

THE GUMELNITIAN CHARACTER OF THE ENEOLITHIC CULTURE SĂLCUȚA

PĂTROI Nicolae Cătălin

Abstract. *In the Late Eneolithic, in Oltenia and a part of Banat there lived some communities so-called Sălcuța. The development period of this civilization is characterized by great emigrations, the main perambulation direction in the respective moment going from East to West. The presence of the populations belonging to Gumelnița in the Olt area which were in the late phase is under the influence of the Stepic people of Cernavodă type. There are fragments of pottery with pounded shell in the paste and decoration realized by using the cord in settlements like Vădastra, Sălcuța, Ostrovul Corbului, Drăgănești Olt.*

Keywords: *Gumelnița B1, Eneolithic, pottery, sttlements, decoration, sttlements.*

More stratigraphic sequences from Oltenia attest the presence of the gumelnitean populations in the area.

In some of his studies (NICA *et alii*, 1994, 35 – 59) M. Nica is speaking about a Boian V - Gumelnița I stratigraphic sequence, accentuated in several settlements from the left and the right side of the Olt: Farcasu de Sus (NICA, 1985, 35 – 37. The situation is presented from the school and church point of view), Resca "Cetate" (Olt county), Daneasa, Zanoaga (Dolj county) - to the left of Olt: Dobresti "Valea Sartalului", Carcea "Viaduct" (in the valley of Jiu) (NICA, 1985, 42) and Hotarani (Olt county) (NICA, 1971, 5 – 32).

Another stratigraphic settlement from around Olt river present at Romula, Dealul Morii (NICA, 1985, 39), is pointing at the Vinca, Dudești, Gumelnița and Sălcuța cultural succession, sequence confirmed by the researches made at Draganesti Olt "Corboaica", where we can observe the Gumelnița B 1 and Sălcuța cultures. (The lower and middle layers of the vessels are small and medium with black, gray or brown luster. Concerning the processing technique, we find analogies in Sultana, Tangâru, Gumelnița and Cascioarele. Ceramics presenting plant debris is of tradition Boian V - Gumelnița I (A 1) tradition. In the upper levels the vessel surfaces are neat and as forms we meet bowls, vessels, vases with piriform short lip, pots with curved body, Askoi, cups common to both populations Sălcuța and Gumelnița.

The presence of the gumelnitian is not a sporadically or random one, but rather consistent, the archeologic inventory being numerous and the explicit complexes some of the most divers. This aspect will allow us to try a comparison between the Sălcuța type and Gumelnitian artefacts, fact that it is advised to us, inasmuch as numerous materials and structural elements are identical and that urges us to this demarche.

As concerning the type of the housings from the Sălcuța settlements, the shape and the construction mode, the most resemblance is to Gumelnița culture:

- the access to the inside is supposed on the short sides, fitted with porches, and the oval-shaped window in the centre of the long facade can be a possible solution (Cascioarele).

- the framing structure is binded by marking on gables the endings of horizontal cross-bars on the top, of the wooden bars with the endings crossed over the top (fixed in place perhaps with vegetal bindings), the intersection at gables having a architectural motif (Cascioarele, Radovanu).

The ensemble, the known Sălcuța culture silex tools and weapons resemble as far as to identical with the similar types found in the area of the Gumelnița culture (COMSA, 1985, 34).

Door-steps or handlers made of buck and other animal horns have been found inside the Gumelnița culture from the Muntenia territory and in Bulgaria.

The gumelnitian influences from metallurgic domain are also present. Needles with square and round section are common items and they are attested in phase II Sălcuța "Magura Fetelor" and "Magura Cetate" from Vadastra (Olt county), in phase III Sălcuța - Ostrovul Corbului (Mehedinti county), Cuptoare "Sfogeia" (Caras Severin County), Baile Herculane "Pestera Hotilor" (Caras Severin county), ones with volute being more rare in the Sălcutean environment, one exemplary belonging from Vadastra and other two from Draganesti Olt "Corboaica" (Olt county), dated in Sălcuța II phase.

