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¹⁴C-DATIERUNG DER BEIDEN BESTATTUNGEN AUS DEM HÜGELGRAB VON NEUSIEDL AM SEE, BGLD

Wie Elisabeth Ruttkay bereits ausführlich abhandelte, ist die Frage der Kultur- und auch Zeitzugehörigkeit der beiden Individuen von Neusiedl am See von besondere Bedeutung.

Zur besonderen Absicherung der Ergebnisse wurden Proben von jedem der beiden Skelette sowohl an

die AMS-Labors der ETH-Zürich als auch der Universität Wien zu VERA geschickt. Die Resultate, wie sie von den Labors präsentiert wurden, zeigt *Tab. 1*. Lediglich die Kalibration wurde in beiden Fällen mit Oxcal 3.5 gemacht, unter Verwendung der Kalibrationskurve von STUIVER et al. 1998.

	Labor	Nummer	¹⁴ C-Alter [BP]	σ	σ ¹³ C[‰]	σ δ ¹³ C	Kalib.Alter 1 σ [BC]	Kalib.Alter 2 σ [BC]
Ind.1	VERA	2213	4130	35	-22,43	0,77	2860 (20.5%) 2810 2760 (13.3%) 2720 2710 (33.3%) 2620 2610 (1.1%) 2600	2880 (26.3%) 2800 2790 (69.1%) 2570
Ind.1	ETH	25186	4160	55	-20,20	1,20	2880 (13.5%) 2830 2820 (51.7%) 2660 2650 (2.9%) 2630	2890 (95.4%) 2580
Ind.2	VERA	2214	3370	30	-18,70	0,52	1740 (10.3%) 1710 1690 (57.9%) 1610	1740 (85.6%) 1600 1580 (9.8%) 1520
Ind.2	ETH	25187	3305	50	-21,30	1,20	1680 (4.3%) 1670 1660 (2.0%) 1650 1640 (61.9%) 1520	1740 (1.4%) 1710 1690 (90.9%) 1490 1480 (3.1%) 1450

Tab. 1.

Tatsächlich wurden von den Labors sehr gut übereinstimmende Resultate erhalten, sodass nun gemeinsame Auswertungen mit Hilfe einer Kalibration auf einen „event“ zu einem etwas genaueren Ergeb-

nis führen. Die *Abb. 1* zeigt die Kalibration „auf einen event“ von beiden Messungen von Individuum 1. Der gewichtet Mittelwert beider Messungen beträgt 4140 ± 30.

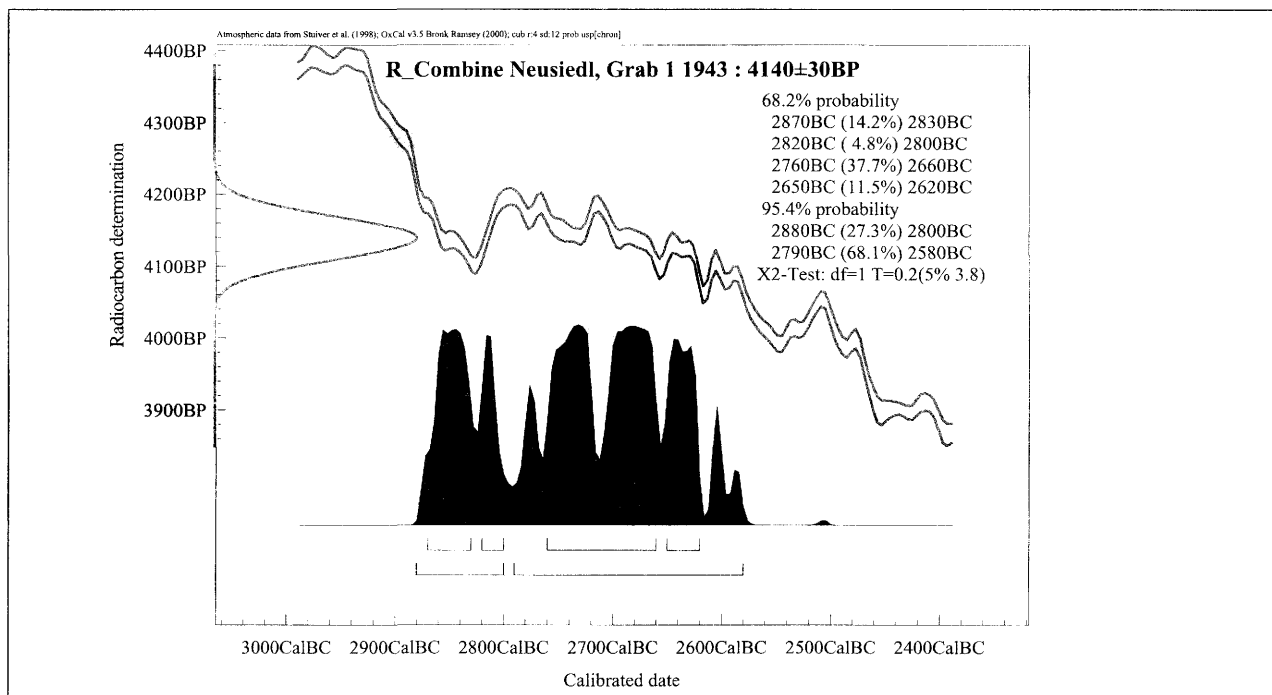


Abb. 1.

Die Abb. 2 zeigt die gemeinsame Kalibration von beiden Messungen von Individuum 2. Der gewichtete Mittelwert beider Messungen beträgt 3352 ± 26 .

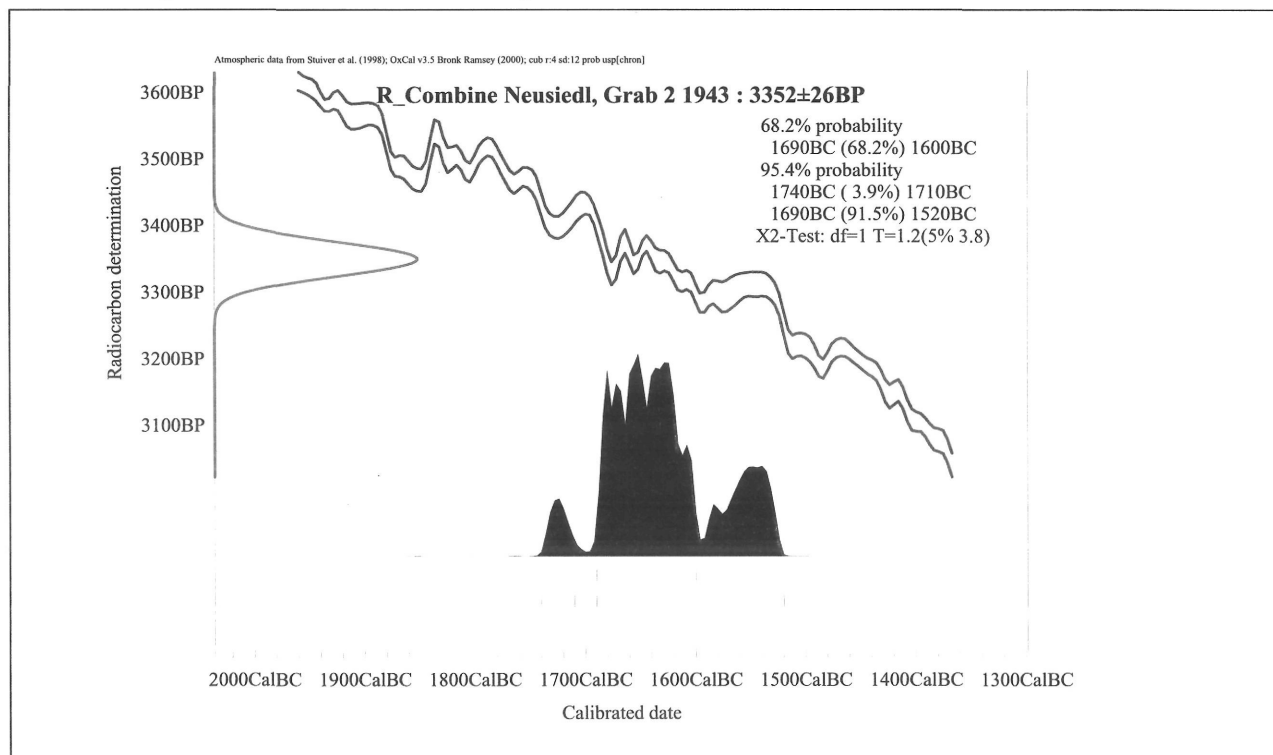


Abb. 2.

	Labor	Nummer	¹⁴ C-Alter [BP] nach Kombination	Σ	Kalib.Alter 1 σ [BC]	Kalib.Alter 2 σ [BC]
Ind.1	VERA ETH	2213 25186	4140	30	2870 (14.2%) 2830	2880 (27.3%) 2800 2790 (68.1%) 2580
					2820 (4.8%) 2800	
					2760 (37.3%) 2660	
					2650 (11.5%) 2620	
Ind.2	VERA ETH	2214 25186	3352	26	1690 (68.2%) 1610	1740 (3.9%) 1710 1690 (91.5%) 1520

Tab. 2 zeigt die Zusammenfassung der Ergebnisse der beiden Kombinationskalibrationen.

