

Categoria A

REVISTA ARHEOLOGICĂ

serie nouă _ vol. XXI _ nr. 2

Indexată în bazele de date:

SCOPUS, ERIH PLUS, DOAJ, CEEOL, ROAD, ISIFI, CiteFactor

CHIȘINĂU 2025

ISSN 1857-016X
E-ISSN 2537-6144

INSTITUTUL PATRIMONIULUI CULTURAL
SECȚIA PATRIMONIU ARHEOLOGIC

REVISTA ARHEOLOGICĂ

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DISCUȚII – ДИСКУССИИ – DISCUSSIONS

Ghenadie Sîrbu

Reflection on the synchronisms of the Horodișteea-Gordinești culture group in relation to other Late Eneolithic communities in Southeast Europe*

Key words: Late Eneolithic, Horodișteea-Gordinești cultural group, Southeast Europe, synchronisms.

Cuvinte cheie: eneolitic final, grupul cultural Horodișteea-Gordinești, Europa de Sud-Est, sincronisme.

Ghenadie Sîrbu

Reflection on the synchronisms of the Horodișteea-Gordinești culture group in relation to other Late Eneolithic communities in Southeast Europe

By integrating analyses of material culture with available radiocarbon data, the study seeks to clarify the temporal positioning of this group in relation to neighboring Eneolithic and/or Early Bronze Age communities.

Particular attention is paid to the relationships between Horodișteea-Gordinești and contemporaneous cultural entities and related groups from the Carpathian Basin, Volynia and Pontic regions. The analysis highlights both shared features and regional specificities, reflecting complex processes of interaction, adaptation, and cultural transformation at the end of the 4th millennium BC.

The paper also addresses the persistent terminological ambiguities surrounding the Late Eneolithic and the transition from Eneolithic to Early Bronze Age, emphasizing how differing chronological frameworks have influenced interpretations of synchronism and cultural affiliation.

Ultimately, the reflection proposes that the Horodișteea-Gordinești group represents a dynamic component of a wider network of Late Eneolithic communities, characterized by both continuity and innovation. Its synchronisms with other regional groups illustrate broader patterns of socio-economic change and cultural reorganization in Southeast Europe on the beginning of the Bronze Age.

Ghenadie Sîrbu

Reflectare asupra sincronismelor grupului cultura Horodișteea-Gordinești în raport cu alte comunități eneolitice târzii din Europa de Sud-Est

Prin integrarea analizelor culturii materiale cu datele disponibile privind date radiocarbon, studiul urmărește să clarifice poziționarea temporală a acestui grup în raport cu comunitățile vecine din Eneolitic și/sau din Epoca Bronzului Timpuriu.

O atenție deosebită este acordată relațiilor dintre Horodișteea-Gordinești și entitățile culturale contemporane și grupurile înrudite din Bazinul Carpatic, Volynia și regiunile pontice. Analiza evidențiază atât trăsături comune, cât și specificații regionale, reflectând procese complexe de interacțiune, adaptare și transformare culturală la sfârșitul mileniului al IV-lea î.Hr.

Lucrarea abordează, de asemenea, ambiguitățile terminologice persistente din jurul eneoliticului târziu și/sau tranziției de la Eneolitic la Epoca Bronzului Timpuriu, subliniind modul în care schemele cronologice diferite au influențat interpretările sincronismului și afilierii culturale.

În final, propunem ca grupul Horodișteea-Gordinești să reprezinte o componentă dinamică a unei rețele mai largi de comunități din Eneoliticul târziu, caracterizată atât de continuitate, cât și de inovare. Sincronismele sale cu alte grupuri regionale ilustrează modele mai largi de schimbare socio-economică și reorganizare culturală în Europa de Sud-Est la începutul Epocii Bronzului.

Introduction

Establishing the place of the Horodișteea-Gordinești cultural group within the Late Eneolithic cultural massif of Southeast Europe is a topical issue and can be done based on up-to-date information. However, this topic is often misinterpreted

ed, primarily due to the ideas put forward by some specialists regarding the chronological position of cultural aspects that emerged after the dislocation of the vast Cucuteni-Trypillia cultural complex, which are often not supported by convincing arguments. The factors underlying the deadlock on

this issue are the lack of a comprehensive database containing all the components, such as: spread area, type of settlements and dwellings, pottery and inventory items, funeral rites, chronological classification. This situation was first addressed by Valentin Dergachev when he analyzed Late Trypillia monuments [Dergachev 1980, 123-124].

Based on these assumptions, determining the place of the Horodiștea-Gordinești cultural group within the Late Eneolithic period in the Eastern Carpathian region, in particular, and in Southeast Europe, in general, cannot be done without addressing the issue of synchronisms with other contemporary cultures.

Before addressing this topic, we consider it necessary to discuss the approaches related to the terminology concerning the time interval in which the Horodiștea-Gordinești cultural group evolved.