Numerous analogies can be found in the Gumelnitian cultural environment from the north of the Danube, but also in the southern danubian, type Karanovo VI (in late neolithic from north – east Bulgaria, coper needles with volute at the end have also been discovered at Ruse, Nevski, Zavet, Gabarevo - MIKOV, 1922 - 1925, fig.49/a.). The items belong to some Karanovo VI levels of housing). Needles with volute have been found in the Boian B tell - "Gradistea Ulmilor" (CRISTESCU, 1925, 276-303), Gumelnița (COMSA, 1965, 364), Sarulesti (COMSA, 1965, 365), Jilava (COMSA, 1965, 366), all at the Gumelnița B 1 (final phase) level. It's also needed to specify that the needle from Draganesti Olt and the one from Vadastra, have a slight penciled tip, fact that is not singularly and can be noticed in the surrounding cultural environments, both at needles with volute and the simple ones, with section in four sides and a slightly narrowed and curved tip, as in the case of the item from Gnilane settlement, from a higher level, belonging to Krivodol group.

From the category of the needles that end at one side with a lozenged plaque, for the example from Draganesti Olt (Olt county), the only analogies can be found in the deposit from the Boian B base, where there have been found four items that have a lozenged plaque at one side's ending, 3cm in size, and also in a child's grave from the Gumelnița B 1 phase (COMSA, 1960, 9).

The chisel axes have a tall structure, with rectangular section, and the cutting edge has its corners outside the chisel's body. They belong to a tall and heavy series and, typological, they resemble to the ones of Coteana and Gumelnita variant (VULPE, 1973, 221). They are related also to the plate copper axes, with rectangular section, used in the Cucuteni - Tripolie communities (DUMITRESCU, 1976, 357).

Through its metric features, the axe from Cuptoare "Sfocea" (Caras Severin County) can be classified as a chisel, having the attributes of some plate axes (Salcuta II c - III). It has analogies at Plocnic, in the materials from the Zlot Cave, in level II a from Maliq (RADU, 1999, 174), but also from Farcasu de Sus "Saliste" (Olt county) in the Boian V - Gumelnita environment (NICA, 1995, Pl 15/7).

Representative for this analysis is the settlement from Draganesti Olt "Corboaică", both from the stratigraphic point of view and the evolution of ceramic discovered in the ten levels of habitation, being much closer to the settlements found in the tells from Muntenia. In a less detailed presentation of the ceramics, the gumelnician character can be noticed, and the resembling goes as far as identical to a part of the ceramic belonging to Salcuta culture.

The bowl with its edge bolded to the inside (Salcuta I phase) has analogies into the first phase of the Gumelnita complex - Karanovo VI (A 1/I) (VOINEA, 2006, 36, Pl.2/ 1 - 6; Pl.25). The differences consist in the fact that the edge is bolded more or less prominent, sometimes having the aspect of a sill (Trestenic). It has a wide spread (can not be found in Varna region) and can be found in all Salcuta's evolutive phases. A shape like this can also be met in Gumelnita A 2/Karanovo VI phase II (Ovocarovo, Harsova, Tangaru, Medgidia, Karanovo VI) and Ostrovul Corbului, phase Salcuta III.

Bowls with narrowed neck and the ones with "shoulder" from the phases Salcuta II a, II b, II c have their correspondent in Gumelnita complex - Karanovo VI (A 1/I) among the bowls with splayed edges and sharp shoulder (VOINEA, 2006, 36, Pl.4/5, 7; Pl.29/6) (Tangaru). Their presence is quite spreaded, and in Varna region elegant shapes can be found. For the Gumelnita A 2/Karanovo VI phase II, these shape are more rare, the quality of the material is superior and the pots are painted with graphite sometimes (Ovocarovo). In Oltenia they can be found at Salcuta, Ostrovul Corbului (phase III), Almajel (phase II).

Tronconical bowl, with straight walls, slightly curved or concave which appears in phase Salcuta III is present in Gumelnita complex - Karanovo VI (A 1/I) - Ovocarovo, Tangaru. Also found at Almajel - phase II - and Ostrovul Corbului, phase Salcuta III.

Bowl with tall edge, in fair angle or rounded, from Ostrovul Corbului is present in Gumelnita complex - Karanovo VI (A 1/I) - Ovocarovo, Trestenic, Tangaru (A 1), Navodari (A 2) and continues the Karanovo V - Marica tradition. The spreading area is wide: Northern Trace, north-east Bulgaria, Muntenia and Dobrogea.

The bowl with short, straight or slightly splayed edge (Ostrovul Corbului III) finds its analogies in the zone of the Pontic seashores: Medgidia, Harsova, Trestenic (Gumelnita A 1), Navodari (A 2), (VOINEA, 2006, 37, Pl.5 - 6).

