

Muzeul Bucovinei, Suceava

Institutul de Arheologie, Iași

# PROGRAM

of the International Symposium

## *FROM SYMBOLS TO SIGNS*

In the memory of Klaus Schmidt



Suceava, Romania, 2-5 September 2014

**September 1, 2014**

Arrival of the guests at Suceava.

**Accommodation will be in Hotel Gloria**, 4-8 Vasile Bumbac Street, Suceava, code 720071

8 pm, Dinner.

**September 2, 2014****8-8.30 am, Breakfast**

**9 am**, open of the Symposium at *Centrul Tradițiilor Populare Bucovinene*

Opening speeches:

Prof. Dr. Alexander Rubel (Institute of Archaeology, Iași, Romania)

Drd. Emil Constantin Ursu, General Director of Bucovina Museum, Suceava

**9.30 am – 1pm Presentation of the papers. Chairman:** Prof. Dr. Miriam Dexter Robbins, Dr. Cornelia-Magda Lazarovici

1. Prof. Dr. Gheorghe Lazarovici (Lucian Blaga University, Sibiu, Romania), *Some ideas related to the theme "From Symbols to Signs"*.
2. Dr. Vasile Cotiugă, Prof. Dr. Nicolae Ursulescu (Alexandru Ioan Cuza University, Iași, Romania), *Limbaajul simbolurilor – modalitate esențială pentru comunicare în societățile pre-literate /// Language of the symbols - essential way of communication for pre-literate societies.*
3. Dr. Marco Merlini (Italy), *Danube script and Neolithic calendars. Which connections?*
4. Prof. Dr. Doris Mischka (Institut für Ur- und Frühgeschichte Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany), *Signs for the dead, signs for the living.*
5. Dr. Adela Kovács (Museum of Eastern Carpathians, Sfântu Gheorghe, Romania), *Neolithic temple walls from south-east Europe: decorations, signs, significance.*
6. Prof. Dr. Alexander Rubel (Institute of Archaeology, Iași, Romania), *Germanic Runes between magical symbolism and profane script type.*

**1 pm – 2.30 pm Lunch**

**3 pm - 8 pm, Presentation of the papers. Chairman:** Prof. Dr. Alexander Rubel, Dr. Taras Tkachuk

7. Prof. Dr. Miriam Dexter Robbins (University of California, Los Angeles, USA), *Felines, Apotropaia, and the Sacred V: Evolution of Symbols Associated with Divine and Magical Female Figures.*
8. Elena Stojanova Kanzurova (NU Archaeological Museum of Macedonia, Skopje, Republic of Macedonia), Zoran Rujak (NU Institute for protection of cultural monuments and Museum, Strumica, Republic of Macedonia), *Symbolism of some cult findings from Neolithic and Eneolithic sites of Macedonia.*

9. Dr. Carmen Pavel (IFIN Bucharest, Romania), Dr. Cosmin Ioan Suciu (Lucian Blaga University, Sibiu, Romania), Dr. Cornelia-Magda Lazarovici (Institute of Archaeology, Iași, Romania), *X-ray analysis on statuetts of Cucuteni culture, evaluation and meaning.*
10. Prof. Dr. Adrian Poruciuc (Alexandru Ioan Cuza University, Iași, Romania),  
*Axe, altar and arrow - from symbolic things to signs.*
11. Drd. Emil Constantin Ursu (Bucovina Museum, Suceava, Romania), *A few considerations on some of the ceramic vessels decorated with stylized anthropomorphic representations from Precucuteni-Tripolye A area.*
12. Dr. Dumitru Boghian (Suceava University, Romania), *Some considerations on symbolic systems of Cucuteni and Tripolye.*
13. Dr. Adela Kovács, Dr. Dan Buzea (Museum of Eastern Carpathians, Sfântu Gheorghe, Romania), *A miniature mask from Cucuteni-Ariușd culture, discovered at Păuleni – Ciuc-„Dâmbul Cetății”, Harghita County, Romania.*

### September 3, 2014

8-8.30 am, **Breakfast**

9 am - 9 pm: Visiting some famous Middle Age monuments (UNESCO patrimony):

