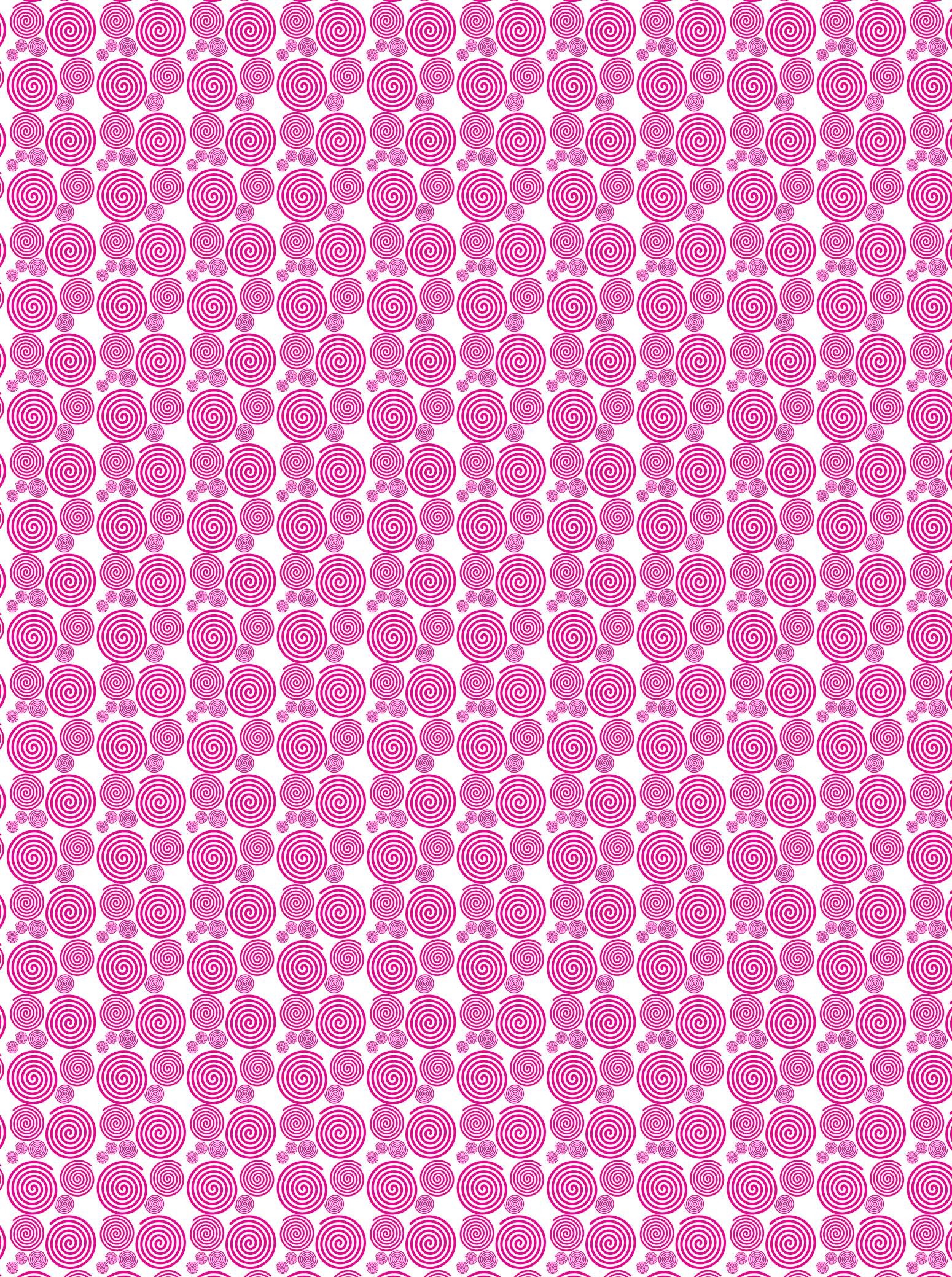


Herojska The Heroic doba Age of Histrov The Histri

Martina Blečić Kavur



Založba Univerze na Primorskem / University of Primorska Press
Arheološki muzej Istre / Archaeological Museum of Istria





Herojska doba Histrov

The Heroic
Age of
The Histri

Martina Blečić Kavur

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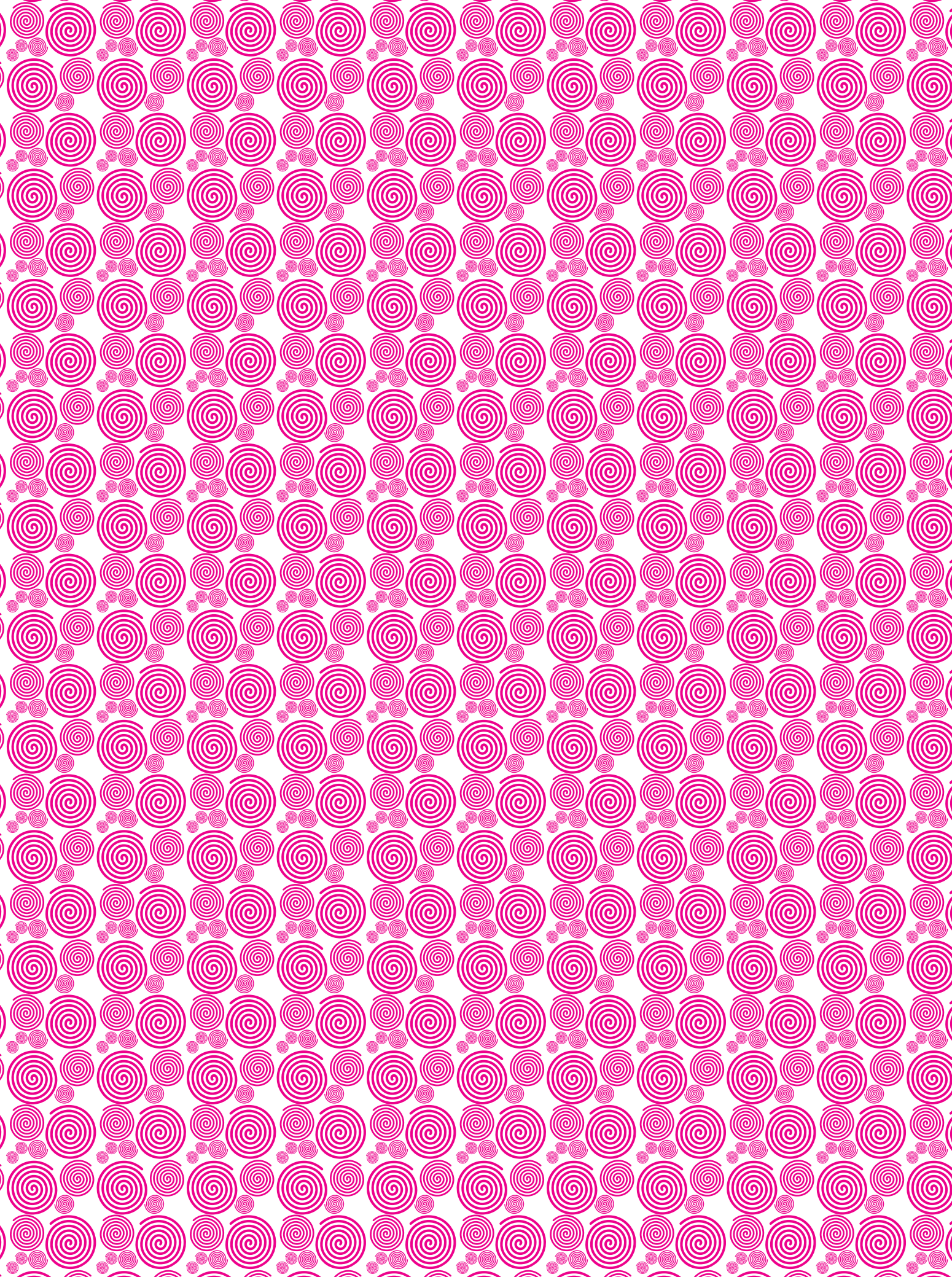
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*Kristini
v neskončnost in večnost*

*To Kristina
in infinity and eternity*







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Predgovori

Fakulteta za humanistične študije Univerze na Primorskem ima posebno čast, da je bila izbrana za zadnjo postajo predstavitev Herojske dobe Histrov, preden se bo kot del nove stalne razstave v Arheološkem muzeju Istre zlila s preostalim delom istrske zgodovine. Ob tem gre zahvala predvsem izr. prof. dr. Martini Blečić Kavur, ki s svojim raziskovalnim in pedagoškim delom odstira prazgodovinske tančice skrivnosti življenja nekdanjih ljudstev. S svojim delom je tako kot avtorica razstave Histre popeljala na njihovo zadnje potovanje, ki se je začelo v Trstu, nadaljevalo v Skopju in Sarajevu ter se preko Kopra približuje končni postaji v Pulju.

A za Histre je prav konec vedno znova predstavljal tudi nov začetek. Že v antičnem obdobju so zaton tisočletne zgodovine Histrov, njihov katastrofalni poraz ter padec zadnje postojanke Nezakcij nekdanjim prebivalcem Istre zagotovili nesmrtnost. Njihovo ime je za prihodnje rodove ostalo ovekovečeno v antičnem zgodovinopisju kot metafora za herojsko držo pred premočnim sovražnikom. Rimski imperij stoletnega sovražnika kljub odporu in porazu ni izbrisal iz zgodovinskega spomina, še več, njegovo ime oz. ime njegove dežele je ostalo v uporabi in se je skozi različne države ter imperije, raznolike jezike in narečja prenašalo in ohranilo vse do danes.

Zato lahko trdimo, da Histri še danes zblížujejo in povezujejo prostor in čas. So neizčrpen vir spodbud za oživljanje dediščine in tradicije, za lokalna poimenovanja ter oblikovanje izdelkov in vsebin kulturnega turizma.

Histri in njihova arheološka dediščina so dokaz, da so raziskave najstarejše preteklosti našega prostora in s tem življenja, kultur ter navad nekdanjih prebivalcev osnova spoznavanja in ohranjanja dediščine, ki nam odpira vedno nove možnosti za razumevanje sedanosti ter za razvoj in sobivanje v prihodnosti. Zato muzeji, ki hranijo in predstavljajo preteklost in našo dediščino, in univerze, kjer se slednja raziskuje in poučuje, predstavljajo neskončen krog izgradnje védenja in znanja.

Prav razstava *Herojska doba Histrov* je primer dobre prakse promocije znanosti, prenosa znanja in rezultatov, v obliki predstavitev številnim javnostim v različnih kulturnih prostorih. Mnoge od njih zaznamuje zgodovina konfliktov, kot nas žal opozarja tudi aktualni trenutek sodobnega časa in prostora. Iz zgodovine Histrov pa se vsi lahko učimo kulture sobivanja, strpnosti in večkulturnosti.

Na koncu velja dodati, da monografija, ki spremlja razstavo, ni le strokovno, poljudno in razumljivo napisana ter bogato ilustrirana publikacija, ampak je do sedaj edina arheološka monografija, ki predstavlja arheološko dediščino teh prostorov, objavljena pa je bila v štirih državah in v petih jezikih. Zato je kot taka še en prispevek k nesmrtnosti Histrov.

Prof. dr. Irena Lazar

Dekanja Fakultete za humanistične študije, Univerza na Primorskem



Prefaces

The Faculty of Humanities at the University of Primorska has the special honour of being the final stop in the presentation of *The Heroic Age of the Histri* before it becomes part of the new permanent exhibition at the Archaeological Museum of Istria, merging with the broader history of Istria. Special thanks go to Assoc. Prof. Dr. Martina Blečić Kavur, whose research and teaching work uncover the prehistoric mysteries of ancient peoples' lives. As the exhibition's author, she has guided the Histri on their final journey, which began in Trieste, continued through Skopje and Sarajevo, and is now approaching via Koper its final destination in Pula.

For the Histri, however, every ending always represented a new beginning. Even in antiquity, the fall of their millennia-old history, their catastrophic defeat, and the loss of their final stronghold, Nesactium, secured their immortality for the former inhabitants of Istria. Their name was immortalized in ancient historiography as a metaphor for a heroic stance against an overwhelmingly superior enemy. Despite their resistance and defeat, the Roman Empire did not erase this century-old adversary from historical memory. On the contrary, their name – and the name of their land – remained in use, carried through various states and empires, diverse languages, and dialects, surviving to the present day.

Thus, we can say that the Histri still unite places and times. They are an inexhaustible source of inspiration for reviving heritage and tradition, for local naming, and for shaping cultural tourism products and contents.

The Histri and their archaeological heritage are proof that research into the most ancient past of our region – and with it, the lives, cultures, and customs of its former inhabitants – forms the foundation for understanding and preserving heritage. This, in turn, continuously opens new possibilities for comprehending the present and fostering development and coexistence in the future. Therefore, museums, which preserve and present the past and our heritage, and universities, where this heritage is studied and taught, together form an endless cycle of knowledge building and discovery.

The exhibition *The Heroic Age of the Histri* is a prime example of best practices in science promotion, knowledge transfer, and the dissemination of research findings through presentations to diverse audiences in various cultural settings. Many of these settings are marked by a history of conflicts, much like the challenging realities of our present time and space. However, the history of the Histri teaches us all about the culture of coexistence, tolerance, and multiculturalism.

Finally, it is worth noting that the monograph accompanying the exhibition is not only a scholarly, engaging, and clearly written work but also a richly illustrated book. It is the first and only archaeological monograph to date that presents the archaeological heritage of this region and has been published in four countries and five languages. As such, it represents yet another contribution to the immortality of the Histri.

Prof. Dr. Irena Lazar

Dean, Faculty of Humanities, University of Primorska



Od začetka projekta Histri v Istri ter od prve velike tematske razstave o Histrih v Muzejsko-galejskem prostoru Sveta srca v Pulju je minilo več kot desetletje. Toliko časa je bilo potrebnega, da je zgodba o Histrih, njihovi kulturi in običajih, prešla hrvaške meje istrskega polotoka, kjer so prebivali in ki je po njih dobil ime. Po prvi razstavi v tujini, postavljeni v Trstu v Muzeju starin »J. J. Winckelmann«, je sledila razstava v Skopju, v Arheološkem muzeju Republike Severne Makedonije, nato pa še v Sarajevu, v Deželnem muzeju Bosne in Hercegovine. Končno je razstava, v prilagojeni obliki, pričakana tudi na Univerzi na Primorskem, na Fakulteti za humanistične študije.

O medsebojnem trgovanju in vplivih Histrov ter prazgodovinskih narodov na območju jadranskega bazena in celotnega Balkanskega polotoka najbolje govori sama razstava, ki je nekakšen medsebojni ogled kultur; o njih danes največ izvemo tako, da jih medsebojno primerjamo in povežemo. Pod naslovom *Herojska doba Histrov* razstava tako nadaljuje svojo pot po muzejih jugovzhodne Evrope. Izbor najpomembnejših predmetov, predstavljenih na razstavi, je zajet tudi v tej, četrti po vrsti, luksuzni dvojezični monografiji *Herojska doba Histrov*, ki je pred vami in vas bo popeljala v svet prvega znanega naroda, ki je naseljeval Istro v zadnjem tisočletju starega veka.

Zahvaljujem se vsem partnerjem, s slovenske in hrvaške strani, ki so omogočili realizacijo tega velikega muzeološkega in razstavnega projekta. Prav tako se zahvaljujem vsem zaposlenim na Univerzi na Primorskem in Fakulteti za humanistične študije ter zaposlenim Arheološkega muzeja Istre, ki so se izjemno potrudili, da je tudi ta razstava zagledala svetlo dneva. Še posebej se zahvaljujem avtorici razstave, Martini Blečić Kavur z Univerze na Primorskem v Kopru, ki je prevzela to odgovorno nalogo od naše preminule kolegice Kristine Mihovilić, največje poznavalke Histrov.

Kristini, brez katere o Histrih ne bi vedeli niti približno toliko, kot vemo danes, posvečamo tudi to razstavo.

Darko Komšo

Ravnatelj Arheološkega muzeja Istre



It has been over a decade since the launch of *The Histri in Istria* project and the first major thematic exhibition about the Histri at Pula's Sacred Hearts Museum and Gallery. Enough time for the story of the Histri, their culture and customs, to cross the Croatian border of the Istrian peninsula on which they lived and to which they gave their name. Following its first international presentation at the »J. J. Winckelmann« Antiquities Museum in Trieste, this exhibition continued in Skopje at the Archaeological Museum of the Republic of North Macedonia, and then to Sarajevo, at the National Museum of Bosnia and Herzegovina. Finally, the exhibition was welcomed in an adapted form at the University of Primorska, Faculty of Humanities.

This exhibition best reflects the trade in goods and ideas that existed between the Histri and the prehistoric peoples of the Adriatic basin and the whole of the Balkan Peninsula, a kind of mutual reflection of cultures; our surest route to their discovery is by mutual comparison and connection. With the title *The Heroic Age of the Histri* this exhibition continues its journey among the museums of the European southeast. The select artefacts presented at this exhibition are covered in the remarkable bilingual monograph before you, *The Heroic Age of the Histri*, opening a window into the world of the people who inhabited Istria in the final millennium of the ancient era, the oldest people known to us to have inhabited the peninsula.

I wish to extend my gratitude to all our partners—Slovenian and Croatian—who made this major museum and exhibition project possible. I also wish to thank the employees of the University of Primorska and the Faculty of Humanities and of the Archaeological Museum of Istria for their exceptional efforts in bringing this exhibition to fruition. My particular gratitude goes to the author of the exhibition, Martina Blečić Kavur of University of Primorska in Koper, who has picked up the torch left to us by our late and esteemed colleague Kristina Mihovilić, the preeminent authority on the topic of the Histri.

We dedicate this exhibition to Kristina, without whom our present understanding of the Histri would be modest indeed.

Darko Komšo

Director, Archaeological Museum of Istria



Pisati o Histrih je velik izziv, še večji pa je predstaviti njihovo tisočletno dediščino na razumljiv in dostopen način širši javnosti. Ta naloga je bila, zahvaljujoč ravnatelju Arheološkega muzeja Istre v Pulju, kolegu Darku Komši, in spletu ugodnih okoliščin, zaupana meni. Sprejela sem jo z velikim spoštovanjem, tako do samih Histrov kot do institucije, ki že več kot stoletje na najboljši možni način skrbi za njihovo materialno zapuščino.

Nastanek knjige je spodbudila mednarodna razstava z enakim naslovom, ki je v sodelovanju s kolegi in z institucijami iz obsežnejše regije omogočila predstavitev tem, povezanih z identiteto skupnosti Histrov in njihovih elit v prostranem kulturnem kontekstu ter v obtoku številnih sprememb v poslednjem tisočletju pr. n. št. Razstava je hkrati ponudila priložnost za sintezo dosedanjih spoznanj in postavila nekatere nove perspektive v razmišljanju o tej oddaljeni, a pomembni istrski preteklosti. Reprezentativna materialna kultura, kot odraz histarske družbe v celoti, je hkrati prispevala k razumevanju vključenosti in povezanosti Histrov z različnimi kulturnimi okolji – od alpskega in italskega preko podonavskega in balkanskega pa vse do sredozemskega prostora. Predstavljenih skoraj 240 predmetov je izjemno širokemu krogu javnosti omogočilo vizualno in interaktivno spoznavanje te tematike. S tem je bila vzpostavljena pomembna povezava med znanstvenim diskurzom in muzejsko predstavitvijo, saj so znanstvene raziskave dobile svoj nujno potreben odmev v javnosti, medtem ko je sama razstava spodbujala nove razprave in možne interpretacije. A ta knjiga ni zgolj kronika nekega davno preživetega časa; skozi različne perspektive osvetljuje kompleksnost preteklosti in njen odmev v sedanjosti.

Pred vami je torej četrta v nizu razstavnih monografij *Herojska doba Histrov*. To je logično nadaljevanje publikacij, ki so spremljale razstavo, katere osnovni cilj je bil predstaviti to izjemno dediščino zunaj meja Hrvaške. Histri so svojo pot začeli leta 2023 z gostovanjem v Trstu, v Muzeju starin »J. J. Winckelmann«, kjer so se prvič predstavili italijanski javnosti ter širši regiji severnega Jadrana in alpskega zaledja. Velik uspeh je bil ponovljen tudi v Skopju, kjer so se v Arheološkem muzeju Republike Severne Makedonije prav tako prvič predstavili makedonski javnosti in obiskovalcem z osrednjega Balkana. Sledila je razstava v Deželnem muzeju Bosne in Hercegovine v Sarajevu, kar je omogočilo predstavitev tudi na območju zahodnega Balkana. Nazadnje je razstava leta 2025 v prilagojeni, didaktični obliki prispela tudi v Koper, s čimer se je njen dolg in zanimiv krog simbolično zaključil prav v slovenski Istri. Tokrat pa ni bila postavljena v muzej, temveč na univerzo – v središče ustvarjanja in širjenja znanja, v prostor komuniciranja znanosti, kjer je na voljo novim generacijam, ki med drugim na neposreden način pridobivajo vpogled tudi v pradačne tradicije tega prostora.

Vse navedeno so omogočili številni sodelavci in kolegi, ki so s svojim prispevkom obogatili ta projekt, ga nadgradili z vsakim novim izkustvom ter omogočili, da je zgodovina Histrov še enkrat oživila v novi luči in v novem ambientu. Vsem njim izrekam iskreno zahvalo, še posebej kolegicama Maji Čuki in Andrei Dugandžić iz Arheološkega muzeja Istre v Pulju, saj so bili njuni nesebična pomoč, podpora in zaupanje neprecenljivi v vsaki fazi tega izjemnega ter pomembnega projekta.

Izr. prof. dr. Martina Blečić Kavur

Univerza na Primorskem, Fakulteta za humanistične študije
Oddelek/Inštitut za arheologijo in dediščino



Writing about the Histri is a great challenge, and an even greater one is presenting their millennia-old heritage in a comprehensible and accessible way to the wider public. Thanks to the director of the Archaeological Museum of Istria in Pula, my colleague Darko Komšo, and a fortunate turn of events, I was entrusted with this task. I accepted it with great respect—both for the Histri themselves and for the institution that has been safeguarding their material legacy in the best possible way for more than a century.

The creation of this book was inspired by an international exhibition of the same name, which, in collaboration with colleagues and institutions from a broader region, provided a platform for presenting topics related to the identity of the Histri community and their elites within a vast cultural context and amidst the numerous transformations of the last millennium BCE. The exhibition also offered an opportunity to synthesize existing knowledge while introducing new perspectives on this distant yet significant Istrian past. As a reflection of Histrian society, the representative material culture also contributed to a deeper understanding of their involvement and connections with various cultural environments—from the Alpine and Italic regions, through the Danubian and Balkan areas, to the broader Mediterranean space. Nearly 240 exhibited artefacts allowed a wide audience to engage with the subject in a visually rich and interactive manner. This established an important link between scientific discourse and museum presentation, as academic research gained much-needed public resonance, while the exhibition itself encouraged new discussions and possible interpretations. However, this book is not merely a chronicle of a long-gone era; it highlights the complexity of the past and its echoes in the present through different perspectives.

Before you is the fourth in a series of exhibition monographs, *The Heroic Age of the Histri*. This is a logical continuation of the publications accompanying the exhibition, whose primary goal was to present this exceptional heritage beyond the borders of Croatia. The journey of the Histri began in 2023 with an exhibition in Trieste at the “J. J. Winckelmann” Antiquities Museum, where they were introduced for the first time to the Italian public and the wider region of the northern Adriatic and its alpine hinterland. This great success was repeated in Skopje, where the Archaeological Museum of the Republic of North Macedonia hosted the exhibition, offering the Histri their first presentation to the Macedonian public and visitors from the central Balkans. The exhibition then travelled to the National Museum of Bosnia and Herzegovina in Sarajevo, ensuring its presence in the western Balkans as well. Finally, in 2025, the exhibition reached Koper in an adapted, didactic layout, thus symbolically completing its long and fascinating journey in Slovenian Istria. This time, however, it was not displayed in a museum but at a university—a centre for knowledge creation and dissemination, a space for scientific communication—where it is now available to new generations who, among other things, gain direct insight into the ancient traditions of this region.

Everything mentioned was made possible by numerous collaborators and colleagues who significantly contributed to this project, enriching it with each new experience in a new environment and allowing the history of the Histri to come to life once again in a new light and setting. I extend my sincere gratitude to all of them, especially to my colleagues Maja Čuka and Andrea Dugandžić from the Archaeological Museum of Istria in Pula, whose selfless help, support, and trust were essential in every phase of this remarkable and important project.

Assoc. Prof. Dr. Martina Blečić Kavur

University of Primorska, Faculty of Humanities
Department/Institute of Archaeology and Heritage





Obhod po deželi Histrov

Ime Istre je le eden, a najpomembnejši podedovani element monumentalne železnodobne dediščine, ki med drugim odraža identiteto tega prostora. Delček te daljne preteklosti je predstavljen tudi na tej razstavi, ki je »našla« še en čaroben način za obhod po deželi Histrov in njihovi junaški preteklosti. Simbolični naslov *Herojska doba Histrov* je nadaljevanje impresivne razstave *Histri v Istri*, ki jo je leta 2013 v Pulju postavila Kristina Mihovilić in s katero je bil poudarjen neizbrisen pečat tisočletnega bivanja Histrov v tem prostoru (Mihovilić 2014). Kot nekakšen *kontinuum* razstava odraža pomen predstavljanja histrske kulture zunaj meja Istre in Hrvaške ter tako spodbuja in širi poznavanje tisočletne istrske dediščine.

Razstava in s tem tudi to delo v manjšem, a usmerjenem obsegu predstavljata trenutna spoznanja o Histrih, o njihovi kulturi življenja skozi obrede in načine pokopa ter skozi reprezentativne predmete bogate materialne kulture. Čeprav je bilo do danes objavljenih veliko študij o oblikovanju in razvoju histrske kulture ter izvedene številne raziskave, predvsem grobišč, veliko manj pa naselij, nam ta kultura v marsičem ostaja *terra incognita*. Generacije raziskovalcev so v zadnjih 150 letih zavzeto poskušale sestaviti delček za delčkom te skrivnostne istrske preteklosti. Ti fragmenti, najbolje ohranjeni v grobovih in predmetih, omogočajo dosledno sledenje trajnosti bivanja in razvoja v istrskem prostoru skozi celotno 1. tisočletje pr. n. št.

Nosilci te železnodobne kulture so nato že v 6. stoletju pr. n. št. posredno stopili na zgodovinski oder, in sicer po zaslugi grških piscev in njihove epske tradicije potovanj ter novih spoznanj. Najzgodnejša omemba imena Ιστρια se pojavi v delu »Svetovni potopis« prvega grškega geografa in zgodovinarja Hekataja iz Mileta, s čimer je ljudstvo tudi formalno poistoveteno s Histri (Križman 1979, 25–27; Šašel Kos 2005, 97–99, 103–104; 2016, 42–44; Mihovilić 2014, 24). Podobno kot Japodi, Liburni in druge skupnosti na severovzhodnem Jadranu tudi Histri ne spadajo med Ilire ali ilirske skupnosti, kar so že zgodaj jasno razlikovali

Tour of the Land of the Histri

Istria's name is but one – albeit the most significant – inherited element of its Iron Age heritage, and stands as an expression of its identity. A small part of this distant history is showcased at this exhibition, which has opened to us yet another magical route through which to *tour the land of the Histri* and their heroic past. This exhibition, with the symbolic title *The Heroic Age of the Histri*, picks up on Kristina Mihovilić's work in creating the remarkable *The Histri in Istria* exhibition, staged in Pula in 2013, which aimed to underscore the indelible legacy of the millennial Histrian presence in Istria (Mihovilić 2014). Continuing on this work, this exhibition addresses the importance of presenting the Histrian culture outside of Istria and Croatia as a whole, nurturing and promoting our understanding of the millennial Histrian heritage.

The exhibition, and this publication, thus encapsulates in smaller but more focused scope our current knowledge of the Histri and their culture, through rituals and burial methods, as reflected in representative artefacts of their rich material culture. Although many papers have been published on the subject, and many archaeological investigation campaigns have been performed – primarily of necropolises, much less often of the settlements – the formation and development of the Histrian culture remains largely *terra incognita*. Over the past 150 years numerous researchers have made an earnest effort to uncover, piece by piece, Istria's hidden past. With these fragments, best reflected in the graves and in the preserved artefacts, we are able to trace a continuity of habitation and development in Istria across the whole of the 1st millennium BCE.

The people of this Iron Age culture emerged on the historical scene in the 6th century BCE, indirectly, i.e., by way of Greek writers and their epic tradition on the subject of travels and novel discoveries. We find the earliest record of the name Ιστρια in the *Periēgēsis* ("Tour Round the World") of Hecataeus of Miletus, the first Greek geographer and historian, from whence the formal Histrian identification of this people (Križman 1979, 25–27; Šašel Kos 2005, 97–99, 103–104; 2016, 42–44; Mihovilić 2014,



rimski pisci, kljub tradicionalnemu rimskemu umeščanju v Ilirik kot skupni geografski prostor vzhodnojadrske obale (Starac 1999, 9–10; prim. Šašel Kos 2005, 123–132, 187, 238–244; Matijašič 1991; 2017; Matijašič 2011, 291–293; 2022, 124).

Posebej velja izpostaviti še dva grška avtorja, sodobnika Histrov. Prvi je Psevdo-Skilaks, geograf iz 4. stoletja pr. n. št., ki je v svojem delu *Períplous* (»Opis plovbe«) opisal plovbo vzdolž severnega Jadrana (Pobežin 2016, 36–37). Po njem histrska obala sledi za venetsko, za histrsko pa liburnska. Dve stoletji kasneje so v delu *Periégesis* (»Opis« ali »Razlaga«) Psevdo-Skimnosa Histri navedeni takoj za območjem Venetov (Križman 1979, 37–40, 59–65; Katičič 1995, 45–46; Starac 1999; Šašel Kos 2005, 187; Mihovilić 2014, 24–26; Matijašič 2022, 124, 139).

Rimski pisci, zlasti Livij, Plinij, Polibij in Strabon, so podobno kot mnogi drugi podali različne podatke o geografskem, kulturnem in političnem določanju Histrov. Pri tem so se opirali na starejše zapise, jih kritično vrednotili in uporabljali z namenom boljšega razumevanja svoje cesarske Histrije (Križman 1979; Matijašič 1991; 2017; Katičič 1995, 28; Starac 1999, 7–10; prim. Šašel Kos 2005, 103–105; Mihovilić 2014, 26).

Da je bila Istra že v tistih časih *terra magica*, pričajo številni primeri mogočnih gradišč, bližnjih grobišč z elitnimi grobovi, materialna kultura ter ovekovečena umetniškega stvarjenja. Ti dokazi nas učijo o prepletenosti neštetih družbenih odnosov, identitet in gospodarskih procesov znotraj heterogenih kulturnih skupnosti, ki so bile zemljepisno bolj ali manj oddaljene, povezane in pogosto v različnih hierarhičnih razmerjih. Histrska dediščina se v marsičem razlikuje od drugih vzhodnojadrskih avtohtonih skupnosti železne dobe, kar se odraža v sistemih simbolov, verskih prepričanj in ritualov. Posebej izstopa monumentalna kamnita plastika, ki nosi tako ideološki kot estetski pomen. Prav tako niso nič manj pomembni manjši elementi, zlasti eksotični in luksuzni predmeti noše in nakita, orožja ter posode, ki pričajo o elitni ideologiji statusa in prestiža histrske aristokracije. V celoti obravnavani nam prikazujejo hierarhično skupnost, ki je odprto sprejemala nove trende in načine reprezentacije. V smislu kulturnih prenosov in družbene integracije ti elementi odsevajo

24). Like the Iapodes and Liburni, and the other communities of the northeastern Adriatic, they are not numbered among the Illyrians or the Illyrian peoples, something clearly differentiated even among Roman writers, notwithstanding the fact that Rome traditionally saw them under the umbrella of Illyricum as a shared geographic zone of the coastal eastern Adriatic (Starac 1999, 9–10; cf. Šašel Kos 2005, 123–132, 187, 238–244; Matijašič 1991; 2017; Matijašič 2011, 291–293; 2022, 124).

Also notable are a further two Greek writers and contemporaries of the Histrians. First and foremost, this pertains to the geographer Pseudo-Scylax, whose 4th century BCE *Períplous* ("Circumnavigation") describes navigating along the northern Adriatic coast (Pobežin 2016, 36–37). According to this writer the Histrian shores come after the shores of the Veneti, while beyond the Histri lie the Liburni. Two centuries later the *Periégesis* of Pseudo-Scymnus also gives the Histri as inhabiting the lands beyond those of the Veneti (Križman 1979, 37–40, 59–65; Katičič 1995, 45–46; Starac 1999; Šašel Kos 2005, 187; Mihovilić 2014, 24–26; Matijašič 2022, 124, 139).

Roman writers – Livy, Pliny, Polybius, and Strabo in particular – and many others, have provided us with a range of data concerning Histrian geography, culture, and politics, referencing and even providing critical reviews of earlier writers, all with the aim of better understanding the Histri, now in the imperial embrace (Križman 1979; Matijašič 1991; 2017; Katičič 1995, 28; Starac 1999, 7–10; cf. Šašel Kos 2005, 103–105; Mihovilić 2014, 26).

That Istria had at that time also been *terra magica* is borne out by the many magnificent hillfort settlements, the nearby necropolises with burials of the social elite, the material culture, and the immortalised works of art. They all also testify to and speak to us of countless and complex societal interactions, identities, and economic processes within heterogeneous cultural communities of greater or lesser geographic proximity, mutually interconnected, and in varying hierarchical relationships. Manifested in semiotic, symbolic, religious, and ritual systems, Histrian heritage stands in many ways outside the bounds of the other, indigenous, eastern Adriatic communities of the Iron Age. In this sense, monumental stone sculpture is indicative, both for its ideological conception and for its aesthetic significance. The smaller elements, especially the exotic and luxurious elements of the garb and jewellery, the weaponry and ware, are by no means inferior



širjenje globalnih značilnosti in univerzalnih idej, različne komunikacijske mreže ter strukturirane interakcije. S tem so bili tudi Histri enakovredno vključeni v globalno povezanost tedanjih družb.

in this respect; evidence of an elitist ideology of status and prestige among the Histrian aristocracy. Considered integrally, they speak to us of a hierarchical community receptive to novel trends and modes of representation. In terms of cultural transmission and social integration, they reflect the dissemination of globalist qualities and universal ideas, a variety of communication networks, and structured interactions, and thus the Histri, engaged on an equal footing, contributed to a global connectivity among the societies of the period.



