

# MOTIVI PLESA NA PRETPOVIJESNOJ KERAMICI IZ ISTOČNE HRVATSKE

## DANCE MOTIFS ON PREHISTORIC POTTERY FROM EASTERN CROATIA

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UDK: 903.23:7.041(497.5-11)  
Pregledni rad / Review paper

*Istraživanje plesa u arheološkom kontekstu u posljednjih je nekoliko desetljeća rezultiralo određivanjem nekoliko ključnih pokazatelja za identificiranje plesnih prikaza na arheološkome materijalu. Prije svega, to je položaj ekstremiteta antropomorfnih likova te određene forme i elementi vezani uz cjelokupnu kompoziciju prikaza, dok se među popratnim značajkama ističe naglašen prikaz prstiju na rukama.*

*Na temelju ovih odrednica, u ovome se radu analiziraju tri antropomorfna prikaza na pretpovijesnoj keramici s prostora Hrvatske – s nalazišta Franjevac, Vučedol i Novigrad na Savi – te se izlažu argumenti za njihovo uključjenje u korpus arheoloških prikaza plesa.*

**Ključne riječi:**

*ples, antropomorfni prikazi, keramika, pretpovijest, Franjevac, Vučedol, Novigrad na Savi*

*In the last few decades, research on dance in the archaeological record has identified several key indicators for recognizing dance representations on the archaeological material, the most prominent being the positions of the body extremities of the anthropomorphic characters depicted, and certain forms and elements relating to the overall composition of the depiction. In addition, the portrayal of hands and fingers is a very common accompanying feature.*

*On the basis of these features, three anthropomorphic depictions found on prehistoric pottery from Croatia – from the sites of Franjevac, Vučedol and Novigrad on Sava – are analysed in this paper, and arguments for their inclusion in the corpus of archaeological depictions of dance are presented*

**Key words:**

*dance, anthropomorphic depictions, pottery, prehistory, Franjevac, Vučedol, Novigrad on Sava*

Istraživanje plesa u arheološkom kontekstu u posljednjih je nekoliko desetljeća rezultiralo određivanjem nekoliko ključnih odrednica za identificiranje plesnih prikaza na arheološkome materijalu. Jedan od pokazatelja toga da je neki antropomorfni prikaz upravo prikaz plesača položaji su njegovih ekstremiteta – ruku i/ili nogu – koji ne odgovaraju prikazu ljudskog lika u statičnom stajaćem ili sjedećem položaju, ili pak u nekom drugom položaju koji bi se mogao protumačiti kao obavljanje neke radne aktivnosti,<sup>1</sup> već opisuju osebujan položaj koji zahtijeva veći tjelesni napor i koji bi bilo teško održavati dulje vrijeme, što ukazuje na izrazito dinamičnu i specifičnu aktivnost.<sup>2</sup> Drugi se izričiti pokazatelji (koji se, ako je riječ o dovoljno naturalističkim prikazima, često nadovezuju na odgovarajući izgled antropomorfnih likova) vezuju uz cjelokupnu kompoziciju prikaza, a riječ je o elementima kruga, smjera kretanja i ritma. Na temelju činjenice da se u pred-državnim društvima, poput pretpovijesnih, ples često provodi u krugu<sup>3</sup> te uz reference prikaza na kojima su antropomorfni likovi u krugu prikazani i u određenim položajima, izveden je zaključak da većina prikaza s više antropomorfnih likova, koji su na određeni način raspoređeni u formu kruga, najvjerojatnije prikazuje ples.<sup>4</sup> Na istim temeljima, na element kruga nadovezuju se i elementi ritma te smjera: uzastopni likovi raspoređeni u krug uvijek su jednako udaljeni jedni od drugih, što stvara vizualni ritam koji se može interpretirati i kao odraz plesnog ritma; a ako je prikaz dovoljno detaljan da je naznačen i smjer kretanja pojedinih likova, svi likovi u krugu u tome su pogledu uvijek prikazani uniformno (glave okrenute u istom smjeru, iskorak istom nogom i sl.).<sup>5</sup> Naposljetku, još jedna značajka koja se često javlja na prikazima plesa, a koju ovdje valja spomenuti, jest naglašeni prikaz prstiju na rukama. Ovo je posebno znakovito u okviru pretpovijesne umjetnosti koja, u odnosu na umjetnosti kasnijih razdoblja, ljudski lik prikazuje izrazito shematski i često zanemaruje detalje poput prstiju. Međutim, oni su ipak zabilježeni na određenom broju pretpovijesnih prikaza, i to velikim dijelom upravo na oni-

In the last few decades, research on dance in the archaeological record has identified several key indicators for recognizing dance representations on the archaeological material. One of the indicators which reveal a specific anthropomorphic depiction as one depicting a dancer is a positioning of the extremities – lower and/or upper limbs – that does not resemble a human figure in a motionless standing or sitting position, or in some other position that could be interpreted as the performance of some work activity,<sup>1</sup> but rather depicts a peculiar position which requires greater physical effort, and which would be difficult to sustain for any considerable amount of time, thus indicating a highly dynamic and specific activity.<sup>2</sup> Other indicators (which, if the depictions are naturalistic enough, often accompany the anthropomorphic characters' above mentioned features) are linked to the overall composition of the depiction, namely the elements of circle, direction of movement, and rhythm. On the basis of the fact that, in pre-state societies such as prehistoric ones, dancing very often takes place in a circle,<sup>3</sup> and regarding the analogies where the anthropomorphic characters in a circle are simultaneously represented in certain positions, it has been concluded that most depictions with multiple anthropomorphic figures that are in any way arranged in a circular manner most likely represent a dance.<sup>4</sup> Following the same criteria, the element of the circle is reinforced by elements of rhythm and direction. Consecutive figures arranged in a circle are always equidistant one from another, which creates a visual rhythm that can be interpreted as a reflection of the dance rhythm. Also, if the depiction is sufficiently detailed to indicate the direction of movement of each character, in that view all the figures within the circle are always depicted in the same manner (heads facing in the same direction, stepping out with the same foot, etc.).<sup>5</sup> Finally, another common feature of dance representations is the depiction of fingers. This is particularly significant in the context of prehistoric art which, in comparison to the art of later periods,

1 Npr. zabilježeni su pretpovijesni prikazi ljudskih likova u specifičnim položajima, čija je detaljna ikonografska analiza pokazala da ih je uputnije interpretirati kao prikaze lova te prikaze vezane uz borbu (Garfinkel 2003, 60; Frachetti 2008, 138).

2 Garfinkel 2003, 19, 28, 31, 33–34.

3 Krug je najčešća prostorna organizacija plesa koja je vidljiva na arheološkim nalazima, a pregled dosadašnjih izvora ukazuje na mogućnost da je ples u krugu činio najvažniji dio religioznih obreda na Bliskom istoku i jugoistoku Europe od 8. do 4. tisućljeća pr. Kr. (Garfinkel 2003, 88–89) U krugu se svi jednako kreću i jednako su udaljeni od središta i međusobno, što stvara osjećaj jedinstva i odražava stanje zajednica u kojima nije bilo izrazite društvene stratifikacije (isto svojstvo pokazuju i kružni plesovi suvremenih seoskih zajednica (Maletić 1986, 14, 197)). Usto, krug je prostor u kojem se izvodi ritual te je većina kružnih plesova povezana s magijskim i društvenim aktivnostima, a često su i odraz kozmoloških kretanja koja uglavnom imaju cikličku formu, kao što su izmjena godišnjih doba, mjesječevih mijena, vremena sjetve i žetve itd. (Garfinkel 2003, 41–42, 87; 2010, 212; Soar 2010, 151).

4 Najčešći način raspoređivanja antropomorfnih likova u krug na arheološkim artefaktima je uzduž oboda nekog okruglog ili cilindričnog predmeta, poput posude ili npr. stupa, a rjeđi su prikazi na ravnoj plohi poput zida, poda, kamene ploče i sl. (Garfinkel 2003, 19).

5 Garfinkel 2003, 19.

1 For example, iconographic analysis of certain prehistoric artefacts has suggested that the displayed representations of human characters in specific body positions were more likely to indicate hunting and battle-related activities (Garfinkel 2003, 60; Frachetti 2008, 138).

2 Garfinkel 2003, 19, 28, 31, 33–34.

3 The circle is the basic spatial organization of dancing identified on archaeological artefacts, and the overview of the materials researched so far indicates the possibility that dancing in circles constituted the most important part of religious ceremonies in the ancient Near East and southeast Europe between the eighth and fourth millennia BC (Garfinkel 2003, 88–89). All participants within the circle move equally, and are on equal terms in relation to the centre of the circle as well as to each other, which creates a sense of unity, and reflects the state of communities where there was no prominent social stratification. (The same feature can be observed in the circular dances of contemporary village communities.) Moreover, the circle is the space in which the ritual is performed, and most circular dances are associated with magic and social activities, and often reflect cosmological movements which mostly have a cyclical form, such as the changing of seasons, lunar phases, sowing and harvest periods, etc. (Garfinkel 2003, 41–42, 87; 2010, 212; Soar 2010, 151).

4 The most common method of arranging anthropomorphic figures in a circle on archaeological artefacts is along the circumference of a round or cylindrical object such as a vessel or a column, while depictions on a flat surface such as a wall, floor or stone plate are less common (Garfinkel 2003, 19).

5 Garfinkel 2003, 19.

ma koji su interpretirani kao prikazi plesa, što je najvjerojatnije odraz činjenice da su pokreti šakama i prstima važna komponenta u mnogim plesovima od najdavnijih vremena.<sup>6</sup>

U knjizi „Dancing at the Dawn of Agriculture“ Yosef Garfinkel donosi pregled položaja ruku i nogu s antropomorfnih prikaza zabilježenih na keramičkim posudama sa 170-ak neolitičkih i eneolitičkih nalazišta s područja Bliskog istoka, jugoistočne Europe i sjeverne Afrike,<sup>7</sup> a likove plesača, osim na prepoznatljivim antropomorfnim prikazima, prepoznaje i u mnogo apstraktnijim, geometriziranim oblicima, što obrazlaže nizom postojećih „međuoblika“ koji, prema likovnoj analizi, predstavljaju sponu između figuralnih i geometrijskih motiva.<sup>8</sup>

Slijedeći navedene smjernice, u korpus arheoloških prikaza plesa mogu se uključiti i tri primjera s prostora Hrvatske koji, iako je riječ o objavljenome materijalu, do sada nisu bili interpretirani na taj način. U nastavku, svaki će od tri primjera biti zasebno analiziran. Analize će se temeljiti prvenstveno na vizualnim karakteristikama svakog od triju prikaza<sup>9</sup> te će biti utvrđeno u kojoj mjeri oni predstavljaju analogije pretpovijesnim prikazima s područja Bliskog istoka i jugoistočne Europe,<sup>10</sup> koji su u dosadašnjim istraživanjima interpretirani kao prikazi plesa.

Ovakav pristup temelji se na spoznaji da je ples univerzalni fenomen svojstven vjerojatno svim ljudskim društvima,<sup>11</sup> čija je uloga u pretpovijesnim i ostalim tradicijskim zajednicama vjerojatno bila mnogo značajnija nego što je u modernim društvima.<sup>12</sup> Prostor je sveprisutnost plesa jednako znakovita kao i njegovo djelovanje na ljudsku psihu pa je uvažena mogućnost da su za potencijalne likovne predstave plesa i na međusobno vrlo uda-

depicts the human figure in a rather schematic way, and very often leaves out details such as hands and fingers. However, they are nevertheless recorded on a number of prehistoric depictions, many of which are precisely interpreted as depictions of dance, which most likely represents a reflection of the fact that hand and finger movements have been an important component of many dances since ancient times.<sup>6</sup>

In the book “Dancing at the Dawn of Agriculture”, Yosef Garfinkel brings an overview of the positions of lower and upper limbs of anthropomorphic figures recorded on ceramic vessels from 170 Neolithic and Eneolithic sites in the Near East, southeast Europe and North Africa,<sup>7</sup> while identifying dancing figures not only in recognizable anthropomorphic depictions, but also in much more abstract, geometric forms, which is explained by a series of recorded “interforms” that, as implied by art analysis, represent the bond between figural and geometric motifs.<sup>8</sup>

Following these guidelines, there are three examples from Croatia that can be included in the corpus of archaeological depictions of dance which, although published, have not so far been interpreted in such a way. Each of the three examples will be analysed separately, primarily on the basis of visual characteristics,<sup>9</sup> and with an evaluation of the extent of similarity to prehistoric depictions from the Near East and southeast Europe<sup>10</sup> which have been interpreted as depictions of dance by previous research.

