, what I. Paul defined as such, along with the finds considered “Foeni” type. On the other hand, the impossibility of firmly differentiating in most cases the discoveries in the evolved phases, Petrești A-B, respectively Petrești B, reflects another challenge, which is why the specialists were satisfied to note that there is a plastic in the early phase and its evolution in the evolved phases. The joining of the very early plastics allowed the understanding of some essential aspects related not only to the origin and evolution of Petrești plastics but even to the communities that created them. The evolution appears obvious, if we refer to the plastic from the late phase, Petrești B, with a suppleness of the forms and their rendering according to certain canons, but realistic, in parallel with an appetite towards the decoration of the artefacts. As a general finding, we note, regarding the decoration, the lack of representation of adornments, so specific to the statuettes of other Eneolithic cultures. Instead, we point out that when the decor exists, it almost invariably illustrates elements of clothing specific to the period. In the last two phases, without us being able to do a finer separation, a preference is observed for incised and impressed decor, which mainly covers the hips and thighs.

Therefore, we see ourselves in the same impossibility of providing those “fingerprints” specific to each phase in the Petrești evolution. However, we can afford some observations that need to be verified in the future.

1. The earliest anthropomorphic plastic is dominated by the canons specific to the Vinča culture, the presence of statuettes with movable heads (“Thessalian”) and of small statuettes with lateral arms being specific to the levels currently defined as belonging to the Foeni type. It is at this time that Western elements, possibly inherited from the Lengyel environment, still appear. The Turdaș component is difficult to specify, the artefacts to be compared being few in number.
2. In terms of decoration, the predominance of incised motifs made with an instrument having a wider tip, is noted. In the late stages, probably especially in Petrești B, the decoration is finely incised, carefully, with the help of a very sharp instrument. The dotted decoration, considered to be specific to the Petrești B phase¹⁹⁸ appears we consider, from the early stage, Petrești A, associated with motifs also catalogued as late, such as the dotted rhombuses (Goreni). At Moșnița Veche, circular impressions appear on the plastic attributed to the Foeni group (Fig. 12/11). That does not rule out a preference for these techniques and motifs in phases A-B and B. The decoration consisting of vertically oriented brackets on the statuettes from Brănișca (Fig. 16/5-6) we will have to consider as specific to the Petrești A phase; in fact, we will not find it later in this culture in this form,¹⁹⁹ instead, it

appears in an identical manner on the surface of a miniature clay axe in the “Foeni” site from Gothatea,²⁰⁰ not far from Brănișca, confirming the chronological position of the plastic from Brănișca.

3. The morphology of the statuettes follows different canons, the variety being greater than that expressed up to date. It comes from the cultural heritage, from the impulses received from outside and from the natural evolution in the few centuries of existence, most likely in close relationship with the specific cultural needs, over the course of the year.
4. One of the types now clearly attested in the Petrești environment is that of statuettes with arms in praying. “Dionis” expresses this new type in the clearest possible manner, in this case we cannot fail to notice the image of a “man-bear.” We will not, however, develop this observation further, as it is subject, like many others, to interpretation. Next to “Dionis,” probably belonging to the Petrești Phase A-B, we also added the statuettes from Alba Iulia (Fig. 12/9), Pianu de Jos (Fig. 12/10) and Turdaș (Fig. 17/12). E. Comșa brought to attention this orant pose for the transition phase from Boian culture to Gumelnița, through an artefact, also male, discovered in Ipotești,²⁰¹ a good analogy for “Dionis.” From the same phase of the Gumelnița culture we recall the female specimen found in Radovanu, also in orant.²⁰² The orant is present closest in south-east Transylvania, with a modelling similar to the Petrești one, in the Ariușd environment, at Feldioara²⁰³ or in the eponymous site (Ariușd-*Tyisk-hegy*).²⁰⁴ For more distant analogues we have the plastics of the Stoicani-Aldeni group.²⁰⁵ Specific to some worshipers in orant stances, it must also have had in the Neolithic and Eneolithic the function of imploring a deity,²⁰⁶ the position being, at the end of the Eneolithic, the defining one for the anthropomorphic statuettes from the Coțofeni culture.²⁰⁷ Almost two decades ago we noticed the legacy of the local fund in the Coțofeni plastic, through the late Turdaș statuette from Orăștie-*Dealul Pemilor*.²⁰⁸ It is along this possible pathway that we can locate today the statuette “Dionis,” which, also masculine, finds the closest analogy regarding its lower part (rendering of the body, legs) in the above-mentioned artefact from Orăștie.²⁰⁹

As the indication of genital areas is not explicit, through specific symbols, gender attributions are sometimes

2016, 125-126, Fig. 9/6; MELNICIUC/KOVÁCS 2019, 183, Fig. 12/5).

²⁰⁰ BORONEANȚ/TODERAȘ 2018, 15-16, Fig. 8/1 = 10/3; 15-16.

²⁰¹ COMȘA 1996, 194, Fig. 6.

²⁰² COMȘA 1996, 194, Fig. 5; for other discoveries and discussions for Gumelnița-Karanovo VI, see VOINEA 2002, 112-115, Pl. IV.

²⁰³ COMȘA 1973, 49, Fig. 4.

²⁰⁴ SZTÁNCUSJ 2015, 237, Pl. CCXVII/1-2; CCXVIII/2.

²⁰⁵ DRAGOMIR 1983, 98, Fig. 49/8; 51/9, 13; 54/1, 3.

²⁰⁶ COMȘA 1996, 197; CHIRICA *et alii* 2010; CHIRICA *et alii* 2020.

²⁰⁷ POPA 2004, 131, Pl. V.

²⁰⁸ POPA 2004, 132.

²⁰⁹ LUCA 1994, 363-365, Fig. 1; LUCA 1997a, 65, Fig. XV/1; HANSEN 2007, Pl. 277 = 279/11.

¹⁹⁸ PAUL 1992, 100.

¹⁹⁹ A perfect analogy for this type of representation, also on a statuette, appears in Vorniceni, in the Cucuteni A-B environment, depicting the apron of a female character. The decoration was made using the nail (DIACONESCU

risky. Clearly, the male anthropomorphic statuettes,²¹⁰ also documented in the Petrești plastic, are attracting attention at the level of the European Eneolithic. The topic was the subject of some studies signed by Iuliu Paul. The scholar concluded that these statuettes (here he included an artefact from Noșlac and another from Pianu de Jos)²¹¹ appear in the last two Petrești phases (A-B and B), indicating the role of an acolyte of the “mother-woman” that it receives more and more often, in parallel with the appearance of horned representations and, implicitly, the birth of a concept regarding the “virile force of creation”.²¹² Some specimens considered to be male²¹³ need to be reconsidered. The lack of breasts does not always indicate, implicitly, a male representation. As stated in the case of one of the statuettes of Bernadea, the presence of pronounced buttocks was decisive in cataloguing it as a female representation.²¹⁴ At the moment, “Dionis” and the two statuettes included here by I. Paul remain with certitude. The very small percentage of male statuettes in the area of some Gumelnița cultures has already been highlighted: less than 3% in Cucuteni culture and 1% for Gumelnița,²¹⁵ the percentage in the Petrești area may be slightly above these values (4-5%).

For all phases, we note that the hands do not benefit from details. The thorax, with some exceptions, specific to phase A, is poorly developed, and when represented, the breasts are always small in size, applied like small grains of lentils. Also, realistic portrayals and representations of human figures are exceptions. We can mention here the statuette head from Tărtăria, which has finely rendered facial features, conserving the remains of the hairstyle,²¹⁶ reminiscent of the realistic plastic representations of the Tomashovka group (Ukraine), where we also meet human heads with perforations in the ear area.²¹⁷ Perforations are rare in the Petrești plastic, but we find them in Păuca (Fig. 14/2), Alba Iulia (Fig. 14/3) and in Goreni (Fig. 15/1), for ornamental purposes, indicating the ears, or a practical one, for wearing earrings.²¹⁸ A general finding is also that in Petrești plastic there was no customary marking of the sex or of the adornments; the only details are those related to clothing. Iuliu Paul’s observation that none of the statuettes was painted²¹⁹ was also confirmed in later discoveries, with the side comment that in some cases we can speak of a monochrome.

Special problems arise due to the two recently published anthropomorphic representations from a large

²¹⁰ A study written two decades ago regarding the earliest male statuettes, including the Romanian Eneolithic, does not include the Petrești culture (see URSULESCU 2000-2001).

²¹¹ PAUL 1992, 101, Pl. LII/2-3.

²¹² PAUL 1992, 101.

²¹³ BERCIU/BERCIU 1949, 16; PAUL 1995, Pl. IV/7; GLIGOR 2003, 52; ILEȘ 2005, 31.

²¹⁴ TINCU/MARC 2008, 57, Pl. 2, 4.

²¹⁵ MONAH 1997, 208; ANDREESCU 2002, 89; PALINCAȘ 2008, 161. However, the nuances indicate an increase in the number of male representations in some settlements: in Dumești, out of 12 copies, six are male, and in Scânteia, out of 75 statuettes, 10 were male (ALAIȚA 2001, 52).

²¹⁶ LUCA 2016, 202, Fig. 155/6.

²¹⁷ BURDO 2014, 327-328, Fig. 23.

²¹⁸ For such a possibility, for statuettes from other Neolithic cultures, see BĂCUEȚ-CRIȘAN/BOBÎNĂ 2020, 80-81, Fig. II/3-4.

²¹⁹ PAUL 1992, 100.