Cups with leg, tronconic, without a shaped edge in Salcuta, from phases I, II b, II c, can be found in the Gumelnita - Karanovo VI (A 1/I) complex, Varna region and they remind of the old Hamangia - Sava customs. Its presence in Gumelnita A 2/Karanovo VI phase II is more rare (VOINEA, 2006, 42, Pl.29/7; Pl.34) (Blejesti, Harsova).

Bowls with edge inclined inside, from phase III, Ostrovul Corbului and Almajel, phase II, are a common form and often met in Gumelnita - Karanovo VI (A 1/I). The quality of the material is rough; the surface is neglected and decorated with slips (Tangaru).

The bowls with sharp, rounded shoulder and edge inclined inside, from Almajel, phase II and Ostrovul Corbului phase III, have analogies in Gumelnita phase A 2 / Karanovo VI phase II (Harsova, Goljamo Delcevo, Varna, Pietrele) (VOINEA, 2006, 37 - 42, Pl.10; Pl.34/1 - 7, 9 - 10).

The goblets, with arched crowned body, skewed shoulder and straight edge or curved body, that have been found in Salcuta, phase I and Ostrovul Corbului, appear in Gumelnita - Karanovo VI (A1/I) complex. Its shape is simple, tronconic, and slightly arched walls. Sometimes it presents sharp shoulder, but also with decorated upper part.

The vessel with curved body or the bowl, from phase II c Salcuta, is a common form, widely spreaded, and can also be met in Gumelnita - Karanovo VI (A1/I) area, in simple forms or short neck and decorated with slips or dimpled girdles (Trestenic, Ovocarovo, Liscoteanca) (VOINEA, 2006, 38, Pl.9/1 - 5, 7. Pl.11/1 - 2; Pl.34/ 9, 10, 13; Pl.36/2, 3, 5). In Gumelnita A 2/Karanovo VI phase II, the tendency to almost spherical shapes can be noticed, with a very small opening diameter (Pietrele, Blejesti, Cunesti, Harsova).

Bitronconical vessel, with edge inclined to the inside (Salcuta, II c and III), appears in Gumelnita - Karanovo VI (A 1/I) environment without neck, with sharp shoulder (Trestenic, Harsova) or rounded (Ovocarovo) and ones with the edge shaped as a short neck.

The vessel with spherical body from Salcuta phase II c and Almajel phase II is called bitronconic with curved shoulder and short neck pot (Trestenic) in Gumelnitian area (A 1) (VOINEA, 2006, 38, Pl.12/1 - 6; Pl.12/7 - 9; Pl.13/1 - 2).

The hemispherical vessel (Salcuta, phase II) is specific to Gumelnita A 2/Karanovo VI phase II and it belongs to the rough ceramics category (Goljamo Delcevo, Medgidia, Karanovo) (VOINEA, 2006, 42, Pl.30/7 - 11, Pl.35/4 - 5; Pl.39/5).

The pear-shaped vessel, Salcuta, phases II c, III, turns to a simple shape and wide or shaped shoulder in Gumelnita - Karanovo VI (A 1/I) complex. Their material is delicate, present at: Cascioarele, Harsova, Jilava. This type of bowl can also be seen at Gumelnita A 2 -Karanovo VI phase II level (L 12 housing from Harsova) where it is covered in engobe, and has two handles under its neck.

The vessel cover, from phase I Salcuta, has analogies in the seashore zone, in discoid shaped items, without a handler, with one or more perforations. The hemispherical cover, with tall, straight edge (Harsova), decorated with excisions and kennels is of old Boian - Polijanica tradition and they also appear in Gumelnita - Karanovo VI (A 1/I) (VOINEA, 2006, 39, p.19/2; p.84/5).

The "cap-like" vessel cover, which appears in Salcuta II b phase, can be found in Dobrogea, Northern Thrace, the seashore zones (Harsova, Drama, Goljamo Delcevo, Varna) at Gumelnita A 2/Karanovo VI phase II level (VOINEA, 2006, 44, p. 40/11 – 15).

The storage vessels, that appear in Salcuta phase II c, can be found in the Gumelnita - Karanovo VI (A 1/I) area, with tronconical or hemispheric shape, rough materials and having two or four handlers, but also in Gumelnita A 2 / Karanovo VI phase II. In this phase there can be noticed the "silled" vessels (Ovacarovo), these having correlation also in Salcuta culture.

