

13 TYPOLOGICAL-STATISTICAL ANALYSIS

RESULTS OF TYPOLOGICAL-STATISTICAL ANALYSIS

The methodology of pottery processing has been described in detail in chapter 9, and here we will only present the results of typological-statistical analyses concerning both sites. The types were created on the basis of characteristic points established on the vessel's contours, with the aim of reducing the subjectivity of the material's classification. As noted above, different sampling methods were applied at the two sites, resulting in a minimum number of vessels obtained at the site of Ervenica, and a maximum number at the site of Damića Gradina. For some sherds, neither the functional shape nor the type of vessel they belonged to could be established. These were counted and classified into three categories on the basis of the technological criterion, that is, on the basis of the treatment applied to their external surfaces. The large presence of sherds treated with barbotine comes as no surprise, since the majority of these belong to big vessels, which were much more fragmented, due to the vessels' size (Fig. 46). Polished and burnished sherds belong primarily to bowls and cups.

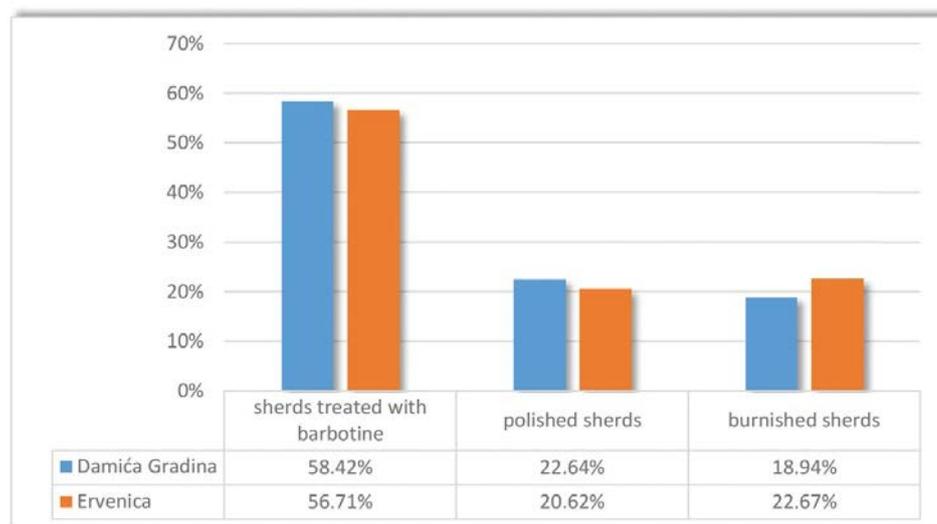


Fig. 46 – Comparative figures for sherds of unidentifiable types, according to surface treatment, in the whole sample originating from both sites

In total, 37.95% of the diagnostic sherds from Ervenica were processed, and 31.80% from Damića Gradina, of the total sample (rim, base, handle, decoration). Of these, for 43.17% of the sherds from Ervenica, and 37.87% from Damića Gradina, functionality could not be established due to the small number of relevant parameters. These were primarily small fragments of rims, decorated parts of vessels, and fragments of bases or handles. Such sherds were processed, but they were not taken into account in statistical calculations. The same applies to those sherds whose type could be established (A, B, C etc), but not their variant. Such sherds were processed according to several parameters which put them into a certain category. These parameters are wall thickness, rim and base radius, height and surface treatment. For statistical calculation of percentages of individual types, a total quantity of functionally-identifiable types was taken into consideration, given that the types other sherds belonged to could not be established with certainty. At Ervenica, this amounted to 15.77%, and at Damića Gradina 13.39%, of the total sample (Table 2).

	Total number of sherds processed	Typologically unidentifiable sherds	Diagnostic sherds	Sherds for which only type could be identified	Sherds with type and variant
Damića Gradina	5780	3944	1838	1142	774
%	100.00%	68.24%	31.80%	19.76%	13.39%
Ervenica	1813	1125	688	105	286
%	100.00%	62.05%	37.95%	5.79%	15.77%

Table 2 – Statistical overview of sherds processed

In previous chapters, it has already been said that the rim is a very important morphological feature, especially relevant for the classification of pottery shapes. The rim has been defined as the margin of the vessel's orifice, and its shape is specified in relation to two features: its direction in respect of the vessel's wall, and its thickness (Shepard 1985: 245). Based on the first parameter, a rim which follows the general line of the wall and represents the vessel's upper extreme point is called a 'direct rim' or 'mouth' (Horvat 1999: 94). The rim can also deviate from that line: it can be everted, inverted or horizontally everted, and it can display various profiles on the edge of the mouth.

Three kinds of rim have been observed in the material processed: straight, inverted and everted, the latter being the most typical shape of a vessel's orifice among the material processed (Fig. 47).

