

Marta Andriiovych¹

A sign of mobility and cultural exchange? The ceramics with scribble line ornamentation from Lysa Hora cemetery

From four types of the Neolithic ceramics that were determined for the Dnieper-Donetsk culture region, only the fourth type after D.Y. Telegin typology has been found in the Lysa Hora cemetery. This type is represented by biconical vessels with the flat bottom and straight «collar» rim. Inside of this type, we are able to identify subtypes by their size, type and ornament disposition on the body of a vessel.

The vessels with the flat bottom, straight vertical walls and cut to the middle rim are most common. In the second period biconical vessels with the big flat “collar” rim became more popular. The plot of the composition and ornaments that decorated the body of the vessel in the first and second period also was changed. The ornament in the first period is the imprints of the comb punches forming the horizontal rows, the fir-tree, the zigzag, the ribbons, limited by the scratched lines, the comb marks. The ornament in the first period is the imprints of the comb punches forming the horizontal rows, the fir-tree, the zigzag, the ribbons, limited by the scratched lines, the comb marks. In the second period – the ornament of the triangular stroked decoration and the shaded horizontal lines, which form plots: geometric compositions, fir trees, nets, extends. A linear ornament consists of cut, screwed or flattened lines. Often, it is a straight line, in some cases there are curvilinear compositions, sometimes wavy ornament. In different periods of culture, there are certain differences in the motifs of patterns, the ways of their placement, the degree of coverage of the ornament of the surface of vessels. In the first period of culture, the pattern on vessels did not adhere to a clear horizontal zonation. Pots of the second period are ornamented from the rim to bottom. Sometimes the pattern enters the inside of the neck and rim of the vessel, as well as the bottom. The style of geometric rectilinear ornament prevails, which most often includes horizontal rows and stripes. Rows consist of impressions of the comb, the triangular short stroked decoration. Impressions of the comb, the triangular short stroked decoration in individual rows have a slope to the right or to the left, resulting in a pattern having a kind of fir tree. Less often, the ornamental field consisted of several horizontal stripes, separated by the triangular stroked decoration of the necks or flattened lines. The entire strip is covered with lines from the stroked decoration or impressions of the comb. Sometimes the entire strip filled with “broken” rows, which in general creates a motive of short vertical columns. However, curvilinear pattern of ornament did not common for this period. The feature of ceramics is its ornamented bottom. Patterns consist of concentric circles, elongated-oval circles, radial lines. At the end of the second – at the beginning of the third period of the Dnieper-Donetsk culture region a tendency is to create a pattern with a predominance of vertical or oblique columns and stripes, more often there is a pattern of ornament in the form of individual figures (triangles, lozenges, which sparsely cover the surface of the vessel).

The development and change of the disposition of ornament on ceramics is one of the keys to understand socio-cultural connections on the territory of the Dnieper-Donetsk cultural region.

Key words: *Neolithic cemetery, Pottery, Middle Dnieper, Migration process*

In the Kakhovka bare loess terraces reservoir O.V. Bodyanskiy excavated the Lysa Hora cemetery in 1959. In the area of the burial ground 50 graves with grave goods including nearly 80 pottery vessels were discovered. Studies have shown that the cemetery belongs to the IIB period of the so-called Azov-Dnieper culture, chronologically near 5200—4750 years BCE. (Kotova 2015, 34).

From all the known ceramic types of the Azov-Dnieper pottery style (pots, jar-like pots, bowls, cups) only pots, jar-like pots, and some bowls had been found in the area of the Lysa Hora cemetery. From typology and chronology view these ceramics were diverse (Telegin 1991, 21).

There are pots in different sizes – from quite small (diameter up to the top >8 cm) to large sized

pots (diameter <20 cm). In the cemetery flat pots with obliquely cut to the middle of the rim or collars and slightly profiled pots with a collar or even imitation of the collar with ornamentation are dominated. In the second period the majority of the vessels have a biconic shape of the body. Based on ceramic from Lysa Hora, N.S. Kotova singled out one specific type of vessel: pots with the sub-biconical shape of the body, with a maximum diameter in the upper part of the vessel and high straight neck (Kotova 2015, 25).

The vessels are characterized by thick walls (1 cm) and most of them also do have organic inclusions. The ceramics made of clay with an admixture of sand or crushed stone and plant remains, sometimes shells. All scholars marked that changes

of admixture in the clay are indicators of culture influence from new came migration groups or neighborhoods cultures (Telegin 1968, 42).

