

ABOUT FIGURINES *EN VIOLON* WITHIN THE CIVILISATION GUMELNIȚA – KARANOVO VI

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Abstract: *Previously published articles have mentioned various purposes for the bone-made en violon figurines belonging to the Gumelnita culture: arm guard for the archers or pieces used to stretch the bow string, bone anthropomorphic figurines related to the funerary practices or pieces from simple musical instruments. The diversity of the proposed interpretations is due to the „geometrized” shape of the human silhouette, as the profile is made up of simple vertical lines.*

Considering the lack of written sources, the most import clue for the figurines’ purpose is the archaeological context at the time of their finding. In the settlements, these artifacts were found together with other figurines, hence the obviousness of their religious role. The findings at the Varna necropolis suggest the same function. All eight en violon figurines, of which seven made of bone (M.1) and one of marble (M.3) were discovered in symbolic tombs. The accompanying artifacts (a vessel, a piercer and a flint knife) that surrounded the figurines suggest that the en violon figurine was played the main part in the ritual.

What did this schematized human figurine symbolize: a celestial divinity, with the discoid shape of the head representing the solar disc or a protector spirit, similar to an angel? Can the accompanying artifacts be associated with shamanic practices? Even if, at the present state of the investigations, the answer to these questions is only hypothetical, however, we can state with certainty that the purpose of the figurines overpasses the limit of the fertility rituals.

The bone-made en violon figurines constitute a chronological landmark, as the copying of the same shapes and dimensions could have been possible only for a short period of time. The discovery of the figurines in levels that were previously considered successive brings forth the problem of division into periods based only on pottery typology, without clear chronological reference points. In a previous article, we were underlying that the partial contemporaneousness relationship between phases Gumelnița A2 final – Gumelnița B1 – Varna III – Cernavodă I shouldn’t be considered impossible, as the accentuation of regional differences is normal in an agitated period with eastern influences.

Rezumat: *În publicațiile anterioare, pentru idolii „en violon” de os din arealul gumelnițean s-au propus utilități dintre cele mai variate: apărătoare de braț pentru arcași sau piese folosite la întinderea arcului, figurine antropomorfe de os asociate cu lumea funerară sau chiar elemente componente pentru instrumente muzicale simple. Varietatea interpretărilor propuse pentru aceste piese se explică și prin forma atât de „geometrizată” a siluetei umane, conturul profilului reducându-se la simple linii verticale.*

În lipsa izvoarelor scrise, contextul arheologic în care au fost descoperite piesele constituie cel mai important indiciu privind destinația lor. În așezări, piesele în discuție apar alături de alți idoli, funcția lor religioasă fiind evidentă. Aceeași destinație cultică ne este sugerată de descoperirile din necropola de la Varna. Toate cele opt figurine „en violon” – șapte de os: M.1 și una de marmură M.3 – au fost descoperite în morminte simbolice. Instrumentarul care le însoțește în aceste morminte (vas, împungător și cuțit de silex), poziția centrală în cadrul acestui grupaj, toate sugerează un scenariu în care ritualul se desfășura în jurul piesei centrale – idolul „en violon”.

Ce simboliza această siluetă umană, schematizată – o divinitate celestă, forma discoidală a capului reprezentând discul solar sau un spiritul protector, asemeni unui „daimon” / înger? „Instrumentarul” care-l însoțește în context funerar poate fi asociat cu practici șamanice? Chiar dacă răspunsul la întrebare, în stadiul actual al cercetărilor, rămâne ipotetic, totuși, se poate afirma cu certitudine că destinația pieselor în discuție depășește limita ritualurilor de fertilitate.

Idolii „en violon” de os pot constitui un reper cronologic, copierea aceleiași forme și acelorăși dimensiuni fiind posibilă numai pentru un interval de timp scurt. Descoperirea pieselor în discuție în niveluri considerate anterior succesive reia în discuție problema periodizărilor realizate numai pe baza tipologiei ceramicii, fără repere cronologice clare. Într-un studiu anterior, subliniam că relația de contemporaneitate parțială între fazele Gumelnița A2 final – Gumelnița B1 – Varna III – Cernavodă I nu trebuie considerată imposibilă, accentuarea diferențelor regionale fiind normală într-o perioadă de bulversări și pătrunderi răsăritene.

Key words: figurines ‘en violon’, Gumelnița-Karanovo VI

Cuvinte cheie: figurine „ en violon”, Gumelnița-Karanovo VI

The discovery of new figurines *en violon* made of bone in Gumelnița sites and the publication of the Varna catalogue sets us to resume the interpretations about the signification of these objects, since the archaeological context are presently offering us new clues as to their destination.

Previous publications on idols *en violon* made in bone and found on Gumelnița sites proposed as explanation various uses: arm protection for archers¹ or objects used for arch stretching², anthropomorphic figurines derived from the ones known in Thessaly and Troy II³, objects which „although they represent very schematically the human body, they must have had a certain practical purpose not stated up to now”⁴, objects which „seem to have a connection with funerary procedures, as the discoveries in Varna necropolis attest”⁵, bone figurines associated with funerary sphere, „the two prolongations by the head symbolizing the messy hair of the old Witch”⁶ or even “elements of musical instruments which are simple, long, each with three strings”⁷.

Terminology and Morphology

The oldest figurines *en violon* were discovered in the first Cycladic Neolithic culture – Saliagos, dated 4500 – 3500 B.C.⁸. In this space idols *en violon* have known a long evolution, stylized forms being found in all bronze age cultures, especially in funerary contexts: Grotta – Pelos (Cycladic I / 3200 – 2800 a.Chr.), Kampos – Louros (Cycladic I-II / 2800 – 2700 a.Chr.), Keros – Syros (Cycladic II / 2700 – 2200 a.Chr.) and Phylakopi I (Cycladic III / post 2200 a.Chr.). Cycladic idols *en violon* usually sculpted in marble represent schematically feminine figurines.

¹ True pieces of type „brassard d’archer”, cut in diaphysis from long bones of Bos/Cervus, rectangular in shape, with round edges, perforated and usage marks (very fine incisions) on the convex part were discovered at Ganj Dareh.

² Rosetti 1934, 28.

³ Dumitrescu 1924, 340.

⁴ Georgiev, Angelov 1952, 175.

⁵ Andreescu 2002, 67.

