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FINDS FROM THE ARCHAEOLOGICAL SITES IN ZŁOTA (SANDOMIERZ DISTRICT) IN UKRAINIAN COLLECTIONS

ABSTRACT: This paper introduces into the scientific literature part of the archaeological collection originating from the research conducted by Z. Lenartowicz at the end of the 19th century in Złota (Poland) and currently stored in museum institutions of Ukraine. The collection was purchased by W. Dzieduszycki for exhibition in the Dzieduszycki Museum in Lviv and includes 101 items. During wartime, most of the collection was taken out of Lviv. Following the end of World War II and the liquidation of the Dzieduszycki Museum, the collection was dispersed among several museums. As a result of archival searches and comparison of preserved materials, it has been possible to connect some artefacts with Z. Lenartowicz's sketches. It has been established that thirty-three finds and a skull from a burial are stored in museum institutions in Lviv, Rivne, and Lutsk. The finds belong to the Corded Ware, Złota, Globular Amphora, and Mierzanowice cultures. Most of the items are published for the first time.

KEY WORDS: Late Neolithic, Early Bronze Age, Dzieduszycki Museum, Złota culture, Mierzanowice culture, Globular Amphora culture, found archival collections

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INTRODUCTION

The assemblage of artefacts presented in this article comes from the archival collection of the Dzieduszycki Museum[1]. The institution was established in 1880 at the initiative of Włodzimierz Dzieduszycki (Taborski 2013). The main core of the collections, due to the interests of the founder, consisted of natural history specimens; however, ethnographic and prehistoric departments were also created. The collections were acquired in a rather incidental manner, mainly through donations and purchases of artefacts originating from amateur research. One of the individuals who established contact with the Museum was Zdzisław Lenartowicz, who began cooperating with the institution in 1892. He was a painter and an amateur archaeologist who first discovered an important complex of sites in Złota, Sandomierz district (Ryszewska 2017). Before extensive professional archaeological research began there, which made this place one of the most important archaeological sites in Central Europe, he dug up about 30 features in the fields of this village, mainly graves, obtaining over 230 vessels and other artefacts (Antoniewicz 1925, 199-205; Witkowska 2013, tabl. 2). The artefacts obtained in this way he sent to various museums, treating this as a source of income. In this way, the items from Złota were bought by Dzieduszycki's Museum in 1892 through the mediation of Leon Werner (Hadaczek 1907, 3). Already at the beginning of the 20th century, materials from this site were a part of the museum's exhibitions and were exhibited in a separate hall in three display cases (cases 35-37) (Przewodnik 1907, 90-91). At the same time, part of the collection was examined and published by Karol Hadaczek, who was the first custodian of the museum's holdings (Fig. 1) (Bulyk 2014, 171). According to this archaeologist, the collection included 101 vessels and several stone and flint tools, which made it the largest collection from the Złota site among other museums. In addition, the museum bought one skeleton and a complete set of grave goods from the burial. In the publication of the material, Karol Hadaczek presents finds considering the raw material from which they were made: flint, stone, and ceramics. The main attention is focused on the description of ceramic vessels, which are divided into bowls, mugs, ladles, vessels handles, amphorae, and lids (Hadaczek 1907, 3-10). However, it was not specified in the article from which burials the discovered artefacts came. The publication also did not include all the artefacts from Złota that were kept in the Dzieduszycki Museum. Illustrations of only 24 from all 101 objects were included (Hadaczek 1907, tabl. I-X).



Fig. 1. Karol Hadaczek (after Bulyk N., Berest R., Tomeniuk O. 2024)

RESEARCH METHODOLOGY

In preparing this study, storeroom and archival searches were conducted in several museums in Ukraine (Lviv, Lutsk, Rivne, Kyiv). We applied a critical method to archaeological and archival sources, since the available source base, in particular, the archival material, is incomplete or lost, such as the Inventory Books of the Dzieduszycki Museum.

When describing the material, we try to provide as much information as possible, which explains the cumbersome part of the text, since the materials are stored in several museum institutions in Ukraine, causing difficulties for researchers from Poland to ac-

[1] This text was prepared with grant support from the National Research Foundation of Ukraine as part of the project «Prehistoric period of the West of Ukraine: cultural and historical processes» № 2025.07/0055.

cess them. We also pay special attention to the inscriptions made on the material, in particular the inventory numbers and specific marks on artefacts, which create an additional source for the history of archaeology, for example, the possibility in the future, at least partially, to recreate the Inventory Books of the Dzieduszycki Museum. Also the letters on the vessels, in combination with the preserved drawings, make it possible, even in part, to reconstruct which material came from a particular burial.

The main goal of this paper is to introduce these materials into scholarly circulation with the aim of facilitating further research on the reconstruction of grave assemblages, particularly in the context of attempts to integrate them with material from this site held in Poland. Since, until such an attempt is made, these artefacts must be treated as lacking a discovery context, the main criterion for determining their cultural attribution has been analogies derived from closed assemblages.

THE HISTORY OF THE COLLECTION

Until the beginning of World War II, the collection was stored and exhibited in the Dzieduszycki Museum. After the arrival of the Soviets in Lviv in September 1939, several city museums were liquidated or reorganized. In 1940, based on the holdings of the Dzieduszycki Museum, the Scientific and Natural Museum of the Academy of Sciences of the Ukrainian SSR (now the State Museum of Natural History of the National Academy of Sciences of Ukraine) was created. Archaeological collections were transferred to the Lviv State Historical Museum (now the Lviv Historical Museum) created at the same time. Meanwhile, the ethnographic collection was transferred to the Museum of Art Trades and Crafts (now the Museum of Ethnography and Arts of the Institute of Ethnology of the National Academy of Sciences of Ukraine). Thus, the collections of the Dzieduszycki Museum, depending on the type of finds, ended up in three museum institutions. During the removal and transfer of museum objects, a significant part of the antiquities was irretrievably lost, and shortly after that, the acts of transferring exhibits from one institution to another disappeared (Tersky 2020, 46).

The situation with the museum documentation about the archaeological collection from Złota is the same. As a result of archival searches in the Lviv Historical Museum, the Institute of Ethnology of the National Academy of Sciences of Ukraine, and the State Museum of Natural History of the National Academy of Sciences of Ukraine, no inventory books of the arrival of archaeological materials from the Dzieduszycki Museum were found that which would allow us to find out whether the collection from the Złota site was formed simultaneously or over a certain period.

Part of the archival documentation related to this site today is kept in the Department of Archaeology of the I. Krypiakevych Institute of Ukrainian Studies of the National Academy of Sciences of Ukraine (Fig. 2). In particular, here are kept the original negatives on glass with images of finds from Złota (Fig. 3), which were published by K. Hadaczek in his work (Hadaczek 1907). Twelve sheets of notes on Z. Lenartowicz's research in Złota, recently published by Dmytro Pavliv, have also been preserved in the archive of the Department. The sheets show pencil sketches of excavated inhumation burials. They have a handwritten text in Polish with a brief description of the discovered burial, indicating the place and date when the drawings were made. Apparently, most of the drawings were made by Z. Lenartowicz in 1892 (signatures are available). The date of the work and the identity of the author are not indicated on three drawings, and they are very simplified compared to the others.

These schematic plans did not get to the Dzieduszycki Museum immediately. Initially, in 1892, two sheets were given to the museum together with a collection of archaeological materials. And after that, in 1894, the Dzieduszycki Museum received ten more drawings (Pavliv 2017, 159-166). Part of this drawing was published in the form of low-quality illustrations by Zygmunt Krzak, the main researcher of the Złota culture (1973). Interestingly, in his article, the author did not connect this documentation with the vessels published by K. Hadaczek, nor with the collections known to him and held in the Archaeological Museum in Kraków.

In the museum documentation of the Lviv Historical Museum, information about the obtaining of finds from Złota from the Dzieduszycki Museum is presented. One find is represented by a human skull (Inventory book of… 1940-1942). There are no other bones among the material. Therefore, the question arises – is the skeleton mentioned by K. Hadaczek represented only by the skull, or are the other parts of the skeleton not preserved due to the liquidation of the Museum and its further transfer to the newly created institution? At the same time, we believe, the original



Fig. 2. Zlota. Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)



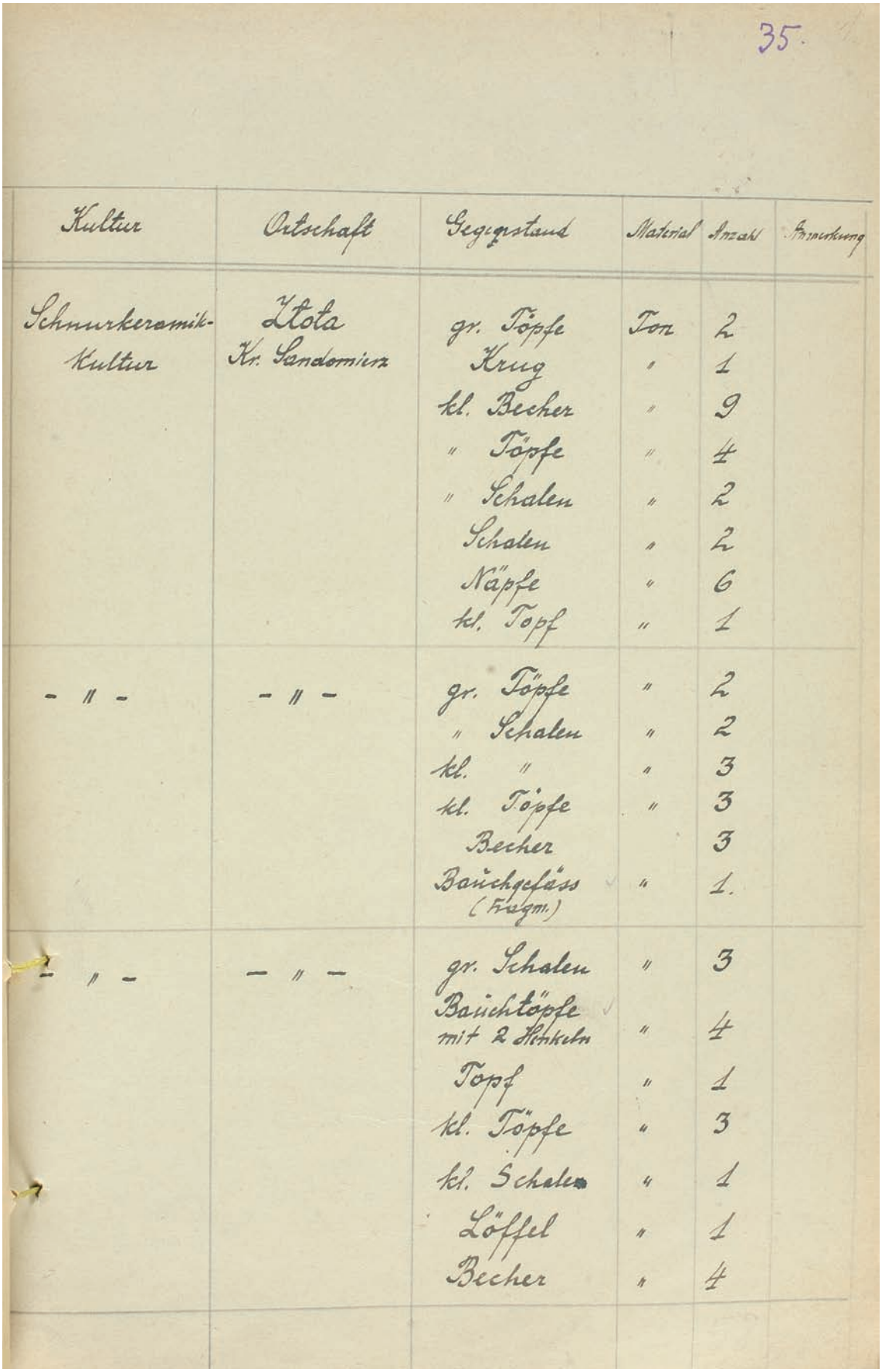
Fig. 3. Zlota. Stone artefacts. Photo by K. Hadaczek (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)

inventory number assigned in the Dzieduszycki Museum has been preserved on the skull.

Five vessels from Złota came to the Lviv Historical Museum from the University in 1940 (clay beaker, ornamented A-3168; clay vessel with a handle, fragmented A-3169; spherical clay amphora with handles, narrow neck, damaged A-3170; clay bowl with strongly curved outward rim, ornamented A-3171; A-22849a clay bowl) (Inventory book of... 1940-1942).

In 1944, with the retreat of fascist Germany, the removal of valuable exhibits from several Lviv museum institutions began. So, from the Lviv Historical Museum, 32 chests with archaeological material were sent to Wiśnicz, near Kraków. The export of the museum collections took place in two stages: March 27, 1944, and July 8, 1944. Most of the collection from Złota, in the amount of 76 vessels (Fig. 4), was exported in July 1944 (Lists… 1944, 35).

After the end of the War, there was restitution of the collection from Złota to Kyiv, and from there, in 1956, 13 vessels were transferred from the Kyiv Historical Museum (now the National Museum of the History of Ukraine) to Lviv. We learn about this from



35.

Kultur	Ortschaft	Gegenstand	Material	Anzahl	Anmerkung
Schnurkeramik-Kultur	Zlota Kr. Sandomierz	gr. Töpfe	Ton	2	
		Krug	"	1	
		kl. Becher	"	9	
		" Töpfe	"	4	
		" Schalen	"	2	
		Schalen	"	2	
		Näpfe	"	6	
		kl. Topf	"	1	
- " -	- " -	gr. Töpfe	"	2	
		" Schalen	"	2	
		kl. "	"	3	
		kl. Töpfe	"	3	
		Becher		3	
		Bauchgefäss (Fragm.)	"	1.	
- " -	- " -	gr. Schalen	"	3	
		Bauchtöpfe mit 2 Henkeln	"	4	
		Topf	"	1	
		kl. Töpfe	"	3	
		kl. Schalen	"	1	
		Löffel	"	1	
		Becher	"	4	

Fig. 4. List of exhibits from Zlota sent to Wiśnicz from the Lviv Historical Museum on July 8, 1944 (Archives of the Lviv Historical Museum)



Fig. 5. Zlota. Clay amphora. Photo by K. Hadaczek (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)

the act of transfer of finds № 14 dated November 14, 1956 (Acts of receipt of exhibits 1956, 248). In the post-War period, the Lviv collection of finds from Złota was partially dispersed in museums of Ukraine. This practice, when part of the materials was transferred to other museum institutions, was common in Soviet times. Thus, in 1941, four clay vessels were transferred to the Volhynian Museum of Regional History in Lutsk (Inventory book of… 1977, 46). Another vessel is kept in the Rivne Regional Museum of Local Lore (The Rivne Regional…). The fate of several vessels remains unknown. Another part of the finds that were taken out in 1944 is kept in the Archaeological Museum of Kraków (Witkowska 2013, 11), where the transfer from Wiśnicz most likely ended up.