Histri in sodobniki / Histri and their contemporaries



Bela, siva in rdeča Istra / White, Grey and Red Istria



Prostor in čas

Zgodovinska spirala nas vodi več kot 3.000 let v preteklost in umešča na območje največjega jadranskega polotoka – v Istro. Skupaj z bližnjim Kvarnerjem geografsko tvori del severovzhodnega jadranskega bazena, medtem ko z okoliškimi kraškimi zaledjem in sosednjimi italjskimi regijami tvori posebno celoto zgornjega Jadrana ali območje *Caput Adriae*. Na tem geografskem položaju Sredozemsko morje preko Jadrana najgloblje prodira v širni evropski kopenski prostor, kjer se prepletata dva različna geografska miljeja: jadransko-sredozemski in celinski, alpsko-panonski (Rogić 1982, 15; prim. Magaš 2013). Prav na tem območju so bili ustvarjeni pogoji za posredovanje mediteranskih in kontinentalnih vplivov prazgodovinske Evrope.

Istrski polotok ima izjemno geostrateško lego in polimorfen ekosistem, ki ga na severu določa masiv Čičarije, na severovzhodu zaliv Preluk, na severozahodu pa Miljski zaliv. Hriboviti severni rob polotoka predstavlja visoko območje, imenovano Bela Istra. Zanj so značilne različne smeri plastenja kamnin, ki so posledica močnih tektonskih premikov – tako je apnenčasto sleme Čičarije dinarskega, gorski greben Učke pa meridionalnega poteka. Nižje flišno gričevje osrednje Istre, znano kot Siva Istra, je zaradi erozije močno znižano in razčlenjeno s številnimi vodotoki. Zaradi izrazite vegetacije je ta del znan tudi kot Zelena Istra. Z erozijo flišnih plasti so se izoblikovala vzpetinska območja iz trdnejših vmesnih kamninskih slojev, na katerih so se v prazgodovini oblikovala gradišča (Riđanović 1975; Lončar 2005; Magaš 2013, 154–157).

Nizke apnenčaste planote z rdečo prstjo in s številnimi kraškimi pojavi, kot so uvale, vrtače, brezna in jame, kjer prevladujejo večinoma obdelovalne površine, so določene kot Rdeča Istra. Limska draga ter dolini rek Mirne in Raše so globoko vrezane v planoto ter delijo območje na manjše regionalne celote. Zahodna in južna obala Istre, ki je plitvejša in bolj razčlenjena, s številnimi otoki in otočki, ima značilen potopljeni kraški relief. Posebej izstopajo

The Space and the Time

Our story takes us back through the spiral of history over three thousand years on what is the largest of the Adriatic peninsulas: Istria. In geographical terms it and the nearby Kvarner region, a part of the northeastern Adriatic basin, the nearby Karst hinterland, and the neighbouring Italic regions, together form the upper Adriatic, i.e., the *Caput Adriae*. It is here that the Mediterranean, by way of the Adriatic, reaches deepest into the broad European heartland, where there is a mingling of two differing geographic zones; the Adriatic/Mediterranean with the inland Alpine/Pannonian regions (Rogić 1982, 15; cf. Magaš 2013). It was here that the groundwork was laid for the mingling of prehistoric Europe's Mediterranean and mainland zones.

The Istrian peninsula is notable for its pronounced geostrategic position and its polymorphic ecosystem, bounded to the north by the Čičarija highlands, to the northeast by the Preluk cove, and to the northwest by the Milje cove overlooked by Muggia. The mountainous northern periphery of the peninsula is an upland zone known as *White Istria*. It is characterised by differing orientations of the geological strata resulting from robust tectonic motion, such that the limestone range of the Čičarija highlands is of Dinaric alignment, while the ridge of Mount Učka is of meridional alignment. Erosion has lowered and many rivers and streams have intersected the lower-lying flysch uplands of central Istria, referred to as *Gray Istria*. The thick vegetation has also earned this region the name of *Green Istria*. The denudation of flysch deposits revealed elevations of solid layers in the flysch, upon which hillfort settlements were established in the prehistoric period (Riđanović 1975; Lončar 2005; Magaš 2013, 154–157).

The area of low-lying limestone plateau, red soil, and numerous karst phenomena, including uvalas (karst valleys), sinkholes, pits, and caves, dominated by largely arable land, is known as *Red Istria*. The Lim valley, and the valleys of the Mirna and Raša rivers, cut deep into the plateau, separating the area into smaller regions. The western and southern shore of Istria, shallower and



brionski arhipelag, edinstvene oblike med Medulinom in Premanturo, Limski zaliv ter naravno prostorno pristanišče Pulja. Vzhodna obala Istre je strma in usmerjena proti Kvarnerju in kvarnerskim otokom, pri čemer posebej izstopa globoka uvala Budava, nad katero se dviga Nezakcij (Riđanović 1975; Lončar 2005; Mihovilić 2014, 288–290). Plodna notranjost, dostopnost vodnih virov in razčlenjenost obale kot pomemben naravni vir za različne gospodarske dejavnosti so omogočile aktivno prisotnost človeka v vseh obdobjih histrske in tako tudi istrske preteklosti.

Kljub temu naravno opredeljeni geografski okvir ni v celoti zajemal t. i. etničnega prostora Histrov. Uveljavljeno je mnenje, da ga je na severozahodu omejevala reka Rižana, na severu in severovzhodu gorovji Čićarija in Učka, na vzhodu pa reka Raša, saj se je prav ta etnična razširjenost kasneje ujemala z administrativno mejo rimske Istre (Matijašić 1991; Mihovilić 2014, 26). Vendar pa je izjemno nevhvaležno in obremenjujoče govoriti o fizičnih, administrativnih ali političnih mejah v smislu, kot jih poznamo iz časa rimske države, ali celo z današnje perspektive, kadar obravnavamo tedanje skupnosti. Ljudje železne dobe namreč prostora in časa niso doživljali na tak način, kot si ju predstavljamo danes, še manj pa svojih ali sosednjih območij. Etnične meje, še posebej zunaj tako (rimsko) določenega prostora Histrov, so bile zabrisane, težje določljive in predvsem življenjske (Starac 1999, 11–15).

Že od 3. in 2. tisočletja pr. n. št., v času bronaste dobe, se na celotnem območju Istre oblikuje dobro organizirano prebivalstvo, nastanjeno na vzpetinah v zaščitenih gradiščih s protourbanimi značilnostmi (Buršić-Matijašić 2007). Ena izmed teh naselbin, večjih dimenzij, je bila zagotovo na Monkodonji v zaledju Rovinja in je trenutno najbolje raziskano gradišče v Istri (Hänsel, Mihovilić, Teržan 2015). V tem času se življenje začne tudi v gradiščih na Velikem Brionu, Vrčinu ali Nezakciju kot tudi v številnih manj raziskovanih naseljih (Buršić-Matijašić 2007; prim. Mihovilić 2013).

Vendar pa oblikovanje histrske kulture v tem prostoru in v tem času ne izhaja neposredno iz starejših, bronastodobnih tradicij; predvsem je povezano z velikimi kulturnimi spremembami, ki so se zgodile v 14. in 13. stoletju pr. n. št. Gre za širitev t. i. kulturnega kompleksa žarnih grobišč,

much more indented, with its islands and islets, is typical of submerged karst relief. Notable here are the Brioni islands, the specific coastal morphology between Medulin and Premantura, the Lim ria, and the naturally spacious harbour facing Pula. Istria's eastern shores are steep and face the Kvarner bay and its islands, with the particularly notable and deep Budava cove above which Nesactium rises (Riđanović 1975; Lončar 2005; Mihovilić 2014, 288–290). A fertile interior, access to water, and an indented coastline – significant natural resources underpinning a range of economic activities – provided for robust human industry in the various periods of Histrian history and the history of Istria in general.

The geography thus described did not, however, encompass the whole of the Histrian ethnic sphere. The general view is that it was largely limited to the lands bound to the northwest by the Rižana River, to the north by the Čićarija and Učka highlands, and to the east by the Raša River, as this ethnic distribution would correspond to the later administrative borders of Istria under Rome (Matijašić 1991; Mihovilić 2014, 26). To speak, however, in terms of the physical, administrative, and political frontiers that existed during the time of the Roman state, or even from the perspective of present-day borders, is both very much injudicious and incongruous with regard to the communities of that time. The people of the Iron Age simply did not conceive spatial or temporal bounds in these terms, and this was true to an even greater extent of their concept of their own and neighbouring lands. Ethnic boundaries, especially outside of the (Roman) contours of *Histria*, were fluid, less defined and, above all, dynamic (Starac 1999, 11–15).

From as far back as the 3rd and 2nd millennium BCE, during the Bronze Age, across the whole of Istria we see a well organised population, residing in protected hillfort settlements at elevated places with proto-urban characteristics (Buršić-Matijašić 2007). Monkodonja, inland of Rovinj, was certainly one such large settlement and is currently the most thoroughly investigated Istrian hillfort site (Hänsel, Mihovilić, Teržan 2015). It was at this time that hillfort settlements were founded on Veli Brion island, Vrčin, and Nesactium, and at numerous less well investigated settlements (Buršić-Matijašić 2007; cf. Mihovilić 2013).

The formation of the Histrian culture in this area and at that time does not, however, develop directly out of



panevropskega fenomena, ki ga dosledno označujeta obred sežiganja pokojnikov in obred odlaganja kovinskih predmetov (npr. Fokkens, Harding 2013). Bronastodobni staroselci Istre se novim, hitro širječim se spremembam niso mogli upreti. V nekaterih naseljih se življenje takrat popolnoma preneha, kot na Monkodonji, medtem ko v drugih v smislu akulturacije in asimilacije traja skozi celo zadnje tisočletje stare dobe (Nezakcij, Bale, Rovinj, Limska gradina in druge). To je čas, ko prevladuje uporaba železa v splošni uporabi, zato je to obdobje po splošnem dogovoru znano kot železna doba. Obsežne kulturne spremembe, nedoločenih in heterogenih etničnih pripadnikov, so se najjasneje odražale v izvajanju obredov prvih pokopov v žarah na območju večjih grobišč, kot so Limska gradina, Nezakcij, Pulj in Picugi (Mihovilić 1972; 2001a; 2012; 2014, 60–66, 70–75, 82–86, 90–96; Betic 2005).

Na podlagi načinov pokopavanja, različnih obredov in dostopne materialne kulture s posameznih najdišč se že več kot stoletje poskušajo opredeliti procesi nastanka, razvoja in propada histrske kulture. Neprekinjena kronološka sled se sistematično spremlja od oblikovanja skupnosti Histrov v pozni bronasti dobi, torej nekje od 12. in 11. stoletja pr. n. št. Razvojna pot je razdeljena na dve večji obdobji: starejšo železno dobo, od 10. do konca 5. stoletja pr. n. št., in mlajšo železno dobo, od 4. do 2./1. stoletja pr. n. št., skozi šest večjih faz istrske skupine (Gabrovec, Mihovilić 1987, 300–301; Mihovilić 2001a, 37–39; 2014, 114–116; 2021, 510–517). *Herojska doba* Histrov se končuje s usodnimi boji proti Rimljanom in z dramatičnim porazom kralja Epulona leta 177 pr. n. št., torej z osvajanjem Nezakcija, njihovega zadnjega zatočišča, in s končnim padcem histrskega kraljestva. Takrat se začne progresivna romanizacija širšega območja in leta 12./11. pr. n. št. bo Istra zaradi svoje pomembnosti in vrednosti vključena v X. regijo Italije, skupaj z Veneto, čemur je sledilo začetno upravno-pravno vključevanje v nov zgodovinski kontekst rimskega vladanja regiji *Histriae* (Starac 1999, 55–60; Šašel Kos 2005, 242; Matijašič 2009).

the older Bronze Age tradition. It is primarily associated with the profound cultural changes that occurred in the course of the 14th and 13th centuries BCE. These changes are primarily associated with the spread of the urnfield cultural complex, a pan-European phenomenon that is consistently characterised by the ritual cremation of the deceased and the custom of depositing a hoard of metal objects (e.g., Fokkens, Harding 2013). The indigenous Bronze Age population of Istria was overwhelmed by the rapid advance of these novel and sweeping changes, and some settlements (like Monkodonja) were deserted, while others (like Nesactium, Bale, Rovinj, and Limska gradina) were assimilated and survived through the whole of the last millennium of the ancient epoch. This is the period of the dominant and ubiquitous use of iron, i.e., the Iron Age. The profound cultural change, and the indeterminate and heterogeneous ethnicities, were most clearly reflected in the first performances of urn burials at major necropolises such as Limska gradina, Nesactium, Pula, and Picugi (Mihovilić 1972; 2001a; 2012; 2014, 60–66, 70–75, 82–86, 90–96; Betic 2005).

There have been efforts for over a century, drawing on the burial method, the various ritual forms, and the available material culture from various sites, to describe the origin, development and decline of the Histrian culture. There is an unbroken chronological succession from the formation of the Histrian community late in the Bronze Age, i.e., at some point in the 12th and 11th centuries BCE. The developmental path is divided into two broad periods; the early Iron Age, from the 10th to the late 5th century BCE, and the late Iron Age, from the 4th to the 2nd to 1st century BCE, through six major phases of the Istrian group (Gabrovec, Mihovilić 1987, 300–301; Mihovilić 2001a, 37–39; 2014, 114–116; 2021, 510–517). *The Heroic Age of the Histri* closes with a decisive war with the Romans and the dramatic defeat of the king Epulon in the year 177 BCE, i.e., the Roman capture of Nesactium, their final refuge, and the final fall of the Histrian kingdom. This saw the beginning of a progressive Romanisation of the broader region, and in the year 12/11 BCE Istria would, in light of its importance and its value, join Veneto to form the 10th Italic region, which in the administrative and legal sense marked the dawn of a new historical context, one of Roman dominion over the region of *Histriae* (Starac 1999, 55–60; Šašel Kos 2005, 242; Matijašič 2009).



Picugi 1

Picugi 2

Picugi 3



Sledi in spoznanja

Geografski prostor je eden od osnovnih predpogojev, skladno s katerim so se v času pozne bronaste in železne dobe odvijali pomembni ter raznoliki družbeno-kulturni prepleti takratnih zgodovinskih okoliščin. To se je seveda odražalo v oblikovanju in razvoju kulturnih razmer kot tudi v zgodovini njihovega raziskovanja. Železna doba Istre se v arheološki znanosti obravnava kot posebna *istrska skupina* šele od 60. let prejšnjega stoletja, s pionirskimi pregledi, ki so jih predstavili Š. Batović, B. Čović in S. Gabrovec ter R. Vasić (Batović 1966; 1987; Čović, Gabrovec 1971, 329–332; Vasić 1973, 50–55). Čeprav so bila železnodobna najdišča raziskana že več kot sto let prej, je bilo zbrano gradivo v kulturno-zgodovinskem kontekstu večinoma interpretirano v okviru venetske kulture (Mihovilić 2014, 18–20). Takšna razlaga je bila povezana z razvojem stroke in s širjenjem splošnega znanja o kulturnih spremembah na območju *Caput Adriae* kot tudi z raziskovalnimi prizadevanji, ki so se skozi leta in stoletja množila ter izboljševala. Raziskovanje Histrov se torej lahko razume v okvirih štirih večjih etap v zadnjih 150 letih, povezanih tudi s pomembnimi spremembami političnih struktur, ki so vplivale na Istro v novejši zgodovini.

Prva etapa raziskovanja Histrov zajema obdobje začetnih zabeležb gradišč v drugi polovici 19. stoletja, z ustanovitvijo Pokrajinskega arheološkega muzeja Istre v Poreču leta 1884 in Mestnega muzeja v Pulju leta 1902, torej do začetka institucionalizirane arheologije na območju Istre (Matijašić 1983). V to obdobje spadajo vsa raziskovanja, ki so se izvajala tako na gradiščih kot na grobiščih in so bila tesno povezana z razvojem naravoslovnih znanosti. Obsežnejša raziskovanja so bila usmerjena v grobišča, saj se je že leta 1883 začelo prvo izkopavanje železnodobnih nekropol Beram in nato Picugi, desetletje kasneje pa so sledila sistematična izkopavanja grobišč v Pulju (1898–1909) in Nezakciju (1900–1905) (Moser 1884; Amoroso 1885; 1889; Marchesetti 1884; Puschi 1905; Gnirs 1925, 44–91; Mihovilić 2001a; 2014, 10–14). Izkopavanja so večinoma izvajali arheologi in konservatorji iz Trsta (C. Marchesetti, B. Benussi, P. Sticotti, B. Schiavuzzi, A. Puschi) ter z Dunaja (C. Moser, M. Hörnes, A. Gnirs), saj je bila Istra na prehodu stoletja kot *Avstrijsko Primorje* vključena v avstro-ogrsko

Traces and Insights

Geography was one of the primary contributing factors driving significant and diverse socio-cultural interaction within the historical circumstances of the Late Bronze and the Iron Age. This was also reflected in the formation and development of the cultural setting, and in the actual history of our study of these cultures. It was only in the 1960s that academic archaeology began to comprehend the Iron Age in Istria in the sense of a separate *Istrian group*, with the pioneering papers penned by Š. Batović, B. Čović, S. Gabrovec, and R. Vasić (Batović 1966; 1987; Čović, Gabrovec 1971, 329–332; Vasić 1973, 50–55). Although there had by that time already been over a century of the investigation of Iron Age sites, the collected material was, in terms of the cultural history, largely interpreted as being a part of the Veneto culture (Mihovilić 2014, 18–20). These interpretations were associated both with the development of this field of study and progress in our overall understanding of Iron Age cultural change in the *Caput Adriae* area, and with investigative efforts that, systematically and over the years and centuries, were improved and grew in number. The investigative search for the Histri can thus be understood as roughly covering four major phases over the past 150 years, which also relate to the major political upheavals in which Istria has been caught up in in recent history.

The first phase in the investigation of the Histri covers the period from the initial identification of hillfort settlements in the second half of the 19th century, and includes the time of the founding of a regional archaeological museum in Istria in Poreč in the year 1884 and of a municipal museum in Pula in 1902, i.e., up to the beginning of institutional archaeology in Istria (Matijašić 1983). This period includes all the investigations performed at hillfort sites, and at necropolises, closely related to the development of the sciences. The more comprehensive investigative efforts were targeted at the necropolises, and 1883 saw the launch of the first excavations at the Iron Age necropolises at Beram, then Picugi, while a decade later we see systematic excavations of the Pula (1898–1909) and Nesactium (1900–1905) necropolises (Moser 1884; Amoroso 1885; 1889; Marchesetti 1884; Puschi 1905; Gnirs 1925, 44–91; Mihovilić 2001a; 2014, 10–14). The investigative work was largely led by archaeologists and conservators from Trieste (C. Marchesetti, B. Benussi, P.



monarhijo, gravitirajoč k moderniziranemu Trstu, zaradi česar je del gradiva še danes shranjen v muzejskih ustanovah teh mest. Nekatera izkopavanja so izvajali tudi lokalni raziskovalci, zlasti A. Amoroso za poreški muzej, ki je raziskoval Beram in Picuge (Amoroso 1885; 1889).

Poleg tega velja izpostaviti avtorje, ki so ponudili prve sinteze in predloge za rekonstrukcijo načina življenja prazgodovinskih prebivalcev Istre. Delo R. F. Burtona *Notes on the Castellieri or Prehistoric Ruins of the Istrian Peninsula* (1874) predstavlja prvo znanstveno vrednotenje predzgodovinskih naselij, medtem ko je C. Marchesetti v pregledu *Castellieri preistorici di Trieste e della Regione Giulia* kritično obravnaval posamezna naselja in uvedbo obredov sežiga ter žarnih grobišč v kontekstu začetka železne dobe Istre, Krasa in Kvarnerja (Marchesetti 1903; prim. Buršič-Matijašič 2007; 2012; Mihovilić 2014, 14, 34–36).

Naslednje obdobje se nanaša na čas do 50. let 20. stoletja, ko so se politične okoliščine temeljito spreminjale. Zaključilo se bo s koncem druge svetovne vojne in z oblikovanjem nove države Jugoslavije ter z ustanovitvijo specializirane muzejske ustanove za arheologijo, Arheološkega muzeja Istre v Pulju leta 1947 (Matijašič 1983). Arheološka izkopavanja predzgodovinskih najdišč s prihodom prve svetovne vojne so bila postopoma bodisi zaključena bodisi namerno prekinjena, kar je pomenilo konec pionirskih raziskovalnih del. Med obema vojnama so bila izvedena izkopavanja gradišč Kas, Glavica in Vrčin, ki sta jih izvajala B. Tamaro Forlati in R. Battaglia (Battaglia 1958). Poleg obdelave gradiva in objave rezultatov izkopavanj so bile izvedene tudi prve večje razstave, klasifikacija najdb, kulturne in etnične determinacije ter morebitne kronološke določbe. Najpomembnejše objavljeno delo je zagotovo monografija A. Gnirsa *Istria praeromana*, v kateri so predstavljena grobišča Pulja, Rovinja in Bal, ter vključitev istrske železnodobne materialne kulture v sintezi *Italische Gräberkunde* F. Duhna in F. v. Messerschmidta, širše v okviru venetske kulture (Gnirs 1925; Degrassi 1933; Duhn, Messerschmidt 1939; Mihovilić 2014, 14). Prav takrat sta bila objavljena celovita katalogizacija in kritičen pregled kamnite plastike, ki je bila podpisana s strani B. Tamaro (1927), s čimer je nezaključena skulptura dobila dokončno stilsko in kronološko determinacijo v umetnosti jadranskega prostora 7. in 6. stoletja pr. n. št.

Sticotti, B. Schiavuzzi, A. Puschi), and Vienna (C. Moser, M. Hörnes, A. Gnirs) as, at the turn of the century, Istria was Austrian coastal territory, part of the Austria–Hungary dual monarchy, gravitating towards the what was then a modernised Trieste, as a result of which part of the archaeological material continues to be held by the museums of these cities. Some of the excavations were performed by local investigators, A. Amoroso in particular, who worked for the museum in Poreč, and investigated the Beram and Picugi sites (Amoroso 1885; 1889).

Of note are the authors who proposed the first syntheses and reconstructions of the lives of the prehistoric inhabitants of Istria. R. F. Burton's *Notes on the Castellieri or Prehistoric Ruins of the Istrian Peninsula* thus constitutes the first academic treatment of these prehistoric hilltop settlements (Burton 1874), while C. Marchesetti's review *Castellieri preistorici di Trieste e della Regione Giulia* ("The Prehistoric Castles of Trieste and the Giulia Region") is a critical consideration of particular settlements and of the emergence of the cremation rite and cremation necropolises in the context of the Early Iron Age in Istria, and the Kras and Kvarner regions (Marchesetti 1903; cf. Buršič-Matijašič 2007; 2012; Mihovilić 2014, 14, 34–36).

The following phase covers the period up to the 1950s, which saw profound political change. It closed with the end of the Second World War and the formation of the new Yugoslavia, and the founding of a specialised archaeological museum institution in Pula in 1947, the Archaeological Museum of Istria (Matijašič 1983). With the coming of the First World War the archaeological excavation of prehistoric sites were gradually either completed or intentionally terminated, which closed the era of pioneering investigative work. The time between the two world wars saw the excavations of the hillfort sites of Kas, Glavica, and Vrčin, led by B. Tamaro Forlati and R. Battaglia (Battaglia 1958). Besides the analysis of the collected material and the publication of the results of the excavation work, this period saw the first major exhibitions, the classification of the recovered artefacts, the cultural and ethnic identification, and proposed chronologies. By far the most significant of the works published at the time were A. Gnirs' monography *Istria praeromana*, which showcased the necropolises in Pula, Rovinj, and Bale, and the treatment of Istrian Iron Age material culture in F. Duhn and F. v. Messerschmidt's synthesis *Italische Gräberkunde* ("Italic Grave Studies") in the broader context



Tretje obdobje se bo začelo po drugi svetovni vojni, z znatnim in predvsem profesionalnim razvojem stroke v Istri. Trajalo bo vse do preloma tisočletja, zlasti zaradi razmer v 90. letih prejšnjega stoletja. Spet se začnejo večja sistematična izkopavanja, terenski pregledi, manjša sondiranja, zaščitni in revizijski raziskovalni projekti. Sledijo tudi prve obsežnejše sistematizacije znanega gradiva v monografskih in kataloških izdajah ter promocija in predstavitev širšemu znanstvenemu in popularnemu krogu. Še posebej je treba izpostaviti izkopavanja nekropol v Kaštelu pri Bujah, v Pulju in na Limski gradini ter najepohalnejše izkopavanje v Nezakciji z najdbo grobnice leta 1981 (Bačić 1957; 1958; Mladin 1969; Bekić 1996; Mihovilić 1996). Izjemno dragocene so obsežnejše sistematizacije in posebne študije železnodobnega gradiva z grobišč Beram, Limska gradina, Picugi in Pulj (Kučar 1979; Mihovilić 1972; Moretti 1983; Mihovilić 2014, 16–18) kot tudi z gradišča Vrčin (Buršić-Matijašić 1989; 1997). Mnogo gradiva je vključeno v specializirane študije, ki so bile za razumevanje materialne kulture tega prostora ključnega pomena in trajne vrednosti, še posebej študije orožja, noše, nakita ter uvožene keramike (Mladin 1974; Guštin 1974; 1987; Glogović 1979; 1996; Mihovilić 1990; 1991; 1995; Buršić-Matijašić 1995; Harding 1995; Teržan 1976; 1996). Sintetične razprave so podpisovali, kot že omenjeno, Š. Batović, B. Čović in S. Gabrovec ter R. Vasić, vendar sta najcelovitejši pregled in stanje poznavanja železne dobe kmalu ponudila S. Gabrovec in K. Mihovilić (1987) z obsežnim poglavjem »Istarska grupa« v monografiji *Praistorija jugoslavenskih zemalja V*. Končno je bila nezakcijska skulptura ponovno vrednotena in interpretirana z različnih perspektiv v delih J. Fischer (1984), S. Kukoč (1987; 2001) in L. Kovač (1993), mnogi predmeti umetniških značilnosti pa so dobili zasluženo mesto v poglavju »Brončano i železno doba« N. Majnarić-Pandžić, v prvem celovitem pregledu predzgodovinske umetnosti na tleh Hrvaške (Majnarić-Pandžić 1998). Histrska kultura je od takrat naprej dosledno predstavljena na velikih mednarodnih simpozijih in tematskih razstavah. Velik odmev je imela izjemna razstava *Histri i Etruščani*, ki jo je leta 1986 postavila K. Mihovilić v mnogih mestih doma in v tujini (Mihovilić 1988). Sledila je monografija *Nezakcij: nalaz grobnice 1981. godine* z istoimensko razstavo prav tako K. Mihovilić (1996), ki je predstavila izjemno bogato in najprestižnejšo nezakcijsko grobnico, raziskano, dokumentirano in predstavljeno na sodoben način.

of the Veneto culture (Gnirs 1925; Degrassi 1933; Duhn, Messerschmidt 1939; Mihovilić 2014, 14). This was also the time of the publication of B. Tamaro's comprehensive catalogue and critical review of the stone sculpture, providing the final stylistic and chronological determination of the sculpture from Nesactium in the context of Adriatic art of the 7th and 6th centuries BCE (Tamaro 1927).

The third phase following the Second World War, a period that saw significant strides achieved in Istria – especially in terms of professionalization – in the field of archaeology. This would continue into the new political framework that emerged with Croatian independence and through to the turn of the millennium, and the situation in the 1990s. This period saw a revival of major and systematic excavation campaigns, field surveys, small-scale sondage, rescue, and re-excitation work. This period also saw the first comprehensive systematisation of the known archaeological material in monographs and catalogues, and its promotion and presentation in the broader academic and popular sphere. Certainly notable is the excavation of the necropolis at Kaštel near Buje, in Pula, and at the Limska gradina site, and the momentous excavation at Nesactium, including the discovery of a tomb in 1981 (Bačić 1957; 1958; Mladin 1969; Bekić 1996; Mihovilić 1996). The comprehensive systematisation and separate study of the Iron Age material culture from the necropolises at Beram, Limska gradina, Picugi, and Pula (Kučar 1979; Mihovilić 1972; Moretti 1983; Mihovilić 2014, 16–18), and from the Vrčin hillfort (Buršić-Matijašić 1989; 1997) are of particular significance. Much of the material was covered in specialist research critical and of lasting value to our understanding of the material culture or this region, in particular the research of the weaponry, clothing, jewellery, and imported pottery (Mladin 1974; Guštin 1974; 1987; Glogović 1979; 1996; Mihovilić 1990; 1991; 1995; Buršić-Matijašić 1995; Harding 1995; Teržan 1976; 1996). Academic syntheses have been penned, as noted above, by Š. Batović, B. Čović and S. Gabrovec, and R. Vasić, but the most integral overview and review of our current understanding of the Iron Age period was provided shortly thereafter by S. Gabrovec and K. Mihovilić in the expansive chapter on the "Istrian Group" in the monograph *Praistorija jugoslavenskih zemalja V* ("The Prehistory of the Yugoslav Lands, vol. 5") (Gabrovec, Mihovilić 1987). Lastly, the sculpture from Nesactium was again reviewed and interpreted from various perspectives in the works of J. Fischer (1984),





Temelj zaporedja raziskovalne poti, ki sta jo predstavili K. Buršić-Matijašić (2007) in K. Mihovilić (2001a; 2014), je treba nadgraditi z nadaljnjim pogledom na stroko, izpostaviti pa je treba tudi četrto, analitično obdobje raziskovanja po letu 2000. Namreč, od takrat se je veliko spremenilo, zahvaljujoč obsežnejšim znanstvenim in zaščitnim izkopavanjem. V nasprotju s prejšnjimi obdobji so nove raziskave, s sodobnimi dokumentacijskimi metodami in uporabo spektra naravoslovnih analiz v končnih interpretacijah, omogočile dostop do precej večjih količin prostorskih in časovnih podatkov, ki so spodbudili temeljne spremembe v spoznanjih o preteklosti regije in sledi njene kulturne zgodovine.

Mednarodna sodelovanja so omogočila raziskovanje gradišč Monkodonja (Hänsel, Mihovilić, Teržan 2015) in Monbrodo (Müller, Čuka, Hellmuth Kramberger 2016; Hellmuth Kramberger, Müller, Čuka 2018) kot tudi brodolom najstarejše šivane ladje v zalivu Zambratija (Koncani Uhač, Boetto, Uhač 2017; 2019). Spoznanja o istrski železni dobi in Histrih so bila znatno nadgrajena s kataloškim objavami starejših izkopavanj, predvsem Nezakcija (Mihovilić 2001a), nato Kaštelirja pri Novi Vasi (Sakara Sučević 2004), Picugov (Betic 2005; prim. Munda 2009), Kaštela pri Bujah (Cestnik 2009) in Limske gradine (Urem 2012). Ta spoznanja so bila dopolnjena z novimi izkopavanji nekropole Rovinja (Matošević, Mihovilić 2004) kot tudi z objavami številnih manjših izkopavanj posameznih grobov v Sv. Martinu nad Limom (Percan 2010), Mariškićih (Mihovilić, Rajić-Šikanjić 2016) in Bermu (Višnjic, Cavalli, Percan, Innocenti 2013) ter z zaščitnimi raziskavami železnodobnih plasti v Pulju (Arheološki muzej Istre, četrt sv. Teodora) (Mihovilić 2011; Starac 2009; 2011). Železnodobna gradišča so bila temeljito prikazana v obsežnem pregledu *Gradine Istre* K. Buršić-Matijašić (2007). Poleg objav preliminarne rezultate so pogosto izvajali tudi podrobne analize specifičnih tipov predmetov in skupin najdb (Mihovilić 2000; 2001b; 2002; 2003; 2004; 2007a; 2007b; 2007c; 2009a; 2009b; Glogović 2003; Teržan 2007; Buršić-Matijašić 2010; Orlić 2011; Blečić Kavur 2009; 2011; 2012; 2014; 2015; 2017; 2019; 2021; 2022a; Blečić Kavur, Kavur 2015). Prikazana količina gradiva z radiokarbonskimi datumi ter rezultati antropoloških, zooloških, metalografskih in drugih naravoslovnih analiz je posodobila prejšnje teme in sprožila revizijo nekdanjih predpostavk.

S. Kukoč (1987; 2001), and L. Kovač (1993), and many of the artistic artefacts saw their deserved appreciation in a chapter on the Bronze and Iron ages penned by N. Majnarić-Pandžić and the first comprehensive overview of prehistoric art in Croatia (Majnarić-Pandžić 1998). Since then the Histrian culture has been consistently presented at major international symposia and thematic exhibitions, including the impactful and remarkable 1986 *The Histri and the Etruscans* exhibition staged by K. Mihovilić in many cities in the country and abroad (Mihovilić 1988). This was followed by the monograph *Nesactium: the Find of a Tomb in 1981*, and the accompanying exhibition, also by K. Mihovilić, showcasing a rich trove of artefacts recovered from the most prestigious of the Nesactium tombs, investigated, documented, and presented in a manner entirely abreast of modern methodologies (Mihovilić 1996).

Building further on the course of the investigative groundwork as set out and presented by K. Buršić-Matijašić (2007) and K. Mihovilić (2001a; 2014), and with continued focus on the métier, the fourth, analytical, phase of the investigative work developed in the period following the year 2000. Much has, namely, changed since then as a result of comprehensive methodological and rescue archaeology excavation efforts. Unlike the work that preceded it, the most recent archaeological investigative efforts leverage the latest documentation methods and a broad scientific analytical toolset in its final interpretation, providing a much greater quantity of spatially and chronologically structured data, which has led to fundamental change in relation to our previous understanding of the region's past and the traces of its cultural history.

