



CRORA - Croatian Rock Art, with an Emphasis on the Discoveries of the Schematic Rock Art in Croatia

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SUMMARY

Rock art has been poorly investigated in Croatia and in the southeast of Europe. The CRORA (CROatian Rock Art) project was launched in 2009 and aims to systematically catalogue, valorise, and present rock art in Croatia. This project has identified 122 parietal art sites (rock art engravings and paintings) in Croatia, dated from the Palaeolithic to the Modern Age, demonstrating that this region, with its abundance of karst phenomena, has great potential for the further systematic survey and study of rock art.

A dozen rock art painting sites were identified in the frame of this investigative effort - most located in small rockshelters facing river valleys - that exhibit numerous similarities with the schematic rock art found in parts of Italy, France, Portugal and Spain dated to the period from the Neolithic to the dawn of the Bronze Age. Similar sites have also been identified in Slovenia and Bosnia-Herzegovina. These new discoveries in Croatia and in the adjacent regions of the eastern Adriatic coast broaden our knowledge of the phenomenon of schematic rock art and open an entirely new area for its study.

Keywords: rock art, schematic rock art, Croatia, eastern Adriatic, southeast Europe

RIASSUNTO (IL PROGETTO CROATIAN ROCK ART E LA SCOPERTA DI ARTE RUPESTRE SCHEMATICA IN CROAZIA)

L'arte rupestre è stata poco studiata in Croazia e nel sud-est dell'Europa. Il progetto CRORA (CROatian Rock Art) è stato lanciato nel 2009 e mira a catalogare, valorizzare e presentare sistematicamente l'arte rupestre in Croazia. Questo progetto ha permesso di documentare un totale di 122 siti, con incisioni e pitture, databili dal Paleolitico all'Età Moderna, dimostrando come questa zona, nonostante i suoi numerosi fenomeni carsici, abbia un grande potenziale per ulteriori indagini sistematiche e studi sull'arte rupestre.

Nell'ambito di questo sforzo investigativo sono stati identificati una dozzina di siti con pitture rupestri, per lo più in piccoli ripari rocciosi lungo i solchi fluviali, che mostrano numerose somiglianze con l'arte rupestre schematica di Italia, Francia, Portogallo e Spagna, databili dal Neolitico agli albori dell'età del Bronzo. Siti simili sono stati individuati anche in Slovenia e Bosnia-Erzegovina.

Queste nuove scoperte in Croazia e nelle regioni adiacenti della costa adriatica orientale ampliano la nostra conoscenza del fenomeno dell'arte rupestre schematica e aprono un'area completamente nuova per il suo studio di questo fenomeno.

Parole chiave: arte rupestre, arte rupestre schematica, Croazia, Adriatico orientale, Europa sudorientale

1. INTRODUCTION

The study of rock art is developed and prolific in archaeology around the world (Anati 1993). In Croatia and the southeast of Europe this phenomenon has been almost entirely disregarded, with only sporadic papers published on this topic.

The Archaeological Museum of Istria, which I manage, launched the CRORA (CROatian Rock Art) project in 2009 with the objective of systematically cataloguing, valorising and presenting rock art in Croatia. This project has identified 122 parietal art sites (rock art engravings and paintings) in Croatia, dated from the Palaeolithic to the Modern Age, demonstrating that this region, with its abundance of karst phenomena, has great potential for the further systematic survey and study of rock art.

A dozen rock painting sites were identified in the frame of this investigative effort - most located in small rock shelters facing river valleys (with similar sites also identified in Slovenia and Bosnia-Herzegovina) - that

exhibit numerous similarities with the schematic rock art found in parts of Italy, France, Portugal and Spain dated to the period from the Neolithic to the dawn of the Bronze Age.

Schematic rock art has a lengthy history and includes a wide variety of painted and pecked motifs, including abstract symbols, dots and bars, wild animals, weapons, axes, miniature humans, eyes (*oculi*), handprints and depictions of the sun. The broad evidence suggests that schematic rock art should be dated between the Early Neolithic and the Early Bronze Age. Schematic art is found across most of the Iberian Peninsula, into the south of France and, on a more local scale, in Italy. The preferred locations for this style are cliffs, rock shelters and outcrops. Some are difficult to access or are spatially restricted, while others are much easier to reach. River margins, routes across the upland landscape, and sites with broad views are significant (DIAZ-ANDREU *et al.* 2017; MATTIOLI 2019; BRADLEY 2020).