Damit kann nun ziemlich eindeutig nachgewiesen werden, dass die beiden Individuen zu ganz unterschiedlichen Zeiten in den Hügel bestattet wurden, was auch durch die archäologische Analyse bereits vermutet werden konnte. Individuum 1, das ca. 1 m unter Individuum 2 gefunden worden war, kann eindeutig in die 1. Hälfte des 3 vorchristlichen Jahrtausend datiert und in unserem Raum zeitlich mit der Vučedolkultur in Verbindung gebracht werden.

Individuum 2 dagegen kann um etwa 1000 Jahre später in der Frühen Bronzezeit angesetzt werden.

Die Abb. 3 zeigt die Gruppenkalibration der Fundstelle Brno-Liskovec, die die einzige absolut datiert Flachlandsiedlung der Jevišovicekultur darstellt. Aufgrund der ¹⁴C-Datierungen des Grabes 1 von Neusiedl am See und von Brno-Liskovec (GÖRSDORF 1994) kann deren Gleichzeitigkeit bestätigt werden.

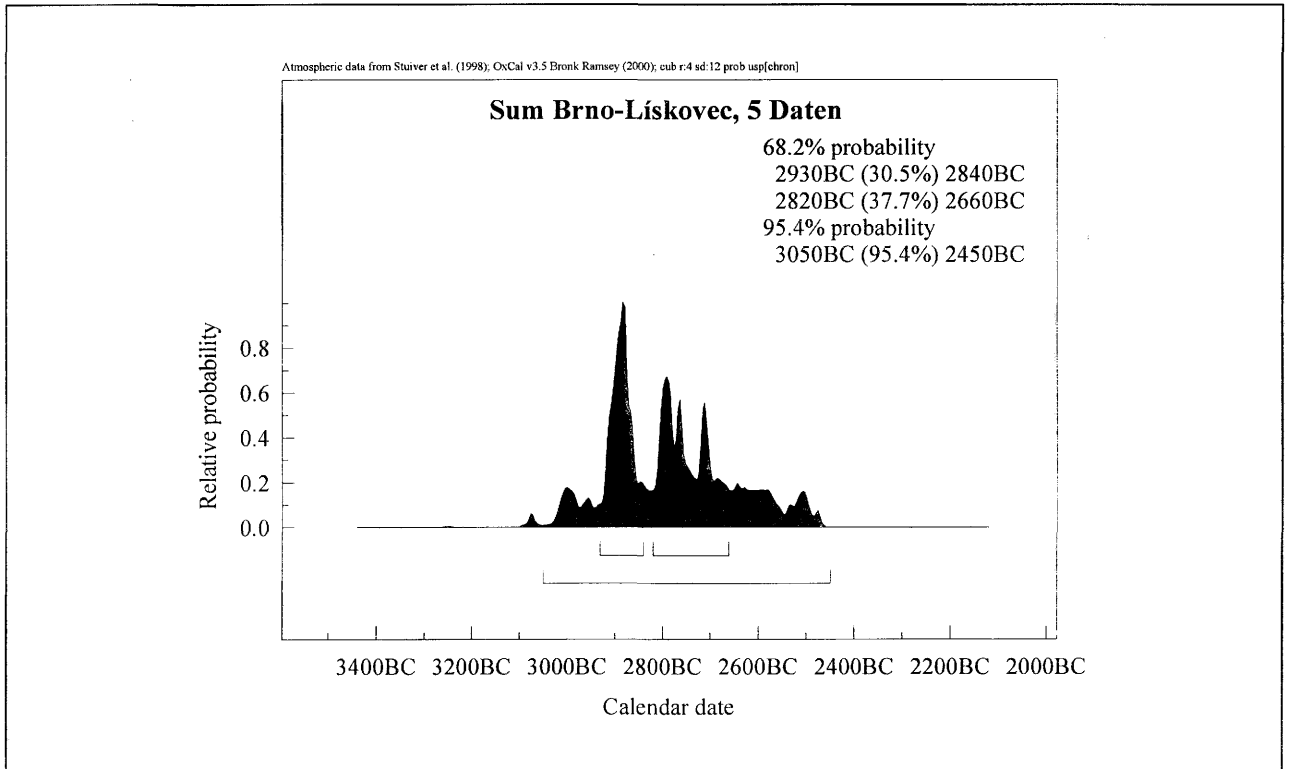
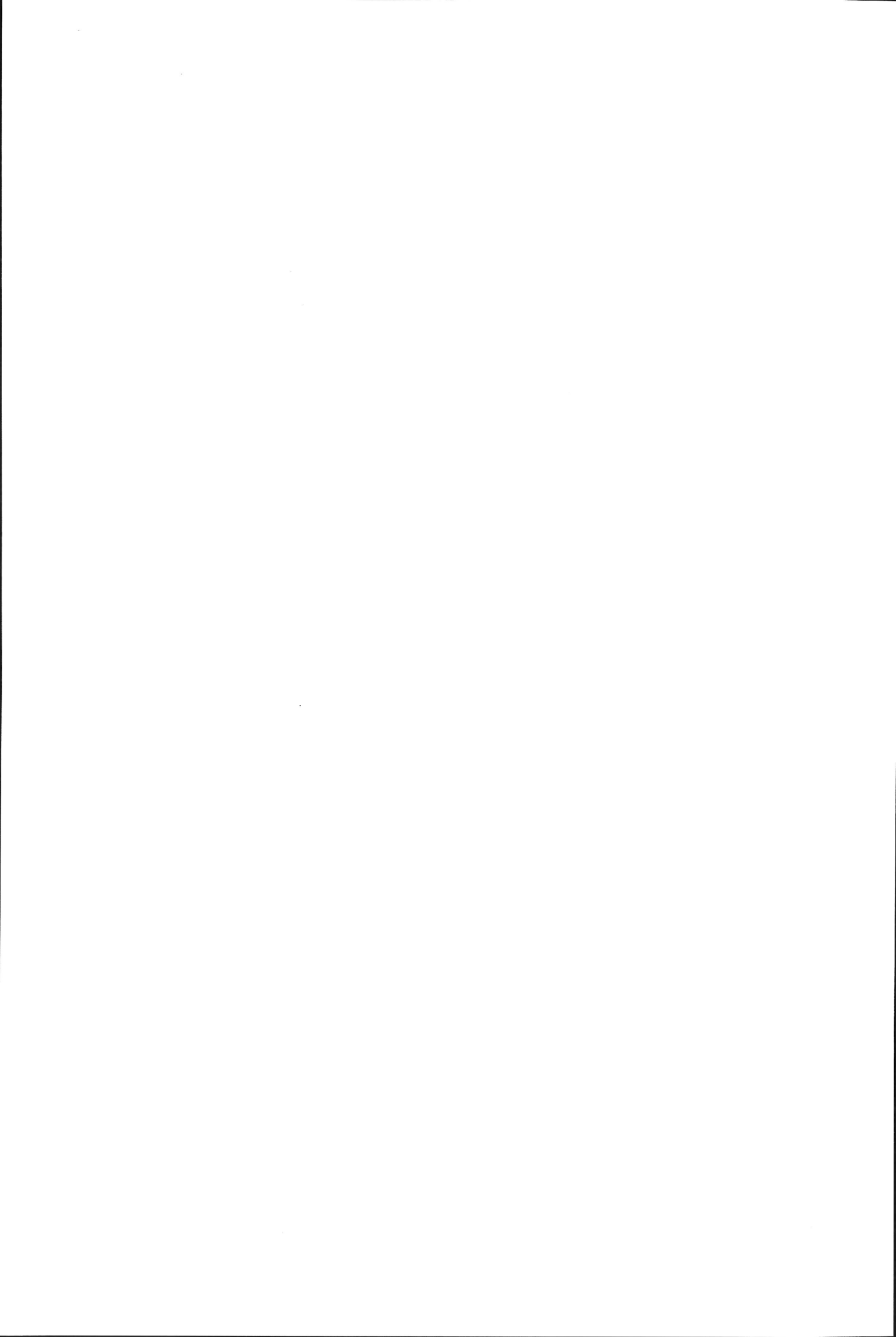


Abb. 3.



ALESSANDRA ASPES – LEONE FASANI – PAOLA VISENTINI

THE LATE NEOLITHIC AND THE
EARLY METAL AGE IN NORTHERN ITALY¹

THE END OF THE NEOLITHIC

Aspects of late Neolithic in Northern Italy, in the Adriatic and Alpine Po Basin areas will be dealt with here which are chronologically between the middle of the V millennium and the second half of the III millennium B.C.² In general, this period appears to be marked by a slow disintegration, the work of western influences, of a homogenous cultural structure, the Square Mouthed Pottery Culture, and the spread of a new phase linked to metallurgy.

The general scarcity of information and the heterogeneity of the documentation presently available makes it quite difficult to identify in detail the cultural processes which effected the study area during the period being investigated.

On the basis of data made available from recent research³ the third style of Square Mouthed Pottery Culture is confirmed characterised by decorative syntax of impressions and incisions and a flake lithic industry (Fig. 1). It is found between 4400 and 4360 B.C.,⁴ in a reduced area, in comparison to that embraced by the meander-spiral style (the second style of the Square Mouthed Pottery Culture), which includes western Friuli, the Trento area, western Veneto and southern Lombardy. In this phase an increase in contact with the transalpine world is observed, in particular with the

Rössen Culture, and the Peninsular Culture, specifically with the Ripoli Culture in its final period. These contacts may be traced by the appearance of fragments of ceramics which have been imported or reworked locally, the decoration of which may be referred generically to the above mentioned cultures.

