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Ornamentation systems of Trypillia culture B I period tableware in the Middle Dniester area

The article deals with ornamental systems of Trypillian culture sites at the Middle Dniester area, basic concepts of sites periodization at the BI period of this territory. The article describes the existence of three different ornamentation systems that are widespread on these sites. These differences are cultural and chronological markers which will help us for the further investigations connected with relative chronology. These markers also help to understand existence of various cultural tendencies and impulses at these sites.

At the BI period in the Middle Dniester area appear ornamentation systems which interact and displace the previous ones. The most widespread systems for BI period are Cucuteni and Borysivka (typical also for so-called "Borysivka" group) ornamentation systems. At some sites (such as Ozaryntsi, Mykhalkove, etc.) also still existed at the BI period features of the Precucuteni ornamentation system, which traditionally connected with period A. The base of development of these ceramic complexes are the late Precucuteni sites of A and BI periods (Luka-Vrublivetska, Bernovo-Luka, etc.).

Periphery of the Precucuteni sites became an area of formation another different Borysivka ornamentation system which shows impulse from the painted pottery sites. A synthesis of these different traditions is reflected in imitation of painting at the deep ornamented pottery. The Borysivka system also started to fade away among the ceramic complexes. At the final stage of BI period at Middle Dniester area started to prevail the Cucuteni ornamentation system with painted pottery.

Distinguishing the differences between ornamentation systems allow grouping the ceramic complexes according to stylistic features and fixing the main cultural tendencies of the BI period sites development. Based on this differences further investigations will let the scientists make more detailed analysis that will give us more complete picture of Trypillian culture development.

Key words: *Eneolithic, Trypillya culture, Middle Dniester area, period B I, ornamentation system*

Trypillia culture B I period is a key point for understanding the processes of development of the culture's further "classical period". The Middle Dniester area was a territory from where new technologies and communities reached the other territories of Trypillia culture. Majority of the most known elements of the "Classical Trypillya" material culture appear for the first time on this territory.

Necessary measures for the study of this period should be taken are an analysis and systematization of the main trends of ceramic complexes development, which is the most culturally significant element of Trypillia culture.

A huge part of this period sites are located on the Middle Dniester area. The area includes a territory of the Vinnytsia, Chernivtsi, Khmelnytsky and Ternopil regions of modern Ukraine. Several districts of the Republic of Moldova also belong to this territory.

Modern fieldwork information and revision of old investigations, and historiography make more understandable the processes of existence and interactions of Trypillia culture communities.

Periodization of Trypillia B I stage sites in Middle Dniester area.

The base of Trypillian culture's modern periodization, which is still relevant was made by T. Passek. However, her works are separating culture of such stages as early (A), middle (B) and late (C). The middle period includes two distinct parts – B I and B II. T. Passek researched Polyvaniv Yar III site and found analogies with another sites nearby for understanding the relative chronology aspects. The analogies were based on minor record, i.e. painted pottery. So, according to T. Passek synchronous sites with Polyvaniv Yar III are Cucuteni A, Izvoare II, Nezvysko II and *Truşeşti* (Passek 1961, p. 135). Another periodizations of the Middle Dniester area sites were also developed by E. Chernysh, T. Popova, O. Korvin-Piotrovskyi and I. Palaguta.

Most of the periodizations include incorrect using sources of the B I stage on this area. Those are based on Cucuteni A Romanian sites painted ornament. As we will see later, the painted ornament is clearly not dominant for the stage B I sites of this region. Using this approach looks like researchers

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have chosen the easier way to construct the related schemes. Caused by the fact that we cannot find more information about microchronology and local groups inside B I stage, is slighting the most massive material, such as ceramic with grooved ornamentation. It must be done because of distinguish local and chronological groups by "classical Trypillya" period is the result of most massive and dominant material analysis.

The most known B I period sites in this area are knowns from field surveys. Materials from this sites are not so fundamental for doing main base for periodization. For periodization there should be used the most representative sites of Middle Dniester area (Tab. 1).