Since the inclusion in scientific circles of the remains from the eponymous sites of Horodiștea-Dealul Mălăiște (*În Bâta*) [Dumitrescu 1934, 112-120; Dumitrescu 1945, 127-163] and Gordinești II-*Stînca goală* [Dergachev 1973, 90-100], several decades have passed, explaining that understanding the historical evolution of a human community is not possible without situating the different categories of cultural materials and phenomena in time.

In particular, determining as accurately as possible the data on the processes that characterize the evolution of this cultural group is an imperative determined by the current state of research, which faces a series of situations that are interpreted differently. This is all the more so because the specialized literature offers various chronological landmarks for the chronological classification of the remains in the category to which those analyzed by us belong. According to the scheme developed by Tatiana Passek [Passek 1949], this period corresponds to the Trypillia CII stage or the Cucuteni B3 phase in the periodization proposed by Romanian specialists [Dumitrescu 1963, 291-292; Dumitrescu 1985, 39; Nițu 1978, 17; Nițu 1977, Fig. 1; Nițu 1980, 167, Fig. 3]. Moving forward in time from the moment of its introduction into the scientific circuit, the given scheme has been continuously supplemented, so that the Trypillia CII phase is divided into two sub-phases. In other words, the Horodiștea-Gordinești cultural group occupies the last position in both

schemes, ending the evolution of the Eneolithic in the East Carpathian forest-steppe.

In establishing the chronology, an important factor is the series of remains that reflect the internal evolution within a culture or local group. In our case, due to the lack of metal pieces, chronological classification is, at first glance, difficult and hard to achieve, but if we go by the criterion of stylistic differences in pottery or the percentage correlation between fine and coarse pottery, this seems to be accepted but with many reservations.

Regarding the stages of evolution within the Horodiștea-Gordinești cultural group, for the Prut-Dniester interfluve, another delimitation was proposed, an early one, called the Costești type, based on the Costești IX site, and a later one, the Gordinești type, based on the eponymous settlement of Gordinești II-*Stînca goală* [Markevich 1981, 63]. After processing the ceramic collections from both sites, it was concluded that they are in fact one and the same phase and cannot be separated in order to highlight two stages of evolution.

Another significant moment is related to the beginning of the evolution of the Horodiștea-Gordinești cultural group, which specialists associate with the transition from the Brînzani type, which, according to the latest calculations, took place no later than approximately 3350 BC [Diachenko, Harper 2016, 88], with a genetic line even being traced between them [Dergachev 1980, 88]. However, in the opinion of Vsevolod Markevici, the major difference between the so-called *genetic elements* of the Brînzani and Gordinești types, here referring to the stylistic ensemble on fine ceramics, shows the existence of a fairly large chronological *gap* between these two facies, which can be covered by one or even two local aspects [Markevich 1981, 63]. It is true that, based on the stylistic aspect, no connection can be traced between these two aspects, because the decoration is different, from the transposition of the painting with oblique lines enriched with schematized anthropomorphic elements, there is a sudden shift to geometric registers, which cover only the upper part of the vessel, with rare exceptions, descending below the maximum diameter.

The efforts made by specialists to establish a unified terminology and accept a common point of view, widely accepted by many researchers, have been wasted, leading to a redivision of the positions

expressed by those more or less familiar with the issues of the Late Eneolithic period [Șirbu 2019].

Not at all optimistic that there will be a consensus among specialists on what has been said, we consider it useful and necessary to present the points of view shared over time. A confrontation of ideas can only be beneficial, so objectivity leads us to realize that the support of a personal point of view must be emphasized in our approach.

Explaining the terms used throughout this study requires an outline of the chronological picture in which this group is anchored, conditioned by synchronisms with other cultures or groups that evolved at the end of the 4th millennium – beginning of the 3rd millennium BCE, both in the vicinity and in other more distant regions. These relate primarily to the multitude and complexity of Horodișteța-Gordinești type discoveries identified in other regions, as well as the optimal way in which they can be designated on a scale as close as possible to the real one, regardless of how they are treated. In this context, we also refer to the extensive process of cultural diffusion of the group, which reached areas much larger than its area of evolution, as well as the natural creations of mixtures delimited in certain peripheral areas and in the vicinity of other contemporary communities.

A brief overview of the proposed terms for the chronological sequence – *the end of the fourth millennium BC*

Beginning with the issue of terminology used to describe the chronological period in which the Horodișteța-Gordinești group falls, Alexandru Vulpe takes a particular position, preferring the concept of *the Eneolithic* instead of *the Copper Age* for *the transition period*. It should rather be included in the Early Bronze Age, given that, in his opinion, it does not differ structurally from the Bronze Age [Vulpe 1974, 248-249].

