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NEOLITIČKI KULTNI KERAMIČKI PREDMETI NA PODRUČJU ISTRE

POTTERY CULT OBJECTS FROM THE NEOLITHIC PERIOD ON THE TERRITORY OF ISTRIA

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UDK 903.23.02(497.5-3 Istra)“634”
Izvorni znanstveni članak
Primljeno: 6. 7. 2012.
Odobreno: 3. 9. 2012.

UDC 903.23.02(497.5-3 Istra)“634”
Original scientific paper
Received: July 6, 2012
Approved: September 3, 2012

U članku autor predstavlja nalaze kulturnih posuda - ritona, stiliziranih antropomorfnih zvonastih figura - tzv. falusa i antropomorfnih figura u Istri, koji su kronološki povezani sa skupinom plastičnih izrađevina koje su registrirane duž istočnojadranske obale, dubljeg zaleđa, sjeveroistočne i južne Italije te Egeje u razdoblju od kraja ranoga neolitika pa do sredine kasnoga neolitika. Bavi se problematikom pojave i distribucije kao i problemima interpretiranja njihove upotrebne funkcije.

KLJUČNE RIJEČI: *neolitik, kulturni keramički predmeti, ritoni, zvonaste antropomorfne falusoidne figure, antropomorfne figure*

In this paper the author presents cult vessels - rhytons, stylized anthropomorphic bell-shaped figurines, so-called phalli, and anthropomorphic figurines that were discovered in Istria, which are chronologically tied to a group of plastic artifacts that were registered along the eastern Adriatic coast, the deeper hinterland of northeastern and southern Italy, and the Aegean in the period from the end of the Early Neolithic until the middle of the Late Neolithic. He deals with issues concerning appearance and distribution as well as with problems that arise when interpreting their utilitarian function.

KEY WORDS: *Neolithic, pottery cult objects, rhytons, bell-shaped anthropomorphic phallusoid figurines, anthropomorphic figurines*

UVOD

Na području istarskog poluotoka tijekom srednjeneolitičke danilske kulture i kasnoneolitičke hvarske kulture (5500./ 5450. – 3900./ 3850. g. pr. Kr.) neolitičko stanovništvo (zemljoradnici i stočari) stalno ili sezonski živjelo je u lokalitetima na otvorenom i u pojedinim pećinama.

Srednjeneolitička i kasnoneolitička naselja ili nalazišta uglavnom su locirana na obalnom području južne Istre. Poznata su dva oblika naselja na otvorenom. Prvi oblik predstavljaju ona koja su uglavnom bila smještena u nizinskim obalnim područjima, a druga su varijanta lokaliteti locirani na vrhovima brežuljaka u obalnom zaleđu. Neolitski stočari na području sjeveroistočne i jugoistočne Istre sezonski su naseljavali pećinske lokalitete (Zlatunić 2004 (2002), 26 – 38). Po dosad poznatom keramičkom i koštanom materijalu te po stupnju arheološke istraženosti za srednjeneolitičko i kasnoneolitičko razdoblje, može se smatrati da su na istarskom području bili najvažniji lokaliteti – naselja na otvorenom Kargadur, Sv. Mihovil, Limska gradina, Gromače – Brijuni, Pradišelski rt te Pupićina peć i Ljubića pećina (Komšo 2006, 233 – 235; Matošević 1997, 1 – 10; Zlatunić 2008, 177 – 191; 2008a, 309 – 312; Vitasović 2001, 5 – 68; Bačić 1972, 32, t. VIII – IX; 1976, 34, t. XIII – XV; Forenbaher, Kaiser, Miracle 2004, 61 – 102; Forenbaher Kaiser 2006, 163 – 225; Percan, Komšo, Bekić 2008, 344 – 347). Osnovna obilježja srednjeg i kasnog neolitika Istre jesu djelomična ili sezonska zemljoradnja, stočarska privreda (uzgoj ovaca i koza, svinja i goveda), lov, te na obalnom području ribolov i sakupljanje morskih plodova, zatim bogata proizvodnja keramičkog posuđa različite namjene i različitih kulturnih keramičkih predmeta (ritoni, stilizirani antropomorfni falusi, ostale antropomorfne figurine i pintadere). Kod proizvodnje kamenog oruđa i oružja zabilježena je prva pojava opsidijana, zatim glačanih sjekira, kao i strelica, koje se izrađuju sve do u brončano doba (Gnirs 1925, 23, Abb. 12; Vitasović 2001, 19, t. XIV. sl. 11 – 13; Matošević 1997, 5, 8, tab. I, sl. 5 – 7, tab. II, sl. 16 – 17; Mihovilić 1992, 87 – 88, t.1. sl. 4, 6; Komšo 2006, 235; Zlatunić 2004 (2002), 88 – 89, sl. 69 a – b; 97 – 99, sl. 77; 2007, 188; 2008, 180, fig. 9 – 11; 2008a, 311). Umjetnost srednjeneolitičkih i kasnoneolitičkih zajednica na području Istre ogleda se prvenstveno u načinu ukrašavanja keramičkih posuda, zatim figuralnoj plastici i pojavi kulturnih predmeta, koje ovdje predstavljaju ulomci ritona i stiliziranih antropomorfnih zvonastih figurina, tzv. falusa i realističnih antropomorfnih figurina (Matošević 1997, 5, t. I. sl. 8; Forenbaher,

INTRODUCTION

The Neolithic population (farmers and herders) on the territory of the Istrian Peninsula lived on a permanent or seasonal basis on sites out in the open or in caves during the Middle Neolithic Danilo culture and the Late Neolithic Hvar culture (5500/5450 – 3900/3850 BC).

Middle Neolithic and Late Neolithic settlements or sites are for the most part located in the coastal region of southern Istria. Two types of settlements out in the open are known. The first type is represented by those settlements that were located mostly in the low-lying coastal regions, whereas the other variant encompasses those settlements that are located atop the hills in the hinterland. Neolithic herders in the region of northeastern and southeastern Istria settled in cave localities on a seasonal basis (Zlatunić 2004 (2002), 26 – 38). If we were to judge by the pottery and bone material unearthed to date, and according to the degree of archaeological exploration for the Middle Neolithic and Late Neolithic period, we can assume that the most important localities on the Istrian territory were settlements out in the open, such as Kargadur, Sv. Mihovil, Limska Gradina, Gromače – Brijuni, Pradišelski Rt, as well as Pupićina Cave and Ljubića Cave (Komšo 2006, 233 – 235; Matošević 1997, 1 – 10; Zlatunić 2008, 177 – 191; 2008a, 309 – 312; Vitasović 2001, 5 – 68; Bačić 1972, 32, T.VIII – IX; 1976, 34, T. XIII – XV; Forenbaher, Kaiser, Miracle 2004, 61 – 102; Forenbaher, Kaiser 2006, 163 – 225; Percan, Komšo, Bekić 2008, 344 – 347). The basic features of the Middle and Late Neolithic in Istria are partial or seasonal farming and animal husbandry (rearing of sheep and goats, pigs and cattle), hunting, and in the coastal region also fishing and gathering of sea-shells, followed by a rich production not only of pottery vessels intended for various uses, but also of pottery cult objects (rhytons, stylized anthropomorphic phalli, other anthropomorphic figurines and pintaderas). The manufacture of stone implements and arms saw the first appearance of obsidian, followed by burnished axes as well as arrows which were produced until well into the Bronze Age (Gnirs 1925, 23, Fig. 12; Vitasović 2001, 19, T. XIV. Fig. 11 – 13; Matošević 1997, 5, 8, Tab. I, Fig. 5 – 7, Tab. II, Fig. 16 – 17; Mihovilić 1992, 87 – 88, T.1. Fig. 4, 6; Komšo 2006, 235; Zlatunić 2004 (2002), 88 – 89, Fig. 69 a – b; 97 – 99, Fig. 77; 2007, 188; 2008, 180, Fig. 9 – 11; 2008a, 311). Art in Middle and Late Neolithic communities in the region of Istria reflects itself mainly in decoration of pottery vessels, through figural sculpture and the appearance of cult objects which are represented here by fragments of rhytons and stylized anthropomorphic bell-shaped figurines, so-called phalli,

Kaiser 2006, 175; Komšo 2005, 27; 2006, 235; Zlatunić 2004 (2002), 80, 112, 115 - 116, sl. 85 - 86; 2008, 181 - 182, fig. 12; 2011, 1 - 8, sl. 1 - 10).

Za neolitičke zajednice u kojima su registrirani nalazi ritona na istočnom jadranskom obalnom području, centralnom Balkanu i Egejskom poluotoku možemo reći da im je osnovno obilježje gospodarstvo - polunomadski i nomadski stočarski način života. Na području centralnog Balkana i Egejskog poluotoka dinamika neolitičkih zajednica bila je vrlo velika, a manifestirala se kroz velika sezonska stočarska putovanja, u kojima je dolazilo do trgovine ili razmjene dobara na velikim udaljenostima sa susjednim neolitičkim zajednicama. Na ovome području neolitičko stočarstvo uglavnom se temelji na uzgoju goveda, svinja i ovaca. U radovima Steruda, Greenfielda, Jacobsena, Sivignona, Antonijevića, Markovića, Umeka i Mlekuža istraženi su i dokumentirani neolitički, brončanodobni kao i recentniji putovi i selidbe Vlaha, njihove stoke te ispaše na području središnjeg Balkana, Egeje, Albanije, Dalmacije i njezina dubljeg zaleđa, kao i na prostorima sjeveroistočne Istre, Primorja te slovenskog i tršćanskog Krasa (Antonijević 1976, 309 - 320; Sterud 1978, 383 - 394; Greenfield 1988, 576 - 587; Jacobsen 1984, 27 - 34; Sivignon 1968, 11 - 17, 28 - 29; Marković 1980, 52 - 58, 64 - 67; Vinščak 1989, 79 - 94; Umek 1956, 72 - 75; Mileusnić 1996, 103 - 111; Mlekuž 2003; 141 - 142; 2005, 84 - 92; Zlatunić 2004 (2002), 57 - 61).

Naime, za sjeverni jadranski prostor, odnosno Istru, zatim slovenski i tršćanski Kras možemo reći da se tijekom neolitičkog razdoblja seoba stočara i stoke odvijala sezonski i na manjim udaljenostima. Drugačiju sliku od dokumentiranoga načina života i gospodarstva sjeveroistočne Istre vidimo tijekom istoga razdoblja na južnom dijelu istarskog poluotoka i obalnom području sjeverne Dalmacije. Ondje se na pojedinim područjima postojećih neolitičkih zajednica pored već registriranih dokaza jakog polunomadskog stočarstva i uzgoja stoke sitnog zuba (koze i ovce) pojavljuje sekundarno sezonsko iskorištavanje plodne zemlje u trajanju od jedne do nekoliko godina.

Ovakav je oblik sekundarnog sezonskog ratarskog uzgoja žitarica dokumentiran na područjima koja su bogata izvorima i plodnom zemljom, kao npr. oko nalazišta Tinj - Podlivade, Crno vrilo i Kargadur - Ližnjan pri kraju impresso faze ranog neolitika te tijekom srednjega neolitika na lokalitetima Danilo, Pokrovnik, Gromače - Brijuni i Kargadur - Ližnjan, s registriranim ostacima karboniziranih žitarica (Gnirs 1925, 24-25; Hopf 1964, 107 - 108, sl. 1; Batović 1990, 104; Müller - Karg 1990, 376 - 382, Abb.1, 4-6 i tab. 1-4; Bakić

and realistic anthropomorphic figurines (Matošević 1997, 5, T. I. Fig. 8; Forenbaher, Kaiser 2006, 175; Komšo 2005, 27; 2006, 235; Zlatunić 2004 (2002), 80, 112, 115 - 116, Fig. 85 - 86; 2008, 181 - 182, Fig. 12; 2011, 1 - 8, Fig. 1 - 10).

We can say that the Neolithic communities on the eastern Adriatic coastal belt, the central Balkans and the Aegean Peninsula, in which discoveries of rhytons were registered, had one basic characteristic - the economy with its semi-nomadic and nomadic herders. In the region of the Central Balkans and the Aegean Peninsula, the Neolithic communities were characterized by continuous change that manifested itself with the seasonal movements of herders, which also resulted in long distance trade or barter activities with neighboring Neolithic communities. Neolithic animal husbandry on this territory is mainly based on cattle breeding, the rearing of pigs and sheep. In their works, Sterud, Greenfield, Jacobsen, Sivignon, Antonijević, Marković, Umek and Mlekuž researched and documented the Neolithic, Bronze Age, and the more recent voyages and migrations of the Vlasi and their herds, as well as their pastures, on the territory of the Central Balkans, the Aegean, Albania, Dalmatia with its deeper hinterland, and in the area of northeastern Istria, the Primorje region, and the Slovenian and Trieste Karst (Antonijević 1976, 309 - 320; Sterud 1978, 383 - 394; Greenfield 1988, 576 - 587; Jacobsen 1984, 27 - 34; Sivignon 1968, 11 - 17, 28 - 29; Marković 1980, 52 - 58, 64 - 67; Vinščak 1989, 79 - 94; Umek 1956, 72 - 75; Mileusnić 1996, 103 - 111; Mlekuž 2003; 141 - 142; 2005, 84 - 92; Zlatunić 2004 (2002), 57 - 61).

It can be said that during the Neolithic period in the northern Adriatic area, i.e., in Istria and the Slovenian and Trieste Karst, the migration of herders with their herds had a seasonal character and the distances involved were not so great. During the same period of time in the southern part of the Istrian Peninsula and on the coastal belt of northern Dalmatia, a different set of circumstances can be observed when compared with the documented way of life and the economy in northeastern Istria. There, in certain areas of the already existing Neolithic communities, we see the appearance of a secondary seasonal use of fertile ground, which lasted from one to several years, beside the already registered evidence that speaks in favor of strong semi-nomadic breeding of cattle and small livestock (goats and sheep).

This type of secondary seasonal cultivation of arable crops is documented in areas that are rich in freshwater springs and fertile land, e.g., around the site of Tinj - Podlivade, Crno Vrilo and Kargadur - Ližnjan at the end of the impresso phase of the Early Neolithic, and during the Middle Neolithic on the sites of Danilo, Pokrovnik,

2001, 125 - 131, tab. 3; Zlatunić 2004 (2002) 61 - 63; Brusić 2008, 21 - 23, 67; Šošarić 2009, 49 - 52; Mlekuž 2003; 141 - 142, 145 - 146; Komšo 2006, 233 - 234). Ove neolitičke zajednice južne Istre i sjeverne Dalmacije bile su same sebi dovoljne, uz visok stupanj autonomije u svome životnom stilu, ali ipak su bile uključene u trgovinu ili razmjenu na velikim udaljenostima, o čemu nam govore različiti posebni nalazi od opsidijana, zatim glačane sjekire te prijenos neolitičkih univerzalnih ideja o ciklusu života i smrti izraženih kroz pojavu ritona, figurina. Po Mlekužu, definiranjem odnosa prema ljudima, a tako i prema životinjama, sagledavamo niz činjenica koje predstavljaju dio slike društvenih i religijskih odnosa tih neolitičkih zajednica, a koje sve simbolički povezuje pojava kultne posude na četiri noge, tzv. ritona (Mlekuž 2007, 267 - 280; Zlatunić 2008, 181; 2011, 2, 4 - 7; sl. 1 - 7, 10).

RITONI NA PODRUČJU ISTRE

Neolitički keramički ritoni su kultne posude s četiri noge, otvorenim okruglim trbušastim recipijentom i ručkom. Nalazi keramičkih ulomaka ručki i nogu srednjoneolitičkih kulturnih posuda tipa riton na području Istre predstavljaju najvažnije arheološke dokaze koji govore o kulturnom ponašanju srednjoneolitičke istarske populacije (sl. 1). Na području hrvatske Istre do sada je registrirano nekoliko ulomaka kulturnih posuda, i to na sljedećim lokacijama: Kargadur - Ližnjan četiri ulomka ručke i nogu (t. 1., sl. 1-4), Sv. Mihovil - ulomak ručke (t. 2., sl. 2), Pupičina peć - ulomak donjeg dijela posude i gornjeg dijela baze noge (t. 2., sl. 4), Limska gradina - ulomak noge (t. 2., sl. 3), Pradišiel - dva ulomka nogu (t. 2., sl. 5 - 6) i Mušego - ulomak noge (t. 2., sl. 1) (Bačić 1972, 32, t. VIII - IX; 1976, 36, t. XIV., sl. 6; Forenbaher - Kaiser - Miracle 2004, 70 - 71; Forenbaher - Kaiser 2006, 175; Komšo 2006, 235; Zlatunić 2004 (2002), 80, 112; 2008, 181 - 182; 2011, 2, 4 - 7; sl. 1 - 7, 10; Mihovilić 1986, 50, tab. 1, sl. 11, tab. 2, sl. 1; 2009, 24; 2010, sl. 10).

Što se konteksta i okolnosti registriranja ovih ulomaka kulturnih posuda tiče, gotovo su svi otkriveni tijekom arheoloških istraživanja. Četiri ulomka kulturnih posuda iz ranoneolitičkog i srednjoneolitičkog nalazišta Kargadur - Ližnjan otkrivena su tijekom istraživačke kampanje 2006. godine, prilikom iskopavanja srednjoneolitičkih slojeva u horizontu B, i to u području kvadranta E, F (5 - 8) (Komšo 2006, 234). Svi ulomci ovih kulturnih posuda ukrašeni su urezanim iscrtkanim visećim trokutima. Obrada arheološkog materijala iz Kargadura još je u tijeku pa podaci nisu objavljeni te tako ni dostupni, no zahvaljujući susretljivosti voditelja

Gromače - Brijuni and Kargadur - Ližnjan, with registered remains of carbonized cereals (Gnirs 1925, 24-25; Hopf 1964, 107 - 108, Fig. 1; Batović 1990, 104; Müller - Karg 1990, 376 - 382, Fig. 1, 4-6 and Tab. 1-4; Bakić 2001, 125 - 131, Tab. 3; Zlatunić 2004 (2002) 61 - 63; Brusić 2008, 21 - 23, 67; Šošarić 2009, 49 - 52; Mlekuž 2003; 141 - 142, 145 - 146; Komšo 2006, 233 - 234). These Neolithic communities of southern Istria and northern Dalmatia were self-sufficient and enjoyed a high degree of autonomy in their lifestyle, but they were nonetheless involved in trade or barter over long distances, all of which is corroborated by various special finds made of obsidian, followed by burnished axes, and the transfer of universal Neolithic ideas concerning the cycle of life and death expressed through the appearance of rhytons and figurines. According to Mlekuž, by defining the relation towards people, and in the same manner towards animals, we perceive a whole series of circumstances that represent part of the bigger picture of social and religious relations reigning in these Neolithic communities that were all symbolically united with the advent of a four-legged cult vessel, the so-called rhyton (Mlekuž 2007, 267 - 280; Zlatunić 2008, 181; 2011, 2, 4 - 7; Fig. 1 - 7, 10).

RHYTONS ON THE TERRITORY OF ISTRIA

Neolithic ceramic rhytons are cult vessels on four legs, having an open, circular, globular body, and a handle. The discoveries of pottery fragments in the form of handles and legs from Middle Neolithic cult vessels of the rhyton type on the territory of Istria represent the most important archaeological evidence that speak about the cult-oriented behavior of the Middle Neolithic inhabitants in Istria (Fig. 1). Several cult vessel fragments were registered to date on the territory of Croatian Istria, and namely, in the following localities: Kargadur - Ližnjan, four fragments of a handle and legs (T. 1., Fig. 1-4), Sv. Mihovil - a handle fragment (T. 2., Fig. 2), Pupičina Cave - a fragment of the lower section of a vessel and the upper section of the leg base (T. 2., Fig. 4), Limska Gradina - a leg fragment (T. 2., Fig. 3), Pradišiel - two leg fragments (T. 2., Fig. 5 - 6), and Mušego - a leg fragment (T. 2., Fig. 1) (Bačić 1972, 32, T. VIII - IX; 1976, 36, T. XIV., Fig. 6; Forenbaher - Kaiser - Miracle 2004, 70 - 71; Forenbaher - Kaiser 2006, 175; Komšo 2006, 235; Zlatunić 2004 (2002), 80, 112; 2008, 181 - 182; 2011, 2, 4 - 7; Fig. 1 - 7, 10; Mihovilić 1986, 50, Tab. 1, Fig. 11, Tab. 2, Fig. 1; 2009, 24; 2010, Fig. 10).

As far as the contexts and circumstances surrounding the discovery of these cult vessel fragments are concerned, almost all of them were unearthed in the course of

istraživanja Darka Komše dobio sam na uvid ulomke kulturnih posuda. Peti ulomak ručke kultne posude, ritona iz Sv. Mihovila otkriven je tijekom arheološkog sondažnog istraživanja 2007. godine (Zlatunić 2008, 181 - 182, t. 1. fig. 3; 2008a, 310), sonde I - Ia u rubnim područjima kvadranta □ D5, prilikom iskopa zemljanog sloja Sj. 3. Ulomak ručke je dokumentiran prilikom iskopa donjih dijelova tamnosmeđe zemlje, koji pripadaju stratigrafskoj jedinici S.J. 3. U ovim je rubnim dijelovima sonde I - Ia, koji pripadaju kvadrantima □ A - D5, otkriven bogati sitni arheološki materijal, svrstan u različita razdoblja, od ranoga neolitika pa do eneolitika. Dokumentirana ispremiješnost arheoloških nalaza posljedica je građevinskih radova početkom devedesetih godina prošloga stoljeća, obavljenih u cilju polaganja uzemljenja repetitora koji se nalazi tridesetak metara od mjesta arheološkog iskopa. Tijekom trogodišnjeg istraživanja na području prapovijesnog pećinskoga lokaliteta Pupićina peć (1995. - 1998) otkriveni su bogati arheološki i zooarheološki nalazi iz paleolitičkog, srednjoneolitičkog te kasnoneolitičkog bakrenodobnog i brončanodobnog razdoblja. No, za nas je svakako najvažniji nalaz šestog keramičkog ulomka ritona, koji govori o religijskoj sferi srednjoneolitičkog čovjeka iz Pupićine peći. Ovaj ulomak kultne posude otkriven je u srednjoneolitičkom sloju I nalazišta Pupićine peći i ukrašen je motivom meandra (Forenbaher - Kaiser - Miracle 2004, 70 - 71; Forenbaher - Kaiser 2006, 172 - 180). Sedmi ulomak noge kultne posude - ritona iz Limske gradine otkriven je u studenom 1976. godine, prilikom sondažnog istraživanja u području vrha gradinskog naselja. Tom prilikom registrirani su ostaci neolitičke nastambe koji su pripadali dijelu manjega neolitičkog predgradinskoga naselja. Inače ova neolitička nastamba imala je istražene samo dvije prostorije. Istočna prostorija ove neolitičke nastambe sa površinom od oko 20 m² istražena je tijekom studenoga 1976., dok je zapadna nešto kasnije. Dubina iskopa iznosila je oko 0,60 m. (Bačić 1976, 34). Među brojnim arheološkim nalazima iz srednjoneolitičkog razdoblja isticao se ulomak noge kultne posude s ukrasnim motivom spirale (Bačić 1976, 36, t. XIV., sl. 6). Ostala dva ulomka neukrašenih nogu ritona otkrivena su na području lokaliteta Pradišelski rt 1972. godine, na jugozapadnoj strani rta, odnosno na obalnom području prapovijesnoga nalazišta. Ondje je registrirana prirodna ovalna udubina dimenzija 6,5 x 3 m i dubine oko 0,80 m. Iskapanjem je u njoj otkrivena znatna količina prapovijesne keramike iz različitih razdoblja, od ranoga neolitika pa do brončanog doba. Među tim nalazima dokumentirani su ulomci neukrašenih nogu kulturnih posuda (Bačić 1976, 32 - 34).

archaeological explorations. Four fragments of cult vessels from the Early Neolithic and Middle Neolithic site of Kargadur - Ližnjan were unearthed in the course of explorations conducted in 2006, during the excavation of Middle Neolithic layers in horizon B, in the area of quadrants □ E, F (5 - 8) (Komšo 2006, 234). All fragments from these cult vessels were decorated with incised hatched hanging triangles. The archaeological material unearthed at Kargadur is still being processed, which means that the results have not been published and are hence not available; it was only thanks to the kind permission of Darko Komšo, who headed the excavations there, that I have obtained these cult vessel fragments in order to inspect them. The fifth fragment of a cult vessel handle, a rhyton from Sv. Mihovil, was unearthed in the course of an archaeological test excavation in 2007 (Zlatunić 2008, 181 - 182, T. 1, Fig. 3; 2008a, 310), in probe I - Ia in the border regions of quadrant □ D5, during an excavation of an earth layer in stratigraphic unit SU 3. The handle fragment was documented during the excavation of the lower sections of dark brown earth, which belong to stratigraphic unit SU 3. In these border sections of probe I - Ia, which correspond to quadrants □ A - D5, a rich discovery of small-sized archaeological material was made, which belongs into different periods of time, from the Early Neolithic to the Eneolithic. The documented disturbed character of the archaeological finds is a direct consequence of construction works that were carried out at the beginning of the nineties of the last century in order to earth a repeater that is located approximately thirty meters from the area where the archaeological excavation was conducted. In the course of the three years during which an exploration was conducted in the area of the prehistoric locality in Pupićina Cave (1995 - 1998), a bewildering array of archaeological and zoo-archaeological finds from the Paleolithic, Middle Neolithic, Late Neolithic, Copper and Bronze Age periods was discovered. For us, however, the discovery of the sixth pottery fragment of a rhyton is of paramount importance because it speaks about the religious sphere of Middle Neolithic man from Pupićina Cave. This fragment of a cult vessel was unearthed in Middle Neolithic layer I on the Pupićina Cave site, and it is decorated with a meander motif (Forenbaher - Kaiser - Miracle 2004, 70 - 71; Forenbaher - Kaiser 2006, 172 - 180). The seventh fragment of a cult vessel leg - a rhyton from Limska Gradina, was discovered in November of 1976, during a test excavation in the area on top of a hillfort settlement. The remnants of a Neolithic dwelling were registered on that particular occasion, which belonged to a section of a smaller Neolithic settlement located before the hillfort. Only two rooms of this Neolithic dwelling were explored. The eastern chamber

Zadnji, deseti istarski ulomak noge ritona, ukrašen urezanim motivom romba, otkriven je 2007. godine prilikom istraživanja brončanodobnih grobnih i nadgrobni konstrukcija na području brežuljka Mušego ili Mon Segu u području kvadranta □ J 4. Ovaj ulomak noge kultne posude zajedno s ostalim keramičkim materijalom, kao i ostacima prepečene zemlje, predstavlja tanak neolitički sloj. Inače, otkriven je u pukotini matične stijene, zapadno od vijenca tumula (Hänsel, Matošević, Mihovilić, Teržan 2008, 274 - 275).