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2. THE STATE OF INVESTIGATION OF SCHEMATIC ROCK ART IN CROATIA AND THE SOUTHEAST OF EUROPE

The CRORA–Croatian Rock Art project has identified twelve parietal art sites in Croatia (most in the northern Adriatic) that can, based on multiple points of similarity, be described as schematic rock art. Rock art sites with paintings have been identified but could not be confidently attributed to this type of rock art. One site has also been found in the broader area of the Neretva River drainage basin in Bosnia-Herzegovina, and another has been recently discovered in Slovenia that may be attributable to this complex.

In Croatia the investigative work has been concentrated in the northern Adriatic, and all of the twelve sites discussed here were discovered in the Istrian peninsula; in the Lim valley, in the Raša River valley, and in the Lovranska Draga valley. The sites are: the Niche at the Jankova Cave, Lim 016, Lim 081, Lim 017, Mala Šimija, Lim 063, Abri Kontija 4 (all in the Lim valley), Hude stene 1, and Hude stene 2 (all in the Raša River valley), the Zemunica Cave, Abri pod Steni 001, Abri above Oporovina (all at Lovranska Draga) (Fig. 1).

The **Lim** is a dry river valley - a part of which (the Limria) was inundated by rising sea levels during the last glacial maximum - situated in the central and western zones of the Istrian peninsula. It begins below the village of Beram near Pazin, winding westward in a number of sharp arcs. The final dozen kilometres of this valley are submerged. The length of the inlet from the peninsula's western coastal perimeter to the submerged point furthest inland is 12.8 km, with the dry part of the Lim valley extending further inland for a total length of about 35 km. The breadth at the mouth of the inlet is 600 m, at the middle about 400 m, narrowing at its terminus to about 200 m. At the entrance to the inlet the shore rises 26 m to the north side and 67 m to the south side, while at the middle the land rises to an elevation of about 95 m to both sides of the inlet. The first archaeological investigations in this area were performed in the late 19th century (Istarska enciklopedija 2005a; KOMŠO D., CVITKUŠIĆ B., JANKOVIĆ I. 2017, 26). The first finds of rock art in the Lim area were made in 2006. The CRORA project identified 16 rock art sites in this area, among which is the only presently known site of Upper Palaeolithic cave paintings in Croatia (RUIZ REDONDO *et al.* 2019). Of these 16 sites, seven are attributable to the schematic rock art complex, with a number of others identified as presenting red and black paintings.

The **Niche at the Jankova Cave** is located on the northern slopes of the Lim, a dry river valley inundated by the sea, some twenty metres to the west of the Jankova Cave, at an elevation of 45 m.a.s.l. This is a small niche in the rock facing south, having a breadth of 200 cm, a height of 160 cm and standing 150 cm above the ground level (Fig. 2). It contains what is certainly the most complex painting identified as attributable to the schematic rock art complex, with some twenty representations in two colours: light red and dull red. The paintings are arranged in three rows, and above them are a further few mottles of red.

In the lowest row we see to the left a separate anthropomorphic representation. To the right of this representation are a number of red dots. To the right of them is a group of five anthropomorphic representations, possibly depicting a group engaged in dancing. The first three figures are depicted with outspread arms and legs (Fig. 3). They are followed by the representation of a person facing right with arms half raised wearing a long robe, another person, likely also wearing a robe, with raised arms, holding a staff in the right hand (Fig. 4). All of these paintings are done in a light red colour. To the right of this group is another group of paintings, less clear, among which we recognise what appears to be an anthropomorphic representation similar to the furthest left anthropomorphic representation, and one anthropomorphic representation in the form of a letter T. Also visible in this group is a very poorly preserved representation, most likely of a large anthropomorphic figure. This group of paintings is done in a dull red colour.

In the middle row we see two groups of paintings, both done in dull red colour. To the left side, above the dancing group, we see a few indistinct representations, notable among which is one possibly anthropomorphic representation. To the right of this group is a procession of zoomorphic representations in two rows each of three animals, depicted in profile, with clearly visible tails, legs, torsos and heads (Fig. 5).

Above these representations, at the centre of the panel, we see two anthropomorphic representations done in light red colour. The legs, body and one arm are barely discernible of the left figure, while the right figure is depicted in the form of the letter T.

In addition to the red paintings there are a number of smaller and faintly visible paintings done in black in this niche, notable among which is one probable representation of a plant with leaves. It is not clear whether this painting is contemporaneous or more recent than the red paintings.

