

VÁCLAV FURMÁNEK A DOBA BRONZOVÁ

Zborník k sedemdesiatym narodeninám

Rudolf Kujovský – Vladimír Mitáš

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Za znenie, obsah príspevkov a kvalitu obrazových príloh zodpovedajú autori.

Na zadnej strane obálky – amfora kyjatickej kultúry zo žiarového pohrebiska v Cinobani.

On the background – Amphora of the Kyjatice culture from burial ground in Cinobaňa.

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THE PILINY CULTURE IN POLISH TERRITORIES – COMMENTS

SYLWESTER CZOPEK

The Piliny culture belongs to the most important cultural units of the Bronze Age in Central Europe. It indicates not only a series of very spectacular features – developed bronze metallurgy with a rich assortment of weapons, tools and jewellery and distinctive, strongly-profiled and carefully decorated pottery (Furmánek 1977; Furmánek/Veljačik/Vladár 1991, 138-141) – but also its importance in shaping a large part of the cultural image of Central Europe. The most distinctive feature was widespread cremation of human remains and large urned cemeteries. It should be remembered that this culture is indicated as a potential “output area” of urned cremation burials, which includes southern Poland (Gedl 1998, 141: “we can expect that the acquisition of cremation was derived directly from the south, via the Piliny culture”, compared with, Gandawski/Woźniak 1979, 31: “for the genesis of urnfield cultures, it is crucial to appropriately assess the process of growth and first development phases of the character of the Piliny culture, as well as the most important impact it had on neighbouring areas”). Therefore, it should not come as a surprise that this unit belongs to an area of interest to Polish researchers of the Bronze Age. Compared with Slovakian and Hungarian areas, where the study of the Piliny culture has a long tradition (Furmánek 1977, 251; Kemenczei 1984, 12), in the Polish area, this issue is relatively new. Until recently, synthesized case studies devoted to Polish prehistory mention the Piliny culture, primarily, in the context of interchangeable contacts with the South (Gedl 1989, 499; Jażdżewski 1981, 334), which was initiated mainly by the discovery of hoards and bronze stray finds (Blajer 1990, 91, 92; 1999, 135). The crucial factor was the thesis of the cultural differences of the Vistula River basin from the Transcarpathian area, which was emphasized by both the Trzciniec culture, as well as the “local” Lusatian culture. Although there were suggestions concerning a slightly different nature of finds from the Carpathian area (Žaki 1950, 145-146), we did not find any spectacular materials proving this theory. The situation changed with discoveries from the 1980’s (Szymaszkiewicz 1985) and later, as well as the reinterpretation of some earlier findings (Czopek 1999, 118-120; Furmánek/Veljačik/Vladár 1991, 140; Rodak 2003). While the bronze artefacts did not raise doubts in general, the pottery brought about some questions. Therefore, the determination of ceramic materials belonging to the Piliny culture which appeared in literature was not always justified (Okoński/Szpunar 2002, 122-126). These concerns are visible even in attempts to introduce a different class of description, in contrast with a simple belonging to a culture, according to the classical understanding of selecting sources. It refers to the suggestion of separating the spiral motif knob design (term introduced by Paweł Valde-Nowak; see Szpunar/Szpunar 2003, 505). The materials in this classification were noticed as those immediately preceding the classic Lusatian culture.

Moreover, an important role was played by the development of research in the period immediately preceding, and following, the Piliny culture in southern Poland. However, the interpretation of the links between the settlements from southern Poland and the discussed culture could vary widely (Czopek 1999, 118-120; 2005, 43; Gedl 1998, 139, 140). Particular importance in the study describing the Transcarpathian relationship was portrayed by Marcin S. Przybyła (2009a). He not only suggested the chronology, but also made an effort to explain cultural processes which were evidently reflected in the archaeological sources, and thus, opened the discussion on a new level. We will return later to these proposals in our discussion.

Before we make synthetic observations and discussion, it is crucial to present a database source. Creating a homogeneous catalogue of archaeological sites with the Piliny culture materials from Polish areas, is not easy. Initially, it should be noted that we have to deal with peripheral areas in this case, where the mixing of different elements could occur as a consequence. Such unique syncretism may sometimes cause blurring of certain distinctive features. It applies even to the composition of the various bronze deposits, and especially to the pottery. As regards most materials, southern “Transcarpathian” connections can be easily observed. Difficulties arise in attempting to assign them accurately to a specific culture. Therefore, they have a more chronological identity, than cultural. This phenomenon is commonly known, but not

always fully aware of. A good example is the suggestion to distinguish mixed cultural units, even on the basis of individual discoveries – such as “Piliny-Lusatian culture” in Spiš (wider attention to this issue – *Przybyła 2009a*, 153).