⁶ Gimbutas 1991, 207.

⁷ Comșa 1977, 51; Comșa 1995a, 66.

⁸ Mertens 1998, 9, 10, fig. 4, 5. Named after a small island (100 × 50 m) between Paros and Antiparos.

Connected or not to those mentioned previously⁹, figurines *en violon* in stone discovered in Canary Archipelago at Maguimes and Gran Canaria have survived until 15th Century A.D.¹⁰.

The term *en violon* was extended also to other schematic anthropomorphic representations from Neo-Eneolithic and Bronze Age, found in Aegean-Anatolian space and South-East European, though not all figurines have human shape resembling a „violin”, reaching geometric forms by excessive stylization. Thus, golden discoid amulets have been connected to Cycladic and Trojan type¹¹, though morphologic differences are more than visible¹².

Morphologically, figurines *en violon* in bone, specific to the Gumelnița area¹³ (Fig. 1), respect a strict pattern even in the case of the marble figurine¹⁴ from the mask grave M.3, Varna I¹⁵, without anatomic details, the head ending in two prolongations as ears, the neck more or less underlined, three series of three perforations symmetrically placed on the discoid border of the head and besides the two basis of the body, slightly trapezoidal, which suggests their suspension or setting on a support. The variety of interpretations proposed for these objects are explained also by the form so „geometrized” of the humane silhouette, the contour of the profile being reduced to simple vertical lines. Only the figurine form Karanovo bears also the horizontal line of the waist¹⁶ (Fig. 6/1).

„Artistic” photos of figurines in Varna necropolis may mislead: orifices were covered by clothing applications in gold, in discoid shape, with four symmetric perforations, two by two, as if the destination of the nine orifices would not consist in fixing the applications, and as if the trapezoidal body of the figurine represents the bell-like robe¹⁷. We do not exclude the possibility of such a representation, taking in consideration also the fact that in the grave of man M.43, identical garment applications are „sprinkled” over the skeleton, inclusively on the

⁹ F.E. Zeuner has considered that the idols *en violon* were brought to Arhipelagului Canare by colonists came from the East of Mediterranean about 1500 B.C. (Middle Helladic). Afterwards, isolated communities in Canary (which have lived during the prehistoric period up to the Spanish conquest in 1483 A.D.) have maintained for almost three millennia the same type of representation.

¹⁰ Zeuner 1960, 35, fig. 2.

¹¹ Dumitrescu 1961, 87.

¹² S. Marinescu-Bîlcu, starting from the morphologic aspect of the representations of this kind, has observed, that the term idols of „trojan” type „... seems in some of the cases more adequate than that *en violon*” used especially for Cycladic and Anatolian statuettes”.

¹³ From items found in other cultures we mention the figurine from Gnilane Okol-glava in Krivodol-Sălcuța area and the Oltenița-Renie one, level Cernavoda I.

¹⁴ Copying anthropomorphic figurines in clay, bone or marble is found also in previous cultures. E. Comșa mentioned „Hamangia figurines in marble are closely connected to the burnt clay plastics, while Gumelnița ones are typologically related to the figurines made in bone”.

¹⁵ *Le premier or...*, 116, Cat. 187.

¹⁶ *Macht...*, 233, Kat. nr. 74; *Le premier or...*, 92, Cat. 76.

¹⁷ Comparing, for example, photos published for the marble idol in the two issues: *Macht, Herscrshaft und Gold* (cover) and *Le premier or de l'humanite en Bulgarie 5^e millènaire* with the description of the archaeological context – five applications over the idol and one next to it – we can easily see how applications were placed „artistically” for photograph, their position not representing the conditions of the *in situ* discovery. The error was multiplied in phrases like „On the body of an anthropomorphous idol in bone, itself *en violon*, found in Varna necropolis, three golden amulets were discovered [sic], each with four perforations, which were usually sewn on clothes”.

inferior member's area. Though, the same discoid golden applications were discovered also in symbolic graves in the central area where is the main set of objects, around the power signs (sceptres and diadems); they could have been sewn on a tissue where the figurines were wrapped. In case of the figurines *en violon* in bone found in symbolic graves, the presence of discoid applications in gold may be connected also to a textile support – with less than nine orifices, the applications are placed over and near the idol (see the Discoveries Catalogue). If these figurines would have been garment applications, why were they not discovered in simple graves, just like the other garment applications or why they do not appear on anthropomorphic figurines/pottery?

We believe that various dimensions of figurines *en violon* in bone should not be related to different destinations, like the case of discoid figurines in gold¹⁸. Comparing the funerary context in which were found to their dimensions you can see how in the richest graves appear the biggest figurines – M.36 (L – 21.5 cm) and M.41 (L – 21.3 cm); in symbolic grave M.97 with the fewest number of gold figurines, the smallest figurine was found (L – 10.7 cm).

Archaeological Context

Lacking written history sources, the archaeological context in which were discovered the figurines represents the most important clue as to their destination. Though, for most of the figurines, information is lacking or is scarce, the only data sure coming from funerary compounds.

D. Berciu, in a preliminary report concerning the research for the tell at Pietrele showed that: „*All idols in bone with long ears and convex section were discovered in dwelling L.1 together with idols in bone, prismatic, and with flat idols with legs separated or not*”¹⁹. Within the same dwelling, together with the figurines in bone, other cult objects were discovered: antlers of consecration, anthropomorphic idols in clay, and a marble figurine, zoomorphic idols. We also note another mention of the author: „... *on the west side we have discovered the most of the idols in bone and clay*”²⁰. Consequently, the figurines in case appear together with other idols, their religious function being obvious. Associating them with bone figurines, clearly anthropomorphic – type III according the typology of Vl. Dumitrescu²¹ – excludes the possibility of interpreting them as elements of common use. Lacking other descriptions concerning the discoveries context, we note the presence at the same level, of the three types of figurines in bone at Vidra, Gumelnița, Vitănești, Năvodari, Karanovo, Goljamo Delcevo, Rousse, Sava, Smiadovo (see the Catalogue of Discoveries). The symbolic connection between

¹⁸ If very large dimensions figurines were told to have represented cult objects used by the entire community (for example, the figurine from Moigrad from Bodrogkeresztúr area: L – 31 cm; gr – 750 g), figurines of smaller dimensions, with only some centimetres in diameter, were considered amulets borne by females.