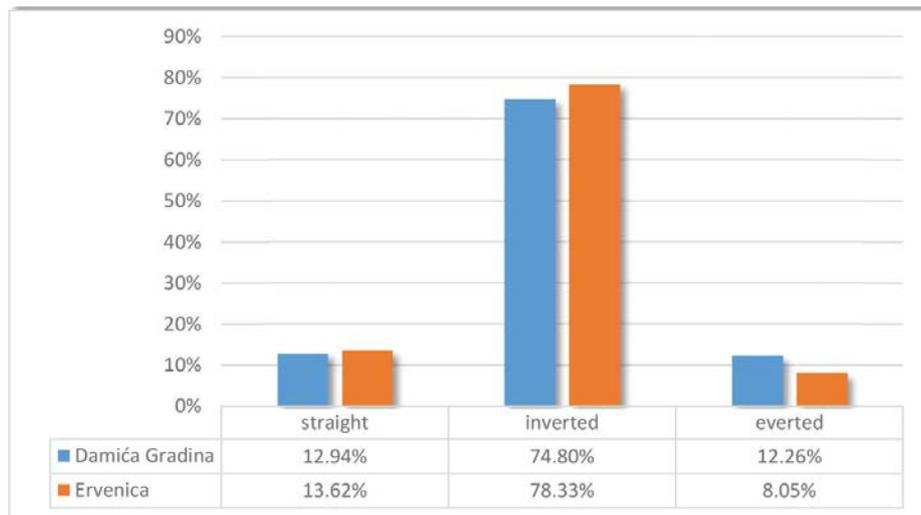


Fig. 47 – Types of rims in the whole sample

Four kinds of base have been identified, on the grounds of their forms: simple/flat base (present in the majority of types), base with a profiled edge, slightly rounded, and *omphalos* base. The latter is characterized by the pushed-in central part of the base, and the name derives from the Greek word *omphalós*, meaning navel. This shape of base appears only in bowls of type A 2. Profiled bases are characteristic primarily of pots, while rounded bases appear primarily on bowls (Fig. 48). Handles and grips (Fig. 49), as secondary vessel parts, have been described in detail in chapter 7.

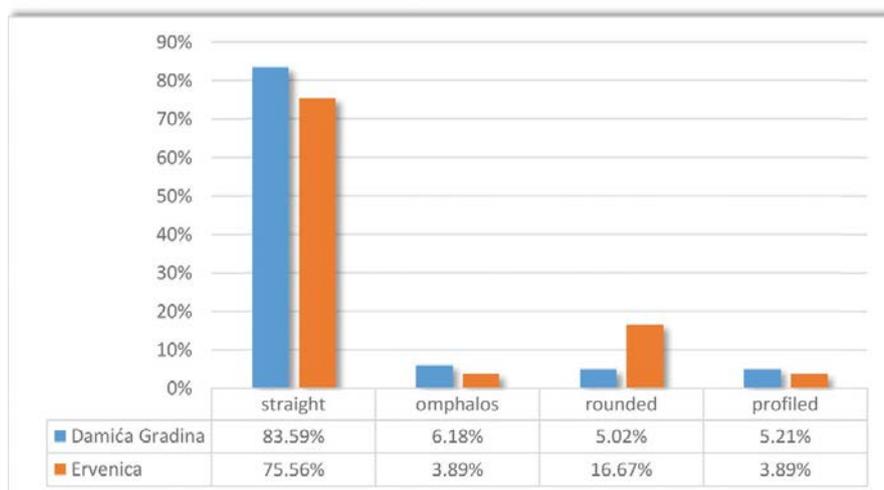


Fig. 48 – Types of bases in the whole sample

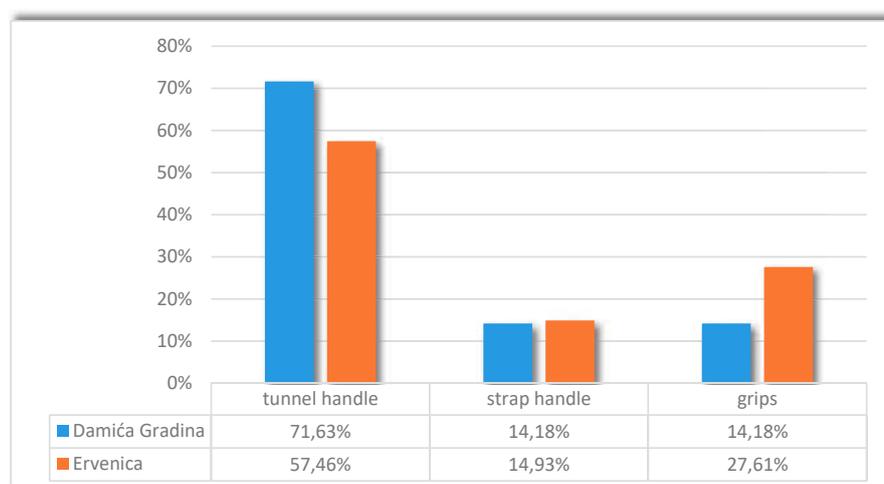


Fig. 49 – Types of handles and grips in the whole sample

The firing of the Vučedol vessels was done mostly in a reducing atmosphere, or under the circumstances of an incomplete oxidizing firing, as presented in *Table 3*. The secondary factors that can influence the colour of the pottery sherd are results of the vessel’s exposure to the fire during cooking, and they can be noticed frequently on pottery sherds; however, they can also appear as a consequence of firing in an incomplete oxidizing atmosphere. The Vučedol pottery was fired in an open fireplace or in a pit, given that no kiln has been recorded at any of the investigated sites of the Vučedol Culture.

