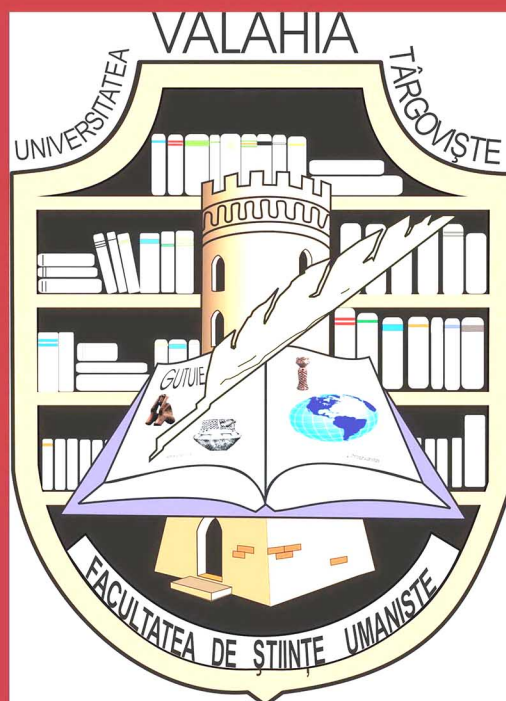


Ministère de l'Education Nationale  
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# ANNALES

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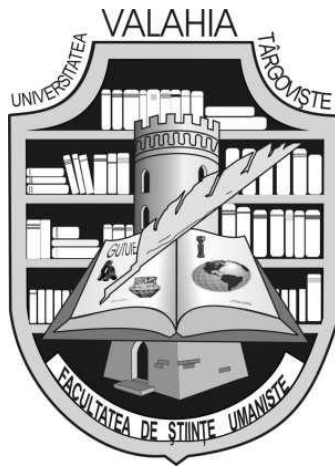
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# ANNALES



## D'UNIVERSITÉ VALAHIA TARGOVISTE

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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. Vădastraculture: 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 manifestation, 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 antropomorphic 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,

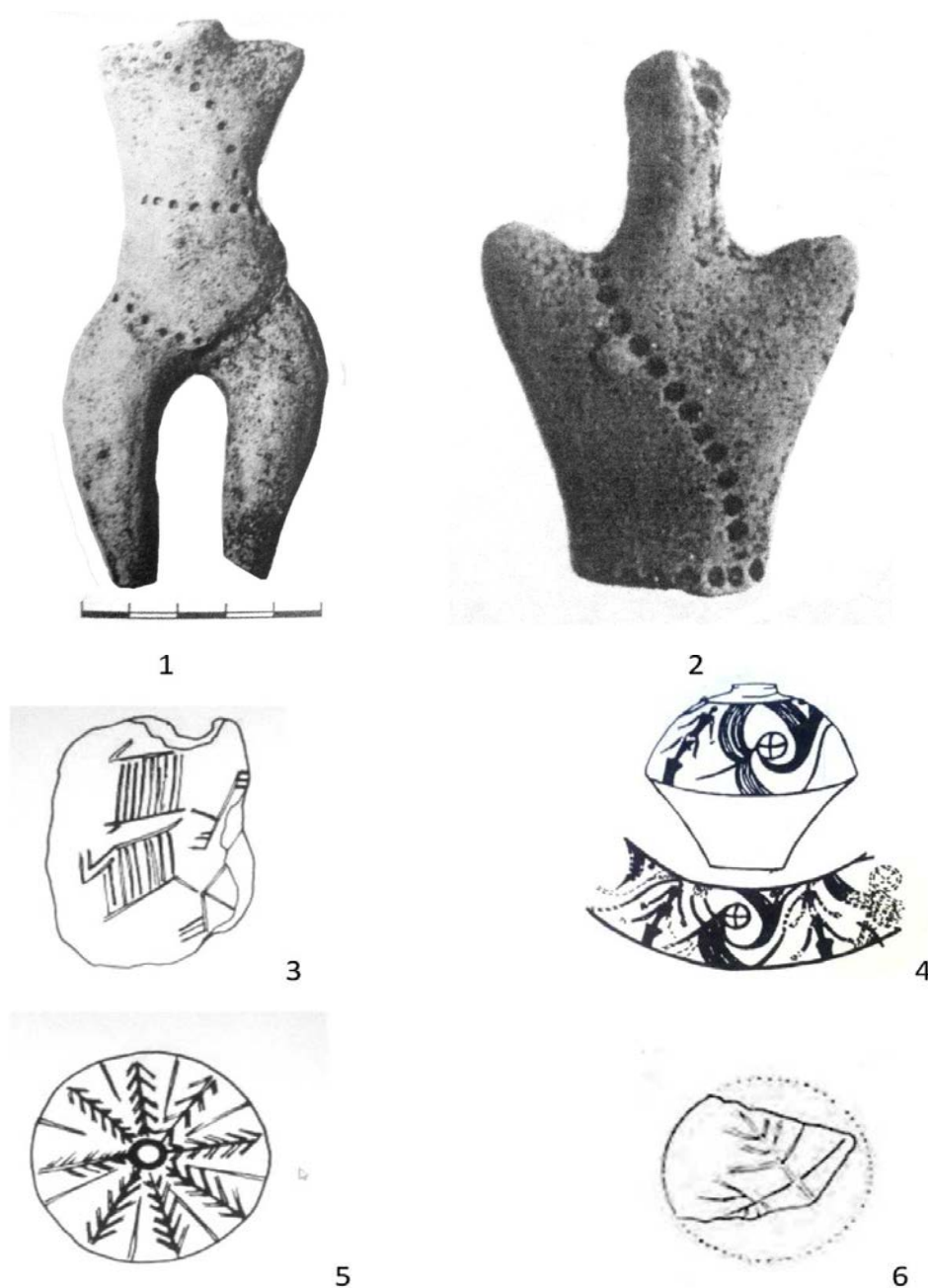


Fig. 3 - Punctiform decorative elements and solar symbols. Cucuteni culture: 1, 2, 4-Țigănești, Petreni (after D. Monah, 1997, Fig. 95/1, 2; 244/5). Schematic representations of birds and little fir trees. Vinča-Turdaș culture: 3, 5, 6-Turdaș (after M. Roská, 1941)

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. Cârțumaru, 1987, fig. 28/B; M. Cârțumaru, 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 CXXXIII/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 Tepepe Mussian (Elam) (A. Nițu, 1943; C.-M. Lazarovici, Gh. Lazarovici, fig 14), suggest the theme of ritual dance, of ascending towards the sky.



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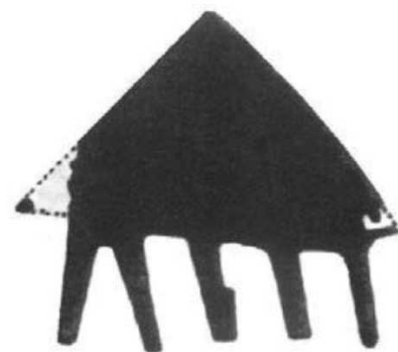
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Fig. 4 - Stylized representations of birds, stairs, little fir trees (1, 2) and houses (4, 5). Postpaleolithic cave paintings: 1, 2 -Gaura Chindiei (after M. Cârciumar, 1987, cover IV, M. Cârciumar, 2010, Fig. 18/2). Cultura Vinča: 4, 5- Turdaş (after 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. Cucuteniculture: 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>; [clasate.cimec.ro/detaliu.asp?tit=Vas---Vas-tronconic&k=67AD08CBE7D44AE2B9D33D829647DE4F](http://clasate.cimec.ro/detaliu.asp?tit=Vas---Vas-tronconic&k=67AD08CBE7D44AE2B9D33D829647DE4F); <http://clasate.cimec.ro/detaliu.asp?tit=Vas--Vas-cu-gat-inalt&k=8172FD89694C4828B29FF005466F2F4A>; <http://clasate.cimec.ro/detaliu.asp?tit=Cupa--Cupa-cu-picior&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-cu-picior&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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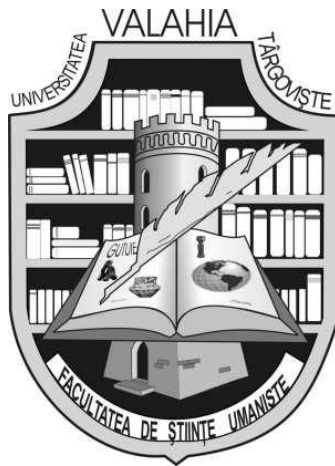
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## The Specifics of the “Animal Style” in the Decorative and Applied Art of the Forest Kama and Ural Population in the Early Iron Epoch

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**Abstract:** The article poses a question whether it is appropriate to use the notion “animal style” to refer to the decorative and applied art of the forest Ural and Kama population in the early Iron Epoch representing the Ananyino, Kara-Abyz, Pyanobor and Glyadenovo cultures. Using the method of comparative and statistical analysis, the author shows that the artefacts of the above archeological cultures with the depictions of animals differ, first of all, by their functions: the Ananyino culture is characterized by applique plaques decorating a suit, the Kara-Abyz culture – by plaques for decorating belts, the Glyadenovo culture - by sacrificial objects, while the in the Pyanobor culture, there are no such artefacts at all. Second, the repertoire of the “animal style” images of this population also differs: a bear in the Ananyino culture, a goat/horse – in the Kara-Abyz culture, and a wolf/dog – in the Glyadenovo culture. The author concludes that the “animal style” samples in the decorative art of the forest Ural and Kama population have rather sacral (amulets, talismans, apotropaions, charms etc.) than aesthetic meaning unlike the animal style in the art of early Eurasian nomads (Scytho-Siberian).

**Key words:** animal style, sacral, totemism, the Ananyino culture, the Kara-Abyz culture, the Glyadenovo culture, the Pyanobor culture, decorative and applied art, Scytho-Siberian animal style, amulet, apotropaion.

The applied art of the forest Ural population in the Early Iron Epoch has a long history of study, large historiography, and various interpretations. At the very beginning of the archeological study of the Middle Volga and Kama Region, A.F. Likhachev, D.A. Anuchin, Ya. Appelgrin-Kivalo, A. M. Talgren, V. A. Gorodtsov, A. A. Spitsin, the first gatherers and explorers of the region's antiquities, placed the samples of applied art in a special category. In accordance with the understanding of the ethnicity of the region's ancient population (the end of the XIX - the beginning of the XX centuries) and the territory of the most numerous findings of appropriate artefacts, they were specified as the “Chud or Permian art”. As the source base on the archeology of the Volga and Kama areas enlarged and their culture and chronology were differentiated and systematized, the views of the researchers on the culture of the ancient decorative and

applied art changed. At the beginning of the 1920es, M. G. Khudyakov united all the Volga-Kama monuments of the Early Iron Epoch, like the Ananyino burial widely known since the middle of the XIX century, in the Ananyino archeological culture stretched across the vast territory of the Eastern European forest strip from the Vetluga River in the west to the middle course of the Belaya River in the east. By analogy with the “Scythian triad” involving the objects decorated by the depictions of animals and birds (“animal style”), M. G. Khudyakov (1923) nominated similar artefacts of the Early Iron Epoch in the Volga-Kama area as the “Ananyino animal style”. So far, this notion has been rooted in historiography.

The history of the “Ananyino animal style” was further developed in the studies of A. V. Shmidt (1927) and A. V. Zbrueva (1952). The main conclusion of the researchers: the “Ananyino animal style” was

developed under the influence of the Scytho-Sarmatian animal style; however, it remained authentic as the images and plots of the Scytho-Sarmatian (Indo-Iranian) mythology had been refracted in the consciousness of the Ananyino (Finno-Ugrian) tribes.

In accordance with the content of the Volga-Kama archeological map established throughout the XX century, modern researchers also identify, apart for the Ananyino animal style, “the Kara-Abyz animal style” (on the materials of the monuments of the Kara-Abyz archeological culture identified by the archeologist A. Kh. Pshenichnyuk in the Belaya River basin), “the animal style of the Pyanobor epoch” (on the materials of the monuments of the Pyanobor culture in the Lower Kama area), and “the Glyadenovo animal style” (on the materials of the monuments – sacrificial places – of the Glyadenovo culture in the Middle Kama area) for the Early Iron Epoch. It means that the current source base for the decorative and applied art of the Volga-Kama population in the Early Iron Epoch (the second half of the I millennium BC - the beginning of the I millennium AD) allow the researchers to identify artistic styles (not only animal/zoomorphic, but also anthropomorphic, astral, and geometric) for each of the known archeological cultures, compare them and elaborate the genetic scheme of development of the decorative and applied art of the region’s ancient population not only in its artistic-aesthetic context, but also in the worldview context (K. I. Korepanov, M. F. Obydenov, 2014).

The available studies, in spite of their advantages, have a drawback – they lack rigorous source evaluation. In the result, the conclusions drawn from the consideration of a particular artefact (or a small group of artefacts) are extrapolated on the entire bulk of sources and the entire territory of the archeological culture under consideration. A reader with little knowledge of the source base on this topic has a wrong idea of the situation reflected in real archeological material.

