

2025

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IRON AGE DANUBE ROUTE

MAGAZINE

JOIN
THE
IADR

Protect
our
common
heritage

FOLLOW
THE
ROUTE

Become
a part of
our joint
narrative



Reconstruction of Hallstatt textile
(photo: Borut Križ, Dolenjski muzej Novo Mesto)

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Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



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Illustrated reconstructions of the costume and clothing of a lady from the second half of the 7th century BC Novo Mesto, Kapiteljska Njiva (drawing: Tamara Korošec)

COVER:
Coloured woolen threads, Situlae festival in Novo Mesto
(photo: Boštjan Pucelj)

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EDITOR'S LETTER

Dear Reader,

We are delighted to present the 5th issue of IADR Magazine, which is dedicated this time to the fascinating world of archaeological clothing remains, textiles, jewellery, and accessory robes.

Are you intrigued by how these remnants bring the past to life? Come and explore their stories with us in this issue!

Textiles are like the tapestry of our lives; when unravelled, they provide a wealth of information that showcases both intricate weaves and the corrections made over time. Last year, the Iron Age Danube Route reached an important milestone by presenting an account of its activities to date and outlining its plans for the next five years. We are proud to announce that, after a rigorous audit and evaluation process, IADR has once again been granted certification of CoE Cultural Routes, valid from 2025 to 2030. Our Route's tapestry will become as colourful as we, the participating members, can weave our cooperation and routes over regions and countries. It is time to decorate our fabric and make it even more exciting by adding immersive experiences and revealing a wealth of hidden information.

Connecting knowledge-based archaeological heritage with outdoor activities in beautiful natural settings creates new opportunities for us. While archaeological tourism remains our core focus, we are also committed to developing other niche forms of tourism, such as culinary and craft tourism. These can take the form of unique festival-like events, where you, dear visitor, may find yourself in the midst of an Iron Age feast, a dinner or even a fashion show.

Archaeological textile remains – such as fragments of ancient robes, woven fabrics, and ceremonial garments – provide a unique and intimate insight into the lives, beliefs, and identities of past civilisations. These remnants tell stories of craftsmanship, trade, social hierarchy, and rituals that have transcended centuries. Textiles are among the most expressive forms of material culture. Robes embroidered with sacred symbols, dyed with rare pigments, or woven with imported threads speak volumes about a society's values and global connections. As scientific techniques such as radiocarbon dating and fibre analysis advance, our ability to interpret these delicate artefacts deepens, allowing us to view them not just as historical data, but also as rich cultural expressions ready for creative engagement.

You can explore some exciting scientific discoveries and robe reconstructions in the Iron Age Stories section. Additionally, you'll find a comprehensive overview of archaeological textile research in the Feature Articles. This volume warmly welcomes two new members to the IADRA family – each bringing fresh perspectives and passion to our joint adventure in Iron Age research and presentation. We are also proud to share our recent achievements in engaging youth through educational projects focused on the Iron Age. Our



news covers recent events, publications, conferences, exhibitions, and festivals, and we invite you to join us for upcoming events to immerse yourself in the Iron Age experience.

Alongside our well-known chapters, you will now find a new section dedicated to the Inspiring Iron Age, where creativity, artistic skill, handmade crafts, and enthusiasm come together. Here you can discover initiatives that promote cross-cultural dialogue, support local artisans, and revitalise archaeological research. This chapter invites you to see how heritage is being woven into tourism strategies that value authenticity and sustainability – and to imagine how you might take part in this journey.

Creative cultural tourism encourages travellers to engage with heritage as active participants rather than passive observers. Recreating archaeological craftsmanship products – such as food, clothing, jewellery, ironwork items like armour and tools and so on – can provide powerful anchors for immersive experiences. In our future volumes, we aim to explore these possibilities and showcase the craftsmanship involved in revitalising and preserving archaeological heritage.

IADR is committed to engaging local artisans and businesses. This synergy enhances tourism and strengthens cultural identity while promoting community resilience. Although the Iron Age no longer directly influences contemporary life, reconnecting with ancient practices provides valuable insights into sustainable living.

On behalf of the Editorial Board, we invite you, dear reader, to explore these pages with curiosity and imagination. May this issue inspire you to see archaeological textiles and crafts as living threads that connect past and present, enriching our understanding and sparking new ideas for the future. Step into the weave of history – discover, connect, and be inspired!

Sincerely,

Szilvia Fábíán
president of IADRA,

A handwritten signature in blue ink, which appears to be 'Szilvia Fábíán'. The signature is fluid and cursive, written on a white background.



PATTERN - COLOUR -



**IRON AGE TEXTILE ART
IN CENTRAL EUROPE**

DESIGN

Tablet weaving
(photo: Karina Grömer, © NHM Vienna)

by Karina Grömer

LIKE WOOD, TEXTILES BELONG TO A GROUP OF MATERIAL CULTURE THAT PLAYED A VERY IMPORTANT ROLE IN THE DAILY LIVES OF PEOPLE IN THE IRON AGE, AS THEY STILL DO TODAY. DUE TO THE RARE CONDITIONS UNDER WHICH THEY WERE PRESERVED, NOT MUCH IS KNOWN. SOMETIMES WE FIND THEM IN GRAVES, ATTACHED TO METAL ARTEFACTS, AND EVEN MORE TEXTILES ARE KNOWN PRESERVED IN THE HALLSTATT SALT MINE. AS SUCH, WE GAIN AWESOME INSIGHT INTO HOW VARIED, COLOURFUL AND DECORATIVE TEXTILES WERE IN THE IRON AGE.



Textiles from the saltmine Hallstatt,
ca. 800-400 BC
(photos: Andreas Rausch,
graphics: Karina Grömer, © NHM Vienna)

“The clothing they wear is striking – shirts which have been dyed and embroidered in varied colours, and trousers, which they call in their tongue bracaē [βράκαι]; and they wear striped cloaks [σάγος, sagum], fastened by a brooch on the shoulder, heavy for winter wear and light for summer, in which are set checks, close together and of varied hues... some of them gather up their shirts with belts plated with gold or silver.” (Diod. Hist. 5,30,1).

The ancient author Diodorus Siculus wrote a “universal history” in the 1st century BC, and created a colourful picture of what the clothing of the Celtic population in Central Europe seemingly looked like. Nevertheless, even among experts, the fabrics and garments of prehistoric people are often thought of as coarse, natural-coloured and shapeless, especially if you go back a little further into prehistory. This is then expressed in corresponding images in books, in school textbooks and also in illustrations in museums.

We want to take a closer look at the textile production especially of the Hallstatt period between 800 and 400 BC north of the Alps. The latest research from the Hallstatt salt mine in Austria, but also from the princely tomb at Eberdingen/Hochdorf an der Enz in Germany, reveals a different picture of the textile world in the 1st millennium BC.

Textiles - perishable materials

In general, organic materials such as textiles are among those archaeological finds that are usually not preserved under the climatic conditions in Central Europe. They can only survive to the present day under specific circumstances, for example in bogs, in ice, in salt or due to mineralisation processes in combination with metal objects. In Iron Age graves, small textile fragments are sometimes found attached to jewellery or weapons. These textiles were once the garments of the deceased or the wrappings of objects. However, the fabrics adhering to the metals are usually heavily discoloured. The finds from the Hallstatt salt mine, on the other hand, are still excellently preserved in terms of their colour and structure.



Textile attached to a metal artefact from the Hallstatt cemetery (photo: Irina Huller, © NHM Vienna)

Valuable fabrics for the “princely grave” of Eberdingen/Hochdorf

The textiles discovered in the grave of the late Hallstatt (early Celtic) princely tomb at Eberdingen/Hochdorf, dating from around 550 BC, are particularly well known. Although some of them were inconspicuous, brownish discoloured remains, it was possible to reconstruct the former splendour with the help of state-of-the-art analyses. Fibre analyses proved that the textiles have been made of sheep’s wool and flax, but also more unusual materials. For example, a finely patterned band is made of badger hair and decorated with threads of hemp bast. Dye analyses have shown that many of the fabrics once displayed magnificent red and blue shades. As a special feature, insect dyes deriving from the pokeweed scale insect also have been identified. This is evidence of extraordinary luxury, as these dyeing insects are only found in the Mediterranean region. The tablet weaving patterns from the princely tomb are outstanding. The motifs of these bands are highly geometric, such as opposing diagonal structures, angled hooks, meanders and swastikas.

The fabrics in this grave fit well into the overall wealth of this burial, that also contains other high quality objects such as gold artefacts, the bronze couch and the large cauldron. Many of those items show the Mediterranean splendour that was very important for the representative court of the early Celtic elites.

Textile culture in the Iron Age

This outstanding find from the princely tomb at Hochdorf leads us to suspect that these were special fabrics that were only available to the upper classes. However, textile fragments can also be found in other Hallstatt period graves with metal grave goods. At least in terms of their quality, thread diameter, fabric density and weave types, they are comparable to the fabrics from the princely tomb. Dye analyses were not usually carried out, so we do not know whether the red and blue colours were exclusive to the upper social hierarchies and whether only natural-coloured fabrics were available to the wider population. In the Hallstatt period settlements, in smaller villages as well as in the central fortifications, we also find spindle whorls that were used for the production of various fine and coarse threads and thus fabrics. We can therefore assume that a wide range of different fabrics were available. For further details, we can consult the finds from the salt mine Hallstatt.

A salt mine full of textiles

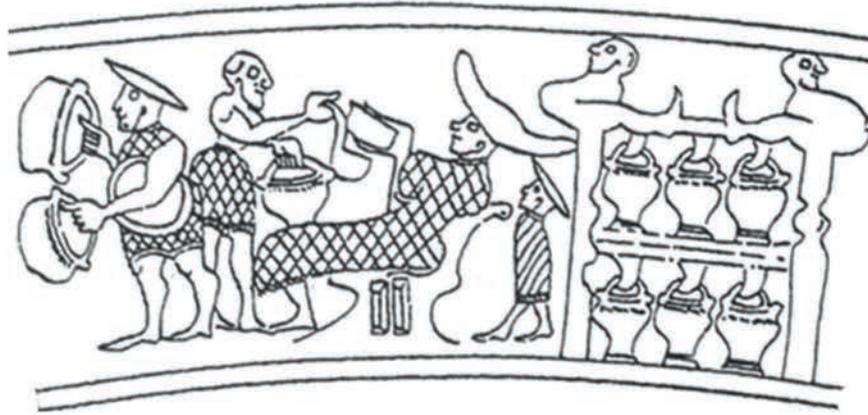
In total, we count over 700 individual fragments of textiles from the Hallstatt salt mine, where salt was mined from the Bronze Age, around 1500 BC. The majority of the fabrics from the salt mine come from the Hallstatt period areas of the mine. The fabrics once found their way into the mine as parts of miners' clothing or other textile objects of daily use, and even as "recycling material", where they were then discarded when no longer needed. Even fine and colourful fabrics, which were probably also used for festive clothing above ground, have survived in this way. We also know textiles from the Hallstatt cemetery, such we can compare the qualities, weave structures and sometimes the patterns – to get an overview of the textiles known in the Hallstatt period.

Development of pattern, colour and weaving design

Spinning and weaving date back to the Stone Age, and very early on, from 5600 BC in Central Europe, the basic type of weaving – tabby – is still known today. From around 1500 BC, people began to experiment with textile structures and develop new ones. The so-called twill weave emerged, which was more complex and required a loom with several shafts. Tablet weaving was also invented between 1500 and 1300 BC. Instead of working with a warp-weighted loom, this technique used square, perforated tablets, which were threaded with colourful yarns. The Bronze Age was also the time when people began to experiment with the possibilities of dyeing with different plants. The oldest fabric dyed blue with woad comes from Hallstatt.



Weaving on a warp-weighted loom
(photo: 7reasons)



Situla from Kuffarn, Austria
(photo: Alice Schumacher, © NHM Vienna)



Imagination of an Iron Age funeral at the cemetery Hallstatt
(drawing: Dominic Groebner, © NHM Vienna)

From 800 BC, a veritable “boom” in textile culture was observed. Different possibilities of creating fabrics with interesting structures were exploited. Twill weave is the most popular weave of the time, even variants such as herringbone and diamond twill are used. Complex patterns were developed in tablet weaving. The coarser fabrics of the Bronze Age were replaced by finer qualities, culminating in textiles with a thread thickness of 0.1-0.2 mm and up to 40 threads per cm. For the first time in European textile history, chequered fabrics also appeared around 800 BC. Various plant dyes were used, such as madder (for red), woad (for blue), weld or dyer’s chamomile (for yellow) - and again, dye insects have been identified.

Conclusion:

The Iron Age textile world was colourful and of high quality

Textiles from the Hochdorf princely tomb and the Hallstatt salt mine were presented here in order to take a brief look at the diversity of Iron Age textile art on the basis of these fabric finds, which have survived to this day thanks to special preservation conditions. This is just a small glimpse on what is not usually found at archaeological sites. It is a picture of powerfully dyed fabrics, of different fabric qualities, of a variety of weaving structures and, of course, of decorative patterns. These were designed as colourfully decorated ribbons and tablet weaves with complex motifs. Larger fabrics were also pleasingly structured with stripes and checks. Very fine fabrics testify to a high standard of craftsmanship but also a great appreciation for the enormous amount of time that went into these pieces.

Those textile decorations are also reflected in the Situla Art, where men and women are depicted, wearing chequered and striped clothing of different types. The edges of the garments are sometimes decorated with ribbons. The splendour of the textiles also goes hand in hand with the abundance of jewellery and dress fittings found in graves.





IRON AGE DANUBE *route*



IADRA partners

- 1 Universalmuseum Joanneum, Archaeology Museum at Castle Eggenberg
- 2 Archaeological Museum in Zagreb
- 3 Centre for Prehistoric Research
- 4 Municipality of Kaptol
- 5 University of Zagreb, Faculty of Humanities and Social Sciences, Department of Archaeology
- 6 Papuk Nature Park, Unesco Geopark Papuk
- 7 Archaeolingua Foundation
- 8 Hungarian National Museum
- 9 Dolenjska Museum
- 10 National Museum of Slovenia
- 11 Institute for the Protection of Cultural Heritage of Slovenia
- 12 Rouse Regional Museum of History
- 13 Museum Murtal
- 14 Zavod Situla – Institute for Protection of Cultural Heritage, Tourism and Culture
- 15 Municipality of Hoče-Slivnica
- 16 Institute Beautiful Karst
- 17 Municipality of Novo mesto
- 18 Großklein Municipality with hamuG (Hallstatt Period Museum Großklein)
- 19 Banner János Archaeological Foundation
- 20 Požega-Slavonia County Tourist Board
- 21 Zlatni Papuk Tourist Board
- 22 Municipality of Herbertingen
- 23 Neumarkter Hochtal Historical Working Group
- 24 Municipality of Zreče
- 25 Sveti Ivan Zelina Museum
- 26 Municipality of Posušje
- 27 Budapest University of Technology and Economics, Faculty of Architecture
- 28 Regional Museum Maribor
- 29 Natural History Museum Vienna, Department of Prehistory
- 30 University of Maribor, Botanic Garden
- 31 Posavje Museum Brežice
- 32 National History Museum of Romania
- 33 Žumberak- Samobor Hills Nature Park
- 34 University of Ljubljana, Faculty of Arts
- 35 Sopron Museum
- 36 Guild of Blacksmiths of Slovenia
- 37 Fran Govekar Association Ig
- 38 SVITAR - Institute for Space Design, History and Art
- 39 Savaria Museum
- 40 Bezirksmuseum (District Museum) Stockerau
- 41 Vicus Teuto Heritage Foundation

FOL



Belvedere Palace, Stockerau
(photo: © C. Stadler, Bwag)

LOW THE ROUTE





Bezirksmuseum (District Museum) Stockerau

Belvederegasse 3, 2000 Stockerau,
Austria

https://www.stockerau.at/Leben_in_Stockerau/Kunst_Kultur/Bezirksmuseum

The Bezirksmuseum (District Museum) of Stockerau, first opened in 1910 within the city hall and in 1985 moved to the baroque ambience of the Belvedereschlössl (Belvedere Palace). It tells the regional history of the former judicial district of Stockerau, starting with its geological beginnings, through the prehistoric and early historical settlement and up to the emergence and development of Stockerau from a modest medieval village to an industrial centre as the largest city in its area. A large part of its permanent exhibition is dedicated to the presentation of selected fossils and archaeological finds from Stockerau and its surroundings, with the Hallstatt-era moon idol from Großmugl (one of the largest of its kind) serving as the centrepiece of the archaeological collection. Other notable artefacts include two Slavic skeletons from the 8th to 9th centuries from Eggendorf a. Wagram (on loan from the Natural History Museum) and a fragment of a twisted gold choker from the Urnfield period, which was recovered from a child's grave near today's recreation centre in Stockerau, as well as grave goods in the form of jewellery made of gilded silver, glass and amber, which were found in 2022 and 2023 during rescue excavations in the centre of Stockerau.