Svi ovi ulomci ritona iz hrvatskog dijela Istre pohranjeni su u Arheološkom muzeju Istre u Puli. Po obliku i tehnici ukrašavanja pripadaju razvijenoj klasičnoj fazi danilske kulture (sl. 2 - 4). U ovu skupinu nalaza istarskih ritona možemo uvrstiti i fragmente kulturnih posuda s područja slovenske Istre i Notranjske, dokumentirane na nalazištima Sermin i Mala Triglavca - Divača (sl. 7, 1 - 3) (Snoj 1992, 92, t. 1., sl. 1 - 2; Žibrat 2002, t. 19., sl. 8; 2009 (2008), 118, sl. 4.39).

Na istarskim fragmentima ritona vidljivi su urezani ukrasni nizovi iscrtkanih visećih trokuta, iscrtkanih

of this Neolithic dwelling, measuring approximately 20 square meters, was explored in the course of November 1976, while the western one was explored somewhat later. The excavation was conducted up to a depth of approximately 0.60 meters (Bačić 1976, 34). Prominent amongst the numerous archaeological finds from the Middle Neolithic period was a fragment representing a leg from a cult vessel featuring a decorative motif in the form of a spiral (Bačić 1976, 36, T. XIV, Fig. 6). The remaining two fragments of non-decorated rhyton legs were unearthed in the area of the Pradišelski Rt site in 1972, on the southwestern side of the cape, in the coastal area of a prehistoric site. A natural oval hollow was registered there, measuring 6.5 x 3 m, which was approximately 0.80 m deep. When it was excavated it yielded an impressive quantity of prehistoric pottery from different periods, from the Early Neolithic to the Bronze Age. Fragments of non-decorated cult vessel legs (Bačić 1976, 32 - 34) were documented amongst these finds.

The last, tenth Istrian fragment of a rhyton leg, decorated with an incised rhombus motif, was unearthed in 2007 during an exploration of Bronze Age funeral structures, both in and above the ground, in the region of the Mušego or Mon Segu hillock, in the area of quadrant □ J 4. This fragment of a cult vessel leg together with the other pottery material, and the remains of burned earth, represents a thin Neolithic layer. Otherwise it was discovered in a bedrock crevice, to the west of the tumulus ring (Hänsel, Matošević, Mihovilić, Teržan 2008, 274 - 275).

All of these rhyton fragments stemming from the Croatian section of Istria are kept in the Archaeological Museum of Istria at Pula. In accordance with their shape and decoration technique they belong to the developed classical phase of the Danilo culture (Fig. 2 - 4). To this group of finds representing Istrian rhytons we can also add the fragments of cult vessels from the territory of Slovenian Istria and Inner Carniola, which were documented on the sites of Sermin and Mala Triglavca - Divača (Fig. 7, 1 - 3) (Snoj 1992, 92, T. 1, Fig. 1 - 2; Žibrat 2002, T. 19, Fig. 8; 2009 (2008), 118, Fig. 4.39).

Visible on Istrian rhyton fragments are incised decorative rows of hatched hanging triangles, hatched linear motifs, meander-shaped and spiral motifs. When speaking about decorative motif typology featured on these fragments, we detect a great similarity with the decorative motifs that were documented on rhytons of the Middle Neolithic Danilo culture from the region



Sl. 1 Karta nalazišta ulomaka kulturnih posuda - ritona u Istri:

Fig. 1 A chart showing the sites where fragments of cult vessels - rhytons were discovered in Istria:

● 1. Kačadur - Ližnjan; 2. Pradišel; 3. Sv. Mihovil - Bale; 4. Mušego; 5. Limska gradina; 6. Pupičina peč; 7. Sermin

linearnih motiva, meandrastih i spiralnih motiva. Kada govorimo o tipologiji ukrasnih motiva kod ovih ulomaka, vidimo veliku sličnost s ukrasnom motivikom koja je dokumentirana na ritonima srednjeneolitičke danilske kulture na području Dalmacije te dijelom s ornamentikom na ritonima slovenske Istre, Notranjske i tršćanskog Krasa kao i nalazišta Sammardenchia u Furlaniji (sl. 2 - 7).

Tako kod ulomka donjeg dijela ritona i gornjeg dijela baze noge iz Pupićeine peći (sl. 2, 8; t. 2, 4) vidimo urezane ukrasne meandarske motive, čije najbliže paralele slijedimo na nogama ritona s urezanim motivikom meandra na nalazištima Pokrovnik, Danilo i Smilčić (sl. 4, 1 - 6). Drugi ulomak noge kultne posude s Limske gradine (sl. 1, 7; t. 2, 3) ukrašen je urezanim spiralnim motivom koji ima vrlo dobre analogije s primjercima nogu ritona iz Danila (sl. 3, 1 - 3), dok ulomci ručki ritona sa Sv. Mihovila i Kargadura (sl. 2, 1, 6; t. 1, 1; t. 2, 2), ukrašeni nizovima urezanih iscrtkanih visećih trokuta i iscrtkanih linija, imaju dobre analogije s dalmatinskim srednjeneolitičkim ritonima Danila i Smilčića i s prostorom slovenske Istre, tršćanskoga Krasa i Furlanije, na lokalitetima: Sermin, Grotta del Muschio, Pettiroso, Tartaruga i Sammardenchia (sl. 3, 4 - 7; 5, 1 - 3; 5a; 9a - 9b; 6, 1 - 3; 7, 1 - 2). Na ulomku noge ritona s lokaliteta Mušego (sl. 2, 5; t. 2, 1) vidimo urezani linearni motiv koji jako slični motivu romba, čije najbliže paralele nalazimo na srednjeneolitičkom fragmentu noge ritona iz Pokrovnika (sl. 4, 7). Neukrašeni primjerci nogu iz Pradišela (t. 2, 5 - 6; 2, 9 - 10) mogli bi odgovarati ulomku neukrašenoga ritona iz Smilčića (Korošec 1964, tab. 10., sl. 4, 6, tab. 11. sl. 4, 6; Batović 1979, LXXXV., sl. 2 - 3, t. XCII., sl. 1, 4; Perić 1996, Abb. 14 a - c, abb.15a; Brusić, 2008, 57, t. LVII., sl. 3, t. XLVIII., sl. 1; Snoj 1992, t. 1., sl. 1 - 2; Gašparič-Žibrat 2009 (2008), 118, sl. 4.39; Montagnari Kokelj, Crismani 1993, 27 - 51, tav. 2., fig. 1 - 3, 5a, 9a - 9b, tav. 4., fig. 1 - 3, 5 - 7; Cermesoni, Ferrari, Mazzieri, Pessina, Taini 1999, 154, fig. 106, sl. 943; Pessina, Ferrari, Fontana 1999, 137, 139, fig. 18).

of Dalmatia, and partially also with the ornamentation found on rhytons from Slovenian Istria, Inner Carniola and the Trieste Karst, as well as from the site of Sammardenchia in Friuli (Fig. 2 - 7).

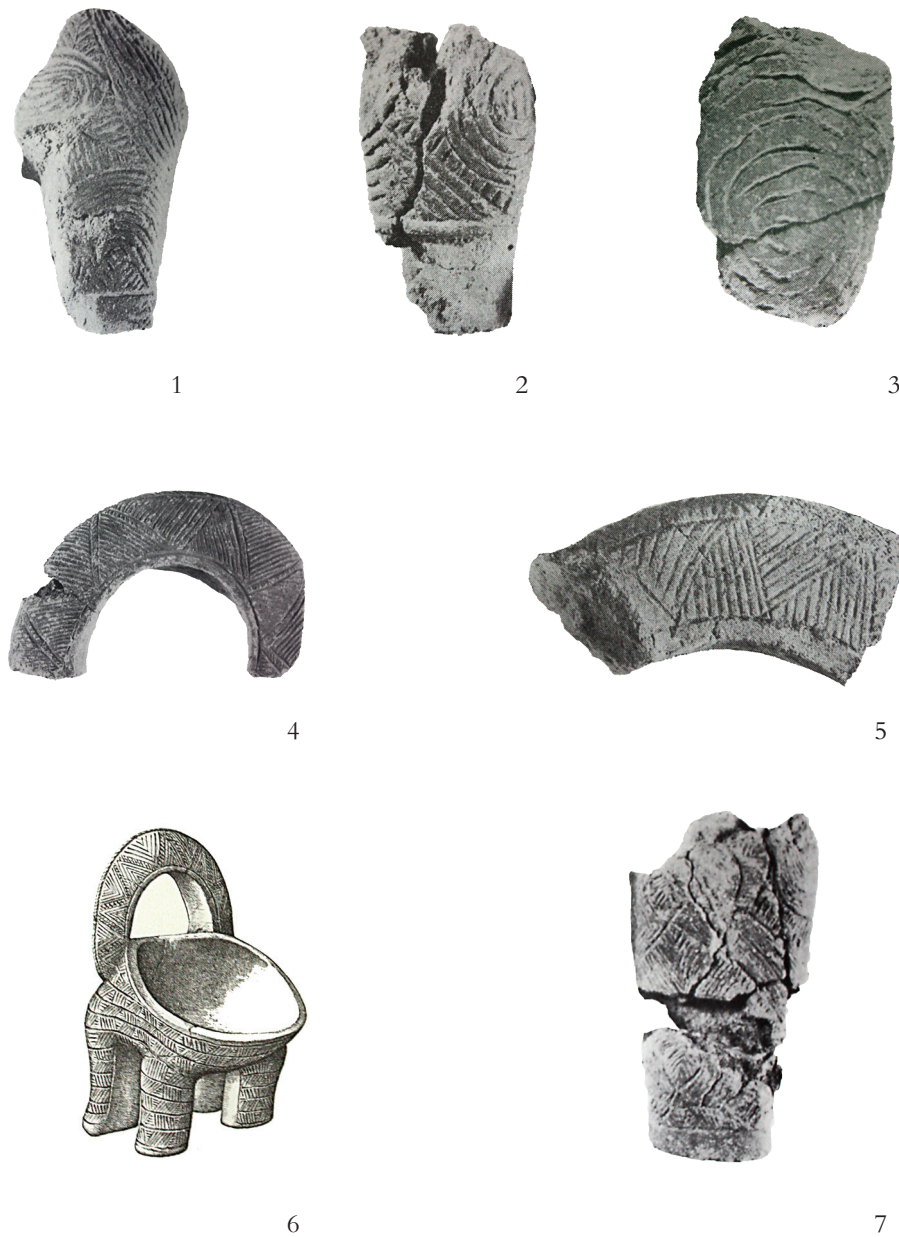
Thus, on a fragment of the lower section of a rhyton and the upper section of a leg base from Pupićeina Cave (Fig. 2, 8; 2, 4), we can observe incised decorative meander motifs whose closest analogies are on the legs of rhytons with an incised meander motif from the sites of Pokrovnik, Danilo and Smilčić (Fig. 4, 1 - 6). The other fragment of a cult vessel leg from Limska Gradina (Fig. 1, 7; T. 2, 3) is decorated with an incised spiral motif that has very good analogies in the specimens of rhyton legs from Danilo (Fig. 3, 1 - 3), whereas the fragments of handles from the Sv. Mihovil and Kargadur rhytons (Fig. 2, 1, 6; T. 1, 1; T. 2, 2), decorated with rows of incised hatched hanging triangles and hatched lines, have good analogies in Dalmatian Middle Neolithic rhytons of Danilo and Smilčić, and with the territory of Slovenian Istria, the Trieste Karst and Friuli, on the sites of Sermin, Grotta del Muschio, Pettiroso, Tartaruga and Sammardenchia (Fig. 3, 4 - 7; 5, 1 - 3; 5a; 9a - 9b; 6, 1 - 3; 7, 1 - 2). On a fragment of a rhyton leg from Mušego (Fig. 2, 5; T. 2, 1), we can observe an incised linear motif that much resembles a rhombus motif, and whose closest analogies can be found on the Middle Neolithic fragment of a rhyton leg from Pokrovnik (Fig. 4, 7). The non-decorated specimens of legs from Pradišiel (T. 2, 5 - 6; 2, 9 - 10) could perhaps correspond to the fragment of the non-decorated rhyton from Smilčić (Korošec 1964, Tab. 10., Fig. 4, 6, Tab. 11, Fig. 4, 6; Batović 1979, LXXXV, Fig. 2 - 3, T. XCII, Fig. 1, 4; Perić 1996, Fig. 14 a - c, Fig. 15a; Brusić, 2008, 57, T. LVII, Fig. 3, T. XLVIII, Fig. 1; Snoj 1992, T. 1, Fig. 1 - 2; Gašparič-Žibrat 2009 (2008), 118, Fig. 4.39; Montagnari Kokelj, Crismani 1993, 27 - 51, Tab. 2, Fig. 1 - 3, 5a, 9a - 9b, Tab. 4, Fig. 1 - 3, 5 - 7; Cermesoni, Ferrari, Mazzieri, Pessina, Taini 1999, 154, Fig. 106, Fig. 943; Pessina, Ferrari, Fontana 1999, 137, 139, Fig. 18).



Sl. 2 Ulomci neolitičkih kulturnih posuda ritona s istarskih neolitičkih nalazišta:

Fig. 2 Fragments of Neolithic cult vessels - rhytons from Istrian Neolithic sites:

1. - 4. Kargadur - Ližnjan; 5. Mušego; 6. Sv. Mihovil - Bale; 7. Limska gradina; 8. Pupićina peć; 9. - 10. Pradišel; (foto: R. Zlatunić)



Sl. 3 Ulomci nogu i ručki kulturnih posuda sa srednjoneolitičkih nalazišta Danilo i Smilčić (Korošec 1964. i Batović 1979.)

1. - 3. Ulomci nogu ritona iz Danila ukrašeni urezanim motivima spirala i šrafiranih linija; 4. - 5. Ulomci ručki iz Danila ukrašeni urezanim iscrtkanim visećim trokutima; 6. Rekonstrukcija kulturne posude iz Smilčića ukrašene urezanim iscrtkanim linijama i trokutima; 7. Ulomak noge iz Danila ukrašen urezanim iscrtkanim trokutima

Fig. 3 Fragments of cult vessel legs and handles from the Middle Neolithic sites of Danilo and Smilčić (Korošec 1964 and Batović 1979).

1 - 3. Leg fragments from Danilo, decorated with incised motifs of spirals and hatched lines; 4 - 5. Handle fragments from Danilo, decorated with incised hatched hanging triangles; 6. A reconstruction of a cult vessel from Smilčić, decorated with incised hatched lines and triangles; 7. A leg fragment from Danilo, decorated with incised hatched triangles.

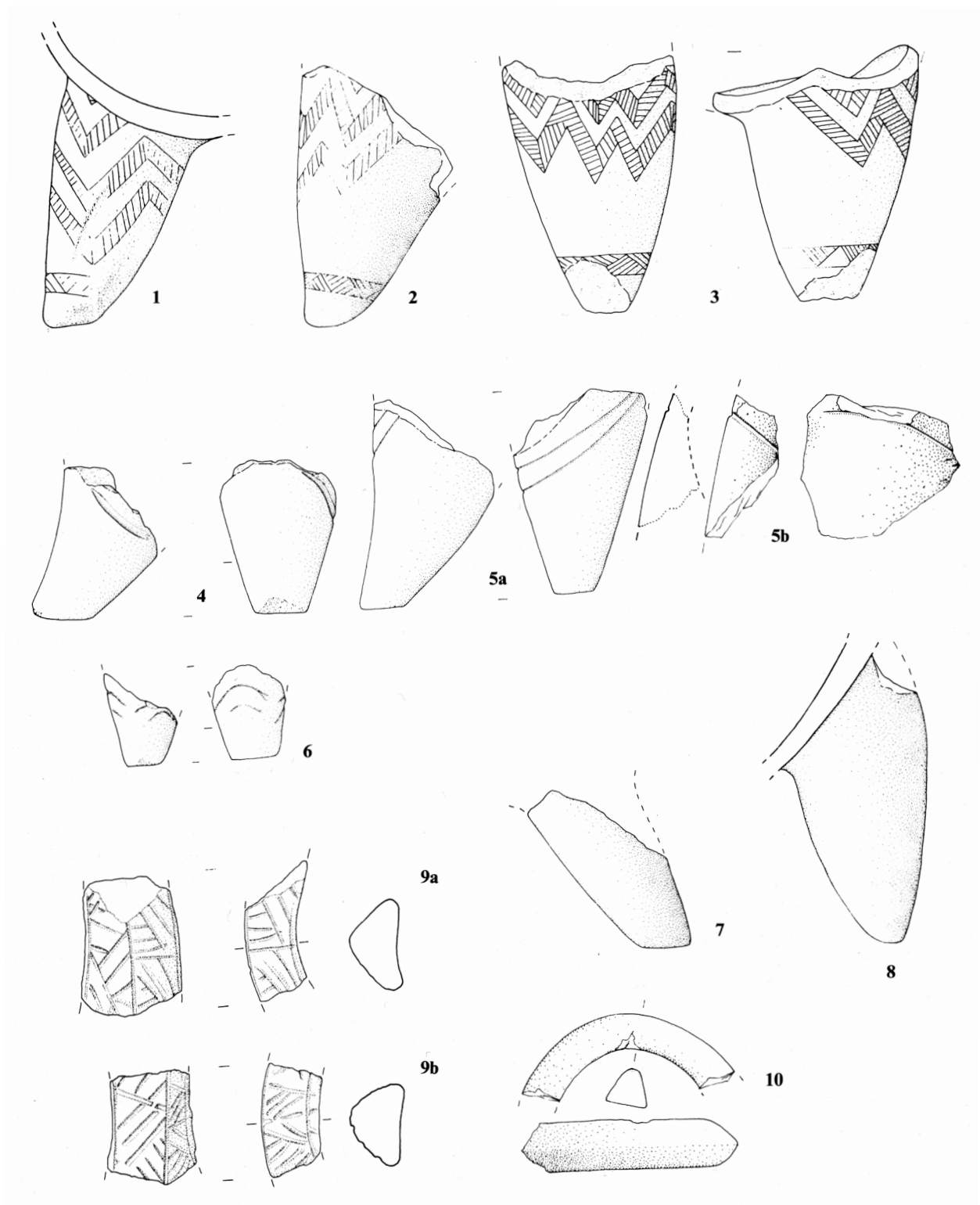


Sl. 4 Ulomci kultnih posuda sa srednjoneolitičkih nalazišta Smilčić, Danilo i Pokrovnik (Korošec 1964.; Gimbutas 1982. (1989.); Batović 1979. i Brusić 2008.)

1. - 3. Zoomorfni riton (medvjedi oblik) iz Smilčića ukrašen urezanim motivom meandra; 2. Rekonstrukcija kultne posude iz Smilčića ukrašene motivima spirala i meandra; 3. - 5. Ulomci nogu iz Danila ukrašeni urezanim motivom meandra; 6. Ulomak noge iz Pokrovnika ukrašen urezanim motivom meandra; 7. Ulomak noge iz Pokrovnika ukrašen motivom urezanih linija u obliku romba

Fig. 4 Fragments of cult vessels from the Middle Neolithic sites of Smilčić, Danilo and Pokrovnik (Korošec 1964; Gimbutas 1982 (1989); Batović 1979 and Brusić 2008).

1 - 3. A zoomorphic rhyton (bear-shaped) from Smilčić, decorated with an incised meander motif; 2. A reconstruction of a cult vessel from Smilčić, decorated with spiral and meander motifs; 3 - 5. Leg fragments from Danilo, decorated with an incised meander motif; 6. A leg fragment from Pokrovnik, decorated with an incised meander motif; 7. A leg fragment from Pokrovnik, decorated with a motif of thombus-shaped incised lines.



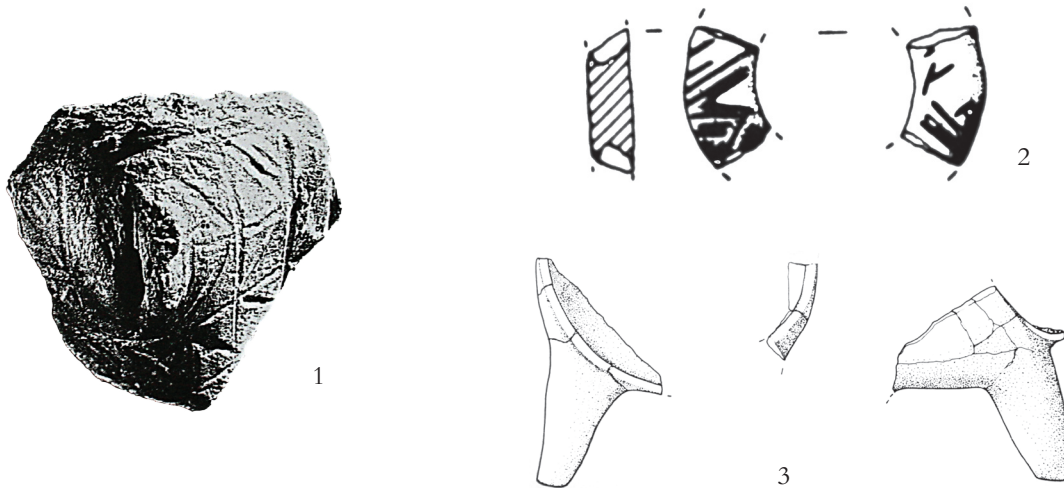
Sl. 5 Ulomci kulturnih posuda - ritona na področju tršćanskoga Krasa (Montagnari Kokelj, Crissmani 1993.)

Fig. 5 Fragments of cult vessels - rhytons from the region of the Trieste Karst (Montagnari-Kokelj, Crissmani 1993).

1. Grotta del Muschio; 2. - 3. Pettiroso; 4. - 5., 10. Riparo di Monrupino; 6. Grotta degli Zingari; 7. Teresiana; 8. Na Dolceh; 9. Tartaruga

Svi ulomci ručki i nogu tipološki pripadaju ritonima klasičnog Smilčić i Danilo tipa.

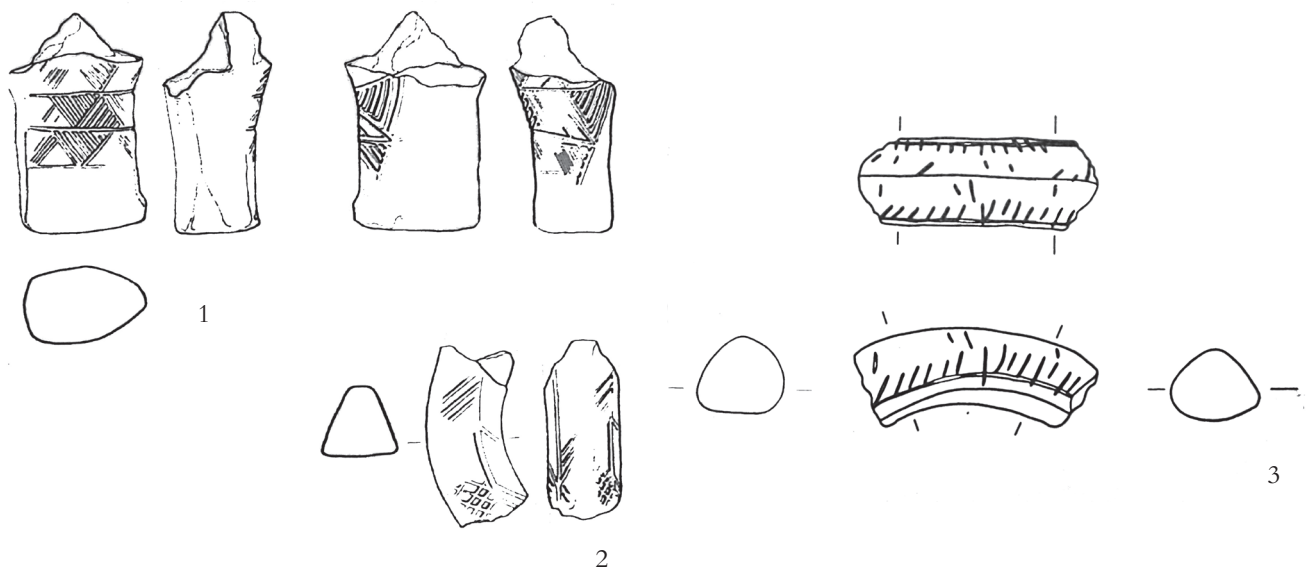
All handle and leg fragments belong typologically to rhytons of the classical Smilčić and Danilo type.



Sl. 6 Ulomci kultne posude - ritona iz Sammardenchie i Edera (Pessina, Ferrari, Fontana 1999, 141, fig. 18; Cermesoni, Ferrari, Mazzieri, Pessina, Taini 1999, 154, fig. 106 (943); Biagi, Starnini, Voytek 1993, 50, fig. 4.5)

1. - 2. Ulomci kulturnih posuda iz Sammardenchie ukrašeni urezanim iscrtkanim visećim trokutima; 3. kultna posuda iz Edera - Stenašca
Fig 6 Fragments of a cult vessel - rhyton from Sammardenchia and Edera (Pessina, Ferrari, Fontana 1999, 141, Fig. 18; Cermesoni, Ferrari, Mazzieri, Pessina, Taini 1999, 154, Fig. 106 (943); Biagi, Starnini, Voytek 1993, 50, Fig. 4.5).

1 - 2. Fragments of cult vessels from Sammardenchia, decorated with incised hatched hanging triangles; 3. A cult vessel from Edera - Stenašce.



