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AND BALTIC SEAS
PREHISTORY ACROSS BORDERS**

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between the Aegean and the Regions of the Balkan Peninsula,
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CONTACTS ALONG THE DANUBE: A BOAT MODEL FROM THE EARLY BRONZE AGE*

The Janus Pannonius Museum (JPM) in Pécs gives home to a group of finds from Darda (Croatia; Pl. XXIIIa-b). They come from the Juhász collection, which was formed under unknown circumstances (Janus Pannonius Museum, Inv. Nr.: 304.1-10). The finds include some bronze jewellery and several miniature clay objects, which, according to their published descriptions, are partly of unknown function.¹ The objects were referred to as grave finds by G. Bándi.² J. Šimić, in her book summarizing the Croatian finds of the Encrusted Pottery culture, identified this group of objects as child's grave-goods.³ Despite the unknown circumstances of their recovery, the analysis of the objects attempted below fully supports this interpretation and supplements it with some further data.

The first two pieces in the group of finds are two miniature, oval and basket-shaped vessels (Pl. XXIIIc-g). In accordance with Bándi's view, the basket-shaped pottery objects can be regarded as the clay imitations of vessels made of organic materials (leather or birch bark).⁴ This supposition is proved by the shape of the objects (cf. the birch bark vessels that came to light from the well of Gánovce, Slovakia or the wooden containers of Lago di Ledro, Italy)⁵ as well as by the fact that with the encrusted pattern seen under the side handles of the vessels, the potter clearly imitated the sewing (Pl. XXIIIh), whose function was to stitch the organic material together. Šimić, who was the first to depict these objects on photos and drawings, interpreted the pieces in a similar way. She refers to a small-sized vessel with a handle, originating from Szeremle as a similar form.⁶

Description: if we take a side-view of the basket-shaped vessels, we see that they have the shape of an ungula, their bottom and rim (with longitudinal axes perpendicular to each other) are oval-shaped. The oval rim is arched with a wide handle, and on one side of the body there is a small, vertically pieced handle. The vessels are dark brown. One of them is totally intact, chipped only slightly on the side handle and the rim. In the middle part of the body, a wide and carved encrusted streak can be seen, along the rim and the side of the foot there are some cross-hatched, triangular-shaped patterns and circles. The handle is also decorated by circles. The bottom of the vessel is not decorated. The damaged parts are now partly completed. JPM Inv. No.: 304.1. Height: 11 cm (Pl. XXIIIc-e). The other little basket is somewhat smaller; its upper handle has been broken. Its decoration is the same as that of the previous one, but the oval shape and flat bottom of the vessel is also decorated with angularly scratched, encrusted line-patterns and imprinted circles. JPM Inv. No.: 304.2. Height (without the handle): 6 cm (Pl. XXIII f-g).

* I would like to express my thanks to Erzsébet Nagy for the possibility to take pictures of the objects exhibited in the Janus Pannonius Museum, Pécs. I would also like to thank Zsolt Réti for creating a 3D computer animation of the boat, interpreted as a model of a rowing boat, and Zsuzsa Kelemen for the English translation. I also thank Róbert Fenyvesi and Antal Csiszér for some drawings and photos of the published artefacts. Finally, I thank István Bóna for allowing me to use his unpublished photos of the Darda assemblage.

- 1 A. MOZSOLICS, "Ein Tongegenstand mit Blumendarstellung aus Darda," *Pannonia* 1938, 284; G. BÁNDI and Zs. ZOFFMANN, "Középső bronzkori hamvasztásos temetők Baranyában – Brandgräberfelder der Mittelbronzezeit im Komitat Baranya," *Janus Pannonius Múzeum Évkönyve* 11 (1966) 47-48, VI. t. 4-5, VII. t. 1-2; G. BÁNDI and T. KOVÁCS, "Adatok Délmagyarország bronzkorának történetéhez (A Szeremle csoport) – Beiträge zur Geschichte der Bronzezeit in Südungarn (Szeremle Gruppe)," *Janus Pannonius Múzeum Évkönyve* 14-15 (1969-70) 107, XI. t. 4-7.
- 2 BÁNDI and ZOFFMANN (*supra* n. 1) 47; G. BÁNDI, "A dél-dunántúli mészbetétes edények népe kultúrájának elterjedése és eredete. – The extension and origin of the Encrusted Pottery Culture in Southern Transdanubia," *Dunántúli Dolgozatok* 4 (1967) 6.
- 3 J. ŠIMIĆ, *Kulturne skupine s inkrustiranom keramikom u brončanom dobu sjeveroistočne Hrvatske – Cultural groups with encrusted ceramics in the Bronze Age in North-East Croatia* (2000) 56-58, 155, T. 5. 3.
- 4 BÁNDI and ZOFFMANN (*supra* n. 1) 48.
- 5 Gánovce: V. FURMÁNEK, L. VELIAČIK and J. VLADÁR, *Die Bronzezeit im slowakischen Raum* (PAS 15, 1999) Taf. 21b; Lago di Ledro: A. F. HARDING, *European Societies in the Bronze Age* (2000) Fig. 7.1.
- 6 ŠIMIĆ (*supra* n. 3) 56-57, T. 5. 3/1-2; M. WOSINSKY, *Die inkrustierte Keramik der Urzeit* (1904) LXIX. t. 3; see also BÁNDI and KOVÁCS (*supra* n. 1) VI. t. 10.

Bándi and Kovács defined the miniature clay object, which is standing on four human legs and was one of the pieces in the group of finds, as a small "altar" (Pl. XXIIIi-k). On the front left leg, there is the depiction of, supposedly, a triple-coiled spiral bracelet; in the front left and back left legs we can observe the sewing of the shoe. The right legs on the front and the back are restored. The broken piece missing from the upper part has been identified with a human or animal figurine standing on the altar.⁷ We can also observe the fragment of a clay object with arched and triangle-shaped projections (Pl. XXIII) in the group of finds, which was not mentioned by the former Hungarian publications. The latter was identified by Šimić as the fragment of a miniature chair-back. By postulating a connection with the "altar," she defined the original object as a miniature chair model.⁸ The supposition that the fragments from Darda form a group is also supported by the fact that on both the chair-back and the surface of the seat we see similar imprinted circles and line-patterns. As a parallel to this object, Šimić refers to a chair model from Kličevac (Serbia), a site of the Dubovac-Žuto Brdo culture.⁹ We have knowledge of a similar piece from Orsoya (Bulgaria), from one of the graves in the cemetery of the Balej-Orsoya culture (Pl. XXIII m).¹⁰

Description: a brown, miniature chair with a back, and with an oval seat, leaning on four human legs. The edge of the seat is decorated with lines scratched all around and with a circle made up of imprinted circles. JPM Inv. No.: 304.4. Height: 4.3 cm, length of the oval seat: 9 cm (Pl. XXIIIi-k). The fragment representing the back of a chair is of similar colour, with an arched shape, decorated on the upper part with triangle-shaped projections. On its foreside, along the edges, it is decorated with an encrusted line pattern, imprinted circles, and the combination of zigzag patterns. On its back, lines and circles can be seen. On its lower part it is clearly visible that pieces, having cylindrical cross-section, were broken off from the object at two places. This part was meant to provide the joining of the seat and the back of the chair. JPM Inv. No.: 304.5. Length: 8 cm, width: 2.3 cm (Pl. XXIII).

Among the clay objects there is a miniature cup with a spherical body that belongs to the South-Transdanubian Encrusted Pottery group (Pl. XXIVa). In Bándi and Zoffmann's publication we can find the description of the cup but not its photo.¹¹

Description: a brown, miniature cup with handles, splayed rim and a flattened, spherical body. The handle and the joining part of the rim were broken off, and restored. On its neck we find two straight encrusted line patterns and another one which is split with triangles. The rim is cross-hatched. The lower part of the body is covered under a horizontal line with a vertically running, triple coil of lines. JPM Inv. No.: 304.6. Height: 4.2 cm, diameter of the rim: 5.2 cm (Pl. XXIVa).

