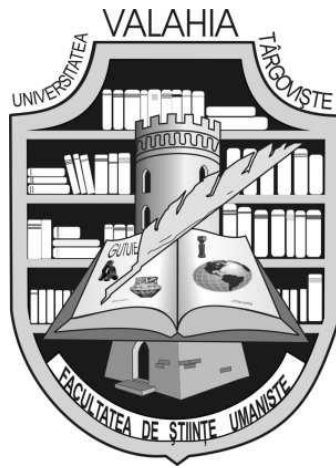


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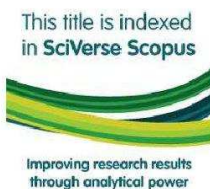
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With Regard to the Geometrical Motifs with Antropomorphic Semantics Identified in the Neo-Eneolithic Visual Creation on the Territory of Romania. I. The Point and the Line.

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Abstract: The prehistoric visual creation, with certain elements of spirituality, is the mark of a complex symbolic behavior, characterised by the use of the same artistic canons in the Upper Paleolithic until the Neolithic, in spaces and various cultural areas, which explains the identity of some decorative motifs, of geometric structure. These plastic elements, genuine symbols with antropomorphic semantics, represent the hidden motive of a sacred geometry through which it was reflected the multivalency of the archetypes and also and the perennality of the iconographic themes represented in the prehistoric artistic creation.

Keywords: neo-eneolithic; geometrical motifs; anthropomorphism; visual creation.

The artistic manifestations of the prehistoric human, various in theme and content, reflect its concerns to transform the environment according to their own material and spiritual needs. Gradual humanization of the space, as a result of the new exploratory capabilities due to the enlargement of the sphere of consciousness, extended the existential frames and those of knowledge, allowing the individual to perceive and define the reality according to a certain type of thinking, paralogical, specific to those times.

This way of reflection, specific to a *wild thinking*, which was adapted to "some findings of a particular type which nature allowed them, on the basis of the organization and speculative exploration of the sensible world, in terms sensibility" (C. Lévi-Strauss, 1970, p. 56), discloses certain *formae mentis* which were the basis for the efforts of Homo sapiens sapiens to address trans-rationality, hard to understand and most often, inconceivable for the rational man of our days.

The ease with which we dissociate between *matter and spirit, thinking and existence*, as a result of a dichotomic judgment which generated an obvious "epistemological schizophrenia" (A. Pleșu, 2006), we

coerce to accept, as impossible, the situation in which the two "extremes" could operate at the same time, in a world which we consider, as a general rule, real, visible. The fact that we do not exceed the frames of binary thinking and admit the existence of a *mundus imaginalis* (H. Corbin, 1964), in which the world of the spirit interpenetrates that of the matter, is due to the stringent requirements imposed to *Weltanschauung* by the "rational abstraction" to the detriment of the *psyche*, through which the prehistoric man could come into contact with the divinity (A. Pleșu, 2006).

Thanks to this cognitive capability, the individuals intercepted the divine messages and were subject to the will of the gods, which imposed a specific order and pointed out the temporal hypostases of each person. Having the possibility to know the Transcendent through images, the man of prehistoric times, "manipulated" by the gods, had access to the "Archetipal reality" and strove to objectify the model of the Heavenly Father through the prism of an anthropologizing vision.

Reflections of the primordial images, the archetypes, as structures of the collective unconscious, illustrating the universal themes which are present in dreams, fancies, religion, art, etc., precondition the

entire existence, which, man, with a certain strictness, tries to express using the symbols and signs. This type of experience, characterized by a "living in images and of the image" (C. G. Carl Jung, 2003, p. 47), justifies the existence of a thinking creative of symbols, and this is the reason for which we can assign the prehistoric human the ability to describe the manifestations of the sacred not only through verbal messages, but also through the language of the body.

The predisposition of *homo symbolicus* for anthropomorphism, as a constant of his mithico-symbolic thinking (I. Evseev, 1983), is reflected in the need to represent himself, as part of a circuit in which the sacred was the only connection between the terrestrial world and the transcendental reality (M. Eliade, 1995; J. Ries, 2000). The use of symbols, as instruments of a non-rational knowledge, with the aid of which the prehistoric man perceived, in a direct way, a reality that is not visible in itself, discloses one of the defining features which marks his entire existence: the state of sacrality, which is manifested in facts, attitudes, gestures etc., not only of a religious kind, but also artistic.

By the time the man became aware of himself, he felt the need of a reproduction of his own face, and the body became the mark of the individual conscience and the messenger of a corporal identity; the body-subject is transformed into the body-sign so that the plastic language of artistic prehistoric creation reveals the individual's capacity of communication and hence of the whole community through the body. *Corporeality*, not only represents the proper environment conducive to carrying out symbolic communication, by which the "symbolized figures the symbolizing [...] through differential homology" (G. Durand, 1998, p. 87) but also enable the establishment of bridges between the physical and the mental reality through any type of antropomorphic structure (D. W. Bailey, 2005; R. Stănescu, 2010; C.-L. Rădoescu, 2016).

Whereas the first concepts and images which prehistoric man worked out with regard to his own person and the environment in which he led his existence are of a religious kind (É. Durkheim, 1995), we can appreciate that some of his artistic creations retain elements of sacredness. Represented by means of signs whose meanings corresponded to the specifics of an archaeological culture, the symbols synthesize the manifestation of the sacred at the individual and collective level, so that the condition of religiosity which animated the human communities was „in

connection with the ideas of being, meaning and truth" (M. Eliade, 1994, p. 5).

As an expression of a complex symbolic behavior, the prehistoric visual creation, with certain elements of spirituality, reflects the use of the same artistic canons which explains the identity of decorative motifs of geometric structure encountered in various spaces and cultural areas from the Upper Paleolithic until the Neolithic Age. These visual and plastic elements, genuine symbols with antropomorphic semantics, represent the hidden motive of a sacred geometry through which it was reflected the multivalency of the archetypes also the perennality of the iconographic themes represented in the artistic prehistoric creation (V. Chirica, G. Bodi, V.-C. Chirica, 2012; C.-L. Rădoescu, 2013; Gh. Lazarovici, C.-M. Lazarovici, 2014).