Collaborative investigative work with researchers from abroad was undertaken at the Monkodonja (Hänsel, Mihovilić, Teržan 2015) and Monbrodo (Müller, Čuka, Hellmuth Kramberger 2016; Hellmuth Kramberger, Müller, Čuka 2018) hillfort sites, and at the site of the remains of our oldest known sewn boat at the Zambratija cove (Koncani Uhač, Boetto, Uhač 2017; 2019). Our understanding of the Iron Age in Istria, and of the Histri, saw significant progress during this period through the publication of catalogues of artefacts from earlier excavations, above all those at Nesactium (Mihovilić 2001a), Kaštelir near Nova Vas (Sakara Sučević 2004), Picugi (Betic 2005; cf. Munda 2009), Kaštel near Buje (Cestnik 2009), and the Limska gradina site (Urem 2012). They were supplemented with the results of more recent excavation work at the necropolis in Rovinj (Matošević, Mihovilić 2004), along with the publi-





Histrska kultura in njena bogata dediščina sta bili predstavljeni širši evropski javnosti v okviru velikih razstav *Čarobna Istra* (2000/2001) in *Histria – Istra – Istrien* (2005), kronani pa so z razstavo *Histri u Istri*, ob luksuzni monografiji, ki jo je znova zasnovala K. Mihovilić (2014). Sledila je izjemna razstava edinstvenega primera materialne kulture Histrov, *Zambratija – prapovijesni šivani brod*, ki je predstavljala eno najpomembnejših najdb na območju Istre in Hrvaške v zadnjem desetletju. Predstavljena je bila najstarejša šivana ladja Jadrana in Sredozemlja (Koncani Uhač, Boetto, Uhač 2017; 2019).

Spoznanja o Histrih so se v zadnjih 25 letih znatno dopolnila, kar je spodbudilo navdušenje za nadaljnja raziskovanja sledi Histrov in istrske železne dobe.

cation of numerous small-scale, for the most part limited excavations of individual graves at Sveti Martin nad Limom (Percan 2010), Mariškići (Mihovilić, Rajić-Šikanjić 2016), and Beram (Višnjić, Cavalli, Percan, Innocenti 2013), and the more extensive rescue archaeology work covering the Iron Age strata in Pula (Archaeological Museum of Istria, St Theodore quarter) (Mihovilić 2011; Starac 2009; 2011), while the hillfort settlements, including those of the Iron Age, were comprehensively presented in K. Buršić-Matijašić's (2007) broad review *Gradine Istre* ("The Hillforts of Istria"). Along with the publication of preliminary results, there was also frequent and detailed analysis of specific types of artefacts and groups of finds (Mihovilić 2000; 2001b; 2002; 2003; 2004; 2007a; 2007b; 2007c; 2009a; 2009b; Glogović 2003; Teržan 2007; Buršić-Matijašić 2010; Orlić 2011; Blečić Kavur 2009; 2011; 2012; 2014; 2015; 2017; 2019; 2021; 2022; Blečić Kavur, Kavur 2015). The quantity of material presented, the accompanying radiocarbon dating, and the results of anthropological, zoological, metallographic, and other scientific analyses, has updated our understanding of the subject matter and led to a revision of previous hypotheses.

The culture of the Histri and its rich legacy were presented to broader European audiences at the *Magic Istria* (2000/2001) and *Histria–Istra–Istrien* (2005) exhibitions, and crowned by *The Histri in Istria* exhibition and the lavish accompanying monograph, again the work of K. Mihovilić (2014). This was followed by *Zambratija: Prehistoric Sewn Boat*, another exceptional exhibition showcasing a unique example of the material culture of the Histri. This is one of the most significant finds in the past decade in Istria and in Croatia as a whole. The oldest known sewn boat in the Adriatic and the broader Mediterranean was presented to a broad domestic and international audience (Koncani Uhač, Boetto, Uhač 2017; 2019).

Over the past quarter century we have seen significant broadening of our understanding of the Histri, very much encouraging to continued efforts to follow the traces of the Histri and more broadly of the Iron Age in Istria.





Mesto in dom

Naseljevanje posameznega prostora je bilo skozi vso človeško zgodovino izjemno zapleten in zahteven kolektivni proces. Ljudje bronaste in železne dobe so na celotnem severnem Jadranu kraje, kjer so živeli, organizirali na povzdignjenih, lažje obranljivih legah, prilagojenih naravnim zahtevam terena in zaščitenih z močnimi, suhozidnimi obzidji. Takšna naselja so bila imenovana *gradine* (gradišča). Zaradi izjemne koncentracije predstavljajo prevladujoči tip poselitve v času mlajše prazgodovine (Buršič-Matijašič 2007; Mihovilić 2013; 2014, 32–57). Trenutno imamo v zemljepisnem okviru Istre zanesljive podatke o približno 330 določenih gradiščih. Vendar pa je le za 30 teh, ki se nahajajo v južnem, osrednjem in zahodnem delu polotoka, kjer so bila dokazana žarna grobišča, zanesljivo znano, da so bila poseljena v železni dobi. Njihova distribucija kaže, da so se nahajala na strateških lokacijah ob ključnih prometnih poteh in prelazih, nad dolinami rek ali prazgodovinskih strug, ob morski obali in na otokih (Mihovilić 2014, 36, 290; 2021, 517). Na pravilnih razdaljah v prostoru in med seboj povezana, gradišča so bila lahko uporabljena ter v tisočletnem procesu naseljevanja nato transformirana vse do sodobnih mest (Pulj, Bale, Rovinj, Beram itd.).

Življenje na gradiščih, kot v vsakem mestu, je zahtevalo določeno strukturo. Impozantni proporci in izjemna skrbnost pri gradnji obzidij nakazujejo projekte razkošnih ter vizualno osupljivih javnih spomenikov, učinkovito sredstvo obrambe, ki je prispevalo k stabilnosti režima in gospodarstva. Gradišča so bila »projektirana« ob upoštevanju, tj. v največji meri izkoriščanju prednosti geomorfologije samega povzdignjenega terena, čemur so bili prilagojeni obrambni sistemi, dostopi in vhodi ter celoten okoljski prostor. Glede na obliko in postavitev obzidij jih delimo v dva osnovna tipa. V prvi tip spadajo tista s krožnim, neprekinjenim vencem ali koncentrično strukturiranimi obzidji (Pulj, Monbrodo, Sv. Martin nad Limom, Picugi, Beram itd.). Druga oblika se nanaša na gradišča z obzidjem samo na enem, dostopnejšem pristopu, saj je bil

The Settlement and the Home

Across all periods of human history, the colonisation of any area is an exceptionally complex and formidable collective process. Across the whole of the north Adriatic the people of the Bronze and Iron Ages founded the settlements in which they lived at elevated and more easily defended sites, adapted to the lay of the land and protected by resilient drystone ramparts. These settlements are known as hillforts. Their very high concentration means that this was the dominant settlement type in more recent prehistory (Buršič-Matijašič 2007; Mihovilić 2013; 2014, 32–57). We currently have confident data on some 330 identified hillforts in the geographic bounds of the Istrian peninsula. At only thirty of these settlements, however, located in the south, centre, and west of the peninsula, where there is clear evidence of cremation necropolises, can we confidently say that they were inhabited during the Iron Age. Their distribution indicates that they were sited at strategic locations near key roads and passes, overlooking river valleys or palaeochannels, along the coast, and on the islands (Mihovilić 2014, 36, 290; 2021, 517). Distributed at regular intervals and interconnected over millennia of use they were transformed into modern towns (Pula, Bale, Rovinj, Beram, etc.).

Life at hillforts, as in any settlement, was structured. The imposing proportions and exceptional care with which the ramparts were constructed suggests the design of lavish and visually impressive public monuments, an effective means of ensuring defence that contributed to the stability of the regime and of the economy. The hillforts were designed in a manner that took into consideration, i.e., to the greatest possible extent leveraged the advantages offered by the geomorphology of their elevated sites, to which the defensive system, the access routes, the gates, and the entirety of the surrounding area was adapted. Hillforts are divided into two basic types based on the form and disposition of the defensive walls. The first type features an unbroken circular defensive wall or concentric walls (Pula, Monbrodo, Sveti Martin iznad Lima, Picugi, Beram, etc.). The other form includes the hillforts where a defensive wall was raised only at the





nepravilen del naselja večinoma z ene strani naravno zaščiten s strmimi pobočji in z globokimi jarki (Nezakcij, Punta Kašteja pri Medulinu, Oračina, Limska gradina, Sv. Martin pri Taru, Kaštelir pri Novi Vasi, Kaštelir pri Kortah) (Marchesetti 1903; Buršič-Matijašić 2007; Mihovilić 2013; 2014, 36–38; 2021, 517–518).

Izbira naravnih vzpetin za dolgoročno poselitev je bila logična glede na morfologijo terena kot tudi pragmatična glede na pogoje, zmogljivosti in kolektivne potrebe skupnosti. Predhodna ureditev podija gradišča je zagotovo vključevala izkopavanje in obdelavo kamna same povzdignjene lege. S tem so predvsem izravnali vrhove in ustvarili primerne terase na pobočjih, iz pridobljenega kamna pa so izdelovali monolitne zidove in vhodne konstrukcije, ki so zagotavljali ustrezno zaščito naselju in varnost prebivalstvu (Hänsel, Mihovilić, Teržan 2015).

Obzidja so bila praviloma sestavljena iz dveh vzporednih zidov iz obdelanih kamnitih blokov manjših ali večjih dimenzij, osrednji prostor pa je bil zapolnjen s kamenjem (Vrčin, Nezakcij, Limska gradina ali Monkodonja, Karaštak, Kunci itd.) (Buršič-Matijašić 2007; Mihovilić 2014, 36–38). Posebne in natančne graditeljske rešitve so bile namenjene prehodom skozi obzidja in vhodom. Razen elementarnih, ozkih in shematiziranih prehodov je bil pri obzidjih z več stenami vsak naslednji prehod nepravilno nameščen in/ali dograjen s koridorji in z ojačitvami. S tem je bila dosežena oblika pravokotnega labirinta, vstop v gradišče pa je bil strateško nadzorovan in precej otežen. V okoliškem prostoru, podrejenem ureditvi življenja v samem gradišču, so bile na nekaterih mestih postavljene dodatne obrambne konstrukcije, in sicer z vrstami vertikalno postavljenih ostrih kamnov pred obzidjem, ki so upočasnili in/ali onemogočili dostop (Turan, Vrčin, Gradina na Velikem Brionu, Monkodonja, Kaštelir pri Kortah) (Bačić 1970; Mihovilić 2014, 38; prim. Hänsel, Mihovilić, Teržan 2015).

Hierarhija mest je bila očitna tudi v razporeditvi notranjega prostora. Višji sloji prebivalstva, kot je običajno, so živeli na najvišjem delu naselja, na t. i. akropoli. Tam so običajno stali tudi pomembnejši objekti posvetnega in/ali verskega značaja, povezani z ulicami in javnimi prostori. V zgornjem delu mesta so bila prebivališča obrtnikov in različni funkcionalni prostori, v spodnjem delu pa je običajno prebival

accessible side, as the irregular platform upon which the settlement was raised was to the other side largely naturally protected by steep slopes and deep gullies (Nesactium, Punta Kašteja near Medulin, Oračina, Limska gradina, Sveti Martin near Tar, Kaštelir near Nova Vas, Kaštelir near Korte) (Marchesetti 1903; Buršič-Matijašić 2007; Mihovilić 2013; 2014, 36–38; 2021, 517–518).

The choice of natural elevations for long-term settlement was both logical, considering the morphology of the land, and pragmatic, considering the conditions, capacities, and collective needs of the community. The preparation of the platform upon which the settlement was raised included the dressing of stone quarried directly at the site. This had the initial effect of levelling the platform, i.e., the peak of the elevation, producing the appropriate terraces on the slopes, with the thus quarried stone used to create the monolithic walls and gates, which provided for adequate protection of the settlement and for the safety of its population (Hänsel, Mihovilić, Teržan 2015).

The defensive walls were, as a rule, formed having two parallel faces of large and smaller coarsely dressed stone blocks, with the core of the wall composed of rubble (Vrčin, Nesactium, Limska gradina or Monkodonja, Karaštak, Kunci, etc.) (Buršič-Matijašić 2007; Mihovilić 2014, 36–38). Particular and exacting building solutions were targeted to the passages through the walls and the entrances to the hillfort. With the exception of the elementary and cramped passages of basic layout, ramparts comprising multiple walls had staggered passages and/or additional corridors and reinforcements. This produced a rectangular labyrinth structure, with penetration into the hillfort strategically controlled and made significantly more difficult. In the surrounding area, and in service of the inhabited hillfort settlement, additional defensive works were sometimes present in the form of rows of tapered stones implanted upright in front of the walls with the intention of slowing and/or thwarting access to the hillfort (Turan, Vrčin, the Gradina on Veli Brijun island, Monkodonja, Kaštelir near Korte) (Bačić 1970; Mihovilić 2014, 38; cf. Hänsel, Mihovilić, Teržan 2015).

A hierarchical structure was evident in the distribution of space within the settlement. The upper strata of the population, as is their wont, lived in the most elevated part of the settlement, the acropolis. This was also usually the site of the principal secular and religious structures, connected by streets and public areas. The tradespeo-



preostali del prebivalstva. Glede na trenutno stanje raziskav železnodobnih istrskih gradišč za nekatere objekte in javne površine ni mogoče podati veliko neposrednih podatkov, vendar se domneva, da je razporeditev hiš in funkcionalnih prostorov sledila obrambnemu pasu naselja, čemur so bile prilagojene tudi notranje prometnice (Mihovilić 2013; 2014, 52; prim. Hänsel, Mihovilić, Teržan 2015, 350–352).

Kot prostor za organizacijo vsakdanjega življenja so bile zagotovo najpomembnejše hiše. Do sedaj niso bile raziskane v večjem številu, čeprav so bile dokumentirane na gradiščih Kas in Tondolon pri Savičenti (Mihovilić 2014, 44–45). Zgrajene so bile iz suhozidov, s pravokotnimi kamnitimi temelji, dograjene pa so bile najverjetneje z lesenimi gradbenimi elementi in s strešnimi konstrukcijami. Z novejšimi izkopavanji na območju Pulja, ob temeljih stavbe Arheološkega muzeja Istre in v Četrtri sv. Teodora, so bile raziskane nove hiše, kar je omogočilo vpogled v njihove značilnosti. Bile so zgrajene na klesano izravnani osnovni skali, talne površine pa so bile pokrite s plastjo stisnjene in zglajene zemlje. Znotraj hiš so bila različna odprta ognjišča ali vgrajene manjše peči, okoli katerih se je odvijal vsakdanji življenjski ritem, hkrati pa so bili tu zbrani različni ostanki hrane, od žit in stročnic, domačih živali in divjadi do morskih sadežev. Posledično je bilo kmetijstvo, poleg živinoreje, lova in ribolova, pripisano osnovni gospodarski dejavnosti Histrov (Mihovilić 2001a, 109–116; 2011; 2014, 44–50, 290–298).

Vendar pa ohranjena materialna kultura priča, da so Histri, kot strukturirana skupnost, imeli številna znanja in spretnosti, predvsem v predelovalnih in proizvodnih dejavnostih. Bili so spretni rokodelci in obrtniki, kar nakazujejo zbrana orodja in pribor, potrebni za takšne dejavnosti. Nedvomno so se v večjem obsegu ukvarjali z izdelavo keramike in lončarstvom, obdelavo kosti in rogov, s tkanjem in šivanjem, z metalurgijo in s torevtiko. Prav tako so bili izkušeni kamnoseki, predvsem pri gradnji naselij in grobišč, kasneje pa tudi mojstri pri oblikovanju monumentalnih skulptur v Nezakciju (Mihovilić 2001a; 2014, 298–320). Ker so njihovi šivani čolni brez kovinskih delov (*serilla/serilia*), skupaj z liburnskimi, opisani pri antičnih piscih (Križman 1979, 200–204), je gotovo, da so morali biti izjemni lesni predelovalci in ladjedelci. Najdba ladje v zalivu Zambratija je ključni dokaz te nujne in za Histre izjemno pomembne

ple and functional areas were customarily situated in the settlement's upper zone, while the remainder of the population lived in the lower zone. At the current level of investigation of the Iron Age hillforts of Istria there is little direct data available to us for some of the particular structures and public areas, but it has been proposed that the layout of houses and of functional spaces followed the line of the settlement's defensive zone, to which the internal lines of communication were also adapted (Mihovilić 2013; 2014, 52; cf. Hänsel, Mihovilić, Teržan 2015, 350–352).

Houses were certainly the key element of the spatial organisation of everyday life. They have not been investigated to date in any great number, but have been documented at the Kas and Tondolon near Svetvičenat hillforts (Mihovilić 2014, 44–45). These were drystone structures, with rectangular stone foundations, most likely having wooden structural elements and roof structures. Recent excavations in Pula, along the foundations of the building of the Archaeological Museum of Istria, and in the Saint Theodore quarter, have seen the investigation of newly discovered dwellings, provided us with insights concerning their layout. The houses were raised atop the levelled bedrock, with the floor covered with an even layer of rammed earth. Inside was an open hearth or a small built-in oven, the focal point of everyday activity. Numerous remains of various foodstuffs were collected at these places, ranging from cereals and legumes, to domesticated animals, wild game, and seafood. Consequently, animal husbandry, along with agriculture, hunting, and fishing, has been identified as the primary economic activity among the Histri (Mihovilić 2001a, 109–116; 2011; 2014, 44–50, 290–298).

However, the preserved material culture shows that the Histri, as a structured community, possessed a broad base of knowledge and numerous skills, especially in processing and production. They were skilled artisans and craftsmen, as is evident from the found tools and implements required for these activities. It is clear that there was large-scale activity in the production of ceramics, i.e., pottery, the working of both bone and horn, weaving and sewing, metallurgy and metalsmithing. Likewise, they were also skilled masons, primarily in the erection of settlements and necropolises, and as craftsmen creating the magnificent sculpture we see at Nesactium (Mihovilić 2001a; 2014, 298–320). As the sewn boats of the Histri, and those of the Liburni (*serilla/*

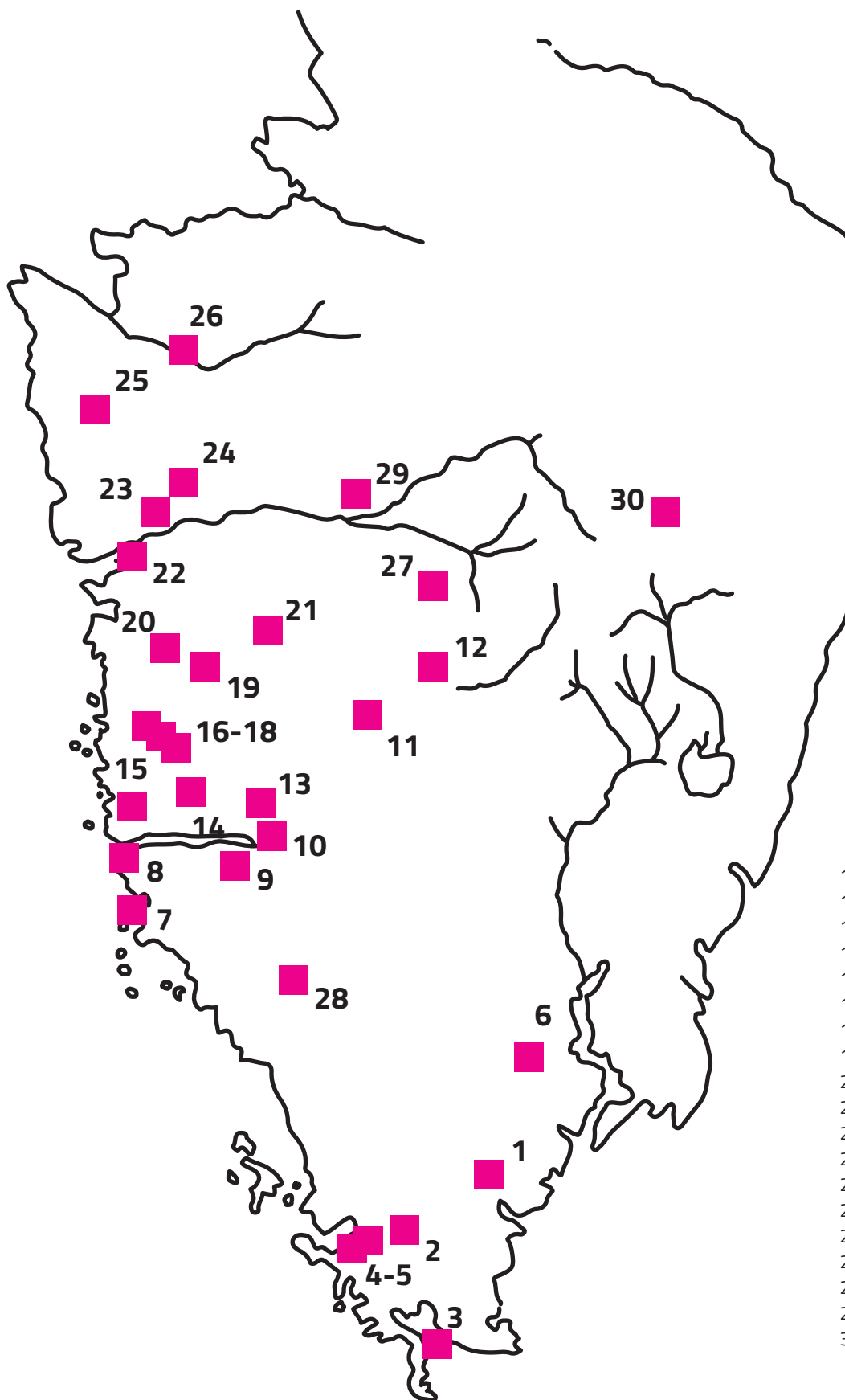


dejavnosti (Koncani Uhač, Boetto, Uhač 2019). Ladje so omogočale plovbo, zaščito in obrambo obalnega pasu, raziskovanje novih dežel, prevoz, trgovino in piratstvo vzdolž celotnega jadranskega akvatorija. Npr., v železni dobi je bilo gusarjenje povsem legitimna dejavnost, povezana s trgovino, zaradi katere so bili Histri, kot tudi Liburni, omejnjeni v antičnih pisnih virih (Križman 1979, 157; Zaninović 1994, 185–186; Mihovilić 2005; 2014, 320).

V tej luči, kot tudi na podlagi uvoženih, predvsem luksuznih, predmetov, jih imamo za odlične trgovce in pirate, z določenim oblikovanjem monopola v trgovinski in prometni kontroli severovzhodnega Jadrana. Pomorska dejavnost se povezuje z razvejano mrežo kopenskih poti, po katerih je do severnega Jadrana potekala trgovina z železom iz jugovzhodnega predalpskega zaledja (Dolenjska), nato z jantarjem in s kositrom, po katerih so po legendi poimenovali Kositrni (Cres, Lošinj) in Jantarski otoki (Krk) Kvarnerja (Mihovilić 2014, 320; Blečić Kavur 2012; 2014; 2015). To nakazuje obstoječe pomembne centre trgovinske redistribucije in recipročnosti, zagotovo v Nezakciju in Osorju, verjetno pa tudi v drugih manjših naseljih tega prostora. Histri in njihovi bližnji sosede bodo predstavljeni kot nepogrešljivi posredniki ter mitničarji v obtoku potreb in povpraševanja po nujnem pa tudi po nenavadnem blagu, pridobivajoč si status, ki jim je zagotavljal postopno kopičenje najrazličnejšega bogastva skozi dolgo obdobje.

serilia) – having no metal parts – were described by the writers of antiquity (Križman 1979, 200–204), it is clear that they were highly skilled in woodworking and ship-building. The discovery of the Zambratija cove sewn boat is a key piece of evidence of this, for the Histri, critical activity (Koncani Uhač, Boetto, Uhač 2019). Watercraft, namely, were essential to the navigation and defence of the coastal zone, the exploration of new lands, transport, commerce, and piracy along the length of the Adriatic. In the Iron Age piracy was an acknowledged component of activity related to commerce, one for which the Histri, and the Liburni, have been immortalised in antique period written sources (Križman 1979, 157; Zaninović 1994, 185–186; Mihovilić 2005; 2014, 320).

In this regard, and based on the imports of largely luxury goods, they are also considered to have been accomplished merchants and pirates, with a monopoly of sorts on commerce and transit in the northeastern Adriatic. Linked to the maritime routes is a broad network of land routes; the north Adriatic was thus connected to the iron trade out of the southeast cisalpine hinterland (Lower Carniola), and the routes of the amber and tin trades; islands of the Kvarner region were referred to as the *Tin* (Cres and Lošinj) and *Amber* (Krk) islands (Mihovilić 2014, 320; Blečić Kavur 2012; 2014; 2015). All of this convincingly paints a picture of key hubs of commercial redistribution and reciprocity, certainly at Nesactium and Osor, and likely also in other smaller settlements of the region. The Histri and their immediate neighbours are thus presented to us as essential middlemen and something akin to gatekeepers/toll collectors in the flow of needs and demands for necessities and less common goods, thus acquiring a status that ensured, over the ages, the gradual accumulation of the most diverse riches.



- 1 Nezakcij / Nesactium
- 2 Šandalja
- 3 Punta Kašteja
- 4–5 Pulj
- 6 Oračina
- 7 Rovinj
- 8 Val Faborso–Val Saline
- 9 Sv. Martin (Lim)
- 10 Limska gradina
- 11 Kringa
- 12 Beram
- 13 Bumberić
- 14 Gradina
- 15 Monte Ricco
- 16 – 18 Picugi
- 19 Dugača
- 20 Radovac
- 21 Punčan
- 22 Sv. Martin
- 23 St. Dionizij
- 24 Kaštelir (Nova Vas)
- 25 Kaštelir
- 26 Kaštel
- 27 Kaščerga
- 28 Bale
- 29 Sv. Jelena
- 30 Mariškići



Življenje in smrt

Grobišča in grobovi, prav tako kot obredi pokopavanja in predmeti, ki so bili simbolno izbrani za posvečenje pokojnika in njegov odhod v višje ontološke sfere, pričajo o kulturi umiranja prav toliko kot o kulturi življenja (Chapman 2003). Za vsakim grobom, za vsakim predmetom, se predstavlja skupnost živih, ki je te obrede izvajala in te predmete ustvarjala ali pridobivala. Zato so grobišča eden glavnih virov za spoznavanje in interpretacijo histrske kulture v celoti.

Znano je, da so naselja Histrov prvotno zaznamovala prav žarna grobišča, saj so bila postavljena zunaj, pogosto pa tudi znotraj gradišč. Trenutno imamo podatke o približno 30 grobiščih iz železne dobe, od katerih jih je le manjši del raziskan in metodično objavljen. Pri gradiščih s koncentričnimi obzidji so bila grobišča postavljena ob glavnih prometnicah, ob dostopih ali vhodih, na pobočjih ali med dvema obzidjema, redkeje pa v samem naselju (Pulj, Monbrodo, Sv. Martin nad Limom, Picugi, Beram, Kaštel pri Bujah). Gradišča, ki so bila zaščiteni le z ene strani, so imela grobišča običajno znotraj naselja, ob vhodu, ob ali za obrambnim zidom in nasipom (Nezakcij, Oračina, Sv. Martin pri Taru, Limska gradina itd.), le redko pred obzidjem, kot pri gradišču Punta Kašteja pri Medulinu. Razporeditev grobišč je bila torej odvisna od lege gradišča in tipa obrambnega sistema, zato ni presenetljivo, da železnodobna grobišča kažejo podobnosti z lokacijami starejših, bronastodobnih. Izraziti grobišči Vrčin in Gradina na Velikem Brionu sta prav tako postavljena ob gradiščno obzidje in ob vhod v naselje, pokop več posameznikov v grobnicah – skrinjah iz kamnitih plošč – ter tlakovanje grobnic s prodniki in z drobnim kamenjem pa sta prisotna tudi v tradiciji železnodobnih grobov (Nezakcij, Pulj) (Mihovilić 1995; 1996, 12–14; 2001a, 27–36; 2013; 2014, 60–77, 80–87, 90–96, 98–100, 102–106, 110; 2021, 519).

Atribucija grobišč jasno kaže, da je bil žarni pokop v železni dobi Istre prevladujoč. Namesto dotlej običajnega skeletnega pokopa v skrčenem ali sedečem položaju (Monkodonja, Gradina na Velikem Brionu, Vrčin itd.) (Hänsel, Mihovilić,

Life and Death

Necropolises, graves, burial rituals, and items chosen for their symbolic value in consecrating the deceased and their departure to higher ontological spheres bear witness to a culture of dying just as much as they do to a culture of living (Chapman 2003). Behind every grave, behind every object, lies a community of the living that performed these rituals and that created or acquired these objects. The necropolises are thus our primary source for the presentation of the Histrian culture as a whole.

We know that the settlements of the Histri are initially identified by the cremation necropolises, being situated just outside, and often within the bounds of the hillfort settlements. We currently know of some thirty Iron Age necropolises, only a few of which have seen investigation and methodical publication. At hillforts with concentric defensive walls the necropolises are positioned along the primary roads, access routes, or gates, on the slopes or between two walls, and – less often – within the bounds of the settlement (Pula, Monbrodo, Sveti Martin nad Limom, Picugi, Beram, Kaštel near Buje). At hillforts where defensive walls were present to one side only the necropolises were usually located within the settlement, at the entrance gate, next to or behind the defensive walls and banks (Nesactium, Oračina, Sveti Martin near Tar, Limska gradina, etc.), rarely in front of the defensive walls, as seen at the Punta Kašteja hillfort near Medulin. The siting of necropolises was thus contingent on the position of a hillfort and the layout of its defensive system, and it is thus not surprising that the necropolises of the Iron Age are positioned much as those of the earlier Bronze Age were. The distinct necropolises of Vrčin and the Gradina on Veli Brijun island are also located next to the walls of the hillfort and at the entrance to the settlement. The burial of multiple individuals in tomb/cists made of stone panels, and the paving of tombs with pebbles and small stones is also present in the Iron Age grave tradition (Nesactium, Pula) (Mihovilić 1995; 1996, 12–14; 2001a, 27–36; 2013; 2014, 60–77, 80–87, 90–96, 98–100, 102–106, 110; 2021, 519).

The attribution of necropolises clearly shows that the cremation burial rite was dominant in Iron Age Istria. In place of the hitherto customary skeletal burials in the crouched or sitting position (Monkodonja, Gradina on





Teržan 2015, 195–228) je prevladal obred sežiganja, ki je v 1. tisočletju pr. n. št. postal izključna praksa. Uvedba tega obreda je povezana z velikimi spremembami, ki so zajele precejšen del Evrope in severnega Jadrana v času pozne bronaste dobe, torej nekje v 14./13. stoletju pr. n. št. (Cavazzuti idr. 2022). Po trenutnih raziskavah vemo, da se je obred sežiganja lahko izvajal v bližini ali celo na samem mestu pokopa, v grobni jami (Nezakcij, Pulj) ali na posebej določenih prostorih, ustrinah, tj. pogrebnihih grmadah, kjer so se sežigali pokojniki (Nezakcij, Limska gradina, Beram). Ostanke pokojnikov in pepel so bili nato odstranjeni skupaj s preostalim nakitom ali z deli noše ter položeni v žare ali neposredno v grobne jame na določenem mestu grobišča. Razporeditev grobov na grobiščih ne kaže jasne pravilnosti, nadgrobni spomeniki *in situ* doslej niso bili raziskani. Kljub temu znatnejših poškodb grobov ob kasnejših pokopih ni zaznati, z izjemo Nezakcija. Najdbe monumentalne kamnite plastike morda vendarle kažejo na možnost obstoja nekaterih oblik površinskih oznak, zlasti pri družbeno visoko rangiranih posameznikih in njihovih družinah iz histrske aristokracije (Mihovilić 2001a, 117–130; 2014, 108–110; 2021, 516).

Uveljavljena je bila uporaba različnih grobnih konstrukcij, ki so bile prav tako podvržene terenskim razmeram in logiki prostora. Tako so bile žare ali zgolj upepeljeni ostanke lahko položeni na različne načine. Najpogosteje so jih postavili neposredno na tla, prekrita s kamenjem, nato v preprosto grobno jamo, izkopano v zemlji ali vklesano v matično skalo, s kamnitimi pokrovi ter v manjše kamnite skrinje. Čeprav so dejansko redke, so najzanimivejše zidane grobnice večjih dimenzij, obkrožene z zidovi in prekrte z večjimi pokrovi. Vsebovale so več različnih žar, zato morda predstavljajo družinske grobnice, s katerimi je bil poudarjen status pokojnika skozi več generacij, in sicer z izjemnimi in redkimi pridatki (Nezakcij). Včasih so iste žare vsebovale posmrtno ostanke več oseb (Rajić-Šikanjić 2009; Mihovilić, Rajić-Šikanjić 2016; Mihovilić 2014, 110). Kot žare so se najpogosteje uporabljale keramične posode, bodisi sekundarne rabe bodisi namenoma izdelane za pogrebne obrede. Prevladovali so trebušasti vrči in trebušasti lonci, okrašeni z reliefnimi, vrezanimi in inkrustiranimi vzorci, običajno z valovitimi linijami, s spiralami in z meandri (kat.

Veli Brijun island, Vrčin, etc.) (Hänsel, Mihovilić, Teržan 2015, 195–228) the cremation ritual became the dominant and, over the course of the 1st millennium BCE, the sole method. The introduction of this ritual is associated with the massive changes that swept much of Europe and the northern Adriatic in the Late Bronze Age, i.e., at some point in the 14th and 13th centuries BCE (Cavazzuti et al. 2022). Based on the current level of investigation we know that the cremation ritual was performed near or at the place of burial, in the grave pit (Nesactium, Pula), or at areas set aside for this ritual, i.e., the *ustrinum* or place of the funeral pyre, where the dead were cremated (Nesactium, Limska gradina, Beram). The remains of the deceased and the ash – along with the remaining jewellery and parts of clothing – were then removed and placed in an urn or directly into a grave pit at a specific part of a necropolis. There is no evident order to the arrangement of graves in the necropolises, and grave markers *in situ* have to date not been investigated. Nevertheless, significant damage to graves in the course of later burials is not known of, except at Nesactium. The find of monumental stone sculpture may, however, point to the possibility that there was some form of surface marker, especially for persons of high social rank and their families from the Histrian aristocracy (Mihovilić 2001a, 117–130; 2014, 108–110; 2021, 516).

