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Danica Jovović Prodanović

Marija Ogrin

Avtorji/Authors

Bisenija Petrović

Miloš Spasić

Svetovalci/Reviewers

Borislav Jovanović

Miloš Jevtić

Angleški prevod/Translation into English

Boško Čolak-Antić

Slovenski prevod/Translation into Slovenian

Verena Perko

Jezikovni pregled/Lectorship

Judita Babnik

Fotografije/Photographs

Vladimir Popović

Konservatorska dela/Conservation

Nikolina Adamović

Saša Živić

Oblikovanje/Design

Bodin Jovanović

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МУЗЕЈ ГРАДА БЕОГРАДА
BELGRADE CITY MUSEUM

ГОРЕНJSКИ
МУЗЕЈ



Življenje v glini

Neolitska umetnost na tleh Beograda



Life in Clay

Neolithic Art on the Territory of Belgrade

Mlajšekamenodobna umetnost na prostoru Beograda

Med mlajšo kameno dobo (6200–4500 pred Kr.) se je do tedaj nepomembno ozemlje današnje Srbije spremenilo v središče civilizacijskega dogajanja. Postalo je stičišče različnih prazgodovinskih skupnosti, na njem so se prepletali številni vplivi. Na tleh današnjega Beograda se je izoblikovalo živahno kulturno središče jugovzhodne Evrope.

Vzdolž izliva reke Save v Donavo, kjer leži današnja Vinča, se je razprostiralo obsežno naselje prvih evropskih poljedelcev. Razvila se je ena najsijajnejših in najstarejših evropskih kultur, ki je danes znana po vsem svetu pod imenom vinčanska kultura. Na ozemlju današnjega Beograda so bila poleg Vinče odkrita številna neolitska poljedelska naselja, v Žarkovem, Banjici, na Kalemegdanu, v Jablanici, Koromandinu in Stublinah. Vinčansko ljudstvo je skupaj s prebivalci Kosova, Pomoravja in Banata izoblikovalo eno najzgodnejših evropskih civilizacij tega območja.

Arheološka evidenca najdišč z raziskanega ozemlja, ki ima zelo ugodno geografsko lego, je v zgodnjepoljedelski kulturi razkrila tri razvojne stopnje: zgodnje in srednjeneolitsko kulturo Starčevo, iz okoli 6200 do 5300 pred n. št. (Tasić 2006), in poznoneolitsko kulturo Vinča, od 5250 do 4500 pred n. št. (Schier 1996).

V starejši in srednji kameni dobi so se tu naselila ljudstva anatolskega izvora. Najverjetneje so se razširila čez Balkan v obdobjih, ko je zemlja slabo obrodila, morda pa so se pomikala ob rekah navzgor z iskanjem boljših pašnikov za živino. Čeprav so bila njihova naselja začasna, so za njimi ostale številne sledi materialne kulture. Danes označujemo to prebivalstvo kot predstavnike kulture Starčevo, imenovane po najpomembnejšem, istoimenskemu najdišču na levem bregu Donave blizu Vinče. Njihova naselitev je trajala vse do približno 5300 let pred n. št., ko je posamezna naselja zasedlo novo prebivalstvo, nosilci mlajšekamenodobne vinčanske kulture.

Neolithic Art on the Territory of Belgrade

During the late stone age (Neolithic) the territory of Serbia, once a cultural province, became the hub of important and dynamic events, where the paths of various prehistoric communities intersected and many cultural influences converged. At that time the Belgrade area was especially prominent, as one of the greatest cultural centers of Southeast Europe. Downstream from the confluence of the Sava and the Danube, where present-day Vinča is located, the first farmers made their settlement. That was the birthplace of one of the grandest cultures of European prehistory, which has become eponymously world-famous in the field of science. With its neighbors in Starčevo, Žarkovo, Banjica, Kalemegdan, Jablanica, Kormadin, as well as with their fellow tribesmen in Kosovo, in the Morava Basin and Banat, Vinča's inhabitants took part in creating Neolithic cultures, the first origins of European civilization in this region.

Archaeological evidence from this geographically very favorable terrain has enabled the division of culture of early farmers cattle breeders' communities into three periods of development: the Early and Middle Neolithic (the Starčevo culture), cca 6200–5300 BC (Tasić 2006) and the late Neolithic (the Vinča culture), cca 5250–4500 BC (Schier 1996).

During the early and middle Neolithic periods this territory was inhabited by groups of people of Anatolian origin. They migrated throughout the Balkans, due to the frequent land exhaustion and in search for new pastures. Simultaneously, these farmers-cattle breeders' communities formed temporary habitations, which preserve the traces of their material culture. Nowadays those groups are designated as the representatives of the Starčevo culture, named after the Starčevo site on the left bank of the Danube, in Vinča's immediate vicinity. That culture existed in these parts until approximately 5300 BC. Certain Starčevo settlements were occupied by new populations, i.e. representatives of the Vinča culture.



Na bregovih reke Donave z bogatim ribolovom in vzdolž njenih manjših pritokov, katerih vode so nanesle rodovitno panonsko in šumadijsko zemljo, so tedanji prebivalci brez težav pridelovali žita in redili govedo. Razvili so živahno obrt in razpredli goste trgovske mreže. Razcvetelo se je lončarstvo in postalo prepoznavna značilnost njihove materialne kulture.

Donava je s številnimi pritoki povezovala prebivalstvo iz mnogih naselij. Razsežnost reke je ljudi navdajala s spoštovanjem in z občudovanjem: njeni visoki bregovi so zagotavljalni prebivalstvu varnost in nudili izjemnen pogled daleč naokoli. Naselitveni prostor odraža človekovo pripadnost temu izjemnemu področju. Izjemne naravne danosti so omogočile vinčanskemu prebivalstvu prvo stalno poselitev in nastanek najstarejših naselij. S stalno poselitvijo, poljedelstvom in z živinorejo so ljudje pridelali več, kot so potrebovali za vsakdanje življenje. Presežki pridelkov in izdelkov so spodbudili izmenjavo med ljudstvi na ozemlju današnjega Beograda, z izmenjavo blaga pa so prevzemali tudi običaje in navade sosednjih skupnosti.

Gospodarski razcvet je omogočil nekaterim članom skupnosti, da so bili izvezeti iz vsakdanjih opravil in so se posvetili drugim dejavnostim. Ti ljudje so med popotovanjem po ozemljih drugih skupnosti pridobili nova znanja in izboljšali svoje veščine, spoznali so nove materiale in njihovo uporabnost ter jih z izmenjavo tudi pridobivali. Ko so na Avali odkrili ležišča bakrove rude, cinabarit, so prebivalci Vinče in Banjice kmalu osvojili prvine rudarjenja in premogovništva. Nakopano rudo so tovorili v Vinčo, jo tam predelovali v izdelke in jih uspešno izmenjavalni z okoliškimi skupnostmi. Rdeča cinobrasta barva, ki so jo pridobili s predelavo bakrove rude, je postala priljubljeno barvilo. Uporabljali so ga pri barvanju različnih vsakdanjih izdelkov in pri obredju. Vinča se je spremenila v trgovsko središče, vodne poti so omogočale živahne povezave z bližnjimi in oddaljenimi središči, kot so Starčevo na desnem bregu Donave in številna druga na jugovzhodu Evrope. Povezave so omogočale tesnejše kulturne stike in mešanje med prebivalstvom. Blagovna menjava je bila za tisočletno prezivjetje Vinče presodnega pomena in je omogočila, da se je razvila v močno kulturno središče in postala zibelka evropske civilizacije.

On the banks of the Danube, which offered an abundant catch of fish, and of the smaller rivers, which deposited mud from fertile Šumadija and the Pannonian Plain, the population cultivated cereals with a minimum effort, bred cattle, pursued trade and crafts, especially making pottery as a characteristic feature of their material culture. The Danube and its many tributaries served as waterways which connected the inhabitants of this area with other places, all the while standing as landmarks and guideposts. It is certain that the Danube's hugeness caused admiration in the minds of the people of that long-gone era, and its elevated right bank offered a beautiful view far and wide, so the choice of location doubtless points to man's need to belong to that very space. All that made it possible for the Vinča communities to settle in one place for the first time and start up a peaceful sedentary life. With the advent of sedentarisation, plant cultivation, advancement of agriculture and cattle breeding, surplus products appeared, facilitating the exchange among Neolithic communities throughout the Belgrade area of materials that was lacking on their respective territories, and by the same token, the encounters with the customs and culture of other communities.