The earliest sites are Luka-Vrublivetska and Horodnytsya-Horodyshche, but the affiliation of the first to B I stage is debated, and the second one is located in Upper Dniester area. Nevertheless, investigation of both sites is needed to understand the processes on this territory. They can be attributed as initial phase of B I, the next phase is B I / 1, the middle one is B I / 2, the latter is B I / 3 (based on periodization by O. Korvin-Piotrovskiy (Kolesnikov 1990, p.13). Sites such as Nezvysko II, Kadiyvtsi-Bavky, Hlybochok and Frydrvitsi should be attributed to the final phase of B I (Yakovyshyna 2016, p. 15).

The question of B I stage sites periodization still needs to be elaborated. First, it is necessary to continue investigating the cultural and chronological significant features of the material culture and try to synchronize previous periodizations. Secondly, it is must be used new materials taken from recent researches of sites by D. Chernovol. The two of them – Ozheve-ostriv and the site in Voloshkove in Chernivtsi region have abundant materials for analyzing.

To compare and analyze the cultural features of the sites we should work with information about ornaments. Ornamentation of pottery plays is one of the most important part of Trypillian culture sites investigation. Local variations for later periods are distinguished basing on different ornamentation. To attribute and operate cultural features, we should use the term 'ornamentation system' (OS), which includes such elements as technology of or-

nament drawing and ornamental composition patterns. Also operating with term OS helps to understand the major changes related to relative dating and spatial features of Middle Dniester are sites.

Ornamentation techniques of tableware.

Conclusions own and conclusions of other authors was summarized by I. Palaguta concerning the ornament drawing techniques of B I period sites (Palaguta 2016, p. 67). The results is: ornamented ware – 80-90%; non-ornamented – 10-20%. This conclusions are complemented by our own research. Let us get apart the main ornamentation techniques.

Outlined incised ornamentation is a typical technique of Precucuteni-Trypillya A sites. S. Bibikov tried to reconstruct the process of drawing this type of ornament of Luka-Vrublivetska pottery. He thought this type of ornament was applied by a wooden or a bone sticks with varying degrees of exacerbation. The exacerbation level affected the width of the lines traced. He considered the width of such lines as one of the chronological differences between the sites (ornamentation of later periods distinguishes deeper and wider grooves) (Bibikov 1953, with. 151). I. Palaguta thinks the width of the lines is no more than 0,2-0,3 cm and grooves have triangular section.

Fluted ornament ("cannelure", flutes) – is an ornament can be applied by a tool with a polished surface. The most similar analogy of this tool is the sculptor's sticks. S. Bibikov suggested that this tool looked like wooden, or bone scoopula, which could be even connected to each other in one tool for making many bands on surface (Bibikov 1953, p. 151). The bands of fluted ornament could have different depth and width, and could be polished or painted in red or white colors.

Furrow-shape ornament is the most widely used ornament that was applied on pottery surface of Middle Dniester area B I period sites, including Ozheve-ostriv. Observations accept that this ornament is fundamentally different of Precucuteni-Trypillya A outlined ornament. Furrow-shape ornament have not a sharp-edged (triangle, quadrangle) shape section, but a rounded

Table 1. Periodization of B I stage sites in Middle Dniester region.

PHASE	SITES
Initial	Horodnytsya-Horodyshche, Luka-Vrublivetska
B I / ₁	Polyvaniv Yar III ₁ , Ozaryntsi (ur. Popiv-horod), Mykhalkove, Kalius, Berezova (ur.Bereh)
B I / ₂	Polyvaniv Yar III ₂ , Darabany I, Zhvanets (pid lisom), Velyka Sloboda (ur. Dubyna), Berezivski khutory.
B I / ₃	Lomachyntsi (ur. Ivaniv sad), Dereshova, Ozheve-ostriv, Nyzhnii Olchedaiv, Velyke Zalissia (ur. Lysa hora)
Final	Hlybochok, Kudryntsi, Kadiivtsi, Frydrvitsi, Nezvysko II, Vasylivka.

shape (the same as section of deep fluted band). I. Palaguta writes that the width of grooves is 0,3-0,5 cm, and depth – 0,3-0,4 cm. Compositions with a furrow-shape ornament could be negative ornament (become a contour of the ornament), or positive (directly being an ornament). The space between the lines could be painted in red or black. Also, the researcher writes about filling grooves with a white paste (Palaguta 2016, p. 67).

