

# THE WESTERN BORDER AREA OF THE TRIPOLYE CULTURE

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## Editor's Foreword

The 'western borderland' of the Tripolye culture, appearing in the title of this volume of the 'Baltic-Pontic Studies', refers to the circle of neighbouring cultural systems of the Upper Tisza and Vistula drainages. As neighbours of the Tripolye culture such groups are discussed as Lengyel-Polgár, Funnel Beaker and, albeit to a much narrower extent, the Globular Amphora (cf. B-PS vol. 8) and the Corded Ware cultures. The papers discuss the reception of 'western' traditions by Tripolye communities as well as the 'western borderland' mentioned in the title.

Defined in this way, these questions have been only cursorily treated in the literature. The consequences of accumulated omissions in the study of the cultural surroundings of 'Tripolye' have been felt by us when we worked on this issue. Thus, we submit a greatly limited work as far as its subject matter is concerned hoping that it will open a sequence of necessary studies. Such studies should, in the first place, focus on the co-ordination of the 'languages' of taxonomy and then they should investigate different aspects of the mechanisms of the outlined processes of the 'cultural contact'.

**Taras Tkachuk**

## **THE KOSHYLIVTSY GROUP AS A SYNTHESIS OF THE TRIPOLYE AND POLGÁR TRADITIONS**

The Koshylivtsy (Koshylivtsy, Koszyłowce) monuments have been known for a relatively long time, particularly thanks to the complete publication of materials from the settlement in Koshylivtsy-Oboz [Hadaczek 1914]. Moreover, the stratigraphy of the cave in Bilche Zolote-Verteba permitted researchers to determine the disposition of these monuments within the Tripolye culture (TC) of the Upper Dniester territory [Kandyba 1937:9].

The problems of the chronology and synchronisation of the Koshylivtsy monuments have previously been addressed in general research works regarding the TC or in summarising statements.

Some researchers tend to consider that the Koshylivtsy settlements existed at the end of the C I stage (according to the periodisation of T.S. Passek), being replaced during the C II stage by monuments of the Brynzeny-Zhvaniets type [Dergachev 1980:147; Kruts 1993:224].

K.K. Chernysh, basing on the evaluation on pottery forms, horn daggers and a vessel with a bovine image discovered in Bilche Zolote-Verteba, synchronises this monument according to analogies with the Brynzeny-Zhvaniets settlements and, correspondingly, dates it back to the C II stage [Chernysh 1982:224].

T.G. Movsha considers that the Koshylivtsy vessels and anthropomorphic and zoomorphic plastics bear Zhvaniets (Brynzeny) features. However, she also states that the dissemination of the Zhvaniets (Brynzeny) communities resulted in the assimilation of the Koshylivtsy group [Movsha 1994:34-35].

In all of the above-mentioned cases, researchers clearly agree that the Koshylivtsy and the Brynzeny-Zhvaniets groups are close to each other in time. The only question still open to consideration is whether the Koshylivtsy monuments preceded and were replaced by the Brynzeny monuments, or whether these two groups could have been synchronous with one another. Yet there is still no accord among archaeologists concerning the synchronisation of the Koshylivtsy monuments with other local TC groups, and the question of their origin remains, in effect, undeveloped.



Correspondingly, there appears to be an urgent necessity for more detailed analysis of the Koshylivtsy materials in order to fix this group more precisely in space and in time, and to specify the component elements of its distinctive ceramic complex, which will, in turn, allow an understanding of its origin to be developed.

Of key significance to these tasks are the excavations and publications of the new Koshylivtsy materials from the settlements in Blishchanka [Kruts, Konopla, Ryzhov 1990:42; Konopla 1997:77-98) and the village of Bilshivtsy [Perekhita, Kochkin, Tkachuk 2000].

Additionally, thanks to the kind permission of Polish, Moldovan and Ukrainian archaeologists, the author had the possibility to become acquainted with a number of collections of ceramics, which were also crucial to the study of these problems.

The most important of these were the unpublished late Shypintsy and Koshylivtsy materials from Bilche Zolote-Verteba<sup>1</sup> and the ceramics from the Koshylivtsy layer of Bily Potik (Biały Potok)<sup>2</sup>. The examination of these collections has considerably increased the range of sources for this research and eliminated all the misunderstandings which had previously appeared in connection with the interpretation of materials from Bilche Zolote-Verteba. In the summarising research works on the Eneolithic of the Upper Dniester basin, these were mistakenly attributed either to the earlier period [Zakharuk 1971:180], or to the Brynzeny-Zhvaniets stage [Chernysh 1982:224]. Consequently, as had previously been correctly determined by O. Kandyba, there were two layers in the cave. The first layer contained the Bilche (late Shypintsy) ceramics and the second (upper) layer contained Koshylivtsy pottery. The two layers had been separated from each other by a sterile stratum [Kandyba 1937:7-9]. In all probability, earlier researchers into this problem were confused by the remarkable Brynzeny-Zhvaniets imports from the second layer of the cave.

The materials from Varvarivka XV, Stari Badrazhy, Khankautsy I<sup>3</sup>, Konivka (sites 1 and 2)<sup>4</sup> and Blishchanka (prospects and excavations by Y.N. Maleyev) are of great importance to the studies of the synchronisation of the late Shypintsy monuments with the settlements in northern Moldova.

Before proceeding to a detailed analysis of the Koshylivtsy ceramic complexes, it is necessary to outline the territory which was occupied by these monuments. This can presently be achieved more accurately using the materials of prospects and (unfortunately) brief reports on the excavations and on finds of layers featuring original Koshylivtsy pottery.

The prospects along the Gnyla Lypa basin (a left tributary of the Dniester) re-

<sup>1</sup> The author would like to take this opportunity to express his gratitude to Late Dr. Ewa Rook (Cracow), for the possibility to study this unique collection.

<sup>2</sup> The author expresses his deepest gratitude to Mrs. Danuta Prinke (Poznań) for the possibility to study the collection of materials from Bily Potik.

<sup>3</sup> The author would like to express his gratitude to V.I. Markevich and V.M. Bikbayev (Chisinau) for the possibility to study the collection of monuments of northern Moldova.

<sup>4</sup> The author would like to express his gratitude to M.M. Shmaglii and S.N. Ryzhov (Kiev) for permission to study the collection from Konivka.

sulted in the discovery of the most westerly Koshylivtsy settlement located to date, situated near the village of Bilshivtsy (Galich District, Ivano-Frankivsk Region). It is located much further west than the centre of the presently-known settlements of this local group, namely Koshylivtsy-Oboz, Blishchanka, Sykhostav and Kunysivtsy [Zakharuk 1971:180], and seemingly outlines the western borderline of the territory occupied by this group.