Diverse grave structures have been identified, also contingent on the configuration and logic of the terrain. Thus, urns or simply the cremated remains could be interred in various manners. Most often they were put directly onto the soil and covered with stone, or in a simple pit dug into the soil or carved into the rock, with a stone lid, or in small stone cists. Although actually rare, the large masonry tombs are of greatest interest, with outer walls and large top slabs. They often contained multiple and diverse urns, and may have been familial tombs that underlined the status and prestige of the deceased over multiple generations with lavish and exceptional grave goods (Nesactium); at times a single urn contained multiple interred individuals (Rajić-Šikanjić 2009; Mihovilić, Rajić-Šikanjić 2016; Mihovilić 2014, 110). Urns were most often ceramic vessels in secondary use, at times made specifically for the burial ritual. The dominant forms are the globular jug or pot, with incised and encrusted relief decoration, usually wavy lines, spirals, and meanders (cat. nos. 1, 31–32, 57–59, 67–70, 73, 81, 178–179). Also used for this purpose were costly imported vessels, in



št. 1, 31–32, 57–59, 67–70, 73, 81, 178–179). V ta namen so služile tudi uvožene dragocene posode, zlasti apulsko-daunijske proizvodnje, prav tako bronaste situle in čelade (kat. št. 47, 49–51, 74–77, 101–102, 156, 176, 37, 53–54, 106–112, 24). V žare so nato dodajali različne pridatke, pogosto namerno ritualizirane, zdrobljene, upognjene in deformirane (Mihovilić 2014, 336; 2021, 513). Glede na dokazane pogrebne protokole je jasno, da je do nas prišlo izjemno reducirano število grobnih najdb in pridatkov, kar nakazuje, da so bile nekoč histrske grobnice še bogatejše od že tako razkošnih grobov, ki jih poznamo.

Razporeditev in razvrstitev določenih grobov ter arhitektura posameznih celot kažejo na razslojenost in hierarhizacijo histrskih skupnosti. Razdelitev grobišč s suhozidi na manjša območja priča o komunalnem tipu grobišč, ki so jih uporabljale različne skupine, družine ali rodovi. Tam so potekali tudi posebni obredi ali darovanja, kar potrjujejo plasti s sledovi sežiganja in z ostanki žganih ter zlomljenih živalskih kosti, številni fragmenti keramičnih posod in luksuznih kovinskih predmetov, ki so bili namerno poškodovani in razbiti med pogrebnimi slovesnostmi (Mihovilić 2001a, 125; 2014, 110).

Glede na predvidene kapacitete in omejitve so na razstavi predstavljeni nekateri najpomembnejši histrski grobni kompleksi pa tudi posamezni predmeti materialne kulture, večinoma zbrani iz grobišč, na primer iz Pulja, Kaštela pri Bujah, Berma, Vrčina in drugih najdišč. Največ pozornosti je usmerjene v grobne celote, ki poleg obsežnih, zanimivih ali eksotičnih predmetov označujejo tudi časovni potek razvoja istrske skupine od pozne bronaste do konca železne dobe. Med njimi so grobni kompleksi iz grobišč Limske gradine, Picuga in nepogrešljivega Nezakcija.

Grobišče Limske gradine se je nahajalo na pobočjih nad Limskim kanalom. Gradišče je bilo utrjeno z obzidjem, ki je varovalo glavne dostope s severne in z vzhodne strani. Grobišče s 74 žarnimi grobovi je bilo znotraj naselja, razdeljeno v skupine s suhozidnimi pregradami, pri čemer so posamezni grobovi vsebovali več pokopov. Žare s pridatki ali brez njih so bile postavljene v skrinje iz kamnitih plošč, obdane s kamenjem ali položene v zemljo. Grobne najdbe in pridatki pokopavanje na tem grobišču datirajo v obdobje od 13. do 8. stoletja pr. n. št., torej v pozno bronasto in starejšo železno dobo (Mihovilić 1972; 2014, 82–86).

particular those of Daunian production, and bronze situlae and helmets (cat. nos. 47, 49–51, 74–77, 101–102, 156, 176, 37, 53–54, 106–112, 24). Various grave goods were then placed in the urns, frequently intentionally and ritually crushed, bent, or otherwise deformed (Mihovilić 2014, 336; 2021, 513). Considering the evidence establishing the burial protocol, it is clear that a very reduced number of grave artefacts and goods have survived to the present day, which would lead us to conclude that the already lavish Histrian graves once presented a much broader inventory.

The disposition and classification of certain graves and the architecture of certain contexts points to the stratification and hierarchisation of Histrian communities. Drystone wall partitioning of the necropolis into smaller areas speaks to a communal cemetery used by different groups, families, or clans. Special rites or sacrificial offerings were also performed there. This is confirmed by burned strata with the remains of scorched and broken animal bones and numerous fragments of ceramic ware and luxurious metal objects deliberately damaged and broken in the course of burial ceremonies (Mihovilić 2001a, 125; 2014, 110).

Mindful of the envisaged capacities and limitations, this exhibition presents some of the key Histrian grave contexts, and sporadic artefacts from the material culture, most recovered from necropolises, for example, from Pula, Kaštel near Buje, Beram, Vrčin, and elsewhere. The focus is on the grave contexts which, along with the great number of interesting and exotic artefacts they present to us, also provide the chronological sequence of the development of the Istrian group from the Late Bronze through to the end of the Iron Age; these are the grave contexts of the necropolises at the Limska gradina site, Picugi, and, of course, Nesactium.

The necropolis at the Limska gradina site is situated on the slopes overlooking the Lim inlet. It was fortified with ramparts that defended the primary entrance to the north and east sides. Within the settlement is a necropolis with 74 cremation graves. Walls divide the necropolis into groups of graves, with individual graves containing multiple burials. The burial urns, with or without grave goods, were placed in a cist of stone panels, surrounded by stones, or laid into the soil. The finds recovered in the graves and the grave goods date the burials at this necropolis to the period from the 13th to the 8th century BCE,



Sledijo grobovi iz Picuga, kjer so bila tri diagonalno postavljena gradišča (I, II, III), ki so ležala na vzpetinah v zaledju Poreča. Vsako naselje je obdajalo koncentrično obzidje, vsa gradišča pa so bila združena v eno celoto z velikim zunanjim obzidjem. Na njihovih vznožjih so bile raziskane žarne nekropole s skoraj 750 grobovi. Posmrtni ostanki in pridatki so bili pokopani na različne načine. Grobne najdbe in pridatki pokopavanja na tem grobišču datirajo v obdobje od 10. do 2. stoletja pr. n. št., torej v železno dobo (Betic 2005; Munda 2009; Mihovilić 2014, 90–96).

Nazadnje je predstavljeno največ grobnih celot iz Nezakcija, političnega in verskega središča ter zadnjega zatočišča Histrov. Leži na vzpetini Vizače nad zalivom Budava, z mogočnim obzidjem, ki ga obdaja že od bronaste dobe. Na vhodu v mesto, med dvema zidovoma, je bilo odkrito grobišče s 114 grobovi. Grobovi so bili raziskani tudi na drugih lokacijah v naselju. Družinske grobnice večjih dimenzij, z izjemno bogatimi in raznovrstnimi pridatki, kot sta grobnica I/12 ali tista, raziskana pod rimskim templjem B leta 1981, sodijo med najimpresivnejše. Žare in pridatki pričajo o bogastvu ter prestižu prebivalcev in večplastnosti pokopavanja od 12. do 2. stoletja pr. n. št. (Mihovilić 1996; 2001a; 2014, 60–66).

Iz teh grobišč, grobov in grobnic so predstavljeni najpomembnejši predmeti histrske materialne kulture, ki odsevajo takratno družbo kot celoto ter posebej status in prestiž histrske aristokracije znotraj širšega kroga jadranskih in evropskih železnodobnih kultur.

i.e., the Late Bronze Age and the Early Iron Age (Mihovilić 1972; 2014, 82–86).

Next are the graves from the Picugi site, made up of three diagonally aligned hillfort settlements (I, II, and III), sited on elevations inland of modern Poreč. Each of these settlements is encircled by a concentric rampart, with a greater outer rampart that unified the hillforts into a single unit. At the feet of these settlements, there has been archaeological investigation of cremation necropolises containing just under 750 graves. We see multiple methods of interring the remains of the deceased and of grave goods. The finds recovered in the graves and the grave goods date the burials at this necropolis to the period from the 10th to the 2nd century BCE, i.e., the Iron Age (Betic 2005; Munda 2009; Mihovilić 2014, 90–96).

The greatest number of presented grave contexts are from Nesactium, the political and religious hub of the Histri, where they made their last stand. It is sited on the Vizače elevation overlooking the Budava cove. Since the Bronze Age the site was defended by robust encircling ramparts. A necropolis with 114 graves is sited at the entrance to the settlement, between two walls. Graves were also identified at other places in the settlement. Among the most impressive are the large familial tombs, presenting grave goods in varying quantities, remarkable in varying degrees, such as Tomb I/12 and the tomb investigated under Roman period Temple B in 1981. The urns and grave goods point to the wealth and prestige of the inhabitants, and to stratified burials from the 12th to the 2nd century BCE (Mihovilić 1996; 2001a; 2014, 60–66).

It is from these necropolises, graves, and tombs that we present the most significant artefacts of the material culture of the Histri, which reflect the overall society of the time and in particular the status and prestige of the Histrian aristocracy within the wider sphere of the Adriatic and European Iron Age cultures.





Predmeti in simboli

Geografski položaj Istre, kot je bilo prikazano, je že od pozne bronaste dobe omogočal izjemno pomorsko in posredniško dejavnost Histrov, odkar je mogoče zaznati njihovo prisotnost na morju. Kulturni stiki znotraj regije severnega Jadrana so dobro potrjeni, še posebej s Kvarnerjem in z njegovim zaledjem, notranjsko-kraškim prostorom, h kateremu je gravitiral. Jasno so dokazani tudi stiki širših razsežnosti, kar se odraža predvsem v uvoženih in t. i. eksotičnih predmetih. Gre za prestižne dobrine, ki so jih Histri pridobivali in/ali distribuirali predvsem preko trgovskih in piratskih dejavnosti ter z recipročnostjo in diplomacijo, kar je prispevalo k vzpostavitvi neke vrste posredništva med jadranskim in jugovzhodnim predalpskim prostorom (Mihovilić 2014, 312).

V dinamičnem in s številnimi vplivi prežetem procesu razvoja so Histri nove trende in prakse prilagajali lastnim ideološkim konceptom ter hkrati ustvarjali statusne simbole, s katerimi so se predstavljale različne družbene skupine, vključno z vodilno aristokracijo. Grobovi in grobnice najbogatejših Histrov so tako vsebovali številne predmete različnega izvora – od domačih izdelkov in tistih iz bližnjih regij do predmetov oddaljenega, izjemnega porekla. Poleg predmetov iz grobov je bilo gradivo pridobljeno tudi iz drugih arheoloških kontekstov, predvsem iz naselbin, v precej manjšem obsegu pa tudi iz depojskih najdb. Med najpogostejšimi najdbami so osebna oprema, noša in nakit, medtem ko prevladujejo keramične posode. Vojaška oprema, orožje in/ali orodje so redkeje odlagali v grobove, poznamo pa jih iz depojskih najdb, naselbin in posameznih najdb v naravnem okolju, zlasti v jamah.

Iz zadnjih stoletij 2. tisočletja pr. n. št. izhajajo grobne celote z grobišč Limske gradine, Picuga, Pulja in Nezakcija ter številni posamično raziskani grobovi. Posode in

Objects and Symbols

The geographic position of the Istrian peninsula means that the Histri were predisposed to a very high degree of maritime activity and to the role of intermediary from the Late Bronze Age, from which time their presence at sea is certain. The cultural contacts within the north Adriatic region are well corroborated, especially in the nearby Kvarner area and its hinterland, the Inner Carnolian and Kras regions that gravitated toward it. There is also clear evidence of various contacts on a large scale, reflected above all in the imported exotic items. These were prestigious goods that the Histri procured and/or distributed largely in the scope of their commercial activity and piracy, and through reciprocity and diplomacy, which contributed to the establishment of a sort of intermediary role between the Adriatic and the southeastern cisalpine area (Mihovilić 2014, 312).

In a dynamic developmental process, with interacting influences, the Histri adapted new trends and practices to their own ideological concept, concurrently creating the status symbols of the various elements of Histrian society, including their own aristocracy. The graves and tombs of the richest members of Histrian society thus included numerous objects of diverse characteristics – domestic, products of the neighbouring regions, and those from distant lands, of exceptional provenance. The material culture has been recovered from the graves, but also from other archaeological contexts, primarily from settlements and, to a much lesser extent, from hoards. Finds of personal items, clothing, and jewellery are represented in quantity along with predominantly ceramic ware. Military gear, weapons and/or tools, were laid in graves less often, and have been recovered from hoards, settlements, and as isolated finds in the environment, especially in caves.

Grave contexts from the necropolises of Limska gradina, Picugi, Pula, and Nesactium, and numerous individually



keramične oblike, še posebej skodelice s presegajočim ročajem in kaneliranim ali vrezanim okrasom z bradavicami ter različne sklede slogovno sledijo dobro uveljavljenim lokalnim tradicijam prejšnjih obdobij (kat. št. 2–3, 9, 78). Ornamentika pa kaže nove vplive, ki jih je mogoče povezati s širokim podonavsko-panonskim območjem in z določeniimi regionalnimi variantami panevropskega kompleksa kultur žarnih grobišč (Urem 2012; Mihovilić 2014, 120–122; 2021, 514). Kljub temu so se te oblike razvile in dolgo ostale v uporabi kot lokalno prepoznaven del grobnega inventarja. Iz severnejših območij izvira ali pod njihovimi vplivi prihaja pomemben repertoar noše in nakita, kot so preproste in večplastne ogrlice (torkvesi), narebne manšetaste zapestnice in zapestnice strehastega preseka, spiralne zapestnice, obsenčni obročki, očalasti in antropomorfni obeski itd. (Teržan 1995; 1996; 2016a, 269–273, 278–280; Mihovilić 2001a, 49–51, 55–58; 2012, 413–423; 2014, 122–142; Buršič-Matijašič 2010; Blečić Kavur 2012; 2014, 60–70). Posebej velja izpostaviti prisotnost bronaste situle tipa Hajduböszörmény, prve kovinske posode na območju Istre (kat. št. 37). Zaradi oddaljenega porekla iz severovzhodnega panonsko-karpatskega prostora ter dolge uporabe velja za prestižen in družbeno dragocen predmet (Mihovilić 2000; 2012; 2014, 154–156; Teržan 2016b, 396; Tarbay 2018, 319–328).

Bronaste igle, obeski in pincete, prve fibule in britve, spiralni prstani, koščene in steklene jagode, zlasti sodčaste in jagode z očesi (kat. št. 8, 16), kažejo na kulturne izmenjave s severno- in srednjeitaljskim prostorom pozne bronaste dobe, protovilanovskega obdobja, s katerim so Histri razvijali tesne odnose tudi v naslednjem obdobju železne dobe (Mihovilić 1997; 2001a, 61–64; 2012, 418–426; 2014, 138–142; 2018; Blečić Kavur 2011; 2012; 2014, 62–65, 78–87, 135–139; Blečić Kavur, Kavur 2015). Bronasto orožje in/ali orodje je redkeje zastopano z meči (kat. št. 45, 62), pogosteje pa z različnimi tipi sekir. Največ jih je bilo najdenih v depojskih najdbah, sestavljenih zgolj iz sekir, kot sta Monte Maestá/Štinjan in Baredine pri Brtonigli (Mihovilić 1991; 2012, 426–427; 2014, 118; Blečić Kavur 2024a). Te so interpretirane skozi težnjo srednjeevrop-

investigated graves, date to the closing centuries of the 2nd millennium BCE. The ware and the ceramic forms, in particular drinking cups with upswung handles and fluted or incised decoration and nubs, and a variety of bowls, adhere to the well rooted tradition of forms drawn from prior periods (cat. nos. 2–3, 9, 78). It is only in the ornamentation that we see novel influences for which the more proximate sources are found in the broader Danubian/Pannonian region and in individual regional variants of the pan-European complex of the Urnfield culture (Urem 2012; Mihovilić 2014, 120–122; 2021, 514). These would, however, develop and remain long in use as a locally recognisable form of grave inventory. It is from these northern regions that a significant repertoire of costume and jewellery would either originate or be integrated into the local culture, including simple and multiple neck rings (torcs), ribbed cuff bracelets and bracelets of concavo-convex V-shaped cross-section, spiral bracelets, temple rings, spectacle and anthropomorphic pendants, etc. (Teržan 1995; 1996; 2016a, 269–273, 278–280; Mihovilić 2001a, 49–51, 55–58; 2012, 413–423; 2014, 122–142; Buršič-Matijašič 2010; Blečić Kavur 2012; 2014, 60–70). Also notable is the presence of a bronze situla of the Hajdúböszörmény type, the first metal ware in Istria (cat. no. 37). Because of its distant origin, from the northeast of the Pannonian/Carpathian area, and its long use, it was considered a prestige item of social value (Mihovilić 2000; 2012; 2014, 154–156; Teržan 2016b, 396; Tarbay 2018, 319–328).

Bronze pins, pendants, and tweezers, the first fibulae and razors, spiral finger rings, bone and glass beads, especially those of barrel shape and eye beads (cat. nos. 8, 16), point to cultural exchange with the north and central Italic regions of the Late Bronze Age proto-Villanovan period with which close relations would develop into the following Iron Age period (Mihovilić 1997; 2001a, 61–64; 2012, 418–426; 2014, 138–142; 2018; Blečić Kavur 2011; 2012; 2014, 62–65, 78–87, 135–139; Blečić Kavur, Kavur 2015). Bronze weapons and/or tools are less often represented with swords (cat. nos. 45, 62), and more often with various types of axes. These are found primarily in hoards consisting solely of axes, like those at *Monte*



skega in panonsko-karpatskega metalurškega diktata na eni ter ideološko-simboličnega načela na drugi strani. Bronaste sekire iz Monte Maestája izkazujejo konkretne vplive kultur žarnih grobišč, metode odlaganja pa jih povezujejo s severnoitalskim krogom, kjer depojske najdbe izključno s sekirami niso bile izjema (Carancini, Peroni 1999; Borgna 2001). Edina plavutasta sekira, ki izhaja iz novejših raziskav in znanega arheološkega konteksta, je tista iz jame Laganiši pri Oprtlju, ki po svojih značilnostih sodi med srednjeevropske tipe sekir (Mihovilić 2008, 45).

Sekire iz Baredin so mlajše in se skupaj z bronasto sekiro iz Buj vključujejo v niz regionalnih oblik severnojadranskih, zlasti furlanskih in srednjeitalskih najdišč (Mihovilić 2012, 426–427; 2014, 118). Najdba kalupa iz Sermina pri Kopru, namenjenega izdelavi sekir, kakršna je tista iz Buj, potrjuje obstoj lokalnih delavnic tega časa (Leonardi idr. 2015; Blečić Kavur 2024a).

Najstarejši železni predmet na območju Istre je prav tako sekira z ročicami, ki izvira iz Pečine na Gradini pri Premanturi. Glede na poreklo jo je v širšem smislu mogoče povezati s srednjejadranskim prostorom ter naprej z egejsko regijo in vzhodnim Sredozemljem, kjer so se takšne sekire uporabljale v prehodnem obdobju iz 2. v 1. tisočletje pr. n. št. (Mihovilić 2007a, 344; 2014, 120; 2021, 512–513).

Predstavljene depojske in posamezne najdbe sekir različnih tipov nimajo ustreznih analogij v kontekstih grobov in grobišč, kar je praksa znana iz neposrednega jugovzhodnega alpskega zaledja in južnopanonskega prostora (Turk 1996, 117–121; Ložnjak Dizdar 2011). Zagotovo je, da je bilo tudi v tej regiji spoštovano načelo reciprocitete, saj je bilo določeno gradivo skrbno izbrano za pokopne obrede, drugo pa za obrede odlaganja (Blečić Kavur 2024a).

Iz dostopnih virov izvemo, da so bile ladje nujne za histrsko preživetje, tako v miru (prevozi, trgovina, piratstvo itd.) kot tudi v vojni (napadi, pomorske bitke, obramba akvatorija itd.). Čeprav Histri niso edino ljudstvo, ki ga na Jadranu povezujemo s piratstvom, imamo trenutno edino za njih

Maestá/Štinjan and Baredine near Brtonigla (Mihovilić 1991; 2012, 426–427; 2014, 118; Blečić Kavur 2024a). The hoards have been interpreted as reflecting a trend towards the dominance of central European and Pannonian/Carpathian metallurgy on the one hand, and the ideological/symbolic principle on the other. The Bronze axes from Monte Maestá show the concrete influence of the Urnfield culture, and in terms of the method of deposition, closer ties with the north Italic sphere, where hoards comprised solely of axes were not an exception (Carancini, Peroni 1999; Borgna 2001). The only flanged axe recovered in the course of more recent investigation and from a known archaeological context is the one found in the Laganiši cave near Oprtlj, also attributed by its characteristics to the central European axe types (Mihovilić 2008, 45).

The axes found in Baredine are more recent and, along with the bronze axe from Buje, are consistent with the distribution of regional forms of the northern Adriatic, especially the Friulian and central Italic sites (Mihovilić 2012, 426–427; 2014, 118). The find of a mould at the Sermin site near Koper used to cast axes like the one found in Buje supports the idea that there were local workshops during that period (Leonardi et al. 2015; Blečić Kavur 2024a).

The oldest known iron artefact found in Istria is a lugged axe from the Pečina na Gradini site near Premantura. Given the provenance it can be broadly associated with the central Adriatic area and further with the Aegean and the eastern Mediterranean, where axes of this type were in use at the turn of the 2nd to 1st millennium BCE (Mihovilić 2007a, 344; 2014, 120; 2021, 512–513).

The presented hoards and isolated finds of axes of various types do not have adequate analogies in the contexts of graves and necropolises, a practice known to us from the immediate southeastern Alpine hinterland and the southern Pannonian area (Turk 1996, 117–121; Ložnjak Dizdar 2011). It is evident that in this region too we see an adherence to the principle of reciprocity, with certain material carefully selected for the burial rite, and other material for the deposition (Blečić Kavur 2024a).





neposredni dokaz o obstoju šivanih plovil. Gre za najdbo ladijske konstrukcije iz podmorja zaliva Zambratija blizu Umaga, ki je časovno umeščena v pozno bronasto dobo in prav v začetno fazo histrske kulture. To odkritje kaže, da so izvor, razvoj in uporaba tehnike takšne gradnje zakoreninjeni že v bronastodobni prazgodovinski tradiciji (Koncani Uhač, Boetto, Uhač 2019).

S prehodom v novo tisočletje, tj. nekje od 10. stoletja pr. n. št., se v Istri pričinja razvoj železnodobne kulturne dinamike, s čimer se uvajajo in v celoti sprejemajo novi tipi posod. Prevladujejo žare v obliki trebušastega lonca ali trebušastega vrča z dekoracijo na večjem delu posode, ki se uvaja pod vplivi italškega, vilanovskega kroga na eni strani in protogeometričnega sloga Egeje na drugi strani. Povezani geometrijski motivi, zlasti spirale, valovnice, meandri, svastike in šrafirani rombi, so običajno izdelani z vrezovanjem, vtiskanjem in belo inkrustacijo ali v reliefu (kat. št. 1, 31–32, 56–59, 65, 67–70, 73, 80–81, 178–179). Figuralni motivi v dekorativni umetnosti se omejujejo na zoomorfne upodobitve, najpogosteje ptic, jelenov ali konj (Mihovilić 2001a, 68–75; 2014, 158–195; 2021, 513). Ti motivi so tako prevladali v splošni uporabi, da so postali del standardnega umetniškega repertoarja Histrov. Zato jih najdemo tako na manjših kovinskih predmetih kot tudi na monumentalni kamniti plastiki. Izpostaviti velja še manšetaste zapestnice iz tanke pločevine, trakaste zapestnice s sponko, nože in diskaste glavice igel, vse okrašene na večjem delu površine z opisanimi motivi (kat. št. 20, 46, 60, 71, 82). Poleg igel s stožčastimi glavnicami nošo sestavljajo predvsem žične fibule, kot so očalaste fibule in fibule z listastim lokom, nato obeski in drug žični nakit (Mihovilić 1990; Sakara Sučević 2004, 18–20; Mihovilić 2014, 170–176).

Uveljavljene tradicije kulturnih stikov in trajnega prepletanja se nadaljujejo s prostorom celotnega Jadrana in zaledja od 10., predvsem pa v 9. in 8. stoletju pr. n. št. Odražajo se tako v sorodnostih pri izvedbi posameznih tipov materialne kulture kot tudi v uvoženih predmetih. Posebno pozornost pritegnejo ročaji bronastih ražnjev iz Nezakcija (kat. št. 89), saj so imeli ti predmeti pomembno vlogo v predmone-tarni veletrgovini s surovinami po celotnem halštatskem

We learn from the available sources that boats were critical to Histrian survival, both in times of peace (transport, piracy, etc.), and at times of war and military conflict (raids, naval battles, defence of territorial waters, etc.). Although they are not the only Adriatic people associated with piracy, the only direct evidence we currently have of the existence of sewn boats pertains to them. This is the find of a sewn boat structure in the seabed of the Zambratija cove near Umag, dated to the Late Bronze Age, precisely to this initial phase of the Histrian culture. This discovery suggests that the origin, development, and use of this boat building technique had its roots in a Bronze Age prehistoric tradition (Koncani Uhač, Boetto, Uhač 2019).

With the transition to the new millennium, i.e., at some point in the 10th century BCE, we see in Istria, as in other areas, the development of Iron Age cultural dynamics, and with them the introduction and ultimately full adoption of novel forms of ware. These are dominated by urns in the form of a globular jug or pot, with decoration covering much of the vessel. This draws on the influence of the Italic, Villanovan sphere to one side, and the proto-geometric style of the Aegean to the other. Connected geometric patterns, in particular spirals, wavy lines, meanders, swastikas, and hatched rhombi were usually incised, impressed with white paste inlay, or done in relief (cat. nos. 1, 31–32, 57–59, 65, 67–70, 73, 80–81, 178–179). The range of figural motifs in decorative art is limited to zoomorphic imagery, usually of birds, deer, or horses (Mihovilić 2001a, 68–75; 2014, 158–195; 2021, 513). These motifs were so prevalent in general use that they became a part of the standard artistic repertoire of the Istri. We find them thus on small metal objects and on monumental stone sculpture. Also notable are cuff bracelets made of thin sheet metal, strap bracelets with hooked latches, knives, and discoid pin heads, all with much of the surface decorated with the above-described motifs and patterns (cat. nos. 20, 46, 60, 71, 82). Besides pins with conical heads, the apparel includes for the most part wire fibulae, such as spectacle fibulae and fibulae with leaf-like bows, pendants, and other wire jewellery (Mihovilić 1990; Sakara Sučević 2004, 18–20; Mihovilić 2014, 170–176).





srednjeevropskem prostoru (Teržan 2008, 305–307). V jadranskem bazenu so Histri vzdrževali odnose z vsemi pomembnejšimi središči in kulturnimi skupnostmi. S Piceni jih povezujejo različni tipi bronastih igel, glavničasti obeski in majhne keramične posode tipa *kothon* (kat. št. 21, 33–34, 93, 173–174), ki jih najdemo v pomembnejših grobiščih Istre (Sakara Sučević 2004; Percan 2008; Mihovilić 2007b; 2014, 174–176; Blečić Kavur 2014). Poleg tega se v 8. stoletju pr. n. št. vse bolj razvija čezjadranska trgovina širših razsežnosti, zato v Istro prihajajo luksuzne posode iz južnoitalske Apulije, najpogosteje mat barvani srednjedaunjski keramični kompleti (kat. št. 47, 66, 77), katerih produkcijo so poskušali posnemati tudi v lokalnih delavnicah (Glogović 1979; 1996; Mihovilić 2014, 184–188).

Z območjem Etrurije, predvsem z Bologno, najverjetneje preko Verucchija, so Histri vzdrževali resnično posebne stike, verjetno tudi diplomatske odnose, saj se poleg keramike uvažajo tudi eksotični ali simbolični predmeti. Še posebej zanimiva sta bronasta čaša s trakastim ročajem iz Picuga in majhno, figuralno okrašeno žezlo iz Nezakcija (kat. št. 88). Žezlo s sestavljeno in kompleksno upodobitvijo sončne ladje ter konjičkom na vrhu je izjemna najdba, ki se simbolično interpretira znotraj koncepta solarne dinamike sveta, statusno pa je označevala nadpovprečno pozicionirano pokojnico histrske aristokracije. Po umetniških in tehnoloških značilnostih je povezano s kulturnim prostorom Bologne in Benečije, kjer najdemo dobre vzporednice in kalupe za njegovo izdelavo. Šteje se za starodavno dragocenost v grobu, ki se je prenašala iz roda v rod in tako ohranjala pomembno sporočilo skozi daljše časovno obdobje (Mihovilić 1995; 2000; 2001a, 78; 2014, 194; Kukoč 2003).

Od konca 8. in predvsem v 7. stoletju pr. n. št. se stike z Benečijo in s Posočjem najjasneje zasleduje skozi uvedbo keramičnih situl (kat. št. 39), ki so se večinoma uporabljale kot žare. Uvažajo se tudi posode tipa Timav, medtem ko histrske trebušaste lonce najdemo tudi v venetskih grobiščih (Mihovilić 2014, 194, 216). V širšo rabo v tem obdobju vstopajo večglave igle in različne vrste manjših, ulitih fibul, kot so čolničaste, dvortaste ali trortaste, fibule

The established traditions of cultural exchange and constant interpenetration continued with the whole of the Adriatic and its hinterland from the 10th and, in particular, during the 9th and 8th centuries BCE. They are reflected both in similarities in the execution of some types of material culture, and in the imported items. Great attention has been directed at the handles of bronze spits (skewers) found in Nesactium (cat. no. 89) as these objects had a role in the pre-monetary wholesale trade of raw materials across the whole of the Hallstatt world of central Europe (Teržan 2008, 305–307). In the Adriatic basin the Histri had established relations with all of the major hubs and cultural groups. Links with the Piceni are evidenced by a range of bronze pin types, comb-shaped pendants, and small ceramic *kothon* vessels (cat. nos. 21, 33–34, 93, 173–174), which have been found at the major necropolises on the Istrian peninsula (Sakara Sučević 2004; Percan 2008; Mihovilić 2007b; 2014, 174–176; Blečić Kavur 2014). Further, in the course of the 8th century BCE there is a growing and broad trans-Adriatic trade, with Istria receiving luxury ware from southern Italic Apulia; most often the matte painted central Daunian ceramic sets (cat. nos. 47, 66, 77) the production of which local workshops attempted to imitate (Glogović 1979; 1996; Mihovilić 2014, 184–188).

The Histri maintained quite singular relations with Etruria, Bologna in particular, most likely by way of Verucchio, and likely also diplomatic ties as we see, along with the pottery, the import of exotic or symbolic objects. Of particular interest is a bronze drinking cup with a strap handle found at the Picugi site, and a small, sceptre from Nesactium with figural decoration (cat. no. 88). This sceptre, with a composite and complex depiction of a solar ship and a horse at the top, is an exceptional find that is symbolically interpreted within the aspect of the solar dynamics of the world, and is associated in terms of status with the interment of a very high-ranking woman from the Histrian aristocracy. The artistic and technological characteristics of this sceptre are connected to the cultural zone of Bologna and Veneto, where we find good analogies, and the moulds used to make them. It is understood to be a multigenerational heirloom treasure





tipa protocertosa, fibule z dolgo nogo in z zoomorfnim zaključkom noge (kat. št. 17, 85–86, 92, 163–164), ki so bile najpogosteje razširjene v jugovzhodnem predalpskem, posoškem in venetskem prostoru (Mihovilić 2014, 196–198, 218–226; 2021, 514). Z venetskim kulturnim krogom so tesnejše povezani tudi znameniti bronasti noži tipa Este in San Antonio (kat. št. 26–27) (Mihovilić 2014, 194). Lokalne delavnice so izdelovale žične in cevaste ogrlice, zapestnice, uhane in številne obeske. Ogrlice so dodatno okrašene s prstanastimi obeski, cevčicami in z jagodami, kar odraža razvito dekorativno vrednost, poudarjanje statusa ter verovanje v apotropejsko zaščito. V lokalni lončarski proizvodnji so opazni številni poskusi imitacije uvoženih posod, ki pa jih zaznamuje slabša kakovost izdelave (Mihovilić 2014, 212, 218–222; 2021, 513–514).

Elementi oborožitve, čeprav redki, kažejo na povezavo s Picenom in predalpskim zaledjem, zlasti z Dolenjsko. Stožčaste bronaste čelade tipa Novilara so najstarejše čelade na območju Istre (kat. št. 24). Najdene so bile v več histrskih grobiščih, kjer so bile prav tako uporabljene kot žare. Čelade kot obrambno orožje predstavljajo izrazit simbol moškega železnodobnih družb, ki označuje njegovo vlogo v domu, skupnosti in tudi v transcendentalnem pomenu. So znak bojevnikov, vojaško-politične aristokracije, vladarjev in junakov. Kot simbol moči in neranljivosti so postale metafora avtoritete najvišjih družbenih slojev. Iz železa so izdelani redki in močno poškodovani ukrivljeni meči (mahaire) (kat. št. 116–117), najdeni tako v grobovih kot v depojskih najdbah (Mihovilić 1991; 2014, 200–202; 2021, 514; Teržan 2007, 39–43; Borgna 2016a, 132–133).

Med luksuznimi predmeti izstopajo bronaste skodelice s trakastim ročajem, prve bronaste situle, ciste in kotlički s križnimi atašami, ki so predstavljali razkošno namizno posodje za svečane ceremonije in obrede tako posvetnega kot verskega značaja (Cestnik 2009, 34–38; Borgna 2016b, 177–178; Mihovilić 2021, 514) (kat. št. 38, 40, 48, 176).

Številne najdbe uvožene keramike še naprej pričajo o neposrednih stikih z Etrurijo in Daunijo. Z razvojem etruščan-

deposited in the grave, having transmitted a significant message over many years (Mihovilić 1995; 2000; 2001a, 78; 2014, 194; Kukoč 2003).

