

MANIFESTATIONS OF NEOLITISATION IN PREHISTORIC ART

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The transition to an economy based on the production in the New Stone Age (the Neolithic) was the event with far-reaching consequences in different fields of culture. The changes that took place in social consciousness in the Neolithic Period were, however, extremely important. People became conscious that the success of their economic activity depended on a large number of environmental factors, which people felt to be dependent on, among others forces of nature having not a specific shape in reality, such as reproductiveness and fertility. That resulted in directing the religious imagination to symbolism. We find this in art of Neolithic societies. For this sphere of culture, which we regard as manifestation of artistic activity of Neolithic societies that underwent a process known as neolithisation, there were two events of major importance for the culture of that time: the beginning of a sedentary way of life and appearance of pottery. The first of these events involved the development of building and architecture, while pottery created new space for artistic activity. Figurative art of the Neolithic is very richly represented, mainly by female representations. It seems that there is a kind of a renaissance of female figurative art in the Neolithic, after a long interval since the Palaeolithic. However, it would be too far-reaching to say that this is tantamount to a renaissance of analogical symbolism of these representations. Among few male representations, a preserved fragment of a figurine from Kraków-Pleszów. Among figural representations from the Neolithic, there is also quite an impressive set of zoomorphic figures, most of them of four-legged mammals (Jordanów Śląski), i. e. cattle. Short remarks about manifestations of the process of neolithisation in prehistoric art, presented above, only outline the role of appearance of pottery. This is not the complete picture, though cognitively very attractive, as it offers a special opportunity to research on the difficult sphere of symbolic culture in general and religion in particular.

Keywords: neolithisation, prehistoric art, figurative plastic, pottery.

The transition to an economy based on the production in the New Stone Age (the Neolithic) was the event with far-reaching consequences in different fields of culture. It became another abrupt breakthrough in human history and sometimes is defined as the Neolithic revolution, even though only the change of economy itself, as well as all the consequences of it, were revolutionary, whereas the course of these changes was not at a revolutionary pace and it lasted hundreds and thousands years in different regions of the world. The process of neolithisation was not only the transition to the productive economy, plant and animal breeding. It is a well-known fact that the consequences of the transition have been reflected in many other fields of culture.

The changes that took place in social consciousness in the Neolithic Period were, however, extremely important. Among other things, evaluation and conception of time had changed then. People started to predict and to shape their actions in the long term, which was partly caused by the duration of the process of growing crops and the need for long-term thinking about stocking up on food reserves and seeds for the next sowing. People became conscious that the success of their economic activity depended on a large number of environmental factors, which people felt to be dependent on, among others forces of nature having not a specific shape in reality, such

as reproductiveness and fertility. That resulted in directing the religious imagination to symbolism. We find this in art of Neolithic societies. Palaeolithic hunters and gatherers created realistic works of art,

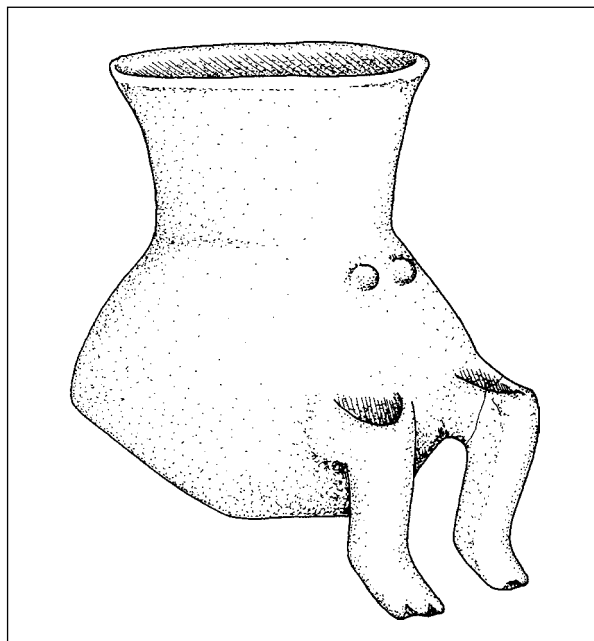


Fig. 1. Svodín, Nové Zámky distr., Slovakia (after *Vladár/Turčány* 1979, 33; drawn by M. Markiewicz).

such as, for example, Franco-Cantabrian cave paintings. Farmers still continued to create, to some extent, realistic sculptural representations, for example of female figures, however there is often a tendency to stylization and to a kind of syncretism in symbolism, for example combining a motif of a female figure with the symbolism of a vessel (Fig. 1). Most often, however, they used geometrical symbolism. This is strongly confirmed by Neolithic pottery decoration. For us, it is only ornamentation, but for its creators it consisted of diverse symbols, difficult for us to decipher. H. Kühn aptly recognized this change in Neolithic art, writing that magical thinking of the man from the Ice Age is realistic, while the mythical thinking of the Neolithic man is abstract (Kühn 1958, 71).

For this sphere of culture, which we regard as manifestation of artistic activity of Neolithic societies that underwent a process known as neolithisation, there were two events of major importance for the culture of that time: the beginning of a sedentary way of life and appearance of pottery. The first of these events involved the development of building and architecture, not only of residential character, while pottery created new space for artistic activity, regardless of whether artistic effects, as we construe them at present, were intended by creators of these works. Our appraisal of these works as of works of art should take into account the fact that it is independent of an intention of prehistoric creators. We try to guess the intention only to some extent.

We want to limit our remarks on signs of neolithisation in art to works described sometimes as movable art, putting aside another, very interesting kind of Neolithic art, that is construction and architecture, represented among others by such monumental examples as megalithic buildings or by construction and architecture of Early Neolithic settlements in the kind of early cities, such as Jarmo in Iraq, Jericho in Palestine, Çatal Hüyük in Anatolia, Sesklo in Greece.