Sl. 7 Ulomci kultne posude - ritona s lokaliteta: 1 - 2 Sermin i 3 Mala Triglavce - Divača, ukrašeni urezanim iscrtkanim visećim trokutima i urezanim linijama (Snoj 1992, 94, t. 1, sl. 1 - 2; Žibrat 2002, t. 19., sl. 8)

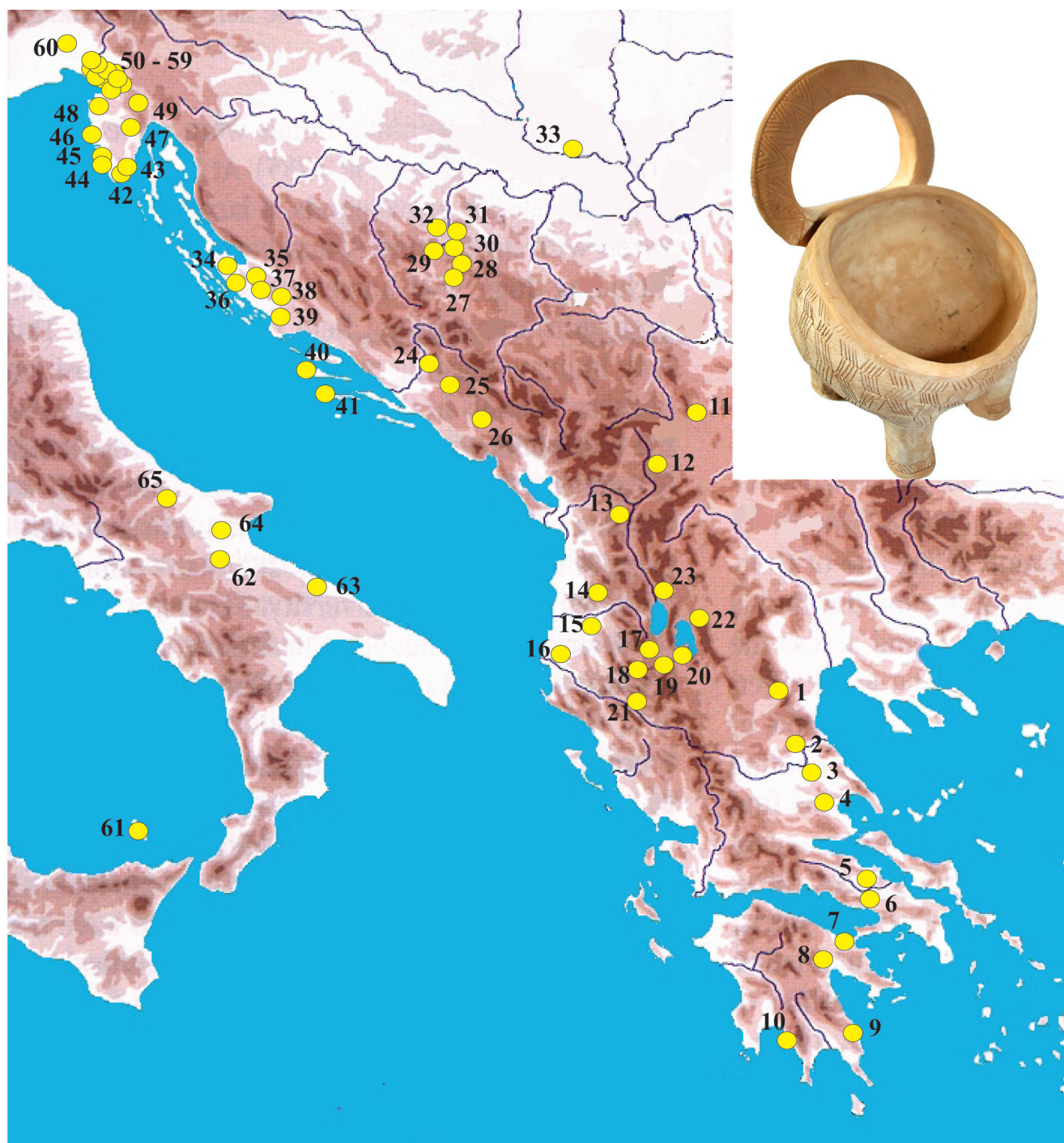
Fig. 7 Fragments of a cult vessel - rhyton from the sites: 1 - 2 Sermin and 3 Mala Triglavca - Divača, decorated with incised hatched hanging triangles and incised lines (Snoj 1992, 94, T. 1, Fig. 1 - 2; Žibrat 2002, T. 19., Fig. 8).

TERITORIJALNA RASPROSTRANJENOST RITONA

U stručnoj arheološkoj literaturi vrlo je dobro prikazana pojava i teritorijalna raširenost ovih kulturnih posuda na četiri noge, vrlo značajnih za kulturna razdoblja od kraja ranoga neolitika do kasnog neolitika na istočnoj jadranskoj obali. Veoma važno je reći da ti ritoni nisu usko vezani samo za istočnojadransko obalno područje i njegovo zaleđe, već su otkriveni i na širem području, od Grčke, odnosno Tesalije i Peloponeza, preko Albanije, Metohije i Pelagonije - Zapadna Makedonija, Vojvodine, Crne Gore i BiH, Dalmacije, Istre, primorskog dijela Slovenije pa do sjeveroistočnog, južnog i jugoistočnog dijela Italije (Furlanije, tršćanskog Krasa, područja Apulije i Liparskog otočja (sl. 8) (Weinberg 1962, 44, 190 - 195, pl. 63 - 65; Kosmopoulos 1948, 31, abb. 5 - 6; Chapman 1988, 12 - 13; Perić 1996, 21 - 24, karta 1; Prendi 1990, 419 - 426, fig. 12 - 13; Korkuti 1995, 55, 115, taf. XXVII, abb. 1, 132 - 133, taf. XXXVI, abb. 1 - 25, 149, taf. LX, abb. 1 - 25, 160 - 161, taf. LXVIII, abb. 14 - 18, taf. 61, abb. 1 - 5, 165, taf. LXX, abb. 1 - 5, 169 - 170, taf. 66, abb. 17 - 18, 182, taf. 69, abb. 3; Karmanski 1968, 25 - 27; Korošec 1952, 102 - 104, sl. IV - V, 19 - 23; 1956, 300 - 301, fig. 1 - 2; 1958, 59, tab. XVII - XXV; Korošec - Korošec 1974, 14 - 15, tab. III - IV; Benac 1957, 27, 44, 76, tab. IV, sl. 4, tab. XIII, sl. 5 - 6; 1979, 408, 458, tab. LXVIII, sl. 6; Novak 1962, 92, tab. XXVI, sl. 2; 1967, 147 - 148, tab. XXI, sl. 1 - 5; Bačić 1976, 36, t. XIV, sl. 6; Batović 1979, 559 - 560, tab. LXXXV, sl. 1 - 4; Marković 1985, 15; Miracle - Kaiser - Forenbaher 2004, 70 - 72, fig. 4, 74; Forenbaher - Kaiser 2006, 173, fig. 5, 5, 175; Komšo 2006, 235; Marijanović 2007, 57 - 68; Brusić 2008, 56 - 57, T. LXIV, sl. 1, t. LVII, sl. 1 - 3, 5 i 6, t. LXVIII, sl. 3, t. LXX, sl. 8, t. LXXV, sl. 5, t. LXXVII, 3, t. XLVIII, sl. 1, 5; Zlatunić 2004, 78 - 80, 111, sl. 85, 112, 115 - 116; 2008; 181 - 182, fig. 12, t. 1, fig. 3; 2011, 1 - 8; sl. 7; Snoj 1992, 91 - 103, t. 1, sl. 1 - 2; Žibrat 2002, 71, t. 19, sl. 8; Gašparič-Žibrat 2009 (2008), 113 - 126; Mlekuž 2007, 267 - 269, 271 - 277; Biagi - Starnini - Voytek 1993, 61; Montagnari Kokelj - Crismani 1993, 10 - 66, tav. 1, fig. 1 - 10, tav. 2, fig. 1 - 5; Montagnari Kokelj - Crismani 1997, 17, fig. 6, 27; Cermesoni - Ferrari - Mazzieri - Pessina 1999, 240 - 242; Biagi 2003, 16 - 19; Biagi - Spataro 2001, 5 - 10; 2001a, 5 - 12; Mallory 1989, 246, fig. 34; Cassano 1993, 235).

THE TERRITORIAL SPREAD OF RHYTONS

The advent and territorial spread of these four-legged cult vessels that are very important for culture periods from the end of the Early Neolithic to the Late Neolithic on the eastern Adriatic coast, are very well described in professional archaeological literature. It is very important to stress that these rhytons are not closely connected only with the eastern Adriatic coastal area and its hinterland, as they were discovered in a broader region, starting with Greece, Thessaly and the Peloponnesus, across Albania, Metohija and Pelagonia - Western Macedonia, Vojvodina, Montenegro and Bosnia and Herzegovina, Dalmatia, Istria, the Primorska region in Slovenia, and up to the northeastern, southern and southeastern part of Italy (the region of Venezia-Giulia, the Trieste Karst, the region of Puglia and the Lipari Islands (Fig. 8)) (Weinberg 1962, 44, 190 - 195, Pl. 63 - 65; Kosmopoulos 1948, 31, Fig. 5 - 6; Chapman 1988, 12 - 13; Perić 1996, 21 - 24, Chart 1; Prendi 1990, 419 - 426, Fig. 12 - 13; Korkuti 1995, 55, 115, Tab. XXVII, Fig. 1, 132 - 133, Tab. XXXVI, Fig. 1 - 25, 149, Tab. LX, Fig. 1 - 25, 160 - 161, Tab. LXVIII, Fig. 14 - 18, Tab. 61, Fig. 1 - 5, 165, Tab. LXX, Fig. 1 - 5, 169 - 170, Tab. 66, Fig. 17 - 18, 182, Tab. 69, Fig. 3; Karmanski 1968, 25 - 27; Korošec 1952, 102 - 104, Fig. IV - V, 19 - 23; 1956, 300 - 301, Fig. 1 - 2; 1958, 59, Tab. XVII - XXV; Korošec - Korošec 1974, 14 - 15, Tab. III - IV; Benac 1957, 27, 44, 76, Tab. IV, Fig. 4, Tab. XIII, Fig. 5 - 6; 1979, 408, 458, Tab. LXVIII, Fig. 6; Novak 1962, 92, Tab. XXVI, Fig. 2; 1967, 147 - 148, Tab. XXI, Fig. 1 - 5; Bačić 1976, 36, T. XIV, Fig. 6; Batović 1979, 559 - 560, Tab. LXXXV, Fig. 1 - 4; Marković 1985, 15; Miracle - Kaiser - Forenbaher 2004, 70 - 72, Fig. 4, 74; Forenbaher - Kaiser 2006, 173, Fig. 5, 5, 175; Komšo 2006, 235; Marijanović 2007, 57 - 68; Brusić 2008, 56 - 57, T. LXIV, Fig. 1, T. LVII, Fig. 1 - 3, 5 and 6, T. LXVIII, Fig. 3, T. LXX, Fig. 8, T. LXXV, Fig. 5, T. LXXVII, 3, T. XLVIII, Fig. 1, 5; Zlatunić 2004, 78 - 80, 111, Fig. 85, 112, 115 - 116; 2008; 181 - 182, Fig. 12, T. 1, Fig. 3; 2011, 1 - 8; Fig. 7; Snoj 1992, 91 - 103, T. 1, Fig. 1 - 2; Žibrat 2002, 71, T. 19, Fig. 8; Gašparič-Žibrat 2009 (2008), 113 - 126; Mlekuž 2007, 267 - 269, 271 - 277; Biagi - Starnini - Voytek 1993, 61; Montagnari Kokelj - Crismani 1993, 10 - 66, Tab. 1, Fig. 1 - 10, Tab. 2, Fig. 1 - 5; Montagnari Kokelj - Crismani 1997, 17, Fig. 6, 27; Cermesoni - Ferrari - Mazzieri - Pessina 1999, 240 - 242; Biagi 2003, 16 - 19; Biagi - Spataro 2001, 5 - 10; 2001a, 5 - 12; Mallory 1989, 246, Fig. 34; Cassano 1993, 235).



Sl. 8 Karta nalazišta neolitičkih kulturnih posuda - ritona:

Fig. 8 A chart showing the sites where Neolithic cult vessels - rhytons were discovered:

- 1. Serbia; 2. Rachmani; 3. Larissa; 4. Tsanguli; 5. Elateia; 6. Chaeronea; 7. Korinth; 8. Franchthi; 9. Raches Phouuroni; 10. Alepotypa; 11. Priština; 12. Reštani; 13. Kolosh II; 14. Blaz II; 15. Katundas II; 16. Cakeran; 17. Vasthemi I; 18. Bar; 19. Dunavec I/II; 20. Podgori II; 21. Deresnik; 22. Mala Trnska Tumba; 23. Ustie na Drim; 24. Čairi; 25. Zelena pećina; 26. Crvena stijena; 27. Butmir; 28. Arnautovići; 29. Okolište; 30. Obre I; 31. Obre II; 32. Kakanj; 33. Donja Branjevina-Deronje; 34. Smilčić; 35. Krivače-Bribir; 36. Danilo; 37. Velištak - Čista Mala; 38. Pokrovnik; 39. Crno vrilo; 40. Markova špilja; 41. Vela Spila; 42. Kargadur; 43. Pradišelski rt; 44. Sv. Mihovil; 45. Mušego (Mon Segò); 46. Limska gradina; 47. Pupičina peč; 48. Sermin; 49. Mala Triglavca; 50. Caverna Del Pettiroso; 51. Edera; 52. Caverna del Muschio; 53. Pećina na Doleh (Grotta presso Samatorza); 54. Grotta del della Tartaruga; 55. Grotta degli Zingari (Ciganska jama); 56. Lonza; 57. Grotta del Mitreo; 58. Grotta dei Ciclami (Orehova pejca); 59. Grotta delle galerie; 60. Sammardenchia; 61. Lipari; 62. Caverna Elia; 63. Le Macchie di Polignano a Mare; 64. Rendina; 65. Passo di Corvo

PROBLEMATIKA PORIJEKLA, NASTANKA I FUNKCIJE RITONA

U zadnjih pedesetak godina u domaćoj i stranoj stručnoj arheološkoj literaturi kod interpretiranja izvornog porijekla ovih kulturnih posuda vidljivo je postojanje četiriju interpretacijskih teorija. Prvu struju predstavljaju teorije Srejševića i Milošćića – oni govore o izvornom području nastanka i širenju kulturnih ritona srednjega i kasnoga neolitika sa teritorija današnje Grčke – Tesalije. Naime, Srejšević i Milošćić smatraju da je izvorno područje nastanka ritona prostor središnje Grčke, jer je taj teritorij po njima u neolitičkom razdoblju bio primarni centar širenja neolitičkih kulturnih utjecaja na Balkanski poluotok. Tako Srejšević pojavu neolitičke danilske kulture zajedno s nešto mlađom butmirskom i lengylskom kulturom kronološki uvrštava u razdoblje kasnoga neolitika sjeverozapadnog Balkana, koji istovremeno povezuje sa starijom fazom halkolitika u Anatoliji (Srejšević 1964, 1 – 8; 1968, 8 – 9). Milošćić pak povezuje najraniju fazu *impresso – cardium* jadranske kulture s *impresso – cardium* II. fazom predsesklo kulture, dok bi kronološki najmlađa III. faza *impresso – istočnojadranske kulture* odgovarala Sesklo kulturi. Elemente najstarije, I. faze danilske kulture Milošćić kronološki povezuje s Arapi fazom Dimini kulture. Po Milošćiću, ritoni danilske kulture u Dalmaciji koji su ukrašeni spiraloidnim ornamentom predstavljaju kronološki mlađu varijantu ritona kakanjske kulture pa ih zbog toga povezuje s klasičnom fazom grčke Dimini kulture (Milošćić 1970, 83 – 84). Milošćićevoj i Srejševićevoj teoriji o grčkom prostoru kao ishodišnom području širenja ritona priklanja se u svojem radu kasnije i Perić (Perić 1996).

Drugačije razmišljanje imaju Prendi i Korkuti. Oni objektiviranjem srednjoneolitičke kulture na području Albanije i nalazima ritona na lokalitetima Dunavec I/II, Kolosh II, Cakran, Vasthemi I, Katundas II, Barc, Podgori II i Dërsnik te novim nalazom prototipa najstarijeg ritona na lokalitetu Blaz II u ranoneolitičkom sloju (koji po Batoviću kronološki odgovara *impresso – cardium* II. fazi na području Dalmacije) pokazuju da albansko područje predstavlja mjesto nastanka ritona. Oni se odatle kasnije šire na susjedna područja neolitičkih kultura u Crnoj Gori, Dalmaciji, Hercegovini i središnjoj Bosni, kao i na područje neolitičkih kultura središnje Grčke, Makedonije i Kosova te Metohije (Prendi 1990, 420; Korkuti 1995, 55). Najveću količinu registriranih ulomaka ritona na području Albanije ima srednjoneolitičko nalazište na otvorenome Cakran (54 ulomka). Zbog velike količine registriranih ulomaka

PROBLEMS ASSOCIATED WITH THE ORIGINS, CREATION AND FUNCTION OF RHYTONS

Four interpretation theories became apparent from domestic and foreign professional archaeological literature when interpreting the origins of these cult vessels in the last fifty or so years. The first current is represented by theories of Srejšević and Milošćić – for them the origins of these cult rhytons of the Middle and Late Neolithic are to be sought on the territory of present-day Greece – Thessalia, from where they spread elsewhere. Srejšević and Milošćić believe that rhytons originated from the territory of central Greece because according to them it was this territory that in the Neolithic period represented the primary center for spreading Neolithic cultural influences onto the Balkan Peninsula. Chronologically, Srejšević thus places the advent of the Neolithic Danilo culture, together with the somewhat younger Butmir and Lengyl culture, into the period of the Late Neolithic of the northwestern Balkans, which he at the same time connects with the older Chalcolithic phase in Anatolia (Srejšević 1964, 1 – 8; 1968, 8 – 9). Milošćić then connects the earliest phase of the *Impresso – Cardium* Adriatic culture with the *Impresso – Cardium* II phase of the pre-Sesklo culture, whereas the chronologically youngest phase III of the *Impresso – Eastern Adriatic* culture would correspond to the Sesklo culture. Milošćić chronologically connects elements of the oldest, phase I of the Danilo culture with the Arapi phase of the Dimini culture. According to Milošćić, rhytons of the Danilo culture in Dalmatia, which are decorated with a spiral ornament, represent a chronologically younger variant of the Kakanj culture rhytons, and he therefore connects them with the classical phase of the Greek Dimini culture (Milošćić 1970, 83 – 84). At a later stage of his work, Perić too adhered to the theory of Milošćić and Srejšević, whereby rhytons spread from the Greek territory (Perić 1996).

Prendi and Korkuti are, however, of a different opinion. They show the territory of Albania to be the region where rhytons first appeared. They do so by objectifying Middle Neolithic culture on the territory of Albania, aided with discoveries of rhytons on the sites of Dunavec I/II, Kolosh II, Cakran, Vasthemi I, Katundas II, Barc, Podgori II and Dërsnik, as well as with a recent discovery of a prototype of the oldest rhyton on the site of Blaz II in an Early Neolithic layer (which according to Batović corresponds chronologically to the *Impresso – Cardium* II phase in the region of Dalmatia). From there they later spread onto neighboring territories of Neolithic cultures in Montenegro, Dalmatia, Herzegovina and central Bosnia, as well as to the region of Neolithic cultures in

ritona veći broj autora mišljenja je da ovo nalazište predstavlja glavno ishodište razvoja srednjoneolitičkih ritona u Albaniji (Benac 1979; Perić 1996).

Treću teoriju podrijetla i nastanka ritona donosi Biagi. On na temelju nalaza dva ulomka na lokalitetima La Macchia i Caverna Elia koji pripadaju ranoneolitičkoj impresso kulturi Apulije i ulomka mogućeg ritona na lokalitetu Donja Branjevina kod Deronja (Vojvodina) u sloju III koji pripada horizontu Starčevo-Körös-Criș, kao i nalaza ulomka ritona na lokalitetu Blaz II (Albanija) u ranoneolitičkom sloju, smatra da porijeklo nastanka ritona treba tražiti među tim prototipovima najstarijeg ritona na područjima Vojvodine, Albanije i Apulije (Biagi 2003, 17 - 19).

Četvrtu teoriju nastanka ritona i njegova širenja donose Korošec i Batović, koji tvrde da je izvorno područje nastanka ritona bilo u Dalmaciji, odatle se oni tijekom kasnijih srednjoneolitičkih i kasnoneolitičkih faza šire duž istočnojadranske obale prema Istri, slovenskom i tršćanskom Krasu. Po njima, iz južne Dalmacije ritoni se šire dolinom rijeke Neretve u dublje kontinentalno zaleđe na područje istočne Hercegovine i središnje Bosne, gdje djeluju srednjoneolitička i kasnoneolitička kakanjska i butmirska kultura. Istovremeno se pojavljuju na obalnom području Crne Gore, odakle se dalje šire na prostor središnje Albanije i njezinu obalu, a zatim i na područje središnje i južne Tesalije i Peloponeza. I Marijanović na temelju nalaza ove kultne posude u ranoneolitičkom impresso sloju nalazišta Crno vrilo tvrdi da je izvorno područje nastanka ritona Dalmacija (Korošec 1964, 30; Batović 1969, 22; 1979, 560; Benac 1965, 266; 1973, 84 - 88; 1979, 407; Marijanović 2007, 58 - 60). Benac je na temelju tipologije ritona izveo vrlo važnu kronološko-tipološku podjelu ritona s nalazišta Obre I i Obre II. Tako po njemu ritoni s lokaliteta Obre I kronološki pripadaju srednjoneolitičkoj kakanjskoj kulturi, dok ulomci iz Obre II spadaju u kasnoneolitičku butmirsku kulturu. Kod tipološke podjele ritona iz Obre I Benac je dokumentirao četiri osnovne skupine ili tipa: primitivni oblik ritona s valjkastim nogama (Benac 1973, t. XXXII, sl. 3), klasični kakanjski riton s masivnim koničnim nogama (Benac 1973, t. XXXII, sl. 13 - 14, t. XXVIII, sl. 15), klasični danilski riton sa zaobljenim i savijenim nogama (Benac 1973, t. XXXII, sl. 7) i tesalski tip ritona s niskim i vrlo širokim nogama (Benac 1973, t. XXXII, sl. 10, t. XXVIII, sl. 17). Recipijent je kod tesalskog i danilskog tipa ritona bio plići u odnosu na kakanjski tip, koji je imao znatno dublji recipijent. Svi ovi tipovi ritona po Bencu kronološki pripadaju najstarijim nalazima i spadaju u tzv. protokakanjsku fazu. Svi su ukrašeni šrafiranim

central Greece, Macedonia, Kosovo and Metohija (Prendi 1990, 420; Korkuti 1995, 55). The greatest quantity of registered rhyton fragments on the territory of Albania was unearthed at Cakran (54 fragments), which is a Middle Neolithic site out in the open. Due to the large quantity of registered rhyton fragments, many authors believe that this site represents the main place of origin from where Middle Neolithic rhytons developed in Albania (Benac 1979; Perić 1996).

The third theory on the origins of rhytons was introduced by Biagi. Based on the discoveries of two fragments on the sites of La Macchia and Caverna Elia, which belong to the Early Neolithic Impresso culture in Puglia, a fragment of a possible rhyton on the site of Donja Branjevina near Deronje (Vojvodina), in layer III that belongs to the Starčevo-Körös-Criș horizon, and the discovery of a rhyton fragment at the site of Blaz II (Albania), in an Early Neolithic layer, he believes that the origins for the creation of rhytons are to be found amongst these prototypes of the oldest rhyton on the territory of Vojvodina, Albania and Puglia (Biagi 2003, 17 - 19).

The fourth theory regarding the creation and spread of rhytons is offered by Korošec and Batović, who maintain that rhytons were first created in Dalmatia, from where they spread along the eastern Adriatic coast towards Istria, and the Slovenian and Trieste Karst during the later Middle Neolithic and Late Neolithic phases. According to them, from southern Dalmatia rhytons spread along the Neretva River valley deeper into the continental hinterland, onto the territory of eastern Herzegovina and central Bosnia, where the Middle Neolithic and Late Neolithic Kakanj and Butmir cultures were active. At the same time they appeared on the coastal belt of Montenegro, from where they spread to central Albania and its coastline, and then to the territory of central and southern Thessalia and the Peloponnesus. Based on a discovery of a cult vessel in the Early Neolithic Impresso layer of the Crno Vrilo site, Marijanović claims that the place of origin for the creation of rhytons is Dalmatia (Korošec 1964, 30; Batović 1969, 22; 1979, 560; Benac 1965, 266; 1973, 84 - 88; 1979, 407; Marijanović 2007, 58 - 60). Benac performed a very important chronological-typological division of rhytons from the site of Obre I and Obre II on the basis of rhyton typology. Thus, according to him, rhytons from the Obre I site chronologically belong to the Middle Neolithic Kakanj culture, whereas fragments from Obre II belong to the Late Neolithic Butmir culture. For the typological division of rhytons from Obre I, Benac documented four basic groups or types: the primitive rhyton shape featuring cylindrical legs (Benac 1973, T. XXXII, Fig. 3), the classical Kakanj rhyton with massive conical legs (Benac 1973, T. XXXII, Fig. 13

trakama, urezanim iscrtkanim visećim trokutima i snopovima urezanih linija. Benac se priklanja teoriji da je Dalmacija izvorno područje nastanka ritona što se tiče oblika posuda. Razlika je po njemu vidljiva u ukrasnim motivima – za srednjoneolitičke kulture na području Dalmacije bila je veoma važna pojava spirale i meandra, dok je kod ritona kakanjske grupe bitna bila pojava motiva bodljikave žice. Ovaj motiv Benac objašnjava utjecajima iz područja Češke i Moldavije, gdje djeluju kulturne grupe linearnotrakaste keramike ili pak predstavlja autohtoni pokušaj kakanjskih keramičara da ukrase ritone (Benac 1973, 84 – 91; 1979, 398, 404, 405 – 409). U nalazu noge ritona iz Markove špilje, kao i ulomku klinaste noge iz nalazišta Caverna del Muschio (Aurisina) na tršćanskom Krasu, ukrašenom vrpčama urezanih iscrtkanih visećih trokuta (sl. 5, 1), Benac vidi dokaz najudaljenijeg importa ritona kakanjskog tipa na područje Dalmacije i slovensko-tršćanskog Krasa (Benac 1956, 177; 1964, 46).

U zadnjih 40-ak godina arheoloških istraživanja na pojedinim lokalitetima duž istočnog jadranskog obalnog područja, nalazi kulturnih posuda na četiri noge – ritona ukazuju na moguću drugačiju sliku njihova nastanka i širenja, odnosno daju mogućnost za raspravu o lokalnom značenju postanka i distribucije ritona. O tome govore najstariji nalazi tih posuda na istočnojadranskom području, na nekoliko lokaliteta. Tako na području Dalmacije i Albanije imamo registrirane nalaze na lokalitetu Crno vrilo u ranoneolitičkom sloju impresso kulture i u pećinskoj lokaciji Blaz II, u mlađim dijelovima sloja ranoneolitičke impresso kulture Albanije. Na području Italije – tršćanskog Krasa u pećini Edera u sloju 2a također je registriran ulomak ritona koji pripada prijelazu iz ranoga neolitika u srednji neolitik. Ovoj skupini možemo još pridodati registrirani ulomak jednostavnog neukrašenoga ritona iz Smilčića, koji po Batoviću pripada samom kraju kasne impresso faze ili početnoj ranoj fazi srednjega neolitika, odnosno protodanijskoj fazi, te nalaze moguća dva ritona iz ranoneolitičkih impresso nalazišta La Macchije i Caverne Elije u Apuliji (Marijanović 2007, 58 – 61; Batović 1979, 560, LXXXV, sl. 1; Prendi 1990, 422, 12 – 13; Korkuti 1995, 170; Spataro 1999, 63 – 89; Biagi et al. 1993, 47 – 49; Biagi, Spataro 2001, 32 – 35; Montagnari Kokelj 2003, 88; Biagi 2003, 19).

