

## CHRONOLOGICAL SITUATION OF THE SOPOT CULTURE IN HUNGARY<sup>1</sup>

The Sopot culture in Hungary was short lived, limited only for its middle phase (Sopot I-B - II)<sup>2</sup>, being represented by only a few sites and with an alien ancestry. We do know that the culture came from beyond the Drava to our region. The sudden appearance of the culture to the north of the Drava, on a populated settlement area of the Linear band pottery culture (LBPC) is not yet solved in every detail.

The Sopot culture is a typical phenomenon of the transition from the Middle Neolithic to the Late Neolithic. Its situation is determined by the fact that it is situated between two big cultures, the Linear band pottery culture (LBPC) and the Vinča culture and for this reason plays an intermediate role. Its short Hungarian life is modelling well the influence of the historical change within the Vinča culture on the neighbouring territories. The research of the Sopot culture concerns in certain respect the theories about the formation of the Lengyel culture, since it is standing in time between the LBPC and Lengyel culture.

According to Stojan Dimitrijević<sup>3</sup>, the Sopot culture developed from the Starčevo culture on the effect of the Vinča culture. In essence, it could be considered as the simplified version of the Vinča culture, that came into existence at the border of it, showing a lot of relationships with the LBPC. Its appearance in Hungary took place in the phase I-B of the Croatian Sopot culture<sup>4</sup>, the first Transdanubian finds (Becsehely<sup>5</sup>, Komlósd<sup>6</sup>) appear still in the late Zselíz period (Vinča B2). But in the time of its Transdanubian distribution the Zselíz group probably came to an end, at least the fact that Zselíz and Sopot features turned up on the same sites (Baláca<sup>7</sup>, Nagycsepely<sup>8</sup>) and on sites close to each other (Békásmegyer<sup>9</sup>, Szentendre<sup>10</sup>) can be interpreted this way. There is another possibility to interpret this situation - in accordance with E. Neuštupný's infiltration theory<sup>11</sup> - that they lived together.

In the Hungarian material two groups can be separated, a western and an eastern one<sup>12</sup>. The north-south dividing line running between them is the straight con-

tinuation of the border between the Slawonian classical Sopot culture and the Brezovljani type. (Fig. 1.) The material of the western sites (Becsehely, Baláca, Gellénháza<sup>13</sup>, Zalaegerszeg<sup>14</sup>) is definitely of Brezovljani type. This type of the Sopot culture came into existence at the end of the Sopot I-B phase through the effect of the classical Sopot culture on the Korenovo culture<sup>15</sup>. Considering its chronological situation, the Croatian research dates it by the end of Sopot I-B, beginning Sopot II, that is the beginning of Vinča C<sup>16</sup>. Bicske, Hidas, Izmény<sup>17</sup> and the sites along the Danube belong to the eastern group. The reason for the separation of the two groups is the difference between their finds, as a consequence of the different origin. The eastern group contains more Vinča elements coming through the classical Sopot culture (the surroundings of river Danube played allways a great part in keeping close touch with the territory of the Vinča culture), while the Brezovljani type has rather the heritage of the LBPC. This can be seen above all in the substance of the ceramics and in the decoration. The majority of the fine ware has thin walls, grey colour, tempering with sand; it is reminiscent of the ceramics of the younger Linear band pottery. In the western group, the black polished material of Vinča type is of limited quantity so far. In case of the coarse ware the Linear band pottery heritage is also important, e.g. the pot with S-profile (Fig. 2.1-2.) appears in the late Zselíz group for the first time, furthermore both cultures know the decoration with fingernails (Fig. 2.3-4.), and the yellow-red painting (Fig. 2.5-6.) of the Zselíz group is used in the Sopot culture. The Linear band pottery element can be seen even in the cult, as it is shown by the snake representation found at Ajka<sup>18</sup> (Fig. 2.7.), on the site of the late Sopot culture, known well from the late LBPC previously<sup>19</sup>. It is seen further in the house building, since the long house with post-construction of the LBPC lives on in the Sopot culture<sup>20</sup>. It can feel well, how the elements of the local LBPC build in the typically southern culture of Vinča origin. The transmitter could be the Korenovo culture, serving as a base main-

ly for the Brezovljani type, but the late LBPC can not be left out of consideration in Transdanubia.

Outside of the distribution territory, the Sopot culture has no direct influence on the evolution. North of the Danube in the territory of the Zselíz group, the Slovakian researchers can prove a direct transformation between the LBPC and the Lengyel culture<sup>21</sup>. In the latest phase of the Zselíz group grey, undecorated biconical cups can be found in large numbers with the characteristic incised Zselíz-ceramics. The most important sites of the period are Vyčapy Opatovce, Veľký Grob, Horné Lefantovce, Šarovce, Bajč, Békásmegyér<sup>22</sup>. The latest phase of the Zselíz group belonging to the Vorlengyel-period can nowadays be found also in Transdanubia (Baláca (Fig. 3.10-13.), Nagycsepely, Látrány<sup>23</sup>(Fig. 3.1-9.)), so the transformation of the Zselíz material began everywhere in the territory, but the appearance of the Sopot culture modified the situation in the larger part of Transdanubia.

