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JEWELLERY MADE OF BRONZE SHEETS FROM THE PREHISTORIC NECROPOLIS AT THE VILLAGE OF VELEBIT, NEAR KANJIŽA

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Abstract – In 1970, a Bronze Age necropolis in the village of Velebit to the north of Vojvodina was fully explored, but has remained unpublished until today. Apart from possessing all of the features of a Hügelgräber culture complex, some finds indicate connections to the Belegiš – Cruceni culture, developed at the very south of the Carpathian basin. In this paper, we shall present only some of the most attractive finds from the necropolis, including jewellery made of bronze sheets. They include spiral greaves, a belt and finger-rings. The remaining finds shall be presented in a monograph that is being planned.

Key words – Necropolis, Late Bronze Age, Hügelgräber culture, Belegiš culture, greaves, belt, finger-rings.

A part from the huge contribution to the knowledge of the topic of the Early Iron Age in the territory of the Balkans and Serbia, R. Vasić also made huge contributions to studying the Bronze Age in the Balkans. In the volume *Die Nadeln im Zentralbalkan (Vojvodina, Serbien, Kosovo und Makedonien)* from the series *Prähistorische Bronzefunde*, he published decorative pins from the Velebit necropolis, on the periphery of the village of Velebit, in the vicinity of Kanjiža (northern Bačka).¹ On this occasion, we present jewellery made of bronze sheets. Besides the highest production techniques being applied, it also represents rare, but not unique, bronze products of the Kozsider horizon of the Middle Bronze Age in the territory of Serbia.

Hügelgräber culture, or The Tumulus Culture, extended over a wide area from the Rhine in the west to

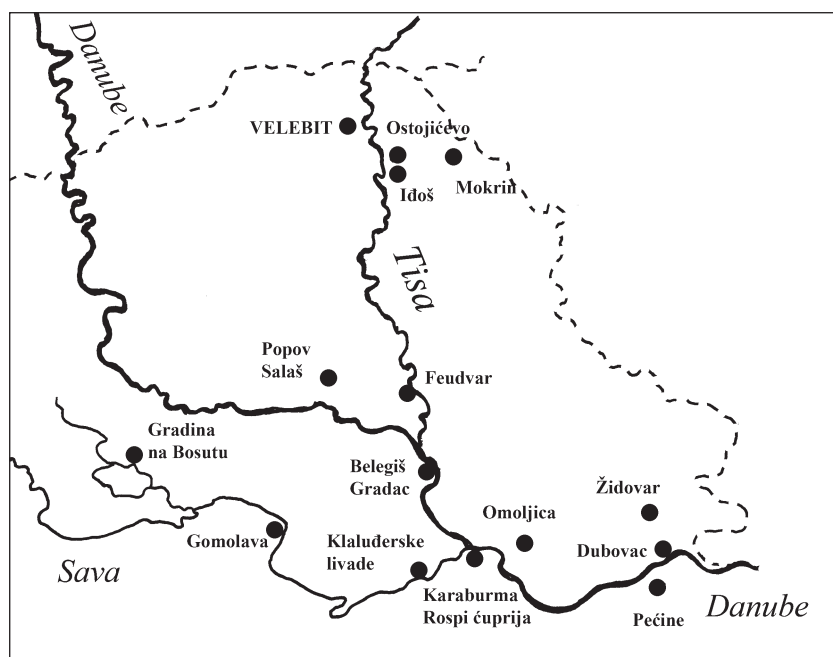
the Carpathian basin in the east, Czechia in the north and Bačka and western Serbia in the South of Europe.² If we presume that the north-western parts of Pannonia represented the core of this cultural manifestation, other regions show local features in such numbers that they resemble different cultures. This depended on the power of newly arriving communities that mixed with local populations.³ Numerous metal finds that possess characteristics of the Kozsider horizon during the Bronze Age in the Carpathian basin show superiority made through the trade and exchange of high quality bronze weapons

¹ Vasić 2003, 22, 31, 33, 38; Taf. 8/101; 10/152; 11/165; 14/202, 203; 15/204, 205.

² Tasić 1972, 94.

³ Tasić 1972, 95.

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Map 1. Most important Bronze Age sites and necropolises in the north of Serbia

Карта 1. Најважнији локалитети и некрополе бронзане доба на северу Србије

and jewellery.⁴ In Vojvodina and in northern Banat there is a higher density of cemeteries of this cultural group.⁵ The term “Tumulus Culture” should be accepted only conditionally, since the deceased were buried both in flat graves and under grave mounds or tumuli.

