



## STYLISTIC PROVINCES IN THE LATE PALEOLITHIC ART OF UKRAINE

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ABSTRACT - The article describes 78 sites with objects of Late Paleolithic art in the territory of Ukraine. The regularities of their spatial distribution are revealing. The sites with Late Paleolithic art are Western Srednedneprovsky, East Srednedneprovsky, Central Srednedneprovsky, Nizhnedneprovsky, Dnestrovsky Severskodonetsky and Crimea. The sites were distributed following art style provinces: Western, Northern and South-Eastern. While co-ordinating the art styles, the natural landscape zones and economic-cultural types of Upper Paleolithic hunters in Ukraine are suggested.

ABSTRACT - L'articolo descrive 78 siti con oggetti d'arte del tardo Paleolitico provenienti dal territorio ucraino. Le regolarità nella loro distribuzione spaziale sono significative. I siti con arte tardo paleolitica sono: Srednedneprovsky occidentale, Srednedneprovsky orientale, Srednedneprovsky centrale, Dnestrovsky Severskodonetsky e la Crimea. I siti sono stati distribuiti secondo province di stile artistico: occidentale, settentrionale e sud-orientale. Parallelamente al coordinamento degli stili artistici, verranno proposte ipotesi sulle zone paesaggistiche naturali e sulle tipologie economico-culturali dei cacciatori del Paleolitico superiore in Ucraina.

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In the course of the preparation of this work we mapped 78 sites of the Late Paleolithic Age where we found different art subjects, displayed on a map (Fig. 1), which shows 55 different items (taking into account the presence of multilayered objects).

It is obvious that the territorial distribution of the monuments is not regular. While the basic area of Ukraine remains blank, the separate concentrations of monuments are observed mainly not far from the large rivers and in the region of Crimea. If to assume that such a system of separate concentrations of monuments reflects a natural picture of accommodation of the Paleolithic monuments in general, similar concentrations should be reflected in other maps (for example on a map of the Paleolithic and Mesolithic sites by N.A. Beregova). We see a partial coincidence of a raised concentration of monuments on the average and the lower streams of the Dnepr, and also on the mid-streams of the Dniester. But on Beregova's map a considerable concentration of monuments is visible in East Priazovye, on the upper courses of the Dniester and Prut, and on the whole a more uniform accommodation of monuments away from the large rivers that we do not observe on our map of the location of Late Paleolithic monuments with art subjects.

In the monuments mapped by us there are seven local concentrations of Late Paleolithic monuments with art subjects (Fig. 2), or rather, the localizations are visible enough. In the territory of Ukraine we can name these locations: the Eastern-Srednedneprovsky, the Western-Srednedneprovsky, the Central-Srednedneprovsky, Dniesterovsky, the Nizhnedneprovsky, Severski-Donetsky and Crimea.

We can certainly ascertain the compactness of their placing and their relative geographical isolation from each other (these factors have been the basis of their allocation). So it gives us the chance to assume that we deal with certain centres or embryos of more considerable territorial unions (provinces). Thus, we can possibly allocate the provinces. The bases of their allocation are geographical integrity and the qualitative characters of the stylistics unity of ornamentation and some of the manufacturing features, as well as the domination of this or that typological group of art subject.

Frequently at the heart of the formation of cultural-historical regions of the primitive world, there is a landscape division into districts. In the territory of Ukraine we have three such regions: steppe, occupying the