This kind of approach is based on the knowledge that dance is a universal phenomenon, most likely inherent to all human societies,<sup>11</sup> and that its role in prehistoric and other traditional com-

6 „Ruka glumi, a gluma govori. (...) Zbog složenosti anatomske strukture ruke te zbog njezinih artikulacijskih sposobnosti, samo u pokretima prstiju leži bezbroj mogućnosti modifikacija forme i ponašanja. Zbog svojega komunikacijskoga potencijala, ruka je korištena ne samo teatralno: mnogi su, fascinirani potencijalom ruke, u više navrata pokušali stvoriti univerzalni jezik, razvivši artifičijelnu kodifikaciju svakodnevnih pokreta.“ (Garfinkel 2003, 30, prema Barba, Savarese 1991, 130–131).

7 Garfinkel 2003.

8 Garfinkel 2003, 132.

9 Kao i u slučaju spomenutih analogija, vizualne karakteristike ovih prikaza predstavljaju optimalni predmet analize jer kontekst u kojemu su artefakti nađeni ne govori ništa pobliže o mogućoj temi prikaza na njima.

10 Iako se analogije pojedinim karakteristikama razmatranih prikaza mogu naći i u pretpovijesnim prikazima s još udaljenijih područja (Walsh 1988; Zao Fu 1992), razmatranje paralela u ovom je radu ograničeno na prostor s kojega potječe materijal na čijoj se analizi temelje rezultati referentnog, prethodno spomenutoga arheokoreološkog istraživanja (Garfinkel 2003).

11 Osim što su pokazala da pripadnici zajednica iz različitih dijelova svijeta, koji obavljaju iste ili slične dnevne aktivnosti te stoga izvode i iste ili slične pokrete, sukladno tomu često izvode i vrlo slične plesne pokrete (Maletić 1986, 167–168), etnografska su istraživanja zabilježila fenomen plesa kod tradicionalnih društava u svim dijelovima svijeta te je na temelju istih utvrđeno da su osnovni motivi za ples i njegova uloga u zajednici u svim društvima u određenoj mjeri jednaki (Marshall 1969, 357–358; Bieseke 1978, 165–169; Katz 1982, 3, 34; Maletić 1986; Whitehouse 1995, 21–22). Kako se istraživanje nematerijalne kulture ljudskih zajednica iz davne prošlosti u određenoj mjeri nužno oslanja na etnografske podatke o suvremenim tradicionalnim zajednicama, zasada je logična pretpostavka da je i većina pretpovijesnih društava prema plesu gajila vrlo sličan odnos (Maletić 1986, 80–83).

12 Lange 1976, 90–93; Maletić 1986, 12, 14, 34, 41–42, 86; Garfinkel 2003, 67.

6 “The hand acts, and acting, speaks. (...) Due to the complexity of the hand’s anatomical structure and of its articulation possibilities, there are, in the movements of the fingers alone, infinite possible modifications of form and behaviour. Due to its communicative qualities, the hand has been exploited not only theatrically: many people, fascinated by the hand’s potential, have, at various times, attempted to create a universal language, developing an artificial codification of daily gestures.” (Garfinkel 2003, 30, after Barba, Savarese, 1991, 130–131).

7 Garfinkel 2003.

8 Garfinkel 2003, 132.

9 As in the case of the abovementioned analogies, these depictions’ visual characteristics are the optimal subject of analysis, because the archaeological context of the artefacts reveals nothing on the potential subjects of the depictions.

10 Even though some analogies to certain characteristics discussed in the paper can be found in prehistoric representations from even more distant areas (Walsh 1988; Zao Fu 1992), in this work the discussion of the analogies is limited to those that originated from the geographical area addressed in the abovementioned research (Garfinkel 2003).

11 In addition to showing that members of communities in different parts of the world who perform the same or similar daily activities, and therefore perform the same or similar movements, also often perform very similar dance movements (Maletić 1986, 167–168), ethnographic studies have recorded the dance phenomenon in traditional societies in all parts of the world. On the basis of these, it has been found that the basic motifs for dance and its role in the community in all societies are, to a certain extent, the same (Marshall 1969, 357–358; Bieseke 1978, 165–169; Katz 1982, 3, 34; Maletić, 1986; Whitehouse 1995, 21–22). Since the research of the intangible culture of human communities of the ancient past to a certain extent necessarily relies on ethnographic data on contemporary traditional communities, at the moment it is a justifiable assumption that most of the prehistoric societies had a very similar attitude towards dancing as well (Maletić 1986, 80–83).

ljenim područjima korištene u osnovi jedinstvene ikonografske tehnike i motivi – osobito u okvirima likovnih izričaja poput pretpovijesnih.

### Antropomorfni prikaz s Franjevca

Tijekom zaštitnoga arheološkog istraživanja lokaliteta Franjevac pored Đakova 2007. godine, u kontekstu velikoga pretpovijesnog naselja kostolačke kulture, pronađen je ulomak keramičke posude na čijoj je površini urezan antropomorfni lik (sl. 1). Posuda je ornamentirana tehnikom ubadanja, a motivi su zonalno grupirani. Antropomorfni prikaz izveden je tehnikom brazdastog urezivanja. Stilski i geografski najbliže paralele ovom nalazu su prikaz na fragmentu posude vučedolske kulture s Vučedola (o kojemu



SLIKA 1. Antropomorfni prikaz na ulomku keramičke posude, Franjevac (Balen 2011, 97, sl. 4.8; izradila I. Turčin).

će biti riječi u nastavku) te prikaz na eneolitičkoj četvrtastoj posudi s nalazišta Szelevény u Mađarskoj.<sup>13</sup>

Na ulomku s Franjevca razaznaju se dva antropomorfna lika, od kojih je jedan vidljiv gotovo u potpunosti, dok je drugi očuvan djelomično.

Na cjelovito očuvanom prikazu ljudskog lika glava je prikazana krugom, a iz njega se okomito spušta os u kojoj su objedinjeni elementi vrata, trupa te jednog donjega ekstremiteta (noge). Pri dnu vratnog dijela osi, u dijagonalnom otklonu prema dolje, nalazi se još jedan element trupa. Iz njega se u horizontalnoj liniji

munities was most probably much more significant than it is in modern societies.<sup>12</sup> The spatial ubiquity of dance is as significant as the unique effect it has on the human psyche, and therefore we have considered the possibility that, even in very distant areas, very similar iconographic techniques and motifs were used to depict dance – particularly in the context of artistic expressions such as the prehistoric ones.

### Anthropomorphic depiction from Franjevac

During the archaeological research of 2007 at the site of Franjevac, near Đakovo, in the context of a large prehistoric settlement of the Eneolithic Kostolac culture, a fragment of a ceramic vessel was found. The vessel was ornamented using a stabbing technique, with zonally grouped motifs, and it had anthropomorphic figures furrow-incised on its surface (Fig. 1). The closest analogies for this depiction, both geographically and stylistically, can be found in the depictions on a vessel fragment from Vučedol

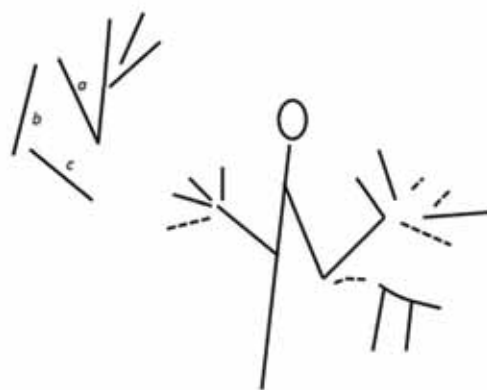


FIGURE 1. Anthropomorphic depiction on a fragment of a ceramic vessel, Franjevac (Balen 2011, 97, Fig. 4.8; made by I. Turčin).

(discussed below), and on an Eneolithic rectangular vessel from Szelevény, Hungary.<sup>13</sup>

Two anthropomorphic figures can be discerned on the Franjevac fragment, one of which is preserved almost completely, while the other is preserved only partially.

The fully preserved depiction of a human figure shows the head represented by a circle placed on top of a vertical line, together creating a vertical axis which combines the elements of neck, torso and one of the lower extremities. Another element of the torso begins at the upper part of the vertical axis (in the

13 Balen 2011, 97; Horváth, Balen 2012, 10.

12 Lange 1976, 90–91; Maletić 1986, 12, 14, 34, 41–42, 86; Garfinkel 2003, 67.

13 Balen 2011, 97; Horváth, Balen 2012, 10.

nastavlja element drugog ekstremiteta (noge), s kojeg se okomito spuštaju dvije paralelne linije. Pri kraju osnovne osi i horizontalnog elementa donjeg ekstremiteta prikaz je oštećen lomom ulomka. S područja trupa pružaju se u dijagonalnim linijama prema gore s obje strane gornji ekstremiteti (ruke), koji završavaju zrakasto raspoređenim kratkim linijama (prsti). Na desnoj ruci nalaze se četiri linije, a na lijevoj je, zbog oštećenja, nešto teže odrediti njihov točan broj (najvjerojatnije pet ili šest).

Djelomično očuvan prikaz ljudskog lika nalazi se dijagonalno lijevo gore u odnosu na onaj cjeloviti, a čine ga tri osnovna elementa. Prvi (a) čini linija u obliku slova „V“ nejednakih krakova: jedan je krak prekinut rubom ulomka, a drugi završava trima kratkim zrakasto raspoređenim linijama. Drugi je element (b) vertikalna linija na oba kraja prekinuta rubom ulomka, a treći (c) je linija koja u blagoj dijagonali prema dolje izlazi iz okomite linije.

S obzirom na opisane značajke, evidentno je da je cjelovito očuvani antropomorfn lik prikazan u izrazito dinamičnom stavu. U tome smislu, donji ekstremiteti interpretiraju se kao noge raširene u nekoj vrsti iskoraka – jedna je dio osi koja nosi svu težinu tijela i okomito je ispružena prema dolje, a druga je horizontalno podignuta iz svoga korijena u trupu. Gornji ekstremiteti mogu se protumačiti kao ruke dijagonalno podignute tako da tvore oblik slova „V“, ili do lakta pripijene uz tijelo pa u toj točki podignute i raširene u V-formi.<sup>14</sup> Kratke, zrakasto raspoređene linije pri vrhu ruku mogu se protumačiti kao prsti, koji su u tom slučaju prikazani upadljivo rašireni na obje šake,<sup>15</sup> no postoji i mogućnost da je riječ o prikazu nekih predmeta koje antropomorfn lik drži u rukama (npr. snop grana ili cvijeća).<sup>16</sup> Element koji je možda najteže interpretirati svakako su dvije paralelne linije koje kao da vise s podignute noge, a mogle bi prikazivati dijelove ornamentike odore ili nakita.

Pri interpretaciji djelomično očuvanog lika neizbježna je usporedba s onim cjelovito očuvanim. S obzirom na visok stupanj sličnosti između elementa a i elemenata ruku na cjelovitom antropomorfnom liku, može se zaključiti da je i u ovom slučaju riječ o ruci, koja je savijena u laktu u obliku slova „V“, s raširena tri prsta (interpretiraju li se kratke zrakaste linije na taj način). Element b je prema tomu najjednostavnije protumačiti kao trup, odnosno dio glavne osi tijela, dok se element c može interpretirati kao dio donjih ekstremiteta (raširena ili podignuta noga, ili barem jedan njezin dio).

presumed section of the neck), and is diagonally deflected downwards. The second lower extremity continues, from the element mentioned, in a horizontal line, with two perpendicular lines descending from it. The bottom part of the depiction is missing due to a fracture of the fragment in the lower part of the vertical axis, hiding information about the base of the vertical axis, as well as the horizontal element of the second lower extremity. Upper extremities (arms) extrude diagonally from the area of the trunk upwards on both sides, ending with short lines (fingers) arranged in a radial pattern. Four lines are visible on the right hand, while it is not possible to discern the exact number on the left one (most likely five or six).

The partially preserved human figure is placed on an upper-left diagonal in relation to the completely preserved one, and it consists of three basic elements. The first (a) is an uneven V-shaped line: one end is cut off by the edge of the fragment, and the other ends with three lines in a radial pattern. The second element (b) is a vertical line cut off at both ends by the edges of the fragment, and the third (c) is a line connecting to the second element in a downward diagonal path.