Focusing on the topic formulated in the title of the article, it may be worth recalling and remembering two important issues. The first concerns the notion of art itself, and in this particular case, of prehistoric art. Representatives of various scientific disciplines have tried to, rather in vain, answer the question what art is and to formulate various definitions of art (Estreicher 1973, 7 and subsequent pages; Tatarkiewicz 1973, 17–40; cf. also extensive remarks by J. Gąssowski 2008, 11–27). Each of these definitions had shown a specific feature or several features of art, which is a kind of getting closer to the determination of such phenomenon as art. The second issue concerns the question of to what extent creators of works, which nowadays are considered to be works of art or, carefully formulating, results of artistic activity of prehistoric societies (Bugaj 1999, 209 and subsequent pages),

had an intention to create works of art. The view is quite common that, for the longest period of prehistory, artefacts which we would consider as works of art were created from a completely different motivation than the desire to create art objects (Filip 1974, 74; Torbrügge 1968, 6; 1985, 11). These works were created for other various purposes, most often rooted in the sphere of beliefs. They also performed very often specific communication and information functions, or were a kind of documentation, in paintings, figural art and decoration, of the most important events and factors in the lives of prehistoric communities. Figural rock engravings are examples of such chronicle reporting of the most important events, in majority of symbolic culture field, which can be found in many regions in the world (Anati 2000). Particularly suggestive example of this kind of documentation can be 3000 years long history of most important facts from every day life as well as religious practices of Val Camonica society (Anati 1987).

Another significant view is also rather plausible, that the role of some of the works was irrational, magical influence on 'the course of events'. According to J. Kębtowski (1987, 12), prehistoric art was also an ideological tool in the process of conquering the world. In changing social relations, art also performed a distinctive function. It does not mean, however, that these prehistoric 'artists', creating their works for various purposes mentioned above, did not invest them more or less intentionally with aesthetic qualities. The qualities are seen and perceived by us, and that turns these works into works of art as defined by us. Such objects tend to be used by archaeologists mostly as historical sources of knowledge on various aspects of the culture of past societies, without going into the question of whether they are also works of art. There is no doubt that these works are actually the carriers of information about the past, which is the subject of our research.

Figurative art of the Neolithic is very richly represented, mainly, as I have mentioned, by female representations. Males figures are represented in Neolithic art by relatively few works. It seems that there is a kind of a renaissance of female figurative art in the Neolithic, after a long interval since the Palaeolithic. However, it would be too far-reaching to say that this is tantamount to a renaissance of analogical symbolism of these representations. In my opinion, W. Torbrügge (1985, 14) accurately though quite bluntly states that female figures from the 6th millennium BC from Western-Asian tells and Palaeolithic figures have only one feature in common, that is emphasizing of exaggerated ample curves. In all likelihood, these representations can be still associated with the symbolism of motherhood, but rather with the cult of Mother Goddess, which can be proved by female

idols holding children (Fig. 2; 3). It is quite daring task to make an attempt at guessing the doctrinal content of the religion of Neolithic societies. However, it seems that those suggestions are right, which try to explain differences between the meaning of Palaeolithic figures of Venus and Neolithic female idols. In a general sense, the thought expressed by *H. Kühn* (1958, 69, 70) may be correct. In his opinion,

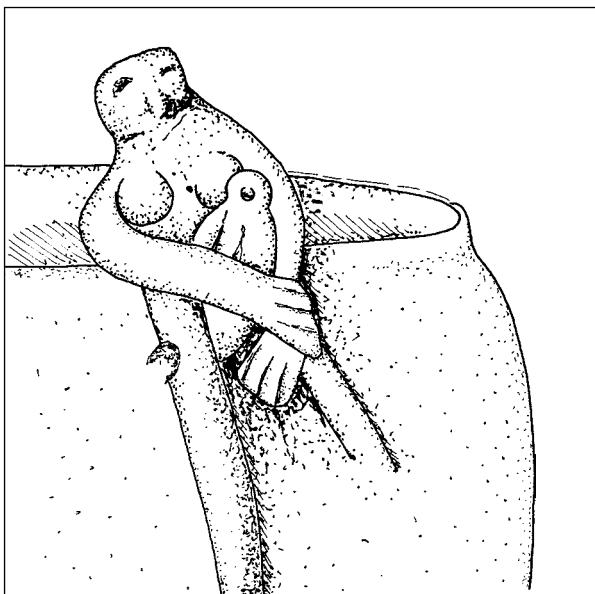


Fig. 2. Zengővárkony, Pécsvárad distr., Hungary (after Müller-Karpe 1968, Fig. 53; drawn by M. Markiewicz).

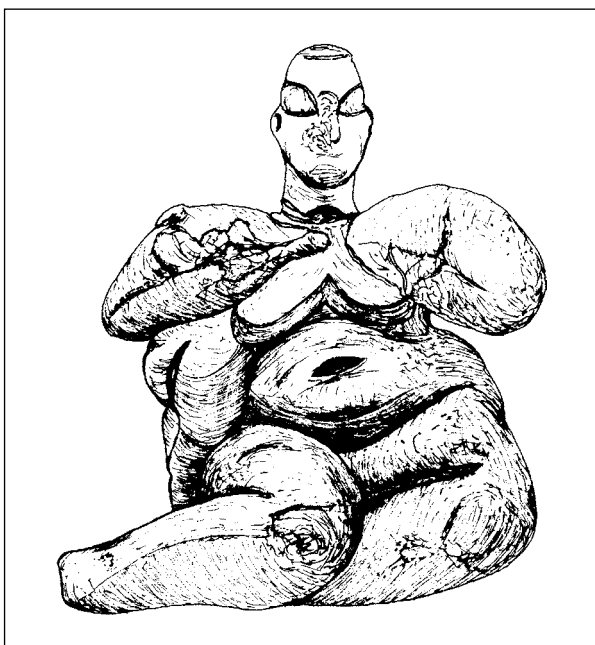


Fig. 3. Hacilar, Kayseri prov., Turkey (after Novotný a kol. 1986, 297; drawn by L. Mazurkiewicz).