Visit us in 2025:

The current special exhibition is dedicated to the archaeological excavations in the city centre of Stockerau, which not only uncovered the first material evidence of the medieval settlement of Stockerau, but also a previously unknown burial ground from the 5th century AD. In addition to the presentation of selected objects, the special exhibition takes visitors through the most important chronological stages, in particular through the previously unknown history of Stockerau in late antiquity, a time in which old powers and beliefs met new ones and changed the image of Europe forever.

HUNGARY

Vicus Teuto Heritage Foundation

2040 Budaörs, Víg. u. 57., Hungary

Established in 2006, the Vicus Teuto Heritage Foundation aims to create an intellectual workshop allowing the presentation and the increase in the broadest possible sense of the archaeological and historical cultures of the Carpathian Basin, as well as the preservation and maintenance of its tangible and intangible heritage.

The Foundation's activities include organizing exhibitions to promote and present the region's archaeological, ethnographic, and fine arts collections in Hungary and abroad. We devote a special importance to the development of the cooperation and the relations between Hungarian and other European heritage institutions, and promote this through conferences, lecture series, exhibitions, as well as to workshop presentations for educational purposes, and the organization and launch of educational and skills development activities and summer programs.



Reconstruction of a rectangular pit-house
(photo: Vicus Teuto Heritage Foundation)

In the nearly 20 years since its establishment, our Foundation has supported numerous publications, exhibitions, and conferences, and has actively participated in various research projects, providing logistical and technical support.

Although the Foundation was named after a late Iron Age and Roman settlement unearthed in Budaörs in the early 2000s, its projects have shared stories about the region's past from its early beginnings to the 19th century with all interested persons.





THE IRON AGE DANUBE ROUTE STRENGTHENS ITS POSITION

AMONG THE CULTURAL ROUTES
OF THE COUNCIL OF EUROPE

by Szilvia Fábán,
Marta Rakvin

The Iron Age Danube Route (IADR) achieved significant recognition in 2021 by being accepted into the prestigious Cultural Routes network of the Council of Europe. It holds the unique distinction of being the first archaeological route with its theme focused on late Prehistory in the Danube region to join this network. As cultural routes of the Council of Europe undergo rigorous audits every three (now five) years, the reassessment for the IADR began in July of last year. During its meeting in Luxembourg on May 6-7th 2025, the Governing Board of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA) officially renewed the “Cultural Route of the Council of Europe” certification for the IADR for a period of five years, until 2030. The renewal will formally be announced at the 14th Annual Advisory Forum, which will be held in Cappadocia, Turkey, in October 2025.

We are immensely proud that the EPA Governing Board continues to provide its steadfast support for IADR’s endeavours. Our deepest gratitude goes to our members, whose unwavering commitment is the bedrock of all our achievements: their collective strength and dedication are the very foundation of our success!

This esteemed recognition highlights the Iron Age as a valuable cultural asset. Our core mission is to ensure that IADR sites are as widely accessible as possible, inviting everyone to connect with this profound past. We actively foster cross-border collaborations, believing they are key to deepening our collective understanding of regional history. Furthermore, we’re developing exciting new projects that explore the Iron Age’s lasting influence on the way local communities live.

The IADR’s core mission is still unchanged: connecting the most important Iron Age monuments with their natural surroundings, alongside the numerous museums and archaeological parks that showcase prehistoric artefacts and traces of these ancient communities. Modern understanding views archaeological heritage as a blend of both natural and cultural heritage, perfectly illustrating the enduring relationship between humans and their environment.

Currently, the IADR boasts 40 members across eight European countries and is continuously growing. Our diverse membership includes museums, universities, research and heritage institutions, NGOs, natural parks, municipalities, local authorities, and tourism stakeholders. While large cultural institutions form our strongest contingent, the IADR recognizes the immense potential in partnering with artisanal and tourism stakeholders to amplify its impact.

We are actively committed to forging new partnerships and increasing our membership, particularly by engaging more Destination Management Companies (DMCs) and Destination Management Organizations (DMOs). Additionally, involving local Small and Medium-sized Enterprises (SMEs) and the HORECA sector (food service and hospitality) is crucial for creating comprehensive experiences that seamlessly link cultural heritage with high-quality tourism services.



Szilvia Fábán, the president of IADRA at the Audition
(photo: IADRA)



Presentation of the IADRA's activities from the past three years (photo: Eszter Csonka-Takács)

The audit process proved invaluable, prompting us to critically evaluate our activities and offering constructive guidance for future endeavours. The positive feedback we received encourages us to persist on this path of development.

The Iron Age Danube Route has been commended for its recent advancements, particularly in promoting archaeological tourism. Through its network, the IADR has successfully introduced new cultural tourism products and championed sustainable practices. Our flagship events, like Situale Festival in Novo mesto, Slovenia, Hallstatt Days in Kaptol, Croatia, and Keltenrunde in Großklein, Austria, have become staples in their respective microregions, with visitor numbers increasing every year. It is our aim to broaden the reach of these events and to establish new ones in other microregions

along the route. Another avenue we are concentrating our efforts on is the youth (pilot) programmes, through which we are aiming to educate and raise awareness among young people in the microregions.

Through these efforts, we strive to empower the communities immersed in the Iron Age landscapes.

To foster stronger ties with our members, stakeholders, and prospective visitors, we are investing in a more engaging digital experience. We're actively strengthening our outreach by transforming our digital platforms, including refreshed websites and more dynamic social media engagement.

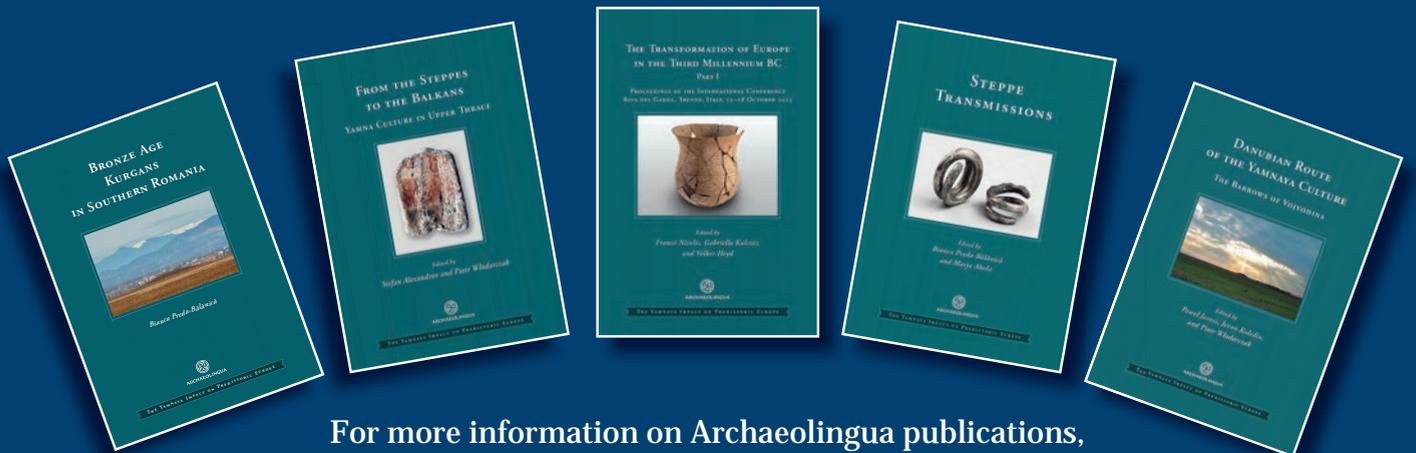
While the Iron Age may not directly shape our present-day life, reconnecting with its cultures and practices offers profound insights into sustainable living, community resilience, and cultural identity.

New Publications

2025



ARCHAEOLOGIA



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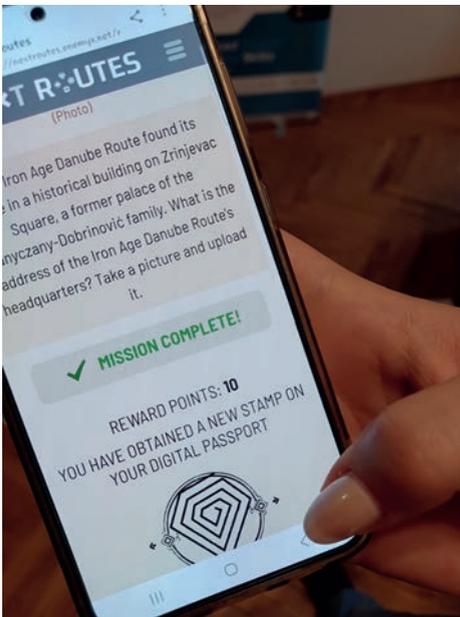
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Gamifying History: Digitizing Cultural Routes' staff through the NEXT ROUTES Project



NEXT ROUTES Transnational Meeting in Selinunte (photo: Gabriele Perni)



Gaming Lab in the Archaeological Museum in Zagreb (photo: Porin Šćukanec Reznicek)

Europe's Cultural Routes are stepping into the digital age – with a playful twist. The NEXT ROUTES project, co-funded by the EU's Erasmus+ Programme and led by the Phoenicians' Route, is empowering cultural heritage professionals with creative and digital tools to make Europe's past more engaging for today's audiences.

Bringing together six certified Cultural Routes of the Council of Europe – including the Iron Age Danube Route – alongside research and tech partners like Mobile Idea Srl and Breda University of Applied Sciences, the project is developing three core resources: a training methodology to strengthen digital and transversal skills, an interactive Digital Toolkit offering tailored learning and gamification modules, and a comprehensive User Manual to guide the use and creation of game-based heritage experiences. These tools are designed to modernize how Europe's cultural stories are shared – and who gets to participate in telling them.

A major milestone in 2024 was the transnational training in Selinunte, Sicily. More than 20 representatives from the involved Cultural Routes took part in hands-on workshops designed by Breda University. Based on surveys and focus groups, the training addressed key digital competencies for marketing, education, engagement, and gamification. Sessions took place at the Archaeological Park of Selinunte and the Regional Archaeological Museum Lilibeo in Marsala, where participants tested the toolkit in real settings. The program encouraged collaboration and left participants with concrete strategies tailored to their own Cultural Routes.

Building on this experience, the Gaming Lab held on May 27, 2025, at the Archaeological Museum in Zagreb marked a key step in testing the project's gamification app. Developed by the Iron Age Danube Route in cooperation with the museum, the app features interactive missions centred on the museum's history and its Iron Age collections. Students from the University of Zagreb were invited to test the prototype, offering feedback on user experience, engagement, and educational value. Their input is now helping to refine the final version of the app.

Running from October 2023 to October 2025 with a total budget of € 400,000, NEXT ROUTES aims to create a user-friendly digital platform that supports innovation, learning, and visibility across the Cultural Routes of the Council of Europe. By blending heritage education with gamification and digital storytelling, the project ensures that Europe's rich past is not only preserved – but experienced in new and meaningful ways. History, after all, isn't just something to study. It's something to explore, play, and live.

M. R.

12th Training Academy of Cultural Routes of the Council of Europe

The 12th edition of the Training Academy of Cultural Routes of the Council of Europe was held from 11th to 13th June 2025 in Torres Vedras, Portugal. This event was organized collaboratively by several institutions – including the European Federation of Napoleonic Cities (Destination Napoleon), the European Federation Iter Vitis (Iter Vitis), the Rota Histórica das Linhas de Torres, the Association of Portuguese Wine Municipalities (AMPV), the Torres Vedras Municipality, and the European Institute of Cultural Routes (EICR) – the event brought together stakeholders and representatives from across Europe.

This year's Academy was dedicated to the theme "Cooperation and Cultural Routes," emphasizing the importance of collaboration at cross-cultural, cross-route, and transnational levels. Over the three days, participants engaged in thematic workshops, panel discussions, and networking sessions designed to strengthen ties between different Cultural Routes of the Council of Europe and foster joint initiatives.

The Iron Age Danube Route was among the routes represented, with its delegates expressing appreciation for the opportunity to join such a meaningful gathering. They emphasised the importance of sharing best practices and strategies for promoting cooperation across diverse cultural, historical, and geographical contexts.

Set against the historical and scenic backdrop of Torres Vedras, the Academy provided an ideal environment for reflection and forward planning. The event reaffirmed the role of Cultural Routes as dynamic platforms for intercultural dialogue, heritage preservation, and sustainable tourism across Europe.

The successful hosting of this 12th edition underscored the commitment of all partners involved in enhancing the visibility and impact of the Cultural Routes programme, and set a strong precedent for future cooperation and development in 2026 and beyond.

We are eagerly anticipating the 13th Training Academy on Cultural Routes, which will be held in Pécs, Hungary, and Osijek, Croatia, organised by the Roman Emperors and Danube Wine Route in 2026.

SZ. F., SZ. C.



IADRA representatives, Szilvia Fábíán and Szabolcs Czifra with Rui Gomes, director of the European Institute of Cultural Routes (photo: IADRA)

International Gathering in Großklein: Iron Age Danube Route Members Celebrate 35 Years of the Hallstatt Period Museum



The members of the Iron Age Danube Route in Großklein (photo: UMJ)

From 5th to 10th May 2025, the Municipality of Großklein and the Universalmuseum Joanneum celebrated 35 years of the Hallstatt Period Museum Großklein with a week of events – highlighted by a major international gathering of the Iron Age Danube Route.

This anniversary was not only a chance to reflect on the museum's development since 1990, but also a unique occasion to strengthen international cooperation in Iron Age heritage. For the first time, all Austrian members of the Iron Age Danube Route came together in Großklein – joined by colleagues from Hungary and Croatia – to share knowledge, present projects, and shape the future of this European cultural route.

The central event was the international conference on 8th May at Schloss Ottersbach, titled "Introducing the Iron Age Danube Route – Großklein as part of a European cultural route." Experts, museum professionals, and local stakeholders gathered to exchange ideas and strengthen cross-border collaboration.

Key international voices included Szilvia Fábíán (President of the Iron Age Danube Route Association, Hungary) and Marta Rakvin (Archaeological Museum Zagreb, Croatia), who outlined the association's mission and future direction – underlining the value of transnational cultural partnerships.

Austrian members contributed insights into current heritage projects, from textile reconstructions and archaeological fieldwork to mobile apps and museum initiatives – demonstrating the diversity and innovation within the network.

The following day, Großklein hosted the General Assembly of the Iron Age Danube Route Association, reinforcing its role as a central meeting point within the European network.

Other events during the week included a photo exhibition, a public panel discussion, a local networking evening, and a festive museum day to close the celebrations.

The 35th anniversary of the Hallstatt Museum Großklein thus became more than a local celebration – it marked a key moment of European cooperation and exchange, bringing together members of the Iron Age Danube Route from Austria, Hungary, and Croatia in a shared commitment to cultural heritage.

S. K., K. P.

The Iron Age Danube Route Wins Prestigious Award for Best Practices in Youth Cultural-Educational Exchanges!

At the 13th Annual Advisory Forum of the Council of Europe Cultural Routes, held from September 25–27th, 2024, in Visegrad, Hungary, the programs *Archaeological Encounters – Iron Age Kids* and *ArcheoGimPoz* were honored for their innovative approach to engaging primary and secondary school pupils with archaeology.