Petrești pit at Tărtăria. At least in the case of the column-shaped artefact with the body bent from the middle to the front at an angle of 45° and the head with the triangular mask, having the body painted monochrome in red²²⁰ called “the Goddess with the Snake,” we have serious doubts. The Vinča heritage in the Petrești plastic has been avoided from the discussions of the last decades. The publication of this statuette, however, brings it back to the present, in a false manner, by using an “obviously Vinča”²²¹ tradition. However, our reservations concerning the context of the two statuettes are well grounded, given the overlapping of complexes (with the inevitable mixture of materials) and the analogy for the piece mentioned in finds dated Vinča B1, even from the same site, published by I. Paul.²²²

“Janus” from Tărtăria²²³, the second piece, is also not satisfactorily convincing about its dating alongside Petrești materials.²²⁴ A difficult-to-explain situation is that of a statuette published long ago by I. Paul, from Pianu de Jos-Podei and attributed to the Turdaș culture,²²⁵ very recently illustrated and considered to belong to the Petrești type, but included in an album about the site from Ocna Sibiului-Fața Vacilor (!).²²⁶ Another statuette, which we do not consider Petrești originates from Călnic-În Vii but S. A. Luca included it among the Petrești ones.²²⁷ We did not include in this discussion other anthropomorphized objects, made from other raw materials: sandstone (Păuca, Petrești A)²²⁸ and bone (Pianu de Jos).²²⁹ We do not think that other suggestions for possible anthropomorphic representations of painted ceramics, can be taken into account.²³⁰ Also, we did not discuss the monumental plastic, as mentioned from the Turdaș site, where a Petrești ritual pit was investigated, in the inventory of which, along with several grinders, was discovered a hammer-wrought stone head, attributed to a representation of divinity with human attributes;²³¹ a possible sanctuary completes the sphere of places of worship from Turdaș, the construction having a plastic frieze made of clay, decorated with bucrania and circles in relief.²³² Also, the fragment of a human mask is known from the Rupea Petrești A settlement.²³³

The gestures and semantics transmitted by the Petrești plastic are among the few non-verbal messages transmitted from this period. The position of the head, hands or body is transformed into interpretive gestures

²²⁰ LUCA/MĂRCUȚI 2018, 177, drawing 86; LUCA 2018b, 33.

²²¹ LUCA 2016, 185, Fig. 142/2; LUCA/MĂRCUȚI 2018, 177.

²²² PAUL 2011, Pl. X/1. A similar criticism, but regarding some Turdaș “legacies” in the Petrești sites, starting from the overlapping of some Turdaș and Petrești habitations, see at DIACONESCU 2014, 76; DIACONESCU 2016, 184.

²²³ LUCA 2018b, 36-39, Fig. 5-8, photo 9-12.

²²⁴ However, we signal an analogy at the Vinča level in Bulgaria, both in terms of shape and the signs on it, in the Kuril-Kremenitsa site (VAYCOV 1984, 37, Fig. 15/4).

²²⁵ PAUL 1969, 42, Pl. II / 3, the artefact being found in the lower tier (I) of the settlement.

²²⁶ LUCA *et alii* 2022b, 188, foto 180.

²²⁷ LUCA *et alii* 2022b, 75, foto 67.

²²⁸ PAUL 1992, 98-99, Pl. L/4.

²²⁹ LUCA *et alii* 2022a, 138, foto 130.

²³⁰ See LUCA/ALDEA 2019, 104, 124, drawing 50, Fig. XVII (Tărtăria).

²³¹ LUCA 1997a, 37-42, Fig. 1; LUCA 2001a, 88-91, Fig. 6.

²³² LUCA 2018a, 27, 29-31, Fig. 47; HANSEN 2007, Pl. 280.

²³³ LAZAROVICI *et alii* 2020, 574, Fig. 6/a1.

of a certain value. The existence of plastic representations that although we do not know them to belong to major themes connected with ancient religions, illustrate classical stances, such as the orant, which indicate a complexity of the spiritual world developed by the Petrești culture communities from Transylvania, which naturally brings it closer to the spirituality of the neighbouring populations, much better known, Precucuteni²³⁴ and Cucuteni, but with elements directly noticeable from the inherited fund (Vinča). Viewed in this complex evolutionary line (which some would call not Petrești, but Foeni-Petrești), we observe a natural development, which specialists recognize in other sequences of material and spiritual culture.

ACKNOWLEDGEMENTS

We thank our colleague Ioan Alexandru Bărbat for discussions and Cosmin Mihail Coatu who has translated into English this paper.

THE REPERTOIRE OF ANTHROPOMORPHIC STATUETTES OF THE PETREȘTI CULTURE²³⁵

0. Place unknown. **1a.** Petrești settlement; **2b.** Unknown (Mihai Blăjan collection, The National Museum of the Union Alba Iulia); **2c.** An anthropomorphic statuette; **2d.** Unpublished.

1. ALBA IULIA-Lumea Nouă (Alba County). **1a.** Petrești settlement; **1b.** The culture layer? (digging D. Berciu, I. Berciu, 1944-1945); **1c.** An anthropomorphic statuette. **1d.** BERCIU/BERCIU 1949, 16, fig. 12/7; **2a.** Petrești settlement B (Pavel property); **2b.** The culture layer (digging I. Paul, M. Gligor, C. Florescu, M. Breazu, T. Borșan, C. Șuteu, G. Rustoiu, 2003); **2c.** An anthropomorphic statuette; **2d.** GLIGOR 2003, 51-52, 55, fig. 1; PAUL *et alii* 2004, 28; ILEȘ 2005, 31; GLIGOR 2009a, 115-116, pl. CLI/5a-5c; **3a.** Petrești settlement; **3b.** Periegesis (2002); **3c.** An anthropomorphic statuette; **3d.** ILEȘ 2005, 31-32, pl. 1; **4a.** Pit (S 1/1014, Cx 01); **4b.** Preventive research (digging M. Gligor, 2014); **4c.** An anthropomorphic statuette; **4d.** GLIGOR 2017a, 165-167, pl. X (attribution to the Foeni group); **5a.** Dwelling 1, 2006; **5b.** Preventive research (digging M. Gligor, 2006); **5c.** Statuette with the mobile head; **5d.** GLIGOR 2009a, 49, 111, pl. CLII/7; GLIGOR 2013, 74, 75, pl. II/1 (attribution to the Foeni group); **6a.** *Passim*; **6b.** Preventive research (digging M. Gligor, 2006); **6c.** Anthropomorphic statuette in a orant position; **6d.** GLIGOR 2009a, pl. CLII/8; GLIGOR 2013, 76, 110, pl. II/4; **7a.** The culture layer; **7b.** Preventive research (digging M. Gligor, 2006), **7c.** Statuette with the mobile head; **7d.** GLIGOR 2009a, 50, 111, pl. CLI/3; GLIGOR 2013, 74-75, pl. II/2 (attribution to the Foeni group); **8a.** The culture layer; **8b.** Preventive research (digging M. Gligor, 2006); **8c.** Statuette head; **8d.** GLIGOR 2009a, 110-111, pl. CLII/9; GLIGOR 2013, 76-77, pl. II/5 (attribution to the

Foeni group); **9a.** The culture layer; **9b.** Preventive research (digging M. Gligor, 2015); **9c.** Female statuette; **9d.** GLIGOR 2017b, 143-144, fig. 1 (attribution to the Foeni group).

2. BERNADEA-Dâmbău (village, Bahnea commune, Mureș county). **1a.** Petrești A settlement; **1b.** The culture layer? (digging N. Vlăsa, I. Glodariu, 1966-1969, 1972); **1c.** Two anthropomorphic statuettes. **1d.** Unpublished; **2a.** Petrești A settlement; **2b.** The culture layer, secondary position (digging A. Ursuțiu, 1995); **2c.** An anthropomorphic statuette; **2d.** URSUȚIU 1996, 10; URSUȚIU 2000, 25-26, pl. I/1a-1c.

3. BRĂNIȘCA-Pe Hotar (jud. Hunedoara). **1a.** Petrești A settlement; **1b.** Surface research; **1c.** Two anthropomorphic statuettes. **1d.** TINCU/MARC 2008, 55-59, pl. 1-4.

4. CAȘOLȚ-Poiana în Pisc (village, Roșia commune, Sibiu county). **1a.** Petrești A-B settlement; **1b.** The culture layer (digging M. Macrea, 1955; I. Paul, 1957-1958); **1c.** Ten anthropomorphic statuettes; **1d.** MACREA 1959, 424-425, 429, fig. 21/1-3, 5-6; PAUL 1961, 116, fig. 11/1-4; PAUL 1969, 65, 69-70, pl. X/1a-4a; PAUL 1980, 23, 25, pl. II/4a-5c; III/4a-4b; IV/1a-2b; PAUL 1981, 228, fig. 19/2; PAUL 1992, 99-100, pl. L/3, 6; LI/4-6, 8-9; COMȘA 1995, 35, fig. 31/2; PAUL 1995, 154, pl. II/4-5; III/4; IV/1-2.

5. CÂLNIC-În Vii (Alba county). **1a.** Petrești B settlement; **1b.** The culture layer (digging I. Paul); **1c.** An anthropomorphic statuette; **1d.** PAUL 1969, pl. X/5a-5b; PAUL 1980, 24, pl. II/6a-6b; PAUL 1992, 100, pl. LI/7; PAUL 1995, 154, pl. II/6.

6. DAIA ROMÂNĂ-Părăuș (jud. Alba). **1a.** Petrești A settlement; **1b.** The culture layer, first level Petrești (II 1) (digging I. Paul); **1c.** An anthropomorphic statuette; **1d.** PAUL 1980, 22; PAUL 1992, 98, pl. L/2; PAUL 1995, 154.

7. GORENI-Tormaș (village, Batoș commune, Mureș county). **1a.** Petrești A, A-B, B settlement; **1b.** The culture layer (digging A. Zrinyi, 1967); **1c.** Ten anthropomorphic statuettes; **1d.** PAUL 1980, 24, pl. I/3-4; II/1; IV/3-4; ZRINYI 1981-1982, 18-21, pl. V/1 = XIV/3; V/2 = XIII/8; V/3 = XIII/9; V/4 = XIV/1; VI/1 = XIV/2; VI/2 = XIII/6; VI/3 = XIV/4; VI/4 = XIII/7; PAUL 1992, 100, notele 5, 12, pl. LIII/1-6; PAUL 1995, 149, pl. I/3-4; II/1; IV/3-4; LAZAROVICI/LAZAROVICI 2016, 56; **2a.** Petrești settlement; **2a.** Field research (M. M. Câmpean); **2c.** Anthropomorphic statuettes; **2d.** PETICĂ 1977, 453, fig. LXVII/5.