Economic stability, especially at the time of the Vinča culture, also brought about the fact that some household members should be exempt from everyday works and start specializing in particular activities. Because of that they could travel farther than usual, enrich and improve their skills in various crafts, and to obtain new raw materials. After cinnabar was discovered on Mt. Avala, the inhabitants of Vinča and Banjica Neolithic settlements must also have mastered the primary technology of coalmining, so they transported the excavated ore to be processed in Vinča, followed by its exchange for products of other communities. Cinnabar processing yielded the purple color, which was very valuable and served for ornamenting objects used in everyday life, as well as in performing many rituals. Vinča thus became an important center for the exchange of goods, and its waterways connected it to numerous settlements, like Starčevo on the Danube's right bank, and farther to the north and southeast of Europe, which resulted in closer contacts with neighboring populations, in

Človeško vrenje v oddaljeni preteklosti je poleg zadovoljevanja vsakdanjih potreb spodbudilo tudi k izražanju notranjega človekovega sveta. Odrazilo se je v velikem številu umetniško oblikovanih predmetov, posebej figurin, ki izpričujejo visoko in celovito razmišljanje človeka neolitskih kultur na obravnavanem ozemlju.

Figuralna plastika se je kot izraz umetniškega snovanja pojavila na obsežnem območju in postala izjemno pomembno pričevanje v materialni kulturi neolitskih skupnosti na tleh današnjega Beograda. Najboljši vpogled v ustvarjalnost neolitskega človeka nudijo raziskave dolgotrajnih naselij vinčanske kulture iz Banjice, Vinče, Grabovaca, Jablanice 1 in 2, Kormadina in Žarkova (slika 1), kjer so številne generacije ustvarile nešteto umetniških stvaritev. Njihov umetniški izraz daleč presega obrtniško spretnost oblikovanja teh predmetov, ki so služili obredju ali so se uporabljali pri vsakodnevnih opravilih. Manjša skupina predmetov je bila odkrita tudi na najdiščih Popovići, Mali Drum, Jugovo v Grocki, Brestovik, Kalemeđan, Bataševo in Agino Brdo. Čeravno nam predmeti nudijo le okrnjen pogled v umetniško snovanje predhodnikov današnjega Beograda, so velikega pomena tudi za poznavanje odnosov med središčem in naselji na obrobju vinčanske kulture. Pomembni pa so tudi za razumevanje naselbinskega in gospodarskega razvoja, za poznavanje umetnosti in verovanj tedanjega prebivalstva.

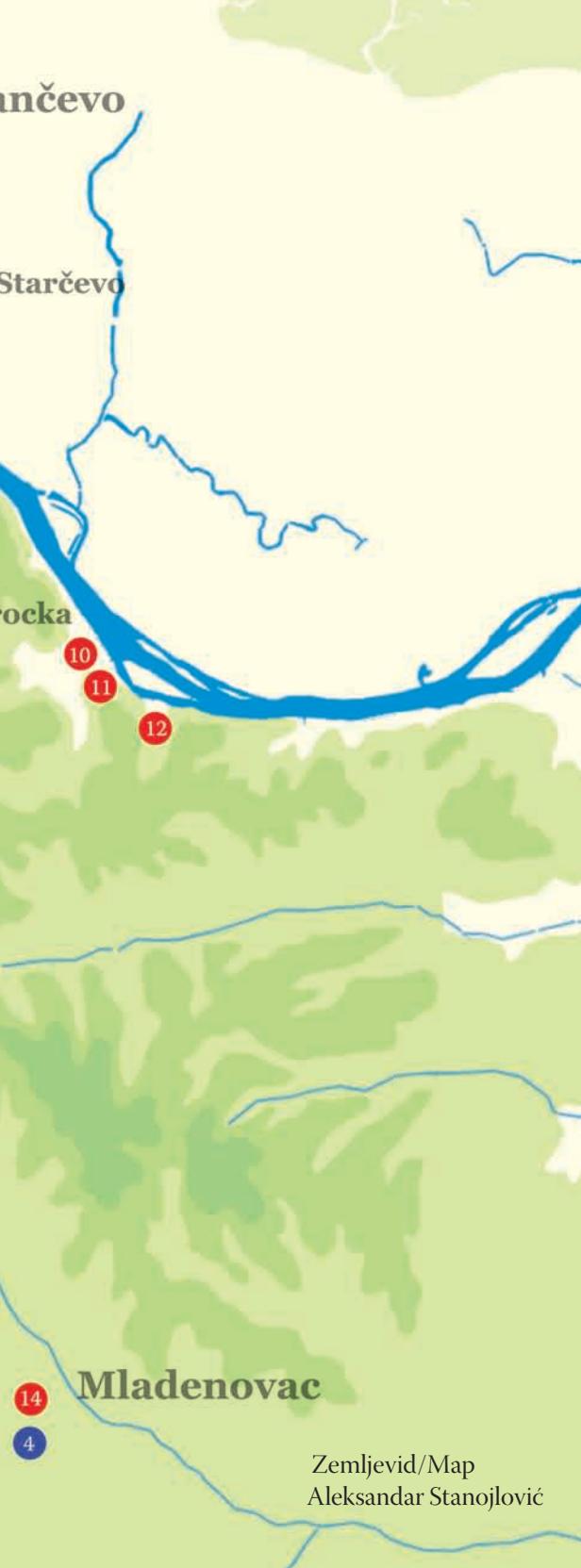
Sodobni svet je neolitske figurine razumel različno, njihova razlagajo se je spreminjala v skladu s poznavanjem celotne neolitske civilizacije. Profesor Vasić, prvi raziskovalec vinčanske kulture, je figurine skupaj z najstarejšo vinčansko dobo priševal h grški arhaični kulturi in jih obravnaval kot grobne pridatke. Navkljub tej napačni razlagi je prepoznał na figurinah portretne značilnosti prebivalcev sodobne Vinče, kar je ostalo kasneje po krivici prezrto (Vasić 1936b: XXX). V drugi polovici 20. stoletja so se znanstveniki trudili uvrstiti Starčevo in Vinčo v krog evroazijskih neolitskih kultur, vendar so pri tem običajno izpuščali figuraliko (Garašanin 1951: 38–43, 63–65). Sodobni znanstveniki obravnavajo figurine v krogu verskih in obrednih navad najstarejših poljedelskih skupnosti (Gavela 1956a; ibid. 1956b; Garašanin 1968; Tasić 1973). Najpomembnejše razprave se odmikajo od golih tipoloških obravnav neolitske

knowledge exchange, and probably in establishing interethnic relations. It seems that the very trade was instrumental in Vinča settlement's millennial survival, bringing it into the center of a powerful culture, and it is no wonder that it is sometimes considered the cradle of European civilization. Such a bustling human activity, in a bygone era, apart from satisfying everyday needs, must have inspired the wish for expressing their inner being. That was particularly manifested in the making of a large number of objects of art, first of all figural plastic, which testify to a high and complex state of mind of the Neolithic man in these parts.

As an expression of the first artistic aspirations, figural plastic appears in a wide area, occupying an important place in the material culture of Neolithic communities on the present day territory of Belgrade. The best insight into all aspects of Neolithic art is offered by long-lasting settlements of the Vinča culture, like Banjica, Vinča, Grabovac, Jablanica 1 and 2, Kormadin and Žarkovo (Fig. 1), where many generations left a large number of artifacts. Their artistic value often exceeds the artisan's skill in the production of objects used in ritual and religious rites or in usual daily activities. A much smaller group consists of objects from the Popović settlement – Mali Drum, Jugovo in Grocka, Brestovik, Kalemeđan, Bataševo and Agino Brdo. Although evidence from these sites gives us only a fragmentary insight into the art of ancestors of modern Belgrade, it also has a major importance for the study of relations between the center and periphery of the Vinča culture, in the field of both urban and economic development and art and religion.