The Tumulus Culture necropolis is situated on the southern outskirts of the village of Velebit, in Bačka (Map 1). It was excavated on several occasions, in 1953, 1954 and 1956, but the rescue excavation was finally ended in 1970. During the village road construction, Bronze Age graves were discovered, but also some Iazyges graves from Antiquity. The initial excavation took place without expert archaeological supervision (for about a week or two) and it resulted in the discovery of three graves. The main focus was on collecting grave-goods that came into the possession of the local people. Owing to financial support from the Smithsonian Institute in the USA, after fifteen years, the large scale excavation took place.⁶ On that occasion, 108 graves were discovered. Of that number, 77 graves belonged to the Bronze Age, while the remaining graves belonged to Antiquity. During the Bronze Age, at the necropolis Velebit there were two kinds of burials; 43 burials were cremations and 34 represented skeletal burials. After having gained an insight into all of the finds, one can notice differences both in burial rites and in quantity and

quality of grave-goods. They included pottery, jewellery and weapons made of bronze. Detailed analyses of the burial rite will be presented in a monograph about this necropolis, which is currently being prepared. In this paper, we will present some of the most attractive pieces of jewellery made of bronze sheets, unearthed in skeletal graves and most likely belonging to women.

Information about the spiral graves from grave number 80 of the Velebit necropolis can be found in “Građa za imonografiju Sente”⁷ by L. Szekereš and in the study “Der Hortfund von Bühl und seine Beziehungen” by K-F. Rittershofer⁸, but also in J. Koledin, in the paper entitled “Остава бронзаних предмета из Хетина”.⁹ The bronze belt is mentioned once in the monograph “Gürtelhaken, Gürtelbleche und Blechgürtel der Bronzezeit in Mitteleuropa” by I. Kilian-Dirlmeier, but only as information gained indirectly.¹⁰

⁴ Coles and Harding 1979, 102.

⁵ Trogmayer, Sekeres 1965, 21; Karta II.

⁶ Sekeresz 1971, 46–50.

⁷ Sekeresz 1971, 46–50.

⁸ Rittershofer 1983, 252.

⁹ Koledin 2001–2003, 32.

¹⁰ Kilian-Dirlmeier 1975, 101, 102.

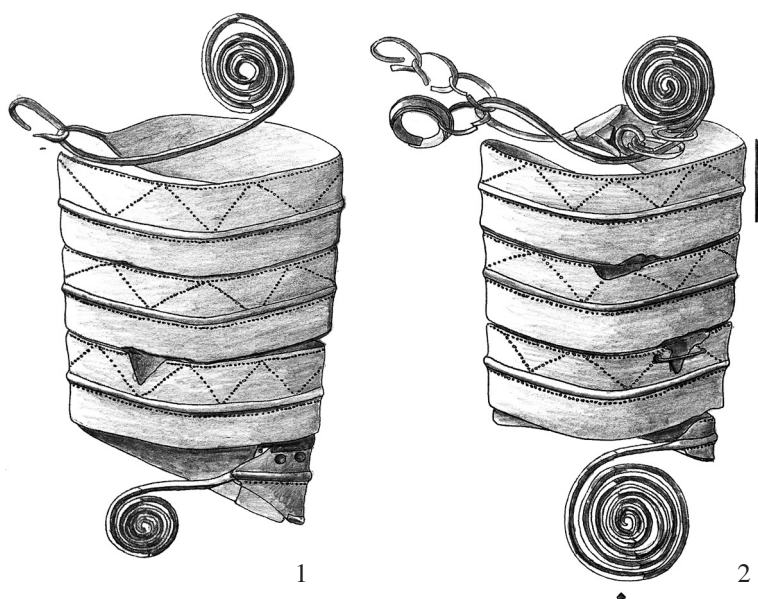


Fig. 1. Greaves from Grave 80
(drawing by A. Kapuran)

Сл. 1. Наноџице из гроба 80
(цртеж: А. Капуран)

According to the field diary from the 3rd of August 1970, it was noticed that the spiral greaves (Fig. 1–2) were discovered in situ, on the lower legs of a skeleton from the devastated grave 80. In the same grave, a two-handled beaker typical for the Belegiš culture (the so-called “Pannonian” beaker) was unearthed, along with two crescent-shaped bronze pin fasteners (Plate I/1–2), appliqué made of circular calotte-shaped pieces of bronze sheets (Plate I/3–4) and rings made of wound bronze wire (Plate I/5–7). According to their position within the grave, the rings were most likely worn on the toes. On the front side of the greaves there was a

thickening in the shape of a plastic rib positioned along its axis. The back side is flat and the endings possess extra decoration in the shape of bronze wire wound into a spiral. The cross-section of the wire is rhombic. The decoration on the parts made of bronze sheet consists of punctuated zigzag lines on one part of the greaves and an ongoing, punctuated line along the edge of another greave part. The greaves show traces of repair, actually the connecting of separated parts with a bronze ring (Fig. 3). According to the drawings from the field diary, made immediately after these discoveries, on spirally wound endings made of wire there



Fig. 2 and 3. Greaves from Grave 80, fig. 3 – traces of reparation (photo by R. Ramadanski)

Сл. 2 и 3. Наноџице из гроба 80, сл. 3 – деџаљ (фото: Р. Рамадански)



Fig. 4. Grave 94
(photo: documentation
of Senta City Museum)

Сл. 4. Гроб 94
(фото: документација
Градској музеја у Сенти)

were rings belonging to a chain (Fig. 1). On one of the graves, besides the chains, there was also a ring made of bronze sheet, most likely separated during the conservation processes.