¹⁹ Berciu 1956, 511.

²⁰ Berciu 1956, 509.

²¹ In *Prehistoric art in Romania*, Vl. Dumitrescu has set three types of bone, following the typology published in the older study *Antrop figurines in bone in Eneolithic civilization in Bakanic-Danubian space*: type I – prismatic, type II – *en violon*, type III – clear representation of the humane silhouette, marking certain anatomic details.

figurines *en violon* and those flat in bone is also suggested by „hybrid” figurine like those from Rousse²² or Fulga²³ with body parts separated, without pronounced anatomic details.

The same cultic destination is suggested by discoveries in Varna necropolis. All eight figurines *en violon* – seven in bone: M.1, M.2, M.4, M.5, M. 36, M.41, M.97 and one in marble M.3 – were discovered in symbolic graves. Most of the graves with figurines are grouped in the south-east part of the necropolis and only two graves – M.41 and M.97 – are found in the west part (Fig. 2).

„*It seams that convex statuettes in bone were discovered also in the case of some secondary burials*”²⁴. The bibliographic reference explains the uncertainty since I. Ivanov mentions, in secondary graves belonging to individuals mentally ill and suffering from open wounds, the presence of some *idols creuses* without clear reference to the type *en violon*. The same author underlines that this type of idols was not discovered in common graves²⁵.

The overall plan of the Varna necropolis surprises by the large number of symbolic graves – over 50. Also, the high percentage of disturbed graves (out of the 281 graves, over 25% are disturbed) makes the analysis of figurines *en violon* distribution over the necropolis relative. It is certain that figurines of this type are present in symbolic graves, in a similar context: a group of figurines made up of convex gold applications (M.1, M.2, M.3, M.4, M.36, M.41), container-tray and pot with lid, painted with gold (M.4), pot fragment (M.5), marble pottery (M.3, M.36, M.41), copper presser (M.1, M.2, M.3, M.4, M.5, M.41), flint knives (M.1, M.2, M.3, M.4, M.36, M.41).

We underline that anthropomorphic amulets discoid in gold, even if they were discovered in the same funerary compounds with the figurines *en violon* in bone, they appear in other groups, together with symbols of the power (sceptres in M.36) or caught in necklaces in case of graves with mask M.2 and M.3. Otherwise, their presence in the neck area is also found in other common graves without idols *en violon* in bone.

The discovery of figurines *en violon* inside graves was considered as a clue to their funerary destination²⁶. Though, in Varna necropolis, figurines of this type were discovered in small amount and only in symbolic graves. If the figurines in case were connected to usual funerary practice, the question appears: why were they not discovered in simple graves and why figurines of this type were not found also in contemporary necropolis like Durankulak, Devnia or Goljamo Delcevo?

Why not pendants?

Simple geometric pendants with or without value of amulets/talisman²⁷, the anthropomorphic discoid figurines in gold were associated to those *en violon* made in bone,

²² Georgiev, Angelov 1957, fig. 60, 2.

²³ Comşa 1995b, fig. 4/5, 28.

²⁴ Andreescu 2002, 14.

²⁵ Ivanov 1989, 53.

²⁶ Andreescu 2002, 67.

²⁷ R. Treuil wrote „Between pendentive and amulet, between amulet and mark, the frontier is invisible”. This is why the grouping proposed by D. Monah for idols *en violon* in Cucuteni area – „1. idols *en violon* of classic type, 2. very schematized amulets; 3. ring-shaped pendants” – seems unclear if we pay attention exclusively to the meaning of terms. Why not the schematized amulets could be

being enclosed in the same general category of figurines of type *en violon*. Yet differences between the two categories of representation are major, even if schematizing of the humane silhouette reaches, in both cases, „pure” geometric forms. Out of them we mention only some:

- Dimensions of figurines „*en violon*” in bone are quite large comparing to discoidal amulets which are much smaller (the diameter being frequently between 1.9-3 cm), associated most commonly with pearls in the form of a necklace;

- Most of the figurines *en violon* with long ears have been cut in bone (except for the idol in marble in M.3 Varna) while for discoid figurines was used almost exclusively the golden foil (convex or flat). Vary rarely we find discoid amulets cut in bone, like the case of Gumelnița figurine²⁸ or of the two figurines discovered at Igesti – point Scandureni, enclosed „rather in the Cucuteni culture than in Stoicani-Aldeni one”²⁹.

- *En violon* figurines were found, up to now, only over a limited territory covered by localities of Gumelnița-Karanovo VI – Sălcuța – Cernavodă I. Anthropomorphic discoid figurines in gold, clay or copper appear also in other contemporary cultures like Cucuteni, Tiszapolgar, Bodrogresztúr, crossing over this area.

- Whether anthropomorphic discoid figurines may be considered, without a doubt, pendants, being discovered at the neck of the dead, on anthropomorphic pottery (the case of Vidra Goddess)³⁰, and on masks, we have no clue to this effect in case of the figurines *en violon* in bone. Discovered in common graves and very rich symbolic ones, with gold sceptres and diadems, the anthropomorphic discoid figurines have represented, for sure, prestige signs. Their old interpretation as amulets connected to a fertility cult³¹ must be reconsidered since their presence in symbolic graves with sceptres – prestige figurines often found in graves of men – make senseless the reference to the obsessive theme of „fertility and fecundity goddess, probably a hypostasis of the Great Goddess”³².

suspended, like pendants, or why pendants could not have the apotropaic attributes of amulets? Otherwise, the same author underlines the religious value of discoid pendants: „ring-shaped pendants [sic] from Hotnica thesaurus (Bulgaria), deposited in a miniature altar prove their sacred character.” In a study more expansive published afterwards, he notes: „Even though we will maintain the tripartite division made back then, the terminology used needs some clarifications and details. Obviously, all pieces enclosed by the category or flat or *en violon* idols have served as amulets”.

²⁸ Dumitrescu 1925, 88, fig. 66/9.

²⁹ Păpușoi 1987, 263, fig. 2 and 3.

³⁰ In Cucuteni area, were discovered figurines with similar representations: *en violon* pendants on figurines of the miniature sanctuary from Trusești, on a statuette from Cucuteni-Cetateia, on an anthropomorphic pot from Scanteia, on a handle of an anthropomorphic ladle from Frumusica, on statuettes (Cucuteni A4) from Drăgușeni and Dumești (ritual complex).

