

ACTA TERRAE SEPTEMCASTRENSIS XIV, 2015

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FACULTY OF SOCIAL AND HUMAN SCIENCES
DEPARTMENT OF
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ACTA TERRAE SEPTEMCASTRENSIS

XIV

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Sibiu, 2015

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Contact address: *Lucian Blaga* University of Sibiu, Faculty of Social and Human Sciences, Department of History, Heritage and Protestant Theology, Institute for the Study and Valorification of the Transylvanian Patrimony in European Context, B-dul Victoriei nr. 5-7, 550024, Sibiu, Romania; tel./fax. +4 0268/214468, +40745360883; e-mail: sabinadrian.luca@ulbsibiu.ro; ins.arheologie@ulbsibiu.ro; web: <http://arheologie.ulbsibiu.ro>

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ABOUT THE SYMBOLISM OF FIRE IN NEOLITHIC¹

Gheorghe LAZAROVICI

Lucian Blaga University of Sibiu, Romania

ghlazarovici@yahoo.com

Abstract: *The article presents some considerations regarding the symbolism of fire during the Neolithic period, discussing aspects like the myths connected with fire, the cult altars, the burning of offerings, the thunder and others.*

Keywords: *Neolithic, fire, symbolism, myths, data basis*

The fire is being generally presented considering 5 aspects: the usual fire, the thunder, the Sun, the penetration or absorption fire, the destruction fire (Chevalier – Gheerbrant 1965/1995, s.v. fire). It is not the case to analyze this aspect because they are synthetically mentioned.

Around fire there were build the first shelters, on the territory of Romania even since the Middle Paleolithic period, around 40.000 years ago (at Ripiceni: Păunescu 1993, 73, 89, fig. 56-57). Sources of heat, light, a way to process food – the fire started to be divinized.

Following we shall present some ideas from Chevalier and Gheerbrant, ideas that we shall discuss later on (Chevalier – Gheerbrant 1965/1995, s.v. foc).

For the Aryan communities it represents the name of some gods Agni, Indra, Surza, Vaishvanara. In Sanskrit pure = fire. At Babara tribe the chthonian fire is the human wisdom. This means that the divine wisdom has a priority over the profane.

The forms of representations and association of fire are diverse. Considering the forms of representation is the Sun (light, heat), thunder, flame. For this reasons it is being associated with those attributes. The Sun appears with its opposite – the Moon (water, cold light, night light, temptation light, but also goodness. The thunder with the rain. The fire is being associated with the hearth. The purification through fire, Fire – Sun is being complementary to the purification through Water – Moon. From the myths that were born around these ideas many of them were lost, but some ideas and customs remained until the historical periods, but others until today under different forms, their philosophy is not so far away. These myths are being represented on the cult objects (sanctuary machetes, small altars, pots and cultic pots,

¹Communication form Caransebeș Etnoreligie 2004 with the title *Focul în sanctuare și altare (Fire in sanctuaries and altars)*.

cultic objects and others) and cultic installations (sanctuaries, temples, altars etc.) (Aldea 1974; Jovanović 1991; Paul 1991, 1995, 2004 ş.a.).

MYTHS CONNECTED WITH FIRE, LIGHT AND GENESIS.

There are numerous objects on which are being presented some symbols, signs or scenes. Some of them carry a term that is not being used so frequently – **mythogram**, but explained very well several times by Professor Iuliu Paul (*O mitogramă de acum 5 milenii...* Paul, I. 1995, p. 132-133, fig. II a/b, XXXI: *Atheneum*, 1, 1990, p. 28; 2004 Novi sad; Gimbutas 1991, p. 313, fig. 8-9: Chevalier – Gheerbrant 1965/1995, s.v. fire), others serve to some rituals and others have both a functional and ritual role.

Let us give some examples of such mythograms and what they can contain: the altar from Ocna Sibiului, dwelling 8 (fig. 1, 3); the pot from Lozna (fig. 12) (S. Teodor, Gh. Lazarovici 2004; M. Lazarovici 2004 Novi Sad; 2004, Iaşi), the breads made of clay (table 10), the pot from Turdaş (fig. 11a-11b).

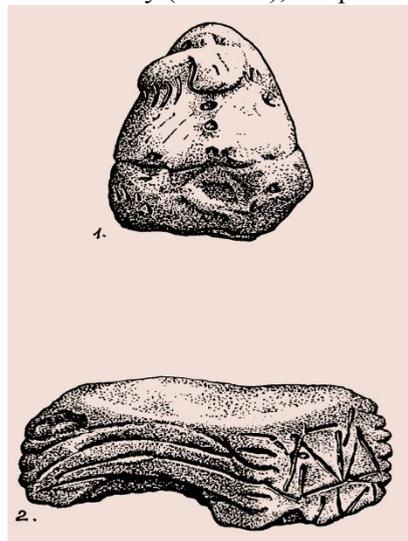


Fig. 1. 1 idol, 2 the little table.