Understanding the function or symbolic meanings of greaves connected with chains is difficult, since it is not easy to identify what they could have represented. Since they belong to female costume, we can presume that the chains symbolically represented connections of a wife to her husband or to her home. If we would apply marriage symbols from a modern perspective to the ring on the greaves from Velebit, attached to a chain, it might just underline the connection between a wife and her husband. S. Bergerband considers that during the Bronze Age, a male warrior would, ideally, have a wife waiting for him at home while he was away fighting wars, and this is somehow reflected in this costume, designed in such a way to prevent women from moving around.¹¹ We presume that the opinion is also plausible that spiral greaves could have possessed the character of a charm, actually of an object with spiritual powers that limit the free movement of a woman.¹²

The spirally bent greaves made of bronze sheets discovered in grave number 80 would belong to the type *Regelsbrunn*,¹³ spread across a wide area from northern Germany to Poland and further on along the Danube valley, all the way to Banat and Bačka.¹⁴ They are equally represented in grave contexts and in hoards.

The earliest examples are encountered in the Kozsider horizon of the Middle Bronze Age in Middle Europe and they remained in usage until Ha A,¹⁵ actually until the horizon of bronze hoards. Parallels closest to the Velebit examples can be seen on greaves from Nagykajdács¹⁶ and Rácegre.¹⁷ Some authors consider that the centre of their production ought to be sought in the western Carpathian basin.¹⁸ On the territory of Vojvodina, parallels for spiral greaves can be found in the hoard from Hajdukovo. The only difference is that the example from this hoard bears a somewhat narrower ornament. Regarding its profilations (the flat back side), it would chronologically belong to a younger period.¹⁹ From the nearby areas, greaves made of bronze sheets without spirally wound endings (the older variant) are found in the Lovas²⁰ hoard from eastern Slavonia. Z.

¹¹ Bergerbrant 2007, 101, 102.

¹² Путица, Коледин, Алексић 2017, 114.

¹³ Rittershofer 1983, 252.

¹⁴ Rittershofer 1983, Abb 21.

¹⁵ Kovács 1997, 261.

¹⁶ Schumacher-Matthäus 1985, 117; Taf. 60/1.

¹⁷ Hänsel 1968, 94; Taf. 26/28, 29.

¹⁸ Kovács 1997, 262.

¹⁹ Koledin 2001–2003, T. IV/4.

²⁰ Vinski 1958, II/1.

Vinski dates this hoard to Br C, actually in its older phase, with stronger influences of the Middle Bronze Age.²¹ Similar graves were discovered at the site of Ribnjak–Kolud, near Sombor, in Bačka, belonging to the phase MD II of the Bronze Age, according to Hänsel.²²

Besides graves, in the skeletal grave number 80 there were certain elements that indicate the existence of a cultural overlapping of newcomers and the autochthonous populations. The influences are best illustrated with a “Belegiš”-type, double-handled beaker on a tall cylindrical foot, decorated with volutes along the rim and white incrustation on its black-polished surface (Plate I/8). While the greatest percentage of pottery production represented at the Velebit necropolis shows characteristics of the Tumulus Culture in Pannonia and Middle Europe,²³ this beaker shows closest parallels with a find from grave number 87 of the necropolis of Stojčica Gumno, near Belegiš.²⁴ It is dated into the later phase of this culture by N. Tasić.²⁵ While in southern Pannonia it is typical for the Tumulus and the Belegiš cultures to overlap in such a large way that one can hardly distinguish products of one from the other,²⁶ the spread of influences of the Belegiš culture into the south can easily be recognised in the cemeteries of the Drina and western Morava valleys. If we are guided according to stylistic and typological characteristics of pottery and bronze production (primarily of jewellery) discovered within the graves of deceased buried under grave mounds, this would refer to cemeteries with features of the Belotić – Bela Crkva and Dobrača – Mojsinje horizons.²⁷

Two pin fasteners from grave number 80 (Plate I/1–2) are regarded as representatives of the evolution of chronologically somewhat older crescent-shaped pendants. As far as the crescent-shaped pendants are concerned, according to finds from the Zsadány necropolis, A. Mozsolics determines them into phase B III of the Bronze Age.²⁸ Necklaces with crescent-shaped pendants can also be seen on numerous anthropomorphic figures, like the one from Glamija.²⁹ This jewellery would also belong to items of bronze production performed according to the model taken from Kozsider bronze production in the Carpathian basin.³⁰ In the case of grave number 80, two variants of pin fasteners can be found, which prevent the needle from dropping off, thus avoiding injury to the owner. This is further analysed in the smallest detail in the monograph by D. Jovanović.³¹ The first variant from grave 80 includes a crescent-shaped pin fastener of a rhombic cross-section and with a perforation in the middle, decorated on

both sides with thickenings (Plate I/1). The second sample is a variant of a crescent-shaped pin fastener with a small tube on top, fragmented in this case, but also perforated (Plate I/2). Casting moulds kept in the Subotica Museum, Velebit and one find in Velesnica, allow us to conclude that crescent-shaped pin fastener could have also been produced in the territory of Serbia.³²