**The goal of this article** is to show a concerned reader how the plots and images of the decorative and applied art of the Ural tribes in the Early Iron Epoch are reflected in real archeological material (in this case, we will discuss only the plots and images of the “animal style” as the most expressive category of art). We are going to consider whether it is appropriate to refer this notion to the culture of the region’s population and to define the signs that enable, first, to discuss the presence of the animal style in the art of the Ural population in the Early Iron Epoch at all, and,

second, to reveal the specifics of this style for each of the cultures, whose representatives formed the region’s ethnocultural map at that period.

Unlike my predecessors, I do not analyze the material of the Middle Volga and Lower Kama monuments of the Early Iron Epoch (near the confluence of the Kama River with the Volga River): the Akhmylovo culture – by V. S. Patrushev or Akozino culture – by S. V. Kuzminykh and A.A. Chizhevskiy. Geographically, this is the Volga area, while ethnically, these are eastern Finns established on other ethnocultural basis than the Kama and Ural tribes with a predominant Ugrian ethnic component (A. M. Belavin, N. B. Krylasova, 2009). Thus, the object of analysis is the material from the territories directly neighbored with the Western slopes of the Ural Ridge – the basins of the Kama River in its middle and partly lower course, and the Vyatka and Belaya Rivers.

The sources base on the “animal style” in the decorative and applied art of the representatives of the Ananyino culture (the Ananyino cultural-historical community - ACHC) was almost simultaneously worked through by two researchers: K. I. Korepanov in his Doct.Sc. thesis “The Art of the of the Middle Volga and Kama Population in the Early Iron Epoch, 8 century BC - 3 century AD” defended in 2000 in Moscow (MSU) and S. A. Vasilyev in his PhD thesis “The Art of the Ancient Volga and Kama Population in the Ananyino Epoch (Origins and Development)” defended in 2002 in Saint Petersburg. In quantitative expression, these are 320 objects – plaques, bracelets, combs, hooks for fastening belts, particular figurines, spindle whorls (weights for a spindle), psalia (cheek-pieces), battle hammers, handles of swords/daggers and knives etc. S. V. Vasilyev (2002) reports that the most interesting for us “animal style” is represented on the patches for decorating a suit (18.7%), in the form of particular figures (11.9%), on the cheek psalia (11.5%), knife handles (10.9%), belt hooks (7.2%), combs and spindle whorls (4.7% and 5.0% respectively). However, if we sum all the finds of weaponry – swords/daggers, bronze pole-axes and battle hammers – decorated by zoomorphic images, they will form 10.3% of all the known artefacts performed in the “animal style”. Thus, unlike the Scytho-Sarmatian animal style, the “Ananyino animal style” has a clear tendency to be a protective talisman, and not a symbol of military valor and fierceness.

There are various interpretations of the images of the “Ananyino animal style” as well. According to K. I. Korepanov (2000), the most popular images were

(decreasing): a wolf/dog, a griffin's head, a predatory cat, a snake, a bear, a bird of prey, a horse. According to A. S. Vasilyev (2002) - a bear, a bird of prey, a griffin's head, a wolf/dog, a predatory cat, an elk.

What does it mean? First of all, the “Ananyino animal style” had no thoroughly tried techniques of reproducing a particular image and a consumer of the product probably perceived the image of an animal at the associative level – he recognized it without excessive concretization, which we are surely deprived of.

K. I. Korepanov (2000) studies the peculiarities of the genesis of the animal style in the art of the Volga-Kama population and divides this process into three periods: the VII-VI centuries BC; the V-IV centuries BC, and the IV-III centuries BC. Only the first and the second periods refer to the Ananyino epoch, therefore, in this case, the researcher's conclusion that “the influence of the Scythian art best manifested in the South-Western areas of the Ananyino territory is predominant in the development of the Ananyino animal style” is quite acceptable.

The quantitative data given in S. A. Vasilyev's thesis show that the bulk of the “animal style” objects relate to the period of the V-III centuries BC (68.5% of all the findings). Besides, the “cross-cutting” objects for this period are handles of daggers, swords, or knives, belt buckles, pole-axes, some types of plaques, combs, spindle whorls (S. A. Vasilyev, 2002, table 2). The author identifies the known imported samples and their local replicas among the objects of the “Ananyino animal style” according to the manufacture technology and visage. Moreover, the quantity of the imported products is very small and inevitably decreases throughout the Ananyino period, while the quantity of copies and imitations increases.

Therefore, the main K. I. Korepanov's conclusion is that “the development of the Ananyino animal style in the V-III centuries BC is associated with the active elaboration of the forest fauna motifs – an elk (2.8%), a bear (6%) and a wolf (21,3%), the introduction of these images in the art and their adjustment to the stylistic forms and requirements of the Scytho-Siberian art. In the V-IV centuries BC, **there begins the reverse impact of the Ananyino art on other regions of the Eurasian animal style. This influence is most clearly seen in the art of the Ural Sarmats** (highlighted by the author – V.I.), while S. A. Vasilyev has quite an opposite opinion: “the Scythian plots and images are most intensively perceived by the Ananyino artistic tradition ‘in the period of the Scythian classics’, but

even then the original plots of the “Ananyino animal style” were developed only in the particular areas of the ACHC – the lower course of the Kama River and in a lesser degree – the Vyatka river. **However, there was no original ‘Ananyino animal style’** (highlighted by the author – V.I.)” I assume that this conclusion is the most adequate to the available archeological material.

We can more or less definitely discuss the signs of the animal style in the decorative art of the representatives of the *Kara-Abyz* (the IV century BC - The IV century BC.) and *Glyadenovo* (the III century BC - the IV century AD) cultures. Moreover, the animal style of the representatives of the Glyadenovo culture is obviously ceremonial. In the “animal style” of these cultures, a deer/goat and a wolf/dog in the Kara-Abyz people, and a wolf, a bird of prey and a snake in the Glyadenovo people absolutely predominate. According to M. F. Obydenov and K. I. Korepanov (2014, p. 183), the “Kara-Abyz animal style” is distinct by “the development of its two trends at the initial stage: ornamental-chematizing trend (area) of the IV-III centuries BC and simplified naturalistic trend of the V-III centuries BC”. Both trends co-existed in the IV-III centuries BC”. The authors assume that the ornamentally-schematizing trend in the Kara-Abyz “animal style” is most fully represented in the development of the image of a mountain goat (almost 63% of all the products made in the “animal style”). In practice, these are bronze patches for decorating belts that occur in the Kara-Abyz tombs in various numbers (interestingly, the animals depicted on these patches were identified either as horses or as mountain goats – A. Kh. Pshenichnyuk, M. G. Moshkova). It is impossible to see the manifestations of the simplified naturalistic trend, and the researchers do not give any explanations on this point in their publications.

The Kara-Abyz griffins, wolfs/dogs, and predatory cats are applique plaques (griffons), belt hooks similar to the Ananyino ones (wolves), and plaques with eyelets in the form of lion (?) heads. Stylistically, all products items represent the copies from some original performed with various skills, which came (here all the researchers are unanimous) to the “Kara-Abyz people” from the Sarmatian or the Saka-Massagetae world. Besides, it is quite difficult to trace any stylistic or plot transformation of these images on the available materials.

Possibly, the image of the Kara-Abyz deer, whose development from the appropriate images of the Scytho-Siberian art is traced by N. S. Saveliev, is the

only exclusion. However, this image is exclusive with neither repetitions nor reminiscences outside the territorial and chronological boundaries of the Kara-Abyz culture.

V. V. Ovsyannikov (2013) gives quite a dynamic interpretation of the genesis and evolution of the image of bear in the “animal style” of the Kama and Ural tribes in the Early Iron Age. He assumes that the plot of a “bear in the sacrificial posture” so popular in the art of the Ugrian tribes of the region in the I millennium AD is rooted in the art of the “Ananyino, Kara-Abyz and Pyanobor people”, from whom it extends to the north, to the Glyadenovo people and to the north-east, to the representatives of the Kulai culture of the Western Siberia (V. V. Ovsyannikov, 2013, p. 81). We can hardly agree with this conclusion. It contradicts the dynamics of the incidence of this image in the “animal style” of the representatives of Ananyino, Kara-Abyz and Glyadenovo cultures: S. A. Vasyliiev assumes that the depictions of bear totally prevail in the “Ananyino animal style” (K.I. Korepanov assumes that the bear is quite rare there - 6%), while in the Kara-Abyz and Glyadenovo “animal styles”, their incidence abruptly falls and obviously gives way to the images of wolf/dog (in the Glyadenovo people) and deer/goat (in the Kara-Abyz people). Therefore, V. V. Ovsyannikov’s (2013) interpretation of the decorative and applied art of the Ural tribes in the Early Iron Epoch as a source of artistic images for other territories and tribes (through the example of the image of bear) contradicts to the logics of available sources.

The comparison of the incidence of particular images of the animal style in the decorative art of the Kama and Ural tribes in the Early Iron Epoch shows that they have little if anything in common, since similar images in various cultures have their own stylistic embodiment.

S. A. Vasyliiev notes that “...the depictions of animals in certain postures performed with certain techniques...Due to the similarity of the Ananyino and Scythian items in the animal style, they are sometimes united under the common notion – the Ananyino animal style somehow related to the Scytho-Siberian style and treated as the early stage of the Permian animal style. **Its origin and nature are not clear** (highlighted by the author) (S. A. Vasyliiev, 2002, p. 5).

According to K. I. Korepanov and M. F. Obydenov, “The Early Iron Epoch associated with the epoch of ancient artistic styles is divided into two subperiods. The first one is represented by the ancient artistic styles of the Early Iron Age and relates to the

Ananyino epoch (VIII-III centuries BC). The art of this epoch involves the Ananyino animal style, the Ananyino anthropomorphic style, the Ananyino ornamental style, the Ananyino astral style, the Ananyino vegetative style and the syncretic style.

The Ananyino animal style has the following basic trends in its development: a) generalized - naturalistic trend of the early period (the VII-VI centuries BC), which artistically generalizes the real image (prototype); b) the classic trend of the V- the first half of the IV century BC; c) the simplified - naturalistic trend of the late period (the IV-III centuries BC); d) the ornamentally-schematizing trend (movement) of the late period (the IV-III centuries BC) schematizing a real prototype and rendering it in the ornamentally stylised form (K.I. Korepanov 2000, p. 44-49). **These trends agree with the periods and areas of the Scythian art** (highlighted by the author – V.I.).” (K.I. Korepanov 2000, p. 44-49; K.I. Korepanov, M.F Obydenov, 2014, p.150-151).

Thus, rare, sporadic, and eclectic artefacts performed in the animal style make the researchers draw quite uncertain and often contradictory conclusions when considering them in the terms of Scytho-Siberian animal style.

The author of the article has made the following **conclusions**:

- the notion “animal style” referred to the decorative and applied art of the forest Kama and Ural population is conditional and “technical” and is actually used to denote the group of different artefacts, which contain the depictions of animals but are made from various materials and in various technique – bronze casting, bone carving, graffiti, microplastics;
- the only thing that unites them is the depictions of animals themselves, with a bear, a griffon and birds of prey dominating in the “animal style” of the Ananyino culture, a deer/goat dominating in the Kara-Abyz culture, and a wolf/dog – in the Glyadenovo culture. There is no stylistic unity in the depiction of these animals – everything depends on the material and functions of an object. It turned out that there was no “animal style” of the Pyanobor culture at all.
- judging by the functions of the objects with the depictions of animals prevailing among the appropriate artefacts (plaques in the “Ananyino people”, belt and breast decorations in the “Kara-Abyz people”, apparently ritual sacrificial objects in the “Glyadenovo people” as well as by the

## The Specifics of the “Animal Style” in the Decorative and Applied Art of the Forest Kama and Ural Population in the Early Iron Epoch

apparent prevalence of the image of some animal (a bear – in the “Ananyino people”, a goat (or horse?) – in the “Kara-Abyz people”, a dog/wolf – in the “Glyadenovo people”), the objects decorated by their depictions were probably protecting amulets associated with a totemic cult;

- The samples of the “animal style” (conditionally) of the forest Kama and Ural tribes should not be directly associated with the Scytho-Siberian animal style: in the decorative and applied art of the early Eurasian nomads, the animal style is an aesthetics, while in the forest tribes of the region under examination, it is one of the sacral elements (amulet, talisman, charm, apotropaion).