However, in one of the synthesis studies, the same researcher identifies the beginning of the Bronze Age in Romania with the formation of the Baden-Coțofeni cultural block, while a series of cultural groups (Cernavodă I-III, Celei, Boleráz, Herculanu II-Cheile Turzii, Foltești, Horodișteța, Gorodsk, Usatovo, etc.) are considered to separate the end of the Neo-Eneolithic from the beginning of the Bronze Age, the respective interval justifying for the time being the name of *transition period* [Vulpe 1997, 42-46].

Marin Gumă maintains for the Banat region the terminology of *the transition period from the Eneolithic to the Bronze Age*, dominated by the evolution of the Coțofeni culture [Gumă 1997, 17], while Florin Gogâltan refuses to use this concept for the horizon marked by the Baden, Coțofeni, Kostolac, and Vučedol cultures, preferring the terminology used in Hungarian, Slovak, and Serbian archaeology, namely *Late* or *Final Eneolithic* [Gogâltan 1999, 14].

In Russian-language literature, the cultural manifestations that appeared in the eastern Carpathian regions after the dislocation of the Cucuteni-Trypillia cultural block are included in the phenomenon known as *Trypillia CII*, a taxonomy proposed many decades ago by researcher Tatiana Passek [Passek 1949], which brings together under a single *label* local groups that preserve, in a slightly modified form, the traditions of the previous culture but are strongly influenced by external factors.

After analyzing the materials collected from Late Trypillia sites in northern Moldova, Vsevolod Marchevici made some observations that highlight the idea that the Trypillia culture flourished up to and including the Brînzeni stage, while the last two stages of Trypillia CII, exemplified by the Costești and Gordinești types, are characterized by the gradual disappearance of Cucuteni elements, which may be linked to socio-cultural changes caused by the infiltration of communities with a different way of life from Central Europe into the occupied area. It was this moment, in the opinion of the above-mentioned researcher, that prompted the need for most of the communities in this phase to move to the North Pontic steppes, while those that remained were assimilated by the incoming populations and their material culture became a *hybrid* [Markevich 1981, 64].

The points mentioned above show us the complexity of the proposed taxonomy for the period we analyzed. The arguments we have (types of dwellings, fine painted pottery, variety of inventory items, etc.) lead us to use the term Late Eneolithic, remaining on this position, with the possibility of adding further details in the future.

The vectors of synchronization

Moving on to the topic of chronological synchronisms, in the following lines we will outline the chronological relationships between the

Horodișteța-Gordinești cultural group, first of all with the cultures/groups in the surrounding area, then with other manifestations from more distant areas with which the group we analyzed came into contact (*see fig. 1*), based on existing radiocarbon data and analogies made for ceramics.

In *the middle basin of the Dnieper River*, similarities can be found with *the Gorodsk group*, both in terms of fine painted and coarse pottery [Videiko 2000, 13-68; Kruts, Ryzhov 2000, 86-110]. Moreover, the existing radiocarbon ¹⁴C data for the Gorodsk group aligns it within the same chronological limits as the Horodișteța-Gordinești cultural group [Mallory 1977, 351; Mantu 1998, 253; Videiko 1999, 48, Table 5; Lazarovici 2010, 89; Rassamakin 2012, 65, Table 2.5].

Also, in the middle basin of the Dnieper River, the Horodișteța-Gordinești cultural group is contemporary with *the Sofievca type* sites. One of the elements indicating the synchronization between these two groups is the mushroom-shaped

lid with a handle discovered in the Sofievca necropolis (the complex where it was found is not indicated in the excavation reports) [Dergachev, Manzura 1991, Ris. 110, 11], which was initially interpreted as an import or imitation from the Gorodsk type sites area [Dergachev 1980, 141].

Other indicators of material culture also serve as a marker of parallelism, such as: amphorae with two handles on the shoulder, which also contain buttons, vessels with an elongated cylindrical neck, jar-type vessels with buttons placed at the junction between the neck and shoulder [Dergachev 1980, 142], to which torches with buttons applied to the upper part can be added. The difference between these two aspects lies in the funeral rite, where, in the case of the Horodișteța-Gordinești group, inhumation is specific, while for the Sofievca type, cremation in urns is characteristic [Dergachev, Manzura 1991, 16-18].

In chronological report, the Sofievca type group is placed in a later position than the