The former publications just touched upon the bronze jewellery, which also forms part of the finds (Pl. XXIVb-c).¹² These are the fragments of a small bronze spiral bracelet and the fragment of two bronze pins with pierced, cone-shaped head.

Description: two fragments of a spiral bracelet with diamond-shaped cross-section. Based on the fragmentary endings the complete bracelet originally consisted of a spiral having more than three threads. JPM Inv. No.: 304.8-9. Diameter: 4.6 cm (Pl. XXIVb). Two undecorated bronze pins with cone-shaped heads, the heads are pierced. The lower parts of pins are broken off. JPM Inv. No.: 304.10. Length: 3.9 and 5.1 cm (Pl. XXIVb-c).

7 BÁNDI and ZOFFMANN (*supra* n. 1) 48, VII. t. 1; BÁNDI and KOVÁCS (*supra* n. 1) 107, XI. t. 4-5; T. KOVÁCS, *A bronzkor Magyarországon* (1977) 93, Fig. 19.

8 ŠIMIĆ (*supra* n. 3) 57, 155, T. 5. 3/4-5.

9 M. VASIĆ, "La nécropole de Kličevac," *Starinar* 3-4 (1952-53) fig. 5; M. GARAŠANIN, "Dubovačko-žutobrdska grupa," in A. BENAC (ed.), *Praistorija jugoslovenskih zemalja IV* (1983) T. LXXXII. 4; ŠIMIĆ (*supra* n. 3) 58, 155.

10 A. BONEV, "The LBA cremation graveyard of Orsoya," *Reports on Prehistoric Projects* 2-3 (1999/2000) fig. 2. 12/14.

11 BÁNDI and ZOFFMANN (*supra* n. 1) 48.

12 BÁNDI and ZOFFMANN (*supra* n. 1) 48; ŠIMIĆ (*supra* n. 3).

The next object (Pl. XXIVd, f) was described as having an unknown function.¹³ The object, which is unparalleled so far in the Carpathian basin, can be defined on the basis of its similarity to the clay boat model found in the cemetery of Orsoya, Bulgaria (Pl. XXIVe).¹⁴ The joining elements that are arched downwards and can be the representations of either the bracing of the boat or the seat of it, further back up its interpretation as a boat model. There are three such joining elements in the object from Orsoya and two in the objects from Darda (one of them is fragmentary).¹⁵ Its shape, which gets narrower towards the bottom, resembles a real boat, which also supports the presumption in regards to its function. In addition, the five pairs of holes placed along the upper, decorated rim of the boat can be interpreted as the place of five pairs of small, wooden oars.¹⁶ The decoration below the holes, which is similar to a row of five flowers¹⁷ depicted upside down, also reminds us of the representation of paddles. However, it is also possible that the oars were locked in only those three pairs of holes that can be found in the middle part of the side walls (Pl. XXIVg), whereas the other holes served to hang up the object itself. In the piece from Orsoya as we can see from the published drawing, we can observe two holes under the rim on one side only; these two holes too can be considered as oarlocks.

Description: a triangle shaped dark brown clay object with arched sides. It is without a bottom. Side view: looking at the longitudinal side, it has vertical walls, looking at the shorter side it has the shape of an ungula, which means the boat model gets narrower towards the bottom. Its side walls were originally bridged with two joining elements arched downwards – one of these was broken. Its rim is decorated with a cross-hatched line pattern; under the rim, on both sides, the side walls are pierced with five holes. Along its sides we can see a series of patterns of circles and scratched lines. Its decoration is further completed with cross-hatched patterns on the front and back parts: the decoration along the bottom and the rim constitutes of cross-hatched lines and a pattern of triangles created from the widening of these lines. JPM Inv. No.: 304.3. Height: 3.4 cm, length: 9 cm (Pl. XXIVd, f).

Today a number of evidence proves that the use of dug-out canoes (logboats) was not unusual even during the Mesolithic and Neolithic periods.¹⁸ In the Carpathian basin, there is evidence to suggest that the boat was the main transport in prehistoric times (cf. the boat model found in the Late Neolithic settlement site of the Tisza culture at Gorzsa, Eastern Hungary and the south-eastern European parallels of this boat, which are of similar age).¹⁹ In addition, the hydrographical and historic data, and also the routes of the 19th century inland navigation from the period preceding the regulation of the river Tisza coincide with the picture describing the relationship of the Neolithic and Bronze Age cultures (cf. the spread of the vessels of the Transdanubian Encrusted Pottery culture in the eastern regions of the

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- 13 BÁNDI and ZOFFMANN (*supra* n. 1) 48, VI. t. 4-5, BÁNDI and KOVÁCS (*supra* n. 1) 107, XI. t. 6-7; ŠIMIĆ (*supra* n. 3) 58, T. 5. 3/3.
- 14 T. SHALGANOVA, "The Lower Danube Encrusted Pottery Culture," in D.W. BAILEY and I. PANAYOTOV (eds), *Prehistoric Bulgaria* (1995) 85-86, fig. 5.
- 15 Another fragment of, presumably, a boat model with three similar joining elements was published from Cârna-Ostrovogania: M. CHICIDÉANU-SANDOR, *Cultura Ţuto Brdo-Gârla Mare. Contribuţii la cunoaşterea epocii bronzului la Dunărea Mijlocie şi Inferioară* (2003) pl. 149.2. M. Bulat refers to an unpublished boat model from Dalj, see M. BULAT, "Dalj-Livadice," *Arheološki Pregled* 21 (1979) 46.
- 16 A similar row of holes can be seen in two boat models from LC tombs (one of them also has a hole for the mast), see S.W. MANNING *et al.*, "Late Cypriot IA Maritime Trade in Action: Underwater Survey at Maroni Tsaroukkas and the Contemporary East Mediterranean Trading System," *BSA* 97 (2002) 109-110, fig. 3.
- 17 See MOZSOLICS (*supra* n. 1).
- 18 The first widely-known logboat from pine wood came to light at Pesse, the Netherlands (6300 B.C.), see A. WEGENER SLEESWYK, "A technical problem of the dugout," in H. TZALAS (ed.), *Tropis III. 3rd International Symposium on Ship Construction in Antiquity, Athens 1989* (1995) fig. 2; C. SCHUSTER, "Gedanken zu der prähistorischen Schifffahrt an der Donau. Einbäume und Bretterbote," in P. ROGOZEA and V. CEDICĂ (eds), *Festschrift für F. Medeleţ zum 60. Geburtstag. Bibliotheca historica et archaeologica Banatica XXXII* (2004) 68. See also M. BUDJA, "The transition to farming in Mediterranean Europe – an indigenous response," *Documenta Praehistorica* XXVI (1999) 124-128.
- 19 F. HORVÁTH, "Neolithic boat model from Hódmezővásárhely-Gorzsa," in E. JEREM and P. RACZKY (eds), *Morgenrot der Kulturen. Frühe Etappen der Menschheitsgeschichte in Mittel- und Südosteuropa. Festschrift für N. Kalicz zum 75. Geburtstag* (2003) 263-275; SCHUSTER (*supra* n. 18) 68-71.