From the late 8th and primarily over the course of the 7th century the links with the Veneti and the Soča River valley are most evident in the introduction of ceramic situlae (cat. no. 39), used for the most part as urns. Ware of the Timavo type is also imported, while Histrian globular pots are to be found in the necropolises of Veneto (Mihovilić 2014, 194, 216). Becoming widely fashionable during this period were pins with multipart heads, various types of small cast fibulae, such as the conical types, with two to three knobs on the bow, proto-Certosa type fibula, and fibulae having long feet with a zoomorphic terminal (cat. nos. 17, 85–86, 92, 163, 164), most often distributed across the southeastern cisalpine, Soča River valley, and Venetic areas (Mihovilić 2014, 196–198, 218–226; 2021, 514). Also closely related to the Venetic sphere are the well-known bronze knives (of the Este and Sant'Antonio types, cat. nos. 26, 27) (Mihovilić 2014, 194). Wire and tubular necklaces, bracelets, earrings, and numerous pendants were the work of local workshops. Necklaces were further adorned with annular pendants, small tubes, and beads, reflective of a developed appreciation of decorative value that also drew attention to status, the aesthetic, and the notion of apotropaic value. In the local pottery we see numerous attempts – of significantly lower quality – to imitate imported ware (Mihovilić 2014, 212, 218–222; 2021, 513–514).

Elements of weaponry, while rare, are associated with the Piceni and the cisalpine hinterland, Lower Carniola in particular. Conical bronze helmets of the Novilara type are the oldest known helmets found in Istria (cat. no. 24). They have been found at multiple Histrian necropolises, where they have also been used as urns. As defensive armour, helmets are explicitly emblematic of the man in Iron Age society; symbolic of his domain in the home, in the community, and in the transcendental sphere. They formed a part of the warrior's identity, and of the military/political aristocracy, of rulers, and of heroes. As a symbol of power and invulnerability, they were metaphoric of the





skega orientalizirajočega sloga v Picuge verjetno prispe posoda s poslikanimi geometrijskimi motivi in pokrovom, okrašenim s stiliziranimi živalskimi figuricami (kat. št. 35). Gre za najrazkošnejšo in najdragocenejšo žaro, odkrito na istrskih najdiščih iz tega obdobja (Mihovilić 1980, 24; 2014, 206). V istem kontekstu se, kot posebna skupina prestižnih predmetov, izpostavljajo fragmenti bronastih pahljač (kat. št. 28–30, 41, 90–91, 167–168). Dejstvo, da so bile najdene v treh histrskih grobiščih (Nezakcij, Picugi, Beram), potrjuje njihovo veliko priljubljenost in raznoliko uporabo (Mihovilić 1980, 280; 2001a, 83–84; 2014, 202–206). Ti predmeti so edinstveni na območju vzhodnojadranskih kultur in v večjem številu redki izven etruščanskega kulturnega miljeja. Kot nenavadni predmeti so pahljače nedvomno služile za poudarjanje ranga in statusa elitnih posameznikov, čeprav niso bile del njihove osebne opreme. Uporabljale so se predvsem za praktične namene (hlajenje, odganjanje insektov ipd.), v obredih očiščenja pri pogrebnih slovesnostih, v povezavi s posodami in z ritualno opremo pa tudi kot oznaka etruščanskih diplomatskih daril (Petersen 2015).

Odlaganje predmetov v prostor se nadaljuje, čeprav v znatno zmanjšanem obsegu in z drugačnimi praksami, tudi v starejši železni dobi. Do zdaj sta bili zabeleženi samo dve depojski najdbi iz Istre, in sicer iz Petrapilose pri Buzetu in iz Tivolija pri Pulju. Obe sta mešanega sestava; prevladujejo železni predmeti, sekire in deli orožja (Mihovilić 1991, 208–212).

V obdobju pred 6. in 5. stoletjem pr. n. št. so bili sprejeti številni predmeti, najpogosteje uvožena keramika, pri čemer prevladujejo estenske in posoške keramične situle, kelihii ter skodelice in daunijska luksuzna slikana keramika, ki se uporabljajo tudi kot žare (kat. št. 36, 49–51, 74–76, 95–103, 131–132, 180). V 5. stoletju pr. n. št. se uvozijo tudi prve slikane vaze iz grških in velikogrških delavnic, okrašene s črnimi in z rdečimi figurami (Mihovilić 2002; 2004; 2014, 236–242, 256–264; 2021, 514–515). Te posode so imele običajno obliko vinskih kozarcev in vrčkov (*oinochoa*) (kat. št. 52, 104–105, 145, 151–152), kar je

authority emanating from the highest ranks of society. The few and highly damaged curved iron swords (*mach-airai*) (cat. nos. 116–117) were found in graves and hoards (Mihovilić 1991; 2014, 200–202; 2021, 514; Teržan 2007, 39–43; Borgna 2016a, 132–133).

Notable as luxury items are bronze drinking cups with strap handles, the first bronze situlae, cistae, and kettles with cruciform attachments; all luxury tableware for ceremonies and rituals, both profane and sacral (Cestnik 2009, 34–38; Borgna 2016b, 177–178; Mihovilić 2021, 514) (cat. nos. 38, 40, 48, 176).

The abundance of imported pottery bears witness to direct contacts with Etruria and the Daunians. It is with the development of the Etruscan Orientalizing period that a vessel with painted geometric patterns and a lid decorated with stylised animal figures (cat. no. 35) likely made its way to the Picugi site. This is a lavish and the most valuable urn recovered from Istrian sites of the period (Mihovilić 1980, 24; 2014, 206). From the same context we have a group of prestige objects that includes fragments of bronze fans (cat. nos. 28–30, 41, 90–91, 167–168). The fact that they have been recovered at three Histrian necropolises (Nesactium, Picugi, Beram) supports the idea that these fans were both very popular and of varied use (Mihovilić 1980, 280; 2001a, 83–84; 2014, 202–206). These are the only such finds, and in significant number, outside the Etruscan cultural milieu. As unusual items, these fans were – although not personal accessories – certainly used to highlight the rank and status of the social elite. They were used primarily for practical purposes (cooling, to chase away insects, etc.), in purification rites at funerals, associated with vessels and ritual accessories, even with markings indicating Etruscan diplomatic gifts (Petersen 2015).

The deposition of objects continued, albeit in significantly reduced scope and with altered practices, into the Early Iron Age. To date we know of only two hoards in Istria, at Petrapilosa near Buzet and at Tivoli near Pula. Both are of mixed composition; the bulk is of iron objects, axes, and parts of weaponry (Mihovilić 1991, 208–212).





povezano s kulturo pitja vina, z različnimi obredi ali zabavami. Najpogosteje so bile uporabljene med simpozijem in pogostitvami, kjer so njihovi barviti oblikovni detajli oživljali izbiro posod za sortiranje, mešanje, nalivanje in pitje vina. Vrč v obliki ženske glave iz Nezakcija (Mihovilić 2002; 2004; 2014, 262–264), kot tudi večina drugih znanih vrčkov tega tipa, je nedvomno imel častno mesto v slovesnostih kulture Histrov in bogate nezakcijske družbe, o čemer pričajo številne kovinske posode, še posebej figuralno okrašeni deli situl in njihovih pokrovov ter ciste in kotlički.

Čeprav iz istrskih najdišč starejše železne dobe poznamo številne bronaste posode za vino/vodo, t. i. situle, imamo le v Nezakciju dokazano tudi situlsko umetnost (Mihovilić 2014, 242–248). Gre za vrhunec likovnega ustvarjanja železnodobnih skupnosti, izvedenega v bronu, tj. na bronastih plaščih posod, a tudi na delih vojaške opreme in nakita. Situlska umetnost je povezana z oblikovanjem železnodobnih skupnosti in s profiliranjem aristokracije z vodilnim slojem (*princeps*) v piramidalni shemi, saj je služila kot medij za izražanje družbene moči in ekonomskega statusa (Perego 2013). Figuralno okrašeni predmeti so na specifičen način spremljali in prikazovali situacije iz takratnega materialnega, resničnega sveta, v funkciji predstavljanja duhovnega in mitskega življenja heterogenih kultur. Ta umetnost specifičnega vizualnega jezika je cvetela od 7. do 3. stoletja pr. n. št., od Italije preko Alp in Donave do severnega Jadrana (Turk 2005; Jereb 2016; Zaghetto 2018). Nezakcijski luksuzni primerki situl, z množico različnih likovnih vsebin in simboličnih prikazov, so izjemno dragoceni za razumevanje situlske umetnosti nasploh, pri čemer izstopata situli s prikazom erotične scene in predvsem tista s prikazom pomorske bitke, *unicum* v celotnem »situlskem svetu« (Mihovilić 1992; 1996, 45–48; 2001a, 100–101; 2005; 2014, 244–248) (kat. št. 109–115, 155).

V noši in repertoarju nakita prevladujejo manjše fibule, protocertoške in že certoške fibule, fibule z dolgo nogo in številne različice kačastih ter zoomorfni fibul in fibule v obliki bojnih voz (kat. št. 17, 118–121, 166). Obseg, različice in količina obeskov se znatno povečujejo. Še posebej

Numerous products were introduced in the period that preceded the 6th and 5th centuries BCE, primarily imports of pottery, dominated by Este and Soča River valley ceramic situlae, chalices, drinking cups, and Daunian luxury painted pottery – vessels also used as urns (cat. nos. 36, 49–51, 74–76, 95–103, 131–132, 180). The 5th century BCE saw the import of the first painted vases from the workshops of Greece and Magna Graecia, featuring black-figure and red-figure decoration (Mihovilić 2002; 2004; 2014, 236–242, 256–264; 2021, 514–515). This ware usually came in the form of wine cups and jugs (*oinochoe*) (cat. nos. 52, 104–105, 145, 151–152) associated with the culture of wine-drinking, various rituals, and social gatherings. They were most often used at symposia and feasts, where their lively forms animated the assortment of vessels used to sort, mix, pour, and drink wine. A jug in the form of a woman's head from Nesactium (Mihovilić 2002; 2004; 2014, 262–264), like most other known jugs of this type, certainly held places of honour at Histrian festivities and the opulent among Histrian society, as borne out by the numerous metal ware and, above all, the fragments of situlae with figural decoration and their lids, the cistae, and the kettles.

Although we know of numerous bronze vessels for wine/water, i.e., situlae, from Istrian sites of the Early Iron Age, it is only from Nesactium that we have proper Situla art (Mihovilić 2014, 242–248). This is the pinnacle of artwork in bronze of the Iron Age community, i.e., done on bronze sheet; usually of vessels, but also parts of military gear and jewellery. Situla art is associated with structured Iron Age society and the emergence of an aristocracy with a leading stratum (the *princeps*) in a pyramidal societal arrangement, serving as a medium through which social power and economic status was expressed (Perego 2013). Objects with figural decoration reflected and depicted in a specific manner the situation of the material, real world of the time, having the role of presenting the spiritual and mythical life of heterogeneous cultures. This art, and its specific visual vocabulary, flourished from the 7th to the 3rd century BCE in Italy and – via the Alps and the Danube – in the northern Adriatic (Turk 2005; Jereb 2016; Zaghetto 2018). The lavish situlae from Nesactium





zanimivi so bili obeski v obliki konjičkov in petelinov ali tisti z antropomorfnimi elementi (Mihovilić 1996, 51–54; 2001a, 93–96; 2014, 228–236, 250–254; 2021, 514–515; Orlić 2011, 190–194) (kat. št. 94, 126–128, 169–172, 174). Vsi so bili uporabljeni kot amuleti, talismani ali zaščitniški simboli, večinoma z magijskimi/ritualnimi in apotropijskimi pomeni.

Vojaška oprema še vedno predstavlja redke najdbe. Poznamo jih iz grobnic in kot posamezne najdbe, med katerimi so tudi deli bronastih negovskih čelad slovenskega in alpskega tipa (kat. št. 130) ter dolga železna kopja in uhate sekire iz Nezakcija (Mihovilić 1996, 54–55; 2014, 250, 254–256, 266; Guštin 2019).

Histrska kultura je, kljub velikim političnim in kulturnim spremembam v okolici, postopoma »vstopila« v svoje zadnje prazgodovinsko obdobje, t. i. mlajšo železno dobo, ki bo trajala do 2. stoletja pr. n. št. in poraza Histrov v vojnah z Rimljani. Med 4. stoletjem pr. n. št. so se še vedno skrbno uvažale dragocene rdečefiguralne posode iz atiških, južnoitalskih in južnojadranskih, viških delavnic, s posebno prisotnostjo zvonastih kraterjev in mnogih oblik skodelic ter vrčkov iz razvite proizvodnje tipa *Gnathia* (Mihovilić 2002; 2004; 2014, 258–260, 272–278). Izjemne so zagotovo figuralno oblikovane skodelice, t. i. ritoni v obliki goveje glave, ki izvirajo iz kar treh istrskih najdišč (Valtida, Tujan, Nezakcij) (kat. št. 44). Motiv goveje glave je značilen za velikogrško, južnoitalsko umetnost tistega obdobja, od koder tudi delavniško izvirajo istrske posode. Riton, položen v grob, je lahko označeval na eni strani aristokratski ideal, na drugi pa heroizacijo pokojnika. Slednjemu je jamčil nesmrten simpozij, ponovno rojstvo in plodnost, postavljal pa ga je v isto mentalno kategorijo kot udeleženca božanskega banketa (Blečić Kavur, Kavur 2020). Iz severnojadranskih delavnic sta prisotni t. i. beneška siva keramika in keramika vrste Alto Adriatico iz etruščanskih delavnic Spine s konca 4. in 3. stoletja pr. n. št. (kat. št. 143–144, 146, 150, 153). Dva rdečefiguralna vrča, poslikana z motivi ženskih glav v profilu, sta bila del bogatih nezakcijskih grobov, zato jima je pripisan funerarni značaj (Mihovilić 2002; 2004; 2014, 274–276)

demonstrate an abundance of diverse visual content and symbolic scenes and are exceptionally valuable to our understanding of Situla art. Especially notable is a situla with an erotic scene, and above all a situla depicting a naval battle, unique in the “situla world” (Mihovilić 1992; 1996, 45–48; 2001a, 100–101; 2005; 2014, 244–248) (cat. nos. 109–115, 155).

Among the apparel and repertoire of jewellery small fibulae are dominant, of the proto-Certosa and Certosa types, with a long foot and various serpentine variants, zoomorphic and in the form of battle chariots (cat. nos. 17, 118–121, 166). The range, variation, and quantity of pendants saw a considerable increase. Of particular interest are pendants in the form of a horse and cockerel, and those with anthropomorphic elements (Mihovilić 1996, 51–54; 2001a, 93–96; 2014, 228–236, 250–254; 2021, 514–515; Orlić 2011, 190–194) (cat. nos. 94, 126–128, 169–172, 174). They were all used as amulets, talismans, or good luck charms, most attributed with magical/ritual and protective powers.

Finds of military equipment continue to be rare. We know of these artefacts from tombs as individual finds, to which we can add the fragments of multiple Slovene and Alpine variants of the Negau type bronze helmet (cat. no. 130), a long iron spearhead, and a shaft-hole axe from Nesactium (Mihovilić 1996, 54–55; 2014, 250, 254–256, 266; Guštin 2019).

Notwithstanding the significant political and cultural turmoil in its neighbourhood, the Histrian culture gradually “sailed” into its terminal prehistoric period, the Late Iron Age, which would last up to the 2nd century BCE and the defeat of the Histri in the wars with the Romans. In the course of the 4th century BCE the import of costly red-figure pottery from Attic workshops, and those in the Italic south and the southern Adriatic island of Vis, continued unabated, dominated by bell kraters and numerous forms of drinking cups and jugs from the developed *Gnathian* production (Mihovilić 2002; 2004; 2014, 258–260, 272–278). There are also the exceptional figural drinking cups in the form of bovine heads known as rhytons re-





(kat. št. 55, 147). To so bile posode, ki so jih uporabljali za posmrtno pogostitve in obrede, nato pa so bile položene v grobove, s čimer so evocirale heroizacijo pokojnika, življenjski cikel, plodnost in nesmrten simpozij. Veliko drugih vrčkov, skodelic in celo amfor je bilo pripisanih t. i. »novim posodam« daunijske lončarske produkcije (kat. št. 135–142, 148–149), prisotni pa so tudi kraterji in skodelice reliefne keramike iz vzhodnojadranskih delavnic, medtem ko se nekvalitetnejši lokalni lončarski izdelki določajo kot posode *impasto*, ki so služile kot žare z grobimi primesmi (Mihovilić 2014, 260–262, 270–272; 2021, 516).

Podobno kot keramične tudi bronaste posode kažejo na širok spekter uporabe iz razširjenih kulturnih okolij. Dolenjska in Benečija sta tradicionalno oskrbovali s figuralno okrašenimi situlami. V smislu zadnje faze tega umetniškega sloga jih zaznamuje samo en figuralni friz, najpogosteje živali (kat. št. 108, 154, 156). Nasprotno pa Histri v globalnem obtoku sprejemajo tudi druge bronaste posode iz etruščanskih in makedonskih delavnic, med katerimi so zvonaste in stamnoidne situle, stamnosi, ciste in drugi pripomočki, ki so se uporabljali pri razkošnih slovesnostih in obredih (Mihovilić 2007c; 2014, 258; 2017; Blečić Kavur 2020; 2022a; 2022b; 2024b) (kat. št. 157, 159–162).

Tako pri noši kot pri nakitu so prepoznane številne inovacije, še posebej v zvezi s srebrnim nakitom v 3. stoletju pr. n. št., kot so srebrne certoške fibule in fibule tipa Baška (Blečić Kavur 2015, 151–177) (kat. št. 165), podkvasti uhani in zapestnice, pletene verižice in antropomorfni obeski, prevzeti iz helenističnih delavnic Liburnov, prav tako pa tudi pogosta uporaba poznih bronastih certoških fibul (Mihovilić 1995; 2014, 270). Nazadnje lahko prav v oblikah nakita in elementih oblačil zasledimo tudi posredne keltske vplive, ki z ene strani odražajo široko razširjeno modo, z druge pa regionalno proizvodnjo v zadnjih stoletjih starega veka, v času romanizacije polotoka in postopne asimilacije avtohtonih prebivalcev, še posebej na obalnem območju. Treba je omeniti latensko modo vozlastih torkvesov ter valovitih bronastih in steklenih zapestnic (Buršič-Matijašič 1989; Sakara Sučević 2004,

covered at three sites in Istria (Valtida, Tujan, Nesactium) (cat. no. 44). The bovine head motif is characteristic of the southern Italic Magna Graecian art of the time, from whence our Istrian specimens originate. A rhyton placed in the grave may have signalled on the one hand the aristocratic ideal, and on the other the heroisation of the deceased, to whom it guaranteed an immortal symposium, rebirth, and fertility, placing the deceased in the same mental category as a participant in the divine banquet (Blečić Kavur, Kavur 2020). Represented from the north Adriatic workshops is the grey pottery of Veneto and the *Alto Adriatico* ("Upper Adriatic") class of pottery of the Etruscan workshops of Spina of the late 4th and 3rd centuries BCE (cat. nos. 143–144, 146, 150, 153). Two red-figure jugs with women's heads painted in profile have been identified as goods deposited in the graves of the wealthy in Nesactium (Mihovilić 2002; 2004; 2014, 274–276) (cat. nos. 55, 147). These were vessels used in feasts and rites in memory of the deceased before being laid into the grave, thus evoking the heroisation of the deceased, the cycle of life, fertility, and the immortal symposium. Many other jugs, bowls and even amphorae are attributed to the so-called "new vases" of Daunian pottery production (cat. nos. 135–142, 148–149), and there are kraters and beakers of relief pottery from the workshops of the eastern Adriatic. *Impasto* ware such as urns with coarse tempers have been attributed to the less well-known local pottery production (Mihovilić 2014, 260–262, 270–272; 2021, 516).

Like ceramic ware, the bronze ware also presents a broad range of uses across a wide distribution of cultural milieus. Lower Carniola and Veneto were traditionally suppliers of situlae with figural decoration. The final phase of this artistic style is typified by a single, largely zoomorphic, figural frieze (cat. nos. 108, 154, 156). In the global flow of trade the Histri, conversely, also absorbed other bronze ware, from Etruscan and Macedonian workshops, including bell-shaped and stamnoid situlae, stamnoi, cistae, and other implements used at lavish festivities and rituals (Mihovilić 2007c; 2014, 258; 2017; Blečić Kavur 2020; 2022a; 2022b; 2024b) (cat. nos. 157, 159–162).



24–27; Mihovilić 2014, 280–282) (kat. št. 43). Fibule pa so predstavljene v različicah srednjolatskih shem, še posebej tiste tipa Kastav in Nezakcij, ter kasnolatskih shem, npr. tipa Picugi (kat. št. 19, 42, 122), kot tudi tiste, ki predstavljajo že mednarodne oblike pod vplivom akvilejskega trgovskega posredništva in s prihodom rimskih enot (Mihovilić 2001a, 108; 2009a; 2014, 282; Orlić 2011, 194–204; Blečić Kavur 2009; 2015, 215–224; 2022b).

Over the course of the 3rd century BCE we see numerous innovations in apparel and jewellery, especially with regard to silver jewellery, such as the silver fibulae of the Certosa and Baška types (Blečić Kavur 2015, 151–177) (cat. no. 165), horseshoe-shaped earrings and bracelets, braided chains, and anthropomorphic pendants, adopted from the Hellenistic workshops of the Liburni, and the widespread continued use of late variants of Certosa type bronze fibulae (Mihovilić 1995; 2014, 270). Finally, it is through the forms of jewellery and the elements of apparel that we can follow the indirect Celtic influence, which on the one hand reflects a widespread fashion, and on the other regional production over the course of the closing centuries of the ancient epoch, at the time of the Romanisation of the peninsula and the gradual assimilation of the indigenous population, especially in the coastal zone. Notable here is the La Tène fashion of beaded torcs, and wavy bronze and glass bracelets (Buršič-Matijašič 1989; Sakara Sučević 2004, 24–27; Mihovilić 2014, 280–282) (cat. no. 43). Fibulae are represented with variants of middle La Tène scheme, in particular those of the Kastav and Nesactium type, and late La Tène scheme such as the Picugi type (cat. nos. 19, 42, 122), and what are by then international forms influenced by Aquileian commercial mediation and the arrival of Roman troops (Mihovilić 2001a, 108; 2009a; 2014, 282; Orlić 2011, 194–204; Blečić Kavur 2009; 2015, 215–224; 2022b).



Grobnice

Grobišče Nezakcija je po številčnosti in raznolikosti grobnih pridatkov ter monumentalni kamniti plastiki zelo pomembno v primerjavi z drugimi doslej znanimi istrskimi železnodobnimi grobišči. V natančno ograjenih in za to namenjenih grobnih prostorih je bilo postavljenih mnogo grobov. Kljub temu pa posebno pozornost zaslužita dve izjemno bogati grobnici, tista I/12 in grobnica, raziskana leta 1981, saj so bile v njiju nakopičeni različni predmeti v daljšem časovnem obdobju, med katerimi tudi predmeti simbolične vrednosti. Gre najbrž za grobnice uglednih in visokorangiranih družin Nezakcija in Histrov v celoti, zato so bile upravičeno predstavljene tudi na tej razstavi, z izbiro najdragocenejših predmetov.

V grobnici I/12 so bile poleg grobnih žar priložene številne keramične posode različnih izvorov, od Posočja in Benečije, Picena in Etrurije do Grčije in Daunije, ter več dragocenih bronastih posod, kot so situle, ciste, kotlički z dvojnimi križnimi atašami, skodelice, pokrovi idr. (Mihovilič 2001a, 149–166) (kat. št. 83–117). Izjemni so še črnofiguralni atiški vrči, od bronastih posod pa so posebej zanimive figuralno okrašene situle in njihovi pokrovi. Na njih so upodobljene scene praznovanj, gostij, tekmovanj, slovesnih povork, lova, oranja, žrtvovanja ter različni zoomorfni, floralni in drugi motivi. O visoki družbeni vlogi posameznikov, ki so bili pokopani v teh grobovih, pričajo tudi drugi predmeti, kot so nakitni kompleti, ročaji bronastih ražnjev, bronasto žezlo, škatlica in pahljače ter železni zakrivljeni meči, o katerih je bilo že govora.

Najpomembnejša žara te grobnice je zagotovo osrednja, izdelana iz kamna, čeprav se žal ni ohranila (prim. kat. št. 72). Obkrožena je bila z mnogimi posodami in žarami, nad njo sta bila postavljena dva železna ukrivljena meča (mahairi). Znotraj žare so se nahajali nenavadni predmeti: velika fibula s koščeno oblogo loka, izdelano iz večjih jagod, ter figurica jezdeca na konju, prav tako izdelana iz kosti (Mihovilič 2001a, 90, 162; 2014, 224; 2021, 514) (kat. št. 83–84). Figurica jezdeca ni ohranjena v celoti, vendar so najbližji primerki najdeni v Vačah, Mechlu in Požegi. Grob s tako simbolično izbranimi predmeti je bil pripisan ženski pokojnici z izjemnim položajem znotraj nezakcijske družbe

The Tombs

In terms of the number and diversity of grave goods, and the monumental stone sculpture, the necropolis at Nesactium stands out among the other currently known Istrian Iron Age necropolises. Numerous graves were arranged in precisely defined and specifically designated areas. Our particular attention, however, is reserved for two exceptionally rich tombs, the one designated I/12 and the tomb investigated in 1981. The objects in them, namely, were deposited over an extended period of time, including those of symbolic value. These were thus likely the tombs of the prominent and high-ranking families of Nesactium, and of the Istri in general, and are justifiably showcased at this exhibition by a selection of the most valuable artefacts.

In tomb I/12, along with the grave urns, we find an abundance of ceramic ware from various sources; the Soča River valley and Veneto, Picenum and Etruria, Greece, and Daunia, and multiple precious bronze vessels such as situlae, cistae, kettles with dual attachments, drinking cups, lids, etc. (Mihovilič 2001a, 149–166) (cat. nos. 83–117). Of particular interest are the black-figure Attic jugs and, among the bronze ware, the situlae with figural decoration and the attendant lids. These immortalised scenes of festivities, feasting, competitions, pageants, hunting, ploughing, sacrifice, and also featured a range of zoomorphic, floral, and other motifs and patterns. The high status enjoyed by the individuals buried in these tombs is also evidenced by the other grave goods, such as the sets of jewellery, bronze spit (skewer) handles, a bronze sceptre, a small container, fans, and the curved iron swords previously discussed.

The central urn, made of stone, and which has not preserved, was certainly the most significant one (cf. cat. no. 72). It was surrounded by numerous vessels and other urns. Above it two curved iron swords (*machaira*) were placed. In the urns were unusual objects: a large fibula with a bow shell of bone beads, and a figurine of a mounted horseman, also done in bone (Mihovilič 2001a, 90, 162; 2014, 224; 2021, 514) (cat. nos. 83–84). The figurine of the rider has not preserved in whole. The closest parallels are to be found in Vače, Mechel, and Požega. This tomb, with its highly symbolic selection of objects, was intended for a woman of high lineage from Nesac-





ter interpretiran v ideološkem okviru, ki tesneje povezuje dolenski prostor z ene strani in etruščansko-picenski prostor z druge, kar ga določa kot vitalno povezavo med tema dvema svetovoma (Teržan 2007, 49–51).

Največja in najrazkošnejša grobna celota tega kraja in te kulture je grobnica, raziskana leta 1981, ki se je nahajala pod rimskim templjem B v Nezakciju (kat. št. 118–158). Gre za prostor, omejen s kamnitimi bloki in ploščami, v katerem je bila raziskana ogromna količina različnih predmetov (Mihovilić 1996). Ti jasno kažejo tako na družbeni status in položaj pokojnika znotraj njegove skupnosti kot tudi na izjemno vrednost samih predmetov, ki so bili pridobljeni preko istrskih kulturnih povezav. Odkriti so bili številni elementi vojaške opreme, kot so železne sulice in fragmenti negovskih čelad (Guštin 2019), pa tudi deli noše in nakita (Mihovilić 1996, 51–55). V grobnici so bile skupine majhnih astragalov in falang ovac/koz (kat. št. 158). Predvideva se, da so bili uporabljeni pri posebnih igrah ali prerokbah med slovesnostmi (Jurišić 1996; Mihovilić 1996, 54).

Kljub temu pa je največja količina predmetov povezana z razkošnimi kompleti za pitje vina in drugih opojnih pijač, ki so se stregle ob najrazličnejših profanih in ritualnih praznovanjih. Kajti pogostitev je potencirala mednarodno sprejet ritual uživanja alkohola, katerega vloga pri spodbujanju komercialnosti, izmenjavi gostoljubnosti in dinamični moči v zadnjem tisočletju starega veka je bila dobro poznana (Blečić Kavur 2020). Tako so priloženi keramični in bronasti servisi s potrebnimi pripomočki, večinoma ritualizirani, torej namenoma uničeni. Izjemne so mlajše oblikovane daunijske posode, vrči, ki posnemajo etruščansko keramiko bukero (kat. št. 133), kompleti grških in južnoitalskih vrčev ter čaš pa tudi skupine posod tipa *Alto Adriatico* iz etruščanskih delavnic (Mihovilić 1996, 38–44; 2002; 2004). Repertoar posod je obogaten, poleg običajnih bronastih stožčastih situl in cist iz kroga situlske umetnosti tudi s posodami etruščanske produkcije, kot so odlomki zvonastih situl, ciste z vrezanimi okraski, stamos, ter deloma tudi s posodami lokalne izdelave (Mihovilić 2007c; 2017; Blečić Kavur 2021; 2024b). Treba jih je torej razumeti kot prestižne statusne simbole, ki so kazali kompleksen in koherenten odnos med pitjem pijače, prevzetimi tujimi predmeti in rituali ter samo situlsko umetnostjo kot »univerzalnim vizualnim jezikom« elit železne dobe (Perego 2013; Blečić Kavur 2020).

It has been interpreted as presenting an ideological concept that closely links Lower Carniola to the one side and the Etruria/Picenum zone to the other, standing as a vital link between these two worlds (Teržan 2007, 49–51).

The tomb investigated in 1981 beneath the Roman period Temple B in Nesactium is the largest and most lavish burial context in this place and from this culture (cat. nos. 118–158). This is an area bordered by stone blocks and panels within which archaeological investigation found a great quantity of diverse artefacts (Mihovilić 1996). They clearly speak to the social status and the position of the deceased within the community, and to the prestige value of the items, procured via the broad network of Histrian cultural links. Multiple elements of military gear were identified, including iron spearheads, fragments of Negau type helmets (Guštin 2019), and parts of apparel and jewellery (Mihovilić 1996, 51–55). The tomb also contained groups of small sheep/goat bone astragalus and phalanx gaming pieces (cat. no. 158). It has been posited that these were used for ceremonial games or divinations (Jurišić 1996; Mihovilić 1996, 54).

The bulk of the artefacts were however associated with lavish sets used for the consumption of wine and other intoxicating beverages, served in the course of a broad range of secular and ritual ceremonies. The feast underscored the internationally accepted ritual of consuming alcohol; the role of alcohol in promoting commerce, exchanges of hospitality, and in power dynamics was broadly entrenched in the final millennium BCE (Blečić Kavur 2020). Thus, we see here ceramic and bronze serving sets attended by the requisite utensils, most ritually, i.e., intentionally damaged. Exceptional examples include later forms of Daunian vessels, jugs that mimic Etruscan *Bucchero* ware (cat. no. 133), sets of Greek and southern Italic jugs and drinking cups, and a group of vessels of the *Alto Adriatico* type from Etruscan workshops (Mihovilić 1996, 38–44; 2002; 2004). The repertoire of ware is complemented with the usual bronze conical situlae and cistae from the body of Situla art, vessels of Etruscan production, fragments of bell situlae, cistae with incised decoration, stamnoi, and to some extent ware of local production (Mihovilić 2007c; 2017; Blečić Kavur 2021; 2024b). These should then be seen as symbols of prestige and status that indicate a complex and coherent relationship between drink, the adoption of foreign items and rituals, and Situla art itself as the “universal visual arts language” of the Iron Age elite (Perego 2013; Blečić Kavur 2020).





Med vsemi pomembnimi predmeti je najeminentnejša figuralno okrašena situla z največjim prikazom velike ladje z veslači in bojevniki (kat. št. 155). Ti v različnih kompozicijah sodelujejo v dinamičnem in realističnem prikazu pomorske bitke. Bojevniki se razlikujejo po opreми, še posebej po čeladah in napadalnem orožju. Puščice in kopja so prikazana v letu, umrli pa padajo z ladij. Gre za absolutno edinstveno umetniško delo, brez paralel v situlski in splošni umetnosti prazgodovinske Evrope. V drugih frizih so predstavljene običajne scene lova, oranja, svečanih povork, živali in drevesa življenja. Slogovno se situla povezuje z delavnicami južnoalpskega prostora, izdelali pa so jo po posebnem naročilu histrskih aristokratov spretni mojstri – toreuti nekje na območju Tirolske ali morda kot povabljeni mojstri – umetniki prav v samem Nezakciju (Mihovilić 1992; 1996, 45–48; 2005; 2014, 244–248).

The most outstanding of all these exceptional artefacts is a situla with figural decoration having a prominent scene of a ship with oarsmen and warriors (cat. no. 155). In various poses they are shown in a dynamic and realistic depiction of a naval battle. The warriors are differentiated by their gear, in particular their helmets and naval weaponry. Arrows and spears are shown in flight, and the killed are shown falling. This is an absolutely unique piece, having no analogue among other works of Situla art, or in art in general in prehistoric Europe. The other friezes depict the customary scenes of hunting, ploughing, ceremonial processions, animals, and the tree of life. In terms of its style, this situla is associated with the workshops of the southern Alpine region. It was commissioned by Histrian aristocrats and crafted by master metalsmiths somewhere in the area of present-day Tyrol or, perhaps, in Nesactium itself by a travelling master craftsman (Mihovilić 1992; 1996, 45–48; 2005; 2014, 244–248).