Many decades ago, O. Trogmayer and L. Szekeres, just like I. Bona and A. Mozolisc, considered that the penetration of the Tumulus Culture into Pannonia could be reconstructed by analysing the distribution of bronze sheet belts with a hook.³³ They presumed that belts made of bronze sheets represented parts of a female costume, and one such belt was discovered at the Velebit necropolis. It was discovered in grave number 94 (Fig. 4), on August 11th 1970, with the remains of a skeletal burial and only the bones of upper limbs being preserved. In the field diary there are notifications that inform us about another possible belt fragment made of bronze sheet from grave 61. However, this piece cannot be identified among the finds' inventory.

The belt from grave 94 is 1.08 m long and is almond-shaped, since it runs thinner towards its endings. One of the endings has a hook, while the other one bears perforations (Fig. 5). The belt was discovered in situ, unmoved and in the place that could anatomically be the deceased's waist. As previously mentioned, only the skeleton's lower arms and fingers remained intact. Among other grave-goods, in the chest area, there were two pins of the Petschaftkopfnadel type, their heads facing downwards. Further finds included three finger-rings made of bronze sheets, two bracelets with opened endings, fifteen saltaleons, eight snail shells (most likely parts of an bracelet) and a plate made of gold sheet

²¹ Vinski 1958, 26.

²² Путица, Коледин, Алексић 2017, 106.

²³ Trogmayer, Szekeres 1965, 23.

²⁴ Вранић 2002, 141.

²⁵ Тасић 1983, 100; Fig. 57a–6.; Tasić 1974.

²⁶ Тасић 1983, 88.

²⁷ Тасић 1983, 96.

²⁸ Mozsolisc 1967, 153, 187; Taf 70/4–6.

²⁹ Letica 1972, T. IV/3.

³⁰ Kovacz 1984, Taf. XCVIII/2.

³¹ Jovanović 2010, 55.

³² Tasić 1974, v. 146; Szekeres 1971: 48; Васић, Ерцеговић-Павловић, Милић 1984, 125, сл. 110/4.

³³ Trogmayer, Szekeres 1968, 17.

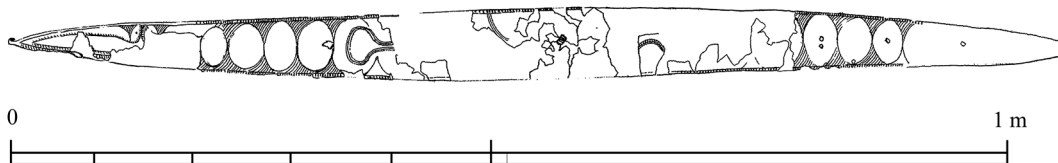


Fig. 5. Belt from Grave 94 (drawing by A. Kapuran)

Сл. 5. Појас из гроба 94 (цртеж: А. Капуран)



Fig. 6. Belt from Grave 94, traces of reparation (photo: documentation of Senta City Museum)

Сл. 6. Појас из гроба 94, деиљ (фото: документација Градској музеја у Сенти)

(now missing from the Senta City Museum collection). The entire grave-good set from grave 94 determines it as one of the richest ones at the Velebit necropolis.

The bronze sheet belt is decorated in a double technique of punctuation and carving. The punctuated ornaments are comma-shaped and they are positioned along the belt's edges (Fig. 6), while the endings are decorated with a row of carved ovals (Fig. 5). The spaces between the ovals are filled with lattice. An almost identical position of rows of circles and parallel lines can be seen on the belt fragment from the Dorozsma-Átokháza necropolis.³⁴ The central motif of the belt from grave number 94, also the most damaged one, has the shape of a meander consisting of triple lines. The meander-shaped ornament shows parallels with belts discovered at the cemeteries of Chotin,³⁵ Szentes,³⁶ Molzbach,³⁷ Zala and Tápé.³⁸ Apart from the example from grave number 94, the only other find of such a belt to the south of the Sava and the Danube was discovered in Kriva Reka, in western Serbia.³⁹

The last type of thin, bronze, sheet jewellery from Velebit presented in this paper are finger-rings. Finger-rings are divided into two basic variants: those made of wound bronze wire (Plate I/5–6) and those made of ribbon-shaped, thin bronze sheets (Plate II/21–23).

Among the jewellery finds from the Velebit necropolis, finger-rings made of bronze sheets represent an important and well-represented grave-good. Apart from undecorated pieces, there were those ornamented with a single punctuated rib, but also with two or three ribs. On some of the examples, the punctuated ribs were additionally decorated with small oval bulges (Fig. 7). Similar ways of decoration can be seen on finger-rings from graves 102 and 106 of the necropolis at Tiszafüred.⁴⁰ In grave 7 from the Velebit necropolis, finger-rings made of thin bronze sheets were discovered in situ, on the fingers of a skeletally buried deceased (Fig. 7). In grave number 80, finger-rings made of wound wire decorated the toes of the deceased, also buried skeletally.