8. GOTHATEA (village, Ilia commune, Hunedoara county). **1a.** Petrești A settlement; **1b.** Dwellings (Cx 265, 461, 555); **1c.** Three anthropomorphic statuettes; **1d.** BORONEANȚ/TODERAȘ 2018, p. 7-12, 15, fig. 3/1, 3; 5/2 (attribution to the Foeni group).

9. LOPADEA VECHE-Râpa Albă (village, Mirăslău commune, Alba county). **1a.** Petrești settlement; **1b.** Field research (V. Lazăr, 1968); **1c.** Statuette in a sitting position; **1d.** LAZĂR 1977, 620, pl. V/40 (attribution Coțofeni culture).

10. MIHALȚ-Mățicuța (Alba county). **1a.** Petrești A-B settlement; **1b.** The culture layer (digging I. Paul); **1c.** An anthropomorphic statuette; **1d.** PAUL 1992, pl. LI/10.

11. MINTIA (village, Vețel commune, Hunedoara county). **1a.** Petrești settlement, Ib level; **1b.** Digging (Fl. Drașovean,

²³⁴ BOGHIAN 2008.

²³⁵ The present repertoire includes a number of 75 statuettes, double the number of the last repertoires, to which are added some early plastic elements (for example, statuettes with a with the mobil head which may belong to the same culture.

S. A. Luca, 1987-1988); **1c.** An anthropomorphic statuette; **1d.** DRAȘOVEAN/LUCA 1990, 10, 16, fig. 2/10.

12. MOȘNIȚA VECHE-Dealul Sălaș (Timiș county). **1a.** Petrești settlement; **1b.** Preventive research (2010-2015); **1c.** Three anthropomorphic statuettes; **1d.** FLOCA *et alii* 2016, 69 (photo); **2a.** The culture layer; **2b.** Digging (O.-C. Rogozea, Al. Hegyi, S. Berteau, D. Gal, 2017); **2c.** An anthropomorphic statuette; **2d.** ROGOZEA *et alii* 2018, 199 (attribution to the Petrești A/Foeni).

13. NOȘLAC-Pe Șes (Alba county). **1a.** Petrești A-B settlement; **1b.** The culture layer (digging M. Rusu, 1962-1963); **1c.** An anthropomorphic statuette; **1d.** PAUL 1980, 24-25, pl. IV/6a; PAUL 1981, fig. 19/6; PAUL 1992, 100, pl. LI/2; COMȘA 1995, 35, fig. 31/4.

14. NOȘLAC-Pârâul Șomoghia (Alba county). **1a.** Petrești A-B settlement; **1b.** *Passim*; **2c.** An anthropomorphic statuette; **2d.** PAUL 1980, 24-25, pl. IV/7a; PAUL 1995, 154-155, pl. IV/7.

15. OARDA DE JOS (Alba Iulia, Alba county). **1a.** Petrești A-B settlement; **1b.** Field research (G. T. Rustoiu, 1999); **1c.** A foot of a statuette; **1d.** RUSTOIU 2001, 57, pl. II/5.

16. OCNA SIBIULUI-Fața Vacilor (Sibiu county). **1a.** Petrești settlement; **1b.** Systematic digging (I. Paul, 1979); **1c.** The arm of a statuette; **1d.** Unpublished.

17. PĂUCA-Homm (Sibiu county). **1a.** Petrești A, A-B settlement. **1b.** Dwelling 1 and in the adobe above the house; **1c.** Two anthropomorphic statuettes; **1d.** PAUL 1969, 65, 69-70, pl. XI/1a-1e; DUMITRESCU 1974, fig. 199/5; PAUL 1980, 22, 24, pl. 1/1a-1b, 2; III/1a-1b; PAUL 1981, 226, fig. 19/1; PAUL 1992, 98-99, pl. L/1-1a, 5; COMȘA 1995, 34, fig. 31/1; PAUL 1995, 149, pl. I/1.

18. PETREȘTI-Groapa Galbenă (Sebeș, Alba county). **1a.** Petrești A, A-B, B settlement; **1b.** The culture layer (old digging – the same as those of 1960-1961?); **1c.** An anthropomorphic statuette; **1d.** PAUL 1969, pl. XII/1a-1c; PAUL 1980, pl. III/3a-3b; PAUL 1981, 228, fig. 19/5; PAUL 1992, pl. LI/13; COMȘA 1995, 35, fig. 31/6; PAUL 1995, 154, pl. III/3; **2a.** Petrești settlement; **2b.** Digging D. Berciu, I. Berciu (1960-1961); **2c.** Two anthropomorphic statuettes; **2d.** Unpublished (Sebeș museum); **3a.** Petrești settlement; **3b.** Pit (C017); **3c.** An anthropomorphic statuette; **3d.** GLIGOR 2013, 77-78, 80, pl. II/6 (attribution to the Foeni group).

19. PIANU DE JOS-Podei (Alba county). **1a.** Petrești B settlement; **1b.** The culture layer, (bII level), systematic digging (I. Paul, 1961-1963, 1967); **1c.** Four anthropomorphic statuettes; **1d.** PAUL 1969, 65, 69-70, pl. IX/1a-3b; PAUL 1980, 24, 26, pl. II/2a-3c; III/2a-2b; IV/5a-5b; PAUL 1981, fig. 19/3-4; PAUL 1992, 100-101, pl. LI/1a-1b, 3, 11-12; COMȘA 1995, 35, fig. 31/3, 5; PAUL 1995, pl. II/2-3; III/2; IV/5; **2a.** Petrești settlement; **2b.** Complexes (pit and dwellings? - Cx 29, Cx 74, Cx 212), preventive research (digging coord. C. Bem, 2012); **2c.** Three anthropomorphic statuettes; **2d.** BEM 2015, fig. 128/2-4.

20. RĂCHITA-Viile de Jos (village, Săsciori commune, Alba county). **1a.** Petrești B settlement; **1b.** Random discoveries (K. Haldenwang, 1929); **1c.** Two anthropomorphic

statuettes; **1d.** POPA 2000, 60-63, fig. 1/1; POPA 2011a, 93-95, pl. 1/2, 5 = 2/1; POPA 2012, 24, fig. 4/2-3.

21. SÂNMIIHAIU ROMÂN-Deal (Timiș county). **1a.** Petrești A settlement; **1b.** Field research (C. Urian); **1c.** Two anthropomorphic statuettes with the mobile head; **1d.** LUCA/URIAN 2012, 12, fig. 1/5, 7.

22. TĂRTĂRIA-Gura Luncii (village, Sălișteea commune, Alba county). **1a.** Petrești settlement; **1b.** *Passim*; **1c.** An anthropomorphic statuette; **1d.** Luca 2016, 202, fig. 155/6.

23. TÂRNAVA-La Nisip (Sibiu county). **1a.** Petrești B settlement; **1b.** Field research (E. Jampa, 2011); **1c.** An anthropomorphic statuette; **1d.** JAMPA 2014, 5-6, fig. 1.

24. TURDAȘ-Luncă (Hunedoara county). **1a.** Petrești B settlement; **1b.** Random discoveries (Zsófia Torma collection); **1c.** Several anthropomorphic statuettes, some with a mobile heads; **1d.** ROSKA 1941, pl. CXL/4, 13; VLASSA 1967, 9-15, pl. A; C/11; HANSEN 2007, pl. 283/3; **2a.** Level III, Petrești dwelling (L 8); **2b.** systematic digging (coord. S. A. Luca); **2c.** Three anthropomorphic statuettes; **2d.** LUCA 2018a, 147, 151, 168, fig. 79/3; 83/7a-b; 106/9.