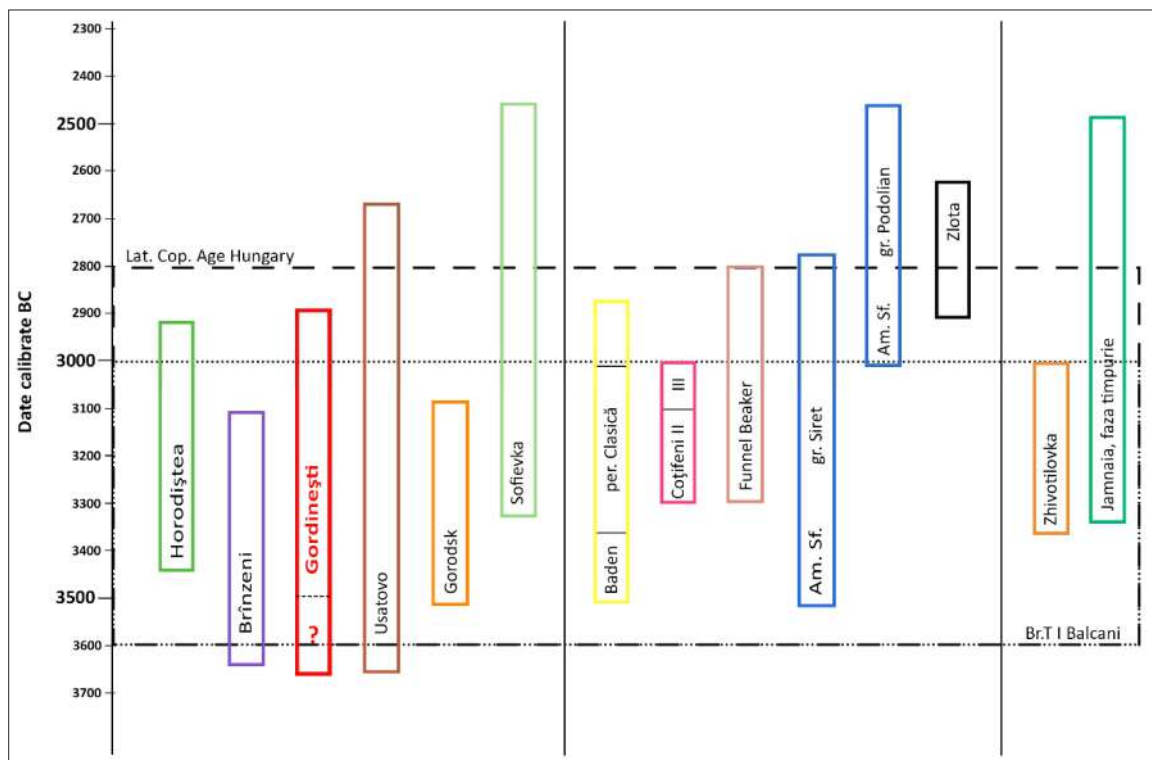


Fig. 1. Chronological synchronization of the Horodișteța-Gordinești cultural group with groups/cultures in Central and Southeastern Europe. The information is based on radiocarbon data: Horodișteța [Lazarovici 2010]; Brînzani [Rybicka 2017]; Gordinești [Sirbu, Król, Heghea 2019-2020]; Usatovo [Lazarovici 2010, Rassamakin 2012, Diachenko, Harper 2016]; Gorodsk [Videiko 2000]; Sofievca [Videiko 1999]; Baden [Sava 2015]; Coțofeni [Sava 2015]; Funnel Beaker [Włodarczak 2008]; Globular Amphora Culture, Siret and Podoli group [Mahailescu-Birliba, Szmyt 2003]; Zlota [Włodarczak 2008]; Zhivotilovka [Petrenko, Kovaliukh 2003]; Jamnaia, Early phase and Budjak [Goslar *et al.* 2015]; Lat. Cop. Age Hungary [Horváth 2015]; Early Bronze Age (Br.T) I in Balcany [Nikolova 1999].

Horodișteța-Gordinești type, their contemporaneity being possible only within the limits of approx. 3300-2900 BC.

The multitude of similarities between the Horodișteța-Gordinești cultural group and the late Eneolithic groups, exemplified in the above mentioned, should, in our opinion, be viewed as a whole and not separately, requiring the formulation of a name that would place them as a block in a common area on the map of the Late Eneolithic period in South-Eastern Europe.

The southeastern periphery, more precisely in *the middle basin of the Dniester River*, according to Valentin Dergachev, the Horodișteța-Gordinești cultural group synchronizes with the late phase of *the Vihvatini (Ofatini) type* sites, the parallelism being documented by Horodișteța-Gordinești type bowls or their imitations from the third micro-horizon of the Vihvatini necropolis [Dergachev 1978b, 65, ris. 5, 14; 10, 17; Dergachev 1980, 122-123]. In addition to bowls, in the search for similarities between the mentioned communities, amphorae with two handles raised upwards and lids with two handles can be taken as examples, which are most often discovered together (e.g., *Cunicea-Dealul Prișansk*) [Topal, Tserna 2010, 281-298, ris. 2; Tserna 2011, 359-376].