Bitronconical vessels, with tall neck, tronconic are a Gumelnitean creation. Their upper side is painted with graphite, and the shoulder decorated with impressions and incisions. The curved vessel, found at Salcuta, phase III, finds its analogies, being a common model that will develop after in Gumelnita A 2.

The miniature vessel, that appears in phases I, II a, III at Salcuta, has correspondences in Gumelnita A 2/ Karanovo VI phase II and belongs to the rough ceramics (Varna, Cunesti, Goljamo Delcevo) (VOINEA, 2006, 43, p.35/2, 6 - 7; p.36/1, 4, 7 - 8, 10).

The vessel with "draining tube", that can be met in phases I, II c from Salcuta, phase III from Ostrovul Corbului and Almajel, is spreaded in all the Gumelnita/ Karanovo VI regions, in all the evolution periods (Liscoteanca, Drama, Cunesti, Cascioarele) (VOINEA, 2006, 45, p. 45/1 - 3, 89/3).

Amphora, that appears quite frequent at Ostrovul Corbului, in the evolutive phase III, is also met in phase Gumelnita B 1 (VOINEA, 2006, 43, p.83./ 85/9). In Varna region, it is absent.

Colanders, from phases II c, III in Salcuta and Draganesti Olt, are also present in the cultural environment Gumelnita A 2 / Karanovo VI phase II (VOINEA, 2006, 44, p.45/6 – 8) (Harsova, Pietrele), and have previously been attested in the Boian – Spantov environment also, at Vistireasa settlement (MIREA & PATRASCU, 2006, fig. 17/3).

The askos vessel, found in level II a from Salcuta, but also at Cerat, has analogies in Gumelnita / Karanovo VI. For phase A 2, similar forms can be seen at Cascioarele and Carcaliu, their frequency growing in phase B 1, on both sides of the Danube (Căscioarele, Jilava, Sultana, Vidra, Ciolănestii din Deal, Russe, Hotnica, Banjata, Asmak, Stara Zagora, Dolnoslav, Meckur) (VOINEA, 2006, 46, p.97). S.M. Balcu mentioned that the bellows type shapes (tesalic origin), with higher handle and neck like a beak, might build the askoi Marica prototype and later askoi Salcuta (BALCU & ANDREESCU, 2004, p.171). Most of the ceramics shapes presented can also be found in Campia Munteniei, in Gumelnita B1 area, in the Alexandria "Gorgan" and "Movila de la Podul Nanovului" settlements (MIREA, PATRASCU, 2006, p.11 – 15).

The analysis of the decorative motifs must be made having in mind their position on the vessel's surface.

Combining more techniques in order to decorate just one vessel can also be noticed in Gumelnita culture: incision/bolding, painting with graphite/bolding, scratches/incision/raw paintings.

The technique is also positive - motif that is directly represented in the negative technique - a spared motif in the bottom. For plain or cylindrical surfaces there was used the delimited register by horizontal lines or stripes.

Vessels covered in decoration, on the most part of it, represent a particularity in Gumelnita culture, but on the other side, in the settlements of the eneolithic culture Salcuta, and rarely in those of the Bubanj culture (North - East Serbia), the grooved and incised motif, in arcade style is met more often (TASIĆ , 1995, p.136).

The incised lines motifs, that are spreaded all over the vessel's surface, represent a continuity of the Boian V - Gumelnita A 1 level, where they appear on ewes and large vessel covers, unorganized (as simple stripes, groups of three or four vertical and oblique stripes, angled wide stripes, and roes). The horizontal lines can delimit the register (the opening of on the edge or neck and the neck on the shoulder or body). The line stripes indicate the metopes, the inner ones cover the edge. On the circular surfaces the decoration is splitted into four sectors, and lines or line stripes are used. In the middle level, corresponding to phase Gumelnita B 1, the bithronconical vessels are ornamented on their shoulder with labyrinthic, spiral or line motifs and resemble the ones from Cascioarele, Gumelnita, Salcuta and Verbicioara.

The zigzag incised lines are also present at Sarata Monteoru, and the **impressions carved with the nail** or the finger remind of old **Cris traditions** and are frequent in the gumelnitian settlements and type Salcuta.

The impressions done with a **blunt tip** are of Gumelnita tradition (appear at the end of phase A 2). The same for the ones created with "**a shell**". They are disposed in register on the shoulder of the bowls, in the exterior of the vessel covers, on the pear-shaped vessels and on amphoras (VOINEA, 2006, 54, p. 48/8, p.50/2, p.68/1 - 6, 8; p.69, 76, 81/7, 93/4).