In this way, the Lviv collection of finds from Złota was dispersed. Today, we reconstruct the context of artefacts from fragmentary data. The codes on the finds require special consideration because they allow the reproduction of missing information due to the lack of primary museum documentation. On eighteen vessels, the inscription «Złota» is made with red paint in large letters. Among them, on five vessels it is written: «Złota pt. Sandomierski 1888» (the last numbers are illegible). An identical inscription can be seen on one of the amphorae published by K. Hadaczek (Fig. 5). In addition, these inscriptions differ in the structure of the paint used. In some cases, the paint is dull, almost faded; in others, it is bright red, sometimes glossy. Such observations allow us to suggest that the signatures on the vessels were made not at the same time, but possibly in different years. The next question – who could have been the author of these inscriptions? The archaeological material that was once stored in the Dzieduszycki Museum, except for the collection from Złota, did not contain this type of code made with red paint. We assume that the codes with red paint are related to Z. Lenartowicz or the people who helped him transfer these things to the museums of South-Eastern Poland. It should be noted that Z. Lenartowicz began his research in Złota precisely in 1888. This year, he probably excavated two burials

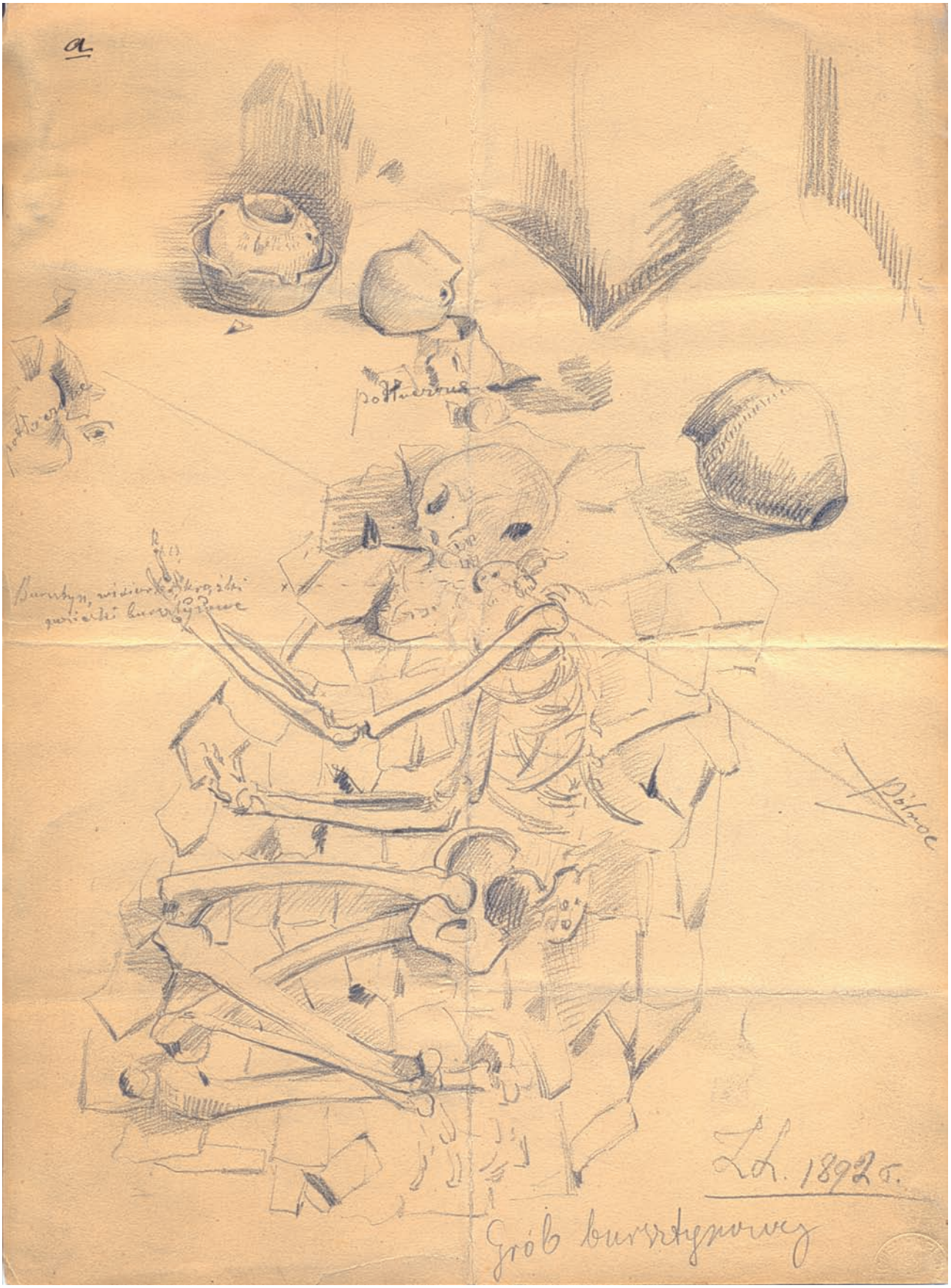


Fig. 6. Zlota. «Amber burial». Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevich Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)

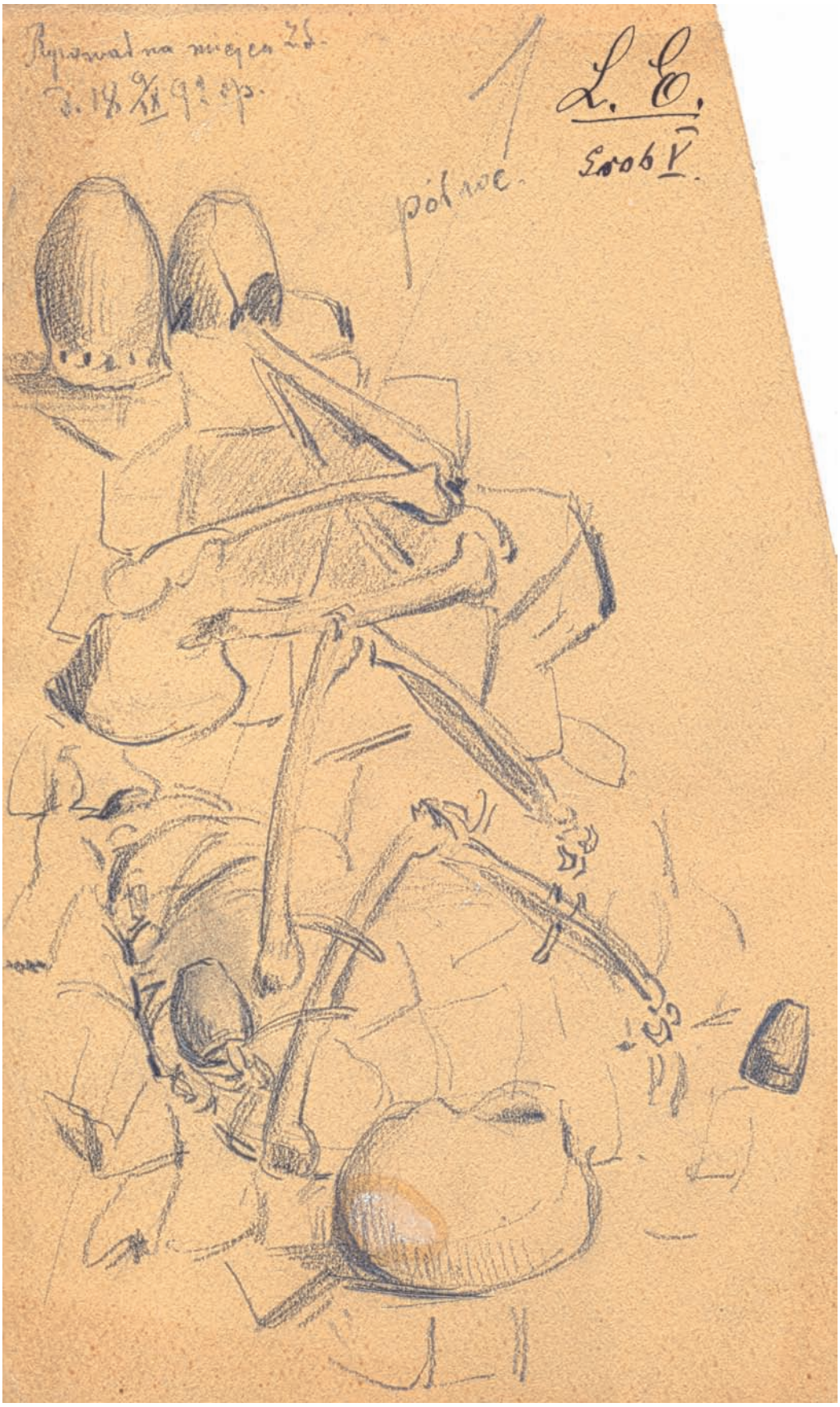


Fig. 7. Zlota. Burial V. Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)



Fig. 8. Zlota. Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)



Fig. 9. Zlota. Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)

with rich trade goods consisting of pottery vessels (15 items), bone, and flint products. The researcher donated one vessel to the Department of Archaeology of the Jagiellonian University in Kraków (Antoniewicz 1925, 197; Gągorowska-Chudobska 2015, 125-126; Pavliv 2017, 164). Peculiarities of codes allow us to



Fig. 10. Zlota. Burial I. Excavations and drawing by Z. Lenartowicz. 1892 (Archives of the I. Krypiakevych Institute of Ukrainian Studies, National Academy of Sciences of Ukraine)

suggest that part of the vessels found during archaeological research in 1888, and possibly the other 14, appeared in the collections of Dzieduszycki Museum.

Letters of the Latin alphabet are written with white paint on the outer surface of a small number of vessels. They can also be seen on K. Hadaczek's photos. The following letters can be distinguished here: «a» – on a small cup, the description of which is given below (Hadaczek 1907, tabl. VIII: 2) and a bowl; «b» – on one of the bowls (Hadaczek 1907, tabl. III: 2). On one beaker, the letter «a» or «d» is barely visible (Hadaczek 1907, tabl. X: 1). On the vessels studied by us, in addition to the mug with the letter «a» mentioned above, this letter is inscribed on one of the beaker, the letter «d» on the bowl. It is interesting that on the vessels with the letters «a» on the outer surface of the bottoms, additional inscriptions made in blue ink with the letter «a» on small pieces of paper glued onto the pot. All these vessels are stored in the Lviv Historical Museum.

The field drawings made by Z. Lenartowicz will help to clarify the meaning of these Latin letters (Fig. 6). On some of them, in addition to the numbering of the graves, there is also a parallel marking with letters. Burial I with the letter «a», Burial III with the letter «c», Burial IV with the letter «F», and Burial V with the letter «E» (Fig. 7) (Pavliv 2017, 60-63, Fig. 1-3). In total, four of the twelve drawings are marked with the letter «a» and all of them were made in 1892 (Fig. 8-9).

Comparison of vessels with the letter «a» with the drawing of vessels from Burial 1 made it possible to establish that they are from this grave (Fig. 10). In general, Burial 1, according to the figure, is a collective grave that includes four skulls, two long bones, and two clusters of ceramic vessels. In one cluster, on a platform made of stone slabs, five vessels were discovered. The other four vessels were found on the base of the grave. Each vessel received a number in the drawing. In the cluster located on the stone,

a small beaker with the mark «a», which is shown on the sheet standing on its rim, has the number 4. The bigger beaker with the mark «a» is placed with the number 1 in the same cluster. This vessel is the largest among the collection of ceramic ware, located on the stone paving. Probably, a slightly smaller beaker published by K. Hadaczek, where the letter «a» is partially visible in the photo (Hadaczek 1907, tabl. X: 1), should be associated with vessel marked as 3 in the same cluster. With another vessel, under the number 8, we associate the bowl with the letter «a», published by the same researcher (Hadaczek, 1907, tabl. X: 4).

The latter code is written in black ink in Polish: "Złota pt. Sandomierski". It is documented on sixteen vessels. Fourteen vessels and a skull have an inventory number before the word "Złota" (preserved numbers between 1699 and 1783). Such inscriptions are found on items that are now kept in Lviv and Lutsk, as well as on artefacts transferred from Kyiv in 1956. These codes were made in the Dzieduszycki Museum.

Thanks to the information about the transfer of finds from the Lviv University to the Lviv Historical Museum in 1940, we know that the numbers I-3168–I-3171 and I 3671 were inscribed at the University. It is interesting that, in addition to the university code, there is also a code made in the Dzieduszycki Museum on the two researched vessels that are now stored in Lutsk. Unfortunately, at the Ivan Franko University of Lviv, the inventory accession books of materials have not been preserved, except for Book III (Zaklad III). Therefore, it is not clear under what circumstances part of the Złota collection was transferred to the Museum of Prehistory of the University. It can be assumed that a certain confusion took place as a result of the transfer of finds, and as a result, one bowl from Złota, was inventoried at the University, but under a question mark, as an object of the Trypillia culture from Horodnytsia nad Dnistrom.

Today, the Lviv Historical Museum keeps 29 vessels, two flint axes, and one skull. In Lutsk, only two finds from Złota have been preserved, and one in Rivne. In total, we managed to find and examine thirty-one vessels in Ukrainian museums, most of which are in a good state of preservation. Only a few finds are represented by parts of rim. It should also be noted that only three of the vessels preserved in museum institutions of Ukraine and examined by us were published by K. Hadaczek. All others are introduced into the scientific literature for the first time, which is the main goal of this study.