A similar process may also be recognised for the S.M.P. of Isolino facies in an area which includes western Lombardy, the Canton of Ticino and Piedmont.

During the last centuries of the V millennium B.C. an early diffusion of the southern French Chassey took place in western Liguria. This culture was superimposed on local manifestations of the meander-spiral style.⁵ This arrival is marked at the Arene Candide by a radiocarbon dating, which places this phenomenon within a chronological range from 4250 to 4040 B.C.⁶

Chassey sites are found in Piedmont, Lombardy and in Emilia (Fig. 2). In particular, rather exceptional structures within the Italian panorama have been found at S. Andrea di Travo (PC), a station situated on an alluvial terrace on the left bank of the river Trebbia. They consist of some huts, traces of a probable palisade, of wells and pit ovens (Fig. 3).⁷

Chassey aspects may also be recognised in the pre-alpine area of Lombardy where they contribute substantially to the formation of the Lagozza Culture. These relationships appear to be evident in the stratigraphic series identified at Isolino di Varese, where below the Lagozza layers, there are levels defined in time as being proto-Lagozza, characterised by Chassey elements, such as multitubular handles (anse multiple a cartuccera)⁸ Aspects of Lagozza are spread eastwards giving rise to mixed contexts due to reciprocal exchange of elements between the Lagozza Culture and the third style of Square Mouthed Pottery Culture.

Within the limits of this process, the territories of Bergamo and Brescia seem to suggest a partially different situation due to the presence of north-alpine influences which may be referred to the emanation of the sphere of the Epi-Rössen Culture. These influences may be recognised in the ceramics decorated

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² Unless otherwise stated all the dates are given as a calibrated radiometric chronology. The calibration of each measurement was carried out according to the INTCAL 98 curve selecting the intervals at 1 sigma and with the highest fraction of probability (STUIVER 1988).

³ This cultural phase may presently count on the recent research carried out at Isera La Torretta (Trento), at Gazzo Veronese-Scolo Gelmina (Verona), at Carrara S. Giorgio-Maserà (Padua) and at Bannia-Palazzine di Sopra (Pordenone).

⁴ While waiting for new radiocarbon measurements, the chronological collocation of this aspect is defined on the basis of radiometric dating from the Isera La Torretta I (Trento) (PEDROTTI 1986) and from some measurements carried out on charcoal from Bannia Palazzine di Sopra (Pordenone) (VISENTINI in press): GrN-25736 5880±110 BP; GrN-22172 5870±90 BP; GrN-22834 5630±90 BP; GrN-22835 5600±90 BP; GrN-22833 5600±80 BP; GrN-22832 5580±90 BP; GrN-22836 5560±80 BP; GrN-25996 5240±110 BP; ETH-12494 5440±55 BP; ETH-12495 5580±65 BP; ETH-12496 5570±55 BP. The chronological range identified is the result of a statistic re-elaboration with OxCal 2.18.

⁵ BAGOLINI 1998

⁶ This date is B-60700 5320±70 BP which comes from layer 10-9H. (MAGGI 1997)

⁷ BERNABÒ BREA 1994; BERNABÒ BREA 1998-1999; BERNABÒ BREA 2000

⁸ GUERRISCHI 1967; GUERRISCHI 1976-1977; BAGOLINI 1984; Odone 1998.

with impressions or otherwise referred to as Black Breno.⁹ This decorative technique appears in some complexes, such as for example that of Coren Pagà¹⁰ and Castello di Breno.¹¹

Copper artefacts appear for the first time with the style of incisions and impressions of Square Mouthed Pottery Culture. In all probability they represent imported items, as in the present state of knowledge there is no evidence known of metal casting from this period.

For the chronological period referred to as Late Neolithic, characterised by cultural aspects of a Neolithic tradition in which clear elements emerge which anticipate the phase connected to metallurgy it seems possible to identify in the eastern area which includes Friuli, Veneto and Trentino-Alto Adige a cultural aspect characterised by aspects of the tradition of the Cultures of Lagozza and that of Square Mouthed Pottery Culture in decline and of elements which may be linked once again to the north-alpine Culture.

On the basis of stratigraphic data from Fivè, the first phase attributed to the Late Neolithic seems to be characterised by truncated, cone-shaped and cylindrical vessels mainly decorated with plastic motifs such as impressed and plain cordons and plain and impressed bosses (Fig. 4).¹² This period may also be recognised in levels 3 and 4 of Isera la Torretta, a multilayered site in the Trento area,¹³ at Castelaz di Cagnò (Trento),¹⁴ in level R of Romagnano (Trento),¹⁵ at Colombare di Negrar (Verona),¹⁶ at Passo del Piccon (Verona)¹⁷ and at Palù di Livenza (Pordenone).¹⁸ This cultural aspect has been dated by C 14 samples from Fivè¹⁹ and for Romagnano²⁰ which identify its chronological range as being between 3580 and 3520 B.C.²¹

THE EARLY METAL AGE

While the scenario of the Late Neolithic appears today to be in the course of being defined from the cultural and chronological point of view, on the other hand this is not the case for the period which includes a good part of the III millennium B.C. and which corresponds to the so-called Eneolithic or Chalcolithic

phase. This seems to be due to the scarcity of data that we possess: limited by both quantity²² and chronological uncertainty, given that significant series of absolute dating are lacking for the various aspects which characterise the period²³. The discovery in September 1999 of the Similaun man gave rise however, to a significant reawakening of studies and research on the period being investigated.

Up until a few decades ago the most representative facies of the Eneolithic of northern Italy consisted of the Remedello cemetery. It is a burial complex which originally constituted of about 200 burials of which today, only a little more than half are preserved. The most significant aspect of this complex is the frequency among the burial remains of large flint daggers, copper axes and daggers and arrowheads also defined as Remedellian. This facies consists substantially of elements of various traditions which seem to confirm the presence of prevalently western components; the most relevant aspect seems to be represented by 'metope' ware which, for many authors, may be compared with the Fontbouisse Culture in southern France (Fig. 5). Links with the western world may be confirmed by the present distribution of the 'metope style' ceramics in northern Italy as elements have been found in western Veneto, Trentino, Valle D'Aosta, Liguria and Piedmont (Fig. 6).

That the Eneolithic represented a very dynamic period culturally is also confirmed by its presence in western Emilia in the Spilamberto cemetery (Modena) and by some habitations which may be assigned to the same cultural stream²⁴.

Single-handled jugs generally appear among the grave remains of the cemetery which may be compared with cultures from the Tyrrhenian area, in particular with those of Gaudio and Rinaldone, as well as vessels with scale ('à squame') decoration, which relate to the Adriatic peninsular area (Fig. 7). The present state of knowledge indicates that scale decorated pottery would have reached northern Italy up along the Adriatic coast,²⁵ spreading in a consistent manner throughout Emilia-Romagna and more sporadically within Veneto, Lombardy and Piedmont.

Common elements among the Remedello and Spilamberto group are the arrowheads and flint and copper daggers which however, seem to have a broader diffusion than just within the Po Basin area.

⁹ FEDELE-ODONE 1999

¹⁰ FERRARI-PESSINA 1997

¹¹ FEDELE-ODONE 1999

¹² PERINI 1994

¹³ PEDROTTI 1986; DE MARINIS-PEDROTTI 1997

¹⁴ PERINI 1973

¹⁵ PERINI 1971

¹⁶ FASANI 1980; BAGOLINI 1984

¹⁷ BAGOLINI 1980

¹⁸ CORTI 1998; VISENTINI in press

¹⁹ ETH-12498 4950±55 BP

²⁰ R-775 4810±50 BP

²¹ Some of the eleven dates available for the Palù di Livenza (CORTI 2001) also occur within the chronological range defined.

²² For the Eneolithic of Northern Italy we have few data for settlements and the information inferred from the cemeteries to date, are rare notes which may be correlated to the latter.

²³ Some radiocarbon dating series presently available for the Eneolithic of northern Italy which constitute a good starting point do not seem convincing.

²⁴ The Spilamberto facies may be chronologically collocated from a dating obtained from a carbon sample from site X (I-11816 4195±95 BP) which has given the following result 2890-2620 B.C.