The Sopot culture was studied from the standpoint of the Lengyel culture up to now. The question arose in the way, what kind of role did it play in the formation of the Lengyel culture. The responses given to the question can be summarised so that the Sopot culture was the transporter, intermediary, respectively accelerator of the southern element playing determining role in the formation of the Lengyel culture<sup>24</sup>. The base of the supposition of the close relation between the Sopot and the Lengyel cultures is the large number of common characteristic features, such as e.g. the existence of certain forms in both cultures: the first appearance of the dish with open mouth, the globular bowl, pot with cylindrical neck, pedestalled bowl. The simple striped painting pattern, typical for the Sopot culture, can also be found in the Lengyel culture, the plastic decorations are of Lengyel character as well (Fig. 4.). If we compare the common characteristic features both with the LBPC and with the Lengyel culture, we experience that the ones belonging to the first group are in larger numbers and are different in their type. While the elements showing relation to the LBPC acted as example of the direct borrowing, the ones to the Lengyel culture represent rather the identical evolution trend. In order that we could interpret the characteristic features existing mutually in the Sopot and Lengyel cultures this way, their chronological situation has to be precised. We have only scarce data concerning the outer relations of the two cultures. The fragments belonging to the Zselíz and Šárka group among the earliest finds of the Sopot culture in Becsehely are well known<sup>25</sup>. There are Tisza imports in Bicske<sup>26</sup>. At Baláca fragments of Tisza character (?) turned up as well (Fig. 5.2-3.). Sopot material can hard-

ly be found in foreign territory. One fragment is known from Öcsöd, from the level B of the site, which is from the classical phase (II - according the chronological system of N. Kalicz and P. Raczky<sup>27</sup>) of the Tisza culture<sup>28</sup>, and Goldman Gy. mentions some from Vésztő, from the formative period (I) of the Tisza culture<sup>29</sup>. Regarding the early Lengyel culture, we have also only scarce data. At Aszód the Tisza import is frequent<sup>30</sup>, and there are some pieces in Svodín<sup>31</sup>, too. In relation to that of Aszód, Kalicz N. notes that it derives from the classical (II) Tisza culture<sup>32</sup>. From the standpoint of the dating the beginning of the Lengyel culture, it is important that on the Austrian sites of the culture (Unterwöbling, Friebritz) Stroked band pottery can be found, dated by the III. phase of the culture<sup>33</sup>, thus by the time of the Lužianky group on the basis of the grave at Praha-Dejvice<sup>34</sup>. S. Dimitrijević made known a Stroked band pottery fragment from Gornji Brezovljani (Sopot culture), determined as of II. phase.<sup>35</sup>

On the basis of all these, the following chronological conclusions can be drawn. The Sopot culture in Hungary is contemporary with the latest phase of the Zselíz group of that territory. The end of the culture is dated by the time of Tisza II, in conformity with the find from Öcsöd (according to the chronological system of Kalicz N. and Raczky P.<sup>36</sup>) Consequently, the Hungarian life of the culture is parallel to the end of Vinča B2, and the C period. The Tisza finds at Aszód are of Tisza II (Vinča C) age, too<sup>37</sup>. Concerning the dating of the formative phase of the Lengyel culture E. Lenneis considers it parallel to Sé, Lužianky on the basis of the Stroked band pottery culture<sup>38</sup>. Ch. Neugebauer-Maresch dates Friebritz, Unterpullendorf, Unterwöbling and Sé into the same horizon.<sup>39</sup> B. Novotný determines the life of the Lužianky group contemporary with the Vinča C, starting from the end of Vinča B2<sup>40</sup>. The dating of the beginning of the Lengyel culture by Vinča C has been an accepted fact for a long time<sup>41</sup>. In accordance of the listed facts, the data concerning the two (Sopot and Lengyel) cultures are grouping around the Vinča C period. The partial coincidence of the data seems to be a contradiction, as according to the opinion till now, the Lengyel culture followed the Sopot culture in time. The beginning of the Lengyel culture dated by the start of Vinča C, and the supposed succession of the two cultures together forced us to draw the theoretical conclusion that the Sopot culture, preceding the Lengyel culture, had to live in Vinča B2<sup>42</sup>. But certain facts contradict this. The finds of the Sopot culture in Hungary are rather of Vinča C character than B. There are decoration types, which definitely indicate this: a bowl with channelled spiral ornaments on the inner surface (Fig. 5.4.) and a rim-fragment with

oblique lines from Baláca pit 9. are known<sup>43</sup>. In Baláca we have another sporadic find like the latter one<sup>44</sup> (Fig. 5.6.). The exact chronological position of this ornament type analysed W. Schier lately; it was not used in Vinča before the C period<sup>45</sup>. If the available <sup>14</sup>C data are considered, we can see that the few data of the Sopot culture and the earliest data of the Lengyel culture fall on the same time period, and that is Vinča C<sup>46</sup>. S. Dimitrijević and Z. Marković date Brezovljani as Vinča C<sup>47</sup>. This is confirmed by a find from Gornji Brezovljani<sup>48</sup>, showing relationship with the anthropomorphic vessels of Svodín<sup>49</sup> and Aszód<sup>50</sup>. On the basis of the listed data, we have to consider the end of the Transdanubian Sopot culture and the starting of the Lengyel culture contemporaneous.

We must note, that talking about the earliest horizon of the Lengyel culture, we do not think about the phase characterised by the incision, which was considered the earliest period of the culture for a long time (Nitriansky Hrádok [Kisvárad], Bučany [Bucsány], Aszód). In Austria and Slovakia an even more early horizon of finds was outlined, that was called in Austria formative phase<sup>51</sup>. Unterwöbling<sup>52</sup> and Friebritz<sup>53</sup> belong to this group and Unterpullendorf<sup>54</sup>. In Slovakia it is called I a phase of the Lengyel culture on the basis of Svodín's (Szógyén) earliest building horizon<sup>55</sup>. Other Slovakian sites from this time are: Bratislava (Pozsony)-Záhorská Bystrica<sup>56</sup>, Budmerice<sup>57</sup>. In Hungary in connection with Aszód the possibility of the very early dating has arisen as well<sup>58</sup>.