Svi ovi primjeri predstavljaju najstarije ishodišne varijante razvoja ritona i što se tiče tipologije imaju vrlo jednostavan izgled i slabiju ornamentiku. Time se razlikuju od ulomaka sličnih, ali bogato ukrašenih posuda nađenih duž istočnojadranske obale i dubljeg zaleđa, koji pripadaju razdoblju srednjeg neolitika i

– 14, T. XXVIII, Fig. 15), the classical Danilo rhyton with rounded and bent legs (Benac 1973, T. XXXII, Fig. 7), and the Thessalian rhyton type with low and very wide legs (Benac 1973, T. XXXII, Fig. 10, T. XXVIII, Fig. 17). The recipient of a Thessalian and Danilo type rhyton was shallower in comparison with the Kakanj type, which has a much deeper recipient. According to Benac, all these rhyton types chronologically belong among the oldest finds and are classified into the so-called Proto-Kakanj phase. All of them are decorated with hatched straps, with incised, hatched hanging triangles, and sheaves of incised lines. Benac is of the opinion that the place of origin for the creation of rhytons is Dalmatia as far as the shape of these vessels is concerned. However, he is of the opinion that there is a visible difference in decorative motifs – the advent of spirals and meanders was very important for the Middle Neolithic cultures on the territory of Dalmatia, whereas the advent of the barbed wire motif was important for rhytons of the Kakanj group. Benac explains this motif with influences from the region of the Czech Republic and Moldavia, where culture groups focusing on linear-banded pottery are active, or else it represents an autochthonous attempt of potters from Kakanj to decorate rhytons (Benac 1973, 84 – 91; 1979, 398, 404, 405 – 409). The discovery of a rhyton leg from Markova Cave, and the fragment of a wedge-shaped leg from the site of Caverna del Muschio (Aurisina) in the Trieste Karst, which is decorated with straps of incised hatched hanging triangles (Fig. 5, 1), is regarded by Benac as proof for the most distant importation of rhytons of the Kakanj type to the territory of Dalmatia and the Slovenian-Trieste Karst (Benac 1956, 177; 1964, 46).

In the course of the last 40 or so years of archaeological explorations on individual sites alongside the eastern Adriatic coastal regions, the discoveries of four-legged cult vessels – rhytons – indicate a possibly different picture as far as their creation and spread are concerned, opening a possibility for discussion on the local significance with respect to the origin and distribution of rhytons. The oldest discoveries of these vessels in several localities of the eastern Adriatic region speak about this. Thus on the territory of Dalmatia and Albania we have registered finds on the site of Crno Vrilo, in an Early Neolithic layer of Impresso culture, and in the cave site of Blaz II, in the younger sections of a layer of Early Neolithic Impresso culture in Albania. On the territory of Italy – in the Trieste Karst, in layer 2a of the Edera Cave, a rhyton fragment was likewise registered, which belongs to the transitional period from the Early Neolithic to the Middle Neolithic. To this group we can also add the registered fragment of a simple non-decorated rhyton from Smilčić, which according to Batović belongs to the very end of the Late Impresso phase or the initial early

kasnoga neolitika te grčkih kultura Sesklo i Dimini (Weinberg 1959, 44, 190 - 195, pl. 63 - 65; Kosmopoulos 1948, 31, abb. 5 - 6; Batović 1979, 559 - 560; Benac 1979, 408, 458, tab. LXVIII, sl. 6; Montagnari Kokelj 2003, 88; Zlatunić 2004 (2002) 112, 115 - 116; 2008, 181 - 182; 2011, 1 - 8; Korkuti 1995, 55, 115, taf. XXVII, abb. 1. 132 - 133, taf. XXXVI, abb. 1 - 25, 149, taf. LX, abb. 1 - 25, 160 - 161, taf. LXVIII, abb. 14 - 18, taf. 61, abb. 1 - 5, 165, taf. LXX, abb. 1 - 5, 169 - 170, taf. 66, abb. 17 - 18, 182, taf. 69, abb. 3; Prendi 1990, 422, 12 - 13; Marijanović 2007, 57 - 69).

Usto, postavku o lokalnom nastanku ritona dijelom dodatno potvrđuju i rezultati mineraloških analiza ulomaka ritona s područja slovenskog i tršćanskog Krasa koje su obavile Spataro i Gašparič-Žibrat. Naime, Gašparič-Žibrat je mineraloškom analizom uzoraka ulomaka ritona iz Male Triglavce (ručka), Sermina (ručka i obod posude) i uzoraka dva ulomka ritona iz Danila - Bitnje (ručka i noga posude) te uzoraka lokalne gline dokazala da su centri proizvodnje ritona bili lokalnoga karaktera - glina koja je korištena kod izrade ritona bila je iz lokalnoga izvora. Rezultati mikroskopske analize dokazuju da dokumentirani mineraloški sastav analiziranih ulomaka kulturnih posuda Male Triglavce i Sermina odgovara utvrđenom mineraloškom sastavu ostalih analiziranih ulomaka keramičkih posuda s tih nalazišta. Slični su i rezultati mineraloških analiza ulomka ritona iz Stenašce/ Edera koje je obavila Spataro (Gašparič-Žibrat 2004, 208 fig. 1, 212, fig. 2, 214, fig. 3, 215; 2009 (2008), 113 - 126; Spataro 1999, 66 - 89, fig. 6, 3; fig. 13, 2; 1998). Iako su po Spataro i Gašparič-Žibrat mineraloškim analizama potvrđene lokalne varijante u mineraloškoj strukturi izrađenih ritona tj. ulomaka iz Danila, Edera, Triglavce i Sermina, i dalje kod njih slijedimo nit poveznicu koja predstavlja ove posude kao osnovnu univerzalnu simboličku ideju kroz koju nam se dijelom ukazuje slika o bogatom ritualno-simboličkom znanju neolitičkih zajednica o životnom ciklusu (Mlekuž 2007, 271 - 272; Zlatunić 2008, 182). Tako možemo reći da je bit pojave i raširenosti ovih kulturnih posuda usko povezana sa širenjem osnovnih ritualno-simboličkih ideja, bliskih materijalnoj zbilji tadašnjih neolitičkih zajednica, ali i pojedinaca. Stoga vidimo da postojeće teritorijalno širenje tih osnovnih ritualno-simboličkih ideja koje u materijalnom smislu predstavljaju posude - ritoni vodi iz jednoga centra na druga područja, gdje ove ideje tadašnje neolitičke zajednice ili pojedinci prihvaćaju te ih prema svojim mogućnostima fizički oblikuju i proizvode na svoj osebujan lokalni način. Sadašnja slika postojeće široke teritorijalne raširenosti ritona uvelike je povezana sa

phase of the Middle Neolithic, or the Proto-Danilo phase, and the discoveries of what are possibly two rhytons from the Early Neolithic impresso sites of La Macchia and Caverna Elia in Puglia (Marijanović 2007, 58 - 61; Batović 1979, 560, LXXXV, Fig. 1; Prendi 1990, 422, 12 - 13; Korkuti 1995, 170; Spataro 1999, 63 - 89; Biagi et al. 1993, 47 - 49; Biagi, Spataro 2001, 32 - 35; Montagnari Kokelj 2003, 88; Biagi 2003, 19).

All these examples represent the oldest fundamental variants of rhyton development and as far as typology is concerned they have a very simple appearance and poor ornamentation. It is on this account that they differ in comparison with fragments of similar but richly decorated vessels that had been discovered along the eastern Adriatic coast and the deeper hinterland, and which belong to the period of the Middle Neolithic, the Late Neolithic and to the Greek cultures of Sesklo and Dimini (Weinberg 1959, 44, 190 - 195, Pl. 63 - 65; Kosmopoulos 1948, 31, Fig. 5 - 6; Batović 1979, 559 - 560; Benac 1979, 408, 458, Tab. LXVIII, Fig. 6; Montagnari Kokelj 2003, 88; Zlatunić 2004 (2002) 112, 115 - 116; 2008, 181 - 182; 2011, 1 - 8; Korkuti 1995, 55, 115, Tab. XXVII, Fig. 1. 132 - 133, Tab. XXXVI, Fig. 1 - 25, 149, Tab. LX, Fig. 1 - 25, 160 - 161, Tab. LXVIII, Fig. 14 - 18, Tab. 61, Fig. 1 - 5, 165, Tab. LXX, Fig. 1 - 5, 169 - 170, Tab. 66, Fig. 17 - 18, 182, Tab. 69, Fig. 3; Prendi 1990, 422, 12 - 13; Marijanović 2007, 57 - 69).

In addition, the thesis that rhytons originated locally is partially confirmed by the results of mineralogical analyses of rhyton fragments from the region of the Slovenian and Trieste Karst, which were performed by Spataro and Gašparič-Žibrat. In other words, with the mineralogical analyses of sample rhyton fragments from Mala Triglavca (a handle), Sermin (a handle and rim of a vessel), and of samples of two rhyton fragments from Danilo - Bitnje (a handle and leg of a vessel), together with samples of local clay, Gašparič-Žibrat has proven that the centers for the production of rhytons had a local character - the clay that was used for the production of rhytons was from a local source. The results of a microscopic analysis corroborate that the documented mineralogical composition of the analyzed fragments of cult vessels from Mala Triglavca and Sermin correspond to the mineralogical composition that was determined for the other analyzed fragments of pottery vessels from these sites. The results of mineralogical analyses of rhyton fragments from Stenašca/Edera, published by Spataro, are similar (Gašparič-Žibrat 2004, 208 Fig. 1, 212, Fig. 2, 214, Fig. 3, 215; 2009 (2008), 113 - 126; Spataro 1999, 66 - 89, Fig. 6, 3; Fig. 13, 2; 1998). Although, according to Spataro and Gašparič-Žibrat, mineralogical analyses confirmed local variants in the mineralogical structure of the manufactured rhytons, i.e., fragments from Danilo,

širenjem osnovne ritualno-simboličke ideje o životnom ciklusu među neolitičkim zajednicama, a ne s direktnim importom ovih kulturnih posuda.

PROBLEMATIKA UPOTREBNE I KULTNE FUNKCIJE RITONA

Kada govorimo o upotrebnoj funkciji ovih posuda, u stručnoj arheološkoj literaturi slijedimo dvije glavne suprotstavljene teorije. U prvoj ritoni imaju utilitarnu namjenu, kao što je čuvanje i prijenos soli (Chapman 1988, 3 - 13, 14 - 25; Montagnari Kokelj 2003, 86 - 87), a u drugoj imaju kulturni karakter (Korošec 1952; 113; 1958, 135; 1964, 25 - 26, 28 - 29; Benac 1964, 121; 1973, 38; 1979, 403; Batović 1979, 559 - 560; Perić 1996, 24 - 34; Težak-Gregel 1998, 100 - 101, sl. 25, 106 - 107, sl. 32 - 33; Zlatunić 2004 (2002), 115 - 116; Marijanović 2007, 60 - 63). Prisustvo bogatih ukrasnih motiva na površini, kao što su spirale, urezani iscrtkani viseći trokuti ispunjeni crvenom inkrustacijom, a na kraju srednjega neolitika i pojava bijele inkrustacije, zajedno s bojenjem unutrašnjosti recipijenta ritona pastoznom crvenom bojom, isključuje mogućnost bilo kakve utilitarne primjene ritona za čuvanje i prijenos soli. Dokumentirano bogatstvo umjetničkog izričaja ornamentike na površini, kao i crvena boja recipijenta ritona, ukazuju na duboku povezanost s religijskim shvaćanjima tadašnjih neolitičkih zajednica. Na primjeru ulomaka ritona iz Elateje vidimo prisutnost triju boja - crvene, bijele i crne (Benac 1964, 121; 1973, 38; 1979, 403 - 404; Weinberg 1962, 190 - 192, 194; Perić 1996, 26 - 34; Zlatunić 2004 (2002), 115 - 116; Mlekuž 2007, 274 - 275; Marijanović 2007, 60; Rak 2008, 61 - 64). Zbog dokazane namjerne fragmentiranosti ritona u arheološkom kontekstu samo 8 % ukupno pripada kompletnim posudama (Chapman 2000, 67), teško definirati njihovu pravu ritualnu namjenu. Tako kod pojedinih autora slijedimo različite interpretacije, od kulta vode, svjetiljaka kao dijela kulta domaćeg ognjišta, kulta plodnosti i sl. Korošec je isprva ritone povezao s kultom vode, odnosno izvorom pitke vode u neposrednoj blizini neolitičkog nalazišta Danila, da bi im nešto kasnije djelomično dodao i žensku simboliku, koja je po njemu bila usko povezana s kultom falusa.

Weinberg prihvaća ideju Korošeca o povezanosti ritona s kultom vode, posebno zbog dokumentiranih potvrda o postojanju bogatih izvora u bližoj okolini grčkih neolitičkih nalazišta kao što su Elateja i Korint (Korošec 1952, 113; 1958, 57, 135; 1964, 29; Weinberg 1962, 195; Zlatunić 2004 (2002), 115). Benac smatra da ove kultne posude danilske kulture, zajedno sa stiliziranim antropomorfnim figurinama

Edera, Triglavca and Sermin, we continue to follow a common thread that presents these vessels as a basic, universal, symbolic idea through which we can get a partial view of the rich ritual-symbolic knowledge regarding the cycle of life, which Neolithic communities possessed (Mlekuž 2007, 271 - 272; Zlatunić 2008, 182). Thus we can say that the essence of the advent and spread of these cult vessels is closely associated with the expansion of basic ritual-symbolic ideas that are close to the material reality of the then Neolithic communities and individuals. Hence, we see that the existing territorial expansion of these basic ritual-symbolic ideas that in the material sense represent vessels - rhytons, leads from one center to other regions, where these ideas are accepted by the then Neolithic communities or individuals, who physically shape them, producing them in their specific local ways in accordance with their abilities. The current picture of the existing broad territorial spread of rhytons is mostly associated with the expansion of the basic ritual-symbolic ideas about the cycle of life, which were present among Neolithic communities, and not with any direct imports of these cult vessels.

PROBLEMS ASSOCIATED WITH THE UTILITARIAN AND CULT FUNCTIONS OF RHYTONS

Professional archaeological literature follows two main confronting theories when speaking about the utilitarian function of these vessels. According to the first, rhytons have a utilitarian purpose, e.g., the storage and transportation of salt (Chapman 1988, 3 - 13, 14 - 25; Montagnari Kokelj 2003, 86 - 87), but according to the second they have a cult character (Korošec 1952; 113; 1958, 135; 1964, 25 - 26, 28 - 29; Benac 1964, 121; 1973, 38; 1979, 403; Batović 1979, 559 - 560; Perić 1996, 24 - 34; Težak-Gregel 1998, 100 - 101, Fig. 25, 106 - 107, Fig. 32 - 33; Zlatunić 2004 (2002), 115 - 116; Marijanović 2007, 60 - 63). The presence of rich decorative motifs on the surface, such as spirals and incised hatched hanging triangles filled with a red incrustation, and the advent of white incrustation towards the end of the Middle Neolithic, coupled with painted inner surfaces of the recipient with a paste-like red color, exclude any possibility that these vessels were indeed used for the storage and transportation of salt. The documented richness of artistic expression in the ornamentation on the surface, together with the red color of the rhyton recipient, point to a deep rooted connection with religious beliefs of the Neolithic communities that lived in that period of time. Based on an example of fragments from Elateia, we can detect the presence of three colors - red, white and black (Benac 1964, 121; 1973, 38; 1979, 403 - 404; Weinberg 1962,

tzv. falusima (muška božanstva), predstavljaju elemente kompleksnih ritualnih obreda u koje su bila uključena obredna žrtvovanja djece u cilju zazivanja plodnosti i dugovječnosti zajednica (Benac 1964, 78, 120 - 121).

Batović pak interpretira ritone kao svjetiljke koje su se koristile u kulturnim obredima, a usko su, po njemu, bile povezane s ritualom ognjišta kao središta kuće, roda i zajednice. Ognjište je predstavljalo izvor života. To su bili ritualni obredi poštivanja predaka, u cilju prenošenja sila ili životnih moći na postojeću zajednicu (Batović 1979, 560). Dokazano nepostojanje tragova gorenja ulja ili nekakve druge zapaljive tvari na unutrašnjoj površini recipijenta ritona u potpunosti isključuje njihovu funkciju kao svjetiljke koja simbolizira kult ognjišta (Zlatunić 2004 (2002), 115 - 116).

Na temelju asocijacija koje pobuđuju zoomorfni oblici nogu ritona, koji jako podsjećaju na vimena domaćih životinja, Perić određuje njihov kulturni smisao i povezuje ih sa stočarskom komponentom u gospodarstvu tadašnjih neolitičkih zajednica (Perić 1996, 24 - 34). Slično razmišlja i Benac. Po njemu, oblik ritona predstavlja tijelo bovida, dok njegove ručke simboliziraju stilizirane rogove tih životinja. Ukrasni motiv u vidu dvaju koncentričnih krugova izvedenih u tehnici bodljikave žice, uočen na primjeru jedne noge, povezuje sa simbolikom Sunčevog diska ili solarnog kulta. On, po Bencu, predstavlja izvor života i plodnosti (Benac 1979, 403 - 404). Po Bencu i Periću, oblik ritona i bojenje pojedinih dijelova posude pastoznom crvenom bojom direktno su povezani s kultom plodnosti. Riton kao posuda, smatraju oni, predstavlja predmet ritualnog obreda koji simbolički ukazuje na cijeli niz odgovora koji su povezani sa životnom stvarnošću tadašnjih neolitičkih stočarsko-zemljoradničkih zajednica (Benac 1964, 121; 1974, 38; 1979, 403 - 404; Perić 1996, 24 - 25; 26 - 34; Zlatunić 2004 (2002), 116).

Za razliku od ovih autora, M. Gimbutas je nešto drukčije interpretirala kulturnu namjenu ritona. Ona svoju interpretaciju temelji na primjerima pojave ritona u medvjedem obliku iz Smilčića (sl. 4, 1), kao i keramičkog ulomka medvjede noge iz Obra II. Njena interpretacijska premisa utemeljena je na pojavi medvjedeg lika kao savršenog simbola smrti, koji istovremeno predstavlja i nastanak novoga života. Po Gimbutas medvjedi je lik povezan sa štovanjem kulta božice majke gospodarice smrti, svijeta duhova i nastanka novoga života. Najstarije tragove štovanja kulta te božice Gimbutas vidi u razdoblju magdalenijenske kulture gornjega paleolitika. Najbliže neolitičke analogije simbola medvjedice kao majke u figuralnoj plastici, po njoj, vidljive su na figuralnoj plastici u

190 - 192, 194; Perić 1996, 26 - 34; Zlatunić 2004 (2002), 115 - 116; Mlekuž 2007, 274 - 275; Marijanović 2007, 60; Rak 2008, 61 - 64).

In an archaeological context, only 8% of all published finds belong to preserved vessels (Chapman 2000, 67), which is due to the proven intentional fragmentation of the majority of rhytons. It is therefore difficult to identify their true ritual purpose. Individual authors thus pursue different interpretations, from that of the water cult, to that tied with lamps as part of the domestic hearth cult, the cult of fertility, and the like. It was Korošec who initially connected rhytons with the water cult, and the freshwater spring in the immediate vicinity of the Neolithic site of Danilo, only to provide them with a certain dose of feminine symbolism at a somewhat later date, which according to him was narrowly connected with the phallus cult.

Weinberg accepted the idea put forth by Korošec, about the connection of rhytons to the water cult, especially in the light of documented confirmations regarding the existence of rich freshwater springs in the vicinity of Greek Neolithic sites such as Elateia and Corinth (Korošec 1952, 113; 1958, 57, 135; 1964, 29; Weinberg 1962, 195; Zlatunić 2004 (2002), 115). Benac is of the opinion that these Danilo culture cult vessels, together with the stylized anthropomorphic figurines, so-called phalli (male deities), represent elements of complex ritual ceremonies that included the ritual offering of children with a goal of enhancing fertility and longevity in communities (Benac 1964, 78, 120 - 121).

Batović on the other hand interprets rhytons as lamps used during cult ceremonies, which were, according to him, closely connected with the ritual of the hearth as a focal point of home, family and community. Hearths represented the source of life. These were ritual ceremonies dedicated to the worship of ancestors in order to effectuate the transfer of forces or vital powers on the existing community (Batović 1979, 560). It has been proven that there are no traces of burning oil or for that matter any other flammable substance on the interior surface of rhyton recipients, a fact that completely excludes their being used as some sort of lamp that symbolizes the hearth cult (Zlatunić 2004 (2002), 115 - 116).

Based on associations inspired by the zoomorphic shape of rhyton legs that much resemble the udders of domestic animals, Perić defines their cult purpose and connects them with an animal husbandry component in the economy of Neolithic communities of the time (Perić 1996, 24 - 34). Benac thinks in a similar way. According to him, the shape of a rhyton represents a bovid body, while its handles symbolize the stylized horns of these animals. A decorative motif consisting of two concentric

područjima na kojima djeluju neolitička vinčanska i karanovska kultura (Gimbutas 1982 (1989), 112 - 117, 144 - 145; fig. 81 - 82).

Možemo slobodno reći da svi registrirani ulomci zoomorfnih i antropomorfnih ritona uglavnom predstavljaju predmete povezane s duboko religijskom sferom neolitičke stočarsko-zemljoradničke populacije. Prema tome, takvi ritoni iz Smilčića (Dalmacija) i Obra II (BiH) predstavljaju nekakav univerzalni oblik ili značenje samoga čina plodnosti, kao i nastajanja novoga života. Ovakva ikonografija izrade neolitičkih ritona i njena religijska funkcija dijelom se uočavaju i kod neolitičke antropomorfne plastike, prvenstveno u pogledu duhovnog razumijevanja kulta plodnosti i kozmogonija koji je povezan sa shvaćanjima života i smrti tadašnjeg neolitičkog stanovništva na području Istre, kao i ostale istočnojadranske obale te Balkanskog poluotoka (Gimbutas 1982 (1989); Zlatunić 2004 (2002), 115 - 117; Rak 2008).

S druge strane, ritoni ukazuju na niz postupaka, vjerovanja i razumijevanja smisla života, od rođenja, ženidbe i bolesti preko smrti, do reprodukcije životinja kod neolitičkog čovjeka - stočara, kroz koje vidimo različite društveno-duhovne relacije i usku povezanost ljudi unutar zajednice na jednoj strani te ljudi i životinja na drugoj strani. U takvoj korelaciji uzajamnih odnosa između samih ljudi te odnosa prema životinjama preko ritona ne vidimo društvenu diferencijaciju unutar ljudske zajednice, kao ni čistu dominaciju čovjeka nad životinjom (štovanje životinja kao izvora hrane), već sve ukazuje na cijeli niz ljudskih postupaka koji predstavljaju shvaćanje ciklusa obnavljanja života u smislu jačanja moći pojedinca, pa tako i tadašnjih zajednica na području Istre i duž istočnojadranske obale (Zlatunić 2008, 181 - 182; Marijanović 2007, 61 - 63; Mlekuž 2007, 271 - 272; Rak 2008).

Tipološki proces razvoja ritona i njegove promjene od zoomorfne ili neodređene u antropomorfnu formu govori nam i o promjeni vizualnoga prikazivanja kroz razmišljanja kasnoneolitičke zajednice ili pojedinca. Tako usprkos određenoj nedorečenosti i redukciji antropomorfности koja je vidljiva na ritonu iz Smilčića i dalje na njemu slijedimo niz vizualnih i simboličkih asocijacija nepromijenjene kolektivne ideološke simbolike shvaćanja načela života i smrti još iz starijih kulturno-kronoloških razdoblja (Eliade 1976 (2006), 35 - 41, 47 - 69; Marijanović 2007, 63; Naumov 2010, 233 - 234). Na arheološkom i antropološkom nivou slične postupke dijelom slijedimo i kod lovačko-sakupljačkih zajednica u razdoblju paleolitika, kao i tijekom prošlog stoljeća na području Australije, Nove Gvineje i Afrike u

circles executed in the barbed wire technique, which was spotted on one leg, is connected with the symbolism of a Sun disk or solar cult. Benac is of the opinion that it represents the source of life and fertility (Benac 1979, 403 - 404). According to both Benac and Perić, the shape of the rhyton and the painting of certain vessel parts with a paste-like red color are connected directly with the fertility cult. They think that a rhyton as a vessel represents an object associated with a ritual ceremony that symbolically indicates a whole series of responses that are connected with the day-to-day reality of the then Neolithic communities that engaged in animal husbandry and tilling (Benac 1964, 121; 1974, 38; 1979, 403 - 404; Perić 1996, 24 - 25; 26 - 34; Zlatunić 2004 (2002), 116).

M. Gimbutas, on the other hand, interprets in a somewhat different manner from these authors the cult purpose of rhytons. She founded her interpretation on the basis of bear-shaped rhytons from Smilčić (Fig. 4, 1), and a pottery fragment in the shape of a bear's leg from Obra II. The premise she uses in her interpretation is based on the advent of a bear's figure as a perfect symbol for death, which at the same time also represents the creation of new life. According to Gimbutas, the figure of a bear is connected with the worship of the cult of the mother goddess patron of death, the world of spirits, and the creation of new life. Gimbutas sees the oldest traces that indicate the worship of the cult of this deity in the period of the Magdalenian culture of the Upper Paleolithic. According to her, the closest sculpted Neolithic analogies for a symbol of a female bear as a mother are visible on sculptures in areas where the Neolithic Vinčani and Karanovska cultures were active (Gimbutas 1982 (1989), 112 - 117, 144 - 145; Fig. 81 - 82).

It can be said that all registered fragments of zoomorphic and anthropomorphic rhytons mainly represent objects connected with a deeply religious sphere of the Neolithic herder-farmer population. Hence, such rhytons from Smilčić (Dalmatia) and Obra II (Bosnia and Herzegovina) represent some sort of universal shape, or the meaning of the act of fertility itself, coupled with the creation of new life. Such an iconography as was used in the production of Neolithic rhytons, and its religious function, can in part be seen on Neolithic anthropomorphic sculpture, primarily in the sense of the spiritual understanding of the fertility cult and the cosmogony connected with the comprehension of life and death of the then Neolithic inhabitants in Istria, the remainder of the eastern Adriatic coast and the Balkan Peninsula (Gimbutas 1982 (1989); Zlatunić 2004 (2002), 115 - 117; Rak 2008).