Given the features described, it is evident that the completely preserved anthropomorphic figure is depicted in an extremely dynamic posture. Accordingly, the lower extremities are interpreted as legs spread in some kind of astride: one forms part of the axis carrying the whole weight of the body, and is vertically stretched out downward, while the other is horizontally raised from its root in the trunk. The upper extremities can be interpreted as arms raised diagonally to form the shape of the letter V, or spread in a V-shaped form with elbows adhering to the torso.<sup>14</sup> The short, radially arranged lines at the top of the hands can be interpreted as fingers, which are in that case depicted as spread on both hands,<sup>15</sup> although there is also a possibility of those elements depicting certain objects held by the anthropomorphic figure (for example a bunch of twigs or flowers).<sup>16</sup> The element that is perhaps the most difficult to interpret is certainly the two parallel lines that seem to hang down from the raised leg, and could represent certain parts of attire ornaments or jewellery.

While trying to interpret the partially preserved figure, it is inevitable to compare it with the fully preserved one. Given the great degree of similarity between element a and the arm elements on the complete anthropomorphic figure, it can be concluded that it also represents an upper limb, which is, in that case, bent in a “V” form at the elbow, with three fingers spread (if the short radial lines should be interpreted in that manner). Element b is

14 Zbog usporedbe s brojnim primjerima obaju položaja ruku na pretpovijesnim antropomorfnim prikazima, ovdje vjerojatnijom djeluje druga opcija: ruke pripijene uz tijelo pa savijene u laktu. Naime, na prikazima u kojima su ruke nedvosmisleno samo raširene dijagonalno uvis, one su podignute iznad glave, a na prikazu cjelovitog lika iz Franjevca to nije slučaj.

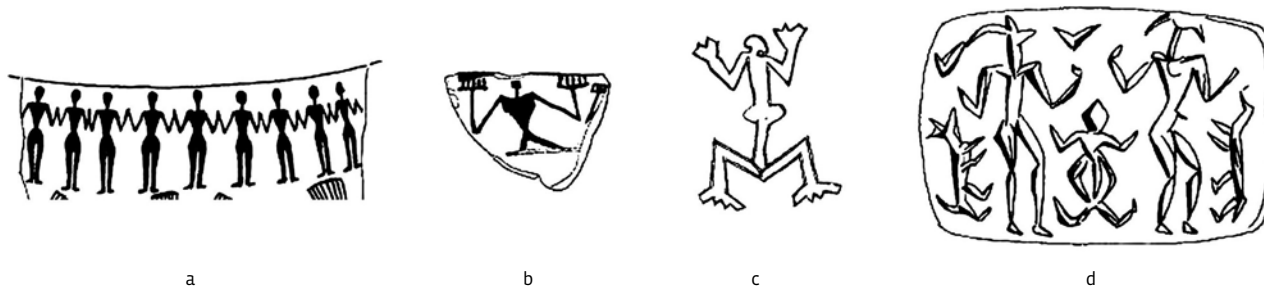
15 Kao što je već navedeno, upravo upadljiv prikaz prstiju na šaci još je jedan čest element u prikazima plesa.

16 Poznato je nekoliko paralela ovakvim motivima (antropomorfn likovi interpretirani kao plesači koji u rukama drže grane) među pretpovijesnim prikazima plesa, poput primjera iz Tepe Gawre u Iranu (Garfinkel 2003, 176).

14 Due to the comparison with many examples of both arm positions on prehistoric anthropomorphic depictions, the second option seems to be more likely here: upper arms held close to the body and bent at the elbows. This is because, in those depictions in which the arms are unambiguously widespread diagonally upwards, they are raised above the head, and that is not the case with the complete figure from Franjevac.

15 As already mentioned, the obvious depiction of fingers is another common element of representations of dance.

16 There are several parallels to such motifs (anthropomorphic figures interpreted as dancers holding branches) among prehistoric depictions of dance, such as the example from Tepe Gawra in Iran (Garfinkel 2003, 176).



**SLIKA 2.** Prikazi plesača s položajem ruku u V-formi, jugoistočna Europa i Bliski istok (obrađila I. Turčin):

a. Khazineh (Garfinkel 2003, 165, sl. 9.5: a; prema Gautier, Lampre 1905, sl. 254);  
 b. Tal-i Jari A (Garfinkel 2003, 187, sl. 9.24: e; prema Egami, Masuda, Gotoh 1977, T. 3: 5);  
 c. Kolečovice (Garfinkel 2003, 213, sl. 10.9: c; prema Müller-Karpe 1968, T. 196: A);  
 d. Tepe Giyan (Garfinkel 2003, 113, sl. 7.3: b; prema Herzfeld 1933, sl. 25).

**FIGURE 2.** Depictions of dancers with upper limbs positioned in "V" form, south-east Europe and Near East (adapted by I. Turčin):

a. Khazineh (Garfinkel 2003, 165, Fig. 9.5: a; after Gautier, Lampre 1905, Fig. 254);  
 b. Tal-i Jari A (Garfinkel 2003, 187, Fig. 9.24: e; after Egami, Masuda, Gotoh 1977, Pl. 3: 5);  
 c. Kolečovice (Garfinkel 2003, 213, Fig. 10.9: c; after Müller-Karpe 1968, Pl. 196: A);  
 d. Tepe Giyan (Garfinkel 2003, 113, Fig. 7.3: b; after Herzfeld 1933, Fig. 25).

Paralele ovakvom prikazom nalaze se među mnogim neolitičkim i eneolitičkim primjerima s područja jugoistočne Europe i Bliskog istoka koji se interpretiraju kao prikazi plesača. Primjerice, osebujan položaj ruke savijene u laktu u V-formi (sl. 2) nalazi se na više ulomaka neolitičke slikane keramike s područja Mezopotamije i Irana (Tell Halaf, Tell Sabi Abyad, Samarra, Tepe Sabz, Khazineh, Ismailabad, Kozagaran, Tal-i-Jari-A, Tal-i-Bakun-A, Tal-i-Gap), kao i na keramičkom pečatu iz Tepe Giyana.<sup>17</sup> Isti motiv, izveden tehnikom urezivanja, postoji i na keramičkim nalazima iz Kolečovice i Strelica u Češkoj,<sup>18</sup> koji se pripisuju kasnoneolitičkoj lenđelskoj kulturi. U spomenutoj klasifikaciji položaja ekstremiteta u prikazima plesa, koju predstavlja Y. Garfinkel, ovaj je položaj ruku naveden kao tip G i riječ je o drugom najčešćem položaju ruku identificiranom na istraženoj građi.<sup>19</sup>

Na većini spomenutih nalaza (Samarra, Tepe Sabz, Khazineh, Ismailabad, Kozagaran, Tal-i-Jari-A, Tal-i-Bakun-A, Tal-i-Gap, Kolečovice) na navedeni položaj ruku nadovezuje se još jedna česta popratna značajka plesnih prikaza koja se nalazi i na prikazu iz Franjevca, a riječ je o naglašenom prikazu prstiju (sl. 2: b–c). Navedenim primjerima može se pribrojati i veći broj nalaza s prikazima prstiju uparenih s drugačijim položajima ruku (sl. 3–4; sl. 5: a, c; sl. 6: c), primjerice, reljefni prikazi izvedeni tehnikom apliciranja na neolitičkoj keramici iz Ein el Jarbe u Izraelu<sup>20</sup> te Kuruçay Höyükü i Haçılara u Turskoj,<sup>21</sup> oslikani zidni prikaz (također neolitički) iz Kalavastos Tente<sup>22</sup> na Cipru, ali i nalazi bliži ovom podneblju: reljefni prikazi na neolitičkoj keramici iz Rumunjske, Mađar-

therefore simplest to interpret as the trunk or a part of the main axis of the body, while element c can be interpreted as a part of the lower extremities (spread or raised leg, or at least one of its parts).

Analogies for this depiction can be found among many Neolithic and Eneolithic examples in the areas of southeast Europe and the Near East which are interpreted as representations of dancers. For example, the peculiar position of the arm bent at the elbow in "V" form (Fig. 2) can be found on several fragments of Neolithic painted pottery from the areas of Mesopotamia and Iran (Tell Halaf, Tell Sabi Abyad, Samarra, Tepe Sabz, Khazineh, Ismailabad, Kozagaran, Tal-i Jari A, Tal-i Bakun A, Tal-i Gap), as well as on a ceramic seal from Tepe Giyan.<sup>17</sup> The same motif made using the incision and puncturing techniques was also found on ceramic finds from Kolečovice and Strelice in the Czech Republic,<sup>18</sup> which are attributed to the Late Neolithic Lengyel culture. In the aforementioned classification of the positions of extremities on dance depictions introduced by Y. Garfinkel, this arm position is referred to as type G, and it is the second-most common arm position identified within the material examined.<sup>19</sup>

The majority of the abovementioned finds (Samarra, Tepe Sabz, Khazineh, Ismailabad, Kozagaran, Tal-i Jari A, Tal-i Bakun A, Tal-i Gap, Kolečovice) show this arm position complemented by depictions of fingers, which is yet another common accompanying feature of dance depictions, also found on the Franjevac ex-

17 Garfinkel 2003, 127–128, 164, 169, 178, 186–187, 195, 197, 274; na većini nalaza prikazano je više likova s istim položajem ruke.

18 Garfinkel 2003, 208, 213, 230.

19 Garfinkel 2003, 32–33.

20 Garfinkel 2003, 157.

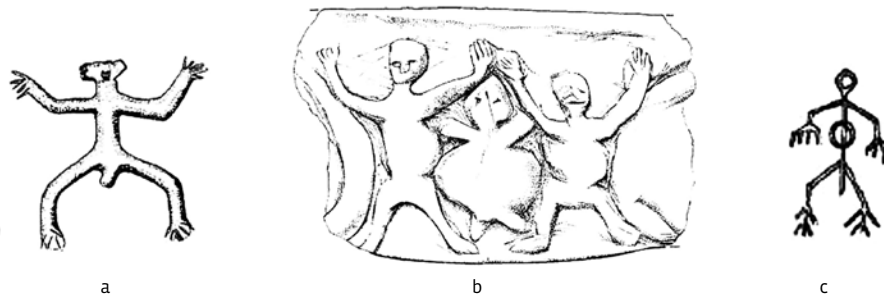
21 Garfinkel 2003, 122.

22 Garfinkel 2003, 122.

17 Garfinkel 2003, 127–128, 164, 169, 178, 186–187, 195, 197, 274; most of the finds had more figures depicted with the same arm position.

18 Garfinkel 2003, 208, 213, 230.

19 Garfinkel 2003, 32–33.



**SLIKA 3.** Prikazi plesača s naglašenim prikazom prstiju uz razne položaje ruku, jugoistočna Europa i Bliski istok (obradila I. Turčin):

a. Ein el Jarba (Garfinkel 2003, 157, sl. 8.29; b; prema Kaplan 1969, sl. 7: 1 a–b);  
 b. Nevali Çori (Garfinkel 2003, 113, sl. 7.3: a; prema Hauptmann 1993, sl. 27);  
 c. Nova Ves (Garfinkel 2003, 213, sl. 10.9: b; prema Müller-Karpe 1968, T. 200: E2).

**FIGURE 3.** Depictions of dancers with accentuated finger depictions, with different positions of the upper limbs, southeast Europe and Near East (adapted by I. Turčin):

a. Ein el Jarba (Garfinkel 2003, 157, Fig. 8.29: b; after Kaplan 1969, Fig. 7: 1 a–b);  
 b. Nevali Çori (Garfinkel 2003, 113; Fig. 7.3: a; after Hauptmann 1993, Fig. 27);  
 c. Nova Ves (Garfinkel 2003, 213, Fig. 10.9: b; after Müller-Karpe 1968, Pl. 200: E2).

ske i Hrvatske (Turdaş, Villánykövesd, Sarvaš)<sup>23</sup> te prikazi izvedeni tehnikom urezivanja na kasnoneolitičkoj keramici iz Nove Vesi u Češkoj<sup>24</sup> (lengdelska kultura) i eneolitičkoj keramici iz Vučedola<sup>25</sup> u Hrvatskoj (vučedolska kultura).

Na fragmentu posude s Franjevac, cjelovito očuvani i djelomično očuvani lik nisu u istoj ravnini (sl. 1). Zbog velike fragmentarnosti prikaza, na potonjemu je posebno teško vjerodostojno interpretirati elemente trupa i noge. Može se ustvrditi samo da glavna os tijela fragmentarnog lika stoji u blagom odklonu u odnosu na os cjelovitoga te da element noge tu izlazi ravno iz osnovne osi. Naznake drugih elemenata, koji bi bili povezani s njim (poput dviju paralelnih linija visećih s noge cjelovitog lika), nisu vidljive. Najcjelovitiji element fragmentarnog lika je ruka, koja se nalazi u blagom odklonu od trupa, za razliku od ruku cjelovitog lika.