		Oxidizing firing	Reducing firing	Incomplete oxidizing firing	Reducing firing	Reducing firing
				The firing process finished too soon	Secondary factors	Long exposure to fire
DG:	n=23	n= 927	n=500	n=55	n=280	
E:	n=34	n=353	n=187	n=8	n=74	
DG:	0.98%	39.40%	21.25%	2.34%	11.90%	
E:	4.72%	49.03%	25.97%	1.11%	10.28%	

Table 3 – Firing atmosphere according to colour of cross-section of pottery sherds

The tables present mean values for each variant, secondary part of vessel, decoration, and treatment of external and internal surfaces for the material from both sites (DG = Damića Gradina; E = Ervenica). Four kinds of surface working or treatment were identified on the material examined. The data were recorded separately for the internal and external surfaces, in view of the technological importance of this information, and the tables present data for the kind of surface treatment with the greatest presence. The category of *roughened-surface* sherds includes all those sherds whose external surface was treated with barbotine, or deliberately made rough or coarse. *Smooth* treatment implies that the vessel's surface was not treated, or that the treatment was of poor quality. *Polished* surface means that the surface treatment was of a very high quality, resulting in a shiny surface on the vessel. The technique has been described in more detail in chapter 6. The category of *burnished* surface includes all vessels treated using the same technique, but not well enough to obtain a high-quality shine.

In the tables below, the kinds of surface treatment are marked as follows: RS – roughened surface; S – smooth; PO – polished; BU – burnished.

Three categories of vessel size were determined on the basis of the radius of the orifice: small (1-8 cm), medium (9-13 cm) and large (14-22 cm). The distribution into the three categories has been done on the basis of the statistical data regarding frequency of, and deviation in, the orifice radius. Values that could not be measured have not been included in the tables.

A - BOWLS

The following parameters have been used to define the *bowl* functional shape: this shape can have a profiled rim, it usually has no neck – although this is not a rule – and its height varies from 1/3 of the vessel's maximum diameter to being the same as the diameter. Bowls make up the most numerous functional shape at both sites: at Ervenica, they constitute 65.03%, and at Damića Gradina 69.51%, of the total number of functionally identifiable shapes. Six types have been identified at Ervenica, and nine at Damića Gradina, with several subtypes for each of the shapes. Fig. 50 shows the proportions of individual types, and therefore the data will not be repeated in the continuation.