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southern and eastern regions; forest-steppe, occupying the northern ranges; foothill and mountain, as in Crimea and the west of Ukraine. As a whole this system of landscape division into districts is preserved to the present day. However, it is necessary to note that in the Pleistocene the northern coast of the Black Sea was considerably further south, and the Sea of Azov did not exist at all. Accordingly the modern territory of the mountain Crimea was surrounded by huge steppe areas and was probably in the region of the cultural influence of steppe hunters. Further, we will correlate separate localities of the monuments with the art subjects with the borders of landscape zones in which there was a formation of economic-cultural types of the Late Paleolithic societies. Accordingly, the steppe areas of the south and the east of Ukraine correlate with the economic-cultural type of steppe hunters specializing in gregarious hoofed animals (bison, feral horse). The northern forest-steppe ranges correlate with economic-cultural type of mammoth hunters. The western regions near the Carpathian mountains correlate with the economic-cultural type of hunters near the glacial mountains. Furthermore we will consider the localities of the Late Paleolithic monuments in respect to the landscape zones. These big formations we can name provinces. Thus, in the territory of Ukraine we allocate three provinces: Western, Northern and Southeastern.

If these provinces of Late Paleolithic monuments with art subjects make sense, then it is quite probable that there are certain stylistic difference between them and some general stylistic lines inherent in each of them. The Western province has monuments in the area of the Dniester river: Dniestrovsky and the cave sites Pryima-1 and Lvov-7 which were located a little to the north-west from it. We note a number of lines consolidating them, and a number of unique stylistic features, not inherent in any other monuments in the territory of Ukraine. First of all, we can note peculiarities of regional processing of stone findings (retouches, pestles). In general such objects are characteristic of this group of monuments and many of them are found in the cultural layers of Molodova sites, where they were often used for grinding mineral dyes. We see similar edge processing on a fragment of argillite tiles from the Molodova-5m layer 6 site. In spite of the fact that edge argillite tiles are thinner than on a tile from Vrublevtsy, and notches on it have the character of teeth, the principle of their location allows us to draw an analogy between these subjects. Following the stylistic line of this province are engravings on a bone of realistic images of people (Molodova-5n layer 7) and animals, Molodova-5, layer 7), Ozaryntsy. Similar realistic engravings on a bone were not marked by us on other Late Paleolithic monuments in the territory of Ukraine. As for the engraved image of the woman on the stone retouch from the site Rogalik-11, we have already noted a number of factors concerning the uncertainty of the origin of this product (partly based on the stylistics of the engraving having the nearest analogies to France, and it is not seen at all in the circle of Late Paleolithic monuments close to Rogalik). Concerning the presumed engraving of the animal from the site at Kulychivka we note that this engraving is too stylized, is not specific and has no such strongly expressed realistic character as, for example, the engraving of the mammoth from Ozaryntsy. It is possible to say the same of the fragment of an engraved image from the Lugansk site. Furthermore, it is necessary to note the series of the 'flutes' that were found on the Ataki-1 and Molodova-5 sites, which really are most likely to be elementary wind musical instruments. And though musical instruments are seen at other Ukrainian monuments (for example, in Mezin), all of them belong to the group of percussion instruments, instead of wind instruments which we see only in the Western province.

The Northern province includes the monuments which are in the middle stream of the Dnepr river. These are the western, central and east localities allocated by us in the middle stream of the Dnepr, and also the site at Klintsy. Quantitatively this group of monuments contains much more than the Western province; besides, there are more subjects of the art on separate sites. Certainly there is a larger number of stylistic features consolidating these monuments. Considering the art features of art in the Northern style province, we note the use of amber for manufacturing handmade articles and ornaments on the Gontsy, Dobranichevka, Mezhirich, Semenovka-2 and Semenovka-3 sites. And though in the Late Paleolithic Age there is a certain amount of movement of barter objects in areas of 300–500 km apart, we do not see a wide use of amber in the territory of Ukraine outside the Northern province. Further, we notice that fragments of the mammoth tusks which are located in groups with short cross-section cuttings, are also seen exclusively on sites of this circle of the monuments (Gontsy, Kirillovsky). Also there is an interesting stylistic line of an ornamentation of cross-section cuttings on traditionally female bone tools (awls and others), noted on the sites of Gontsy and Mezhirich. It is necessary to note that though ornamentations of cross-section cuttings are found together here and on other sites as single instances, at the sites of Northern province listed above products with this element of an ornament or a sign are found in large quantities, and separately at the sites of Novgorod-Seversky (Lipa-6, layer 5, Pushkari-1). We also note separate elements of geometrical ornaments which are found on the sites of the Northern province. An ornament in the form of a zigzag is prevalent in Mezhirich, Mezin (on the sites of Balin-Kosh and Molodova-5, layer 1a), and the ornament of a fish-bone is present and has its distribution exclusively in the Northern