Another prominent burden to researchers is the condition of field research, which still cannot be considered satisfactory. There are quite often only small collections of finds, or even single incidental discoveries, from the Polish Carpathians. It does not markedly influence bronze artefacts, due to the fact that their cognitive value is always very high. However, if we discuss the ceramic materials, both the context and quantity have a crucial bearing.

No	Site	Nature of the site	Dating Comments	Literature
1.	Chelm, site. 1 district Bochnia	Grave	Phase Marcinkowice 4 (Br D/Ha A1-Ha A1)	<i>Rodak 2003</i>
2.	Chelmiec, stan. 2 district Nowy Sącz	Cemetery	Phase Chelmiec (Br B2-Br C?)	<i>Szymaszkiewicz 1985</i>
3.	Czchów, stan. 10 district Brzesko	Settlement	Phase Chelmiec (Br C-Br D)	<i>Przybyła 2009a</i>
4.	Gwoździec, stan. 9 district Tarnów	Cemetery	Phase Marcinkowice 4 (Br D/Ha A1-Ha A1)	<i>Szpunar/Szpunar 2003</i>
5.	Marcinkowice, stan. 1 district Nowy Sącz	Settlement	Phase Chelmiec (Br C – Br D?) Phase Marcinkowice 4 (Br D/Ha A1 – Ha A1)	<i>Cabalska 1963; 1974; Przybyła 2009a</i>
6.	Maszkowice, stan. 1 district Nowy Sącz	Settlement	Phase Chelmiec (Br C – Br D?) Phase Marcinkowice 4 (Br D/Ha A1 – Ha A1)	<i>Przybyła 2009a</i>
7.	Naszacowice, stan. 1 district Nowy Sącz	Settlement	Phase Marcinkowice 4 (Br D/Ha A1 – Ha A1)	<i>Przybyła 2009a</i>
8.	Sanok, stan. 56 district Sanok	Settlement	Br C/Br D?	<i>Bober 1992; Pohorska-Kleja/ Zielińska 1992</i>
9.	Strachocina, stan. 1 district Sanok	Bronze battle-axe – stray find	Br C2-Br D	<i>Blajer 2001; Zielinska 2007; Przybyła 2009a</i>
10.	Stefkowa, stan. 1 district Ustrzyki Dolne	Bronze hoard	Br C	<i>Blajer 1987; 2001; Przybyła 2009a</i>
11.	Ułucz, stan. 1? district Brzozów	Bronze battle-axe – stray find	Br C2-Br D	<i>Parczewski 1984; Przybyła 2009a</i>
12.	Wysowa, stan. 1 district Gorlice	Bronze sword – stray find	Br D-Ha A1	<i>Blajer 2003</i>
13.	Załęże, stan. 1 district Jasło	Bronze hoard	Br D	<i>Blajer 2003</i>

Table. 1. Sites associated with the Piliny culture on Polish territories.

The current state of research shows that we can already talk about the presence of the Piliny culture materials in the southern Polish area. In the presented list (Table 1) we can find both hoards and stray finds of bronze artefacts (5 sites), as well as particularly important cemeteries (3 sites) and settlements (5 sites).

The presented table (see map in Fig. 1) requires further comment: the hoards and Bronze stray finds, should not raise any doubts, as their relationship with the highly developed Piliny metallurgy culture (*Furmánek 1977*, 261-299; *Kemenczei 1984*, 20-25) is widely accepted (*Blajer 1990*, 92; 1999, 135, 136; 2003, 246-248; *Przybyła 2009a*, 257), whereas the hoards from Stefkowa and Załęże, dated respectively at Br C – Br D are of special interest. Wojciech Blajer, due to the unique composition of the deposit from Załęże, where there are obvious features of Piliny culture (*Furmánek 1977*, 261-299; *Kemenczei 1984*, 20-25) (bracelets made of a tape with ogival section, armbands of Sálgotarján type) next to items that do not have a southern analogy (e.g. bracelets completed with spiral discs, pendants), is willing to regard the deposit as “deposited by the population of the Piliny culture living on the north side of the main ridge of the Carpathians” (*Blajer 2003*, 248). Local characteristics of some artefacts would prove the development of indigenous metallurgy with Piliny cultural roots.