³⁴ Kilian-Dirlmeier 1975, 101, Taf. 36/407; Sánta 2013, Fig. 1/7.

³⁵ Mozsolisc 1973, Taf. 2/1d; Kilian-Dirlmeier 1975, Taf. 37/398; Furmánek 1979, Kat. 23–27.

³⁶ Kilian-Dirlmeier 1975, Taf. 38/399.

³⁷ Holste 1953, Abb. 9/20, Taf. 17/12.

³⁸ Trogmayer 1975, 25, 26.

³⁹ Гарашанин 1967, 47, сл. 14.

⁴⁰ Kovács 1975, Fig. 9/b; Fig. 12/b.



Fig. 7. Rings from the Velebit necropolis (photo by A. Kapuran)

Сл. 7. Прстеное са некрополе Велебит (фото: А. Капуран)

If we compare the relative chronology established five decades ago and the newly gained absolute dating, there are only small deviations connected both to the relative and absolute chronology of the Tumulus Culture in the territory of Serbia. The crucial point for the appearance of Tumulus Culture in Vojvodina was the interruption of life in the Vatin settlements at the end of the Middle and the beginning of the Late Bronze Age. At that point, two separate groups, but of similar character, appear: one in the Tisza valley and the other in the area of Srem, southern Banat and western Serbia (Belegiš).⁴¹ B. Hansel and N. Kalicz considered that the beginning of the Tumulus Culture should be dated into the phase Br B1 and that it lasted all the way until Br D (actually during all of the phases MD II, MD III and SD I).⁴² Regarding the stylistic and typological features of pottery production, N. Tasić considered that the Velebit necropolis represents a manifestation of the southern or Carpathian variant of the Tumulus Culture complex from the end of the 14th and the beginning of the 13th century BC.⁴³ R. Vasić established a similar chronology, considering that the Tumulus Culture in the territory of Serbia can be determined into the period of the Middle Bronze Age or Br B and C,⁴⁴ further

corresponding to the years 1600/1500–1200 BC, actually its second phase, as suggested by N. Tasić.⁴⁵ F. Gogatlan considers that the Middle Bronze Age begins immediately after the year 1500 BC,⁴⁶ exactly at the point when the Tumulus Culture reached southern Pannonia. Indirect proof of this is the distribution of graves made of spirally wound sheets, which can be traced from the Middle Bronze Age until the end of the Bronze Age and the beginning of the Iron Age.⁴⁷

Owing to the new absolute dating from the cemeteries at Paulje and Velebit, we are able to determine with greater precision the chronological development span of the Tumulus Culture in Serbia. The first AMS date is related to carbonised remains of a wooden base on which the skeleton of a younger deceased was placed,

⁴¹ Tasić 1974, 234, 240.

⁴² Hänsel and Kovacz 1986, 69.

⁴³ Tasić 1974, 237, 239.

⁴⁴ Vasić 2003, 3; Vasić 2010, 3.

⁴⁵ Tasić 2004, 31.

⁴⁶ Gogatlan 2004, 131.

⁴⁷ Kováč 1997, 261.

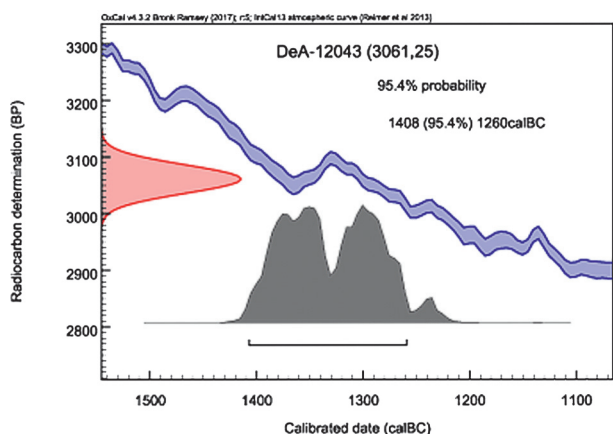


Fig. 8. Absolute date from Grave 107

Сл. 8. Ајсолућини датум добијен из гроба 107

buried in mound XVIII of the cemetery of Paulje, near Loznica. In this case, the dating is determined as the 14th century BC.⁴⁸ The second absolute date is connected to grave number 107 from the Velebit cemetery, obtained from the cremated remains of a deceased ana-

lysed in the Isotoptech ZTR laboratory in Debrecen.⁴⁹ The date obtained has the value 3601 ± 25 , actually the time span from 1407–1236 cal BC, with a 94% possibility (Fig. 8).⁵⁰ This indicates that the cemeteries of Velebit and Paulje were chronologically rather parallel and that their dating is closest to the 14th century BC. This dating corresponds most closely with the presumptions of N. Tasić (Br B2–C).⁵¹

The Bronze Age necropolis of Velebit near Kanjiža represents the only necropolis of the Tumulus Culture in Serbia where most of its area has been investigated, but remained unpublished until relatively recently. The full excavation results obtained almost half a century ago will soon be published in a common publication.