The basic motifs of geometric decor are represented by the point and the line, and those derived from the circle, triangle and quadrilateral; the methods of their representation and their arrangement on the body of the figurines, proves the existence of stylistic canons and according to them, to each anatomical part corresponded certain symbols. Our approach is not in view of an analysis of the ways of effecting the decor (incision, excision, perforation, painting etc.) and the enumeration of the characteristics of certain stylistic groups, which are the subject of current interpretations of the subject, but is limited, only, to highlighting the perennality of the symbolistics and semantics of the ornamentation of the plastic antropomorphic neoeolithic representations on Romanian territory.

The point, as a symbol of the creative power and the basis of all things, is considered the emblem of the primordial Unity (J. Chevalier, A. Gheerbrant, 1995a; R. Guénon, 1997). Associated with the principle of emanation, it embodies the center, the beginning and the end of all those who are and its manifestation will harmonize the whole, i.e. The World. It appears frequently on the prehistoric objects of art, isolated, indicating, as a general rule, the umbilical cord in the North-Danubians space, such geometrical motifs being reported in Starčevo-Criș area, at Ostrovu Golu (Gh. Lazarovici, 1979, Pl. X/19; C.-L. Radoescu, 2014, Pl. IV/3) in the Vinčian environment, at Zorlențu Mare (Gh. Lazarovici, 1979, Pl. XXII I/3), on the antropomorphic representations, of bone, of a Gumelnița type (S. Marinescu-Bîlcu, B. Ionescu, 1967, Pl. VII/2, 4, 6; R.-R. Andreescu, 2002, Pl. 42/7; 43/2, 5, 6; 46/1, 6), or on those belonging to the Cucuteni

With Regard to the Geometrical Motifs with Antropomorphic Semantics Identified in the Neo-Eneolithic Visual Creation on the Territory of Romania. The Point and the Line.



Fig. 1 - Bodymarks of *piercing* type. Gumelnița culture: 1, 3, 4a, b- Vitănești-Măgurice; 2- Siliștea (images from the online database Mobile Cultural Objects Listed in the National Cultural Heritage, The National Heritage Institute, Romania: <http://clasate.cimec.ro/Poza.asp?tit=Statueta&k=0831335745A311DC8D2400A0D21C2D1F>; [Poza.asp?tit=Statueta&k=CDFA5C3F71C34843A28BBA4BCCC9F1BF](http://clasate.cimec.ro/Poza.asp?tit=Statueta&k=CDFA5C3F71C34843A28BBA4BCCC9F1BF); [Poza.asp?tit=Statueta&k=924BD27E50474BE7AD6827D9EE94508E](http://clasate.cimec.ro/Poza.asp?tit=Statueta&k=924BD27E50474BE7AD6827D9EE94508E); [Poza.asp?tit=Statueta&k=0831335545A311DC8D2400A0D21C2D1F](http://clasate.cimec.ro/Poza.asp?tit=Statueta&k=0831335545A311DC8D2400A0D21C2D1F))

(D. Monah, 1997, fig. 95/1; 131/2; 134/4; 208/3, 5; 214/1 etc.) or Sălcuța communities (D. Berciu, 1961, p. 334, fig. 157/2; E. Comșa, 1995, fig. 62/1).

Sometimes, the arrangement of the points in rows has been used to highlight certain parts of the body, such as the groin zone- Drăgănești-Olt (M. Nica et al., 1994, p. 57, fig. 9/8a, 8b; C.-L. Rădoescu, 2014, p. 77, fig. 29/1a, b, 2a, b), Vitănești-Măgurice, Siliștea (Fig. 1/1, 2), Glina, Căscioarele, Sultana (Gumelnița culture,

A2 phase) (R.-R. Andreescu, 2002, Pl. 42/1, 5, 7, 6), Sălcuța culture (E. Comșa, 1995, fig. 62/1) etc., area of the chin and the ears, in which case we can speak of body marks (Fig. 1/3, 4a, b). To the north of the Danube, such antropomorphic representations have been identified in Zorlențu Mare (Vinča B1/B2) (Gh. Lazarovici, 1979, p. 211, fig. 39), in the final phase of the Boian culture (Dinu V. Rosetti, 1938, pl. 12/2; 14/3, 4, 5; 16/10; 17/1, 5, 8), in Gumelnița culture



Fig. 2 - Antropomorphic representations. Gumelnița culture: 1a, b, 3-Drăgănești-Olt. Vădastra culture: 2, 4- Poiana Mare; Fărcașu de Sus (after C.-L. Rădoescu, 2014, Pl. XLIII/2a, b, 3; XXI/2; XXVI/3)

(R.-R. Andreescu, 2002, pl. 8/1, 5; 19/3; 26/8; 30/1; 40/4; 42/1; 43/2; 46/1, 2, 6; 48/5-9; 49/1, 5, 8), Sălcuța culture (E. Comșa, 1995, fig. 54/5; 62/1) and point out female characters who usually have three, four small notches in the chin zone.

The rows of two, three or four perforations arranged in the area around the ears, reported on the statuettes of clay, discovered at Căscioarele, Lișcoteanca, Hârșova (Gumelnița A2), Vitănești

(Gumelnița B1) (R.-R. Andreescu, 2002, pl. 7/1; 8/1, 2; 19/1) etc., those made of bone - Glina, Căscioarele (Gumelnița A2), Vidra (Gumelnița B1) (R.-R. Andreescu, 2002, pl. 42/1, 4; 43/1, 2, 4, 6; 46/2), or on the anthropomorphic vessels belonging to the same cultural environment - Gumelnița, Vidra, Sultana (Vl. Dumitrescu, 1974, p. 232, fig. 252; 233, fig. 253; 238-239, fig. 257-258; R.-R. Andreescu, 2002, pl. 34/1; 35; 54/1) are also to be found on the Sălcuța culture plastic

representations from the eponymous settlement (D. Berciu, 1961, pl. 154/3; 177/2; E. Comşa, 1995, fig. 98/2, 4; C.-L. Rădoescu, 2014, Pl. XL/2, 4), which justifies the synchronism of Sălcuța I and Sălcuța II cultural phases with Gumelnița A2, respectively, Gumelnița B1, as a result of the contacts between the communities of the two cultures. In the Precucutenian and Cucutenian environment, antropomorphic representations illustrating the female characters with perforated ears have been identified in the Traian-Dealul Viei (Precucuteni I) (S. Marinescu-Bîlcu, 1974, fig. 83/2), Mărgineni, Drăgușeni (Cucuteni A), Traian (Cucuteni A-B) Ghelăiești, Frumușeni, Cucuteni-Cetățuia (Cucuteni B) (D. Monah 1997, fig. 75/1; 93/1; 109/1, 2; 114/4; 132/2, 3; 138/4; 220/6, 7), etc.