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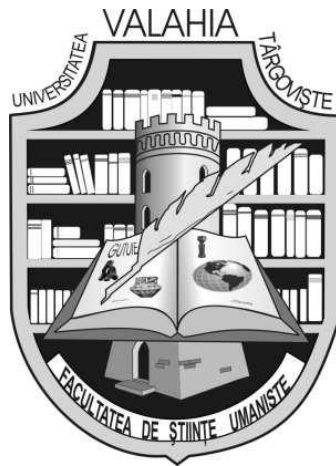
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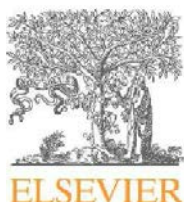
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## Basarab I at the Beginnings of Wallachia. An Attempt to Recompose the Moment of His Takeover of Power

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**Abstract:** The beginnings of the Wallachian mediaeval state remain an unwritten page in mediaeval history. The absence of relevant documents apt to set a chronology, to confirm the moment that the first voivode, Basarab I, came into power, prompted the Romanian researchers to formulate viewpoints which could only be partially accepted in the scientific world. Our contribution is to try and arrange the facts logically so as to unravel the complicated file of the Romanian state genesis. In approaching the moment, two aspects of the research must be considered. The first refers to identifying, as accurately as possible, the first Wallachian voivode, which is necessary to formulate general considerations on the period during which he might have assumed power in the sub-Carpathian territories. The other aspect has to do with the entire external political context, with the moment of maximum expansion of the Golden Horde Khanate, under Nogai's command, when the area was probably ruled by an intercessor of the fierce Tatar prince. The respite following Nogai's assassination marked the beginning of the unification process south of the Carpathians, which we do not exactly know whether it was initiated under voivode Basarab or it was just completed by him. The dynastic crisis of Hungary, along with the Transylvanian attempts to break away from its trusteeship, also favoured the process of territorial unification south of the Carpathians. Therefore, even though Wallachia and its leader Basarab I were first mentioned in a 1324 diploma, we may assume that the first Romanian mediaeval state was already formed at the beginning of the third decade of the 14<sup>th</sup> century.

**Key-words:** Golden Horde, Banate of Severin, great voivode, Hungary, Basarab I.

The first three decades of the 14<sup>th</sup> century were of utmost importance in the emergence and consolidation of Romanian statehood. Furthermore, the final moment, of the military conflict, represented by Hungary's campaign in the territory south of the Carpathians, in the autumn of 1330, was a military success which sanctioned the international recognition of Wallachia as a state.

The reasons for the early Hungarian-Wallachian conflict should be sought in the first part of the 13<sup>th</sup> century, in the colonisation policy initiated by the kingdom, impeded and even interrupted by the great Mongolian invasion. The Hungarian military force decimated by the Mongols in 1241 could no longer efficiently provide the defence of marginal areas, even

though Hungary was not willing to abandon its positions in the European East.

It was under these circumstances that King Béla IV turned his eyes to the outer Carpathian area where he thought he should set a crusader force, St. John's Order. The act of colonisation mentions that here there were small politico-territorial formations and by subordinating them Hungary was hoping to pave the way to the subdual of Vidin, the gate to Bulgaria, as well (I.-A. Pop, 2011, p. 31).

Therefore, the 1247 Diploma of the Joannites is an important indicator of the unrealistic claims over the areas bordering the Kingdom of Hungary. A typical example is precisely Cumania included by the issuer of the document, King Béla IV, in the initial title: *Bela dei*

*gratia Hungarie, Dalmatie, Chroatie, Ramae, Servie, Lodomerie, Cumanicq rex, in perpetuum*”\*. There is a huge contradiction between the title and the references to Cumania in the diploma. According to the provisions of the document, it was conceded to the Knights Hospitaller for a period of 25 years without any economic claims with the firm promise that the kingdom would take part in the consolidation and fortification of the area. In fact, we may understand that the Hungarian rule over the region was an entreaty not a certainty.

The installation of the authority of the Golden Horde, a nomad state which had emerged after the great invasion of 1241 and rapidly strengthened its power over eastern parts of the European continent, put an end to Hungary's claims, initially over Cumania and, gradually, in the glorious years of Prince Nogai, over some territories on the right bank of the Olt river. The assertion, on the Bulgarian throne, of boyar Gheorghe Terter (1280) and the launch of the campaign against Hungary (1285) had direct consequences on the balance of forces in the Romanian outer Carpathian area. The only enclave, the Banate of Severin, would also disappear from the Hungarian administrative system around 1291\*\*, in the context of the formation of pre-state entities south of the Carpathians.

The lack of documented information throws any attempt to reconstruct the last stage of the emergence of the first Romanian mediaeval state to the realm of suppositions. That is why we can only record the attestation of the first voivode, Basarab I, and of his country in a late diploma from 1324\*\*\*. Whatever happened in a previous period is however impossible to state with precision. At what moment did Basarab instate his absolute power, in what context and by what means did he accomplish the unification of the existing formations, did anyone grant him the attributes of power, is he the direct successor of Thocomerius or perhaps of the legendary Negru Vodă? All continue to remain enigmas of history and can get only answers that are part of a natural causality of things. A complete or partial solution could only come from the discovery of new sources, be they written, archaeological or of any other nature, which unfortunately are long in coming. Therefore, our mission is to bring up controversial elements as well as those which have been attested by documents hoping that this antithesis will entail new ideas regarding the last stage of the emergence of the first Romanian mediaeval state.

At the institutional level, we know that political unification was completed through the recognition of Basarab's title of “*great voivode*”, which was recorded

as such on the graffiti found at St. Nicholas' Church of Curtea de Argeş, the second princely necropolis of the country (D. Onciul, 1968, p.327). The disappearance of all the other Wallachian voivodes is an undeniable argument of the superiority of this position and especially of its evolution towards the status of sovereignty (Ş. Papacostea, 1993, p. 169).

According to historians, the favourable framework for the state development was defined by the disappearance of the Tatar influence, following Nogai's death in 1299. This opinion, thoroughly discussed by P.P. Panaitescu and published in a posthumous work (P. P. Panaitescu, 1969, p. 308), was later taken over by the Romanian historiography. It strengthened the idea of a Tatar protectorate which encompassed the territories south of the Carpathians and the Vidin area supporting the removal of the kingdom, during the last decade of the 13<sup>th</sup> century, from the Severin area. Obviously, one may wonder who was ruling, as an intercessor, the south Carpathian region when Nogai was assassinated at Khan Toqta's command. Without launching an endless debate on Negru Vodă and the role he played in the emergence of Wallachia, we have to accept the fact that this area was, at that particular time, no more than a protectorate of the fierce Tatar prince. In terms of the longstanding reign, it seems hard to accept that, behind this character, we might find Basarab himself, who was at the dawn of his youth. However, recent studies have shown that Basarab might have departed this life around the age of 65 or even 70. The argument relies on the analysis of the age of his daughter, Theodora, wife of the Bulgarian Tsar Ivan Alexander (A. Ioniță, B. Kelemen, A. Simon, 2014, p. 9). Naturally, the conclusions fall under the expected margin of error due to the lack of documents.

A starting point in the extensive analysis of the inception of the outer Carpathian statehood is the identification of the power centre of the local formation which, at the end of the 13<sup>th</sup> century and the beginning of the 14<sup>th</sup>, was in a relationship of subordination with the mighty emir of Isaccea, Nogai. The diploma of the Knights Hospitaller's settlement, issued towards the middle of the 13<sup>th</sup> century, divided the south-Carpathian area into two territorial units delimited by the Olt river. Their subsequent evolution, however, does not appear to be unitary. Thus, on the right bank of the Olt, there are no politico-military centres and archaeology has only provided evasive answers regarding their location. In contrast, late chronicles and archaeological excavations indicate, on the left of the Olt, two important centres which could have assumed this role in the final stage of state accomplishment: Argeş and Câmpulung.

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An Attempt to Recompose the Moment of His Takeover of Power**

In Letopisețul Cantacuzinesc (the Cantacuzino Chronicle), a late source from the 18<sup>th</sup> century, passed on to this day, things are clearly stated: “*Iar când au fost cursul anilor de la Adam 6798, fiind în Țara Ungurească un voievod ce l-a chemat Radu Negru voievod... pogorându-se pre apa Dâmboviții, început-au face țară noao. Întâi au făcut orașul ce-i zic Câmpul Lung... De acolo au descălecat la Argeș și iar au făcut oraș mare...*” (which roughly translates as “in the year 6798 from Adam, there was a voivode in the Țara Ungurească whose name was Radu Negru... going down the Dâmbovița river, he set out to make a new country. First he built the town they call Câmpul Lung... From there he dismounted at Argeș and he made another great town...”)) \*\*\*\*. Basically, the text relates the emergence of the two centres to the crossing of the Carpathians by the legendary figure Negru Vodă. Beyond the legend, one may assert that this is a proof of how important Câmpulung and Argeș were in the late 13<sup>th</sup> century and early 14<sup>th</sup>.

Archaeological research provides a significantly altered image as regards the tradition preserved in chronicles. It is no less true that no systematic excavations have been undertaken in urban centres from Wallachia due to the present-day street network, lack of funds and interest. Thus, most of the investigations conducted in old city centres have been mainly carried out for rescue purposes, hence the conclusions drawn are only partial (L. Rădvan, 2011, p. 135). Faced with such shortcomings, archaeological research has nevertheless managed to confirm the uninterrupted habitation in the area surrounding the princely court of Argeș throughout the entire period of the 13<sup>th</sup> century (N. Constantinescu, 1984, p. 102). At Câmpulung, excavations conducted during the restoration of the Catholic church of St. Jacob revealed the existence of an earlier church from the latter part of the 13<sup>th</sup> century in which the tombstone of count Laurențiu was identified (Ș. Balș, 1969, p. 14; E. Lăzărescu, 1975, p. 112). However, archaeological investigations failed to attest, by means of certain data, the existence of the princely court before the 14<sup>th</sup> century, because the 13<sup>th</sup>-century horizon inside the voivodal enclosure is confined only to a pavement made of river stones (Gh. I. Cantacuzino, 2011, p. 46).

Obviously, they could be, for shorter or longer periods of time, centres of power subordinated or not to the authority of the Horde and existing evidence seems to be sufficient to advance the idea that the area lying on the left bank of the Olt had enough force to complete the

political and territorial unification under the command of a personage that is difficult to reveal.

20<sup>th</sup>-century historiography remained encapsulated in 1310 as a starting year of Basarab's reign relying on Pietro Luccari's late chronicle. Here, he speaks about the commission of his ancestor, Nicolo Luccari, to the Prince of Wallachia, Vlaicu voivode, and mentions: “*Negro Voevoda din natione Ungaro padre di Vlaico nel 1310*”\*\*\*\*\*. The chronicler's mistake is obvious, for Vlaicu, the third voivode of Wallachia, was not Basarab's son but his grandson. The year stirred the imagination of Romanian historiography that believed Negru Vodă and Basarab were one and the same historical character (C. Rezachevici, 2001, p. 67).

Starting from the date of death, a determination of the age leads, in the absence of sources, to doubtful conclusions which, nevertheless, reinforce the above assumption, namely that Basarab might have been in power at the beginning of the second decade of the 14<sup>th</sup> century, either leading a great voivodeship or still fighting to gain full power.

Thus, if the first voivode of Wallachia had died around the age of 70, as stated by recent studies approaching the issue (A. Ioniță, B. Kelemen, A. Simon, 2014, p. 10), he would have been born around 1282-1283, hence he was 28 in 1310, precisely the age of maturity that might have allowed him to take over the power and accomplish the territorial unification in the area south of the Carpathians. Had he been born at a date closer to that of the King of Hungary, Charles Robert of Anjou, certified in 1288, he would have passed away around the age of 64-65 and may have been at least 20 years old when he gained the power.

Despite the progress of the last century, recomposing the coming into power of prince Basarab is faced with serious difficulties caused, on the one hand, by the parsimony of sources and, on the other, by permanently relating to the moment that the Banate of Severin broke free from the Hungarian authority. Therefore, one may assume that the loss of the Banate of Severin was equivalent to the coming of this territory under the rule of the newly-formed state in the area. The attempt at Romanian history of the Saxon Johann Filstich, written in 1728, comes somewhat as a continuation of this idea. It is mentioned here that the Romanians “*...și-au făcut sălașuri nu departe de Dunăre, lângă Turnu Severin, de unde se lăfiră mereu în lung și în lat...Iar în această vreme, asemenea transilvănenilor cunoșteau drept domni mai mari peste ei pe craii Ungariei...*” (i.e. the Romanians “made their

abodes not far from the Danube, near Turnu Severin, and spread from here everywhere... In the meantime, just like the Transylvanians, they recognised the kings of Hungary as rulers”). \*\*\*\*\* We find it hard to believe and accept, given his longstanding rule that Basarab would have managed to assert himself as the head of a voivodeship, which already reunited territories on both sides of the Olt, before 1310-1315. It all starts from the false assumption, from our point of view, which gave Basarab two decades to complete the consolidation of the state.

It becomes hard to imagine, after the favourable situation created following Nogai's death and the Hungarian dynastic crisis, that the whole role of the political and territorial unification should have been played solely by Basarab. We have no documentary information or archaeological evidence to indicate that Basarab I achieved the territorial unification by force of arms. It seems rather more plausible that the reins of power should have been handed over naturally from father to son. Indeed, Thocomerius appears in only one document, of 1332\*\*\* without having been assigned a political function. However, his merely being mentioned turns Basarab into a well-known figure of the age, who played a significant part in these territories (D. Căprăroiu, 2008, p. 51). It is not inconceivable that we have before us the unifier of the politico-territorial structures on both sides of the Olt. The power vacuum created after Nogai's death and doubled by the dynastic crisis in Hungary facilitated considerably the action that could be now initiated at Thocomerius' prompting.

In keeping with the subjective judgements, it is not excluded either that Basarab and Negru Vodă should have ruled at the same time, the former on the right side of the Olt and the latter concentrating his power in the area of Muntenia.