Carpathian basin: Pl. XXV).²⁰ Some data of similar importance were published by Schuster about the Neolithic and Bronze Age records concerning navigation in the Lower Danube and the Aegean territories.²¹

On the basis of the representations (on a rock carving from Naxos dated to the Cycladic Early Bronze Age) and some boat models (Palaiokastro and perhaps Naxos), research concludes that the early Aegean boats might have also been logboats equipped with oars and sails or were completed with sewn-on elements in order to make the boarding on the boat easier.²² After some time, the boat was no longer constructed from tree trunks, but only the keel and the other parts were built from planks. This had as a result the creation of a more complex and multiple piece boat. Similar type of plank boats were discovered in the British Isles and at Central European sites dating in the Bronze Age.²³

So we can establish that the simplest type of boat a the dug-out canoe, based on the prehistoric boat finds from Central and Western-Europe and recent ethnographic observations. However, the boat model from Darda, with its broadening shape and the decoration imitating sewing (Pl. XXIVd) – also applied in the case of the miniature clay baskets – refers to a sewn-plank boat.²⁴

Compared with the dug-out canoes, the broadening back part of the boat from Darda provided bigger stability of the vessel. The previously mentioned boat finds from England and Central Europe, or the oars that were found independently²⁵ – together with holes observed on the boat models – all support the presumption that the boats used for transporting and fishing on the Rivers Danube and Drava resembled the rowing plankboats used in Europe during the Bronze Age. The clay model that appeared from Novo Selo (Bulgaria) may be the

20 HORVÁTH (*supra* n. 19); cf. V. KISS, "Data to the eastern relations of Transdanubian Encrusted Pottery culture," *Biblioteca Musei Apulensis* 8 (1998); V. KISS, "Anknüpfungspunkte zwischen Mitteleuropa und Transdanubien in der mittleren Bronzezeit," *Antaeus* 25 (2002) fig. 7.

21 SCHUSTER (*supra* n. 18).

22 WEGENER SLEESWYK (*supra* n. 18) 395-396; BUDJA (*supra* n. 18) 126, fig. 4; SCHUSTER (*supra* n. 18) 71. In the Aegean we can see larger rowing boats depicted on the frying pans from the Early Cycladic period and ships with sails on the fresco of the ship procession from Thera, from the Aegean Middle Bronze Age, see H. MÜLLER-KARPE, "Zur Seefahrt im 3. und 2. Jt. V. Chr.," in H. MÜLLER-KARPE (ed.), *Zur geschichtlichen Bedeutung der frühen Seefahrt* (1982) fig. 2 and 5; H. PALAIOLOGOU, "Aegean ships from the 2nd Millennium B.C.," in H. TZALAS (ed.), *Tropis I. 1st International Symposium on Ship Construction in Antiquity, Athens 1985* (1989) 219-222. A good example of the Late Bronze Age plank ships is known from the Cape Gelidonya wreck: see S. MCGRAIL, *The Ship. Rafts, Boats and Ships from Prehistoric Times to the Medieval Era* (1981) 16; K. DEMAKOPOULOU, "Shipwrecks in the Eastern Mediterranean," in *Gods and Heroes of Bronze Age Europe. Europe at the Time of Ulysses* (2000) 36.

23 Caldicot, Wales (1880-1690 B.C.), Kilnsea, England (1870-1670 B.C.), Erlach-Heidenweg, Switzerland (1675-1404 B.C.): see P. VERHOEVEN, P.J. SUTER and J. FRANCUZ, "Erlach-Heidenweg 1992. Herstellung und Datierung des (früh)bronzezeitlichen Einbaumes," *Archäologie im Kanton Bern* 3 (1994); R. VAN DER NOORT, R. MIDDLETON, A. FOXON and A. BAYLISS, "The 'Kilnsea-boat,' and some implications from the discovery of England's oldest plank boat remains," *Antiquity* 73 (1999); S. MCGRAIL, *Boats of the World. From the Stone Age to Medieval Times* (2001) 172-174; see also HARDING (*supra* n. 5) 177, 180, fig. 5. 7; R. BOCKIUS, "Abdichten, Beschichten, Kalfaten," *JRGZM* 49 (2002) Karte 3. The earliest known remains of planked boats come from Denmark (Øgårde ca. 3190 B.C.):SCHUSTER (*supra* n. 18) 68.

24 To find out more about how these boat types were built, we can study the techniques applied with the building of the tree-trunk coffins and plank-built coffins known from the Central European Bronze Age; see J.-W. NEUGEBAUER, *Die Bronzezeit in Ostösterreich* (1994) fig. 39; J. BÁTORA, *Das Gräberfeld von Jelšovce/Slowakei. Ein Beitrag zur Frühbronzezeit im nordwestlichen Karpatenbecken (Prähistorische Archäologie Südosteuropas Band 16, 2000)* 451, 462-463; HARDING (*supra* n. 5) 105-109. Due to the climatic and soil conditions in the Carpathian basin, similar observations were difficult to make; however, lately, the traces of coffins, presumably tree trunk, from the period of the Füzesabony culture were recorded in Polgár-Kenderföld, see J. DANI, M. Sz. MÁTHÉ and G.V. SZABÓ, "Ausgrabungen in der bronzezeitlichen Tell-Siedlung und im Gräberfeld von Polgár-Kenderföld (Vorbericht über die Freilegung des mittelbronzezeitlichen Gräberfeldes von Polgár-Kenderföld, Majoros-tanya)," in C. KACSÓ (ed.), *Bronzezeitliche Kulturerscheinungen im Karpatischen Raum. Die Beziehungen zu den benachbarten Gebieten* (2003) 95, fig. 4.

25 HARDING (*supra* n. 5) 177, 180, figs. 5. 7 and 5. 8; cf. H. MELLER, "Die Himmelsscheibe von Nebra – ein frühbronzezeitlicher Fund von aussergewöhnlicher Bedeutung," *Archäologie in Sachsen-Anhalt* 1 (2003) 10-14.

representation of a (log)boat with sewn-on elements for safer boarding.²⁶ Of course we should remember that the boat model represents the real boat in a simplified form, so in many cases we cannot trace the proper technical details of the actual boats.

Despite the unknown circumstances, the motifs, the material and the surface treatment of the clay objects and, furthermore, the unique types seem to have so close a connection with each other. The assumption that the described finds belong together is considered here justified.

In addition to the above miniature finds, Bándi and Zoffmann made record of another cup (registered under a different inventory number: JPM Inv. No.: 242; Height: 6.8 cm). The cup can be ranked among the South-Transdanubian Encrusted Pottery, which got to the museum as part of the Juhász collection from Darda (Pl. XXVIa).²⁷ The museum of Osijek gives home to several more vessels from Darda that came to light as stray finds and were described first by Foltiny and Šimić.²⁸ One of them (MSO Inv. No.: 480; Height: 8 cm) is a cup also belonging to the South-Transdanubian Encrusted Pottery group, the other is a vessel having a characteristic form (*Etagenkrug* or Csór type) and decorated with concentric circles (Pl. XXVIb). The latter one is often interpreted as the main form of the Szeremle type. Yet, it is common in the late phase of the Transdanubian Encrusted Pottery culture (also called 'proto-Szeremle phase').²⁹ Besides the previously specified vessels, we have knowledge of an urn from Darda with links to the Bijelo Brdo-Dalj culture (MSO Inv. No.: 5691).³⁰

Some finds from Karanac or Kozarac (Croatia; Pl. XXIIIa-b) can be connected to the above mentioned objects. One of them is a fragment of a chair model, also recorded as an altar fragment (JPM Inv. No.: 387.2; Height: 2.6 cm, length: 10.4 cm).³¹ The site lies on the territory of the brickworks (*cigлана*) between Karanac and Kozarac, but not much is known about the circumstances of the discovery of these stray finds. As opposed to the chair with an oval seat from Darda, the one from Karanac/Kozarac has a quadrangular seat (Pl. XXVIc), therefore resembles even more the already mentioned pieces from the Lower Danube. The vessel registered together with the chair model (JPM Inv. No.: 387.1) can be classified as belonging to the younger phase of the South-Transdanubian Encrusted Pottery group.³² The stray finds

26 V. MIKOV, "Materiali ot poslednja period na bronzovata epoha ot Severozapadna Blgarija - Matériaux archéologiques de la dernière période de l'âge du bronze en Bulgarie du Nord-Ouest," *Arheologiya* 12/3 (1970) fig. 7; PALAIOLOGOU (*supra* n. 22) 219, 221-222.

