

## THE HAMANGIA THINKER KEY OF THE ARCHAIC CIVILIZATIONS

by

Vasile Droj

### Summary

In 1956 in Cernavoda, Romania, near to the banks of the Danube, a strange neolithic statuette was discovered, dated to 4.000 – 3.500 BC. She represents a man in cogitant position, a motive for which she was baptized the Thinker. Since she belonged to the neolithic culture of Hamangia, she was named „Thinker of Hamangia“. In respect to this value, the UNESCO soon approved his being part of the Cultural Patrimony of Mankind.

Thirty years later, in 1986 the Romanian researcher Vasile Droj presents at a symposium of the Academia R.S.R. in Bucharest an interesting discovery concerning the famous statuette. The Thinker of Hamangia unveils an extraordinary ‘synthetic’ geometry, codificated in his body through which comes out one after the other an ininterrupted cascade of impressing relations, as:

- his height in centimetres hides the only two whole numbers whose ratio gives the Greek pi with a precision of a millionth
- his height is exactly ten times less than the human one
- evident and indiscutable proofs for the presence of the decimal metric measure system
- the superior part of the Thinker geometrized holds in itself the pyramidal archetype in a way that, superposed to the Pyramid of Cheops, it fits perfectly
- not only; but in a certain way two Thinkers (copy) combined reproduce always the pyramidal archetype by different parts of their bodies
- the Cheops Pyramid herself, in a scale of 1 : 10.000, has absolutely the measure of the Thinker
- the superior part of the statuette copies the equilateral triangle hidden in the head shape of the Sphinx in Giza
- the Thinker is conceived to be made as serial or in copies and therefor was found together with his wife (an other statuette, feminine, of the same dimensions)
- the copies of the Thinker join to each other like the reef stabilopoda of the sea, forming impressive couplings
- the simple combinations of the Thinkers reproduce the universal archetypes of the Phoenician and Greek – Latin letters
- between the Thinker and the Geto – Dacian Sanctuary of Sarmizegetusa Regia there is a close relation, in a discendent scale. The same statuette constitutes the module of collusion between the Sanctuary and the Pyramid of Cheops.

The Thinker of Hamangia, besides of the combinatorical module of pyramidal rapports, is also a key of access to the most profound mysteries of the Cheops Pyramid, as to be seen in the following article. And this is again a mystery, the Pyramid of Cheops was constructed about 2.500 BC., but the Thinker of Hamangia about 4.000 BC. The Thinker is much older than the Pyramid, for 1.000 – 1.500 years. Further, between Egypt and Romania there are thousands of kilometres as distance.

The little Danubian – Pontican statuette gives rise to a disconcerting query; the pyramidal archetype (standard Cheops) was present at the banks of the Danube 1.500 years before the Egyptian attempt, if at all the Pyramid of Cheops was erected at this epoch. Always more indications point to this zone as the native place of an archaic culture generating universal values (cf. the articles of the Author about: Hyperboreans, Atlantis in the Black Sea, the Flood, the Foundation of Rome, the Codex of Ancestral Linguistics, the Romanian Migration, etc.).

By the side of the Disc of Nebra, the Thinker of Hamangia is an other artematical product, like the first (1986) together with further thirties dispersed over five continents proving that the Artematical Science (Art Antique Mathematized), discovered and founded by the author, is in working order.

FEW STATUES in our country or elsewhere in the world called forth so much fascination 'on the lookers as the Hamangia Thinker'. An important piece of the national and international cultural patrimony (approved by UNESCO), the little statue gave to everybody the sensation that it was hiding something out of the common but what? The impression was so much greater and maintained by the thoughtful gesture of the statue.

But here it is in short the history of its discovery: In 1956 at Cernavoda, on Columbia D. hill, the archeologist D. Berciu, discovered in a settlement, a neolithic inhumation cemetery belonging to the Hamangia culture, two statuettes in burnt loam; a man sitting down on a little chair in a position which imitates a thoughtful gesture, reason of which was called 'The Thinker' and a woman in the same position, probably his wife. They have been dated 5.500–6.000 years ago (3.500-4.000 BC.) and are considered to be masterpieces of the universal primitive art.

The Hamangia pottery excels and abounds in decorations with triangular motifs disposed in concentric areas on the arm or on the upper part of the pottery and the plastic art is absolutely exceptional; the figurines being closed, as type, to the cycladic ones, are characterized by the anatomic forms stylizing in volumes and triangular plana.

IN THIS MILIEU propitious to geometric forms, 'The Thinker' reveals his real virtues, a series of interesting and important mathematical relations, being revealed from the very beginning through the height parameter = 113 rom, which isn't accidental at all, but well considered, for these two numerical values 113 and 355 are unique in mathematics, being the single whole numbers, the ratio of which is even Pi with a lack of precision of only 3 tens of millionths.

$$355/113 = 3,1415929$$

If the Thinker is inscribed in a circle, its diameter being acme by its height of 113

rom, the circumference obtained will have the unique numerical value of 355 rom (Fig.1). The difference between the mathematical Pi 3,1415926 and this one is so little, so that the pocket calculator cannot even show this ratio, which becomes simply 1. These two numbers 113 and 355 have been strictly kept by the initiates of the ancient peoples, certified also later by the Geto-Dacian scholars and codified in the structure of Sarmisegetuza-Regia sanctuaries. The ancient Egypt knew them equally and the Chinese people later on. Therefore, the height of the 'Thinker' hasn't been acme at random, but deeply 'Thought', proving that our ancestors had serious knowledge of mathematics and geometry and that operation of getting Pi out of two whole numbers is the oldest confirmation of this fundamental relation.