I. Paul belabored over the interpretation of the idol and the stand of a quadrangle altar with signs, ideograms. The idol appears as being formed of two parts: the superior side a man with beard, conical shaped, with the divinity – Sun, connected with feminine signs and symbols that could suggest the Moon. In the inferior part it could be repeated a figure with beard displayed in the left side of the idol and in the right side a stylization of the Moon. The author considers that the feminine part could represent the Earth, Mother Earth. From their union in only one piece is being interpreted as a symbolic complex with an anthrop-cosmic structure (Paul 1995, p. 132-134) connected with *Mythos der Schöpfung, genesis myth*, the creation myth, the wedding myth between cosmic Zeus and Mother Earth, the myth of death and revival of vegetation, plastically a graphically represented.

On what concerns our opinion we would like to emphasize here some ideas. The idol and the altar are being a unity in what concerns Ocna Sibiului case. The idol is a part from the series of con, column, phallus, characteristic for Starčevo-Criş culture (Lazarovici 1968, 10/1-4; 1979, p. 32; X/A 1-2). Even the nose of the piece renders a phallus shape. We do not know exactly the position of the idol on the cultic table, a table with four sides, marking maybe the four directions of the universe. But, we notice on the superior side of the figure with beard, considered sun by I. Paul the presence of 3 points.

If on the idol are being figurate the ideas along with signs on the 4 sides of the altar table are different signs, grouped on the 4 registers. In the first of the register (fig. 1, front) four lines start from the base of the side towards the superior part, while they rise and curve. They could represent the 4 fundamental elements: the primordial Water, unorganized or the chaos from the Bible; the Earth, then the Mountain and the Sky these two united towards the right corner of the altar table. This remind of the oldest cosmogony, the Sumerian one, form the primordial sea (Nammu) the Sky was born (An with the role of male) and the Earth (Ki with the role of female), than Enlil = the air, he divided the sky from the earth and made the seed from the earth to sprout. Initially they were together, unique, a mountain for which the base would be the foundation of the earth, and the point would be the top of the sky.

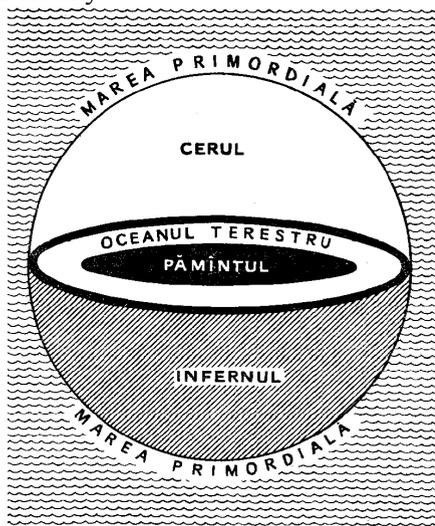


Fig. 2. The mythogram of the Genesis, after S. Krammer.

the making of civilization.

So, the 4 cosmic elements were the Sky, Earth, Air, Water being presented in the oldest written legends.

Suggestive are the stories made of myth graphs starting with the poem of Ghilgameş, Enkidu and the Hell Krammer 1956/1962, p. 139 and following):

*„When the Sky was divided form the Earth,
When the Earth was divided by the Sky,
When the Name of Man was decided,
When An „took along with him” the Sky
When Enlil „took along with him” the Earth...”*

The union of Enlil with his mother An stayed on the **origins of the organized universe** meaning the creation of man, animals, plants and to

On another side of the altar-table (face 2, fig. 1 and 3) it appears a group of signs displayed on two registers, also on the idol. In the inferior part a "V" with the point facing down separated with a line on the left side and two on the right side (one being shorter), the right one is connecting with the following side. The "V" with the point facing down it is the most common form of representation of the feminine sex (Lazarovici 2004 , 28, tab. 4; 2004a Novi Sad) (annex tab. 2). It appears in 7.2%, about 28 situations (from over 3100 registrations that we have in our data base).

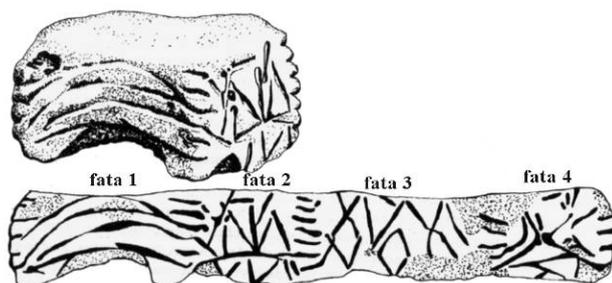


Fig. 3. Ocna Sibiului, the altar, unfolded décor.

In the superior part it appears the triangle with the point facing up and a line, an arrow point separates them.

The triangle with the point facing up or the ascendant triangle appears as a thunder divinity, of rain, that it can't be anything else than forms of fire (Sejurne Tlaloc, apud Chevalier – Gheerbrant 1965/1995, s.v. fire).

In many representations we believe that it imitates the arrow, the phallus, masculine sign, by its opposite, the descendent triangle – the feminine sign. On the other hand, the triangle with the point facing up also represents the form of the fire and flame (Code Lazarovici 2004; 2004a; 2004b: A6 triangle). The combination of the two triangles or angles has the meaning of togetherness, fecundation, pollination, fertilization etc.