Lim 016 is a rockshelter (abri) located on the northern slopes of the Lim valley in the Istrian peninsula under a rock barrier, at an elevation of 46 m.a.s.l. It has a single large entrance facing south, 13 m wide, 4.5 m high and 1.5 m deep. The rockshelter is accessed by a four metre climb on a rock face. Bedrock is present at the floor of the rockshelter.

There are some ten paintings done in red colour on the walls of this rockshelter. At multiple places we see lines executed with fingers. The largest group consists of three lines of about 20 cm, running off of which to the right are shorter lines done in two rows, with six lines in the top row and eight lines in the bottom row (Fig. 6). To the right of these paintings are two representations of groups of lines, one of five lines about seven centimetres long each having a width of about 1.5 to two cm, and the other of three lines about 10 cm long and about one centimetre wide. Below the largest group of lines are multiple red paintings, quite poorly preserved, notable among which is one horizontal line about 20 cm long and about five centimetres wide with thickened ends, and three vertical lines, of which one

has a forked base, which may be anthropomorphic representations. Besides the cited representations, at this site we see multiple lines and dots painted with fingers.

Lim 081 is a small rockshelter located on the north slope of the Lim valley in the Istrian peninsula, under a rock barrier and below rockshelters Lim 016 and Lim 017, at an elevation of 31 m.a.s.l. It has a single entrance facing southeast, five metres wide, three metres high and 3.5 metres deep. Bedrock is present at the floor of the rockshelter.

There is a single painting done in red colour on a natural surface 124 cm above the ground level. The painting is 7.5 cm tall and four centimetres wide and is a representation of an anthropomorphic figure, with clearly visible body, head and hands. The figure appears to be wearing a robe (Fig. 7).

Lim 017 is a small rockshelter with two round outwardly sloped niches located on the north slope of the Lim valley in the Istrian peninsula under a rock barrier, below rockshelter Lim 016 and above rockshelter Lim 081, at an elevation of 37 m.a.s.l. It has a single entrance facing east, six metres wide, 4.5 metres high and two metres deep. Bedrock is present at the floor of the rockshelter. To the left side of the entrance, we see three vertical painted lines, and at multiple place indistinct and eroded traces of red colour. There is also a mottle of red colour to the right side of the entrance.

Mala Šimija is a small overhanging rock located on the north slope of the Lim valley in the Istrian peninsula under a rock barrier and at an elevation of 40 m.a.s.l. On the protected rock face we see a painting done in red colour on a single panel 35 cm high and 20 cm wide. The lowest painting is 125 cm above the floor of the feature. On the panel we see a number of lines and about ten dots, painted in two separate episodes, with part of the paintings overlapping. A number of the figures may be anthropomorphic representations (Fig. 8).

Lim 063 is a small rockshelter, located on the north slope of the Lim valley in the Istrian peninsula under a vertical rock face, at an elevation of 47 m.a.s.l. It has a single entrance facing southwest, 2.9 metres wide, 3.5 metres high, and 2.3 metres deep. Sediment is preserved at the floor of the rockshelter with visible finds of medieval pottery and the shells of land snails.

Paintings were identified on two panels at the end of the rockshelter. Panel 1 is located to the right side of the rockshelter, at a height of 175 cm, and includes two representations, highly eroded and poorly visible, both drawn with a dry red pigment. To the left is a representation of a reclined net, with the upper left corner of the representation destroyed. The net is 16 by eight centimetres. It consists of six long horizontal lines, intersected by 12 shorter oblique lines running left to right. Right next to this to the right is a representation of a treble zigzag line covering 13 by eight centimetres. Panel 2 is located to the right side of the rockshelter, at a height of 165 cm, with one red mottle, highly eroded. It covers five by five centimetres; no confident determination can be made of what it represents.

Abri Kontija 4 is a small rockshelter, located on the north slope of the Lim valley in the Istrian peninsula

under large rock barrier, at an elevation of 45 m.a.s.l. It has a single entrance facing west, six metres wide, 1.8 metres high and 1.5 metres deep. The rockshelter is accessed by climbing two metres along a rock face. Bedrock is present at the floor of the rockshelter into which two small crosses have been carved.