Its northern border is presently considered to have been somewhere in the area of the Semeniv-Zelenche settlements (Terebovla District, Ternopil Region) [Sudakov 1952:104-111], the eastern border near the village of Kozin (Gusyatyn District, Ternopil Region) [Movsha 1990:39], and the southern limit along the Dniester or, sometimes, reaching the right bank of this river in the Kunysivtsy settlement in the Gorodenka District of the Ivano-Frankivsk Region. It is worth mentioning in this context that the borders of this group will be more clearly defined in the future. The cartography of the Koshylivtsy monuments permits us to determine that they occupied the larger part of the territory which had previously appertained to the Shypintsy communities (Fig. 1). Both groups were located in the north-western limits of the TC territory, which, to a certain extent, had determined the peculiarity of their pottery and other cultural phenomena, in particular the preservation of elements which had already disappeared from other territorial groups.

The Koshylivtsy pottery possessed many features which it had inherited from the earlier Shypintsy ceramics. Some conical (or spherical) bowls discovered in Koshylivtsy-Oboz were internally painted with schemes resembling a figure eight, also observed on bowls from Shypintsy (Fig. 2) [Hadaczek 1914:Vol. VIII, p. 55; Vol. IX, p. 64]. On one of the bowls with such a decorative scheme, the wave-shaped lines are placed in large ovals. The tradition of internally decorating bowls with such lines is very ancient: in the region under consideration here, it reaches back as far as the B II stage (Nezvysko III, Bilche Zolote).

A second conical bowl is decorated with intersecting arcs (so-called 'comets'), defined against a white background, their ends adorned with black circles. Smaller arcs lead off from these larger forms, and also end with black circles [Hadaczek 1914:Vol. VIII, p. 52]. A bowl featuring such ornamentation was discovered in Bilche Zolote-Verteba I. However, it should be noted that this vessel bore additional elements in the form of a cross with black circles in the centre, two pairs of moons and an animal image [Gimbutas 1996:174, Fig. 125].

A further conical bowl found in Koshylivtsy-Oboz was painted dichromatically in the Shypintsy style, in which groups of thin red lines were placed inside wide bands, bordered by black lines. Between these bands were placed moon-shaped figures (Fig. 2) [Hadaczek 1914:Vol. IX, p. 62] which have direct analogies in the amphora from Shypintsy B [Kandyba 1937:73, Vol. 77].

As far as can be determined from the materials available, it is conical, rather than spherical bowls which dominated in the Koshylivtsy ceramic complexes, similarly to

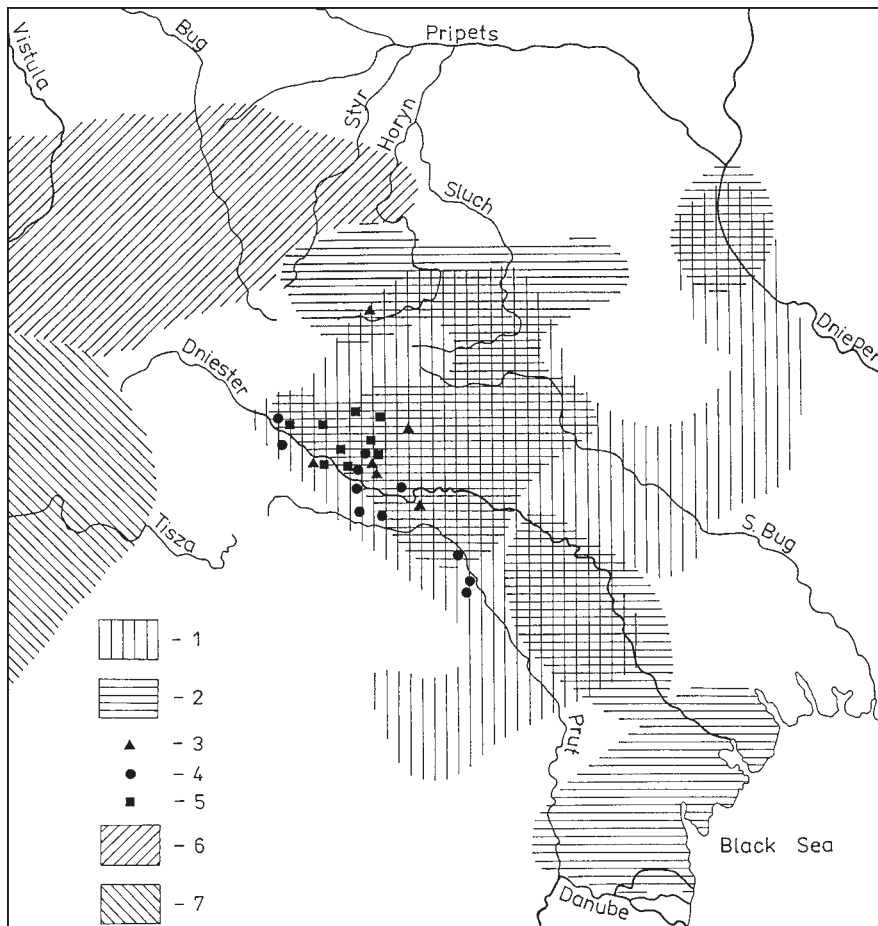


Fig. 1. Location of the Shypintsy and Koshylivtsy monuments of the B II - beginning of the C II stages. 1 - border of the Tripolye culture of the C I -  $\gamma$  I stages (by V. Kruts); 2 - border of the TC of the C II -  $\gamma$  II stages (V. Kruts); 3 - monuments of the B II stage (the early Shypintsy type); 4 - monuments of the C I stage (the middle and the late Shypintsy); 5 - the Koshylivtsy monuments (beginning of the C II stage); 6 - border of the Lengyel culture (the culture of Lublin-Volhynian Painted Ceramics) (by A. Zakościelna); 7 - border of the Polgár culture (by M.F. Potushnyak).

the Brynzeny-Zhvaniets complexes, which, presumably, were the heirs of the Shypintsy traditions.

All Koshylivtsy beakers, in common with Shypintsy specimens, possessed finely-developed edges. They were divided into metopes by vertical lines, but did not possess the characteristic 'protuberances' of the Shypintsy beakers (Fig. 2) [Hadaczek 1914: Vol. XII, pp. 101, 105, 106; Vol. XIII, pp. 109, 110, 111-113]. Beakers with handles could