As regards the international context, the completion of the politico-territorial unification south of the Carpathians occurred somewhere between 1308 and 1315, at a moment when Transylvania, the bridge to the outer Carpathian regions, had totally escaped Hungary's control. An extremely important source, *Descrierea Europei Orientale* ('Description of Eastern Europe') briefly described it as follows: "*dividitur enim Ungaria in duas partes, videlicet in partem transilvanam et in partem danubialem*"\*\*\*\*\*. The events of 1307-1308 are, in turn, relevant. Transylvania's involvement in the fight for power in Hungary, the confiscation of the Hungarian holy crown and the imprisonment of a major pretender to the royal throne, Otto of Bavaria (T. Sălăgean, 2010, p. 119), marks the status of political

autonomy of the intra-Carpathian voivodeship.

It was now that, through the emergence of the already existing political structures, the great voivodeship of Wallachia was born, supported or not by the powerful Transylvanian prince, Ladislau Kán, who was interested in the emergence of a new force in the territories that, at one moment, had been under the Hungarian sphere of influence. In this context, the imprisonment of the pretender Otto of Bavaria takes on a particular significance. The mention of the Wallachian land "*Wallachen Lant*" in the German verse chronicle of Ottokar of Styria was largely debated in the Romanian historiography. The escape of Otto of Bavaria to Halician Russia entailed the placement of this structure in pre-state Moldavia, which was in its immediate vicinity (C. Cihodaru, 1960, p.66; A. Armbruster, 1972, p. 464; P. Parasca, 2013, p. 501).

We cannot share this view that relies only on the geographical factor. As the renowned historian Șerban Papacostea noted, the German chronicle recorded the existence of a voivodal Romanian country with which Ladislau Kán's Transylvania maintained diplomatic relations and which can be found, at that particular time, only south of the Carpathians (Ș. Papacostea, 1993, p. 170). Furthermore, as a mere assumption, Wallachia's domination could have spread, in its early years, towards Moldavia as well, where it came into contact with the hegemony area of the Knyazate of Halych.

The chronicler Naum Râmniceanu, whose account written around 1800 was strongly influenced by the works of Miron Costin and Ban Mihai Cantacuzino, adds up to this image by emphasising that a member of the Basarab family joined the voivode of Transylvania and perhaps it was in this manner that Basarab, with the support of Serbia as well, managed to gain full power from Radu Negru who, according to some, was his brother (Ș. Bezdechi, 1944). As a matter of fact, the idea of the two characters being related by blood proved a tempting assumption to historiography (G. D. Florescu, D. Pleșia, 1970, p. 39) especially as it justified the ancestry of the legendary Negru Vodă expressed by some 16<sup>th</sup>-17<sup>th</sup>-century princes.

When initiating the process of territorial recovery, Hungary focused mainly on Transylvania, particularly since restoring the domination over the intra-Carpathian voivodeship also opened the prospect of recovering the territories south of the Carpathians, where Basarab I had succeeded in incorporating the already-existing formations into a single political organism: Wallachia.

The offensive was launched in 1311 against the most fervent contestant of the royal power, the

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nobleman Matthew Csák who, though not captured, had to find refuge in the Transylvanian voivodeship (T. Sălăgean, 2003, p. 328). Therefore, we believe, Transylvania became, in the early 14<sup>th</sup> century, the last bastion of the dissatisfactions accumulated against the Angevine crown, a touchstone for the new ruling dynasty of Hungary.

The first real success was to be gained by King Charles Robert of Anjou only in 1315 when he succeeded in removing voivode Ladislau Kán of Transylvania from his office, after a period in which there had been successive attempts to limit all his prerogatives in the voivodeship. The moment also marks the establishment of relations with Wallachia where Hungary's first success is recorded by the installation, the same year, of a royal castellan at Hațeg. The measure meant, as well noted by the literature in the field, the strengthening of the left flank, i.e. of the Wallachian voivodeship (S. Iosipescu, 2013, p. 113). Going further, we may assume that the Kingdom took the evolution of state structures south of the Carpathians very seriously and sought to secure a territory that could be claimed based on an earlier domination, which, in the case of Litovoi's voivodeship, was stated in the diploma granted by Hungary to the Knights Hospitaller in 1247.

This may be considered the onset of the Hungarian-Wallachian relations, especially since documentary sources report a longer period of development. Consequently, we know that Martin, count of Sălaj, was rewarded for carrying our messages several times to voivode Basarab. The sovereign of Hungary himself recalled the faithful missions he had undertaken, which indicates that a certain time had passed between the moment of his re-investiture and his diplomatic and military achievements. We assume that the start of negotiations has to do with the definitive integration of Transylvania into the Hungarian structures, which occurred, according to documentary sources, in 1322, when the last bastion, the city of Deva, was occupied.

As the historian Maria Holban (Maria Holban, 1981, p. 97) noted several decades ago, the issue of domination over the Banate of Severin remains the key to the inception of the Wallachian state. In this context, the beginning of Basarab's full power in Wallachia seems to be connected to the appointment of a reliable person of the king's, Dionysius Szécsi, as castellan of Jdioara. From here, the Hungarian noble was supposed to manage the control over the Timiș-Cerna corridor, which was at the confluence of Serbian, Bulgarian and now Wallachian interests. The Romanian research insisted that the western part, with the Mehadia fortress,

was in the possession of Basarab I from 1316 to 1322 (M. Holban, 1981, p. 98). In March 1322, the same Dionysius, the King's man, was promoted at Mehadia, which meant that Hungary had again focused its power on a portion of Severin. The role of Mehadia Citadel and of the castellan Dionysius is well emphasised in a 1329 document which partly confirms such a chronology of events: "*in castro nostro Noghmmyhald vocato, in confinio existente, contra Bulgaros, Bazarab woyuodam Transalpinum, regie Rascic scismaticum, ymo et Tartaros, fines regni nostri ubi et unitatem orthodoxe fidei continue hostiliter invadentes*"\*\*\*.

As regards our analysis, the document is important because it confirms the existence of the voivode Basarab I and of Wallachia before 1322. The moment coincides with one of the numerous missions on which the count of Sălaj was sent to negotiate the good-neighbourliness with Basarab's country, given that the latter had lost a strategic point. Charles Robert of Anjou needed to consolidate his power both inside the kingdom and in the marginal territories, and therefore, it was not a favourable moment to start a military conflict with the new state from beyond the Carpathians. At the same time, one cannot negate the assumption that count Martin's negotiations should have been carried out throughout the entire period of 1316-1322 and the cession of a part of Severin should have been only the direct result of these talks stretching over a half of a decade.

Consequently, both documentary sources and historical conclusions seem to point out to the fact that Wallachia had completed the process of state formation around the second decade of the 14<sup>th</sup> century. The role played by Basarab in the emergence of the new political structure is however shrouded in mystery. Historical logic and some of the documentary sources urge us to believe that he was, in an early stage, the leader of formations reunited on the right side of the Olt, where Severin played a significant part. Who ruled the political structures left of the Olt, how and when the two territorial units actually merged are still questions that remain unanswered and represent the missing link preventing the unravelling of the final stages of the Wallachian state formation.

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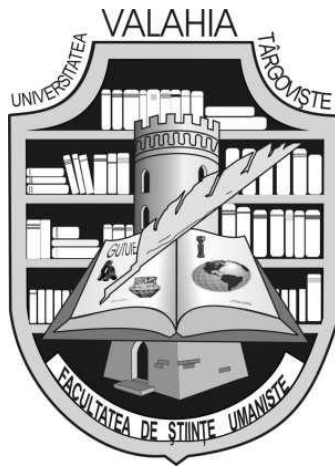
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# ANNALES



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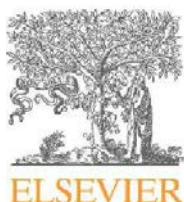
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## Bohai (Parhae) Studies in the Soviet Union at 1980s.

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**Abstract:** The history of Bohai studies in Russia is more than 150 years old. But only at 1980s. Soviet specialists paid attention to different Bohai-related fields and developed research at many aspects. Russian scholars combine the use of written sources with the study of materials from archaeological sites, an approach which is evidently impossible for students in the Republic of Korea or in Japan until 2000s.

In spite of this, Soviet Bohai studies remain practically unknown in the Western academic world, largely because most Soviet scholars do not publish in English. The goal of this article is to trace the history of Bohai studies in Soviet Union at 1980s. show the specifics of the Russian approach to the issue.

**Keywords:** Bohai (Parhae), Far East, history, archaeology, East Asia.

The state of Bohai (in Russian: Бохай, in Korean: Parhae 발해, in Chinese: Bohai 渤海) existed in what is now the Russian Maritime Region (Primorskij kraj/ Приморский край), North Korea and Northeastern China from the late seventh to the early tenth century AD. According to Japanese annals "Ruiju-kokushi" (類聚国史), the Bohai state was founded in 698 AD. Korean specialists see Bohai exclusively as an heir to Koguryo culture, while Chinese archaeologists present it as a part of the Sinic world, a "provincial" power of the Tang Empire.

In 1970s. Soviet scholars actively studied Bohai – related fields, accumulated materials and in 1980s. they developed researches in different directions, started to excavate many sites and presented new theories and discoveries on Bohai. Therefore we can call time of 1980s. as period for most intensive research of Bohai subjects in Soviet Union.

Such effective research of Bohai in 1980s. in USSR had some reasons. At first, in 1980s. political pressure in USSR had decreased. The Soviet ideological system had crisis, population of Soviet Union did not believe to communism, it gave influence

to understanding of social system. Therefore Soviet scholars can reconsidered positions about social history, for example, on social system in Bohai.

At second, at 1970s. the Soviet specialists collected rich archaeological materials from Bohai sites, but for analysis of big number of artifacts they need time. At 1980s. Soviet archaeologists published results of excavation in 1970s, moreover, they can prepared the part of materials from 1980s. for publication.

At third, at 1950-1960s. the Soviet educational system cannot prepare specialists, only in 1953 A. P. Okladnikov started to research of archaeological sites in Far East. In the end of 1960s. the Soviet Universities started to prepared students for East Asian studies, but in very small number (for example, Far Eastern State University had limit for five students in Chinese studies, five students for Japanese studies in one year. For Korean studies University cannot established methodical educational base until 1980s.). Therefore USSR did not have research reserve. However, from 1970s. the Soviet educational system began prepared specialists in Oriental fields in a big number. At that time Institute of history, archaeology and ethnography

of USSR Academy conducted to prepare of young archaeologists. Certainly, in 1980s. the potential of research in Bohai studies had increased.

The young specialists can researched Bohai-related fields, which did not considered by old scholars. For example, they paid attention to osteological materials from Bohai sites, used new methods for looking for new archaeological sites and excavation etc. Moreover, young archaeologists established contacts with specialists from other fields, like geography, zoology, ethnography, and other. It was helpful for study osteological materials, geographical conditions of development of Bohai people in this region, specifics of Bohai ceramic in Primorye, and other.

The first works on osteological studies were published by Érnestina Vital'evna Alekseeva (Эрнестина Витальевна Алексеева), Vladislav Innokent'evich Boldin (Владислав Иннокентьевич Болдин) and Lyudmila Efimovna Semenichenko (Людмила Ефимовна Семениченко) in the 1980s. In these works Soviet scholars considered fragments of bones of animals which had been found in Konstantinovskoe, Nikolaevskoe-II and Novogordevskoe sites (É. Alekseeva and É. Shavkunov, 1983).

Boldin and Semenichenko studied archaeology, but the major area of study by Alekseeva was paleozoology.

The Novogordevskoe ancient settlement was discovered by Fëdor Fëdorovich Busse (Федор Федорович Буссе), chairman of Society for the study of the Amur region (Общество изучения Амурского края) in 1887. É. V. Shavkonov was the first archaeologist who excavated that site. He worked in Novogordevskoe in 1965 - 1966 and discovered that this site had several ancient and medieval cultural layers. During 1970 - 1973, L. E. Semenichenko excavated medieval layers of the Novogordevskoe site and collected many bones of animals (V. I. Boldin 1989, p. 86-87). In the period 1986 - 1987, V. I. Boldin continued his study of the Novogordevskoe site and excavated other osteological materials (É. Alekseeva, V. I. Boldin 1989, p. 80-81).

The ancient town of Novogordevskoe is situated close to a village which bears the same name. This is a multilayer site which includes two Bohai layers. The rural settlement of Novogordevskoe is situated near the Arsen'evka River. It has two layers. During excavations of these sites in the period 1972 - 1973 Soviet archaeologists collected a number of artifacts and

remains, including 5,500 animal bones or bone fragments (É. Alekseeva, V. I. Boldin 1989, p. 80).

In Bohai sites, Soviet specialists excavated bones of fox, bear, badger, forest pig, otter, sable, marten, weasel, elk, spotty deer, Manchurian hare, White hare, beaver, squirrel, raccoon dog et cetera and bones of household animals – dog, horse, pig, bull and fowl (É. Alekseeva, V. I. Boldin 1989, p. 82).

In Bohai settlements the Soviet scholars collected 318 fragments of bird bones (bausond goose, sea eagle white-tailed, pheasant, black grouse, duck et cetera) fish (including river fish, sazan fish, Amur catfish etc.) and shells of river mollusks. Moreover, Alekseeva found bones of the Far Eastern turtle (É. Alekseeva, V. I. Boldin 1989, p. 82-83).