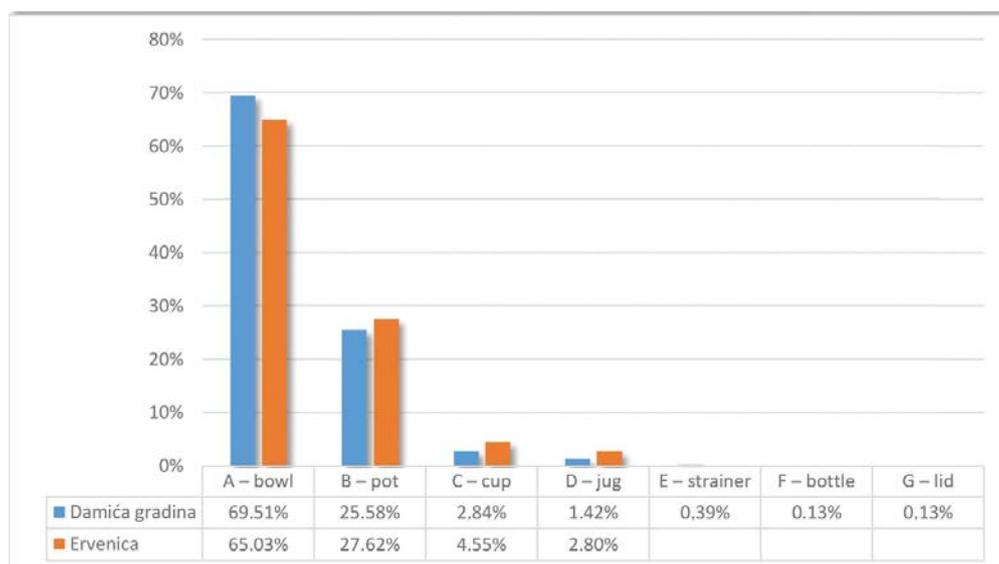


Fig. 50 – Comparative figures for functional types

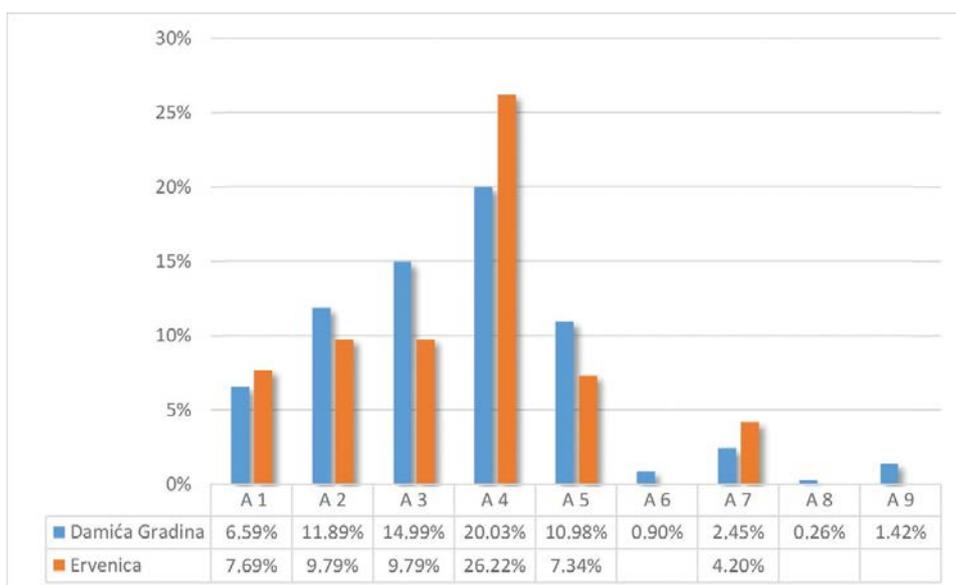


Fig. 51 – Comparative figures for type A

Type A 1	A 1a	A 1b	A 1c	A 1d	
Contour	2 EP				
Percentage of total	DG:	1.29%	1.16%	1.42%	2.71%
	E:	1.75%	2.80%		3.15%
Height (cm)	DG:	5.58	2.60	6.05	13.23
	E:	5.18	5.90		-
Orifice radius (cm)	DG:	10.03	2.66	6.46	7.50
	E:	10.90	5.50		11.87
Wall thickness (mm)	DG:	12.73	6.21	7.25	8.44
	E:	12.09	6.59		7.96
Grips	+				
Handles	-				
Surface treatment (ext./int.)	S/S				
Decoration	-				
Size	M				
Plate/Fig.	Pls 1, 2; Figs 29, 30, 34, 75				

Table 4 – Illustrations of variants A 1a, 1c and 1d – Damića Gradina; A 1b – Ervenica

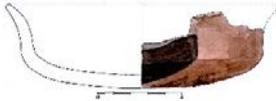
Type A 2	A 2a		A 2b	
				
Contour	1 EP + 1 CP + 1 IPVT		1 EP + 1 OPVT + 1 IPVT	
Percentage of total	DG:	4.65%	2.97%	
	E:	3.85%	2.45%	
Height (cm)	DG:	13.67	4.20	
	E:	-	3.36	
Orifice radius (cm)	DG:	9.24	8.94	
	E:	8.74	8.74	
Wall thickness (mm)	DG:	6.25	6.52	
	E:	7.00	7.00	
Grips	+		-	
Handles	-		-	
Surface treatment (ext./int.)	PO-BU/ PO-BU		PO-BU/ PO-BU	
Decoration	+		+	
Size	M, L		S, M	
Plate/Fig.	Pl. 4; Figs 32, 34, 75		Pl. 5; Figs 1, 28: 2	

 Table 5 – Illustrations of variants A 2a – *Damića Gradina*; A 2b – *Ervenica*

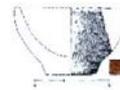
Type A 3	A 3a		A 3b		A 3c		A 3d		A 3e		A 3f	
												
Contour	2 EP + 1 OPVT											
Percentage of total	DG:	10.98%	2.20%	1.16%	0.26%	0.26%	0.26%	0.26%	0.26%	0.26%	0.26%	0.13%
	E:	9.79%										
Height (cm)	DG:	7.37	4.12	-	4.90	4.33	3.70					
	E:	-										
Orifice radius (cm)	DG:	13.91	4.60	9.57	1.75	3.35	3.10					
	E:	11.10										
Wall thickness (mm)	DG:	7.96	5.44	7.29	4.74	5.42	7.50					
	E:	7.55										
Grips	-		-	+	-	-	-	-	-	-	-	-
Handles	-		-	-	-	-	-	-	-	-	-	-
Surface treatment (ext./int.)	PO-BU/PO-BU		S/S	S-BU/S-BU	S/S	S/S	S/S	S/S	S/S	S/S	S/S	S/S
Decoration	-		-	-	+	-	-	-	-	-	-	-
Size	M, L		S	M	S	S	S	S	S	S	S	S
Plate/Fig.	Pl. 6		Pl. 7: 1, 2	Fig. 24	Pl. 7: 3	Pl. 7: 4	-	-	-	-	-	-

 Table 6 – Illustrations of variants A 3a – *Ervenica*; A 3b - 3f – *Damića Gradina*

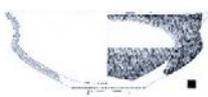
Type A 4	A 4a	A 4b	A 4c	A 4d	A 4e	
						
Contour	2 EP + 1 CP + 1 IPVT					
Percentage of total	DG:	4.26%	1.42%	12.40%	1.68%	0.26%
	E:	13.64%	3.15%	8.39%		1.05%
Height (cm)	DG:	7.9	-	-	-	5.81
	E:	9.20	-	6.9		-
Orifice radius (cm)	DG:	11.51	11.38	12.56	-	6.16
	E:	11.46	14.88	13.58		-
Wall thickness (mm)	DG:	6.58	7.37	6.96	7.85	7.25
	E:	6.88	6.91	7.03		7.17
Grips	+		+	+	-	-
Handles	-		-	-	+	-
Surface treatment (ext./int.)	PO-BU/BU-PO	PO-BU/BU-PO	PO-BU/PO-BU	BU/S-BU	PO-BU/PO-BU	
Decoration	-		-	+	+	+
Size	M, L		M, L	M, L	-	S
Plate/Fig.	Pl. 7: 7; Fig. 23	Pl. 7: 5, 6	Pls 8-10; Figs 28: 3- 4; 58, 74, 75, 81, 83	-	Pls 11, 12	

Table 7 – Illustrations of variants A 4a - 4c – Ervenica; A 4d and 4e – Damića Gradina