Another example indicating the synchronization between the Horodișteța-Gordinești cultural group and the Vihvatini (Ofatini) sites is provided by the discoveries made in the Oxentea necropolis [Iarovoi 1990, 36-37; Dergachev, Manzura 1991, 37; Iarovoi, Tserna, Popovich 2012, 287-302]. After publishing the whole set of materials and studying some older info, a series of elements were identified that point to the syncretic nature of the Oxentea necropolis, which combines both Horodișteța-Gordinești type elements (lid with mushroom-shaped handle, geometric decoration) and those of the Vihvatini (Ofatini) tradition (mesh decoration). Moreover, the Horodișteța-Gordinești cultural group, in the middle basins of the Răut and Dniester rivers, covers more than half of the distribution area of Vihvatini (Ofatini) type sites [Sîrbu 2019; Sîrbu 2021, fig. 1].

The discovery of ceramic vessels in burial complexes in the Usatovo area indicates the existence of synchronisms in *the southern regions of the Prut-Dniester interfluvium* between the Horodișteța-

Gordinești cultural group and *the Usatovo type* sites. One of the clearest examples is the Dănceni necropolis, where the inventory of grave 3 included an amphora with a lid made in the Horodișteța-Gordinești style [Dergachev 1980, 123; Dergachev 1981, Ris. 2, 10; Dergachev, Manzura 1991, Ris. 41, 3]. Another discovery of this type comes from tumulus 10 in Taraclia, where the inventory of grave 17 included a mushroom-shaped lid with a handle. The painting on it is similar to that found on the lid discovered in the Vertiujeni IV settlement [Dergachev, Manzura 1991, Ris. 35, 14]. Also, from the inventory of grave 17 comes a stone axe with a hole for attaching the handle in the middle. A similar axe was also discovered in grave 1 of the Tăura Nouă I flat necropolis [Bikbaev, Popovich 2016, Ris. 2, 3].

In our opinion, an indicator of contact between the Horodișteța-Gordinești communities and the Usatovo communities may be the crescent-shaped impressions, which on Usatovo pottery are exclusively reproduced by cord, while on Horodișteța-Gordinești type vessels they appear both as cord impressions and as deep stamps (e.g., *Cunicea-Dealul Prișansk*) [Topal, Tserna 2010, 281-298, ris. 2, 1-2].

If the presence of mushroom-shaped lids in Usatovo type burial complexes is considered by specialists to be the result of contacts, then the use of chamotte as a degreaser indicates the influence exerted by the Horodișteța-Gordinești cultural group on Usatovo type pottery modeling technology [Dergachev 1980, 106; Manzura 1990, 30-31; Rijevec 2002, 5-60].

The chronological correspondence between the Horodișteța-Gordinești cultural group and the Usatovo type is debatable. The series of radiocarbon 14C samples obtained for the Usatovo group [Videiko, Petrenko 2003, 113-120; Petrenko, Kovalyukh 2003, 102-110; Petrenko, Kaizer 2011, 31-61] aligns within the range of 3770-2500 cal BC (with a 2 σ correction of 98.5%) [Diachenko, Harper 2016, 81-105], taking into account the result generated by calibration analysis, gives an evolution period of about 1200 years, which is difficult to accept. There is no need to list the multiple errors in the radiocarbon samples for Usatovo, but it is important to mention that the chronological contemporaneity between these two groups must be reported to the period of approximately 3300-

3000 cal BC, which in fact would correspond to the last two cultural-chronological phases in the evolution of Usatovo type sites [Dergachev 1980, 123; Manzura 1990a, 183-187]. This moment is further argued by the presence of the so-called classical Horodișteea-Gordinești elements in the Usatovo environment (e.g., grave 8 in tumulus 4 at Obileni) [Manzura 1990a, 187]¹.

A synchronism between the Horodișteea-Gordinești cultural group and *the Zhivotilovca type group* can be argued by the presence of Horodișteea-Gordinești type pottery in the latter. The determining element of the Zhivotilovca group is its syncretic character², with the monuments included in this group containing elements specific to the Late Eneolithic communities of the Horodișteea-Gordinești (pottery), Balkan-Danube, and Central European types [Manzura 1990, 25-39; Rassamakin 1991, 67-69; Rassamakin 1993, 10-11] or the Maikop culture [Rassamakin 1996, 129], and the steppe component is represented by elements characteristic of the Mihailovka I culture (Lower Mihailovka – Нижняя Михайловка) [Rassamakin 1996, 114].

An important moment in the chronological relationship between these two cultural manifestations concerns the role played by the Horodișteea-Gordinești group in the formation of the Zhivotilovca type. Several specialists have supported this opinion, providing arguments based on the discovery of Horodișteea-Gordinești type ceramic vessels in burial mounds in the northwestern Pontic steppe and the Sea of Azov [Movsha 1984, 60-83; Manzura 1990, 25-39; Manzura 2016, 67]. According to Yuri Rassamakin, monuments such as Zhivotilovca or Type III-C [Rassamakin 2004, 126-134] represent the contact between the Maikop communities in the North Caucasus regions and the Late Eneolithic Horodișteea-Gordinești communities in the forest-steppe between the Bug and Dniester/Prut rivers. The idea cannot be supported due to the lack of clearer arguments; moreover, there are no *clear* Maikop type elements in the Horodișteea-Gordinești cultural group.