province (Lipa-6, layer 5, Mezhirich, Mezin, Klinets). Also it is necessary to notice that the semantic content of the complex subject engravings is not clear; they are executed on the tusks of a mammoth, and are found exclusively in the sites of the Northern province in the territory of Ukraine (Kirillovsky and Mezhirich). One more important feature that characterizes the art of this province are stylized anthropomorphic figurines from a bone, found in Mezin, Mezhirich and Dobranichevka. We do not find similar bone products anywhere else in the territory of Ukraine. The other characteristic feature can be the presence of percussion musical instruments from the bones of a mammoth that were revealed on the sites of Mezin and Gorodok-2 and have not yet been found on other monuments in the territory of Ukraine. And last, the important stylistic line of the Northern province consists of the colourful ornamental images on bones of the mammoth, which were found on the sites of Mezin and Mezhirich and they were not found on other Ukrainian sites of the Late Paleolithic Age.

The Southeast province includes the Late Paleolithic monuments which are in the extensive steppe region on the south and the east of Ukraine. These are Nizhnedneprovsky, Severskodonetsky and Crimean localities, and also the sites of Vladimirovka-1 and Anetovka-2. This is the biggest province territorially and by quantity of monuments and sites in the territory of Ukraine; however, it is represented substantially by casual finds. Passing to consideration of features of stylistics of art of the Southeast province, first we will note the extreme simplicity and poverty of the subjects. A prevailing category of finds are the elementary personal ornaments made from drilled shells or the teeth of animals. Similar ornaments are characteristic of many monuments in Ukraine, and on some of them (for example, in Mezin) they are found in their hundreds, instead of individual copies as in the Southeast style province. Actually, except for the poverty and general simplicity of art subjects that is characteristic of all monuments of this group, we should note art ornamentation from the sites of Dneprodzerzhinsk and Vesela Gora, which is not characteristic of monuments of other provinces. Also notable are the stone stylized female figurines from sites of Rodakovo and Minevsky Yar (and Rogalik-12, as this tradition is not found anywhere else in Ukraine).

We now pay attention to the borders of the provinces (see map at Fig. 3). The borders of the Western and Northern provinces remain open, penetrating beyond the territory of Ukraine, because in our opinion these provinces stretch further. So we see in the materials of Moldavian monuments at Brynzeny and Kosautsy quite obvious stylistic analogies to art subjects at Molodov sites. No less clear are the stylistic parallels of Northern province in materials of the Late Paleolithic sites in the area of Upper Podneprovja in Belarus and Russia (Judinovo, Eliseevichi, Timonovka). The Southeast province's territorial borders are in Ukraine except for individual monuments such as the Russian Priazovye (Muralovka). Further east, the Southeast province adjoins the site near Kostenko where other cultural traditions are reflected in stylistics of their art.

Thus, in the territory of Ukraine we allocate three stylistic provinces: the Western stylistic province, the Northern stylistic province and the Southeast stylistic province.

The concept of a stylistic province is actively used by archeologists and ethnologists engaged in the analysis of the material culture of traditional societies. Speaking about the process of the formation of this concept, L.S. Klein specifies that still at the end of the 19th century S. Muller named 'the style periods' (*Stilperioden*) the continuation of the northern Bronze Age and marked ranges in which these styles have been widespread. K. Shuhart put forward stylistic unity as a way of establishing the allocation of cultural circles. At the heart of stylistic unity were laid the principles of tectonic forms and the basic lines of ornamentation, which are revealed by large lines of development. And in the middle of the 20th century R. Uslar, developing this position of K. Shuhart, considered the circles of forms (*Formenkreise*) as style provinces in which the prevalence of stylistic will and the unity of space and time are expressed. The stylistic will should be understood in a context of modulation of the preference of one form expressed in artifacts, and another with possible canonization of ornaments or images. In this context we will understand stylistic provinces, applying this term to local features of development of Paleolithic art.