Contemporary interpretations of Neolithic figural plastic have changed in accordance to the way of studying Neolithic culture in general. Although Vinča's first explorer, professor M. Vasić, in line with his basic definition of the Vinča culture, misdated the figurines to the Archaic Greek period, seeing almost exclusively their sepulchral character (Vasić 1936b: XXX), he did recognize portrait features in them – of actual faces of Vinča's inhabitants, which many of the later researchers neglected. In the second half of the 20th century, in a scholarly effort to include the Starčevo and Vinča cultures into the framework of the Eurasian Neolithic, the discussion





1 Neolitska najdišča na tleh Beograda Neolithic sites on the territory of Belgrade

- Najdišča kulture Starčevo/Starčevo culture sites
- Najdišča kulture Vinča/Vinča culture sites

1. Grabovac, Đurića vinogradi
2. Stubline, Novo selo
3. Stubline, Crkvine
4. Mladenovac, Bataševo
5. Dobanovci, Ciglana
6. Beograd, Kalemegdan, Gornji grad
7. Žarkovo, Ledine
8. Banjica, Usek
9. Vinča, Belo brdo
10. Grocka, Jugovo
11. Grocka, Agino brdo
12. Brestovik
13. Popović, Mali drum
14. Mladenovac, Jablanica
15. Jakovo, Kormadin
16. Progar, Ora



materialne kulture in pristopajo k umetniški ustvarjalnosti poetično ter filozofsko, kar je navdihnilo tudi študije profesorja D. Srejovića (Srejović 1964; ibid. 1984). Najsodobnejše raziskave se posvečajo celostni podobi materialne kulture, kamor vključujejo tudi umetniške stvaritve. Kontekstualne obravnave pa omogočajo njihovo razumevanje v luči sodobnih pomenov (Tripković 2007: 38–39, Tasić 2008).

Danes, več desetletij po raziskavah v Jablanici, Vinči, Žarkovu, Banjici in Kormadinu, je posodobitev pogledov na umetniško ustvarjanje, stil in interpretacijo vsebin vinčanske figuralike neobhodno potrebna. Zanimanje za neolitske figurine je namreč ponovno oživelno in rodilo se je veliko število med seboj zelo različnih interpretacij, podprtih s sodobno digitalno fotografijo.

Številne umetniške upodobitve, figurine iz Starčevo in Vinče ter z drugih najdišč, prebujajo v nas izjemno pozornost in budijo temeljno vprašanje o njihovem pomenu.

Spošno znano je, da so neolitske upodobitve in predmeti v obliki človeške ali živalske figure, amuleti, oltarji in posode z obraznimi potezami imeli magično moč in so služili kot pripomočki pri verskem ali vsakodnevnom hišnem obredju. Predmeti so bili najdeni v različnih okoliščinah, v naselju, odpadnih jamah ali na kulturnih prostorih z oltarji. Spremljali so pripomočke za čaranje, bili so vključeni v obredje žrtvovanja, zaklinjanja in povezovali so ljudi z nadnaravnimi silami. Figurine so demoni v človeški podobi, niso božje podobe in ne podobe božjih moči, moč so posedovalo zgolj trenutno in imele časovno omejen učinek. Ljudje so se pred začetkom del posluževali magije, da bi si podredili nadnaravne sile in dosegli zaželene učinke. Glede na čas in okoliščine, v katerih so bile figurine odkrite, je skoraj gotovo, da so povezane s poljedelskimi opravili. Oblikanje predmetov pa je hkrati tudi spodbudilo ljudsko domišljijo, da so poskušali vzpostaviti nov odnos do življenja, narave in vsega zunanjega sveta.

Vsaka od starčevskih in vinčanskih figurin je celota zase in vredna obravnave kot umetniška skulptura. Že samo oblikovanje v glini, materialu, ki dovoljuje plastičnost, nam omogoča, da spremljamo stilistični razvoj v načinu izražanja na ta način, da lahko govorimo o stilističnih posebnostih

of the meaning of figural plastic was to an extent disregarded (Garašanin 1951: 38–43, 63–65). However, new interpretations appeared promptly, which saw Neolithic figural plastic in the religious and cult spheres of life of the first agriculturist communities (Gavela 1956a; ibid. 1956b; Garašanin 1968; Tasić 1973). The most influential papers on this aspect of Neolithic material culture, deprived of sterile typology and almost poetically and philosophically inspired, derived from professor D. Srejović's pen (Srejović 1964; ibid. 1984). In recent times, in the process of interpreting the entire material culture, including figural plastic, special attention is paid to contextual analysis, without which it is impossible to shed light on the actual role and meaning of the evidence (Tripković 2007, 38–39, Tasić 2008).

At present, when several decades have elapsed since the first research of Jablanica, Vinča, Žarkovo, Banjica and Kormadin, we feel the need to review the art, style and meaning of Vinča plastic once again. Revived, Neolithic artifacts find their infinity in different interpretations and in the new form of digital photography.

Many figural plastic art pieces from the Starčevo and Vinča cultures draw attention and ask the fundamental question: what do they mean? It is common knowledge that various Neolithic artifacts (anthropomorphic and zoomorphic figurines, amulets, altars, prosopomorphic lids) served for magic and religious cults, as an integral part of the rites performed in everyday life. They were found in various contexts in settlements, pits, and cult places. They were accompanying objects in sorcery, sacrifices, invocations and bringing supernatural beings into connection with the essence of all phenomena in nature. The figurines represent demons in human form, but they do not have the meaning of the gods and their power, possessing just a momentary effect. Before some works began, man most often used certain magic to pacify the superior power so that it could provide him with what he wanted. Regarding the time and circumstances in which figural plastic presented here originated, the starting point for its interpretation must be related to the development of agriculture. Forming these objects it animated the human imagination to intimate and establish a new relationship with life, nature and other worlds.

in umetniškem izrazu neolitske umetnosti. V figuralnem upodabljanju, kot tudi v oblikovanju keramičnega posodja nasploh, lahko razpoznavamo prve znake umetniškega izražanja, ki se odlikujejo po izjemnem ustvarjalnem duhu in inovativnosti. Z vidika estetike imajo stvaritve izjemno pomembno vlogo, omogočajo izražanje lepote, so osupljivo privlačne in nudijo izkustvo čutnosti. Pojav oblik v neolitski umetnosti, ki razvije tudi stil dobe, moramo obravnavati kot umetniški izraz in analizirati jih je treba z namenom, da bi prepoznali elemente, še danes značilne za umetniško ustvarjanje.

Figurine največkrat upodabljajo stoječe ali sedeče ženske s poudarjenimi telesnimi znaki, podoba je gola ali odeta v bogato okrašeno nošo. Upodobitev ni bila prepričena slučajnosti: ženska je upodobljena kot simbol plodnosti, v vlogi božanske Velike Matere ali najvišjega božanstva, ki je imelo najpomembnejšo vlogo v življenju neolitskih poljedelcev in je bilo hkrati upodobljeno kot človeško bitje s poudarjeno osebnostjo. Občasno so najdene tudi bradate figurine poudarjeno čokatih moških, polnejše postave. Pri nekaterih figurinah so opazne asimetrične obrazne poteze, kar kaže, da gre za portretno upodobitev čisto določene osebe. Neolitski umetniki so čutili močno potrebo po združevanju človeške in božanske narave v kamnu, kosti, glini in lesu. Na ta način so ustvarili izjemno samosvoje in zaključene umetniške upodobitve. Dela so priča povezovanja človeških in nadnaravnih moči, pri tem pa ne vemo, kateri od njih je umetnik dal prednost. Navsezadnje poznamo ta pojav tudi v sodobni umetnosti, npr. pri stenskem freskantskem slikarstvu, kjer umetnik navkljub kanoniziranim svetniškim podobam doda figuri lastni portret. Tudi v neolitski umetnosti lahko opazimo določena odstopanja od običajnih magično-religioznih vzorcev upodabljanja. Tematska različnost figurin kaže na pojav krajevnih stilov in celo na obstoj umetniških krogov. Razpozнати je moč umetniške stvaritve z mnogimi znaki naturalizma in realizma, stiliziranja, kot tudi poskuse upodabljanja, kjer se naštete značilnosti zlivajo in se na eni sami upodobitvi pojavljajo tako moške kot ženske značilnosti.