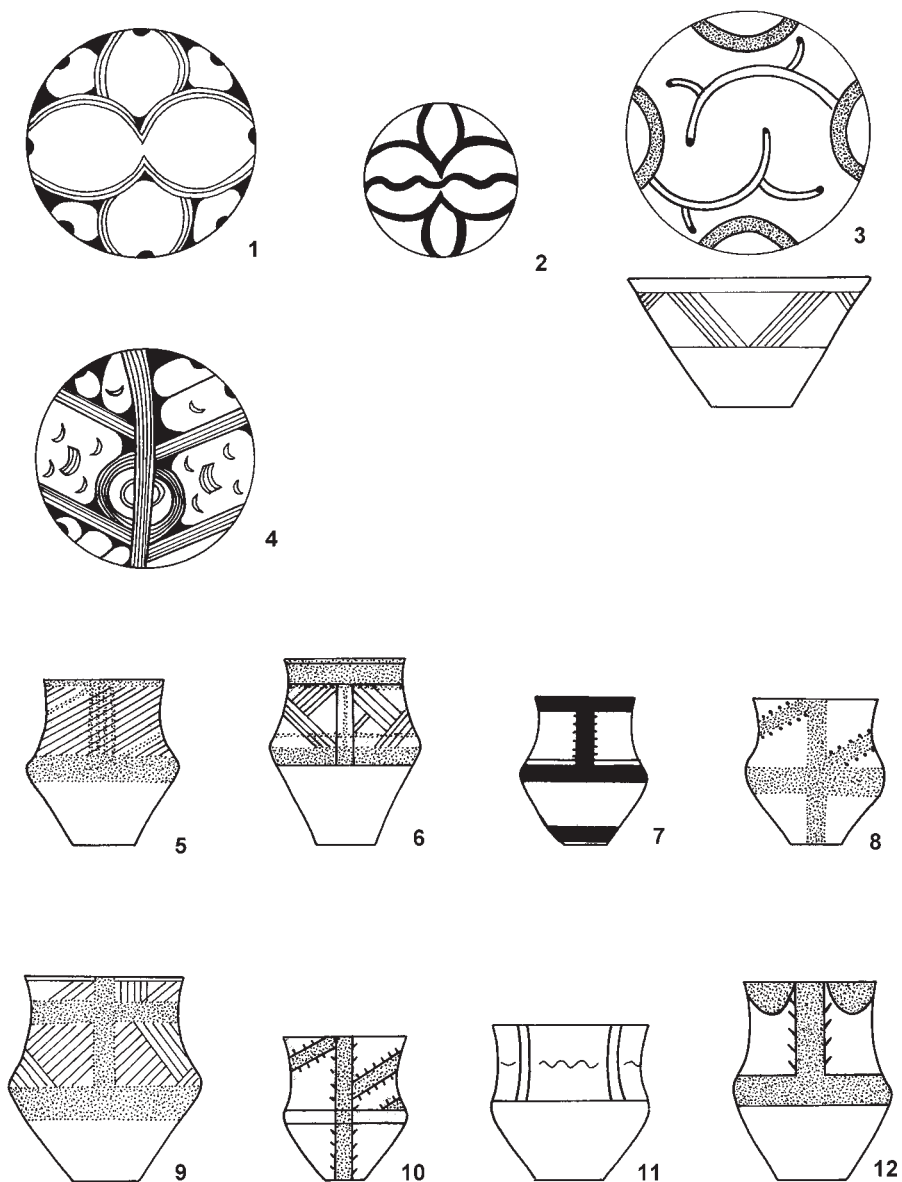


Fig. 2. The Shypinty traditions in the Koshylivtsy group.

possibly be connected with the Shypintsy prototypes (Fig. 3) [Hadaczek 1914:Vol. XIII, pp. 116-118]; their paintings, however, are attributed to completely different traditions.

The amphorae with two horizontal handles from Koshylivtsy-Oboz [Hadaczek 1914: Vol. XVII, pp. 150-151; Vol. XVIII, p. 152] also have analogies in the Shypintsy complexes.

The origin of the Koshylivtsy pots with moulded attachments under the rims is most probably connected with the evolution of Shypintsy forms (Fig. 3) [Hadaczek 1914:Vol. X, pp. 81-82; Vol. XI, pp. 83-84; Konopla 1997:88, Fig. 4, 9].

The crater with 'star' found in Koshylivtsy-Oboz (Fig. 3) [Hadaczek 1914:Vol. XI, p. 86] has numerous analogies among the pottery from all the monuments of Shypintsy type. The presence of such craters is one of the distinctive features of the Shypintsy ceramic complexes. Consequently, it is highly significant that such a crater, with a slightly altered four-pointed star, was encountered among the Koshylivtsy vessels.

The binocular-shaped vessel with large upper and small lower sockets discovered in Koshylivtsy-Oboz is also very typical in form for the Shypintsy 'binoculars', whose upper sockets were often significantly larger than the lower ones.

One of the covers of the 'pear-shaped' vessels from Koshylivtsy-Oboz is painted in the centre of the upper part with a cross (Fig. 3) [Hadaczek 1914:Vol. XI, p. 92], which consists of thin red lines. This type of cover is frequently encountered among the pottery from the Shypintsy settlements (Shypintsy B, Bilche Zolote-Verteba 1, Blishchanka). The elements of the 'tangential band' pattern, in the form of black circles connected with upper and lower limiting borders, belong to the Shypintsy decorative traditions. They were located inside the metopes, consisting of vertical stripes, on the turnip-shaped vessels (Fig. 4) [Hadaczek 1914:Vol. XV, pp. 128, 130; Konopla 1997:85, Fig. 3, 11].

The decorative technique of filling the lower painted circles on the turnip-shaped Koshylivtsy vessels with images in the form of horizontally placed half-moons, plants and wavy lines is also attributed to the heritage of the Shypintsy traditions (Fig. 4) [Hadaczek 1914:Vol. XVI, pp. 139-142]. Different images were outlined in the lower circle on the bi-conical Shypintsy vessels more often than on similar pottery from other local groups.

The placing of plant images inside the lower large circles on the vessels from Koshylivtsy-Oboz [Hadaczek 1914:Vol. XVI, p. 138] and Blishchanka is another feature which can be traced back to the Shypintsy traditions, in which a plant image is depicted in the same area as on the vessel from Bilche Zolote-Verteba I [Kandyba 1936:Fig. 14].

Two survivors of the original Shypintsy ornamentation found in Koshylivtsy-Oboz are the superposition of one painting onto another, which is occasionally encountered on the Koshylivtsy vessels (Fig. 2) [Hadaczek 1914:Vol. X, p. 81; Vol. XI, p. 83; Vol. XIII, p. 101; Vol. XVI, p. 142; Vol. XVII, p. 147], and the 'bird-shaped' vessel [Konopla, Mikhalchyshyn, Pitsyshyn 1989:17].