The numerical value 355 is algebraically obtained by the doubling of the middle height of the man, which has an approximate value of 175-180 cm.

$$175+180 = 177,5$$
$$177,5 \times 2 = 355$$

ANOTHER argument that the 'Thinkers' proportions haven't been accidentally chosen is the fact that this one is exactly 10 times smaller than the normal size (in mathematics a simple operation of changing the comma to the left). If a man of middle size 1,75-1,80 m will imitate the thinkers position sitting down on a little proportional chair, one will notice surprisedly that the man's height in a seated position will be exactly of 113 cm (or next to it). This fact and other arguments let us feel inclined to believe that the decimal numerical system was known. This system has an exceptional value noticed by the ancient peoples, namely that to multiply or to divide by 10, 100, 1000 any numerical value, this one remains unchanged, the modification being only a quantitative one (the numerical values keep their personality).

THIS MULTIPLICATION but especially the diminution by 10 is also present at the Egyptian pyramids, fact not very well discerned by the pyramidologists, to our great surprise. Here it is the observation: dividing by 10 the 231 m of the pyramid (bottom) and the 148 m (height) one obtains 23,1 m and respectively 14,8 m, corresponding to a large dwelling place. Dividing then by 10 one obtains 2,3 m and respectively 1,48 m, corresponding to a pyramid where a man stands or sits cross-legged as the Egyptian scribes. At the next division by 10 one attains something absolutely remarkable, namely the pyramid of 23,1 cm and 14,8 cm. This one looks to be especially made for a man's head. Its aspect is so aesthetic, so that the pyramids of this size put on a head fit so well being very much alike to the Vietnamese or Chinese straw hats.

In the pyramid of 23,1 cm – 14,8 cm (height) built exactly on a mans skull sizes, the 'Thinker' enters perfectly as if the pyramid has been built for him (fig.2). All these prove that the 'Thinker' and Cheops' pyramid were built on the basis of the same idea, having the same model size, the Man.

The 'Thinker' belonging to Hamangia culture stands out also by some other uncommon features, it seems that intentionally they were made for drawing the attention on him. First, he sits down on a little chair and not on a chair, how it would have been normal, or on something which might have the height of the knees, at least, then the upper third of the trunk is geometrized. This strangeness peculiar only for our 'Thinker' intends to draw the attention on the upper part of the trunk and this for two reasons at least:

- 1) Because the upper part of the body is the seat of the highest qualities.
- 2) With the hands the man geometrizes the reality constructing (working). Through his mind the man coordinates geometrically the reality. With the two

gains, the brain and the hand, man transposes the elements of the reality in order, that is geometrically.

The 'Thinker' is a multifunctional statuette. By overturning the 'Thinker' with the face down (fig.3) one can notice that the tip of the nose, the forearms and the knees are situated on the same line, proving by that that he was made for being put in other positions as well.

IT IS CLEAR that in the period of the statuette creation, one took into consideration this line which joins the 3 points here mentioned. Which was the reason of this idea?

At a very attentive look one observes that the hands and the neck form an angle and thus a pyramid (fig.4); the hands and the neck being geometrized their line is a right one. There is the reason of the right-angled hands and of the neck not only long but also flat. Excepting the geometrized hands and neck chosen to represent the pyramid, none of the other elements of the body is geometrized. But the big surprise occurs only now: bringing a pyramid (by Cheops' model-identical) nearer the 'Thinker' put with the face down, one observes that the lateral sides of the pyramid included in the statuette body, the line of the elbows and of the neck superposes perfectly on the projection of Cheops' pyramid sides (fig.5).

The angle from the top of Cheops' pyramid (Apex) is identical with the angle formed by joining the line of the arms (from elbow to shoulder) with the line of the neck (the flat neck). There it is why the artist, who created the 'Thinker' wished to make the hands and the neck in a right line, reproducing thus the 'archetype model' of the pyramid and in the same time he reveals us one of the great mysteries of the pyramid, namely: starting from the top, indifferently where we should section the pyramid, the sectioned part is identical with the whole and the ration between the constituent parts remains

unchanged. No other geometrical figure, with the exception of the cone, which is part of the same family, has this remarkable property. This is the reason for which Cheops' pyramid has a sectioned top (fig.6).

Allegorically speaking, the small part which misses is so much important or may be more important, for in vain have we the massiveness of tones of stone, if we miss that tiny point of intuition and reasoning to understand the sense and the functionality of these constructions. To try to make the perfect creation 'miracle of the world', symbol of perfection – Cheops' pyramid, and to let it unfinished without the top part which crowns the work, it is obvious to everybody that it is not in the normal order of things, so cherished by the Ancient, and that these stones from the top of the pyramid omitted by the masons represent the incomplete content of an act of reflection suggesting the idea that as the matter, the space and the time are infinite, the knowledge is infinite as well.