A6 TRIANGLE, A7 ANGLE (table 4)

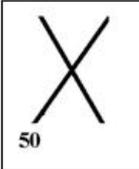
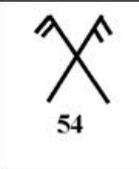
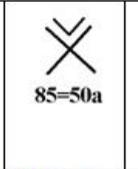
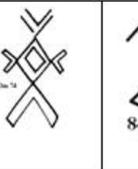
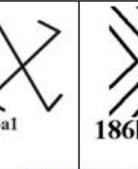
152	152d	152 g	dge1=152f	23=152a	152h
152 c	152e	152b	307c	1f	1f
1 =d	1a2	1k	16a	16c	246d
4f	181a	10c	1f	1a1	1a
43a	43d	43	1b5	1b6	1b7

In the same time, on some representations the triangle with the point facing up represents the fecund feminine gender (code: 152d, 152g, 152f, 152a, 152h) which presents composed significations, because one of the multiple significations of the fire, by its red color it has as a symbol South, summer, love, heart (love, rage), spirit, breath, intuitive knowledge (trigram) (Chevalier – Gheerbrant 1965/1995, s.v. fire). This kind of triangles and the angle, the ones with the point facing up are a masculine representation. This one is also being associated, some ties, with the point representing symbols connected with sexuality, light and fire (code 1, 1a2, 1k, 16a, 16c, 246, 41, 10c, 1f, 1e1, 1g).

The masculine signs are most of the times masked, appear as the opposite of the feminine ones or are being combined with the feminine ones (cod 43, 43a, 1b5), sometimes in confront (43d). Each one suggesting other particularities, significations or states. Sometimes, they reflect ideas, as for example code 180b in Sanctuary 2 from Parța, at a bucranium that watches over the columns in front of the monumental statues (Lazarovici et alii 2001), the angle suggests the eyes, meaning the light. Other times, as it is on a idol from Parța (Lazarovici 2004a) (table 6/2) the angle represents the impregnated vulva, there being associated with a reversed "T" (T=the child), both being comprised in a square (the house with passage = the belly) so all this suggest pregnancy.

On the third side of the altar from Ocna Sibiului are combinations of 6 signs, mainly formed by "X" and "V". All this signs are elements that appear on the cultic objects (small altars, stamps, seals, idols, cultic pots etc.). "X" sign and its variants (tab. 5) is the main element which with its variants and combinations (code 50, 54, Om 12a) stylizes or represents the human figure or its hypostasis. They reflect some particularities of the human face, as for example: **the Ornant, the Great Mother, the Great Mother and child** and other (for details see Lazarovici 2003; 2004; 2004a; 2004b).

Table 5

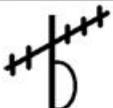
 50	 54	 Om 12a	 85=50a	 84a1	 186b
<i>Human exemplifications</i>				<i>Cosmic cycles</i>	

Still there the "V" sign appears and its combinations. Some combinations give the rhomb. The rhomb on some figurines is being combined with the belly, with the creator belly (birth, food, life, energy)(Lazarovici 2004b), other times it represents the eyes (on figurines) and has a sense of light.

On the last side of the altar there are more signs: V, angles, double lines, triangles with a tail, sign for a phallus, arrow, messenger towards gods, some of them are being known ever since Paleolithic (*Bild Atlas*; Lazarovici 2004a, p. 24, tab. 2).

Also there it appears the "T" sign used for suggesting the infant, in the belly, child at suck or in the arms (tab. 6) (Lazarovici 2004; 2004b). All these appear on the cult objects or idols. The apparent chaotic character would maybe suggest the uncontrolled, the following, the future Chevalier – Gheerbrant (1965/1995, s.v. fire) would also show that as the sun with its rays, the fire with the flames symbolizes the fecundation action purification, illumination. The fire is being considered a symbol of purification and regeneration (the incineration, for example). The terrestrial fire, chthonian allows the union between the opposites ascension, the sublimation of water in us, so the transformation from us from an impure state into heavenly water or pure water and divine.

Table 6

<i>Pregnancy (baby in the belly)</i>		<i>At the beginning</i>	<i>Before birth</i>	<i>With children or 5-6 month</i>	<i>Child at suck in arms</i>
					
129f	2	129b	129b	323	Om 21

Of course, the opposite of fire is the water, also a way for purification (baptism, washing). The water is purifying and generator. It symbolizes purification until its most sublime form, kindness, after the same authors (Chevalier – Gheerbrant 1965/1995, s.v. fire). The small cultic altars, containing the liquid that burns so that it can give the heavenly light are a source and it preserves fire and by burning the fats, the smoke rises towards the sky, to the gods giving them gratitude and offerings. The signs from the altars could represent some of these ideas. A part of these ideas were discussed intensively (Lazarovici C-M 2002; 2003), others by us at Sanctuary 2 from Parța (Lazarovici et alii 2001).