The goals of these programs include:

- Providing access to quality activities outside major urban centres,
- Bringing local archaeology closer to young people,
- Encouraging learning through interaction and hands-on participation,
- Developing models for extracurricular archaeology activities,
- Raising awareness about the importance of cultural heritage.

The *Archaeological Encounters – Iron Age Kids* project, organized by the Archaeological Museum in Zagreb and the Zlatni Papuk Tourist Board in cooperation with Vilim Korajac Primary School in Kaptol, has been running for seven years. Fifth-grade students explore the archaeological site of Kaptol, learning the basics of archaeology and the significance of local heritage.

The *ArcheoGimPoz* program is conducted in partnership with Požega Gymnasium and supported by the Archaeological Museum in Zagreb, the Archaeology Department of the Faculty of Humanities and Social Sciences, University of Zagreb, and the Academy of Arts in Split. Second-grade high school students participate in lectures, workshops, and fieldwork, gaining insight into archaeological research methodology, cultural marketing, and traditional crafts such as weaving and pottery restoration. The project's results were presented during the Hallstatt Days event in Kaptol.

These programs are excellent examples of how science and heritage can be made accessible to youth through interactive and educational experiences.

Adaptability and Collaboration Opportunities

Both programs are highly adaptable and can be implemented at other locations by heritage institutions interested in promoting archaeology and cultural heritage among youth. Institutions or organizations interested in collaborating or hosting these programs are encouraged to get in touch at jbale@amz.hr

J. B.



The Iron Age Danube Route has been awarded at the 13th Advisory Forum in Visegrád (photo: Marta Rakvin)

Legendary Landscapes: A New Way to Experience the Past



HistAK chairman Werner Fest (left), project manager Christa Fűrnrkranz (right) with HistAK members at the ruins of St. George's (photo: HistAK Neumarkt)

History comes alive in the region between Zirbitzkogel and Grebenzen in Styria, Austria, with the launch of the innovative cultural project *Legendary Landscapes (Sagenhafte Landschaften)*. On September 6th 2025, the project will be officially presented at the historic Mariahof Church.

At the heart of this initiative is a free mobile app, available for iOS and Android from August 2025. Developed by the Historical Working Group Neumarkter Hochtal (HistAK Neumarkt), this LEADER-funded project transforms archaeological and historical sites into interactive multimedia experiences. The app enables users to explore the region through self-guided tours that reveal a cultural landscape shaped by thousands of years of human history. It combines storytelling, archaeological insights, and digital reconstructions. Using augmented reality and 3D animations, users can view Iron Age burial mounds, a Bronze Age settlement, and a Roman villa in their reconstructed form at their original locations.

To make the content accessible and appealing to a broad audience, the team at HistAK created a mix of informative texts, photographs, short videos, and interactive visualisations. These elements are designed to help users understand the historical significance of the sites. In addition, several locations include local legends, which are presented as audio plays to add an atmospheric layer to the experience.

The project was developed with the goal of making cultural heritage approachable and engaging for both locals and visitors. HistAK collaborated with the Universalmuseum Joanneum and ISBE to create the historical content, while the digital realisation was carried out by fluxguide and Ilja Slamar – interactive productions. At launch, the app will feature three themed routes. More routes are already being developed. The existing routes offer various entry points and circular paths connecting archaeological sites, historic landmarks, and legendary locations. A quiz module included in the app provides an added element of fun, particularly aimed at families.

On-site information panels mark the starting points of each tour, while all further information is accessed through the app. The project is supported by the Municipality of Neumarkt, Holzwelt Murau, the Austrian Ministry of Culture, and sponsors such as Murauer Bier and the Dr. Auer Health Centre. HistAK plans to expand the app further in the future, as the region holds many more historical layers and untold stories waiting to be explored.

C. F., W. F.

2025 EUROPA Stamps Competition

Get ready to journey through time with the 2025 EUROPA Stamps Competition, a spectacular tribute to “Europe’s rich archaeological heritage!

Since 1956, EUROPA stamps have showcased themes that unite Europe, and this year’s focus – National Archaeological Discoveries – is nothing short of thrilling.

This year’s competition attracted 57 entries, which celebrate remarkable finds that have shaped our understanding of ancient civilizations, from prehistoric artefacts to medieval treasures. Eight of these feature captivating Iron Age discoveries, including Austria’s legendary Hallstatt cemetery, a bronze cult cart from Bosnia and Herzegovina, the mysterious sandstone Celtic head from Czech Republic, a decorated Attic vessel buried with a Celtic prince from France, bronze figurines and a belt sheet from Georgia, a Scythian griffon standard from Kazakhstan, Celtic votive figures from Liechtenstein, the fortified Iron Age settlement at Biskupin, and a gold Celtic coin from Slovakia.

The voting took place across three panels (general public, issuing postal authorities and expert jury), and the results were combined at the end. The winner was Posten Bring’s (Norway) stamp featuring the remains of a dog with a collar from the 16th century, found at Lendbreen Pass in Jotunheimen.

Each nominated stamp is a miniature masterpiece – rich in artistic beauty and technical excellence – bringing history to life for collectors and curious minds alike. It’s more than a collection; it’s a celebration of Europe’s shared past.

Don’t miss your chance to be part of this cultural adventure and check these mini masterpieces on the webpage highlighted below!

<https://europastamps.eu/collection>

sz. c.



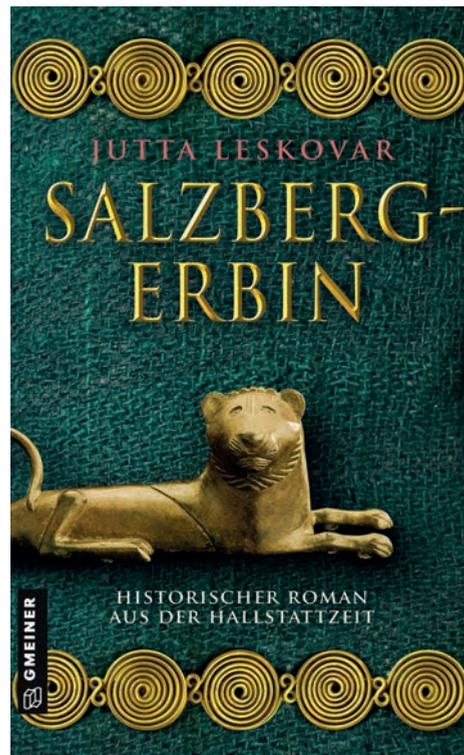
“Salzbergerbin” –
Prehistoric Fiction Vol. 2

As a sequel to the novel *Salzberggöttin*, *Salzbergerbin* was published in 2024. Once again, an attempt was made to tell a plausible and engaging story based on archaeological facts. This applies both to the locations – also known archaeological sites – such as Hallstatt, Dürrnberg near Hallein, Traunkirchen, Uttendorf (Innviertel), and Hochdorf, and to the various possible social systems of the Hallstatt period, which may have existed simultaneously. The novel also presents concrete ideas on how the distribution of salt from Hallstatt and Hallein might have taken place.

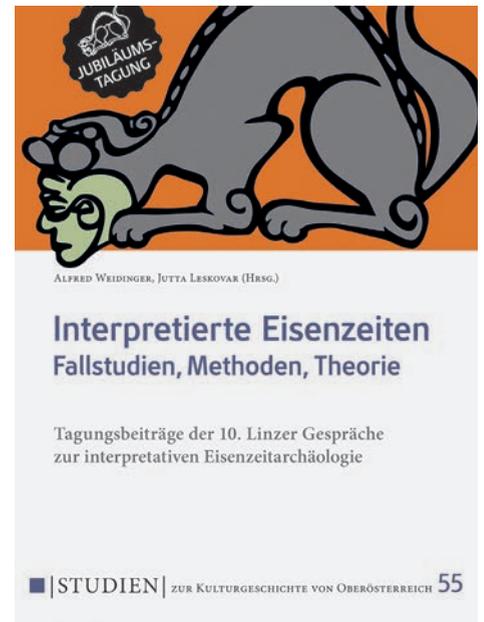
Salzbergerbin is set around 540 BC, sixty years after *Salzberggöttin*. Mining has resumed in Hallstatt, though on a smaller scale than at the so-called “Kleiner Salzberg” (Dürrnberg near Hallein). The two salt mountains have remained enemies since the events of Volume 1. Traunkirchen continues to play an important role as the “Fraueninsel.” The story’s heroine, who lives in the Innviertel and is connected to people from Hallstatt, Traunkirchen, and Hallein, faces a new threat from the west, among other challenges.

The third volume in the series, *Salzbergtod*, is scheduled for publication in August 2025.

J. L.



Interpreted Iron Ages –
10th Proceedings



The anniversary volume of *Interpreted Iron Ages* was published slightly later than planned, in 2024. The tenth edition of the conference series took place in 2022 under the motto “*Interpreted Iron Ages – Case Studies, Method, Theory. Linzer Gespräche zur interpretativen Eisenzeitarchäologie*”. The series was launched in 2004 by the Upper Austrian State Museum in cooperation with Raimund Karl (formerly Bangor University, UK).

The delay in publication was due to the great success of the 2022 conference. After the difficult Covid years and a correspondingly smaller event in 2020, the community was finally able to come together again and engage in intensive dialogue. The result was not only an exceptionally dense conference programme but also a comprehensive volume whose preparation required additional time.

As in previous years, the contributions were published in *Studien zur Kulturgeschichte von Oberösterreich*, this time as volume 55. The organisers would like to thank all colleagues who came to Linz to present their research questions and findings.

The 11th conference already took place in 2024, and work on the next proceedings is currently underway. The upcoming *Interpreted Iron Ages* will be held in November 2026.

<https://eisenzeiten.ooekultur.at/>

J. L.

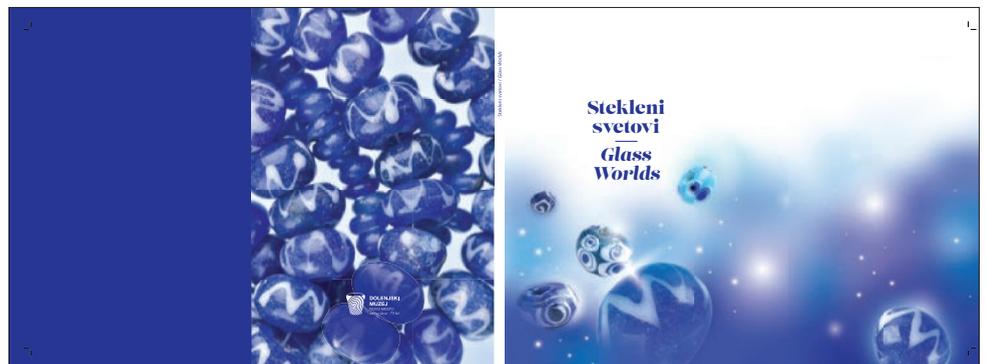
Glass Worlds



Glass beads (photo: Borut Križ, Dolenjski muzej, Novo Mesto)

The archaeological publication *Glass Worlds* brings the resulting overview of glass artefacts in prehistoric times, the Roman era, the Middle Ages and the Modern period in Slovenia, with a particular emphasis on the Dolenjska region. This archaeological overview is completed by an article on the creation and development of glass as a raw material and archaeometric analyses of glass artefacts found in Slovenia. It was published on the occasion of the exhibition with the same title in cooperation with six authors. The publication is in Slovenian and English with very evocative and beautiful photos.

P. S.



Exhibition catalogue's cover plate (design: Katja Keserič Markovič)

IRON AGE



Mineralised twill fragment
(photo: Julia Katarina Fileš Kramberger)



STORIES

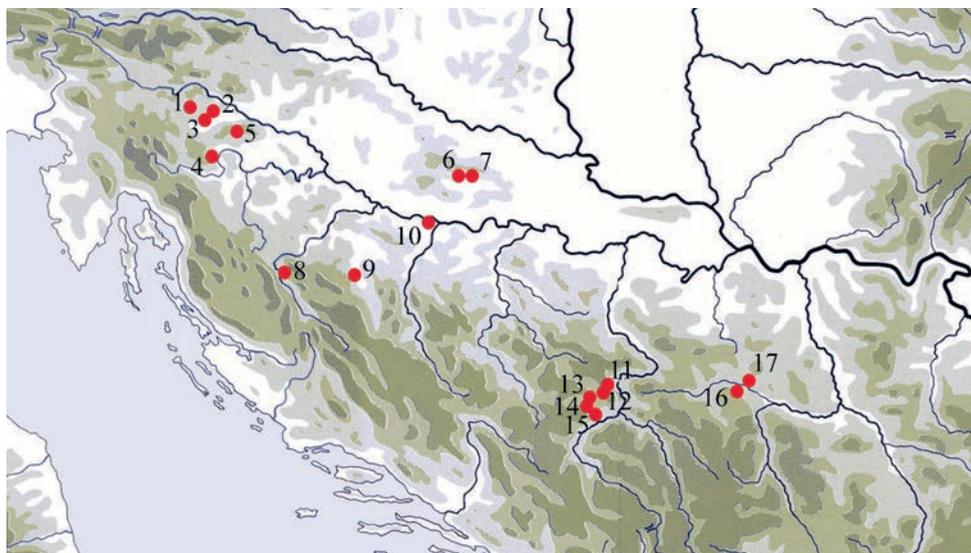
NEW INSIGHT

INTO IRON AGE TEXTILES IN CROATIA, SERBIA, BOSNIA AND HERZEGOVINA, AND SLOVENIA

The project led to the first systematic gathering of archaeological evidence related to Iron Age textile production in the northern and central Balkans. More than 3,300 textile-related tools were analysed, as well as 81 fragments of mineralised textiles. The most common tools were spindle whorls, followed by loom weights, spools, and linen smoothers. Most of the textiles studied, all of which came from burial sites, had survived in a mineralised form, mainly due to contact with iron and sometimes bronze artefacts. Only three examples of textiles made from organic materials were preserved. Textile production tools and textile fragments originate from four sites in Slovenia (Novo Mesto, Medvedjek, Ivanec, and Podzemelj), three sites in Croatia (Budinjak, Kaptol-Gradci, and Vetovo-Kagovac), eleven sites in Bosnia and Herzegovina (Donja Dolina, Brezje, Gosina Planina, Kovačev Do, Osovo, Ilijak, Podilijak, Sjeversko, Rusanovići, Sanski Most and Ripač), and two in Serbia (Atenica and Mojsinje).

by Julia Katarina Fileš Kramberger

The topic of Iron Age textiles in Croatia, Serbia, Bosnia, and Slovenia was recently explored through the Croatian Science Foundation project “Creating European Identities – Food, Textiles, and Metals in the Iron Age between the Alps, Pannonia, and the Balkans” (CSF IP-2020-02-2371, IronFoodTexMet), which was concluded in 2024. Led by Hrvoje Potrebica from the University of Zagreb, this international collaboration aimed to identify key cultural elements shaping the identities of Iron Age communities linking Central Europe, Eastern Europe, and the Mediterranean. One main focus was to explore how textiles and their production influenced societies and their cultural networks during the first millennium BC, with an emphasis on yarn and fabric techniques.



Map showing sites from which textile production tools and samples of mineralised textiles analysed in the IronFoodTexMet project originate. 1 – Medvedjek (SLO), 2 – Ivanec (SLO), 3 – Novo Mesto (SLO), 4 – Podzemelj (SLO), 5 – Budinjak (CRO), 6 – Kaptol (CRO), 7 – Vetovo (CRO), 8 – Ripač (BiH), 9 – Sanski Most (BiH), 10 – Donja Dolina (BiH), 11 – Sjeversko (BiH), 12 – Osovo (BiH), 13 – Rusanovići (BiH), 14 – Kovačev Do (BiH), 15 – Ilijak (BiH), 16 – Atenica (SRB), 17 – Mojsinje (SRB)

Textile tools

Examining the shape and form of textile tools helps understand their archaeological context, as size, weight, and proportions directly affect how yarn and fabric were produced. Measurements were taken with digital callipers or rulers, and details such as weight, surface treatment, wear, and damage were carefully recorded. The largest collection of over 2,900 textile tools comes from Donja Dolina (Bosnia and Herzegovina). These tools show considerable variation in form and function, reflecting a wide range of yarn and fabric production techniques between the 7th and early 3rd centuries BC. Comparison between this and other nearby sites shows that although general textile production techniques at the time were universal, local special shapes or use of certain tools depended on style and preference of particular communities. For example, Donja Dolina spindle whorls are mostly biconical or lenticular, with larger perforations suggesting the use of thick spindles for heavier threads. In contrast, Slovenian whorls are predominantly conical and smaller. Exceptionally heavy loom weights (over 5 kg) at Donja Dolina may indicate a unique local weaving technique that predated the two-beam loom. The absence of clay spools at the analysed Croatian sites, in contrast to their abundance at Donja Dolina, may suggest that wooden implements were used in Croatia for the same purposes as the clay ones found in Bosnia.