1. Here we consider it worth mentioning that these discoveries, after reviewing the materials, were included by some authors in the Zhivotilovca type of sites [Manzura 2016].

2. Given its vast geographical area and the relatively short time frame in which this phenomenon has developed, Igor Manzura, in one of his synthesis studies, proposed the *cultural horizon* [Manzura 2016, 73].

Based on existing radiocarbon data for the Zhivotilovca type, its boundary of evolution in the Prut-Dniester interfluvium can be anchored in the period 3360-3000 cal BC [Petrenko, Kovaliukh 2003, 108, Table 7], which corresponds to the chronological results obtained for the Horodișteea-Gordinești cultural group. This moment inclines towards the assumption of a cohabitation of these two communities in the eastern Carpathian forest-steppe; moreover, the Zhivotilovca type monuments are also discovered in the area of the Horodișteea-Gordinești group [Manzura 2016, Fig. 1].

Establishing chronological relationships between the group we analyzed and *the Baden cultural massif* is a difficult task due to the diversity of the material culture specific to the latter. However, the *phenomenon of Badenization*, which is said to have influenced the northern groups of the Trypillia CII-2 phase, is well established in the specialized literature [Videiko 2000, 13-68; Videiko 2004, 356]. Moreover, according to Mihail Videiko, the end of this process probably represents the emergence of the Horodișteea-Gordinești cultural group [Videiko 2004, 358].

In stylistic plan, similarities between Horodișteea-Gordinești type pottery and Baden type pottery from the Hungarian plain are practically non-existent, because the ornamentation technique differs. In the case of the Baden massif, the predominant decoration is executed by grooving in various forms, the incised elements being taken from the Coțofeni environment as a result of contacts in the intra-Carpathian area. Another situation is found in the upper basin of the Tisa River in eastern Slovakia, where some decorative elements applied to Horodișteea-Gordinești type pottery find analogies on Baden vessels, examples being the discoveries at the sites: Zemplínska Kopčany [Horváthová 2010, Tab. XIX, 4-5; XXI, 1, 3-4, 6; XXIX], Šarišské Michal'any [Horváthová 2010, Tab. XLIV, 7], Smižany [Horváthová 2008, Fig. 5-6; Horváthová 2010, Tab. LXXIX, 4-5], Letanovce [Horváthová 2010, Tab. LXXX, 1], Spišské Podhradie/Žahra [Horváthová 2010, Tab. LXXX, 8-10], Habrušica [Horváthová 2010, Tab. LXXX, 11-17]. Here we refer to the decoration executed by incisions arranged at different angles. We note that a similar ornamentation technique is present on one of the subcategories of fine ceramics, as well as cord impressions and circular stamps.

The result of *the Badenization process* in the southwestern regions of Volhynia, the upper and middle basin of the Dniester River, where Horodișteța-Gordinești type sites are found, appears in the form of a late Funnel Beaker – late Baden mix. This can best be seen in the discovery of Horodișteța-Gordinești type ceramic vessels at the Bronocice sites (level V) [Kruk, Milisauskas 1981, Fig. 12, 4-7] and Gródek Nadbużny (level II) [Jastrzębski 1985, Fig. 5, 1; Gumiński 1989, Ryc. 55, g, h; Rybicka 2017, Ryc. 76, 7-8].

The proposed chronological report for the Badenization phenomenon in eastern Slovakia and in the Carpathian region is anchored within the limits of 3500-2750 cal BC [Horváthová 2008, 113], which largely coincides with the period of evolution of the Horodișteța-Gordinești cultural group (see fig. 1). The Funnel Beaker culture (phases IIIA, IIIB, and IV) in the regions of southeastern Poland also belongs to this period [Włodarczak 2006, 36, Fig. 5].

The close interaction between the Horodișteța-Gordinești cultural group and *the Funnel Beaker cultural massive* is evidenced by the specific standards of the former, which penetrate deep into the Funnel Beaker communities, fulfilling, on the one hand, the role of cultural formation factor for its local variants, but on the other hand, traces of the opposite effect from the Funnel Beaker culture in the Horodișteța-Gordinești cultural group are not so evident.

In favor of the contemporaneity of *the Globular Amphora Culture* with the Late Eneolithic communities in the East Carpathian region, to which the cultural group we are analyzing belongs, some decorative motifs present in the coarse ware pottery have been mentioned [Dinu 1980, 1-15; Shmit 2001-2002, 246-259].

About the existence of contacts between these two cultural-chronological massifs, the opinions are divided. Those who argue for the lack of contact between these two cultural environments base their opinion on *traditional* typological and chronological elaborations, in which the main role is assigned to direct and stable contacts between the Late Eneolithic communities (especially from the early phase of Trypillia CII-1) and the southeastern massif of the Funnel Beaker culture, while the Globular Amphora Culture is later and occupies a higher position in the

chronological scheme, after the disappearance of the final Eneolithic communities [Iarovoi 1984, 70-71; Dergačev 1998, 27-64; Dergachev, Manzura 1991a, 55-58].