for Palaeolithic humans, the existing, real image and the depicted reality were the same thing. So, the Palaeolithic Venus was in fact the existing reality. Conversely, the female idols from the Neolithic are symbols and represent something unreal, not a particular reality. Some Neolithic idols, as well as other examples of Neolithic art works, could confirm this conception. In the case of figural Neolithic female representations, it seems reasonable to speak of them as of idols, in the literal sense of the word. It is emphasized that it is since the Neolithic that we can surely speak of functioning of a notion of deity in religious representations. *W. Torbrügge* (1985, 14) points out that some researchers, taking into account the fact that the process of anthropomorphizing of gods in ancient Egypt took place only after the 3rd millennium BC, state that it is also difficult to substantiate the thesis that all the images of deities were initially portrayed as animal figures. Even so, the relations in Egypt do not have to be a measure for the development of religious representations in Western Asia and Europe. Most probably, the idea of the goddess represented in the form of a woman comes from Mesopotamia, where numerous figurines of a female goddess were discovered at famous

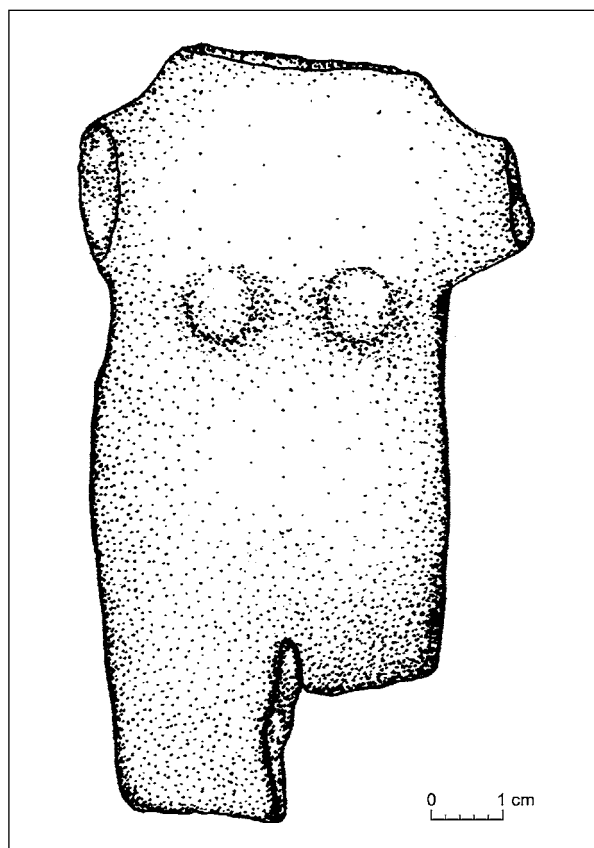


Fig. 4. Racibórz-Ocice, Racibórz county, Poland (after Kostrzewski 1970, Fig. 14: 1; drawn by L. Mazurkiewicz).

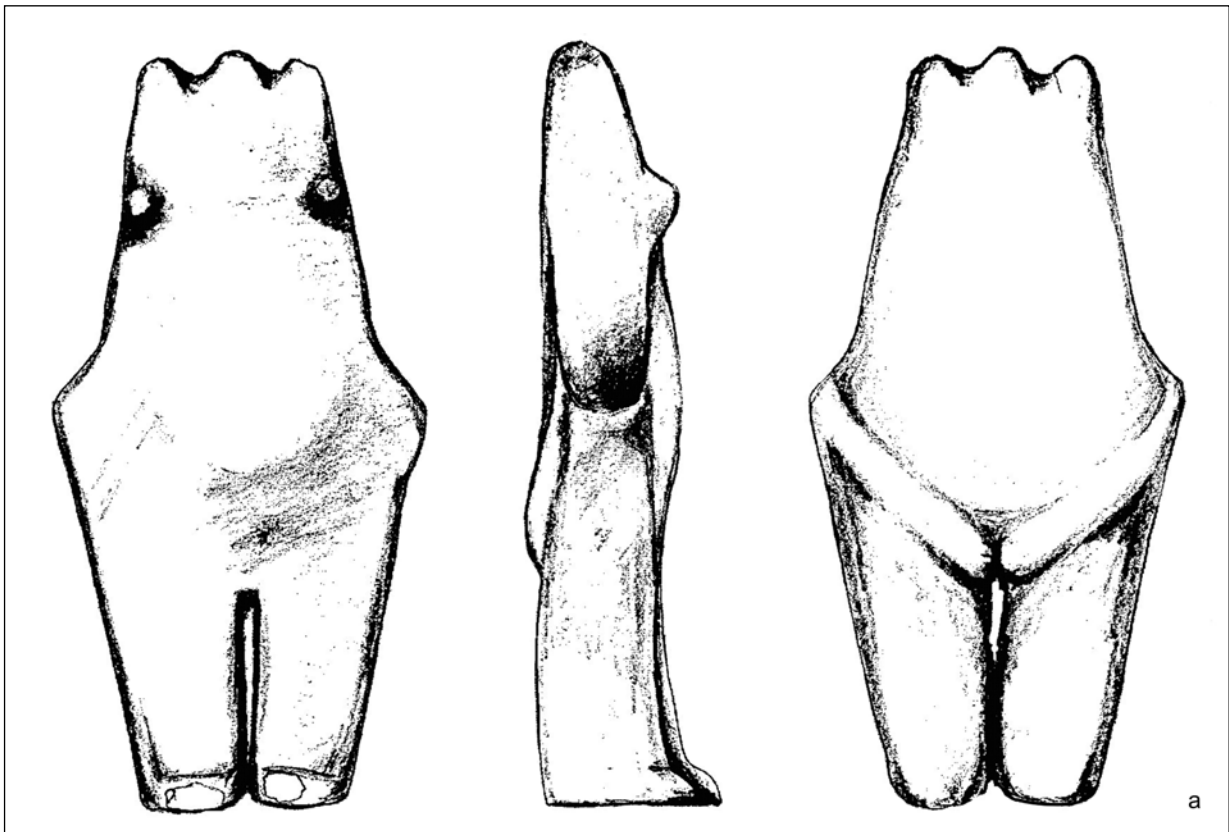


Fig. 5. Racibórz-Studzienna, Racibórz county, Poland (after *Sobkowiak et al. 2014, Fig. 3; 4*).