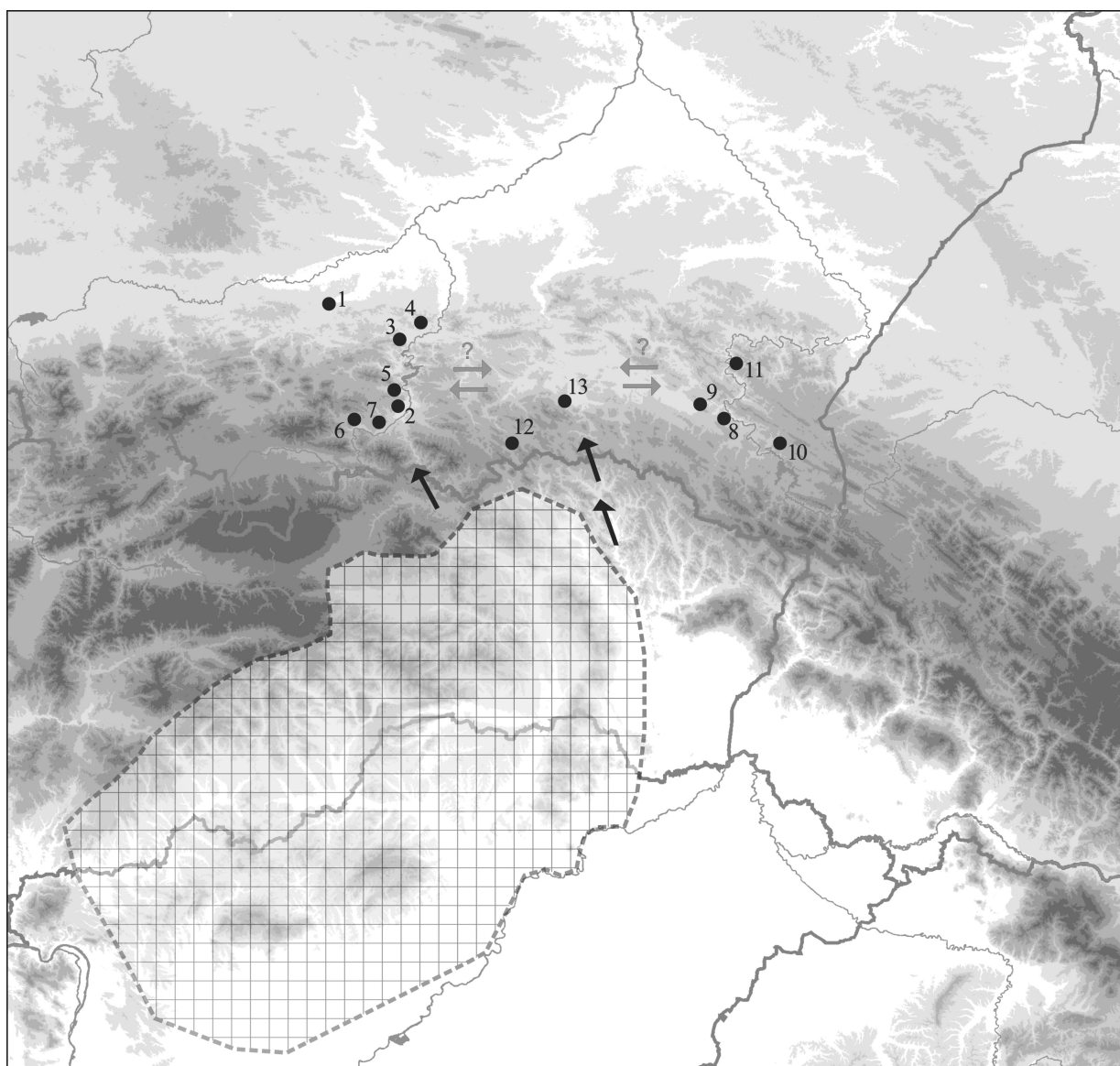


Fig. 1. The map of sites associated with the Piliny culture in Poland on the grounds of the culture territory (numbers of sites according to the table 1; checked area – Piliny culture).