DESCRIPTION OF THE ARTEFACTS

№ 1 (the serial number corresponds to the serial number in table 1). Miniature amphora (Fig. 11: 1) with a flat, well-defined base, a convex body that smoothly transitions into a concave neck, and slightly flaring rim. The outer surface is grey-brown, patchy, smoothed, but rough. The inner surface is grey, smoothed. The break is uniform and grey. The ceramic mass has an admixture of sand and grog (fragmented fired clay). Attached to the upper part of the shoulders are four small lugs (three preserved, measuring 1.6–1.8×0.85–1×0.3–0.4 cm; the diameter of the hole is 0.3 cm). Their surface is decorated with two vertical lines impressed by a twisted cord. The upper part of the vessel, before it merges with the body, is decorated with six horizontal imprints of a cord. In the centre between the lugs and to the level of their lower end, there are panels of six vertical impressions of a cord, from which two rays descend, formed by the imprints of a double cord. At the level of the maximum convexity of the vessel, there are eleven panels consisting of three vertical columns of fingernail impressions (ends down). An inscription «Złota.» made with red paint, has been preserved on the vessel. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 2. Amphora (Fig. 11: 2) with a well-defined flat bottom, and an egg-shaped body that smoothly turns into a high vertical rim. The outer surface is patchy, grey-brown, rough, and smoothed, with small scratches. The inner surface is well-smoothed and brown. The ceramic mass has an admixture of grog. Under the rim, two lugs are attached in a horizontal position on the shoulder. The length of the lugs is 4.35 cm, the width is 2 cm, and the thickness is 1.55 cm. The diameter of the hole in the lug is 1.2 cm. The outer surface of the rim is ornamented with four horizontal lines formed by imprints of a double, slightly twisted cord. Below, in the upper part of the body, there is a horizontal band of oval, slightly depressed notches with a diameter of 0.5 cm. On the surface, a rubbed inscription made in red paint can be seen: «Złota pt. Sandomierski. 1888». There is also an inscription in black ink on top: «1703». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of … 1983, 34).

№ 3. Amphora (Fig. 11: 3) with a slightly convex body, well-defined vertical rim and rounded with



Fig. 11. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

a slightly defined bottom. The outer surface is carefully smoothed, patchy in grey, brown, and brick colours. The inner surface is dark grey smoothed, and the break is dark grey. The ceramic mass has admixtures of grog. The outer surface of the rim is ornamented with eight horizontal impressions of a cord. At the junction of the neck with the body, a horizontal raised band is made in the form of a wave. To the upper part of the band, four small lugs (two have been preserved) with a height of 2.2 cm were attached crosswise. The width of the lug is 1 cm, and the diameter of the hole is 0.4 cm. There is an inscription in white paint on the outside – «Złota» and on the other side in ink: «1756. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1986, 91).

№ 4. Fragment of the upper part of an amphora (Fig. 12: 1) of a convex shape. The neck is low, slightly concave, and smoothly merges into the body of the vessel. The rim flares outwards and its edges are rounded. The outer surface is brown, smoothed to a shine. The inner surface is black, smoothed to a light shine. On its surface, in the central part, a cream-coloured limescale deposit is preserved. The ceramic mass has an admixture of grog. Under the neck, on the upper part of the body, a small lug is attached. The diameter of the hole is 0.6 cm. The height of the lug is 2.7 cm, the width is 2.35 cm, and the thickness is 0.7 cm. The upper part of the lug is ornamented with two vertical imprints of a cord, which are limited on two sides by a vertical row of horizontal notches. The outer surface of the neck is decorated with ten horizontal imprints of a strongly twisted cord. Under this is a band of impressions of a triangular stamp, the tops of which are directed downwards. Below, on the upper part of the body, there are panels of six rows of vertical, stamped notches. On both sides they are bounded by oblique stamped notches forming a vertical line. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 34).

№ 5. Fragment of an amphora (Fig. 12: 2) with a strongly convex body, a low, concave neck, and slightly flaring rim with rounded edge. The base is missing. On the upper part of the body, at a slight distance from the neck, four flat lugs were attached (two have been preserved). The height of the lugs is 7.5 cm, the width is 2.4 cm, the thickness is 0.6 cm, and the diameter of the hole is 0.4–0.5 cm. The outer surface is grey-brown, well-smoothed, and sometimes, small scratches from the smoothing of the surface are noticeable. The inner surface is grey and dark grey, smoothed. In the break, the amphora has a dark grey colour. The ceramic mass has an admixture of grog. The upper part of the amphora is richly ornamented. The outer surface of the rim, before the junction with the body, is ornamented with three horizontal lines each made with three separate cord impressions. Below, at the same interval from each other, eight vertical stripes formed by triple impressions of the cord descend. They end at the level of the lower end of the lugs. Between the vertical imprints of the cord, there are mainly panels of four vertical stamped bands (in one case, three), formed by an arcuate stamp, the ends of which are turned to the base. One of the preserved lugs, placed between the cord imprints, is ornamented with one vertical line of arc-shaped impressions; the other is not ornamented. On the upper part of the body, an inscription made in black ink has been preserved: «172…Złota p…». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of … 1983, 34).

№ 6. Pot (Fig. 12: 3) with a strongly convex body, a flat, well-defined base, and vertical rim with rounded edges. The vessel is unwashed, and yellow clay remains on its surface. The outer surface is brown and well-smoothed. The inside one is brown, and it is grey at the break. Ceramic mass with an admixture of fireclay. The upper surface is richly ornamented. The edge of the rim is decorated with small notches, under which two pairs of horizontal lines are made, formed by the imprints of a double, strongly twisted cord. Between these lines, four horizontal cord imprints forming wavy lines are impressed, and in the spaces between the waves, there are panels of between four and six vertical notches are made. At the junction of the neck to the body is a horizontal band formed from oblique notches. Under this are vertical panels of three lines of pinches, bounded on two sides by a vertical meander. These alternate with panels of horizontal lines of oblique notches, forming a herringbone pattern. An inscription «Złota» is written on the outside surface in red paint. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 7. Pot (Fig. 13: 2) with a flat, well-defined base, turning into a tulip-shaped body. The neck is smoothly concave, the rim is slightly flaring with rounded

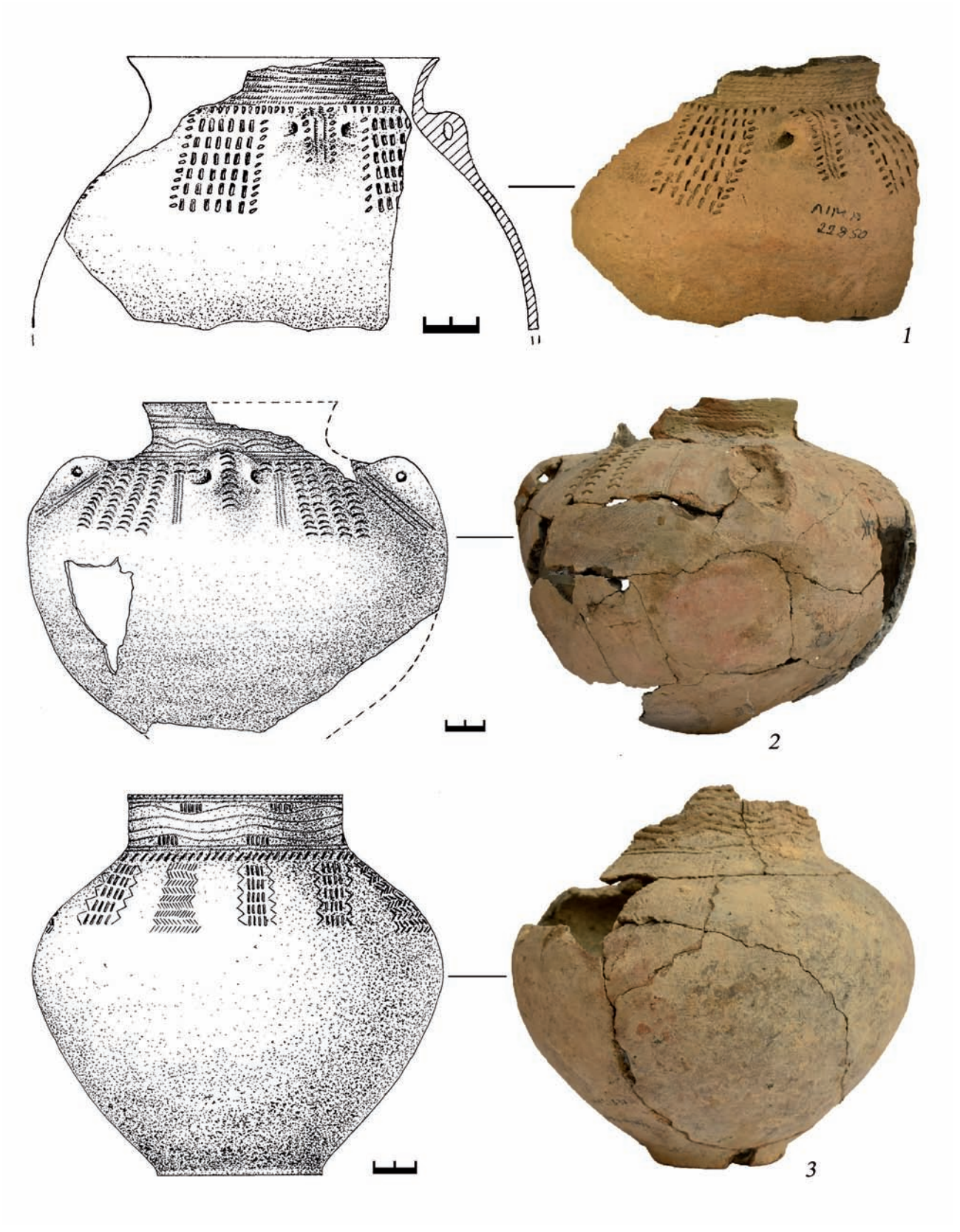


Fig. 12. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

edges. The outer surface is patchy, grey-brown, and smoothed, which caused wide scratches. The inner surface is grey and well-smoothed. The ceramic mass has an admixture of grog. The edges of the rim are ornamented with oval fingerprint depressions. Under the rim is a horizontal raised band, decorated with two rows of oval depressions. On the inner side of the vessel, a paper label is glued with the inscription in faded black (?) ink: «Złota 1892». On the outside, the inscription: «Złota» is written in red paint, and on the other side, in ink: «1744. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of … 1983, 48).

№ 8. Miniature beaker (Fig. 14: 1) of a tulip shape. The base is flat, weakly defined, the body is slightly convex, and it smoothly merges into a high, concave neck. The neck and rim flare slightly outward and the edges are rounded and slightly thinned. The outer surface is light brown, carefully smoothed to a light shine. The inner surface is light brown smoothed. The vessel is dark grey at the break. The ceramic mass contains an admixture of grog. The upper part of the vessel is ornamented with eleven horizontal imprints of a cord. Another row of oval notches (0.3 cm diameter, 0.25–0.3 cm from each other), is placed on the shoulder of the vessel, immediately under the imprints of the cord. In the central part of the vessel, an inscription «Złota» is made with red paint. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 31).

№ 9. Beaker (Fig. 14: 2), tulip-shaped with a well-defined flat base, a convex body that smoothly merges into a high neck, and a rim, slightly tilted outwards. The edges of the rim are rounded. The outer surface is grey-brown, patchy. Narrow scratches from rubbing, mainly in a horizontal direction, are clearly visible on its surface. The same scratches are present on the dark grey inner surface. In the break, the vessel is black. The ceramic mass has an admixture of black grog. The upper surface of the goblet is ornamented with horizontal imprints of a cord, which are separated from each other by a band of an oval stamp impressions in the central part. In the upper part, 12 horizontal lines of strongly twisted cord are placed. The same number of cord imprints is placed in the lower part, below which another horizontal band of stamp impressions. On the body's maximum convexity, the inscription «Złota» is painted in red. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 31).

№ 10. Beaker (Fig. 14: 3), tulip-shaped with a flat, well-defined base, a convex body that smoothly turns into a slightly concave high neck and rim slightly splaying outwards, the edges of which are rounded. The outer surface is light brown, well-smoothed to a light shine. The inner surface is grey-brown and smoothed. The break is two-layered (the outer part is light brown, and the inner part is grey-brown). The ceramic mass has an admixture of grog. The upper part of the vessel, before merging with the body, is ornamented with three horizontal bands of imprints of two tightly twisted cords. Below is a horizontal row of vertical notches (0.5 cm tall, narrowing slightly in the lower part, at a distance of 0.3 cm from each other). Three (on the other side, four) horizontal lines made by double cord imprints are placed below the row of notches, bounded in the lower part by an identical horizontal band of vertical notches. On the maximum convexity of the body, the inscription «a» is written with white paint, and on the outer surface of the base, a piece of paper is glued, on which the letter «a» is duplicated in ink. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30; Hadaczek 1907, Tabl. IV: 3).

№ 11. Beaker (Fig. 15: 1) with a flat, well-defined base, a strongly convex body, which smoothly turns into a tall, flaring rim (edges damaged). The vessel is not washed, with the remains of yellow clay on the surface. The outer surface is patchy, light brown and brown, well smoothed to a light sheen. Black spots (resin) are visible on the surface, under the clay. The inner surface is patchy, grey-brown, and well-smoothed. The break is uniformly black. The ceramic mass contains a grog admixture. The entire surface of the high neck is ornamented with eighteen horizontal lines made by cord imprints. A horizontal band of stamped notches in the form of elongated rectangles is placed under the cord prints, at the transition of the neck to the body. The notches are 0.6 cm high, 0.2 cm wide, and placed at a distance of 0.2–0.3 cm from each other. The inscription «Złota» is written vertically on the body in red paint. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30).