tells in Asmar, Tureng Tepe, Uruk and Warka. The worship of the Mother Goddess is certified by a song by king Gudea from Sumerian city-state Lagash, aimed at the goddess (Kühn 1958, 72). The female figurines spread through the Middle East to further areas. They crossed the area of 'the Fertile Crescent', the most important cultural centre, from where influences significantly shaped the changes in Europe, and they spread through Mediterranean islands to Continental Greece, the Balkans, Carpathian Basins and to the areas along the Danube. Sporadically, they also crossed the Carpathian Mountains, being found in Poland in small numbers (Fig. 4) and most often in Ukraine (Cehak 1930–1931).

Female representations from the Neolithic are generally realistic, although some of them are more abstract, such as Mediterranean violin-shaped idols (Podborský 2006, 147–162). Female figurines are imagined in standing, sitting and reclining poses

and as enthroned Madonna's (Fig. 6). They appear to have a clear meaning suggesting that they are representations of beings which were the subject of worship. Some of them additionally allow us to find associations with specific religious notions. That is, for example, in cases of a combination of a female motif with a vessel, which is interesting example of specific syncretism on the field of symbolic (Fig. 1), as well as of a female figure holding a child (Fig. 2; 3) or of a characteristic arm gesture expressing oration, sacrifice or adoration (Fig. 5a; 5b; 7). Additionally, a face clearly raised upwards, that is in the direction considered universally as being the seat of gods, leans toward such interpretation (Fig. 6). Inter alia, numerous examples of painted pottery from Moravia can be an illustration of such gestures (Podborský/Čížmář 2008, 154–235).

Leaving aside the multiple interpretations of the female representations, which are universally

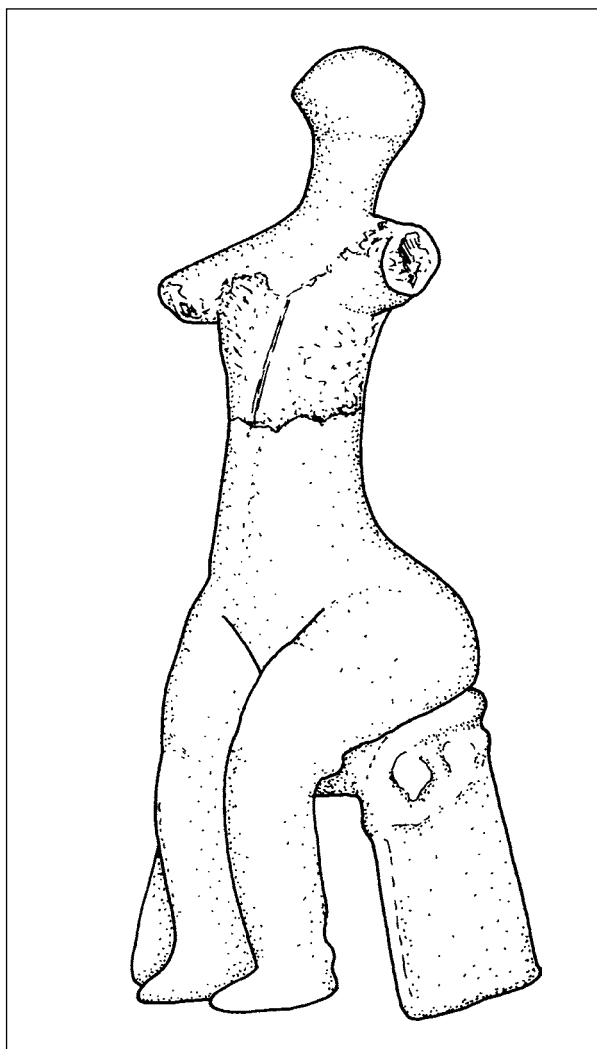


Fig. 6. Šurany-Nitriansky Hrádok, Nové Zámky distr., Slovakia (after Vladár/Turčány 1979, 37; drawn by M. Markiewicz).