Across all regions, textile tools appear in both settlement and funerary contexts, suggesting textile work was widespread and likely practiced at the household level. Spindle whorls found in female graves in Slovenia, Croatia, and Bosnia and Herzegovina point to symbolic roles related to gender, occupation, and social identity. Variations between sites reflect local preferences and traditions, offering valuable insights into regional textile practices in the Early Iron Age western Balkans.

Textiles

The textiles were analysed both technologically and at the fibre level to better understand fabric characteristics



Spindle whorls from the Iron Age settlement at Donja Dolina, Bosnia and Herzegovina

relevant to specific cultural and chronological contexts. Technological analysis focused on identifying weave type, thread count, twist direction, thread diameter, angle, and features such as edges and decorative patterns. This was done through visual examination and digital microscopy at various magnifications. Fibre analysis aimed to determine the raw materials used, providing insight into processing methods and thread construction techniques such as spinning or splicing. Small samples, typically 1–10 mm in size, were taken for this purpose. Fibre characterisation was conducted using Scanning Electron Microscopy (SEM) at the McDonald Institute for Archaeological Research, University of Cambridge, and at the University of Padua.

During the Iron Age, twill weaves were typical in Italic and Central European textile cultures, a pattern confirmed for Slovenia and Croatia by these recent analyses. In contrast, the Aegean and Western Asia favoured weft-faced tabbies, with no evidence of twills or tablet weaving. Textile finds from Serbia suggest links to southern regions like Greece, while Bosnia sits at the crossroads of these traditions, exhibiting both twills and coarser weft-faced tabbies. Notably, Bosnian wool textiles uniquely feature plied spun yarn in both weave types – a practice otherwise known only from Western Europe and the Aegean – likely reflecting a local tradition tied to the quality of local wool. Further research is needed to map this practice's broader geographic and chronological scope.

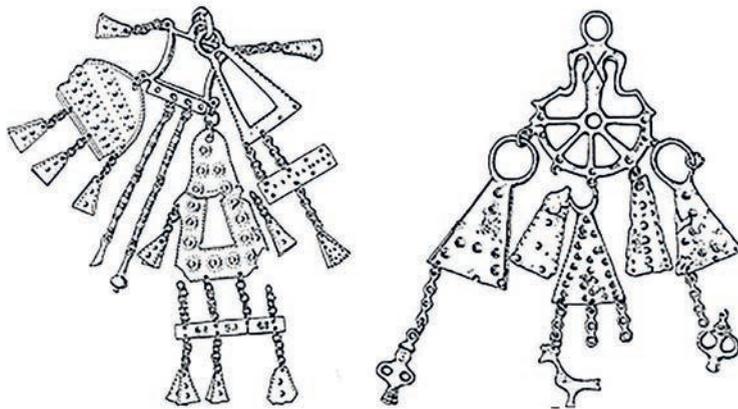
Acknowledgements:

The project Creation of European Identities – Food, Textiles and Metals in the Iron Age Between Alps, Pannonia and Balkans (IronFoodTexMet) was funded by the Croatian Research Fund CSF (project IP-2020-02-2371). Project lead: Hrvoje Potrebica, University of Zagreb, Faculty of Humanities and Social Sciences, Department of Archaeology. Project partners: Luka Drahotusky-Bruketa (University of Zagreb, Faculty of Humanities and Social Sciences), Julia Katarina Fileš Kramberger (University of Zagreb, Faculty of Humanities and Social Sciences), Renata Šoštarić (University of Zagreb, Faculty of Science), Laura Šejić (University of Zagreb, Faculty of Humanities and Social Sciences), Damir Doračić (Archaeological Museum in Zagreb), Mathias Mehofer (University of Vienna), Karina Grömer (Natural History Museum, Vienna), Margarita Gleba (University of Padua), Borut Križ (Dolenjska Museum in Novo Mesto), Petra Stipančić (Dolenjska Museum in Novo Mesto), Andrijana Pravidur (National Museum of Bosnia and Herzegovina), Lejla Bajramović (National Museum of Bosnia and Herzegovina).

HALLSTATT PERIOD

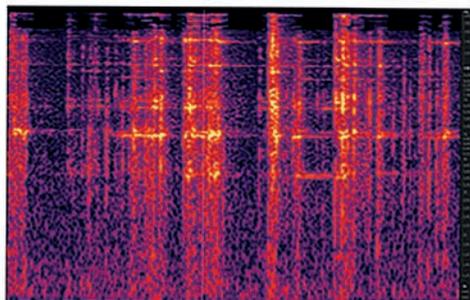
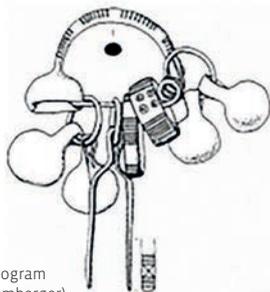
DRESS AND SOUNDING JEWELLERY

by Beate Maria Pomberger
Kayleigh Saunderson



To fasten garments such as peploi or cloaks people of the Hallstatt period used fibulae on their shoulders. Women liked to wear a lot of costume jewellery made of bronze, such as belts, necklaces and pectorals, bracelets, and crotal bells. These items were sometimes decorated with numerous rattling ornaments – for example small plates, cymbals, rings, chains, bobbles, and tweezers, particularly among women.

Slovenian Hallstatt fibulae, for example, from Bitnje and Most na Soči had small rings, bobbles and tweezers. Pectorales from Vinkov vrh and Vače consist of round or rectangle open work frames with suspending chains, plates and zoomorphic or geometric pendants. The material of the jewellery is tin bronze with a small amount of lead. The rattling elements, especially the thin plates show a higher percentage of lead. This sheet material is embossed by hand and single items are decorated with dotted hump or circle eye decoration. In north-west Austria and southern Bavar-



Pectorales from Vače and Vinkov vrh; fibula from Most na Soči and spectrogram (spectrogram: Beate Maria Pomberger)

ia, some women with important positions within society wore ring pendants. Via eastern trade routes the first open work crotal bells were imported to Central Europe. They imitate vascular fruits like poppy capsules and pomegranates and symbolized fertility, prosperity, apotropaic magic and eternal life. They could also have been associated with apotropaic ideas, meaning that they functioned as amulets protecting the wearer from evil (perhaps causing sickness) and bringing good fortune. Crotal bells were only found in women's burials. Bronze jewellery with rattling elements can be described as an idiophone according to the classification of musical instruments, because when beating against each other they create sounds and noises, which range between 1 kHz up to 20 kHz. These sounds are perceived in the upper part of human hearing, which is best between 2 kHz and 5 kHz. Depending on the specific weight, the generated sound levels and perceived loudness are stronger or weaker. The sounds can be described as sharp and bright.

Metals, often worn as a symbol of status in the shape of jewellery, are much likely to be preserved in burials. Various textiles were just as much a status symbol, which is evident in the Hallstatt period with its many patterns, colours, and techniques. The rich textile culture of the time is well-visible with the textile finds from the salt mines of Hallstatt, preserving all of these features. One of the pieces, namely HallTex 91, was for examples the basis for the reconstruction of the brown chequered peplos garment fastened with fibulae.

In Slovenia, textiles are also sometimes preserved, usually through mineralisation on metals in the graves, though only as small fragments and generally no longer exhibiting the colours. For example, at Magdalenska gora, the weaves (many twills), spin patterns, and fine threads correspond with the finds from the salt mines. Thus, this complex textile culture showing vast creativity was spread across a greater geographical area within the Hallstatt period.

Every woman who wore bronze jewellery created her own personal performance in appearance and sound. The acoustic signalling can even be seen as stronger than the visual, as it can be perceived passively – without having to look in the direc-



Hallstatt dress and sounding jewellery (reconstructions by Karina Grömer and Kayleigh Saunderson; photo: Alice Schumacher and Chloe Potter, © NHM Vienna)



tion or noticing the person visually. A lot of this jewellery would have been very inconvenient in most manual labour, emphasising the high status of these women, which would have been represented by the jewellery visually as well as acoustically. While the question of whether people were buried in everyday or festive clothing still remains, we can consider that sounding components were also part of dances. The video “Imagination of Dance in Hallstatt culture” presents a possible Hallstatt period dance – based on images of dancing figures of the Hallstatt period, with two dancers in different costumes and sounding jewellery – based on finds of the period, such as the impressive fibulae with long hanging rattles from Hallstatt grave 505 (<https://www.youtube.com/watch?v=PN5b1OWACPC>).

RECONSTRUCTION SLOVENIAN ON THE BASIS OF TEXTILE AND SITULA

by Ronja Lau



Detailed image of the belt plate from Magdalenska gora (NHM Vienna, Inv. nr. 86602) with different layers of textiles (photo: Alice Schumacher, © NHM Vienna)

Slovenian burials offer interesting aspects of dress accessories and jewellery, textiles and textile tools similarly to pictorial sources (Situla art) that have been found there. This helps us to understand important features of Hallstatt period textiles and costume in this region.

The archaeological sites Magdalenska Gora, Brezje and Podzemelj represent settlements and necropolises of the so-called Dolenjsko group of the Eastern Hallstatt area, in the region of modern south-eastern Slovenia. Large settlements such as Magdalenska gora but also Stična or Vače developed into wealthy centres and reached their cultural peak between the 8th and 4th cent. BC.

Methods of textile analysis

Over the past decades, archaeological textile research has been developed to a standardised system, used by researcher in Europe in a relatively uniform way.

OF IRON AGE DRESS FINDS ART

The standard procedure at first seeks to identify the weave type (tabby, twill, basket weave, tablet weave, etc.) as well as the characteristics of the threads (diameter, S- or Z-spun, single or plied yarns, twist angle) and the quality of the textile (thread count, density of the textile, surface treatments, pattern, colours).

From the Slovenian sites a total of 26 textile fragments have been identified, mineralised and attached on different metal objects. The preservation varies from single threads in the millimetre range to fragments of several centimetres in size. Due to the mineralisation and conservation treatments, the textiles are rigid and no longer flexible, nor do they show any colours, as the bronze and iron patina encloses everything.

Characteristic weaves of Slovenian textile finds are the 2/2 twill weave and plain weave. The twill weave is the most common. Within these weaves, special features can



A possible reconstruction of clothing and jewellery from the Slovenian Iron Age (photo and reconstruction: Ronja Lau)

be found, such as spinning patterns or rare plied yarn weaves. The results of the analyses can be compared with already known finds from the eastern Hallstatt area, as well as with the Hallstatt salt mine. As expected, the already known data coincide with the analysed Slovenian finds.

Situla art

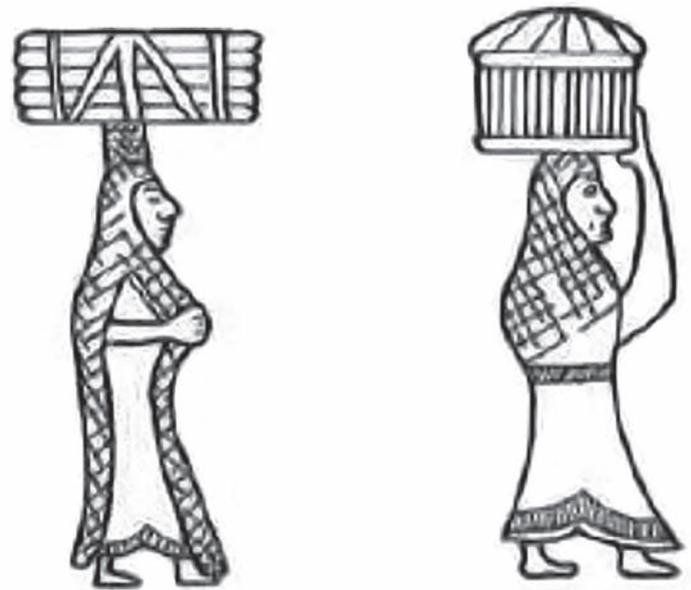
Pictorial sources depicting naturalistic details of humans are rare in prehistoric archaeology.

In the case of the eastern Hallstatt area, however, there are bronze objects with manifold representations. In the Early Iron Age, an art form called Situla art, spread from the northern Adriatic region through Tyrol to south-eastern Slovenia and the Eastern Alps.

Objects on which figural representations are found are mostly situla or belt plates. Not only people can be seen in the circulating scenes, but also suns, water birds and other animals. The figures depicted include a variety of people, processes and works.

In terms of clothing, long robes and a shawl or the hood of a cloak on the head can be observed on the depicted women. Furthermore, they wear jewellery such as earrings and belts.

The male clothing on the situla is mostly ankle-length or covered with a kind of cloak. It is assumed to be a type of chiton as basic clothing. Headgear such as hats, helmets or caps are also referred to as masculine attributes.



Situla Art depiction of people (Rebay-Salisbury 2016, 184)

Recreation of an Eastern Hallstatt costume

Objects like *fibulae* (brooches), buttons, belts or needles are connected with a dress when found in a typical position and therefore textiles are also connected to it.

But if those objects are found somewhere else, other interpretations are possible and should always be considered.

Together with the situla art we also like to try a visual interpretation of the textiles and the textile related metal finds, so together



Boat fibula from Podzemelj (NHM, Inv. nr. 66888) with small fragments of textiles attached to it (photo: Alice Schumacher, © NHM Vienna)

10 mm



with the fibula/brooches and the belt plates we can reconstruct the garment of a typical female from the Slovenian burials.

Archaeological finds such as the Huldremose (Aarhus/DK) and images of Situla art have been used to reconstruct the so-called peplos as a garment. This is cylinder woven or sewn into shape without any cutting. Armholes are formed by closing *fibulae* on one shoulder at a time. The large width of the fabric must be held in place with a belt. From the Slovenian graves we know mainly belt plates which were probably riveted to a wide leather base. Colour and patterns are taken from the textile finds in Hallstatt, as they are non-visible on the mineralised textiles, beside spinning patterns. Multicoloured check patterns occur frequently in Hallstatt and can thus be reconstructed. The fabric used

here for the peplos corresponds to the colouring of Iron Age textiles, as does the weave in 2/2 twill and the use of single yarns in warp and weft.

A monochrome reconstruction with a spinning direction pattern would also be possible. Here, depending on the incidence of light, stripes and/or check patterns would also be visible.

The headgear here is worn as a kind of veil or headscarf, but it can also be used multifunctionally. The fabric is of a finer quality, dyed blue with woad and woven in plain weave.

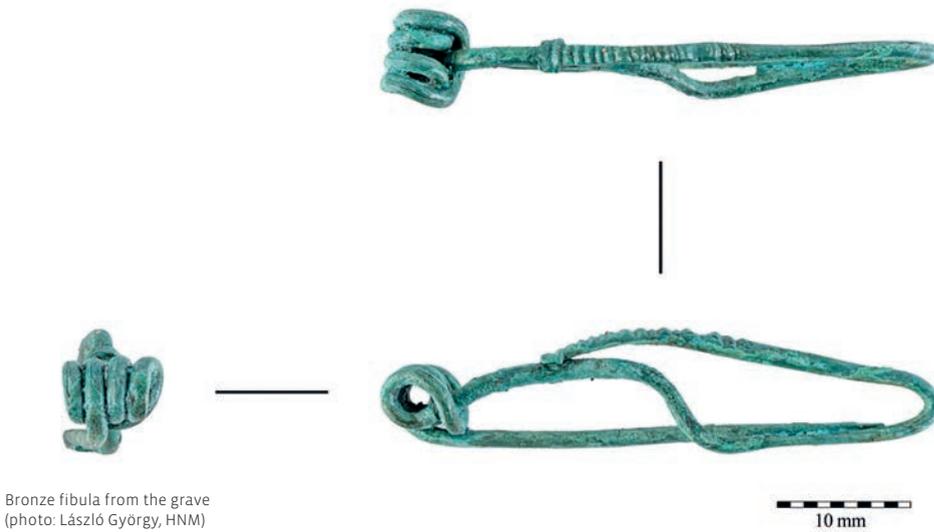
In order to hold the peplos together, typical boat brooches were used here, but knot brooches, certosa brooches, and three-button brooches are also possible due to textile finds in the Slovenian graves.