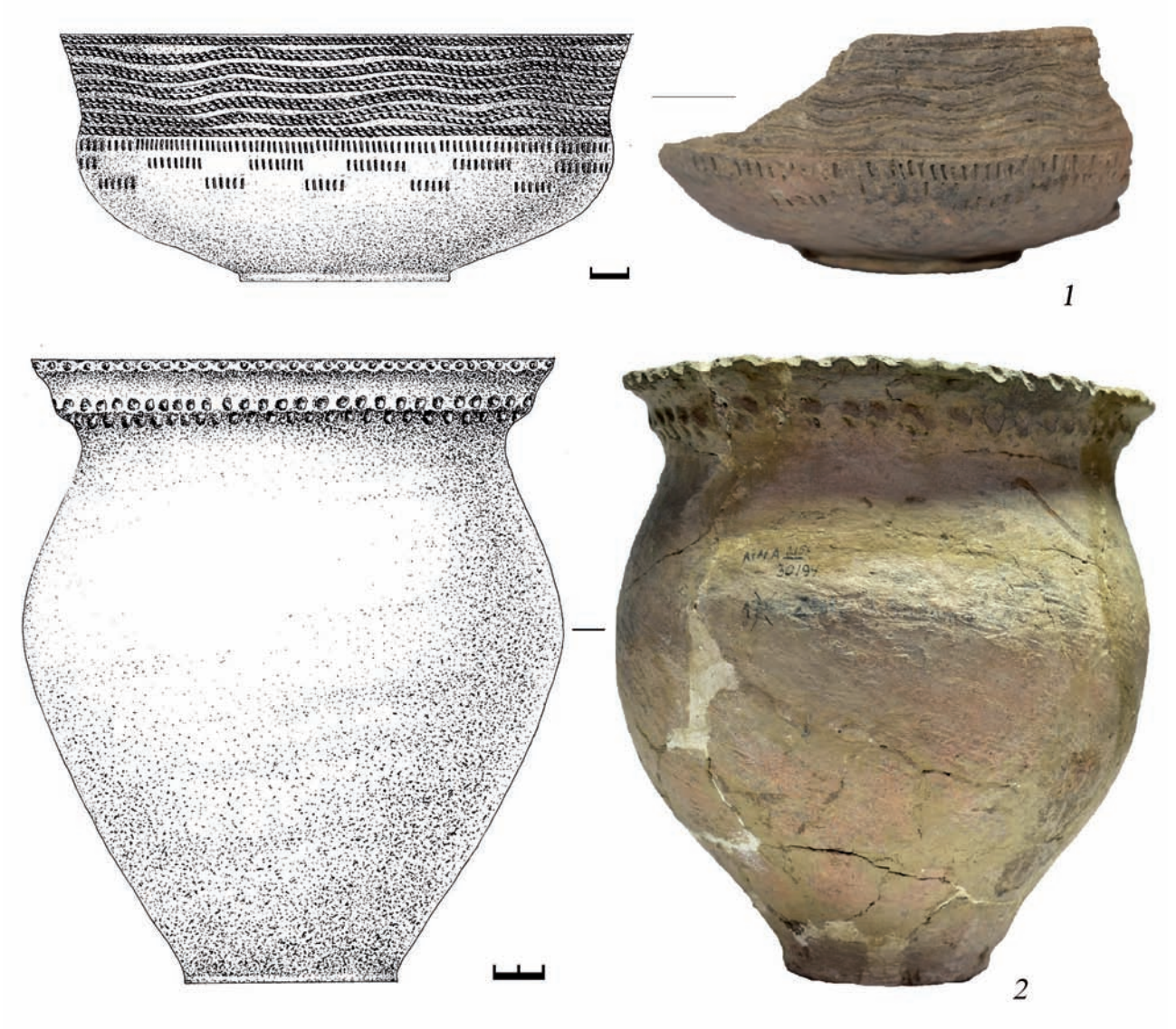


Fig. 13. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

№ 12. Pot (Fig. 15: 2) with a well-defined base, a convex body that smoothly transitions into a concave neck, and rim turned slightly outward. Under the rim, a horizontal raised band is placed. Its surface and the edges of the rim are decorated with a horizontal row of small vertical notches. The vessel is unwashed, with yellow clay residue on the surface. The outer surface is well smoothed, with some scratches, and is light brown. The outer one is grey, smoothed, and dark grey at the break. The ceramic mass has an admixture of grog. There are several wide horizontal scratches on the inner side of the rim. An inscription «Złota» is written in red paint on the vessel. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 13. Beaker (Fig. 15: 3) with a slightly highlighted base, and a slightly inflated body, which smoothly merges into a high vertical rim, the edges of which are rounded. The vessel is not washed. The outer surface is light brown, smoothed to a light shine. The inner side is dark grey, smoothed. The ceramic mass has an admixture of grog. The outer surface of the base is ornamented along the perimeter with notches. The upper surface of the vessel, on the rim, is decorated with a meander-like zone formed by cord imprints. Below it, twenty horizontal impressions of a cord are placed. Under this is a horizontal band of oblique, subtriangular notches, the top of which is directed downwards. Along the edge of the base, there is a row of oblique, depressed notches. The inscription «Złota» is painted

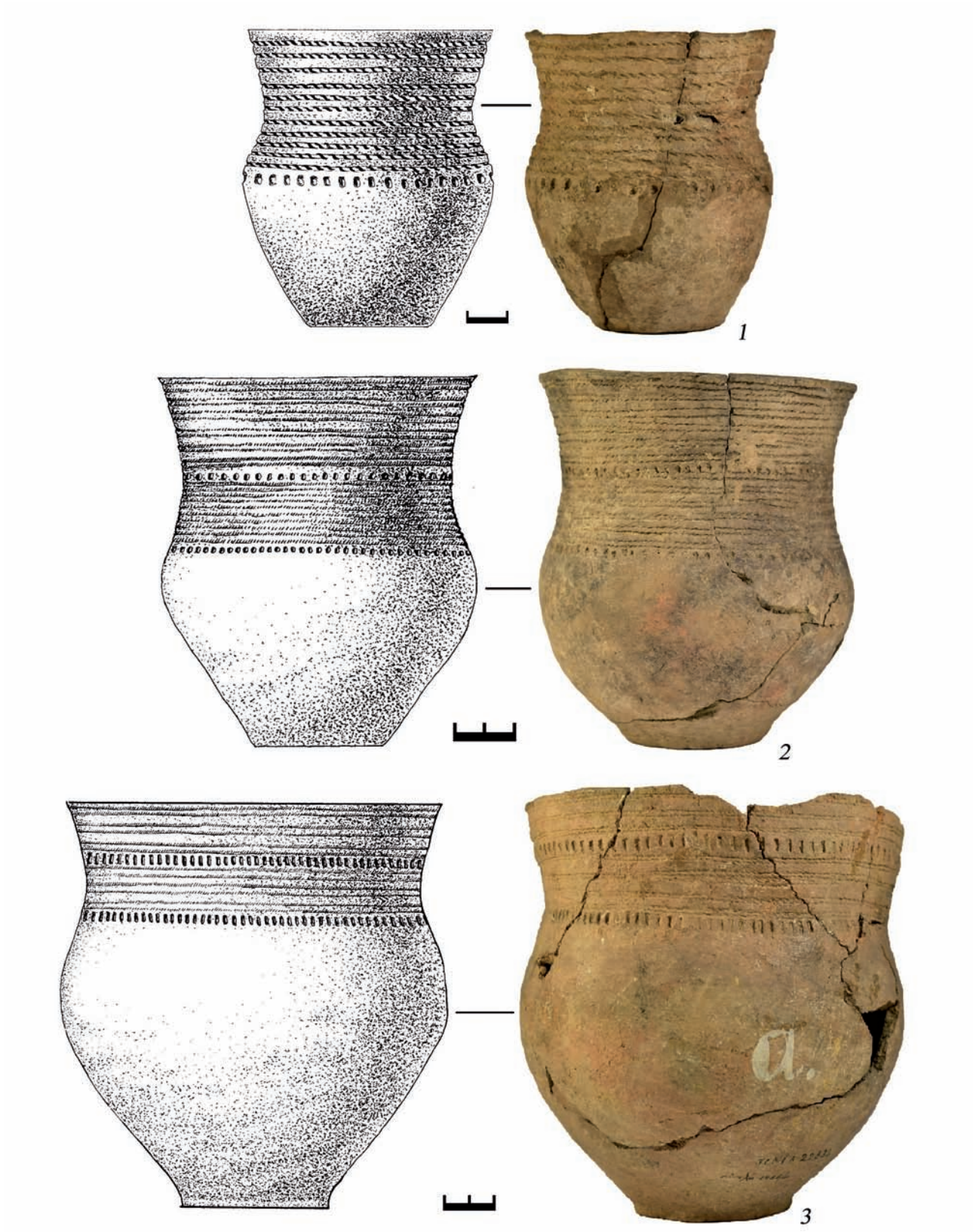


Fig. 14. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

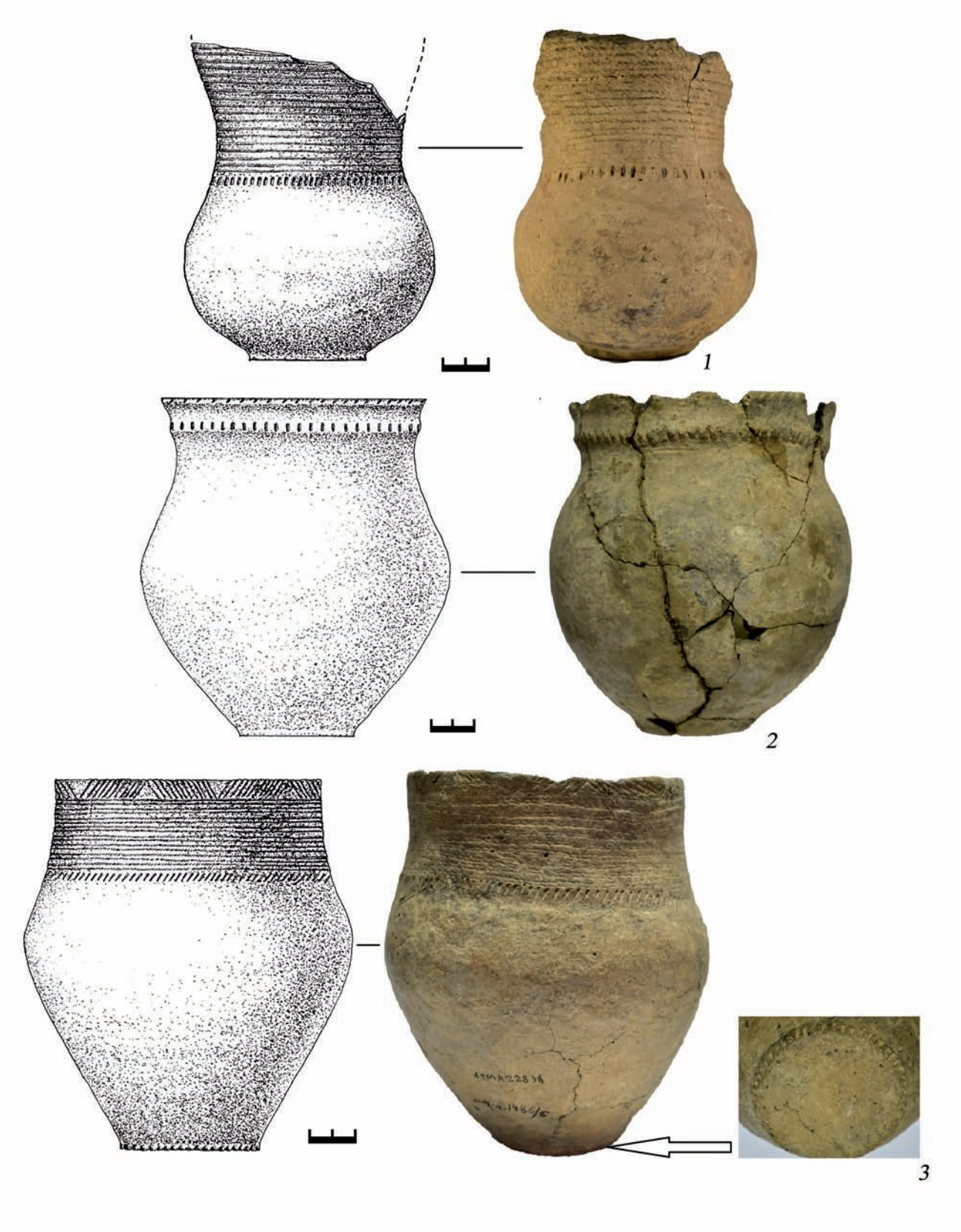


Fig. 15. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892
(drawn and photo by Y. Yakovyshyna)

on the vessel in red. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30).

№ 14. Mug (Fig. 16: 1), tulip-shaped with smoothly flaring rim, the edges of which are rounded. The outer surface is brown, smoothed to a light shine. However, almost the entire surface is polished. The inner side is light brown and grey at the break. The ceramic mass has an admixture of grog. On one side, there is a trace of an oval handle, now broken, that was attached to the edges of the rim and neck. The upper part of the vessel is ornamented with a rich geometric motif. Under the rim are three horizontal imprints of a strongly twisted cord. Below this is a wavy line decoration made of three cord impressions, under which panels each of two vertical rows of fingernail prints are visible. Below them are three horizontal impressions of a cord. On the outer side, the inscription «Złota» is painted in red. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30).

№ 15. Beaker (Fig. 16: 2), tulip-shaped with a well-defined base, slightly concave in the central part, elongated-convex body, slightly concave neck, and rim with rounded edges is slightly turned outward. The outer surface is grey with brown spots, carefully smoothed. The inner side is uniform, grey-brown, and smoothed. The break is black and uniform, the ceramic mass with an admixture of grog is black, rarely brown. The upper part of the vessel, from the edge of the rim to the transition of the neck into the body, is ornamented with horizontal lines made by imprints of a strongly twisted cord. A band of oval-triangular stamp impressions is placed below. Patches of yellow clay (loess) are preserved on the surface. In the lower part, the inscription «Złota» is painted in red. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30).

№ 16. Lower part of a convex-sided beaker (Fig. 16: 3). The base is flat and weakly defined. The outer surface is light brown and well-smoothed. The inner surface is light brown and smooth, leaving shallow and narrow scratches running in a horizontal direction. In the break, the vessel is black. The ceramic mass has an admixture of grog. On the upper part of the vessel, there is an inscription in black ink: «1745. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum from the Kyiv Historical Museum in 1956 (Inventory book of … 1983, 34).

№ 17. Undecorated beaker (Fig. 17: 1) with a narrow well-marked flat base, a convex body, a weakly defined neck, and a low, slightly tilted rim, the edges of which are rounded. The outer surface is grey, smooth, but rough. The inner surface is light grey and rough. The ceramic mass has a significant admixture of crumbled mineral, due to which the surface is rough. There are two types of admixture in the mass: larger, grey-pink colour, and smaller, silver-coloured. Two inscriptions have been preserved on the surface. One is made in black ink with the inscription: «1723. Złota pt. Sandomierski», another in red paint: «Złot. pt. Sandomierski 1888». Transferred to the Lviv Historical Museum from the Kyiv Historical Museum in 1956 (Inventory book of… 1983, 33).