With regard to the role played by the Noua culture in the distribution of slightly younger Transcarpathian bronze artefacts along the Transnistrian track, we should be rather sceptical of what has been cited of late (*Przybyła* 2009a, 257). Firstly, it is difficult to find obvious traces of the presence of the Noua culture in the Carpathian area, because its expansion took a different direction (*Krušel'nicka* 2006, 4). Therefore, the finding of a battle-axe from Ulucz (*Parczewski* 1984, 206, 207) and Strachocina (*Zielińska* 2007, 21) should also be included in the mainstream of Transcarpathian links with the basin of the upper Tisza River, which were probably from the Piliny culture. Furthermore, the potential local context for these finds is very important, and can hardly be interpreted as so long an existing Otomani-Füzesabony settlement (see below). We also ought to connect the stray finding of a bronze sword from Wysowa, which has the original ornamentation on the hilt (*Blajer* 2003, 248). Additionally, the interpretation of the southern impact, corresponding to the beginning of the middle Bronze Age, according to the terminology used for the Polish area (= the second phase of the late Bronze Age in the South), is disturbed by a still unclear cultural view of the basins of the Topľa, Ondava and Laborec Rivers in Slovakia.

In literature, we can find opinions of the relationship of the hoards from Jaworzno Dolne, Niechmierz i Stawiszycze (Kemenczei 1984, 25) with the Piliny culture. These deposits, also of obvious southern roots, are related to the Trzciniec or Otomani culture in Polish territories (Blajer 1990, 91; 2003, 246). However, we should remember that we are talking about this local environment rather in terms of receivers, not producers. Determination of the exact places of origin in this case is difficult, due to the occurrence of various elements in catalogues which cannot provide an unambiguous location (Blajer 1990, 91). On the contrary, their chronology is certain and should be related to Br A2/Br B1 – Br B2 (Jaworzno Dolne, Stawiszycze) and Br B2 – Br D (Niechmierz; Blajer 1999, 319, 320, 326).

Other Transcarpathian bronze artefacts, frequently appearing throughout the southern Polish territories, which are dated to the Ha A phase, including both hoards (eg. Radymno, Marcinkowice – Blajer 1999, 134) and stray finds (Przybyła 2009a, 258, 259), are unlikely to be linked with the metallurgy of the Piliny culture. Most have quite a lot of similarities with others, which causes difficulty identifying and linking them with a specific culture. However, it is more than likely that a significant role was played by the Gava culture, which in this respect, assumed the role of principal producer and distributor of bronze artefacts in southern Polish territories.

Among the bronze artefacts with Piliny culture origin, we are able to enumerate primarily, a chronological range from the Br C to Ha A1, with the quantitative dominance of the Br C and Br D – in other words, from the early to the middle Bronze Age, according to the chronology of Polish territories, or phases I and II of the late Bronze Age – LB I-II, according to Transcarpathian schemes (Przybyła 2009a, 54, 55). The presence of hoards in Stekowa and Załęże, dated respectively to Br C – Br D witness the continuity of relationships (bronze distribution).

We can clearly divide pottery into two groups. The first, older, can be combined with the classic Piliny culture, and the second, younger, with the final phase. It is possible to notice the unique nature of the cemetery in Chełmiec (Szymaszkiewicz 1985; the materials from this site have already been published several times – see also: Gedl 2003, 380, fig. 1; Przybyła 2009a, 212, fig. 58). Strongly-profiled vessels (amphora and jugs) with characteristic ornamental knobs (papillous knobs, pressed from the inside, surrounded by arched incisions and decorative threads of vertical lines between them) undoubtedly belong to the Piliny culture. They are direct counterparts of the materials from the home territory of this culture, where they are described as one of the most characteristic forms. They are dated to BrC (Furmánek 1977, 300 n., Abb. 4, 7 – amphora of type II/IV and jugs of type I-II; Kemenczei 1984, 16). Marcin S. Przybyła (2009a, 232, 234) attaches this pottery to the tumulus-postotomani style which was identified by him, and dated to the period from Br B2 to Br C. Cremation graves with such ceramics discovered in Chełmiec should be regarded as the oldest, documented evidence of cremation and urned burial rites in the southern territory of Poland. We have no doubts in interpreting this site as a necropolis of foreign (Transcarpathian) origin. This is confirmed by both the burial rites as well as the style of the burial ceramics. Significantly, the necropolis did not set a beginning of a new, “urned” form of grave in this area. On the contrary, the signs of younger cemeteries are more than modest and we rather cannot associate them with a continuation of the cemetery in Chełmiec. If we interpret the data well, we can register here a short episode of a foreign culture’s presence, represented by a small group of people who arrived from the South.