By his pensive gesture 'The Thinker' reflects probably to that Deep Synthesis of Knowledge, the single capable to harmonize the evolutionary squirms – accumulation of the civilizations' errors on the earth (fig.7).

The stone on the top of the pyramid angle is this Synthesis of the Old and the New Knowledge. The Sphinx as the pyramids has the upper part of the head flatten off, strengthening much more the above mentioned idea (fig.8).

THE HAMANGIA 'Thinker' not only outruns in time the idea of the pyramidal archetype but reveals several thousands of years before the deepest secrets of the pyramid, secrets that haven't been discovered till now.

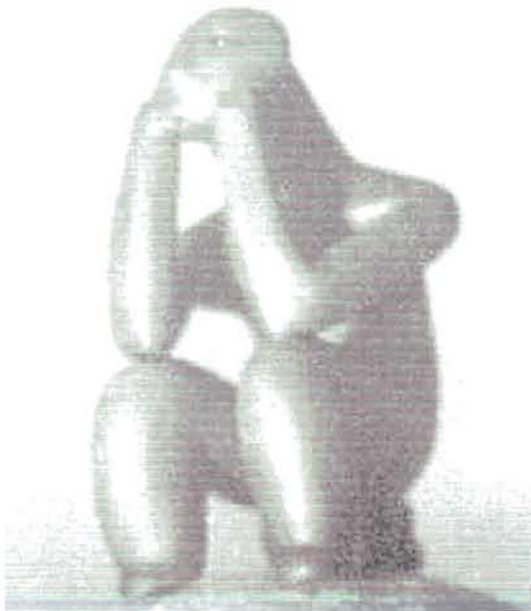
But the 'Thinker' hasn't been conceived to stay alone, fact proved by his wife. As the sectioned pyramid achieves an identical copy with itself, so the 'Thinker' reveals his