This "**in parenthesis**" decor appears in combination with other decorative techniques and is considered to be one of the most successful. It continues also in phase Gumelnita B 1. The ones that have been **done with the finger**, oval shaped, can be met on the provision vessels of the phase Gumelnita B 1.

The notches that decorate the edge of the bowls, the sharp shoulder, appear mostly in association with the relief, and are rarely seen in phase A 2 Gumelnita (Cunesti, Medgidia).(VOINEA, 2006, 54, p. 49/5, p.70/1, 74, 75, 77/3, 81/2, 84/3).

The relief (VOINEA, 2006, p. 54, p. 78/3, 80/6, 81/4, 5, 8, 10, 82/ 2 - 4, 84/ 7, 9 - 10; p. 61/6 - 7, 12, 85/4 - 5; p. 61/ 8 - 11, 62, 63; p.64, 67, 81/11; p.48/4, 63/5, 6) as **cufflinks** (Sultana, Navodari, Harsova, Cascioarele), **frills** (Tangaru, Harsova), **alveolic girdles** (Goljamo Delcevo, Cascioarele) is often met in Gumelnita ceramics, especially on the common use ceramics. The girdles decorate here the vessel covers, while the frills and kennels appear on bowls, bithronconical vessels disposed on the line on maximum roundness and having the shape of a **torques**.

The slips, mainly used as a method of treating the surfaces of the common use vessels, are disposed in stripes. It appears on ewers (phase Gumelnita A 2), in two registers separated by an alveolic girdle or in four prominent handlers disposed on the line of maximum roundness. In combination with frills it can be met on the inferior side of the vessels.

The pointed motifs, (VOINEA, 2006, 56, pl.9/4, 8 - 9, 16/6) disposed in a row (Liscoteanca, Durankulac), made with a blunt tip, appear in Gumelnita A 1. The same for the conical projections (Trestenic).

The angled motif appears as "in parenthesis decor" shape, in phase Gumelnita A 2.

The triangle is often used, and it appears alone or repeated in phases A 1 - A 2 Gumelnita, shaped as wolves teeth. It decorates the wide shoulder of the bowls, the lower edge of the vessels and cups.

The square rarely appears, on the shoulder of the chess board shaped vessels, painted or incised.

The curved lines motifs are quite rare. The most often met is the S-shaped one, frequent in Gumelnita culture, on circular and graphite made surfaces.

The motif of the spiral is of Gumelnita origin, in this culture appearing more frequent with stripes and dots. On circular surfaces (vessel covers, bowls) the spiral becomes a central element. It all fits inside the registers, metopes or circle segments marked by lines or stripes. It develops in Northern Thrace, where it takes old Marica III - IV traditions. It appears on the shoulder of the bowls, and the binding is one of the most harmonious forms of treating. It is associated with the feminine symbolism.

The semicircle is represented by the "in parenthesis" decor, at the level of phase Gumelnita B 1 and it appears as parallel stripes disposed in opposition.

The raw painting, with red or white, after the burning it has analogies in phases Gumelnita A 1 - A 2.

The graphite ceramics, consistently present in the area of Gumelnita culture, is quite rare in the space of Salcuta - Bubanj - Krivodol complex. The wolf teeth motif, painted with graphite on the neck of a cup that belongs to Gumelnita culture is identical with the incisions, in the same shape, from Ostrovul Corbului (ȘIMON, 1989, fig. 19/7 c.) and Hissar (next to Suva Reka - Metohioia) (TASIČ, 1995, p.132, fig.18/3). Also, the chess board decor, combined with the linear one, is specific for Gumelnita.

For the graphite painting, the most interesting analogies can be found in the gumelnitian cultural environment from the settlements at Vitanesti (ANDREESCU *et alii*, 2003, 71-87) (Teleorman) - the last level of inhabiting - Geangoiesti (OLTEANU, 2002, 124), Tangaru (BERCIU, 1961, 264), but also in the level that belongs to Gumelnita culture from Draganesti Olt "Corboaică" (NICA *et alii*, 1994, 45, 1, 41-60). Mostly, the painted vessels from the cultural complex Sacluta - Bubanj - Krivodol are very rare. The good and fine ceramics is painted in proportion of 1-3%.