The Sopot culture distributed in Hungary south to the Zalaegerszeg-Bína (Bény) line (Fig. 1.). To the north is situated Sé, the Austrian sites (Unterpullendorf, Unterwöbling, Friebritz) and in Slovakia the Lužianky group and the earliest Lengyel culture sites (Svodín, Bratislava, Budmerice). In the chronological system of J. Pavúk<sup>59</sup>, there is a chronological difference between the Sopot culture and the Lužianky group. Kalicz N. raised the contemporaneousness of the younger phase of the Sopot culture and the Lužianky group for the first time. Moreover, at the same place, he puts the question that the Lužianky elements in Lengyel I are results of the contemporaneousness or the descent<sup>60</sup>. S. Dimitrijević considers Sopot II the same age as Lužianky as well<sup>61</sup>. On the basis of the late Sopot material of Ajka, it can be seen that there are a lot of common features between the younger phase of the Sopot culture and the Lužianky group, confirming their contemporaneousness.

Two more sites of the Protolengyel-horizon became known recently, Zalaszentbalázs-Pusztatető<sup>62</sup> and Esztergályhorvát<sup>63</sup>, and N. Kalicz mentions an early Lengyel site with Sé-type material, it is Letenye<sup>64</sup>. Some

common forms show their contemporaneousness with Ajka, e.g. dishes with open mouth<sup>65</sup>, dish with inverted rim<sup>66</sup>, pedestal<sup>67</sup>, pot with cylindrical neck<sup>68</sup>. A reconstructed vessel of Lužianky-type in Zalaszentbalázs<sup>69</sup> is very important from chronological point of view, it is the same form like the one from Baláca (Fig. 5.1.)<sup>70</sup>. A dish with S profile<sup>71</sup> and the fragment of an amphora<sup>72</sup> in Esztergályhorvát<sup>73</sup> are of the yellow ceramics typical for the late Sopot phase in Baláca and Ajka. The dish has its close parallel in one of the latest finds in Baláca<sup>74</sup> (Fig. 5.7.), the red-yellow painting is typical for the latest phase of the Sopot culture on its northern border as well. A line of painting dots like the one on the pedestal<sup>74</sup> came to light in Baláca as inner decoration.<sup>75</sup> Only the small flask<sup>76</sup> is a strange form in the Sopot culture. Accordingly we can say that these sites (Zalaszentbalázs, Esztergályhorvát) can be late Sopot assemblages. The cultural classification of an assemblage is not easy, that is the reason why the concept of Pre- and Protolengyel-horizon was introduced<sup>77</sup>. In consequence of the geographical location of the two sites mentioned above - within the borders of the Transdanubian Sopot culture - I suggest to include them into the Sopot culture, into the latest phase of it; however we can not preclude the possibility of the expansion of the Sé-type directed to south by the end of the Sopot culture. But the fact that the remains of the earliest Lengyel culture are missing on that place contradicts this.<sup>78</sup> The actually known find material doesn't allow to draw a more clear picture. Recently excavated Sopot culture sites on South Transdanubia will give answer to these questions.

In the territory of Slovakia the Lužianky group played definite role in the formation of the Lengyel culture. In this subject the researchers agree in general, the question of the differences between the Protolengyel-horizon and the Lengyel culture still arises repeatedly<sup>79</sup>.

South to the Zalaegerszeg-Bény line, in the territory of the Sopot culture, the gradual evolution towards the Lengyel culture can not be demonstrated, moreover there is a definite sign of the fact, that the younger phase of the Sopot culture lived in the neighbourhood of the formative phase of the Lengyel culture. Examining the position of the Lengyel culture's sites, it is remarkable that the settlements of the early phase can be found both in the northeastern and southeastern part of Transdanubia (Aszód<sup>80</sup>, Zengővárkony<sup>81</sup>, Mórág<sup>82</sup>). On the other hand these primary centres are missing in the middle and southwestern stripe of Transdanubia. So the distribution territories of the earliest Lengyel culture and the Hungarian Sopot culture of Brezovljani type complete each other.

The situation is typical in Veszprém county in the middle of Transdanubia, where approximately 60 Lengyel-sites are recorded. We can see that the younger phase of the culture is sharply represented, but the early phase can not be proved definitely in the material. The large settlements with the typical painted and incised finds, characteristic of the early period are missing in the examined territory certainly. The same can be told about South-West-Transdanubia<sup>83</sup>. There are exact differences between the Sopot culture and the already developed Lengyel culture both in vessel-forms and decoration types despite the definite closeness. Though the tendency showing toward the Lengyel culture can be seen in the Sopot culture, we can not say that the Lengyel culture was evolved directly from the Sopot culture. The <sup>14</sup>C data and the fact that the two cultures distributed in a territory com-

pleting each other stand by their partial contemporaneity.<sup>84</sup>

All of this is true only for the western half of Transdanubia. In the territory of the eastern group the situation is more complicated, because the Lengyel culture appeared already in the early phase there. The existence of early Lengyel-sites in the territory of the eastern group of the Sopot culture - this fact indirectly proves that these sites came to an end earlier, than those of the western group did. The picture is further complicated by the fact, that the territory of the Sopot-sites around the Danube-bend coincides partly with the Aszód-Svodín region, where Kalicz N. supposes the formation of the Lengyel culture<sup>85</sup>.

The Lengyel culture arrived in the middle and southwest part of Transdanubia, occupied previously by the Brezovljani type of the Sopot culture in the I. phase.<sup>86</sup>