**Humor, Voroneț, Moldovița, Sucevița, Dragomirna.** Lunch at Pensiunea Lidana, dinner at Dragomirna Monastery.

### September 4, 2014

8-8.30 am, **Breakfast**

**9 am - 1 pm, Presentation of the papers. Chairman:** Prof. Dr. Doris Mischka, Elena Stojanova Kanzurova

14. Dr. Ioana Bădocan, Dr. Zoia Maxim (National Historical Museum of Transylvania, Cluj-Napoca), *Sacred geometry - geometric signs and symbols on Neolithic cult objects.*
15. Dr. George Bodi (Institute of Archaeology, Iași), Dr. Loredana Solcan (Complexul Muzeal Național Moldova, Iași), Dr. Lumnița Bejenaru (Universitatea Al. I. Cuza Iași), *The Snake Representation in Cucuteni-Tripolye Culture. An Approach from the Point of View of the Relational Ontology.*
16. Dr. Taras T. Tkachuk (Galich - Ivano-Frankivsk, Ukraine), *The use of signs "black circle" and "vertical oval" in sign systems Volodymyrivska, Nebelivska and Tomaszhiwska groups of Trypilia culture in the B II - CI stage.*
17. Prof. Dr. Harald Haarmann (Reserach Center on Multilingualism; Institute of Archaeomythology; Finland), *Tracking cultural memory through signs and symbols: Writing systems in the Balkanic-Aegean convergence zone.*
18. Chris Castle (USA), *Entering Cucuteni consciousness* (and an exhibition of prints and drawings by Christopher Castle on the theme of the message-holding marks from Cucuteni figurines, ceramics and land)

**1 pm – 2.30 pm Lunch**

**3 pm - 8 pm, Presentation of the papers. Chairman:** Dr. Marco Merlini, Zoran Rujak

19. Dr. Sergiu Enea (Garabet Ibrăileanu School, Târgu Frumos, Romania), *Symbols of the power on the anthropomorphous Aeneolithic plastic representations. Case study – the diagonal lines.*
20. Dr. Senica Țurcanu (Complexul Muzeal Național Moldova, Iași), *Same Shape, Different Meanings? Original and Imitation among Body Ornamenting Items of the Cucuteni-Tripolye Cultural Complex.*
21. Dr. Adela Kovács, (Museum of Eastern Carpathians, Sfântu Gheorghe, Romania), Silviu Gridan (Brașov), *Experiments about Neolithic music: new ideas on old vessels.*
22. Dr. Ion Mareș (Muzeul Bucovinei, Suceava), *The foundation ditch of the settlement Cucuteni A-B1 from Adâncata - Dealul Lipovanului. The worship complex „The Goddesses from Adâncata”*
23. Dr. Cornelia-Magda Lazarovici (Institute of Archaeology, Iași, Romania), Prof. Dr. Gheorghe Lazarovici (Lucian Blaga University, Sibiu, Romania), *The snake, symbols and signs.*
24. *Niascharian – Să renaștem*, movie written and directed by Leonardo Tonitza (Bucharest, Romania).

#### **Presentation of the books:**

- **Adrian Poruciuc**, *Sub semnul Pământului Mamă - Rădăcini preistorice ale unor tradiții românești și sud-est europene.* Editura Universității "Alexandru Ioan Cuza", Iași, 2013: **Prof. Dr. Miriam Dexter Robbins.**
- *Fifty Years of Tărtăria Excavations. Festschrift in Honor of Gheorghe Lazarovici on the occasion of his 73rd Birthday.* Edited by Joan Marler, Published by the Institute of Archaeomythology, Editura Lidana, Suceava, 2014: **Dr. Cornelia-Magda Lazarovici**

#### **Conclusions**

#### **Closing of the symposium**

**8 pm Dinner**

**September 5, 2014**

**8-8.30 am, Breakfast**

**Departure of the guests**

## **ABSTRACTS**

### **Gheorghe Lazarovici, *Some ideas related to the theme "From Symbols to Signs"***

In the first part of our paper we will present some general data about symbol and sign; some themes discussed on other occasions will be resumed and deepened with completions also determined by its complexity. I will focus on throne, tree of life, moon and feminine period, altar and bucrania. Analysis of these issues start from objects and archaeological situations involving symbols to which were added signs of Danubian script or of other areas and times.

The purpose of these analyzes is to demonstrate that they were known from older periods (Upper Paleolithic, Mesolithic or PPN) and will be transmitted to other historical eras.

In fact my aim is to prove that through this communication system including symbols was born a mythology that conveys a signified concept. Through its repetition the symbol receives a meaning, a message, becoming significant, an acoustic manifestation of the sign language.

### **Vasile Cotiugă, Nicolae Ursulescu, *Language of the symbols - essential way of communication for pre-literate societies***

Our communication proposes a theorization of the symbol problem as a means of communication in pre-literate societies, focusing on groups of symbols and coverage of the concept of pre-literate society.