Others opted for synchronism between these two communities, arguing their views by pointing to the discovery of pottery characteristic of each of them in the same settlements [Passek 1949, 222; Sveshnikov 1983, 18]. Moreover, some *borrowings* have been identified in the decoration of Late Eneolithic pottery [Movsha 1985, 22-31]. Considering the short duration of the Globular Amphora Culture settlements and the difference in the socio-economic system between these two cultural manifestations, the bearers of Central European culture were seen as invaders who destroyed the millennial tradition of the former Cucuteni-Trypillia cultural bloc, which was already in its final phase of existence [Sulimirski 1970, 166; Zakharuk 1971, 179; Zbenovich 1976, 46].

After the publication of radiocarbon data for the Globular Amphora Culture of the Podolia group, some synchronisms were proposed between it and the Trypillia CII manifestations in the mentioned area [Szmyt 1996, 11, fig. 5; Kadrov, Maleev, Shmit 2000, 31, tab. 3]. The first evidence supporting the existence of synchronisms between the Horodișteța-Gordinești cultural group and the Globular Amphora Culture is the situation in the western part of the Volynian Plateau, where the mentioned culture succeeds the relatively long evolution of the Funnel Beaker communities, and towards the end of the latter, there are records of strong absorptions of Horodișteța-Gordinești-type elements (e.g., Listvin-Gorodsk) [Jastrzębski 1990, 103-111; Ścibior 1993, 73-82; Shshib'or 1994, 30-48].

Evidence of contact between the Globular Amphora Culture, especially the Siret group, and the one we are analyzing is the presence of stylistic features that can be found on vessels from both cultural manifestations. Here we can exemplify the so-called *chain motifs* with downward openings made by cord impressions, for which we find parallels in the Globular Amphora Culture area in the Kujawia region, at Dobieszewice and Piecki [Czerniak, Szmyt 1991, fig. 11, 8; Czembreszuk, Szmyt 1998, Abb. 12, 1], as well as in Świerszczów [Ścibior, Korowski, Koman 1991, Ryc. 3a; Burtănescu 2002, 382].

To continue with the series of common decorative elements, we can give two examples of compositions, one consisting of two horizontal strips of short lines printed vertically, separated by a series of circular stamps (e.g., Duruitoarea Veche-Grota) (fig. 2,1), and another consisting of three rows of circular stamps (e.g., Trinca-Izvorul lui Luca) (fig. 2,2) [Sîrbu 2019]. Analogies for the first example can also be found in the Kujawia region at the sites of Łagiewniki [Szmyt 2008, Fig. 4, 5] and Żegotki [Szmyt 2008, Fig. 5, 6], which Polish researcher Marjena Szmyt considers to be stylistic influences from the Baden culture in Slovakia [Szmyt 2008, 218-222], and for the second, analogies can be found in the Miropol site, from the Volynian group of the Globular Amphora Culture [Sveshnikov 1983, Tabl. XI, 1; Szmyt 2010, Plate 25, 4]. Another stylistic composition that has similarities in the Volynia Globular Amphora Culture is the impression of three rows of cords arranged in meanders on the amphora with two handles from the Busk site [Sveshnikov 1983, Tabl. III, 4; Szmyt 2010, Plate 1, 5].

A chronological parallel between the Horodiștea-Gordinești cultural group and the Siret and Podolia groups of the Globular Amphora Culture can be observed at the turn of 3000 BC, which for the group we analyzed represents the final stage, and for the Globular Amphora Culture the moment of establishment in the eastern Carpathian region.

A possible short-term chronological correspondence was between the group we analyzed and *the Złota culture* in southeastern Poland. This culture is dated to the period 2900-2600 cal BC [Włodarczak 2006, 31, Fig. 2]. Furthermore,

some decorative elements represented by cord impressions find perfect parallels in some complexes of the Złota culture in the mentioned region [Włodarczak 2008, Ryc. 4, 1-3, 7, 10; Burchard, Włodarczak 2012, Fig. 4, 2-3, 6-8; 5, 2-3, 6; 11, 3; Wilk 2013, Fig. 10, 1-3, 5-7; 22, 2-6; 29, 7; 39, 1-2], which reinforces its brief contemporaneity with the final phase of evolution of the Horodiștea-Gordinești cultural group.

As a result of these situations, in which populations were moved, either foreigners into the area of the Late Eneolithic communities or Trypillia tribes into the steppe, one thing can be observed, which, in Vsevolod Marchevici's opinion, means that the Trypillia elements, in the first case, were subjected/subordinated, and in the second case, dominant [Markevich 1981, 65].