Every figurine in the Starčevo and Vinča cultures can be viewed as an organic unity and discussed as if we were watching an artistic, sculptural form. Only shaping in clay, in a plastic material, allows us to follow the development of a stylistic phase through the manner of formation, so we can even talk about the style and art of the Neolithic era. In figural plastic, like in pottery production in general, we discern the first signs of art, excelling in creativity and invention, and from the aesthetic point of view it has an important role in offering the beautiful, attractive, even sensual experience. The emergence of plastic forms in Neolithic art, in which the style of the period is revealed, has to be treated as art and analyzed in order to find those elements in them that we nowadays recognize in every work of art. Most often it is a representation of a woman standing or sitting, with emphasized sexual attributes, naked or in richly adorned clothes. The choice was not made at random because the woman is a symbol of fertility, the Great Mother, the principal deity that had a very important place in the life of Neolithic farmers, but she was also represented as a genuine human being, with a striking individuality. In some statuettes we can see bearded men, slightly plump, square-built. Others show an asymmetrical face, which means that those were also the first portraits. The Neolithic artists had an inner need to put across human and superhuman features onto stone, bone, clay and wood, thus creating very independent and definite artistic wholes. That is the intersection of the code of man's power and that of superior power, but we do not know which of them is primary and which is secondary. Even nowadays in fresco painting we can notice that certain artists, apart from strictly canonized images of saints, added an individual trait to a face, perhaps their own portrait. In Neolithic art, we can also feel a particular distancing from some usual magic-religious patterns. The thematic diversity of figurines points to an early tendency towards establishing regional styles, even to the establishment of actual small circles of artists. In the figurines we can discern the types of artistic forms, with numerous signs of naturalism, realistic representation, stylization, as well as the forms full of ambiguity in which we can see a fusion of masculine and feminine features.



Če gledamo neolitsko antropomorfno figuraliko kot celoto, prevladujejo naturalistične težnje v najstarejši in srednji dobi neolitika, v t. i. starčevski kulturi. Te figurine so oblikovane pokončno, kot nekakšni stebrički, neredko faličnih oblik (fig. 2), z opazno izoblikovanim tilnikom, ločenim od trupa, in z zelo natančno izoblikovanim obrazom s slikovito izraženim nosom in očmi, nakazanimi z vrezni. Upodobitve so opazno brezosebne in povsem statične. Pri posameznih pa so zaznavni poskusi bolj živega upodabljanja z nakazanim gibanjem in prostorskostjo: linije se zaoblijo in odmaknejo od toge pravokotnosti. Prvič v neolitski umetnosti zaslutimo oblikovanje ramen, zadnjica pa je, kot simbol plodnosti pri figurinah Venerinega tipa, poudarjena. Ikonografija statuet je silno enostavna, brez znakov, ki bi nakazovali bolj specifične funkcije. To preprečuje, da bi prepoznali katero od božanstev ali kipec povezali s katerim od magičnih obredij, povezanih z vsakdanjimi poljedelskimi ali živinorejskimi opravili na polju ali doma. Po končanih ritualih so figurine namreč razbili in zavrgli, ker so izgubile svojo magičnost.



Viewing Neolithic anthropomorphic plastic as a whole, it is visible that naturalist elements are present in the early and middle Neolithic, i.e. at the time of the Starčevo culture. Starčevo figurines are characterized by pillar-like, phallic forms (fig. 2), with a neck undistinguished from the body, and attention is drawn completely to the formation of facial details, with a plastically presented nose and incised eyes. The representations are impersonal and show a strict, static form. In some statuettes we can see the tendency towards a more relaxed motion in space, the lines begin to curve and abandon the frame of the rectilinear contours. For the first time in Neolithic art there is an intimation of the arms and a much emphasized steatopygy, like in Venus-type figurines. These statuettes' iconography is very simplified, without attributes that associate with a more specific function, so they cannot be related to the appropriate deities, and they were certainly intended for magic rituals regarding everyday works with domestic animals, in tilled fields and in settlements. When the desired aim had been accomplished through their use, they were broken and thrown away, losing all value.

2

Kipec v obliki človeške podobe
Srednji neolitik, starčevačka kultura
VI. tisočletje pred n. št.
Žgana glina, višina 4,0 cm
Grabovac, Đurića vinogradi
AP/7650

Anthropomorphic figurine
Middle Neolithic, Starčevo culture
6th millennium BC
Burnt clay; height 4,0 cm
Grabovac, Đurića vinogradi
AP/7650

Prva stopnja neolitske umetnosti

Vinčanske figurine so v nasprotju s starejšimi, starčevskimi zelo številne in dovoljujejo, da razpoznamo tri razvojne stopnje umetniškega upodabljanja. Najstarejša stopnja še kaže stilne značilnosti upodabljanja starejše starčevske kulture. Vendar cilindrične oblike z vrezanimi obraznimi potezami že kažejo harmonično usklajenost proporcev, opazno je tudi naturalistično upodabljanje podrobnosti. Človeška podoba je še vedno nespretno modelirana, glava in telo tičita tesno skupaj, detajli se omejujejo na trioglat obraz in kratke štrclje na ramenih, ritnice so poudarjene in pogosto upodobljene na napačnem mestu. Zaradi prevladujočega vpliva starejšega, starčevskega upodabljanja delujejo statue iz zgodnjevinčanske razvojne stopnje še vedno neskladno. Vendar se zaradi hitrega gospodarskega razvoja pokažejo spremembe pri umetniškem upodabljanju, ki hitro premostijo zahteve starega kanoniziranja in razvije se svež, nov umetniški stil, ki postane značilen za vso neolitsko umetnost jugovzhodne Evrope (fig. 3).

First phase of development of the Neolithic art

Unlike Starčevo figurines, Vinča figurines occur in a much larger number and have three phases of development. The oldest figurines thematically and stylistically preserve the Starčevo tradition of cylindrical forms with engraved details on the face. Their only difference is the more harmonic proportions and more natural representation of some details. A human figurine, still unskillfully modeled, tends to present the head and the body as closely as possible, and now the marked details include the triangular face, short stubs of the arms, appended breasts and glutei that are sometimes misplaced. These early Vinča figurines seem disharmonic just because artistic creation was still under a very strong Starčevo influence. Made after Starčevo traditions, thanks to the economic progress, Vinča plastic very soon managed to wrestle itself away from that canon and to introduce a new style into human figural representation, which was to secure its leading role in the Neolithic art of southeast Europe (fig. 3).



3

Prva stopnja neolitske umetnosti
First phase of development of the Neolitics art

Kipek v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 5,5 cm
Banjica, Usek
AP/1930

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 4,0 cm
Banjica, Usek
AP/1930



Kipek v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 4,7 cm
Banjica, Usek
AP/1933

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 4,7 cm
Banjica, Usek
AP/1933



Kipec v obлиki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 5,5 cm
Banjica, Usek
AP/1929

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 5,5 cm
Banjica, Usek
AP/1929



Kipec v obлиki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 5,4 cm
Žarkovo, Ledine
AP/69

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 4,0 cm
Žarkovo, Ledine
AP/69





4

Druga stopnja neolitske umetnosti Second phase of development of the Neolithic art

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 7,8 cm
Banjica, Usek
AP/1158

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 7,8 cm
Banjica, Usek
AP/1158

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 6,1 cm
Grabovac, Đurića vinogradi
AP/5300

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 6,1 cm
Grabovac, Đurića vinogradi
AP/5300





Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 11,9 cm
Grabovac, Đurića vinogradi
AP/7685

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 11,9 cm
Grabovac, Đurića vinogradi
AP/7685

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 11,5 cm
Popović, Mali drum
AP/2702

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 11,5 cm
Popović, Mali drum
AP/2702





Druga stopnja neolitske umetnosti

Umetniško izražanje se je nenehno razvijalo in v drugi razvojni stopnji zasledimo popoln realistični pristop (fig. 4). Človeške figure postanejo tridimenzionalne, z mnogimi nazorno izraženimi detajli.

Najtežja naloga je bila upodobitev obraza (fig. 5-8). Iskali so čim bolj resničen izraz, nos je izdelan plastično in zelo realistično, celoten obraz pa je podolgovat, peterokoten. Površina je modelirana v eni sami ploskvi z obrvmi, brada je zelo površno nakazana, ličnice so poudarjene. S tem je bil dosežen zelo živ, poln izraz podobe.



5

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 6,7 cm
Vinča, Belo brdo
AP/253

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 6,7 cm
Vinča, Belo brdo
AP/253

Second phase of development of the Neolithic art

The evolution of plastic proceeded continuously, and in the second phase the realist tendency gained full prominence (fig. 4). This phase is characterized by a three-dimensional shaping of the human figure and an abundance of details, now plastically modeled.