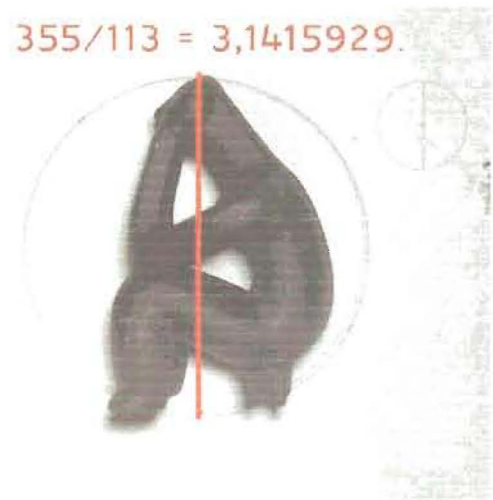
**Figure 1**



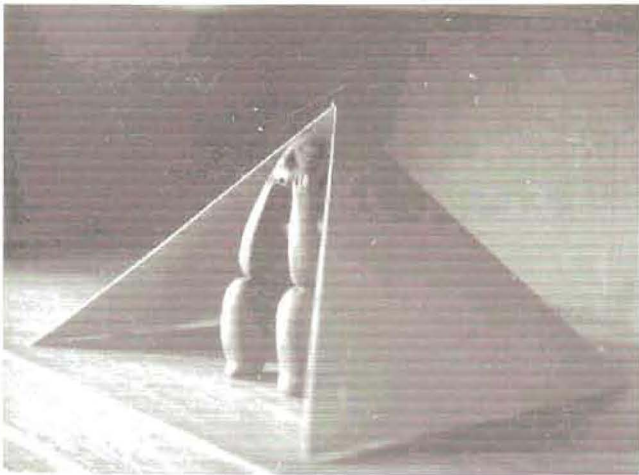
**Figure 2**



**Figure 2b**



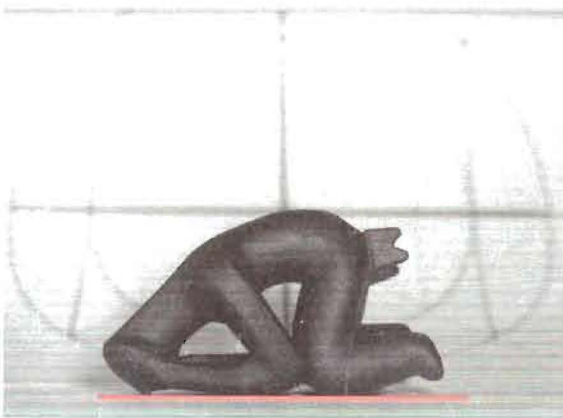
**Figure 3**



**Figure 4**



**Figure 5**

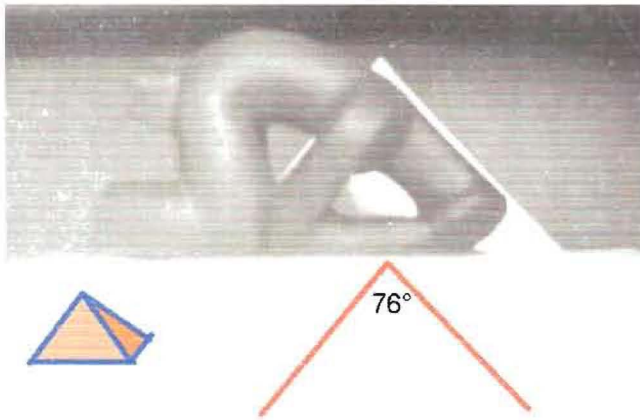


**Figure 6**



**Figure 7**





**Figure 8**



**Figure 9**



**Figure 9b**



**Figure 10**

virtues in relations with his 'double' and respectively his doubles (to retain these peculiar ideas).

THEREFORE, two 'Thinkers' identical put back to back so that the ends of the little chairs legs and the contact points of their backs in uncasual and unique position coincide again 'Cheops pyramid', but in this time the right line of their hands is parallel with the edges of the pyramid. I repeat: This position as others are uncasual, the contact points forcing an unique arrangement that the artist calculated beforehand to send easier his message (fig.9).

Changing the two 'Thinkers' positions and putting them face to face so that the tips of their noses, the hands (forearms), the knees be side by side (another uncasual position), we observe with surprise that the flat surface of their long necks is parallel to the line of the pyramid edges, Cheops' pyramid being in this way reproduced again (fig.10).

Another aspect: two 'Thinkers' having the backs to the lookers and looking at the pyramid, joint by the contact points of the arms, the forearms and the heads (uncasual position), reproduce again the pyramid model by means of the marginal right line of their necks, superposing on the pyramid edges (fig. 11).

More than that, to our big stupefaction, the angle formed by the right line of the noses is nothing else than the top angle of the Great Pyramid (fig.12).

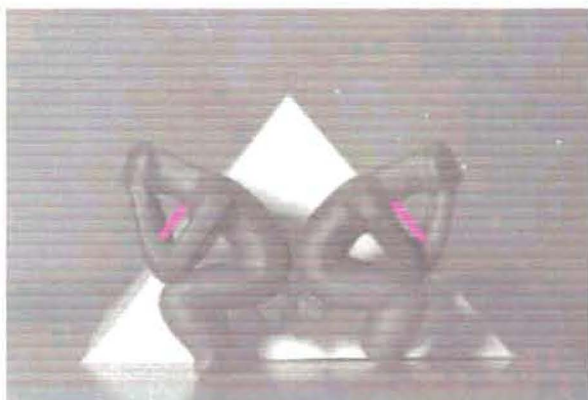
It seems that the geometrized part of the 'Thinker's' body and his copies wants to reproduce closely the Cheops' pyramid model. A very interesting relation, full in connections is realized also between the Hamangia Thinker and the Sphinx at the pyramid. The similitude till identification between the two 'Thinkers' is proved by the following fact: the Sphinx's head is laterally placed between two oblique lines which form

above the head an angle of 60 degrees precisely (fig.13). By reuniting the two sides of the formed angle by a line under the Sphinx's chin, one obtains a triangle with all the sides and angles equal (equilateral triangle). The Sphinx' head is therefore placed within a trapezium respectively an equilateral triangle which is extremely important in the constructions and geometrical calculi. The missing part above the Sphinx symbolizes the invisible and infinite part of things or the reflecting part. The Equilateral Triangle was considered by the ancient as a perfect triangle. The Perfection Triangle, being the single on the allow simultaneously the inscription and the circumscription of the circle from which derives the geometrical progression with the 'Concentric Geometry', respectively the creation of the phenomenal, material world and not in the last all the 'Ortho-Laws' (the laws having a geometrical actioning). But between 'The Thinker's' shoulders and head appears an angle of 60 degrees also and respectively an equilateral triangle (fig.14) and something sansational, if we superpose the 'Thinker' on the image of the Sphinx, they coincide perfectly (fig.15).

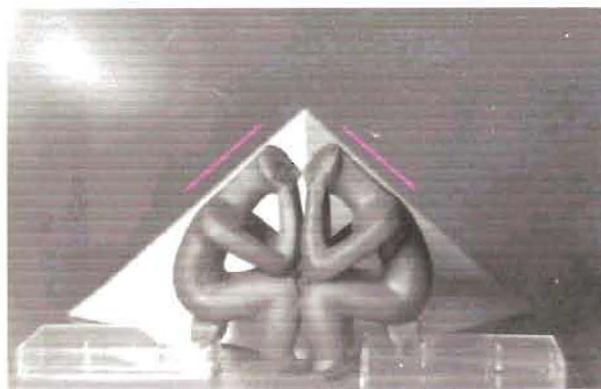
IT IS OBVIOUS that the two ancient vestiges have as basis - the very same concept: The man being the measure of all things - 'ANTHROPOS PATON METRON' is very important containing in itself the opening and closing angle of our universe (not only environmental). Any deformation of this angularity - equilaterality may bring about catastrophic evolutions. The angle in the centre apparently little becomes immense in perspective. The infinitesimal-angular imperfections and invisibles of the reflection (the human activity generally) may hasten late of visible (material) and insuperable imperfections.