²⁵ BAGOLINI 1981

Distinctive differences may be observed in the composition of the grave goods from the two cemeteries: at Remedello the pottery is never associated with daggers and arrowheads, as may instead be seen in the graves at Spilamberto; copper axes have not been found at Spilamberto cemetery while they are relatively frequent in the Remedello burials.²⁶

While at Remedello and at Spilamberto mainly single graves are confirmed, at Riparo Valtenesi (Brescia), along the western coast of Lake Garda a rather complex ritual with secondary collective graves have been found, the ceramic material of which seems in some way to be linked with the Remedello environment, due to the presence of carinated bowls some of which have "metope" and "White Ware" decoration (Fig. 8).²⁷

The Valtenesi shelter forms part of the phenomenon, widespread in the foothills area of Veneto, Lombardy and Liguria, in the Appenines of Emilia and in the Adige Valley, of burial in caves or in shelters, which has been assigned to an Eneolithic horizon. This attribution is not always due to the presence of precise elements linked to the cultural aspects mentioned above, but rather on the basis of the presence of copper objects.²⁸

The aspect referred to as "White Ware", recognised for the first time by Barfield²⁹ at Monte Covolo, documents again the dynamism of the Eneolithic in northern Italy. This type of ceramic, characterised by a simple vessel shape made from a rather coarse ware tempered with inclusions of limestone and distinguished by rims embossed by impressing with a stick (*fori non passanti*). This type of pottery reflects contacts with the north Alpine world, in particular with Swiss Horgen Culture. It is found at Monte Covolo, in the Prealps of the Brescia area, in a horizon with "White Ware" pottery, stratified between a level with Lagozza type pottery and a subsequent level which may be assigned to the Bell Beaker Culture (Fig. 9).³⁰

The presence of the "White Ware" pottery was subsequently also recognised within other contexts in Veneto, Lombardy and Piedmont, but to date the relationships with the successive Po basin contexts are not clear, in particular that with the "metope" ware complexes. In fact while, as mentioned above, at Monte Covolo this type of ceramic appears in a level by itself, at Sasso di Manerba and probably Colombare di Negrar the "White Ware" ceramics are found associated with vessels decorated in the "metope" style.³¹

²⁶ NICOLIS 1998

²⁷ BARFIELD 1986; 1998; BARFIELD 1995

²⁸ CORNAGGIA CASTIGLIONI 1971a; BAGOLINI 1981

²⁹ BARFIELD 1975-76

³⁰ BARFIELD 1975-76

³¹ In the case of Colombare di Negrar the date may not be considered certain, as the stratigraphy identified by ZORZI (1953) does not seem to be reliable.

Even if the diffusion of the Bell Beakers is extensively documented in northern Italy it is not well understood, except for rare exceptions, from the point of view of its cultural identity and its evolution, above all with reference to its relationship with the other late Neolithic aspects of the Alpine area and the Po Basin territory.

It was identified for a long time with the Remedello Culture and it has been only in recent decades, above all on the basis of new findings and the revision of material from previous research, that its identity and chronological position have been defined.³²

It is known from a limited group of cemeteries (Cà di Marco, Roccolo Bresciani, Santa Cristina di Fiesse), where there is evidence of a ritual which recalls the central European mortuary houses has been affirmed and from some complexes of Megalithic type such as Velturmo - Val d'Isarco³³ and the largest one in S. Martin di Corleans (Aosta).³⁴ The latter one confirms close contacts with the Sion area.

The Bell Beaker pottery is found in some settlements where it seems to represent a cultural horizon of its own, as for example at Rubiera and Sant'Ilario d'Enza in Emilia,³⁵ at Gazzo Veronese³⁶ in south western Veneto, at S. Polo near Brescia and in the above mentioned site of M. Covolo, where the Bell Beakers level succeeds that of the already discussed "White Ware".³⁷

Bell Beaker elements are widespread in northern Italy from Liguria to the western Veneto while certain evidence for their occurrence in north-east Italy has not been found.

Two burials found in the Adige Valley, at La Vela³⁸ and Romagnano Loch,³⁹ probably belong to a late phase of the Bell Beakers pottery and these also show elements such as toggle ("Montgomery") type buttons" which may be linked to south eastern France but which may also be compared with the lake settlement contexts of the initial phase of the Bronze Age (Polada Culture).⁴⁰

Northern Italy seems to have subjected to influences from different sources. In fact, while for Liguria we can identify elements of contact with southern France, for the Po Basin region and the Verona and Brescia Prealpine areas the most widespread style of the Bell Beakers pottery is the so-called International

³² A synthesis of the problems associated with the evolution of the studies and knowledge of the Bell Beaker pottery in northern Italy is given by NICOLIS (1998). (ACANFORA 1956; CORNAGGIA CASTIGLIONI 1971b; BARFIELD 1975-76; NICOLIS 1998)

³³ TECCHIATI 1998; NICOLIS 1998

³⁴ BURRONI-MEZZENA 1991; MEZZENA 1997

³⁵ BARFIELD 1975-76

³⁶ SALZANI 1998

³⁷ BARFIELD 1975-76; BARFIELD 1977-79; BARFIELD 1995

³⁸ FASANI 1990

³⁹ PERINI 1971

⁴⁰ FASANI 1990; 1994

style. Elements which recall central European influences, such as handled cups are also present.

The presence of the barbed wire ("barbelé") decorated pottery should also be noted. These were recently the subject of a study by Nicolis (1998a), who identified analogies with southern France and with the Slovenian lake settlement environment of Ig. Some copper artefacts such as awls and shaft-hole axes found in Friuli and Trentino may be linked to the latter.

In reality the Bell Beaker Culture seems to be established northern Italy in the second half of the III millennium B.C. and thus overlaps, in its initial period, with the end of the Remedello Culture and in its final period, with the first manifestations of the Polada Culture which may be assigned to the early Bronze Age.

The phenomenon of the statue stele may also be assigned to the Eneolithic, the anthropomorphic monumental statues found in the Alpine area are subdivided into five groups: the Aosta-Sion group, the Val-

camonica and Valtellina group, the Lunigiana group, the Lessinia group and the Brentonico and Atesino.⁴¹

The statue stele reproduce male personages complete with arms (daggers, axes, halberds), female figures with small breasts and with representation of clothing and elements of ornament, and sexless individuals without distinguishing characteristics.

This phenomenon which may most probably be considered as an expression evolved from Megalithism, seems to be found within a range of time from 3400/3200 to 2300/2200 B.C. simultaneously with the affirmation of the first documentation of metal working. It is necessary however, to underline the fact that the chronological collocation of this phenomenon is based on stylistic analyses and the typological comparison of the elements represented on the statue. In fact nearly all the artefacts, except for the stele statue recovered at Velturmo, do not originate from stratigraphic contexts.

⁴¹PEDROTTI 1995

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ÉSZAK ITÁLIA A KÉSŐI NEOLITIKUMBAN ÉS A KORAI FÉMKORBAN

A neolitikum vége

A szerzők Észak-Itália késő neolitikumának azzal a szakaszával foglalkoznak, amely az 5. évezred közepe és 3. évezred második felét töltötte ki. Általánosságban erre a periódusra jellemző a Szögletes szájú edények kultúrájának a lassú szétválása, a nyugati hatások megjelenése és az új fázis kapcsolódása a metallurgiához.

A jelenleg rendelkezésre álló adatok alapján a szögletes szájú edények harmadik stílusát jellemzi az edényeken a benyomkodások dekoratív rendszere, a bekarcolások, és a pengeipar (1. kép), amely Kr. e. 4400 és 4360 között egy kisebb területen található. Ezt körbeveszi a spirál-meander stílus (a szögletes szájú edények második stílusa), amely magába foglalja Ny-Friulit, a Trento-vidéket, Ny-Venetot és D-Lombardiát. Ebben az időszakban megfigyelhető a kapcsolatok fokozódása a transzalpi világgal, különösen a Rössen kultúrával, az Appennini-félszigeten pedig főleg a Ripoli kultúra végső fáziséval. A kapcsolatokat az importon kívül a helyi utánpótlás is bizonyítja. Hasonló folyamat ismerhető fel É-Itália más területein is.

Az 5. évezred utolsó századaiban dél-franciaországi Chassey korai terjeszkedését Ny-Liguriában a spirál-meander stílus helyi változata képviseli. Ezt a mozgást Arene Candide egy radiocarbon adata a Kr.e. 4250–4140 közé keltezi. Chassey leleteket találtak Piemontban, Lombardiában és Emiliában (2. kép). Kivételes strukturákat találtak a Trebbia folyó alluviális teraszán néhány kunyhó alapjait, feltehetően paliszád nyomokat, kutakat és kemence-gödröket találtak (3. kép). Chassey kultúrát figyeltek meg Lombardia elő-alpi területein, ahol ez részt vett a Lagozza kultúra kialakításában. Ezt a viszonyt stratigráfiailag Isolino di Varese-ben figyelték meg, ahol Lagozza rétegek alatt (Protolagozza idő) a Chassey elemek jellemzők, mint a sok tagú alagútfülek. A Lagozza jelenségek kelet felé terjedve kölcsönösen keveredtek a Szögletes szájú edények harmadik típusával. Ezen folyamat határain belül Bergamo és Brescia területe az észak-alpi hatás részben eltérő jellegét mutatja, amely az épi-Rössen áramlást eredményezte.

Réztárgyak először a Szögletes szájú edények kultúrája karcolt és benyomkodott stílusával együtt jelennek meg. Ezek valószínűleg importtárgyak, mert nincs bizonyíték helyi fémöntésre.

A késő neolitikumra jellemző a neolitikus hagyományok továbbélése és a metallurgiával kapcsolatos előjelek feltűnése. Keleten, Friuli, Veneto és Trento-Adige területén a Lagozza és a szögletes szájú edények kultúrája és az észak-alpi hagyományok gyengülése mutatható ki.

A több helyen nyert stratigráfiai adatok szerint jellemzők a 4. képen bemutatott edények. Ez a periódus a ¹⁴C alapján a 3580–3520 BC közé keltezhető.