Herojska doba Histrov

Kot v neki epski tradiciji se čas konca 2. in začetka 1. tisočletja starega veka resnično bere kot herojsko obdobje Histrov v Istri. Prisotni na kopnem in prevladujoči na morju, znani po imenu in po deželah, ki so jih zasedli, je njihova preteklost hkrati privlačna in otipljiva. Plastično jo predstavljajo izstopajoča in utrjena gradišča, ki so upravičeno obravnavana kot (proto)urbana naselja, ter njim pripadajoča dobro organizirana grobišča, z grobovi in grobnicami najbogatejših, verjetno tudi prominentnih Histrov. Uteležajo jo številni predmeti materialne kulture, ki hkrati potrjujejo angažiranost Histrov v nadregionalnih omrežjih trgovine in kulturne izmenjave ter legitimirajo namen povečevanja histrske aristokracije in njenega tekmovanja s sodobnimi srednjeevropskimi, sredozemskimi ter jadranskimi vladarskimi elitami.

Bogati in/ali vladarski grobovi se razlikujejo od drugih ne le po številu, temveč tudi po raznovrstnosti in kakovosti predmetov, priloženih z drugim grobnim inventarjem. Vojaško aristokracijo je zaznamovalo orožje, nenavadni predmeti in specifični subjekti pa družbene ter ideološke velikaše, ki so iskali ezoterično znanje in eksotične predmete. Vse skupaj nas popelje v prizore razkošnih praznovanj in ceremonij histrske aristokracije, ki niso nič zaostajali za tistimi iz sredozemskega sveta, vsaj kar zadeva obredne ekstaze, mednarodno sprejete protokole in posebne užitke, saj so, glede na izbor uvoženih posod, zelo odprto in progresivno sledili duhu tistega časa. To seveda osvetljuje dejstvo o histrskih gospodarskih, kulturnih in družbenih povezavah, ki so bile zelo žive in trajne na vseh štirih straneh sveta. Kroženje dobrin in idej ni bilo zgolj materialne narave, temveč je bilo povezano tudi z izmenjavo ljudi, predvsem pri prenosu določenih znanj in veščin, še bolj pa pri oblikovanju medsebojnih prijateljskih in diplomatskih odnosov, ki so se običajno kronali z zavezništvi, v katerih so imele pomembno vlogo ženske. Razumevajoč torej aktualnost te povezanosti v smislu prepletenosti vzajemnosti in ustvarjalnosti lahko presodimo, da so že v tistih davnih časih

The Heroic Age of the Histri

As with the best of epic traditions, the period of the late 2nd and 1st millennium BCE truly reads as the heroic age of the Histri in Istria. Present on land and dominant at sea, known by name and by the lands they occupied, their past is both captivating and tangible. Its concrete manifestations are the elevated and fortified hillforts, rightly considered (proto)urban settlements, and their accompanying and well organised necropolises, with the graves and tombs of the wealthiest and, likely, most influential Histri. It is embodied by the many objects of its material culture which speak both to the involvement of the Histri in the supra-regional flows of an elaborate network of trade and cultural exchange, and legitimise the self-aggrandising aspirations of the Istrian aristocracy and its competition with contemporary central European, Mediterranean, and Adriatic ruling elites.

The graves of the rich and/or rulers differ from the others not only in terms of the number of items deposited with the rest of the grave inventory, but also by their diversity and quality. The presence of a military aristocracy was signalled by their weaponry, while unusual and specific subjects signalled the societal and ideological potentates who pursued esoteric knowledge and exotic objects. All together it presents scenes of the opulent festivities and ceremonies of the Histrian aristocracy, in no way lagging behind those of the Mediterranean world – at least when it comes to ritual ecstasy, internationally accepted protocols, and particular pleasures. Indeed, judging by the selection of imported ware, they were quite unabashed and progressive in conforming to the zeitgeist of the time. This of course speaks to the lively and robust economic, cultural, and social links the Histri nurtured with all four corners of the world. The flow of goods and ideas was by no means exclusively a material affair. It was also associated with a significant circulation of people, above all in the transmission of knowledge and skills, and even more so in the management of mutually amicable and diplomatic relations, usually crowned by alliances, processes in which women played a significant role. Comprehending thus the currency of this connectivity in the



omogočeni prepletanje družbeno in ideološko različnih svetov, približevanje novih kontrapunktov ter zblíževanje kompozicij drugačnih ustvarjalnosti z združevanjem prostorskih in kulturnih razdalj. Globalna povezanost takratnega sveta je dinamično spreminjala podobo družbe posameznih skupnosti, ki so jo podedovale, in še bolj perspektivo s katero so se razvijale. V takšnem procesualnem prepletanju mnoge eksotike doživljajo svojo metamorfozo, in sicer v lokalizem, ki je postal del prepoznavne metafore kulturne kode predmetnega območja.

Na ta način postanejo jasnejše tudi posebne prakse histrijskih pogrebnih protokolov, s katerimi so izražali ideale vodilnih članov njihove družbe, kot so to počeli na svoj način tudi pri praksah heroizacije svojih pokojnikov. To nam je znano iz mnogih kontekstov, v povezavi z različnimi predmeti, vendar predvsem iz situlske umetnosti in monumentalne kamnite plastike. Prav kamnita skulptura, večinoma iz Nezakcija, ter posamezni primerki iz Picugov in Kaštela pri Bujah (Mihovilič 2001a, 117–13; 2003; 2014, 340–350), predstavljajo posebno ideološko reprezentacijo in umetniški dosežek na območju vzhodnega Jadrana ter bližnjega zaledja.

Monolitne kamnite plošče ali stele so okrašene z vklešanimi geometrijskimi motivi, s spiralami, z meandri in s svastikami, zelo podobnimi ali enakimi tistim na keramičnih posodah in kovinskih predmetih (kat. št. 183). V polni plastiki so predstavljeni torzi mladeničev (kat. št. 181–182) in žensk, konjenikov in žrtvenikov, nekateri pa so dodatno okrašeni s spiralami in z meandri. Največja skulptura je kompozitna in sinkretična, saj prikazuje žensko, negovalko z malim otrokom in konjenika. Vse tri figure, čeprav statične in shematizirane, so aktivne pri prikazovanju pomena spomenika. Ker gre za prostostoječo skulpturo javnega značaja, kjer je vsebino mogoče prebrati z vseh strani, se prepričljivo povezuje z arhitekturnimi celotami kultnega mesta grobišča Nezakcija. Zato se, kljub temu da so bile vse skulpture odkrite v sekundarnem položaju na grobišču, interpretirajo kot nagrobne stele, inventar grobiščnega svetišča in zavetni spomeniki, ki so vsi služili heroizaciji in apoteozi plemenitih pokojnikov, najpogosteje vladarjev, aristokratov, bojevnikov in herojev. Uveljavljeno je mnenje, da stele pripadajo avtohtoni umetniški in estetski ustvarjalnosti pod vplivom umetnosti sosednjih italjskih ter

sense of an interaction between reciprocity and creativity, we can posit that even in this distant past it provided for the commingling of socially and ideologically disparate worlds, a rapprochement of novel counterpoints, and the convergence of compositions of contrasting creativity by bridging spatial and cultural distances. The globalism of the time actively altered the social makeup of the various communities that subscribed to these arrangements and, even more so, the prospects of their future development. In a thus contrived processual interplay, much that was exotic metamorphosed into a localism, becoming an evident metaphor for the local cultural code.

In this regard, we have a clearer representation of the particularities of Histrian funereal protocols, which expressed the ideals of the leading members of the society as, in their own way, they comprehended and upheld the practice of heroizing their dead. We learn this from many contexts, various artefacts, but primarily from the Situla art and the monumental stone sculpture. It is this work in stone, largely from Nesactium, with isolated examples from Picugi and Kaštel near Buje (Mihovilič 2001a, 117–130; 2003; 2014, 340–350), that constitutes a representation of ideology and artistic achievement on the eastern Adriatic shores and the proximate hinterland.

Monolithic stone panels or stela are decorated with carved geometric patterns, spirals, meanders, and swastikas, very similar or identical to those found on the pottery and metal ware (cat. no. 183). Sculpture in the round includes the torso of a young man (cat. nos. 181–182), a woman, a horseman, and an altar, some further decorated with spirals and meanders. The large sculpture is composite and syncretic, depicting a nurturing mother with a small child, and a horseman. All three figures, although static and schematic, are active in evoking their own semantic composition. As this was freestanding and public sculpture, read from all sides while in ambulation, it is convincingly appropriate to the architectural ensemble of the cultic setting of the necropolis at Nesactium. Thus, despite the fact that they were all found in a secondary position at the necropolis, they have been interpreted as grave stelae, the inventory of a cemetery shrine, and votive monuments celebrating the heroisation and apotheosis of the virtuous dead – usually rulers, aristocrats, warriors, and deceased heroes. The consensus opinion is that these stelae are indigenous artistic and aesthetic works influenced by the art of the neighbouring Italic and Etruscan cultural milieus of the 8th/7th centuries BCE,



etruščanskih kulturnih okolij v 8./7. stoletju, medtem ko se skulpture datirajo v 6. stoletje pr. n. št. (Fischer 1984, 51–58; Majnarić-Pandžić 1998, 274–280; Kukoč 2001; Teržan 2007, 49–51; Mihovilić 2003; 2014, 344–346). S temi so Histri častili in slavili svoje prednike, označevali tradicije in sledili tendencam z jasno reprezentacijo telesa, poz in gest kot aktivne sporočilne oblike za vsakogar, ki jih je opazoval. Umetnik, ali umetniški atelje, ki je ustvarjal te monumentalne skulpture, je histrsko domišljijo in ustvarjalnost vklesal v sam vrh umetniškega izraza železnodobne Evrope.

Histrsko preteklost in dediščino najdemo vklesano tudi v novih zgodovinskih okoliščinah. To spoznavamo tudi iz drugih, tokrat rimskih epigrafskih spomenikov. Skrbno ohranjene stoletne tradicije so preživele v osebnih in gentiličnih histrskih imenih ter imenih njihovih predrimskih božanstev. Znano nam je samo eno moško božanstvo, Melosocus (*numi Melosoco Augusto*) (Matijašić, Petešić 2017) (kat. št. 184), ter dominacija ženskih božanstev kot so *Eia*, *Ika*, *Iria*, *Boria* in druge (Starac 1999, 120–124; Mihovilić 2014, 356–358). S temi ni povezana samo starodavna identiteta herojskih histrskih prednikov, temveč tudi posamezni simbolni sistemi, spomini in verovanja.

Obsežen komparativni okvir ter vrednost ohranjenih predmetov in običajev pričata o tisočletni histrski kulturi, prav tako pa o procesu, v katerem so identiteto Histrov ustvarjale tako lokalne okoliščine kot tudi, skozi različne oblike kohezije, globalni stiki z mnogimi drugimi, bližnjimi in oddaljenimi, imenovanimi in neimenovanimi kulturnimi skupnostmi. Histri so bili nedvomno sodobni in suvereni udeleženci tega zadnjega prizora prazgodovinske Evrope. Razsojajoč na popolnoma globalni ravni in delujoč lokalno v svojem okolju, so tako stkali resnično herojsko dobo svoje slavne preteklosti.

with a 6th century BCE date proposed for the creation of these sculptures (Fischer 1984, 51–58; Majnarić-Pandžić 1998, 274–280; Kukoč 2001; Teržan 2007, 49–51; Mihovilić 2003; 2014, 344–346). In these works, the Histri honoured and celebrated their ancestors, observed their traditions, and kept abreast of trends in the clear representation of the body, poses, and gesture, as active messages to the observer. The artist or workshops that created these monumental sculptures injected the Histrian imagination and creative spirit into the very pinnacle of artistic expression in Iron Age Europe.

We also find the Histrian past and its legacy carved into more recent history. This we learn from other sources; notably Roman epigraphy. Carefully nurtured, centuries-old traditions survived in the personal and gentile names of the Histri and the names of their pre-Roman deities. Only a single male deity, Melosocus (*numi Melosoco Augusto*), is known to us (Matijašić, Petešić 2017) (cat. no. 184) among a profusion of female deities such as *Eia*, *Ika*, *Iria*, and *Boria* (Starac 1999, 120–124; Mihovilić 2014, 356–358). They are connected not only to the ancient identity of heroic Histrian ancestors, but also represent individual symbolic systems, memories, and beliefs.

A comprehensive comparative framework, and the value of the preserved artefacts and customs, bears witness to a millennial Histrian culture, and to the process in which this identity was moulded concurrently by local conditions and, through various forms of cohesion, global contacts with numerous other, proximate and distant, named and unnamed cultural groups. The Histri were definitely contemporary and sovereign participants in prehistoric Europe's final chapter. Reasoning globally and acting locally in their own milieu, they wove a heroic age into their venerable history.





KATA
LOG
CATA
LOGUE



Limska gradina

Limska gradina

Grob 4 / Grave 4

1. Trebušasta keramična posoda z nizkim cilindričnim vratom. Okrašena je s psevdotrakastim okrasom, z belo inkrustacijo, s šrafiranimi rombi in z oglatim meandrom.

Dimenzije: viš. 16,2 cm, pr. 20,6 cm, AMI P-7122

1. Globular ceramic vessel, stubby cylindrical neck. Pseudo-ribbon decoration, white paste inlay, hatched rhombi, and angular meander.

Dimensions: H 16.2 cm, DIA 20.6 cm, AMI P-7122



Grob 57 / Grave 57

2. Keramična posoda v obliki skodelice s cilindričnim vratom, presegajočim trakastim ročajem in z okrasom plitvih poševnih kanelur.

Dimenzije: viš. 13,4 cm, pr. 16,4 cm, AMI P-9597

2. Cup-shaped ceramic vessel, cylindrical neck, upswing strap handle, decoration of shallow oblique fluting.

Dimensions: H 13.4 cm, DIA 16.4 cm, AMI P-9597





3. Keramična posoda v obliki skodelice s cilindričnim vratom. Okrašena je s paralelno vrezanimi linijami in tremi bradavicami, obdanimi s koncentričnimi krožnicami, medsebojno povezanimi z motivom ribje kosti.

Dimenzije: viš. 14,8 cm, pr. 19 cm, AMI P-20693

3. Cup-shaped ceramic vessel, cylindrical neck, decoration of parallel incised lines and three nubs encircled by concentric circles, joined by a herringbone pattern.

Dimensions: H 14.8 cm, DIA 19 cm, AMI P-20693



4. Deset odlomkov bronastih dvojno tordiranih ogrlic (torkvesov).

Dimenzije: dol. 2,1–8,2 cm, AMI P-18959

4. Fragments of ten bronze double twist neck rings (torcs).

Dimensions: L 2.1–8.2 cm, AMI P-18959



5. Bronaste zapestnice strehastega preseka in njihovi odlomki.

Dimenzije: pr. 8 cm, šir. 1,8 cm, deb. 0,1 cm, AMI P-18935, 18936, 18937, 18938, 18939, 18941

5. Bronze bracelets of V-shaped cross-section, and fragments of these bracelets.

Dimensions: DIA 8 cm, W 1.8 cm, thickness 0.1 cm, AMI P-18935, 18936, 18937, 18938, 18939, 18941





6. Odlomki očalastih obeskov.

Dimenzije: pr. 2–3,3 cm, deb. 0,15–0,2 cm, AMI P-18931, 18948

6. Fragments of spectacle pendants.

Dimensions: DIA 2–3.3 cm, thickness 0.15–0.2 cm, AMI P–18931, 18948



7. Bronasta spiralno zavita okrasna žica – saltaleone.

Dimenzije: viš. 2,8 cm, deb. 0,1 cm, AMI P-18930

7. Bronze decorative wire wound in helical form – *saltaleone*.

Dimensions: H 2.8 cm, thickness 0.1 cm, AMI P–18930



8. Večbarvne steklene jagode sodčastega tipa, okrašene z valovitimi paralelnimi linijami, zapolnjenimi z belo nitjo.

Dimenzije: dol. 1,5 cm, pr. 0,7–0,9 cm, deb. 0,3 cm, AMI P-18934, 18946, 18956

8. Polychrome barrel-shaped glass beads, decoration of parallel wavy lines with white thread fill.

Dimensions: L 1.5 cm, DIA 0.7 – 0.9 cm, thickness 0.3 cm, AMI P–18934, 18946, 18956





Grob 58 / Grave 58

9. Keramična posoda v obliki skodelice s cilindričnim vratom, presegajočim trakastim ročajem in z okrasom plitvih poševnih kanelur.

Dimenzije: viš. 15,4 cm, pr. 19,2 cm, AMI P-9595

9. Cup-shaped ceramic vessel, cylindrical neck, upswing strap handle, decoration of shallow oblique fluting.

Dimensions: H 15.4 cm, DIA 19.2 cm, AMI P-9595



10. Bronasti kalotasti gumbi.

Dimenzije: pr. 1,1–4,3 cm, viš. 1–1,2 cm, AMI P-9531, 9662

10. Bronze calotte-shaped buttons.

Dimensions: DIA 1.1–4.3 cm, H 1–1.2 cm, AMI P-9531, 9662



11. Bronast trakast uhan, okrašen s paralelno vrezanimi linijami.

Dimenzije: pr. 2,9 cm, šir. 0,7 cm, deb. 0,1 cm, AMI P-9532

11. Bronze strap earring, decorated with parallel incised lines.

Dimensions: DIA 2.9 cm, W 0.7 cm, thickness 0.1 cm, AMI P-9532



12. Pet bronastih zapestnic strehastega preseka in njihovi odlomki.

Dimenzije zapestnic: pr. 7,8–8 cm, šir. 1,2–1,4 cm, deb. 0,3–0,5 cm, AMI P-9533, 9534, 9535, 9536, 9537

12. Five bronze bracelets of V-shaped cross-section, and fragments of these bracelets.

Dimensions of the bracelets: DIA 7.8–8 cm, W 1.2–1.4 cm, thickness 0.3–0.5 cm, AMI P-9533, 9534, 9535, 9536, 9537



13. Odlomki bronastih zapestnic strehastega preseka različnih velikosti. AMI P-9539

13. Fragments of bronze bracelets of V-shaped cross-section, of various sizes. AMI P-9539



14. Odlomki bronastih zapestnic trikotnega preseka različnih velikosti. AMI P-9538

14. Fragments of bronze bracelets of triangular section, of various sizes. AMI P-9538





15. Odlomki bronastih očalastih obeskov različnih velikosti. AMI P-9543, 9544, 9545, 9546, 9637

15. Fragments of bronze spectacle pendants, of various sizes. AMI P-9543, 9544, 9545, 9546, 9637



16. Ogrlica iz 106 koščenih okroglih in ploščatih jagod.

Dimenzije: pr. 1,3 cm, deb. 0,15 cm, AMI P-60342

16. Necklace of 106 bone beads, round and flat.

Dimensions: DIA 1.3 cm, thickness 0.15 cm, AMI P-60342



Literatura / Bibliography:

Mihovilić 1972; 2012; 2014; 2021; Teržan 1996; 1999; Urem 2012; Blečić Kavur 2014; Blečić Kavur, Kavur 2015.



Picugi I–III

Picugi I–III

Izbor iz grobov / Select material from the graves

17. Bronasta enodelna kačasta fibula s sedlastim lokom, ki prehaja v iglo.

Dimenzije: dol. 7,2 cm, AMI P-2320

17. One-part bronze serpentine fibula, saddle bow transitions to the pin.

Dimensions: L 7.2 cm, AMI P-2320



18. Bronasta fibula z dolgo nogo, zaključeno s kroglico in enim navojem glave.

Dimenzije: dol. 8,5 cm, viš. 3 cm, AMI P-29514

18. Bronze fibula with a long foot having a spherical knob terminal, and a single turn of the spring winding.

Dimensions: L 8.5 cm, H 3 cm, AMI P-29514



19. Bronasta fibula srednjelatenske sheme tipa Picugi s podaljšano in zavito nogo. Noga je s prstanasto profilirano objemko pritrjena na lok fibule.

Dimenzije: dol. 11,8 cm, AMI P-2301

19. Bronze fibula, *Picugi* variant of the middle La Tène fibula scheme, with foot curved back and fixed to the bow by an annular joint.

Dimensions: L 11.8 cm, AMI P-2301





20. Bronasta manšetasta zapestnica, okrašena z vrezanimi geometričnimi motivi.

Dimenzije: dol. 6,9 cm, šir. 2,7 cm, AMI P-2220

20. Bronze cuff bracelet, decorated with incised geometric patterns.

Dimensions: L 6.9 cm, W 2.7 cm, AMI P-2220



21. Bronast polmesečast obesek v obliki glavnika.

Dimenzije: viš. 4 cm, dol. 6,1 cm, AMI P-2070

21. Bronze semi-circular comb-shaped pendant.

Dimensions: H 4 cm, L 6.1 cm, AMI P-2070



22. Ogrlica iz 13 jantarnih jagod različnih velikosti in stopnje ohranjenosti.

Dimenzije: pr. 2,5–0,5 cm, AMI P-1550

22. Necklace of 13 amber beads, of various sizes and of varying states of preservation.

Dimensions: DIA 2.5–0.5 cm, AMI P-1550



23. Ogrlica iz 12 steklenih jagod različnih velikosti s krožnimi dekoracijami in z rumeno nitjo.

Dimenzije: pr. 0,8–2,3 cm, AMI P-1552

23. Necklace of 12 glass beads of various sizes, with circular decoration and yellow thread inlay.

Dimensions: DIA 0.8–2.3 cm, AMI P-1552





24. Bronasta stožčasta čelada tipa Novilara z vzporednim parom lukenj vzdolž kalote in odebeljenim notranjim robom. Okras koncentričnih trakov je zapolnjen z dvema vrstama šrafiranih trikotnikov.

Dimenzije: viš. 20,5 cm, pr. 22,5–24 cm, deb. 0,2 cm, AMI P-1995

24. *Novilara* type bronze conical helmet, with parallel sets of paired perforations along the calotte and reinforced inside edge. A concentric band decoration is filled out with two rows of hatched triangles.

Dimensions: H 20.5 cm, DIA 22.5–24 cm, thickness 0.2 cm, AMI P–1995



25. Bronast nož na obeh strani, okrašen z vrezanimi šrafiranimi rombi.

Dimenzije: dol. 10,2 cm, AMI P-2332

25. Small bronze knife, both sides decorated with incised hatched rhombi.

Dimensions: L 10.2 cm, AMI P–2332



26. Bronast nož tipa San Antonio z dvojnimi ročajem, zaključenim z dvema obročema, in okrasom vrezanega niza šrafiranih geometričnih motivov.

Dimenzije: dol. 18,7 cm, AMI P-2330

26. *Sant'Antonio* type bronze knife, openwork ("double") handle ends with a pair of loops, decoration of incised rows of hatched geometric patterns.

Dimensions: L 18.7 cm, AMI P–2330





27. Bronast nož z ročajem, zaključenim v obliki obroča.

Dimenzije: dol. 16,6 cm, AMI P-2331

27. Bronze knife, looped hilt butt.

Dimensions: L 16.6 cm, AMI P-2331



28. Bronast ročaj pahljače s širokim košarastim zaključkom s polkrožno stilizirano mrežasto palmeto z volutami. Volute in rob so okrašeni z vrezanimi šrafiranimi trikotniki, na mestu razvejitve volut pa sta ohranjeni dve majhni stopali, ostanek plastične figure.

Dimenzije: dol. 19,8 cm, šir. 9,5 cm, AMI P-9589

28. Bronze fan handle, broad basket terminal, semi-circular stylised openwork palmettes with volutes. The volutes and the edge are decorated with incised hatched triangles. A small pair of feet survive where the volutes fork; the remains of a sculptural figure.

Dimensions: L 19.8 cm, W 9.5 cm, AMI P-9589



29. Odlomek bronastega ročaja pahljače in polkrožne mrežaste palmete z volutami.

Dimenzije: šir. 8,5 cm, dol. 10 cm, deb. 0,9 cm, AMI P-2364

29. Fragment of a bronze fan handle, semi-circular openwork palmettes with volutes.

Dimensions: W 8.5 cm, L 10 cm, thickness 0.9 cm, AMI P-2364





30. Odlomek bronastega ročaja pahljače in polkrožne mrežaste palmete z volutami.

Dimenzije: dol. 7,2 cm, šir. 9,2 cm, deb. 1 cm, AMI P-2368

30. Fragment of a bronze fan handle, openwork palmettes with volutes.

Dimensions: L 7.2 cm, W 9.2 cm, thickness 1 cm, AMI P-2368



31. Keramična trebušasta posoda z okrasom plastične tekoče spirale.

Dimenzije: viš. 12,8 cm, pr. 16 cm, AMI P-1587

31. Globular ceramic vessel with moulded decoration of running spirals.

Dimensions: H 12.8 cm, DIA 16 cm, AMI P-1587



32. Keramična trebušasta posoda s poševno nazobčanim ustjem. Okrašena je s plastičnim rebrom in z oglatim meandrom.

Dimenzije: viš. 13 cm, pr. 19 cm, AMI P-2292

32. Globular ceramic vessel with oblique toothed rim, decorated with moulded rib and angular meander.

Dimensions: H 13 cm, DIA 19 cm, AMI P-2292





33. Keramična posodica tipa *kothon*. Okrašena je z vrezanimi vodoravnimi linijami, ki zapirajo niz stiliziranih ptic (rac).

Dimenzije: viš. 4,9 cm, pr. 8,1 cm, AMI P-2126

33. *Kothon* type small ceramic vessel with horizontal rectangular handle, decorated with incised horizontal lines enclosing a series of stylised birds (ducks).

Dimensions: H 4.9 cm, DIA 8.1 cm, AMI P-2126



34. Keramična posodica tipa *kothon*. Okrašena je z vrezanim šrafranim trakom in s cikcak motivi.

Dimenzije: viš. 4,4 cm, pr. 7,2 cm, AMI P-3394

34. *Kothon* type small ceramic vessel with horizontal rectangular handle, decorated with incised hatched band and zigzag pattern.

Dimensions: H 4.4 cm, DIA 7.2 cm, AMI P-3394



35. Etruščanska keramična posoda s štirimi stiliziranimi živalskimi figurami (pes ali lisica?) na ramenu in tremi na pokrovu posode. Na beli podlagi so z rjavo barvo naslikani geometrični motivi, razporejeni v tri frize. Prvi friz je sestavljen iz visečih trikotnikov, drugi iz meandra in tretji iz stoječih trikotnikov.

Dimenzije: viš. 27,8 cm, pr. 14 cm, AMI P-1539

35. Etruscan lidded ceramic vessel with four stylized animal figures (dog or fox?) on the shoulder and three on the lid of the vessel. Geometric patterns painted brown on a white background, arranged in a trio of friezes. The first frieze has a fill of hanging triangles, the second a meander, and the third has standing triangles.

Dimensions: H 27.8 cm, DIA 14 cm, AMI P-1539





36. Daunijski keramični askos – posoda okroglega telesa in z bočno postavljenim cilindričnim izlivom z apliko v obliki stilizirane račje glave. Okrašena je na rumenkasti podlagi s črno barvo naslikanim geometrijskim okrasom.

Dimenzije: viš. 24 cm, pr. 22 cm, AMI P-17569

36. Daunian ceramic askos vessel with spherical body and cylindrical spout to the side, with applique in the form of a stylised duck head. Geometric decoration painted in black on yellowish background.

Dimensions: H 24 cm, DIA 22 cm, AMI P-17569



37. Delno ohranjena bronasta situla tipa Hajduböszörmény, okrašena z iztolčenimi geometričnimi motivi in pikami. Na plašču je prikazan motiv sončne ladje z dvema stiliziranima račkama. Sekundarno je predelana.

Dimenzije: viš. 24 cm, pr. 14,5 cm, AMI P-6928

37. Partially preserved bronze situla of the *Hajdúböszörmény* type, decorated with hammered geometric patterns and dots. Solar ship motif with a pair of stylised ducks on the body of the vessel. Secondary modification.

Dimensions: H 24 cm, DIA 14.5 cm, AMI P-6928





38. Bronasta narebrena cista z dvema atašama. Rob posode je uvit okoli svinčene palice.

Dimenzije: viš. 14 cm, pr. 12 cm, AMI P-10492

38. Ribbed bronze cista with dual attachments. Rim folded over a lead rod.

Dimensions: H 14 cm, DIA 12 cm, AMI P-10492



Literatura / Bibliography:

Mihovilić 1980; 1988; 1990; 2000; 2007b; 2009a; 2014; 2021; Glogović 1979; 1996.

Kaštel pri Bujah, grob 21
/ **Kaštel near Buje, Grave 21**

39. Keramična situla na nogi, stožčaste oblike in cilindričnega vratu. Okrašena je z vrstami vbodov, geometrijskimi motivi in prizorom štirih sončnih ladij.

Dimenzije: viš. 27,5 cm, pr. 26,5 cm, AMI P-6838

39. Ceramic footed situla, conical form with cylindrical neck. Decorated with series of stabbed impressions, geometric patterns, and a scene with four solar ships.

Dimensions: H 27.5 cm, DIA 26.5 cm, AMI P-6838





40. Bronasta skodelica z visokim trakastim ročajem in majhnim dnom z omfalosom. Ustje posode je okrašeno z vrezanimi vodoravnimi črtami in visečimi trikotniki. Sekundarno je predelana.

Dimenzije: viš. 11 cm, pr. 18 cm, AMI P-6898

40. Bronze cup with upswing strap handle and small *omphalos* base. The rim of the vessel is decorated with incised horizontal lines and hanging triangles. Secondary modification.

Dimensions: H 11 cm, DIA 18 cm, AMI P-6898

Literatura / Bibliography:

Cestnik 2009; Mihovilić 2014.



Beram / Beram

41. Odlomek bronaste pahljače z ročajem in mrežasto palmeto. Osrednje rebro je okrašeno z valovnico in s štirimi horizontalnimi črtami.

Dimenzije: dol. 10,2 cm, šir. 6,4 cm, deb. 0,5 cm, AMI P-2367

41. Fragment of a bronze openwork palmette fan handle. Central rib decorated with wavy line and four horizontal lines.

Dimensions: L 10.2 cm, W 6.4 cm, thickness 0.5 cm, AMI P-2367

Literatura / Bibliography:

Kučar 1979; Mihovilić 1980; 1988; 2014; 2021.





Rim pri Roču / Rim near Roč

42. Bronasta fibula srednjelatenske sheme tipa Picugi s podaljšano in zavito nogo ter z veliko samostrelno peresovino. Noga je s prstanasto profilirano objemko pritrjena na lok fibule.

Dimenzije: dol. 10 cm, viš. 3,3 cm, AMI P-676

42. Bronze fibula, *Picugi* variant of the middle La Tène fibula scheme, with foot curved back and fixed to the bow by a moulded annular joint. Large crossbow type form.

Dimensions: L 10 cm, H 3.3 cm, AMI P-676

Literatura / Bibliography:

Guštin 1987; Mihovilić 2009a; 2014; Blečić Kavur 2009; 2022b.



Vrčin / Vrčin

43. Bronasta zapestnica nepravilne valovite oblike s spiralno zavitima koncema.

Dimenzije: viš. 2,1 cm, pr. 3,8 cm, AMI P-15220

43. Bronze bracelet of irregular wavy form with spiral terminals.

Dimensions: H 2.1 cm, DIA 3.8 cm, AMI P-15220



Literatura / Bibliography:

Buršić-Matijašić 1989; Mihovilić 2014.



Tujan – Bale / Tujan – Bale

44. Odlomek keramične skodelice (riton) v obliki glave goveda.

Dimenzije: viš. 6 cm, šir. 6,2 cm, dol. 14,2 cm, AMI A-4985

44. Fragment of a ceramic drinking vessel (rhyton) with bovine head protome.

Dimensions: H 6 cm, W 6.2 cm, L 14.2 cm, AMI A-4985



Literatura / Bibliography:

Mihovilić 2002; 2004; 2014; Blečić Kavur, Kavur 2020.

Pulj, grob 36 / Pula, Grave 36

45. Bronast kratki meč s trikotno ročajno ploščo.

Dimenzije: dol. 30 cm, AMI P-9518

45. Short bronze sword with triangular tang.

Dimensions: L 30 cm, AMI P-9518



**Istra, neznano najdišče / Istria, unknown findspot**

46. Bronasta igla tipa Porto San Elpidio s polkrožno glavo, kroglico in z diskom na vratu.

Dimenzije: dol. 11,5 cm, deb. 0,2 cm, AMI P-9660

46. *Porto Sant'Elpidio* type bronze pin, semi-circular head, spherule and disc at the neck.

Dimensions: L 11.5 cm, thickness 0.2 cm, AMI P-9660

Literatura / Bibliography:

Mihovilić 2001a; 2001b; 2014.





Nezakcij

Nesactium

Grob I/1 / Grave I/1

47. Imitacija daunijskega keramičnega kraterja z zoženim vratom in lijakastim ustjem ter dvema vodoravnim ročajema. Na rumenkasti podlagi je s črno barvo naslikan geometrijski okras.

Dimenzije: viš. 27 cm, pr. 30 cm, AMI P-7244

47. Imitation of a Daunian ceramic krater, constricted neck, funnel mouth, two upright handles. Black geometric decoration painted on yellowish background.

Dimensions: H 27 cm, DIA 30 cm, AMI P-7244



Grob I/3 / Grave I/3

48. Bronasta cista s parom dvojnih ataš in z dvema tordiranimi ročajema. Cilindrično telo je okrašeno z devetimi vodoravnimi rebri in vrstami iztolčenih pik.

Dimenzije: viš. 19,5 cm, pr. 20,5 cm, AMI P-10493

48. Bronze cista with two pairs of attachments to receive two twisted wire handles. Cylindrical body decorated with nine horizontal ribs and rows of hammered dots.

Dimensions: H 19.5 cm, DIA 20.5 cm, AMI P-10493





Grob I/4 / Grave I/4

49. Daunijski keramični krater z zoženim vratom in lijakastim ustjem, z dvema vodoravnima ročajema. Geometrijski okras je naslikan s črno barvo.

Dimenzije: viš. 21,4 cm, pr. 26,4 cm, AMI P-7218

49. Daunian ceramic krater, constricted neck, funnel mouth, two upright handles. Black painted geometric decoration.

Dimensions: H 21.4 cm, DIA 26.4 cm, AMI P-7218



50. Daunijski keramični krater z zoženim vratom in lijakastim robom, z dvema vodoravnima ročajema. Geometrijski okras je naslikan s črno barvo.