Decorative elements can be the glass bead necklaces in different colours and sizes.

Some graves from Magdalenska gora, Brezje and Podzemelj show some quantities of arm and leg bracelets. These can be put on in pairs of several. However, if the number of arm and leg bands increases, it is difficult to wear them during lifetime.

Of course, this is only one of many ways we can reconstruct an entire clothing and jewellery ensemble. Such reconstructions always help us to create a visual impression.

by Mónika Panyik-Görföl
Nikoletta Lukács

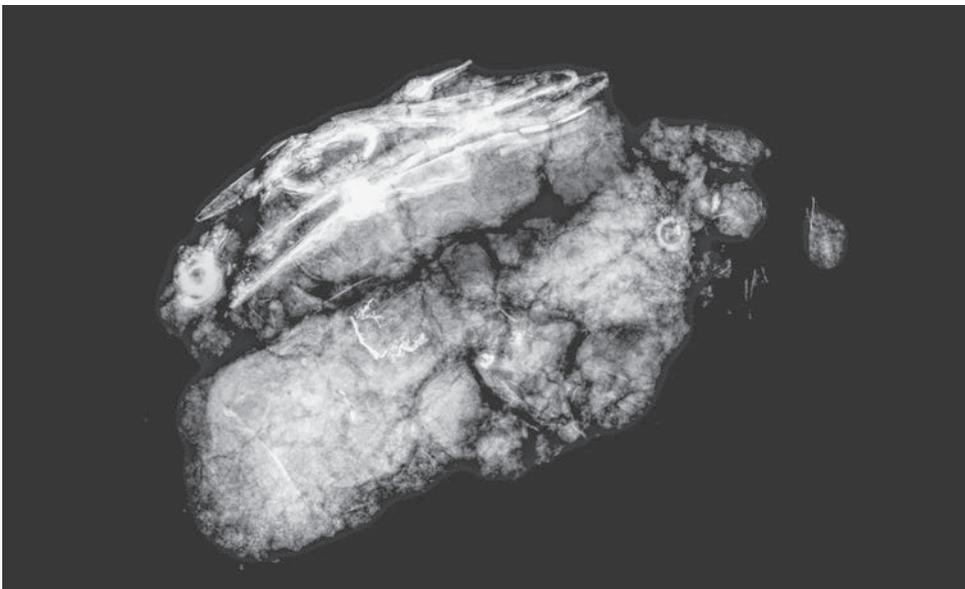


Bronze fibula from the grave
(photo: László György, HNM)

IN THE CELTIC ELEGANCE AFTERLIFE

A WOMAN'S BROOCHES FROM SZÉKESFEHÉRVÁR

X-ray image of the grave goods
(photo: Csilla Libor, SZIKM) X-ray 3, Saint Stephen King Museum



In 2022, archaeologists from the Hungarian National Museum excavated a small but remarkable Late Iron Age cemetery on the outskirts of Székesfehérvár (Hungary), which offers fascinating insights into Celtic burial customs and fashion.

Among the finds were ceramic vessels, weapons, and several fibulae (brooches) used by the Celts to fasten their clothes. These simple yet elegant accessories provide a rare glimpse into how people in this community expressed status and identity through costume.

One of the most intriguing burials, known as Grave 27, contained the cremated remains of a woman. Alongside the ashes were a ceramic bowl, a flask, and five



Artistic reconstruction of a Celtic female costume based on the Grave 27 Székesfehérvár (drawing: Zoltán Tóth, HNM)

fibulae: two made of bronze and three of iron. At first glance, the iron examples appeared to be little more than lumps of corroded metal, but X-ray scans revealed their true form – elongated brooches, one even with a decorative knob.

Why so many brooches? And what do they tell us about the woman who wore them?

For the Celts, fibulae were essential parts of dress, used to fasten tunics, cloaks, or shawls, and they also functioned as ornaments, *i.e.* jewellery. The form, size, material, and number of brooches could reflect gender, social status, wealth, or the care shown by the community burying one of its members.

Five fibulae in a single grave is not unusual. Archaeologists know from other sites that such numbers appear almost exclusively in women's burials. Men displayed wealth and prestige through weapons; women, through costume and jewellery. Because the iron brooches were badly burned, we know they were still attached to the deceased's clothing when she was laid on the funeral pyre. The bronze ones, better preserved, may even have been reused to fasten a textile holding her ashes.

The combination of two identical bronze brooches with several larger iron ones matches a pattern characteristic of other Celtic cemeteries across Hungary and Slovakia, dating to the 3rd–2nd century BC. It suggests that this woman was carefully dressed for her funeral in layered garments, her family fastening each with brooches before she was cremated.

Why was she given such attention? Was she a woman of high rank, a religious figure, or simply someone whose family chose to honour her in a special way? We may never know. But her costume, reconstructed through these brooches, shows that she held a prominent position in her community.

Fibulae may be small objects, but they open a window into the (pre)historic worlds. They reveal how people dressed, how they expressed gender and status, and even how they said farewell to their dead. More than two thousand years ago, a woman in Székesfehérvár was sent to the afterlife wearing garments fastened with brooches – objects that still tell a story of care, identity, and remembrance.

EXPERIMENTAL RESEARCH

ON **VEKERZUG**
CLAY
STAMPS

by Szabolcs Czifra
Zita Hrabák



The Vekerzug culture, which flourished in the Carpathian Basin during the Early and Middle Iron Age (late 7th – 4th century BC), continues to intrigue archaeologists due to its distinctive blend of indigenous traditions and Scythian influences. Among its most enigmatic artefacts are decorated clay stamps, commonly referred to as *pintaderas*.

Although their precise function remains unresolved, many scholars suggest they were used by women for body painting, mirroring practices observed among North and West Pontic peoples such as the Scythians, Thracians, and Getae. Furthermore, these items were not merely decorative tools, but likely held symbolic or ritualistic significance. Their patterns may have denoted group identity, social status, or spiritual beliefs, particularly during communal events.

To explore this hypothesis further, an experimental archaeological study was undertaken, focusing on the reproduction and functional testing of Vekerzug clay stamps.

The primary objective was to assess the feasibility of using *pintaderas* for body painting by replicating their use in a controlled setting. A secondary goal was to evaluate the practical characteristics of the clay stamps – such as durability, ease of use, and pattern clarity – through hands-on experimentation.

A series of replica *stamps* was handcrafted based on published typologies and archaeological finds, particularly those exhibiting circular, geometric, and occasionally zoomorphic motifs. No modern tools were employed in the shaping or decoration processes, ensuring historical authenticity. The replicas closely resembled the original artefacts in size, design, and surface texture, as verified through museum collections and excavation reports.

Archaeological records indicate the presence of red ochre in several burial contexts associated with the Vekerzug culture. Consequently, an iron-rich red earth pigment was selected for body painting. This pigment is known to have been historically used for both artistic and ritual



Stamped decorations
(photo: Szabolcs Czifra, HNM)

purposes, including body decoration, across many prehistoric and early historic cultures.

Volunteers participated in the experiment, applying decorations to various parts of the body, including arms, shoulders, and the back. Care was taken to press the stamp evenly to ensure a clear imprint, and various levels of pressure and pigment consistency were tested to optimise results.

The experiment yielded several important insights:

- **Functionality:** The clay stamps proved highly effective for body painting. Most imprints transferred clearly, especially when the ochre paste was thick and the stamp surface slightly moistened. The geometric designs retained their form well, even on curved body surfaces.
- **Durability:** The replicated stamps withstood repeated use. None of the clay stamps broke during application, suggesting that the original artefacts, once fired, would have been suitable for regular or ritual use.

- **Aesthetic Qualities:** The resulting body decorations were visually striking. The red pigment contrasted sharply with human skin, and the patterns closely resembled ornamentation seen in Vekerzug art, reinforcing the hypothesis of cultural interchange. The choice of red pigment is particularly significant. In numerous ancient cultures, red ochre has been associated with themes of life, death, and rebirth. Its deliberate use in body painting may have conveyed powerful cultural messages related to transformation, identity, and the sacred role of the body. This same colour is also found on richly decorated wooden and textile artefacts of the Scythians across the vast Eurasian steppes.

This experimental research supports the plausibility that clay stamps were also used for body decoration by the Vekerzug people. The successful application of red earth designs corresponds with archaeological findings and ethnographic parallels from steppe nomadic cultures.

EXPERIENCE



Photo: Johannes Haidn

Inspired by Cultural Heritage

In 2007, inspired by reading books about the Iron Age in Austria, the author of the article became deeply fascinated by the interpretation of archaeological heritage and the possibilities of living history. He needed the most authentic historical costume possible, created based on available sources from the Iron Age. He focused on material finds preserved in Slovenian museums – specifically, the Dolenjska Museum in Novo Mesto and the National Museum of Slovenia in Ljubljana, both of which hold priceless artefacts from the Iron Age.

When reconstructing a particular costume, it is essential to understand who wore it, in what context it appeared, to which social class the person belonged, and in what region they lived, as the costume was a product of all these influences. The available sources were thoroughly researched, and comparable finds from other contemporary territories were identified. The reconstruction is based on the interpretation of a selected grave assemblage, supplemented with elements from so-called “leading finds” from other grave goods of the same time and region. In this way, the costume is authentically placed in the chosen historical period.

The selected costume represents the end of the Early Iron Age and the end of the Late Iron Age in the Dolenjska region, belonging to a higher social class (Early Iron Age) and to a warrior (Late Iron Age).

In 2009, the author became a member of the interpretive group Boii Pannonia from Burgenland, and later, in 2012, of the group Alauni. They participated in several historical events in Austria, Germany, and also in Slovenia (Summer Museum Night at the National Museum of Slovenia in Ljubljana, and the Festival of Situlae in Novo Mesto).

J. B.

Contemporary Echoes of the Iron Age

Throughout history, jewellery has served not only as ornamentation, but as a marker of status, identity, and power – just as it does today.

Our design draws inspiration from the Iron Age collection of the Hungarian National Museum, where we were captivated by the timeless quality of ancient artefacts. From finely crafted vessels to small figurines and accessories, many of the pieces possess a surprisingly contemporary aesthetic.

This necklace is one of the first pieces created as part of a product concept developed for the Museum Shop, celebrating the unique visual language of the era. It pays tribute to craftsmanship that has transcended centuries – interpreted through a modern lens.

Handmade by *TheMamakin*, each piece echoes the materiality and symbolism of its historical predecessors, while remaining wearable, relevant, and resonant today.

Designed by: *studio kész.*

A. K., B. SZ.



Iron Age jewellery
(photo: Adrienn Király)

IRON AGE RELIC WITH A MODERN TWIST



Jewellery, spice and herb mixes in the Hungarian National Museum's shop
(photos: Adrienn Pálinkás, Balázs Tóth, HNM)

IRON

COOKING



AGE

G

IRON AGE FOOD AT THE FIRST TABR FESTIVAL IN VOJŠČICA

by Polona Janežič

On June 7th, within the 1st Tabr Festival – dedicated to the heritage of prehistoric hillforts in the Upper Adriatic – we conducted a public culinary demonstration and workshop exploring food preparation and dietary habits in the Late Bronze Age and Iron Age. The event was organized by the Public Institute Miren Kras in cooperation with the local Association Farjovca and formed part of a broader programme of heritage interpretation activities, workshops and lectures.

In selecting the dishes, our focus was on ingredients that would have been known and used in hillfort communities during the specified prehistoric periods. The event was designed to be participatory, and visitors had the opportunity to prepare several of the dishes themselves.

The menu featured flatbreads made from flours of various ancient grains and legumes – including pea, chickpea, wheat, oat, and millet flours – along with sea bream wrapped in grapevine leaves and seasoned with elderflower vinegar, spit-roasted lamb seasoned with butter and wild greens and herbs (such as nettles and others) using iron age skewer replicas,



THE TASTE



Photos: Polona Janežič

OF TIME



fresh soft cheese, and a one-pot dish combining cereals and legumes. Additionally, we presented “energy bites” as an interpretive tool, highlighting the diverse components of the prehistoric diet – particularly the use of fresh and dried fruits, nuts, and ways to repurpose leftover bread and similar foodstuffs.

Visitors responded especially enthusiastically to the opportunity to create their own flatbread: they ground grains and legumes on stone querns, prepared dough by combining flour with either water or whey and herbs of their choice, and baked the resulting bread on portable clay hearths.



An important emphasis of the workshop was on sustainability and mindful food use – paralleling certain values likely present in prehistoric subsistence strategies. Discussions included the use of honey and fruits as key sweeteners, alongside use of foraged wild plants, early cultivated crops and use of different animal products. The workshop was conducted under the brand *Obujeni okusi* (“Flavours Revived”) and was supported by archaeology students from the Department of Archaeology at the University of Ljubljana. Some of these students are also engaged in the experimental reproduction of prehistoric ceramic vessels, which allowed for an integrated presentation of culinary and material culture.







YOUTH



COLOURFUL



by Ana Sutlović

Since the dawn of mankind, people have used natural dyes from minerals, plants and animals for obtaining coloured textiles. Throughout history, generations have refined their use and passed on the knowledge. However, the discovery of synthetic dyes in the 19th and 20th centuries led to a decline in the use of natural dyes and replaced them with oil-based alternatives, which have long-term negative effects on human health and the environment. In recent years, driven by ecological and sustainable lifestyles, natural dyes have experienced a revival in

textile applications. The renewed interest is fuelled by the desire to preserve textile heritage and explore the multifunctional benefits of natural dyes.

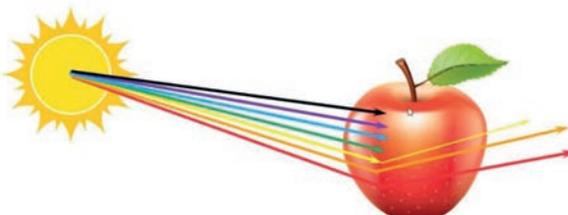
Why do we love natural dyes? First and foremost because of their beautiful colours. It is important to distinguish between “dyes” and “colours”. Dyes are coloured chemical compounds that can chemically bond with the surface of textiles and produce a dye with good fastness properties. The specific colour results from the chemical structure of the dye. In contrast, colour is a psychophysical sensation – an experience that is triggered when light from a source is reflected off a coloured surface and enters the eye.

To achieve colour effects on textiles, we can use dyes and pigments. Dyes are usually organic, water-soluble substances that chemically bond with the textile fibres, resulting in good colour fastness. Pigments, on the other hand, can be organic or inorganic, are not water-soluble and merely coat the surface of a material. People discovered early on that inorganic pigments such as metal oxides and silicic acids, which were suitable for decorating bodies, pottery or cave walls, quickly faded when used on textiles. These failures prompted them to investigate organic sources. They discovered that lichens, leaves, flowers, berries and tree bark coloured water, especially when heated. Through trial and error, they learnt that some of these natural dyes



TEXTILES

FROM THE IRON AGE





would bond with textiles, especially when certain substances such as acids and mordants (metal salts) were added to the dye solution. These discoveries led to the development of the dyeing process. Most natural dyes require pre-treatment of the textiles with acidic or alkaline substances and mordants such as aluminium, iron, copper or tin salts to ensure colour stability. The dyeing methods also varied depending on whether the fabric was protein-based (e.g. wool, silk) or cellulose-

based (e.g. cotton, flax, hemp). Alkaline agents such as urine or ash liquor were used for some processes, while citrus juice or sour berries served as acidic agents. Dyes were often applied in several baths with intermediate drying, a process that could take days or even months.