The bodymarks of piercing type - perforation of the lower lip, of the auricles and other parts of the body - the arms, shoulders, nose etc., highlights the social status, of the holders of such visual signs. Expressions of some cultural codes which required a certain hierarchy within the group members, depending on gender, sex, age etc., the bodymarks expressed the new identity of those who had passed certain existential stages; the number of separate stings/perforations (points) varied according to the age of the person and their absence in certain cases was linked to the belief that from a specific age, the practice of the tattoo meaningless as it lost its magical-religious significance (E. Comşa, 1995).

Elements with punctiform ornament are to be found within the Vinča culture, one of the statuettes discovered at Zorlențu Mare presents a string of notches around the neck which suggest a beads necklace (E. Comşa, 1995, p. 153, fig. 24/7); such adornments have been reported in Cucutenian area at Răucești (Cucuteni A), Bucovina (Cucuteni B) (D. Monah 1997, fig. 71/1; 221/2) but also in the Gumelnița creation of fine arts (C.-L. Rădoescu, 2014, Pl. XLIII/2a, b) (Fig. 2/1a, b). Also through the point, the artists were able to render a series of garments, such as belts and diagonals (Fig. 3/1, 2) -Țigănești, Armășeni (Cucuteni A), Mărgineni (Cucuteni B) (D. Monah, 1997, fig. 95/1, 2; 96/4, 6; 181/2), aprons (?) (D. Monah, 1997, fig. 99/2, 4) etc.

Sometimes, the presence of the point within the rhombus, a female symbol which embodies the matrix of life, as it appears on a fragmentary statuette, discovered at Radovanu-phase of transition from Boian culture to Gumelnița culture (E. Comşa, 1995, fig. 15/5), or on the Cucutenian statuettes from the Scânteia, Frumușica or Cucuteni-Cetățuia (D. Monah,

1997, fig. 51/3, 8; 83/1), amplifies the idea of the center and allows the "passage through initiation towards the womb of the world, the entry in the residence of the htonian forces" (J. Chevalier, A. Gheerbrant, 1995a, p. 170). Located in the middle of a circle – an antropomorphic fragment from Răucești, Cucuteni phase (D. Monah, 1997, fig. 70/1), the point reminds us of the symbolism of the center of the world, from the beginning and the end of all things.

The central point designates the Principle, the essence and the space which they determine, in its continuous expansion, embodying the "universal manifestation of all beings and stages of existence " (R. Guénon, 1997, p. 66). Sometimes the point is flanked by several concentric circles whose hierarchical arrangement against the center suggests the degrees of the manifested existence, such cases been noticed at Zorlenț, Vinča culture, phase B2 (Gh. Lazarovici, 1979, Pl. XXI/6), at Poiana Mare, Vădastra culture (C.-L. Radoescu, 2014, pl. XXI/2) (Fig. 2/2).

The defining role of the center, as point from which the first forms of manifestation of the world are emanated, as compared to the circumference, which is nothing else but the enveloping layer of creative power, appears very well highlighted through drawing two rectangular diameters forming a cross incised into a circle (Fig. 7/1, 2). The rays of the above mentioned diameters divide the circumference of the circle into four equal parts and gives the new figure a special symbology; the action of the Principle along a cycle of its nanifestation, the divisions established by the edges of the cross arms being associated not only to the cosmic cycles (the four seasons of the year), but also to the earthly existential order (the four moments of the day). At the same time, the center of this cross situated between the extremes represented by the points diametrically opposing each other on the circumference expresses the place towards which the contrary trends converge in search of their unity, of the perfect balance (R. Guénon, 1997).

Such representations identified in the Vinčian area, at Tărtăria (Gh. Lazarovici, C.-M. Lazarovici, M. Merlini, 2011), on the ceramic fragments discovered at Turdaș (M. Roskák, 1941, Tafel CXXXI/34-39; 41, 42), but also on the Cucutenian ceramic with antropomorhic ornaments from Valea Lupului (A. Nițu, 1975, fig. 26/1a), Petreni (D. Monah, 1997, fig. 244/5) (Fig. 3/4), Sofia VIII (S. Țerna, 2007, fig. 1/6) etc., reflect the idea of the Center, as the emanation of the world growing horizontally but also a passage space (in a double way) for those initiated, between the heavenly,