However many bones had been broken by humans or partially destroyed by small animals. Alekseeva analyzed the collected materials and concluded that some bones could not be identified. For example, Soviet specialists found bones which belonged to dogs, bulls or bears, but could not identify what kind of animals these were. In Bohai, layers of the bones of wild animals consisted of 23, 2 - 26 % household animals and 74 - 76, 8 % from all collected osteological materials.

Soviet archaeologists found interesting materials among the bones of wild animals. For example, Alekseeva identified the horn of northern deer and bones of gopher (É. Alekseeva, V. I. Boldin 1989, p. 81, 83). As is known, northern deer live in Siberia and don't live in the south or central part of the Russian Far East and the closest region to Primorye where gophers live is Mongolia. Certainly, the Jurchen could have come to hunt in the Southern part of Siberia and returned with horns of northern deer, but they could not hunt gophers in Mongolia, because the gopher is too small objective for hunting expeditions and the Jurchen did not have any reason to come back to modern Primorye with bones of such small animals.

So we can conclude that in the medieval period of history of the Primorye region small animals like gophers could have migrated into Primorye from the Mongolian steppe. Usually gophers live on the steppe and recently these animals have not existed in the Russian Far East, but collected materials show that gophers can live in forest areas.

Another discovery in Novogordevskoe site was the bones of a tiger. This tiger had short paws (É. Alekseeva, V. I. Boldin 1989, p. 81), which is not usual for Amur tigers.

Soviet archaeologists excavated interesting bones (almost twenty), but could not identify them – we can clearly conclude that these animals were related to the dog and wolf, but had many differences from them. Alekseeva thought that these animals were a kind of household dog (É. Alekseeva, V. I. Boldin 1989, p. 83, 84). However, we must note that hunting played a big role in the life of Bohai people and they could not have decorative animals. So this animal could be either wild or a household hunting animal.

Soviet archaeologists paid much attention to a number of osteological materials in the Novogordevskoe ancient town and settlement. Alekseeva thought that the Bohai settlement and the town of Novogordevskoe sites could not have existed at same time, because the settlement was less than twice the size of the town, in the town the researchers founded 9 % of the number of all bones in Bohai sites, but in the settlement, 91 % (É. Alekseeva, V. I. Boldin 1989, p. 84). In the settlement Soviet scholars excavated osteological remains of 40 kinds of animals, but in town, only 11 kinds.

Therefore Alekseeva believed that the Bohai settlement existed in the period when there were forests and lakes in this district in which the Bohai population could fish or hunt many animals. But the Bohai town existed in a later period, when few animals could live around the site (É. Alekseeva, V. I. Boldin 1989, p. 85). However, Boldin and Shavkunov did not agree with the opinion of Alekseeva. Boldin thought that the Bohai town was an industrial center; therefore Soviet archaeologists could not excavate many bones of animals. Shavkunov believed that the Bohai settlement was a Sogdian colony (people from Middle Asia). According to the opinion of this Soviet scholar, in the Novogordevskoe settlement the Sogdian people prepared fur of animals for trade in Middle Asia.

In spite of this discussion between Soviet specialists, we can conclude that the Novogordevskoe sites gave interesting information about the agriculture of Bohai people.

The bones of new kinds of animals (gopher, the animal-like dog, and unknown kind of tiger) from the Primorye region gave important information about fauna in the medieval period.

The Konstantinovskoe rural settlement is located in the southwestern part of the Primorye region near Razdol'noe River. The closest village – Konstantinovka (Oktyabr'skij district) – is situated two kilometers from the site.

The Konstantinovskoe site has several layers,

from the Neolithic period to the period of the Korean village, which existed in the 1930s. Russian archaeologists excavated part of this site (Bohai and Jurchen layers) in 1992-1993 and found close to 3,000 bones (É. Alekseeva, V. I. Boldin, 1994, p. 38).

Russian specialists identified 85, 5 % of all osteological materials as bones of mammals; the other 14, 5 % belonged to birds, fish etc. Information about bones of household and wild animals differs greatly from other sites in the same period: 55, 3 % were bones of household animals and 44, 7 % were bones of wild animals. Russian scholars considered bones of many kinds by wild animals like weasels (*Mustela sibirica* Pall) and some kinds of marten (*Mustela vison* Briss, *Martes flavigula* Bodd), badger (*Meles meles*), otter (*Lutra lutra*), wolf (*Canis lupus*), red wolf (*Cuon alpinus*), fox (*Vulpes vulpes*), black and brown bear (*Ursus thibetanus* G. Cuv. and *Ursus arctos*), snake (*Serpentinidae*), goat (*Caprinae*), some kinds of deer (*Moschus moschiferus*, *Cervus nippon* Temm, *Cervus elaphus*), wild pig (*Sus serofa*), roe (*Capreolus caprealus*), leopard (*Felis pardus*), some kinds of birds (Aves. Household kind, *Gallus householdus*, wild kinds – *Lirurus tetrix*, *Falci pennis* Hartl, *Phasianus colchicus*, *Anser fadalis*, *Circus melanoleucus* Penn, *Accipiter nisus*, *Otis tarda*, *Corvus macrorhynchos* Wagl), turtle (*Tryonix*), shells of three kinds of freshwater mollusks, sea mollusks etc.

The most interesting artifacts were the bones of *Pinnipedia*, which belonged to a rare animal in the Primorye region. We must note that the Konstantinovskoe site is located 200 kilometers from the sea coast and it was only at this site that Russian scholars found bones of *Pinnipedia*, but could not identify what kind of animal this was (É. Alekseeva, V. I. Boldin, 1994, p. 40-42).

Certainly, Russian scholars analyzed household animals in the Konstantinovskoe rural settlement, for example, the bones of kinds of dog (*Canidae*), horse (*Equus caballus*), pig (*Suidae*) and bull (*Bovidae*). Moreover, for the first time at Primorye sites the archaeologists found bones of parasitic animals, like mice (*Microtus*) and rats (*Rattus*).

Alekseeva compared bones of household (pig, dog) and wild (fox, deer) animals and concluded that medieval animals differed greatly from modern animals in bone structure (É. Alekseeva, V. I. Boldin, 1994, p. 45).

Results of excavation show the changes in agriculture in this region. For example, Russian specialists, on the base of their analysis of osteological



materials, stated that in the Konstantinovskoe rural settlement, in the earliest layer, dog meat played a big role, but in the late layer the situation was changed – medieval inhabitants became eaters of pig. So pig-breeding developed and Bohai people began to use dogs mainly as hunting and sentry animals. Certainly inhabitants of this site ate dogs, but not in large numbers like one or two centuries before.

We can see the same situation in horse-breeding. In the earliest period, Russian scholars found horse bones, which consisted of 14, 3 % of all osteological materials from this layer, but in the late layer the remains of horse comprised only 3,1 %. All bones belonged to adult animals. This information confirmed Chinese and Korean annals about the gastronomy of Bohai people – usually they did not use horse as food. All horses were of a small size. Therefore Alekseeva thought that these horses arrived from the Korean peninsula, because Koguryo had horses of a small size (R. S. Dzharjlgasinova 1972, p. 112) and similar kinds existed in late period of Korean history (É. Alekseeva, V. I. Boldin, 1994, p. 46).

However, Khitan tribes had horses of a small size (A. L. Ivliev 1985) in same period, therefore we believe that this information requires further evidence.

Nikolaevskoe II is a site with two layers; both belong to the Bohai period – the earlier layer belongs to the eighth and ninth centuries and the later layer the ninth and tenth century. Alekseeva collected 5,213 bones and fragments of bone, and identified 4,331 items (É. Alekseeva and V. I. Boldin 1986, p. 77). But she did not consider bones of fish.

Soviet specialists analyzed bones of wild animals, because information from these osteological materials could give a picture of the role of hunting in the life of Bohai people. Alekseeva noted that the kinds of wild animals from the layers are different. For example, in the earlier layer Soviet archaeologists found the remains of the *Cuon alpinus*, *Mogera robusta*, but in the later layer the bones of these animals were not excavated, instead, the Soviet scholars found other osteological materials (some kinds of marten, tiger etc).

In the later layer the Russian specialists found bones of wild animals more than in the earlier layer. Soviet archaeologists believe that the later Bohai population perfected hunting weapons, for example, they used iron arrowheads (É. Alekseeva, V. I. Boldin 1986, p. 78), but the inhabitants of the earlier settlement used bone arrowheads in hunting.

We must note that Soviet and Russian archaeologists found rich osteological materials in

Bohai sites located near the Ilistaia River. However, these sites are situated seven to ten kilometers from each other and hunters killed all animals near settlements very quickly. So the Bohai people could have obtained fur and meat of animals in hunting expeditions. Certainly, hunters did not come back to town with all the bones of killed animals because they ate wild animals on hunting expeditions.

Soviet scholars found bones of nearly 30 kinds of wild animals in Nikolaevskoe II (É. Alekseeva and V. I. Boldin 1986, p. 79). The new animals among the osteological materials were goral (*Naemorhedus goral*). In Mohe and earliest sites the Soviet specialists cannot find remains of this animal. So, we can conclude that goral arrived in Primorye region in medieval period. Bohai people usually hunted adult wild animals – 87, 7 % maybe they cared about preserving the stock of forest animals but they did not think on the same way about household animals – 46, 1 %.

Certainly, old scholars intensively excavated Bohai sites too. For example, E. V. Shavkunov often worked with young specialists in the archaeological expeditions and supported new ideas.

The Soviet scholars reconsidered positions on ethnic composition of Bohai state. For example, Ernst Vladimirovich Shavkunov who undertook most of the research on this problem, insists that the population of Bohai consisted not only of people from the neighboring tribes, but also included some ethnic groups from Central Asia (É. V. Shavkunov, 1990). He believes that evidences for this can be found at the archaeological materials from some Bohai sites in the Maritime Region (É. V. Shavkunov, 1985, p. 146-55; 1988, p. 100-105; 1995, p. 115-124).

According to É. V. Shavkunov, in the territory of Bohai there were large trade settlements of Sogdians, Toharistanians and other nations of Central Asia and this influenced the cultures of Bohai and Jurchens (É. V. Shavkunov, 1985, p. 146-155; 1988, p. 100-105; 1990; 1995; 2001, p. 11-16). Trade relations of Bohai with Middle Asia were conducted along a trade route which was described by Shavkunov as the “Sable Road” (É. V. Shavkunov, 1988, 1995). É. V. Shavkunov insists that across the Sable Road, traders could move sable fur, which was in high demand in China and Japan. Also, he thinks that the Sable Road was connected to the Silk Road so Sogdians and other people from Central Asia could move to the Maritime Region (É. V. Shavkunov, 1988, 1995). Sogdian trade, in the opinion of É. V. Shavkunov, had given many benefits to Bohai, therefore the Bohai government allowed Sogdians to

live in the Maritime Region. According to Shavkunov, after the rebellion of An Lushan in 763, the number of Sogdians, living in Bohai, increased. The reason for this opinion was in fact because An Lushan himself was a Sogdian by origin and his army included people of many ethnic groups (É. V. Shavkunov, 1988), so É. V. Shavkunov thinks that after the collapse of the An Lushan rebellion these people had no choice but to flee to Bohai. Therefore this Russian scholar believes that Sogdians played a big role in Bohai internal policy.

In the opinion of É. V. Shavkunov, among the Bohai population there were also ancient Ainu and Nivhs tribes, as well as the Turks. In the western areas of Bohai lived Khitan and Shibers tribes (\*Gosudarstvo Bohaī). As a basis for such statements, he mentions that Bohai had borders with these nations and sometimes occupied territory of those states.

Among other tribes, who lived in Bohai, Shavkunov mentions Uyghur tribes. To prove this, he cites records that the second sovereign of Bohai Da Wuyi had titles of governor-general of the Nine Uyghur tribes and also the governor-general of Yan Jan, an area in what is now the northeastern part of Mongolia. Therefore É. V. Shavkunov insists that Uyghur tribes were a part of the Bohai population and surmises that many Uyghurs fled to Bohai after Uyghur Khaganat was destroyed by the Enisei Kirgizs (É. V. Shavkunov, 1988; 1995, p. 122). Considering the uneasy relations between China and Uyghur Khaganat, one can surmise that Bohai could also accommodate some Uyghurs, who fled from Enisei Kirgizs. But after the Uyghurs arrived, Bohai seldom sent ambassadors to the Tang Empire. For Professor Shavkunov, this is evidence of the big problems the Bohai government faced with Uyghurs, who failed to adapt quickly to Bohai society and caused social unrest.

Thus, in the opinion of É. V. Shavkunov, in addition to traditional participants – Koguryō remainders and Mohe – in Bohai there lived other ethnic groups as well.

Apart from E. V. Shavkunov, other Russian scholars don't discuss this theme. So, for example, in the collection of academic works "Russian Far East" one cannot find articles dealing with this problem. The reason for this is the obvious deficiency of information about ethnic groups in Bohai, with the sole exception of the post-Koguryō population and Mohe. At Bohai sites Russian archaeologists found some artifacts of foreign origin, including a few Turk-style arrowheads, Sogdians (Abbasidic) drahma and other isolated items, but there is no reliable evidence of a permanent

presence of these groups in Maritime Region, so these isolated artifacts could be received as presents, left during occasional visits, or as a items of trade with Central Asians in China. Besides, Bohai people could also receive these artifacts through the Tang Empire, which, as is well known, was very interested in Central Asia and conducted active policy in this area.