The Chełmiec Phase (Fig. 2), separated by Marcin S. Przybyła (2009a, 236), is not only represented by an eponymous cemetery, evidently associated with the Piliny culture, but also we can identify this phase in other sites. This researcher enumerated such sites: Czchów, Marcinkowice, Maszkowice, Wielka Wieś and Zawada Lanckorońska. The concept of the phase has definite chronological meaning (Br B2/Br C – Br D). Interpreting the source, it is possible to mention the syncretic features, among which Piliny elements are only one of many (apart from them, we can observe the characteristic features of the Trzciniec culture and early Lusatian). However, using the concept of the Tumulus-post-Otomani style, it slightly blurs the real cultural associations. A good illustration can be shown by the materials from Zawada Lanckorońska, dated within the range Br C – Br D, which show no obvious Piliny connections, as previously suggested (Bąk 1996a, 53 n; 1996b, 69), but they must rather be attached to the early material of the Lusatian culture (Gedl 2003, 381-383). Similar concerns can also be raised about the site in Wielka Wieś (Przybyła 2009a, 213-215).

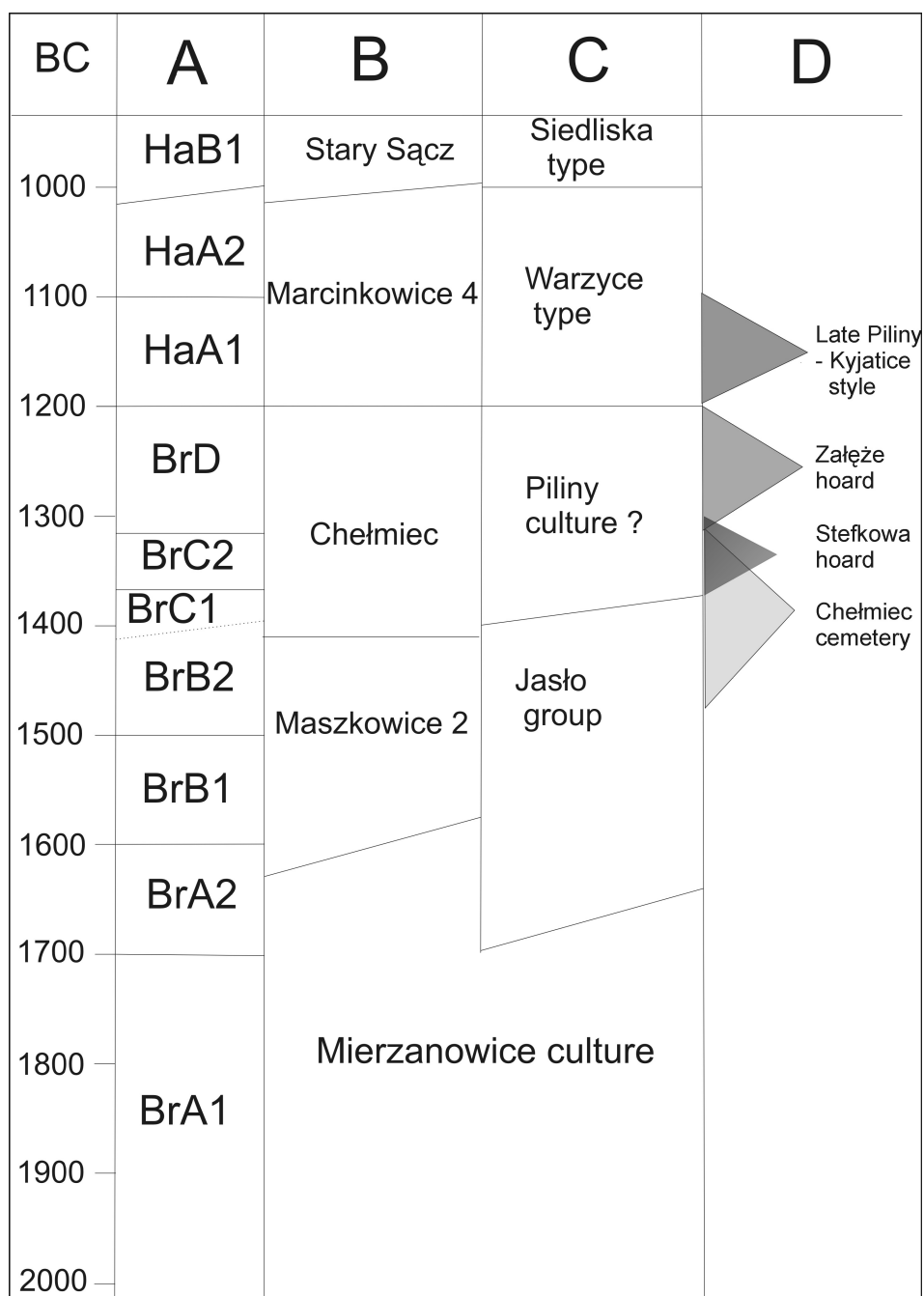


Fig. 2. Periodization scheme – 2nd millennium BC: A – periodization system of the Bronze Age (according to the system of P. Reinecke with modifications), B – Dunajec River valley – Western Carpathian (according to Przybyła 2009a), C – Jasło-Krosno Basin – Eastern Carpathian (according to Czopek/Poradyło 2008 with modifications), D – the most important Piliny materials from Polish territories.

Close analogies to the material from Chełmiec, and thus to the Piliny culture are represented by the settlement pottery units from Czchów, Maszkowice and Marcinkowice (Przybyła 2009a, 201-229). The main distinctive feature is knobbed ornamentation and vessels with well-defined shoulders. Nevertheless, for the last two sites it must be mentioned, that the catalogue also reveals other similarities. It is worth drawing attention to a fundamental difficulty in the interpretation of the settlement materials comparing to the more unambiguous burial sources. This is obviously a universal observation, referring not only to the analyzed time and space extent. Therefore, it can result in difficulty in determining the actual belonging of not very distinctive and a short series of settlement pottery, to the factual culture. Our expectations in this respect are far greater than the possibilities offered by the sources themselves.