Type A 5	A 5a	A 5b	
			
Contour	2 EP + 1 OPVT + 1 IPVT + 1 IP		
Percentage of total	DG:	3.10%	1.29%
	E:	1.05%	0.70%
Height (cm)	DG:	11.78	12.00
	E:	12.00	-
Orifice radius (cm)	DG:	6.87	5.50
	E:	5.50	5.98
Wall thickness (mm)	DG:	6.32	5.91
	E:	6.88	6.08
Grips	-		
Handles	+		
Surface treatment (ext./int.)	PO-BU/BU-PO-S		
Decoration	+		
Size	S, M		
Plate/Fig.	Pls 13, 14; Figs 19, 30, 56, 57, 73	Pl. 15; Figs 22, 31	

Table 8 – Illustrations of variants A 5a and 5b – Damića Gradina

Type A 6	A 6a	
		
Contour	2 EP + 1 OPVT + 1 IPVT + 1 IP	
Percentage of total	DG:	0.90%
Height (cm)	DG:	-
Orifice radius (cm)	DG:	14.30
Wall thickness (mm)	DG:	9.14
Grips	-	
Handles	+	
Surface treatment (ext./int.)	RS/BU	
Decoration	+	
Size	L	
Plate/Fig.	Pl. 17: 1, 2	

Table 9 – Illustration of variant A 6a – Damića Gradina

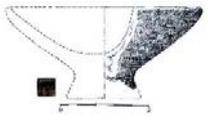
Type A 7	A 7a		A 7b	A 7c
				
Contour	2 EP + 1 CP			
Percentage of total	DG:	0.13%	0.39%	0.39%
	E:	0.35%	1.05%	0.70%
Height (cm)	DG:	-	4.25	-
	E:	-	5.00	-
Orifice radius (cm)	DG:	-	4.50	-
	E:	-	6.00	-
Wall thickness (mm)	DG:	8.37	5.77	6.69
	E:	9.30	6.56	4.91
Grips	-		+	-
Handles	-		-	-
Surface treatment (ext./int.)	PO/PO-BU		PO-BU/BU-S	PO/PO-BU
Decoration	+		-	+
Size	-		S	-
Plate/Fig.	Pl. 17: 3; Fig. 75		Pl. 18: 1, 2	Pl. 18: 3, 4, 5, 7

Table 10 – Illustrations of variants A 7a - 7c – Damića Gradina

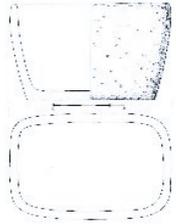
Type A 8		A 8a	
			
Contour	2 EP		
Percentage of total	DG:	0.26%	
Height (cm)	DG:	7.40	
Orifice radius (cm)	DG:	5.20	
Wall thickness (mm)	DG:	6.56	
Grips	-		
Handles	-		
Surface treatment (ext./int.)	S/S		
Decoration	-		
Size	S		
Plate/Fig.	Pl. 21: 1		

Table 11 – Illustration of variant A 8a – Damića Gradina

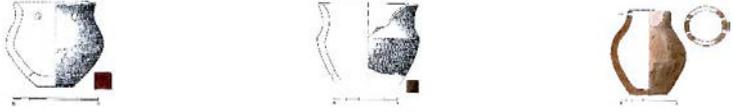
Type A 9	A 9a		A 9b		A 9c	
						
Contour	2 EP + 1 IPVT + 1 OPVT + 1 IP		2 EP + 1 CP + 1 IPVT		2 EP + 1 OPVT + 1 CP	
Percentage of total	DG:	0.52%	0.13%		0.78%	
Height (cm)	DG:	4.90	-		8.40	
Orifice radius (cm)	DG:	2.70	3.80		4.12	
Wall thickness (mm)	DG:	4.23	4.57		5.76	
Grips	-		-		+	
Handles	-		-		-	
Surface treatment (ext./int.)	PO-S/S-BU		PO/BU		S-BU/S	
Decoration	-		-		+	
Size	S		S		S	
Plate/Fig.	Pl. 21: 2, 3		-		Pl. 21: 4, 5	

Table 12 – Illustrations of variants A 9a - 9c – Damića Gradina

B - POTS

A pot has been defined as a vessel, with or without a neck, whose height is usually greater than its maximum diameter. At Damića Gradina, this type accounts for 25.58% of the total number of sherds of identifiable type, and at Ervenica for 27.62% (Fig. 52).