An important role in the development of the graphit decor has been played by the Neolithic communities from Eastern Macedonia and Egeic Thrace. Initially attested at Sitagroi, than at Otzaki-Dimini, the graphite ceramics are spreaded on the Egeic Thrace's direction, Bulgaria (Karanovo V, Marica) and Southern Romania (Boian). Extracted from mountains Rodopi and Balcani, the graphite has a wide circulation, being found in settlements such as Janka, Kodjadermen, and Varna, Devnia necropolis. In Gumelnita culture, it appears on shapes such as the bowls, small or large vessel covers, bithronconical vessels (also in Salcuta); is combined with incised decor, in relief or impressions and is exposed on the superior side of the vessels (Tangaru) (VOINEA, 2006, 53).

The quite rare presence of the graphite painting is explainable. In the gumelnitian environment, it is seen more often at the level of phases Gumelnita A - A 2 / Karanovo VI I-II (VOINEA, 2006, P.46 - 48, 53, 55, 57 - 59, 63, 87, 93) because in the second phase, instead of the painting, decorative techniques such as incision, impression, relief will be preferred.

Shaping out of clay and bones has numerous analogies in the Gumelnita B 1 (ANDREESCU, 2002 a, p.22/ 4 - 6, 9; p. 22/1 - 2, p.19/ 1, 3 - 4, 6 - 7, 10 - 12; p.23/ 1 - 3; p.23/4; pl.20 - 21/ 2 - 8, 1 - 5, 7 - 9, 6,10,12; p. 20/1; p.18/7 - 8; p. 29/1,4 - 6, 8; p. 25/2 - 3; p. 31/2 - 4; p.45/4, 7 - 8) environment:

- clay statues without a modeled head (Cascioarele, Vidra, Teiu);
- clay statues with head modeled as a "bird's beak" (Vidra, Teiu, Vitanesti, Cascioarele);
- clay statues that have the inferior half chopped (Cascioarele, Blejesti, Gumelnita);
- clay statues that have small balls in their womb, that represent the fetus (Geangoiesti);
- clay statues that have decorated legs (Cascioarele, Vitanesti, Teiu);
- clay statues with welded legs, separated with an incision (Vitanesti);
- clay statues that have crossings all over the vertical axe of the body (Vitanesti, Cascioarele);
- clay statues with their arms spreaded - Sultana, Garagau, Gumelnita, Alexandria „Gorgan„ (MIREA & PATRASCU, 2006, 25/1 - 2);
- clay statues that have a cylindrical ending in the upper part (Popesti, Cascioarele);
- clay statues shaped as sitting (Cascioarele, Sultana, Potcoava);

- clay statues, of prismatic shape, that have a slight modeling on their head (Vitnesti, Cascioarele, Alexandria "Gorgan") (MIREA & PATRASCU, 2006, 25/3 – 4).

Some shapes are even rarer. Only the upper side of the body has been kept, which is vertically crossed by a perforation that doesn't have the same thickness and which probably served for bonding a "ritual umbrella" (BERCIU, 1953, 590).

The shape of this type of idol is oriented towards the modeling of east Mediterranean area. It also has analogies in Gumelnita culture concerning the presence of the vertical perforation through the head.

The bone modeling is also present in Gumelnita culture (ANDREESCU, 2002 a, p.46/ 1 - 6; p.47/ 4, 8 - 9; p.48/2 - 3, 5, 7, 9; p.49/1 - 2, 5,8, p.45/4, 7 - 8; p.43, 41/2, 6), in all the evolutive phases the items from Salcuta being more close to analogies such as:

- figures with quadrilateral head, with perforations grouped in three on both sides of the head (eyes are perforated) hands are marked with perforations, the inferior side is incised (the triangle of fertility, the legs and the hips) - Oltenita, Potcoava, Vidra, Sultana, Vitanesti, Cascioarele.

- the prismatic figures with head as a "bird's beak" - Cascioarele, Alexandria, Mariuta.

For the Salcutean area from Banat, at the level of the evolutive phase II b, two modeled items made of clay have been found (the upper part), that has binding holes for the head, fall within the range of flat head and arms crossed.

Such representations are inherited from Gumelnita culture, from the Boian culture as a result of direct descent based Vinciane fund (BERCIU, 1961, 71. In order to solve the illustrative issue, there is also "Arta preistorică în România" 1974, 225).

A similar figure was found to Poroschia Gumelnita area, which, through the holes in what marks the shoulders and eyes, is identical to that of the Valley of Years. Such representations have analogues in the environment and the evolutionary phases Cucuteni AB and B.