³¹ According to H. Dumitrescu, ring-shaped anthropomorphic pendants represent the schematized image of Mother Goddess in the position of giving birth.

³² Monah 1997, 142. D. Monah, after assessing that „yet, considering that the discoveries in Varna necropolis and the Jászladány type from Jász-Naghyűn-Szolnok, it seems that pendants *en violon* were present most of all in women graves (s.n.)” returns to note 96 „In the rich inventory of some graves from Varna were discovered also idols *en violon* in gold. Their interpretation is more difficult, since graves are mostly cenotaphs” (Monah 1997, 142). The contradiction between the two interpretations is more than obvious.

Conclusions

Synthesizing before mentioned data we can state with certainty that figurines *en violon* in bone represent the schematized humane silhouette, just as the prismatic figurines in bone or those with evident anatomic details (type III); it is not a coincidence that they were found together, being used at the same religious rituals. The instrument accompanying them in symbolic graves (pot, presser, and flint knife), the central position in this group, they all suggest a scenario in which the ritual took place around the central figurine: the idol *en violon*. We also note the organization of figurines group in the south part of the grave, proof of a well defined ritual (Fig. 3). Thus, the hypothesis of them being used as garment applications is not grounded by any plastic representation or by a funerary context.

Their association with „bucranium” both in settlements (Gumelnița) and in a funerary context (grave M.36 contains 30 bucranium and two zoomorphic figurines), as well as their presence in symbolic graves with sceptres – like the princely grave M.43 – may suggest a representation of a male divinity. The discoid shape of the head and the two „long ears” may be also explained by a diadem worn by male figurines; in the same way, the „hybrid” anthropomorphic idol, with upper part in conic shape and a rectangular body (like figurines previously mentioned for Rousse, Fulga) may be connected to a type of hairstyle – chignon, caught in hair pins. We underline that the inventory figurines which today only seam feminine accessories (bracelets, hair pins, garment applications) have been also used in men’s clothing, the anthropologic analysis excluding any doubt³³.

What did this schematized humane silhouette symbolize – a celestial divinity, the discoid shape of the head being the solar disc, or a spiritual protector, like a „daimon” / angel? The inventory which accompanies it in a funerary context may be associated with shamanic practices? Even if the answer remains hypothetic in the present stage of the research, we may affirm with certainty that the destination of the figurine in case goes beyond the limit of the fertility rituals.

If we take into consideration one of the interpretations proposed for the Cycladic idols *en violon* – divinities of marine character like the nymphs in Greek mythology³⁴ – their presence limited to symbolic graves may suggest the representation of a marine divinity which would have kidnapped, by drowning, the soul of the deceased. Yet, their discovery within settlements in association with other cult elements makes less probable this hypothesis.

The Aegean-Anatolian origin of idols *en violon* is certain³⁵, the initial form being transmitted directly or indirectly, through exchanges, until the initial „violin” silhouette was lost. We can not say the same thing about anthropomorphic figurines in bone with „long ears” conventionally named *en violon* also; the lack of analogies makes us consider them, together with the entire Gumelnița bone plastics, a creation of the Eneolithic communities from the Balkans space.

³³ One simple analysis of the archaeological context in which were discovered most of the hair pins from the Durankulak necropolis clearly prove that their use by men: cut in bone, simple or having a rhomb/two-lobes head, they show in graves of men (anthropologically determined), where the head should be. This is why cataloguing the symbolic grave M.41, with straight two-lobes hair pin, „grave of woman” does not seem grounded. The presence of sceptres and ornaments in men graves (M.43) and symbolic graves, sets us to consider the expression as feminine decoration as without a sense.

³⁴ Schefold 1965.

³⁵ Dumitrescu 1989.

From chronologic point of view, we think that idols *en violon* in bone may represent a chronological benchmark, the copying of the same form and dimensions being possible only for a short time. Unlike the flat bone idols, with many sub-versions, and present in a larger amount in settlements (proof of a long use), the *en violon* type with „long ears” marks the final stage of Balkans Eneolithic, proof being also its presence in the Cernavoda I context. The discovery of figurines in case at levels considered anterior successive – Gumelnița A2 and B1, Varna III, Cernavoda I – resumes the issue of periodization set only based the ceramic typology, without clear chronologic criteria. In a previous study, we were stressing the relation of partial contemporarily between Gumelnița A2 final – Gumelnița B1 – Varna III – Cernavoda I phases should not be looked at as impossible, stressing the regional differences being normal in a time of changes and eastern influence³⁶.

Catalogue of discoveries

I. Settlements

1. Căscioarele

Dimensions: L – 13.1 cm.

Dated: Gumelnița A2.

Archaeological context: not mentioned.

References: Dumitrescu 1974, 257, fig. 285; Andreescu 2002, 58, pl. 50/4, pl. 5/7.

2. Gniliane Okol-glava

Dimensions: fragmentary figurine.

Dated: Krivodol.

Archaeological context: not mentioned.

References: Petkov 1950, 162, fig. 96/c.

3. Goljamo Delcevo

Dimensions: figurine no. 1 – L – 9.1 cm; figurine no. 2 – L maintained – 10 cm.

Dated: Varna III A and III B.

Archaeological context: horizons XV, XVII – at the same level with flat figurines and prismatic bone ones.

References: Todorova *et alii* 1975, 221, 222, fig. 109/1, 110/9.

4. Gumelnița

Dimensions: figurine no. 1 – L – 22 cm; figurine no. 2 – L maintained – 18 cm.

Dated: Gumelnița B1.

Archaeological context: at the same level were discovered an anthropomorphic discoidal amulet in bone, flat bone figurines, and an application in gold, in shape of antlers.

References: Dumitrescu 1924, 340, 339, fig. 9/1; Dumitrescu 1925, 88, fig. 66/1; Dumitrescu 1966, 93-94, fig. 7/3; Andreescu 2002, 61, pl. 50/1-2.

³⁶ Voinea 2004-2005, 29.

5. Jilava

Dimensions: fragmentary figurine.
Dated: Gumelnița B1.
Archaeological context: not mentioned.
References: Comșa 1976b, 115, fig. 11/4.