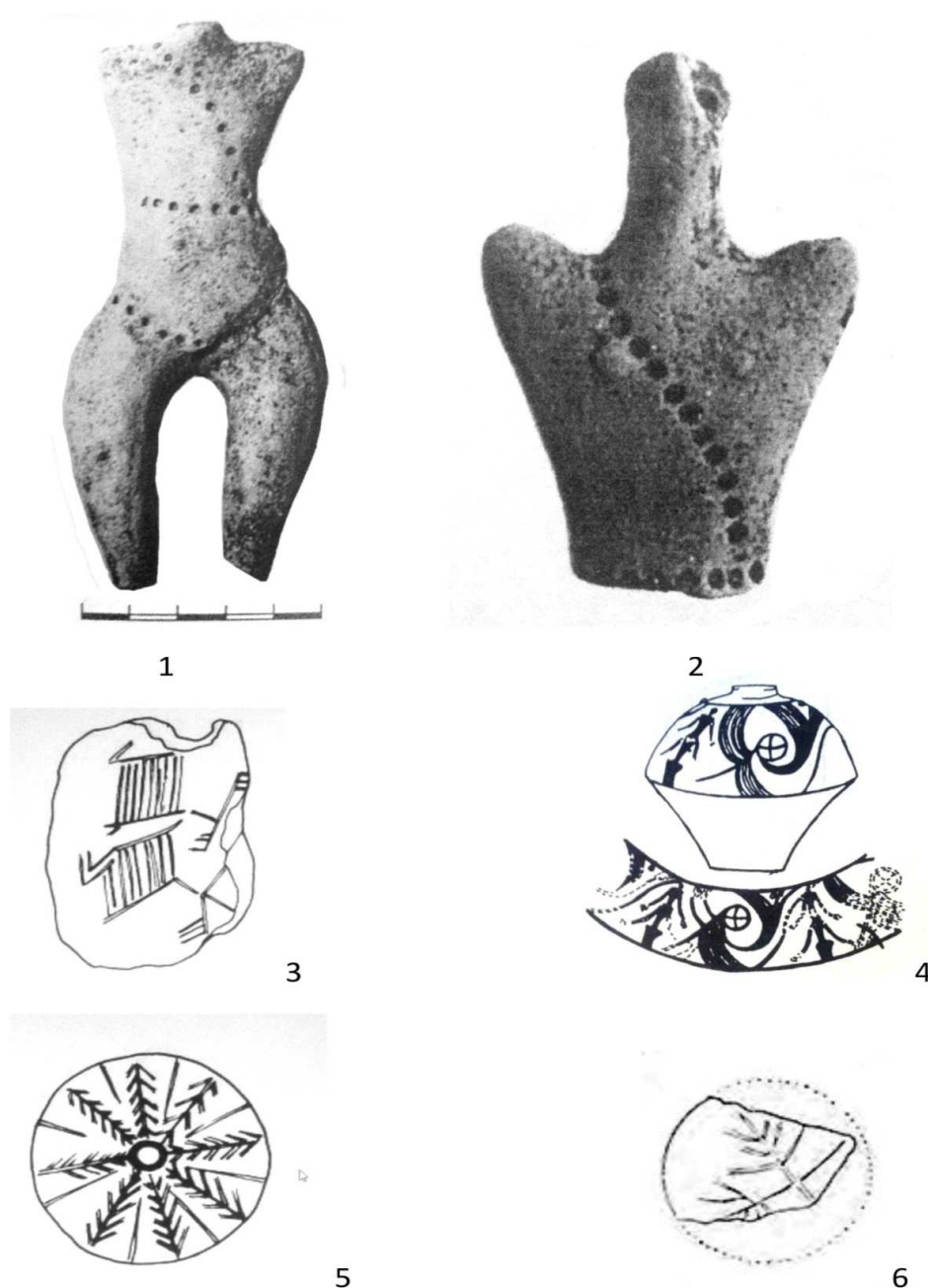


Fig. 3 - Punctiform decorative elements and solar symbols. Cucuteni culture: 1, 2, 4-Țigănești, Petreni (after D. Monah, 1997, Fig. 95/1, 2; 244/5). Schematic representations of birds and little fir trees. Vinča-Turdaș culture: 3, 5, 6-Turdaș (after M. Roská, 1941)

terrestrial and tartaric levels (J. Chevalier, A. Gheerbrant, 1994; S. Boncompagni, 2003).

Frequently found in the geometric motifs of the prehistoric art and arranged in the form of horizontal stripes, vertical or oblique, semiovals converted into

arcs of a circle, of spirals, zig-zag lines or signs in the shape of a "V", "W", "X", "T" and so on, the line benefits from a whole range of items of plastic expressiveness which are the basis of a fundamental grammar of plastic image (Z. Dumitrescu, 1984). In its

various hypostases, the line may be considered as an autonomous element, expressing continuous extension of the point which gives rise to a new geometric shape.

Thus, the simple lines, drawn vertically, refer to the axial symbolism of the World, to "The Tree of Life", guarantor of eternal regeneration, the force and wisdom of the "Golden Bough" of the ancient Mysterries, or the bright nature of the "fire-pillar" from Vedic mythology. Representations of the "Tree of Life", which define the relationships between the human world and the celestial one appear in the form of little stylized fir trees (vertical line, accompanied by small lines arranged at an oblique angle), as well as those identified in the Gaura Chindiei Cave (V. Boroneanț, 1977; M. Cărciumaru, 1987, fig. 28/B; M. Cărciumaru, 2010, fig. 18/2) (Fig. 4/2). In some cases, on top of the trees there is drawn a circle, this fact suggesting the connection between the verticality of the tree, assimilated with "Axis Mundi", with one of the alegorical valences of the circle, that of The Center of the World.

Also, in Starčevo-Criș area, at Șimnic (D. Galbenu, 1975, fig. 7/5), on the artifacts discovered at Turdaș (M. Roská, 1941, Tafel CVIII/6; CXXXII/10; VI. Dumitrescu, 1974, fig. 488/10) (Fig. 3/5, 6), at Zorlențu Mare (Vinča B) (Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 66), in Precucuteni culture (VI. Dumitrescu, 1967, p. 41) and Cucuteni (C. Prut, 1991, figs. 43, 44), there have been reported incised representations arranged in the form of the fir tree pattern.

Identified in the Paleolithic art in the form of certain vegetal signs with antropomorphized elements (V. Chirica, 2004, fig. 2/1-5), the image of femininity also appears in the representations of neo-eneolithic iconography besides such symbols, fact which reflects their consubstantiality. Thus, one of the most frequent epiphany of the Great Goddess is linked to the sacred tree, a symbol of life and inexhaustible fecundity, but also of the cyclical nature of the regeneration of the year (M. Eliade, 1992). As the center of the world -axis mundi- and the base of the universe, this ideogram defines the divinity that facilitates the communication between Heaven and Earth and is represented sometimes in the form of a pillar.

At Turdaș site have been identified a few fragments of ceramic (M. Roská, 1941, Tafel CXXIII/17; CXXXIV/26), but also some fusaioles that render houses on pillars (Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 57/C-F) (Fig. 4/4, 5). Such representations of the house itself, or of the sacred

house are evidence of the role played by the columns/pillars in configuring a symbolic *imago mundi*. Considered a key element of religious architecture, whose first evidence has existed since the PPN (C.-M. Lazarovici, Gh. Lazarovici, 2006, p. 29; A. Kovács, 2010), the column represents the support which ensures the stability of the edifice and its verticality, indissolubly connected with the Cosmic Tree, gives the quality of *Axis Mundi* (M. Eliade, 1981, p. 42, 51; D. Monah, 1997, p. 206; Gh. Lazarovici, F. Drașovean, Z. Maxim, 2001, p. 209-211; N. Ursulescu, F. A. Tencariu, 2006, pl. VIII/2-3).