Dimenzije: viš. 25 cm, pr. 21,5 cm, AMI P-7259

50. Daunian ceramic krater, constricted neck, funnel mouth, two upright handles. Black painted geometric decoration.

Dimensions: H 25 cm, DIA 21.5 cm, AMI P-7259



51. Daunijski keramični vrč z ozkim koničnim vratom, s širokim ustjem in presegajočim trakastim ročajem. Geometrijski motivi so naslikani s črno in rdečo barvo.

Dimenzije: viš. 24,5 cm, pr. 25,7 cm, AMI P-7223

51. Daunian ceramic jug, narrow conical neck, wide rim, and upswung strap handle. Black and red painted geometric patterns.

Dimensions: H 24.5 cm, DIA 25.7 cm, AMI P-7223





52. Keramična čaša (*skyphos*), stožčaste oblike in z dvema vodoravno pritrjenima ročajema. Poslikana je s črnimi trakovi z motivi meandra in s tekočimi spiralami.

Dimenzije: viš. 11,5 cm, pr. 12 cm, AMI P-7208

52. Ceramic drinking cup (*skyphos*), conical body with two horizontal applied loop handles. Painted with black bands, meanders, and running spirals.

Dimensions: H 11.5 cm, DIA 12 cm, AMI P-7208



53. Bronasta situla s stožčastimi ramenom, plaščem, pritrjenim s kovinskimi zakovicami, in z robom, ovitim okoli svinčene palice.

Dimenzije: viš. 22,7 cm, pr. 21 cm, AMI P-9139

53. Bronze situla with conical shoulder, walls riveted, rim folded over a lead rod.

Dimensions: H 22.7 cm, DIA 21 cm, AMI P-9139



54. Bronasta situla s stožčastimi ramenom, plaščem, pritrjenim s kovinskimi zakovicami, in z robom, uvitim okoli svinčene palice.

Dimenzije: viš. 22,7 cm, pr. 21 cm, AMI P-9140

54. Bronze situla with conical shoulder, walls riveted, rim folded over a lead rod.

Dimensions: H 22.7 cm, DIA 21 cm, AMI P-9140





Grob I/6 / Grave I/6

55. Večji keramični vrč (oinochoe) tipa Alto-Adriatico. Ovalne oblike z obročasto nogo in s trolistnim ustjem ter z dvignjenim ročajem. S črno barvo so naslikani profil ženske glave in stilizirani cvetlični motivi.

Dimenzije: viš. 23,2 cm, pr. 15 cm, AMI P-7188

55. Large ceramic jug (oinochoe) of the *Alto Adriatico* type, oval body, ring foot, three-lobed rim, and high handle. Woman's head in profile and stylised floral motifs painted in black.

Dimensions: H 23.2 cm, DIA 15 cm, AMI P-7188



Grob I/18–19–20 / Grave I/18–19–20

56. Etruščanska keramična trebušasta posoda z zoženim lijakastim vratom in izvihanim ustjem. Na rumenkasti podlagi so z rdečo barvo naslikani geometrijski motivi.

Dimenzije: viš. 21,8 cm, pr. 28 cm, AMI P-7592

56. Etruscan globular ceramic vessel, narrow funnel neck, flared rim. Geometric patterns painted red on yellowish background.

Dimensions: H 21.8 cm, DIA 28 cm, AMI P-7592





57. Keramična trebušasta posoda na ozki cilindrični nogi z uvihanim ustjem in okrasom navpičnih ter horizontalnih plastičnih reber.

Dimenzije: viš. 19 cm, pr. 22 cm, AMI P-7206

57. Globular ceramic vessel, narrow cylindrical foot, inverted rim, decoration of alternating sets of vertical and horizontal moulded ribs.

Dimensions: H 19 cm, DIA 22 cm, AMI P-7206



58. Keramična trebušasta posoda z ozkim cilindričnim vratom in s širokim vodoravnim ustjem.

Dimenzije: viš. 22 cm, pr. 23 cm, AMI P-7263

58. Globular ceramic vessel, narrow cylindrical neck, broad flared horizontal rim.

Dimensions: H 22 cm, DIA 23 cm, AMI P-7263



59. Keramična bikonična posoda z ozkim visokim cilindričnim vratom, lijakasto izvihanim ustjem in majhnim trakastim ročajem.

Dimenzije: viš. 21,6 cm, pr. 22,8 cm, AMI P-7258

59. Biconical ceramic vessel, tall and narrow cylindrical neck, flared funnel-shaped rim, small strap handle.

Dimensions: H 21.6 cm, DIA 22.8 cm, AMI P-7258





60. Dve bronasti manšetasti zapestnici, okrašeni z vrezanimi oglatimi meandri, vrstami šrafiranih trikotnikov in vrstami ptic.

Dimenzije; odlomek 1: šir. 4,2 cm, deb. 0,1 cm; odlomek 2: šir. 4,3 cm, deb. 0,1 cm, AMI P-7753

60. Two fragments from bronze cuff bracelets, decorated with incised angular meander, a series of hatched triangles, and a series of birds.

Dimensions: fragment 1: W 4.2 cm, thickness 0.1 cm; fragment 2: W 4.3 cm, thickness 0.1 cm, AMI P-7753



Grob I/22–23 / Grave I/22–23

61. Keramični vrč (*oinochoe*) na stožčasti nogi, z visokim vratom, s trolistnim ustjem in presegajočim ročajem. Na oranžni podlagi so s črno in z rdečo barvo naslikani horizontalni trakovi in črte.

Dimenzije: viš. 15,6 cm, pr. 10,8 cm, AMI P-7217

61. Ceramic jug (*oinochoe*) with conical foot, tall neck, three-lobed rim, and upswung handle. Horizontal bands and lines painted black and red on an orange background.

Dimensions: H 15.6 cm, DIA 10.8 cm, AMI P-7217



62. Odlomki kratkega bronastega meča s trikotno ročajno ploščo in poudarjenim sredinskim rebrom.

Dimenzije: dol. 15,3 cm, šir. 3 cm, deb. 0,4 cm, AMI P-1554

62. Fragments of a short bronze sword with triangular tang and prominent midrib.

Dimensions: L 15.3 cm, W 3 cm, thickness 0.4 cm, AMI P-1554





63. Bronasta igla z veliko vazasto glavico in s tordiranim vratom.

Dimenzije: dol. 7,4 cm, deb. 0,4 cm, AMI P-7960

63. Bronze pin with large vase head and twisted neck.

Dimensions: L 7.4 cm, thickness 0.4 cm, AMI P-7960



64. Bronasta igla s čebuličasto glavico in tordiranim vratom.

Dimenzije: dol. 18 cm, pr. 1,2 cm, AMI P-9661

64. Bronze pin with bulbous head and twisted neck.

Dimensions: L 18 cm, DIA 1.2 cm, AMI P-9661



Grob IV/1 / Grave IV/1

65. Keramična posoda, širših ramen, s tremi ročaji in čepastim okrasom na vrhu.

Dimenzije: viš. 18,3 cm, pr. 15,5 cm, AMI P-7195

65. Ceramic vessel, broad shoulder with three handles topped with stopper-like feature.

Dimensions: H 18.3 cm, DIA 15.5 cm, AMI P-7195





66. Daunijski keramični krater z lijakasto izvihanim ustjem in dvema trakastima ročajema. Na rumenkasti podlagi je s črno barvo naslikan geometrijski motiv.

Dimenzije: viš. 16,7 cm, pr. 22,2 cm, AMI P-7222

66. Daunian ceramic krater, flared funnel rim, with two strap handles. Geometric pattern painted black on yellowish background.

Dimensions: H 16.7 cm, DIA 22.2 cm, AMI P-7222



Grob IV/2 / Grave IV/2

67. Keramična trebušasta posoda stožčastega telesa s cilindričnim vratom, z vodoravno izvihanim ustjem in navpično postavljenim trakastim ročajem. Geometrijski okras (oglati meander, poševne svastike in cikcak trak) je mrežasto šrafiran z belo inkrustacijo.

Dimenzije: viš. 22 cm, pr. 19,8 cm, AMI P-9610

67. Globular ceramic vessel, conical body, cylindrical neck, horizontal flared rim, upright strap handles. Geometric decoration (angular meander, oblique swastikas, and zigzag band) with crosshatched white paste inlay.

Dimensions: H 22 cm, DIA 19.8 cm, AMI P-9610





68. Keramična trebušasta posoda stožčastega telesa s cilindričnim vratom, z vodoravno izvihanim ustjem in navpično postavljenim trakastim ročajem. Pseudovrvičasti ornament v obliki mrežastih rombov pokriva tekoči oglati meander z belo inkrustacijo.

Dimenzije: viš. 25,8 cm, pr. 28,2 cm, AMI P-9611

68. Globular ceramic vessel, conical body, cylindrical neck, and horizontal flared rim. Upright applied strap handle at the shoulder, a pseudo-ribbon ornament of reticulate rhombi encloses a running angular meander with white paste inlay.

Dimensions: H 25.8 cm, DIA 28.2 cm, AMI P-9611



69. Keramična posoda stožčaste oblike s široko zaobljenim trebuhom in z uvihanim ustjem. Okrašena je s plastičnimi valovnicami in tremi horizontalnimi rebri.

Dimenzije: viš. 18,2 cm, pr. 18,8 cm, AMI P-9614

69. Conical ceramic vessel, with broad rounded belly and inverted rim, decorated with moulded wavy line and three horizontal ribs.

Dimensions: H 18.2 cm, DIA 18.8 cm, AMI P-9614





70. Keramična trebušasta posoda stožčastega telesa z zoženim vratom, izvihanim ustjem in majhnim navpično postavljenim trakastim ročajem. Okrašena je s psevdovrvičastimi šrafiranimi trikotniki, paralelnimi linijami in širokim trakom s poševnim meandrom.

Dimenzije: viš. 17,6 cm, pr. 15 cm, AMI P-9616

70. Globular ceramic vessel, conical body, constricted neck, and flared rim, with a small strap handle. Decorated with pseudo-ribbon of hatched triangles, parallel lines, and a broad band with an oblique meander.

Dimensions: H 17.6 cm, DIA 15 cm, AMI P-9616



71. Bronasti nož s trnastim ročajem polkrožnega zaključka in z rebrasto odebeljenim hrbtom. Okrašen je z vrezanimi geometrijskimi motivi in s poševnim meandrom.

Dimenzije: dol. 23 cm, pr. 3,3 cm, AMI P-9525

71. Bronze knife with tang grip having a crescent butt and a thickened ridge forming the blade's spine. Decorated with incised geometric patterns and oblique meander.

Dimensions: L 23 cm, DIA 3.3cm, AMI P-9525



Grob IV/16 / Grave IV/16

72. Apnenčasta okrogla posoda (žara) širokega telesa in z ozko cilindrično nogo, zaobljenega roba in s štirimi pravokotnimi držaji.

Dimenzije: viš. 34 cm, pr. 47 cm, AMI P-31095

72. Round limestone vessel (urn), broad body, narrow cylindrical foot, rounded rim, four rectangular handles.

Dimensions: H 34 cm, DIA 47 cm, AMI P-31095





Grob V/6 / Grave V/6

73. Keramična trebušasta posoda z nizkim zoženim vratom in izvihanim ustjem. Okrašena je z vrezanimi cikcak trakovi, z vrsto kvadratov z vpisanimi križi in motivi v obliki črke »V«.

Dimenzije: viš. 23,5 cm, pr. 26 cm, AMI P-739

73. Globular ceramic vessel, low constricted neck, flared rim with incised zigzag bands, a series of squares with inscribed cross and V pattern.

Dimensions: H 23.5 cm, DIA 26 cm, AMI P-739



Grob V/8 / Grave V/8

74. Daunijski keramični krater z zoženim vratom in lijakastim ustjem, z dvema vodoravnima ročajema. Na svetlorumeni podlagi so s temnorjavo in z vijolično barvo naslikani geometrijski motivi.

Dimenzije: viš. 22 cm, pr. 25,3 cm, AMI P-7279

74. Daunian ceramic krater, constricted neck and funnel rim, two horizontally aligned upright handles. Geometric decoration painted dark brown and purple on light yellow background.

Dimensions: H 22 cm, DIA 25.3 cm, AMI P-7279





75. Daunijski keramični krater z zoženim vratom in lijakastim ustjem, z dvema vodoravnima ročajema, med katerima je plastično stilizirana glava netopirja. Na rumeni podlagi so s črno in z rdečo barvo naslikani geometrijski motivi.

Dimenzije: viš. 23,7 cm, pr. 26 cm, AMI P-7582

75. Daunian ceramic krater, constricted neck and funnel rim, two horizontally aligned upright handles, between them a moulded stylised bat's head. Geometric decoration painted black and red on yellowish background.

Dimensions: H 23.7 cm, DIA 26 cm, AMI P-7582



76. Daunijski keramični krater z zoženim vratom in lijakastim ustjem, z dvema vodoravnima ročajema. Na rumeni podlagi so s črno barvo naslikani geometrijski motivi.

Dimenzije: viš. 24,2 cm, pr. 26 cm, AMI P-7589

76. Daunian ceramic krater, constricted neck and funnel rim, two horizontally aligned upright handles. Geometric decoration painted black on yellowish background.

Dimensions: H 24.2 cm, DIA 26 cm, AMI P-7589





Grob V/12 / Grave V/12

77. Daunijski keramični krater kroglastega telesa z zoženim vratom in dvema vodoravnima ročajema, na katerih je na vrhu pritrjena okrogla ploščica. Na rumeni podlagi so s črno barvo naslikani geometrijski motivi.

Dimenzije: viš. 23,4 cm, pr. 27 cm, AMI P-7250

77. Daunian ceramic krater, spherical body, constricted neck, two vertically aligned applied strap handles topped with disc features. Geometric decoration painted black on yellow background.

Dimensions: H 23.4 cm, DIA 27 cm, AMI P-7250



Grob V/27 / Grave V/27

78. Keramična posoda v obliki skodelice z izvihanim ustjem in s presegajočim ročajem. Telo je okrašeno s tremi bradavicami in koncentrično vrezanimi krožnicami, povezanimi z dvojno valovnico.

Dimenzije: viš. 15 cm, pr. 14 cm, AMI P-9621

78. Cup-shaped ceramic vessel, flared rim and upswing handle. Belly decorated with three nubs and concentric incised circles, joined with double wavy line.

Dimensions: H 15 cm, DIA 14 cm, AMI P-9621





79. Odlomki dveh tordiranih dvojnih ogrlic (torkvesov).

Dimenzije: dol. 5,1-7,7 cm, deb. 0,4 cm, AMI P-8073

79. Fragments of two twisted double neck rings (torcs).

Dimensions: L 5.1–7.7 cm, thickness 0.4 cm, AMI P-8073



Grob VI/28 / Grave VI/28

80. Keramična posoda okrogle oblike z uvihanim ustjem, okrašena z ozkimi in plitvimi kanelurami. Stožčast pokrov je okrašen s plitvimi kanelurami.

Dimenzije: viš. 15 cm, pr. 10 cm, AMI P-9619

80. Ceramic vessel, spherical body, inverted rim, decorated with narrow and shallow fluting. Conical lid decorated with shallow fluting.

Dimensions: H 15 cm, DIA 10 cm, AMI P-9619



Grob VI/35 / Grave VI/35

81. Keramična posoda stožčaste oblike z zoženim stožčastim vratom in izvihanim ustjem.

Dimenzije: viš. 21,6 cm, pr. 24,8 cm, AMI P-1031

81. Ceramic vessel, conical form, constricted conical neck and flared rim.

Dimensions: H 21.6 cm, DIA 24.8 cm, AMI P-1031





82. Odlomki bronaste zapestnice s kaveljčkom za pritrditev. Okrašena je z vrezanim oglatim meandrom in dvema nizoma šrafiranih stiliziranih rac, ločenih s cikcak linijo.

Dimenzije: dol. 16,5 cm, šir. 4,5 cm, AMI P-8001

82. Fragments of bronze bracelets with hooked latch. Decorated with incised angular meander and two series of hatched stylised ducks, separated by a zigzag line.

Dimensions: L 16.5 cm, W 4.5 cm, AMI P-8001



Grobnica I/12 / Tomb I/12

Ločen grob v kamniti žari (1901)

Separate stone urn burial (1901)

83. Dva odlomka bronaste fibule s koščeno oblogo. Na žičnatem loku se nahaja pet večjih ovalnih koščenih jagod različnih velikosti. Na prehodu v dolgo nogo je poševno narebrena jagoda.

Dimenzije: dol. 17,6 cm, AMI P-7969

83. Two fragments of a bronze fibula, strap bow with five large, round bone beads of various sizes. Another bead, ribbed transversally to its axis, at the transition to the long foot.

Dimensions: L 17.6 cm, AMI P-7969





84. Delno ohranjena koščena figurica jezdeca na konju. Manjkata zgornji del jezdečevega telesa in spodnji del konjevih nog. Skozi sredino figurice je prepeljana bronasta žica kvadratnega preseka.

Dimenzije: dol. 4,2 cm, viš. 2,2 cm, AMI P-9615

84. A partially preserved bone figurine of a rider on a horse. The top of the rider is missing, as are the lower ends of the horse's limbs. A bronze wire of square section runs through the middle of the figurine.

Dimensions: L 4.2 cm, H 2.2 cm, AMI P-9615



85. Bronasta večglava igla s sedmimi majhnimi kroglicami.

Dimenzije: dol. 5 cm, deb. 0,3 cm, AMI P-8099

85. Bronze pin with a head of seven small spheres.

Dimensions: L 5 cm, thickness 0.3 cm, AMI P-8099



Izbor predmetov iz grobnice Select material from the tomb

86. Bronasta trortasta fibula z dolgo nogo in bikonično kroglico na vrhu.

Dimenzije: dol. 7,5 cm, viš. 3,5 cm, AMI P-8261

86. Bronze fibula with three knobs on the bow, the long foot terminates with a biconical knob.

Dimensions: L 7.5 cm, H 3.5 cm, AMI P-8261





87. Bronasta cilindrična škatlica, okrašena z iztolčenimi bunčicami.

Dimenzije: viš. 5,7 cm, pr. 3,4–3,8 cm, AMI P-4051

87. Cylindrical bronze container, decoration of hammered dots.

Dimensions: H 5.7 cm, DIA 3.4–3.8 cm, AMI P-4051



88. Bronasto žezlo (*scepter*) s cevastim ročajem in figuralno okrašenim zaključkom. Držaj je okrašen s sedmimi snopi vrezanih linij. Postopoma se zožuje in razcepi v dve antitetično postavljeni stilizirani ptičji glavi (raci/laboda) z dolgima kljunoma, ki sta na vrhu povezani s stilizirano figuro konja z dolgim repom. Ohranjeni so tudi bronasti obročki, ki so bili nekoč pritrjeni na žezlo.

Dimenzije: dol. 9,6 cm, pr. 0,35 cm, šir. 3 cm, AMI P-10312

88. Bronze sceptre, tubular handle, and figural decoration of the head. The handle has a decoration of seven bundles of incised lines. Handle tapers gradually and forks to form two outward facing stylised bird heads (ducks/swans) with long beaks, joined at the peak by a stylised horse figure with a long tail. Bronze loops also survive, once attached to the sceptre.

Dimensions: L 9.6 cm, DIA 0.35 cm, W 3 cm, AMI P-10312





89. Odlomek bronastega rombičnega ražnja tipa Strettweg. Kratek cevasti del je okrašen s štirimi vrezanimi linijami.

Dimenzije: dol. 9,2 cm, šir. 1,8 cm, deb. 0,5 cm, AMI P-8112

89. Fragment of a rhomboid bronze spit of the *Strettweg* type. The short tubular part is decorated with four incised lines.

Dimensions: L 9.2 cm, W 1.8 cm, thickness 0.5 cm, AMI P-8112



90. Odlomki polkrožne bronaste ročke pahljače s sredinsko koničasto zakovico. Širok rob mrežaste palmete je okrašen z vrezanim pahljačastim motivom in s punciranimi pikami.

Dimenzije: dol. 9,2 cm, šir. 7,3 cm, AMI P-9590

90. Fragment of a semi-circular bronze fan handle, central rivet has conical head. The broad edge of the openwork palmette has a decoration of an incised fan pattern, with hammered dots.

Dimensions: L 9.2 cm, W 7.3 cm, AMI P-9590



91. Cevasti odlomek ročaja bronaste pahljače z masivno kroglico in zanko na zaključku.

Dimenzije: dol 11,7 cm, pr. 1,9 cm, AMI P-2476

91. Fragment of the tubular handle of a bronze fan, with a massive knob and eyelet terminal.

Dimensions: L 11.7 cm, DIA 1.9 cm, AMI P-2476





92. Bronasta dvortasta fibula z dolgo nogo, zaključena s profiliranim gumbom.

Dimenzije: dol. 9 cm, viš. 2,2 cm, AMI P-8010

92. Bronze fibula with two knobs on the bow, long foot with moulded knob terminal.

Dimensions: L 9 cm, H 2.2 cm, AMI P-8010



93. Bronast obesek v obliki polkrožnega glavnika s kratkimi zobmi in trakastim prstanom.

Dimenzije: dol. 4,8 cm, viš. 2,9 cm, deb. 0,05 cm, AMI P-719

93. Bronze pendant in the form of a semi-circular comb with short teeth, strap ring attached.

Dimensions: L 4.8 cm, H 2.9 cm, thickness 0.05 cm, AMI P-719



94. Dvajset obeskov iz tanke bronaste pločvine, zvite v obliki trikotne vrečke, okrašenih s punciranimi pikami.

Dimenzije: dol. 2,2–3,2 cm, šir. 1,5–2,1 cm, deb. 0,6–0,7 cm, AMI P-4031, 7770, 8110

94. Twenty pendants of thin bronze sheet folded into triangular sack shapes, decoration of hammered dots.

Dimensions: L 2.2–3.2 cm, W 1.5–2.1 cm, thickness 0.6–0.7 cm, AMI P-4031, 7770, 8110





95. Keramična kupa estenskega tipa, z ovalnim telesom in nizko stožčasto nogo. Vrat je okrašen z vodoravnim plastičnim rebrom, telo pa s tremi črno barvanimi vodoravnimi črtami.

Dimenzije: viš. 24 cm, pr. 19,4 cm, AMI P-701

95. *Este type ceramic chalice, oval body, low conical foot. Neck decorated with horizontal moulded rib, body decorated with three horizontal bands painted black.*

Dimensions: H 24 cm, DIA 19.4 cm, AMI P-701



96. Keramična kupa z zoženim cilindričnim vratom. Okrašena je s plitvimi vodoravnimi kanelurami, mrežastim šrafiranim trakom in s cikcak motivi.

Dimenzije: viš. 18,5 cm, pr. 14,7 cm, AMI P-7235

96. *Ceramic chalice with constricted cylindrical neck, decoration of shallow horizontal fluting, hatched grid band and zigzag patterns.*

Dimensions: H 18.5 cm, DIA 14.7 cm, AMI P-7235



97. Keramična bikonična kupa estenskega tipa. Okrašena je z vodoravnimi plastičnimi rebri, ki ločujejo črno in oker pobarvane pasove.

Dimenzije: viš. 18 cm, pr. 14,4 cm, AMI P-703

97. *Este type biconical ceramic chalice, decoration of horizontal moulded ribs demarcating bands of black and ochre.*

Dimensions: H 18 cm, DIA 14.4 cm, AMI P-703





98. Keramična situla estenskega tipa s koničnim telesom, cilindričnim vratom in z izvhanim ustjem. Okras iz petih vodoravnih plastičnih reber ločuje pasove, pobarvane s črnim in z oker grafitom.

Dimenzije: viš. 22 cm, pr. 19,5 cm, AMI P-7229

98. *Este type ceramic situla, conical body, cylindrical neck and flared rim. Decoration of five horizontal moulded ribs demarcating bands of graphite black and ochre.*

Dimensions: H 22 cm, DIA 19.5 cm, AMI P-7229



99. Keramična situla estenskega tipa s koničnim telesom, z zoženim in cilindričnim vratom. Okras iz šestih vodoravnih plastičnih reber ločuje pasove, pobarvane s črno in rjavo barvo.

Dimenzije: viš. 28,5 cm, pr. 24 cm, AMI P-10002

99. *Este type ceramic situla, conical body, constricted and cylindrical neck, decoration of six horizontal ribs demarcating bands of ochre and brown.*

Dimensions: H 28.5 cm, DIA 24 cm, AMI P-10002



100. Keramična situla estenskega tipa s stožčastim telesom, cilindričnim vratom in z izvhanim ustjem na nizki stožčasti nogi. Okras iz petih vodoravnih plastičnih reber ločuje pasove, pobarvane s črnim in z oker grafitom.

Dimenzije: viš. 26,5 cm, pr. 24,8 cm, AMI P-10000

100. *Este type ceramic situla, conical body, cylindrical neck and flared rim, low conical foot. Decoration of five horizontal moulded ribs demarcate bands of graphite black and ochre.*

Dimensions: H 26.5 cm, DIA 24.8 cm, AMI P-10000





101. Keramični daunijski vrč s kroglastim telesom, z zoženim stožčastim vratom in s trakastim presegajočim ročajem. Na rumeni podlagi je s črno barvo naslikan geometrijski okras.

Dimenzije: viš. 16,8 cm, pr. 20,2 cm, AMI P-7189

101. Daunian ceramic jug, spherical body, constricted conical neck, upswung strap handle. Geometric decoration painted black on yellow background.

Dimensions: H 16.8 cm, DIA 20.2 cm, AMI P-7189



102. Keramični daunijski krater s kroglastim telesom, z zoženim vratom in vodoravno pritrjenima dvema ročajema. Na rumeni podlagi je s črno in z oranžno barvo naslikan geometrijski okras.

Dimenzije: viš. 22,6 cm, pr. 25,6 cm, AMI P-7196

102. Daunian ceramic krater, spherical body, constricted neck with two applied handles aligned horizontally. Geometric decoration painted black and orange on yellow background.

Dimensions: H 22.6 cm, DIA 25.6 cm, AMI P-7196



103. Keramični ovalni vrč (*oinochoe*) z zoženim visokim vratom, s trolistnim ustjem in presegajočim ročajem. Na oranžni podlagi je z rdečo barvo naslikan okras vodoravnih črt.

Dimenzije: viš. 22,4 cm, pr. 17 cm, AMI P-7255

103. Oval ceramic jug (*oinochoe*), tall-constricted neck, three-lobed rim, upswung handle. Decoration of red horizontal lines on orange background.

Dimensions: H 22.4 cm, DIA 17 cm, AMI P-7255





104. Atiški črnfiguralni keramični vrč (*oinochoe*) z ovalnim telesom, s trolistnim ustjem in presegajočim ročajem. Na sprednji strani so na rdeči podlagi naslikani oboroženi vojaki in štirivprežni voz (*tetrippon/quadriga*) z voznikom, poleg pa stoji še en oborožen vojak.

Dimenzije: viš. 25 cm, pr. 13 cm, AMI P-7186

104. Attic black-figure ceramic jug (*oinochoe*), oval body, three-lobed rim, upswung handle. Scene on front against a red background of an armed soldier and a quadriga (*tetrippon*) with its driver and another armed soldier.

Dimensions: H 25 cm, DIA 13 cm, AMI P-7186



105. Atiška cilindrična keramična posoda (*pyxis*) z majhno okroglo odprtino. Telo posode je premazano s črno barvo, na ramenu pa so na rdeči podlagi s črno barvo naslikana vodoravna in radialno razporejene črte.

Dimenzije: viš. 15,5 cm, pr. 13,4 cm, AMI P-7187

105. Attic cylindrical ceramic vessel (*pyxis*) with small round aperture. Black slipped body, shoulder with horizontal band and radial lines in black on red background.

Dimensions: H 15.5 cm, DIA 13.4 cm, AMI P-7187





106. Bronasta situla, sestavljena iz dveh delov plašča in z ustjem, uvitim okoli svinčene palice. Spodnji del situle je v obliki nizke stožčaste sklede s konkavnim dnom.

Dimenzije: viš. 19 cm, pr. 21,5 cm, AMI P-9141

106. Bronze situla, wall formed of two parts, rim folded over lead rod. Lower part shaped like a low conical bowl with concave base.

Dimensions: H 19 cm, DIA 21.5 cm, AMI P-9141



107. Bronasta situla s stožčastim ramenom in z nizkim cilindričnim vratom ter ustjem, uvitim okoli svinčene palice.

Dimenzije: viš. 18,3 cm, pr. 17,3 cm, AMI P-9173

107. Bronze situla, conical shoulder, low cylindrical neck, rim folded over lead rod.

Dimensions: H 18.3 cm, DIA 17.3 cm, AMI P-9173



108. Bronasta figuralno okrašena situla s stožčastim ramenom, cilindričnim vratom, z dvema atašama ter ustjem, uvitim okoli svinčene palice. Okrašena je z enim figuralnim frizom ptic z razprtimi krili, usmerjenih v desno. Pod njim je podaljšan pahljačast okras s kroglicami.

Dimenzije: viš. 21,2 cm, pr. 20 cm, AMI P-9144

108. Bronze situla with figural decoration, conical shoulder, cylindrical neck, rim folded over lead rod, a pair of attachments. Decoration consists of a single figural frieze of birds with outspread wings, facing right. Below them an elongated fan-shaped decoration with beading.

Dimensions: H 21.2 cm, DIA 20 cm, AMI P-9144



109. Odlomki bronaste figuralno okrašene situle z dvema atašama, vodoravnim ramenom, s cilindričnim in narebrenim vratom ter z ustjem, uvitim okoli svinčene palice. Odlomki dveh frizov zgornjega dela plašča so ločeni z rebrom in s pikami, med katerimi je procesija rogatih živali, usmerjenih v levo. Iz njihovih smrčkov visijo stilizirani cvetlični motivi.

Dimenzije: viš. 24,5 cm, pr. 20 cm, AMI P-9166

109. Fragments of a bronze situla with figural decoration, with a pair of attachments, horizontal shoulder, cylindrical ribbed neck, rim folded over lead rod. The fragments of the two friezes of the upper part of the vessel wall are demarcated by a rib and dots, between which is a procession of horned animals facing left. Stylised floral ornaments suspended from their muzzles.

Dimensions: H 24.5 cm, DIA 20 cm, AMI P-9166



110. Odlomki bronaste figuralno okrašene situle z ohranjenim spojem plašča situle s štirimi zakovicami. Figuralno je prikazan voznik, ki drži bič in uzde ter upravlja voz z enim konjem.

Dimenzije: viš. 7,2 cm, šir. 9,9 cm, AMI P-9131

110. Fragments of a bronze situla with figural decoration, joint in the wall of the vessel survives with four rivets. The scene depicts a driver holding a whip and the reins, steering a chariot pulled by a single horse.

Dimensions: H 7.2 cm, W 9.9 cm, AMI P-9131



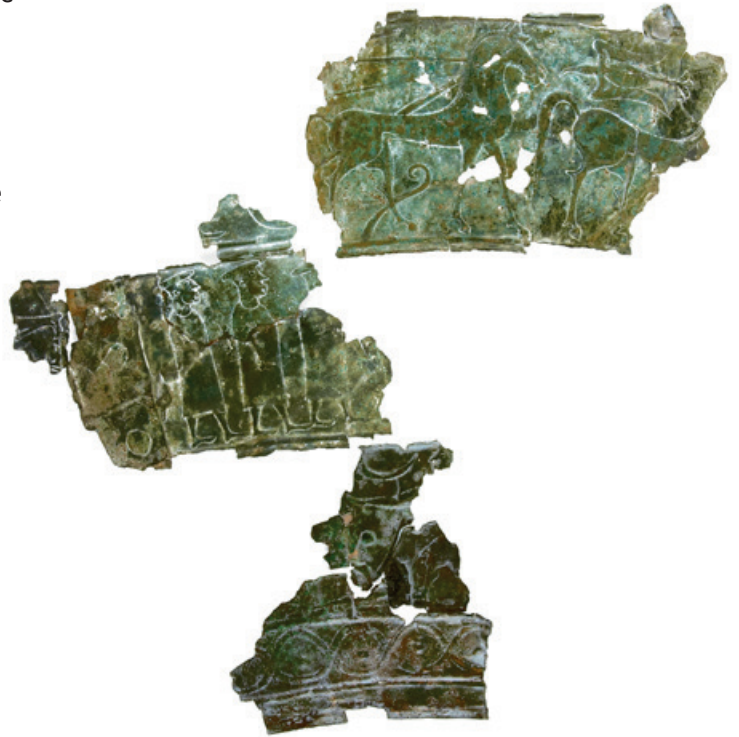


111. Trije odlomki bronaste figuralno okrašene situle. Na zgornjem frizu sta prikazana dva konja, levi je vprežen v voz, nad desnim pa je prikazana ptica v letu v nasprotni smeri. Na srednjem frizu je na desni strani prikazana povorka treh moških, na levi pa so vidne noge para na postelji. Na spodnjem frizu pa so nad prepletom vidne noge živali.

Dimenzije: viš. 7 cm, šir. 13 cm, AMI P-7972, 9125, 9132

111. Three fragments of a bronze, figural decorated situla. On the upper frieze, two horses are depicted, with the left one harnessed to a chariot, and above the right one, a bird is shown flying in the opposite direction. On the middle frieze, a procession of three men is depicted on the right side, while on the left, the legs of a couple on a bed are visible. On the lower frieze, above the interlacing, the legs of animals are visible.

Dimensions: H 7 cm, W 13 cm, AMI P-7972, 9125, 9132



112. Trije odlomki bronaste situle z atašo, zaobljenim ramenom in ustjem, uvitim okoli svinčene palice. Dva friza sta ločena z ozkim rebrom. Na zgornjem sta jezdec z dvignjenim kopjem in sprednji del telesa divjega prašiča s spuščeno glavo, na spodnjem pa sta del stilizirane palmete in jelen.

Dimenzije: viš. 17,5 cm, šir. 14 cm, AMI P-9133

112. Three fragments of a bronze situla with attachment, rounded shoulder, rim folded over lead rod. Two friezes demarcated by a thin rib; the upper frieze shows a rider with spear raised and the front of a boar with head lowered, the lower frieze shows a stylised palmette and a deer.