U konačnici, dva su izričita pokazatelja da je na ovome fragmentu vjerojatno riječ o prikazu plesa. Prvi je izrazito slikovit, dinamičan položaj tijela, koji je lako uočljiv na cjelovitom liku, dok se na fragmentarnom naslućuje. Drugi je činjenica da su na ulomku raspoznavljiva dva antropomorfna lika u vrlo sličnom stavu, što ukazuje na vjerojatnost da ih je na cijeloj posudi bilo i više, a to predstavlja još jednu čestu karakteristiku pretpovijesnih prikaza plesa: višebrojni slični ili identični likovi koji su na neki način (npr. duž opsega tijela posude) raspoređeni u formu kruga. Kad se ovome pribroji još i naglašeni prikaz šaka/prstiju na rukama, kao česta popratna značajka pretpovijesnih plesnih prikaza, rezultat je skup značajki na temelju kojih se antropomorfni likovi prikazani na ulomku keramičke posude s lokaliteta Franjevac mogu interpretirati kao plesači.

ample (Fig. 2: b–c). A number of finds with depictions of fingers paired with different arm positions must be mentioned as well (Fig. 3–4, Fig. 5: a, c; Fig. 6: c). Examples include applied relief representations on the Neolithic pottery from Ein el Jarba, in Israel,<sup>20</sup> and Kuruçay Höyük and Haçilar, in Turkey,<sup>21</sup> a painted wall depiction (also Neolithic) from Kalavassos Tenta,<sup>22</sup> on Cyprus, but also finds closer to these regions: relief depictions on Neolithic pottery from Romania, Hungary and Croatia (Turdaş, Villánykövesd, Sarvaš),<sup>23</sup> and engraved depictions on Late Neolithic and Eneolithic pottery from Nova Ves in the Czech Republic<sup>24</sup> (Lengyel culture) and Vučedol<sup>25</sup> in Croatia (Vučedol culture).

On the vessel fragment from Franjevac, the fully preserved and partially preserved figures are not in the same plane (Fig. 1). It is particularly difficult to interpret the elements of trunk and lower limb on the latter due to the fragment's being heavily damaged, therefore concealing the whole scene. It can only be stated that the main body axis of the fragmentary figure stands in a slight deflection in relation to the axis of the complete one, and that the element of the lower limb stretches out directly from its base axis. There are no visible traces of other elements that could be associated with it, such as the two parallel lines hanging from the leg of the complete figure. The most complete element of the fragmentary figure is the arm, which is positioned slightly deflected from the trunk, unlike the arm of the complete figure.

Ultimately, there are two explicit indicators that this fragment most likely bears a dance depiction. The first is the extremely picturesque, dynamic body posture, which is easily perceivable

23 Garfinkel 2003, 241, 215.

24 Garfinkel 2003, 213.

25 Durman 2000, 160.

20 Garfinkel 2003, 157.

21 Garfinkel 2003, 122.

22 Garfinkel 2003, 122.

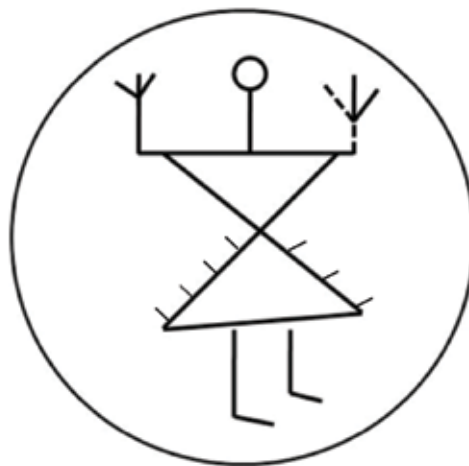
23 Garfinkel 2003, 215, 241.

24 Garfinkel 2003, 213.

25 Durman 2000, 160.



**SLIKA 4.** Antropomorfni prikaz na dnu keramičke posude, Vučedol (Durman 2000, 80; izradila I. Turčin).



**FIGURE 4.** Anthropomorphic depiction on the bottom of a ceramic vessel, Vučedol (Durman 2000, 80; made by I. Turčin).

### Antropomorfni prikaz s Vučedola

Na nalazištu Vučedol pokraj Vukovara, 1894. godine pronađen je ulomak dna keramičke posude na kojemu je s vanjske strane urezan antropomorfni prikaz (sl. 4). Nalaz pripada kontekstu kasnobakrenodobne vučedolske kulture i vrlo je dobro poznat u regionalnim istraživačkim krugovima,<sup>26</sup> no dosad još nije bio interpretiran u kontekstu plesa. Kao što je prethodno spomenuto, vremenski i zemljopisno najbliže paralele zasad predstavljaju prikazi iz Franjevac i Szelevényja.<sup>27</sup>

Na ulomku je prikazan jedinstveni antropomorfni lik, izveden tehnikom brazdagostog urezivanja. Iako posuda nije očuvana u cijelosti, fragment dna (promjera 6,5 cm) i prikaz na njemu očuvani su u potpunosti. Ostatak je posude ornamentiran prepoznatljivim simbolima vučedolske kulture. Ovaj nalaz uglavnom se interpretira kao „dno posude“, međutim, treba uvažiti i tezu da je ta posuda mogla imati, na primjer, funkciju poklopca, u slučaju čega bi dekorativna funkcija prikaza na vanjskoj strani okrugle plohe bila smislenija.<sup>28</sup>

Antropomorfni lik proporcionalno ispunjava većinu plohe nasred koje je urezan, a smješten je unutar urezanoga kruga koji slijedi rub dna posude. Trup je izveden u tzv. formi klepsidre ili

on the complete figure, and can be assumed on the fragmentary one. The second is the fact that two anthropomorphic figures in a very similar posture can be distinguished on a single fragment, indicating the probability that there could have been others as well on the whole vessel, which points to another frequent feature of prehistoric depictions of dance: multiple similar or identical characters forming some sort of a circle (for example, circumferencing the vessel). Finally, when the representation of the hands/fingers, as a frequent accompanying feature of prehistoric dance depictions, is added to the picture, the result is a set of features on the basis of which the anthropomorphic characters depicted on this fragment of a pottery vessel from the site of Franjevac can be interpreted as dancers.

### Anthropomorphic depiction from Vučedol

In the year 1894, at the site of Vučedol, near Vukovar, the bottom of a ceramic vessel with an incised depiction of an anthropomorphic figure was found (Fig. 4). The find dates to the late-Eneolithic Vučedol culture,<sup>26</sup> and is well known in regional research circles, but has so far not yet been interpreted in the context of dance. As mentioned previously, its closest temporal and geographical analogies are the depictions from Franjevac and Szelevényj.<sup>27</sup>

A unique anthropomorphic figure is depicted on the fragment, made with the furrow incising technique. Although the vessel is not fully preserved, the fragment of the bottom (6.5 cm in diameter) and the depiction on it are preserved in their entirety. The

26 Hofiller 1933, 12, T. 9: 7; Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 150; Durman 2000, 78; Horváth, Balen 2012, 10.

27 Horváth, Balen 2012, 10.

28 Durman 2000, 82.

26 Hofiller 1933, 12, Pl. 9:7; Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 150; Durman 2000, 78; Horváth, Balen 2012, 10.

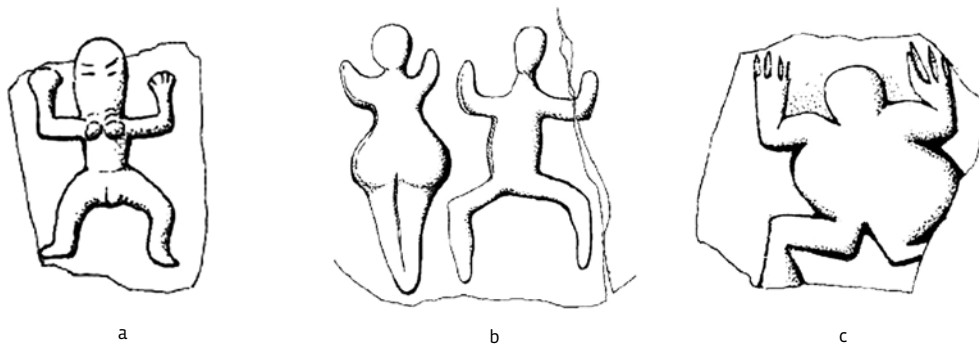
27 Horváth, Balen 2012, 10.



dvostruke sjekire.<sup>29</sup> Glava, vrat i ekstremiteti izvedeni su jednolijski: glava je mali krug (ili točnije, velika točka) iz kojeg se okomito spušta duga linija vrata, u istoj okomici sa središnjom osi klepsidre, odnosno trupa. Gornja horizontalna linija klepsidre ne čini samo granicu trupa, već i dio gornjih ekstremiteta. S obje je strane nešto dulja od uglova same klepsidre i s oba njezina kraja pod pravim kutom prema gore izlazi po jedna okomita linija koja završava otprilike u ravnini sa spojem glave i vrata. Na vrhu obje okomite linije zrakasto su raspoređene po tri kratke linije. Ovakva kompozicija gornjih ekstremiteta predstavlja ruke horizontalno podignute na razini ramena i pravokutno savijene u laktu prema gore, s raširenim prstima. Donji ekstremiteti – noge – prikazani su kao dvije paralelne okomite linije koje se spuštaju iz donje horizontalne linije ruba klepsidre i na koje se na donjem kraju nastavljaju dvije kratke dijagonalne linije, odnosno stopala. Na bočnim krakovima donjeg trokuta klepsidre mogu se primijetiti kratke, poprijeko položene paralelne linije – otprilike četiri s lijeve i tri s desne strane. Slabije uočljivi slični elementi mjestimice su donekle zamjetljivi i na gornjoj polovici klepsidre te na linijama ruku. Međutim, s obzirom na činjenicu da je te linije moguće jasnije uočiti tek na uvećanim fotografijama prikaza, čije su realne dimenzije prilično male, vrlo je teško odrediti predstavljaju li one neki određen element na prikazu (npr. dijelove nošnje) ili su samo posljedica procesa i tehnike urezivanja linija namijenjenih ispunjavanju inkrustacijom.

rest of the vessel is ornamented with symbols characteristic of the Vučedol culture. This find is usually interpreted as the “bottom of the vessel”, but it should be borne in mind that the pot may have had, for example, the function of a lid, in which case the decorative function of the depiction on the outer side of the round plane would make more sense.<sup>28</sup>

The anthropomorphic figure proportionally fills most of the plane in the middle of which it is incised, and is positioned within the engraved circle that follows the edge of the base of the vessel. The trunk is depicted in the so-called hourglass form.<sup>29</sup> The head, the neck and the extremities are depicted with single lines: the head is a small circle (or more accurately, a large dot) from which the long line of the neck comes down vertically, following the same vertical line which makes the central axis of the hourglass, that is the trunk. The upper horizontal line of the hourglass does not only constitute the borderline of the trunk, but also helps form the upper extremities. It is extended by two short horizontal lines protruding out of the borders of the hourglass on both sides, continued by short vertical lines streaming upwards, ending approximately in the same plane as the joint between the neck and the head. Those vertical lines end with three short, radially arranged lines. Such composition of the upper extremities represents arms raised horizontally at shoulder level and bent rectangularly upward at the elbow, with widely spread fingers. The lower extremities – legs – are depicted as two parallel vertical lines descending from the lower horizontal borderline of the hourglass, with two short diagonal lines at their lower ends depicting the feet. Four perpendicular short lines on the left, and three short perpendicular lines on the right lateral arm of the lower triangle of the hourglass can be observed. Similar but less visible elements are arguably noticeable in some areas of the upper half of the hourglass, and on the lines of the arms.



**SLIKA 5.** Prikazi plesača s rukama podignutima horizontalno na razini ramena, savijenima pod pravim kutom u laktu prema gore, jugoistočna Europa i Bliski istok (obradila I. Turčin):

a. Sarvaš (Garfinkel 2003, 214, sl. 10.10: c; prema Müller-Karpe 1968, T. 143: 1);  
b. Dumești (Garfinkel 2003, 207, sl. 10.3: a; prema Maxim-Alaiba 1987, sl. 13);  
c. Kuruçay Höyük (Garfinkel 2003, 122, sl. 7.9: a; prema Duru 1980, sl. 44: 4).