We dedicate this paper to its researchers L. Sekereš, S. Foltny (Princeton University), N. Tasić, M. Girić, P. Medović, A. Bankoff (USA), O. Sedovecky (USA), F. Smith (USA), R. Pittony (Austria), Z. Pivovarova-Benkovsky (Austria), O. Trogmayer (Hungary), T. Kovács (Hungary), Gy. Farkas (Hungary) and others.

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⁴⁸ Gligorić et al. 2016, Fig. 3.

⁴⁹ We owe our great gratitude to the director of the Institute of Archaeology, Miomir Korać Ph.D., who made it possible to obtain this dating.

⁵⁰ The team who performed the AMS dating consisted of: Molnár M, Riny L, Veres M, Seiler M, Synal H–A, Environ MICADAS: a mini ¹⁴C AMS with enhanced Gas Ion Source Interface in the Hertelendi Laboratory for Environmental Studies (HEKAL) Hungary. Radiocarbon Vol 55, Nr 2–3 2013, p. 338–344. Molnár M, Janovic R, Major I, Orsovski J, Gönczi R, Veres M, Leonard AG, Castle SM, Lange TE, Wacker L, Hajdas I, Jull AJT. Status report of the new AMS C14 sample preparation lab of the Hertelendi Laboratory for Environmental Studies (Debrecen, Hungary) Radiocarbon, Vol 55, Nr 2–3 2013, p. 665–676.

⁵¹ Tasić 1974, 237, 239; Tasić 1983, 88.

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НАКИТ ОД БРОНЗАНОГ ЛИМА НА ПРАИСТОРИЈСКОЈ НЕКРОПОЛИ У СЕЛУ ВЕЛЕБИТ КОД КАЊИЖЕ

Кључне речи. – некропола, позно бронзано доба, Hügelgäber култура, Белегиш култура, наногвице, појас, прстење.

Некропола Hügelgäber културе која се налазила нешто јужније од села Велебит у Бачкој (карта 1) истраживана је у више наврата и то 1953, 1954. и 1956. године, а заштитна истраживања коначно су завршена 1970. године. Приликом изградње сеоског пута откривени су гробови из бронзаног доба, као и Јазига из античког периода. Захваљујући финансијској помоћи Института Смитсоњијан из САД-а, откривено је 108 гробова, од којих је 77 припадало бронзаном добу (а остали античком периоду). Током бронзаног доба практиковано је на овој некрополи биритуално сахрањивање, односно 43 сахране припадају кремацијама, док су 34 покојника сахрањена скелетно. Увидом у целокупан материјал може се приметити разноликост како у погребном ритуалу, тако и у количини и богатству прилога које су чиниле керамичке посуде, накит од бронзе и бронзани ножеви. Подробије анализе погребног ритуала биће тема будуће монографије која је у припреми.

Према гробном записнику, спиралне наногвице (сл. 1) налазиле су се на потколеницама скелета у девастираном гробу 80, заједно са двоухим пехаром типичним за белегишку културу, са два лунуласта бронзана штитника за иглу (табла I/1–2), апликацијама од кружног калотастог бронзаног лима (табла I/3–4) и прстењем од спирално савијене бронзане жице (табла I/5–7). Судећи према цртежима инвентара направљеним непосредно након њиховог открића, на крајевима од спирално савијене жице налазиле су се алке ланца (сл. 1), а на једној од наногвица, осим ланца, налазио се и прикачен прстен од бронзаног лима, који је највероватније нестао приликом конзервације. Тумачења која се тичу наногвица повезаних ланцима могу бити разноврсна. Будући да спадају у женску ношњу, можемо претпоставити да ланац симболички представља везивања жене за супруга или дом у коме живи. У контексту скелетног гроба 80 могу се, поред наногвица, видети и извесни елементи који указују на културна прожимања новопридошлих заједница и домородачких популација. Ово се у првом реду односи на белегишку двоухи пехар на високој цилиндричној нози, украшен волутама на ободу и белом инкрустацијом на црноглачаној површини (табла I/8).

Пре више деценија су О. Trogmaier и L. Szekeres, као уосталом и I. Vona и A. Mozsolisc, претпоставили да се продор Hügelgäber културе у Панонију може реконструисати уколико се прати дистрибуција појасева од бронзаног лима

са куком за качење. За тај саставни део ношње постоје претпоставке да он искључиво представља саставни део женске ношње, а на некрополи Велебит је такав појас откривен само у једном случају. Ради се о скелетно сахрањеној индивидуи у гробу 94 (сл. 4). Појас из гроба 94 дугачак је 1,08 m и има бадемасти облик, односно стањује се према крајевима, од којих се један завршава куком за качење а на другом се налазе перфорације (сл. 5). Појас је откривен *in situ*, непо ремећен, и то на месту где је анатомски могао да се налази струк покојнице. Од самог скелета остали су непо ремећени једино подлактице и прсти. Од осталих прилога у гробу су нађене две игле типа Petschaftkopfnadeln, које су се налазиле у висини груди и биле су главама окренуте надолу, затим три прстена од бронзаног лима, две нарукнице отвореног типа, 15 салтелеона, 8 каури пужева (вероватно делова нарукнице), једна плочица од златног лима (које нема у инвентару Градског музеја у Сенти) и неколико стаклених перли (којих такође нема у инвентару тог музеја). Асамблаж гроба 94 сврстава тај гроб у један од најбогатијих на некрополи Велебит.