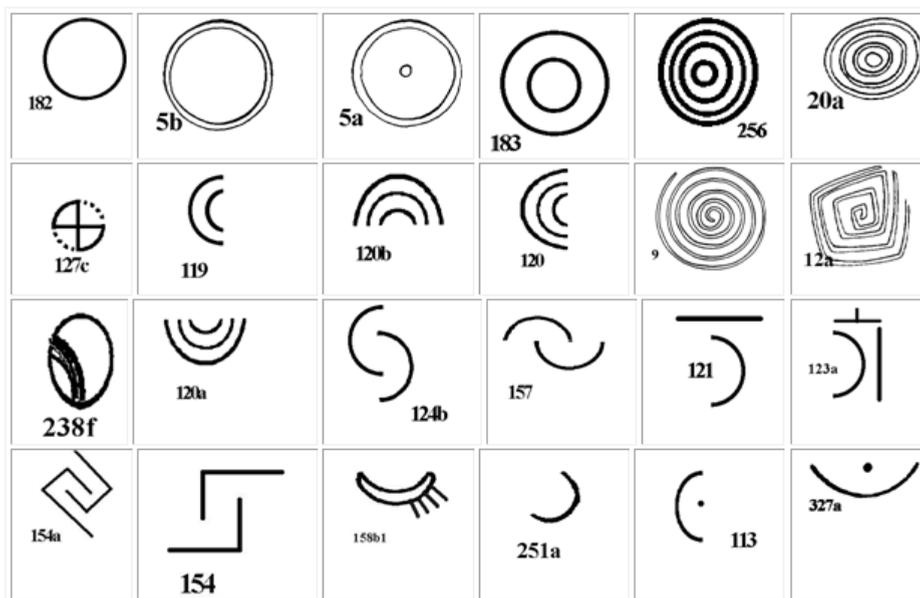
The Sun and the Moon (table 7;9). Many times they are both associated, by they also appear with the Light and fire (code 124b, 157). Together, they represent the fecundity and fertility of the plants, cereals, elements of the World's cosmic rhythm (Eliade 1981, 42-43). To them are brought offerings through cereals by grinding as they appear in Sanctuary 2 from Parța (Lazarovici et alii 2001, Lazarovici 2003), as a message that they are going from vegetal life to the human one, becoming food.

They are reproduced in cosmic cycles (tab. 7)(cod. 127c, 119, 120b, 120, 120a) or their combinations, connected with the mystery of birth, death and resurrection,

identified in the rhythm of vegetation, characteristic for the agricultures (Eliade1981, 42-43). On the altar from Ocna Sibiului I. Paul sees the Sun as a man head and the Moon as a woman head, an interpretation that seems to be credible. The moon appears sometimes suggested as the eye with eyelashes (tab. 7 cod 158b1) or in many other hypostasis (code: 2151, 113, 327a and others). On the back of the statuette from Ocna Sibiului it appears the Sun.

On small altars the Sun and the Moon appear in numerous hypostases (tab. 7, 8a, 9). The connection between them is the best represented by a double spiral (ca *yin* and *yang*: fig.9/9). In the catalog and data base we have numerous forms of representation for the Sun and Moon, alone, associated with their states. Sometimes, they are combined. Sun-Moon, Day-Night, or Heat-Dark, fundamental elements of life, fertility and fecundity. Their combination appears o cult altars on some diagonals of some figurines representation of the Great Mother Goddess nursing in Boian culture (Comşa apud Neagu 1998, 26/3,5).

Table 7

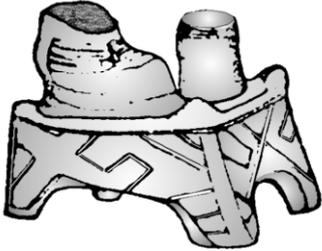
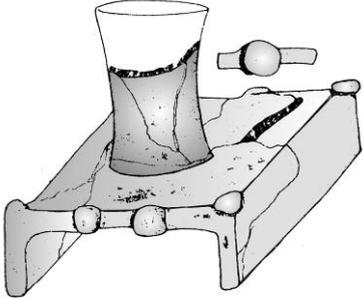
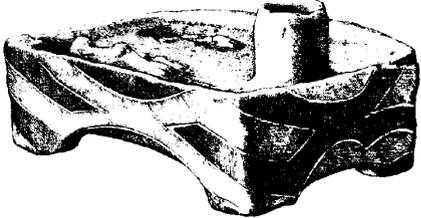


CULT ALTARS. LIGHT, SACRIFICE (TABLES 8-10)

The pieces from Ocna Sibiului, discovered together, allow the "reading" of messages, even though the real possibilities are not controllable, others are possible. The cult small altars are objects with multiple characters. Some of them are used as a table for idols, other for putting and burning the fats. Their form imitates the large altars from sanctuaries. At Magiare, near Skoplie most likely, in a sanctuary were

discovered the remains of such a monumental altar that has the form of small cult altars (amiable information by M. Garašanin in 1984).