Paintings were identified on the left side of the rockshelter. In all two representations done in red colour were identified. At a height of 75 cm is a damaged anthropomorphic representation, above it one red mottle. The valley of the **Raša River** was partially inundated by rising sea levels during the last glacial maximum. It is located in the central and eastern part of the Istrian peninsula. It is formed at the merger of the Krbunski Stream and the Vlaški Stream at the town of Potpićan. The catchment area of the Raša River is very complex and has numerous tributaries. The sides of the Raša valley rise up to 300 m.a.s.l. and it has a breadth at its floor ranging from 100 to 300 m. The Raša River runs for a length of about 35 km. The Raša River empties into the Adriatic Sea at the Raša inlet (ria), the submerged part of the Raša valley. The inlet runs inland for 12 km having a breadth of up to one kilometre. The total length of the valley, including the dry and the submerged portion (the ria), is 47 km (Istarska enciklopedija, 2005b).

The first finds of rock art in the Raša valley area were identified in 2017. The CRORA project identified eight rock art sites in this area. Of these, two can be attributed to the schematic rock art complex, with other sites identified as having red and black colour parietal art.

Hude stene 1 is a small overhanging rock located to the west side of the Raša valley in the Istrian peninsula, about a dozen metres from the Hude stene 2 site, at an elevation of 103 m.a.s.l. On a protected rock face we see a painting done in red colour as a single panel, of a height of 20 cm and a width of 15 cm. The height of the lowest painting is 60 cm from the floor of the feature. On this panel we see two anthropomorphic representations, depicting legs, torsos, hands and heads. To the right and above this group is another small mottle of red colour. The paintings are very poorly preserved, with the substrate spalling off presenting an evident danger of destroying the left part of the painting (Fig. 9).

Hude stene 2 is a small rockshelter located to the west side of the Raša valley in the Istrian peninsula, about a dozen metres above the Hude stene 1 site, at an elevation of 110 m.a.s.l. It has one amygdaloid entrance, facing southwest, about 1.4 m above the floor level. The entrance is 2.25 metres high, 0.65 metres wide; above it there is another small impassable opening. The rockshelter is 3.5 metres deep, with a four metre high chimney at its end (Fig. 10).

Parietal art has been identified in two places. The first panel is at the entrance and consists of a group with representations of three anthropomorphic figures painted with red colour, 23 cm high and eight cm wide, one 4.6 by 3.5 cm radiant figure done in a dry pigment, and a number of red mottles. The lowest point of the painting is 102 cm off the base of the entrance, and the highest at 156 cm. The representations of anthropomorphic figures are particularly interest-

ing. The lowest placed figure is depicted as a legless torso, with arms, and head with eyes suggested. The natural calotte form of the rock face was leveraged in drawing the head. To the right and above we see two figures. The figure to the right is smaller, with clearly evident legs, raised arms, and the representations of hands, the neck and head, on which there may be a cap/helmet. The left figure is larger, likely done with some form of brush, and appears to depict a seated person. This figure is depicted with legs held together parallel, the torso, two arms extended towards the right figure, and a head. The paintings are readily visible, partially calcified and exhibit traces of scratching and erosion. The other panel is located at the other side of the rockshelter, 84 cm to the north of Panel 1, at a height of 134 cm off the floor, consisting of a number of mottles and specks of red on the rock face.

Lovranska Draga is a valley on the eastern coast of the Istrian peninsula below the slopes of the Učka mountain range. It has a length of four kilometres and a breadth of about one kilometre, rising from the shore to over 800 m.a.s.l. To one side it is quite closed and compact in terms of its microclimatic conditions, while the other is open to the sea and runs into the broad cove at Medveja. The geological feature is formed in dolomite and homogeneous grey dolomite transitioning to Cretaceous and Palaeogene limestone. The rock is of carbonate composition and in areas there is particularly complex contact of the carbonate and flysch complex. A range of complex rockshelters and caves formed in this natural environment. These caves have drawn the attention of numerous researchers since the early 20th century (Komšo 2003, Komšo & Blečić 2007a, Komšo & Blečić 2007b, Blečić & Komšo 2016).

The first finds of rock art at Lovranska Draga were made in 2006. The CRORA project identified nine rock art sites in this area. Of these, three can be attributed to the schematic rock art complex.

Zemunica is a cave on the north side of Lovranska Draga, at an elevation of 315 m.a.s.l. The cave mouth faces southeast, is 3.2 metres high and 4.5 metres wide. It has an entrance chamber from which a passage runs off to the east. The total length of the passage in the cave is 21 metres. There are three panels in this cave, two to the left side in the entrance chamber, and one on the right side in the eastern passage.