The artists found it most difficult to shape the face (fig. 5-8). Seeking a representation as close as possible, they modeled the nose plastically, and set the large eyes into a horizontal, natural position, thus elongating the entire face and making it assume a pentagonal shape. There are no more level surfaces – the brows, rudiments of the mandible, and cheekbones are boldly stressed. They achieve a fullness of shape, looking very lively.

6

Kipec v obliki človeške podobe

Pozni neolitik, vinčanska kultura

V. tisočletje pred n. št.

Žgana glina; višina 5,0 cm

Žarkovo, Ledine

AP/66

Anthropomorphic figurine

Late Neolithic, Vinča culture

5th millennium BC

Burnt clay; height 5,0 cm

Žarkovo, Ledine

AP/66





7

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 4,4 cm
Žarkovo, Ledine
AP/71

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 4,4 cm
Žarkovo, Ledine
AP/71





8

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
Konec V., začetek IV. tisočletja pred n. št.
Žgana glina; višina 5,3 cm
Jakovo, Kormadin
AP/10136

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 5,3 cm
Jakovo, Kormadin
AP/10136



Prsi, boki in zadnjica imajo zelo naraven, poln videz, roke so v komolcih upognjene, dlani počivajo v naročju ali so iztegnjene predse. Pri posameznih figurinah so noge upodobljene v koraku naprej (fig. 11). Ženske in moške genitalije so poudarjene (fig. 11–14). Upodobljene so tudi različne pričeske. Na splošno dajejo stvaritve vtis, da je umetnik odlično poznal človekovo telo in ga je upodobil v gibanju in v vsej telesnosti. Visoka večina upodabljanja pride najbolj do izraza pri sedečih ali klečečih figurah (fig. 9, 10).

Istočasno je umetnik večje prikazal z oblačili pokrite roke božanstev, ki so morda magični instrument ali pa realistična podoba resničnih noš upodobljenih oseb. Vsekakor so podobe izjemno pomemben vir podatkov o oblačilni kulturi neolitskega prebivalstva (fig. 15). Na figurinah težko najdemo dve enaki noši. Nekatera oblačila se nosijo prepasana z vrvico, druga spodrecana nad krilom. Morda so noše in ogrinjala označevali različen družbeni status upodobljenih oseb ali pa celo njihovo pripadnost določenemu klanu.

Figurine s kratkimi udi so na temenu preluknjane, kar najbrž pomeni, da so jih nosili obešene okoli vrata in so morda služile kot potrebščina pri opravljanju ritualov. Kakor koli, umetnik je pri oblikovanju kipcev upodabljal različne oblike in okrasje, kar skoraj gotovo pomeni, da so bili kipci narejeni samo za enkratno uporabo in so služili v povezavi z nadnaravnimi silami. V nasprotju s starčevo in z vinčansko najstarejšo stopnjo lahko trdimo, da imajo kipci druge razvojne stopnje globlji religiozni pomen.

The breasts, hips and glutei muscles have a natural shape; the arms are shaped wholly, with the bent elbows and hands resting on the stomach, or extended forward, sometimes even raised. Some figurines' legs are spread and placed as stepping forward (fig. 11). Male and female genitals are emphasized (fig. 11–14), and sometimes different hairstyles are presented. All that leaves an impression that the artists well knew the human body and had mastered its motion, so the entire figure received a complete and boldly shaped form. Modeling skill especially mattered in sitting or kneeling figurines (fig. 9, 10).

Simultaneously, the artist's deft fingers clothed the deity, either a magical instrument or a realistically presented model, in various skirts and gowns, which is an important source of information to the reconstruction of Neolithic women's clothes (fig. 15). Two identical aprons can hardly be found. Some are threaded on a string around the waist, some are rolled over the skirt or gown. Perhaps the aprons signified a different status or a membership in a certain group or clan. It is interesting to note that the figurines are perforated on the back of the heads, temples, short stubbed arms and hips, which could be used for hanging or inserting various accessories, by means of which certain individuality, possibly even some ritual, was expressed. In any case, while forming the figurines, the artist achieved different forms and aspects of ornamentation, which may mean that the figurines were used for one action only, to associate the believer with a certain supernatural power, and we can say that, unlike the Starčevo and earlier Vinča statuettes, they had a deeper religious sense.

9

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 10,0 cm
Banjica, Usek
AP/1473

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 10,0 cm
Banjica, Usek
AP/1473



10

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 9,2 cm
Banjica, Usek
AP/1928

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 9,2 cm
Banjica, Usek
AP/1928



11

Kipec v obliki človeške podobe
 Pozni neolitik, vinčanska kultura
 V. tisočletje pred n. št.
 Žgana glina; višina 6,6 cm
 Banjica, Usek
 AP/1159

Anthropomorphic figurine
 Late Neolithic, Vinča culture
 5th millennium BC
 Burnt clay; height 6,6 cm
 Banjica, Usek
 AP/1159



12

Kipec v obliki človeške podobe
 Pozni neolitik, vinčanska kultura
 V. tisočletje pred n. št.
 Žgana glina; višina 5,2 cm
 Žarkovo, Ledine
 AP /5120



13

Kipec v obliki živali
 Pozni neolitik, vinčanska kultura
 V. tisočletje pred n. št.
 Žgana glina; višina 5,8 cm
 Brestovik, Beli breg
 AP/2706



14

Zoomorphic figurine
 Late Neolithic, Vinča culture
 5th millennium BC
 Burnt clay; height 5,8 cm
 Brestovik, Beli breg
 AP/2706



25



15

Upodobitve noše na neolitskih figurinah
Representations of clothings on Neolithic figurines

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 8,0 cm
Banjica, Usek
AP/693

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 8,0 cm
Banjica, Usek
AP/693



Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 5,4 cm
Banjica, Usek
AP/701

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 5,4 cm
Banjica, Usek
AP/701



Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 5,6 cm
Banjica, Usek
AP/1851



Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 5,6 cm
Banjica, Usek
AP/1851

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 7,2 cm
Popović, Mali drum
AP/5124

Anthropomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 7,2 cm
Popović, Mali drum
AP/5124





Tretja stopnja neolitske umetnosti

V zadnji razvojni stopnji izgubijo podobe vse realistične, tridimenzionalne in osebne poteze, ostanejo brez izrazne polnosti predhodne stopnje. Upodobitve izgubijo razkošje in blesk umetniškega izraza, nagibajo se k abstrakciji, shematisiranju in linearemu predstavljanju. Kipci postajajo čedalje bolj ploščati, z detajli, nakazanimi s preprostimi vrezmi in poslikavo. Umetnik vrezuje, slika, reže in pouddarja posamezne dele telesa z namenom, da bi dosegel vtis tridimenzionalnosti telesa. Mandljaste oči so vrezane, pogosto jih obrobljajo trepalnice, s čimer skuša umetnik nadomestiti polnost naravne oblike. Vse preostale površine pušča prazne (fig. 16). Figurine okrasni vzdolž trupa z vrezovanjem različnih motivov, ki izgubijo vsakršen pomen. Komolci, kolena in zadnjica so običajno označeni s spiralnim vzorcem, kar izboljša vizualizacijo človeške podobe. Okras je izveden z barvanjem, nekateri deli so obarvani črno, drugi rdeče. Način okraševanja najbrž ni bil povezan z obredno in religiozno uporabo figurin, niti ne prikazujejo tetovaže upodobljenih oseb, kot menijo nekateri raziskovalci. So zgolj način vizualnega izražanja, stil upodabljanja, ki je bil običajen v tem času in je na splošno težil k abstrakciji.