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#### NOTES

- <sup>1</sup> It is the modified version of a paper delivered in Déva (Deva, Romania) at 23th April 1996 on the occasion of the conference The Turdas culture, definition and interferences.
- <sup>2</sup> KALICZ-MAKKAY 1972
- <sup>3</sup> DIMITRIJEVIĆ 1968. 119.
- <sup>4</sup> KALICZ-MAKKAY 1972
- <sup>5</sup> KALICZ 1977. 119., 1978-79. 201-203.; KALICZ 1983-84. 271-276., KALICZ 1988. 110.
- <sup>6</sup> Surface collection, kind information of Sz. Honti (Kaposvár, Rippl-Rónai Museum)
- <sup>7</sup> REGENYE 1996
- <sup>8</sup> Pit "A" and "B", excavation of Sz. Honti, 1978. - kind information of Sz. Honti.
- <sup>9</sup> PETRES 1954. 26-27.; KALICZ-MAKKAY 1972.; 96. Fig. 6. 1-4.
- <sup>10</sup> TORMA 1986. Pl. 3. 11., 13., 14.; PATAY 1966-67. 8.
- <sup>11</sup> NEUŠTUPNÝ 1982.
- <sup>12</sup> KALICZ 1988. 110.
- <sup>13</sup> HORVÁTH 1998. 124.
- <sup>14</sup> SIMON 1990. 51.; HORVÁTH-H. SIMON 1997. 12-13.
- <sup>15</sup> DIMIRIJEVIĆ 1978
- <sup>16</sup> DIMITRIJEVIĆ 1978. 127.; MARKOVIĆ 1985. 58.
- <sup>17</sup> KALICZ-MAKKAY 1972.; MAKKAY 1969. 1975.
- <sup>18</sup> REGENYE 1994. Fig. 12.
- <sup>19</sup> PAVÚK 1964
- <sup>20</sup> MAKKAY 1983
- <sup>21</sup> PAVÚK 1969; NOVOTNÝ 1976
- <sup>22</sup> PAVÚK 1969. 332.
- <sup>23</sup> REGENYE 1995
- <sup>24</sup> KALICZ-MAKKAY 1975. 257.; ZALAI-GAÁL 1979-80. 23.; KALICZ 1983-84. 275.; KALICZ 1988. 114.; MAKKAY et al. 1996. 273-274.
- <sup>25</sup> KALICZ 1988. Fig. 3. 9-10. 12. about the chronological position of these fragments see recently KALICZ 2001.
- <sup>26</sup> MAKKAY 1975. Fig. 27-29.; MAKKAY et. al. 1996. Fig. 78.
- <sup>27</sup> KALICZ-RACZKY 1987. 26.
- <sup>28</sup> RACZKY 1987. 82-83.
- <sup>29</sup> GOLDMAN 1984. 108.
- <sup>30</sup> KALICZ 1985. 78-80.
- <sup>31</sup> NĚMEJCOVÁ-PAVÚKOVÁ 1986. 226.
- <sup>32</sup> KALICZ 1988. 116.
- <sup>33</sup> LENNEIS 1986.; RUTTKAY 1985. 20.; LENNEIS et. al. 1995. 44., 62.
- <sup>34</sup> ZÁPOTOCKÁ 1967
- <sup>35</sup> DIMITRIJEVIĆ 1978. 126.
- <sup>36</sup> KALICZ-RACZKY 1987. 30.
- <sup>37</sup> KALICZ 1988. 116.
- <sup>38</sup> LENNEIS 1986. 165.
- <sup>39</sup> LENNEIS et. al. 1995. 61.
- <sup>40</sup> NOVOTNÝ 1962. 225.
- <sup>41</sup> KALICZ-MAKKAY 1972. 12; KALICZ-RACZKY 1987. 30.; KALICZ 1988. 116.
- <sup>42</sup> RACZKY 1987. 82.
- <sup>43</sup> REGENYE 1996. 36-37.

- <sup>44</sup> REGENYE 2001. Abb. 1.5.  
<sup>45</sup> SCHIER 2000. 350-351.  
<sup>46</sup> HORVÁTH 1991. Fig. 4.  
<sup>47</sup> DIMITRIJEVIĆ 1978. 127.; MARKOVIĆ 1989. 80.  
<sup>48</sup> DIMITRIJEVIĆ 1978. 125.  
<sup>49</sup> LICHARDUS-ŠIŠKA 1970. Fig. 17.; NĚMEJCOVÁ-PAVÚKOVÁ 1986a. Fig. 9.; KALICZ 1985. Fig 74. 1-2.; KALICZ 1998. Abb. 58. 2., 4.  
<sup>50</sup> KALICZ 1971. 22.; KALICZ 1998. Abb. 58. 2., 4.  
<sup>51</sup> RUTTKAY 1985. 22.  
<sup>52</sup> RUTTKAY 1979  
<sup>53</sup> NEUGEBAUER-MARESCH 1983., 1986., 1986a  
<sup>54</sup> OHRENBERGER 1969.; KALICZ 1998. 65.  
<sup>55</sup> NĚMEJCOVÁ-PAVÚKOVÁ 1986  
<sup>56</sup> FARKAS 1986  
<sup>57</sup> NOVOTNÝ 1986  
<sup>58</sup> KALICZ-KALICZ-SCHREIBER 1983-84. 315.  
<sup>59</sup> PAVÚK 1981  
<sup>60</sup> KALICZ 1988. 115.  
<sup>61</sup> DIMITRIJEVIĆ 1968. 122.  
<sup>62</sup> BÁNFFY 1996  
<sup>63</sup> BARNA 1996  
<sup>64</sup> KALICZ 1998. 65.  
<sup>65</sup> BÁNFFY 1996. Pl. 22.88.; REGENYE 1994. Abb. 5.1.  
<sup>66</sup> BÁNFFY 1996. Pl. 13.20.; REGENYE 1994. Abb. 6.4.  
<sup>67</sup> BÁNFFY 1996. Pl. 12.17.; REGENYE 1994. Abb. 10.7.  
<sup>68</sup> BÁNFFY 1996. Pl. 11.6.; REGENYE 1994. Abb. 7.7.  
<sup>69</sup> BÁNFFY 1996. Pl. 22.87.  
<sup>70</sup> REGENYE 1996 13.1.  
<sup>71</sup> BARNA 1996. 3.2.  
<sup>72</sup> BARNA 1996. 3.1.  
<sup>73</sup> REGENYE 1996. Fig. 12.1.  
<sup>74</sup> BARNA 1996. 3.4.  
<sup>75</sup> REGENYE 1996. 36.  
<sup>76</sup> BARNA 1996. 3.3.  
<sup>77</sup> KALICZ 1988 with more references.  
<sup>78</sup> Letenye-Szentkeresztomb is the only Lengyel culture site of the earliest horizon in southwestern Transdanubia. KALICZ 1995. 61.  
<sup>79</sup> PAVÚK 1981. 292-293.  
<sup>80</sup> KALICZ 1985  
<sup>81</sup> DOMBAY 1960  
<sup>82</sup> ZALAI-GAÁL 2001 with further references.  
<sup>83</sup> KALICZ 1988. 116.  
<sup>84</sup> The results of the lately excavated Sopot site in southwest Transdanubia, Petrivente can put the question in another light — kind information of N. Kalicz.  
<sup>85</sup> KALICZ 1994. 268.  
<sup>86</sup> Drawings by Mrs. J. Sári and Mrs. J. Trexler.