Among the many ways of symbols' expression (graphics, gestures, clothing, architecture, etc.), the most suitable for archaeological research are the graphics, which can be found in the form of signs or drawings made by various techniques (painting, incision, excision). Also suitable for archaeological interpretation are the symbols transmitted through plastic modeling (especially statues).

The notion of pre-literate society may have a narrower and a wider sense. In the first case, it applies strictly to prehistoric times when symbols play the primary role in conveying visually messages. In the second case, the messages transmitted through visual symbols can retain their importance in the writing societies that have known and used the writing system, but writing was the preserve of a minority, more or less restricted.

In order to be perceived the message, symbols must take a form that makes them understandable to a large number of people, not just of a community, but also to other groups, possibly even with linguistic differences. In this respect, we analyzed the causes that lead to the rendering of realistic or abstract symbols.

**Marco Merlini, *Danube script and Neolithic calendars. Which connections?***

**Doris Mischka, *Signs for the dead, signs for the living***

**Adela Kovács, *Neolithic temple walls from south-east Europe: decorations, signs, significance***

An artistic production on communitarian cultic space, like temples or shrines, is a collective product and a reflection of a civilization. Our presentation is pointing towards temple walls and cultic buildings from south-east Europe. Most of the cult or communitarian buildings show several decoration or abstract signs, most of them found fragmented. Buildings made for worship involve certain rules of construction that are directly related to the needs of cultural and socio-religious elements. The documentary value of a work of art is directly related to the civilization to which he belongs. At the same time the value derived from the content, style and technical achievement.

Any culture, any population or any social system has its own structure for evolving and thus create their own imaginative representations. The first evidence of parietal decor from the Palaeolithic period, this being identified painting and sculpture on the walls of the cave-shrines.

During Neolithic three general types of decorative techniques are used: incision, painting and sculpture (relief). Most or walls or other interior features, such as hearth, bank or platforms in the sanctuary are painted or decorated with carvings and the reliefs. In some cases all three techniques have been used to the same wall, which probably led to religious beliefs. We present each decoration technique considering sites, regions, cultures, association with other features from special buildings.

Decoration is important since associated with other key elements from inventory or features can reveal a mythological knowledge or religious beliefs.

**Alexander Rubel, *Germanic Runes between magical symbolism and profane script type***

The paper presents recent discussions on the function of earlier Germanic Runes (Elder Futhark). In the context of the conference their symbolic and magical value will be analyzed and contrasted with their role as profane and simple means of communication. One of the most interesting features of the early Germanic Runes of the migration period is their use as symbols or script type especially in magical contexts, but also their common use in profane contexts. The different aspects and contexts of runic inscriptions are often very difficult to tell. The interpretation of the Runes as magical symbols or of runic writing as bearer of especially magical content, is still a controversial issue. The paper tries to shed some light on the arguments of both sides and to sustain finally the view that the magical character predominates (at least concerning the origins).

**Miriam Dexter Robbins, *Felines, Apotropaia, and the Sacred V: Evolution of Symbols Associated with Divine and Magical Female Figures***

The female genitals, depicted as the pubic V, have been depicted as apotropaic – capable of warding off enemies – and protective, from the Upper Palaeolithic – at least 40,000 BCE -- through the modern era, in many places throughout the world. Sacred Display figures represent both the beneficent and the ferocious aspects of the divine feminine: they are apotropaic, that is, warding off evil, warding off the enemy, and they are protective for their people. They bring both fertility and good fortune. This paper focuses on the earliest of these figures – beginning with some found in the Aurignacian era of the European Upper Palaeolithic. The Upper Palaeolithic figures can represent the image of the divine pubic triangle. The numinous female genitals protect the boundaries of sacred place; from the earliest Upper Palaeolithic in Europe through the Neolithic, these sacred places were often galleries where felines were depicted.

Beginning in the Neolithic, around 8000 BCE, crouching and dancing women, doing a numinous display of their genitals, have been depicted in figurines, statues, and seals, beginning in southeast Anatolia and then southeast Europe (Bulgaria, Romania, and Serbia), continuing through the late Neolithic in both South and East Asia, and into early historic Greece, India, and Ireland, and elsewhere throughout the world. The propitious symbol of the V may have found its way into ancient scripts such as that found among Danubian peoples in the Neolithic.

**Elena Stojanova Kanzurova, Zoran Rujak, *Symbolism of some cult findings from Neolithic and Eneolithic sites of Macedonia***

Symbolic attribution of archaeological finds belongs to the category of speculative considerations. What we have as sources allows several credible hypotheses

Representation of ideas and concepts of the cult object requires a two-fold determination, the object itself, and its decoration.