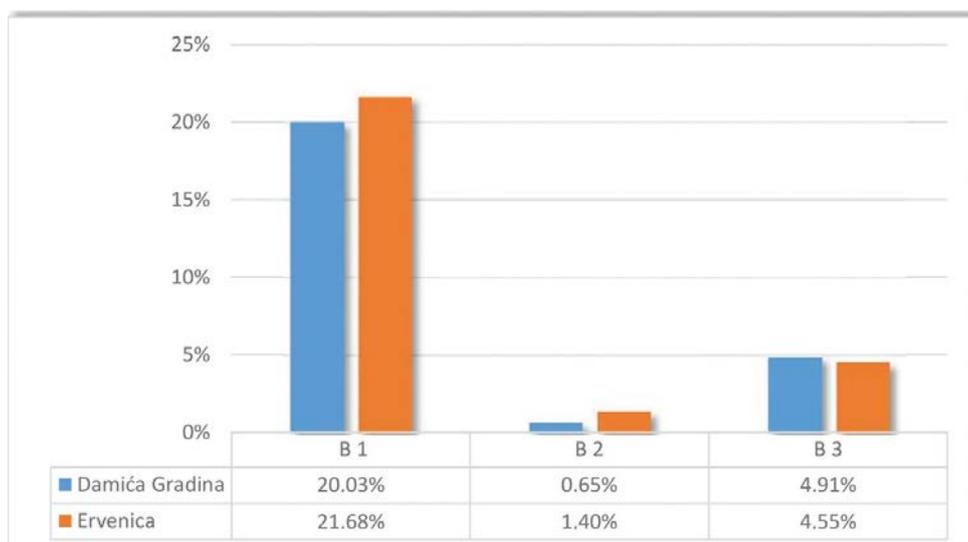


Fig. 52 – Comparative figures for type B

Type B 1	B 1a	B 1b	B 1c	B 1d	
Contour	2 EP + 1 OPVT + 1 IPVT + 1 IP				
Percentage of total	DG:	11.37%	7.49%	0.90%	0.26%
	E:	10.14%	3.50%		2.10%
Height (cm)	DG:	34.91	22.40	-	-
	E:	-	-		-
Orifice radius (cm)	DG:	10.74	7.22	13.12	9.00
	E:	9.30	6.50		6.10
Wall thickness (mm)	DG:	8.82	6.98	8.76	9.05
	E:	8.03	6.18		7.19
Grips	+	+	+	+	
Handles	+	+	+	+	
Surface treatment (ext./int.)	RS/BU	RS-S/BU	RS/BU	RS/BU	
Decoration	+	+	+	+	
Size	M, L	S, M	M, L	S, M	
Plate/Fig.	Pls 22-24; Figs 25, 75, 78	Pl. 25; Fig. 79	Pl. 26	Pl. 27	

Table 13 – Illustrations of variants B 1a - 1c – Damića Gradina; B 1d – Ervenica

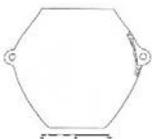
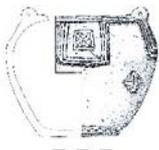
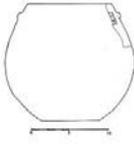
Type B 2	B 2a	B 2b	B 2c	B 2d		
						
Contour	2 EP + 1 OPVT					
Percentage of total	DG:		0.13%	0.39%	0.13%	
	E:	1.40%				
Height (cm)	DG:		10.50	-	-	
	E:	-				
Orifice radius (cm)	DG:		3.00	-	6.00	
	E:	-				
Wall thickness (mm)	DG:		5.95	6.96	7.10	
	E:	5.14				
Grips	+		-		+	
Handles	+		+		-	
Surface treatment (ext./int.)	PO-S/S		PO/S		PO/S	
Decoration	+		+		+	
Size	-		S		S	
Plate/Fig.	Pl. 28: 3		Figs 15, 30		Pl. 28: 1	Pl. 28: 2

Table 14 – Illustrations of variants B 2a – Ervenica; B 2b - 2d – Damića Gradina

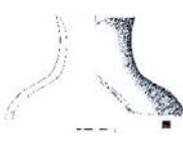
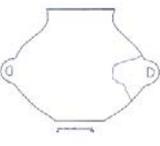
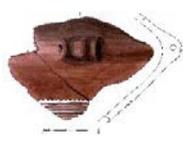
Type B 3	B 3a	B 3b	B 3c	B 3d		
						
Contour	2 EP + 1 OPVT + 1 CP					
Percentage of total	DG:	0.13%	1.94%	0.39%	0.13%	
	E:	0.35%	3.50%	0.70%		
Height (cm)	DG:	8.70	31.10	-	-	
	E:	11.40	-	-		
Orifice radius (cm)	DG:	2.24	6.50	-	-	
	E:	3.10	7.99	-		
Wall thickness (mm)	DG:	4.24	8.37	7.33	6.64	
	E:	4.94	9.97	8.14		
Grips	-		+		-	
Handles	-		+		+	
Surface treatment (ext./int.)	PO/BU		PO-S/S		S/S	BU/S
Decoration	+		+		+	+
Size	S		M, L		-	-
Plate/Fig.	Fig. 55		Pl. 29; Figs 21, 80		-	-

Table 15 – Illustrations of variants B 3a and 3c – Ervenica; B 3b and 3d – Damića Gradina

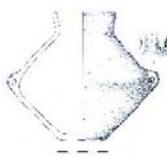
Type B 3	B 3e	B 3f	B 3g
			
Contour	2 EP + 1 OPVT + 1 CP		
Percentage of total	DG: 0.13%	0.13%	0.26%
Height (cm)	DG: 12.20	-	-
Orifice radius (cm)	DG: 3.10	8.00	-
Wall thickness (mm)	DG: 5.06	10.07	5.47
Grips	-	-	-
Handles	+	+	+
Surface treatment (ext./int.)	PO/BU	RS/S	PO/BU
Decoration	-	+	+
Size	S	S	-
Plate/Fig.	Figs 16, 33	-	-

Table 16 – Illustrations of variants B 3e - 3g – Damića Gradina

C – CUPS

The cup has been defined as a vessel with a handle, and whose orifice diameter is usually the same as its height. Three types of cups have been identified, and their relative quantities are shown in Fig. 53.