The Russian scholars reconsidered positions on social system of Bohai state too. N. N. Kradin wrote at some length about characteristics of Bohai society (N. N. Kradin, 1990; \*Gosudarstvo Bohai). He comes to the conclusion that Bohai was an "early class state", in which the leading form of exploitation was rent and tribute payments from commoners (\*Gosudarstvo Bohaī). He says that the early state was formed in Bohai at the time of the first king Da Jinmao (\*Gosudarstvo Bohaī, p. 48), although in 698 Da Zuorong had already proclaimed a new state. At this time, N. N. Kradin notes the dynamic social development of Bohai: originally Bohai society included only two main groups – leaders (seniors, including the king) and commoners, but from the eight century Bohai society acquired more hierarchic characteristics; it can be seen as consisting of the three major groups: king and his family, the bureaucracy and direct producers (including commoners and different categories of dependent population) (\*Gosudarstvo Bohaī). Later, N. N. Kradin reconfirmed his earliest conclusions, and again characterized Bohai as an "early state", which developed in line with the model of "Eastern despotism" (N. N. Kradin, 1990, 2005).

Russian scholars note that social and economic development was not uniform. For example, southern Mohe tribes had borders with Koguryō and participated in the political collisions between this ancient Korean state and China. But it does not mean that Mohe were politically dependent and remained under control of their neighbors – Korean states and China. In the late fifth century Mohe conquered several districts of Koguryō (\*Gosudarstvo Bohaī, p. 27, 28). At this time China began to look towards establishing friendly relations with Mohe. After Koguryō defeated a part of the Sumo tribes, Tudiji, a chief of several Mohe tribes, came to the Chinese side (\*Gosudarstvo Bohaī, p. 28). The Tang emperor bestowed on him honorary titles and lands. Afterwards, Tudiji distinguished himself at a war between Tang and Koguryō and received more awards. Eventually, he was conferred the royal surname of Li and his son received an investiture as a perpetual governor general. But some of the Mohe tribes joined the Koguryō side (\*Gosudarstvo Bohaī, p. 28). Thus

Mohe people could observe state systems of Koguryō and China and could borrow more effective forms and institutions, which they considered good for positive development.

Returning to the opinions of Chinese scholars, one must note that Bohai students could sit the Tang exam for foreigners. The war between Tang and Bohai (732-733), Bohai's independent contacts with Japan, Turks, the investiture received from Silla in 700, also can be cited as facts which clearly demonstrate the political independence of the Bohai state.

Many Russian scholars pay attention to remnants of the Bohai population and study the relationship between Bohai people and other ethnic groups. After the collapse of the Bohai state many Bohai people went into the service of the Khitans and their state. Bohai people worked in the bureaucracy and army of Liao, including its capitals, and took an active part in the politics of the Khitan state.

The Liao government compulsorily moved the Bohai population to the inner area of the empire. But it was not able to stop rebellions by the former Bohai population. In 1029, as a reaction to an increase in taxation, the Bohai population of the Eastern Capital rebelled and it took some time to put down the rebels. In 1114, during a war between the Jurchens and Liao Empire, the post-Bohai population rebelled again. Its leader Gu Yu summoned some 30,000 soldiers, declared a new state and won two battles with the Khitan army. But afterwards Liao destroyed his state.

After the demise of this rebellion, those Bohai people, who lived in the central part of Liao, began a new rebellion in the Eastern Capital. The leader of the Bohai population Gao Yung-chang occupied the Eastern Capital of Liao and declared the state of Great Bohai which lasted for about a year. It was the last effort of the Bohai population to re-establish their state. In the next year, 1116, the Jurchen army destroyed the Great Bohai state.

But the history of the Bohai people was not finished. Bohai people played a big role in the Jurchen Empire Jin, holding high places in its bureaucracy. M. V. Vorob'ev wrote that Bohai people had a privileged place in the Jurchen state (M. V. Vorob'ev, 1975). Besides, some Bohai persons served in the Song Empire, while others took part in a war against China on the Jurchen side (S. T. Kozhanov 1980, p. 40-41), Sergeĭ Nikolaevich Goncharov (Сергей Николаевич Гончаров) finds information about the Bohai population, who had a big influence on Jurchen policy (S. N. Goncharov, 1986).

So, as we can see, Soviet and Russian scholars in 1980s. intensively studying Bohai history in several aspects. In Soviet period many specialists conducted research in social system of Bohai, but after collapse of Soviet Union, start to research other fields of Bohai, on example, ethnic fate of the remnant Bohai population, ethnic composition of the Bohai state etc. Russian scholars combine the use of written sources with excavation of archaeological sites and received interesting results, but did not pay much attention to Korean and Japanese materials. In spite of some Russian specialists consider opinions by Korean scholars on Bohai state, they did not deeply study of Korean materials and arguments.

However, economic crisis collapse of USSR (1991) and establishment of new state – Russian Federation – stopped research activity of Soviet scholars in all research fields. In 1990s. the Russian specialists cannot established a big number of archaeological expeditions for study of Bohai sites. In inertial movement, Russian scholars intensively excavated some medieval sites. Moreover, in these excavations took part North Korean scholars. But this research activity cannot existed a long time, because the many Russian specialists did not received supported by Russian government. Certainly, the some historians and archaeologists researched Bohai-related fields, but excavation in big scales can be existed with financial support from foreign organizations – Republic of Korea and Japan. So, from 1990s. was started new period for Bohai studies in the new state – Russian Federation<sup>2</sup>.

## Notes

<sup>1</sup>In the Soviet Union scholars followed the Chinese usage in referring to the Bohai (Parhae) state. Therefore I will use Chinese names for Bohai rulers. Only beginning in the 2000s some Russian specialists in Korean studies began to use the name "Parhae."

<sup>2</sup> We will consider these subjects in more detail in another article, "The Bohai studies in the Soviet Union in the 1990s."

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## The Traditional Architecture of Pietroșița (Dâmbovița County, Romania) – an overview

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**Abstract:** *The traditional architecture of Pietroșița (Dâmbovița County) – an overview.* Attested at the end of the XVI<sup>th</sup> century, the commune of Pietroșița is situated in the northern part of Dâmbovița County, on Ialomița River Valley, upon the old commercial road between Târgoviște and Brașov. The advantageous geographical position of the locality and the ownership of the local landlords over several mountains of the area determined certain prosperity at Pietroșița. These landlords raised here, between 1765 and 1767, an elegant church, recently restored and listed today as a historical monument of “Categoría A”. The constant development of the community had the effect of building a large number of estates, having an architecture characteristic for the Carpathian area. Currently, nearly 30 from the commune of Pietroșița are registered in the List of Historical Monuments (2016). It is also significant that a large part of the center has been included in the same list, equally as a historic area of “Categoría A”.

**Keywords:** *Commune of Pietroșița, Dâmbovița County, Ialomița Valley, traditional architecture, landed gentry*

The commune of Pietroșița is situated in the North part of the Dâmbovița County, about the half distance between Sinaia and Târgoviște on the Ialomița River Valley. The commune is at 650 meters altitude in the homonym depression at the Bucegi Mountains foothills, to be more precise the Leaota Mountains, surrounded by the Subcarpathian hills (I. Zăvoianu, L. Mălăcescu, 1974) (fig. 1/1, 2). The square neighbours of the commune are: the commune of Moroieni at North, the commune of Buciumeni at East and South and the commune of Runcu at West. The settlement itself is compound of Dealu Frumos (formerly known as “Valea Țâții”), Lunca, Joseni and Afumați (D. Ulieru, 2002). If we are to talk about how it could be fructified the land, this village has a good forestry potential for its oak, beech and other hardwood trees. Pietroșița is informally referred to as being divided in “Joseni” and “Suseni” areas, also laying over the vast valleys and hills: “Dealurile Porumbel”, “Valea Lupului”, “Valea Pietroșiței” and so on (G.I. Lahovari, C.I. Brătianu, G.G. Tocilescu, 1901). The pictorial location is conferred by the Ialomița River Valley,

feature that can be easily observed especially when travelling from South to North while looking at the village projected over the Plaiul Domnesc – Moroieni with the Răteiu Mountains (2018 m), Lespezi (1685 m), Dichiu (1713 m), Oboarele (1707 m) respectively Păduchosu (1409 m) in the background (D. Ulieru, 2002).

The settlement's name, as the legend says, comes from two raw materials used in constructions (A. Nicolescu, 2000; D. Ulieru, 2002): *piatră* (= stone) and *șîță* (= splinter, that is a piece of wood used in the traditional architecture for the roof) (I. Toșa, 2002). The same place name was alternatively used for Oboarele Mountain, situated upstream to Pietroșița, over the source of Ialomița, entity known as “Vârful-cu-Dor” (G.I. Lahovari, C.I. Brătianu, G.G. Tocilescu, 1901) (fig. 1/3). This landform that was popularized through the national culture in a lyrical drama of the Queen-poet Elisabeth of Romania (Carmen Sylva, Regina Elisabeta a României, 2016) and also through the artist George Demetrescu Mirea's canvas (now conserved at Tulcea Art Museum, inv. no. 373).



The first attestation of the settlement is an event dated the 6<sup>th</sup> of August 1592, regarding a land selling transaction between Ion and Stan (the brothers *Meleşeşti*), towards a man called Şerban: “...a cord of land in the head of Ruşeţul de Jos...” (“...o funie de

loc în capul Ruşeţului de Jos...”), for a payment of 300 Turkish *aspri*\* (doc. 63). This land is now a part of the commune of Moroieni, upstream to Pietroşiţa, where Ruşeţul Creek is flowing (G.I. Lahovari, C.I. Brătianu, G.G. Tocilescu, 1901).

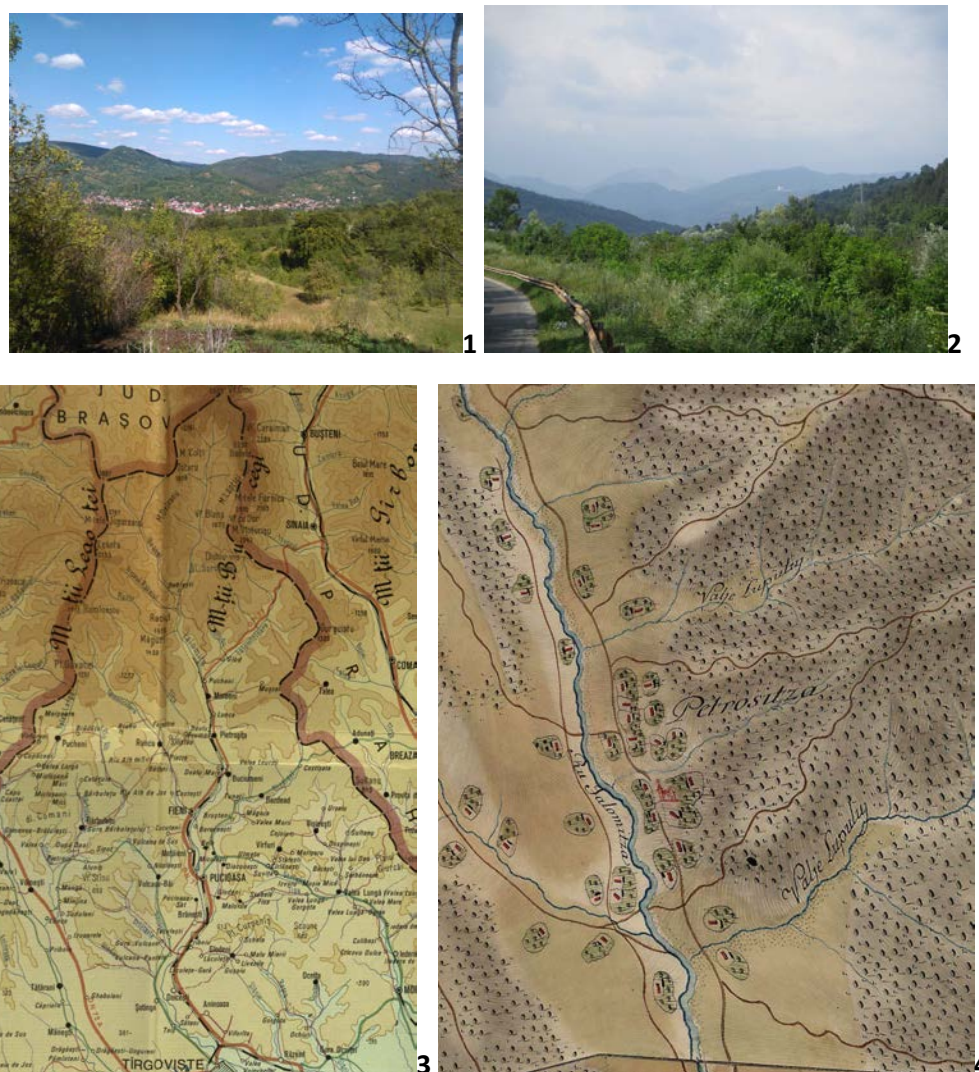


Fig. 1. – Landscape framework of Pietroşiţa (1 – view from West; 2 – view from South; 3 – detail physical map 1974; 4 – detail Austrian First Military Survey of 1763-1787).