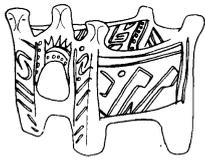
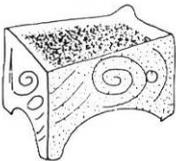
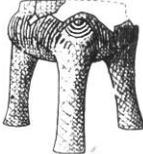
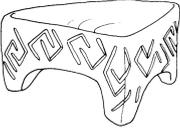
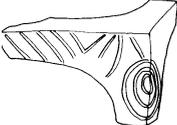
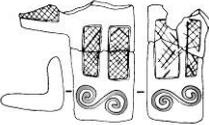
But there are some machetes of small altars that have on the corner table fixed an oven and figures representing most likely the priestess that was surveying the burn of offerings. Also on this one, as it is on the most parts of the altars, it appears the specific meander décor. But many times, in some parts of that décor appear also some signs that are being repeated on stamps, seals, idols or cultic pots. From this reasons we believe that the signs are not incidental, as a simple continuation of the décor, especially that many times they are connected with the sacred numerology, 3, 5, 7, 9.

	
<p>8.1 Fafos</p>	<p>8.2 Vinča</p>
	
<p>8.3 Baciú Strada Nouă, c. Petrești (information Z. Maxim)</p>	<p>8.4 Vinča</p>

The position of the figure, sometimes the hands on the oven, is in the sense to protect (Fafos, fig. 8.1), other times it seems that it assists the burning of the fats and surveys the fire (Vinča, fig. 8.2,4).

There are cases when on the altar it appears only the oven, as in the case of the altar from Baciú (fig. 8/3). We have to emphasis that this is a more special type of oven, that it makes the connection between the lamp and the oven from siderurgy. Maybe that the analogy seems to be an evolved one, but we should not forget that all this models are connected with Late Neolithic, period when copper metallurgy is

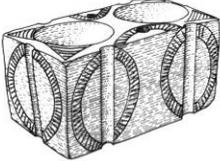
being present at its highest level, its origins being connected with the technological evolutions from Anatolia. There is also to be mentioned that there are optical differences in what concerns the general terminology from south of the Central Europe and Near East. For example, by its aspect and origins A phases of Vinča are a part of Balcan Anatolian Chalcolitic (CBA at us Lazarovici 1991; Lazarovici Nica 1991).

 <p>9/1</p>	 <p>2 9/</p>	 <p>9/3</p>
 <p>9/4</p>	 <p>9/5</p>	 <p>9/6</p>
 <p>9/7</p>	 <p>9/8</p>	 <p>9/9 2</p>
<p>Table 9. Altars with signs and symbols of the Fire, Sun and Moon.</p>		

From these representations and until the Hellenistic mythology of Hephaistos there is only one step. Not to forget that some of the great copper axes were shaped into hot patterns, which could be done especially in ovens.

On the altars above presented it appears the Sun (fig. 9/1, 3-4,6,7; 10/1), the Moon (fig. 9/8, maybe also 6) or the association, their togetherness as two half-moon (9/2, 8;10/5) or stylization as meanders (fig. 9/5, 10/2) better suggested as a spiral and a sign of their **togetherness** (yin and yang as we have already shown above) (fig. 9/9; 10/3, 6).

At Gornea (Vinča A), on a triangle altar appear triangles, lines in angles, "V", "W", "M" signs and symbols connected with sexuality, light, fire (fig. 9/4) (Lazarovici 2004; 2004a; 2004b).

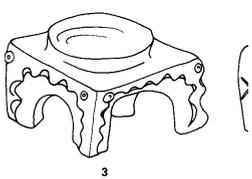
 <p style="text-align: center;">10/1</p>	 <p style="text-align: center;">10/2 Animal at the right foot , at the left rain.</p>	 <p style="text-align: center;">10/3</p>
 <p style="text-align: center;">10/4</p>	 <p style="text-align: center;">10/5</p>	 <p style="text-align: center;">10/6</p>
<p>Tabel 10. Altars with signs and symbols of the Fire, Sun and Moon.</p>		

FUMIGATIO. THE BURNING OF OFFERIGS

The smoke is considered to be a part from the relation between Earth and Sky, by the smoke of the sacrificed animals or by the frankincense smoke. It rise towards the sky the pray and the duties of men. The smoke columns that rise towards the sky symbolize the union between sky and earth and the man's spirituality (Chevalier – Gheerbrant 1965/1995, s.v. smoke).

We have mentioned several times, referring ourselves to the ritual from Sanctuaries and altars, about the burning or offering of some products to the divinities Sun-Moon, Great Mother-Bull (Lazarovici 2001; there is also the bibliography). From the products only some of them could have been identified as it were the straws or the peaks, other cereals, meat, fats.

Some of the altars are being connected to the sun, as being producers of light. At Obre 1 (Early Neolithic), on an altar, under the cup for liquids in which the wick burned started several rays. On the edge of the table there are numerous triangles with the point facing down, between them there are some with the point facing up. Such signs appear on many of the Early, Developed and Late Neolithic altars (Gradešnica). Sometimes on the altar the eye symbol of light, fire, knowledge, faith appears (Lazarovici 2001b). The triangles with the point facing down or up appear in a number of 7 (fig. 9/1) or 9 (fig. 9/3), even though it may be a happening, a symmetry arrangement, but we consider necessary to draw the attentions towards it.