Due to the constant repetition of certain elements in decorative patterns we can speak about rudimentary attempts in expression of certain abstract concepts that are likely to be associated with theogony and mythology.

Neolithic art in Macedonia (6.300 to 4.200 year. B.C.) through defined cultural groups Anzabegovo - Vrshnik and Velushina - Porodin is still a challenge for archaeological science. Realistic and abstract painted and carved patterns performed on various vessels, anthropomorphic, zoomorphic and other complex objects are the beginnings of messages with partially understandable symbolism.

Authentic art, the floral style of Anzabegovo-Vrshnik cultural group, with patterns of realistic painted white plant leaves in the early Neolithic, distinguishes this group from the others. In the Middle Neolithic, this style modified to brown stylized floral elements and dominated on the base of vessels to represent a closed microcosm. White painted stair bands, angles, right triangles, and forms of the Cyrillic letter “З” and the Greek “Σ” are motifs of ceramic vessels that marked the Early and Middle Neolithic in the Velushina-Porodin cultural group. Late Neolithic art and symbolism in this part of Macedonia is known by painted messages in the form of points, crescents, triangles, and stretched angles on vessels with gray and brown bases.

Most famous ceramic anthropomorphic figurines (with typically female attributes) in their execution are presented only with their more or less stylized physical characteristics. A large percentage of anthropomorphic forms are integral elements of altars. The altars represent complex models of residential architecture, a recognizable feature of Neolithic art in Macedonia. The function of these objects, altars like Great Mother, is complex and can be observed from several aspects, from religious to social perspectives. This kind of altar represents Neolithic culture in the Republic of Macedonia as against cultural groups in neighboring regions, such as Starchevo, Struma valley, Sesklo, Dimini and Vashtemi-Podgorie.

During the Chalcolithic period (4850-4300 BC) in the territory of the R.Macedonia two archaeological complexes were created. First, during the Early Chalcolithic in the Eastern part of R.Macedonia and the Struma river valley, is the complex known as "Gradeshnica - Slatino - Dikili Tash II",

and the other, in the later stages of Chalcolithic on the north and western part of the R.Macedonia is the complex known as “Bubanj-Hum.”

Production of the votive objects with defined semantics is present in both complexes. In the complex "Gradeshnica – Slatino - Dikili Tash II" this symbolism is clearly articulated. Because of its relatively closed character we can speak freely about developed symbolism that is most likely associated with the mythological and religious structure of the group.

In the Chalcolithic period there is a wealth of motifs and symbols on the cult objects that are reflected in the production of votive figurines, angular tables, altars, spindle whorls, on graphite, and on painted and incised pottery, jewelry, etc.

This paper is an attempt to penetrate the symbolic meaning of cult objects.

**Carmen Pavel, Dr. Cosmin Ioan Suciu, Dr. Cornelia-Magda Lazarovici, *X-ray analysis*  
on statuettes of Cucuteni culture, evaluation and meaning**

Computed tomography (CT) is a technique that in recent years has been used with increasing frequency in archaeological and cultural heritage research. CT provides information on the structure of objects that otherwise cannot be accessed in any way except through destructive investigations or sampling. CT examinations can be also useful for restoration and conservation procedures. Were analysed 18 objects from Ghelăești, Ruginoasa, Scânteia and Rafaila. CT provides information on the structure of objects that otherwise cannot be accessed in any way except through destructive investigations or sampling. CT examinations can be also useful for restoration and conservation procedures.

**Adrian Poruciuc, *Axe, altar and arrow - from symbolic things to signs***

A well-known *Dictionary of Symbols* (Chevalier/Gheerbrant 1969) suggests, by its subtitle, that “symbols” may be represented by “myths, dreams, customs, gestures, forms, figures, colors, numbers.” No “things” were included in that series. However, if one tries to go back to the origins of most “cultural symbols”, one may discover that prehistoric symbolism was based mainly on *things*, that is, on elements of palpable reality which acquired magic-ritual functions. Subsequently, *representations* of those things became symbols proper, of which many had the chance to develop into *signs*, and even into *graphemes*. This author’s intention is to focus on three things whose stylized representations became symbolic as early as prehistoric times: double-axe, altar and arrow (or, rather, bow-and-arrow). All three survived among the signs of several pre-alphabetic writing systems of Europe and North Africa. Moreover, in historical languages of Europe and of the Near-Middle East, symbolic things on which those signs were originally based were still designated by terms of obscure (most probably substratal) origins. Mycenaean *da-pu-ri-* ‘double-axe’ (actually a magic-

mythical butterfly representation) etymologically corresponds not only to Ancient Greek *labrus* (from which the name of the Labyrinth derived), but also to Hittite *tabarnas/labarnas* ‘king’ and to Slavic *topor* ‘axe’. In its turn, Latin *altarium* is of obscure origin too, since the connection with *altus* ‘high’ – still assumed by some specialists – is just a folk etymology. Also, Latin *arcus* ‘bow’ and *sagitta* ‘arrow’, as well as Germanic *\*arwo-* (cf. Old English *arwe* ‘arrow’) are etymologically difficult. One cannot exclude the possibility that these terms, together with the symbolic objects they designate, reflect cultural features of prehistoric (pre-Indo-European) origins.