The second component of the Koshylivtsy complexes is represented by morphological and stylistic traits whose origins can be traced back to the Cucuteni stage of

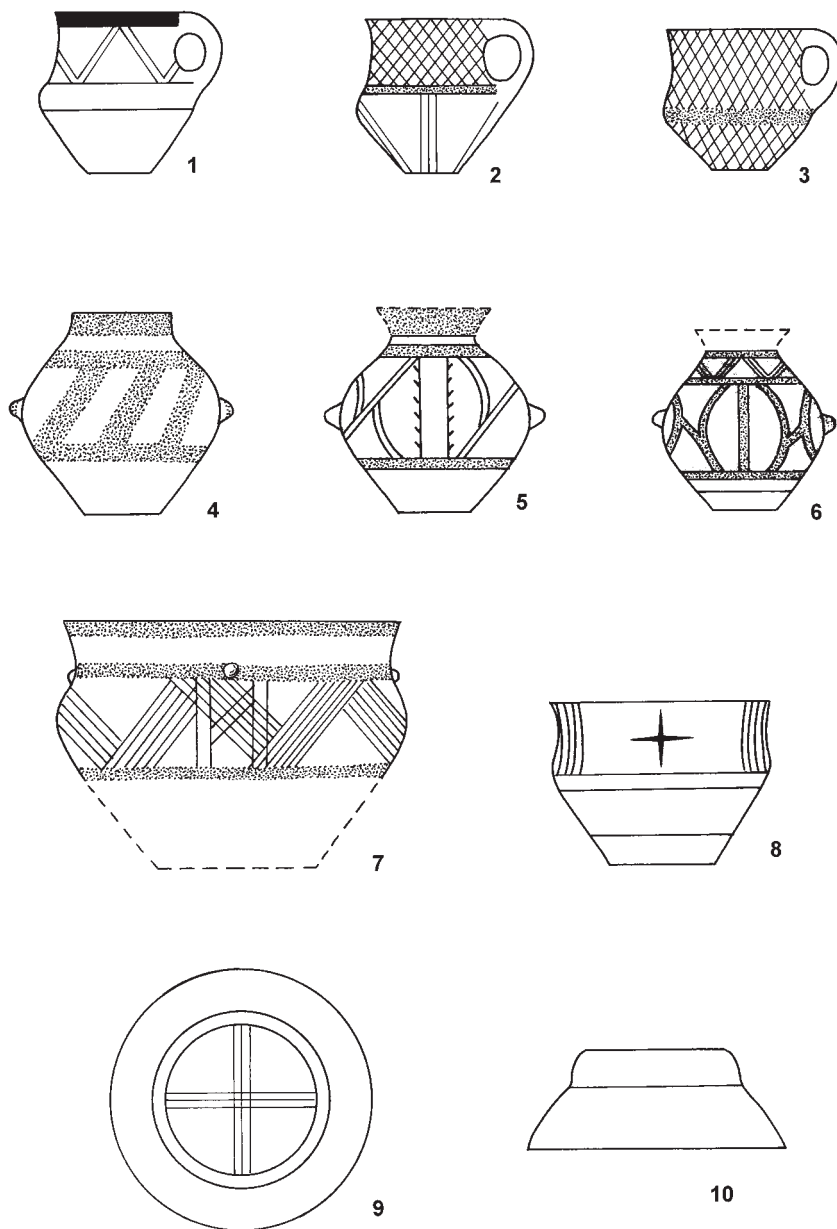


Fig. 3. The Shypinty traditions in the Koshylyvtsy group.

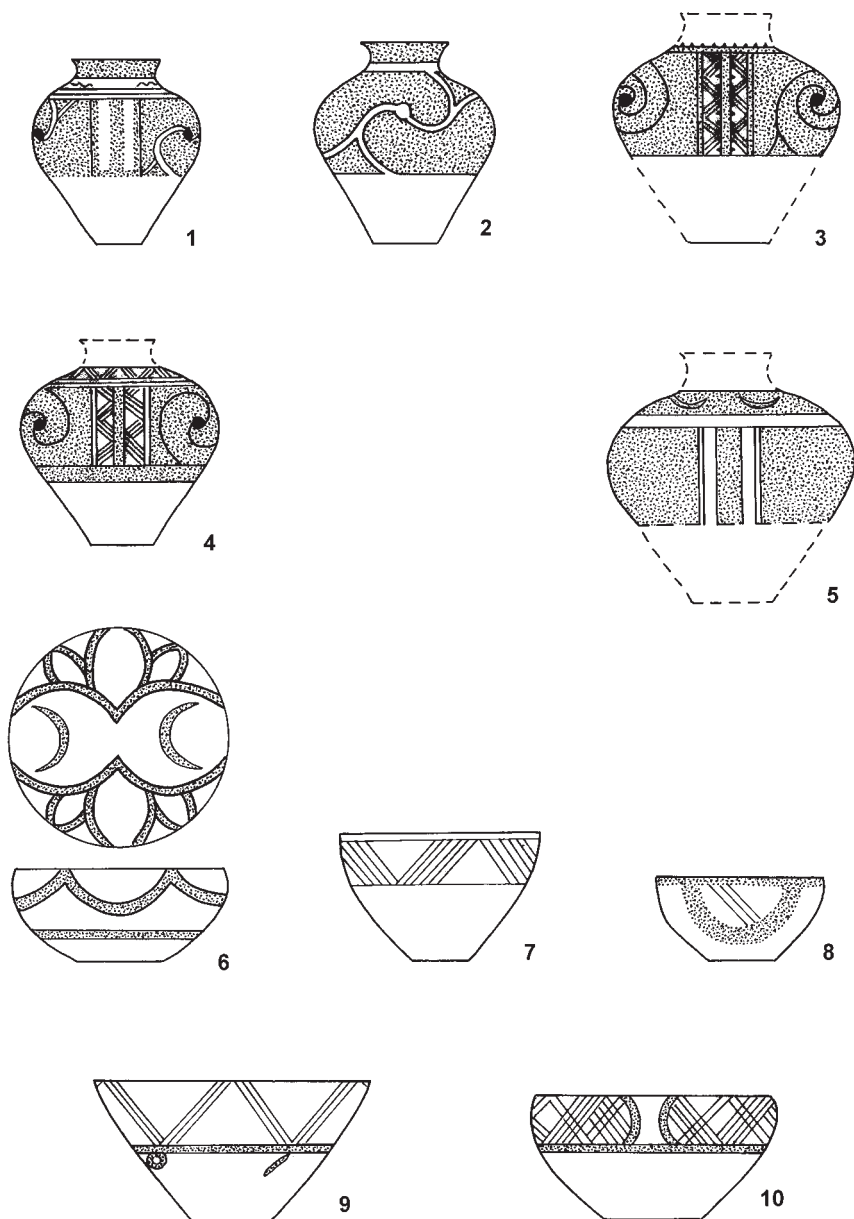


Fig. 4. 1-5 - the Shypintsy traditions in the Koshylivtsy group; 6-10 - the Brynzeny-Zhvaniets influence on the Koshylivtsy group.

the late Tripolye in Moldova, found in such monuments as Varvarivka XV [Markevich 1981:26-30, Fig. 33, 34] and Shura I [Bikbayev 1989:50-61, Fig. 2-3].

The spherical, externally painted bowls, found together with the conical bowls in the Koshylivtsy monuments (Fig. 4) [Hadaczek 1914:Vol. IX, p. 61, 63, 64, 68, 69], display an external ornamentation, also present on the conical bowls, which does not occur on the similar Shypintsy vessels. Occasionally, they are painted with borders consisting of triangles, which are sometimes broken (Fig. 5) [Hadaczek 1914:Vol. VIII, p. 54, 56, 57]. Such painted ornamentation had been applied since the period of existence of Stari Badrazhy and is encountered in the Brynzeny-Zhvaniets materials.