Panel 1 is located at the back of the entrance chamber, 240 cm off the floor, facing southeast, and covering 40 by 30 cm. It has a single painting in the form of horns, done in red colour, with significant dripstone cover and patination (Fig. 11). The painting is 10 cm high, 12 cm wide at the top and five cm at the bottom, with the lines having a width of 0.4 cm. Panel 2 is located six metres to the left of the entrance chamber, facing south, at a height of 57 cm off the floor. On the panel we see indistinct lines drawn with red pigment, and numerous dots in black colour. Panel 3 (45 by 60 cm) is located 7.2 m from the entrance chamber on the right wall of the cave at a height of 137 cm off the floor, facing north. This panel has a number of fine engravings of multiple representations of nets, symbols, hatched radiant circles and zigzag lines.

Abri pod Steni 001 is a large rockshelter on the north slopes of Lovranska Draga, at an elevation of 127 m.a.s.l. The rockshelter faces south and has a large entrance, 10 metres high, 15 metres wide and eight metres deep, with a bedrock floor. It has one panel, facing south at the centre of the rockshelter. The panel is 50 by 50 cm and is 115 cm off the floor at its lowest point. On the panel we see three representations done in red colour. The left and lower images are not well preserved, and it is unclear what they represent. The representation to the right is better preserved, and is an anthropomorphic representation with a visible torso, raised arms and head (Fig. 12).

Abri above Oporovina is a small rockshelter, on the north slopes of Lovranska Draga, at an elevation of 323 m.a.s.l. This small niche is 160 cm across, 172 cm tall and 130 cm deep, with a bedrock floor. It has one 60 by 90 cm panel, facing south, the lowest point of which is 90 cm off the floor. On the panel we see dots done with fingers in red, one small mottle in red, and a shallow engraving in the form of a net.

Besides the sites enumerated above we have seen the recent discoveries of a further two sites in the south-east of Europe the characteristics of which could put them in the schematic rock art complex. These are the Bestažovca Cave site near Sežana in neighbouring Slovenia, and the Abri Badanj site in neighbouring Bosnia-Herzegovina.

Bestažovca is a cave in Slovenia where the natural entrance has been filled in with the passage of time, and speleologists have only recently found a vertical entrance to the cave. The parietal art was identified during a survey of the cave in 2009. The drawings are symbols made with red ochre on the walls and black dots on the passage ceilings. Among the paintings are a number of anthropomorphic figures (Mihevc 2013, 156–158).

Abri Badanj is located on the northern slope rising above the Bregava River, very close to the Badanj site with finds of engraving dated to the Upper Palaeolithic. Abri Badanj is a small 6.7 metre long rockshelter facing west. It consists of a south (2.7 m deep) and north (2.2 m deep) niche. The rockshelter is three metres high. The parietal art was discovered in the frame of the CRORA project in 2019. Traces of red colour were identified at nine places, consisting of some fifteen symbols, mostly dots and a few vertical and horizontal lines.

3. DISCUSSION AND CONCLUSION

Until about a decade ago there were no known rock art sites in Croatia. Only a few sites had been identified in the broader eastern Adriatic area. In most of the other major regions of Europe a great number of parietal art sites have been identified from the Palaeolithic, Neolithic, prehistoric, medieval and modern periods, the southeast of Europe has constituted an overlooked lacuna in Europe in the context of finds of rock art. Targeted investigative efforts in Croatia initiated with the CRORA (CROatian Rock Art) project have begun to shift this general paradigm. Over the past decade over 120 sites have been identified in Croatia. A par-

ticularly significant discovery was that of the first figural Palaeolithic parietal art at the Romualdova pećina (Romuald's Cave) site in the Istrian peninsula, which has brought into question the traditional paradigm according to which Palaeolithic parietal art was a phenomenon particular to the western parts of Europe (Ruiz et al. 2019).

This paper presents an overview and synthesis of recent discoveries and investigative efforts targeted at prehistoric rock art in Croatia associated with the schematic rock art complex well known in the Iberian peninsula and the south of France and, to a lesser extent, Italy.

Most of the sites enumerated here are found in rock-shelters, on protected rock faces, and in small niches, with only two appearing in caves. All of the sites, with the exception of the Bestažovca Cave site in Slovenia, are located in river valleys and ravines: the Lim valley, the valley of the Raša River, the Lovranska Draga valley, and the valley of the Bregava River. The discoveries are concentrated in the northern Adriatic, but the find at the Bregava River valley site indicates that this merely reflects the current focus of the investigative efforts, which has been concentrated in the northern Adriatic, such that we can expect new finds as the focus of the investigative work shifts.