If the Sphinx' head (oval, nearly a circle) has been inscribed in an equilateral triangle and the ends of the triangle permitting, also the circumscription of a second circle, a bigger





**Figure 11**



**Figure 12**



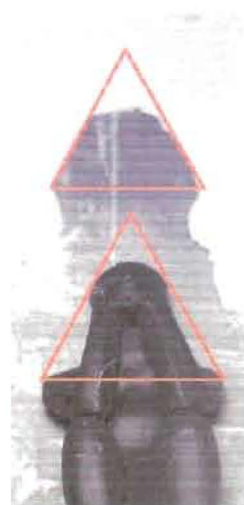
**Figure 13**



**Figure 14**



**Figure 15**



**Figure 16**

one (twice the radius of the first circle) and the 'Thinker' had to develop the idea of a circle, the triangle being already present in the upper geometrized part of his body. And really, having a posterior look to the 'Thinker's' head, this one describes a splendid arc of a circle, which is absolutely not put there at random, but well reflected (fig.16). This arc of circle has in that place of the head an exact and moving significance, representing the cortex, symbol of the 'Synthesis Place' of all the arcs of circle in the Great Unity, Origin of which is the Circle – The Brain. Here is included the famous 'Holographic Synthesis of the Circle', basis of the human thinking.

The Hamangia Thinker, a multifunctional statuette. The form of the Hamangia Thinker has been longly elaborated, each little part of the statuette playing a well determined role. Therefore, the neck and the throat are flat and have the width exactly as the amplitude of the chair legs opening, so that this one superposes on the 'Thinker's' neck (fig.17). In the parameter of the neck width lays a value and a measure unity, 'the golden number' – 1,6180339... and in the same time the ratio between the basis and the height of the pyramid (one of the sides being even the right line of the neck).

THE GAUGE between the legs, the 'Thinker's' soles is equally centred on the neck width and one observes this in the moment of the superposition of two statuettes (fig.18), but the most impressive part of this associative availability is the connectional-stabilopodic capacity which stands in the possibility of combining several thinkers, such as stabilopodes on the jetties, sometimes real bunches. Each little part of the body is conceived with maximal efficiency and the foot is short between the hands and the forearms of the original achieving the superposition from fig.19. With a little difference (the foot being on the knees) is achieved the superposition from fig.20.

When the copies are introduced from behind they suspend the tip of the foot on the Thinker's chest, who has in this part a prominence – an horizontal fold – and one obtains the superposition from fig.21.

When the copies in an horizontal position between the arms of the statuette one obtains the fig.22.

IF THE THINKER is inclined the copies introduce one of the legs under this one's chest, anchoring the tip of the foot on the relieved line of the statuette chest (fig.23).

In fig.24, the copies turning the back, introduce one of the legs (sitting) under the Thinker's thorax obtaining a stable position. In another variant, by suspending a Thinker in order to have his legs free, one notices with surprise that in this position also his copies are shadowing him. Suspending him by his legs, the opening between their legs is exactly the Thinker's leg size (fig.25).

One must retain that in these cases such as in others, the leg difference in size would make the statuettes not to join or to slip from the catching. One can combine thus tens, hundreds, thousands, millions of Thinkers, realizing real 'honey combs'. The varied positions of Thinkers within different combinations, realize a sort of 'alphabet', a real system of communication where the form of each position would represent the 'archetype' of a hieroglyph – letter and combination of letters and even words. We'll discuss soon about this system of communication. Between the Hamangia Thinker, the Sphinx in Bucegi, the Stonehenge megalithic monument, the Geta-Dacian sanctuaries from Sarmisegetuza-Regia, the Sphinx and the Pyramids from Gizeh there is a closed relation based on some calculi and geometrico-mathematical interrelations quite different revealing a precision and a deepness capable to wake the envy of those from today. And in the same