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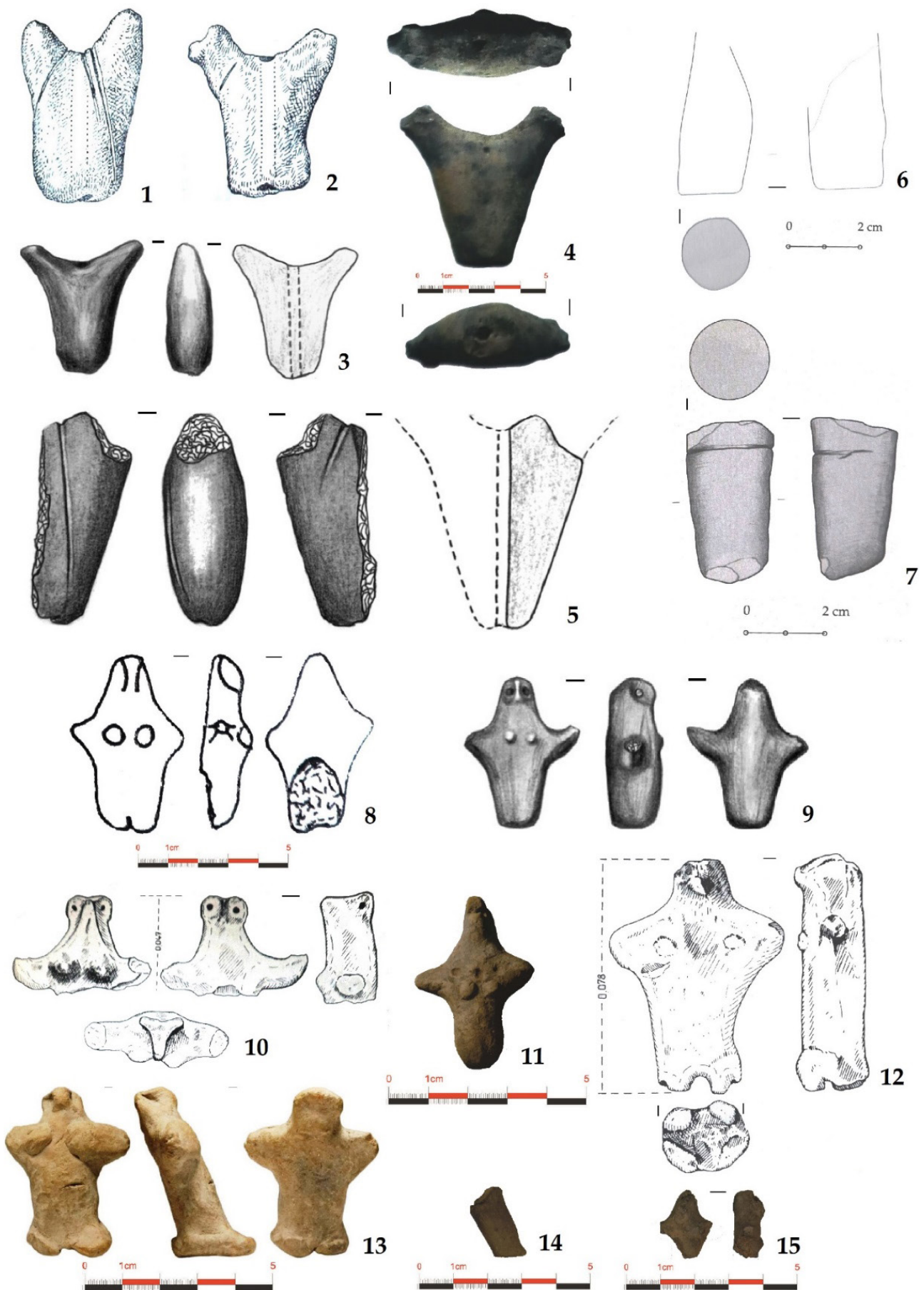


Fig. 12. Anthropomorphic statuettes Petrești A: Turdaș (1-2), Alba Iulia-Lumea Nouă (3, 5, 9), Pianu de Jos (4, 6-7, 10, 12-13), Mintia (8), Moșnița Veche (11, 14-15) (after VLASSA 1967 – 1-2; GLIGOR 2013 – 3, 5, 9); BEM 2015 – 4, 6-7; DRAȘOVEAN/LUCA 1990 – 8; PAUL 1969 – 10, 12; LUCA *et alii* 2022 – 13; FLOCA *et alii* 2016 – 11, 14-15)

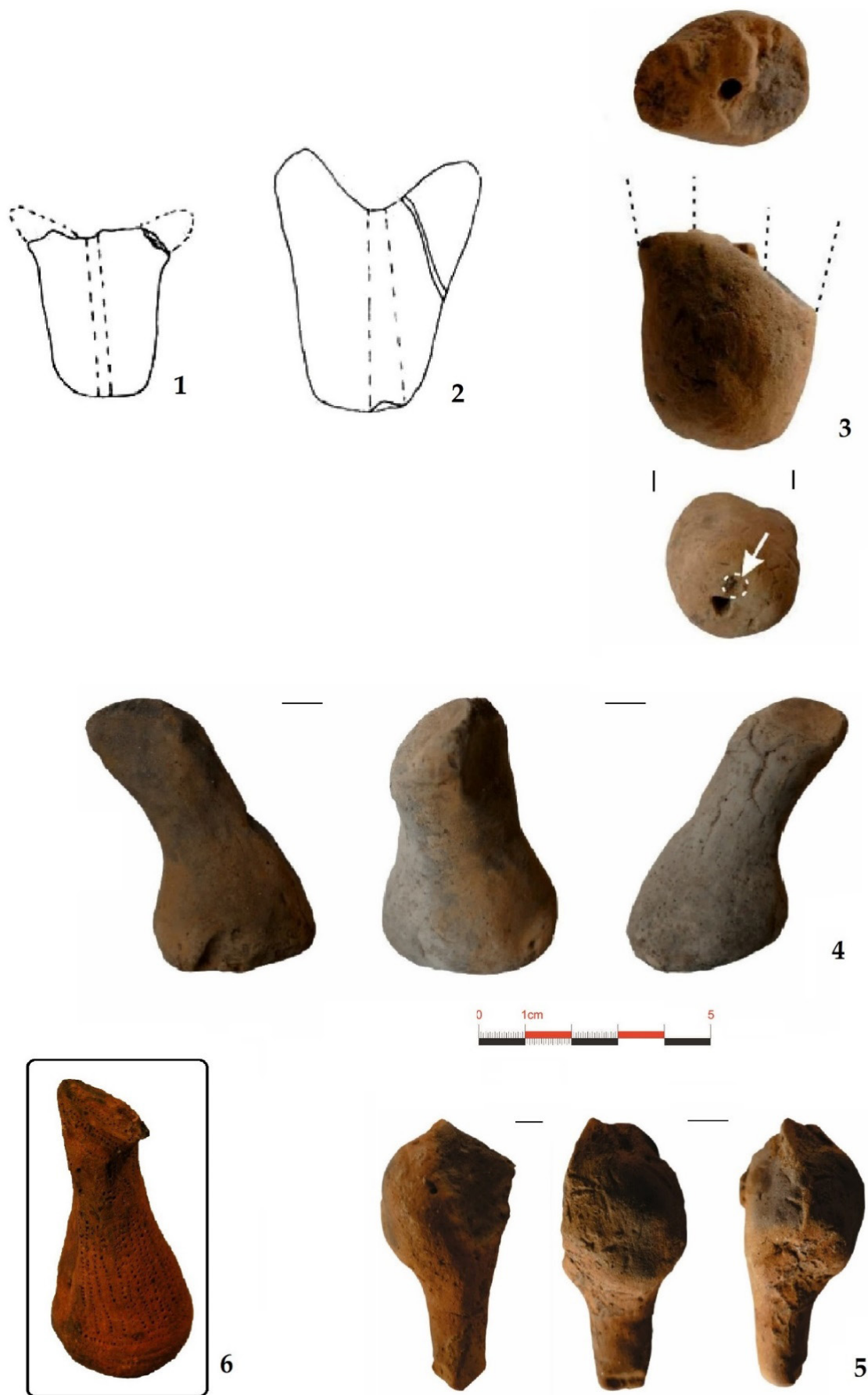


Fig. 13. Anthropomorphic statuettes Petrești A (1-5) and Suplacu de Barcău type (6): Sânmihaiu Român (1-2), Gothatea-Situl 4 (3-5), Mișca (6) (after LUCA/URIAN 2012 – 1-2; BORONEANȚ/TODERAȘ 2018 – 3-5; POPA/FAZECAȘ 2012 – 6)

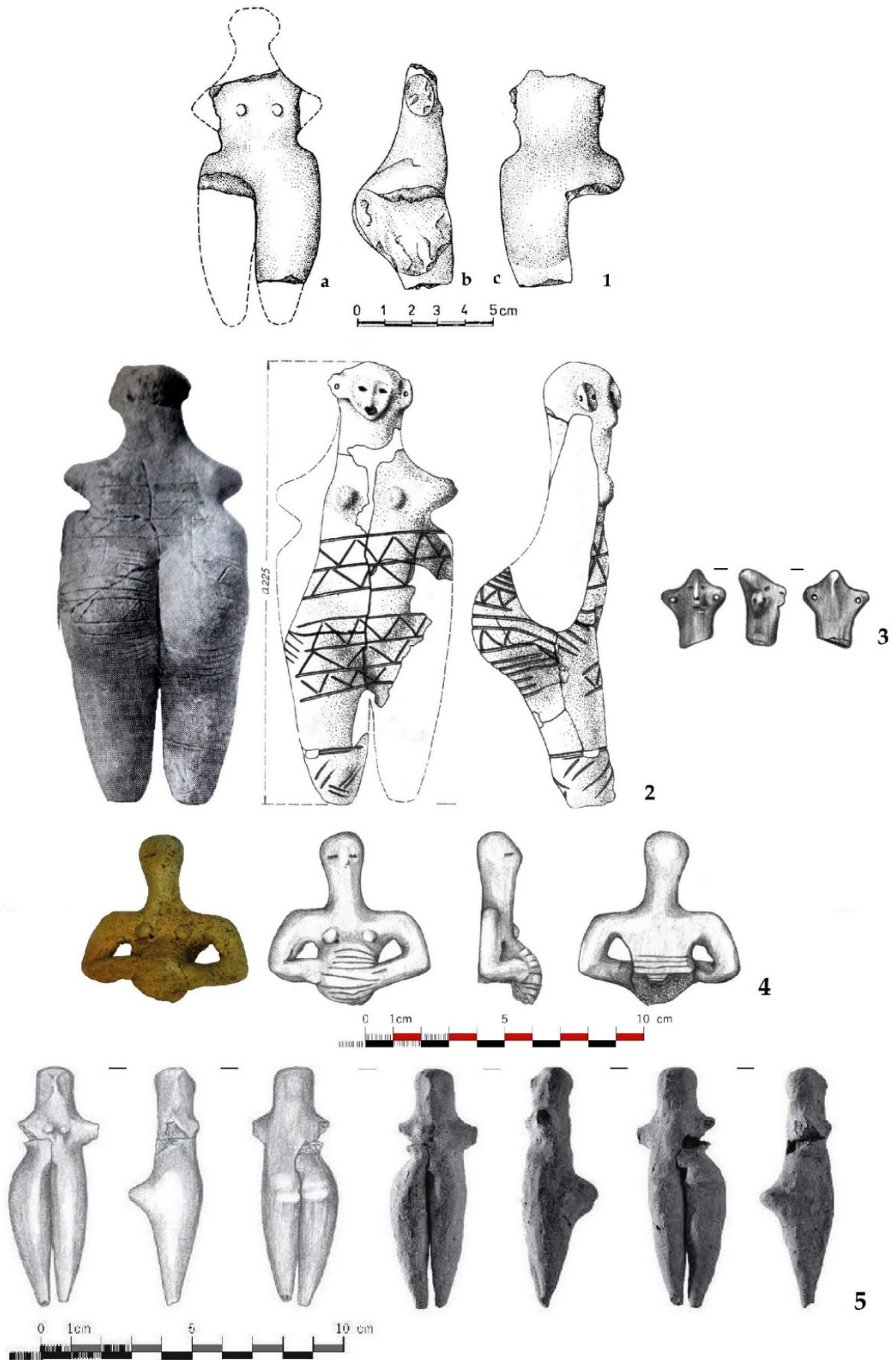


Fig. 14. Anthropomorphic statuettes Petrești A: Bernadea (1), Păuca (2), Alba Iulia-Lumea Nouă (3-5) (after URSUȚIU 2000 - 1; PAUL 1992 - 2; GLIGOR 2013 - 3; GLIGOR 2017b - 3; GLIGOR 2017a - 4)