A korai fémkor

A III. évezred jó részét foglalja el az a periódus, amely megfelel a az u.n. eneolitikumnak vagy kalkolitikumnak. Ebből az időből igen kevés abszolút-kronológiai adatunk van. A „Similaun” ember felfedezése 1999-ben, lendületet adott e korszak kutatásának.

Néhány évtizeddel ezelőttig az észak - itáliai eneolitikum legjelentősebb fáciését a Remedello temető jelentette. Ebből a kb. 200 síros komplexumból mára alig a fele van meg. Legjellegzetesebb leletei ennek a komplexumnak a nagy kova török, rézbalták, réztörök és réznyílhegyek (Ez a Remedellian). Ebben a komplexumban több tradíció elemei, túlnyomórészt nyugati elemek találhatók, jellegzetes a metope-áru. Néhány kutató ezt a dél-francia Fontbousse kultúrával kapcsolja (5. kép). A nyugati elemek megjelennek egész É-Itáliában, egészen Venetoig (6. kép).

Az eneolitikum egy dinamikus időszakot képvisel a Spilambertóban feltárt temetővel és néhány más lelőhellyel együtt NY-Emiliában. Egyfűlű korsók, különösen a Gaudio és Rinaldone lépcsőmintája a tirreni vidék kapcsolatát jelzik. Az ilyen edények az adriai partvidéken jutottak északra (7. kép). A Remedello és Spilamberto közös elemei a nyílhegyek, réztörök. Ezeknek azonban szélesebb körű az elterjedésük, mint a Pó-völgye. Jelentősek a különbségek a két temető között. Remedelloban a tör és nyílhegy soha nem fordul elő kerámiával együtt, a másikkal ellentétben, ahol a rézbalták nincsenek meg, holott a Remedelloban az gyakori. A Garda-tó melletti rituális komplexum másodlagos kollektív temetkezésekkel a Remedello környezethez kapcsolódik. Az edények között megtalálható a metopés dísz és a „fehér” áru.

Észak-Itáliában elterjedt barlangi vagy sziklaüregi temetkezések az eneolitikus horizonthoz kapcsolódnak. Ezek kulturális meghatározása inkább a réztárgyak alapján lehetséges.

A „fehér áru” jelenséget L. Barfield ismerte fel a Monte Cavallon, ismét dokumentálva az eneolitikum dinamikáját Észak-Itáliában. A kerámiát jellemzi az egyszerű forma és inkább a durva árut soványítják mészkövel, a peremeket benyomkodással díszítik. Kontaktus az alpi vidékkel, különösképpen a svájci Horgen kultúrával figyelhető meg. Stratigráfiaja a Lagozza és a harangedények között állapítható meg (9. kép). A „fehér áru” Veneto, Lombardia és Piemont együtteseiben fordul elő. A Pó-síkságon nem világos a helyzete különösen a metopés együttesekkel, holott a Monte Covolon ez a stílus metopés edényeket díszít.

Bár a harangedények elterjedése igen kiterjedt É-Itáliában, kevés kivételtől eltekintve, nem világos a kulturális jellege, fejlődése és viszonya az alpesi területekhez, valamint a Pó-medencéhez. Sokáig a

Remedello kultúrával azonosították, és csak a legutolsó évtizedben, az új leletek alapján és a korábbiak revíziójával lehetett jellegét és kronológiai helyzetét tisztázni. Néhány temetőjében a közép-európai halotti házakra emlékeztető jelenséget fedeztek fel. Több megalitikus együttes is erősíti ezt a feltevést. A harangedények előfordultak néhány telepen is, ahol saját kulturális horizontja figyelhető meg. A harangedényes jelenségek Liguriától Ny-Venetoig elterjedtek. ÉK-Itáliában még nem ismert előfordulásuk. Két olyan temetkezést találtak az Adige völgyében, amelyek feltehetően a harangedényes kerámia késői fázisába tartoztak. Ilyen leletük a kettős gomb, amely DK-Franciaországgal kapcsolatos, s amely párhuzamosítható a tavi telepek együtteseivel, amelyek a korai bronzkor kezdeti fázisát (Polada kultúra) képviselik.

Észak-Itáliát különböző irányú hatások befolyásolták. Liguria kapcsolata D-Franciaországgal mutatkozik, a Pó-Völgye és verona-bresciai prealpesi vidékén a harangedény-kerámia ún. internacionális stílusa terjedt el. Középeurópai elem a füles bögre. A „szögescsészé” motívummal díszített kerámia érdemel említést, melynek analógiáit D-Franciaországban és a szlo-

véniai tavi településeken (Ig) találták meg. Néhány rézár és nyéllyukas balta Friuliban és Trentinóban kapcsolódik az utóbbihoz.

Valójában úgy látszik, hogy a harangedények helyzete É-Itáliában a 3. évezred második felében (BC) stabilizálódott. Ebből eredően a kezdeti szakaszában a Remedello kultúra végével, végső fázisában pedig a Polada kultúra kezdetével csúszik össze, amely utóbbi a kora bronzkort jelzi.

A szobor sztélék jelensége az eneolitikumhoz kapcsolható. Az alpesi vidékek monumentális antropomorf szobrai 5 csoportra oszthatók. Ezek férfiakat ábrázolnak fegyverzetben (török, balták, alabárdok), nőket kis mellel, a ruházat jelzésével és az ékszerek elemeivel, továbbá a nemiség jelzése nélküli egyéneket. Ez a jelenség, amely a megalitik kultúrából fejlődött ki, a 3400/3200–2300/2200 (BC) közé keltezhető, egyidőre helyezhető az első fémművességi tevékenységgel. Alá kell húzni azt a tényt, hogy ennek a jelenségnek a kronológiai meghatározásai a stilisztikai elemzésen és tipológiai összehasonlításon alapulnak, a szobrokon található ábrázolás elemei alapján. Tény, hogy egy kivétellel az összes sztélé nem stratigráfiai helyzetben vált ismertté.

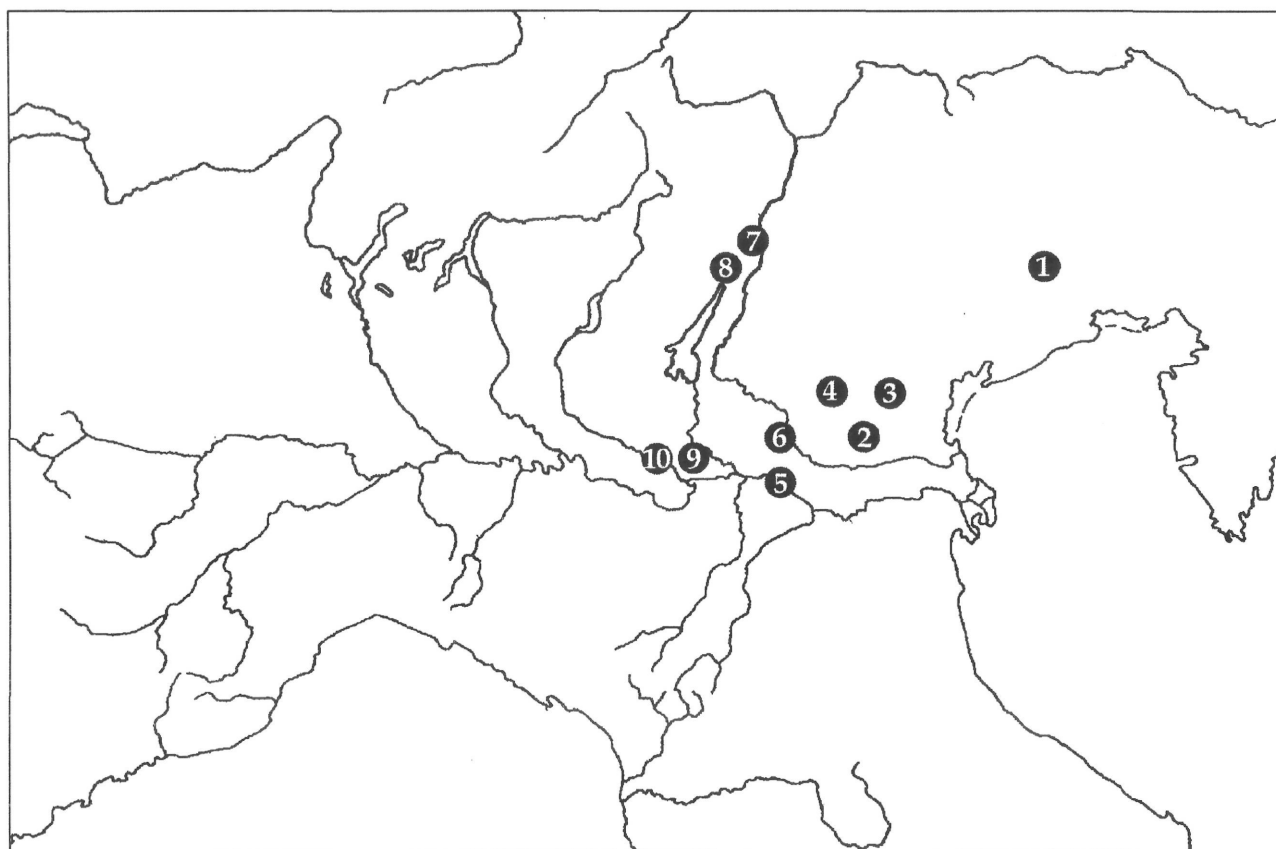


Fig. 1. Distribution map of the main sites which may be assigned to the early period of the third style of the Square Mouth Pottery Culture 1) Bannia-Palazzine di Sopra (Pordenone), 2) La Basse di Valcalaona (Padua), 3) Carrara S. Giorgio-Masera (Padua), 4) Motton di Asigliano and Brendola località Soastene (Vicenza) 5) Gazzo Veronese-Scolo Gelmina (Verona), 6) Albaredo D'Adige-Bernardine di Coriano (Verona), 7) Isera la Torretta and Ai Corsi di Isera (Trento), 8) La Vela (Trento) 9) Vho Campo Donegallo and Ostiano-Casotte (Cremona), 10) Rivarolo Mantovano-Pegorone III, Belforte di Gazzuolo-Podere Longhino and Casatico di Marcaria (Mantua).