27 BÁNDI and ZOFFMANN (*supra* n. 1) 48, VII. t. 2.

28 S. FOLTINY, "Ein Beitrag zur Frage der transdanubischen inkrustierten Keramik in Nordost-Jugoslawien," *PZ* 62 (1987) fig. 1.4 and 2.5; ŠIMIĆ (*supra* n. 3) T. 4. 1/2, T. 5. 1/1.

29 We can understand the difference between the proto-Szeremle phase (of the Transdanubian Encrusted Pottery culture) and the Szeremle culture, if we take into account the fact that Bóna published only the material from the older graves in the cemetery of Szeremle, the ones which belonged to the South-Transdanubian Encrusted Pottery group, see I. BÓNA, *Die mittlere Bronzezeit Ungarns und ihre südöstlichen Beziehungen* (1975) Taf. 252-258. See also I. BÓNA and Gy. NOVÁKI, "Alpár bronzkori és Árpád-kori vára/Alpár, eine bronzezeitliche und mittelalterliche Burg," *Cumania* 7 (1982) 69; KISS (*supra* n. 20); K.P. FISCHL, V. KISS and G. KULCSÁR, "Baks-Homokbánya, kora és középső bronzkori település a Dél-Alföldön/Baks-Homokbánya (Kom. Csongrád), eine früh- und mittelbronzezeitliche Siedlung an der Theiss," *Móra Ferenc Múzeum Évkönyve-Studia Archaeologica* 5 (1999) fig. 63. 1-9; K.P. FISCHL and V. KISS, "A Vattina-kultúra kutatása és északi kapcsolatai/Die Forschung der Vattina-Kultur und die Frage ihrer nordischen Verbindungen," *Móra Ferenc Múzeum Évkönyve-Studia Archaeologica* 8 (2002) 132-133. This difference causes misunderstandings, while trying to define the finds of the Szeremle culture: cf. BÁNDI and KOVÁCS (*supra* n. 1); G. BÁNDI and T. KOVÁCS, "Die historischen Beziehungen der bronzezeitlichen Szeremle-Gruppe," *ActaArchHung* 22 (1970) 25-39. Since then the definition of the main types of the Szeremle culture has been made more precise by T. Kovács (T. KOVÁCS, "Die topographische und chronologische Stelle der Szeremle-Kultur in der Bronzezeit des südlichen Karpatenbeckens," in N. TASIĆ [ed.], *Gomolava Band 1* [1988] 1-3, fig. 1; K.P. FISCHL, V. KISS and G. KULCSÁR, *op. cit.* 10-17, fig. 63). The main types correspond with Majnarić-Pandžić's pottery types of the Bijelo Brdo-Dalj group (N. MAJNARIĆ-PANĐŽIĆ, "Srednjobrončanodobni grobovi u Vršcu - Gräber der mittleren Bronzezeit in At bei Vršac," *Opuscula Archaeologica (Zagreb)* 10 [1985] 58, fig. 4). The term 'Szeremle-Bijelo Brdo' culture may be adequate to express this similarity, cf. K.P. FISCHL and V. KISS, *op. cit.* 135.

30 FOLTINY (*supra* n. 28) fig. 3. 4; ŠIMIĆ (*supra* n. 3) T. 6. 2/4.

31 BÁNDI and ZOFFMANN (*supra* n. 1) 48, VIII. t. 1; Šimić originates it from Kozarac: ŠIMIĆ (*supra* n. 3) 58, 155.

32 BÁNDI and ZOFFMANN (*supra* n. 1) 48, VII. t. 6.

originating from the same site were defined by Bándi as grave finds on the basis of the bronze spiral beads (Pl. XXVI d)³³ and some additional vessels (JPM Inv. No.: 311.1-2, 385.1-2) that all got to the Janus Pannonius Museum. Spajić excavated a settlement dating from the younger phase of the South-Transdanubian Encrusted Pottery group at the same site in 1956.³⁴ From this site, we also have knowledge of finds of the Bijelo Brdo-Dalj culture: based on some pottery fragments and on the burnt human bones mentioned by Spajić, Majnarić-Pandžić suggested the probable existence of urn graves.³⁵

Bearing all this in mind, and considering the bronze jewellery and also the decoration of the vessels and other objects, the finds from Darda and Karanač/Kozarac can be considered as having originated from the graves of the South-Transdanubian Encrusted Pottery group (RBA2-BB1). However, due to the uncertain circumstances of their discovery, we cannot rule out that these objects might have belonged to the Bijelo Brdo-Dalj culture (RBB1).

We should also mention that on the basis of the anthropological examination of the ashes from the burials of the North-Transdanubian Encrusted Pottery group, in some cases it was possible to demonstrate that young children were buried together with miniature objects and distinct grave-goods (Mosonszentmiklós in Hungary; Malá nad Hronom in Slovakia).³⁶ Unfortunately, no such anthropological analysis exists for the grave finds from the territory of the South-Transdanubian Encrusted Pottery group or from the material of the Szeremle-Bijelo Brdo-Dalj culture. Nevertheless, all the above evidence supports Šimić's interpretation: the finds from Darda (and very likely those from Kozarac as well), which consist of small-sized bronze jewellery and miniature objects, can be interpreted as grave offerings from a child's grave.³⁷ Beyond practical functions (children's toys), research usually attributes a cultic aspect to the above mentioned miniature objects.

We have knowledge of the analogies of the miniature objects (boat model, chair model) found to be unique in the material of the Transdanubian Encrusted Pottery from the settlements and cemeteries of the people who used pottery with encrusted decorations and inhabited the regions along the Danube south of the territory that today belongs to Hungary. These cultures were referred to by many names: in Croatia Bijelo Brdo-Dalj, in Serbia-Montenegro Dubovac-Žuto Brdo, in Romania Gârla Mare-Cârna and in Bulgaria Balej-Orsoya culture. In a comprehensive review, Shalганova proposed the generic term of "Lower-Danube Encrusted Pottery" to refer to the territory lying along the Danube east of River Morava.³⁸ In my paper I use the name "Danubian Encrusted Pottery" as a common term for the material found along the Danube south of the territory of the Transdanubian Encrusted Pottery culture. Prehistorians have for a long time been aware of the relationship between the Danubian and the Transdanubian Encrusted Pottery culture, though much is still unclear about the details of this relationship (migration?), and the chronology of the Danubian Encrusted Pottery finds (from

33 My former publication erroneously showed the spiral beads made of bronze wires as part of the Darda assemblage (V. KISS, "Bronzkori csónakmodell Dárdáról," *Ósregészeti levelek* 4 [2004] Fig. 1. 13).

34 E. SPAJJIĆ, "Izveštaj o nalazima keramike u bronzanog doba iz Kozarca/An account of the Bronze Age finds from Kozarac," *Osječki zbornik* 5 (1956) T. I. 2, 4, 5-6, 8, T. II. 5-6, T. III. 1-6, T. IV. 1-3, 6-10, T. V. 1, 3, 5, 7-9, T. VI-IX, T. XII. 3-4; FOLTINY (*supra* n. 28) fig. 1. 3, 5; ŠIMIĆ (*supra* n. 3) T. 4. 1/1, T. 4. 2/4, T. 4. 3/1-3, T. 4. 4/1, T. 5. 1/4.