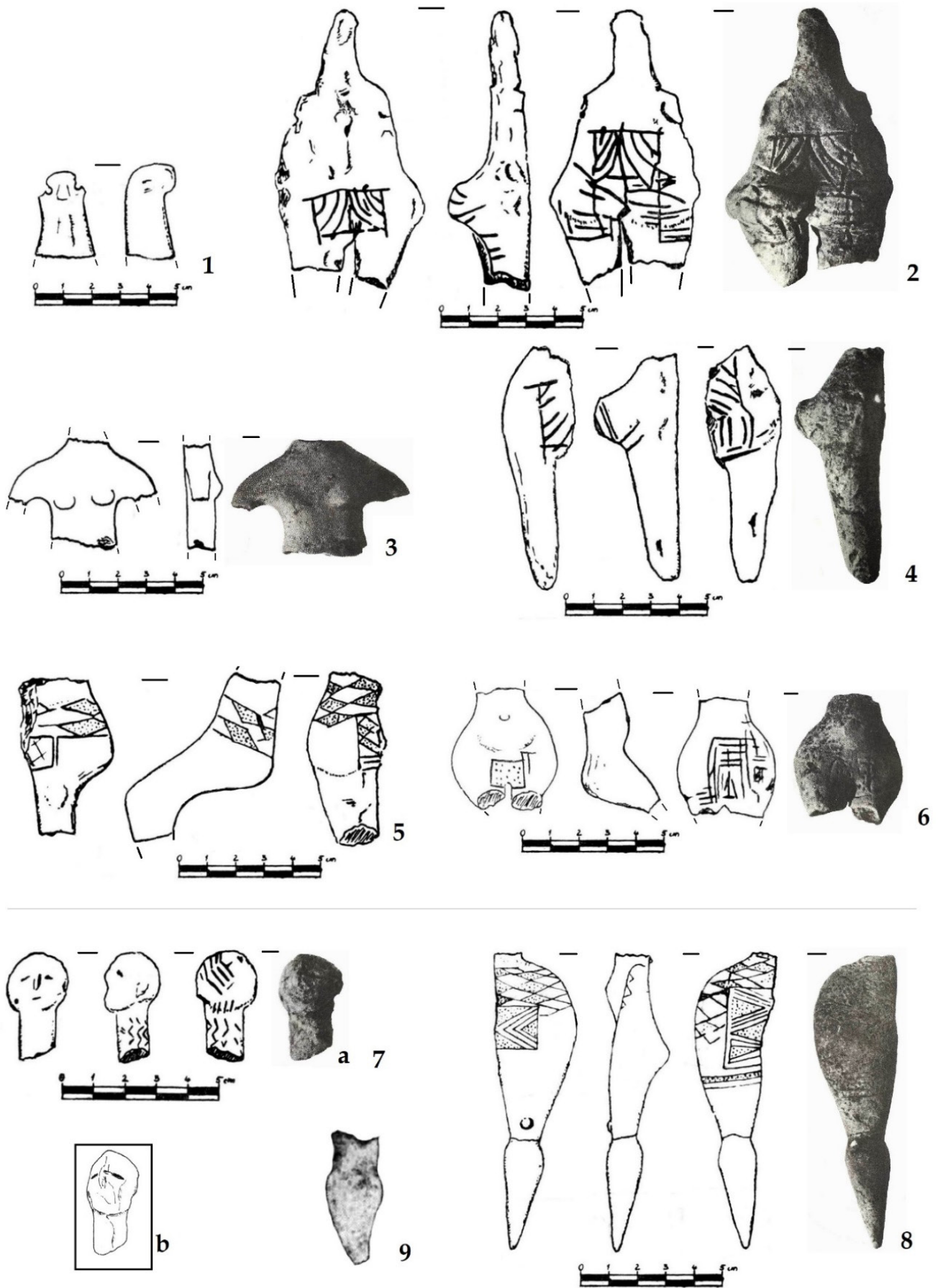


Fig. 15. Petrești anthropomorphic statuettes from the Gorenii site: phase A (1-6), phases A-B and B (7-9) (after ZRINYI 1981-1982)

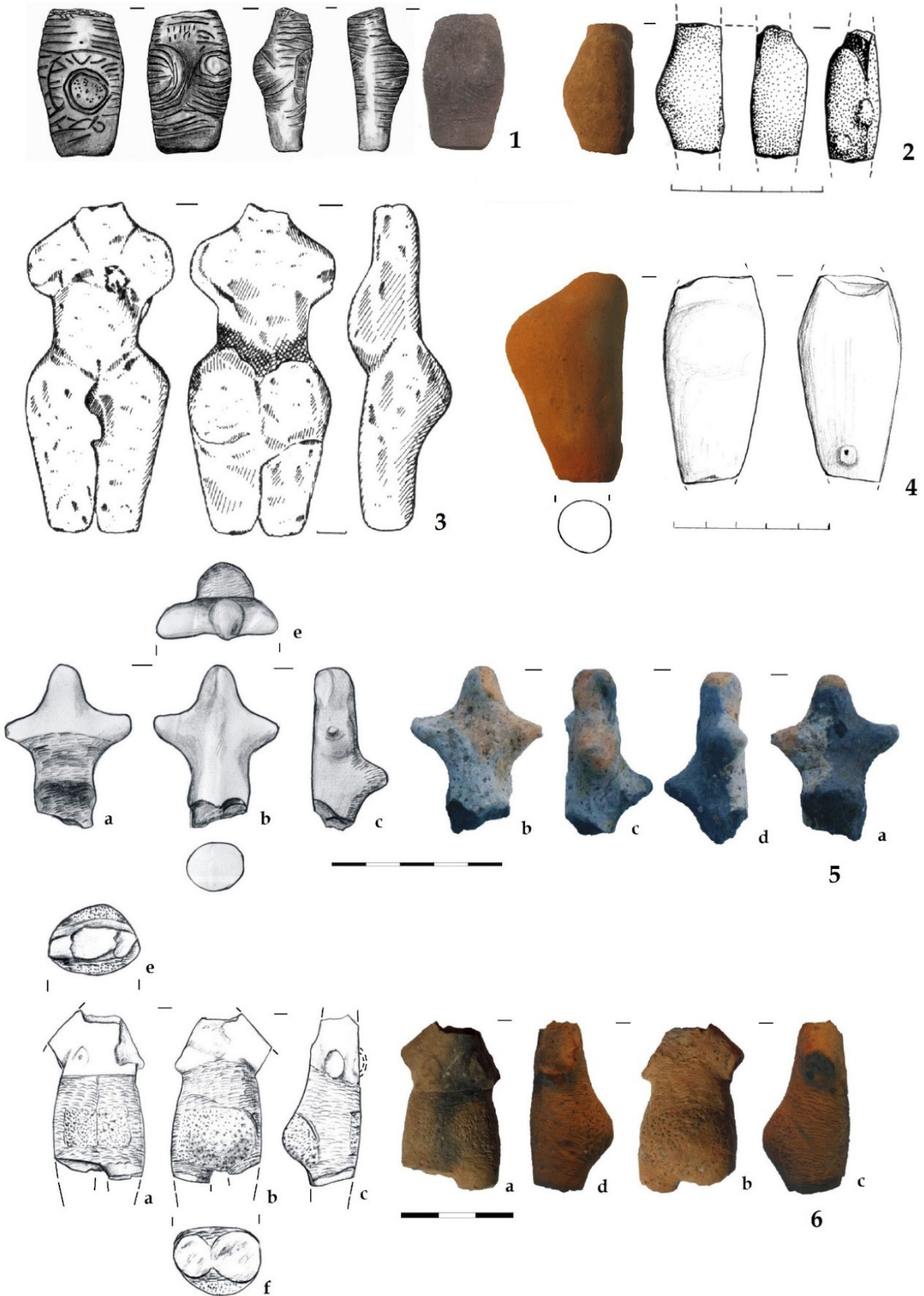


Fig. 16. Anthropomorphic statuettes Petrești A (1, 3, 5-6) and A-B, B (2, 4): Petrești-Groapa Galbenă (1-4), Brănișca (5-6) (after GLIGOR 2013 - 1; PAUL 1992 - 3; TINCU/MARC 2008 - 5-6; unpublished - 2, 4)