**Emil Constantin Ursu, *A few considerations on some of the ceramic vessels decorated with stylized anthropomorphic representations from Precucuteni-Tripolye A area***

Following the study of some of the vessels uncovered during the archaeological excavations at Baia-În Muchie (Suceava County), vessels which, in fact, are similar to others that have been recovered from Precucuteni-Tripolye A area, and which are also decorated with stylised anthropomorphic representations, it can be argued that the spiritual life of those communities was full of significant rituals, which can even be regarded as “myths”. The use of these pots as cult objects is suggested by the way in which their decorum and symbolic elements were organized, but also by their liquid volumes, which are always multiple of 0,5. The approach of symbols in relation to the history of religion, suggests that those communities lived in a world believing in lunar cults, which, in fact, is a common belief in the 5<sup>th</sup> millennium BC.

**Dumitru Boghian, *Some considerations on symbolic systems of Cucuteni and Tripolye***

The detailed analysis of the representations carried out by the Cucutenian and Trypillian communities, known, preserved and understood according to the chance of the archaeological researches and the present hermeneutic possibilities, looks the complexity of the *Homo symbolicus* Chalcolithic thinking.

Most of approaches starts either from the current formal logic, either from the semiotic-structuralist paradigms, the specialists trying to identify elements of pictographic and ideographic writing or a writing based on certain palaeo-graphems, more abstract, that would be behind of the spiral, meandric and geometrical motifs, common and / or unique. Naturally, every attempt to understanding of the Chalcolithic communication systems and deciphering them is important. Therefore, in an attempt to penetrate the Neolithic and Chalcolithic symbolic systems, we consider the changing of the approach type, empathetic, from the perspective of the paralogical thinking, specific to the religious and artistic existence and the behaviors of the people of that epoch, that lived in a world of the ubiquitous sacred, very difficult to understand today.

At the same time, we consider that the Cucutenian and Trypillian signs and symbols, singular and repetitive, concatenated or not, with or without association on / in the same object or groups of artifacts, should be integrated investigated, in **the systems of signs and symbols**, closely linked to the patterns and traditions of the regional groups of Chalcolithic communities, with the acculturations and the transformations that have occurred along the time (Cucutenian-Trypillian millennium). In addition, a transdisciplinary approach would open other ways of understanding of this problem.

In these circumstances, beyond the uniformity of the Cucutenian and Trypillian signs and symbols, made on all kinds of artifacts preserved / discovered, especially on ceramics, one can speak of **two systems of representation**, of **two symbolic systems**, complementary, with the similarities and differences between them, depending on the parental traditions, the influences received during the different colonizations of the southern, western, eastern and northern communities, and the creativity of these human groups.

The signs and the symbols on pottery, on the anthropomorphic and zoomorphic statuettes / figurines (painterly, postural and gestural, the clothing elements, the body markings), on the cultic and "profane" artifacts represent **complex cultural codes and of communication**, through image, often polysemantic, not only in the cultures based on orality. Are hidden, behind these, the myths and the rites of these Chalcolithic communities, partially revealed in or through the cultic complexes.

**Adela Kovács, Dan Buzea, *A miniature mask from Cucuteni-Ariuşd culture, discovered at Păuleni – Ciuc-„Dâmbul Cetății”, Harghita County, Romania***

Archaeological researches took place during 1999-2013 on the prehistoric site from Păuleni-Ciuc – „Dâmbul Cetății”, Harghita County, by a team coordinated by Valeriu Cavruc from National Museum of Eastern Carpathians. One of the researches results is the discovery of a consistent amount of artefacts of special representations type: anthropomorphic idols, zoomorphic idols, conical idols, figurines, statuettes, zoomorphic vessels, altar tables complete or fragmented, miniature clay axe, stamp seals, discs, phalli, roundels, „*en violon*” pendants, clay balls, all belonging to Cucuteni-Ariuşd culture. The findings were collected from all Copper Age levels (I-III), from different closed contexts, like pits and dwellings as well as from outside them.