Instead of conclusions

Thus, from the point of view of the chronological system developed for the Neolithic, Chalcolithic, and Bronze Ages, based on the particularities of synchronisms between cultures in different regions of Central Europe, the period we're looking at matches horizon 10 in the scheme developed by Hermann Parzinger, where the German researcher includes the burial complexes at Usatovo, Brăilița, Decea Mureșului, Csongrád-Kettöshalom [Parzinger 1993, 322-323, Abb. 16].

The scheme we have developed in order to trace the chronological contemporaneity of the Late Eneolithic in the Eastern Carpathian region (based primarily on valid radiocarbon data) shows us that the Horodiștea-Gordinești cultural group is not the latest manifestation that concludes the evolution of the Eneolithic age in this

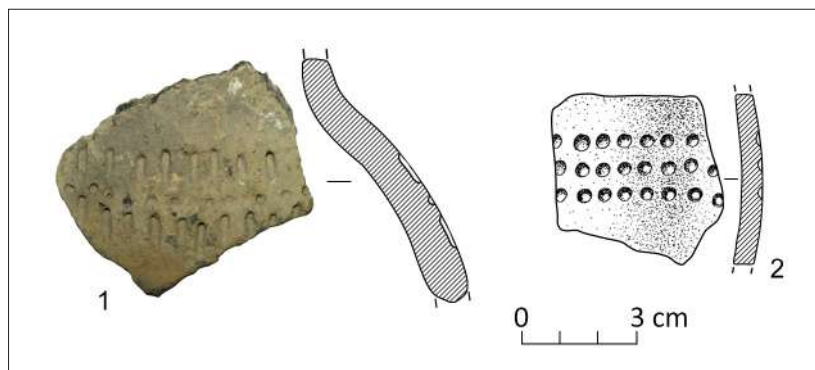


Fig. 2. Decorative elements from Central Europe on Horodiștea-Gordinești-type pottery. 1 – Duruitoarea Veche-Grota (data from the S. Covalenco archive); 2 – Trinca-Izvorul lui Luca (from the O. Levițki archive).

area, as was previously believed [Dergachev 1980, 122-123; Rassamakin 1988, 18-25; Manzura 1994, 107-108].

Regardless of whether or not the Jamnaia tribes (early phase) were directly responsible for the disappearance of the Horodiștea-Gordinești cultural group, during the Early Bronze Age they occupied a large part of the area once occupied by the communities of that group [Burtănescu 2002, 345].

The destiny of the Horodiștea-Gordinești communities can only be guessed at. The dissolution of this cultural phenomenon seems to have begun during the evolution of the Brînzeni type, with the northern penetration of communities bearing traditions specific to the Funnel Beaker culture, more precisely from the southeastern group of this massif [Kadrow 2016, 653-655; Rybicka 2017, 171]. The historical period of exploitation of the northwestern Pontic biocultural environment by Central European communities can be considered a stage of *tactics of contact* between the Late Eneolithic communities of the East Carpathian forest-steppe and Central European cultures [Koško, Szmyt 2011, 218].

From what has been related in this study, we can deduce that the development process of the final Eneolithic communities, and especially those of the Horodiștea-Gordinești type, in the Eastern Carpathian region, was one of the most dynamic, which, in many cases, influenced the evolution of cultural manifestations in other regions. The relationship between the cultural groups in the mentioned area allows us to characterize the final Eneolithic/Trypillia CII-2 not only as a simple manifestation of contemporary evolution in different regions of several local variants, but also as a relatively independent unit within the entire fi-

nal Eneolithic massif, which can also be treated as a *cultural-historical community*. This is supported by the similarity in the ceramic assemblage specific to the given period, which is considered by some specialists to be a *common cultural horizon of the Late Trypillia period* (in Russian *общенорднотрипольский культурный горизонт*) [Dergachev 1980, 143; Dergachev, Manzura 1991, 17].

Continuing with this logic ideas, we can say that with the decline of the Cucuteni-Trypillia cultural block, the socio-economic and spiritual activities practiced by its communities also came to an end. This process took place as a result of the movement of populations with different lifestyles across large areas, caused by various factors. If we are to move from culture to a higher taxonomic level, the following aspect needs to be explained. As is well known from multiple data, the process of cultural genesis, with its three variants (evolution, transformation, and change), usually involved not just one but several cultures, and this situation may be the argument for one of the postulates of *the cultural bloc hypothesis* [Bochkarev 1995, 114-123]. In our case, attention is drawn to the multitude of similarities between the Horodiștea-Gordinești cultural group and the local Eneolithic/Late Trypillia aspects, which occupy practically the same area of territory, previously populated by the Cucuteni-Trypillia culture, which was in its final stage of evolution.

* Research carried out within the Program 170101: *Research and valorization of the architectural, ethnographic, archaeological, and artistic cultural heritage of the Republic of Moldova in the context of European integration (2024-2027)*.

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