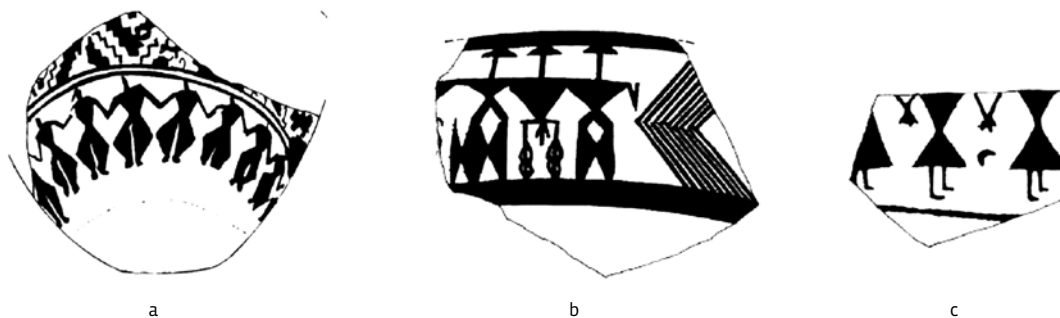
**FIGURE 5.** Depictions of dancers with upper limbs raised horizontally at shoulder level, and bent from the elbow upwards at a right angle, southeast Europe and Near East (adapted by I. Turčin):

a. Sarvaš (Garfinkel 2003, 214, Fig. 10.10: c; after Müller-Karpe 1968, Pl. 143: 1);  
b. Dumești (Garfinkel 2003, 207, Fig. 10.3: a; after Maxim-Alaiba 1987, Fig. 13);  
c. Kuruçay Höyük (Garfinkel 2003, 122, Fig. 7.9: a; after Duru 1980, Fig. 44: 4).

<sup>29</sup> Ovaj oblik nije rijetkost među pretpovijesnim niti među antropomorfnim prikazima općenito, ali spomenuti prikaz zasad je jedini primjer „antropomorfizirane“ klepsidre unutar vučedolske kulture. Međutim, kao apstraktni motiv, ovaj je oblik česta pojava u ornamentici ove kulture te je vjerojatno riječ o simbolu koji je predstavljao neki važan aspekt u poimanju svijeta kod njezinih pripadnika (vidi Durman, 2000).

<sup>28</sup> Durman 2000, 82.

<sup>29</sup> This form is not rare among the prehistoric, nor among anthropomorphic depictions in general, but the aforementioned depiction is currently the only example of an “anthropomorphized” hourglass within the Vučedol culture. However, as an abstract motif, this form is a common occurrence in the ornamentation of this culture, and there is a possibility that this symbol represented an important aspect in their perception of the world (see Durman, 2000).



**SLIKA 6.** Prikazi plesača s ravnim paralelnim nogama, bliskoistočna slikana keramika (obradila I. Turčin):

a. Chiga Sabz (Garfinkel 2003, 182, sl. 9.19: a; prema Schmidt, Van Loon, Curvers 1989, T. 67: a),

b. Choga Mami (Garfinkel 2003, 176, sl. 9.15: b; prema Oates 1969, T. 31: b);

c. Regija Surab (Garfinkel 2003, 182, sl. 9.19: e; prema Dani 1988, sl. 11).

**FIGURE 6.** Depictions of dancers with straight parallel legs, Near Eastern painted pottery (adapted by I. Turčin):

a. Chiga Sabz (Garfinkel 2003, 182, Fig. 9.19: a; after Schmidt, Van Loon, Curvers 1989, Pl. 67: a);

b. Choga Mami (Garfinkel 2003, 176, Fig. 9.15: b; after Oates 1969, Pl. 31: b);

c. Surab region (Garfinkel 2003, 182, Fig. 9.19: e; after Dani 1988, Fig. 11).

Glavni argument za to da ovaj prikaz predstavlja plesača njegov je položaj ruku.<sup>30</sup> Ruke podignute horizontalno na razini ramena te pravokutno savijene u laktu prema gore – tip B u klasifikaciji Y. Garfinkela<sup>31</sup> – najčešći je položaj ruku identificiran na pretpovijesnim prikazima plesa s područja jugoistočne Europe i Bliskog istoka.<sup>32</sup> Nalazi se na više od 30 % primjera istražene građe, što ga čini daleko najbrojnijim položajem na prikazima koji su interpretirani kao plesni.<sup>33</sup> Identificiran je na prepoznatljivo antropomorfnim reljefnim prikazima (sl. 5) na neolitičkoj keramici iz Izraela (Ein El Jarba),<sup>34</sup> Turske (Kuruçay Höyük, Tülin-tepe, Norşuntepe),<sup>35</sup> Rumunjske (Gumelnița, Dumești, Turdaș),<sup>36</sup> Srbije (Vinča)<sup>37</sup> i Hrvatske (Sarvaš),<sup>38</sup> ali i na izrazito shematiziranim reljefnim prikazima (sl. 9: a–c) koje su dosadašnja istraživanja također uključila u korpus prikaza plesača, poput prikaza na keramici s područja današnje Gruzije, Rumunjske, Bugarske i Mađarske (Aruklo, Scinteia, Trușești, Ghelăiești, Tel Azmak, Boršod).<sup>39</sup> Osim ovih primjera, na kojima su prikazi izvedeni kao plastične aplikacije, postoje i slikani i urezani prikazi navedenog položaja. Pri-

However, considering the fact that these lines can be discerned more clearly only on enlarged photographs of what is, in reality, a rather small depiction, it is very difficult to determine whether they represent some particular element of the depiction (for example, parts of attire), or they are just a consequence of the incision and incrustation process and technique.

The main argument that speaks in favour of this depiction's representing a dancer is its arm position.<sup>30</sup> The position of arms raised horizontally at shoulder level and bent rectangularly upward at the elbow – type B in Y. Garfinkel's classification<sup>31</sup> – is the most common arm position identified on prehistoric depictions of dance from the area of southeast Europe and the Near East.<sup>32</sup> It can be found on more than 30% of the material researched, which makes it by far the most numerous arm position on depictions interpreted as representations of dance.<sup>33</sup> It has been identified on distinct anthropomorphic relief depictions (Fig. 5) on Neolithic pottery from Israel (Ein El Jarba),<sup>34</sup> Turkey (Kuruçay

30 Upravo zbog položaja ruku, vučedolski se lik još od pronalaska uvrježe-no naziva „orantom“ ili „adorantom“; odnosno tumači se kao prikaz osobe koja „moli“ ili „obožava“. Međutim, mogućnost da je na ovom prikazu riječ o plesaču ne isključuje mogućnost da je istovremeno i riječ o „orantu“, kao što ni aktivnost plesa ne isključuje ritualni aspekt. Naprotiv, dosadašnja etnološka istraživanja pokazala su da je upravo ples jedna od najvažnijih sastavnica brojnih rituala tradicionalnih društava te da je jedna od njegovih najčešćih funkcija u takvim zajednicama upravo komunikacija s nadnaravnim (Lange 1976, 67–68; Maletić 1986, 68; Garfinkel 2003, 59).

31 Garfinkel 2003, 32.

32 Međutim, nalazi ovog položaja nisu ograničeni samo na navedeno područje već su zabilježeni i u drugim dijelovima Europe i svijeta (Garfinkel 2003, 33).

33 Garfinkel 2003, 33.

34 Garfinkel 2003, 157.

35 Garfinkel 2003, 122, 158.

36 Garfinkel 2003, 207, 214.

37 Garfinkel 2003, 214.

38 Garfinkel 2003, 213–214.

39 Garfinkel 2003, 158, 215, 217.

30 Precisely on the basis of the position of the upper limbs, the Vučedol character has been called “orante” or “adorant”, that is, it has been interpreted as a representation of a person who is “praying” or “worshipping”. However, the possibility of its representing a dancer does not exclude the possibility of its also representing an “orant”, as the dance activity does not exclude the ritual aspect. On the contrary, ethnological research so far has shown that dance is one of the most important components of many rituals of traditional societies, and that one of its most common functions in such communities is precisely communication with the supernatural (Lange 1976, 67–68; Maletić 1986, 68; Garfinkel 2003, 59).

31 Garfinkel 2003, 32.

32 However, the finds of characters in this position are not limited to the area mentioned, but have been recorded in other parts of Europe and the world as well (Garfinkel 2003, 33).

33 Garfinkel 2003, 33.

34 Garfinkel 2003, 157.

mjerice, prepoznatljiv je na slikanoj keramici halafijske kulture s nalazišta u Iraku (Tepe Gawra),<sup>40</sup> na oslikanoj eneolitičkoj keramičkoj posudi iz Jordana (Bab-edh-Dhra),<sup>41</sup> na oslikanom zidu iz neolitičkog sloja na Cipru (Kalavastos Tenta),<sup>42</sup> ali i na prikazima izvedenima tehnikom urezivanja – poput prikaza na cilindričnim eneolitičkim pečatima iz Irana (Choga Mish, Susa)<sup>43</sup> te na posudi iz pred-dinastijskih slojeva s nalazišta Naqada u Egiptu.<sup>44</sup> Kao dodatna analogija vučedolskom prikazu, i ovdje se na velikom broju spomenutih nalaza (Kuruçay Höyük, Kalavastos Tenta, Tepe Gawra, Tülintepe, Norşuntepe, Sarvaš, Turdaş, Naqada) na navedeni položaj ruku nadovezuje i prikaz prstiju.

Vučedolski prikaz implicira paralelno ispružene noge u stajaćem stavu. Prema klasifikaciji Y. Garfinkela, navedeni je položaj drugi po redu učestalosti i nalazi se na oko 15 % istražene građe (tip a),<sup>45</sup> iz čega slijedi da su brojni primjeri plesnih prikaza na kojima su noge plesača prikazane u ovom položaju.<sup>46</sup> Primjerice, na slikanoj keramici s bliskoistočnih nalazišta Samarra, Khazineh (sl. 2: a) i Chiga Sabz (sl. 6: a) skupine ljudskih likova prikazane su s ravnim, paralelnim nogama i simetrično raširenim stopalima,<sup>47</sup> a na jednoj posudi s nalazišta Tal-i Bakun A u istom je položaju prikazan samo jedan plesač.<sup>48</sup> Niz likova s nogama u istom položaju, ali bez naznačenih stopala, nalazi se i na jednom ulomku (sl. 6: b) s nalazišta Choga Mami.<sup>49</sup> Na nalazima iz Khazineha i Chiga Sabza likovi se drže za ruke i raspoređeni su u kolo, duž opsega tijela posude. Možda su najzanimljiviji eneolitički nalazi oslikanih ulomaka iz zapadnog Pakistana – nalazišta Mehrgarh i regija Surab,<sup>50</sup> na kojima je vidljiv niz plesača koji se drže za ruke, ravnih nogu, a tijelo im je također izvedeno u formi klepsidre. Dodatna paralela vučedolskom prikazu nalazi se na prikazu iz Suraba (sl. 6: c), na kojem su također naglašena stopala okrenuta ulijevo, a cjelokupni je prikaz nogu izveden, kao i u slučaju vučedolskog lika, s naznakom perspektive (jedna je noga prikazana kraća). Jedina je razlika to što su na spomenutom prikazu stopala u odnosu na nogu položena pod pravim kutom, dok su u slučaju vučedolskog lika blago dijagonalna.<sup>51</sup> Paralele za ovakav prikaz nogu i stopala u određenoj se mjeri nalaze i na nalazima poput pečata iz Tepe Giyana (sl. 2: d) i Telul et Thalathata te kamene ploče iz Megdida

Höyük, Tülintepe, Norşuntepe),<sup>35</sup> Romania (Gumelnița, Dumești, Turdaş),<sup>36</sup> Serbia (Vinča)<sup>37</sup> and Croatia (Sarvaš),<sup>38</sup> as well as on the very schematic relief depictions (Fig. 9: a–c) which have also been included in the published corpus of dance depictions, such as the depictions on pottery from the areas of contemporary Georgia, Romania, Bulgaria and Hungary (Arukhlö, Scinteia, Truşeşti, Ghelăieşti, Tel Azmak, Borşod).<sup>39</sup> In addition to these examples, where the depictions are made in applied relief, there are several examples of similar representations made in painting or incision techniques. For example, this position can be seen on the painted pottery of the Halafian culture from a site in Iraq (Tepe Gawra),<sup>40</sup> on a painted Eneolithic ceramic vessel from Jordan (Bab-edh-Dhra)<sup>41</sup> and on a painted wall from the Neolithic layer on Cyprus (Kalavastos Tenta),<sup>42</sup> as well as on depictions made in engraving techniques, such as depictions on cylindrical Eneolithic seals from Iran (Choga Mish, Susa)<sup>43</sup> and on a vessel from the pre-dynastic layers of the Naqada site in Egypt.<sup>44</sup> As an additional analogy to the Vučedol depiction, here too, on a large number of finds (Kuruçay Höyük, Kalavastos Tenta, Tepe Gawra, Tülintepe, Norşuntepe, Sarvaš, Turdaş, Naqada), the arm position described is paired with a representation of fingers.