6. Karanovo

Dimensions: L = 10.5 cm.
Dated: Karanovo VI.
Archaeological context: not mentioned.
References: *Macht...*, 233, Abb. 170/ Kat. Nr. 74; *Le premier or...*, 92, Cat 76.

7. Năvodari – Fig. 6/4-5

Dimensions: figurine no. 1 – L – 10 cm; figurine no. 2 – L maintained – 6.8 cm; figurine no. 3 – Lm – 3.2 cm.
Dated: Gumelnița A2 final.
Archaeological context: discovered in pottery complex C.1 close to a flat figurine in bone.
References: Marinescu-Bîlcu *et alii* 2000-2001, 126, pl. 8.

8. Oltenița – Renie

Dimensions: not mentioned.
Dated: Cernavoda I.
Archaeological context: not mentioned.
References: Morintz, Ionescu, 1968, 99, fig. 3/5.

9. Pietrele – Fig. 5/1-2

Dimensions: figurine no. 1 – L – 16 cm; figurine no. 2 – L – 13.2 cm.
Dated: Gumelnița A2.
Archaeological context: „All idols in bone with long ears and convex section were discovered in settlement no. 1, together with prismatic bone idols and with flat idols with feet separated or not.”
References: Berciu 1956, 511, fig. 65/1-3.

10. Rousse

Dimensions: eight figurines – two figurines under processing, six fragmentary figurines.
Dated: Karanovo VI.
Archaeological context: not mentioned.
References: Georgiev, Angelov 1952, 169, 174-175; Georgiev, Angelov 1957, 102-104.

11. Sava – Fig. 6/6

Dimensions: L maintained – 7.9 cm.
Dated: Karanovo VI.
Archaeological context: in the same layer (-0.50 – 2.50 m) was discovered anthropomorphic flat figurine in bone.
References: Mircev, Zlatarski 1960, fig 39/a, 19-20.

12. **Smiadovo**

Dimensions: L maintained – 9 cm

Dated: Karanovo IV, phase III.

Archaeological context: at the same level were discovered „*anthropomorphous bone figurines representing known types ...*”.

References: Popov, 1978, 155, fig 3/2.

13. **Șeinoiu**

Dimensions: fragmentary figurine.

Dated: Gumelnița (phase not mentioned).

Archaeological context: not mentioned.

References: Andreescu 2002, pl. 50/6.

14. **Vidra**

Dimensions: two figurines fragmentary.

Dated: Gumelnița B1.

Archaeological context: not mentioned.

References: Rosetti 1934, 28, fig. 41, pl. 3/8.

15. **Vitănești**

Dimensions: two figurines fragmentary.

Dated: Gumelnița B1.

Archaeological context: not mentioned.

References: Andreescu 2002, pl. 50/6-7.

16. **Zagorci**

Dimensions: fragmentary figurine.

Dated: Karnovo VI.

Archaeological context: not mentioned.

References: Georgiev 1961, pl. 38/7.

17. **Zavet**

Dimensions: L maintained – 6.6 cm.

Dated: Karanovo VI.

Archaeological context: not mentioned.

References: Mikov 1961, 289, fig. 26/d.

II. Discoveries in funerary context

18. **Varna**

Dated: Varna III.

M.1 – Symbolic grave with sceptre (?)

Dimensions: L – 18.6 cm.

Funerary context: disturbed grave with very rich funerary inventory: a figurine *en violon* in bone, gold figurines – three bracelets, a pectoral, cylindrical rings for sceptres, six rings, spiral,

spherical object (D – 2 cm), 27 discoid applications with four perforations, four applications in shape of crescent, six applications in trapezoidal shape, biconical pearls, 161 pearls (necklace), a „push pin”, copper figurines – an axe, two wedges, a chisel and two pressers, five blades and a flint knife (L – 44 cm), 516 pearls of malachite and kaolin, 1640 *Dentalium*.

References: *Le premier or...*, 110-113, Cat. 172; *Macht...*, 183-186, Kat. nr.1 (73), Abb. 114.

M.2 – Symbolic grave with mask

Dimensions: L – 12.1 cm; l – 6.7 cm.

Funerary context: *in the south part of the grave, next to a flint knife, copper needle, Dentalium shells, and figurine en violon in bone, and over it: five discoid applications in gold of different dimensions, all provided with four perforations.*

- In the central part of the grave – a mask in clay with gold diadem, a necklace with two rows of cylindrical pearls in kaolin, with two anthropomorphic amulets in gold in the middle.

References: *Le premier or...*, 114-115; *Macht...*, 186-187, Kat. 2 (22).

M.3 – Symbolic grave with mask

Dimensions: marble figurine – L – 12.8 cm; l – 5.7 cm.

Funerary context: *in the south part of the grave, a figurine en violon in marble, next to a marble pot with lid, copper presser, flint knife, gold push-pin, Dentalium shells and a graphite ball; close by: five applications in gold and another one next to them – in different dimensions (d – 1.4-2.1 cm) all of them provided with four symmetric orifices, disposed two by two.*

- In the north-east part: a clay mask with gold diadem, a necklace with two rows of cylindrical pearls in kaolin, with two anthropomorphic gold amulets.

References: *Le premier or...*, 116-117, Cat. 187; *Macht...*, 187-188, Kat. 3 (17), Abb. 73.

M.4 – Symbolic grave with sceptre

Dimensions: L – 18.7 cm; l – 7.7 cm.

Funerary context: *in the north-east part of the grave there are traces of red ochre, copper presser with bone handle, a small pot with lid, painted in gold, a flint knife; a large tray, inside of which were put a figurine en violon, a burin and a wedge in copper, a ring in gold, several gold applications and a copper axe; more gold applications placed inside of the tray.*

- In the central area of the grave: several objects probably put into a tissue decorated with gold applications; in the centre, close to the north wall, a stone sceptre with gold rings and underneath it a copper sceptre, three bracelets, a semi spherical application, gold pectoral, flint knives.

References: *Le premier or...*, 118-124, Cat. 215; *Macht...*, 189-191, Kat. 4 (28), Abb. 23.

M.5 – Symbolic grave with sceptre

Dimensions: fragmentary figurine

Funerary context: *fragments of pot, a copper presser and a figurine en violon in bone.*

- In north-eastern part: an axe, sceptre and a burin.

- In central area of the grave: gold objects – three rings, a pearl; *Dentalium* (especially in the northern part).