One of the basic components of the territorial integrity of the cultural phenomenon, in our opinion, is style. The term 'a stylistic province is general enough and demands little to concretize the semantic value of the basic concept of style in a context of historical and cultural interpretations. In our opinion style is the factor of historical-cultural-anthropological integrity, and the concept of style possesses unique heuristic potential in the system of humanitarian knowledge. Frequently style and stylization were considered as exclusively aesthetic concepts. Subsequently the sphere of their action was the entire space of culture (style of culture, style of thinking) and human beings' behaviour (life style). In modern literature devoted to a problem of style, priority belongs to the category of life style, and all other style forms (styles of art, scientific thinking, culture) are considered derivative of it. This treatment of style allows us to look in a new fashion at the sense of stylization, the widespread style form of culture. Thus, we consider that historical and cultural types of stylizations express historically determined culture content.



Characterizing art features of the development of primitive culture we agree with the essential specification of E.N. Ustjugova that in all cultures the so-called big style with the stable form dominates. The big style is treated as universal form and so it gets a character of a certain formalism, which as a rule is extending normatively and covering as much as possible of significant spheres of culture. The normative style shows available written or unwritten rules that regulate productive activity in its various subject domains. At the same time, for such cultures it is the peculiar diffusion of style orientations in the course of the perception of style installations as intuition of world-outlook integrity of the given epoch and as conformity to collective expectations of a global cultural generality. Small style in this context expresses the absence of authors' world-outlook claims of the person and serves to taking root in the development of global common cultural style forms, saving them from a pure formalism, sketchiness, giving to them wholeness and colour fullness. Against the big collective style they get a meaning of individual, situational stylistics. According to E.N. Ustjugova, 'the universal form of the big styles, canonical was formed in traditional culture, and inherent in it was a world-outlook of no reflection. Style of canonical culture extends by a principle of mutual disposing participants on a general semantic context of culture, representation about which it is intuitionism from a collective mode of life Style of traditional commons that was implanted on existence level of the basilar mass subject is the most organic and stable in culture'.

Considering the subjects of Paleolithic art in Ukraine we have divided the source study into two groups depending on how they were found: on permanently investigated sites with the revealed occupation layer, or casual finds. Thus, on the one hand we have considered and mapped all the finds as much as possible and this has considerably dilated our knowledge about the geography of their diffusion. On the other hand, the study of the character of allocation in separate groups of subjects of art from casual finds has laid down a more conservative estimation of these finds, with special attention to interpretations of the most various levels. Leaning on modern culturological and archeological researches, we have tried to prove the theoretically grouping of the Late Paleolithic monuments, that has led us to the possibility of the allocation of stylistic unities of different levels. Passing to the actual grouping of these monuments with the subjects of art, we have considered their geographical placing. Moving from the particular to the general, applying a cartographical method, we allocated in the territory of Ukraine seven geographical localities: the East-Srednedneprovsky, the Western-Srednedneprovsky, the Central-Srednedneprovsky, Dnestrovsky, Nizhnedneprovsky, Seversonodonsky and Crimea. Analyzing the features of the art stylistics of the locations and having correlated them with borders of landscape zones (considering the importance of the factor of comprehensive environmental influence on the development of primitive culture), we have allocated the Western, the Northern and the Southeast Late Paleolithic stylistic provinces in Ukraine.

However, the indisputability and finality of the schematic attempt to consider the features of the various areas of the Late Paleolithic monuments and sites with art subjects cannot be vouched for.



Fig. 1. Map of the Late Paleolithic sites with the subjects of art in Ukraine.