Dyeing was considered both a technical and a mystical craft. It required silence, rituals and even the telling of stories – such as tales of blood and battles during the red dyeing sessions – to ensure success. Dyers

were often healers or herbalists who were familiar with the properties of medicinal and dyeing plants. As a rule, women, especially older women, were responsible for these tasks, as it was believed that their experience and moral standing influenced the quality of the dyeing.

Modern textile chemists have studied these ancient methods and today we can scientifically explain the chemical reactions that take place when natural dyes are used. Most natural plant dyes are flavonoids, which belong to the group of acid-mordant dyes and are particularly suitable for protein-based textiles. In the past, textiles made from plant cellulose were often less colourful and were therefore bleached in rivers, sometimes with copper sulphate, to remove yellow tones associated with dirt.

Natural colouring involves three main stages:

1. Extraction – plant materials are boiled in water to extract the dye. This is usually done at 100°C. However, the sensitive compounds in red and blue fruits (betalains and anthocyanins) break down above 60°C, so lower temperatures are required.

2. Mordanting – The textile is pre-treated with metal salts such as alum (potassium aluminium sulphate), copper sulphate or iron sulphate to fix the dye.

3. Dyeing – In this phase, the dye combines with the textile and the mordant to form a stable, coloured complex. The final colour depends on all three elements. For example, using the same vegetable dye with different mordants can result in different colours: Alum produces light tones, copper dull shades and iron dark, almost black tones.

Natural dyes produce exceptionally harmonious colours that enhance the texture, warmth and aesthetic quality of textiles. Their appeal also lies in their sustainability and multifunctional properties, including UV protection, antimicrobial and antifungal effects. In the past, dyes of animal origin were also used. Cochineal insects (*Dactylopius coccus*) produced bright crimson (orange-red) hue, while sea snails (*Bolinus brandaris*, *Hexaplex trunculus* and *Stramonita haemastoma*) provided purple colours.

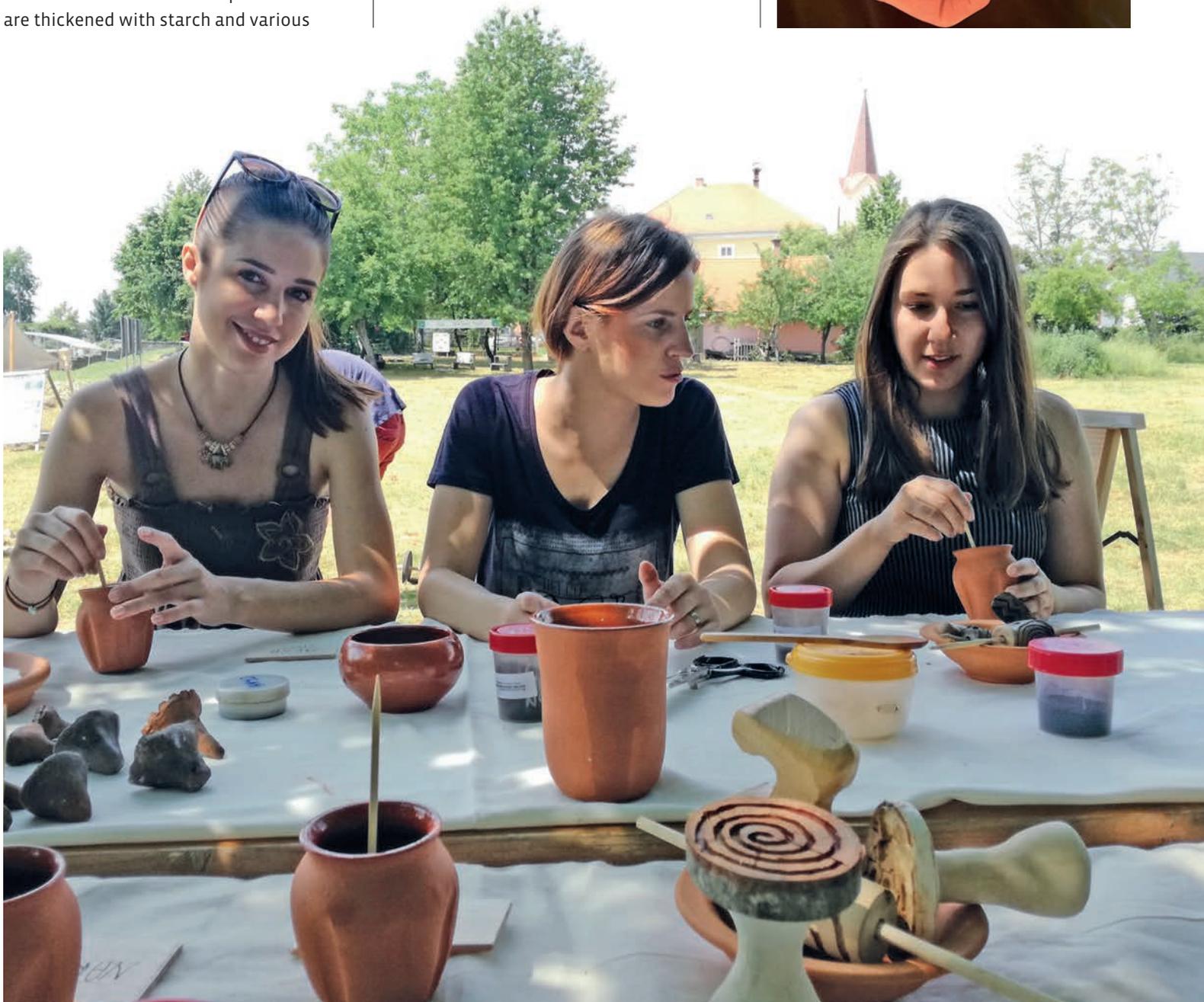


Mordant	W-pom.	W-onion	W-oak
-			
Al			
Cu			
Fe			

Today, however, plant based dyes are more common, with a focus on sustainability. Natural plant colorants should come from organic waste, fast-growing or invasive plants, not from protected or endangered species. In this environmentally conscious spirit, we can build on the traditions of the Iron Age by reviving old dyeing recipes for textiles and even leather. For example, colorants extracted from pomegranate peels, onion skins and green walnut shells and leaves can be used.

In educational and outreach workshops that focus on popularising the science, the natural dyeing process is adapted for modern purposes. Pre-mixed pastes are used, combining natural dyes, mordants and natural thickeners. The pastes are thickened with starch and various

mordants are added to achieve different shades of colour: aluminium for yellow (pomegranate), copper for red (onion) and iron for dark shades (walnut). These pastes are ideal for textile decoration with pintaderas. Participants of all ages have fun designing patterns and experimenting with colours. They gain insights into ancient civilisations, the role of science in understanding historical practises and the contrast between ancient techniques and modern industrial dyeing methods, raising critical questions about sustainability and quality of life today.





HALLSTATT DAYS

WEAVING WORKSHOP



by Julia Katarina Fileš Kramberger

As part of the Hallstatt Days event in Kaptol, a hand-weaving workshop has been held since 2019 alongside other workshops and activities. The idea behind the workshop is to introduce participants to the basics of weaving on simplified looms, providing insight into fabric production techniques that have changed very little from prehistory to the present day.

Since fabric decays rapidly after use, it is very rarely preserved in archaeological contexts unless it has been protected by conditions of constant humidity and temperature, ice, salt, or metal corrosion. However, textile tools are often made from more durable materials such as fired clay, bone, or stone (loom weights, spindle whorls), or from metal (sewing needles or shears), and these types of finds can significantly contribute to our understanding of textile production processes in the past.

In prehistoric Europe, including the territory of present-day Croatia, fabric was produced on a vertical warp-weighted loom. This type of loom consisted of a wooden frame, with the warp threads attached to the top beam and tensioned at the bottom using weights. The appearance, size, and shape of the weights changed over time, primarily because their characteristics – such as size and form – affected how the loom was set up and influenced the final fabric. This exact type of loom has also been found at the Iron Age settlement on the Kaptol hillfort and is always presented during the workshop as a particularly important find.

Participants of the workshop can view a reconstruction of the warp-weighted loom and observe how it was used for weaving, and occasionally they have the chance to try weaving a few rows themselves. After a brief introduc-

tion, each participant receives a small cardboard loom along with yarn and a tapestry needle. With these tools, they can weave a fabric sample approximately 10x10 cm in size, combining different colors to gain insight into basic weaving patterns.

This workshop has also been held on two occasions as part of the guest Hallstatt Days events in Zadar (2022) and Split (2024). It is primarily intended for adults and older primary school students and above, and is always very popular.



KNUCKLEBONES AND WARRIOR GAMES

ARCHAEOLOGICAL TIME-TRAVEL



Photos: B. Nyíri

by **Borbála Nyíri**
Benedek Tóth

In May 2024, the Hungarian National Museum's special unit, the National Institute of Archaeology, launched a vibrant community archaeology project in the mountainous Zemplén region of northeast Hungary. The primary goal? To identify, assess, and protect archaeological sites – all with the active involvement of local communities.

The initiative, however, goes beyond digging and documenting. It was designed as a platform for connection, bringing together long-time residents and newcomer winemakers in a region where small-village communities often feel socially fragmented.

In addition to regular fieldwalking events, the project team actively participates in the village's much-loved annual wine festival, *Bor, mámor, Bénye*. Here, archaeology meets celebration: we host hands-on, themed activities for children and captivating popular science talks for adults.

One of the festival's highlights is our Iron Age-themed roleplay session. Together with the kids, we transform into Celtic warriors, dress up, and dive into cooperative games inspired by ancient history and mythology. Our craft activities are simple, creative, and eco-friendly – from cardboard shields and potato-stamp body art to life-sized

soldier models fashioned from old clothes. The adventure continues with a series of budget-friendly games, all led by our delightfully absent-minded shaman.

In the afternoons, children get the chance to excavate a mock grave, handle replica artefacts and explore a mini-exhibition showcasing local archaeological finds. As night falls, the program shifts the focus to adults, offering engaging and informative science presentations delivered by experts in the field.

The Iron Age roleplay experience was also adapted for this year's *Archaeology Day*, held on June 13 at the National Institute of Archaeology's headquarters in Budapest. Over 100 schoolchildren, aged 7 to 13, joined us for a day of discovery. In this urban setting, we put the spotlight on the scientific side of archaeology: students toured our labs and collections, learnt about excavation techniques, and saw how we use drones in fieldwork.

The day unfolded through a series of themed activity stations, each led by our team of archaeologists. Children discovered what animals Iron Age people kept, examined skeletal remains with visible riding injuries, held replica objects, and even crafted amulets based on ancient coinage. The goal was to create a memorable, curiosity-driven learning experience that steps outside the limits of the traditional classroom.

And thanks to the kids – who all followed the guidance of knucklebones cast by our Celtic shaman – the dark forces were banished, and the Summer Solstice was joyfully celebrated!



by Miona Miliša
Ana Stojanović

Beyond public engagement, the Hallstatt Days also fostered professional exchange between students of archaeology and conservation-restoration. In a week-long workshop held prior to the main event, students from both disciplines worked together on archaeological finds from the nearby sites of Kaptol-Gradac and Kagovac.

Guided by academic and professional mentors, conservation-restoration students introduced archaeology students to techniques such as sherd joining, vessel reconstruction, documentation of material, observations and analyses of ceramic materials using a microscope and simple instrumental analyses. Special attention is paid to the changing environmental conditions in which the object is found. Buried in the ground over a period

of many years, the finds are exposed to stressful changes in temperature and humidity, and conservation skills are essential when finding objects in layers of soil.

In return, archaeology students provided insight into field methods, including stratigraphic excavation, on-site documentation, and contextual interpretation. Special attention is paid to the skill of drawing archaeological finds. This exchange created a dynamic learning environment where both groups could better understand the complementary nature of their fields – highlighting that successful heritage preservation relies on close collaboration.

By linking public activities with interdisciplinary training, the workshops created a space where curiosity, knowledge, and cooperation all contributed to a deeper appreciation of cultural heritage.



CONSERVATION- RESTORATION OF CERAMIC FINDS FROM THE ARCHAEOLOGICAL SITE KAPTOL GRADCI - *IN SITU*

HANDS-ON ENCOUNTERS WITH THE PAST

POTTERY

AND CERAMIC

WASHING

WORKSHOPS

IN KAPTOL



by Miona Miliša
Ana Stojanović

As part of the Hallstatt Days in Kaptol, two interactive workshops – pottery making and ceramic washing – offered visitors of all ages a unique opportunity to engage directly with archaeological heritage.

At the pottery workshop, visitors were introduced to prehistoric ceramic techniques through a hands-on approach. A replica vessel, modelled after a small sherd found at a local site, was displayed at the workshop stand. The reconstruction was made using traditional hand-building methods in clay, replicating techniques used in the Iron Age. Next to the stand, a clay table was set up where children and adults could try shaping clay themselves – using pinching, coiling, and other prehistoric techniques – bringing ancient craftsmanship to life in a fun and educational way.

The ceramic washing workshop offered a different kind of insight. Here, children had the chance to clean real archaeological pottery fragments, introducing them to what excavated material looks like before any conservation work begins. The activity emphasized the link between the raw material – clay – and its transformation through time, while also demonstrating the first crucial step in the conservation-restoration process.

Together, the two workshops provided an engaging, hands-on introduction to archaeology and conservation, helping the public understand not just the objects of the past, but the processes that bring them back into view.





WHERE HISTORY COMES ALIVE

THE SITULAE FESTIVAL FOR YOUNG EXPLORERS

are scenes from richly decorated Iron Age bronze vessels, known as situlae. Children have 30 minutes at each station (some are divided into 15 minutes; e.g. dance 15 minutes, instruments 15 minutes). The program consists of 6 stations where they are introduced to different activities:

1. PRINCELY COURT
2. MUSIC AND DANCE
3. CULINARY
4. POTTERY
5. CRAFTS
6. SPORTS

Every year we make a program evaluation and improve it for the next year. It makes us more available and understandable for school children. In 2025 the programme had a special theme dedicated to glass production in Early Iron Age.

Our main work and role is to develop common consciousness of meaning of heritage, on which national identity is standing and to help growing museum public from the earliest time. As a method of experiential interpretation (living history) it allows us to relive the past with the help of games and costumes.

by Petra Stipančić

Dolenjski Muzej Novo Mesto is preparing a special programme for the Situlae Festival for school children of the 5th class from the Dolenjska region. This programme started in 2023 and until now around 1500 young children from the region were educated about Early Iron Age. The whole programme is dedicated to presenting Early Iron Age life, costumes, culinary, spiritual life, sports and music. In 2025 we involved young people from high school in Novo Mesto to present some of the programmes. This is a start of a good cooperation between museum and Gymnasium Novo Mesto.

The entire event is at the prehistoric settlement of Marof and lasts from 9 a.m. to 1 p.m. This is a cultural-sports-natural history day. They actively participated in all activities. All our activities first have a short presentation, why we do it and how we know it. In the foreground, there



Dolenjski muzej Novo Mesto
(photos: Alenka Stražičar Lamovšek)

13TH CULTURAL ROUTES OF THE COUNCIL OF EUROPE ANNUAL ADVISORY

by Krisztina Tompos
Eszter Csonka-Takács



1. At the recent Advisory Forum in Visegrád, the importance of involving young people in the activities of the Cultural Routes was strongly emphasized. How does the Council of Europe's Cultural Routes programme plan to further engage and motivate youth in the coming years?

The most significant annual event of the Cultural Routes Program is the Advisory Forum, which was hosted by Hungary in 2024. The 13th Cultural Routes of the Council of Europe Annual Advisory Forum was held between 25 and 27 September 2024 in Visegrád, Szentendre and Budapest, in cooperation with the Ministry of Culture and Innovation, the Hungarian Open Air Museum and the Municipality of Visegrád. The Forum was entitled "Transmission and innovation: Fostering Youth Participation Along the Cultural Routes of the Council of Europe" and its focus was on the use of the innovation potential of young people within cultural routes.