V nadalnjem razvoju vinčanske umetnosti se nadaljuje shematisiranje podobe, obraz se opazno skrajšuje in postaja širši. Dolg, kljunast nos je povezan z brado. Pri oblikovanju telesa postajajo spodnji deli čedalje bolj kratki in potisnjeni v ospredje, kar navkljub shematisaciji pripomore k vtišu polne telesnosti. Sprememba stila verjetno ni bila naključna, najverjetneje jo smemo povezati s spremembami v vinčanski družbi, ki pa jih žal ne poznamo. Morda je k temu pripomogla gospodarska kriza, ki je prinesla nestabilnost in z novimi priseljenci številne nevarnosti, kar je najbrž pripomoglo k spremembam tisočletnega družbenega reda. Ljudje so se bali za svoje premoženje: v strahu pred izgubo zemlje svojih prednikov poljedelcev so skušali svoje okolje obavarovati, kar se zrcali v spremembah človekovega razmišljanja in njegovega dojemanja celotnega življenja. Spremembe se odslikavajo tudi v umetniškem ustvarjanju in verovanju. Še vedno so upodobljene ženske v različnih položajih. Figurina iz Jakova z ženo na tronu

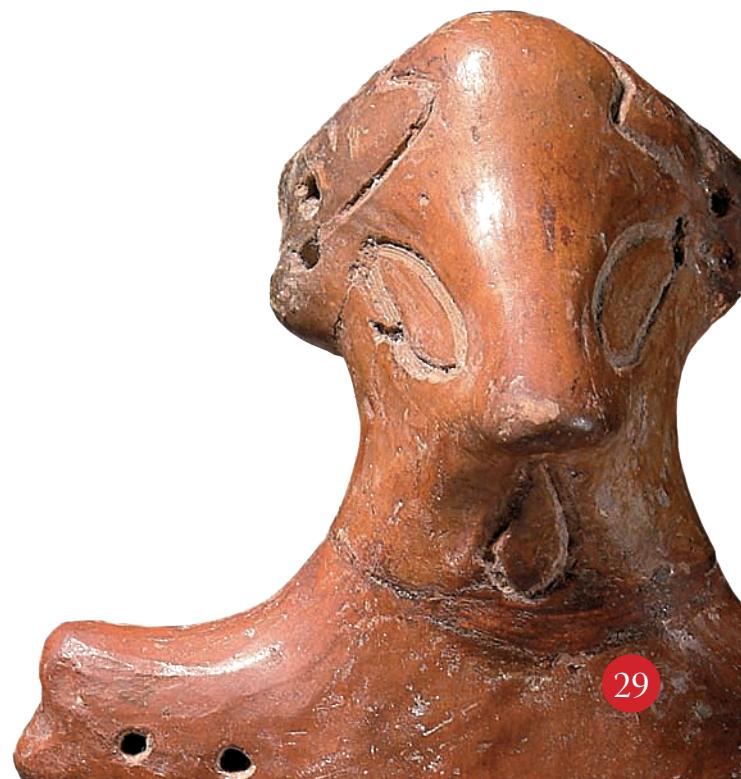
Third phase of development of the Neolithic art

Unlike this phase of Vinča art, imbued with realism, three-dimensionality, personality, fullness and exuberance of form, in the most recent stage of development the figural plastic loses the splendor and lavishness of artistic expression, resorting to abstraction, schematics and linear representation of form. The figurines now become flat, two-dimensional, details are engraved, and plasticity is imitated through various pictorial methods. The artist incises, paints, shortens and emphasizes certain body parts to construct the impression of three-dimensionality. The almond-shaped eyes are incised, often framed with eyelashes, whereby the artist tries to compensate for an absence of a full natural form, while other surfaces remain empty (fig. 16). Figurines are decorated with incised lines that freely move along the body and form various motifs, without a definite meaning. The elbows, knees and glutei are usually marked with spiral lines, which visually achieves a sculptural representation of a human figure. The ornamental expression is made complete by painting some body parts red or black. Such a mode of ornamentation was probably not related to the use of statuettes in rituals and cults, nor did it represent a tattoo, as some experts think. It is a manner of visual expression, i.e. a special style devised in the art of the time, tending towards abstraction.

In further schematization, the face shortens, and broadens horizontally. Only a very elongated nose is modeled, which unites with the chin and assumes the beak shape, thus giving rise to the beaked-face figurine type. In shaping these figurines' bodies, the lower part is much shortened and foregrounded, creating an illusion of formal plasticity. That change of style could not have been coincidental. It indicates that something was happening in Vinča communities at that time. Due to an economic crisis, instability and dangers that new populations brought along, these areas experienced a crisis in the organization of life. People were afraid for their fortune, realizing that they were losing their ancestral land, they retreated into themselves and into narrower frames, trying to protect themselves from their environment, which reflected

ne predstavlja božanstva v človeški podobi. Najverjetnejše je abstraktna podoba osrednjega ženskega božanstva, ki ima glavno vlogo pri obredju rodovitnosti. Vključuje vseobsegajoče moći in upanje na človekovo odrešitev na drugem kraju in v drugačnem času.

on the change in thinking and understanding of life in general. Those changes could not have passed unnoticed in artistic creation, as well as in religious attitude. We can still notice a feminine figure formed in various positions. The Jakovo throne figurine does not present the deity with human features; that is a figurine with an abstract image, which in its position and appearance symbolizes the central role of the feminine deity in the fertility cult, possessing an all-encompassing power and hope of salvation in another safer time and place.





16

Tretja stopnja neolitske umetnosti
Third phase of development of the Neolithic art



Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 13,5 cm
Jakovo, Kormadin
AP/7778

Anthropomorphic figurine
Late Neolithic, Vinča culture
The end of the 5th millennium BC
Burnt clay; height 13,5 cm
Jakovo, Kormadin
AP/7778



Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 7,3 cm
Jakovo, Kormadin
AP/8203

Anthropomorphic figurine
Late Neolithic, Vinča culture
The end of the 5th millennium BC
Burnt clay; height 7,3 cm
Jakovo, Kormadin
AP/8203

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 6,9 cm
Jakovo, Kormadin
AP/7805

Anthropomorphic figurine
Late Neolithic, Vinča culture
The end of the 5th millennium BC
Burnt clay; height 6,9 cm
Jakovo, Kormadin
AP/7805

Kipec v obliki človeške podobe
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 6,5 cm
Jakovo, Kormadin
AP/6340

Anthropomorphic figurine
Late Neolithic, Vinča culture
The end of the 5th millennium BC
Burnt clay; height 6,5 cm
Jakovo, Kormadin
AP/6340





Figurine v obliki živali

Poleg človeških podob se v neolitski umetnosti pojavljajo tudi upodobitve živali. Največkrat so to domače živali, pes (fig. 17), ovca, koza, prašič, posebna pozornost je bila namenjena biku, ki je bil simbol moči in plodnosti, manjkrat pa se pojavljajo upodobitve rib in ptičev. Med divjimi živalmi je največkrat upodobljen jelen (fig. 18). Občasno najdemo podobe želv, ki so najbrž tudi povezane z obredjem plodnosti. Najstarejše upodobitve živali so realistične, kasneje se upodabljanje omeji na najpomembnejše značilnosti posamezne vrste.

Animal figurines

Apart from anthropomorphic ritual plastic forms, animal figures were also frequently modeled in the Neolithic. Those include mostly domestic animal figurines, the dog (fig. 17), sheep, goat, pig, especially the bull as a symbol of strength and fertility, less frequently fish and birds. As far as the wild species are concerned, the deer was most often represented (fig. 18). Occasionally the turtles were also modeled, which can be related to the fertility cult, and bears. Animal figurines were first represented realistically, and later formed summarily, where we can identify only the distinctive trait of the species.



17

Kipec v obliki živali
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; dolžina 8,4 cm
Banjica, Usek
AP/1934