Stamp (teeth-/comb-shape) is represented by a dashed line with quadrangle section. Probably, tools were made of wood, or bone. One sample of tool like that was found among the materials of the Trypillia A settlement Bernashivka I. It is a typical ornament for Trypillia A, but it was also found on B I sites like Ozaryntsi.

For B I period sites polychrome ornamentation is also typical, painted red, white and black colors. Also several types of bichrome ornament were noticed.

Ornamental composition patterns of tableware

Another part of ornamentation system is an ornamental composition patterns. The researcher of Luka-Vrublivetska settlement, S. Bibikov divided the ornamental patterns into two types: geometric and curvilinear. He thought that most of patterns had structure and compositional integrity (Bibikov 1953, p. 151).

Geometric patterns were built by distinct structure of elements (stamp, flutes etc.). For example, one of Luka-Vrublivetska patterns was built by rows of "shaded triangles" – count directed flute bands. The triangle pattern is framed by a stamp.

Curvilinear ornamental patterns are often formed by the combination of outlined ornament with flutes and stamp/pits. Outlined ornament is dominant among Luka-Vrublivetska's pottery counts 40,6% of all tableware (Burdo 2003, p. 72). One of the patterns in this site is schematic version of "snake" ornamental composition well known in Trypillia A materials. S. Bibikov wrote that among the thousands of potsherds found only 20-25 with spiral ornamentation (Bibikov 1953, p.153). The less percent like this means any spiral ornament is not dominant for the ceramic complex.

S. Bibikov attributed Luka-Vrublivetska as Trypillia A settlement. However, common features between pottery from Luka-Vrublivetska and grooved pottery from the Cucuteni A sites were found by N. Burdo. The site *Târpești* (Cucuteni A_{1,2}) have the same with Luka-Vrublivetska ornamental patterns – outlined ornament with pits. Sometimes the painted pottery of *Târpești* completely repeats the outlined ornamental patterns from the Dniester area settlements of the Trypillia A 3 stage (Burdo 2003, p. 85).

The pottery from Luka-Vrublivetska is an example of the Precucuteni ornamentation system (fig. 1). On the territory of the Middle Dniester this ornamental system was dominant in stage A (identical with Precucuteni culture).

Initial period of B I stage includes Horodnytsya-Horodyshe settlement too. This one have presented a polychrome painting. The ornament pattern includes geometric and spiral compositions, which were formed by several figures: rhombi, ellipses, circles, meander etc. The background of composition is solid or dashed and red painting. The main ornamental elements are painted in white (when it's repeated by the strokes it's becoming negative-positive composition) (Chernysh 1982, p. 195). However, Horodnytsya-Horodyshe grooved ornamentation dominated in ceramic complex. Typical for Precucuteni OS this site have pottery with polished bands of fluted ornament with rows of pits on cups surface. Curvilinear ornamental patterns with furrow-shaped ornament are typical for the B I stage sites of this region. Some of the potsherds had "free space" between grooves was painted red (Palaguta 2016, p. 118).

The site Berezova (ur. Bereh III) has ornamental patterns, which include furrow-shaped ornament, flutes, stamp and traces of painting red and white. The main elements of ornamental compositions are ellipses, pits, linear and spiral ornaments (Korvin-Piotrovskiy, Husev 2000, p.35).

A huge percent of grooved ornament – 65% contains ceramic complex of settlement Polyvaniv Yar III₁ (Popova 2003, p. 43). The dominant technique is the furrow-shaped ornament. The ornamental patterns consist of spiral-band and ellipse compositions.

The researcher T. Popova classified ornamented pottery in two groups: the first – where ornament applied with pits (like in Luka-Vrublivetska), the second – where grooved ornament is applied with paint. The second group is characterized by a painting, when the space between the grooved ornament is painted red, grooved ornament is inlaid with white paste, and its framed black (or without frame) (Popova 2003, p.45).