The ornamentations of the Azov-Dnieper ceramic are relatively simple, like those of the Dnieper-Donetsk pottery style: comb prints, impressions and scribbled lines. In the first period the most typical ornaments are comb prints and scribbled lines, which are forming horizontal rows, tree, zigzag, tape, limited incised lines; in the second period triangular impression and incised horizontal lines, trees, grids, geometric compositions are more common. The linear pattern consists of cuts, underlined or smooth lines. Straight lines are the most common, in some cases, there are curved tracks, sometimes wavy pattern.

Comparing to the Dnieper-Donetsk pottery, where comb prints and scribbled lines observed as the oldest ornamentation (Telegin 1968, 167) we can suggest that for Azov-Dnieper pottery style it might be the oldest kind of ornamentation too, especially because in the second period both types of ornament weren't typical any more.

In my view, the observable differences in the vessels' ornamentation, as well as the differing admixtures in the clay could be explained by spatial mobility only, whereas two different hypotheses can be formulated:

1. The migration (permanent residential mobility) of social groups to the Dnieper-Donetsk region
2. Phenomena of exchange beyond the Dnieper-Donetsk region between different social groups having different pottery production practices.

Comb ornamentation was one of the most common ornaments in Neolithic Eastern Europe. Earlier scholars connected influences and distribution of this type ornamentation to the social groups making Pit-comb ware pottery style, Kama, Valdayi, Narva pottery (Telegin 1968, 169). Now looks like the ceramic with comb ornamentation came also with social groups producing the Cardium pottery style (Gaskevich 2010, 247; Kotova 2015, 64).

But in the second period of the "Azov-Dnieper culture" the most popular ornamentation became impressions which were made with sharp stick, and the linear ornamentation also almost disappeared.

If the comb ornamentation was created in the Middle part of Dnieper river (as D.Ya. Telegin wrote) or spread with three different waves of the sea migration of social groups making the Cardium pottery style (Kotova 2015,65), and then were new influences from those, who made ceramic with triangular impressions, we can suppose that scribbled linear ornamentations could be the base of local ornamentation, which was created in Bug-Dniester pottery style in the Early Neolithic period.

Furthermore, the Bug-Dniester pottery style is one of the oldest in the Neolithic on the territory of Ukraine having ceramics with linear ornament (Telegin?). Also, as N.S. Kotova pointed out, in the first period of the Bug-Dniester pottery style, one of the typical shapes of vessels were pots of the Lysa Hora type (vessels with short straight neck and biconic shape, with a maximum diameter in the middle part of the vessel) (Kotova 2015, 42).

That could mean that the social groups making the Azov-Dnieper pottery and had also founded the Lysa Hora cemetery had contacts with groups producing the Bug-Dniester pottery style. The latter also shows in this period typical linear and impressions ornamentation in vessel decoration.

But on another hand, linear ornament could have been influenced by the Surska pottery style. V.N. Danylenko wrote that after a phase of the decline of the Surska and the following production of the Asov-Dnieper pottery style in the region, social groups making the Surska pottery style appeared again at the same region. The main indication of the the Surska pottery style were ceramic with scribbled lines and with granulated shells in the clay (Danylenko 1969, 27). And if Danylenko can suggest that the appearance of the triangular impressions at the surface of the sharp bottomed vessels is nothing else as a result of the cultural exchanges with social groups producing Azov-Dnieper pottery (and I would like to mention that triangular impressions belong to the second period of Azov-Dnieper pottery style), then I would assume that scribbled lines ornamentation on typical flat bottomed biconical pots had been cross-influenced result of cross-cultural contacts in the region.

Scribbled linear ornamentation from all found fragments in Lysa Hora taken only 16,5% from all ceramic at the cemetery. A similar correlation can be found at the Mykilskyi cemetery. There only 10 from 60 vessels have scribbled linear ornamentation (Telegin 1991, 22). At the settlements Sobachky and Vovnygi linear ceramics make up to 40% of the pottery (Telegin 1968, 168) and these settlements belong to the first period of Azov-Dnieper style, which dated 6050-5750 BC.