The international conference invited distinguished representatives of cultural diplomacy from 40 member states of



FORUM - VISEGRÁD

the EPA (Enlarged Partial Agreement on Cultural Routes of the Council of Europe), representatives of 48 certified cultural routes, as well as internationally known experts in the field of culture, tourism specialists, researchers, and government representatives.

The Advisory Forum provided an excellent opportunity to introduce the various cultural routes crossing Hungary, to strengthen cooperation between these routes, and to establish new partnerships. A roll-up exhibition presented 12 cultural routes with Hungarian relevance, including the Iron Age Danube Route.

As the title implied, the Advisory Forum covered a number of aspects related to the interface between young people and the Cultural Routes of the Council of Europe Programme. It was an important goal to present this topic not only from the perspective of policy-makers and experts, but also to involve youth in the dialogue by sharing their experiences, opinions and innovative ideas. On the one hand, youth representatives were invited to participate

in all panels and roundtable discussions, and on the other hand, we extended the circle of invited guests accordingly. For example, we cooperated with the European Youth Card Association (EYCA), who organised a “Walk the Talk” seminar in Visegrád, the Forum venue, focusing on access to cultural heritage for rural youth, entitled „Access of Rural Youth to Cultural Heritage: European Youth Card’s Role in Promoting Cultural Routes”. The young participants of the seminar also joined the Advisory Forum programmes and shared their experiences with the representatives of the cultural routes.

2. How do you envision the future role of the Cultural Routes in shaping a European identity, particularly among younger generations?

The Cultural Routes of the Council of Europe Programme has a strong focus on youth issues, and one of the criteria for networks applying for the title of Cultural Route of the Council of Europe is

that the routes need to promote cultural and educational exchanges for young people and, for this purpose, they need to organise cultural and educational mobility programmes. Fortunately, in the case of cultural routes, this intention is not only theoretical. There are a number of initiatives and long-standing good practices that aim to involve younger generations and encourage youth of today to preserve European cultural heritage as part of their identity.

3. How do you see the potential of the Iron Age Danube Route in attracting young people – not only as visitors but also as active participants in its development and promotion?

For this reason, the main topic of the 13th Advisory Forum in Hungary was the interaction between the cultural routes and youth and innovation, and in this context, the annual “Best Practices Awards” also focused on this area. Three of the six awarded routes have Hungarian connections: the Roman Emperors and Danube Wine Route, the European Cemeteries Routes and the Iron Age Danube Route won awards. In the last case, the award went to the ArchaeoGim pilot project, a cultural and educational youth exchange programme, in which 16-year-old students from Požega Grammar School took part in a two-hour course called ‘ArcheoGim’ every month, held by staff from the Iron Age Danube Route.

To summarise, we may conclude that creating connections between cultural heritage and youth is one of the most important tasks of our time. European architectural, rural, and intangible heritage is organically embedded within the Cultural Routes of the Council of Europe. This represents a significant potential that should be strategically leveraged to engage young people and actively involve them in shaping our future.

Questions made by J. B.

EVENTS

Situlae Festival – the Festival of Iron Age Life and Culinary Arts



Situlae Festival 2025
(photo: Boštjan Pucej)

In the Early Iron Age (8th-4th century BC), when European civilization and culture emerged in the Mediterranean, Novo mesto was one of the largest centres in Central Europe. Among the most important finds from this period are situlae, the bronze vessels for storing and serving drinks, sometimes richly decorated with figures.

No less than 16 situlae come from Novo mesto and after these exceptional artistic creations, the town of Novo mesto is called the city of the Situlae. The Situlae Festival, a festival of Iron Age life and culinary arts organized since 2016 in cooperation with the Municipality of Novo mesto and Dolenjska Museum, is dedicated to these remarkable monuments, which undoubtedly testify to the life of the Hallstatt people in this region.

With various activities, it offers visitors an all-day experience and understanding of the rich archaeological heritage of Dolenjska. At the Situlae Festival you can observe the elements of everyday life during the Early Iron Age in Dolenjska, learn about customs and watch local and foreign craftsmen performing handicrafts. You can take part in culinary workshops or watch animations of various martial arts and dances. You can also see reconstructions of attire. The central event highlights the prince and the princely family with their entourage. Everything you can see and taste is based on the results of experimental archaeology and numerous archaeological investigations at home and abroad. The celebration is enriched by a guided tour of the Museum's rich archaeological heritage and an evening concert with music with a touch of Iron Age. In 2025 we had the 10th edition of this traditional festival with special emphasis on glass production.

P. S.

Hallstatt Days in Kaptol: A Journey into Iron Age Childhood

In the heart of Slavonia, the picturesque village of Kaptol came alive this June with the 7th edition of Hallstatt Days – a unique festival dedicated to bringing history to life. This year's theme, "Childhood," offered visitors a rare chance to explore what it meant to grow up in the Iron Age.

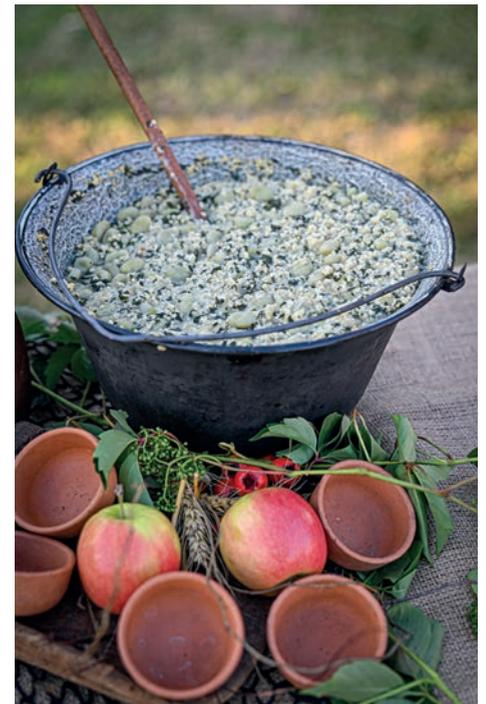
From archaeological workshops and traditional food tastings to guided walks along the famed "In the Footsteps of the Warriors," the event blended education and entertainment in equal measure. Children tried their hand at ancient crafts, while adults joined lectures and exhibitions led by leading historians and archaeologists.

Held on the grounds of one of Europe's most significant Iron Age sites, Hallstatt Days is more than a festival – it's a living classroom, a celebration of heritage, and a family-friendly cultural experience like no other.

With support from the Municipality of Kaptol and local tourism boards, this festival proves that the past is not just for books – it's something we can see, touch, and taste.

History was never this fun.

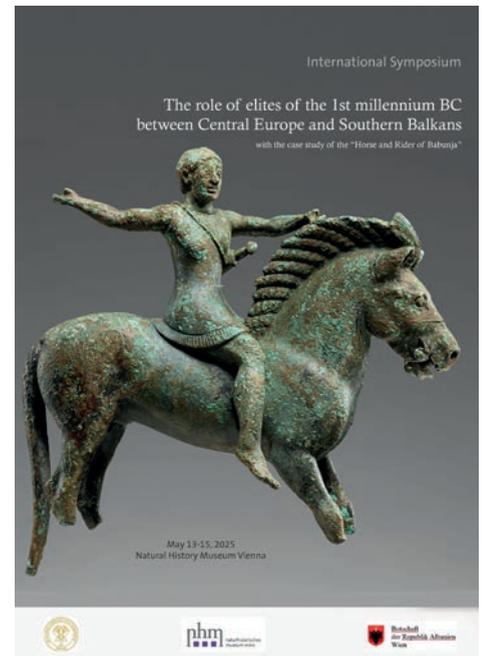
K. R.



International Symposium in Vienna

The conference “*The role of elites of the 1st millennium BC between Central Europe and the Southern Balkans with the case study of the Horse and Rider of Babunja*” was held at the Natural History Museum Vienna in 13th–15th May 2025.

The diverse aspects of the role of members of the elite have been presented and discussed at the conference by 40 lectures and 9 poster presentations to an audience of more than 140 scientists coming from all parts of Europe and the USA. The academic discourse on the accompanying material culture, the prestige goods, the corresponding trade routes and communication networks between Central Europe and the Balkans in the 1st millennium BC was the focus of the conference. To embed this in a larger framework, theoretical concepts on social structure and identities in the first millennium BC have also been the subject of discussion. Grave finds in particular are able to demonstrate an impressive picture of the differentiated role of elites and their multi-layered social, political and ritual-religious functions, but also the specific roles of female and male elite members on the basis of their specific grave inventories.



Elites 2025 Tagung Cover, conference poster, by NHM Vienna

The occasion for the conference was the outstanding bronze statuette of the so-called “Horse and Rider of Babunja”, a settlement near Apollonia of Illyria, located in present day Albania. Discovered during the Albanian-German research excavations in 2018, the artwork is now to be presented to the public at the Natural History Museum Vienna in 2025 following its subsequent restoration at the Getty Museum in the USA and its return to Europe. The statuette, which was made in a Greek workshop in the Late Archaic period around 510–490 BC, is a unique artistic masterpiece of Greek bronze sculpturing. Although the person on horseback is carrying weapons, the stylistic (iconographic) peculiarities of archaism make it unclear whether it is a horseman or perhaps even a horsewoman. The outstanding statuette also offers a good opportunity to discuss the interaction of Greek Poleis and settlements with the local inhabitants and especially their elites.

K. G.



Participants of the conference
(photo: NHM Vienna)

International Conference in Nova Gorica

The Iron Age Danube Route was invited to participate in the international conference titled “Cultural Routes of the Council of Europe: Recognition and Preservation of Cultural Heritage in Cross-Border Regions.” This event took place in Nova Gorica and Gorizia and was organised by the Women Writers Route as part of the European Capital of Culture 2025 initiative, celebrating the unique spirit of these two twin borderless cities. The conference brought together local and regional stakeholders, alongside representatives from various Cultural Routes of the Council of Europe, like Atrium and, Saint Martin Tours Route, Historic Cafés, European Fairy Tale or European Cemeteries Routes. The Iron Age Danube Route contributed by sharing our experiences, best practices, and reflections on the preservation and promotion of cultural heritage in cross-border contexts.

This wonderful event allowed us to discuss our insights, challenges, and successes with local stakeholders and other representatives of the Cultural Routes of the Council of Europe. On April 15th participants had the chance to walk from Gorizia to Nova Gorica along the Ljubka Trail, a natural and cultural path that crosses the border between the two cities. This trail highlights the life and work of Slovenian



poet and teacher Ljubka Šorli. The Ljubka Trail exemplifies how culture can strengthen sustainable tourism and promote social inclusion and empowerment. IADR is grateful for the opportunity to participate in this meaningful exchange and extend its thanks to the organisers and hosts for their warm hospitality in this remarkable region of Slovenia.

SZ. F.



International Conference Explores the Relationship between Archaeology and Tourism in the Danube Region

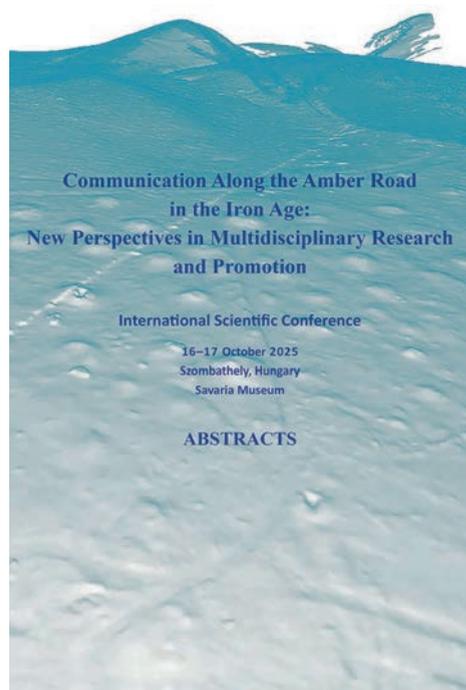
On 16–17 October 2025, Szombathely hosted the international conference “*Communication Along the Amber Road in the Iron Age: New Perspectives in Multidisciplinary Research and Promotion.*” The event was jointly organised by the Iron Age Danube Route Association, the Savaria Museum, the Archaeolingua Foundation, and the University of Ljubljana.

The conference brought together more than 40 experts from Austria, Slovenia, Croatia, and Hungary, representing museums, research institutes, universities, tourism boards, policymakers, cultural entrepreneurs, small and medium-sized enterprises, and managers of certified cultural routes.

The first session presented new findings in Iron Age archaeology, highlighting advances in archaeometric research, landscape studies, and modern technological approaches across the wider Danube region. The afternoon programme focused on archaeological tourism, examining how archaeology can be made more accessible and engaging for broader audiences. The second day showcased good practices in science communication and innovative heritage-protection strategies, illustrated through the example of the UNESCO World Heritage Site of Hallstatt and the Natural History Museum of Vienna, which houses key finds from the site.

The two-day conference marked an important milestone in strengthening cross-border scientific, cultural, and tourism cooperation in the Danube region, providing fresh momentum for the preservation and promotion of our shared archaeological heritage.

SZ. F., SZ. C.



Activities of the TRANS RIVERS Project



Presentation of the project (photo: Zlatko Šošćarić, TV Zapad)

For the fifth year in a row, at the end of June, after the season of archaeological research at the Sveti Križ and Goljak sites, a lecture was held in the Municipal Library of Ante Kovačić in Marija Gorica near Zagreb, in order to familiarize the general public with the results and findings, but also with all the results of the TRANS RIVERS project implementation. Research and lectures were financed through the TRANS RIVERS project of the Croatian Science Foundation, <https://m.facebook.com/people/Project-Trans-Rivers/100067597014449/>

After the lecture, caterers from the Situla restaurant in Novo Mesto cooked prehistoric dishes: porridge with porcini mushrooms and trout. The preparation of prehistoric food was financed by Zagreb County. About seventy visitors enjoyed archaeology, food and pleasant company during the warm June night.

From autumn 2024 to spring this year in elementary school Ivane Brlić-Mažuranić in Prigorje Brdovečko we conducted nine archaeological workshops on various topics. Over twenty 5th grade children participated. At the end of the workshops, in May 2025, an exhibition was opened in the lobby of the school, where all the children's works were exhibited. In addition to the children, the exhibition was attended by teachers and the principal of the aforementioned school, representatives of the local government and local television.

J. M. M.

EXHIBITIONS

Glass Worlds

The exhibition offers an overview of glassware from prehistory, beginning in the Late Bronze Age (9th century BC), all the way up to the early modern period. Material from the museum's own archaeological collection is complemented by remarkable pieces from the collections of other museums in Slovenia, Croatia and Austria. The central part of the exhibition is dedicated to skilfully made glass necklace beads of many colours, evidence of the flourishing Hallstatt culture in Dolenjska in the fifth century BC. New discoveries and the development of glassmaking both here and in other countries permitted the creation of numerous new kinds of glassware and their general use in everyday life, particularly in Roman times. In the Middle Ages and the early modern period, glassware served to reflect wealth and prestige and was the work of highly skilled master glassmakers. Stories from prehistoric times to the early modern period are reflected through remarkable glass products – beautiful, colourful, transparent, fragile yet strong – that stand as supreme examples of the glassmaker's art.

Open until middle of February 2026.

P. S.



The Smelting Furnace from Kučar above Podzemelj

The exhibit „*The Smelting Furnace from Kučar above Podzemelj*“, on display in Bela krajina musem Metlika, showcases recent results from rescue excavations on the southern slope of Kučar above Podzemelj – the most important archaeological site in the Bela Krajina region.

The excavation revealed archaeological layers from both the Early and Late Iron Ages, including a particularly remarkable find: a smelting furnace for iron ore. Irregularly shaped and featuring a sunken slag drainage shaft, the furnace was embedded into the clay subsoil and positioned against the hill's bedrock to ensure optimal airflow for maintaining high temperatures.

The exhibit features a reconstructed model of the smelting furnace, filled with iron ore and charcoal. It also presents fragments of burnt and distorted clay – the remnants of the original furnace structure, deformed by extreme heat – as well as bloom and slag from the smelting process. Pottery fragments with characteristic Late Iron Age decorations helped date the furnace's period of use.