35 SPAJJIĆ (*supra* n. 34) 1956, 37, T. XI; MAJNARIĆ-PANĐŽIĆ (*supra* n. 29) 49, 59-60.

36 Mosonszentmiklós: Zs. ZOFFMANN, "Anthropologische Untersuchungen der mittelbronzezeitlichen Bevolkerung der Gräberfelder von Mosonszentmiklós-Jánosházapuszta und Siófok-Balatonszéplak (Ungarn)," *Janus Pannonius Múzeum Évkönyve* 16 (1971); V. KISS, "Megfigyelések a mészbetétes kerámia kultúrája temetkezési szokásairól és társadalmáról/Observations on the funerary rites and the society of the Transdanubian Encrusted Pottery Culture," in G. ILON (ed.) *ΜΩΜΟΣ III. Az "Őskoros kutatók" III. összejövetelének konferenciakötete* (2004) 244-245, Fig. 6. Malá nad Hronom: J. JAKAB, "Antropologická analýza žiarového hrobu z doby bronzovej z Malej nad Hronom - Anthropologische Analyse eines bronzezeitlichen Brandgrabes aus Malá nad Hronom," *Archeologické výskumy a nálezy na Slovensku v roku 1992* (1993) 72; O. OŽĎÁNI, "Detský dvojhrob z doby bronzovej z Malej nad Hronom/Kinderdoppelgrab aus der Bronzezeit aus Malá nad Hronom," *Pamiatky a múzeá* 4 (1994) 32-34.

37 ŠIMIĆ (*supra* n. 3) 58.

38 SHALGANOVA (*supra* n. 14) 292-293.

RBB1 till HaA1, or until RBC2) is debated.³⁹ All this is in close connection with the problem of separating the material of the Transdanubian Encrusted Pottery culture from the Szeremle and the Bijelo Brdo-Dalj culture,⁴⁰ and also with the question of the relationship between the Vatin and the Dubovac-Žuto Brdo cultures.⁴¹ Despite all these problems we can state that the finds from Darda (even if we take the uncertainty of their dating into account: RBA2-BB1), predate the age of the aforementioned Danubian Encrusted Pottery finds, therefore can be regarded as the forerunners of the latter ones.

Beside the above miniature objects, we also have knowledge of some very characteristic bell-shaped skirted female figurines from the Danubian Encrusted Pottery groups. These anthropomorphic statuettes have been the subject of many shorter publications and several studies.⁴² Z. Letica has made a detailed enumeration of the figurines and divided them into three territorial groups: the western group (Dalj) includes the sites from Baranja and Sirmium-Slavonia; the middle group (Kličevac-Dubovac-Žuto Brdo) that includes the sites from East-Slavonia, Bačka and mid-Banat; finally, the South-East Banat, the Serbian part of the Danube region, Romania and Bulgaria fall in the eastern group (Korbovo-Gârla Mare-Cârna). The three groups reflect chronological developments from the older (western group) to the younger (eastern).⁴³ Their classification was based on stylistic analysis and has been accepted by later research.⁴⁴ However, a detailed analysis is still hindered by the fact that the majority of the figurines are stray finds.⁴⁵ Very few come from excavations and have been properly

- 39 V. DUMITRESCU, *Necropola de incineratie din epoca bronzului da la Cârna* (1961); B. HÄNSEL, *Beiträge zur Chronologie der mittleren Bronzezeit im Karpatenbecken*, BAM 7/8 (1968) 140-142, Beil. 12; R. HACHMANN, "Rezension zu V. Dumitrescu, *Necropola de incineratie din epoca bronzului da la Cârna*," *Germania* 46 (1968) 368-370; I. CHICIDEANU, "Die Frühtrakische Kultur," *Dacia* 30 (1986); C. REICH, "Das Gräberfeld von Cârna," *PZ* 77 (2002).
- 40 BÁNDI and KOVÁCS (*supra* n. 29) 25-39; BÓNA (*supra* n. 29) 226-227; B. HÄNSEL, "Südosteuropa zwischen 1600 und 1000 v. Chr.," in B. HÄNSEL (ed.), *Südosteuropa zwischen 1600 und 1000 v. Chr.* (PAS 1, 1982) 31-32; S. FOLTINY, "Zwei inkrustierte Gefäße in RGZM und die Problematik des mittelbronzezeitlichen Typus Szeremle," *JRGZM* 30 (1983); B. HÄNSEL and P. ROMAN, "Siedlungsfunde der bronzezeitlichen Gârla Mare-Gruppe bei Ostrovu Corbului östlich des Eisernen Tores," *PZ* 59 (1984); N. MAJNARIĆ-PANDŽIĆ, "Srednje brončano doba u istočnoj Slavoniji/Die mittlere Bronzezeit in Ostslawonien," in N. MAJNARIĆ-PANDŽIĆ (ed.), *Arheološka istraživanja u Istočnoj Slavoniji i Baranji (Izveštaji Hrvatskog arheološkog društva* 9, 1984); MAJNARIĆ-PANDŽIĆ (*supra* n. 29) 58; BÓNA and NOVÁKI (*supra* n. 29) 69; KOVÁCS (*supra* n. 29); N. TASIĆ, "Das Problem der Funde von Szeremle im Banat und ihre Chronologie," in N. TASIĆ (ed.), *The Yugoslav Danube Basin and the Neighbouring Regions in the 2nd Millennium B.C.* (1996) 147-162; FISCHL, KISS and KULCSÁR (*supra* n. 29) 113-119, 126-127, fig. 63; FISCHL and KISS (*supra* n. 29) 132-136, 143-144. See also n. 29.
- 41 B. HÄNSEL and P. MEDOVIĆ, "Zur Stellung des bronzezeitlichen Pančevo-Omoljica-Stils innerhalb der Keramikentwicklung der Vatin-Kultur," *Starinar* 40-41 (1988-89); IID., "Vorbericht über die jugoslawisch-deutschen Ausgrabung in der Siedlung von Feudvar bei Mošorin (Gem. Titel, Vojvodina) von 1986-1990," *BerRGK* 72 (1991); F. FALKENSTEIN, *Feudvar II. Ausgrabungen und Forschungen in einer Mikroregion am Zusammenfluss von Donau und Theiss* (PAS 14, 1998) 41-46; N. TASIĆ, "The problem of the Belegiš (Belegiš-Cruceni, Belegiš-Bobda) culture. Genesis, duration and periodization," in F. DRASOVEAN (ed.), *Festschrift für G. Lazarovici. Bibliotheca Historica et Archaeologica Banatica* XXX (2001) 311-321; FISCHL and KISS (*supra* n. 29) 132-136, 143-145.
- 42 M. VASIĆ, "Kličevačka nekropola/La nécropole de Kličevac," *Starinar* 3-4 (1952-53) 8-9; V. TRBUHOVIĆ, "Plastika Vršačko-Žutobrdske kulturne grupe/La plastique du groupe Vršac-Žuto brdo," *Starinar* 7-8 (1956-57) 132; M. GARAŠANIN, Banat-Srpsko Podunavlje-Kerameikos/Banat-Serbisches Donauland-Kerameikos," *Rad Vojvođanskih Muzeja* 2 (1952) 67-72; T. KOVÁCS, "Bronzkori harangszoknyás szobrok a Magyar Nemzeti Múzeum gyűjteményében/Bronze-Age bell-skirted statuettes in the collection of the Hungarian National Museum," *ArchÉrt* 99 (1972) 47-51.
- 43 Z. LETICA, *Antropomorfne figurine bronzanog doba u Jugoslaviji* (1973) 60, 91.
- 44 G. SCHUMACHER-MATTHÄUS, *Studien zu bronzezeitlichen Schmucktrachten im Karpatenbecken (Marburger Studien zur Vor- und Frühgeschichte* Bd. 6, 1985) 7, Karte 1; KOVÁCS (*supra* n. 29) 156-158; P. MEDOVIĆ, "Ein neuer Idoltyp aus der Nekropole Stubarlija bei der Siedlung Feudvar/Vojvodina," in C. BECKER, M.-L. DUNKELMANN, C. METZNER-NEBELSICK, H. PETER-RÖCHER, M. ROEDER and B. TERŽAN (eds), *Χρόνος. Beiträge zur prähistorischen Archäologie zwischen Nord- und Südosteuropa. Festschrift für B. Hänsel (Internationale Achäologie. Studia Honoria* Bd. 1, 1997) 335-340; D. KRSTIĆ, *Bronze Age necropolis in Korbovo (Arheološke monografije* 15, 2003) 147, 160.
- 45 See also S. KARMANSKI, *Katalog antropomorfne idolplastike I* (1978); J. ŠIMIĆ, "Brončanodobna antropomorfna plastika u sjeveroistočnoj Slavoniji i Baranji/Antropomorphe Plastik aus der Bronzezeit im nordöstlichen Slawonien und Baranja," *Osječki Zbornik* 20 (1989) 9-29; P. MEDOVIĆ, "Die Inkrustierte Keramik der