The paintings are largely done in red colour, at times drawn with dry red pigment. In one place we also see dots done in black colour, but it is not clear if this is associated with schematic rock art. At a number of places, the red paintings are accompanied by shallow engraving, usually depicting nets, hatched solar symbols and various other symbols. We see engravings of this kind at other sites in Croatia, but they fall outside the scope of this paper.

The identified motifs are as follows: individual dots and lines, groups of dots and lines, zigzag lines, nets, horns, and zoomorphic and anthropomorphic figures. We see compositions at only two sites: the Niche at

Jankova Cave and at Hude stene 2. At the Niche at Jankova Cave there are a number of scenes, including a group of people dancing and a procession of animals. At Hude stene 2 we see a representation of three people, perhaps engaged in a ritual activity. The anthropomorphic figures are represented in different ways: as sticks, in the form of the letter Y, in the form of the letter T, and with all body parts clearly represented. Only one anthropomorphic figure is represented with eyes. The zoomorphic figures are depicted at only one site, where we see the representation of a group of animals in two rows.

These new discoveries in Croatia and in the adjacent regions of the eastern Adriatic coast broaden our knowledge of the schematic rock art phenomenon and open an entirely new area for the study of this phenomenon. These discoveries increase the area of distribution of schematic rock art, which, in light of the new discoveries, now stretches from the westernmost end of the Iberian peninsula to the eastern shores of the Adriatic Sea, opening numerous new questions concerning the emergence and spread of this phenomenon, and the social and cultural interactions in the broader Mediterranean sphere.

We hope that new, targeted investigation along the eastern Adriatic coast will identify new schematic rock art sites, further deepening our insight into this cultural complex and more clearly identifying its association with the western Mediterranean regions.

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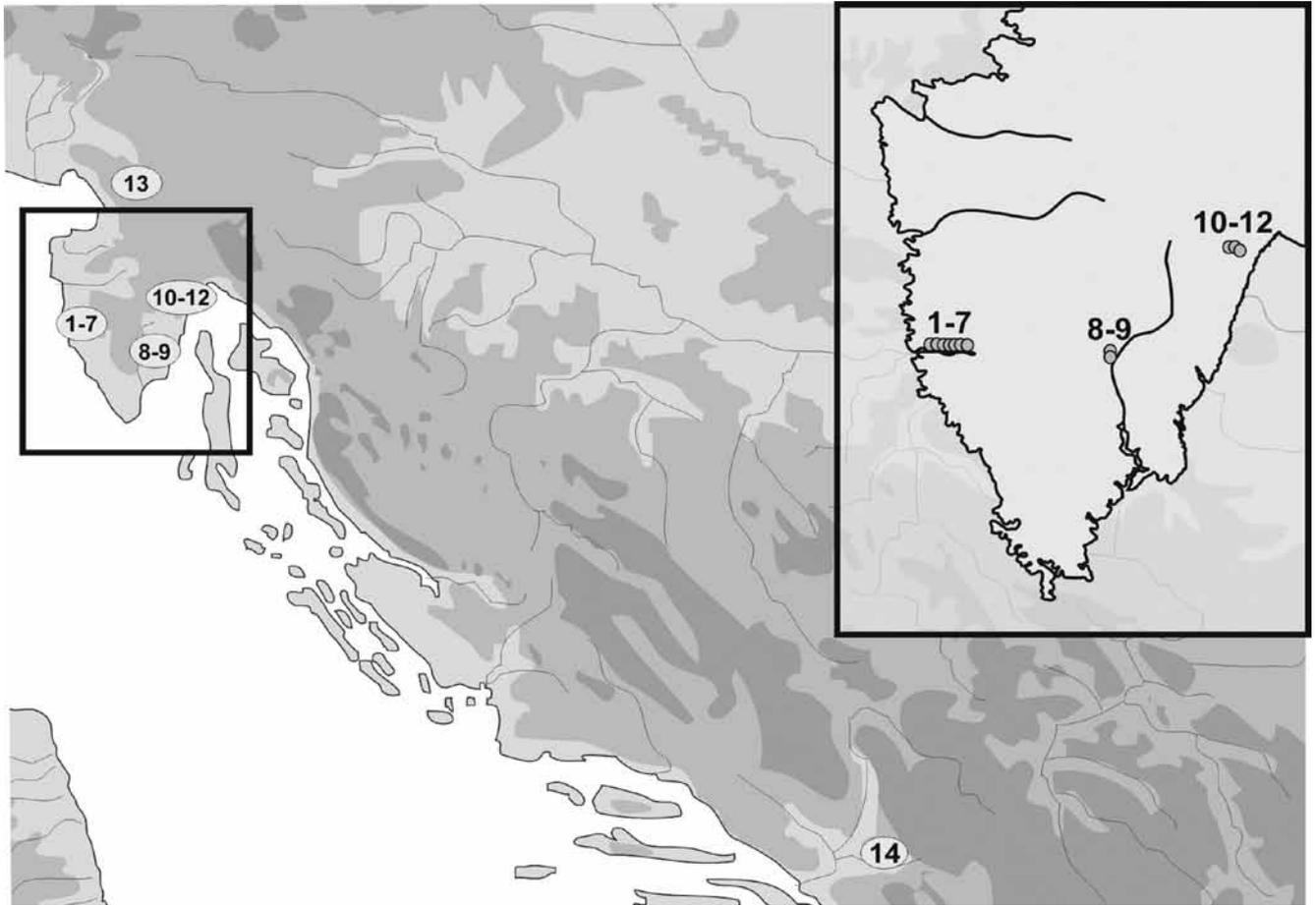