The modeling of the Salcuta eneolithic cultures is not that different of that of Gumelnita (VOINEA, 2006, 51) (whos representations keep the Boian traditions, with morphological differences). For each anatomical part there are some preferred motifs:

- Shoulders - concentric circles,
- Abdomen – spiral,
- The thighs, buttocks and thighs - bands and angles,
- Pubic region - the triangle.

As to the **rite and ritual**, approaches Salcuta graves with skeletons lying curled up on the left, with small deviations orientation (south / south - east, east / north - east and east / south - east), discovered in the cultural area Boian - Gumelnita of Wallachia (Cern, Andolina, Izvoarele, Vărăști, Radovanu) and south of the Danube (Kubrat, Russia, Goliarno Delcevo).

Most skeletons from Gradistea Elm, Goliarno Delcevo, four from Dridu Kubrat 19 and 21 from La Russa were lying on the left. Should be emphasized that crouched position on the left, head facing north - east and south - east, facing east, is found more often in graves discovered north of the Danube. Crouched position on the right, four skeletons from the cemetery Gârlești (M 7 - M 10) is found in low frequency as all the graves at Vidra, Cernavoda, Gradistea Elm, Dridu Kubrat and Russia. Same observation can be made when it is crouching position of the arms, which in most cases, both Gârlești and the graves with their hands touching the face or chin.

As the crouching position of the legs, in most cases, both Ghercesti, in Ostrovul Corbului, Draganesti - Olt as those of settlements, femurs are at right angles to the backbone. Except Gumelnita necropolis of Varna, most tombs in the area Boian - Gumelnita north and south of the Danube have poor inventory funeral. The presence of elements Gumelnita, an evolutionary phase B, Salcuta culture is explainable. Whole area west of Wallachia (ANDREESCU 2002 b) is intensely lived in the Late Neolithic:

- Valea Neajlovului: Bucșani,
- Valea Teleormanului: Popești, Negreni, Tătăraștii de Jos, Slăvești, Trivale - Moșteni, Perii Broșteni, Lăceni, Vitănești,
- Valea Vedei: Brebina, Plosca, Nenciulești, Alexandria, Țigănești, Balaci, Odobeasca, Satu Vechi, Drăgănești de Vede,
- Valea Pâraului Cânelui: Ciolăneștii din Deal, Copăceanca, Călinești,
- Other valleys: Tecuciului, Nanovului, Urluiului, Claniței, Mozacului, Dambovnicului, Tinoasei, Zămbreasca, Glavaciocului.

Gumelnita communities were present in Oltenia evolution of phase B at 1. Civilization with a variety of forms and motifs, modes of execution and organization of decoration, has a substantial presence in the culture Salcuta.

Influences and similarities are encountered in the pottery: form (**bowl with thickened rim inward bowl with curved lip inside bowls, with narrowing and to shoulder truncated bowl-wall, straight, slightly curved or concave, bowl high edge, right angle or rounded edge bowls short, straight or slightly evasive, footed tubs, inclined inner edge bowl, bowl with sharp shoulders, cup, bowl or jar with curved body, biconical bowl, hemispherical bowl, pear-shaped bowl, lid, food dishes, pots, with threshold, high-necked doubly conical flasks,**

conical, miniature pots, flask, tube, drip, amphora, colanders, bowl askos) and decoration (incised lines, the pointed motifs, angular, spiral motif, triangle, square, why curvilinear, circle).

It can also be found in techniques: **impressions, grooves, incisions, relief (buttons, frills, girdles cellular), slips, painting, raw painting, graphite**, plastic anthropomorphic clay and bone, in rite and ritual.

Housing and settlement location go almost to identity with similar elements from Gumelnita. However, famous houses have been identified in Gumelnita environment. Housing on the pillars, housing foundation, sanctuary housing, housing studio, are not present in Salcuta.

However, why in culture Salcuta ceramic forms have not reached high foot fruit bowls and empty inside, shelves, pots levels, support vessels, "tables" support, vessel type, beaver, type vessels Lamp /"lamps", communicating vessels, vessels with two necks, pots box, type vessels, tulip type, vessels rhyton? Why raw painting, or the graphite, is so spreaded in Gumelnita culture and made with perfect refinement rarely occurs in culture Salcuta? Were unaware the salcutians of gold painting?