Следећи тип накита од бронзаног лима на некрополи Велебит представља прстење. Прстење је заступљено у две основне варијанте – оно од намотане бронзане жице (табла I/5–6) и оно од тракастог танког бронзаног лима (табла II/21–23). Прстење од бронзаног лима на некрополи Велебит веома је присутно у гробовима и у највећем броју случајева декорисано је исцупавањем једног, два или три ребра.

Захваљујући новим апсолутним датумима са некропола Пауље и Велебит, у могућности смо да са већом сигурношћу одредимо хронолошки оквир у коме се развијала Hügelgäber култура у Србији. Први AMS датум односи се на карбонизоване остатке дрвене подлоге на којој је лежао скелет млађе особе сахрањене у хумки XVIII на некрополи Пауље код Лознице. У овом случају се ради о 14. веку пре н. е. Други апсолутни датум односи се на гроб 107 на некрополи Велебит, а добијен је из кремираних остатака покојника у лабораторији Isotortech ZTR у Дебрицину. Добијени датум има вредности 3601 ± 25 , односно временски опсег 1407–1236 cal BC, са 94% вероватноће (сл. 8). То значи да су некрополе Велебит и Пауље временски синхроне и да припадају XIV веку пре н. е. Овакви резултати највише одговарају раније изнетим претпоставкама Н. Тасића – да се Hügelgäber култура у Србији развијала током периода Br B2-C.