Fig. 1 - Map showing distribution of schematic rock art sites in eastern Adriatic area - 1) the Niche at the Jankova Cave, 2) Lim 016, 3) Lim 081, 4) Lim 017, 5) Mala Šimija, 6) Lim 063, 7) Abri Kontija 4 (all in the Lim valley), 8) Hude stene 1, 9) Hude stene 2 (all in the Raša River valley), 10) the Zemunica Cave, 11) Abri pod Steni 001, 12) Abri above Oporovina (all at Lovranska Draga), 13) Bestažovca Cave, and 14) Abri Badanj (Made by: Darko Komšo).

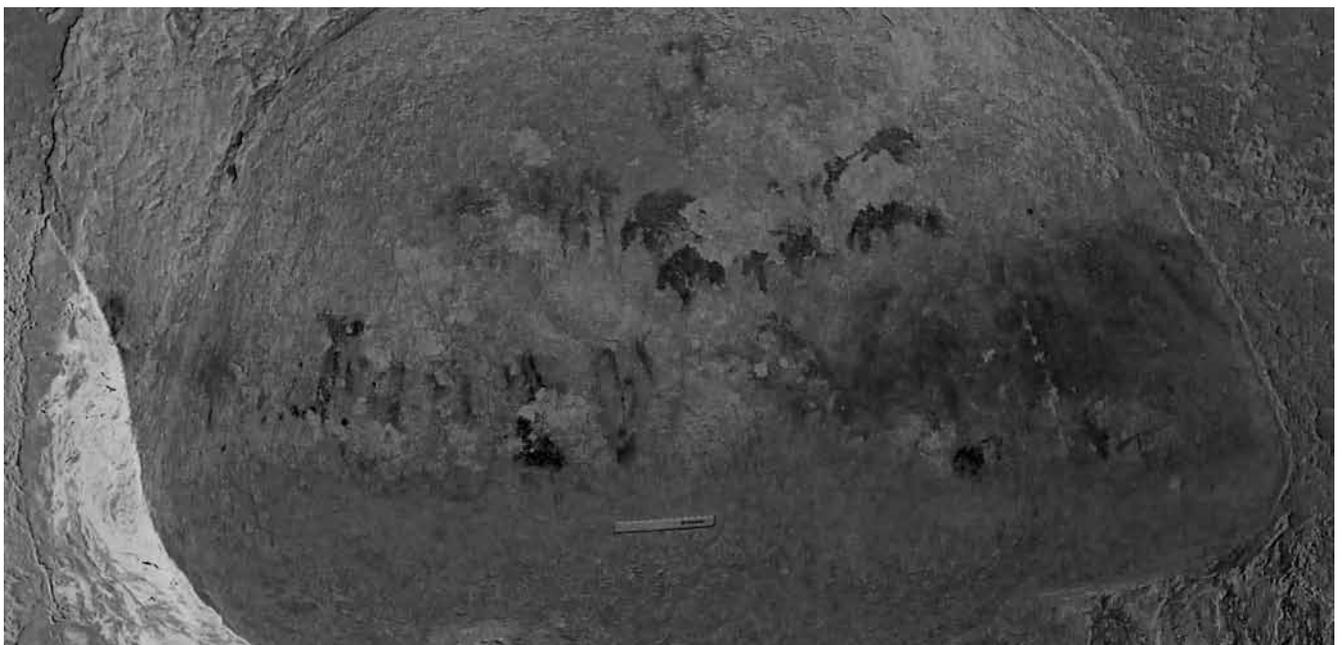


Fig. 2 - The Niche at the Jankova Cave (Photo by: Dario Maršanić, Made by: Darko Komšo)