The villagers have enjoyed a good financial situation within the Jurisdiction of Ialomiţa (*Plaiul Ialomiţei*), entity known as such up to the year of 1883; the Jurisdiction of Ialomiţa were compounding all the north part of the Dâmboviţa’s County (G. I. Lahovari, C. I. Brătianu, G. G. Tocilescu, 1901). The economic well-being was due to the commerce in the area. Also, the Pietroşiţa inhabitants were buying goods from the near villages: Muşcelul, Muşcelul Mare and Ruşeţul.

At the same time the Pietroşiţa’s land passed through a fragmentation process because some villagers sold parts of their own land to other people, while remaining on their grounds, with the promise that to other boyars shall not be forced to be displaced from their home ground („...la alţi boieri să nu fie volnici să se mute niciodată de pe locul lor părintesc...”). This mention was used as a strong argument in order to suppress the bond of prince Michael the Brave (P. P.



Panaiteescu, 1956, p. 104), as stipulated in the confirmation given, on the 15<sup>th</sup> of January 1605, by the prince Radu Șerban, to Mihul Armaș, for buying goods “...through fields and forest and water and the village hearth and the mountain...” („...din câmp și din pădure și din apă și din vatra satului și din munte...” (\*\* doc. 153).

At the middle of the XVII<sup>th</sup> century, the prince Matei Basarab conferred a greater power to the local *plăieși* (frontier watchmen) of Pietroșița village, as well as to other people, in order to rule over Muntele Domnesc, their ancestral property dating as far back as the foundation of the Principality (“...a lor dreaptă și bătrână ocină den descălecata țării...” (A. Popescu, C. Ionescu, 1975, p. 266). The property evolution will always be associated with the rule over the mountains, around the villages and not only. For instance, a priest called Dumitru from Țâța village (nowadays a village belonging to the commune of Buciumeni) and another man called Dumitru from Pietroșița, received a princely confirmation from Radu Leon for the Curmătura Mountain along with Surla, in the year of 1668. Later on, in the year of 1742, the *vătaf* Marcu from Pietroșița, bought from the *vătaf* Oprea from Cotenești (nowadays a village in Stoenești, Argeș County), the Coteanu Mountain (A. Popescu, C. Ionescu, 1975). It was proved that the name of Leaota Mountain comes from a real person, who was a *vătaf de plai* (caretaker of the jurisdiction) during Prince Michael the Brave's rule (D. Ulieru, 2002).

The village of Pietroșița is mentioned in the documents of the XVII century along with other settlements in that valley (such as Țâța and Fieni), having the status of a village of *plăiași* (N. Stoicescu, 1960). The villagers of Pietroșița together with the nearby communities fulfilled the role of guardians for the borders (including against thieves and robbers), control over the road towards Transylvania (A. Ilieș, 1974); in exchange they received partial tax exemption. This task could be fulfilled both by the free villagers as well as by the ones undergoing a leader (N. Stoicescu, 1960). Obviously, *vătafii*, as leaders of the community, were having a better economic status than the rest of the local people, that is to say *plăieșii* (the first ones ruling over the second ones as in village status hierarchy); over the generations, *vătafii* have raised above the mediocrity of life in the community (N. Stoicescu, 1960; D. Ulieru, 2002). Among the XVIII<sup>th</sup> century families of *moșneni* (gentry with an ancestral ownership), we shall recall the lineages of Popescu, Vătășescu and family of Lobodănești, that

governed the fields in *devălmășie* (common property), challenging rights over the land against the lineage of *Berevoiești* from Fieni (A. Popescu, C. Ionescu, 1975), against the Căldărușani Monastery (D. Ulieru, 2002), against the Holy Metropolitan jurisdiction and so on (D. Ulieru, 2002).

In the XVIII<sup>th</sup> century Pietroșița village knew a certain growth and was mentioned along other urban centers as Țârgu Jiu, Țârgu Cărbunești, Horezu and Drăgășani for the daily market events they organized (R. Theodorescu, 1999) (Though on an Austrian military map, designed between the years of 1763-1787, Pietroșița seemed to be nothing but a larger village.\*\*\*) (fig. 1/4). Due to such vast areas with pastures and orchards, fields of hays guarded by the mountains and the community members, raising cattle and sheep provided the village's income (A. Popescu, C. Ionescu, 1975). In the same time, Pietroșița village was a free commercial place; so in the year of 1838 was allowed “...trading apples, pears, cherries and such other first listings...” through the Transylvanian shepherds, led on the mountain trails by the local people (during about six months a year; the rulers of the area encouraged this “at sight” trading as a safe method, in order to avoid smuggling and fraud) (G. Penelea, 1968, p. 486). As a matter of fact, the Custom building in Pietroșița that was erected in the year of 1877 nowadays is the Local Council (fig. 2/1). As a long term contribution we must wool exploitation had a great contribution on developing the weaving. After the First World War, Pietroșița and Moroieni became an important knot for the production of *velințe* (peasant carpets) (G.I. Ciorănescu, 1938). Equally cattle were the prosperity base of the village's people (along with derivate products such as tallow, which in those times – the first half of the XIX<sup>th</sup> century – was necessary for lightning). These products were made at the slaughter houses owned by Șerban and Grigore Popescu (A. Popescu, C. Ionescu, 1975). Other than that the income was due to arboriculture, the operating water mills (A. Popescu, C. Ionescu, 1975), rocks carting for constructions (D. Ulieru, 2002), pavements (P.I. Săndulescu, 1936) and so on.

At the time of land allotment in the year of 1864 there were only a few people expropriated due owning large fields. Thus, the baron Barbu Bellu (1825-1900) lost about 70 *pogoane* (about 35 hectares), land that was given to the people of Buciumeni and Țâța villages; another expropriated landlord was Șerb Popescu, from which only 70 people received allotments of one *pogon* per person, though the land on



Fig. 2 – Main historical monuments of Pietroșița (1 – former custom house of 1877; 2 – Church of Pietroșița-Suseni of 1873; 3, 4, 5, 6 – Church of Pietroșița-Joseni of 1765-1767, details).

this opportunity was insignificant (D. Ulieru, 2002). We shall also mention that, descending from the *vătaf de plai* Leaotă, the lineage of Popescu (also with others branches coming from the same root: Grigorescu, Călineț, Panțuroiu, Diaconescu, Arzoiu and so on), owned by the last middle century, some mountains and mountain shares in Bucegi area: Tătaru, Pripor, Zănoaga, Lespezile, Colții, Coteanul and so on (D. Ulieru, 2002).

Alexandru Vlahuță in his work *România pitorească* (1901) was to observe and describe the beauty of Pietroșița: "...Petroșița, a big village with beautifully displayed settlements over the fields – all around with houses more and more spread flowing over the hillsides as if in a competition: who can have a higher perspective? – by the river saws, mills, fulling mills, steadfast and impatient calling upon each other in ether, in the upper ending of Moroeni, from where it begins the high solitude of the mountains, the greatest and serene kingdom of Bucegi...". ("...Petroșița, sat mare cu mai multe cătune frumos revărsate pe brăiele plaiului – de jur împrejur case albe, din ce în ce mai rari, se urcă pe coastele dealurilor, ca și cum s-ar fi luat la întrecere: care să privească mai de sus – în lungul apei, ferăstraie, mori, pive și dârste, zorite, se strigă unele pe altele până hăt, în capătul de sus al Moroienilor, de unde ncepe înalta pustietate a munților, marea și liniștită împărăție a Bucegilor...") (A. Vlahuță, 1989, p. 85-86).

The author painted enthusiastically the beauty of the village totally justified, succeeding to catch the local habitat's specifics: the houses ruling their noblesse in their natural environment alongside all the elements foretelling a dynamic economy.

Now we will focus on the Pietroșița's built patrimony that comprises 30 buildings mentioned as historical monuments on the *Lista monumentelor istorice* (2016) document\*\*\*\*; a significant part of Pietroșița's downtown being included within this list as historical area of "Categoria A".

Pietroșița has three churches (D. Ulieru, 2002): "Adormirea Maicii Domnului" (Dormition of the Virgin) and "Cuvioasa Parascheva" (Devout Parascheva) Church in Pietroșița-Joseni (1765-1767), then "Duminica Tuturor Sfinților" (All Saints Sunday) in Pietroșița-Suseni (1873) (the latter: fig. 2/2), and also "Întâmpinarea Domnului" (Presentation of Jesus at the Temple), "Sfinții Voievozi" (Holy Archangels) and "Sfântul Spiridon" (Saint Spiridon) Church in Dealu Frumos (1876-1878).

Within this list the most important is Pietroșița-Joseni Church (fig. 2/3, 2/4, 2/5), a reference monument for the Wallachian architecture of the XVIII<sup>th</sup> century, approached by many important authors such as N. Iorga (N. Iorga, 1931), N. Ghika-Budești (N. Ghika-Budești, 1936), Gr. Ionescu (Gr. Ionescu, MCMXXXVII) and so on (N. Stoicescu, 1970).

There are few more masterpieces built following the same pattern: the Kretzulescu Church in Bucharest (1722), the Cathedral in Târgu Jiu (1747), the "Bunavestire" (Annunciation) Church in Râmnicu Vâlcea (1747). The building itself has a clubs shape with the steeple placed above the narthex, an arched and large porch yet the towers – preserved in building – wear high and pointed roofs. The work of art reaches its harmony due to the painted walls inside – including portraits of the founders – and the elegant vegetal motifs on the outside. The work of building consolidation and paintings restoration begun in the year of 1991 and came to an end in the year of 2004. This was the first PHARE on time project under exceptional circumstances, in the Dâmbovița County – as presented by the academician Răzvan Theodorescu, the Minister of Culture and Religious Affairs at the time (D. Ulieru, 2002).

The Pietroșița-Joseni Church was raised "...with the hard work and all expenses of the honourable Negoită son of Șarban Fusea, merchant of Târgoviște, and of the honourable Radu *vătaf de plai* of Ialomița, son of Bordea Vătășescu of Pietroșița..." („...prin osteneala și toată cheltuiala dumnealui Negoită sin Șarban Fusea, cupeț ot Târgoviște, i a dumnealui Radu văt[af] za plaiu Ialomiț[i], sin Bordea Vătășescu ot Pietroșița...") (M. Oproiu, 2004, p. 158). Following Nicolae Iorga's words, the absolutely necessary assistance offered by the diligent merchant from Târgoviște meant more than just a momentary open-handedness (N. Iorga, 1931); this person, Radu *vătaf*, most probably was the one that married Marica, the daughter of the old man Șerban Fusea (G. Lazăr, 2011) therefore we can conclude that the founders of Pietroșița-Joseni Church were brothers in law. Neither the less, a decade later, after finishing the work here, Negoită Fusea signed a document for the "...fellowship trading in Pietroșița..." (G. Lazăr, 2011, p. 498); so lineage and business relationship were the base of the Fusea merchants trade interest in this village, hence the initiative of building a church here. Colourfull painted, the votive painting of the founders



(fig. 2/6, 3/1, 3/2, 3/3, 3./4) gives us the image of an evolving class: the patriciate's representatives that also assumed the religious patronage and the boyars' representatives that created the same sort of patronage based on the income that only a continuous sustained work could have bring.

The traditional art ensemble from Pietroșița was

way too less presented and inquired, in the both monographic studies dedicated to this village (1974 and 1982), the second one receiving add-ons in the 2002 edition which was our reference consistently. In the study we owe to professor Dumitru Ulieru, the area dedicated to this village's laic monuments is about only a few pages (D. Ulieru, 2002).



Fig. 3 – Donors' votive effigies of the Church of Pietroșița-Joseni (1 – Ion *logofăt* and Stanca; 2 – Negoită Fusea and Ilinca; 3 – Radu *vătaf* and family; 4 – Bordea *vătaf* and family, with Alexander Ghica, prince of Wallachia).

We already mentioned the numerous amounts of monuments indicated on the *Lista monumentelor istorice*, where we could add even more edifices that exist in this area and were not subscribed in the official registers. Most of these buildings were listed as patrimony of the XIX<sup>th</sup> century and the XX<sup>th</sup> century, except for the Vasile Iosif house (having the indicative “DB-II-m-B-17617”) listed as belonging to the XVIII<sup>th</sup> century\*\*\*\*. (The author hasn’t succeeded to identify this building, which is neither referred to in professor Ulieru’s volume.) The most remarkable character of the architectural patrimony of the village comes also from the great variety in which we can synthesize the examined material; so we can define the following criteria: by location, by the social status of the property owners, by the construction material used, by the conservation status of the initial building, by the agro-pastoral / fruit-wine / crafts specifics and so on.