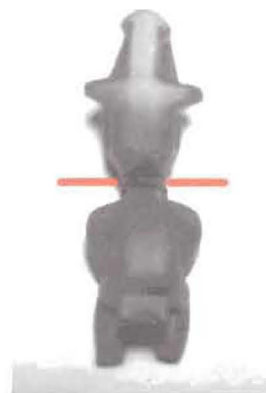
**Figure 17**



**Figure 18**



**Figure 19**



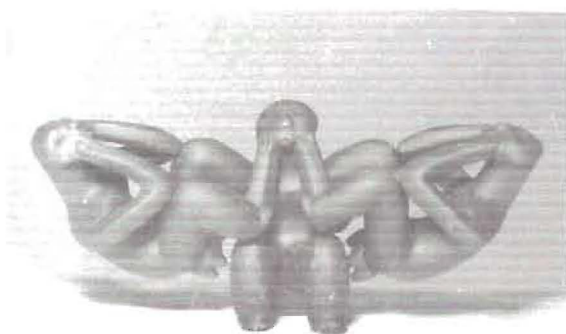
**Figure 20**



**Figure 20b**



**Figure 21**



**Figure 22**



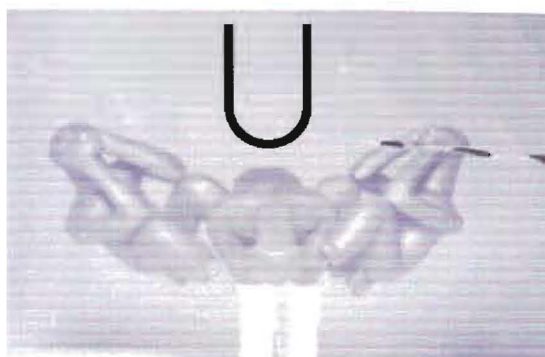
**Figure 23**



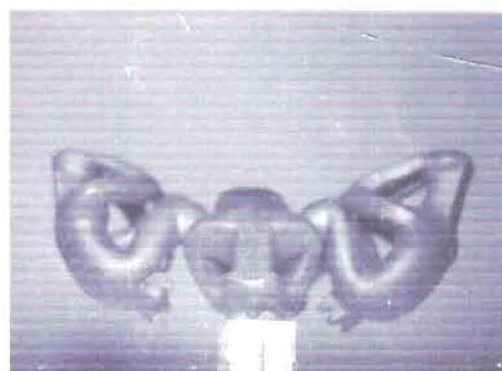
**Figure 24**



**Figure 25**



**Figure 26**



**Figure 27**

time to confront us with a big, a very big question: what is the origin of all these?

HERE THERE is a first relation of this relationship: on a schematic model of the Big Round Sanctuary from Sarmisegetuza made at the scale of 1/100 two Thinkers are put in an upturned position longing on thresholds axis, so that the tip of their legs to touch the external circle with a diameter of 29,40 m, respectively 29,4 cm (fig.26). Prolonging the right line of their necks one observes with surprise that they meet exactly in the Sanctuary centre (fig.27).

Thinkers' Round.

But the most interesting aspect related to the Big Sanctuary is that putting a round the internal circle of 28,02 m, respectively 28,02 cm shoulder to shoulder four thinkers, one notices that they are closing  $\frac{1}{4}$  of the circle, that means the distance between two axes of the thresholds (fig.28). The whole circle of 360 degrees will be occupied by 4x4 Thinkers, that means 16. This circle formed by the 16 Thinkers is a silent round where each Thinker looks at the centre of it as at a very important place. This is a geometrical place of Conscience, the Centre and the acme is formed by the axis of the thresholds, the Circular Holographic Synthesis being plainly realized. The fact that putting thinkers side by side who form a whole circle only if they are in a number of 16, exactly by the model of the Round Sanctuary, is a very important one. 16 is a number of exception both in itself as within a series as the geometrical progression with 2, simultaneously symbol of division and multiplication, of the SUN cult, of light, both symbolized and represented by 8 or 16 radii. 16 is also a series representative of the 'space evolutions'.

On the miniature model of the Big Round Sanctuary superposes almost identically the model of Cheops' Pyramid (fig.29). It is obvious and probative that certain concepts

as that of the pyramid persisted for a long time in the carpatho-danubian area. Therefore, in one of the rare books in the world, *Stematographia sive armorum illyricorum delineatio, descriptio et restitutio*, published in 1701 thanks to Paul Ritter Vitezovic, we found out that Dacia Arms (fig.30, p.17) had the following appearance: red shield with a silver pyramid (to keep in mind, pyramid!) – having the left side shaded off – a heraldic figure which starts from the bottom of the shield and goes up to the other side of this one; on both sides of the pyramid there are two ascending lions, face to face. As for the symbols of Dacia, Ritter mentions that in olden times when it was rich and had its own heroes, the lions 'were climbing up the heights'. The pyramid was signifying – by the same author – a peculiar perfection and the summit of glory, attesting the virtues that ruled over Dacia till Decebal's reign.