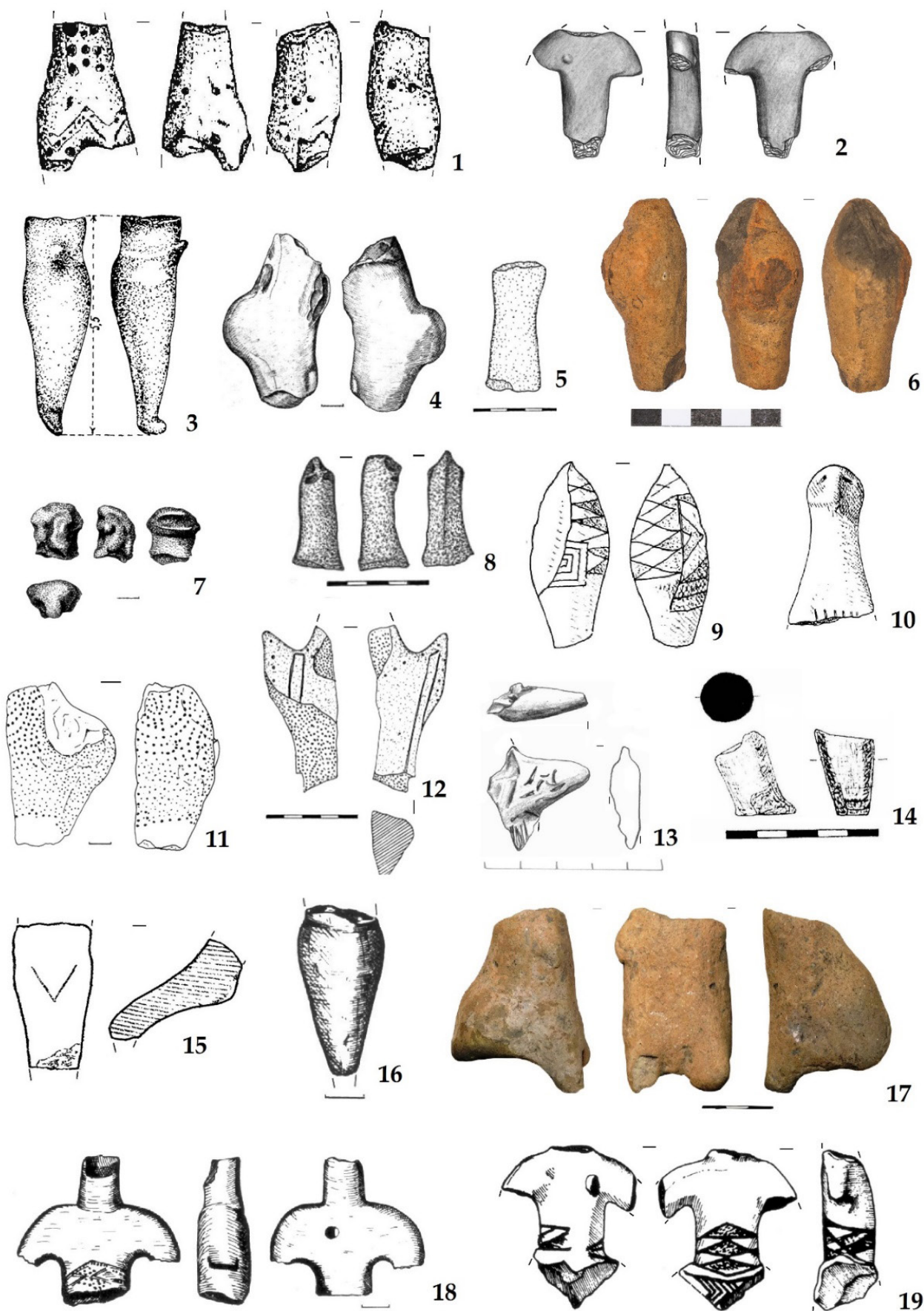


Fig. 17. Anthropomorphic statuettes Petrești: Alba Iulia-Lumea Nouă (1-3); Păuca (4), Turdaș (5, 8, 9-10, 12), Târnava (6), Daia Română (7), Călnic (11), Ocna Sibiului (13, 17), Oarda de Jos (14), Lopadea Veche (15), Mihălț (16), Noșlac (18-19) (after ILEȘ 2005 - 1; GLIGOR 2009a - 2; BERCIU/BERCIU 1949 - 3; PAUL 1992 - 4, 7, 11, 16, 18-19; LUCA 2018a - 5, 8, 12; photo V. Ștef - 6; ROSKA 1941 - 9-10; RUSTOIU 2001 - 14; LAZĂR 1977 - 15; inedit - 13)

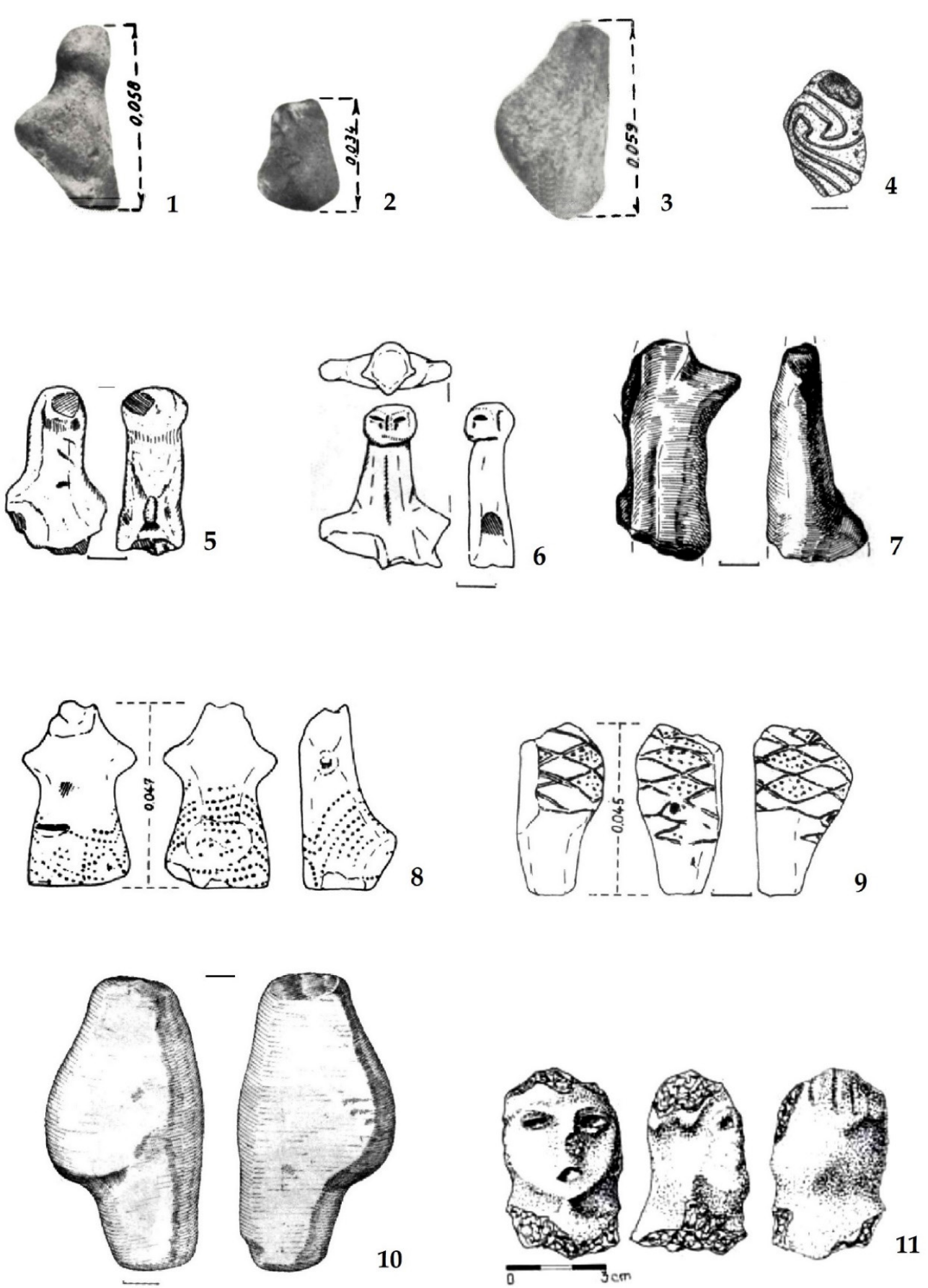


Fig. 18. Anthropomorphic statuettes Petrești: Cașolț (1-10), Tărtăria (11) (after PAUL 1961 – 1-3; PAUL 1992 – 5-10; LUCA 2016 – 11)