		
9.1 Obre I	9.2 Old Vinča	9.3 Gradešnica, Early Neolithic.

THE SUN, THE FIRE AND THE BREAD (TABLE 10)

Regarding the rituals connected with bread and fire we notice the existence of some mythograms or objects of cultic ritual. In the archaeological literature there appeared a series of objects, even since Early Neolithic, but most of them are from Late Neolithic and Bronze Age, connected with bread, as it would be clay bread (synthesis about wheat and bread: Lazarovici 2003, p. 65 and following and the bibliography) and idols in bread shape (Brotlaibidole: Trnka 1992, 616, list.).

	
Fig. 10.1. Bread model, Vršac Potporani	Fig. 10/2. Bread model, Banjica, in corners in the left the Sun, in the right the Moon.

Besides the bread from Vršac the most frequent motif is the spiral (tab. 10.1) or the angle spiral or meander (fig. 10/2). At Banjica there are represented several astral symbols (Sun, Moon, Sky, Water) (tab. 10.2. from the center of the bread it starts an angle spiral, derivate form the 4 primordial elements of the world (earth, water, air, fire) from which it is also made the bred: clay/flour kneaded with water, raised up by

leaven (air, soul) and by baking (firing) they become immortal (ceramics, from clay models or as food integrating in such way the cycle of life). On it also appear signs and symbols of fecundity (M, V, the angles).

THE THUNDER (fig. 11a-11b)

The thunder is the creation that comes from the naught ever since the state of chaos.

(Chevalier - Gheerbrant 1995, 366)

One of the most terrifying natural phenomena was put by man in diverse mythologies. The following synthesis is from Chevalier and Gheerbrant. In the Antic world the thunder appears as the representation of one of the attributes of the supreme gods Zeus, Jupiter, Indra, Shiva, Vishnu, Dumnezeu, Thor, Parashu – Rāma, Rudra, Skanda and others.

It precedes and it is the representation of Storm. We are talking about the physic and moral storm. In essence it represents the sky fire, it expresses desires and the almightiness of the supreme god. With a bipolar character, as many other things it symbolize the creation and divine power of divinity. The place where the thunder strikes it is being sealed. The thunder stones as they are the Neolithic or prehistoric axes. This myths appear at different people (for example the Romanian form Apuseni Mountains as an interpretation given by the director of the Museum from Lupşa).

The representation of the thunder is being different: it appears like a great spindle with two ends or arrow in zigzag shape coming from the hand or from his inside at Jupiter or Zeus (Chevalier Gheerbrant 1995, s.v. thunder); under the sign *Thor's axe*; as a double axe; the extremities *vajrel* (thunder at Hindi populations). The two ends of the axe or of the spindle represent good and evil, life and death.

The thunder represents the break of the equilibrium as freeing of the rage, the sign of spring, but also the identification of creation energy (as *the phalus*: Chevalier - Gheerbrant 1995, 365). Good is associated with rain, digging the soil with the ax, fecundation as a source of fire. It's symbolic is different. The thunder is the symbol of the directing male principles (the ax, the spindle, the double trident, the verb).

Among the oldest representations, associated to the definitions above mentioned we have a representation of a store pot from Turdaş, from Late Neolithic (4th millennium) (Roska 1941). This piece we believe that it defines an ancient myth of fecundity and fertility, of gods and their attributes, but is also a narration. The pieces has only one arm preserved, the other one (left) is broken. The piece was reconstructed – it has both arms raised up, in orant position, but the left one could have been orientated towards down, as it appears on other representations (code Om 19; Roska 1941, 131/25; Jovanović 1981, 134; Makkay 1990, 35/I.30, 20/13).

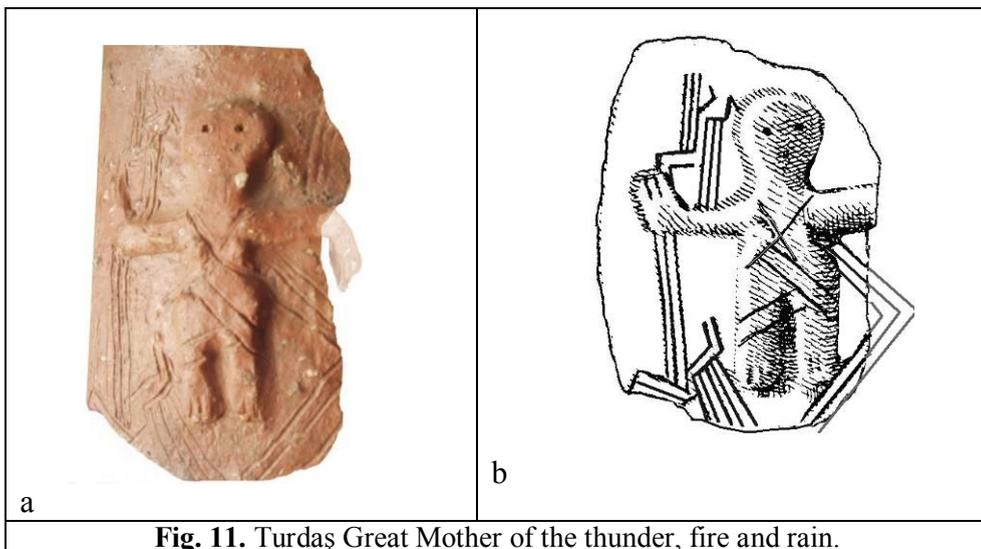


Fig. 11. Turdaș Great Mother of the thunder, fire and rain.