At Gura Baciului settlement, the central pillar of stone/ tree of life represented the sacred place of the resort (C.-M. Lazarovici, Gh. Lazarovici 2006, 72/73, fig. IIa.10b/11a), and the Column of the water from Balta Sărată site (Vinča culture, B1 phase), had the same symbolic role, marking the transition from a world to another (Gh. Lazarovici, S. Petrescu, 2003; C.-M. Lazarovici, Gh. Lazarovici 2006, fig. IIIa.50B, 51B-D; Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 9). Similar situations have been recorded in Parța site (Gh. Lazarovici, F. Drașovean, Z. Maxim, 2001, fig. 165; 166; 170), Căscioarele (VI. Dumitrescu, 1974, fig. 487, VI. Dumitrescu, 1986), Greaca (C.-M. Lazarovici, Gh. Lazarovici 2006, fig. IVc.26), Trușești (M. Petrescu-Dîmbovita, M. Florescu, A. C. Florescu, 1999), Isaiia (N. Ursulescu, F.-A. Tencariu, 2006, Pl. VIII/2, 3) and strengthen the belief that the pillar/column can be considered a substitute of the cult of the Cosmic Tree-the Tree of Life and a symbol of the axis of the world.

The presence of the columns in the sanctuaries, as symbols of their durability, sometimes ending in bucranies of clay, as is the case of that of dwelling house L 126 from Parța (Gh. Lazarovici, F. Drașovean, Z. Maxim, 2001, fig. 121; C.-M. Lazarovici, Gh. Lazarovici, 2015, fig. 8) may be interpreted as a sign of reverence for the ancestors, in this case being able to speak of a totemic pillar. The same ascending symbol, but represented in the form of female figures positioned one above the other (three triangles overlapping, with the tip down), has been signalled within the Cucutenian area, at Petreni and Fetești -*La Schit* (C.-M. Lazarovici, Gh. Lazarovici, 2015, fig. 12, 13). The analogies with the antropomorphic motifs discovered on pottery fragments from Tepe Mussian (Elam) (A. Nițu, 1943; C.-M. Lazarovici, Gh. Lazarovici, fig 14), suggest the theme of ritual dance, of ascending towards the sky.



1



2



3

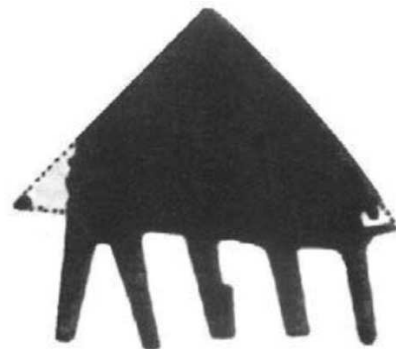
a



b



4



5

Fig. 4 - Stylized representations of birds, stairs, little fir trees (1, 2) and houses (4, 5). Postpaleolithic cave paintings: 1, 2 -Gaura Chindiei (after M. Cârciumaru, 1987, cover IV, M. Cârciumaru, 2010, Fig. 18/2). Cultura Vinča: 4, 5- Turdaş (after Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 57/e, f). The “Orant” stance. Vinča Cculture: 3a, b- Zorlenţu Mare (after Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 56/b, e)

The columns framed at the gates or located at the edge of the borders, mark the "borders of the cosmicized world" or, in a symbolic way, the passage from the profane to the sacred. Recalling the gratitude towards the gods, these architectural elements with spiritual valences express the power of the Deity in man and the man's power in the care of providence (I. Evseev, 1994, p. 24; J. Chevalier, A. Gheerbrant, 1994, p. 351). Recalling the verticality, the column can be assimilated with the phallus, its sexual overtones being exacerbated by the presence of cult pottery (in which the sacred liquid was kept) in the same ritualic frame-Liubcova (S.-A. Luca, 1990), Isaiia (N. Ursulescu, 2001, fig. 3/3) etc.

Phallois discovered at Grădiștea Coslogeni (Bolintineanu) (M. Neagu, 2003, Pl. LXX/1), Hotărani (Vădastra (III) (C.-L. Radoescu, 2014, Pl. XXXVI/2), those belonging to Hamangia culture (D. Berciu 1966, p. 253, fig. 149/4; 266), Cucuteni (Șt. Cucoș, 1981, fig. 24/1-4; D. Monah, 1997, fig. 125/4-6; 165/1-6), presents the existence of orgiastic rites held in the honour of the generating power which is worshipped in the form of this image-symbol. The use of such parts as mandatory items of the participants is undisputable and references to the fecundity and fertility cults are more than obvious.

In the case of the sanctuary from Trușești (Cucuteni A2) (M. Petrescu-Dîmbovița, M. Rădulescu, 1953, M. Petrescu-Dîmbovița, 1959; M. Petrescu-Dîmbovița, M. Dinu, A. Florescu, D. Teodoru, M. Zamoșteanu, 1954; M. Petrescu-Dîmbovița, A. Nițu, N. Zaharia, E. Zaharia, A. Florescu, M. Dinu, 1955; M. Petrescu-Dîmbovița, A. C. Florescu, M. Florescu, 1962; C.-M. Lazarovici, 2004) the two antropomorphic figures symbolize the sacred connection (*hieros gamos*) between heaven (the male idol) and earth (the female idol), and the two groups of three heads of phalloi confirm the idea of procreation, generated by the main characters of the sculptural assembly.

A similar situation can be found at Parța, on one of the columns figured the Sun and the Moon, deities associated with the bucraniu and the seven affronted triangles, painted on the large column from Căscioarele (Vl. Dumitrescu, 1970, Vl. Dumitrescu, 1974, p. 480, fig. 487) or the seven pillars in the sanctuaries from the same settlement (Vl. Dumitrescu, 1970, Vl. Dumitrescu, 1986; C.-M. Lazarovici, Gh. Lazarovici, 2006; Gh. Lazarovici, C.-M. Lazarovici, 2006) which also appear in the case of the megaron from Vinča (Gh. Lazarovici, F. Drașovean, Z. Maxim, 2001, fig. 242), is

the testimony of an old magical concept on the basis of which can be understood the association of this figure with the pillars supporting the heavenly canopy, with steps of the completion, of the planetary spheres, the gates of Heaven opened to the mother of seven daughters or with the eagles from the sanctuary of Çatal Hüyük (Gh. Lazarovici, 2001).

Being a number which expresses totality, comprising trinity and universality of things (the heaven and the earth; the spiritual and the concrete), the figure seven becomes the emblem of the eternal life, of the cyclic renewal, an aspect which was taken into account in the construction of the spaces for worship, where the man was to worship the symbolic embodiment of Divinity (J. Chevalier, A. Gheerbrant, 1995a; S. Boncompagni, 2003).