№ 18. Goblet (Fig. 17: 2) of a convex-conical shape with a well-defined, flat base and an almost vertical rim. The edges of the rim on one part of the bowl are cut horizontally, on the other they are rounded. The outer surface is patchy, well-smoothed with characteristic scratches from smoothing, and grey-brown. The inner surface is grey, carelessly smoothed. Horizontal scratches of varying thickness from rubbing are clearly visible. The break is black. The ceramic mass has an admixture of crushed pink mineral, individual grains of which protrude on the surface. The size of the mineral is up to 0.5 cm. Under the rim, there is an inscription in black ink: «Złota pt. Sandomierski», and on the side, on the lower part of the vessel, the inscription «d» in white paint. Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 33; Hadaczek 1907, Tabl. VII: 2).

№ 19. Bowl (Fig. 13: 1) with an S-shaped profile. The base is flat, concave in the central part, and well defined. The body is convex, and the neck is slightly concave. The rim is high, slightly flares outward, and its edges are thinned and rounded. The surface is light brown, smoothed to a light shine. The inner surface is grey-brown, smoothed with traces of rubbing. In the break, the surface is dark grey. The ceramic mass has an admixture of grog. The upper part of the vessel is decorated with a complex geometric motif. On the upper part of the vessel is a broad decorated band,

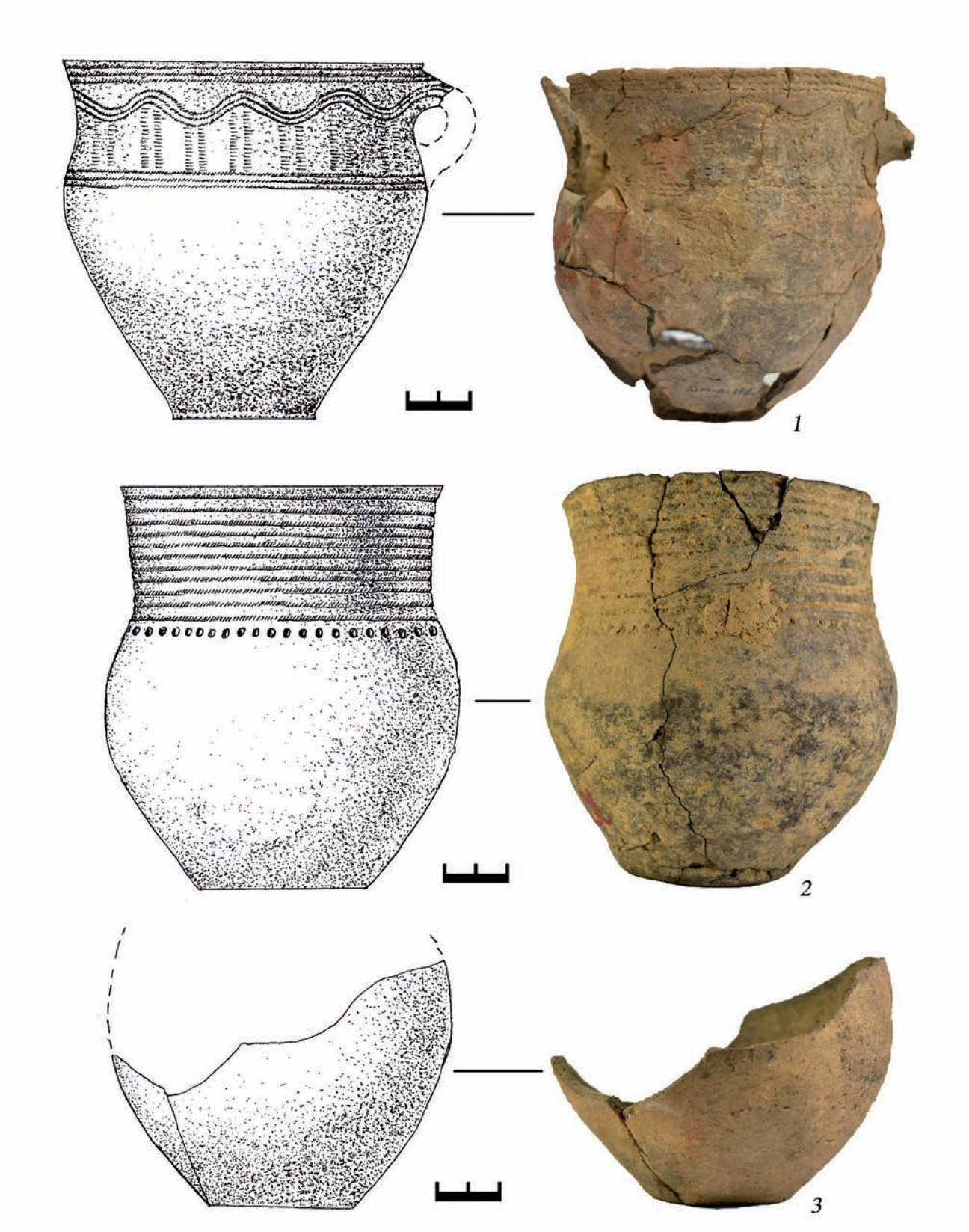


Fig. 16. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)



Fig. 17. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

bounded on the upper and lower edge by two double horizontal bands of cord imprints, in between which five horizontal waves formed by double cord imprints are placed. The lower part of the composition consists of three horizontal bands formed by closely-spaced vertical notches (0.55 mm tall), the upper one is continuous, in the one below it groups of nine notches form panels separated by blank spaces, the one un-

der it has groups of six notches under the blank areas above. On the inner side, there is an inscription in black ink: «I 3671. Horodnica n/on. Grodzisko». It is kept in the Lviv Historical Museum (Inventory book of… 1983, 34).

№ 20. Bowl (Fig. 18: 1) with a well-defined base, a conical body, a slightly concave neck, and a slightly flaring rim. The outer surface is light brown, well-smoothed with small scratches from rubbing. The inner side is mostly dark grey, in the upper part, brown, well-smoothed with larger scratches on the surface. The ceramic mass has an admixture of grog. The upper part of the outer surface of the vessel is ornamented with a complex composition, the main motif is a zone consisting of five horizontal wavy lines formed from double bands of cord imprints. The lower wave on one side does not coincide with the upper ones. Three to four vertical notches are placed on the lower curves of the upper wave. Under this zone is a horizontal made with two parallel cord impressions, below which a horizontal band of vertical notches (0.6 cm high, 0.1–0.2 cm apart) is made with a stamp. An inscription: «Złota» is made in red paint on the vessel. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 30).

№ 21. Bowl (Fig. 18: 2) with a well-defined base, strongly inclined walls, a slightly defined, concave neck, and a flaring rim, the edges of which are rounded. The outer surface is patchy, grey-brown, and well-smoothed with characteristic rubbing scratches. The inner one is grey with the same patchiness. In the break, the surface is grey. The ceramic mass has an admixture of grog and sand. The upper part of the bowl is richly ornamented. The edges of the rim are ornamented with a band of stamped vertical notches. The main motif is again a design of five horizontal waves, made with double strongly twisted cord impressions. Four are parallel, the lower again diverging. As in Vessel 20, there are groups (here five to six) of vertical notches placed on the lower curves of the upper wave, but also groups of four placed under the lower line. Below this zone is a horizontal band of vertical notches (height 0.9 cm, 0.3 cm apart). An inscription made in red paint: «Złota.» has been preserved on the surface. On the other side is the inscription in black ink: «1752. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 32).

№ 22. Bowl (Fig. 18: 3) with a poorly defined base, a convex body, a slightly concave neck, and a slightly flaring rim, the edges of which are rounded. The vessel is unwashed, with remains of yellow clay on the surface. The outer surface is grey-brown, patchy, and carefully smoothed to a light shine. The inner side is grey, and in the break, the vessel is dark grey. The ceramic mass has an admixture of grog. On one side of the vessel, the edges of the rim are shaped like a wave, in the form of twelve horns. The neck of the vessel is ornamented with a zone of ornament made with double cord impressions. Two lines are just below the rim, under which are two wavy impressed lines, below which are another two horizontal lines. Below this zone is a horizontal band of arc-shaped notches, the ends of which are turned to the right. The inscription: «Złota» is written in red paint on the vessel. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 23. Bowl (Fig. 18: 4) with a well-defined base, a conical body, and a high vertical rim, the edges of which flare outwards only slightly. The surface is patchy, brick-brown, and smoothed with rubbing scratches. The inner surface is brick-brown, well-smoothed. There are black stains of carbon deposits on two surfaces. The ceramic mass has an admixture of grog, dark grey at the break. The outer surface of the rim is ornamented with two horizontal stripes of a double cord. Between the stripes, five horizontal waves are formed from imprints of a double cord. On the surface is a partially-effaced inscription, made in red paint: «Złota pt. Sandomierski. 1888». On the other side is written in black ink: «1750. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 33).

№ 24. Bowl (Fig. 19: 1) with an S-shaped profile. The base is flat and undefined. The body is convex-conical, the neck is slightly concave. The rim flares slightly outwards, and its edges are rounded. The surface is grey-brown, smoothed to a light shine. The inner surface is grey, smoothed. In the break, the surface is black. The ceramic mass has an admixture of grog. The upper part of the vessel is ornamented with a complex geometric motif, consisting of a horizontal row of approximately rectangular notches, which decorate the edge of the rim. In the centre is a composition bounded from above and below by a line

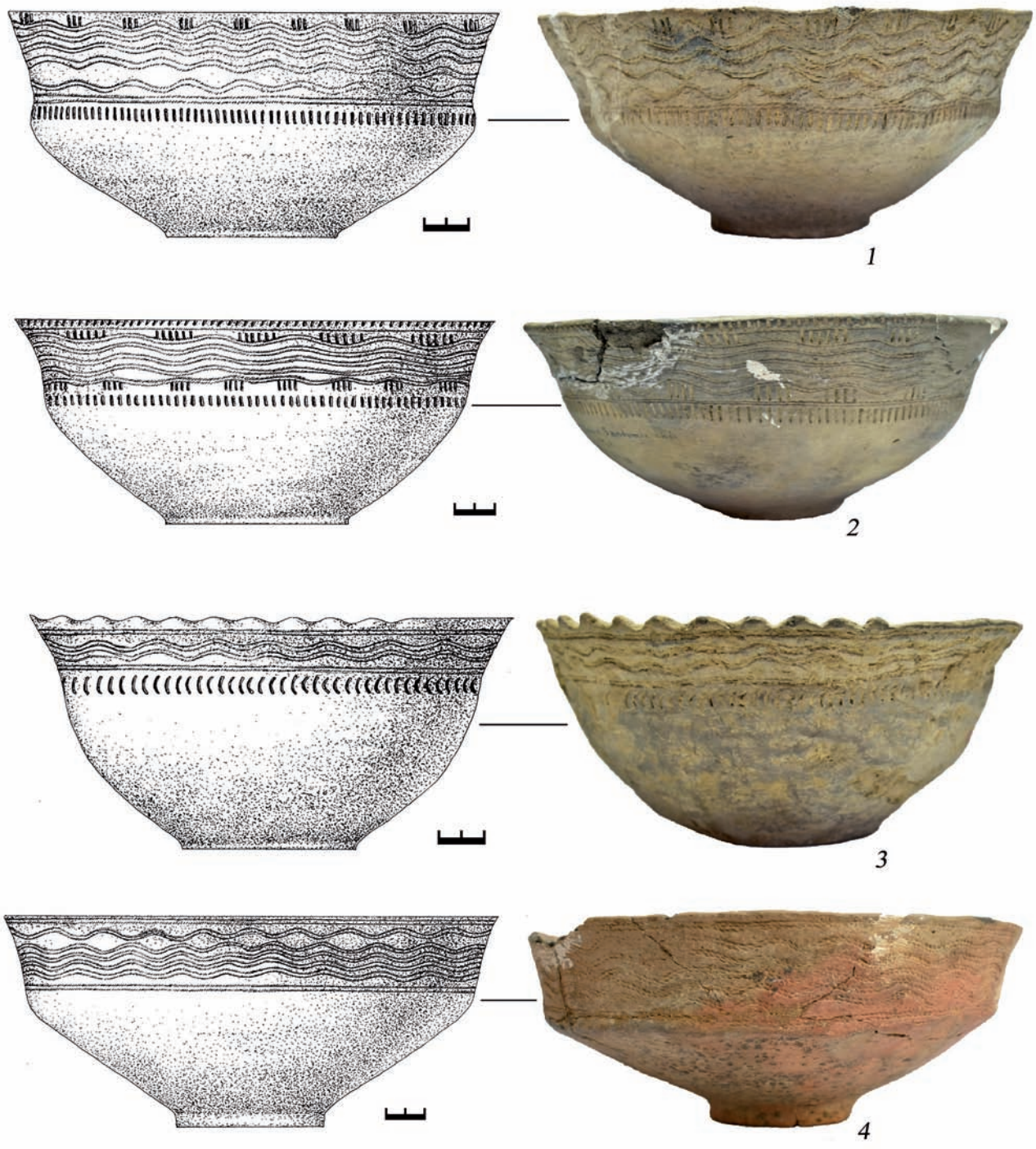


Fig. 18. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

made of two parallel impressions of strongly twisted cord. In the centre of the frame, three horizontal wavy lines of double imprints of the cord are made. Above the upper waves, in their lower curves, three vertical stamped notches are placed along the entire surface of the bowl. The same prints are made in spaces between the lower wavy line, only in the place where the waves are directed upwards. The lower part of the composition consists of two horizontal bands formed by vertical notches. The lower band, in contrast to the upper one, is formed from discontinuous imprints. Each of the groups includes from five to seven notch-