The cross-shaped painted motifs with ovals, outlined in the middle of some spherical bowls found in Bilche Zolote-Verteba II, possess analogies in the settlements of Varvarivka XV [Markevich 1981:32, Fig. 35:5] and the later Badrazhy monuments, but also in Brynzeny-Zhvaniets monuments.

The Koshylivtsy amphorae forms with handles placed well below the mouths possibly go back to the Badrazhy traditions (Fig. 5) [Hadaczek 1914:Vol. XVII, pp. 146-149; Markevich 1981:34, Fig. 40:23].

The globular (turnip-shaped) vessels with externally curved rims, predominating among the larger ceramic forms from Koshylivtsy-Oboz, Bilche Zolote-Verteba II, Blishchanka<sup>5</sup> and other Koshylivtsy monuments, were widespread in the monuments of northern Moldova from the end of the C I stage till the end of the C II stage.

The painted ornamentation encountered on the Koshylivtsy vessels in the form of large, vertical, oval-shaped lenses, connected by tangents, as well as the hook-shaped ends of some stripes in a number of ornamentation schemes, can be attributed to characteristic forms common to Cucuteni, Badrazhy and Brynzeny-Zhvaniets monuments (Fig. 5) [Hadaczek 1914:Vol. XVII, pp. 142, 144, 151; Vol. XVIII, p. 154; Vol. XVII, pp. 142, 155, 156].

The presence of the large number of 'open type' vessels (pots) in the Koshylivtsy monuments could presumably be explained by the influence of the late TC monuments of Moldova and Ukraine (Fig. 5).

Consequently, it is possible to state that the majority of the non-Shypintsy stylistic and morphological features of the Koshylivtsy pottery are present over a relatively long period of time. They are encountered in the monuments of northern Moldova, beginning from the end of the CI stage (the Cucuteni stage) through the Badrazhy stage to the Brynzeny-Zhvaniets settlements of the beginning of the C II stage. This extensive temporal range was the reason why some researchers attributed the Koshylivtsy type of monuments to the end of the C I stage.

The imports and mutual influences traced in the ceramics permit this situation to be clarified. For instance, vessels decorated with 'tangentialkreisband' ornamentation schemes with large black circles, typical for late Shypintsy monuments, were found in the

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<sup>5</sup> The author would like to express his gratitude to the Chief of Funds of the National Historical Museum of Ukraine — E. A. Yakubenko — for the possibility to study materials from Blishchanka



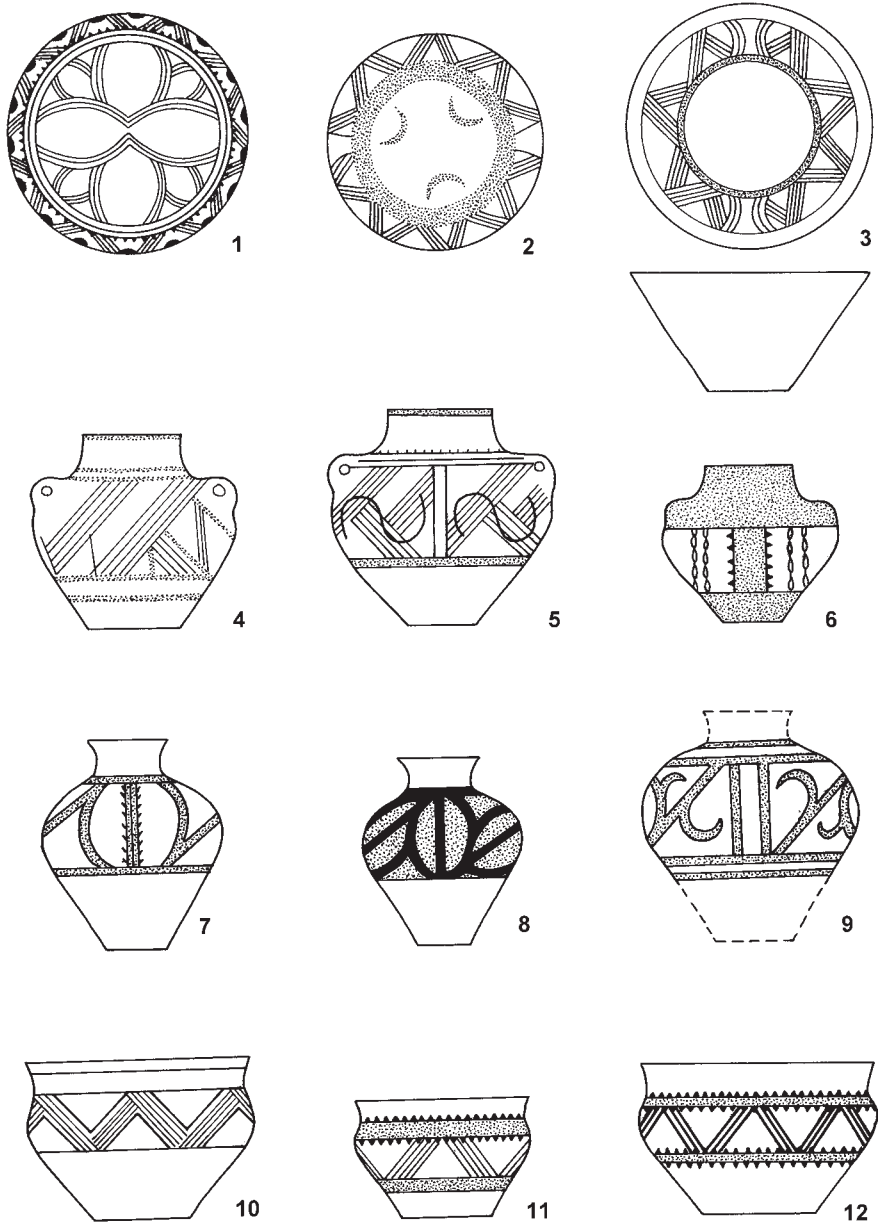


Fig. 5. The Brynzeny-Zhvaniets influence on the Koshylyvtsy group.

settlements in Varvarivka XV. This kind of circle ornamentation is completely uncharacteristic for the painted decoration of the preceding Petreny group. Furthermore, diagonal stripes — a remarkable feature of late Shypinty painted decoration, well represented in the ceramics from Bilche Zolote-Verteba I — are placed between the circles connected by tangents in one such ornamentation scheme on the vessel from Varvarivka XV [Kozłowski 1939:Vol. X, pp. 1-5].

Some of the large Bilche vessels have high, externally curved rims, characteristic of the pottery of the Cucuteni stage, but at the same time their ornamentation schemes are generally conventional.