published.⁴⁶ Thus, the groups sharing a similar material culture can be separated only on typological grounds.

The development of the bell-shaped skirted figurines is still in question. Earlier research perceived the somewhat similar figurines of the Vučedol culture as the ancestors of the mentioned statuettes.⁴⁷ Majnarić-Pandžić, however, warns us that the finds from the Somogyvár-Vinkovci culture divides the Vučedol culture and the earliest, Slavonian groups of the Danubian figurines.⁴⁸ Based on the absolute chronology accepted today in the region, more than one thousand years separate the Vučedol culture (dated around 2800 B.C.) from the period of the younger (decorated, Pančevo-Omoljica) phase of the Vatin culture⁴⁹ and from the period when the Bijelo Brdo-Dalj and Dubovac-Žuto Brdo groups evolved (the previously mentioned, Pančevo-Omoljica phase is dated between 1520 and 1420 B.C. as far as the ¹⁴C data of the younger layers of the Mošorin-Feudvar settlement is concerned).⁵⁰ The latter data is important because of the statuettes found in a vessel of the same Vatin period in grave 28 from the cemetery at Mošorin-Stubarlija.⁵¹ Unfortunately we have little knowledge of the figurines of that long period. There are some clay statuettes having a human shape from the Somogyvár-Vinkovci culture,⁵² and from the early phase of the Vatin culture.⁵³ The Darda finds, however, may help us particularly as regards to the question of the missing figurines of the Kisapostag and the Transdanubian Encrusted Pottery culture. According to the clay imitation of birch bark vessels and the boat model preserved at Darda, one possible explanation could be that the similar miniature objects usually defined as children's toys or cult objects, were, during the period of the Transdanubian Encrusted Pottery culture (and probably during the age of its ancestor the Kisapostag culture), mostly made of organic materials and it was only later, at the end of RBA2—beginning of the BB1 that these objects started to be made in clay.

The interpretation of the scratched in motifs on the figurines helps us in the analysis of the elements of the dress and the chronological definition of the statuettes. From this analysis, it turns out that the pendants appearing on the figurines are already present in the characteristic bronze jewellery (the so-called Tolnanémedi type hoards) of the Transdanubian Encrusted

Mittelbronzezeit in der Vojvodina," in TASIĆ (*supra* n. 40) T. III-IV; CHICIDEANU-SANDOR (*supra* n. 15) 101-112.

- 46 From Kladovo to Prahovo (Iron Gate II project, Serbia-Montenegro) 64 new anthropomorphic statuettes came to light from settlements, 17 pieces from cemeteries and 17 pieces from uncertain circumstances, see M. GARASANIN *et al.*, *Đerdapske Sveske* 2 (1984) 89-90, 105-107; IID., *Đerdapske Sveske* 3 (1986) 7-26, 133-142, 264-283, 308-335, 467-471; M. VUKMANOVIĆ and P. POPOVIĆ, "Predmeti kultne namene na nalazištima bronzanog doba ha Đerdapu/Cult objects on Bronze Age sites in the Iron Gate," *Zbornik Narodnog Muzeja* 16 (1995) 94, Tab. I-V. See also the recently published cemeteries of Korbovo-Glamija: KRSTIĆ (*supra* n. 44); Cârna-Ostrovogania and Plosca-Cabana de metal: CHICIDEANU-SANDOR (*supra* n. 15).
- 47 KOVÁCS (*supra* n. 42); LETICA (*supra* n. 43).
- 48 N. MAJNARIĆ-PANDŽIĆ, "O porijeklu srednjobrončanodobne antropomorfne plastike u jugoslavenskom Podunavlju - Über die Genesis der mittelbronzezeitlichen anthropomorphen Plastik im jugoslawischen Donaauraum," *Opuscula Archaeologica (Zagreb)* 7 (1982); ŠIMIĆ (*supra* n. 45).
- 49 According to the chronology of Hänsel and Medović (*supra* n. 41) 113-120.
- 50 Cf. B. HÄNSEL, "Die bronzezeitliche Besiedlung und ihre Funde," *BRGK* 72 (1991) 71-72; B. HÄNSEL and P. MEDOVIĆ, "14C Datierungen aus den früh- und mittelbronzezeitlichen Schichten der Siedlung von Feudvar bei Mošorin in der Vojvodina," *Germania* 70 (1992) 252-257; S. FORENBAHER, "Radiocarbon dates and absolute chronology of the Central European Early Bronze Age," *Antiquity* 67 (1993) 218-220, 235-256 1993; A. LIPPERT, "Die archäologischen Grundlagen," *Abhandlungen der Geologischen Bundesanstalt* 56 (1999) Tab. 2. See also P. RACZKY, E. HERTELENDI and F. HORVÁTH, "Zur absoluten Datierung der bronzezeitlichen Tell-Kulturen in Ungarn," in W. MEIER-ARENDET (ed.), *Bronzezeit in Ungarn. Forschungen in Tell-Siedlungen an Donau und Theiss* (1992) 42-47.
- 51 MEDOVIĆ (*supra* n. 44) fig. 4-7; see a similar vessel from Feudvar: HÄNSEL (*supra* n. 50) 79, Taf. 7. 1; see also FISCHL and KISS (*supra* n. 29) 130, 143. The vessel that was found together with the figurine at Klenovnik may be of similar age, see M. KOSORIĆ, "Statueta iz Klenovnika/Statuette de Klenovnik," *Starinar* 13-14 (1962-63) Fig. 1.
- 52 M. BONDÁR, "Early Bronze Age Settlement Patterns in South-West Transdanubia," *Antaeus* 22 (1995) Pl. 120-121.
- 53 Vatin: LETICA (*supra* n. 43) T. VII. 6; GARASANIN (*supra* n. 9) T. LXXXII. 1. To the early Vatin phase cf. M. BOGDANOVIĆ, "Mittelserbien in der Bronzezeit und die Vattina-Kultur," in TASIĆ (*supra* n. 40) 97-108; FISCHL and KISS (*supra* n. 29) 129-130, 142-3.

Pottery culture.⁵⁴ Explaining the chronological difference between the bronze jewellery and their depiction is a difficult task. This controversy can be resolved by recent observations: on the vessels of the Transdanubian Encrusted Pottery culture that were excavated under well-documented circumstances and also on stray finds,⁵⁵ we find depictions of the jewellery even from the very beginning period of the culture (end of RBA1; Pl. XXVIe-h, m: Keszthely, Szőlősgyörök, Tokod, Vörs-Papkert "B" cemetery, Grave CXXI) up to its younger phases (RBA2; Pl. XXVIi-l: Balatonszéplak-Vadkácsás Grave 70, Mosonszentmiklós Grave 19, Nagylók, Szőny-Koponyás).