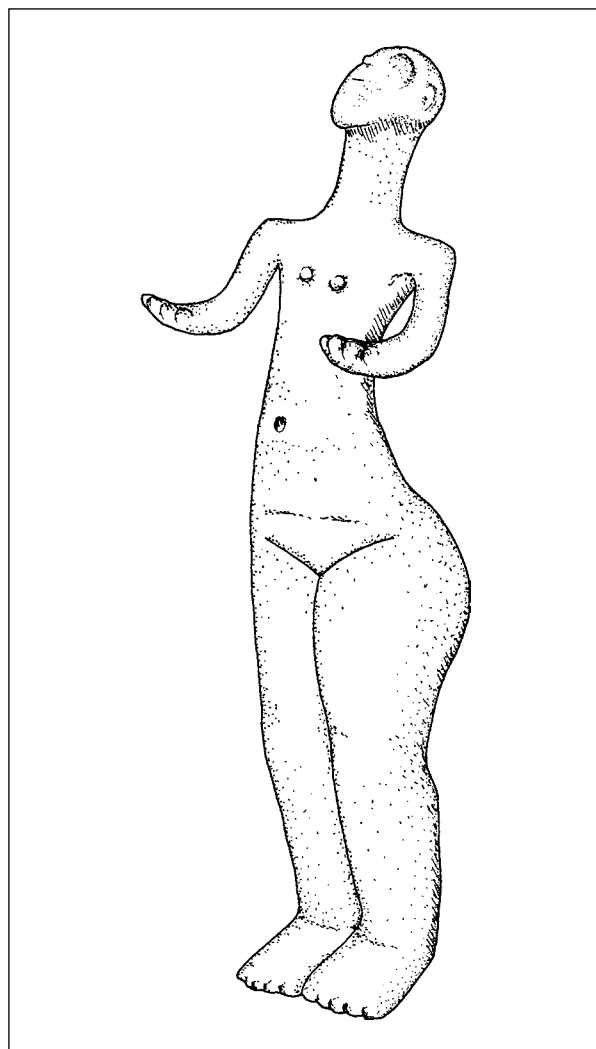


Fig. 7. Hluboké Mašůvky, Znojmo distr., Moravia (after Čížmář 2008, 170; drawn by M. Markiewicz).

attributed to the cult of motherhood and fertility, and some of them are also interpreted as figures of priestesses, their relationship with manifestations of anthropomorphism, which took place in prehistoric art, and probably also in the religion of that time, seems to be unquestionable. Prehistoric art of the Neolithic, and later also of the Bronze Age, was expressed mainly in abstraction and geometrical symbolism, and this phenomenon was manifested most strongly in the ornamentation of pottery, and later also of bronze artefacts. In this situation, Neolithic female idols are the only distinct example of creators' interest in human representations. However, they are usually not portrayed in everyday human activities, but only as representations of ideas and doctrinal assumptions of religion of that time. The process of anthropomorphizing took place in these representations, and epiphany of the deity is made in the form of a human being, in this case mainly of a woman.

Among few male representations, a preserved fragment of a figurine from Kraków-Pleszów, representing a realistic image of a head, is worthy of note (Fig. 8). An attempt was made to determine the anthropological type of it. According to E. Gleń and K. Kaczanowski (after *Kaczanowska 2002, 58*), it was an Armenoid type with some oriental features. This type was extremely rare in the Neolithic in Central Europe. Without going into the question of the figurine's origins, it is worthy of note that the head was sculpted very carefully and its specific features were emphasized.

Among figural representations from the Neolithic, there is also quite an impressive set of zoomorphic figures, most of them of four-legged mammals, i. e. cattle. Usually, these are rather carelessly executed sculptures, somewhat sloppily moulded out of clay. In this respect, a famous, carefully executed, realistic figure of a ram from Jordanów Śląski (Fig. 9) distinguishes itself in a positive sense.

As mentioned earlier, the New Stone Age, i. e. the Neolithic, brought new possibilities of artistic activity, for instance pottery developed then. The invention of pottery was, inter alia, the expression of the creative power of the human mind. Thanks to pottery, a new space was also created for the realization of artistic activity. The development of pottery is a significant step in the progress of human culture. Pottery as a product significantly outdistanced technical and technological achievements of earlier periods. Preparation and firing of pottery was much more complicated process, requiring acquaintance with the material, the ability of the use of the natural forces, as well as of self-complication in the preparation of the material which is not present in the nature in the finished form (*Müller-Karpe 1968, 52*). New possibilities for artistic activities and creating works

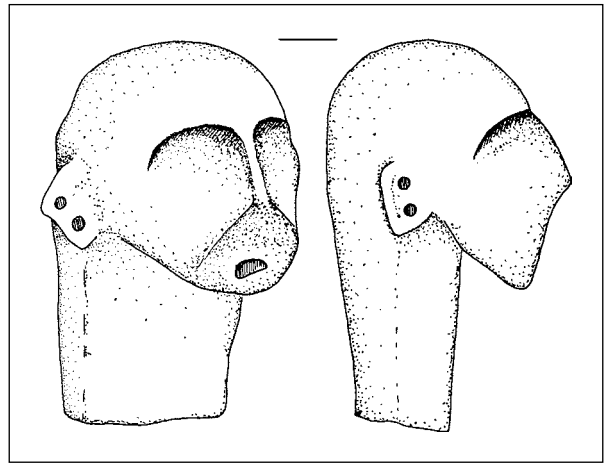


Fig. 8. Kraków-Pleszów, Poland (after *Kaczanowska 2002, Fig. 2.5*; drawn by M. Markiewicz).

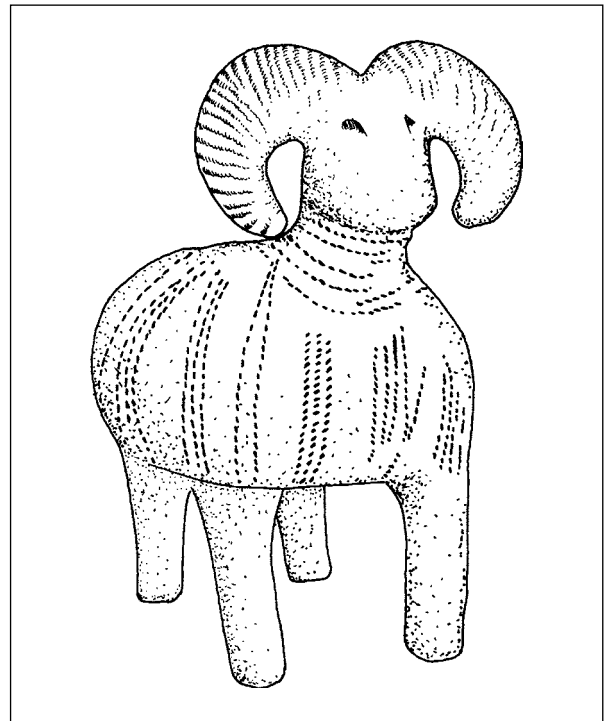


Fig. 9. Jordanów Śląski, Wrocław county, Poland (after *Kostrzewski 1970, Fig. 22*; drawn by M. Markiewicz).

of aesthetic qualities, created by the appearance of pottery, are expressed, regardless of the function, both in terms of the form itself and ornamentation (Fig. 10–12). The ornamentation and decoration has got a symbolic meaning, often difficult to decode.