Despite the preservation of middle Shypinty traditions, additional elements in the form of animals, snake figures, and white rectangles, placed in wide parts of the pots, appeared in many painted schemes of the Bilche vessels. A similar phenomenon is encountered in the pottery painting of the Cucuteni stage of northern Moldova.

On the basis of the above-mentioned observations, it appears possible to synchronise the late Shypinty and the Cucuteni monuments. Consequently, the Koshylivtsy group can be attributed to the post — Cucuteni period. Once again, we face the problem of whether the Badrazhy settlements coexisted with the late Shypinty or with the Koshylivtsy monuments.

By that time, the territory occupied by the Shypinty monuments had been considerably reduced. Badrazhy type settlements occupied their territory on the right bank of the Dniester (Konivka, sites No 1 and 2), and reached the Dniester left bank area (Ustye).

Certain vessels from Stari Badrazhy and Khankauts I, on which typical Shypinty ‘tangentskreisband’ schemes with black circles are outlined inside vertical bands (an ornamental scheme which is absent from the Koshylivtsy decorative paintings), testify to the contacts of the late Shypinty communities with the Badrazhy population.

Two vessels from the late Shypinty type monument in Bilche Zolote-Verteba I can possibly be attributed to the Badrazhy imports [Chernysh 1982:308; Gimbutas 1996:67, 107]. A bovine figure with horns in the shape of a lyre is reproduced in one of these vessels. Unfortunately, the micro-chronology of the Badrazhy monuments has not yet been developed, which explains why it was difficult to attribute these vessels to a particular stage in the development of this group. However, it should be noted that bovine forms with such a horn shape were not reproduced in the Brynzeny-Zhvaniets type of ornamentation.

Accordingly, the Koshylivtsy group can be attributed to an even later period than the Badrazhy stage, i.e. to the period of existence of the Brynzeny-Zhvaniets type of settlements.

The correctness of this synchronism is indicated by the presence in Koshylivtsy-Oboz and Bilche Zolote-Verteba II of such articles as ivory daggers [Zakharuk 1971:180, 182]. Similar daggers were discovered in settlements of the beginning of the C II stage of Brynzeny III, Costești IV and Varatyk (Kholm) [Markevich 1981:38, Fig. 50].

The metal dagger found in Bilche Zolote [Hadaczek 1914:Vol. I, p. 32] has analogies among the daggers from Usatovo [Zbenovich 1974:76].

The anthropomorphic figure appearing on a vessel from Koshylivtsy-Oboz is attributable to the Brynzeny-Zhvaniets influence (Fig. 6) [Hadaczek 1914:Vol. XVIII, p. 154]. Analogous to the Brynzeny-Zhvaniets painted ornamentations, it is placed inside a large lens-shaped oval. Such decorative figures in the late TC of the Dniester and Prut rivers basins are known only on Brynzeny-Zhvaniets vessels [Movsha 1991:46]. The anthropomorphic images from Varvarivka XV are attributed to the second, Brynzeny layer of the settlement, rather than to the Cucuteni one, as is mistakenly indicated in research literature<sup>6</sup>.

The characteristic covers of the Koshylivtsy pear-shaped vessels are typical of Brynzeny-Zhvaniets forms. Some of them are of a stocky shape, with two protruding 'ears' [Hadaczek 1914:Vol. XII, p. 94; Markevich 1981:42, Fig. 58:29], whilst others are tall, and semi-oval in cross-section (Fig. 6) [Hadaczek 1914:Vol. XI, p. 97; Markevich 1981:42, Fig. 58:30].

The Koshylivtsy globular amphorae are distinguished from the Brynzeny-Zhvaniets vessels by the lower part, which was generally unornamented. The Brynzeny type vessels were decorated from top to bottom, whereas only a few Koshylivtsy beakers were decorated from bottom to brim.

All of the above observations enable us to conclude that the formation of the Koshylivtsy group came under a strong Brynzeny-Zhvaniets influence against a local late Shypintsy background. At the same time, there is no evidence that the late Shypintsy communities were assimilated by the Brynzeny-Zhvaniets population. The Brynzeny-Zhvaniets and Koshylivtsy settlements are simultaneous and can be dated back to the beginning of the C II stage.

The Koshylivtsy group of the territory of the Upper Dniester basin, occupying the limits of the TC area, preserved such vessel forms as bi-conical (edge) beakers and 'binoculars', which had disappeared from other TC monuments.

This region was the environment not only of the Tripolye world, but also of cultures connected with Central Europe. Contacts between these two cultural areas were maintained from approximately the beginning of the B I — B II stages. The appearance of such elements as black circles in the early Shypintsy decorative 'tangentialkreisband' scheme at the B II stage (or possibly even in the earlier Rakivets monuments) is therefore worth mentioning in this context.

However, this kind of painted ornamentive scheme, on other types of pottery, is also encountered on the vessels of the early Lengyel culture (the Lužianky group).

There is evidence that globular vessels, occasionally with moulded attachments along the broadest part of the belly or slightly higher, and with externally curved rims, appeared at the end of the C I stage in the Tripolye-Cucuteni under Polgár influence.

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<sup>6</sup> Information submitted by V.M. Bikbayev.

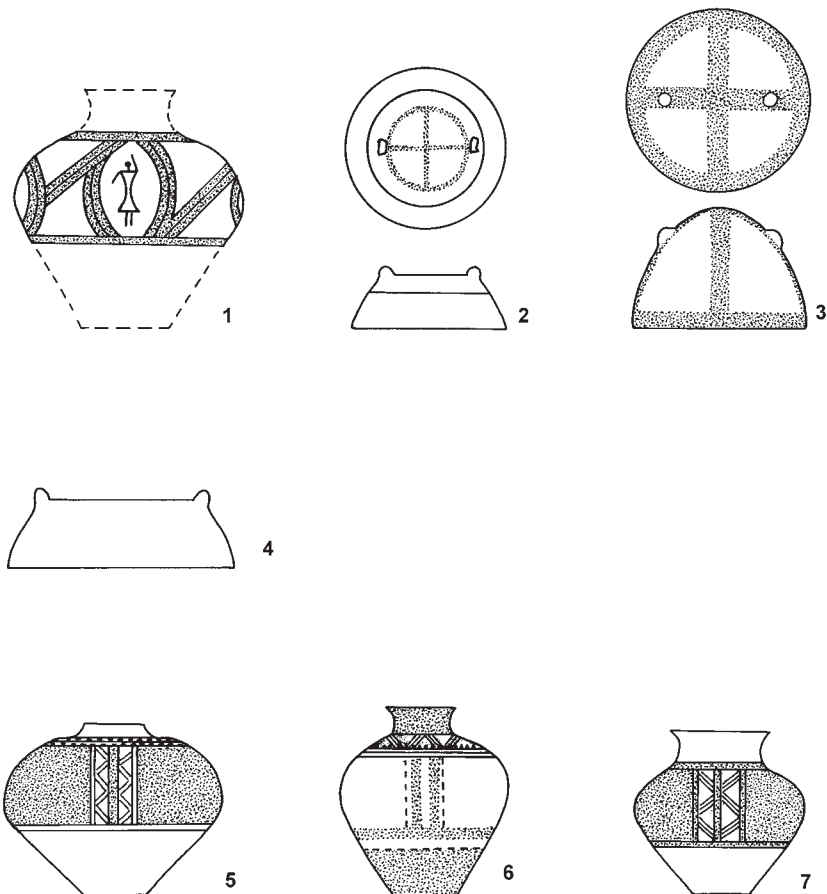


Fig. 6. 1-4 - The Brynzeny-Zhvaniets influence on the the Koshylivtsy group, 5-7 - Influence of traditions of the Lublin-Volhynian Painted Ceramics culture on the Koshylivtsy group.