The Vučedol depiction suggests straight parallel legs in a standing position. According to the classification of Y. Garfinkel, this position is the second-most frequent, as it is found on about 15% of the material researched (type a),<sup>45</sup> which points towards the fact that there are numerous examples of dance depictions in which the dancer's legs are shown in this position.<sup>46</sup> For example, on painted pottery from the sites of Samarra, Khazineh (Fig. 2: a), and Chiga Sabz (Fig. 6: a), in the Near East, groups of human figures – dancers – are depicted with straight parallel legs and symmetrically spread feet,<sup>47</sup> and on one bowl from the Tal-i Bakun A site there is a single dancer depicted in the same position.<sup>48</sup> A line of figures with legs in the same position, but without the indicated feet, is found on a single fragment (Fig. 6: b) from the site of Choga Mami.<sup>49</sup> On the finds from Khazineh and Chiga Sabz, the figures are holding hands and are arranged in a circle circumferencing the body of the vessel. Perhaps the most inter-

40 Garfinkel 2003, 127.

41 Garfinkel 2003, 284.

42 Garfinkel 2003, 124.

43 Garfinkel 2003, 276, 279.

44 Garfinkel 2003, 244.

45 Garfinkel 2003, 33.

46 Prikazi koji su tako interpretirani zbog položaja gornjih ekstremiteta, prikaza kose ili određenih parafernalija te zbog brojnosti prikazanih likova i njihovog međuodnosa – primjerice, mnoštvo likova koji se drže za ruke, u kolu, oko posude (Chiga Sabz) ili četiri lika zrakasto raspoređena oko dna posude s kosom koja vijori (Samarra).

47 Garfinkel 2003, 128, 165, 185.

48 Garfinkel 2003, 195.

49 Garfinkel 2003, 154.

50 Garfinkel 2003, 182.

51 Ovakav prikaz nogu i stopala može se lako pripisati svijesti o perspektivi iako treba imati na umu da je u slučaju vučedolskog lika u tome – barem djelom – možda odigralo ulogu i to što je antropomorfnii prikaz trebalo estetski ravnomjerno smjestiti unutar linije kružnice.

52 Garfinkel 2003, 272, 274, 283.

35 Garfinkel 2003, 122, 158.

36 Garfinkel 2003, 207, 214.

37 Garfinkel 2003, 214.

38 Garfinkel 2003, 213–214.

39 Garfinkel 2003, 158, 215, 217.

40 Garfinkel 2003, 127.

41 Garfinkel 2003, 284.

42 Garfinkel 2003, 124.

43 Garfinkel 2003, 276, 279.

44 Garfinkel 2003, 244.

45 Garfinkel 2003, 33.

46 Depictions that are interpreted this way because of the position of the upper extremities, depictions of coiffure or certain paraphernalia, and because of the number of figures displayed and their interrelationships – for example, a multitude of figures holding hands in a circle around the bowl (Chiga Sabz) or four figures distributed radially around the bottom of a vessel with their hair in waves (Samarra).

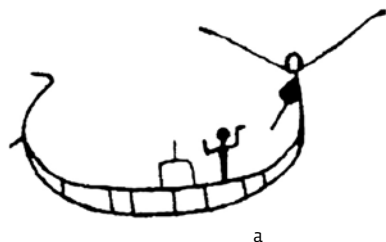
47 Garfinkel 2003, 128, 165, 185.

48 Garfinkel 2003, 195.

49 Garfinkel 2003, 154.

(Izrael).<sup>52</sup> Na spomenuta tri prikaza položaj nogu nije posve ravan, već su one blago savijene u koljenu, no potkoljenice su prikazane paralelne i okomite, što u konačnici odgovara prikazu nogu na vučedolskom liku, kojemu gornji dio nogu zapravo prekriva „klepsidra“. Vrijedi navesti još dva primjera – nalaz iz Gumelnište i nalaz iz Turdaša.<sup>53</sup> Oba prikaza stilski se u puno većoj mjeri razlikuju od vučedolskog prikaza nego što je to slučaj s prethodnim primjerima, no oba sadrže i kombinaciju ravnih, okomitih, paralelnih nogu i karakterističnog položaja ruku.

Međutim, vučedolski potencijalni plesač je sâm. Kao središnji lik, ispunjava posve definiranu plohu i ne postoje naznake da je negdje drugdje na posudi postojalo još sličnih likova.<sup>54</sup> No, iako su pretpovijesni prikazi „solo plesača“ rjeđi u odnosu na prikaze više njih, oni nedvojbeno postoje: primjerice, prikazi iz Kalavastos Tente (Cipar), Vinče (Srbija), Nove Vesi (Češka) i Naqade (Egipat), kao i niz prikaza „plesaća na brodu“ (sl. 7) nacrtanih na stijenama na više nalazišta u Egiptu.<sup>55</sup> Tu je i niz prikaza<sup>56</sup> na kojima također nema naznaka drugih likova, ali za koje, zbog fragmentiranosti mjesta prikaza, to ipak nije moguće sa sigurnošću utvrditi.



**SLIKA 7.** Plesači na brodovima – crteži na stijenama, Egipat (obradila I. Turčin):  
a. Qena-Qoser (Garfinkel 2003, 264, sl. 11.24: h; prema Winkler 1938, sl. 36: 42);  
b. Wadi Gash (Garfinkel 2003, 264, sl. 11.24: i; prema Winkler 1938, sl. 35: 31).



**FIGURE 7.** Dancers on boats – rock drawings, Egypt (adapted by I. Turčin):  
a. Qena-Qoser (Garfinkel 2003, 264, Fig. 11.24: h; after Winkler 1938, Fig. 36: 42);  
b. Wadi Gash (Garfinkel 2003, 264, Fig. 11.24: i; after Winkler 1938, Fig. 35: 31).

esting ones are the Eneolithic painted fragments from western Pakistan – the sites of Mehrgarh and the Surab region,<sup>50</sup> both of which show a line of dancers holding hands, with straight legs and the body depicted in the hourglass form. An additional analogy to the Vučedol figure can be seen in the depiction from Surab (Fig. 6: c). As on the Vučedol representation, the feet on the Surab figure face left, with one leg being shorter than the other, which might suggest the portrayal of perspective. The only difference is that on the Surab depiction the feet are positioned perpendicular to the legs, while in the case of the Vučedol figure they are slightly diagonal.<sup>51</sup> Analogies to this kind of depiction of legs and feet can, to a certain extent, be found on finds such as seals from Tepe Giyan (Fig. 2: d) and Telul et Thalathat, and the stone slab from Megdid (Israel).<sup>52</sup> The figures on these three representations have their legs slightly bent at the knee instead of being entirely straight (as in previous cases). However, their lower parts are depicted parallel and vertical, which ultimately corresponds to the depiction of legs on the Vučedol figure, where the upper part of the legs is covered by the hourglass. Two more examples should be mentioned – a find from Gumelništa and a find from Turdaş.<sup>53</sup> Both depictions significantly differ in style from the Vučedol figure, unlike the previous examples, but both of them have the combination of straight, vertical, parallel legs and a characteristic arm position which is similar to the Vučedol example.

However, the presumed Vučedol dancer is alone. As a central figure, it fills a completely defined surface, and there are no indications that there were other figures placed somewhere else on the vessel.<sup>54</sup> Nevertheless, even though prehistoric depictions of single dancers are scarce compared to the depictions of multiple dancing figures, they undoubtedly exist: for example, depictions

53 Garfinkel 2003, 207, 214.

54 S obzirom na raspored postojećih ornamenata te na veličinu same posude, to je malo vjerojatno.

55 Garfinkel 2003, 264.

56 Npr. Köşk Höyük, Tepe Gawra, Gradešnica, Tel Evani (Garfinkel 2003, 118, 127, 213, 267).

50 Garfinkel 2003, 182.

51 This kind of depiction of legs and feet can easily be attributed to the understanding of perspective, although, in the case of the Vučedol figure, the limited space of the circle within which the figure is placed may have governed the need to shorten the leg.

52 Garfinkel 2003, 272, 274, 283.

53 Garfinkel 2003, 207, 214.

54 Considering the layout of existing ornaments and the size of the vessel, this is highly unlikely.

Zanimljivo je to što, iako nema drugih plesača koji bi ga mogli oformiti, ipak postoji određena poveznica s formom kruga – lik je smješten upravo u središte dna posude, koje je kružna ploha, u ovom slučaju još i naglašena urezanom kružnicom. Veza kruga i plesača (na pretpovijesnim prikazima plesa, ali i u suvremenim tradicionalnim zajednicama) katkad je takva da oni plešu unutar nekog kruga, ali najčešće su plesači dio kružnice. Oni se kreću po obodu kruga, dok je sredina kruga često namijenjena simbolu oko kojeg se odvija ples (poput vatre, ubijene životinje, žrtve, novovjenčanog para itd.),<sup>57</sup> a katkad je i taj središnji element plesač, ili više njih. Međutim, na temelju postojeće građe može se zaključiti da pojedinci, koji se u specifičnim prigodama postavljaju unutar (a osobito u središte) kruga, uvijek obnašaju jednu od dvije uloge: oni su ili predmet ili izvođač određenog rituala,<sup>58</sup> a mogu biti i oboje. U slučaju vučedolskog lika, s obzirom na njegov specifičan stav vjerojatnijom se čini druga opcija, tj. da je riječ o prikazu aktivnog izvođača<sup>59</sup> nekog rituala koji svoju funkciju obavlja u središtu nekoga kruga. Razmatranjem prirode toga kruga nameću se tri mogućnosti. Prva je da krug čine ostali članovi zajednice (statično raspoređeni ili u pokretu po liniji kružnice), dok je druga mogućnost da krug čine određeni predmeti, oblik arhitekture ili prostorna organizacija naselja (kružno raspoređene parafernalije, nastamba kružnog tlocrta ili središnja čistina u selu). Treća je mogućnost da krug oko sebe stvara izvođač rituala, i to vrtnjom.<sup>60</sup> Naravno, postoji i mogućnost kombinacija između dvoje ili svega od navedenoga.

Usljed analize navedenih izvora i analogija te na temelju izvedenih argumenata, antropomorfni prikaz na dnu posude vučedolske kulture također se može interpretirati kao plesač.

from Kalavassos Tenta (Cyprus), Vinča (Serbia), Nova Ves (Czech Republic) and Naqada (Egypt), as well as a series of “dancers on boats” (Fig.7) on rock drawings at several sites in Egypt.<sup>55</sup> Besides these, there is a number of depictions<sup>56</sup> with no indications of associated dancing figures, although this remains uncertain due to the fragmentation of the finds.

Interestingly, although there are no other dancers that could form it, there is still a certain link with the form of a circle – the figure is placed in the centre of a circular plane, the base of a vessel, which is perhaps also echoed in the incised circle around the figure. The connection between the circle and the dancer (on prehistoric depictions of dance as well as in traditional contemporary communities) sometimes is such that they dance surrounded by some kind of a circle, but most commonly it is reflected in the dancers’ circular formation. The dancers form a circle, the centre of which is often reserved for the symbol around which the dance takes place (such as a fire, killed animal, offering, altar, newly-wed couple, maypole etc.),<sup>57</sup> while sometimes that central element can also be a dancer, or several dancers. However, on the basis of the existing understandings, it can be concluded that individuals who are on specific occasions placed within the circle (and especially in the centre) can have two roles: they are either a subject or a performer of a certain ritual<sup>58</sup>, and they may also be both. Considering the specific posture of the Vučedol figure, the second case seems more likely – that it is a depiction of an active performer<sup>59</sup> of a certain ritual who performs his role in the centre of some kind of circle. In consideration of the nature of this circle, three possibilities come to mind. The first one is that the circle is formed by other members of the community (either being static or moving around the central figure in the circle). The second possibility would suggest that the circle is formed either by certain objects, an architectural form or the spatial organization of the settlement (circularly arranged paraphernalia, a dwelling with a circular ground plan or a central plateau in the village). Lastly, the third possibility is that the circle is created by the performer of the ritual himself, through spinning.<sup>60</sup> Likewise, a combination of two or all three cases might also be feasible.