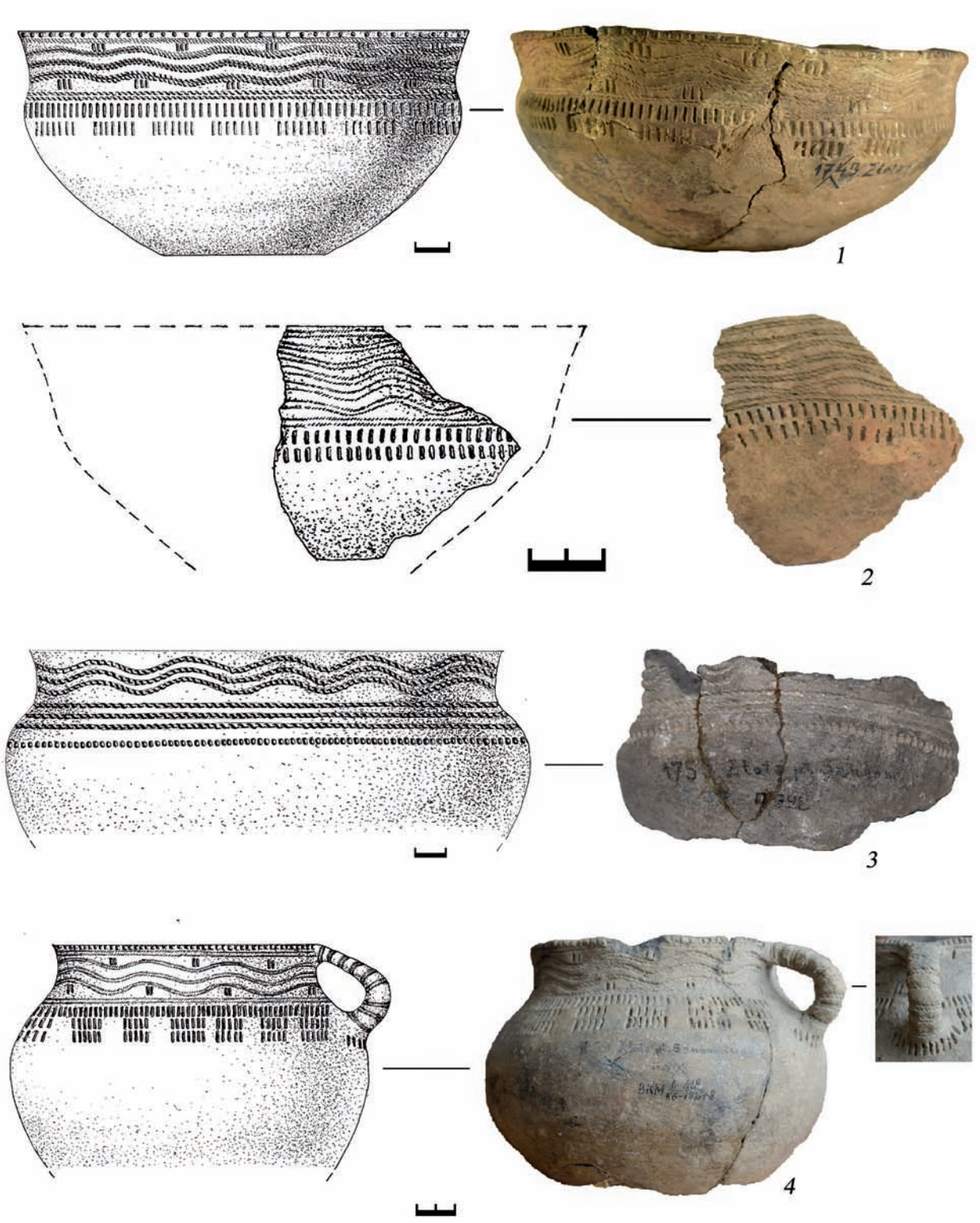


Fig. 19. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

es. The distance between the groups is 0.75 cm. The height of the notches is 0.5 cm. On the upper part of the vessel, on the neck, there is an inscription in black ink: «1743. Złota pt. Sandomierski», as well as the inscription: «Złota» in red paint. Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 33).

№ 25. Fragment of the rim of a bowl (Fig. 19: 2). The lower part of the vessel is conical in shape. The rim is high, the edges are slightly flared outward and rounded, separated from the body by a sharp shoulder. The outer surface is brown, spotted, and well-smoothed. The interior surface is dark grey with characteristic rubbing scratches. The vessel is two-layered at the break. The ceramic mass has an admixture of grog and organic matter. The upper part of the rim is decorated with a rich motif. Under the rim are two horizontal bands of double strongly twisted cord. Below this are four wavy lines formed by double cord imprints, under which is another horizontal band of two impressions of strongly twisted cord. On the shoulder of the vessel under this are two horizontal bands of stamp impressions (vertical notches 0.5 cm high placed at a distance of 0.2–0.35 cm from each other). The vessel is kept in the Lviv Historical Museum. Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 26. Fragment of a convex-sided vessel, probably a bowl (Fig. 19: 3) with a smoothly concave neck and only slightly flaring rim, the edges of which are damaged. The outer surface is carefully smoothed and light grey. The inner side is grey, with traces of scratches from rubbing. The break is dark grey and turns brown on the outer edge. The ceramic mass has admixtures of grog. The outer surface of the neck is ornamented under the rim with a horizontal wavy line decoration formed from three cord imprints. Three horizontal bands are placed below, under which is a band of stamped square notches. On the surface of the vessel, there is an inscription in black ink: «1755. Złota pt. Sandomierski». The thickness of the walls is 0.55-0.6 cm. Transferred to the Volhynian Museum of Regional History in Lutsk in 1941 from the Lviv Historical Museum (Inventory book of… 1940–1942).

№ 27. Mug (Fig. 19: 4) with a strongly convex and somewhat flattened body, a concave neck, and only slightly flaring rim with rounded edges. The base was not preserved. The outer surface is brown and well-smoothed. The inner surface is grey, with horizontal traces of rubbing, and dark grey at the break. The ceramic mass has traces of dark grey grog. To the edge of the rim and the upper part of the body, a flattened, rounded handle is attached, the surface of which is ornamented with eight horizontal stripes formed by double imprints of a cord. The edges of the rim are ornamented with small vertical notches, under which three waves formed by double cord imprints are placed. Above them, in the descending curve of the wavy line, two vertical notches are placed; below the lower wave where the line is directed upwards, identical vertical notches are placed. The waves are bounded from below by a horizontal line made by two cord impressions, under which there is another horizontal band of vertical notches. Under the notches, on the upper part of the shoulders, fourteen panels are made, formed by two rows of vertical notches (ranging in number from five to eight). On the surface of the vessel, there is an inscription in black ink: «1738. Złota pt. Sandomierski». On the inner side of the vessel, a label is made on paper with the number 1721, but the inscription is crossed out. The number was probably crossed out because two fragments were glued together and left under the number 1738. Transferred to the Volhynian Museum of Regional History in 1941 from the Lviv Historical Museum (Inventory book of… 1940-1942), where it was registered on September 31, 1948 (Inventory book of… 1977, 46).

№ 28. Cup (Fig. 17: 3) of squat shape. The base is flat and not defined. The rim is almost vertical and its edge is rounded. The outer surface is smoothed and patchy (grey-brown, grey, and dark grey). The inner surface is dark grey and smoothed. The ceramic mass has an admixture of large grains of sand, grog, and a golden-coloured mineral. A handle is attached to the edge of the rim and the middle part of the body. The height of the handle is 4.2 cm, the width is 2 cm, and the thickness is 0.75–1 cm. The outer surface is ornamented with two vertical strips of loosely twisted cord, which are placed at a distance of 0.65 cm from each other. A horizontal band of fingernail impressions (33 notches at a distance of 0.3–0.85 cm from each other) is located just above the shoulder. On the upper part of the vessel on the neck, there is an inscription in black ink: «1720. Złota pt. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 33).

№ 29. Miniature cup (Fig. 20: 1) of an elongated convex shape with a well-defined, flat base, a convex body that smoothly merges into a concave neck and vertical rim, the edge of which is slightly thinned and rounded. The outer surface is smoothed to a light

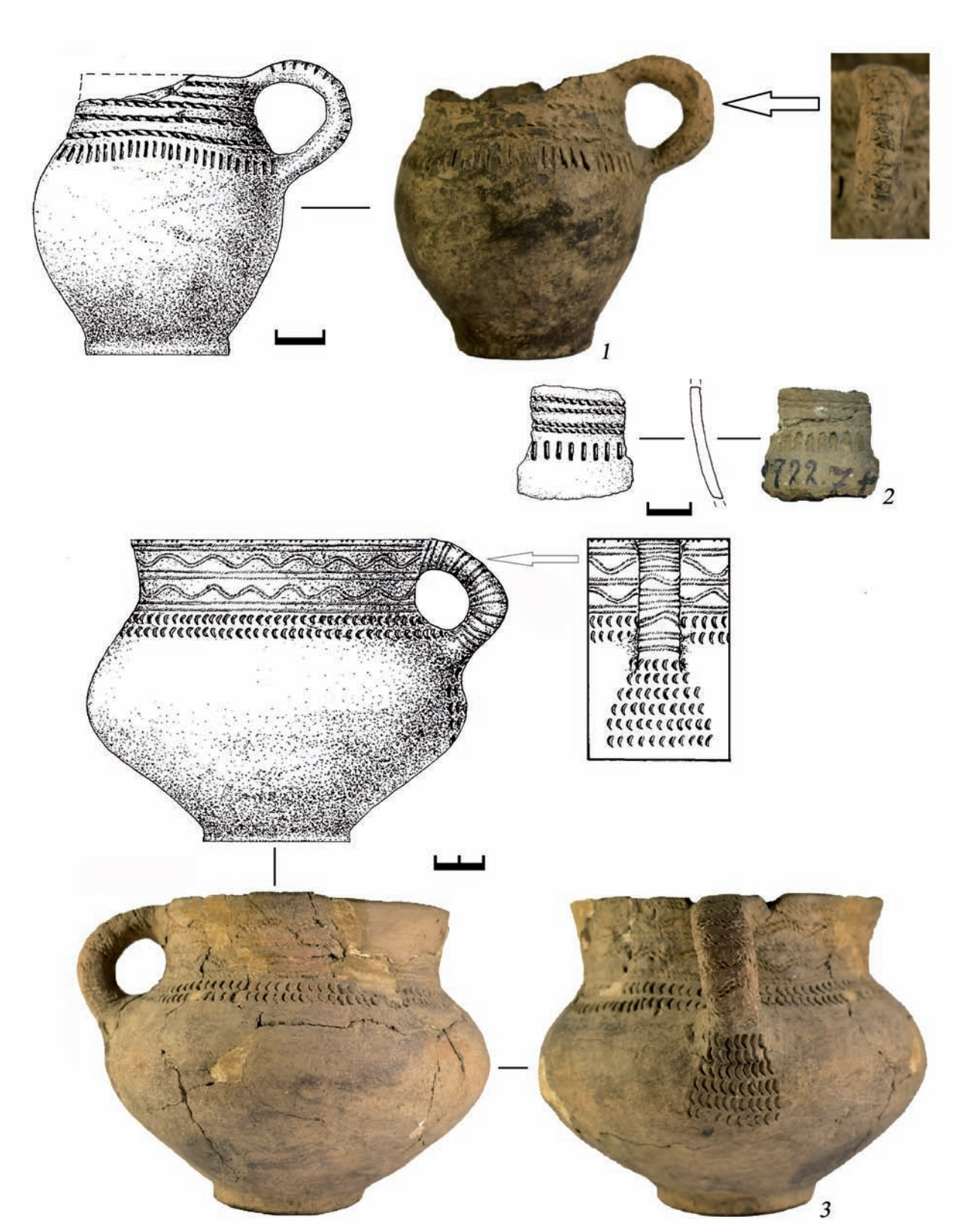


Fig. 20. Zlota. Pottery vessels from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

shine, patchy: from light brown to dark brown. The inner surface is well smoothed, dark grey. The break is single-layer, black. The ceramic mass has an admixture of black grog. A handle is attached to the edges of the rim and the upper part of the maximum convexity of the body, which rises slightly above the edge of the rim. The handle is irregularly oval in cross-section, 2.9 cm high, 1–1.25 cm wide, 0.7–0.75 cm thick. On the outside of the handle is an ornament in the form of a vertical row of 13 stamped horizontal notches up to 0.5 cm wide and 0.1–0.25 cm apart. The outer surface, under the rim, is decorated with five horizontal impressions of a strongly twisted cord. Below, at the transition of the neck to the body, is a horizontal band formed by vertical stamped notches (0.5 cm high and 0.2 cm apart). Inscriptions in black ink: «Złota pt. Sandomierski», as well as an inscription: «a.» in white paint, are placed on the body. The same letter «a.» was written in blue ink on white paper and glued to the outer side of the base. Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 33; Hadaczek 1907, tabl. VIII: 2).

№ 30. Cup (Fig. 20: 3). S-shaped profile. The base is flat and well-defined, and the body is squat, smoothly merging into a concave neck. The rim is slightly flaring, and the edges are thickened and rounded on the inner side. A handle with oval cross-section is attached to the upper part of the body and the edge of the rim. The outer surface is patchy, grey-brown, and well-smoothed; in some places, small scratches from rubbing the surface are visible. The inner surface is grey, smoothed, and dark grey at the break. The ceramic mass has an admixture of grog. The rim and the neck are ornamented with three horizontal bands of double cord impressions, between which horizontal wavy lines consisting of imprints of a double cord are placed. Under this zone, on the upper part of the body, are two horizontal bands of stamped arc-shaped notches, the ends of which are turned to the right. The surface of the handle is ornamented with horizontal bands of double cord alternating with three wavy bands formed by double cord impressions. Six horizontal bands of arcuate notches, the number of which gradually increases towards the base, form a trapezoidal panel below the end of the handle. Two inscriptions are preserved on the surface of the vessel. The first one is made of red paint and is poorly preserved. It can be read: «Złota pt. Sandomierski 1888». Another inscription is written in black ink: «1699. Złota pow. Sandomierski». Transferred to the Lviv Historical Museum in 1956 from the Kyiv Historical Museum (Inventory book of… 1983, 34).

№ 31. Fragment of the neck of a vessel (Fig. 20: 2). The neck is slightly concave. The outer surface is grey-brown, patchy, and well-smoothed. The inner side is grey, smoothed, and dark grey at the break. The ceramic mass has an admixture of grog and sand. The outer surface is ornamented with two horizontal stripes of double, strongly twisted cord. Below this is a horizontal band of stamped vertical notches (height 0.5 cm, placed at a distance of 0.1 cm from each other). An inscription in black ink is partially preserved on the outer surface: «1722. Zł...». Transferred to the Lviv Historical Museum from the Dzieduszycki Museum in 1940 (Inventory book of… 1981-1982, 32).

№ 32. Beaker (Fig. 21: 1) with a flat, well-marked base, and a tulip-shaped body. The neck is smoothly concave, the rim flares slightly, and the edge is rounded. The outer surface is grey-brown, smooth and bears wide scratches. The inner surface is grey and well-smoothed. Well fired. The ceramic mass has an admixture of grog. The edge of the rim is ornamented with a horizontal band of two parallel cord impressions. Below is a horizontal wavy line, which is formed from double cord imprints. Below this are four more horizontal cord imprints. The tops of the cord imprints are turned to the left. On the outer surface is the inscription in red paint: «1888», and next to it in ink: «1717. Złota pt. Sandomierski п 229». The preserved inventory number of the Lviv Historical Museum, is painted in white: «I 3655». It is kept in the Rivne Regional Museum of Local Lore.