The group of younger materials is of another style – late Piliny-Kyjatice, dated to Ha A (*Przybyła 2009a*, 123, 124). Its generic relationships with the Piliny culture are evident, but not the only. The ceramics produced in this style are characteristic to many other groups. Ha A is the period of the Piliny culture decline, when the expansiveness usually decreases (excluding a large-scale migration, which does not apply in this case). During phase Ha A1, this culture generally appears only in the western part of its original ecumene. In the east, it started disappearing at the beginning of the chronological range (*Furmánek/Veliščík/Vladár 1991*, 140). Thus the presence of such elements in southern Poland may only prove indirectly, links with the world of the Piliny culture, but it certainly includes the region in a cycle of southern cultures' activities.

Adequate and basic determinants are vases decorated with vertical incisions. We recognise them from the spectacular sites in Chełm (*Rodak 2003*), Gwoździec (*Szpunar/Szpunar 2003*) and settlement materials from Maszkowice, Marcinkowice, Naszacowice and Zawada Lanckorońska. They are included in Phase Marcinkowice 4, dated Br D/Ha A1 – Ha A1 (*Przybyła 2009a*, 240), and most represent a syncretic character. Moreover, in this case, most sources do not allow the possibility of a detailed analysis, due to the fragmentary materials from settlements. However, they are the materials that enable us to place them in the selection of sources probably belonging to the Piliny culture (Table 1).

The pottery, which could be linked with the Piliny culture from the eastern part of the Polish Carpathians, does not present itself very clearly. First of all, we should mention here a settlement from Sanok in site 56 (*Bober 1992; Pohorska-Kleja/Zielińska 1992*), which has been attached recently to the Jasło group (Otomani-Füzesabony unit – *Przybyła 2009a*, 177). We have to admit that such attribution raises serious and reasonable doubts. Marek Gedl had already drawn attention to the ambiguous nature of the ceramics; however, they are associated with obvious Transcarpathian connections (*Gedl 1998*, 74). The most distinctive form is the beaker (probably originally a jug) from the object 1 (*Bober 1992*, tabl. I: 2). This is a vessel with a well-defined shoulder, the pedestal base is decorated with knobs surrounded above by arched grooves and lines between them. Both the form and the ornament have close parallels with the Piliny culture, including the materials from Chełmiec (*Szymaszkiewicz 1985*). Among the remaining vessels we should draw attention to the scrap of amphora with knobbed ornamentation and other large vessels of this type with handles on the largest curve of the body (*Pohorska-Kleja/Zielińska 1992*, tab. I, III, 10). The latter form corresponds to the amphorae type V by *Václav Furmánek (1977, 304)*, and is even related to BrB. Above all, there are no obstacles in associating site 56 in Sanok with the Piliny culture, and not, as it has been suggested, with the youngest group of Otomani-Füzesabony materials (*Przybyła 2009a*, 177).