The comparison of the antropomorphic statuettes and their relation to the Aegean relative chronology has triggered different opinions. Even the first works refer to the small figurines of the Mycenaean civilisation (e.g. Mycenae, Tiryns, Phylakopi etc.) as being the proper parallels to the bell-shaped skirted statuettes;⁵⁶ the relationship with the clay objects of the sub-Mycenaean graves of the Kerameikos have also been put forward.⁵⁷ In addition to the typological relationship, Chicideanu-Sandor and Chicideanu stated that the purpose of placing the Danubian bell-shaped skirted statuettes in the graves might have corresponded with the 'Tau' and 'Phi' figurines known from the graves of the Mycenaean civilisation. Mylonas interpreted the Mycenaean figurines that came to light from the graves of young girls as representations of nannies, who looked after children after death.⁵⁸ It was suggested that at the Lower Danube too, pre-puberty children (girls?) belonging to a certain social class were entitled to be buried with the bell-shaped skirted figurines as grave supplements.⁵⁹

As we have seen the mentioned figurines and the other miniature objects of the Danubian Encrusted Pottery culture were in use from RBB1 until HaA1 (or until RBC2 according to Reich's latest interpretation) and, based on the ¹⁴C data, it has now become clear that this period should be dated from around 1600/1500 B.C. to 1200/1100 B.C. in Central Europe.⁶⁰ Since the earliest Mycenaean anthropomorphic figurines are dated to the beginning of the LH IIIA phase (from 1400 B.C.)⁶¹ and recent research suggests that the development of these figurines

- 54 KOVÁCS (*supra* n. 42); E. RUTTKAY, "Zur Deutung der Depotfunde vom Typus Tolnanémedi im Zusammenhang mit dem Idol von Babska," *Annalen des Naturhistorischen Museums in Wien* 85/A (1983) 1-17; G. SCHUMACHER-MATTHÄUS (*supra* n. 44) 71-72; T. KOVÁCS, "Ein Beitrag zur Untersuchung der bronzezeitlichen Verbindungen zwischen Südtransdanubien und der unteren Donaugegend - Egy sajátos adat a Dél-Dunántúl és az Al-Duna-vidék bronzkori kapcsolatainak vizsgálatához," *FolArch* 37 (1986); M. CHICIDEANU-SANDOR and I. CHICIDEANU, "Contribution to the study of the Girtla Mare anthropomorphic statuette," *Dacia* 34 (1990) 62-64, Fig. 12; SHALGANOVA (*supra* n. 14) 294.
- 55 Sz. HÖNTI and V. KISS, "Neuere Angaben zur Bewertung der Hortfunde vom Typ Tolnanémedi," *ActaArchHung* 51 (1999-2000) 84-87, fig. 5. See also IID., "A mészbetétes kerámia kultúrája korai időszakának leletei Somogy megyében/Finds of the early phase of the Transdanubian Encrusted Pottery culture in County Somogy," *Somogyi Múzeumok Közleményei* 13 (1998) 67, XI. t.
- 56 V.G. CHILDE, *The Danube in Prehistory* (1929) 286; VASIĆ (*supra* n. 42); TRBUHOVIĆ (*supra* n. 42); KOVÁCS (*supra* n. 42) 50; MAJNARIĆ-PANDŽIĆ (*supra* n. 48); H. TODOROVA, "The Late Bronze Age Idols of the Danube," in *Gods and Heroes of Bronze Age Europe. Europe at the Time of Ulysses* (2000) 158.
- 57 GARAŠANIN (*supra* n. 42); J. BOUZEK, *The Aegean, Anatolia and Europe: Cultural Interrelations in the Second Millennium B.C.* (1985) 200.
- 58 A. FURUMARK, *The Chronology of the Mycenaean Pottery* (1941) 86; G. MYLONAS, *Mycenae and the Mycenaean Age* (1966) 114-116; E. FRENCH, "The development of Mycenaean Terracotta Figurines," *BSA* 66 (1972) 103, 108.
- 59 CHICIDEANU-SANDOR and CHICIDEANU (*supra* n. 54) 73-74; VUKMANOVIĆ and POPOVIĆ (*supra* n. 46) 94; REICH (*supra* n. 39) 162, fig. 1; CHICIDEANU-SANDOR (*supra* n. 15) 101-112, Pl. 198. The fact that also from the Danubian Encrusted Pottery regions we have knowledge of small clay axe models similar to the ones already known from the Mycenaean graves, further fosters the presumed relationship with the Mycenaean culture, see CHICIDEANU-SANDOR and CHICIDEANU (*supra* n. 54) 73; SHALGANOVA (*supra* n. 14) Fig. 80-84; VUKMANOVIĆ and POPOVIĆ (*supra* n. 46) Pl. V. 1-5; BONEV (*supra* n. 10) 27-28; CHICIDEANU-SANDOR (*supra* n. 15) 122-126; Pl. 177-178.
- 60 J. BOJADZIEV, "Chronology of prehistoric cultures in Bulgaria," in BAILEY and PANAYOTOV (*supra* n. 14) 174, 187; see also the Chronological Table in *Gods and Heroes of Bronze Age Europe. Europe at the Time of Ulysses* (2000) 16. This period corresponds with the Aegean LH I-IIIB/C phases.
- 61 FRENCH (*supra* n. 58) 103-104; EAD., "Mycenaean figures and figurines, their typology and function," in R. HÄGG and N. MARINATOS (eds), *Sanctuaries and Cults in the Aegean Bronze Age. Proceedings of the First International Symposium at the Swedish Institute in Athens, 12-13 May 1980* (1981) 173-177; A. TAMVAKI, "Some unusual Mycenaean terracottas from the Citadel House area," *BSA* 68 (1973); I. WEBER-HIDEN, "Zur Datierung Mykenischer Idole," *ArchKorrBl* 15 (1985) 307-312. H.W. CATLING, "A Mycenaean terracotta figure from the Menelaion," *BSA* 90 (1995) 187: "there was a very wide currency from the late 15th century

can be linked to the Minoan terracotta statuettes,⁶² we can assume that the cult objects of the Danubian and the Mycenaean cultures developed independently but the function of the more or less contemporary objects and the practice of the cult might have been in close relation.⁶³