The earliest representation of this kind of form has been recorded in the settlements in Valea Lupului II, Varvarivka XV and Shury I.

The presence of handles with moulded attachments (bosses) on some vessels from Bilche Zolote-Verteba I could be explained by the influence of Polgár cultural circle traditions [Kadrow, Koško, Videiko 1995:204].

The idea of dividing the ornamentation fields of the Koshylivtsy turnip-shaped and pear-shaped vessels into metopes using wide bands (Fig. 6) [Hadaczek 1914:Vol. XIV, p. 124; Vol. XV, pp. 127, 128, 130-134; Vol. XVI, pp. 136, 139; Vol. XVII, p. 142] is

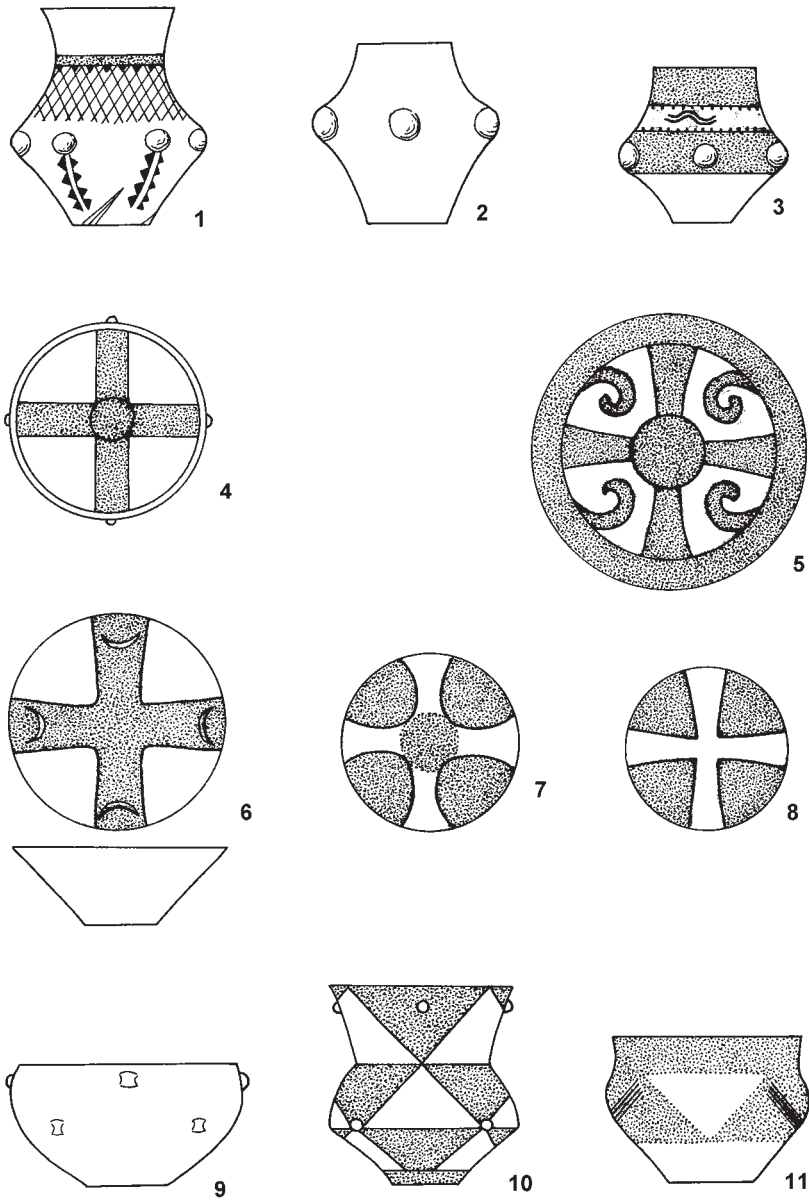


Fig. 7. Influence of traditions of the Lublin-Volhynian Painted Ceramics culture on the Koshylyvtsy group.