Flutes are mostly applied on cups where it occupies all the "free space". Double flutes have a vertical or diagonal orientation (Popova 2003, p. 46). The flutes could be combined with other elements:

- with holes are found on pots, tableware on supports and pear-shaped utensils;
- vertical flutes with red painted space between them;
- with horizontal or diagonal directed teeth-shaped stamp (Popova 2003, p. 48).

The painted pottery of this layer contains 5-8% amount the tableware. All painted pottery can be attributed to polychrome. Stylistically, it consists of two variants:

1) white background with red painted composition and black painted frame. The ornamental patterns are formed within geometric composition – straight-line horizontal structures and Z-shaped lines (Popova 2003, p. 49);

2) red background with white painted composition and black painted frame. The ornamental patterns consisted meanders and geometric structures (Popova 2003, p. 49).

Grooved pottery in later layer – Polyvaniv Yar III₂ contains only 30% amount of the tableware. The spiral ornaments became less spread. Here appears the new type of flutes – they are painted in white, framed black and with red painted “free space”. The researcher thought such an ornament was a chronological marker that synchronizes this complex with such sites as *Truşeşti I* and *Hăbăşeşti I*, and generally with Cucuteni A₃ stage. Flutes consists only 10% of amount the tableware (Popova 2003, p. 74).

The painted pottery consists 50% amount the tableware and it's extremely large indicator of material culture changes.

The painted pottery includes four types:

1) white background, the main ornamental composition was painted in red and framed black. The main ornamental composition applied within geometric style, and the main elements are linear horizontal and diagonal lines, ellipses and circles (Popova 2003, p.74);

2) red background, the main ornament was painted in white and framed black. The black painted frame is drawn by wider strip than in the previous set. The picture is positive, with geometric stylistics. The main elements of ornamental compositions are meanders, wide bands, which forming geometric and spiral structures. The picture is made by red and white colors, but inside this white strip there is still a thin red line;

3) the painting was applied not to the background, but directly to the surface. In this variant, the drawing is executed either red, or white with a black colored frame;

4) this version of polychromy, as well as bichromia, were not being characteristic this stage sites. The fourth variant – inside the main white stripe is applied 2-4 thin red strips. The bichromia is made of white and red painting, without a black contour, and without a background-paint, that is, directly on the surface (Popova 2003, p. 75).

T. Popova in the monograph attempted to outline the general vision of stage B I sites in Middle Dniester area. She synchronized Polyvaniv Yar III₁ with such eastern sites as Borysivka, Mykhalkove, Pechory because of grooved ornament features (Popova 2003, p. 51).

The painted ornament could be synchronized with Cucuteni A₃ sites in of Seret and Dniester ba-

sins: *Ruseştii Noi I*, *Truşeşti I* and *Hăbăşeşti I* (Popova 2003, p. 56).

The ceramic complex of Polyvaniv Yar III₂ according to T. Popova, is analogous to B I layer of settlement Darabany (Popova 2003, p. 81). The common feature of this sites is domination of painted pottery.

So, mostly B I sites of the Middle Dniester area have domination of grooved ornament and flutes, rather than a painted ornament in ceramic complexes. Most of people continue to associate the ceramics of this period with polychrome, but here exists another system of ornamentation that prevails in the ceramic complexes of this region. This system of ornamentation is characterized by the domination of a grooved and fluted ornament. Unlike the Precucuteni OS, which had similar characteristics, its main techniques are: a furrow-shaped ornament, wide shallow flutes, painting in red the “free space”, covering by engobe surface. The differences in ornamental patterns are more often use of spiral ornaments, festons (semi-ellipses), non-shaded ellipses.