On the other hand, rhytons indicate a whole series of procedures, beliefs and understandings as regards the meaning of life, from birth, marriage and illness, over death, to the reproduction of animals of Neolithic man

totemističkom i animističkom shvaćanju odnosa života i smrti, prelaskom duha dvojnika umrloga u svijet predaka ili neki životinjski oblik ili u obličje djeteta, kojim se predstavlja rođenje odnosno nastanak novoga života. Ovaj proces regeneracije života odnosi se kako na jedinke, čovjeka ili životinju, tako i na samu zajednicu u kojoj te jedinke žive, odnosno možemo reći da jačanjem reprodukcijske osnove jača i kolektivna moć same zajednice (Ingold 2000, 111 - 131; Zlatunić 2004 (2003), 29 - 30; 2008, 182). Ova shvaćanja ciklusa života i smrti najbolje predstavljaju opisani i dokumentirani različiti oblici inicijacija, uvođenja u tajne kao i vjerovanja kod recentnijih lovačko-sakupljačkih zajednica (Dirkheim, 1912 (1968); Eliade 1962 (2004), 27 - 47, 53 - 79, 185 - 188; Morin 1970 (2005), 147 - 180; Telban 2001, 34 - 35, 39 - 116).

FIGURALNA PLASTIKA

Razvoj figuralne plastike

Najstarija figuralna plastika na području Europe pojavljuje se još u paleolitičkom razdoblju, oko 30.000 - 25.000 godina pr. Kr. Bila je izrađena od različitih materijala, primjerice bjelokosti i kamena, ali upotrebljavala se i glina. Otkrivena je na više lokaliteta paleolitičke Europe. To su primjerice Venera iz Willendorfa, Venera iz mjesta Moravany nad Váhom, Brassempouya, Lespuguea zatim nalazi antropomorfnih figurica iz Kostenkija, Avdeeva, Khotyleva, Gagarina, Grimaldija, Dolnih Vèstonica, Menzina i Pavlova (Gamble 1989, 324 - 331, tab. 7.11, fig. 1.2 - 7.3; Nogier 1999, 97 - 108, 152 - 161; Soffer, Adovasio, Hyland 2000, 511 - 525, 531 - 535; Hansen 2001, 39 - 40, fig. 1.1. - 1.5; Karavanić 2012, 99 - 109). Razvoj tehnologije izrade kamene i koštane figuralne plastike slijedimo tijekom mezolitičke faze i pretkeramičkog neolitika na Balkanu (kultura Lepenskog vira) i na Bliskom istoku u razdoblju pretkeramičkog neolitika A i B, na području Levanta i djelovanja natufijske kulture na nalazištima El Khiam, Salabiyah IX, Gilgal, Nahal Oren, Wadi Fallah, Mureybet III, Ain Ghazalu, Cayönü i Tell Ramadu I (gdje se po prvi put pojavljuju keramičke figurice), kao i na lokalitetima Çatal Hüyük II, VIA, Hacilar VI, koji pripadaju pretkeramičkom neolitiku Anatolije (Srejović 1979, 61 - 64; Mellaart 1975, 39, fig. 10, 47, fig. 16, 53, fig. 20, 62 - 63, fig. 27, 106 - 107, fig. 54, 56 - 57, 114 - 115, fig. 65; Hansen 2001, 40; fig. 1.6. - 1.9; Cauvin 2002, 25 - 29, fig. 6, (1 - 5), fig. 7 (1 - 2), fig. 9 (1 - 4), 81, fig. 32 (1 - 5), 105 - 113, fig. 37 (1 - 4), fig. 39 (1 - 3), fig. 40 (1 - 3), fig. 41, tab. IV - V, fig. 8 - 11; Roudgley 1998, 188 - 189, fig. 30 - 31;

- herder, and it is through them that we can observe diverse socio-spiritual relations and a narrow bond between people within a community on the one side, and people and animals on the other. In such a correlation of mutual relations between the people themselves and their attitude towards animals we cannot observe a social differentiation within the human community, nor a pure domination of man over animal (the worship of animals as a source of food); however, all of this seems to indicate a whole series of human procedures that represent an understanding of the cycle of regeneration of life in the sense of strengthening the power of the individual and also that of the then communities living on the territory of Istria and along the eastern Adriatic coast (Zlatunić 2008, 181 - 182; Marijanović 2007, 61 - 63; Mlekuž 2007, 271 - 272; Rak 2008).

The typological process of rhyton development and its change from a zoomorphic or undefined shape into an anthropomorphic one, also speaks about the change of visual representation through the reflections of a Neolithic community or individual. Thus, notwithstanding a certain understatement and a reduction of the anthropomorphic quality, as seen on the rhyton from Smilčić, we continue to follow on it a whole series of visual and symbolic associations indicating an unchanged collective ideological symbolism for the comprehension of the principles of life and death, even from older cultural-chronological periods (Eliade 1976 (2006), 35 - 41, 47 - 69; Marijanović 2007, 63; Naumov 2010, 233 - 234). Similar procedures on an archaeological and anthropological level can be in part followed in communities of hunters-gatherers during the Paleolithic period, as well as in regions of Australia, New Guinea and Africa during the last century, in the totemistic and animistic comprehension of the relation of life and death and the transition of the spirit of the double of the deceased either to the ancestral world, some animal form, or into an effigy of a child through which birth and the creation of new life is presented. This process of regeneration of life refers to individuals, be it man or animal, as well as to the communities where these individuals lived, and we can say that by strengthening the reproduction base, the collective power of the community itself grows (Ingold 2000, 111 - 131; Zlatunić 2004 (2003), 29 - 30; 2008, 182). These conceptions of the cycle of life and death are best represented by the described and documented forms of initiations, and the introduction into the secrets and beliefs of the more recent communities of hunters-gatherers (Dirkheim, 1912 (1968); Eliade 1962 (2004), 27 - 47, 53 - 79, 185 - 188; Morin 1970 (2005), 147 - 180; Telban 2001, 34 - 35, 39 - 116).

Mithen, Finlayson, Shaffrey 2005, 103 - 110; Bar-Yosef - Belfer-Cohen 1989, 482 - 483, fig. 15).

U najranijim fazama ranog neolitika na području Grčke slijedimo pojavu najstarijih neolitičkih plastičnih figuralnih izrađevina na nalazištima Sesklo, Soufli Maguli, Maguli Karamoral i Achieliona. Ovakav tip figuralne plastike bit će prisutan i u kasnijim fazama grčkoga ranog neolitika, srednjeg i kasnog neolitika na lokalitetima Sesklo, Soufli Magula, Achieliona, Sparta, Podromos, Franchthi, Ayos Petros, Nea Nikomedea, Elatea, Nea Makri, Tsani Magula i Saligos. U najranijim fazama grčkoga ranoga neolitika figuralna plastika bila je izrađivana iz koštanog, glinenog i kamenog materijala, dok je u razdoblju klasičnog ranoga neolitika, srednjega neolitika Grčke, glina postala najvažniji izvorni materijal za izradu figuralne plastike. Tijekom grčkog kasnijeg neolitika i halkolitika ponovno dolazi do promjene u korištenju izvornog materijala kod izrade kikaladskih figuralnih izrađevina, jer u tim fazama prevladava glinena i kamena figuralna plastika. (Gimbutas 1989; Demoule - Perlès 1990, 367, fig. 4 (8 - 10); 385 - 386, 397; Perlès 2001, 54, 57, fig. 4.4, 59, fig. 4 - 5, 256 - 264, fig. 12.1 - 12.2; Bailey 2000, 95 - 96, 104 - 105; Hoffman 2005, 525 - 546; Kyparissi - Apostolika 2005, 133 - 144, fig. 1 - 4; Talalay 1993; Nanoglou 2009, 284 - 294; 2010, 215 - 225). Što se tiče tipološkoga izgleda i simboličnog značenja kod figuralne plastike na područjima ranoneolitičkih, srednjoneolitičkih, kasnoneolitičkih i eneolitičkih kultura na području Makedonije, Bugarske, Srbije, Rumunjske, zatim Kosova, Albanije i područja Apulije (južne Italije), vidimo velike sličnosti s grčkim neolitičkim figuralnim izrađevinama, dok kod biranja izvornog materijala za izradu figura primjećujemo suštinsku razliku jer na ovim područjima prevladava upotreba gline (Gimbutas 1982 (1989); Simoska - Sanev 1975, 60 - 62, 65, tab. XI, sl. 1 - 3, tab. XX, sl. 1 - 3, tab. XXVIII, sl.1; Zdravkovski 2009, 41 - 50; Garašanin 1979, 96 - 97, 112, 130 - 131, 165, 168, 173 - 174, 177 - 178, 180; Bailey 2000, 97 - 106; 229 - 234; 2009, 112 - 137; Korkuti 1995, 38 - 39, taf. 8, abb. a - b, 54 - 55, taf. 14, abb. 1 - 6, 91, taf. 118, abb. 2, 110 - 115, taf. 40, abb. 1 - 9, 128 - 130, taf. 48, abb. 1 - 15, 148, taf. LXI, abb. 1 - 6, 157 - 159, taf. 60, abb. 1 - 10, 169, taf. 66, abb. 11 - 13; Bogdanović 2004, 127 - 145; Zorbić 2004, 317 - 365; Lazarovci 2005, 145 - 154; Gheorghiu 2010, 62 - 69; Cipolloni 1982, 244 - 245).

Na albanskom prostoru imamo dokumentiranu nešto siromašniju pojavu neolitičke figuralne plastike u odnosu na neolitičke kulture grčkoga područja. Zbog ovih brojnih nalaza, kao i načina izrade te plastike

FIGURAL SCULPTURE

The development of figural sculpture

The oldest figural sculpture on the territory of Europe appeared already in the Paleolithic period, approximately in 30000 - 25000 BC. It was made of different materials, e.g., out of ivory and stone, but clay was likewise used, and it has been discovered on several Paleolithic sites in Europe. It includes, for example, Venus from Willendorf, Venus from Moravany nad Váhom, Brassempouy and Lespugue, followed by the discoveries of anthropomorphic figurines at Kostenki, Avdeev, Khotylev, Gagarin, Grimaldi, Dolne Věstonice, Menzin and Pavlov (Gamble 1989, 324 - 331, Tab. 7.11, Fig. 1.2 - 7.3; Nogier 1999, 97 - 108, 152 - 161; Soffer, Adovasio, Hyland 2000, 511 - 525, 531 - 535; Hansen 2001, 39 - 40, Fig. 1.1. - 1.5; Karavanić 2012, 99 - 109). We can follow the development of production technology for stone and bone figural sculpture during the Mesolithic phase and the pre-ceramic Neolithic on the Balkans (Lepenski Vir culture), in the Near East in the period of the pre-ceramic Neolithic A and B, on the territory of the Levant, where the Natufian culture was active on the sites of El Khiam, Salabiyah IX, Gilgal, Nahal Oren, Wadi Fallah, Mureybet III, Ain Ghazalu, Cayönü and Tell Ramadu I (where ceramic figurines have appeared for the first time), as well as on the sites of Çatal Hüyük II, VIA, Hacilar VI, which belong to the pre-ceramic Neolithic period of Anatolia (Srejić 1979, 61 - 64; Mellaart 1975, 39, Fig. 10, 47, Fig. 16, 53, Fig. 20, 62 - 63, Fig. 27, 106 - 107, Fig. 54, 56 - 57, 114 - 115, Fig. 65; Hansen 2001, 40; Fig. 1.6. - 1.9; Cauvin 2002, 25 - 29, Fig. 6, (1 - 5), Fig. 7 (1 - 2), Fig. 9 (1 - 4), 81, Fig. 32 (1 - 5), 105 - 113, Fig. 37 (1 - 4), Fig. 39 (1 - 3), Fig. 40 (1 - 3), Fig. 41, Tab. IV - V, Fig. 8 - 11; Roudgley 1998, 188 - 189, Fig. 30 - 31; Mithen, Finlayson, Shaffrey 2005, 103 - 110; Bar-Yosef - Belfer-Cohen 1989, 482 - 483, Fig. 15).

On the territory of Greece, in the earliest phases of the Early Neolithic, we can follow the advent of the oldest Neolithic figural sculpture artifacts on the sites of Sesklo, Soufli Maguli, Maguli Karamoral and Achielion. This type of figural sculpture will also remain on the scene in the later phases of the Greek Early Neolithic, as well as the Middle and Late Neolithic on the sites of Sesklo, Soufli Magula, Achielion, Sparta, Podromos, Franchthi, Ayos Petros, Nea Nikomedea, Elatea, Nea Makri, Tsani Magula and Saligos. In the earliest phases of the Greek Early Neolithic, figural sculpture was made of bone, stone and clay materials, while in the period of the classical Early Neolithic, the Middle Neolithic of Greece, clay became the most important source material for making figural sculpture. In the course of the Greek Late Neolithic and Chalcolithic there comes to a renewed change in the

tijekom srednjega i kasnoga neolitika na susjednim nam područjima Slavonije, Albanije, Grčke i južne Italije, možemo pretpostaviti da su se centri širenja utjecaja izrade figuralne plastike na područje istočnojadranske obale nalazili na jednom od gore navedenih teritorija. Ovo osobito vrijedi za srednjoneolitičke kulture na području Albanije, s nalazištima Cakran i Dunavec I/II, zatim Slavonije i središnje Bosne (gdje su djelovale sopotska i butmirska kultura) te Apulije (južna Italija), koji po stilu izrade i oblicima uvelike odgovaraju srednjoneolitičkoj i kasnoneolitičkoj figuralnoj plastici istočnoga Jadrana. Tijekom srednjeg neolitika na istočnojadranskom području zabilježena je prva pojava neolitičkih figuralnih izrađevina. Na temelju arheoloških nalaza figuralne plastike iz razdoblja srednjega i kasnoga neolitika istočnog Jadrana vidljivo je nepostojanje tradicije ranoneolitičke izrade keramičkih plastičnih izrađevina. Zbog toga figuralna plastika srednjega i kasnoga neolitika istočnoga Jadrana nije imala tako zapaženu ulogu kao na primjer ona na područjima djelovanja vinčanske kulturne grupe.

Na kraju možemo reći da zbog svojega ekspresivnog izgleda i raznolikosti figuralna plastika predstavlja sama po sebi vrlo zanimljiv arheološki nalaz, čiju su namjenu i upotrebu pokušali odgonetnuti brojni stručnjaci arheolozi. Zbog dokumentirane velike brojnosti skulptura koje predstavljaju ženski lik, veći broj arheologa ove skulpture usko povezuje s religijom ili kultom Velike majke. Drugi arheolozi ovu figuralnu plastiku povezuju s idolima koji su namijenjeni čašćenju različitih nadnaravnih sila u vidu brojnih duhova i bogova, dok manji broj stručnjaka smatra da te skulpture predstavljaju simboličko izražavanje ili su možda dječje igračke (Batović 1968, 1979; Gimbutas 1982 (1989); Težak-Gregl 1983 - 1984; 1988; Talalay 1993; 2005; Korkuti 1995; Bailey 2000; 2005; Minicreiter 2000; Hanssen 2001; Bogdanović 2004; Zorbić 2004; Marijanović 1981; 2005; Hoffman 2005; Kyparissi - Apostolika 2005; Lazarovci 2005; Gorgi 2007; Nanoglou 2009; Garfinkel 2010). Iako su brojni autori u svojim studijama pokušavali odgonetnuti ulogu i namjenu figuralne skulpture, ona je kao pojava i dalje prekrivena velom tajnosti za prapovijesnu arheologiju i kulturnu antropologiju te svojom pojavnošću prapovijesnoj arheološkoj znanosti još uvijek postavlja i otvara cijeli niz starih i novih pitanja.

NEOLITIČKA FIGURALNA PLASTIKA

Neolitičku figuralnu plastiku istočnojadranske obale po Batoviću dijelimo u više osnovnih grupa, i to: a) stilizirane antropomorfne zvonolike falusoidne figure,

use of source material for the production of Cycladean figural artifacts, because in these phases clay and stone figural sculpture prevails (Gimbutas 1989; Demoule - Perlès 1990, 367, Fig. 4 (8 - 10); 385 - 386, 397; Perlès 2001, 54, 57, Fig. 4.4, 59, Fig. 4 - 5, 256 - 264, Fig. 12.1 - 12.2; Bailey 2000, 95 - 96, 104 - 105; Hoffman 2005, 525 - 546; Kyparissi - Apostolika 2005, 133 - 144, Fig. 1 - 4; Talalay 1993; Nanoglou 2009, 284 - 294; 2010, 215 - 225). As far as the typological appearance and the symbolic meaning of figural sculpture are concerned, in the regions of Early Neolithic, Middle Neolithic, Late Neolithic and Eneolithic cultures on the territory of Macedonia, Bulgaria, Serbia, Rumania, Kosovo, Albania, and the region of Puglia (southern Italy), we can detect great similarities with Greek Neolithic figural artifacts, while as far as the choice of source material for the production of figurines is concerned, we note an essential difference because in these areas the use of clay prevails (Gimbutas 1982 (1989); Simoska - Sanev 1975, 60 - 62, 65, Tab. XI, Fig. 1 - 3, Tab. XX, Fig. 1 - 3, Tab. XXVIII, Fig. 1; Zdravkovski 2009, 41 - 50; Garašanin 1979, 96 - 97, 112, 130 - 131, 165, 168, 173 - 174, 177 - 178, 180; Bailey 2000, 97 - 106; 229 - 234; 2009, 112 - 137; Korkuti 1995, 38 - 39, Tab. 8, Fig. a - b, 54 - 55, Tab. 14, Fig. 1 - 6, 91, Tab. 118, Fig. 2, 110 - 115, Tab. 40, Fig. 1 - 9, 128 - 130, Tab. 48, Fig. 1 - 15, 148, Tab. LXI, Fig. 1 - 6, 157 - 159, Tab. 60, Fig. 1 - 10, 169, Tab. 66, Fig. 11 - 13; Bogdanović 2004, 127 - 145; Zorbić 2004, 317 - 365; Lazarovci 2005, 145 - 154; Gheorghiu 2010, 62 - 69; Cipolloni 1982, 244 - 245).

The phenomenon associated with Neolithic figural sculpture is not so pronounced on Albanian territory in comparison with the Neolithic cultures on the territory of Greece. Due to the numerous finds and the manner in which this sculpture was produced during the Middle and Late Neolithic on the neighboring territories of Slavonia, Albania, Greece and southern Italy, we can assume that the centers from where influences for the making of figural sculpture arrived to the eastern Adriatic were located on one of the above mentioned territories. This is especially true for Middle Neolithic cultures on the territory of Albania, with the sites of Cakran and Dunavec I/II, Slavonia and Central Bosnia (where the Sopot and Butmir cultures were active), and Puglia (southern Italy), which according to production style and forms much resemble the Middle Neolithic and Late Neolithic figural sculpture of the eastern Adriatic. It was in the course of the Middle Neolithic that the first appearance of Neolithic figural artifacts was first recorded on the eastern Adriatic. On the basis of archaeological discoveries consisting of figural sculpture from the period of the Middle and Late Neolithic of the eastern Adriatic, it is apparent that there is no tradition that could be

b) realistički izvedene antropomorfne figure, c) ljudske plastične noge, d) životinjski likovi i e) životinjske glave (Batović 1979, 603).

Batovićevu grupu stiliziranih antropomorfnih zvonastih falusoidnih figura možemo svrstati u posebnu podskupinu, koja pripada jednoj od osnovnih grupa figuralne plastike a predstavljaju je realistički izvedene falusoidne plastične izrađevine. Inače, ova grupa falusne figuralne plastike pojavnošću ima vrlo malu zastupljenost unutar dokumentirane neolitičke figuralne plastične umjetnosti. Najranije pojave falusa kao i vulve izvedene u kamenu i kamenoj plastici u prapovijesnoj umjetnosti slijedimo još od paleolitičkih i mezolitičkih razdoblja Europe (Srejović 1969, sl. 25 - 26, 48, 1979, 61 - 63; Gimbutas 1982 (1989), 102, fig. 68; Nogier 1999; Hansen 2001, 39), dok su prve prave pojave realistično izvedene falusoidne plastike u obliku dvaju falusa koji predstavljaju ljudski par u seksualnom položaju te falusoidne figure od kamena dokumentirane u pećini Ain Sakhri i lokalitetu WF16 na pustinjском području Judeje. Oba nalaza falusoidne plastike pripadaju istom razdoblju natufijenske kulture (Boyd - Cook 1993, 399 - 405; Roudgley 1998, 188 - 189, fig. 30 - 31; Hansen 2001, 39, fig.1, 6; Mithen, Finlayson, Shaffrey 2005, 106 - 109, fig. 9). Nakon pojave najstarijih neolitičkih plastičnih figuralnih izrađevina u početnoj fazi ranoga neolitika (predkeramička faza) na području Grčke slijedimo kronološki mlađe neolitičke izvedbe od kamena i keramike tijekom klasične faze ranog neolitika, srednjeg neolitika i kasnog neolitika (Nanoglou 2010, 215 - 225). U svojim je istraživanjima Nanoglou utvrdio da od 1.250 figura koje pripadaju ranom neolitiku, kasnom neolitiku i nepoznatom razdoblju Grčke tek oko 9,45 % čine falusoidne figure. Po njemu, tijekom ranog neolitika stilizirane figurice s naznačenim falusom i figurice čistog falusoidnog oblika pojavljuju se u učestalosti od 3,39 %, dok se u kasnom neolitiku pojavnost ovakvih tipova plastike kreće od 14,46 % do 17,24 % (Nanoglou 2010, 216 - 222, fig. 1 - 3). Inače, u manjem se broju falusoidna antropomorfna plastika pojavljuje u predkeramičkoj fazi na području Cipra, na nalazištima Khirokita i Sotira (Hansen 2001, 42 - 43), a stiliziranu keramičku falusoidnu plastiku nalazimo tijekom ranoga neolitika na području Srbije i Hrvatske (Slavonija) u razdoblju starčevačke kulture i na području Makedonije u sklopu kulture Anzabegovo - Vršnik II.

associated with an Early Neolithic production of ceramic plastic artifacts. That is the reason why figural sculpture of the Middle and Late Neolithic on the eastern Adriatic did not play such a prominent role as, for example, it did in areas where the Vinčani culture group was active.

We can conclude by saying that because of its expressive appearance and diversity, figural sculpture by itself represents an exceedingly interesting archaeological discovery. Numerous expert archaeologists attempted to explain its purpose and use. Due to the great number of documented sculptures that represent a female figure, many archaeologists closely associate these sculptures with the religion or cult of Magna Mater. Still other archaeologists connect this figural sculpture with idols that were intended for the worship of different supernatural forces in the form of numerous spirits and gods, while a smaller number of experts believe that these sculptures represent some sort of symbolic expression, or that they are perhaps children's toys (Batović 1968, 1979; Gimbutas 1982 (1989); Težak-Gregl 1983 - 1984; 1988; Talalay 1993; 2005; Korkuti 1995; Bailey 2000; 2005; Minichreiter 2000; Hanssen 2001; Bogdanović 2004; Zorbić 2004; Marijanović 1981; 2005; Hoffman 2005; Kyparissi - Apostolika 2005; Lazarovci 2005; Gorgi 2007; Nanoglou 2009; Garfinkel 2010). Although numerous authors attempted to decipher the role and purpose of figural sculpture in their studies, it nonetheless remains a phenomenon that is still covered by a veil of mystery as far as prehistoric archaeology and cultural anthropology are concerned. Whenever it appears, prehistoric archaeological science is confronted by a whole series of old and new questions.

NEOLITHIC FIGURAL SCULPTURE

Eastern Adriatic Neolithic figural sculpture can be divided, according to Batović, into several elementary groups such as: a) stylized anthropomorphic bell-shaped phallusoid figurines, b) realistically executed anthropomorphic figurines, c) human plastic legs, d) animal effigies, and e) animal heads (Batović 1979, 603).

We can include Batović's group of stylized anthropomorphic bell-shaped phallusoid figurines into a special sub-group that belongs to one of the elementary groups of figural sculpture, which is represented by realistically executed phallusoid plastic artifacts. In other words, this group of phallic figural sculpture is very poorly represented within the documented Neolithic figural sculpture. The earliest appearances of a phallus or a vulva, executed either in stone or stone sculpture in prehistoric art, can be traced as far back as the Paleolithic and Mesolithic periods in Europe (Srejović 1969, Fig. 25 - 26, 48, 1979, 61 - 63; Gimbutas 1982 (1989), 102,

NEOLITIČKA FIGURALNA PLASTIKA NA PODRUČJU ISTRE

U stručnoj literaturi dosad su za srednjeneolitičko i kasnoneolitičko razdoblje na istarskom području predstavljene dvije skupine figuralne plastike, s vrlo slabim osnovnim podacima, i to: a) ulomci stiliziranih antropomorfnih zvonastih falusoidnih figura i b) realistički izrađena antropomorfna figura s očuvanim donjim dijelom ljudskog tijela (kukovi i noge); te su dvije skupine korištene za obradu i raspravu u ovome dijelu članka.

a) stilizirane antropomorfne zvonaste falusoidne figure

Stilizirane antropomorfne zvonaste falusoidne figure (t. 3, sl. 1 - 2; sl. 9; sl. 10, 1 - 2) otkrivene su na neolitičkom lokalitetu Sveti Mihovil i na lokaciji Rim kod Roča (Matošević 1997, 5, t. I, sl. 8; Mihovilić 2009, 24). Ulomak stilizirane antropomorfne falusoidne figure s lokaliteta Sv. Mihovil - Bale čuva se u Zavičajnom muzeju grada Rovinja pod inv. br. 510: ROV; 114: A, dok je ulomak iz Rima kod Roča pohranjen u Arheološkom muzeju Istre pod inv. br. P - 60165. Ovi ulomci figura pripadaju zvonolikom obliku s valjkastim gornjim dijelom te različito oblikovanim vrhom. Nažalost, obje figurine imaju očuvan samo gornji dio, koji predstavlja stiliziranu ljudsku glavu te dio vrata. Visina prvoga ulomka, stilizirane falusoidne figurine iz Sv. Mihovila iznosi 3,6 cm, dok je širina glavice 4,7 cm. Drugi ulomak falusoidne figurine iz Rima kod Roča ima visinu očuvanog dijela od 4 cm, dok širina glavice iznosi oko 3 cm, a debljina vrata 2 cm. Vrhovi ili glavice obje istarske stilizirane falusoidne figure ukrašeni su manjim bradavičastim izbočenjima te vjerojatno predstavljaju stilizirane muške figure.