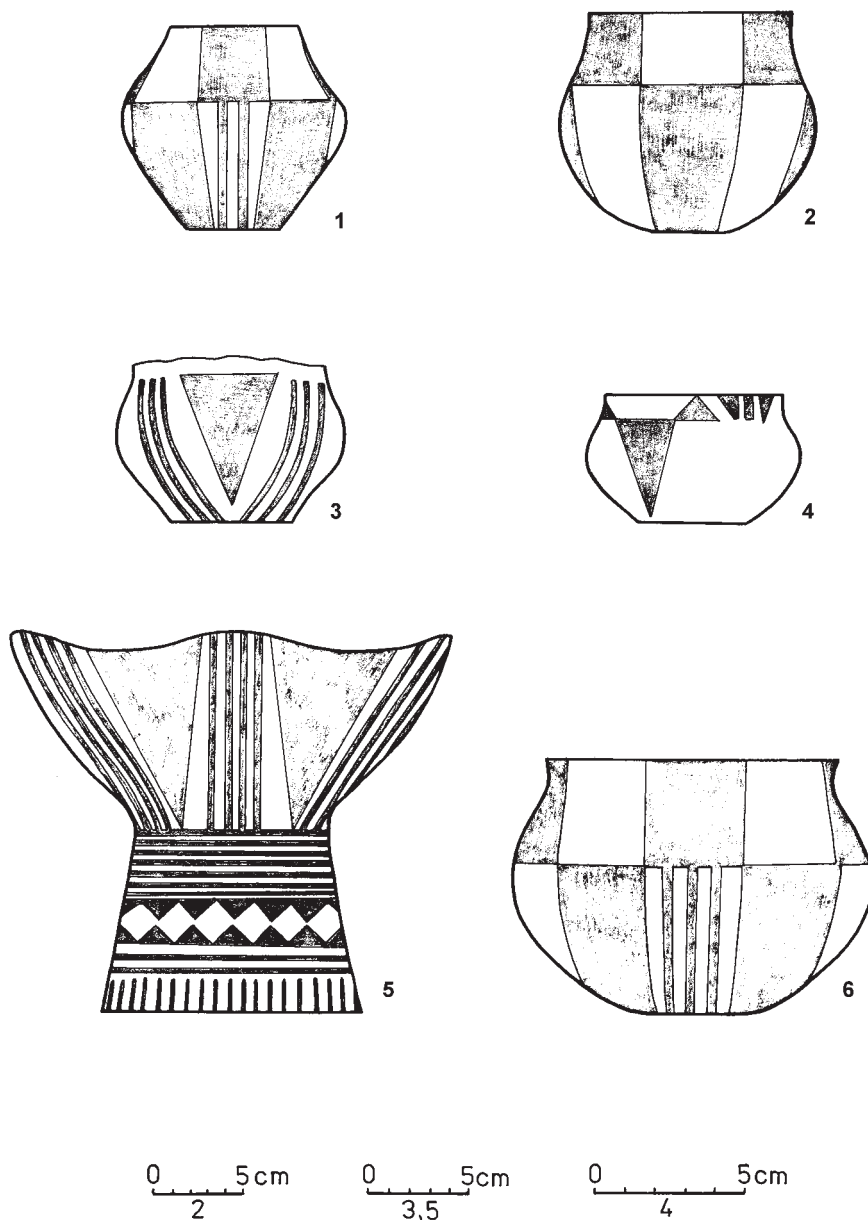


Fig. 8. Vessels of the Lublin-Volhynian Painted Ceramics culture 1-3 Grodzisko I (after Podkowińska 1953); 4 - Ornatowice (after Gurba, Jasinski 1963); 5 - Wąwolnica (after Zakościelna 1986); 6 - Husynne (after Zakościelna, Gurba 1996).

possibly connected with the traditions of the Lublin-Volhynia painted ceramics culture. The post-firing division of the ornamentation schemes into metopes, with additional white paint filling, is a characteristic feature of Lublin-Volhynia ornamentation traditions (Fig. 6) [Podkowińska 1953:12, 14]. Here, white paint had supposedly appeared under the influence of the Tiszapolgár — Csöszhalom — Oborin culture [Zakościelna 1996:102].

The Koshylivtsy metopes were filled with a white paint analogous to that on vessels of the Lublin-Volhynia painted ceramics, but were filled before firing.

The red filling paint used by the TC population is believed to be an extension of this idea. The metopes on vessels predating the Koshylivtsy (late Shypintsy) vessels of the end of the C I stage from the settlements in Bilche Zolote-Verteba I, filled exclusively with white paint, support this supposition.

Certain Koshylivtsy beaker-shaped oblong vessels and pots have large attachments on the bellies identical to Lublin-Volhynia pottery (Fig. 7) [Hadaczek 1914: Vol. XII, pp. 102, 104; Vol. XIV, p. 122].

Bowls and covers of the Koshylivtsy vessels are decorated with crosses of wide red and white bands (Fig. 7) [Hadaczek 1914:Vol. IX, pp. 60, 66-67]. White crosses have analogies among Lublin-Volhynia ceramics. They are placed at the bottom of certain beakers. The triangle is one of the major elements of Koshylivtsy decorative painting. Such a high quantity of triangles is atypical for the contemporaneous Brynzeny-Zhvaniets or Badrazhy ornamentation technique (Fig. 7) [Hadaczek 1914:Vol. VIII, pp. 51, 53; Vol. IX, p. 61; Vol. X, pp. 74, 75, 77, 78, 81; Vol. XII, p. 106; Vol. XV, pp. 130-134; Vol. XIV, p. 124; Vol. XVI, p. 136; Vol. XVIII, p. 163]. Nevertheless, triangles are frequently encountered in Lublin-Volhynia painted ornamentive schemes [Gurba, Jasiński 1963:362, Fig. 1; Zakościelna, Gurba 1995:4, Fig. 3; Zakościelna 1986:176].

The large open vessels, with handles placed in a chess-board arrangement, which were found in Koshylivtsy-Oboz, appeared as the result of the Polgár influence [Kruts, Ryzhov 1997:27-28, Fig. 3, 4; Hadaczek 1914:Vol. X, p. 71-73].

Some Koshylivtsy finds have rather strange analogies in the early Lengyel period. For instance, the zoomorphic vessel on four legs, and the two bovine heads on long legs discovered in Koshylivtsy-Oboz have no analogies in Tripolye plastics [Chernysh 1982:308, Vol. LXXXVII, p. 4], but are encountered in the Lengyel culture [Poulik 1956:56-57].

The stamp technique used for the female figure fashioned on the bone article of a bovine silhouette with lyre-shaped horns from Bilche Zolote-Verteba I (?) is also uncharacteristic for the TC<sup>7</sup>, but is encountered on bone artifacts from the Lengyel culture. One notable example here is the bone phallic artifact from Boguslavitse featuring the stamped image of a snake [Gimbutas 1996:218, 220].

In summarising, it is reasonable to say that the local, imported, and developed Brynzeny-Zhvaniets elements do not reflect the specifics of the Koshylivtsy complexes. Features atypical for Tripolye-Cucuteni monuments, which are present on the Koshylivtsy

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<sup>7</sup> Information submitted to the author by N.B. Burdo.

vessels, pottery and bone plastics, oblige us to look for their sources in other cultures. Due to the chronological gap which exists between the usage of white paint on the pottery of the Lublin-Volhynia painted ceramics culture and its appearance in the late Shypintsy and, later, in great amounts as a white colour filling of rectangular and triangular ornamental elements on Koshylivtsy pots, this ornamental device should be regarded as a remnant of decorative motifs of this culture, which had been preserved in the settlements of the Upper Dniester.

The peculiar receptiveness of the Koshylivtsy group to diverse external influences deserves particular attention, since it coincided with the beginning of the disintegration of the traditions of Tripolye painted ornamentation. After the Koshylivtsy group, the territory of the Upper Dniester basin was occupied by the tribes of the Kasperivtsy group, which had almost never painted their ceramics.

*Translated by Maria Ogiyenko*



## ABBREVIATIONS

AP	– Archeologia Polski, Warszawa
APS	– Archeologia Polski Środkowowschodniej, Lublin
BPS	– Baltic-Pontic Studies, Poznań
KSIA	– Kratkiye soobscheniya Instituta Arkheologii, Moskva
KSIA AN USSR	– Kratkiye soobscheniya Instituta Arkheologii Akademii Nauk Ukrainskoy SSR, Kiev
KSIIMK	– Kratkie soobshcheniya Instituta Istorii Materyalnoy Kultury Akademii Nauk SSSR, Moskva.
MIA	– Materialy i issledovaniya po arkeologii SSSR, Moskva
NA IA NANU	– Naukovy Arkhiv Instituta Arkheologii Natsionalnoi Akademii Nauk Ukrainy, Kiev
SA	– Sprawozdania Archeologiczne, Kraków
SCIVA	– Studii și Cercetări de Istorie Veche și Arheologie, Bucarest
WA	– Wiadomości Archeologiczne, Warszawa
Zapiski NTS	– Zapiski Naukovogo Tovarystva imeni T. Shevchenka, Kiev

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