A special situation is the discovery of a “miniature mask”, made in clay mixed with crushed shards, well smoothed, oxidant burned, of a brown-yellowish colour. It is about a fully preserved artefact which could be seen also as “mobile head from an anthropomorphic statuette”. The mask has circular shape, presents features of the human face, made by pressing the clay with the finger. It has a median ridge longitudinally placed and two lobes in the ears area. The nose is in anatomic position, stylised and just a little overhung. On the backwards of the mask it can be noticed a papillary macroscopic fingerprint of human finger.

Neolithic and Copper Age is documented by the discovery of some figures that have represented the “face” or “mask”. Often, the “face” is just a stylized “mask” as in the Cucuteni culture. The most common are the “face” followed by “heads with a coned end” especially to conical idols. Most conical idols “face” is just outlined, but there are still some idols where face features are represented (eyes, nose and mouth sometimes). Some idols show conical heads with a small button on top, like “a tuft”. In other cases the “face” is separated from “tuft” by small channel. The head is represented as a conical or cylindrical column, frequently encountered at most of Cucuteni-Ariuşd idols. The same type of representation is frequent in Gumelniţa Culture.

Present approach is important and emphasized by the fact that between the findings from Cucuteni-Ariuşd culture (phase A) are not known so far such „miniature clay masks” nor “statuettes with mobile head”. Concerning the presented object, we are dealing with a first artifact of this kind, a unique object so far among Cucuteni-Ariuşd artifacts discovered in the inner Carpathian region.

\* Ph.D **Buzea Dan-Lucian** contributions for this presentation are part of the postdoctoral study program „Ariuşd: Originated Culture or Culture of Origin”, research co-financed by the European Social Fund through the POSDRU (Programul Operațional Sectorial pentru Dezvoltarea Resurselor Umane 2007 – 2013), 1st Priority Axis “Education and formation in support of economic growth and knowledge based society development”, 1.5 Major intervention line “Doctorate and post-doctorate programmes in support of research”, Project title: “MINERVA – Cooperation for an elite career in doctorate and post-doctorate research”; POSDRU contract 159/1.5/S/137832. Beneficiary: Romanian Academy from Cluj-Napoca.

**Ioana Bădocan, Zoia Maxim, *Sacred geometry - geometric signs and symbols on Neolithic cult objects***

In the archaic world, the symbol is both reality and sign that renders a structure of the world, representing a manifestation of the real. It is the result of man's capacity for abstraction in different stages of its evolution. Through this abstraction and valorization man has created an explanatory model of the world that reflects the essence of things and facts, transmitting them as message, in various forms. Signs and geometric symbols were from the beginning of the first forms of social organization the main tools of information transmission. During Neolithic these signs were synthesized in a code by which shape is reduced to essential message, imprinting so an emotional structure. Life, death, cyclicity, dynamism and stability are some of the concepts that appear on the Neolithic cult objects through forms like circle, triangle, diamond or square. In addition, signs and semicircle, wavy line, zigzag line, cross and spiral, appear as abstract motifs on religious objects, receiving a sacred load.

**George Bodi, Loredana Solcan, Lumnița Bejenaru, *The Snake Representation in Cucuteni-Trypolie Culture. An Approach from the Point of View of the Relational Ontology***

The imaginary of the Cucuteni-Trypolie civilization seems to reserve a special place to the snake image. Its earliest representations are known from anthropomorphic feminine figurines from the phase A of the culture, while during phase B the image is present on the painted decoration of the pots.

From an interpretative point of view, the image of the snake has been approached, willingly or not, from a Cartesian stance, operating with the subject-object dichotomy, in search of an abstract meaning. Our work aims at approaching and exploring the significance of the snake from the point of view of the Heideggerian relational ontology, where the human being perceives and continuously understands the environment through its direct experience.

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**Taras T. Tkachuk, *The use of signs "black circle" and "vertical oval" in sign systems Volodymyrivska, Nebelivska and Tomaszewska groups of Trypilie culture in the B II - CI stage***

From the settlements between the rivers Southern Bug and Dnieper Volodymyrivska, Nebelivska and Tomaszewska groups (Kruts V. O., Ryzhov S. M. 1985) comes an abundance of painted ceramics, allowing them to explore the sign systems (Tkachuk T., Melnik J. 2005). The proposed article on the diachronic description using only two characters - "black circles" and "vertical oval" shows the development of sign systems related local groups.