Prva je figura otkrivena 1992. prilikom sondažnog istraživanja na području brežuljka Sv. Mihovil - Bale. Površina sonde iznosila je 5 m², a dubina je bila 1,60 m. Nakon uklanjanja humusnog dijela i iskopa suhozidnog ruševinskog dijela do dubine 0,55 m, registriran je sloj zemlje pomiješan s bogatim arheološkim prapovijesnim materijalom od neolitika do brončanog doba, među kojim je bio i nalaz antropomorfne zvonaste falusoidne figure (Matošević 1997, 2, 5 - 8). Ova se sonda nalazi u neposrednoj blizini iskopanih sondi I - Ia iz 2006./2007.godine (Zlatunić 2007a, 457 - 472; 2008, 177 - 189; 2008a, 309 - 312) pa bi ovaj kulturni sloj iskopane sonde 1992. odgovarao slojevima sonde I - Ia (sektor I) S.J. 3 i 3a, dok bi suhozidna ruševinska struktura, otkrivena 1992. godine, odgovarala

Fig. 68; Nogier 1999; Hansen 2001, 39), whereas the first true, documented appearances of realistically executed phallic sculpture, representing two phalli in the form of a pair of humans engaged in a sexual act, and stone phallusoid figurines, were discovered in the Ain Sakhri Cave and the locality WF16 in the desert region of Judea. Both phallusoid sculpture discoveries belong to the same period of the Natufian culture (Boyd - Cook 1993, 399 - 405; Roudgley 1998, 188 - 189, Fig. 30 - 31; Hansen 2001, 39, Fig. 1, 6; Mithen, Finlayson, Shaffrey 2005, 106 - 109, Fig. 9). After the appearance of the oldest Neolithic figural sculpture artifacts in the initial phase of the Early Neolithic (the pre-ceramic phase) on the territory of Greece, we follow the chronologically younger Neolithic variants made of stone and pottery during the classical phase of the Early Neolithic, the Middle Neolithic and the Late Neolithic (Nanoglou 2010, 215 - 225). In his explorations, Nanoglou determined that out of a total of 1,250 figurines that belong to the Early Neolithic, the Late Neolithic, and an unknown Greek period, only approximately 9.45% are phallic figurines. According to him, during the Early Neolithic, stylized figurines with a marked phallus and figurines with a pure phallusoid form appear with an incidence of 3.39%, whereas in the Late Neolithic the incidence of these types of sculpture is between 14.46% and 17.24% (Nanoglou 2010, 216 - 222, Fig. 1 - 3). Moreover, anthropomorphic phallusoid sculpture appears in lesser amounts in the pre-ceramic phase on the territory of Cyprus, on the sites of Khirokita and Sotira (Hansen 2001, 42 - 43), while we encounter stylized phallusoid ceramic sculpture during the Early Neolithic on the territory of Serbia and Croatia (Slavonia) in the period of the Starčevačka culture, and on the territory of Macedonia within the framework of the Anzabegovo - Vršnik II culture.

NEOLITHIC FIGURAL SCULPTURE ON THE TERRITORY OF ISTRIA

Two groups of figural sculpture have been presented to date in professional literature for the Middle Neolithic and Late Neolithic period on the territory of Istria, both of which are accompanied with very poor basic data. These are: a) fragments of stylized anthropomorphic bell-shaped phallusoid figurines, and b) realistically executed anthropomorphic figurines with a preserved lower section of a human body (hips and legs); these two groups are processed and discussed in this section of the article.

a) Stylized anthropomorphic bell-shaped phallusoid figurines

Stylized anthropomorphic bell-shaped phallusoid figurines (T. 3, Fig. 1 - 2; Fig. 9; Fig. 10, 1 - 2) were discovered on the Neolithic site of Sveti Mihovil and in the locality of

registriranom brončanodobnom suhozidnom objektu iz 2006./2007., koji predstavlja S.J. 2 (Matošević 1997, 2; Zlatunić 2008, 178). Drugi nalaz stilizirane falusoidne figure otkriven je tijekom 1981. godine prilikom istraživanja crkvice sv. Maura u Rimu kod Roča. Nalaz je površinski lociran prilikom sistematskog istraživanja južnog krila apsidalnog zida crkvice. Istraživanja je vodio B. Marušić.

Po Batoviću, visina ovih stiliziranih antropomorfnih falusoidnih figura iznosi od 11,6 do 15 cm, a promjer od 8,25 pa do 15 ili kod nekih primjeraka i do 23 cm (Batović 1979, 549). On ukazuje da su stilizirane antropomorfne zvonaste figure redovito bile ukrašene tehnikama duboreza, a samo tijelo figurina pravocrtnim i krivocrtnim geometrijskim motivima. Motivi ukrasa, po Batoviću, najčešće su bile spirale, zatim nizovi urezanih iscrtkanih visećih trokuta i cik-cak vrpce, rjeđe su se pojavljivali rombovi, cik-cak urezane linije i šahovska polja. Na figurama kod ispune ukrasnog motiva vidljivo je korištenje crvene inkrustacije, dok je zadebljani vrh figure bio premazan crvenom bojom koja se prilikom pranja lako otire (Batović 1979, 549 - 550).

Što se tiče tehnike ukrašavanja i ukrasnog motiva na ulomku stilizirane antropomorfne falusoidne figure iz Sv. Mihovila - Bale (t. 3, sl. 1, sl. 10, 1), vidimo da je u dijelu ispod zadebljanog vrha koji predstavlja stiliziranu glavu bio ukrašen nizom pravocrtnih geometrijskih motiva složenih u polje urezanih iscrtkanih visećih trokuta (Matošević 1997, 5, t. I, sl. 8), dok na primjerku iz Rima kod Roča (t. 3, sl. 2, sl. 10, 2) nema tragova ukrasa. Kod određivanja korištene tehnike ukrašavanja na površini ulomka iz Sv. Mihovila vidimo prisutnost tehnika udubljanja i urezivanja. Ukrasni motiv iscrtkanih visećih trokuta na ulomku iz Sv. Mihovila najbližu paralelu ima na ulomku figure danilske keramike iz Smilčića (Korošec 1964, t. 5, sl. 3, t. 35, sl. 1; Batović 1968, t. IV, sl. 2; 1979, t. LXXXVII, sl.3), dok ulomak iz Rima kod Roča ima analogije s ulomkom iz lokaliteta Danilo - Bitnja (Rak 2008, sl. 9 - 10). Tipološki i kronološki oba ulomka stiliziranih falusoidnih antropomorfnih figurina pripadaju razdoblju od klasičnog razvijenog srednjeg neolitika do sredine kasnog neolitika, kao i figure koje susrećemo na području Dalmacije u Danilu, Bribiru i Smilčiću (Korošec 1965 - 1966, 66, sl. 1 (3), 68, sl. 2 - 4, 72, sl. 1; Batović 1966, t. IV, sl. 2, t. V, sl. 3; Rak 2008, sl. 9 - 10).

b) realistične antropomorfne figurine

Istom kronološkom razdoblju pripada ulomak figurine donjeg dijela ljudskog tijela (sl. 9, t. 3, sl. 3, sl. 11, 13)

Rim near Roč (Matošević 1997, 5, T. I, Fig. 8; Mihovilić 2009, 24). A fragment of the stylized anthropomorphic phallusoid figurine from the locality of Sv. Mihovil - Bale is kept in the Heritage Museum at Rovinj, under Inv. No. 510: ROV; 114: A, while the fragment from Rim near Roč is kept in the Archaeological Museum of Istria, under Inv. No. P - 60165. These figurine fragments are of the bell-shaped sort that features a cylindrical upper section and a differently formed top. Unfortunately, both figurines have only their upper sections preserved, which represents a stylized human head with a portion of the neck. The first fragment that comes from the stylized phallusoid figurine from Sv. Mihovil has a height of 3.6 cm, the width of the head being 4.7 cm. The second fragment that comes from the phallusoid figurine from Rim near Roč, has a preserved height of 4 cm, the width of the head being approximately 3 cm, that of the neck 2 cm. The top sections or heads of both of these stylized phallusoid figurines from Istria are decorated with small nub-shaped protuberances and probably represent stylized male figures.

The first figurine was discovered in 1992, during a test excavation on a hillock named Sv. Mihovil - Bale. The area of the probe measured 5 square meters, the depth was 1.60 m. After a layer of humus was removed and the drywall ruins were excavated up to a depth of 0.55m, we registered a layer of earth admixed with rich prehistoric archaeological material from the period of the Neolithic up to the Bronze Age. Amongst this material we also unearthed the anthropomorphic bell-shaped phallusoid figurine (Matošević 1997, 2, 5 - 8). This probe was located in the immediate vicinity of the excavated probes I - Ia from 2006/2007 (Zlatunić 2007a, 457 - 472; 2008, 177 - 189; 2008a, 309 - 312), so that this culture layer from the probe excavated in 1992 corresponds to the layers of probe I - Ia (sector I), SU 3 and 3a, while the drywall structure in ruins, which was discovered in 1992, correspond to the registered Bronze Age drywall structure from 2006/2007, which represents SU 2 (Matošević 1997, 2; Zlatunić 2008, 178). The other find that represents a stylized phallusoid figurine was discovered during 1981, in the course of exploration activities on the church of St. Mauro in Rim near Roč. The find was located on the surface, during the systematic exploration of the southern wing of the apsidal wall of the little church. The excavations were headed by B. Marušić.

According to Batović, the height of these stylized anthropomorphic phallusoid figurines measures from 11.6 to 15 cm, the diameter being in the range of 8.25 to 15 cm, and going up to 23 cm in some instances (Batović 1979, 549). He indicates that stylized anthropomorphic bell-shaped figurines were as a rule decorated with

otkriven u srednjoneolitičkim slojevima lokaliteta Pupićina peć (Komšo 2005, 27; Hulina, Forenbaher, Miracle 2012, 148, sl. 12, 150).



Sl. 9 Karta nalazišta stiliziranih falusoidnih zvonastih antropomorfnih figurina i realističkih antropomorfnih figurina u Istri:
Fig. 9 A chart showing stylized phallusoid bell-shaped anthropomorphic figurines and realistic anthropomorphic figurines in Istria:
1. Sv. Mihovil - Bale; 2. Rim kod Roča; 3. Pupićina peć

Vidljiv je realizam u izvedbi iako nema jasnih znakova ženske spolnosti, osim linija koje moguće ukazuju na proporcije ženskih bedara. Vjerojatno se radi o mogućnosti da figura predstavlja žensko božanstvo smrti i plodnosti, za koje analogije u tehnici izrade i oblikovanja slijedimo na području srednjega neolitika i kasnog neolitika Dalmacije na nalazištima Danilo, Pokrovnik, Smilčić i Gudnja, zatim na području ranoneolitičkih, srednjoneolitičkih, kasnoneolitičkih i eneolitičkih nalazišta Albanije na Vasthēmiju I, Rajcu, Dunavec u I/II, Cakranu I, Koloshu II, Dëresniku, Burimasu II, Maliqiju II te na ranoneolitičkim nalazištima Redina, Pulo di Molfetta, Torre Canne, Passo di Corvo u Apuliji (južna Italija) i na području kultura Fiorano, Whò te vasi a bocca quadrata i srednjoneolitičkoga nalazišta Sammardenchia u sjeveroistočnoj Italiji (Korošec 1964, 25 - 26, t. 4, sl. 2, t. 33, sl. 1; Batović 1979, 549, t.

excision techniques, the figurine body itself being decorated with straight and curved geometrical motifs. The decorative motifs consisted, according to Batović, in most cases of spirals, followed by several rows of incised hatched hanging triangles and zigzag straps. Rhombuses, incised zigzag lines and chessboard motifs appeared rarely. A red incrustation is visible in the fill of the decorative motif on the figurines, whereas the thickened top section of the figurine was given a red slip that can be easily washed away (Batović 1979, 549 - 550).

As far as decoration techniques and decorative motifs on the fragment of the stylized anthropomorphic phallusoid figurine from Sv. Mihovil - Bale are concerned (T. 3, Fig. 1, Fig. 10, 1), we can observe that in the section underneath the thickened top that represents a stylized head it was decorated with a series of straight geometrical motifs that were set in a field of incised hatched hanging triangles (Matošević 1997, 5, T. I, Fig. 8), whereas on the specimen from Rim near Roč (T. 3, Fig. 2, Fig. 10, 2), there are no signs of any decorations. When determining the decorative technique used on the surface of the Sv. Mihovil fragment, we can detect the presence of both excision and incision. The closest analogy for the decorative motif consisting of hatched hanging triangles on the fragment from Sv. Mihovil is on a fragment of a Danilo pottery figurine from Smilčić (Korošec 1964, T. 5, Fig. 3, T. 35, Fig. 1; Batović 1968, T. IV, Fig. 2; 1979, T. LXXXVII, Fig. 3), whereas the fragment from Rim near Roč is analogous with a fragment from Danilo - Bitnja (Rak 2008, Fig. 9 - 10). Typologically and chronologically, both fragments of stylized anthropomorphic phallusoid figurines belong to a period from the classical developed Middle Neolithic to the middle of the Late Neolithic, as is the case with figurines that we encounter in the region of Dalmatia at Danilo, Bribir and Smilčić (Korošec 1965 - 1966, 66, Fig. 1 (3), 68, Fig. 2 - 4, 72, Fig. 1; Batović 1966, T. IV, Fig. 2, T.V, Fig. 3; Rak 2008, Fig. 9 - 10).

b) Realistic anthropomorphic figurines

The fragment from a figurine representing the lower section of a human body (Fig. 9, T. 3, Fig. 3, Fig. 11, 13), which was unearthed in the Middle Neolithic layers on the site of Pupićina Cave, belongs to the same chronological period (Komšo 2005, 27; Hulina, Forenbaher, Miracle 2012, 148, Fig.12, 150).

There is a certain realism that is visible in the execution of the figurine, although there are no clear signs of female sexuality, except for the lines that perhaps indicate the proportions of female thighs. This figurine in all probability represents the female goddess of death and fertility, the analogies for whose design and execution techniques we can observe in the region of

LXXXVI, sl. 4; Marijanović 2005, 45 - 46, 17 a - d; Brusić 2008, 57, t. LX, sl. 1; Korkuti 1995, 54 - 55, taf. 14, abb. 1 - 3, 91, taf. 118, abb. 2, 110 - 115, taf. 40, abb. 1 - 7, 128 - 130, taf. 48, abb. 1 - 15, 148, taf. LXI, abb. 1 - 6, 10 - 11, 157 - 159, taf. 60, abb. 1 - 9, 169, taf. 69, abb. 2, 214, taf. 82, abb. 1 - 2, 219 - 220, taf. 94, abb. 1 - 9; Cipolloni 1982, 244 - 245; Bagolini 1986; Cermesoni, Ferrari, Mazzieri, Pessina 1999, 243 - 245; Copolla 2001, 115 - 117, fig. 20, 1 - 10). Ipak, može se reći da najvažnije sličnosti u estetici oblikovanja i tipovima neolitičkih realističkih antropomorfnih figura na području Dalmacije te dijelom i Istre vidimo na primjerima figuralne plastike s lokaliteta Dunavec I/II i Cakran.

Teritorijalna rasprostranjenost stiliziranih antropomorfnih figurina tzv. falusa i realističkih antropomorfnih figurina

Stilizirane antropomorfne zvonaste figurine evidentirane su na prostorima pojedinih albanskih, dalmatinskih, srednjobosanskih, istarskih i sjeveroistočnih i talijanskih srednjoneolitičkih i kasnoneolitičkih lokaliteta (sl. 12). Na području središnje Bosne evidentirane su dvije stilizirane antropomorfne zvonaste figure koje pripadaju protokakanjskoj i butmirskoj fazi kulture (Benac 1979, 437).



Sl. 10 Ulomci stiliziranih antropomorfnih zvonastih falusoidnih neolitičkih figurina: 1. Rim kod Roča; 2. Sv. Mihovil - Bale (foto: R. Zlatunić)
Fig. 10 Fragments of stylized phallusoid bell-shaped anthropomorphic Neolithic figurines: 1. Rim near Roč; 2. Sv. Mihovil - Bale (Photography: R. Zlatunić).

Middle Neolithic and Late Neolithic Dalmatia, on the sites of Danilo, Pokrovnik, Smilčić and Gudnja, and then in the area of Early Neolithic, Middle Neolithic, Late Neolithic and Eneolithic sites of Albania, on Vasthëmi I, Rajac, Dunavec I/II, Cakran I, Kolosh II, Dëresnik, Burimas II, Maliqi II, and on the Early Neolithic sites of Redina, Pulo di Molfetta, Torre Canne, Passo di Corvo in Puglia (southern Italy), and in the region of the Fiorano, Whò and vasi a bocca quadrata cultures, and the Middle Neolithic site of Sammardenchia in northeastern Italy (Korošec 1964, 25 - 26, T. 4, Fig. 2, T. 33, Fig. 1; Batović 1979, 549, T. LXXXVI, Fig. 4; Marijanović 2005, 45 - 46, 17 a - d; Brusić 2008, 57, T. LX, Fig. 1; Korkuti 1995, 54 - 55, Tab. 14, Fig. 1 - 3, 91, Tab. 118, Fig. 2, 110 - 115, Tab. 40, Fig. 1 - 7, 128 - 130, Tab. 48, Fig. 1 - 15, 148, Tab. LXI, Fig. 1 - 6, 10 - 11, 157 - 159, Tab. 60, Fig. 1 - 9, 169, Tab. 69, Fig. 2, 214, Tab. 82, Fig. 1 - 2, 219 - 220, Tab. 94, Fig. 1 - 9; Cipolloni 1982, 244 - 245; Bagolini 1986; Cermesoni, Ferrari, Mazzieri, Pessina 1999, 243 - 245; Copolla 2001, 115 - 117, Fig. 20, 1 - 10). We can also state that the most important similarities, as far as design aesthetics and types of Neolithic realistic anthropomorphic figurines from the region of Dalmatia and, partially, Istria are concerned, can be observed on figural sculpture specimens from the sites of Dunavec I/II and Cakran.

The territorial spread of stylized anthropomorphic figurines, so-called phalli, and realistic anthropomorphic figurines

Stylized anthropomorphic bell-shaped figurines were recorded in areas of individual Albanian, Dalmatian, central Bosnian, Istrian and northeastern Italian Middle Neolithic and Late Neolithic sites (Fig. 12). Two stylized anthropomorphic bell-shaped figurines were recorded in the region of central Bosnia, which belong to the Proto-Kakanj and Butmir cultural phase (Benac 1979, 437).

Stylized bell-shaped phallusoid anthropomorphic figurines are not closely connected solely with the eastern Adriatic coastal region and its hinterland, but were also registered on a broader scale, from Greece and Thessalia, the Peloponnesus, Albania, Bosnia and Herzegovina, Dalmatia, across Istria, the littoral part of Slovenia and all the way up to northeastern Italy. The most distant, northernmost discovery of these bell-shaped stylized anthropomorphic figurines (Fig. 12) was recorded in the region of northeastern Italy, on the site of Sammardenchia (Pessina - Rittoli 1996, 85, Fig. 8.96; Zlatunić 2004 (2003), 110 - 111, 116, Fig. 86; 2011, 3, 5 - 8, Fig. 8).

The southernmost discoveries (Fig. 12) were registered in central Greece, in Elateia, Messiana Maguli, Nea Nikomedeia, Serbia and Tsangli, etc. (Weinberg 1962,



Sl. 11 Neolitička realistična antropomorfnja figurina iz Pupićine peći (Komšo 2005, 27)
 Fig. 11 A Neolithic realistic anthropomorphic figurine from Pupičina Cave (Komšo 2005, 27).



Sl. 12 Karta nalazišta stiliziranih antropomorfnih zvonastih falusoidnih figurina:

Fig. 12 A chart showing the sites where stylized phallosoid bell-shaped anthropomorphic figurines were discovered:

1. Sammardenchia; 2. Grotta del Pettiroso (Vlaška jama); 3. Rim kod Roča; 4. Sv. Mihovil; 5. Smilčić; 6. Lisičići; 7. Krivače - Bribir; 8. Škarin - Samograd; 9. Danilo; 10. Obre II; 11. Butmir; 12. Nebo; 13. Kolosh II; 14. Blaz III; 15. Topojan; 16. Cakran I; 17. Dunavec I; 18. Podgori I; 19. Nea Nikomodea; 20. Servia; 21. Elatea; 22. Tsanguli

200; Batović 1968, 33, 36, 38 - 39, T. XII, Fig. 1 - 2, T. XV, Fig. 1 - 5; Gimbutas 1982 (1989), 61, Fig. 18, 216 - 217, Fig. 219).



Sl. 13 Karta nalazišta realističnih antropomorfnih figurina:

● Realistične antropomorfne figurine u sjedećem i stojećem položaju

▲ Realistična antropomorfna figurina u tzv. plesnom položaju

Fig. 13 A chart showing the sites where realistic anthropomorphic figurines were discovered:

● Realistic anthropomorphic figurines in a sitting and standing position.

▲ Realistic anthropomorphic figurines in the so-called dance position.

1. Sammardenchia; 2. Pupićina peć; 3. Smilčić; 4. Danilo; 5. Pokrovnik; 6. Buković - Lastvine; 7. Ravlića pećina; 8. Gudnja; 9. Kolosh II; 10. Rajc; 11. Cakran; 12. Vasthemi; 13. Dunavec I/II; 14. Deresnik; 15. Burimas; 16. Maliq; 17. Rendina; 18. Pulo di Molfetta; 19. Passo di Corvo; 20. Torre Cane

Stilizirane zvonaste falusoidne antropomorfne figure nisu usko vezane samo za istočnojadransko obalno područje i njezino zaleđe, već su registrirane na širem području, od Grčke, odnosno Tesalije, Peloponeza, Albanije, BiH i Dalmacije, preko Istre, primorskog

Problems associated with the utilitarian and cult function of anthropomorphic stylized figurines - phalli, and realistic anthropomorphic figurines

When defining the utilitarian and cult function of anthropomorphic stylized figurines - phalli, and realistic anthropomorphic figurines, we have at our disposal three similar interpretation options. The first model that was put forth by Korošec, and which was at a later date also supported by Benac, presents these stylized bell-shaped anthropomorphic figurines as rather important objects with a ritual character, connected with the phallus cult and symbolizing a male deity. According to Korošec, such a figurine is a ritual object within the fertility cult, and is directly connected with rhyton cult vessels and rites involving sacrificial offerings in the form of children (Korošec 1952, 113; 1958, 135; 1964, 26 - 28, T. 5, Fig. 3 - 4, T. 35, Fig. 1, 5; Benac 1964, 78, 120 - 121). The pottery find that Korošec described as an anthropomorphic figurine out of which only the torso was preserved

dijela Slovenije pa do sjeveroistočne Italije. Najudaljeniji i najsjeverniji nalaz ovih zvonastih stiliziranih antropomorfnih figurina (sl. 12) nalazi se na području sjeveroistočne Italije, na lokalitetu Sammardenchia (Pessina - Rittoli 1996, 85, fig. 8.96; Zlatunić 2004 (2003), 110 - 111, 116, sl. 86; 2011, 3, 5 - 8, sl. 8).

Najjužniji nalazi (sl. 12) registrirani su u središnjoj Grčkoj, u Elateji, Messiani Maguli, Nea Nikomedejiji, Serviji i Tsangliju itd. (Weinberg 1962, 200; Batović 1968, 33, 36, 38 - 39, t. XII, sl. 1 - 2, t. XV, sl. 1 - 5; Gimbutas 1982 (1989), 61, fig. 18, 216 - 217, fig. 219).

Problematika upotrebne i kultne funkcije antropomorfnih stiliziranih figura - falusa i realističkih antropomorfnih figurina

Kod definiranja upotrebne i kultne funkcije antropomorfnih stiliziranih figura - falusa i realističkih antropomorfnih figurina imamo tri slična interpretacijska pristupa. U prvome modelu, koji iznosi Korošec, a kasnije i Benac, ove stilizirane zvonolike antropomorfne figurine predstavljaju jedan od važnijih predmeta ritualnog karaktera, povezan s kultom falusa, i simbol su muškog božanstva. Po Korošecu, ova je figurina ritualni predmet u kultu plodnosti i direktno je povezuje s kulturnim posudama ritonima i obredima žrtvovanja djece (Korošec 1952, 113; 1958, 135; 1964, 26 - 28, t. 5, sl. 3 - 4, t. 35, sl. 1, 5; Benac 1964, 78, 120 - 121). Keramički nalaz koji je Korošec opisao kao antropomorfnu figurinu od koje je ostao očuvani torzo (Korošec 1964, t. 4, sl. 1) Batović definira kao gornji dio stilizirane zvonaste antropomorfne figurice (Batović 1979, 548 - 549, t. LXXXVII, sl. 4), no taj bi ulomak mogao predstavljati donji dio prave keramičke falusoidne figure, koja ima sličnosti s kasnoneolitičkim grčkim primjerom realistično izvedene kamene falusoidne figure iz pećine Theoperta (Kyparissi - Apostolika 2005, 134 - 135, fig. 1a; Nanoglou 2010, 219, fig. 3). I Weinberg registrirane primjere triju stiliziranih falusoidnih nalaza iz Elateje i Tsanglija, kao i nalaz elatejskog ritona, povezuje s ritualnim obredima posvećenim kultu vode, u kojem ritoni predstavljaju ženski aspekt božanske plodnosti, a falusoidni predmeti muški aspekt (Weinberg 1962, 195, 200 - 202, t. 68, a, b, c, d, 2).

Sasvim suprotno, Batović tvrdi da ove keramičke stilizirane antropomorfne zvonaste izrađevine predstavljaju autohtoni proizvod danilske kulturne grupe i nisu direktno povezane s kultom falusa, već su izraz stilizirane ljudske plastičnosti. Naime, preko njih se ne može vidjeti njihova direktna povezanost s obredima žrtvovanja ljudi i kulturnim posudama -

(Korošec 1964, T. 4, Fig. 1) was defined by Batović as the upper section of a stylized bell-shaped anthropomorphic figurine (Batović 1979, 548 - 549, T. LXXXVII, Fig. 4); however, this fragment could likewise represent the lower section of a true ceramic phallusoid figurine that has similarities with the Late Neolithic specimen from Greece in the shape of a realistically executed stone phallusoid figurine from Theoperta Cave (Kyparissi - Apostolika 2005, 134 - 135, Fig. 1a; Nanoglou 2010, 219, Fig. 3). Weinberg likewise connects the discovery of the three stylized phallusoid finds from Elateia and Tsangli, and the discovery of the Elateia rhyton, with ritual ceremonies dedicated to the water cult in which rhytons represent the female aspect of divine fertility, and phallusoid objects the male aspect (Weinberg 1962, 195, 200 - 202, T. 68, a, b, c, d, 2).

Quite the opposite, Batović maintains that these ceramic stylized anthropomorphic bell-shaped artifacts represent an autochthonous product of the Danilo culture group and that they are not directly connected with the phallus cult but are an expression of stylized human plasticity. In other words, through them we cannot see any direct connections with the sacrificial offering of humans, or with cult vessels - rhytons, but this clay sculpture represents specific stylized figurines. A smaller number of them have a stylized body which Batović interpreted as a part of a female costume - a dress (Batović 1968, 8 - 9; Batović 1979, 549, T. LXXXVII, Fig. 1 - 4, T. XCII, Fig. 5, 9 - 11). Based on heads of anthropomorphic stylized bell-shaped figurines that were given a red slip, and the coating of heads and other types of figurines with a white slip, Batović recognizes the existence of bisexual ritual fertility signs. Thus, the heads of stylized figurines, which were painted red, stand for the presence of the goddess of fertility and plants, indicating that these figurines represent the Sun goddess - the creation of life, whereas white color on the heads of other figurines represents the Moon, referring to a female goddess of fertility or to death (Batović 1979, 559).