Following the analysis of the abovementioned sources and analogies, and on the basis of the arguments derived, the anthropomorphic depiction at the bottom of the vessel of the Vučedol culture can also be interpreted as a dancer.

57 Garfinkel 2003, 87; prema Lange 1976, 84.

58 Etnološka istraživanja pokazala su da su u ritualnim aktivnostima tradicionalnih društava govor, pjevanje i ples iznimno važne i gotovo neizostavne sastavnice (Turner 1984, 25; Bloch 1989, 21; Garfinkel 2003, 57).

59 Aktivni izvođač rituala u takvim zajednicama može biti, ili osoba koja inače obnaša posebnu funkciju unutar zajednice (određeni autoritet zadužen za izvođenje svih ili većine rituala), ili bilo koji član zajednice kojeg je u danom trenutku zapala dužnost da izvede određeni ritual.

60 Vrtnja je specifično kružno gibanje oko jedne osi koje stvara posebnu vrstu ugrade, dovodi u stanje transa i postoji u plesnim ritualima brojnih zajednica diljem svijeta. Ne treba zanemariti vjerojatnost da je se određenim tehnikama katkad nastojalo predstaviti i na likovnim prikazima plesa.

55 Garfinkel 2003, 264.

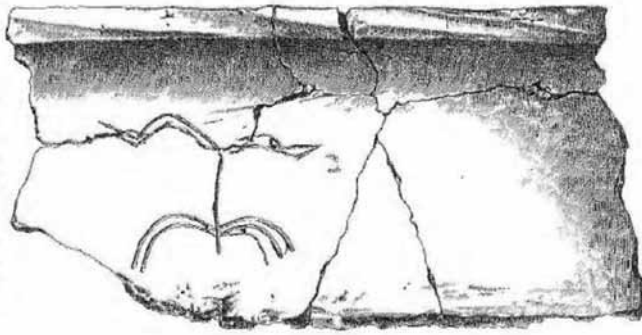
56 For example, Köşk Höyük, Tepe Gawra, Gradešnica, Tel Evani (Garfinkel 2003, 118, 127, 213, 267).

57 Garfinkel 2003, 87; after Lange 1976, 84.

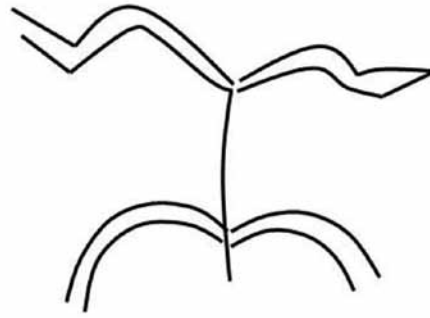
58 Ethnological research has shown that speech, singing and dancing are extremely important and almost indispensable components of the ritual activities of traditional societies (Turner 1984, 25; Bloch 1989, 21; Garfinkel 2003, 57).

59 The active performer of a ritual can in this type of communities be either a person that usually holds a special function within the community (a person authorised for the performance of all or most of the rituals) or any community member that was charged with the performance of a certain ritual at a particular moment.

60 Spinning is a specific circular motion around an axis that creates a special kind of stimulus, leads to trance, and exists in the dances of numerous communities around the world. One should not neglect the probability that this motion was depicted using particular techniques on certain art representations.



**SLIKA 8.** Antropomorfní prikaz na ulomku keramičke posude, Novigrad na Savi (Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 209; izradila I. Turčin).



**FIGURE 8.** Anthropomorphic depiction on a fragment of a ceramic vessel, Novigrad on Sava. (Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 209; made by I. Turčin).

### Antropomorfní prikaz iz Novigrada na Savi

Na nalazištu Novigrad kod Slavanskog Broda otkriven je keramički ulomak s jedinstvenim apstraktnim prikazom (sl. 8). Ulomak je dio velike posude za spremanje zaliha, datirane u kasno brončano doba. Lik prikazan na njemu nalazi se na vratu posude, odmah ispod otvora. Izveden je tehnikom urezivanja i bio je ispunjen bijelom inkrustacijom. U cijelosti je očuvan i u dosadašnjim publikacijama interpretiran je kao „antropomorfní prikaz“.<sup>61</sup>

Prikaz se sastoji od devet linijskih elemenata. Jedan je element okomita ravna linija iz koje „izlazi“ ostalih osam linija, simetrično raspoređenih po četiri sa svake strane okomice i grupiranih u dvije skupine – oko gornjeg i donjeg kraja okomice. Četiri gornje linije izvedene su valovito, ali u horizontalnoj ravnini, i počinju sasvim pri vrhu okomice, dok četiri donje iz okomice izlaze u zaobljenim lučnim linijama i počinju nešto iznad donjega kraja okomice. Prihvati li se interpretacija ovog prikaza kao antropomorfnog, može se zaključiti da ravna okomita linija predstavlja trup, valovite linije gornje ekstremitete, a višestruke lučne linije donje ekstremitete.

Određene paralele ovakvom prikazu većinom pripadaju razdoblju neolitika i prije svega se nalaze na području jugoistočne Europe, ali postoje i primjeri s područja Bliskog istoka.<sup>62</sup> Primjerice, na reljefnim prikazima s ulomaka keramičkih posuda kulture Cucuteni s rumunjskih nalazišta Scinteia, Trușești i Ghelăiești te čeških Holaršovica, kao i na urezanom prikazu s ulomka pripisanog Búkk kulturi iz mađarskog Boršoda, zamjetne su izrazite she matske sličnosti s likom iz Novigrada (sl. 9). Isto se može ustvrditi i za urezani prikaz na ulomku gipsane posude iz El Kowma u Siriji (1. pol. 7. tis. pr. Kr.) te za oslikani prikaz s keramičke posude iz iranskog Tepe Giyana (6. tis. pr. Kr.), a određene zajedničke crte

### Anthropomorphic depiction from Novigrad on Sava

At the site of Novigrad, near Slavonski Brod, a pottery fragment with a unique abstract depiction (Fig. 8) was found. The fragment represents part of a large storage vessel dated to the late Bronze Age. The figure depicted on the fragment is positioned on the neck of the vessel, just below the rim. The depiction was made using the incision technique, with white incrustation filling the grooves. It has been completely preserved, and has been interpreted in former publications as an “anthropomorphic depiction”.<sup>61</sup>

The depiction consists of nine linear elements. One element is a straight vertical line from which the other eight lines “emerge”, symmetrically distributed to form four lines perpendicular to the basic line, protruding from both of its sides, arranged into two groups: around the upper end and the lower end of the perpendicular. The top four lines are formed in a wave-like manner, but in the horizontal plane, and they begin at the very tip of the perpendicular, while the four bottom ones come out of the perpendicular in the form of curved arched lines, and start somewhat above the lower end of the perpendicular. If the interpretation by which this depiction qualifies as an anthropomorphic one is accepted, it may be concluded that the straight vertical line represents the trunk, the wavy lines represent the upper extremities, and the multiple arched lines represent the lower extremities.

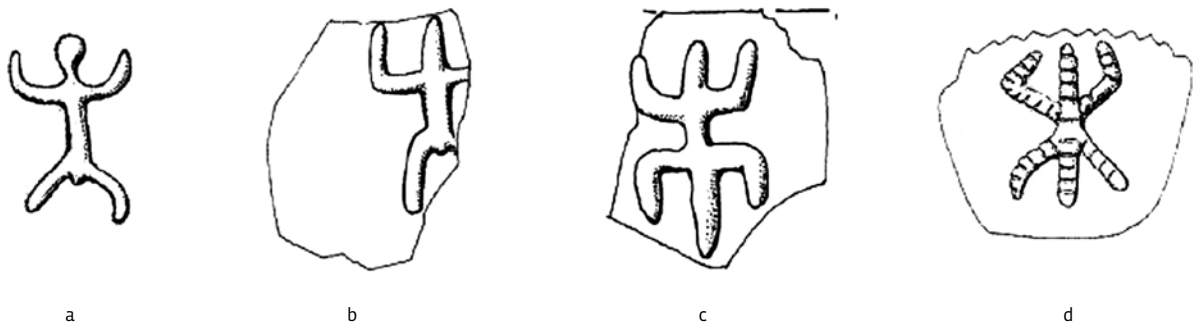
Certain analogies relating to this kind of depiction can be found mostly in the Neolithic period (6<sup>th</sup> to 5<sup>th</sup> millennia BC), primarily in southeast Europe, but there are also some examples from the Near East.<sup>62</sup> For example, relief depictions found on fragments of ceramic vessels belonging to the Cucuteni culture from the Ro-

61 Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 205, 209.

62 Milošević 1960, 9; Garfinkel 2003, 121, 188, 211, 225, 228, 231.

61 Dimitrijević, Težak-Gregl, Majnarić-Pandžić 1998, 209.

62 Milošević 1960, 9; Garfinkel 2003, 121, 188, 211, 225, 228, 231.



**SLIKA 9.** Antropomorfni prikazi raznih stupnjeva apstrakcije – keramika, jugoistočna Europa i Bliski istok (obradila I. Turčin):

a. Tel Azmak (Garfinkel 2003, 217, sl. 10.13: e; prema Raduncheva 1973, sl. 64);  
 b. Arukhlo (Garfinkel 2003, 158, sl. 8.30: e; prema Chataigner 1995, T. 33: 13);  
 c. Trušešti (Garfinkel 2003, 215, sl. 10.11: e; prema Nitu 1967, sl. 1: 1);  
 d. Holašovice (Garfinkel 2003, 215, sl. 10.11: c; prema Gimbutas 1982, sl. 144).

**FIGURE 9.** Anthropomorphic depictions with different levels of abstraction – pottery, southeast Europe and Near East (adapted by I. Turčin):

a. Tel Azmak (Garfinkel 2003, 217, Fig. 10.13: e; after Raduncheva 1973, Fig. 64);  
 b. Arukhlo (Garfinkel 2003, 158, Fig. 8.30: e; after Chataigner 1995, Pl. 33: 13);  
 c. Trušešti (Garfinkel 2003, 215, Fig. 10.11: e; after Nitu 1967, Fig. 1: 1);  
 d. Holašovice (Garfinkel 2003, 215, Fig. 10.11: c; after Gimbutas 1982, Fig. 144).

moгу se uočiti i na oslikanom prikazu s ulomka keramičke posude protosesklo kulture s nalazišta Argissa Magula u Tesaliji (poč. 6. tis. pr. Kr.). Ovaj se prikaz, kao i oba spomenuta bliskoistočna primjera, nalazi na ulomku otvora posude, upravo u neposrednoj blizini ruba, što predstavlja još jednu paralelu u odnosu na prikaz iz Novigrada.

S obzirom na visok stupanj apstrakcije svih navedenih prikaza, nužno je znati na čemu se temelji njihova interpretacija kao antropomorfnih likova. Odgovor na to daju prikazi poput onih s nalazišta Ein El Jarba, Arukhlo, Gomolava, Dumešti, Tirpešti, Turdaš, Nova Ves, Sarvaš i Villánykösvéd, koji svi predstavljaju likove shematski jednake prethodno spomenutim apstraktnim prikazima, ali s tom razlikom što je na njima istaknut i jasan prikaz nekog dijela ljudske fizionomije – uglavnom glave i/ili udova (sl. 9: a–b).

Sve spomenute paralele na temelju položaja svojih ekstremiteta interpretirane su kao prikazi plesača. Prije negoli se i prikaz iz Novigrada na temelju shematskih sličnosti interpretira na isti način, valja analizirati i razlike između njega i spomenutih analogija.

Većina su navedenih primjera prikazi na kojima su donji ekstremiteti rašireni horizontalno u stranu i zatim u koljenu savijeni okomito prema dolje, dok se gornji ekstremiteti nalaze u zrcalno jednakom položaju: simetrično nogama, ruke su savijene pod pravim kutom u laktu prema gore.<sup>63</sup> Manja su odstupanja vidljiva samo na nekoliko primjera u kojima je kut jednih, ili oba ekstremiteta, nešto veći ili manji od 90<sup>o</sup><sup>64</sup> ili su ekstremiteti rašireni na

manian sites of Scinteia, Trušešti and Ghelăiești and the Czech site of Holašovice, as well as on the incised depiction from a Bükki culture pottery fragment from the Hungarian Borsod, show remarkable schematic similarities with the figure from Novigrad (Fig. 9). The same can be ascertained for the engraved depiction on a fragment of a plaster pot from El Kowm in Syria (first half of the 7<sup>th</sup> millennium BC), and for the depiction painted on a ceramic vessel from the Iranian Tepe Giyan (6<sup>th</sup> millennium BC), and certain similar features can also be distinguished on the painted depiction on a fragment of a Proto-Sesklo ceramic vessel from the Argissa Magula site in Thessaly (early 6<sup>th</sup> millennium BC). This depiction, as well as both of the abovementioned Near-Eastern examples, is located on a fragment of the vessel's rim, and it is positioned in immediate proximity to the rim, which represents yet another analogy for the depiction from Novigrad.