Now, first of all, let’s revise some details about the area of Ialomița Valley habitat. Considering the village name, the basic construction raw materials were the stone and the wood, both at hand for the locals. The most edifices listed as homes are situated in the village’s center, on a South-North axe and on the left shore of the Ialomița River; this axe is due to the old road connecting Buciumeni with Pietroșița and the village center due to First World War Heroes Monument, on the National Road 71 connecting București – Târgoviște – Sinaia (fig. 4/1, 4/2, 4/3, 4/4, 4/5). From this point spread rocky streets with a not inconsiderable inclination such as: “Biserica Veche”, “Vămii” and “I.H. Rădulescu” (D. Ulieru, 2002) and so on, roads that are a valuable characteristic of the village (fig. 4/6, 5/1). The village’s households, mostly the central ones, have irregular areas, hence variable sizes. From the main crossroad towards North, Ciulache and Panait houses (D. Ulieru, 2002), there are more buildings built on ground floor + first floor pattern, situated on the main road, yet the ground floor area is designated to commercial spaces. Also, the same pattern in the center exploits to its most the not so generous yard space, especially the area around the street “I.H. Rădulescu”. Here also the house of the village’s mayor at 1848, Iancu Bălășescu, is preserved (fig. 5/2); the Forty-Eighter leader Ion Heliade-Rădulescu was hosted here after he left from the capital due to the conspiracy against the revolutionary government (R. Gioglovan, 1973; D. Ulieru, 2002).

We have no records regarding the conservation of the rustic houses – beams of build – that belonged to

the initial architectural patrimony (D. Ulieru, 2002), yet the remaining buildings allow us to classify them upon three basic characteristics:

1. Peasant farms specific to the Carpathian foothills;
2. Peasant farms with inspired town architecture;
3. Peasant farms reminding of boyars’ courts.

It is obviously that all these types of households share some specifics and differ too much by other considerations; this is exactly why now we come adding more details to it.

The first household type is specific for the hilly area of Wallachia: the ground floor has a rocky socle, sometimes also the entire ground floor + first floor structure, with a veranda or in some cases a porch, with sculpted wooden pillars, wood panels fencing and fretted rafters. The veranda is leaning on the foundation itself or on pillars directly giving the aspect of a balcony (G. Ionescu, 1957) (the veranda sometimes can be large as for Ignătoiu house, built in 1890) (fig. 5/3, 5/4, 5/5, 5/6, 6/1, 6/2, 6/3). The walls were bricks made or clay (dried mud) on wood structure, afterwards plastered and painted (G. Ionescu, 1957) (fig. 6/4, 6/5). Having one, two or more rooms with lowered ceilings in order to keep warm this type of household was completed by the outhouses – so necessary for the daily life. The courtyard entrance is guarded by wooden gates, sometimes covered with splinters (fig. 6/6). The most appealing feature for this type of houses is the wood panels fencing and the fretted rafters, skillfully rendering (especially for decorating the gables of turrets) animal and vegetal motifs (fig. 7/1, 7/2), sometimes even heraldic motifs (fig. 7/3).

The second household type shows the villagers opening towards architectural styles, the urban one. This new trend can be presented in two steps: the eclectic influences and the Neo-Romanian style yet the highly detailed standard features of this architectural type were not applied (fig. 7/4). The city of Târgoviște, as a district center, offered enough architectural models\*\*\*\*, due to its own urbanistic development (and also the workers who could accomplish such plans). Most of the houses have a mixed architectural style: with the entrance, windows and architrave inspired from the urban style and with glazed wall enclosed porches or gazebos galleries, decorated with a true “wooden lace” (fig. 7/5, 7/6, 8/1); also ingenious solutions façade ornamentation, such as the Marmandiu house (fig. 8/2). Generally, these habitati-





Fig. 4 – Roads structure (1, 2, 3, 4, 5 – typical old road across the locality, from South to North; 6 – typical secondary street).

-ons are raised in brick masonry, except for the imposing Manolescu family mansion of 1880 (co-owners of the Colții and Coteanul Mountains), that is built of stone blocks (fig. 8/3). These buildings have large rooms, also large windows and doors, with the central part of the façade treated sometimes with a particular emphasis (fig. 8/4, 8/5). The most appealing house built in Neo-Romanian style is the Negulescu house; situated by the national road, with the balcony supported by groups of two columns with elegant arched openings (fig. 8/6). Here we must add also the buildings adapted to commercial function, with a shop on the ground floor and housing at the first floor (fig. 9/1). We conclude the series of house presentation with the Ethnographic Museum of Pietroșița building – Aurica's house, daughter of Ghiță Șerb Popescu. A massive building with ground floor and first floor, with a wide veranda at every level, interior staircase and a closed balcony on the alley side. It reminds us of a traditional Levantine closed balcony ("sacnasiu") (I. Rădulescu-Gaiță, G. Bulei, 1974; D. Ulieru, 2002) (fig. 9/2, 9/3). This house was built at the end of the XIX<sup>th</sup> century and we can easily consider it as a boyar's house. Fact confirmed by architect G.M. Cantacuzino's thought that "...the noblemen houses are nothing more than evolved traditional peasant houses...". This observation referred to the Oltenia houses but can be extended also for the region that Pietroșița belongs to (G. M. Cantacuzino, 1977, p. 153). Thus we acknowledge the vision of the popular craftsman regarding the architectural wood decorations and sculptures that can be seen on many other monuments in the village area but raised to a higher level at the boyars' houses.

The third household type is the most interesting one and can be seen mostly on the area of Pietroșița-Joseni on buildings that belonged to families such as Popescu, Andreescu, Grigorescu and others. Behind these widespread surnames are "hiding" various descendants of the *vătafi* of the XVII<sup>th</sup>-XVIII<sup>th</sup> century (D. Ulieru, 2002). In the census of 1838 these families' representatives (including the lineage Vătășescu) appear as being *de neam* (having gentle status) and some of them being *mazili* (descendants of boyars) (D. Ulieru, 2002). Noble rank holders were not so many, as the *pitar* Șerb Popescu (†1864), buried near the Pietroșița-Joseni Church, with a Neoclassicist funeral monument at his head (fig. 9/4). Even though the assimilation of the local elites to the noble class (that is to say boyars with personal ranks) of the Principality was insignificant, they were fully aware of

their own economic and social status, in this part of the country. So, in the moment when the nobleman status was coming to an end, given the stipulations of the Convention of Paris (the 7<sup>th</sup>/the 19<sup>th</sup> of August 1858) (I. Ionașcu, P. Bărbulescu, G. Gheorghe, 1971), some of the wealthiest living in Pietroșița, were building houses inspired by the mansions of greater Wallachian boyars, at those times. Now we should remember Ion Ghica's words regarding these residences, which were having "...strong walls as a fortress..." (C. Nicolescu, 1979, p. 52) (About the house of Ghiță Șerb Popescu, that was demolished after 1977 in order to make room for the Pietroșița Cultural House, they said that the building had a wall made of stone and bricks just as the one at the Princely Court of Târgoviște.) (D. Ulieru, 2002)

The most common feature of these households is the double-leaf entrance gate that looks pretty impressive. Sometimes this gate can be made as a hewn stone blocks arch, just the way it was built for Ion and Grigore Popa Nicolae the year of 1888 properties (fig. 9/5, 9/6). These two properties seem as if they were just one in the past, due to its surrounding strong walls (fig. 10/1). In some other cases the imposing effect is gave by the position of the house on its property, just by the road and the yard on the back side of the house, hidden from the curious glances of the pedestrians – this display reminds us of the Saxon Transylvanian architecture. A house like this is the one (dated 1877) that belonged to Andreescu-Onicioiu-Iliescu families (fig. 10/2, 10/3). At this type of gates it can be observed a decorative element displayed above the arch, a symbol (the choice belongs to the owner of course; it is not an architectural rule). The example for this case is the property of Ion Popa Nicolae that has as gate symbol a horse (fig. 10/4) (L.V. Lefter, 2007).

We overlooked the published data regarding placing, history and the habitat particularities of the commune of Pietroșița. We have seen an interesting evolution of this village for both economic and social reasons, reaching its pick at the end of the XIX<sup>th</sup> century. The beginnings of the XX<sup>th</sup> century lead to building the traditional architectural ensemble – the central part of it conferred with the title of historical area "Categorica A". Unfortunately this ensemble is suffering from modernization work that is leading to a totally and irreversible loss of the area's specifics. Factors that are contributing to the existent buildings degradation we must mention: the area specific humidity that cause land gliding resulting the weakening of the houses walls also their foundation;



the restoration works in the area that do not take into consideration the architecture authentic character.

We hope that in the near future can be found concrete measures so that the traditional house owners

mentioned in the *Lista monumentelor istorice* and also the others will be provided upon necessity in order to preserve this unique architectural ensemble.



Fig. 5 – Roads structure (1 – typical secondary street) and traditional houses (2 – house Bălășescu, where stayed I.H. Rădulescu in 1848; 3, 4, 5, 6 – houses with typical verandas, respectively porches).



The traditional architecture of Pietroșița (Dâmbovița County, Romania) – an overview



Fig. 6 – Traditional houses (1, 2, 3 – verandas and porches), building technique (4, 5), wooden gate (6).





Fig. 7 – Fretted wood decoration (1, 2, 3), house with classical elements (4), houses with both traditional and classic elements (5, 6).



The traditional architecture of Pietroșița (Dâmbovița County, Romania) – an overview



Fig. 8 – Houses with both traditional and classic elements (1, 2), impressive mansions having both traditional and classic elements (3, 4, 5), example of Neo-Romanian architecture (6).





1



2



3



4



5



6

Fig. 9 – House adapted to commercial function (1), and “souvenirs” of the upper families of the past (2, 3 – Museum of Ethnography; 4 – funeral monument of Șerb Popescu; 5, 6 entrances of estates of Ion and Grigore Popa Nicolae of 1888).



Fig. 10 – Stone wall of the estate of Grigore Popa Nicolae (1), facades and entrances reminding the Saxon architecture of Transylvania (2, 3), and an apotropaic symbol of a horse, carved upon the entrance of the estate of Ion Popa Nicolae (4).

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\*\*\*\* *Ordinul ministrului culturii nr. 2.828/2015 pentru modificarea anexei nr. 1 la Ordinul ministrului culturii și cultelor nr. 2.314/2004 privind aprobarea Listei monumentelor istorice, actualizată, și a Listei monumentelor istorice dispărute, cu modificările ulterioare din 24.12.2015*, Monitorul Oficial al României, partea I, nr. 113 bis din 15 februarie 2016

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3. Measure units must be represented by their symbol in the International System of Units.

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6. For the most common cases, follow the examples:
  - a) Papers in periodical journals  
Last name(s), Initial(s), Year, Article title (italic font), Journal title, volume, pages.  
Demars P.-Y., 2008, *Paleogeographie de l'Europe dans la premiere partie du Paleolithique superieur – Premiers travaux*, Annales d'Université Valahia, Targoviste, Section d'Archeologie et d'Histoire, Tome X, Numero 1, p. 29-45.
  - b) Books  
Last name(s), Initial(s), year, Book title (Italic, bold), Publisher, City of publication, no. of pages, no of figures, tables, ISBN  
Carciumaru M., Anghelinu M., Nitu E.-C., Cosac M., Muratoreanu G., 2007, ***Geo-Archeologie du Paleolithique moyen, Paleolithique superior, Epipaleolitique et Mesolithique en Roumanie***, Editura Cetatea de Scaun, Targoviste, 187 p., 48 fig., ISBN 978-973-8966-38-3
  - c) Chapters in books  
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Carciumaru M., 1978, *Studiul paleoclimatic si geocronologic asupra unor statii paleolitice din Banat*, in Florea Mogosanu, ***Paleoliticul din Banat***, Editura Academiei Romane, Bucuresti, 152 p., 53 fig., p. 83-101.
  - d) Proceedings from symposia and conferences  
Last name(s), Initial(s), Year, Title (Italic), in Symposia/conference name (Italic, bold), Publisher (Italic), City of publication, ISBN, pages.  
Carciumaru M., 1994, *Paleoenvironnement et chronostratigraphie du Paleolithique moyen et superior en Roumanie, Paleoeologie et*

*geochronologie des industries du Paleolithique superieur ancien de la Roumanie*, in ***El Cuadro geochronologico del Paleolítico superior inicial***, Museo y Centro de Investigacion Altamira. Monografías, No.13, ISBN 84-8181-024-X, p. 15-23.

#### e) Unpublished thesis or reports

Last name(s), Initial(s), Year, Title, University, company, etc, City, Type of work, pages.

Geneste J-M., 1985, *Analyse lithique d'industrie moustériennes du Perigord: une approche technologiques du comportement des groupes humains au Paleolithique Moyen*, These presentee a L'Universite de Bordeaux I pour lobtention du titre de Docteur, Universite de Bordeaux I, 577 p.

#### f) Maps

Author(s), Initial(s), Year, Type, Title and map number, scale, Publisher, City of publication, Map series, number of sheets.

Patrulus D., Dimitrescu R., Dessila-Codarsea M., Gherasi N., Popescu I., Popa E., Bandrabur T., 1968, Harta geologica, Scara 1:200.000, Brasov, Comitetul de Stat al Geologiei, Institutul Geologic, Bucuresti, 68p

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Submit figures as close to the final size as possible.

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L'Université Valahia Târgoviște  
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# ANNALES



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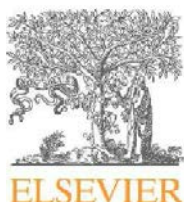
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