Gimbutas presents the third approach. She ties stylized phallus-shaped figurines that are significant and present in all periods of prehistoric, old Europe, with the cult of fertility and the creation of life. She thus divides phallusoid figurines into two groups: a) stylized bell-shaped anthropomorphic forms, and b) phallusoid anthropomorphic figurines with human, animal and indistinct facial or head characteristics (Gimbutas 1982 (1989), 216 - 217). She interprets phallusoid figurines from different Neolithic periods as stimuli of the energy of life, as they symbolize a phallic male deity, whereas she sees the presence of ornaments in the shape of two S-wavy lines on the specimen of a phallus from Bribir - Krivačka Glavica, as wavy vertical serpents that

ritonima, već ova glinena plastika predstavlja specifične stilizirane figurice. Manji ih broj ima stilizirano tijelo, koje Batović predstavlja kao dio ženske nošnje - haljine (Batović 1968, 8 - 9; Batović 1979, 549, t. LXXXVII, sl. 1 - 4, t. XCII, sl. 5, 9 - 11). Na temelju glava antropomorfnih stiliziranih zvonastih figurina koje su premazane crvenom bojom, kao i premazivanja glava i drugih vrsta figurina bijelom bojom, Batović prepoznaje postojanje dvospolnih obrednih znakova plodnosti. Tako vezano uz premazivanje glava stiliziranih figurica crvenom bojom vidi prisutnost božanstva plodnosti i raslinja, što znači da te figure predstavljaju božanstvo Sunca - nastanak života, dok pojava bijele boje na glavicama ostalih figura predstavlja Mjesec, odnosno upućuje na znak ženskog božanstva plodnosti ili smrt (Batović 1979, 559).

Treći pristup donosi Gimbutas. Ona stilizirane figure u obliku falusa, koje su značajne i prisutne u svim razdobljima prapovijesne, stare Europe povezuje s kultom plodnosti i nastanka života. Tako falusoidne figure dijeli u dvije skupine: a) stilizirane zvonolike antropomorfne oblike, b) falusoidne antropomorfne figure s ljudskim, životinjskim i neizrazitim karakteristikama lica odnosno glava (Gimbutas 1982 (1989), 216 - 217). Falusoidne figure iz različitih neolitičkih razdoblja interpretira kao stimulator životne energije, odnosno one simboliziraju faličko muško božanstvo, dok postojanje ornamenta u obliku dviju S-valovnica na primjeru falusa iz Bribira - Krivačka glavica vidi kao vertikalne vijugajuće zmije, koje simbolički ukazuju na nastanak i rast energije života koja se izdiže iz zemlje, odnosno groba ili utrobe Velike majke (Gimbutas 1982 (1989), 93 - 101, 216 - 217, fig. 18, 167 - 222).

Svi ulomci stiliziranih zvonastih antropomorfnih falusoidnih figura na području Istre i istočnojadranske obale i zaleđa, kao i onih na području Egeje (sl. 10, 12) uglavnom predstavljaju predmete koji su jednim dijelom povezani s vjerovanjima o smrti i ponovnom nastajanju, odnosno rađanju novoga života. Stilizirana ikonografija izrade ovih figurica kao i povezanost s religijskom funkcijom jednako je vidljiva i kod neolitičkih realističnih antropomorfnih figura (sl. 11, 13). Tako je nalaz donjeg dijela realistički izvedene antropomorfne figure iz Pupićine peći uvelike sličan stilu izrade antropomorfnih figura na području Dalmacije, na lokalitetima Pokrovenik, Danilo, Smilčić i Gudnja, kao i srednjoneolitičkim antropomorfnim figurama s albanskih lokaliteta Dunavec I/II i Cakran, lokaliteta impresso keramike Rendine, Pulo di Molfetta, Canne, Passo di Corvo u Apuliji, a i sa srednjoneolitičkog lokaliteta Sammardenchia u sjeveroistočnoj Italiji te na

symbolically refer to the creation and rise of the energy of life that ascends from the ground, grave or womb of Magna Mater (Gimbutas 1982 (1989), 93 - 101, 216 - 217, Fig. 18, 167 - 222).

All the fragments of stylized bell-shaped anthropomorphic phallusoid figurines on the territory of Istria and the eastern Adriatic coast and hinterland, as well as those in the Aegean region (Fig. 10, 12), represent for the most part objects that are somehow connected with beliefs associated with death and recreation, or the birth of new life. The stylized production iconography of these figurines and their closely connected religious function can also be observed on realistic anthropomorphic figurines from the Neolithic period (Fig. 11, 13). Thus, the discovery of the lower section of a realistically executed anthropomorphic figurine from Pupićina Cave is very similar to the production style of anthropomorphic figurines on the territory of Dalmatia, on the sites of Pokrovenik, Danilo, Smilčić and Gudnja, as well as to the Middle Neolithic anthropomorphic figurines from the Albanian sites of Dunavec I/II and Cakran, the impresso pottery sites of Rendine, Pulo di Molfetta, Canne, Passo di Corvo in Puglia, and the Middle Neolithic site of Sammardenchia in northeastern Italy and in areas where the Neolithic cultures of Fiorano, Whò and vasi a bocca quadrata were active, which correspond chronologically to the Danilo and Hvar cultures (Korošec 1964, 25 - 26, T. 4, Fig. 2, T. 33, Fig. 1; Batović 1979, 549, T. LXXXVI, Fig. 4; Marijanović 2005, 45 - 46, Fig. 17 a-d; Brusić 2008, 57, T. LX, Fig. 1; Korkuti 1995, 110 - 111, Tab. 40, Fig. 1 - 9, 128 - 130, Tab. 48, Fig. 1 - 15, 148, Tab. LXI, Fig. 1 - 6, 10 - 11; Cipolloni 1982, 244 - 245; Bagolini 1986; Cermesoni, Ferrari, Mazzieri, Pessina 1999, 243 - 245; Copolla 2001, 115 - 117, Fig. 20, 1 - 5). Although only a very small number of realistic anthropomorphic figurines which come from the period of the Middle Neolithic to the Eneolithic, were registered on the territory of the eastern Adriatic coast in comparison with the finds of anthropomorphic sculpture from the western and central Balkans, we can nonetheless state that these sculpture specimens are in no way inferior to those from the Neolithic cultures on the Balkans. When interpreting anthropomorphic sculpture in the region of Dalmatia, we can say that it has been realistically executed out of clay and that it represents either a female deity in a sitting position or the upper section of a body with pronounced female sexual characteristics. These visible elements of female sexuality on Dalmatian anthropomorphic figurines can also be detected on the preserved lower section of a female figurine in a sitting position from Ravlića Cave (Herzegovina), which is dated into the transition from the Middle Neolithic to the Late Neolithic period. The anthropomorphic figurine

prostorima na kojima su djelovale neolitičke kulture Fiorano i Whò i vasi a bocca quadrata, koje kronološki odgovaraju danilskoj i hvarskoj kulturi (Korošec 1964, 25 - 26, t. 4, sl. 2, t. 33, sl. 1; Batović 1979, 549, t. LXXXVI, sl. 4; Marijanović 2005, 45 - 46, sl. 17 a-d; Brusić 2008, 57, t. LX, sl. 1; Korkuti 1995, 110 - 111, taf. 40, abb. 1 - 9, 128 - 130, taf. 48, abb. 1 - 15, 148, taf. LXI, abb. 1 - 6, 10 - 11; Cipolloni 1982, 244 - 245; Bagolini 1986; Cermesoni, Ferrari, Mazzieri, Pessina 1999, 243 - 245; Copolla 2001, 115 - 117, fig. 20, 1 - 5). Iako je na području istočnojadranske obale od razdoblja srednjega neolitika pa do eneolitika registrirano vrlo malo realističnih antropomorfnih figura u odnosu na nalaze antropomorfne plastike sa zapadnog i centralnog Balkana, možemo reći da ti primjerci plastike nimalo ne zaostaju za onima s područja balkanskih neolitičkih kultura. Kod interpretiranja antropomorfne plastike na području Dalmacije možemo reći da su sve realistički izrađene od gline i predstavljaju žensko božanstvo u sjedećem položaju ili gornji dio tijela s naglašenim ženskim spolnim obilježjima. Ove vidljive elemente ženske spolnosti na antropomorfnim figurama Dalmacije slijedimo i na očuvanom donjem dijelu ženske figure u sjedećem položaju iz Ravlića pećine (Hercegovina), koja se datira u prijelaz iz srednjega neolitika u kasno neolitičko razdoblje. Antropomorfna figura iz Ravlića pećine izuzetak je na području Dalmacije i njezinog dubljeg zaleđa, prvenstveno zbog tehnike oblikovanja i ukrašavanja koja ima vrlo dobre analogije s figuralnom plastikom neolitičke vinčanske kulture III. i IV. faze (Marijanović 1981, 17 - 18, t. XXIV, sl. 1; Gimbutas 1982 (1998)).

Za razliku od ovih primjera antropomorfne plastike iz Dalmacije i Hercegovine, kao i sjedećih i stojećih figurina s područja Albanije i Apulije, ulomak antropomorfne figurine iz Pupićine peći s obzirom na oblik očuvanog donjeg dijela ne pokazuje nikakve naznake ženske spolnosti. No, zbog vidljivih urezanih linija koje naglašavaju veće proporcije kukova, ova figurina vjerojatno predstavlja žensko božanstvo smrti i regeneracije u vidu tzv. plesačice. Motiv plesa do sada je registriran na antropomorfnj figurinalnoj plastici, zatim plastičnim dekorativnim ukrasima keramičkih posuda i slikarijama na stijeni kod različitih pretkeramičkih i neolitičkih kultura duž širega područja središnje (Mađarska) i jugoistočne Europe te Sicilije i Bliskoga istoka. M. Gimbutas ovaj motiv povezuje sa simbolima božice smrti i preporoda, koji traju tijekom dužega razdoblja, od neolitičkih kultura pa do kraja minojske kulture. Po Gimbutas, božica preporoda simbolički je predstavljena u različitim figuralnim oblicima - žabe

from Ravlića Cave represents an exception in the region of Dalmatia and its deeper hinterland, mainly because of the design and decoration technique that has very good analogies with figural sculpture of the Neolithic Vinčani culture, Phase III and IV (Marijanović 1981, 17 - 18, T. XXIV, Fig. 1; Gimbutas 1982 (1998)).

As distinguished from these examples of anthropomorphic sculpture from Dalmatia and Herzegovina, and the sitting and standing figurines from the regions of Albania and Puglia, the fragment of the anthropomorphic figurine from Pupićina Cave does not show any signs of female sexuality based on the shape of the preserved lower section. However, due to visible incised lines that stress the larger proportions of the hips, this figurine probably depicts a female goddess of death and resurgence in the form of a so-called dancer. The dance motif was registered to date on anthropomorphic figural sculpture, on plastic decorations of pottery vessels, and wall paintings in different pre-ceramic and Neolithic cultures along a wider area of central (Hungary) and southeastern Europe as well as Sicily and the Middle East. M. Gimbutas connects this motif with symbols of the goddess of death and resurgence, which last over a longer period of time, from the Neolithic cultures to the end of the Minoan culture. According to Gimbutas, the goddess of resurgence is presented symbolically in different figural forms - that of a frog, hedgehog, bee, butterfly, bull's head, triangle and double triangles, which in Minoan culture represent the symbol of the double axe (Gimbutas 1982 (1989), 171 - 190; Fig. 169 - 153, 181 - 182; 2004, 107 - 110, Fig. 26 - 33; Karmanski 1979, 11, T. XLVII, Fig. 3; Težak-Gregl 1998, 74, Fig. 6; Minichreiter 2000, 6 - 10, Fig. 1 - 4; T. 1 - 3, Fig. 1 - 6; Leighton, 1999, 81 - 84, Fig. 36 - 38; Garfinkel 2010, 205 - 214, Fig. 1 - 7).

All discoveries of Neolithic figural sculpture on the territory of Istria and the eastern Adriatic coast belong into a wider group of Neolithic figural sculpture from the western and central Balkan Peninsula and the Aegean region, and together they portray a minuscule part of the existence of different cults that worshiped fertility, resurgence and cosmogony. These beliefs are most apparent on an anthropological level if we take present-day communities of hunters-gatherers, in which the belief in the creation of a new world and life leads to the abolition of existing rules of the old world or life and the return to the original state of chaos. By defining the symbolism radiating from figural sculpture we succeeded to fathom only a small portion of the way of life, and of the rich and complex mosaic of knowledge and comprehension of the cycle of life and death in Neolithic communities (Gimbutas 1982 (1989); Eliade 1962 (2004), 27 - 47, 53 - 79, 185 - 188; Hoffman 2005, 355 - 546; Zlatunić 2004 (2002), 115 - 117; 2011, 5 - 8).

krastače, ježa, pčele, leptira, bikove glave, trokuta i dvostrukih trokuta, koji u minojskoj kulturi predstavljaju simbol dvostruke sjekire (Gimbutas 1982 (1989), 171 - 190; fig. 169 - 153, 181 - 182; 2004, 107 - 110, sl. 26 - 33; Karmanski 1979, 11, t. XLVII, sl. 3; Težak-Gregl 1998, 74, sl. 6; Minichreiter 2000, 6 - 10, sl. 1 - 4; t. 1. - 3., sl. 1 - 6; Leighton, 1999, 81 - 84, fig. 36 - 38; Garfinkel 2010, 205 - 214, fig. 1 - 7).

Svi nalazi neolitičke figuralne plastike na području Istre, kao i istočnojadranske obale, pripadaju široj skupini neolitičke figuralne plastike zapadnog i centralnog Balkanskog poluotoka te egejskog područja, i zajedno oslikavaju djelić postojanja različitih kultova štovanja plodnosti, preporeda i kozmogonije. Ova vjerovanja najbolje su uočljiva na antropološkom nivou kod današnjih lovačko-sakupljačkih zajednica, u kojima vjerovanje u nastanak novoga svijeta i života vodi dokidanju postojećih pravila staroga svijeta ili života i vraćanju na izvorno stanje kaosa. Definiranjem simbolizma koji zrači iz figuralne plastike uspijevamo shvatiti samo manji dio načina života, kao i bogatog te složenog mozaika znanja i razumijevanja ciklusa života i smrti kod neolitičkih zajednica (Gimbutas 1982 (1989); Eliade 1962 (2004), 27 - 47, 53 - 79, 185 - 188; Hoffman 2005, 355 - 546; Zlatunić 2004 (2002), 115 - 117; 2011, 5 - 8).

ZAKLJUČAK

Svi u članku navedeni istarski ulomci ritona, stiliziranih antropomorfnih falusoidnih figura i antropomorfnih figura registriranih na lokalitetima Kargadur - Ližnjan, Sv. Mihovil - Bale, Pupićina peć, Limska gradina, Pradišelski rt i Mušego (Mon Segó) - Rovinj po obliku i načinu ukrašavanja pripadaju razvijenoj klasičnoj fazi srednjoneolitičke danilske i početku kasnoneolitičke hvarske kulture. Ulaze u skupinu ulomaka ritona, stiliziranih antropomorfnih zvonastih figura - tzv. falusa i antropomorfnih figura registriranih duž cijele istočnojadranske obale i njezina dubljeg teritorijalnog zaleđa, kao i na području zapadnog i centralnog Balkana, Egeje i Apulije (južne Italije). Predstavljaju uglavnom predmete povezane s dubokom religijskom sferom tamošnjih neolitičkih stočarsko-zemljoradničkih populacija. Tako svi ovi nalazi, kao i slični nalazi kulturnih posuda na četiri noge i stiliziranih zvonastih antropomorfnih figura te realističnih antropomorfnih figura otkrivenih duž cijele istočnojadranske obale i njenoga zaleđa, egejskog, sjeveroistočnog i južnoga apeninskoga područja, imaju i izražavaju zajedničku univerzalnu simboličku vrijednost. Preko njih si možemo predočiti religijsko-duhovne i univerzalne

CONCLUSION

According to shape and mode of decoration, all Istrian fragments of rhytons, stylized anthropomorphic phallusoid figurines, and anthropomorphic figurines registered on the sites of Kargadur - Ližnjan, Sv. Mihovil - Bale, Pupićina Cave, Limska Gradina, Pradišelski Rt and Mušego (Mon Segó) - Rovinj, which have been mentioned in this article, belong to the developed classical phase of the Middle Neolithic Danilo culture, and the beginning of the Late Neolithic Hvar culture. They are included in a group of fragments of rhytons, stylized anthropomorphic bell-shaped figurines - so-called phalli, and anthropomorphic figurines registered along the entire eastern Adriatic coast and its deeper territorial hinterland, as well as in the region of the western and central Balkans, the Aegean and Puglia (southern Italy). They represent mainly objects connected with a deep religious sphere of the local Neolithic populations that engaged in animal husbandry and tilling. Thus, all these finds as well as similar finds representing four-legged cult vessels, stylized bell-shaped anthropomorphic figurines and realistic anthropomorphic figurines that have been discovered along the entire eastern Adriatic coast and its hinterland, the Aegean, as well as the northeastern and southern Apennine region, possess and express a common universal symbolical value. Through them we can visualize the religious-spiritual and universal ideas of Neolithic man or community, which belong to a single common, or similar worldview regarding spiritual and religious life through which an attempt is made to explain the creation of the world, that of plants, the birth and death of animals and humans.

These universal ideas were spreading through existing trade and communication networks over greater distances, where they were accepted by Neolithic communities that shaped and decorated them in accordance with their formula for the production of rhytons, stylized anthropomorphic bell-shaped figurines, and realistic anthropomorphic and zoomorphic plastic figurines. On the other hand, rhyton fragments and, in part, anthropomorphic and zoomorphic figural sculpture, as cult- and magic-related objects, indicate a whole series of procedures and beliefs associated with Neolithic man-herder, which for the most part represent his mythological comprehension of the cycle of resurgence of life in the sense of strengthening the power of the individual and with it also that of the then communities. This rich mythological perception of Neolithic man in the understanding of life, death, the creation of nature and the world, and the supernatural, is partly corroborated by the decorative motifs that are visible on the surface of rhytons, on stylized or realistic anthropomorphic and

ideje neolitičkog čovjeka ili zajednice, koje pripadaju jednom zajedničkom ili sličnom svjetonazoru duhovnog i religijskog života kroz koji se pokušava objasniti postanak svijeta, biljaka, rođenja i smrti životinja i ljudi.

Te su se univerzalne ideje širile postojećim trgovinskim komunikacijskim mrežama na većim udaljenostima, gdje su ih prihvaćale neolitičke zajednice, koje su ih oblikovale i ukrašavale po svojem obrascu izrade ritona, stiliziranih antropomorfnih zvonastih i realističnih antropomorfnih i zoomorfnih plastičnih figura. S druge strane, ulomci ritona, a dijelom i antropomorfna i zoomorfna figuralna plastika, kao kulturni i magijski predmeti ukazuju na niz postupaka i vjerovanja neolitičkog čovjeka-stočara, koji uglavnom predstavljaju njihovo mitološko shvaćanje ciklusa obnavljanja života u smislu jačanja moći pojedinca pa tako i tadašnjih zajednica. Ovu bogatu mitološku percepciju neolitičkog čovjeka u shvaćanju života, smrti, nastanka prirode i svijeta i natprirodnog dijelom potkrepljuju i ukrasni motivi uočeni na površinama ritona i stiliziranih ili realističnih antropomorfnih i zoomorfnih plastičnih izradevina, ali i na ostalim keramičkim posudama, u vidu urezanih iscrtkanih traka, urezanih iscrtkanih visećih trokuta, snopova urezanih linija, valovnica ili slova S, zatim spirala i meandara. Tako kod motiva spirala vidimo astralni kulturni simbol Sunca, kao i simbol neprekidnog životnog ciklusa, dok motive snopova urezanih linija te iscrtkanih traka i visećih trokuta možemo gledati kao elemente koji predstavljaju ženski simbol božanstva plodnosti i regeneracije. Za ukrase koji jako sliče slovu S možemo reći da predstavljaju zmije, koje su simbol ženskoga božanstva smrti i regeneracije, odnosno nastanka novoga života.

Prilikom uspoređivanja neolitičkih osnovnih ideja o razumijevanju životnog ciklusa s mitološkim poimanjem u danas prisutnim lovačko-sakupljačkim zajednicama, na antropološkom nivou vidimo velike sličnosti, prvenstveno kod upotrebe crvene i bijele boje, koje imaju važno simboličko značenje i također govore o njihovom shvaćanju svijeta, života i smrti. Tako interpretiramo, ako zanemarimo ornamentiku upotrebu crvene i bijele boje na ručkama i u unutrašnjem dijelu recipijenta neolitičkih ritona, kao i na određenim dijelovima figuralne plastike. Neolitički čovjek na području Istre, kao i duž cijelog istočnojadranskog obalnog područja i zaleđa, upotrebom crvene boje u biti je simbolizirao krv i ideju nastanka života. S druge strane, ovi su prapovijesni ljudi vjerovali da upotreba te boje štiti od zlih uroka. Na arheološkoj razini na pojedinim su lokalitetima registrirani ukopi u kojima su okerom koji je crvenkaste boje, premazivali tijela i kosti

zoomorphic plastic artifacts, and also on other pottery vessels in the form of incised hatched straps, incised hatched hanging triangles, sheaves of incised lines, wavy lines, S-shaped lines, spirals and meanders. Thus, in the spiral motif we can see the astral cult symbol of the Sun, as well as the symbol for an uninterrupted life-cycle, whereas motifs representing sheaves of incised lines, hatched straps and hanging triangles can be seen as elements that represent the female symbol of the goddess of fertility and regeneration. We can say that decorations that are very similar to the letter S represent serpents that are a symbol of the female goddess of death and regeneration and the creation of new life.

When comparing the basic Neolithic ideas regarding the comprehension of the cycle of life with the mythological conception in present-day communities of hunters-gatherers, we detect great similarities on an anthropological level, primarily in the use of red and white colors that have an important symbolical meaning and also speak about their perception of the world, of life and death. If we disregard ornamentation, it is in this manner that we interpret the use of red and white color on handles, in the interior of Neolithic rhyton recipients, and on certain parts of figural sculpture. Neolithic people living on the territory of Istria and along the entire eastern Adriatic coastal region, including the hinterland, symbolized blood and the idea of the creation of life by using red color. On the other hand, these prehistoric peoples believed that by using this color they will be protected from evil spells. On an archaeological level, grave interments were registered on individual Paleolithic, Mesolithic, pre-ceramic and Neolithic sites in Europe and the Near East, in which a presence of ocher was identified, with which the bodies and bones of the deceased were painted, symbolizing thus the continuation of life. Red color, besides being the symbol of life and the human spirit of fertility, at a certain point also represented the notion of dirtiness in the sense of soiled female blood during the menstrual cycle or body decomposition process. Thus red color represents an interphase in the metaphysical process of the separation of the soul from the impure body remains, or, a menstrual process in the course of which there comes to a cleansing of the soiled female blood that is a pre-requisite for the creation of new life (which is symbolically represented with white color). The use of white color, which was documented in figural depictions on wall paintings of the pre-ceramic Neolithic A and B in the Near East, as well as on certain surface sections and decorative ornaments (white incrustation) of Neolithic stylized and phallusoid figurines and rhytons along the entire eastern Adriatic and Aegean region, represents an idea or symbolizes, metaphysically speaking, not only

umrlih, simbolizirajući tako nastavak života. Osim što je bila simbol života i muškog duha plodnosti, crvena boja je u određenom trenutku predstavljala pojam nečistoće, u vidu nečiste ženske krvi tijekom menstrualnoga ciklusa ili procesa raspadanja tijela. Tako crvena boja predstavlja međufazu u metafizičkom procesu odvajanja duše od nečistih tjelesnih ostataka ili pak menstrualni proces prilikom kojega dolazi do čišćenja nečiste ženske krvi koja je preduvjet za nastanak novoga života (koji simbolički pak predstavlja bijela boja). Upotreba bijele boje, koja je dokumentirana na figuralnim prikazima zidnih slikarija pretkeramičkog neolitika A i B Bliskog istoka, kao i na određenim dijelovima površina i ukrasnim ornamentima (bijela inkrustracija) neolitičkih stiliziranih i falusoidnih figurina i ritona duž cijeloga istočnojadranskog i egejskog područja, predstavlja ideju ili simbolizira metafizički rečeno potpunu smrt i žalost, ali i potpunu čistoću, kada se duša umrlog konačno odvaja od tijela i odlazi u svijet duhova i predaka, odakle prelazi u novo obličje ili život koji nastaje u utrobi Velike majke, koju simboliziraju pećine, zemljani grobni ukopi, ali i kultne posude – ritoni, zatim antropomorfne ženske figure i one stilizirane zvonaste falusoidne antropomorfne.

Upotreba i shvaćanje boja kao simbola kozmogenije, smrti i regeneracije dokumentirana je tijekom 19. i 20. st. kod lovačko-sakupljačkih i stočarskih zajednica Australije, Afrike i Polinezije prilikom uvođenja pojedinaca u tajne života te različitih oblika inicijacija i prinošenja simboličnih žrtvi u vidu manje količine ljudske ili životinjske krvi, kao i pri zalijevanju zemlje u čast boginje plodnosti ili prinošenja žrtve duhovima na zemlji za blagostanje i plodnost.

Na kraju, možemo reći da nalazi posuda na četiri noge – ritona u Istri i na ostalim područjima predstavljaju predmete koji su služili čašćenju kulta plodnosti, jer crvena boja donjega unutarnjega dijela recipijenta posude snažno asocira na maternicu Velike majke. Možda su istarski, kao i neolitički šamani duž cijele istočnojadranske obale i Egeje koristili ove posude kao predmete prilikom inicijacija i uvođenja novih članova zajednice, i to tako da su ih punili čistom muškom krvlju ili crvenom bojom kojom su premazivali tzv. neofite prilikom inicijacije, ili su ih pak koristili u pogrebnim ritualima. Sljedeći oblik mogućega korištenja ovih kulturnih posuda na četiri noge mogao bi biti u vidu posudice za ritualno polijevanje posvećene zemlje ljudskom ili životinjskom krvlju, čime su prizivali Veliku majku ili duhove da daruju plodnost životinjama, poljoprivrednim usjevima i ljudskoj zajednici. Nakon završetka ritualnih obreda šamani ove kultne posude

death and sorrow but also pure cleanliness, when the soul of the deceased finally leaves the body and enters a world of spirits and ancestors, from where it passes over into a new form or life created in the womb of Magna Mater that is symbolized by caves, grave interments, cult vessels – rhytons, anthropomorphic female and stylized bell-shaped phallusoid anthropomorphic figurines.