Forms and shapes of vessels themselves are, in great measure, expression of aesthetic qualities of Neolithic pottery. In this regard, we observe the multitude of forms and shapes of vessels, dictated mainly by their purposes. However, they are also the evi-



Fig. 10. Pysząca, Wołów county, Poland (after *Kostrzewski 1970, Fig. 13: a*; drawn by M. Markiewicz).

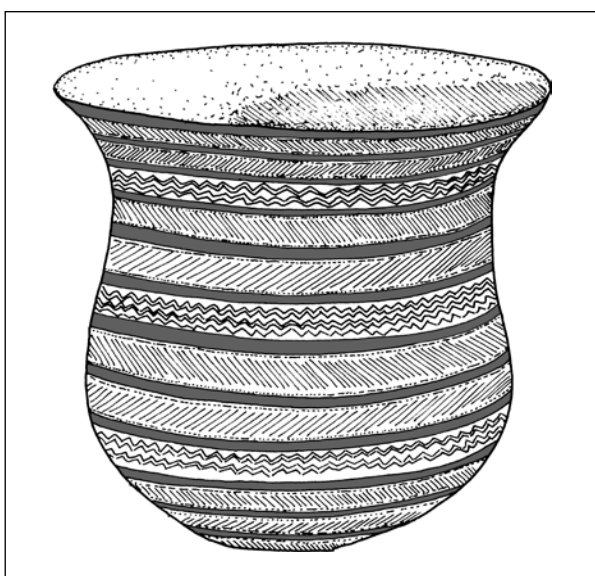


Fig. 11. Laa an der Thaya, Lower Austria, Austria (after *Neugebauer/Simperl 1979, 109*; drawn by M. Markiewicz).

dence of imagination and ingenuity of their creators, who most often cared about their aesthetic qualities as well. It's a well-known fact that local archaeological cultures have been distinguished mainly on the basis of the formal diversity of pottery. Directing our remarks to the sphere of symbolic culture, defined as art, we turn our attention to some special forms and to ornamentation of Neolithic pottery.



Fig. 12. Ceramics of Tripolja-Cucuteni Culture from Cucuteni, Romania and Vladimirovka, Ukraine (after *Filip 1962, Fig. 15: 1, 9*; drawn by M. Markiewicz).

Taking into account figural representations on pottery vessels, we can distinguish two types. One of them is characterized by painted, engraved or three-dimensional human (Fig. 13; 14) or animal representations made on a vessel's surface. The second type is characterised by vessels shaped as a human, mainly female, or animal figure (Fig. 15). As a rule, the engraved or painted representations are rather schematic, whereas anthropomorphic and zoomorphic vessels are more realistic. However, in the case of animal figures, it is not possible or it is difficult to identify a particular species. As regards anthropomorphic vessels, which almost exclusively represent female figures, they are characterized by the high accuracy and by the care for the aesthetic qualities of individual items. Most often, they are richly ornamented, mainly with motifs corresponding to contemporary pottery

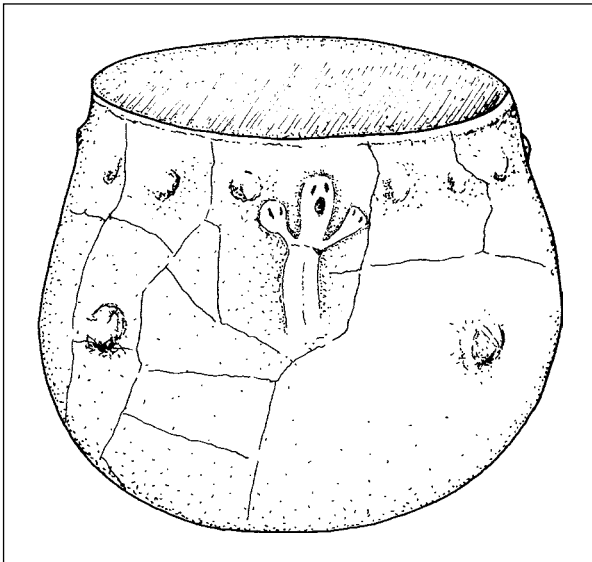


Fig. 13. Gneidingen, Bavaria (after Müller-Karpe 1968, Fig. 30; drawn by M. Markiewicz).

vessels from the same region. These examples of anthropomorphic vessels are particularly numerous in the areas along the Danube and in the Carpathian Basin. They express a specific syncretism of the symbolism of a vessel and a female figure. An artefact from Svodin, Nové Zámky district in Slovakia, which combines the symbolism of the enthroned Madonna with a vessel, can be a particularly evocative example of the syncretism (Fig. 1). The enthroned Madonna is a quite frequent motif of figural art in South-Eastern Europe and Anatolia.

Pottery ornamentation, which can be engraved, painted and sometimes made in stamping technique, is characterized by a rich diversity of creative ideas. It is just an ornament for us, regardless of what other symbolic and magical sense was given to the motifs by creators. This aspect of Neolithic pottery is a particularly interesting field of artistic activity of potters or potteresses of that time. From among a huge number of numerous examples, there are some artefacts which especially evoke the admiration and appreciation for the ingenuity, the aesthetic sense, the art of composing decorative motifs depending on the vessels' shape, and for masterly skills of their creators. There are countless examples of them, also from Poland (Fig. 10). Painted pottery from Anatolia and Thessaly, as well as pottery of the Cucuteni-Trypillian culture (Fig. 12) and from Moravia, can also evoke the admiration.