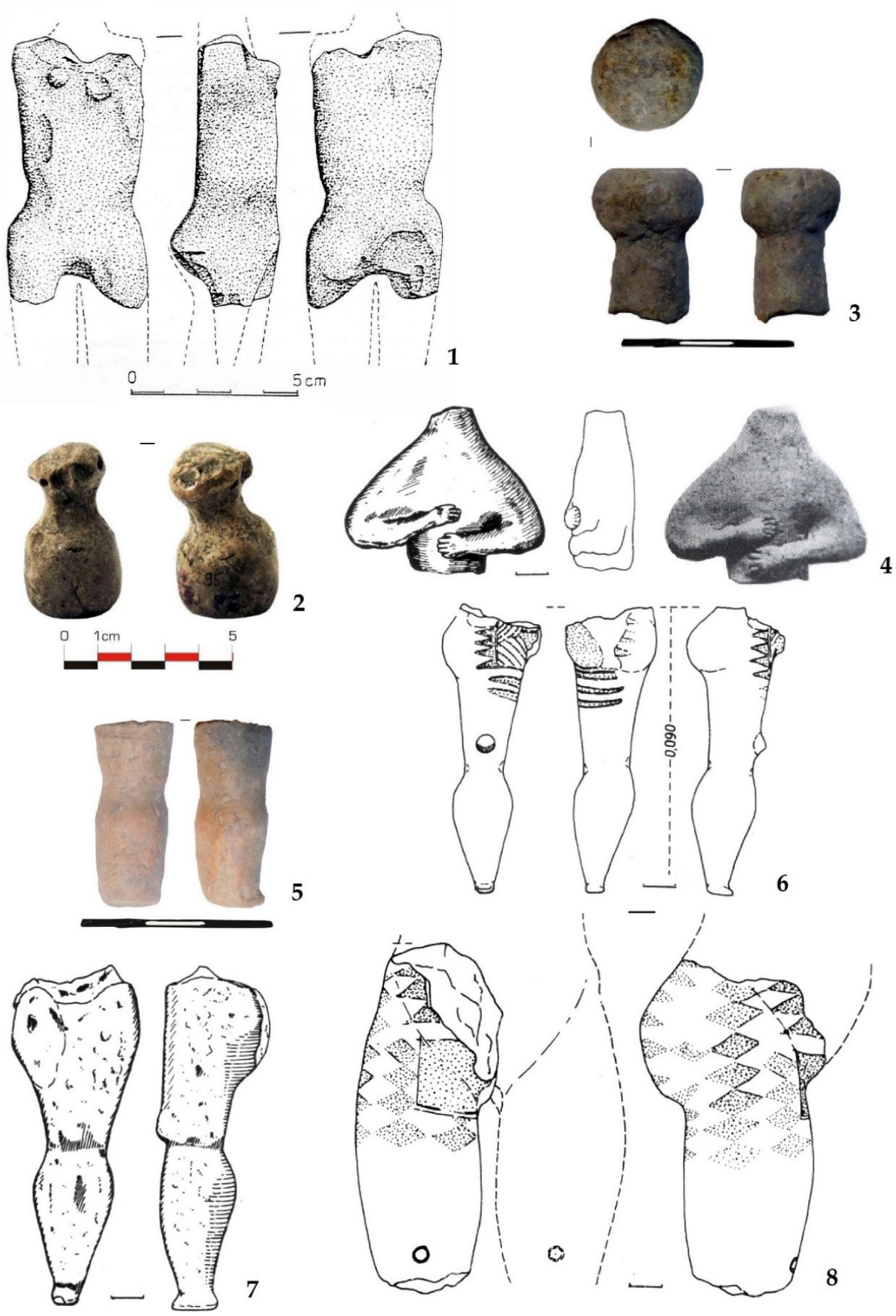


Fig. 19. Anthropomorphic statuettes Petrești: Răchita (1-2), Pianu de Jos (3-8) (after POPA 2000 – 1; POPA 2011a – 2; LUCA *et alii* 2022a – 3, 5; PAUL 1969 – 4; PAUL 1992 – 4, 6-8)

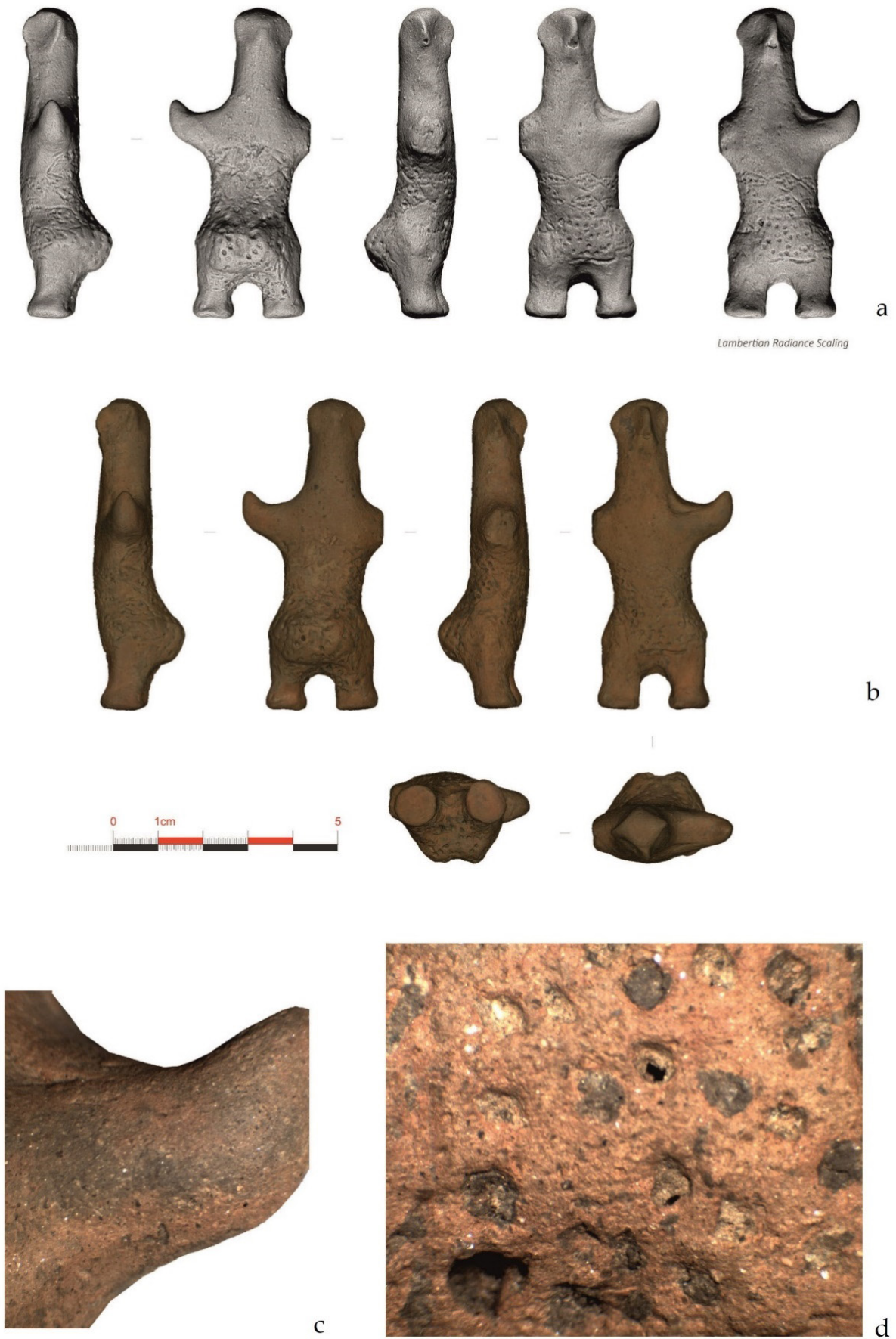


Fig. 20. "Dionis" - male anthropomorphic statuette of the Petrești type (unpublished). Unknown place of discovery (3D scanning Călin Șuteu - a-b; photo. Dan Anghel - c-d)

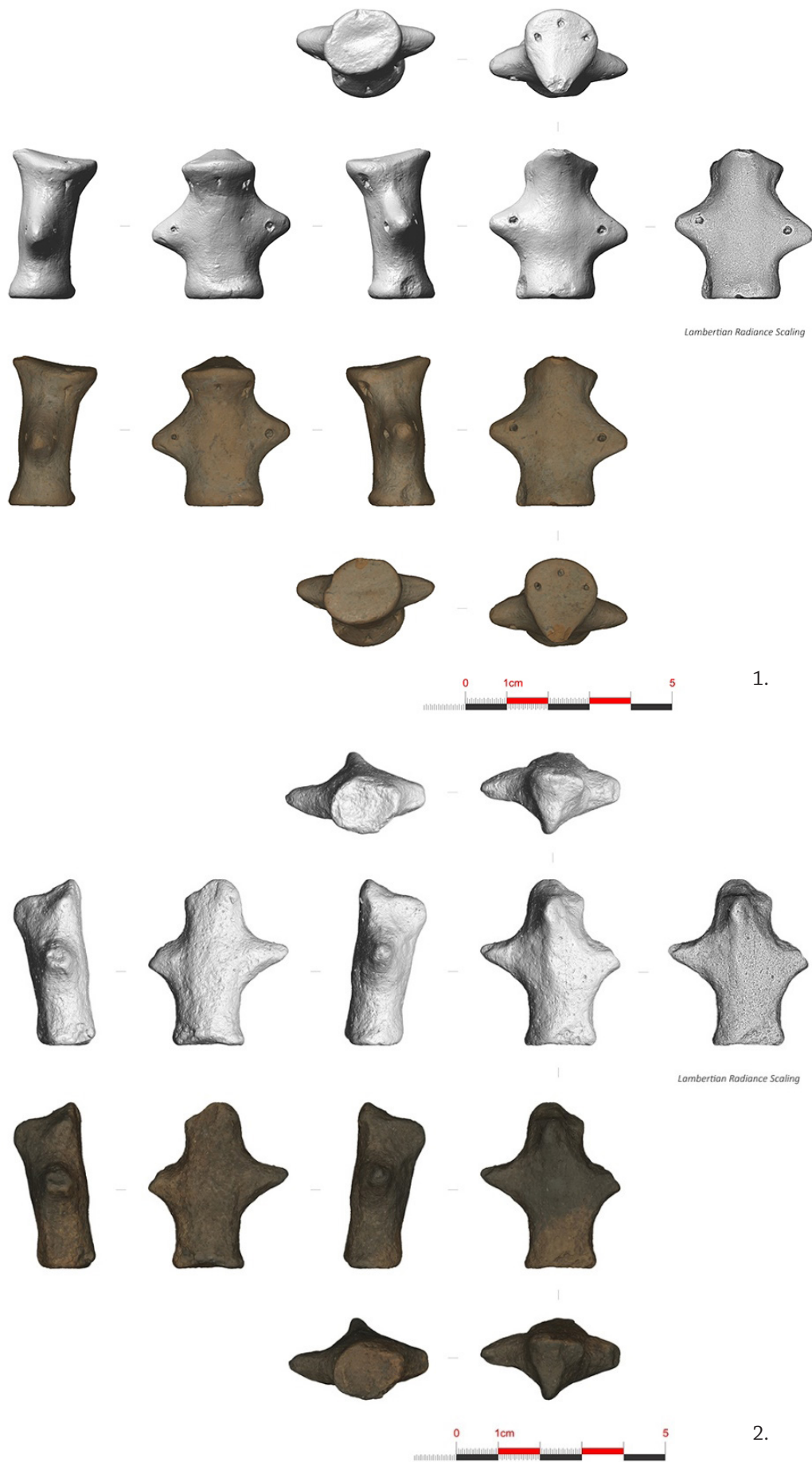


Fig. 21. Anthropomorphic statuettes in the same lot as the “Dionis” statuette (unpublished) (3D scanning Călin Şuteu)