Considering that all the aforementioned depictions show a great degree of abstraction, it is necessary to know what their interpretation as anthropomorphic characters is based upon. The answer to this question is provided through depictions discovered at the sites of Ein El Jarba, Arukhlo, Gomolava, Dumešti, Tirpešti, Turdaš, Nova Ves, Sarvaš and Villánykösvéd, all of which represent figures schematically equal to the aforementioned abstract depictions, but with the difference of having at least one part of the human physiognomy – mostly head and/or limbs – depicted in an entirely recognizable way (Fig. 9: a–b).

On the basis of the positions of the extremities, all these analogies are interpreted as depictions of dancers. Before the Novigrad depiction is interpreted in the same way on the basis of schematic similarities, it is necessary to analyse its differences in comparison to the analogies mentioned.

The majority of those examples of analogies are depictions in which the lower extremities are spread horizontally to the side, and then bent vertically downwards at the knees, while the up-

63 Opisani položaj, tj. kombinacija položaja gornjih i donjih ekstremiteta, predstavlja najčešći položaj cijelog tijela među prikazima koji su interpretirani kao plesni te je identificiran na barem 27 % istraženog materijala s područja Bliskog istoka, sjeverne Afrike i jugoistočne Europe (Garfinkel 2003, 33).

64 Npr. Ein El Jarba – ruke pod većim kutom; Tepe Giyan – ruke pod većim, a noge pod nešto manjim kutom.

neki drugi način.<sup>65</sup> Usto, na svim prikazanim likovima raspoznatljiva su isključivo četiri ekstremiteta: dvije ruke i dvije noge, od kojih je svaki jasno predstavljen samo jednim elementom.

Na prikazu iz Novigrada donji ekstremiteti prikazani su rašireni u zaobljenome luku, u položaju vrlo sličnom položajima nogu na prethodno spomenutim primjerima. Međutim, gornji su ekstremiteti prikazani valovito rašireni u horizontalnoj ravnini, a svi su ekstremiteti izvedeni dvostrukim linijama, što s obzirom na cjelokupan stil prikaza stvara mjesto interpretaciji da ih je prikazano ukupno osam – četiri ruke i četiri noge.

Za valoviti prikaz gornjih ekstremiteta lika iz Novigrada može se reći da predstavlja singularitet ne samo među pretpovijesnim prikazima plesa nego i među pretpovijesnim antropomorfnim prikazima općenito.<sup>66</sup> Stoga, u izdvojenoj interpretaciji toga položaja može se samo pretpostaviti da je namjera mogla biti prikaz horizontalno raširenih ruku koje se na neki način pomiču, možda i samo unutar određenih granica vertikalne ravnine.

Drugi element koji prikaz iz Novigrada izdvaja od svih spomenutih paralela, a to je množina ekstremiteta ili po dva elementa za svaki pretpostavljeni ekstremitet, također predstavlja singularitet, i u kontekstu ove analize možda je najzanimljiviji. Simbolika takvog prikaza ekstremiteta može biti višeznačna. Jedna je mogućnost da je riječ o prikazu nekog bića s više ruku i nogu. Takvi prikazi nisu rijetkost u likovnim djelima kasnijih razdoblja te se ne može isključiti mogućnost da su postojali i u pretpovijesti.

Druga je mogućnost da su dvostruke linije samo tehnika kojom se nastojala postići plastičnost u prikazu udova. Međutim, nedostatak te interpretacije vidljiv je u jednolinijskom načinu na koji je izveden trup. Rijetki su primjeri u umjetnosti općenito u kojima su ravnopravni elementi prikaza izvedeni različitim tehnikama<sup>67</sup> i stoga ova činjenica ne isključuje u potpunosti navedenu mogućnost, ali je čini manje vjerojatnom.

Treća je mogućnost da je namjera bila prikazati pokret. S obzirom na dinamične položaje svih ekstremiteta (osobito „valovite“ ruke) i općenitu shematsku sličnost s mnogim prikazima, koji su interpretirani upravo u tom kontekstu, teško je izbjeći pomisao da je riječ o prikazu plesača, dakle bića koje naglašeno čini kretanje svojim ekstremitetima. Usto, treba imati na umu i mogućnost da su se te kretanje možda nastojale dočarati ne samo dinamičnim položajem ekstremiteta već i njihovim tzv. umnoženim pri-

per extremities mirror the same position: symmetrical to the lower limbs, the upper limbs are bent upwards at the elbow at right angles.<sup>63</sup> Minor deviations are only visible on a few examples where the angle of one or both extremities is somewhat greater or smaller than 90 degrees,<sup>64</sup> or the extremities are spread in some other way.<sup>65</sup> Moreover, only four extremities are distinguished on all the depicted figures: two hands and two legs, each of which is clearly represented by only one element.

The depiction from Novigrad shows the lower extremities spread in a round arc, in a position very similar to the positions of the legs on the aforementioned examples. However, the upper extremities are depicted in a wave-like manner, widely spread in the horizontal plane, and all extremities are drawn with double lines, which, considering the overall style of the depiction, can be interpreted as if a total number of eight extremities are depicted: four upper limbs and four lower limbs.

It can be asserted that the wave-like manner in which the upper extremities are depicted represents a certain singularity among the prehistoric depictions of dance, as well as among prehistoric anthropomorphic representations in general.<sup>66</sup> Therefore, if this position should undergo separate interpretation, one may assume that the intention could have been to depict arms in motion, spread horizontally and moving perhaps only inside certain boundaries within the vertical plane.

The second element which sets apart the Novigrad depiction from the other analogies is the plurality of extremities, or two elements for each assumed extremity. This also represents a singularity and provides perhaps the most interesting element in the context of this analysis. The symbolism of such representation of extremities could include various meanings. One possibility is that it might represent a certain creature with multiple upper and lower limbs. Such depictions are not a rarity in the artworks of later periods, and one cannot rule out the possibility that they also existed in prehistoric times.

The second possibility is that the double lines represent a depiction technique used to achieve limb plasticity. However, the shortcoming of that interpretation is reflected in the unilinear manner in which the trunk is presented. There are rare examples of art in general which show equal elements of a depiction being presented in different manners,<sup>67</sup> so this fact does not entirely exclude the possibility under consideration, but it does make it less likely.

65 Npr. Hlačšovice – noge ravno dijagonalno raširene, ruke savijene prema glavnoj osi tijela pod kutom manjim od 90°; Arukhlo 1 – noge raširene i zaobljene; Arukhlo 2 – i noge i ruke raširene u ravnim dijagonalama; Nova Ves – ruke savijene u laktu prema dolje.

66 Primjerice, nijedan takav prikaz nije izričito zabilježen na opsežnoj građi obradenoj u istraživanjima Y. Garfinkela, niti je naveden u njegovoj klasifikaciji položaja ruku.

67 Maletić 1986, 76.

63 The position described, i.e. the combination of positions of upper and lower extremities, represents the most common position of the entire body among the prehistoric dance depictions, identified within at least 27 % of the overall researched material deriving from the Near East, North Africa and southeast Europe (Garfinkel 2003, 33).

64 E.g. El Ein Jarba – arms positioned at a higher angle; Tepe Giyan – arms at a bit higher angle, and legs at a bit lower.

65 E.g. Hlačšovice – legs spread diagonally, arms bent towards the main body axis at an angle lower than 90 degrees; Arukhlo 1 – legs spread, arched; Arukhlo 2 – both legs and arms spread diagonally; Nova Ves – arms bent downwards at elbows.

66 For example, such depiction has never been explicitly recorded in the extensive material studied in Y. Garfinkel's research, nor was it specified in his classification of arm positions.

67 Maletić 1986, 76.



kazom: u istoj maniri u kojoj u suvremenom dobu čine uzastopne fotografije tijela u kretanju.

Na temelju spomenutih analogija ovaj izrazito apstraktni prikaz interpretira se kao antropomorfni, a uslijed takve interpretacije te s obzirom na prikazani položaj ekstremiteta, može se zaključiti da je i u ovom slučaju vrlo vjerojatno riječ o prikazu plesa.

## Zaključak

Dosadašnja antropološka<sup>68</sup> istraživanja ukazuju na to da je u pretpovijesti ples imao iznimno važnu ulogu u životu pojedinca i društva te da je, za razliku od njegove uloge u većini suvremenih društava, u drevnim zajednicama ova aktivnost predstavljala jedno od glavnih sredstava socijalne i duhovne komunikacije.<sup>69</sup> Ovu tezu potkrepljuje i obilan korpus neolitičkih i eneolitičkih prikaza plesa s područja Bliskog istoka i jugoistočne Europe, na temelju kojeg je utvrđeno da plesni motiv predstavlja najzastupljeniji društveni motiv na likovnim prikazima sa spomenutog područja u razdoblju od 8. do 4. tis. pr. Kr., dok ga u razdoblju između 4. i 3. tis. pr. Kr. mjestimično istiskuju drugi motivi.<sup>70</sup>

Tri prikaza razmatrana u ovome radu prostorno se naslanjaju na područje jugoistočne Europe, no u odnosu na navedene paralele pripadaju nešto kasnijim razdobljima. Analizom njihovih vizualnih karakteristika utvrđeno je postojanje temelja za interpretaciju ovih triju primjera kao prikaza plesača, što otvara mogućnosti mnogo složenijim razmatranjima i interpretacijama takvih pretpovijesnih antropomorfnih prikaza.

## Zahvale

Želim zahvaliti Andreji Kudelić na savjetima i pomoći pri pisanju ovog članka, Neri Šegvić i Pavlu Dugonjiću na velikoj pomoći oko prijevoda na engleski te Aniti Dugonjić na pomoći pri nabavi literature.

The third possibility is that the intention was to depict movement. Given the dynamic positions of all the extremities (especially the wave-like arms) and the general schematic resemblance to many depictions interpreted precisely in this context, it makes a valid hypothesis to assume that this is a representation of a dancer, that is a being that produces accentuated movement with its extremities. It should also be borne in mind that the attempt may have been to depict those movements not only through the dynamic position of the extremities, but also through their so-called multiple representation, in the same manner used nowadays with consecutive photographs of a moving body.

Based on the aforementioned analogies, this highly abstract representation is interpreted as anthropomorphic. Following such interpretation and in view of the displayed position of the extremities, it can be concluded that this depiction also very likely represents dance.

## Conclusion

Anthropological<sup>68</sup> research conducted so far points towards the fact that dance in prehistory had an extremely important role in the life of an individual and society and that, unlike its role in modern societies, this activity was one of the main means of social and spiritual communication in ancient communities.<sup>69</sup> This thesis is supported by the vast corpus of Neolithic and Eneolithic depictions of dance from the Near East and southeast Europe, on the basis of which it has been established that the dance motif represents the most common social motif in the visual art of this area in the period from the 8<sup>th</sup> to the 4<sup>th</sup> millennium BC, while in the period between the 4<sup>th</sup> and 3<sup>rd</sup> millennia it was gradually replaced by other motifs.<sup>70</sup>

The three depictions discussed in this paper geographically relate to the area of southeast Europe, but belong to somewhat later periods in regard to the analogies mentioned. The analysis of their visual characteristics has established a basis for the interpretation of these three examples as depictions of dance, which in turn allows for more complex considerations, and interpretations of such prehistoric anthropomorphic representations.

## Acknowledgements

I would like to thank Andreja Kudelić for her helpful guidance in writing this article, Nera Šegvić and Pavle Dugonjić for their great help in reviewing the English version, and Anita Dugonjić for her assistance in acquiring bibliographic sources.

68 Pojam „antropološka“ ovdje se navodi kao krovni termin za sociološka, lingvistička, etnološka, arheološka, koreološka, etnokoreološka i arheokoreološka istraživanja.

69 Isto je vidljivo i kod današnjih plemenskih zajednica na sličnim stupnjevima razvijenosti (Maletić 1986, 14).

70 Garfinkel 2003, 269.

68 The term “anthropological” is used here as the “umbrella term” for sociological, linguistic, ethnological, archaeological, choreological, ethno-choreological and archaeo-choreological research.

69 This is also evident in today's tribal communities at similar degrees of development (Maletić 1986, 14).

70 Garfinkel 2003, 269.

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