## A SOPOT KULTÚRA KRONOLÓGIAI HELYZETE MAGYARORSZÁGON

A Sopot kultúra a középső neolitikumból a késő neolitikumba való átmenet tipikus jelensége. Helyzetét meghatározza, hogy két nagy kultúrkör a vonaldíszes kerámia kultúra és a Vinča kultúra között helyezkedik el. Magyarországi megjelenésére a horvátországi Sopot kultúra I-B fázisában került sor, legelső dunántúli leletei még a késő Zselízi időszakban (Vinča B2) bukkannak fel.

A magyarországi leletanyagban két csoportot különíthetünk el, egy nyugatit és egy keletit. A közöttük futó É-D-i határvonal egyenes folytatása a szlavóniai klasszikus Sopot kultúra és a Brezovljani típus közötti határnak. A két csoport elkülönítésének oka leletanyaguk különbözősége, ami az eltérő eredetből adódik. A K-i csoport a klasszikus Sopot kultúra közvetítésével több Vinča elemet tartalmaz, míg a Brezovljani típusban több a vonaldíszes örökség.

A Dunától északra, a Zselízi csoport területén a szlovák kutatás közvetlen átalakulást tud kimutatni a vonaldíszes kerámia kultúrája és a lengyeli kultúra között. Néhány újabb lelőhely alapján a Zselízi csoport területén mindenütt megindult ez az átalakulás, csupán a Dunántúl nagyobbik részén a Sopot kultúra megjelenése módosította a helyzetet.

A kutatás a Sopot kultúrát eddig a lengyeli kultúra szemszö-

géből vizsgálta. A kérdés úgy merült fel, milyen szerepet játszott a lengyeli kultúra kialakításában. A kérdésre adott válaszok úgy összegezhetők, hogy a Sopot kultúra volt a lengyeli kultúra kialakulásában meghatározó szerepet játszó déli elemek hordozója, közvetítője, illetve később katalizátora. A Sopot kultúra valódi szerepének megismeréséhez át kell tekinteni az időszakra vonatkozó kronológiai adatokat:

A Sopot kultúra kezdete Magyarországon a Zselízi csoport legkésőbbi periódusával egykorú. A kultúra vége az öcsödi lelet alapján a Tisza II idejére esik. Eszerint a kultúra magyarországi élete: Vinča B2 vége, C. A Protolengyel-horizonra, Lužiankyra és a lengyeli kultúra kezdetére vonatkozó adatok szintén Vinča C korúak. Térbeli különbséggel lehet magyarázni az azonos kronológiai adatok okozta egybeesést. A Zalaegerszeg-Bény vonaltól D-re, a Sopot kultúra területén nem mutatható ki a lengyeli kultúrába való fokozatos átfejlődés, sőt határozott jele van annak, hogy időben egymás mellett élt a Sopot kultúra fiatalabb és a lengyeli kultúra kialakuló fázisa.

A Sopot kultúra Brezovljani típusú magyarországi lelőhelyeinek és a lengyeli kultúra korai lelőhelyeinek az elterjedési területei kiegészítik egymást.