Fig. 3 - The Niche at the Jankova Cave (Photo by: Dario Maršanić, Made by: Darko Komšo)

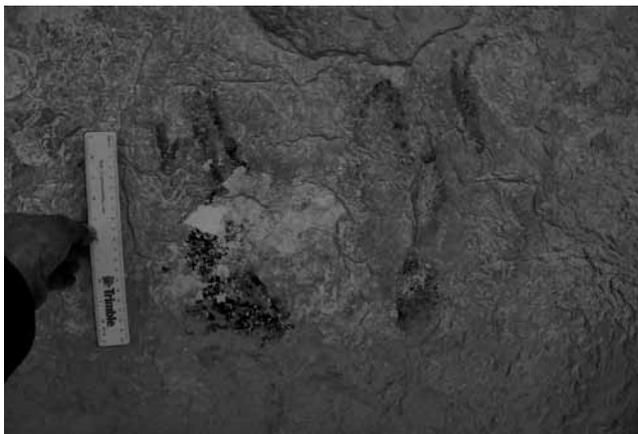


Fig. 4 - The Niche at the Jankova Cave (Photo by: Dario Maršanić, Made by: Darko Komšo)



Fig. 5 - The Niche at the Jankova Cave (Photo by: Dario Maršanić, Made by: Darko Komšo)



Fig. 6 - Lim 016 (Photo by: Nenad Kuzmanović, Made by: Darko Komšo)



Fig. 7 - Lim 081 (Photo by: Darko Komšo, Made by: Darko Komšo)

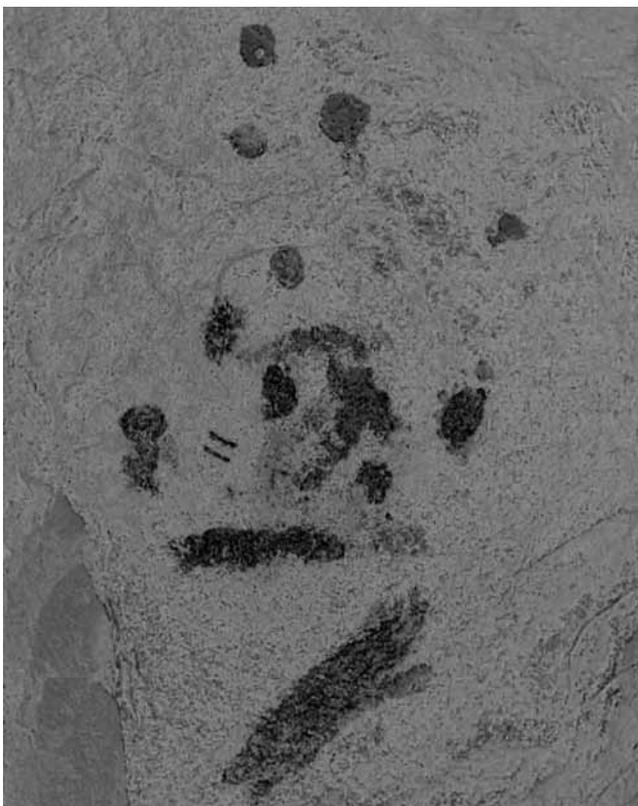


Fig. 8 - Mala Šimija (Photo by: Nenad Kuzmanović, Made by: Darko Komšo)



Fig. 9 - Hude stene 1 (Photo by: Darko Komšo, Made by: Darko Komšo)



Fig. 10 - Hude stene 2 (Photo by: Darko Komšo, Made by: Darko Komšo)



Fig. 11 - Zemunica Cave (Photo by: Darko Komšo, Made by: Darko Komšo)



Fig. 12 - Abri pod Steni 001 (Photo by: Darko Komšo, Made by: Darko Komšo)