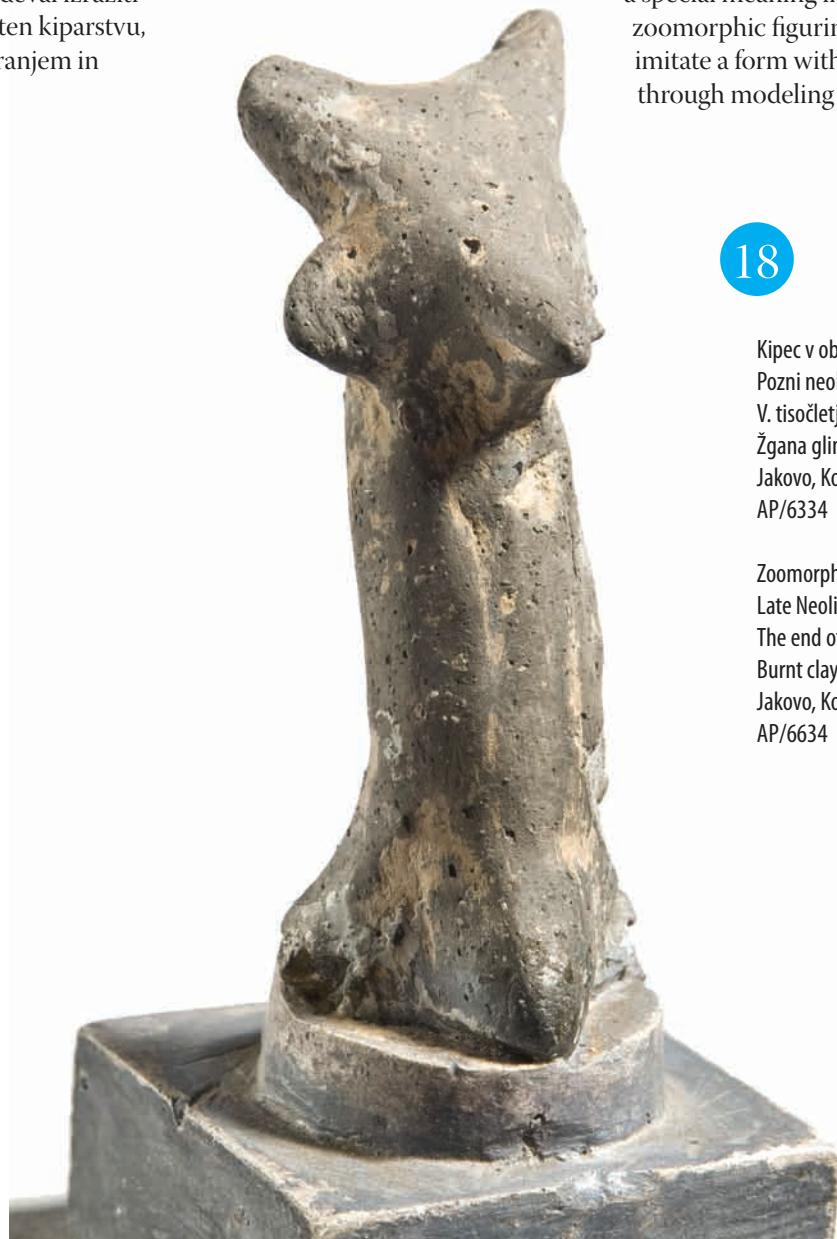
Zoomorphic figurine
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; length 8,4 cm
Banjica, Usek
AP/1934

Vloga kipcev ni povsem jasna, morda so služili za ritualno rabo in zagotavljali plodnost. Tajinstven je kipec zleknjene živali, ki spominja na sfingo.

Upodobitve mitičnih bitij so silno redke, njihov pojav govori v prid domnevi, da so imela v življenju neolitskega človeka poseben pomen. Tudi pri upodabljanju živalske figuralike si je umetnik prizadeval izraziti značilnosti na način, ki je lasten kiparstvu, ter ga je izboljševal z modeliranjem in okraševanjem.

Their role is not completely clear, but it is assumed that they were used in rituals whose purpose was herd protection and fertility enhancement. An interesting statuette is that of a reclining animal, resembling a sphinx.

Representation of mythical beings is very rare, but their emergence certainly points out to the fact that they had a special meaning in the life of the Neolithic man. In zoomorphic figurines as well, the artist took pains to imitate a form with characteristics of a sculptural work, through modeling and ornamentation.



18

Kipec v obliki živali
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; dolžina 7,8 cm
Jakovo, Kormadin
AP/6334

Zoomorphic figurine
Late Neolithic, Vinča culture
The end of the 5th millennium BC
Burnt clay; length 7,8 cm
Jakovo, Kormadin
AP/6634



Pokrovi v obliki obraznih mask ali prozopomorfni pokrovi

Prozopomorfni pokrovi so nenavadne cilindrične posode z upodobitvijo človeške ali živalske maske z ušesi in nosom z različnim okrasjem. Posode so posebnost vinčanske kulture, pojavljajo se na njenem celotnem ozemlju. Domnevno so bile večnamenske in so služile kot pokrovi z magično močjo zaščite pred zlimi duhovi. Verjetno so v posodah z nenavadnimi pokrovi hranili posebne tekočine, morda namenjene obredju, morda pa je bilo v njih semenje za prihodnjo setev ali kar koli drugega, kar je služilo za posebne priložnosti.



Prosopomorphic lids

Prosopomorphic lids account for a special type of Vinča art, and occur on its entire territory. Those are uncommon cylindrical objects, with a representation of human or animal faces, featuring ears, nose, eyes and various decorations. It seems that they had a multiple role in the Vinča man's life, for vessel covering, but also as objects with apotropaic properties. They were used for covering amphorae containing special purposes liquid, seed or reserves of some products used on special occasions.

19

Pokrov
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 9,6 cm
Banjica, Usek
AP/886

Prosopomorphic lid
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 9,6 cm
Banjica, Usek
AP/886

Najbolj opazen del upodobitve obraznih posod so široko razprte, včasih z vrezni obrobljene oči (fig. 19, 20). Brez dvoma imajo poseben mističen pomen. Oči so v starem veku veljale za ogledalo duše. Pripisana jim je bila posebna zla ali čarovniška moč, hkrati pa so imele tudi apotropejsko moč in so varovale pred uroki. Morda so pokrovni varovali враča pred neomejeno božansko močjo, pred katero se je izpostavil med opravljanjem magičnega obredja.

Pokrovi so izdelani z izjemno pozornostjo in navkljub njihovemu velikemu številu ne najdemo dveh enakih. Vsak izmed njih je neizmerno privlačen, je navdihujče umetniško delo, neizmerne kulturne in zgodovinske vrednosti.



20

Pokrov

Pozni neolitik, vinčanska kultura

V. tisočletje pred n. št.

Žgana glina; višina 18,2 cm

Banjica, Usek

AP/1635

Prosopomorphic lid

Late Neolithic, Vinča culture

5th millennium BC

Burnt clay; height 18,2 cm

Banjica, Usek

AP/1635

The most striking part of the face is the large modeled or incised eyes, drawing considerable attention (fig. 19, 20). They have a mystical appearance to which a particular importance is attached. The eyes are considered to be „the mirrors of the soul” and to have an incredible power, evil and bewitching, as well as defensive – apotropaic. The lids may have served as a mask to cover the sorcerer's face from the unlimited power of the deity he was appearing before. They have a highquality finish so, despite their large number, there are no two identical specimens. Each of them is an attractive unique product, an inspired work of art of a great cultural-historic value.



Žrtveniki

Tudi oltarji so zaradi svoje nenavadne zunanjosti in izjemnosti oblik vredni posebne obravnave. Služili so pri obrednih darovanjih in žrtvovanjih, razlikujejo se po velikosti, obliki, številu nog in okrasju. Na vrhu imajo plitko vdolbino, v katero so najverjetneje vlivali neko dragoceno tekocino med obredjem, ki so ga opravljali na domovih v krogu družine. Oltarji so razkošno okrašeni z vrezanimi linijami, meandri, trikotniki in pasovi so bili po žganjuobarvani z rdečo, rjava in belo barvo. Najpomembnejši del so protomi, izrastki v stilizirani obliki človeške ali živalske glavice, ki krasijo vogale oltarja (fig. 21, 24). Zaradi visoke stopnje stilizacije je težko razlikovati med človeškimi in živalskimi upodobitvami. Oltar iz Popoviča (fig. 22), ki je izredno spretno izdelan in izjemnega umetniškega izraza, ima dva protoma na ožjih stranicah: enega s človeškim obrazom, drugega z živalsko glavo. Med obrednimi predmeti najdemo tudi model ognjišča (fig. 23). Pripada skupini izredno redkih predmetov vinčanske skupine. Izdelan je izredno veše in z navdihujoče mistično pojavnostjo najverjetneje upodablja božanske sile domačega ognjišča.

21

Žrtvenik

Pozni neolitik, vinčanska kultura

V. tisočletje pred n. št.

Žgana glina, širina recipijenta 7,6; višina 5,6 cm

Vinča, Belo brdo

AP/6935, 6936

Altar

Late Neolithic, Vinča culture

5th millennium BC

Burnt clay; diameter of the recipient 7,6cm; height 7,0 cm

Vinča, Belo brdo

AP/6935, 6936



Altars

Another type of objects draws attention with its purpose and a very impressive appearance. Those are altars used as cult objects at sacrifices. They differ in size, shape, number of legs and ornamentation. They have a shallow receptacle into which most probably some precious liquid was poured, or were used for some sacrifices at home, within the family. The altars are richly ornamented with incised lines shaped as meanders and hatched triangles, with ribbons colored in red, brown and white after firing. The principal feature are protomae, in the shape of stylized human and animal heads, found in the receptacle's corners (fig. 21, 24). Due to high stylization, it is difficult to distinguish between human and animal representations. On the altar from Popović site (fig. 22), which was very well crafted and exceptionally shaped in terms of art, there

are two protomae on the narrow sides, one with a human, and the other with an animal face. A cult object is also worth mentioning – a stove model (fig. 23), belonging to the group of extremely rare Vinča culture findings in our parts. It was shaped skillfully and inspiredly, and its mystical appearance most probably presents the deity of fire.