The figure represents a feminine divinity (marked by breasts) with the divine well known attributes (the cross ribbon). On the right hand it seems to appear more stylized water birds with long legs or maybe another idea on which we should reflect. The water birds announce the coming of spring, the resurrection of the vegetation. Flying birds also appear on the mythogram from Lozna, the birds are the announcers of the Sky, they announce the coming of Autumn or Spring.

On the right had, the justice hand, the commandment hand, the power hand, the supremacy hand (concerning its significance Chevalier - Gheerbrant 1995 s.v. *hand*) The Mother of Lighting (we call her this name) carries the flash of lightning formed of three lines, which descent from the sky to the ground, but they are in zigzag shape, actually the most frequently represented form of the lightning (see for example the signs of electric notification). The three lines could symbolize the three shape of thunder: **fire**, **light**, **thunder-verb**. From the inferior part of the hand, the lines that descend could symbolize the rain, the same as the slop birds, in our mythology the ones that announce and bring spring, birth , renew (concerning the rain see numerous neo-eneolithic representations at Golan 2004).

On the belly and legs there are also obliquely incised two parallel lines of which signification could suggest something. Our myth could be an apologue in which the Great Mother has also the power of the celestial Fire.

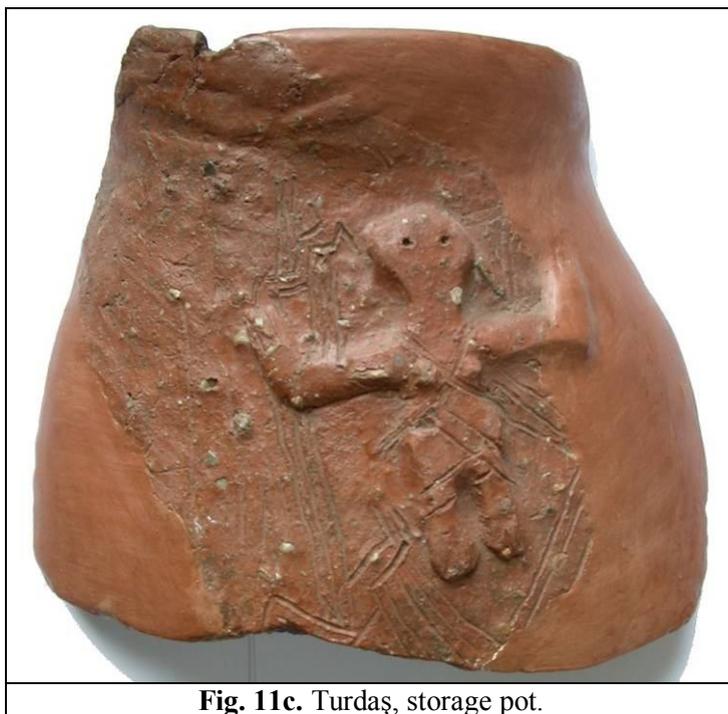


Fig. 11c. Turdaș, storage pot.

THE POT FROM LOZNA

We believe that the most interesting mythogram and ideogram is the one from Lozna. There is also the opinion that the pot fragment, having Cucuteni origins, B phase and considering the other Eneolithic materials discovered it would have been written later, with a runic writing (details in S. Teodor, Lazarovici Gh. and Magda, 2004). Because some of the signs continue further the break of the fragment (at signs 2, 13, 17) for us it is clear that it was an Eneolithic pot, very probable an amphora, on which it was "written" something and not a fragment on which was written.

From the signs we also recognize the M symbol and sign from Cassiopeia (Casiopea beautiful queen that her beauty brought troubles, see Lazarovici about "M": Lazarovici et alii 2001, p. 271-274, fig. 244-247; Lazarovici 2001; 2003 Karlovo), the night queen, the north queen or the long nights queen). In the image, the bird (fig. 12 b nr. 1) departs towards M (nr. 2), maybe somewhere in the south. The sign appears in astronomical position, inclined at 45° , a sign that appears on spring or autumn. In the next register two signs (nr. 3-4) with a pause that it could be a beginning, an invocation. Other three or five signs or more if we admit that there are also ligatures (nr. 5-9 are being separated by an arrow (nr. 10) after which it

followed another group of signs, some of them weren't preserved, after which it appears a group of signs (nr.11-13).