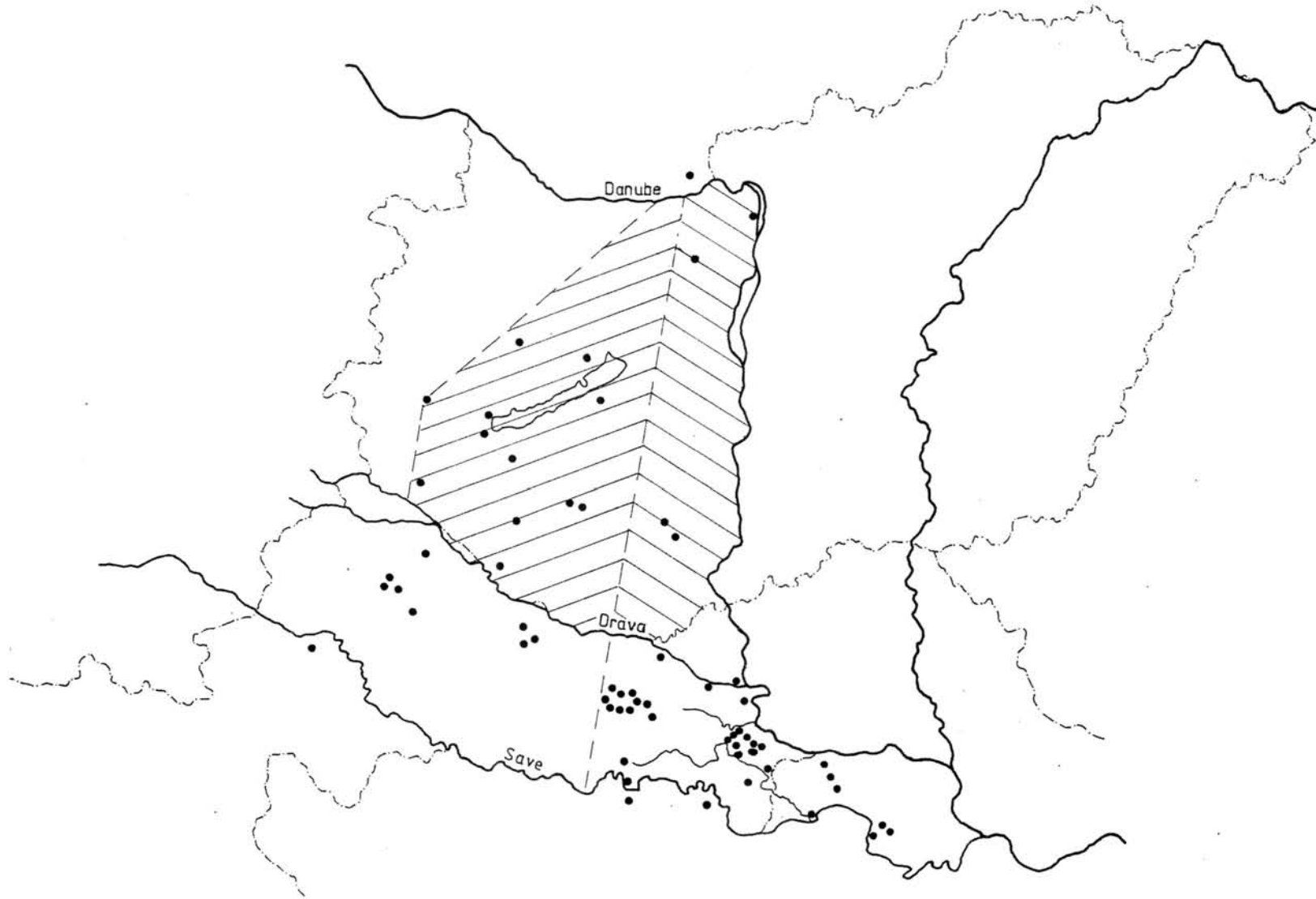


Figure 1. Groups of the Hungarian Sopot culture  
1. ábra. A magyarországi Sopot kultúra csoportjai