Materials from the settlement in Ladzin (*Gedl 1998*, 74, tabl. XVI: 5), mentioned in the description of the site, including a small vessel with knobbed ornament, less round shouldered and of a slightly different style, should be regarded as younger because of the coexistence of it with pots decorated with malleable knobs. Their relationship with the culture discussed in this paper is not so clear. Other ceramic materials from the area of the eastern part of the Polish Carpathians, which we could consider here, are interpreted in the light of recent discoveries (see below), rather than as a successive chronological stage.

Presence of the materials that must be attributed to the Piliny culture north of the Carpathians, is therefore incontrovertible. However, another very interesting point is the interpretation of this fact. Here, there are a few important observations and issues, one of which is the connection, such as materials, of the Piliny culture with the earlier Otomani-Füzesabony in this area, which had not been recorded until recently. Thanks to the important discoveries made in the settlement in Trzcínica, district of Jasło, and throughout the region (*Gancarski 1992; 2002*, 105 n.; *2006*), we can even speak of a permanent presence (and certainly a permanent belonging of this area to the "Füzesabony" cultural province) in this area of a populace of Transcarpathian origin, in the period immediately preceding the Piliny culture. With the scarcity of sources, relatively well-dated Otomani-Füzesabony materials, they should also determine a *terminus post quem* in our country, for the materials that benefit our interests. The radiocarbon dates associated with the materials of this type may refer even to the fourteenth century BC, within the framework of dating this group from the Carpathian Mountains between the eighteenth and the fifteenth century BC (*Gancarski 1999; 2002*, 117; *Przybyła 2009a*, 180, 181) – in other words, from Br A1/A2 to Br C. For Polish materials of this nature, researchers have made attempts to suggest a longer duration of this entity (even up to Br D! – *Przybyła 2009a*, 181) comparing to its home territory, where it ends at the turn of Br B1 and Br B2 (*Gašaj 2002*, 94 fig. 10; *Olexa 2003*, 37, 38). One factor that would determine the late

chronology of the Carpathian materials is cultural syncretism once again resulting in the mixing of the local and southern features – in this case the Trzciniec culture. This is represented by the rather badly defined Jasło group (*Gancarski 1992, 83, 84; Przybyła 2009a, 177*). At this point, we are forced to ask the fundamental question of whether we use theoretical structures too often, and whether we try to excuse the deficiency in sources as the convenient concept of “syncretism”. It should also be very clearly stated that these materials are still not fully described, our understanding is based on the limited knowledge of the most interesting sources (*Gancarski 2006*), and on radiocarbon dates for which we do not know the whole context. Well embedded in the chronology, the metal artefacts indicate, in this case, the chronology within Br A2 – Br C (*Przybyła 2009a, 178*).

What is more, the expansion of this group is very interesting. After the first discoveries in the Jasielska Valley, and another made on the upper San River, as well as in the Sądecka Valley (*Gašaj 2002, 16, fig. 2*), we are probably able to speak of a large area in the entire Polish Carpathians, and clear interactions outside the area (*Dąbrowski 2004, 109*). The basic point at issue that arises here, is the reciprocal relationship between the „Füzesabony” and Piliny materials. The latter, we can quite probably date at least to the Br C (Table 1), so to the period when the „Otomani-Füzesabony” culture no longer existed in Slovakia. Meanwhile, an extended chronology of the “Polish” province shows that this unit is mentioned as a potential partner of the Piliny culture in the reciprocal relationship, primarily as an outlet for the southern bronze artefacts, even in phase Br C – Br D. This is particularly relevant to bronze objects from the basin of the upper San River and neighbouring areas (*Przybyła 2009a, 178, 179*). However, this cannot be regarded as a definitive conclusion, but only as a theory for discussion. Taking into account existing findings, it is time to suggest an alternative, and perhaps more plausible conception. Looking at the issue, its essence is a clear statement about the presence of the Piliny culture north of the Carpathians. It is well documented only in the “classic” phase. It corresponds to the hoard, cemetery and signs of settlements, which can be related to the Br C – Br D. Undoubtedly, it is easy to notice the unique nature of the settlement by the Dunajec River, where we recorded the Piliny urned cemetery (Chelmiec) and other settlement materials. Analysis of the map (Fig. 1) suggests that this is somehow the natural direction of the Piliny culture “expansion”. Less embedded in the local environment are materials from the eastern part of the Polish Carpathians (from the Wisłoka River basin to the upper San River), but also in this case they are very likely related to the settlement of the Piliny culture. The weakness of this hypothesis, however, is evidently the peripheral location of this part of Poland to the valid Piliny ecumene (Fig. 1). These materials can be interpreted in terms of contacts and cultural exchanges (*Przybyła 2009a, 377, 378*), but the presence of a small, but preserved ritual (urned burial rites) and the formal (the Tumulus-post-Otomani style) separateness of Chelmiec, also clearly indicates the migration. It is difficult to anticipate, whether we can discuss the later acculturation.