Predmeti dobro dopolnjujejo sliko duhovnega življenja vinčanske skupnosti, zrcalijo podobo mitičnosti in pričajo o vlogi, ki jo je imelo čaščenje božanskih sil v življenju neolitskega človeka. Z ozirom na rabo oltarjev v specifične obredne namene je umetnika vodila moč imaginacije in je oltar okrasil z najrazličnejšimi oblikami ter tako dosegel razkošen vizualen učinek.

22

Žrtvenik

Pozni neolitik, vinčanska kultura,

V. tisočletje pred n. št.

Žgana glina; dolžina 9,1 cm; višina 7,8 cm

Popović, Mali drum

AP/10126

Altar

Late Neolithic, Vinča culture

5th millennium BC

Burnt clay; length 9,1cm; height 7,8 cm

Popović, Mali drum

AP/10126



The emergence of objects like these completes a picture of Vinča communities' spiritual life, which turned its mythical world and respect for the gods into reality. Having in mind that the altars were used for specific purposes, the artist loosened the reins of his imagination and showed his skill with a variety of forms and very rich visual contents.



23

Model peći
Pozni neolitik, vinčanska kultura
V. tisočletje pred n. št.
Žgana glina; višina 6,5 cm
Progar, Ora
AP/5741

Oven model
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 6,5 cm
Progar, Ora
AP/5741

Žrtvenik

Pozni neolitik, vinčanska kultura

V. tisoletje pred n. št.

Žgana glina; dolžina 10 cm; širina 7,2 cm; višina 7 cm

Banjica, Usek

AP/1941

Altar

Late Neolithic, Vinča culture

5th millennium BC

Burnt clay; length 10,0 cm

Banjica, Usek

AP/1941





Amuleti, predmeti, ki so varovali lastnika pred zlimi duhovi

Amuleti so obeski različnih oblik, ki sodijo k obrednim pripomočkom, vendar pa njihova vloga ni v celoti pojasnjena. So različno izdelani in okrašeni. Trup ima dva ali več izrastkov, nekateri so s protomi v obliku stilizirane človeške ali živalske glavice. Skoraj dosledno so preluknjani, domnevamo, da so jih nosili obešene okoli vrata kot amulete ali magične pripomočke, ki so lastnika varovali pred zlimi duhovi. Možno je tudi, da so kot del okrasa viseli na vhodu v prebivališča in varovali domove pred nesrečami. Oblikovani so plastično, z veliko mero okusa in s pretanjjenim občutkom za obliko, so vrsta uporabne umetnosti (fig. 25, 26).

K uporabni umetnosti sodijo tudi igralne figurice. V prostem času se je človek v neolitiku – podobno kot še danes – rad kratkočasil z družabnimi igrami. Domači umetnik se je z namenom, da bi družabno igro vizualno popestril in razbil monotonijo, potrudil izdelati različne igralne pripomočke. Pojavljajo se konične oblike, stilizirane glave, ploščice in žetoni: najverjetneje je za vsako vrste igre služila drugačna oblika.



Amulets

Amulet pendants also belong to the group of cult objects, whose function has not been explained fully. They have diverse shapes and decorations. The body has two or more branches, some of them with protomae formed as stylized human or animal heads. Being in most cases perforated, they were probably intended to be worn around the neck as amulets, or placed on some objects as an integral part of the decoration, and they could also have been hung around the porches as a protection against ghosts and evil powers. They are modeled plastically, with taste and measure, and they certainly belong to the class of applied arts (fig. 25, 26).

Figurines for games also belong to the sphere of applied arts. In the hours of idleness and leisure, the Neolithic man, just like the modern one, found pleasure in different games. The local artist also made an effort to shape the figurines in various ways so as to visually brighten the game and eliminate monotony. Thus conical shapes, stylized heads, pellets and platelets appear, most probably depending on the kind of game.

25

Amulet
Pozni neolitik, vinčanska kultura
IV. tisočletje pred n. št.
Žgana glina; višina 3,2 cm
Jakovo, Kormadin
AP/6342

Amulet
Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 3,2 cm
Jakovo, Kormadin
AP/6342



26

Amulet

Pozni neolitik, vinčanska kultura
IV. tisočletje pred n. št.

Žgana glina; višina 4,6 cm
Stubline, Crkvine
AP/5010

Amulet

Late Neolithic, Vinča culture
5th millennium BC
Burnt clay; height 4,6 cm
Stubline, Crkvine
AP/5010



Zaključek

Raziskave neolitske figuralike na ozemlju Beograda kažejo, da so prednamci izrabili vsa svoja znanja in spretnosti, da bi izrazili duhovne principe in upodobili koncept večne ter brezmejne ustvarjalne moči kot izvor vsega obstoječega v naravi. Umetniški izdelki dokazujejo izjemno vitalnost tedanjega človeka. Navkljub arhaičnosti obrednih navad so umetniške stvaritve odraz njegovega izjemnega duhovnega bogastva, izpričujejo silovit predstavitevni svet in bogastvo oblik.

Moč neolitske kulture in umetnosti se skriva v magičnem in obrednem religioznem svetu. Interpretacije umetniških dosežkov nas približajo bistvu duhovnosti tedanjega človeka. V figuralni upodablajoči umetnosti v žgani glini se zrcali tudi ustno izročilo tedanjega sveta. Izpričuje človekovo potrebo po razumevanju in razlaganju vseobsežnih naravnih pojavov in hkrati zrcali tudi odnos med svetom mrtvih in živih, med tostranstvom in onstranstvom. Pri opravljanju magičnega obredja in izražanju mitičnih vsebin je človek neolitika nehote razkril samega sebe in značilnosti svojega časa, najbrž veliko bolj, kot je nameraval.

Navkljub poskusu mnogih raziskovalcev, da bi odstrli skrivnost neolitske kulture in umetnosti, ostaja še mnogo področij prazgodovinskega življenja zastrtih. Arheologija še vedno ne zmore v celoti prisluhniti glasovom tedanje dobe, kot tudi ne more v celoti odstreti prahu z barvitega neolitskega vsakdana. Figuralna umetnost in drugi predmeti upodablajoče umetnosti, predstavljeni v pričajočem katalogu, so še vedno nemi in statični. Trudili smo se, da bi jih vsaj za trenutek iztrgali iz teme in z njihovo pomočjo prisluhnili šepetu, smehu, sramežljivim in zanosnim trenutkom tedanjih dni.

Conclusion

Studying the entire Neolithic figural plastic art on the territory of Belgrade, we can see that the man of that bygone time used it to express the knowledge acquired in the search for understanding spiritual principles, the concept of eternal and boundless creative power being the source of everything that exists in nature. These very diverse products show in fact how much the Neolithic, in spite of its archaic and ritual features, had been exceptionally vital, rich in spiritual content manifested in impressive, imaginative and inspired forms. The bases of the Neolithic culture and art lie in the magical and religious faith. Interpreting its artistic achievements we reach the essence of the total spirituality of people of that time. Figural plastic art expressed in clay reflects the oral myth, the testimony by which man had tried to explain the incomprehensible natural phenomena, the relation between life and death. By performing magic rites and nursing beliefs and myths, people of the Neolithic epoch had been able to say much more about themselves and their time than what had been probably their initial intention.

In spite of the fact that many researchers succeeded to demystify the culture and art of the Neolithic era, many aspects of the prehistoric life still remain in the dark. Archaeology is still not able to hear fully the noise and uproar of prehistoric everyday life, nor to see the play of colors at the dusk of the Neolithic day. Figural plastic artifacts and other objects presented in the catalogue are only seemingly static and silent. We have dared to liberate, for a moment at least, their whisper, smile, indecisive and shy motion.





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