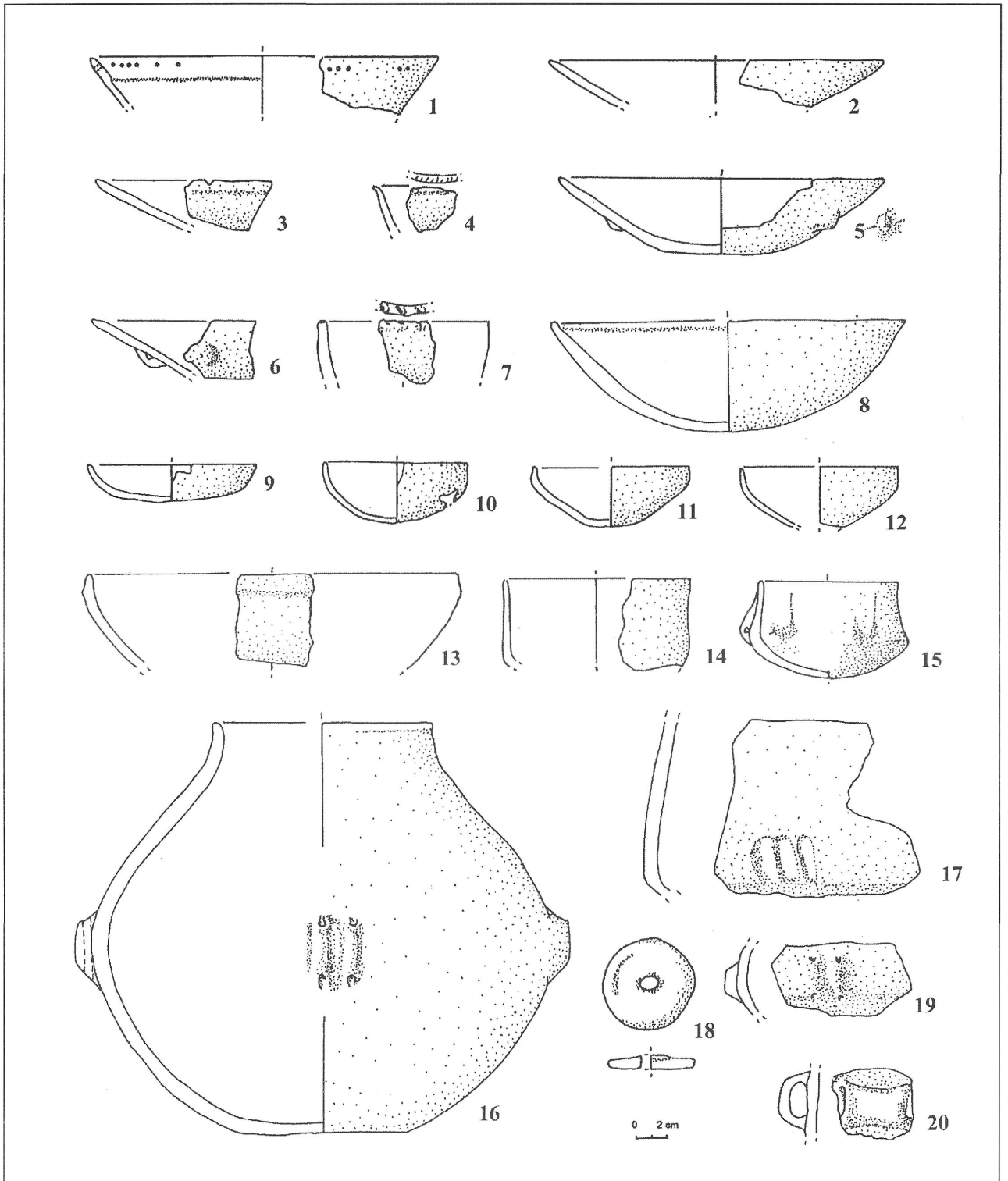


Fig. 2. Main ceramic types of Spilamberto III (Modena) (after FERRARI-STEFFE 2001, modified).

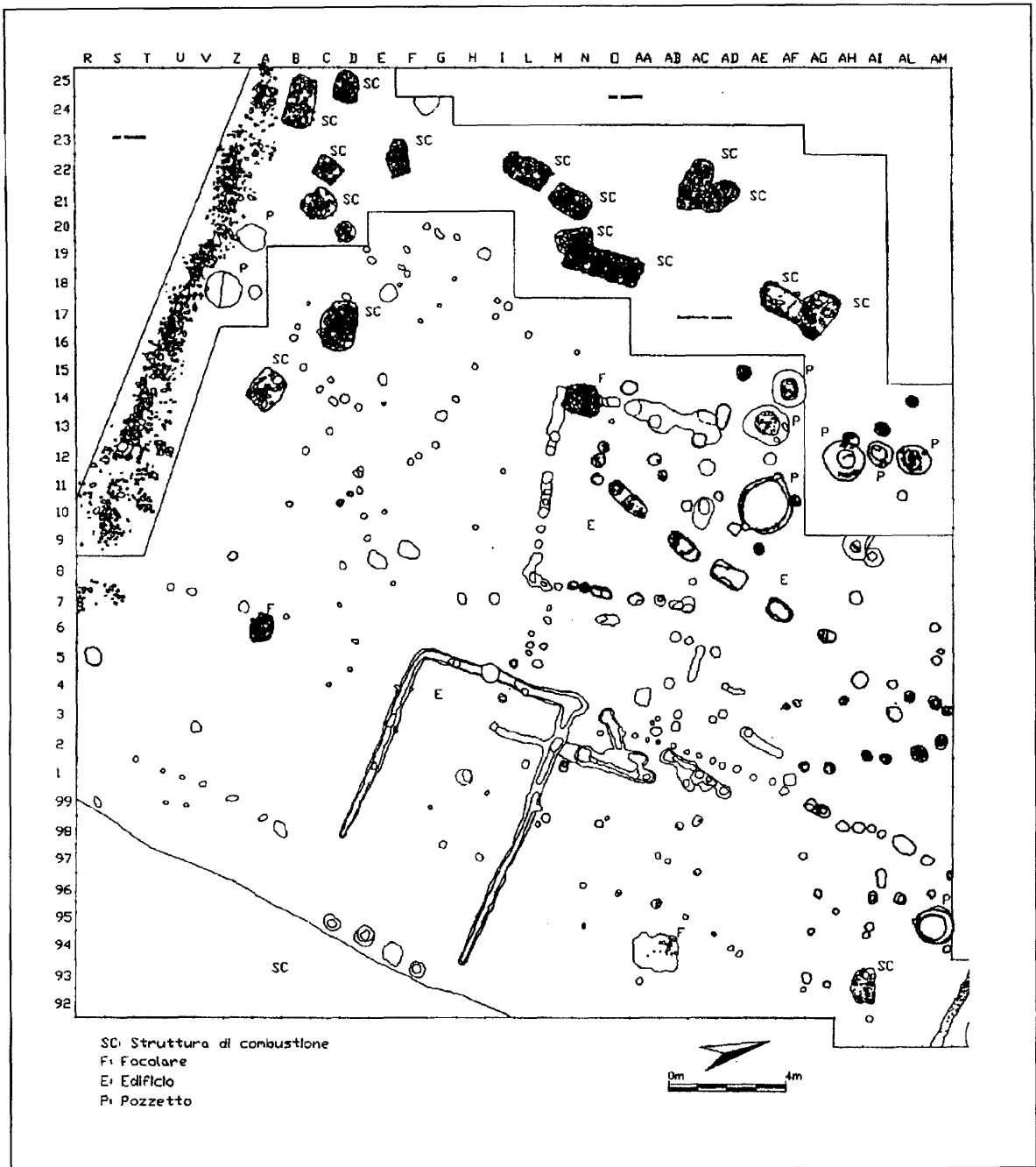


Fig. 3. Topographical relief of the structures of S. Andrea di Travo (Piacenza) (after BERNABO BREA 2000).