Our research has shown that at the stage B II the sign system of Volodymyrivska group of Trypilie culture is very complicated. This is a consequence of the evolution of sign systems since the beginning of the culture. In a sign system of Volodymyrivka group along with "black circle" and "vertical oval" sometimes "crescent" and "wavy ribbon" we can see.

In stage C signs decreases but does not disappear archaic characters such as black "vertical oval", S- shaped loop, "black circle" on the sides of vertical bands and "vertical oval", "crescent", "wavy ribbons". New characters "plant", "animal", "star" had been attached. Increasing the total number of characters.

Sign system Tomaszewska group disappears at the end of stage C I and with the demise of this local group.

**Harald Haarmann, *Tracking cultural memory through signs and symbols: Writing systems in the Balkanic-Aegean convergence zone***

Cultural memory does not only crystallize in artifacts and monuments but also in symbols and signs of writing, and in documents. A script is not only a medium of information technology but also a device for transmitting culture-specific narratives and concepts of worldview. In case a script is not (yet) deciphered, this does not mean that its value for culture-transmission would be unknown. Writing systems are always embedded in the cultural conditions of a given society. There is the vast range of cultural items, visual motifs and artifacts that form the organic whole of a society of the past and offer many clues for an assessment of the social role of a script. Was its use predominantly religious or economic, are the texts found in domestic surroundings or in public places, were the users of the script ordinary people or members of an elite of scribes?

With its rich heritage of systems of visual communication, the Balkanic-Aegean convergence zone (with its extension to include ancient Cyprus) illustrates the functioning of ancient scripts in a variety of contexts. In the horizon of time, from the Neolithic and beyond the late Bronze Age into classical antiquity (in Cyprus), a multifaceted web of visual communication evolved. The writing systems, markers of a cultural - and most probably linguistic - unity, are evidence of a rich tradition of sign use. Crucial for a proper understanding of the interconnections between the scripts in the region is the study of the following issues:

- the origin of signs of which the scripts are composed (e.g. Mesolithic cultural symbols that were transformed into signs of the Danube script);
- the infrastructure of sign inventories (basic signs, simple variation, complex variation, ligatures, sign groups);
- the artifacts that bear signs (pots, cult vessels, libation tables, miniature altars, clay tablets, engraved stones);
- the social functions, ranging from the very sacred (i.e. ritual formulas in the Danube script) to the very practical (i.e. administrative texts in Linear B on clay tablets), including also literary genres (i.e. inscriptions in Cypriot-Syllabic on stone).

Old European literacy and its derivatives in the Balkanic-Aegean convergence zone did not vanish altogether, but its visual legacy is manifested in the survival of certain linear signs into the era of the alphabet. The bulk of the letters of the Greek alphabet are of Phoenician origin. However, the three "additional" signs (for writing the sounds phi, khi (chi) and psi) did not derive from Phoenician prototypes, but these signs are remnants of the Aegean repertory of linear signs (Linear A and/or B) which were adopted for the Greek alphabet, to render sounds which occur in the Greek language but are unknown in Phoenician.

**Sergiu Enea, *Symbols of the power on the anthropomorphous Aeneolithic plastic representations. Case study – the diagonal lines***

Our communication is part of the concerns regarding the identification and the interpretation of the visible/legible indicators of the power symbols met amongst the Aeneolithic civilisations from the Romanian areas. In this respect, we made a catalogue of all the anthropomorphous aeneolithic plastic representations, on which the diagonal lines are drawn (in different technological ways: plastic applications, incision, painting).

Carrying on with an old hypothesis, we consider that this setting/clothing indicator/ of Neolithic and Aeneolithic clothing, associated with the positions and contexts, suggests insignia and social identities, such as genre and status, in a well ranked society. Even if we consider the whole Aeneolithic, the accent of the analysis and the interpretation is on the materials discovered in the cultural complex Cucuteni-Tripolye, which is better examined and published.

**Senica Țurcanu, *Same Shape, Different Meanings? Original and Imitation among Body Ornamenting Items of the Cucuteni-Tripolye Cultural Complex***

Made of different materials, the body ornamenting items acquired in time a multitude of valences illustrating both the development degree of certain communities and their relations with the neighbors, and their artistic taste and, especially, being the bearers of messages which had to be understood and revealed. Archeological finds belonging to the Ariușd-Cucuteni-Tripolye cultural complex provided extremely varied items bringing to light complex information on the topic.

This paper focuses on the identification of several types of replicas present among the body ornamenting items belonging to the Cucuteni-Tripolye communities, based on both the exceptional artifacts within hoards and on isolated items found in settlements. In our view their analysis reveals several types of behavioral mechanisms covering, indirectly, a different symbolism.