Such a system should be called – Borysivka OS (fig. 2). Its name comes from Borysivka settlement, which was explored at the beginning of the 20th century. Borysivka's ceramic complex was recognized as a distinct its researchers – M. Bilyashivsky and P. Kurinnyi. But it should be cautioned that there is the term “Borysivka group” is not the same as Borysivka OS. Generally it should be reconsidering the concept or even casting doubt on the existence of the “Borysivka group”, which was recognized by the domination of deepen ornament and new forms that weren't typical for stage A complexes (Chernysh 1975, p.4-5). Pottery of “Borysivka group” sites have the same common ornamentation styles such as tableware with deepen ornaments from Polyvaniv Yar III, Ozheve-ostrov, Voloshkove.

Several sites have dominating of Cucuteni OS – Polyvaniv Yar III₂, Nezvysko II, Kudryntsi.

Cucuteni OS includes painted ornament and it gradually becomes to dominate in Middle Dniester area only at final phase of B I period (Cucuteni A₄) (fig. 3).

The site Nezvysko II (a similar painted pottery with Kudryntsi) have polychrome painted pottery: red background, and the ornament is applied with white and black paints, or bichrome – as the previous one, only without a black color. Polychrome ornament is quite interesting. The ornamental background, except for the red color, is formed by the hatching of thin black lines, and sometimes even filled with black color. It was also widespread to apply thin red lines (“nervures”) on white bands. Among the ornamental compositions is types of spirals which are already characteristic of the Cucuteni A-B period (Palaguta 2016, p. 119).

Among Vasylivka settlement pottery with grooved ornament make up 40% of all tableware. A furrow-shaped ornament forms bands covering almost whole surface with "meandering compositions" with pits. Often the space between the "furrows" was painted. According to V. Shumova furrow-shaped ornament repeated the painted ornament and the grooves sometimes was incruited by the white paste (Shumova 1994, p. 82).

Fluted ornament consists 10% among the tableware. The flutes are wide and shallow, often painted red, or white. Also, the space between flutes was painted in red or white colors. Often the flutes, according to the researcher, repeat the ornamental patterns of furrow-shaped ornament. Cups tend to have horizontal or vertical orientation of flutes.

The painted pottery of Vasylivka consist about 37%. The plates surface could be with a monochrome ornament painted white or red. Bichrome ornament was painted red and white or red and brown. The ornamental patterns included spirals, festons, volutes, metopes, S-shaped and zigzag lines etc (Shumova 1994, p. 85).

The researcher V. Shumova related this settlement with the final phase of the Cucuteni A₃ (Shumova 1994, p. 86). I. Palaguta considers Vasylivka as a Cucuteni A-B period site (Palaguta 2016, p. 116).

Conclusions.

At the BI period in the Middle Dniester area appear new ornamentation systems, which interact and gradually supersede the previous ones. Generally the ceramic complexes of BI period sites in the Middle Dniester area here were divided by 3 ornamental systems. The first is Precucuteni SO, which is characterized by the presence of outlined incised ornaments, stamp and flutes, often such techniques were present on the same vessel. This ornamental system is characterized by the filling of the outlined ornament with a white paste. The main ornamental patterns have linear compositions, less common the ornament with outlined composition

with a shaded background, shaped like a "snake". At the B I stage Precucuteni SO is presented at such sites as Luka-Vrublevetska, Ozaryntsi, Mykhalkove, Kalyus, Berezove (ur. Bereh).

The second, is Borysivka SO, which is characterized by increase of using spiral ornaments, unshaded ellipses. Also, the technique is different, instead of outlined deepen ornament the basic here is furrow-shaped ornament. Some ornaments were characterized by imitation of a polychrome painting, due to a combination of grooved ornaments and painting of background, frames or flutes. Borysivka OS is dominated in ceramic complexes of the same full-explored settlements as Polyvaniv Yar III₁ and Ozheve-ostrov.

The third, is Cucuteni OS, which is characterized by the domination of painted pottery characteristic and the most widespread Cucuteni A sites in Romania. Sites with domination of Cucuteni SO appear in Middle Dniester area only at the late phases of BI period. It is represented at such sites as Polyvaniv Yar III₂, Nezvysko II, Hlybochok, Kudryntsi, Kadiyivtsi and Frydrivtsi.