References: *Le premier or...*, 125; *Macht...*, 191-193, Kat. 5 (14).

M.36 – Symbolic grave with sceptre

Dimensions: L maintained – 21.5 cm; l – 8.2 cm. Funerary context.

- Figurines deposited in two or three layers: *in south part of the grave a recipient in marble, a knife in silex and a figurine en violon in bone (on the south-east)*; 43 convex applications with four perforations.

- In the middle of the gold figurines there was a sceptre which had on both sides gold bracelets, disposed symmetrically. Seven anthropomorphous amulets in gold were discovered on the southern part of this group.

References: *Le premier or...*, 130-135, Cat. 277.

M.41 – Symbolic grave (with rhyton)

Dimensions: L – 21.3 cm; l – 8.5 cm.

Funerary context: figurines *disposed on the southern part of the grave: a recipient and a rhyton in marble, a figurine en violon in bone, a presser close to it and a copper rod, under figurine with two flint knives; 13 convex applications with four perforations – over the idol were placed „most of applications”*.

References: *Le premier or...*, 136-139, Cat. 295; *Macht...*

M.97 – Symbolic grave with sceptre (?)

Dimensions: L – 10.7 cm l – 3.8 cm.

Funerary context - figurines deposited in two layers: the first layer, *in southern part of the grave were discovered: a copper presser, a knife in flint an idol in bone, traces of ochre and black prints from a rotten material*.

- In the second layer, in central area of the grave: an axe hammer (sceptre?), a necklace with two discoid gold pendants three rings and a gold application.

- An axe hammer and a copper wedge, two knives in flint, a bracelet and a stone adze – on west of this group there was a gold bracelet.

References: *Le premier or...*, 148-150; *Macht ...*, 205-207.

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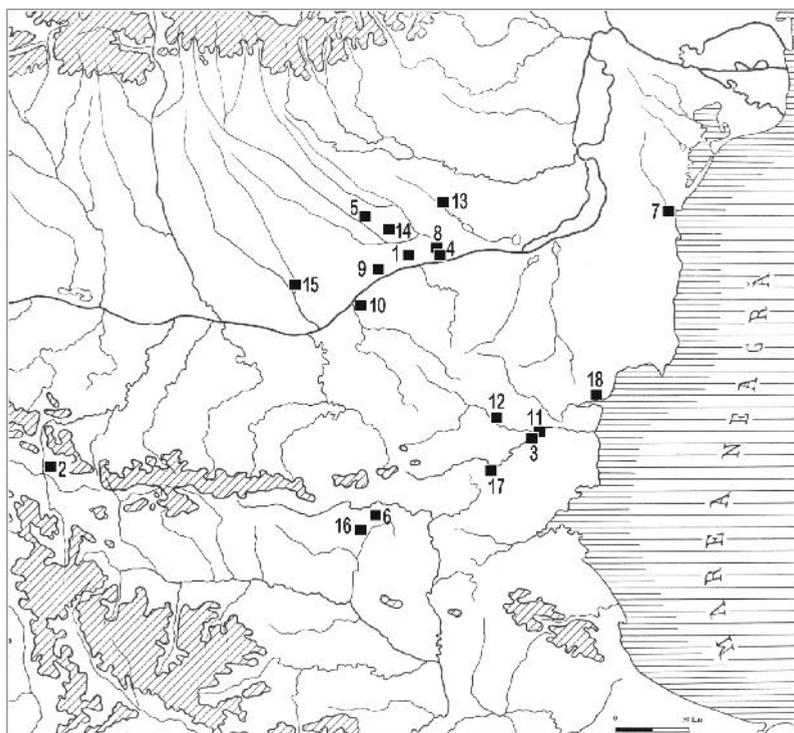


Fig. 1. The discoveries map for the bone figurines *en violon*:

- 1 – Căscioarele; 2 – Gniliane Okol-glava; 3 – Goljamo Delcevo; 4 – Gumelnița; 5 – Jilava;
 6 – Karanovo; 7 – Năvodari; 8 – Oltenița; 9 – Pietrele; 10 – Rousse; 11 – Sava; 12 – Smiadovo;
 13 – Seinoiu; 14 – Vidra; 15 – Vitănești; 16 – Zagorci; 17 – Zavet; 18 – Varna.