**Adela Kovács, Silviu Gridan, *Experiments about Neolithic music: new ideas on old vessels***

One of ceramic findings from Cucuteni Culture is the support type vessel. The vessels we studied have relatively cylindrical body, is usually empty on the inside and flaring rim and base. Most of them have perforations placed symmetrical. Usually this vessel type is associated with ritual or religious behaviour. We noticed several of these ceramic type vessels in museums, special publications and reports, with a great

frequency. In spring of 2014 we made an archaeological experiment reproducing the vessel. We also bought a Cucuteni replica made nowadays and experimented with both vessels. By attaching leather on the top I reconstructed sounds and possibly music. We consider that these vessels could have been used as drums or as means for creating sounds.

**Ion Mareş, *The foundation ditch of the settlement Cucuteni A-B1 from Adâncata - Dealul Lipovanului. The worship complex „The Goddesses from Adâncata”***

The archaeological site is located at the exit of Adâncata village to the next village Călugăreni, on the right side of DJ Suceava - Dorohoi, at about 500 m NE of PECO station. The site is on the northern side of *Dealul Lipovanului* and the small river Şipot is on its western side.

During excavations made between 16.09. - 5.10.2013 have been partial investigated two dwellings (L1, L2) belonging to Cucuteni A-B<sub>1</sub>. With this occasion a foundation ditch was discovered at about 2 m far from the dwellings edges. The trench had an elliptical shape, being dug from -0.30 m, at the base Cucuteni A-B1 and in the yellow earth (sterile archaeological), with a maximum depth of -1.05 m. In this ditch have been discovered: 21 anthropomorphic statuettes (ritually broken), 1 miniature chair, 2 zoomorphic statuettes (bull heads), several pieces made by flint (7 arrows, 3 spears, 7 scrapers, blades and flacks, cores), clay round items with incised signs, many pots (some can be reunified), artifacts made by stone (1 axe, 1 chisel, 1 polisher), hemispheres of clay with incised parallel lines etc. The artifacts were found at different depths and in some cases grouped. On the upper part of the ditch, as well as on its base was discovered a lid.

The meaning of this deposit may be related to the beginning and end of the ceremony of consecration, the place being sealed until our excavations. The base of the ditch has traces of burning, which means that place was purified by fire, probably with occasion of the ritual feast (and also contains sand mixed with charcoal, bones and sherds).

Foundation ditch from Adâncata - *Dealul Lipovanului* is until now a singular discovery in the area of Cucuteni communities, and complements data related with religious symbolism of Eneolithic. Based on these discoveries we can argue that Cucuteni pantheon preserved the previous Precucuteni one (phase II), demonstrated by similar cult complexes from Poduri-*Dealul Ghindaru* (Bacău County) or Isaiia (Iaşi County). Adâncata - *Dealul Lipovanului* discovery nuances which was previously known, bringing additional data on the practice of ritual ceremony of the foundation of a Cucuteni A-B1 settlement; through sacralization of the place was ensuring the divine protection.

“Adâncata Goddesses” include different typological categories: large statues (sitting and in upright position), medium and small statues. By macro-and microscopic examination (binocular microscope) was noted that most of the statuettes have traces of caryopses (*gramineae*) visible on the surface, others have

seeds embedded in pulp, in different anatomical areas: chest (heart), abdomen (thighs, inguinal), legs, buttocks. Kit pieces discovered in the foundation trench contained different typological groups of objects, being destined to sacred ritual. Functional classes of components are related to community pursuits, both material and spiritual.

**Cornelia-Magda Lazarovici, Gheorghe Lazarovici, *The snake, symbols and signs***

The snake is a general theme widespread in most myths of the world civilizations. These myths take different forms of representation, permitting us the connection between archaeology and ethnology; this last field enable us to identify some attributes or interpretations, without which archeology remains, sometimes at a descriptive stage.

In the first part of our paper we will analyze the oldest tablets, plaquettes or polishers of PPN, rendering images with snakes; these completes catalogues and information regarding the spiritual life reflected by our database – related mainly with sign and symbol.

We will analyze soem ideas regarding the snake king, the cosmic snake, good snake, bad snake, as well as several attributes and their meaning reflected by prehistoric imagery (especially in Neolithic and Copper Age periods).

Snake image is rendered on different archaeological artifacts such as monumental pieces of sanctuaries, on small table-altars or other artifacts related with spiritual life of prehistoric civilizations (tablets, idols, pots, seals, cult vessels, storage vessels and other). We underline the wide variety of signs and symbols, in our database being over 100 registrations regarding the snake on different archaeological objects.