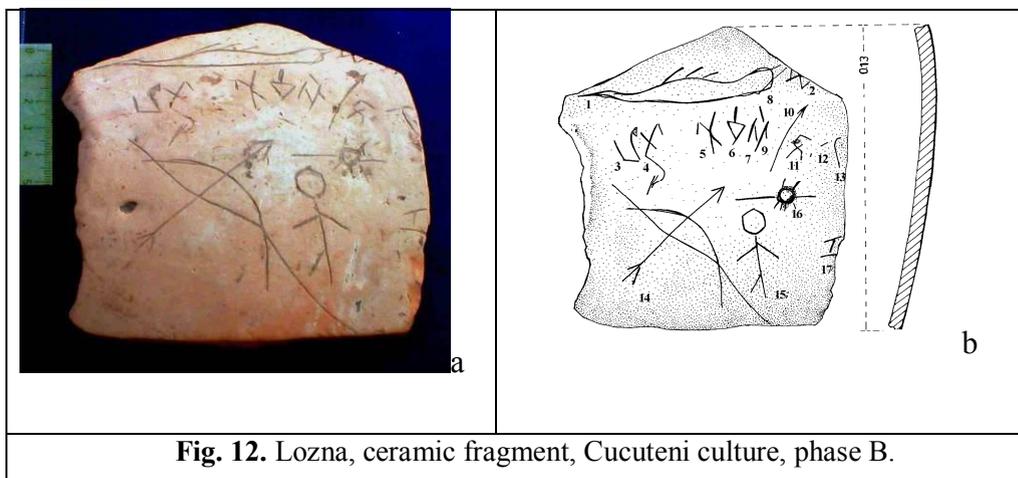


Fig. 12. Lozna, ceramic fragment, Cucuteni culture, phase B.

In the following register there is the sun (nr. 16) and on the inferior register it appears a human stylized figure (nr. 15), the arch with the arrow (nr. 14) and in the inferior row it continued the signs after 15. The sun through the lines that continues from it separated the world of the Sky in the superior part, marked by the star symbol, Cassiopeia, after us also the flying bird and on the inferior row man and arrow that starts from the arch. The arrow from the superior part (nr. 10) could mark the addressing direction to M – Cassiopeia and something would follow the broken space. The signs 5-8 could mark the message. The braking on the fragment does not allow us to analyze the syntax.

From all this we distinguished the addressing of a message to the Divinity form the Sly after the invocation of the human from the lower side. The arrow is the envoy that carries the message. So, we have here a combined message from the ideogram, but also a "writing" (Winn Merlinii 2004a, 2004b). The closest myth with this way of transmitting the adhesion of the ones from the earth with the events from the astral world it is the most evoked by Herodot about the customs of the Dacians to pull the spring....

Although many of our hypothesis cannot be verified now, not to interpret them is worst than to leave them only in descriptions and to marvel at them.

Bronze 1	Eneolithic 1	Eneolithic 2	Eneolithic 3	Eneolithic 3b	Neolithic 1	Neolithic 2	Neolithic 2-3	Neolithic 3	Neolithic 3 eneolithic 1	Neolithic- eneolithic4	Roman	Sum	Percent
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Sum	10	27	7	7	1	73	14	1	50	1	8	9	792	
													of	
													3162	
Porcent	1.263	3.4	0.8	0.8	0.1	9.2	18.1	0.1	63.5	0.1	1	1.1	25%	100%
 1a = a	2	3		1		3	14		33		1		57	7.2
 50		2	1	1		1	4		45				54	6.8
 127	2	1	1			1	4		33		1	2	45	5.6
 163	1						20		20				41	5.1
 162						4	4		29				37	4.6
 1 = d		1	1			5	4		21				32	4
 163a		1	1				10		19				31	3.9
 49a		2				2			13			6	23	2.9
 162a			1				2		19				22	2.7
 0	3			1		1			16				21	2.6
76a						1	3		15		1	1	21	2.6
20						5	5		9				19	2.4
A		2				4			13				19	2.3
229		3				1	5		9				18	2.2
1b		1	1			1	2		11				16	2
1c						3	4		7				14	1.7
246b							1		13				14	1.7
320/2						14							14	1.7
49b		2							12				14	1.7
500									14				14	1.7

229i			1				4		8				13	1.6
21						3	1		8				12	1.5
164						1			10				11	1.3
171	1	3			1		1		4		1		11	1.3
19				1		2	2		6				11	1.3
246									11				11	1.3
50i						2	1		5		2		10	1.2
94a						3	4		3				10	1.2
151							6		3				9	1.1
153a						6	1		2				9	1.1
182						1	5	1		1	1		9	1.1
229k		1					8						9	1.1
8									9				9	1.1
126a						1			6				7	0.8
127d							3		4				7	0.8
149b							1		6				7	0.8
153						1	2		3		1		7	0.8
158b							3		4				7	0.8
16d							1		6				7	0.8
1a3									7				7	0.8
22							3		4				7	0.8
3									7				7	0.8
49f						1			6				7	0.8
76c		1					1		5				7	0.8
90		1				2	2		2				7	0.8
127a		1				1			6				8	1
127b1	1						3		4				8	1
16							3		5				8	1
237		2				1	3		2				8	1
50b				2		2	3		1				8	1
76	1			1			1		5				8	1
Sum	10	27	7	7	1	73	14	1	50	1	8	9	792	3162
Percent	1.263	3.4	0.8	0.8	0.1	9.2	18.1	0.1	63.5	0.1	1	1.1	25	100

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