Dimensions: H 17.5 cm, W 14 cm, AMI P-9133





113. Odlomki bronastega pokrova situle, okrašenega s koncentričnimi rebrastimi motivi z vrstami pikic in kroglic.

Dimenzije: pr. 21 cm, AMI P-9134

113. Fragments of a bronze situla lid, decorated with a concentric fan pattern of large and small hammered dots.

Dimensions: DIA 21 cm, AMI P-9134



114. Bronast polkrožni kotliček z odebeljenim ustjem in majhnim dnom z omfalosom. Ena dvojna in dve križni ataši so pritrjene na telo posode z zakovicami.

Dimenzije: viš. 14,5 cm, pr. 21 cm, AMI P-9175

114. Hemispherical bronze kettle, rim reinforced to the inside, small omphalos base. One dual and two cruciform attachments riveted to the body of the vessel.

Dimensions: H 14.5 cm, DIA 21 cm, AMI P-9175



115. Odlomki bronastega polkrožnega kotlička z odebeljenim ustjem in dvojno križno atašo, pritrjeno s štirimi zakovicami. Okrašeni so z vrezanimi vodoravnimi črtami.

Dimenzije: viš. 8,5 cm, pr. 20 cm, AMI P-9178

115. Fragments of a bronze hemispherical kettle, reinforced rim, dual cruciform attachment with four rivets. Decoration of incised horizontal lines.

Dimensions: H 8.5 cm, DIA 20 cm, AMI P-9178





116. Odlomki deformiranega železnega enoreznega meča (mahaire) tipa Tržišče z odebeljenim hrbtom in eno zakovico na prehodu rezila v ročaj.

Dimenzije: dol. 40 cm, šir. 2–6 cm, deb. 0,5 cm, AMI P-9580

116. Fragments of a deformed single-edged iron sword (*machaira*) of the *Tržišče* type with reinforced spine, one rivet at the transition from the blade to the hilt.

Dimensions: L 40 cm, W 2–6 cm, thickness 0.5 cm, AMI P-9580



117. Odlomki deformiranega železnega enoreznega meča (mahaire) tipa Tržišče s poudarjenim hrbtom in z ostankom bronaste nožnice.

Dimenzije: dol. 56 cm, šir. 2–6 cm, deb. 0,7 cm, AMI P-9581

117. Fragments of a deformed single-edged iron sword (*machaira*) of the *Tržišče* type, reinforced spine, remains of a bronze scabbard.

Dimensions: L 56 cm, W 2–6 cm, thickness 0.7 cm, AMI P-9581



Literatura / Bibliography:

Mihovilić 1980; 1988; 1990; 1995; 1999; 2000; 2001a; 2001b; 2002; 2004; 2012; 2014; 2021; Guštin 1974; Glogović 1979; 1996; Teržan 1996; 2007; Blečić Kavur 2014.



Grobница Epulonovih prednikov / grob raziskan leta 1981 (izbor predmetov)

The tomb of Epulon's ancestors / tomb investigated in 1981 (selection of artefacts)

118. Bronasta fibula s trakastim lokom in z dolgo nogo, zaključeno s kroglico.

Dimenzije: dol. 8,5 cm, AMI P-25178

118. Bronze fibula with strap bow and long foot with spherical knob terminal.

Dimensions: L 8.5 cm, AMI P-25178



119. Odlomek bronaste certoške fibule različice Xc z vrezanim linearnim okrasom.

Dimenzije: dol. 6,7 cm, AMI P-25193

119. Fragment of a Certosa type Xc variant bronze fibula, with s incised linear decoration.

Dimensions: L 6.7 cm, AMI P-25193



120. Bronasta certoška fibula različice Xla z diskom na koncu loka in zvito iglo.

Dimenzije: dol. 11,4 cm, AMI P-25175

120. Certosa type Xla variant bronze fibula, bow ends with disc, pin with spring loop.

Dimensions: L 11.4 cm, AMI P-25175





121. Delno ohranjena bronasta certoška fibula različice X1a z dvema diskoma na koncu loka.

Dimenzije: dol. 6,8 cm, AMI P-25183

121. *Certosa* type X1a variant bronze fibula, survives in part, two joined discs at the end of the bow.

Dimensions: L 6.8 cm, AMI P-25183



122. Majhna bronasta fibula srednjelatenske sheme tipa Nezakcij. Podaljšana in upognjena noga s prstanasto profilirano spojko je pritrjena na lok fibule ter okrašena s snopi vrezanih linij.

Dimenzije: dol. 6,1 cm, viš. 2 cm, AMI P-25196

122. Small bronze fibula of the *Nesactium* type middle La Tène scheme. Foot, decorated with bundles of incised lines, bends back to an annular moulded joint at the bow.

Dimensions: L 6.1 cm, H 2 cm, AMI P-25196



123. Bronasta spiralna zapestnica s tremi navoji, okrašena z linearnimi motivi.

Dimenzije: pr. 5 cm, AMI P-25191

123. Bronze coiled bracelet, three coils, linear pattern decoration.

Dimensions: DIA 5 cm, AMI P-25191





124. Bronasta spiralna zapestnica z dvema navojema.

Dimenzije: pr. 6,3 cm, deb. 0,3 cm, AMI P-25189

124. Bronze coiled bracelet, two coils.

Dimensions: DIA 6.3 cm, thickness 0.3 cm, AMI P-25189



125. Bronast obroč lečastega preseka.

Dimenzije: pr. 5 cm, deb. 0,5 cm, AMI P-25173

125. Bronze ring, lenticular section.

Dimensions: DIA 5 cm, thickness 0.5 cm, AMI P-25173



126. Bronast obesek v obliki ribjega repa.

Dimenzije: pr. 3,1 cm, deb. 0,1 cm, AMI P-25192

126. Bronze pendant in the form of a fish tail.

Dimensions: DIA 3.1 cm, thickness 0.1 cm, AMI P-25192



127. Masiven bronast kroglast obesek.

Dimenzije: viš. 3,2 cm, pr. 2 cm, AMI P-40492

127. Massive bronze spherical pendant.

Dimensions: H 3.2 cm, DIA 2 cm, AMI P-40492





128. Trije bronasti obeski v obliki trikotne vrečke, okrašeni z vrstami vtisnjenih pik.

Dimenzije: dol. 3,3 cm, šir. 2 cm, AMI P-41049, 40755

128. Three bronze pendants in the form of triangular sacks, decoration of rows of hammered dots.

Dimensions: L 3.3 cm, W 2 cm, AMI P-41049, 40755



129. Bronasta pravokotna pasna plošča, okrašena s pikami, z rombi in s štirimi vrstami vtisnjenih rogatih živali. Sekundarno je bila predelana.

Dimenzije: dol. 20 cm, viš. 8 cm, AMI P-25600

129. Rectangular bronze buckle plate, decoration of dots, rhombi, and four rows of embossed horned animals. Secondary modification.

Dimensions: L 20 cm, H 8 cm, AMI P-25600



130. Odlomki bronaste kalote negovske čelade slovenskega in alpskega tipa, okrašeni z vrstami vtisnjenih krogcev in smrekovih vejic.

Dimenzije: dol. 2–14,3 cm, šir. 1,5–11,5 cm, deb. 0,1–0,2 cm, AMI P-40767

130. Fragments of the dome of a bronze Slovenian and Alpine variant of the *Negau* type helmet, decorated with a series of embossed discs and fir branches.

Dimensions: L 2–14.3 cm, W 1.5–11.5 cm, thickness 0.1–0.2 cm, AMI P-40767





131. Keramična situla svetolucijskega tipa z izvihanim ustjem na povišani nogi. Okrašena je s slikanimi rdečimi in črnimi trakovi ter z vrezanimi linijami.

Dimenzije: viš. 20 cm, premer 18 cm, AMI P-25043

131. *Santa Lucia* type ceramic situla, tall foot, flared rim. Decoration of red and black bands and incised lines.

Dimensions: H 20 cm, DIA 18 cm, AMI P-25043



132. Keramični kelih svetolucijskega tipa 2 z ovalnim telesom, s cilindrično profiliranim vratom in povišano nogo. Okras na vratu je izdelan s plitvimi vodoravnimi kanelurami.

Dimenzije: viš. 15,5 cm, premer 14,4 cm, AMI P-25070

132. *Santa Lucia 2* type ceramic chalice, oval body, cylindrical moulded neck, tall foot. Decoration on the neck done as shallow horizontal fluting.

Dimensions: H 15.5 cm, DIA 14.4 cm, AMI P-25070



133. Vrč iz temnosive keramike bukero z ovalnim telesom, zoženim vratom, s trolistnim ustjem in z velikim izlivkom, z visokim presegajočim ročajem in nizko obročasto nogo.

Dimenzije: viš. 22,5 cm, premer 16,5 cm, AMI P-25049

133. Dark grey bucchero ware jug. Oval body, constricted neck, three-lobed rim with large spout, upswing handle, low ring foot.

Dimensions: H 22.5 cm, DIA 16.5 cm, AMI P-25049





134. Manjši oker keramični vrč s kroglastim telesom, z dvignjenim ročajem in lijakastim izlivkom.

Dimenzije: viš. 13 cm, premer 14,4 cm, AMI P-25057

134. Small ceramic jug, ochre colour, spherical body, upswung handle, funnel shaped mouth.

Dimensions: H 13 cm, DIA 14.4 cm, AMI P-25057



135. Daunijski keramični vrč (olpe) z ovalnim telesom, s presegajočim trakastim ročajem in z visokim zoženim vratom s konkavno izvihanim ustjem. Na oker podlagi je z rdečimi in s črnimi črtami ter z valovnico na vratu naslikan okras.

Dimenzije: viš. 23,6 cm, premer 20 cm, AMI P-25061

135. Daunian ceramic jug (olpe), ochre colour, oval body, upswung strap handle, tall constricted neck with concave everted rim and flat lip. Decorated with painted red and black bands and a wavy line at the neck.

Dimensions: H 23.6 cm, DIA 20 cm, AMI P-25061



136. Daunijski keramični vrč s kroglastim telesom, presegajočim trakastim ročajem in stožčastim vratom z ravnim ustjem. Na oker podlagi je z rdečimi in s črnimi črtami ter valovnico na vratu naslikan okras.

Dimenzije: viš. 21 cm, premer 10,4 cm, AMI P-25045

136. Daunian ceramic jug, ochre colour, spherical body, upswung strap handle, conical neck with flat lip. Decorated with painted ochre bands and a wavy line at the shoulder.

Dimensions: H 21 cm, DIA 10.4 cm, AMI P-25045





137. Daunijski keramični vrč na nizki obročasti nogi. Na oker podlagi je z rjavimi trakovi in linijami naslikan okras.

Dimenzije: viš. 18,5 cm, premer 19,4 cm, AMI P-25060

137. Daunian ceramic jug, ochre colour, low ring foot. Painted brown bands and lines.

Dimensions: H 18.5 cm, DIA 19.4 cm, AMI P-25060



138. Daunijski keramični vrč s stožčastim spodnjim delom telesa, širokim zaobljenim trebuhom, z nizko obročasto ного in s trakasto dvignjenim ročajem. Na oker podlagi je z rdečimi trakovi in linijami ter valovnico na ramenu naslikan okras.

Dimenzije: viš. 18,9 cm, premer 19 cm, AMI P-25056

138. Daunian ceramic jug, ochre colour, conical lower body, broad, rounded belly, low ring foot, upswing strap handle. Decoration of painted red bands and lines, and wavy line at the shoulder.

Dimensions: H 18.9 cm, DIA 19 cm, AMI P-25056



139. Daunijski keramični vrč (*oinochoe*) s profiliranim trolistnim ustjem in z dvignjenim ročajem. Na oker podlagi je s črnimi trakovi in linijami naslikan okras.

Dimenzije: viš. 21,4 cm, premer 15,4 cm, AMI P-25048

139. Daunian ceramic jug (*oinochoe*), ochre colour, moulded three-lobed rim, upswing handle. Ochre and black painted bands and lines.

Dimensions: H 21.4 cm, DIA 15.4 cm, AMI P-25048





140. Daunijski keramični vrč z lijakastim ustjem in majhnim trakastim ročajem. Na sivo-oker podlagi je z rjavimi trakovi, linijami in valovnico na vratu naslikan okras.

Dimenzije: viš. 21,4 cm, premer 18,8 cm, AMI P-25109

140. Daunian ceramic jug, grey/ochre colour, flared rim, small strap handle, painted brown bands, lines, and wavy line at the neck.

Dimensions: H 21.4 cm, DIA 18.8 cm, AMI P-25109



141. Daunijski keramični vrč (*oinochoe*) z visokim dvojnim ročajem. Na oker podlagi je z črnimi in rjavimi linijami naslikan okras.

Dimenzije: viš. 19,8 cm, premer 14,6 cm, AMI P-25054

141. Daunian ceramic jug (*oinochoe*), ochre colour, upswing bifid handle, painted red-brown lines.

Dimensions: H 19.8 cm, DIA 14.6 cm, AMI P-25054



142. Delno ohranjen keramični vrč brez vratu in ročaja. Na sivo-oker podlagi je z rjavimi trakovi in linijami ter s kapljičastimi motivi na ramenu naslikan okras.

Dimenzije: viš. 19 cm, premer 15 cm, AMI P-25042

142. Ceramic jug, grey/ochre colour, survives in part, neck and handle missing. Decoration of brown painted bands and lines, and lachrymiform pattern at the shoulder.

Dimensions: H 19 cm, DIA 15 cm, AMI P-25042



143. Keramična amfora tipa Alto-Adriatico. Na oker podlagi je z rdečimi trakovi, linijami in valovnicami, s spiralnim motivom na ramenu ter stiliziranimi floralnimi motivi na vratu naslikan okras.

Dimenzije: viš. 23,8 cm, premer 19,3 cm, AMI P-25062

143. Ceramic amphora of the *Alto Adriatico* type, ochre colour, painted red bands, lines, and wavy lines, running spirals at the shoulder, and stylised floral motifs at the neck.

Dimensions: H 23.8 cm, DIA 19.3 cm, AMI P-25062



144. Keramična amfora tipa Alto-Adriatico. Na temnooker podlagi je z rdečimi trakovi in linijami ter s stiliziranimi floralnimi motivi na ramenu naslikan okras.

Dimenzije: viš. 27 cm, premer 20 cm, AMI P-25036

144. Ceramic amphora of the *Alto Adriatico* type, dark ochre colour, painted red bands and lines, and stylised floral motifs at the shoulder.

Dimensions: H 27 cm, DIA 20 cm, AMI P-25036



145. Delno ohranjen atiški rdečefiguralni keramični vrč (*chous*) z ovalnim telesom in nizko obročasto nogo. Na osrednjem figuralnem prizoru je gol sedeči moški lik z baklo v roki. Prizor obdajajo stilizirani floralni motivi.

Dimenzije: viš. 19,3 cm, premer 12,3 cm, AMI P-25040

145. A partially preserved Attic red-figure ceramic jug (*chous*), oval body and low ring foot. Central figural scene shows a naked seated man with a torch in hand. Scene surrounded by stylised floral motifs.

Dimensions: H 19.3 cm, DIA 12.3 cm, AMI P-25040





146. Manjši keramični vrč (olpe) tipa Alto-Adriatico. Na oker podlagi je v zgornjem delu s črnim premazom, v spodnjem delu pa z rjavimi geometrijskimi motivi naslikan okras.

Dimenzije: viš. 12,4 cm, pr. 9,9 cm, AMI P-25039

146. Small ceramic jug (olpe) of the *Alto Adriatico* type, ochre colour, upper part with black slip, lower part with painted brown geometric patterns.

Dimensions: H 12.4 cm, DIA 9.9 cm, AMI P-25039



147. Večji keramični vrč (*oinochoe*) tipa Alto-Adriatico z ovalnim telesom, obročasto nogo, s trolistnim ustjem in z dvignjenim ročajem. S črno barvo so naslikani profil ženske glave in stilizirani floralni motivi.

Dimenzije: viš. 24,4 cm, pr. 16,5 cm, AMI P-25110

147. Large ceramic jug (*oinochoe*) of the *Alto Adriatico* type, oval body, ring foot, three-lobed rim, upswung handle. Woman's head in profile and stylised floral motifs painted in black.

Dimensions: H 24.4 cm, DIA 16.5 cm, AMI P-25110



148. Manjši daunijski keramični vrč z ovalnim telesom, nizko nogo in s trakastim dvignjenim ročajem. Na sivo podlago je z mat rjavimi vodoravnimi trakovi, linijami in stiliziranim bršljanom naslikan okras.

Dimenzije: viš. 13,8 cm, pr. 11,8 cm, AMI P-25041

148. Small Daunian ceramic jug, grey colour, oval body, low ring foot, upswung strap handle. Horizontal bands, lines, and stylised ivy painted matte brown.

Dimensions: H 13.8 cm, DIA 11.8 cm, AMI P-25041





149. Daunijski keramični lonec (*olla*) z izvihanim ustjem. Na oker podlago je z rdečimi trakovi in valovitimi linijami naslikan okras.

Dimenzije: viš. 23 cm, pr. 21 cm, AMI P-25073

149. Daunian ceramic pot (*olla*), ochre colour, flared rim, painted red bands and wavy lines.

Dimensions: H 23 cm, DIA 21 cm, AMI P-25073



150. Stamnoidna keramična posodica tipa Alto-Adriatico z nizko obročasto nogo in luknjicami za popravilo posode. Na svetlooker podlagi je okrašena z naslikanimi rjavimi trakovi in s tekočo spiralo.

Dimenzije: viš. 8,4 cm, pr. 12,6 cm, AMI P-25118

150. Stamnoid ceramic vessel of the *Alto Adriatico* type, light ochre colour, low ring foot, small repair holes. Painted brown bands and running spiral.

Dimensions: H 8.4 cm, DIA 12.6 cm, AMI P-25118



151. Atiška keramična čaša (*kylix*) s črnim sijajnim premazom.

Dimenzije: viš. 5,7 cm, pr. 17,5 cm, AMI P-25035

151. Attic ceramic cup (*kylix*) with glossy black slip.

Dimensions: H 5.7 cm, DIA 17.5 cm, AMI P-25035





152. Apulska keramična čaša (*skyphos*). Okrašena je z naslikanimi črnimi trakovi in linijami, s tekočo spiralo in stiliziranim bršljanom.

Dimenzije: viš. 14,8 cm, pr. 15 cm, AMI P-25037

152. Apulian ceramic drinking cup (*skyphos*), painted black bands and lines, running spiral and stylised ivy.

Dimensions: H 14.8 cm, DIA 15 cm, AMI P-25037



153. Keramična čaša (*skyphos*) tipa Alto-Adriatico. Okrašena je z naslikanimi oker-rjavimi trakovi, linijami in geometrijskimi motivi v obliki črke »V«.

Dimenzije: viš. 11,5 cm, pr. 10,3 cm, AMI P-25038

153. Ceramic drinking cup (*skyphos*) of the *Alto Adriatico* type, painted ochre-brown bands, lines, and geometric V patterns.

Dimensions: H 11.5 cm, DIA 10.3 cm, AMI P-25038



154. Bronasta situla z atašami, okrašena z enim figuralnim frizom. Procesija rogatih živali, ki v ustih nosijo stilizirane floralne motive, je obrnjena v levo. Spodaj je okras v obliki pahljačastega motiva s piko na vrhu.

Dimenzije: viš. 20 cm, pr. 26 cm, AMI P-25360

154. Bronze situla with attachments, decoration of a single figural frieze. A procession of horned animals holding stylised floral motifs in their mouths, facing left. Fan pattern below with dots at top. Used as an urn.

Dimensions: H 20 cm, DIA 26 cm, AMI P-25360





155. Odlomki bronaste figuralno okrašene situle s parom ataš, spojenih z zakovicami, in z robom, uvitim okoli svinčene palice. Prikaz pomorske bitke z večjo ladjo, veslači, bojvniki, orožjem in bojnimi vozovi je upodobljen na prvem in drugem frizu, na tretjem frizu je prizor oranja in lova, na četrtem pa prikaz konjev, obrnjenih na desno.

Dimenzije: viš. 24 cm, pr. dna 11,5 cm, AMI P-25597

155. Fragments of a bronze situla with figural decoration and two attachments, joints riveted, rim folded over lead rod. First and second frieze shows a naval battle scene with a large ship, oarsmen, warriors, weapons, and war chariots, the third frieze shows a ploughing and hunting scene, the fourth frieze shows horses facing right.

Dimensions: H 24 cm, base DIA 11.5 cm, AMI P-25597





156. Odlomki bronastega stožčastega pokrova situle. Okrašen je z dvema pasovoma vtisnjenih koncentričnih krogov in pahljačastim motivom.

Dimenzije: pr. 21 cm, AMI P-25599

156. Fragments of a conical bronze situla lid. Two decorative bands with hammered concentric circles and fan pattern.

Dimensions: DIA 21 cm, AMI P-25599



157. Tri bronaste figuralno okrašene ataše zvonastih situl. Med dvema profiliranima obročema je upodobljena antropomorfna feminizirana maska. Bronast polkrožen ročaj situle z nazaj zavihanimi tankimi konci in s profiliranim zaključkom.

Dimenzije: ataše: viš. 2,3 cm, šir. 5,1 cm; ročaj: dol. 18,2 cm, deb. 0,4 cm, AMI P-25200, 25240, 40983

157. Three bronze attachments from bell-shaped situlae with figural decoration. Feminine anthropomorphic mask between a pair of moulded loops. Bronze semi-circular situla handle with thin ends folded back with moulded terminal.

Dimensions: attachment: H 2.3 cm, W 5.1 cm; handle: L 18.2 cm, thickness 0.4 cm, AMI P-25200, 25240, 40983



158. 185 kosov astragalov in falang majhnih prežvekovalcev (ovca/koza) s perforacijami in z zeleno oksidacijo.

Dimenzije: dol. 2,8–5,7 cm, šir. 1,7–2,5 cm, AMI P-41596, 41599, 41614

158. Astragali and phalanges of small ruminants (sheep/goats), perforated, green oxidation, 185 pieces.

Dimensions: L 2.8–5.7 cm, W 1.7–2.5 cm, AMI P-41596, 41599, 41614



Pod templji A, B in C**Beneath temples A, B, and C**

159. Odlomek bronaste zvonaste situle z vrezanim širokim pasom dvojnega prepleta pod ustjem in z bršljanovim listom pod atašo. Znotraj lista je figuralni prikaz repa navzdol obrnjenega delfina.

Dimenzije: dol. 12,1 cm, šir. 7,6 cm, AMI P-25659

159. Fragment of a bronze bell-shaped situla, broad incised band below the rim with double guilloche pattern, ivy leaf below the attachment. Figural image of a dolphin tail turned downward in the leaf.

Dimensions: L 12.1 cm, W 7.6 cm, AMI P-25659



160. Dve delno ohranjeni bronasti ataši stamnoidne situle z izlivkom v obliki levje glave.

Dimenzije: 1 – viš. 6,5 cm, šir. 5 cm; 2 – viš. 4,7 cm, šir. 6,65 cm, AMI P-25681, 40465

160. Two bronze attachments from a stamnoid situla with a spout in the shape of a lion's head, partially preserved.

Dimensions: 1-H 6.5 cm, W 5 cm; 2-H 4.7 cm, W 6.65 cm, AMI P-25681, 40465





161. Odlomek ataše bronastega stamnosa v obliki kaplje. Okrašen je z reliefnim prikazom satira z okroglimi očmi in nosom, dolgimi brki, s plešasto glavo in koničastimi ušesi.

Dimenzije: dol. 10,8 cm, šir. 4,3 cm, deb. 0,7 cm, AMI P-25201

161. Fragment of a lachrymiform bronze attachment from a stamn jar. Relief decoration shows a satyr with round eyes and nose, long moustache, bald head, and pointed ears.

Dimensions: L 10.8 cm, W 4.3 cm, thickness 0.7 cm, AMI P-25201



162. Bronast polkrožen ročaj posode z oglato vrezanimi konci.

Dimenzije: dol. 17 cm, deb. 0,3 cm, AMI P-25241

162. Arched bronze vessel handle with angular recesses at its ends.

Dimensions: L 17 cm, thickness 0.3 cm, AMI P-25241



Literatura / Bibliography:

Mihovilić 1992; 1995; 1996; 2001a; 2002; 2004; 2005; 2007c; 2009a; 2014; 2017; 2021; Jurišić 1996; Guštin 2019; Blečić Kavur 2009; 2012; 2015; 2020; 2021; 2022a; 2024b.



Posamezne najdbe z nekropole (1901–1953)

Individual necropolis finds (1901–1953)

163. Bronasta igla s polkrožno glavo ter petimi kroglicami in z diski na vratu.

Dimenzije: dol. 15,5 cm, pr. 1,15 cm, AMI P-9555

163. Bronze pin with hemispherical head, five spheres and discs form the neck.

Dimensions: L 15.5 cm, DIA 1.15 cm, AMI P-9555



164. Bronasta ločna fibula tipa Kompolje z nazaj zavihano stilizirano ptičjo glavico.

Dimenzije: dol. 7,4 cm, viš. 3,2 cm, AMI P-7880

164. *Kompolje* type bronze bow fibula with stylised bird head folded back.

Dimensions: L 7.4 cm, H 3.2 cm, AMI P-7880



165. Bronasta fibula tipa Baška z jezičastim zaključkom noge, zavihanim proti loku.

Dimenzije: dol. 11,5 cm, AMI P-10315

165. *Baška* type bronze fibula, tab extends from the end of the foot and folds back toward the bow.

Dimensions: L 11.5 cm, AMI P-10315





166. Del loka bronaste fibule z dvema konjičkoma.

Dimenzije: dol. 2,7 cm, šir. 1,1 cm, viš. 1,8 cm
AMI P-10342

166. Part of the bow of a bronze fibula with a pair of horse figures.

Dimensions: L 2.7 cm, W 1.1 cm, H 1.8 cm,
AMI P-10342



167. Trije fragmenti bronastega ročaja pahljače s stilizirano mrežasto palmeto in z volutami.

Dimenzije: dol. 6,2–7,7 cm, šir. 4,9–7,2 cm,
AMI P-9591

167. Three fragments of a bronze fan handle with stylised openwork palmette and volutes.

Dimensions: L 6.2–7.7 cm, W 4.9–7.2 cm,
AMI P-9591



168. Dva fragmenta bronastega ročaja pahljače s stilizirano mrežasto palmeto in stožčasto zakovico.

Dimenzije: dol. 15 cm, šir. 9,6 cm, AMI P-9593

168. Two fragments of a bronze fan handle with stylised openwork palmette and conical head rivet.

Dimensions: L 15 cm, W 9.6 cm, AMI P-9593



169. Bronast obesek v obliki stiliziranega konja s kratkimi vzporednimi nogami.

Dimenzije: dol. 4 cm, viš. 2,2 cm, deb. 0,8 cm, AMI P-31101

169. Bronze pendant in the form of a stylised horse with short parallel fore and hind limbs.

Dimensions: L 4 cm, H 2.2 cm, thickness 0.8 cm, AMI P-31101



170. Bronast obesek v obliki stiliziranega konja v razkoraku.

Dimenzije: dol. 4 cm, viš. 3 cm, deb. 0,4 cm, AMI P-31102

170. Bronze pendant in the form of a stylised horse in motion.

Dimensions: L 4 cm, H 3 cm, thickness 0.4 cm, AMI P-31102



171. Bronasta figurica živali (mačke?) z nazaj obrnjeno glavo in repom, usmerjenim proti glavi. Glava, ušesa in noge so stilizirani, okoli vratu je ovita bronasta žica.

Dimenzije: dol. 5,5 cm, viš. 3,7 cm, deb. 0,7 cm, AMI P-25228

171. Bronze animal figurine (possibly a cat), head facing back and tail turned toward the head. The head, ears, and paws are stylised, bronze wire around the neck.

Dimensions: L 5.5 cm, H 3.7 cm, thickness 0.7 cm, AMI P-25228





172. Bronasta figurica stilizirane race s horizontalno razširjenimi krili, z dolgim tankim vratom in s podolgovatim kljunom. Z okroglim trnom je bila pritrjena na sestavljen predmet.

Dimenzije: viš. 7,8 cm, šir. 4,9 cm, AMI P-9587

172. Stylised bronze duck figurine, wings spread horizontally, tall and slender neck, elongated beak. Tang of round section joined it to a composite object.

Dimensions: H 7.8 cm, W 4.9 cm, AMI P-9587



173. Bronast obesek v obliki polkrožnega glavnika. Okrašen je s štirimi koncentričnimi krogi.

Dimenzije: dol. 5 cm, viš. 3 cm, AMI P-10114

173. Bronze pendant in the form of a semi-circular comb, decorated with four sets of concentric circles.

Dimensions: L 5 cm, H 3 cm, AMI P-10114



174. Bronasta pahljačasto razširjena pinceta z zavihanim robom. Okrašena je z vrezanimi in s tremoliranimi geometrijskimi motivi.

Dimenzije: dol. 12,9 cm, šir. 0,5–2,6 cm, AMI P-40144

174. Bronze tweezers, fan-shaped with curved edge. Decoration of incised and tremolo geometric patterns.

Dimensions: L 12.9 cm, W 0.5–2.6 cm, AMI P-40144





175. Fragment koščenega vretenca cilindrične oblike, okrašenega z vrezanimi cikcak motivi.

Dimenzije: pr. 2,7 cm, viš. 1,7 cm, AMI P-4693

175. Fragment of a cylindrical bone spindle whorl, decoration of incised zigzag patterns.

Dimensions: DIA 2.7 cm, H 1.7 cm, AMI P-4693



176. Delno ohranjena bronasta situla s parom ataš in z zakovicami.

Dimenzije: viš. 17,5 cm, pr. 15 cm, AMI P-9143

176. Partially preserved bronze situla with a pair of attachments and rivets.

Dimensions: H 17.5 cm, DIA 15 cm, AMI P-9143



177. Keramična kozica/podstavek za ognjišče polkrožnega preseka, zaključena s stilizirano glavo ovna.

Dimenzije: dol. 10,5 cm, viš. 8 cm, šir. 6 cm, AMI P-2637

177. Ceramic firedog for a hearth of semi-circular section, stylised ram's head terminal.

Dimensions: L 10.5 cm, H 8 cm, W 6 cm, AMI P-2637





178. Keramična kroglasta posoda s cilindričnim vratom, z vodoravno zavihanim ustjem in s trakastim ročajem. Okrašena je z dvema horizontalno vrezanima šrafiranimi črtama in s tekočo spiralo, zapolnjeno z belo inkrustacijo.

Dimenzije: viš. 21,6 cm, pr. 26 cm, AMI P-7267

178. Ceramic spherical vessel with cylindrical neck, horizontal flared rim, and strap handle. Decoration of two horizontal incised hatched bands and a running spiral with white paste inlay.

Dimensions: H 21.6 cm, DIA 26 cm, AMI P-7267



179. Keramična trebušasta posoda z visokim koničnim vratom in vodoravno zavihanim ustjem. Okrašena je z geometrijskimi motivi in oglatim meandrom.

Dimenzije: viš. 22,8 cm, pr. 15,6 cm, AMI P-9609

179. Globular ceramic vessel, tall conical neck, horizontal flared rim. Decoration of geometric patterns and an angular meander.

Dimensions: H 22.8 cm, DIA 15.6 cm, AMI P-9609



180. Daunijska keramična posoda zoomorfne oblike rabe (askos). Telo je plosko s stransko postavljenim cilindričnim izlivkom. Na svetlorumeni podlagi so s temnorjavimi in z rdečimi mat črtami naslikani geometrijski motivi.

Dimenzije: dol. 18 cm, pr. 5,5 cm, AMI P-7560

180. Daunian ceramic vessel, zoomorphic duck form (askos). Flat body, cylindrical spout to the side. Painted matte dark brown and red against a light yellow background.

Dimensions: L 18 cm, DIA 5.5 cm, AMI P-7560



Literatura / Bibliography:

Mihovilić 1980; 1988; 1995; 2001a; 2009b; 2014; 2021.



Kamniti spomeniki

Stone sculpture

Nezakcij / Nesactium

181. Zgornji del telesa apnenčaste skulpture gole moške figure brez glave, vratu in leve roke. Desna roka je prislonjena ob telo, upognjena v komolcu in z dlanjo, položeno na prsi. Prsti na desni roki so stilizirani.

Dimenzije: viš. 33 cm, šir. 36 cm, AMI P-7505

181. Torso of a naked male figure done in limestone; the head, neck and left arm are missing. The right arm rests against the torso, bent at the elbow, with the hand pressed against the chest. The fingers of the right hand are stylised.

Dimensions: H 33 cm, W 36 cm, AMI P-7505



182. Del telesa apnenčaste skulpture gole moške itifalične figure s stilizirano levo roko na desnem boku.

Dimenzije: viš. 25 cm, šir. 25 cm, AMI P-7506

182. Part of an ithyphallic sculpture in limestone of a naked man with stylised left hand placed on right hip.

Dimensions: H 25 cm, W 25 cm, AMI P-7506





183. Apnenčasta monumentalna stela v obliki prizme. Na sprednji strani je glajena, okrašena s spiralami in z geometrijskim cikcak obrobjem.

Dimenzije: viš. 120 cm, šir. 38 cm, AMI P-7283

183. Monumental prismatic limestone stela. Front smoothed, decoration of spirals and geometric zigzag border.

Dimensions: H 120 cm, W 38 cm, AMI P-7283

Literatura / Bibliography:

Mihovilić 2001a; 2003; 2014; Majnarić-Pandžić 1998; Cambi 2002; Kukoč 1987; 2007; 2008.



Krnica, Jama Golubinčina / Krnica, Golubinčina pit

184. Apnenčasti žrtvenik, posvečen Melosoku s celovito ohranjenim napisom, oblikovanim v pet vrstic.

Napis: *Melisoco / sac(rum) / C(aius) Septidius / Pilumenus / v(otum) s(olvit) l(ibenter)*.

Dimenzije: viš. 54 cm, šir. 35 cm, AMI A-49676

184. Limestone altar dedicated to Melosocus, inscription survives in full in five lines.

Inscription reads: *Melisoco / sac(rum) / C(aius) Septidius / Pilumenus / v(otum) s(olvit) l(ibenter)*.

Dimensions: H 54 cm, W 35 cm, AMI A-49676

Literatura / Bibliography:

Matijašić, Petešić 2017







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