Declining materials (referring to Ha A1) in both bronze artefacts and pottery in the late Piliny-Kyjatice style, are not so obvious, because they do not represent one cultural tradition. Their appearance north of the Carpathians can also be understood differently. It can be applied to migration from the South, due to global environmental causes such as the ecological recession in the middle of the twelfth century (*Przybyła 2006; 2009a, 390, 391*). It is attributed to the emergence of the materials of the Warzyce type in Jasło-Krosno Valley (*Czopek/Poradyło 2008, 178-180*) and the elements of uncertain cultural associations, but with the obvious Transcarpathian connections included in the concept of “the late Piliny-Kyjatice style”, referring to Marcinkowice 4 phase in Sądecka Valley (Fig. 2). It is difficult in this case to make a precise separation of the Piliny component from the Kyjatice, as it has been already underlined in the text, even in relation to the home area of the successive cultural units (*Furmánek 1982, 109 n.*). That is why it is impossible to apply it to the materials from the Polish territories, especially as they evidently appear in the local environment. A good example of this phenomena is a richly ornamented (grooves, knobs, holes) cup from the cemetery dated to the early phase of the Tarnobrzeg Lusatian culture in Łazy (*Jarosz/Szczepanek 2009, fig. 4k, 376*). It should be noted that many sites of this culture record quite a number of southern elements (*Czopek 2003*), where it is not very difficult to determine their alienation in relation to the local substrate, but indicating the specific source of the origin may face some obstacles (more on this subject: *Przybyła 2009a, 347-366*), especially when referring to the early phase (*Przybyła 2009b*).

To arrive at a conclusion, we should present a thesis about the separate character of the Polish Carpathian area in relation to the territories situated further north, identified in the Bronze Age, first with the Trzciniec circle and later the Lusatian. It is supported by the presence of Transcarpathian materials. A good example is the Otomani-Füzesabony culture, followed by the Gáva. The Pilyiny culture enters between these entities, ensuring the continuity of the tradition linking this area with the South, namely the Tisza River Basin. This trend is also visible later, in the early Iron Age (Czopek 2009).

In the early phase of the Bronze Age, contacts on the south-north border were, for the areas in Central Europe, very important (Dąbrowski 2003). The entire Polish Carpathian zone was an integral part of the regional networks which distributed tangible and intangible cultural patterns (Przybyła 2009a, 385 n.). Some have a regional feature (in this case, Carpathian), and some could even be considered „global.” In this interpretation there is usually a problem with possible trade routes, or more broadly – the cultural contact zones. Natural seems to be the zone in the Ondava and Topľa Valleys and further in the direction of the Dukla Pass and the Wisłok or Wisłoka Rivers. A second area, very important for these considerations, seems to be the land up the Torysa River and further in the direction of the Poprad and Dunajec Rivers (Furmánek 2004, 110). This area lies in the immediate neighbourhood of the Pilyiny ecumene and seems to be more natural as a cultural contact zone. In the basins of the Ondawa Topľa Rivers, this culture is much less represented (Furmánek 1977, 319). At the same time, we should keep an open mind on the problem of the parallel relationship between The Sądecka Valley and the valley of the Dunajec with the Jasło-Krosno Valley and the basin of the upper San (Fig. 1).

The attempts made to synchronize the phenomena show many similarities, which might be an argument for the existence of the “intercarpathian” links between east-west.

Another problem is the Lusatian-Pilyiny relationship so accurately defined and analyzed for the Slovakian area by Václav Furmánek (1988). The relatively late appearance of the Lusatian culture in the Polish western Carpathians (Gedl 2003, 392) and with the absence of such settlements in the eastern part, does not allow us to examine the possible Lusatian-Pilyiny relationship. Still we have too poor a source base. Taking everything into consideration, to tackle the topic, first of all, we need to intensify fieldwork and, secondly, it is necessary to describe and publish the materials and scientific sources that we have already acquired. To check how important this aspect is, let us take note of the confrontation between current research findings with previous ones from the 1960's and 1970's (e.g. Bukowski 1967; Moskwa 1976, 139).

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