The excavated site corresponds with remnants of metallurgical activity uncovered between 1933 and 1936, suggesting that the smelting complex may have extended over a large portion of Kučar's southern slope. Iron produced in this furnace played a crucial role in the development of a thriving Iron Age community on Kučar.

This exhibit offers valuable insight into the technological innovation and cultural landscape of Iron Age Bela Krajina.

K. H.

Kopila – the City of the Dead above the Field of Life

The Archaeological Museum in Split, within its regular museological activities, and following the latest developments in archaeological research, has organized the exhibition *Kopila – the city of the dead above the field of life*. In recent years, professional archaeological circles have been closely following the research conducted at the Kopila (Stražišće) site on Korčula, primarily at its necropolis. It is the most and best investigated part of the entire settlement and is particularly interesting for its architecture, which represents a novelty in the typology of protohistoric necropolises of indigenous communities in the Adriatic region.

The tombs found were dug in and bordered by monumental circular and semi-circular dry-stone structures that intertwine with each other in a stepped arrangement. They yielded numerous archaeological finds, including warrior weapons (spears, knives, helmets, slingshot projectiles, etc.), jewellery made of silver, bronze, amber, glass (fibulae, rings, pendants, bracelets, beaded necklaces, etc.), dozens of ceramic vessels made in the *Gnathia* style, then black-glazed, gray-glazed, red-glazed pottery etc. Most of them were made in the pottery workshops of nearby Issa and in Apulian Canusium. These finds testify to the fact that the necropolis was used for the burial of all social classes, especially newborn children, from the 4th to the 1st century BC.

The exhibition visualizes the monumentality of the Kopila community necropolis, emphasizes its uniqueness, and presents new insights into the burial customs of all class, age, and gender groups of the community. Another important aspect that the exhibition addresses is the interaction between the indigenous population and the ancient Greeks, a rather complicated social phenomenon.

Exhibition authors: Dinko Radić, Igor Borzić, Anamarija Eterović Borzić.
Venue: Archaeological Museum in Split, July – October 2025

B. Č.



Archaeological Exhibition about the Iron Age Site Berjač near Podbela (NW Slovenia)

At the end of December 2024, a temporary archaeological exhibition was opened at the Tolmin Museum in Tolmin entitled *Na dvorišču železnodobnih prednikov: arheološko najdišče Berjač pri Podbeli / In the courtyard of Iron Age ancestors: the archaeological site Berjač near Podbela*. The story of the archaeological site in the Nadiža valley in NW Slovenia began with metal detector discovered finds, which led to the implementation of archaeological research, which was carried out in the summer of 2021 by the team of the Center for Preventive Archaeology led by Tomaž Fabec and Tina Nanut.

It was found that the burial and cult contexts were intertwined at the site. In addition to the rich cremation graves from the Early (2nd half of the 6th and early 5th centuries BC) and the Late Iron Age (early 1st century BC), a blackish layer with charcoal and numerous archaeological finds was also discovered. This is a typical trace of burnt offering rituals at cult sites, such as those known in the Alps. The set of cult activities that took place at the site between the 5th/4th and 1st centuries BC also includes the disposal and ritual destruction of weapons.

The site is located just a few minutes' walk from the Iron Age and Roman settlement of St. Helena, so initial assumptions were that there's been a burial ground belonging to the settlement. However, research has shown that Berjač was a cult site for the inhabitants of the St. Helena hillfort, and only selected individuals with special, perhaps sacerdotal or leadership social status were buried there.

The authors of the exhibition are Tomaž Fabec, Boštjan Laharnar, Miha Mlinar and Tina Nanut, and in addition to the aforementioned, Dragan Božič, Matjaž Bizjak and Tamara Leskovar also collaborated on the accompanying catalogue.

The exhibition is on display at the Tolmin Museum until the end of November 2025.

M. M.

EXHIBITIONS

The Outstanding and the Ordinary. Archaeological Finds from Tomšičeva ulica in Kranj

From 14th November 2024 until spring 2026, the Gorenjska Museum in Kranj will host an exhibition *The outstanding and the ordinary*, dedicated to archaeological finds from Tomšičeva ulica (Street), which runs along the western wall of the medieval centre of Kranj.

Kranj is one of the best-known archaeological sites in Slovenia. It is particularly renowned for the finds from the Late Antique burial site of V Lajh and the burial site around the parish church with its roots in the early Middle Ages. The earlier settlements in the area of the old town of Kranj are less well known, as many archaeological investigations have not yet been properly presented to the public. In the area of Tomšičeva Street, several important discoveries have been made. The finds range from the Neolithic to the modern period.

The site was also inhabited during the Late Bronze Age and the Early Iron Age. A fragment of a Negova helmet stands out among the implements of daily life and items of costume. Towards the end of the 1st century BC, a walled settlement was established by the Romans, and the strong presence of the local population is indicated by numerous finds.

M. O. G.



Svetinje in črepinje IADR
(photo: Blaž Gutman)



The gallery 'The End and the Beginning' which also exhibits Iron Age graves (display cases on the right). Prehistoric figurines in the foreground.
(photo: PMMS / Tomislav Vrečić)

Iron Age at the New Permanent Exhibition of the Pomurje Museum Murska Sobota

At the beginning of 2025, our museum completed the renovation of a part of its permanent exhibition displaying prehistory. The exhibition is designed in two galleries and includes also Iron Age finds.

The first part of the exhibition with the title 'Life from the soil - Prehistoric settlements in Pomurje', shows prehistoric settlements and finds. In large display case, which displays a variety of prehistoric pottery from the Copper Age onwards, Hallstatt and La Tène culture vessels from Pomurje are also exhibited. Some Iron Age objects are also included in thematic display cases, which show weaving, jewellery, metal objects, objects connected with hearts and house decorations.

The second gallery with the title 'The End and the Beginning - Death and beliefs in prehistoric communities', focuses on displaying graves from different prehistoric periods and objects related to long gone beliefs. Four Hallstatt and La Tène culture graves are on display, including a richer Hallstatt grave and a Celtic warrior grave from the sites located south of Murska Sobota.

The new permanent exhibition, renovated for the first time since 1997, now contains a rich selection of the most beautiful finds from many archaeological excavations of the last 25 years.

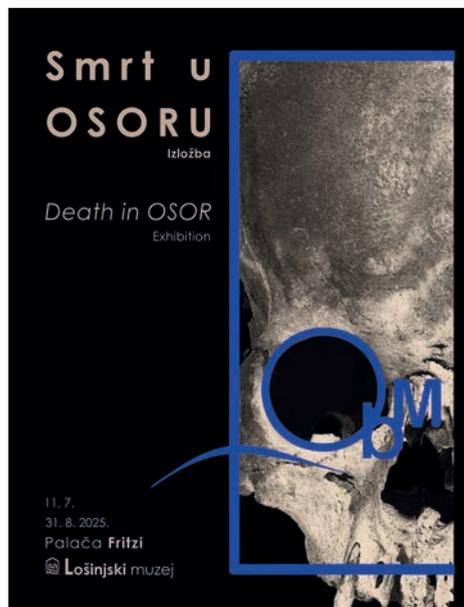
S. S.

Smrt u Osoru / Death in Osor
Lošinj Museum,
11. 07. – 31. 08. 2025.

The exhibition Smrt u Osoru/Death in Osor explores the archaeology of death in the last millennium BCE and is dedicated to one of the most important archaeological sites in the northern Adriatic: Osor. It was developed in collaboration between the Museum (Mali Lošinj, Croatia) and the University of Primorska, Faculty of Humanities (Koper, Slovenia), as part of the bilateral project Osor beyond the Myth (N6-0292), under the authorship of Martina Blečić Kavur, Zrinka Ettinger Starčić, and Boris Kavur.

The exhibition examines methods, practises and burial rites, offering insights into the daily lives and belief systems of the ancient inhabitants of Osor. Although the necropolises and individual graves have only been partially explored, they reveal numerous burial customs and associated objects. Overall, these finds contribute significantly to our understanding of social organisation, traditional customs, and the symbolic use of space inside and outside the settlement. The archaeological finds also show that the island community of Osor was neither isolated nor marginalised. On the contrary, it formed an active part of the cultural and economic networks of the northern Adriatic and the wider European area.

M. B. K.



Spectacled fibulae from Early Iron Age graves at Osor
(photo: Martina Blečić Kavur)

BI-METAL FIBULA- CLASP OF THE VAČĚ TYPE

by Petra Stipančić

The Early Iron Age barrow XVI at Kapiteljska njiva in Novo Mesto was excavated in 2004. Although the barrow is no longer visible in the current landscape, it was originally slightly oval in shape and measured 16 by 14 meters. It contained 40 inhumation burials and was in use for nearly 300 years from the 8th until the 5th century BC. Because of the acid soil in Dolenjska region organic material such as bones and teeth is rarely preserved. Based on the grave goods, the burials are defined as male, female, and child graves.

The oldest preserved burial in the barrow is the central grave of a noblewoman (grave 34), which offers valuable insight into the lavish attire of elite women in the second half of the 7th century BC. In addition to a set of jewellery characteristic of that period, the deceased was also buried with several ornaments dating to the late 8th century BC. Based on their stylistic features, these older items are interpreted as heirlooms. Such a combination of grave goods can provide an indication of continuity within the community.

The central placement of the grave, combined with its rich inventory, reflects the high status of the deceased. Her role as a founder or matriarch is underscored by the presence of inherited jewellery, which would have carried both symbolic and familial significance.

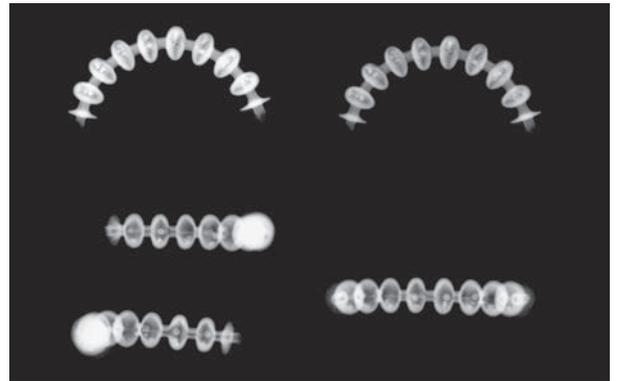
One of the most remarkable items from grave XVI/34 is a large bi-metal (bronze-iron) double-looped bow fibula of the Vače type, characterized by a knotted bow. Both its form and size highlight the importance of the woman who wore it. A smaller fibula of the same type, also made of bronze and iron, was found alongside it as additional element of her clothing, that helped in reconstructing the garment.

The larger fibula is composed of two metals: the bow, pin, and foot are made of iron, while the bronze bow with eight knots was cast onto the bow. The foot is covered with a finely decorated bronze sheet. Notably, traces of the textile that the fibula once fastened were preserved – a rare occurrence that offers further insight into Early Iron Age clothing.

During conservation work carried out at the restoration laboratories of the LEIZA (the old name RGZM in Mainz), Germany, the fibula was examined using X-ray imaging. This revealed that the bronze knots are hollow and contain small metal fragments that would have produced a rattling sound when the fibula was worn. Thus, this eye-catching piece of jewellery not only served as a visual symbol of wealth and status but also featured an acoustic element, adding to its impressive presence.



Novo mesto, Kapiteljska njiva, grave XIV/34. Bronze fibulae, amber and glass beads in situ (photos: Borut Križ)



X-ray images of bi-metal fibula. LEIZA (RGZM in Mainz).



Bi-metal Fibula. Novo Mesto, Kapiteljska njiva, grave XIV/34



Illustrated reconstructions of the costume and clothing of a lady from the second half of the 7th century BC (drawing: Tamara Korošec)

Session #212

Transforming Data into Experience: Interdisciplinary Strategies for Sustainable Archaeological Tourism

This session is dedicated to exploring interdisciplinary and collaborative strategies that successfully transform complex, and often highly academic, archaeological knowledge into engaging, accessible, and sustainable cultural tourism products. In an era demanding resilience and renewed relevance from heritage institutions, we spotlight the vital necessity of bridging the gap between academic research and public engagement.

We seek to highlight effective approaches, developed through collaboration among museums, universities, cultural routes, and other heritage institutions and often within international projects, in regard of or in partnership with local communities within their respective cultural landscapes, that enhance public awareness and generate sustainable cultural tourism models and new visitor programs.

We welcome papers that demonstrate successful knowledge transfer, showcasing innovative methodologies and tools that apply archaeological academic research to offer tangible connections to the past (e.g. using databases or ALS imagery to assess site suitability for public presentation, developing new interpretations based on academic research, connecting archaeological research with new digital technologies, utilizing the results of various archaeological analysis to recreate the past (such as past environments, menus, clothing...etc.)

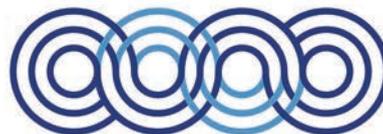
Ultimately, this session calls for abstracts that underscore the critical role of strong interdisciplinary and international collaboration in creating vibrant, educational, and economically viable heritage experiences.

Keywords:

Archaeological Tourism, Interdisciplinary Collaboration, Sustainable Heritage Management, Public Archaeology, Archaeological Interpretation, Knowledge Transfer

Organizers: Marta Rakvin, (Archaeological Museum in Zagreb, IADR), Jacqueline Balen (Archaeological Museum in Zagreb, IADR), Szilvia Fábrián (Hungarian National Museum, IADR), Sarah Kiszter (Universalmuseum Joanneum, IADR) and Raffaella Woller (University for Continuing Education Kregms)

Deadline: February 5, 2026



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PRAZNIK
SITULAE
FESTIVAL



SITULAE FESTIVAL

13 June 2026, 17.00-24.00

Glavni trg, Novo Mesto, Slovenia



DOLENJSKI
MUZEJ
NOVO MESTO
odrisi časa



Mestna občina
Novo mesto





Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



FOLLOW THE IRON AGE DANUBE ROUTE
PROTECT OUR COMMON HERITAGE

MEMBERSHIP APPLICATION FORM FOR THE IRON AGE DANUBE ROUTE ASSOCIATION

Name of the organization

Address

e-mail

Type of the organization

Membership Type

Date

Signature



Please fill, cut out, and send to:

Iron Age Danube Route Association

Trg Nikole Šubića Zrinskog 19

HR-10000 Zagreb

ORGANISATION TYPE	ANNUAL MEMBERSHIP FEES			
	REGULAR MEMBERS		ASSOCIATED MEMBERS ¹	
	A countries ²	B countries ³	A countries	B countries
Monument protection institutions and museums	500 eur	350 eur	250 eur	175 eur
Municipalities	500 eur	350 eur	250 eur	175 eur
Non-governmental local initiatives (NGOs)	200 eur	100 eur	100 eur	50 eur
National and Nature parks	500 eur	350 eur	250 eur	175eur
Research organisations	500 eur	350 eur	250 eur	175 eur
Small and medium-sized enterprises (SMEs)	200 eur	100 eur	100 eur	50 eur
Tourism stakeholders	200 eur	100 eur	100 eur	50 eur
State and regional administration	500 eur	350 eur	250 eur	175 eur

¹ All members have the right to participate in all activities of the Association, in all areas of its work, in order to achieve the goals of the Association. All members have the right to express their opinions, proposals and criticisms, have access to all documents and decisions of the Association, propose new programs, projects and activities of the Association and be informed about the activities of the Association. Members may terminate their membership at any time. Regular members have the right to elect and be elected into bodies of the Association (Art. 12 of the IADR Association Satute).

² A countries - Andorra, Aruba, Australia, Austria, Belgium, Bermuda, Brunei Darussalam, Canada, Cayman Islands, Channel Islands, Denmark, Finland, France, Germany, Hong Kong SAR (China), Iceland, Ireland, Isle of Man, Israel, Italy, Japan, Korea Rep., Kuwait, Liechtenstein, Luxembourg, Macao SAR (China), Monaco, Netherlands, New Caledonia, New Zealand, Norway, Puerto Rico, Qatar, Singapore, Saint-Maarten (Dutch part), Spain, Sweden, Switzerland, United Arab Emirates, United Kingdom, United States, Vatican City.

³ B countries - any other country not listed in A category.