Short remarks about manifestations of the process of neolithisation in prehistoric art, presented above, only outline the role of appearance of pottery. This is not the complete picture, though cognitively very attractive, as it offers a special opportunity to

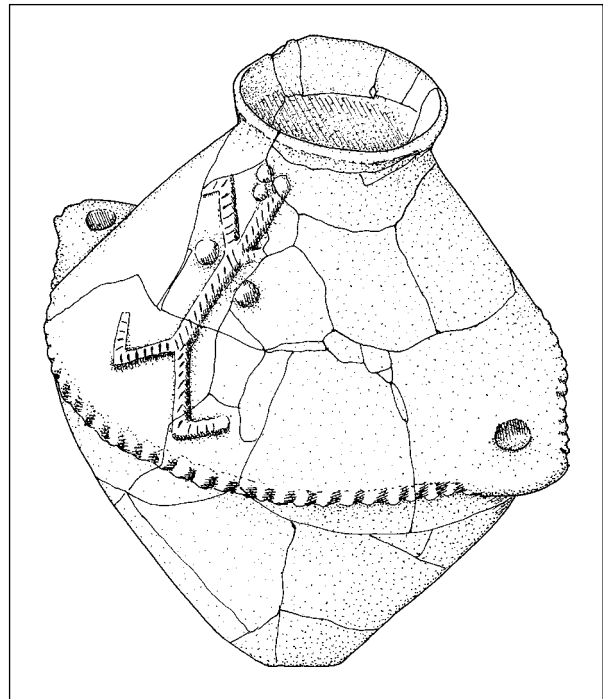


Fig. 14. Targowisko, Kraków county, Poland (after Grabowska/Zastawny 2008, Fig. 4; drawn by M. Markiewicz).

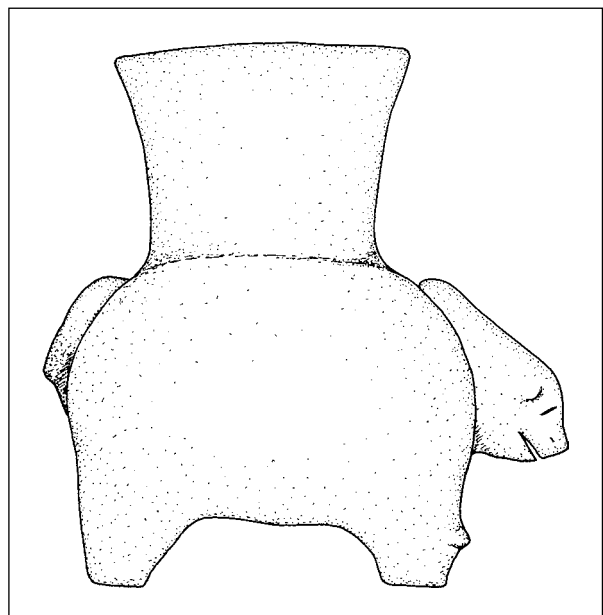


Fig. 15. Abrahám, Galanta distr., Slovakia (after Müller-Karpe 1968, Fig. 32; drawn by M. Markiewicz).

research on the difficult sphere of symbolic culture in general and religion in particular. On that subject, recent years have brought new, more and more inspiring researches, which encourage to undertake further studies, as well as to broader discussions.

From the nearest area, it is enough to mention a monumental work by V. Podborský (2006), encouraging inter alia to undertake this kind of studies. Source material shown in this short article makes

a promising prospect for such kind of research. The opportunity is all the more attractive, as we can follow the changes in this field of culture from the long-term perspective.

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Prejavy neolitizácie v pravekom umení

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SÚHRN

Prechod k hospodárstvu založenému na výrobe v mladšej dobe kamennej bol udalosťou s ďalekosiahlymi dôsledkami v rôznych oblastiach kultúry. Zmeny, ktoré sa počas neolitu odohrali v spoločenskom vedomí však boli veľmi dôležité.

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ktoré nemali v skutočnosti konkrétnu podobu. Preto ich náboženská predstavivosť smerovala k symbolike, akú nachádzame v umení neolitických spoločenstiev. V tejto oblasti kultúry, považovanej za prejav umeleckej činnosti neolitických spoločenstiev, ktoré prešli procesom známym ako neolitizácia, sa odohrali dve zásadné udalosti: začiatok usadlého spôsobu života a objav keramiky. Prvá z týchto udalostí zahŕňala rozvoj stavebníctva a architektúry, zatiaľ čo keramika vytvorila nový priestor pre umeleckú činnosť.

Je nutné mať na pamäti dve zásadné otázky. Prvou otázkou je, čo je pravé umenie? Odpoveď na túto otázku možno definovať rôzne. Druhá otázka znie, do akej miery bola tvorba umenia zámerom autorov? Bežný je názor, že počas najdlhšieho obdobia pravku boli diela, ktoré považujeme za umenie, vytvorené z úplne iných dôvodov, než bola túžba vytvoriť umelecké dielo (*Filip 1974, 74; Torbrügge 1968, 6; 1985, 11*). Tieto diela boli vytvorené na rôzne iné účely, väčšinou prameniace zo sféry náboženstva.

Vo figurálnom umení neolitu sú bohato zastúpené vyobrazenia ženských postáv. Mužské postavy sú v neolitickom umení relatívne málo početné. Zdá sa, že v neolite nastáva od paleolitu po prvý raz istá renesancia ženského figurálneho umenia. Bolo by však odvážne tvrdiť, že je porovnateľná s renesanciou analogickej symboliky týchto plastík. Napriek tomu možno s najväčšou pravdepodobnosťou spájať tieto zobrazenia so symbolikou materstva, alebo skôr s kultom bohyně Matky, čo dokazujú ženské idoly držiace deti (obr. 2; 3). Uctievanie bohyně Matky dokladá pieseň kráľa Gudeu zo sumerského mestského štátu Lagash adresovaná bohyni (*Kühn 1958, 72*).