The use and perception of colors as symbols of cosmogony, death and regeneration, was documented during the 19th and 20th century within communities of hunters-gatherers and herders in Australia, Africa and Polynesia during the introduction of an individual to the secrets of life, in the course of different forms of initiation and symbolical offerings in the form of lesser quantities of human or animal blood, during the watering of earth in honor of the goddess of fertility or the sacrificial offerings to terrestrial spirits for prosperity and fertility.

We can conclude by saying that the discovery of four-legged vessels – rhytons in Istria and in other regions represents objects that served to worship the fertility cult, as red color in the lower interior section of a vessel recipient represents a powerful reminder of the womb of Magna Mater. Perhaps Istrian and Neolithic shamans along the entire eastern Adriatic coast and the Aegean used these vessels as objects in the course of initiation ceremonies and for the introductions of new members of a community, and they did so by filling them with pure male blood or red color that they used for coating so-called neophytes during their initiation procedures, or else they were used in funeral rites. The next possible usage of these four-legged cult vessels could be for the ritual watering of consecrated land with human or animal blood, with which they evoked Magna Mater or the spirits in order that they bestow fertility upon animals, crops and the human community. These cult vessels were broken after the conclusion of ritual rites. The discoveries of fragments of these vessels on numerous archaeological sites on the territory of the Croatian eastern Adriatic coast, Bosnia and Herzegovina, Montenegro, Albania, Kosovo and Metohija, Greece, the Slovenian Primorje region with its hinterland, as well as in northeastern and southern Italy, speak about the intentional fragmentation of rhytons. A similar picture that illustrates the connectedness with funeral rites, with the worship of life and of deities or spirits of fertility and regeneration, as well as the advent of intentional fragmentation, can also be observed in the case of Neolithic figural sculpture in the Adriatic region, and in the continental western and central parts of the Balkans. Thus we can state that the picture of the mythological perception of cosmogony, the creation of life, and death is partly similar in Neolithic communities on the territory of the entire eastern Adriatic coast, the western and central parts of the Balkan Peninsula, and

razbijaju. O namjernom fragmentiranju ritona govore nam nalazi ulomaka ovih posuda na brojnim arheološkim nalazištima hrvatske istočnojadranske obale, Bosne i Hercegovine, Crne Gore, Albanije, Kosova i Metohije, zatim Grčke, slovenskog primorja i zaleđa te sjeveroistočne i južne Italije. Sličnu sliku povezanosti s pogrebnim ritualima i veličanjem života odnosno božanstva ili duhova plodnosti i regeneracije, kao i pojavu namjernoga razbijanja vidimo i kod neolitičke figuralne plastike jadranskoga područja te kontinentalnog zapadnog i središnjeg dijela Balkana. Tako možemo reći da je slika mitološkog shvaćanja kozmogonije, nastanka života i smrti kod neolitičkih zajednica na području cijele istočne jadranske obale, zapadnog i centralnog Balkana te Egeje dijelom slična, ali je kulturološki različito predstavljena kroz pojavu različitih kulturnih predmeta, od ritona preko različitih tipova kulturnih žrtvenika pa do zoomorfne i antropomorfne figuralne plastike.

KATALOG PREDMETA:

T. 1

Sl. 1

Kargadur - Ližnjan, ulomak ručke kultne posude trokutastoga profila, dobre fature, crvenkastosmeđe boje s vidljivim prisustvom zrnaca kalcita (gruba zrnatost) i tinjca (fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do velike gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih iscrtkanih visećih trokuta. Unutar urezanih linija vidljiva je crvena inkrustacija. Dimenzije: vis. 2,5 cm, duž. 10,5 cm, deb. 1,3 x 2,6 cm.

Sl. 2

Kargadur - Ližnjan, manji ulomak gornjeg dijela noge kultne posude, dobre fature, crvenkastosmeđe boje s prisutnim zrnacima kalcita (fina i sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih iscrtkanih visećih trokuta. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 3,2 cm, deb. 2,1 cm.

the Aegean, but from a culturological perspective it is differently presented through the advent of diverse cult objects, from rhytons and different types of cult altars, to zoomorphic and anthropomorphic figural sculpture.

CATALOGUE OF OBJECTS:

T. 1

Fig. 1

Kargadur - Ližnjan, a fragment of a cult vessel handle with a triangular cross-section, good fabric, reddish-brown in color, with a visible presence of calcite grit temper (coarse granularity) and mica grit temper (fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to high density. The decoration was executed in the incision technique. The decorative motif consists of incised hatched hanging triangles. Visible within the incised lines is a red incrustation. Dimensions: height 2.5 cm, length 10.5 cm, thickness 1.3 x 2.6 cm.

Fig. 2

Kargadur - Ližnjan, a smaller fragment of the upper section of a cult vessel leg, good fabric, reddish-brown in color, with a presence of calcite grit temper (fine and medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised hatched hanging triangles. Visible within the incised lines is a slight red incrustation. Dimensions: height 3.2 cm, thickness 2.1 cm.

Fig. 3

Kargadur - Ližnjan, a smaller fragment of the upper section of a cult vessel leg, good fabric, reddish-brown in color, with a presence of calcite grit temper (fine and medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised hatched hanging triangles. Visible within the incised lines is a slight red incrustation. Dimensions: height 3.2 cm, thickness 3.3 cm.

Sl. 3

Kargadur - Ližnjan, manji ulomak gornjeg dijela noge kultne posude, dobre fakture, crvenkastosmeđe boje s prisutnim zrnima kalcita (fina i sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih iscrtkanih visećih trokuta. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 3,2 cm, deb. 3,3 cm.

Sl. 4

Kargadur - Ližnjan, manji ulomak dijela prijelaza između noge i vanjskog donjeg dijela recipijenta kultne posude ili spoja donjeg dijela ručke i vanjskog dijela kultne posude, dobre fakture, tamnosive boje s prisutnim zrnima kalcita (sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće u okvirima rijetke gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih iscrtkanih visećih trokuta. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 4,5 cm, deb. 4,6 cm. Inv. br. pred. P-51997.

T. 2

Sl. 1

Pradišiel, manji ulomak noge kultne posude dobre fakture, crvenkastosmeđe boje s prisutnim zrnima kalcita (sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće u okvirima rijetke gustoće. Neukrašen. Dimenzije: vis. 3,2 cm, deb. 2 cm. Inv. br. pred. 18079.

Sl. 2

Pradišiel, ulomak noge kultne posude dobre fakture, crvenkastosmeđe boje s prisutnim zrnima kalcita (sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Neukrašen. Dimenzije: vis. 4,4 cm, deb. 3 cm. Inv. br. pred. 18089.

Sl. 3

Mušego, manji ulomak crvenkastosmeđe noge kultne posude. Izrađen je iz nešto slabije fakture s prisutnim zrnima kalcita (gruba zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini

Fig. 4

Kargadur - Ližnjan, a smaller fragment of a section of the transition between the leg and the outer lower section of the recipient of a cult vessel, or, the joint of the lower section of the handle and the outer section of a cult vessel, good fabric, dark gray in color, with a presence of calcite grit temper (medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components having a low density. The decoration was executed in the incision technique. The decorative motif consists of incised hatched hanging triangles. Visible within the incised lines is a slight red incrustation. Dimensions: height 4.5 cm, thickness 4.6 cm. Inv. No. P - 51997.

T. 2

Fig. 1

Pradišiel, a smaller fragment of a cult vessel leg, good fabric, reddish-brown in color, with a presence of calcite grit temper (medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components having a low density. Not decorated. Dimensions: height 3.2 cm, thickness 2 cm. Inv. No. P - 18079.

Fig. 2

Pradišiel, a fragment of a cult vessel leg, good fabric, reddish-brown in color, with a presence of calcite grit temper (medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. Not decorated. Dimensions: height 4.4 cm, thickness 3 cm. Inv. No. P - 18089.

Fig. 3

Mušego, a smaller fragment of a reddish-brown cult vessel leg. The fabric is somewhat inferior, with a presence of calcite grit temper (coarse granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised lines that are reminiscent of a geometrical rhombus motif. Visible within the incised lines is a slight

i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih linija koje podsjećaju na geometrijski motiv romba. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 3,3 cm, deb. 3,5 cm. Inv. br. pred. MŠ 49.

Sl. 4

Sv. Mihovil – Bale, manji ulomak tamnosive ručke kultne posude trokutastoga profila. Dobre fature s prisutnim zrcima kalcita (fina zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih iscrtkanih visećih trokuta. Unutar urezanih linija vidljiva je crvena inkrustacija. Dimenzije: vis. 1,8 cm, duž. 4, 8 cm, deb. 1,8 x 2,5 cm.

Sl. 5

Limska gradina, ulomak crvenkastosmede noge kultne posude. Dobre fature s prisutnim zrcima kalcita (sitna i gruba zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih linija u obliku spirale. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 5,45 cm, deb. 2,9 cm. Inv. br. pred. 27815.

Sl. 6

Pupićina peć, ulomak crvenkastožutog dijela prijelaza između noge i vanjskog donjeg dijela recipijenta kultne posude. Dobre fature s prisutnim zrcima kalcita (sitna zrnatost) i tinjca (jako fina i fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće od rijetke do umjerene gustoće. Ukras je izveden tehnikom urezivanja. Ukrasni motiv sastoji se od urezanih linija u obliku meandra. Unutar urezanih linija vidljiva je slaba crvena inkrustacija. Dimenzije: vis. 4,1 cm, deb. 5 cm. Inv. br. pred. PUP67.

T. 3

Sl. 1

Sv. Mihovil – Bale, ulomak crvenkastosmedega gornjeg dijela stilizirane zvonaste falusoidne antropomorfne figure. Dobre fature s prisutnim zrcima kalcita (jako

red incrustation. Dimensions: height 3.3 cm, thickness 3.5 cm. Inv. No. MŠ 49.

Fig. 4

Sv. Mihovil – Bale, a smaller fragment of a dark gray cult vessel handle with a triangular cross-section. Good fabric, with a visible presence of calcite grit temper (fine granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised hatched hanging triangles. Visible within the incised lines is a red incrustation. Dimensions: height 1.8 cm, length 4.8 cm, thickness 1.8 x 2.5 cm.

Fig. 5

Limska Gradina, a fragment of a reddish-brown cult vessel leg. Good fabric, with a presence of calcite grit temper (medium and coarse granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised lines in the form of a spiral. Visible within the incised lines is a slight red incrustation. Dimensions: height 5.45 cm, thickness 2.9 cm. Inv. No. P – 27815.

Fig. 6

Pupićina Cave, a fragment of a reddish-yellow section of the transition between the leg and the outer lower section of the recipient of a cult vessel. Good fabric, with a presence of calcite grit temper (medium granularity) and mica grit temper (extremely fine and fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components being in the range from low to moderate density. The decoration was executed in the incision technique. The decorative motif consists of incised lines in the form of a meander. Visible within the incised lines is a slight red incrustation. Dimensions: height 4.1 cm, thickness 5 cm. Inv. No. PUP67.

T. 3

Fig. 1

Sv. Mihovil – Bale, a fragment of a reddish-brown upper section of a stylized bell-shaped phallusoid anthropomorphic figurine. Good fabric, with a presence

fina zrnatost). Prisutnost zrnaca kalcita na površini i prijelomima ulomka pridonosi nehomogenosti pa se zrnatost sastojaka kreće u okvirima rijetke gustoće. Ima očuvani valjkasti gornji dio i oblikovani vrh. Vrh ili glavica stilizirane falusoidne antropomorfne figure ukrašena je sa sedam manjih bradavičastih ispupčenja. Ispod zadebljanog vrha, koji predstavlja stiliziranu glavu figure, vidljiv je niz pravocrtnih geometrijskih motiva, polje urezanih iscrtkanih visećih trokuta. Dimenzije: vis. 3,6 cm, šir. glavice 4,7 cm. Inv. br. pred. 510: ROV; 114: A.

Sl. 2

Rim kod Roča, ulomak crvenkastomedega gornjeg dijela stilizirane zvonaste falusoidne antropomorfne figure. Dobre fature s prisutnim zrnacima kalcita (jako fina zrnatost) i tinjca (jako fina zrnatost). Prisutnost zrnaca kalcita i tinjca na površini i prijelomima ulomka pridonosi nehomogenosti pa je zrnatost sastojaka u okvirima rijetke gustoće. Ima očuvani valjkasti gornji dio i oblikovani vrh. Vrh ili glavica stilizirane falusoidne antropomorfne figure ukrašen je sa sedam manjih bradavičastih ispupčenja. Ispod zadebljanog vrha, koji predstavlja stiliziranu glavu figurine, nema ukrasa. Dimenzije: vis. 4 cm, šir. glavice 3 cm, deb. vrata 2 cm. Inv. br. pred. P - 60165.

Sl. 3

Pupićina peć, ulomak crvenkasto-žutog donjeg dijela antropomorfne figure. Očuvan je donji dio ženske figurice i vidljivi su donji ekstremiteti. Iako nema očitih naznaka ženske spolnosti, zbog naglašenih bedara vjerojatno predstavlja tzv. žensko božanstvo smrti i regeneracije.

of calcite grit temper (extremely fine granularity). The presence of calcite grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components having a low density. It has a preserved cylindrical upper section and a shaped top. The top or head of the stylized phallusoid anthropomorphic figurine is decorated with seven smaller nub-shaped protuberances. Visible underneath the thickened top that represents the stylized head of the figurine is a series of linear geometrical motifs, a field of incised hatched hanging triangles. Dimensions: height 3.6 cm, head width 4.7 cm. Inv. No. 510: ROV; 114: A.

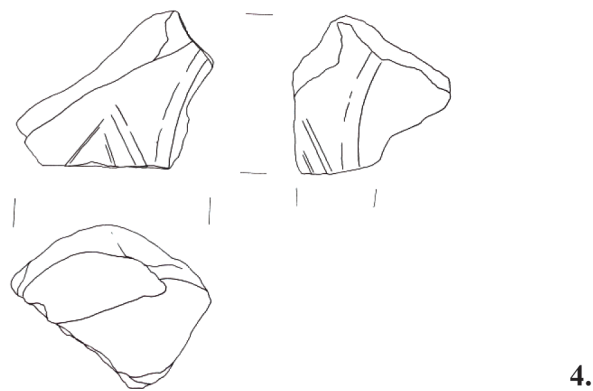
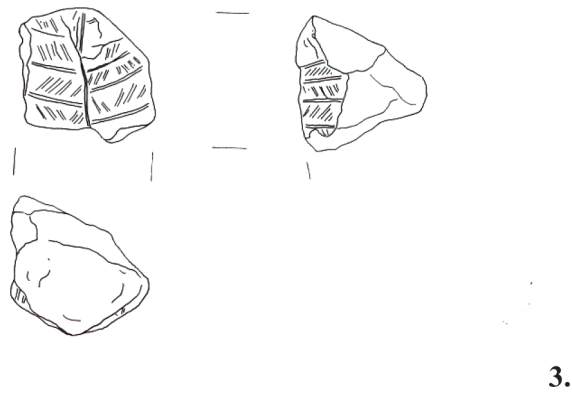
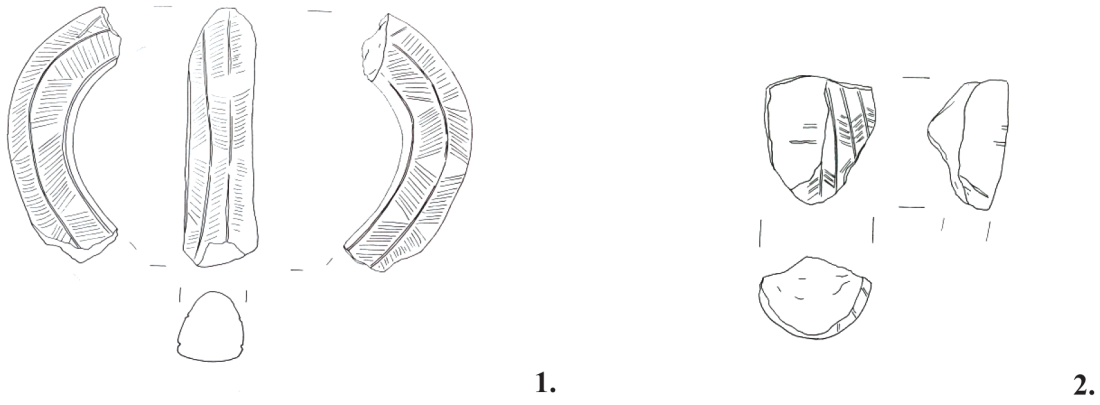
Fig. 2

Rim near Roč, a fragment of a reddish-brown upper section of a stylized bell-shaped phallusoid anthropomorphic figurine. Good fabric, with a presence of calcite grit temper (extremely fine granularity) and mica grit temper (extremely fine granularity). The presence of calcite and mica grit on the surface and on the fracture lines of the fragment contributes to inhomogeneity, the granularity of the components having a low density. It has a preserved cylindrical upper section and a shaped top. The top or head of the stylized phallusoid anthropomorphic figurine is decorated with seven smaller nub-shaped protuberances. Underneath the thickened top that represents the stylized head of the figurine there are no decorations. Dimensions: height 4 cm, head width 3 cm, neck thickness 2 cm. Inv. No. P - 60165.

Fig. 3

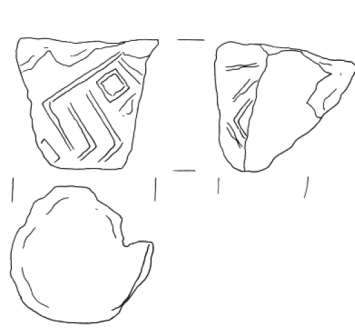
Pupićina Cave, a fragment of the reddish-yellow lower section of an anthropomorphic figurine. The lower section of a female figurine is preserved, with visible lower extremities. Although there are no evident signs of female sexuality, due to the emphasized thighs it probably represents the so-called female goddess of death and regeneration.

T. 1.

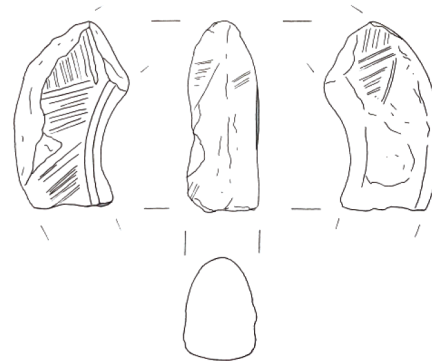


Karġadur; 1. - 4. ulomci kultne posude; (sl. 1) mjerilo 1:3. (sl. 2 - 4) mjerilo 1:2; crteži Ivo Juričić
 Karġadur; 1 - 4. Fragments of a cult vessel; (Fig. 1) scale 1:3. (Fig. 3 - 4) scale 1:2; drawings by Ivo Juričić.

T. 2.



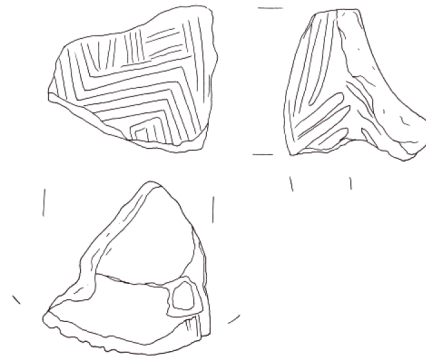
1.



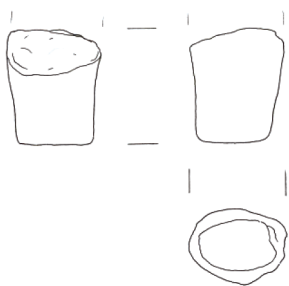
2.



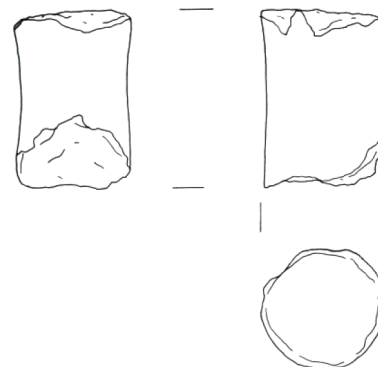
3.



4.



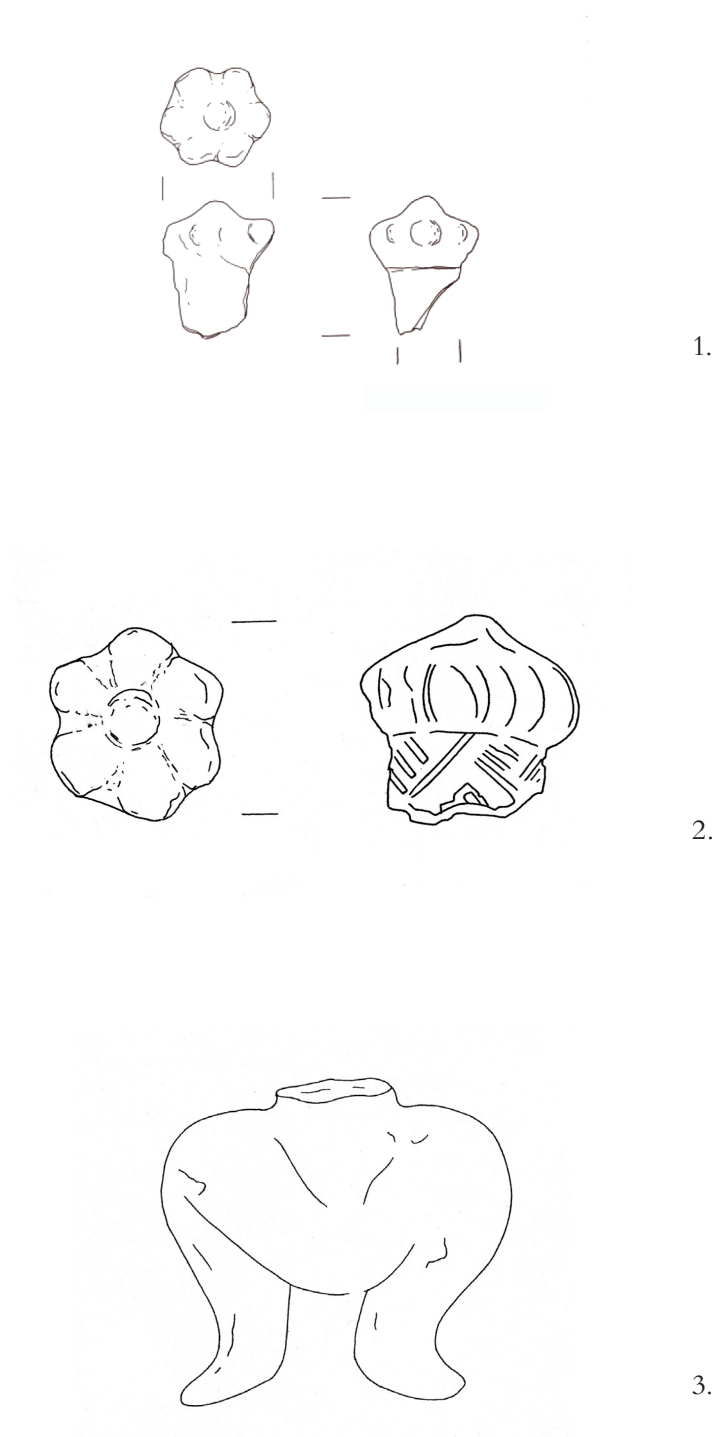
5.



6.

Ulomci kulturnih posuda; 1. Mušego (Mon Segó); 2. Sv. Mihovil - Bale; 3. Limska gradina; 4. Pupičina peć; 5. - 6. Pradišelj; (sl. 1 - 6) mjerilo 1:2; crteži Ivo Juričić
 Cult vessel fragments; 1. Mušego (Mon Segó); 2. Sv. Mihovil - Bale; 3. Limska Gradina; 4. Pupičina Cave; 5 - 6. Pradišelj; (Fig. 1 - 6) scale 1:2; drawings by Ivo Juričić.

T. 3.



Ulomci stiliziranih antropomorfnih zvonastih falusoidnih figurina i realističnih antropomorfnih figurina; 1. Rim kod Roča; 2. Sv. Mihovil - Bale; 3. Pupičina peć; (sl. 1) mjerilo 1:2,5; (sl. 2) mjerilo 1:1; (sl. 3) teh. skica bez mjerila; crteži Ivo Juričić
 Fragments of stylized bell-shaped phallusoid anthropomorphic figurines and realistic anthropomorphic figurines; 1. Rim near Roč; 2. Sv. Mihovil - Bale; 3. Pupičina Cave; (Fig. 1) scale 1:2.5; (Fig. 2) scale 1:1; (Fig. 3) technical sketch without scale; drawings by Ivo Juričić.

SKRAĆENICE / ABBREVIATIONS

AJA	American Journal of Archaeology, časopis američkog arheološkog instituta, Boston
AI	Archaeologia Iugoslavica, Savez arheoloških društava Jugoslavije, Beograd
AP	Arheološki Pregled, Savez arheoloških društava Jugoslavije, Beograd, Ljubljana
ARR	Arheološki radovi i rasprave, Zagreb
AV	Arheološki vestnik, Ljubljana
BAR	British Archaeological Reports, International Series, Oxford
BPI	Bullettino di Paleontologia Italiana, Roma
Diadora	Glasilo Arheološkog muzeja u Zadru, Zadar
Documenta	Documenta Praehistorica, Department of Archeology, University of Ljubljana, Ljubljana
GZMS	Glasnik Zemaljskog muzeja u Sarajevu, Sarajevo
Germania	Germania, Anzeiger der Römisch - Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt am Main
Histria archaeol.	Histria archaeologica, časopis Arheološkog muzeja Istre u Puli, Pula
Histria antiq.	Histria antiqua, časopis Međunarodnog istraživačkog centra za arheologiju MIC u Puli, Pula
HAG	Hrvatski arheološki godišnjak, Ministarstvo kulture Republike Hrvatske, Uprava za arhivsku djelatnost i arheološku baštinu, Zagreb
JMA	Journal of Mediterranean Archaeology, Glasgow
JWA	Journal of World Archaeology, New York
MIK	Monografije i katalogi, Arheološki muzej Istre u Puli, Pula
Origini	Rivista di Preistoria e Protostoria delle Civiltà antiche, Univesità degli studi "La sapienza", Roma
Opuscul. archaeol.	Opuscula archaeologica, radovi Arheološkog zavoda, Filozofski fakultet, Sveučilišta u Zagrebu, Zagreb
Poročilo	Poročilo o raziskovanju paleolita, neolita in eneolita v Sloveniji, Oddelek za arheologijo, Filozofska fakulteta, Univerza v Ljubljani, Ljubljana
PJZ	Praistorija jugoslavenskih zemalja, Sarajevo
Starinar	Starinar, časopis Arheološkog instituta u Beogradu, Beograd
VAHD	Vjesnik za arheologiju i historiju dalmatinsku, Split
VAMZ	Vjesnik Arheološkog muzeja u Zagrebu, Zagreb
ZČ	Zgodovinski časopis - Ljubljana

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