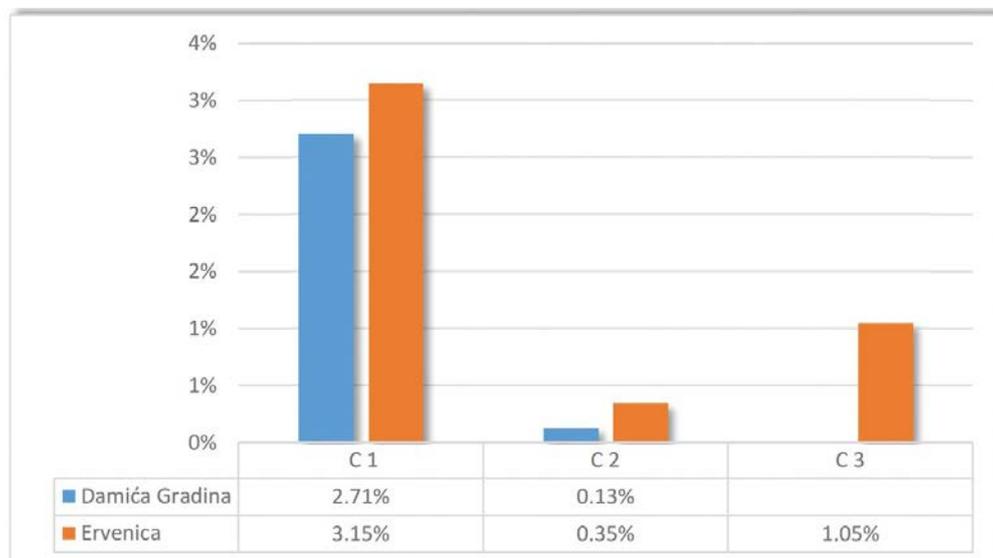


Fig. 53 – Comparative figures for type C

Type C 1	C 1a	C 1b
		
Contour	2 EP + 1 OPVT + 1 IPVT + 1 IP	
Percentage of total	DG:	2.71%
	E:	2.45%
Height (cm)	DG:	10.50
	E:	8.00
Orifice radius (cm)	DG:	3.83
	E:	3.90
Wall thickness (mm)	DG:	5.99
	E:	4.75
Grips	-	-
Handles	+	+
Surface treatment (ext./int.)	PO-BU-S/S-BU	PO/S-BU
Decoration	-	+
Size	S	S
Plate/Fig.	Pl. 30: 1-2; Figs 75, 76	-

Table 17 – Illustrations of variants C 1a – Damića Gradina; C 1b – Ervenica

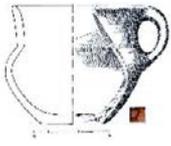
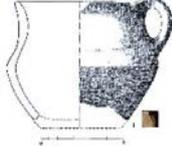
Type C 2 – C 3	C 2a	C 3a
		
Contour	2 EP + 1 OPVT + 1 CP	2 EP + 1 IPVT + 1 CP
Percentage of total	DG:	0.13%
	E:	0.35%
Height (cm)	DG:	-
	E:	8.05
Orifice radius (cm)	DG:	-
	E:	4.00
Wall thickness (mm)	DG:	5.48
	E:	5.45
Grips	-	-
Handles	+	+
Surface treatment (ext./int.)	S/S	PO-BU/S-BU
Decoration	-	-
Size	S	S
Plate/Fig.	-	Pl. 30: 3

Table 18 – Illustrations of variants C 2a and C 3a – Ervenica

D – JUGS

The jug has been defined as a vessel with a neck and a handle, and whose height is greater than its maximum diameter.

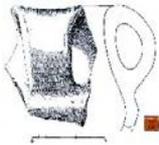
Type D 1 – D 2	D 1a	D 2a	
			
Contour	2 EP + 1 OPVT + 1 CP		
Percentage of total	DG:	0.13	1.29%
	E:	0.35%	2.45%
Height (cm)	DG:	-	-
	E:	14.00	-
Orifice radius (cm)	DG:	-	6.00
	E:	6.60	6.25
Wall thickness (mm)	DG:	4.68	7.08
	E:	4.95	7.80
Grips	-		
Handles	+		
Surface treatment (ext./int.)	S-BU/S-BU		
Decoration	-		
Size	S		
Plate/Fig.	Figs 75		

Table 19 – Illustrations of variants D 1a – Ervenica; D 2a – Damića Gradina

E – STRAINERS

Type E 1 – E 2	E 1a	E 2a	
			
Contour	2 EP + 1 OPVT		
Percentage of total	DG:	0.13%	0.26%
	E:	-	-
Height (cm)	DG:	7.50	-
	E:	-	-
Orifice radius (cm)	DG:	9.00	6.50
	E:	-	-
Wall thickness (mm)	DG:	6.50	7.65
	E:	-	-
Grips	+		
Handles	-		
Surface treatment (ext./int.)	PO/PO		
Decoration	-		
Size	S		
Plate/Fig.	Figs 75, 77		

Table 20 – Illustrations of variants E 1a and E 2a – Damića Gradina

F – BOTTLE

Type F	F 1a	
		
Contour	2 EP + 1 OPVT + 1 CP	
Percentage of total	DG:	0.13%
Height (cm)	DG:	21.5
Orifice radius (cm)	DG:	2.95
Wall thickness (mm)	DG:	5.02
Grips	-	
Handles	+	
Surface treatment (ext./int.)	PO/BU	
Decoration	+	
Size	S	
Plate/Fig.	Pls 31, 32	

Table 21 – Illustration of variant F 1a – Damića Gradina

DECORATION

Decoration, or style, regards the visual component which is specific for a particular period and place, and which conveys information about the identity of the community which developed it and about the place in which it emerged (Rice 1987: 244). There are several approaches to the analysis of decorative styles which, since the 1960s, have departed from the attribution of style as a merely chronological parameter and its classification into cultural groups (Shepard 1985; Rice 1987). Without going into these analyses, recording of decoration present on pottery should be detailed enough to serve those who will engage in decoration analysis, or in comparing one style with another. The formal aspects of decoration include its adaptation to the vessel's shape, its composition, use, symmetry and colour, and it was up to the potter to choose the area of the vessel which would feature the decoration (Shepard 1985: 255–261).