The horizontal lines usually delimit the upper register of antropomorphic parts from the lower one (C.-L. Radoescu, 2014, Pl. IV/1a, b; XIII/1a, 4a, b; XXVII/4b; XXX/3a, b; XLIII/1), but by extension they may suggest the barriers which divide the underground from the terrestrial world and on this, by the celestial one. In this respect, the passage from one level to another, in a double sense, is achieved by means of the ladder, the symbol of ascension towards knowledge and transfiguration (J. Chevalier, A. Gheerbrant, 1995a). The stairs (horizontal lines) represent the initiatic stages the mistagogue went along in his spiritual ascension to the sky, with the view to acquiring knowledge of the divine world, graphics of this symbol being very well illustrated in the Carpatho-Danubean space.

Thus, in the cave of Gaura Chindiei, among the Postpaleolithic cave paintings appears the motif of the ladder with a bird (V. Boroneanț, 1977, fig. 21; M. Cărciumaru, 1987, cover IV), which highlights the izomorphism of the two graphic representations (Fig. 4/1). Frequently found in the prehistoric visual creation (M. Roska, 1941, T. XXXVI/9 (Fig. 3/3); Karmanski, 1968, T. XXII/1; Gh. Lazarovici, C.-M. Lazarovici, M. Merlini, 2011, fig. VIIC. 42, 43, 44; Z. Maxim et al., 2009, Cat. 107-114, 116-119; S.-A. Luca, 2016, p. 161, fig. 121, photo 174), the bird was considered a messenger of the gods, ensuring the connection between heaven and earth (M. Vulcănescu, 1987; M. Gimbutas, 1991; Gh. Lazarovici, 2001; S.-A. Luca, 2001, fig. 10/7a, 11/4).

Among the decorative motifs of symbolic nature, performed with the line and the point, shall also be considered the stylized human silhouettes. One of the

most frequent hypostases, that of orant, has been signalled in Zorlențu Mare (Vinča culture B2), the points between the arms raised towards the sky suggesting the *divine eyes* (Gh. Lazarovici, 1979, Pl. XXI C/7; Gh. Lazarovici, C.-M. Lazarovici, 2014, fig. 56) (Fig. 4/3a, b), but also on the jug with

antropomorhic ornament discovered at Ciolănești din Deal (Gumelnița A2) (A. Nițu, 1967, p. 36, fig. 13/1; Vl. Dumitrescu, 1974, fig. 251/4; R.-R. Andreescu, 2002, pl. 60/7), in which case it is an ithyphallic representation, taking into account the fact that the mid line represents the hypertrophied male sex.



Fig. 5 - Antropomorphic representations with spiral and meander decor. Vădastraculture: 1, 2-Hotărani; 3a, b-Slatina; 4-Piatra Olt (after C.-L. Rădoescu, 2014, Pl. XXXIV)

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Such plastic antropomorphic achievements also found in the Precucutenian art at Târpești (VI Dumitrescu, 1974, fig. 232/2) but also Cucutenian also proves the perpetuation of the same type of image with "a vertical axis" which in some circumstances might represent scenes of acuplation (*hieroi gamoi*) or curled up position, the birth of the Mother Goddess (A. Nițu,

1967). The trend (of oriental origin) to present human images in a manner extremely stylised is also visible in the case of ceramics with antropomorphic ornaments belonging to the cultural central and eastern European groups (N. Kalicz, 1970), the iconographic details contributing to a certain extent, to reconstituting the spiritual neo-eneolithic universe.



Fig. 6 - Antropomorphic representations with meander angular- and spiral ornament/decor. Vădastra culture: 1, 2a, b- Hotărani; 3-Fărcașu de Sus. Cucuteni culture: 4- Scânteia-Dealul Bodești (1, 2, 3 after C.-L. Rădoescu, 2014, Pl. XXXV/3; XXIX/2a, b; XXX/3a; 4- image from the online database Mobile Cultural Objects Listed in the National Cultural Heritage, The National Heritage Institute, Romania- <http://europeana.cimec.ro/Poza.asp?k=DD8A93F2FF0346FA91B67BBB6E1938B1>)

An interesting symbology was assigned to the broken line which, owing to the detailed rules for the formation of the angles, generated a series of signs such as "V", "L", "M" or "W". If in the case of the lines in the shape of a "V" and its graphic variants (that are assigned certain communicative valences) a real directory has been constituted (H. Haarman, 2005, p. 230, Fig. 14), "M" or "W" have been interpreted as symbols of Cassiopeia constellation (Gh. Lazarovici, F. Draşovean, Z. Maxim, 2001; Gh. Lazarovici, 2002). Considering the semantic meaning these signs hold and convey, "V" might be considered a stylization of the female organ and "M", which indicates immensity, the infinite, may also designate the great unknown god, the one who must never be represented (S. Boncompagni, 2003).

The five stars that constitute the Cassiopeia are arranged in the form of a crown, which provides the "W" ideogram a solemn character, and its presence on a series of religious objects underlines the transcendent character of a fulfilment. Similar to the consecrating horns, the crown expresses the trend of ascension, of enlightening, and its symbolic use during certain cultic acts cosmically valorize the sacrifice (J. Chevalier, A. Gheerbrant, 1994).

The signs identified on the plastic neo-eneolithic representations from the Danube area as well as their combinations could reflect the beginnings of an incipient form of communication, the so-called *Danube script* with a symbolic value (Gh. Lazarovici, 1979, Pl. XXIIID/2, 9, 17, 18, 29, 35, Gh. Lazarovici, 2003, Gh. Lazarovici, 2004; H. Haarman, 2008; M. Merlini, Gh. Lazarovici, 2008; S. A. Luca (eds.), 2009; M. Merlini at al., 2009; Gh. Lazarovici, C.-M. Lazarovici, M. Merlini, 2011), whose meaning must be examined in terms of the object and the manner of arranging the ideograms.

Signs and symbols such as "Z", "T", "I", "VI", "Y", which are found in the Danubean writing appear in various combinations on a series of objects, so that the unravelling of the multiple meanings they have, implies a thorough analysis of the artifact, depending on its type and functionality, but a clear distinction between what is allowed to be an ideogram and/or a decorative element (C.-M. Lazarovici, 2003; M. Merlini, 2007; C.-M. Lazarovici, 2009).

Another geometric motif, surprised on a series of plastic representations is that of the spiral, which, as a general rule, amplifies their antropomorphic character, in specifying the abdomen or the thighs/loins (C.-L.

Rădoescu, 2014, Pl. XIII/4a, b; XVIII/4a, b, so on).