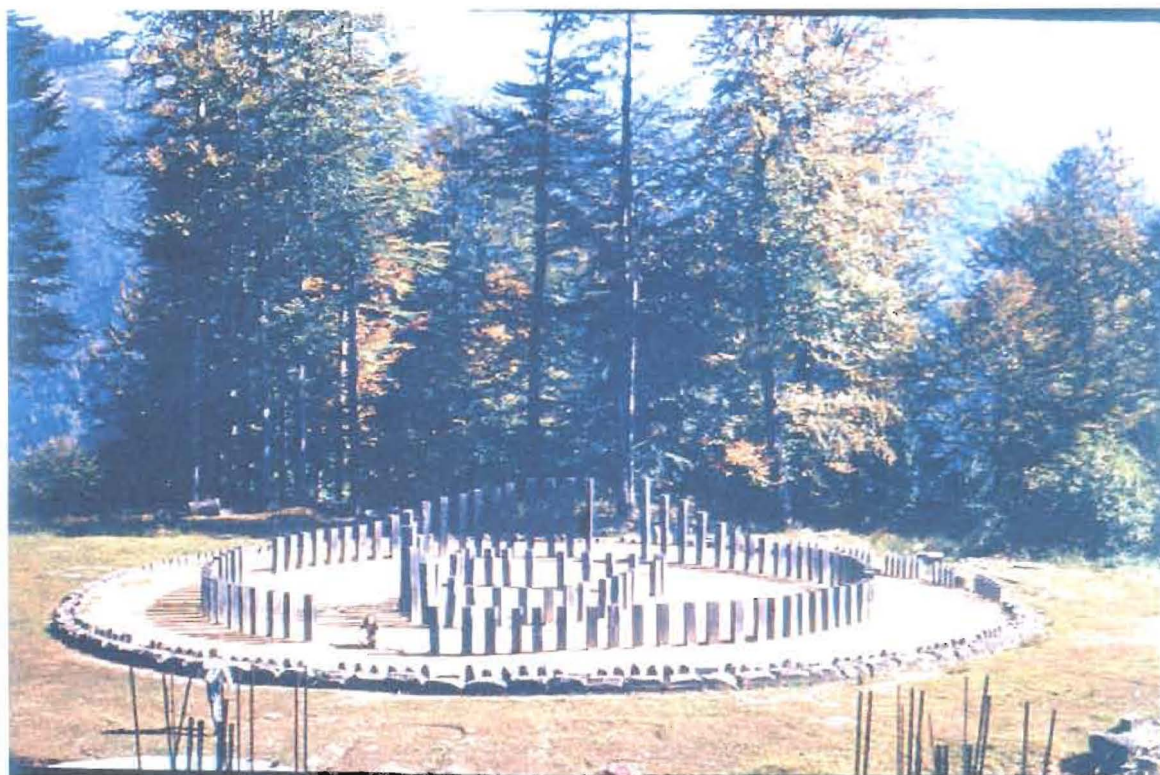
IT IS UNDERSTOOD that in the Arms are introduced the most representative symbols and by placing the pyramid in the very centre of the Arms, its importance is much more stressed. The concept of the placement of the head in the triangle present at the 'Sphinx' at the Pyramids and at the Hamangia 'Thinker' as well, is attested by the archeologists through the triangular fibulae – those discovered in the treasure of Coadă Malului-District of Prahova (fig.31).

All these – only a tiny part of our arguments – confirm that the Hamangia 'Thinker' is one of the most complex statuettes ever achieved, being a real 'Code Key' of unravelling the messages of our ancient historical vestiges and of many parts of the world, because an ideo-mathematical common concept lies at the basis of all these. The things here included regarding the Hamangia 'Thinker' constitute only a little part of all the discoveries related to him, the percentage not being greater than 5, the same as we use today from our brain capacities, the increasing up to 100% is exponential.