And other motifs are missing: "leaf", Y motif, Greek cross, Maltese cross, St. Andrew's cross, diamond, vertical pole, your motif, crescent, palmetto, clubs, X motif.

Not even sophisticated methods such as the cruciform organization decor, mandala, three and tetraskelion, tangent, chaining, duplication are not common.

Salcuta representations have no parts made of marble. Anthropomorphic or zoomorphic vessels, which also occur in Gumelnita are true masterpieces of art, is suggested by some anthropomorphic pottery with reliefs. Clay models representing sanctuaries are not attested.

Processing gold, which is confirmed in Gumelnita, in Salcuta environment, has not been documented. It can be seen quite easily that in Salcuta environment, Gumelnita influences are the common elements, simple, functional that are not necessary specific to Gumelnita only, some of them being routed to the late Neolithic.

Culture Salcuta is missing those elements that give refinement and splendor of a superior culture (as in culture Gumelnita). It is impossible to believe that Salcuta populations were devoid of aesthetic sense, which is also highlighted in some modelings. Rite and ritual had not been a prime component of these human communities.

As a corollary of all these common elements, at present we cannot dissociate the two south Carpathians Neolithic cultures: Salcuta and Gumelnita, even though there are chronological differences between the two cultural phenomena. Moreover, culture Salcuta is of Gumelnita origin, background material, constructive elements of nature and spiritual approaches and illustrating this character.

New insights, connections with neighboring areas will reveal in the future, this view that we consider nearest to the truth.

BIBLIOGRAPHY

Andrescu R. 2002 a, *Plastica antropomorfa gumelnițeană. Analiza primară*, București.

Idem 2002 b, *Cultura Gumelnița în vestul Munteniei. O civilizație necunoscută: "Gumelnița"*, www.cimec.ro

Andrescu R et alii, 2003, *Cultura Gumelnița în vestul Munteniei. Așezarea de la Vitănești, Județul Teleorman, CA*, XII, p. 71 - 87.

Balcu S.M. & Andrescu R. 2004, *Piscul Cornișorului: 1945 - 1946*, Studii de Preistorie, p. 171.

Berciu D 1953, *Catalogul Muzeului Arheologic din Turnu Severin*, MCA, I, 589 - 649.

Idem 1961, *Contribuții la problemele neoliticului în România în lumina noilor cercetări*, București.

Comsa E. 1960, *Consideration sur le rite funéraire de la civilisations de Gumelnita*, Dacia, IV, p. 9.

Idem 1965, *Quelques données sur les aiguilles de cuivre découverte dans l'arie de la civilisation de Gumelnita*, Dacia, IX, p. 364.

Idem 1985, *Tipurile de locuințe din epoca neolitică de pe teritoriul României*, AO, s.n., 4, p. 24 - 34.

Idem 1995, *Ritul și ritualul funerar al purtătorilor culturilor Boian și Gumelnița din Muntenia*, AMN, 32, p. 157 - 268.

Cristescu V. 1925, *Les stations préhistoriques du lac de Boian*, Dacia, p. 276 - 303.

Dumitrescu Vl. 1976, *Problemele privind sincronismele unor culturi eneolitice*, SCIV, 27, 3, 355 - 363.

Mirea P. & Patrascu I. 2006, *Alexandria. Repere arheologice si numismatice*, Alexandria, fig. p. 11 - 15.

Nica M. 1971, *Evoluția culturii Vădastra pe baza descoperirilor de la Hotărani – Fărcașele, județul Olt*, Historica, 2, p. 5 - 32.

Idem 1985, *Descoperiri ale complexului Boian V - Gumelnița în Oltenia*, AO, 4, 39.

Nica M. et alii 1994, *Tell-ul eneolitic gumelnițean de la Drăgănești - Olt punctul "Corboaică"*, SCIVA, 45, 1, 41 - 59.

Olteanu Gh. 2002, *Repertoriul arheologic al județului Dâmbovița*, p. 124.

Radu A. 1999, *Cultura Sălcuta în Banat*, Reșița.

Șimon M. 1989, *Așezarea sălcuteană de la Ostrovul Corbului*, SCIVA, 40, 2, 1.

Tasić N 1995, *Eneolithic cultures of Central and West Balkans*, Belgrad.

Voinea V. 2006, *Ceramica gumelnițeană fazele A1/A2*, Constanța.

Vulpe Al. 1973, *Începuturile metalurgiei aramei în spațiul carpato-dunărean*, SCIV, 24, 2, p. 217 - 238.