What were the reasons for those changes? Probably, it depends of increase of Cucuteni population in Romania impulsed those communities to start spreading own influence to the neighbors. Sites like Horodnytsya-Horodyshe bring new elements of ornamentation to the Upper Dniester area. Interactions between old and new tendencies in material culture we can see in Ozaryntsi type sites ceramic complexes, where exist Precucuteni and Borysivka ornamentation systems. Spreading the painted pottery shows and disappearing of Precucuteni OS out of Middle Dniester area on the late phases of BI stage. It means forcing new influences by south-western communities.

Understanding the processes in this region needs to add new information from new founded sites complexes, while materials from old investigations have to be revised. Also, existing constrictive discussion of these issues will help to find all the drawbacks.

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Дмитро Желазга

Орнаментальні схеми посуду Трипільської культури етапу В I в Середньому Подністрів'ї

В статті розглядаються орнаментальні системи пам'яток трипільської культури Середнього Подністрів'я, а також основні концепції щодо періодизації культури цього регіону на етапі В I.

Прослідковано існування різних культурних тенденцій та імпульсів, зокрема в роботі було висунуто припущення про існування трьох основних систем орнаменталії, які є присутніми на цих пам'ятках і є культурними та хронологічними маркерами, необхідними для подальшого вивчення і виділення схем відносної хронології. На етапі В I в Середньому Подністрів'ї поступово з'являються нові системи орнаменталії, які знову ж, взаємодіють та поступово витісняють попередні. Для етапу В I найбільш характерними є дві системи орнаменталії – кукутеньська та борисівська (типова для т.зв. “борисівської групи”). Також, на деяких пам'ятках (таких як Озаринці, Михалкове і т.д.) частково все ще продовжують розвиватися риси прекукутеньської системи орнаменталії, що була характерна для етапу А. Джерелом її розвитку є керамічні комплекси пізніх пам'яток Прекукутені (Лука-Врублівецька, Берново-Лука і т.д.).

Разом з тим, на периферії пам'яток Прекукутені формується інша система орнаменталії, що безперечно отримує великий імпульс від пам'яток цього регіону з переважанням розписної кераміки. Певний синтез таких “традицій” відбивається, наприклад, в практиці імітації розписного посуду. Найбільш вірогідним є саме таке припущення формування керамічного комплексу пам'яток В I, найбільш характерного для Середнього Подністрів'я – борисівської системи орнаменталії. Борисівська система також починає “затухати” серед керамічних комплексів. На пам'ятках цієї території вже на фінальній фазі В I починає переважати кукутеньська система орнаменталії з розписним посудом.

Виокремлення систем орнаменталії дозволяє згрупувати керамічні комплекси пам'яток за стилістичними ознаками і побачити основні культурні тенденції в розвитку трипільської культури етапу В I. Базуючись на цьому, у подальших дослідженнях варто перейти на більш детальний рівень аналізу, що зможе дати більш повну картину розвитку трипільської культури.

Ключові слова: *енеоліт, трипільська культура, Середнє Подністрів'я, етап В I, система орнаменталії*