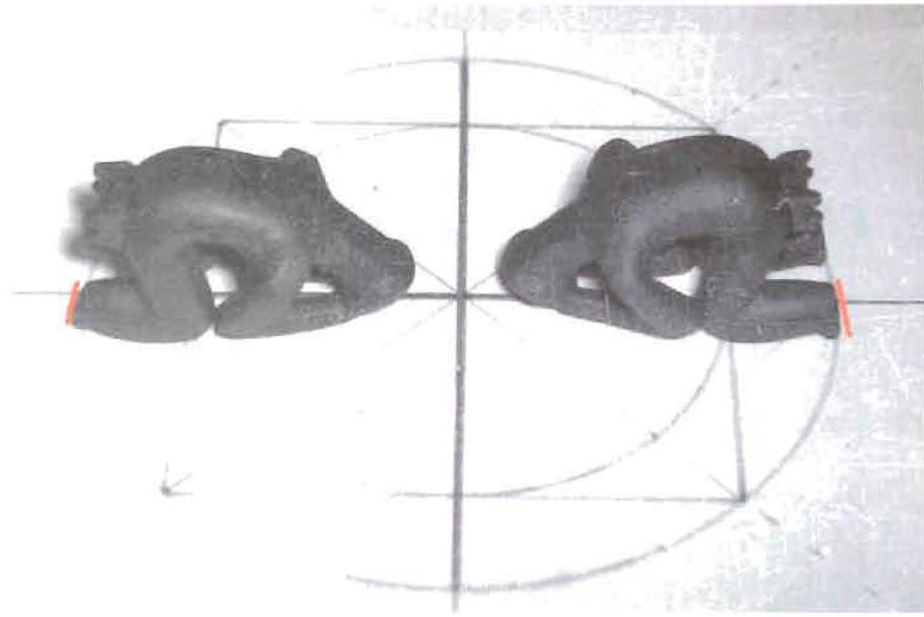


**Figure 28**

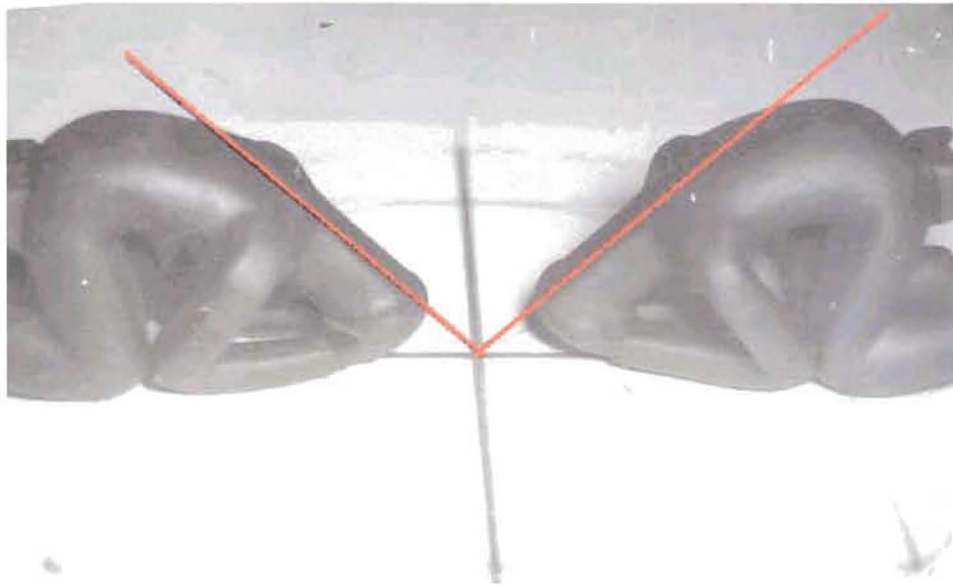


**Figure 29: A miniature model of the Big Round Sanctuary.**





**Figure 30**



**Figure 31**

### Riassunto

Nel 1956 a Cernavoda in Romania vicino alle rive del Danubio fu scoperta una strana statuina neolitica datata 4000 - 3500 a.C. Essa rappresenta un uomo in posizione cogitante, motivo per quale fu battezzata il Pensatore. Come apparteneva alla cultura neolitica di Hamangia, fu chiamato "Pensatore di Hamangia". Dato il suo valore, presto UNESCO approvò la sua appartenenza al patrimonio culturale dell'Umanità.

Trenta anni dopo nel 1986 il ricercatore romeno Vasile Droj presentò in un simposio all'Accademia R.S.R di Bucarest una scoperta interessante riguardante la famosa statuina. Il Pensatore di Hamangia svelava una straordinaria geometria "sintetica" codificata nel suo corpo attraverso il quale uscivano una dopo l'altra una cascata ininterrotta d'impressionanti relazioni come:

- la sua altezza in centimetri nascondeva i unici due numeri interi il cui rapporto da il pi greco con una precisione di un milionesimo
- la sua altezza è esattamente 10 volte inferiore a quell'umana
- evidenti e indiscutibili prove della presenza del sistema di misurazione metrico decimale
- la parte superiore geometrizzata del Pensatore custodiva in se l'archetipo piramidale in tal modo che sovrapposto alla piramide di Cheope combaciava perfettamente.
- Non solo; ma in qualunque modo due pensatori(copie) venissero combinati essi riproducevano sempre l'archetipo piramidale attraverso vari parti del loro corpo.
- la stessa piramide di Cheope a scala 1/10.000 è assolutamente a misura del Pensatore
- La parte superiore della statuina rifà il triangolo equilatero nascosto nella testa della Sfinge di Giza.
- il Pensatore è stato concepito per essere fatto in serie o in copie ed ecco perché è stato trovato assieme a sua moglie (un'altra statuina, femminile di simili dimensioni)
- le copie di pensatori si combinano tra loro come gli stabilopodi delle dighe marine dando impressionanti incengature.
- Le semplici combinazioni dei pensatori riproducono gli archetipi universali delle lettere fenicie e greco latine
- Tra il Pensatore e il Santuario geto dacico di Sarmisegetuza-Regia in scala discendente ce una relazione stretta. La stessa statuina costituisce il modulo di collegamento tra il Santuario e la piramide di Cheope

Il Pensatore di Hamangia oltre che modulo combinatorio dei rapporti piramidali è anche una chiave d'accesso ai più profondi misteri della piramide di Cheope, come si vedrà negli articoli successivi. E ce ancora un mistero, la piramide di Cheope è stata costruita attorno a 2.500 a.C. mentre il Pensatore di Hamangia attorno a 4.000 a.C. Il Pensatore è più vecchio

delle piramidi di 1.000 -1.500 anni. Poi tra Egitto e Romania sono migliaia di chilometri di distanza.

La piccola statuina danubiano – pontica mette una inquietante domanda; Parchetipo piramidale (standard Cheope) era presente sulle rive del Danubio 1500 anni prima della tentativo egiziano oppure la piramide di Cheope a quel epoca era già eretta. Sempre più indizi ultimamente portano verso quella zona come luogo di nascita di una arcaica cultura generatrice di valori universali.(vedi gli articoli dell'autore su: Iperborei, Atlantide in Mar Nero, il Diluvio, la Fondazione di Roma, il Codice linguistico ancestrale, la migrazione ramanica, etc.

Acanto al Disco di Nebra il Pensatore di Hamangia è un altro prodotto artematico anzi il primo (1986) provando assieme ad'una trentina di altri sparsi sui cinque continenti che la scienza Artematica(Arte antica matematizzata) scoperta e fondata da Vasile Droj funziona e come.

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