Viktória KISS

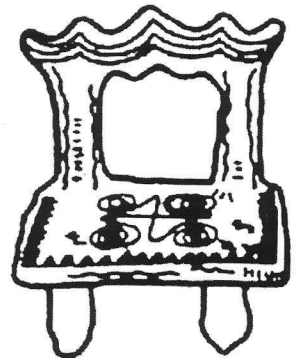
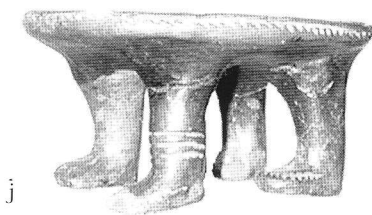
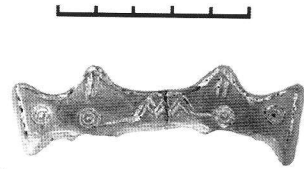
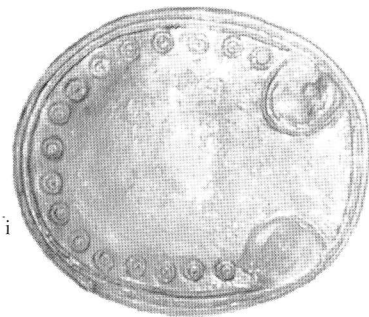
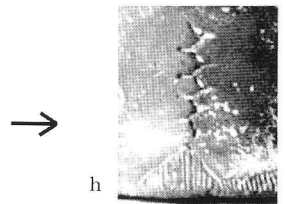
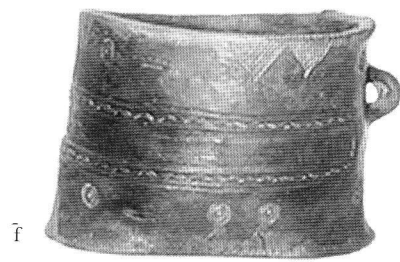
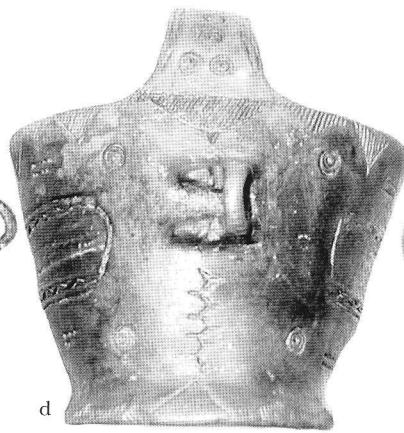
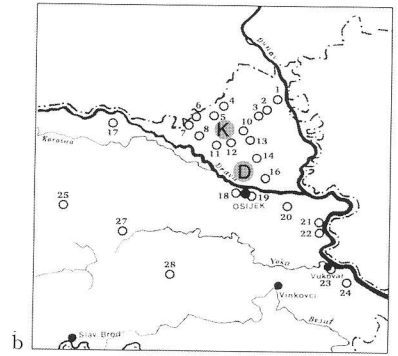
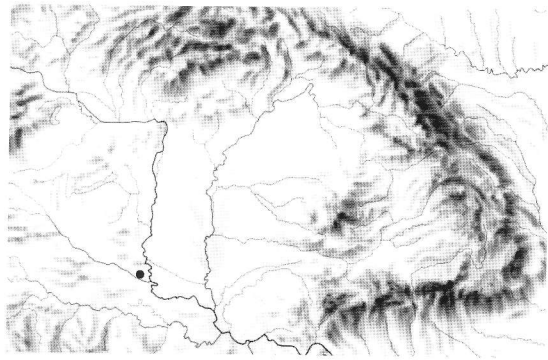
onwards of the human figurines of tau, phi and psi types, together with a complex of animal figurines and small-scale models of boats and several kinds of furniture....”

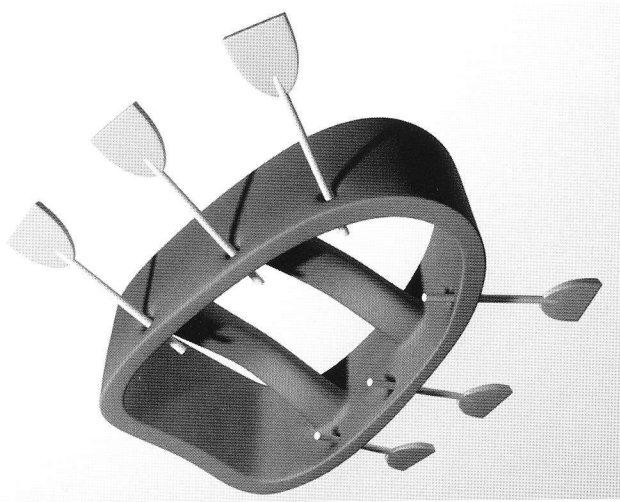
62 R. HÄGG, “Official and popular cults in Mycenaean Greece,” in HÄGG and MARINATOS (*supra* n. 61) 35-39, Fig. 1; K. KALOGÉROPOULOS, in this volume.

63 The supposed relation is provided also by the fact that in Argos, from a group of finds dated to LH IIIA2-B1, the fragments of some anthropomorphic statuettes, a piece of a throne model, the fragments of animal figurines, a glass paste seal and a boat model came to light from the same context; they were interpreted as objects with a religious aspect by PALAIOLOGOU (*supra* n. 22) 222, 224. Bonev identifies a cult scene in the position of the objects found besides the ashes in the urn from Grave no. 310 in the cemetery of Orsoya, based on the description of Filipov: the figurine was lying on the throne (or the chair model), with two boat models behind, see A. BONEV, “Trakija i Egejskijat Svjat prez vtorata polovina na II khiljadoletie pr n. e.,” *Razkopki i prouchvanija* 20 (1988) Obr. 27.

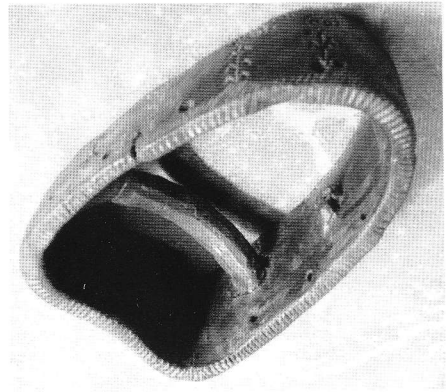
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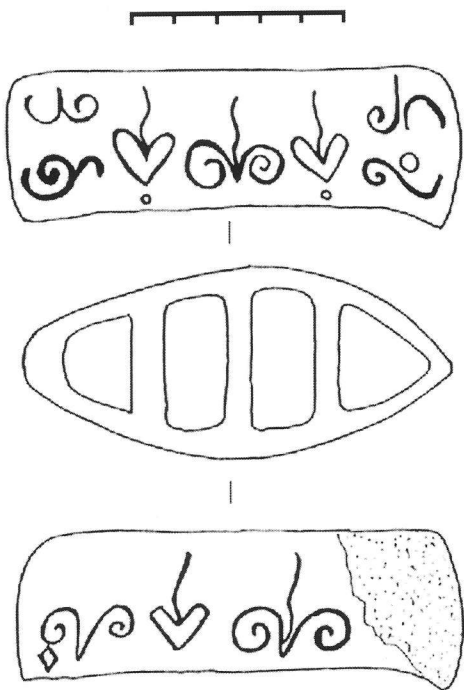




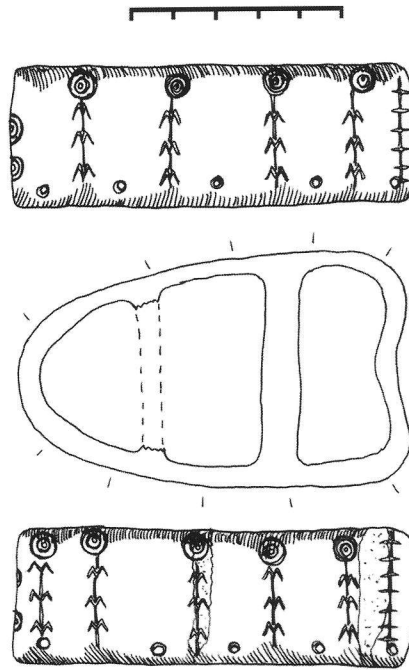
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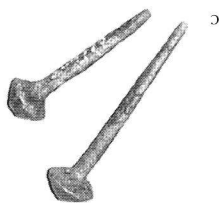
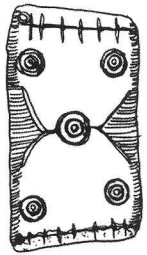
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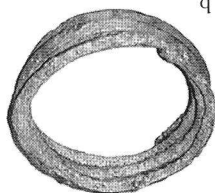
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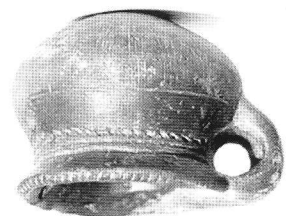
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