Fig. 22. Details of clothing (and tattoos?) on the anthropomorphic plastic Petrești



Fig. 23. Representations of possible belts on Petrești anthropomorphic statuettes (1 – “Dionis”; 2-3 - Noșlac; 4 - Goreni); statuette Cucuteni A from Igești (5); traditional Romanian leather belt (6) and rhombic clay plates from the area of the Stoicani-Aldeni cultural group (7) (1 – unpublished; 2 – after PAUL 1992 – 2; 3 – after PAUL 1995; 4 – after ZRINYI 1981-1982; 5 – after PANDREA 2001; 6 – photo C.I. POPA; 7 – after DRAGOMIR 1983)

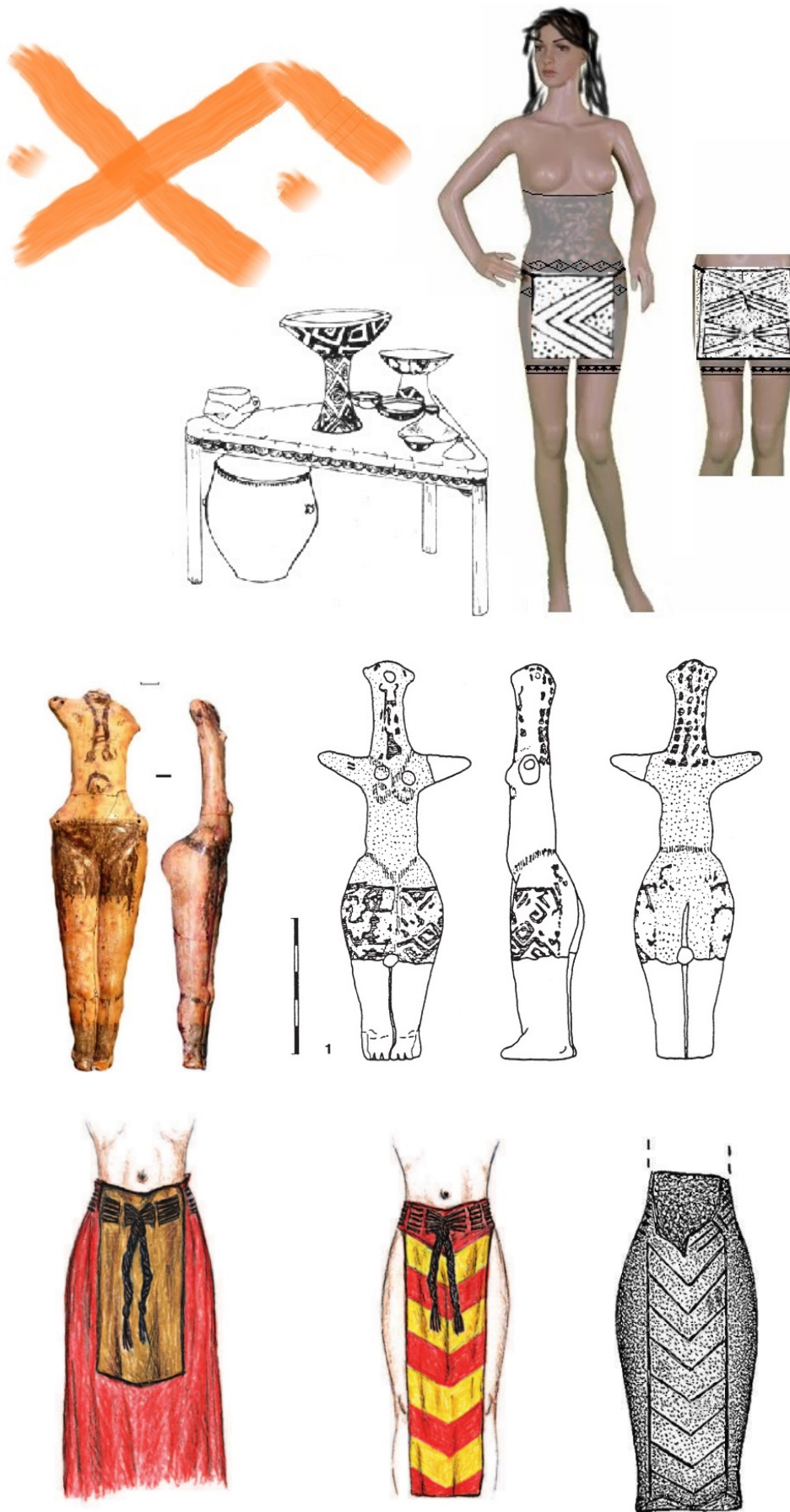


Fig. 24. Reconstruction of a female port illustrated on the Petrești plastic (1), Cucuteni-Tripolie statuette from Lomachyntsi-Vyshneva (3) and statuettes belonging to the Lengyel culture: “Venus de Falkenstein” (3) and Sormás-Török (5), with proposals for clothing reconstruction (C. I. POPA – 1; after FIUTAK 2021 – 1; BURDO 2014 – 2)



Fig. 25. Possible evolutionary scheme for the anthropomorphic statuettes Petrești (same scale)

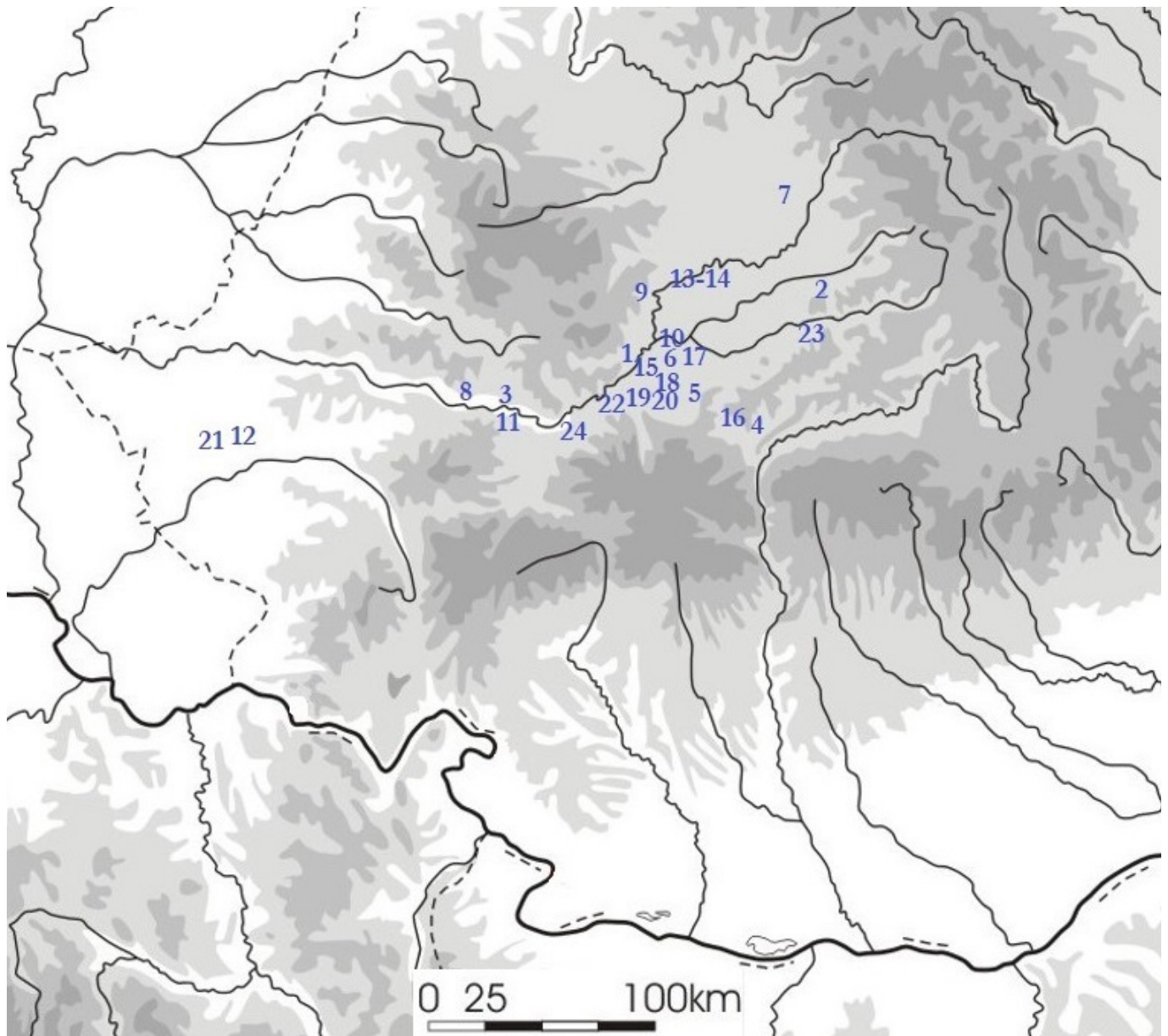


Fig. 26. Map of the spread of the anthropomorphic statuettes of the Petrești culture: 1 – Alba Iulia; 2 – Bernadea; 3 – Brănișca; 4 – Cașolt; 5 – Călnic; 6 – Daia Română; 7 – Goreni; 8 – Gothatea; 9 – Lopadea Veche; 10 – Mihălț; 11 – Mintia; 12 – Moșnița Veche; 13-14 – Noșlac; 15 – Oarda de Jos; 16 – Ocna Sibiului; 17 – Păuca; 18 – Petrești; 19 – Pianu de Jos; 20 – Răchita; 21 – Sânmihaiu Român; 22 – Tărtăria; 23 – Târnava; 24 – Turdaș