Postavy žien sú zachytené v stojacej, sediacej a ležiacej polohe a ako madony na tróne (obr. 6). Pravdepodobne majú jasný význam a znázorňujú bytosti, ktoré boli predmetom uctievania. Niektoré navyše umožňujú najsť asociácie s konkrétnymi náboženskými predstavami.

Odhliadnuc od viacerých interpretácií zobrazenia žien, ktoré sa všeobecne prisudzujú kultu materstva a plodnosti, pričom niektoré sa interpretujú ako postavy kňažiek, ich vzťah k prejavom antropomorfizmu, ako je známe z pravého umenia a pravdepodobne aj zo súdobého náboženstva, je zrejme jednoznačný. Pravé umenie neolitu a neskôr aj doby bronzovej sa vyjadrovalo najmä abstrakciou a geometrickou symbolikou. Tento jav sa najsilnejšie prejavoval vo výzdobe keramiky a neskôr aj v bronzových artefaktoch. Za daných okolností sú neolitické ženské idoly jediným významným príkladom ľudského záujmu o stvárnenie človeka. Zvyčajne však nie sú zobrazené pri každodenných činnostiach, ale reprezentujú len idey a prijaté doktríny vtedajšieho náboženstva. Na týchto postavách sa odohral proces antropomorfizácie, pričom zjavené božstvo je zobrazené ako ľudská bytosť, v tomto prípade zväčša žena.

Spomedzi malého množstva mužských postáv stojí za zmienku zachovaný fragment plastiky z Krakova-Pleszowa, ktorý je realistickým stvárnením hlavy muža (obr. 8). Podľa E. Gleña a K. Kaczanowského (pozri *Kaczanowska 2002, 58*) ide o armenoidný typ s orientálnymi črtami. Tento typ bol v období neolitu v strednej Európe veľmi zriedkavý.

Medzi figurálnymi plastikami z neolitu je tiež impozantný súbor zoomorfných tvarov. Väčšina z nich sú štvor-

nohé cicavce, t. j. dobytok. Zvyčajne ide o plastiky pomerne povrchne tvarované z hlíny. V tomto smere sa pozitívne vymyká známa, precízna a realisticky vytvarovaná soška barana z obce Jordanów Śląski (obr. 9).

Ako už bolo uvedené, mladšia doba kamenná, t. j. neolit, priniesol nové možnosti umeleckej činnosti, napríklad aj rozvoj keramiky. Vynález keramiky bol okrem iného aj vyjadrením tvorivej sily ľudskej mysle. Vďaka keramike tiež vznikol nový priestor pre realizáciu umeleckej činnosti. Jej vznik je významným krokom vo vývoji ľudstva. Objavili sa nové možnosti umeleckej činnosti bez ohľadu na funkciu, či už ide o samotnú formu alebo výzdobu (obr. 10–12). Ornamenty a výzdoba majú z veľkej časti symbolický význam, ktorý je v súčasnosti zložitý dešifrovať.

Formy a tvary nádob sú do značnej miery výrazom estetických vlastností neolitickej keramiky. V tomto smere možno pozorovať množstvo foriem a tvarov nádob, ktoré sú určené hlavne ich funkciou. Sú však aj dôkazom predstavivosti a dômyselnosti svojich tvorcov, ktorým záležalo aj na ich estetických vlastnostiach. Keďže príspevok sa týka sféry symbolickej kultúry definovanej ako umenie, je potrebné sústrediť pozornosť na niektoré zvláštne formy a na výzdobu neolitickej keramiky. Na základe vyobrazenia figúr na keramických nádobách je možné rozlíšiť dva typy. Pre jeden z nich je typická maľovaná, rytá alebo trojrozmerná ľudská (obr. 13; 14) alebo zvieracia figúra vytvorená na povrchu nádoby. Druhý typ charakterizujú nádoby tvarované ako ľudské, najmä ženské, alebo zvieracie postavy (obr. 15). Tieto príklady antropomorfných nádob sú obzvlášť početné v podunajských oblastiach a v Karpatskej kotline. Vyjadrujú špecifický synkretizmus symboliky nádoby a ženskej postavy. Artefakt zo Svodína v okrese Nové Zámky, ktorý kombinuje symboliku madony na tróne s nádobou, môžeme považovať za výnimočne evokatívny príklad synkretizmu (obr. 1). Madona na tróne je vo figurálnom umení z juhovýchodnej Európy a Anatólie pomerne častým motívom.

Výzdobu keramiky, ktorá môže byť rytá, maľovaná a niekedy vytvorená technikou kolkovania, charakterizuje bohatstvo tvorivých nápadov, avšak v súčasnosti je vnímaný iba ornament, bez ohľadu na to, aký ďalší symbolický alebo magický význam mu dali tvorcovia. Tento aspekt neolitickej keramiky je veľmi zaujímavou oblasťou umeleckej činnosti hrnčiarov tej doby (obr. 10; 12).

Krátky príspevok k téme prejavov procesu neolitizácie v pravom umení len načrtol význam objavu keramiky. Nie je to úplný obraz, hoci je pre poznávanie veľmi príznačný, pretože ponúka zvláštnu príležitosť preskúmať náročnú tému symbolickej kultúry všeobecne, aj konkrétne v náboženstve. V posledných rokoch sa tejto téme venovali mnohé inšpiratívne výskumy, ktoré nás povzbudzujú v ďalšom bádani aj v širšej diskusii. Z najbližšieho okolia stačí spomenúť prácu V. Podborského (2006), ktorá, okrem iného, motivuje poduľať sa na takéto štúdium. Zdrojový materiál prezentovaný v tomto krátkom článku je sľubným východiskom pre tento druh výskumu. Príležitosť je o to atraktívnejšia, že je možné sledovať zmeny v tejto oblasti kultúry z dlhodobej perspektívy.