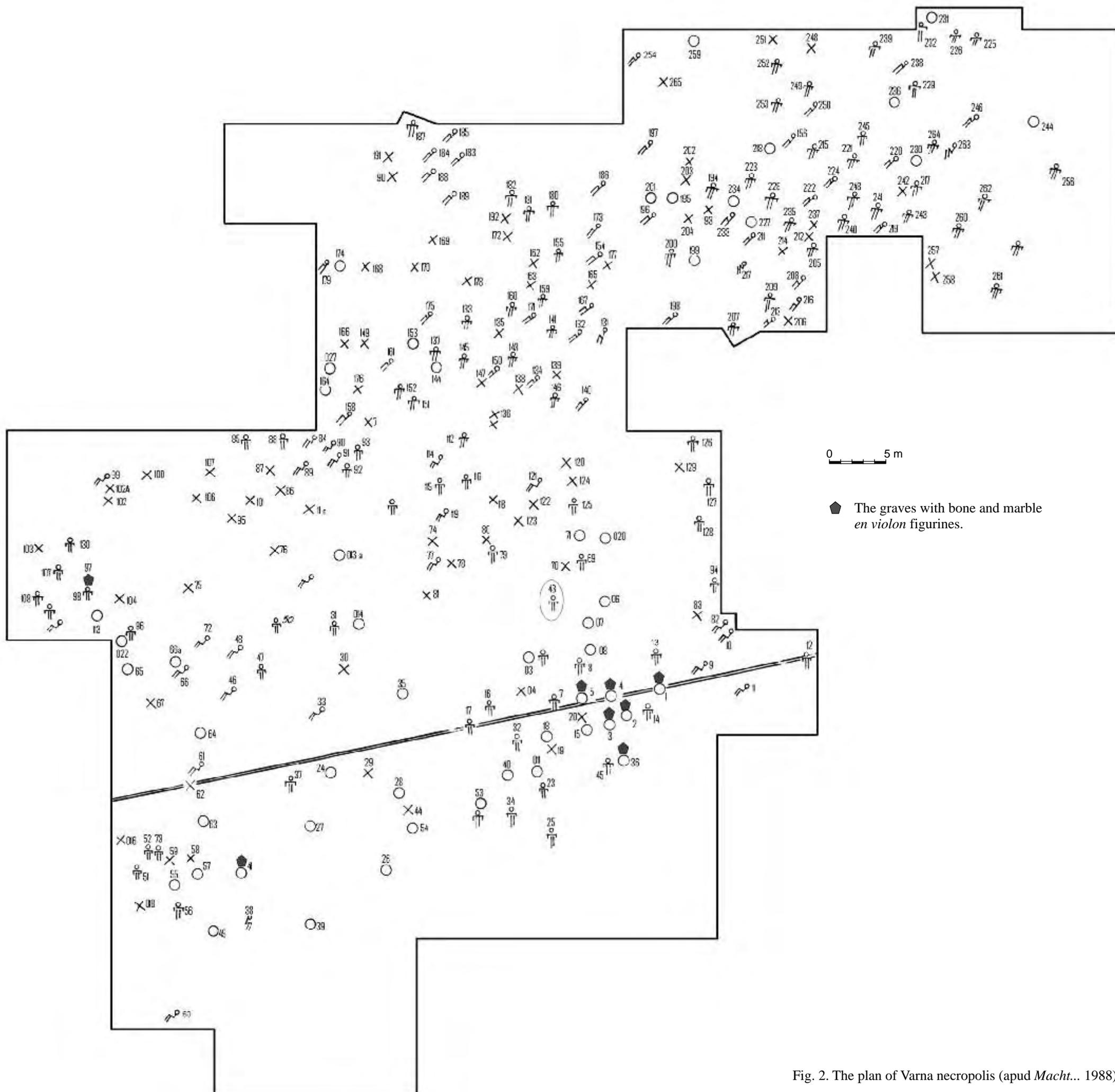


Fig. 2. The plan of Varna necropolis (apud *Macht...* 1988)

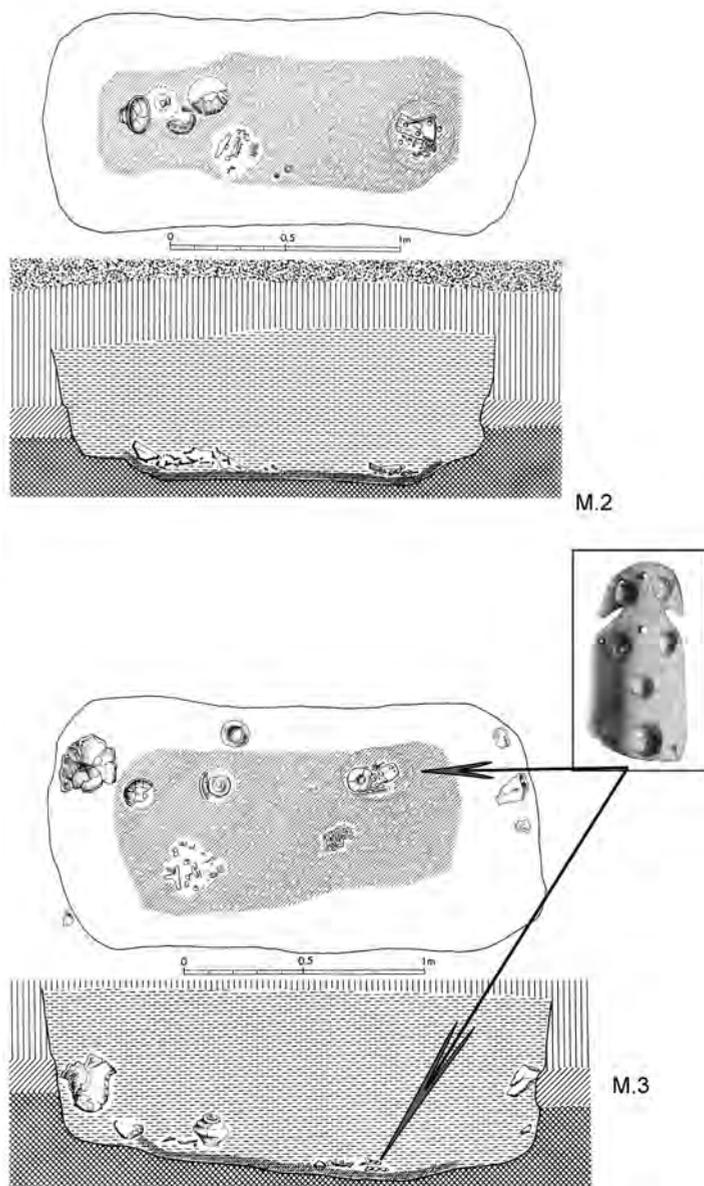


Fig. 3. The graves with mask plan M2 and M3 from Varna necropolis (*apud Macht...* 1988).



L = 18,6 cm

1



L = 12,8 cm

2



L = 18,7 cm

3



L = 21,5 cm

4



L = 21,3 cm

5

Fig. 4. Figurines en violon made of bone and marble from Varna necropolis:
1 – M.1; 2 – M.3; 3 – M.4; 4 – M.36; 5 – M.41 (*apud Le premier or* 1989).