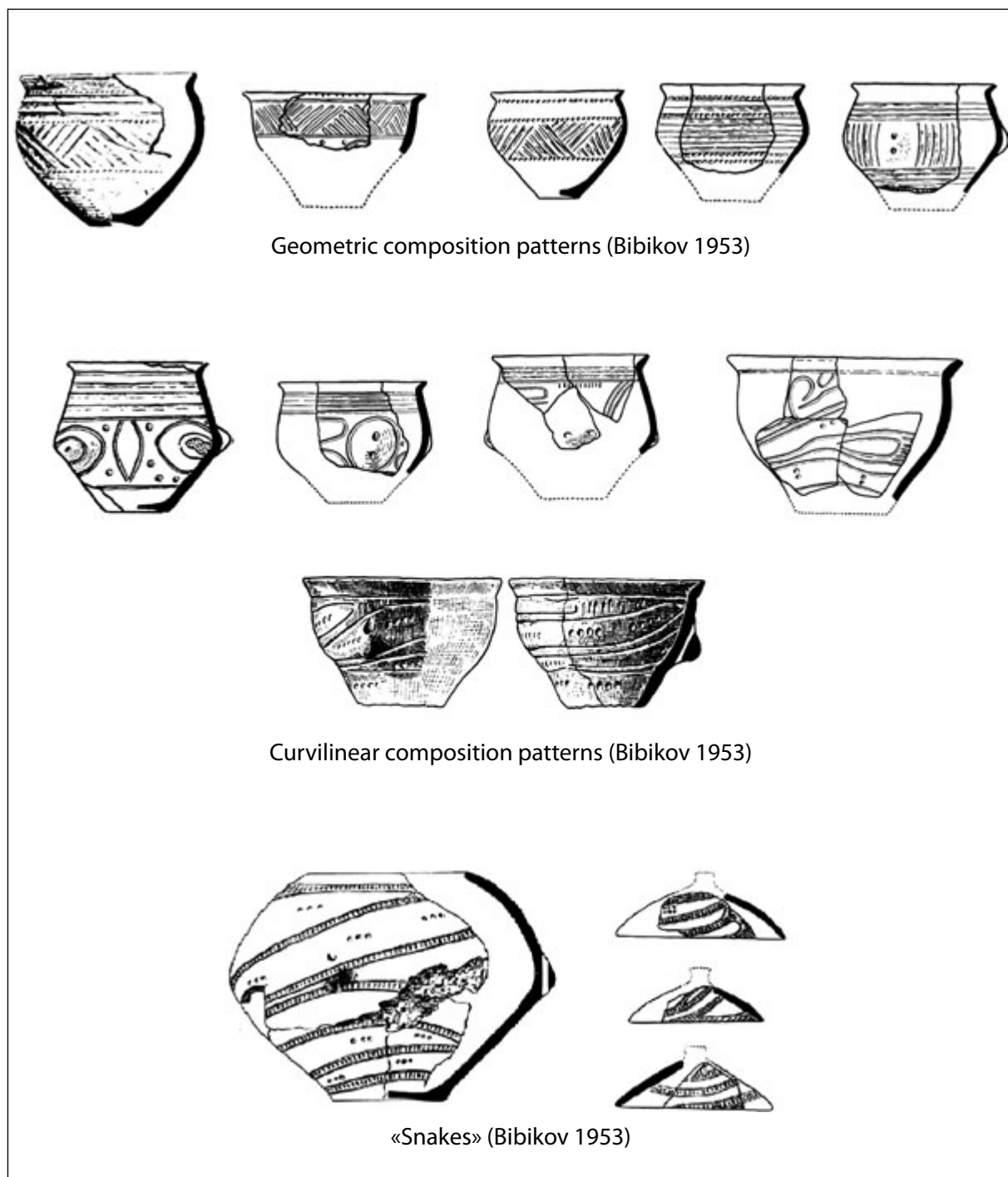


Fig. 1. Precucuteni OS.