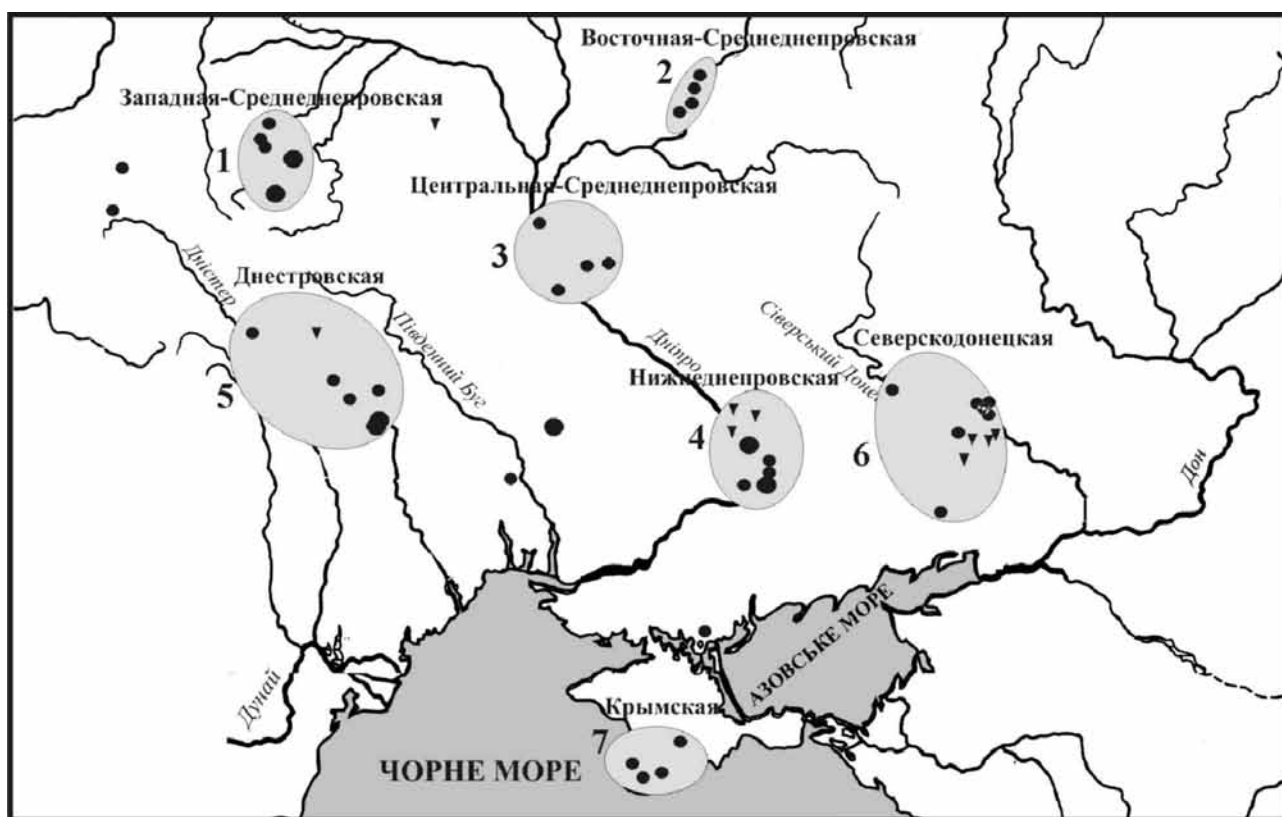


Fig. 2. Map of locations of the Late Paleolithic sites with art subjects in Ukraine: 1 - Western-Srednedneprovsky, 2 - East-Srednedneprovsky, 3 - Central-Srednedneprovsky, 4 - Nizhnedneprovsky, 5 - Dnestrovsky, 6 - Severskodonetsky, 7 - Crimea.





Fig. 3. Map of stylistic provinces of Late Paleolithic art in Ukraine. 1- Western Stylistic Province, 2- Northern Stylistic Province, 3- South-Eastern Stylistic Province.