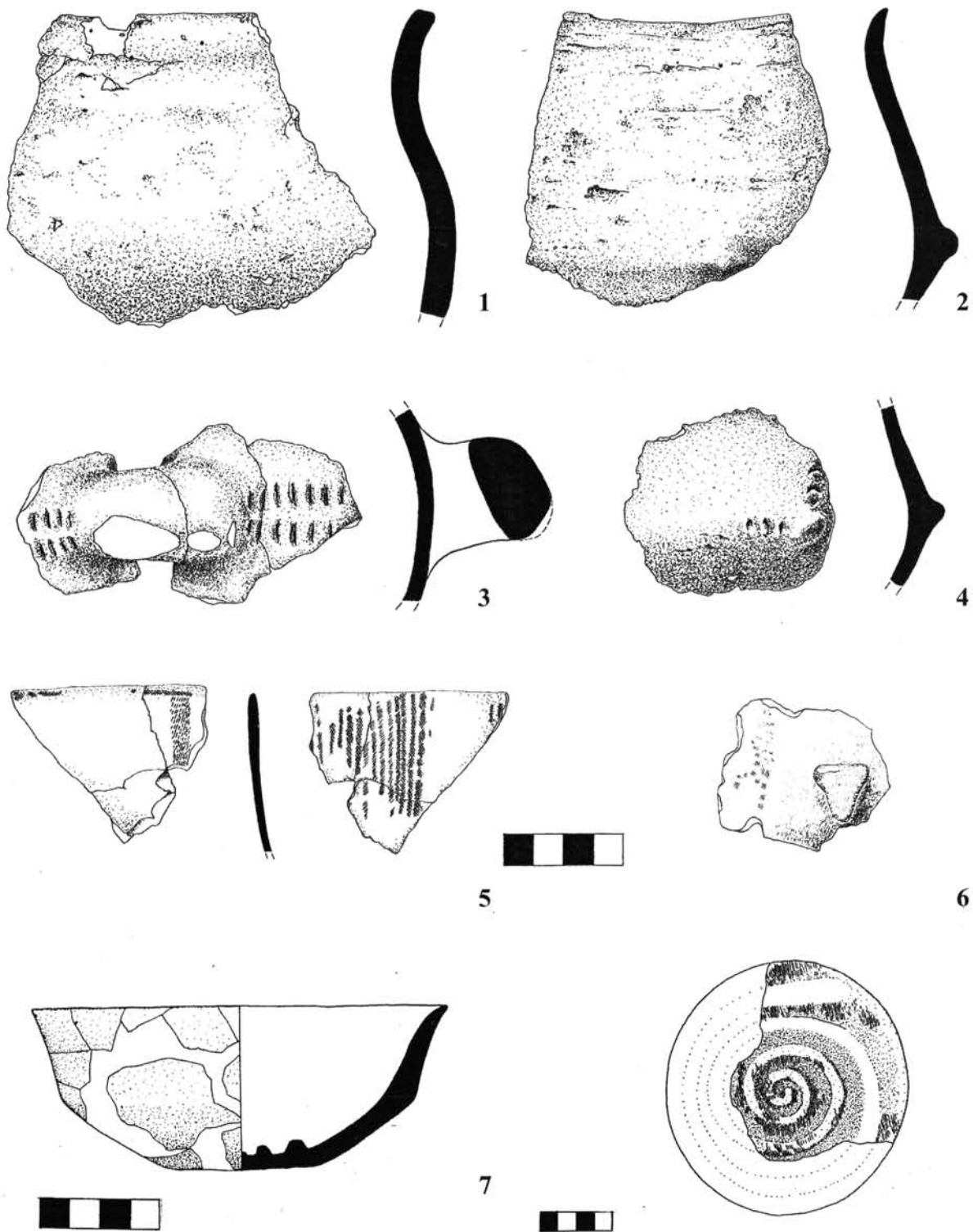


Figure 2. - 2. ábra. 1-6. Nemesvámos-Baláca, 7. Ajka

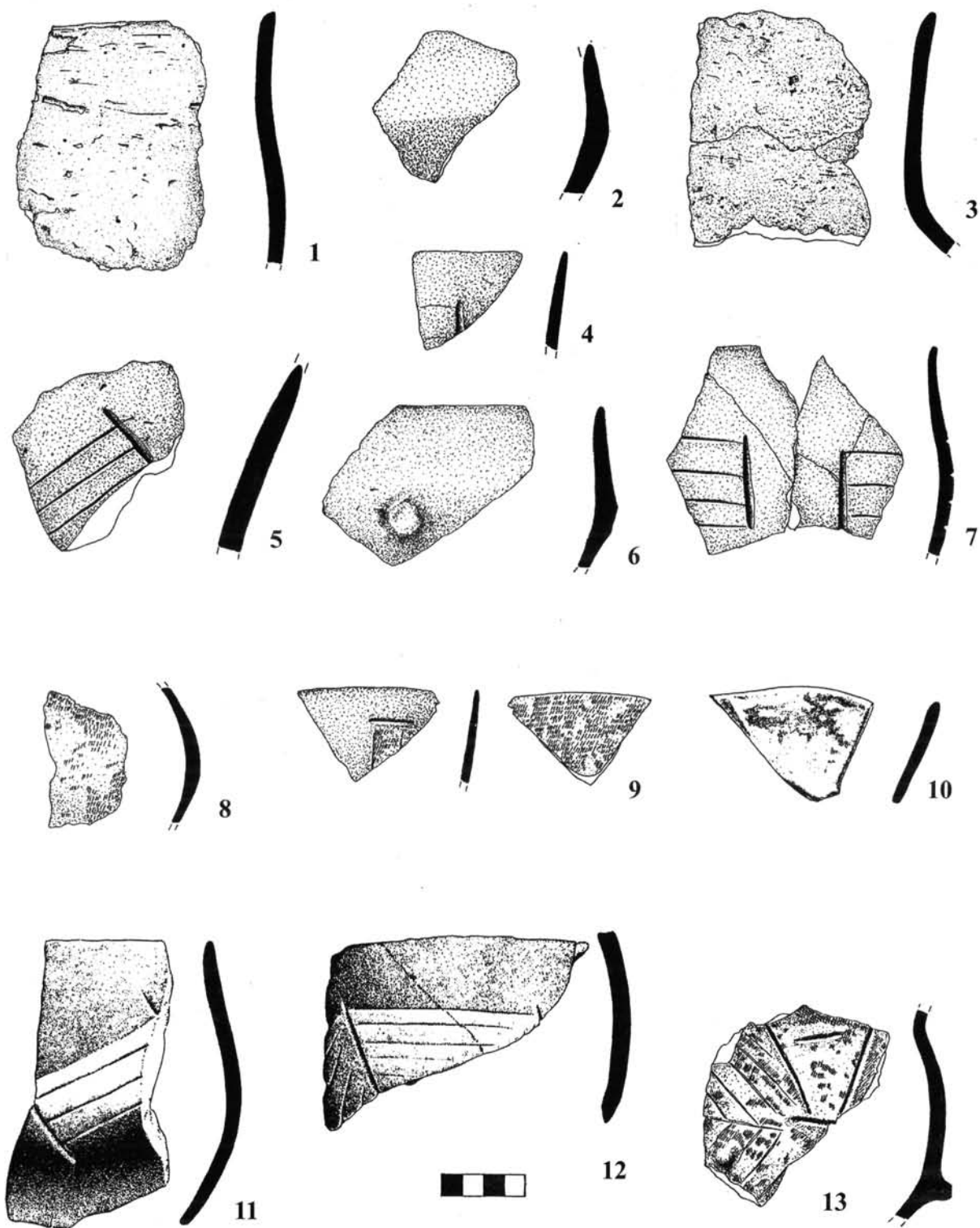


Figure 3. - 3. ábra. 1-9. Látrány, 10-13. Nemesvámos-Baláca