The adornment technique in narrow spiralo-meandric strips to be found in Tisa culture, has penetrated the Vinčian environment since phase B2 (VI. Dumitrescu, 1970a), being attested in Serbia, in Banat, at Ornița-Vest (E. Comşa, 1969, fig. 23/6), as well as in the region of Oltenia, at Rast-Vinča Culture C (VI. Dumitrescu, 1987/88, Pl. 1; 4/17, 19; 5/25; 7/31; 8/37; 10/49). The figurines discovered at Hotărani and Fărcașele (Vădastra Culture) were decorated with geometrical motifs, inlaid with white paste, such as, meanders, rhombuses, "wolf teeth" and most often, spirals chained off or in the shape of a "S" (V. Nica, 1980; C.-L. Rădoescu, 2014, Pl. XXVII/4a, b; XXXIV) (Fig. 5).

The spiral, single or double, expresses the cyclic continuity in progression, being related to the symbolism of the acvatic and monthly fecundity (M. Eliade, 1992; I. Evseev, 1994). Reflecting the initiatic death and transforming rebirth, it mirrors, at the same time, the trip of the soul after death, which explains its use in pottery and antropomorphic art (Fig. 6/2a). It was recorded in Vinča culture, at Zorlențu, Parța (Gh. Lazarovici, 1979, pl. XIX/H14; XXIV/E31), in the synthesis Dudești-Vinča, at Cârcea-Viaduct (M. Nica, 1996, fig. 13/1, 5), Radovanu (E. Comşa, 1990, fig. 49/5, 7), in the plastics of Vădastra cultures (M. Nica, 1980, fig. 1/1a; 2/5A-5c; 11/1A-1b; 13; 17/1-2) and Boian (R.-R. Andreescu, 2007, Pl. 6/1-3, 6), on some of the Gumelnițean figurines (R.-R. Andreescu, 2002, Pl. 2/1, 7; 6/2, 3; IV), but also in the south of the Danube, in Karanovo culture (H. Todorova, I. Vaisov, 1993, pl. 97/12), which attests the wide availability of some beliefs related to the fertility and fecundity cult. At the same time, the spiralic motif also appears in the Precucutenian environment (S. Marinescu Bilcu, 2001, fig. 1), but also in the Cucutenian one, where it will find a broad range of use in the different stylistic compositions.

The spiral motif, with which there could be rendered the defining elements of the Great Mother Goddess-breasts (Fig. 7/4, 5), *cteis*, *omphalos* (D. Monah, 1997, Fig. 49/14; 61/3; 237; 246/5; N. Ursulescu, D. Boghian, V. Cotiuga, 2005, p. 244, Fig. 16; D. Boghian, 2012, Pl. VIII/1, 3) (Fig. 6/4; 8/4, 8), thighs, buttocks (M. Nica, I. Ciuca, 1989, fig. 12/1a, 1b; D. Monah, 1997, fig. 46/4; 48/1; 51/9; 61/3; C.-L. Rădoescu, Pl. XXVII/1, 4b; XXXIV-3b, 4) (Fig. 5/3a, b, 4) etc., contribute to shaping a visual language, which emphasizes the antropomorphism of the

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ornament. Thus, the spiralic ornament creates the sensation of an agological pulsation, as is the case of the stylistic compositions made from simple or mixed spirals, identified on the antropomorphic vessels from Hăbășești (Cucuteni culture, A3), Frumușica, Izvoare (Cucuteni A2) etc. (A. Nițu, 1983/84, fig. 3/7; 4/1; 5)

or of rhythmical movement, generated by the spiral ornamentation of A style (Cucuteni culture) -Izvoare, Frumușica, Hăbășești (A. Nițu, 1983/84, fig. 3/1-6) and by the metopic one with spirals and tangents of type B2, from the same cultural area- Podei (Târgu Ocna) (A. Nițu, 1983/84, Fig. 7/1-6).



Fig. 7 - Antropomorphic and antropomorphized vessels. Ornamental compositions consisting of solar symbols, volutes and semiovals. Cucutenic culture: 1-Iași; 2-Mărgineni-Cetățuie; 3, 4-Vorniceni; 5-Cucuteni, Băiceni-Dâmbul Morii; 6-Scânteia (images from the online database Mobile Cultural Objects Listed in the National Cultural Heritage, The National Heritage Institute, Romania: <http://clasate.cimec.ro/Poza.asp?tit=Vas--Vas-bitronconic&k=28355E14438E4CE7BFC6D20592F9C5F2>; <http://clasate.cimec.ro/detaliu.asp?tit=Amfora&k=38F1BBFFC97444B9BF69753B90B6460C>; <http://clasate.cimec.ro/detaliu.asp?tit=Vas--Vasbitronconic&k=8A6113299B8F4CC28E879E133021645C>; <http://clasate.cimec.ro/detaliu.asp?tit=Amfora&k=8029A8CD9F124B218DD3D3F2D6109829>; <http://clasate.cimec.ro/detaliu.asp?tit=Amfora&k=EF5D1605BBC54C40B4967FE26037AD75>; <http://clasate.cimec.ro/detaliu.asp?tit=Cupa&k=BC8D81B157CF4D9DA444A9C579D8BB75>)

The spirals in the shape of a "S" which go round a circle continuously (graphical expression of the primordial egg) identified at Parța (Gh. Lazarovici, 1979, XXIV/E22-23; XXIV/H8), at Hotărani (Vădastra Culture) (M. Nica, 1996, fig. 6/10), in Cucuteni culture (Vi. Dumitrescu, 1979, fig. 1/a, 21/B; M. Petrescu-Dîmbovița, M. Florescu, A. C. Florescu, 1999, fig. 176/6) etc., symbolizes the cosmic snake that protects its creation, preventing it from disintegration. The rows of "S" that appear on the surface of the Vădastra figurines (M. Nica, 1980, fig. 2/5-5c), are to be found in the arts of communities of Bolintineanu type, Boian (E. Comsa, 1995, fig. 12/2, 4; 16/1) etc. and reflect the movement which characterizes perpetual life as well as selenar metamorphoses (J. Chevalier, A. Gheerbrant, 1995a).

The volutes in the shape of the "snail shell" which decorate the pottery from Vorniceni, Cucuteni-Băiceni-Dâmbul Morii (Fig. 7/3-5), accentuates the antropomorphic character of these plastic achievements, especially since the snail symbolism denotes fertility and sexuality (through the prism of the analogy with the female genital tract), and the shell spiral is associated with the phases of the moon (J. Chevalier, A. Gheerbrant, 1995).