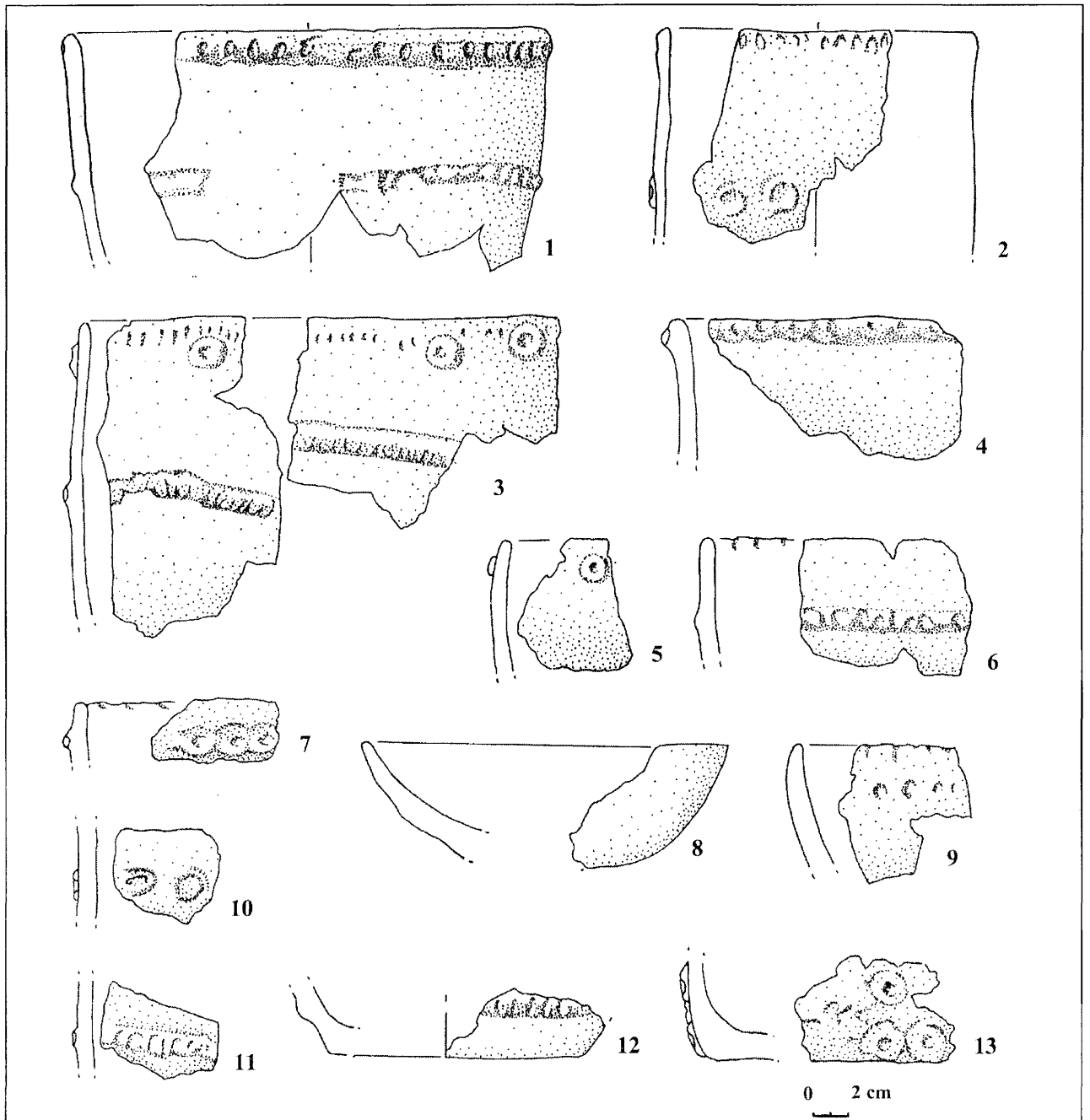


Fig. 4. Main ceramic types of Fiave 1 (Trento) (after PERINI 1994, modified).

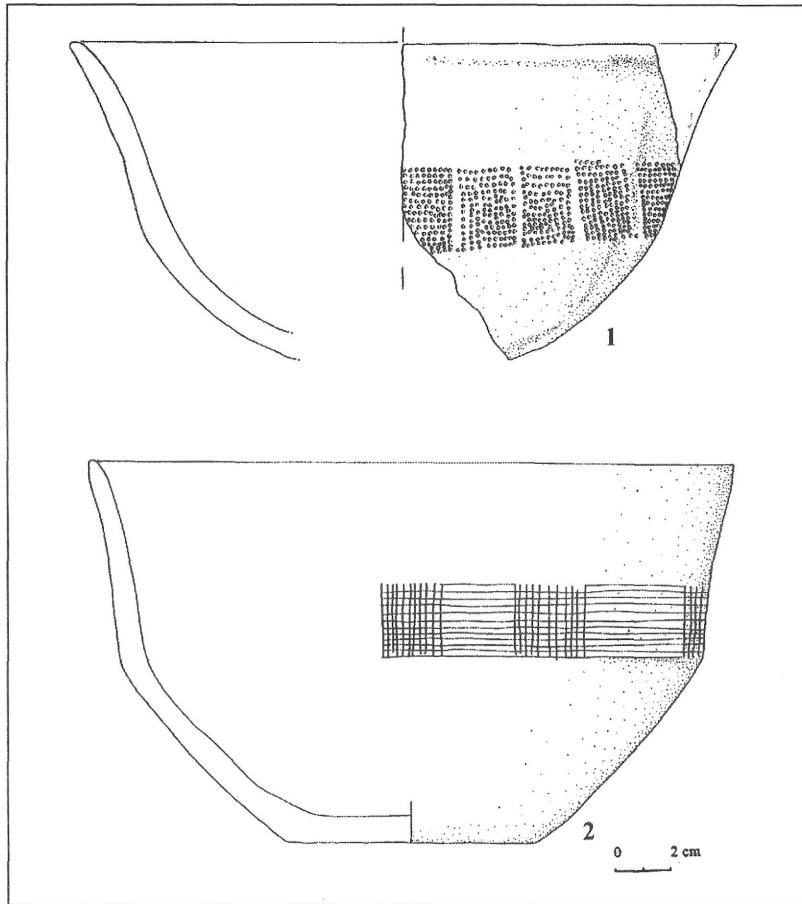


Fig. 5. Some "Metope" style pottery from Colombare di Negrar (Verona)
(after BAGOLINI 1984, modified)

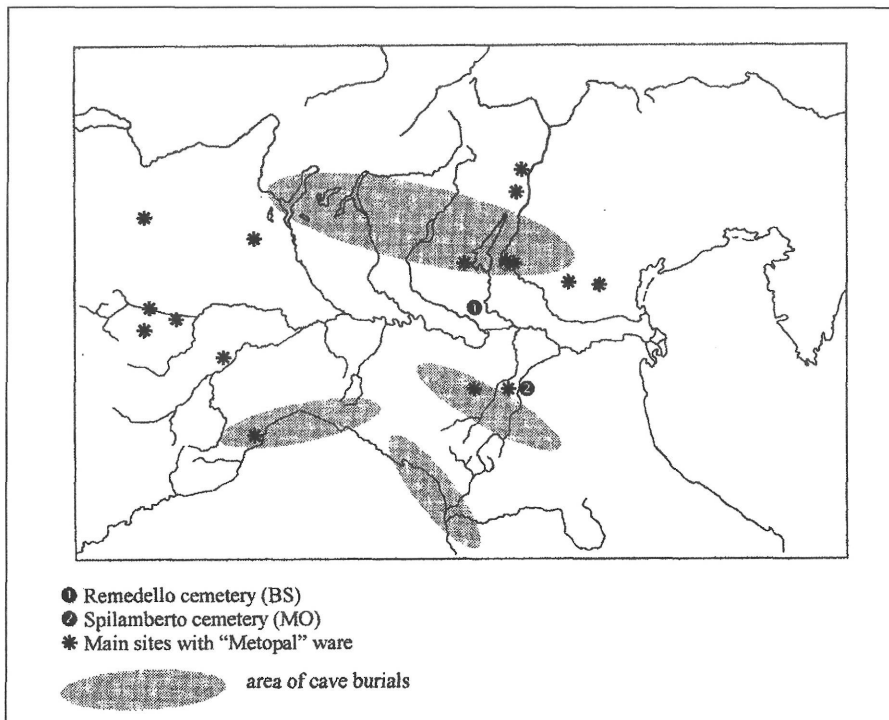


Fig. 6. Distribution of the main aspects of the Eneolithic in northern Italy
(after BAGOLINI 1981, modified).