An axe made of grey-brown flint, trapezoidal in plan and rectangular in cross-section (Fig. 21: 2). The blade is arc-shaped. The upper part is narrowed and battered. The entire surface, except for the butt, is vertically smoothed. There are several traces of small flake negatives on the surface of the axe. Spots of limescale deposit are partially preserved. The code written in black ink is preserved: «1769. Złota pt. Sandomierz». The length of the axe is 10.3 cm, the width of the blade is 6 cm, and the thickness is 2.5 cm.

Bifacial flint point made of blue-grey Ożarów flint, elongated trapezoidal in plan and lenticular in

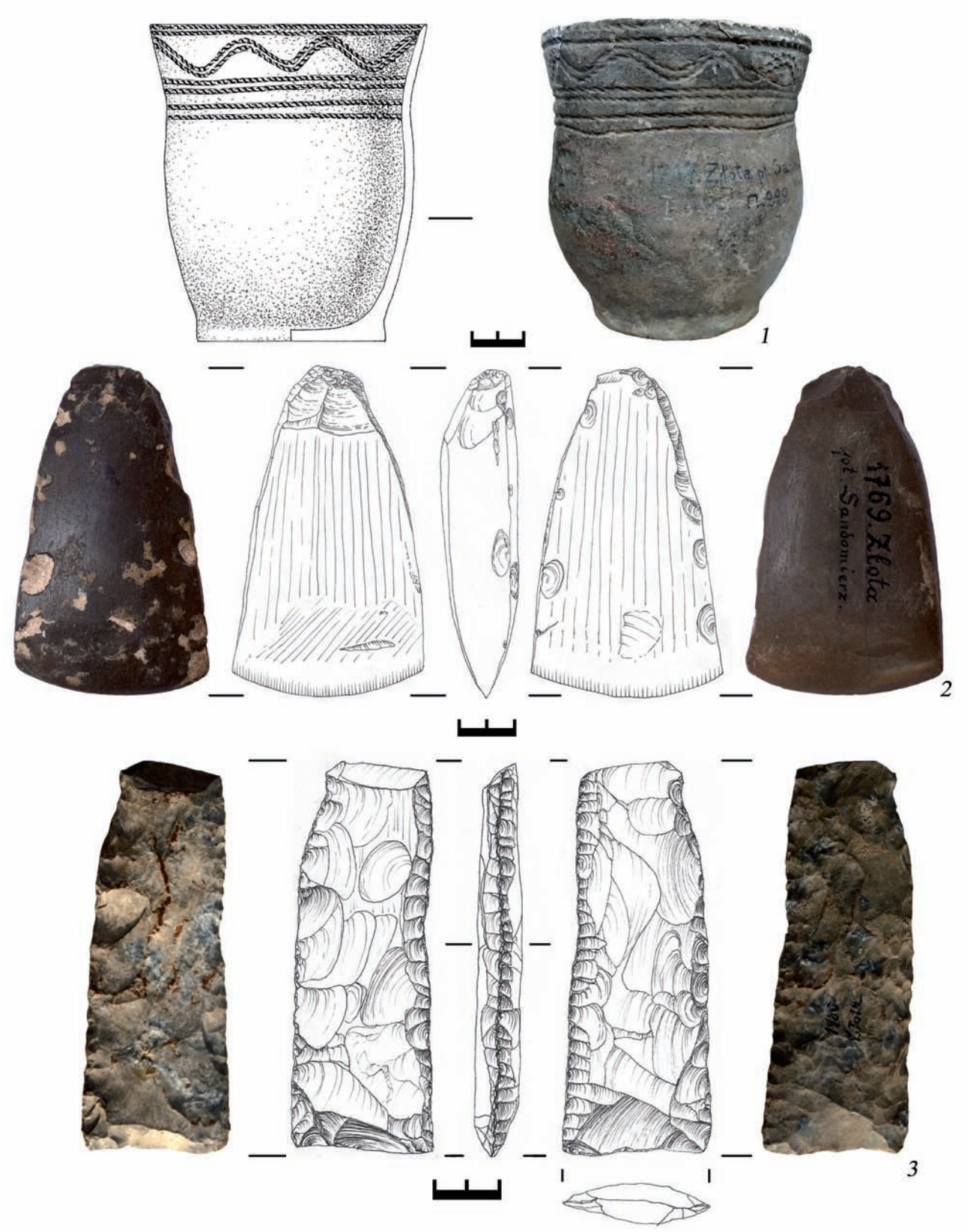


Fig. 21. Zlota. Pottery vessel (1) and flint axes (2) and a flint sickle (3) from the research conducted by Z. Lenartowicz in 1888-1892 (drawn and photo by Y. Yakovyshyna)

cross section (Fig. 21: 3). Made in the bifacial technique, the surface is covered with two-sided, oppositely directed flat retouch. The blade is straight, with a reutilized central part. The surface has a visible shine from polishing. The butt end is broken. The inscription, written in black ink, has been preserved: «1780. Złota». The length of the axe is 11.6 cm, the width of the blade is 4.4 cm, and the thickness is 1.1–1.4 cm.

ANTHROPOLOGICAL CHARACTERISATION OF THE SKULL FROM THE COLLECTION OF THE LVIV HISTORICAL MUSEUM

The skull (Złota, 1783. Sandomierski) without the lower jaw and base was preserved in the collection. Several defects were found on the occipital bone and parietal bones in the Bregma (Fig. 22: 1). The skull is partially glued together. There is an inscription in black ink on the frontal bone (Fig. 22: 2). The bones are hard, dense, and have a greyish colour. The surface of the skull is rough, with small traces of postmortem erosion and fresh chips. Two upper right molars (first and second), a left canine, and a left second premolar have been preserved (Fig. 22: 3). The third left molar was lost during the individual's lifetime. The alveolus is completely obliterated, and the alveolar edge has traces of atrophy. The remaining teeth of the upper jaw were lost posthumously. The alveoli are open and have no signs of obliteration.

The skull is small. The glabella is poorly developed. Development of the relief of temporal lines and temporal bones is moderate (Fig. 22: 4). The mastoid part is large, and the occipital bun is weakly expressed, but the upper cortical lines are relatively well developed. The lower edge of the piriform aperture is infantile. Most of the morphological characters (Buikstra, Ubelaker 1994) indicate a possible male sex, although certain doubts about the definition remain. The occipital-parietal suture is open, but partial closure of the sagittal and coronal sutures is observed. The deterioration of the occlusal surface of the teeth is moderate and strong. Large areas of dentine are exposed on the molars and canines. The formation of secondary dentine on the first molar and canine indicates long-term and slow abrasion. However, the canine is slightly more developed than the other molars and a premolar. Traces of microchips of the enamel edge were found on it. This may be the result of increased pressure on the front teeth.

The roughness of the chewing surface of molars corresponds to 35-45 years (Brothwell 1963), which does not contradict the degree of suture closure.

The skull is characterized by a very small longitudinal and transverse diameter (Alekseyev, Debets 1964), which gives a «brachycranial» index (Tab. 2).

The skull is visually low. It has a narrow, moderately curved forehead and a narrow nape of the neck that slightly protrudes. The face is narrow and low, moderately flattened in the upper part. The zygomatic diameter is small, the cheekbones are spread out and set back, the face is well profiled, the canine grooves are asymmetrical: on the right, it is medium, and on the left, it is very deep. The nose is narrow and low, according to the index–low (hamirynia). The bridge of the nose is high and narrow, and the nose is well defined. The orbits are very low and narrow, according to the index–low (hemiconch). The corners indicate medium and weak facial profiling. In general, the skull is brachycranic, relatively low, with a narrow face, low orbits, and a narrow nose. It bears features possibly associated with the Neolithic population of Central Europe.

The surface of the cranial vault has some discrete traces of erosion, but no lifetime changes were found on it. There are also no traces of pathological reactions on the orbit roofs.

The alveolar edge of the jaws has signs of degeneration, which may be related to age-related changes in the body. No dental caries was detected, but there are intense greygreyish-cream-coloured dense calculus formations on the teeth on the right. To the left, the deposits are weaker.

In the right tympanic cavity at the bottom, neoplasms the size of a poppy seed were found. They may indicate chronic inflammation of the middle ear. In addition, traces of a meningeal reaction were found on the skull, which may be the result of certain inflammatory processes in the membranes of the brain.

The development of relief on the skull is characteristic of people who have had significant loads on their backs during their lives. The wear of the teeth is quite strong, especially the canines, which also have wide enamel chips. These features and inflammatory processes in the periodontium may be associated with the use of teeth in a certain activity, or eating hard, traumatogenic food. This man(?) has significantly developed chewing muscles.

The formation of dental calculus is partly a consequence of the consumption of sticky food, and possibly also of strongly mineralized water. The asym-



Fig. 22. Zlota. Skull from the research conducted by Z. Lenartowicz (photo by O. Kozak)

metry of the dental calculus also reflects the general asymmetry of the face and skull.

Traces of an inflammatory reaction of the meninges, as well as traces of strictly chronic inflammation of the middle ear, may reflect infectious or inflammatory diseases experienced in childhood or early youth.

In the case of the skull, it is difficult to determine whether it formed part of the skeleton acquired for the Dzieduszycki Museum – as mentioned by K. Hadaczek – or was transferred as a separate specimen. It should be noted that the inventory numbers for the objects end at 1783, and this is the very number appearing on the skull. However, no information has been

found to confirm the transfer of additional anthropological specimens to that institution. Consequently, we assume that the remainder of the skeleton may have been irretrievably lost following the liquidation of the Dzieduszycki Museum.

DISCUSSION

Thus, in Ukrainian museum institutions, thirty-four artefacts from the Złota sites (two made of flint and thirty-two ceramic products) and one skull were found. As for the cultural attribution of the finds, they do not belong to a single archaeological culture, although two-thirds of the finds belong to the Złota culture. Also, two artefacts, considering the state of preservation, can be generally attributed to the late Neolithic without specific cultural attribution (Fig. 16: 3; 20: 2).

The variety of vessels of the Złota culture is quite diverse and consists of amphorae, bowls, beakers, pots, mugs, and cups. The dominant position is occupied by bowls (seven items), which differ from each other in their shape and individual ornamentation (Fig. 13: 1; 18; 19: 1, 2). However, the described bowls are typical products of this culture, as evidenced by their analogues found both directly in Złota in the grave goods from Burials 4, 9, 22, 196 and 260 from the Nad Wawrem site and 246, 328 from Grodzisko I (Krzak 1970, fig. 18: a; 30: a; 53: c; 98: c; 135:a; 1961, fig. 53: a; 81: c) and in Grave 1 from Mały Rynek in Sandomierz, pow. Opatów (Bajka *et al*. 2018, fig. 8: a, b).

The next largest group of vessels is the beakers and is represented by well-preserved items (Fig. 14: 2, 3; 21: 1) for which we find analogies among the grave goods of the Złota Burial 169 from the Grodzisko I site and 3, 11 from the Nad Wawrem site (Krzak 1961, fig. 36: d 1970, fig. 12: c; 40: c). Only one of the four beakers is unornamented (Fig. 17: 1), which has a close counterpart from Burial 9 at the Nad Wawrem site in Złota (Krzak 1970, fig. 30: e).

The pots (Fig. 13: 2; 15: 2), mugs (Fig. 16: 1; 19: 4), and amphorae (Fig. 11: 2, 12: 2) are represented by two finds each. The first have their equivalent in grave goods from Feature 1 discovered in 2006 in Sandomierz (Bajka *et al*. 2018, fig. 10: a) and Burials 331 and 335 from the Grodzisko I site in Złota (Krzak 1961, 66: b and 83: b). The second type of vessels has parallels from Burials 11 and 23 from the Nad Wawrem site in Złota (Krzak 1970, fig. 40: b, 57:b). The amphora with a missing bottom (Fig. 12: 2) is analogous to a find from Grave VII discovered in 1915 on the Złota site (Lenartowicz 1917, tabl. III), while the two-handled amphora has parallels in Graves 72a and 448 from the Grodzisko I site in Złota (Krzak 1961, fig. 16: d and 125: e). Only two of the analysed vessels stands out, a cup (Fig. 20: 3), the counterparts of which are known from Burials 331 and 354 from the Grodzisko I site in Złota (Krzak 1961, 83: c, 92: f) and the narrow-mouthed vessel (Fig. 12: 3) that has parallels in the aforementioned grave from Sandomierz (Bajka *et al*. 2018, fig. 12).

Due to the syncretic nature of the Złota Culture (ZC), which incorporates influences from other Late Neolithic cultures, direct analogies can be found in its burial assemblages with the Globular Amphora, Corded Ware, Baden, and Trypillian cultures (Krzak 1976, fig. 5; Machnik 2008, 323). Consequently, it is not always possible to achieve a precise taxonomic identification of stray finds from its eponymous sites at Złota or, more broadly, from across its entire distribution area. Two finds can be hypothetically associated with the Złota Culture. The first is the miniature cup (Fig. 21), which has no direct parallels among the graves of this cultural unit. However, its morphology and decorative style indicate a connection with the Złota Culture. Similar, though not identical, vessels can be found in Burial 74 at the Nad Wawrem site (Krzak 1970, fig. 105). A comparable situation applies to the vessel fragment (Fig. 19:3), whose stylistic features indicate that it belongs to the Złota Culture. However, its punctate ornament has a close analogy in the Globular Amphora Culture (Balcer 1963, tab. XII:6). A similar vessel, also found without archaeological context, comes from Dziesławice, Stopnica district (Majewski 1904, fig. 7). We also associate the flint axe (Fig. 21: 2) with this same culture. It resembles an item from Burial 235 at the Nad Wawrem site in Złota (Krzak 1970, fig. 117: d).