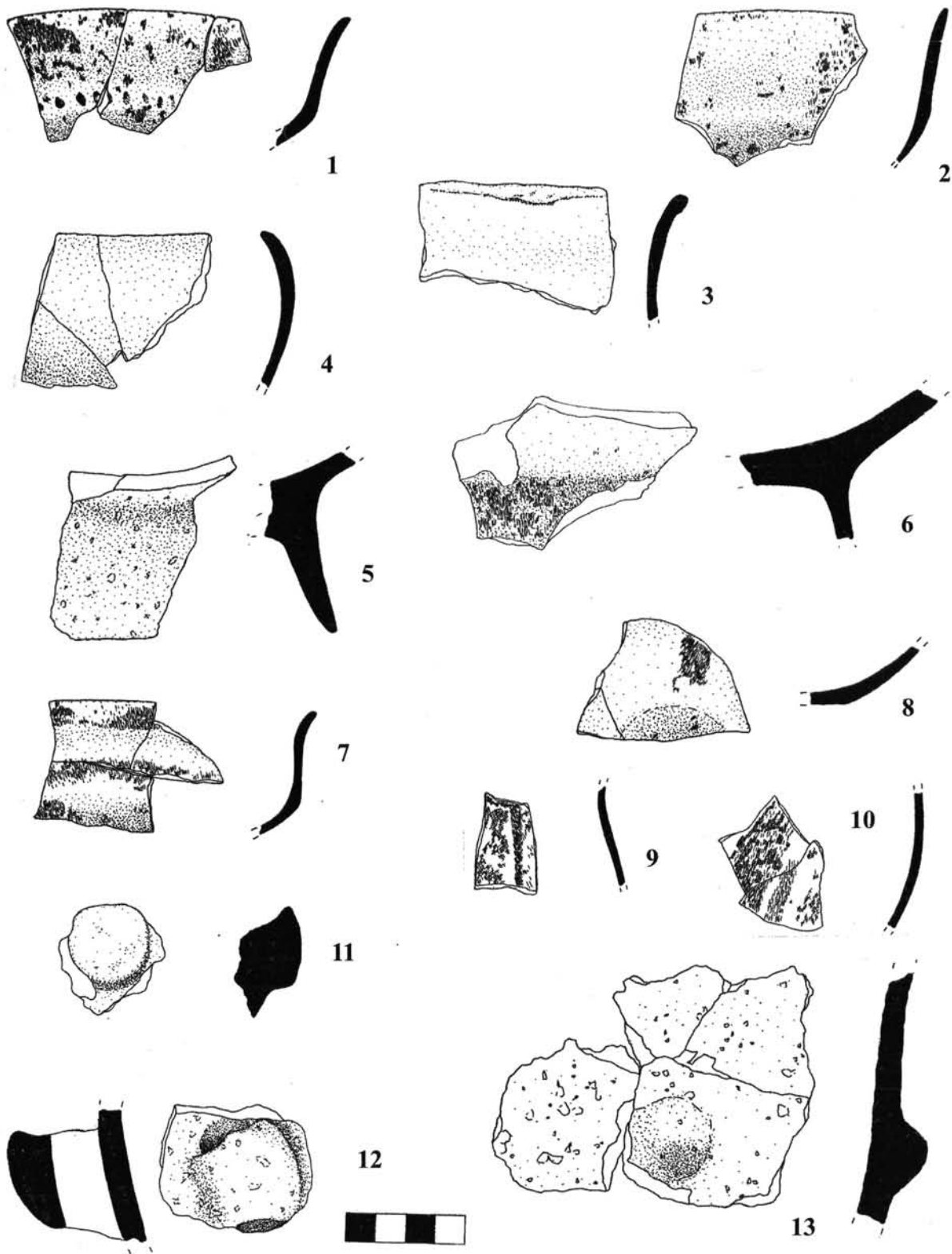


Figure 4. - 4. ábra. Ajka

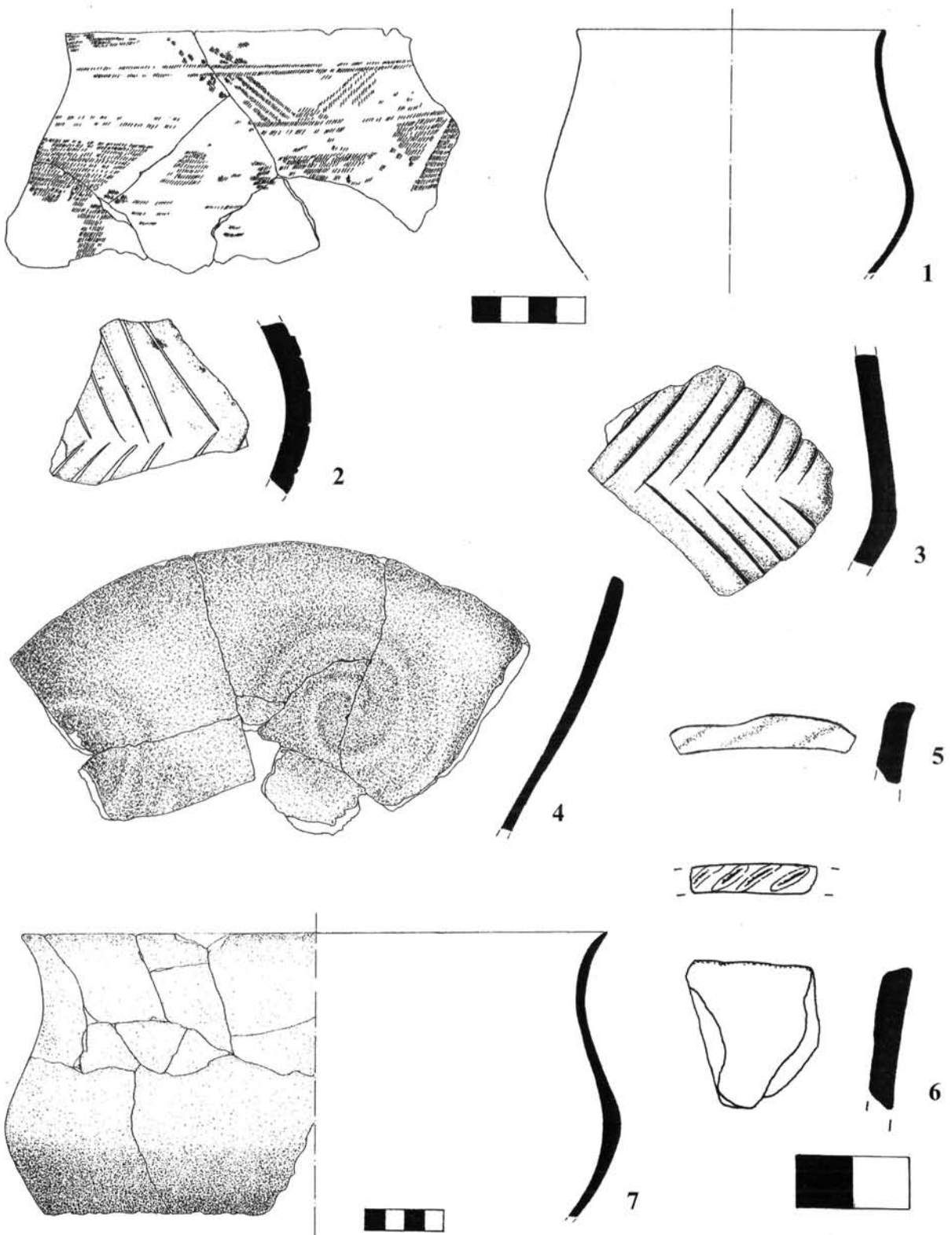


Figure 5. - 5. ábra. Nemesvámos-Balácsa