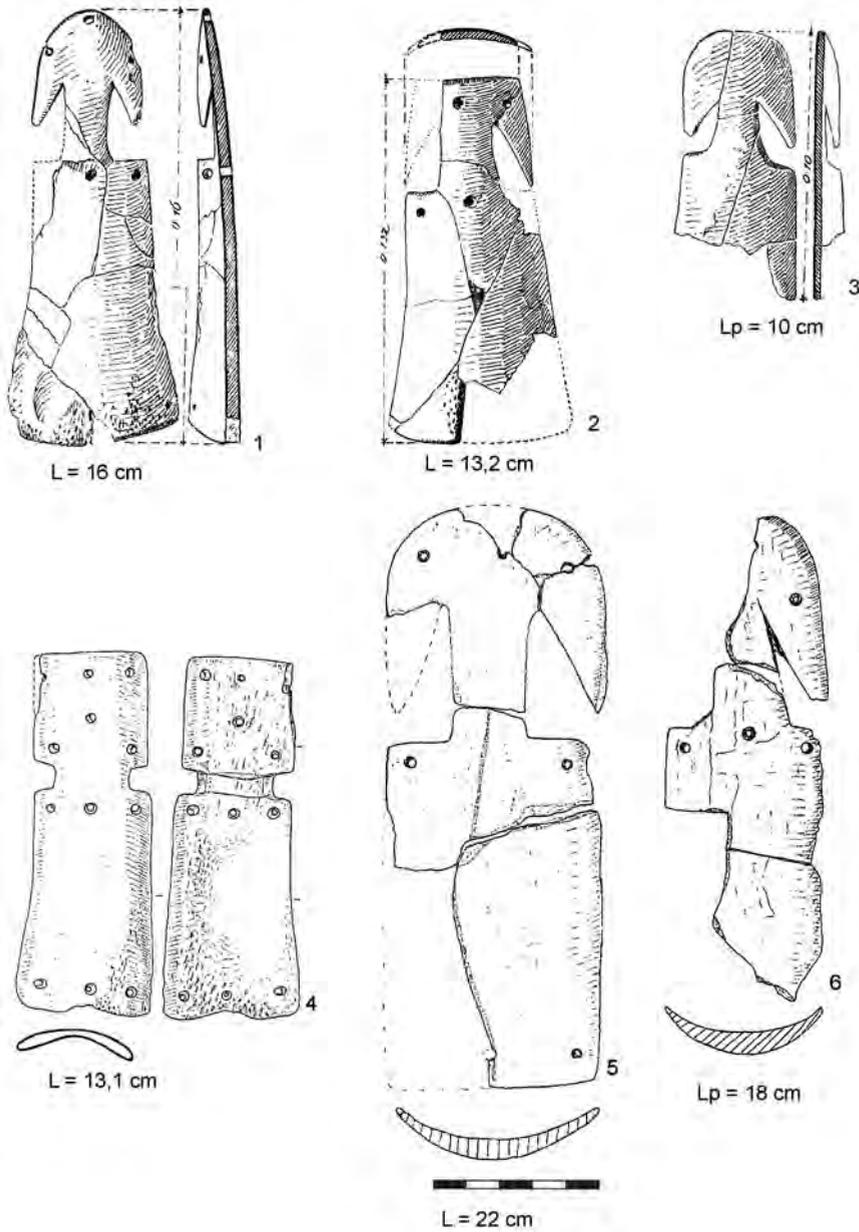


Fig. 5. Figurines *en violon* made of bone discovered in settlements:
1-3 – Pietrele (*apud* Berciu 1956); 4 – Căscioarele; 5-6 – Gumelnița (*apud* Andreescu 2002).

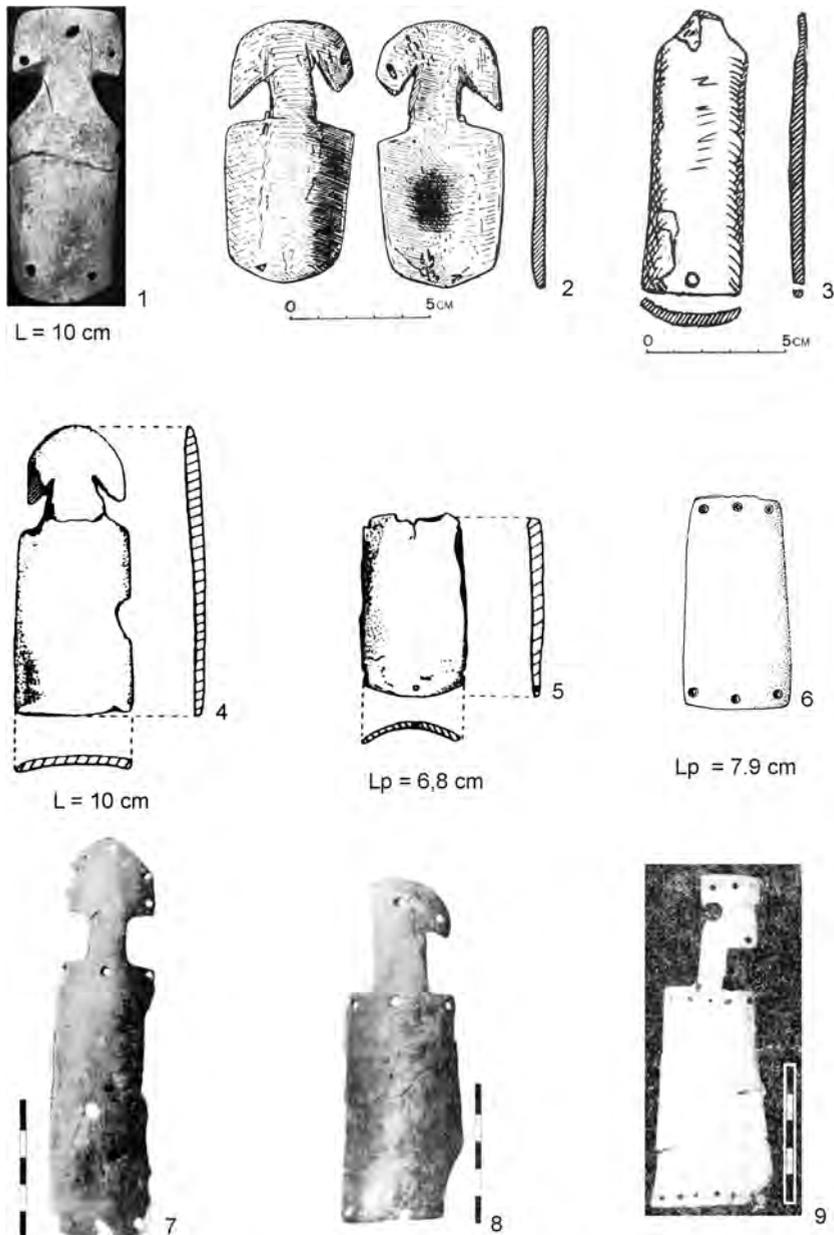


Fig. 6. Figurines *en violon* made of bone discovered in settlements: 1–Karanovo (*apud Le premier* 1989); 2, 3 – Goljamo Delcevo (*apud Todorova et alii* 1975); 4, 5 – Năvodari (*apud Marinescu-Bîlcu* 2000-2001); 6 – Sava (*apud Mircev, Zlatarski* 1960); 7-9 – indeterminated archaeological context Karanovo VI (*apud Georgiev* 1978).