Which local groups were distributing the stylistic technique of using scribble linear ornamentation? Of course, like all types of the decoration in the Neolithic it is quite a simple ornamentation: just scribble lines made with a wood stick or imprints of this stick – so it could be basic for any pottery production. But, as I wrote earlier, from simple lines consist the plot of the vessel's ornamentation, which could help us attribute vessels with ornamentation to some migration and exchanged processes in the region. In the Lysa Hora cemetery pottery with plots of trees and bands of diagonals was found, which are quite basic plots for the Azov-

Dnieper style, at the same time when Bug-Dniester linear pottery style at the second period had become more complicated with advanced geometrical compositions.

In all cemeteries and settlements ceramic fragments with several types of ornamentation on one fragment were found: comb prints with impressions, impressions with scribble lines, more rarely comb prints with lines. In the Lysa Hora cemetery several fragments with a combination of scribble lines and impressions were found too. There are at least two types of the ornaments combination:

1. The body of the vessel had all ornamentation with linear prints and on the rim with diagonals of impressions (vessel № 3);

2. Different combination of ornaments on the vessels body (vessel № 45);

3. The vessels can have all surface decorated with impressions, but the inner part of the rim would have scribble diagonals inside.

With reference to the above formulated hypotheses, the question is: Are these combinations of different types of ornamentation is the result of an exchange between culturally different groups in the region and/or phases of adaptation and integration for the newcomers?

At this point of my research these questions cannot be answered yet. Unfortunately, there isn't a detailed plan from Lysa Hora excavations, but with the number written on the fragment, we can

reconstruct that the main concentration of ceramic with scribble lines were distributed to two parts of the cemetery. One concentration is on the squares 19, 20, 21 in which a grave with a full skeleton but without pits was found. This grave was determined by A.V. Bodyanskiy as to be one of the oldest graves at the Lysa Hora cemetery (Bodyanskiy 1961, 32). Another concentration is on the squares 5-6 in pit 3 and near it. In the rest of the cemetery surface single fragments which perhaps had scattered during the ritual were found.

Interesting is the fragment of the pot №81. It is a rim fragment with linear ornamentation all over the pot's surface, with scribble lines in the inner part of the rim. But what makes this fragment so specific is that – the part of the rim was broken and under the fracture is previous, older rim. So it looks like the rim was repaired after it had been damaged. It can be seen as an adaptation to the more contemporary and at this time more popular style of the rim. After reparation, the neck became higher and with the imitation of a collar, the inner part of the rim became cut inside.

The type of ornamentation and plots of the decoration on the vessels surface could together with the vessel's shape and admixtures in the clay give us an interesting view on phenomena of spatial mobility, migration and cultural exchange in Middle Dnieper region.

References:

- Kotova, N.S. 2015. *Drevneyshaya keramika Ukrainy*. Kyiv. (In Russian).
- Telegin, D.Ya. 1991. *Neolithicheskiye mogil'niki mariupol'skogo tipa*. Kyiv. (In Russian).
- Telegin, D.Ya. 1968. *Dnipro-donets'ka kul'tura: do istoriyi naseleennya epokhy neolitu — rann'oho metalu pivdnya Skhidnoyi Yevropy*. Kyiv. (In Ukrainian)
- Gaskevich, D.L. 2010. Severo-pontiyskoye impresso: proiskhozhdeniye neolithicheskoy keramiki s grebenchatym ornamentom na yuge Vostochnoy Yevropy, *Stratum Plus*, 2: 213-251. (In Russian).
- Danylenko, V.N. 1969. *Neolit Ukrainy*. Kyiv. (In Russian).
- Bodyanskiy, A.V. 1961. Lysogorskiy neolithicheskiy mogil'nik, *Kratkiye soobscheniya Instituta arheologii* 11: 32-38. (In Russian).

Марта Андрійович

Ознака мобільності та культурного обміну? Керміка з лінійним орнаментом з Лисогірського неолітичного могильника

На нижній терасі Каховського водосховища О.В. Бодяняський в 1959 році дослідив Лисогірський могильник. На території могильника було знайдено 50 поховань з супровідним інвентарем. Серед знахідок було близько 80 горщиків. Могильник належить до ІІБ періоду існування Азово-Дніпровської культури і датується 5200 – 4750 рр. до н.е.

Для Дніпро-Донецького регіону характерні три типи орнаменту на кераміці: гребінцевий штамп, наколи (насічки) та прокреслені лінії. Для першого періоду характерним орнаментом є гребінцевий штамп та прокреслені лінії; для другого періоду – підтрикутні наколи. На мою думку, відмінності орнаменту на кераміці, так само як різні домішки до тіста можуть бути пояснені двома гіпотезами:

1. Міграція постійної житлової мобільності соціальних груп в Дніпро-Донецькому регіоні.