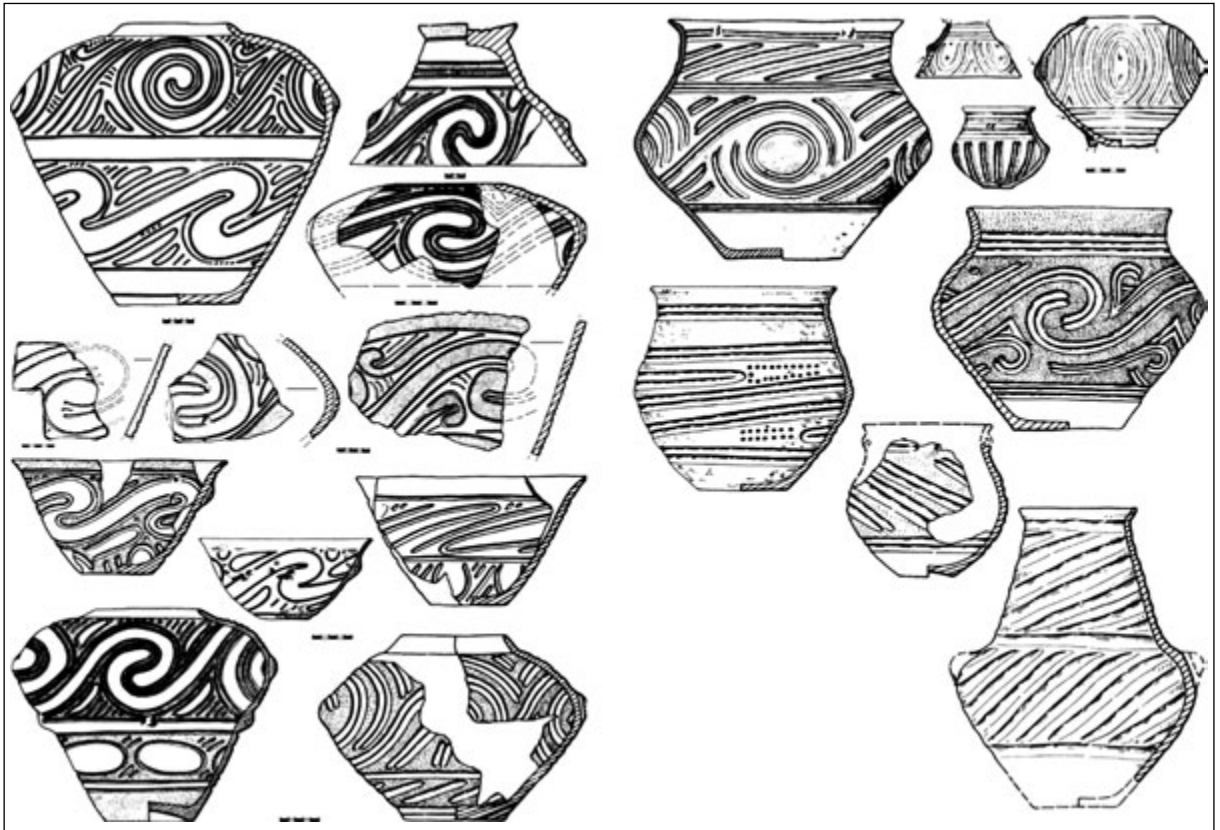


Fig. 2. Borysivka OS (Palaguta 2016, p. 294-295, fig. 48, 49).

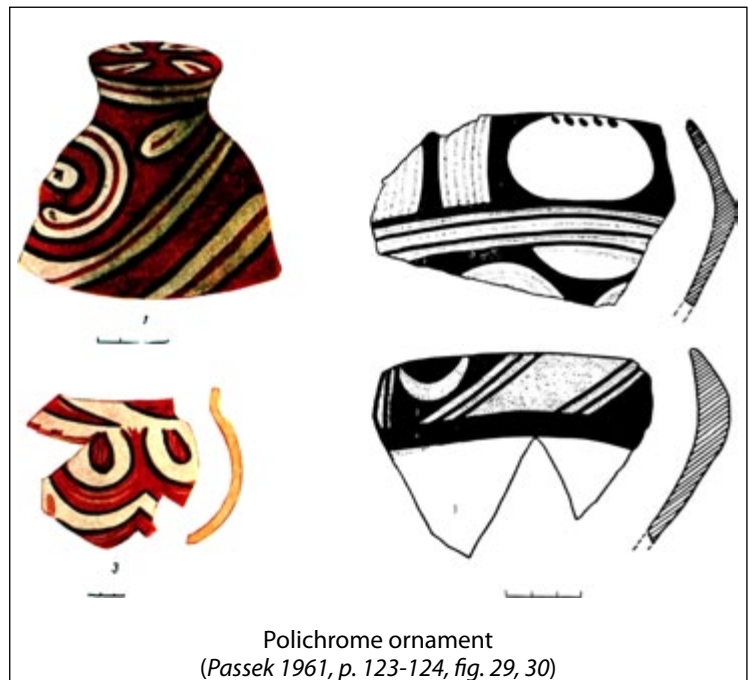


Fig. 3. Cucuteni OS.