The cultural attribution of some of the ceramic vessels is difficult to determine, as similar forms appear in different cultures. In particular, the pot (Fig. 13: 2) is the so-called *Wellenleistentopf type* and has analogies possible both in Złota culture graves – e.g., the above-mentioned Grave 1 from Sandomierz (Bajka *et al*. 2018, Fig. 10: a) or early Corded Ware culture (Kurzawa 2001, fig. 7). In the Sandomierz Upland, however, such vessels are found mainly in the context of the Złota culture (Witkowska, Włodarczak 2021, 147). The situation is similar to the beaker (Fig. 16: 2), which can also belong to both the Złota culture and the Corded Ware culture. A close analogy

to our find is among the grave goods from Burial 2 from the Nad Wawrem site in Złota (Krzak 1970, fig. 8: c).

Quite difficult to determine is the cultural attribution of the miniature amphora (Fig. 11: 1). It is complicated to find a direct analogy to it among prehistoric artefacts from the Sandomierz Upland. The vessel was published by Zygmunt Krzak (1976, fig. 38: c) as belonging to the Złota culture despite the lack of context and good analogies in the grave assemblages of this unit. The closest match is the amphora from Grave 21 of the Corded Ware culture from Site 1 in Samborzec, Sandomierz district (Włodarczak 2006, tabl. LIV: 3). Although the vessel we are describing has more complex decoration, referring in style to the Złota culture.

Three vessels that appear to be beakers are associated with the Corded Ware culture (Fig. 14: 1; 15: 1, 3), to which we find close analogies from the territory of the Lesser Poland Uplands in grave goods from Burial 24 from Site 1 in Malice Kościelne, Opatów district and Śmiechowice, Sandomierz district (Włodarczak 2006, tabl. XXXI: 7; LIX: 12). For the largest beaker among the vessels with a decorated bottom attributed to the Corded Ware culture, we find one similar in shape and different in decoration from Burial 82 from Site 1 in Żerniki Górne, Busko-Zdrój district (Włodarczak 2006, tabl. LXXXVII: 5).

The cultural affiliation of the fragment of the upper part of an amphora (Fig. 12: 1), analogous to which is found in Grave 1 from Dziesławice, Busko-Zdrój district (Kozłowski 1924, tabl. XXVIII: 3), is not clear. This product may belong to both the Złota culture and the Globular Amphora culture.

One vessel, which appears to be a tall, but poorly preserved amphora (Fig. 11: 3), is associated with the Globular Amphora culture, for which there is an analogy in Grave 4 from Site 23 in Sadowie, Opatów district (Pasterkiewicz 2020, fig. 4).

It is difficult to define the cultural attribution of one of the vessels kept in the Lviv Historical Museum (Fig. 17: 2), since the goblet finds analogies both in the grave goods from the Burial VIII of the Globular Amphora culture from Site 78 in Sandomierz (Ścibior, Ścibior 1990, 25: b) and in the complex from Burial 6 of the Corded Ware culture from Barrow 2 in Pałecznica, Proszowice district (Włodarczak 2006, tabl. XLIII: 2).

Two finds can be dated back to the Early Bronze Age and belong to the Mierzanowice culture. These are a cup (Fig. 17: 3) and a bifacial flint point (Fig. 21: 3) with two damaged edges. The closest analogies to the vessel are found in grave goods from Burial 17 from Site 1 in Mierzanowice, Opatów district (Bąbel 2013, tabl. I: 4). Sickles, similar in producing technique, were found at the same site in Burials 4, 15, or 55 (Bąbel 2013, fig. 9: 10, 31: 8, 112: 10).

The dominant group consists of artefacts of the ZC, to which 18 items have been securely attributed and a further 7 classified as probable examples with a more intercultural character, while the remaining units include 3 (CWC), 2 (MC), and 1 (GAC) artefacts respectively. Even if uncertain examples were excluded from our analysis, the ZC would remain the largest unit within the assemblage. The predominance of the ZC materials is a characteristic feature of all museum collections formed from finds donated by Z. Lenartowicz from sites in Złota (Hadaczek 1907; Antoniewicz 1925; Żurowski 1934, 31; Podkowińska 1953, 2; Rajpold 2025, 29). This stems both from the specific nature of his search method – which involved locating stone pavements using a metal probe (Krzak 1976, 11) and from his aim to acquire complete vessels (ideally richly decorated ones) for exhibition purposes (Ryszewska 2017, 31). In pursuing this goal, the discoverer of the Złota site complex focused on the relatively easily detectable Złota culture graves, a task facilitated by their large numbers and linear arrangement (Krzak 1961a, fig. 6; 1970, fig. 4; Witkowska, Włodarczak 2021, fig. 2). The character of his research shaped the perception of the sites at Złota, which, until the investigations of J. Żurowski, were known primarily as a ZC cemetery. Extensive excavations conducted between 1926 and 1930 completely changed this picture, revealing over 1,400 features on the loess headland at Złota, with a chronology spanning from the Early Neolithic to the Middle Ages (Żurowski 1934). ZC graves constitute only 10 percent of the discovered features.

CONCLUSIONS

The amateur nature of Zdzisław Lenartowicz's discoveries, the late 19th-century research methodology's focus on acquiring attractive items without conducting proper observations, and the later history of relocation of the material has significantly reduced the cognitive value of these collections. In the case of the artefacts described in this paper, the situation is somewhat improved by the discovery of field drawings distinguished by a high level of detail and artistic quality.

These drawings make it possible to partially restore the context of the artefacts. However, any potential reconstruction of the burial assemblages discovered by Lenartowicz before 1892 would require reintegrating the former Dzieduszycki Museum collection by including in the analysis the vessels from Złota, currently held in the Archaeological Museum in Kraków. This publication is the first step in that direction.

The primary goal is to present material that has never been published before. As the description of the artefacts above has shown, the Lviv collection includes important material from the Late Neolithic and the Early Bronze Age. The Złota culture is the most numerous among this collection; its artefacts, due to their rich ornamentation, matched well the collecting preferences of 19th-century museology. At the same time, because of the presence of stone pavements and the relatively shallow depth at which the grave goods were deposited, the burials of the Złota culture – despite their niche construction – were relatively easy to detect using rather primitive methods (Krzak 1976, 9-11). Overall, the state of publication of the source corpus of the Złota culture must be assessed as very poor. Of the nearly 700 identified vessels attributed to the Złota culture (Witkowska 2013), 224 have not yet been published in any form. They constitute 34% of the entire source base of this cultural unit. Another 173 artefacts were lost after the 1991 fire at the State Archaeological Museum in Warsaw, which makes their reanalysis impossible (Sałacińska, Zakościelna 2007, 81; Bąbel 2013, 11). For some of the artefacts acquired by Z. Lenartowicz, it will likely never be possible to establish their context – this concerns vessels kept in the museum collection in Sandomierz (Rajpold 2025, tabl. I-IV) and part of the items held by the National Museum in Kielce (Gągorowska-Chodobska 2015). All the more valuable, therefore, seems the introduction into scholarly circulation of those artefacts whose context can at least partially be restored.

The part of the Dzieduszycki collection preserved in Lviv does not fundamentally alter the overall picture of the ZC; however, it complements its source base and, importantly, introduces new artefacts of the GAC and CWC, cultures whose materials from Złota still await comprehensive study (see Witkowska, Włodarczak 2021, 119-120). Vessels combining features of these three Neolithic cultures may serve as a starting point for examining the interrelationships between them. This issue is complex enough to warrant a separate study.

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Barbara Witkowska: investigation, data curation, archival research, formal analysis, methodology, writing – original draft, writing – review (total share 15%).
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Table 1. Złota. Ceramic vessels.

№	Vessel name	Museum collection	Inventory №	Height (cm)	Diameter of the rim (cm)	Diameter of the base (cm)	Thickness of the walls (cm)	Firing	Cultural affiliation	Fig.
1	Miniature amphora	Lviv Historical Museum (LHM)	A 22835	8.7	7.4	4.3	-	good	ZC/CWC?	11: 1
2	Amphora	LHM	A 22846	25	11.8–12.2	9.5	0.75	good	ZC	11: 2
3	Amphora	LHM	A 40595	39	36	14	0.5–0.8	good	GAC	11: 3
4	Fragment of the upper part of an amphora?	LHM	A 22850	-	12	-	0.5–0.7	good	ZC/GAC?	12: 1
5	Fragment of an amphora	LHM	A 22849	-	12	-	0.5–0.7	good	ZC	12: 2
6	Pot	LHM	A 22837	21.5	12	9	0.35–0.7	good	ZC	12: 3
7	Pot	LHM	A 30194	30	25	9.9–10.1	0.85	good	ZC/CWC?	13: 2
8	Miniature beaker	LHM	A 22834	8.7	7.4	3.9	-	good	CWC	14: 1
9	Beaker	LHM	A 22829	14	12.2–12.6	5.6–5.9	-	good	ZC	14: 2
10	Beaker	LHM	A 22832	18.6	16.5–17.2	6.7–7	0.5–0.6	good	ZC	14: 3
11	Beaker	LHM	A 22828	16	12	6.2	-	good	CWC	15: 1
12	Pot	LHM	A 22836	18	14.7	6.5	0.55	good	ZC	15: 2
13	Beaker	LHM	A 22831	19	14.4–15	7	-	good	CWC	15: 3
14	Mug	LHM	A 1486/1	12.6	12.5	5.5	0.5–0.6	weak	ZC	16: 1
15	Beaker	LHM	A 22830	14	12	6.5–6.8	0.35–0.4	moderate	ZC/CWC?	16: 2
16	Lower part of a beaker	LHM	A 22848	-	-	5.35–5.5	0.45–0.55	good	Late Neolithic	16: 3
17	Beaker	LHM	A 22843	8.7	9.45–9.75	4.4	-	good	ZC	17: 1
18	Goblet	LHM	A 22845	8.3	14.1–14.8	6.5	0.65	good	GAC/CWC?	17: 2
19	Bowl	LHM	A 22849a	7.6	18	6.6	0.4	good	ZC	13: 1
20	Bowl	LHM	A 22833	11	26.4	8.6-8.8	0.55	good	ZC	18: 1
21	Bowl	LHM	A 22839	12	29	9.3–9.5	-	good	ZC	18: 2

22	Bowl	LHM	A 22838	11.5–12.2	25	9.6–10.2	-	good	ZC	18: 3
23	Bowl	LHM	A 22840	12.3	29–30.5	8.8	0.6	good	ZC	18: 4
24	Bowl	LHM	A 22841	7.7	15.5	5.5–5.8	0.45	good	ZC	19: 1
25	Fragment of the rim of a bowl	LHM	A 22838б	-	18	-	0.4–0.65	good	ZC	19: 2
26	Fragment of a vessel, probably a mug	Volhynian Museum of Regional History in Lutsk	I 3171	-	-	-	0.55-0.6	good	ZC?	19: 3
27	Mug	Volhynian Museum of Regional History in Lutsk	A-518/KB-18278	-	15	-	0.55–0.7	good	ZC	19: 4
28	Cup	LHM	A 22844	6.4	10.65	6.7	0.55	good	MC	17: 3
29	Miniature cup	LHM	A 22842	6.6	5	3.6–3.75	0.25	good	ZC?	20: 1
30	Cup	LHM	A 22847	13.3	14	7.3	-	good	ZC	20: 3
31	Fragment of the neck of a vessel	LHM	A 22838a	-	-	-	0.45	good	Late Neolithic	20: 2
32	Beaker	Rivne Regional Museum of Local Lore	RKM kp 10846/ DAK III, AK 1111	11.7	10.3	7	-	good	ZC	21: 1

Table 2. Craniological dimensions and indexes of the skull from Zlota

№ by Martin	Features	Dimensions
	Dimensions, mm	
1	Longitudinal diameter	167
1b	Longitudinal diameter from *ophr*	166
8	Transverse diameter	136
5	Basio-nasion length	-
17	Maximum height	-
20	Ear height	-
9	Minimum forehead width	89
10	Maximum forehead width	113
11	Skull base width	120
12	Nape width	102
29	Frontal chord	106
30	Vertex chord	101
31	Nape chord	-
26	Forehead curve	122
27	Vertex curve	111
28	Nape curve	-
Sub.Nß	Height of the forehead curvature	25
7	Nape hole length	-
16	Nape hole width	-
45	Zygomatic diameter	129
40	Face base length	-
48	Upper face height	61
47	Total facial height	-
43	Upper facial width	102?
46	Medium face width	91
60	Alveolar arch length	52
61	Alveolar arch width	59
62	Palatal length	40
63	Palatal width	35
55	Nasal height	42
54	Nasal breadth	22
51	Breadth of orbit from mf	38
52	Orbit height	28
SC	Simothic width	6.8
SS	Simothic height	4.9
MC	Maxilla-frontal width	22.2
MS	Maxilla-frontal height	8.7
FC	Canine groove depth	4.1

	Height of curve of the zygomatic bone	13.6
	Width of the zygomatic bone	55.7
	Angles, º	
32	Forehead profile angle from Nasion	86
GM/FH	Forehead profile angle from Glabella	80
72	General-facial angle	80
73	Angle of the middle face part	81
74	Angle of the alveolar face part	66
75(1)	Angle of outstanding nose	32
77	Nazomalar angle	142
ZM	Zygomaxilarry angle	131
	Asymmetric features, points	
	Glabella (1-6)	2
	Brow ridge (1-3)	1
	Outer occipital bun (0-5)	2
	Mastoid part of the temporal bone (1-3)	2
	Lower edge of pyriform aperture	Inf
	Anterior nasal spine (1-5)	3
	Indexes, %	
8:1	Cranial	81.4
17:1	Altitude-longitudinal	-
20:1	Altitude-longitudinal (from po)	-
17:8	Altitude-latitudinal	-
20:8	Altitude-latitudinal (from po)	-
9:8	Forehead-transversal	65.4
9:10	Forehead-latitudinal	78.8
10:8	Transverse coronal	83.1
11:8	Auricular transverse	88.2
12:8	Nape transverse	75.0
12:9	Nape-forehead	114.6
12:10	Nape-coronal	90.3
5:1	Basilar-longitudinal	-
29:26	Forehead curvature	86.9
30:27	Crown curvature	91.0
31:28	Back of the head curvature	-
16:7	Foramen magnum	-
45:8	Transverse facio-cerebral	94.9
48:17	Longitudinal facio-cerebral	-
9:45	Forehead zygomatic	69,0
10:45	Coronal zygomatic	87.6
9:43	Fronto-molar	87.25
40:5	Facial protrusion	-

47:45	General facial	-
48:45	Upper facial	47.3
48:46	Upper middle facial	67.0
54:55	Nasal	52.4
52:51	Orbital	73.7
SS:SC	Simothic	72.1
61:60	Jaw-alveolar	113.5

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