The decorative style and techniques, and the rich repertoire of very precisely rendered motifs, set the Vučedol Culture apart from all other pottery styles of prehistoric communities. Decoration has become a Vučedol *brand*, a feature that has made this culture recognizable, and it has become the first association that comes to mind when the Vučedol Culture is mentioned. In the classic phase of development of the Vučedol Culture, a special repertoire of shapes and ornaments was developed, stylistically highly recognizable. Although decorative techniques, some motifs and shapes were taken over from earlier cultures, the skill and style developed by the Vučedol potters sets Vučedol pottery production apart as a highly distinct phenomenon.

On Vučedol vessels, motifs were rendered by furrowing and notching, applied on their own or in combination with simple incising and puncturing, with carved-out motifs filled with white – and more rarely red – paste or incrustation. These techniques have been described in greater detail in Chapter 6.

Filling the motifs with incrustation had been known before, but for the Vučedol Culture this technique was very important (*Fig. 55, p. 120*). The incrustation was of exceptionally fine texture, and it was applied very precisely into carved-out motifs (*Fig. 56, p. 121*), which were present on some vessels to such a large extent that they covered almost the entire vessel's surface. Analyses have shown that the mixture was obtained from the shells of fresh-water molluscs (Chapter 16).

The pattern in which the motifs appear indicates that specific ornaments were 'reserved' for certain types of vessels. Thus, the motif of clepsydra appears on nearly all decorated vessels but types A 5 and A 7, while the solar motif is present only on types A 5 and A 4e.

The ornament can most often be found on the transition from the shoulder to the body, and in combination with decoration under the vessel's rim, but types A 7a, A 7c and A 4e are decorated all over their internal and external surfaces (Pls 11, 12, 19, 20). Tunnel handles are almost always decorated, often with the motif of the St. Andrew's cross (*Figs 56, 57, p. 121*), which is also very common on bowls of the A 4c type (*Fig. 58, p. 121*).

The decoration present on finely-worked vessels that belong to the functional type of bowls is characterized by the so-called architectonic style, typical of the classic phase of the Vučedol Culture, which is phase B-2 according to Dimitrijević (Dimitrijević 1979); the archaeological sites discussed in this book belong to that phase. Characteristic of this method of decoration is its pronounced tendency to geometrize the surface, and its wide repertoire of diverse motifs, ranging from simple zig-zag lines, triangular and rectangular motifs, and the very frequent motif of

clepsydra, through to some more complex combinations such as rhombuses inserted into rectangular fields, St. Andrew's crosses and chequerboards (Pls 9, 10, 16, 31, 32). The whole surface of the vessel is divided into regular friezes containing motifs filled with white, and more rarely red, incrustation (Pl. 18: 6; *Fig. 60, p. 122*).

Furrowing is the predominant decoration technique applied to bowls (*Fig. 59, p. 122*), used either on its own or in combination with simple incising and notching.

Large notched surfaces filled with incrustation are most typical of type A 5. Motifs rendered in this way leave the impression of being three-dimensional, due to the marked contrast between the black surface of the vessel and the white or red motif (*Figs 56, 60, pp. 121-122*). In view of the large surface necessary to apply this technique, where the clay has to be removed from the carved-out motif, it could not be executed on other types of bowls where the surface on which the technique would be applied was limited.

Decoration on vessels with roughened-surface, which belong to the functional type of pots, was rendered by puncturing, usually on the transition from the neck to the shoulder, and under the vessel's rim. The motifs executed by this technique show that the most widely-used implements had circular cross-sections, followed by tools leaving square, triangular and elongated motifs (*Fig. 61, p. 123*); there were also motifs made by unusual tools (*Fig. 62, p. 123*). The implements used were most often made of organic materials, and for this reason they have rarely been found in archaeological contexts. Most often, they were wooden and bone tools, used either in their natural form or modified to obtain a desired shape, depending on the potter's preference.

The second-most frequent decoration technique used on pots is impression, most often applied using fingertips or nails, and tools that leave elongated lines. This technique was used to decorate the vessel's rim, transition of the neck to the shoulder, and applied bands (*Fig. 63, p. 124*). The grooving technique was used only on tunnel handles and cannot be found on other morphological elements of vessels (Pl. 24; *Fig. 20, p. 70*).

The precisely executed and rich motifs are yet another element of the Vučedol ceramatology, which demonstrates that the potters were highly skilful, knowledgeable and experienced. Those less skilful can be recognized by unfinished or asymmetrical motifs, while some others have left their personal 'mark' on the vessels (*Fig. 64, p. 124*).

There is no doubt that specific shapes of vessels, and the motifs present on them, carried special social or religious meaning for the community, and that they were used for special occasions, as an indication of power or hierarchical relations which can be distinguished in the Vučedol Culture, and for burial customs. However, an analysis of style, and especially of the symbolism of specific motifs and their compositions, would require a particular approach and methodology which go beyond the topic of this book.