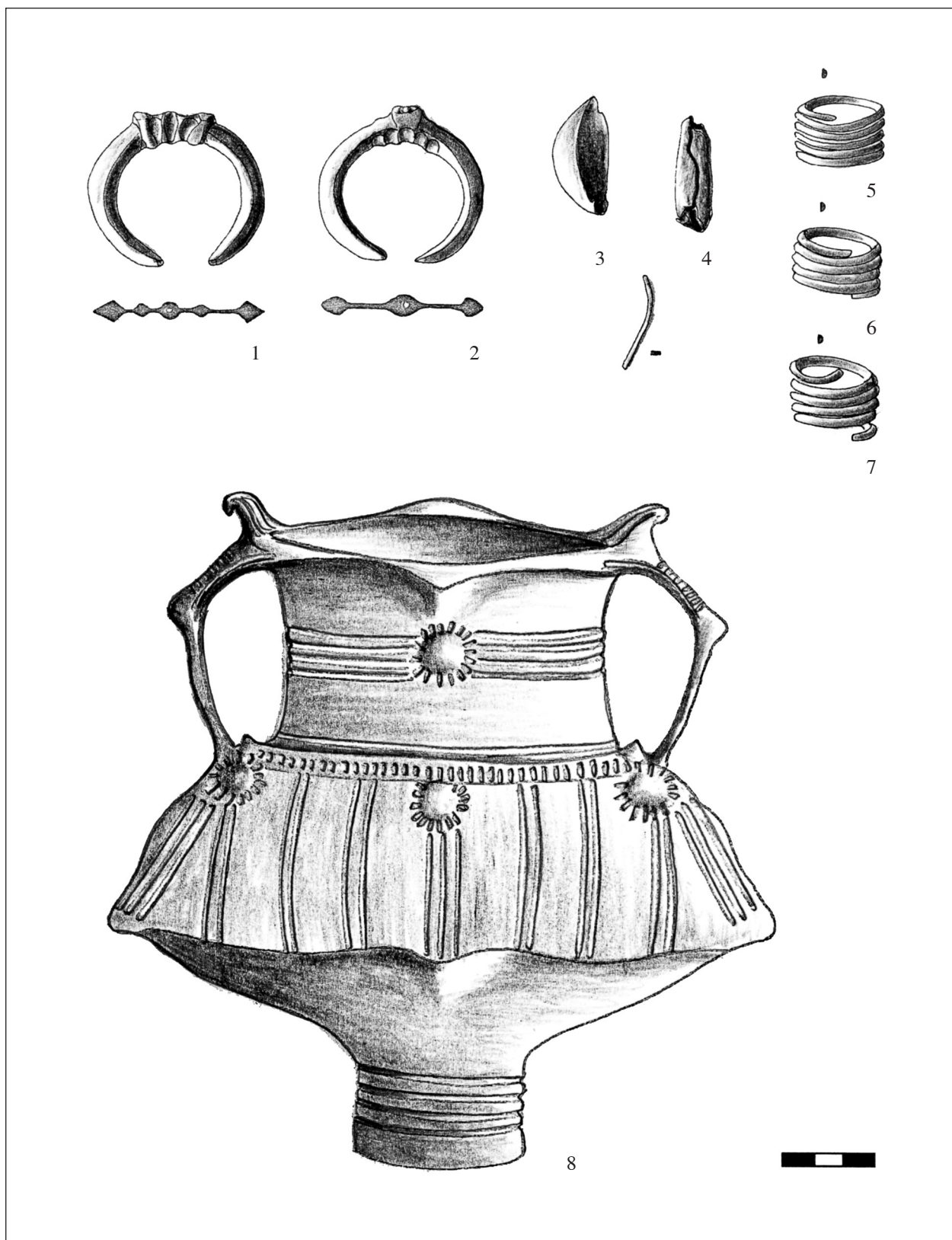


Plate I – Grave 80 (drawings by A. Kapuran)

Табла I – Гроб 80 (цртежи: А. Капуран)

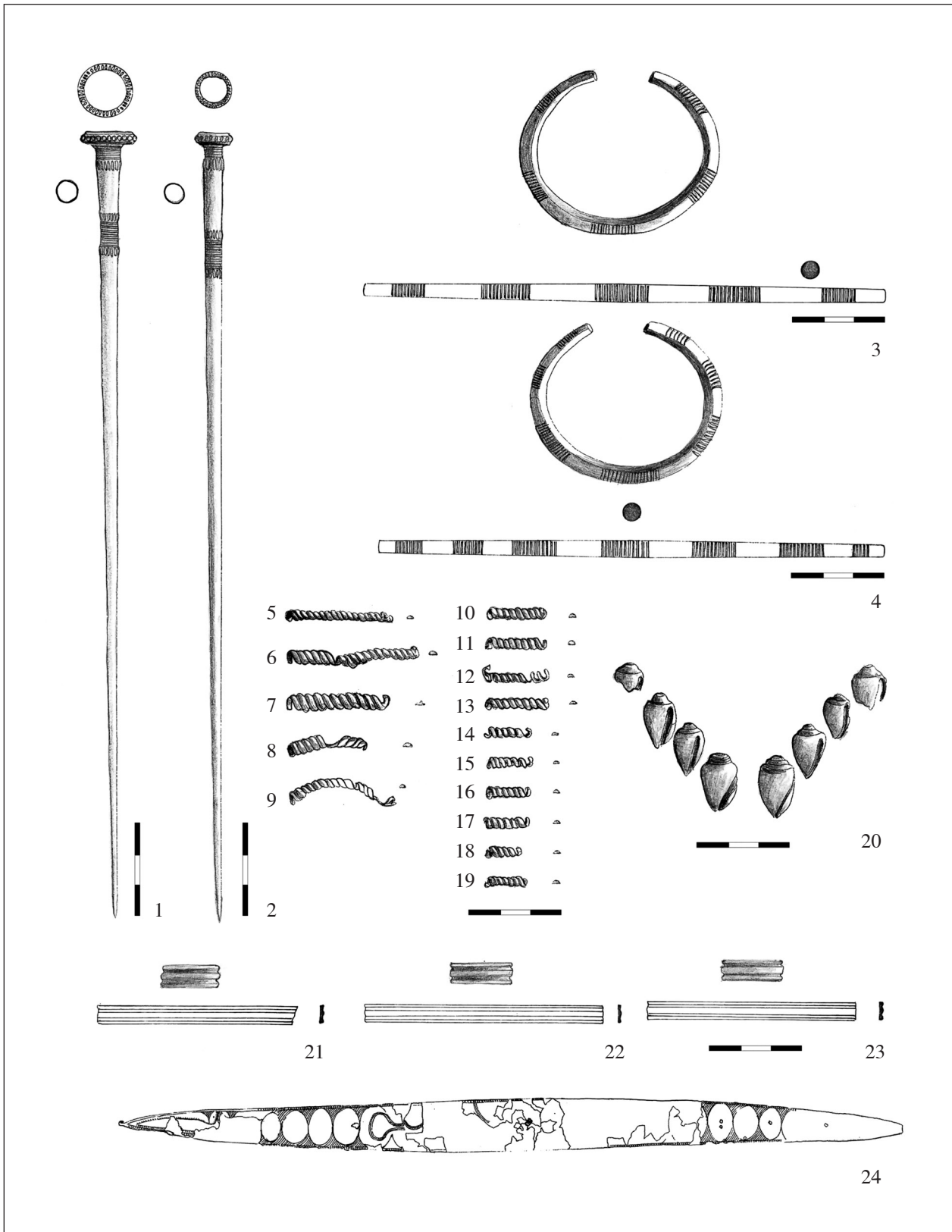


Plate II – Grave 94 (drawings by A. Kapuran)

Табла II – Гроб 94 (цртежи: А. Капуран)