2. Обміну за межами Дніпро-Донецького регіону між різними соціальними групами, що мають різну практику гончарного виробництва.

Найбільш розповсюдженим у першому періоді орнаментом був гребінцевий штамп. Але у другому періоді найпоширенішим орнаментом стає накольчатий орнамент, і разом з цим майже зникає орнамент з прокреслених ліній.

Якщо гребінцевий штамп був «винайдений» на території середньої течії Дніпра чи був впливом трьох хвиль міграції соціальних груп – носіїв кераміки стилю Кардіум (Cardium), а у другому періоді інший вплив на регіон від груп носіїв стилю кераміки з під трикутним накольчатим орнаментом, то ми можемо припустити, що орнамент з прокреслених ліній може бути локальним винаходом всередині Буго-Дністровського керамічного стилю під час раннього Неоліту.

Залишається питання: чи є комбінація різних типів орнаменту результатом обміну між культурно різними групами та/або фазами адаптації та інтеграції для новоприбулих членів групи? В обох випадках, що це може розповісти нам про мобільність, культурний обмін соціальних груп в неоліті в Середньому Придніпров'ї.

Ключові слова: Могильники Маріупольського типу, кераміка, Середнє Придніпров'я, міграції

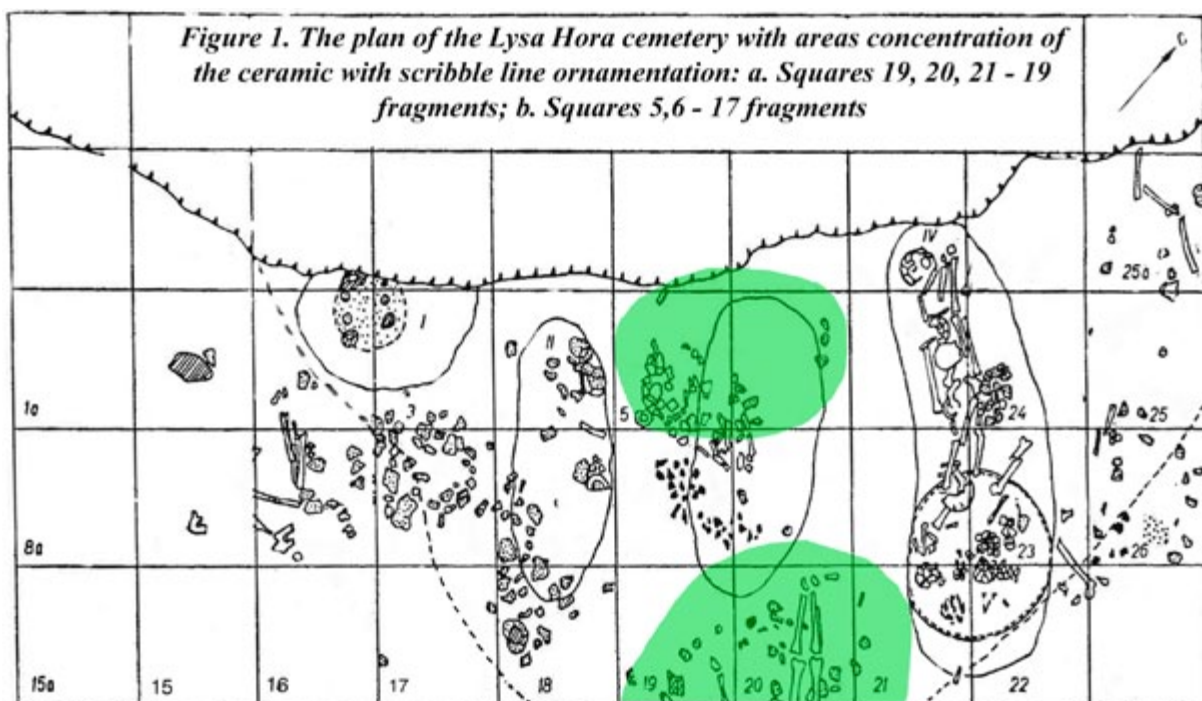


Fig. 1. The plan of the Lysa Hora cemetery with areas concentration of the ceramic with scribble line ornamentation: a. Squares 19, 20, 21 - 19 fragments; b. Squares 5-6 - 17 fragments.