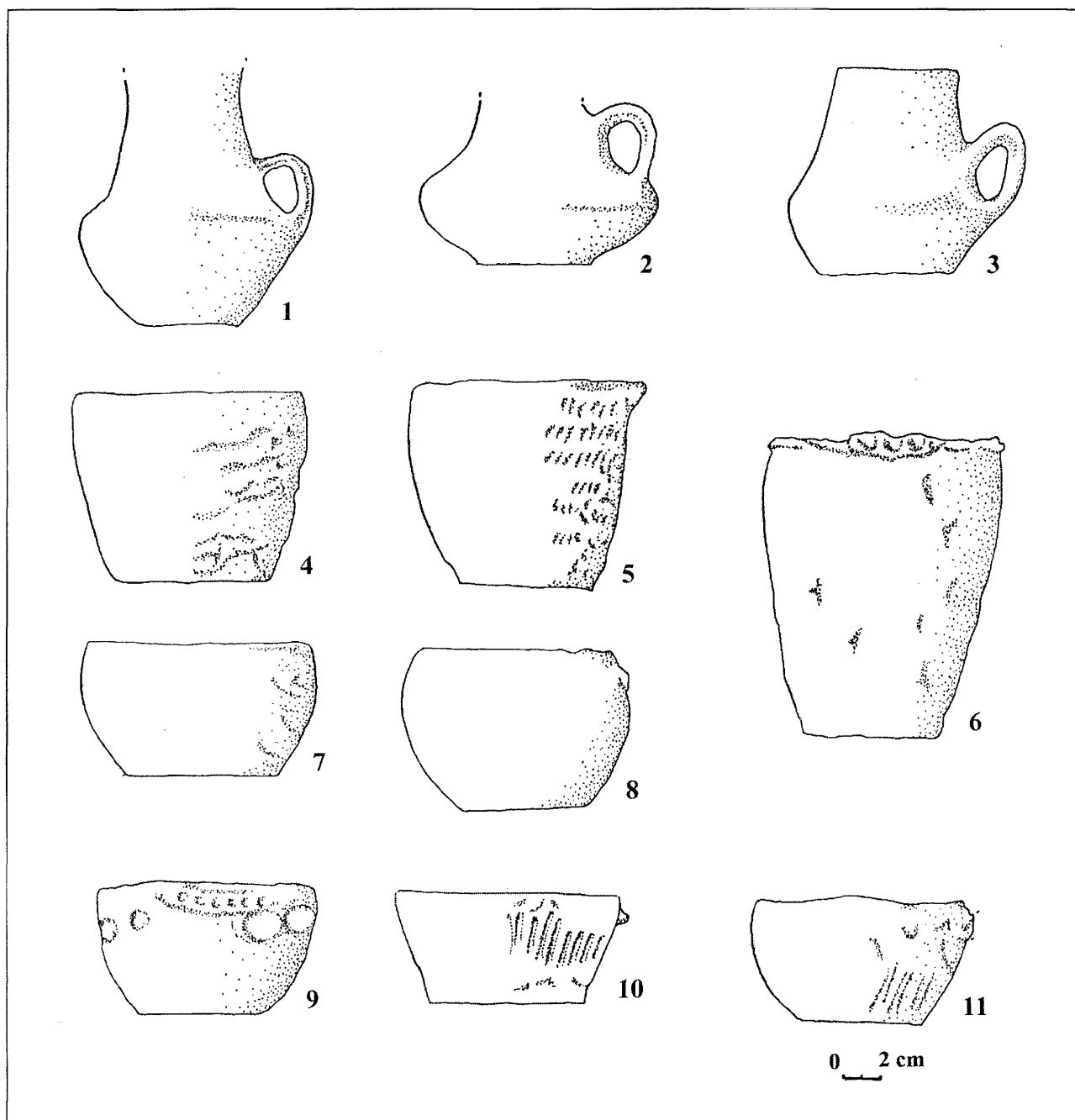


Fig. 7. Ceramic types found in the Spilamberto cemetery (Modena) (after BAGOLINI 1981, modified).

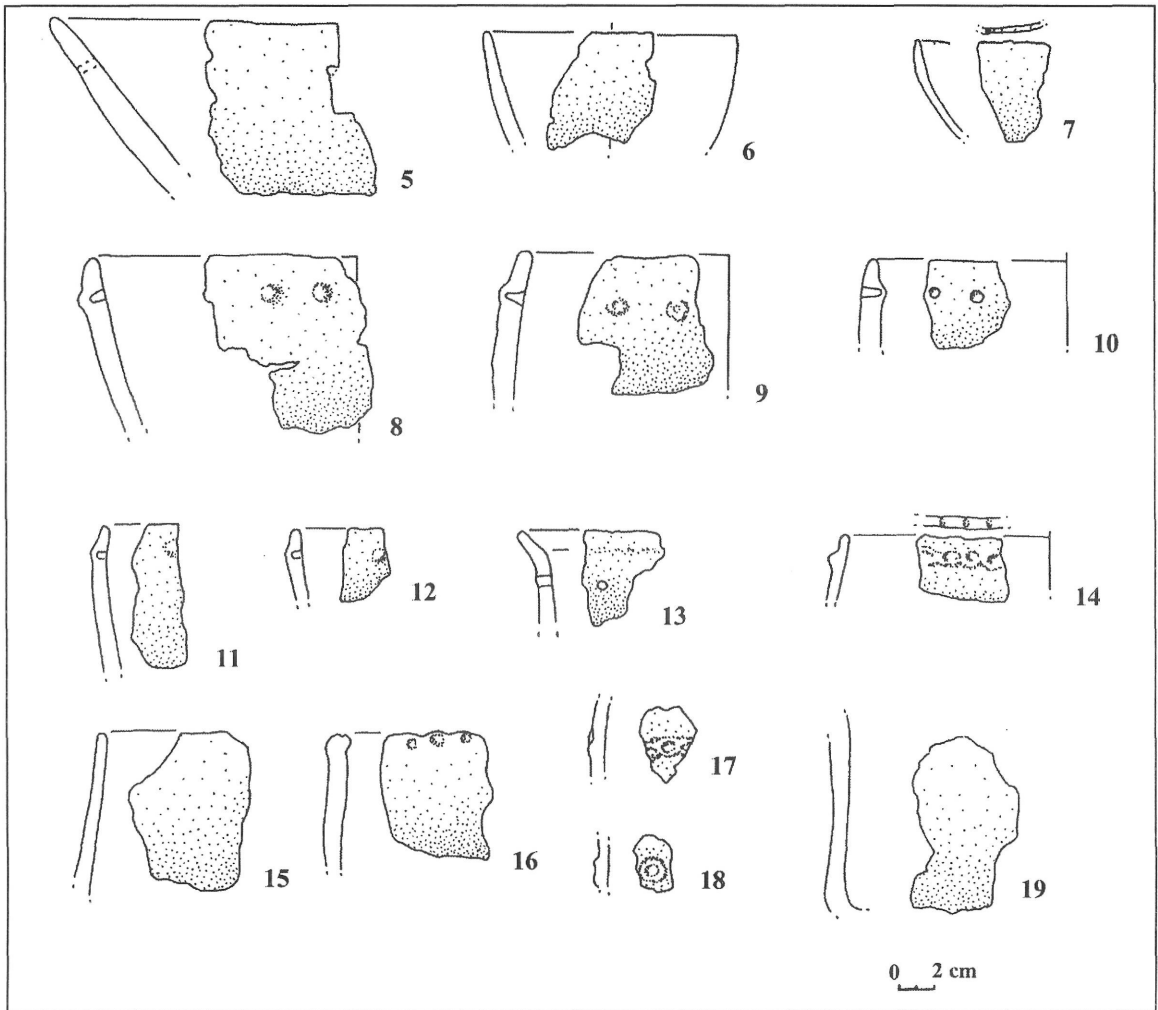


Fig. 8. Some Eneolithic ceramic types found in the Riparo Valtenesi (Brescia) (after BARFIELD 1986, modified).

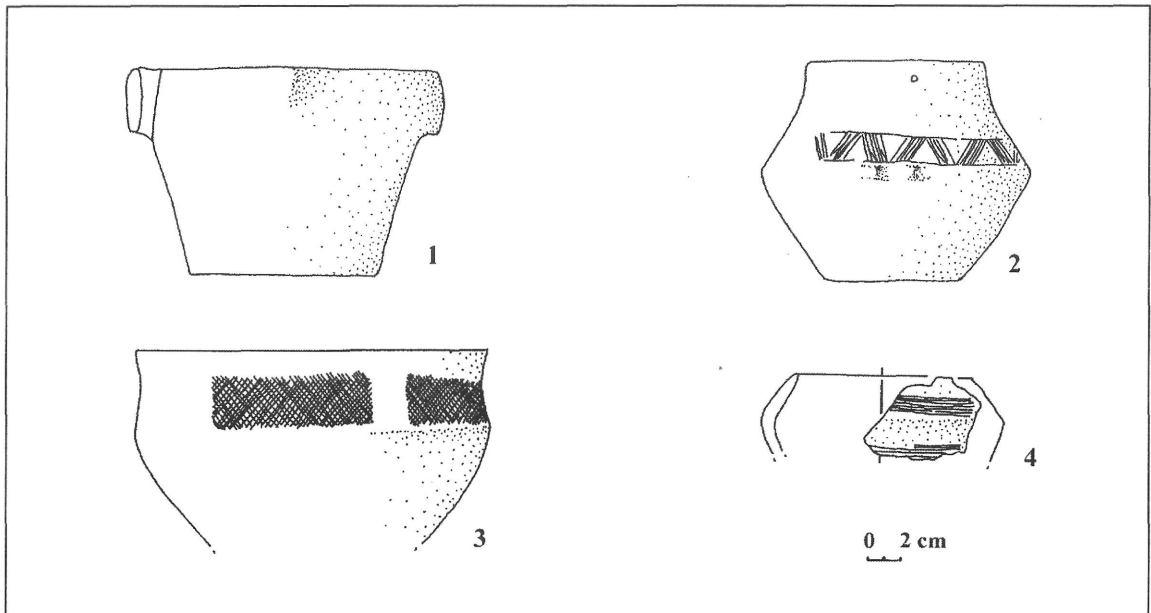


Fig. 9. Main ceramic types found in the "White Ware" layers of Monte Covolo (Brescia) (after BARFIELD et. al 1975-76, modified).