The Semiovals, geometrical motifs derived from the straight line, often found in the creation of neo-eneolithic fine arts, appear in the ornamental compositions specific to the antropomorphic Gumelnițean ornament - e.g. Vitănești, Sultana (R.-R. Andreescu, 2002, pl. 32/2; 54/1) on Cucutenian statuettes from Răucești-Munteni, Scânteia, Costești-Baia (D. Monah, 1997, Fig. 63/1, 3; 71/8), but also on the antropomorphic pottery discovered at Scânteia, Dumești (Fig. 7/6; 8/2, 5, 7), Ruseștii Noi, Hăbășești, etc. (D. Boghian, 2012, Pl. VII/3; VIII/4), the artist trying to highlight the breasts or thighs of the female character, depending on their arrangement.

By concatenation, from semioval may be obtained a new stylistic motif, of cordiform type, tipped up, and identified not only in the Cucutenian decorative compositions from Scânteia (Fig. 8/3), Rădulenii vechi, Cucuteni-Băiceni-Dealul Morii, Ghelăiești etc. (D. Boghian, 2012, Pl. VI. 3-4, 7-8; XIII/1, 4), but also on the chest of a fragmentary idol discovered in the Gumelnițeano-Sălcuțean tell from Drăgănești-Olt Corboiaca (C.-L. Rădoescu, Pl. XLIII/3) (Fig. 2/3). Painted and/or incised, this sign falls within the definition of the center and designates the quality of keeper of the cosmic life; at the same time, the double

movement of the heart corresponds to the pulsation of the universe, fact which gives the individual a resemblance with its Primary Cause (R. Guénon, 1997).

Also the motif in the shape of a "turned heart", processed in an abstract manner, takes shape of the letter "omega" (ω), a sign linked to the bucraniu theme. The symbolism of the horns, linked to strength, power, procreation, marks the presence of the Great Goddess of fertility in all the Neolithic cultures (M. Eliade, 1992). Unlike the horns of the ram, which have a solar character, those of the bull have a lunar character, fact which explains their association with the feminine deity. Suggested by the horns, the bull played a significant role in the magico-religious thinking of the Neo-eneolithic communities, proved by the presence of bucraniu in both Vinčian environment (C.-M. Lazarovici, Gh. Lazarovici, 2015, fig. 45/B42, B45, B63) and the composition of the ornament of certain antropomorphised Cucutenian vessels - e.g. Poduri-Dealul Ghindaru, Târgu Ocna-Podei (Fig. 8/1, 6) Vișoara-Târgu-Trotuș (D. Boghian, 2012, Fig. XV/6). Because of the ambivalent nature of the bull, uranian, and/or chthonian, the symbol can evoke the same spiritual reality, the male and also the female principle, being in a *coincidentia oppositorum*.

The zig-zag lines, single or double, rendered vertically or horizontally, identified on the vast majority of Neo-eneolithic plastic antropomorphic representations render, most of the times, articles of clothing (M. Nica, 1996, fig. 8/5a, 5b; C.-L. Rădoescu, 2014, Pl. XXVI/3; XXIX/2 b; XXX/1a, b) (Fig. 2/4; 6/2b, 3) or were used as complementary elements to emphasize certain features/hypostases of the human body - e.g. "The Sacred Pair" on Tărtăria-Gura Luncii (S.-A. Luca, 2016, p. 161, fig. 121, 174). As a rule, these geometric motifs induce a sensation of movement and are associated with water, tides, movement of the serpent, and angular meanders, present in the register of antropomorphic art from Rast, in the creations of the Vădastra craftsmen (Vi. Dumitrescu, 1974, fig. 202; C.-L. Rădoescu, 2014, Pl. XX/3a; XXX/3a; XXXV/3) etc. (Fig. 6/1, 3), illustrate the earthly water and the winding paths of life. Single or grouped in certain decorative registers (C.-L. Rădoescu, 2014, Pl. XVII/5a, b; XXVII/1, 2, 4a, b; XXXIV), these signs - symbols confer an increase of sacrality to the plastic representations which, once antropomorphised, gain transformative powers and facilitate the connection between the human world and the celestial world.

The concise presentation in the previous lines of some geometrical motifs reveals the existence of a type

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Fig. 8 - Antropomorphic ornamental compositions. Cucuteni culture: 1-Poduri-Dealul Ghindaru; 2, 4, 5- Scânteia-Dealul Bodeștilor; 3- Trușești; 6-Târgu Ocna-Podei; 7-Dumești; 8-Drăgușeni (image from the online database Mobile Cultural Objects Listed in the National Cultural Heritage, The National Heritage Institute, Romania: <http://clasate.cimec.ro/detaliu.asp?tit=Castron&k=6C54B3AC48DB4C1095EA71168F47541B>; <http://clasate.cimec.ro/detaliu.asp?tit=Vas---Vas-tronconic&k=67AD08CBE7D44AE2B9D33D829647DE4F>; <http://clasate.cimec.ro/detaliu.asp?tit=Vas--Vas-cugat-inalt&k=8172FD89694C4828B29FF005466F2F4A>; <http://clasate.cimec.ro/detaliu.asp?tit=Cupa--Cupa-cupicior&k=94E47FE903184D3DBEC4BDC76171B9EB>; <http://clasate.cimec.ro/detaliu.asp?tit=Amfora&k=0FC82369E49641A5B597EF4B1D27F1E2>; <http://clasate.cimec.ro/detaliu.asp?tit=Crater&k=E8A5CE4814E54C33BDA1DF2C1728FB39>; <http://clasate.cimec.ro/detaliu.asp?tit=Cupa--Cupa-cupicior&k=4C0370FBFAFB14E2A8FC44AD02ABD2E8>; <http://clasate.cimec.ro/detaliu.asp?tit=Vas--Vas-antropomorf&k=9CB17A16AFAD4C64B56B60C98FBC551E>)

of visual communication reflecting the cognitive level of the Neo-eneolithic communities, dominated by a thinking centering around some symbols which were worshipped by all the members of the community. Components of a prehistoric geometry, the signs with antropomorphic semantics reflected the need of expression of the individuals within a paradigm, known only to them and which, unfortunately, was ignored and even denied by the rationalism of the modern times.

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